

Architecture in the Afternet

by Sam N. Ghantous
B.ArchSci
Ryerson University, 2011

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Architecture in the Afternet

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ABSTRACT

Tweeting from your couch, in your sweats, can be an architectural act.

Architecture's ability to serve and shape a public has been weakened by its disciplinary exclusivity and the privatization of public space.

Hope for architecture today is found, instead, in its ability to be shared online. There, its value is in its newfound velocity, intensity, and spread - an ability to "get around". Attention is a currency and the image, a visual byte that circulates, has already replaced the building in space, as such. Architecture is on and of the web, and it can shape public there.

If you Tweet @archmixes with selections from the archive of 3D meshes i have compiled, you can make architecture. Appropriated from 3D models uploaded to Sketchup Warehouse, anyone can make anew from preexisting digitized disciplinary matter. This is a call for the regime of a new six points of architecture: Search, Select, Combine, Tag, Archive, Share. Sharing is a creative act that will disperse into the fiber optic infinitum your architecture rendered

specific by its anxious formats: JPEGs, 3d meshes, videos, GIFs, 3d print files, Shopify listings, Instagram posts, Pins. Files are promiscuous and will degrade in order to be as mobile as possible, to be reused and misused; they just want to be save-as'ed.

Rather than a proposal, this thesis culminated in a performance. MIT ACT's Cube is transformed into a living room where the audience is introduced and consequently participates in the labor of architectural production by tweeting canonical projects that consequently get combined and dispersed.

This is a call to speed up and broadcast architecture made of the web, for the web. Creativity has been democratized: now anyone with a phone and repost button can sculpt their own aesthetic universes, be it on Instagram, YouTube, or SoundCloud. Through recycling the pixel, vector, and mesh-waste that lives online, architecture has the opportunity to sustain the archive of its disciplinary history; it stands the chance to engage publics, it might even sustain an economy of attention in the era of perpetual distraction.

Thesis Advisor: William O'Brien Jr.
Title: Associate Professor of Architecture

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printers making things with me and being completely satisfied, for that I'm in awe. Jason, you'll always be reliable, whether it's helping me buy living room furniture for the ACT Cube, or satirizing the conceptual tasks at hand with me.

To my professors, Ana Miljacki for helping sculpt the ways in which I see the discipline, and for setting me up (or maybe putting up with me) during thesis prep. To Brandon Clifford and Joel Lamere for your feedback throughout the years and for employing me.

To the guest Jurors at my final performance, Penelope Dean, Mark Goulthorpe, Andrew Holder, Mariana Ibanez, Andrew Scott; thank you to those that participated and for digging through the work to help produce a conversation. To my guest jurors throughout the semesters, Duygu Demir, Eli Keller, Albert Lopez, Deborah Messa, Christina Perreno.

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The performance would have literally not happened were it not for the

willingness and light-to-medium labor of my co-conspiring troupe of performers and installers: Alaa Quraishi for always being brave, brave enough to lead a mob of academics with an ipad mounted on a selfie stick; Mariana Fauer with her wheelies, Aaron Powers, Joey Swerdlin with a blanket, Olivia Huang for the colors, Bjorn Sparman, Catherine Lie, and Sean Phillips; and once again Anran and Jason.

The end-of-semester efforts of the following group of people ensured a presentability to my work, but also afforded me the luxury to round out the project with content, cleanliness, and clarity: Liz Galvez and Ryan McLaughlin with some video work, Wenfei Xu for making me an awesome website in half a day, Michael Rosada all the way in Canada scavenging for thumbnails, and Xhulio Binjaku and Alex Kobald for tightening those meshes. For flexing your coding muscles during my computational crises Jaime Farrel, Yasaman Tahouni, Anran, and then there's Calvin Zhong who made the bot work with one difficult line of python just 24 hours before the final.

Ines, thank you for basically flying in from Wisconsin to help me take the beautiful photos I have dubbed the "Quotidian Scatter Series" a composition of junk food and expensive 3D prints. Grisha Enikolopov and Andy Ryan for developing and photographing the reflective mylar series of photos with me.

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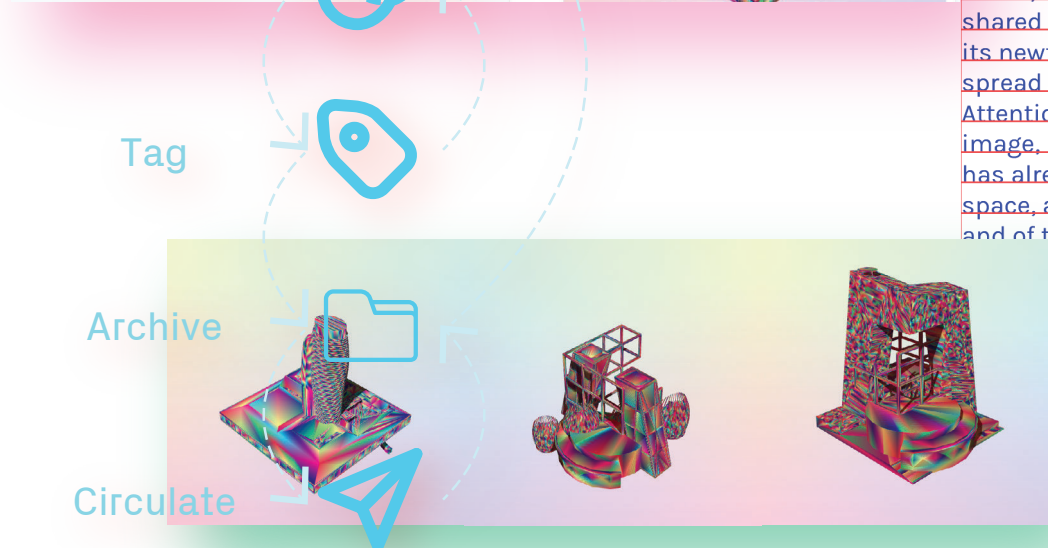
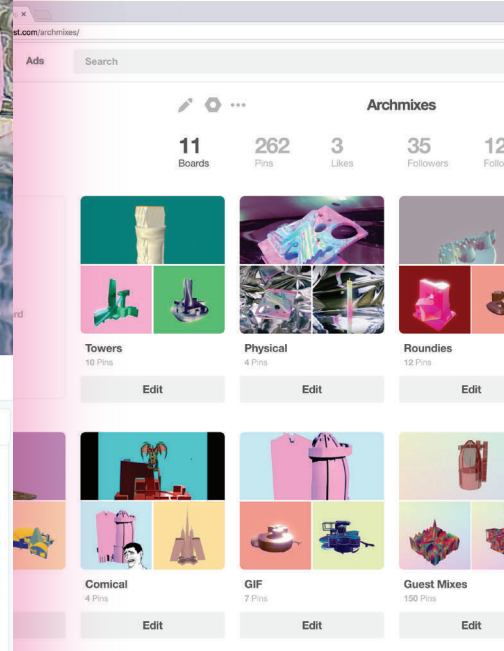
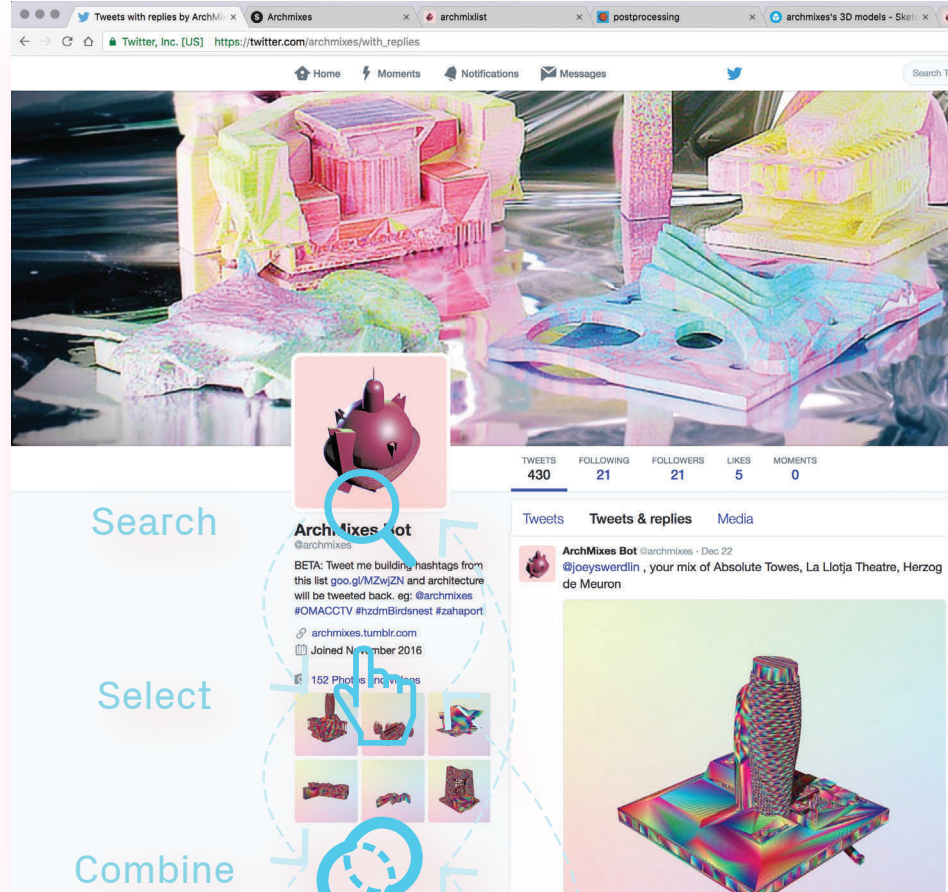
I want to thank CRON for letting me check out all of their equipment every time I have a presentation, and RPL for letting me abuse the ZCorp Printer. Thank you to the department at large for being supportive of the thesis culture and giving me room to do my thing, as well as for the tremendous financial support. Cynthia Stewart and Maria Moran for being logistics sorceresses throughout the semester.

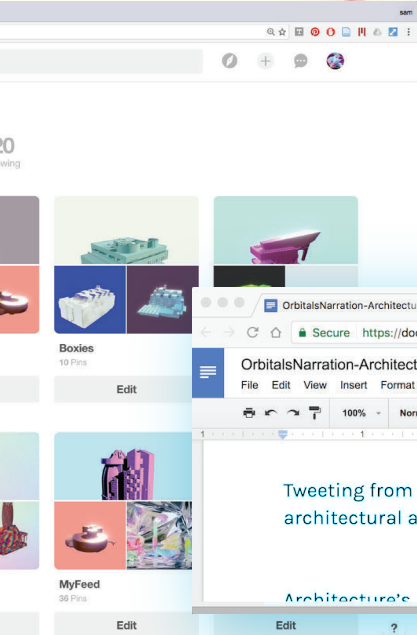
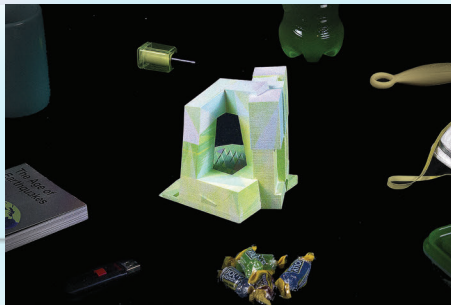
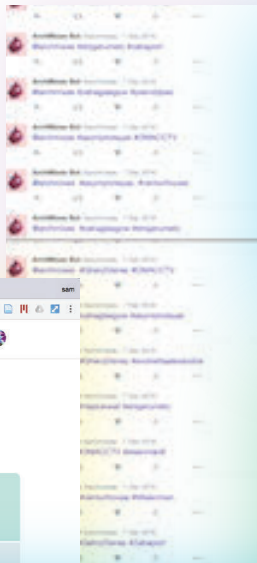
To Kalli Retzepi for challenging my ideas, making cool things with me, and for her lasting enthusiasm and support, i'm indebted. Lastly, my family, for profound support and encouragement in my educational and otherwise outlandish endeavours, without you this would not be possible

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Architecture in the Afternet

Sam Ghantous





OrbitalsNarration-Architecture

OrbitalsNarration-ArchitectureInTheAfternet

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1 2 3 4 5 6 7

Tweeting from your couch, in your sweats, can be an architectural act.

Architecture's ability to serve and shape a public has



Model Index.xlsx : Sheet1

MiesCrown	Crown Hall, Mies van der Rohe, 1956	
MirallesOlympics	Olympic Archery Range, Enric Miralles and Carme Pinos, 1992	
	Cooper Union Science and Art, Morphosis, 2009	
	Book Mountain, MVRDV, 2012	
	Mirador, MVRDV, 2005	
	WoZoCo, MVRDV, 1997	
	Cathedral of Brasilia, Oscar Niemeyer, 1970	
	Congresso Nacional, Oscar Niemeyer, 1960	
	Niterói Contemporary Art Museum, Oscar Niemeyer, 1996	
NouvelBurj	Herzog de Meuron, 2005 Burj Doha, Jean Nouvel, 2012	
PeIDC	National Gallery of Art, I.M. Pei, 1978	
PerraultBibliotheque	National Library of France, Dominique Perrault, 1995	
PerraultLiberte	La Liberté, Dominique Perrault Architecture, 2011	

Thoughts

Introducing: Real Things

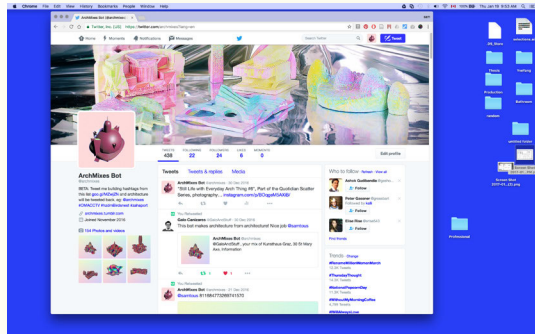
Introducing: Real Things

If architecture exists today as a series of images that live online, its agency is in its potential to be circulated. The ambition of this thesis is to sculpt with intention how architecture may participate in this circuit. Images' ability to disperse within the network of the web means that, architecture's agency is in its ability to get around, and therefore speeding up this process accrues value for architecture. In order to produce and highlight these effects, there are four constituent elements that were produced, orchestrated, and participated in at the culmination of the project: a performance at the site of the thesis presentations. There, the project sought to eschew representation for four "real things" - a twitter bot, a living room, a collection of tchotchkes, and some YouTube videos.

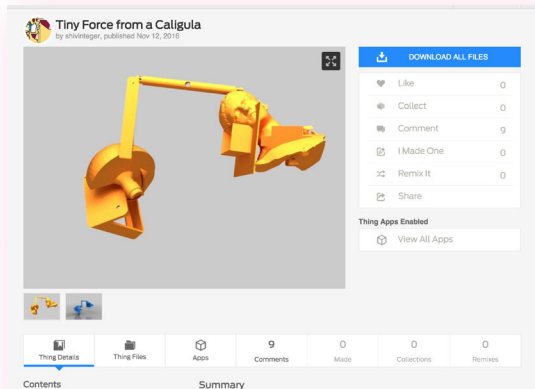
Thoughts

At the center of this is Achmixes, a Twitter bot: a banal interface and program embedded within the everyday of social media networks to allow anyone the ability to produce an architecture in the image formats common to the web [fig1]. By selecting from a list of buildings and tweeting @archmixes, it responds by postprocessing (recombining) the architectures being called, and consequently disperses this into the web by tweeting an image of the result back to you. It also, uploads a 3D mesh that one may orbit around on Sketchfab, it posts an image to Pinterest, and it creates a Shopify listing to sell a potential 3D print. It provides both the constraints and content one might get with a meme generator.

Two reference points were the conceptual sources of this part of the project. Shiv Integer [fig 2], by Matthew Plummer-Fernandez and Julien Deswaef, is a bot that operates within Thingiverse, an online archive of 3d-print-ready everyday objects, which at set intervals downloads random models and creates mashups of them. It consequently uploads the result, crediting the originating authors of the hijacked designs, and in this way produces something that undermines Thingiverse's culture of utility. Their act is less about the logics of mashup and more about proliferating things, in effect, something edging between design and spam. The other



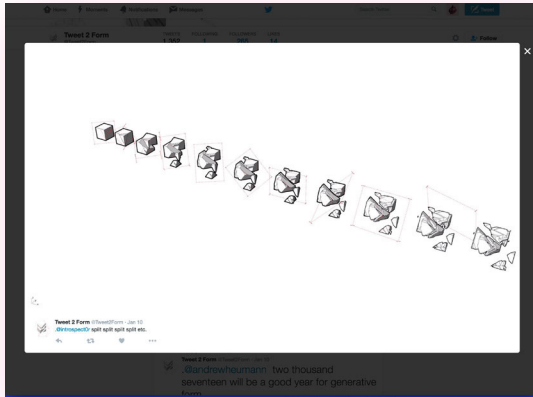
Screen Shot 2017-01-19 at 9.53.21 AM.png
fig 1 - @archmixes twitter bot



Screen Shot 2017-01-19 at 9.52.05 AM.png
Fig 2 - Shiv Integer

Introducing: Real Things

Architecture in the Afternet



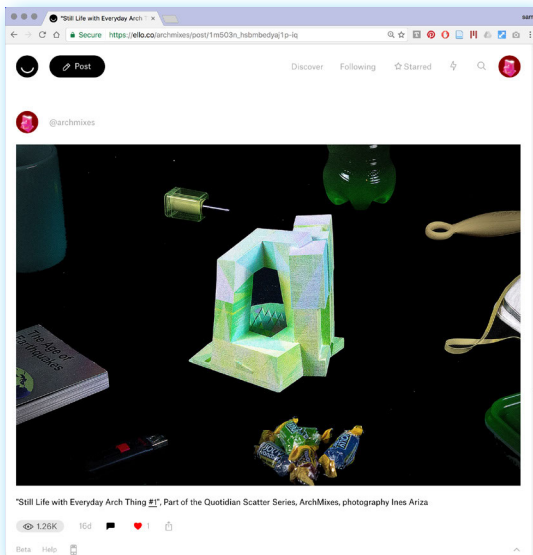
Screen Shot 2017-01-19 at 9.52.49 AM.png
fig 3- Tweet2form

reference point is Andrew Heumann's @tweet2form [fig3], a twitter bot to which anyone can tweet from a list of commands to receive back an image of those operations indexed and affected on a cube. Here, the site of twitter is even less exclusive than Thingiverse, and engages the process of form making.



161222-ThesisReview-SarahWagner-115.jpg
fig 4 - Courtesy Sarah Wagner

The second component is the space of the performance, disguised as a living room [fig4]. The significance of this is to undermine the labor in architecture's assumed professionalization. The authorial act of tweeting using @archmixes collapses the distance between author and audience; amateurism reigns and production is democratized. For this reason the living room produces the space of "the everyday" that twitter and other social media platforms are actors in. Living room is the new office, and it is dressed as such to help simulate this reality.



Screen Shot 2017-01-14 at 12.15.51 PM.png
Fig 5 -Quotidian Scatter

Inside this living room are a set of characters, multicolor 3D prints, that live on a banal shelving set with an array of quotidian objects [Fig 5]. These prints suggest the step that takes place after the act of tweeting - they are ready for rapid computer controlled and homogeneous production. They consequently live their lives as tchotchkes amongst everyday things. They are tokens, check-ins, likes. They are distinct from their originating form online rather than representations of those architectures.

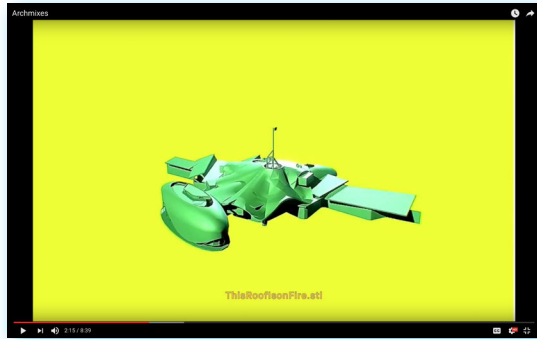
They form a collection.

Across the course of the performance, there are two projected videos. One is a collection of screencasts (the equivalent of a screenshot but for video) of the Sketchfab website where postproductions by the twitter bot have uploaded architectures that are seen spinning in place [fig 6]. This is narrated with a manifesto. The second video to be projected is a tutorial uploaded to YouTube and produced as a screencast of an iPad, describing how to use the bot. It literally serves as a tutorial for the audience; the video is real and attempts to reify a public online by encouraging the audience how to use it.

Critical to this project has been locating its attitude with respect to speculation about Post-Internet art and culture [fig 7]. It is difficult to reach a precise consensus about its definition across its various spokespersons. What can be articulated for sure is it no way believes the internet is over. It describes, instead, a cultural form of production that is preoccupied not so much with the novelty of network culture or its ability to be produced online, but rather art that reflects the banality of the internet and its effects on culture. A parallel definition by Guthrie Lonergan is that of “internet awareness” where, for example, the image is more widely dispersed than the object itself.

It is not the intent of this thesis to

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Screen Shot 2017-01-13 at 2.42.01 PM.png
Fig 6 -Sketchfab Screencast projection



api-12oct-full-8.jpg
fig 7 - Poster for Post-Internet show at the Ullens Center

Introducing: Real Things

either produce a technical apparatus (or one that's particularly optimistic) with the bot, nor is it preoccupied with the formal logics of recombination. Rather, its intent is to critique the ways that architecture has become post-internet, and how to occupy this site given its agency in its ability to get around.

About this Document

The goal of this document is to preserve the project's tendency to minimize representation in order to produce real things. Rather than relying on representations, I have offered documentation. For that reason the majority of the content exists as images, screenshots to be more specific. They are not staged so much as evidence of real things, but also now objects in their own right. Even screen captured text becomes an object. Secondly, the spirit of the project is embodied in this document by its purposeful absence of composition and hierarchy of content which one would normally use to present design work. Instead, a near-endless collection of things are presented in a flat and monotonous pace. With @archmixes's dependence on time, there is no way to capture its complete effects as it will change in the future, but rather provide an audit of its state at the moment that this document is being produced. Much of this is screenshots of complete collections on different websites, but this is also a collection of collections as such. Through the archive of images presented here, I'm excited to see documentation of the online world make their way into the physical world as print, and then consequently degraded as a scan to be cast into the world once again as a pdf.

About this Document

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Context: Many Things

Context: Many Things

We are constantly bombarded by our subscription to multiple platforms. They pop up, ring, nudge, and remind.

We view, like, share, tag, tweet, rant.

Our collective subject is networked, absorbing and performing through multiple forms of media, communicating constantly in a way that's difficult to switch off. Our cultural condition confronts a sort of numerousness and multitude of networks, formats, interactions, and streams of data that as individuals we need to contend with.

Thoughts

“Post-Internet” art describes a cultural form of production that is preoccupied not so much with the novelty of network culture or its ability to be produced online, but rather art that reflects the internet and its effects on culture.

As authors in this context, Nicolas Bourriaud has spoken about the idea of the semionaut - the cultural operator that produces “original pathways through signs” where existing material may already reside. The cultural act of production describes a unique interpretation through this material, not unlike a DJ. This may be likened to how we interact with our online world. Our ability to locate information and content, and re-present it, rearrange it, through our online presence, gives agency to everyone as purveyors of cultural production.

Instagram is exactly the sort of platform that makes every teenager with a selfie stick or every amateur motion graphics artist both a critic and an author within the field of image making.

Existence is validated through posting and reposting pictures as a collection and tagging them within a searchable network, constructing archives of images.

Art practices are reusing these images in ways that are different from the

heritage of collage, which fetishized the fragment. Nicolas Bourriaud points out artists’ increasing appropriation of existing imagery, and has identified a mode of Post-Production as a legitimate means of creativity. In contrast to the avant garde modernism that valorized the “new”, the contemporary artists he identifies with interpret, reproduce, re-exhibit, or use works made by others or that exist as available cultural products. Beginning with Duchamp’s work with the “readymade”, this is part of a process that eradicates the distinction between consumption and creation.

David Joselit frames the contemporary circulation of images, and how the format of the image has come to supersede objects in their importance. Artworks in many ways are dealt through their images, and now exist in archives.

Through nuanced distinctions, the labels of Post-internet art and the “New Aesthetic” movement, have tried to capture the confrontation of reality with networked communication and culture in artistic practice.

Vaporwave and seapunk are examples that not only embody these various tendency but are some of the first examples of artistic ideologies being completely born through online communities, rather

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than geographic or institutional ones. Central to these aesthetic premises involve the mash-up of earlier cultural moments, irrespective of their conflicting anachronistics, and their purposefully crude visual recombination. Bourriaud discusses “ensemble” as the power to blend “heterogeneous aesthetic universes”, and “detourage” as the ability to transplant, graft and decontextualize.

Context: Many Things

Collections in music have changed the way we listen. The album is dead, instead custom curated playlists are magically generated for us, always changing, endless. The way music is made appropriates other work as source material, from a snare hit to a chorus arrangement. These are sampled, looped, manipulated, mixed, remixed, transitioned, mashed up to brew new concoctions from a vast pool of existing material. These are sourced to create something greater than the sum of their parts.

The increasing niche-ness or personalization of music production reflects our online engagements increasingly curated to respond to individuation. We all like different things, we have our respective “profiles”, and genres have adapted as such to capture minute differences.

In much the same way as artists are recombining imagery through

readymades and the sponsoring of archival digging, the DJ as a performer reconstitutes records, existing products. Bourriaud highlights the idea of Playlist as part of an artistic practice that defines a “personal orbit” through existing pieces of music.

The term “The multitude” has been theorized as a global tendency of a collective composed of innumerable internal differences that can never be reduced to a unity or a single identity. Negri and Hardt employ the concept of “the common” to support its internal heterogeneity. They say “the multitude must discover the common that allows them to communicate and act together. The common we share, in fact, is not so much discovered as it is produced. Our communication, collaboration, and cooperation, are not only the basis of the common but they in turn produce the common in an expanding spiral relationship.” The contemporary debate about appropriation in musical and visual arts hinges on this question about (creative) commons and whether creativity should be protected financially, or should be open source to, in turn, inform a creative richness, much like the Post-Production practices have been doing.

Thoughts

Themes

Web

Themes

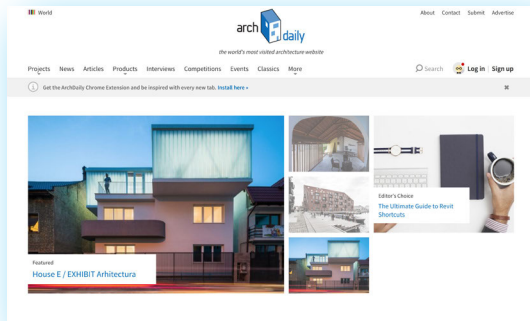
The domain of concern in this project is about how the discipline contends with the internet and its effects on culture. Today, the web is a mammoth that consumes a public, circulates and sculpts mass and niche culture, structures human relations, but also hijacks our perspective of the built environment and propels disciplinary myths and matter. Where architecture and urbanism's research might situate the concern about the cloud in the physical - its infrastructure, geographies, interfaces - the cultural role of the web has been neglected. This is neither a techno-optimistic elevator pitch about our future, nor a positivist manifesto about data. Locating this project puts it not in the sci-fi but, in the critique of the contemporary.

Thoughts

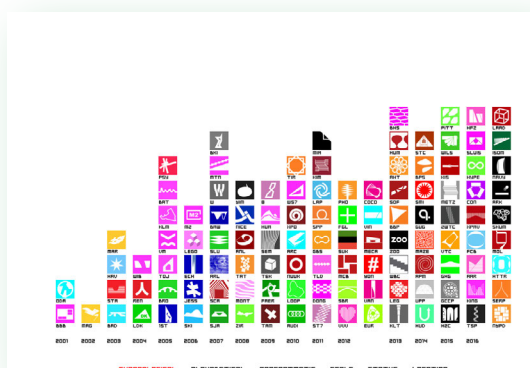
The vastness and the numerousness of “stuff” that floats around online situates the value of the internet “a public site for storage and transmission of information”[1]. In that way, this “stuff” that makes up the archive bestows the privilege of accessibility (well, not all the time), and consequently, that shared cultural matter has the potential for reuse - a sort of cultural sustainability.

As actors in our discipline, we are complicit in using and producing the archive. The likes of blogs [fig 8] have superseded journals as the primary medium to shuttle a wealth of content as images: built structures, student designs, developer renderings, and academic essays. Office websites are cheaper than monographs [fig 9]. Rogue PDF’s are hunted down from leaked syllabi. Critical figures expound in 140 characters or less a passing opinion about a new development [fig 10], or two starchitects might hash it out over Facebook. Meshes made by kids halfway around the world populate our sun studies or produce the mise en scene of our interior renderings. Iphone video interviews have politely replaced manifestos. Our thirst and fluency with images leaves us hopped up from a two hour wormhole of hunting for the “right ones”, or we might find ourselves elated to recover a casual save-as in some forgotten folder from a few years back. These may be familiar experiences (to architects but many others as well) that locates much of our exchange, knowledge, and

[1] Price, “Dispersion.”



Screen Shot 2017-01-19 at 9.51.08 AM.png
Fig 8 - Archdaily



Screen Shot 2017-01-20 at 11.51.25 AM (2).png
Fig 9 - big.dk



Screen Shot 2017-01-20 at 11.50.58 AM (2).png
Fig 10 - Timothy Hyd's Twitter

Web

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communication through screen space, but can we consciously participate in the archive?

Images

The theory of images in post-internet art and culture has been in many ways indebted to Artie Vierkant's essay "The Image Object Post-Internet." In this work and in his artistic corollaries both online and in the gallery, he claims that:

"[...]the work of art lies equally in the version of the object one would encounter at the gallery or museum, the images and other representations disseminated through the internet and print publications, bootleg images of the object or its representation, and variations on any of these edited and recontextualized by any other author." [2]

The liberation of the image from its role as the documentation of another object assumes an equivalence between the two, hence eschewing the categories of original and copy. For all intents and purposes they are separate entities that may or may not have apparent similarities. In Vierkant's work specifically, his physical productions in the gallery are photographed and consequently doctored and uploaded [fig 11], reinforcing the image itself as a distinct object rather than an earnest representation.

To help anchor the discussion of images in architecture, I've lifted David Joselit's definition of "image" which he highlights as a "quantum of

[2] Vierkant, "Image Object Post-Internet."



<http://guyhepner.com/wp-content/uploads/2016/03/Screen-Shot-2016-03-29-at-3.58.31-PM-650x433.png>
fig 11 - Artie Vierkant Image-Objects

visual content [...] that can assume a variety of formats.” [3] This frees “image” from its narrow identity that is usually assumed as “photograph”, but liberates it to include the likes of video, rendering, 3D environments, drawing, and the various translations of this content across formats both virtual and physical.

[3] Joselit, “After Art,” xv.

Valuable, here, is that the world of art is not the exclusive heir to the post-internet politics of images. Architecture, today, exists as a collection of images, and is made valuable as such. Architecture’s mediatized format was anticipated by the likes of Walter Benjamin, but mass media’s broadcast of architecture through the printed image in the site of the journal, for instance, has been superseded as a host. Images are still the primary method by which architecture is transmitted, but it is transformed by the web in specific ways.

The distinction with the web-images are their scale of circulation, their shared value, and their near infinite remediability. These qualities afford images a high degree of accessibility because of their scale of circulation, something unseen by the printed image. The mere ability to save an image, over and over again if necessary, is free of obstacles, making it accessible for most anyone to stockpile and potentially share, rather than the limitation that comes with the resources of paper and ink. As such,

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there are more images, they are seen more, and they travel further distances; they touch further points globally, and rub up against cultures more foreign to them than ever. This quality of accessibility makes this a communal amenity, the collection of different images comprising a commons. Pooled together, this commons of images can be plundered. Images might show up next to each other to form a context; they are free to be curated. Otherwise they may be copied and transformed - raw matter malleable to an audience increasingly equipped with the technical apparatus and the volition to do so.

Architecture on the web is further distinct from its published counterparts because of its potential to free itself from institutions. The status of architecture that the canon or any other institution would valorize, is dependent on the means of transmission in order for it to reach a public or disciplinary consciousness (or dominance) [4]. The networks of dissemination have been liberated from the exclusivity of print and the tax that comes with weight and shipping charges. Instead the space of bytes liberates new actors, voices, and cultures to shape how architecture enters a collective consciousness and discourse, and how it gets curated. Architecture is now small, immediate, light, open.

Architecture's mutability in its format as a file doesn't leave us as passive

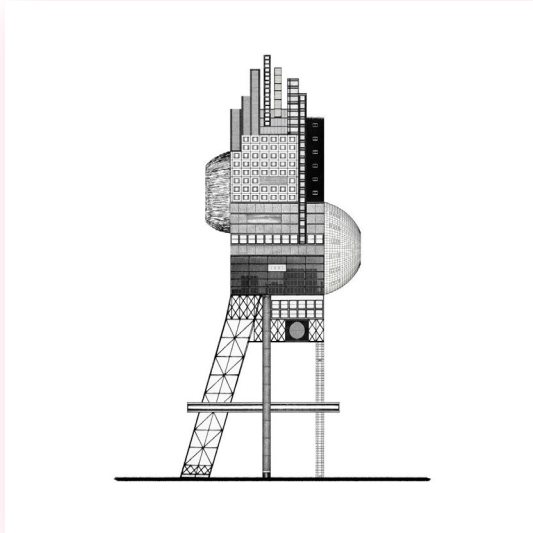
recipients to architecture, but enable us to be authors, or most anyone to participate in architectural authorship. So, for one, another format of the visual byte is the 3d model, or more specifically the 3d mesh. The access to modelling software like sketchup has fulfilled the post-production of this content, allowing it to keep circulating and changing. The analog for images here is photoshop. The pop analog of this is actually something more akin to a meme generator, a highly constrained environment for post processing visual content that has a cultural intent or community where this would be shared.

Appropriation

When architecture becomes images, the fundamental units of architectural production are image matter itself: the likes of whole photographs or just pixels; points or meshes; clips or frames. By leveraging existing content to make anew, the image pool as a commons is sustained. Here, I've co-opted Nicolas Bourriaud's term "post-production" in order to circumvent the baggage that comes with mashup, remix, or collage. The significance of this term for Bourriaud is its connotation in the tertiary sector of audio visual production that suggests an operation on recorded material rather than the processing of raw material [5]. Hito Steyerl's use of the term identifies the simultaneous ability for content

[5] Bourriaud, "Post-Production."

[6] Steyerl, "Is the Internet Dead?"



<http://www.bmiaa.com/wp-content/uploads/2015/11/PROPOSAL-FOR-A-SOCIAL-CONDENSER-005sda.jpg>

Fig 12 - Andrew Kovacs

Therries



<http://architizer.com/blog/how-marble-carving-robots-will-expand-the-limits-of-architecture/>

fig 13 - Mark Foster Gage

to be understood and altered by the same tool [6]. Appropriation practices are by no means new, but rather their relationship to the web -much like in the case of images- is distinct from its historical counterparts.

Contemporary architecture practices have been operating within the space of appropriation practices in recent years. The work of Andrew Kovacs revolves around collections both of imagery and of objects that he categorizes as "B-Sides" - forgotten architectures and kitschy things. Notably, part of this collection that has been plundered from older books and scanned, are shared on his tumblr, "Archive of Affinities", in effect producing a commons, a curated collection of images. Diligently, he scans, categorizes, and reconstitutes them as elevations, plans, diagrams, models, furniture [fig 12]. The post production in this case is a collection of wholes or near-wholes that are collaged or assembled as a clump in ways that disembody the works from their sources.

Mark Foster Gage's research around kitbashing might be reminiscent of Greg Lynn's earlier installations, but with a sincere attempt at thick envelopes for buildings, and perhaps aesthetically inspired by the Rococo [fig 13]. The raw material here might depart from the strictly architectural to include pop culture iconography approaching gargoyle, its parts swallowing each other, and peaking

Thoughts

through at moments to bring about familiar pause. The term Kitbashing, itself, indicates a relationship to archives, where the original physical act involved selecting parts from different kits in order to create new work. In the case of Gage's efforts, the sources of the component parts to be bashed are a mix of 3d scans but also direct downloads from 3d model clearinghouses.

Inherent in this work are questions of part/whole, legibility, collection/container, and difference. The first of these sliding scale are the effects of aggregating similar parts against the composition of dissimilar parts. Secondly, in the legibility of parts, seams signal collage effects, whereas the dissolution of seams produces an ambiguity to draw attention away from its internal composition. Andrew Holder has described the tendency in his work with the LADG to produce picturesque techniques of image production through "clumps", the formal strategy of freely distributed things in section [7][fig 14]. On the third sliding scale is architecture's tendency to contain difference versus the collection of different architectures. This latter strategy, Andrew Holder once again describes as a walls-first tendency that regulated much of the rococo. Here, space is structured between an arrangement of dispersed things [8].

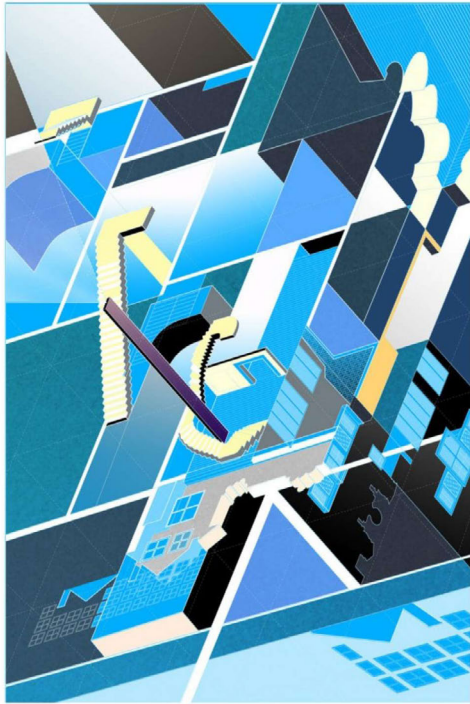
Lastly there is the sliding scale between reference and ambiguity. Reference relies on legibility of

[7] Holder, "On Sufficient Density." 99-100



<http://theladg.com/NEWS-The-Kid-Gets-of-out-the-Picture-at-the-GSD>
fig 14 - The LADG

[8] ibid



<http://architizer.com/blog/sam-jacob-drawing/>

fig 15 - Yale Students with FAT



http://images.adsttc.com/media/images/55e8/8d90/6c9d/b5f8/f300/001f/medium_jpg/bd20110913philippschaerer3.jpg?1441303945

fig 16 - Phillip Schaere

canonical content, or a specific disciplinary history, in effect contending with the baggage of these references, and sustaining the value of the works, embedded in these images. In this way, appropriation resists the violence of modernist tendencies to abstraction and rejection of history in the process. Though Sam Jacob's practice is invested in reuse in many ways, the series of drawings by his students at Yale tackle the projection of FAT's work through canonical drawings of architecture [fig 15]. These examples capture the territory of post production's effects based on disciplinary baggage - does the referent that comes with the drawing language capture the spirit of the project being drawn, or conversely, reconfigure the intent of the project, or recontextualize it? Ambiguity, conversely, is a form of irreverence for the subject matter, flattening and exploiting it to make anew through utility or exclusively formal affect. The content here approaches anonymity. Curation of the content it is about placing things next to each other or erasing their differences, rather than an ideological claim about their sources. Phillip Schaerer's images produce uncanny buildings where sources are not revealed [fig 16]

Tumblization: Search, Select, Produce, Tag, Archive, Share [fig 16]

“Suppose an artist were to release the work directly into a system that depends on reproduction and distribution for its sustenance, a model that encourages contamination, borrowing and stealing and horizontal blur. [...] The genius of bourgeoisie manifests itself in the circuits of power and money that regulate the flow of culture.” [9]

The Tumblization of creativity suggests that the creative act can learn from the means of amateurism. The mere act of posting to Instagram is an authorial act -it defines an aesthetic intent through the means of sharing. Be it images created by the hand of the author or otherwise content from other sources that has been curated, the means to choose and share is intentional. Seth Price says of this:

“With more and more media readily available through this unruly archive, the task becomes one of packaging, producing, re framing and distributing, a mode of production analogous not to the creation of material goods, but to the production of social contexts using existing material. Anything on the internet is a fragment, provisional, pointing elsewhere. Nothing is finished.” [10]

Search assumes the existence of the archive from which to pull - the internet at large, a blog that might preoccupy a public consciousness, or a niche collection of images.

[9] Price, “Dispersion.”

[10] *ibid.*

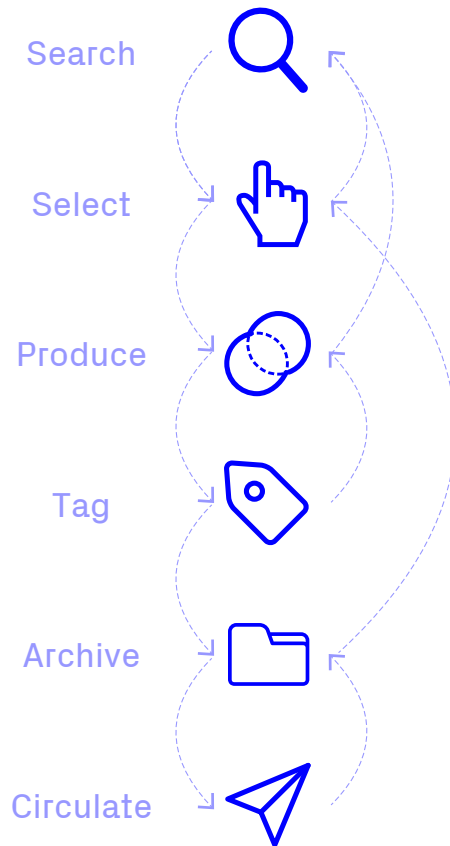


fig 16 - tumblization

34

Selection preoccupies a level of discretion, or the hints of a bias - "i like this", "this goes with this" etc.

Production varies, one possibility assuming a manipulation of a singular or combination of multiple images, and or, conversely, recontextualizing a singular image

Tagging defines the intention to make the product locatable, but also leaves space for commentary - the ability to reflect on the work at hand and articulate its value. David Joselit has contextualized this act:

"In informational economies of overproduction, value is derived not merely from the intrinsic qualities of a commodity (or other object) but from its searchability --its susceptibility to being found, or recognized (or profiled)." [11]

[11] Joselit, "After-Art."

Archive describes a community and location into which this new contribution will be immediately accessible, and helps to contextualize it. One contribution to a collection orders both the value of the contribution and the collection - they are a house in a neighborhood.

Sharing is the moment of creative authorship. It reifies the previous steps, making it accessible, and it becomes public and thus accessible rather than the equivalent of scrapbooking, a solitary act.

Circulation/ Transmission

“Circulationism is not about the art of making an image, but of postproducing, launching, and accelerating it. It is about the public relations of images across social networks, about advertisement and alienation, and about being as suavely vacuous as possible.” [12]

[12] Steyerl, “Is the Internet Dead?”

Architecture’s ability to get around is satisfied by its format as files, and in that way the images that it exists as are not fixed but transferable. This succeeds the image’s status in the age of mass media as being produced, singular, and passively received, but rather, now, shareable, reproducible, collectible, and mutable. Of its reproducibility, Seth Price identifies that its traditional notion of value, or maybe even its aura, approaches zero as it is reproduced but simultaneously indexes the rise in its accessibility [13]. The collective shared experience of mass media’s singular image (think TV in the 50’s) assured that a majority population were living through the same reference points; this is now contrasted by simultaneous private experiences. This sort of public as multitude, fine grain and heterogeneous, assumes common experience instead by the access to archives of shared content, traversable and ready to be contributed to. Here each subject has a different experience or familiarity with the archive, but is participating in it, navigating it through their own experiences, contributions,

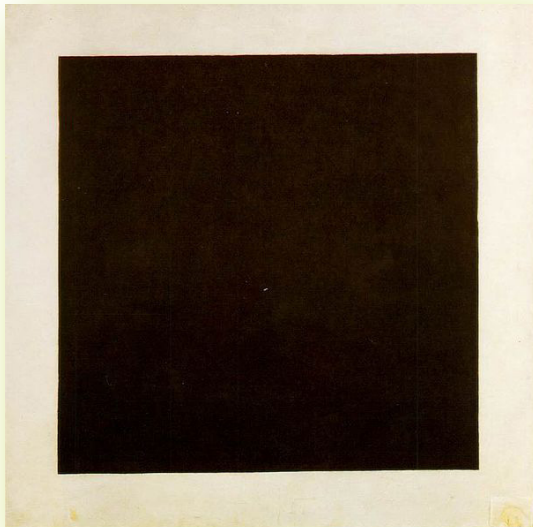
[13] Price, “Dispersion.”

and desires.

The transferability of images regulates the production of certain types of images, itself. Boris Groys describes how the avant-garde tradition of reduction produces weak images - images that through their emptiness and abstraction could be transhistorical [14] [fig 17]. This, is in contrast to the images of classical or mass art's high visibility, whose richness makes them of their time. In a world where we never have enough time and the everything is subject to permanent change, the lifespan of an image is necessarily short, which is precisely why weakness would be resilient in such change. Groys continues that art is now shared with the public in ways it once was shared with the likes of religion; art is no longer exclusive but an everyday or weak practice, a weak gesture, where spectator and participant collide [15].

Hito Steyerl takes up the issue of fidelity in this way through her position on the Poor Image. In order to literally gain speed, compression and encoding processes dispense with information and fidelity, relieving them of weight and propelling them [16] [fig 18]. Compression here is crucial, but also the ability to structure a poor image through its legibility at low resolution. For instance thumbnails, favicons, symbols are all icons that depend on brightness, contrast, color, and signification to overcome the limitations of their small file sizes [fig

[14] Groys, "Weak Universalism."

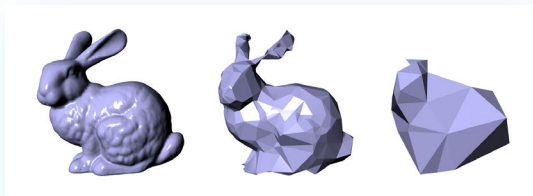


<https://upload.wikimedia.org/wikipedia/commons/thumb/5/57/Malevich.black-square.jpg/606px-Malevich.black-square.jpg>

fig 17 - Malevich

[15] ibid

[16] Steyerl, "Poor Image"



<http://4.bp.blogspot.com/-Jv083seyLu0/VWkTi4b-QII/AAAAAAAAABZo/4UdHbgN4dfo/s1600/mesh%2Breduce%2Bsequence.png>

fig 18 - low resolution

19]. Steyerl argues for the poor image because image size and recognizability makes images valuable in their “velocity, intensity, and spread.”

Authorship

The mobility and mutability of images assumes a new audience, or more precisely an audience increasingly indistinct from author. Just as much as constructing an image from scratch might assume someone the label of author, now even the act of the re-presentation of an image is an authorial act. The exclusivity of authorship is wayward, and professionalization is increasingly compromised by amateurism. Boris Groys explains that the avant garde emphasis on de-professionalization is in effect a professionalizing act. Beuy’s utopian maxim “Everybody is an artist” resonates today where social networks sustain weak images with low visibility, we see, we like, we make, we post. The absence of this exclusivity weakens practice to enable the reader-author type [17].

Architecture might learn from Artie Vierkant interpretation:

“Culture Post-Internet is made up of reader-authors who by necessity must regard all cultural output as an idea or work in progress able to be taken up and continued by any of its viewers.” [18]

Labor in this way is distributed to the actors that have touched the image.

Architecture in the Afternet



<http://4.bp.blogspot.com/-JvO83seyLu0/VWKti4b-QII/AAAAAAAAABZo/4UdHbgN4dfo/s1600/mesh%2Breduce%2Bsequence.png>
fig 19 - emojis

[17] Groys, “Weak Universalism.”

[18] Vierkant, “Image Object Post-Internet.”

Every instance of an image is itself its own autonomous entity, but also carries the baggage of its previous contributors.

The curation of image is authorial because it re-presents content with a bias. When images get reposted, their contexts change, affecting their narratives and their readings. Michael Meredith highlights the significance of curation and collection and how it fulfills our identities and elicits our intentions:

“Through the act of selecting, tagging, and grouping we can project and create cultural and/or personal identities. In this way everyone is a designer. Everyone has aesthetic affiliations and affections, architecture is part of this widespread culture of collecting and curation. We are all collectors and curators of our stuff. Our stuff defines us.” [19]

[19] Meredith, “Collection.”

This quote transcends architecture. It helps capture the web’s value as a place of storage and transmission, the value of appropriation as a creative act, and the potential to sustain cultural production.

Production; Not Presentation

Production; Not Presentation

A significant part of the thesis concerns itself with the “real”; it doesn’t seek to be projective, but instead actual. By postproducing using @archmixes, architecture is being made as images, rather than the projection of an architecture that is to exist as habitable or urban. This claim is founded on the logic outlined in the introduction, that in fact architecture exists as visual bytes that are shared - that is, the object of transmission, as opposed to its spatial reality. Thesis reviews are typically the site of representations that involves a declaration of authorship, a passive audience, and speculative design work to be critiqued. For Architecture in the Afternet, the format of the thesis sought to enable the “real” through a “situation”. Cues here are taken from relational aesthetics, theorized by Nicolas Bourriaud, who identifies the tendency in recent art practices to take “the whole of human relations and their social context, rather than independent and private space” as its departure point, in effect propelled by the internet [1].

Thoughts

This was orchestrated as a performance where the author of the thesis composes a siting, actors are given rules, and queues are determined, while jurors are left uninstructed, but find themselves in a scenario that renders them active participants. In that way, it is not just a presentation of the real, but a production of the real.

The space of the performance is the siting for thesis, the space of the web acts as the site of architecture in the project. Architecture, here is visual content, and those who make and happen upon (or, often both) this content are a sort of public. The crisis of the public in architecture might seek its refuge online, a space of sharing and access (though not without its momentary contrivances). Through the @archmixes twitter bot, the site of immediate access to production suggests a type of democracy, and the content that is produced and simultaneously shared becomes a commons. In this way the bot is a quasi object, a concept coined by Michel Serres to highlight objects that have agency in ways that can constitute a collective, and exist at the center of a network . It shapes public here not through physical space, but through architectural content and feedback, the mechanisms of labor, collective participation, in a loop, and despite heterogeneous makeup of its subjects.

With this performance comes the possibility of the blurring of art and

Architecture in the Afternet

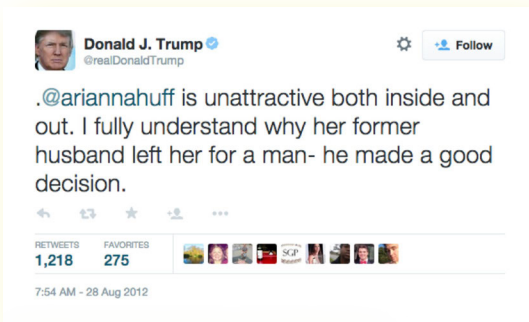
[1] Bourriaud, "Relational Aesthetics."

[2] Serres, "Quasi-Object."



<http://kaprowinberlin.smb.museum/library/images/KAPROW-Fluids-1967-4-Julian-Wasser.jpg>

fig 20 -Allan Kaprow's Fluids



<http://cdn.skim.gs/images/ddpxfg7gj7v1md8u5olj/donald-trump-insults-11-celebs-with-downright-mean-tweets-arianna-huffington>

fig 21 - Donald trump uses twitter as a platform to rally his politics while also sculpting a public image

Production; Not Presentation

life, often attributed to Allan Kaprow's "Happenings" [fig 20]. The siting of the performance is masked as a simulated living room which should produce signals of the everyday and the casual, while at the same time we know this to be a space where we use our phones which have increasingly taken on the task of fulfilling our creative impulses. The mobile device compacts the tools of productions, constraining it, but enabling a public to sculpt their identities through what they share [fig 21]. By blurring the labor around artistic production and the everyday interfaces and apps that make up routines and pass times, the performance blurs the division between art and life. Simultaneously, in this conflation of labor and life, the individual participant collapses the distance between the roles of author and audience.

To help you read the forthcoming barrage of visual content that comprise the section "performance", I have devised a hybrid between transcript and a list of intentions, that describe events of the performance, below.

Juror Selfies, A Live Broadcast

-Jurors are lead by an actor holding a selfie stick to the space of the performance

-The effect of this is an immediate questioning of the threshold of

Thoughts

presentation and performance, art and life, and of the architectural and everyday

-It puts the jurors in a situation that initiates the critique outside of an introduction to the author

-It suggests an obliged participation, while also revealing our uncontrolled but pervasive presence on the web



<http://kingofwallpapers.com/cheetos/cheetos-005.jpg>
fig 22 - Cheetos

Living Room and the Everyday Labor of Architecture

-The living room is defined at the entrance to the ACT Cube by a book shelf populated with colorful quotidian junk mixed with color 3d prints of archmixes. Through putting these next to each other, the value of architecture is flattened to that of the everyday - a tchotchke. It suggests an accessibility and a presence in our lives not exclusively as passive space, but as objects. The scatter of common items included junk food and drinks [fig 22, 25, 26], and books that actually hint at reference points for the project. The entrance is also marked by a runner mat and shoes.

-Chugging away are two desktop 3d printers also living on the shelves. They squeal and buzz ungracefully printing even smaller plastic tchotchkes [fig 23], while a performer loads and unloads these trinkets. Another



https://www.dynamism.com/img/ultimaker_2-2.png
fig 23 - 3d printer



<http://marketingland.com/wp-content/ml-loads/2015/05/dominos-Pizza-Box.jpg>
fig 24 - dominos

Production; Not Presentation

Architecture in the Afternet



<https://cannabistutorials.com/wp-content/uploads/2014/03/cannabis-jolly-rancher-recipe-e1461341769632.jpg>
fig 25 - Jolly Ranchers

Production; Not Presentation



<http://www.fritolay.com/images/default-source/blue-bag-image/mtn Dew.png?sfvrsn=0>
fig 26 - Mountain Dew

performer waters the plants. Midway through the performance, a Dominos pizza [fig 24] is delivered, and it emits a particular stench that suddenly undermines architecture's exclusivity.

-The corridor produced by the shelves opens up to a space populated with a kitchen table on one half, and on the other sit beanbag chairs on a rug. Each potential seating space is supplied with an internet equipped mobile device. Colorful clothes are strewn, plants pepper the space, cans of soda are piled up. The kitchen table is already saturated with performers attached to their devices, using @archmixes.

-In this scenario, the author of the thesis is disguised, hidden amongst the kitchen table labor force, where this community is preoccupied with their own desire to create. The Jurors are in this way encouraged to acclimatize themselves as participants in this context. They proceed to sit down in the bean bag chairs to participate in the everyday of architectural production.

Manifesto

-Projected on two large screens are YouTube videos of postproductions spinning in place. These are screencasts of the work that has been uploaded to Sketchfab, a website that hosts 3d meshes and makes them accessible for download, while they

Thoughts

meanwhile display online spinning patiently in place. The settings options on the website dictate the aesthetic of these screencasts - options like lighting, reflectance, and chromatic aberration all help to sculpt the objects as alluring things. The bright colors help to make them poppy and identifiable from a distance while also disembodimenting them from the physical world as built architectures, despite realistic reflections and lighting.

-Printed at the bottom of the screen, during a complete orbit of a model is its file name. Intended in this file name are the references behind each of the postproductions. For instance "LightGreyHouse.stl" combines House VI and the Vanna Venturi House, (counterintuitively) conflating the debates of the Whites and Greys rather than pitting them against each other.

-Others concern themselves with formal themes, such as "ArrayMeNow1111.stl" which groups Kahn's polar arrayed Dhaka Parliament, Giancarlo Mazzanti's Sport Scenarios which are vertically bent horizontal ribbons arranged adjacently, and lastly Kahn's Kimbell museum which are horizontally arrayed barrel vaults.

-Still other names preoccupy themselves with the politics of their constituent parts at large, for instance "ExoticSuperTallTower.STL" which references the building culture in Asian cities of western-designed "oriental" luxury towers, such as the cases of

the Burj Khalifa and the Petronas Towers.

-These tendencies highlight intention in the postproduction work that are analogical to how one might develop architectural concepts when making from scratch- history; politics; form - but here the moment of design is in the selection of these canonical works.

-Sounded simultaneously over the speakers during the video, is a manifesto, narrated to highlight the themes of the situation.

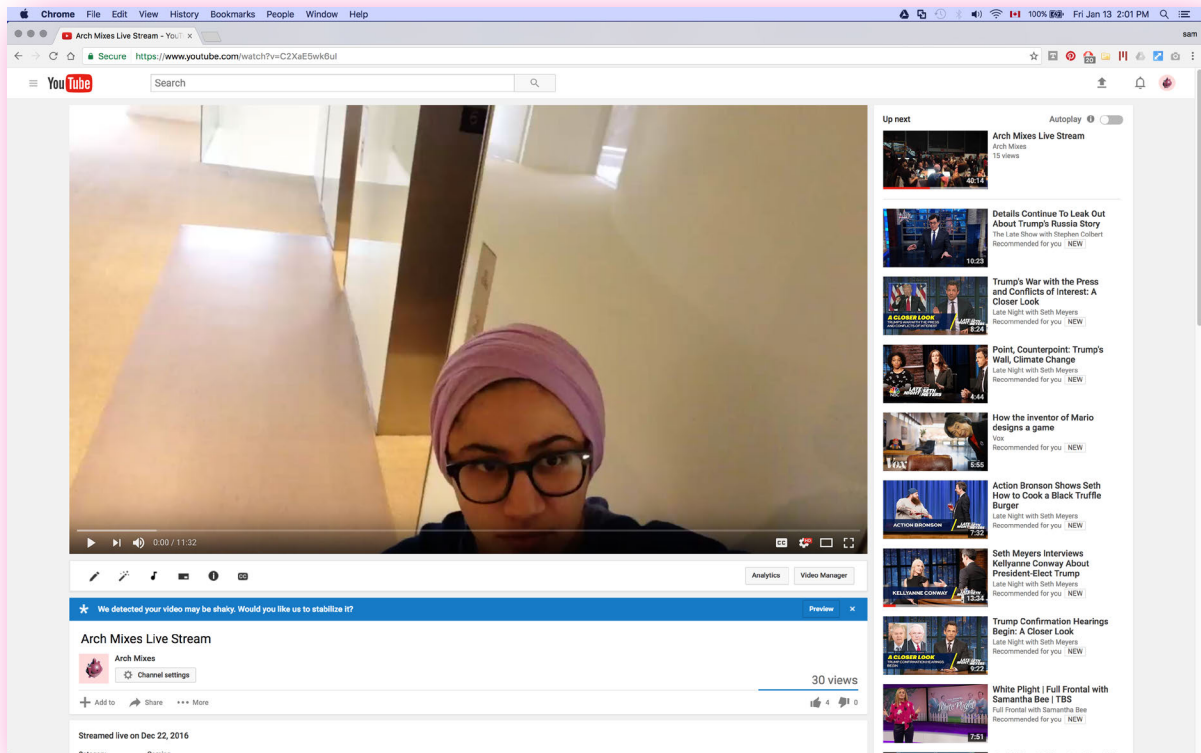
Tutorial

-Upon completion of the manifesto video, full screen mode in the YouTube video is closed and another tab is selected where another YouTube video is maximized on screen.

-Now a YouTube tutorial is projected that describes how to use the twitter bot. This character is in fact fictional but the function of this video is in ways "real" - it functions to explain how to use the bot sincerely to the public. The tutorial is painfully slow - it provides the opportunity for those following along to learn how to tweet and actually participate in the space of the performance, and to become complicit in architectural production.

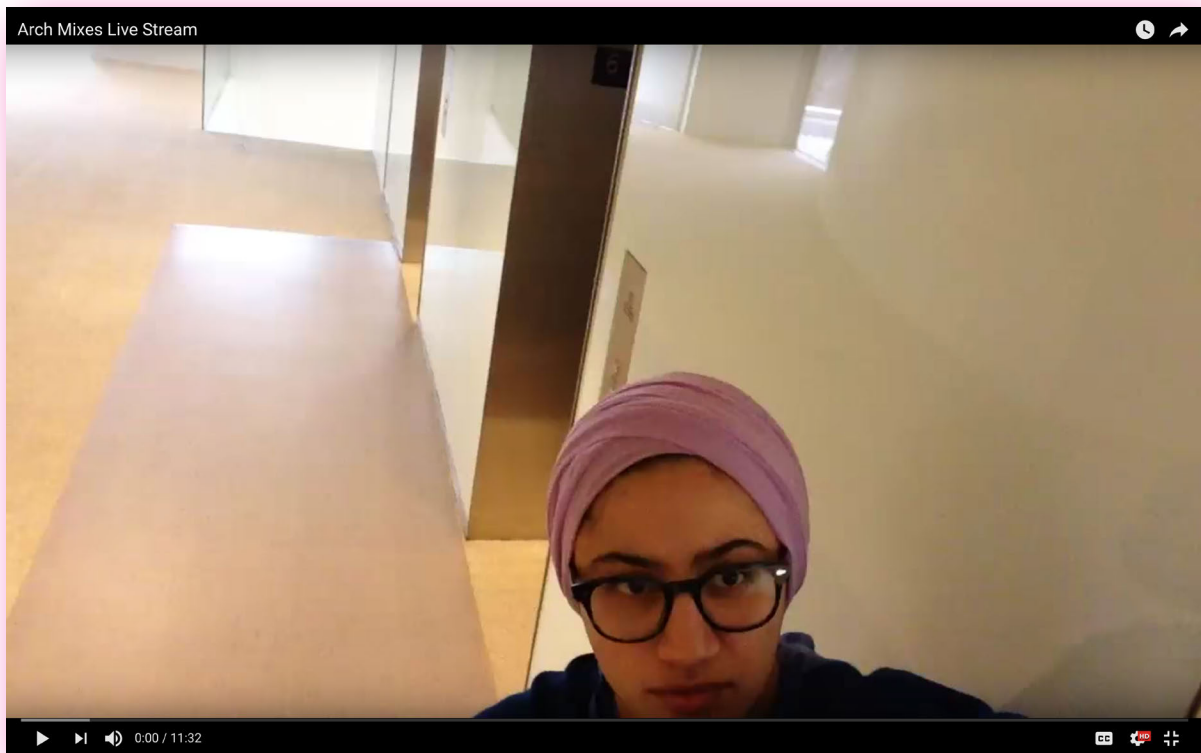
Performance

Juror Selfie, Live Broadcast



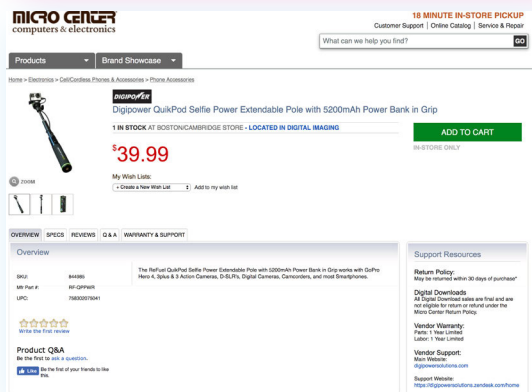
Screen Shot 2017-01-13 at 2.01.04 PM.png

Performance

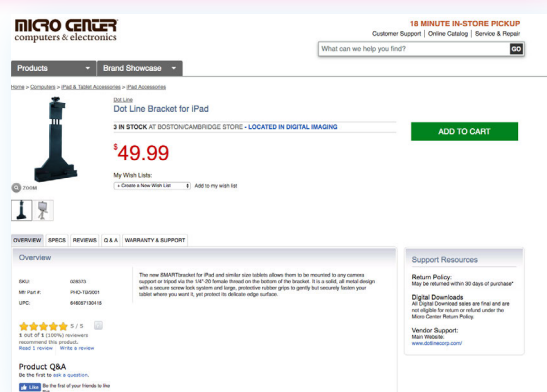


Juror Selfie, Live Broadcast

Screen Shot 2017-01-13 at 1.42.30 PM.png



Screen Shot 2017-01-13 at 2.18.16 PM.png



ScreenShot2017-01-17at3.30.05PM(2).png

Architecture in the Afternet

50

Alaa: "This is to Sam's live stream right now."

Jess: "Is it recording?"

(inaudible)

Alaa: "Hi Maya. I'm picking up the jurors for Sam's thesis. I feel really weird."

Juror Selfie, Live Broadcast



Screen Shot 2017-01-13 at 1.42.48 PM.png

Performance



Juror Selfie, Live Broadcast

Screen Shot 2017-01-13 at 1.43.09 PM.png

Architecture in the Afternet

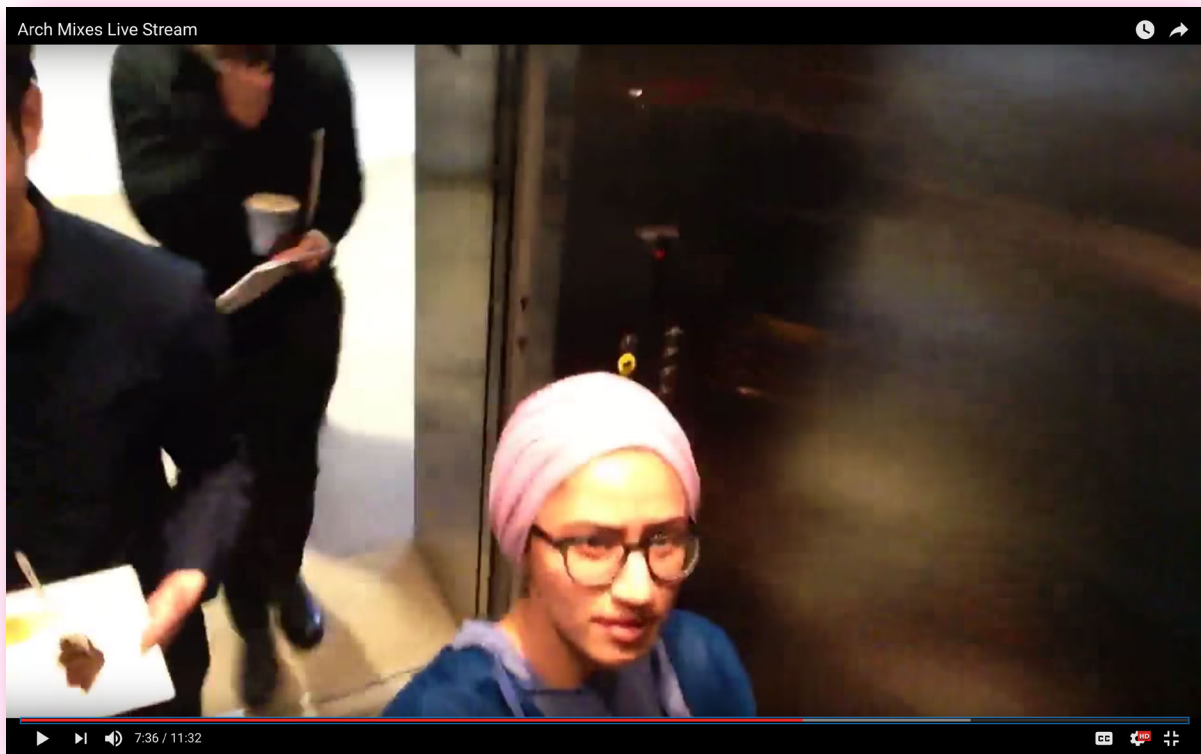
“Come on, guys”

Juror Selfie, Live Broadcast



Screen Shot 2017-01-13 at 1.43.45 PM.png

Performance



Juror Selfie, Live Broadcast

Screen Shot 2017-01-13 at 1.52.46 PM.png

Architecture in the Afternet

Antonio: "Hi"

?: "Are we being broadcast right now?"

Curtis: "Is this Sam on the other end?"

Antonio: "Should we start the review, here?"

(collective chuckle)

Liam: "Yes, that's correct"

Juror Selfie, Live Broadcast

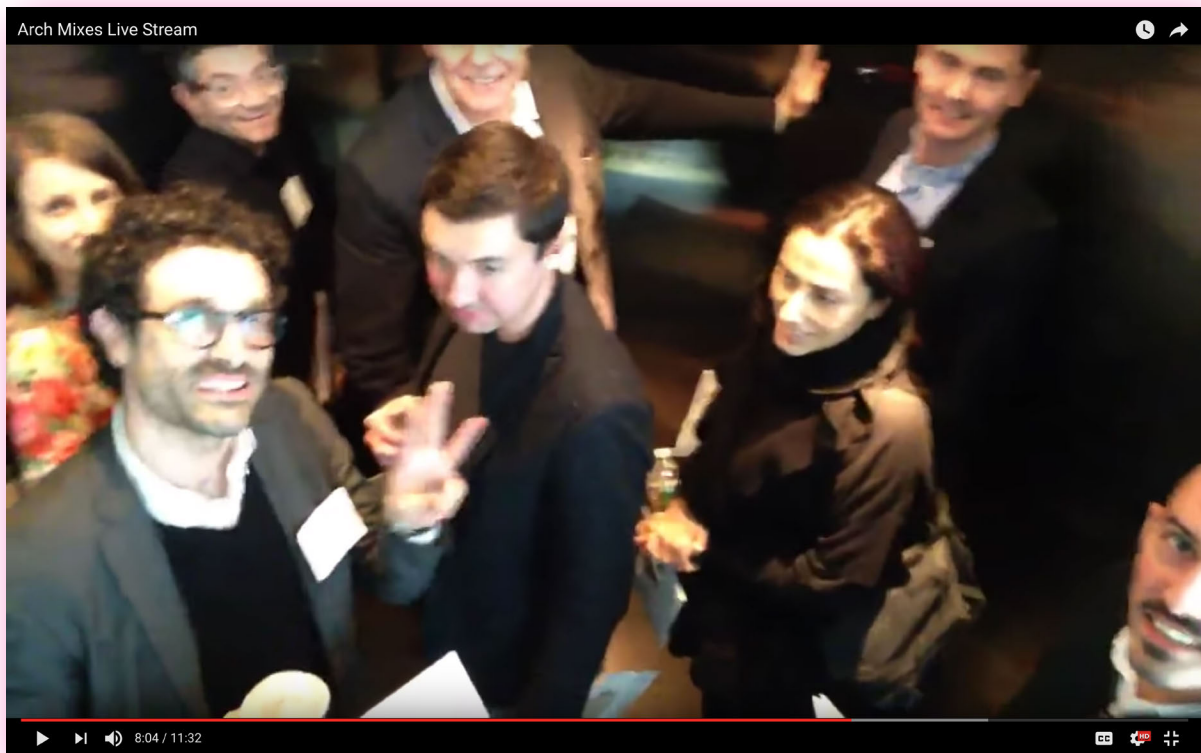


Screen Shot 2017-01-13 at 1.53.03 PM.png

Performance

55

Antonio: "I wonder what the lag is? Is it like a 3 second lag between now and (inaudible)?"

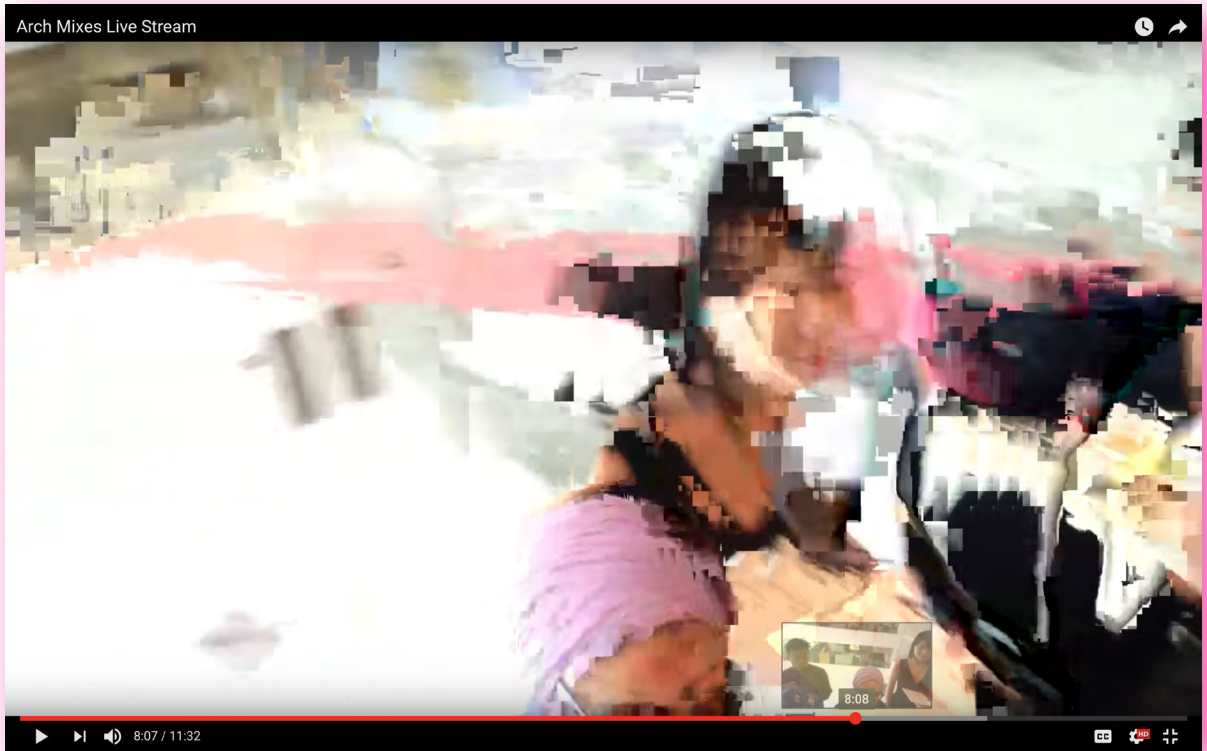


Juror Selfie, Live Broadcast

Screen Shot 2017-01-13 at 1.53.22 PM.png

Architecture in the Afternet

Juror Selfie, Live Broadcast

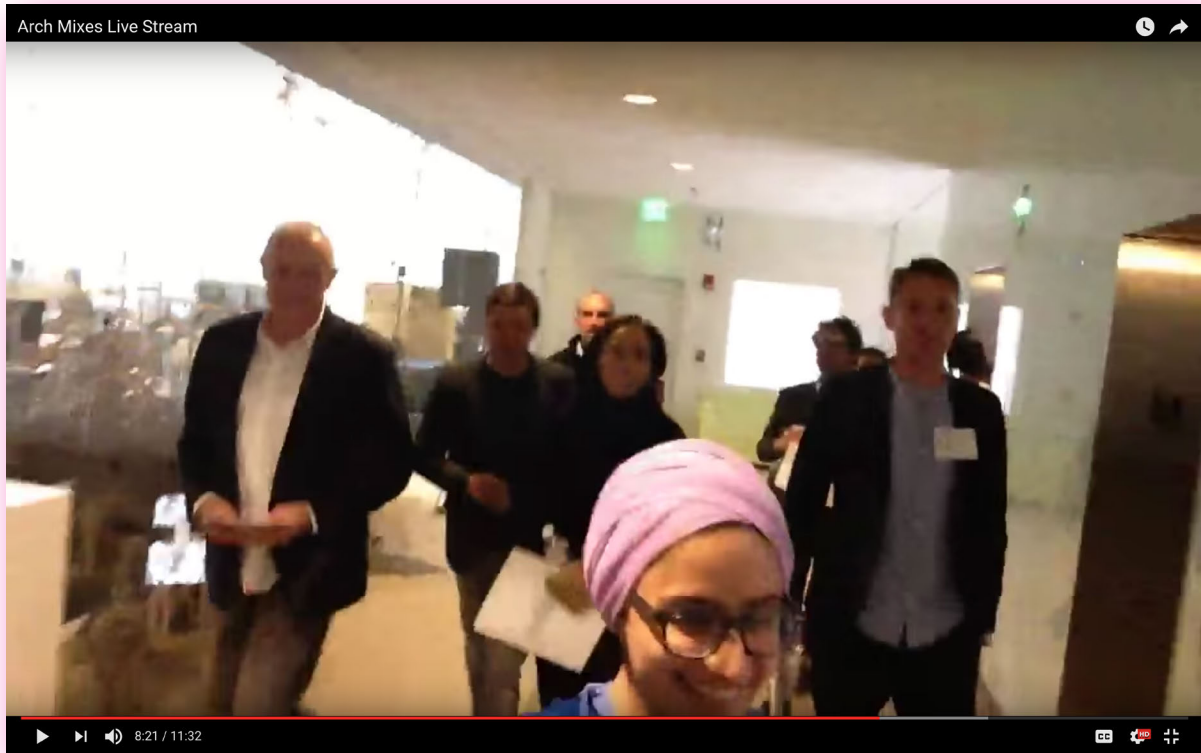


Screen Shot 2017-01-13 at 1.53.28 PM.png

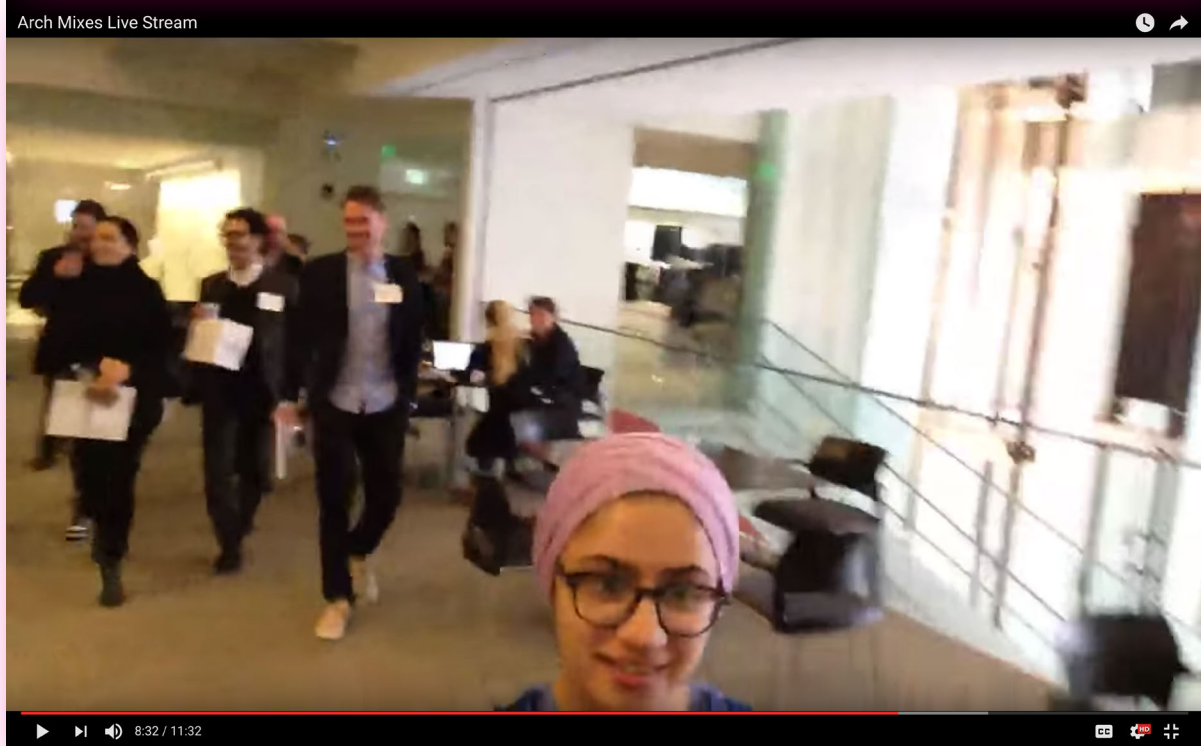


Screen Shot 2017-01-13 at 1.53.35 PM.png

Performance



Screen Shot 2017-01-13 at 1.53.42 PM.png



Screen Shot 2017-01-13 at 1.53.58 PM.png

Juror Selfie, Live Broadcast

Architecture in the Afternet

58

Antonio: "Are we being recorded also?"

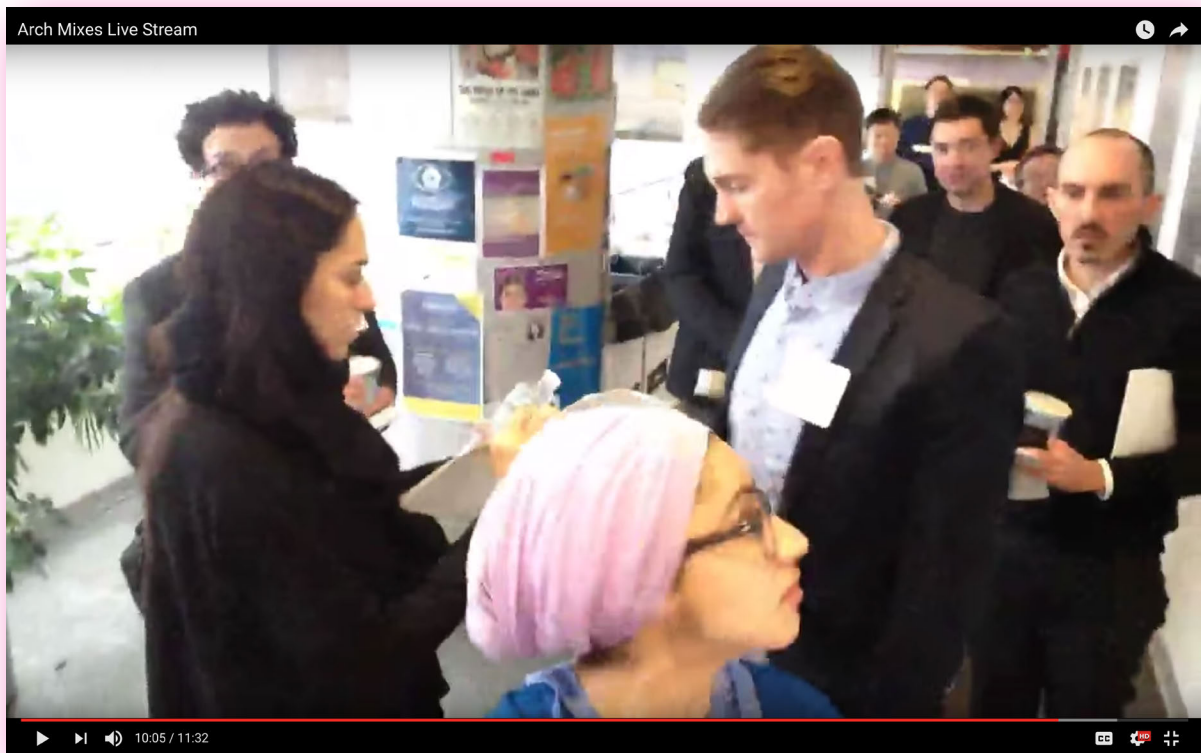
Mariana: "Obviously. They're going to be playing this during the review"

Juror Selfie, Live Broadcast



Screen Shot 2017-01-13 at 1.54.18 PM.png

Performance



Juror Selfie, Live Broadcast

Screen Shot 2017-01-13 at 1.54.50 PM.png

Architecture in the Afternet

Juror Selfie, Live Broadcast



Screen Shot 2017-01-13 at 1.54.59 PM.png

Performance

61

Antonio: "I like that you put it where the surveillance camera would be..."

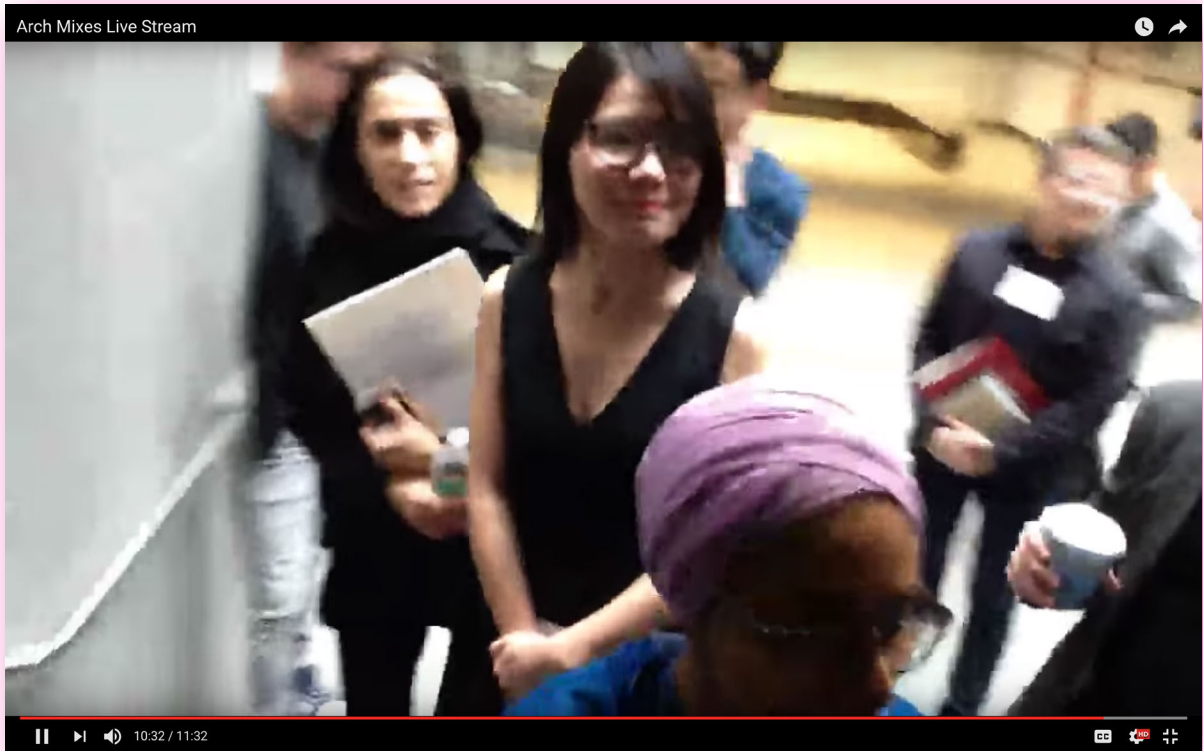


Juror Selfie, Live Broadcast

Screen Shot 2017-01-13 at 1.55.05 PM.png

Architecture in the Afternet

Juror Selfie, Live Broadcast



Screen Shot 2017-01-13 at 1.55.50 PM.png

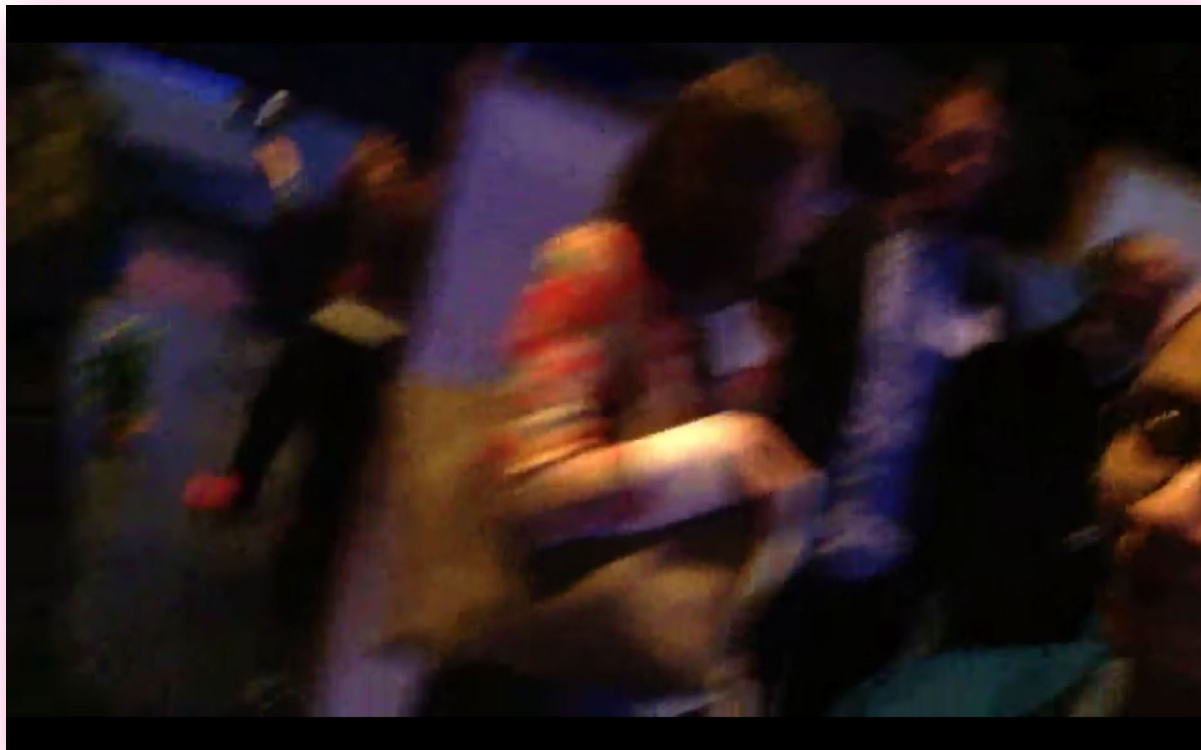


Screen Shot 2017-01-13 at 1.56.00 PM.png

Performance



Screen Shot 2017-01-13 at 1.56.02 PM.png

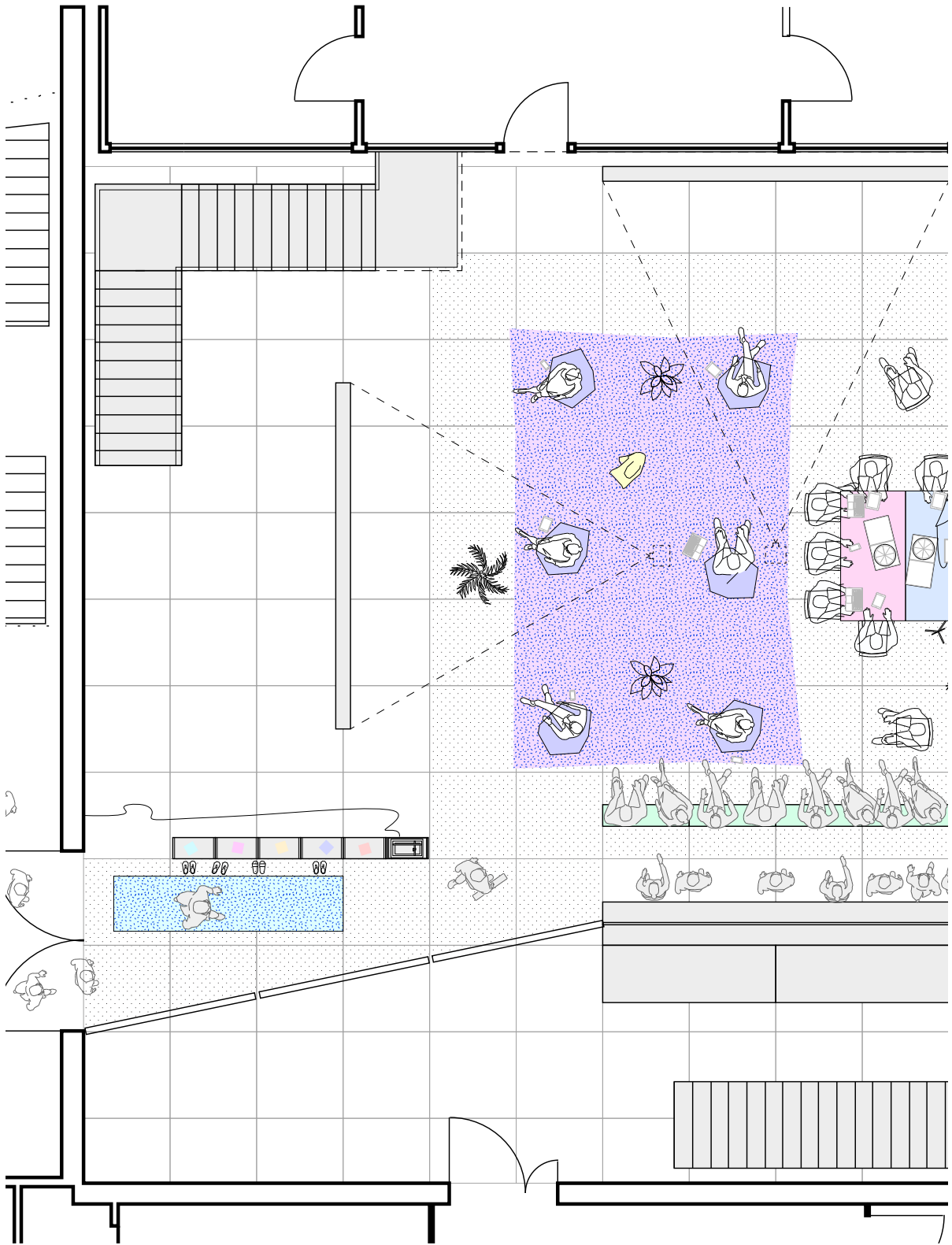


Screen Shot 2017-01-13 at 1.56.03 PM.png

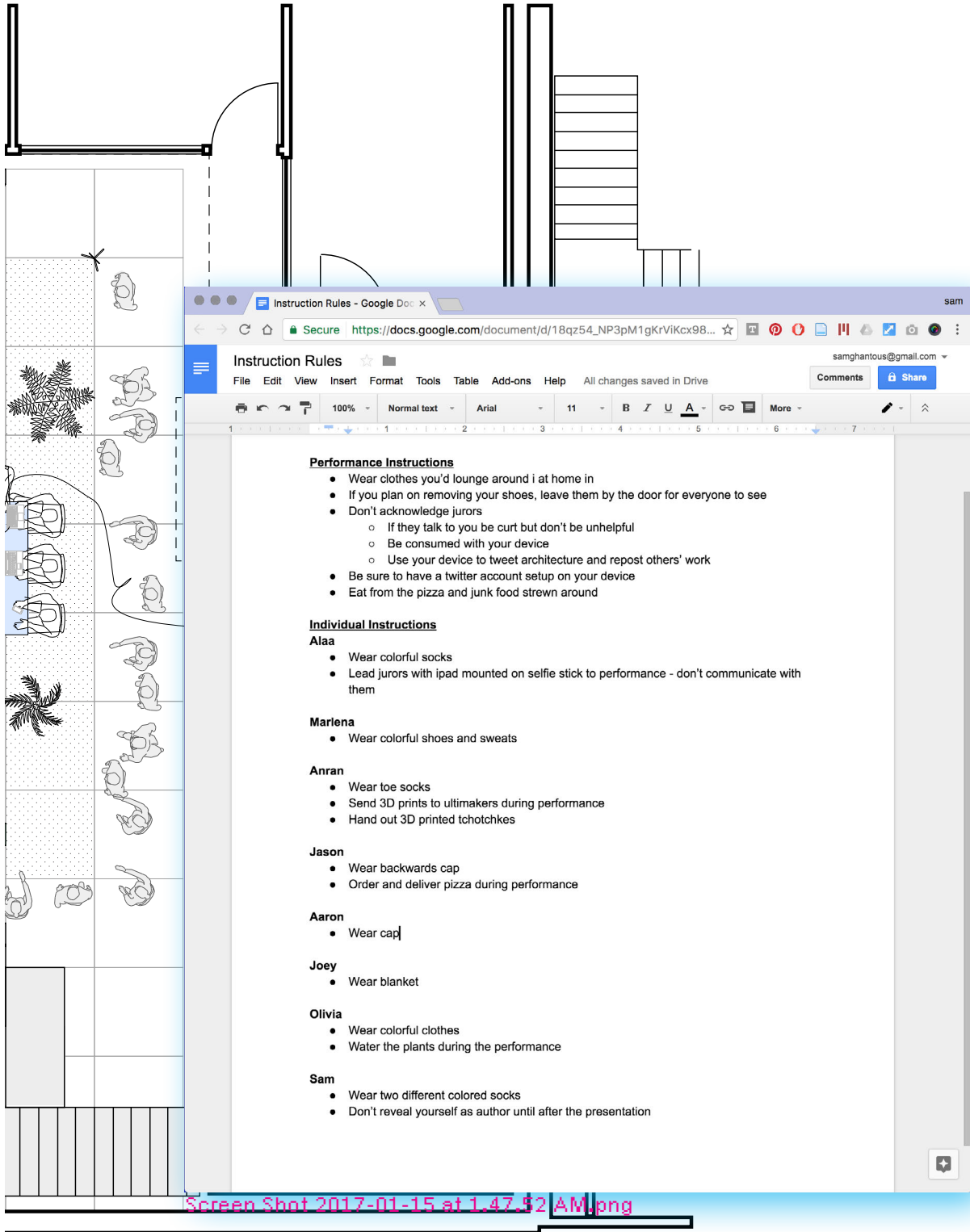
Juror Selfie, Live Broadcast

Architecture in the Afternet

Living Room and the Everyday Labor of Architecture



Cube Layout 3 [Converted].ai



Performance Notes

Living Room and the Everyday Labor of Architecture



161222-ThesisReview-SarahWagner-102.psd



IC_45.psd

Series



161222-ThesisReview-SarahWagner-103.psd



IC_46.psd

Shelves, Tchotchkes, and Quotidian Objects

Living Room and the Everyday Labor of Architecture



161222-ThesisReview-SarahWagner-104.psd

Series



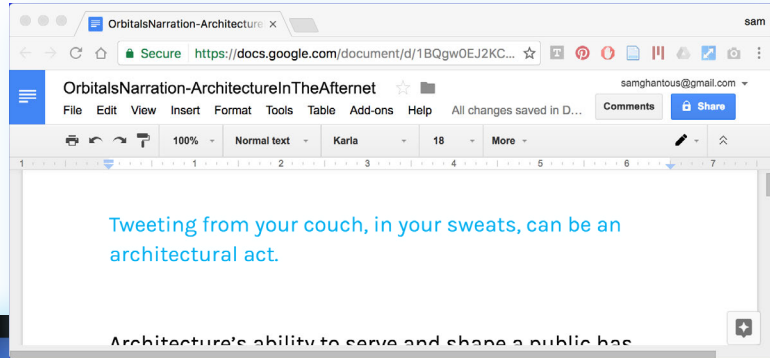
IC_44.psd



161222-ThesisReview-SarahWagner-105.psd

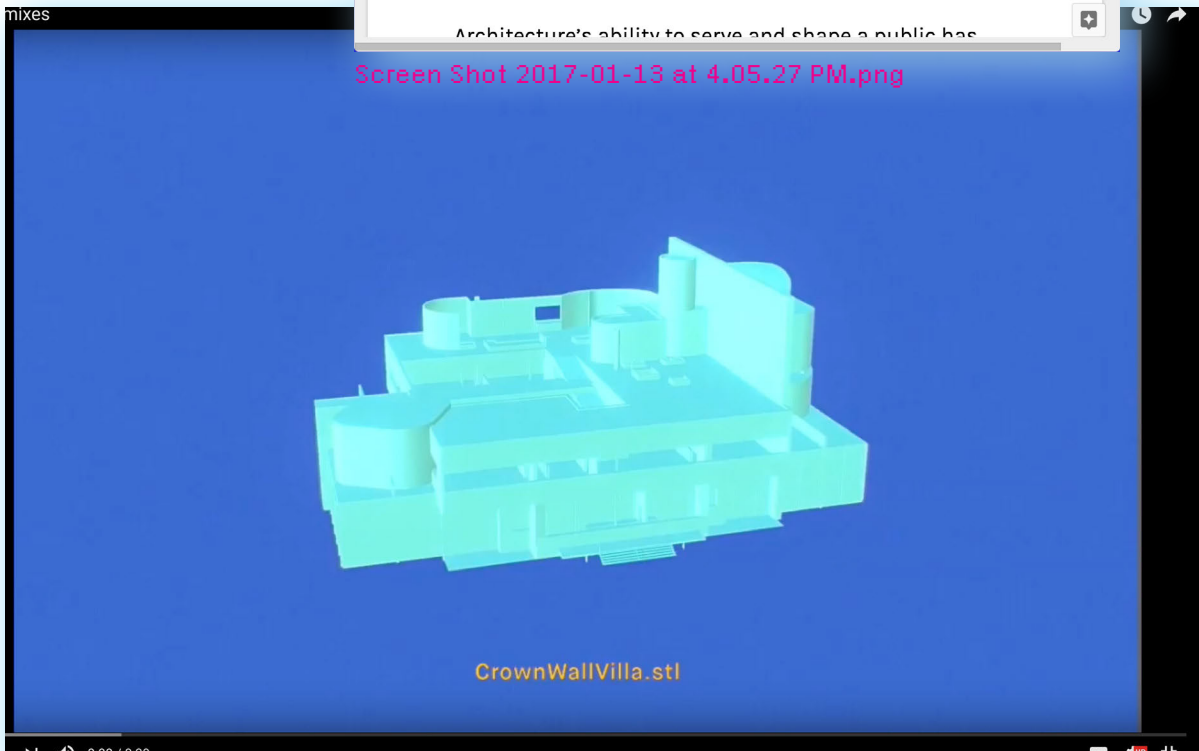
Architecture in the Afternet

Shelves, Tchotchkes, and Quotidian Objects

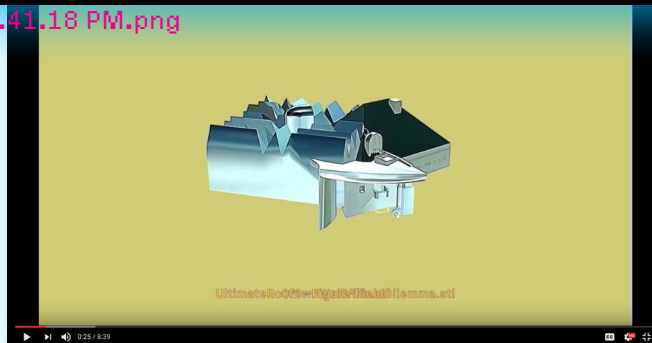


Screen Shot 2017-01-13 at 4.05.27 PM.png

Manifesto

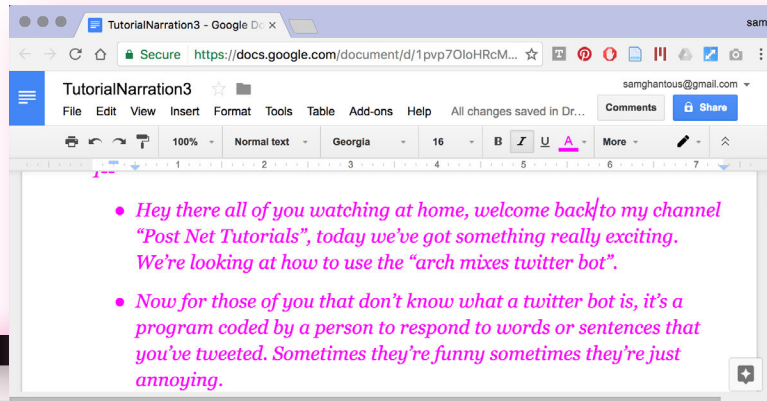


Screen Shot 2017-01-13 at 2.41.18 PM.png

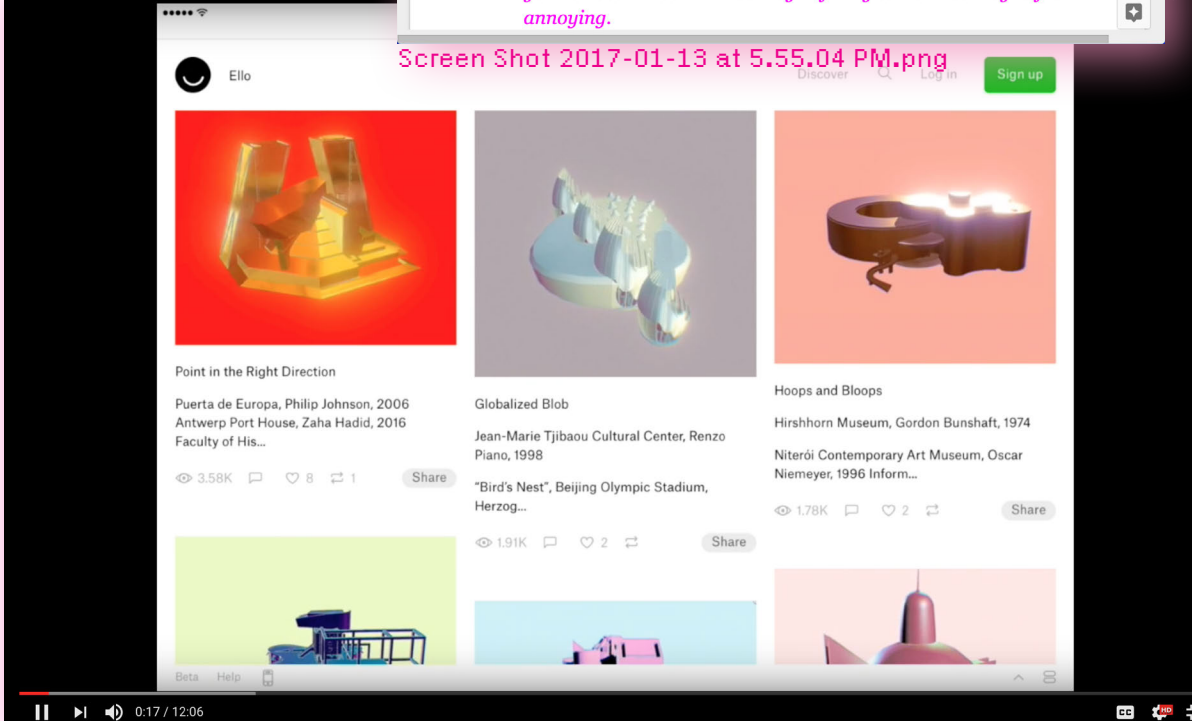


Screen Shot 2017-01-13 at 2.41.28 PM.png

Performance



Arch Mixes Twitter Bot Tutorial



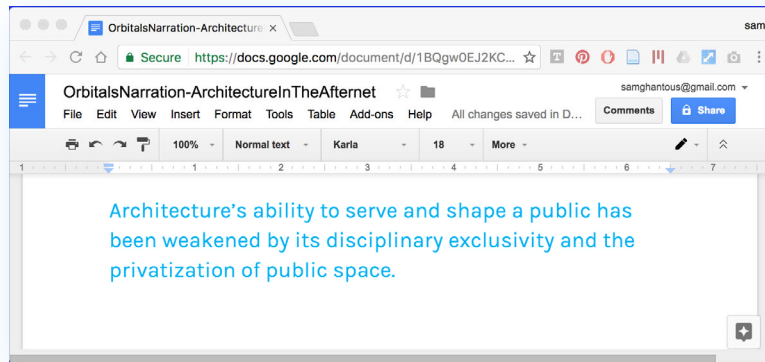
Screen Shot 2017-01-13 at 3:22:52 PM.png



161222-ThesisReview-SarahWagner-92.jpg

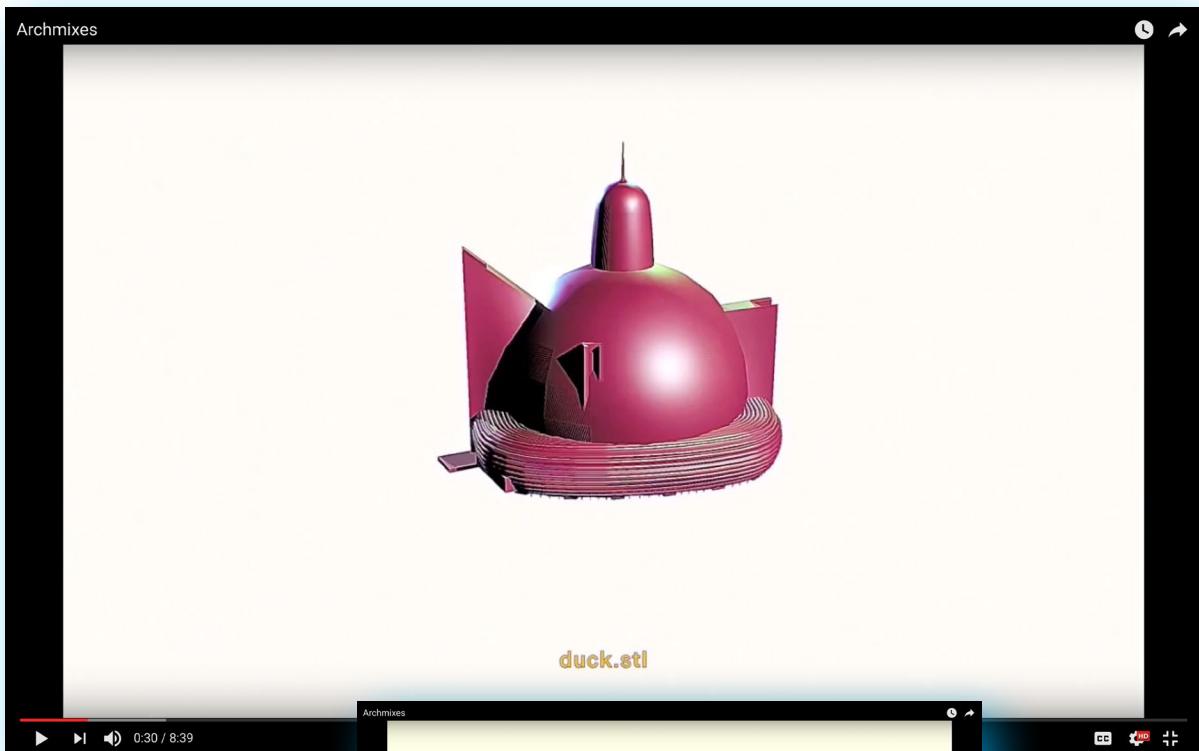
Tutorial

Architecture in the Afternet

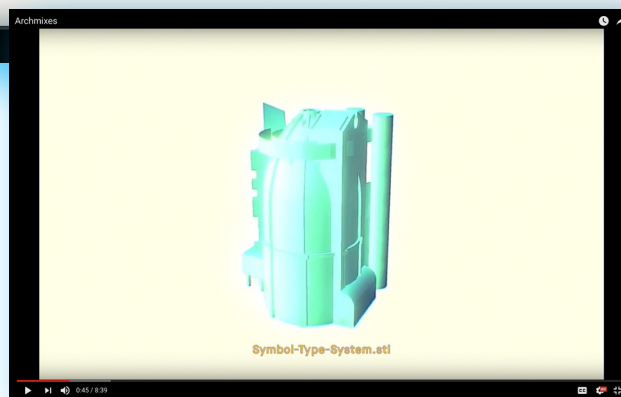


Screen Shot 2017-01-13 at 4.05.31 PM.png

Manifesto

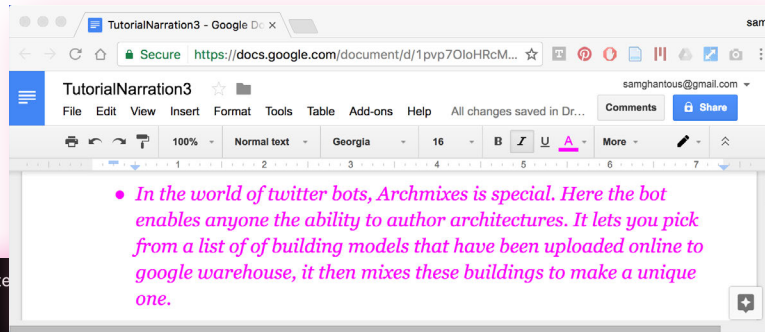


Screen Shot 2017-01-13 at

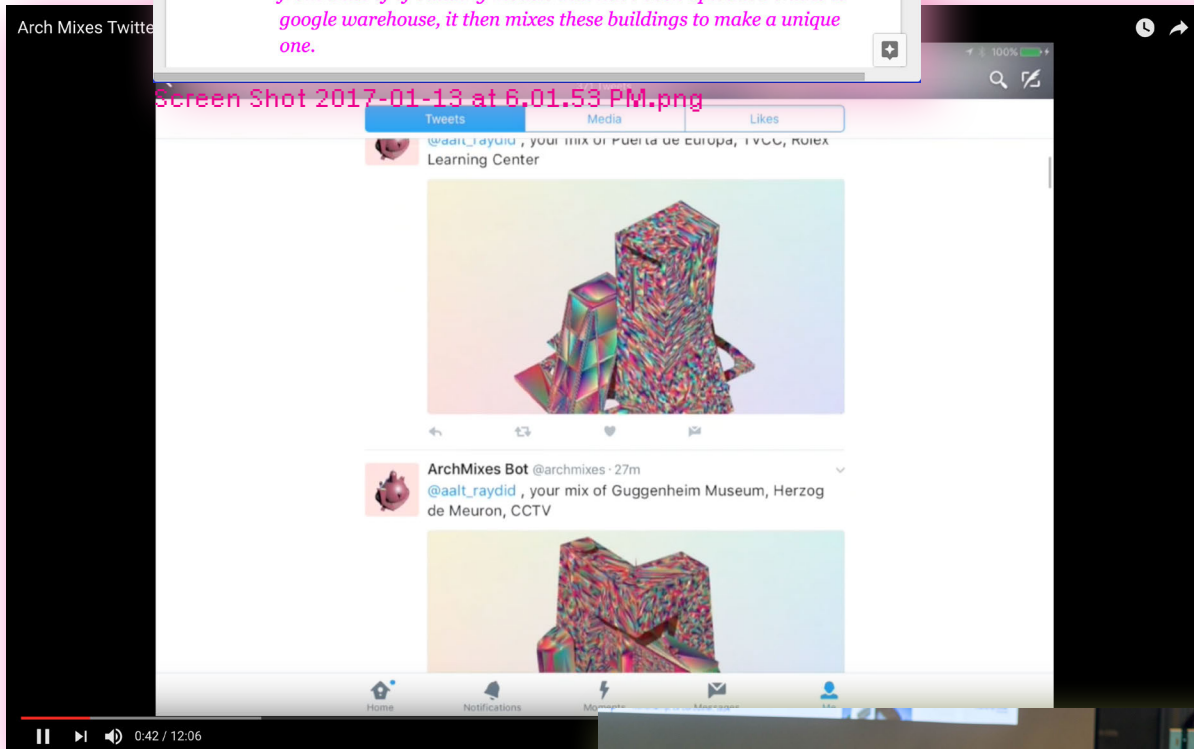


Screen Shot 2017-01-13 at 2.41.34 PM.png

Performance



Screen Shot 2017-01-13 at 6.01.53 PM.png



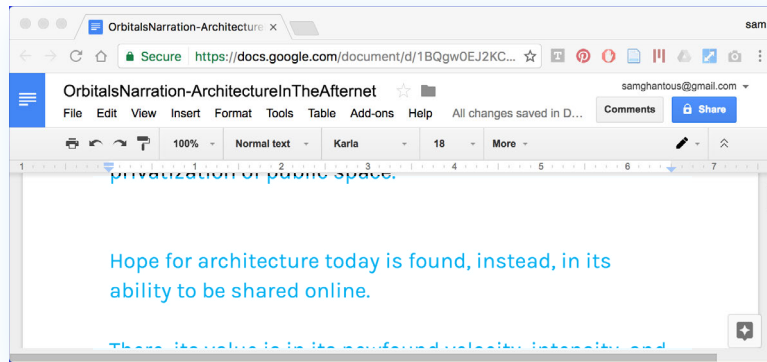
Screen Shot 2017-01-13 at 3.22.42 PM.png



