SPATIAL HELICONS

vol II

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INTRODUCTION



WALK AROUND AQUA MEN. Scarlett Entertainment.

SPATIAL ECHELONS

an exposé of spatial power in the built environment

> *"This nexus of built form with power is, at one level, a tautological truth–place creation is determined by those in control of resources for better and for worse. Places are programmed and designed in accord with certain interests–primarily the pursuit of amenity, profit, status and political power."*
>
> **KIM DOVEY**

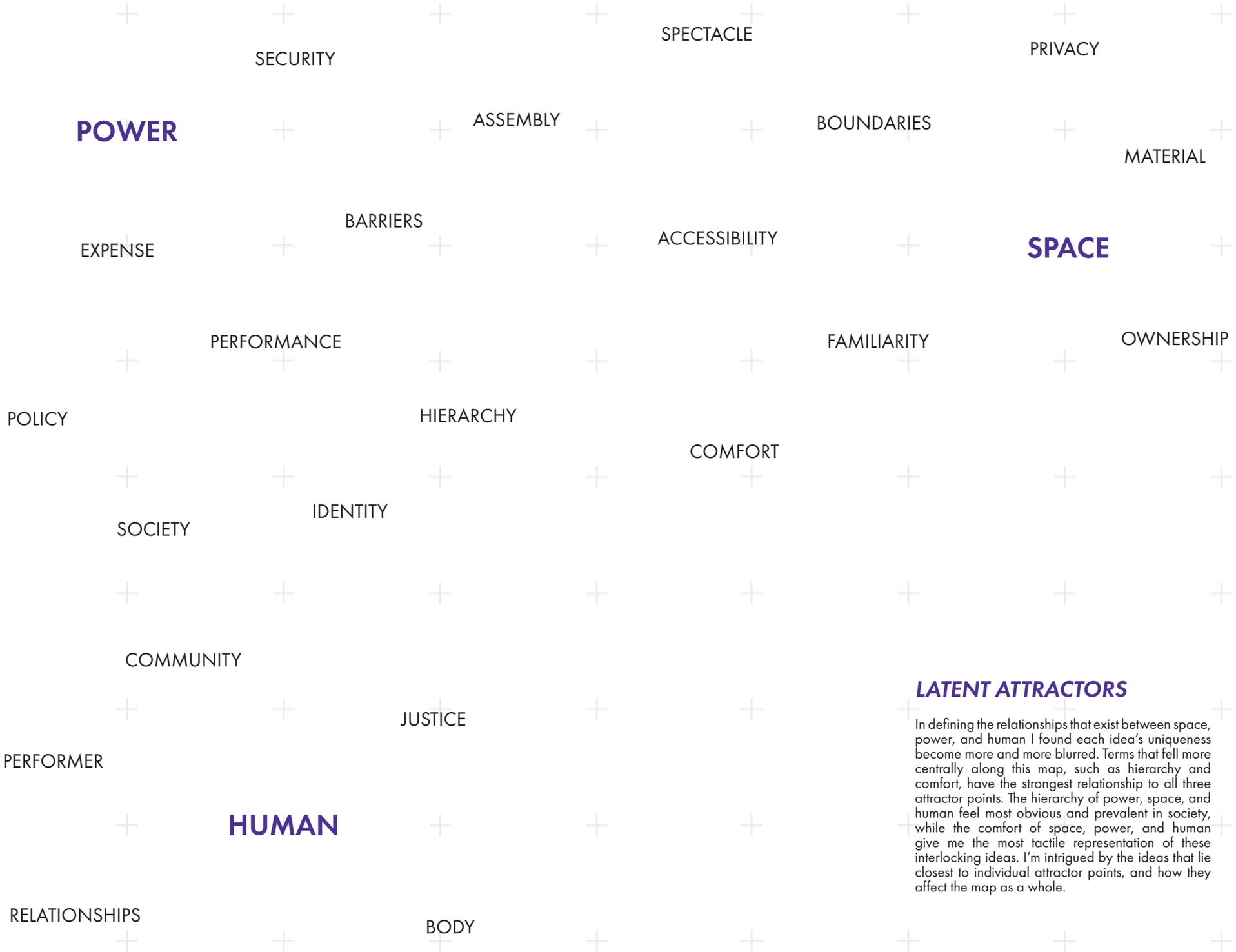
As I embark on the project of SPATIAL ECHELONS, my goal is to redistribute power and redefine justice in the built environment. The human condition is acted out on a lofty stage, one that broadcasts inconsistency and exclusion. Vantage points of these performers and observers are wildly unmatched: a metaphorical difference of height, volume, and sponsorship soon becomes a literal difference in trust, reach, and respect.

I will explore these mediums of control through the lives of six agents often found in a city's bustling center: The Developer, The Traveler, The Entertainer, The Entrepreneur, The Politician, and The Socialite. Each agent will overtake a typical building zone: agricultural, assembly, commercial, residential, industrial, and historic. With each agent's own intent and characterization, their systemic control will look and feel different from their counterparts.

With distinct alignments of hierarchal social powers, the agents will prescribe the breadth and depth of their power, and the designed elements of the built environment that work as allies. Through the illustration and investigation of the current spatial practice, I will use space, power, and an imaginative city as my tools to propose new elements to the built environment to emphasize injustice and disenfranchisement.

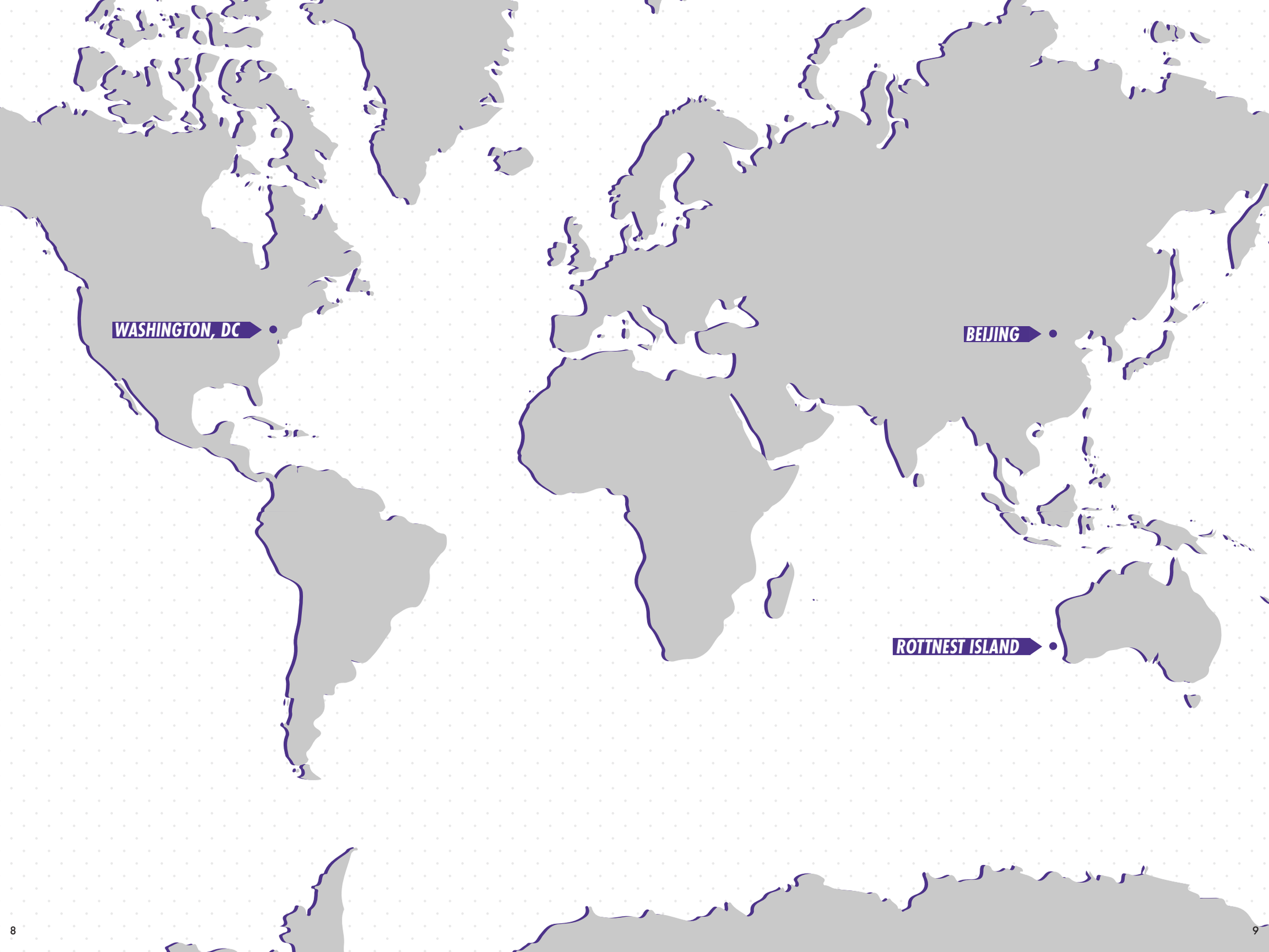
sg lloyd

FRAMEWORK



LATENT ATTRACTORS

In defining the relationships that exist between space, power, and human I found each idea's uniqueness become more and more blurred. Terms that fell more centrally along this map, such as hierarchy and comfort, have the strongest relationship to all three attractor points. The hierarchy of power, space, and human feel most obvious and prevalent in society, while the comfort of space, power, and human give me the most tactile representation of these interlocking ideas. I'm intrigued by the ideas that lie closest to individual attractor points, and how they affect the map as a whole.


