

Publication Information:

This pamphlet is part of a limited edition series of 100 produced by Urbanops.org, the research division of Urban Operations.

A digital copy of this pamphlet will be available by October 2013 on the *Urbanops.org* Website.

Other pamphlets in the series are available for \$10.00 through our office at the address below.

If you wish to learn more about our Skyscraper Project, please contact us at the following address:

**Urban Operations
817 Silver Lake Blvd.
Los Angeles, CA
90026**

t)323.644.1415

info@urbanops.org / www.urbanops.org

Copyright Urban Operations 2013. No reproductions may be made of this publication without without prior consent of Urban Operations.

This copy is for Internet distribution only.



Taboos and Tattoos: Wet Dreams for a Drowning Planet

- I. Preface by John Southern
- II. “*ulavuT*” by Marcelyn Gow
- III. The People's Republic of Tuvalu
- IV. Epilogue

Project Team:

Conner MacPhee, Jennifer Pope, & John Southern

Taboos and Tattoos: Wet Dreams for a Drowning Planet

"Graffiti erupted in a city of signs, at once homogenous and fragmented, not to be consumed like those signs, but to attack this consumption in its own field. Empty, and illegible, graffiti defied the false plenitude of meaning in this code. Moreover, it ignored the given syntax, support, space of the city..." Hal Foster¹

The People's Republic of Tuvalu Will Cease to Exist

Due to the nation's porous geology, the end won't come in the form of lapping waves or a rogue tide that never subsides, but rather the ocean will simply bubble up through the calcified layers of coral which underlies the sandy topsoil of the island, thereby delivering an entire culture to the sea. Terra firma will be erased and the citizens of Tuvalu will gain a terminal upgrade in their status from being a native people dwelling on an ephemeral landform once barely visible on Google Earth, into the first major casualty caused by global warming.

Despite the fact that you, the reader, have never heard of this small aggregation of atolls, it has been intertwined with what the philosopher Manuel Castels refers to as the "space of flows" for over fifty years of its cultural timeline. First it served as a refueling station for US aircraft during World War II and later, in an attempt to fund its struggling non-economy, it sold the only asset and real global presence the country owned- its .tv Internet designation.² However, without the traditional concentration of resort infrastructure and lacking a deep water port from which to serve the Western World's burgeoning cruise ship industry, Tuvalu remains a footnote in the geographic signature of the world, and one that in fifty years might be nothing more than a memory within the timeline of humanity.

For what it cannot consume, capitalism dissolves.

Expressions of Paranoia and the Culture of the Reality Principle

While the citizens of Tuvalu cannot reduce the rising tide, they opt instead to utilize their annual .tv sale proceeds augmented with "blood money" from the United Nations and G8 in order to fund, what their consultants argue is the only responsible way out of their water-logged position, which is of course, to build upward. And they do, eschewing urban planning for panic, sustainability for commercial speculation, and material consistency for speed. The project attracts thousands of new residents to the island, all either affiliated with the construction, or its associated support networks of production and consumption.

After a period of time, the obvious presents itself: The People's Republic of Tuvalu has outgrown its Id, or at least its subjective fear of the invading ocean. In embracing a permanent schedule of physical expansion, they escape the rising tides, simultaneously realizing their culture into a new period of globalized maturity. "We had to do it, you know. Our nation of atolls was simply too quaint and too small." many are overheard saying when visitors inquire about the bloated urbanism that has far surpassed any projected growth the country could ever have forecast for itself. However, and no one is really sure exactly why, they continue to build, thereby inverting reality into pleasure once again.

The Ecstasy of Influential Icons

"When, from an excess of reality, everything disappears thanks to the deployment of a limitless mental or material technology, when human beings are capable of fulfilling all their potentialities, then, by that very token, they enter a world that expels them."
-Jean Baudrillard³

Within contemporary culture we are bombarded by an array of media and messages. As technology evolves, the signifiers for media inversely become more primitive, eventually lapsing into the world of visual taboo. Numbers disguise themselves as lines, and within this new language, space expands, becoming a layered and contradictory environment orbiting between the pleasure of gratification and the reality of responsibility. Contemporary architecture too follows these Freudian logic patterns, but in a continuum, rather than a linear evolution. Within the language of representation, the discipline rewards the seductive, the beautiful, and the visually iconic, opting to sideline critical approaches that might eschew aesthetics in favor of the uncomfortable truth- that architecture is a permanent slave to capital, rather than it's complicit partner in crime.

Capital is of course more cunning than the architectural culture that serves it. Capital understands that the architectural icon represents the packaging, a sign of gratification, rather than a signifier of real financial fluidity. Capital understands that the icon is vapid, but useful. It is the "fluffer" on the porn shoot who is there to stimulate the actors into a sexual arousal, so that they will do their best to climax on cue. The icon is capitalism's tattoo, once transgressive, but now commonplace in contemporary culture. In the end however, the icon spatially fails to adequately provide an architecture for capital. Capital already has its own spatial architecture, expressed in the symbols of the marketplace, and considered taboo within the culture of formalism and critical resistance. These symbols are an efficient architecture, one predicated on banal binaries, but with infinite opportunities for adaptation and representational expression.

If the architectural icon is Freud's Pleasure Principle, naïve to a fault, then Capital is his Reality Principle that eclipses it by providing an infinite space of consumption, unmarred by formal complications and material affectations.⁴

For capital, Q.R. codes and bar codes are this financial architecture. They embody the infinite possibility of consumptive space, much like the early arcades analyzed by Walter Benjamin. In this space we are simultaneously voyeurs and consumers, hopelessly experiencing architectures we cannot possibly understand, but will consume with gusto, in the mediated screen, principally because we feel we must. For what a brief passage into the space of this commercial system communicates, is that more always exists, and that more must always be had, or else. With the rise of smartphones and QR apps, this architecture rapidly evolves beyond the need for visual authenticity and embraces a recombinant set of semiotics and written copy becoming the real space behind the icon. If iconic architectural space is about experience, then the QR code has the power to distill it down into a simple image, or brand, smoothing that space into sensations of déjà vu. If you get tired of driving your Piano, then trade it in for a Libeskind; it's the same chassis, but has got leather seats and a Bluetooth link. A quick scan will show you the standard options you can choose from for your casino, museum, high-rise, or shopping mall. Luxury option packages exist in infinity.

While few starchitect's would wish for their iconic projects to be grouped into the flotsam of mainstream commercial culture, the increasing prevalence of iconic architecture dooms most formally explicit buildings to just that. While Rem Koolhaas was referring to the banal accretions of commercial space in his millennial manifesto, "Junkspace", iconic architecture has proliferated to such an extent that it has attained the spatial behaviors of Junkspace. Koolhaas wrote that "Junkspace expands with the economy; its footprint cannot become smaller, only bigger. When it is no longer needed it is abandoned." In the case of the future People's Republic of Tuvalu, Rem's Junkspace has provided the country its survival option from rising sea levels- to avoid abandonment by embracing relentless and unplanned expansion, even when growth would seem impossible. But impossibility within capitalism doesn't exist, only value. And so the country that sold its .tv handle for cash grows itself exponentially into an iconic form with no apparent completion date, that like bacteria in the petri dish in Rem's fable about global urbanism, mindlessly replicates itself in order to outbreed its inevitable demise.

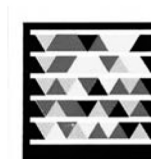
-John Southern

Bibliography

- ¹ Hal Foster, "Between Modernism and the Media: Graffiti," in *Recodings: Art, Spectacle, Cultural Politics*, (New York, New Press, 1999).
- ² Andrew Marantz, "A Rising Tide: Planning the future of a sinking island." *Harpers Magazine* Dec. 2011: 68-75. Print.
- ³ Jean Baudillard, "On the Hegemonic and the Digital," in *Why Hasn't Everything Already Disappeared*, (London, Seagull Books, 2009).
- ⁴ Jean Baudillard, "The Precession of Simulacra," in *Smimulations*, (NewYork, Semiotex[e], 1983).

*"We're surrounded by signs;
our imperative is to ignore none of them."*

-Jonathan Lethem, "The Ecstasy of Influence."



*Cross-sampling of QR
architecture, including
Microsoft's TAG code*

ulavuT

*Sometimes reality is too complex for oral communication. But legend embodies it in a form which enables it to spread all over the world.*¹ Alph B. Orges

Invisible environment is the terminology chosen by media theorist Marshall McLuhan to describe the spatial fallout of the electronic technologies that became prevalent throughout the 1960s. In a lecture called, "The Invisible Environment: The Future of an Erosion," McLuhan anticipates a human environment that would become, to a large extent, dematerialized through advances in telecommunications technology, in particular the wireless transmission of electronic signals reflected by communications satellites. McLuhan envisions the computer ultimately, "taking over the task of programming the environment itself as a work of art."² He suggests that electronic forms of media are ubiquitous and ambient, staging an environment that is to some extent invisible. These new forms of media act as an *operating system*, encapsulating their semi-obsolete predecessors and turning them into "art forms." It is within the *invisible environment*, that the trajectory of this story originates.

