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EXPEDITION INTERIM: PROJECTS ON A JOURNEY TOWARDS EQUITY

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A Thesis
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Cody Jorrell Loud Jr.

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ABSTRACT

As systemic local inequities continue to malform cities without official accountability, the options for architectural intervention seem limited. Not many artistic avenues exist to combat issues of unilaterally failing infrastructure; and to address an issue so thickly sown across modern cities may require intervention at an infrastructural scale. Additionally, what's catalyzing displacement in one neighborhood may be different in another. This thesis explores how we could respond to the nuances of cities like Seattle, Chicago, or New York City. And how can a project have both a practical usage and convey a symbolic stance against inequity by simply being? This thesis proposes temporary installations of projects in various locations, the purpose and use of which can be decided by the everyday public, Non-Governmental Organizations (NGOs), or locally appointed leaders. These projects aim to establish a new layer of public infrastructure which responds to everyone's shifting needs for space rather than permanently planting projects with narrow solutions.

DEDICATION

To my dog, Winston,

who first met me in seventh grade and has lived long enough to see me get my master's degree.

You are ephemeral to us, but we all must seem immortal to you.

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LIST OF ABBREVIATIONS

FHA..Federal Housing Administration.

NGO...Non-Governmental Organization.

1. INTRODUCTION

Over time, cities have continued to develop and evolve, and with that, they grow to be drastically more complicated every year. Various systems become entangled in a grand web of moving parts and people. Then, to manage these vast, ever-flowing populations, the people tragically become reduced to numbers and statistics by the institutions which make and enforce the rules. Oftentimes, these marginalized groups are cast to the side in pursuit of greater efficiency for profit (Perez-Gomez, 2017).

The architect and artist are capable of being the greatest defender or attacker of these groups when the system has already failed them. The architects and artists of the built environment are responsible for ensuring the necessary care for present cultures and people in their work, yet despite this, there is a lack of exploration on the architect and artist's ability to aid in preserving culture, particularly beyond the scope of creating work which maintains the city's monetization of space. This raises the question, how can the capabilities of these designers of the built environment be expanded on as groups become continuously marginalized and societally wronged by unchanging systems?

1.1. The Issue

There are two primary faults in history that formed the overarching problem that this thesis addresses. The first of which is the more historically recent problem: which is the systematic creation of disadvantaged neighborhoods in cities. This issue is often a more recognizable problem in and of the modern world through systemic inequity. The other issue is the inability for artists and architects to respond effectively in these spaces. Both problems, over time, have funneled directly into creating the specific setting upon which this thesis takes place.

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1.1.1. Disadvantaged Neighborhoods

In the early 1930's the Federal Housing Administration (FHA) responsible for providing insurance to mortgage lenders in the event of losses began advising banks to refuse loans to neighborhoods that may be populated by people of color in fear of a declining property value. Their fear was that if the property value depreciates it would be impossible for the occupants to return on their loans, and the FHA would need to pay out to all these lenders in the event of those losses. In both adopting the Home Owners' Loan Corporation's neighborhood rating system and holding the false assumption that a shifting racial population would cause a rapid decline to the state of neighborhoods, The FHA ultimately began refusing loans to neighborhoods of color (Metzger, 2000, p. 8-10).

The FHA created map guides for lenders and outlined neighborhoods which were predominantly comprised of minority groups with red markers, noting them as places where people should be ineligible for loans. This action would later be coined in Chicago as 'redlining.' Redlining created neighborhoods with less economic opportunities and less funding. In turn, this created declining property values, because without access to the necessary money and resources it's an inevitability that those communities would begin to deteriorate. Especially in cities crudely designed around efficiency and monetization.

The issue of redlining by the FHA wouldn't be stopped until the urban riots of the 1960's (Metzger, 2000, p. 8). However, because no measure was taken to reverse what had already been done, the actions of the FHA and redlining would have lasting effects on the economic structure of cities across the country for decades to come, setting the stage for the gentrification of these neighborhoods down the line.

1.1.2. Modern Art's Cultural Blindspot

The issue of there being disadvantaged neighborhoods is only perpetuated when prospective artists choose to move into these areas of the city where there are cheaper rental rates and large flexible industrial spaces to occupy, seemingly perfect to produce art (Matthews 2010, p. 663-664). The problem is made even easier given that these artists don't need to find long-term success, they just need to be present in a community long enough to start creating works of art. This art (and in the same vein, architecture), depending on aesthetic, will eventually signify to developers or investors that a given neighborhood is about to become more profitable, encouraging wealthier parties to acquire these up-and-coming properties, ultimately betraying the local population which was initially meant to benefit from the new art. Whether these artists are aware of or not, their work can drive out the previously long-term residents if they can't continue to afford to stay in fluctuations of rent. This demonstrates the second issue of the artist's detachment from the significance of meaning and the potentiality of consequences in their artwork's aesthetic reception. (Jae-an Crisman in Lindner, 2021, p.138).

Worth noting however, is that the unbothered artist is not the sole cause and issue in promoting gentrification, and in fact they are only a single piece of a larger, more complicated problem in all cities. Possibly an indicator of later stages of gentrification, referred to as 'third-wave gentrification,' is, "the shift from the production of art to the public consumption of art [which] has promoted a more visible (yet proscribed) presence of the arts in the urban fabric." This consumption of art and the active participation in supporting art is what inevitably shapes property usage in the most dramatic way, from residential living and flexibility to commercial presentation and distribution of art, attracting broader populations than just the producers of art to begin living in these spaces. (Matthews, 2010, p. 667).

1.2. The Aims

These problems seem to be deeply rooted within the modern systems of American society. It's important to note that this hypothetical project would never claim to be capable of solving all these issues. It is the goal that they can, at the very least, get the city authorities and participating communities more aware of these issues and motivate us all to start working against them together. By unifying people from different backgrounds through shared experience of spaces and creating something that multiple people can relate to in some capacity. Additionally, by nullifying the continued silence in the face of the problems; if placed in the right location at the right time and meticulously designed like a machine to spark the right discourse, these projects can bring about real change. Lastly, by helping individuals and groups to interact with culturally significant art and events, and in turn, helping those people to identify with that place in a deeper context than they had before.

In short, the question I am asking is what could an artist and architect do that more closely accommodates the present cultures in cities without also contributing to those communities' displacement through the process of gentrification? I propose that with cyclical temporary installation of projects, aid, interaction, and meaning can be created for disadvantaged neighborhoods while mitigating harm to those neighborhoods. And given the type of spatial occupation that a temporary structure requires, these types of projects would almost necessitate neighborhood interaction and permission. This can then make the art and architecture of these projects more relevant to existing communities, cultures, and individuals of a given place by providing a setting for pre-existing local events and artistry (rather than creating a new space for occupation by a different population). This type of temporary project model would also prevent those artistic and architectural creations from being capitalized upon via the process of

gentrification, as there would be no guarantee of their permanence to the streetscape. Lastly, these projects would outline a framework for a greater infrastructural system of temporary projects which would establish a network of practical reparation to historically disadvantaged neighborhoods.

> As part of the system of institutional regulation that mediates between spatial practice and material spaces, they [temporary spaces] are, perhaps, a rather new and unusual element. Here too, however, they have their effect and, as subversive practices, are also a part of this system. (Hadyn, 2006, p.59).

2. BACKGROUND

2.1. Creation and Consequences

2.1.1. Daedalus and the Labyrinth

To understand ancient civilization's interaction with the things we know today as art, architecture, and engineering, it's important to understand how they viewed the mystical nature of the machine or '*thaumata*.' This can be done through understanding the myth of Daedalus and the Labyrinth.

Daedalus, who was an ancient Greek craftsman blessed by the goddess Athena, held within him a gift normally reserved for the gods referred to as: "…*metis*, a kind of practical intelligence and ingenuity which could be deployed in many ways but was mostly associated with the wisdom of craftsmanship in the Athenian tradition." (Perez-Gomez, 1985, p.51). Yet, he was perceived to be more than a craftsman as he was able to create something from seemingly nothing. Daedalus' talents were so highly coveted that he was commissioned by the Queen of Crete, Pasiphae, to manufacture for her a lifelike bull from wood and leather. Pasiphae had been cursed by Poseidon to fall in love with a bull due to the King's mistakes. So, she needed the machine bull so that she could hide inside of it and trick the real bull into believing that she, too, was real. The bull-like machine that Daedalus ended up creating was so effective that it resulted in Pasiphae becoming a mother to the Minotaur. It was because of Daedalus' creation that a creature was born which subverted nature itself. Then because the king of Crete could only see the Minotaur as a manifestation of his mistakes, he commissioned Daedalus again to create the Labyrinth, a means of hiding away the Minotaur from the king's view.

While the Labyrinth functioned as a prison, Daedalus had made the labyrinth as a path towards understanding the Minotaur should anyone still choose to seek it out. The Labyrinth was

a machine which moved the physical body toward its center but also moved the mind towards understanding. The story of Daedalus and the Labyrinth gives us insight into how the ancient world viewed machines, specifically as something which could perform miracles, and as something mysterious worth exploring rather than utilizing for task. "For many centuries, machines and buildings were regarded as *thaumata*, built to produce wonder rather than to dominate nature." (Perez-Gomez, 1985, p.49).

2.1.2. Ancient Man and Machines

In the time of Homer, things which were constructed by person and associated in relation to a whole system were described with *daidala*. These objects were written in a way that implied people of the ancient world thought they could become magically alive despite their inanimate nature, and the act of creating these objects was, in part, what generated this level of wonder (Perez-Gomez, 1985, p.50).

Shortly later in history from the ancient world, experimentation with the machine would lead people like Philos of Byzantium, an ancient Greek specialist in mechanics, to create the first recorded iterations of the waterwheel and even design escapement mechanisms for timekeeping in the third century BCE. He would later be referred to as "Philos Mechanicus" given his mastery over the subject. Over the following centuries greater and more complex feats of machine engineering would begin to appear as this was the latter half of the iron age. Compasses, trip hammers, pendulums, sawmills, the invention of sulfur matches, gunpowder, fireworks, and hand cannons, means of recording from woodblock prints all the way to the invention of the printing press. There was a rapid fire of incredible leaps and bounds in mechanical explorations to the extent of monumental constructions of machinery like seen in Figure 2.1, *The Vatican obelisk being set up in the Piazza of St. Peter in Rome.* "Medieval philosophers regarded wonder

as the appropriate response not only to the unfamiliar and the rare but also to a phenomenon of unknown cause that a machine might present." (Olshavsky, 2011, p. 188).
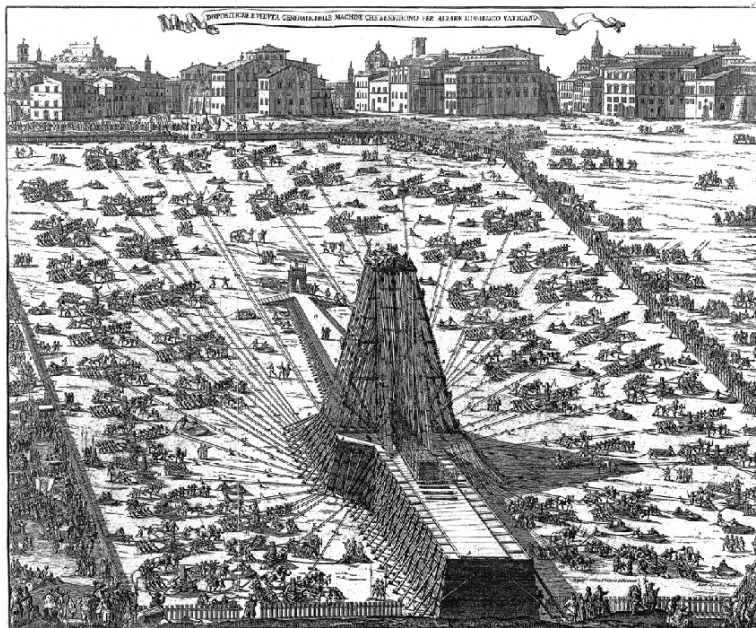
Figure 2.1. "The Vatican obelisk being set up in the Piazza of St. Peter in Rome." by Carlo Fontana, Templum Vaticanum. (1694).

2.1.3. Galileo and Positivistic Science

Eventually around the start of the 17th century, Galileo Galilei began studies on materials and proportions that would lead us to an era where the physical properties of a material began to inform the designs. And the larger, broader, more general commonalities began to shape the smaller and situational contexts in which these machines were being created for.

The status and use of machines began to change in the sixteenth century. Here we find machines for various purposes: from daily tasks such as milling flour to more refined activities such as reading. Mathematics had been an ontologically distinct realm, but with the proliferation of machines and mechanics, it was extended and applied in many different situations. (Olshavsky, 2011, pp. 189-190).

It's important to note that this turn of intention behind the creation of machines from instilling wonder to efficient function simply didn't appear from nowhere. During the time prior to positivistic sciences, the seeds to seek out efficiency in machines were being planted in various military actions. Given the generally perceived scarcity of military forces throughout the ancient world, there was a distinct value to efficient military tactics. (Lefaivre, 1985, p.18).

2.2. Machines in Gentrification

2.2.1. The Mechanization and Efficiency of Cities

Even further later our understanding of mechanical efficiency around the turn of the 18th century changed how we approached repeating challenges. This formulaic problem-solving now staged a new issue because when we reuse an answer that's worked before there's no reason to go searching for new solutions, and there is no reason to enter the labyrinth for a deeper understanding of the specific topic we're trying to respond to. "And because physics has concentrated on very simple systems, like atoms, we have been led to believe what something 'is,' is an entirely separate question from what it 'ought to be'; and that science and ethics can't be mixed." (Alexander, 1979, p.27).

Further, from an artistic perspective, this shift in design thinking creates a disaggregation for consideration of holistic experiences in the things being created. "When this is the case, when practices are applied or read as formulas, "peripheral" or new practices are extracted from their contingent here and now." (Garrido Castellano, 2021, p.76). Design-based and creative fields would start playing a part in this dissection of experience as institutions were being formed to propagate the relevance of positivistic design across entire disciplines. These institutions were

the first to provide broadly understood validity to studies in material and proportionality which would reshape the methodology of creative fields. (Lefaivre, 1985, p.25).

Because of these institutions and their popularization of formulaic design, there would arise a problem of confounding mechanizations in cities. This would necessitate the creation of many definite systems of regulation built specifically to support the circulatory efficiency of the city. And these systems would not allow for much exploration outside of their defined boundaries. In fact, these efficient systems would actively work towards streamlining spaces so that non-productive personal niches can be phased out. "…municipalities are attempting not only to tighten their control over fragmented urban space with a variety of regulatory strategies, but also to squeeze out any submilieus that adversely affect consumption out of centrally located squares and open areas." (Hadyn, 2006, p.52).

2.2.2. Development of Systematic Oppression

This pursuit of productivity has carved the foundations of the modern city into an efficiency-centered circulation of numbers on paper rather than individuals in places.

Different forms of creative production were turned into formal arrangements of accommodation to the present, consolidating motionless movement, leading to paralysis. The capacity of artistic collaboration for space making- its ability to redistribute and repurpose agencies, affects, and effects- was placed at the service of institutional desires and predictable, programmed cultural transformation. (Garrido Castellano, 2021, p.15).

