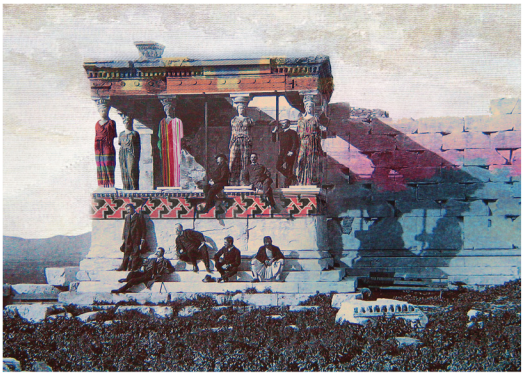


Adam Nathaniel Furman | *Democratic Monument & Identity Video*

Adam Nathaniel Furman is an artist & designer of Argentine, Japanese and Israeli heritage based in London. Trained in Architecture and Fine Art, Adam works in those areas as well as products, interiors, writing and teaching. His work has been exhibited in London, Paris, New York, Milan, Rome, Eindhoven, Minneapolis, Portland, Kortrijk, Veszprem, Vienna & Glasgow, is held in the collections of the Design Museum, the Sir John Soane's Museum, the Carnegie Museum of Art, the Abet Museum, & the Architectural Association, and has been published widely. The studio has completed, and ongoing projects both internationally (Europe, the US, S America, East Asia) and in the UK. Adam has lectured at the RIBA, UC Berkeley, the Carnegie Museum of Art, Cardiff University, Innsbruck University, the Casa dell'Architettura Rome, and the Biennale Interieur, amongst others, and has taught courses at several universities and is a Studio Master at Central St Martins in London..

Website: adamnathanielfurman.com

Andreas Angelidakis | *Crashpad Collages*

With Crash Pad Angelidakis creates a multi-purpose room with a library in the front building of KW Institute for Contemporary Art, drawing upon the idea of the 19th century salon as a setting for cultural and political conversations. The room is formed by an arrangement of ancient and folkloric rugs handmade in the Greek countryside, displaying a transitional iconography from an Ottoman to a European tradition, together with a set of columns. The carpets and the columns represent the two conflicting systems that modernized Greece in the 19th century: The Europeanized Greek diaspora (educated in Germany, France and England and influenced by the invention of antiquity there), and the peasant guerrilla fighters under general Theodoros Kolokotronis.

Website: angelidakis.com

Andrés Jaque | *Pornified Homes & Escaravox Drawings*

Office for Political Innovation (OFFPOLINN) is an international architectural practice, based in New York and Madrid, working at the intersection of design, research, and critical environmental practices. The office develops projects in different scales and media, intended to bring inclusivity into the built environment.

Website: officforpoliticalinnovation.com

Andrew Kovacs | *Social Condensers*

Andrew Kovacs is a lecturer at UCLA Architecture & Urban Design. Kovacs studied architecture at Syracuse University, the Architecture Association in London, and Princeton University. From 2012 to 2013, Kovacs was the inaugural UCLA Teaching Fellow for which he produced GOODS USED: AN ARCHITECTURAL YARD SALE at Jai and Jai Gallery in Los Angeles. Kovacs' work on architecture and urbanism has been published widely in publications such as Pidgin, Project, Perspecta, Manifest, Metropolis, Clog, Domus, and Fulcrum. Kovacs is the creator and curator of Archive of Affinities, a website devoted to the collection and display of architectural b sides. His recent design work includes a proposal for a dog park in downtown Los Angeles and the renovation of an Airstream trailer into a mobile retail store that travels the Pacific Coast Highway.

Website: andrew-kovacs.com

Ania Jaworska |

Ania Jaworska is an architect and educator. She currently is a Clinical Assistant Professor at the University of Illinois at Chicago, School of Architecture. She holds a master's degree in architecture from the Cracow University of Technology in Poland as well as the Cranbrook Academy of Art in Michigan.

Website: aniajaworska.com

Didier Faustino | *Tender Room & Cloud Shelter*

Didier Fiúza Faustino is an architect and artist working on the relationship between body and space. He started his own practice at the crossroad of art and architecture just after graduating in architecture in 1995. He has been developing since then a multi-faceted approach, ranging from installation to experimentation, from visual art to the creation of multi-sensorial spaces, mobile architecture and buildings. After teaching six years at the AA School in London (Diploma Unit 2) and being two years editor in chief of the French architecture and design magazine CREE in 2015 and 2016, Didier Faustino is currently fully dedicating his time on architecture projects (Mexico, Costa Rica, Belgium, Portugal and France) and art installation and exhibitions (Vienna, Geneva, Lisbon, Los Angeles).

Website: didierfaustino.com

Drew Doyle | ArcGIS

Drew Doyle holds a Bachelor's degree in Architecture from the University of Nebraska-Lincoln. He is currently working towards his Master's degree in Architecture from South Dakota State University. His work was produced to create personal, subjective enjoyment within a data-driven, objective computer program, in this case, ArcGIS.

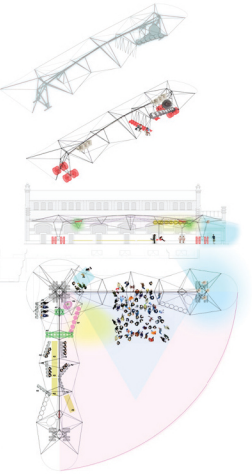
Instagram: @adreamcomedrew

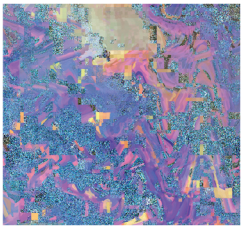
SPACE IS FLUID

The third issue of FOLD titled 'Space is Fluid' presents POST-NOVIS first and second worldmakings, Escaping the Idiom, Lo-Res, Frames + Pedestals, and Space is Fluid, conversations with Aaron Betsky, Luis Othoniel Rosa, Hilary Wiese, Holly Craig, and interviews with Sophia Ruppert, Andrew Kovacs, Zarrim Karimi, Ryan Scavnicky, Jason Mena, and Zebulun Lund. Published as part of Cruz Garcia & Nathalie Frankowski / WAI Architecture Think Tank curatorial and publishing seminar 'A Brick on a Pedestal', this issue of FOLD has been created by Holly Craig, Hilary Wiese, Marwa Al Ka'abi, Alec Burk, Aaron Culliton, Charles Dowd, Ben Friesen, Caleb Goehring, Trevor Kirschenmann, Tyler Koraleski, Jessica Larsen, Collin Meusch, Jordan Morris, Manuel Ruiz, Noah Schacher, Adrian Silva and Megan Waldron. QNDS (Queer Nebraska Design Students) has been a student-organization-collaborator in several of the events of FOLD.

Fold presents SPACE IS FLUID.

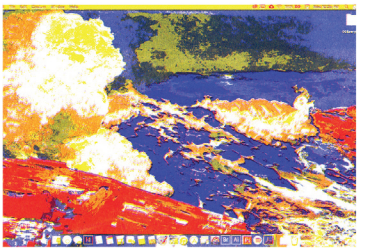
Jason Griffiths
Manifest Destiny





Andres Jaque
ESCARAVOX

John Round
Blizzard



Zarrin Karimi
Desktop

Jason Mena
Fault Line

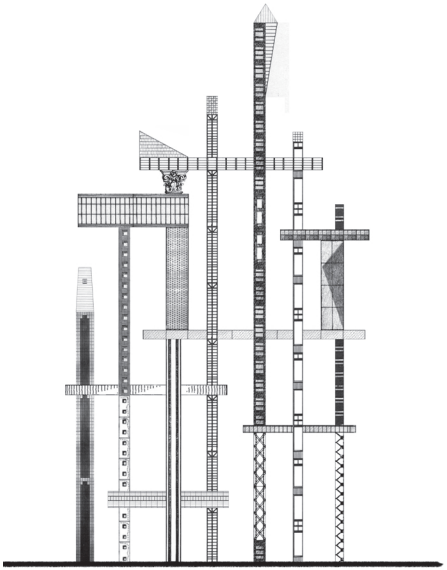
Jay Critchley
Tampon Tower

MOS Architects
A Situation Constructed from Loose and Overlapping Social & Architectural Aggregates

Jiminez Lai
Tower of 12 Stories

Outpost Office
InterMission

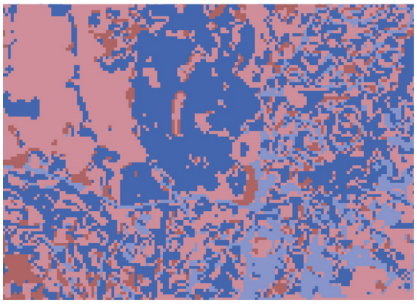
Ania Jaworska
MIN MAX



Andrew Kovacs
Social Condensers

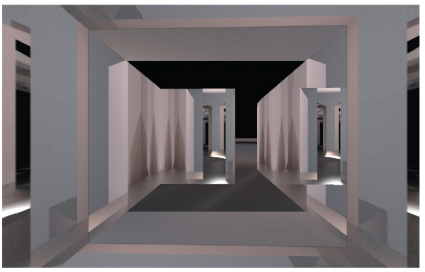
Adam Nathaniel Furman
Democratic Monument
& Identity Video

Andreas Angelidakis
Crashed Collages



Daniel Doyle
ArcGIS

Sara Ludy
Dream House and Sets, Rooms



Ryan Scavnicky
1.jpg

Sophia Ruppert
My Body Being Pulled Two Ways

Didier Faustino
Tender Room

Zebulun Lund
Thesis Final

Jay Critchley | *Tampon Tower*

Jay Critchley's visual, conceptual and performance work and environmental activism have traversed the globe, showing and/or performing in Argentina, Japan, England, Holland, Germany, Columbia and the United States. He was featured in the LOGO channel's "Ptown Diaries", and interviewed by BBC/UK. His solo exhibition at Freight + Volume Gallery in Chelsea, New York City received exciting reviews from the New York Times, The New Yorker and the Village Voice.

Jason Griffiths | *PLAIN*

Jason gained his Masters in Architecture with distinction from the Bartlett School of Architecture, UK. He is an architect, writer and teacher whose work explores the poetics of "ordinary" architecture. In 2011 he completed his first book "Manifest Destiny – A Guide to the Essential Indifference of American Housing." Published by the Architectural Association Press, it explores a visual anthropology of the North American suburbs. Following its publication Jason received the Deutsches Architekturmuseum (DAM) book award (Typology) at the Frankfurt Book Fair and was included as one of the ten entries in "2011 year in review: Best in architecture" by Los Angeles Times architecture critic Christopher Hawthorne. Jason's writing is paralleled with a long career in teaching and architectural commissions. His own practice is based on a multidisciplinary approach to architecture working through buildings, competitions, public art, writing and photography. Jason's work investigates the relationship between "normative" forms and architecture often through digital fabrication techniques. Jason has lectured widely throughout Europe, the United States and Mexico and has also taught at The Bartlett, Architectural Association School of Architecture, Tech de Monterrey, University of Texas at Austin, University of Nebraska-Lincoln, Iowa State and Arizona State University. In 2015 he was awarded the Hyde Chair for Excellence at the University of Nebraska-Lincoln.

Website: plaindesignbuild.com

Jason Mena | *Archive of Problems*

Jason Mena received a BFA in painting from the School of Visual Arts and Design in Puerto Rico and attended Bard College Milton Avery Graduate School of the Arts Low-Residency MFA Program in Annandale-on-Hudson. Mena considers the contradictions that exist within the social formation, its visible and latent tendencies in both everyday life and its broad economic structure. His work has focused mainly on the informal sector, its relationship with state politics, global finance, and the impact these prevalent and diverse forces have over time on modes of production across all social categories, whether in social, economic, or geopolitical terms, and to begin thinking through the ways that these changes will play out on the aesthetic level. Mena has held solo exhibitions at the Museum of Contemporary Art and Design in Costa Rica, Modern Art Museum in the Dominican Republic and Luis Adelantado Gallery in Spain, and has participated in numerous group exhibitions at venues including Palais de Tokyo in Paris, Unicorn Centre for Art in Beijing, National Museum of Fine Arts in Argentina, Hessel Museum of Art in New York, Carrillo Gil Contemporary Art Museum in Mexico City, Massachusetts Museum of Contemporary Art in North Adams, The Museum of Contemporary Art of Rome in Italy, Wattis Institute for Contemporary Arts in San Francisco, Patricia & Phillip Frost Art Museum in Florida, Museum of Contemporary Art in Puerto Rico and Museum of Latin American Art in Los Angeles, among others.

