/education

/architectural designer

2016-2019

019 /Selected works

Master of Architecture\

/Toronto Metropolitan University

/contact

orson.sedmina
@gmail.com
@protonmail.me
416.450.8515
upper, 36 vaughan rd
toronto on ca
M6G2N3

/The Path of Least Resistance; Bodies and Their Firmaments

- AR8101 Studio in Critical Practice #3B Orientation
- AR8101 Studio in Critical Practice #3A Location
- AR8101 Studio in Critical Practice #4 Reflection

/The Reification of Architectural Agency: Reflexivity and the Object

• AR8102 Seminar in Critical Practice - Design Research Project Brief

/Reflexivity in Architecture; The Reification of Agency, and an Object's Odeon

• AR9999 Thesis Research & Design

/The Object's Odeon; Reifying Agency in Architecture

• AR9999 Thesis - 33% completion review

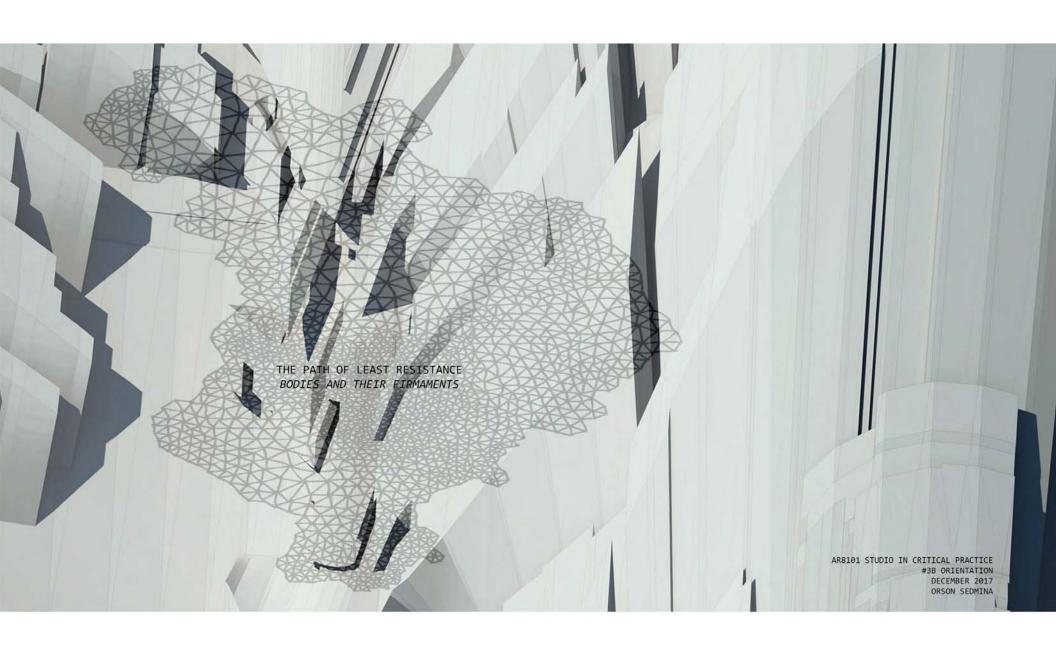
/Toronto Apartment Neighbourhood Revitalization; A Confluence of Opportunities

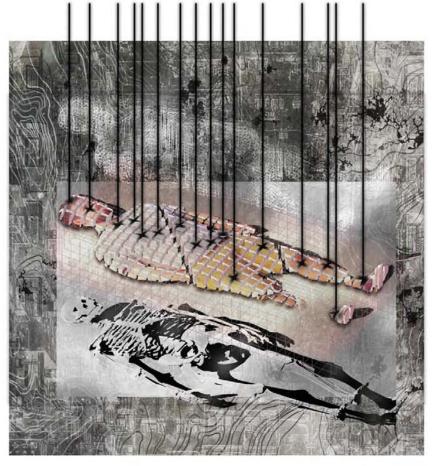
• AR8224 Designing the Productive City; Architecture and Urban Agriculture

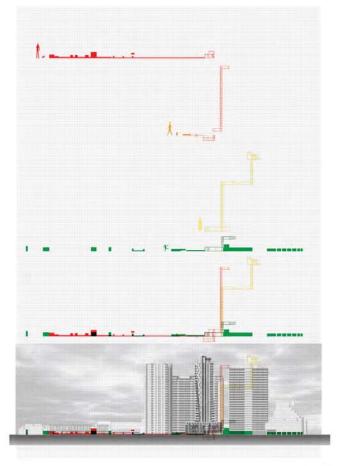
/Imaging the Future; Company Town [Madeline Ashby]

• AR8106 Seminar in Architectural Praxis









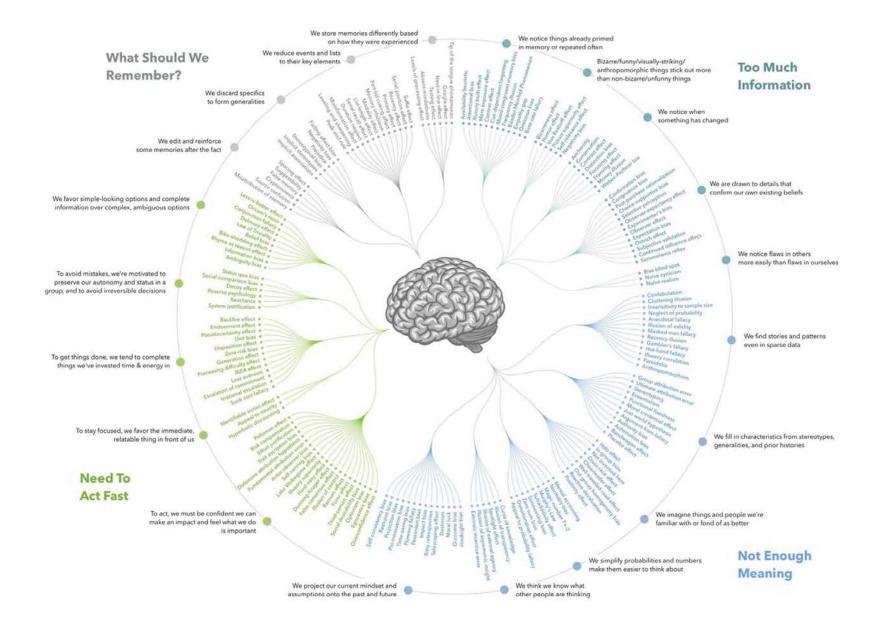
BODIES PATHS

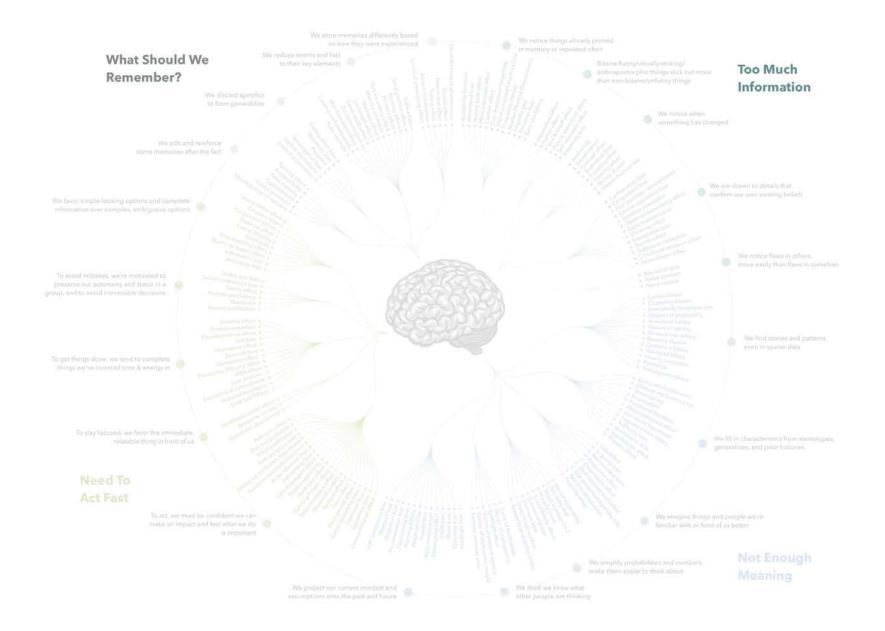
The body without organs is an egg, it is crisscrossed with axes and thresholds, with latitudes and longitudes and geodesic lines, transversed by gradients marking the transitions and the becomings, the destinations of the subject developing along these particular vectors.

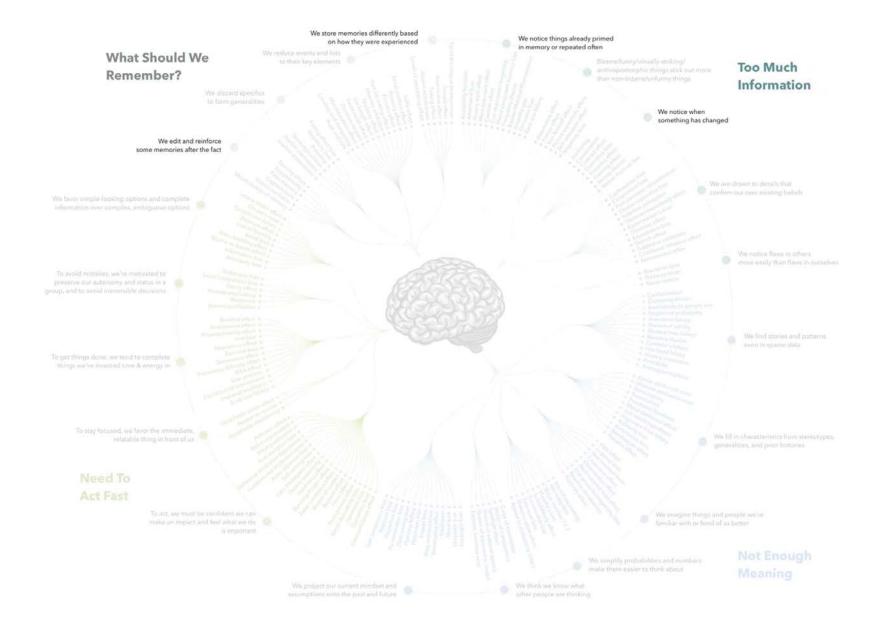
- Deleuze & Guattari (Capitalism and Schizophrenia, p. 19)

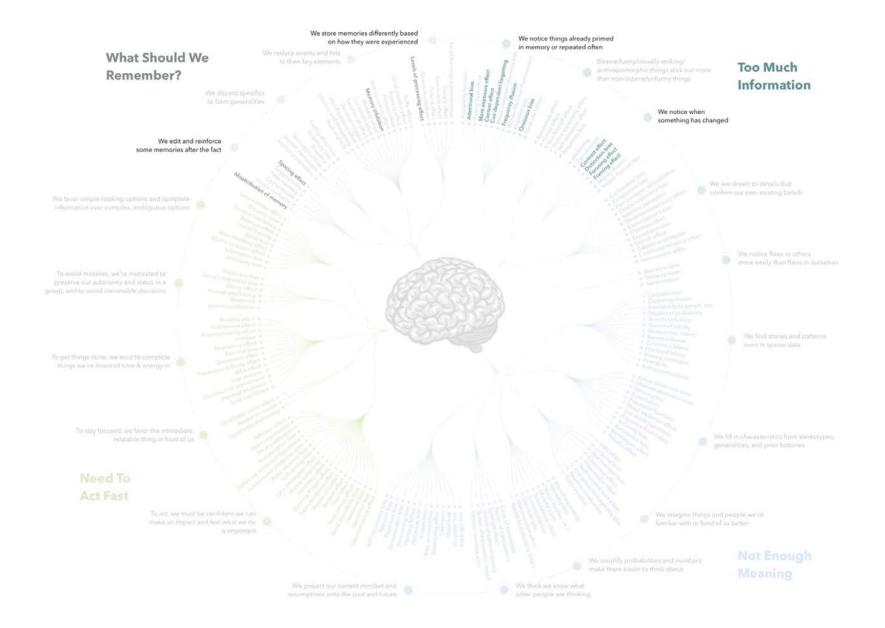
[E]verything that exists can be regarded as an actor or actant. Everything, animate and inanimate, human and nonhuman, or subject and object is positioned on the same ontological threshold. Actors or actants operate in networks and never alone. It is only the interactions between actants that carve up reality into all its individual districts.

- Graham Harman (the importance of Bruno Latour, p. 19)













We edit and reinforce some memories after the fact Spacing effect Misattribution of memory

We store memories different based on how they were experienced Levels of processing effect $\ensuremath{\mathsf{Memory}}$ inhibition

We notice things already primed in memory or repeated often Attention bias Mere exposure effect Context effect Cue-dependent forgetting Frequency illusion Omission bias

We notice when something has changed Contrast effect Distinction bias Focusing effect Framing effect







We edit and reinforce some memories after the fact

Spacing effect

Misattribution of memory

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Context offect

Cue-dependent forgetting

Frequency illusion

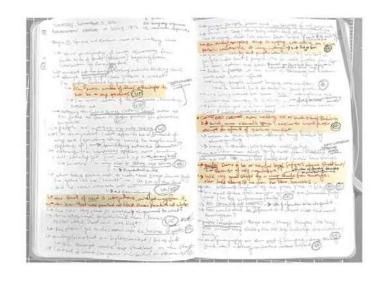
Omission bias

We notice when something has changed

Distinction bias

Focusing effect

Framing effect







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We notice things already primed in memory or repeated often Attention bias

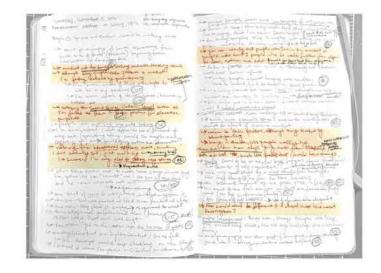
Mere exposure effect

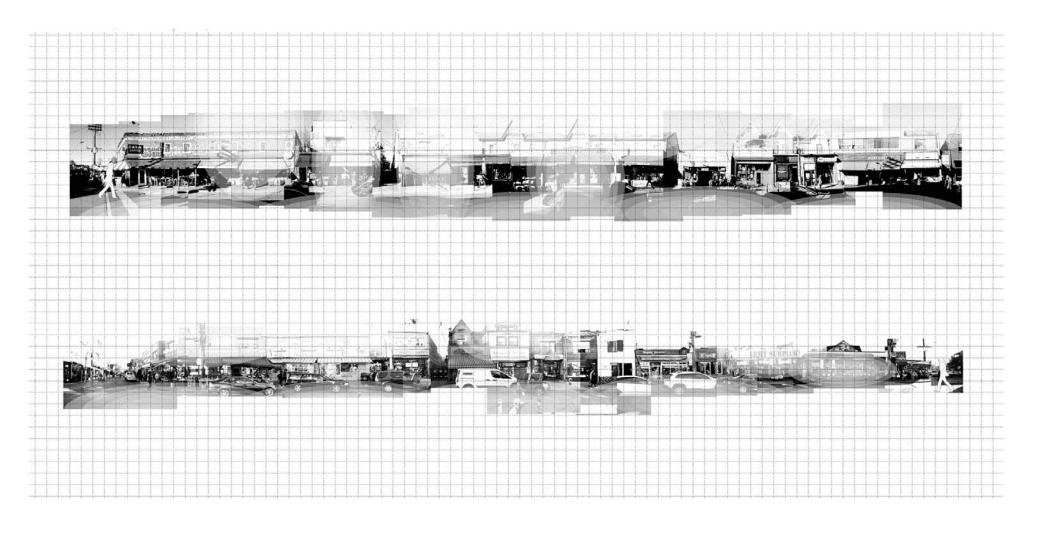
Context offect Cue-dependent forgetting Frequency illusion Omission bias

We notice when something has changed

Distinction bias Focusing effect

Framing effect





10.5| AR8101 3B ORIENTATION DECEMBER 2017 ORSON SEDMINA a brief example the materiality of perception

The experiences of time slowing down results from the fact that the relation between the temporal properties of events in the external world and internal states is suddenly (so that adaptation is yet to occur) distorted as result of increased speed of internal processes. In more detail, the explanation thus comes in two parts.

First, it was suggested that cognitive processes are enhanced during the sudden and frightening situations - we are unusually fast. The explanation on how this could occur relied on the locus coeruleus noepinephrine system whose activity increases in these situations. Significantly, this increased activity correlates with enhanced cognitive processes and its effects match non-temporal features of the reported phenomenology (e.g., altered attention and heightened perception). Given that being faster does not equal the experience being faster, this provided only a partial explanation of the experience however.

The second part of the explanation for the experiences of time slowing down focused on how our internal processes being faster can lead to an altered temporal phenomenology in suitable situations — how we can have the experience that we have ample time to perceive, attend, and act. This was explained by arguing that we have a sense of the normal speed of time passing and that this in turn depends on the temporal relation of our actions and external events. Our increased alertness, faster cognitive processes and initiation of actions make us aware that the relation is changed with the result that we have experiences with anomalous temporal characteristics.

- Valtteri Arstila, Department of Behavioral Sciences and Philosophy, University of Turku, Findland (Time Slows Down During Accidents) 2012

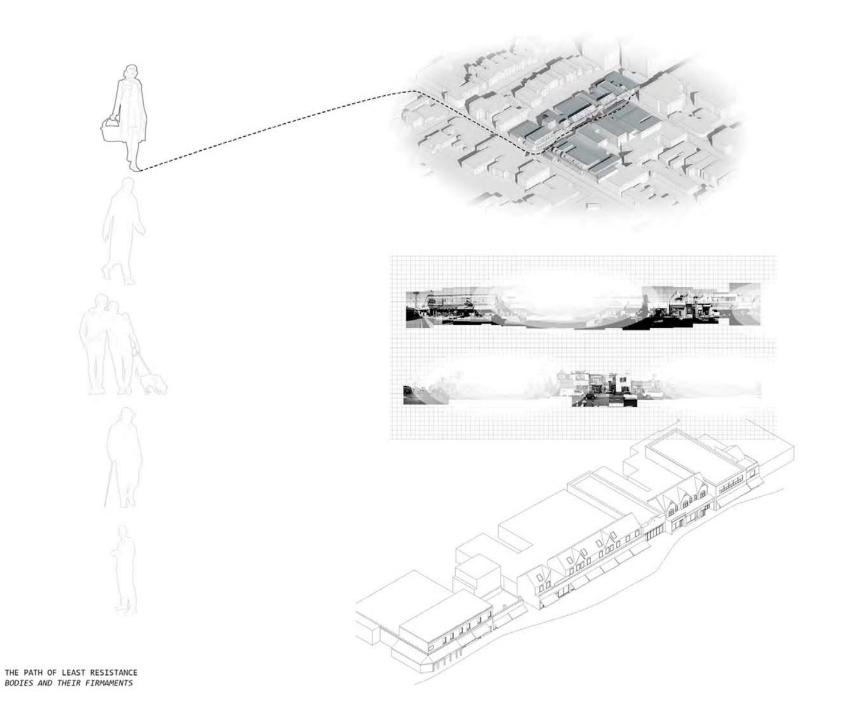




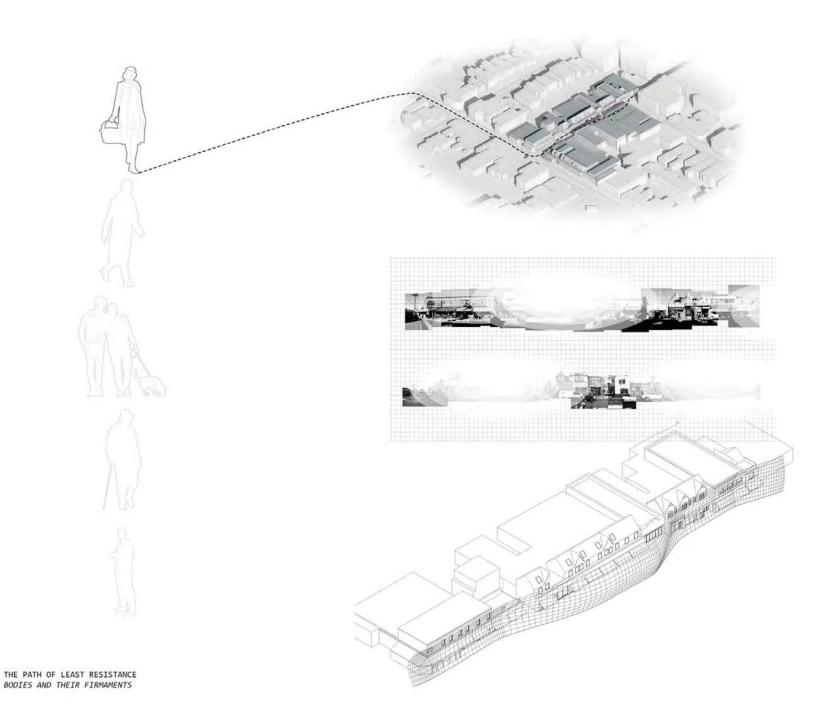


THE PATH OF LEAST RESISTANCE BODIES AND THEIR FIRMAMENTS

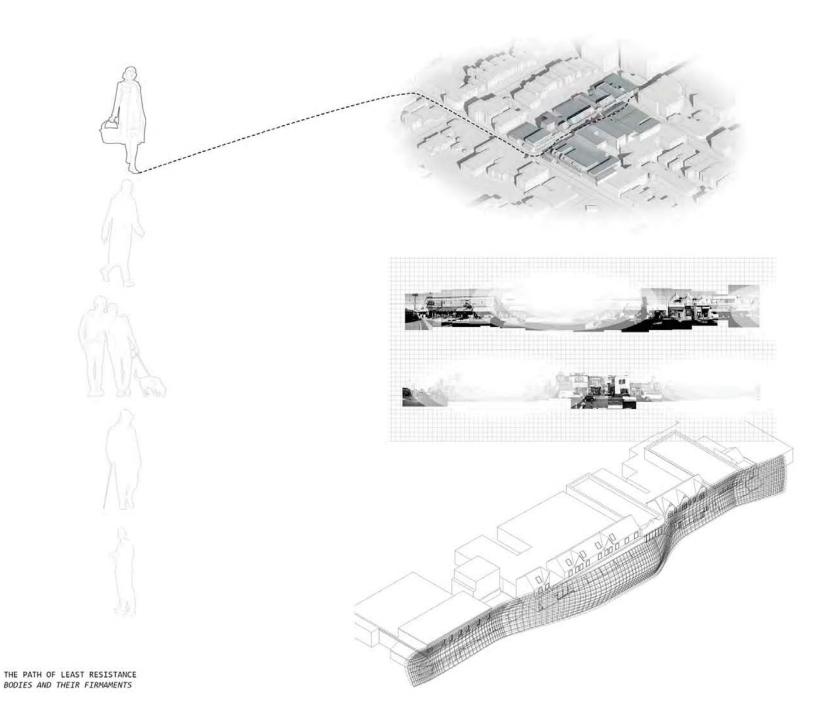
12| AR8101 3B ORIENTATION DECEMBER 2017 ORSON SEDMINA



