

Entangling Design Beyond Humanism

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Abstract

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This thesis proposes a shift in design thinking towards a methodology that is better suited for the uncertain and rapidly changing characteristics of our particular moment in time. It brings concepts from feminist theory and ecological thinking into the design process, particularly in their alignment around a critique of humanist structures and dualisms. This project aims to loosen architecture's relationship to control and truth, and instead celebrate possibility and the unknown. Fantastic dreamscapes and speculative fiction are used to explore ways to defamiliarize and erode the humanist division of nature and culture, and to discover other possible futures.

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*Note: this document is best
viewed as a two-page spread*





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Introduction

This project proposes a shift in design thinking towards a methodology that is better suited for the uncertain and rapidly changing characteristics of our particular moment in time. It brings concepts from feminist theory and ecological thinking into the design process, particularly in their alignment around a critique of the humanist division of nature and culture.

This project aims to loosen architecture's relationship to control and truth, instead celebrate possibility and the unknown. It engages the scale and entangled quality of the Anthropocene, imagination, drawing, and storytelling. Fantastic dreamscapes and speculative fiction are used to explore and visualize posthumanist and feminist concepts centered around the deconstruction of dualistic thinking and structures, and to understand the value of these concepts to the design of the built environment.

This exploration takes the form of a story about a journey through a fictional world called Terra Long. On

this journey, we explore a world where different logics and desires of the land are projected and layered, where the division of nature and culture has begun to dissolve. Surreal drawings put the viewer in familiar but strange places, defined by different hierarchies of power and agency. They are places at once of survival and pleasure, where the human-made and the natural blur. Abstraction offers the viewer enough space to fill with their own memories, imaginations, and interpretations. These drawings offer a mirror to us here on earth, hopefully not only a reflecting but also a transforming one.

This project is driven by the question, how else can architecture be? Can we use architecture to think and create beyond the humanist structures in which it is so deeply embedded?

part one: the framework

Posthumanism

Humanism, Posthumanism, Human, Non-Human

The dualisms and structures deeply embedded in humanism have led to incalculable violence against human and non-human inhabitants of Earth. At the heart of those structures is the nature/culture divide. Centuries of Western thought have defined nature as the opposite of human, putting women, people of color, indigenous people, and the disabled in uneasy relations to both categories.¹ Mark Foster Gage points out that the categories of human and non-human are divided by the “uncanny valley where discomfort, even revulsion, is produced when objects or animals extend beyond their categories into the more ambiguous spaces in between them.”² This anthropocentric understanding of the world, and the dualistic thinking it creates provide a problematic starting place for design.

The great divide of nature/culture justifies acts of violence against everything non-human or less-human

in the name of human progress. The Anthropocene - a proposed geological epoch defined by significant human impact on Earth's geology and ecosystems - shows us the scale of these violences.

A posthumanist framework refuses to take the distinction between nature and culture for granted. It demands that we overcome the fixed, hierarchical categories of human/nature, or human/non-human in order to enable alternative analyses that explore the entanglements and mutual productions that result.³ While posthumanism takes issue with human exceptionalism, it does not seek the end of humanity and it is not a flat ethics. It accepts accountability for “the role we play in the differential constitution and differential positioning of the human among other creatures.”⁴

Architecture + Posthumanism

Architecture is the primary spatial definition of the human/nature divide, creating order and keeping nature and disorder outside. This worldview sets up an irreconcilable conflict between architecture and nature. Nature serves human needs - primarily for resource extraction, land for development, consumption, and recreation. Narratives of industrial modernism describe the world as resource, and Progress as an escape from nature's limits.⁵

The Earth today is a place of rapidly changing climate, ecology, and human social structures. It is a time of uncertainty and entanglement. As the primary spatial apparatus through which we understand humans' relationship to nature, architecture has a responsibility to understand its active role in the construction and perpetuation of humanist hierarchies and structures, and to begin to repattern those relationships. Designing with posthumanism may allow us to participate in the creation of an interconnected world of

mutual thriving where architecture is not evidence of the ruin of nature. Architecture must relax its claims to truth in order to participate in the repatterning of this already entangled world.

Methodology

Drawing

The architectural drawing is well poised to act as a generative realm for world construction and repatterning rather than simply as a descriptive medium.⁶ The architectural drawing acts as an accomplice, operating at the intersection of memory, circumstance, and imagination. Perry Kulper writes that the drawing can be "a metaphorical Bermuda Triangle for the secret wanderings of the creative mind, simultaneously grounded and wild. The drawing is

a kind of visual alchemic cauldron for untold stories in a quest for meaningful engagement and psychological metamorphosis with the world as it exists - or with a world that might exist.”⁷ Drawing can easily and simultaneously navigate both the speculative and the descriptive.