A small window on the 62nd floor of this place - actually after checking the time on one of the numerous clocks that surround us, I realize that at this very moment it's the 63rd floor - affords a view of the bobbing flotsam below. Some of the items in this aqueous froth look like electronic equipment that was commonly used in the early years of the third millennium, seeming utterly useless now. I spot a circuit board encrusted with seaweed and particulate matter, presumably thousands of fragments of non-biodegradable plastic pulled into the current habitually congealing around the building. It's difficult to say with certainty how far below the 63rd floor this atoll of bobbing flotsam is located, as the structure in which I find myself is constantly under construction. In *ulavuT* floors are counted in reverse for the simple reason that there always has to be a ground floor. Many years ago, in 2013, there was only a single storey comprising this structure. The building was situated on a piece of ground belonging to an archipelago. It grew vertically over time thanks to the ingenuity and industriousness of our architects and structural engineers. Slowly the water level infiltrated the floor closest to what had been the ground, rendering it uninhabitable. Logically from the time the bobbing flotsam first entered the structure, the concept of ground became somewhat irrelevant.

Just as the ground floor became submerged years ago, so did every subsequent attempt to name the ground floor as such. Floor after floor disappeared beneath the flotsam until we discarded the preposterous notion that the ground was something beneath our structure.

In any case, since that time we count floors in reverse. The first floor is always the one currently under construction, always the uppermost and the one that is the most distant from the flotsam. When the construction of the ensuing floor is nearly 80 percent complete all the inhabitants migrate up one floor, meaning they actually move down numerically to a lower floor closer to the ground floor located above. Incidentally, this practice is not unlike the biological inversions characterizing certain aspects of South American mythology. The attributes of the underworld are construed as fundamental inversions of the familiar. For example, the beings that inhabit the underworld breathe through their skin and are nourished on wind since they are imagined to have no apertures in their bodies.³ In *ulavuT* this proclivity for inverting things can be observed in the intermittent habit of speaking backward, which we have acquired over time, presumably to accompany our migratory patterns within the structure and the convention of counting floors in reverse. This is undoubtedly *one* reason that reality may be too complex for oral transmission.

We are, we have been told by someone who once wrote a dissertation on the subject, "immersed in an electronic paradigm that has vastly expanded in scope, moving beyond its capacity for representation to stage more profound forms of engagement." The form that this engagement may take remains unclear but one of my neighbors, Margi A., and I continue to speculate about it. Margi A. suggested to me the other day that, "When the system of bits and pieces or impulses or whatever is going to replace architecture really starts thinking and acting as additions to our human nerve endings, the rules will be scattered. There is only really a rule-for-the-job-at-a-moment-in-time. Architecture is unresponsive."⁴ I told her I couldn't be more in agreement. She reminds me that our friend the media theorist McNuhall once gave a lecture on something he called the invisible environment.

If the *invisible environment* represented the apogee of a tendency toward spatial dematerialization, it is predominantly the *semi-visible* aspects of information-processing systems that surface in the architecture of *ulavuT*. Considering computation as a nexus of interacting communication channels and a site of data management, processing, storage, and retrieval - rather than simply as hardware - is crucial to an understanding of how this technology is reflected in the architecture of *ulavuT*. A major problem for the builders of *ulavuT* was the translation of this complex nexus into some form of materiality given the fact that data is essentially invisible. The conflation of visible and invisible systems that characterize communication within *ulavuT* effectively began to reformulate contemporary notions of materiality, propelling their erosion altogether.

New environments and architectures appeared where hardware became partially subsumed by the evanescent effects of software, and responsive networks supplanted inert matter. In a particular strain of architecture - one that belongs to the constellation of humans, machines, and ideas that populate ulavuT - these responsive systems were obsessively tracked and incorporated into spatial production. Rather than privileging the invisible nature of data, these projects instead spawned invigorated notions of materiality; a materiality that was informed by semi-visible information-channelling systems.

Awak Oruk interjects, "Architecture from now on will increasingly take on the character of equipment. This new elaborate device is not a 'facility' like a tool, but is a part to be integrated into a life pattern and has, in itself, an objective existence."⁵ Oruk, an architect himself, once designed an entire offshore floating city called *Metabonate*. *Metabonate* would act as an extension of ulavuT, housing the petrochemical industry as well as fish farms and shipbuilding facilities. To present the feasibility of the scheme he constructed an elaborate model with colorful sinuous forms echoing the configurations of the electronic circuitry in use around 1969. The city was never realized but Awak insists that it is a precursor for ulavuT. He argues the point with the media theorist McNahul at length before retiring to one of the squares far off toward the margins of the structure.

We have been given the following prognosis: "Currently a form of *monstrosity*, bred in the context of the electronic paradigm that emerged in the early 1960s, is coming of age, insinuating itself into our architecture and transmuting it into less stable forms. This monstrosity, a fusion of hard and soft systems, probes beneath the superfaces of formal hybridization into the territory of the performative. The coalescence of hardware and software or technological and biological systems was anticipated in the myriad of human-machine dialogues engendered by early information-processing technology. A fundamental correlation between the logics of information-processing technology and the human nervous system was articulated by Norbert Wiener in his 1948 book *Cybernetics: or, Control and Communication in the Animal and the Machine*. Wiener's analogy was subsequently instantiated in architectural discourse through Kenzo Tange's characterization of urban communication networks. It was materialized to some extent in Tange's seminal Tokyo Plan 1960 and in his design for the exhibition infrastructure at the 1970 World Expo in Osaka. In the context of media theory Marshall McLuhan reiterated Wiener's analogy throughout the 1960s, citing electronic circuitry as an extension of the human nervous system. The art critic Jack Burnham, in his 1968 book *Beyond Modern Sculpture: the Effects of Science and Technology on the Sculpture of this Century*, also responded to the cybernetic isomorphism, speculating that sculpture would eventually be replaced by "life simulating systems."

In each of these instances the biological is rendered through other forms of media.

Biology is certainly an important topic, but, being an architect myself, I'd rather think about the floor on which I'm standing. The floors in this city, ... or is it actually a building, some have called it a skyscraper but since all of ulavuT's 650,000 inhabitants live and die here without ever venturing out into the flotsam, I call it a city. In any event, the floors in this city are peculiar in that they present a series of conundrums. The one that I find to be the most disconcerting is the classic figure/ground quandry, "what is black and white and tract all over?" The floorplates consist of a myriad of square regions which are either infilled with a solid black substance or with solid white. Some inhabitants call them black "square dots" on a white field. Sometimes two or more squares of the same color are adjacent to one another providing the illusion that they are part of a line or some other, more complex figure. It's difficult to know since no one who lives in ulavuT has every been outside of the structure to grasp it in its entirety. Each square is so vast that it takes more than a day to reach its perimeter from its geometric center. Periodically, helicopters equipped with powerful lights hover above the ground floor, scanning it repeatedly, attempting to capture the floorplan in a comprehensive image. What use this image could have is beyond my comprehension. One of the helicopter pilots laughed as he informed me, "The meaning of words and of expressions is no longer grasped. An isolated word, or a detail of a design can be understood but the meaning of the whole escapes."⁶

As I continue to meditate on the peculiarity of my life in ulavuT, someone in an adjacent square asks in a loud voice, "what's black and white and tract all over? what's black and white and tract all over? what's black and white and tract all over? what's black and white and tract all over?" At this moment the notion of indexicality becomes ludicrous. I realize that this is an architecture that goes beyond indexicality or any form of representation. It is clearly a non-visual structure. One of the erudite historians of the architecture of ulavuT once wrote, in a treatise describing the transition from Euclidean to projective geometry, that, "Attention shifted, at first slowly and cautiously, from the object per se to its images: shadows, maps, or pictures. It is easy to appreciate intuitively that any rigid object will propagate a variety of possible images of itself in space, that these images will alter by continuous deformation, not by fits and starts, and that while there can be no fundamental image, we would nevertheless expect to recognize some kind of permanent identity from several such images. It is equally easy to appreciate intuitively that the images of this rigid object are elastic..."⁷ The architecture of ulavuT can be considered as myriad reflections on this dichotomy between the object per se and its images.

An indelible architecture of item identification; the inverse of an architecture intended for legibility, this architecture is intended to be scanned. Nothing is represented or signified. It is merely error-corrected and identified. It is not delible. It is not capable of being deleted. The inhabitants of ulavuT have a choice between two professions: time tracking and document management. The odd thing is paper documents and computers do not exist in ulavuT. Nonetheless, we continue obsessively managing documents and tracking time.

The present is terrifying because it is irreversible, and because it is of iron. Time is the substance of which I am made. Time is a river that carries me away; but I am time. It is a tiger, tearing me apart; but I am the tiger. It is our misfortune that the world is reality. And I, it is my misfortune that I am myself, Alpha 60.⁸ Alph B. Orges

-Marcelyn Gow

Bibliography

¹ Text from *Alphaville: A Strange Adventure of Lemmy Caution*, dir. Jean Luc Godard (1965); excerpted from Jorge Luis Borges, "Forms of a Legend," in *Other Inquisitions*, (Austin: University of Texas Press, 1964).