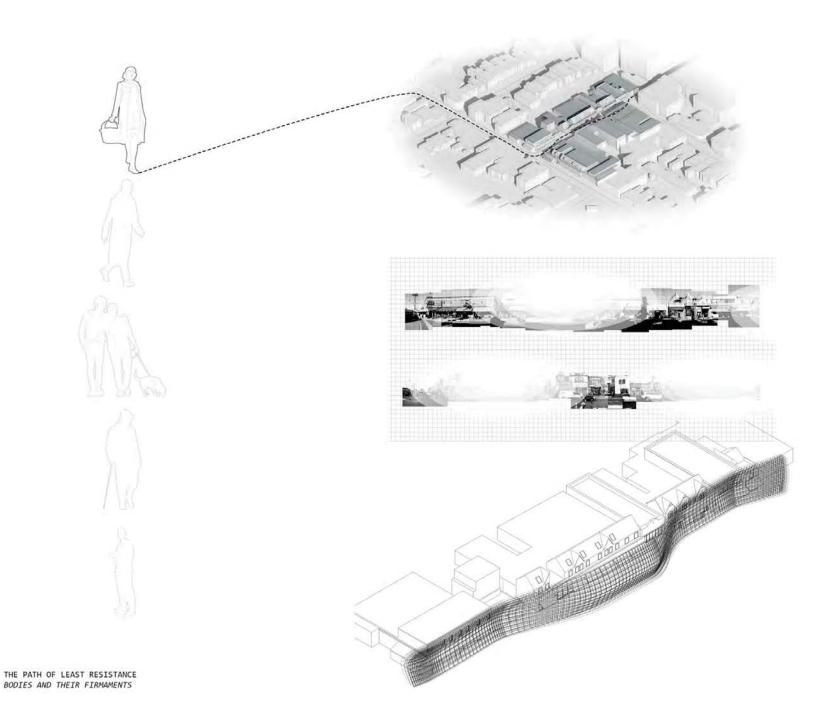
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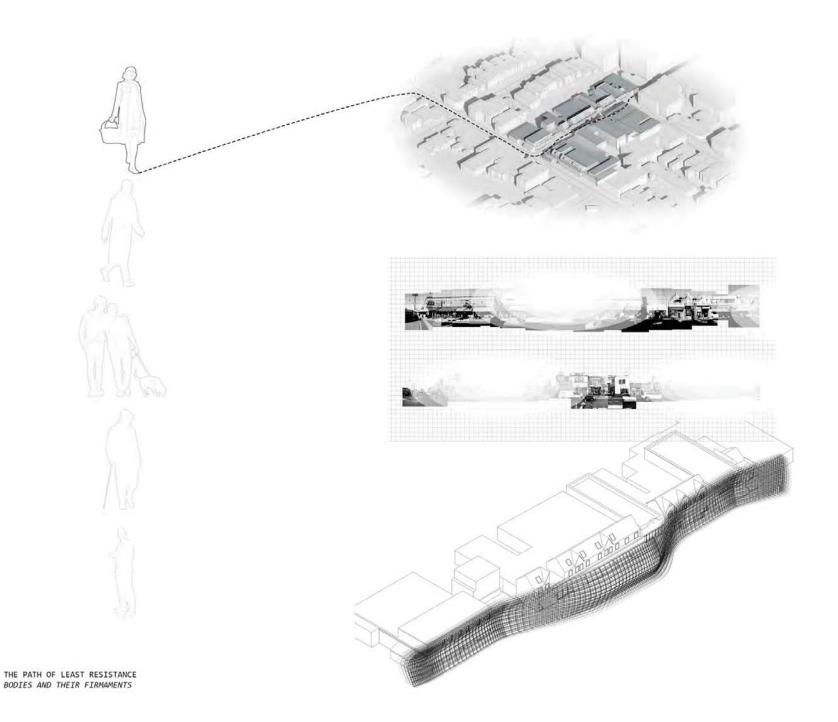
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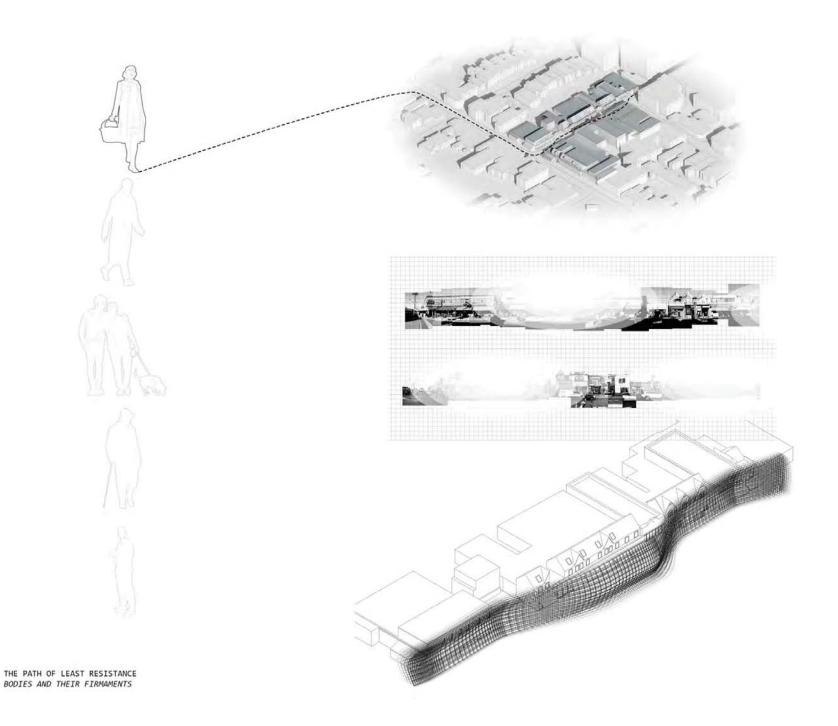
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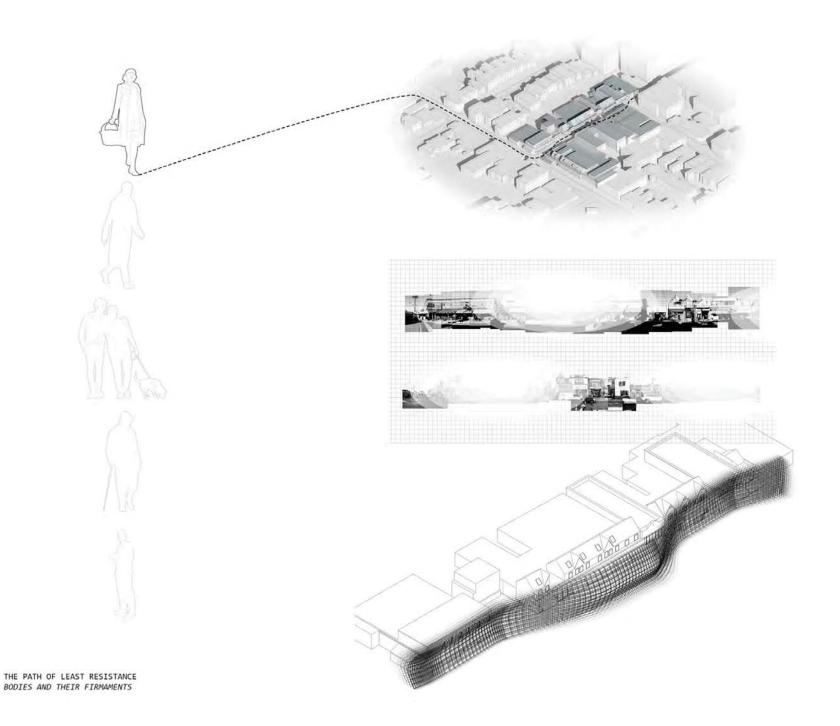
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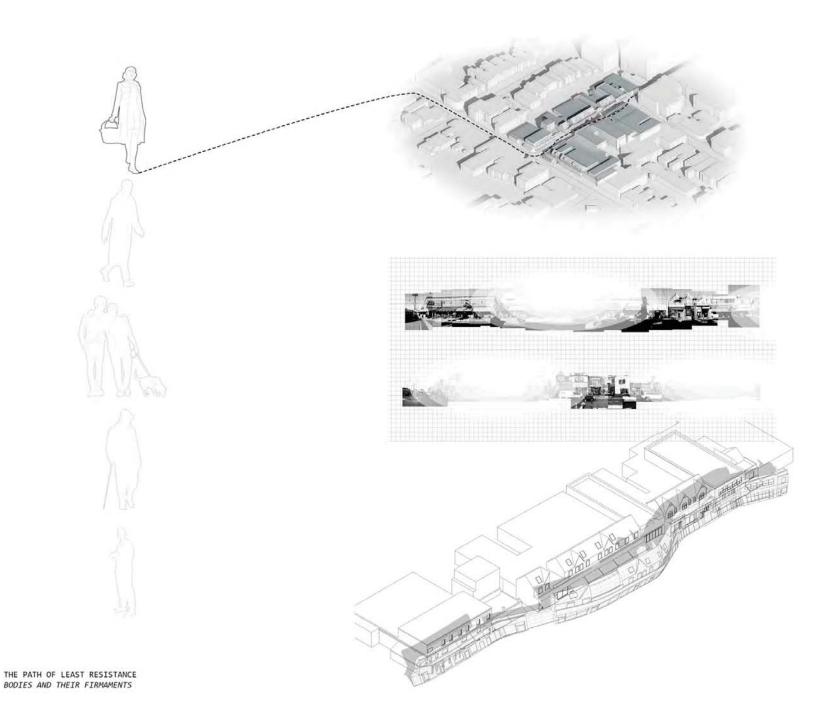
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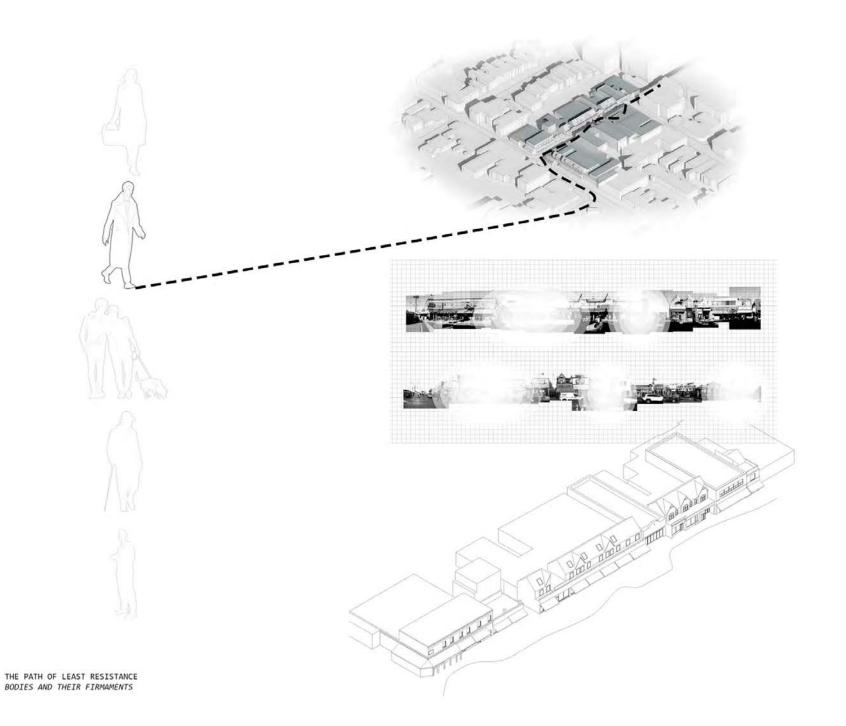
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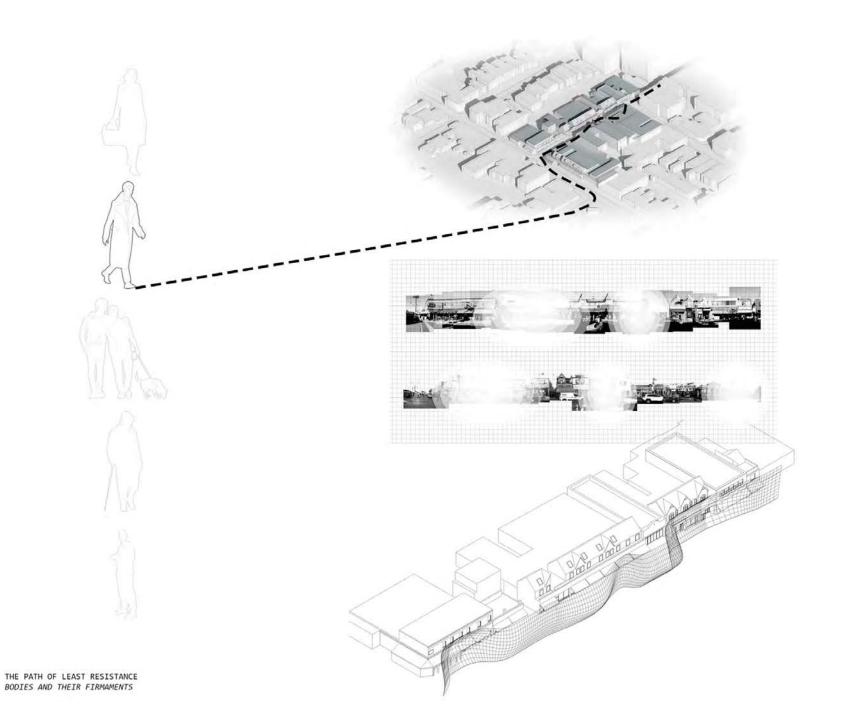
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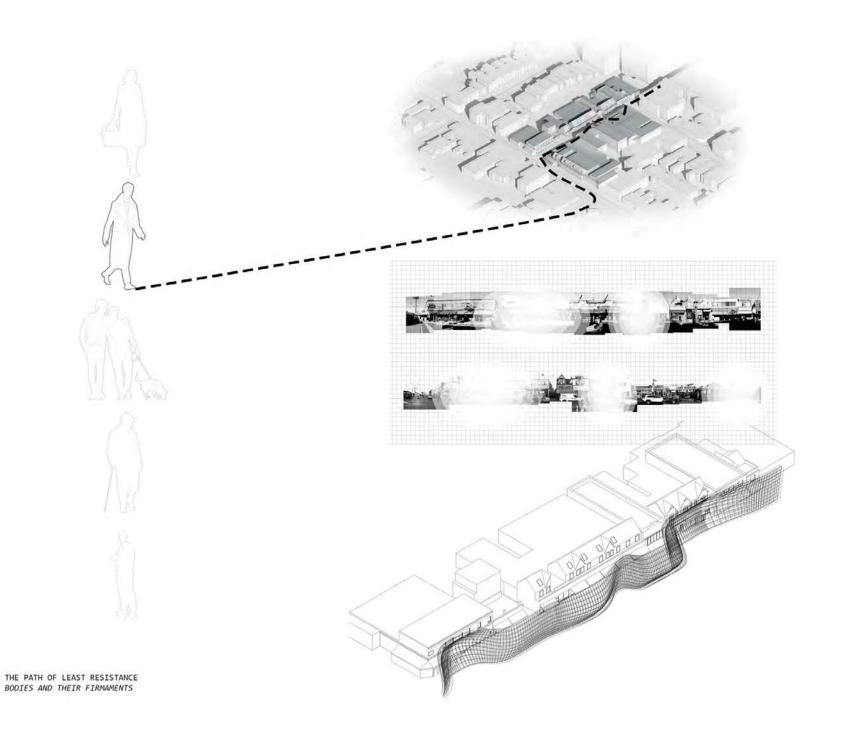
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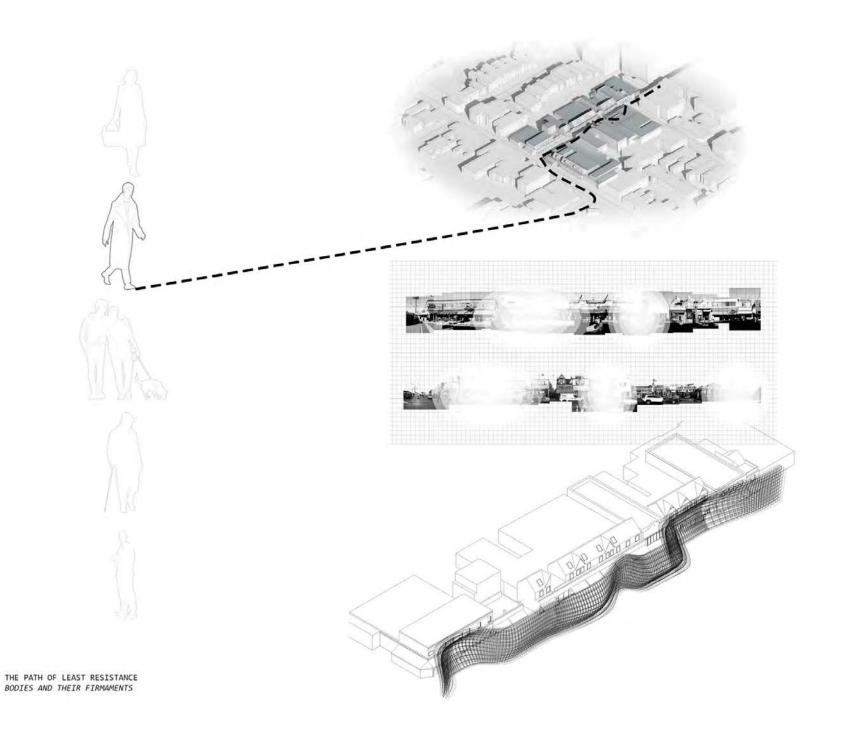
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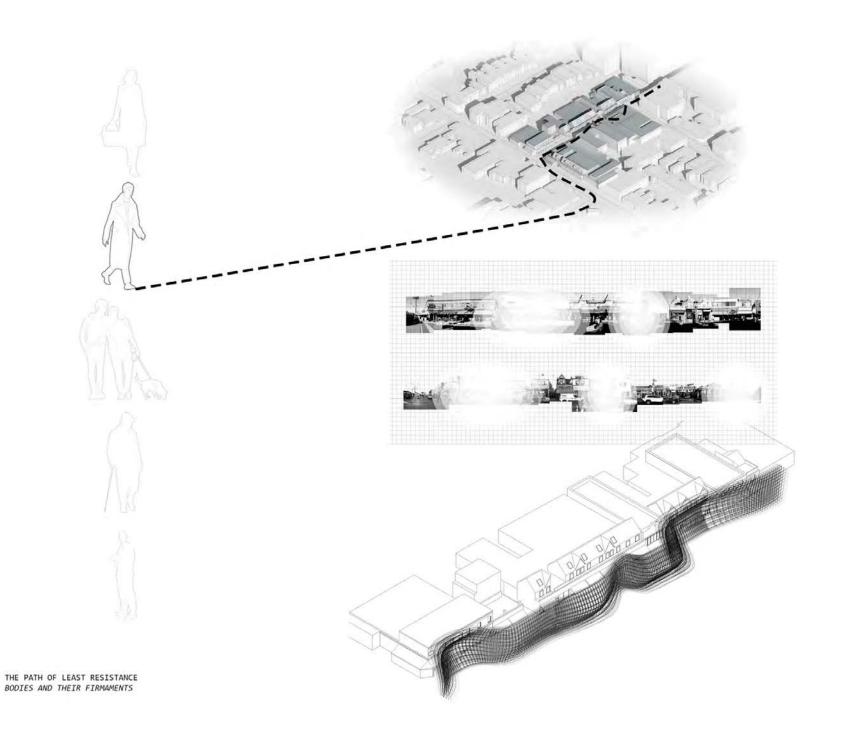
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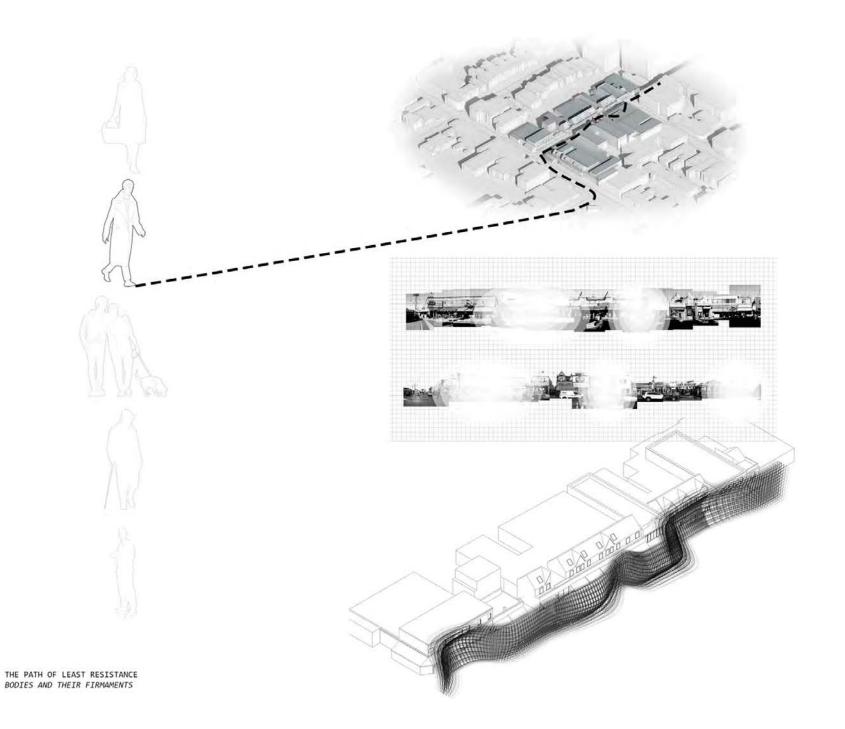
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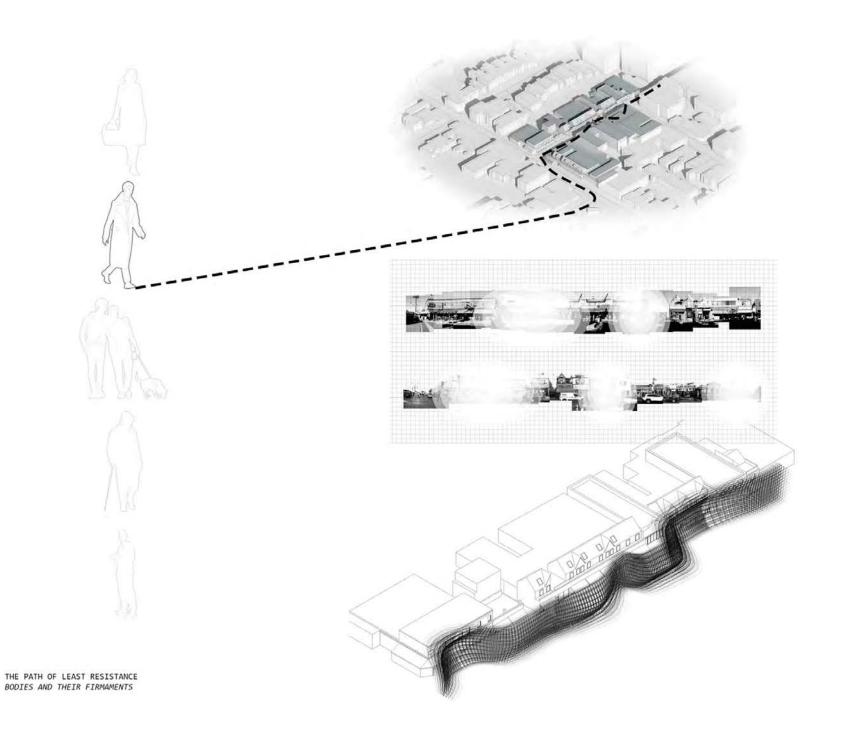
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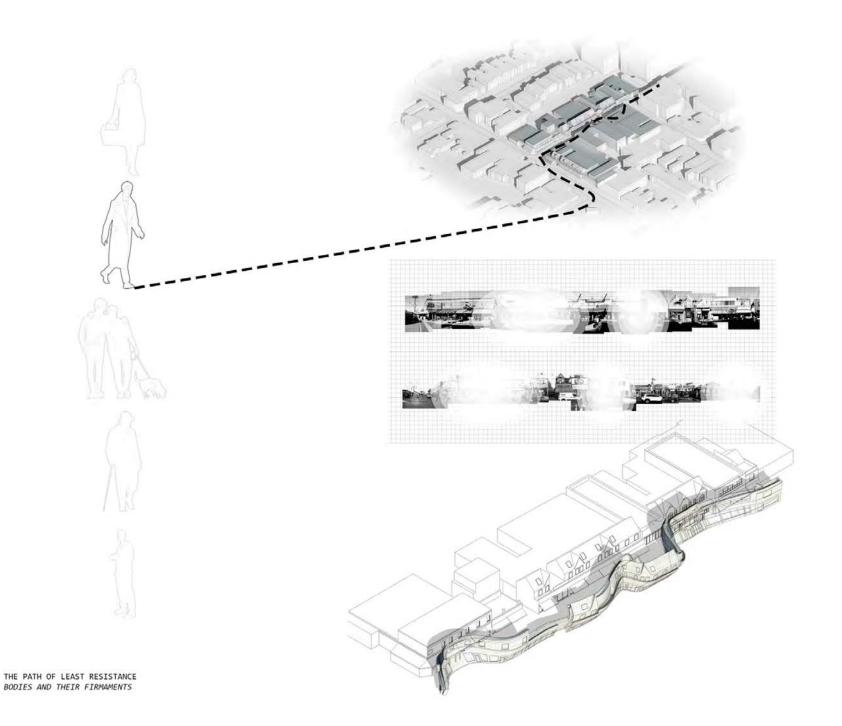
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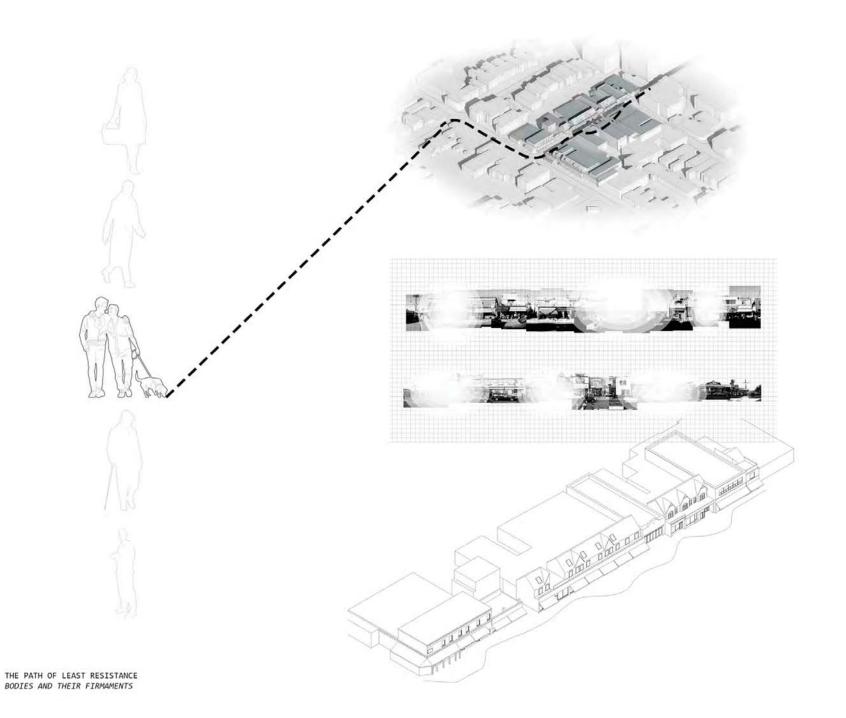
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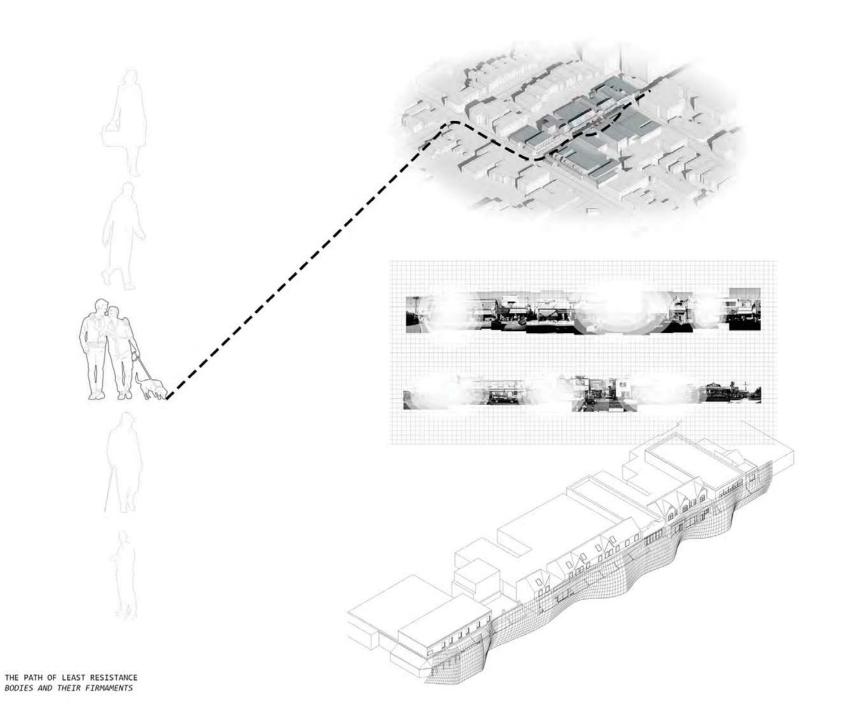
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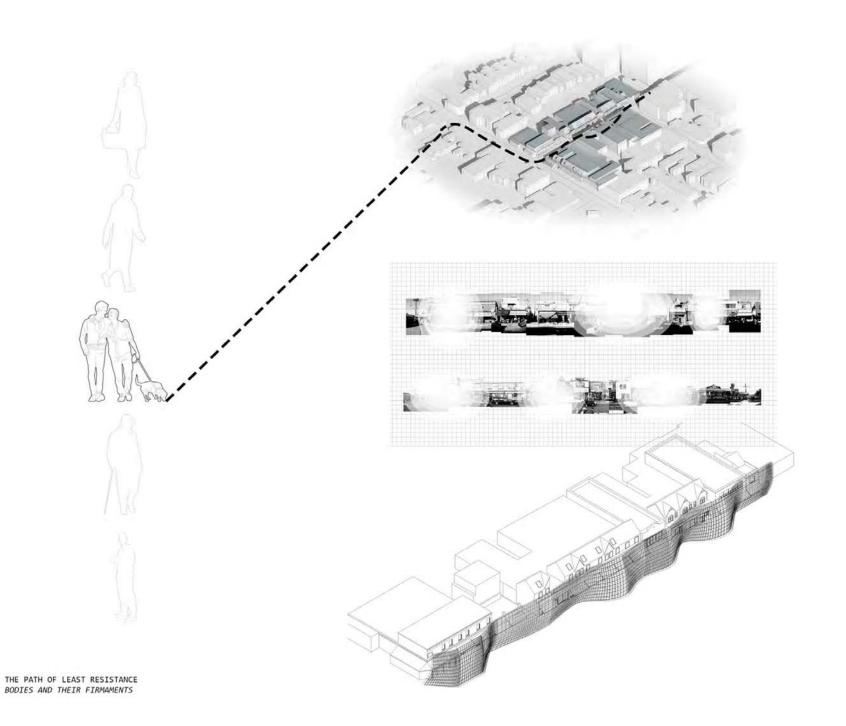
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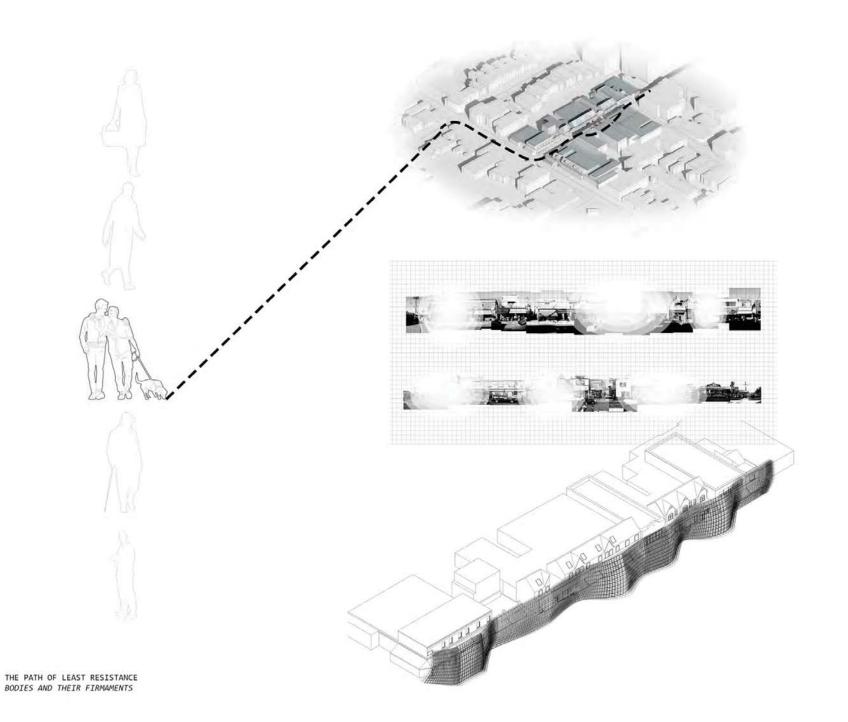
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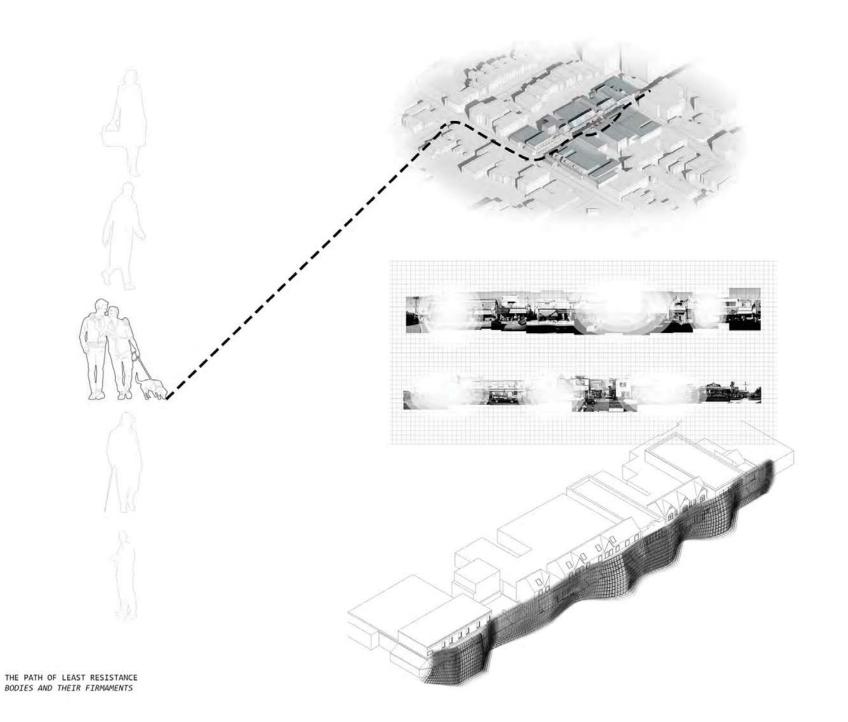
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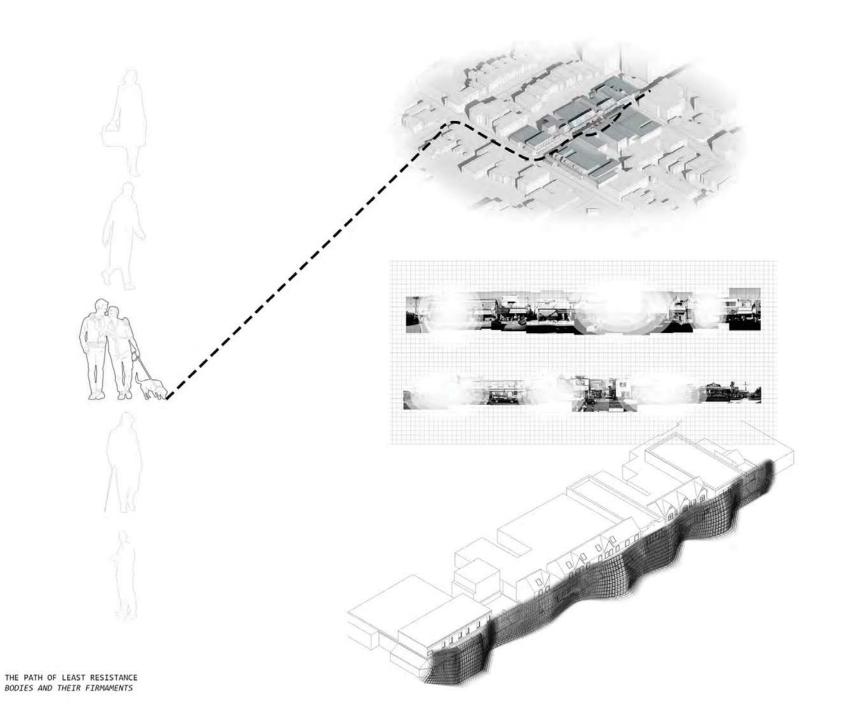
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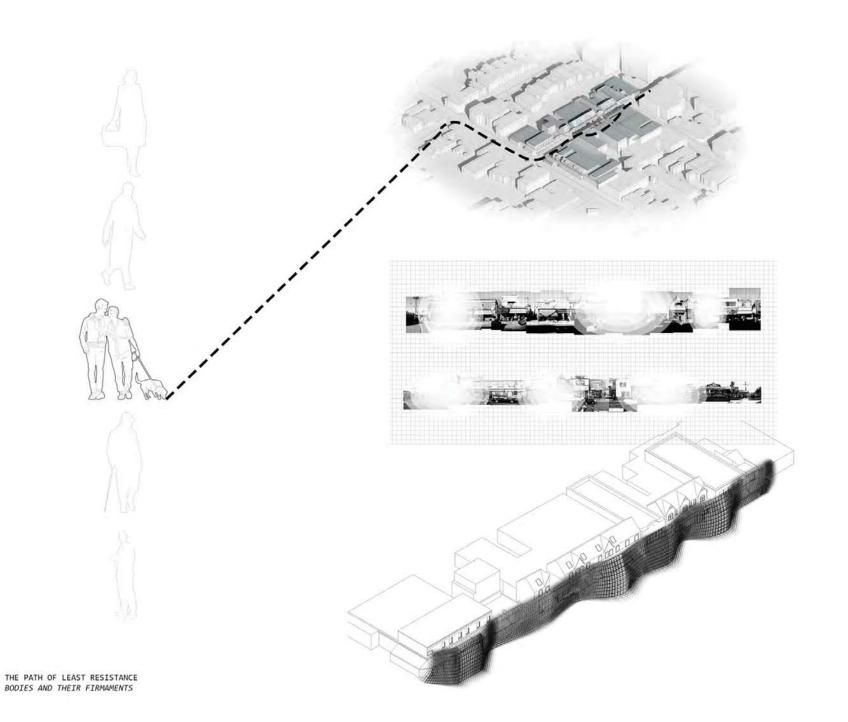
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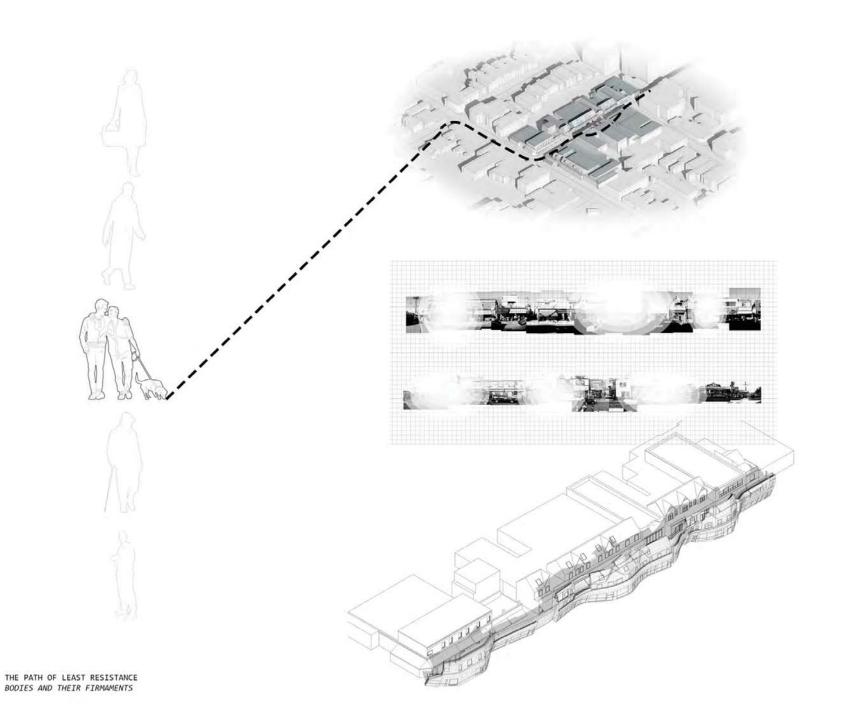