WASHINGTON, DC
BEIJING
ROTTNEST ISLAND



emma wynne, ABC

ROTTNEST ISLAND, AUSTRALIA

"For me at least, Rottnest offered an intangible sense of **freedom**. And this is the larger irony since the place was originally developed as an Aboriginal prison.... The island became the colony of a colony and offered the chance for some spatial latitude within its larger confines. All of the early buildings were built of local limestone by the prisoners, mostly to the design of Superintendent Henry Vincent. It forms an octagon of about 50 metres diameter comprising a continuous ring of cells and support rooms facing a courtyard, known as the Quod (slang for prison). Vincent's design shows the influence of Bentham's **panopticon** prison (Evans 1982). While the Quod lacks the transparent visibility and the central guard tower, it can be construed in Foucault's (1979) terms as a panoptic technology for the disciplining of heterogeneous behaviour through **surveillance**."

KIM DOVEY



shawn thew, smithsonian magazine

WASHINGTON, DC

"In theory, you need a permit, and it's a very convoluted process, so if you're trying to **organize** it's difficult to pull off from that perspective. More than ever I think the National Mall represents a **protest landscape**, but it's certainly harder."

LISA BENTON-SHORT

"Most jarringly of all, perhaps, there's Washington, D.C. Its **broad avenues and enormous open spaces** were intended as a kind of a counterpoint to Europe's more cloistered cities, but onerous restrictions since 9/11 have changed much of that. New sunken walkways around the Washington Monument have broken up much of the space around its base, where large crowds often **congregated** in the past. New walls, new fences, and new barriers have isolated protesters from key government structures. Just initiating a legal protest on the National Mall has become tougher than ever."

PETER SCHWARTZSTEIN



new york times

BEIJING, CHINA

"The philosophy of **concealment** is reflected spatially in the symbolic importance of the wall and the gate that penetrates it. And it is reflected in the enclosed places from the traditional Chinese walled courtyard house to the walled city (Kahn-Ackermann 1980). Walls reflect the Chinese passion for clarity of human relationships and of status. Walls divide the civilized from the barbaric (as the Great Wall did), sacred from profane, safety from danger. In this, Chinese culture reflects a broad cross-cultural attention to the dialectic of inside/outside and the **rituals of entrance** (Douglas 1966). The gate or threshold finds its meaning in the conjunction of opposing realms."

KIM DOVEY

SUPPORTING

INTELLECTUAL ALLIES

SPACESUIT: FASHIONING APOLLO [Nicholas de Monchaux]

In this piece, de Monchaux writes about the experience of designing the iconic spacesuit that used in the US Apollo space missions. He describes the importance of adaptability and the collaboration of disciplines, especially citing the brand Playtex. Their endless knowledge of material science through their leading rank in the lingerie industry allowed them to provide vital knowledge to the Apollo team, inspiring de Monchaux to narrate the interdependency in this work.

"A ghost captured by the machine, the layered assemblage of the ILC spacesuit serves as both a mechanism to protect the body, and also a recapitulation of the body's own structure."

THE THINKING HAND [Juhani Pallasmaa]

Pallasmaa decodes architectural resonance through the body in The Thinking Hand. He speaks to using the body and its power as a reference for architectural design and spatial analysis, seeking answers through relationships with the human and the material. Bringing architecture to terms with such an intimate layer of the human experience is an important layer to my research, and I will attempt to demystify the body's relationship with space.

"Architectural problems are, indeed, far too complex and deeply existential to be dealt with in a solely conceptualized and rational manner."

INTIMACY AND SPECTACLE: THE INTERIORS OF ADOLF LOOS [Beatriz Colomina]

Colomina discusses the intimacy of the interior, and how the bodies within it are a type of spectacle within the design realm. Through domesticity, the scale of the human holds the most weight in the system, creating its own gravitational pull all around it. I want to investigate this influence within spaces to dissect spatial reactions.

"Architecture is not simply a platform that accommodates the viewing subject. It is a viewing mechanism that produces the subject. It precedes and frames its occupant."

DECODING THE CITY: URBANISM IN THE AGE OF BIG DATA [Dietmar Offenheimer, Carlo Ratti]

Offenheimer and Ratti discuss the ways that the urbanist city has been deplatformed through the rise of digital space and big data. However, I want to argue that this digital space has not just removed urbanization from its pedestal, but has corrupted our public space with hierarchy and figureheads.

"The two faces of big data, the civic and the threatening, are palpable in current US legislation. The country has both one of the oldest and most highly developed implementations of a Free of Information law which provides mechanisms for the mandatory public access to government documents."

ENTROPY MADE VISIBLE [Robert Smithson]

In this interview with Alison Sky, Smithson discusses entropy and his personal experience with the phenomenon. As a distinct spiral from perfection and alignment, humans fight entropy with passion in an attempt to regain power from the universe. Smithson talks about his enjoyment with entropy and his fascination with its ability to influence its surroundings. I want to focus on how entropy can proclaim itself within a closed system, and what the fallout of that system may be.

"That's a human need. It seems that there's almost a hope for disaster you might say. There's that desire for spectacle. I know when I was a kid I used to love to watch the hurricanes come and blow the trees down and rip up the sidewalks. I mean it fascinated me. There's a kind of pleasure that one receives on that level."

slavs and tartars, pickle politics



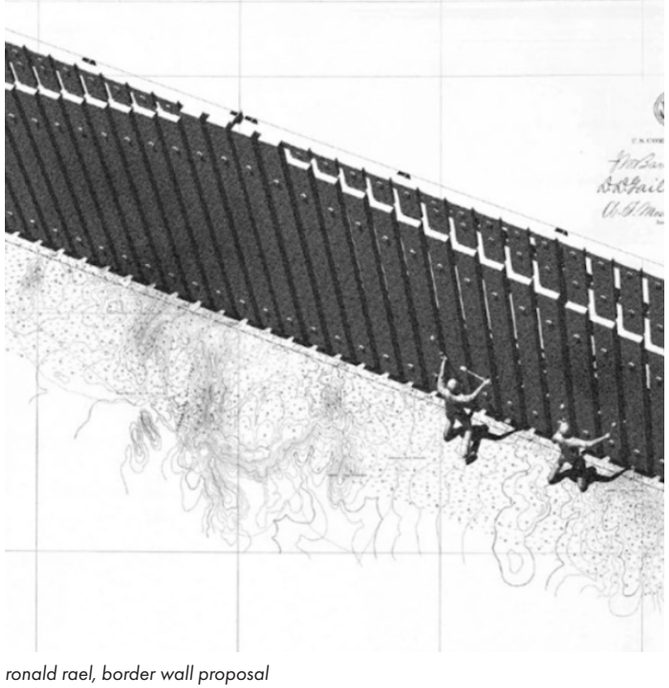
ball and naylor, 24 star office chair



dunne and raby, foragers



SATIRE AND ABSURDITY



ronald rael, border wall proposal



maris van vlack, straightjacket



thorpe and hunter, vexed generation cycling parka

katerina kamprani



meret oppenheim



katerina kamprani



ralph ball and maxine naylor



F O R M A N D [D E] F U N C T I O N



guiseppe colarusso



ralph ball and maxine naylor



guiseppe colarusso



katerina kamprani

TERMINATING VISTA [philadelphia city hall]



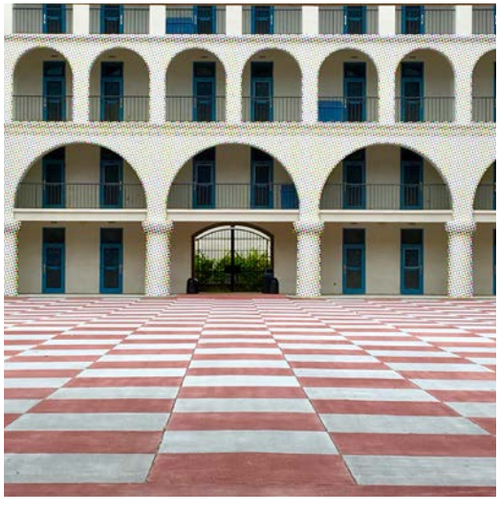
LOOMING STAGE [vatican city west balcony]



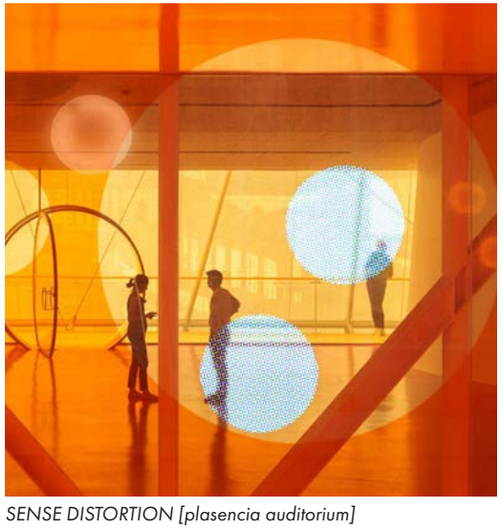
SURVEY FIELD [larkin administration building]



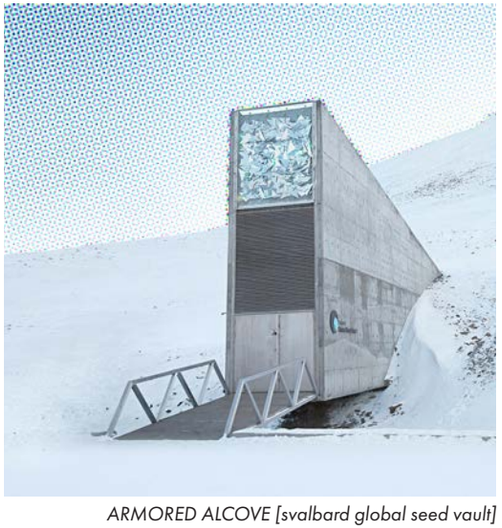
PREDETERMINED CIRCULATION [the citadel, charleston sc]