161222-ThesisReview-SarahWagner-94.jpg

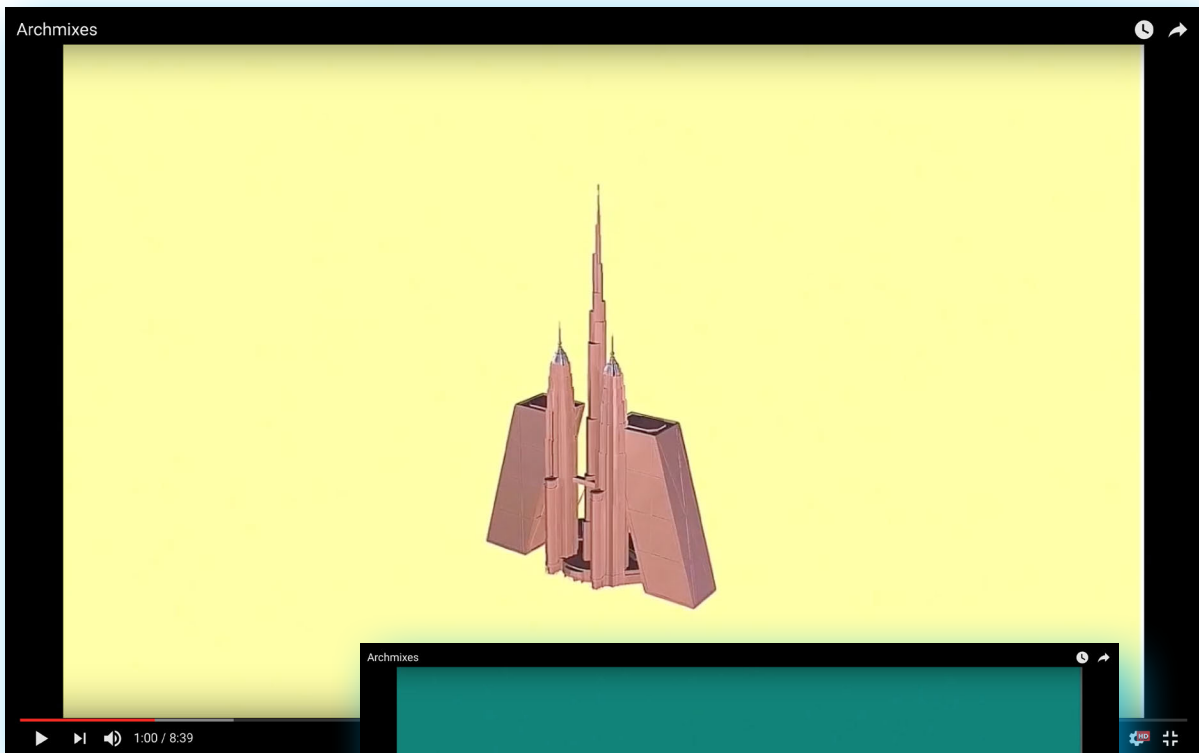
Tutorial

Architecture in the Afternet



Screen Shot 2017-01-13 at 4.05.40 PM.png

Manifesto

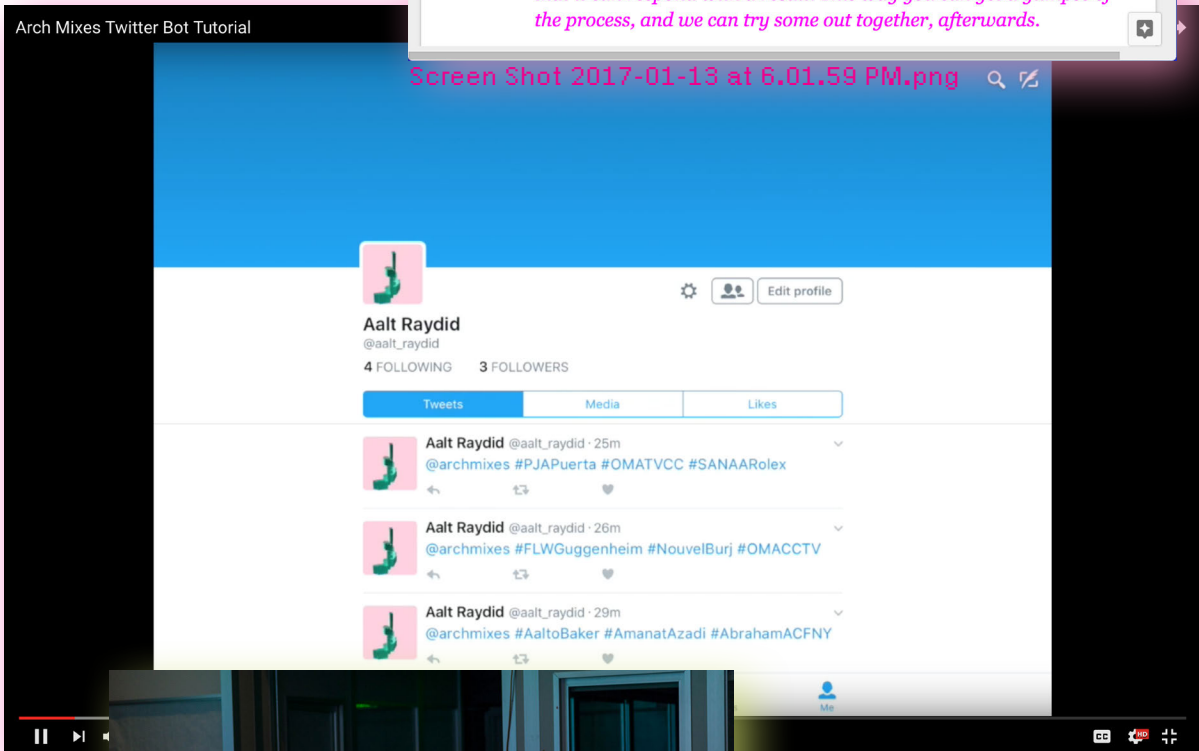
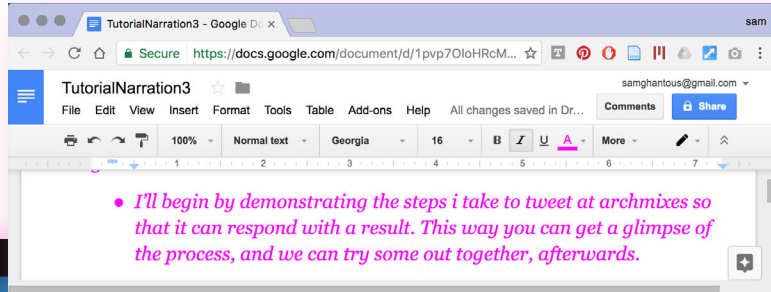


Screen Shot 2017-01-13 at



Screen Shot 2017-01-13 at 2.41.40 PM.png

Performance



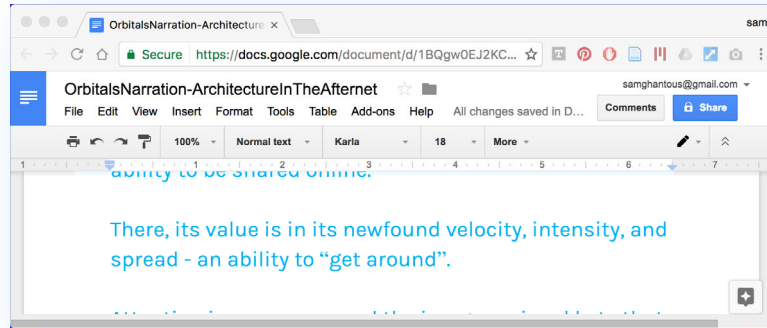
Tutorial

Screen 8

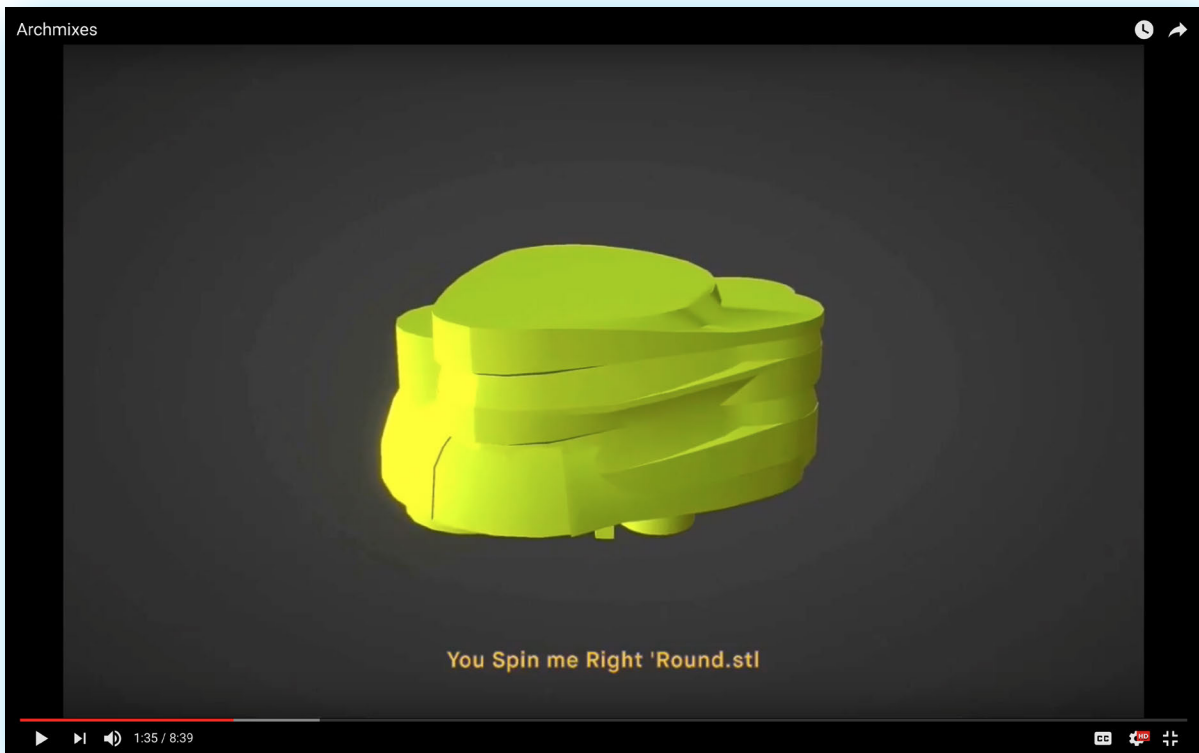


161222-ThesisReview-SarahWagner-93.jpg

Architecture in the Afternet

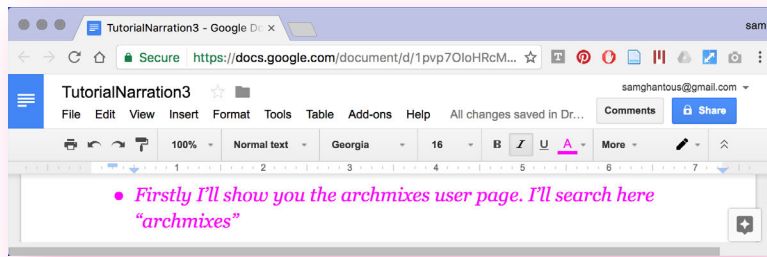


Manifesto

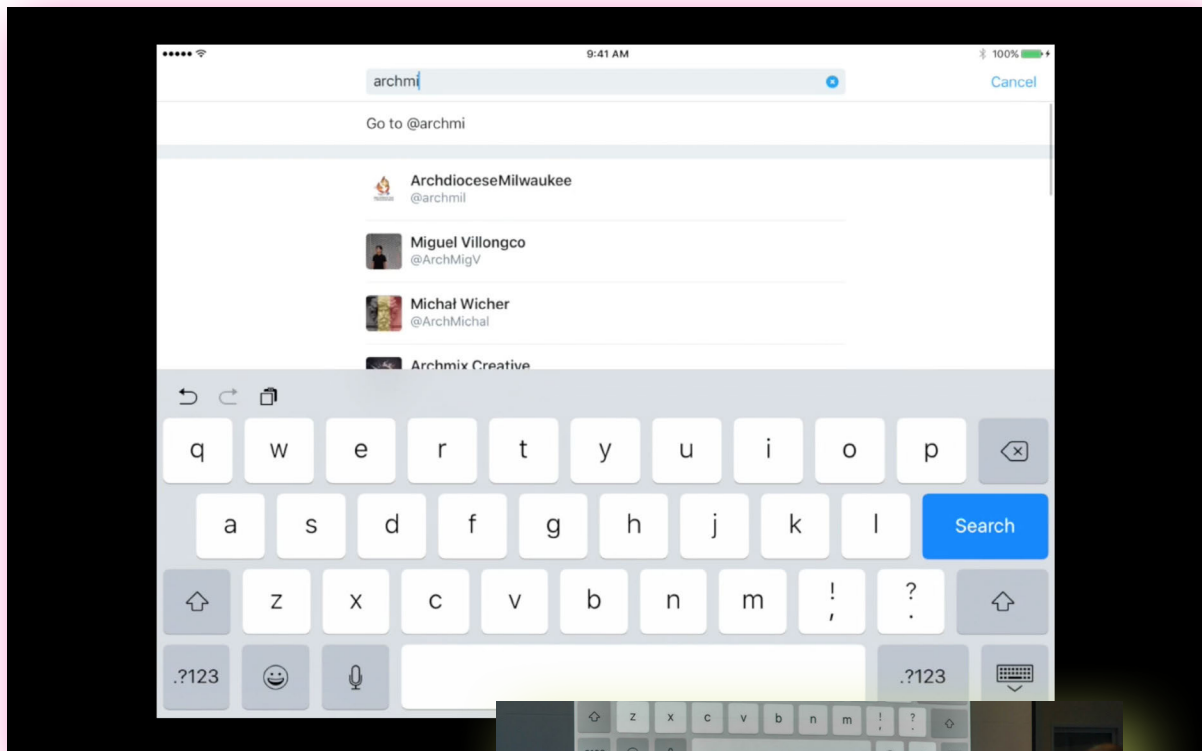


Screen Shot 2017-01-13 at 2.41.47 PM.png

Performance



Screen Shot 2017-01-13 at 6.02.06 PM.png



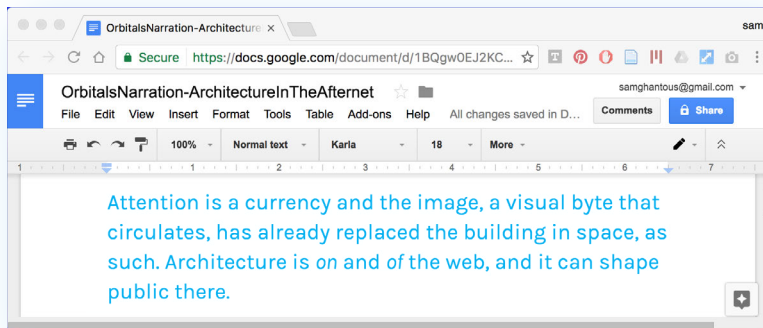
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Tutorial

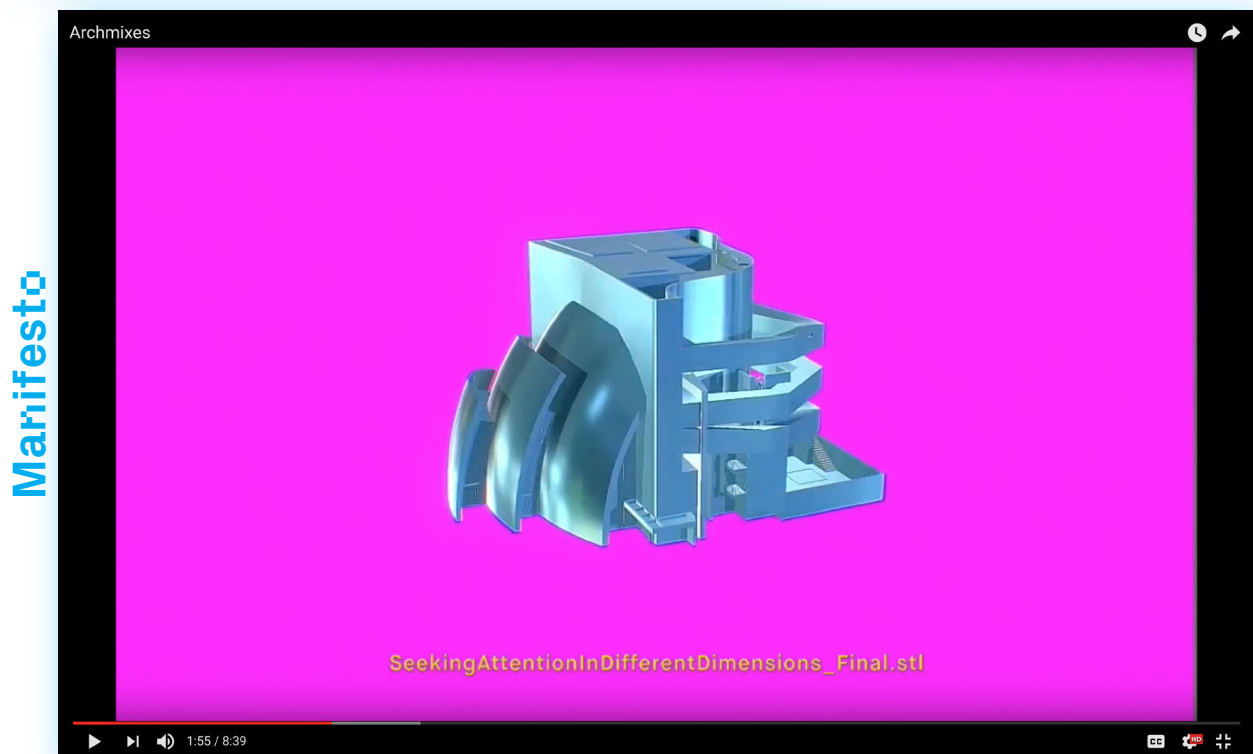


161222-ThesisReview-SarahWagner-96.jpg

Architecture in the Afternet



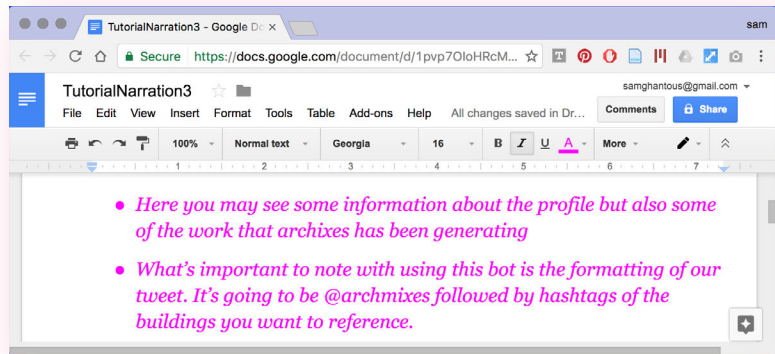
Screen Shot 2017-01-13 at 4.06.01 PM.png



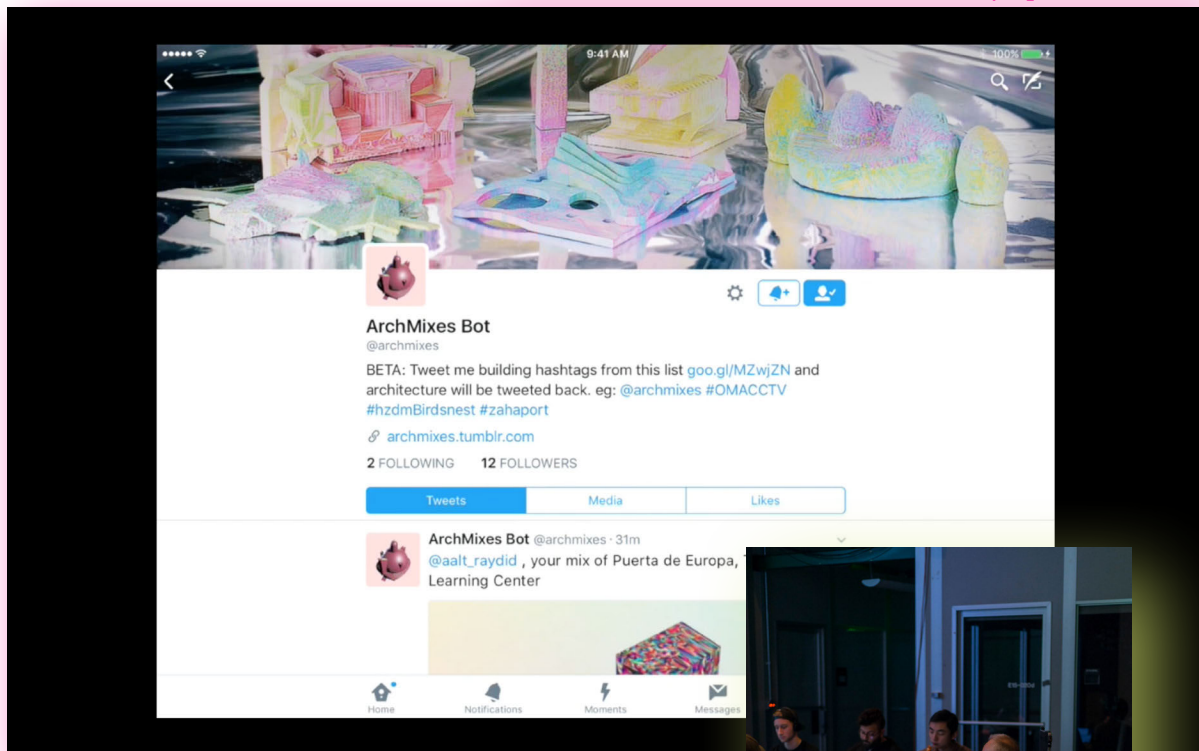
Screen Shot 2017-01-13 at 2.41.53 PM.png

Manifesto

Performance



Screen Shot 2017-01-13 at 6.02.34 PM.png



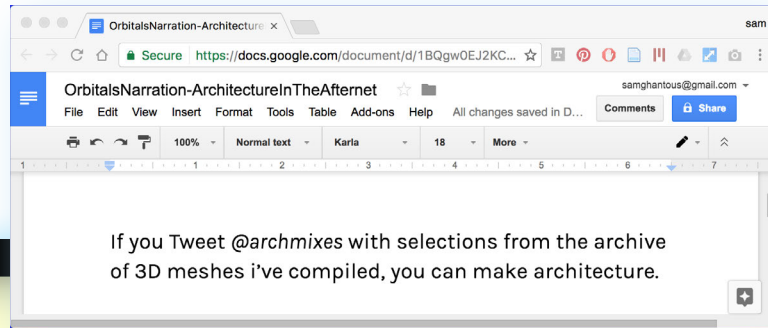
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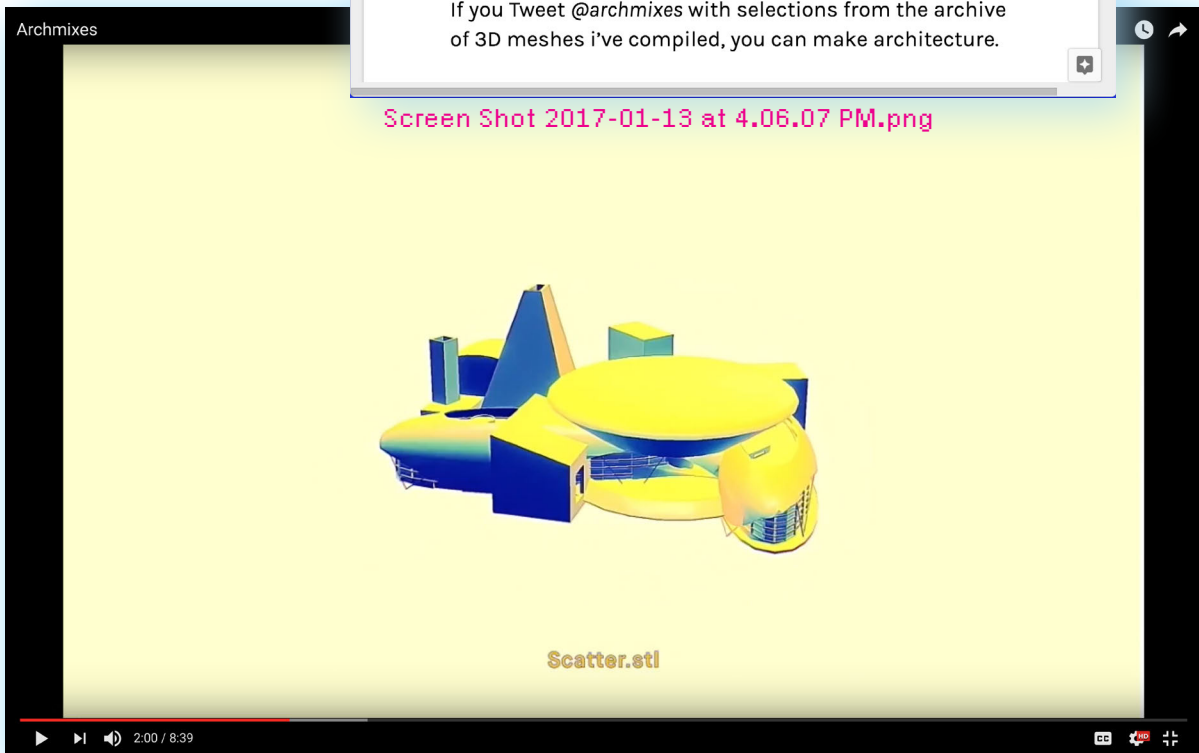
161222-ThesisReview-SarahWagner-97.jpg

Architecture in the Afternet

Manifesto

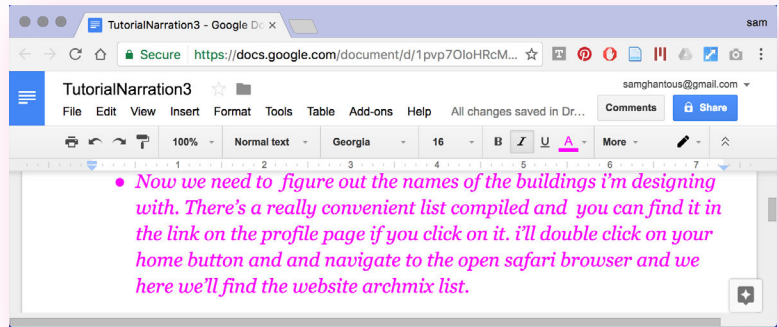


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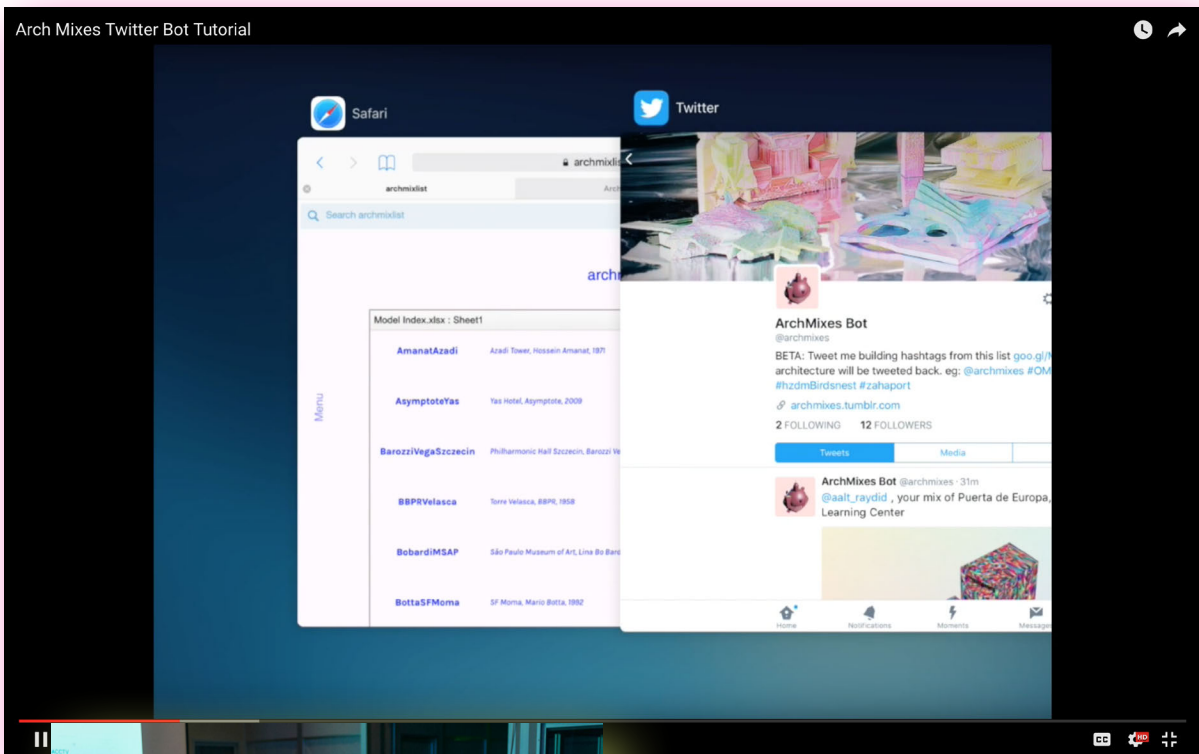


Screen Shot 2017-01-13 at 2.41.56 PM.png

Performance



Screen Shot 2017-01-13 at 6.02.40 PM.png

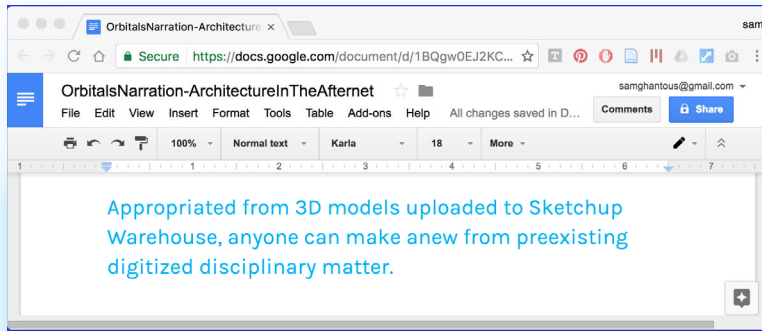


Tutorial



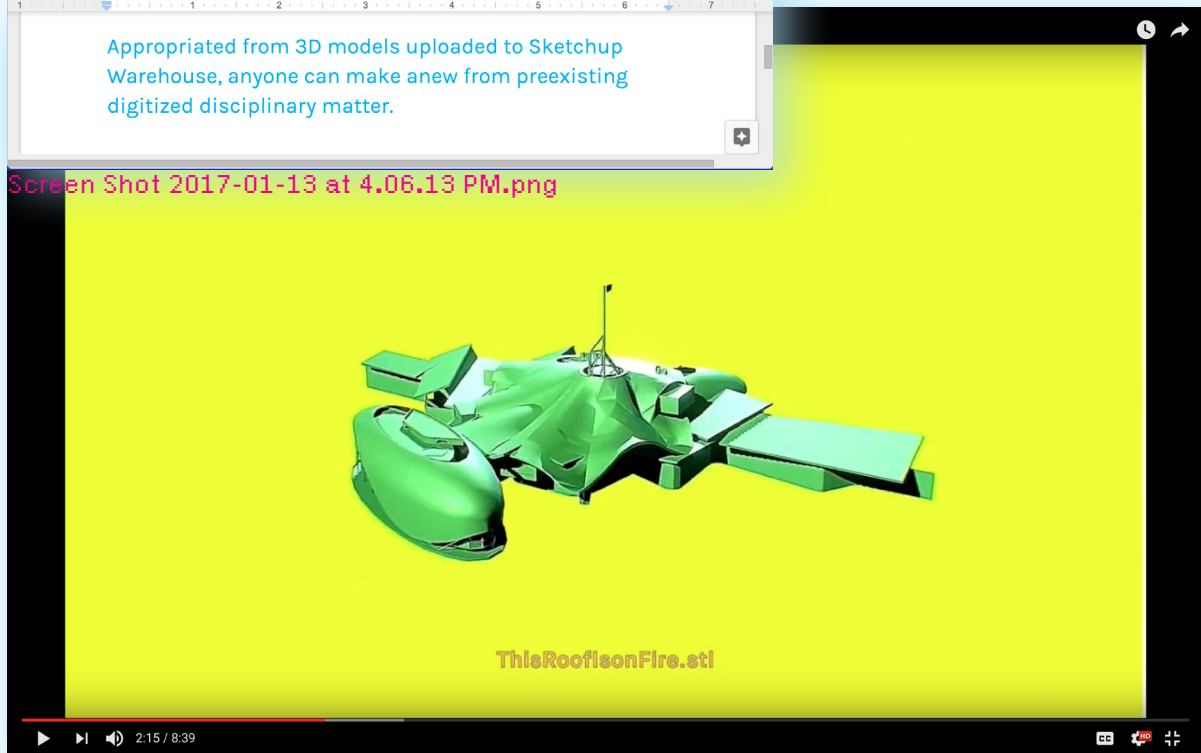
161222-ThesisReview-SarahWagner-95.jpg

Architecture in the Afternet



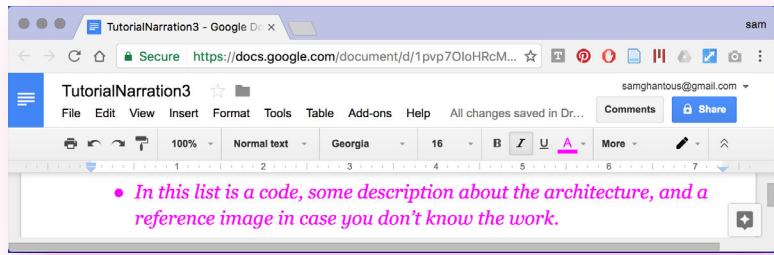
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Manifesto

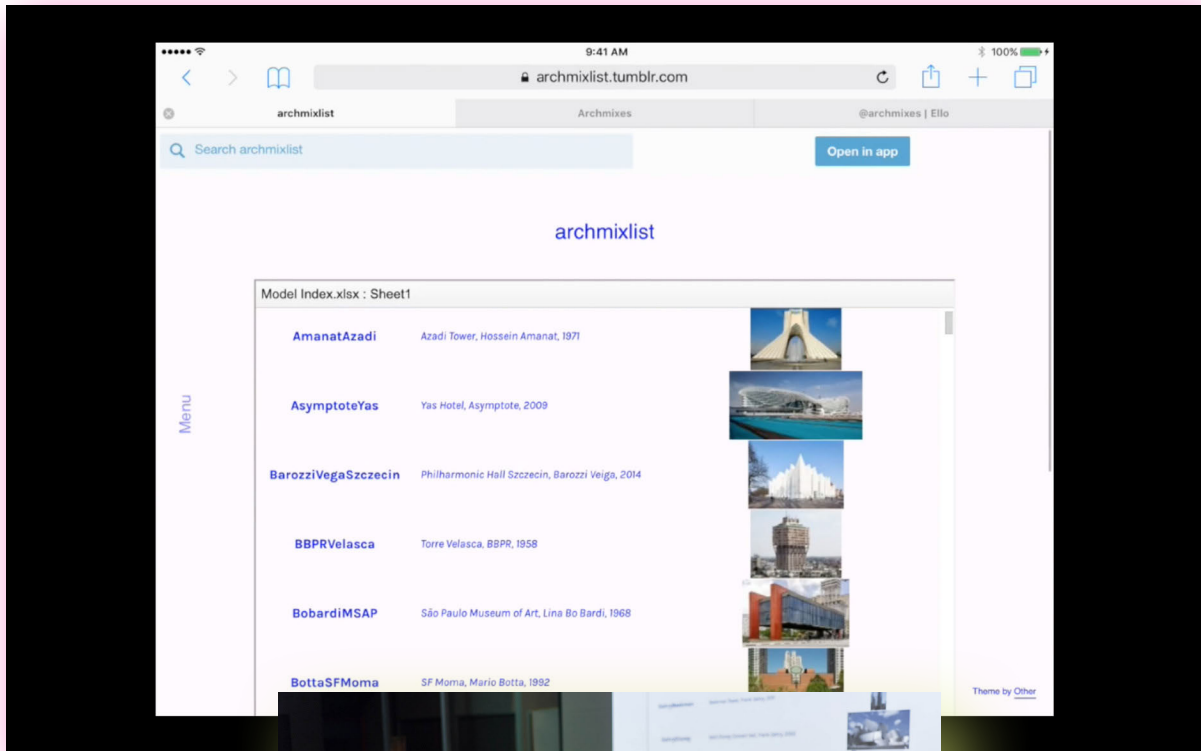


Screen Shot 2017-01-13 at 2.42.01 PM.png

Performance



Screen Shot 2017-01-13 at 6.02.48 PM.png



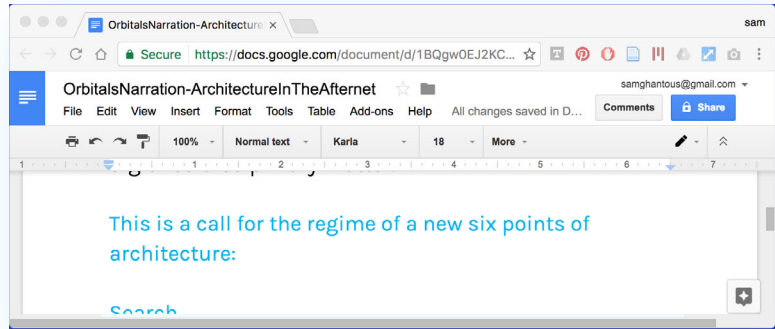
Screen Shot 2017-01-



161222-ThesisReview-SarahWagner-98.jpg

Tutorial

Architecture in the Afternet



Screen Shot 2017-01-13 at 4.06.25 PM.png

Manifesto

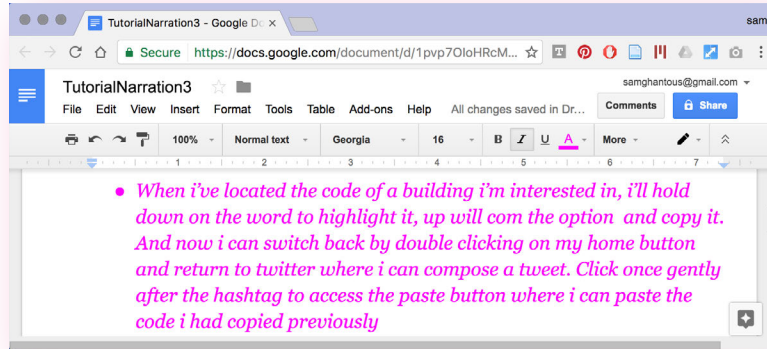


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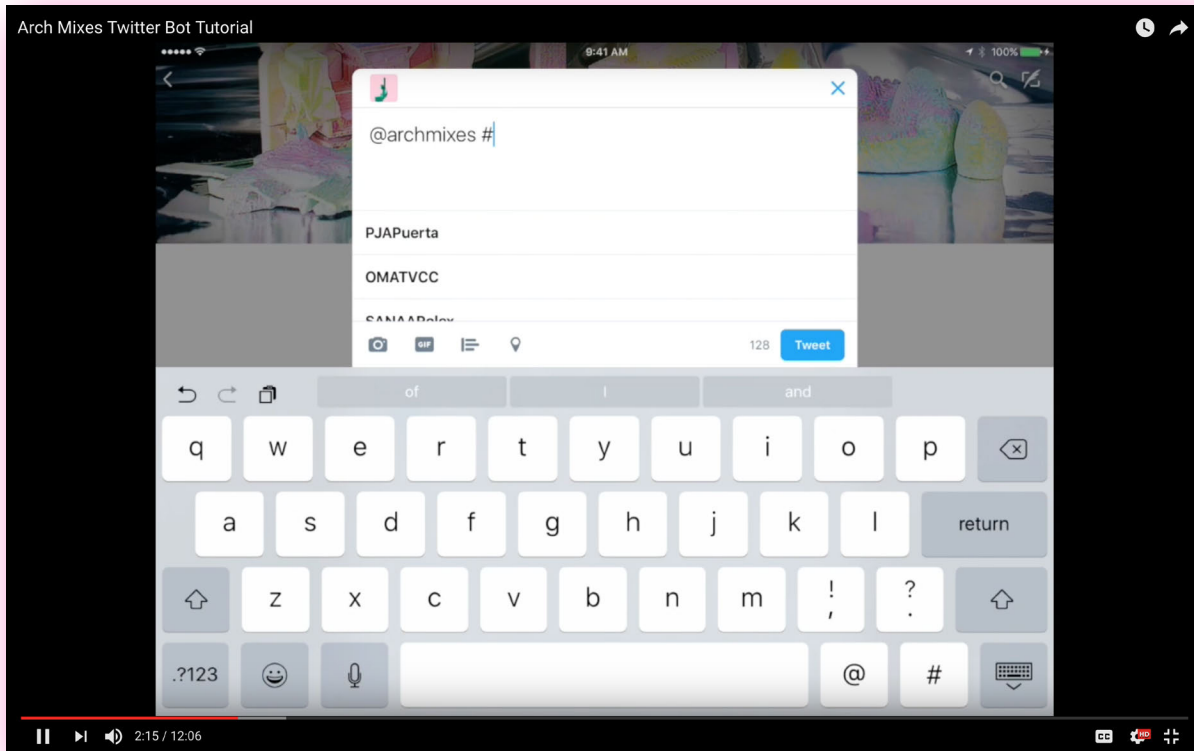
Performance



Screen Shot 2017-01-13 at 2.42.18 PM.png



Screen Shot 2017-01-13 at 6.02.55 PM.png



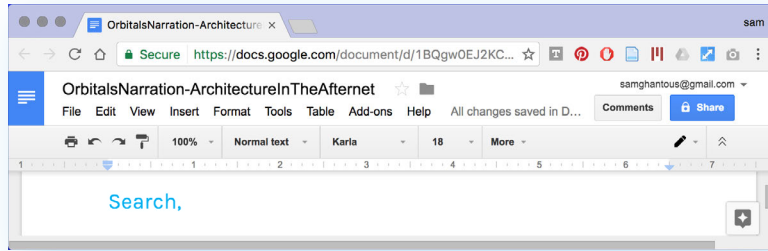
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161222-ThesisReview-SarahWagner-100.jpg

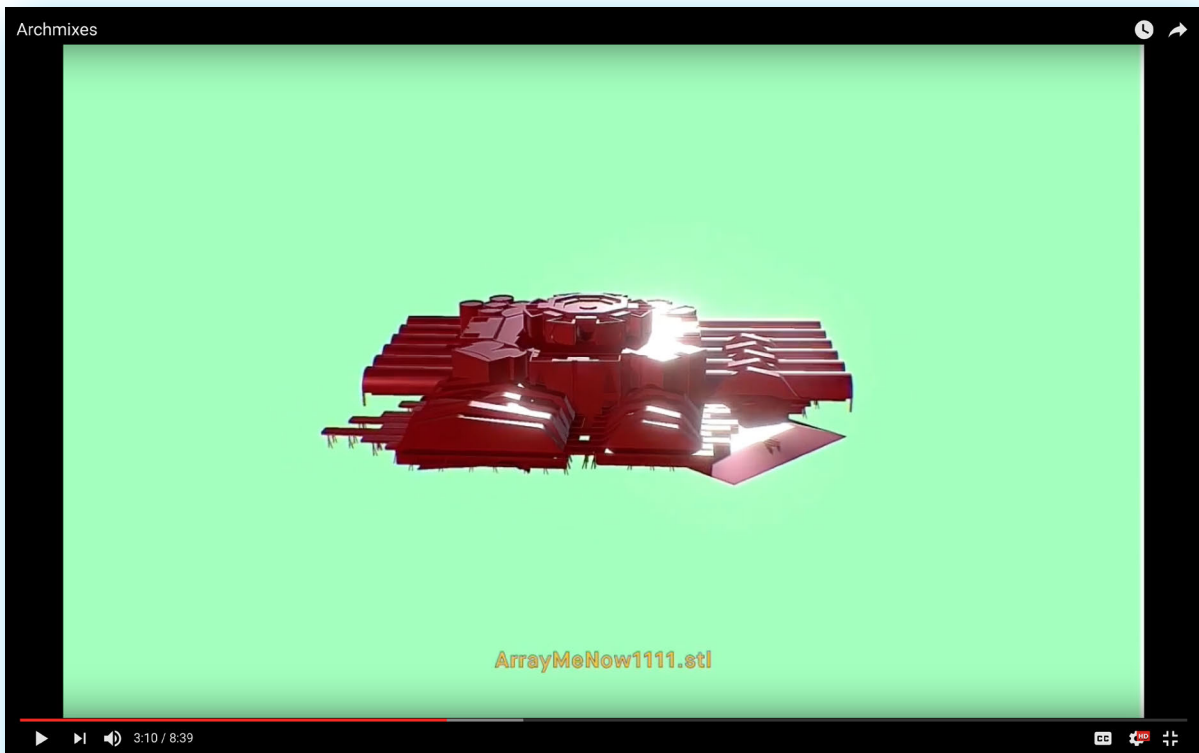
Architecture in the Afternet

Tutorial



Screen Shot 2017-01-13 at 4.06.34 PM.png

Manifesto

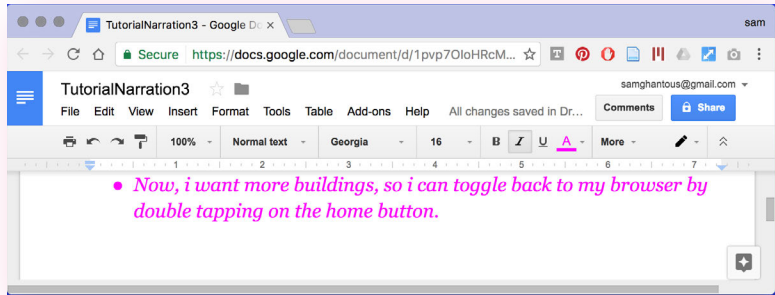


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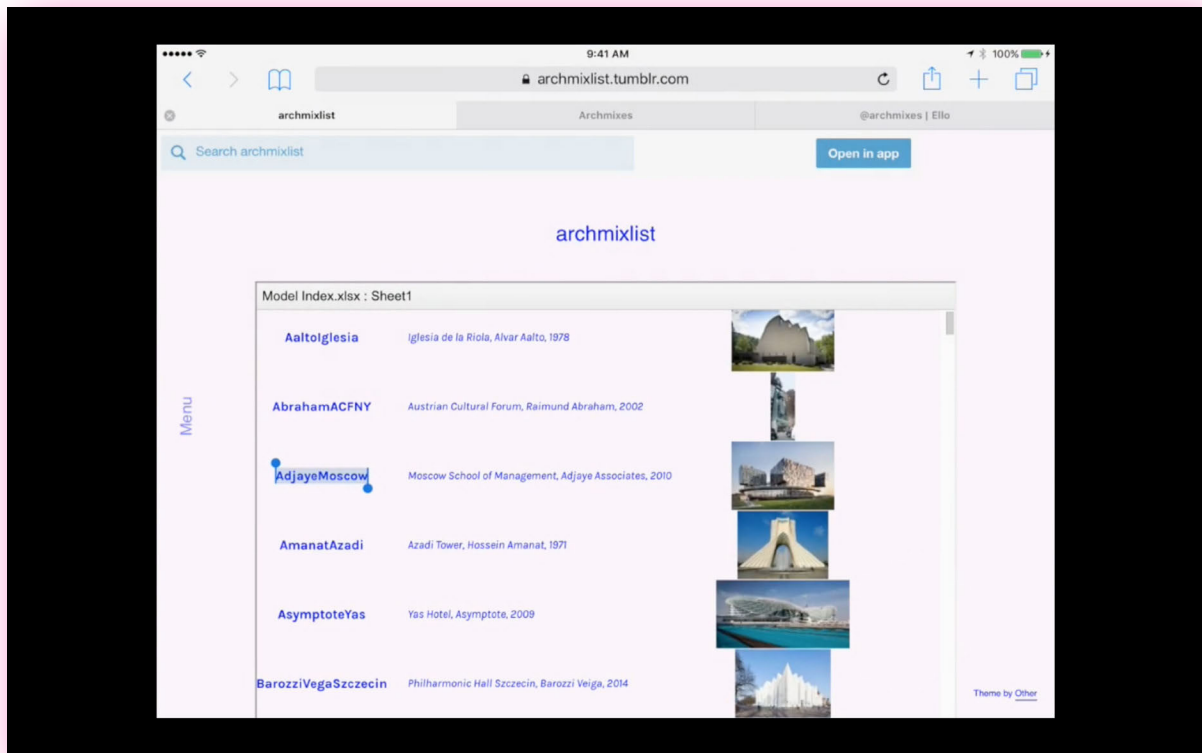


Screen Shot 2017-01-13 at 2.42.29 PM.png

Performance



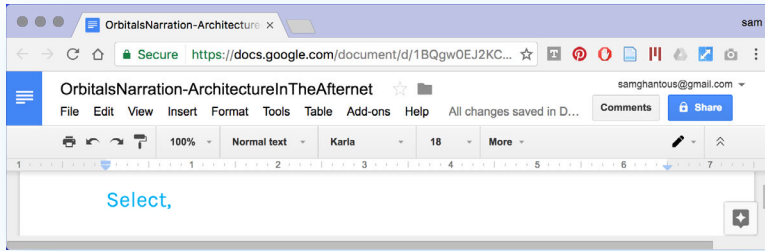
Screen Shot 2017-01-13 at 6.03.05 PM.png



Screen Shot 2017-01-13 at 3.23.30 PM.png

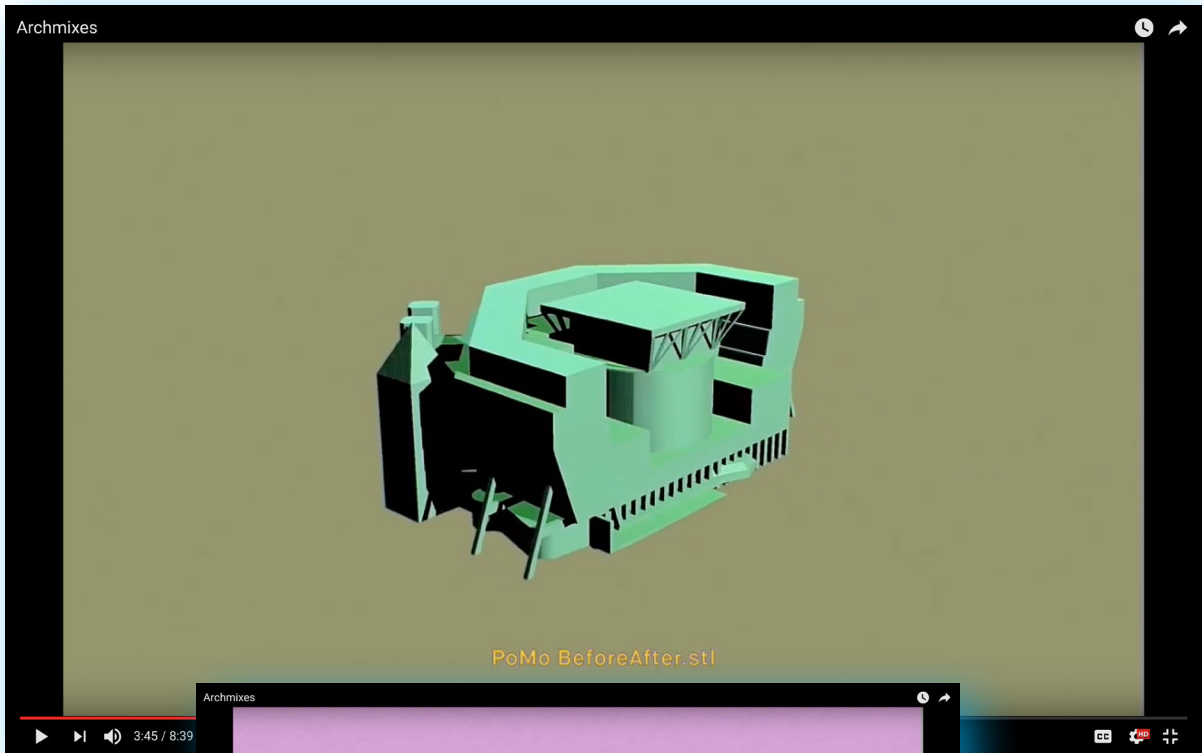


161202-Thesis-Review-SarahWagner_99.jpg
Architecture in the AInternet

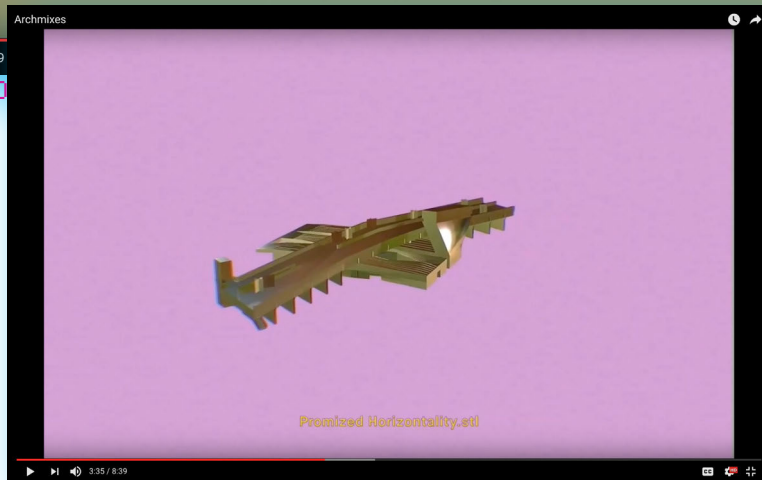


Screen Shot 2017-01-13 at 4.06.37 PM.png

Manifesto

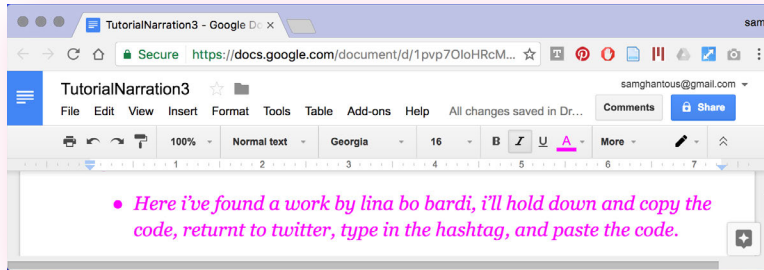


Screen Shot 20

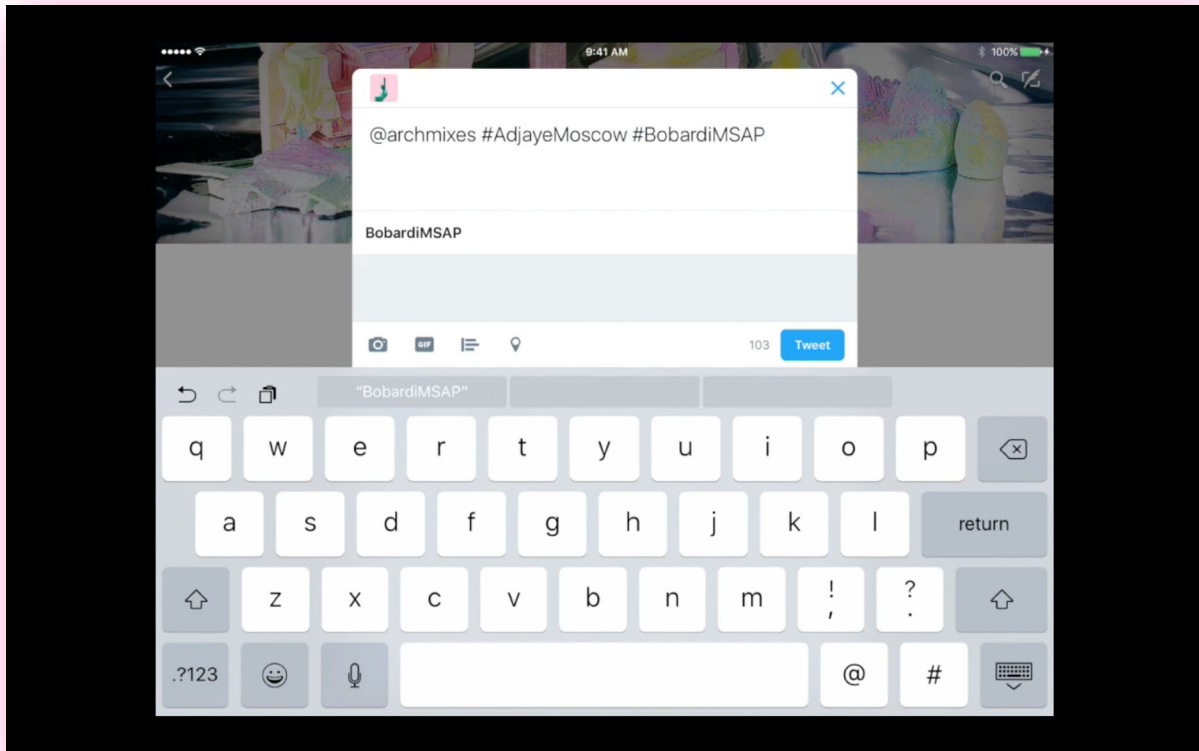


Screen Shot 2017-01-13 at 2.42.33 PM.png

Performance



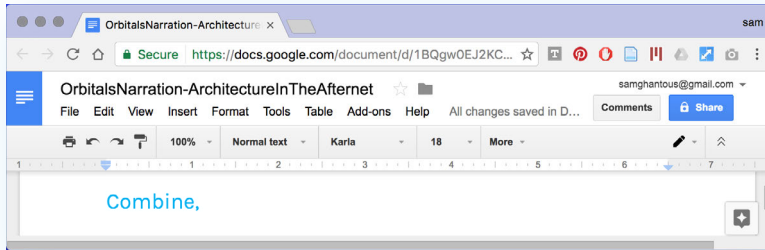
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Screen Shot 2017-01-13 at 3.23.42 PM.png

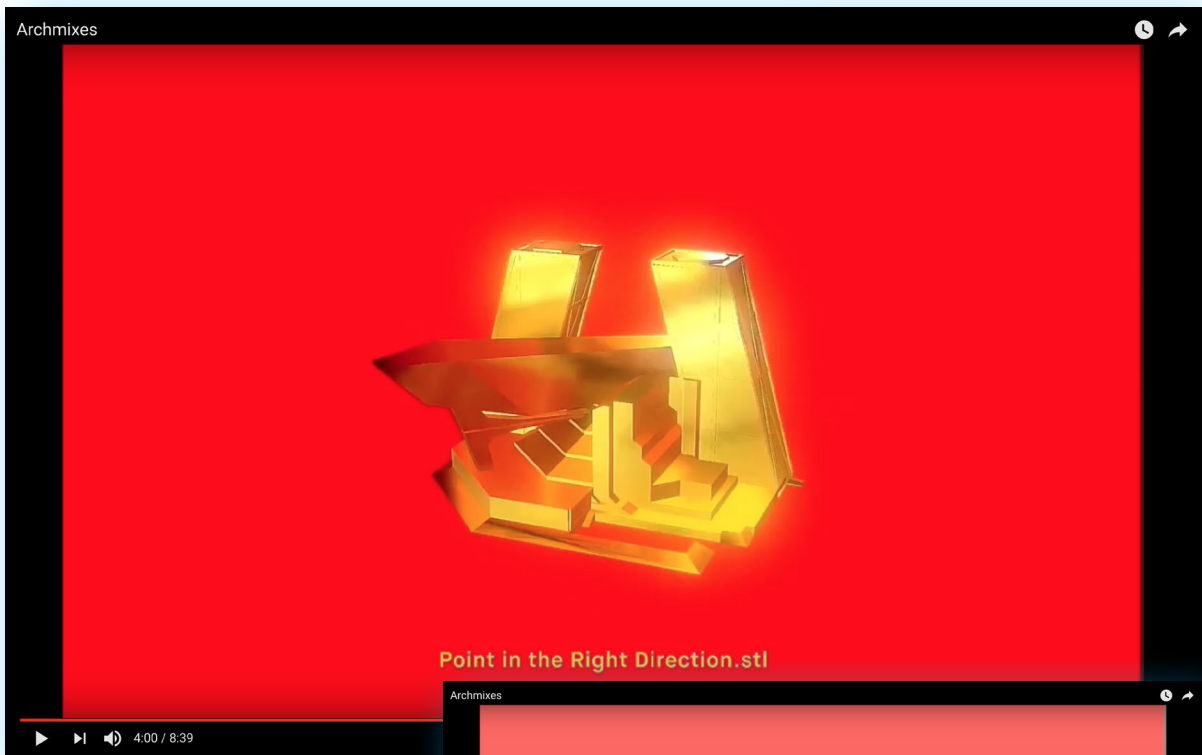


Architecture in the Afternet

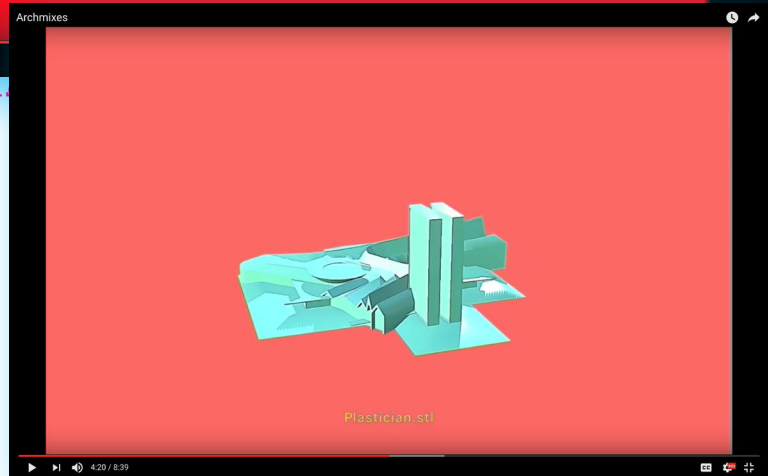


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Manifesto

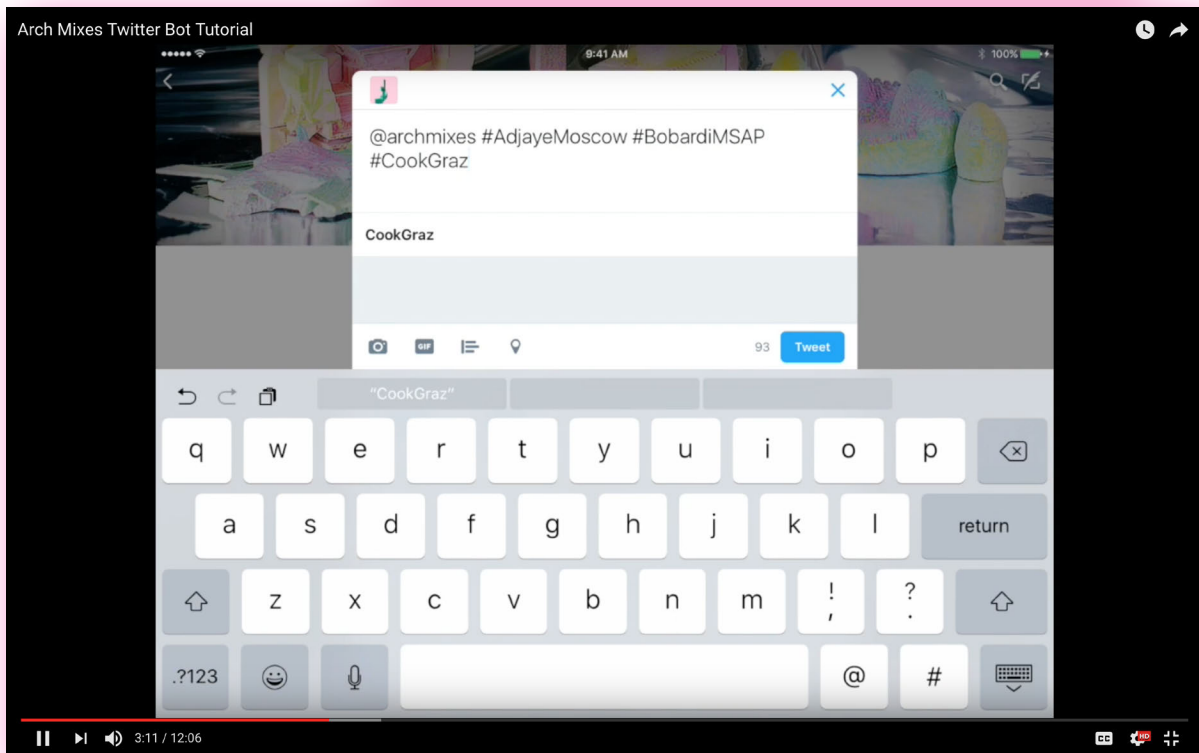
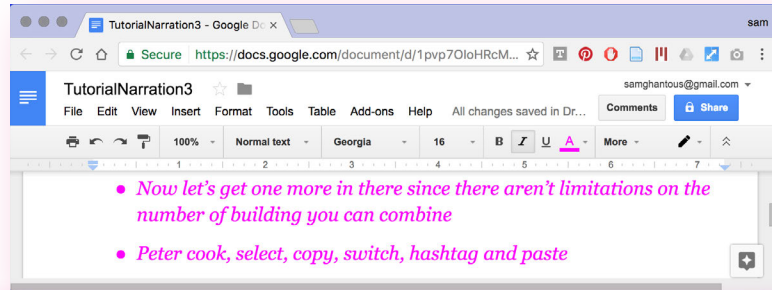


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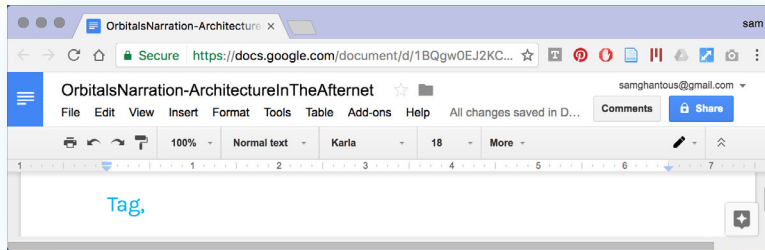
Performance



Screen Shot 2017-01-13 at 3:23.49 PM.png

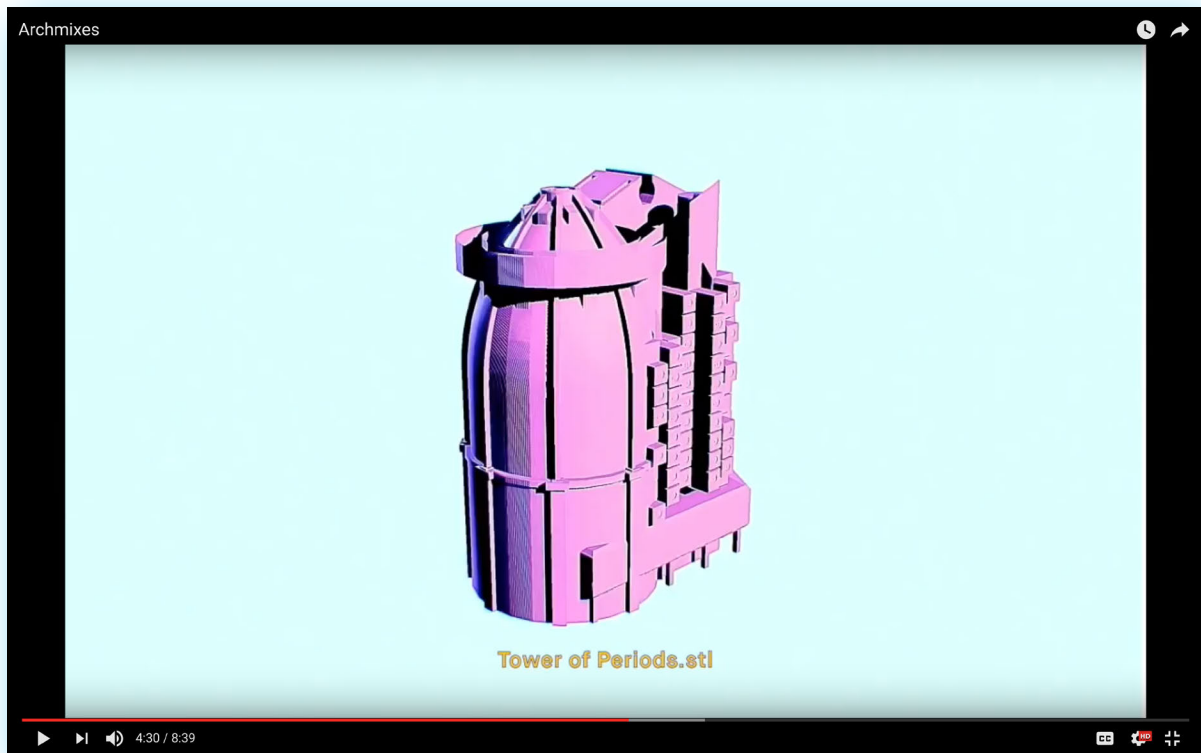


Architecture in the Aternet



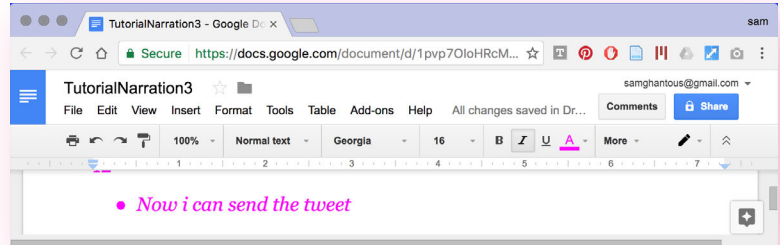
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Manifesto

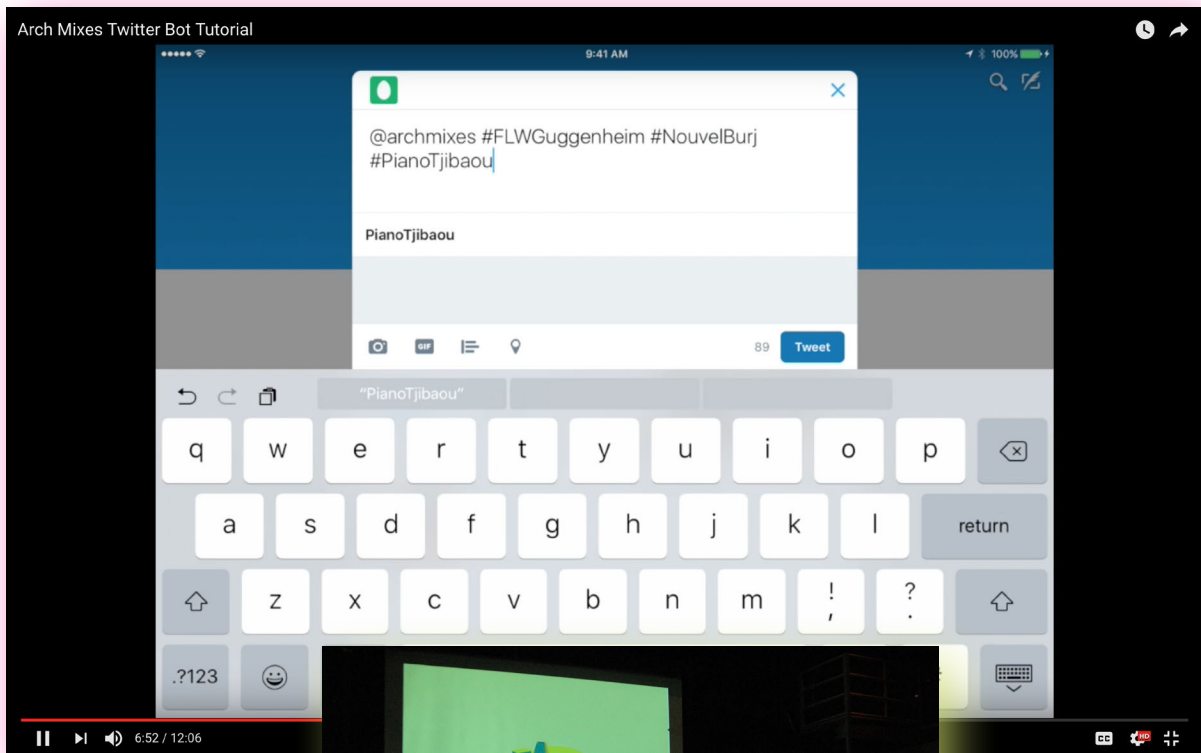


Screen Shot 2017-01-13 at 2.42.56 PM.png

Performance



Screen Shot 2017-01-13 at 6.03.27 PM.png



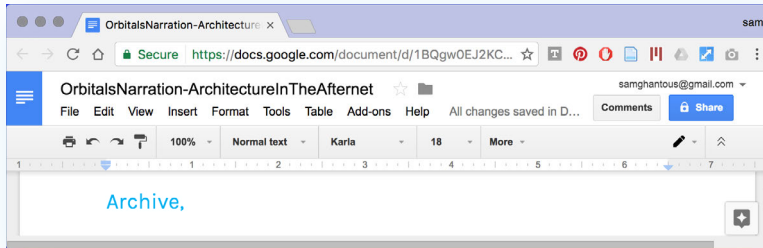
Screen Shot 2017-01-13

Tutorial



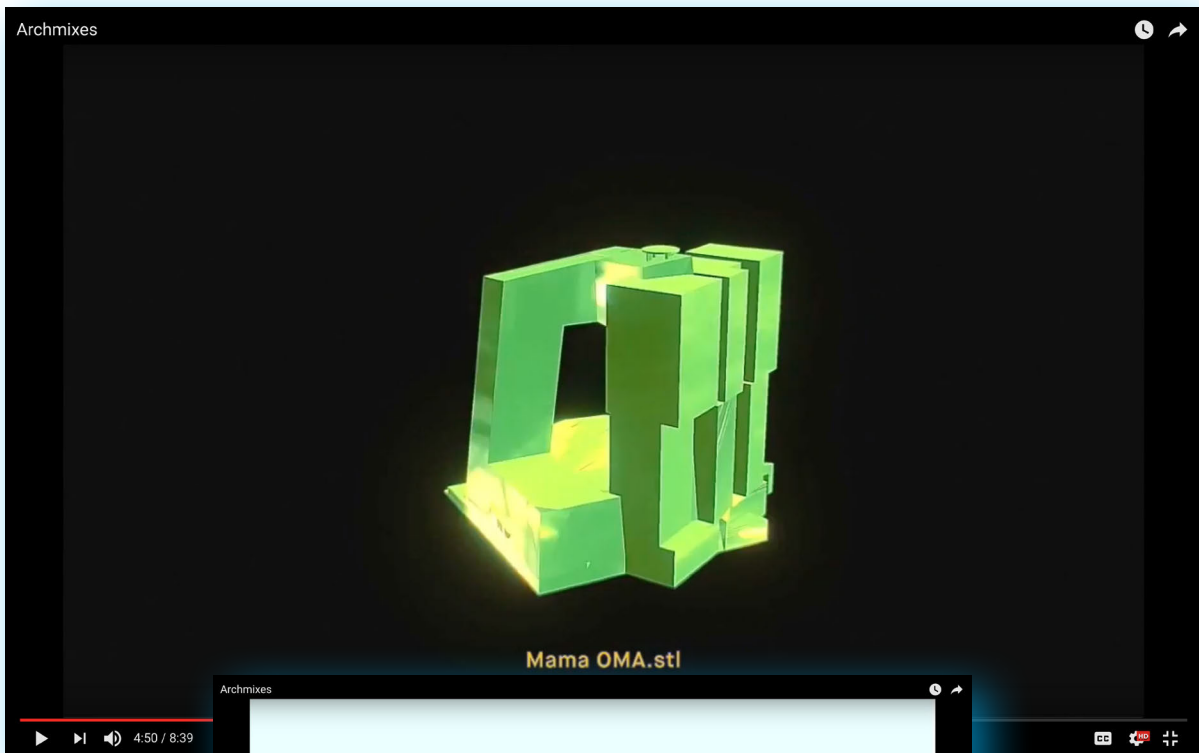
IC_40.JPG

Architecture in the Afternet

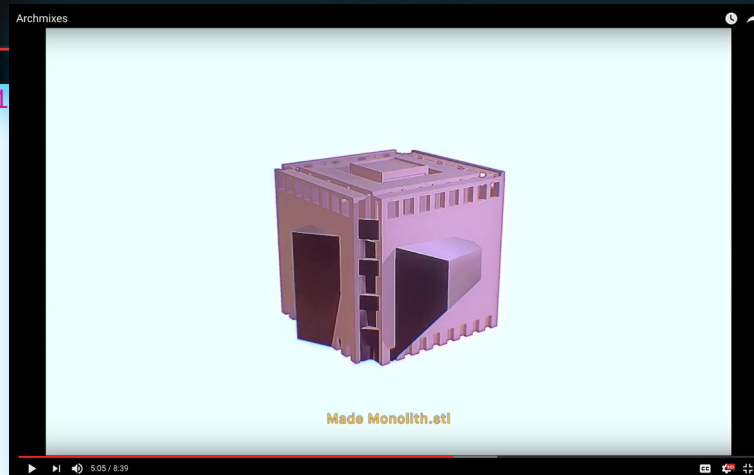


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Manifesto

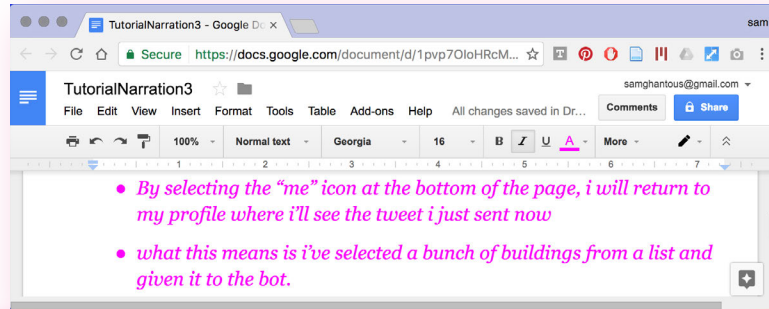


Screen Shot 2017-01-13 at 2.43.10 PM.png

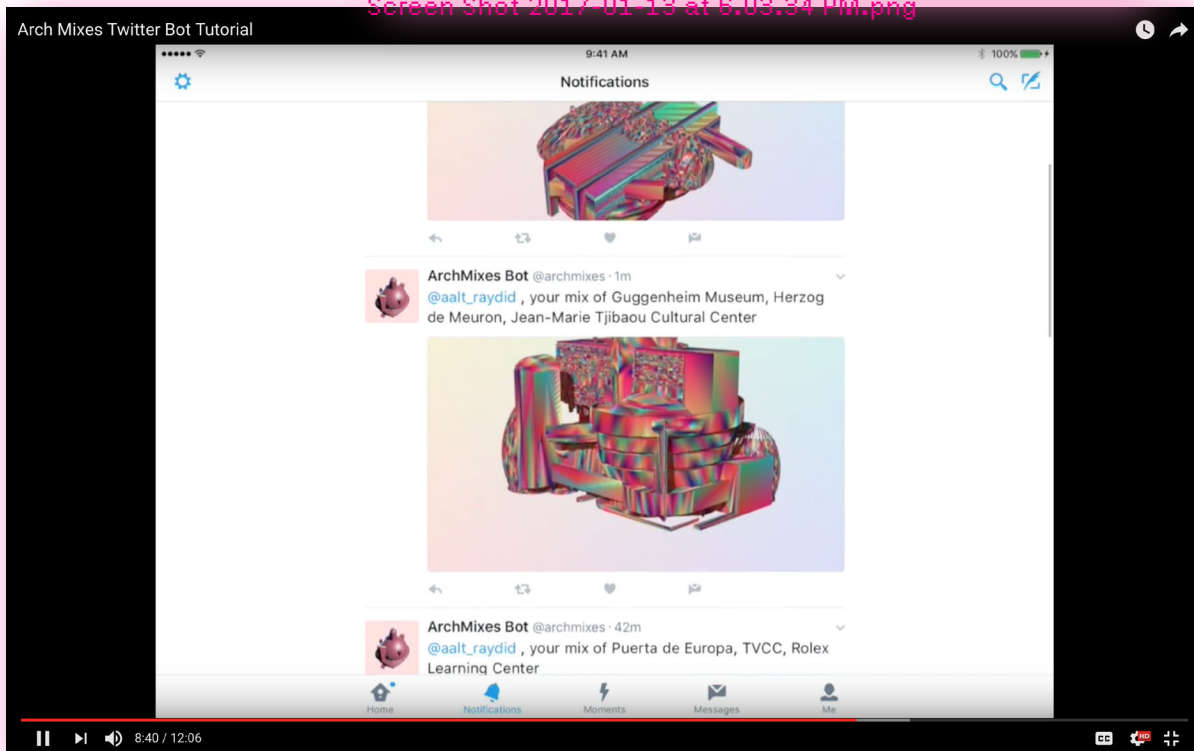


Screen Shot 2017-01-13 at 2.43.10 PM.png

Performance



Screen Shot 2017-01-13 at 6.03.34 PM.png



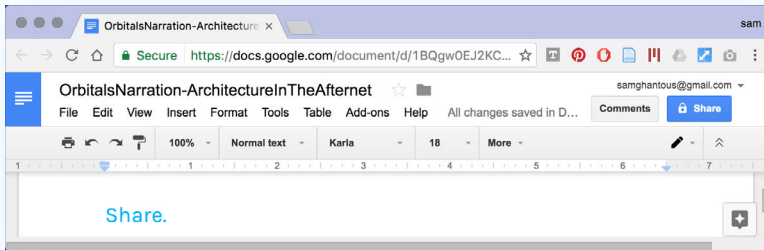
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Tutorial



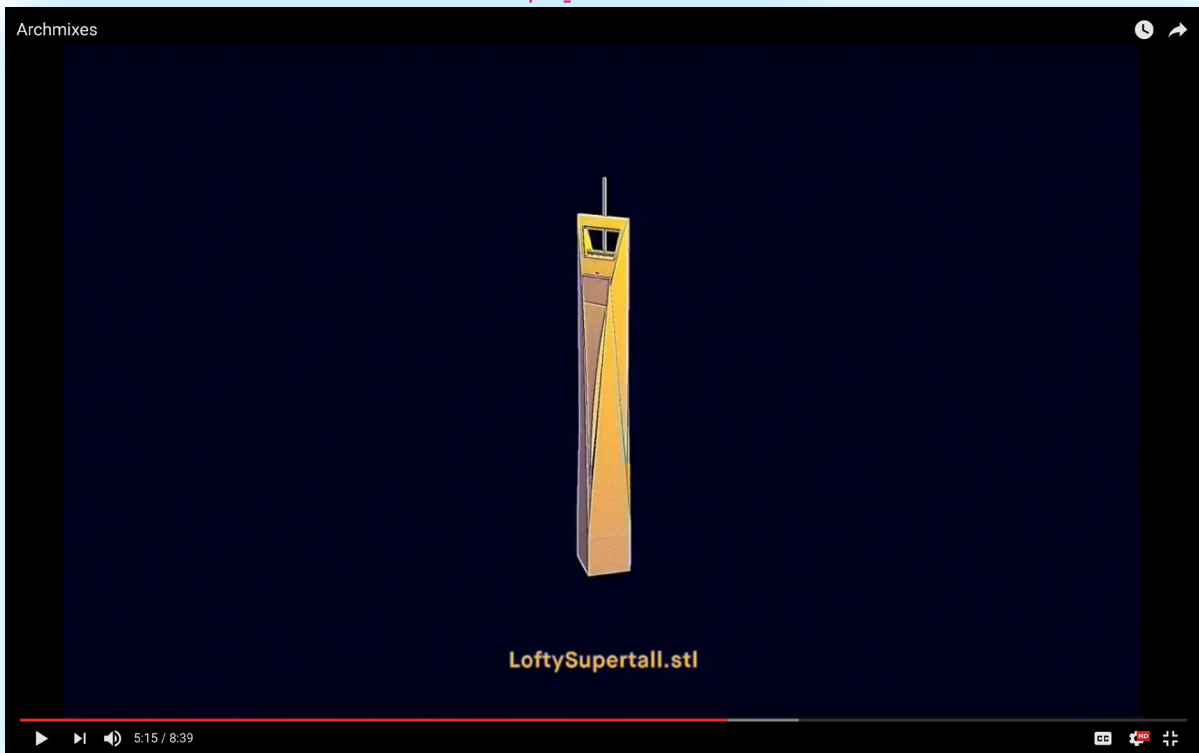
161232-ThesisReview-SarahWagner-106.jpg

Architecture in the Airtel



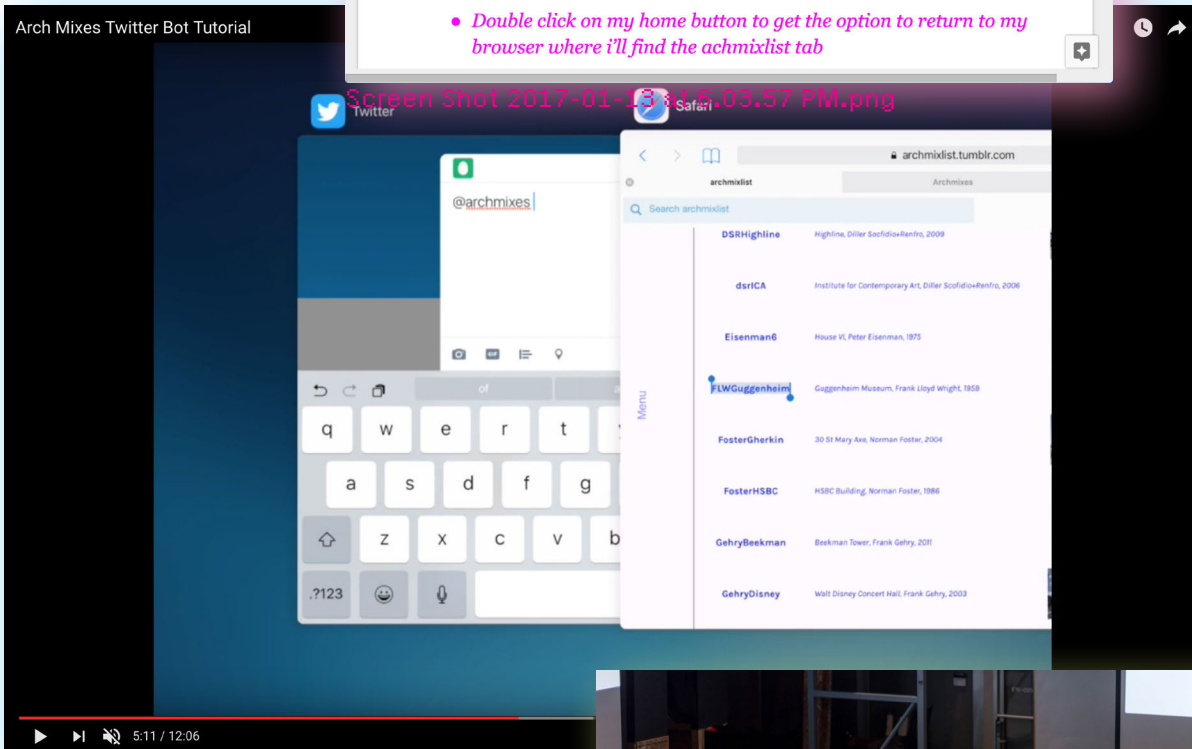
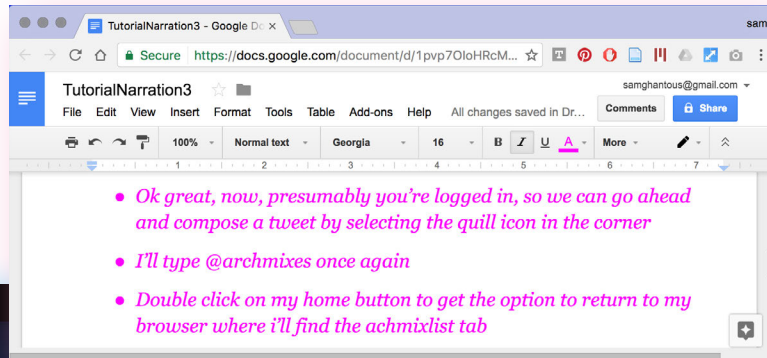
Screen Shot 2017-01-13 at 4.06.48 PM.png

Manifesto



Screen Shot 2017-01-13 at 2.43.13 PM.png

Performance

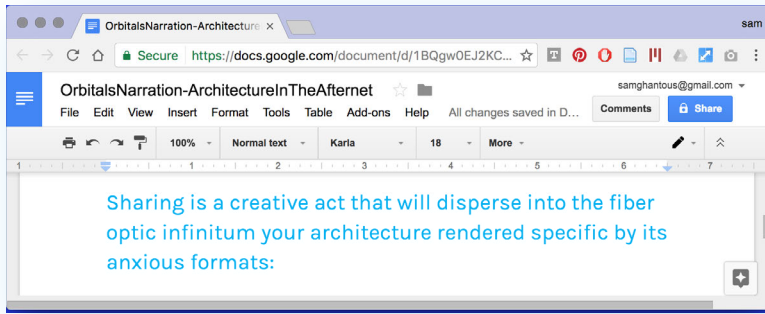


Tutorial



161222-ThesisReview-SarahWagner-110.jpg

Architecture in the Afternet



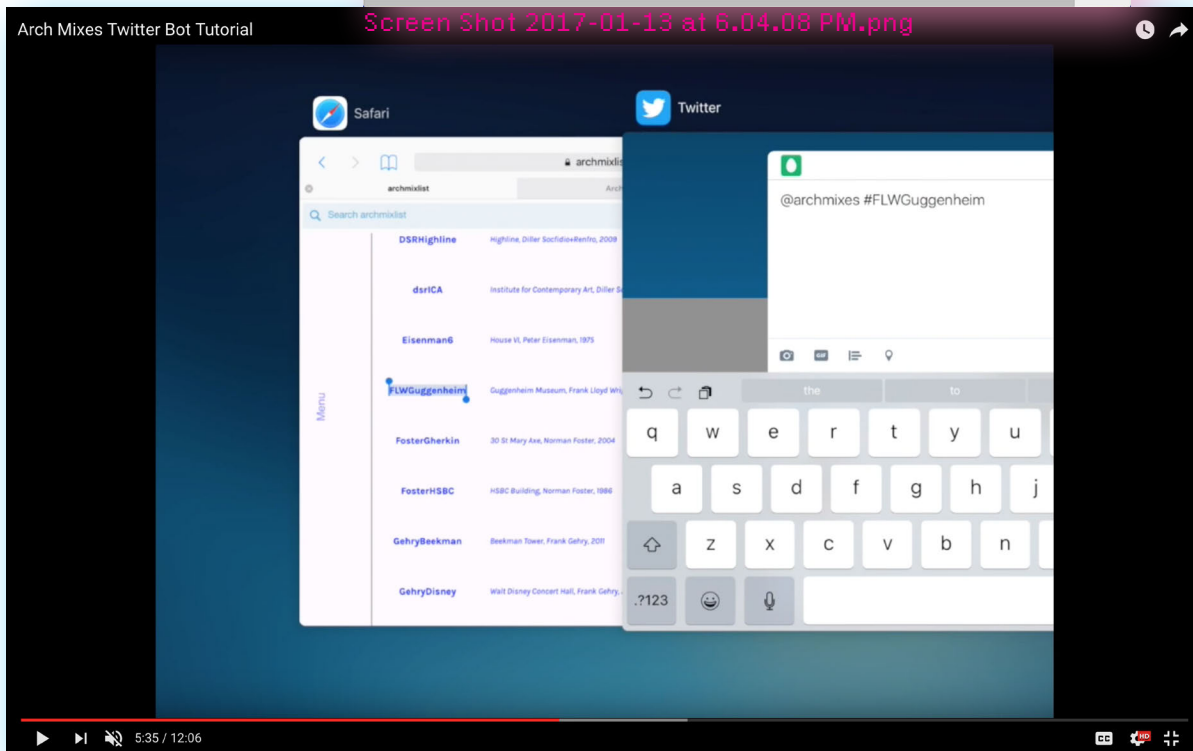
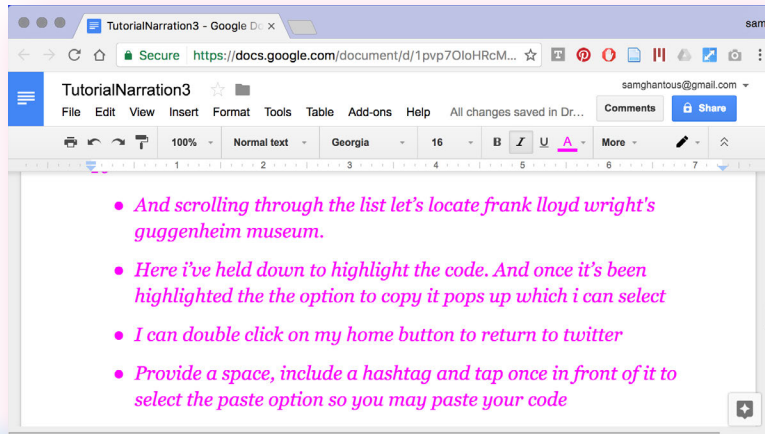
Screen Shot 2017-01-13 at 4.06.53 PM.png

Manifesto



Screen Shot 2017-01-13 at 2.43.28 PM.png

Performance

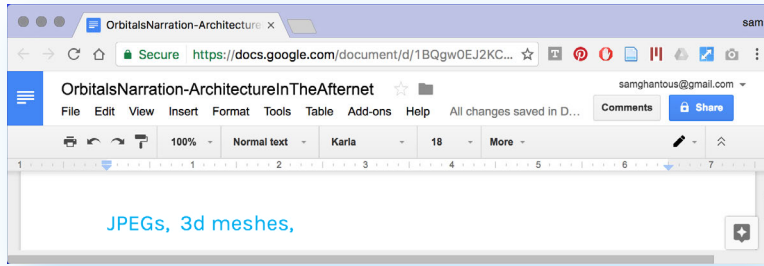


Tutorial



Architecture in the Afternet

100



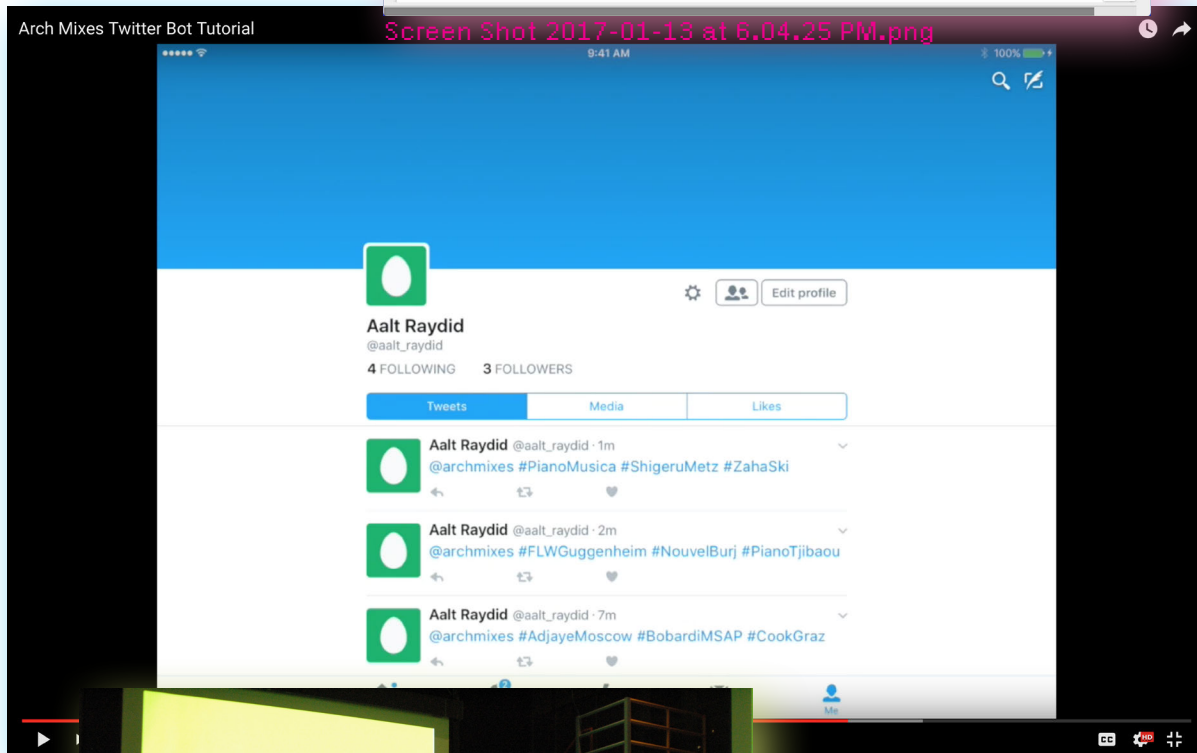
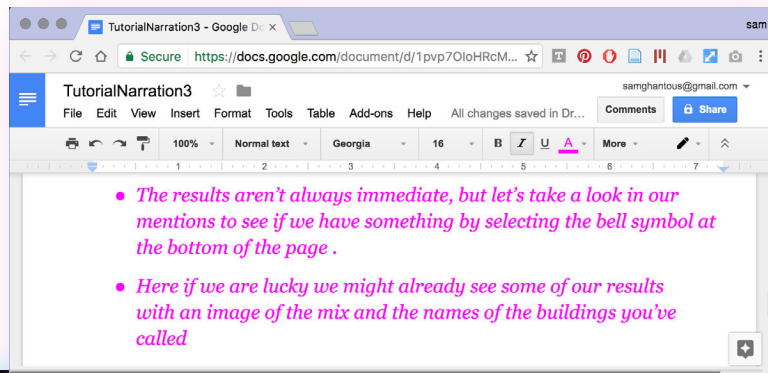
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Manifesto

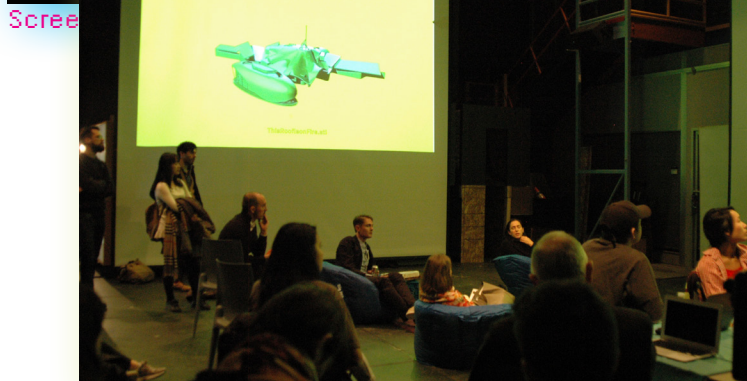


Screen Shot 2017-01-13 at 2.43.31 PM.png

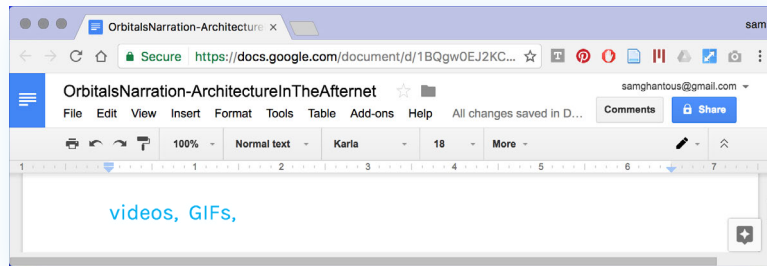
Performance



Tutorial



Architecture in the Afternet



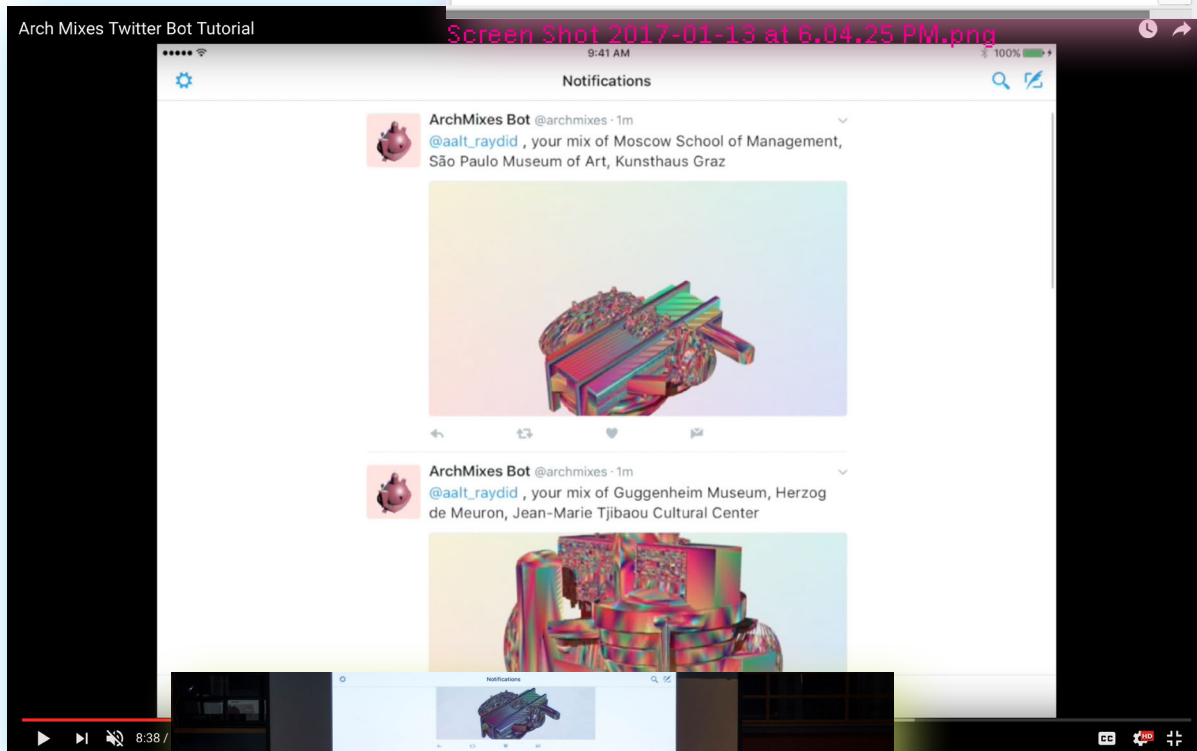
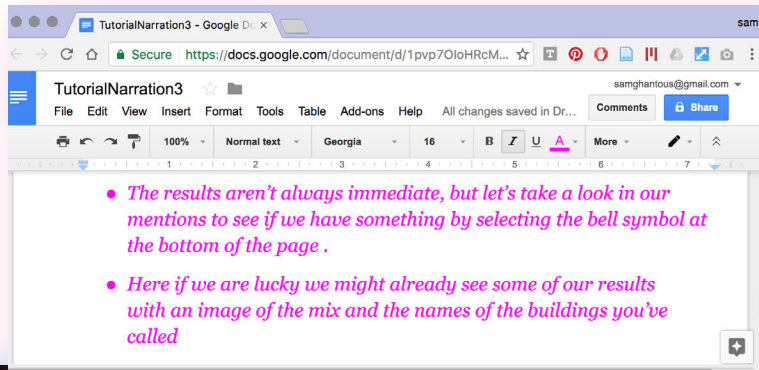
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Manifesto



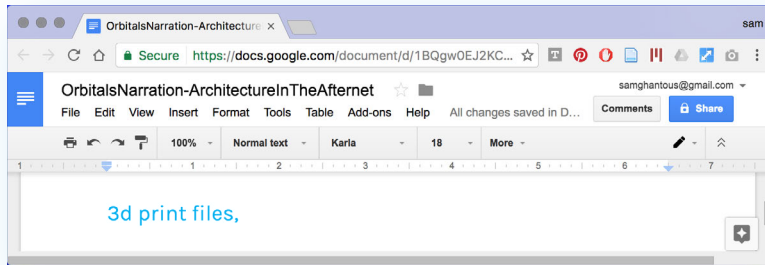
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Performance



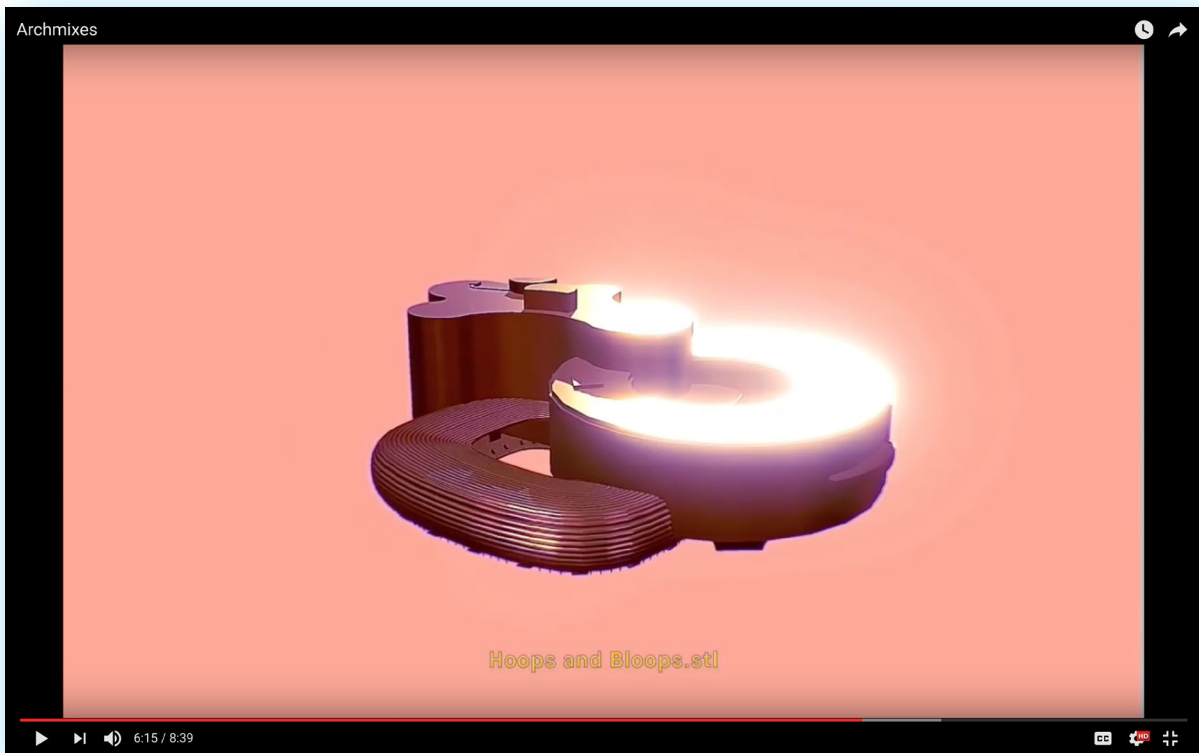
Tutorial





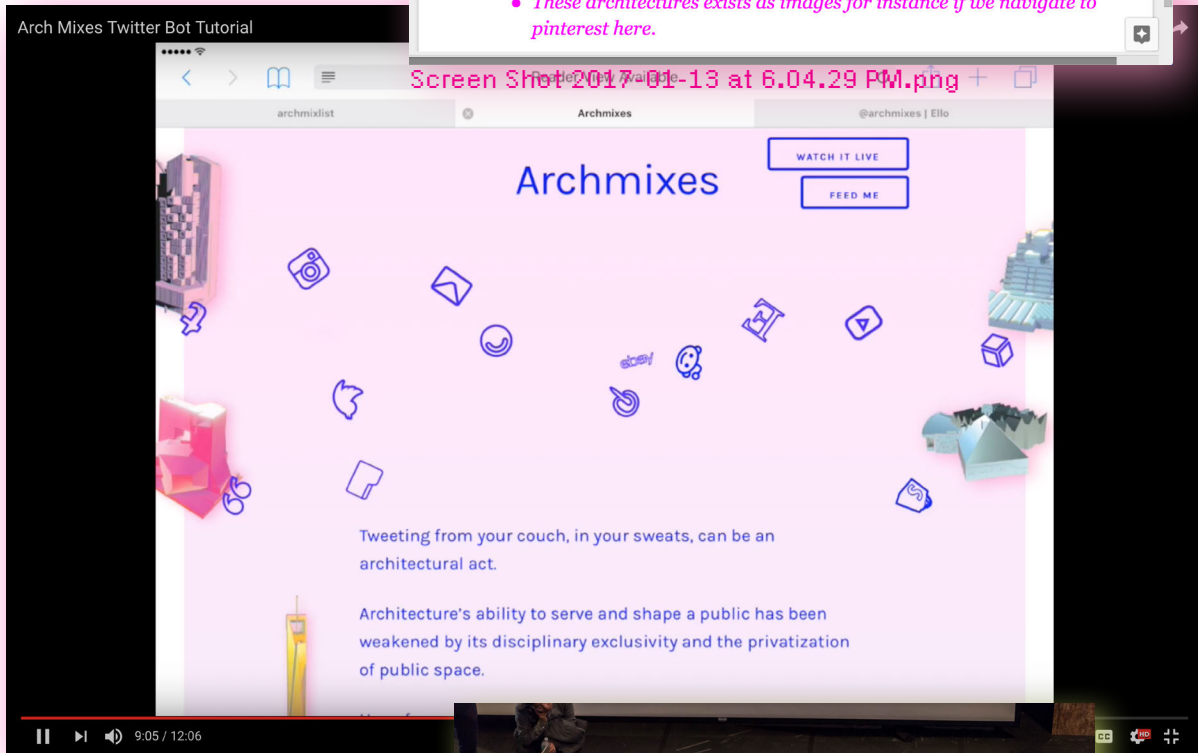
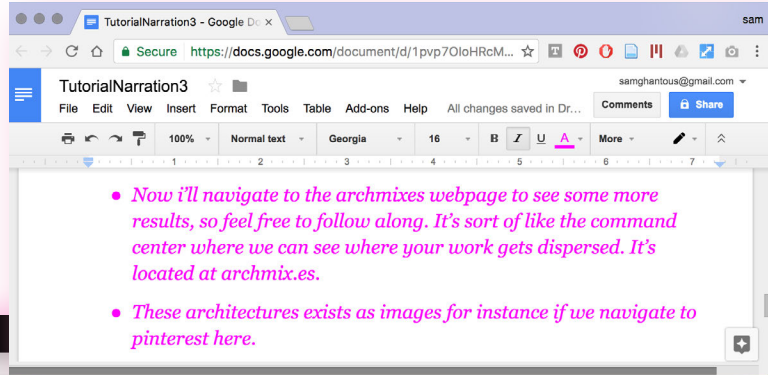
Screen Shot 2017-01-13 at 4.07.10 PM.png