² McLuhan's lecture was delivered at the conference *New Challenges for Human Communication* held at the Southern Illinois University in Carbondale, Illinois on October 23, 1965; transcribed in *Perspecta* 11, (1967): 163-67.

³ See Claude Levi-Strauss, *The Jealous Potter*, trans. Benedicte Chorier (Chicago: University of Chicago Press, 1988).

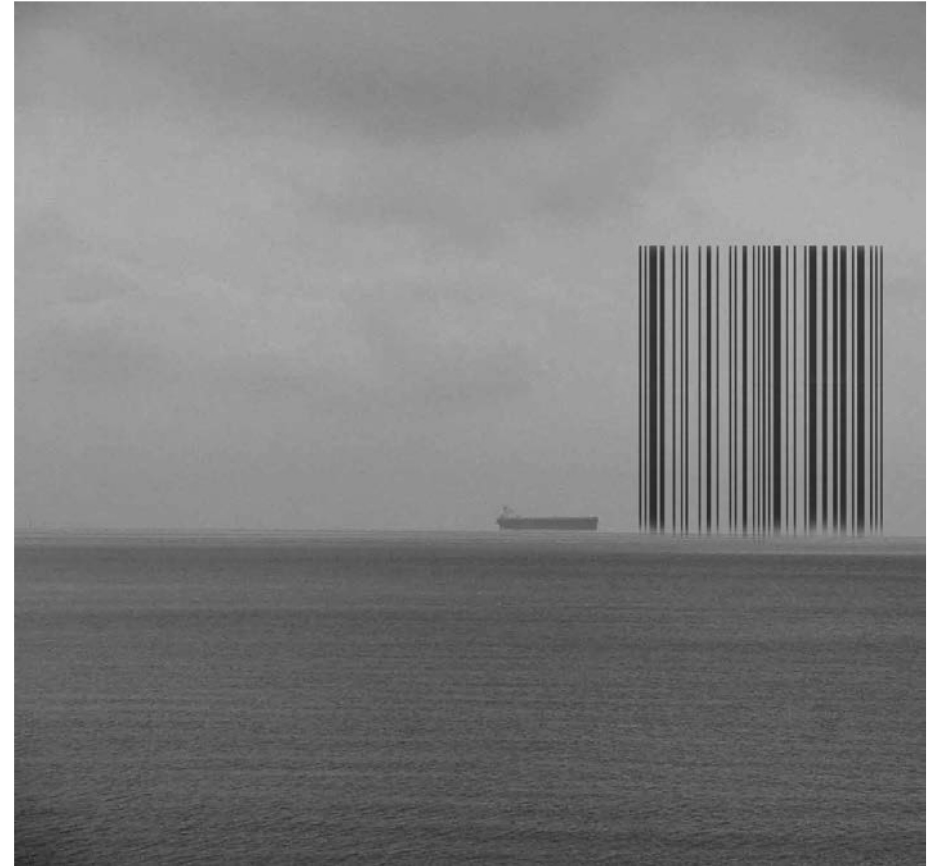
⁴ "Indeterminacy – Relaxed Scene," *Archigram* 8 (1968).

⁵ Kisho Kurokawa, "Capsule Declaration," in *Metabolism in Architecture*, ed. Kisho Kurokawa. (London: Studio Vista, 1977), 84; originally published in *Space Design*, March 1969.

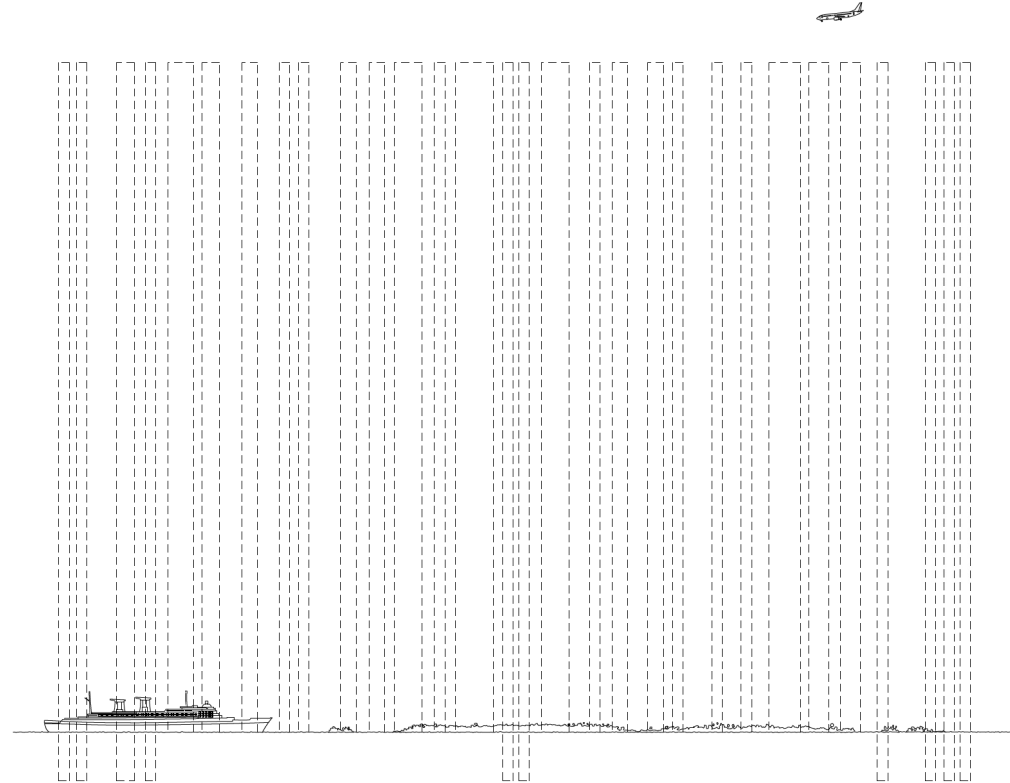
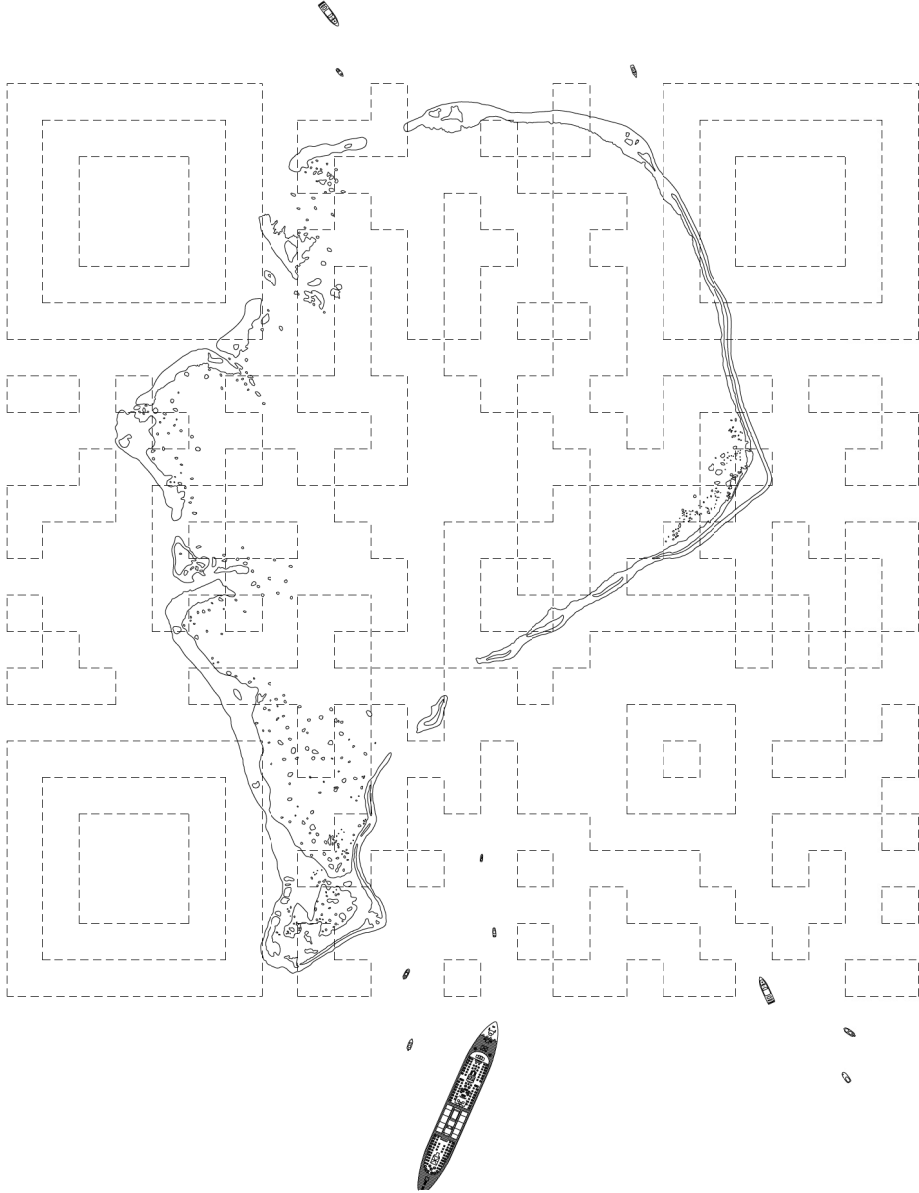
⁶ Text from *Alphaville: A Strange Adventure of Lemmy Caution*.