When the FHA historically released red-lining maps, instructing lenders on which neighborhoods they should refuse loans to, they also created means for later systems to continue

to disregard those neighborhoods. Without access to the appropriate resources, it would be immensely difficult for these neighborhoods to dig out from that bias and economic predetermination. Additionally, these disadvantaged neighborhoods are only further locked in place with low funding, poor infrastructure, and hindered access to necessary services. Today, these foundations oppression continue to echo through modern regulations as municipal leaders actively disinvest in disadvantaged communities.

> Their arguments relied on the assertion that poor and minority populations were either architects of their own destruction or unjustified drains on public funds. By pulling back from the neighbourhoods in which these residents lived, the city not only stripped poor, usually Black and Latinx New Yorkers, of basic resources, it also colluded in producing empty spaces in the urban fabric, ready to be filled. (Amato in Lindner, 2021, p.248).

2.2.3. Gentrification

Inevitably as the United States began to enter late-stage capitalism, we shifted towards valuing each neighborhood's profitability rather than their holistic cultural value, posing an ongoing challenge to these redlined communities. This situation would evolve into the modern-day issue of gentrification and community displacement. Often what replaces these communities are new-construction buildings which stand as idols to the wealthy's solitary interest in owning cost-efficient properties. Other offenders to these neighborhoods are often works of art which feel as though they have been transplanted into a space without a care for the people who live there.

2.2.4. The Importance of care from Artists

An example of this disregard (or at least the weaponized aesthetic of disregard) can be found in the public art piece called *Sunbather* by Ohad Meromi. Meromi, in describing the work

as an intuitive and experimentation of ideas said, "This thing ended up being that." (SC Conversations: Ohad Meromi, 2017, 22:11). This lack of care in the work was obviously met with backlash, however, Meromi would claim that a piece of art being ill-received motivates in a way where, "suddenly everybody is a citizen." (SC Conversations: Ohad Meromi, 2017, 12:53). The implication here by Meromi is that causing unrest in a local community with his public art is a good thing because people are suddenly interested in the care of their spaces. Yet, in describing what led to creating *Sunbather*, Meromi never described any level of research on the neighborhood or community where the piece would be located. No issue was intended to be addressed other than a blank spot which needed to be filled and he wished to express his personal interpretations and experimentation with gesture, material, and proportion. One of the other panelists even describes the location of the work being selected because the subway station below ground could structurally handle the piece better compared to one of the other location options for the work. (SC Conversations: Ohad Meromi, 2017, 42:07). Moments later, the third panelist then commends Meromi for having, "made it a place, where there was no place." (43:10) which is a statement in blatant disregard for the pre-existing neighborhood.

As artists whose work is entering and shaping environments, it's important to take account of whose spaces we enter and the effects of our work's presence. Even if the work encourages residents to care for their space, the residents of Long Island City, the neighborhood where Meromi's *Sunbather* is located, never asked to be the vessel through which Meromi experimented with this type of social engagement. While it may be a positive effect that *Sunbather* later initiated changes to legislation on public art in New York City, that effect is not something Meromi could have planned for in making the work. Which brings into question the

ethics of his work, as it would be a tenuously planned use of power over the community's inability to self-regulate their public art.

> … "power" operates in two ways. First, as a matter of difference, a classical "us/them" rhetoric. Second, and more importantly, through the display of that difference by exhibiting in spaces designated for that specific purpose. It involves images as much as audiences and platforms. Power depends not on the external will of an institution that commoditizes and swallows otherness but on the self-regulatory processes of an artistic community. (Bennet, as cited in Garrido Castellano, 2021, p.48)

A reason why this work by Meromi was so rejected by the local community is because the work isn't addressing the local community, it's culture, or the issues that community is facing; making the work fall more into a categorization of 'high art.' This reception of the work as high art would lead to its rejection as it is the work of a perceived outsider to the community. "…high art finds itself as 'outsider art,' while community art finds itself on the 'inside'…" (Becker as cited in Lindner, 2021, p.138).

2.3. Potential of Machine Today

2.3.1. Duchamp's *Large Glass*

We are not completely hopeless however, given that in the artistic realm there are people who still emphasize the machine's wondrous nature. This can be found in a lot of Marcel Duchamp's work, but specifically here, in "the Large Glass," the piece acts as a self-referential commentary on representations in art by propping them against reality. "Yet what is most

fascinating about Duchamp's work is that he uses the conventions of traditional perspective itself and subverts its instrumentality from within." (Virilio, 1989, p. 371).

As shown in Figure 2.2, the lower frame of the window consists of perspectival depictions of machinery on a transparent background so that the viewer can transpose the objects into real space. The image itself is in a two-point perspective which is merely a formulaic replica of reality, not capable of capturing an individual and phenomenological experience from the real world. In contrast, the top frame is impossible to place as tangible objects in space because this is a fictional imagining of machinery. The top half, shown in Figure 2.3, more effectively engages with each individual viewer's interpretations of machinery by sending them into a labyrinthian journey of trying to understand them through their own imagination. It relies on the individual's frame of reference of the world and activates their capacity as the viewer to interpret reality.

Marcel Duchamp's work is a Labyrinthian catalyst for the individual's imagination, an opportunity for the viewer to establish their own reality in a piece they had no part in initially making. In many ways, art is made significant through the variety of interactions it can garner with a person's mind, and he meticulously planned this situation while making the work. In this way, the work is not complete by itself. "I have already said that it is an incomplete key, incomplete as is the *Large Glass* itself…" (Paz, 1990, p.29). Duchamp's work involves the participation of the viewer. Rather than a painting to be seen in passing, The Large Glass is meant to be a constant invitation, allowing us to meet the work personally through the countless echoes it creates in our imagination and memory. That is where the artwork becomes meaningfully transcendent from being just an image intended to represent. It is no longer simply sitting in a room, waiting to be seen, and waiting to fade back into obscurity with its viewers.

Figure 2.2. "The Bride Stripped Bare by Her Bachelor's, Even." by Marcel Duchamp. The Philadelphia Museum of Art.

Figure 2.3. "The Bride Stripped Bare by Her Bachelor's, Even." by Marcel Duchamp. The Philadelphia Museum of Art.

2.3.2. John Hejduk's *House of the Suicide*

This important level of theatrical participant interaction with the piece can also be found in John Hejduk's work, referred to as *The House of the Suicide, and the House of the Mother of the Suicide*. For context, this work was inspired by the circumstances of Jan Palach who was a 20-year-old student in Czechoslovakia, and in protest of the Soviet Union invasion in 1968, he

entered a public square, covered himself in gasoline, and lit himself on fire. After his passing, an American named David Shapiro would write a poem which he called the Funeral of Jan Palach. John Hejduk was so inspired by this poem that he developed it into an architectural program around 1980, and years later it would be built at the Georgia Institute of Technology in 1986. Three years after later, Vaclav Havel, who was a political prisoner and poet in Czechoslovakia, would lead the Velvet Revolution which ended the totalitarian regime, and Vaclav Havel became the new President. Vaclav Havel, recognizing the significance of the work by John Hejduk and being so inspired by the story of Jan Palach throughout his own life,

then requested that the houses be built in front of his presidential offices. (Gersten, 2021, 14:15-19:40).

This work by John Hejduk would go on to be built in various locations. It was shown in 2002 at the Whitney Museum, constructed recently in front of the Cooper Union in New York City where Hejduk had worked for many years, and it has existed in various places within Prague as they tried to find a permanent home for the work. *The house of the Suicide and the House of the Mother of the Suicide* would, over time, take on this dramaturgical nature as if they were characters within a story being told and retold in all these different contexts (Gersten, 2021, 13:35-13:50). The structures themselves were being built from the ground up each time with wood and metal by different groups of people who would all join in the story of its recreation.

2.3.3. Pataphysical Open-Endedness

Returning to Marcel Duchamp's *Large Glass*, this work serves as an artistic example of a pataphysical machine. Much in line with Duchamp's work, Alfred Jarry's pataphysics and specifically pataphysical machines work in a realm of deliberate absurdity in contradiction to the modern machine's focus on technical and mathematical efficiency. (Olshavsky, 2011). This

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interpretation of the wondrous machine as a rebuttal to positivistic modes of thinking presents a reasoning for not entirely creating works in service to the traditional systems which currently exist. In the face of modern design, the concept of pataphysics alone argues for a subversion of everything which has already existed up until this point. Jarry (as cited in Olshavsky, 2011, p.200) offers pataphysics as "…the science of imaginary solutions." This is to suggest that (especially since the beginning of positivism in design) the systems which were established are inherently closed systems, operating with toolkits which continue to fail to engage the imagination.

2.3.4. Using Abstraction

Our works should be made free to interpretation so that each instance of their reception can create a personal proliferation of connections. Despite this, there should be a centering of conversation and abstraction around the conditions of the local site so that works are not received as dissociative high art.

> The exceptional nature of phenomena suggests that neither we nor our machines are solely responsible for a phenomenon coming into being. While technology expects total foresight and consistency to harness things in a productive manner, the pataphysician's world embraces opacity and contingent accidents. (Olshavsky, 2011, p.203).

3. METHODOLOGY

3.1. Selecting Locations

Conveying the scope of concept in this thesis can't be done with just a single project, meaning that multiple cities would need to be selected for project proposals. It is also in the interest of avoiding the oppositional nature of having only two contrasting projects, that a minimum of three projects should be explored. Beyond those three primary projects, a healthy portion of ideation may be helpful in secondary projects, and tertiary projects to round out the bounds of possibilities.

3.1.1. Arbitration of Primary City Selections

To demonstrate the proposal, it is important to select cities without particularly searching for a quantitative piece of data, as the inspirations for each of the projects should develop through story-driven means to help tackle the scenario from a holistic and phenomenological perspective. This means that methodology for city-selection was as simple as picking a major city on the left, middle, and right segments of a United States political map. In this method, the cities chosen were then Seattle, Chicago, and New York City respectively.

3.1.2. Project Mobility

Also worth noting is that in this project there will be a lack of an exact site inside the cities. It is important that these projects are less about the specific interventions they offer, and more about their ability to exist as a process. These projects should plant the ideas for reshaping how resources are handled and distributing them in a way that is immediately more available and equitable to neighborhoods which ordinarily lack the funding or capacity to sustain said resources on their own. In a way the projects are an act of rebellion, but not to a specific person or party. These projects should rebel against the impersonal and biased systems worth rebelling

against, and that can be achieved by working for the individual local neighborhoods rather than working in service to a city's total mechanized efficiency.

A further analogy can be made between the interim user and the guerilla: the guerilla is never a strategist, he is a classic tactician. He draws his strength from his surroundings because he does not take the side of state power, he fights it. (Haydn, 2006, p.43).

On the other hand, pushing the idea of a rebellion to counter the systems of the city can easily by taken too far. Harvey (as cited in Lindner, 2021, p.21) finds that anti-gentrification movements can end up, "contributing to gentrification because the atmosphere of resistance tends to increase the seductive capacity and cultural value of the neighbourhood, leading to the dispossession of original residents through rising rents and increased property taxes." These projects are required to occupy a gray area in which they are neither a contributor to impersonal or unintentional aesthetic, nor should they explicitly display their countercultural value to an extent which makes them "edgy" or appealing to the unintended audience. Hence, a system of mobile projects which carry their aesthetic value with them when they leave, never promising permanence to their perceived value.

3.2. Finding Suggested Site Zones

While defining specific areas for these projects to visit may seem antithetical to the premise of temporary project installations, it's important to signify which neighborhoods could benefit the most from these interventions. This is not an attempt to narrow the scope for site locations, but instead this will allow for a prioritization of neighborhoods which are under

greater threat to the process of gentrification. These mappings would merely be suggestions for places to visit given the circumstances of the issues they are addressing.

To find these site 'zones,' maps showing current day rent affordability are cross referenced with historic redlining maps from the FHA to understand the general direction and flow of gentrification in each city.
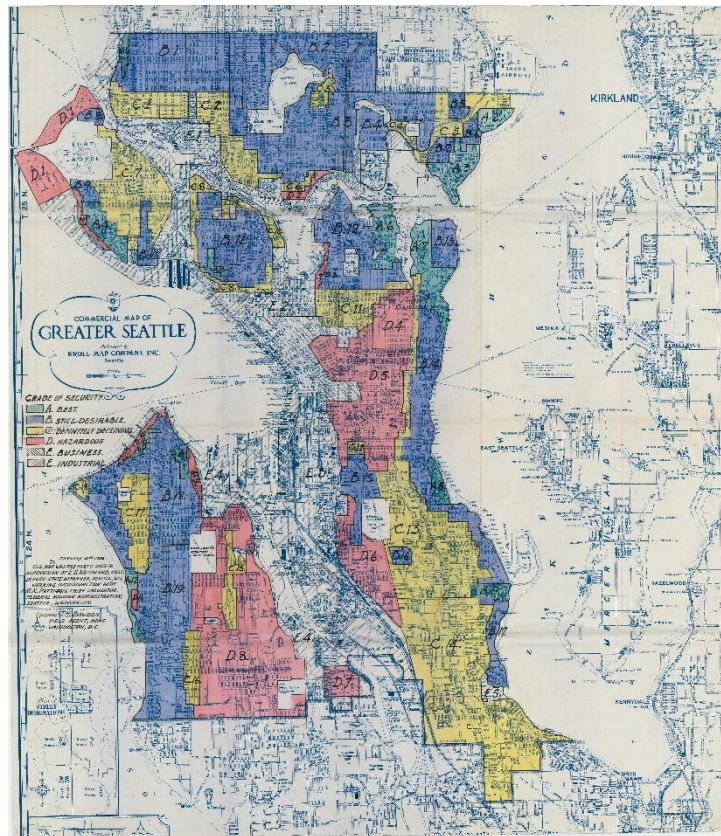
3.2.1. Seattle