Drawing is a device that makes visible absent things. It can bring the Earth into matters of concern by accessing ahuman scales of time and space. Drawings can encompass scales linked to brief organic lifetimes and the immensity of geologic time. They weave materials and meanings into a complex and relational fabulation. The ever-shifting, ever-iterating quality of a drawing suggests all of the other drawings it could make possible. Like storytelling, drawing is always re-drawing, borrowing, mutating, morphing.⁸

CJ Lim notes that drawing, along with collage, can easily avoid the crisis of reduction that is common in the architectural design process.⁹ The designer’s role is to

create wider horizons rather than narrower ones. Drawing has the ability to take an idea beyond its logical boundaries and typical pragmatic constraints. It easily accomodates speculation and wild what-if questions. These ways of working do not subscribe to the diagnose-repair-advertise linearity of the design process. Instead, speculative drawings can engage the subconscious and alternative understandings of time and space.

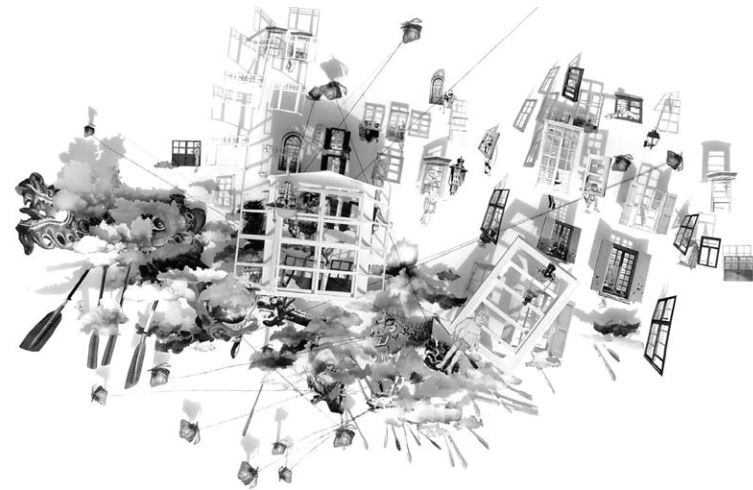


Figure 1

Abstraction in drawing allows for dreamlike imagination and creation and welcomes uncertainty and ecological thinking into the design process. It can lead to innovative creative leaps and unpredictable outcomes. Abstract drawings celebrate the distortions, slips, and textures that give power to the imagined world. This might be an effective method to dismantle deeply rooted hierarchies and dualisms. The final assemblage presents a flexible vessel in which the viewer is encouraged to deposit their own memories and stories.

Speculative Fiction + Storytelling

Speculative fiction is a broad category of fiction that asks what-if questions, that imagines otherwise, and that presents worlds in the subjunctive mood. This act of speculation is essential to the creation of a different world where those who find the present inhospitable can thrive. As bell hooks asks, “How can we become what we cannot imagine?”¹⁰

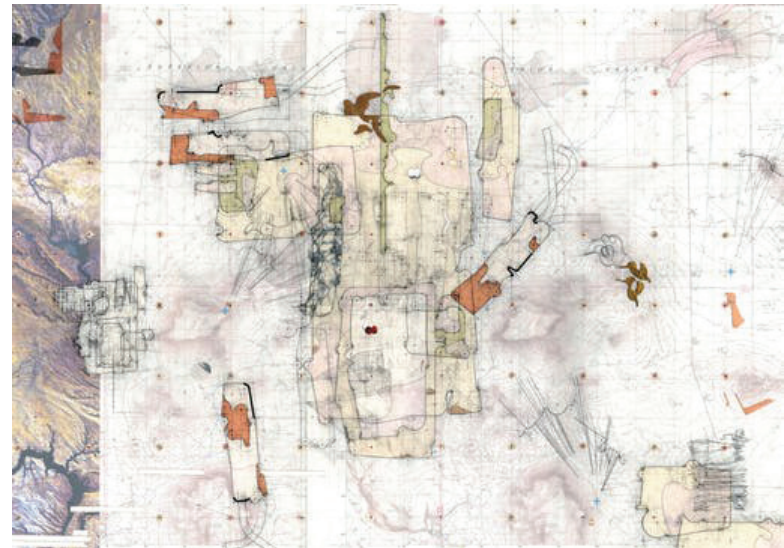


Figure 2

Stories are international, transhistorical, transcultural.¹¹ They are one of the most accessible forms of communication. Storytelling is already an integral part of design, but it is not always celebrated for its generative possibility. Narrative in design is commonly used to communicate ideas, to sell, or to advertise, but there is also a natural alignment between speculative fiction and the design process. Telling a story, retelling a story, imagining new details, and being open to what is discovered within those stories can open the design process to many more possible futures.