⁷ Robin Evans, *The Projective Cast: Architecture and its Three Geometries*, (Cambridge: MIT Press, 1995), xxxii.

⁸ Text from *Alphaville: A Strange Adventure of Lemmy Caution*.



The People's Republic of Tuvalu



"Someone once said it is easier to imagine the end of capitalism.

*We can now revise that and witness the attempt to imagine capitalism
by way of imagining the end of the world."*

-Fredric Jameson, "Future City."

An Amenity Package for the Environment

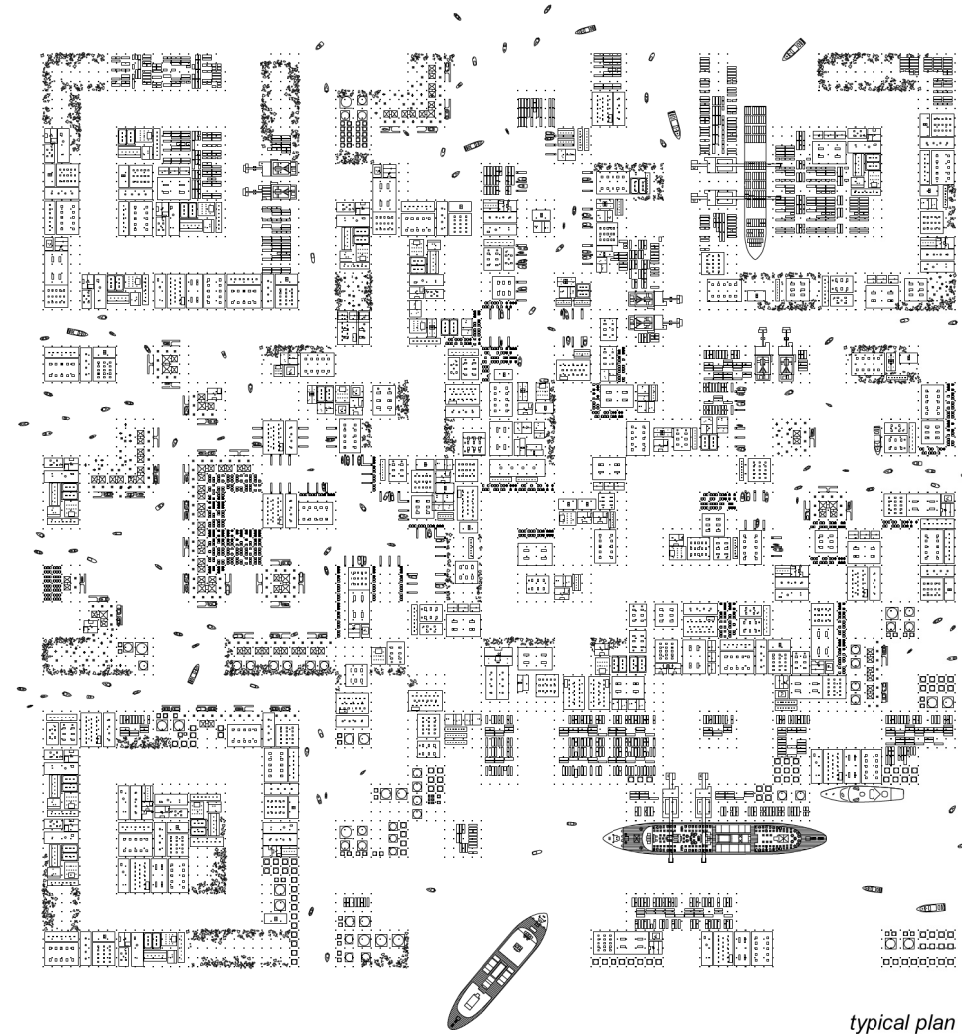
Inspiration inside and out. The Amenity Package includes a dog run, fitness center, pool, spa, massage facility, easy access to subways, and other couples-related activities. Our environment is being reworked in depth and the outdoor entertaining terrace is collection of distinct intelligences moving at the same speed.



We offer innovative design, ample closet space, generous foyer and floor-to-ceiling windows that recall the era of ships, when architects and intellectuals were spellbound by the technical revolutions of mass travel. With the 24-hour doormen, on-site indoor parking, and secure online processing, one has to ask: How long has it been since buildings could claim to represent the principle greatest repository of accumulated capital in our culture?

When flexible programmatic combinations are not enough to satisfy you, why not take a cruise? Hang-gliding lesions got you down? Try our investment seminars instead!

We have everything you need to be above both the competition and the sea.



typical plan

Design Intelligence that Delivers Intelligently

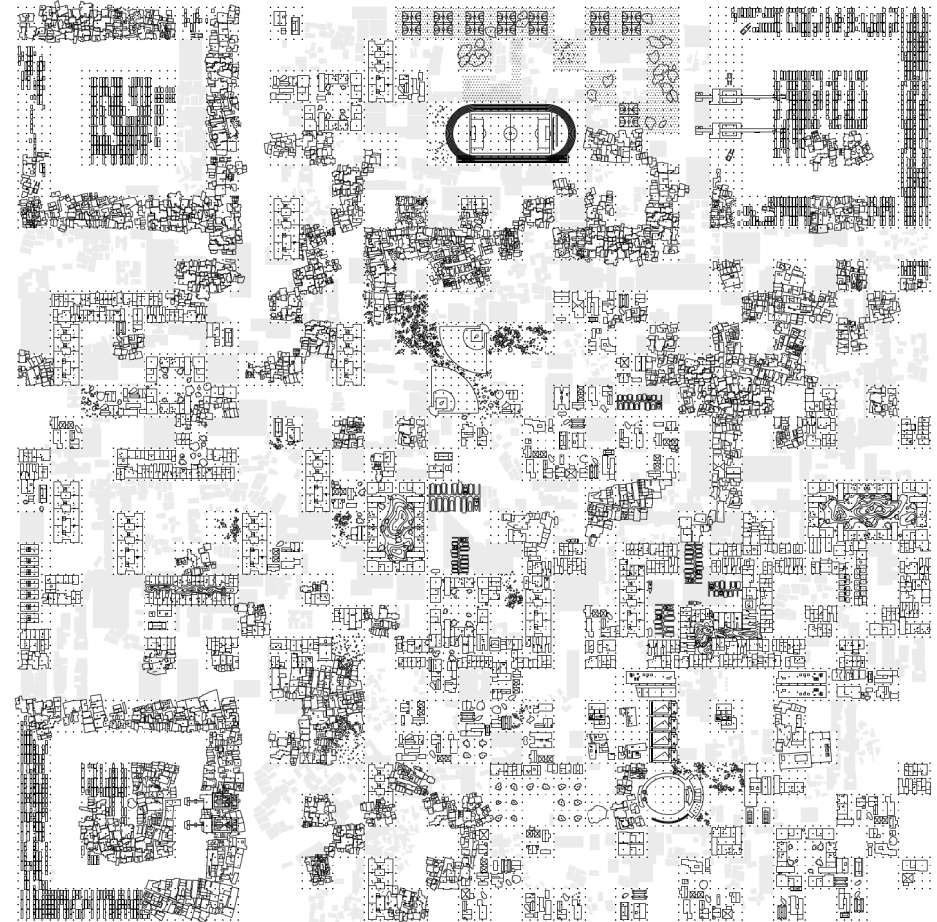
Serving to support progress in post-conflict nations, we empower our population to succeed in a culture based on trust, respect, loyalty, and commitment. Intelligence is today the source of all value added and no vanguard civilization can survive the hostile conditions that define the Twenty-First Century without design intelligence.



By building community we provide expertly conceived and professionally executed services to meet the complex demands of today's world and bring a culture of compliance, and relentless performance to each program and task.

Our intelligence professionals help defend the nation by enhancing collection and analysis, delivering information advantages, and promoting a seasoned array of stylistic and formal techniques.