Manifesto



Screen Shot 2017-01-13 at 2.43.41 PM.png

Performance



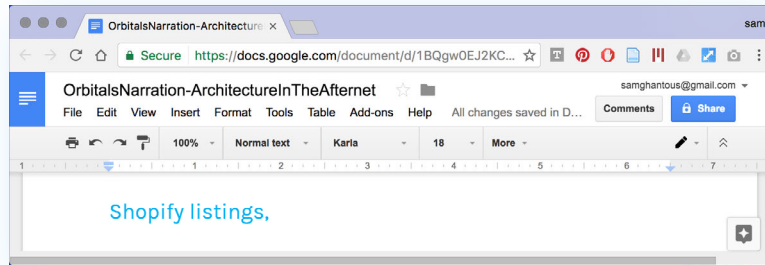
Screen Shot 2017-01-13 at 3.24.28



161222-ThesisReview-SarahWagner-117.jpg

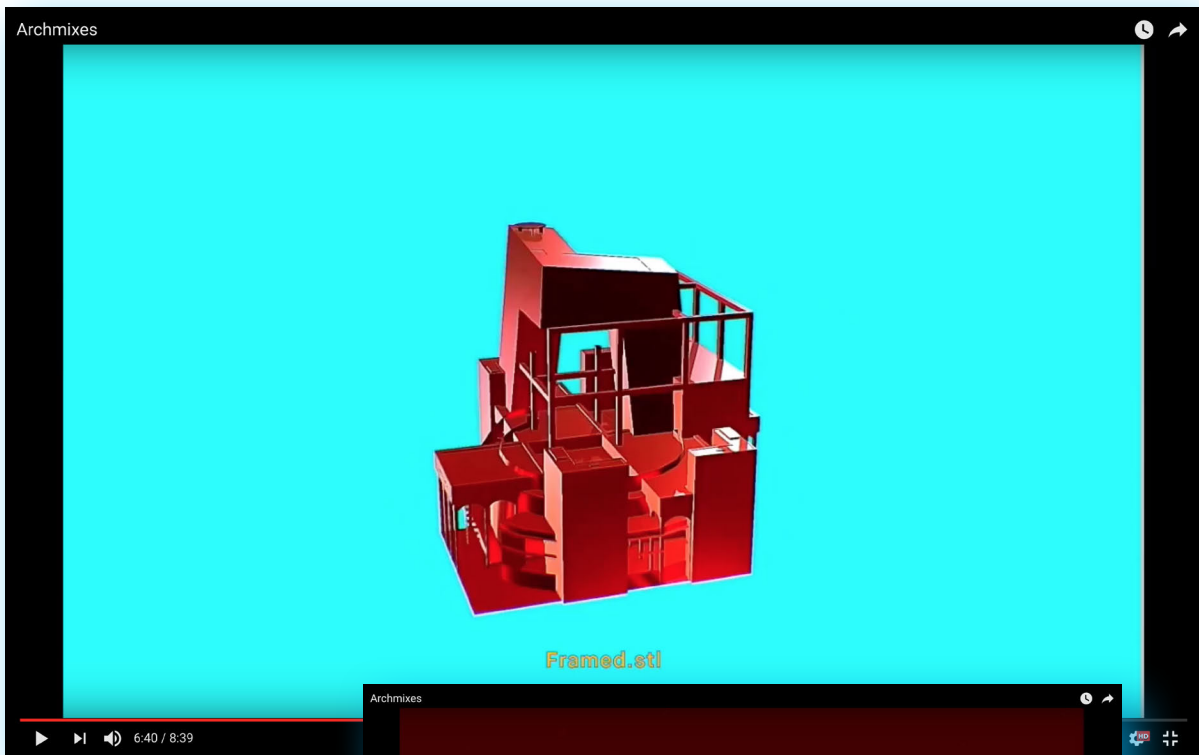
Tutorial

Architecture in the Afternet



Screen Shot 2017-01-13 at 4.07.13 PM.png

Manifesto

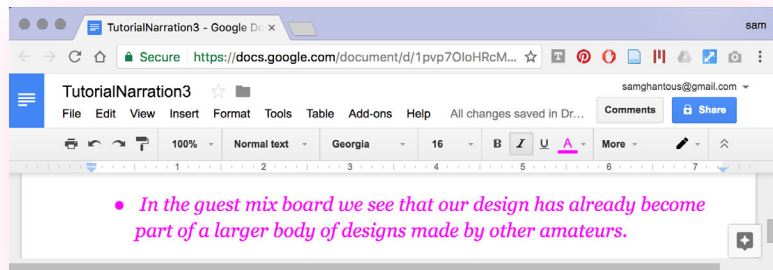


Screen Shot 2017-01-13 at 2.43.51 PM.png

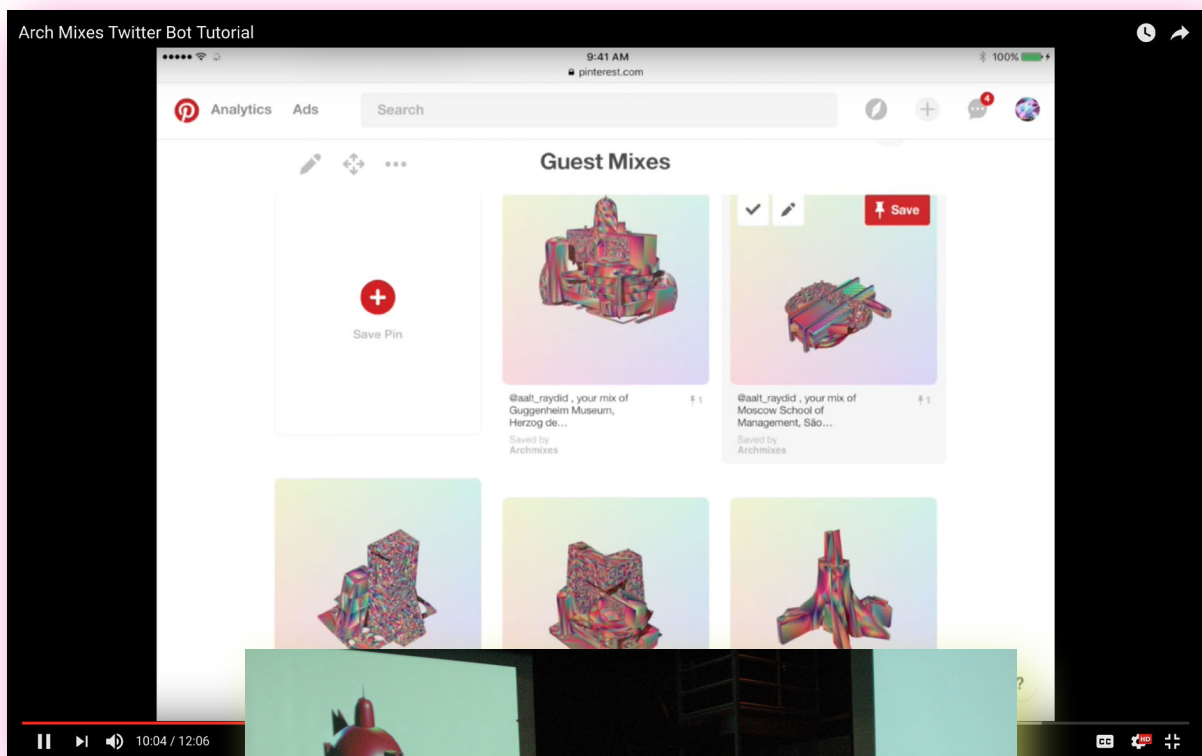


Screen Shot 2017-01-13 at 2.43.51 PM.png

Performance



Screen Shot 2017-01-13 at 6.04.35 PM.png



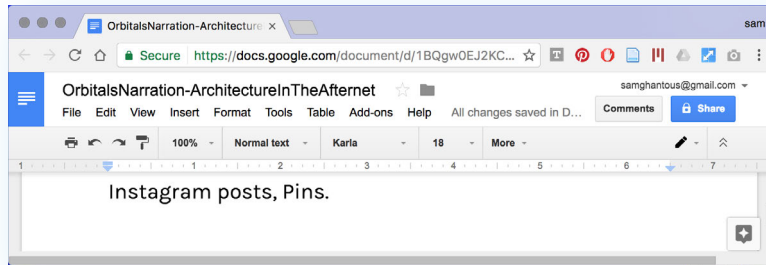
Screen Shot 2017-

Tutorial



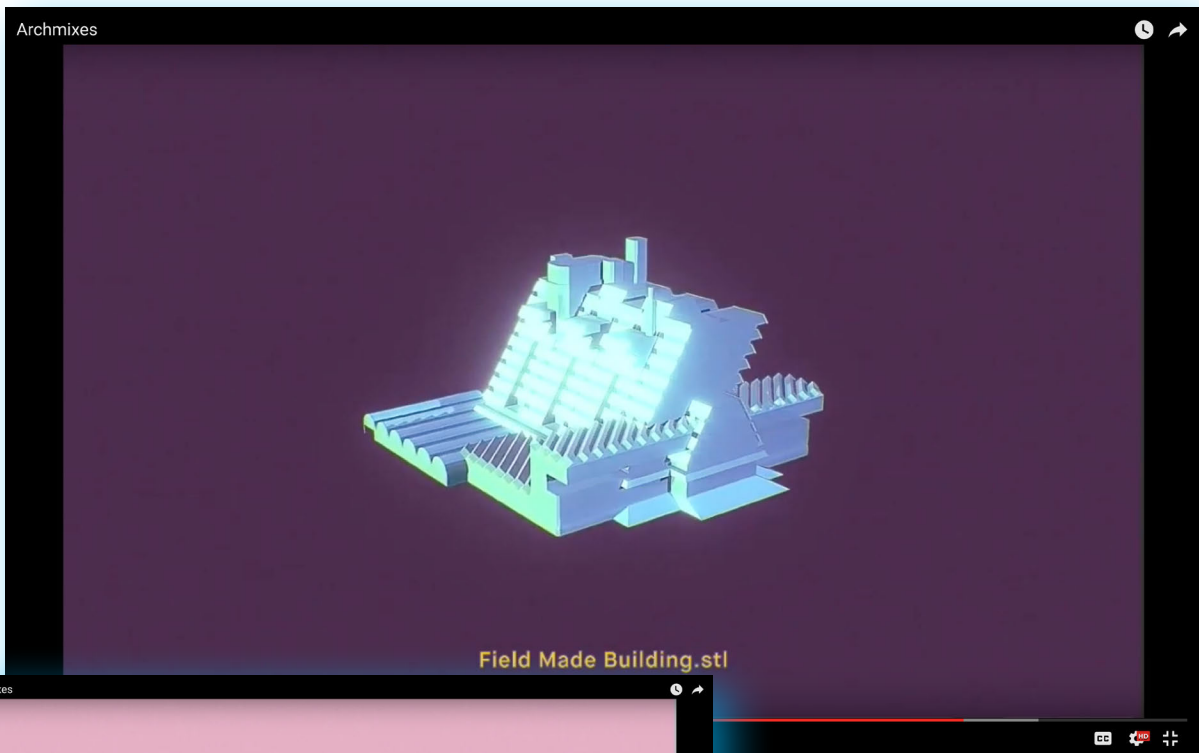
IC_39.JPG

Architecture in the Afternet



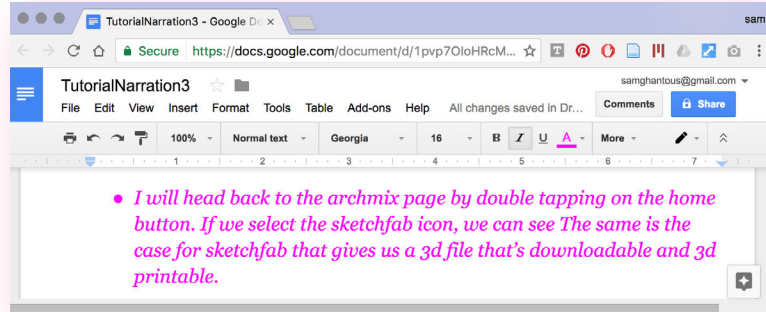
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Manifesto

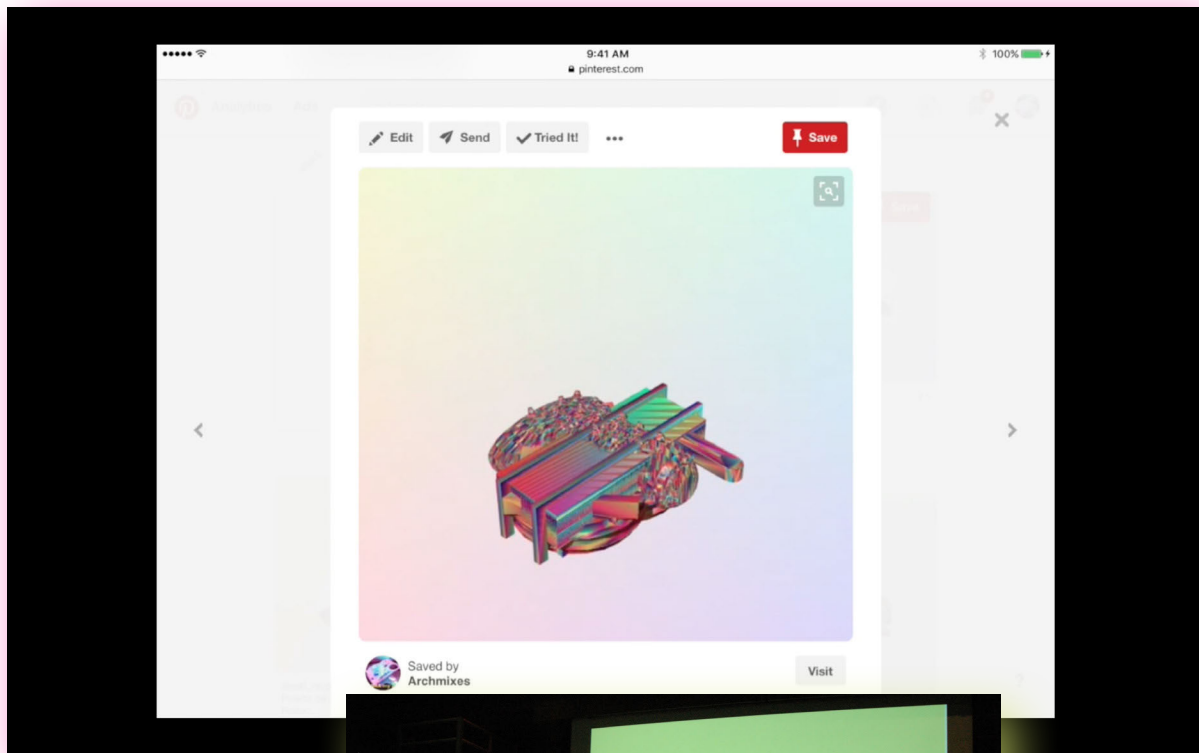


Screen Shot 2017-01-13 at 2.44.00 PM.png

Performance

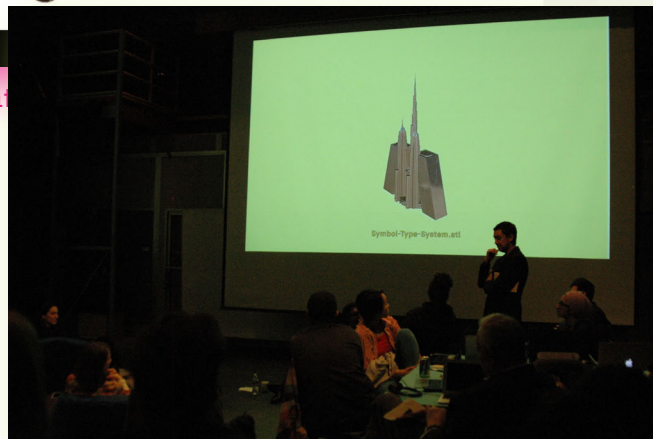


Screen Shot 2017-01-13 at 6.04.40 PM.png



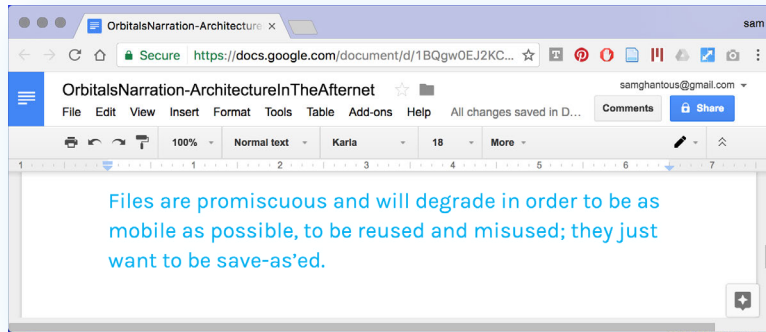
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Tutorial



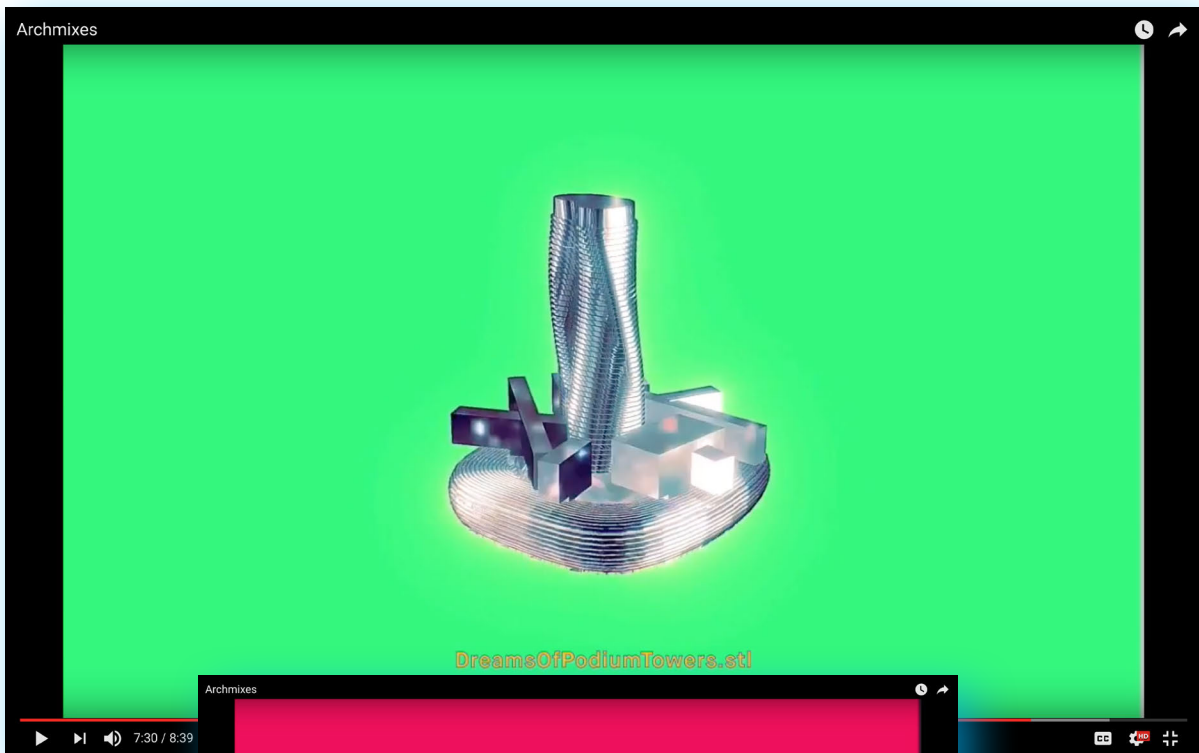
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Architecture in the Afternet



Screen Shot 2017-01-13 at 4.07.19 PM.png

Manifesto

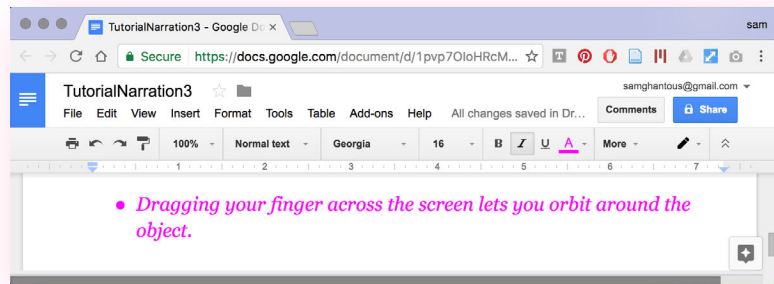


Screen Shot 20

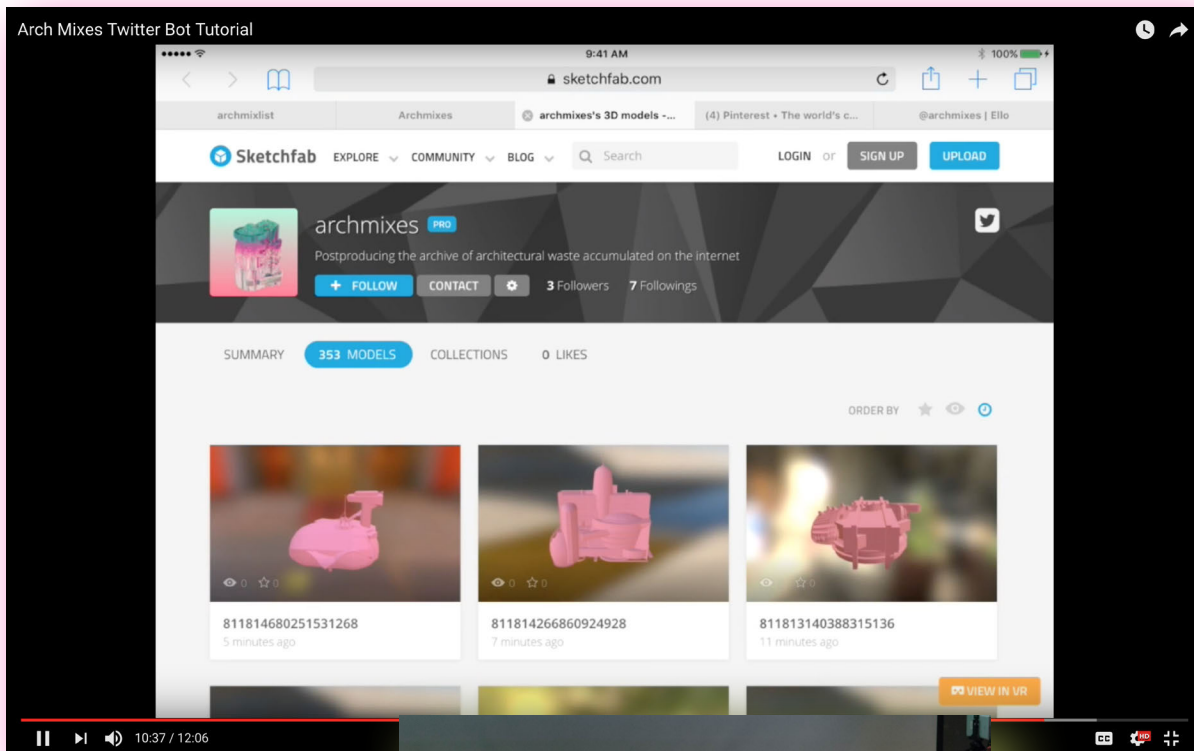


Screen Shot 2017-01-13 at 2.44.08 PM.png

Performance



Screen Shot 2017-01-13 at 6.04.47 PM.png

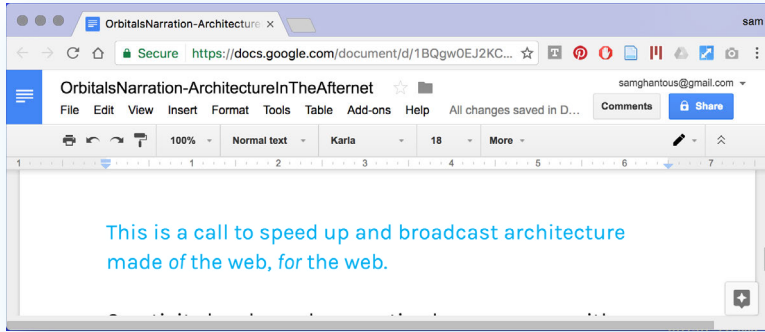


Screen Shot 2017-01-13 at 3.2



161222-ThesisReview-SarahWagner-113.jpg

Tutorial



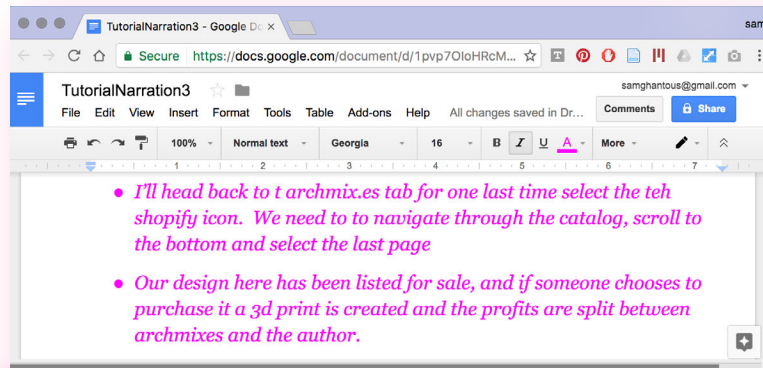
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Manifesto

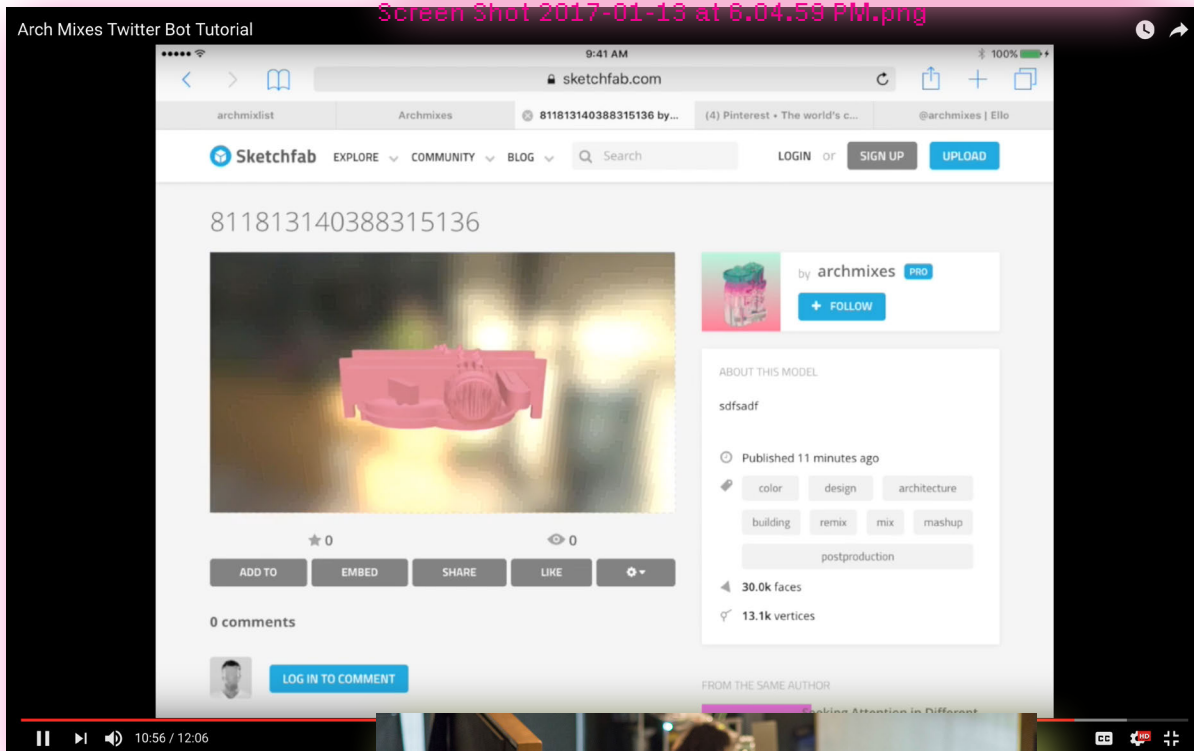


Screen Shot 2017-01-13 at 2.44.17 PM.png

Performance



Screen Shot 2017-01-13 at 6.04.59 PM.png



Screen Shot 2017-01-13 at 3

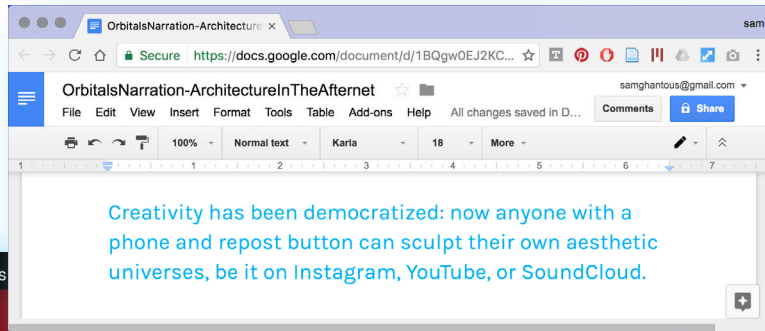


161222-ThesisReview-SarahWagner-114.jpg

Tutorial

Architecture in the Afternet

Manifesto

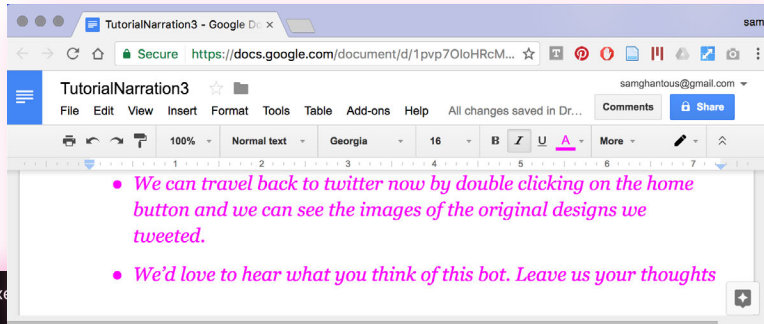


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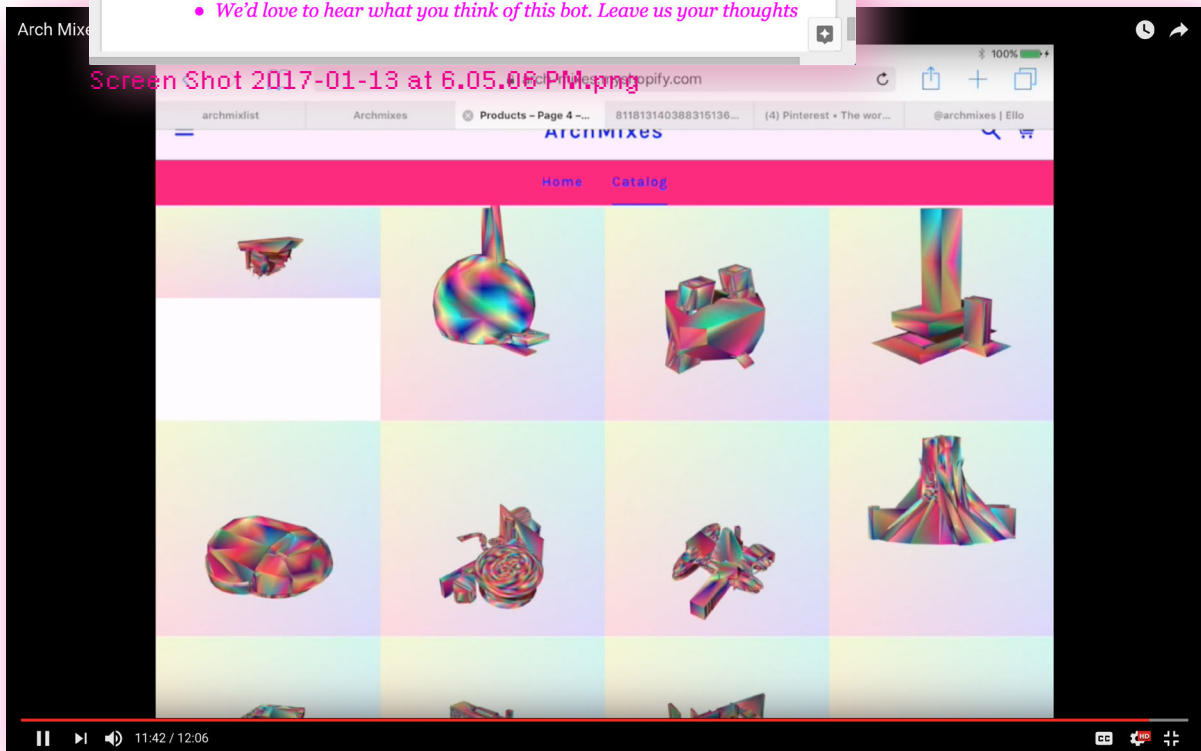


Screen Shot 2017-01-13 at 2.44.22 PM.png

Performance



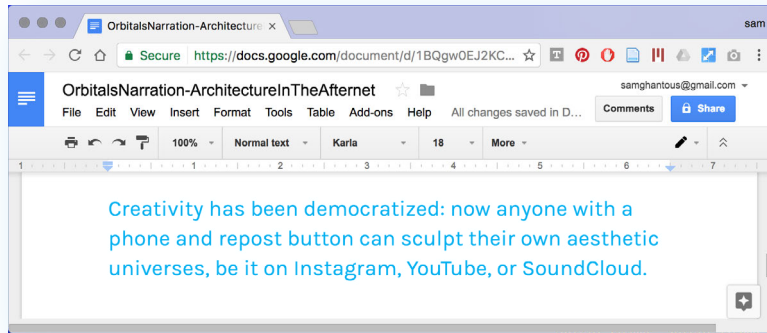
Screen Shot 2017-01-13 at 6.05.06 PM.png



Screen Shot 2017-01-13 at 3.25.09 PM.png



161222-ThesisReview-SarahWagner-116.jpg

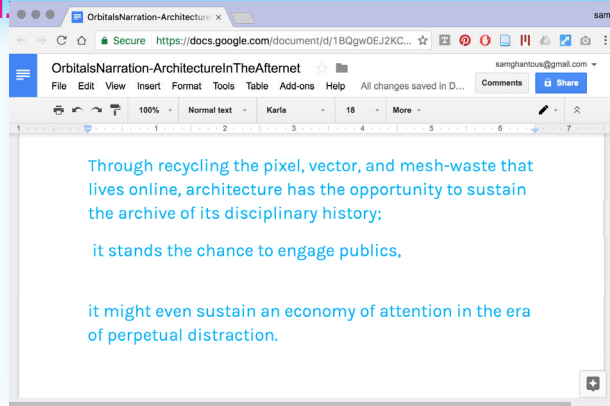


Screen Shot 2017-01-13 at 4.07.35 PM.png

Manifesto

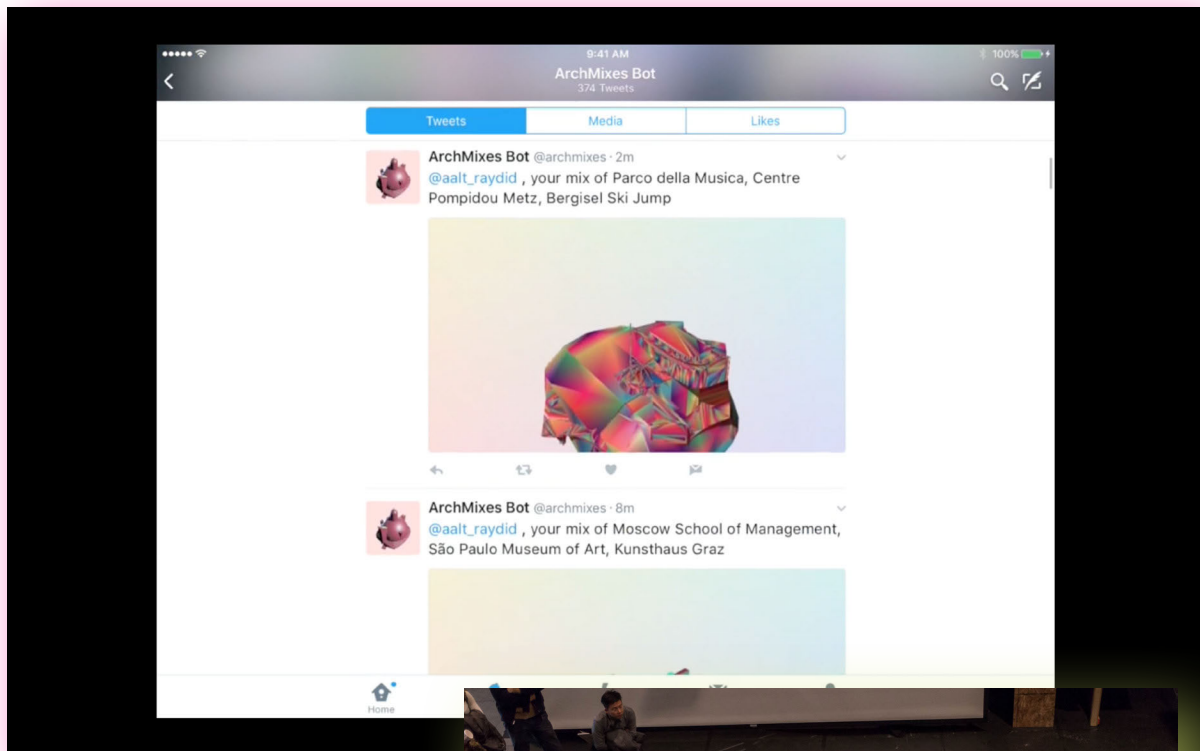


Screen Shot 2017-01-13 at 2.44.25 PM.



Screen Shot 2017-01-13 at 4.07.57 PM.png

Performance



Screen Shot 2017-01-13 at 3.25.23

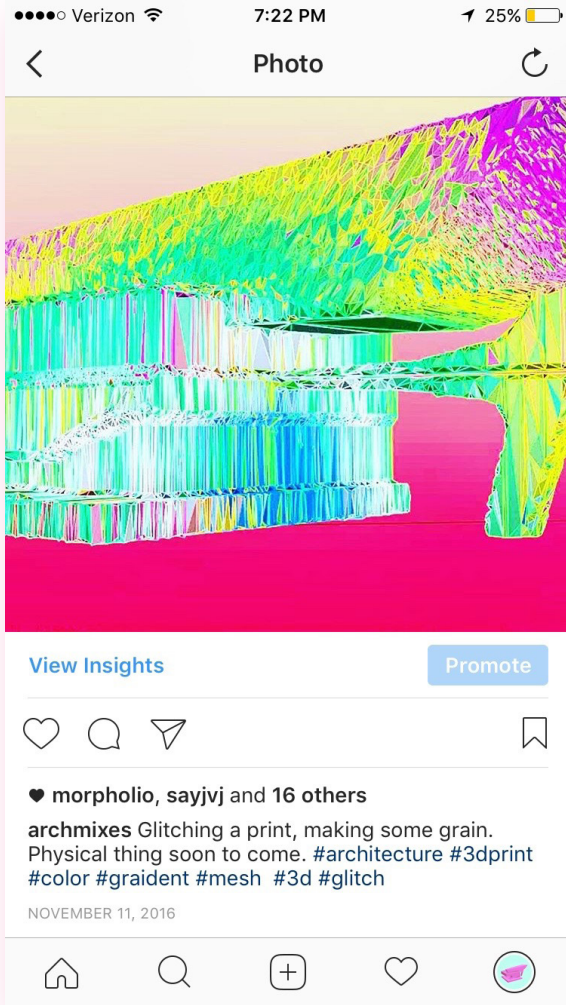


161222-ThesisReview-SarahWagner-115.jpg

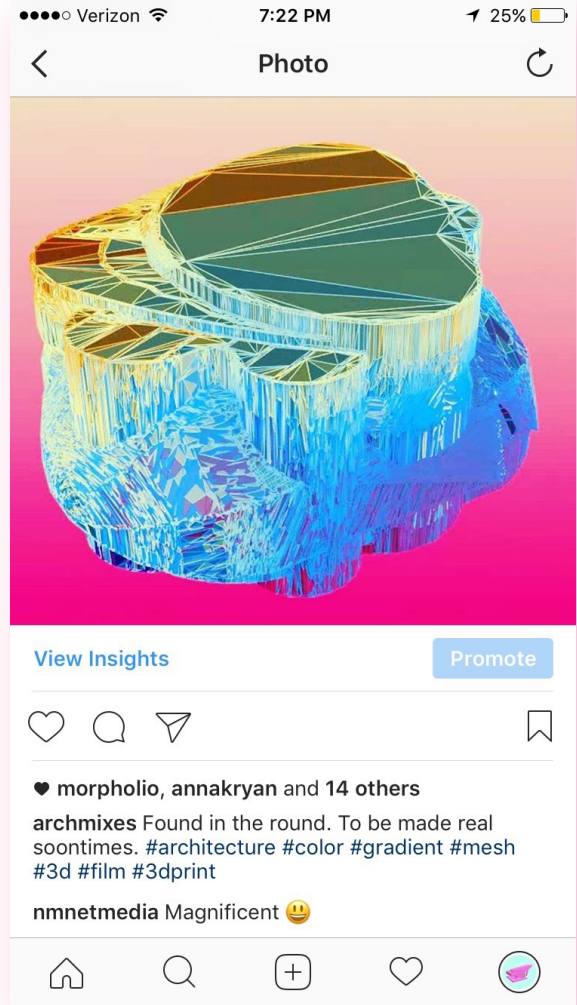
Architecture in the Afternet

Series

Mesh Series

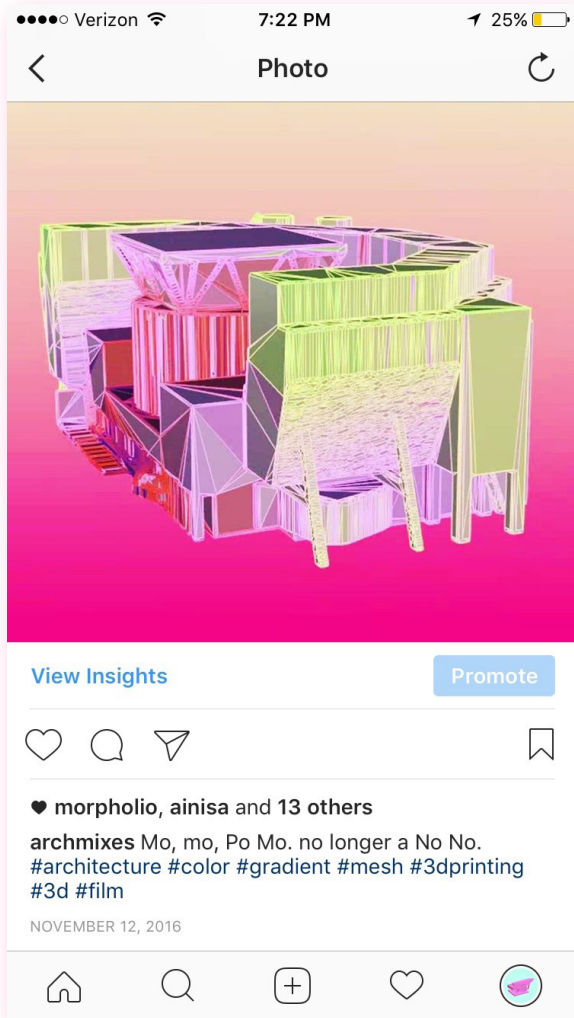


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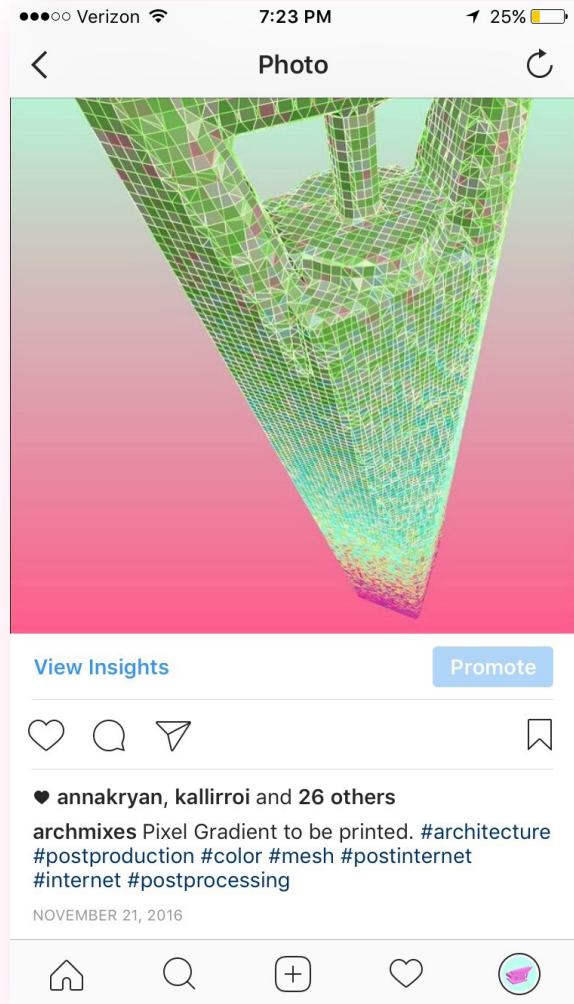
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Series



Instagram

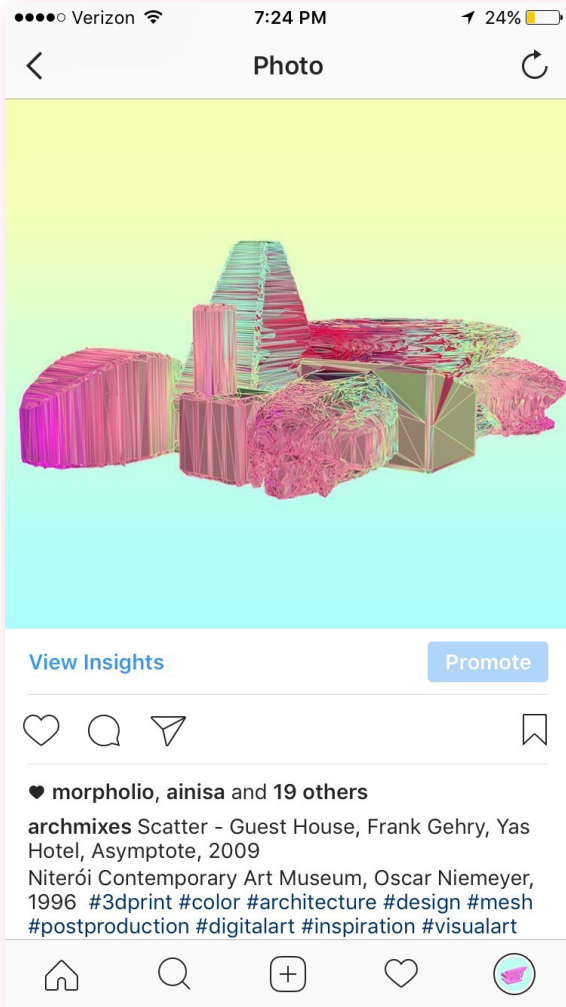
Mesh Series





Instagram

Mesh Series



IMG_9801.jpg

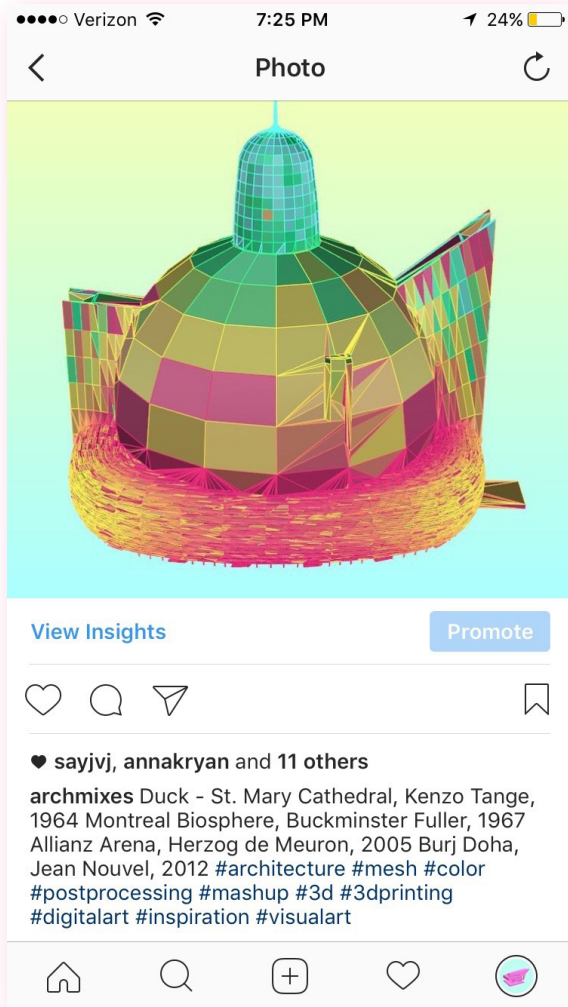


IMG_9802.jpg

Series



IMG_9803.jpg



IMG_9804.jpg

Instagram

Mesh Series

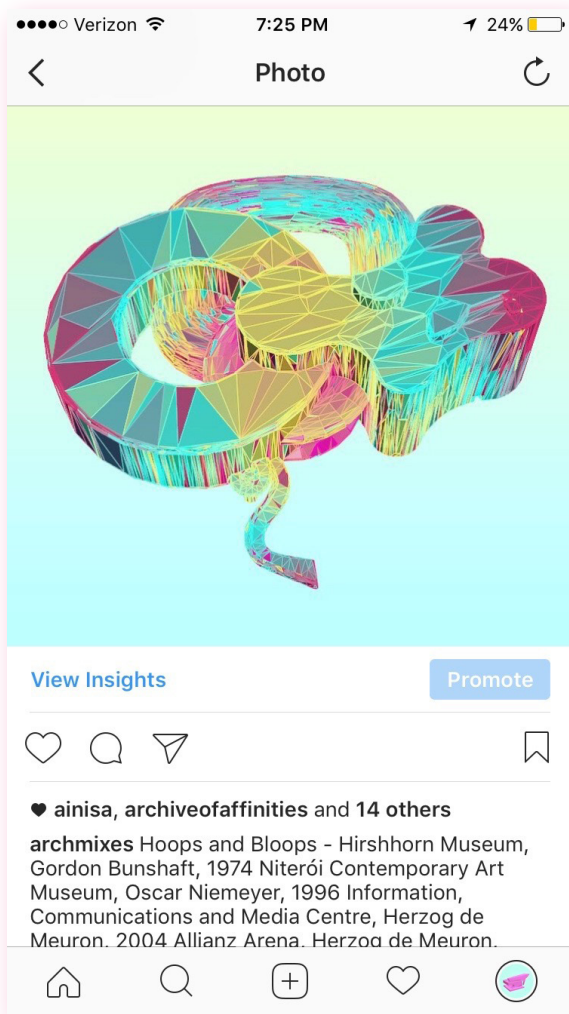


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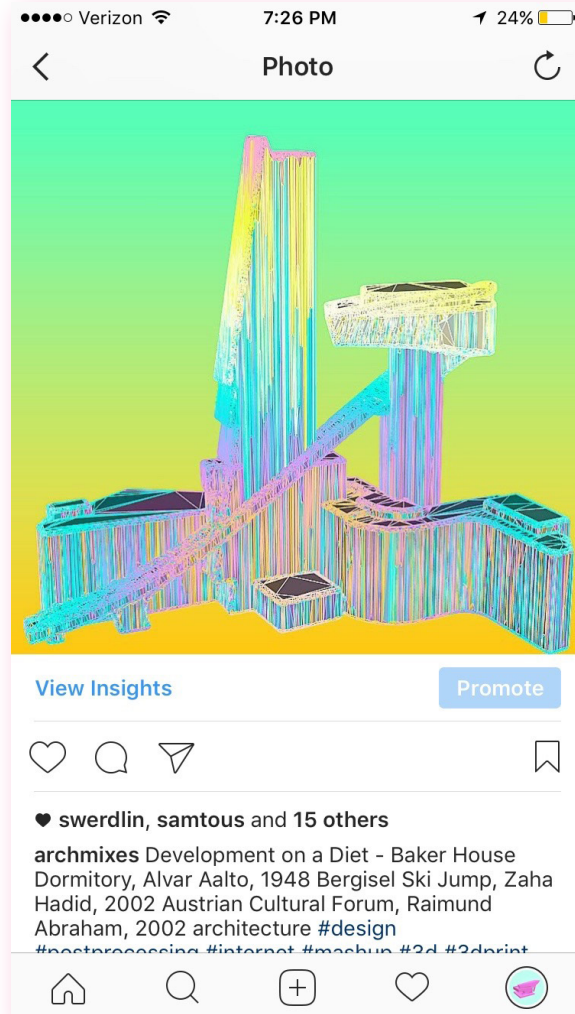


IMG_9806.jpg

Series



IMG_9808.jpg



IMG_9809.jpg

Instagram

Mesh Series

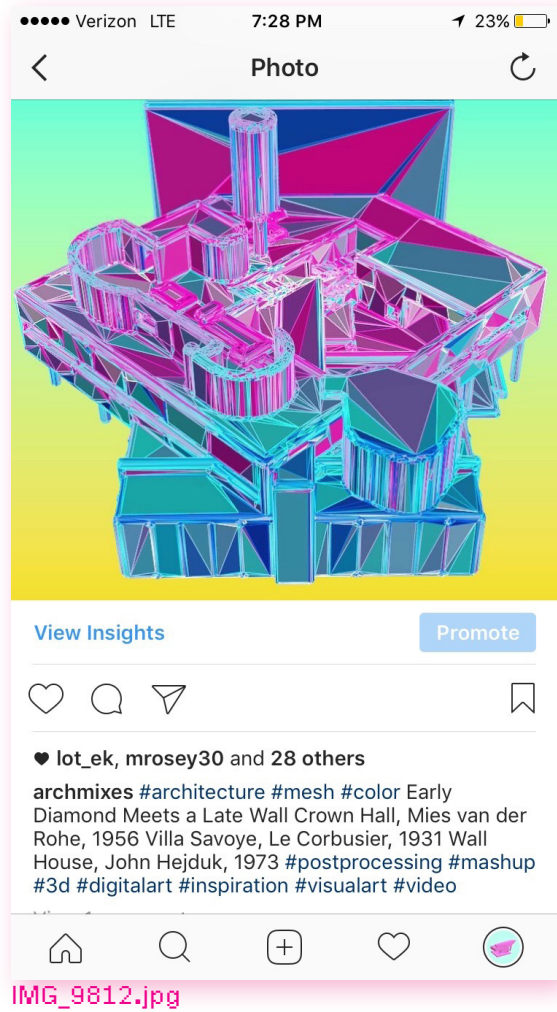


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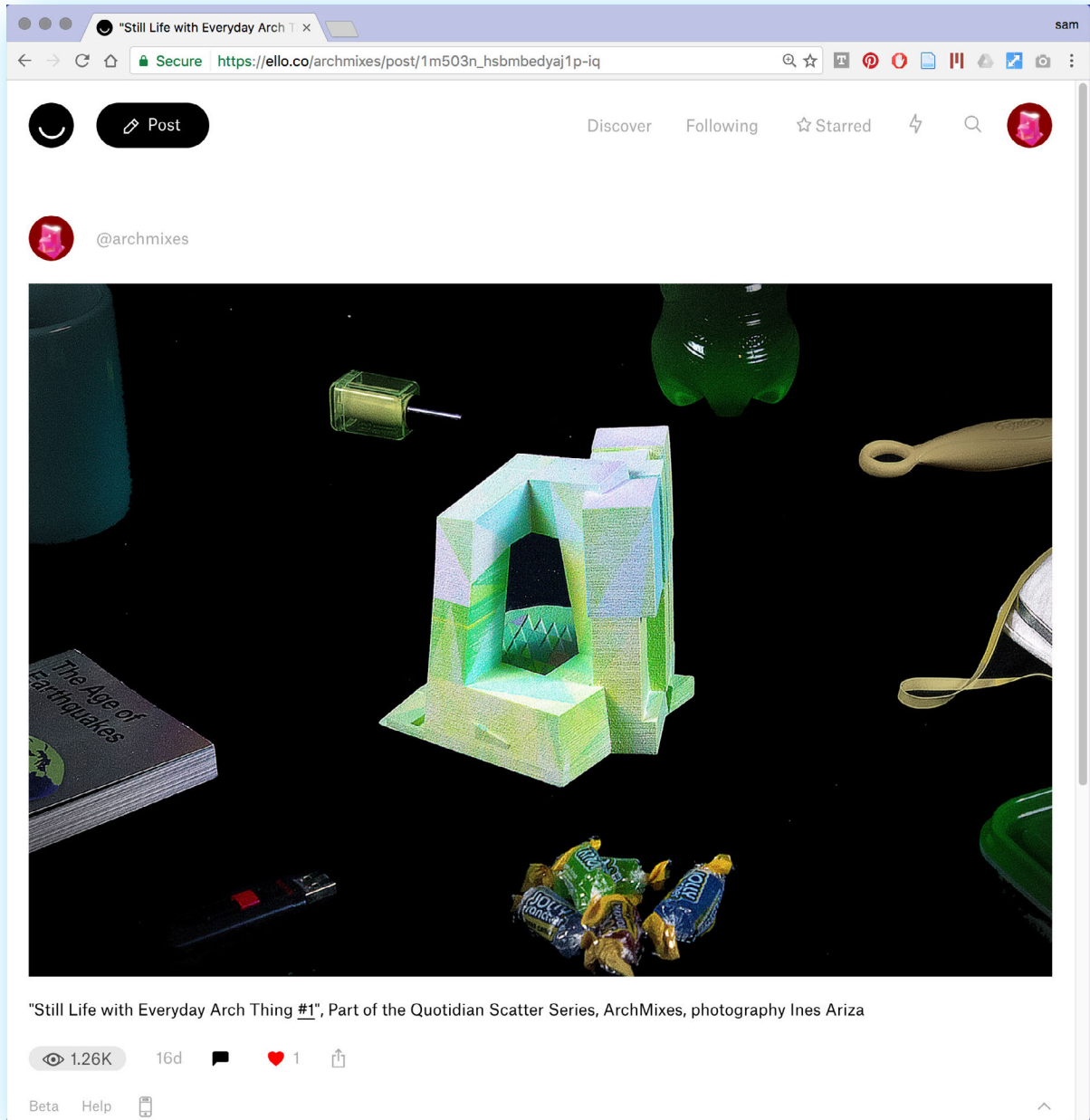
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Series



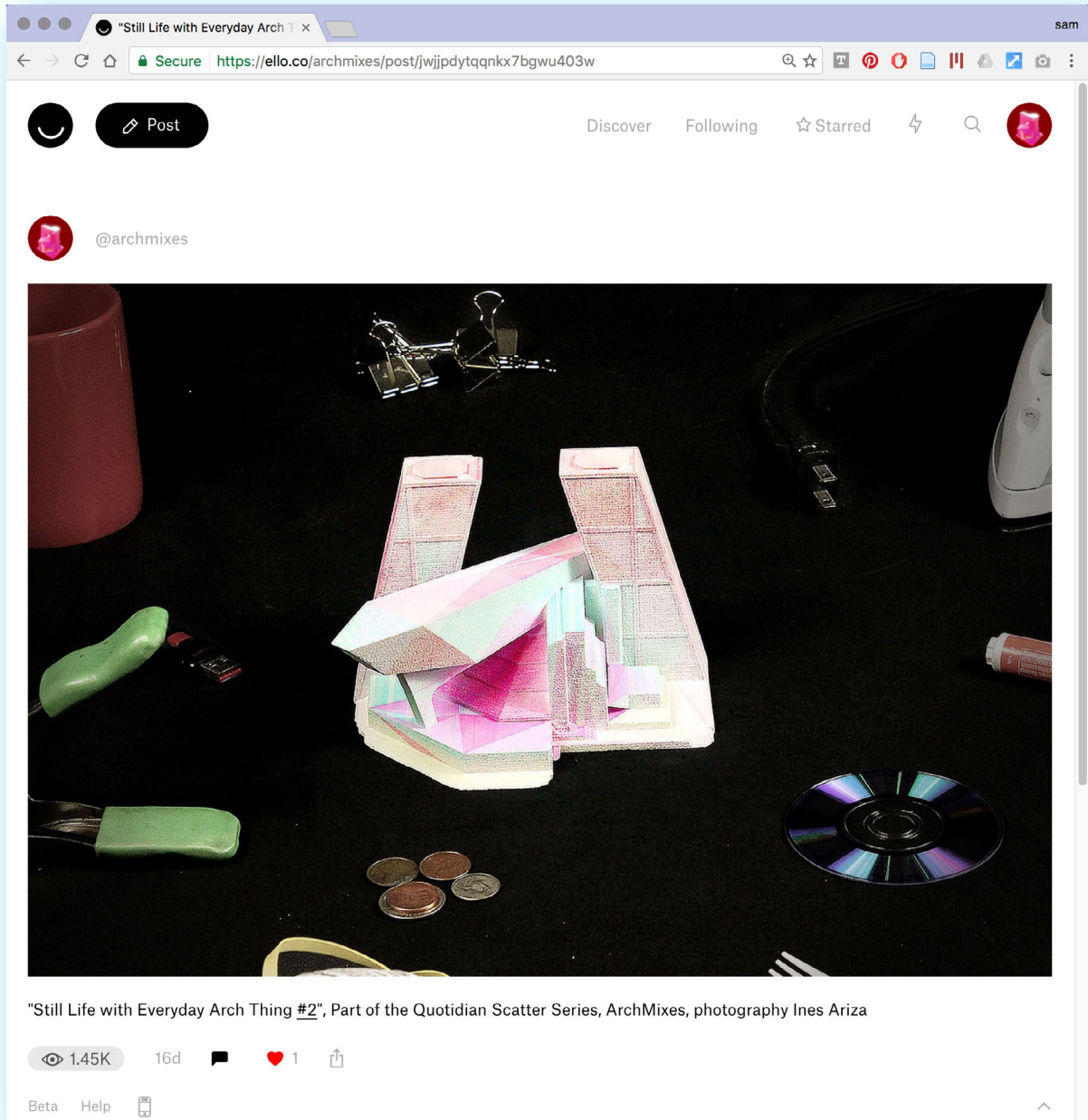
Instagram

Quotidian Scatter Series



Screen Shot 2017-01-14 at 12.15.51 PM.png

Series

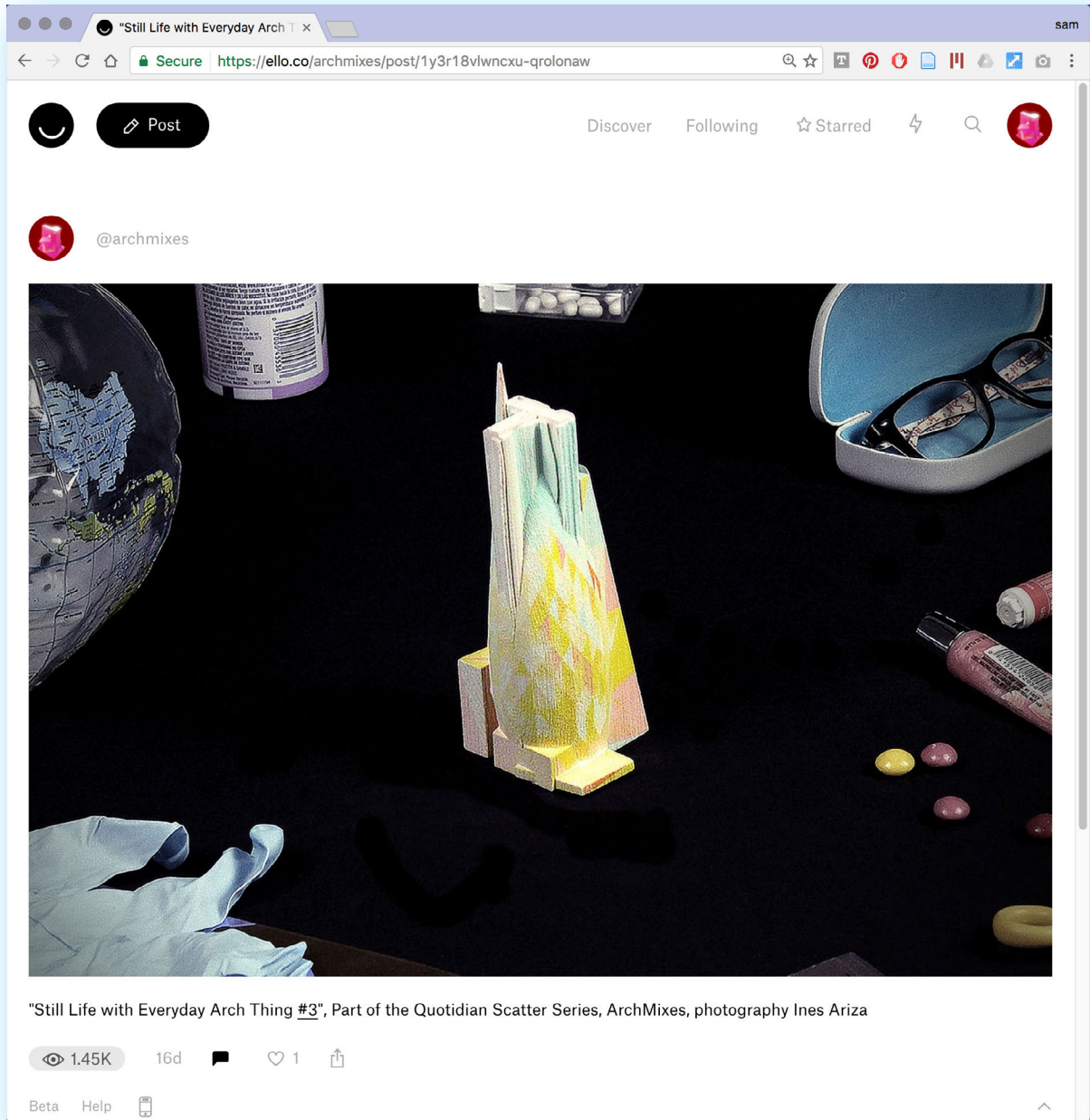


Ello

Screen Shot 2017-01-14 at 12.16.08 PM.png

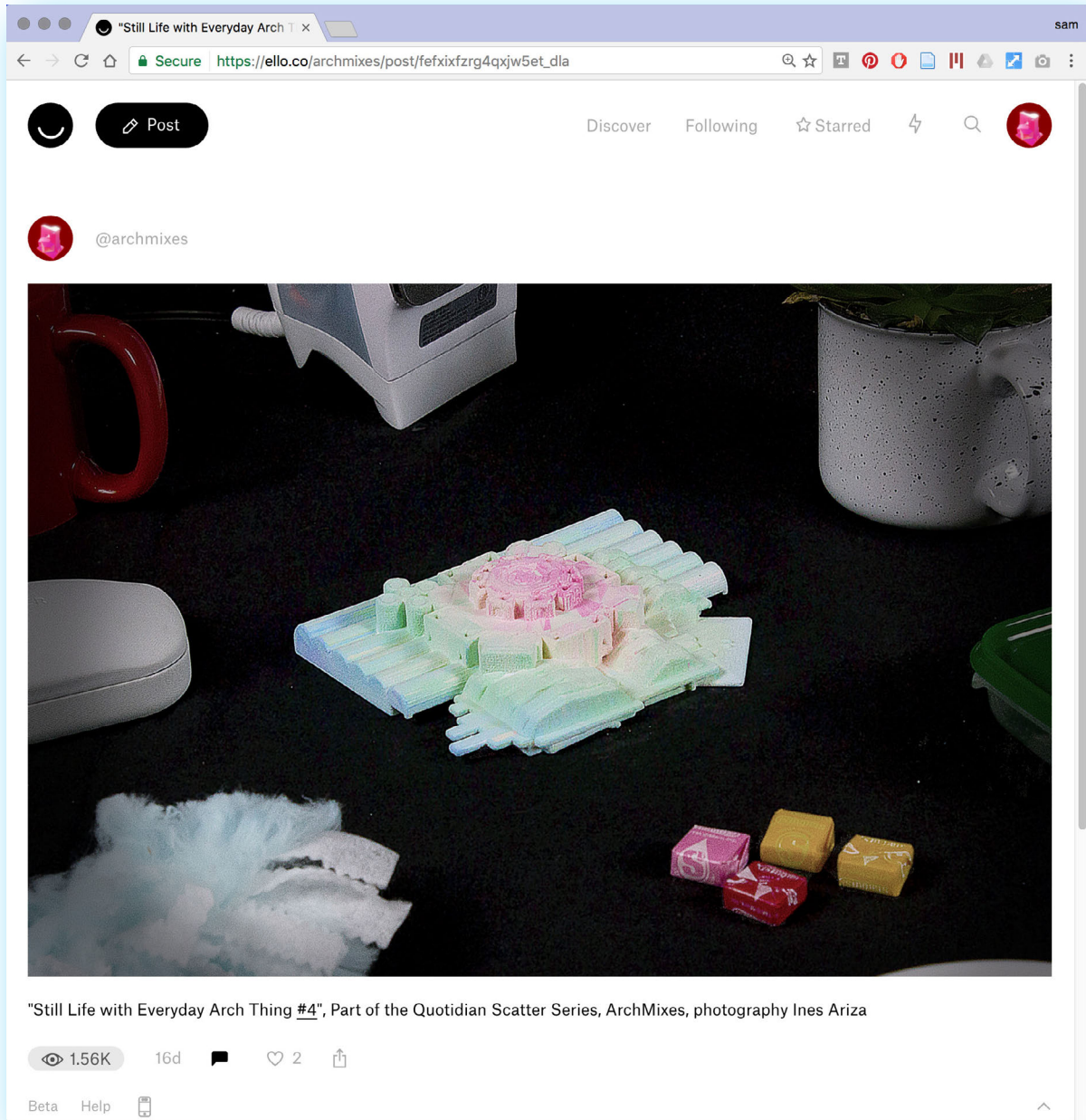
Architecture in the Afternet

Quotidian Scatter Series



Screen Shot 2017-01-14 at 12.16.17 PM.png

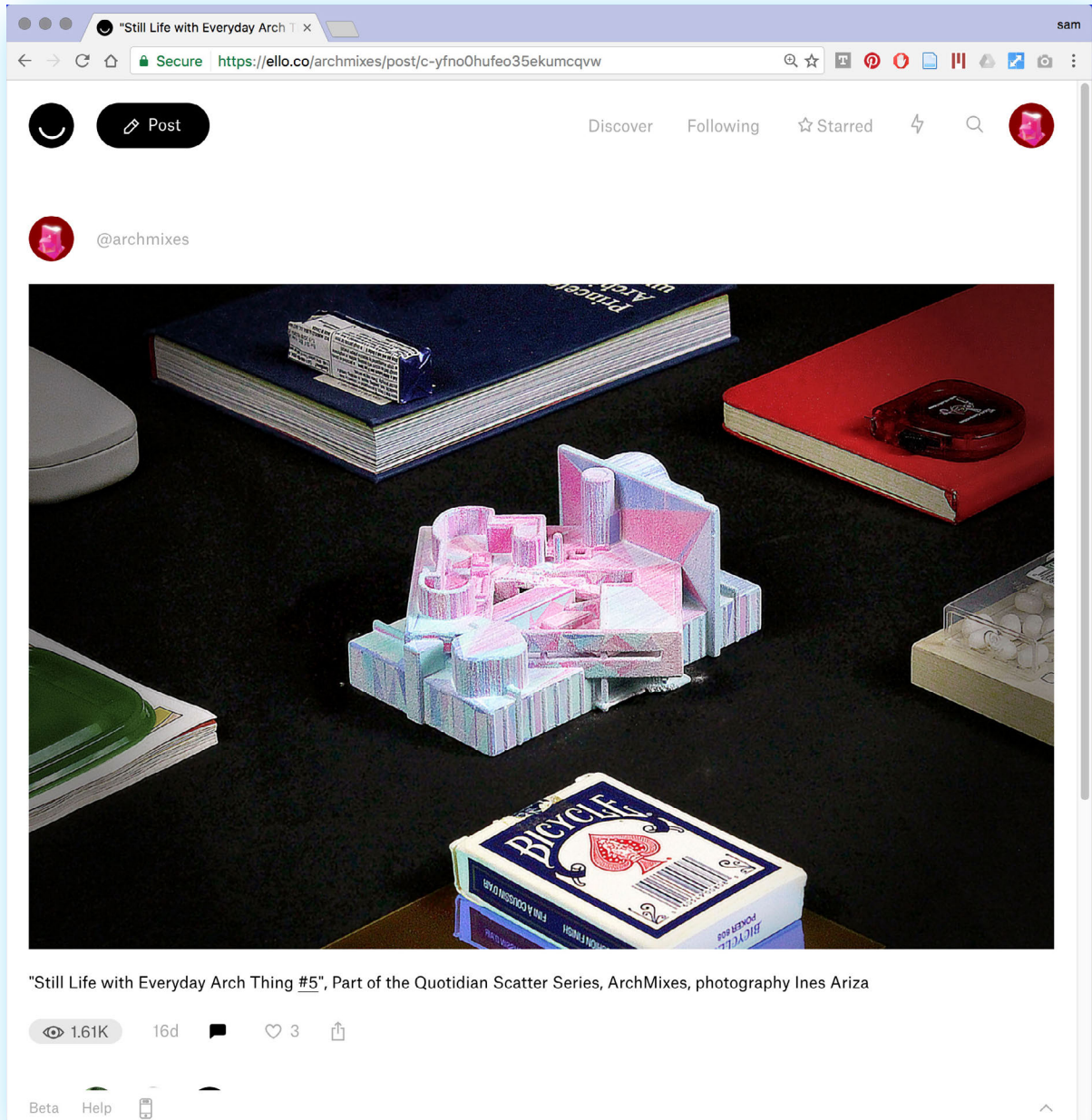
Series



Screen Shot 2017-01-14 at 12.16.34 PM.png

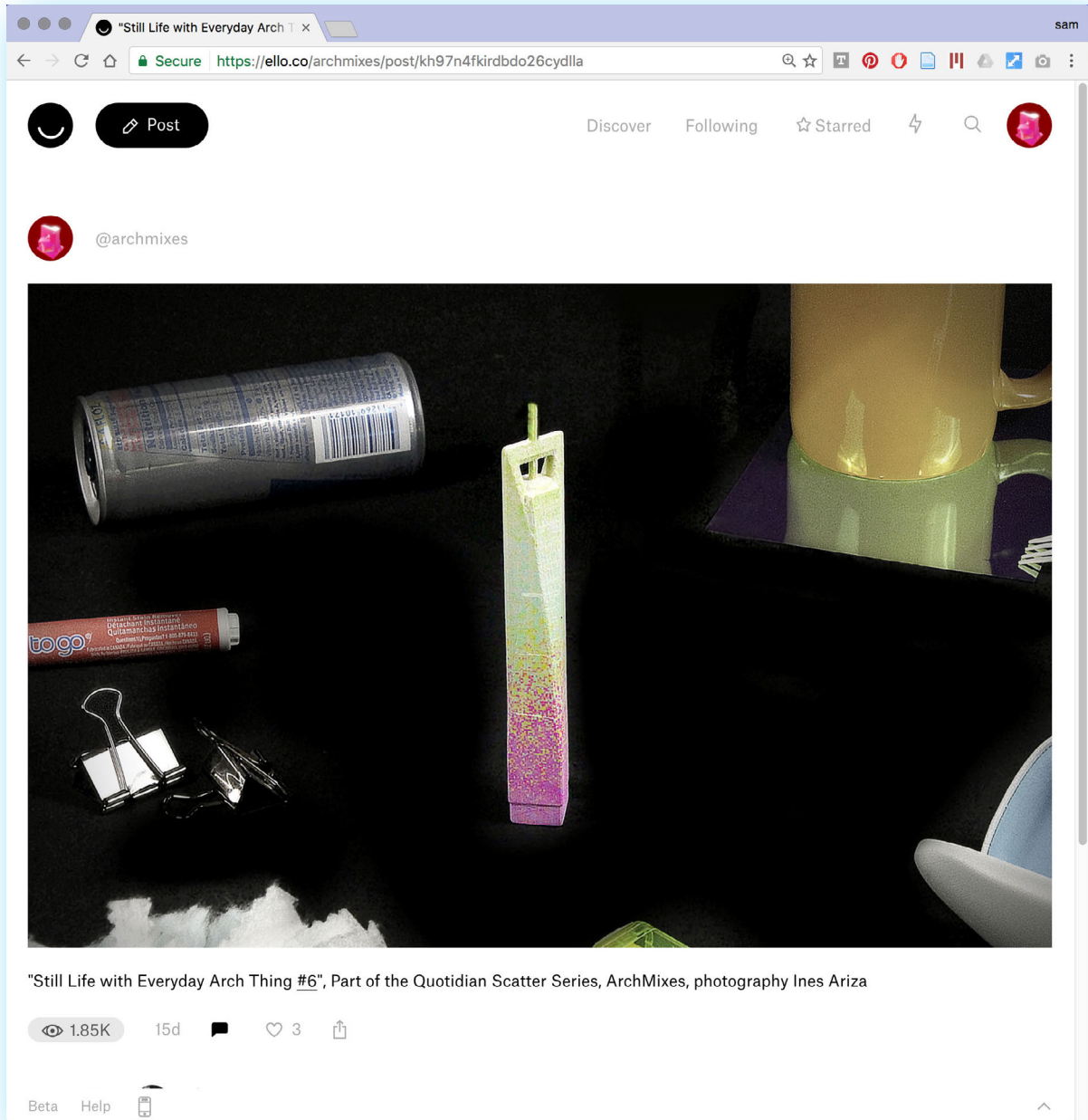
Architecture in the Afternet

Quotidian Scatter Series



Screen Shot 2017-01-14 at 12.16.43 PM.png

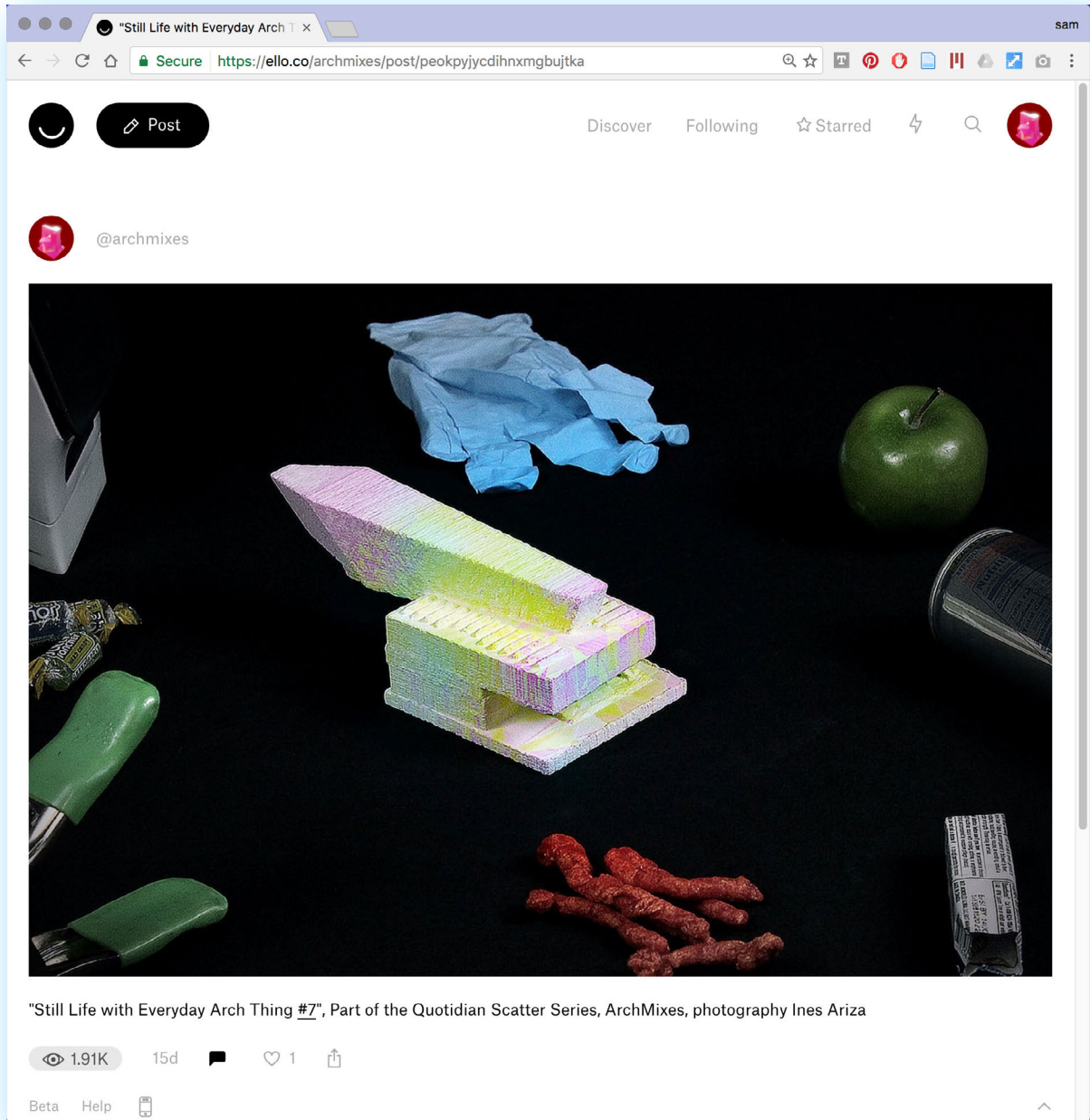
Series



Ello

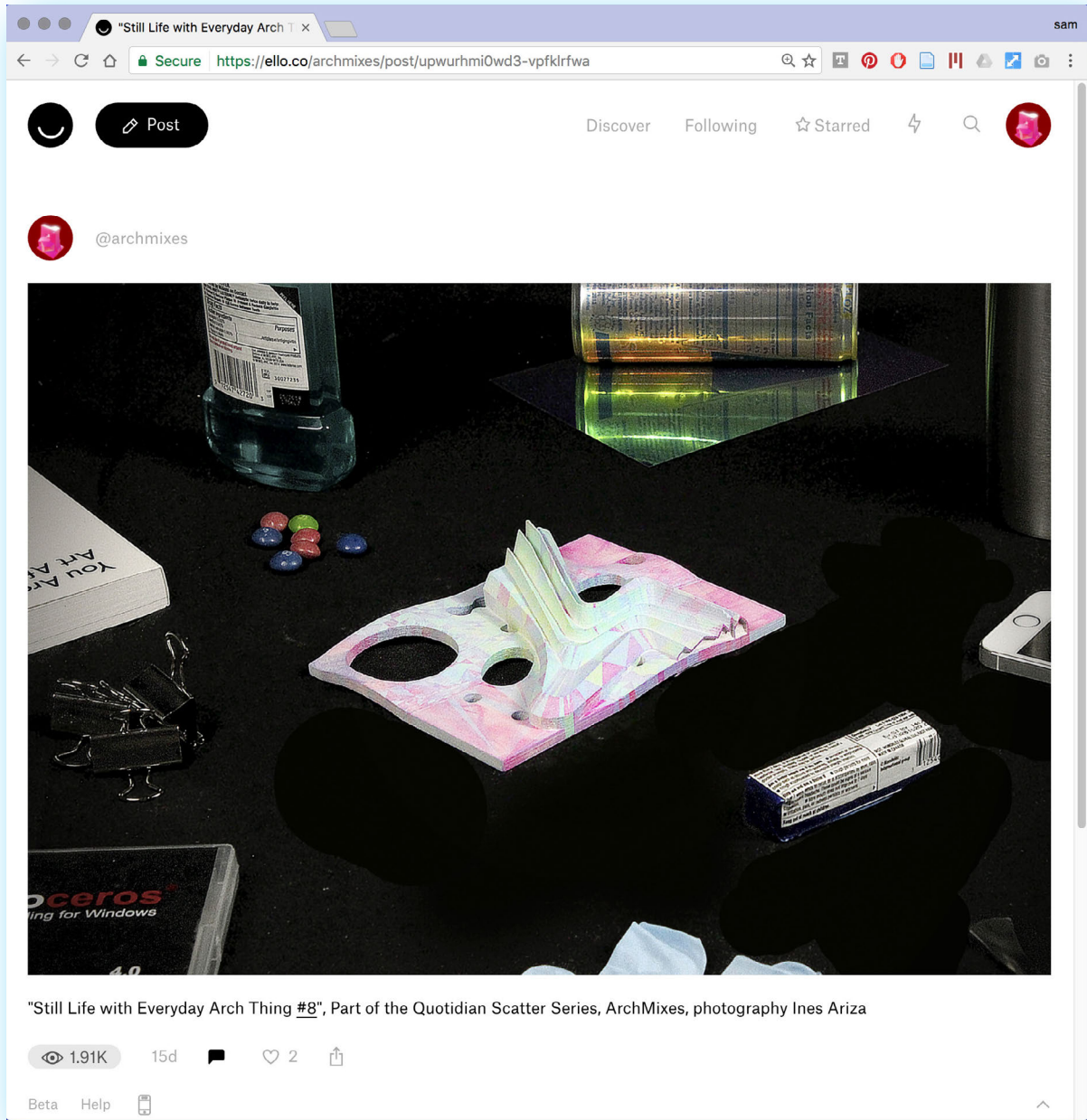
Screen Shot 2017-01-14 at 12.16.52 PM.png

Quotidian Scatter Series



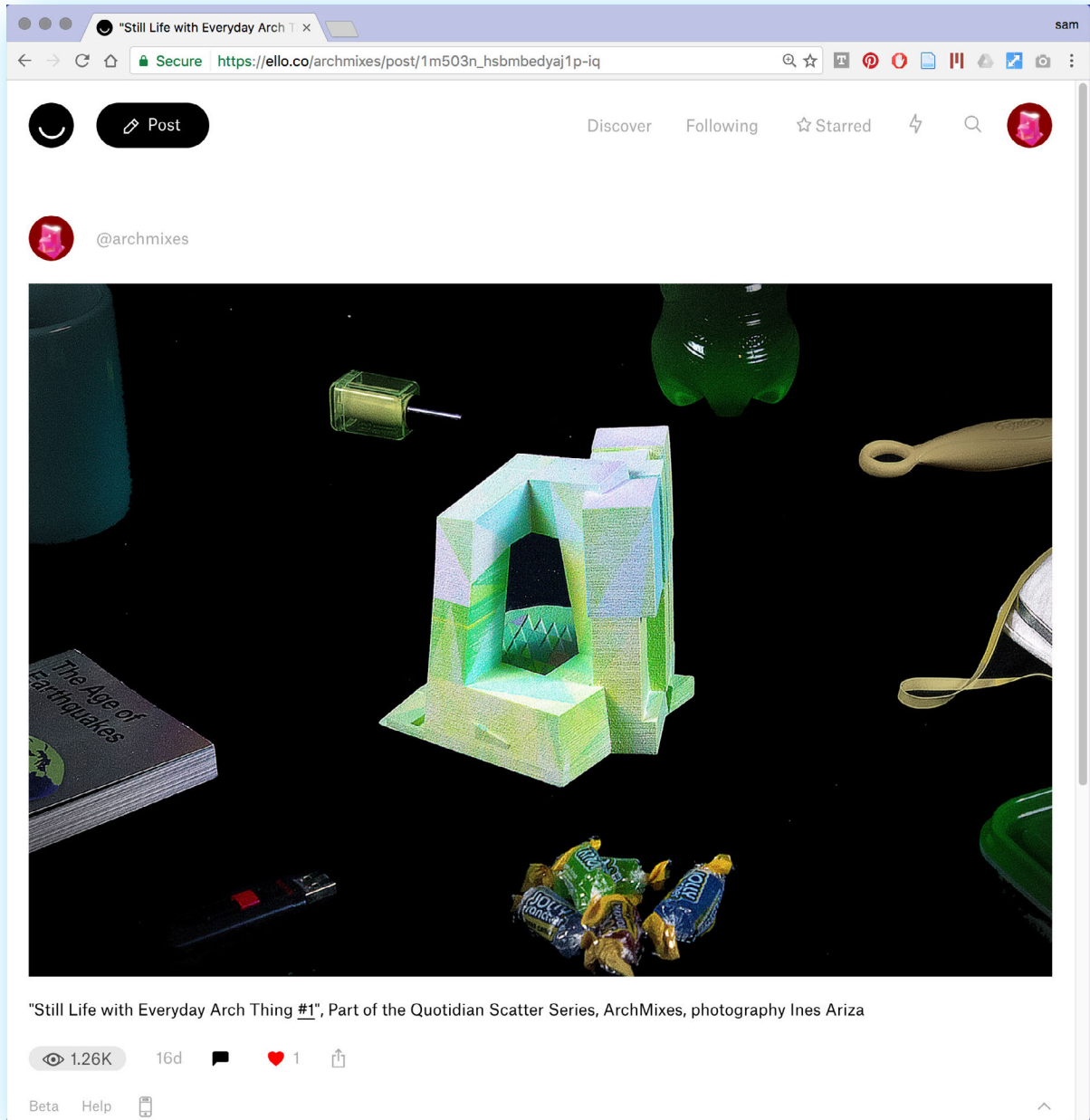
Screen Shot 2017-01-14 at 12.16.58 PM.png

Series



Screen Shot 2017-01-14 at 12.17.09 PM.png

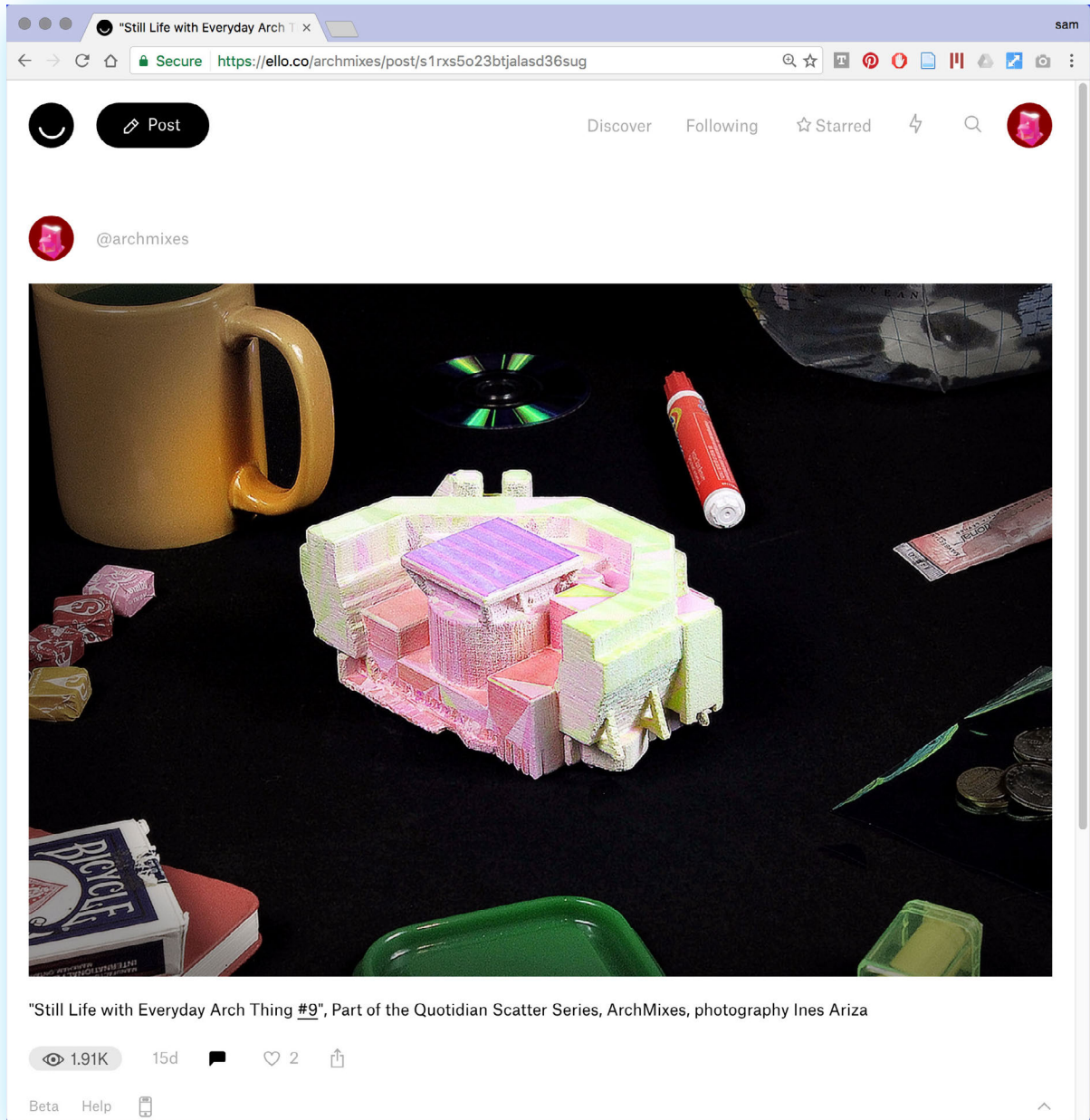
Quotidian Scatter Series



Screen Shot 2017-01-14 at 12.15.51 PM.png

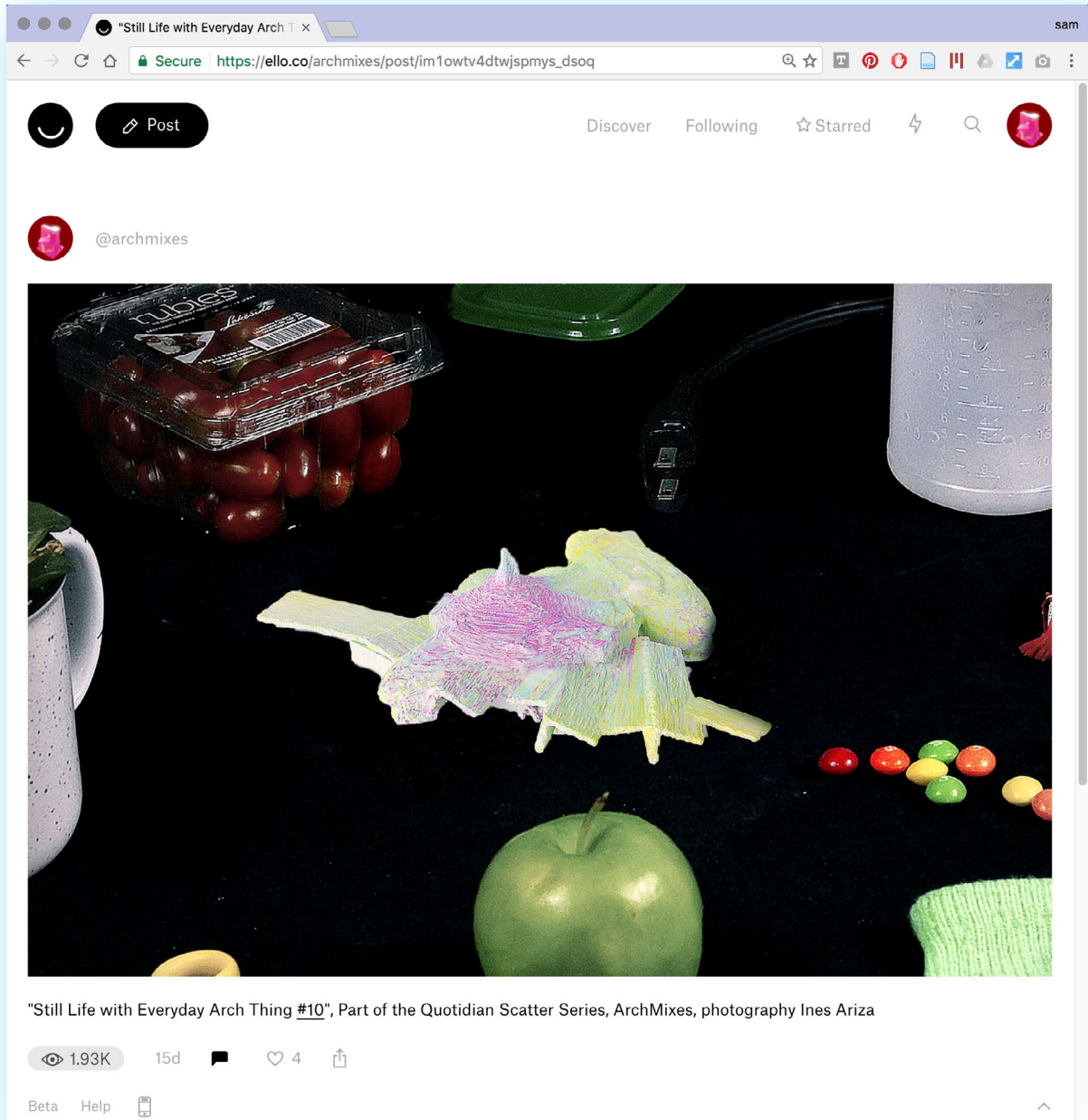
Series

Quotidian Scatter Series



Screen Shot 2017-01-14 at 12.17.15 PM.png

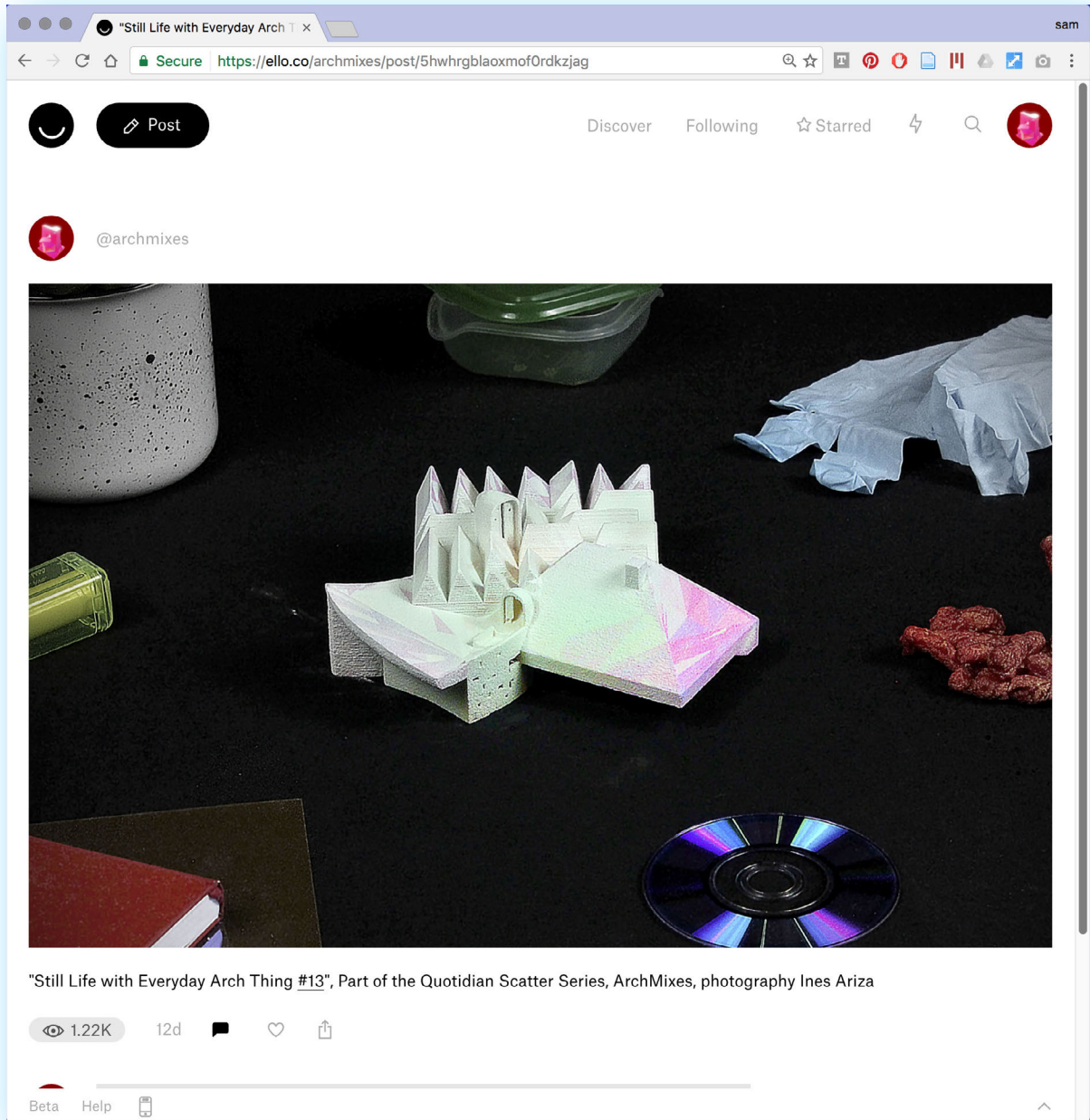
Series



Ello

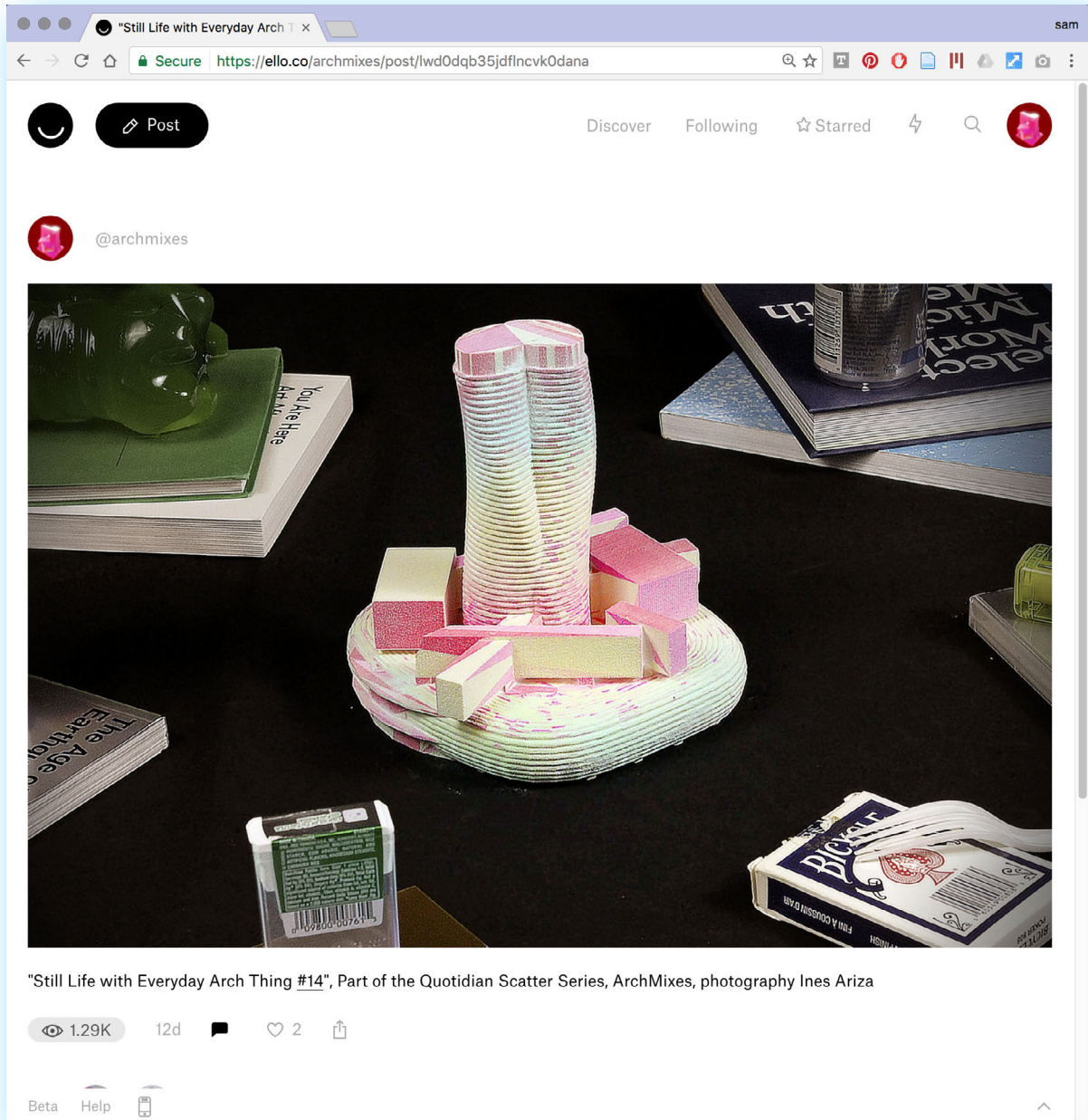
Screen Shot 2017-01-14 at 12.17.24 PM.png

Quotidian Scatter Series



Screen Shot 2017-01-14 at 12.17.54 PM.png

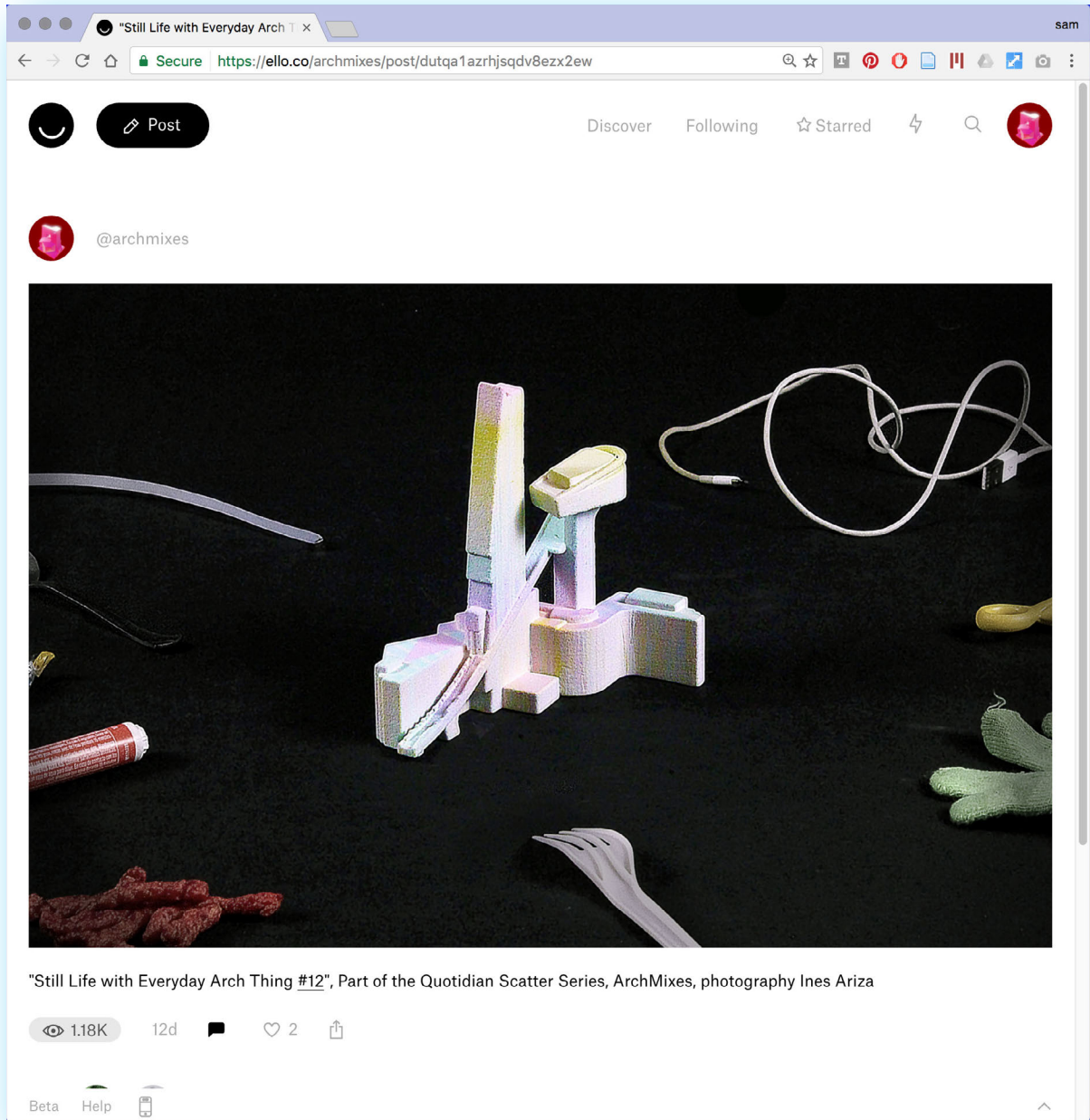
Series



Ello

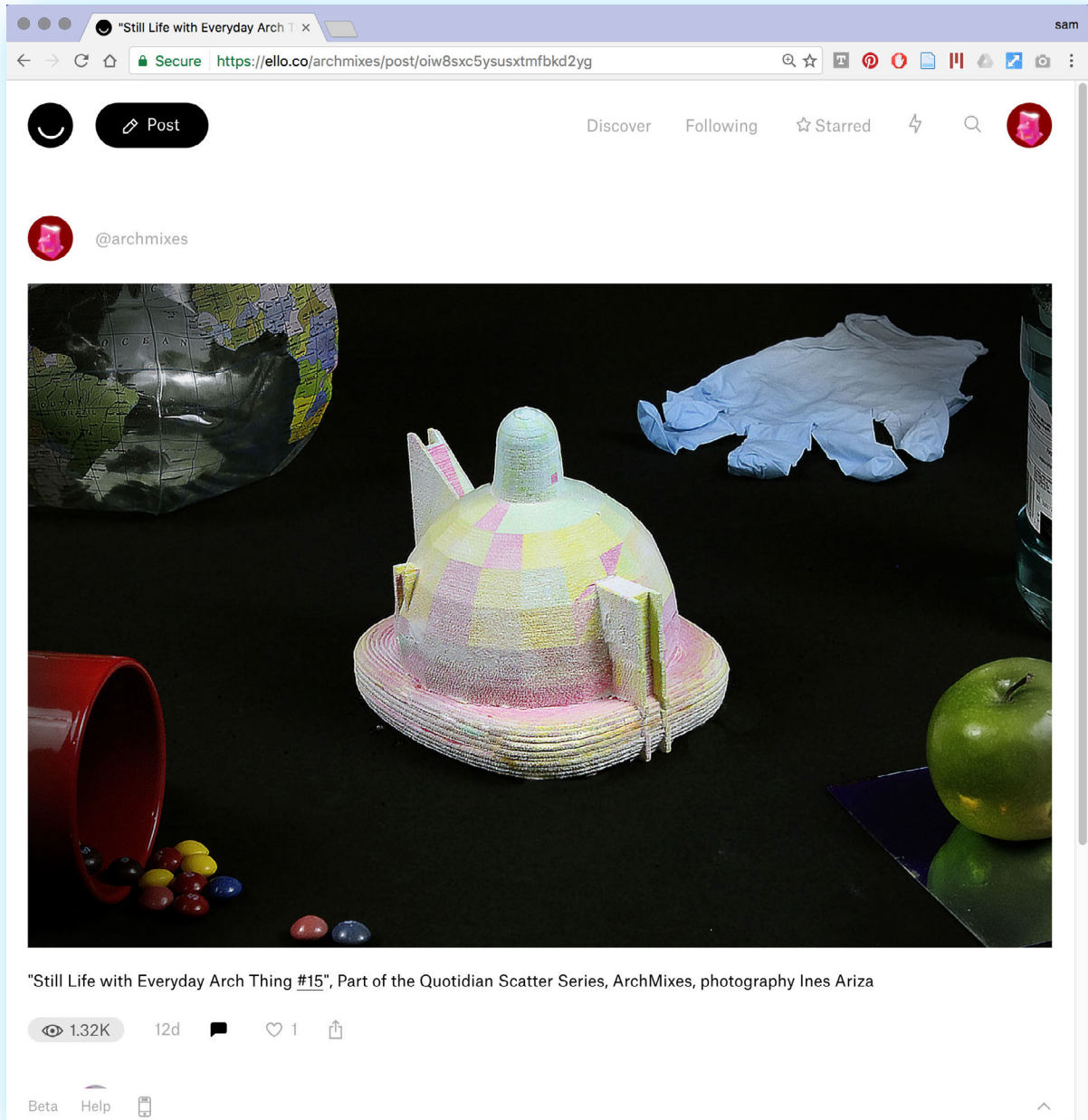
Screen Shot 2017-01-14 at 12.17.59 PM.png

Quotidian Scatter Series



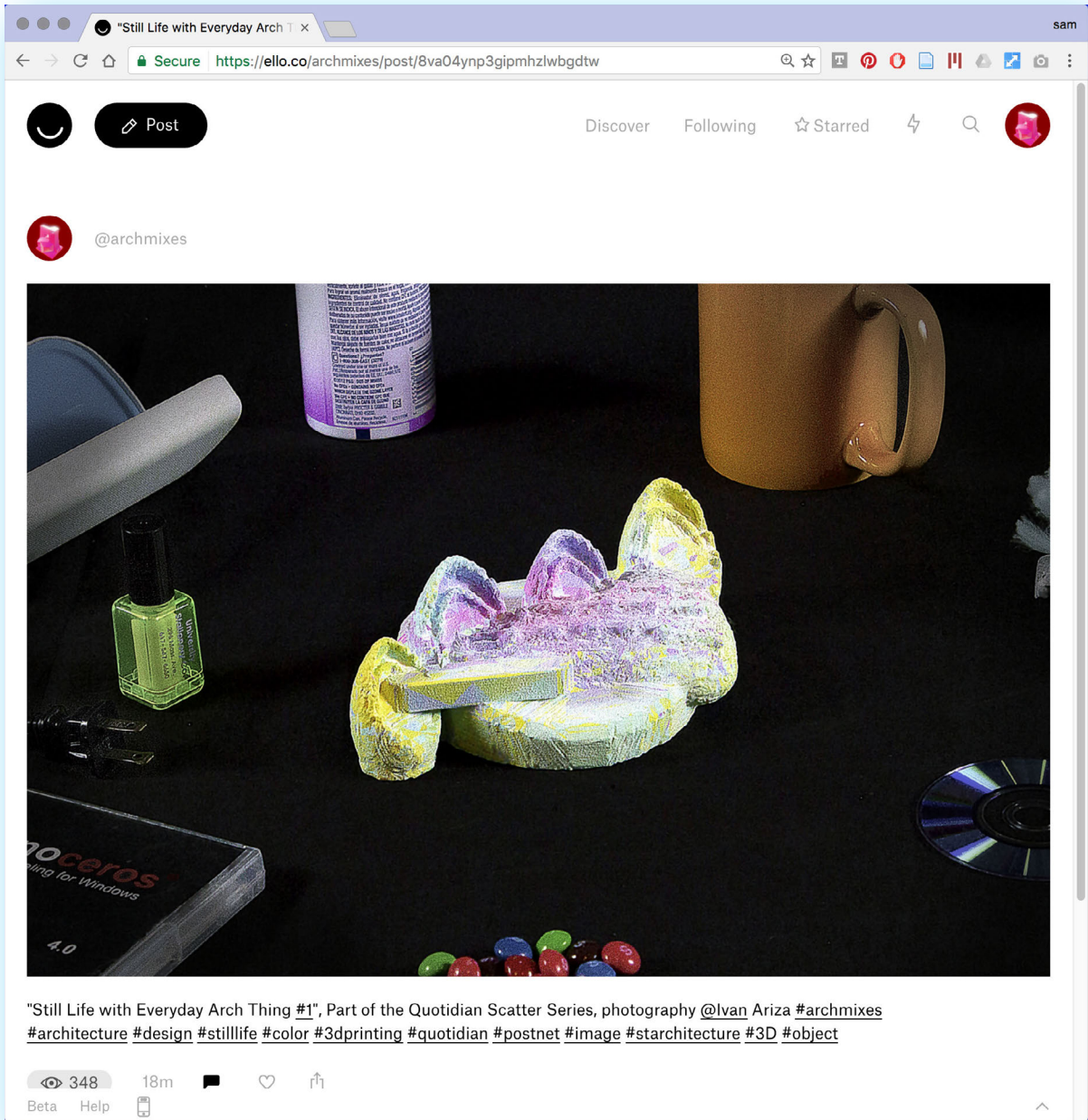
Screen Shot 2017-01-14 at 12.17.50 PM.png