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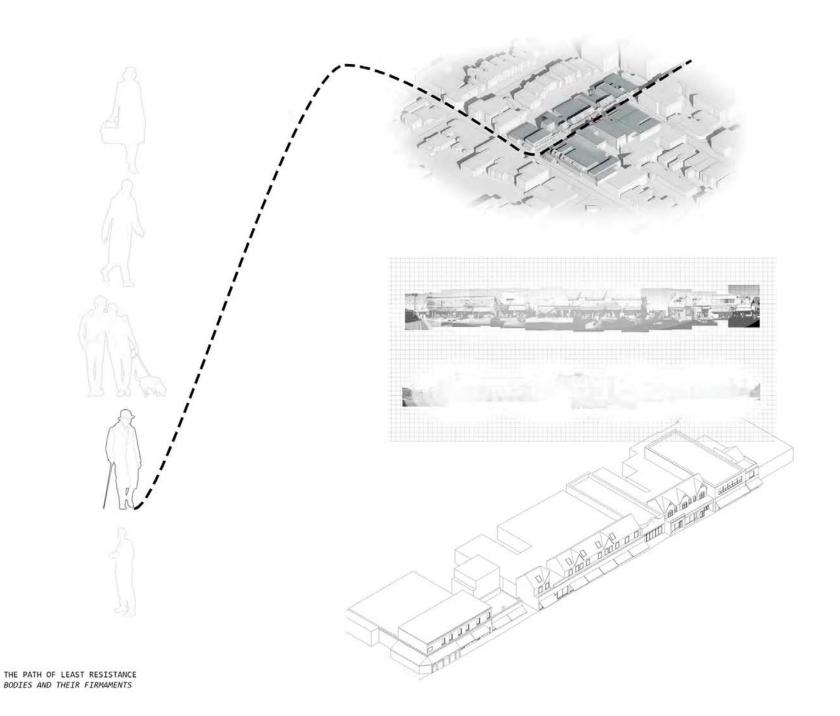
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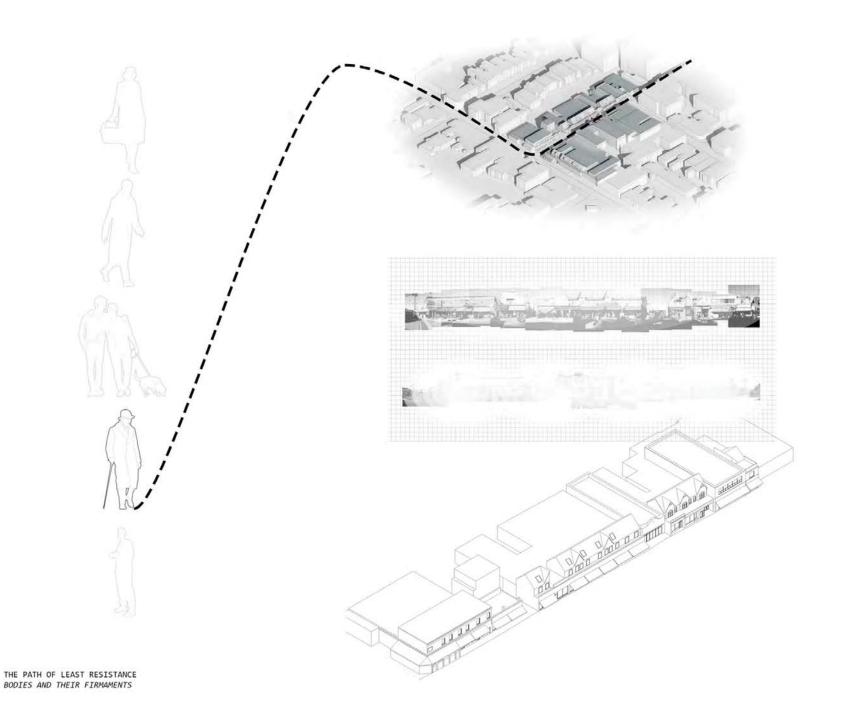
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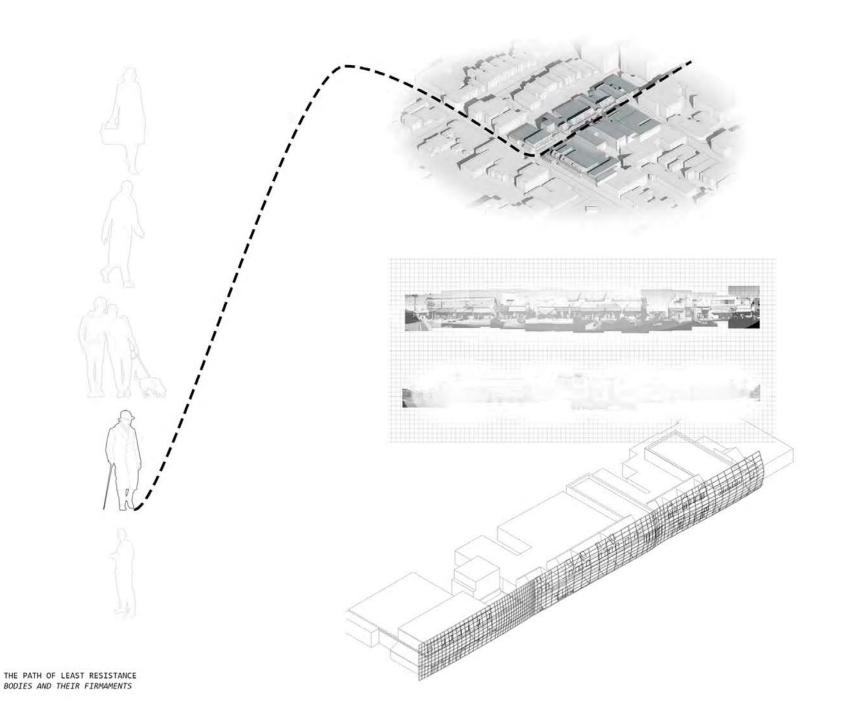
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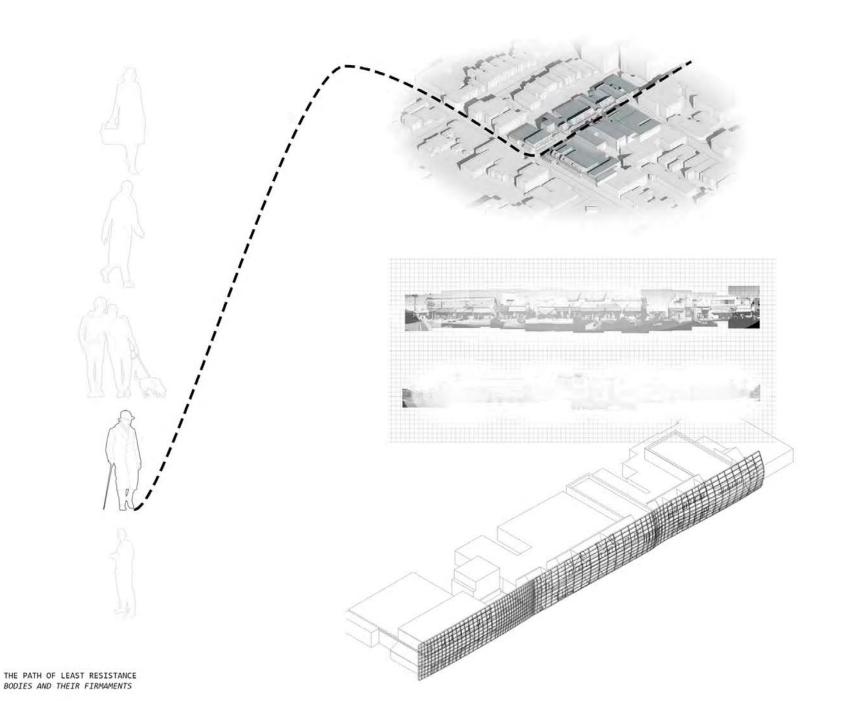
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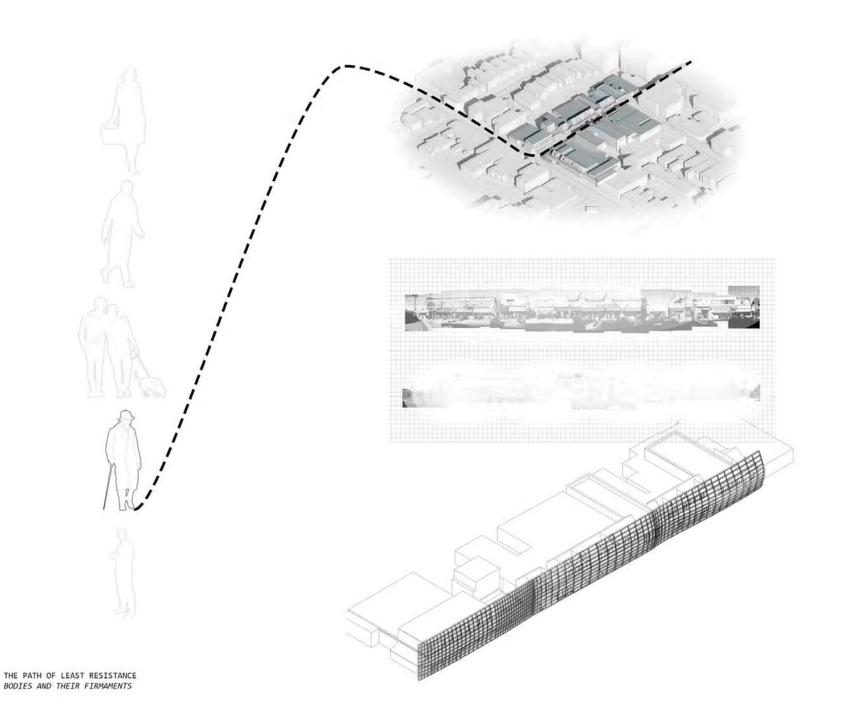
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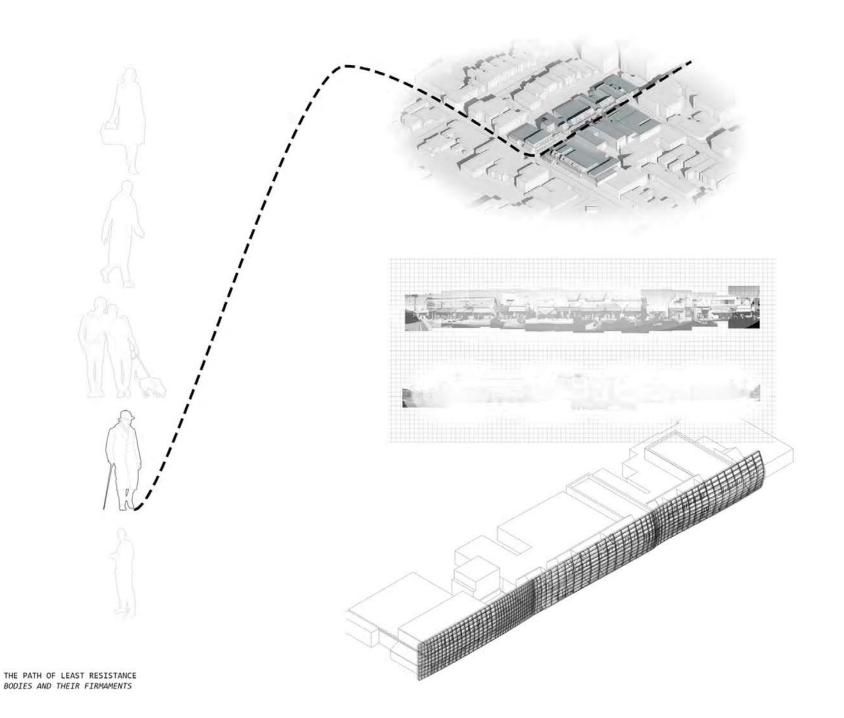
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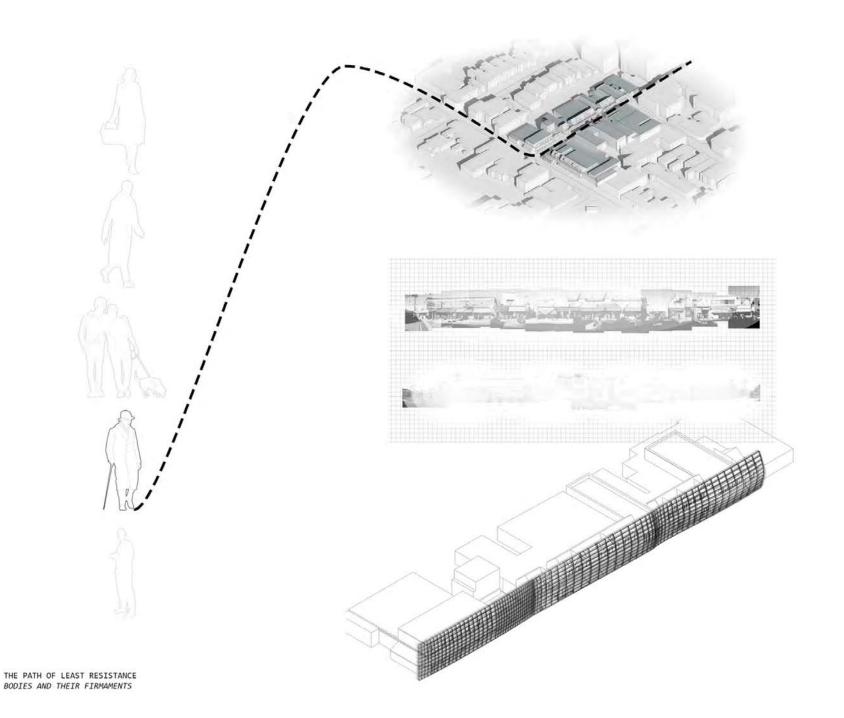
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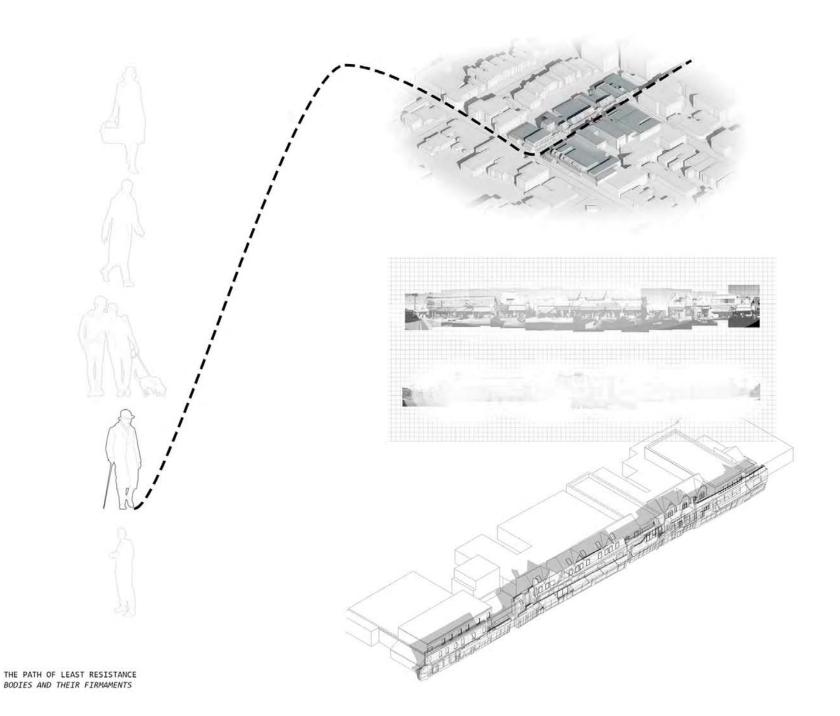
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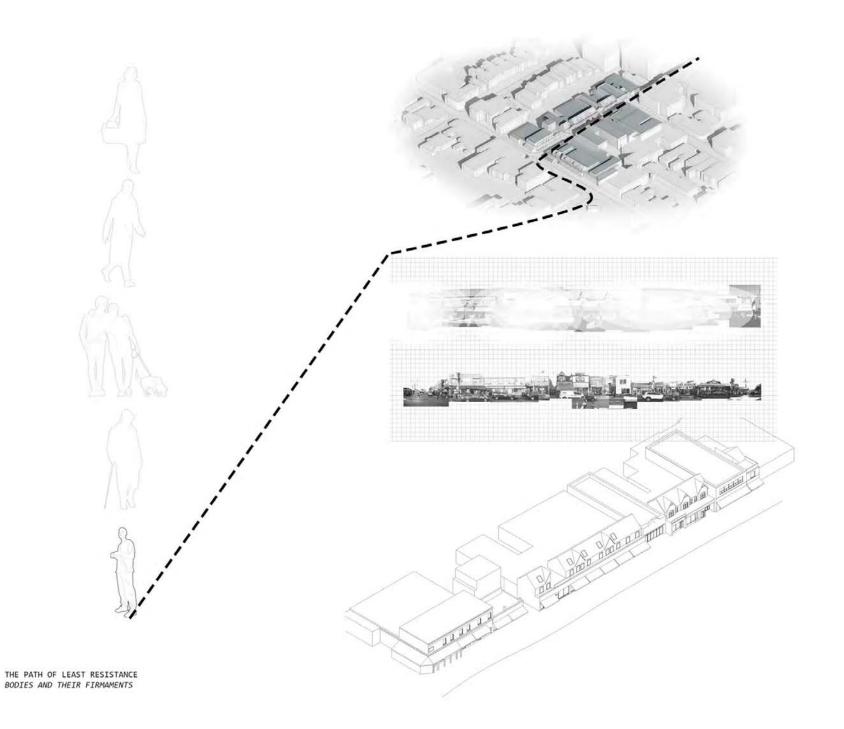
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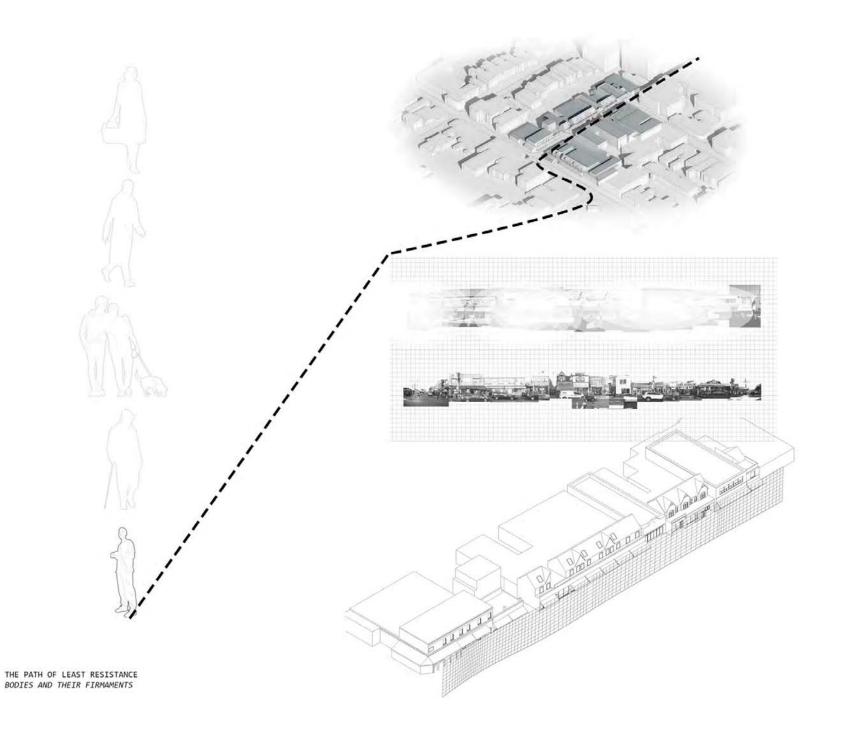
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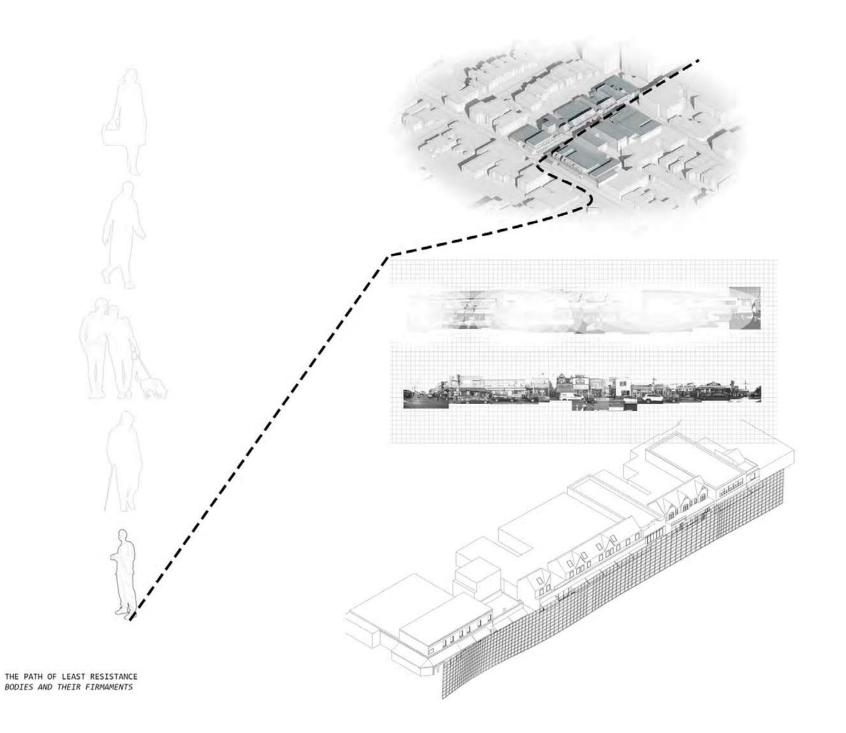
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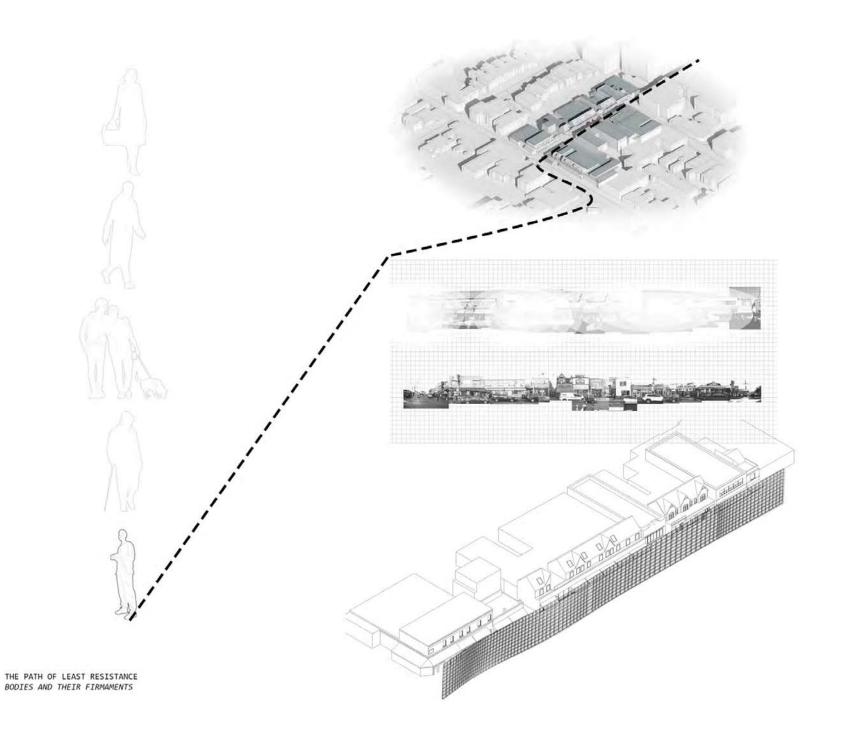
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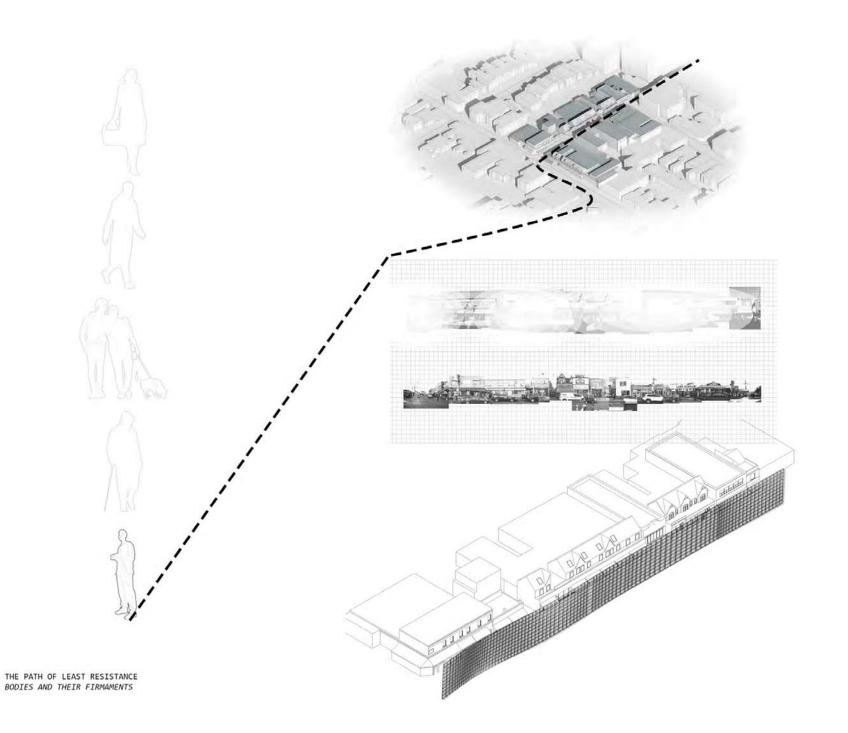
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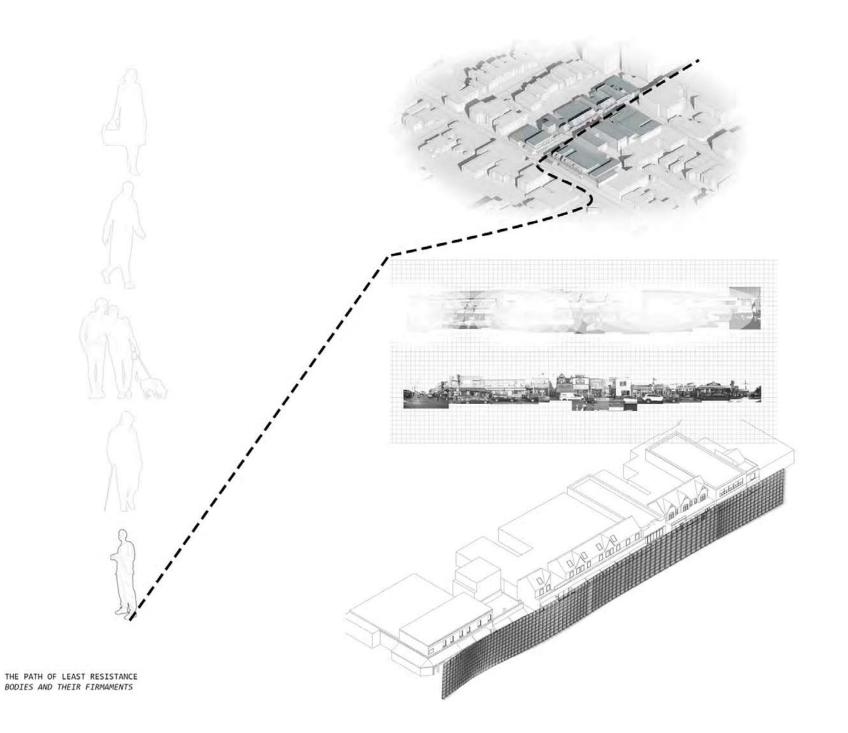
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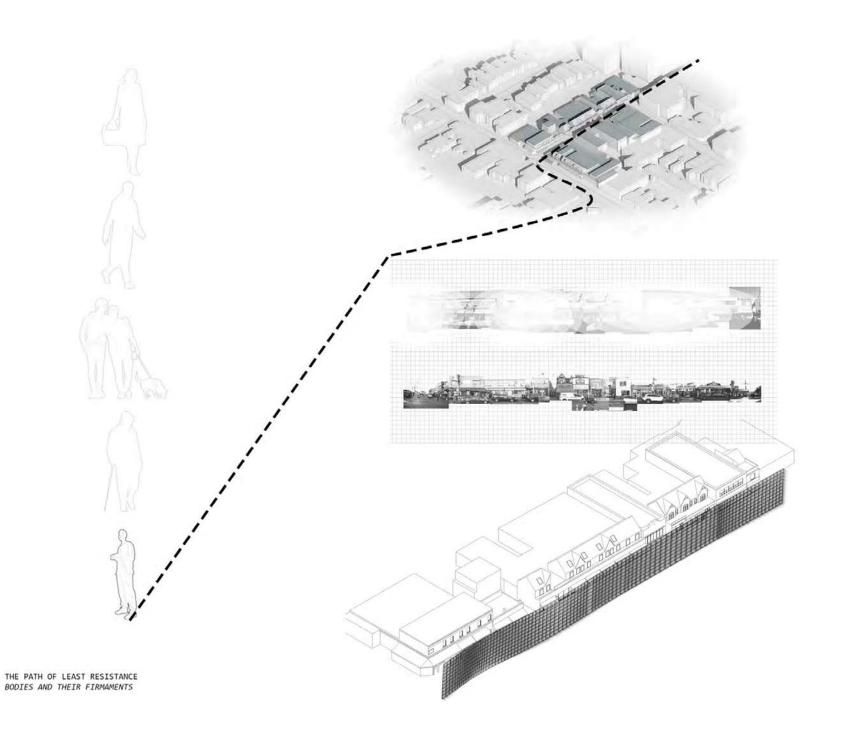
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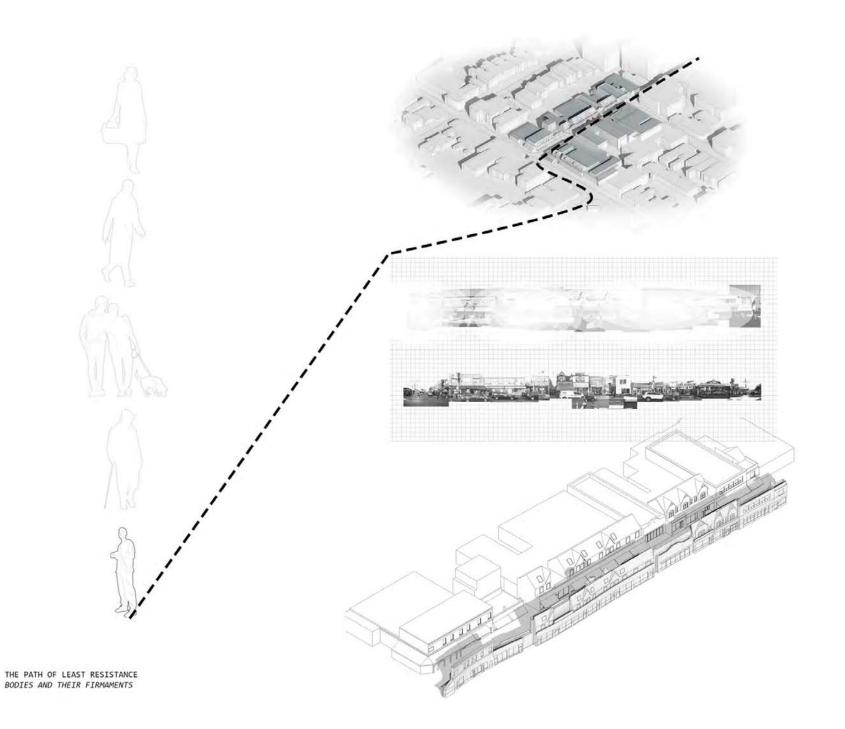
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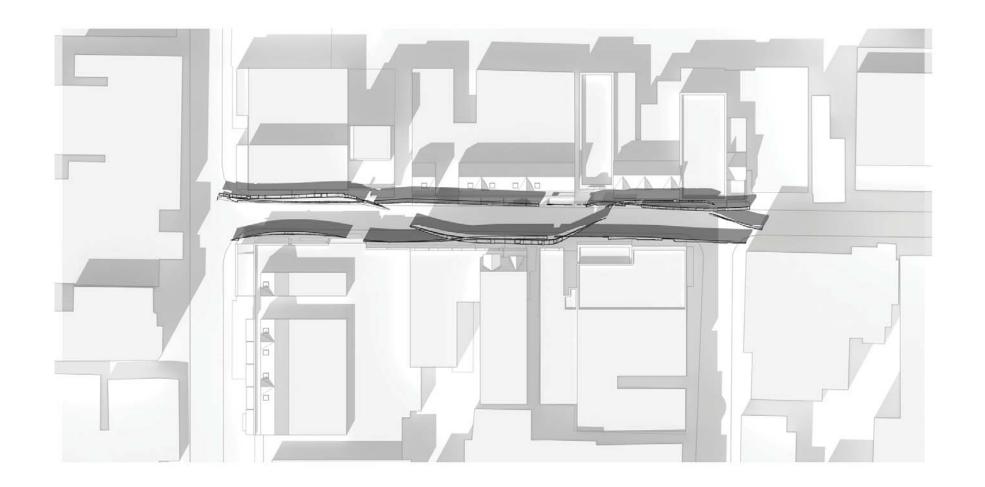
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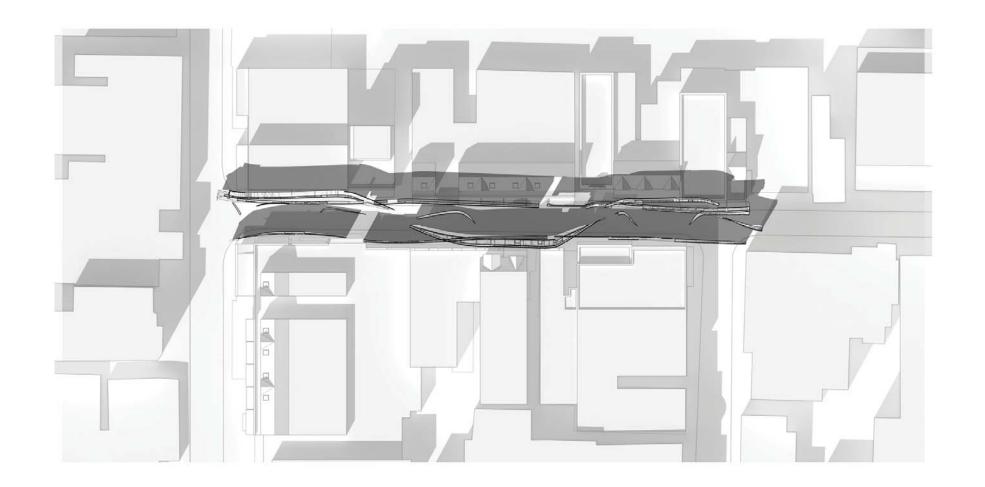
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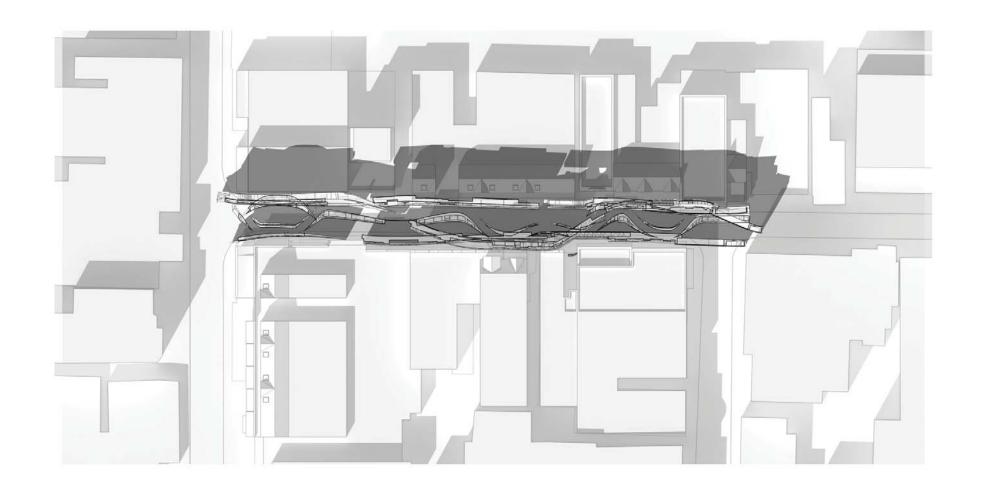
17.7| AR8101 3B ORIENTATION DECEMBER 2017 ORSON SEDMINA