Website: jasonmena.com

Jimenez Lai | *Tower of 12 Stories*

Jimenez Lai works in the world of art, culture, and education. Early in his career, Jimenez Lai lived and worked in a desert shelter at Taliesin and resided in a shipping container at Atelier Van Lieshout on the piers of Rotterdam. Before founding Bureau Spectacular, Lai worked for various international offices, including MOS and OMA. Lai is widely exhibited and published around the world, including the MoMA-collected White Elephant. His first book, Citizens of No Place, was published by Princeton Architectural Press with a grant from the Graham Foundation. Draft II of this book has been archived at the New Museum as a part of the show Younger Than Jesus. Lai has won various awards, including the Architectural League Prize for Young Architects and Debut Award at the Lisbon Triennale, and the 2017 Designer of the Future Award at Art Basel / Design Miami. In 2014, Lai represented Taiwan at the 14th Venice Architectural Biennale. In 2015, Lai organized the Treatise exhibition and publication series at the Graham Foundation. Alongside MoMA, Lai's work has been collected by SFMOMA, Art Institute of Chicago, and LACMA. Currently, Lai is a visiting faculty at Columbia University, and currently heads a Supra Studio at UCLA.

Website: bureau-spectacular.net

John Round | *Untitled*

pre-STAR

John Round holds a Bachelor's degree in Architecture from the University of Nebraska-Lincoln. He currently lives in Omaha and is a practicing artist. His work is often comprised of digital manipulation of photographs he has taken. In this case, he took a single photograph of the sky, took a few pixels from the photograph, and severely manipulated them in Photoshop.

Instagram: @john_round

MOS Architects | *A situation constructed from loose and overlapping social and architectural aggregates.*

TIf given the choice between staring blankly into space or reading architects' office statements on their website, we choose the first. They all say the same thing: we're sustainable, responsible with budgets, experienced, award-winning, etc.... The game seems to be how to say nothing in particular and comfort any worries of someone contemplating hiring you. After a few clicks, it's hard not to think that all this quote-unquote professionalism is very cold at its core. We can't tell you exactly when MOS started. We like to say it was 2003, sometimes we say 2005, but we were drifting from place to place, we didn't have an office space then and our name was !@#?, which we quickly found was too difficult to use because 1. you couldn't pronounce it and 2. you couldn't get a Web address. in 2008, we were licensed and became a ligal entity, but we had already had an office and made some buildings. At some point , we drifted towards MOS - an acronym of our names and reflection of a shared desire to be horizontal and fuzzy, as opposed to tall and shiny. We began around an oversized table, a surface for collecting, gathering, and working through a range of design experiments - a make-believe of architectural fantasies, problems, and thoughts. we are now located in New York, we have grown a little, but remain around a large table, working together on each project through playful experimentation and serious research. We have won some awards. We have written some books. We have built some buildings. We are currently making more. This Wensite indexes that work: housing; schools; houses; cultural institutions; retail; exhibition; design; installations; furniture; object; books; writing; software experiments; and videos. - Michael Meredith, Hilary Sample.

Website: mos.nyc

Outpost Office | *InterMission*

Outpost Office is Ashley Bigham and Erik Herrmann.

Ashley Bigham is an Assistant Professor of Architecture at the Knowlton School at The Ohio State University. Previously, she was the 2015-2016 Walter B. Sanders Fellow at the Taubman College of Architecture and Urban Planning. Prior to her appointment at Taubman College, Ashley was a Fulbright Fellow in Lviv, Ukraine, researching and teaching at the Center of Urban History of East Central Europe. Her work at the Center of Urban History considered the castles and fortresses of Western Ukraine as forces of globalization in defense architecture. As an architectural designer, Ashley has practiced at MOS Architects and Gray Organschi Architecture in New Haven. Ashley holds a Bachelor of Architecture from the University of Tennessee, where she graduated with the Tau Sigma Delta Bronze Medal for best graduating project and a Master of Architecture from Yale University. Her work has appeared in architectural publications including Mark Magazine and CLOG.

Erik Herrmann is an Assistant Professor of Architecture at the Knowlton School at The Ohio State University. Previously, Erik was the 2016-2017 Walter B. Sanders Fellow at the Taubman College of Architecture and Urban Planning. Prior to Taubman College, Erik was a visiting researcher at the Institute for Computational Design (ICD) at the University of Stuttgart as a 2014/2015 German Chancellor's Fellow of the Alexander von Humboldt Foundation. Professionally, Erik has practiced with Gray Organschi Architecture in New Haven, CT and Trahan Architects in Louisiana. Erik holds a Bachelor of Architecture from the University of Tennessee College of Architecture and Design (2007) and Master of Architecture from Yale University School of Architecture where he was awarded the Carroll L.V. Meeks Memorial Scholarship in recognition of outstanding performance in History. His work has been exhibited, among other venues, at the Harvard Graduate School of Design, The Yale School of Architecture, The Princeton University School of Architecture, The Cooper Union and the A+D Museum in Los Angeles.

Website: outpost-office.com

Ryan Scavnicky | *sssscavvvv*

Ryan Scavnicky is the founder of Extra Office. His work is published in ArchDaily, Architect's Newspaper, SCI-Arc Offramp, UCLA POOL, Archinect, and Hyperallergic. He received his Masters in Design Theory and Pedagogy with distinction from SCI-Arc in Los Angeles. Ryan currently serves as the Visiting Teaching Fellow at the School of Architecture at Taliesin, an experimental graduate school located in the Arizona desert. Ryan's instragram page has gained a lot of popularity for the fact that it offers architectural discourse in an approachable and humorous manner - in the form of memes.

Instagram: @sssscavvvv

Sara Ludy | *Dream House and Sets, Rooms*

Sara Ludy's practice investigates the confluence of the physical and virtual. Her works include websites, animation, video, sculpture, and audio-visual performance. Traversing the online virtual world Second Life, Ludy photographs domestic interiors, landscapes, and other scenes that are iconographically familiar, yet feel otherworldly. Alongside this practice, she three-dimensionally renders architectural forms and sculptures, each one imbued with the mysticism of the digital uncanny: a space between what is known and unknown, within reach but just out of grasp.

Website: saraludy.com

POST-NOVIS
with works by Luis Othoniel Rosa, Hilary Wiese, Holly Craig & the POST-NOVIS Collective

ESCAPING THE IDIOM
with works by Andrew Kovacs, Jimenez Lai, Outpost Offic e & Sara Ludy

SPACE IS FLUID
with works by Sophia Ruppert, Andrés Jaque, Adam Nathaniel Furman, Andreas Angelidakis, Ania Jaworska, Didier Faustino, Jay Critchley & MOS Architects

SPACE IS FLUID
with works by Sophia Ruppert, Andrés Jaque, Adam Nathaniel Furman, Andreas Angelidakis, Ania Jaworska, Didier Faustino, Jay Critchley & MOS Architects

LO-RES
with works by Ryan Scavnicky, Zarrin Karimi, John Round & Drew Doyle

FRAMES+PEDESTALS
with works by Jason Mena, Jason Griffiths & Zebulun Lund

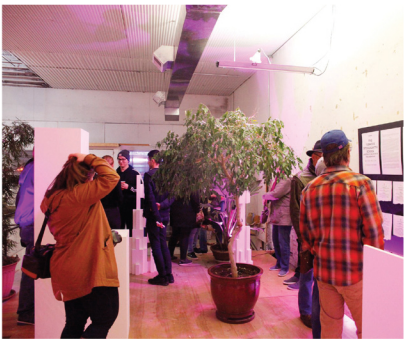
Sophia Ruppert | *Sculptures*
"My current work is primarily based on the residual psychological effects of personal history and the physical and temporal impact that our lives and bodies have on the people and objects around us. This history has an index cal effect on me and, by association, my interactions with others. Such an imprint can be subtle or blatant as I am weighted down by physical and mental residue. This body of work asks viewers to consider this weight and how it affects daily interaction in a new way, shifting our perce tion of current and future relationships. This work is heve ily influenced by my former religious training and explores both my role and the role of women within this context. Having been told for many years that my body existed to be of service to men and children, I am continually in the process of healing and seeking a healthy replacement for the large void left by my self-sentenced exile from the church. Through visual investigation, experiential fra ments reveal themselves in a testimony of personal d scription. The work, sometimes guarded but with pieces of the re ognizable, allows for a painful yet welcome reckoning. U timately, these pieces are an attempt to understand and describe self, space, and a personal theology in transformation."
Website: sophiaruppert.com

Zarrin Karimi | *everything's a meme 2018 & desktops*
Zarrin Karimi is a New York City-based artist and is a student at Parsons and Eugene Lang studying communication design and history. She is interested in the intersection between print and digital and the ways in which technologies influence modes of production. The desktops are an exploration of digital identity, space, and intimacy. Zarrin creates books/zines, animations, and mixed media digital projects.
Instagram: @zarrin.gif

Zebulun Lund |
Outpost Office is Ashley Bigham and Erik Herrmann.
Zebulun Lund's "Agrarian Ruins" was developed as a Master of Architecture Thesis at the The University of Nebraska-Lincoln in 2017. The thesis is an investigation into the architectural value of agrarian ruins and aims to begin to communicate those through architectural drawing. In the 21st century, ruin obsession is increasingly aimed at ruins of a more recent time, often that of the dying industrial city. This study shares in the impatience and enthusiasm for ruins of the culture we live in and has turned to the ruins of abandoned farm buildings. Consequently, this has studied the potential values offered by barns, sheds, and chicken coupes, alike. This was accomplished first through countryside tours from locals in Gosper County, followed by solo site visits after getting their stories, locations, and permissions for exploration. Here lies a diverse number of architectural qualities to be experienced and gained as it was attempted to document them. Impossible to describe with words, and still falling short with photographs, this thesis turned to drawing and collage techniques to communicate the potential values offered by these agrarian ruins. Zebulun Lund currently works at Studio 951. Zeb works in all aspects of projects from schematic design through construction documents. Zeb is working towards licensure while gaining valuable experience on various project types.

POST-NOVIS SECOND WORLDMAKING
discussion with Cruz Garcia, Luis Othoniel Rosa, Hilary Wiese & Holly Craig

POST-NOVIS FIRST WORLDMAKING
with works by Luis Othoniel Rosa, Hilary Wiese, Holly Craig & the POST-NOVIS Collective



POST-NOVIS SECOND WORLDMAKING: A CONVERSATION WITH LUIS OTHONIEL ROSA, HILARY WIESE & HOLLY CRAIG

The Post-Novis project is a collaboration between Nathalie (Frankowski) and me (Cruz Garcia) who are professors here at the College of Architecture at the University of Nebraska-Lincoln, Hilary Wiese and Holly Craig who are thesis students graduating this year, and Luis Othoniel Rosa Rodríguez who is a professor in the department of Ethnic Studies and Modern Languages. Luis is the author of two novels currently being translated, 'Otra vez me alejo' [Once Again I Leave] and 'Caja de fractales' [Fractals in a Box], and the academic book 'Comienzos para una estética anarquista: Borges con Macedonio' [Beginnings for an Anarchist Aesthetics: Borges with Macedonio]. He studied at the University of Puerto Rico and holds a Ph.D. in Latin American literature from Princeton University. He is also the editor of 'El Roommate: Colectivo de Lectores' [The Roommate: A collective of readers]. He currently teaches at the University of Nebraska-Lincoln, and works on two new book, a sci-fi novel titled 'The Cat in the Maelstrom' and a research project titled 'The Plurality of Worlds: Anticapitalist Writing Laboratories'. The exhibition is also a collaboration with the Post-Novis Collective, some of our graduate and undergraduate students here at the College of Architecture, which includes Marwa Al Ka'abi, Alec Burk, Aaron Culliton, Charles Dowd, Ben Friesen, Caleb Goehring, Trevor Kirschenmann, Tyler Koraleski, Jessica Larsen, Collin Meusch, Jordan Morris, Manuel Ruiz, Noah Schacher, Adrian Silva and Megan Waldron.