Series



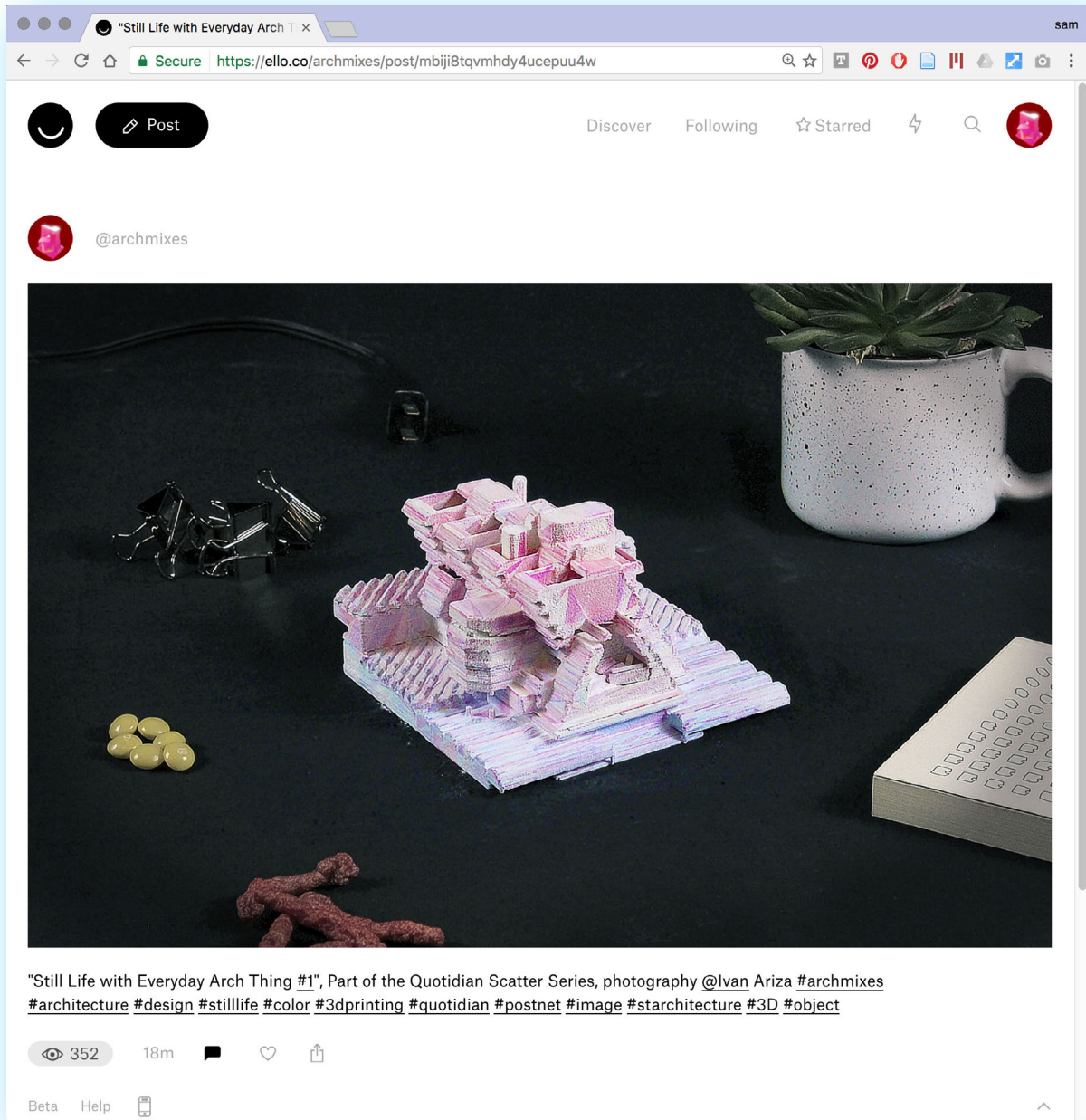
Screen Shot 2017-01-14 at 12.18.15 PM.png

Quotidian Scatter Series



Screen Shot 2017-01-14 at 12.18.19 PM.png

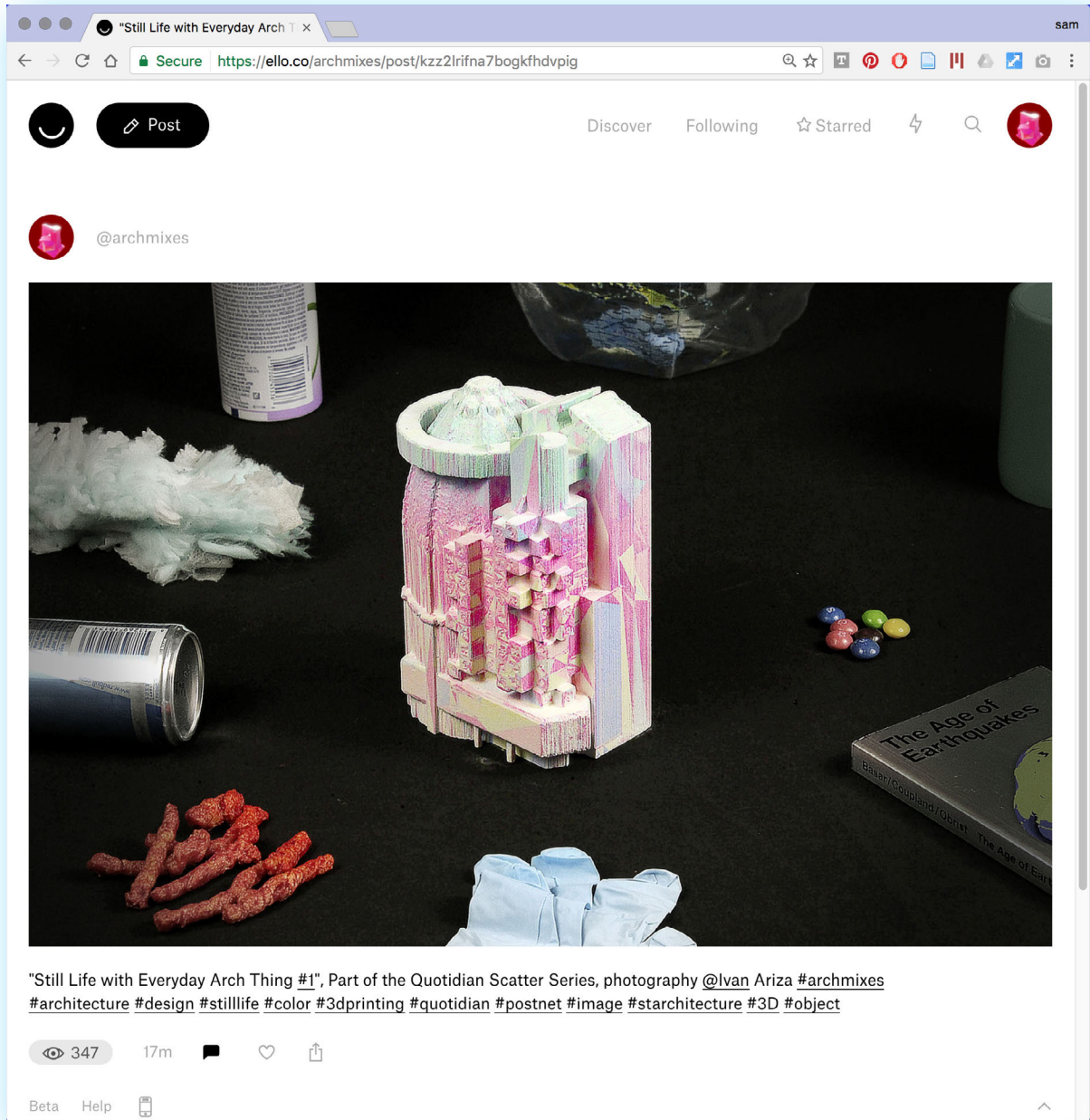
Series



Screen Shot 2017-01-14 at 12.18.39 PM.png

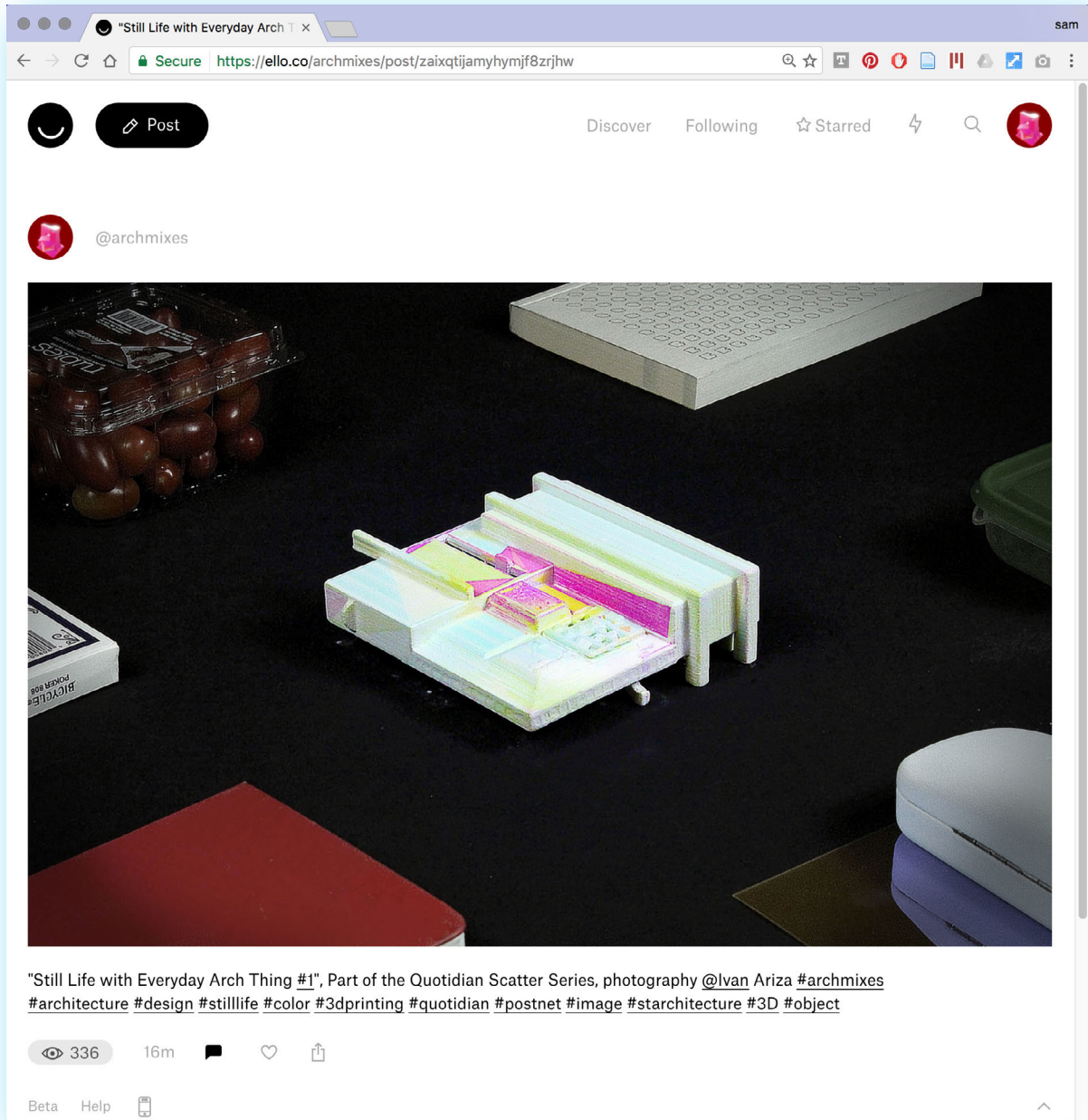
Architecture in the Afternet

Quotidian Scatter Series



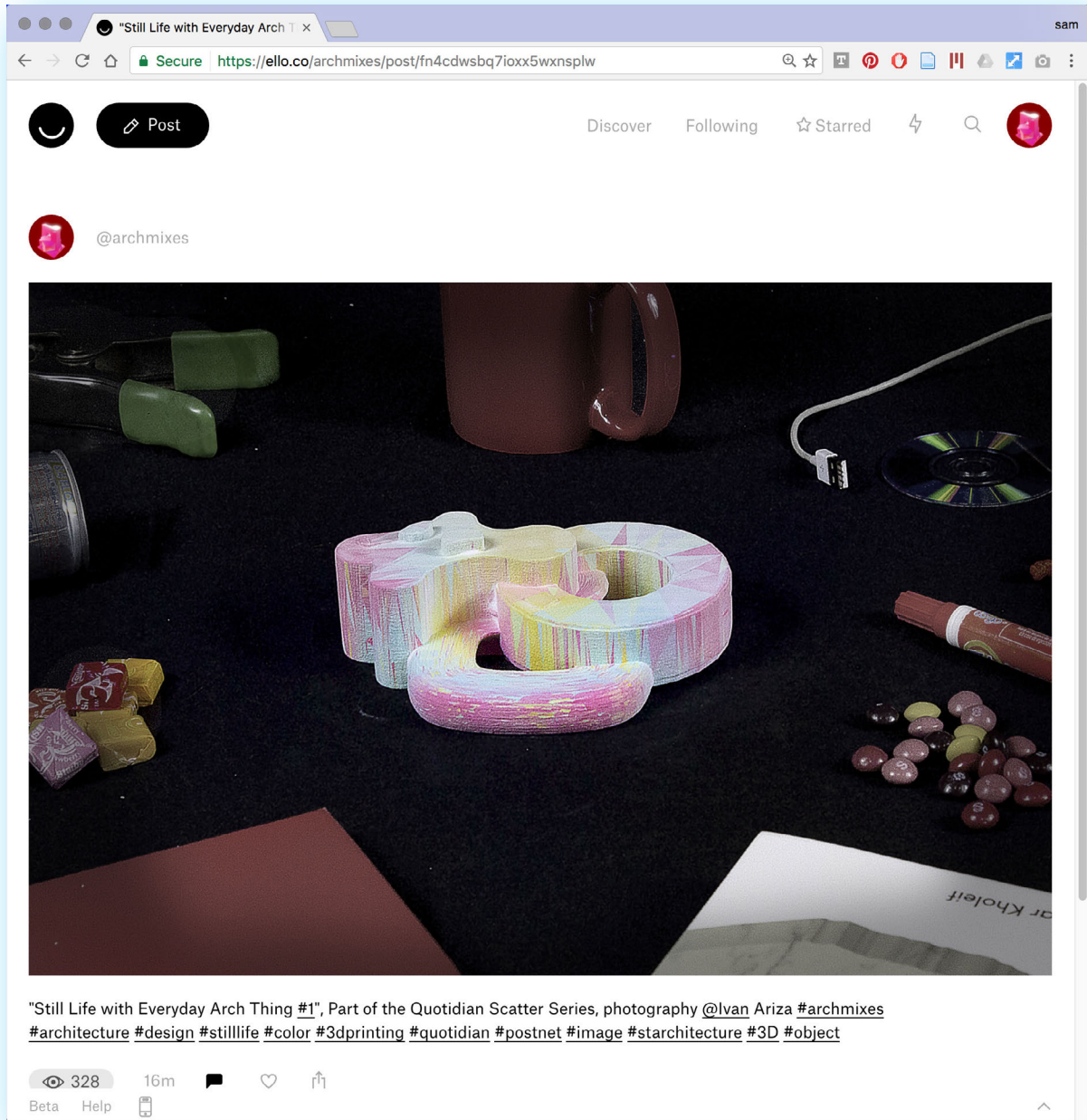
Screen Shot 2017-01-14 at 12.18.47 PM.png

Series



Screen Shot 2017-01-14 at 12.18.56 PM.png

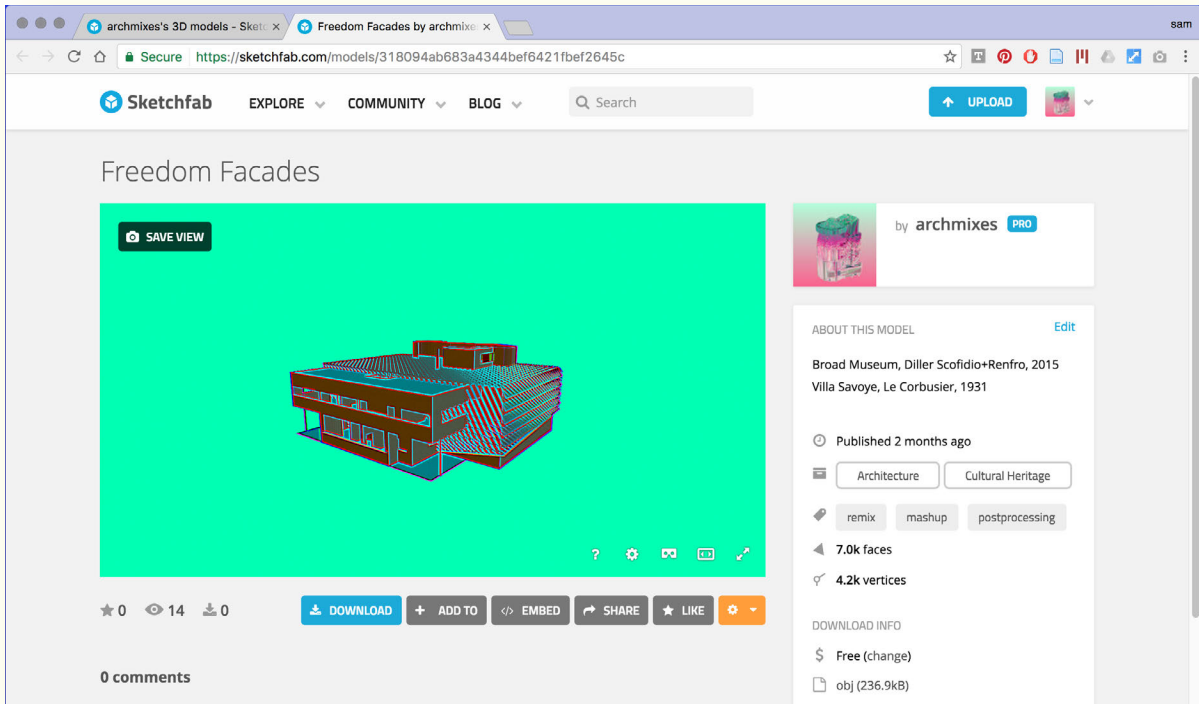
Quotidian Scatter Series



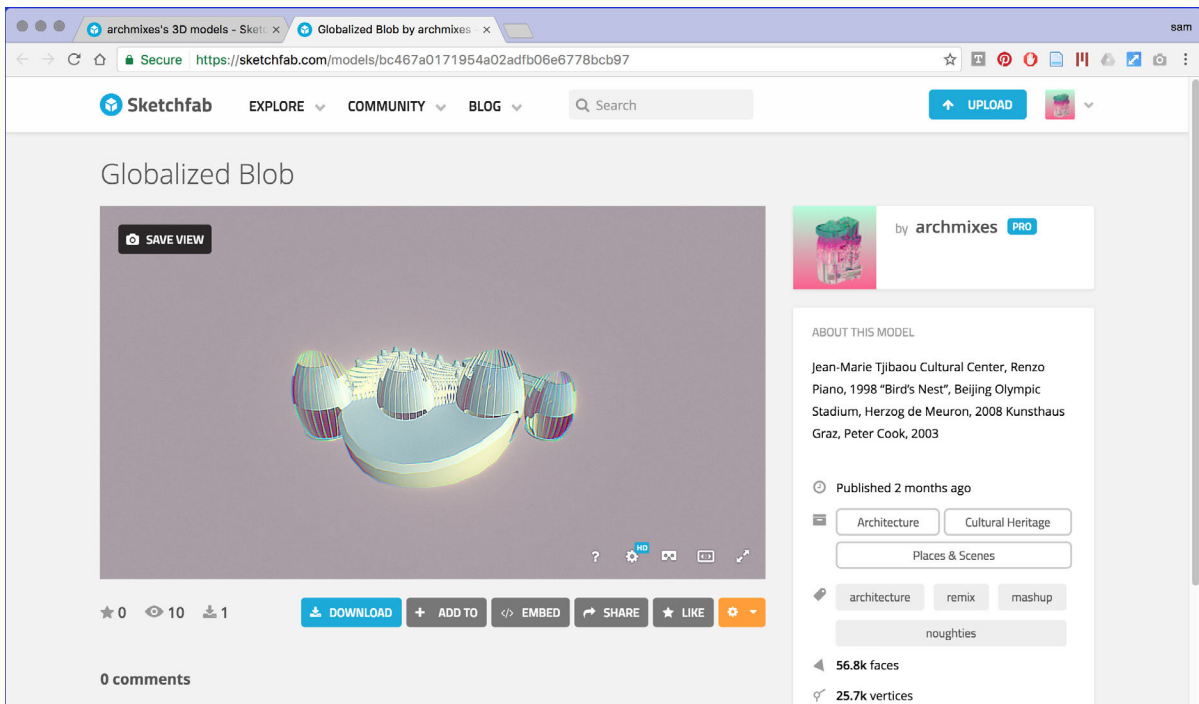
Screen Shot 2017-01-14 at 12.19.07 PM.png

Series

3D Series

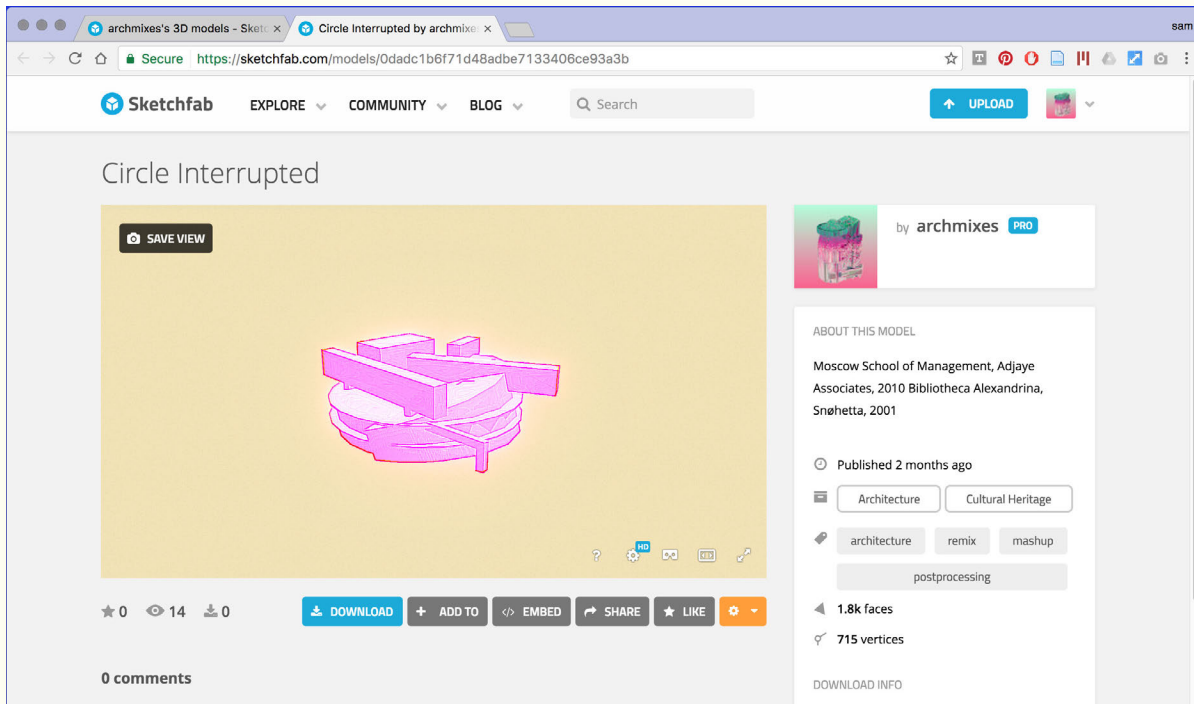


Screen Shot 2017-01-14 at 12.43.58 PM.png

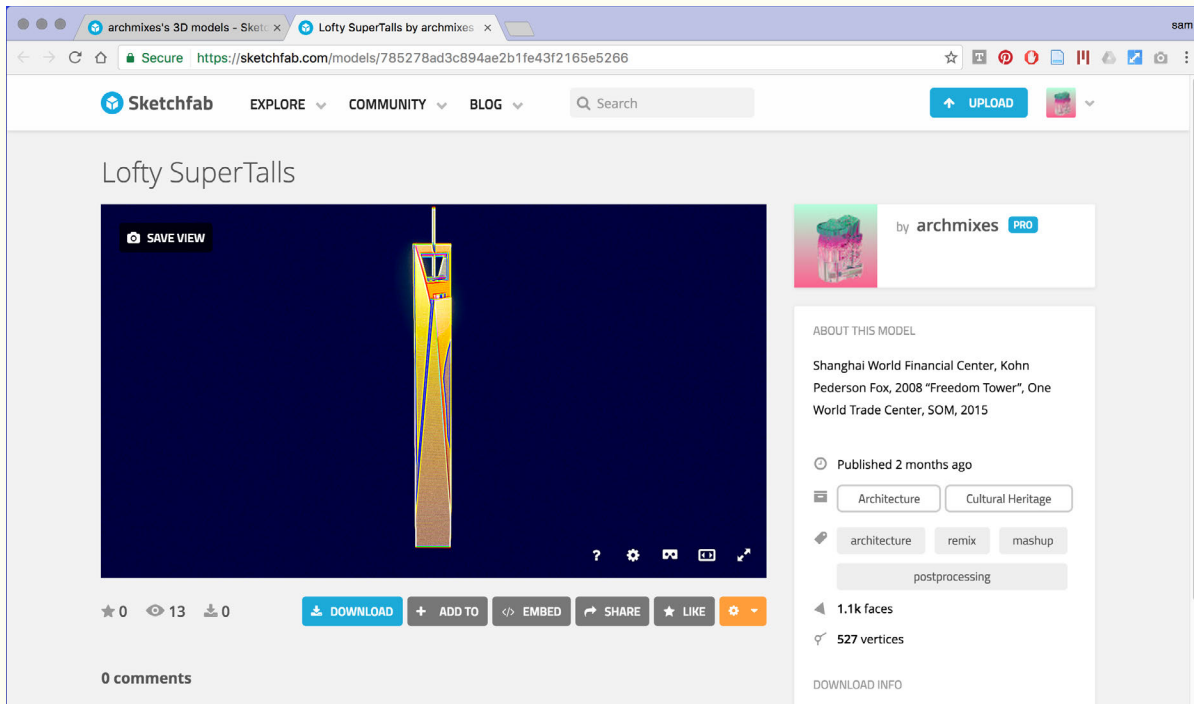


Screen Shot 2017-01-14 at 12.44.18 PM.png

Series



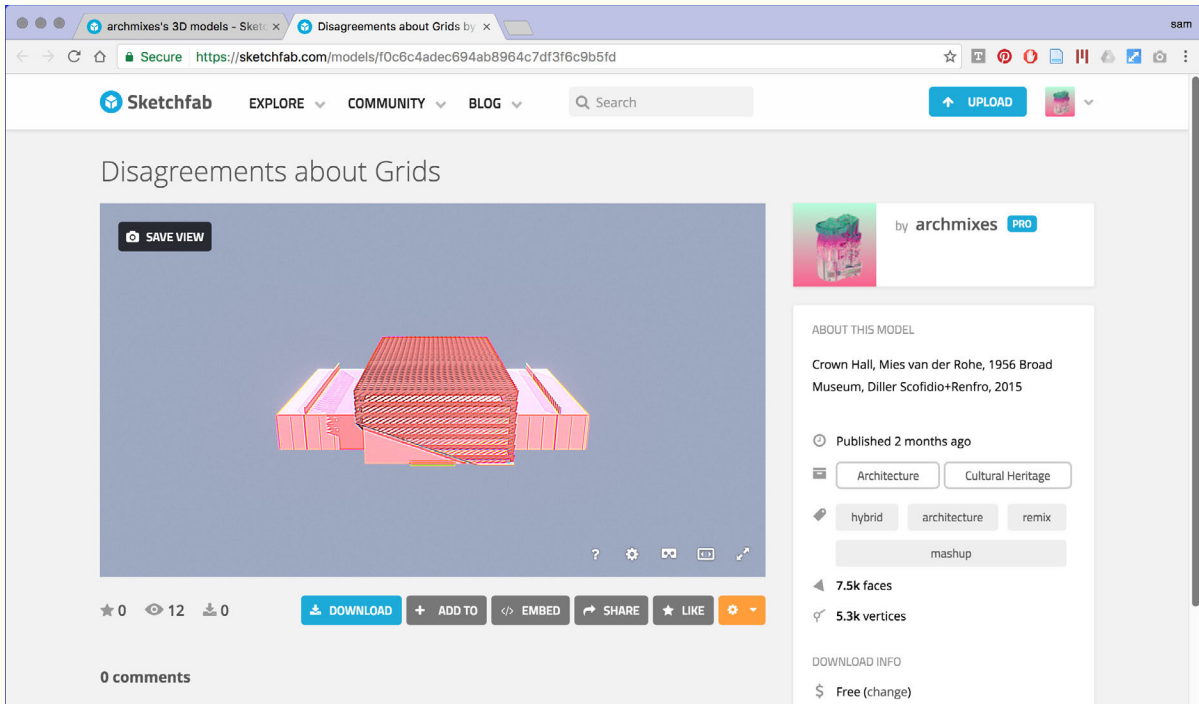
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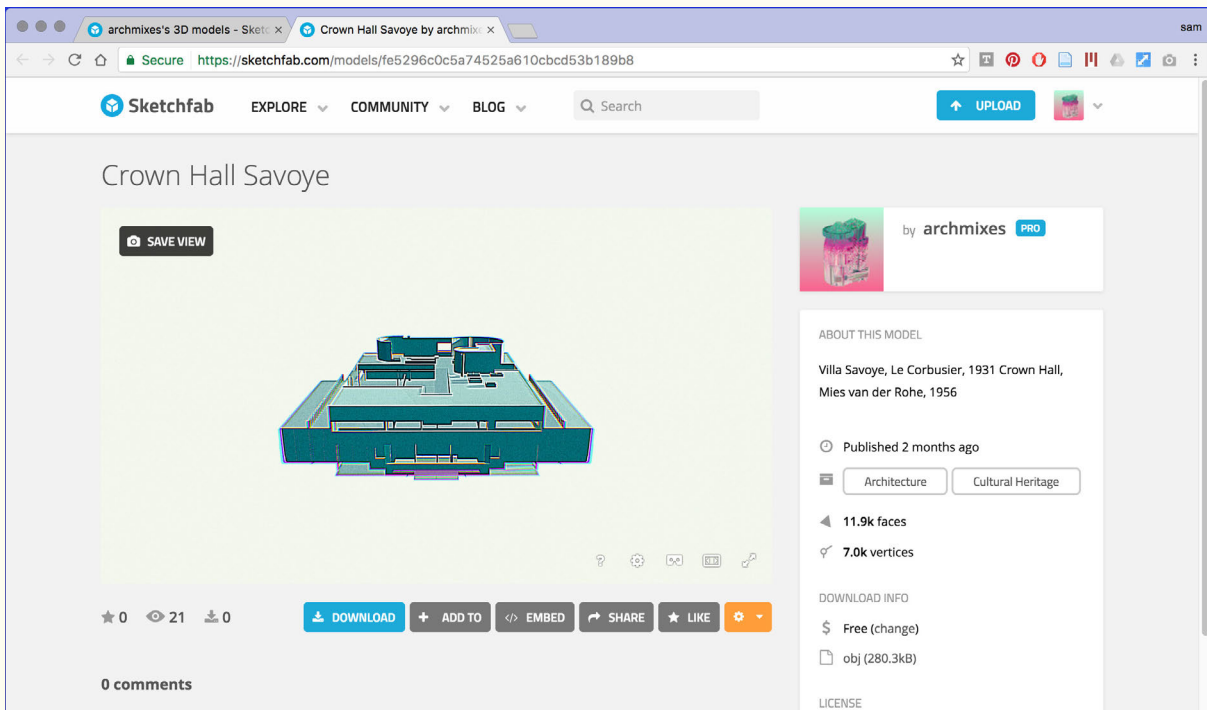
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Architecture in the Afternet

3D Series

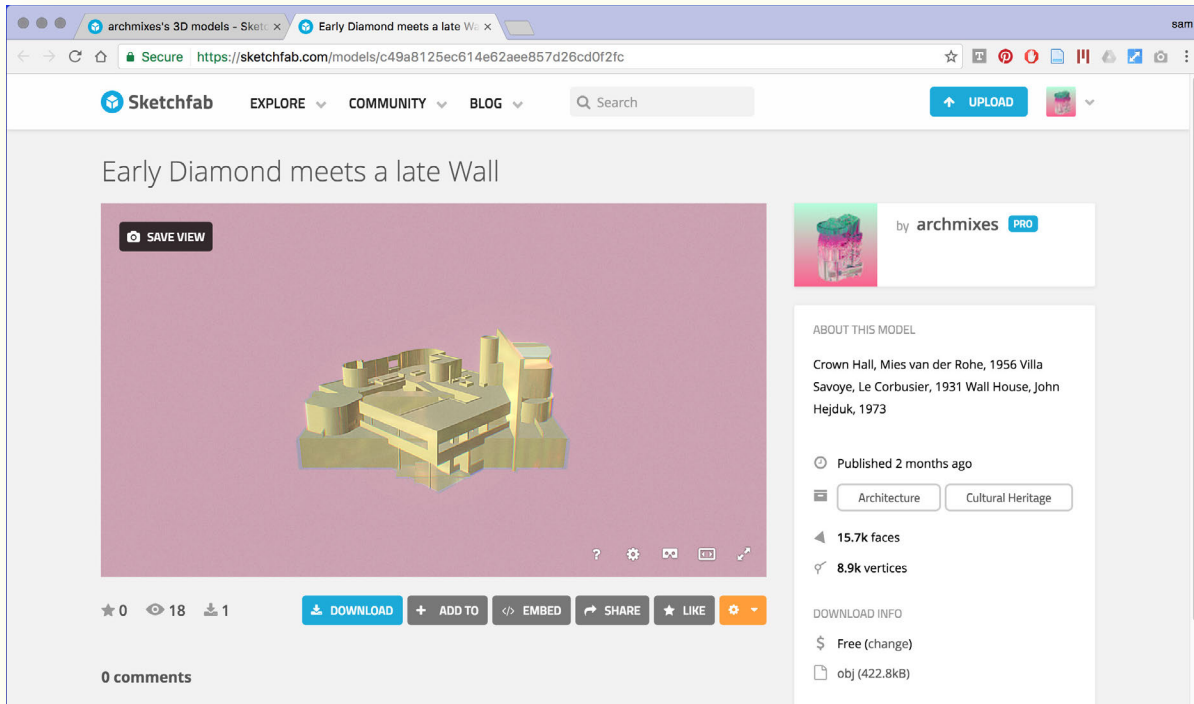


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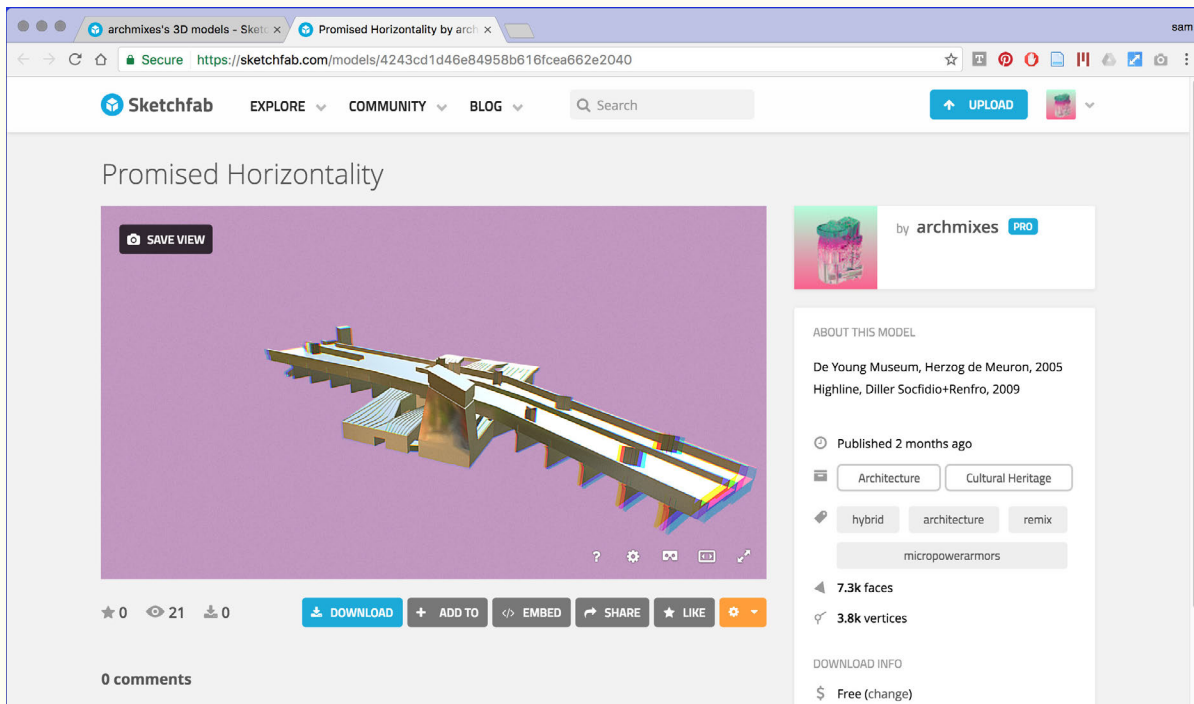


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Series



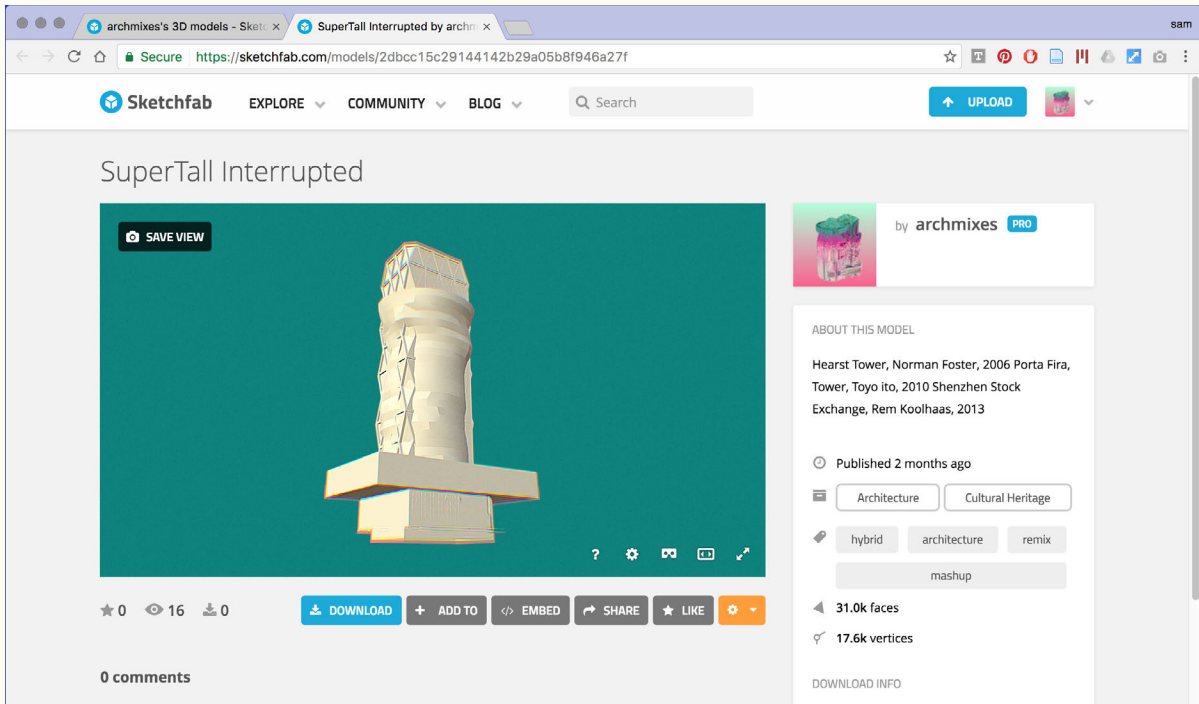
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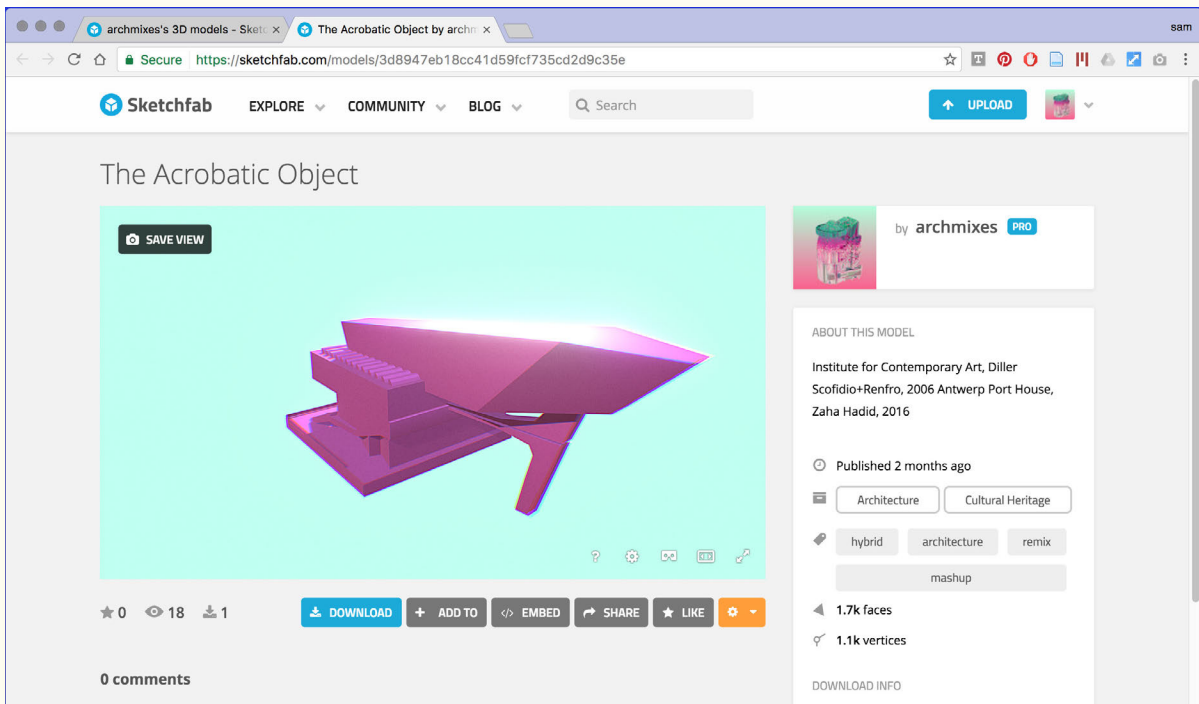
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Architecture in the Afternet

3D Series

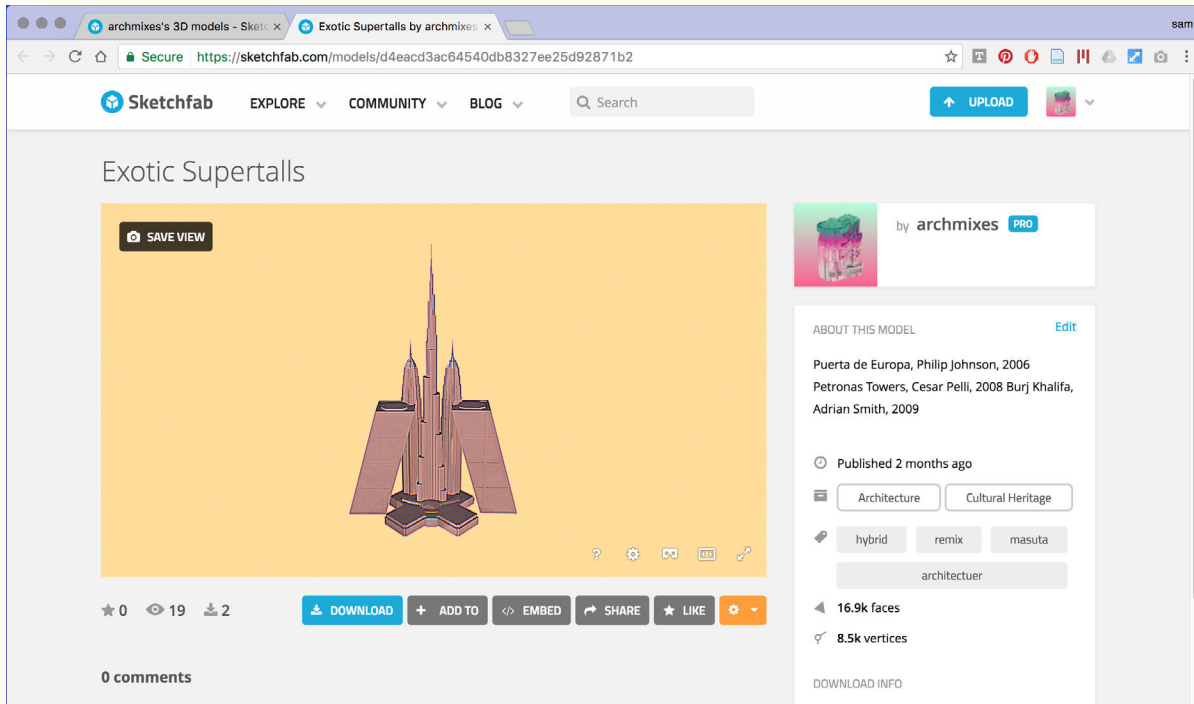


Screen Shot 2017-01-14 at 12.45.54 PM.png

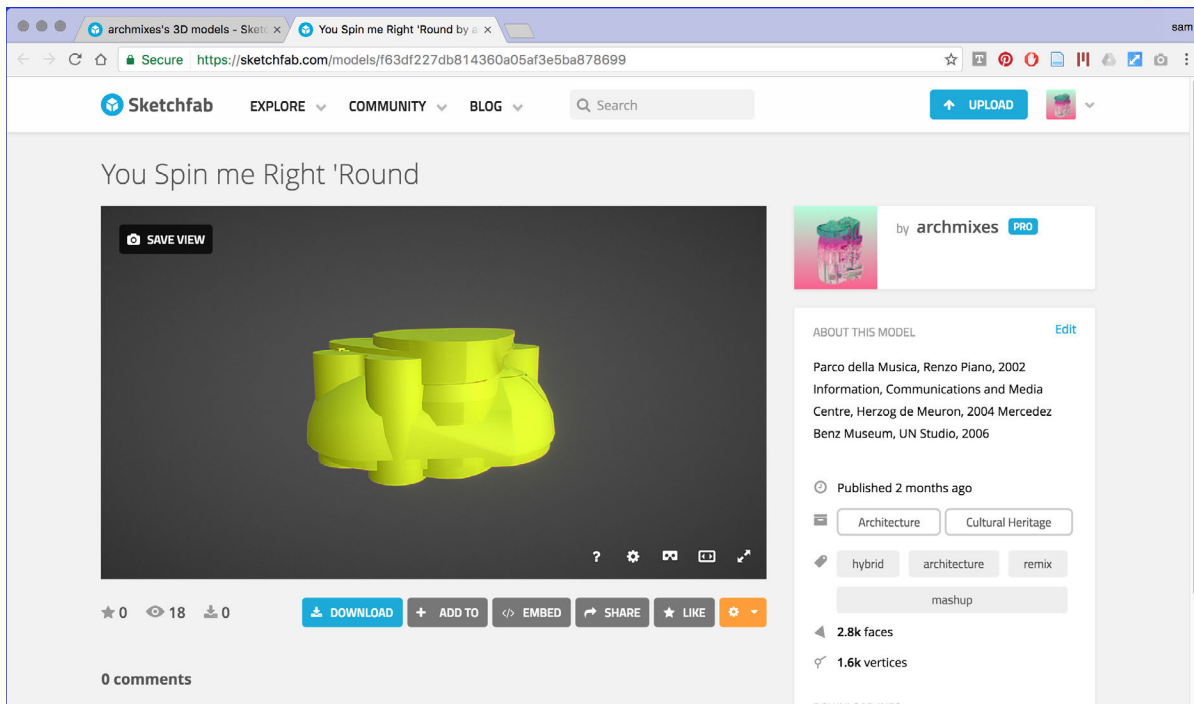


Screen Shot 2017-01-14 at 12.46.09 PM.png

Series



Screen Shot 2017-01-14 at 12.46.38 PM.png

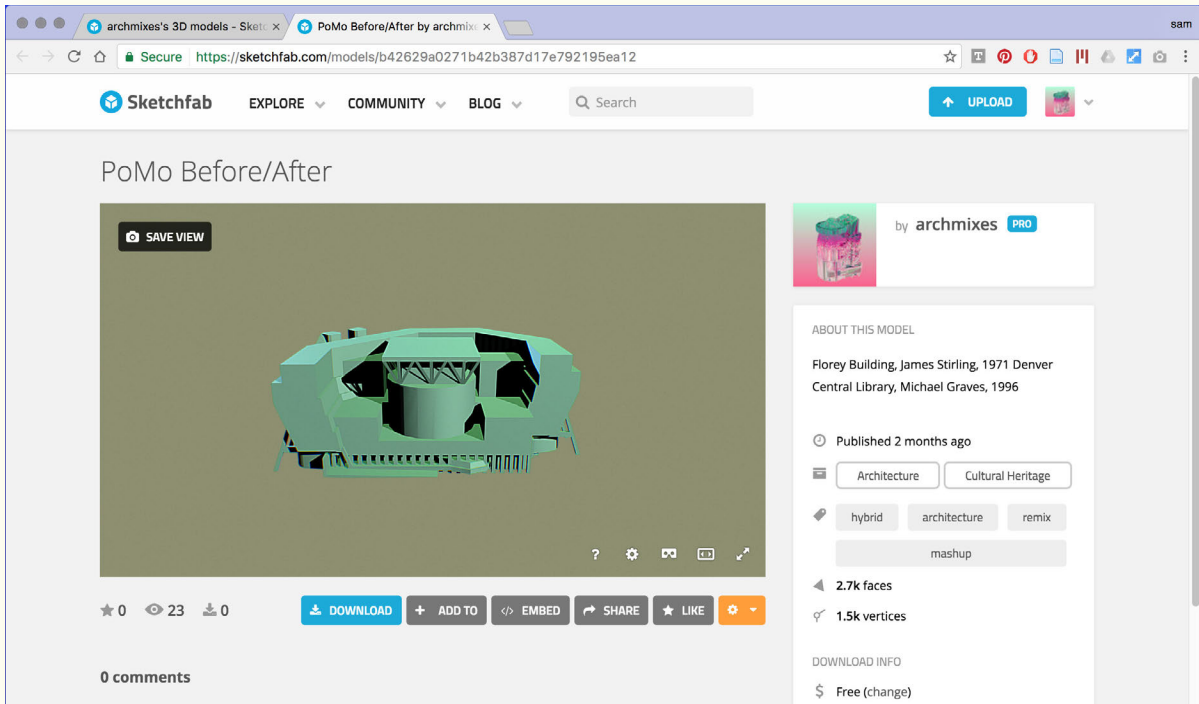


Screen Shot 2017-01-14 at 12.46.56 PM.png

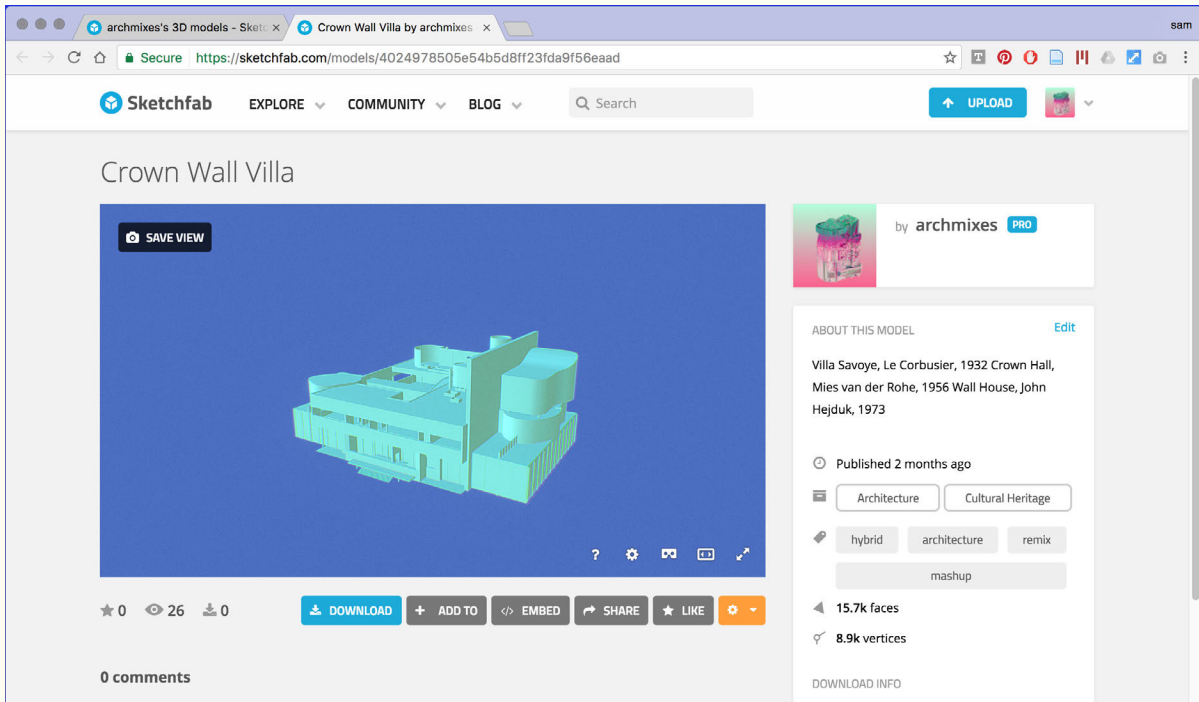
Sketchfab

Architecture in the Afternet

3D Series

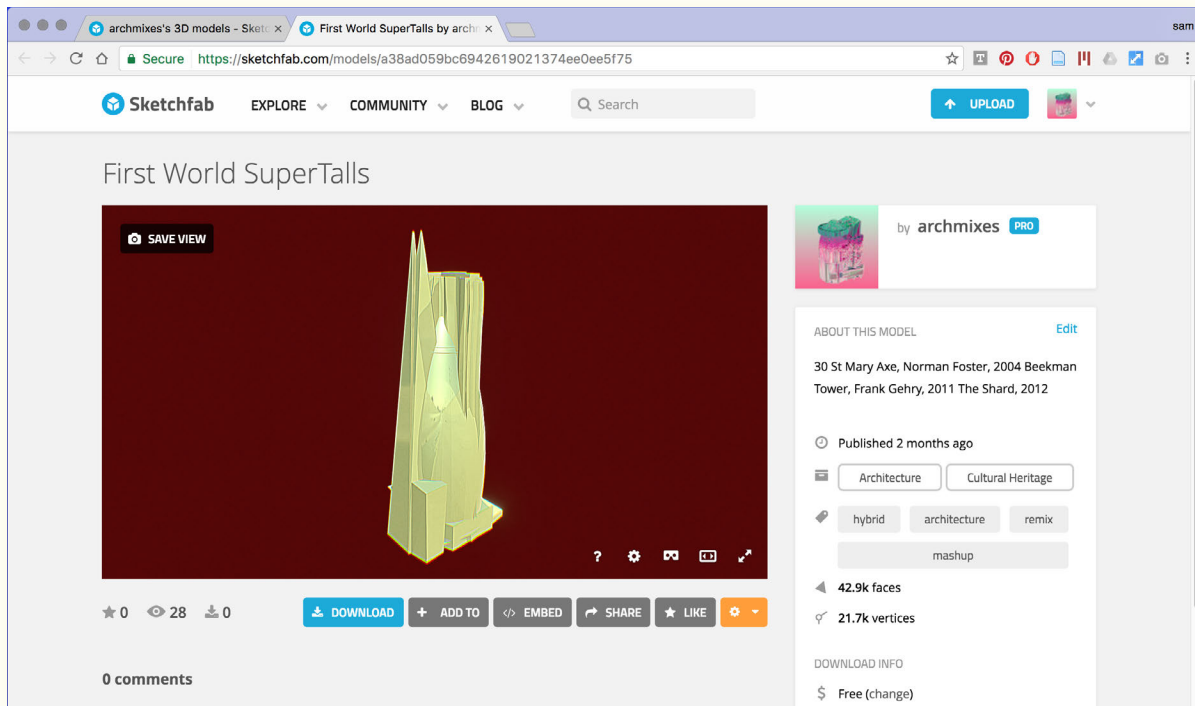


Screen Shot 2017-01-14 at 12.47.13 PM.png

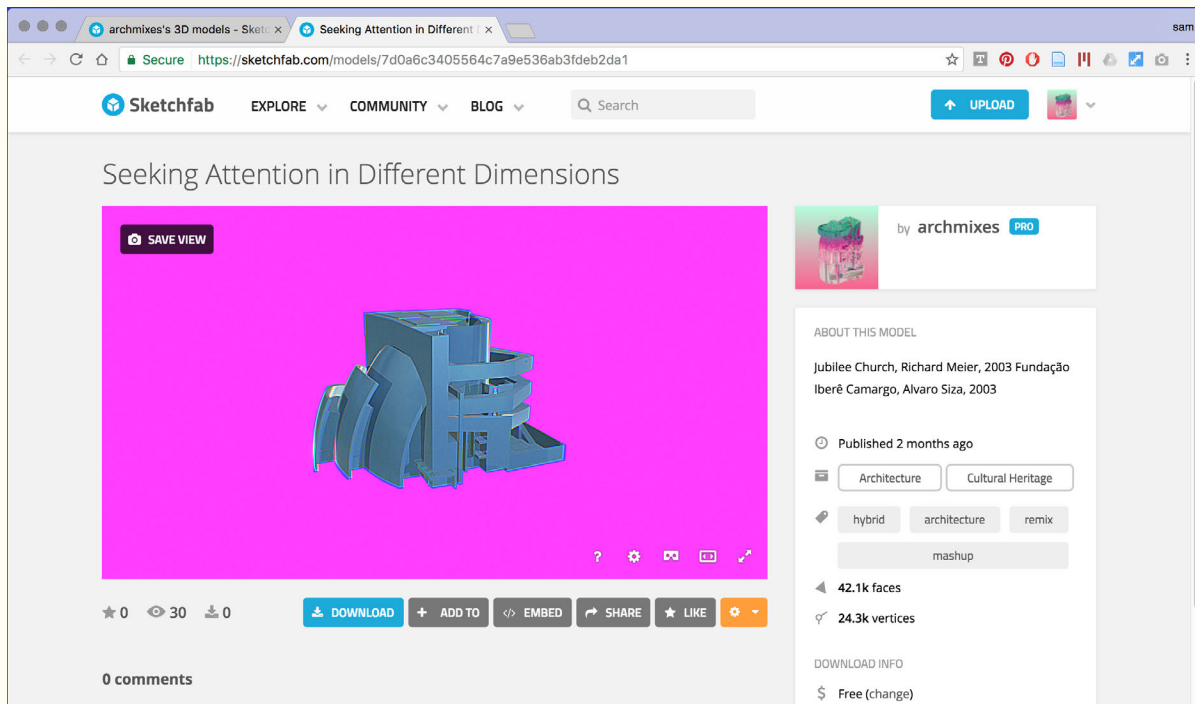


Screen Shot 2017-01-14 at 12.47.29 PM.png

Series



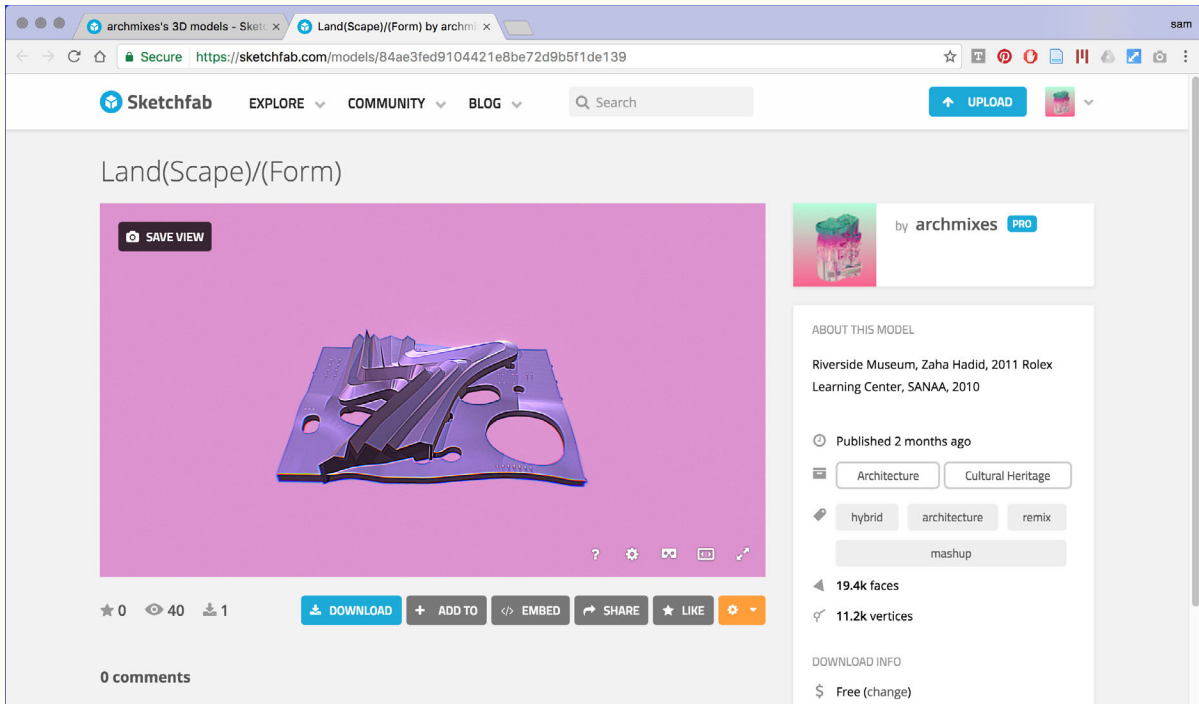
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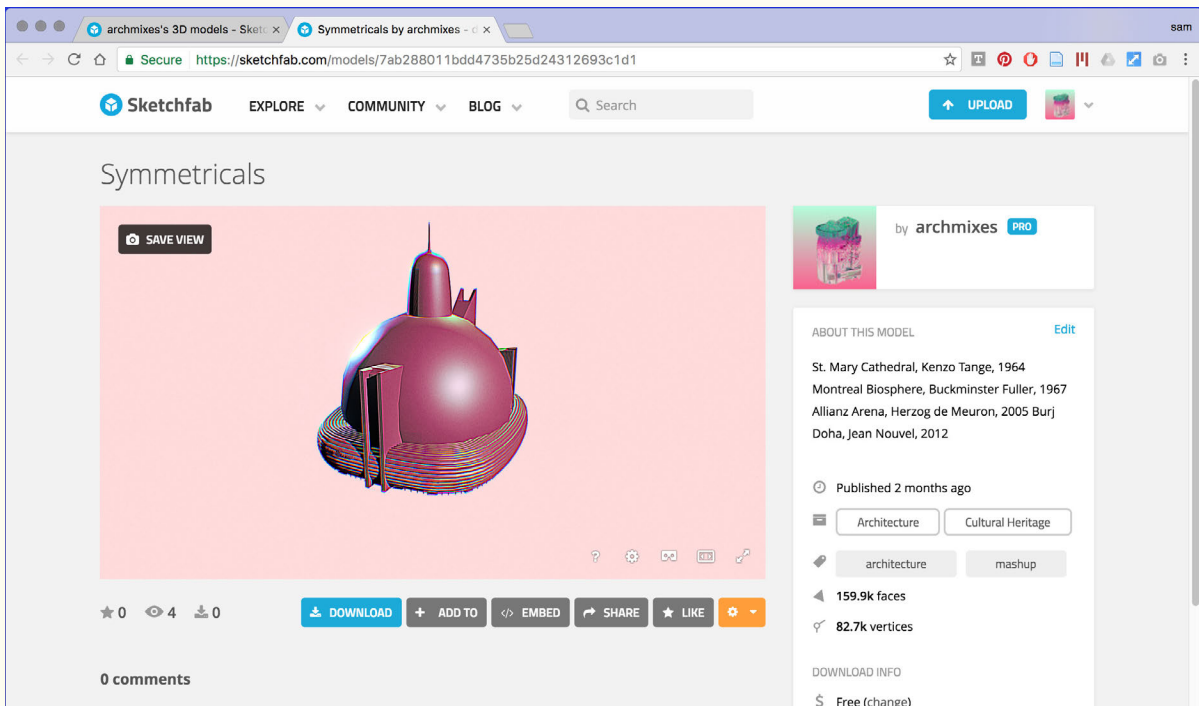
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Architecture in the Afternet

3D Series

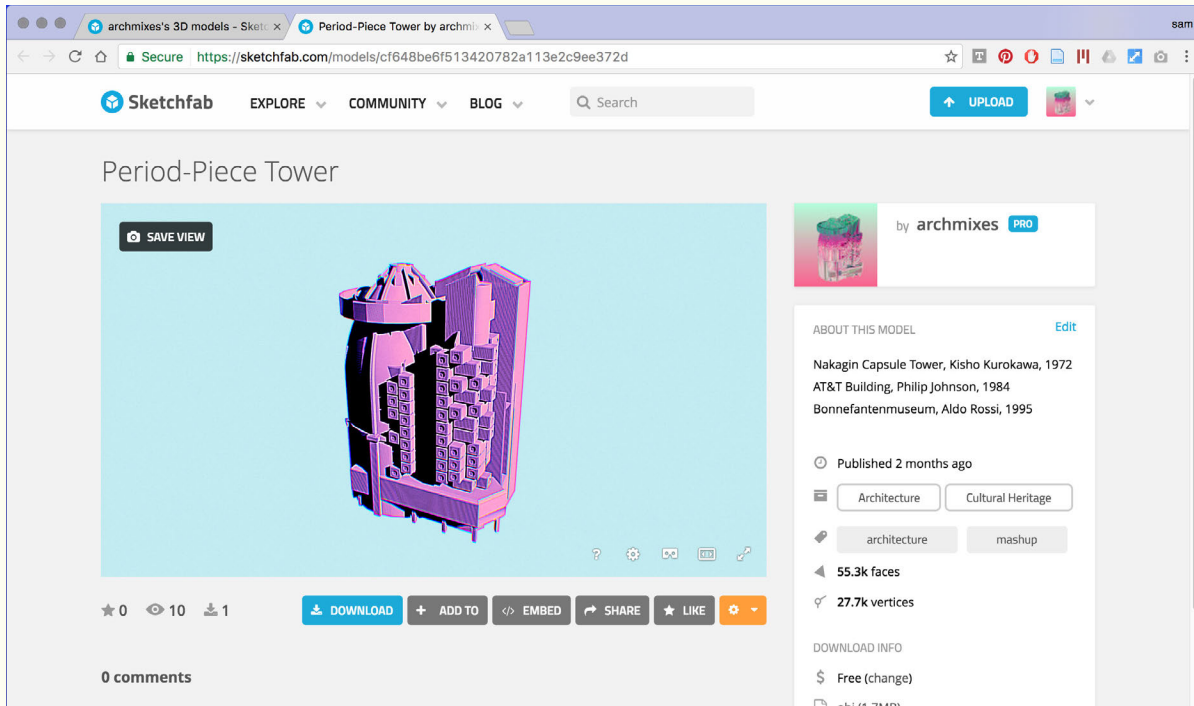


Screen Shot 2017-01-14 at 12.49.02 PM.png

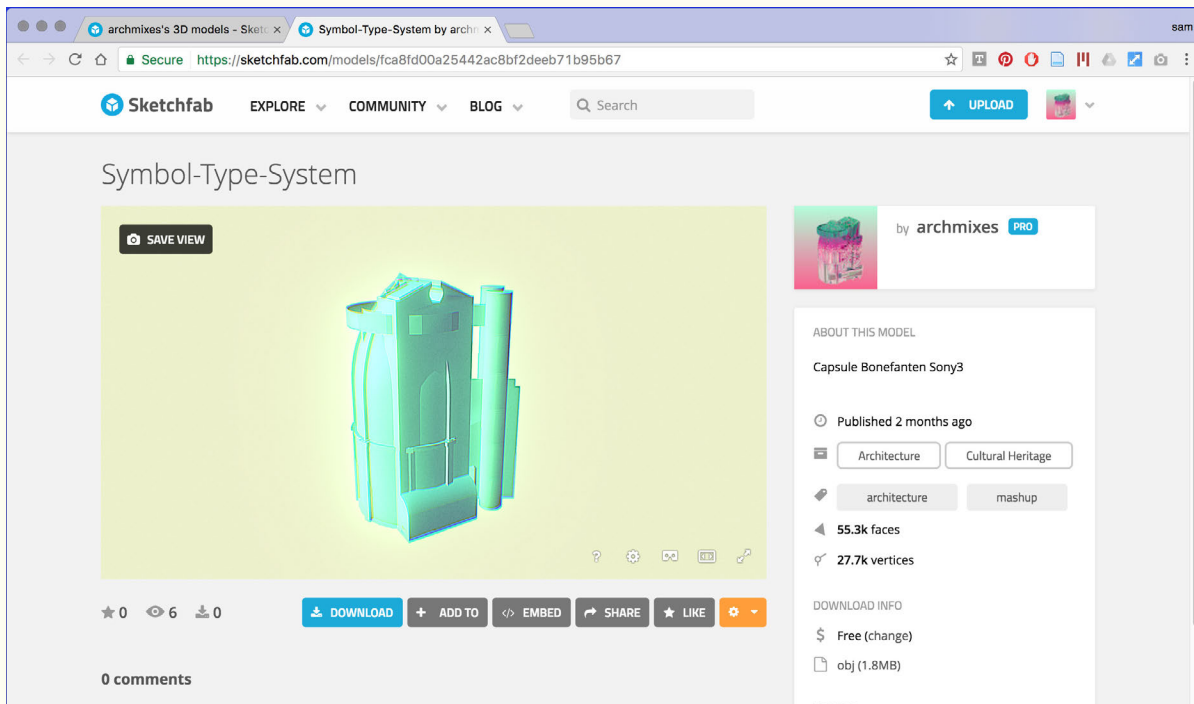


Screen Shot 2017-01-14 at 12.49.17 PM.png

Series



Screen Shot 2017-01-14 at 12.49.35 PM.png

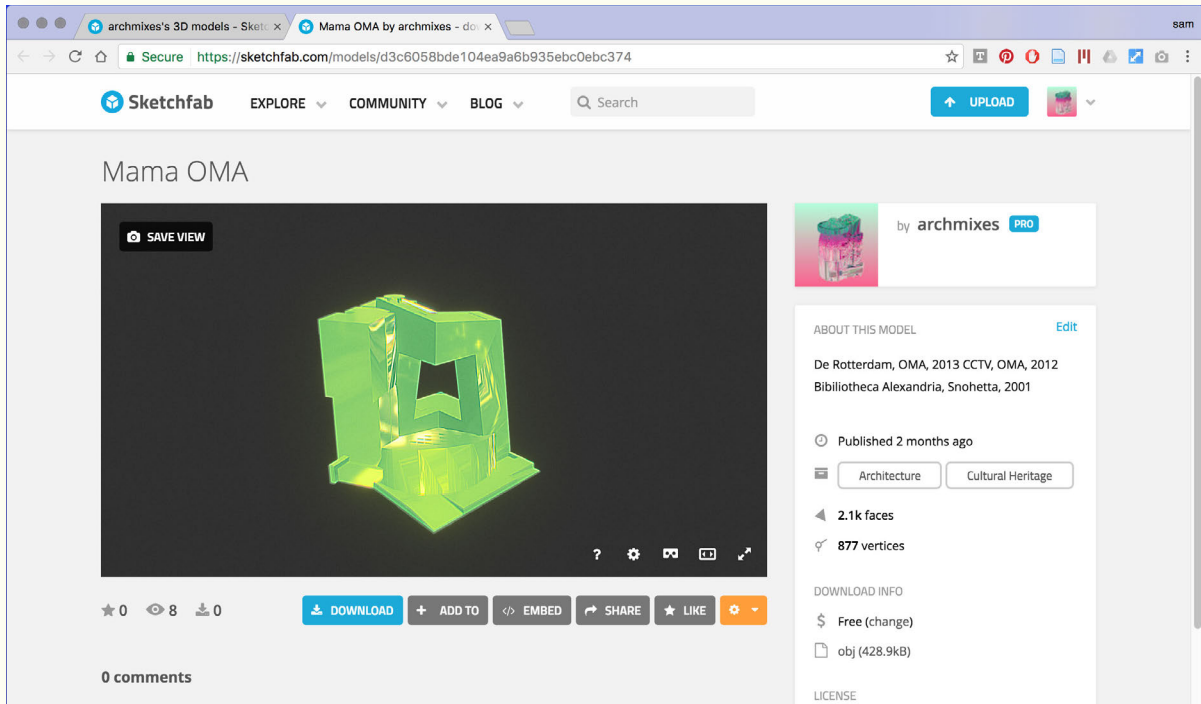


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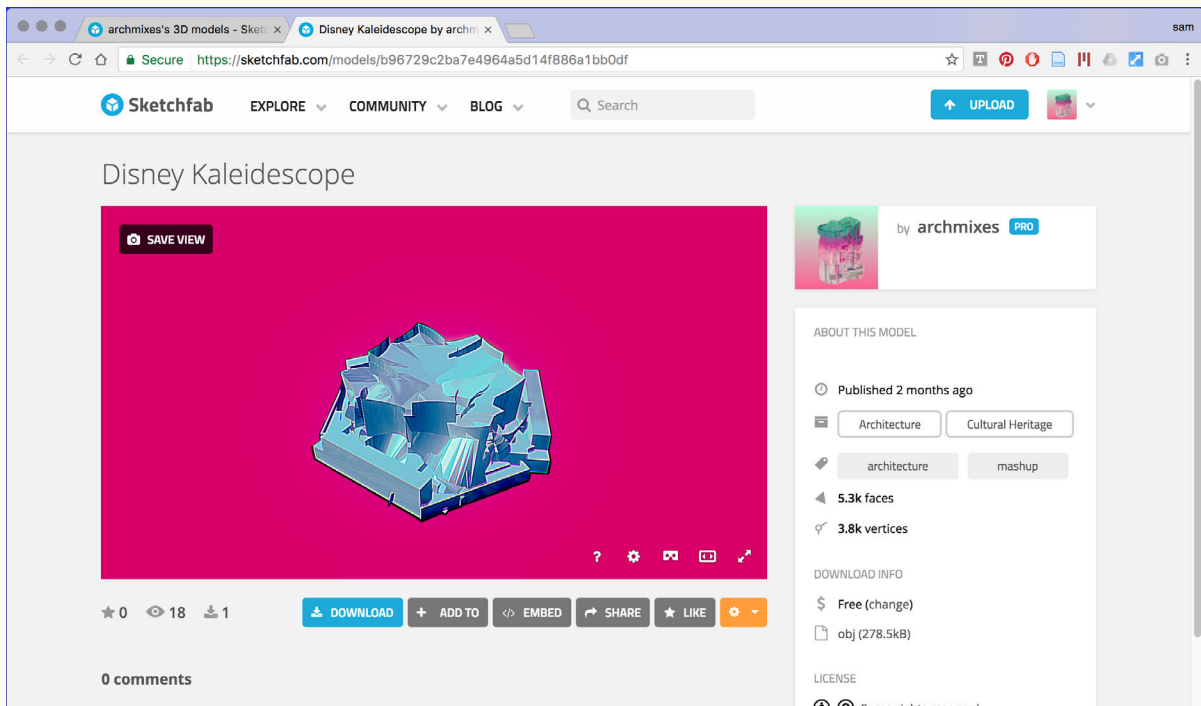
Architecture in the Afternet

Sketchfab

3D Series

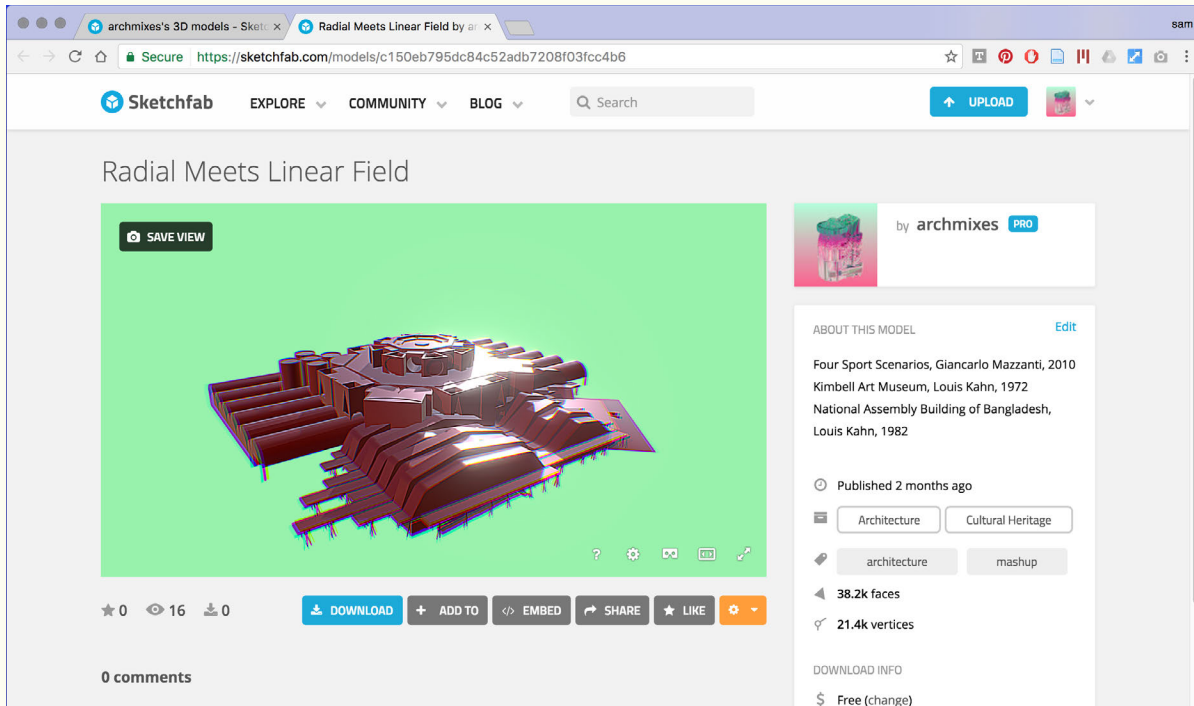


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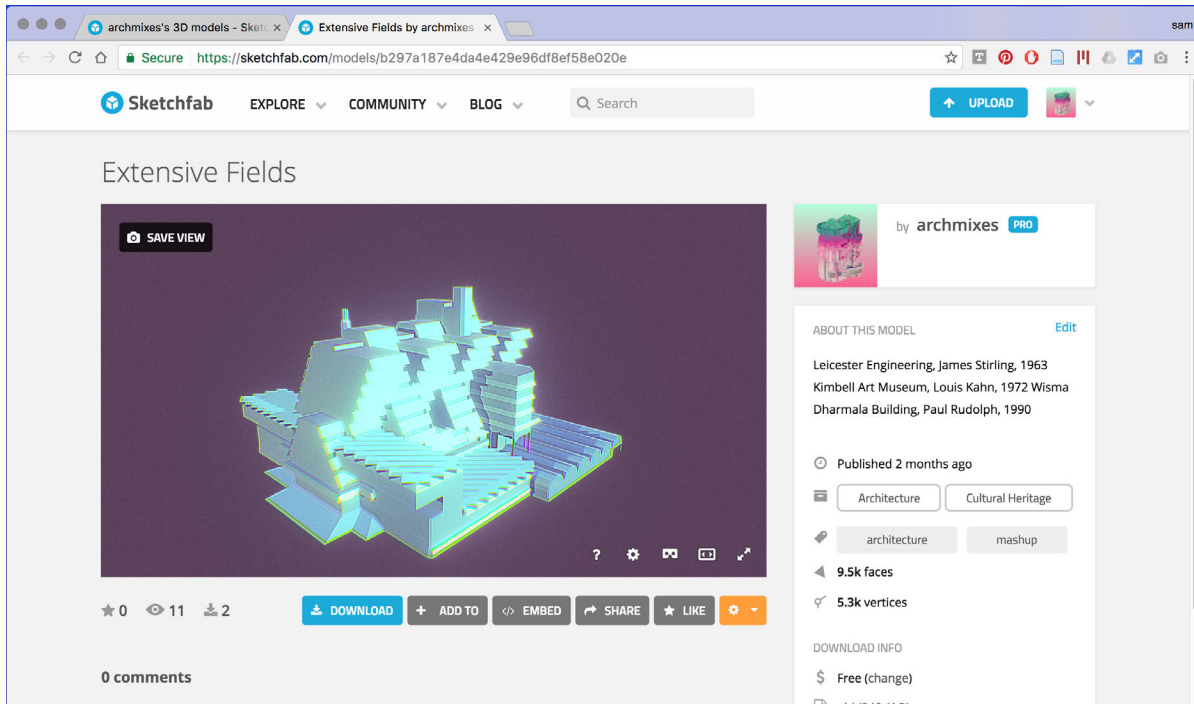


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Series



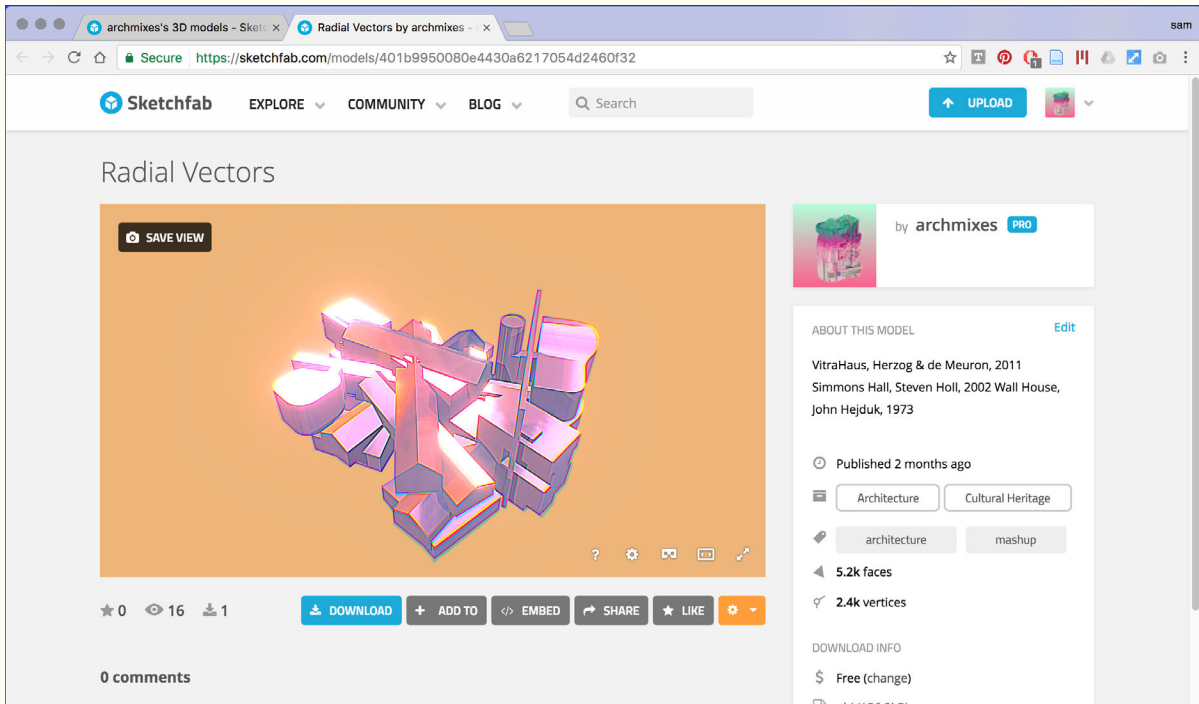
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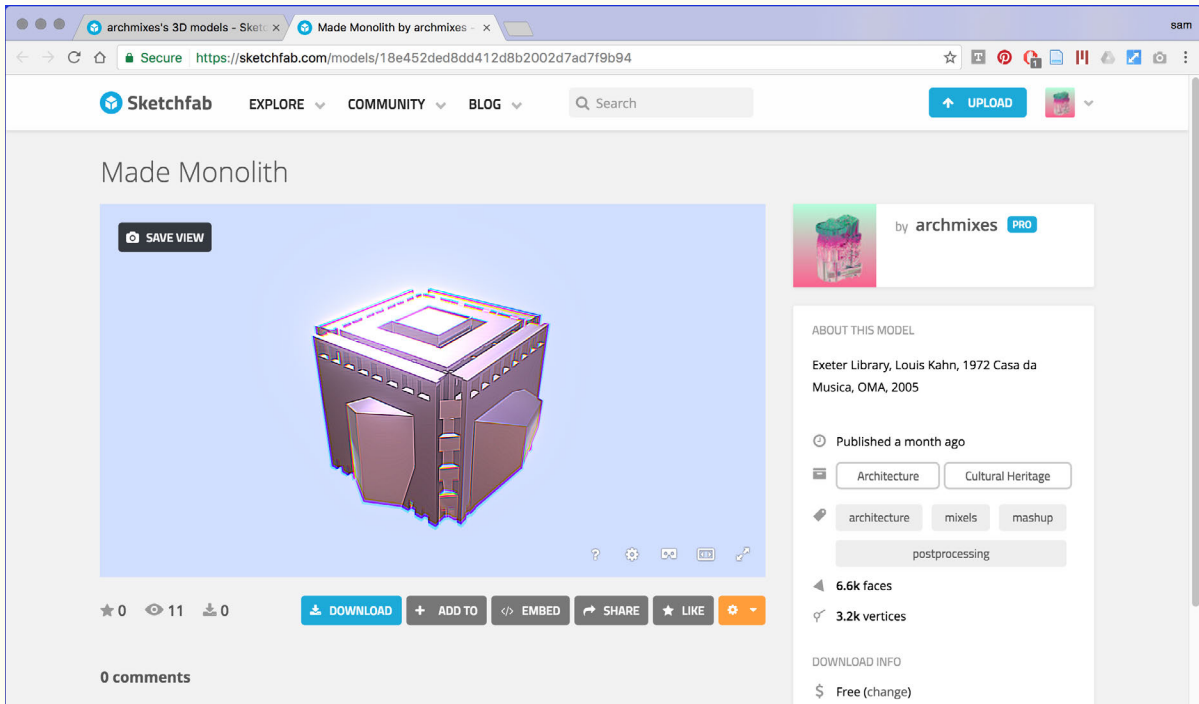
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Architecture in the Afternet

3D Series

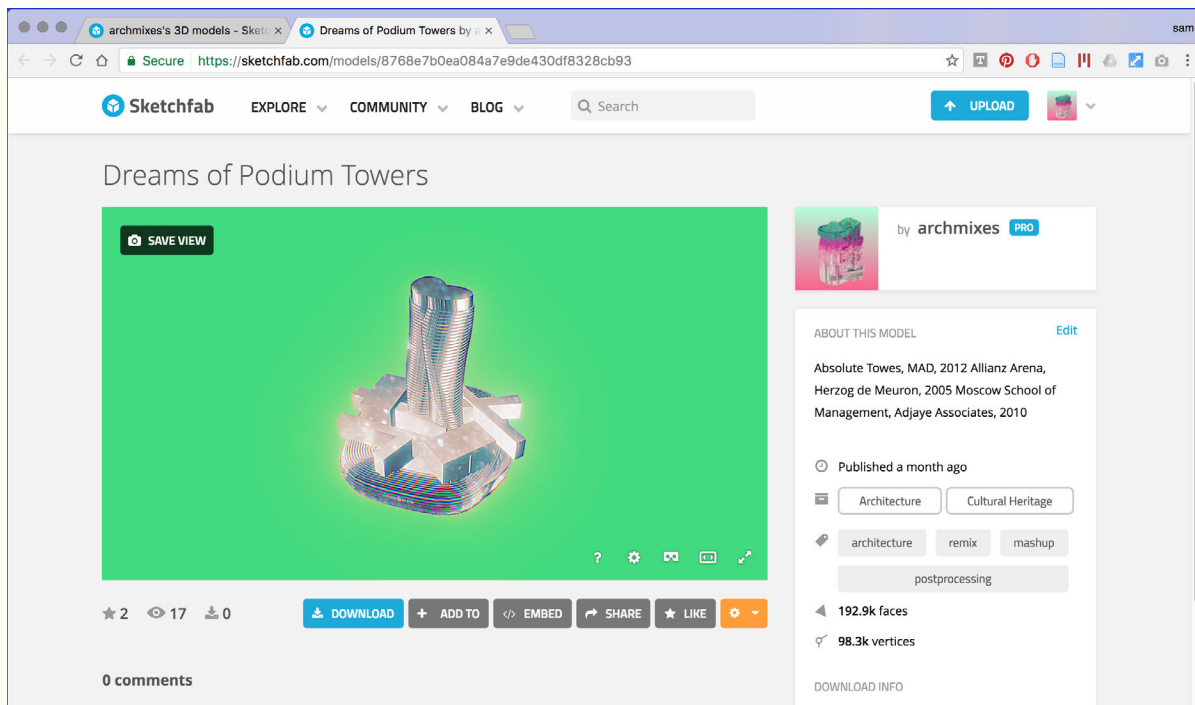


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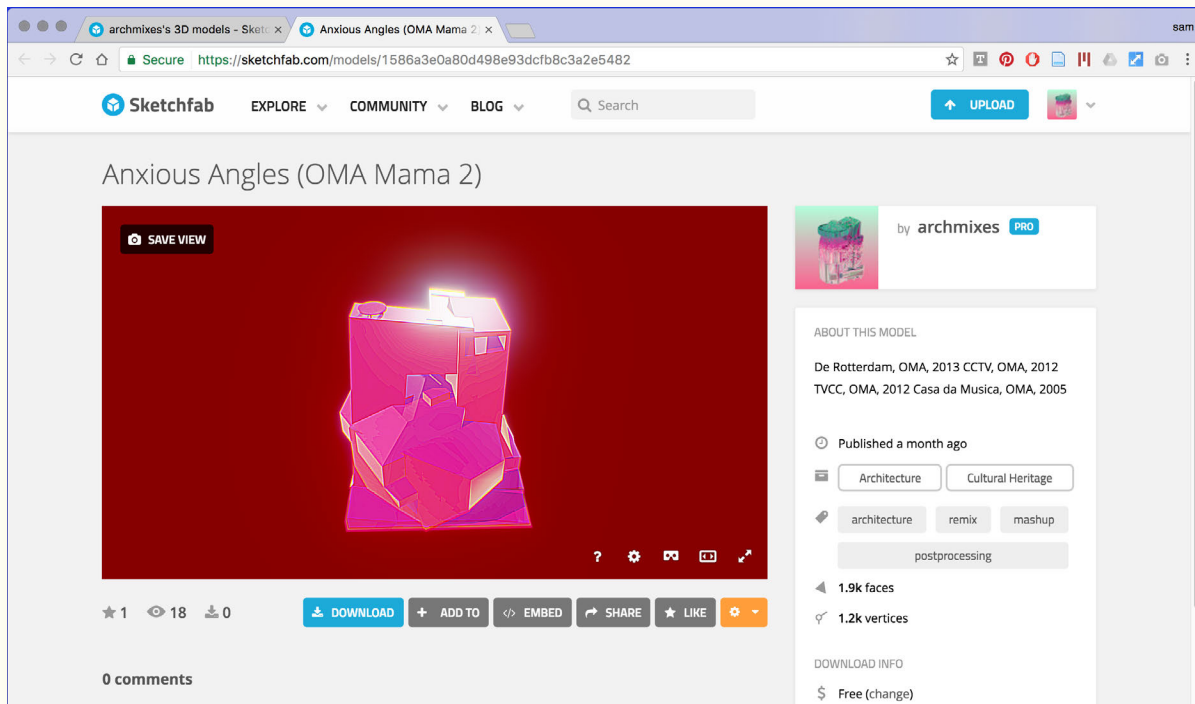


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Series



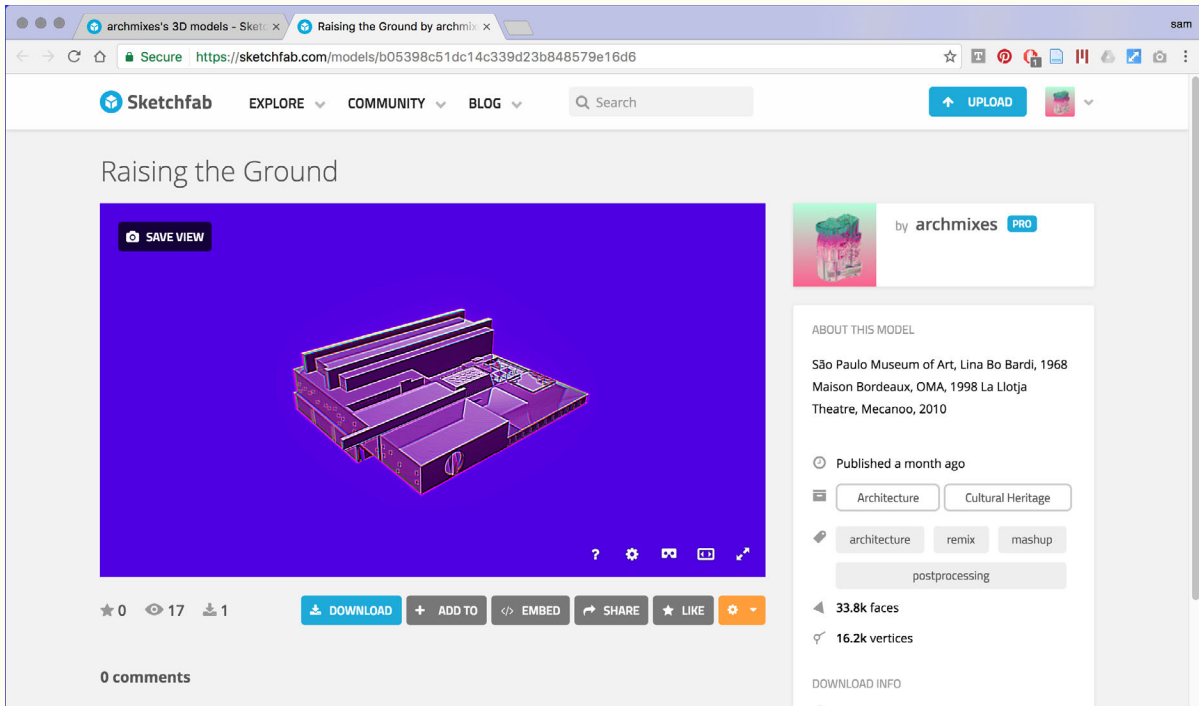
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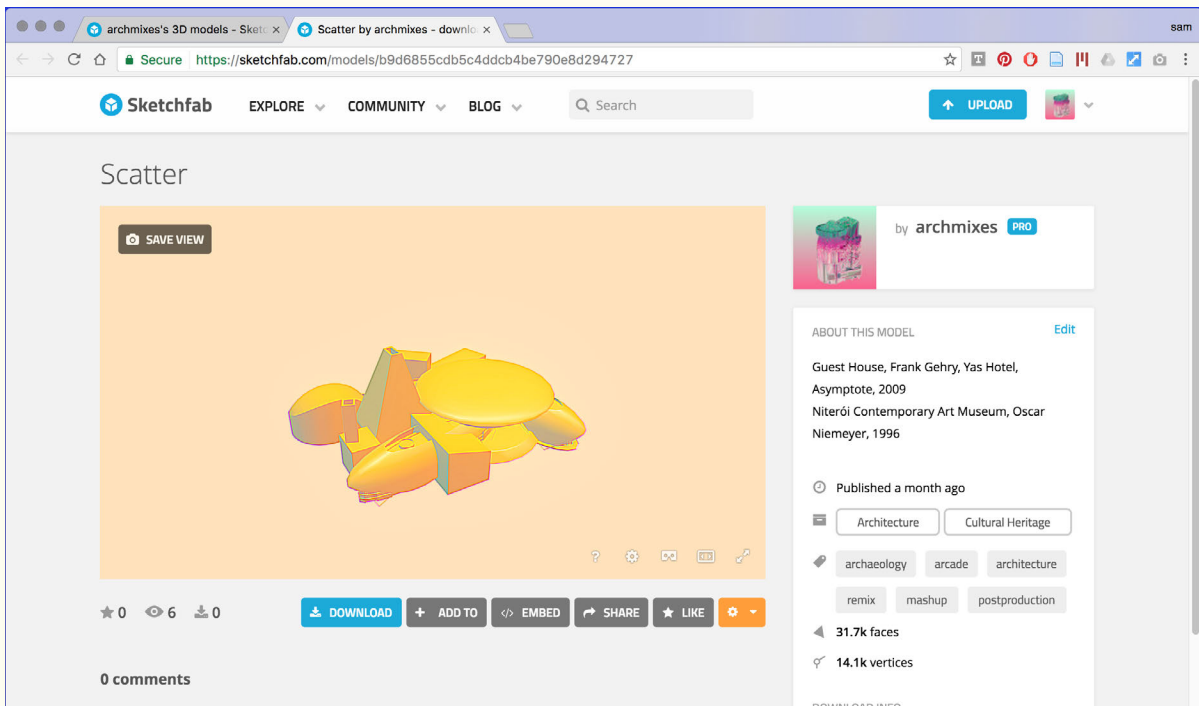
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Architecture in the Afternet

3D Series

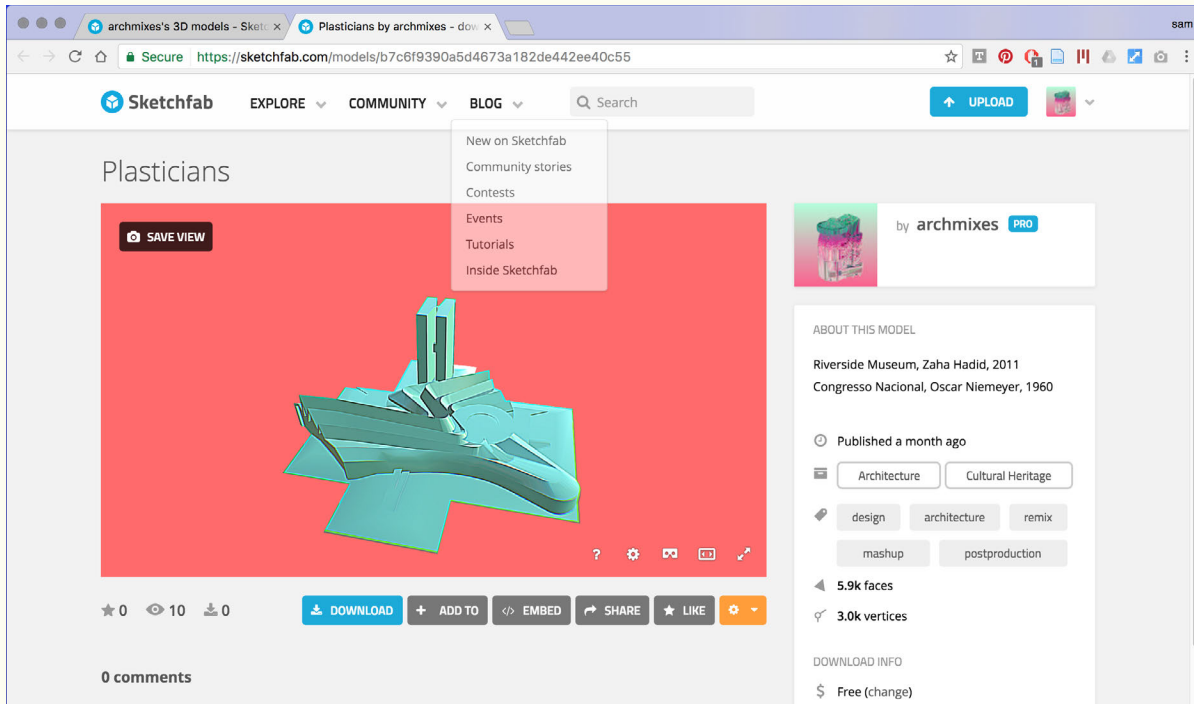


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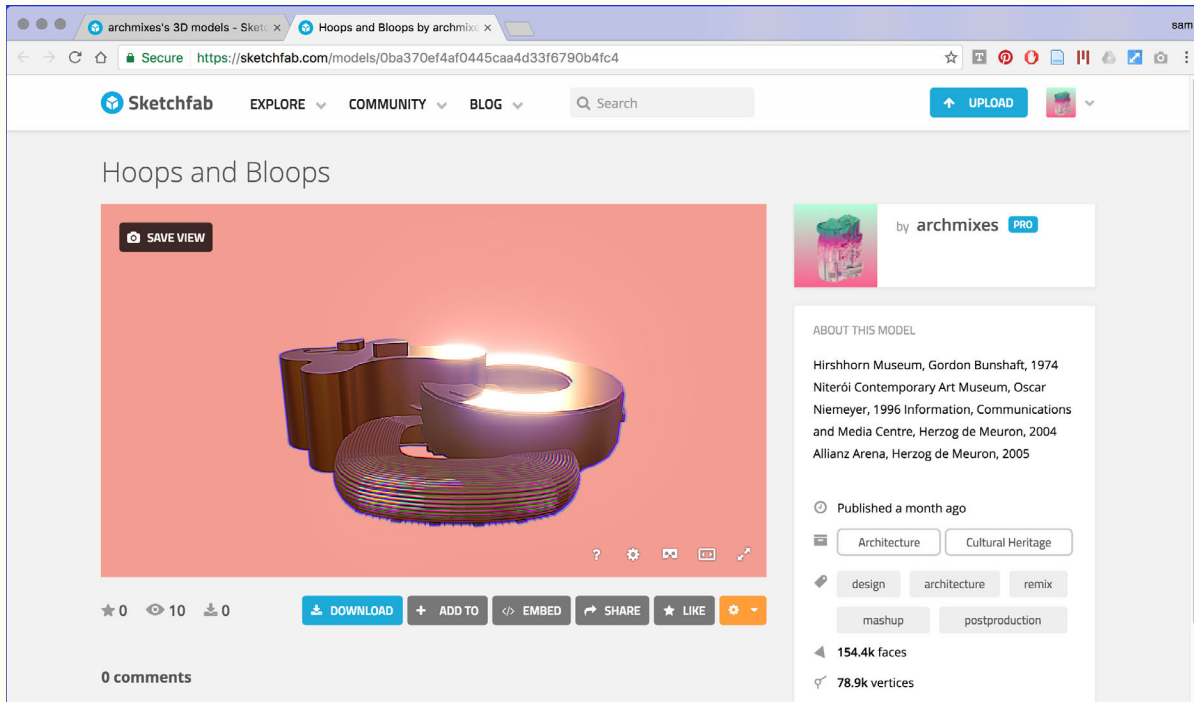


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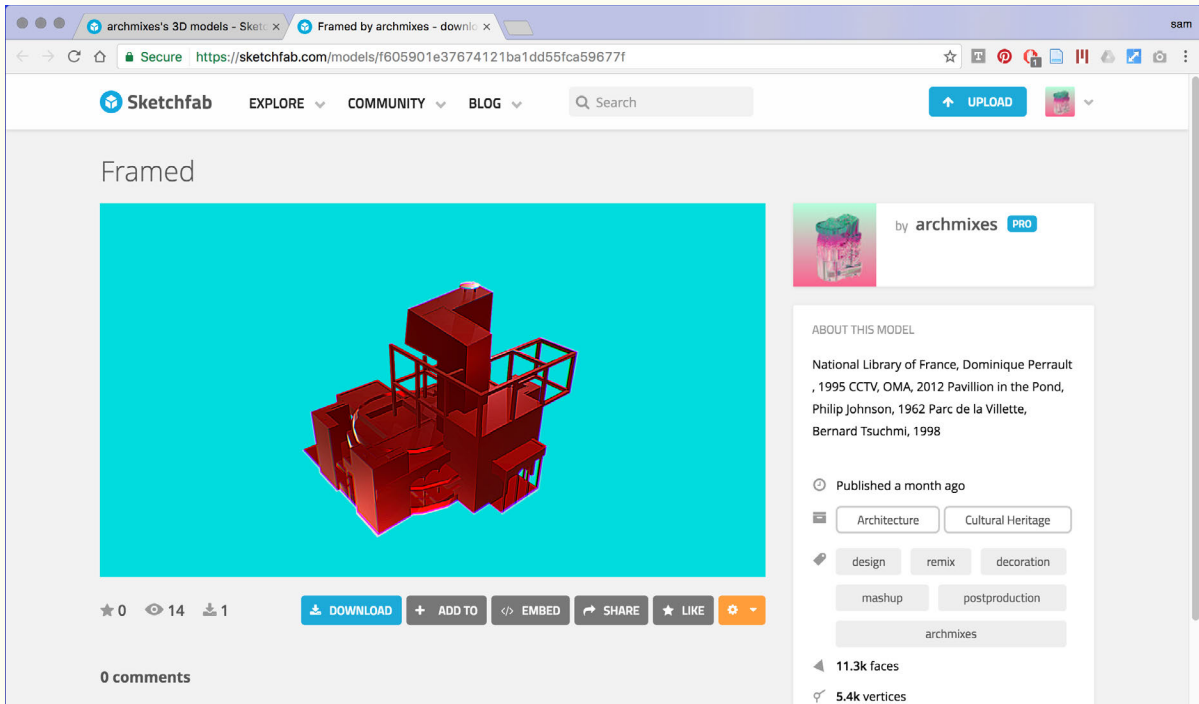
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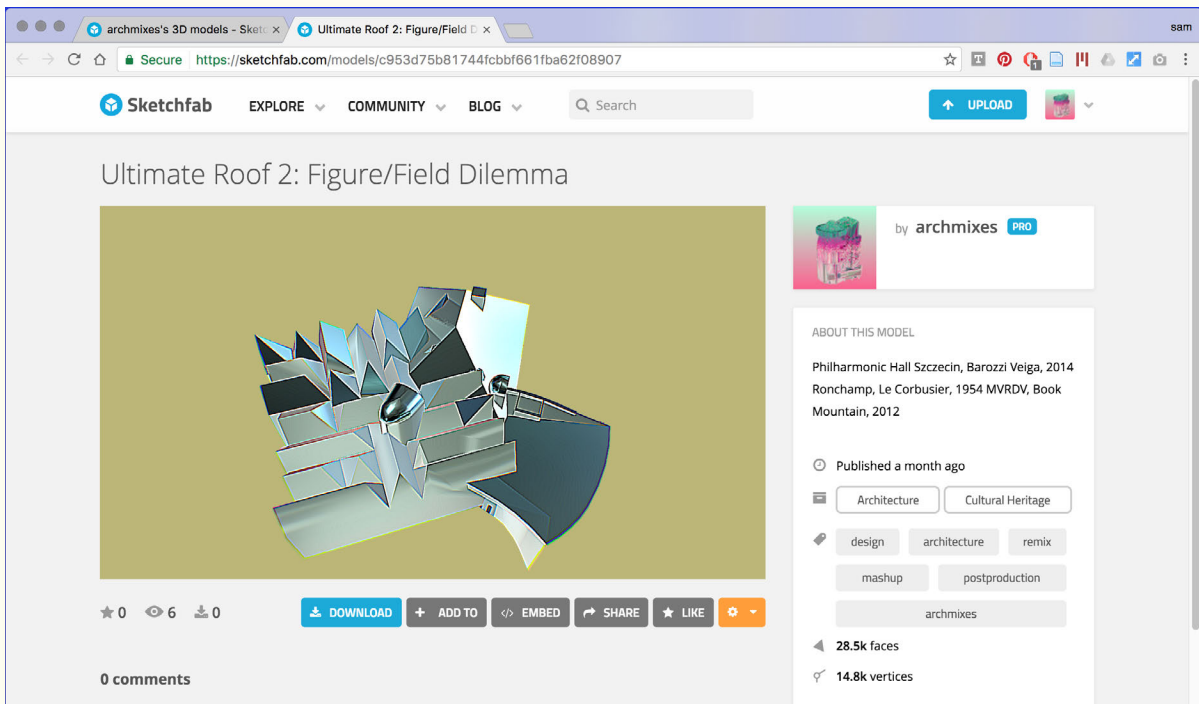
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Architecture in the Afternet

3D Series

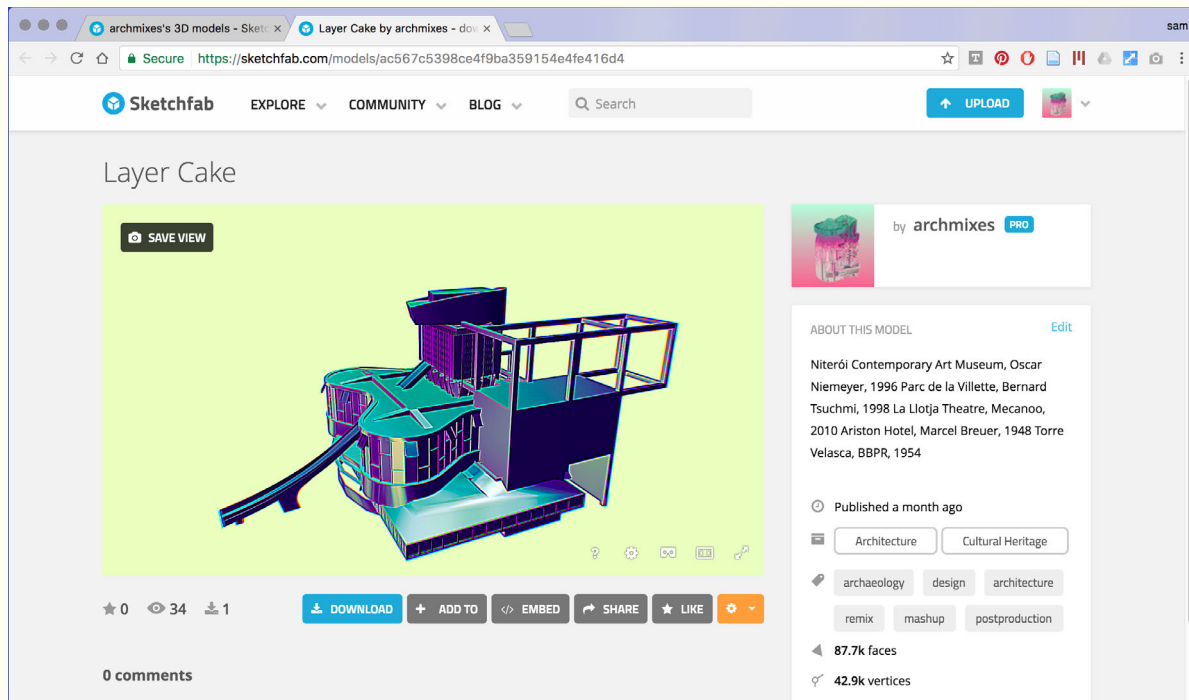


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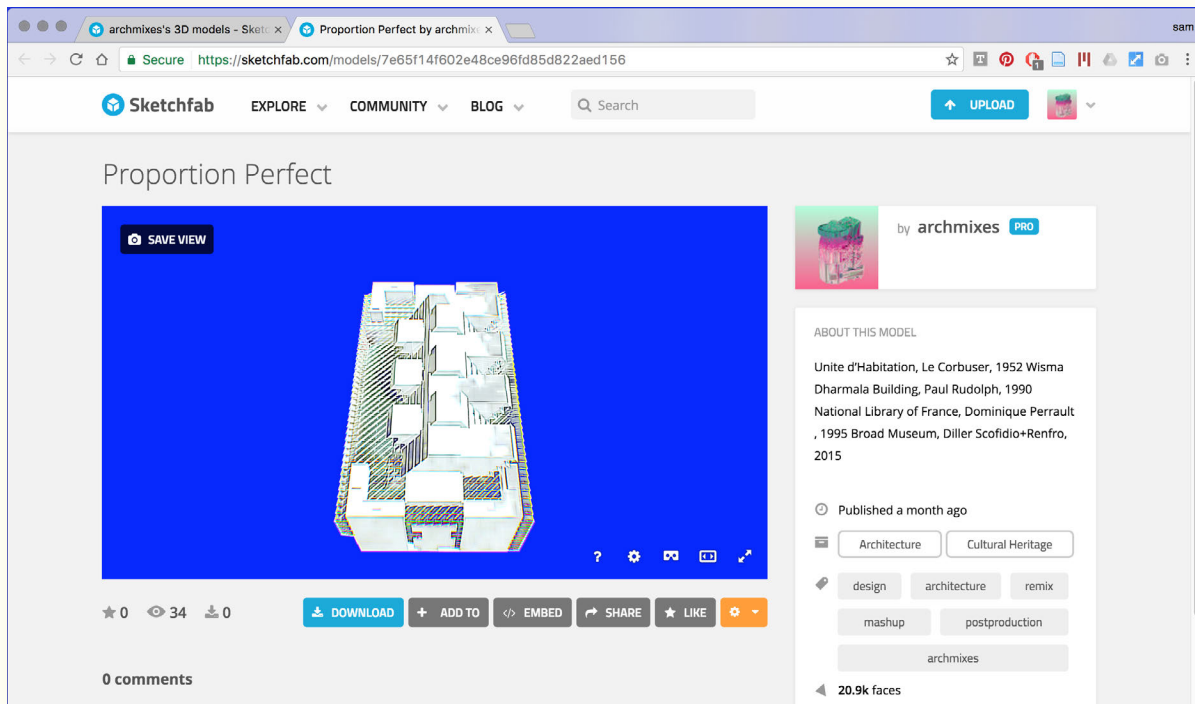