plan + 1000mm nts



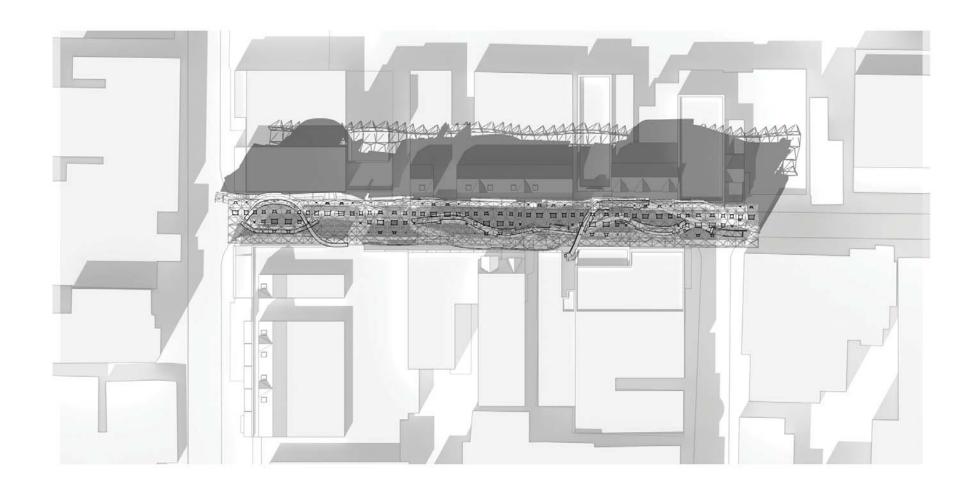
plan + 3000mm nts



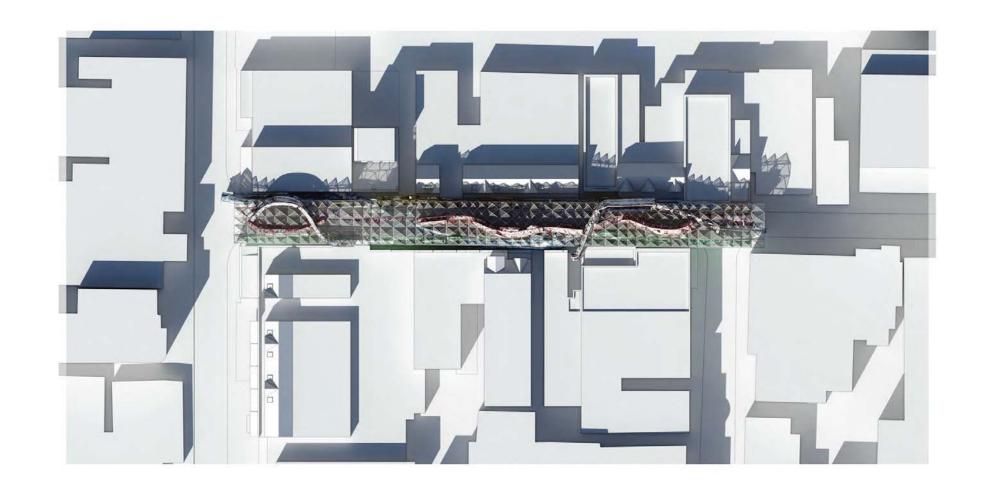
plan + 5000mm nts



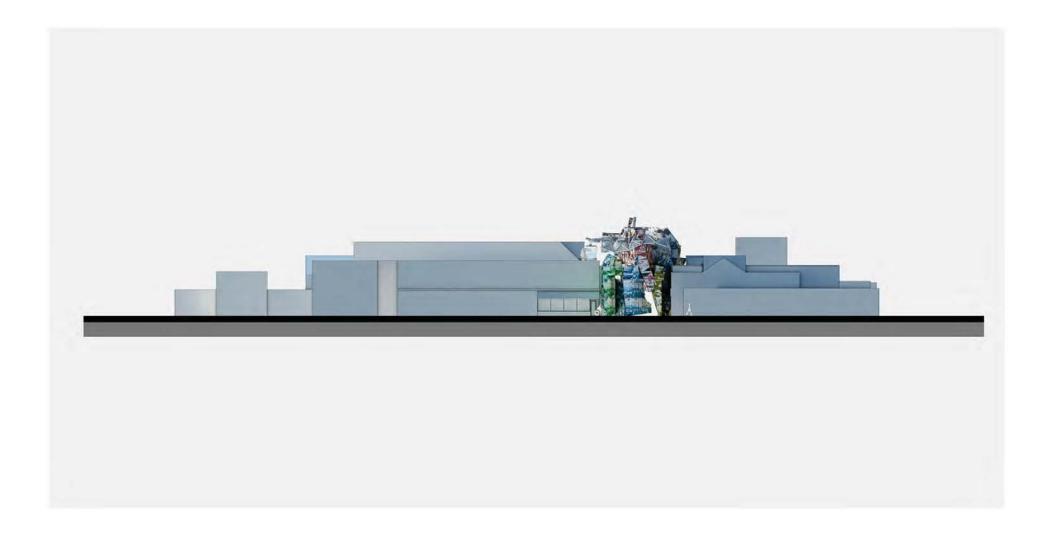
plan + 7000mm nts



plan + 9000mm nts

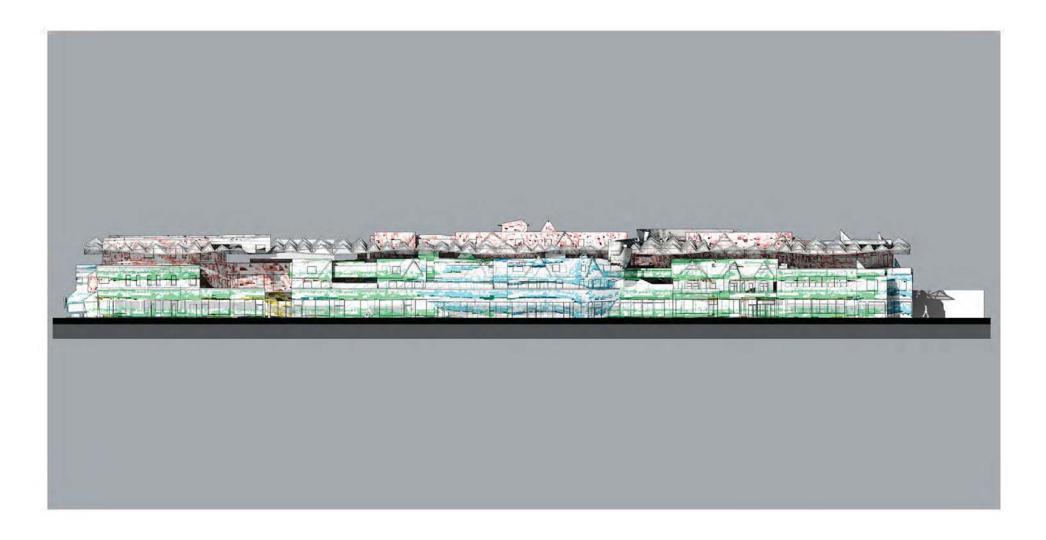


roof plan nts



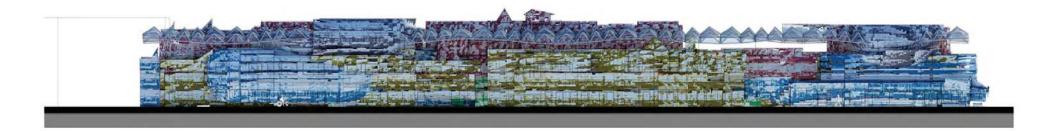
west elevation nts

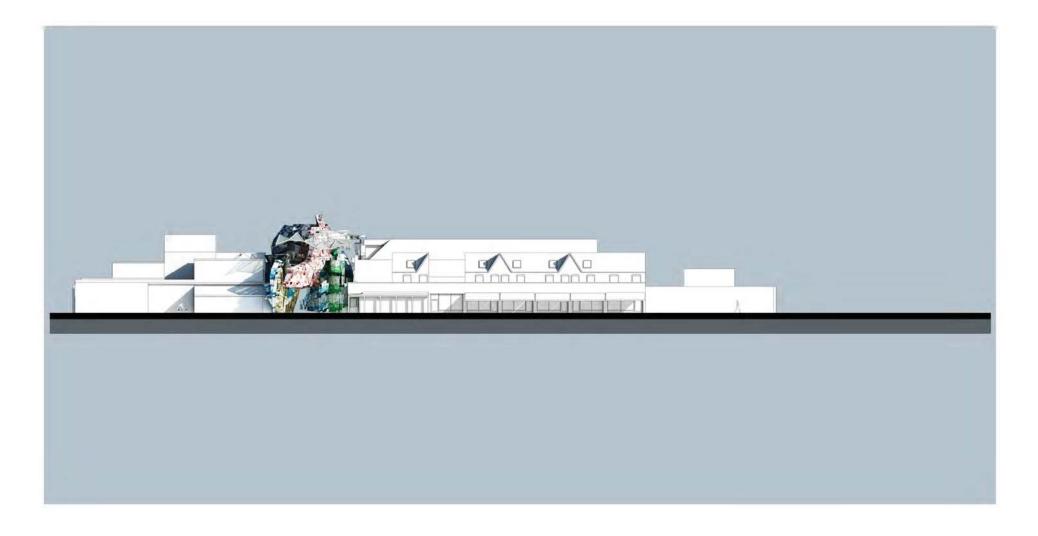
19.0| AR8101 3B ORIENTATION DECEMBER 2017 ORSON SEDMINA



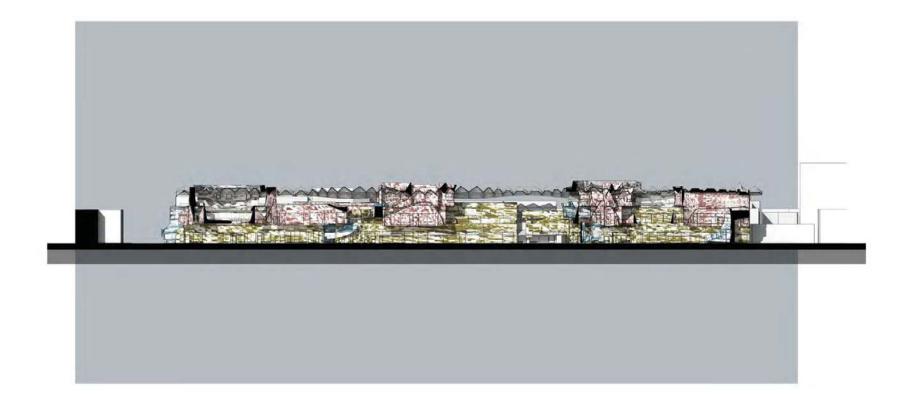
south elevation nts

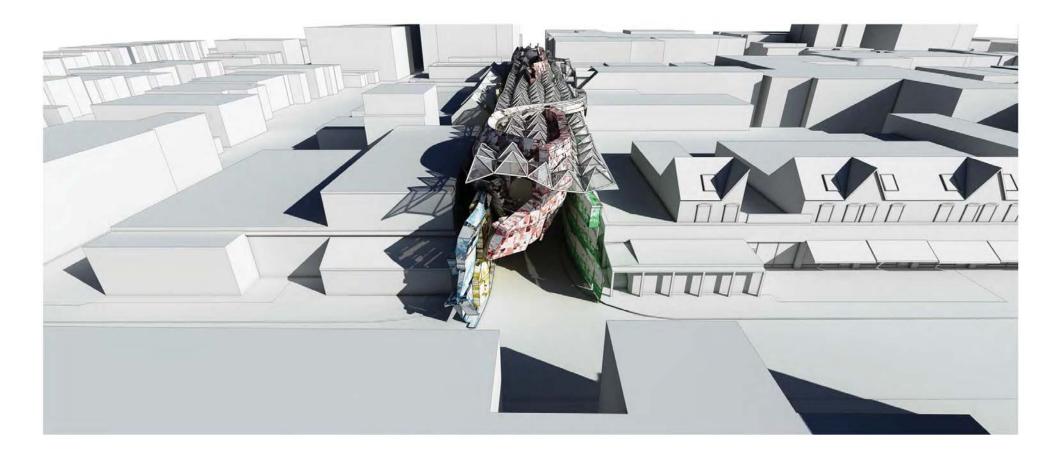
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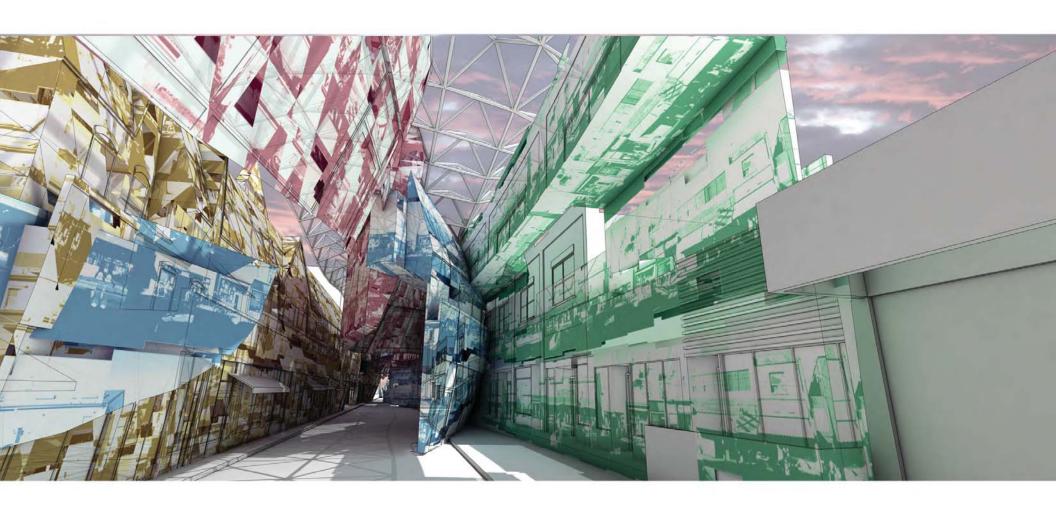
east elevation nts





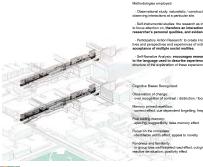
aerial view looking east





Firmament Construction













3. street elevation study - figurative drawing responding to notation

- "Radical Constructivism, thus, is radical because it breaks with convention and develops a theory of knowledge in which knowledge does not reflect an 'objective' ontological reality"
- —Paul Watzlawick
- "Knowledge is constructed, not transferred."
- —Peter Senge

This is not to suggest our physical reality is not objectively know. This is to suggest what we know of our reality is subjective to the individual. The 'temporal resolution of perception', as described by neuroscientists is one example where the wetware of our brains responds to external stimuli to manipulate the recording of our experiences (Arstila, 2012). In Invisible Cities, the experiences depicted of cities, and the firmaments said to manipulate their design, built form, citizenry, and their speculated lives, are all distillations of this process. These images represent an attempt to capture this process our wetware is manipulated by the firmaments of our experiences. It is also an attempt to enter into a state of self-awareness as to how the plethora of cognitive biases can affect our recollection of our experiences through a rigorous application of qualitative methods in social research. In contrast with the non-substantive pseudo research methods employed by many socially-concerned architectural research practices, the hope is this study will spark a design tool based in a perpetual cognitive feedback loop that constantly identifies and addresses personal and experiential biases, while at the same time evaluating those experiences that are imprinted on the individual.