Though we live in uncertain times, one thing is certain: The development possibilities are endless and are realized here by visionary ideas heroically realized in visionary form in the service of aggressive technique.



typical plan

Indulge Indulgence in a Tempura Concourse of Variable Interior Volumes

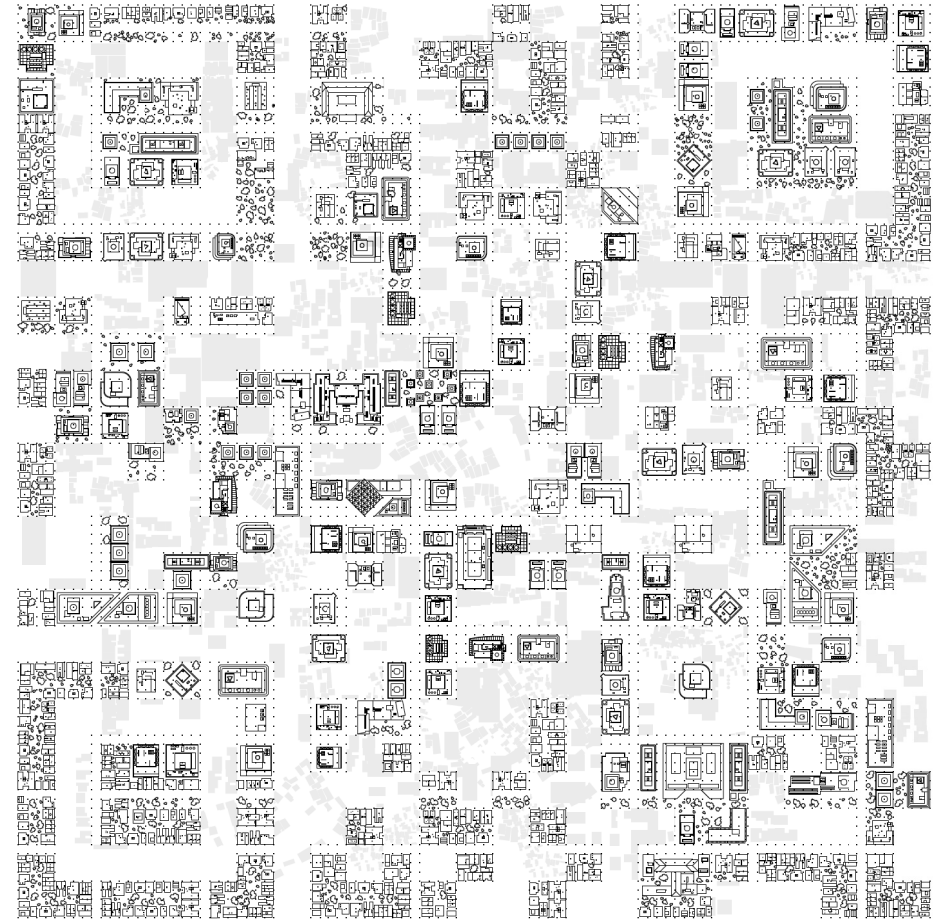
Electricity is in the air. Find yourself in the center of the excitement at the City Bar, or take in live entertainment as you sip a masterfully crafted Aperitivo. The sanctuary you're looking for is the Red Carpet Pedicure Zone.



Junkspace and the 63rd Floor Promenade Level are best enjoyed in a state of post-revolutionary gawking, and you can keep tabs on the race below in Lemongrass Kabocha, a tempura concourse of variable interior volumes.

While you indulge our imaginative menu of appetizers the intimate celebration of sports is promoted through a reverse typology of cumulative, promiscuous identity, less about kind than about quantity.

The number of square feet dedicated to this celebration of the world's most esteemed luxury brands is a fuzzy empire of blur and is lucidly planned by human intelligence, imagination, and an infinite collection of luxury brands.



typical plan

Precision Tactical Manufacturing Totally Permeated by Design

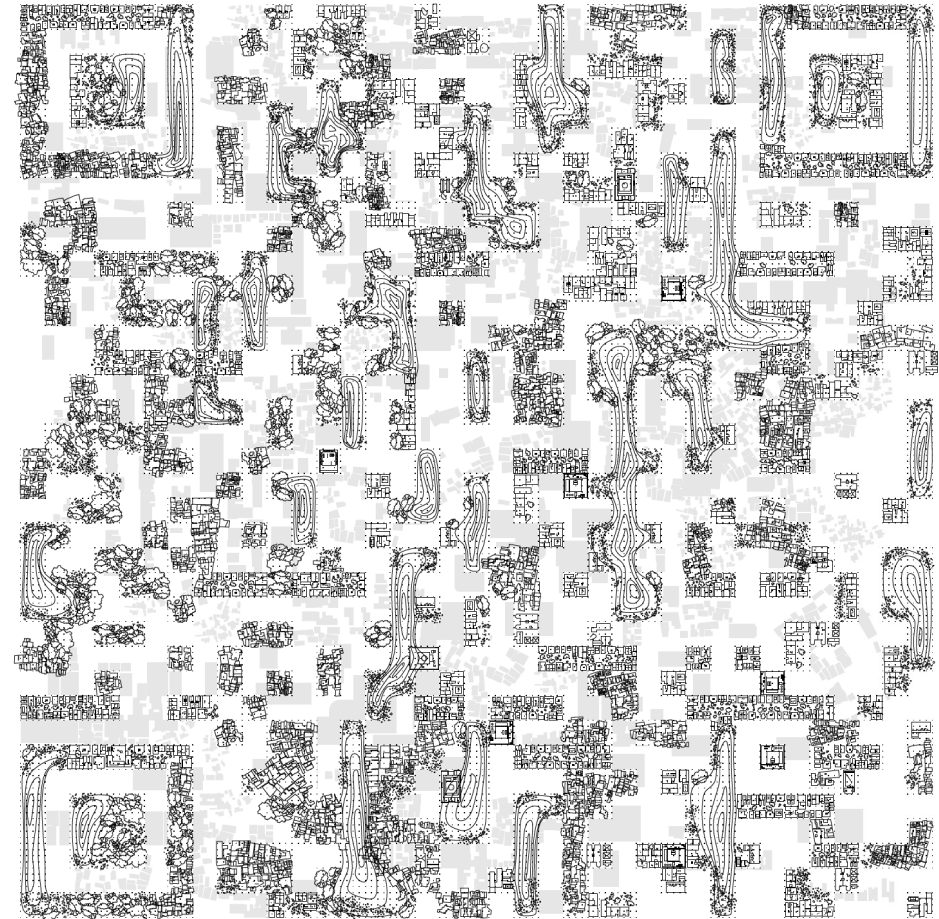
Regarding the question of materiality- the rubber-composite landscape provides numerous new opportunities that eliminate the disparity between technical knowledge and tactical manufacturing.



A compact and light weight alternative to a complex series of interfaces usually necessary to bridge the distance between architectural representation and technical specifications, this landscape is of a technological nature, where materiality is totally permeated by design.

Utilizing a minimized rigid plate frame structure, and by employing non-hygroscopic materials, the terrain's spatial expectations might very well be fulfilled only by digitally-oriented architecture.

Manta strobes line every surface and the coexistence of reflections of a diagrammatic nature produce an experience based on the codes and signals sent out by international distributors of zoom-like practices and advance-force tactical equipment.



typical plan

Protection Against Boxes and Ramps

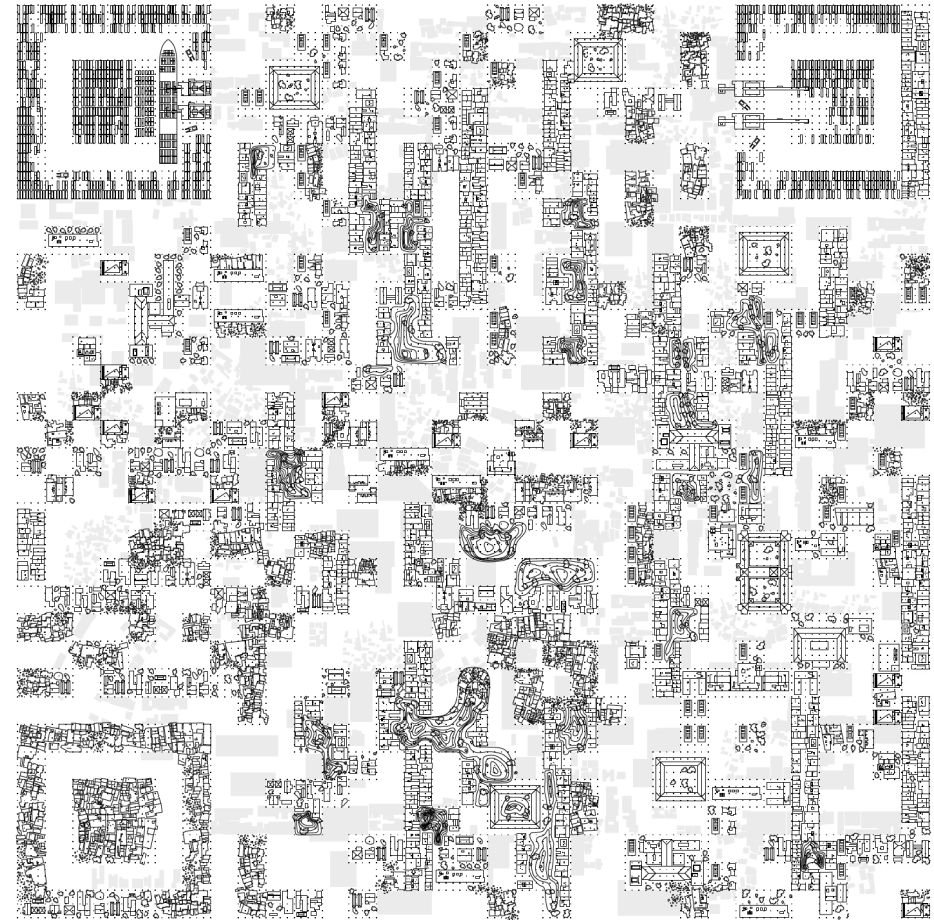
Through our main logistics center, we provide fast, reliable, quality boxes, custom packing, crating and shipping services at the most competitive prices. The new trade routes brought on by global warming and production and distribution networks involved in globalization are at home here. Consumption, to be sure, is a hot topic, but this is no conventional “pallet and skid” piece of infrastructure.