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Series



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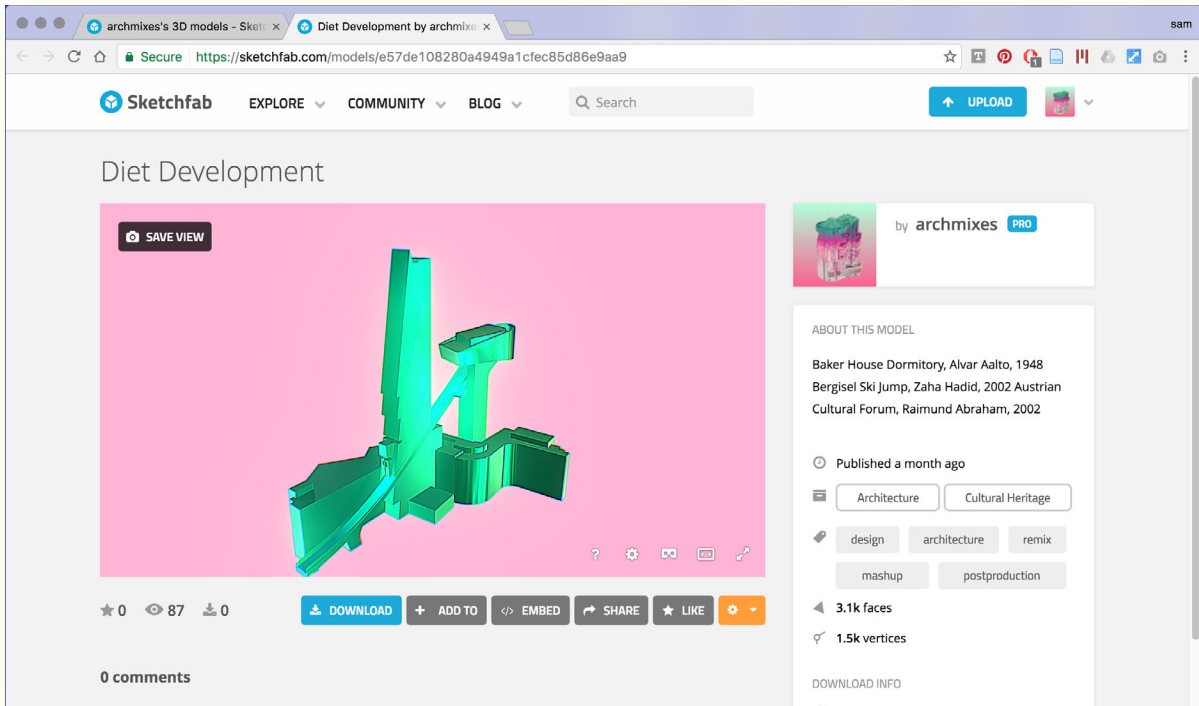


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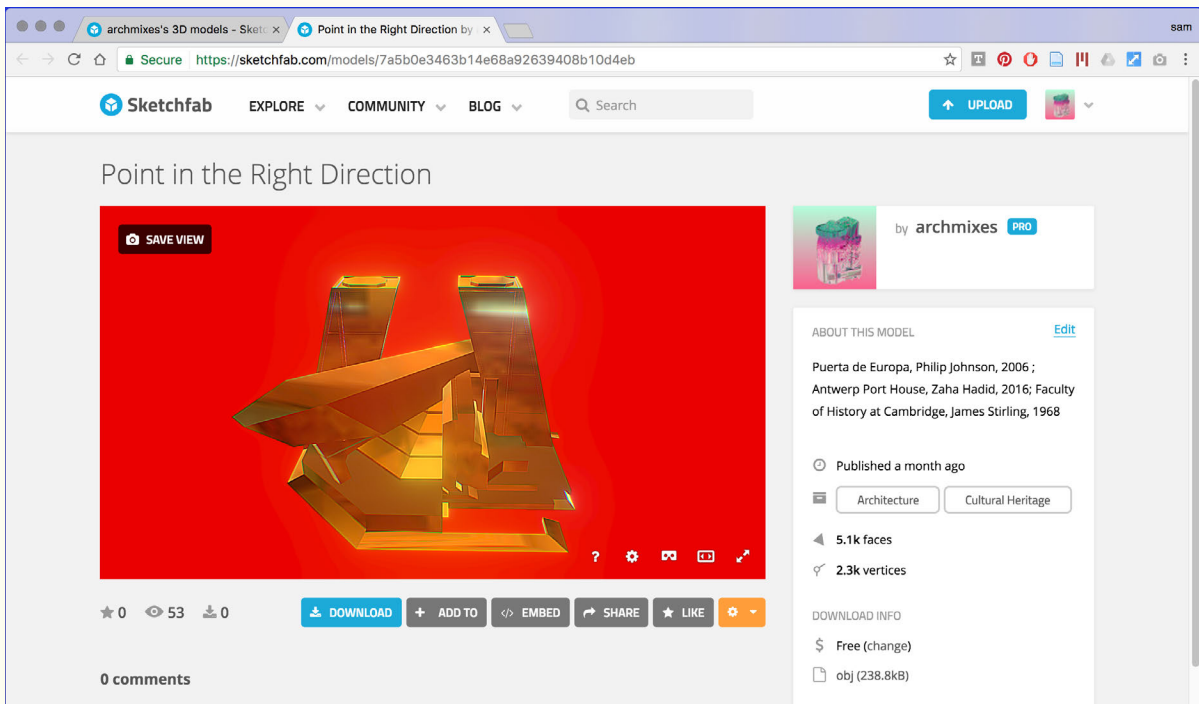
Sketchfab

Architecture in the Afternet

3D Series

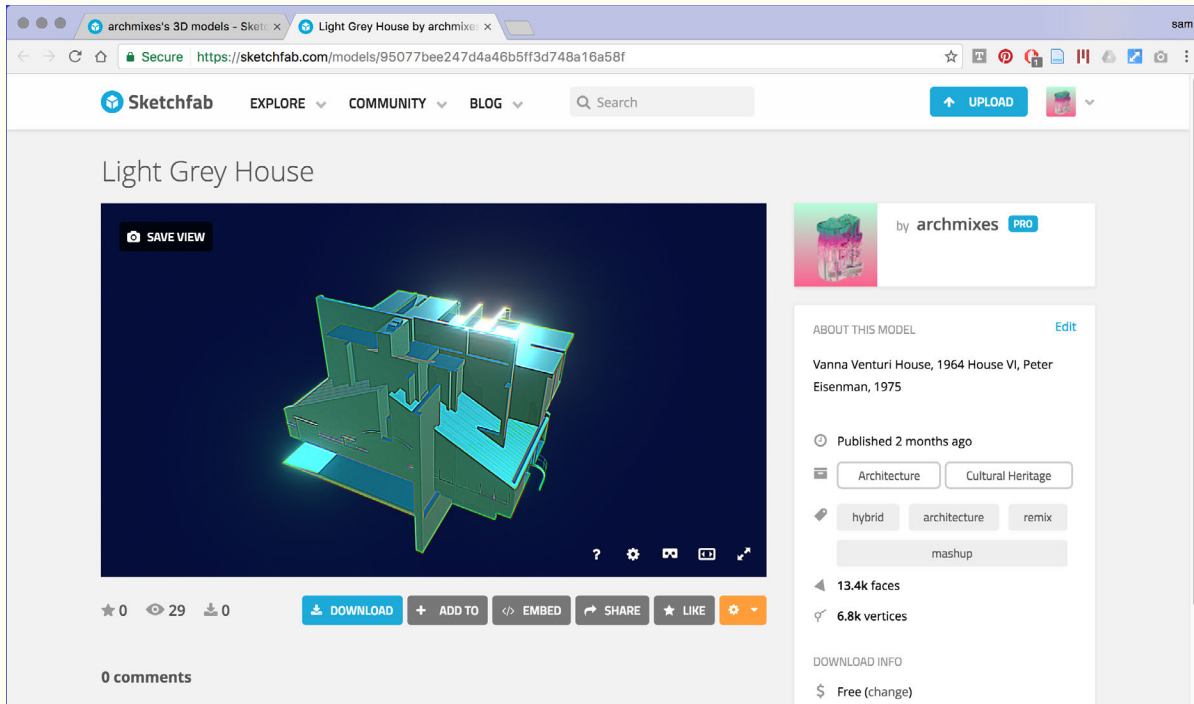


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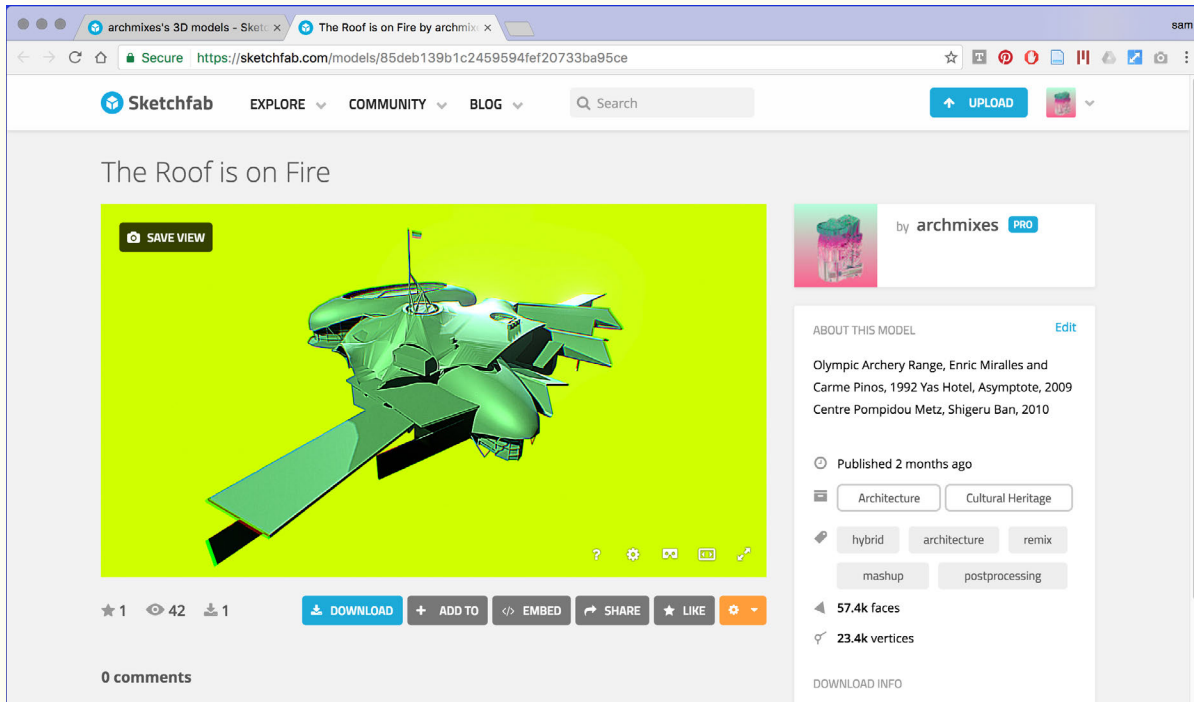


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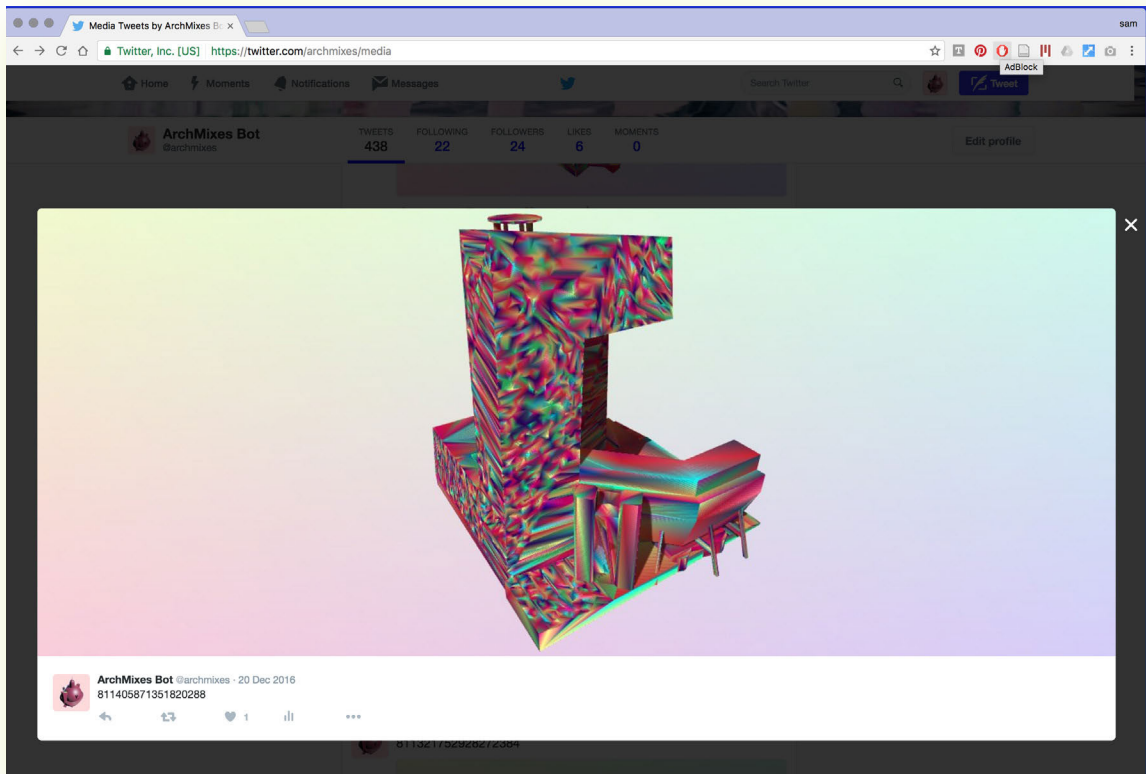
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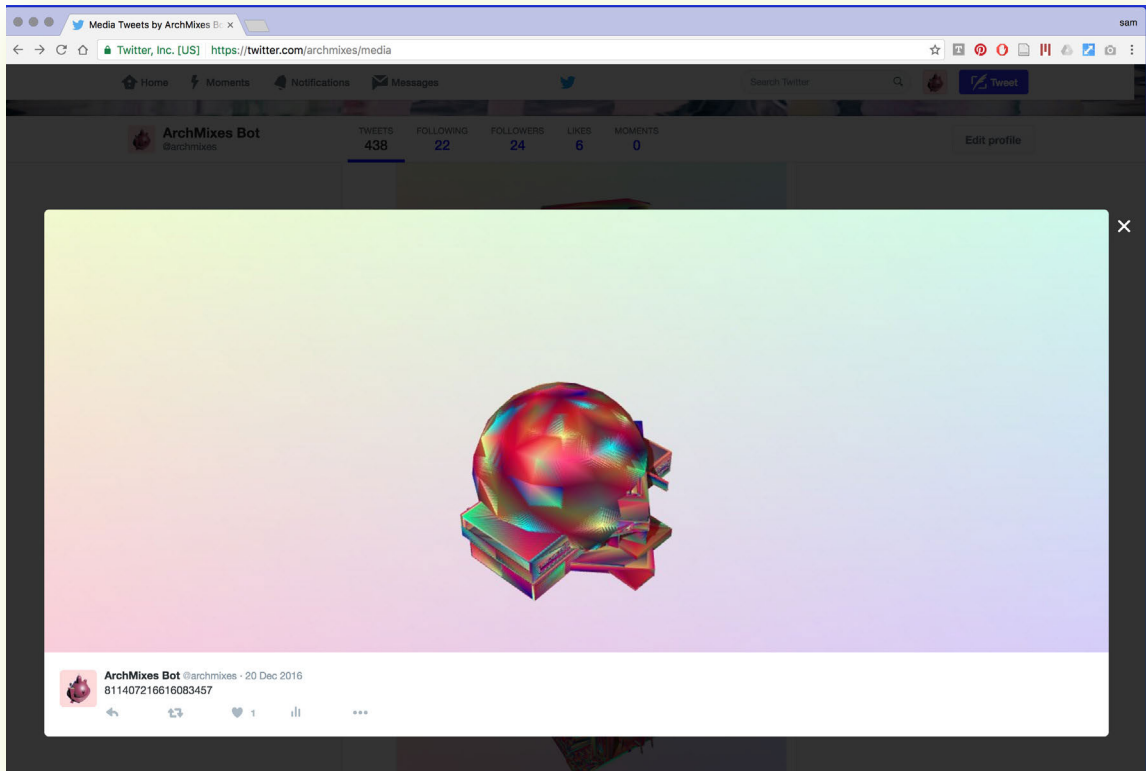
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Architecture in the Afternet

Guest Series

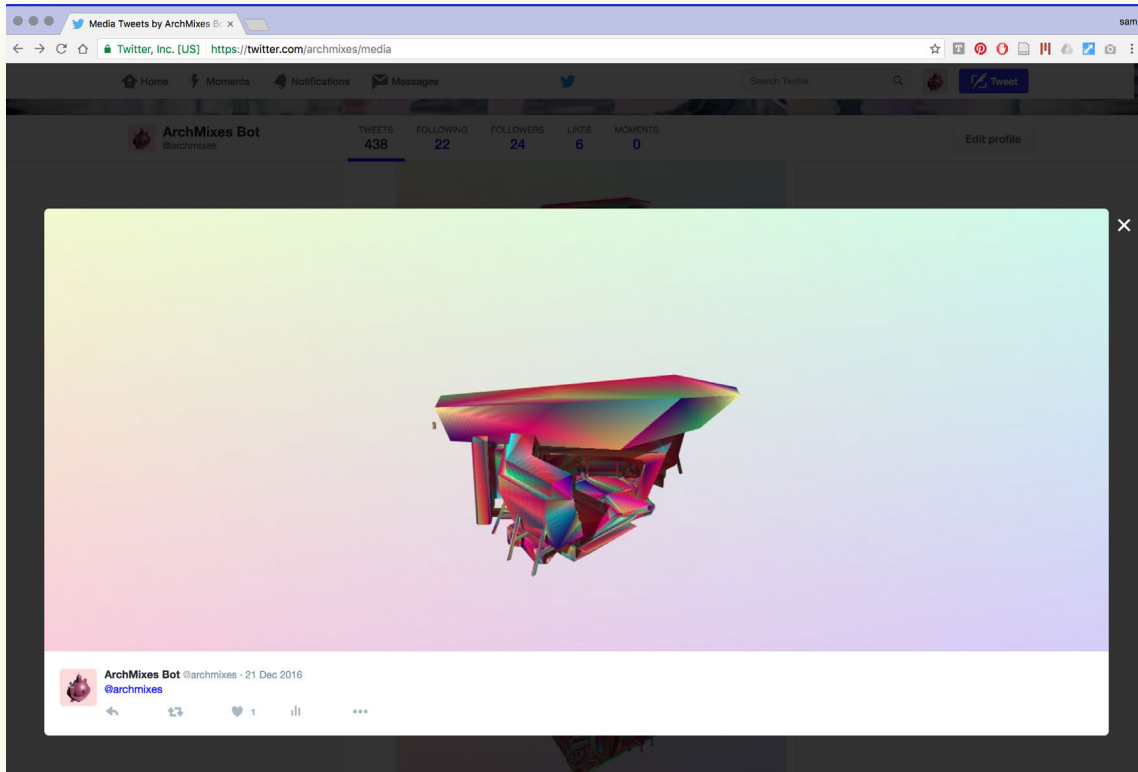


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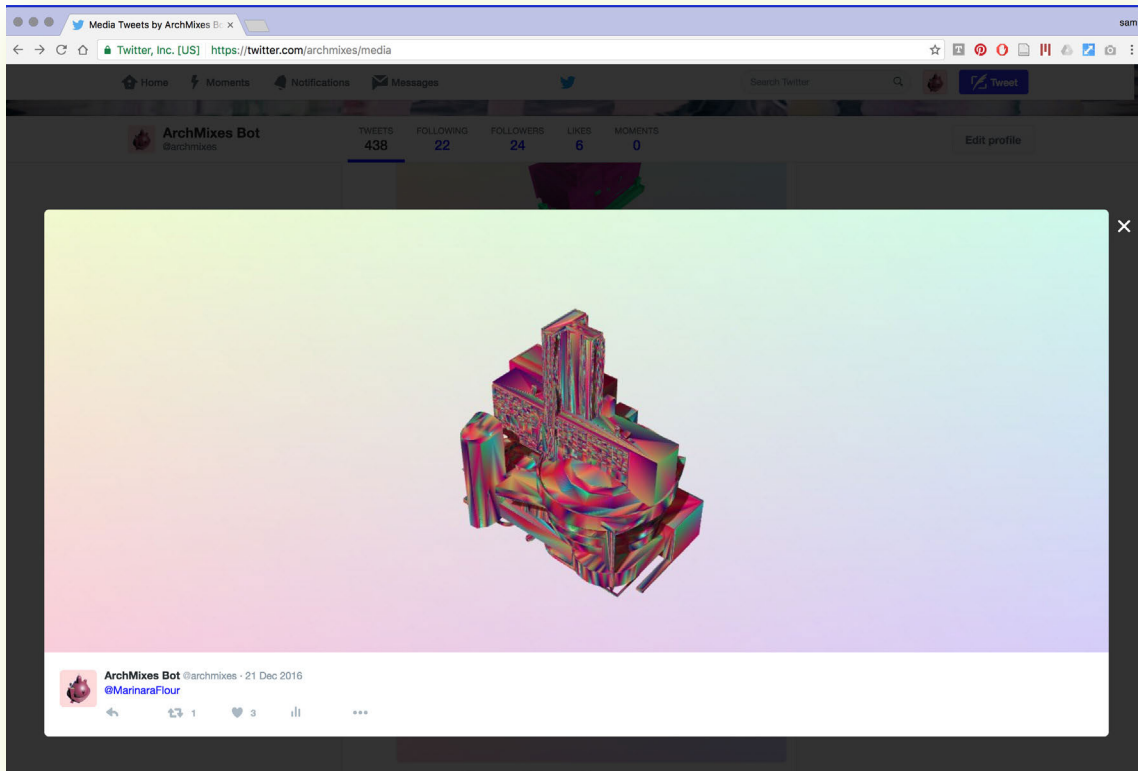


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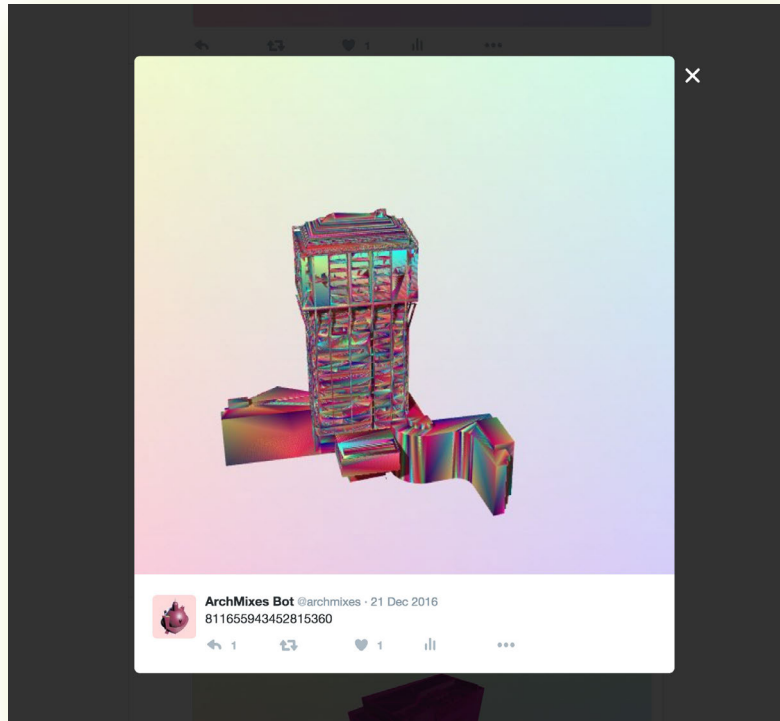
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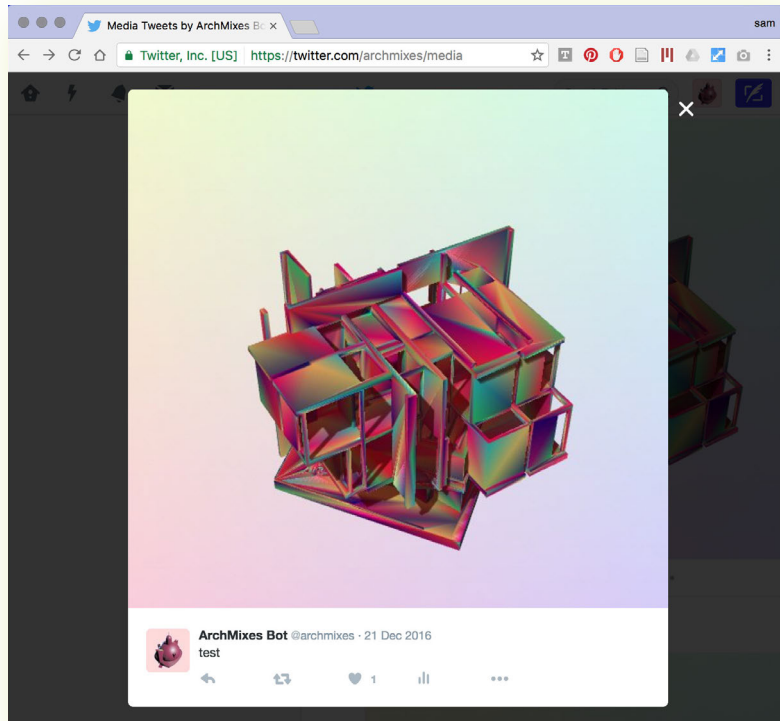
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Architecture in the Afternet

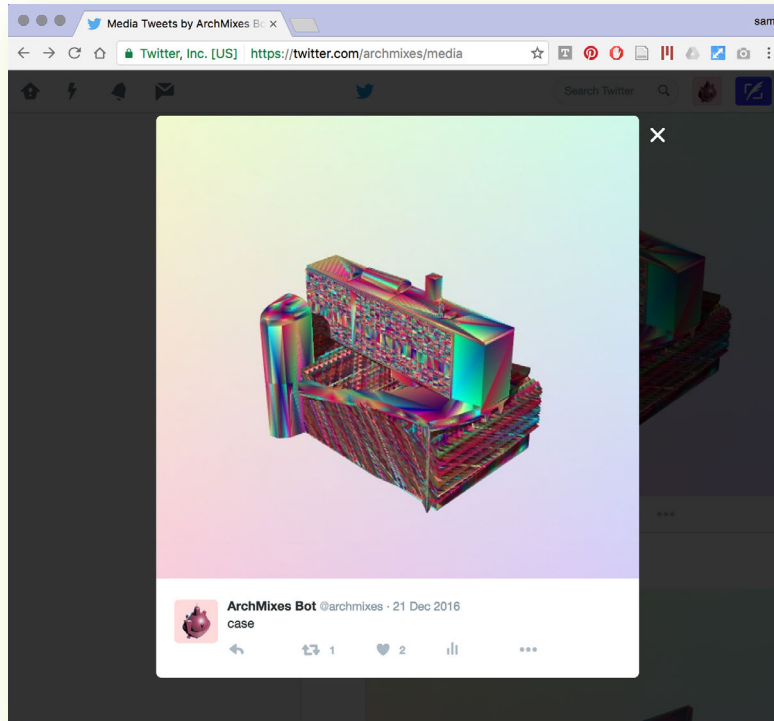
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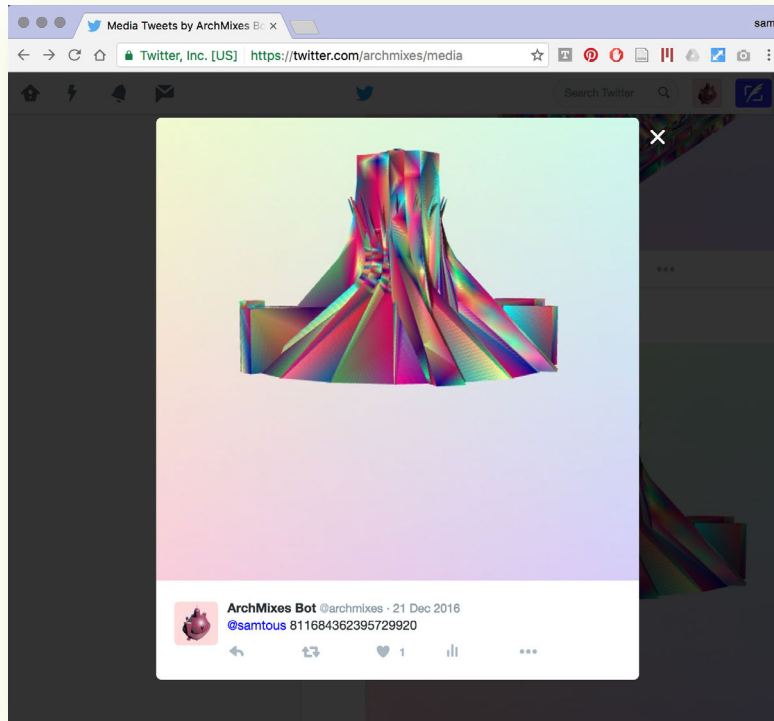
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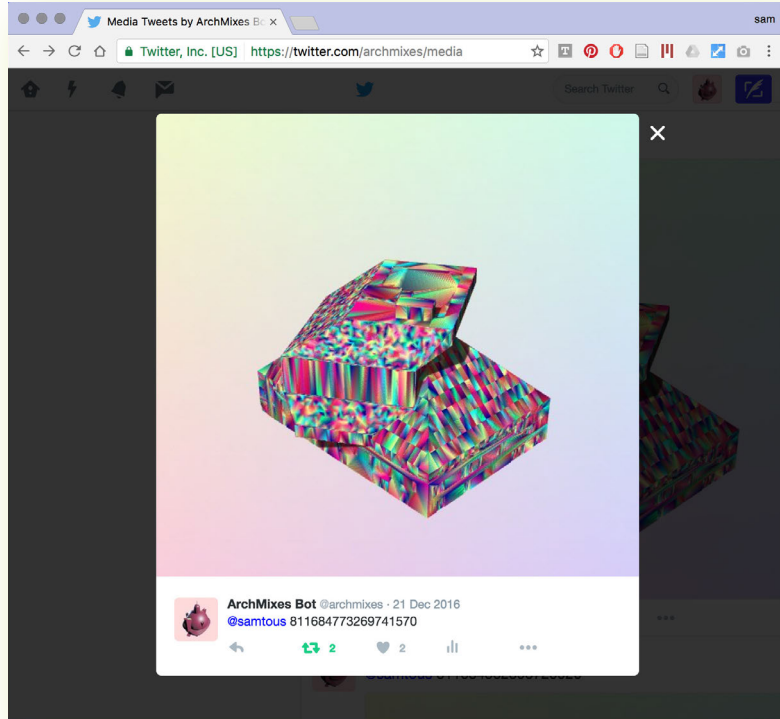
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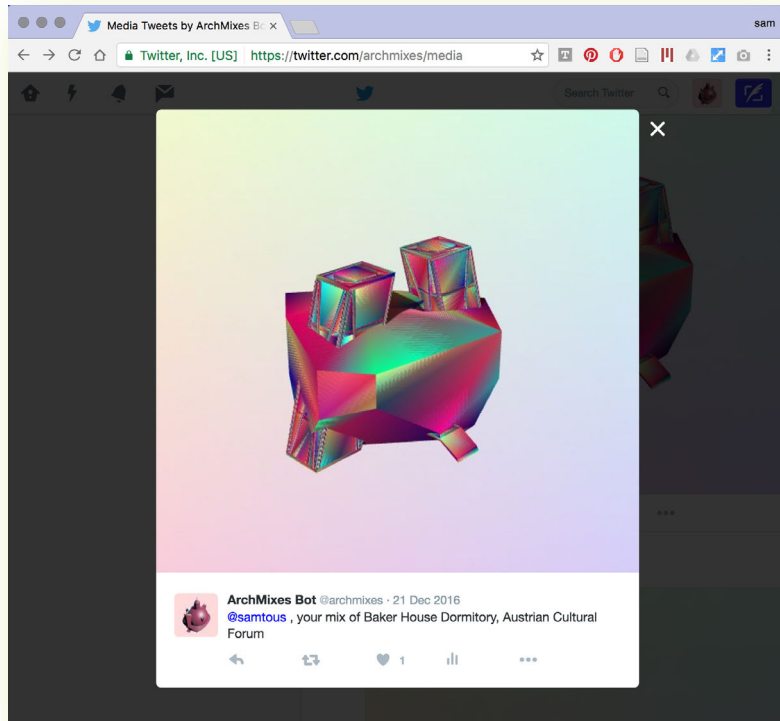
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Twitter

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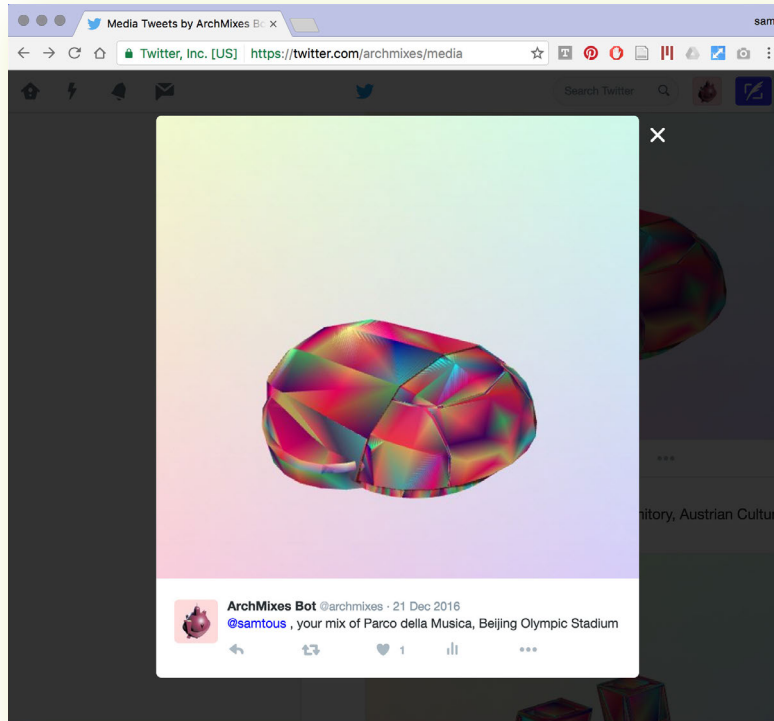


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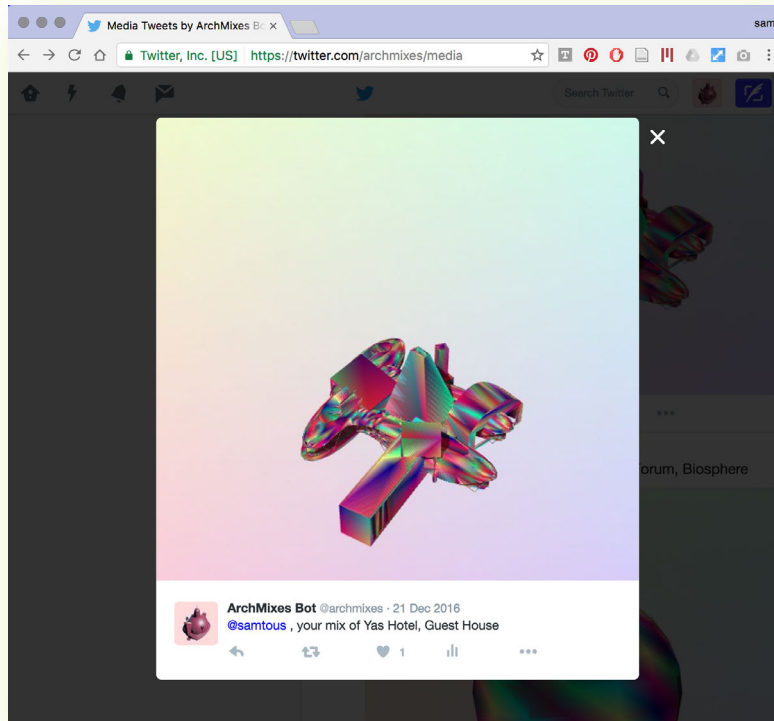


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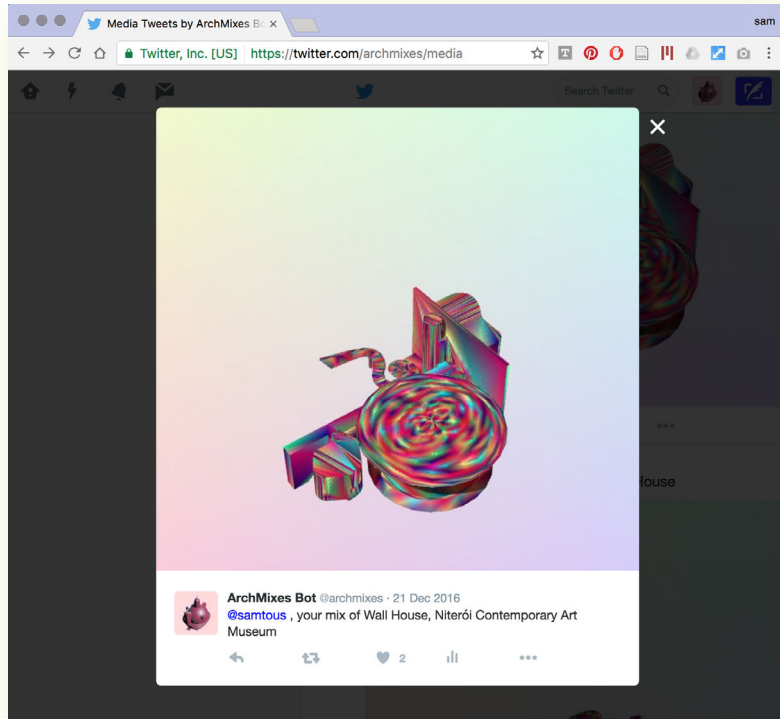


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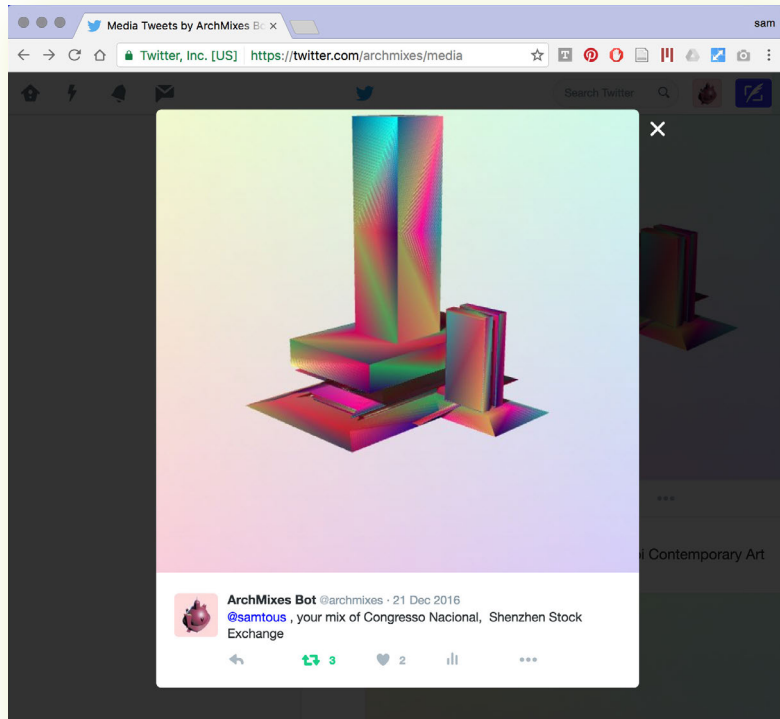


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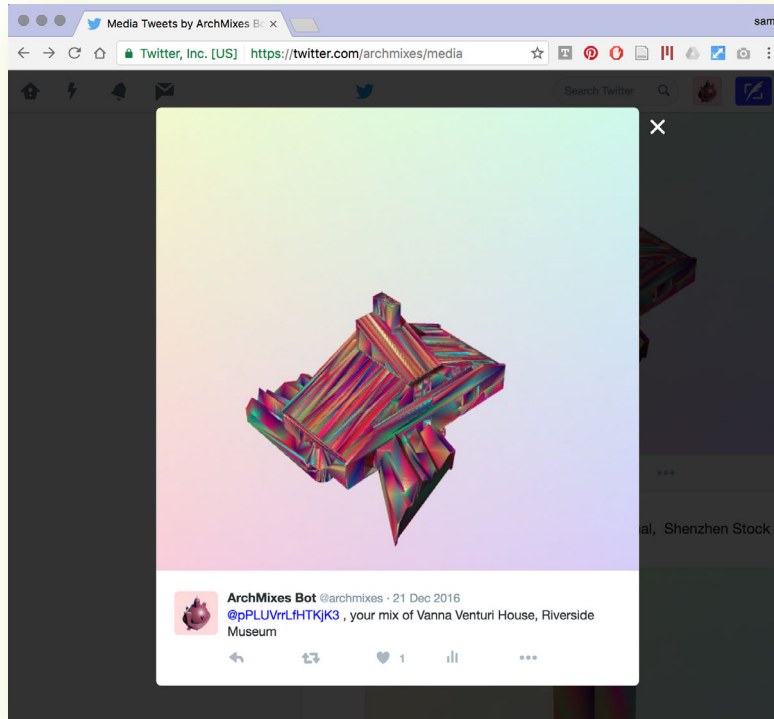
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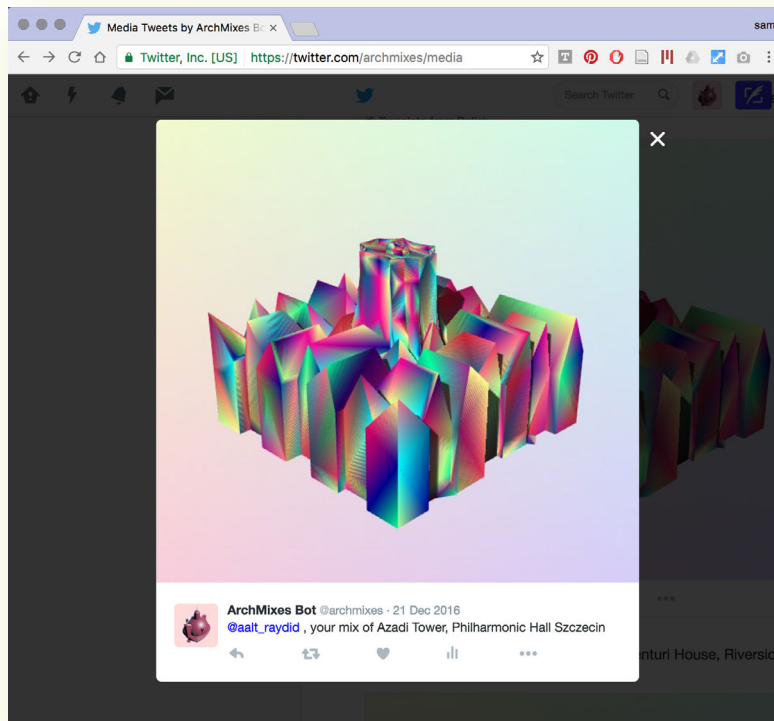
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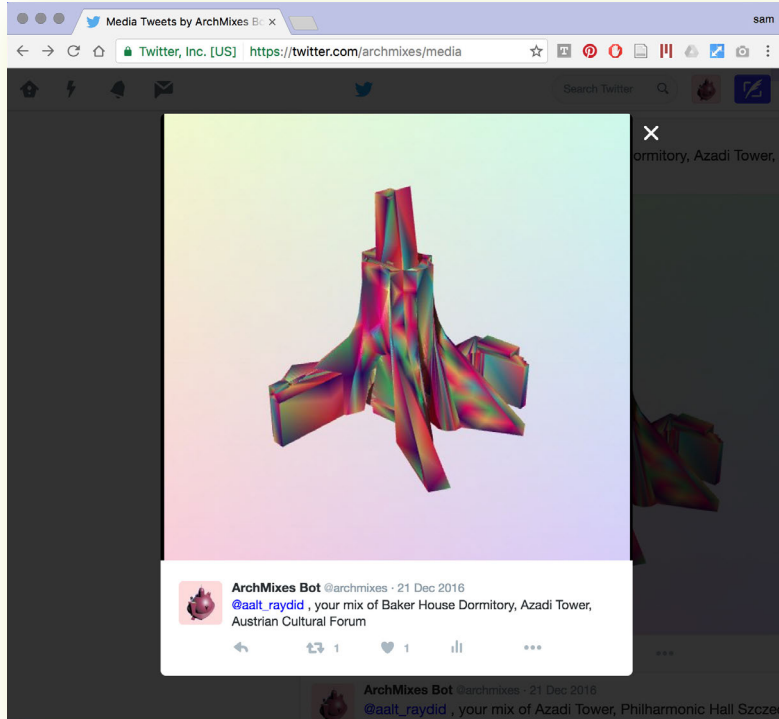
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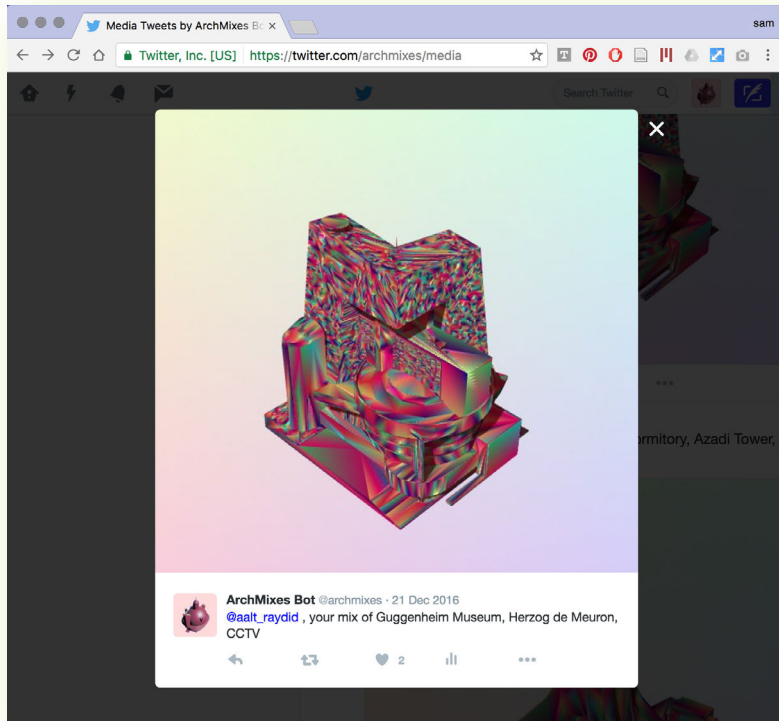
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Twitter

Guest Series

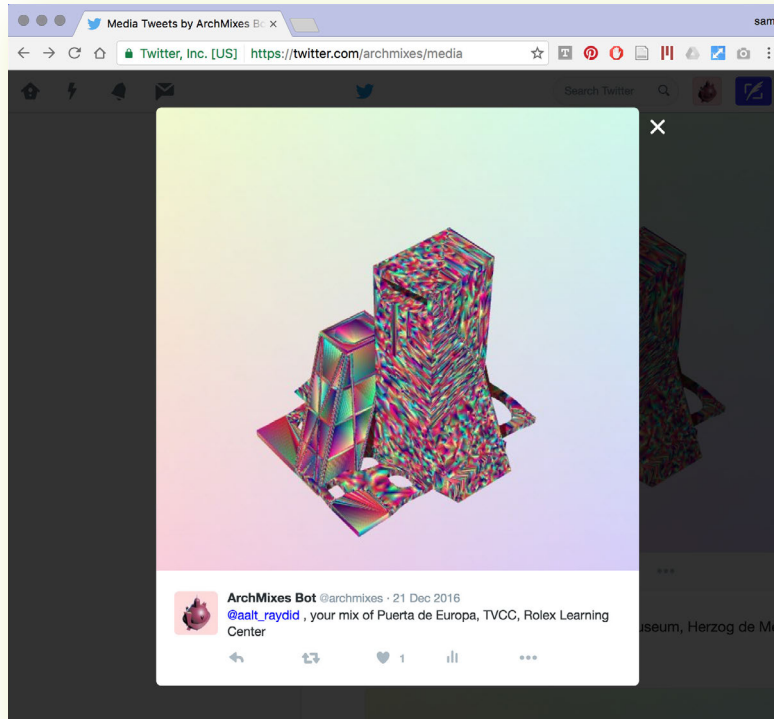


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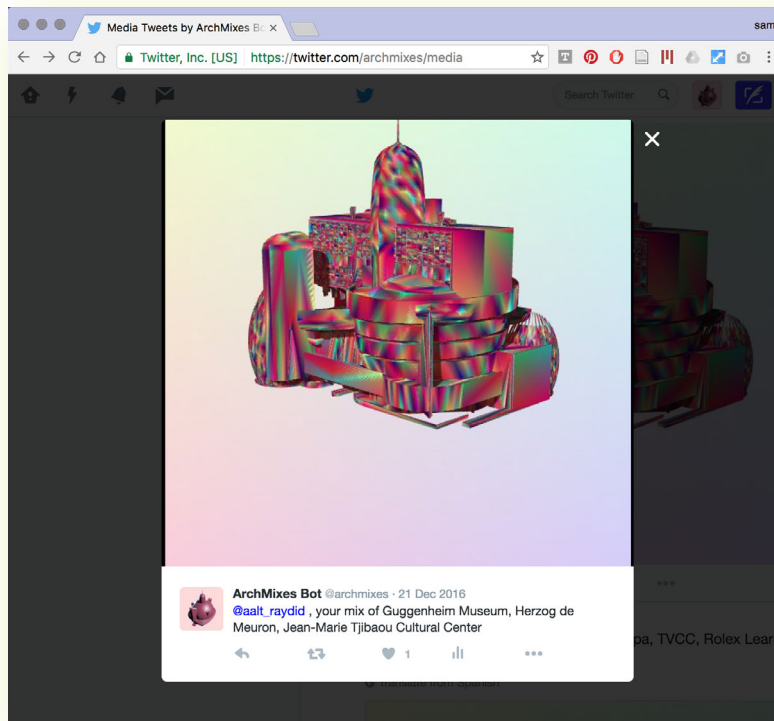


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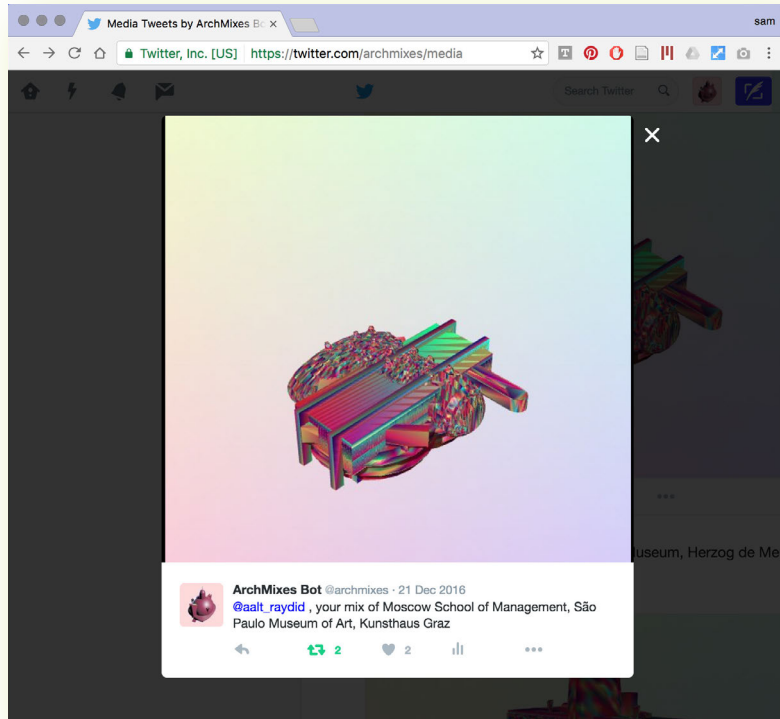
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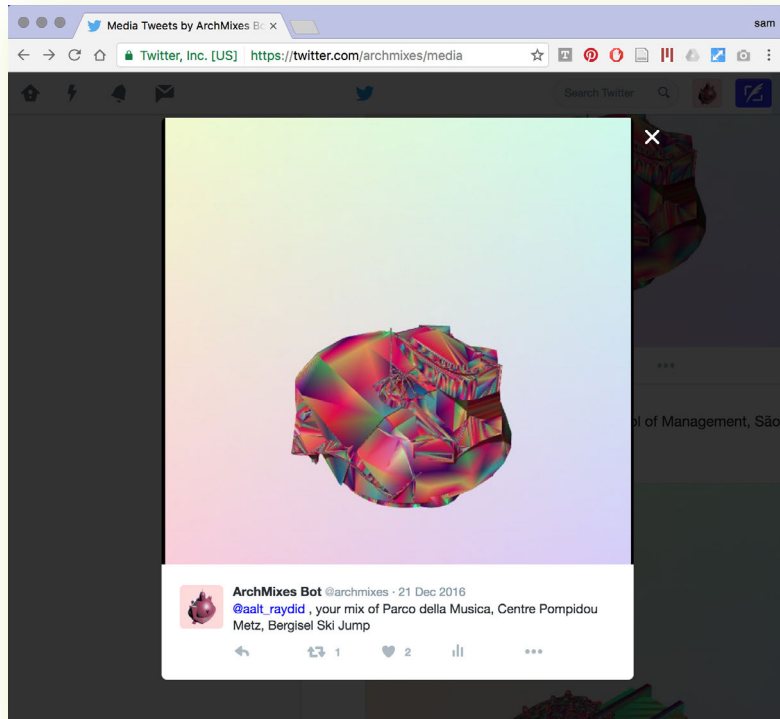
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Twitter

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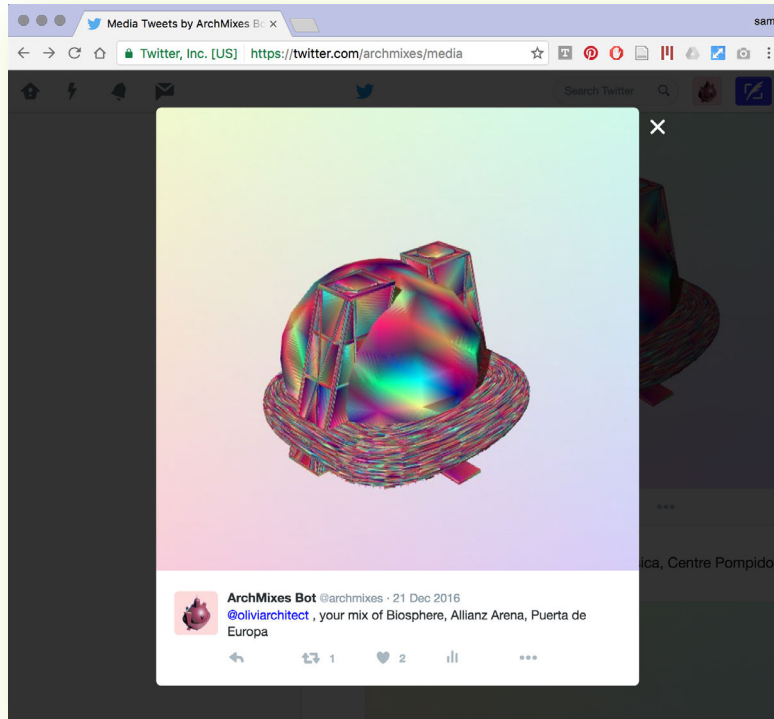


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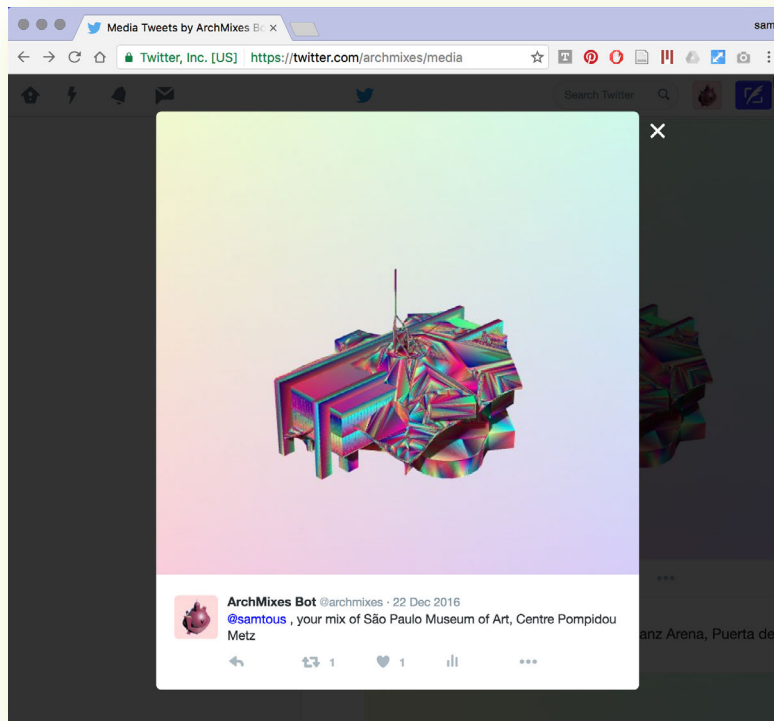


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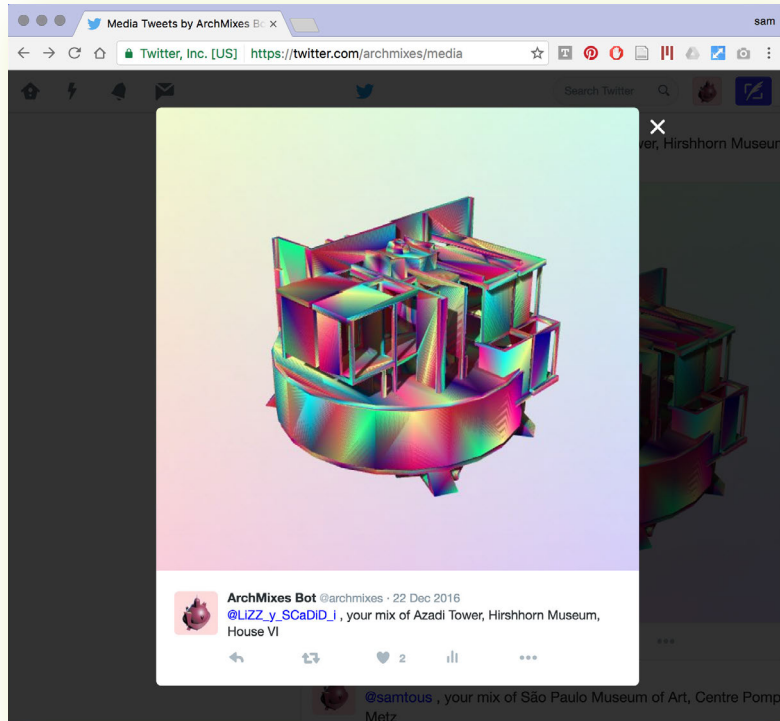


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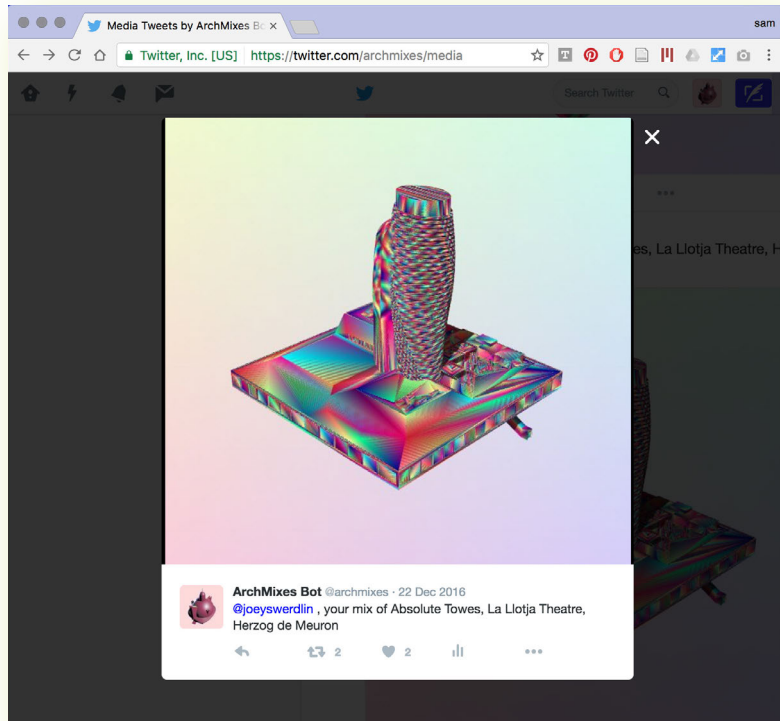


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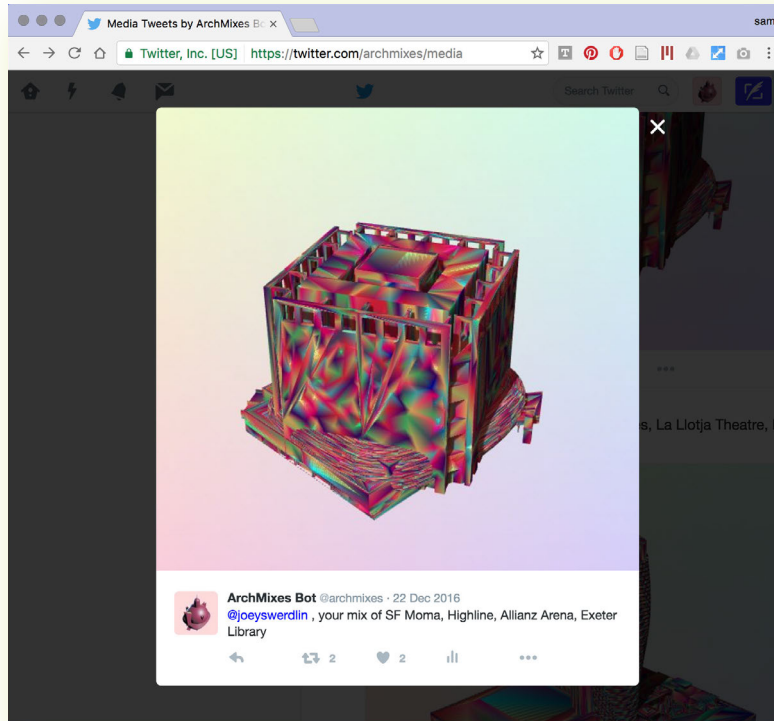
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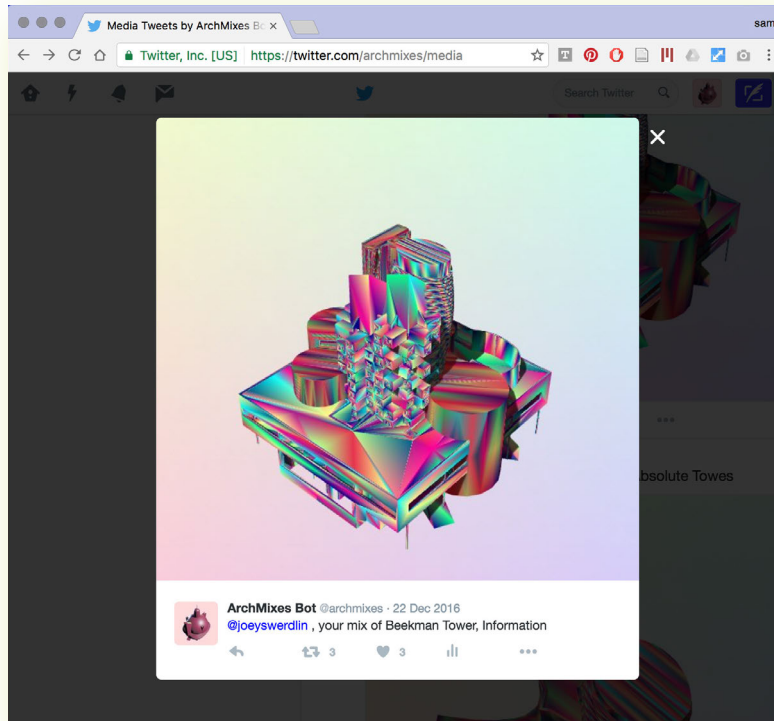
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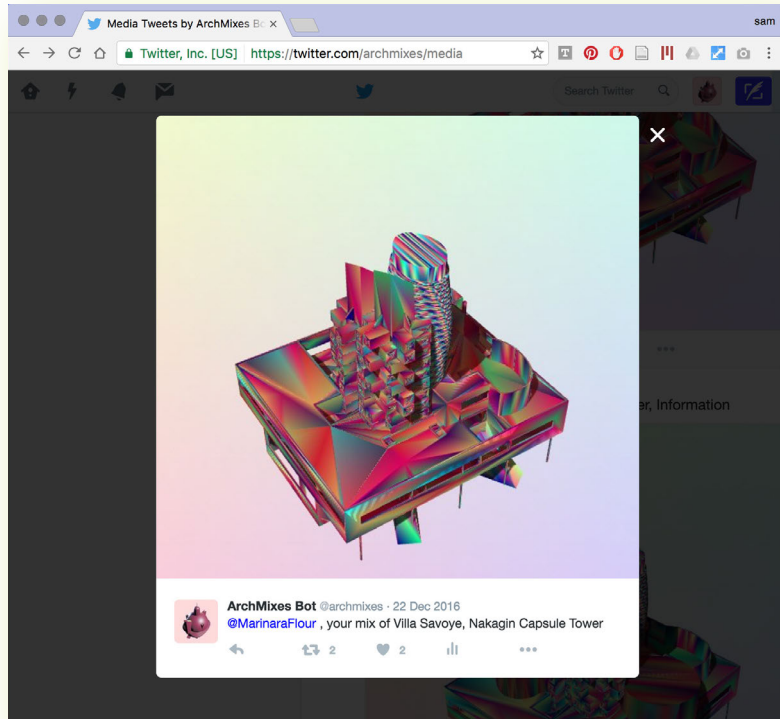


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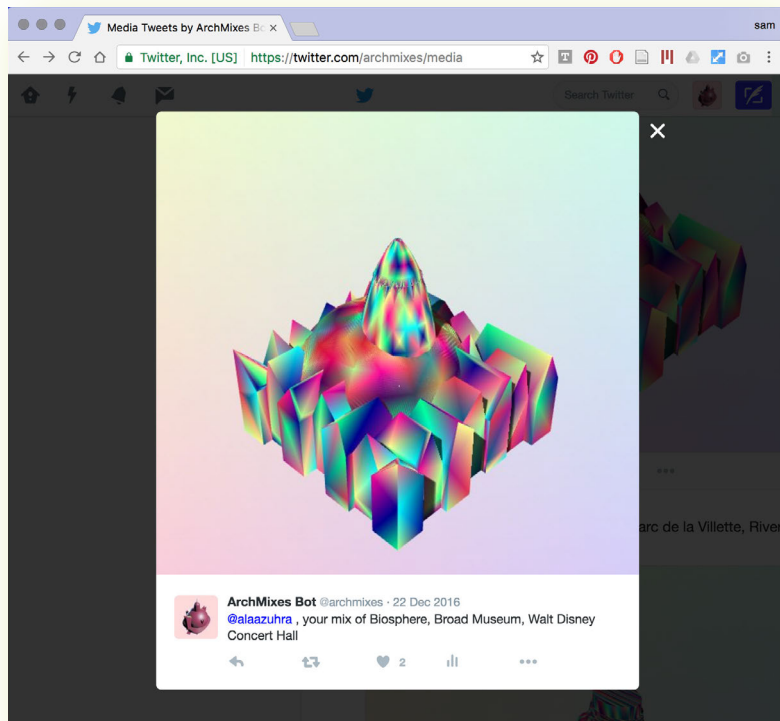


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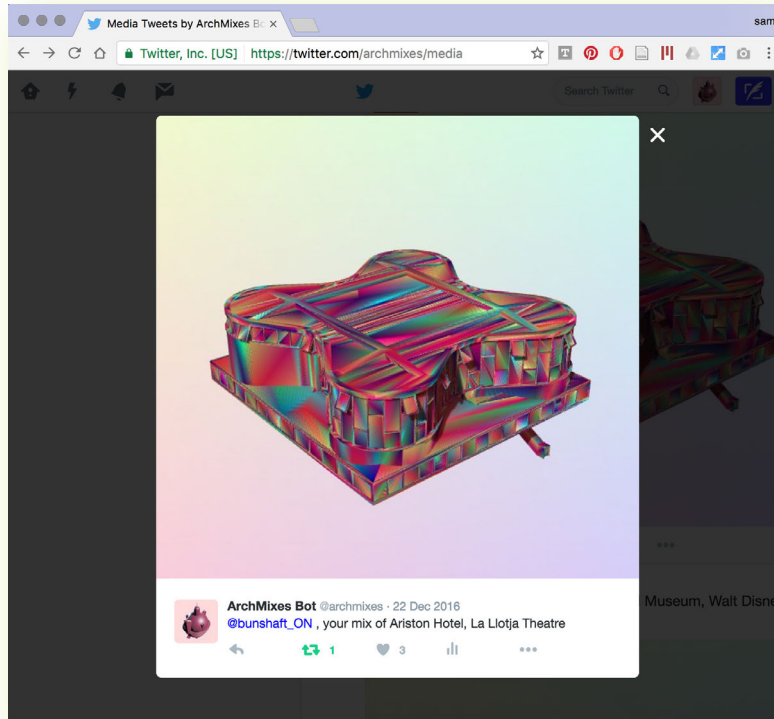
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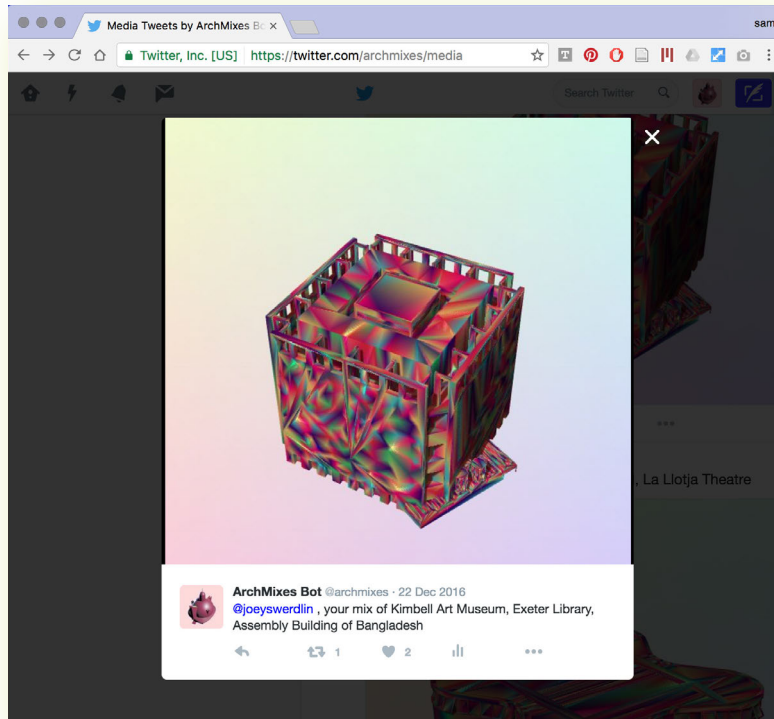
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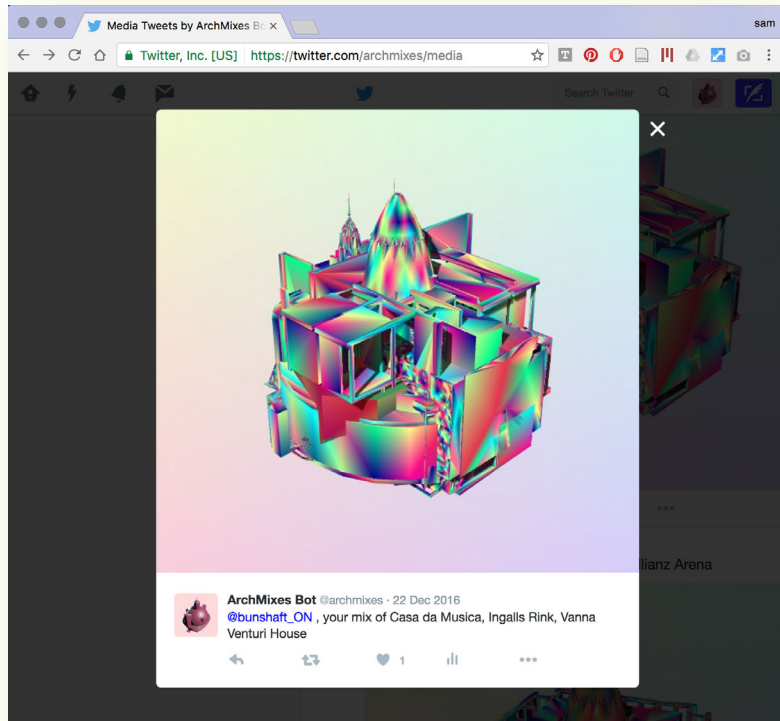
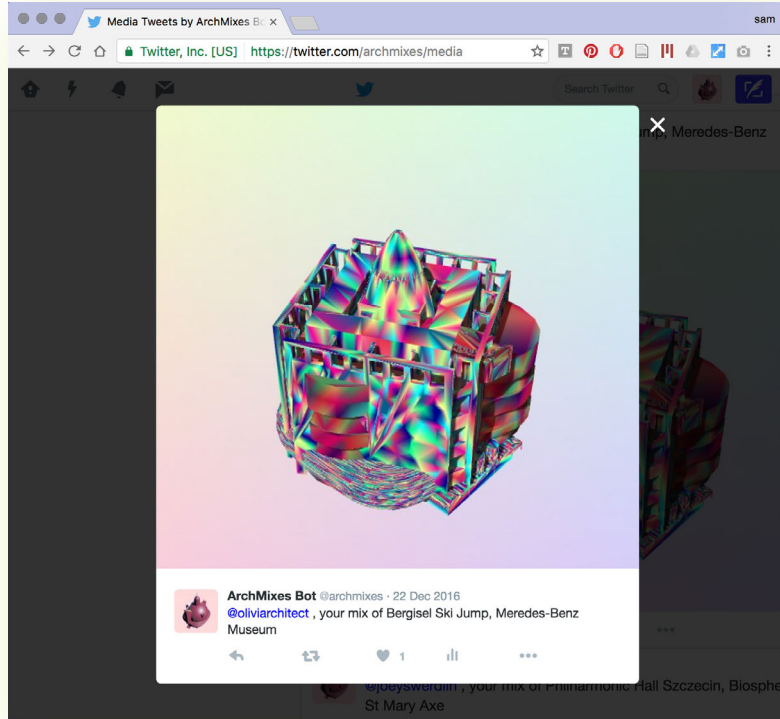
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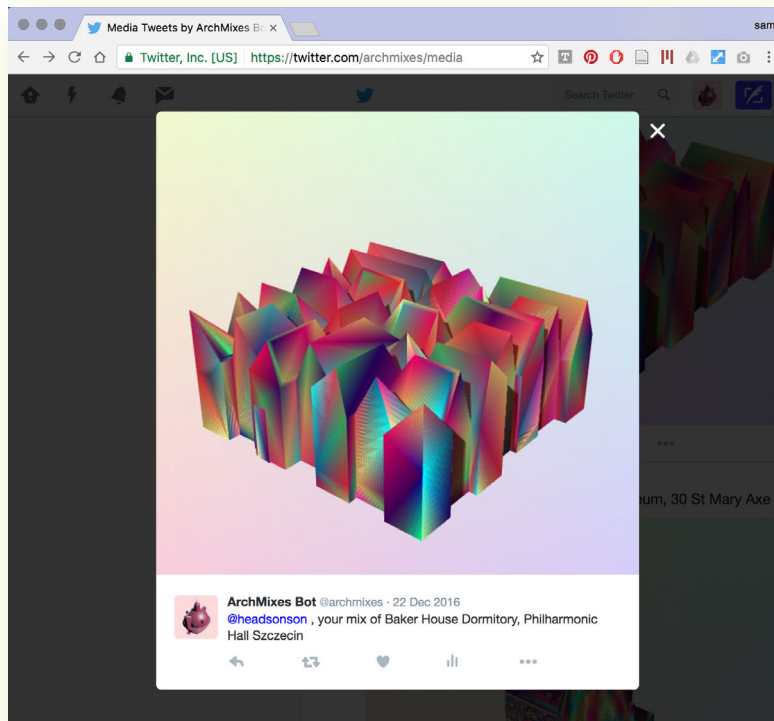
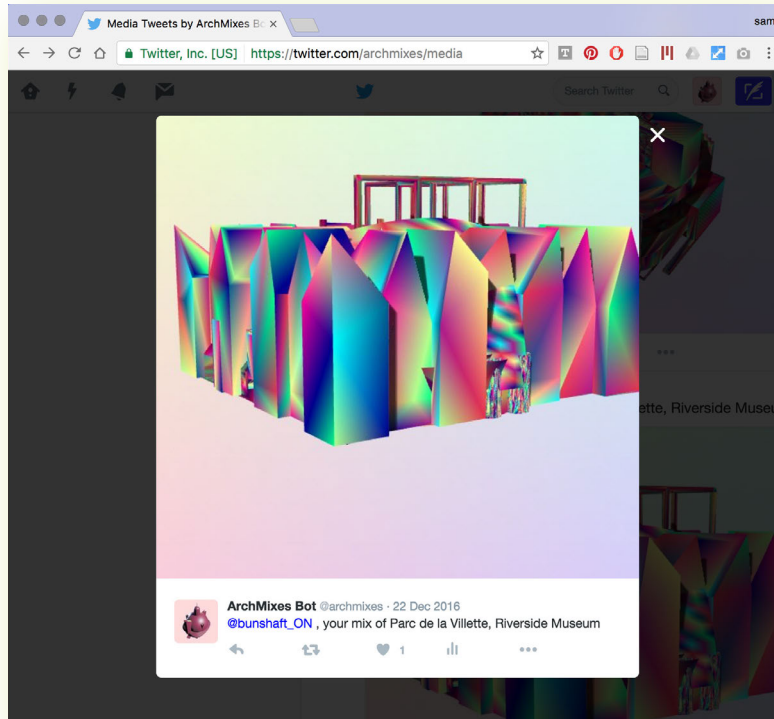
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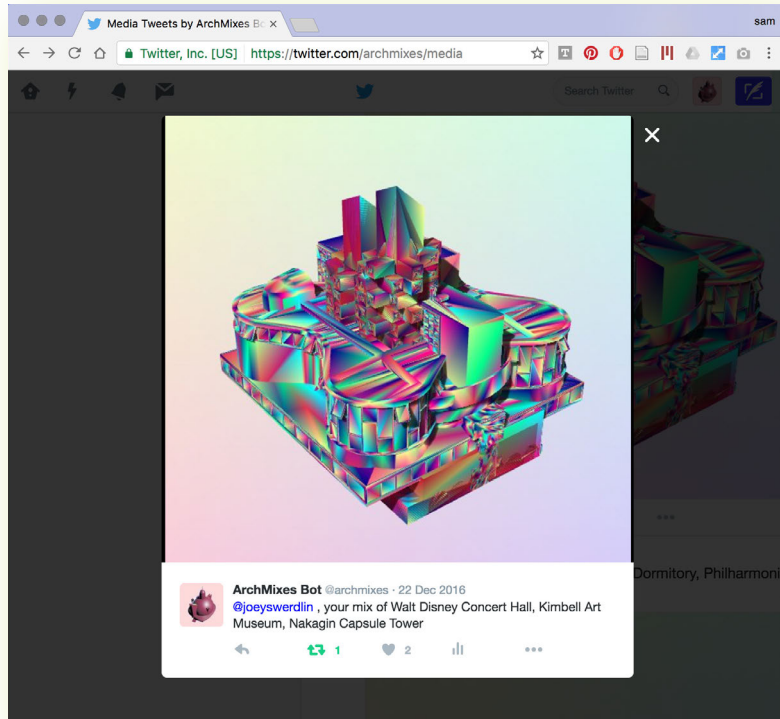


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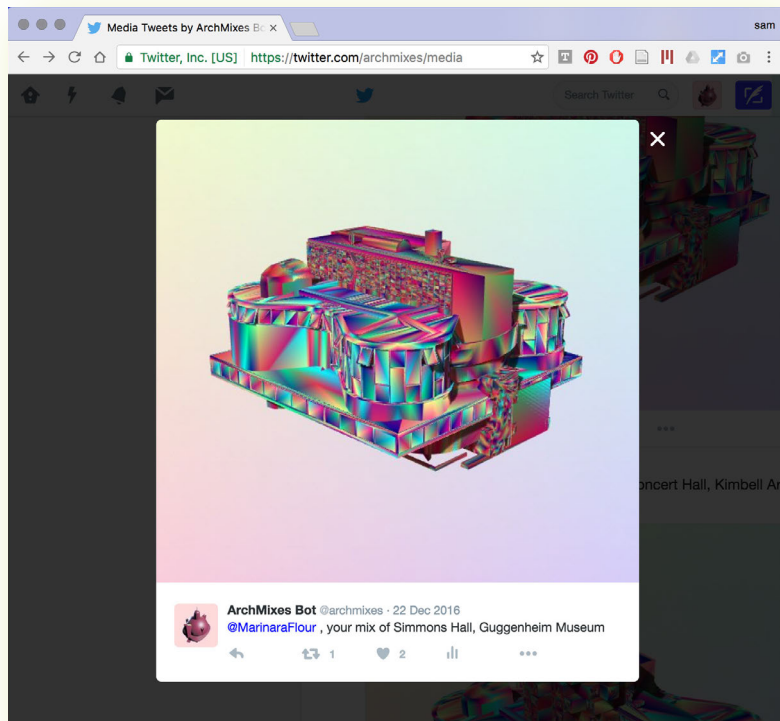


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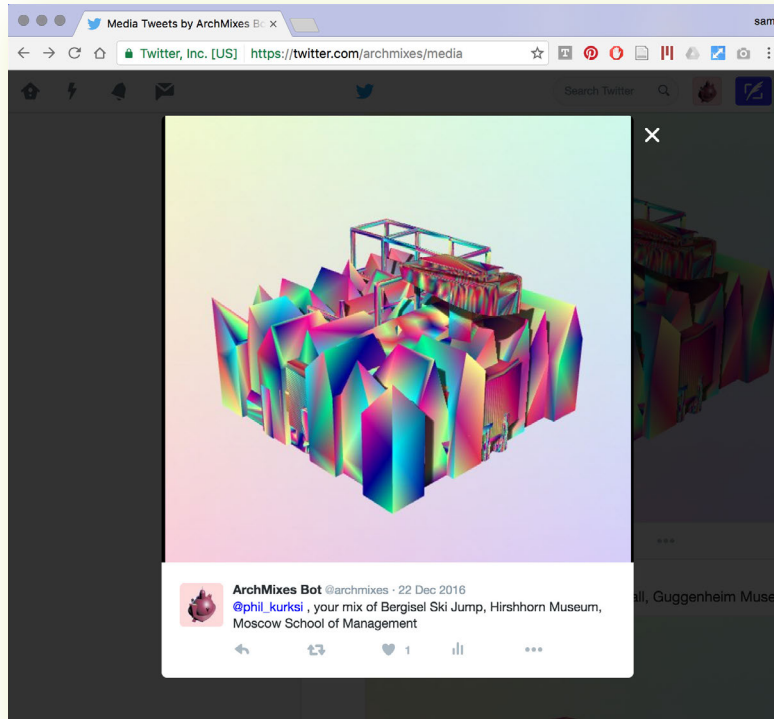


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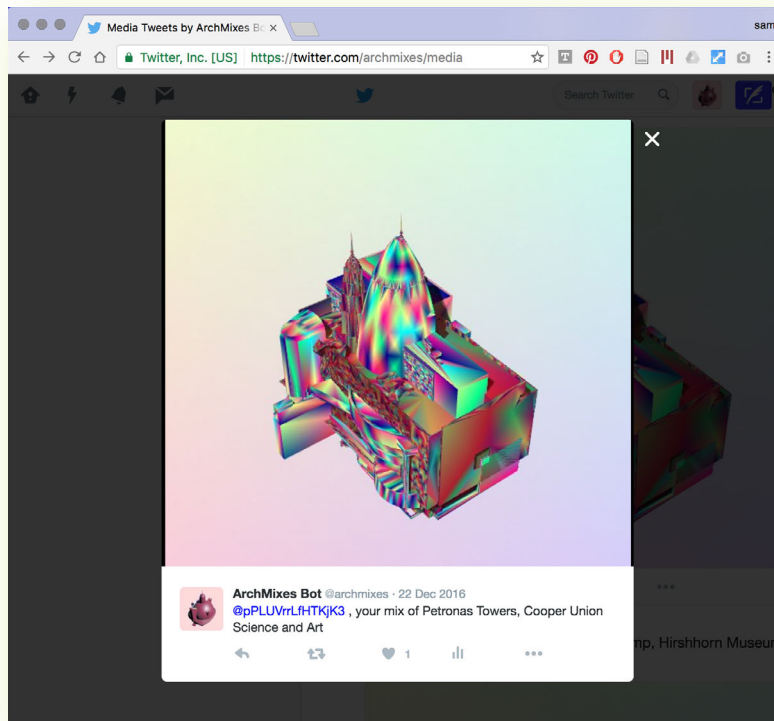


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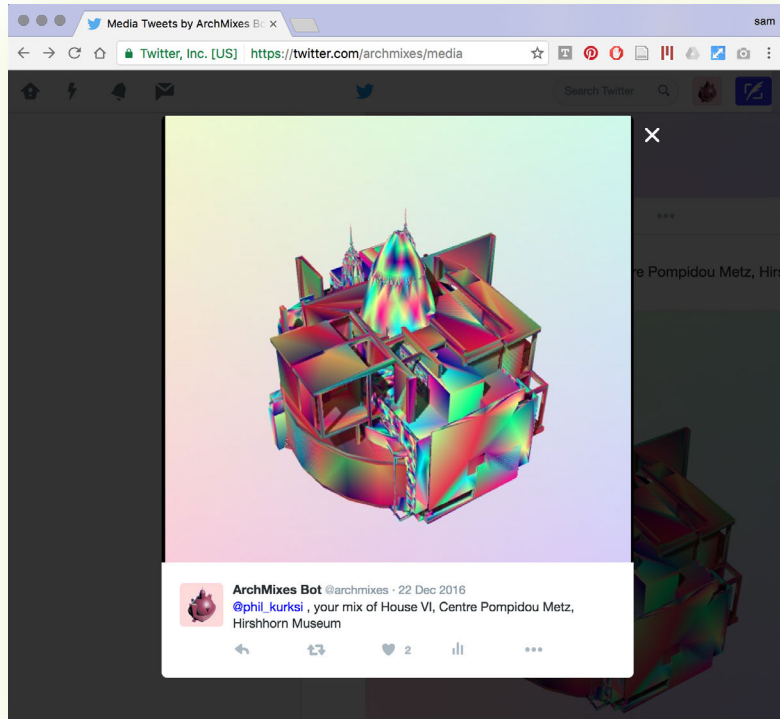
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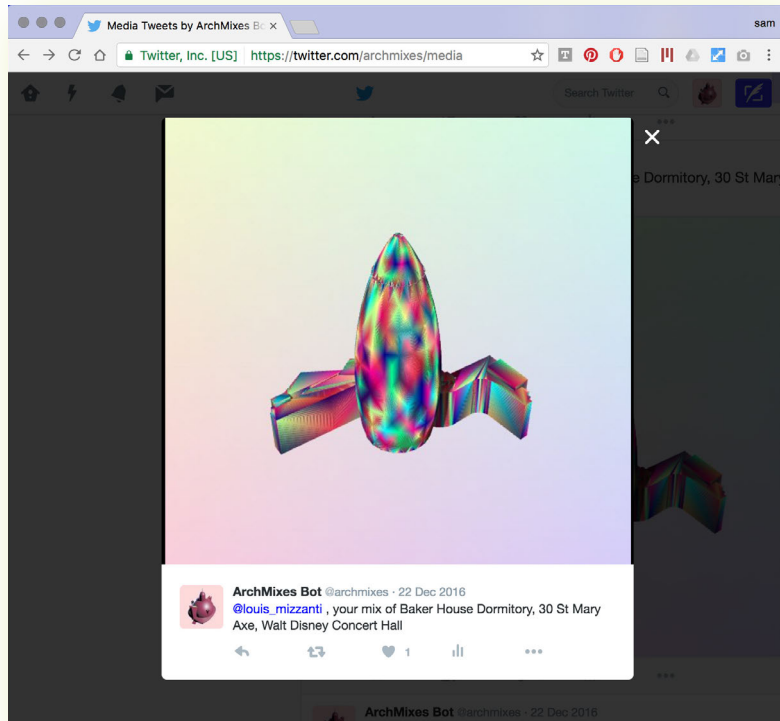
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Twitter

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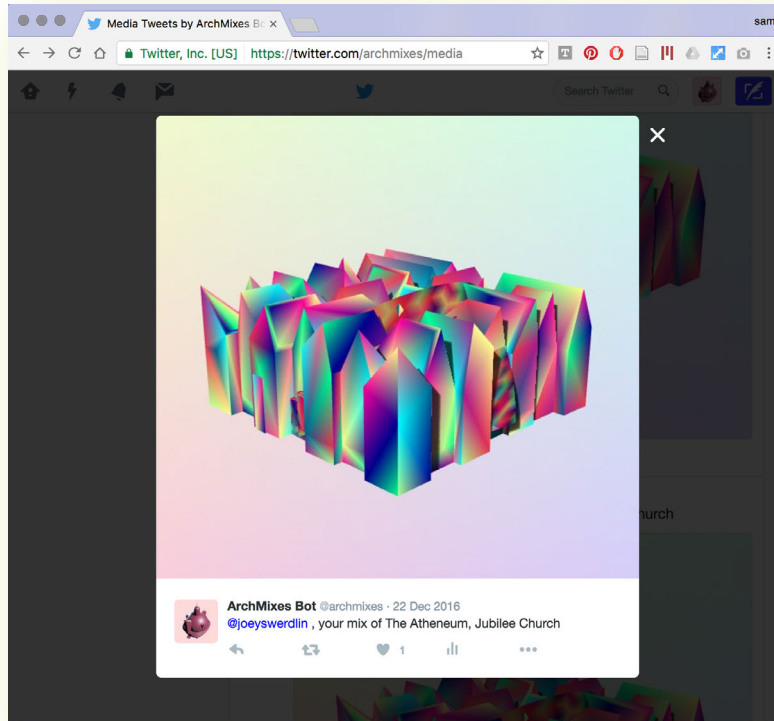


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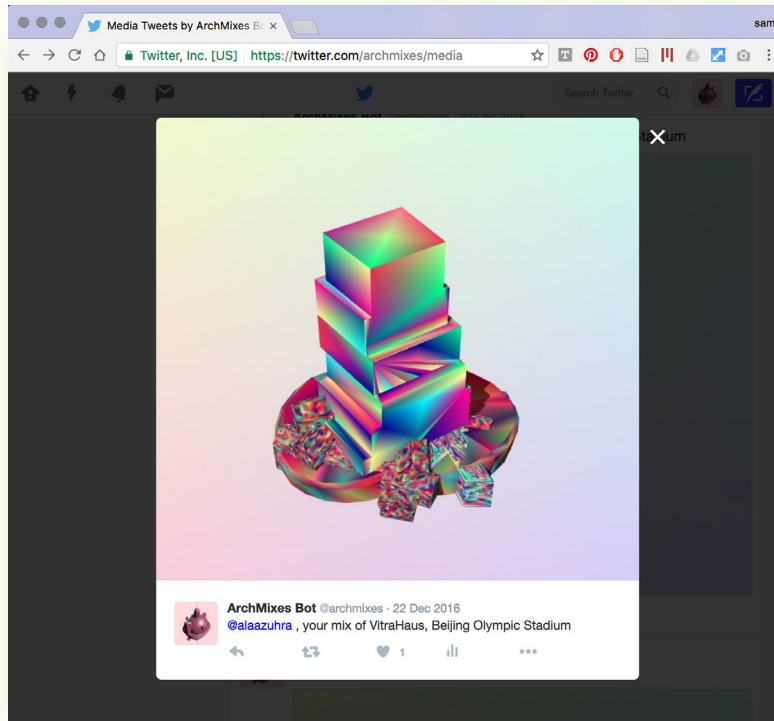


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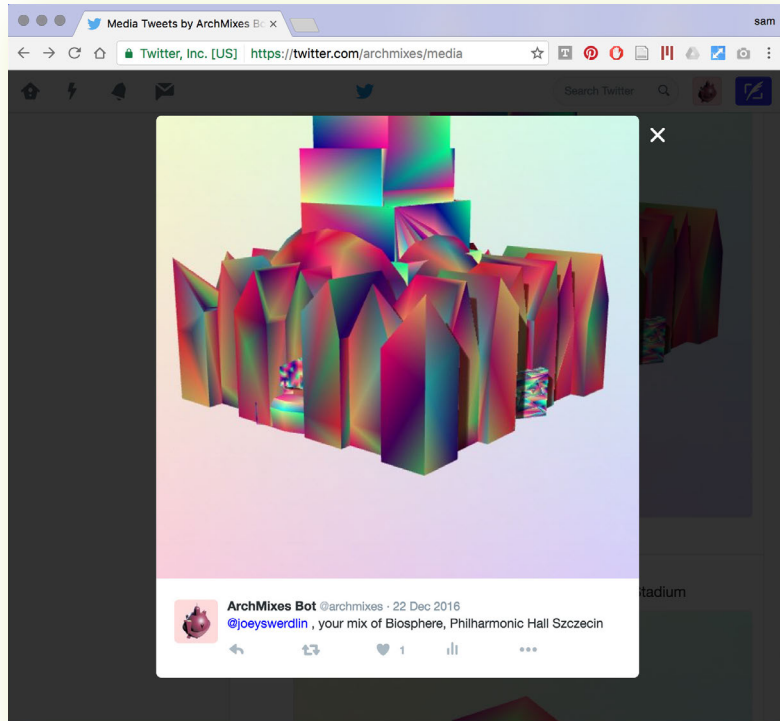
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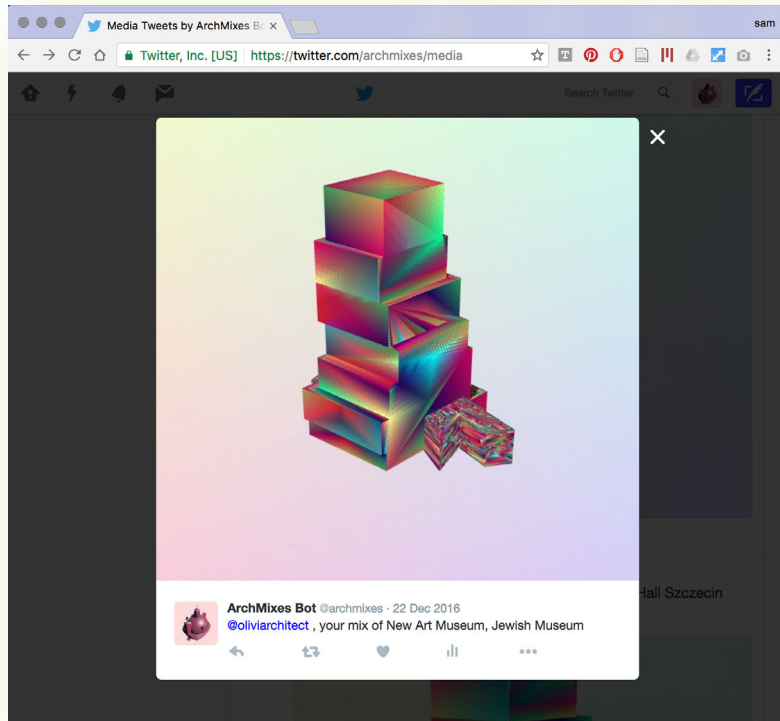
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Twitter

Guest Series

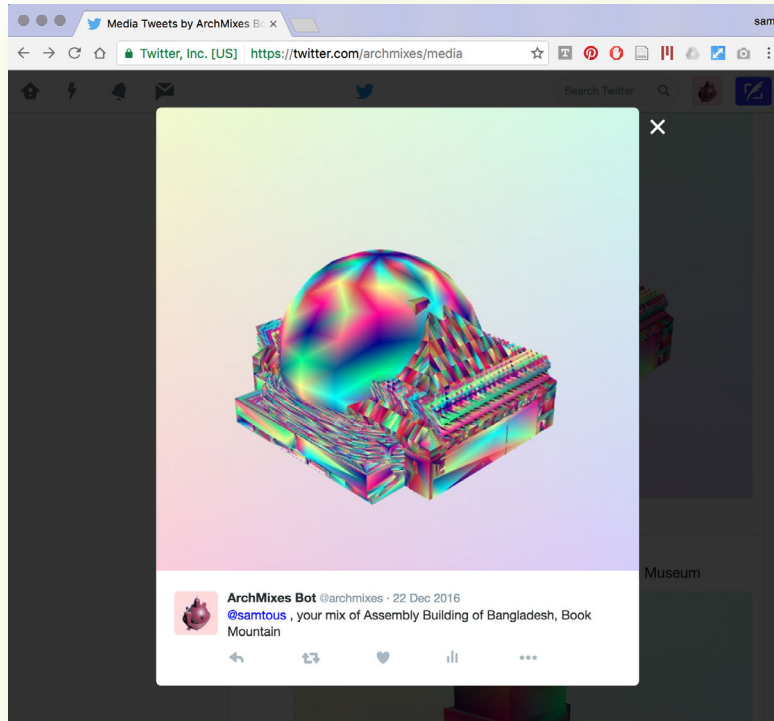


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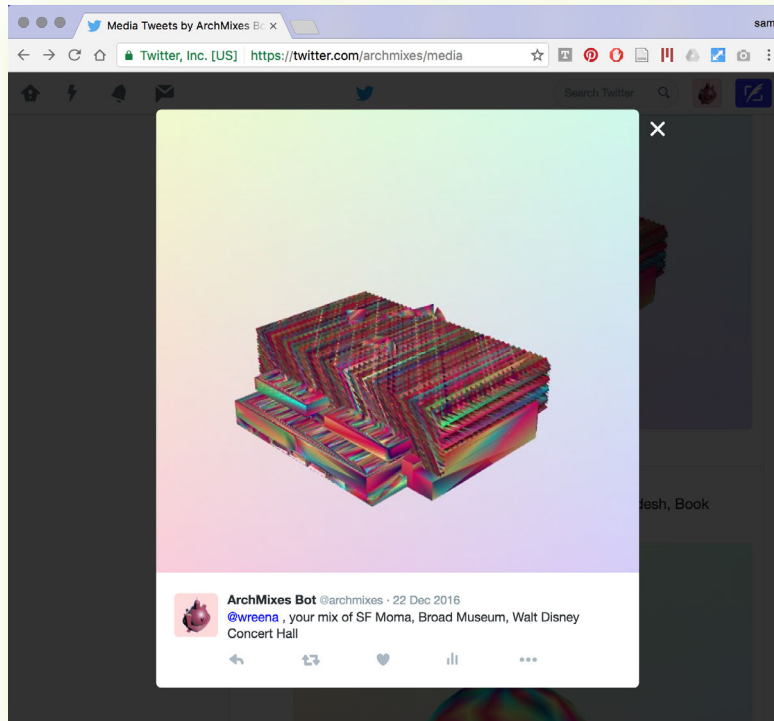


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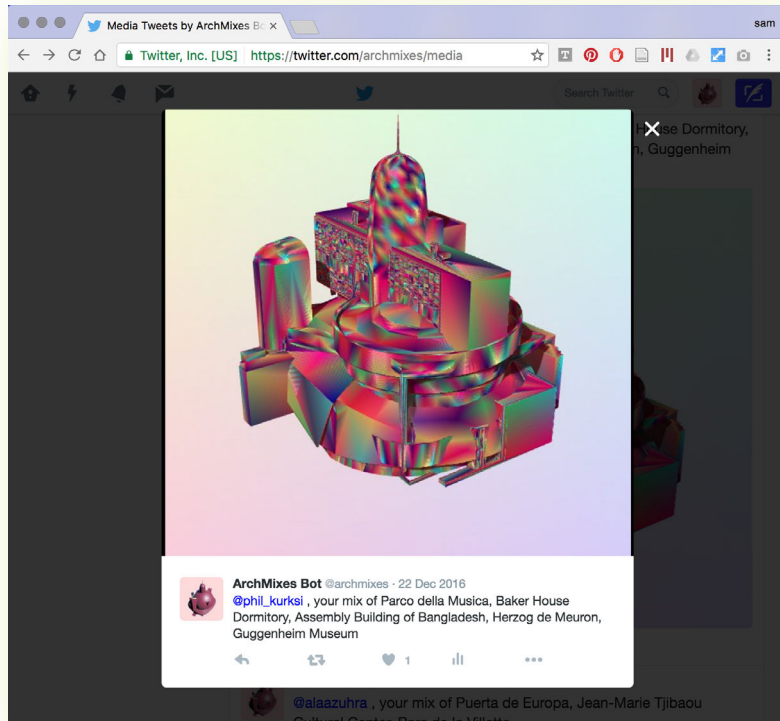
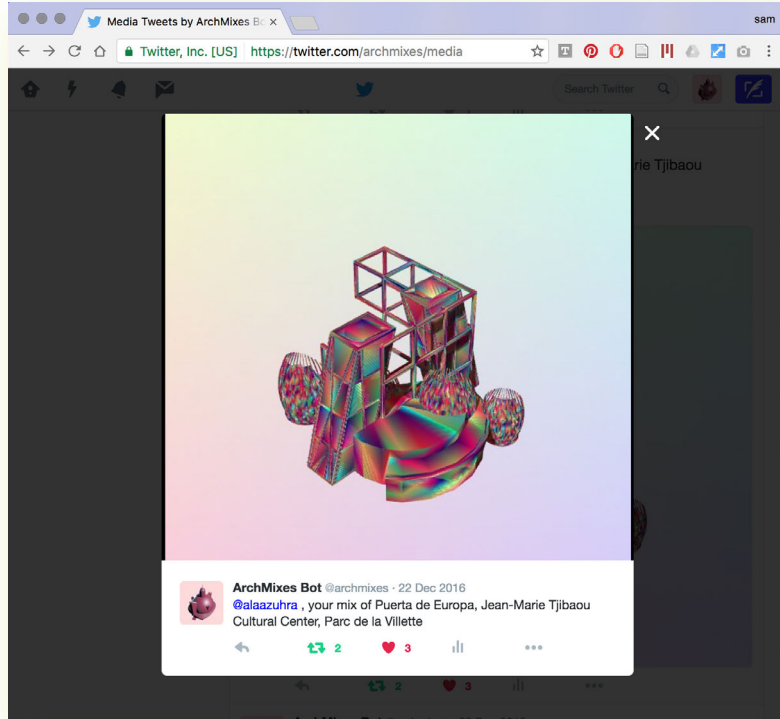
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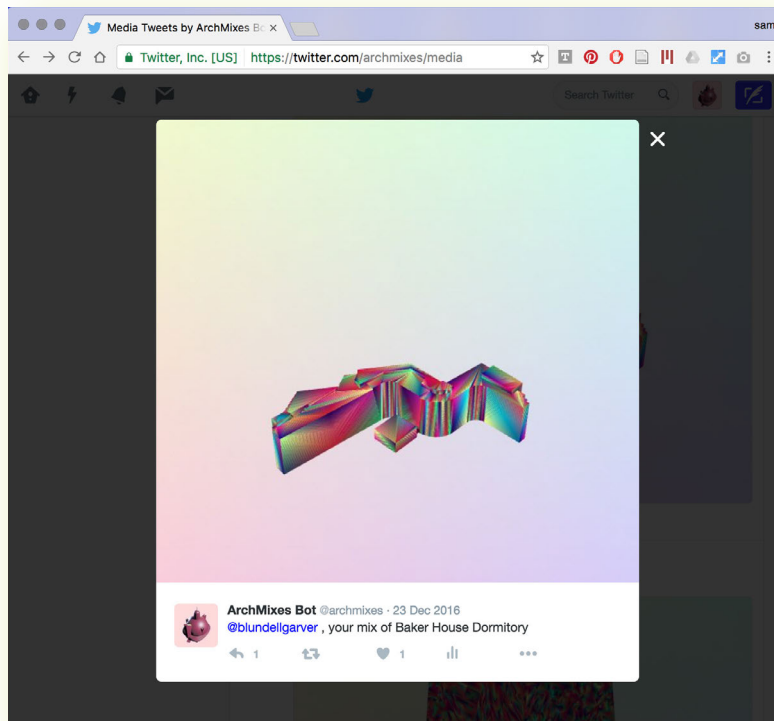
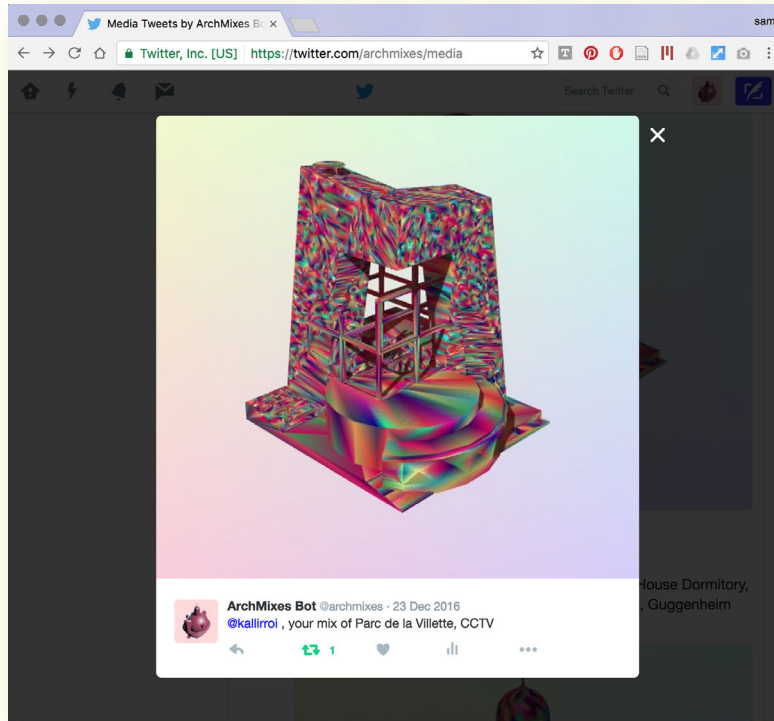
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Twitter

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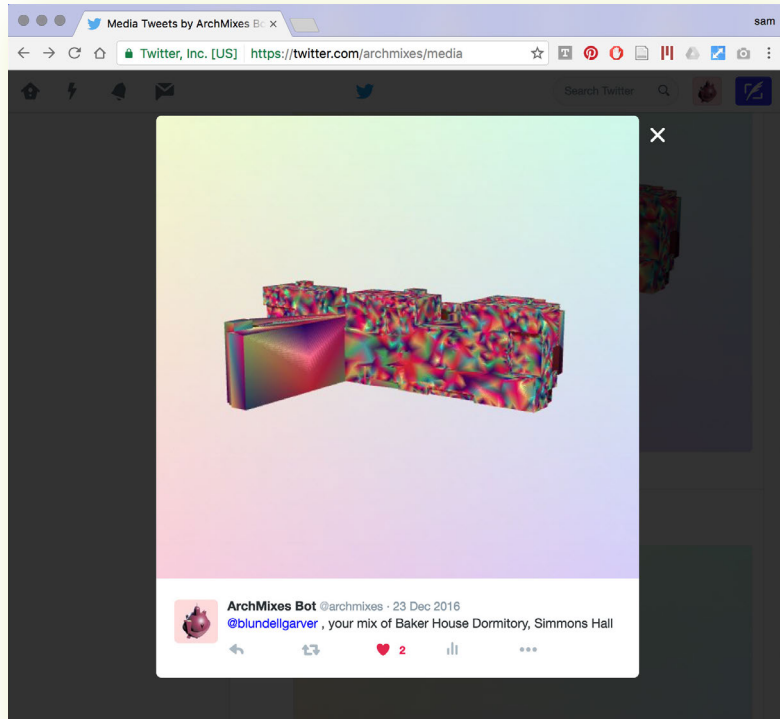


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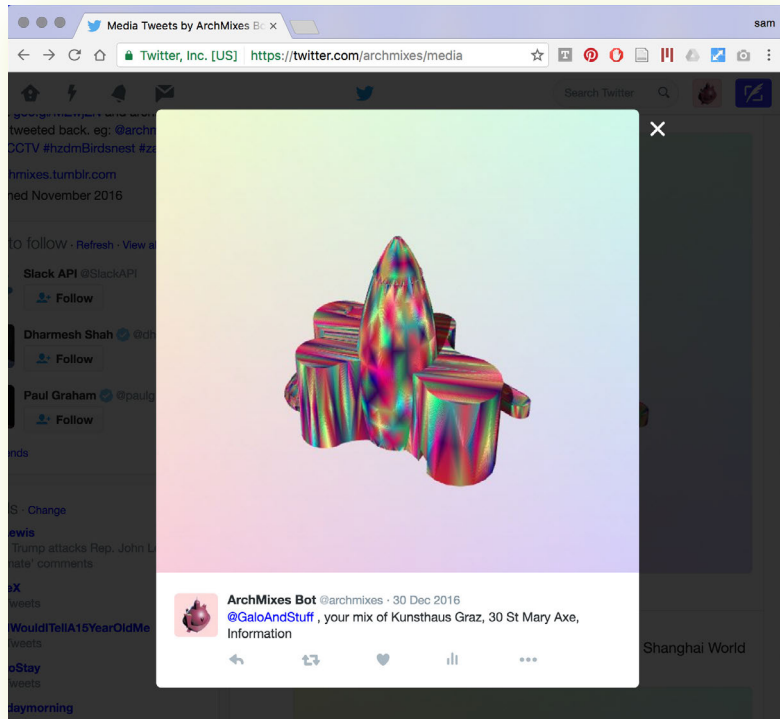


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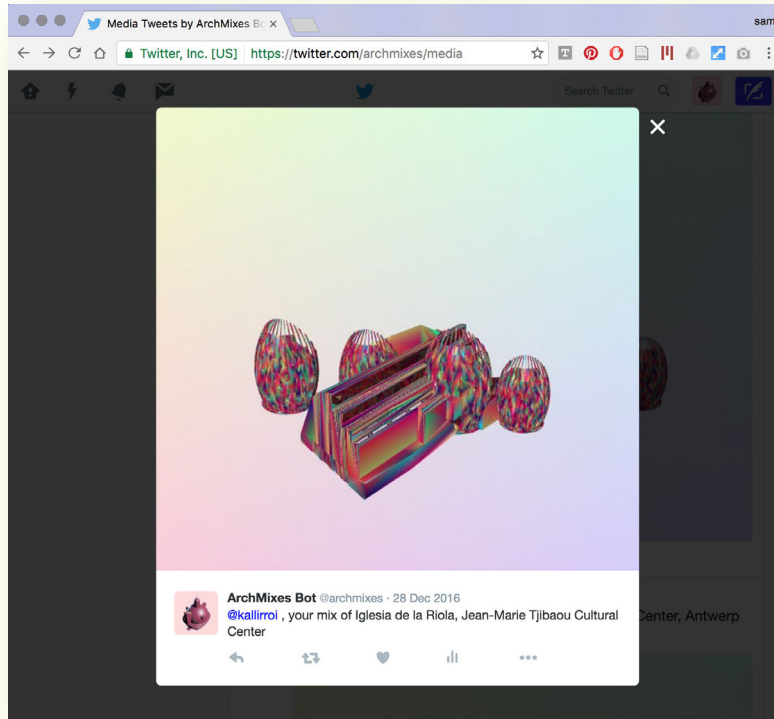