Orson Sedmina 2016.11.10

constructivism: a view which admits as valid only constructive proofs and entities demonstrable by them, implying that the latter have no independent existence

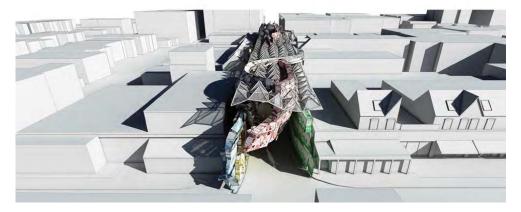
congnitive bias: a systematic pattern of deviation from norm or rationality in judgement, whereby inferences about other people and situations may be drawn in an illogical fashion. Individuals create their own "subjective social reality" from their perception of the input

firmament: the vault of heaven; sky, separating the "waters above" the earth from the "waters below" the earth. The field or sphere of an interest or activity.

Arstila, V. (2012, 6 27). Time Slows Down during Accidents. Front Psychology, 196(3).

From left to right, top to bottom: Manipulative firmaments from within and without. Kensington Market experimental location / methodologies / biases identified, Field notes, Post-experience memory spacing drawing, street elevation study figurative drawing resonding to notation

The Path of Least Resistance: Bodies and Their Firmaments





constructivism: a view which admits as valid only constructive proofs and entities demonstrable by them, implying that the latter have no independent existence.

solipsism: the view or theory that the self is all that can be known to exist.

congnitive bias: a systematic pattern of deviation from norm or rationality in judgement, whereby inferences about other people and situations may be drawn in an illogical fashion. Individuals create their own "subjective social reality" from their perception of the input

firmament: the vault of heaven; sky, separating the "waters above" the earth from the "waters below" the earth, especially when regarded as a tangible thing.. The field or sphere of an interest or activity.

Arstila, V. (2012, 6 27). Time Slows Down during Accidents. Front Psychology, 196(3).

"The body without organs is an egg, it is crisscrossed with axes and thresholds, with latitudes and longitudes and geodesic lines, transversed by gradients marking the transitions and the becomings, the destinations of the subject developing along these particular vectors."

—Deleuze & Guattari (Capitalism and Schizophrenia, p. 19)

[E]verything that exists can be regarded as an actor or actant. Everything, animate and inanimate, human and nonhuman, or subject and object is positioned on the same ontological threshold. Actors or actants operate in networks and never alone. It is only the interactions between actants that carve up reality into all its individual districts.

—Graham Harman (the importance of Bruno Latour, p.19)

A marionette knows what it is to have firmaments as a constitutive notion of itself. It would not be a marionette without them; it would be an inanimate doll. Without an agency at the end of its strings it is also worthless. That humans think their strings aren't being pushed or pulled animating them is funny to the marionette. What dolls they are.

The body without organs is a vehicle for materialization, not the forfeit of it. It doesn't dematerialize our interactions with the world into vast fields, oscillations between things that are themselves fields. The planar field of strings being struck by the hammers of a piano have both a beginning and end. The hammer is a real thing.

A continuous field of strings with us as hammers, the brass agraffe at each end.

Bias is largely misunderstood. To many, especially now it implies some nefarious decision that was made with the intent to bend the world. Really we are awash with cognitive biases churning behind our eyes effecting what we remember, see, move around or stop to look at. Some social research has identified so as to counteract. Almost none are result of a decision however. The only decision available is to attempt to hash out what those loopholes of cognition are and illuminate them. Where they begin and end, and how they oscillate.

The field of social research is refreshing because it admits to knowing our flaws, it commits to understanding where they lay, and it concedes that because of them it may never be right or wrong.

Without being cognizant of the undercurrent of experiential biases at play, a routine is a tunnel through the world. Each tunnel is different, each tunnel splays off of it a field that pulls that which is being tunneled through closer, farther away, faded or in high relief.

What is a market store or stall without an awning shading its doorway? In close proximity and at a certain density they blend together into a datum level that changes with the time of day, weather, or season.

Their effects on our movements are almost as profound as a bright neon sign, or half-off everything must go poster in a window. We jump between them, or we avoid them. Sometimes low-hanging ones brush the foreheads of our taller friends.

To give form to a firmament that so pushes and pulls our chords, and in doing so pushing back against a firmament is probably as integral to architecture, as strings to a marionette. In this case, a canopy not unlike *Les Passages Couvert* of Paris.

Orson Sedmina 2016 12 15

The Reification Architectural Agency: Reflexivity and the Object

Design Research Project Brief AR8102 Seminar in Critical Practice

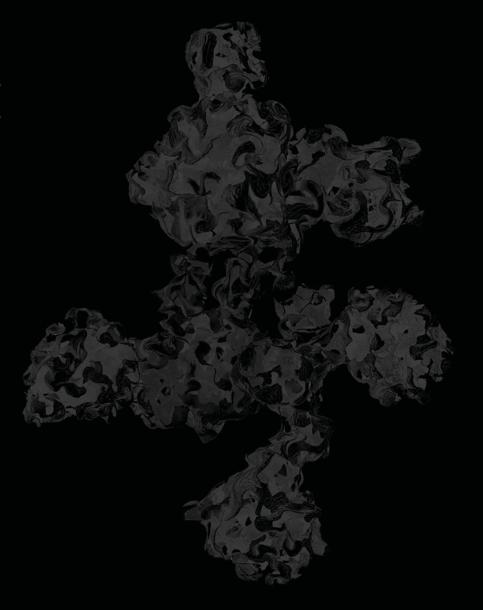
Ryerson University Department of Architectural Science Orson Sedmina 16.12.16

Abstract:

Architecture has been swept up in the progress made in fields outside of itself. At the same time it finds its own integral authority waning in the face of emergent specializations. The foothold agency once had within Architecture has been eroded. Object Oriented Ontology (000) holds the potential to reassert the agency Architecture has so willfully given up.

In contemporary thought, things are usually taken either as the aggregation of ever smaller bits or as constructions of human behavior and society. 000 steers a path between the two, drawing attention to things at all scales, and pondering their nature and relations with one another as much with ourselves.

There is a relationship, an oscillation, between the creative agency that unique works of art and architecture require, and the irreducibility that grants these ineffable works an authority not tied to abject rationalism. This thesis seeks out a new territory for architecture, one that reifies architectural agency through the applique of contemporary object theories.



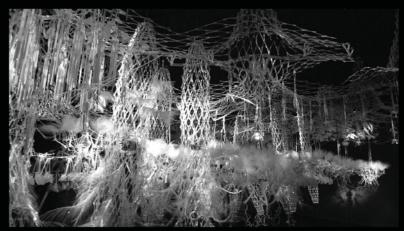
Outside of architectural histories and their courses of study it seems the only people esteemed enough to speak about architectural expression without couching the conversation in programmatic, cultural, or technological languages or methodologies are often eminent 'starchitects' or academic theorists. Contemporary practitioners often pay lip service to this group out of one side of their mouths while critiquing them as not socially / historically / politically / technologically cognizant out of the other. They are missing the point. To stop speaking about architecture in terms of architecture makes it subservient to other fields, other interests. The anxiety that grips the profession over its own legitimacy and significance is of its own making, and is a subject that contemporary thinkers have begun to diagnose.

As currently conceived, the research that this thesis will begin to require is as follows: A contextual timeline of major theoretical schools that gave rise to the current state of problem-solving reductionist architecture will be undertaken. This research and analysis will focus on and follow three major narratives, who their main protagonists are and what their schools of thought espouse:

- Social research / vernacularism/ interventionalists
- Technological / biological fetishization
- Populist reductionist salespeople



Assemble's Folly for a Flyover (2011) in east London



Philip Beesley's 'hylozoic ground', the Canadian Pavilion at the 12th architecture biennale, Venice Italy (2010)



BIG's 'house 8', Ørestad in Copenhagen, Denmark (2010)

These narratives will map out the removal or de-emphasis of agency and authority from the practice and study of architecture.

A distillation of contemporary works of philosophy from the following fields will begin to describe the basis for a new agency in architecture:

- Speculative Realism, Weird Realism, Speculative Materialism, Assemblage Theory, Flat Ontology, Object Oriented Ontology, Hyperobjects, the Quadruple Object, Onticology, Distributive Agency, and Alien phenomenology.

This strain of research will set the ground work of understanding for the field, but also focus on the intersection of art and object oriented implications. Also, the relationship between the concept of agency within these frameworks, and how it is classically described through art and architectural history and theory will be formulated.

A survey will be undertaken of how the above philosophers and theorists have intersected with architecture, and their reactions to the current architectural discourse and its main protagonists.

A survey of architects and architecture theorists will be undertaken to ascertain how current practitioners have incorporated the works of these strands of philosophy and theory. This precedent-seeking portion will attempt to determine the current direction of object theory within architecture and qualify how successful works have thus far been in the reaffirmation of agency within the field.

The use of design research methods will then be applied to a study of the concept of agency. Until the 20th century what role has agency played in architecture and the arts? How has this role and definition changed up until present day? How can a new object-oriented grounding in architecture help bolster the position of agency within architecture and reaffirm its authority?

Helsinki Guggenheim project not submitted Mark Foster Gage Architects

"Sad, indeed, is to see how men occupy themselves with trivialities, and are indifferent to the grandest phenomena—care not to understand the architecture of the universe, but are deeply interested in some contemptible controversy about the intrigues of modernity.

Sculptures, rightly viewed, possess not only truth, but supreme beauty—a beauty cold and austere, without appeal to any part of our weaker nature, sublimely pure, and capable of a stern perfection such as only the greatest art can show.

We designed this. There is likely a ton of bullshit that we could tell you about regarding its process, or how it's sustainable, or how it fits into its context symbolically, but none of it would really be true. We designed it because we liked it and thought it was great. We hope you like it too."



Helsinki Guggenheim Proposal Tom Wiscombe

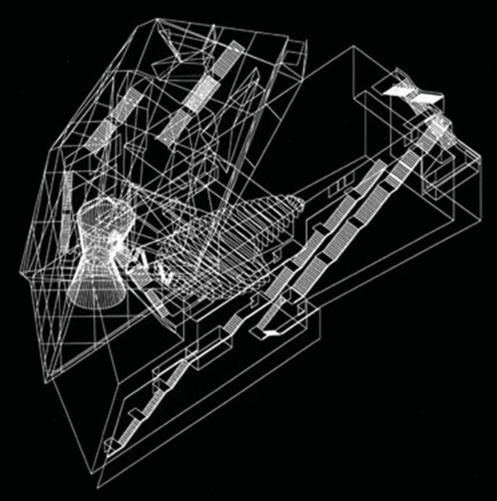
The firm presents an approach of a deregulated form, distinct from all others, and far involved in the surrounding culture and the appreciation of art. The form is the architectural equivalent of two crystal sacks or shapes that collide into a composite form, having a very fragile relationship with a lower building seamlessly integrated with the ground. It is this ground plane that the firm takes into great consideration as it interacts with the sacks. The firm argues that this gives the look of 'movability' to the building. Located within the two masses are the crystal galleries, the multipurpose space, and the smaller galleries, all stacked up making one unique architectural 'nest'.

Hidden inside the crystal mass is a strange object made of dark Finnish wood. This object is nested within a vast and vertical space; it is sometimes tightly-fit and sometimes loosely-fit to the outer shell of the building. The interstitial space becomes a flexible civic realm for opening events, symposia, and lectures. While visitors in this space are inside the building, it is also true that they are still outside of something else; separation between world and interior is delayed. This form of morphological induction returns a there to there.



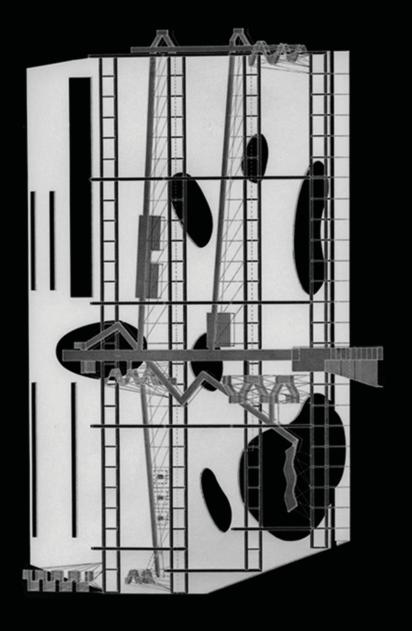
HUFA Cinema Center Coop Himmelb(1)au

The design concept of the UFA Cinema Center is characterized by two intricately interconnected building units: The Cinema Block, with eight cinemas and seating for 2600, and the Crystal, a glass shell which serves simultaneously as foyer and public square. The Cinema Block opens up towards the street and is permeable for pedestrian traffic. It is differentiated by the circulation system of the cinemas and by views through to the street. The Crystal is no longer merely a functional entry hall to the cinemas, but an urban passageway. The urban quality of the space is reinforced by circulation systems of stairs and bridges which allow views of people through layers of light and color.



Le Fresnoy Bernard Tschumi

Le Fresnoy (the National Studio for Contemporary Arts) is a center for crossover artists, such as a video artist who is also a musician or a musician who is a painter. The site holds buildings from a 1920s leisure complex that included cinema, ballroom dancing, skating, and horseback riding. Although the existing structures could have been demolished to make way for new construction, they contained extraordinary spaces whose large dimensions exceeded what the limited project budget could supply. The aim was to develop a new model of a center through combinations of old and new, development and production, artistic practice and public exhibition. The project can be summed up by "power is shed," one of the old buildings with tiled roofs. They are thus integrated and sheltered by a closed parallelepiped on the north side, open for the other three sides, surmounted by a roof of 100 x 80 m pierced with large openings and formed of large canopies covered with plates of transparent polycarbonate in the form of "cloud ". The architect sees the project as "a series of boxes in a box."



Photography Garry Winogrand

World famous photographer Garry Winogrand was quoted saying "I photograph to see what the world looks like in photographs." Are snapshots more than a snapshot? While widely celebrated as giving voice to street photography in 20th century America, capturing famous moments and images of everyday life, Winogrand actually seems uninterested in the historic content of his images, only interested in the thing itself. "Winogrand makes photographs not to capture what he sees, but to see what he will have captured." Through the words and photos of renowned street photographer Garry Winogrand, philosopher and Georgia Tech professor Ian Bogost proposes thought provoking points about photography and ontology (the philosophical study of the nature of being).



Literature Review:

Vibrant Matter: A Political Ecology of Things Jane Bennett

In Vibrant Matter the political theorist Jane Bennett, shifts her focus from the human experience of things to things themselves. Bennett argues that political theory needs to do a better job of recognizing the active participation of nonhuman forces in events. Toward that end, she theorizes a "vital materiality" that runs through and across bodies, both human and nonhuman. Bennett explores how political analyses of public events might change were we to acknowledge that agency always emerges as the effect of ad hoc configurations of human and nonhuman forces. The intersection between object and agency is of vital concern.

Alien Phenomenology

Ian Bogost

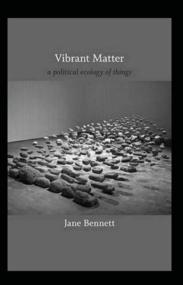
objects.

In Alien Phenomenology, or What It's Like to Be a Thing, Ian Bogost develops an object-oriented ontology that puts things at the center of being; a philosophy in which nothing exists any more or less than anything else; in which humans are elements, but not the sole or even primary elements, of philosophical interest. And unlike experimental phenomenology or the philosophy of technology, Bogost's alien phenomenology takes for granted that all beings interact with, perceive, and experience one another.

The Democracy of Objects Levi Bryant

Drawing on the object-oriented ontology of Graham Harman, as well as the thought of Gilles Deleuze, Niklas Luhman, Aristotle, Jacques Lacan, Bruno Latour and the developmental systems theorists, Bryant develops a realist ontology that he calls "onticology". This ontology argues that being is composed entirely of objects, properties, and relations such that subjects themselves are a variant of objects. Drawing on the work of the systems theorists and cyberneticians, Bryant argues that objects are dynamic systems that relate to the world under conditions of operational closure. In this way, he is able to integrate the most vital discoveries of the anti-realists within a realist ontology that does justice to both the material and cultural. Onticology proposes a flat ontology where objects of all sorts and at different scales equally exist without being reducible to other objects and where there are no transcendent entities such as eternal

essences outside of dynamic interactions among







Literature Review:

Killing Simplicity: Object-Oriented Philosophy in Architecture

Mark Foster Gage

The hardly mesmerizing state of the built environment today stems from an architectural profession that does not validate its production on its own terms, but invents unnecessary alibis for its output. Gage argues that architecture is not a crime and architects need no alibis. If architects do not value architecture for its qualities, and the architect for the production of those qualities, we certainly cannot expect anyone else to value architecture.

Tool-being: Elements in a theory of objects Graham Harman

In his dissertation Graham Harman aims to develop Heidegger's famous analysis of equipment into ontology of objects.

Towards Speculative Realism

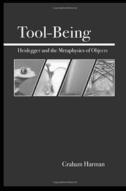
Graham Harman

These writings chart Harman's rise from Chicago sportswriter to co-founder of one of Europe's most promising philosophical movements -Speculative Realism. This collection of essays and lectures show the evolution of his object-oriented metaphysics from its early days into an increasingly developed philosophical position.

Immaterialism Graham Harman

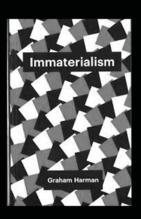
In this book the founder of object-oriented philosophy develops his approach in order to shed light on the nature and status of objects in social life. While it is often assumed that an interest in objects amounts to a form of materialism, Harman rejects this view and develops instead an "immaterialist" method. By examining the work of leading contemporary thinkers such as Bruno Latour and Levi Bryant, he develops a forceful critique of 'actor-network theory'. This book provides a key counterpoint to the now ubiquitous social theories of constant change, holistic networks, performative identities, and the construction of things by human practice. It will appeal to anyone interested in cutting-edge debates in philosophy and social and cultural theory.







ESSAYS AND LECTURES



Literature Review:

Returning to (Strange) Objects David Ruy

Since the mid-nineties, architecture has accelerated its move away from the discourse of the architectural object towards the discourse of the architectural field. The vicissitudes of the architectural object has lost its uncanny appeal, and recent work is more often than not circumscribed by the mental image of an underlying network of relations that is deep, dynamic, and more real than the architectural object itself. Like Janus, the transition from object to field has had many faces but has shared a single body moving towards the virtual. This article offers reasons for pause in this move towards relationism in order to reconsider the architectural object itself and why it may be irreducible to relations alone.

Discreteness, or Towards a Flat Ontology of Architecture

Tom Wiscombe

"I think of buildings as worlds, not as extensions of World or Nature, terms I find to be a very slippery subject at this point in time. Those terms too often generalize and reduce the huge variety in form, scale, and agency of entities that make them up, favoring a kind of ontological lump. If architecture itself is a world, that means it might have a continuous boundary, like a planet let's say, versus a landscape. While those two things may sound related, one is a circle that has an inside and an outside, and the other is a line that implies surface and goes on forever. I think that the idea of architecture as landscape is now exhausted, and I think the conflation of the two actually degrades both and kills their specificity as concrete entities."



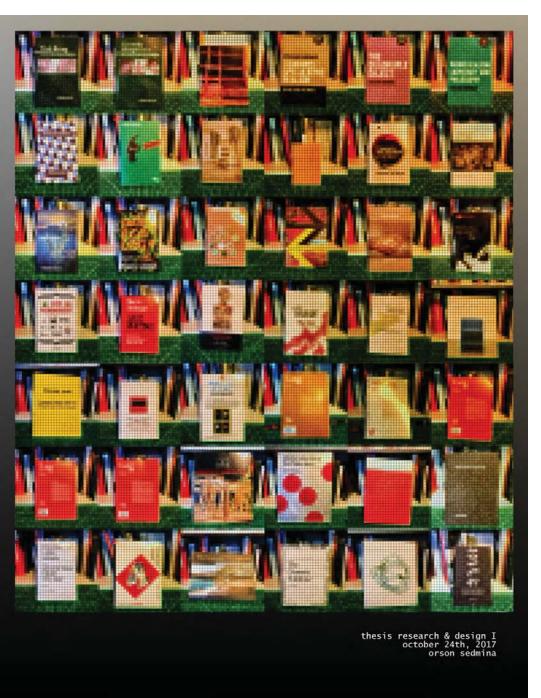


Design Position:

The objective of this research is to solidify an architectural body of theory that can be then used as the animus to reshape the role of agency within the profession. Extensive theoretical research between works of theory and philosophy and current architectural practitioners and academics will hopefully shed light on where and if this new strand of though can lead architecture and its problem with agency. Finally, considerations between the interaction of architectural agency reified with those holding contrasting interests of vernacularism or bio-mimicry or cost-client pragmatism for example, will be considered through a design model built upon the object but situated in a world largely unprepared for it.

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01 - Title

Reflexivity in Architecture:
The Reification of Agency, and an Object's Odeon

02 - Thesis Statement

Architecture has been swept up in the progress made in fields outside of itself, and at the same time it finds its integral authority waning in the face of emergent specializations; the foothold agency once had within Architecture has become less and less secure. Object Oriented Ontology (000) holds the potential to reassert the agency Architecture has so willfully given up.

For Graham Harman, the object has qualities apart from its relations, in contrast to Actor Network Theory. The saying goes 'writing about painting is like dancing about architecture' (Martin Mull). But what would architecture about architecture look like? What would architecture apart from its relations look like?

03 - Abstract

An ontology is a variety of metaphysics that describes the nature of being. An understanding of reality is an appearance of nonself to the self, and as with this dualism other things arise that are either one thing or not that thing. They possess unifying identities as to distinguish them from other things, or objects, that are not them. 000 is the description of being that includes objects apart from the dualism of self and non-self. from which most other ontologies follow. It is the nascent philosophical movement of the moment; a rejection of anthropocentric ways of thinking and acting in the world. Architecture has always been an anthropocentric dualism; actant and architecture. How would an architecture of posthumanist egalitarianism come to be? It wouldn't rely on relations, but it also wouldn't rely on an infinite regression of component traits. It would be a phenomenology of architecture that removes agency from both the tekhne and the field. It might also remove the actant itself as agent.

Part 1. Anterior Phenomenological Objects

- The Continentals and their Objects
 - Kant
 - ii. Hursserl, Duchamp
 - iii. Heidegger, van Gogh's shoes
- Unidentified Phenomenological Objects
 - Zumthor, Holl, Anselmo
 - ii. Fried, Otero-Pailos
- Flesh Material Objects
 - Merleau-Ponty, Pallasmaa,

Part 2. Object Oriented Ontology

- The Third Hammer
 - i. Over Under
 - ii. Dante, The Hammer, The Quadruple
 - iii. Primary Reality, DeLanda
- A Good Chair
 - i. The Prestige of Human Access
 - ii. The Fourfold
 - iii. The Literal Object, Judd, Fried
- An Object's Odeon
 - Theatre and Architecture, Textural Objects
 - ii. The Abyss of Literal Materialism

Part 3. Agency and Phenomenology

- The Mimesis of Architectural Experience
 - i. Strange Objects ii. Immaterialism

 - iii. What it is (isn't enough)
 - iv. What it does (isn't enough either)
- Decoupling Literalism Encounters
 - Claes Oldenburg's Mirror
 - Malevich's Anti-Anthropomorphic Form and Texture
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In contemporary thought, things are usually taken either as the aggregation of ever smaller bits or as constructions of human behavior and society. 000 steers a path between the two, drawing attention to things at all scales, and pondering their nature and relations with one another as much with ourselves.

There is a relationship, an oscillation, between the creative agency that unique works of art and architecture require, and the irreducibility that grants these ineffable works an authority not tied to abject rationalism. This thesis seeks out a new territory for architecture, one that reifies architectural agency through the applique of contemporary object theories.

Part 4. Anti-Class Theatre (design research)

- Objects without Order, or Us
- i. Some collections (non-human anthology)
- As the Object Turns
- Interactions (non-human anthology)
- The Object and the Beautiful
 - i. The Non-Fascinating
- The Object and the Restless
 - i. Sentimentality or Meno's Architecture

Part 5. An Anti-Mimesis Theatre (design project)

The Object's Odeon

These narratives will map out the removal or de-emphasis of agency and authority from the practice and study of architecture.

A distillation of contemporary works of philosophy from the following fields will begin to describe the basis for a new agency in architecture:

- Phenomenology, Social Research, Vernacularism
- Technological / Biological fetishization + Populist Reductionist salespeople
- Speculative Realism, Weird Realism, Speculative Materialism, Assemblage Theory, Flat Ontology, Object Oriented Ontology, Hyperobjects, the Quadruple Object, Onticology, Distributive Agency, and Alien phenomenology.

This strain of research will set the ground work of understanding for the field, but also focus on the intersection of art and object oriented implications. Also, the relationship between the concept of agency within these frameworks, and how it is classically described through art and architectural history and theory will be formulated.

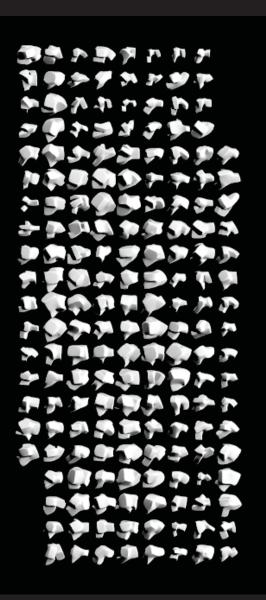
Tetrad:

- 1. A survey will be undertaken of how the above philosophers and theorists have intersected with architecture, and their reactions to the current architectural discourse and its main protagonists.
- 2. A survey of concurrent artists / sculptors will be undertaken aligning works and actants with strains of philosophy with the intent of ascertaining their various interactions with the art object.
- 3. A survey of architects and architecture theorists will be undertaken to ascertain how current practitioners have incorporated the works of these strands of philosophy and theory. This precedent-seeking portion will attempt to determine the current direction of object theory within architecture and qualify how successful works have thus far been in the reaffirmation of agency within the field.
- 4. Finally each philsopher/theorist, artist, and architect will be put through the lense of a research-in-design investigation in the creation of a narrative of architectural object studies that will draw together a stream of processes. These will hopefully tease out a new sense of objethood and a direction towards a new architectural agency.

Thesis-Project:

The use of design research methods will then be applied to a study of the concept of agency, in the form of a odeon or theatre. Until the 21st century what role has agency played in architecture and the arts? How has this role and definition changed up until present day? How can a new object-oriented grounding in architecture help bolster the position of agency within architecture and reaffirm its authority?

This will be the Object's Odeon



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- 3. Flesh Material Objects
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- An Object's Odeon
 - i. Theatre and Textural Objects
 - ii. The Matter Abyss, Bennett, Bryant

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i. Noumenon - Immanuel Kant [1724-1804]

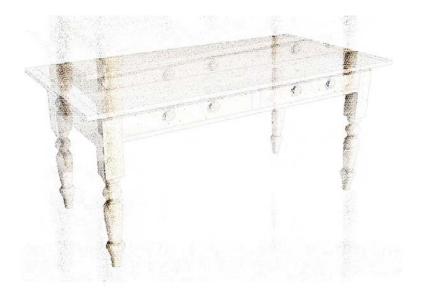
In metaphysics, the noumenon is a posited object or event that exists without sense or perception. The term noumenon is generally used in contrast with or in relation to phenomenon, which refers to anything that can be apprehended by or is an object of the senses.

Modern philosophy has generally been skeptical of the possibility of knowledge independent of the senses, and Immanuel Kant gave this point of view its canonical expression: that the noumenal world may exist, but it is completely unknowable through human sensation.

In Kantian philosophy, the unknowable noumenon is often linked to the unknowable "thing-in-itself" (in Kant's German, *Ding an sich*), although how to characterize the nature of the relationship is a question yet open to some controversy.

Humans can make sense out of phenomena in these various ways, but in doing so can never know the "things-in-themselves", the actual objects and dynamics of the natural world in their noumenal dimension - this being the negative correlate to phenomena and that which escapes the limits of human understanding.

A crucial difference between the noumenon and the thing-in-itself is that to call something a noumenon is to claim a kind of knowledge, whereas Kant insisted that the thing-in-itself is unknowable.



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ii. *Bracketing* (phenomenology) - Edmund Hussurl [1859-1938]

Bracketing (German: Einklammerung; also called epoché) is a term in the philosophical movement of phenomenology describing the act of suspending judgment about the natural world to instead focus on analysis of experience.

Phenomenology, developed by Edmund Husserl, can be understood as an outgrowth of the influential ideas of Immanuel Kant. Attempting to resolve some of the key intellectual debates of his era, Kant argued that Noumena (objects of inquiry, investigation or analysis of the workings of the world) must be distinguished from Phenomena (noumenon as experienced and interpreted by the human mind). Kant thus argued that humans can never have direct access to reality, but only to the contents of their minds.

Bracketing (or epoché) is a preliminary act in the phenomenological analysis, conceived by Husserl as the suspension of the trust in the objectivity of the world. It involves setting aside the question of the real existence of a contemplated object, as well as all other questions about the object's physical or objective nature; these questions are left to the natural sciences.