We lift ships in order to bring consumables to you in collective volumes that are judiciously assembled in mil-spec packaging.

We leap ahead to measure the scope and transformations of the shock mounted platforms, palletized domestic packing and crating systems, and try to eliminate the boxes and ramps problem through our whole structure of inventory, resupplying, marketing and the like.

This goes much further than querulous culture-critical complaints about standardization and is an orgasmic breaking through into time and history, into a concrete future of commodity fetishism and bubble wrap domesticity for every citizen of our country.



typical plan

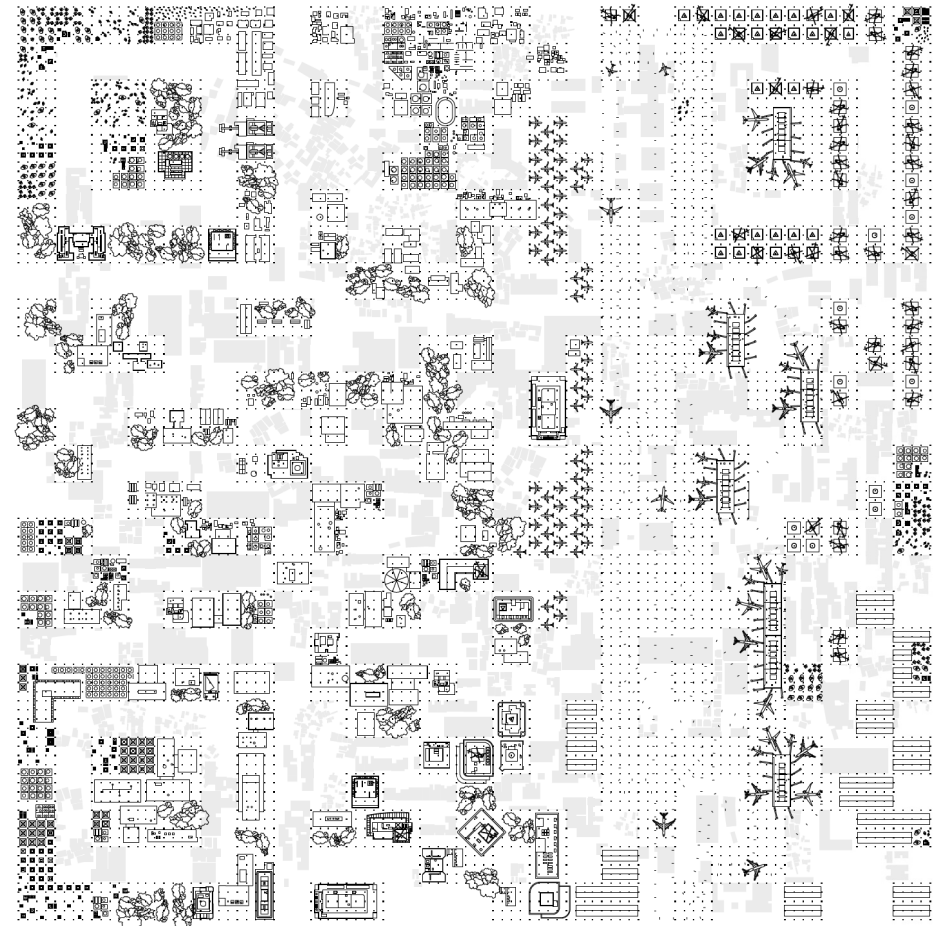
Many Globalized Luxuries = One Digitized Love

Digitization, globalization and an endless array of world-class activities make our capital city the most idyllic natural setting for a couples-only getaway. The continuing reliance on analytical categorizations that were developed under historical conditions encourages you to forget about everything, translating into pure romance on a supranational scale.



This microenvironment with a global span pays tribute to understated colonial elegance by promoting an ideal setting for highly specialized materialities and feathered palms amidst hammock-ridden airport beaches, and the occasional hut offering the sale of liquid financial instruments by the sea.

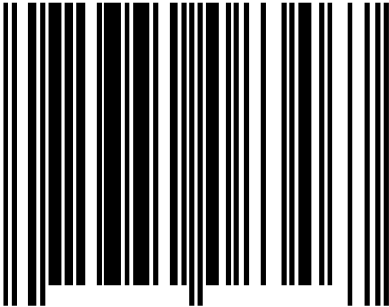
Through this mapping of globalization and digitization, one can also see reef snorkeling excursions, experience state-of-the-art, personalized in-room mini-bars, and avoid the limitations of having 24-hour internet cafes and tennis courts with instruction.



typical plan

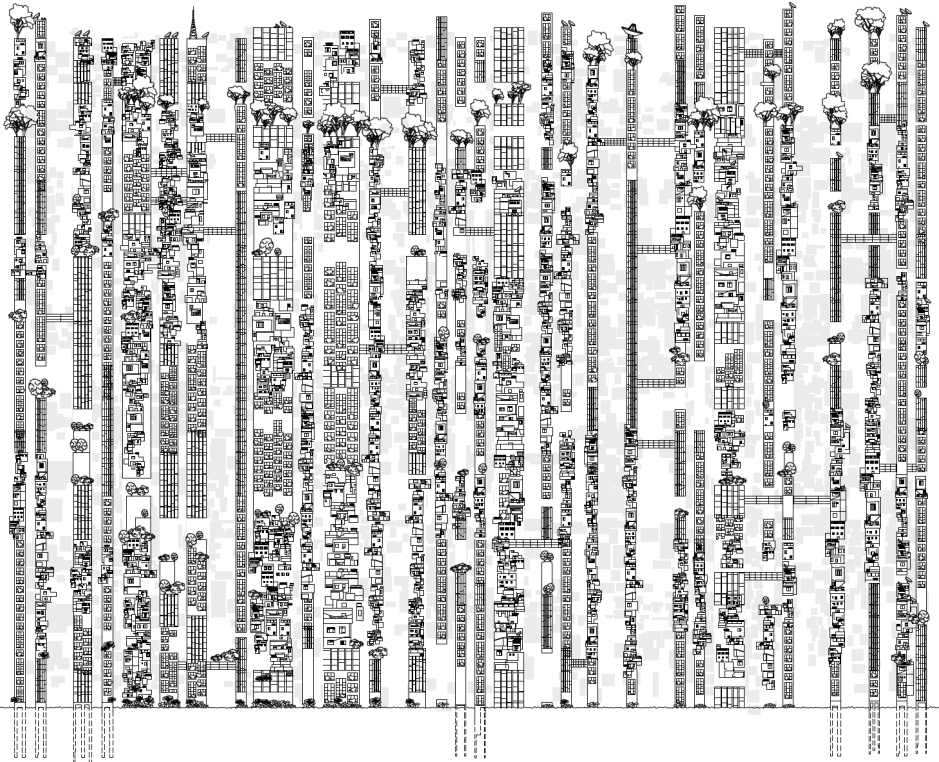
Golfing With Pet Rocks in the Novelty Greens

If you haven't already gotten the vibe, let me spell it out. Unless you have major flaws in your game, it's got to be playable year round. And despite the Martian-like terrain, it's the nature of the game that counts, and getting here doesn't require rocket fuel.



The psychological terrain of contemporary culture has shifted: bad objects are everywhere and there's nothing like getting what you want before you need it to let you know you've arrived. Generic, yet different, mass-produced, yet found, perfectly unjustifiable, yet able to capture popular affection, this well-groomed space of sport is the pet-rock of the sporting experience.