Figure 3.1. "Commercial Map of Greater Seattle." (Redlining Map) Produced by Kroll Map Company, Inc. Seattle. (1936).
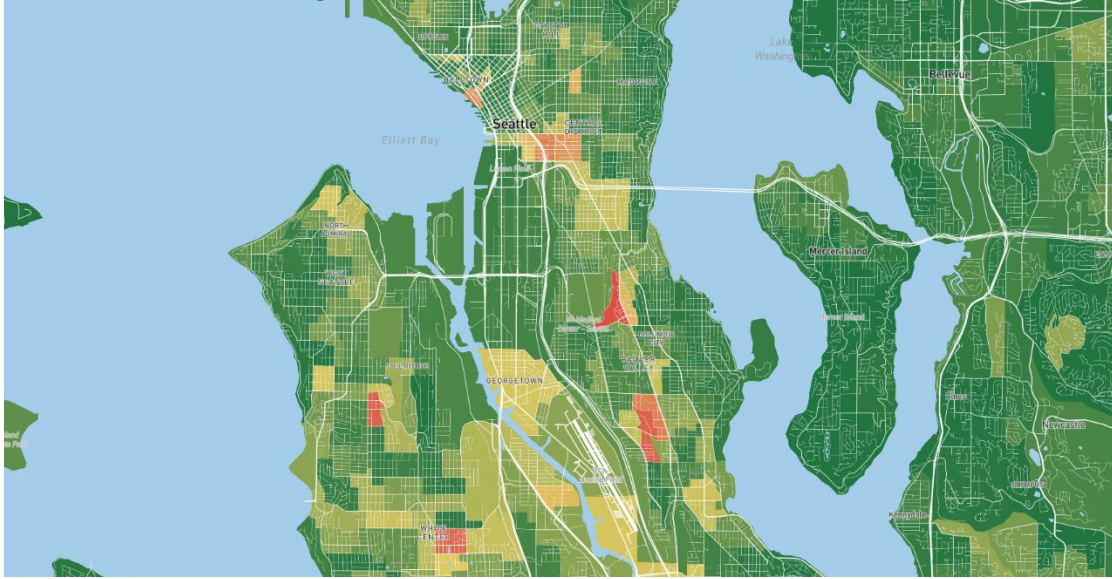
Figure 3.2. "Greater Seattle Rent Affordability Map." on Best Neighborhood. https://bestneighborhood.org/rent-cost-washington/
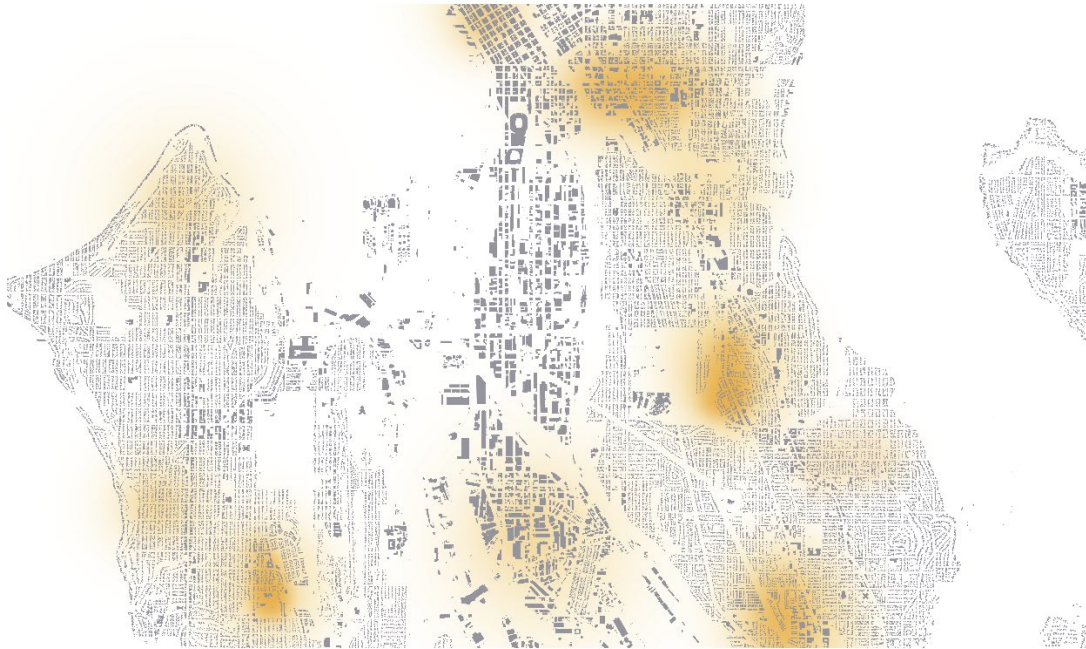
Figure 3.3. "Suggested Seattle Map Zones for project."

Places of note in Figure 3.3 include the Seattle Chinatown-International District, the Rainier Vista area, Holly Park, High Point, and White Center neighborhoods.
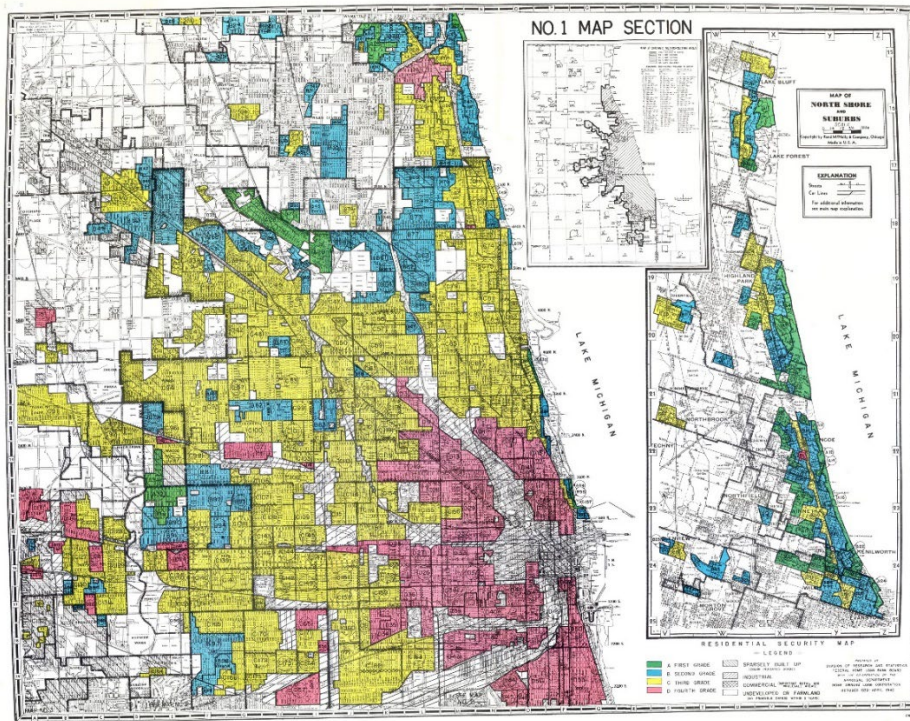
3.2.2. Chicago

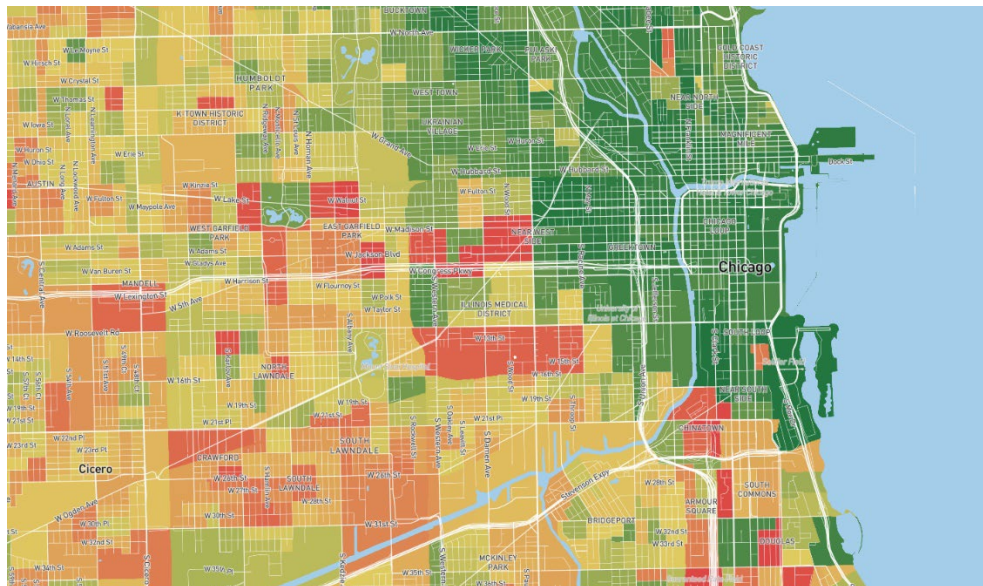Figure 3.4. "Map of North Shore and Suburbs." (Redlining map) Produced by Rand McNally & Company, Chicago. (1939-1940).

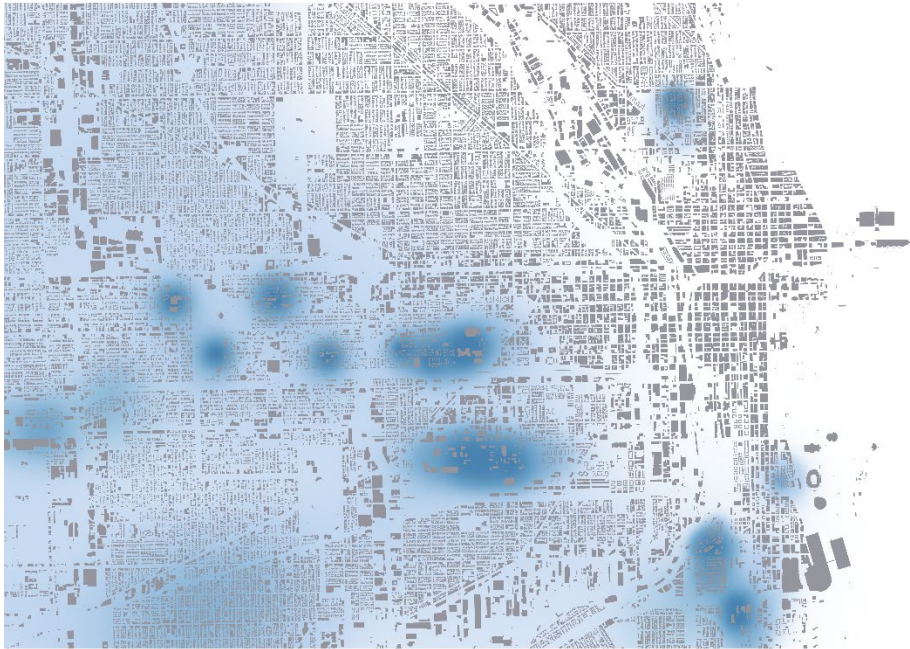Figure 3.5. "Chicago North Shore and Suburbs Rent Affordability Map." on Best Neighborhood https://bestneighborhood.org/rent-cost-chicago-il/

Figure 3.6. "Suggested Chicago Map Zones for project."

Places of note in Figure 3.6 include areas west of the Near West Side, and neighborhoods like Austin, South Lawndale, and Douglas. While there are more affordable neighborhoods near the I-290, these neighborhoods are likely passed over in the process of gentrification given their proximity to a busy interstate which lacks the traditional aesthetic luxury. While these neighborhoods can be considered less under threat to gentrification, they could still benefit from projects which provide direct aid to disadvantaged areas. So, neighborhoods like Chinatown, East Garfield Park, and Fuller Park are still considered priority locations for the project.

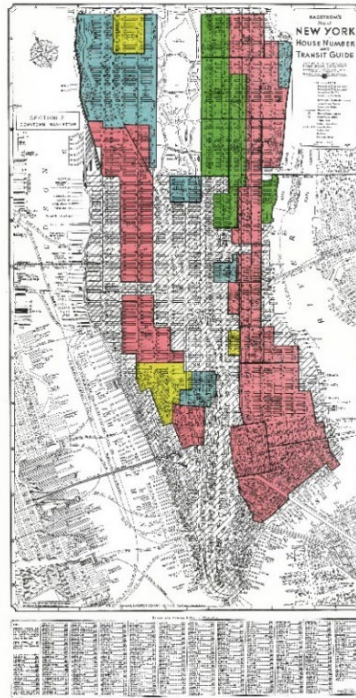### 3.2.3. New York City

Figure 3.7. "Map of New York House Number and Transit Guide." (Redlining Map) Produced by Hagstrom Company Inc. (1938).
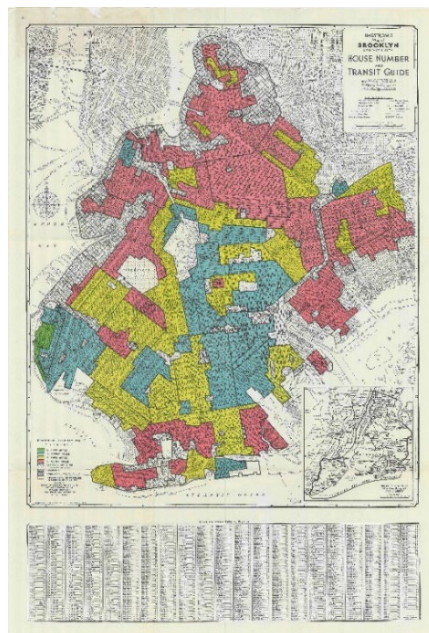

Figure 3.8. "Map of Brooklyn New York City House Number and Transit Guide." (Redlining Map) Produced by Hagstrom Company Inc. (1938).
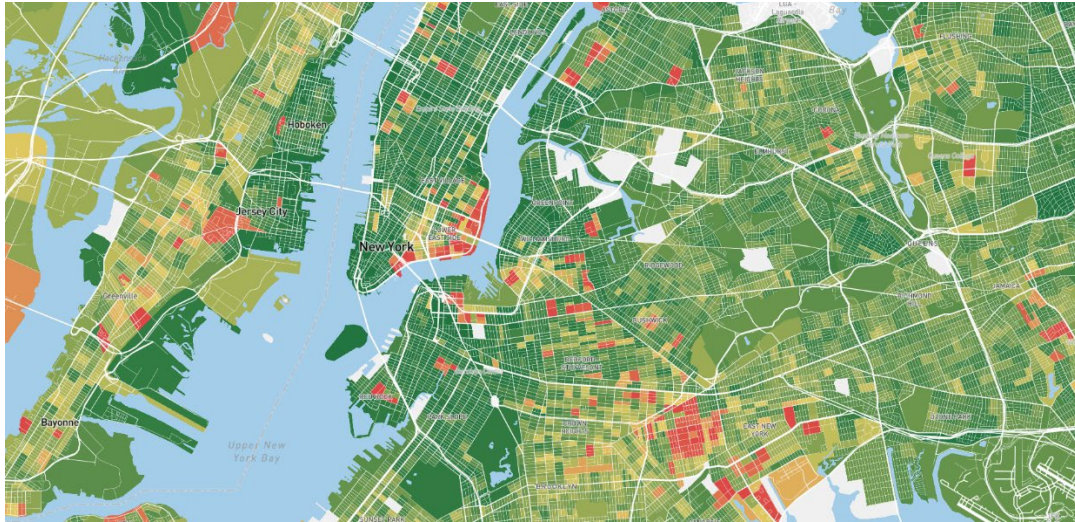
Figure 3.9. "New York City, Lower Manhattan – North Brooklyn Rent Affordability Map." on Best Neighborhood. https://bestneighborhood.org/rent-cost-new-york/

Figure 3.10. "Suggested Seattle Map Zones for project."

Places of note in Figure 3.10 include Lower East Side Manhattan, most of the neighborhoods between Harlem and the Bronx, and areas between Clinton Hill and Williamsburg. Additionally, given proximity, certain areas of Jersey City could be visited by the same project.

3.3. Inspirational Materials from Cities

Following the workflow displayed by John Hejduk with *The Hose of the Suicide and the House of the Mother of the Suicide*, Projects in Expedition Interim will be led specifically by inspirational stories from within each of the cities. These concepts are then folded into traveling and mobile projects so that the spatial and programmatic manifestation of the story is allowed to reinvent itself in multiple locations.

3.3.1. Seattle

The Seattle Project began developing through an interview with Seattle residents Carla Saulter and Gabriel Teodros. These two people speak of the public bus as a gauge for how their community changes over time. In the interview, they both describe places in Seattle where they grew up, where they lived and loved living, which now can only exist as memories due to the redevelopment of those places. Their stories describe the issues being addressed by this thesis in firsthand context. (Yeh, 2016).

Their stories helped to contextualize for the Seattle Project that public transportation is an invaluable inner-city resource to many people, especially to people in disadvantaged neighborhoods who rely on it for work, food, and medicine. Also, underlying that access it gives us to necessities, it's the impetus of the community. The daily bus ride is the vessel through which we are allowed to see the full scope of where we live and how it's changing.