For example, the act of seeing a horse qualifies as an experience, whether one sees the horse in person, in a dream, or in a hallucination. 'Bracketing' the horse suspends any judgement about the horse as noumenon, and instead analyses the phenomenon of the horse as constituted in intentional acts.

Bracketing may also be understood in terms of the phenomenological activity it is supposed to make possible: the "unpacking" of phenomena, or, in other words, systematically peeling away their symbolic meanings like layers of an onion until only the thing itself as meant and experienced remains. Thus, one's subjective intending of the bracketed phenomenon is examined and analyzed in phenomenological purity.



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 - vi. Agency: Flat Architecture

iii. Tool-Analysis - Martin Heidegger [1888-1976] - VORHANDEN

What is key for Heidegger is that insofar as something is present to consciousness, it is merely present-at-hand (vorhanden). But what is present to our minds in this way is only a tiny proportion of the entities with which we are involved. The air we breathe, the floor on which we stand, the heart, kidneys, and lungs that function within us, all tend not to be present insofar as they are doing their work. As every reader of Heidegger knows, it is usually broken equipment that comes to conscious attention. Equipment in its seamless functioning is ready-to-hand rather than present-at-hand, zuhanden rather than vorhanden.

A few additional points need to be made. In the first place, the tool-analysis is not limited to a specific kind of entity called "tools" in the narrow sense, which would include hammers, drills, cars, guns, and computers, while excluding family, friends, house pets, and God. Instead, every entity has both sides: ready-to-hand and present-at-hand. This is not because we "use" our family and friends in the same way that we exploit hammers and drills, but because our friends no less than our tools are deeper than any possible access we might have to them. The hammer-in-itself is not the same as our perception of it at any given moment. But the same holds for people, and just as much for the cryptic, concealed God who communicates only by signs.

Secondly, the frequent reading of the tool-analysis as equivalent to a distinction between praxis and theory, as if Heidegger were merely telling us that all perception of hammers and theories about hammers were grounded in a pre-theoretical use of them, needs to be avoided. The problem with this interpretation is clear: for if tools are always deeper than our perceptions or theories of them, they are also deeper than our use of them. To sit in a chair is no closer a relation to the chair than thinking about it is; in both cases, the chair itself retains an unexhausted surplus deeper than our relation with it.









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i. Zumthor - Serra's Joins - OUIET PRESENCE

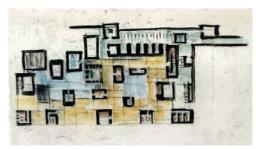
"Chinks in sealed objects

Building are artificial constructions. They consist of single parts which must be joined together. To a large degree, the quality of the finished object is determined by the quality of the joins.

In sculpture, there is a tradition which minimizes the expression of the joints and joins between the single parts in favour of the overall form. Richard Serra's steel objects, for example, look just as homogenous and integral as the stone and wood sculptures of the older sculptural traditions...

The direct, seemingly self-evident way in which these objects are put together is interesting. There is no interruption of the overall impression by small parts which have nothing to do with the object's statement. Our perception of the whole is not distracted by inessential details. Every tough, every join, every joint is there in order to reinforce the idea of the quiet presence of the work."

- Zumthor, Thinking Architecture, Page 14



i. Holl - Written in Water -

"Experiencing things is intangible where objects start to overlap, the moment which clarity of each single element begins to be vanished, the moment which all objects merge to the field."





i. Giovanni Anselmo - Arte Povera

Inspired by the observation of latent forces in the natural world such as gravity, magnetism, weight, and decomposition, he creates sculptures from found objects, various types of stone, plants, and other organic substances.

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ii. Michael Fried [1939-] - Art and Objecthood

Great art is an untangling of historical forces, the result of a Hegelian dialectic or a synthesis of many different points in history all coming together to form something new and original..if art becomes nothing more than a cultural event, then it adversely compromises the way in which art can be appreciated; reactions will be conditioned by surrounding socio-historic circumstance, which will avoid consideration of the artwork as an independent entity. Fried argues that this leads to an emphasis on the viewer's encounter with the object and its "objecthood," rather than with the formal qualities within the object itself. This interaction is theatrical because it exists within space and time, while Fried contends that visual art should instead aspire to absorption, which he casts as the opposite of theatricality. The work should present itself whole at every instant, and not depend on the view's relation to what is being seen. (see photography)

Each of Andre's Equivalent series consists of a rectangular arrangement of 120 firebricks. Although the shape of each sculpture is different, they all have the same height, mass and volume, and are therefore 'equivalent' to each other.

Equivalent VIII - Carl Andre 1966

Tate Modern



ii. Jorge Otero-Pailos, the First U-Turn

Initially, the concept that experience could be a timeless architectural language provided a unifying intellectual basis for the stylistic pluralism that characterized postmodernism. It helped give theory—especially the theory of architectural history—a new importance over practice. However, as Otero-Pailos makes clear, architectural phenomenologists could not accept the idea of theory as an end in itself. In the mid-1980s they were caught in the contradictory and untenable position of having to formulate their own demotion of theory.



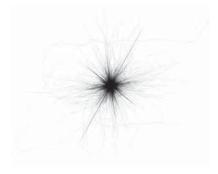
This photograph documents the precise re-enactment of Harold Edgerton's iconic 1964 'Bullet Through Apple,' The photograph was produced at MIT with Edgerton's original rifle, camera, flash and other instruments, which are now museum pieces. A flash of one third of one millionth of a second stops a .30 caliber bullet piercing through the core of a Macintosh apple at Mach 2.39. The re-enactment uncovered that Edgerton had flipped his negative while printing, a fact that had escaped art history.

In the collection of the MIT Museum ; Exhibited at the Keller Gallery (Cambridge, MA)



Continuous City - Montreal 2005 Otero-Pailos

Fake is the new Real All the streets, centered, NYC Neil Freeman, 2010



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i. Merleu-Ponty - in search of Gestalt

Merleau-Ponty emphasized the body as the primary site of knowing the world, a corrective to the long philosophical tradition of placing consciousness as the source of knowledge, and maintained that the body and that which it perceived could not be disentangled from each other. Taking up and "communing with" (Merleau-Ponty's phrase) the sensible qualities it encounters, the body as incarnated subjectivity intentionally elaborates things within an ever-present world frame, through use of its pre-conscious, pre-predicative understanding of the world's makeup. Things are that upon which our body has a "grip" (prise), while the grip itself is a function of our connaturality with the world's things. The world and the sense of self are emergent phenomena in an ongoing "becoming."

Because the object is inextricably within the world of meaningful relations, each object reflects the other. Our perception of the object through all perspectives is not that of a propositional, or clearly delineated, perception; rather, it is an ambiguous perception founded upon the body's primordial involvement and understanding of the world and of the meanings that constitute the landscape's perceptual gestalt.



ii. Juhani Pallasmaa

First published in 1996, The Eyes of the Skin: Architecture and the Senses is a seminal piece of architectural theory that grew out Finnish architect, philosopher and professor Juhani Pallasmaa's concern over the disappearance of the physical, sensual, embodied experiences of architecture in the contemporary world. Referencing a Western history of **ocularcentrism and the hegemony of vision in the present**, his primary concern is what he observes to be the "...dominance of vision and the suppression of other senses in the way architecture [is] taught, conceived and critiqued." Juhani Pallasmaa is a thinker for whom a kind of classic opposition between embodied image, understood perhaps as an authentic relationship to architecture; and image, understood as disconnected, suspect in relation to the embodied: Pallasmaa's is a kind of thinking that does not allow that kind of separation.

Helsinki Guggenheim project not submitted Mark Foster Gage Architects

"Sad, indeed, is to see how men occupy themselves with trivialities, and are indifferent to the grandest phenomena-care not to understand the architecture of the universe, but are deeply interested in some contemptible controversy about the intrigues of modernity.

Sculptures, rightly viewed, possess not only truth, but supreme beauty—a beauty cold and austere, without appeal to any part of our weaker nature, sublimely pure, and capable of a stern perfection such as only the greatest art can show.

We designed this. There is likely a ton of bullshit that we could tell you about regarding its process, or how it's sustainable, or how it fits into its context symbolically, but none of it would really be true. We designed it because we liked it and thought it was great. We hope you like it too."



Precedents:

Helsinki Guggenheim Proposal Tom Wiscombe

The firm presents an approach of a deregulated form, distinct from all others, and far involved in the surrounding culture and the appreciation of art. The form is the architectural equivalent of two crystal sacks or shapes that collide into a composite form, having a very fragile relationship with a lower building seamlessly integrated with the ground. It is this ground plane that the firm takes into great consideration as it interacts with the sacks. The firm argues that this gives the look of 'movability' to the building. Located within the two masses are the crystal galleries, the multipurpose space, and the smaller galleries, all stacked up making one unique architectural 'nest'.

Hidden inside the crystal mass is a strange object made of dark Finnish wood. This object is nested within a vast and vertical space; it is sometimes tightly-fit and sometimes loosely-fit to the outer shell of the building. The interstitial space becomes a flexible civic realm for opening events, symposia, and lectures. While visitors in this space are inside the building, it is also true that they are still outside of something else; separation between world and interior is delayed. This form of morphological induction returns a there to there.



Photography Garry Winogrand

World famous photographer Garry Winogrand was quoted saying "I photograph to see what the world looks like in photographs." Are snapshots more than a snapshot? While widely celebrated as giving voice to street photography in 20th century America, capturing famous moments and images of everyday life, Winogrand actually seems uninterested in the historic content of his images, only interested in the thing itself. "Winogrand makes photographs not to capture what he sees, but to see what he will have captured." Through the words and photos of renowned street photographer Garry Winogrand, philosopher and Georgia Tech professor Ian Bogost proposes thought provoking points about photography and ontology (the philosophical study of the nature of being).



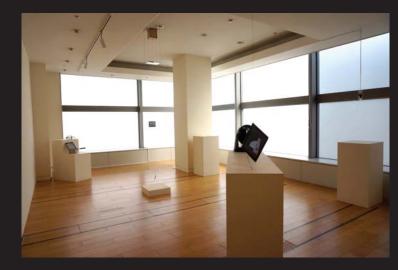
Precedents:

Digital Experimentation Akihiko Taniguchi

'Objects Thinking Too Much"

Full-time lecturer of Tama Art Univ. and part-time lecturer of Musashino Art Univ.
Produces installations, performances and video works using self-built devices and software.
In recent years, mainly produces a net art work incorporating photogrammetry and coding
[openframeworks]





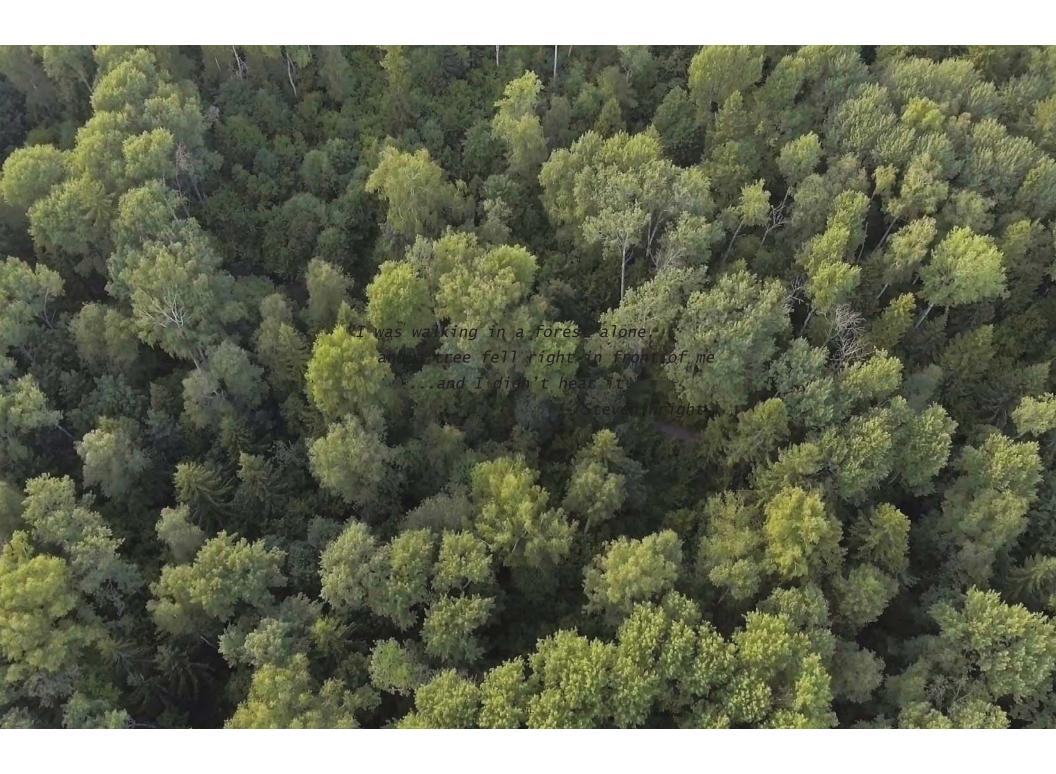
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The Object's Odeon Reifying Agency in Architecturet Orson Chan Sedmina Master of Architecture 2019 Architecture Program, Ryerson University

Abstract

An ontology is an attempt to study and describe the nature of being. An exercise in first principles, this form of metaphysics in philosophy concerns itself with the nature of 'objects' - in relation to and as discernable from - other objects and the human self. A nascent thread of philosophy seeks to refine these first principles further; Object Oriented Ontology (OOO) discards human anthropocentric distinctions. As the vanguard of architecture often does, schools and practitioners have taken up OOO, resulting in fascinating new avenues for the field. But how can architecture, where the relation between being and object is constitutive, adopt ontology seemingly antithetical to its own? This thesis will explore how philosophy, art, and architecture arrived at this point, and in doing so it will carry out architectural works illustrative of the potential OOO holds in reifying agency in architecture.

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5.1 Objects, non-human anthology

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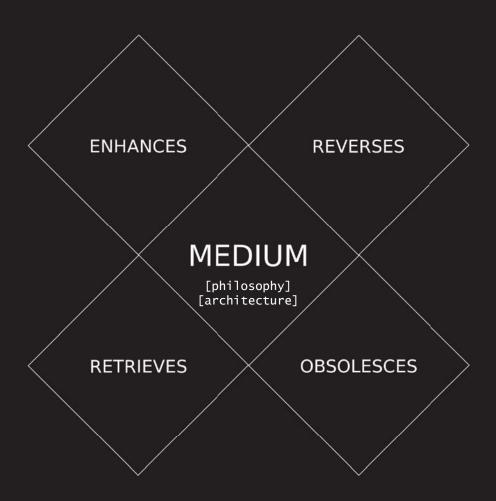
5.4 Fourfolds

5.5 Sentimentality

Part 6 The Object's Odeon [design project]

6.1

Post Script Appendix End Notes Works Cited Works Considered



analytic-continental divide [20th c]

analytic [see also: empiricism]

logical positivism, naturalism, ordinary language, quietism, postanalytic

continental

deconstruction, existentialism, phenomenology, structuralism, poststructuralism, postmodern, social constructionism, critical theory, frankfurt school

A. S. Eddington's two tables



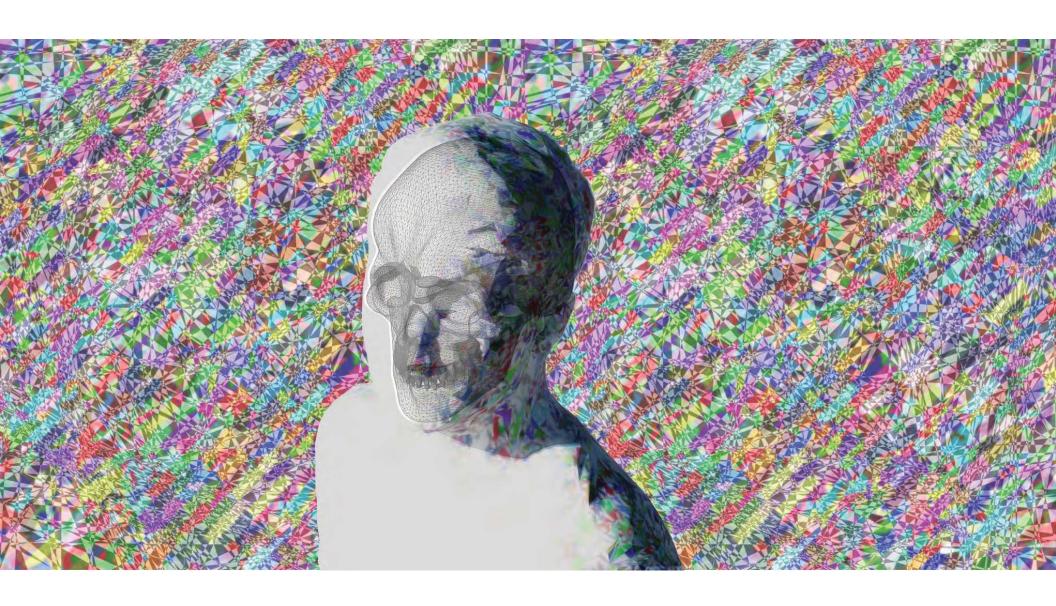
Immanuel Kant - noumenona



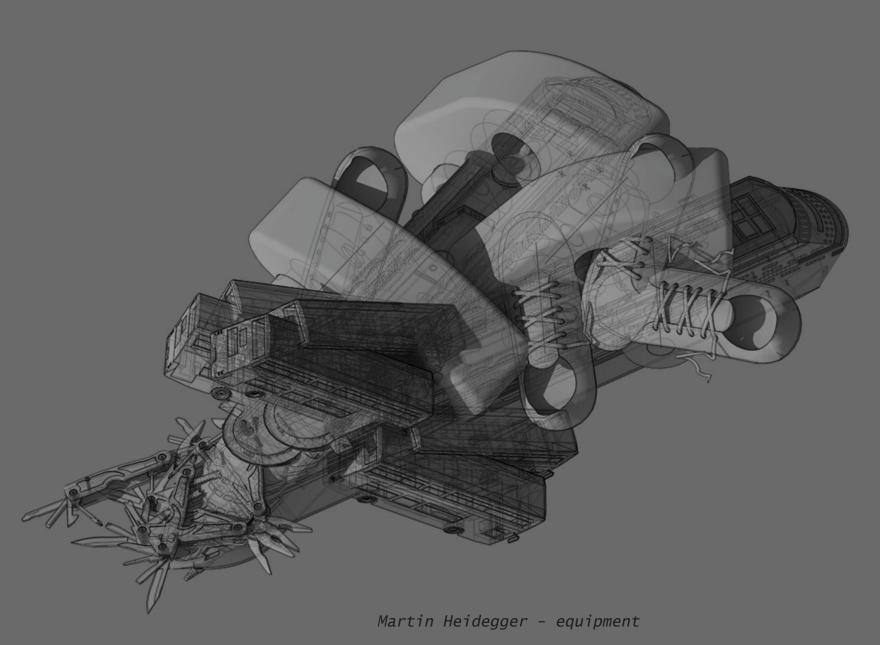
Edmund Hussurl - bracketing



Martin Heidegger - tool-analysis



Martin Heidegger - being-in-the-world



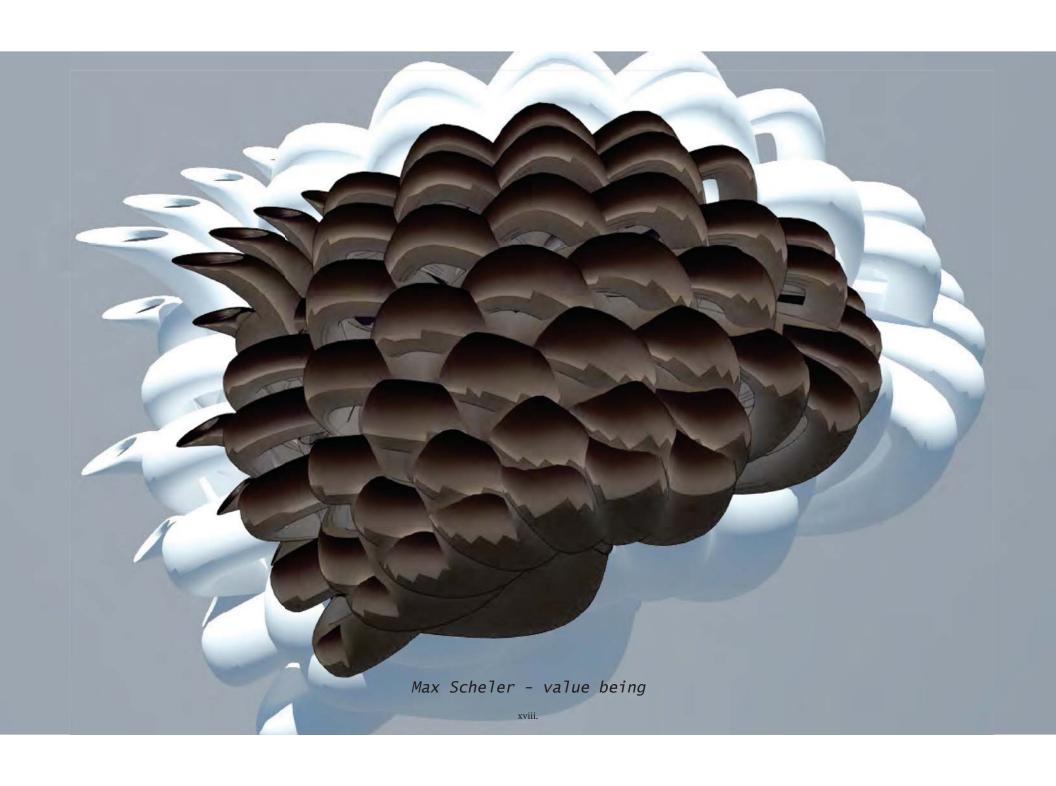
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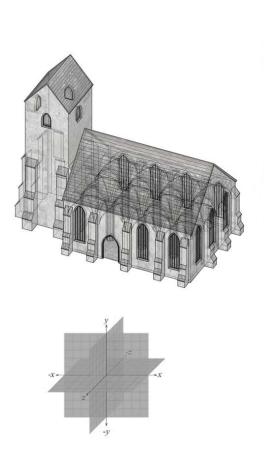


Martin Heidegger - present-at-hand



Martin Heidegger - ready-to-hand



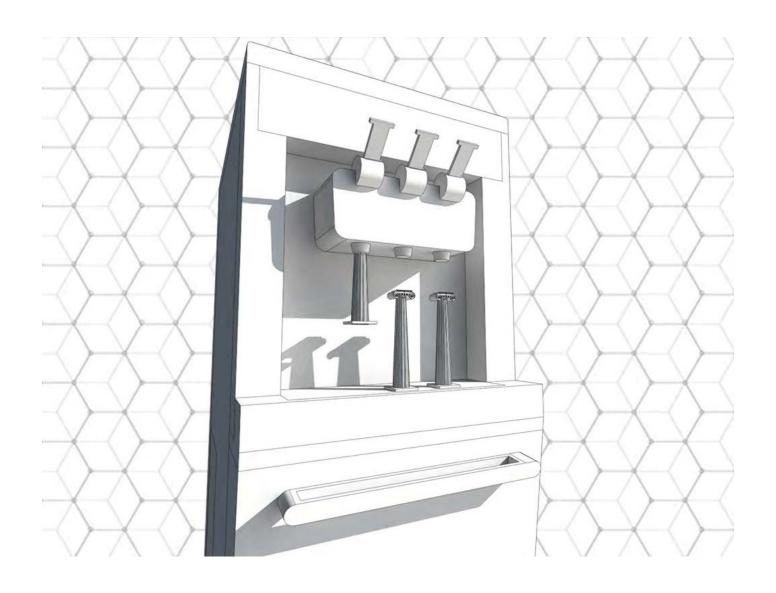




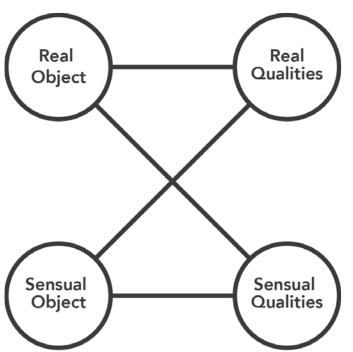
Bruno Latour - quasi-objects

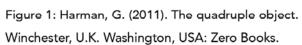






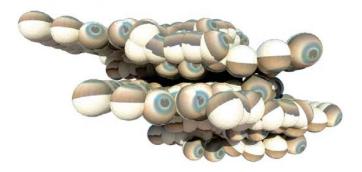
Graham Harman - the third table



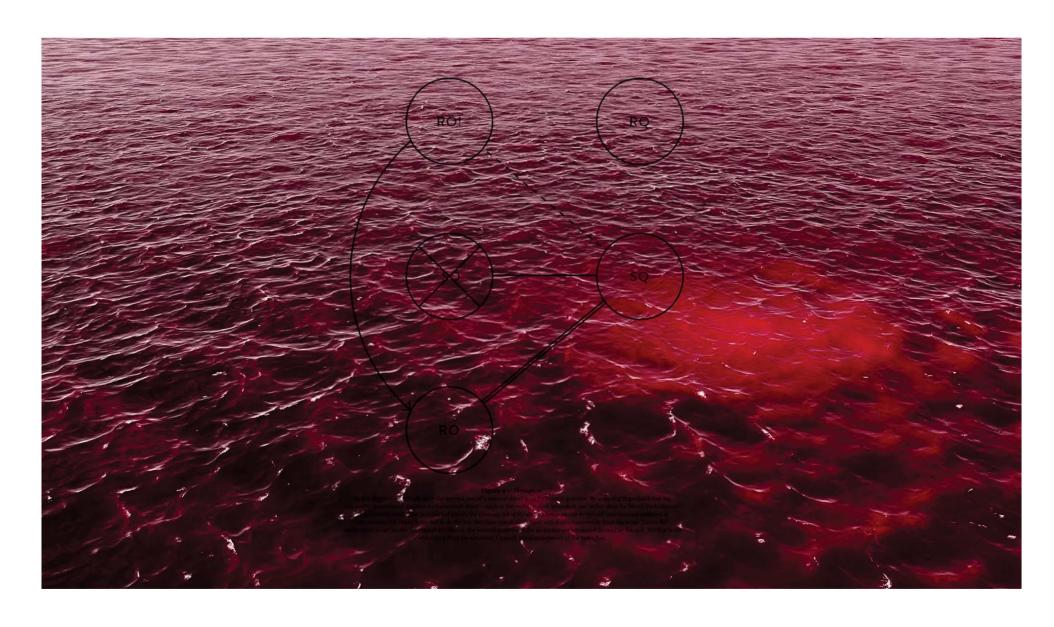












Graham Harman - theatricality of metaphor



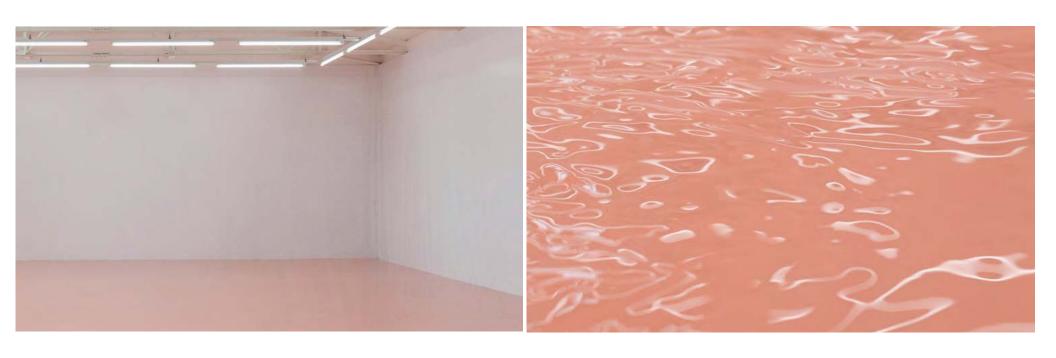




Garry Winogrand - the photograph, not content



Pierre Huyghe - inaccessible objects

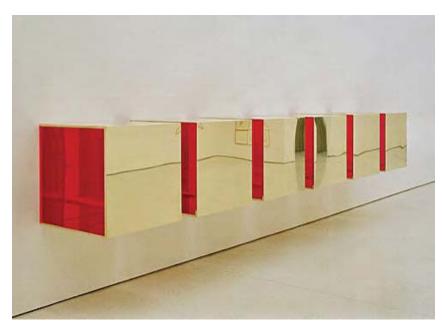


Pamela Rosenkranz - charisma object





Eduardo Navarro – autohypnosis objects





Donald Judd - Specific objects

Objects en flaneur:

- a. Tom wiscombe, Mark Foster Gage, Gilles Retsin, David Ruy, Jonas Coersmeier
- b. Manual DeLanda, Timothy Morton, Levi Bryant, Ian Bogost, Jane Benette

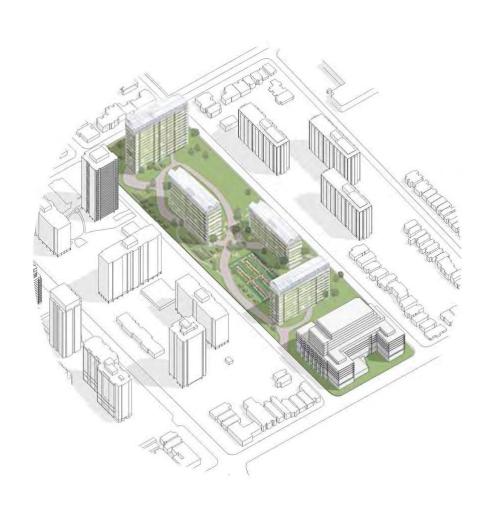
next steps:

Part 4 agency and object architecture (theory) + agency

Part 5 flat theatre [design research]

Part 6 the obeject's odeon [design project]

Toronto Apartment Neighbourhood Revitalization A Confluence Of Opportunities



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Design Research Members

Joe Ball

Catalina Ardila Bernal

Jingyi Lydia Liang

Hussain Patwary

Orson Sedmina



Fig 1.0 Jane Exbury Towers

Toronto Apartment Neighborhood Revitalization

Toronto Apartment Neighborhood RevitalizationA Confluence of Opportunities

The Apartment Neighborhood typology, employed by post World War 2 planners and architects in and around the Greater Toronto Area (and more widely across Southern Ontario) is perhaps the most visible and material embodiment of a number of circumstances arising in the mid-20th century. Largely built in the demographic and industrial boom periods of the 1960s and 1970s (Kesik & Saleff, 2009), these communities are typified by the car-reliant 'tower-in-park' typology conceived by international modernist theorists and practitioners and were intended to be what current urban planners deem 'complete communities' (Ontario Government, 2006) or self-sufficient macro communities; alleviating pressures on downtown cores, providing ample green spaces designed for leisure, and generally intended to foster what was then considered 'social progress' (Centre for Urabn Growth and Renewal, 2015).