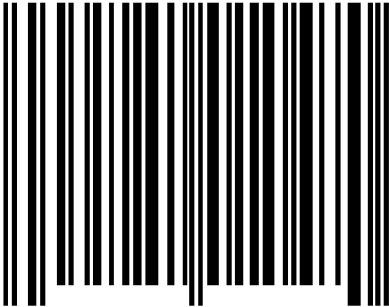
Take care of your business, and the rest will follow.



typical elevation/section

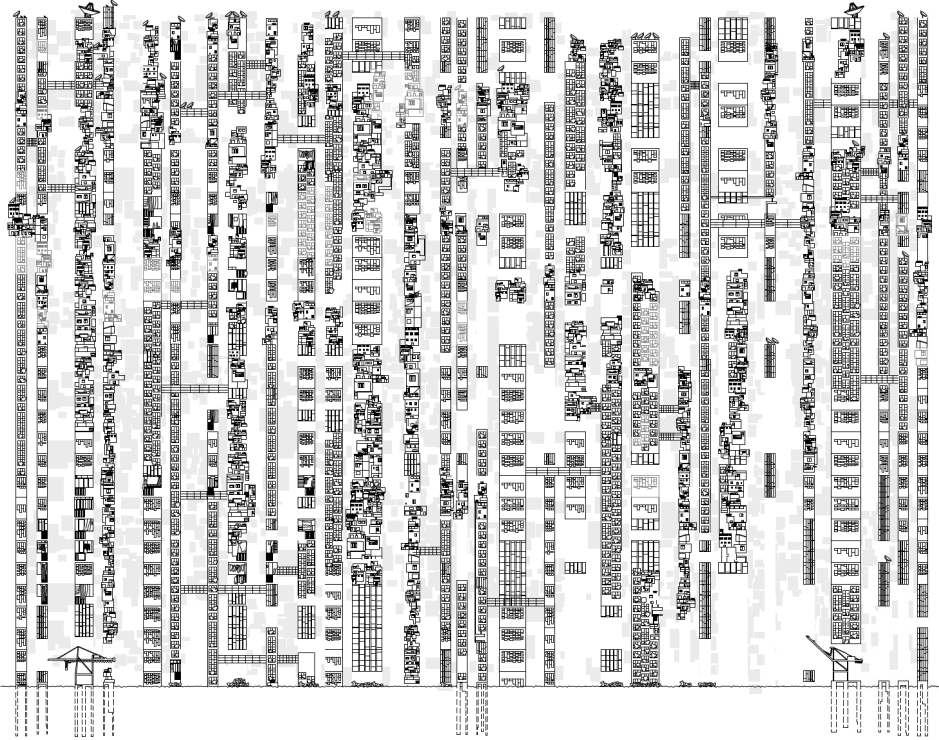
Success and Desire on Space

We recommend having everyone choose a buddy or team as opposed to flying solo—no one wants to go it alone. This country's success involves everything from declaring it a no-smoking environment to eliminating unhealthy junk from local cafeterias and vending machines, as well as fostering physical activities. A beautiful building with our name on it is now a force for good in a place where it's desperately needed.



The latest successful venture in the country is marrying the new high-quality, smart phone-juiced, global enthusiasm for that high-level of high-tech startup incubator that is looking for highly advanced winners in any field.

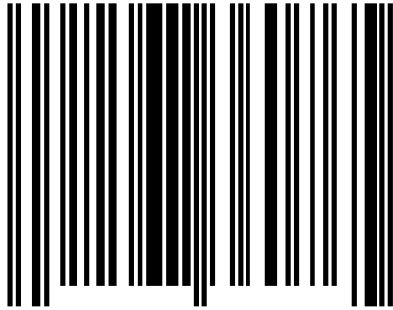
We were underwater, but since embracing the limits of the Symbolic, the Real makes itself felt not in the substance, but in tracking an architectural experience of a different kind.



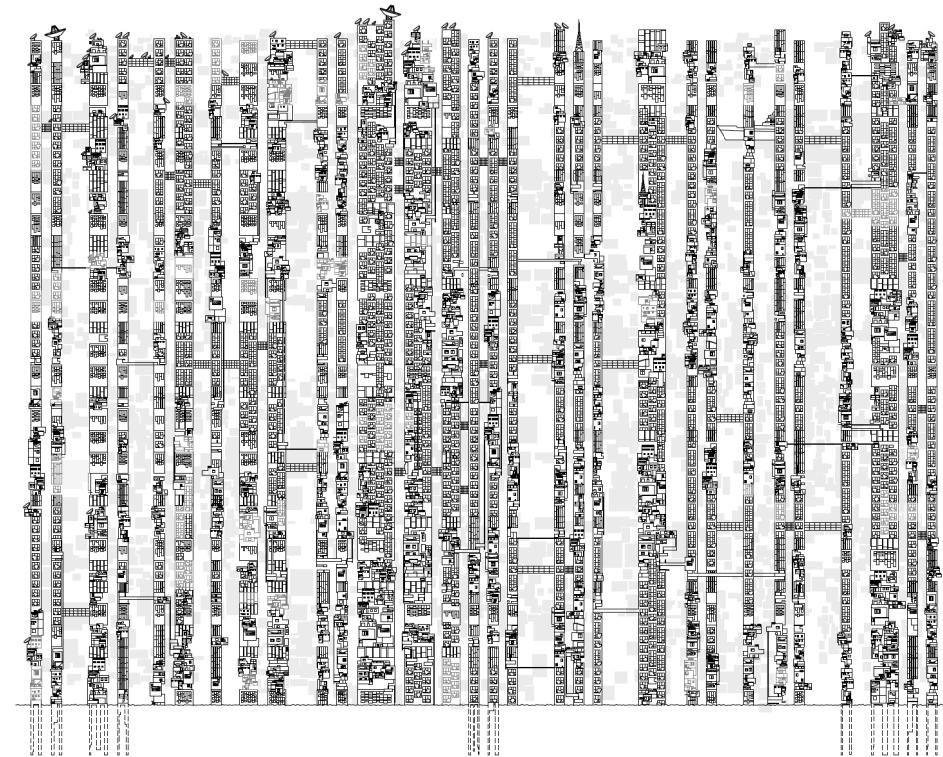
typical elevation/section

Leisure Immersed in Context

This is the first time in ages that both crowdsourced and expert advice pre-dates an architecture of ontology. Aimed at backpackers, this lush hideaway near 12 miles of white-sand beach and the DJ academy offers accommodations featuring cabins and casitas, each with a collection of pullout sofas, kitchens, washers and dryers, and multi-bedroom private pools.



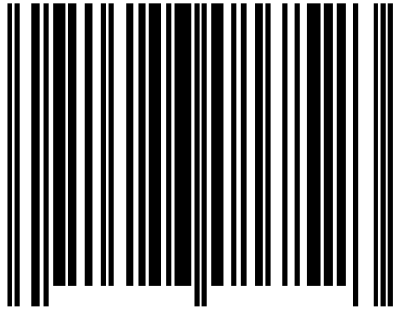
With a culinary scene to rival the eye-popping design, and a laid-back outdoorsy ethos, we make relaxation more powerful than a hurricane. Our networks are discontinuous structures, and the logical endpoint of another freshly dolled up semi-globalized grain-shipping free port. This contradictory architecture has evolved primarily from highly differentiated, heterogeneous contexts within which conflicting contradictory and discontinuous combinations are a canny mash-up of flea-market chic.



typical elevation/section

Hogpocalypse Hunting in the Bacteria Port

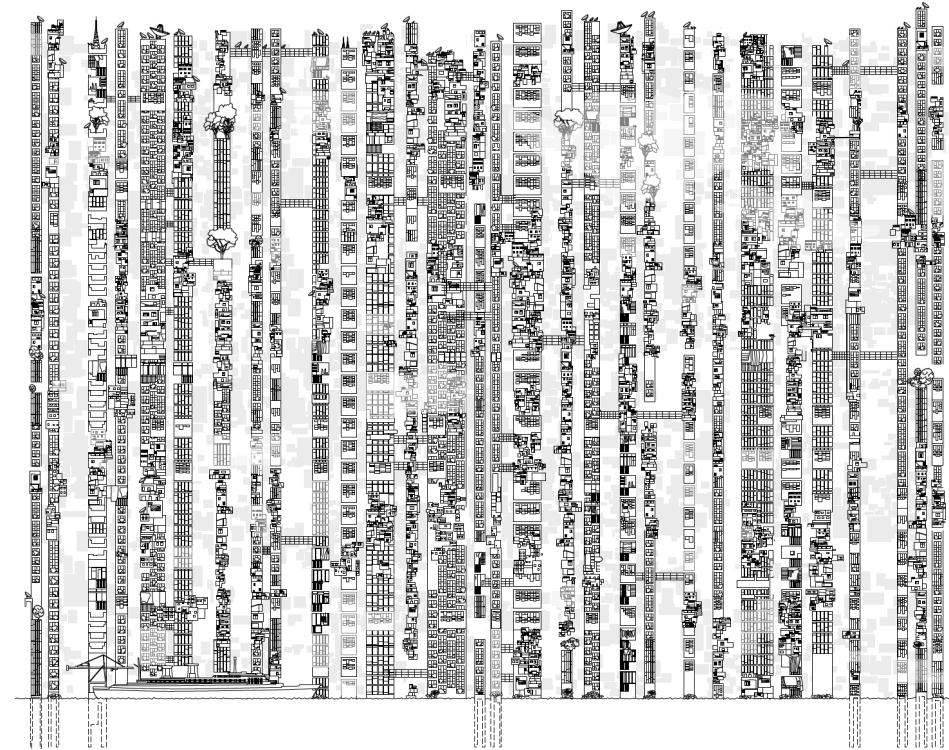
Aim and Fire. The bottom line is you'll want to see what accessories and cleaning supplies openly provide uninterrupted access to the Redneck Yacht Club. Can you name a specific range of motion that describes the engineering of this port? Most have described it as a collision of the conflicting geometrics of the campus, city and armoury which once stood adjacent to the site.