3.3.1.1. Experimental Process Model for Participation

The next step was to make a creative model which translated the artistic precedents in art and participation into an artifact. This artifact will then hinge the theory into a practical example of architectural interaction and program (while also highlighting the story from Carla and Gabriel). A small animation was developed to visually interpret Carla Saulter and Gabriel

Teodros' stories. The animation created was then shown to a few colleagues and community members. In the process, the importance of the subject was explained to participants, and they were asked permission to display the animation in their spaces. This act would bring people into the conversation, helping them to better understand the topic, and helping the facilitator of installation to better understand the participants and their spaces through the conduit of this temporary traveling project.

Although this process is slightly amorphous from the traditional path of architectural experimentation, it still stands as a model for the process of these projects' implementation. This process helped to garner ideas on how an intervention can enter a space ethically, non-invasively, and still readily provide practical aid.

At this stage it was already apparent that the projects would manifest as temporary installations of interventions. The only gap was knowing who the facilitator represented in this parallel model of participation? As the organizer for scheduling the installation, transporting and setting up the installation, and assuming the responsibility to start conversation on the topic, the facilitator represented the city's governing bodies as an entity. The city as a distributor of resources, and as the only entity which could be held accountable to help these communities, naturally fell into the model as the facilitator. This experimental model came to represent the invention of a new facet of city-wide infrastructure, much like the bus, but offering spatial and artistic accommodation, rather than transport.

3.3.2. Chicago

The next project, in Chicago, found its footing in the story of the Peace Mural. In 1968 muralist Mario Castillo would set out to create the neighborhood of Pilsen's first mural on the side of the Halsted Urban Progress Center. This mural is said to be the start of the national

Chicano mural movement occurring primarily throughout the 1970's. 24 years later, in 1992, the mural would be sandblasted off the wall for redevelopment after a change in the building's ownership. The mural which was intended by Castillo to give validity to the Mexican identity in Pilsen and to be the first anti-war mural in all of Chicago was removed by the new owners without consideration for their historic and cultural relevance. 30 more years after that, just recently in 2022, muralists Hector Duarte and his assistant Gabriel Villa would recreate the mural in their own work in Pilsen titled "Fight to Stay." They recognized the importance of Castillo's Peace Mural and wished to reincorporate its historical relevance to a new mural specifically dedicated to fighting against displacement.

3.3.3. New York City

The inspirational lens through which New York's project would be framed was through Jamel Brinkley's collection of short stories in his book *Witness*. Each of the stories share the setting of Brooklyn, New York, where every neighborhood is constantly changing due to a slow burn of crowded gentrification. In the first story, Blessed Deliverance, the main cast of characters watch as a local homeless man's labor is appropriated by a new business which also begins to call him by a name he doesn't go by. The story raises many questions of ownership in our communities. Leading us to ask who's forming the narrative and who's suffering from it, and how do we move from appointing a name at a distance to instead approaching personally and asking for a name to better understand an individual.

The stories in this book are of characters who are blurring the line between witnessing and acting in their diverse situations, yet still, the importance of simply being present can be found in every plot. Translating this into architecture, the idea formed that maybe this project

didn't need to be a direct intervention, but rather just needed to be the neutral setting upon which a variety of interventions can take place within communities.

3.4. Gaps in Research

Given time constraints, every individual portion of this project could be further researched. Development of site zones could retroactively be more particular by finding and listing specific parks and lots which are currently compatible with the final project designs and dimensions. Additionally, more than one source of inspirational materials could have been found to have a more well-rounded approach to designing through site-based stories. The experimental model for participation could have been carried much further (yet being an art-focused project for installations, potential for the model is arguably limitless).

With a problem so complex, there will never be an all-encompassing solution for interventions. Considering this is an issue which falls within the social sciences, Kurt Lewin, (as cited in Bailey, 2020, p.24), suggests that "*'intergroup relations'* need an integrated approach; an amalgamation of different research specialisms…" With more time, multiple people from various fields of study would have been consulted during project development which would have contributed more informed aspects to the final architectural programs. Lastly and most obviously, if more time was devoted to research and development in general, the end projects would certainly reflect that difference.

4. PROJECT DESIGNS

4.1. Seattle Pavilions

As a spatial remnant of the inspirational source material in the interview, the articulated bus is translated into a modular chain of pavilions set to travel throughout Seattle. These pavilions are geared towards public parks or forgotten properties and as shown in Figure 4.5, they would temporarily overwrite segments of pathways, not changing or blocking their direction but politely disrupting the flow of the consistent walks we've become complacent to. The Seattle projects are simple pavilions made to awaken the mind and encourage the inhabitant to pause, and to take a closer look at the surrounding neighborhood from one of their seats.

Aesthetically, the Seattle Pavilions borrow the visual appearance of temporary stages' structural scaffolding to communicate quickly that these projects are temporary installations. While it's not a quantifiably proven concept that purely local aesthetics can contribute to the process of displacement, this project's intention is to control that potential situation by being immediately transparent and providing an assumed lifespan in each space through faux-temporary aesthetics. This would not diminish the structural stability of the projects, however, as the projects would be constructed to last longer in spaces than they are meant to. This would also make it possible (with projects in colder climates) to park the structures in a willing community during winter so that projects don't need to be transported in unsafe road conditions.

This project focuses on a straightforward assembly process to make participation from the people in the community as easy and safe as possible. Take a segment of the pavilion shown in Figure 4.7; the seats unlock and slide inwards along the floor tracks, and the railings fold down flat. Then, the outer floor wings fold upwards against the central trailer. Finally, the roofing panels can fold down, creating a complete shell for transport.

A recent implementation to the city which contributes to the success of its residents is the community garden P-patch program. This program allows residents to plant healthy foods and enrich their communities by participating in their neighborhood's nourishment. So, to create an additive practical layer to these pavilions, The outer stands are designed to plant seeds along the way (Figures 4.8 and 4.9). This takes the outer stands, which is the only part of the pavilion which might deteriorate patches of grass. Turning that into an opportunity to plant helpful crops for the benefit and health of the neighborhood. Eventually, after several interventions, the pavilions would create an echo of footprints across Seattle, leaving behind a timeline map of their visits as shown in Figure 4.6.

The Seattle Project, finding its inspiration from public transit infrastructure, navigates the labyrinth of the city, offering residents a new perspective on their communities, a chance to better understand options for involvement, and access to healthier food. The impermanence of the Seattle Pavilion allows the simplicity of the structure to bend and fill to the gaps of its use. This is a deliberate facet to the project which intends to capture the phenomenological and nameless quality described by Cristopher Alexander in *A Timeless Way of Building.*

> This quality is the most fundamental quality there is in anything. *It is never twice the same, because it always takes its shape from the particular place in which it occurs.* In one place it is calm, in another it is stormy; in one person it is tidy; in another it is careless; in one house it is light, in another it is dark; in one room it is soft and quiet; in another it is yellow; In one family it is a love of picnics; in another dancing; in another playing poker; in another group of people it is not family life at all. (Alexander, 1979, p.26).
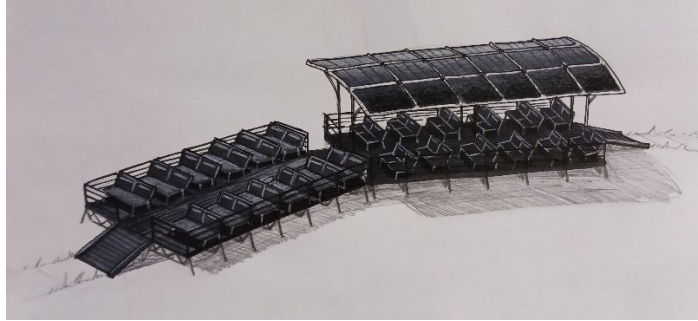
Figure 4.1. "Seattle Project Iteration Sketch 1."

Figure 4.2. "Seattle Project Iteration Sketch 2."
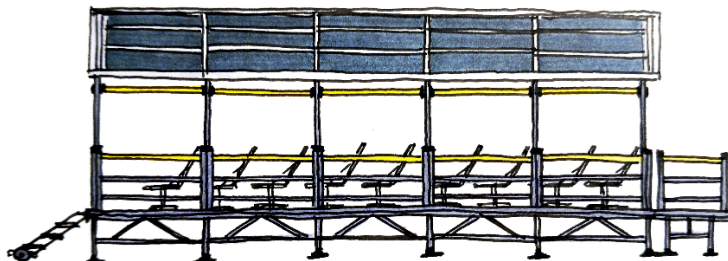

Figure 4.3. "Railing Concept Sketch."