P O W E R I N T H E P H Y S I Q U E



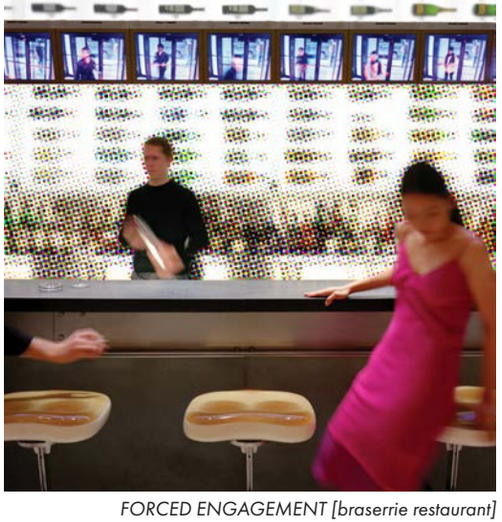
SENSE DISTORTION [plasencia auditorium]



ARMORED ALCOVE [svalbard global seed vault]



CHARGED MATERIALITY [hadrian's pantheon]



FORCED ENGAGEMENT [braserrie restaurant]

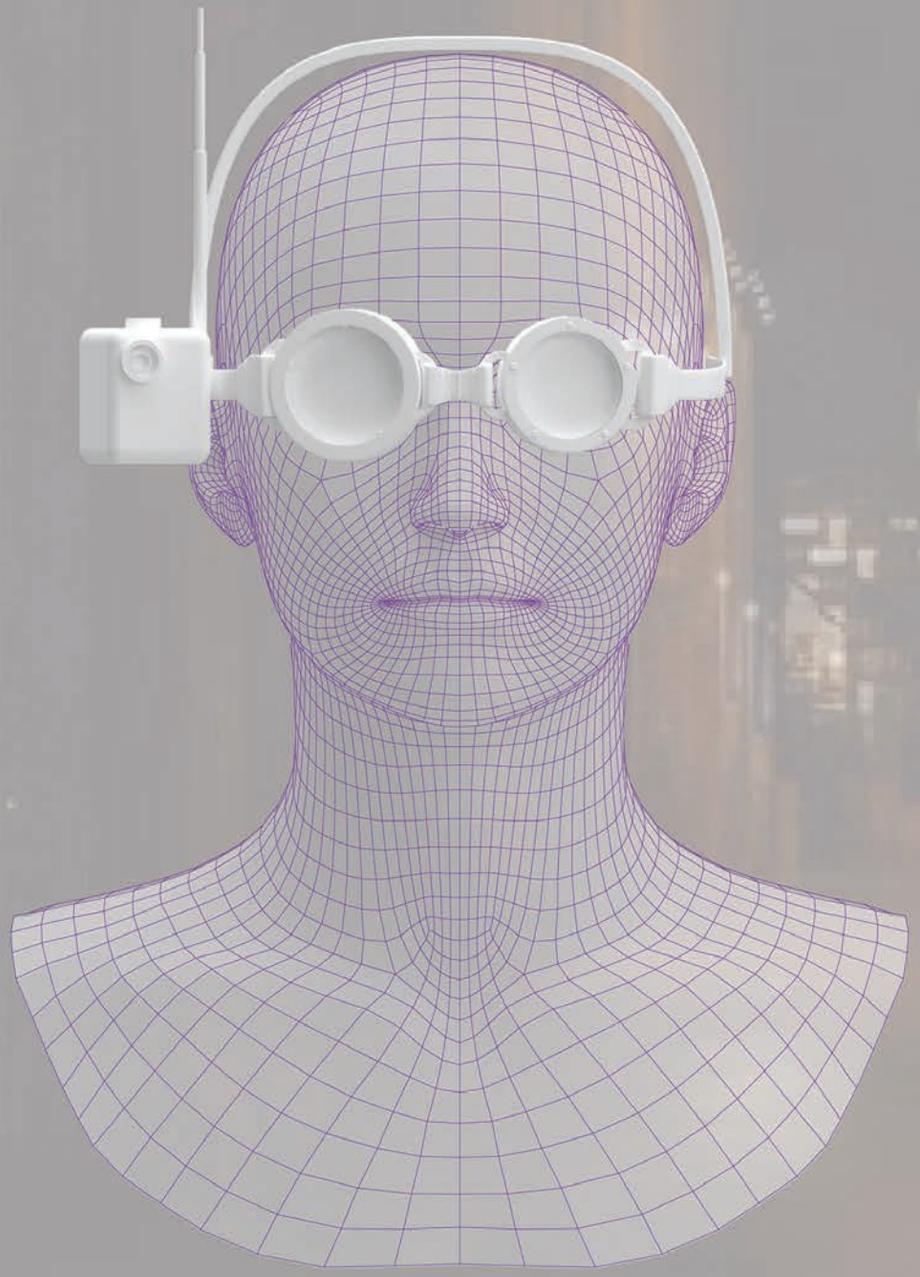
METHODOLOGY

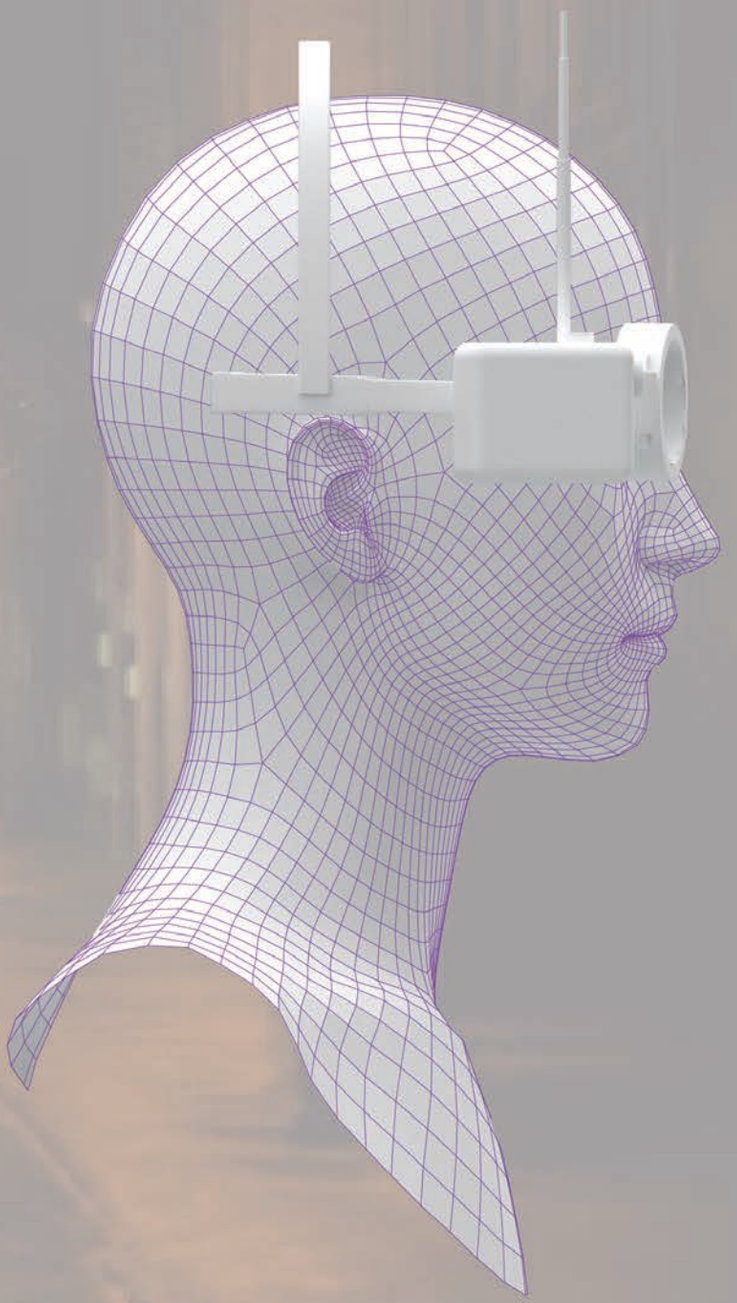
PROSTHETICS OF NECESSITY

As a preliminary exploration of coping with oppressive power, I began consider different tools that might be necessary in the future. The prosthetics included within this section investigate how a person might need to make accommodations in order to thrive in a space. As a tool to reclaim power and give autonomy back to the individual, certain extensions of the space or body may be applied.

PROTECTIVE HEADGEAR

Intended for use when one's personal safety cannot be guaranteed. Equipped with communication devices, infrared sensors, alarms, nightvision, facial recognition, and LIDAR data. Essential for dark spaces, like parking garages and alleyways after sunset.





STILTS FOR URBAN ASSEMBLY

Intended for use when one's environment is not conducive to mass assembly or crowd control. Equipped with hydraulic stilts to elevate the body. Essential for protests, assemblies, or marches.





AERIAL SHIELD

Intended for use when a safe air quality cannot be guaranteed to the public. Equipped with chemical attractors to absorb some amounts of CO_2 from the air. Essential for use when consumers exist in a capitalist market.

LOCATING



MIKE SEGAR. Reuters.

"Following more than fifty years characterized by suburbanization and the erosion of urban centers, cities in the developed nations have taken two different paths: They either have returned as global economic players of unprecedented power, or have become shrinking cities--hollowed out by deindustrialization and demographic changes."

DIETMAR OFFENHUBER

The stage is set for SPATIAL ECHELONS to begin its performance within a dense urban fabric. The magnitude of life and conflict found in the interior of an arching metropolis will allow the project to branch throughout the intersections of the human condition. A seemingly infinite network of emotion and performance, the city as we know it harbors passion and strife, identity and appropriation, all nestled amongst constant sound and sway.