Like drawings, stories can easily navigate the realms of uncertainty, ecological thinking, and Anthropocene scales of time and space, in order to give form to possible posthumanist futures. As Rania Ghosn notes, “stories are a means for understanding the world, for nurturing new habits of seeing, and ultimately, for projecting alternative forms of organizing life. They are means of world making.”¹² In order to create a posthumanist future, we must speculate about what that future could look like.

Stories and drawing offer the opportunity to use speculation to defamiliarize the norms of our present reality and to suggest that they are changeable.

World Creation

This is a project of world creation, driven by the idea that how we think shapes what we do. As Helene Frichot notes, “we change the shape of a concept at the same time as a concept changes us on a molecular level, redirecting our modes of thinking and acting at the scale of perceptible change.”¹³ The human imagination contributes materially to our understanding of reality. Karen Barad agrees that the world does not wait for our social processes of representation, it meets us halfway.¹⁴ Our inquiries can be said to create, not just represent, reality.

Donna Haraway’s concept of “worlding” is a process of actively reimagining a non-anthropocentric world. Acts of worlding require attention to organic and inorganic



Figure 3



Figure 4

agents and to both the material and narrative composition that make up worlds.¹⁵ As Haraway notes, “It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories...It matters what stories make worlds, what worlds make stories.”¹⁶ This type of world creation is not to denounce this world for another. It is a simultaneous transformation, a becoming-with. There is an urgency to this worlding. If we do not speculate on future worlds, we cannot change the reality of our present one.

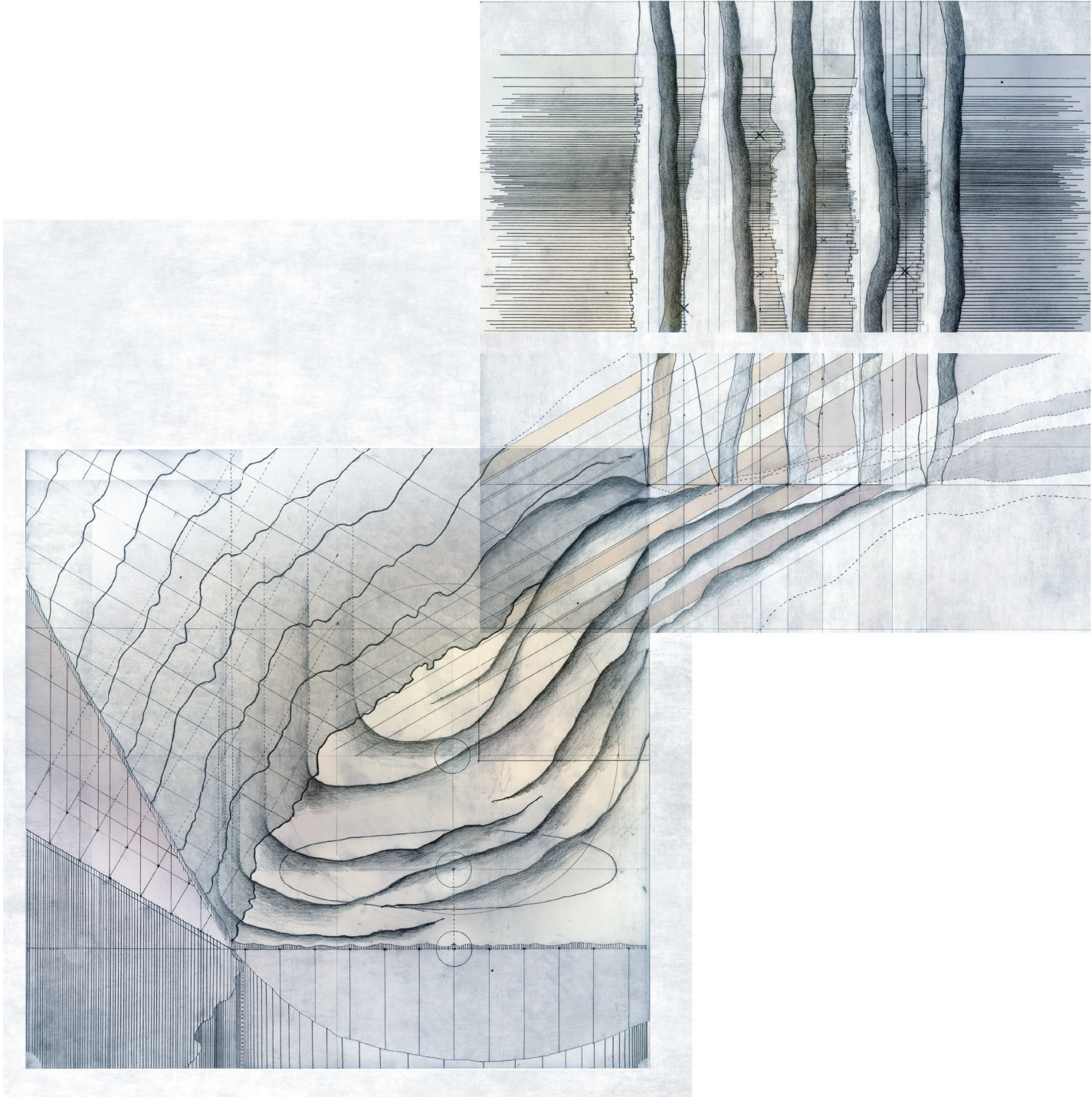
Many contemporary architectural design firms including Design Earth, Nemestudio, and Wai Think Tank actively engage speculative fiction and world creation in their work, drawing inspiration from film, literature, and graphic novels. Storytelling competitions have become a popular way for architects to speculate on possible futures and engage in acts of worlding.