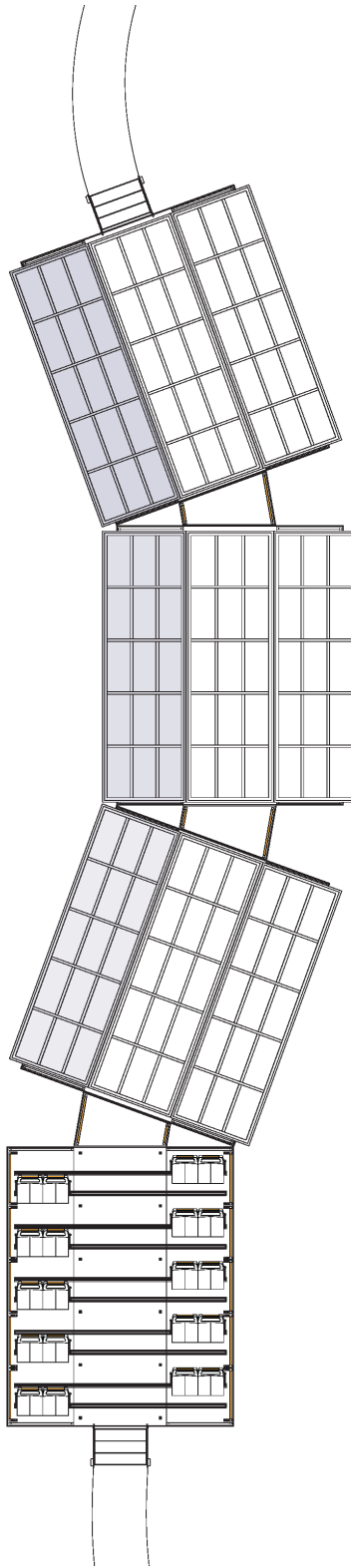

Figure 4.4. "Pavilion Elevation Sketch."
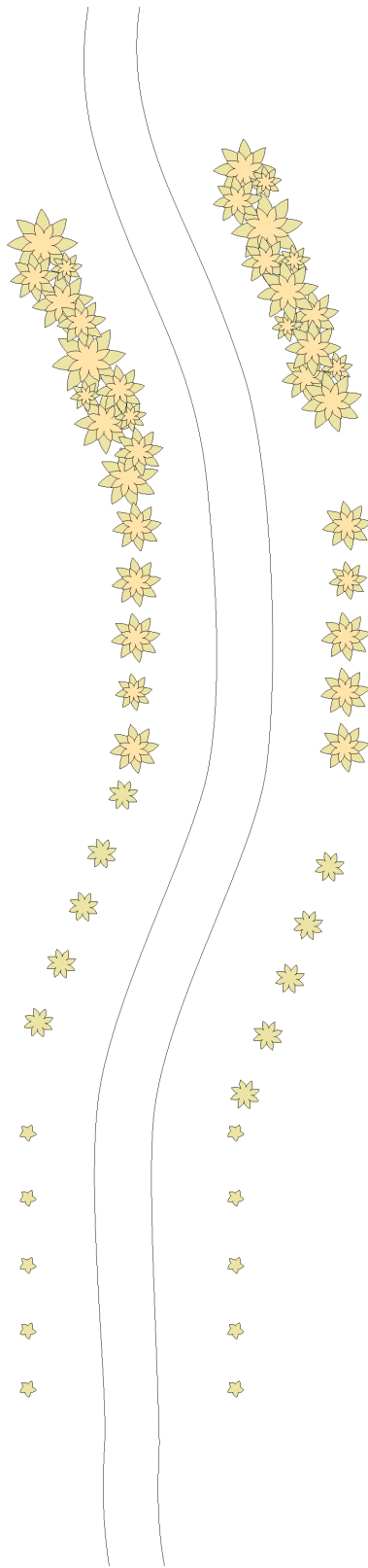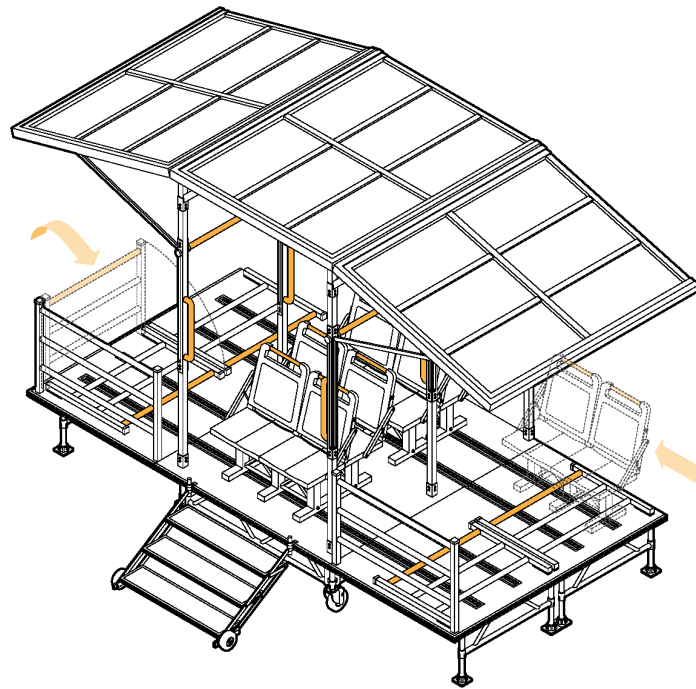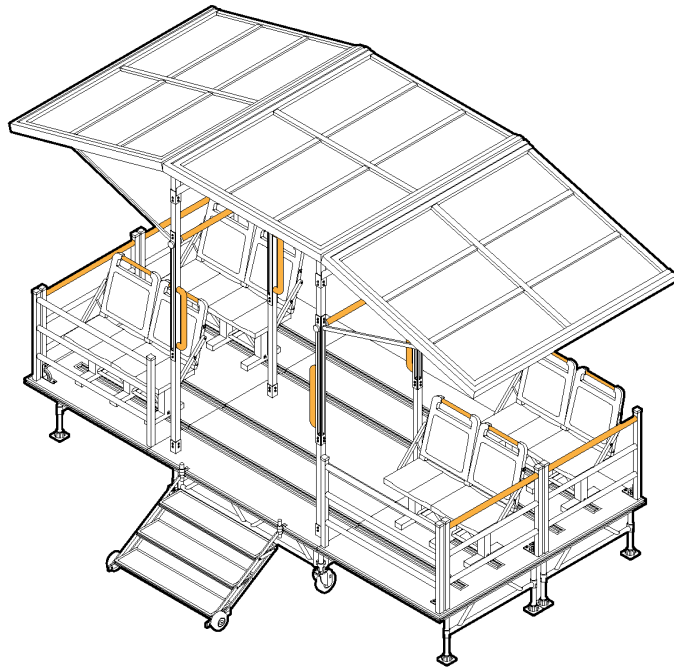
Figure 4.5. "Pavilion Site Plan."
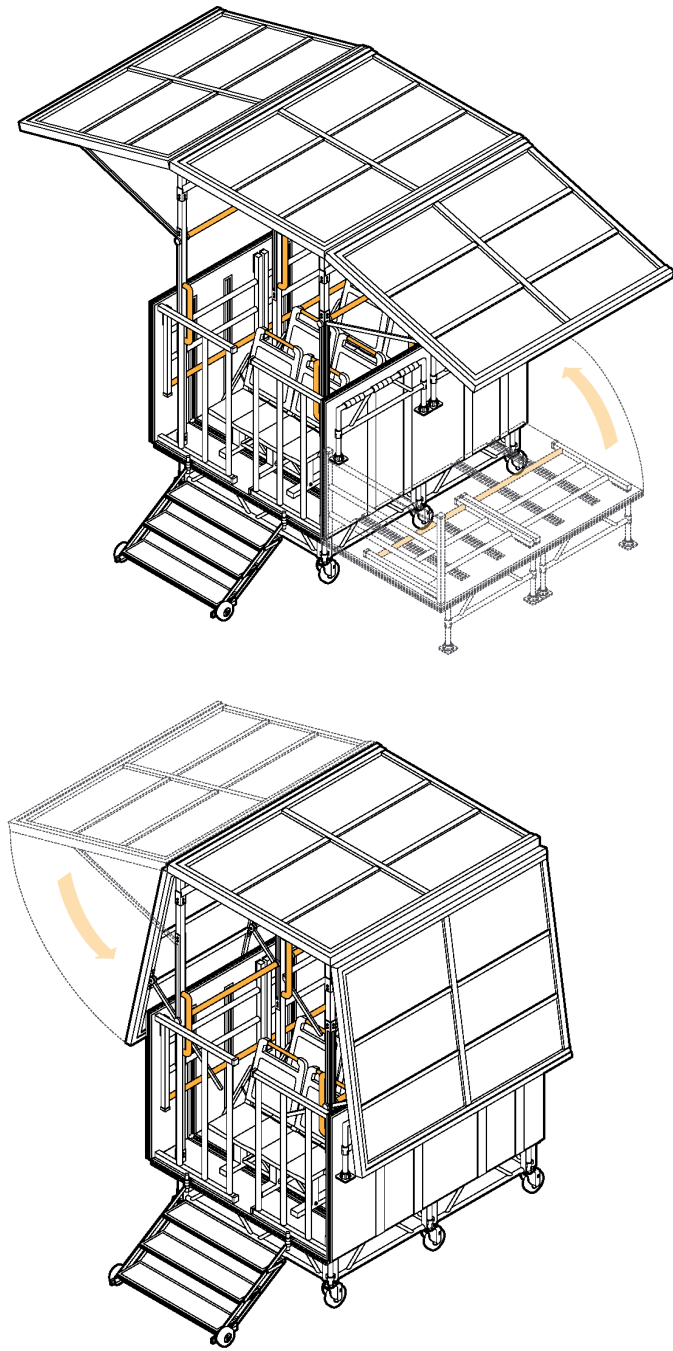
Figure 4.6. "Pavilion Site Plan After Intervention."
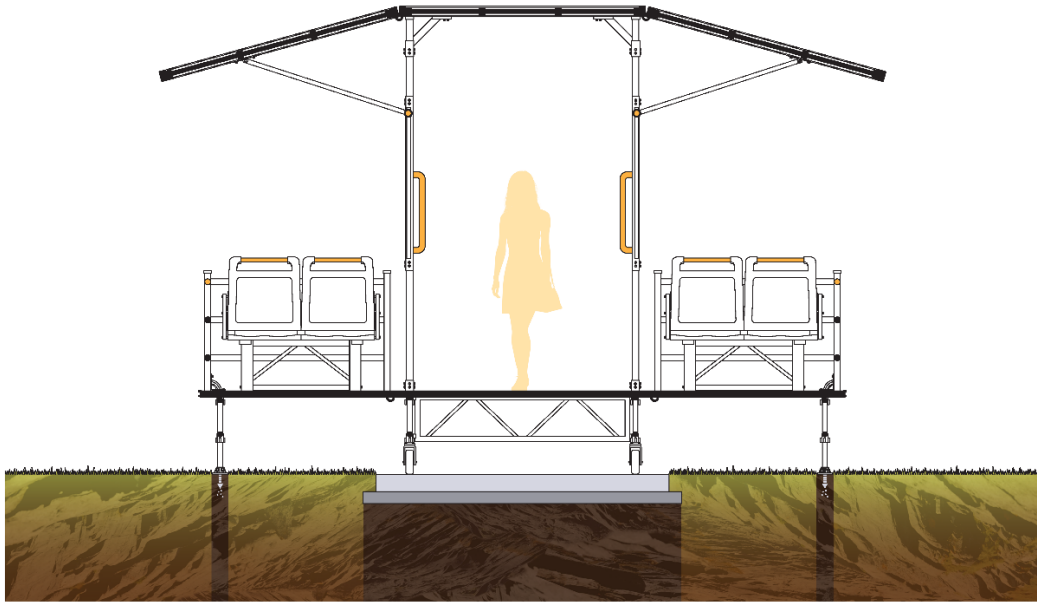
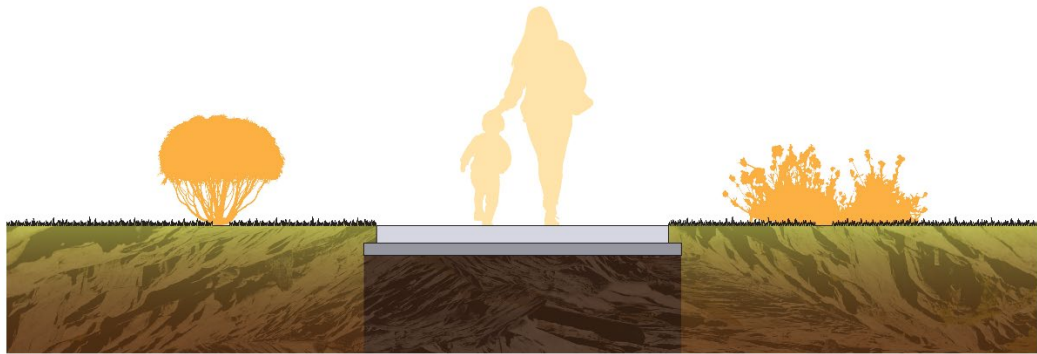Figure 4.7. "Pavilion Progressional Fold-Up."

Figure 4.8. "Pavilion Section."

Figure 4.9. "Pavilion Section After Intervention."

Figure 4.10. "Seattle Pavilions Image 1."

Figure 4.11. "Seattle Pavilions Image 2."

Figure 4.12. "Seattle Pavilion Section Physical Model."

Figure 4.13. "Seattle Pavilion Section Physical Model Collapsed."

4.2. Chicago Exhibition Spaces

Taking this concept from the new 'Fight to Stay' mural, holding up the past to the present so we can see critically what has changed. An idea naturally developed of creating a neighborhood's print on acrylic panels (Figure 4.14). These panels would serve as a method of record keeping on the appearance of the neighborhood so that, in however many years when the project revisits that same spot, there will be a way to recognize what has changed. This repeated installment of the panels would help local community members to quickly see what has been redeveloped or built in the time since the project's last visit.

It became apparent that these developing projects were not just spatial interventions but also aesthetic works to exist within these communities. This led to adopting the appearance of the bus stop itself (Figure 4.15). The image of the bus stop is used in reference to it being a piece of public infrastructure which is commonly used by the people who live in the given neighborhood where that bus stop is situated.

In homage to the loss of art in this story, this project is created to be a small traveling exhibition space, where only members of the neighborhood are meant to display work. This project creates a temporary conduit for local artists to communicate their message, claim visual ownership over their space, and contribute to conversations between neighborhoods. When traditional art galleries can harbor distance and exclusion, the Chicago Project aims to establish the public square directly on the sidewalk of any neighborhood that might welcome it.

The basic design is built around the dimensions of a classic cargo trailer, it easily hitches on to a transport vehicle, and therefore the set-up time would only take as long as unhitching from the vehicle and affixing the brakes. As shown in Figure 4.17, the brakes also utilize an ironic aesthetic of regulation in the city by co-opting the image of a car boot. The perceived

permanence of immobility is flipped to symbolize the project's artistic resilience in the face of displacement. This project could find itself in multiple different places in the city. The goal is that anywhere with the space for just an ordinary bus stop would be enough.

Because these prints would be most effective by remaining inside these neighborhoods, it makes the most sense that the individual prints should be donated to that community. Ideally this responsibility would fall to any entity which the neighborhood sees fit, NGO's, schools, or even individually appointed leaders, if the community reaches that conclusion together. These acrylic panels would also gain meaning as they are compared to the changing neighborhood behind them. Additionally, as shown in Figures 4.20 and 4.21, the panels themselves would be allowed to change too as they are installed in these public spaces, further making them a physical manifestation of a given neighborhood through time.

If implemented as a collection, The Chicago Project would be a promise by the city to find and emphasize art in its various communities in its various forms, providing an additive option for a place for art rather than dictating where art can't be. The Chicago Project, much like Marcel Duchamp's work, would be a place for art where the voices of people are intended to be heard through the ripples of time and place, rather than constricted to the limitation of traditional public art.

> Rather than perpetuating an objectified life world through a perspectival view, as an absolute truth outside of time, Duchamp's "hinge/window/hinged window" reveals our ephemerality, reciprocal to that of art- our existence as an in between, as an infra-thin yet purposeful moment of incandescence. (Virilio, 1989, p.373)
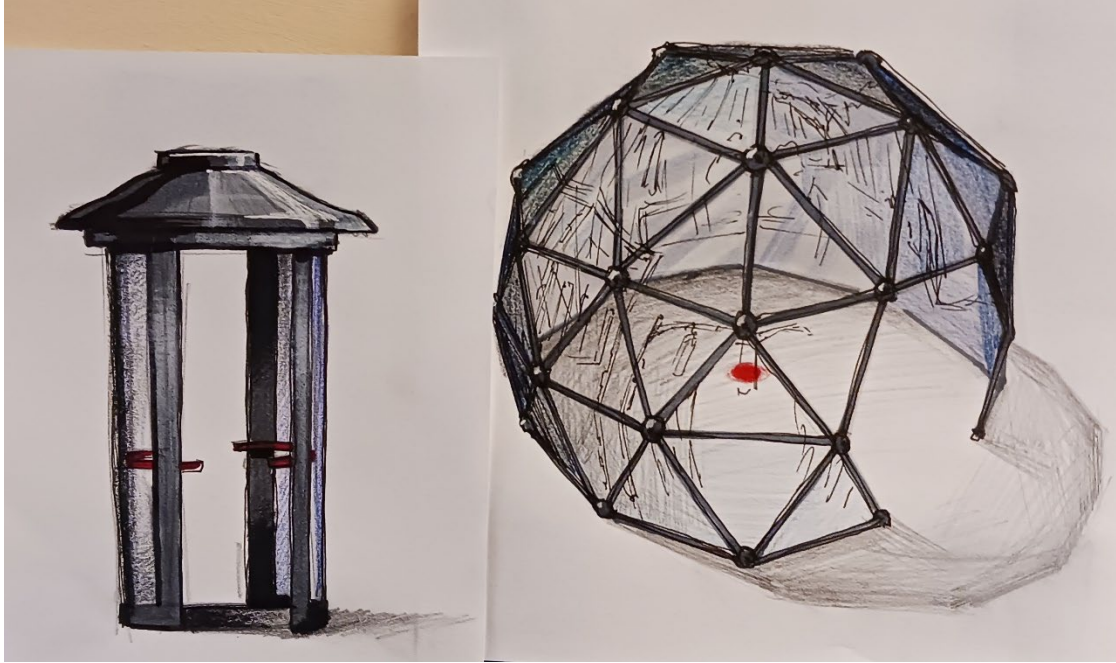
Figure 4.14. "Chicago Project Iteration Sketch 1."
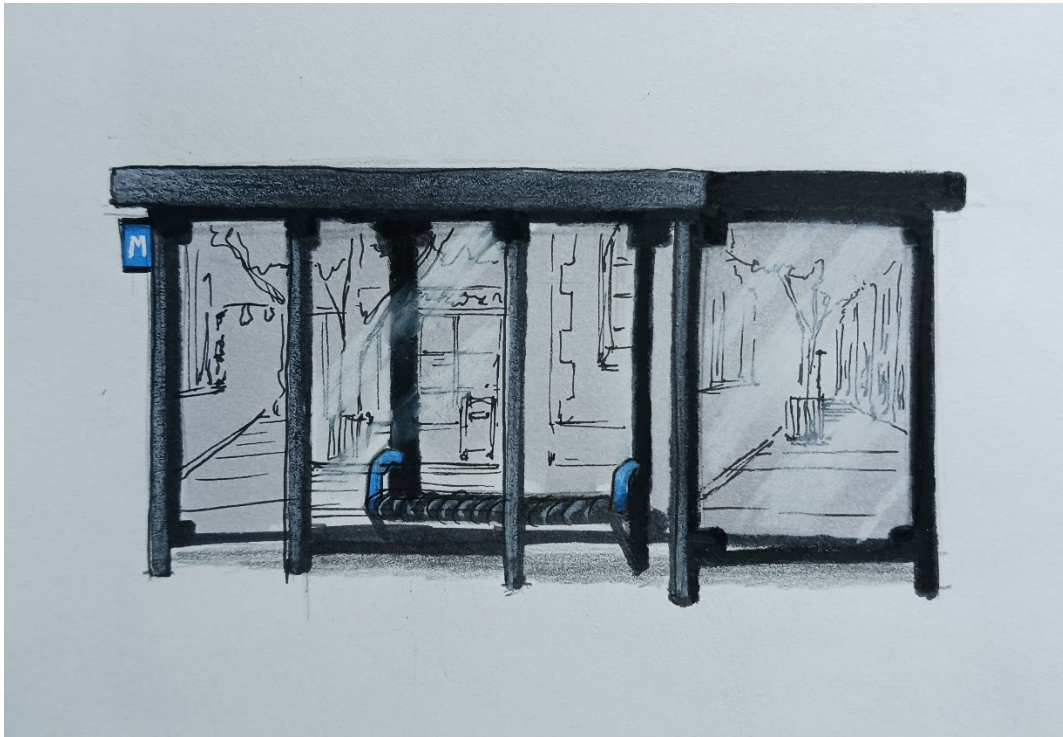

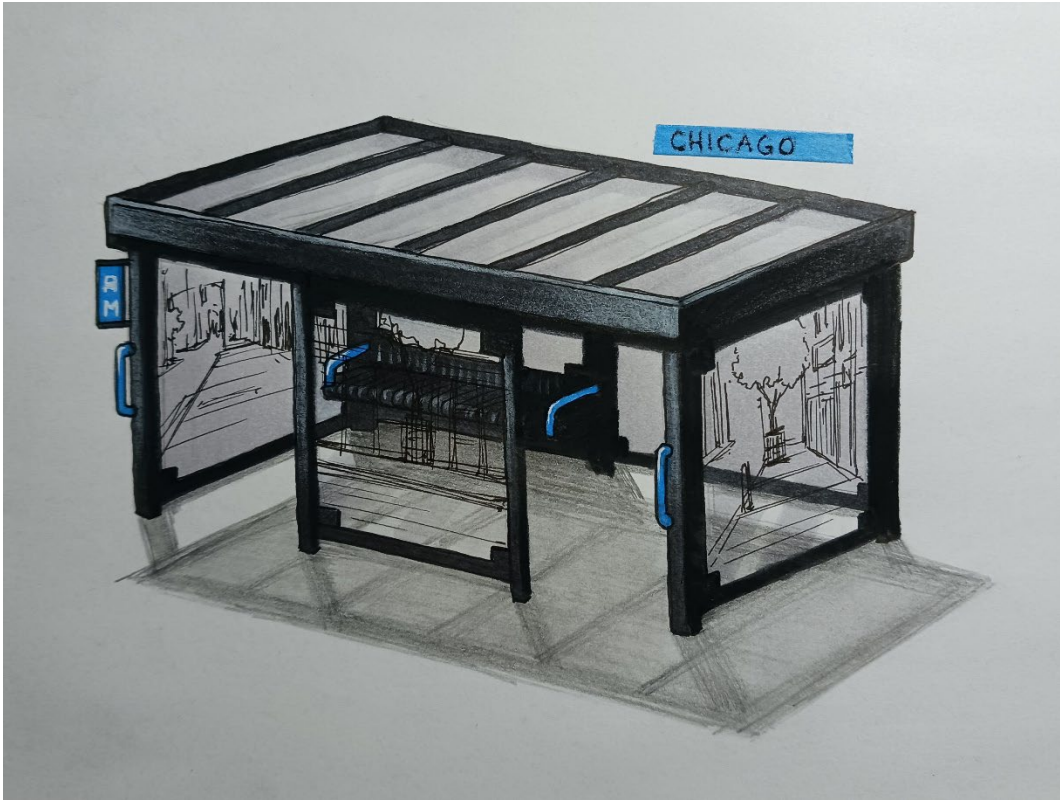Figure 4.15. "Chicago Project Iteration Sketch 2."