Why are we doing this, and what does it mean? Post-Novis is kind of a strange word, it's not something you hear every day. It is 2019, the 100-year anniversary of the Bauhaus, a really influential design school founded 100 years ago. Pretty much every architecture school in the world in both developed and underdeveloped countries is influenced heavily by the teachings of the Bauhaus. Design, everything around us comes from that legacy. This year there will be a lot of celebrations about it, but there is something problematic about it…

The founder of the Bauhaus, Walter Gropius, a really influential architect who was also the Dean of the Harvard graduate school of design and a very influential person in this country, believed that men could design in three dimensions but women could only design in two. So the principles of modernity as we know it in architecture, the ones that our education system is based on, are based on that idea. What is really problematic about blindly celebrating the history of the Bauhaus is that it was an exercise of exclusion that was at the same time about designing beautiful things, like furniture, textiles, and architecture, though initially architecture was only for men at the Bauhaus.

So why Post-Novis? At the same time of the Bauhaus, or one year before, in a little town in Belarus, Marc Chagall who was an influential painter, founded what was called the 'People's Art School' in Vitebsk. As you can see here, very different from the Bauhaus, women are there in the center. There is no separation between men and women. Also, some of the students were quite young, some of them look like they are twelve years old, which challenges the idea of who studies architecture and who studies design. At the same period that the Vitebsk school was founded, there was a very important woman that we mostly don't know about. Her name was Vera Ermolaeva, and she was the director at some point of the Vitebsk school. She came from a literate family, and she was responsible for inviting a Polish-Russian painter that was trying to develop a new form of style of painting, called Kazimir Malevich. She invited him to come to the school and revolutionize everything. They founded a collective called 'Unovis' which means champions of new art, and that's why our name is Post-Novis, because we are building on that legacy. The school went through a transformation from what Chagall used to paint, people floating in the sky very beautifully, to what Malevich proposed in collaboration with the students and other collaborators. He proposed that painting was dead, because according to him it was a bourgeoisie exercise, only the wealthy can afford paintings, only the wealthy can afford to go to museums. So they believed that the answer is architecture, so we have to make architecture that liberates us from all the limitations of painting. Malevich was trained as a painter, he was well known,

Luis Othoniel Rosa Rodríguez is the author of two novels currently being translated, Otra vez me alejo [Once Again I Leave] and Caja de fractales [Fractals in a Box], and the academic book Comienzos para una estética anarquista: Borges con Macedonio [Beginnings for an Anarchist Aesthetics: Borges with Macedonio]. He studied at the University of Puerto Rico and holds a Ph.D. in Latin American literature from Princeton University. He is the editor of El Roommate: Colectivo de Lectores. He currently teaches at the University of Nebraska-Lincoln, and works on two book projects: a sci-fi novel titled The cat in the maelstrom and a research project titled The Plurality of Worlds: Anticapitalist Writing Laboratories.

Hilary Wiese and Holly Craig are graduate students working with alternative models of architectural thinking, representation and production at the College of Architecture University of Nebraska-Lincoln. Hilary Wiese works with a radical feminist takeover of the avant-garde, and Holly Craig focuses on the Narrative Critique of Experience Culture in Architecture.

that's why he was invited there, but he basically said: "to hell with this, let's make architecture." But it's not any architecture, it's not the typical architecture, it's not a house with a pitched roof or nice brick, they were looking for something to transcend what was there, so they came up with what they call Architectons. Architectons consist of radically detached forms that they can assemble together as monuments to a future that they do not know what it is yet. What you will see later on in the exhibition has a lot to do with the idea of creating architecture that transcends the moment, that tries to go away from what is expected from us. Pretty much what Post-Novis has developed is a critique on our educational system, and that's why it is really important to also have some of you from Decolonial Pedagogies class here. It is a program that questions how we learn, how we teach, how we produce work, and whose work it is. In a discipline that is known to be theoretically collaborative, you often see one person taking the credit from everybody else which is quite problematic, and is something we question. That is why somehow we try to weave into the exhibitions some of the interests not only that we have as a collective of teachers, students, and a community of architects, but also with writers and authors, and also with students who are almost heading into the world outside of academia, seeing some of the concerns they have with topics that addresses architecture somehow. What the project is trying to do is to bring this collaborative spirit. 'Unovis' was also perhaps the first collective in cultural production. It was the first time a group of people came together to create Art, art with a capital A, which includes everything, and it was signed as 'Unovis'. There was no Malevich, no Lissitzky, no Ermolaeva, which is also really interesting. That is also why we are trying to incorporate this alternative model of producing work that does not include the title of the teacher, or the writer, or the students as students, but actually having some form of character that is more collaborative and somehow collective. We may have succeeded, we may have not succeeded, that is up to history to tell, depending on how we carry on with this in the future. The idea is

THE UNDERCOMMONS: FUGITIVE PLANNING & BLACK STUDY

by Stefano Harney and Fred Moten

POST-NOVIS SECOND WORLDMAKING
(from left) Hilary Wiese, Luis Othoniel Rosa Rodriquez, Holly Craig, & Cruz Garcia

that today we will discuss with Luis, Holly, and Hilary, and we have arranged some questions that try to delve a bit into how some of the elements they brought from their own research, teaching, and experiments are part of this exhibition. Hopefully you can join after with more questions, and hopefully when you go into the spaces and see the work, there is more discussion happening. And hopefully this doesn't end today, which is also the idea behind the project.

As you can see in the syllabus, today is March 1st, and we are meeting today because the syllabus of Luis says that the second meeting of Post-Novis is on March 1st, that's how it happened. The first event happened in Omaha on February 1st, the second one is going to be in an exponential radius that Luis will talk about later. We are also happy to announce that we are going to have several books available later, there is one currently shown at the A+D museum in L.A., and it is a collaborative project of all of us and is presented as such. It is the first collectible work that has been produced in the exhibition.

We are going to start with a question for Luis (Othoniel Rosa Rodríguez). In the realm of Post-Novis, can you talk about the background of the syllabus you created, and why are Decolonial Pedagogies important today, in this context, or actually in any other context? Can you also talk more about the readings you chose and why you chose them? How do they outline a world of emancipation?

Luis Othoniel Rosa Rodríguez: So for the exhibition upstairs that you will see later, I was asked to write a syllabus for this Post-Novis imagination that we are doing collaboratively. I created a syllabus that spans through the next twelve years or so, and each poster is one class in a different setting. That syllabus is inspired by the class that I am teaching this semester with my graduate students in the Spanish department, called 'Decolonial Pedagogies'. Rather than to talk about what I do or research, I am going to quote a lot from the books that we have been reading, and I have a quote here from Fred Moten and Stefano Harney, two professors at Duke University that work a lot with Black Studies, Fred Moten is a very good poet too,

and I think this quote summarizes the inspiration both for the more imaginary syllabus that you will see upstairs as well as the very real class that we are taking right now. It is from a book called 'The University and the Undercommons: Fugitive Planning and Black Study'. It's a quite controversial quote that has been taught a lot about, and quite a controversial book too, very beautiful, I really recommend that book. I quote,

"It cannot be denied that the university is a place of refuge, and it cannot be accepted that the university is a place of enlightenment. In the face of these conditions, one can only sneak into the university and steal what one can. To abuse the university's hospitality, to spite its mission, to join its refugee colony, its gypsy encampment, to be in but not of the university, this is the path of the subversive intellectual in the modern univ ersity."

What we have there that Moten highlights, is an internal contradiction in the university. That one can be in but not of the university, that the university is a place that we should sneak into and steal from to take it outside to the world. The contradictions of the university are many, but one is the question of equality. The point of modern education is for society to have the means to be equal. But yet the university preaches inequality, produces inequality, we know that the universities are not open to everyone, they have a hierarchical structure, that the university preaches democracy, that the university is supposed to be good for democracy, and yet our institution is not democratic at all. The institution of the university more closely resembles the military in its hierarchical structure. First you have a Chair, then a Dean, then a Vice-Chancellor, then a Chancellor, and then the Trustees, all with different pay grades. It resembles the military more than a democracy. The university also constructs hierarchies, not just of humans, with the idea that those who were able to go to the university are smart, and those who didn't are not, but it also segregates knowledge in that the professor knows more than the teacher's assistants, who know more than the students, and so on. There are layers of hierarchies of people, but there are also hierarchies of knowledge.

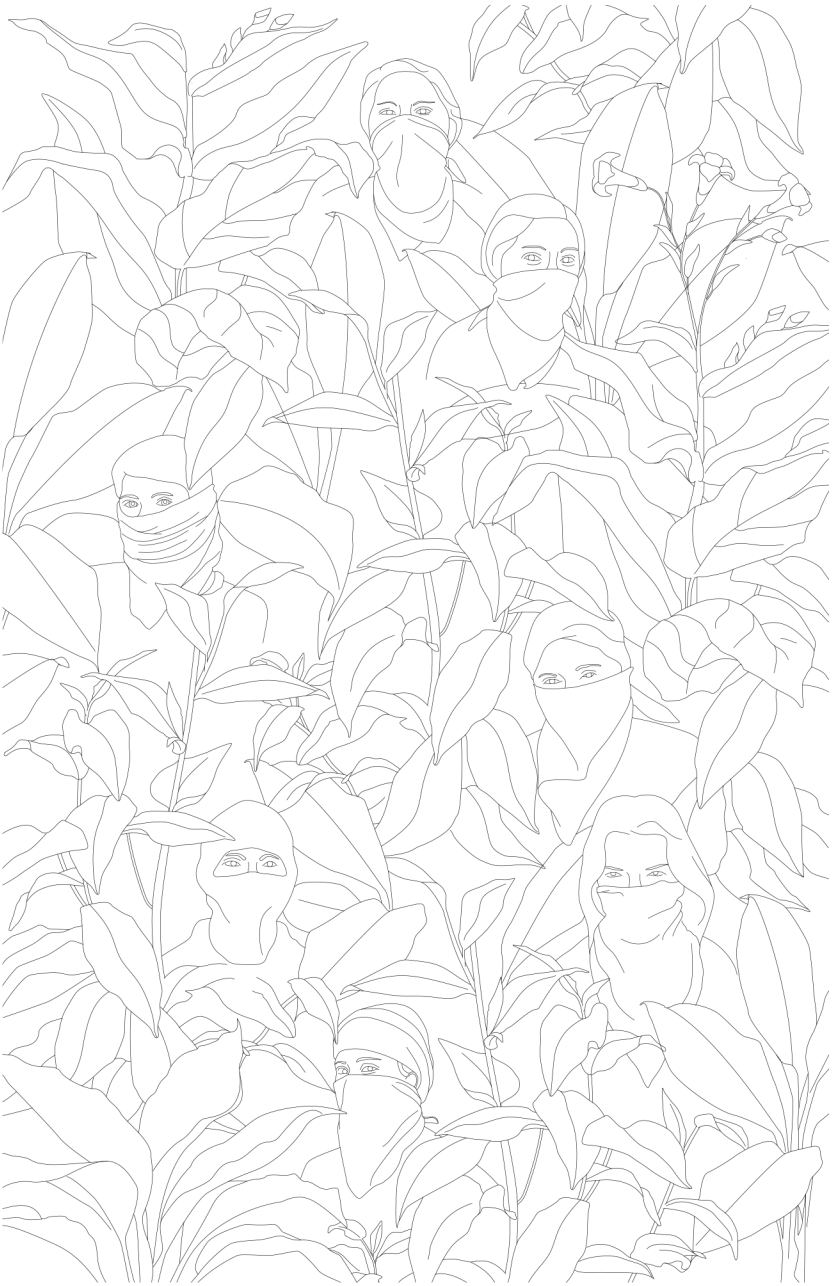
During the first session in our class, we read the famous Cuban intellectual José Martí that has a foundational text for Latin Americans in the 19th century called 'Nuestra America'. He is going to argue there that the problem for Latin Americans is that we don't know ourselves. That we use the knowledge of the European empires that colonized us, teach that knowledge, and pretend that with that knowledge we can rule our countries that have a completely different history. People will say for example that in the Latin American University we study the Greeks, just like in Nebraska too, if you go to the introduction of philosophy you study the Greeks, but in Latin America we don't study the Incas or the Mayas, and that's what we should be studying. That's a simple example of these hierarchies of knowledge. This happens here at the University too, that's why we have women and gender studies, and black studies, to compensate for the fact that most of our education is absolutely Eurocentric. There are hierarchies of knowledge, so we have to create new programs to show that there are other forms of knowledge. Bauhaus versus Unovis.