I seek to employ the human as they stand internationally, in cities where the car is nonessential or where the sky can't be seen through the clouds of smog and capitalism. SPATIAL ECHELONS could span to regions where public assembly is convoluted through law, or where a protest is simply along the work commute.

In my imagination and in my concept, SPATIAL ECHELONS will access three different workable scales: the **human**, the **space**, and the **power** itself. Growing in ambiguity, I am excited to determine how exactly I envision **power** as a scale and as a stage.

PROPOSAL

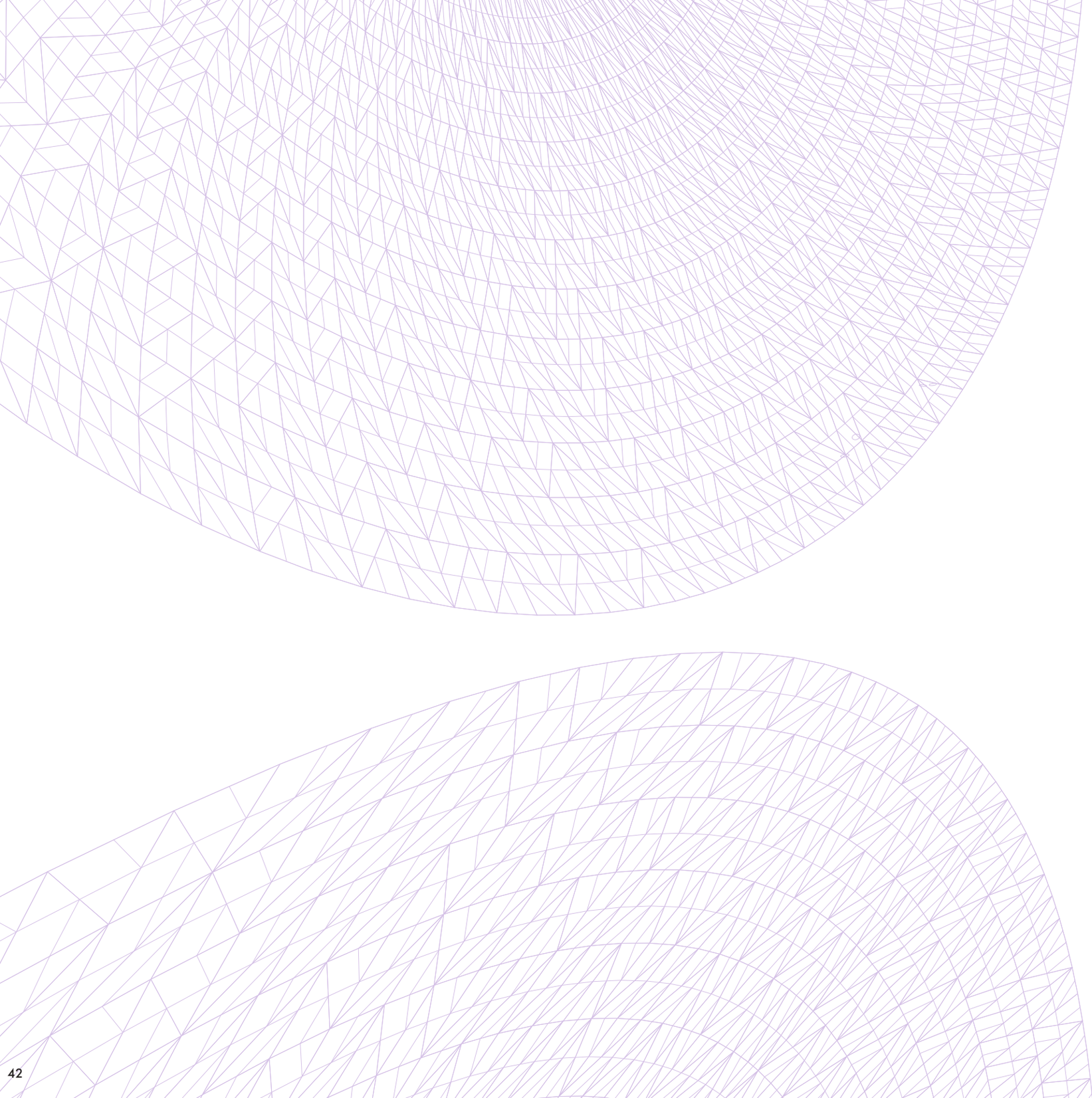
I envision SPATIAL ECHELONS to become a series of deployments across the urban environment. Each deployment will be a proposed resolution to a discrepancy of power within the built environment. Whether that encompasses destroying a hierarchy, creating a new one, limiting those in power, or uplifting those without is still in determination.

It is my intention for the deployments among the SPATIAL ECHELONS to submerge in three scales: the **human**, the **space**, and the **power**. Deployments will take various forms. I see tools, prosthetics, fashion, boundaries, fields, furniture, rooms, shields, uniforms, and others all in consideration to act as deployments under SPATIAL ECHELONS. A small fragment of these possibilities has been overviewed in "Methodology."

I seek to refine the social power that architecture brings into our environment.

BRASERRIE. Diller Scofidio + Renfro.

CONCLUSION



As my initial research comes to a close, I wonder how power has changed us as humans. I wonder where we could go if there was no hierarchy, and I wonder how that would also hold us back from opportunities to learn and fight. I find solace in Robert's Smithson's words and thinking on entropy and naturalized forces. I see these musings as a metaphor for human nature and why we are near constantly drawn to conflict. Perhaps to earn the respect we deserve, or perhaps to struggle against the hierarchy that was so prescribed to us.

> *"Yet there is this desire for something more tranquil, like babbling brooks and pastorals and wooded glens. But I suppose I'm more attracted toward mining regions and volcanic conditions--wastelands rather than the usual notion of scenery or quietude, tranquility--though they somehow interact."*
>
> **ROBERT SMITHSON**

As a preliminary conclusion to my conceptualization of SPATIAL ECHELONS, I yet again consider the spectacle of the human condition throughout the constant intersections of entropy and naturalization. I see the drive of some to invite change and catalyze new respect, while others spend irreversible energy to ensure that any Other is silenced. It is because of this dichotomy that I want to explore the possibilities of what SPATIAL ECHELONS can do for humanity.

POSTSCRIPT

“PROTAGONIST”

adapt

leverage

preserve

incorporate

DEVELOPER

maximize

stockpile

raze

extract

“ANTAGONIST”

“PROTAGONIST”

support

broadcast

perform

amplify

ENTERTAINER

project

soothe

incite

distract

“ANTAGONIST”

"PROTAGONIST"

envision

network

innovate

design

ENTREPRENEUR

sell

invest

persuade

falsify

"ANTAGONIST"

"PROTAGONIST"

advocate

sponsor

compromise

regulate

POLITICIAN

deal

filibuster

redline

gerrymander

"ANTAGONIST"

"PROTAGONIST"

communicate

style

promote

curate

SOCIALITE

influence

market

crop

skew

"ANTAGONIST"

"PROTAGONIST"