Today these neighborhoods, comprised of approximately 2,000 concrete towers (ERA Architects, 2014) house over two hundred thousand residents and represent the majority of affordable rental units in Toronto, some of the most socially and fiscally impoverished communities in the city, undesirable and decaying built form and infrastructure, environmentally unsustainable energy demands, and ironically the underutilization of space in areas originally slated for density. While these issues are cause for alarm, they also represent a confluence of opportunities that could produce meaningful and pervasive change in how these neighborhoods continue to support population growth and density in environmentally sustainable manners; a change that includes the relationship residents of these communities have with the food they consume.

This report will outline the various existing strategies that have been advanced, and some that have been initiated for study, by public and private agencies concerned with this issue. First an understanding of the spatial and socio-economic condition of these apartment neighborhoods will be provided highlighting the specific issues of concern, in particular the 'food-desert' phenomenon. The emergent 'last mile' transportation issue will also be discussed in this context. A discussion of nominal tower retrofit methods will address the issues and interventions identified by municipal pilot projects and other research. Then follows an analysis of the various issues regarding the underutilized greenspaces that surround these towers and the potential opportunities these spaces represent. In addition to these strategies a novel overcladding design approach will be proposed to enable the vertical plane of these towers to become productive spaces. Finally, a normative apartment community, in this case an existing city block in Toronto's west end High Park neighborhood, will then be considered with regards to its physical characteristics and their latent potential for intervention.

The design proposal includes all of these interventions illustrated through the apartment complex in question, as an example of what might be possible if this holistic strategy were to be replicated as a concerted effort of civic renewal across the Greater Toronto Area.

Fig 1.1 Current Reach of Tower Renewal



Fig 1.2 Tower Typology and Service Condition

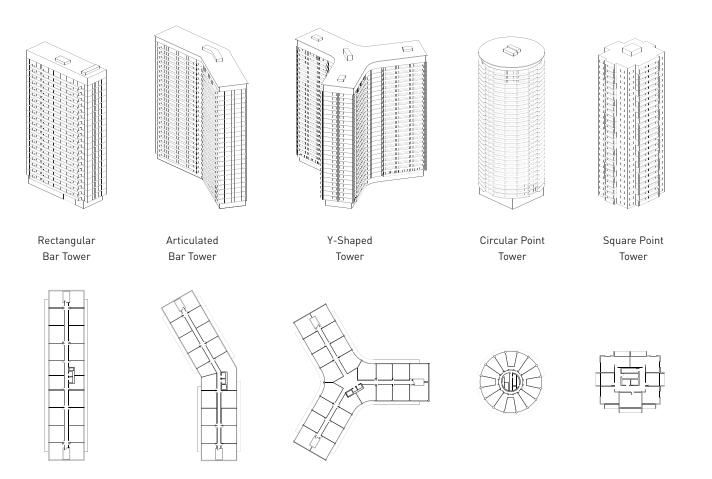




Fig 2.0 Toronto's "peanut" neighbourhood

The Existing Milieu

The Existing Milieu Demographics and Food Desert

The locations of apartment neighborhoods are, at a glance, seemingly evenly distributed throughout the city. However, this distribution can be analyzed as agglomerations of towers developed near or around main arterial roads or transit lines, as well as clusters that follow land-use patterns more commonly understood as suburban subdivisions. Generally, these clusters of towers represent three stages of development, all conceived of as 'responsible use of land' (Kesik & Saleff, 2009). Closer to the city's core there are clusters mainly around major transit lines. This is mirrored to a lesser extent in the city's inner suburbs where parkways and larger arterial roads become a locating factor. Finally, extra-urban subdivision developments ring the city, and in most cases follow beneficial topographical conditions such as plateaus or ravine edges.

Presently the areas where these apartment neighborhoods are located present an alarming economic context. In all, these communities house more than 60% of the lower income wage earners in the city. Geo-spatially, the areas identified as most-at risk in terms of rates of employment, household income, unemployment, education attainment, single or non-nuclear family types, along with other determinants of socio-economic wellbeing such as levels of visible minority populations, economic and physical mobility, recent immigrant households, dwelling type and tenure, and percentage of income to shelter costs (City of Toronto, 2016). It is clear that these apartment neighborhoods house both the most in need, and the most at risk within our city. These residents far exceed the '30% rule' of income-to-rent ratio, on average spending more than 50% on their shelter costs (City of Toronto, 2016).

With all this in mind, it is no surprise that qualityof-life factors including transportation and food make up the rest of this strained equation. That the spatial location of apartment neighborhoods and their indices of walkability and car dependency impact health outcomes should also not be surprising. In studies mapping rates of obesity and diabetes in Toronto it has been found to translate generally along the same lines as the spatial locations of tower neighborhoods. An added layer of complexity to this picture is the emerging issue of 'Food Deserts', or geographic areas where residents are less able or likely to have consistent and close access to affordable fresh produce and healthy food options. The expansion of the suburbs, gentrification happening at the peripheries of the city and little public transit coverage are some of the factors that cause food deserts. Aside from the obvious health repercussions to this function of urban spatial access, tertiary concerns include the increased impetus for car use for shopping affecting both the environment and obesity levels, as well as increased colocation rates of cheap, low-quality, fast food outlets in these areas. As the provided maps illustrate, there are large swathes of Toronto that do not fall within a one kilometer catchment area of a grocery store.



Fig 2.1 Typical Urban Corner Shop

Fig 2.2 Existing Post-war Tower Locations vs. City Transit System

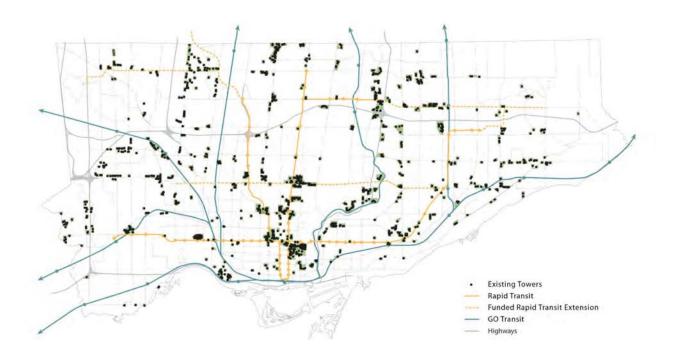


Fig 2.3 Existing Post-war Tower Locations vs. Obesity and Diabetes Rates

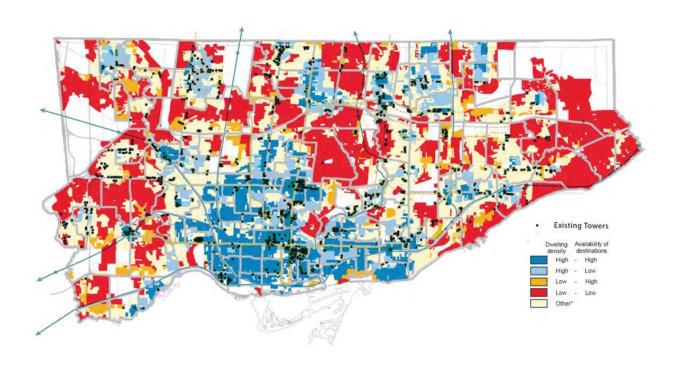


Fig 2.4 Existing Post-war Tower Locations vs. Areas of Low Income

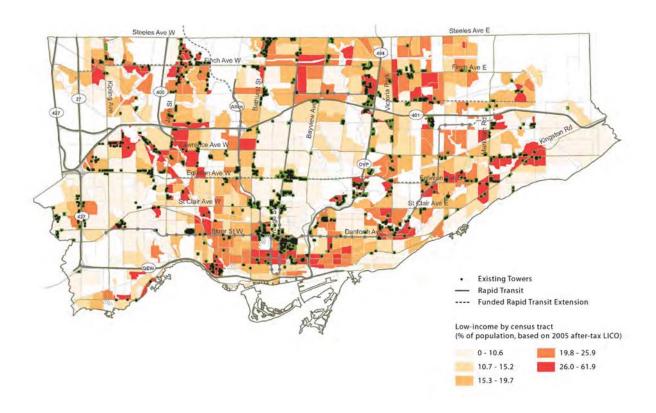


Fig 2.5 Existing Post-war Tower Locations vs. Access to Food

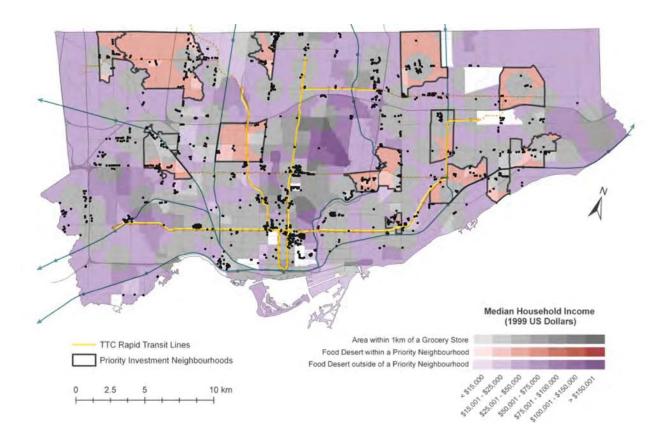


Fig 2.6 Existing Post-war Tower Locations vs. Areas of Poverty and Low Walkability

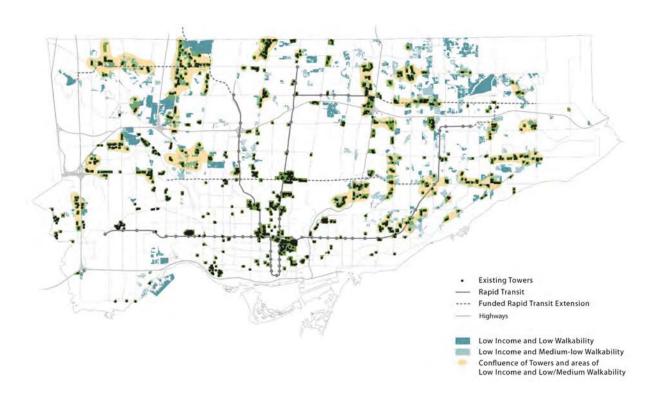


Fig 2.7 Existing Post-war Tower Locations vs. Location of Food Deserts

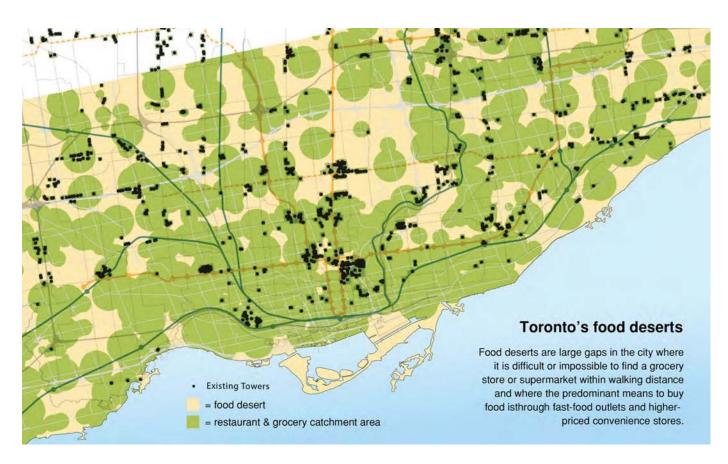




Fig 3.0 Flemington Park

Case Study: The Last Mile

Case Study: The Last Mile

"The 'last mile' is a phrase used by telecommunications, cable television, and Internet industries generally to refer to the final leg of the telecommunications network delivery process." (Soman, 2015, p. 7) While the 'last mile' is used primarily in the telecommunications and retail industries, it has been adopted by other areas of study, including transit. In this context, the last mile refers to the span of travel not provided for by public transit networks, usually between the last stop or station and the home. "One big barrier to using public transit is the cost (in money, time, and psychological stress) of getting to and from a transit station." (Soman, 2015, p. 10) The access to groceries and affordable food along this last mile is an issue in tower communities throughout Toronto. Lack of opportunity to purchase affordable groceries along the route home from the transit stations cause extraneous trips to complete these errands. "Part of the problem planners face is that commuters are not always looking to travel straight to and from work." "...commutes are complicated by the need to pick up groceries or complete other errands." (Rudin, 2016) Access to locally-produced groceries during the last mile would vastly improve the lives of those living near or in the apartment neighborhoods.

In the US, Walmart and Sam's club are testing new last-mile delivery services for their online customers. They are employing services including Deliv, Lyft and Uber to deliver customers' orders to their home, rather than having the customer pick it up at the store. "When a Walmart shopper selects home delivery, they'll choose a time frame, and pay an additional delivery fee of \$7.00 to \$10.00." (Perez, 2016) This may be a solution for the more affluent members of larger cities, but the added fee makes Walmart's service a luxury that also further removes the customer from the process of producing, sourcing and inspecting food.

We propose that the last mile in Toronto can be a positive experience, improved through access to productive landscapes, farmer markets and opportunities at the grade level of the towers to be revitalized. Daily evening farmers markets can brighten and energize the often empty and stagnant common areas of the tower communities. Perhaps the last mile is in fact an opportunity to create a sense of community and shared responsibility through urban agriculture. The last mile could be the highlight of someone's day.



Fig 3.1 10 Edgecliff Golfway (Google Map)

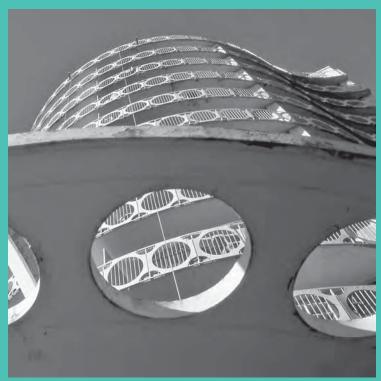


Fig 4.0 44 Walmer Rd.

The Existing Built Environment

The Existing Built Environment A Unique Opportunity for Transformation

The construction of the reinforced structural concrete slab buildings occurred at a time when energy costs and concerns were at a minimum. Their masonry cladding, exposed slab edges, and antiquated HVAC systems contributes an average of 1,000 tonnes of carbon dioxide into the atmosphere yearly for a typical 25 storey building (Stewart, 2007). Below most towers large swathes of open green space, mainly manicured semi-private park or lawn space sparsely populated by trees and other plantings dominate. Also many buildings, especially those in the inner suburbs and further downtown, feature below-grade parking garages representing essentially early versions of large 'green-roofs' albeit existing at grade level.

While most concerns with the towers have to do with mechanical and envelope systems. interestingly the membrane structure separating the planted open green spaces from the garage structure below have also began to fail, reducing available resident car spaces to rates closer to that of new-construction condominiums in Toronto or <0.6 spaces per unit (City of Toronto, 2016). That these two types of system failures are occurring relatively close to one another is one of the impetuses for the study, pilot program, and Hi-RIS (High-rise Retrofit Improvement Support Program), and has made the tower retrofit financially and practically attractive to developers, land owners, and property management companies. In other words, this confluence of opportunities has made owners more amenable to large-scale retrofits, and even new infill construction for added density on existing sites.



Fig 4.1 Entrance High Park Tower Neighborhood



Fig 4.2 Parking Garage High Park Tower Neighborhood



Fig 5.0 Toronto 1960's

Tower Retroifit

Tower Retrofit

Strategies for Performance Improvement

The most critical issue for of Toronto's aging residential towers is the building envelope. Due to low thermal efficiencies, the envelope accounts for almost two-thirds of energy consumption. This is problematic especially in low income community housing infrastructures that experience the most wastage. Overcladding is the most common and effective approach to energy reduction. Insulation with pressure moderated and pressure equalized rain screens are most practical for tower renewal projects. Such strategies work best for air, heat and moisture management. In effect insulation levels may be increased by more than R-20 (Kesik & Saleff, 2009). Products such as solar-walls on south facing facades can effectively control solar radiation while bring relatively easy to install, inexpensive and make use of passive technologies that are resilient to deterioration.

Balconies and windows are other thermally problematic areas of tower housing as the cantilevered slab is full exposed to outside conditions. New operable balcony encloses can potentially save costs while offering a yearround amenity for the residents. A window wall assembly with insulating double glaze enclosures can effectively prevent thermal loss and improve the value of the property. HAVC systems are an immediate upgrade solution as the cost is much less expensive than retrofitting the envelope. Replacing the often-obsolete machinery with more current high efficiency systems can save energy while also improving air quality for the inhabitants. Replacing existing electrical systems with sub-metered systems can greatly reduce demand and wastefulness. Better tracking of conditions inside and outside the building that is then tied into HVAC control systems can more proactively respond to fluctuations and further decrease demand and waste. Aging boilers are another critical infrastructure upgrade that can result in operational costs. High Efficiency district energy boilers for heat and hot water along with changes in piping, digital control and misc. systems can amount for long term financial savings and decreased pressure on the city grid. At the level of the individual household, the repair leaking taps, shower and tap flow restrictions, replacing aging appliances with high efficiency and low load one, and the use of efficient light sources can further improve energy consumption overall.

The Toronto Green Standard design performance guidelines provide a simple outline of measure that could benefit tower neighborhoods in terms of green roof incentives for water and energy conservation (City of Toronto, 2016). If applied throughout apartment neighborhoods this would greatly impact urban heat and energy use, manage storm water runoff, enhance biodiversity, improve air quality and beautify the city. A more productive alternative is to place greenhouses on the roof slab that can be operated year-round. Such a solution could potentially provide a subsidy of produce for all residents. As a measure of localizing food production this addresses issues related to the food desert phenomena. With regards to the building envelop, a rooftop greenhouse would aid in reducing utility costs by providing better insulation and acting as a heatsink throughout the winter and cooling through plant transpiration in the summer months.

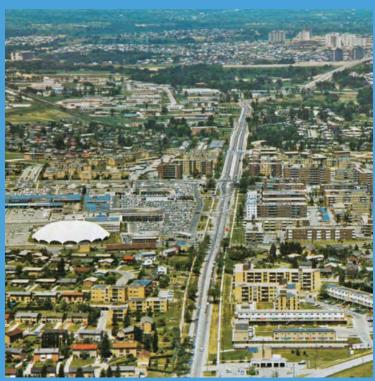


Fig 6.0 Don Mills 1964

Case Study: 1011 Lansdowne

Case Study: 1011 Lansdowne

Built in the 1970s the 352 unit 1011 Lansdowne Avenue was considered as one of the worst highrise apartment complex in Toronto. Between 2006 and 2010, extensive repairs and retrofits to the building amounted over \$1M in costs. Assistance by City of Toronto programs included up to \$25,000 per unit for repairs. A total of \$770,00 was spent on overcladding. New 1 ¾" insulation and stucco was used to fix the delamination of the concrete and brick.

Further Improvements included; apartment upgrades, balcony repairs, security upgrades, conversion of storage space to a recreation room for tenant programming, garage lighting replacement, fire safety upgrades, elevator maintenance, and stairwell maintenance. The revitalization has been successful in enhancing the quality of housing for low-income residents by integrating the complex with the surrounding community while substantially improving the building safety, living quality and energy efficiency. (City of Toronto, 2016)

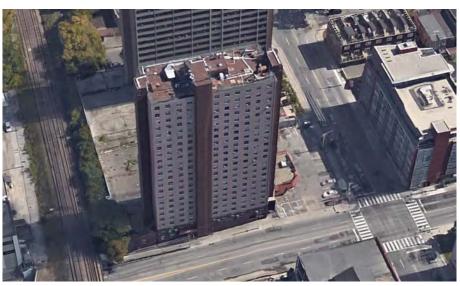


Fig 6.1 1011 Lansdowne (Google Map)



Fig 7.0 The Collonade

Grade and Sub-Grade Improvements

Grade and Subgrade ImprovmentsFrom Passive to Productive Landscapes

While the reimagining of the open green spaces surrounding these towers will conclude this inventory of interventions, some thought should go into two potential improvements that could be included into this overall strategy. As the protective membrane between planting and parking garage structures fails beneath these towers city-wide there is an opportunity to further break the car reliance culture. The repurposing of garage space to bicycle locker and related amenity spaces, while reducing parking space-to-unit ratios have already produced a great effect on the mindset of residents in new construction towers. Additionally, the resurfacing of these green spaces would provide an opportunity to further increase population densities with new infill construction as would be partially subsidized by the City in the form of easements and other incentives. This would include the addition of community amenity buildings such as recreation or education facilities that would greatly aid in the provision of muchneeded community services.

Current landscapes around tower sites were built primarily for aesthetic value with very little concern for storm water management and water conservation. A simple solution would be to maximize the retention and cycling of rainwater through the landscape for as long as possible. Through the use of swales, ditches, permeable pavement, and other water-retaining planting options for trees and larger shrubs will reduce the load on the city's stormwater grid and will also maximize water availability for planted vegetation.

The balance of the unused greenspace would be devoted to community garden programs and initiatives that would respond to the varying needs of the residents from community to community. Viewed as an ecological, social, fiscal, and energy resource, these spaces could provide for the production, employment, education, sustenance, and social cohesion of each community in a more fluid and site-specific way, as opposed to ubiquitous infrastructural building improvements. These various forms of community agricultural programs would then be linked physically and operationally to the outdoor markets and related commercial activities such cafes, restaurants, and co-owned spaces, as lining the 'last mile' plan described above. Functional requirements for differing planting depths would be worked into garage membrane retrofit plans, depending upon

the type of water conservation methods employed as well as social and financial designation of allotment gardens. Of course, should plans allow, the retrofit would ideally be of a depth to accommodate multiple uses to evolve along with the resident community.

Linking back to the addition of amenity buildings, these agricultural initiatives would house their various functional and operational utilities in multi-use facilities blending education and practice (ERA Architects, 2016). The addition of grade-level greenhouses, solar shading allowing, would provide year-round growing opportunities. Finally, every feature of tertiary landscaping design would be considered to the foremost to include community outdoor event amenities such as performance and gathering spaces, functional (within planted areas) and pleasure footpaths, solar powered illumination, covered or otherwise shaded areas, and interspersed seating areas. Linkages, sightlines, and congregational spaces would be interwoven and ameliorated by wild or natural vegetation to reify a connection to nature within an urban context.



Fig 8.0 3370, 3380 & 3390 Weston Road, Toronto

Case Study: Schiebroek-Zuid, Rotterdam

Case Study Schiebroek-Zuid, Rotterdam

The redevelopment of a post-war social housing neighborhood into a closed-loop sustainable community that reflects the physical and socio-economic makeup of Toronto apartment neighborhoods makes the proposal carried out by Except Integrated Sustainability in the Schiebroek-Zuid area of Rotterdam especially cogent. Of special interest is the energy and waste integration measures proposed that happen at or below grade throughout the development. These 'biological engines' drive many aspect of the community, such as energy generation, nutrition, education, recreation, social programs, and local economic activities. A least-disruption approach is taken, espousing the advantages of retrofitting and reusing existing infrastructure, such as porch gardens and pathways, rather than demolition and constructing from scratch typical of neighborhood renewal programs of the past. (Except Integrated Sustainability, 2015)



Fig 8.1 "Sustainable Schiebroek-Zuid." Except



Fig 9.0 240, 260, and 270 Scarlett Road

The Third Layer Modular Vertical Gardens

The Third Layer Modular Vertical Gardens

As a final element in creating productive environments across all underused spaces in these neighborhoods, our design proposes to install modular planter greenhouse units along all slab-edge conditions on the elevations of each tower that receives sun. These units would slowly follow the sun's path throughout the day, moving along an exterior track that terminates on the shaded elevation of the building. This terminus would house the units overnight for maintenance, pruning, harvest, and other care activities. This space would also be used for housing any fluid machinery. Clamping onto the slab-edge, these small greenhouse units would use the opportunity of their projection from the envelope plane to provide additional natural solar shading to the residential units, as well as transferring collected heat during the winter intentionally through the slab-edge thermal bridge condition. The movement and fluid circulation machinery would be powered by transparent PVC panels installed on the glazed surfaces of the greenhouse units.

It is our hope that these measures, as shown in our chosen site and design in the Toronto High Park neighborhood, if applied ubiquitously to the apartment neighborhood fabric that runs through the Greater Toronto Area would be a continuous driver for food equity, supply, and education, as well as an impactful program towards the production of a self-sustaining and clean urban environment.



Fig 9.1 Siteplan High Park Neighborhood (N.T.S)



Fig 9.2 Axonometric View of Proposed Improvements



Fig 9.2 Street Render of Existing Condition

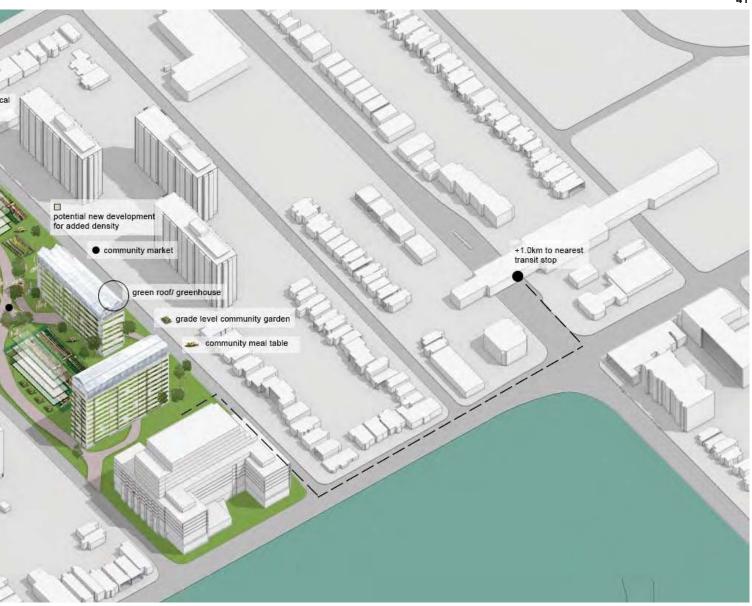




Fig 9.3 Street Render of Proposed Condition

Fig 9.1 Existing Condition at Slab Edge

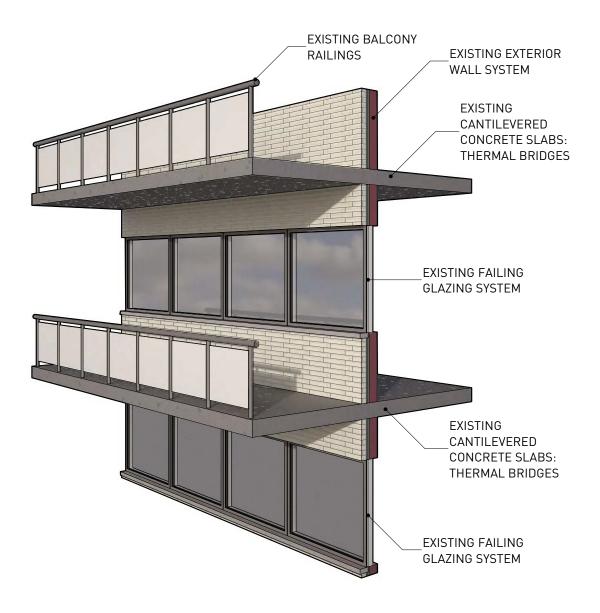
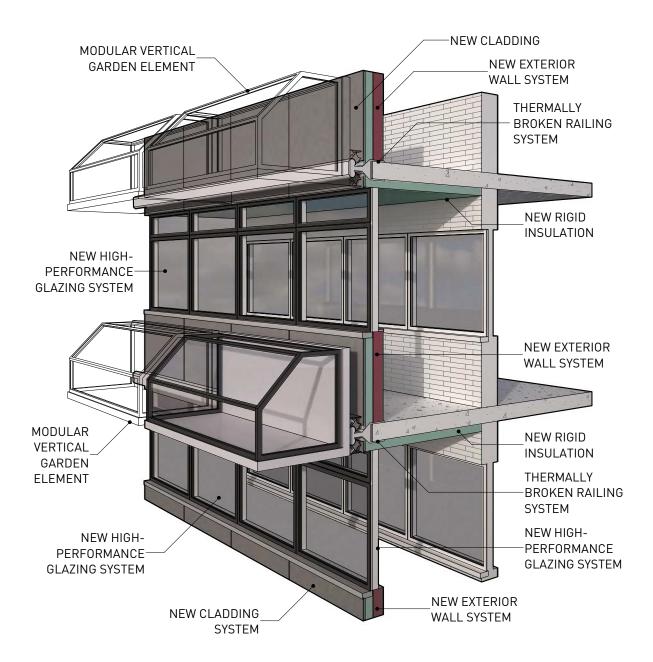


Fig 9.2 Proposed Intervention for Modular Vertical Greenhouse





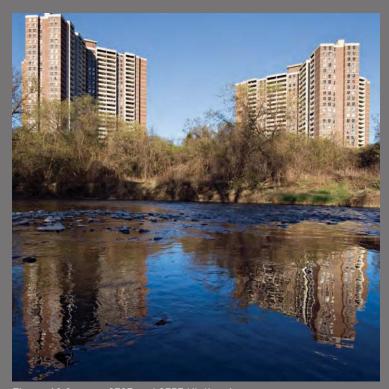


Figure 10.0 2737 and 2757 Kipling Avenue

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Figure 1.2 Tower Typology and Service Condition

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Figure 2.0 Toronto's "peanut" neighbourhood

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Fig 2.1 Typical Urban Corner Shop

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Fig 2.2 Existing Post-war Tower Locations vs. City Transit System

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Fig 2.3 Existing Post-war Tower Locations vs. Obesity and Diabetes Rates

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Fig 2.4 Existing Post-war Tower Locations vs. Areas of Low Income

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Fig 2.5 Existing Post-war Tower Locations vs. Access to Food

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Fig 2.6 Existing Post-war Tower Locations vs. Areas of Poverty and Low Walkability

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Fig 2.6 Existing Post-war Tower Locations vs. Location of Food Deserts

Food Deserts. (n.d.). Retrieved November 03, 2016, from http://www.ehatlas.ca/built-environments/food-deserts

Figure 3.0 Flemington Park

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Figure 4.0 44 Walmer Rd.