In those hierarchies of knowledge, what knowledge is more valued that what other knowledge? We have all been in the university long enough to see that university says, "This knowledge is more valuable than that one." But when one thinks about those hierarchies of knowledge then the questions of colonization come in, questions of race come in, and questions of gender come in as we have talked about previously. It's not that the university as an institution is by itself fascist or racist, it's not in an intentional way that a university is designed so if you go to a philosophy department you will read all these white European men in history instead of reading other forms of philosophy. The institution is not a fascist one, it is a liberal one. The liberal argument, contrary to the fascist one, will say: "There are forms of knowledge that are better than others because those forms of knowledge are universal. They belong to everyone," but then when you go to the catalog of what is universal, it's all the values of the Eurocentric society once again. The nation-state, the individual, private property all those things, the same authors, the same philosophy, the same canon. But they will just say: "No, these are universal values, human values." That mode of universalization has traditionally been a form of colonization in the Global South. In Latin America they will tell you: "you cannot organize like the Indians in Latin America did," or like the other forms of organization we have, or tribal forms or revolutionary forms or inspirational forms, you have to form like the

That mode of universalization has traditionally been a form of colonization in the Global South. In Latin America they will tell you: "you cannot organize like the Indians in Latin America did," or like the other forms of organization we have, or tribal forms or revolutionary forms or inspirational forms, you have to form like the nation-state first. And that's why you have for example when you look at the map of Africa, you have chaos. Because all those borders are completely artificial designed by Europeans imposed upon that land, and then you have all sorts of problems with that. But that same idea happens within the university.

So in my class, just to give examples of what we're reading, we are reading Paulo Freire, and you can see him in the syllabus upstairs, with 'Pedagogy of the oppressed.' Paulo Freire was a Brazilian Pedagogue, and in the 'Pedagogy of the oppressed,' he's going to argue that: "our education system is a banking education system," we see the students as empty vessels and the professors deposit all their knowledge into the students, and the students do well when they keep all the knowledge the professor deposited into them. It assumes that the student has no knowledge, no life experience, no culture, no necessity, no reality, right? It doesn't matter what you want, what matters is what the professor is depositing. Paulo Freire says that kind of education is bad for everyone. But it's particularly bad to oppress communities, because it's always going to be knowledge from the master above, that is going to be imposed and deposited. And he's going to develop all sorts of experiments and beautiful strategies for other forms of learning that is not a professor explaining to a student. We are also reading in that class a book by the Austrian philosopher Ivan Illich called 'Deschooling society,' a fantastic book. And it's a book that appeals to both conservatives and revolutionaries on the left. The argument of the book is precisely that we should de-school society, that schools produce inequality in our society. His argument is that with our exams we are not proving knowledge, what we are proving is just which one of the students can adapt better or not at all to serve in an institution. That's what schools do, they see how well you obey, how much you protest, how you can speak the language of the teachers, so when you leave the university you can succeed in the establishment's institution. But that's not learning, there is no learning involved in that process. So Illich is going to propose a new system of learning networks, and this was before the internet. It's amazing how he devises it, the university should be like open spaces that all citizens can learn what they want from. When they want to learn something like playing the piano, they put it in a database, and if there is someone in the community that is willing to exchange teaching me that skill of playing the piano for another skill, then the university just provides the space for them to meet, that's Ivan Illich 'Deschooling society'.

Then we are reading another book by the french philosopher, contemporary philosopher, Jacques Rancière, called 'The Ignorant schoolmaster' that is based on the experiments of an 18th century French pedagogue, Joseph Jacotot. In his teaching career, Jacotot learned that his students learned much more when he's teaching topics that he's ignorant about. And you're going to tell me: "how is that possible?" And throughout his life he teaches classes about painting and piano, and he didn't know anything about painting or piano, but his students would learn a lot because he was modeling the process of learning, rather than telling you what to learn. And he was very engaged with his students, so the students learned all sorts of topics with him precisely because he was ignorant about it. So in my class we are teaching all these different philosophers, proposing these forms of education, but we are also studying concrete practical applications of that in the history of Latin America, one of which is upstairs and that's why the syllabus is titled 'The Intergalactic Tobacco Revolution.' It is something that happened in the Caribbean Islands from 1880 to 1920, and it is an example of radical pedagogy; the syndicates of tobacco workers would pay one of their workers that knew how to read to read aloud to them while they worked, rolling cigar which is very boring, to entertain them for their 12-hours shift, 12-hours being a long time. At the beginning they wanted to hear just the romantic novels, but little by little they got bored, because Hollywood is boring, soap operas are boring, so they started asking for other things to be read aloud, philosophies, political text, poetry, and they started reading, to give you an idea, Marx and Nietzsche were read and translated in the tobacco factories of these poor people in the islands before they were translated and taught at the University of Puerto Rico. They were taking the idea that poor people, working class people cannot learn, those things are too complicated, there was no one explaining it to them, they were just receiving the booklet, and that created a massive proletariat and they kept growing and organizing, and it was the most enlightened proletariat



POST-NOVIS
Worldmaking by Hilary Wiese

POST-NOVIS FIRST WORLDMAKING
Introduction to the Syllabus
The Tobacco Intergalactic School (Postnovis Branch in the Americas)

PEDAGOGY OF THE OPPRESSED
by Paulo Freire

the Caribbean has seen up to the point those syndicates expanded to New York, to Durham, to Florida. So inspired with that idea, I created the syllabus upstairs that sort of wants to take education outside of the university, as this space of inequality that is the university. It's a utopian syllabus that ends up in a revolution, but if you really look at the syllabus it does have an irony. I don't want to tell you what it is, because all artist feel like if you do utopian work you have to include an irony about it, a critique about it. So that's the idea behind the syllabus.

Cruz: Then what is interesting about this, apart from the idea of education, is that also for us it has an effect. Most architecture students complain at some point, if it's not every day, about their education. Either studio is too much work, or every other class doesn't make any sense, you don't know why you are taking it. And also sometimes you don't know what you are really interested in when you are studying architecture, it's like: "I'm doing this, but why am I doing this?" If someone asked you: "What do you want to solve?" Most people remain silent, because it's such a difficult thing, but if you ask a kid they will tell you: "I would like to save humanity, solve poverty, go to space". There's always that thing that school makes disappear.

And talking about the vocation, we have two students doing end of career research, trying to play with an alternative method of representation and thinking. First, a question to Hilary (Wiese) about the idea of critical pedagogy. How do you see critical pedagogy as something that questions the way we are learning, the history we are learning and the way we practice? How is that reflected in architecture? And particularly in your case, because you are working with the role of these hidden feminists figures, female figures, women in the development of the avant-garde and important and key practices of architecture in the 20th century, how do you see feminism playing a role in your project, in the installation you are working on and in the research you have been doing?

Hilary Wiese: When I was developing my thesis, I was really interested in the idea of pedagogy and how you teach critical thinking and bring different sensibilities that we need in architecture school. I think that educational tools or pedagogical tools can mean working with different modes of representation, so that has been a really important component to me when I have been presenting my thesis. The way that all the modes of representation come together, at least for me, has been through the idea of total installation that stems from a narrative. We all work with a main concept, and usually this concept runs through everything that you produce and make. The forms aspect came to me a little bit later in my thesis, when I was reading Georges Perec. He wrote a book called 'Species of spaces and other pieces', where he talks about the different ordinary which is a topic that he dedicated most of his career to. He writes about the overlooked realities that we interact with in our day to day, and the fact that we truly don't pay enough attention to our surroundings. For this book he collaborated with an architect, so the book has the topic of the domestic and urban setting. He analyzes and says that space begins with the page and from the page he moves to the bedroom, the apartment to the concept of space itself, but always thinking about those overlooked components, when you look at them as an architecture problem, because architecture is a system of representations of ideas and not just the object itself.

Woman in history have tended to be overlooked or unlearned. It's interesting too that overlooked components could become just fetishes to architects, but without really knowing why and knowing how to address it. What can we do about it? How women are these overlooked components? The fact that in the early 20th century those references still inform the way we are educated and inform the discipline is questionable. By looking at those gaps and those neglected histories of women, we can rethink new potentials, and question how we can learn more things like that? What I found really interesting when I was working on my research on these women, is because of that social norm or thought of lesser than, there is this really strong desire for experimenting, understanding and challenging oneself. So that idea of self-learning and being active and not passive, this activity of subversion, really allowed them to produce and push beyond their limitations. The component of the idea of subverting as being a practice becomes a way to innovate and create new possibilities. The story that I'm creating is developing the reconstruction of history of these women, applying that idea of subversion by taking icons and bringing them down by their forced way of working as a female or what is thought to be a feminine way of practicing. As women couldn't think in three dimensions, as Gropius said, they tend to work with textiles or surfaces, two dimensions. For example, I've been using a wall paper and placing it on a more iconic architectural form, as a way of practicing that idea of subverting that narrative.

Also thinking about other overlooked references, there's also the school of the Vkhutemas, which is the soviet Bauhaus, but the Bauhaus actually formed their education based on this school, and people don't even know that. They were the ones that were developing an architectural pedagogy, establishing the elements and sensibilities that are important for an architect to learn. That was developed there, and they also shared the doctrine that everyone has the right to learn. Everyone is equally as intelligent, and so that's why they accepted everyone at the school, whereas the Bauhaus only took in the exceptional students and had a much lower acceptance rate.

Cruz: Why is the critical pedagogy important for you?

Hilary: I think it's important to look outside of architecture, and that's why it's good that Luis (Othoniel Rosa) is here, because we all have common goals, and we can learn from each other and have a deeper understanding of what we are doing.

Cruz: Building on the topic of representation and thinking about the constraints that are provided when we are doing the little box exercise and drawing the same drawing again and again, and we all know that it doesn't work, and we all hate it, and we keep teaching it as teachers, so we are guilty of that, we keep perpetuating something that nobody likes, and then the student is forced to go through the torture, and at the end you are kind of desensitized and when it's your time to teach you go and do it again because you hate that you had to go through it so you want to put other people through the pain… I feel like that's pretty much what is happening sometimes with teaching. In architecture it's visible

THE TOBACCO INTERGALACTIC SCHOOL (POST-NOVIS BRANCH IN THE AMERICAS)

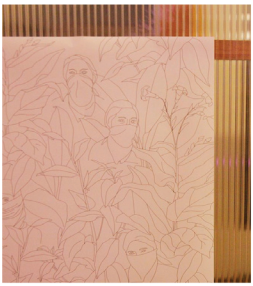
"The only purpose of education is to make new worlds collectively. This requires the practice of curiosity as a daily habit and the exercise of dignified and purposeful rebelliousness. Other worlds are possible."

- Introduction to the POST-NOVIS Syllabus,
Feb. 1st, 2019 – Feb. 1st, 2031

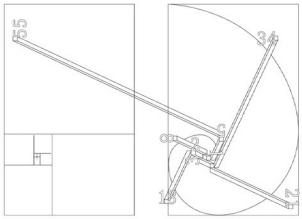
In 1919, the year the Bauhaus was founded, a laboratory to blur with architecture the line between art and life was formed inside the People's Art School in the small town of Vitebsk (in what is now known as Belarus). Founded by Kazimir Malevich, and with Lazar Khidekel, El Lissitzky, Ilia Chasnik, Nina Kogan, and Vera Ermolaeva among its ranks, UNOVIS (an abbreviation of Utverditeli novogo iskusstva - Champions of the New Art) became one of the first experiments of collective cultural production, developing a collective idea of architecture searching for ways to transform the world.