document

catalog

sample

collect

TRAVELER

consume

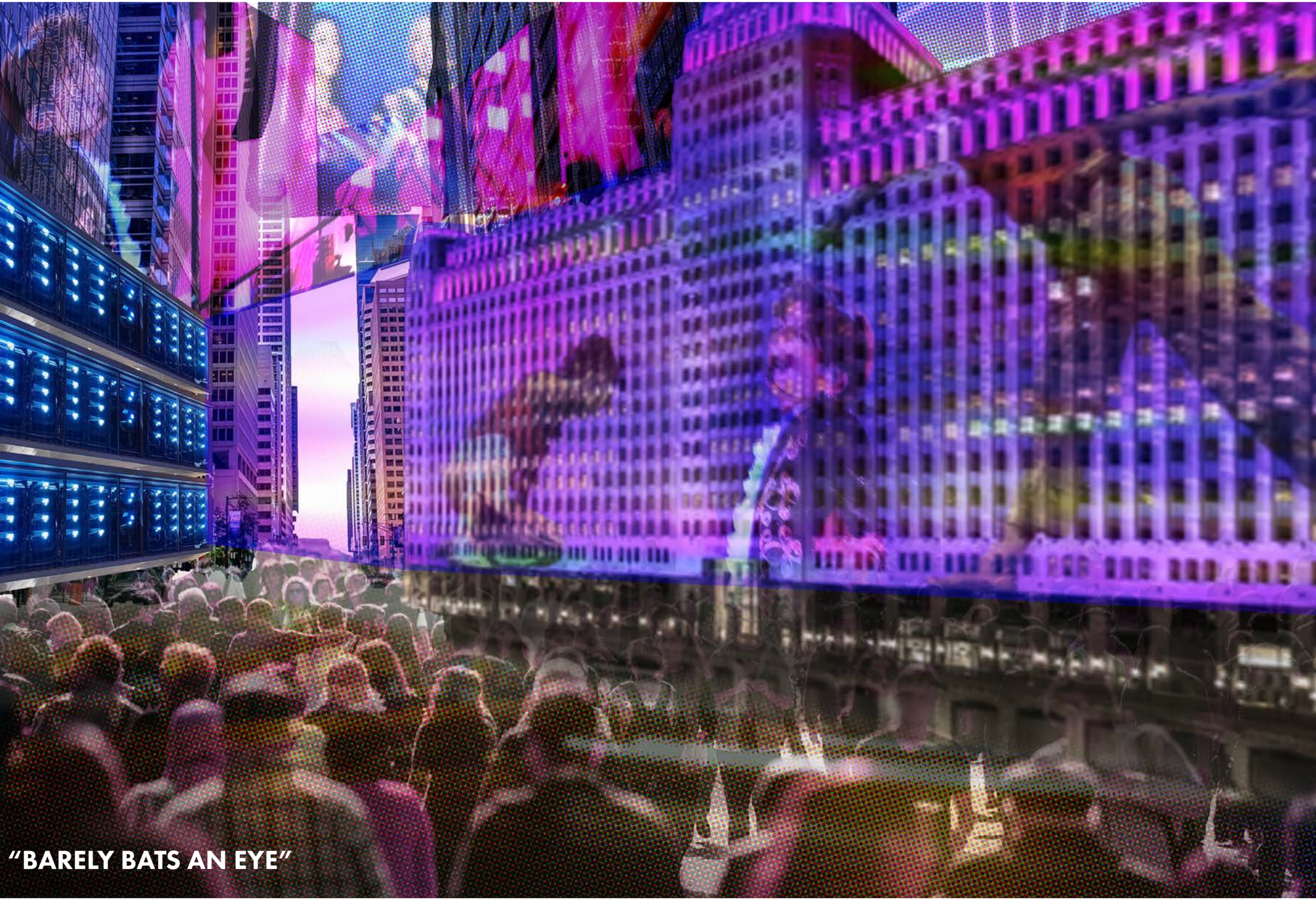
colonize

appropriate

infect

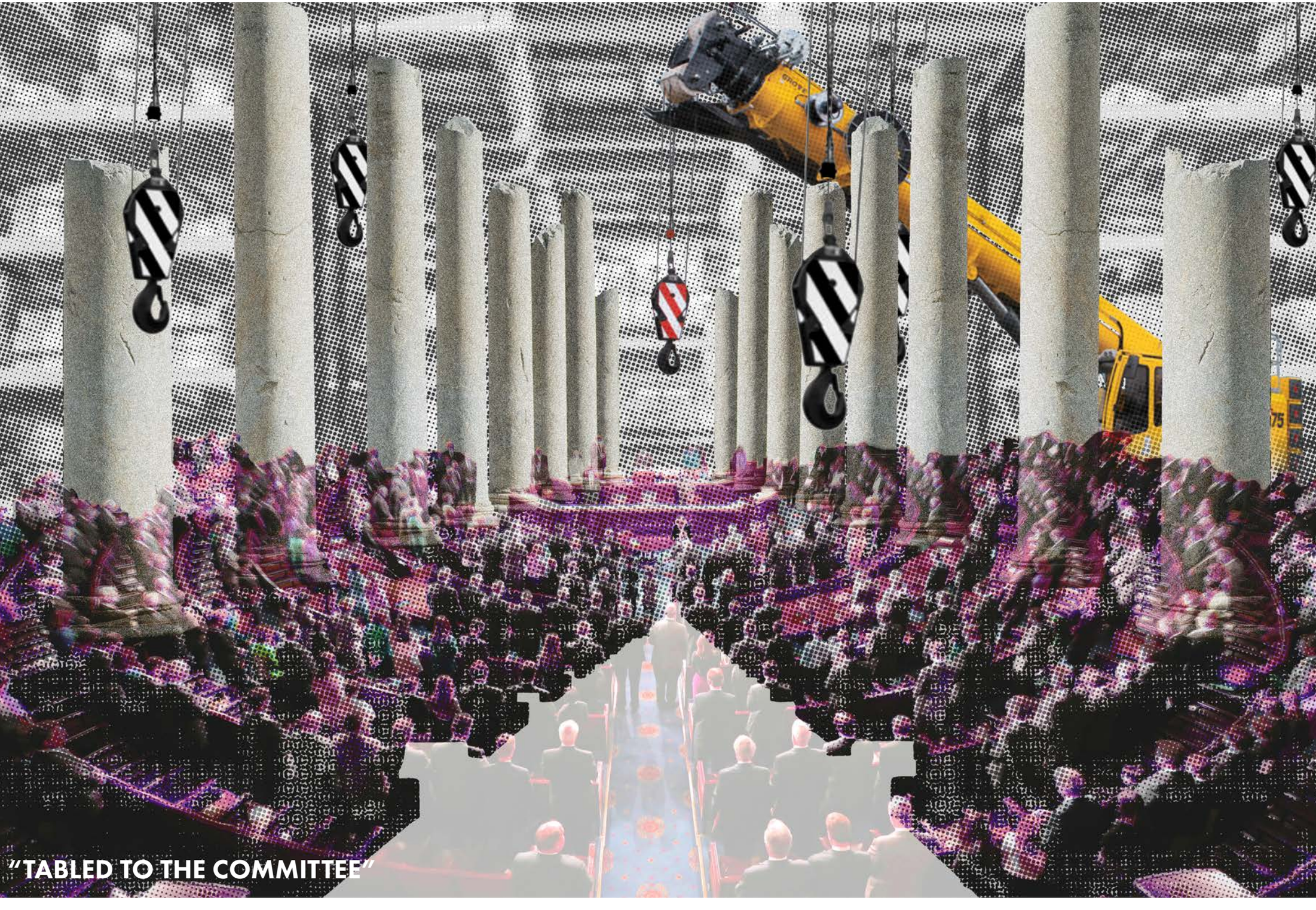
"ANTAGONIST"

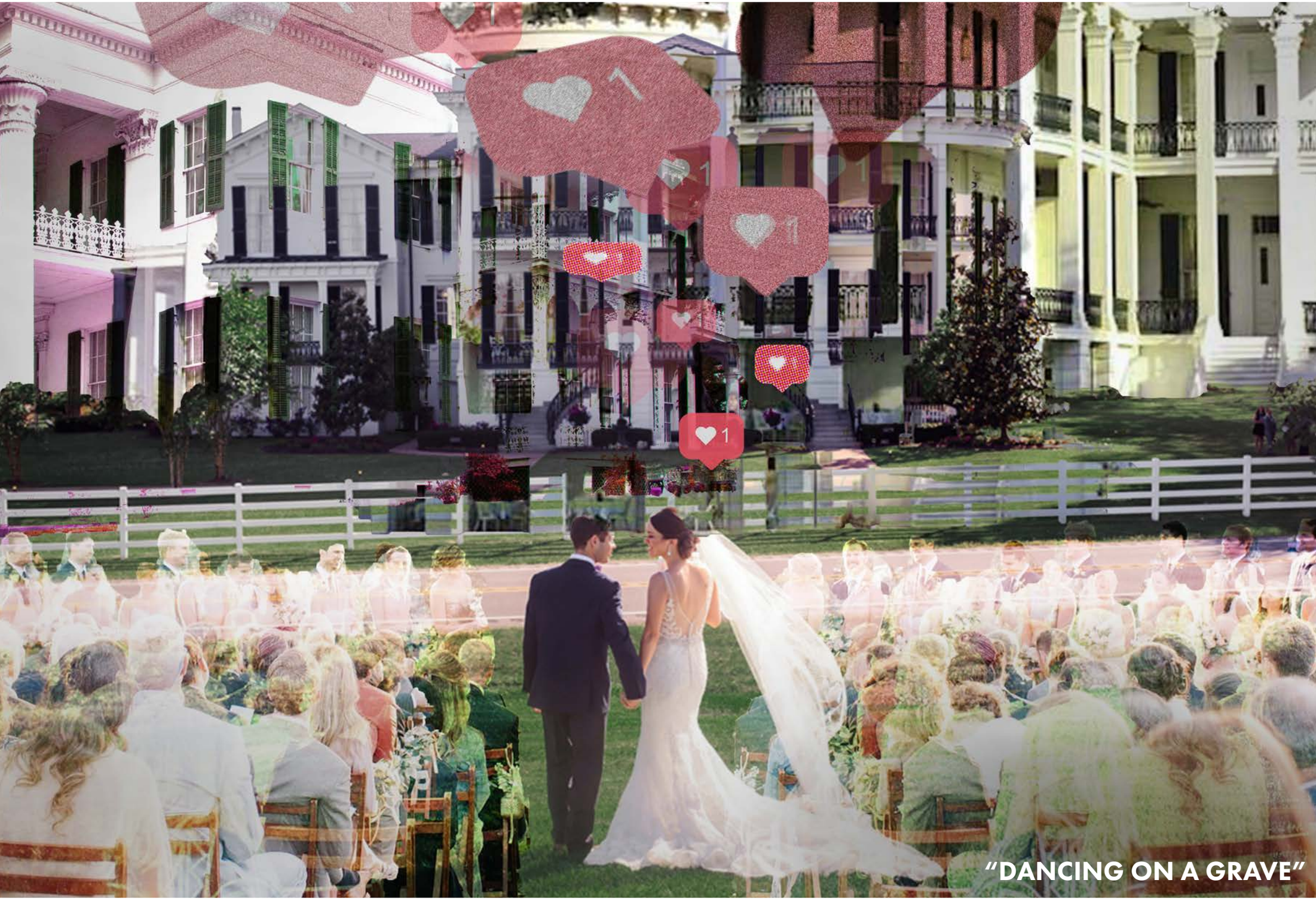

“CULTIVATING TERRITORY, LLC”


“BARELY BATS AN EYE”