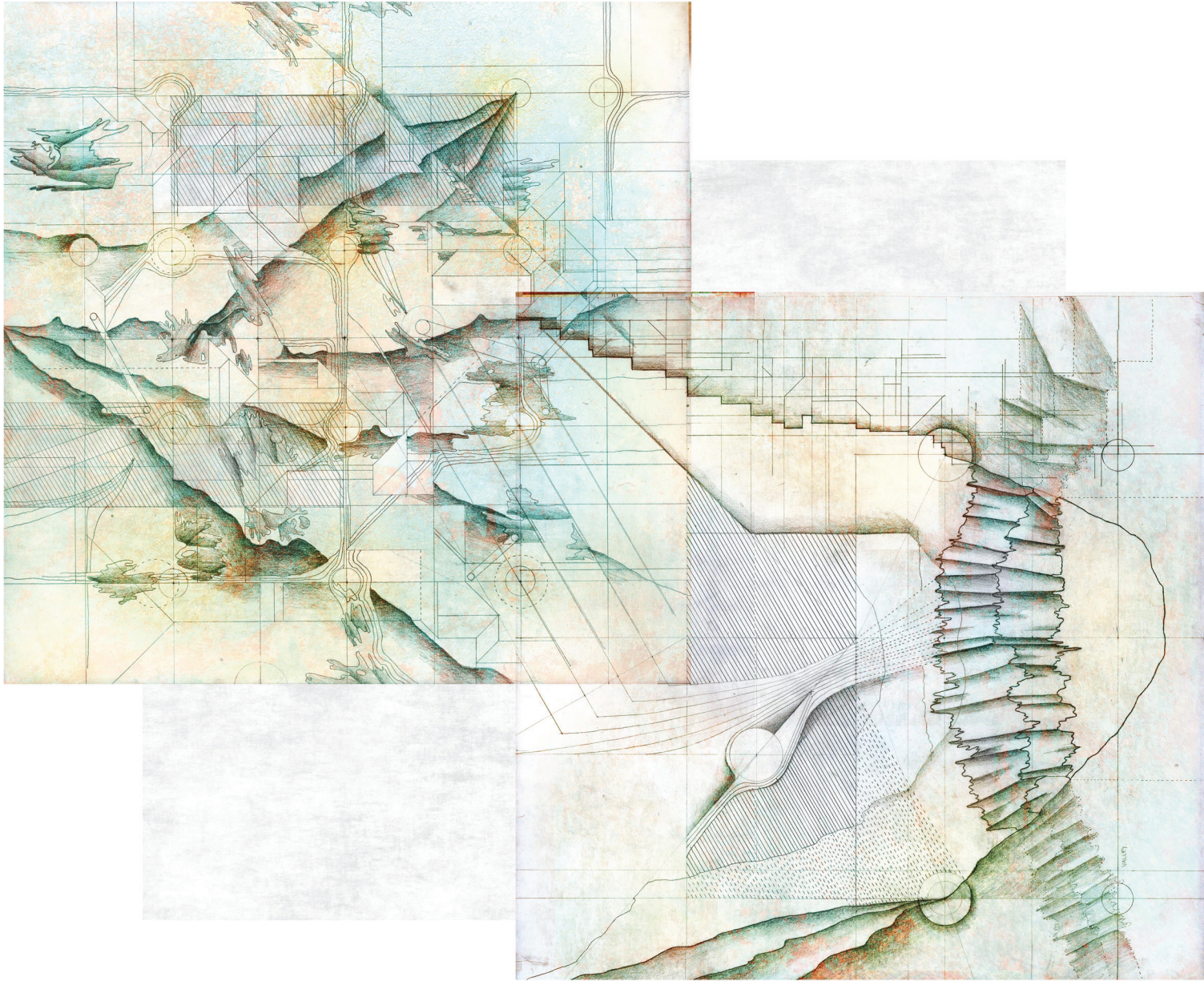
This thesis uses drawing, speculative fiction, and world creation to explore the erosion of the nature/culture divide and to participate in a posthumanist repatterning of our world.