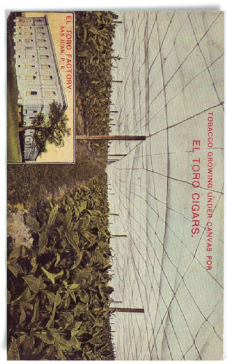
In 2019 Maple St. Construct reveals a hidden archive of ongoing and unfinished projects carried out after the initial dissolution of UNOVIS. Architectons carrying the critical manifestoes of generations to come await within a tropical forest, rooms unfold the untold stories, plans and utopias of the unsung heroines of the avant-garde, and schemes reveal the (until now secret) plans for a series of alternative architectural institutions around the world (the so-called Intergalactic Schools).

POST-NOVIS presents for the first time a century of worldmaking experiments in a radical pedagogical institution carrying out projects against the commodification of knowledge, the indifference of form,



POST-NOVIS FIRST WORLDMAKING
by Hilary Wiese





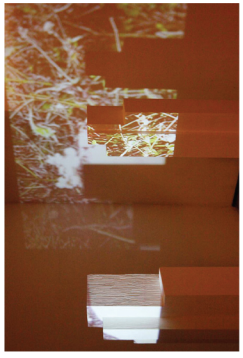
POST-NOVIS FIRST WORLDMAKING
Introduction to the Syllabus
The Tobacco Intergalactic School (Postnovis Branch in the Americas)

The Post-Novis Collective is formed by undergraduate and graduate students part of FOLD, a curatorial and publishing seminar offered by WAI Think Tank at the College of Architecture at the University of Nebraska-Lincoln. Members of Post-Novis include: Holly Craig, Hilary Wiese, Marwa Al Ka'abi, Alec Burk, Aaron Culliton, Charles Dowd, Ben Friesen, Caleb Goehring, Trevor Kirschenmann, Tyler Koraleski, Jessica Larsen, Collin Meusch, Jordan Morris, Manuel Ruiz, Noah Schacher, Adrian Silva, and Megan Waldron.

POST-NOVIS WORLDMAKING
by Holly Craig

POST-NOVIS FIRST WORLDMAKING
with works by Luis Othoniel Rosa, Hilary Wiese, Holly Craig & the POST-NOVIS Collective

POST-NOVIS SECOND WORLDMAKING
by Holly Craig



POST-NOVIS FIRST WORLDMAKING
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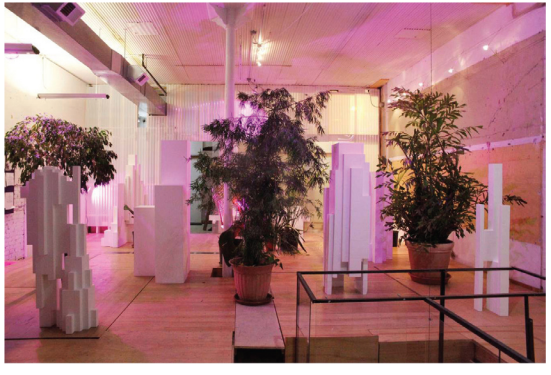
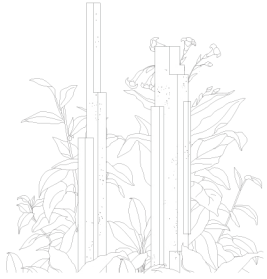


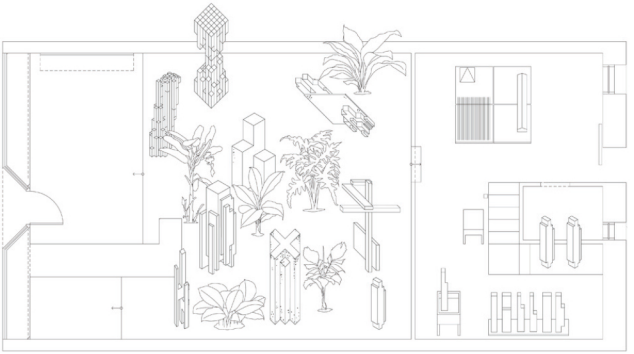
POST-NOVIS FIRST WORLDMAKING
with works by Luis Othoniel Rosa, Hilary Wiese, Holly Craig & the POST-NOVIS Collective



POST-NOVIS WORLDMAKING
by Hilary Wiese

normative constructions and social preconceptions. The blue-prints of this hidden laboratory, archival material of formal, material, programmatic and ideological experiments present POST-NOVIS as an alternative project of architectural education and practice.

POST-NOVIS presents the mechanisms, actions and projects that carry out the design of a school and its program in its effort to disconnect itself from the commodification of architecture (practice and education). Relying on a system of alternative institutions across the world (within the tropical forests in the Caribbean, and the cornfields in the American Midwest) POST-NOVIS reveals the properties of its camouflaging buildings, the critical nature of its, non-objective, feminist and post-colonial curriculum and the combative characteristics of its architectural projects carried out by teachers and students in their fluctuating roles. In POST-NOVIS "All students are the Teacher."



POST-NOVIS FIRST WORLDMAKING
with works by Luis Othoniel Rosa, Hilary Wiese, Holly Craig & the POST-NOVIS Collective

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POST-NOVIS SECOND WORLDMAKING
by Holly Craig

POST-NOVIS SECOND WORLDMAKING
with works by Luis Othoniel Rosa, Hilary Wiese, Holly Craig & the POST-NOVIS Collective

POST-NOVIS FIRST WORLDMAKING
by Hilary Wiese

because you can see what you make, so when you see the same thing again and again, and everybody hates it, whoever is teaching it, and whoever is learning it, I find it problematic…

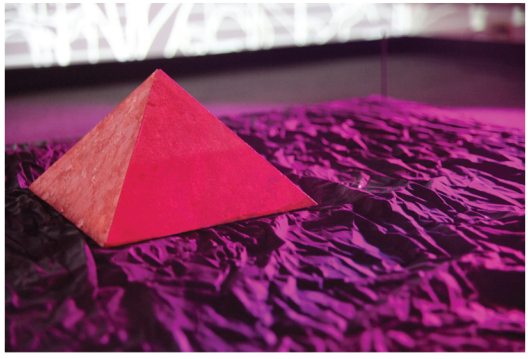
And I think somehow Holly (Craig), your thesis reflects the idea of finding ways of dealing with architecture that are not necessarily following what is usually expected, even if you have to still comply somehow with what is required from you. On the topic of representation I wanted to ask you how alternative models of thinking and representation have allowed you to address questions about the role of architectural pedagogy? And how does this model of questioning through a project can allow you to reformulate the way we learn, think and address architectural questions and so on?

Holly Craig: As Hillary was mentioning earlier, I think talking about narrative architecture, its importance to me is that it is dealing with multiple mediums. I'm looking at good architectural references, but also at independent publications, literature, film, etc. As I'm looking at all of these precedents and references, I'm also curious as well to understand how these people are working, how they create a film, etc. I guess that is what leads me and drives me, I want more of it. I became really interested in Sci-Fi literature and film. Hito Steyerl was someone I studied a lot, as she deals with architecture, but also art and installation, and talks about power structures. These are topics I was seeing come up in multiple mediums I was researching, and it all led me to my project. I'm going to read a quote and then talk about it more.

"A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction. Social reality is lived social relations, our most important political construction, a world-changing fiction. (…) Liberation rests on the construction of the consciousness, the imaginative apprehension, of oppression, and so of possibility. The cyborg is a matter of fiction and lived experience that changes what counts as women's experience in the late twentieth century. This is a struggle over life and death, but the boundary between science fiction and social reality is an optical illusion (…) and an erotic dream."

This quote comes from 'A Cyborg Manifesto: Science, technology, and socialist-feminism in the late twentieth century' by Donna J. Haraway. I found that it echoed interestingly movie references that I was really interested in. I started looking through more literature references, and took Luis's literature class where I could read all of these radical Sci-fi novels, alongside with film references that I was already working with. All of these ideas that I've been following, came together and help me to learn about different methods. My project is being developed in the same way that these people are working, and it just adds addendum to my work. When I produce through narrative architecture, it allows me to create a multi-media project where I'm translating my architecture through film, through text, through installation and models. The reason why I chose that quote is because I guess my project is rooted in Sci-fi but also in a collection of different personal interests. So my thesis talks about the experience culture in terms of traditional experiences such as getting lost, or adventures, endurances, but pairing it with some of our newest experiences such as artificial intelligence, digital manifestation, collective gaming, and things like that. I developed my project into three parts, and each part is treated as an individual narrative and architectural project, and together they create this strong body of work.

The film that I looked at for the first installment of my thesis, is a film by Pedro Neves Marques 'YWY, the Android' and it's an android field worker that is having a conversation with a field of corn, a GMO crop, about fertility rights. I thought it is interesting to me that I can develop architecture through that, more interesting than solely looking at a building. I also looked at buildings but it was heavily rooted in where my interests were driving me. There is this idea of being lost in the corn, and the power structures of industrialized army and agriculture. The architectural translation then became a Sci-fi myth of me telling a story about an artificially engineered corn crop that becomes autonomous. What would it do? Would it lay down to evade being harvested or would it manifest itself into architecture? Which is where the architectural translation comes in. In my other installments, I am looking at lectures on collective gaming, and I think it's really powerful to be able to think across different mediums and question how everything can be architecture. The reference can come from literature or even from a paragraph from a lecture, but it strengthen my research, and I can add all of those references and addendum to my work. And the same goes when I do drawings or collages, I'm taking references from art, books, texts and I'm embedding them all into my work, so there's more layers and a stronger understanding and translation of my thinking.



POST-NOVIS
Worldmaking by Holly Craig

POST-NOVIS
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POST-NOVIS
Worldmaking by Holly Craig

Cruz: I think that before jumping into questions and showing a clip of what is to come, I wanted to ask a question for all of you. So it's almost like a cross pollination, there shouldn't but there are different disciplines and different departments. Technically we are in the Architecture Department and you are in the Literature Department, Ethnic Studies, and so on, and I wanted to ask in your case Luis, I don't know if you were working with architects before we met you, but in what way working with a bunch of kind of weird architects makes you think about the potential of emancipating the critical pedagogies working in another format, not only within literature? Is there a possibility of Luisa Capetillo being an architect, or a Zapatistas, an anarchist architectural collective? And to Hillary and Holly, how has the relationship between narrative architecture, total installation, radical feminist literature, critical pedagogy, have affected somehow what you are doing, what you are looking at and how do you look at things? Also to make a summary, we all have taken the radical feminist class of Luis too. So automatically there is some embedded unwritten contract there of collaboration because of the circumstances, so any of you can start, whoever feels more comfortable…

Hilary: The tobacco lectures and your readings, those references have allowed me to develop around this topics in my research. Because I am doing a reconstruction of history with this woman's studio, that is a secret studio, it has enable me to take certain symbolisms from this references and to develop them into a new narrative, a new story.

Luis: In your installation, that we are going to see upstairs very soon, one can see how that feminist approach creates a different sensibility of space in the different installments. It's almost like things are either very close to the body in space, like in the video you are going to see, where the body feels very present. What I was seeing and what I was wondering, how awesome is

POST-NOVIS
Worldmaking by the POST-NOVIS collective

that she is coming from a feminist approach and that feminist approach immediately generates a different way of embodying space.

And with yours (to Holly) I feel the opposite, because of the Sci-fi element that you are integrating. So I am more insisting here (to Hillary) in the conceptual side, and seeing more real things, objects coming out of that, while in yours (to Holly) is the opposite, in yours I feel like in your exhibition it's almost like the body is uncomfortable, you don't want to be in this space. It's attractive, it's weirdly attractive, like an alien. It's attractive but I don't feel it in my body when I'm looking at that. It's attractive but I don't feel it in my body when I'm looking at that.