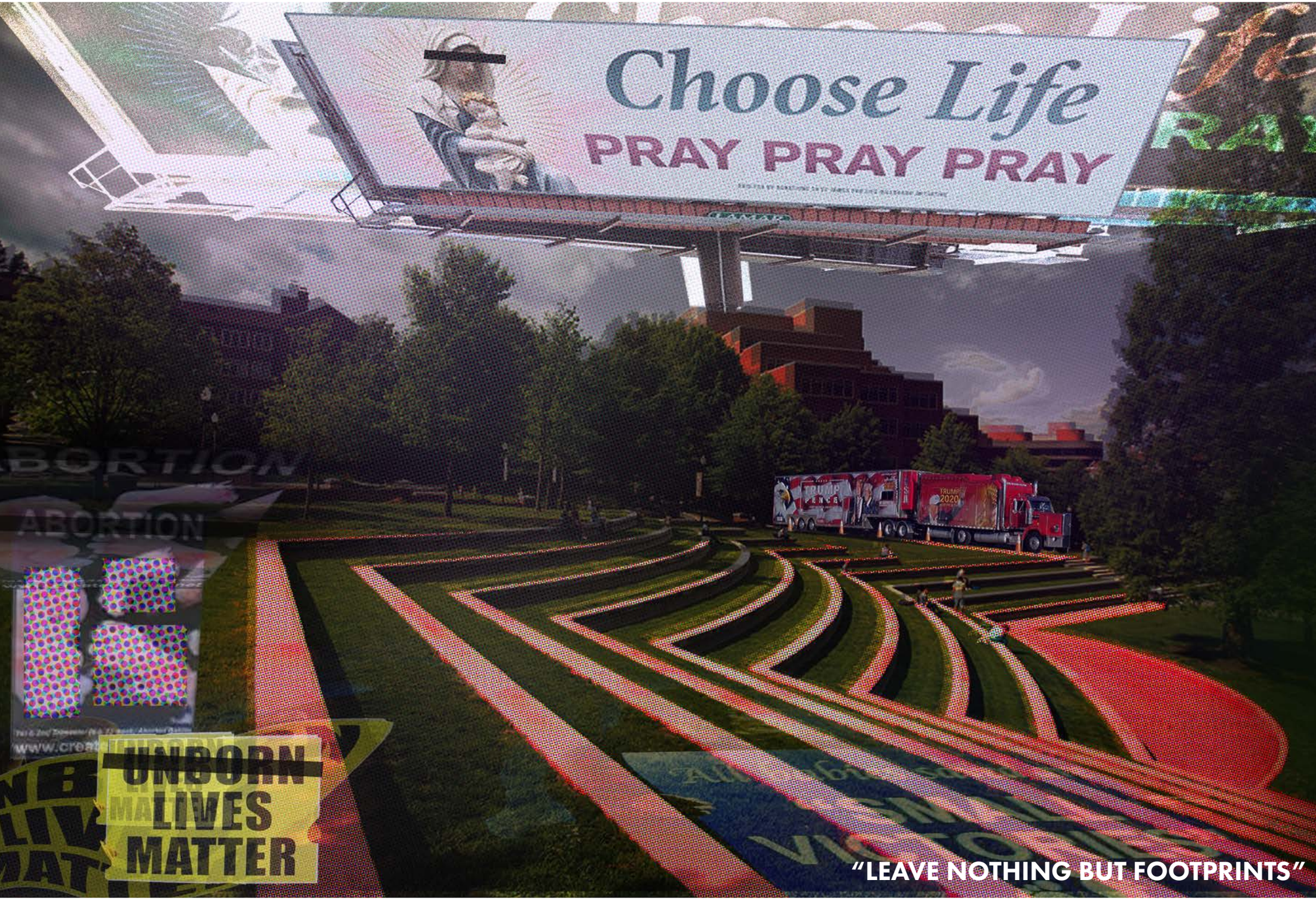


“BUYING DOMESTICITY”

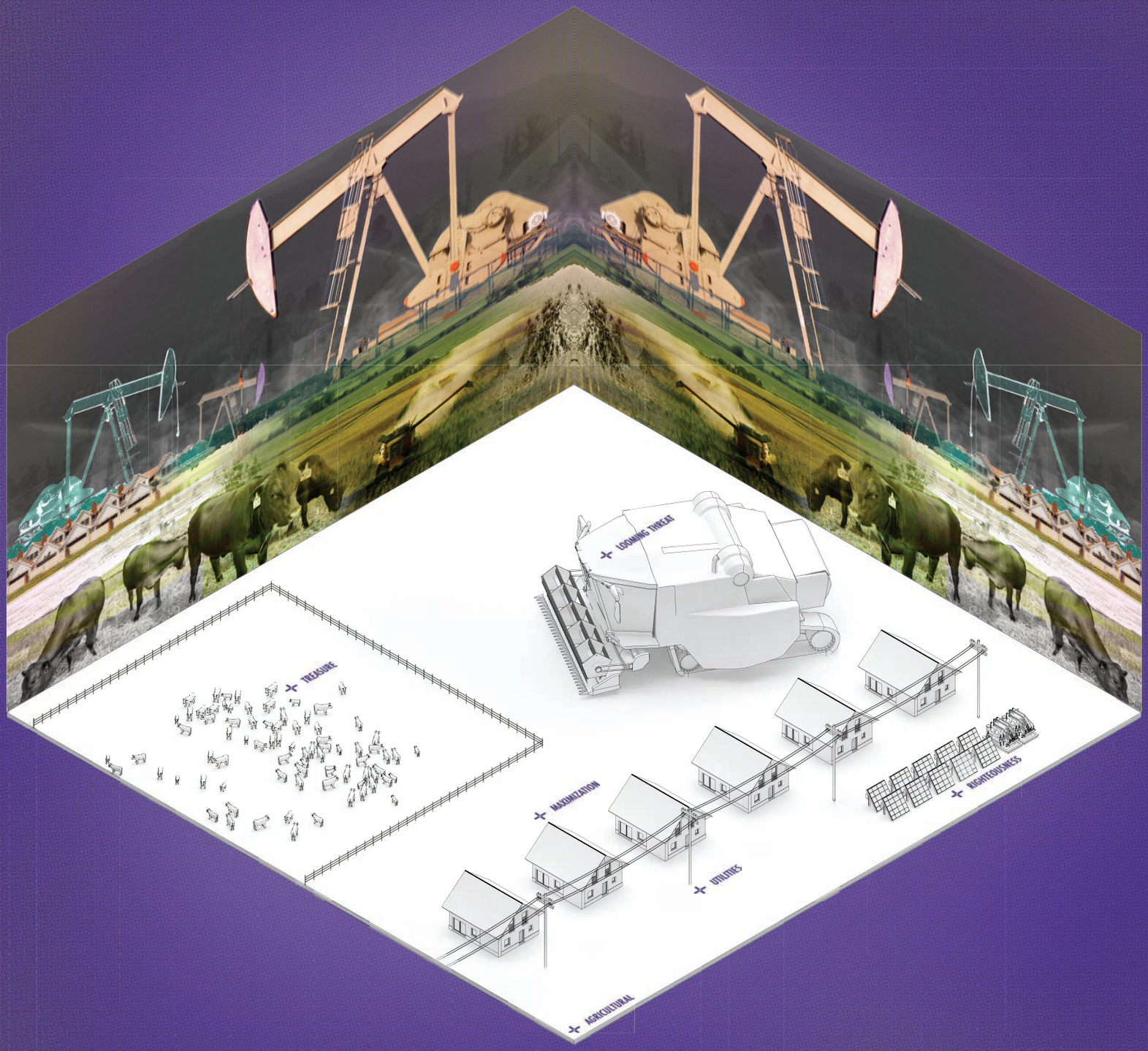

"TABLED TO THE COMMITTEE"



“DANCING ON A GRAVE”



“LEAVE NOTHING BUT FOOTPRINTS”