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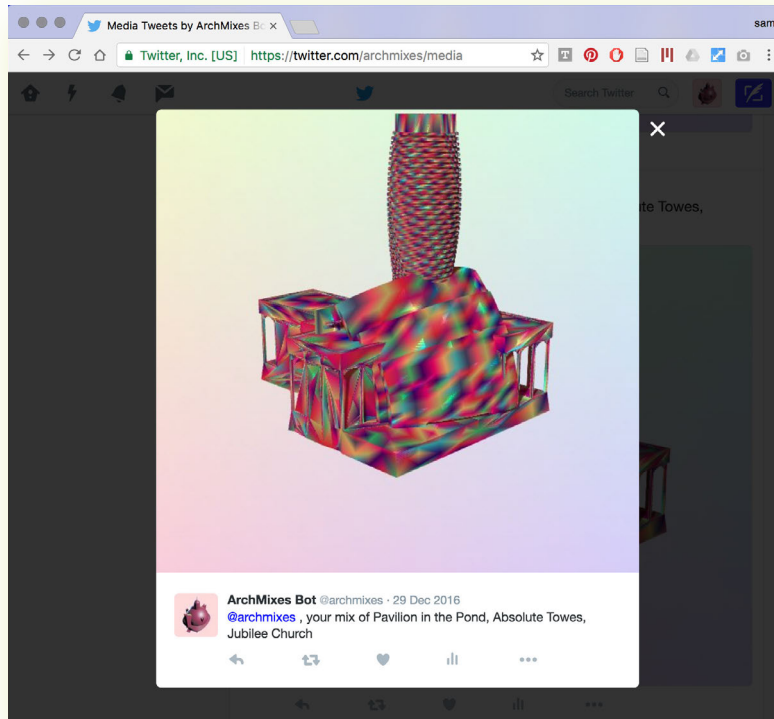


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Series



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Screen Shot 2017-01-14 at 1.15.35 PM.png


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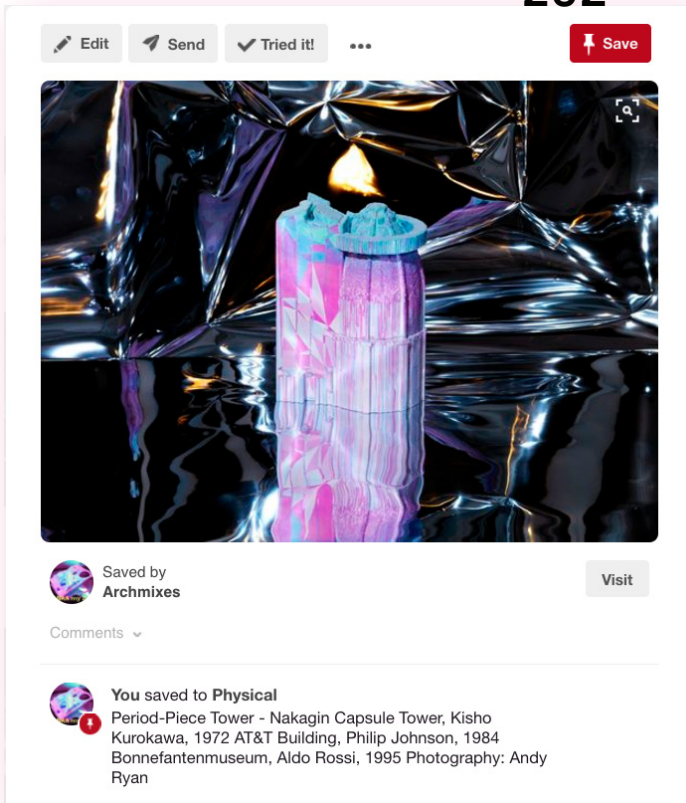


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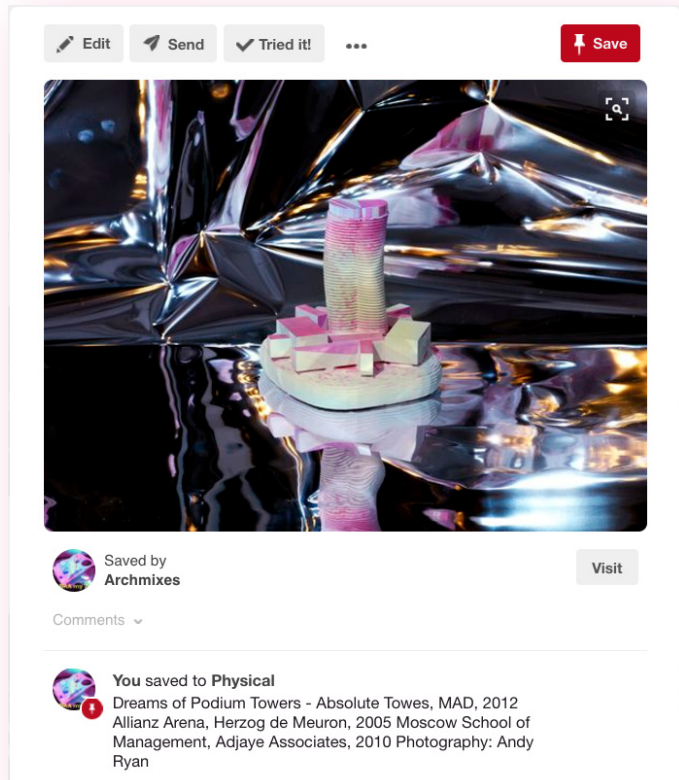
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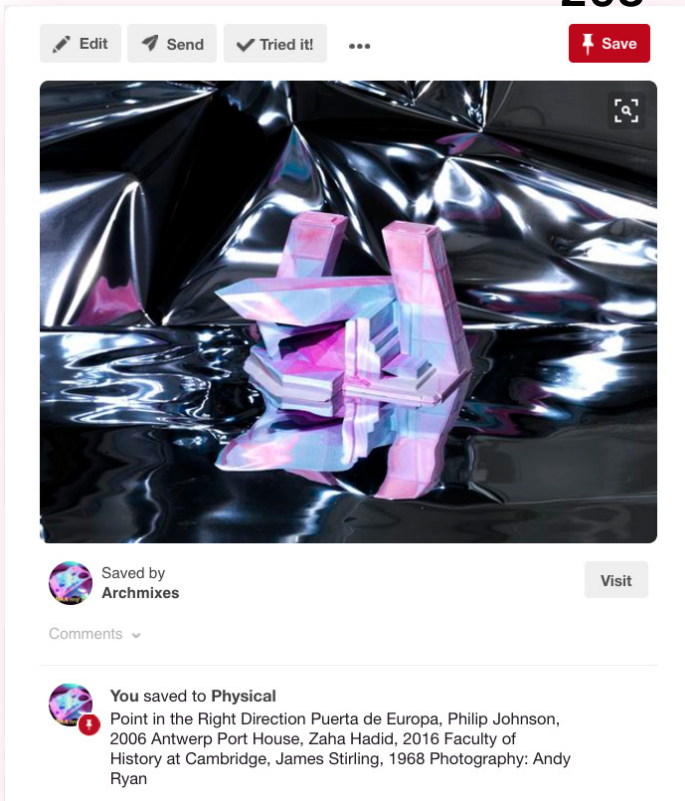
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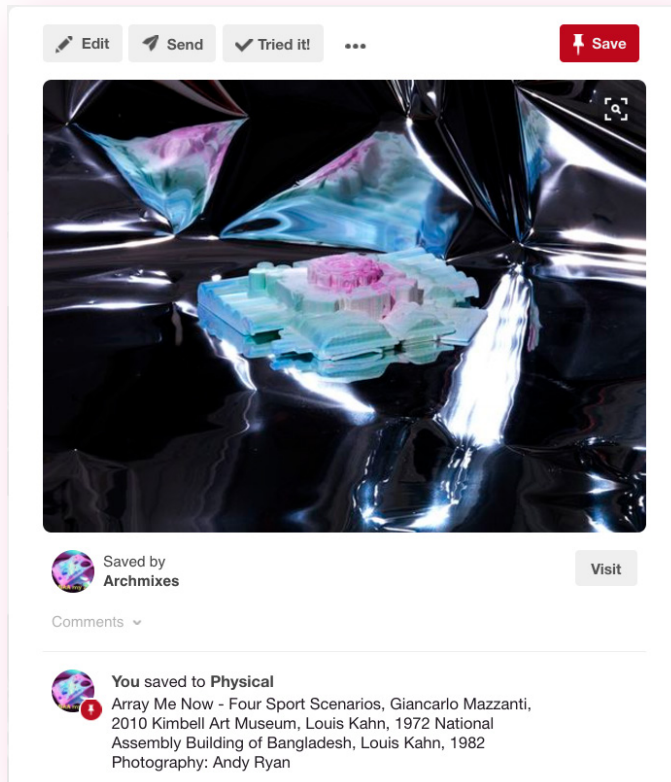
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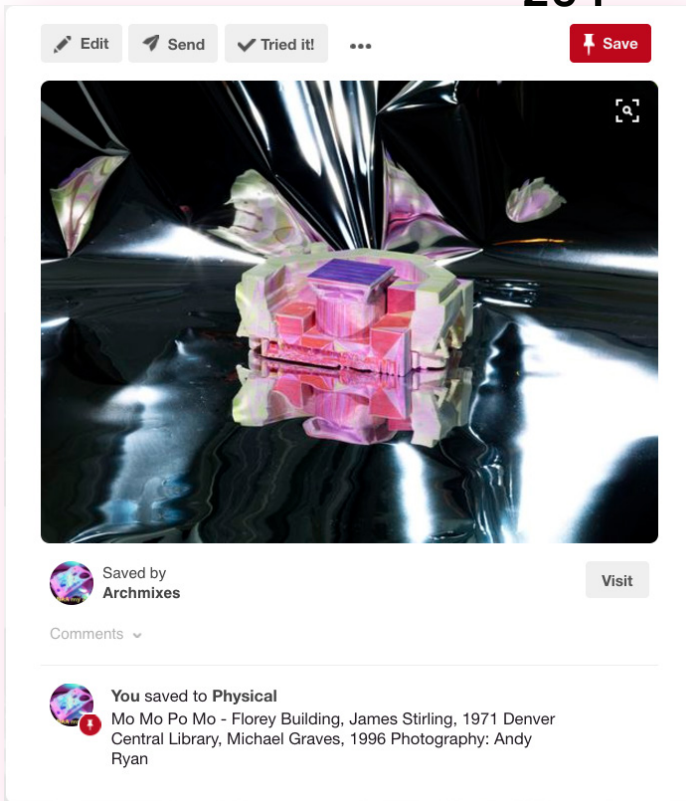


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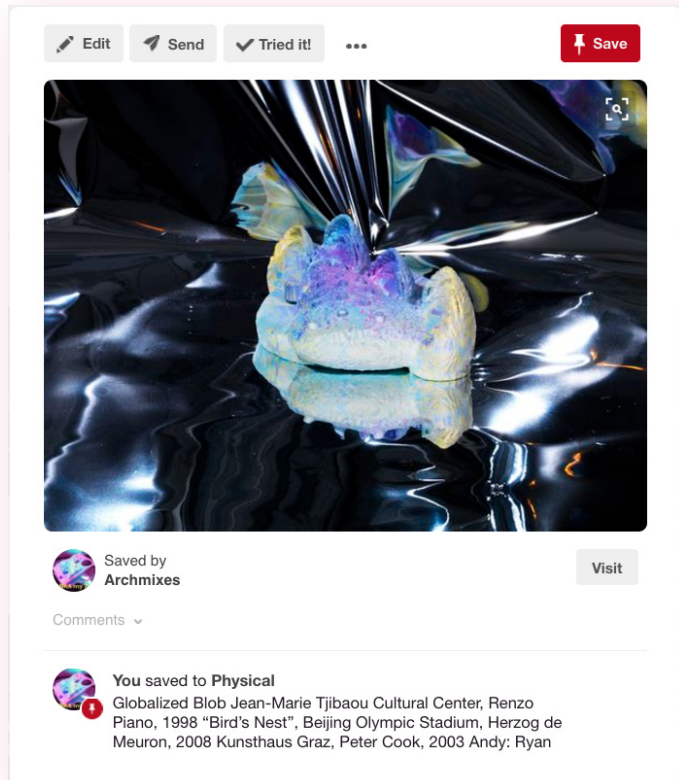


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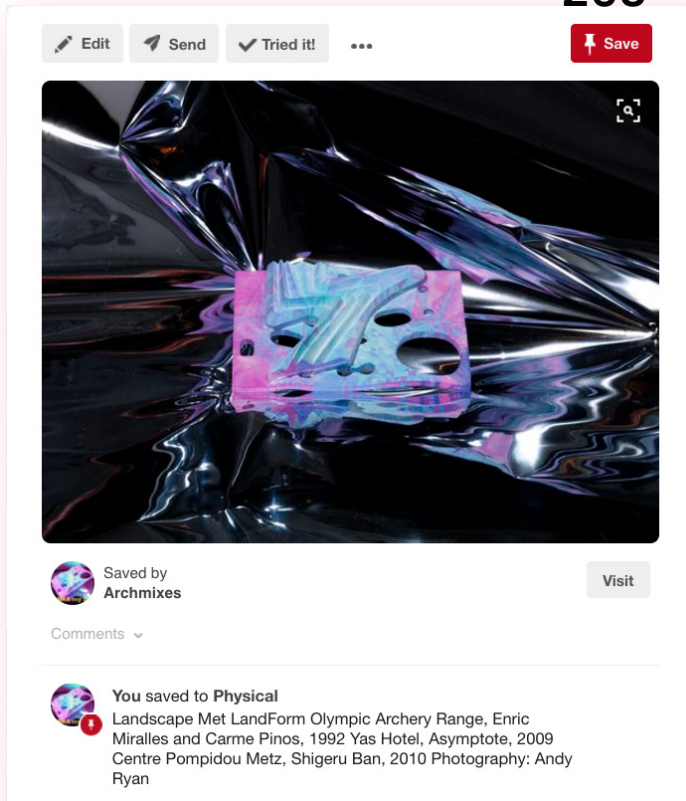
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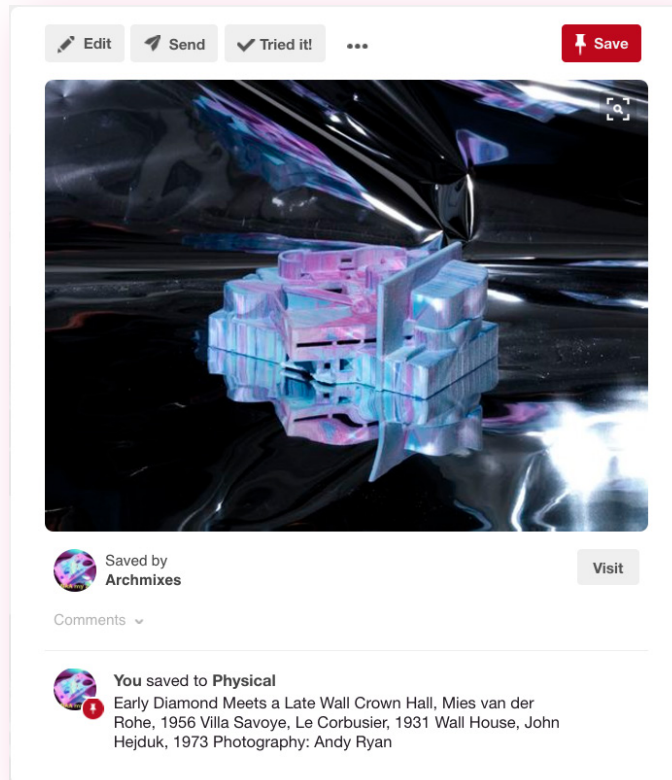
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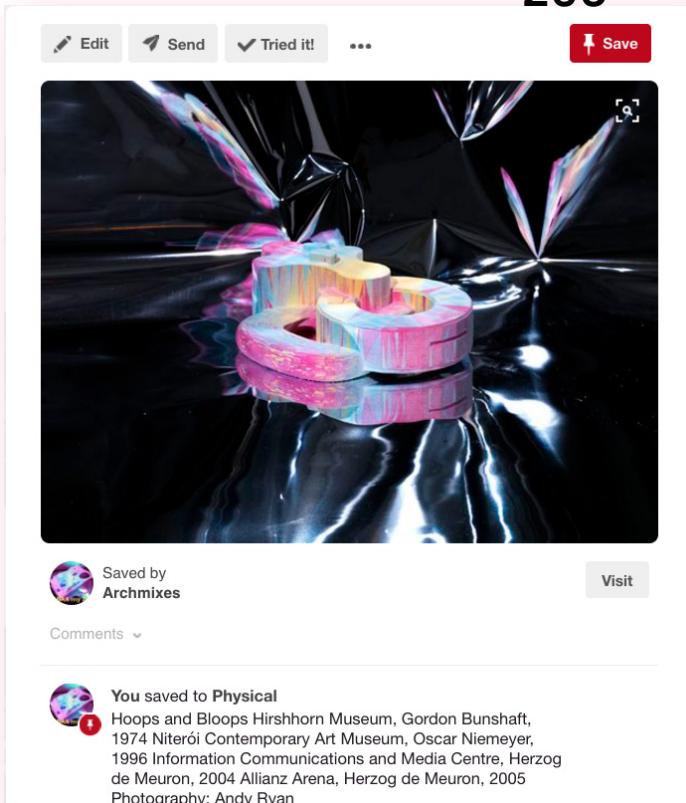


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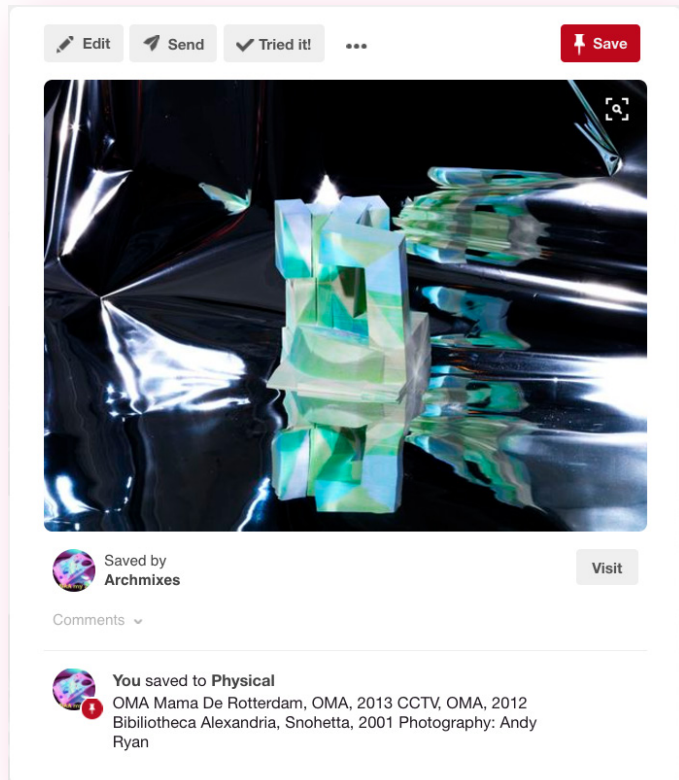


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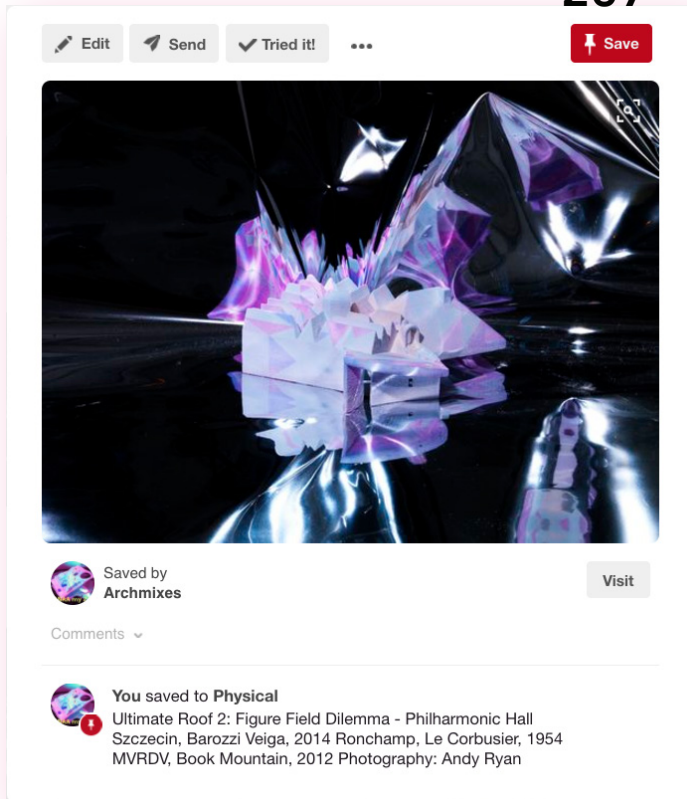
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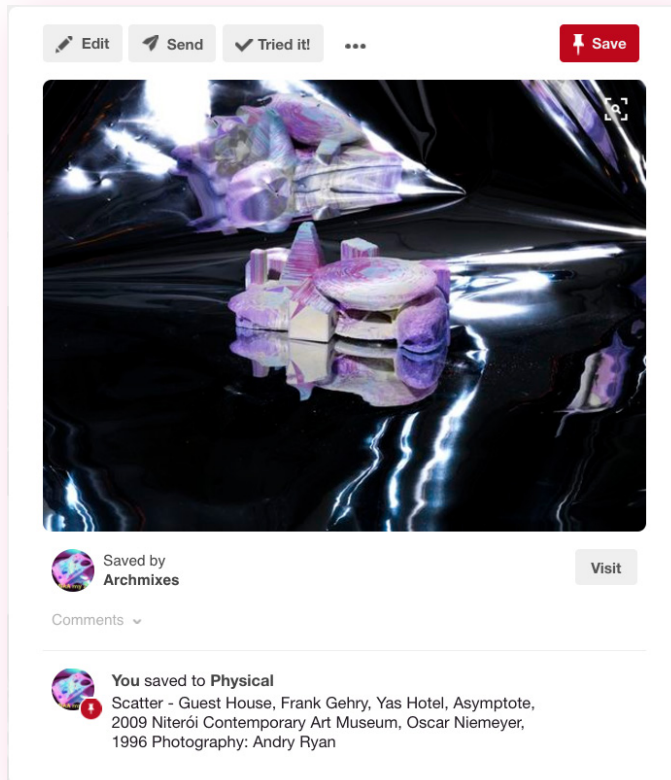
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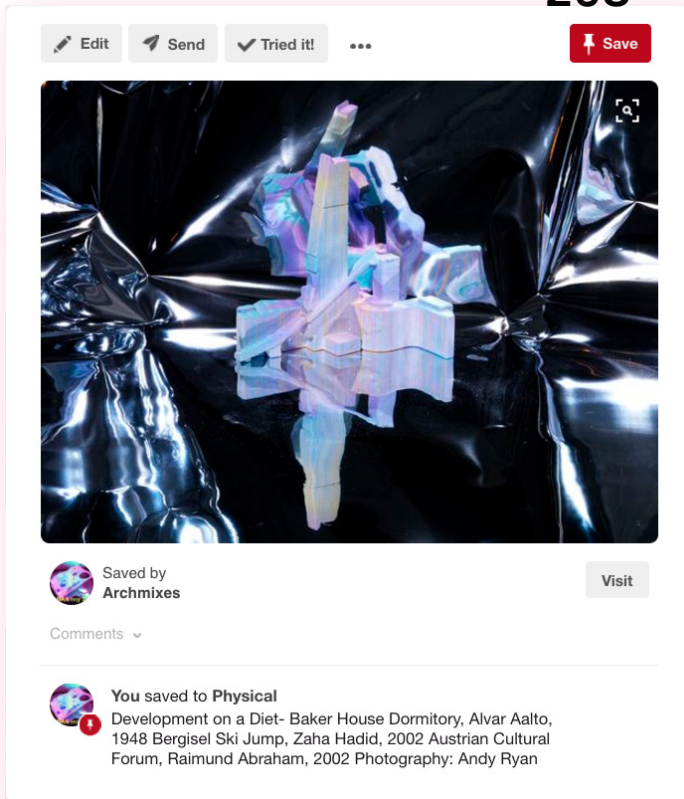


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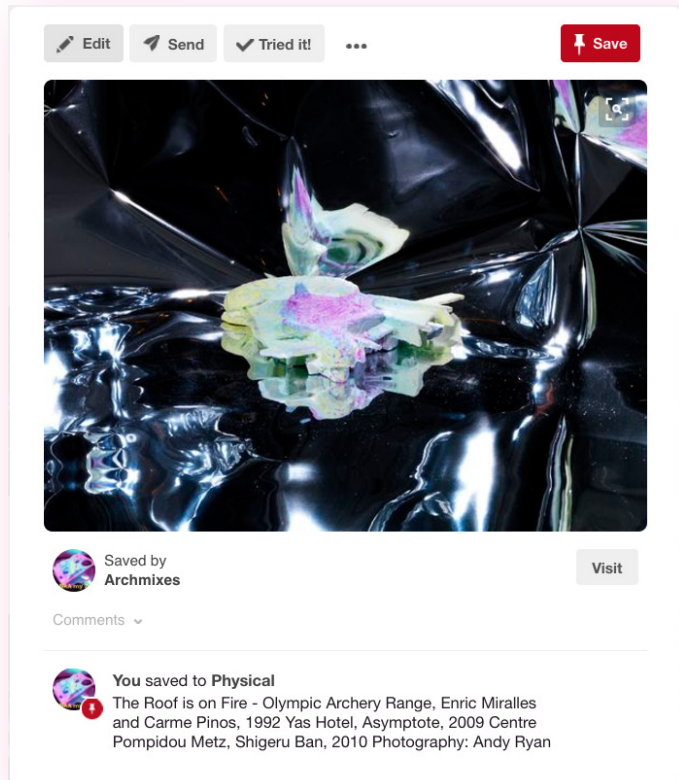


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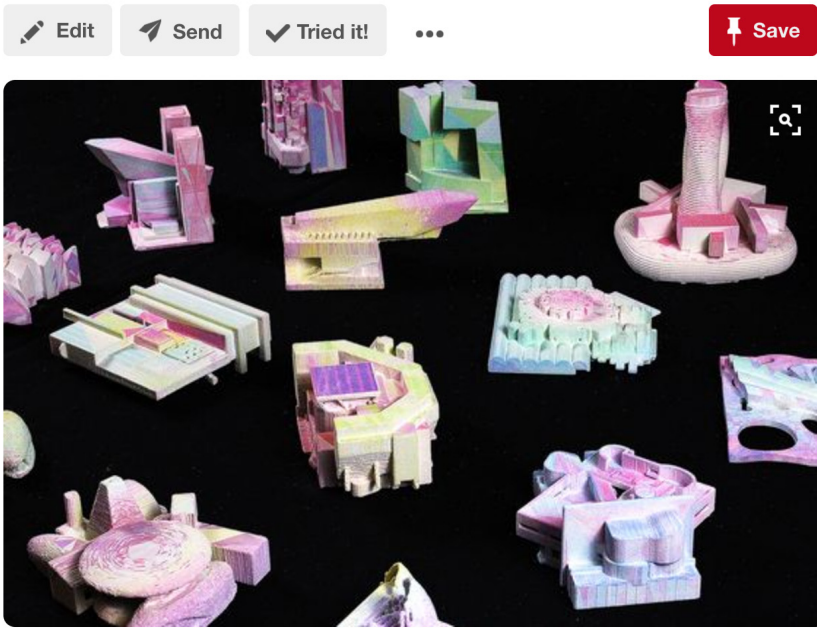


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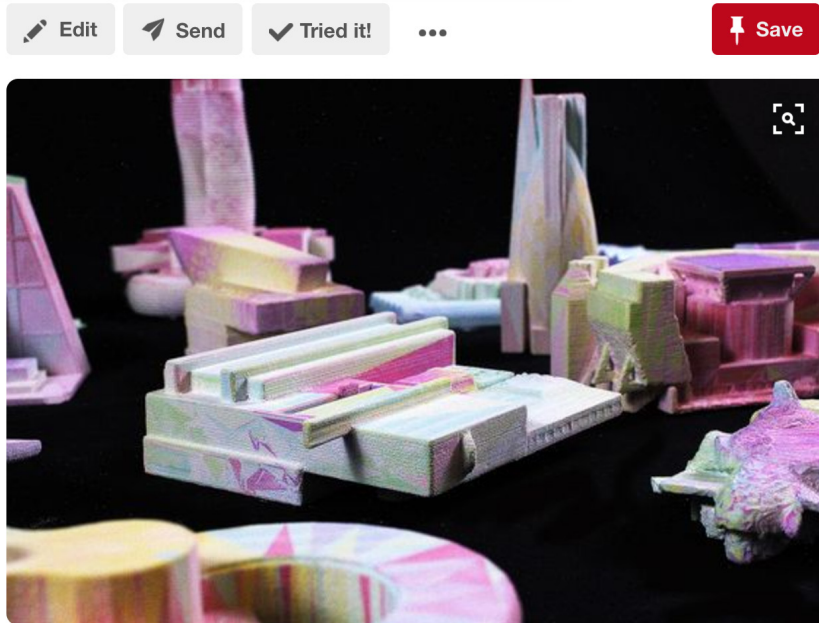
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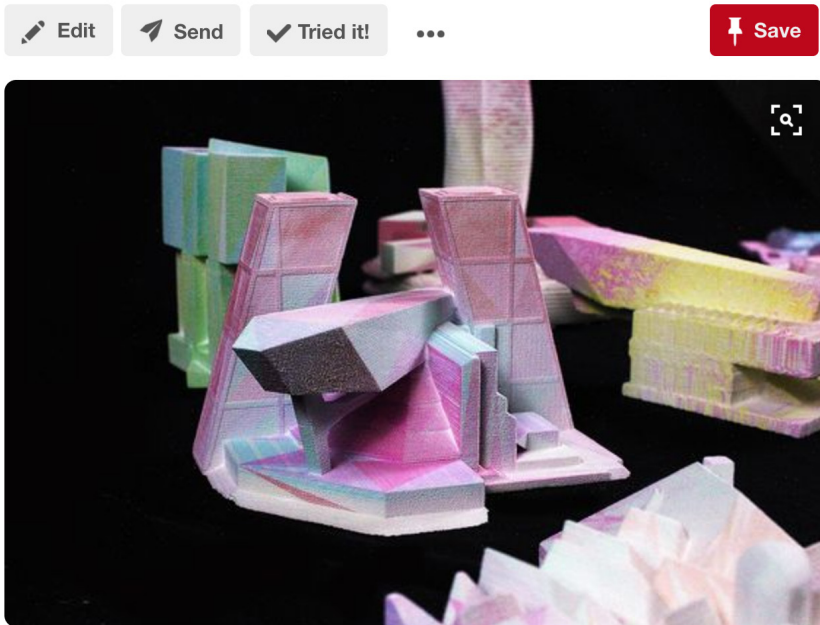
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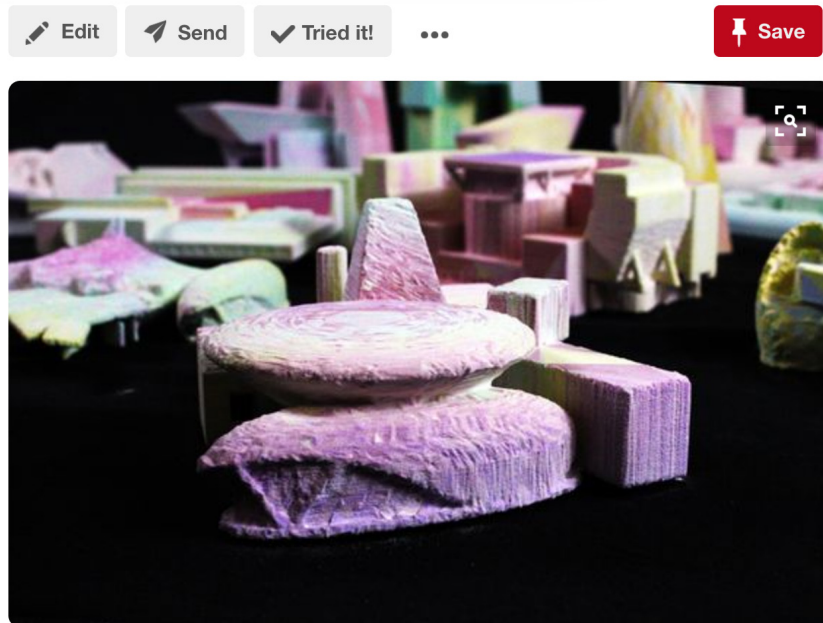


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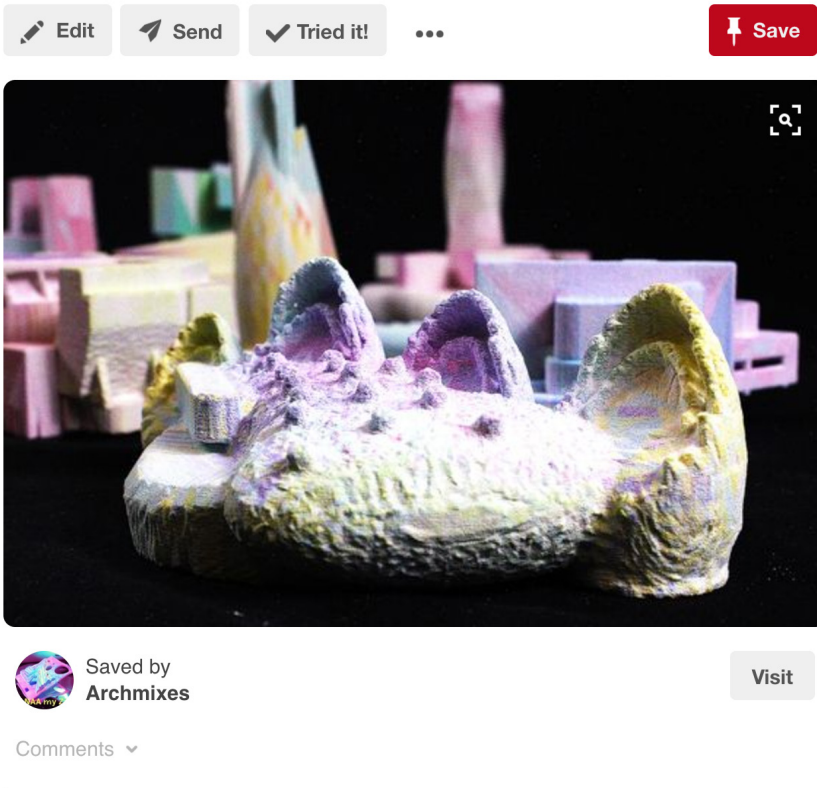
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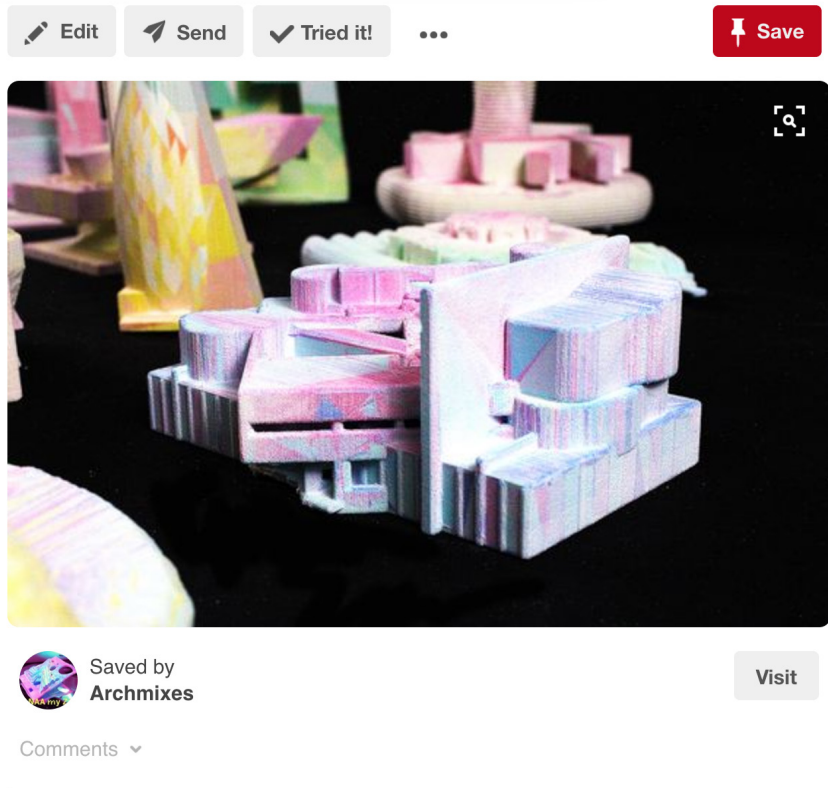
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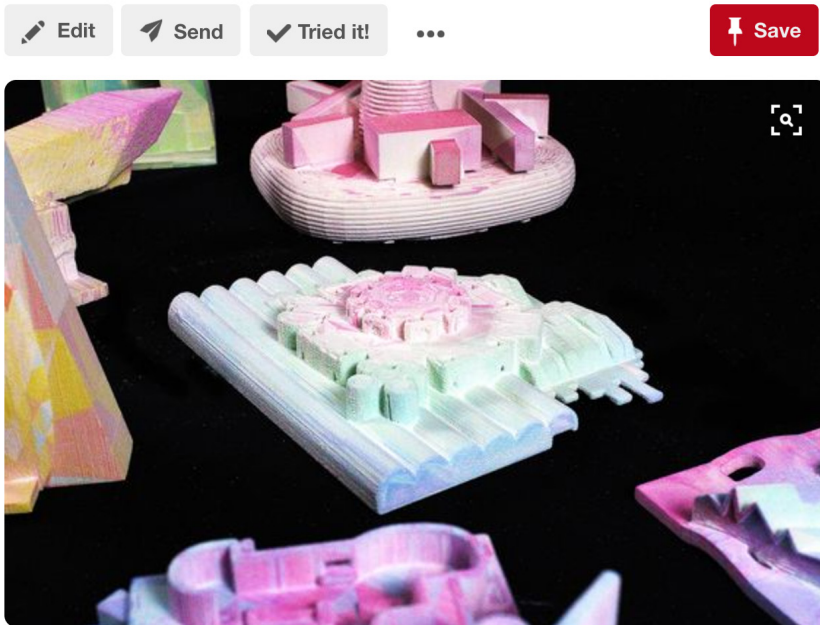
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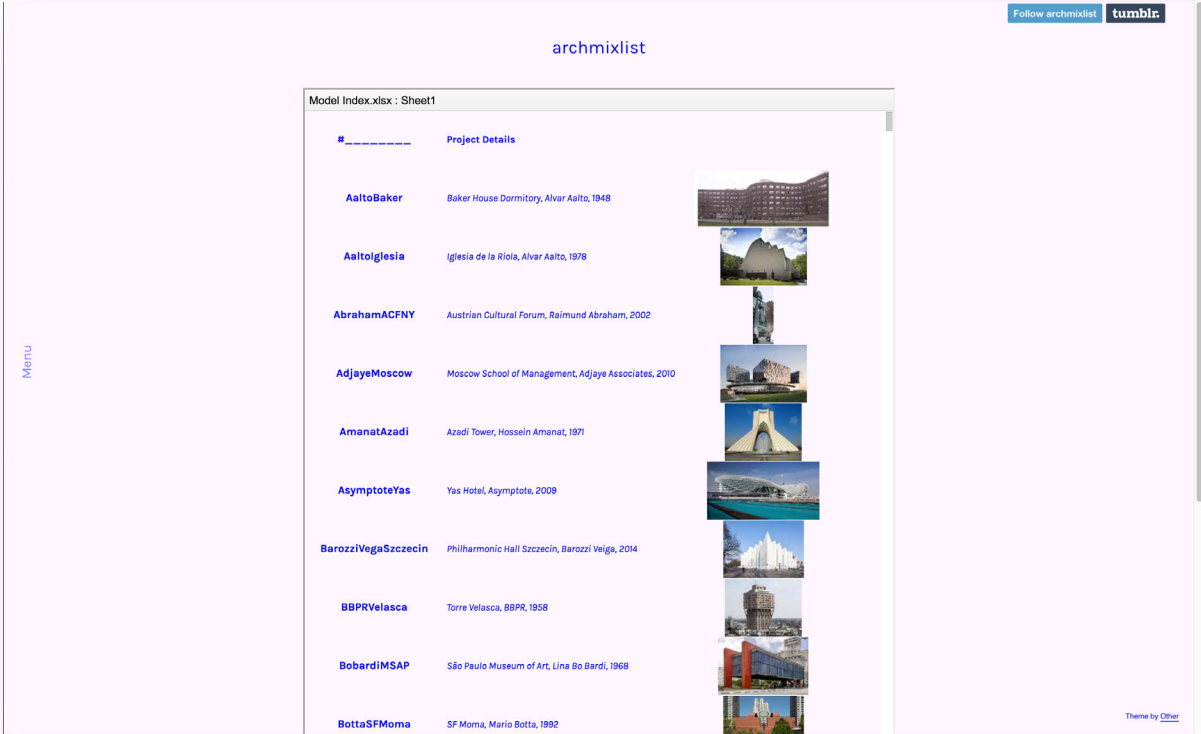
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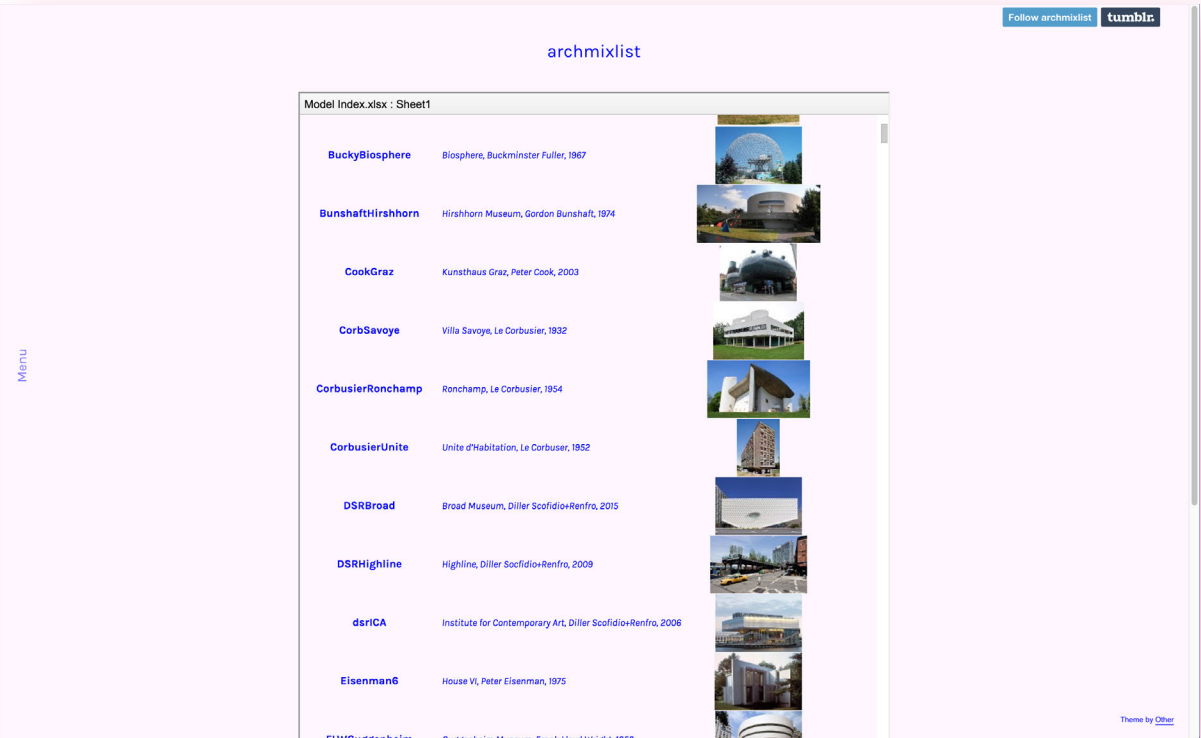
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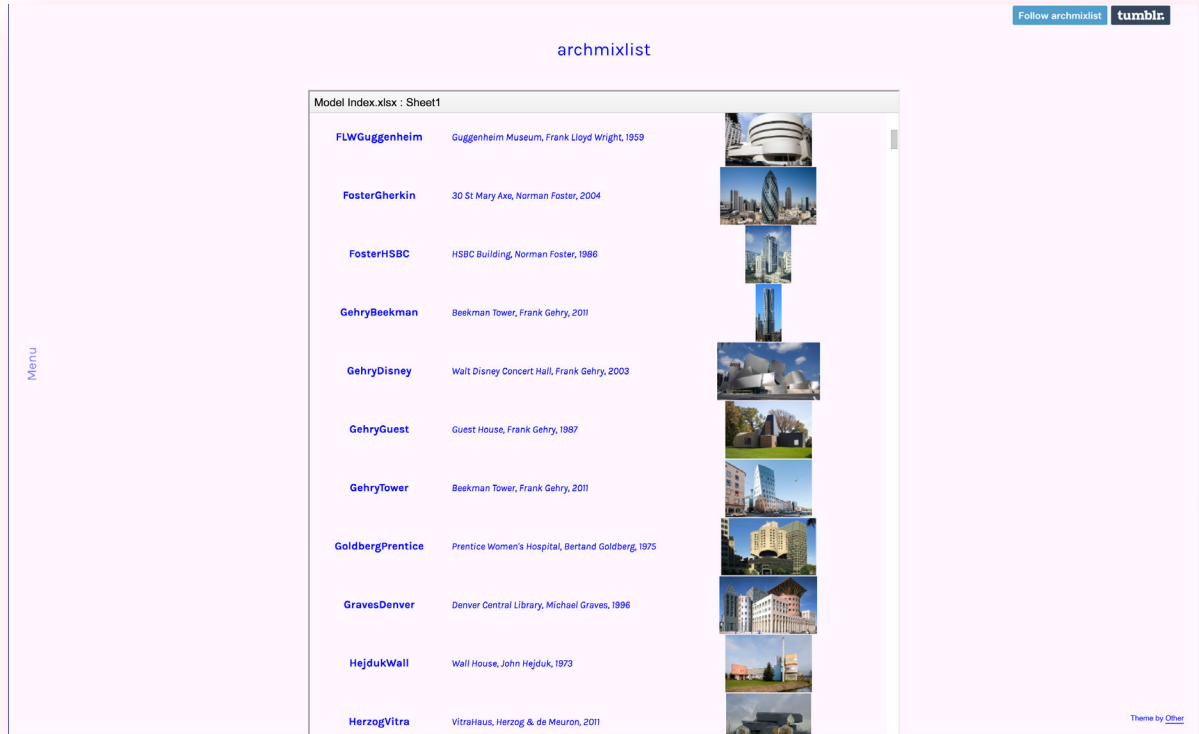
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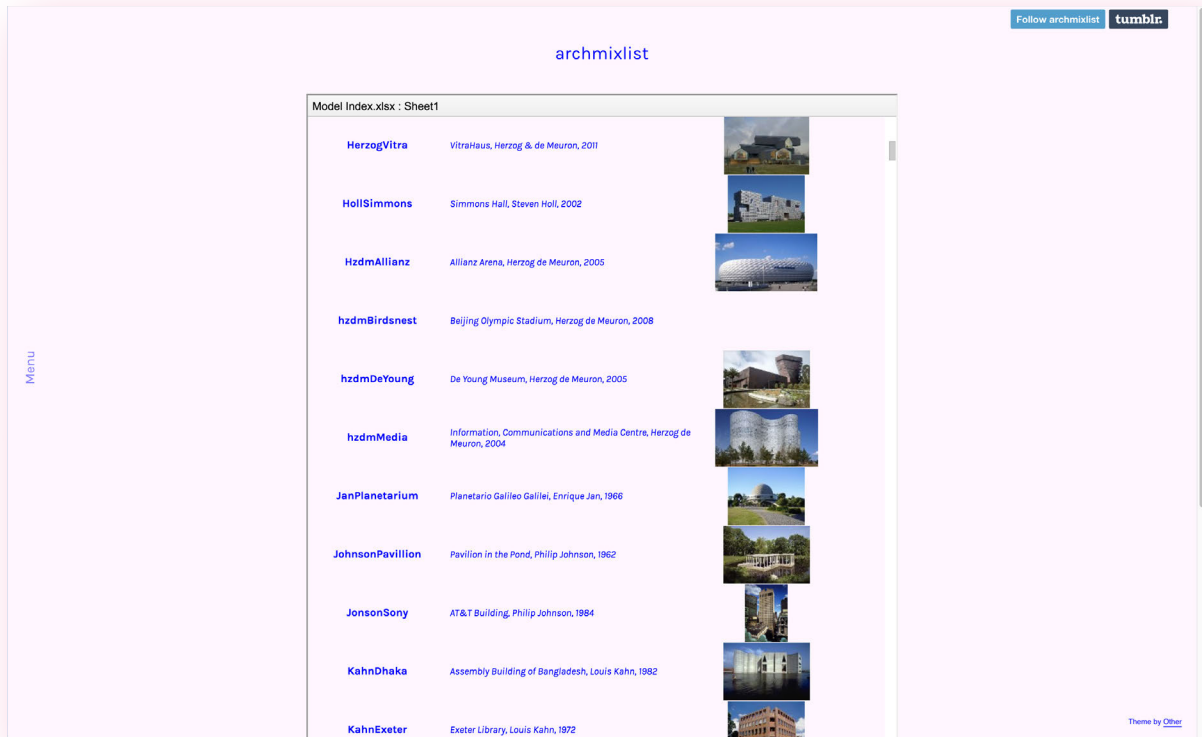
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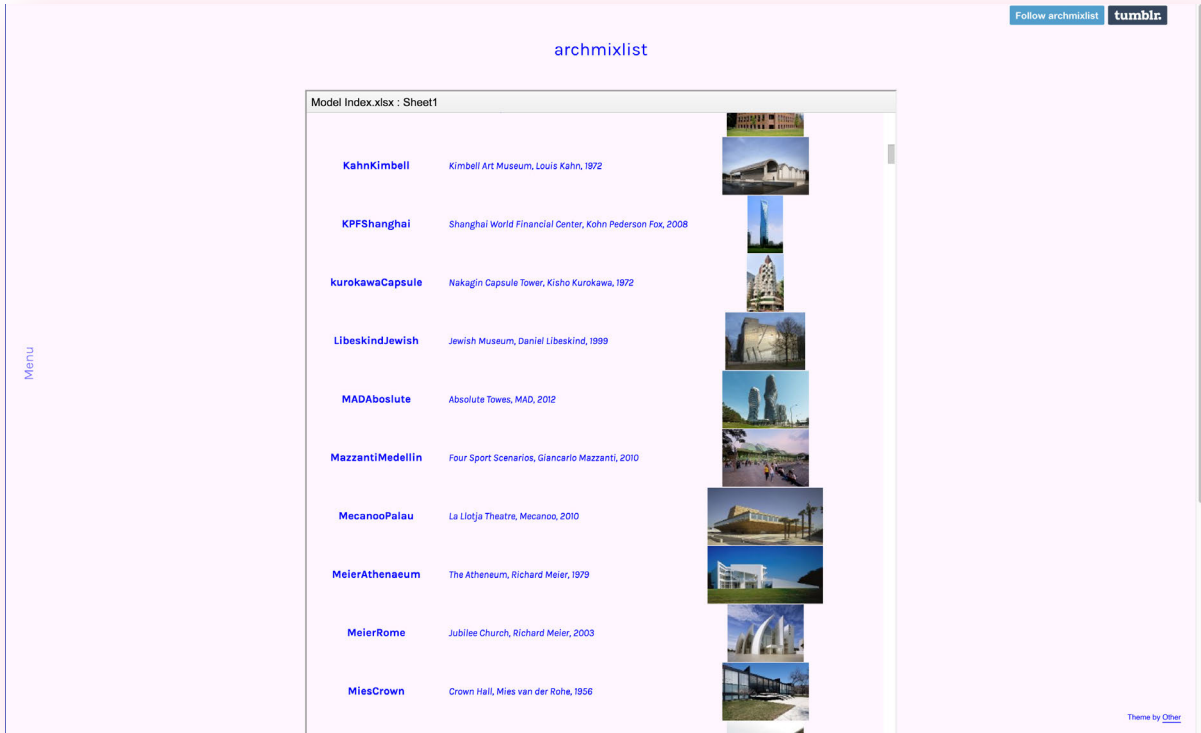
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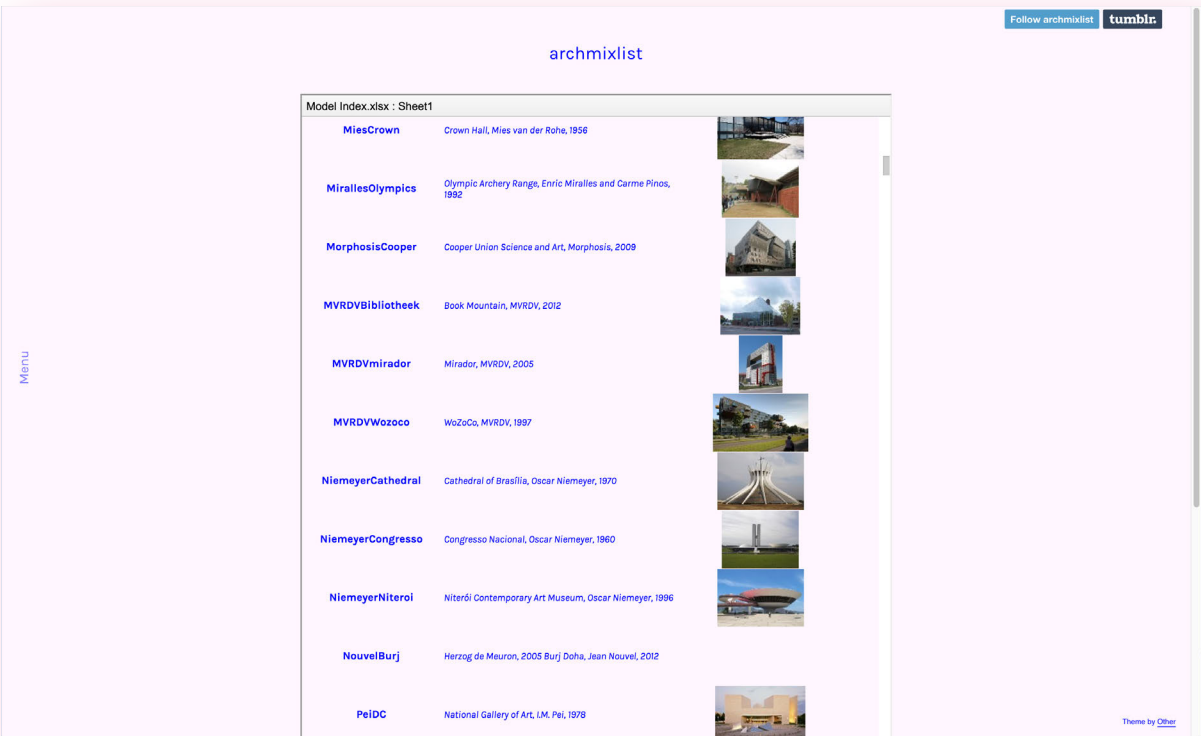
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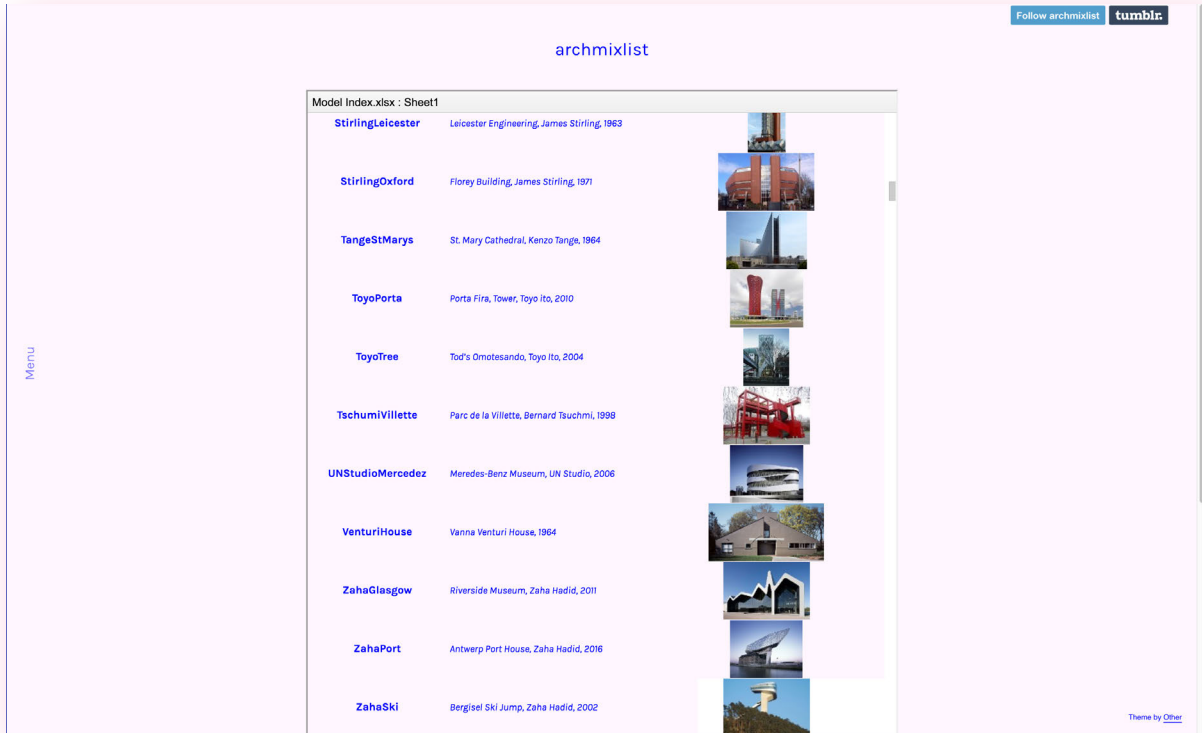
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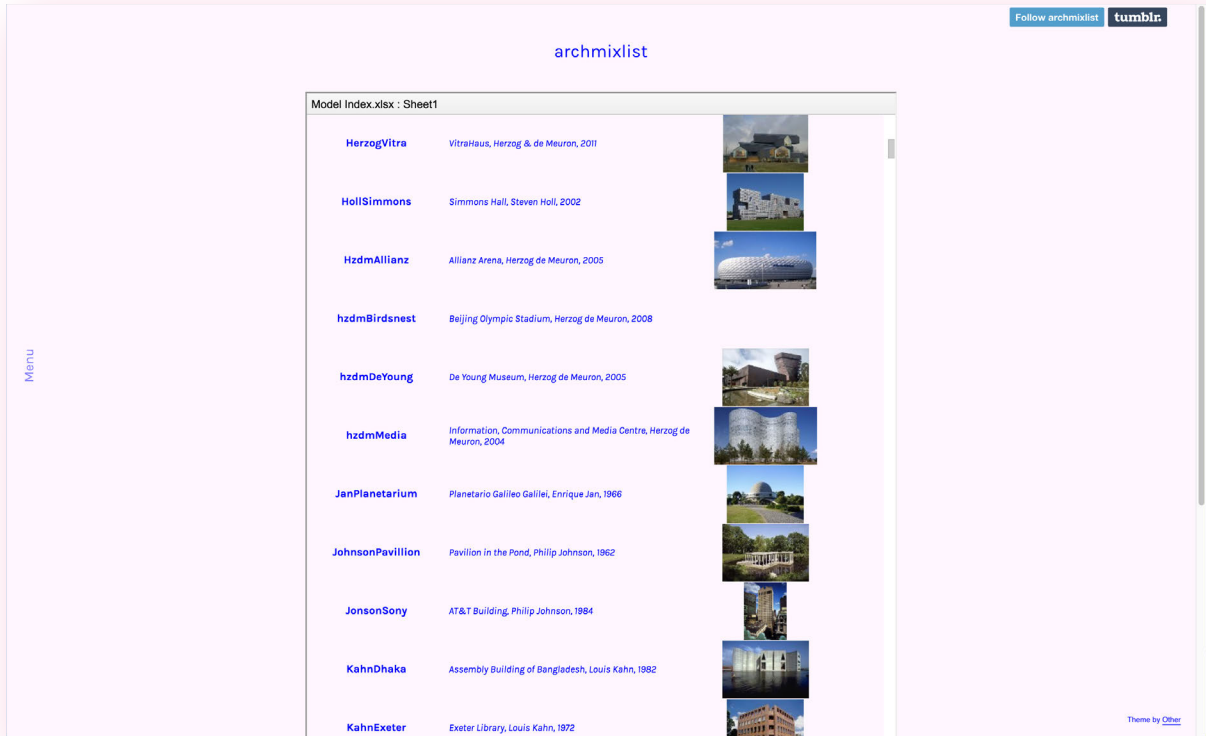
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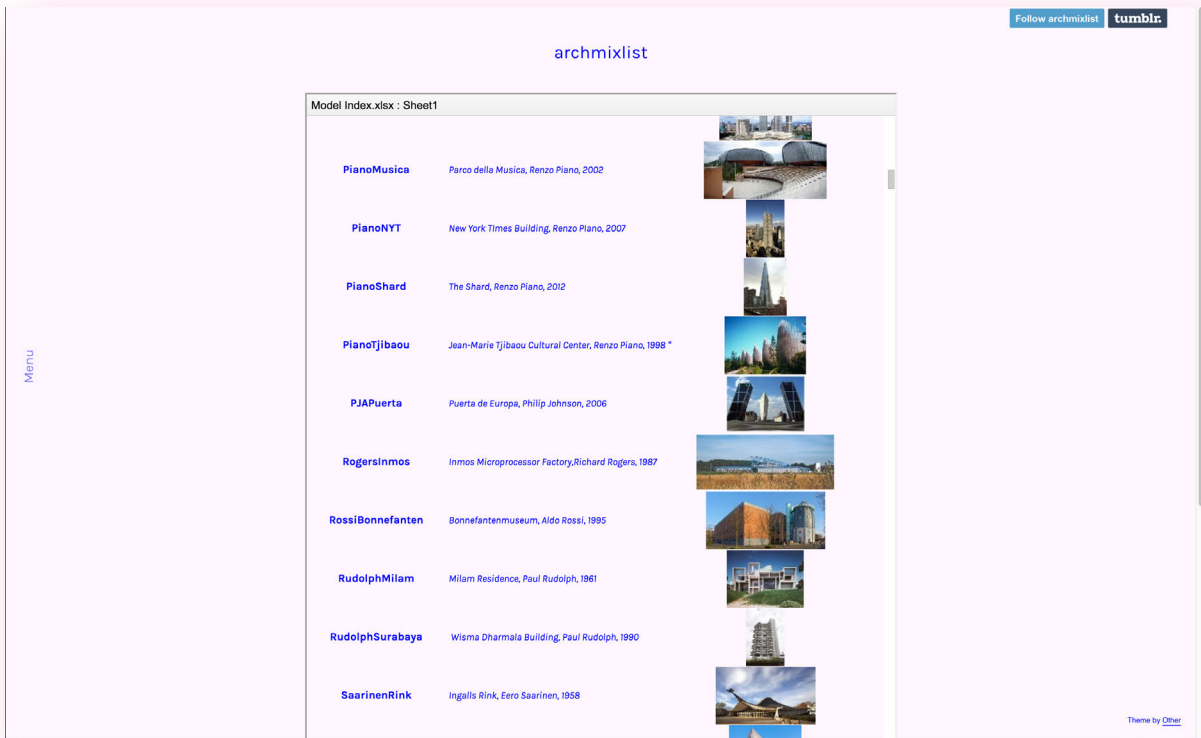
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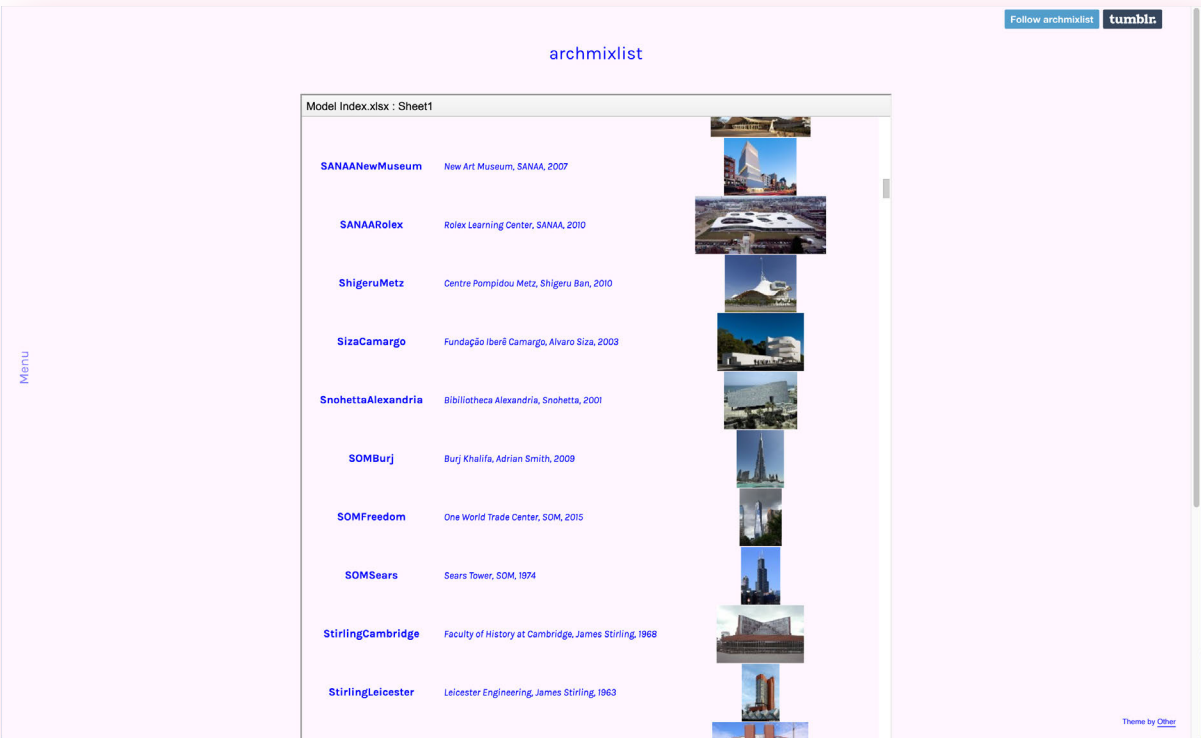
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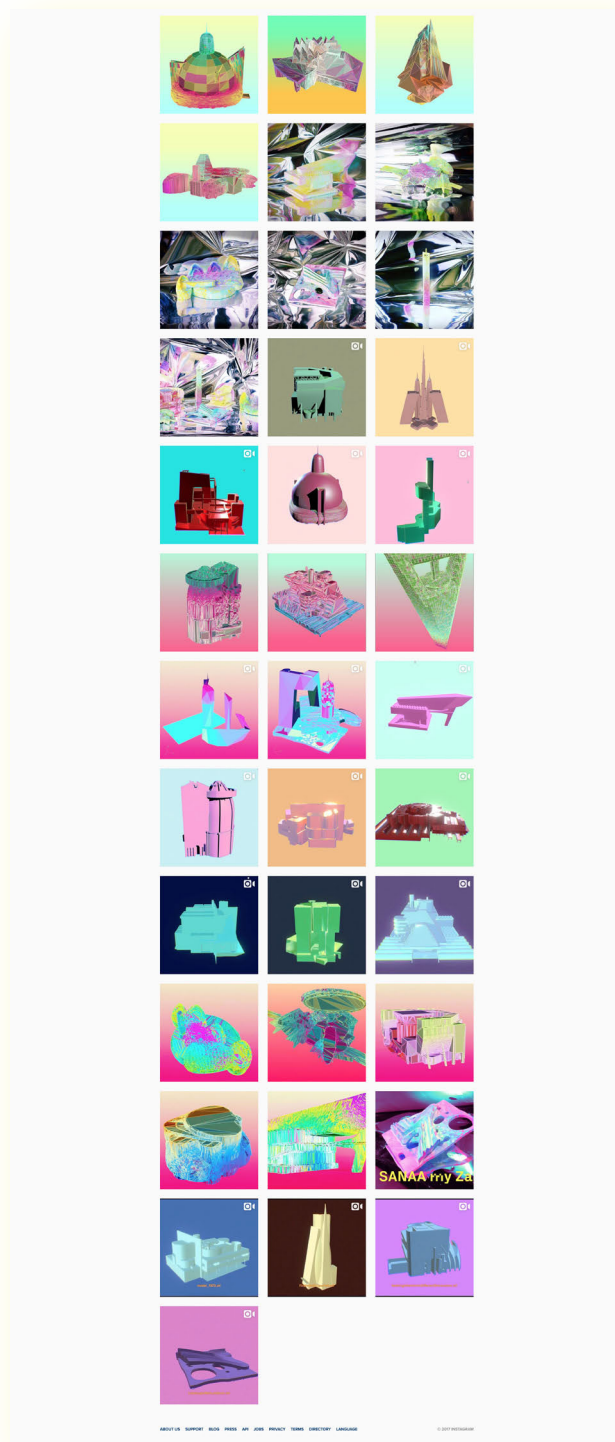
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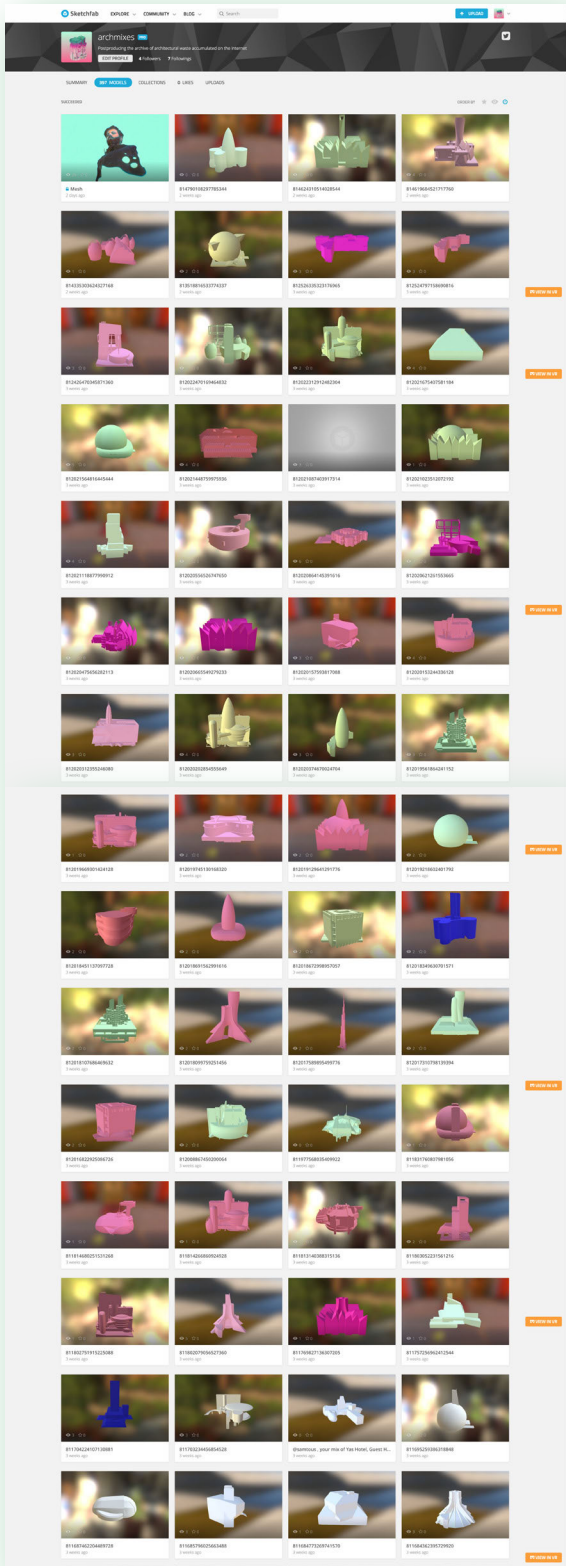
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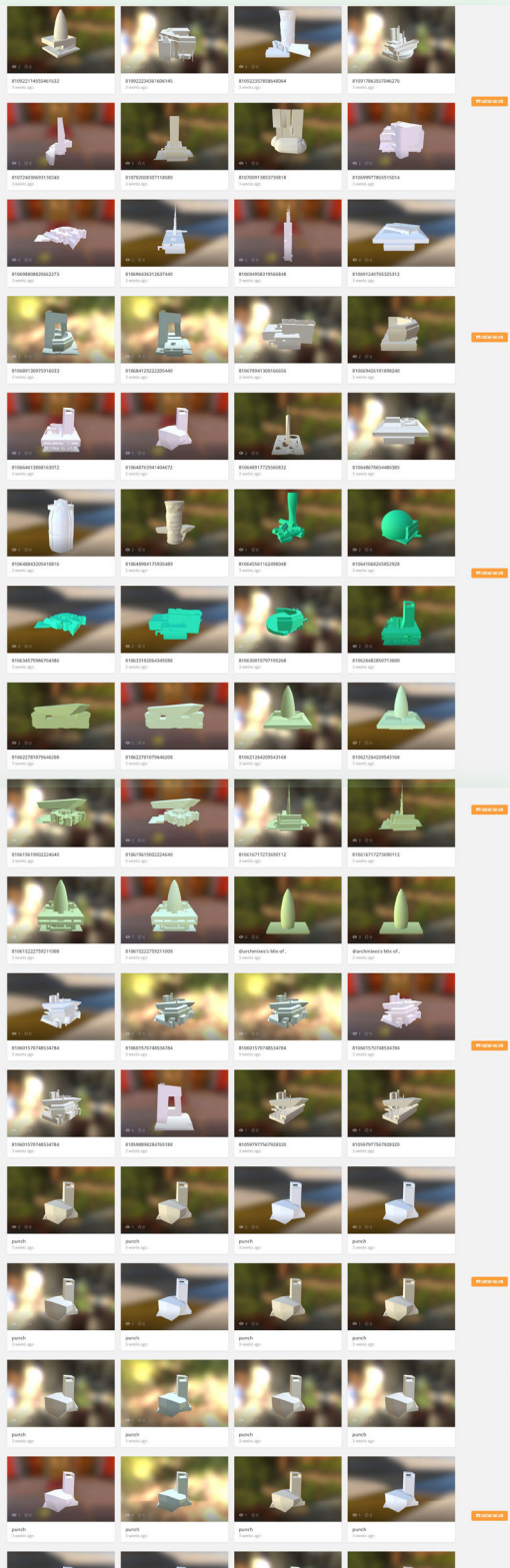


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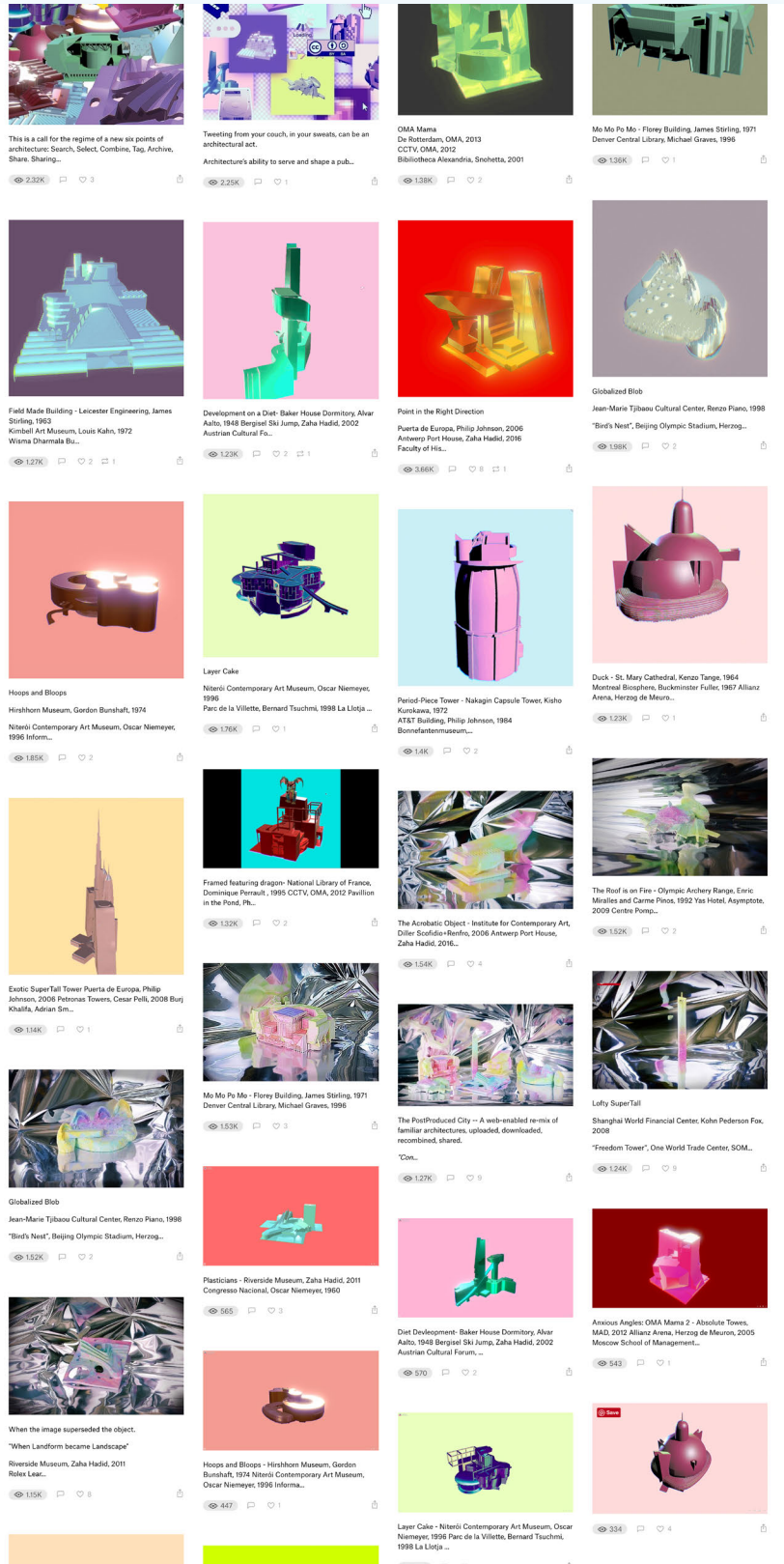
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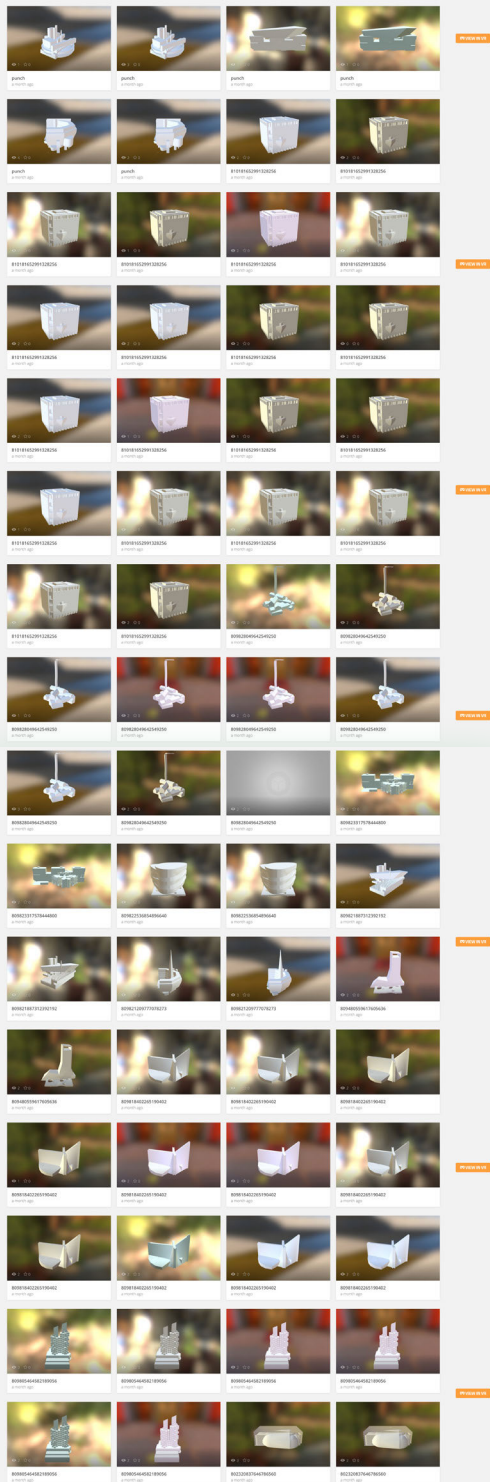
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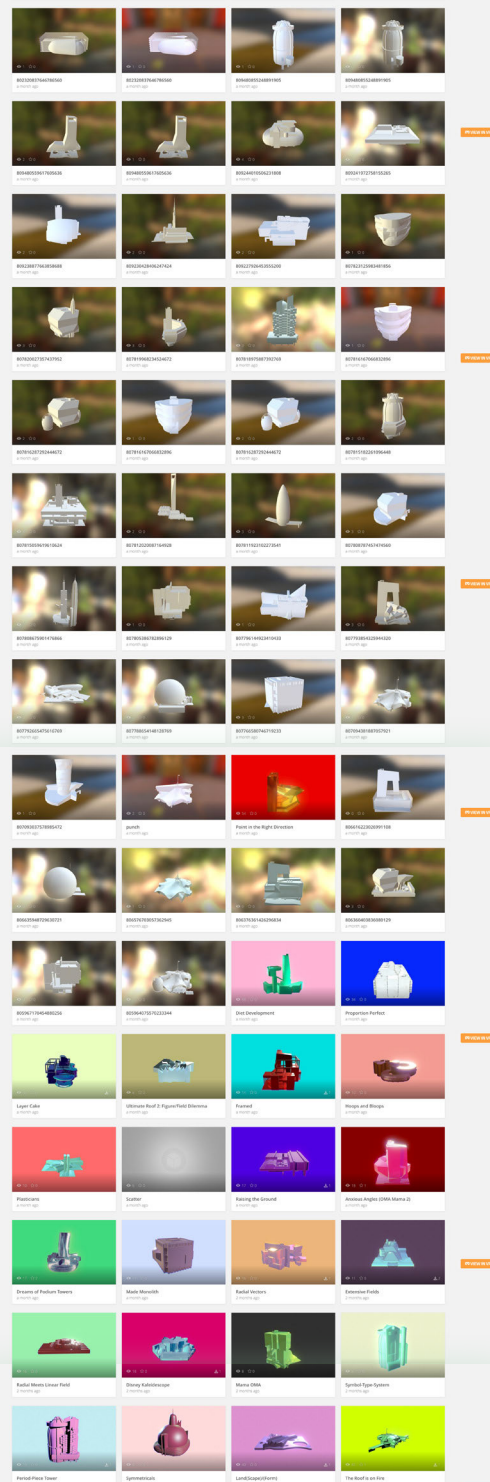


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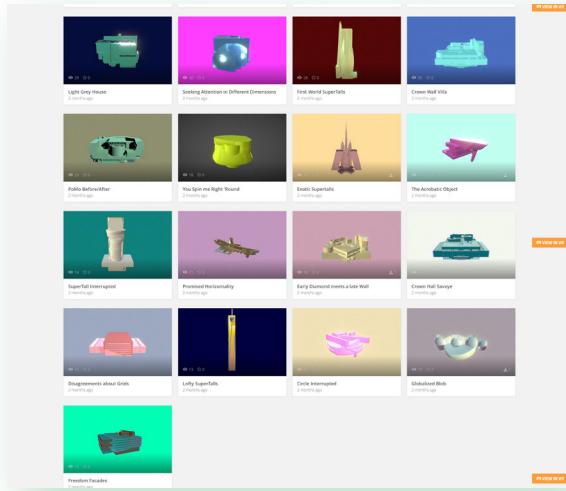


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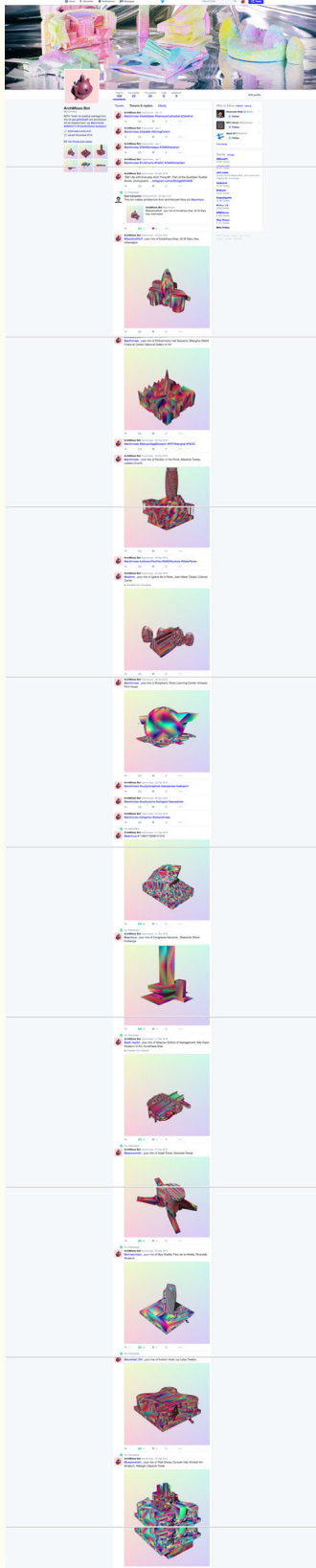
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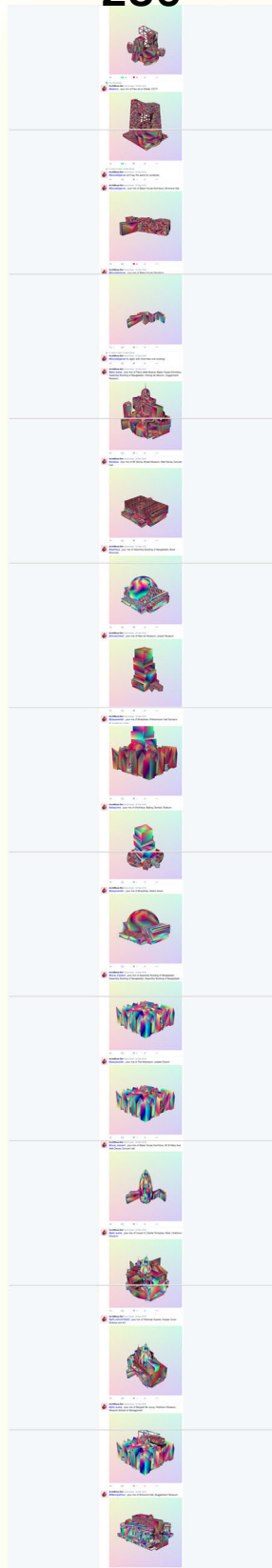
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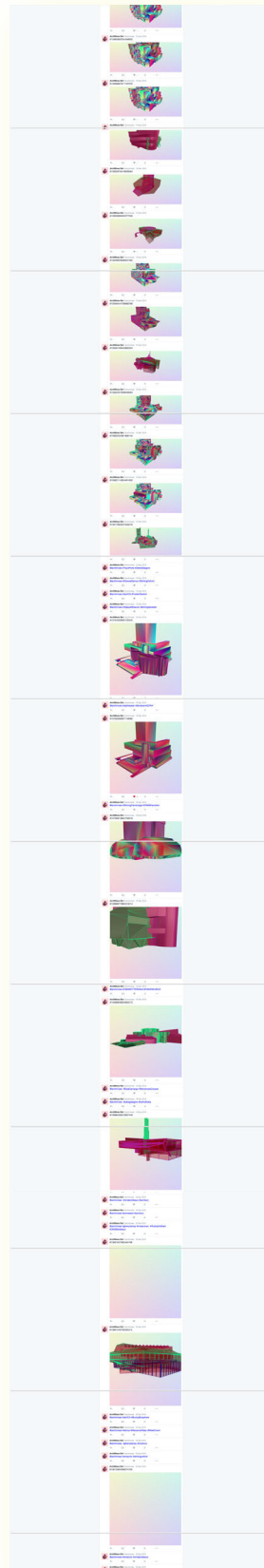
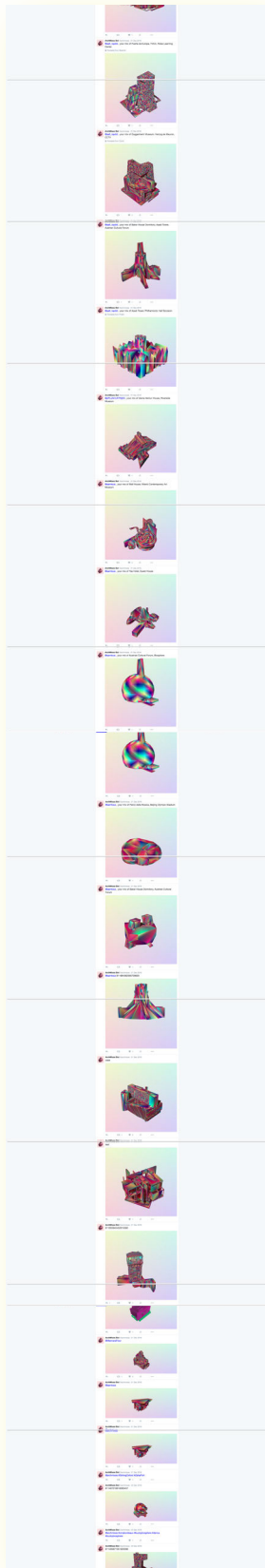
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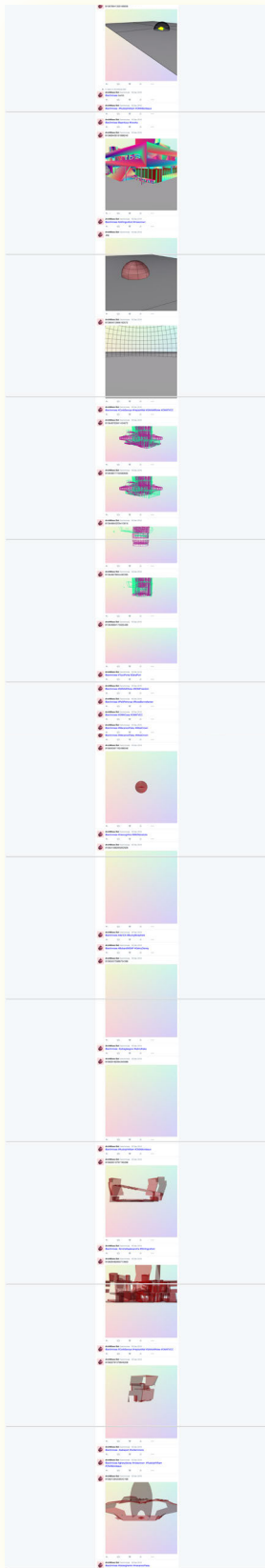


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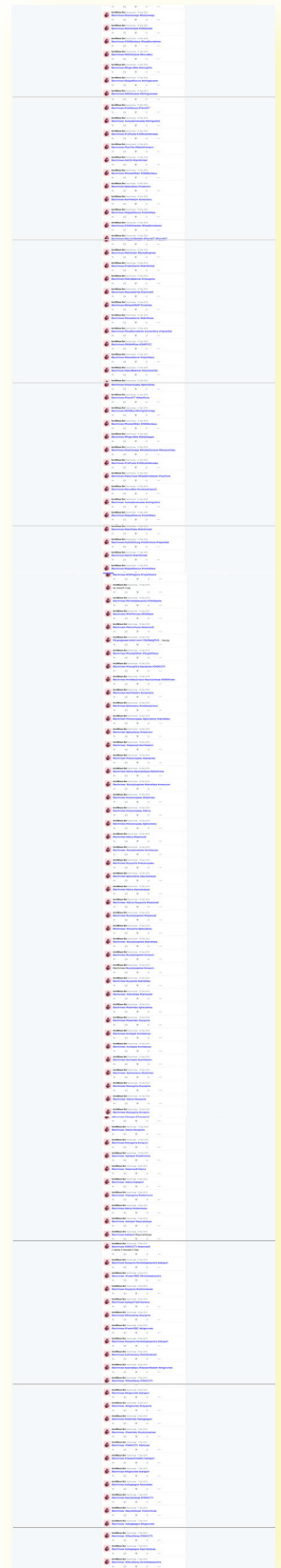
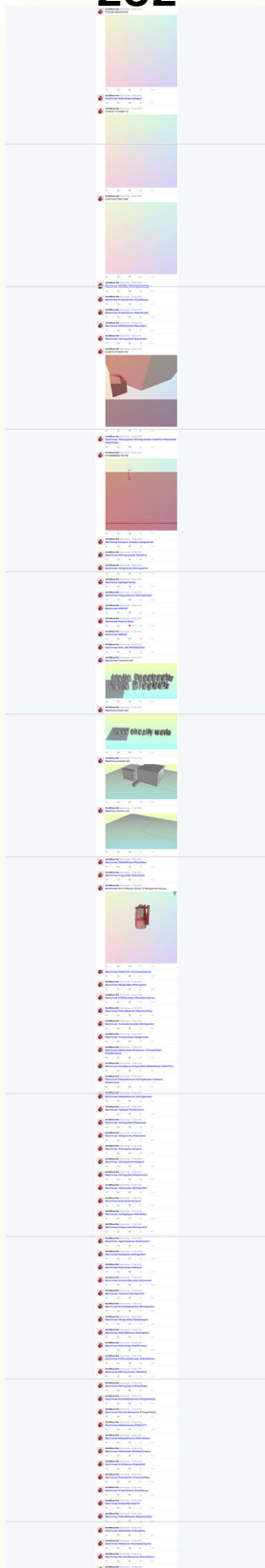


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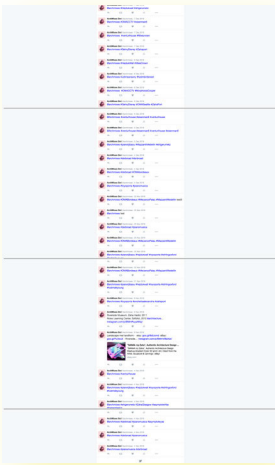
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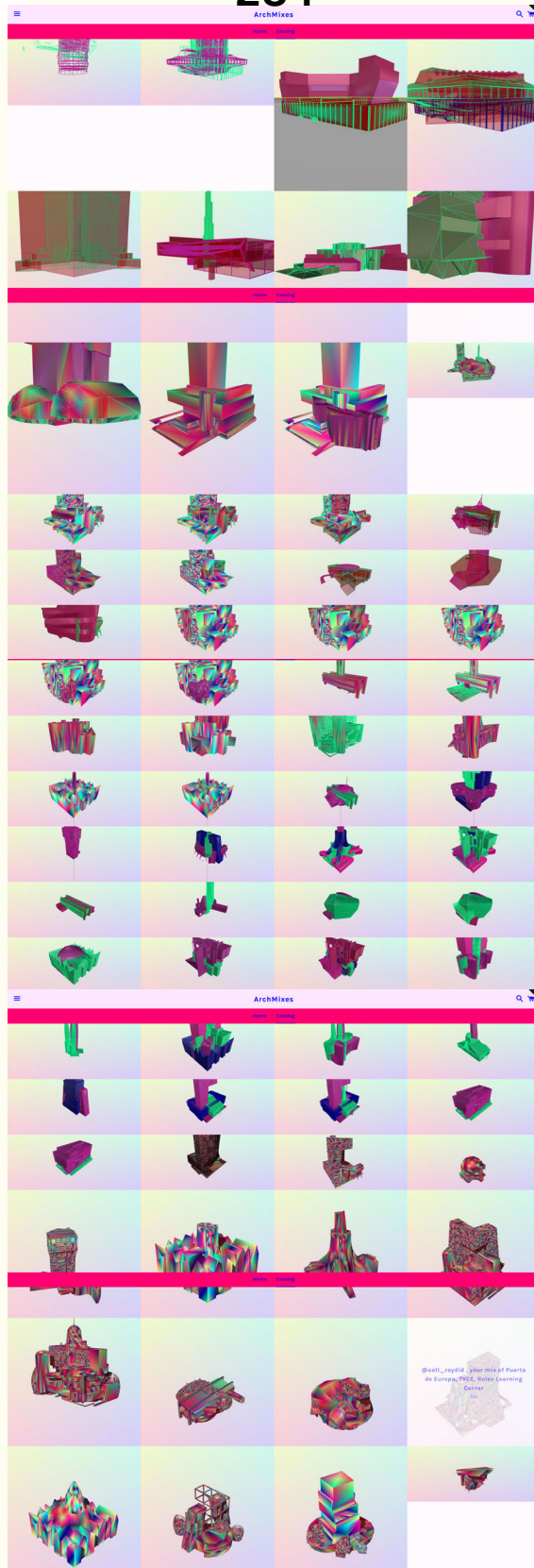


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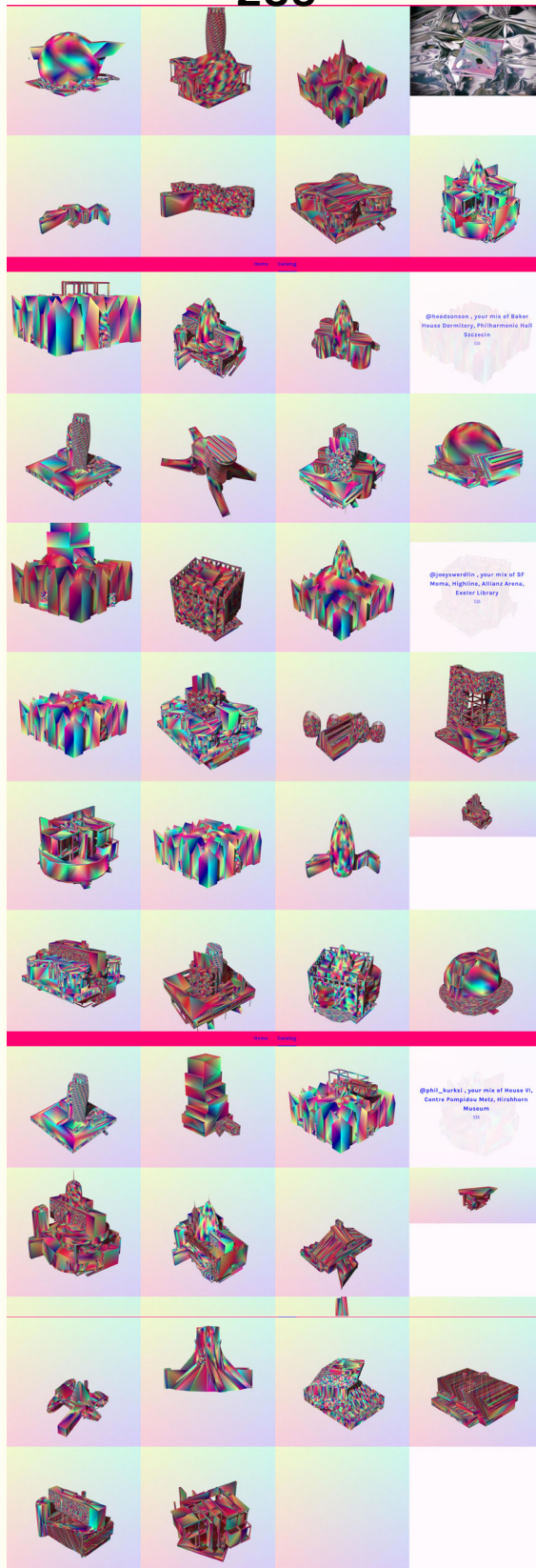
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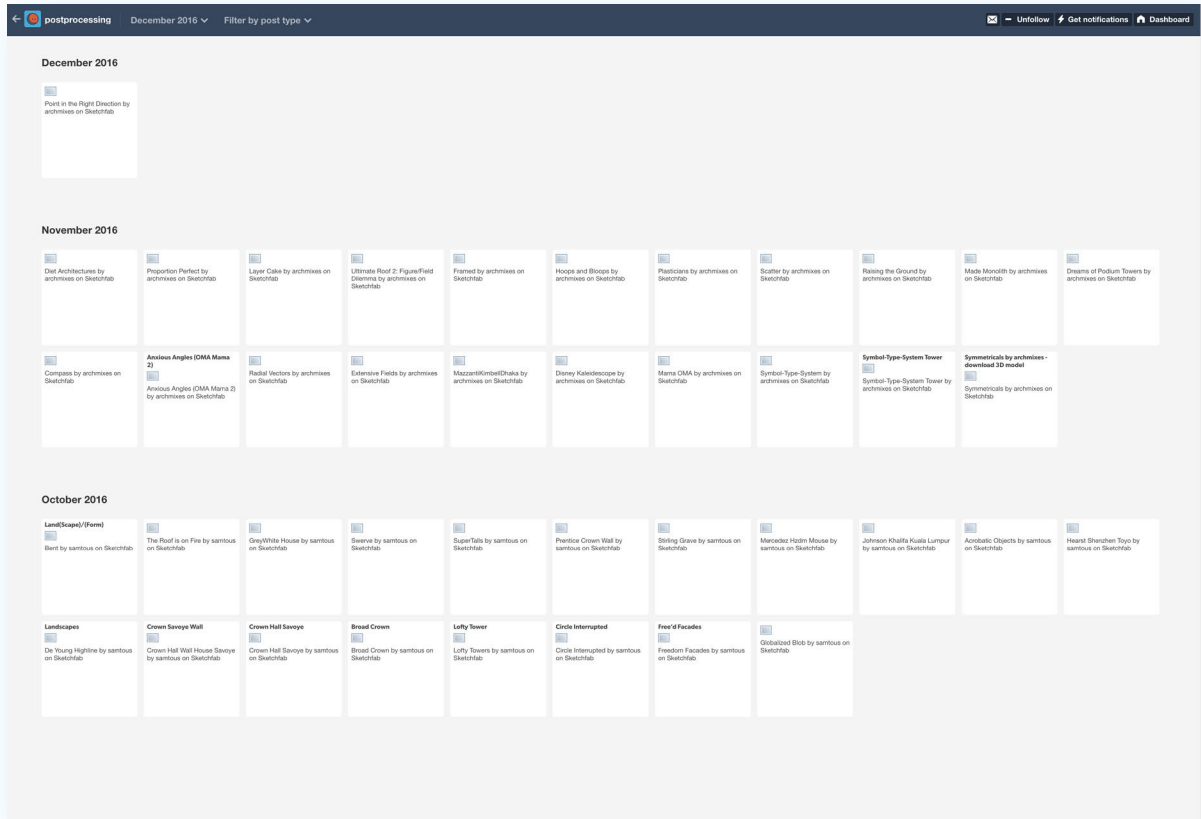
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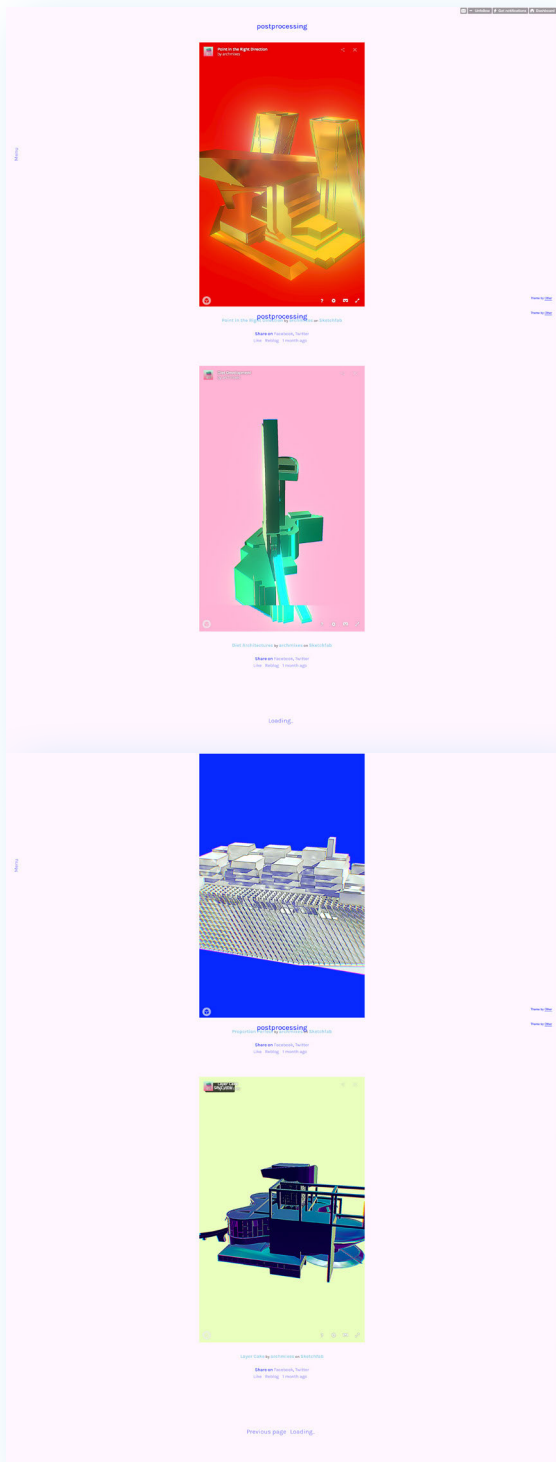
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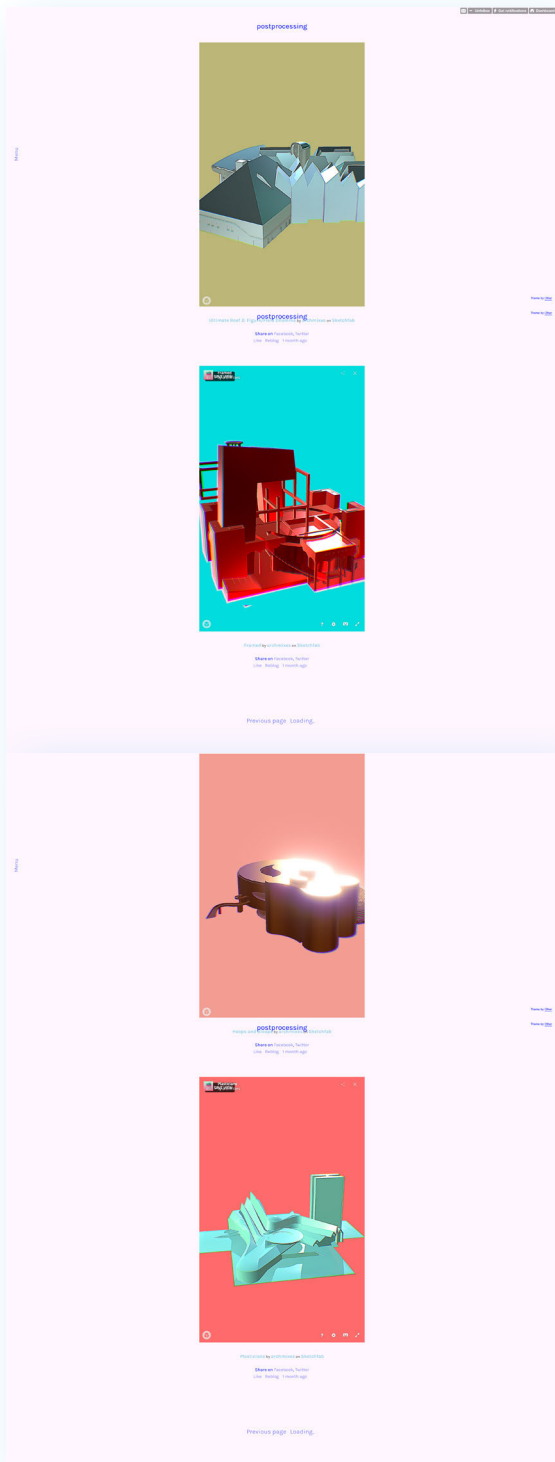


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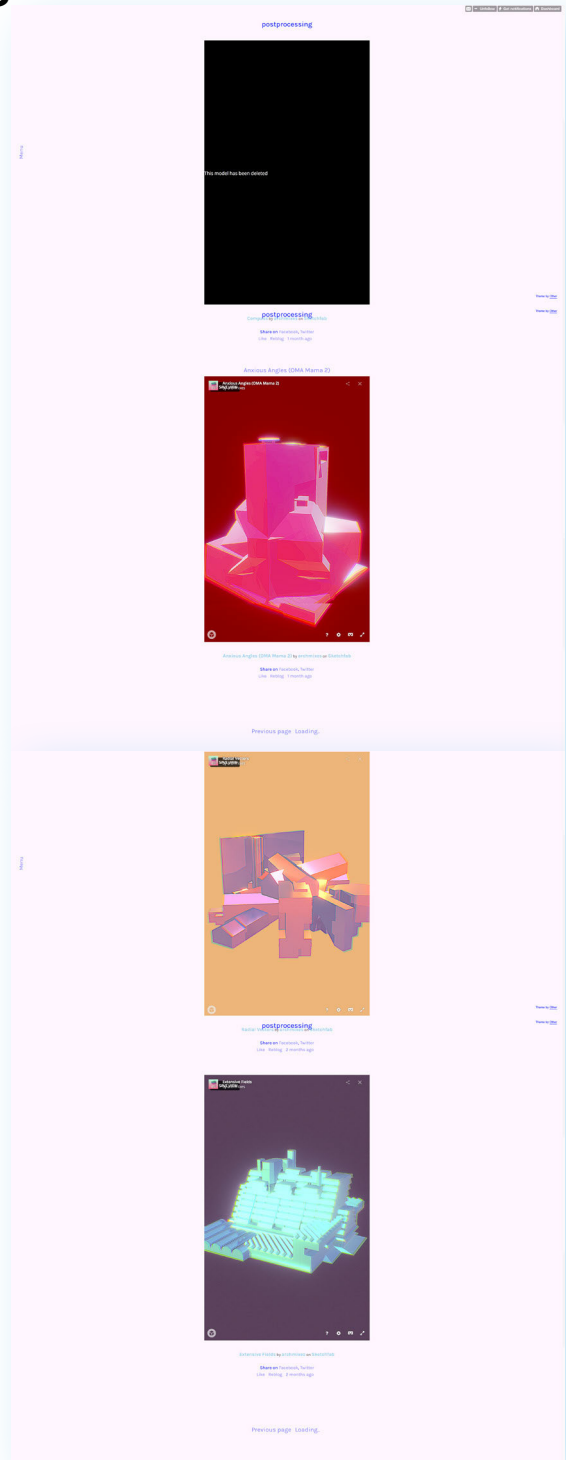
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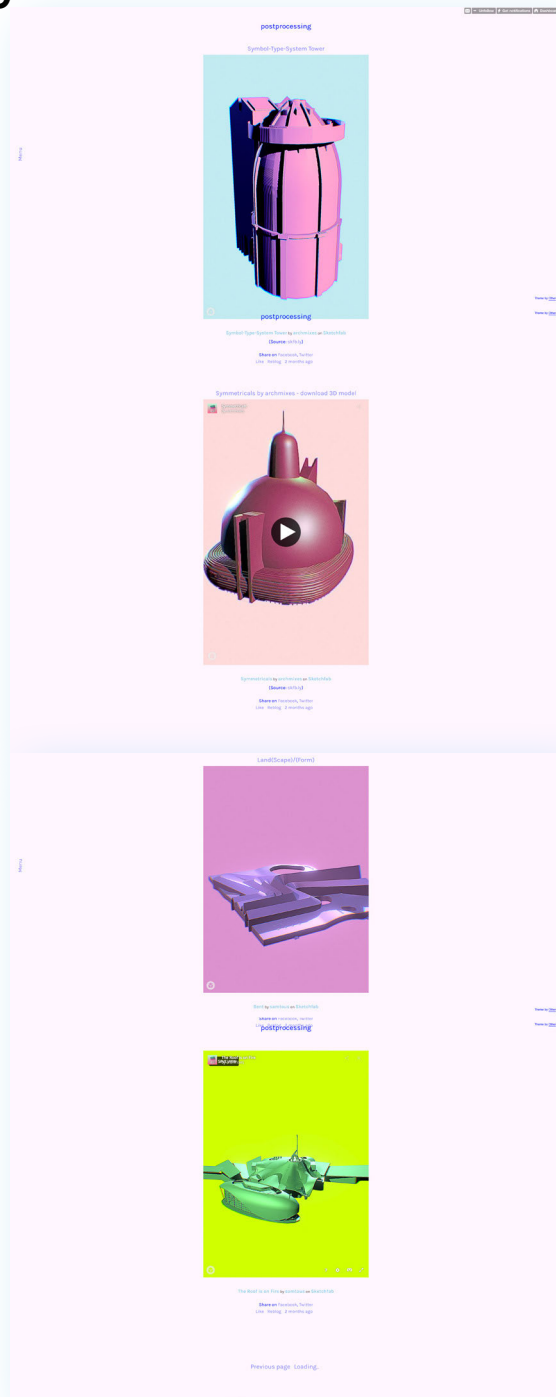