This first series of drawings explores places where the human/non-human divide has dissolved in my mind. It is an attempt to find the cracks and pry them open. These are imaginative, fictitious, what-if worlds defined by posthumanist relations and structures. They are attempts at ecological, rhizomatic thinking. I aimed to disrupt binary distinctions and reductive thoughts that kept creeping back. These drawings tap into the subconscious, giving equal attention to memory and imagination. This process allowed me to slow down with these emerging worlds, and give form and space to the theory and thoughts in my mind.

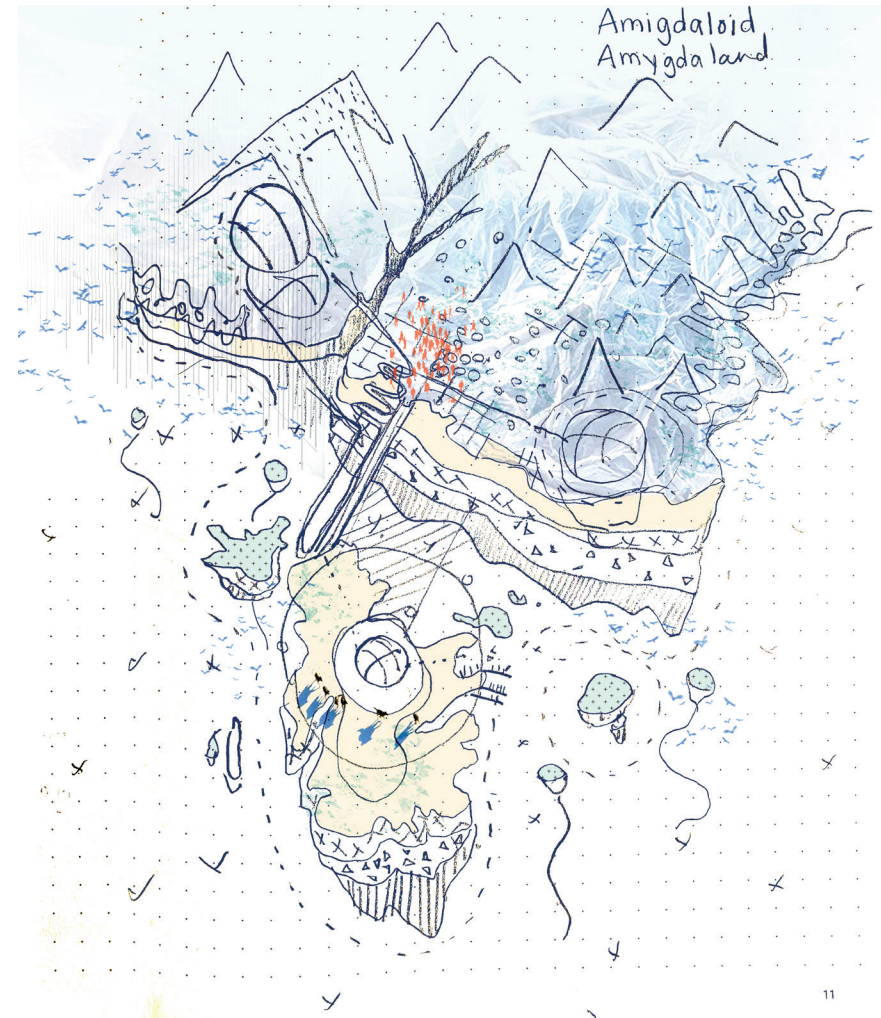
A world starts to emerge from these drawings. Though they were drawn from memories of many places, these three drawings soon became parts of a fragmented, foggy whole. Terra Long is taking shape.