LOOMING THREAT
TREASURE
MAXIMIZATION
UTILITIES
RIGHTEOUSNESS
AGRICULTURAL

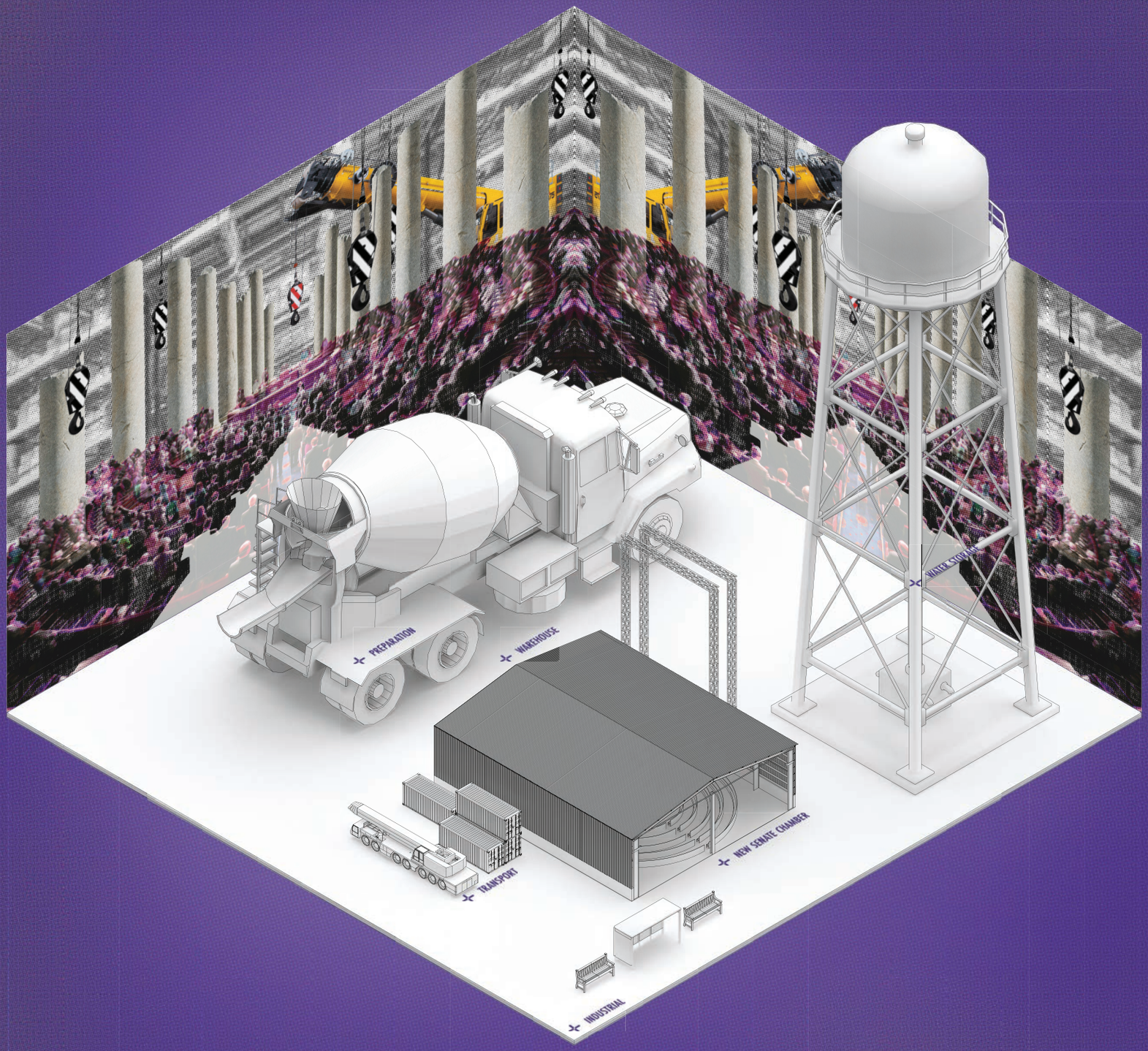
DEVELOPER



ENTERTAINER



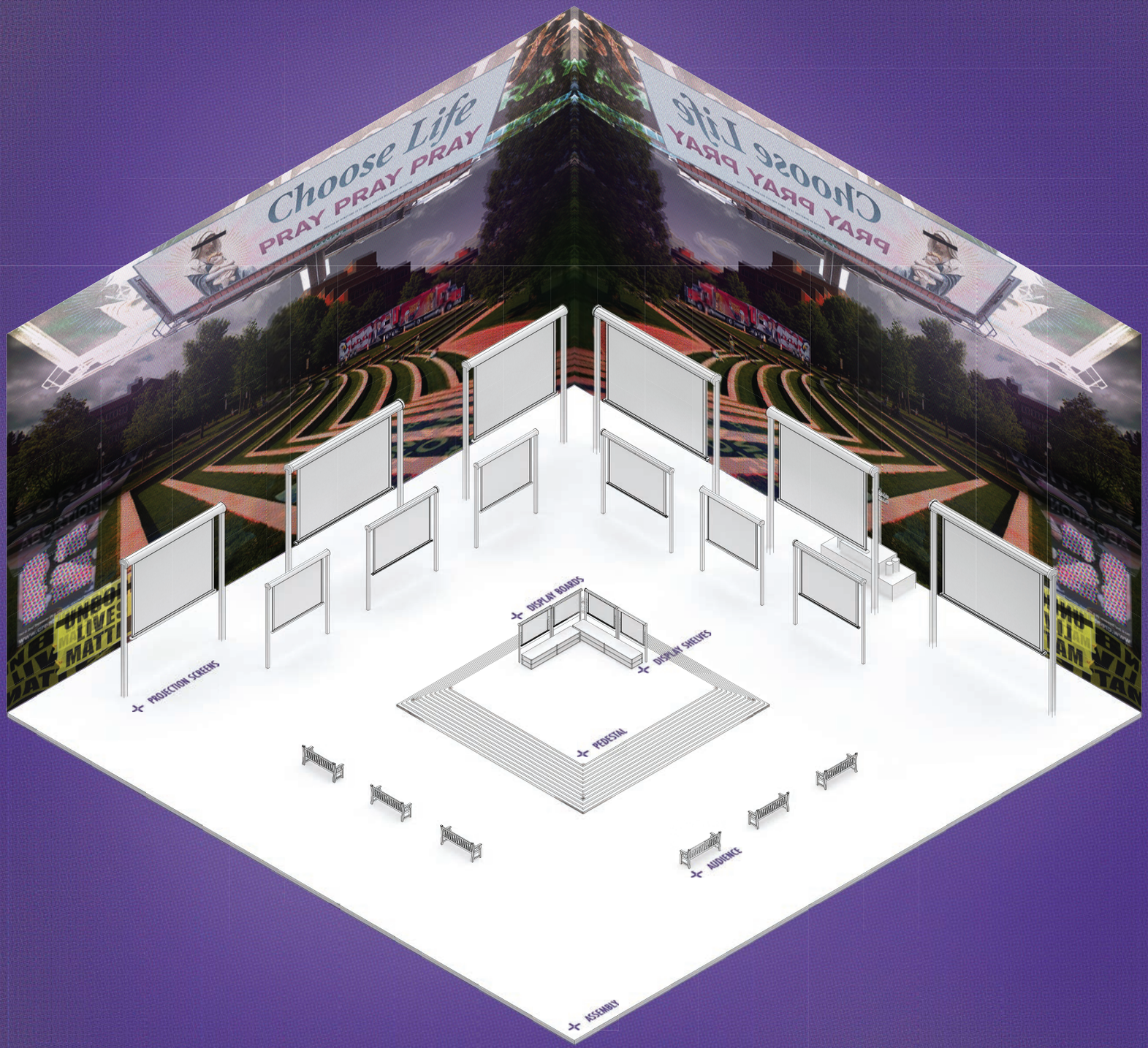
ENTREPRENEUR


PREPARATION
WAREHOUSE
WATER STORAGE
NEW SENATE CHAMBER
TRANSPORT
INDUSTRIAL

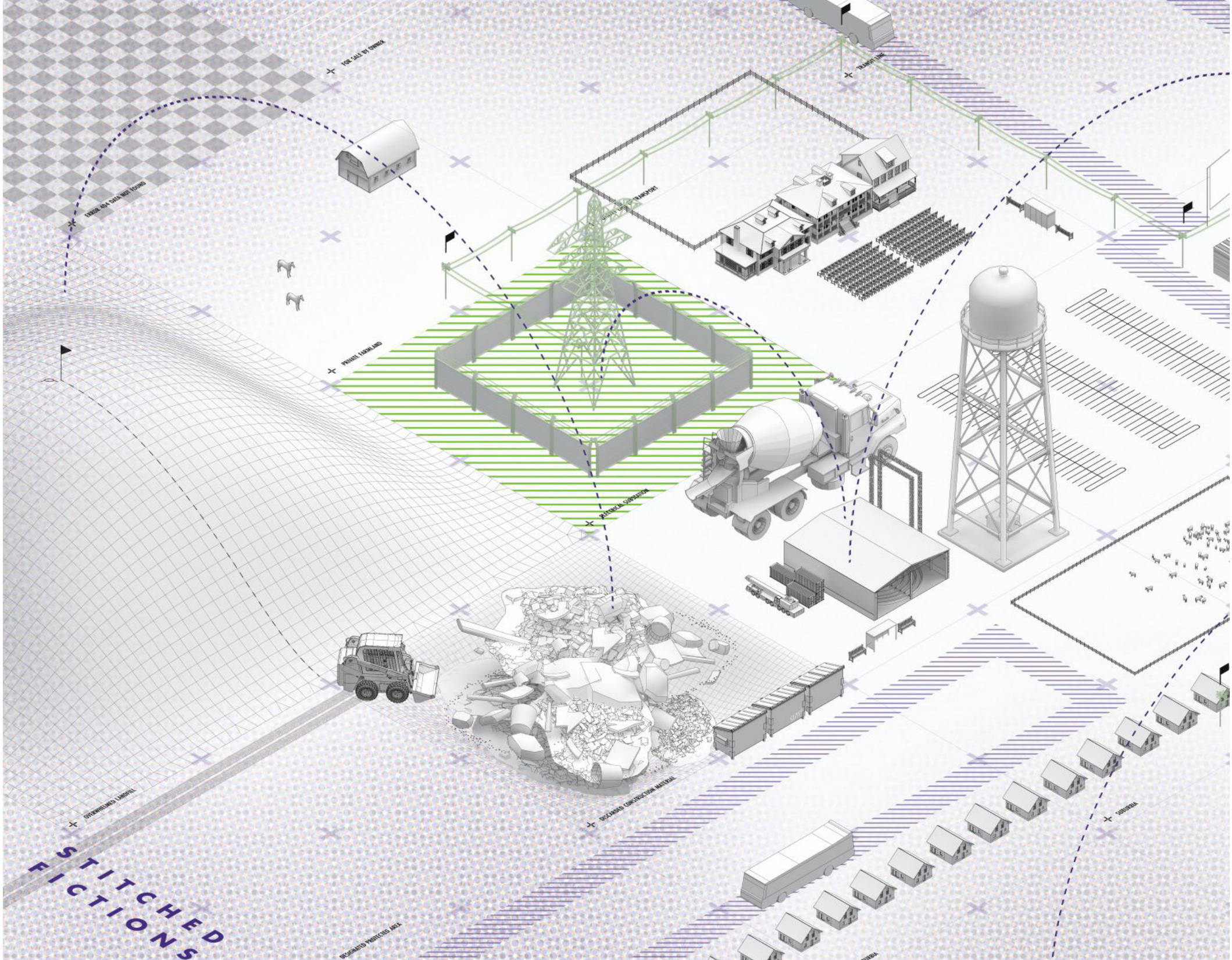
POLITICIAN


WHITE PICKET FENCE
FRONT PORCH
TRAILER
BYSTANDERS
HISTORIC

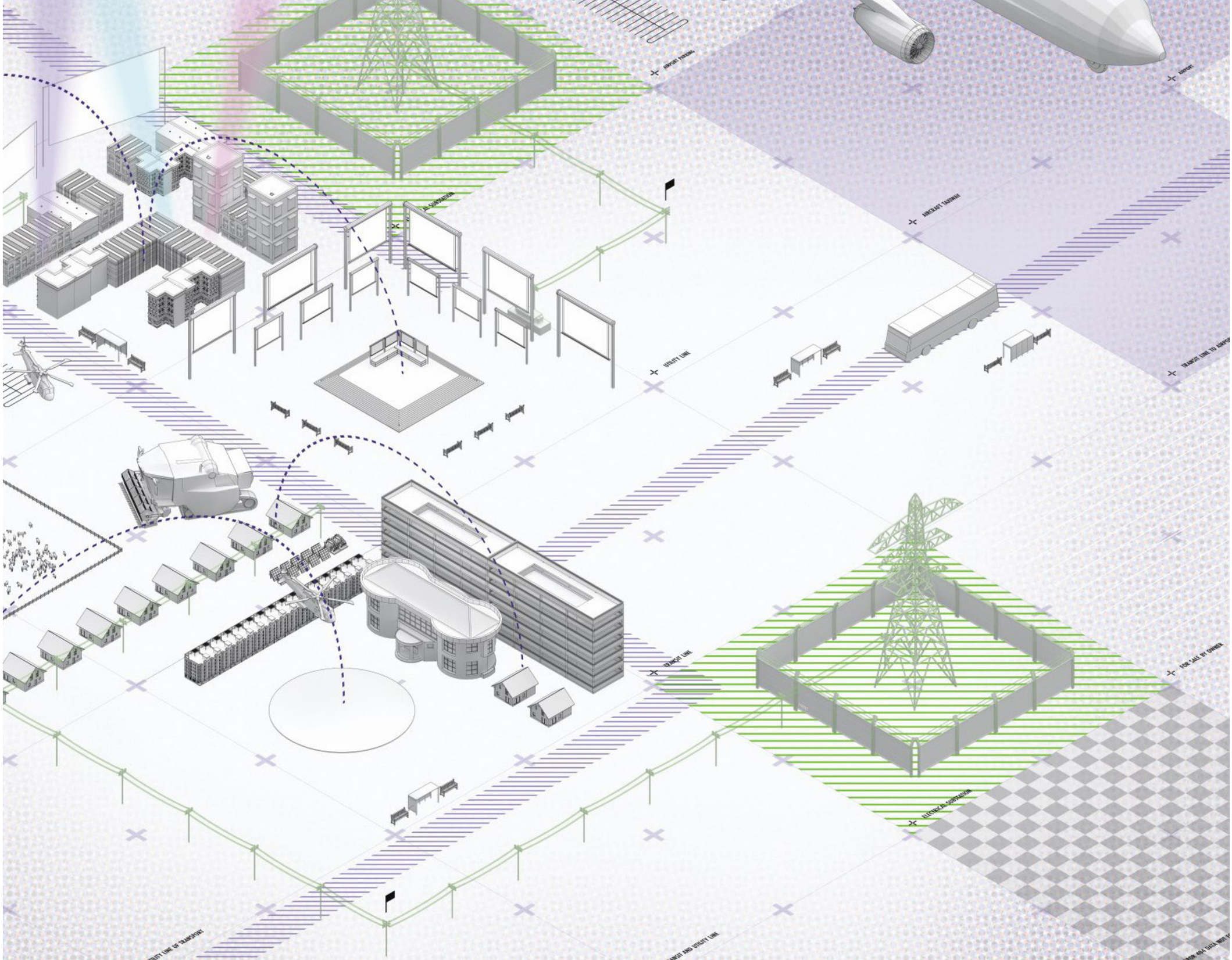
SOCIALITE

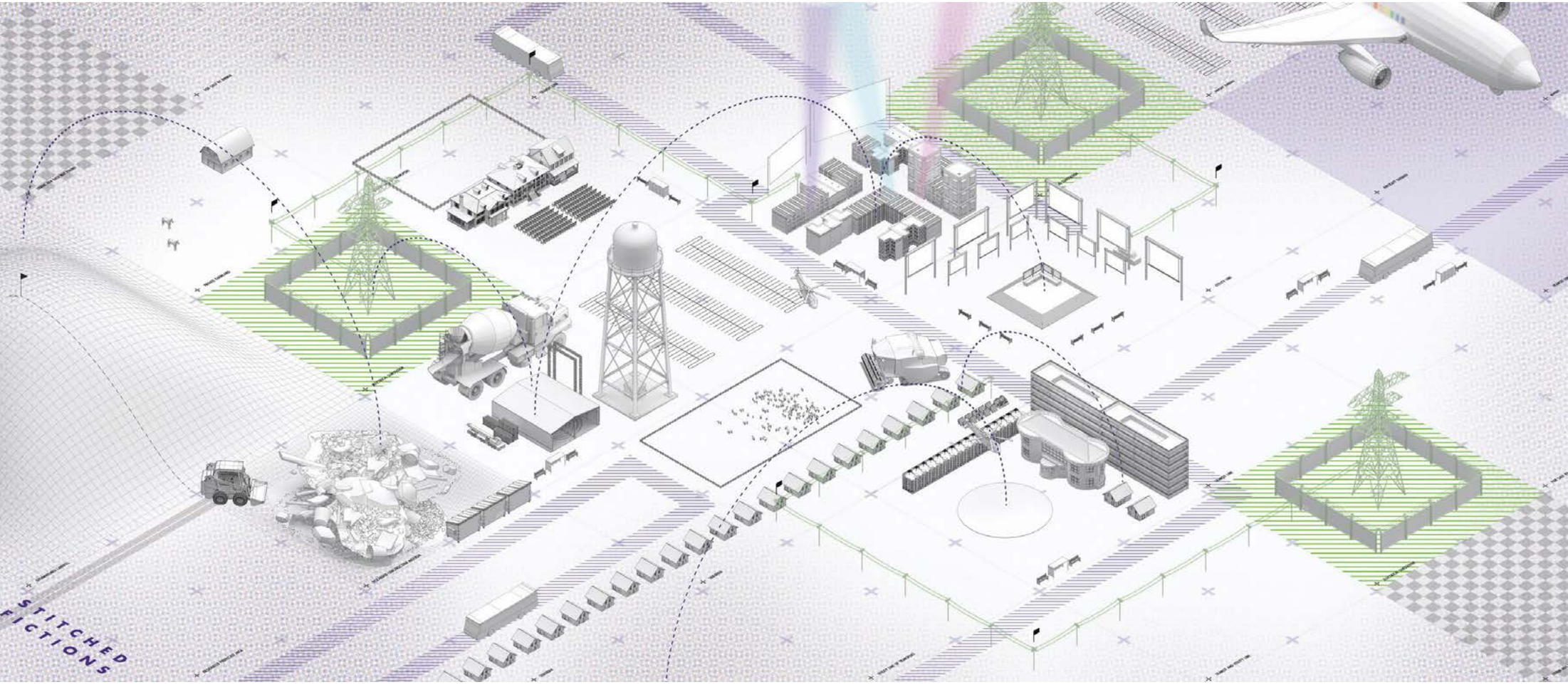

Choose Life
PRAY PRAY PRAY
DISPLAY BOARDS
DISPLAY SHELVES
PROJECTION SCREENS
PEDESTAL
AUDIENCE
ASSEMBLY

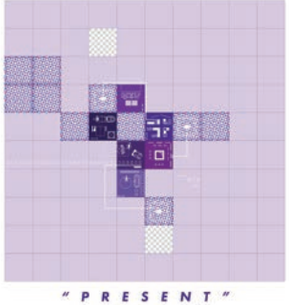
TRAVELER



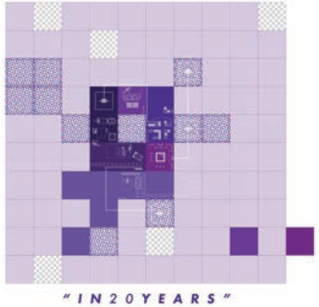
STITCHED FICTIONS