What is interesting to me about architecture is the conceptual part, that's what I do as a writer, but to see how much it changes the theoretical side that we discuss, from the writing, the words to the objects, that's where I see the revolutionary potential of architecture, because at the end of the day, democracy needs a space. By the way, this is not a very democratic space, everybody looking at me like a Greek colosseum, or amphitheater. So democracy is a space, it requires ways of embodying space that are egalitarian. But I will say, when you asked me can there ever be a Luisa Capetillo or Zapatista architecture, well the tobacco factory is a form of architecture. It's taking what we are inheriting from a very capitalist factory, that is very hierarchical, and turning it creatively, to turn it around to convert it into democracy. That's architecture. Architecture doesn't need to be about creating new buildings, but more about how to creatively use space. Sometimes architecture is just about reclaiming space that is already there. How can I work with that? For example with the idea that university is a refuge, but should not be sacralized. We should use it, we should steal from it and open it up and play with it. So that's what I take from it, I like playing. I think the collaboration has a lot to do with playing, playing with each other's ideas.

Holly: I guess for me the feminist literature class, the cultural feminist awakening and movement against patriarchy and the establishment, are things within the power structures and topics that I'm looking at, as with the android and fertility rights of the corn and things like that. I met early on with you (to Luis) about my narrative architecture project and some of those experiences I was trying to get at, like getting lost, or the idea of storytelling, the experience you would have of a family member, or fried chicken, there's an aura of fried chicken or the story from your grandpa, all of those are like heirlooms of experience that can be passed down, and they are not material. And I think it doesn't always have to be a building, it can be something else. I am most excited about storytelling and sort of a playful ironic dream of what things could be, telling a story that has those non-tangible experiences that also could exist as architecture.

Luis: The thing with fried chicken is that grandma's fried chicken is unique, there's nothing like that fried chicken of grandma. She might select her favorite daughter, or sometimes son, and pass the recipe on, but it still not going to be the same. That fried chicken has an aura. But then Kentucky Fried Chicken always tastes the same, that has no aura because you go there it is going to taste the same every time!

POST-NOVIS FIRST WORLDMAKING
with works by Luis Othoniel Rosa, Hilary Wiese, Holly Craig & the POST-NOVIS Collective

FRAMES + PEDESTALS

Work has its own importance and meaning, but the presentation of a work can alter how that work is perceived. Effective presentation of artwork is as much an art as the creation of the art itself. The mark of a successful exhibition is in the detail you don't notice. In a similar way to architecture, how you choose to reveal the aesthetic information is as important as the information. The presentation has the power to elevate the everyday to the position of art itself.

Art presentation works within three dimensions: the art, the setting and reflecting the meaning of the art to the author. Most art is used to set a tone, and express ideas and feelings that are specific to the author. When the art presentation reinforces the emotional and intellectual relationship between the owner and the art, the presentation is successful.

This exhibition explores the relationship between Art, Architecture, and the craft of presentation.

FRAMES+PEDESTAL with works by Jason Mena, Jason Griffiths and Zebulun Lund.

Fault Line
by Jason Mena

Insurgentes
by Jason Mena

Meaningless Work
by Jason Mena

FAULT LINE:
AN INTERVIEW WITH JASON MENA

In your practice, how does a project start, and what are some general key points throughout the development?

The goal isn't always to start an art project. In most cases, things have developed quite organically for me, with a question or an initial idea, but always with an openness to research, experimentation, and collaboration.

Many of your projects have a political tone or influence, how do you consider the role of art in affecting the social, economic and political landscape today?

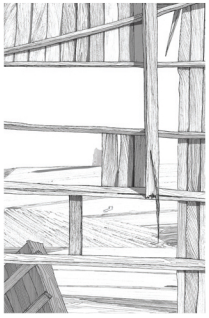
The arts have always been key to bringing about positive change. One of its main resposibilities is to be a catalyst for the on-going social, political and economic concerns of its context, questioning society's values and assumptions while still remaining inclusive, providing acounterpoint to the prevailing images of power.

Do you consider art to be intrinsically political or is it just an effective tool in illustrating, examining and reflecting upon the politics?

At the present time, the mere making of a work of art is itself a political act. It's about taking a stand. Any artist who grapples with his or her aesthetic vision every second of every day can attest to that.

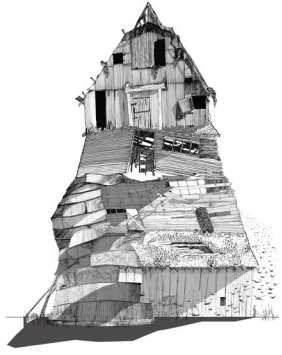
What is the most effective means you have found as an artist in communicating with your audience?

To make art out of everyday things and experiences.



Thesis Project
by Zebulun Lund

Thesis Project
by Zebulun Lund



Thesis Project
by Zebulun Lund

ABOUT DRAWING:
AN INTERVIEW WITH ZEBULUN LUND

What do you consider the role of hand drawing in today's digital world?

My gut response to answer your question is that there isn't a role for hand drawing in today's digital world. I think one could make the argument that much of today's digital world is image and video driven, particularly in social media. Images and that the documentation of drawing(s) and the act of drawing offers the largest role for hand drawing. I think its likely that many digital products' lives begin as a sketch on some level or another. On the other hand, I've seen just as many projects in both practice and grad school skip any sort of hand drawing on their way to being complete digital products. I can't imagine the trend toward this reverting anytime soon. With these things in mind, I guess my best answer to your question in a word or two is that the role of hand drawing in today's digital world is "dying," if not "dead."

How does traditional drawing figure into the design process?

I think that traditional drawing figures into the design process unnaturally. The process of projects that I have been exposed to, both in and out of school, will go through iterations and reviews at major and minor points along the way to progress them towards an ideal. Regardless of where these projects start, it is almost certain that they will be put in a digital format, taken out of that as they are printed and after marked up by some sort of marking utensil by- you guessed it - hand drawing! After which, the digital files are redone in a response to what is marked up, and repeat-

edly put through these steps until either a satisfactory result is achieved or a deadline has arrived. What feels unnatural about this is that we are perfectly capable of marking up these drawings with digital tools, yet choose to take them out of the environment they are created in as we move in and out of paper and screen for what feels like no apparent reason.

What is great about the digital process is that it offers an almost unparalleled control aspect that is difficult, if not impossible to achieve by hand. It is certainly not possible to achieve the same precise results in the same amount of time, and no matter what the design process is for that is the most valuable aspect. What I think is difficult to argue against is traditional drawing's power when involved in the design process. Considering time and architectural practice- for those that are capable of hand drawing sketches to document later, whether this is a plan, section, detail, etc, their ability to do this effectively allows an unrivaled communication skill. This can be conveying ideas to clients or red-lining drawings for an intern to fix. Because of the commodity of time, I think there will always be a place for traditional drawing in the design process as long as this skill exists.

I think that the true power of traditional drawing isn't anymore represented in the final product, whether that is a render, or construction document, or some hybrid drawing. I believe strongly in the connection between the mind, hand, and pen (or whatever utensil) when one marks up a paper (or whatever surface) this way. I think that there is an expression that happens here that no digital process is capable of capturing or expressing for someone designing, and this isn't even getting into the improvements by accident that can happen with traditional drawing. There are also few drawings as compelling as a copyright 1921 architectural details for utilitarian buildings book that I keep by my desk next to an inch thick book full of what traditional sketching by Hejduk. Although I think that Hejduk's sketches are as complete as the details book is incomplete, each of these expresses what could be seen as representative of different steps in the traditional design process. Each of these expresses traditional drawing at its full force in the design process. That much is lost.

What does the ruins of midwest architecture have to teach us about designing and building architecture today?

There is not much to limit how much I could write about the agrarian ruins, so I will try to keep this short. For reference in the rest of this response, I do not see the utilitarian buildings as architecture until they have become ruins. I do not think that they have qualities, or lessons that I value much architecturally until I can find them in a ruinous state. I think that for designing, these agrarian ruins can teach us all sorts of invaluable lessons that are difficult to convey in drawing and even more difficult to communicate in text. That is the basis of my drawings The qualities that I wish to demonstrate in my drawings are just a handful of the lessons that these ruins can teach us about designing and building architecture today. Some that come to mind immediately are impossible, monumental, sublime, time, and nostalgia- especially as discussed by Svetlana Boym in her writing. Experiencing the ruins in real time- these qualities among many others are apparent. Understanding that these are the result of yesterday in terms of generations, dreams, failures, and success offers another set of lessons that would require many more words than I am capable of writing here.

USING MEMES AS A TOOL: AN INTERVIEW WITH RYAN SCAVNICKY OF @ SSSSCAVVVV

Why did you choose to represent your ideas through a lo-res medium such as memes? What value does a lo-res approach add to your work?

I first noticed the decentralization of culture shifting judgement and criticality newspaper writing to things like stand up comedy, late night tv shows, and twitter. This approach allows me to interact with an audience in a fast and personal way. Building an audience is a crucial tool for the future architect. However, in building an audience comes a responsibility to educate.

Do you integrate memes in your teaching methods, and if so, in what ways does its informality serve as a more effective tool to deliver ideas to your students?

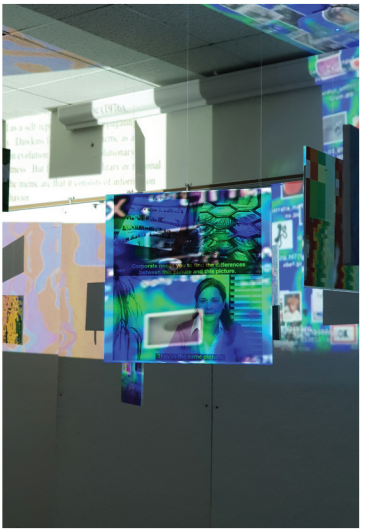
A meme is a helpful way to have a lighter conversation about various positions or ideas, but in the classroom these positions are expanded and explored. Any time a conversation goes through a new medium it inevitably changes the conversation.

Do you feel as if creating architecture memes allows for the general public to get a taste of what architectural culture is like and has the potential to create a transparency between disciplines? What makes this important?

Absolutely! This is its most crucial role. Architects are hard to critique for a large audience today, not a lot of people are interested in it, but architecture culture is ripe for ridicule. Rather than individually changing certain architects it changes the culture surrounding it. Recently, this has meant a doubling down on new values surrounding unpaid internships and the treatment of women and people of color in history and practice.

Do you believe that memes have the power to change architecture and change the way we think about things by stripping away the serious attitude we tend to have towards architecture and its representation? What changes would you like to see happen in the world of architecture?

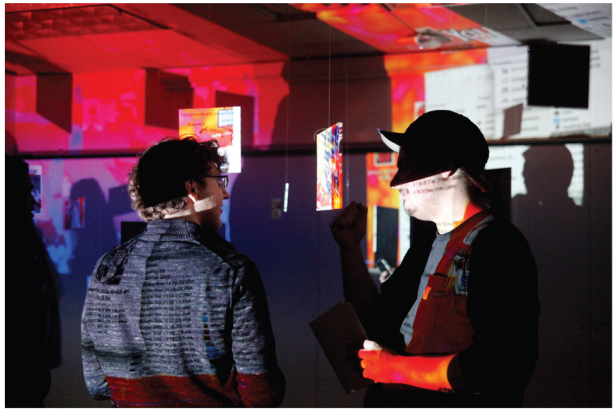
3.jpg
by Ryan Scavnicky

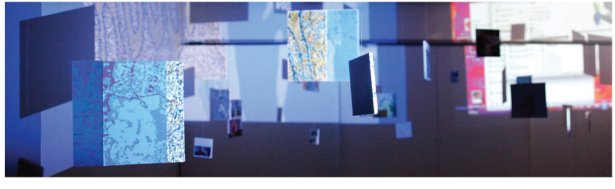


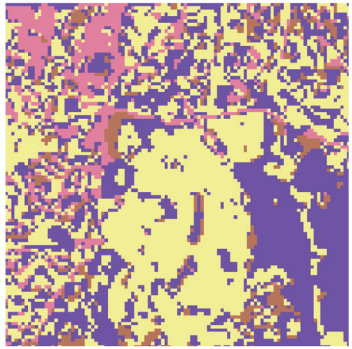
LO-RES

The “valuable” image is exclusive. The “valuable” image is curated. The “valuable” image has high resolution, and is transferred carefully in order to maintain that resolution. The slower the transfer, the longer the wait, the more “valuable” the image. In this exhibition we challenge that measure of value and present another: a measure that imparts value based on an image’s velocity which includes its speed of transfer, the multiplicity of its authors, and the accumulation of contributing voices that contrasts the traditional value system of tastemakers and gallerists.