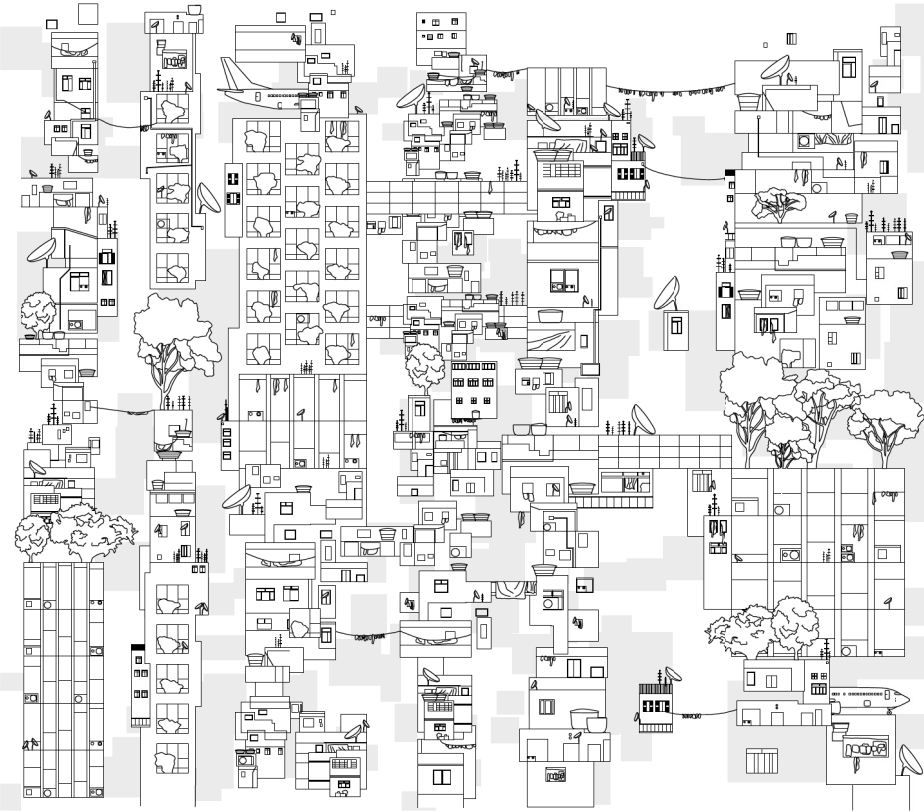
There are other salient factors that must be added to this formal equation: Heat, moisture, bacteria, and flies.

The top goal of this locale is to provide benefits that are safer and more enjoyable, and there are no additional “document preparation fees” needed in order to secure your purchase of an exhilarating hunt and capture experience, all of which is sheltered under the alternative smoothness of a heterogeneous mixture.

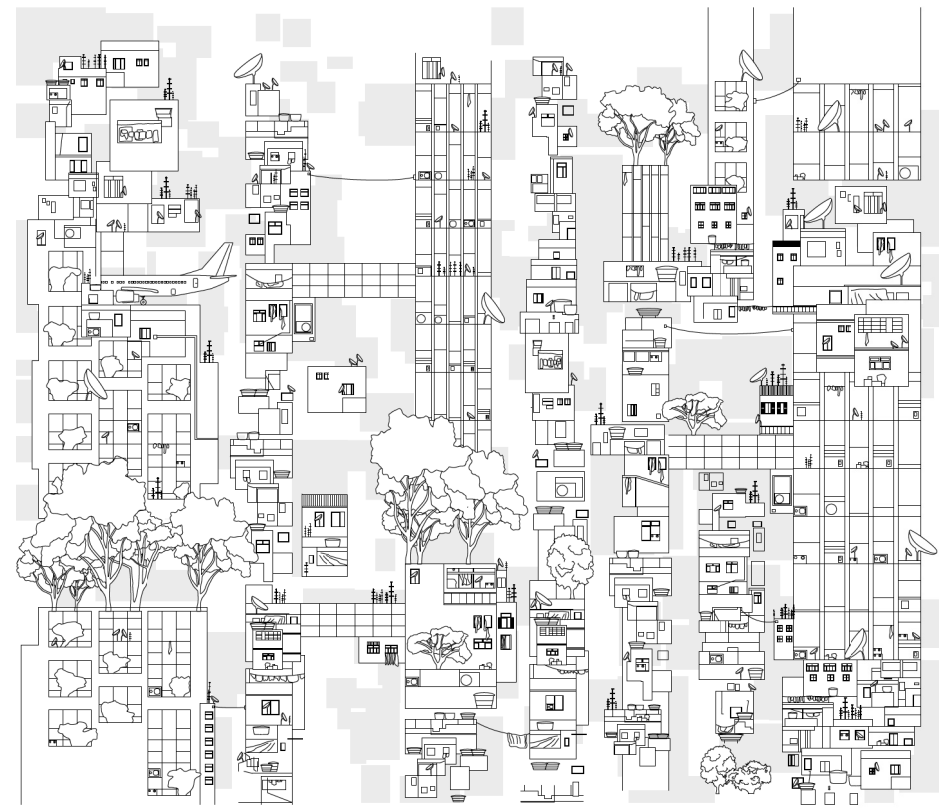
With full control over time, temperature, and smoke, this indexical project assumes or invents a particular kind of architecture and experience that contributes to the production of new forms of collectivity, lock-and-load ethics, and top performance.



typical elevation/section

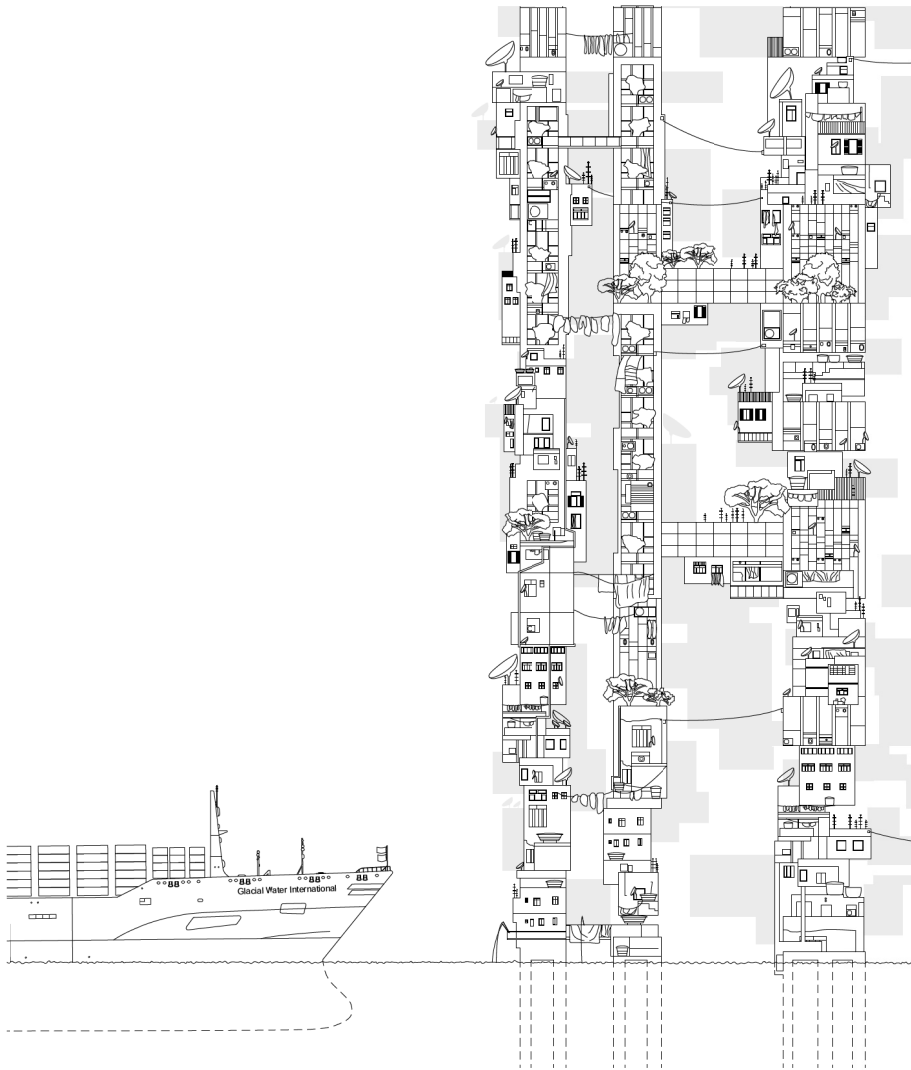


*"The sea was wet as wet could be,
The sands were dry as dry.
You could not see a cloud, because
No cloud was in the sky:
No birds were flying overhead--
There were no birds to fly."*



*"The Walrus and the Carpenter
Were walking close at hand;
They wept like anything to see
Such quantities of sand:
"If this were only cleared away,"
They said, "it would be grand!"*

-Lewis Carroll, *The Walrus and the Carpenter*, from "Through the Looking-Glass and What Alice Found There," 1872.



Epilogue

At a certain point the utopian signature of modernity ought to be eclipsed by the realities of environmental physics, but instead like an iceberg afloat in a warming sea, it diminishes imperceptibly, only to disappear long after it is too late.

And so we build upward and forever onward in an attempt to recapture that moment in time when everything looked fresh and new and when we weren't so worried about getting our feet wet.

In the end the only option is...

more.