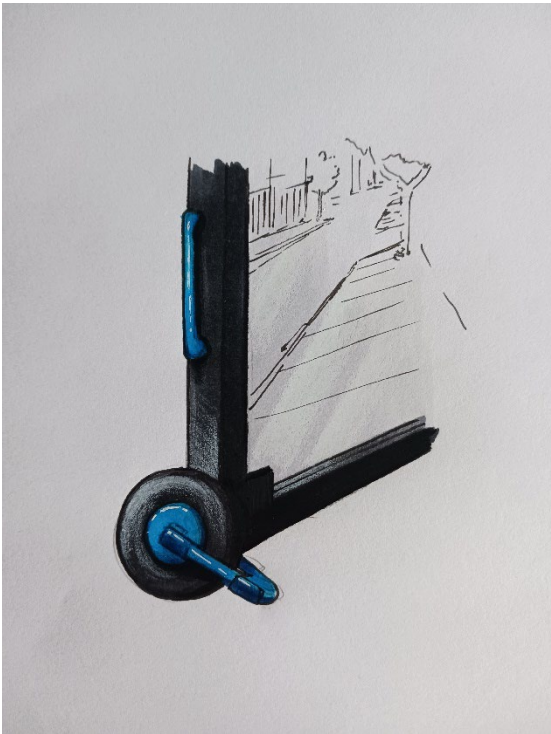Figure 4.16. "Chicago Project Iteration Sketch 3."

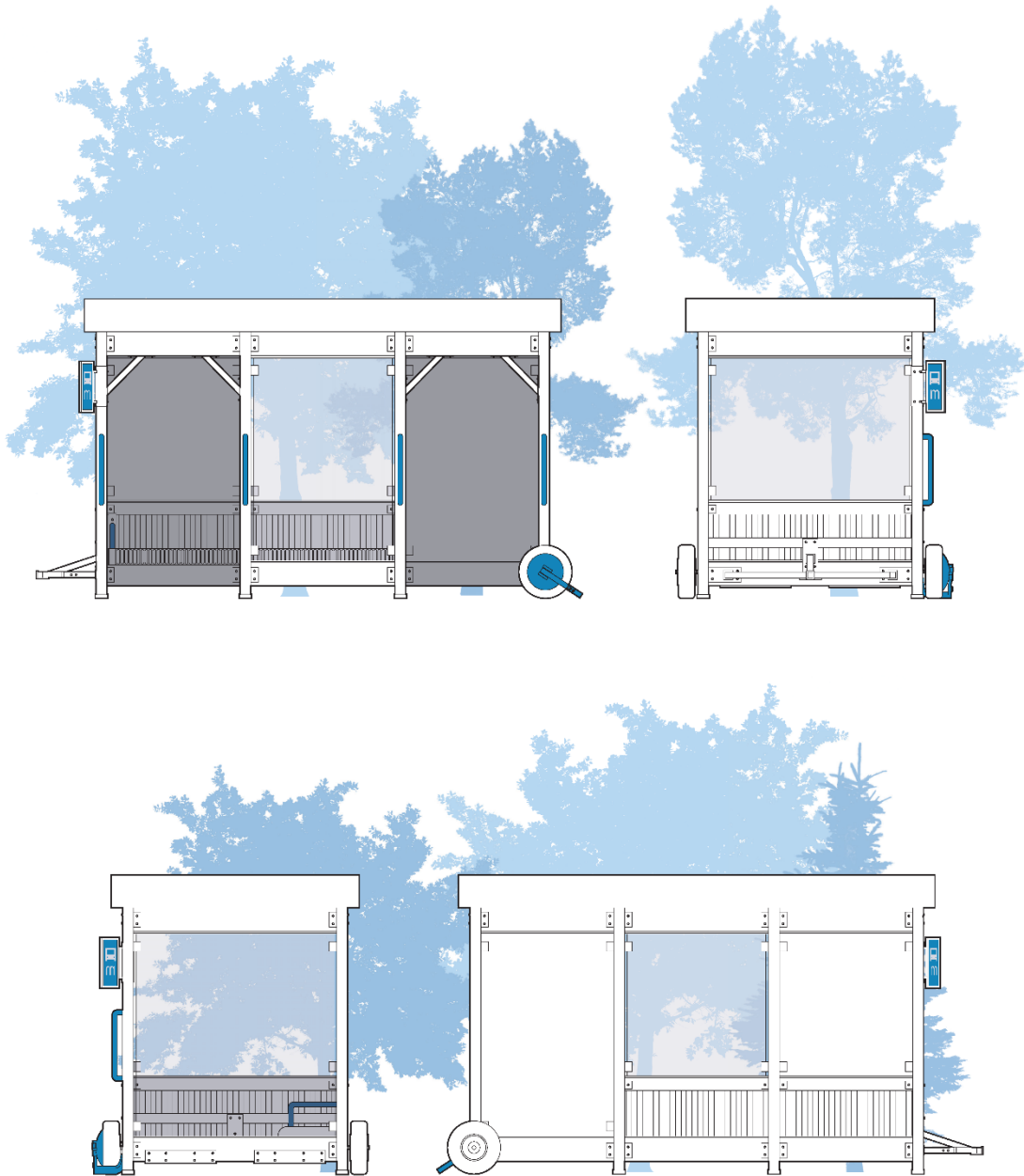Figure 4.17. "Car Boot Concept Sketch."

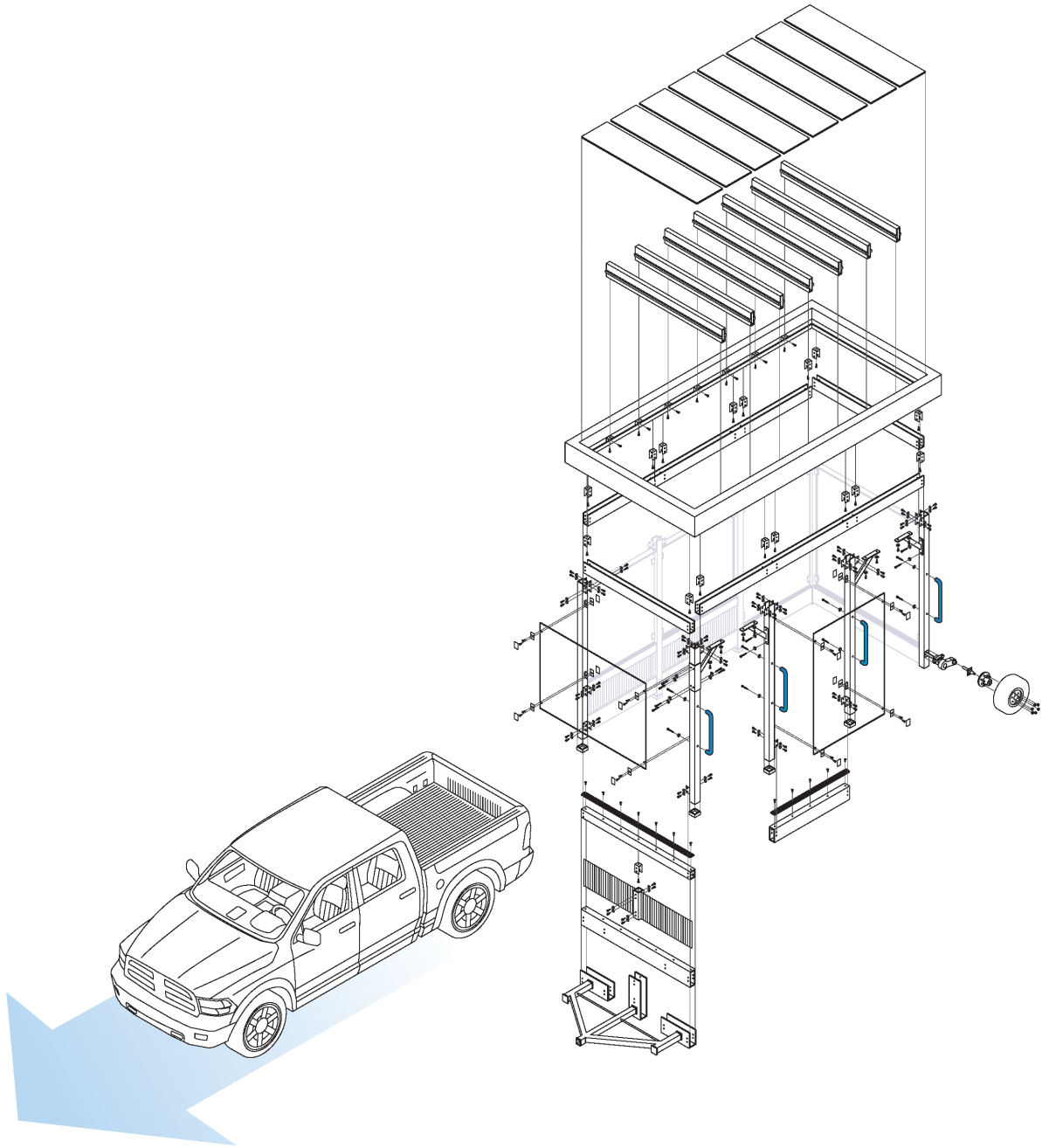Figure 4.18. "Exhibition Space Elevations."

Figure 4.19. "Exhibition Space Exploded Axon."

Figure 4.20. "Acrylic Panel Concept."

Figure 4.21. "Acrylic Panel Concept After Installment."

Figure 4.22. "Chicago Exhibition Space Image 1."

Figure 4.23. "Chicago Exhibition Space Image 2."

Figure 4.24. "Chicago Exhibition Space Physical Model."

4.3. New York Event Structures

The spaces in this project started with a stage for the actors (Figure 4.25), and seating for the witnesses (Figure 4.26) (in reference to *Witness* by Jamel Brinkley). And, of course, like the other projects in this thesis, the New York Project's pieces were designed for temporary installment and mobility to reach as many participants as possible. During design phases, the project opened to accommodate a wider variety of events. The exhibition space (Figure 4.31) was added to allow community members a chance to witness works of art or important information, and the market stalls (Figure 4.30) were added for the personal interaction with our communities in selling and buying goods with neighbors.

Each unit is designed in a wedge to allow for expansion because a unique event may have unique needs. As shown in Figures 4.33 and 4.34, enough wedges can make a smaller performance stage evolve into something more akin to a theater space. How this can become more of a practical help to a neighborhood is that each of these wedges would have an identification plate attached to them (Figure 4.32), and those numbers would connect back to an online database of all the wedge pieces in the city, detailing out the event history of each individual wedge, and what events the wedge pieces are scheduled to be at in the future. This could get the witnesses and actors at events more familiar with other local programs, NGOs, or resources which aid communities, either to attend or become involved with.

The New York Project stretches even the concept of this thesis by shifting from creating an intervention into creating the setting where interventions can happen. This project creates opportunities for people to become directly involved in the success and health of the people in the neighborhood through community programs. Allowing the passive witness a chance to become a participant actor in their neighborhood.

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When two subjects approach each other in wonder, each experiences the delight an other can give when met with no sense of opposition or instrumentality. Approaching with a sense of wonder renders one unable to possess, consume, or objectify the other; rather, each subject appreciates the value of the insurmountable difference presented by the other. (McCann, 2011, p.502).

Figure 4.25. "New York Project Stage Concept Sketch."
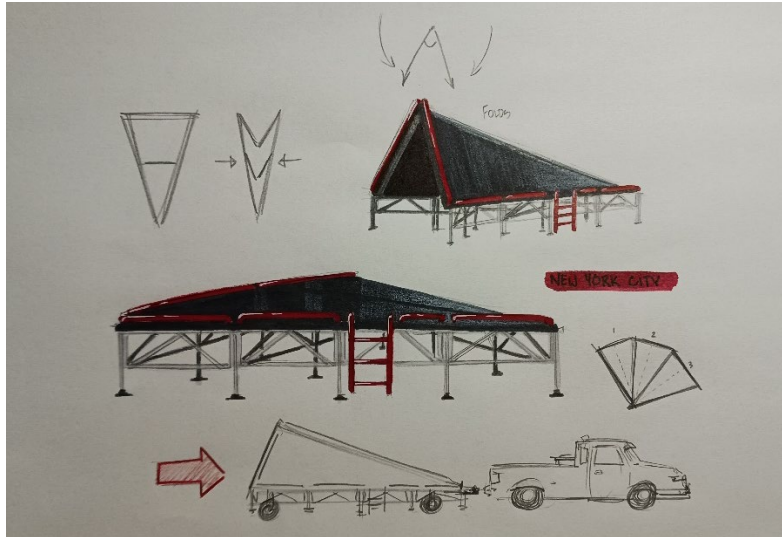

Figure 4.26. "New York Project Seating Concept Sketch."