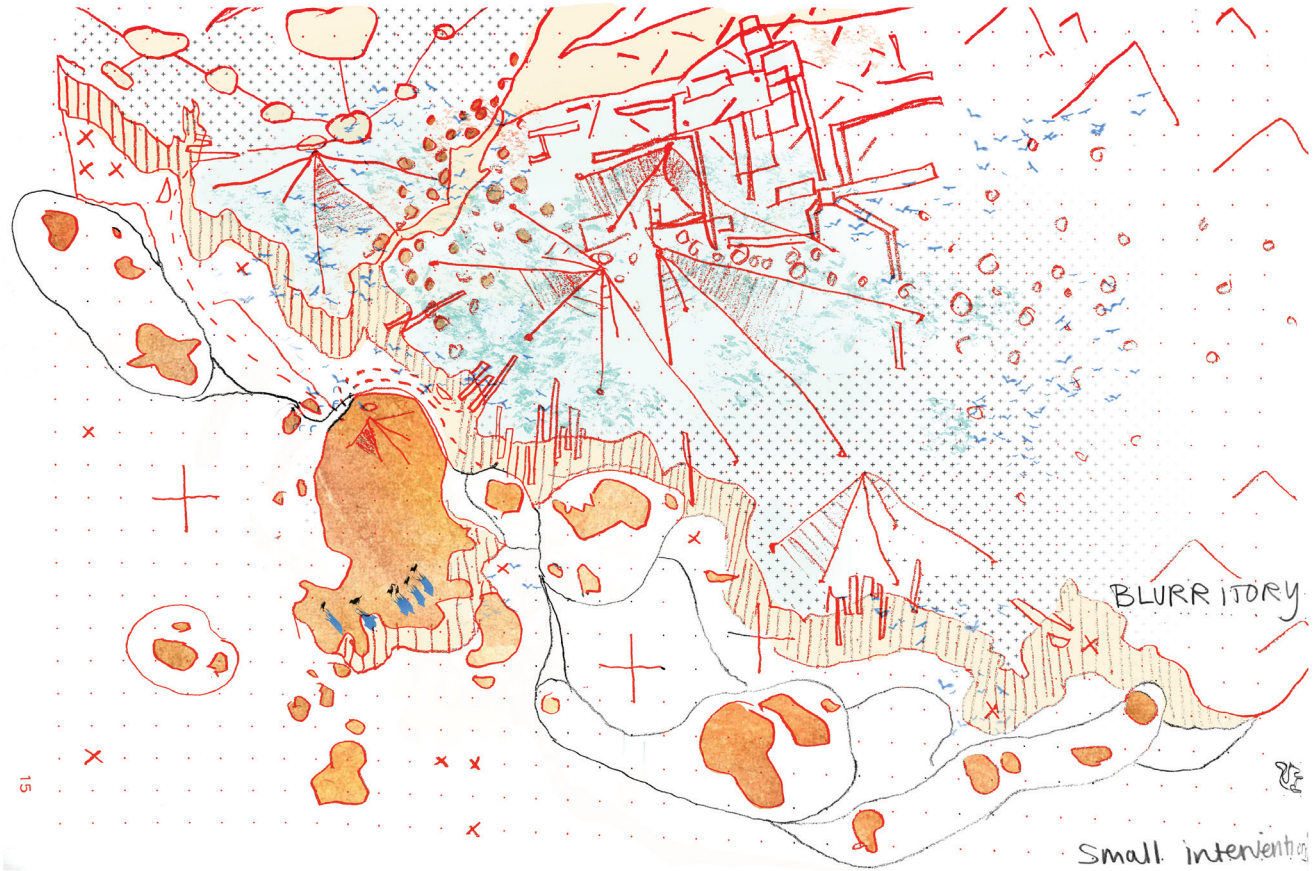






This second series of drawings begins to give shape to Terra Long, and to make sense of the emerging patterns. The drawings remain loose and abstract, but some recognizable details are filled in. They show the transition from the abstract to the representational. One of the goals for the story of the journey through Terra Long is finding the right balance between the two, so the viewer has not only enough detail to feel immersed but also enough space to bring along their own memories and imaginations.





Small interventions
with amplified
effects,
strong figures

part two: the journey

“What artists do is make a particularly skillful selection of fragments of cosmos...chosen and arranged to give an illusion of coherence and duration amidst the uncontrollable streaming of events. An artist makes the world her world. For a little while. For as long as it takes to look at or listen to or watch or read the work of art. Like a crystal, the work of art seems to contain the whole, and to imply eternity. And yet all it is is an explorer’s sketch-map. A chart of shorelines on a foggy coast”

-Ursula Le Guin, Dancing at the Edge of the World

Terra Long

This project tells the story of a journey through a fictional world called Terra Long. It explores concepts from feminist theory and ecological thinking along the way, particularly in their alignment around a critique and repatterning of the human/nature divide. It celebrates possibility and the unknown.

Fantastic dreamscapes and speculative fiction are used to explore and visualize ways to defamiliarize and erode the division of nature and culture. While the first two drawing series in this project explored this defamiliarization process through abstraction and mapping, this story draws the viewer into the world, and puts their feet in the mud in an immersive, situated exploration.