The works of these artists are unified by their purposeful use of high-velocity images that exist unconcerned with resolution and unattached to the monetization of authorship. Many of the works have adopted low resolution as a part of its aesthetic. These images are worn down, they are overused, and because of this they have value.
They are Lo-Res.

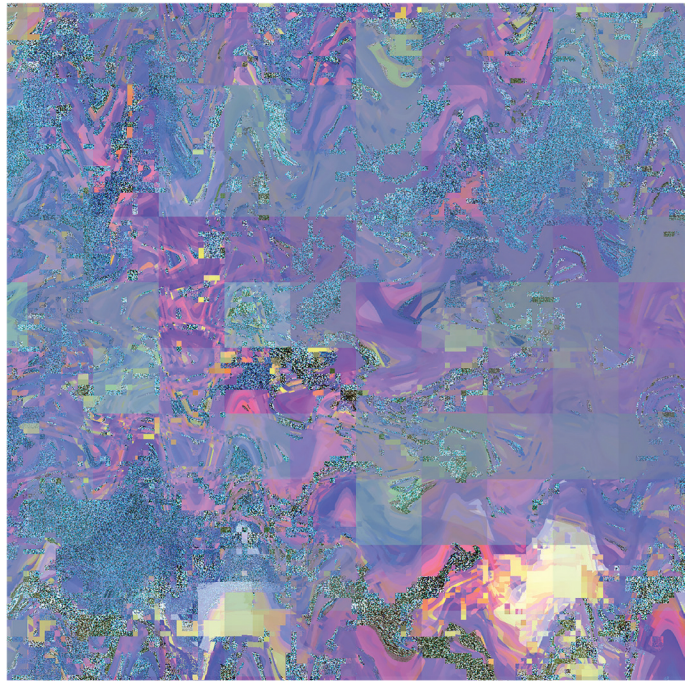






ArcGIS
by Drew Doyle

desktop-scan1.jpg
by Zarrin Karimi



Untitled
by John Round

When I was in my undergrad I naturally had a lot of 'crazy' ideas I wanted to explore in my work. I had a transformative relationship with a professor Vincent Sansalone who taught me to take things seriously if I wanted to be taken seriously. Comedians don't pass bills or form laws, but they heighten the societal pressure it takes to make serious change. So, I can create territory for new positions to take hold but it is up to people to enact these positions in practice. Architecture has very serious implications, so while the culture could loosen up a bit, I don't want us to give up any additional territory to other professions. In fact, if we take seriously our ability to communicate to a public what we actually do, architecture could reclaim its position as a powerful cultural force, rather than a place where cultural forces are registered.

2.jpg
by Ryan Scavnicky

4.jpg
by Ryan Scavnicky

natureboy.jpg
by Ryan Scavnicky

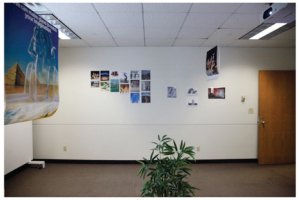
8.jpg
by Ryan Scavnicky

FRAMES+PEDESTALS
with works by Jason Mena, Jason Griffiths & Zebulun Lund

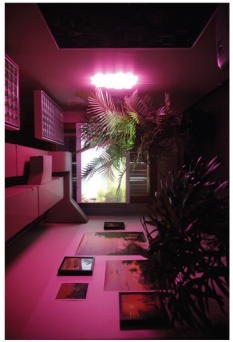
EVERYTHING IS ARCHITECTURE, ARCHITECTURE IS EVERYTHING
with works by Alejandra Celedon, Alessandro Piangiamore, Brendan Cormier, WAI Architecture Think Tank, evoLogicStudio Kyle Miller, Luca Molinari, Matteo Cainer, Miraj Ahmad, Leonardo Vinotti, Miningforms, Umberto Napolitano. The exhibition includes works produced at CAMPO3 workshop by Tomás Barberá Ramallo, Alize Canicchi and Francesca Olivieri, Simon Storey, Noah Gottlib, Philipp Bänger, Frexos Petrou, Andreea Vasilcin, Olimpia Precatti and Ryan Mujung Chin, Selenia Martinelli

ME, MYSELF & MY AVATAR
with works by LaTurbo Avedon, Sebastian Alonso Bessonart, Juanito Olivarria, Luxigon, Pedro Bandeira & 18:25 Empreiteiros Digitais

POST-NOVIS FIRST WORLDMAKING
with works by Luis Othoniel Rosa, Hilary Wiese, Holly Craig & the POST-NOVIS Collective

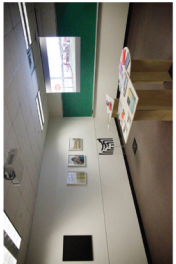


CONSUMERISM & THE ART OF DECEPTIVE VISIBILITY
with works by Andrew Kovacs, Ada Sokol, Beata Wilcek, M.E.S.H., Conformi, Brian Kelly & Oliver Haidutschek



THIS MUST BE THE PLACE
with works by WAI Think Tank

POST-NOVIS SECOND WORLDMAKING
with works by Luis Othoniel Rosa, Hilary Wiese, Holly Craig & the POST-NOVIS Collective



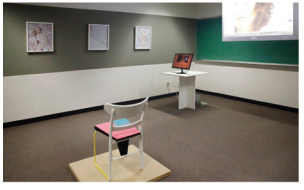
THE READING ROOM
with works by Friendly Fire, Log, Cartha, WASH, Dirty Furniture, Clog, Gratuitous Type, San Rocco, Monu, Real Review, Dolce Stil Criollo, Product Placement, Manifest Destiny, Works that Work, Zara Martí, Tropka Union, Anastasia Sobolieva, Lina Tsibizova, Olga Rodina, Foteini Lagaridou-Hatzigiga & Toby Lee

THE IDEAL IMAGE

THE RETURN OF THE READING ROOM
with works by Friendly Fire, Log, Cartha, WASH, Dirty Furniture, Clog, Gratuitous Type, San Rocco, Monu, Real Review, Dolce Stil Criollo, Product Placement, Manifest Destiny & Works that Work

with works by Beatriz Ramo / STAR, Olalekan Jeyifous, Traumnovelle, Josh Puppe, Iren Tete, Jean-Pierre Giloux & Venida Devenida

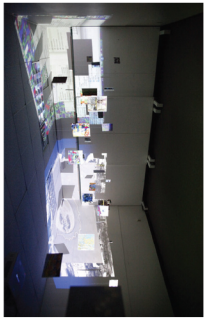
POST-NOVIS SECOND WORLDMAKING
with works by Holly Craig



THE ASPECTS OF THINGS
with works by Jason Griffiths, Emily Wiethorn, Camille Ayme, Ophelia S. Chan, & Alex Moore.

POST-NOVIS SECOND WORLDMAKING
with works by Hilary Wiese

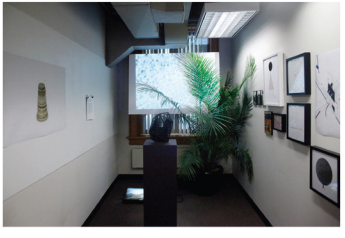
ESCAPING THE IDIOM
with works by Andrew Kovacs, Jimenez Lai, Outpost Offic e & Sara Ludy



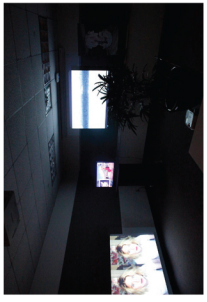
LO-RES
with works by Ryan Scanwich, Zarrin Karimi, John Round & Drew Doyle

SPACE IS FLUID
with works by Sophia Ruppert, Andrés Jaque, Adam Nathaniel Furman, Andreas Angelidakis, Ania Jaworska, Didier Faustino, Jay Critchley & MOS Architects

DOUBLE THINK
with works by Erik White, Zora Murff, Dayna Bartels, Holly Craig, Ethan Hale, Adam Heier, Scott Kenny, Katelynn Larsen, Anne Mcmanis, Alex Moore, Allen Phengmarath, Joshua Puppe, Hasan Shurrab, Danielle Valle-Steele, Hilary Wiese



BETWEEN ONE & ZERO
with works by Bruna Canepa, Rem D. Koolhaas / United Nude, Salottobuono, Jason Mena, Christopher Rey Pérez Guerrero, Oliver Haidutschek & Wolff Architects



COMMODITY FETISHISM
with works by Andreas Angelidakis, Petra Cortright, Etta Papamargaritis, Aoto Ouuchi, Nome Studio, Alexander Coggin, E-LA-A Atelier, Carla Gannis

FORM FOLLOWS FICTION
with works by Joanna Grant, Klaus Toons, Adam Heier, Jimenez Lai & Simona Rota

SPACE IS FLUID
with works by Sophia Ruppert, Andrés Jaque, Adam Nathaniel Furman, Andreas Angelidakis, Ania Jaworska, Didier Faustino, Jay Critchley & MOS Architects

TALK TO ME ABOUT THINGS: AN INTERVIEW WITH ZARRIN KARIMI

You mentioned you were familiar with Hito Steyerl's In Defense of the Poor Image and it seems your work is at least in part inspired by those ideas. What ideas in specific do you practice in your work that you feel are inspired by Steyerl?

A few years ago, I went to the Whitney's Dreamlands exhibit and it made a really big impact on my perception of art and design. I think its left a lasting impression on my work as well—I went back about three times. Thats were I first interacted with any work by Hito Steyerl. I must have watched her piece "Factory of the Sun" for hours. I was really interested in its use of mixed media and its social commentary on labor capitalism and the complexity of layered realities. I became fascinated with her work. I would say her piece "How Not To Be Seen: A Fucking Didactic Educational .MOV File" was the main inspiration for my fascination with resolution and the pixel. I began experimenting more with stock photography and green screen tests. I actually never read "In Defense of the Poor Image" until last year. It became the driving force of my thesis. I pushed my distortions further and further—embracing every glitch and broken link so the process of the piece became a narrative to follow in every step of production.

The assumption is that high resolution images are more brilliant, impressive, and seductive than low resolution images, yet you've adopted an aesthetic in which you deliberately process your images to appear "deep-fried". Do you feel this aesthetic is captivating in its own right, and if so, what about it is so captivating?

So much of the internet and our digital identity (both on and offline) mutates organically and degrades as its crudely screenshot or copy pasted to spread and multiply and mutate again. If you can't embrace its form, how can you ever truly explore its nature? A screenshot or compressed JPEG may loss visual clarity, but now it contains its lived history. A printed photography fades and wrinkles. A photo kept in someones wallet for years holds that imprint. I see pixelation and glitches in the same light.

Your work deals with digital identity and intimacy and you often take screenshots and videos of other people's private digital life to create some of your work. What is the value in appropriating and repurposing these sort of "found" materials? What makes these in specific a fitting source for your work?

In terms of my most recent work, I really pushed to expose myself in ways I didn't realize at first how vulnerable it would make me feel. I let so many people look at everything on my computer. People found my apartment lease, my childhood home videos, dozens of bat photos, it goes on. It was like getting my portrait painted by strangers and friends alike—everyone different and every perspective on my digital life was unique. I was more comfortable exposing myself like this than I was doing the desktops portraits. The screenshots I received felt like an invasion of privacy. Just a quick glimpse into someones computer can say a lot about someone. It felt strange studying them so intensely without knowing most of the people in real life. For the people I did know, I felt like I knew a secret about them. The intimacy is really important to my work. Computers are always seen as sterile, mechanical and detached. I want to challenge that image by exposing the humanist, flawed nature of the digital world. it - hand drawing! After which, the digital files are

redone in a response to what is marked up, and repeatedly put through these steps until either a satisfactory result is achieved or a deadline has arrived. What feels unnatural about this is that we are perfectly capable of marking up these drawings with digital tools, yet choose to take them out of the environment they are created in as we move in and out of paper and screen for what feels like no apparent reason.