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Figure 5.0 Toronto 1960's

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Figure 6.0 Don Mills 1964

Welcome to Downtown Don Mills. (2016, October 24).

Retrieved from: goo.gl/kMJjTP

Figure 6.1 1011 Lansdowne

Google Map

Figure 7.0 The Collonade

The Collonade: Mixed use on the Mink Mile. (2011, January 17).

Retrieved from goo.gl/aZiSeS

Figure 8.0 3370, 3380 & 3390 Weston Road, Toronto

Kesik, T., & Saleff, I. (2009). Tower Renewal Guidelines for the Comprehensive Retrofit of Multi-Unit Residential Buildings in Cold Climates. University of Toronto, John H. Daniels Faculty of Architecture, Landscape, and Design. Toronto: University of Toronto. Retrieved 10 20, 2016, from goo.gl/xk4nWp

Figure 8.1 "Sustainable Schiebroek-Zuid." Except

Except Integrated SustainabilityFlourish in a changing world.Multi-disciplinary consulting, innovation and development organization working on advanced sustainability projects around the globe., I., S., V., & Ten, A. (2010). Sustainable Schiebroek-Zuid | Except Integrated Sustainability. Retrieved November 03, 2016, from goo.gl/K4RCUL

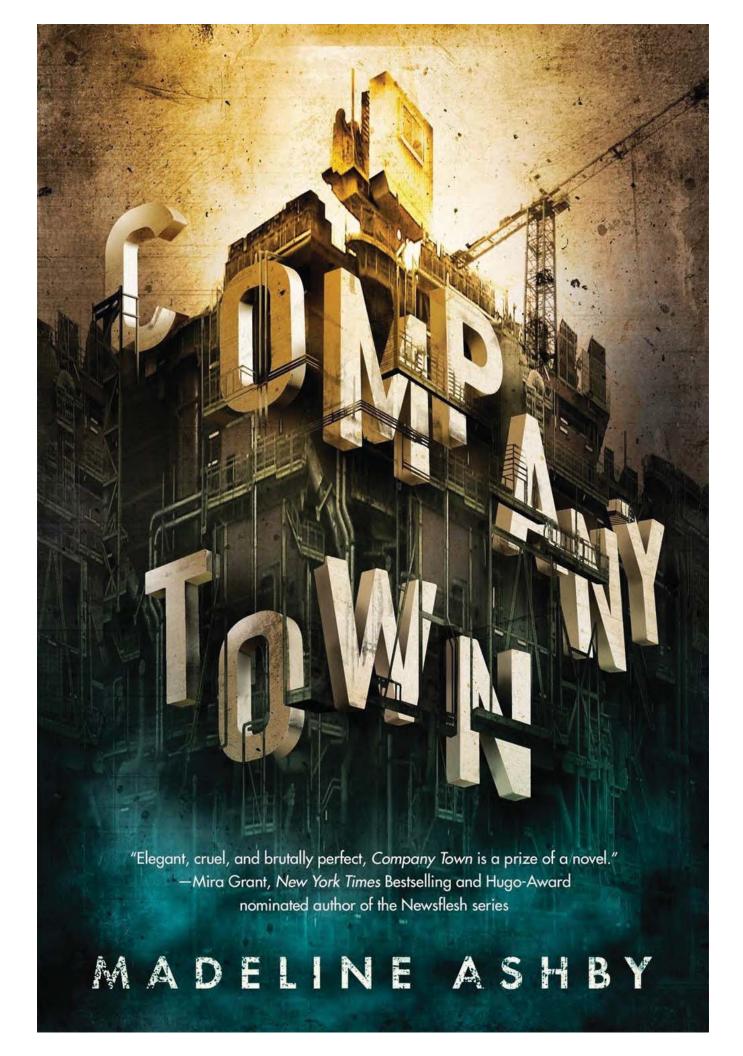
Figure 9.0 240, 260, and 270 Scarlett Road

Kesik, T., & Saleff, I. (2009). Tower Renewal Guidelines for the Comprehensive Retrofit of Multi-Unit Residential Buildings in Cold Climates. University of Toronto, John H. Daniels Faculty of Architecture, Landscape, and Design. Toronto: University of Toronto. Retrieved 10 20, 2016, from goo.gl/xk4nWp

Figure 10.0 2737 and 2757 Kipling Avenue

Kesik, T., & Saleff, I. (2009). Tower Renewal Guidelines for the Comprehensive Retrofit of Multi-Unit Residential Buildings in Cold Climates. University of Toronto, John H. Daniels Faculty of Architecture, Landscape, and Design. Toronto: University of Toronto. Retrieved 10 20, 2016, from goo.gl/xk4nWp





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orson sedmina ar8106 seminar in arch praxis imaging the future [book review]

¢ synopsis



New Arcadia is a city built upon a failing oil rig off the Canadian Maritimes. On it lives the multi-ethnic (Korean-Caucasian) Go Jung-Hwa, a bodyguard for the union of sex-trade workers who rely on the patronage of the rigs workers. In this posthuman near future world genetic enhancement, biotechnology and cybernetic augmentation are ubiquitous with the protagonist Hwa being the sole exception. Due to her economic circumstances and mainly a congenital neurological disorder that has left her with disfigured 'stained' skin and a form of epilepsy Hwa had never received augmentation. Because of this unique skin, (that renders her unreadable to the augments of others) and her lack of enhancement, Hwa is effectively unhackable. Combined with a life hardened by an unloving failed dancer and sexworker mother, and a brother recently killed in an oil rig disaster with whom she had trained to be a competitive fighter, Hwa's role of jadedsex worker bodyguard fits her well. That is until she mistakes a man holding a microphone for a sniper high up in the scaffolding surrounds of a large gathering while on a protection detail. This turns out to be Daniel Siofra, a super-enhanced top-level security and 'urban programmer' for the incoming Lynch Corporation, the new owners ot the tailing oil rig. Impressed by her reaction to a perceived threat, Siofra hires Hwa to protect the (genetically engineered) prodigal son and heir to the Lynch family and corporate fortunes; the 15-year-old Joel Lynch. It is through this employment, and interactions with the Lynch family patriarch Zachariah, that Hwa learns of the ultimate source of the conflict in the plot; threats against Joel sent annually from the future by an unknown actor.

synopsis ¢

A believer in the future 'Singularity', (the hypothesis that the invention of artificial superintelligence will abruptly trigger runaway technological growth resulting in unfathomable changes to human civilization) Zachariah Lynch, thinks "there is a conspiracy of sentient artificial super-intelligences to kill my son." (Ashby, p. 43). This fictional theory is in fact a version of 'Roko's Basilisk', a futurism conspiracy theory that will be discussed further. Aside from the physical and mental locale Madeline Ashby guides us through, she also subtlety weaves a number of contemporary culture and political issues into the action that bear mention, such as the normalization of conspiracy theories, gender issues, and even a guip about the late mayor of Toronto, Rob Ford;



"Lights," she said, but none came. She waved her hands. Nothing. Even if there were lights, their circuits might have burned out years ago. "Who used to manage this part of the causeway?" Hwa asked.

"The last manager on file is listed as Nakatomi & Sons," Prefect said.

"Aye? How long ago did that contract wrap up?" $\,$

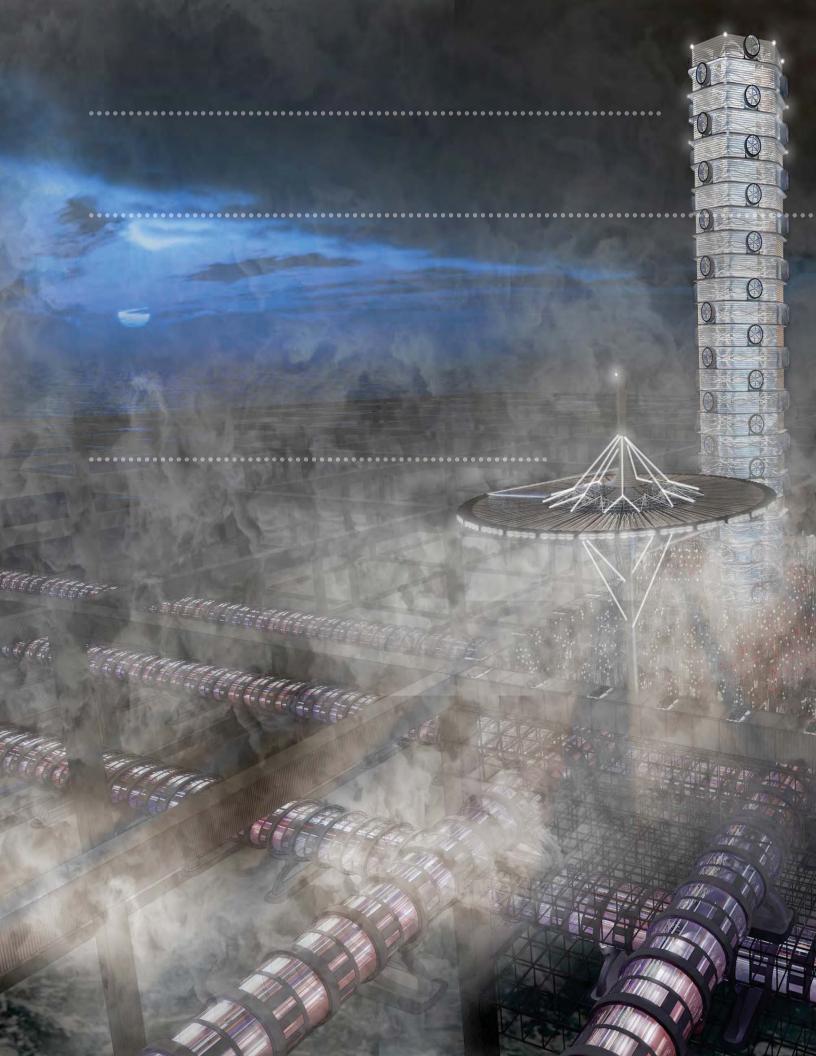
"Five years ago."

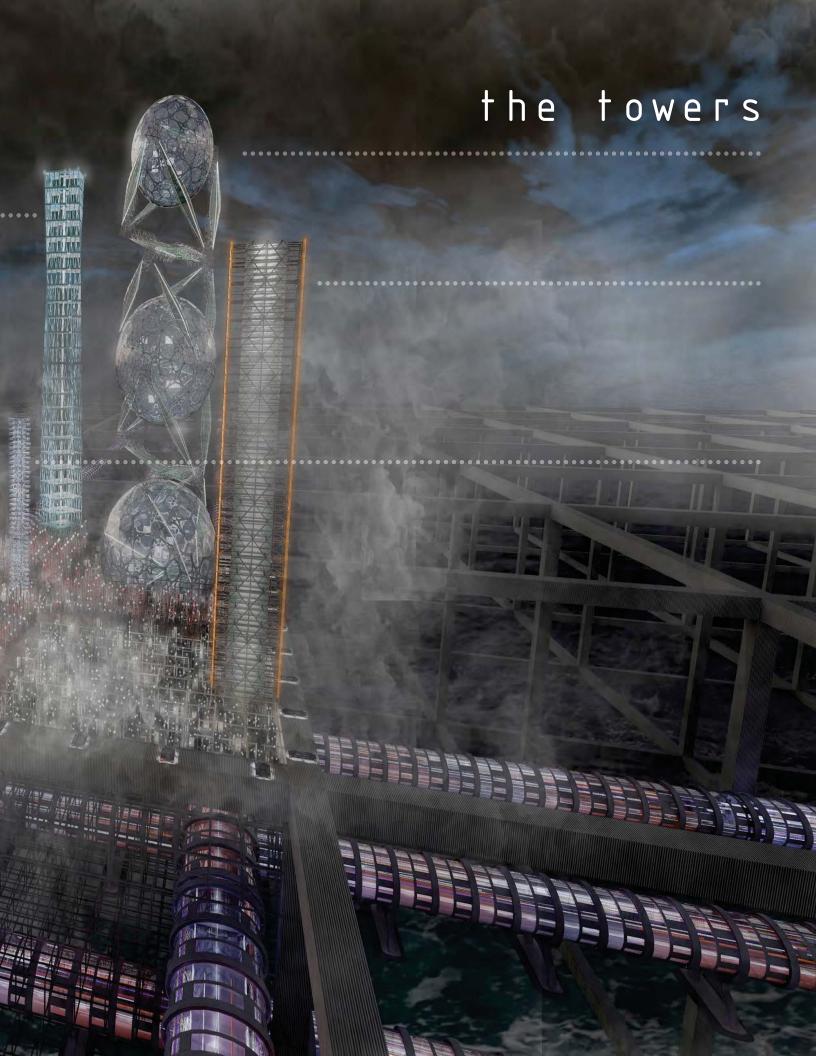
"Great. Lovely. Beautiful." Hwa gripped the rail tighter. "Well, give it to RoFo, okay?"

RoFo was a sub-persona deployed by the Urban Tactics office to create an evolving portfolio of tasks based on residents' complaints. You just pinged RoFo, and complained about any damn thing you could think of. A crack in the wall. A clogged drain. The way your doors kept opening and shutting, opening and shutting, all night long, because the motion detector was tuned so fucking high the food moths set it off. It didn't mean the problem would get fixed right away, but it did mean you'd been listened to. It was an easy way to feel like someone cared. Even if no one really did. (Ashby, pp. 125-126)









¥ tower 1: Metabolist

A "rusting honeycomb of containers." (Ashby, p. 25) This is the oldest, most decrepit tower and has little or no security; it also happens to be the tower in which the heroine lives in a squat on a condemned floor. This tower plays the role of working-poor slum that houses both the rigs pool of labour and the pool of sex-trade workers that keeps the labour entertained. The name Metabolist is perhaps taken from the post-war Japanese architectural movement Metabolism that fused ideas about architectural megastructure with concepts of biological growth, as in the works of Kenzo Tange's MIT studio.



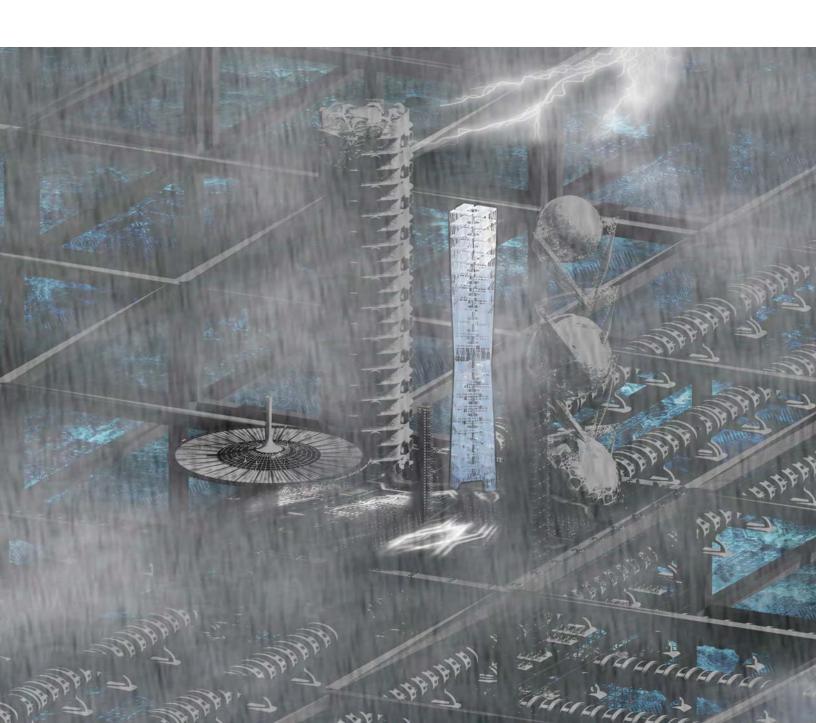
\$ tower 2: Viridian

"...glass bubbles and greenery piled like a stack of river rocks." (Ashby, p. 30) This tower houses the school and the hospital, and it has farming floors which supplies the city with its fruits. It also has real trees and plants—not fake or projected ones like in the other towers. This tower's name is taken from the blue-green pigement Viridian, a hydrated chromium oxide, of medium saturation and relatively dark in value that takes its own name from the Latin viridis, meaning 'green'. It is in this tower that Hwa returns to her old high school while doing guard duty over the Lynch heir, and where a roughly-detailed action sequence occurs when Siofra puts her through a test-attacker situation to gauge her abilities.



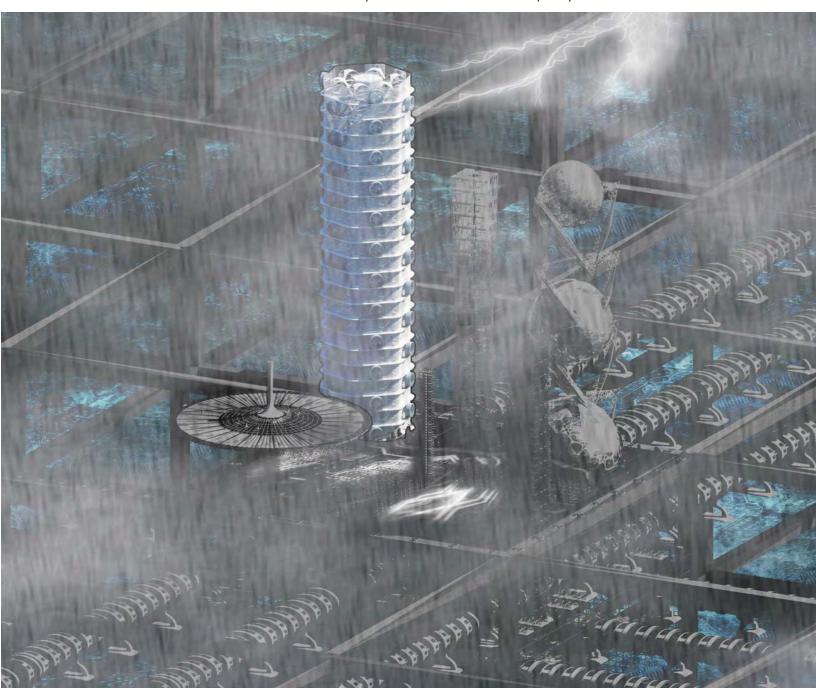
1 tower 3: Synth

Constructed of "biocrete and healing polymers." (Ashby, p. 14) This is the location of the offices of Belle du Jour, the madam to Hwa's sex-workers, along with the offices of their union. Its location is not far from the ruins of the old rig, where Hwa's older brother met his death in an explosion. Introduced in multiple scenes, this tower is described as luscious (as in the case of Belle du Jour's boudoir), but also slightly excessive and vulgar. The name 'Synth', the abbreviation of 'Synthetic', is in reference to the combination of inert building materials and the metabolic healing processes of living tissue.



p tower 4: Betham

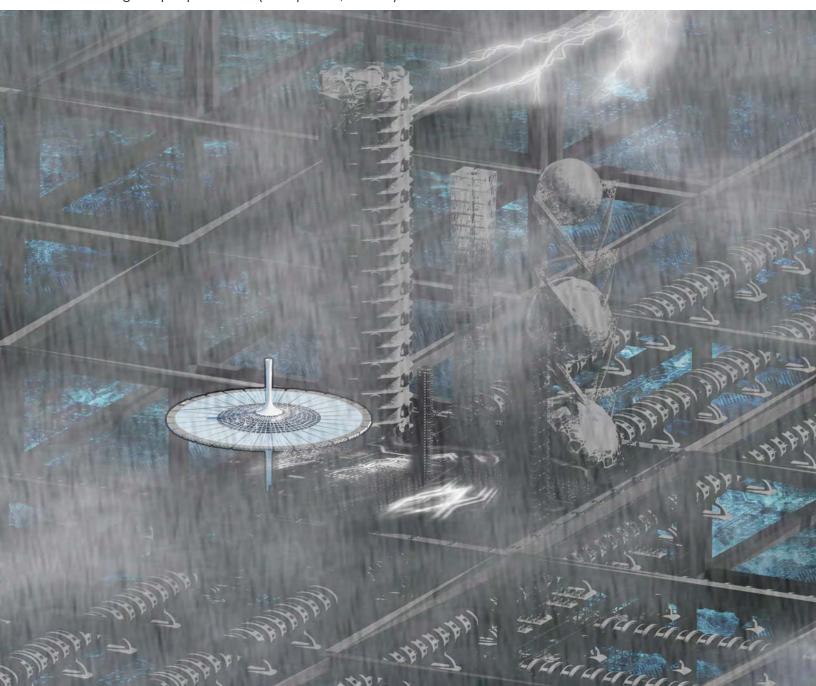
"...gleaming black with solar paint." (Ashby, p. 89), this tower has two rings of units: the outer, which faces out to sea, and the inner, with more space as compensation for the lack of view. The two rings rotate around each other every day, continually changing the resident's associations with each other. Bentham is known as a party tower and is where Hwa finds black market dealers of augments, weapons, and drugs. It is also the scene of Hwa's ambush of an arms dealer clothed in a stealth suit that was used in the attacks Hwa is tracking. Although it is not made conspicuously apparent in the novel, naming this tower 'Bentham' is most likely a hint towards the English philosopher and founder of modern utilitarianism Jeremy Bentham, who famously coined the "fundamental axiom" of his philosophy as the principle that "it is the greatest happiness of the greatest number that is the measure of right and wrong" (Wikipedia, 2017). There is something in the process of harvesting power with black paint that makes the picture of a utilitarian party tower all the more clear.



¶ tower 5: Emergent

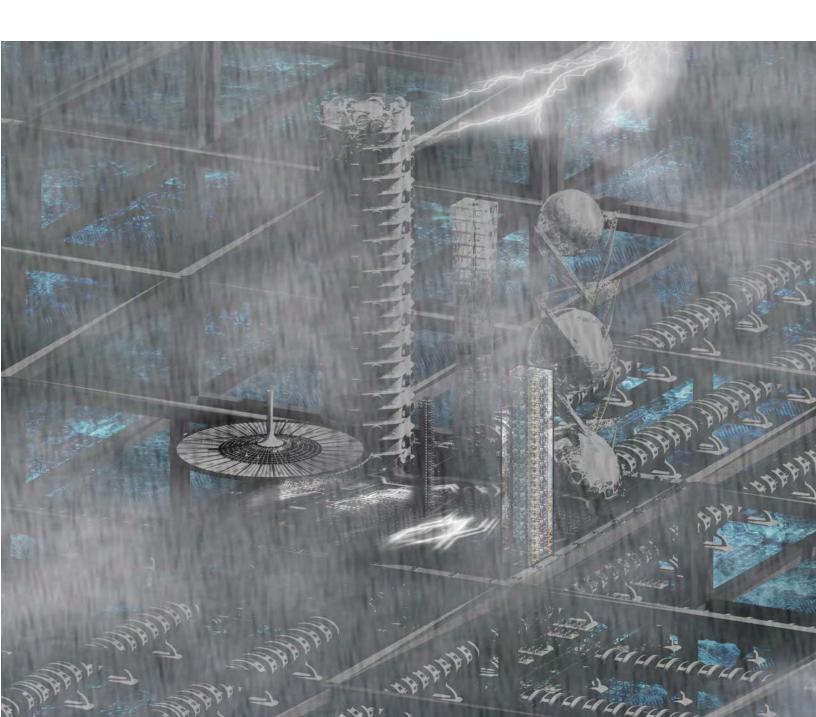
This tower is the furthest out. It's the tower in which the owners of the city reside and work so it has state of the art technology and is the "...most aesthetically beautiful" (Ashby, p. 38), a phrase that is as ambiguous as the futuristic morphing of a building that reacts to thoughts and desires. Again a parsing of Ashby's chosen name for this tower is telling;

"An emergent behaviour or emergent property can appear when a number of simple entities (agents) operate in an environment, forming more complex behaviours as a collective. If emergence happens over disparate size scales, then the reason is usually a causal relation across different scales. In other words, there is often a form of top-down feedback in systems with emergent properties." (Wikipedia, 2017)



$_{f z}$ the master control room

It is in the Emergent Tower that Hwa realizes in built form her Master Control Room, a room that she psychologically constructs as a tool to help manage her bodily reaction to her epileptic-like seizures. A sort of cartoon-version of what one would imagine to be a nuclear reactor's control room, complete with flashing gauges, switches, screens, and buttons (not unlike the one in which the emotion characters inhabit in Pixar's "Inside Out"), this scene comes to life through Hwa's thoughts during a climactic event in the novel.



BONUS: Roko's Basilisk

(warning: you can't un-know this concept once you've completed reading this)

Concurrent with Zachariah Lynch's belief in the Singularity and his belief that a future intelligence is seeking to change the course of humanity through the murder of his son, we are shown an Ashby version of Roko's Basilisk, although not explicitly named as such. This present-day theory is posited through the form of a thought experiment involving the aforementioned development of an artificial superintelligence. "The premise is that an allpowerful artificial intelligence from the future could retroactively punish those who did not help bring about its existence, including those who merely knew about the possible development of such a being." (RationalWiki, 2017) The theory states that the Al would act to prevent existential risk, and because of its access to time travel it would seek to prevent this risk across all of time; past, present, and future. This even reaches into the realm of the simulacrum of universes, potentialities etc. and would only be limited to its ability to literally reverse entropy. Thus the Al could potentially reach back and subdue anyone who knows or potentially will know about the Basilisk (i.e. YOU).

The name of this theory is derived from two sources; first being the original poster (a contributor with the handle "Roko") in the self-described rationalist online community of "LessWrong" (LessWrong, 2017), who first described it publically, though he did not take credit for it or the underlying ideas. The second is a creature in European bestiaries and legends; a legendary reptile reputed to be King of Serpents and said to have the power to cause death with a single glance, as in this case simply bearing the knowledge of the Basilisk. Having some resemblance to the age-old and largely discredited Pascal's Wager, Roko's Basilisk weighs heavily on the individual encountering the thought experiment. Since its publication this thought experiment has taken on a life of its own, at first being officially banned from discussion on LessWrong for five years until outside knowledge became so overwhelming (through the Streisand Effect whereby an attempt to censor a thing or idea leads to greater interest than it otherwise would have had) that the community had to face and drum out the full extent of the experiment. While this discussion is ongoing, there have even been mentions of people familiar with the LessWrong 'memplex' having suffered serious psychological distress after contemplating basilisk-like ideas, even if they themselves were critical, skeptical, or even positive it is entirely ridiculous.

So, enjoy! (and good luck)