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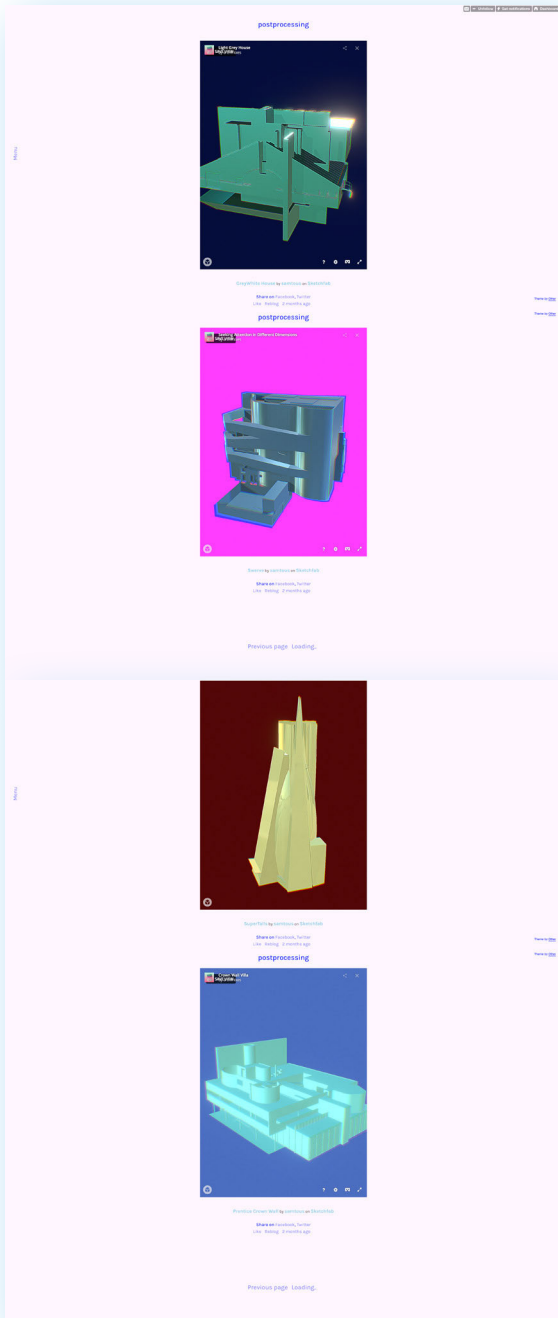
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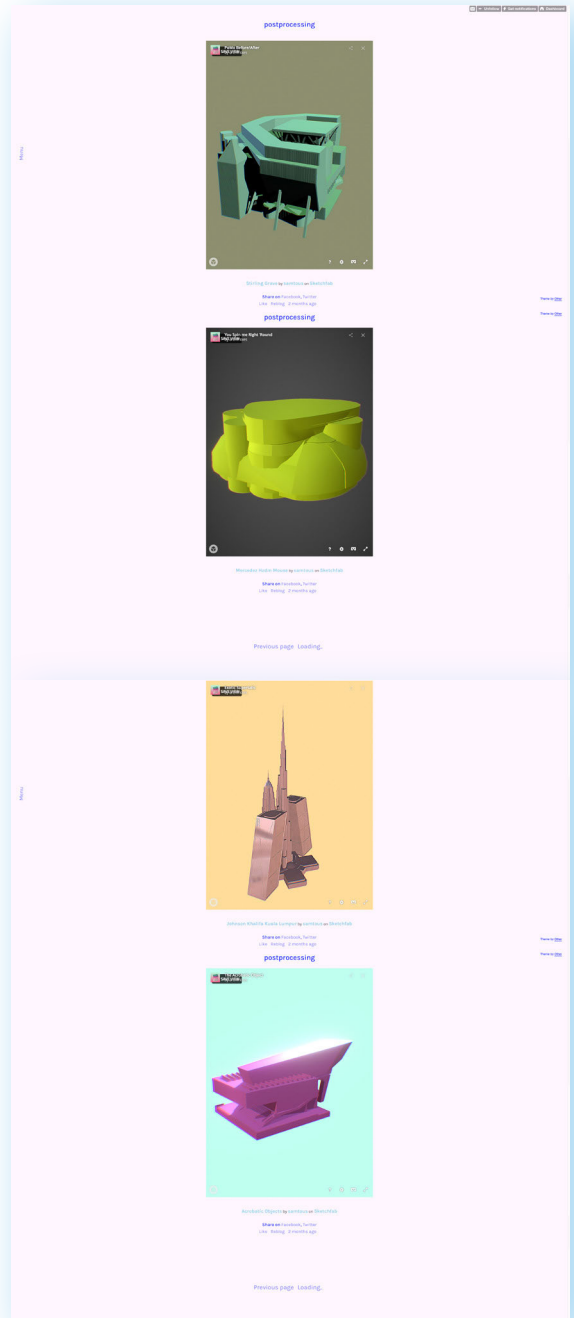
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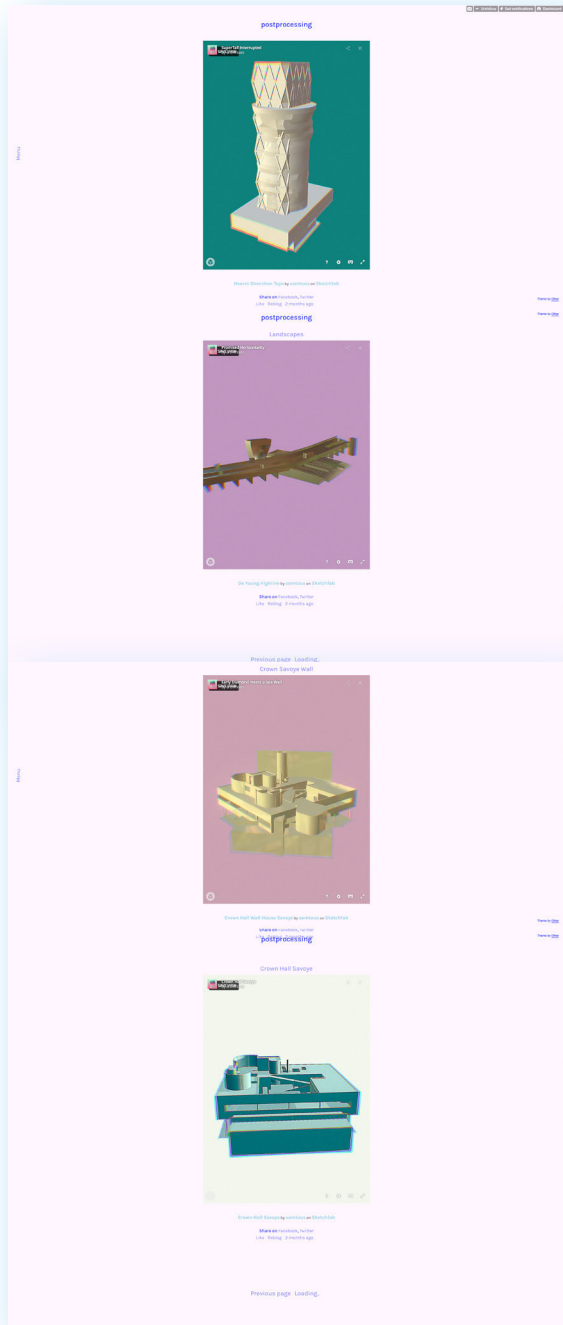


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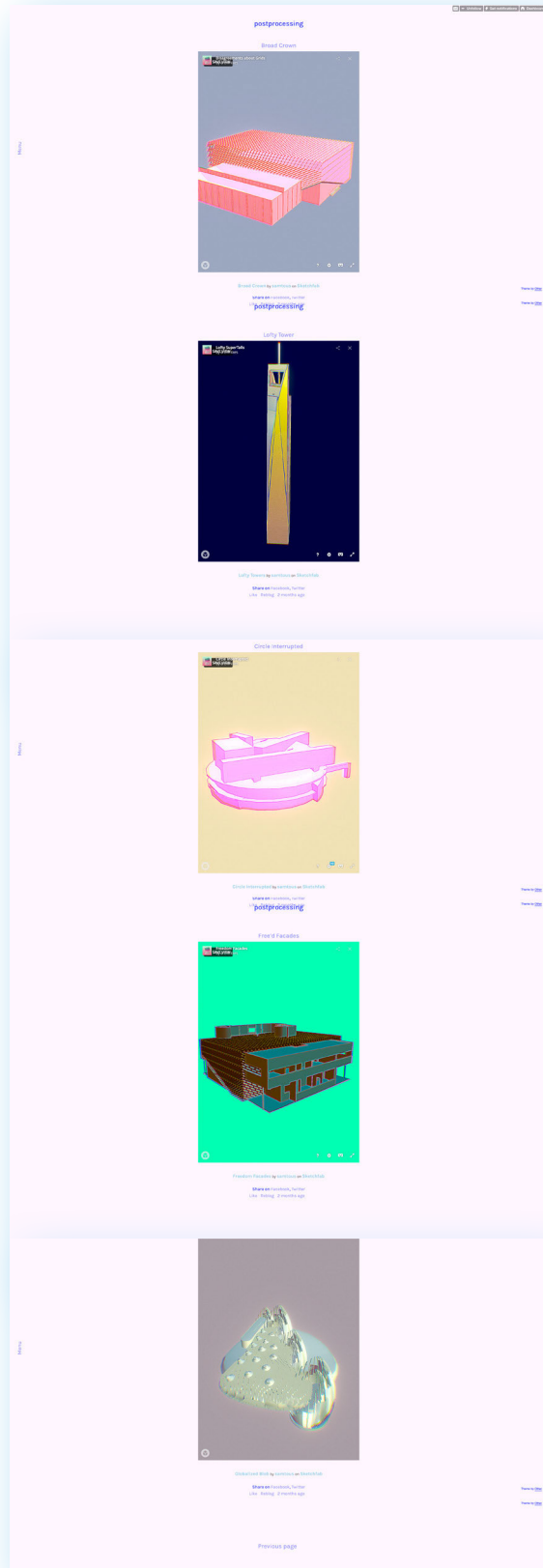


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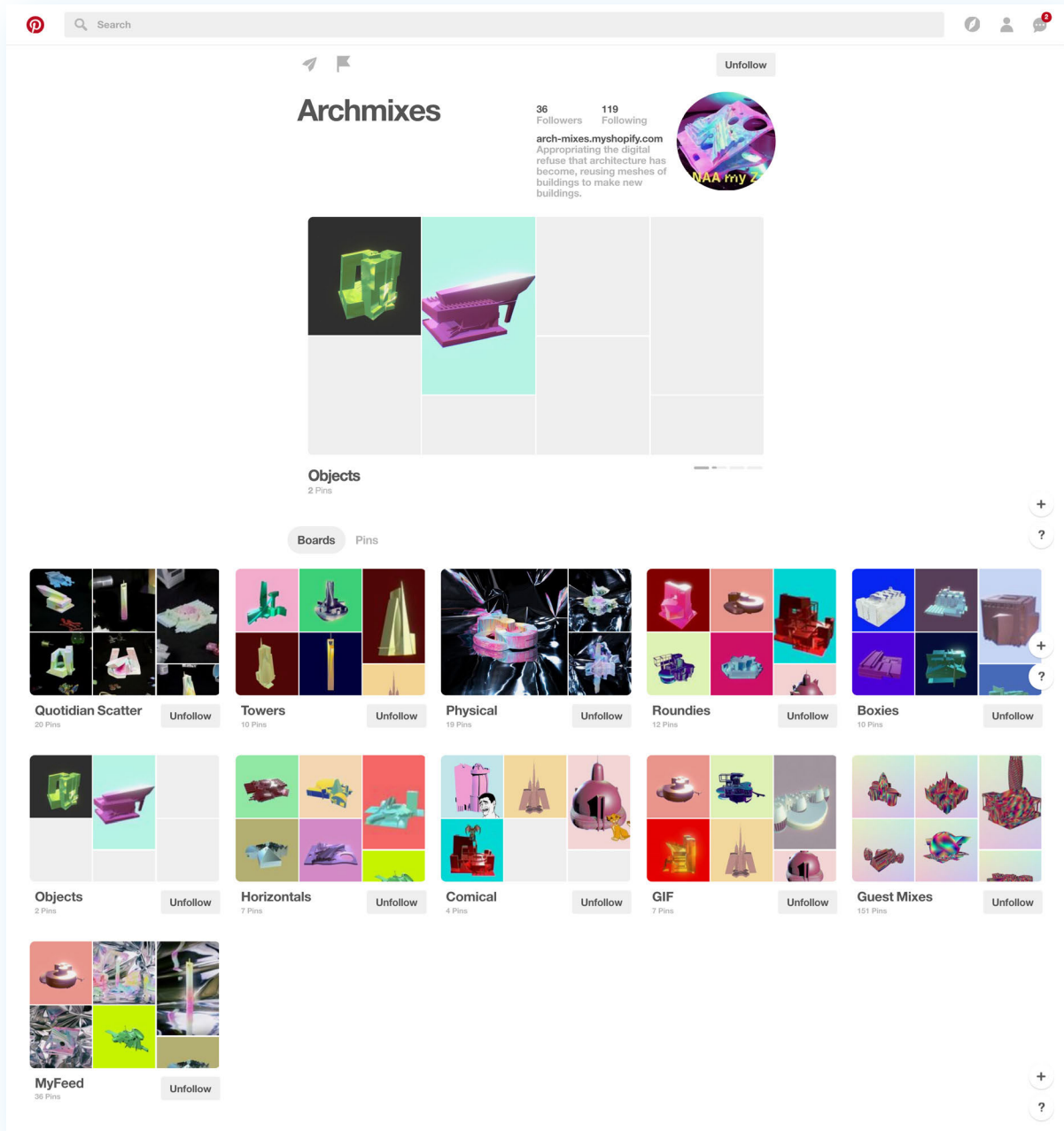
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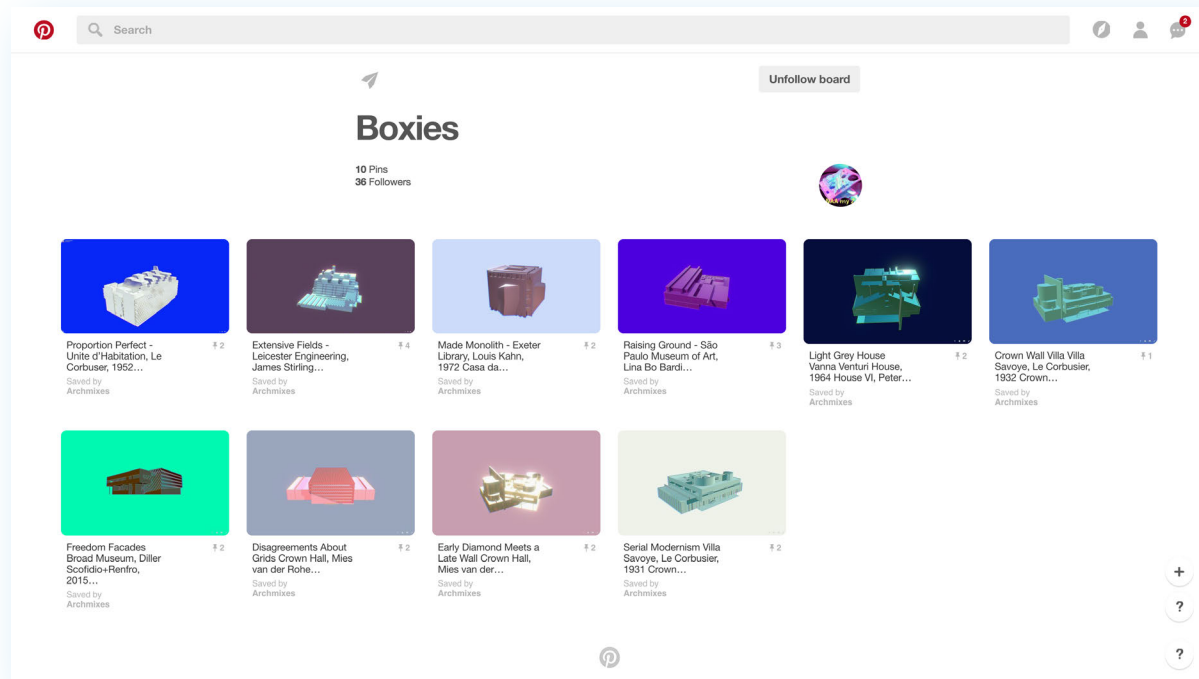
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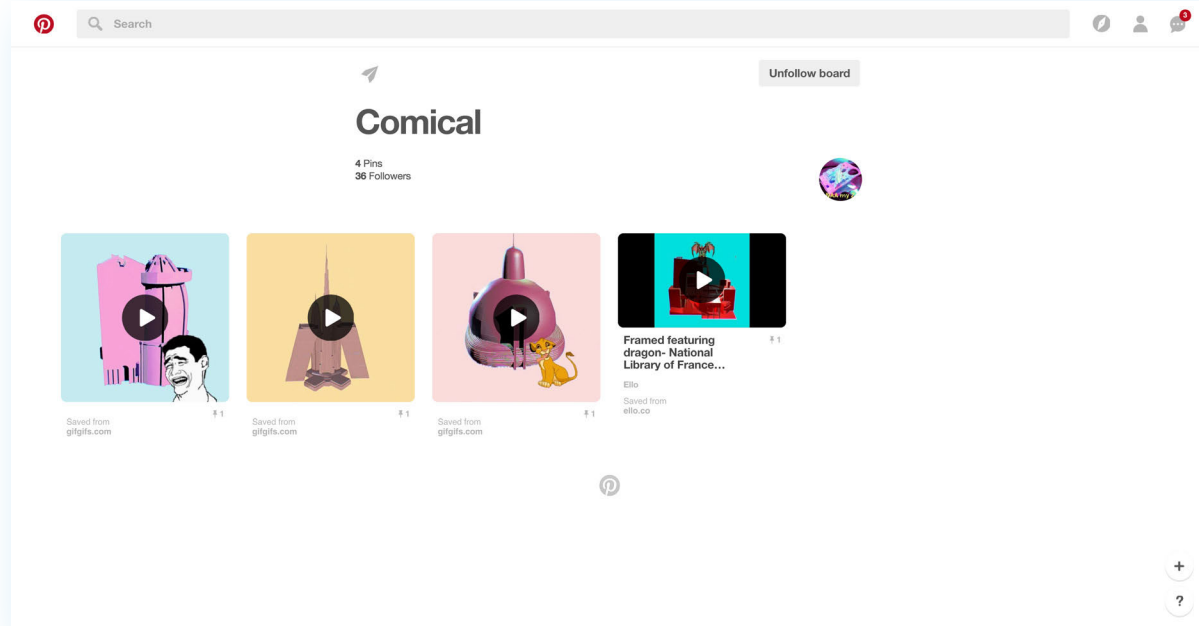
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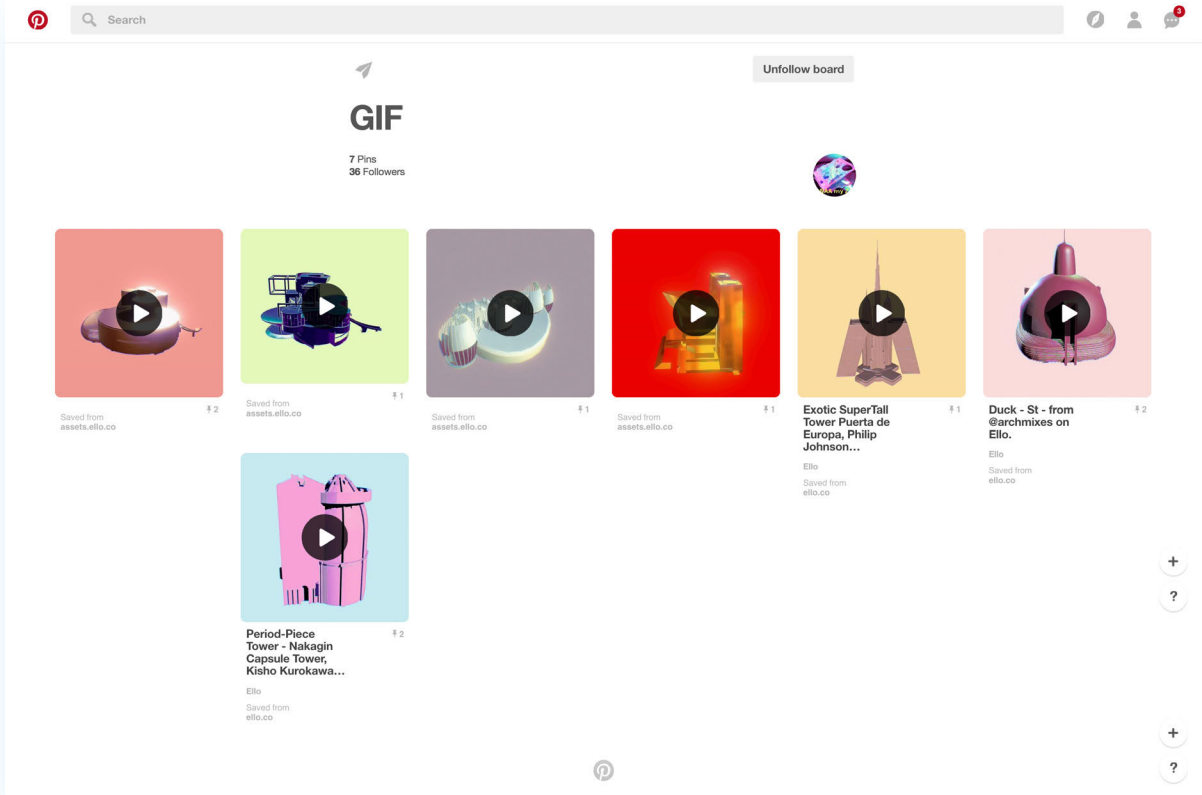


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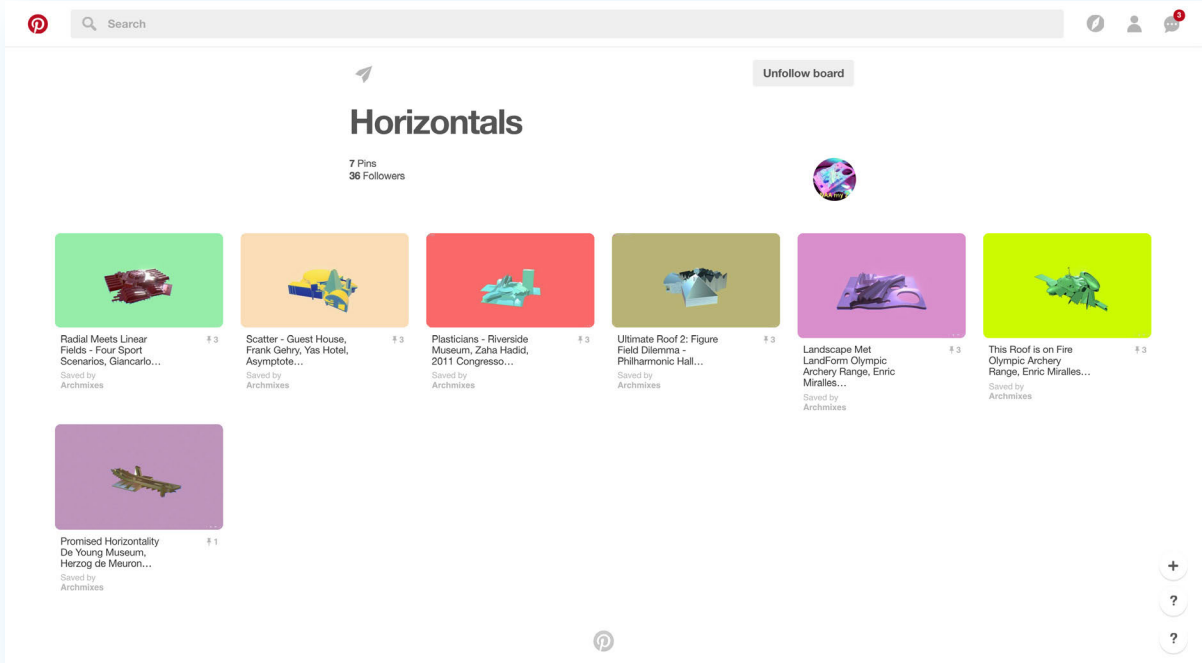


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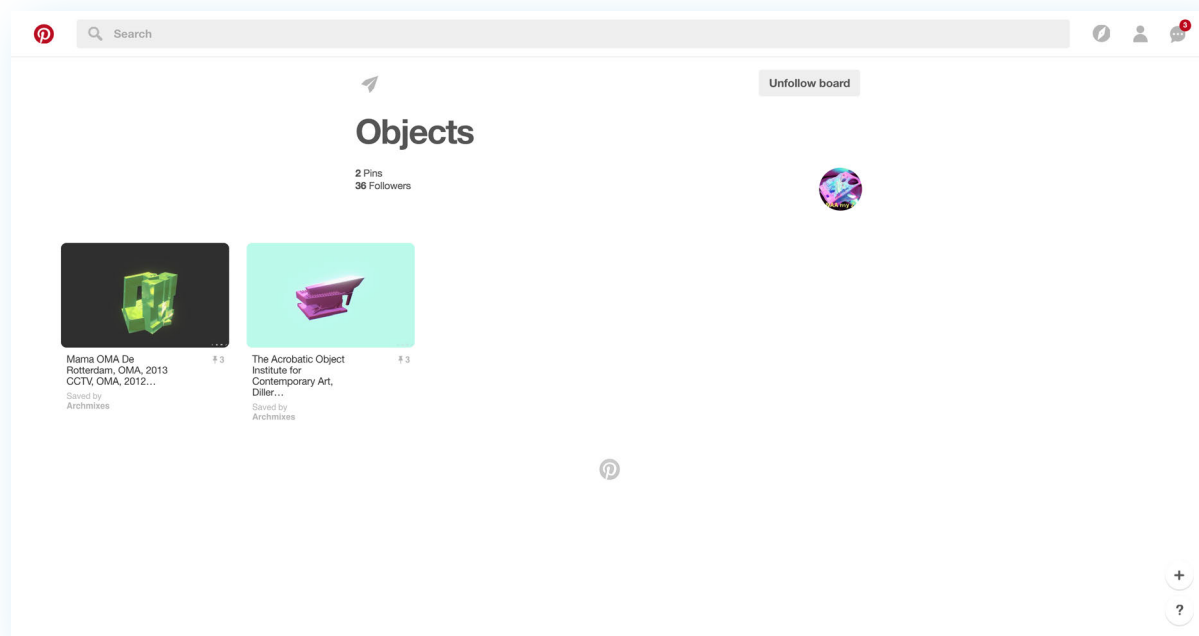
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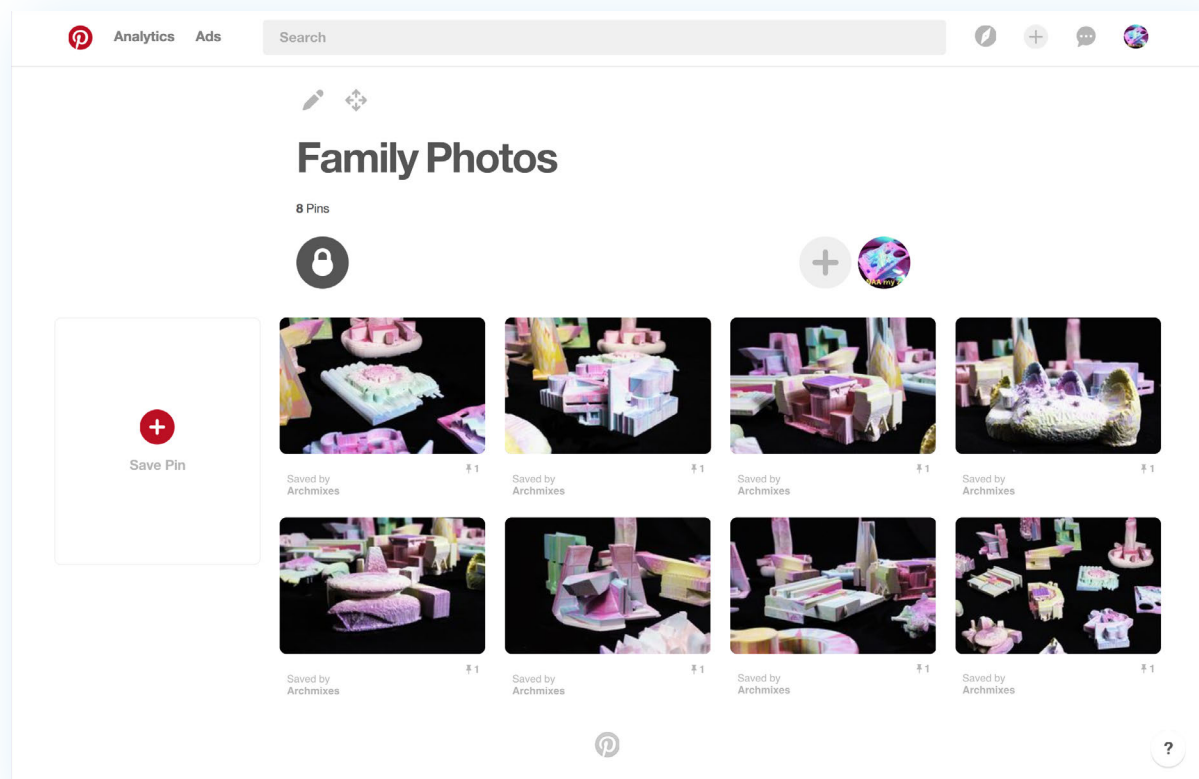
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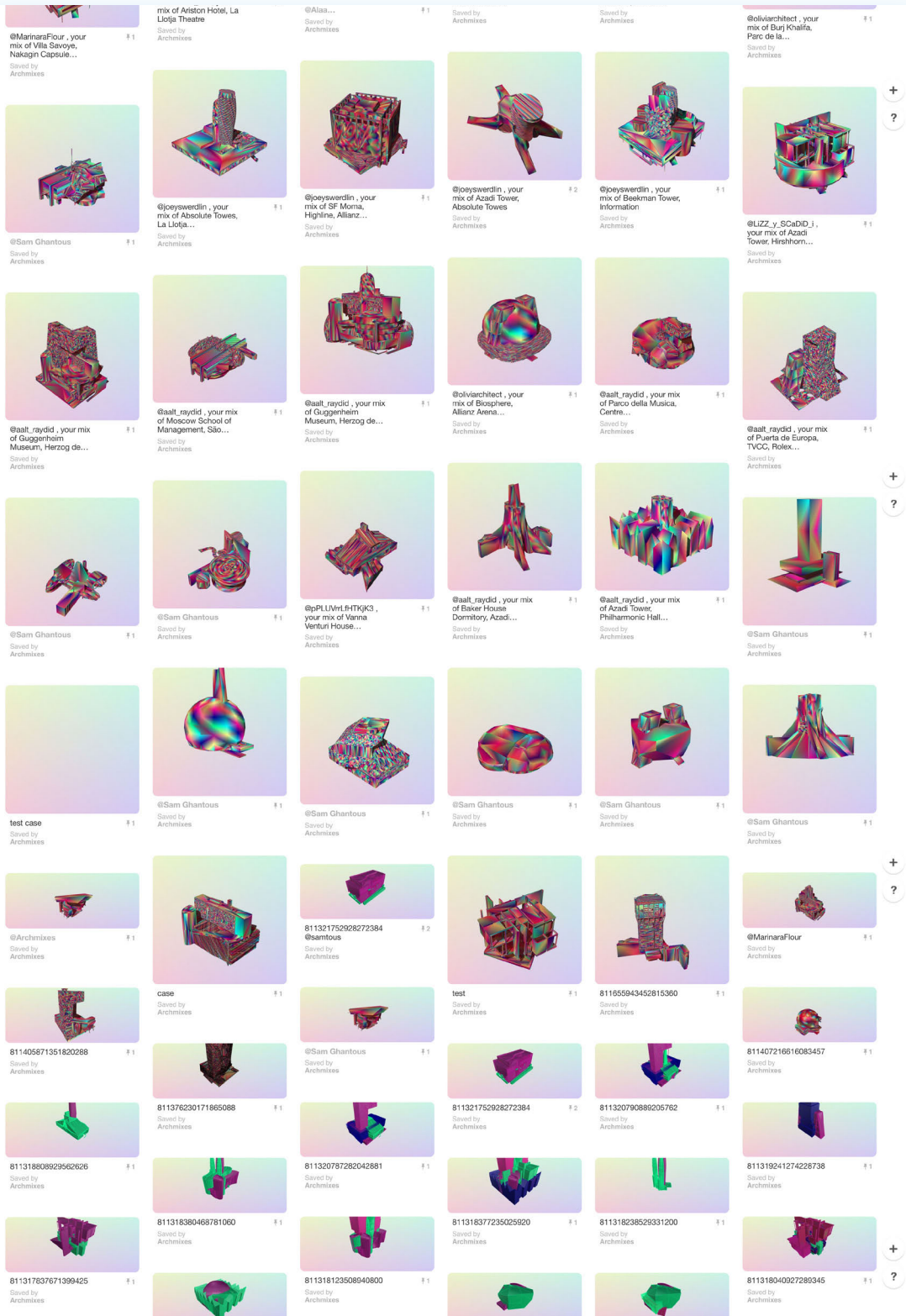
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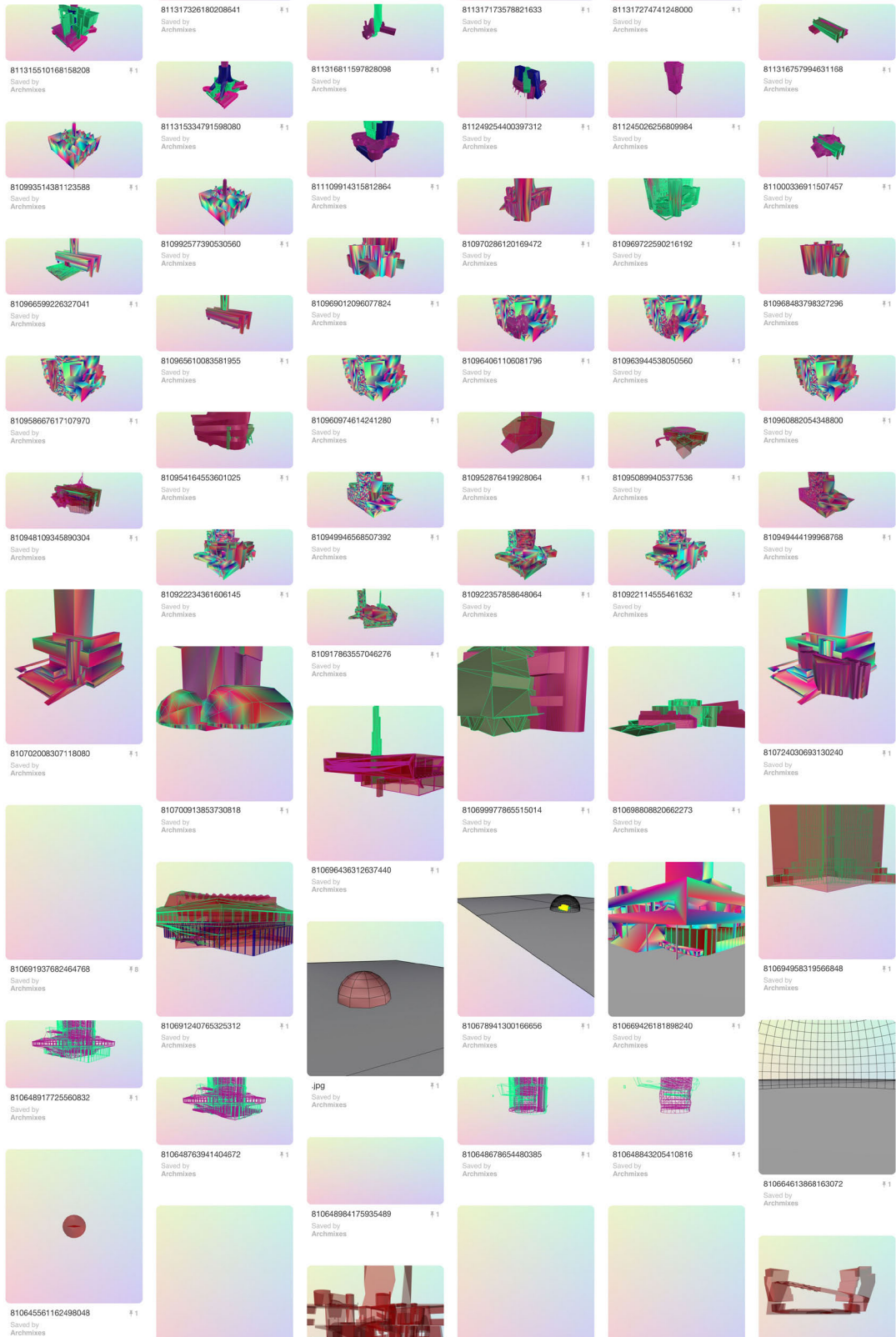


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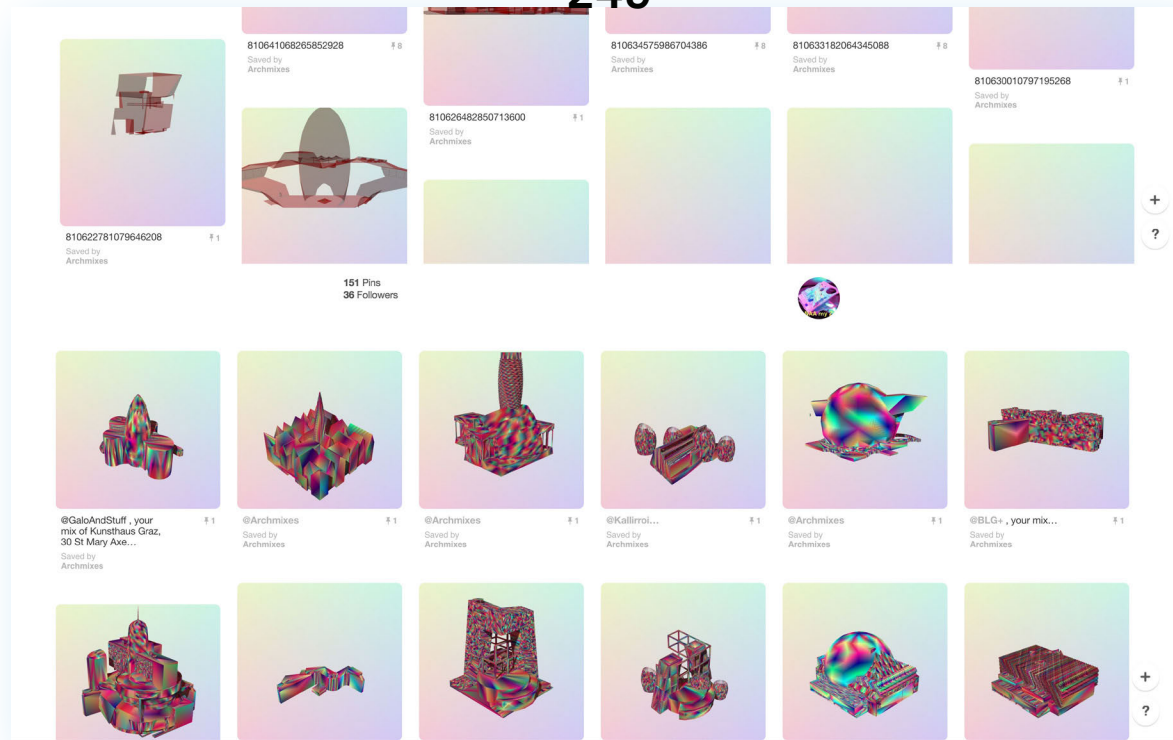
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Ultimate Roof 2: Figure Field Dilemma - Philharmonic Hall...
Saved by Archmixes

OMA Mama De Rotterdam, OMA, 2013 CCTV, OMA, 2012...
Saved by Archmixes

Hoops and Bloops Hirschhorn Museum, Gordon Bunshaft, 1974...
Saved by Archmixes

Early Diamond Meets a Late Wall Crown Hall, Mies van der...
Saved by Archmixes

Mo Mo Po Mo - Florey Building, James Stirling, 1971 Denver...
Saved by Archmixes

Raising Ground - São Paulo Museum of Art, Lina Bo Bardi...
Saved by Archmixes

Landscape Met LandForm Olympic Archery Range, Enric Miralles...
Saved by Archmixes

Globalized Blob - Jean-Marie Tjebou Cultural Center, Renzo...
Saved by Archmixes

Array Me Now - Four Sport Scenarios, Giancarlo Piretti...
Saved by Archmixes

Point in the Right Direction Puerta de Europa, Philip...
Saved by Archmixes

When the image superseded the object - from @archmixes on...
Elio Saved from elio.co

Dreams of Podium Towers - Absolute Towers, MAD, 2012 Allianz...
Saved by Archmixes

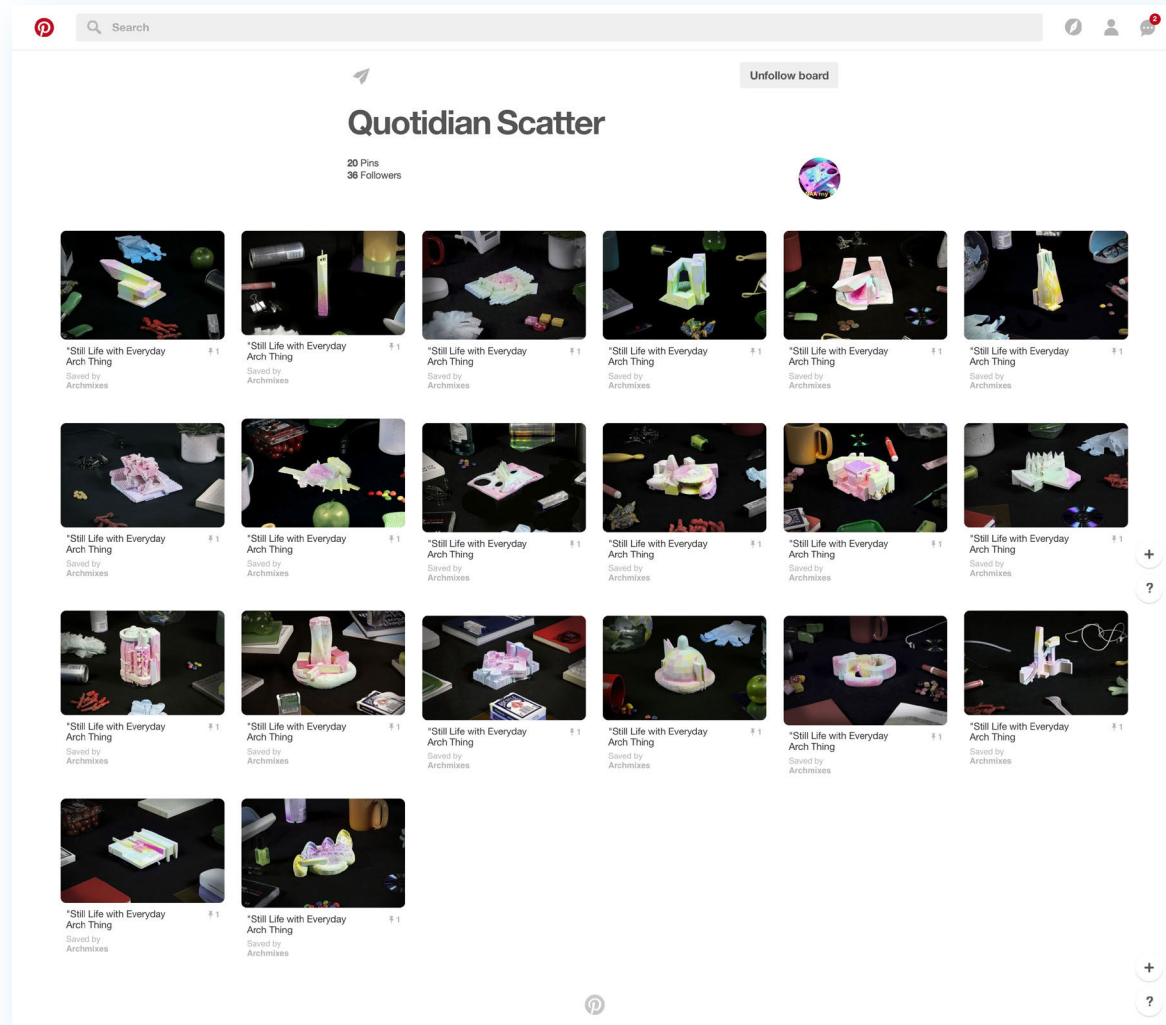
Lofty SuperTall - from @archmixes on Elio...
Elio Saved from elio.co

Period-Piece Tower - Nakagin Capsule Tower, Kisho Kurokawa...
Saved by Archmixes

The PostProduced City -- A web-enabled re-mix of familiar...
Elio Saved from elio.co

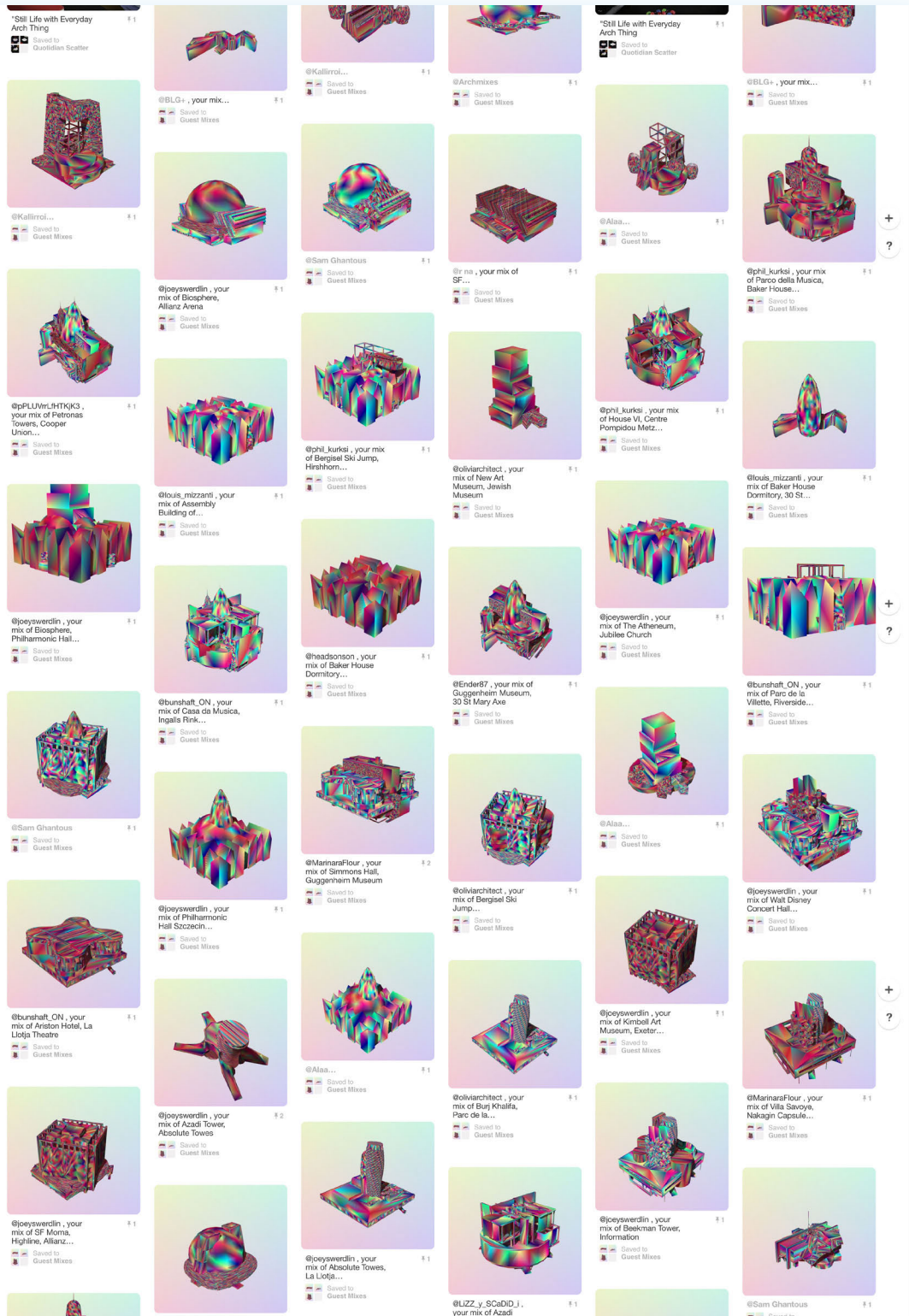
Landscape Met Landform Riverside Museum, Zaha Hadid, 2011...
Saved by Archmixes

screenshot-pinterest-archmixes-physical-1484426884160.png



screenshot-pinterest-archmixes-quotidian-scatter-1484426843813.png

<https://www.pinterest.com/archmixes/>

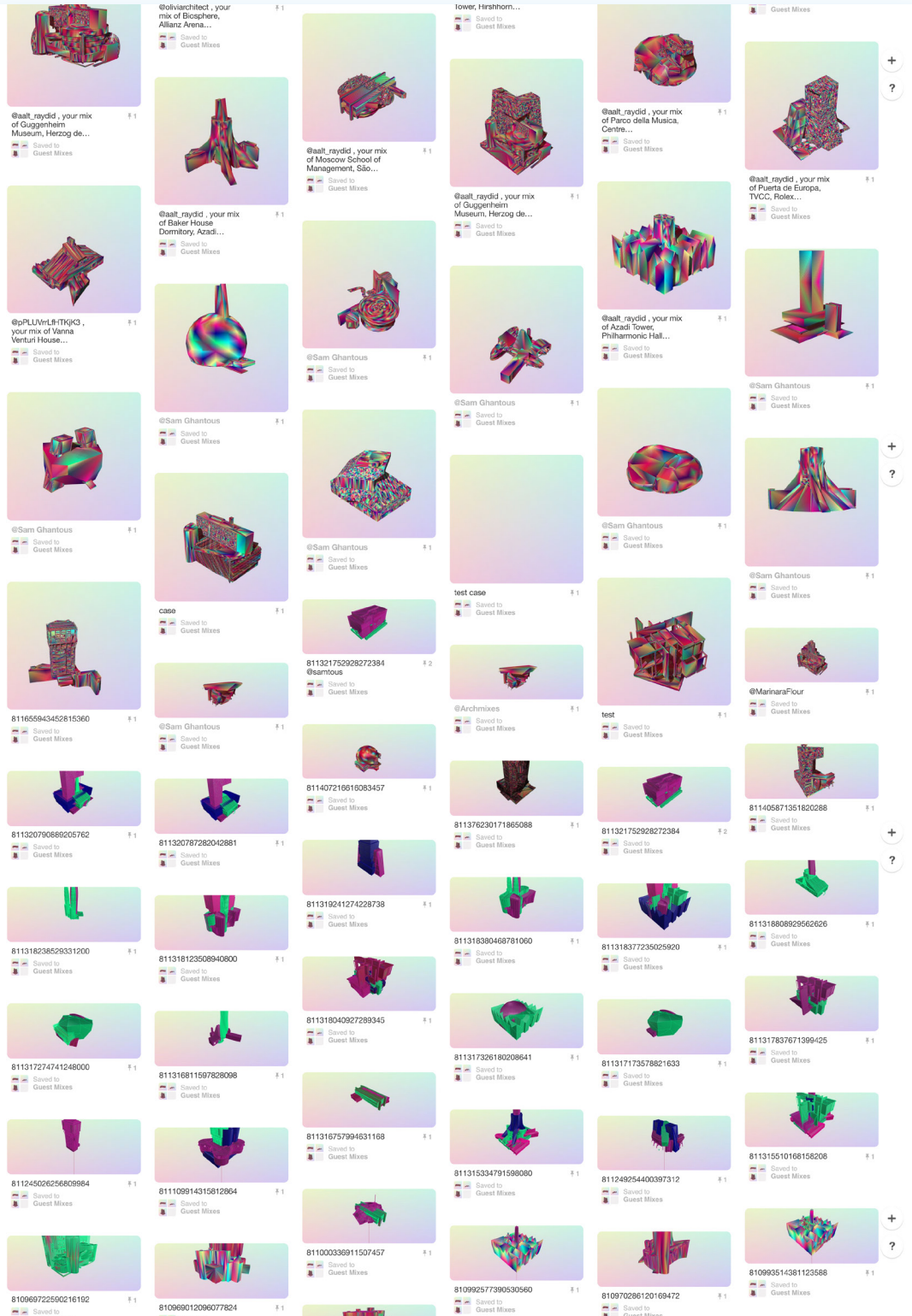


<https://www.pinterest.com/archmixes/>

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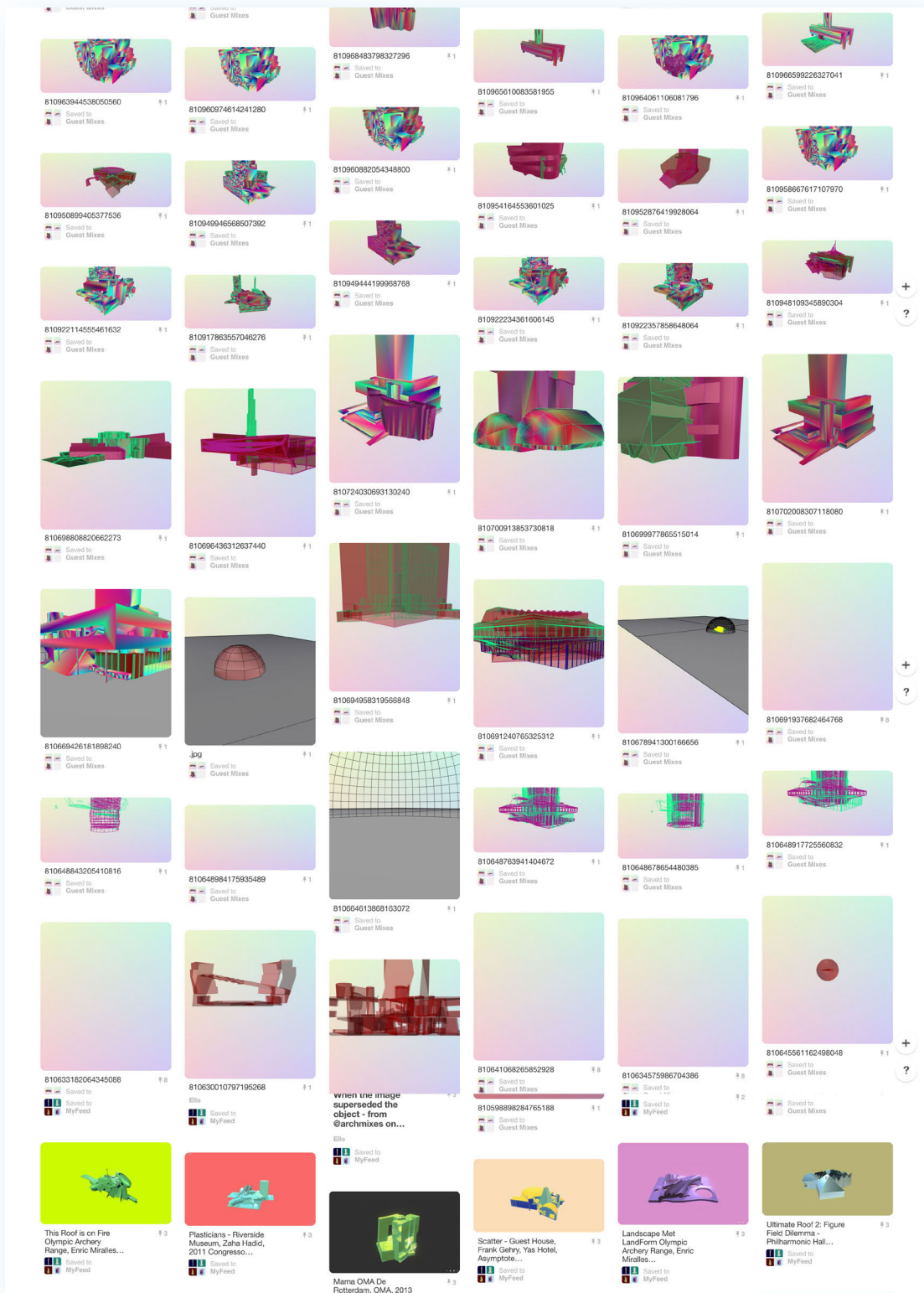
Architecture in the Afternet

Pinterest



screenshot-pinterest-archmixes-pins-1484426739433.png

Archives

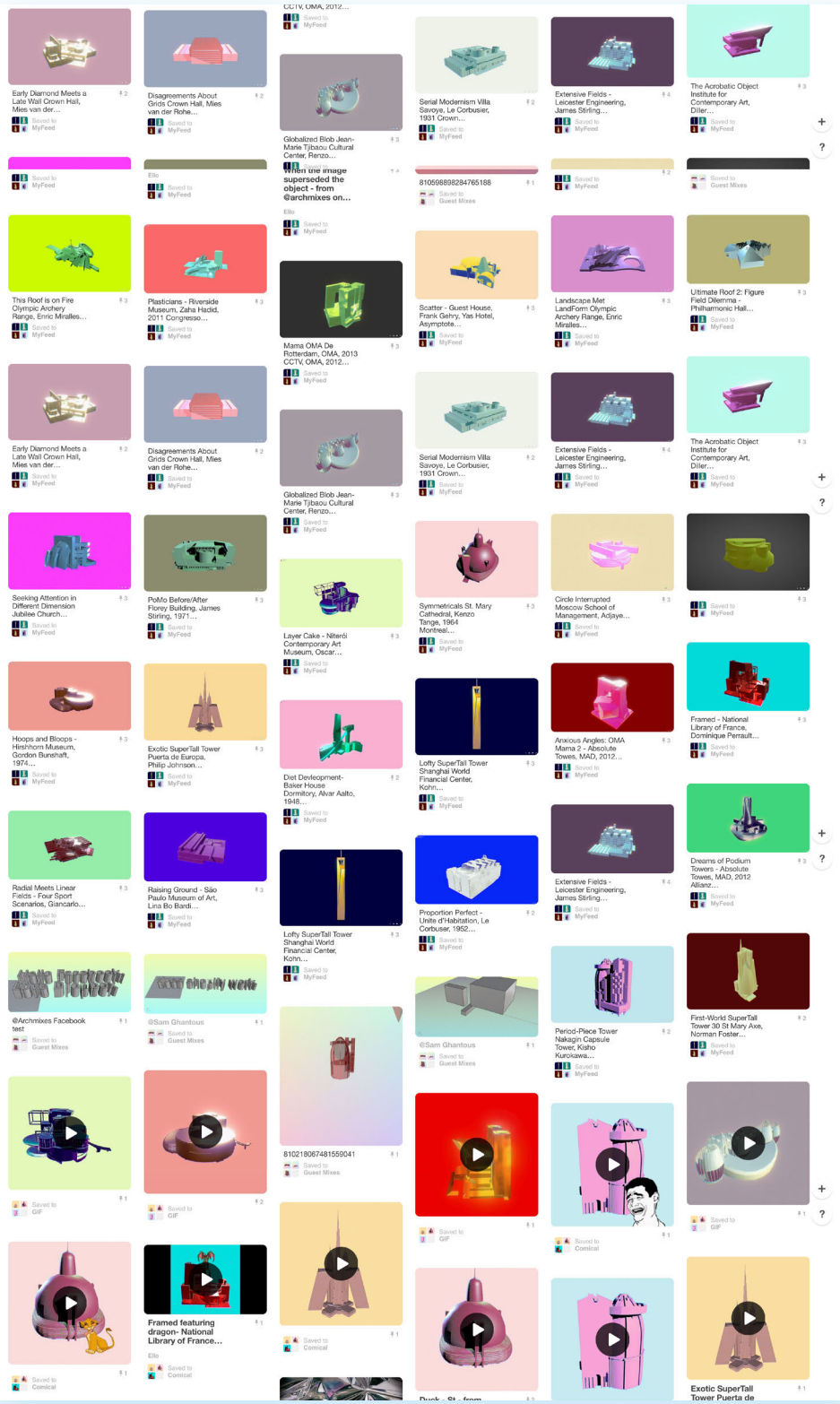


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Architecture in the Afternet

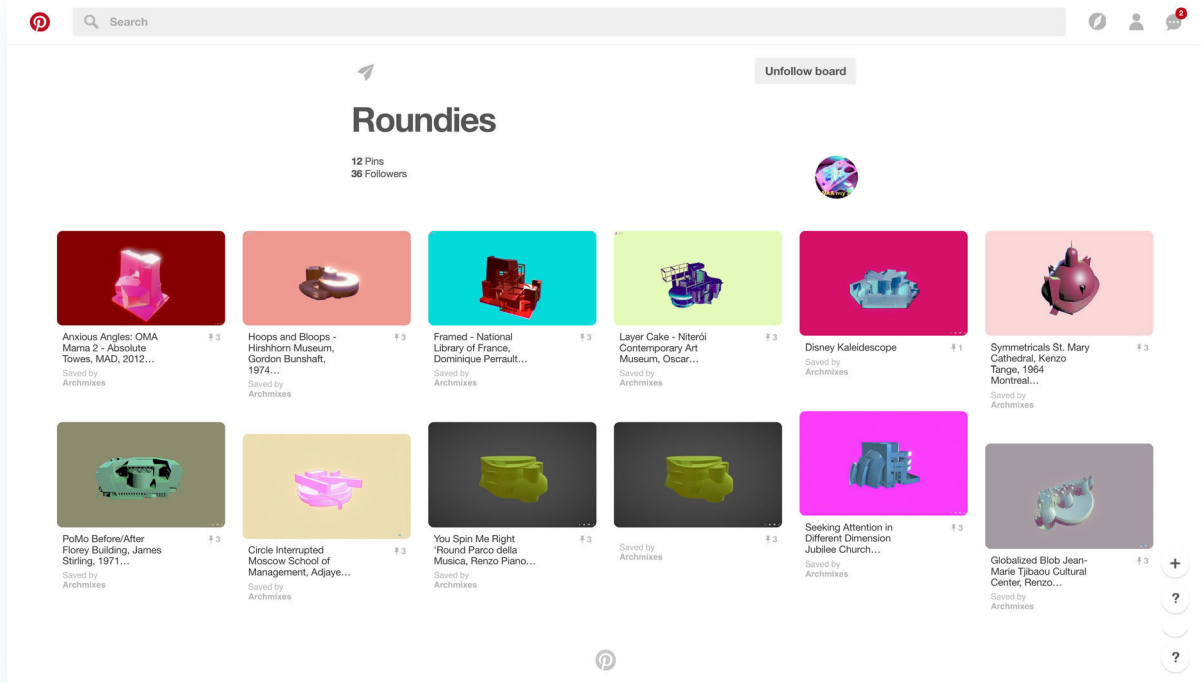
Pinterest



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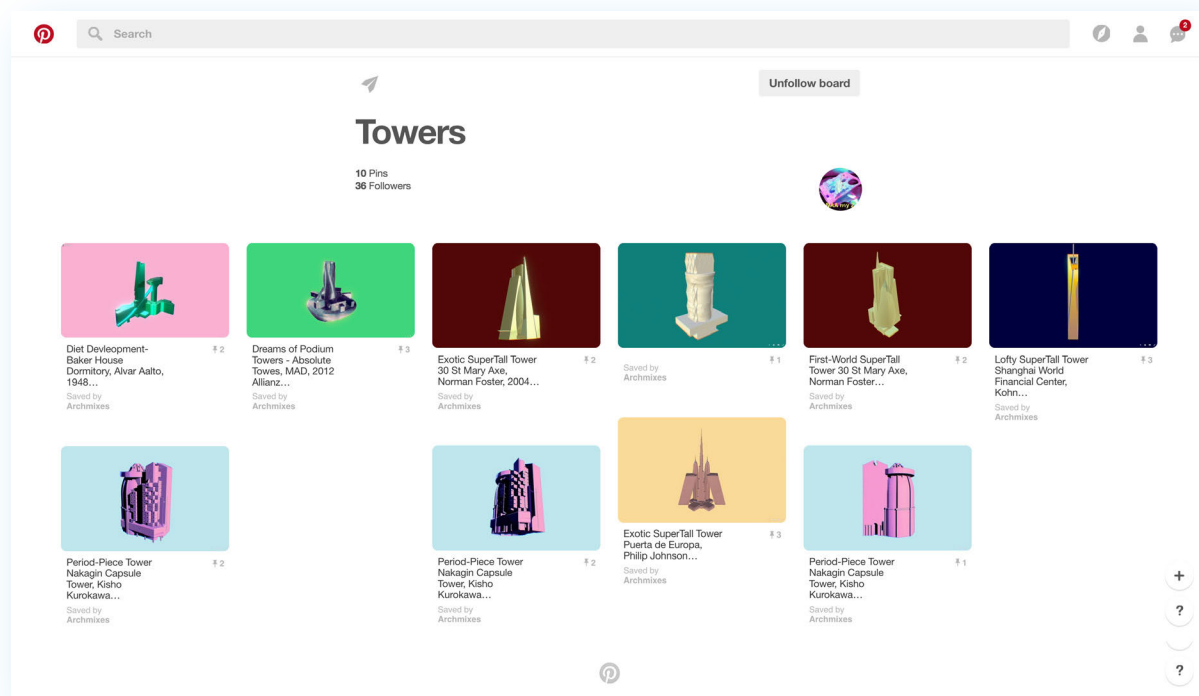
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Pinterest



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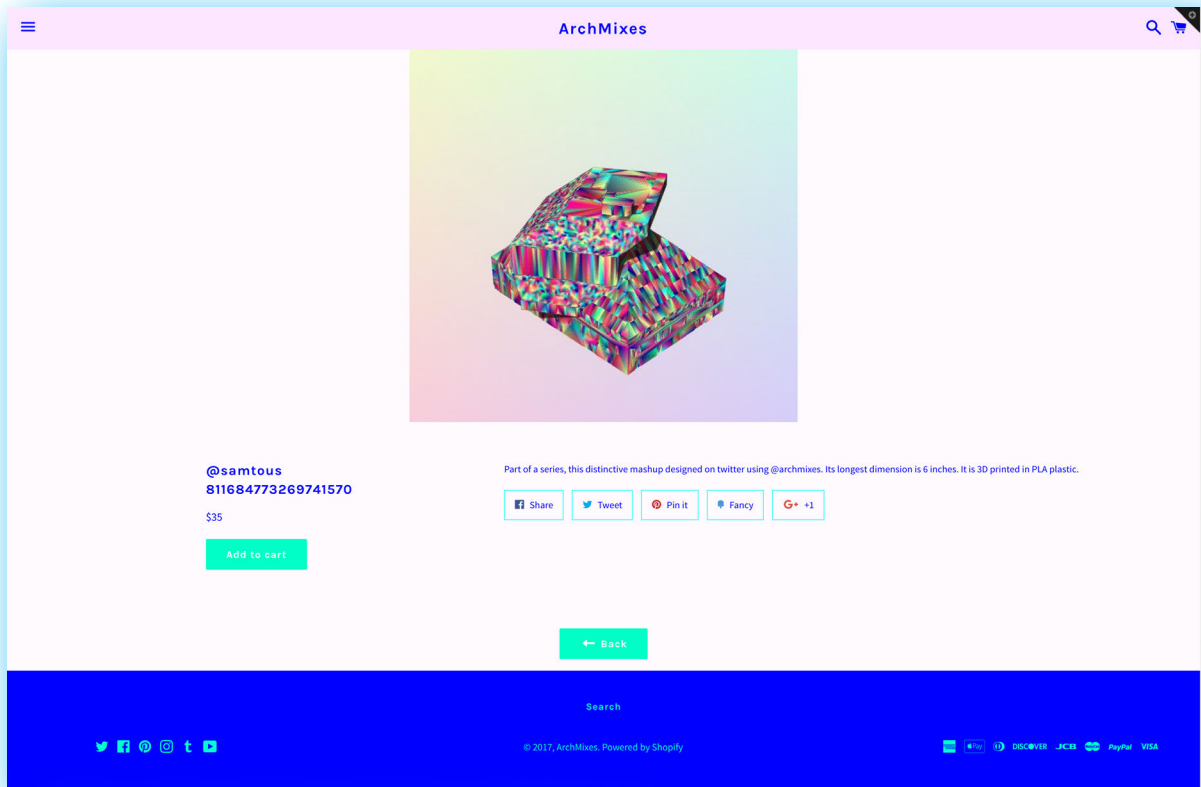
Archives



screenshot-pinterest-archmixes-towers-1484426864686.png

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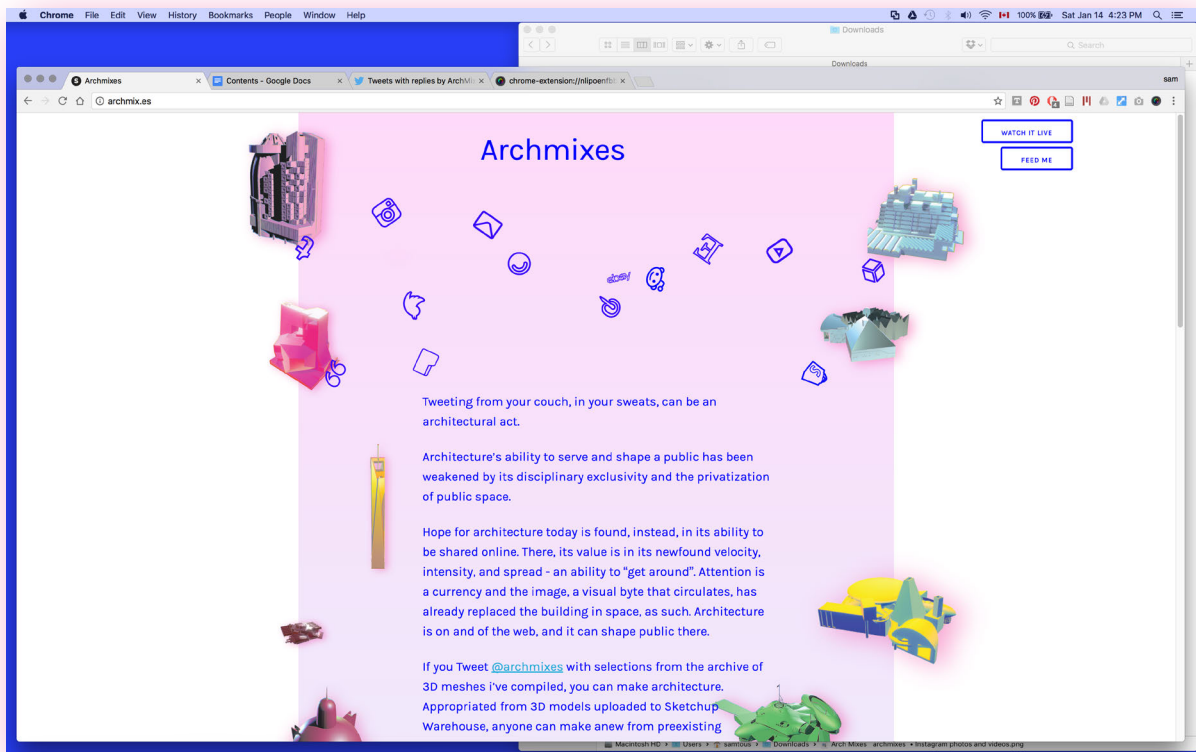
Interface



-samtous 811684773269741570 - ArchMixes.png

Archive

Interface



Screen Shot 2017-01-14 at 4.23.05 PM.png

Archive

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Appendix

Postproductions as uncanny images from two or more images. In this way, seams are dissolved to produce familiar architectures that might at first glance be mistaken for existing buildings.

Image Tests



6



9.psd

Irrigation Tests

Irrigation Tests



7

271



8.psd

Irrigation Tests

Architecture in the Afternet

Irrigation Tests



11



Irriage Tests

Irrigation Tests



2.psd

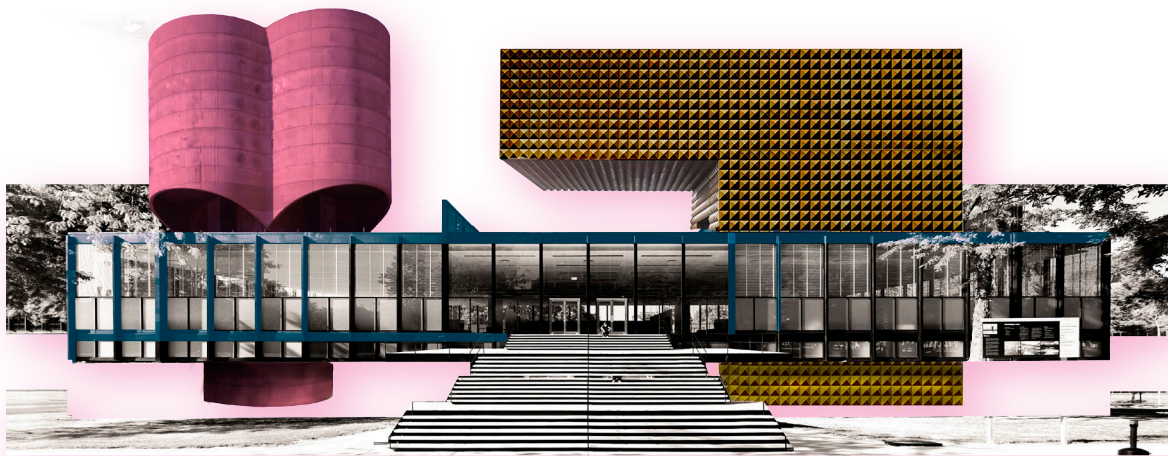


Irrigation Tests

Irrigation Tests



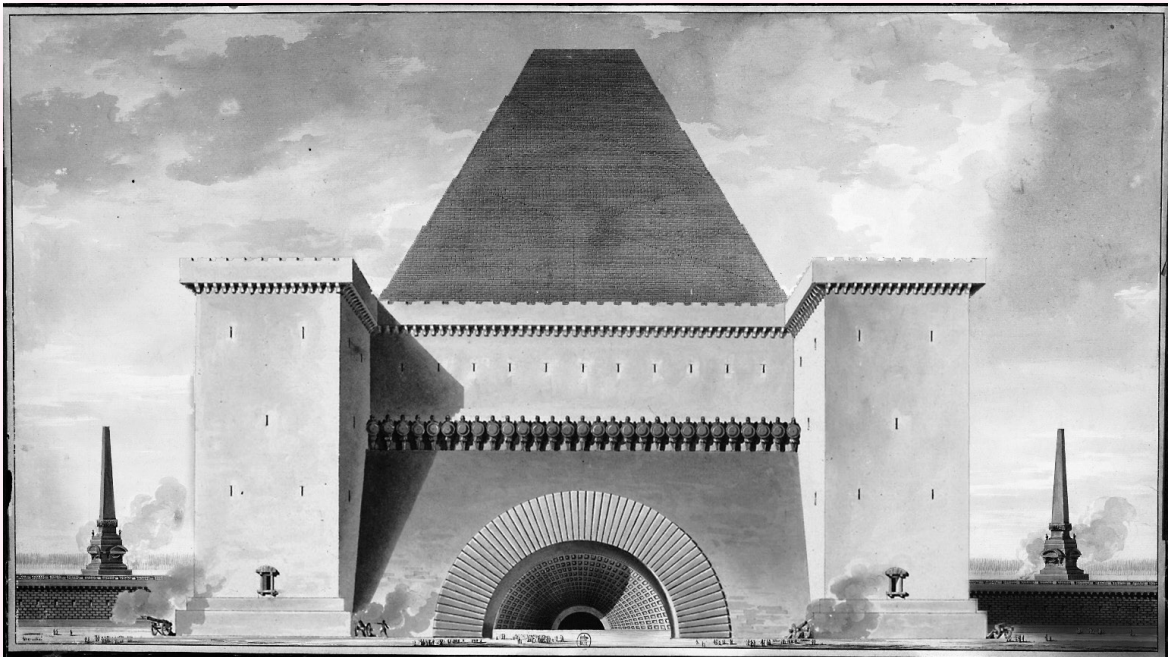
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Irrigation Tests

10

Irrigation Tests



Source gallica.bnf.fr / Bibliothèque nationale de France

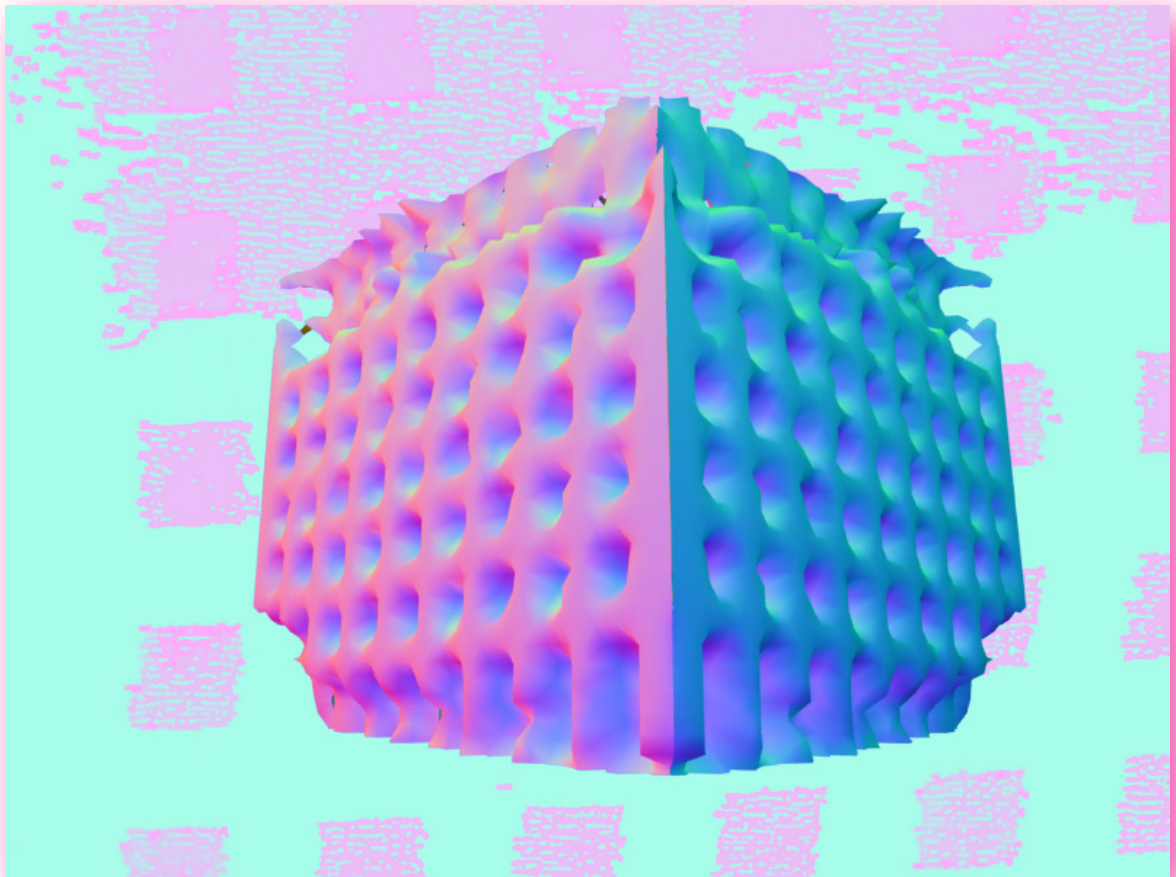
15.psd



Irrigation Tests

18

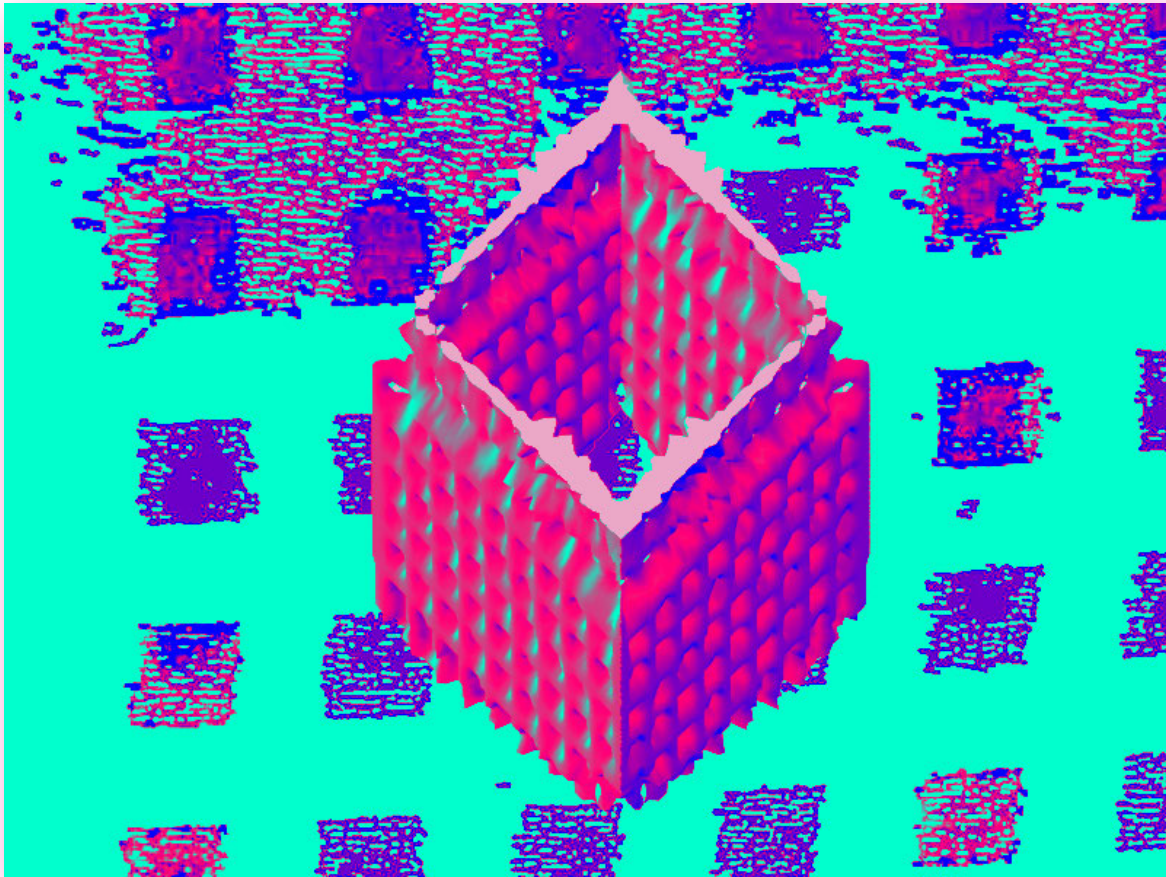
Irrigae Tests



3-Normals.psd

Early tests that use heavily photocopied photo's of Aldo Rossi's Cemetary that were consequently scanned, and used to produce a heightfield as a mesh, and to consequently reconstruct the building.

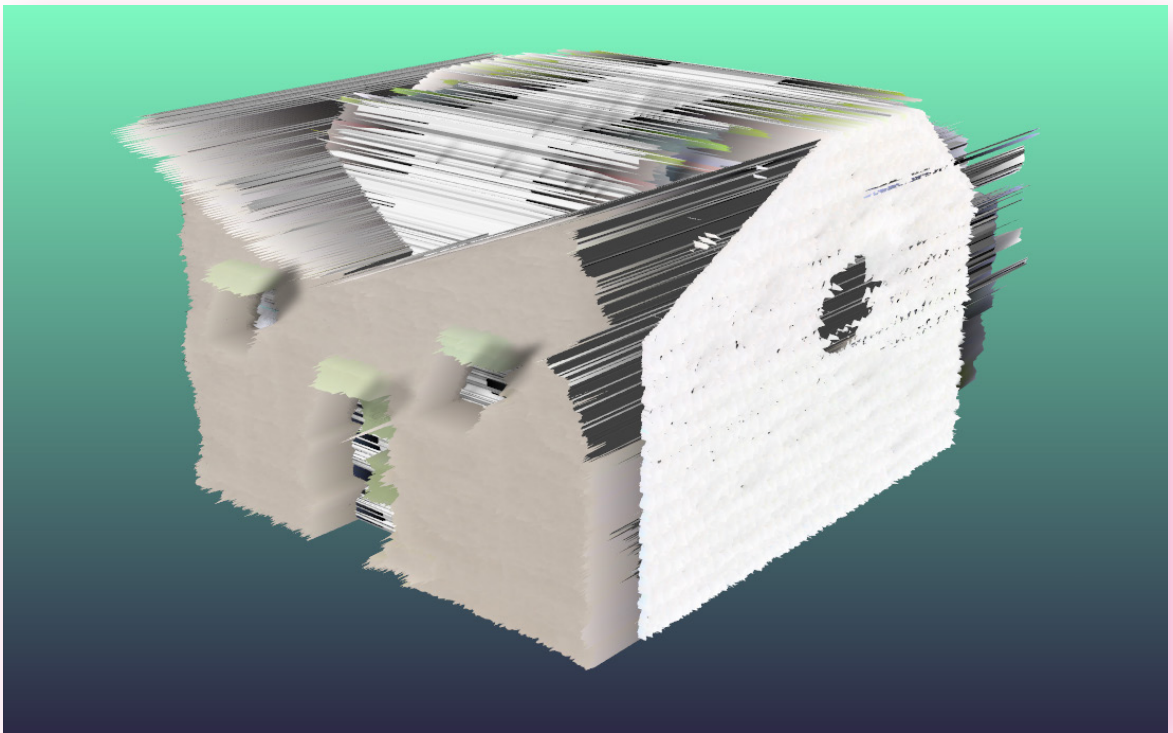
Appendix



4-Normals.psd

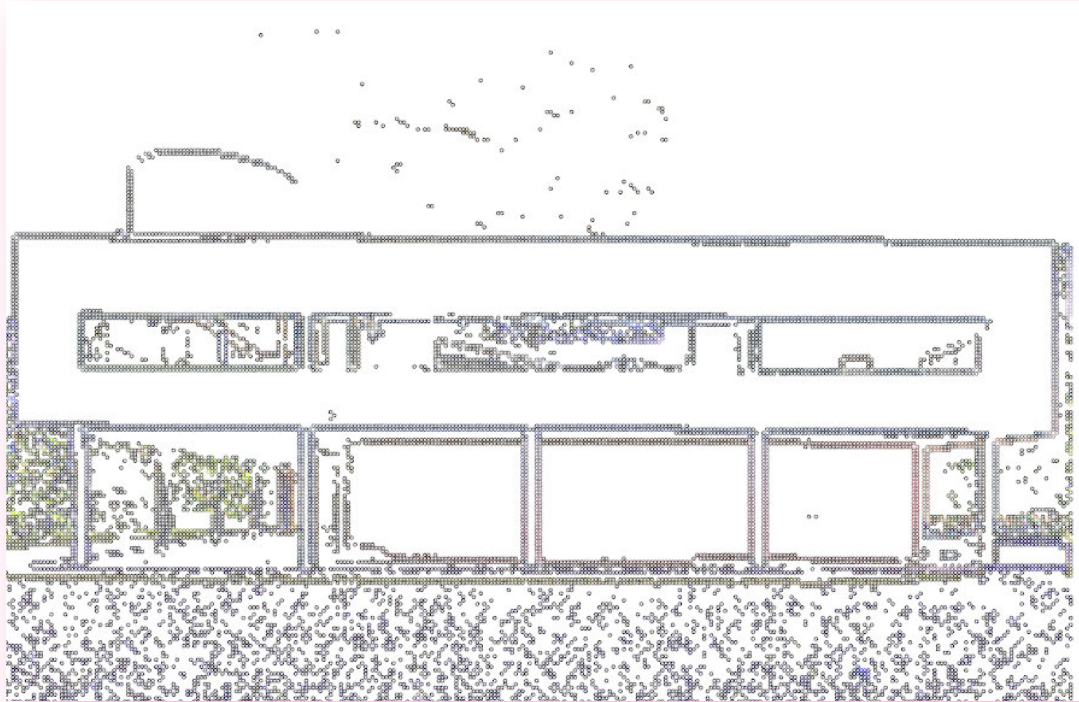
Irrigation Tests

Irrigation Tests

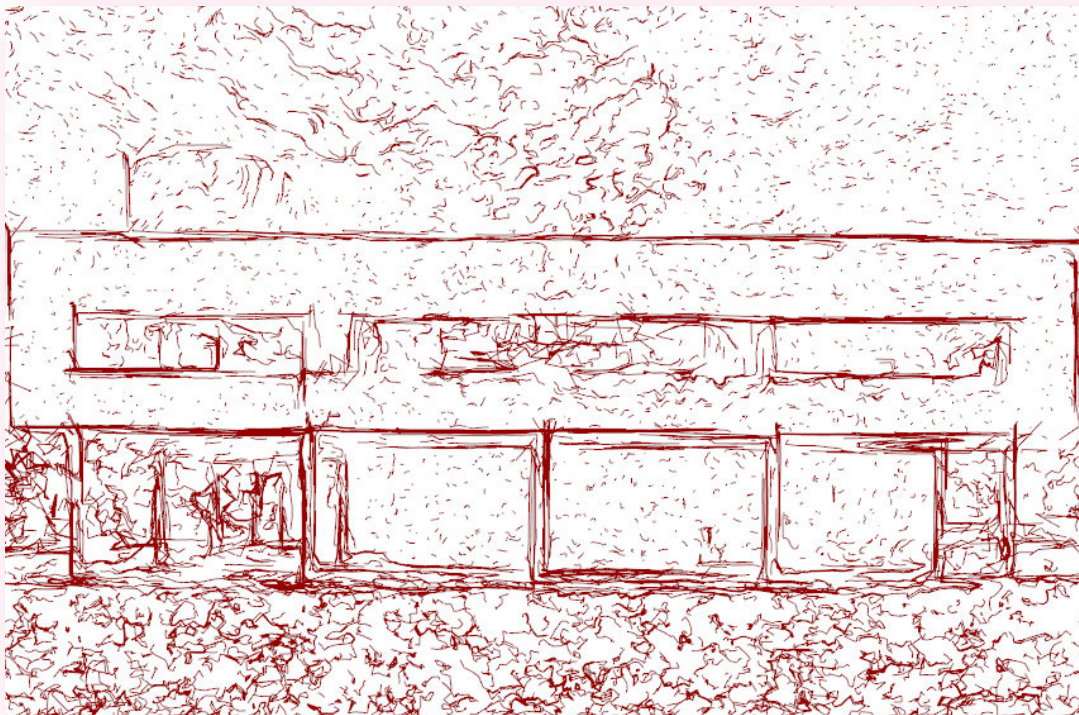


mesh test.psd

Producing the exaggerated mesh from a series of digital images



1.jpg



3.jpg

Image edge detection tests

Irrigation Tests

Architecture in the Afternet

Tests of putting the digital characters in
googl earth

Google Earth



Screen Shot 2017-01-14 at 9.02.24 PM (2).png



Screen Shot 2017-01-14 at 9.02.34 PM (2).png

Appendix



Screen Shot 2017-01-14 at 9.02.36 PM (2).png



Screen Shot 2017-01-14 at 9.02.38 PM (2).png

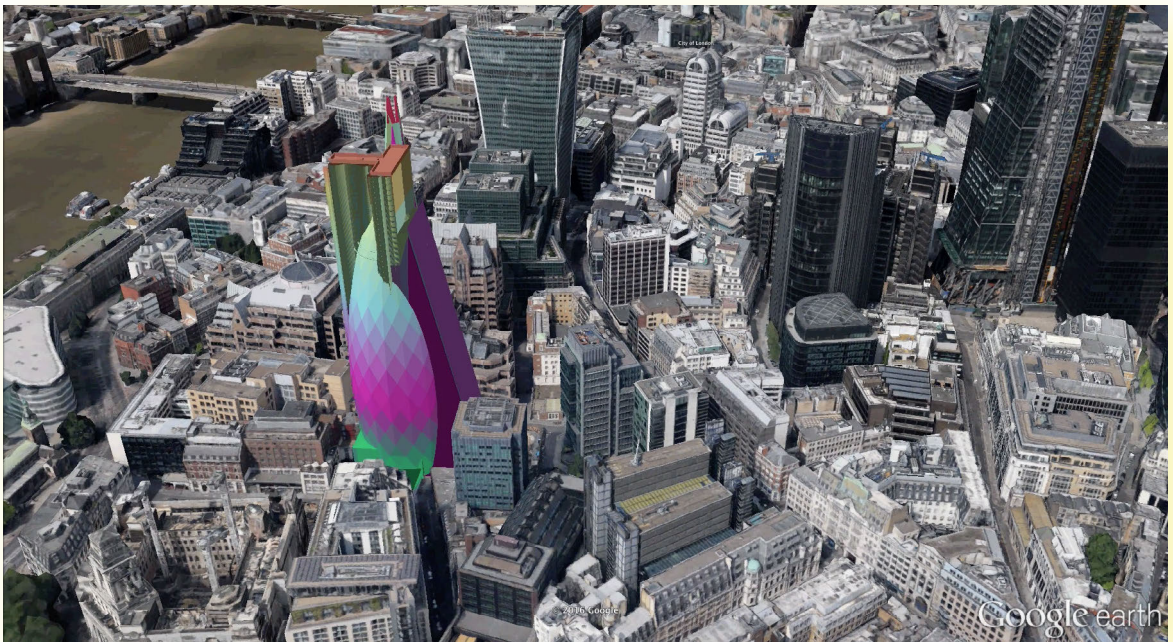
Google Earth

Architecture in the Afternet

Google Earth

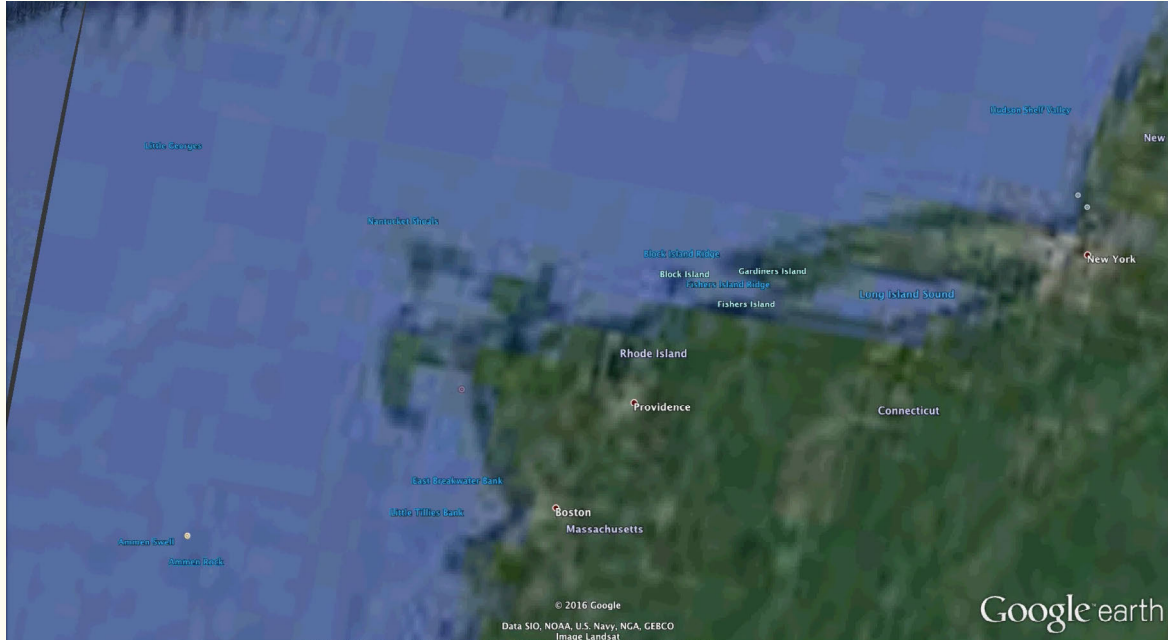


Screen Shot 2017-01-14 at 9.02.47 PM (2).png



Screen Shot 2017-01-14 at 9.02.51 PM (2).png

Appendix



Screen Shot 2017-01-14 at 9.02.56 PM (2).png

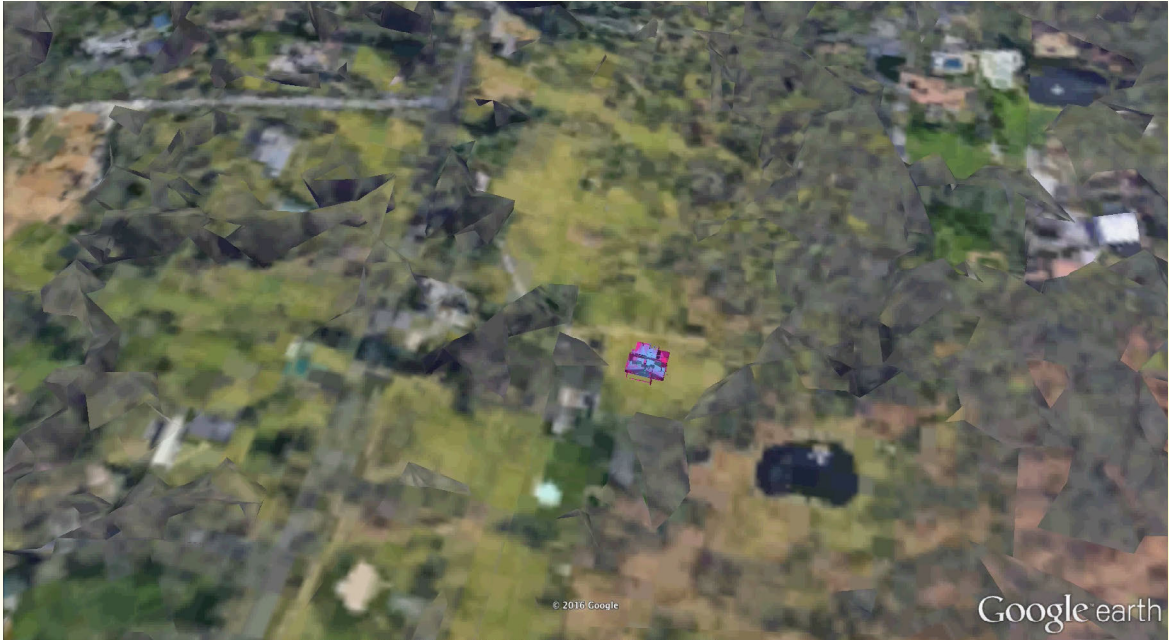


Screen Shot 2017-01-14 at 9.02.57 PM (2).png

Google Earth

Architecture in the Afternet

Google Earth



Screen Shot 2017-01-14 at 9.02.58 PM (2).png



Screen Shot 2017-01-14 at 9.03.04 PM (2).png

Appendix



Screen Shot 2017-01-14 at 9.03.07 PM (2).png

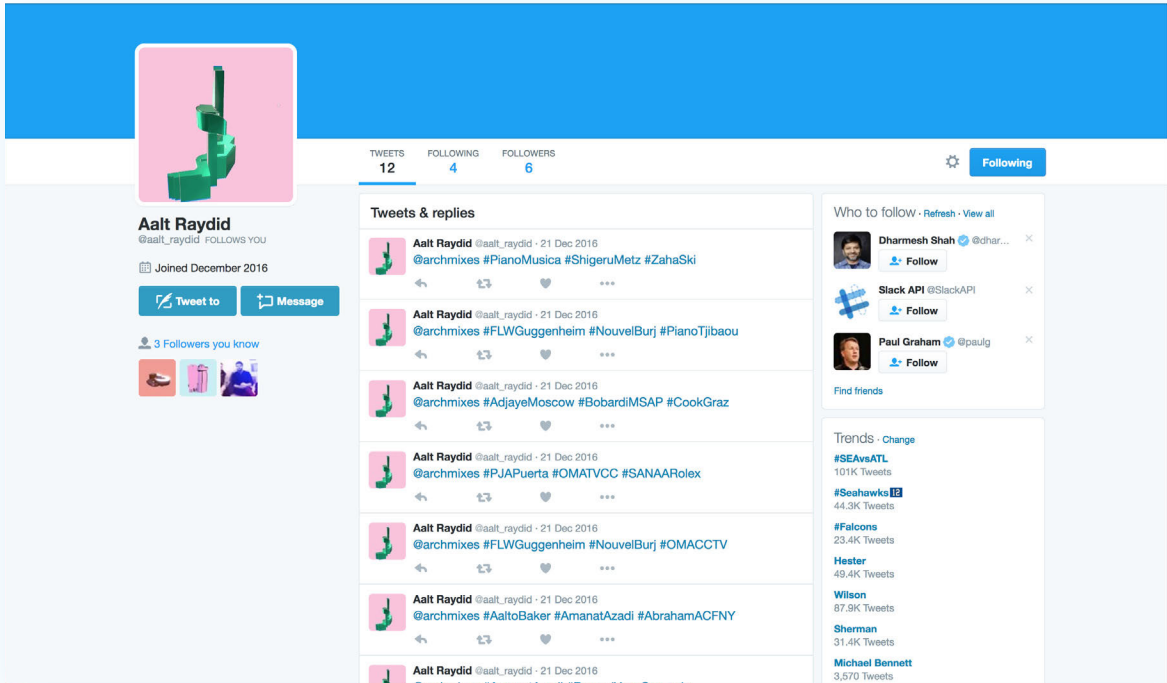


Screen Shot 2017-01-14 at 9.03.12 PM (2).png

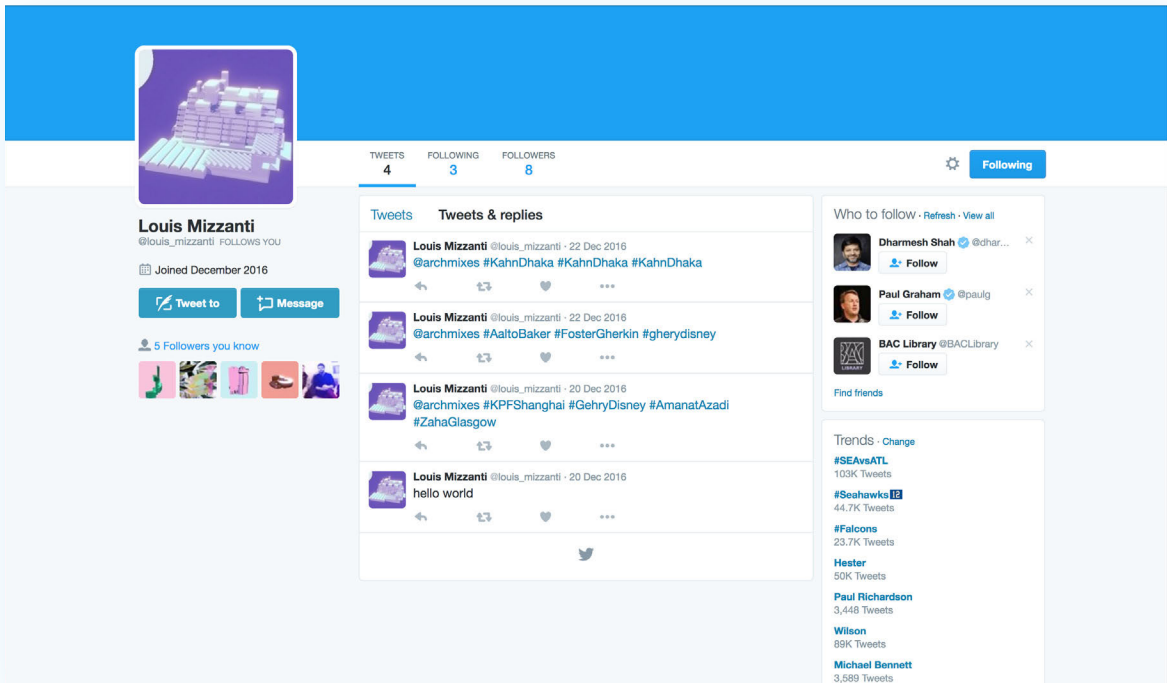
Google Earth

Fake Twitter accounts for the jurors to use on the provided mobile devices. Names are mashups themselves

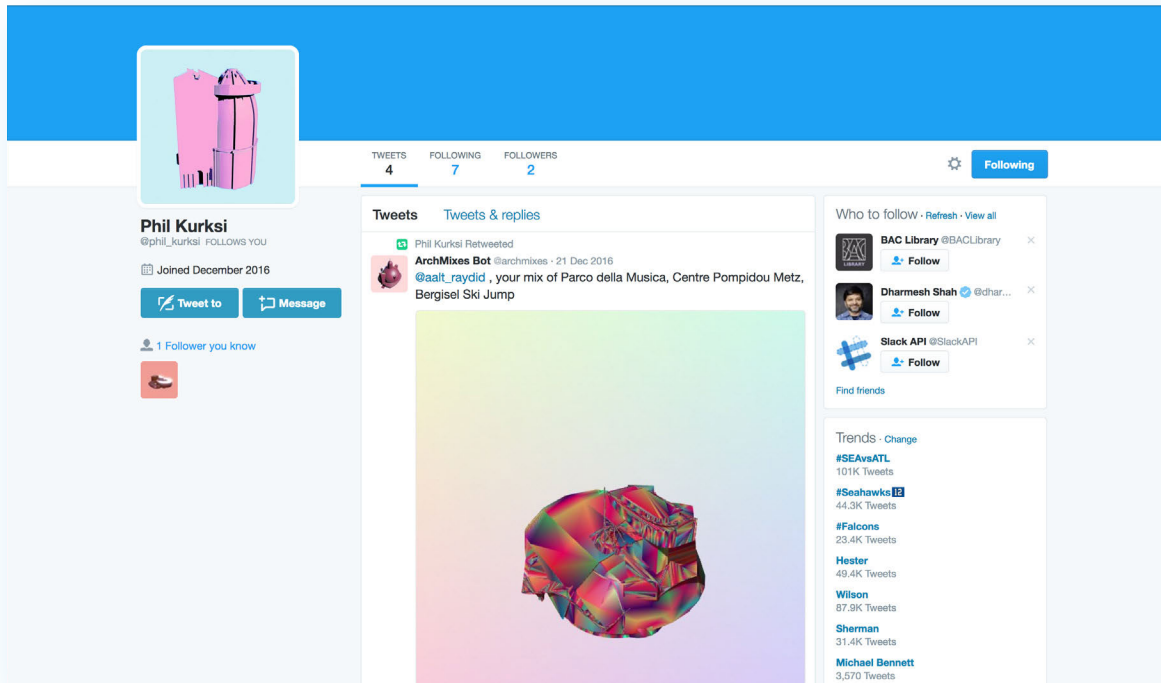
Fake accounts



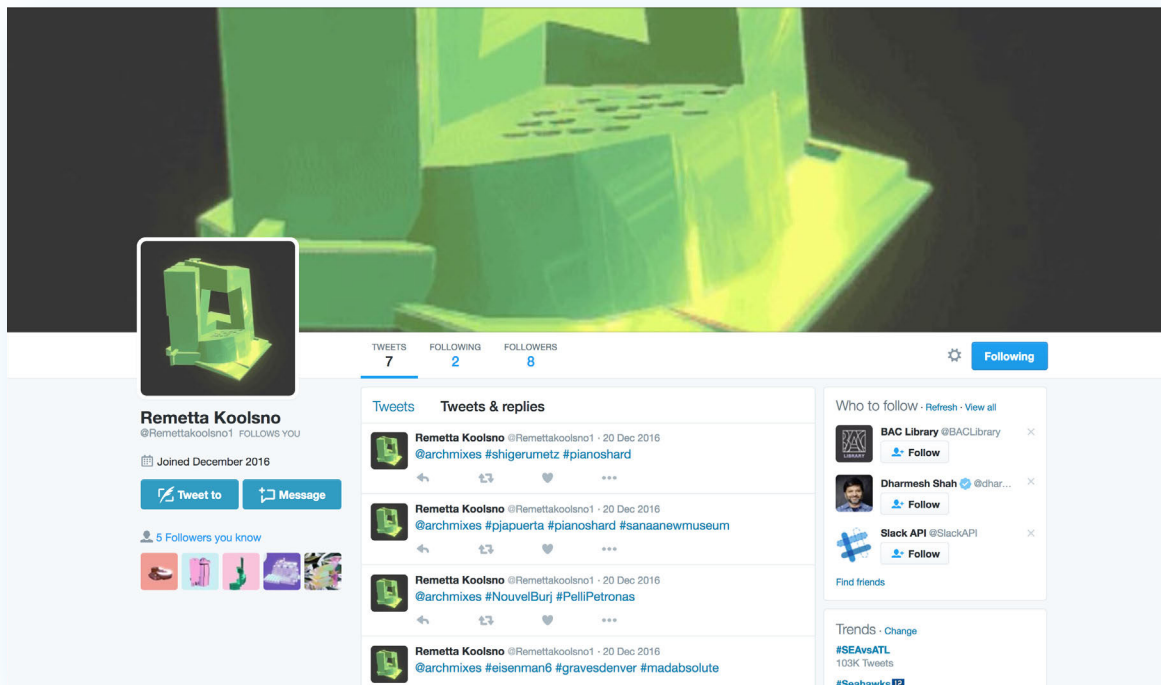
Screen Shot 2017-01-14 at 7.42.36 PM 2.png



Screen Shot 2017-01-14 at 7.43.20 PM 2.png



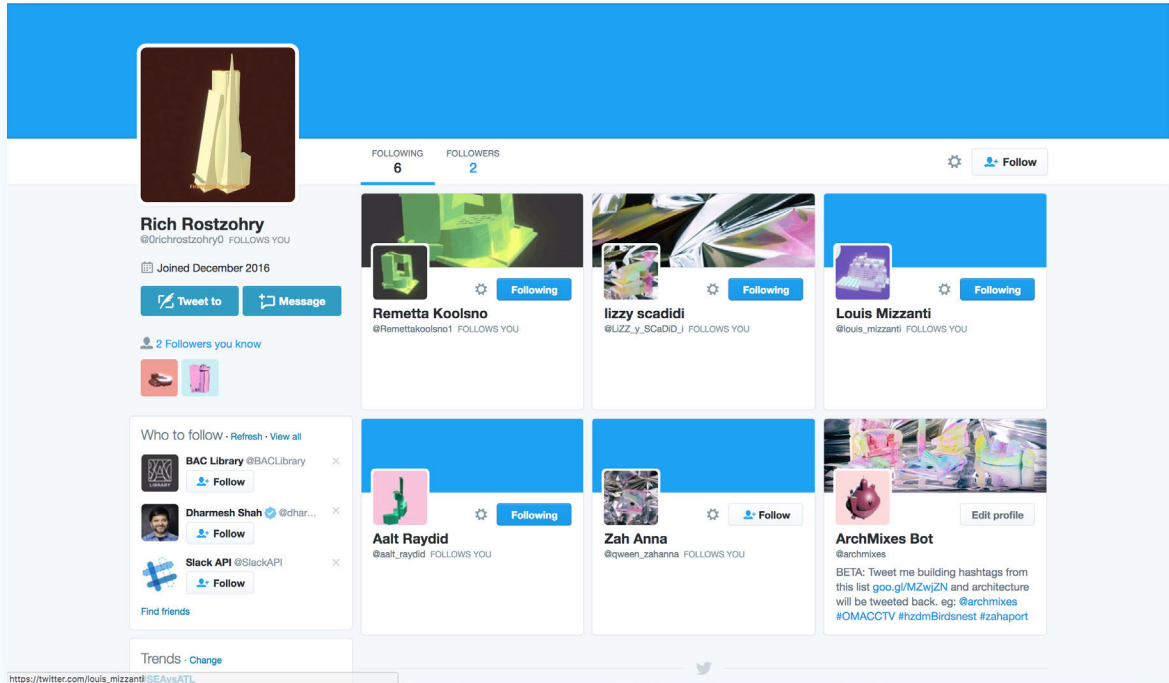
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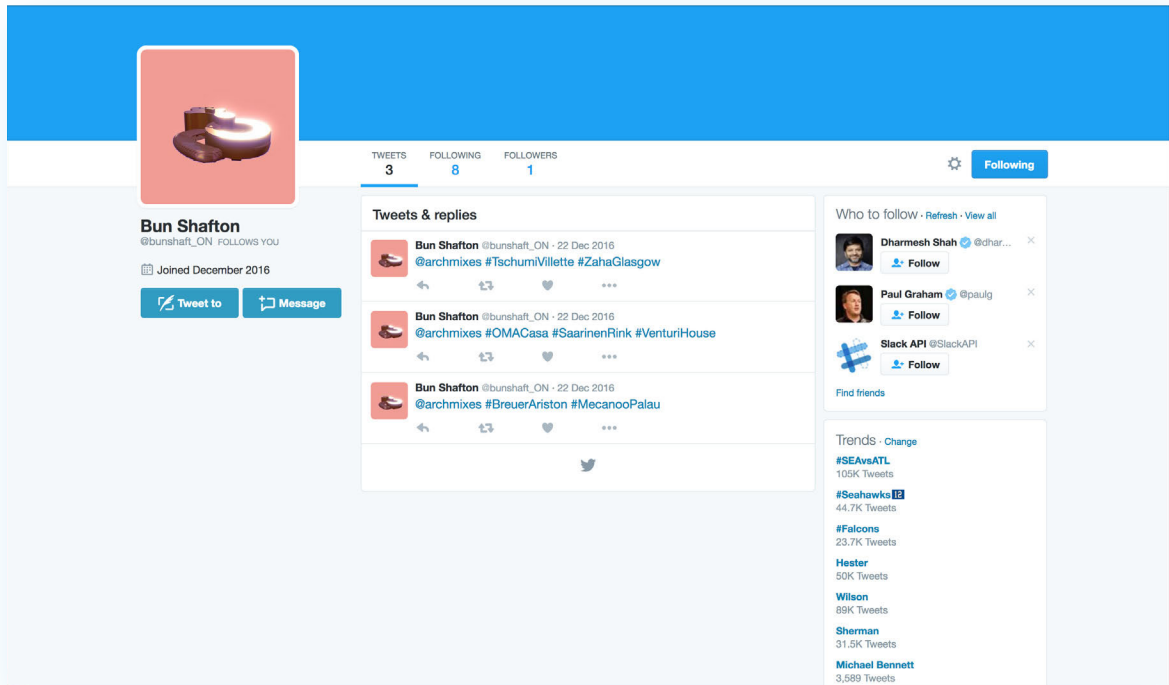
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Fake accounts