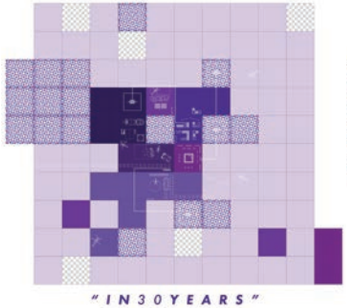

AIRPORT PAVEMENT
AIRPORT
AIRCRAFT TAXIWAY
AIR-SUSPENSION
UTILITY LINE
TRANSIT LINE TO AIRPORT
TRANSIT LINE
FOR SALE BY OWNER
ELECTRICAL SUSPENSION

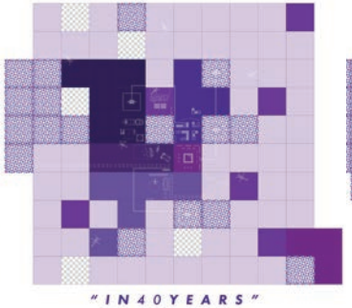


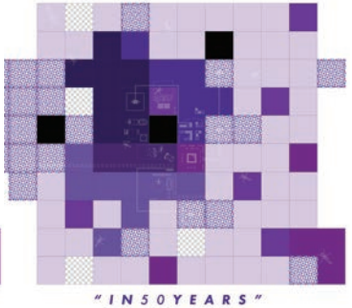

"PRESENT"


"IN10YEARS"


"IN20YEARS"


"IN30YEARS"


"IN40YEARS"


"IN50YEARS"


DEVELOPER
POLITICIAN
ENTREPRENEUR
SOCIALITE
TRAVELLER
ENTERTAINER


SPATIAL ECHELONS
ENTERTAINER
TRAVELER
POLITICIAN
DEVELOPER
SOCIALITE
ENTREPRENEUR
Choose Life
PRAY PRAY PRAY
BLACK LIVES MATTER
STITCHED FICTIONS

APPENDIX

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[N]

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