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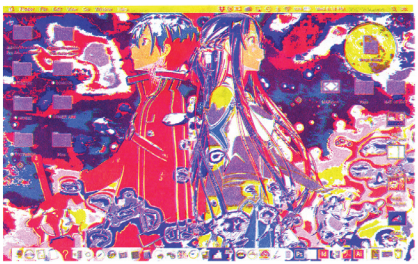
Desktop



Desktop

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SOCIAL CONDENSERS: AN INTERVIEW WITH ANDREW KOVACS

What is the importance of found material in your work? And what role does it play in your design process?

Pretty important. I think we try to use found material at many different stages of the design process and at different uses depending on the scale of the project. Probably the most explicit use of found material in our work exists early on in the design process. For example when we might be brainstorming an idea, or making a speculative architectural proposal for an exhibition - like our 2017 Chicago Architecture Biennial model that was made entirely from altered found material. Here found material becomes an asset for us in the production of models. In our Airstream Renovation project - the Airstream itself was a kind of found object. Our renovation was to turn Airstream into a mobile shop to sell bathing suits along the Pacific Coast Highway in California. To display these bathing suits we used found objects to create an apparatus upon which one could hang and display a bathing suit.

How have this strategies influence your approach on architectural representation?

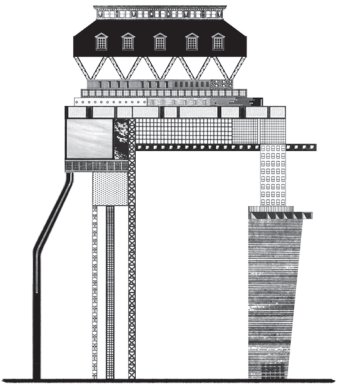
I am interested in collage strategies in regards to architectural representation and I think these strategies have made me think of ways to produce different types of architectural representation. For example the overwhelming quantity of images on Archive of Affinities are scanned from old media on a book scanner. In addition to collecting images, I also collect physical objects to use to make architectural models. At times, these physical objects, and sometimes the models produced from these found objects are also documented on the scanner - in a way that might suggest a top view / a plan or a side view / elevation.

How does one can challenge the so-called traditional forms of representation and develop a more unique vocabulary, as you did in your practice?

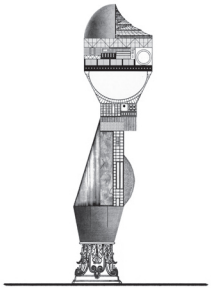
I think that simply takes time, and exploring what one is interested in, in terms of sensibilities and aesthetic preferences. I am always trying to develop and improve my creative output, and I think sometimes you might stumble across something by accident. I really like the idea of serendipity, but I think in order for it to work you always have to be exploring.

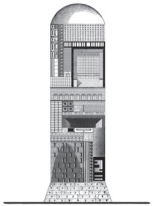
Looking closer at your 'Social Condensers' project, you mention taking pieces from Archive of Affinities and incorporated then into new compositions. Out of the vast archive you created, what made you specifically select these elements?

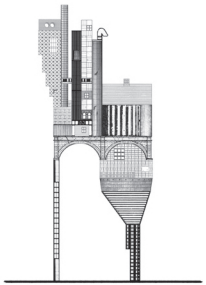
In a really dumb way, I was looking for parts of elevation drawings, or elevation like parts in images that I could reuse to construct a new elevation that would be a new whole. These parts, all from disparate sources helped generate a new elevation composition. Through having an overwhelming quantity of material on Archive of Affinities, I asked myself could I use this material to produce new material. In other words, could a collection be mobilized to produce something outside of the collection.

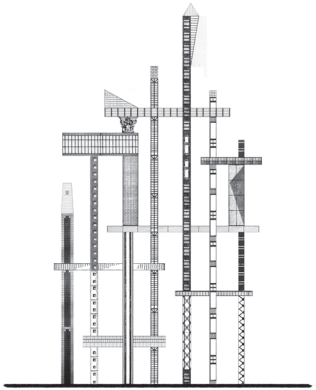


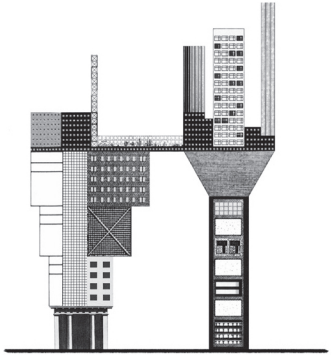
Social Condensers
by Andrew Kovacs







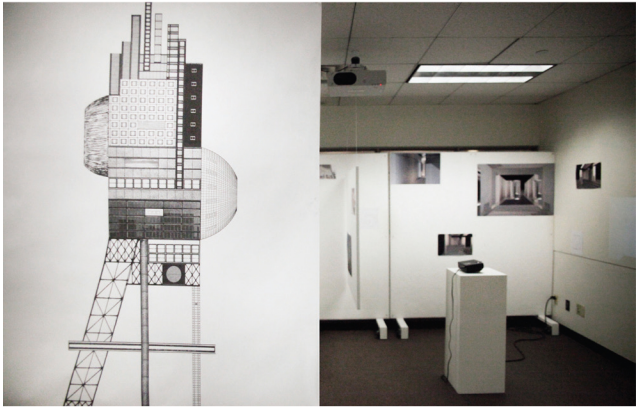




Social Condensers
by Andrew Kovacs

ESCAPING THE IDIOM
with works by Andrew Kovacs, Sara Ludy & Outpost Office

ESCAPING THE IDIOM
with works by Andrew Kovacs & Sara Ludy

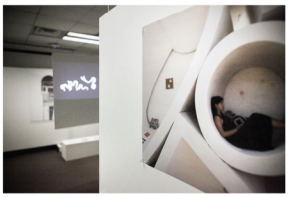


ESCAPING THE IDIOM:

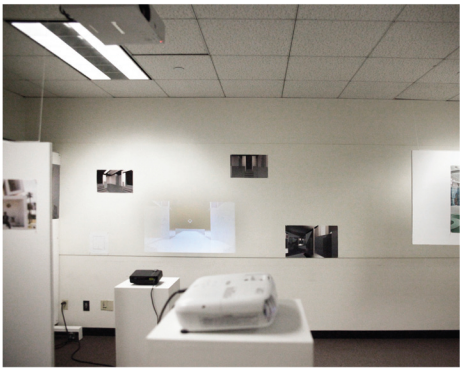
Architectural methods of representation often fail to accurately and truthfully express the formal character of a given piece of art or architecture. Examining the manner in which architecture is constructed, programmed and represented, the exhibition features artists and architects investigating the repositioning of architecture through atypical means of representation.

The exhibition 'Escaping the Idiom' continues the discussion initiated in previous FOLD exhibitions with works by Andrew Kovacs, Outpost Office, Jimenez Lai, and Sara Ludy.

ESCAPING THE IDIOM
with works by Jimenez Lai & Sara Ludy



ESCAPING THE IDIOM
with works by Jimenez Lai, Outpost Office, & Andrew Kovacs



ESCAPING THE IDIOM
with works by Sara Ludy, Outpost Office & Jimenez Lai

ESCAPING THE IDIOM
with works by Andrew Kovacs & Outpost Office

BODIES MATCHING:
AN INTERVIEW WITH SOPHIA RUPPERT

How the production of sculptures allows you to use them as a means of projection?

My work is very heavily loaded with serious content. By abstracting ideas through non objective form, I can speak to a certain issue or experience without making loud or detailed statements. Often, it is more effective to present ideas through a form that is immediately universal but laced with an underlying subtext.

How have the strategies changed with time?

Throughout my career in Sculpture, my work has very closely followed my life. Even though it is sometimes difficult to share sensitive events and ideas directly, I find that pulling from immediate experience allows the work to be more honest and vivid. As my surrounding and experiences change, the work also changes. Recently, I have been abstracting both my forms and ideas to a new extreme which allows for a wider audience to gain a broader understanding of the work.

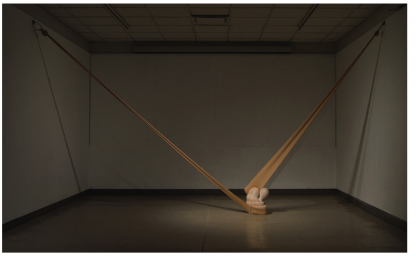
What is the role of the sculpture's materiality? How does this materialization allow you to respond to your surroundings?

Materiality has always been central to my work. Every object exists pre-loaded with its own content. To neglect a material's natural quality is not conducive to my ideas. My work is so closely tied to my life, experience, and surroundings; the materials should reflect my ideas. Most of my work is derived from relationships and experiences. Such ideas are fluid, soft, squishy. Primarily, I use plaster and fabric to speak to ideas of body, memory, theology, or transformation. Because I make work that begs to be touched and interacted with, they exist in a way which demands the surroundings to respond to them rather than the other way around. However, I am constantly responding to my surroundings in search for materials that come pre-loaded with content that can properly convey my intentions. Nothing is only itself. Everything I see is surveyed and certain things are harvested for use in my work.

Bodies Marching
2018

Untitled
2018

My Body Being Pulled Two Ways
2019

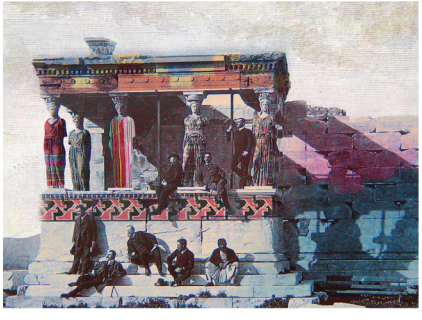


Works by Sophia Ruppert
in the Exhibition Space is Fluid

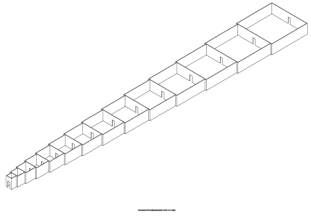
Andrés Jaque
Pornified Homes

MOS Architects
A Situation Constructed from Loose and Overlapping Social & Architectural Aggregates

Didier Faustino
Tender Room



Andreas Angelidakis
Crashed Collages



Ania Jaworska
MIN MAX

Jay Critchley
Tampon Tower

Democratic Monument
By Adam Nathaniel Furman

SPACE IS FLUID

The exhibition looks simultaneously at the alternative materialization of space, and the materialization of alternative spaces. Moving and still images, sculpture, photography, and installations scrutinize the ways in which economic, social, political and material conditions set the boundaries for the construction of space and the lifestyles that occupy it. The alternative to predetermined parameters, boundaries, constraints and characteristics reveals a fluidity of space, uncertain domains, and oscillating infrastructures. The last exhibition of the academic year questions architecture as predefined set of rules and limits, challenges its status quo, aims for inclusive societies, and declares: SPACE IS FLUID.

ISSUE THREE

FOLD is a curatorial and publishing platform formed by graduate students of the College of Architecture at the University of Nebraska-Lincoln. **FOLD** brings in an experimental setting cultural production of serious gravitas. **FOLD** presents positions and discourses on contemporary architecture, popular culture and art. The platform borrows its name from the print industry expression 'above the fold' in order to highlight critical concepts through the works of international architects, writers and artists. **FOLD Issue 03.** Editorial and Design Team: WAI Architecture Think Tank (Nathalie Frankowski, Cruz Garcia), Holly Craig, Hilary Wiese, Marwa Al Ka'abi, Alec Burk, Aaron Culliton, Charles Dowd, Ben Friesen, Caleb Goehring, Trevor Kirschenmann, Tyler Koraleski, Jessica Larsen, Collin Meusch, Jordan Morris, Manuel Ruiz, Noah Schacher, Adrian Silva and Megan Waldron. First Published in Spring 2018. First Published in Spring 2018 by **FOLD** and WAI Think Tank seminar at The University of Nebraska-Lincoln.

SPACE IS FLUID

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ISSUE THREE