Fake accounts

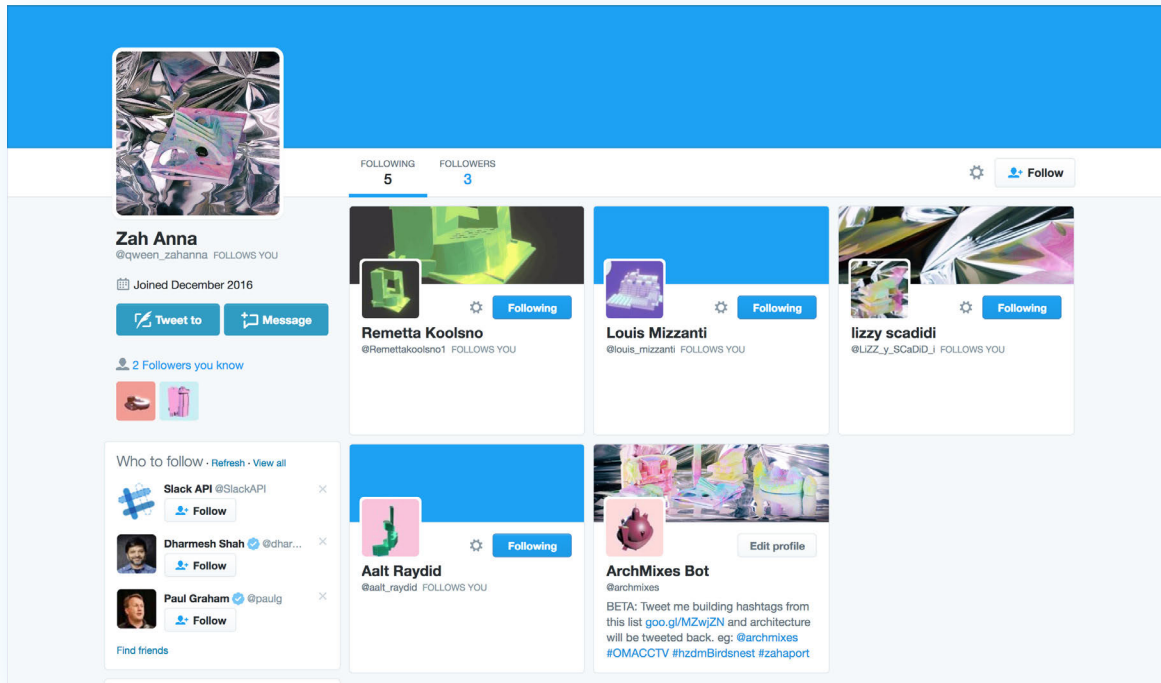


Screen Shot 2017-01-14 at 7.42.49 PM 2.png



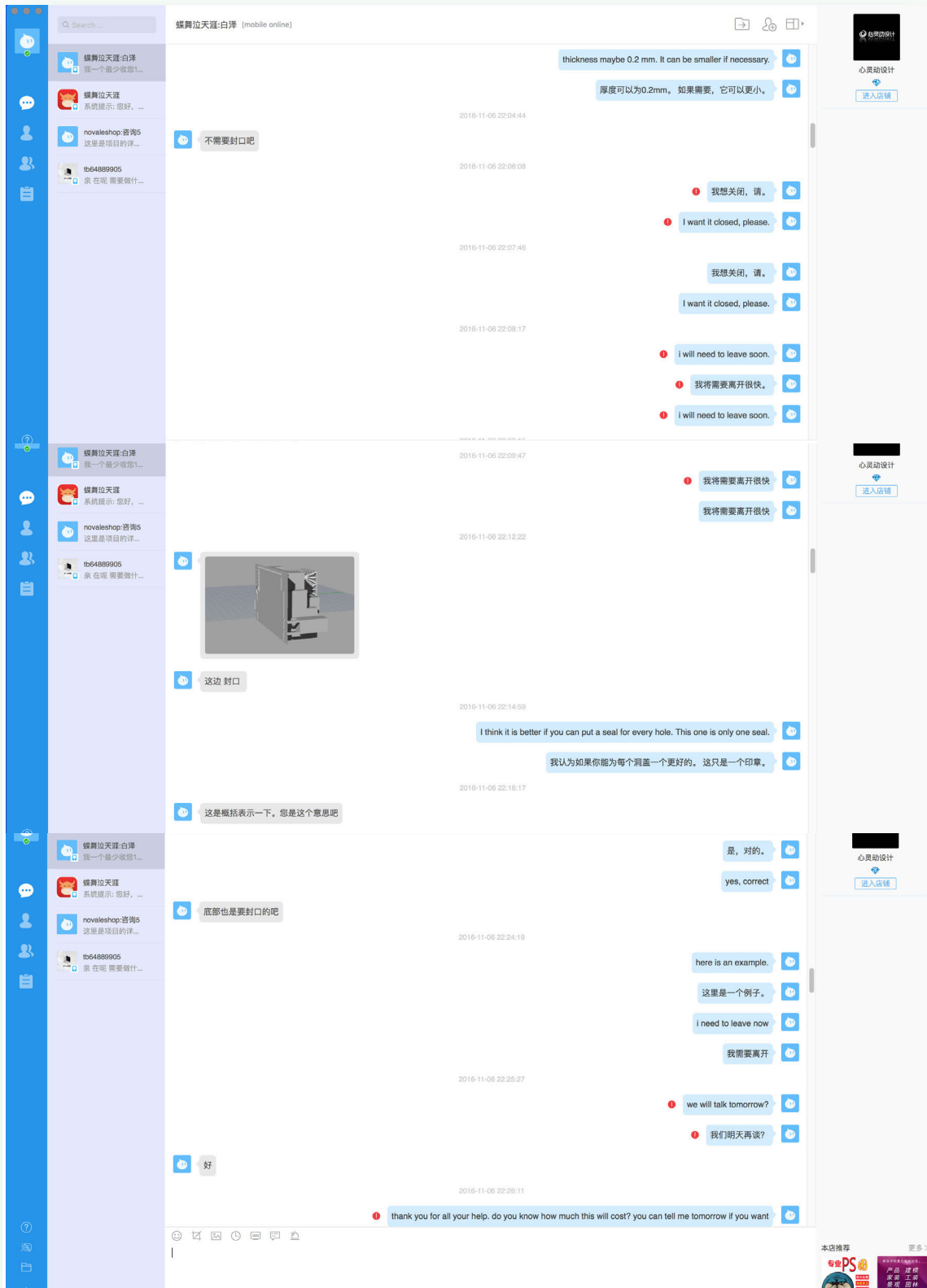
Screen Shot 2017-01-14 at 7.42.42 PM 2.png

Appendix



Screen Shot 2017-01-14 at 8.38.46 PM.png

Fake accounts

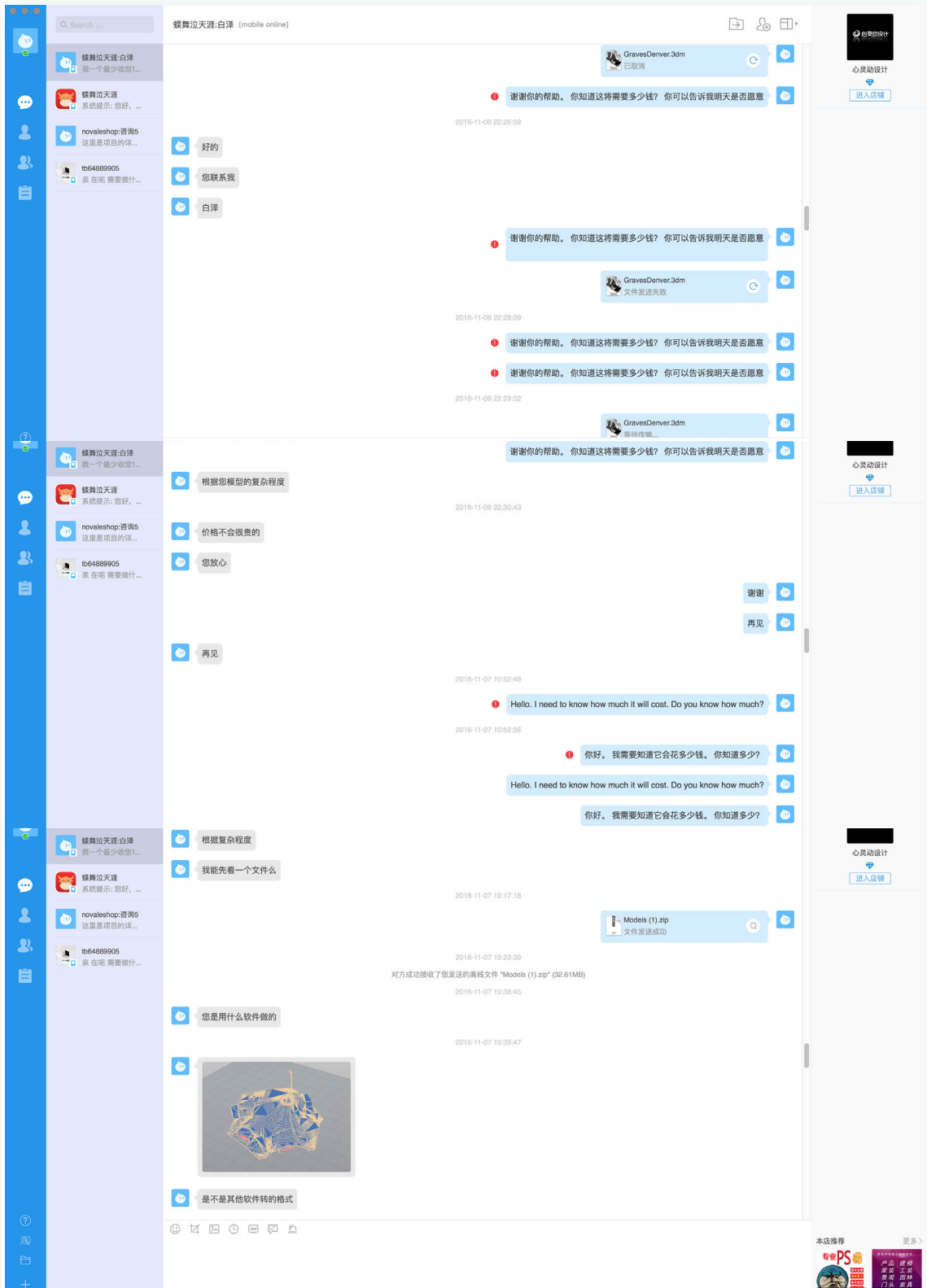


Screen Shot 2017-01-14 at 9.07.44 PM.png

Architecture in the Afternet

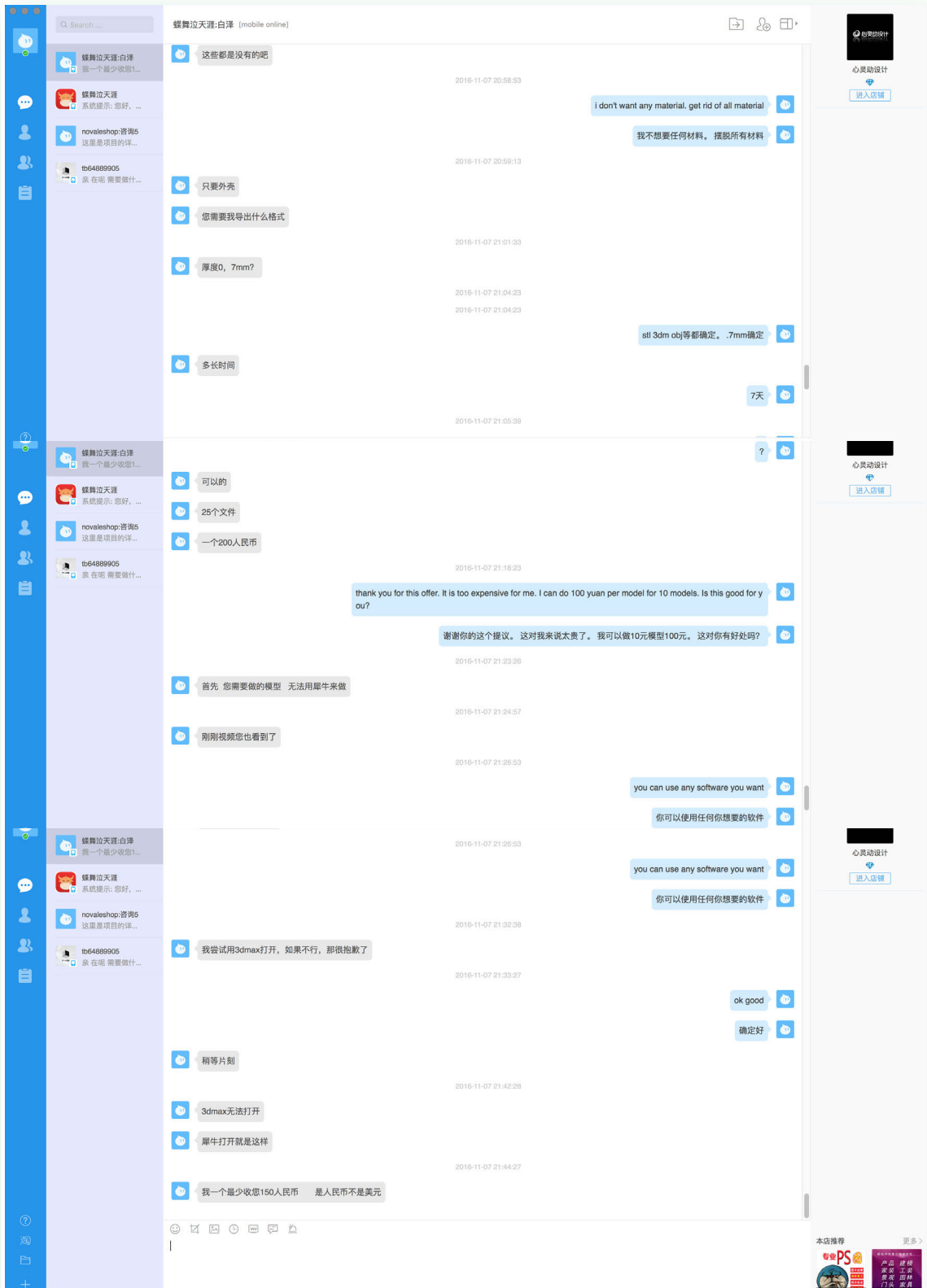
Ali Warig Warig

Ali War'ig War'ig



Screen Shot 2017-01-14 at 9.08.02 PM.png

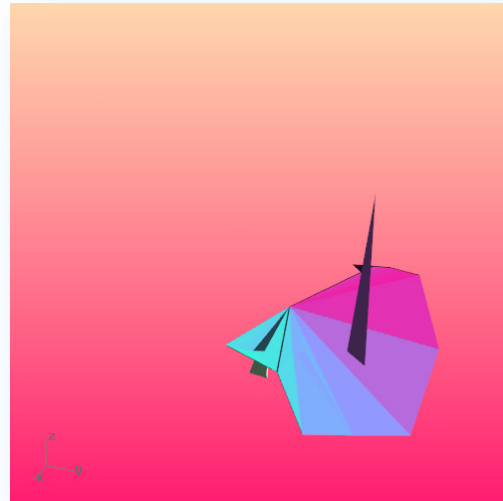
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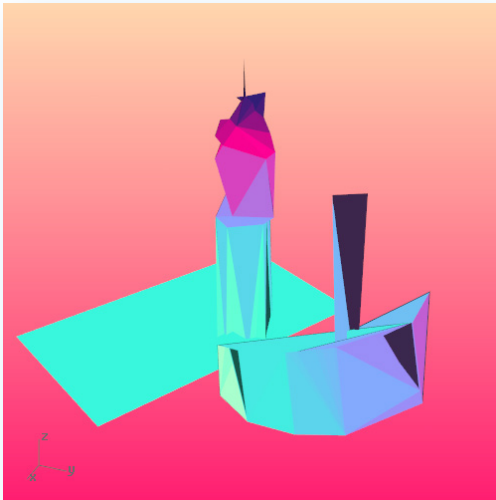
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Weakening meshes through
face count reductions

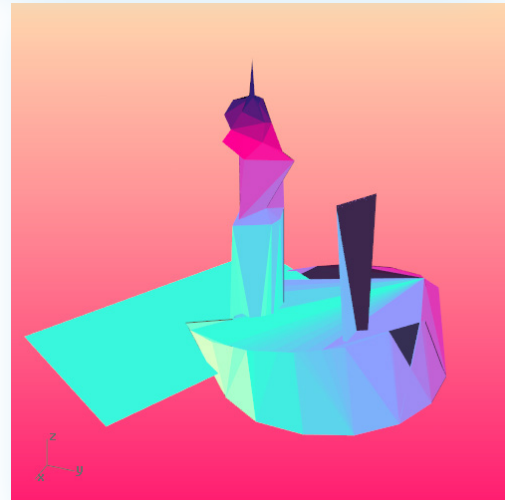
Weak Meshes



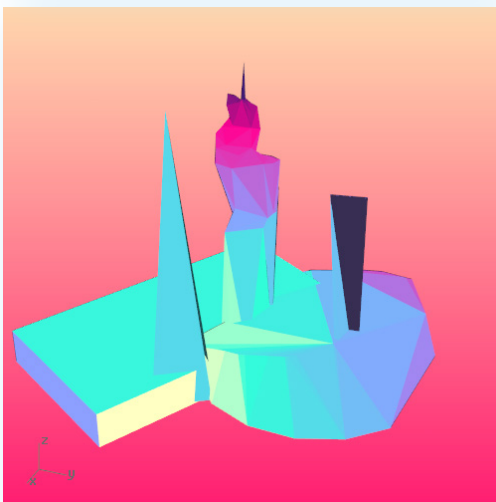
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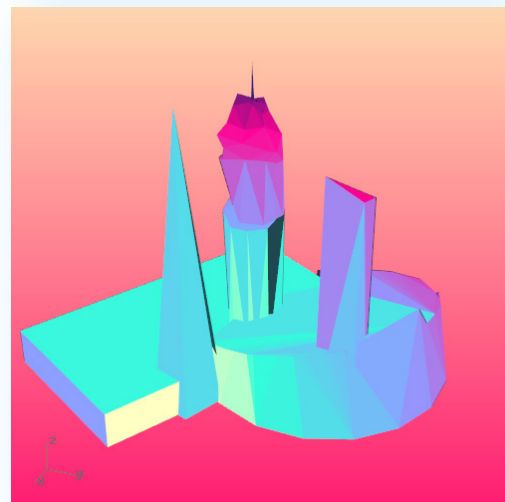
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Frame_00004.png

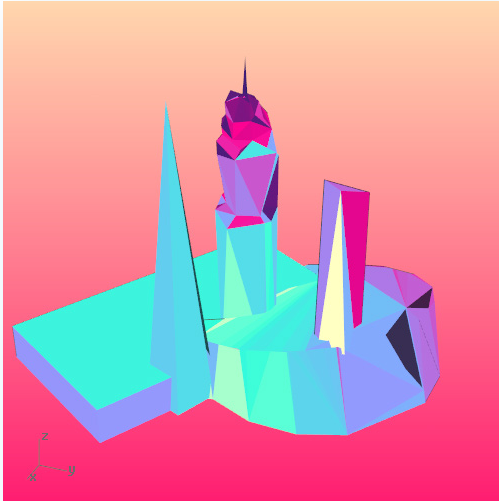


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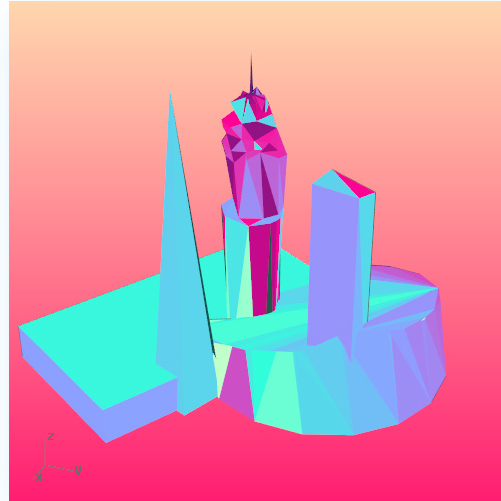


Frame_00006.png

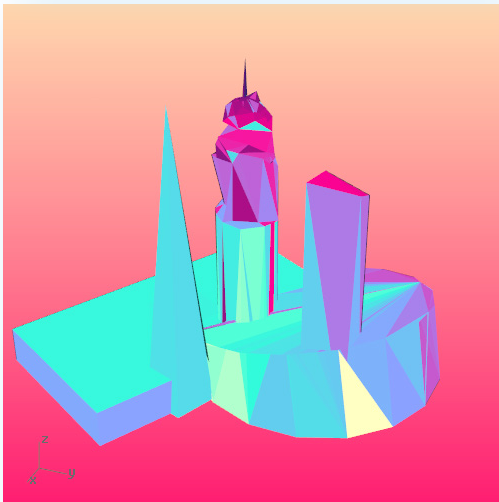
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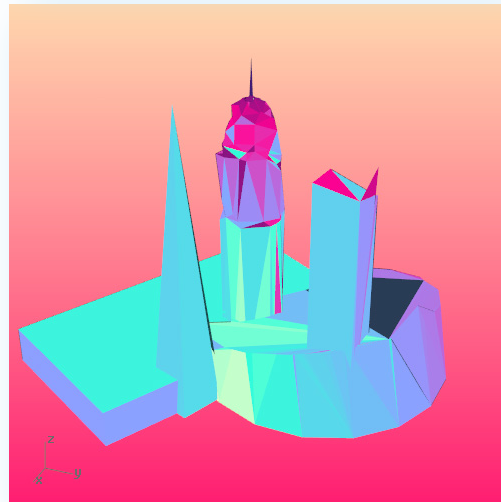
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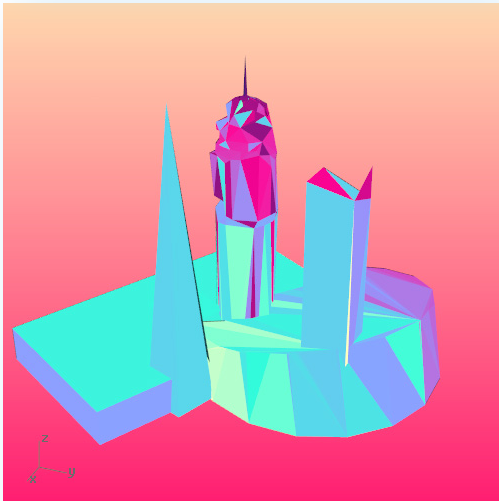
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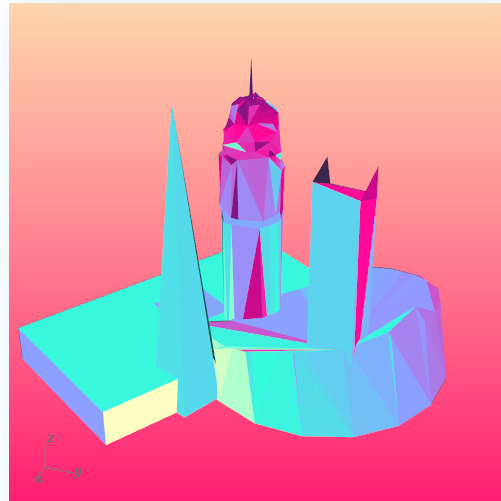
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Frame_00010.png



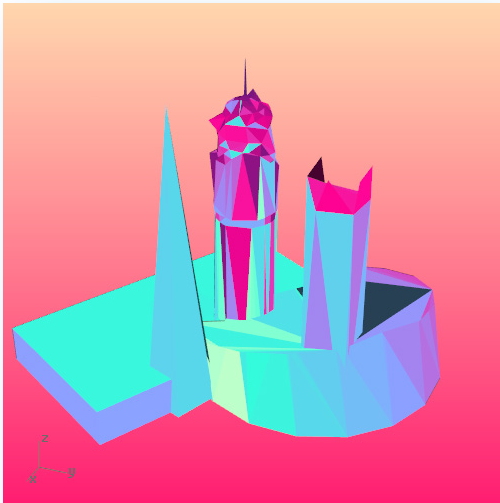
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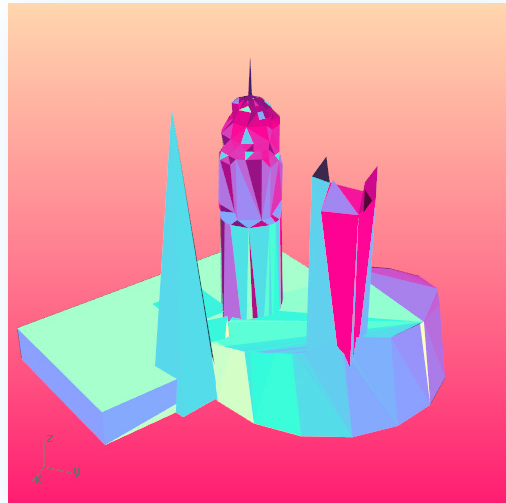
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Weak Meshes

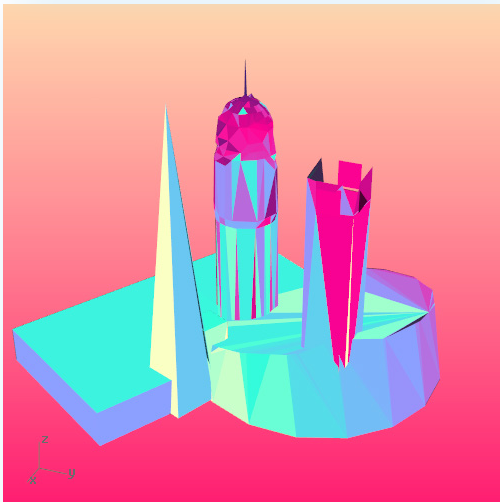
Weak Meshes



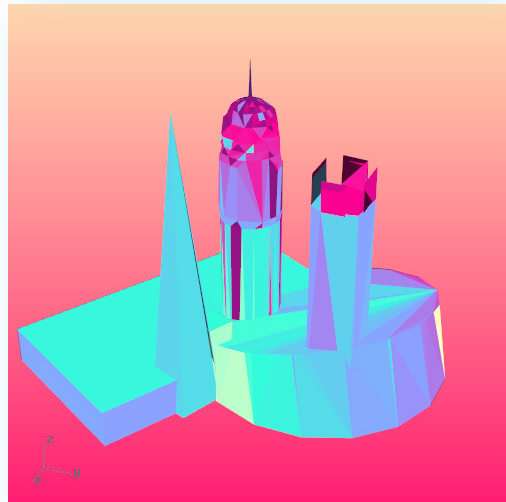
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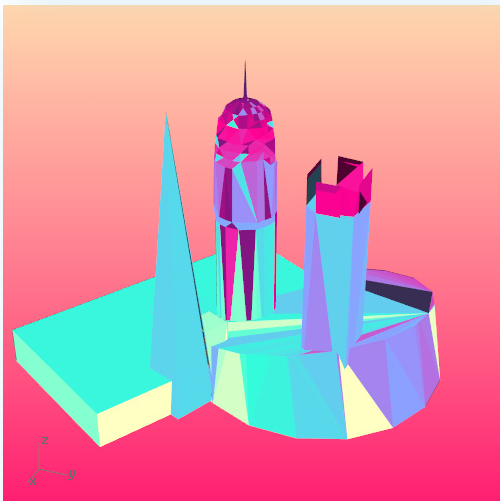
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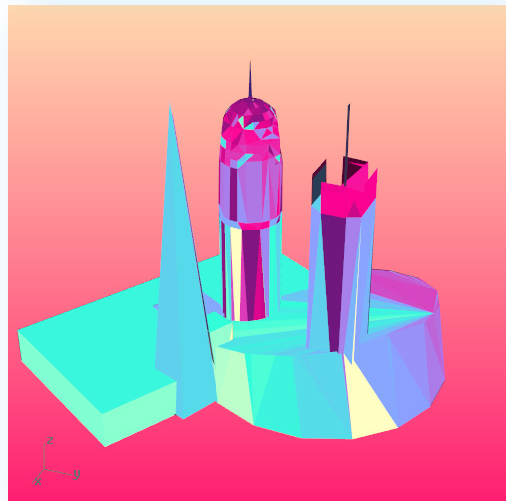
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Frame_00018.png

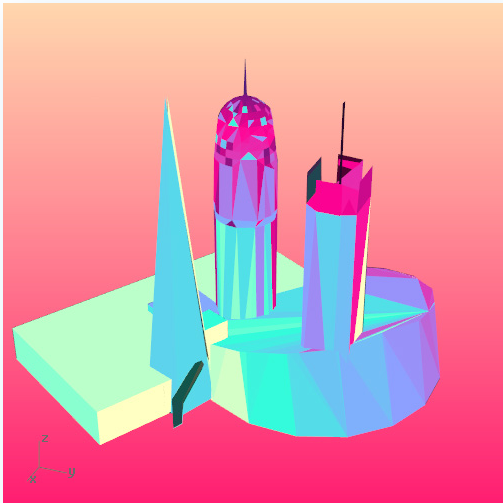


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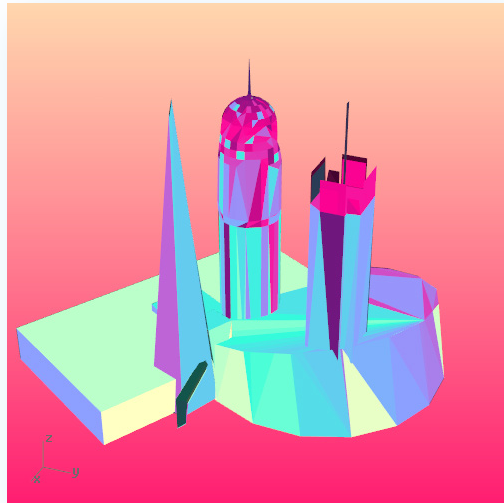


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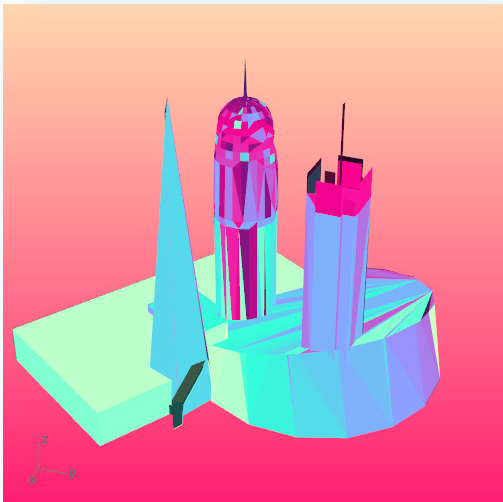
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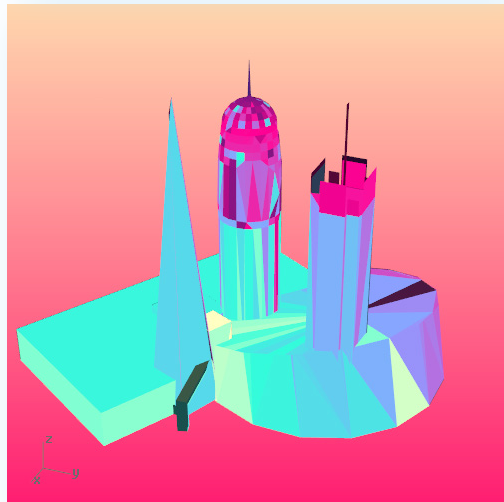
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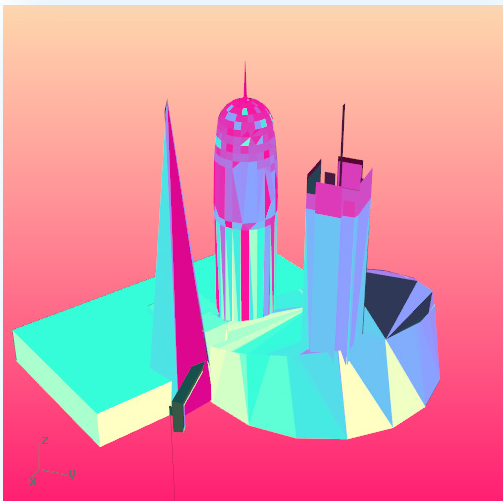
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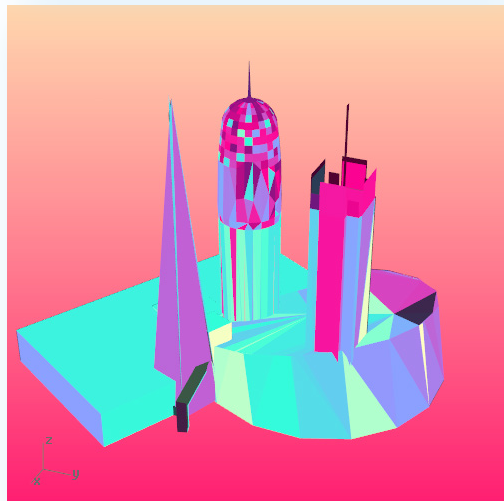
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Frame_00024.png



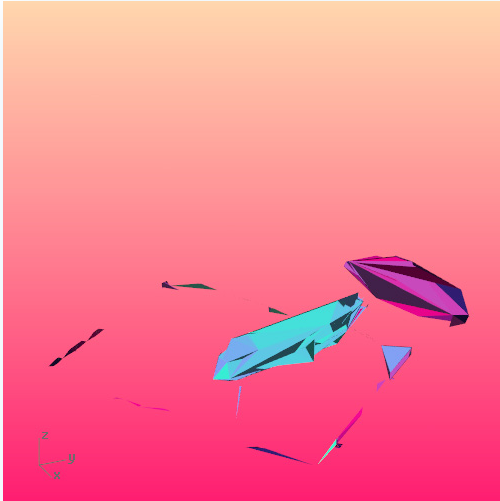
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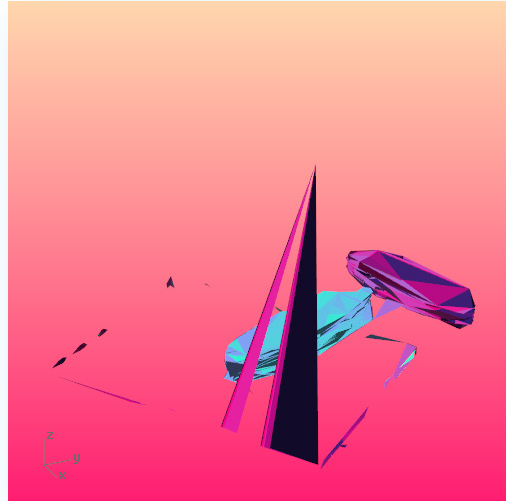
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Weak Meshes

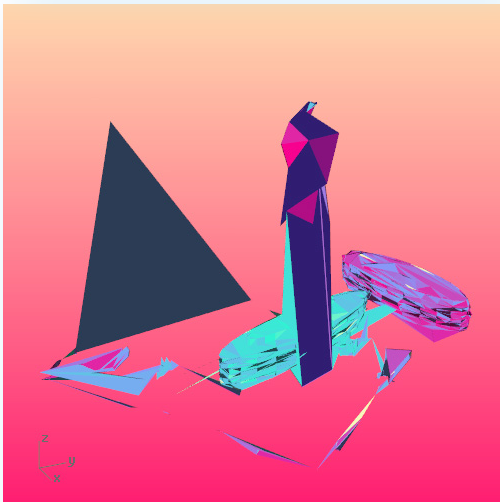
Weak Meshes



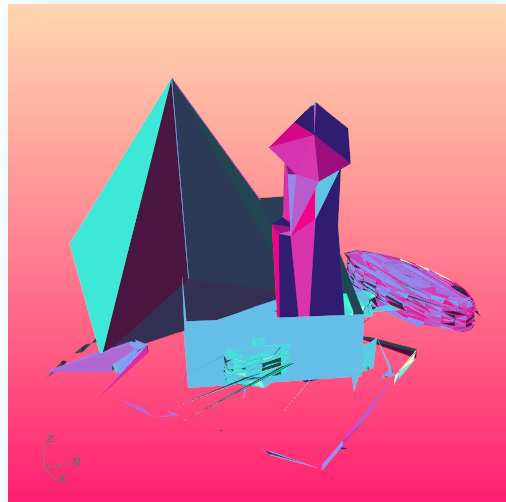
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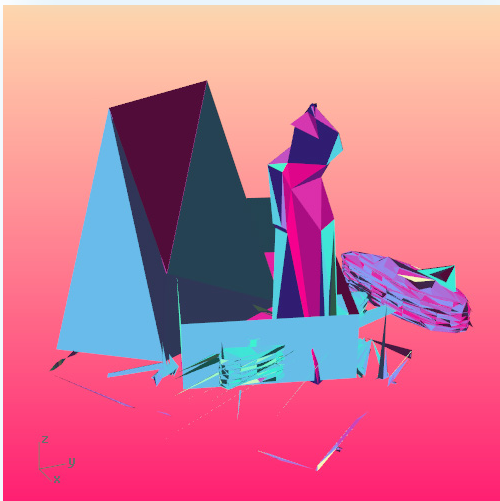
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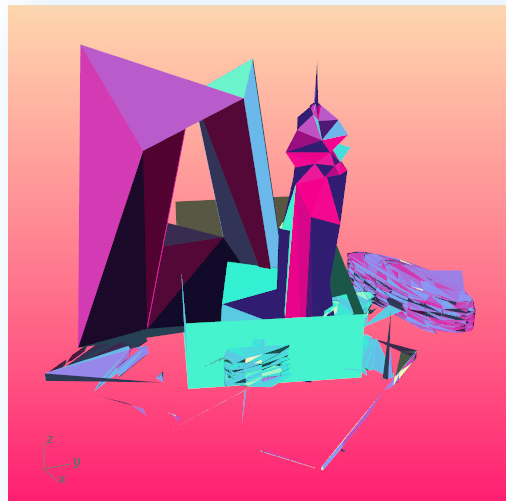
Frame_00017.png



Frame_00018.png



Frame_00019.png

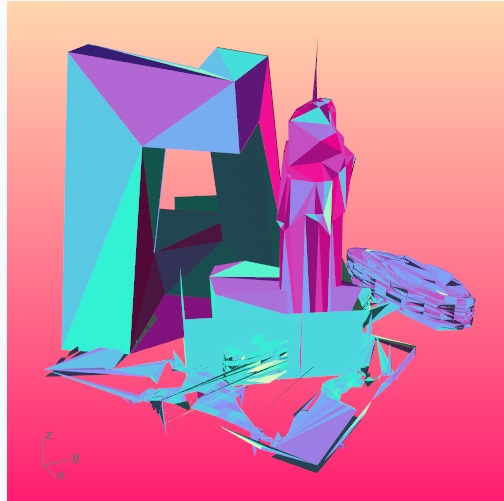


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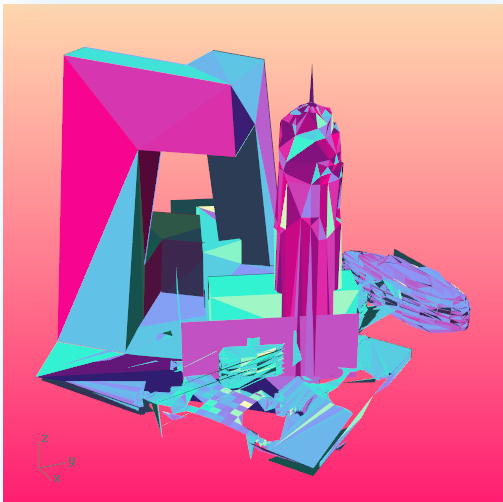
Appendix



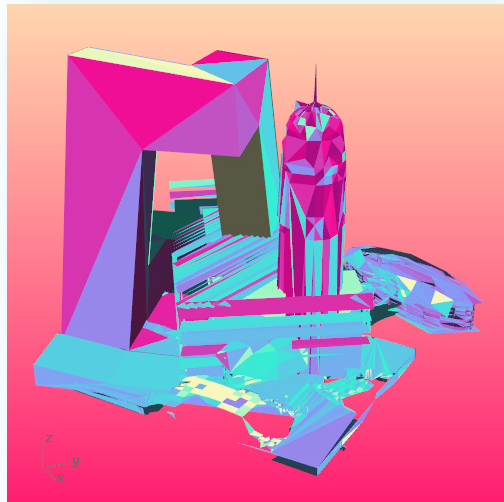
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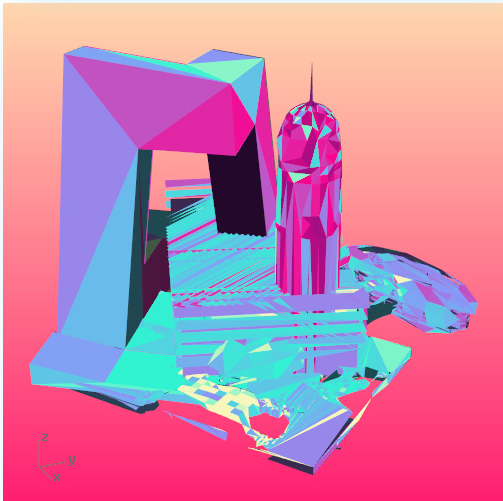
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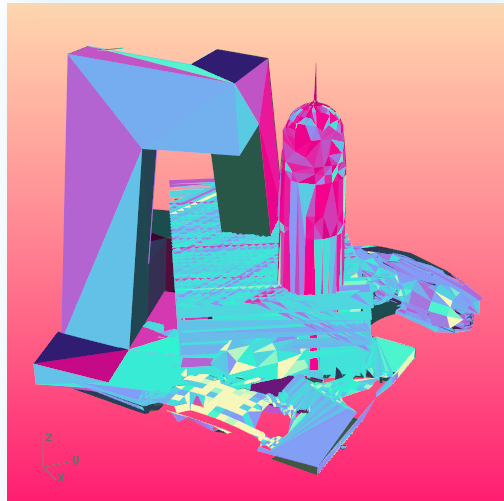
Frame_00033.png



Frame_00041.png



Frame_00042.png



Frame_00043.png

Weak Meshes

Tchotchkes



Appendix

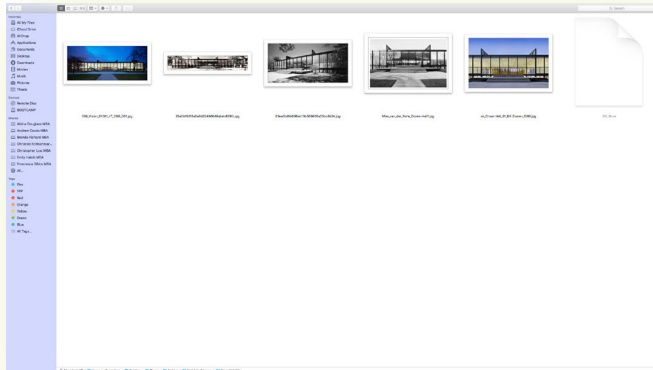


Tchotchkes

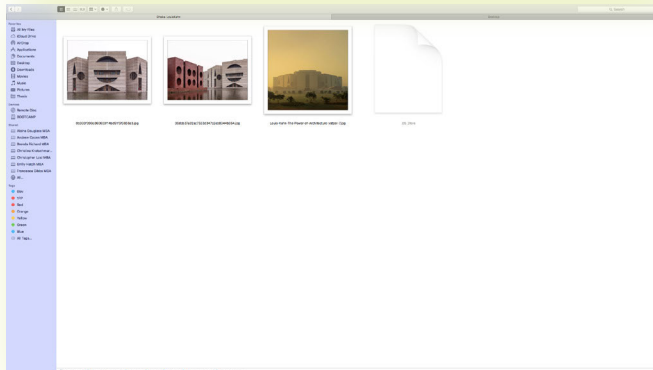
Architecture in the Afternet

Archive of images used while producing image post productions

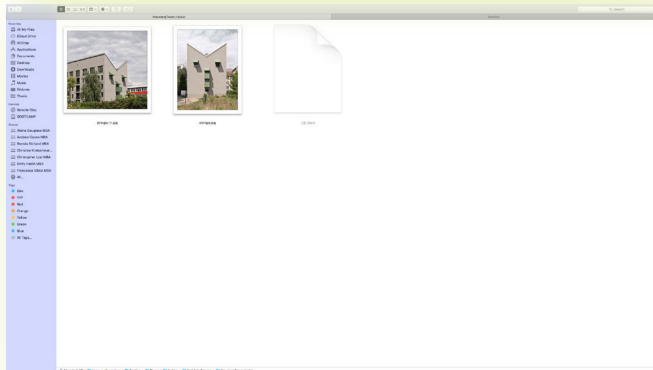
Image Archive



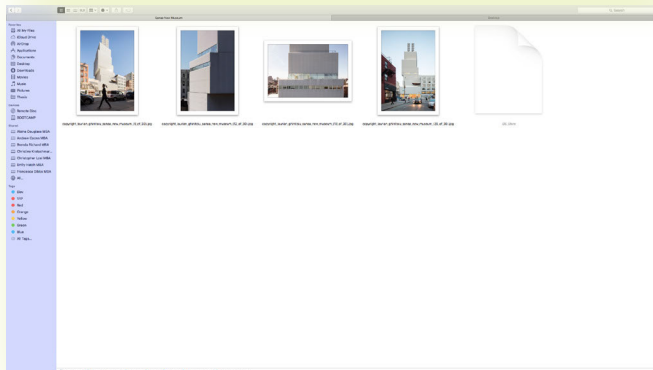
CrownHall-Mies.png



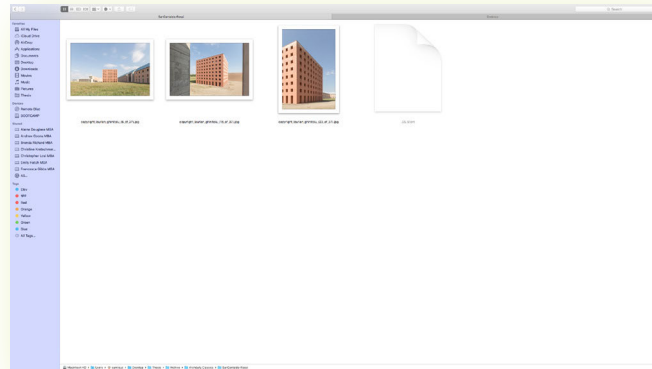
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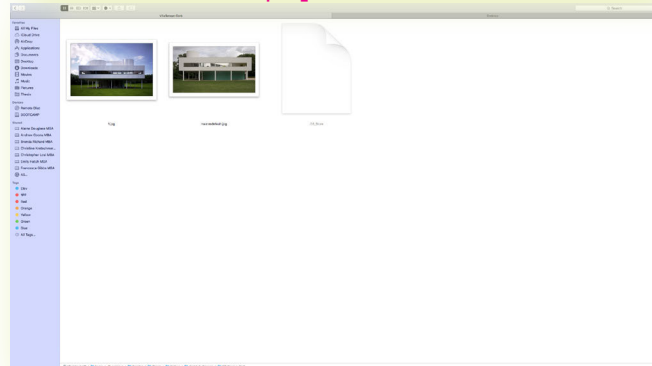
KreuzbergTower_Hejduk.png



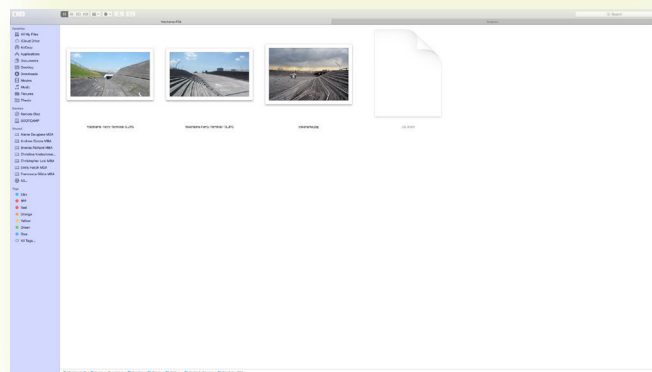
Sanaa New Museum.png



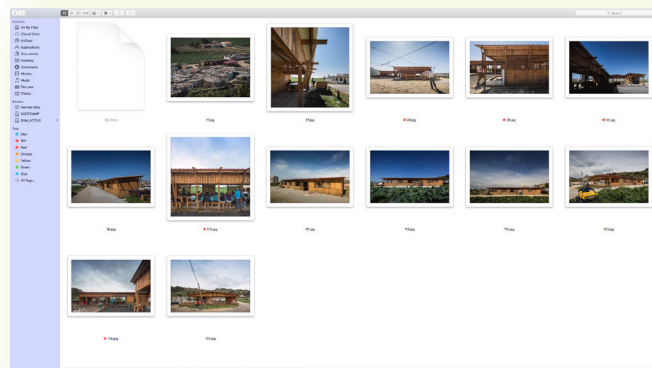
SanCataldo-Rossi.png



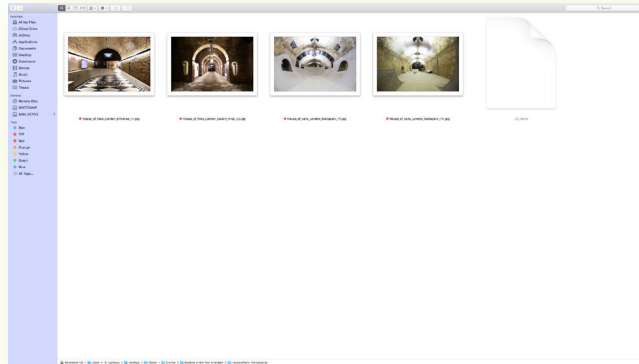
VillaSavoye-Corb.png



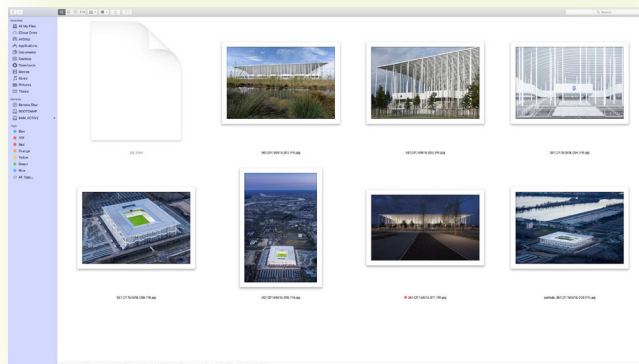
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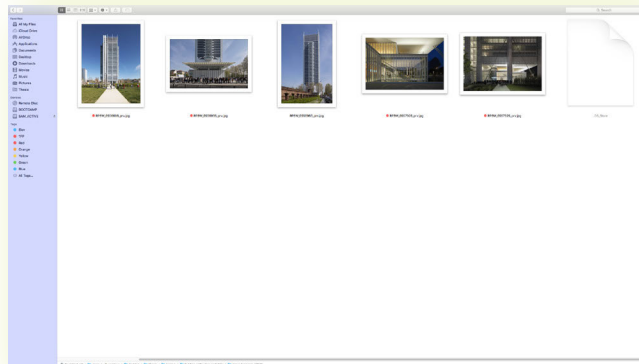
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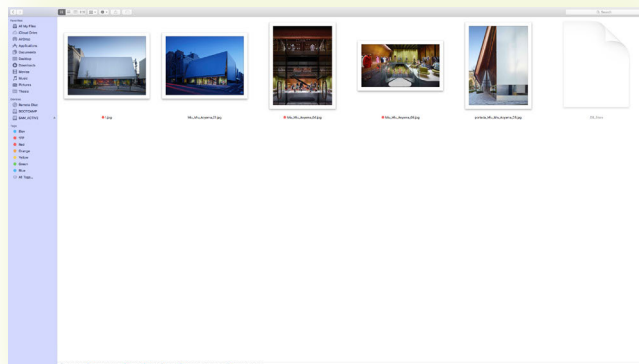
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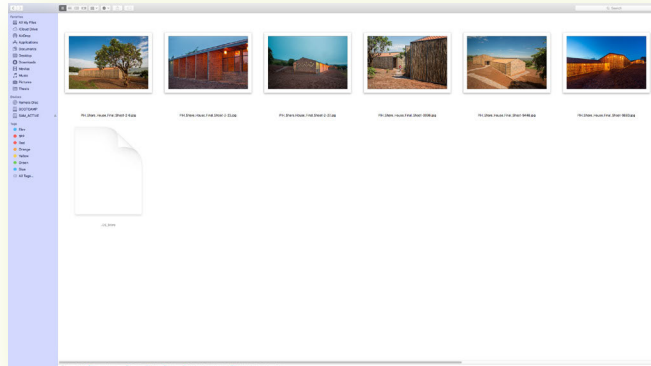
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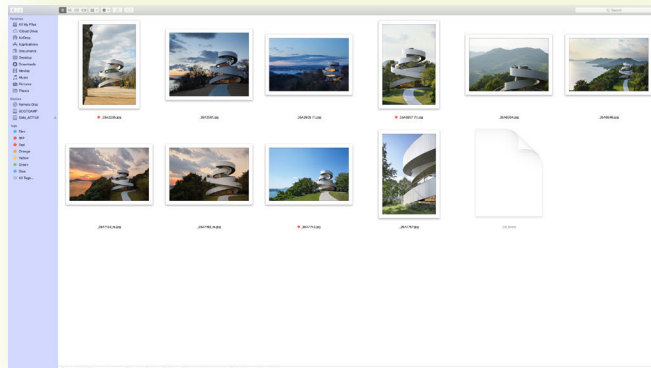
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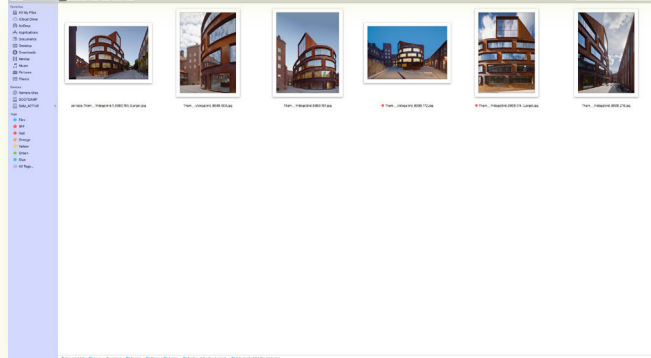
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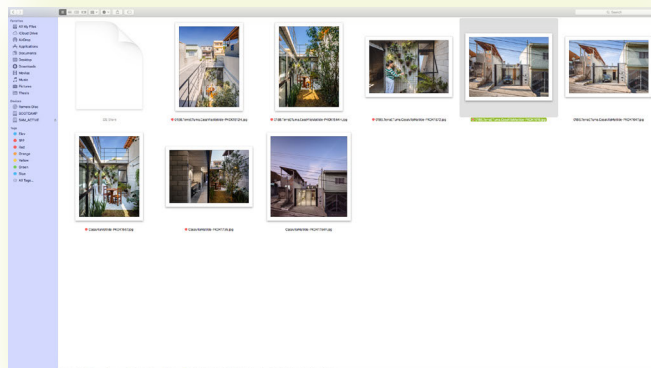
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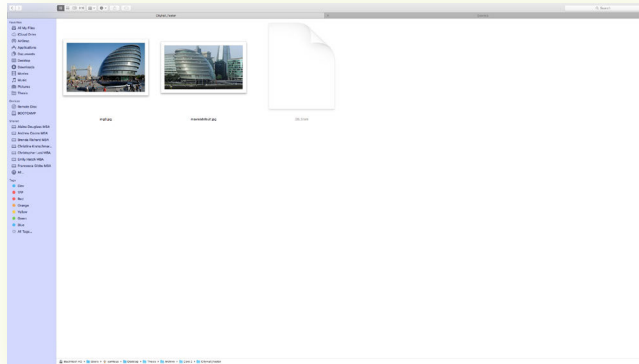
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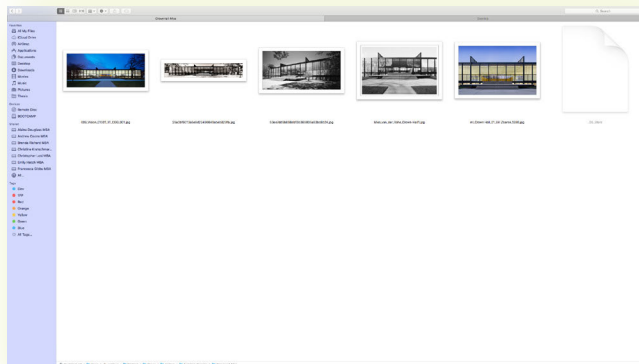
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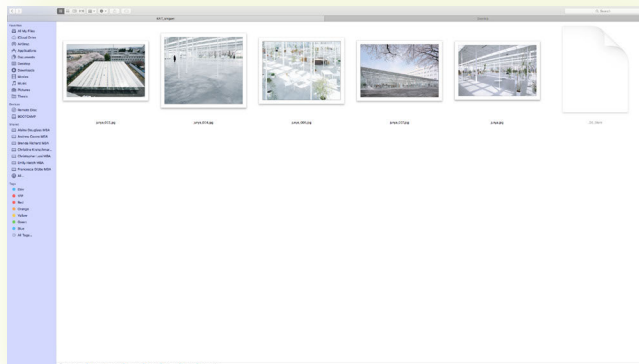
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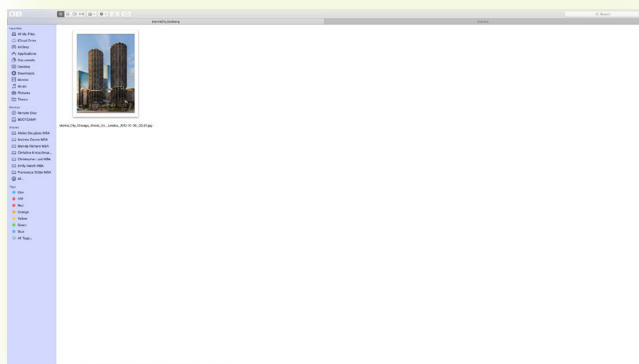
CityHall_Foster.png



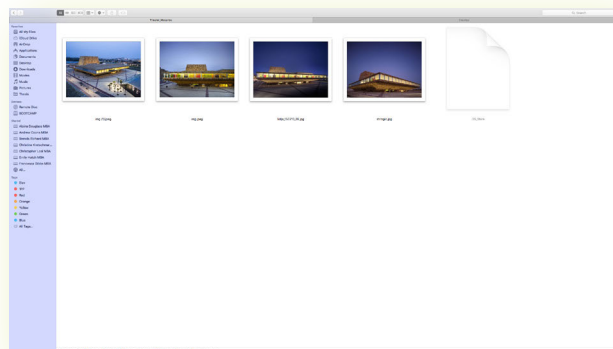
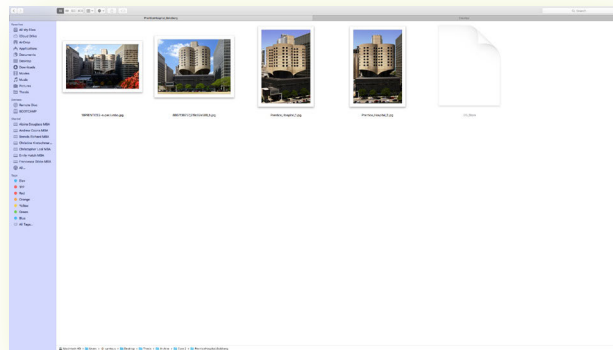
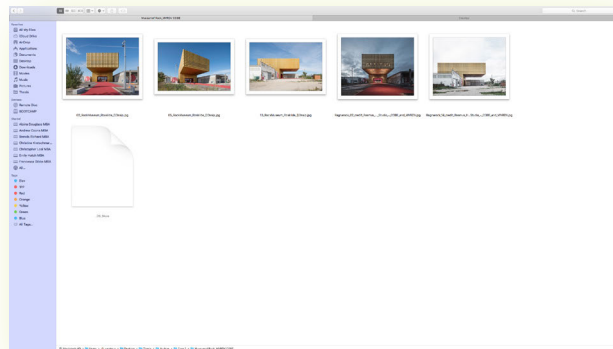
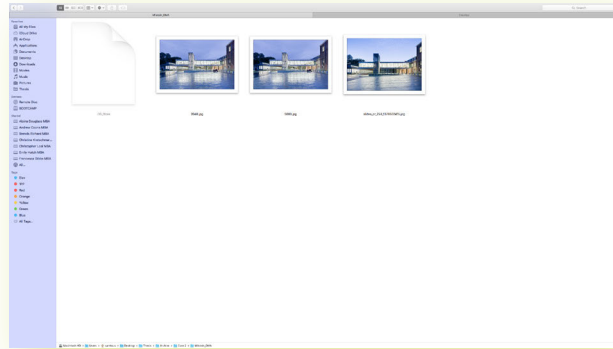
CrownHall-Mies.png

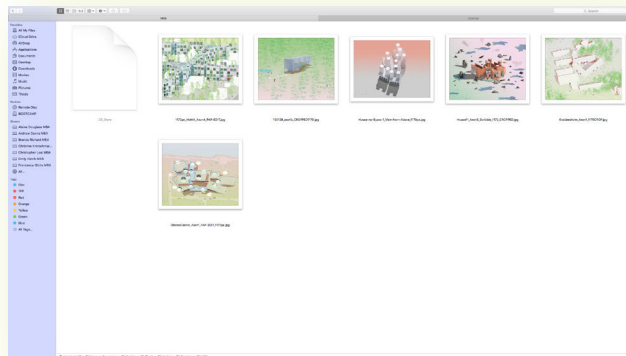
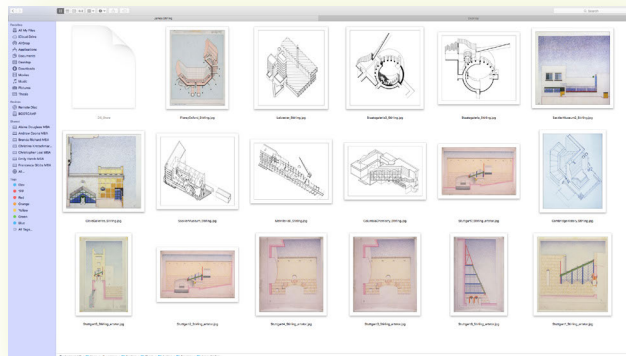
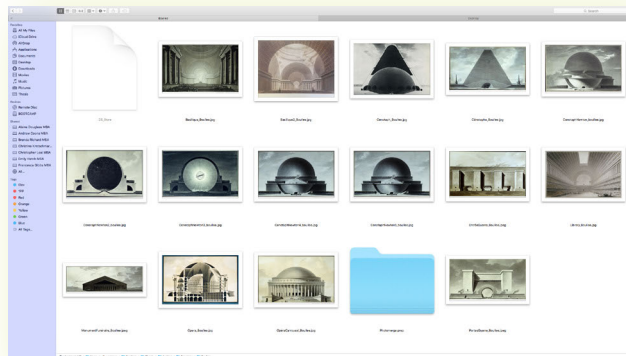
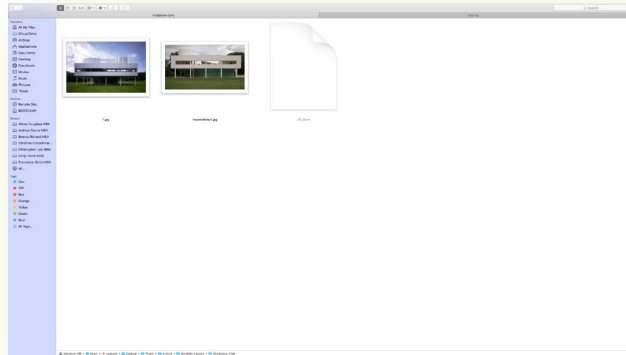


KAIT_Ishigami.png

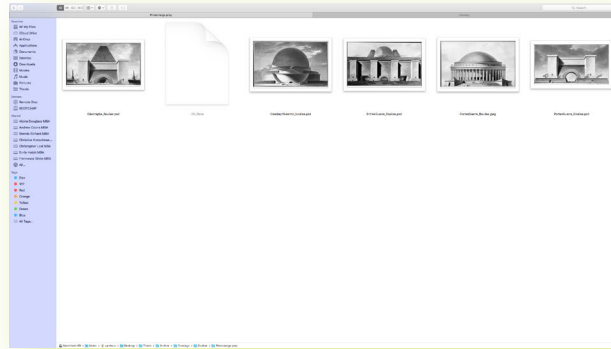


MarinaCity_Goldberg.png

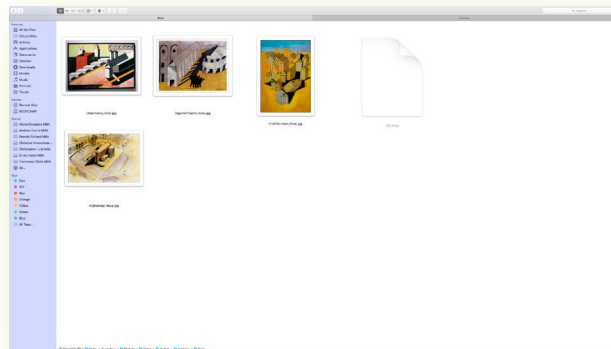




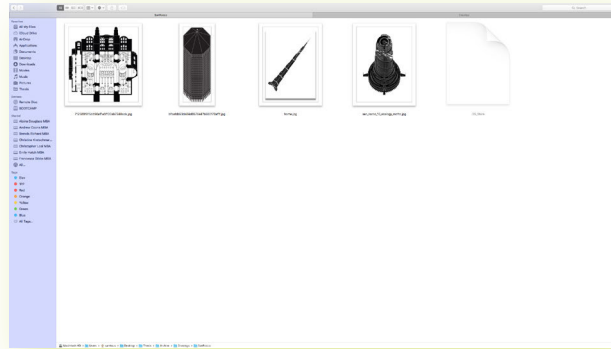
Irrigation Archive



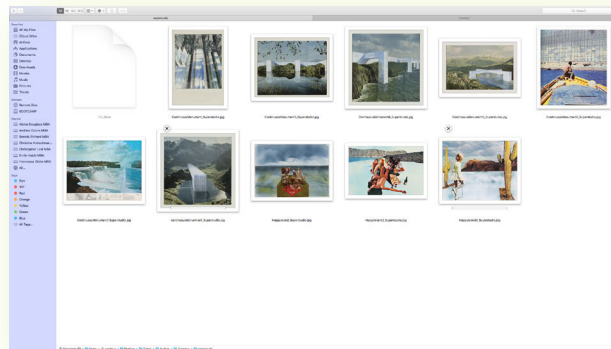
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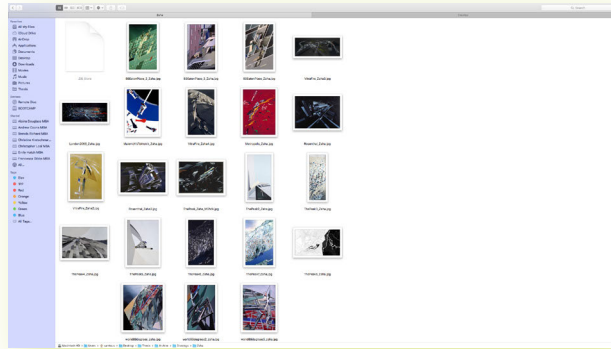
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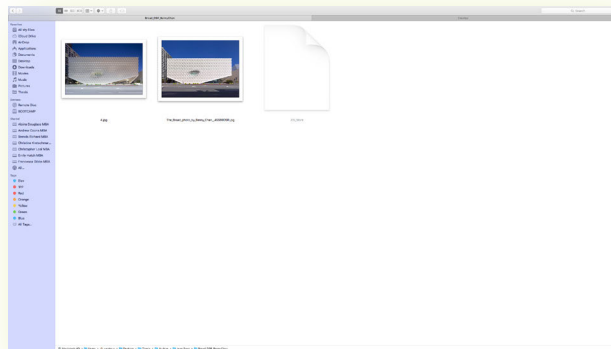
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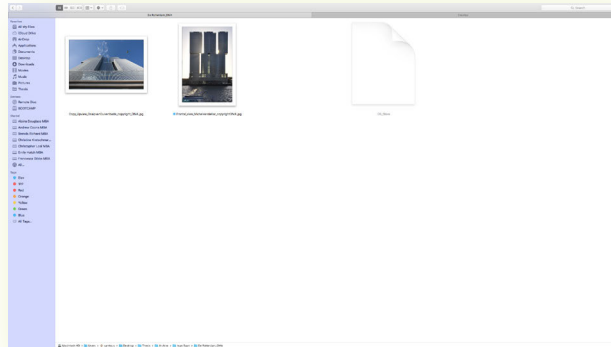
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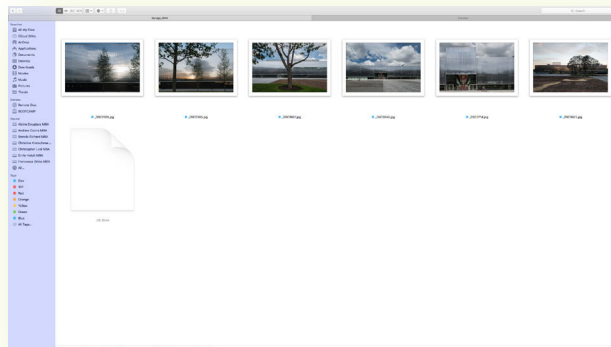
Zaha.png



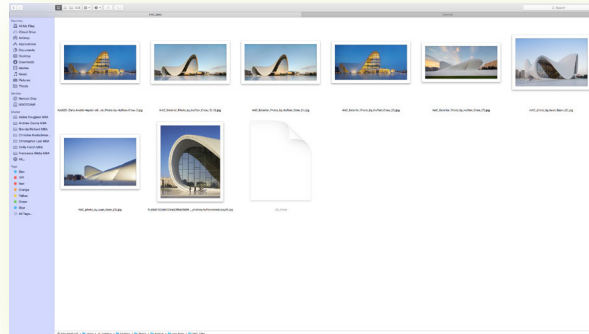
Broad_DSR_BennyChan.png



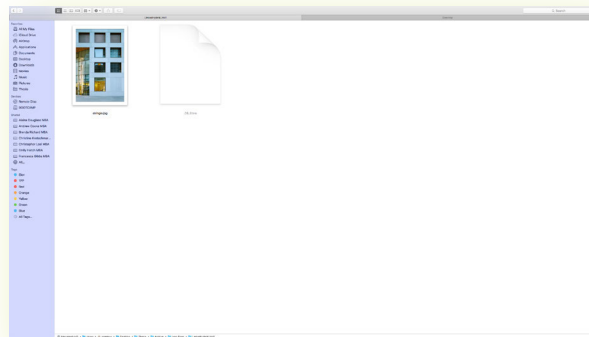
De Rotterdam_DMA.png



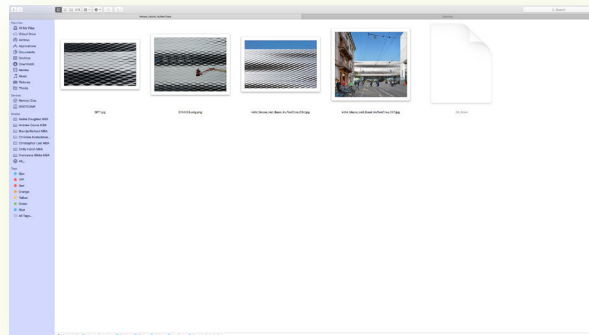
Garage_DMA.png



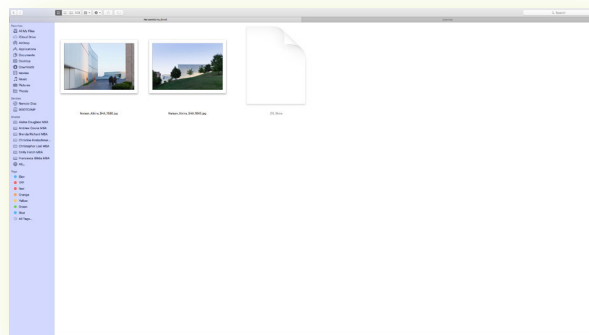
HAC_Zaha.png



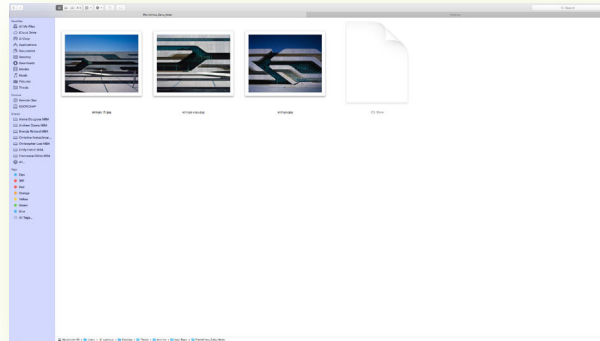
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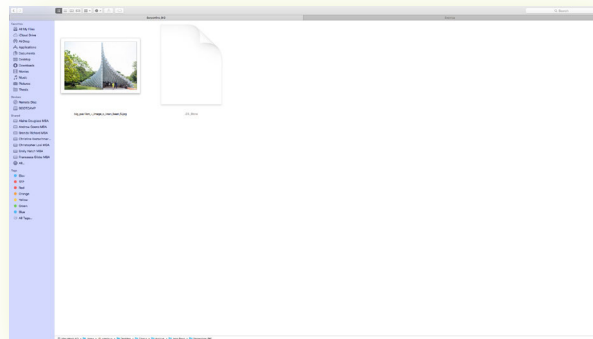
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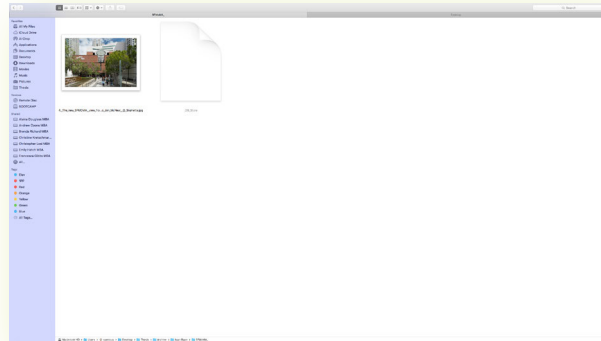
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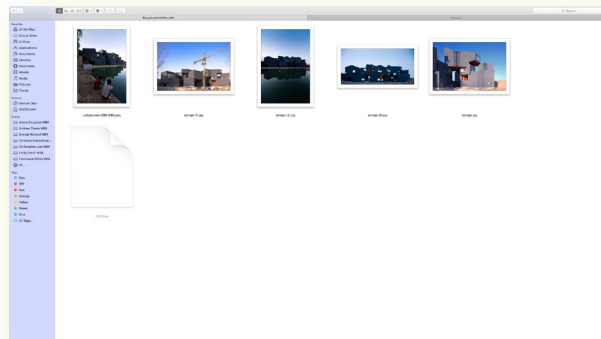
PierreVives_Zaha_Helen.png



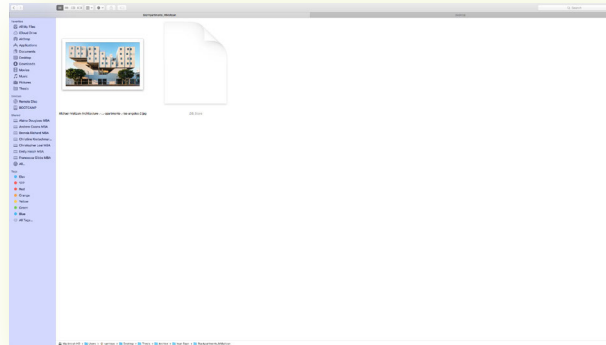
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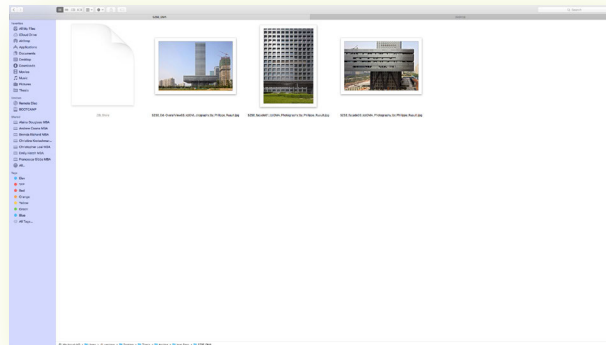
SFMOMA_.png



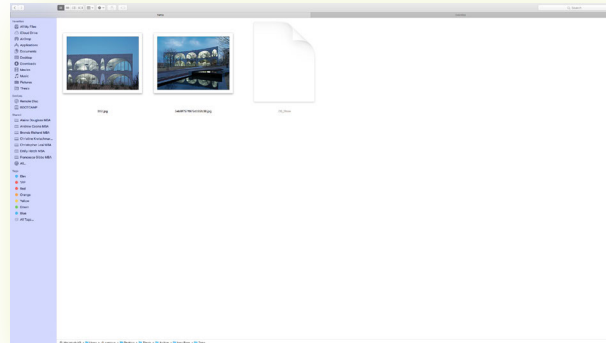
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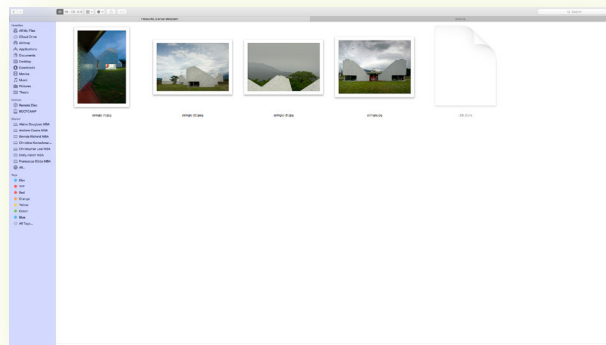
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SZSE_DMA.png

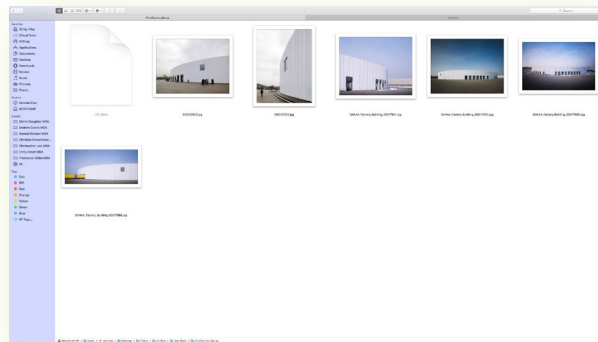


Tama.png

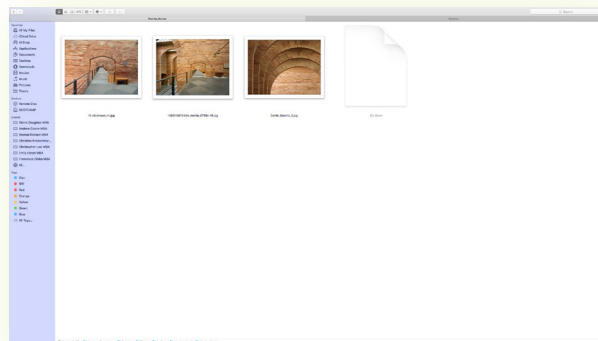


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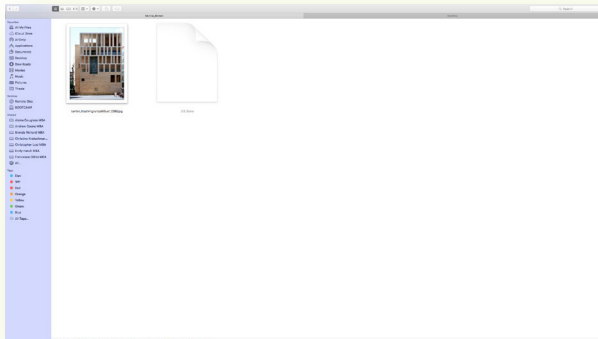
321



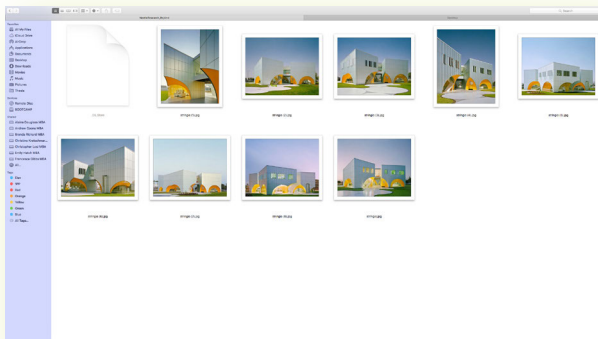
VitraFactory_Sanaa.png



Merida_Moneo.png



Murcia_Moneo.png

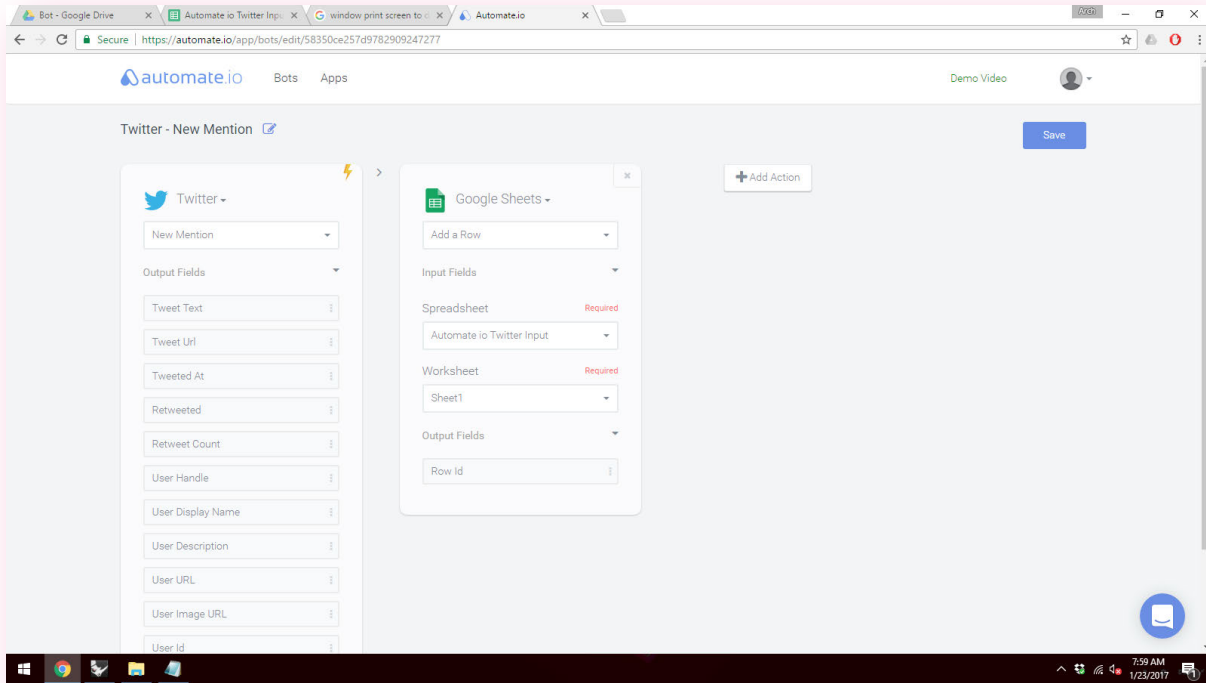


NestleResearch_Rojkind.png

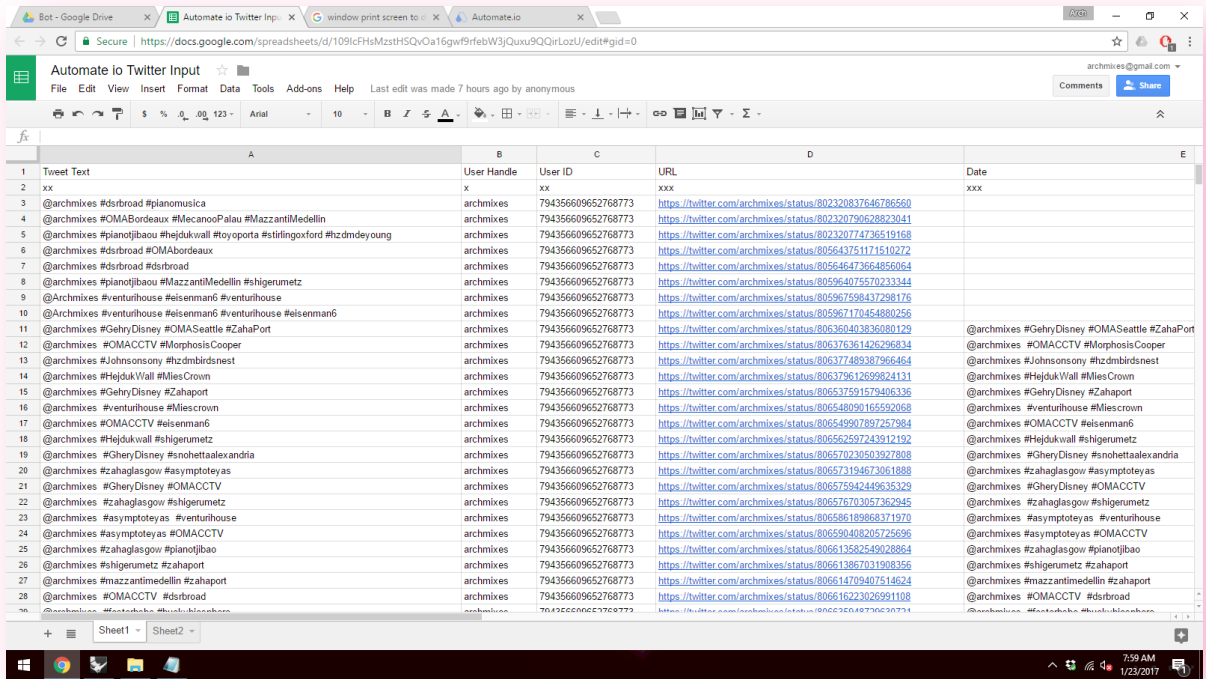
Irriage Archive

Architecture in the Afternet

The bot was achieved using rather accessible tools - it was in no way a sophisticated coding effort that lives on a server. It uses some commercially available automation bots to begin the process: on Automate.io I construct a bot that scrapes Twitter for any mention of @archmixes, and retrieves information about that tweet to a Google spreadsheet where it lists the tweet, the handle of the author, and the unique ID of that tweet.



2.PNG



3.PNG

How to Make a Bot

By using Flux.io, this information is sent to a local session of Grasshopper open in Rhino - effectively architecture tools not intended to deal with streaming live information for the web. With this information now in grasshopper I check to see which Tweet to process in the list of Tweets. For instance if 10 are received at a time and there are 100 that have already been taken care of, the Grasshopper definition checks the list and culls all the ones that have been done, and queues up the first of the ten to be taken care of.

How to Make a Bot

This is accomplished by checking a log hosted on a Google Drive folder; everytime a successful response is made from the bot, it generates a file in this folder with a code, so that when a new tweet comes in, it can compare all the successful logs the bot as already completed to all the ones that have ever come. This produces a list of Tweets that have yet to be processed.

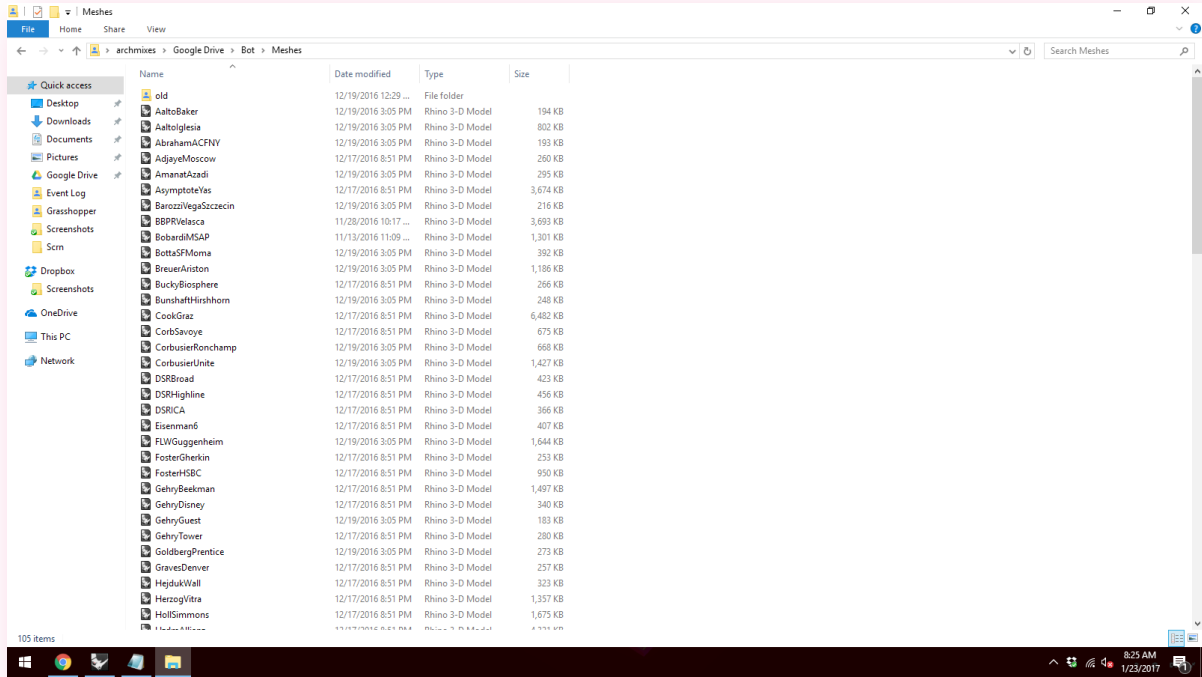
With the correct one queued up, it then does some formatting checks to make sure the Tweet meets the required syntax, but also checks that the hashtags being called are valid. It does this by checking the hashtag against a list of Rhino filenames. These filenames are the closed meshes of the buildings that will be used to construct the Archmix.

Here, the most straightforward part is the geometric transformation of the Rhino meshes. All the transformations of the Tweets are treated the same way. Each rhino file that is referenced

is imported, scaled to be 6 inches in its longest dimension, They are then all aligned by the center point of their lowest horizontal bounding plane, and rotated based on a division of an angle by the number of models that have been referenced. There is a bit of randomness applied to these various values such that if one were to send the same Tweet twice, the results would be a little different.

Afterwards, the combined meshes go through a mesh reduction to 50,000 mesh faces to make the file lighter. A camera is also set up to build a view relative to the size and random rotation of the model

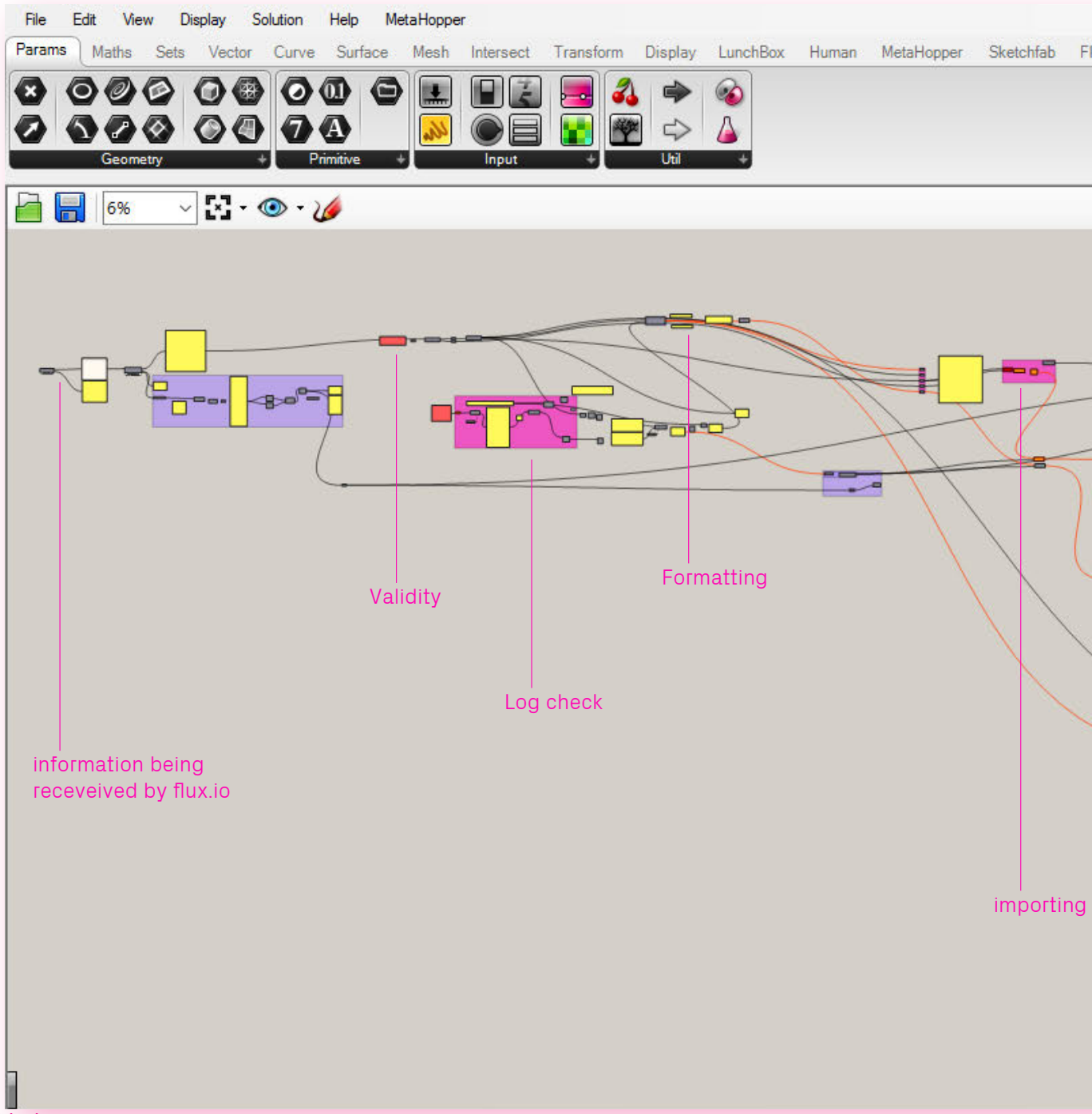
Grasshopper is then forced to trigger a bunch of the output commands by a check we have constructed based on volume: If the resulting volume of the combined mesh is different from its previously stored volume (the previous tweet), then the mesh passes through to be outputted. It grabs information about the tweet that has been travelling along with the geometric information and constructs a the titling and settings for Sketchfab, while also coloring the model, and uploading it to the Sketchfab website through Andrew Heumann's Sketchfab component.

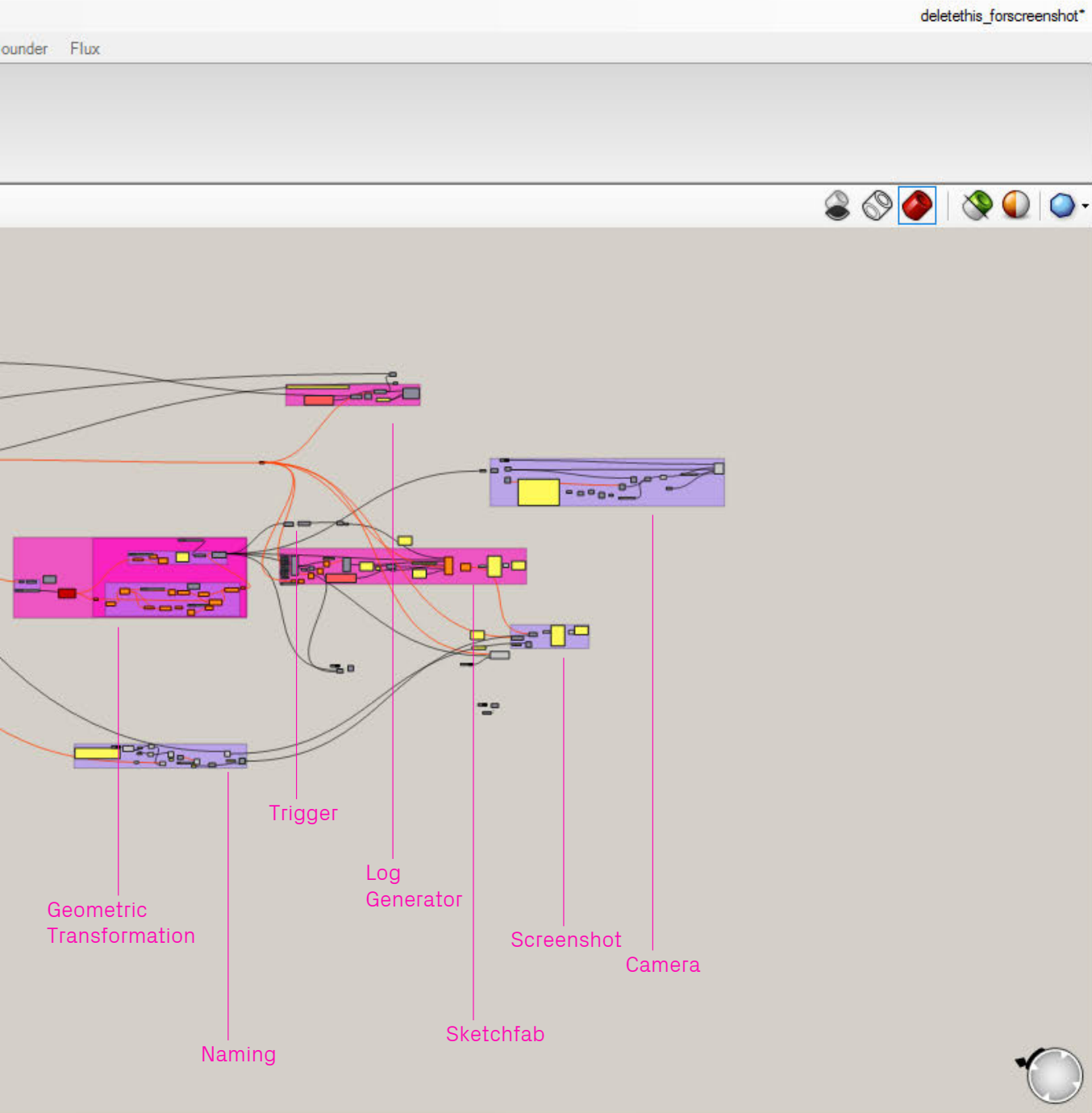


7.PNG

How to Make a Bot

How to Make a Bot



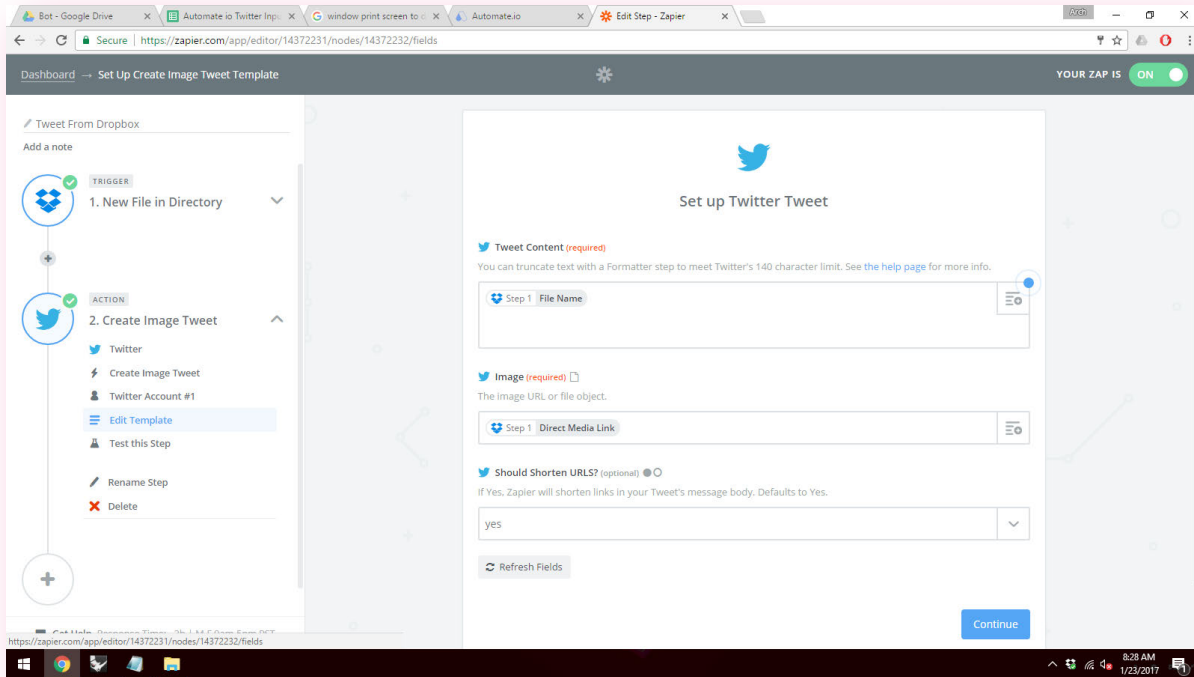


How to Make a Bot

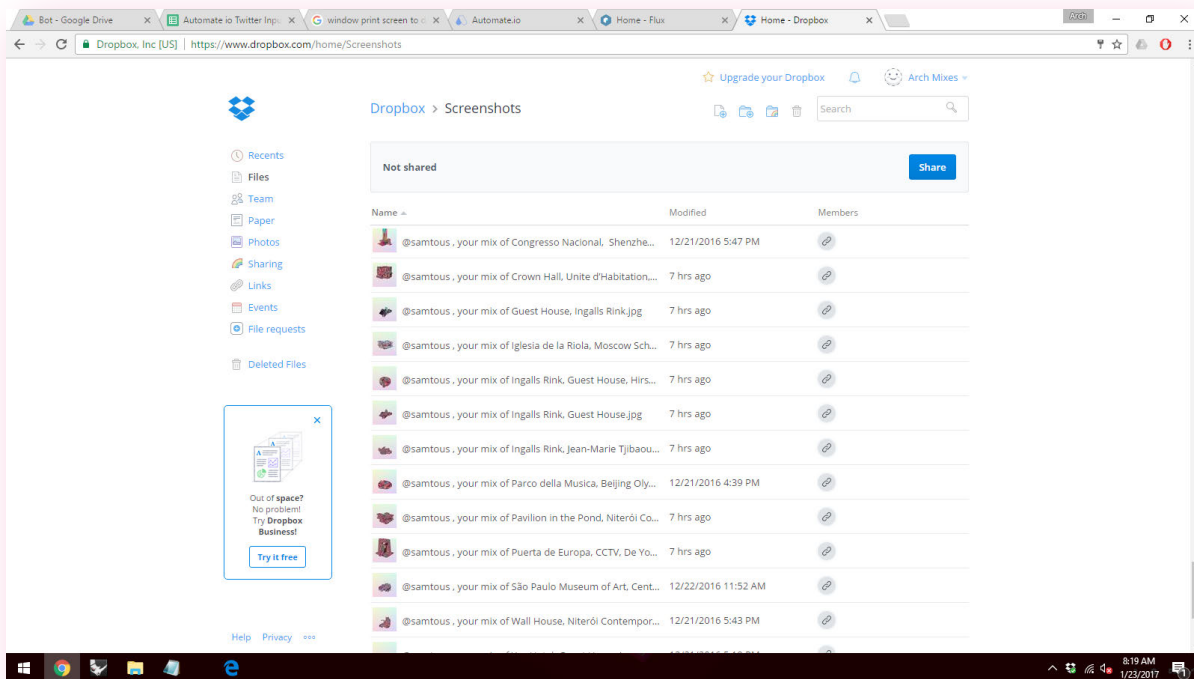
The Grasshopper definition recolors the model based on mesh face vertices so that each face is a gradient, and it takes a screenshot of the result. By writing this screenshot into a dropbox folder, another commercial bot automator, Zapier.io, can do some work. The screenshot is named beginning with the handle of the Tweeter, followed by a message calling out the names of the buildings that were referenced. By doing this, the file that is put in the folder gets uploaded to Twitter, and the message starting with the destination handle means that the user receives this Tweet and image.

How to Make a Bot

The image does more duties with Zapier by also being pinned to a Pinterest board, posting it on Facebook, and generating a Shopify listing.



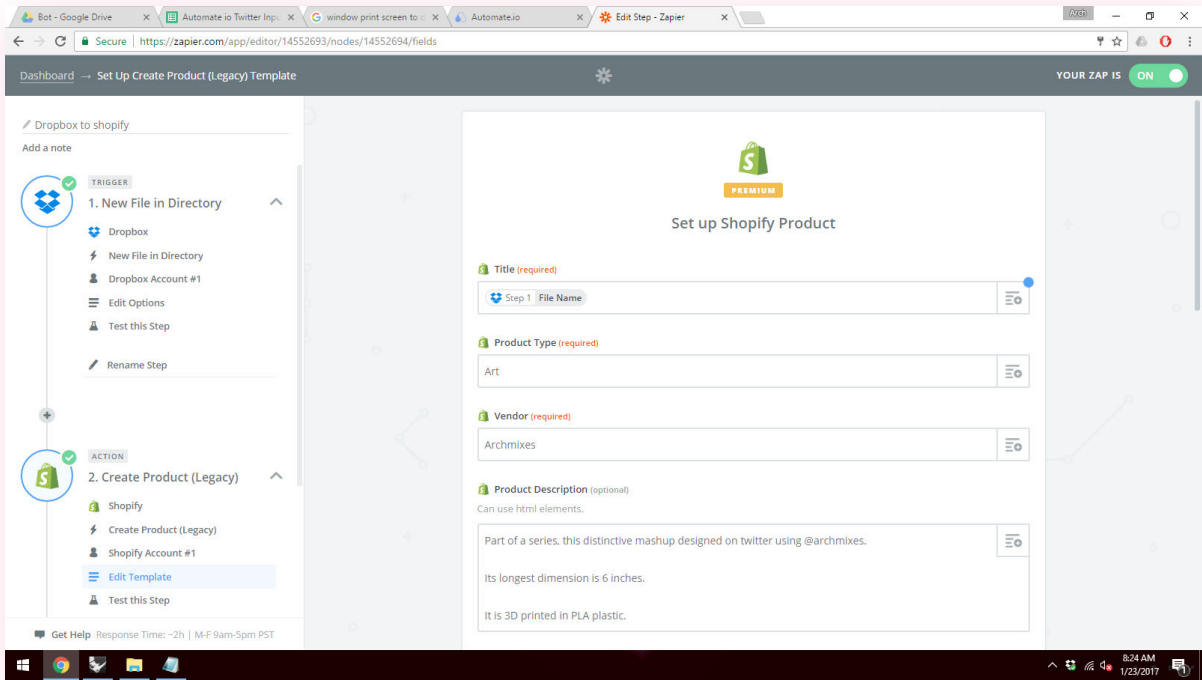
10.PNG



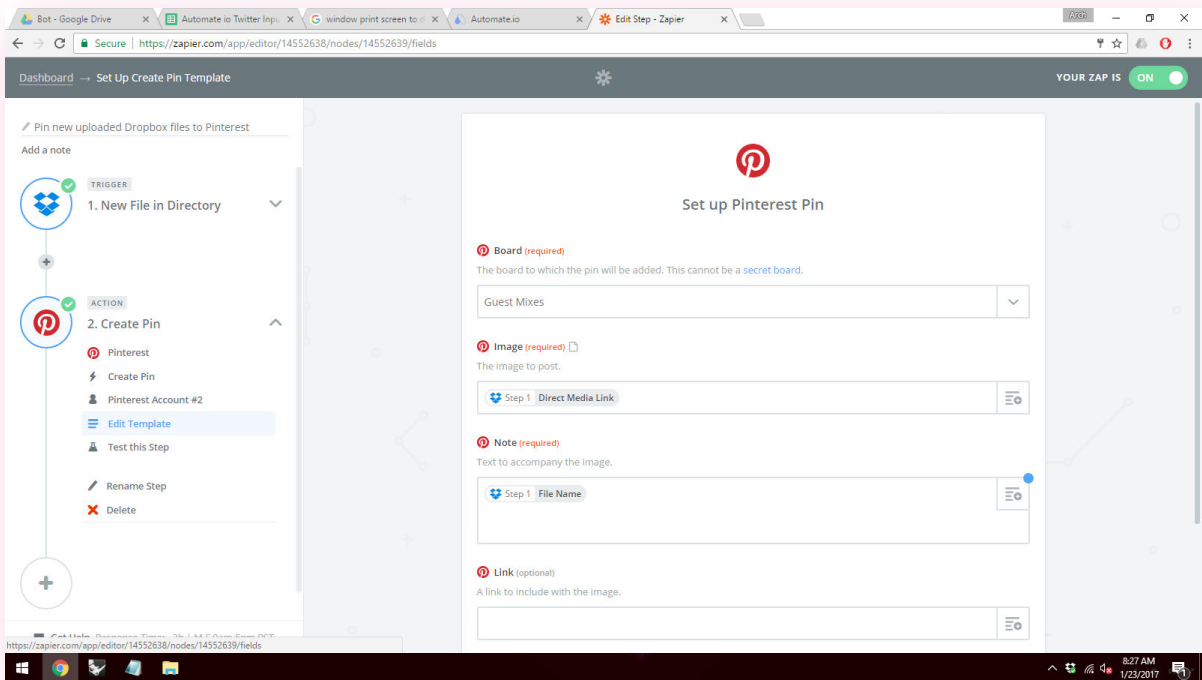
4.PNG

How to Make a Bot

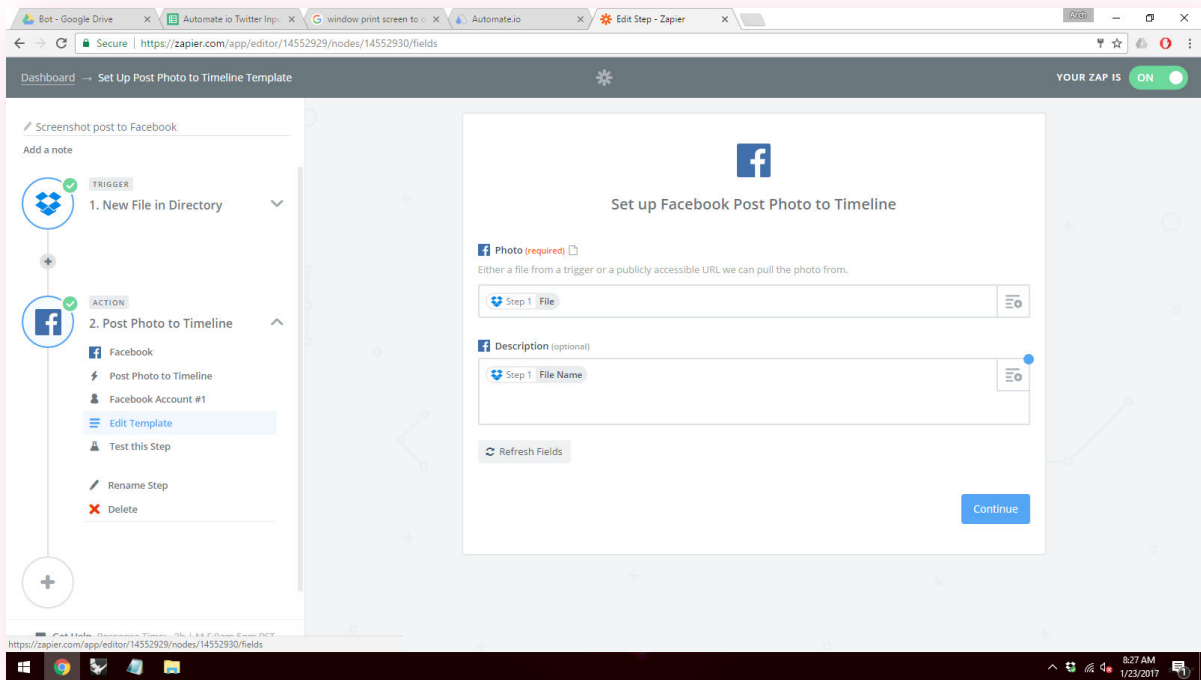
How to Make a Bot



5.PNG



8.PNG



How to Make a Bot

As this is happening, grasshopper has generated a log file. It names it with the unique tweet ID so that there is a list of successful tweet responses. The loop begins again.

How to Make a Bot