The journey through Terra Long takes us through this uncanny world, exploring ideas and places related to these six categories of thinking:

katabasis

dwelling in the dissolve

listen to ghosts

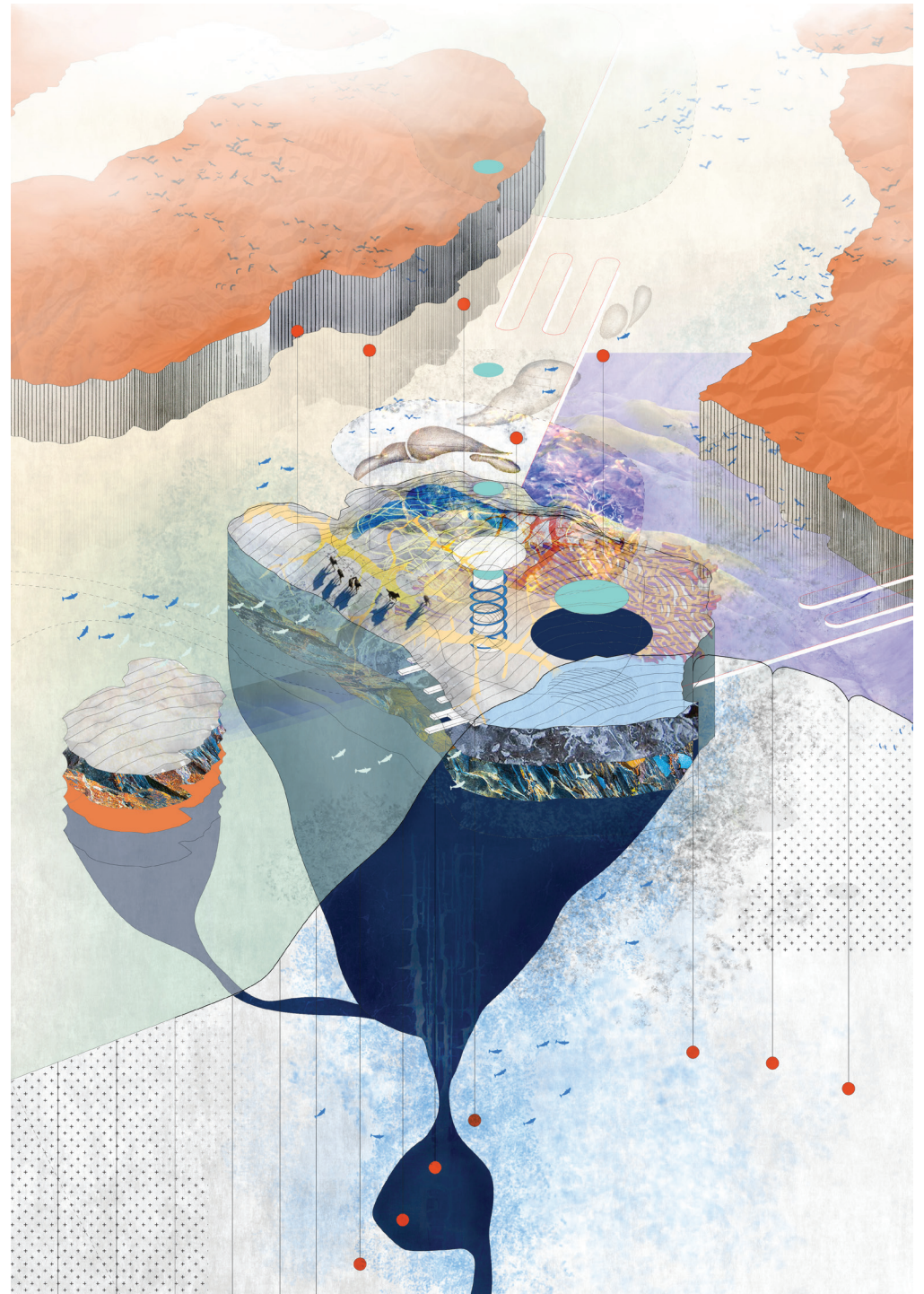
strange agents are afoot

staying with the trouble

the underbelly

Welcome to Terra Long. I will be your tour guide today. We will be passing through some strange places on our visit. Fantastic dreamscapes await. Some of them may seem familiar, some might not.

I have been coming here for a while now, so I have begun to see some of the patterns, the rhythms of this place. Terra Long is a mutating, morphing, diffracting place. Each visit is different. But this world rewards certain ways of thinking and being. It asks us to think beyond humanist dualisms. We will see that as we go.