Figure 4.27. "Wedge Structure Concept Sketches."
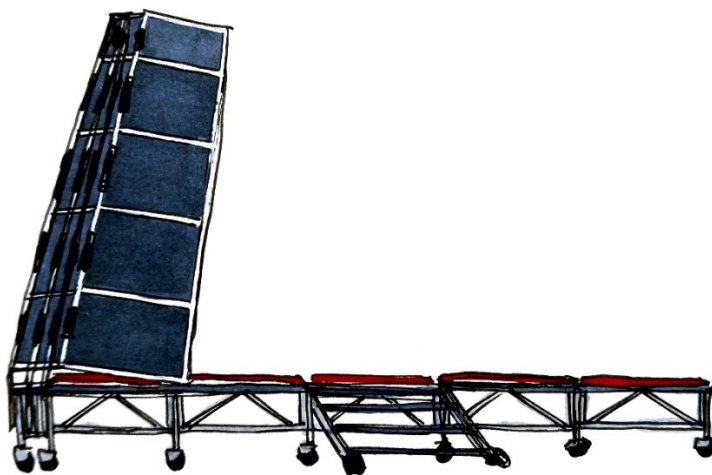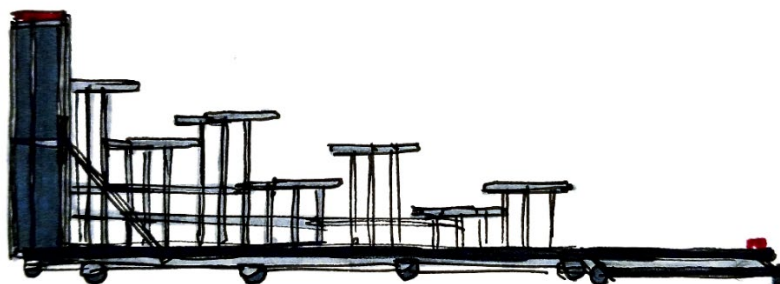

Figure 4.28. "Stage Elevation Sketch."

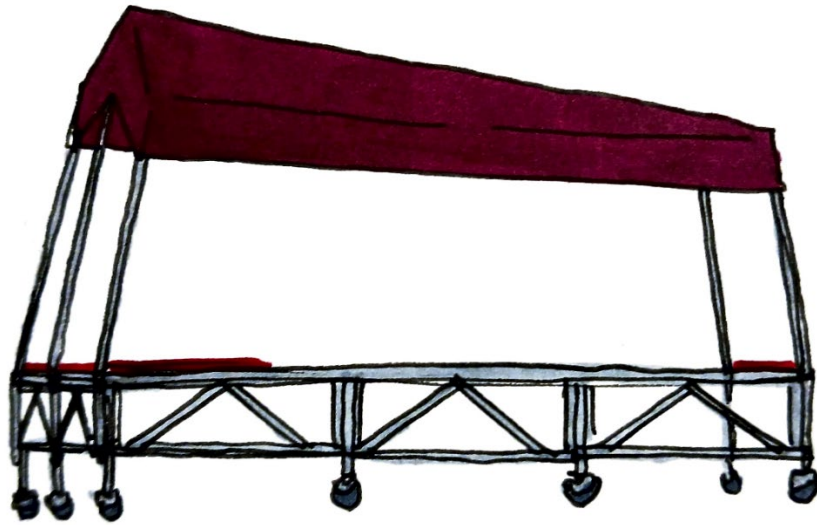Figure 4.29. "Seating Elevation Sketch."

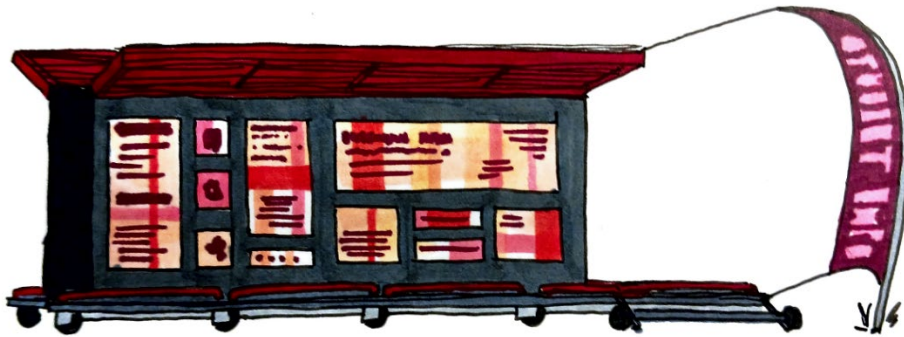Figure 4.30. "Market Stall Elevation Sketch."

Figure 4.31. "Exhibition Space Elevation Sketch."

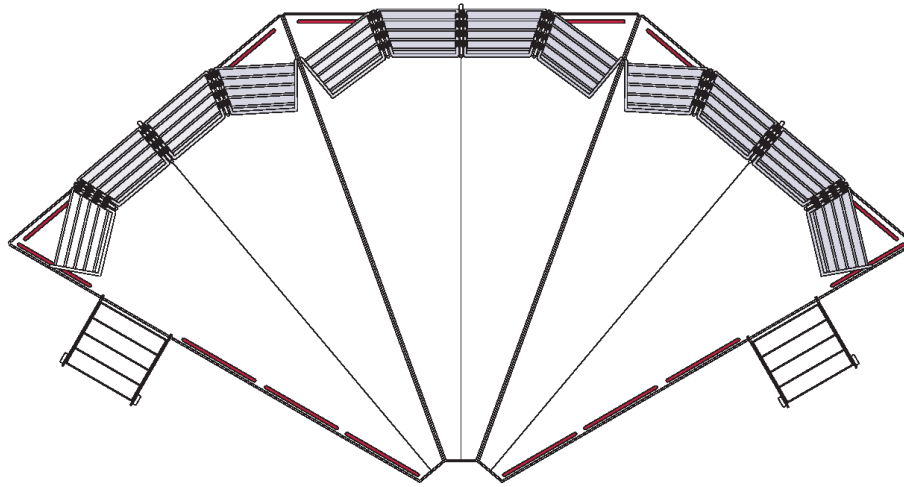Figure 4.32. "ID Plate Concept Sketch."
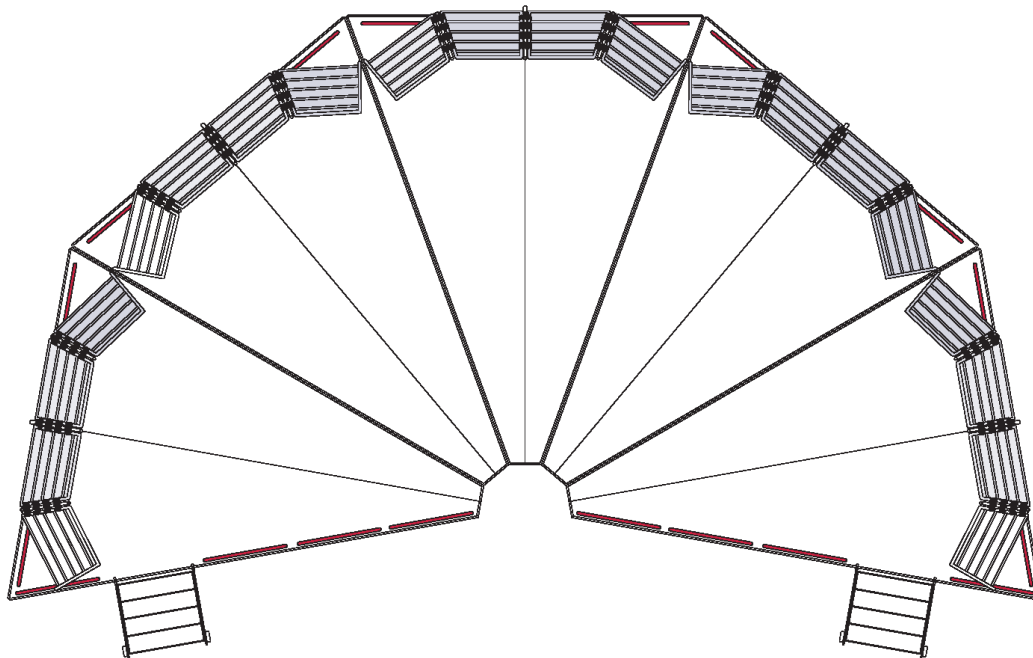
Figure 4.33. "Stage Plan."
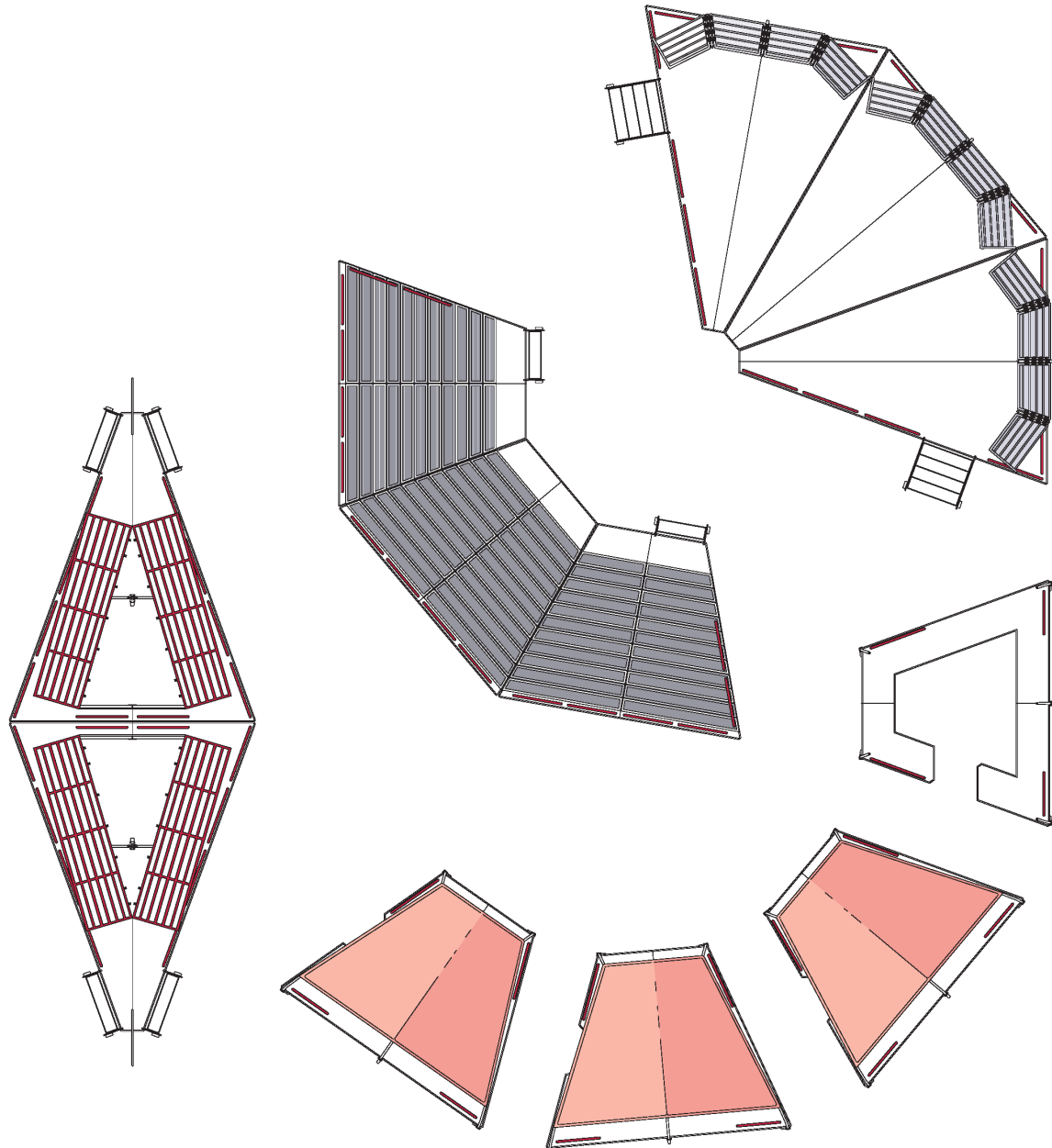

Figure 4.34. "Stage Plan Expanded."

Figure 4.35. "Event Structures, All Wedge Piece Plans."
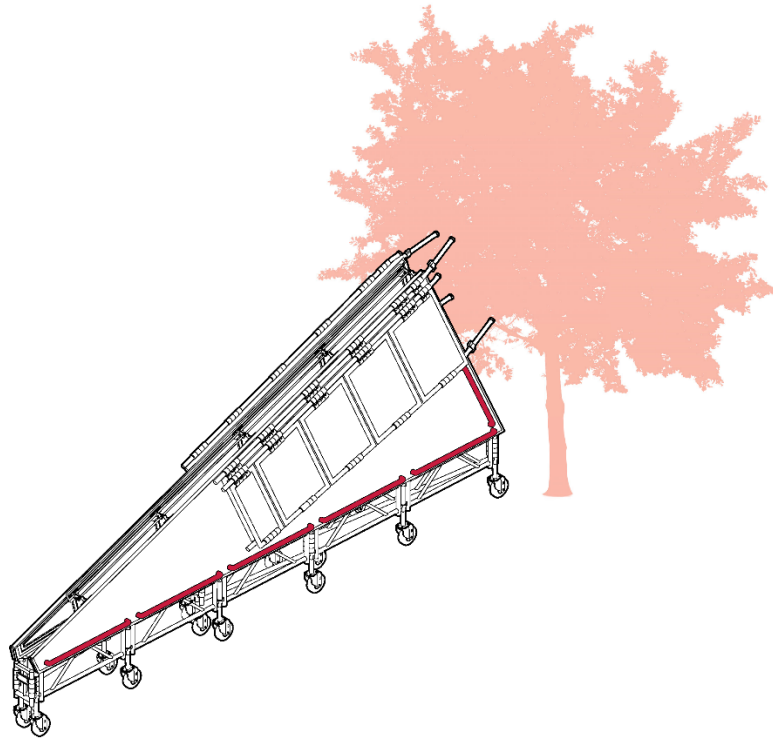
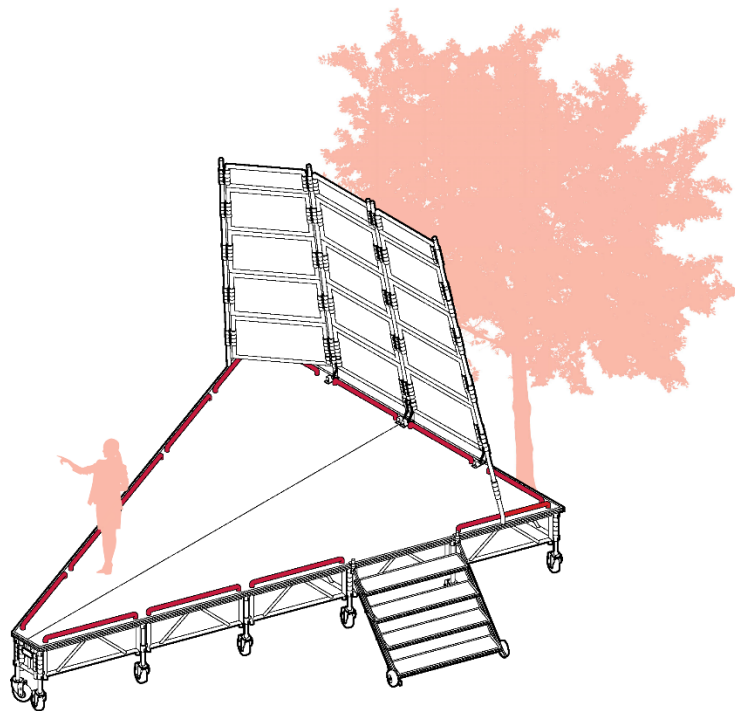Figure 4.36. "Stage Wedge Collapsed Axon."
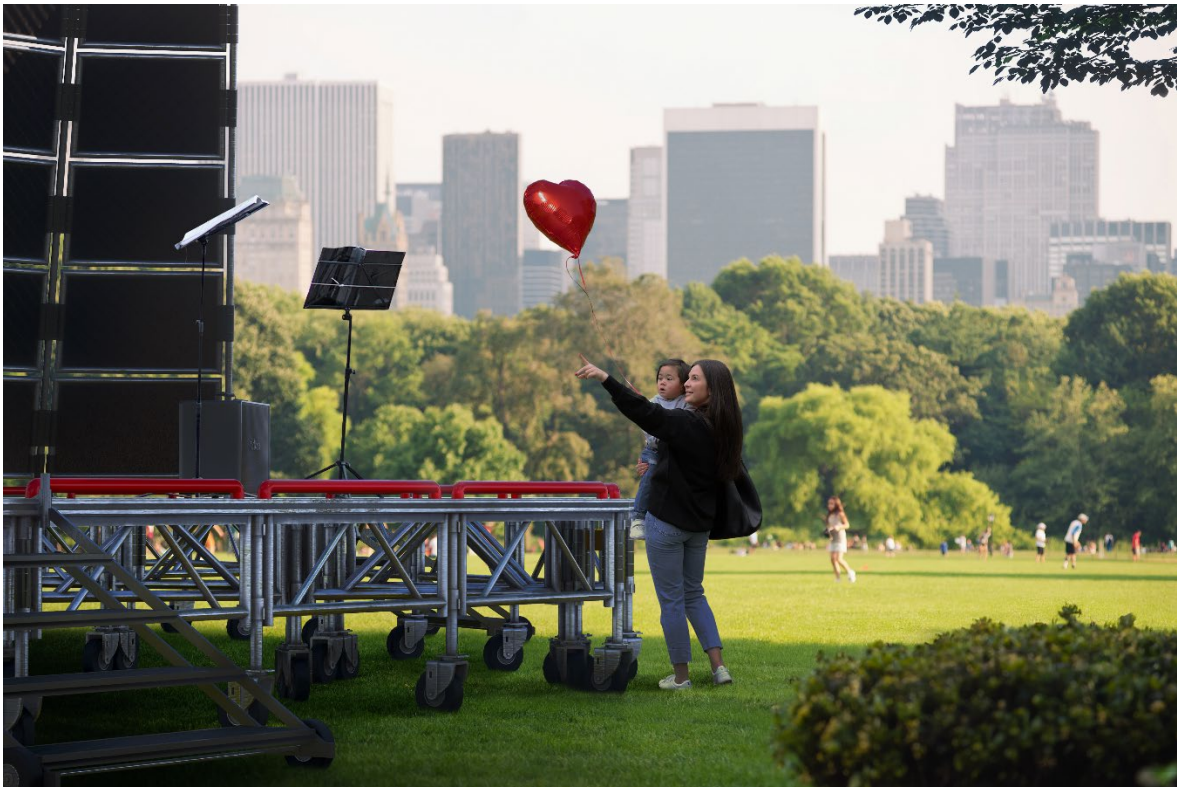

Figure 4.37. "Stage Wedge Unfolded Axon."

Figure 4.38. "New York Event Structures Image 1."

Figure 4.39. "New York Event Structures Image 2."

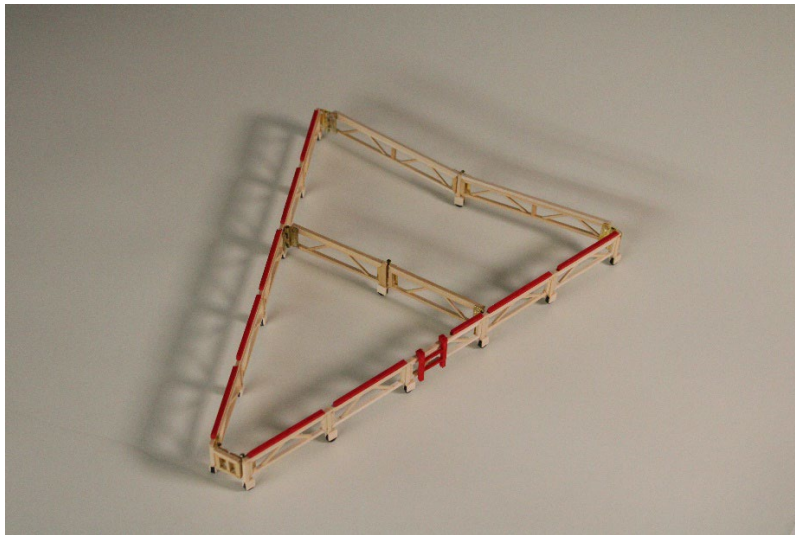Figure 4.40. "New York Event Structures Image 3."

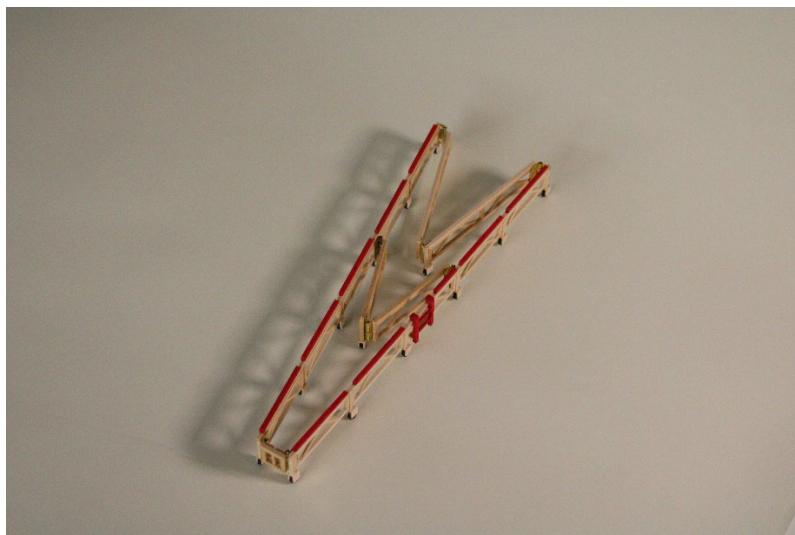
Figure 4.41. "New York Event Structures Physical Model."

Figure 4.42. "New York Event Structures Physical Model Collapsed."

4.4. Secondary Project Ideas

Something to emphasize with these projects is how broadly applicable and open-ended the concept can be. The bounds of what's possible do not stop at Seattle, Chicago, or New York. For a quick example, a city like Corpus Christi, Texas, with only 25.08% of residents aged 25 or older being college degree holders. (*Educational Achievement in Corpus Christi, TX*, 2023) About 17.3% lower than the national average in 2022 of 42.2% according to the U.S. Census Bureau (2022). *This* city and many others like it could benefit from a collection of traveling library projects. This would create a network of interlibrary loaning which all connect back to a source library so that returns could be as easy as finding the nearest stationed traveling library.
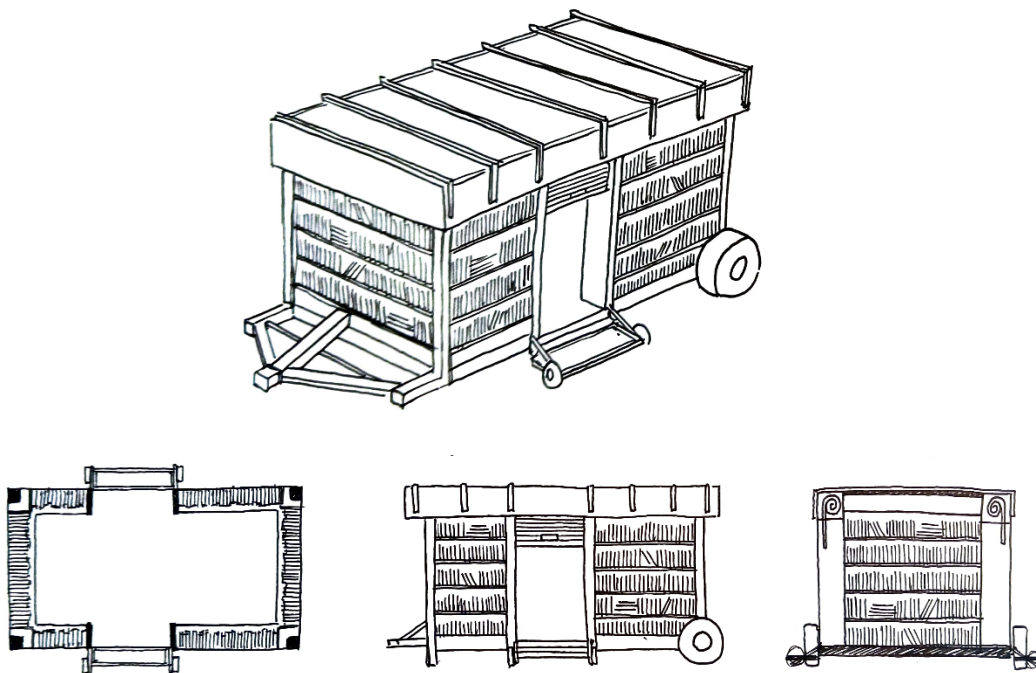

Figure 4.43. "Corpus Christi Traveling Library Concept Sketch."

Or perhaps, for another example, a city like San Jose, California which has the United States' sixth highest rate of homelessness according to the Department of Housing and Urban Development (as cited on USAFacts, 2024), indicative of a lack of affordability and resources. Additionally, the city is actively struggling with healthcare access given in just the last few months the Regional Medical Center in San Jose has closed its trauma, stroke, and heart attack treatment services. A city like San Jose could gain help from a traveling clinic project, essentially establishing a domestic version of doctors without borders. Varying modules with medical equipment for quick assemblies of full general clinics designed to catch health risks early by entering neighborhoods which would ordinarily lack access to even a basic medical exam.
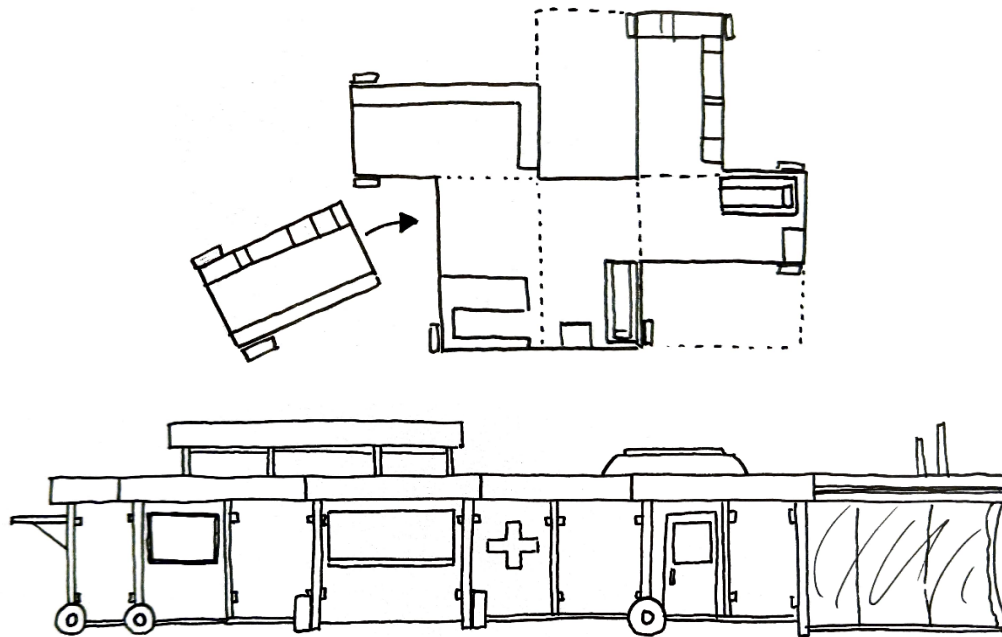
Figure 4.44. "San Jose Traveling Clinic Concept Sketch."

One last concept to consider lies in Memphis Tennessee, the city with the highest percent rate of individuals living in food deserts according to 2019 data from the U.S. Department of Agriculture (as cited on USAFacts, 2021). This city sparks the idea for mobile food banks. By transporting nearly expired grocery stock directly to the tables of families who may be going hungry today. Also, taking a portion of that food and cooking a meal to be served out of an active soup kitchen attached to the traveling food bank would help to make sure that the food doesn't go to waste.

Figure 4.45. "Memphis Traveling Food Bank Concept."

4.5. Tertiary Concepts

These projects are meant to set precedent for a myriad of different interventions which can open the door for practical change. Further concepts to explore include traveling cloth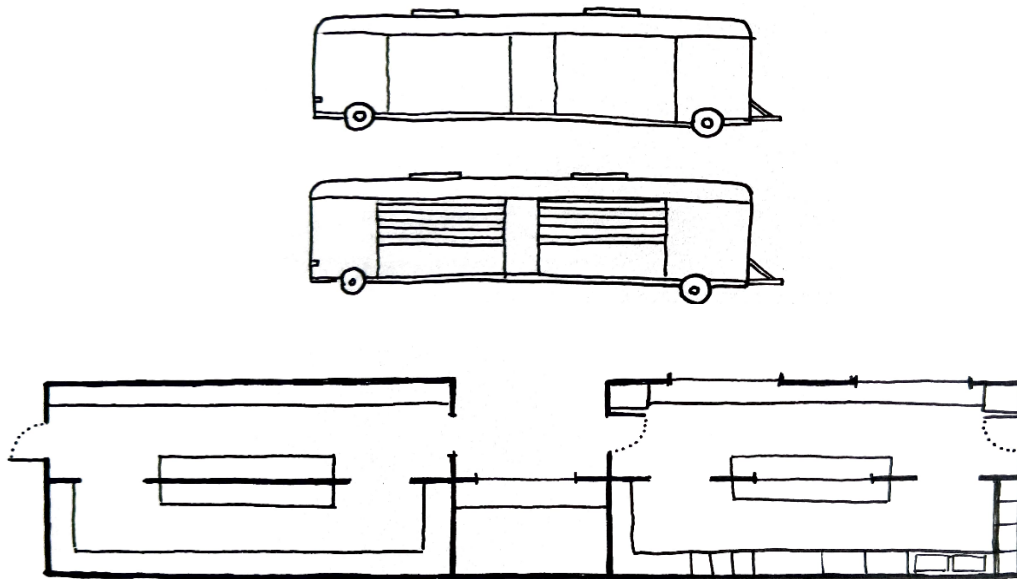ing donation and redistribution projects, mobile workshops with access to tools and classes on basic repair, mobile technology resources stations for communities with limited free access to computers, establishing a reserve of mobile disaster relief units equipped with emergency supplies, traveling play spaces for neighborhoods with limited access to childcare activities, traveling sanitation stations providing public access to hot showers and basic hygienic facilities, and mobile fitness classes with exercise equipment to promote general health.

4.6. Conclusion

The idea behind projects in Expedition Interim is not just to counter inequity in the city, but rather these projects are meant to carve out a place in the city's systems, and work towards correcting their biased restrictions from the inside. This proposed 'place' in the infrastructural systems is intended to remain open-ended as a possible outlet for a variety of corrective actions rather than just proposing a finite set of intervention options. This theoretical stratum within the city systems would allow for ever-changing project proposals, programmatic adjustments, and reroutes of future site locations. The concept of Expedition Interim was created to maintain the designer's ability to respond quickly and proportionately to specific issues in an urban environment which is constantly changing.

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