Katabasis

A descent made by a mortal into the underworld

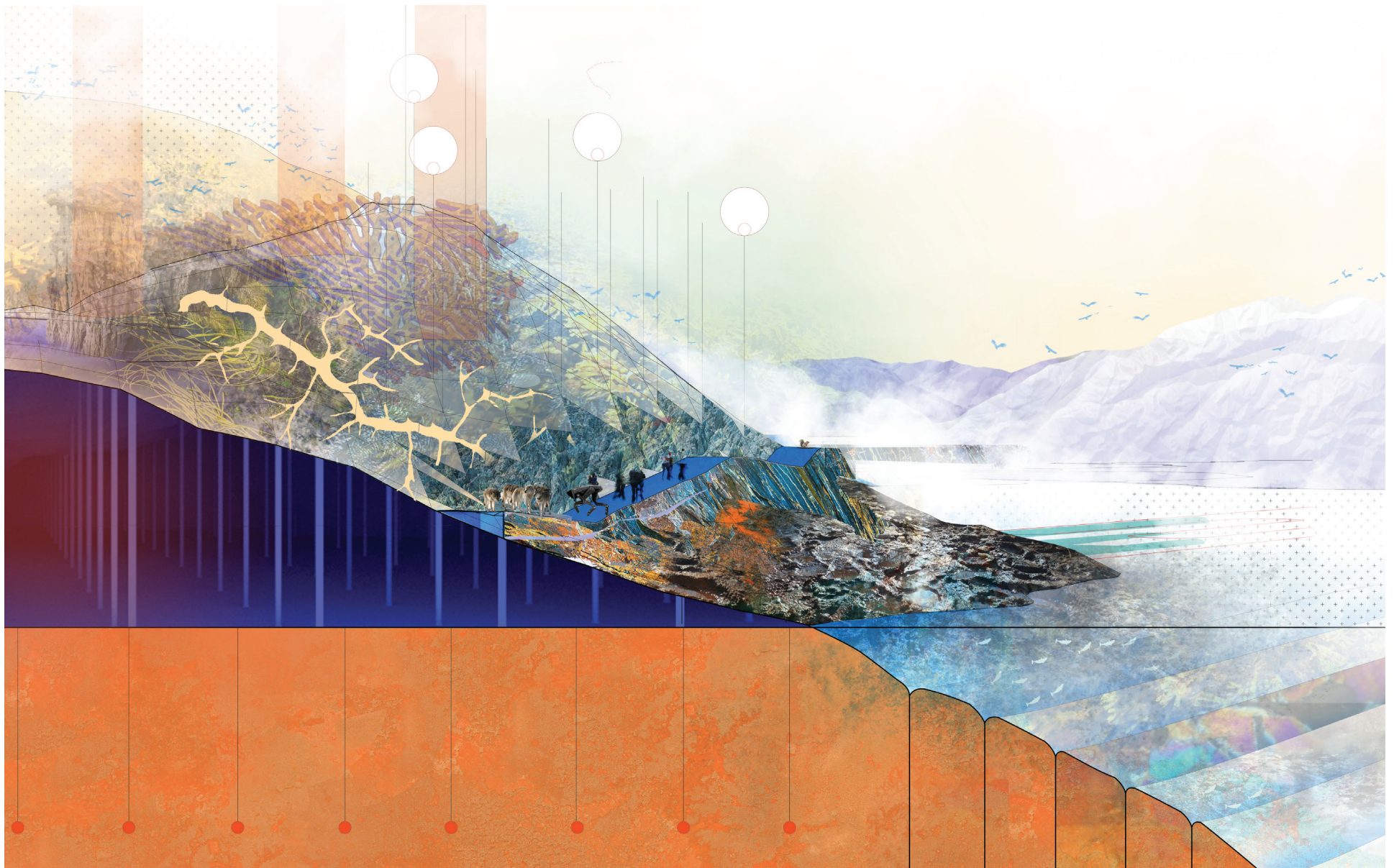
In face of Anthropocene scales of change, we must resist the urge to transcend (a powerful urge in architectural design). Stacy Alaimo writes that “the anthropocene is no time for transcendent, definitive mappings, transparent knowledge systems, or confident epistemologies. Surely all those things got us into this predicament to begin with, where presumed mastery over an externalized ‘nature’ is all too triumphant.”¹⁷ Instead, we must descend. Into the earth, into the mud. Donna Haraway argues for “the view from a body, always a complex, contradictory, structuring, and structured body, versus the view from above, from nowhere, from simplicity.”¹⁸ The conquering gaze from above, to see but not be seen, is to avoid responsibility. Instead, we celebrate the embodied nature of all vision. There is good reason to believe

vision is better from below the blinding spaces of power.¹⁹

The representation of this journey emphasizes the situated, embodied, grounded nature of human knowledge.

The descent downward is an exercise in humility. Positive change in architecture will come at the cost of the architectural ego. Humility is not naturally found in today’s framework of capitalism and culture of competitive achievement. Mark Foster Gage notes that an act of humility may mean lowering “claims to special access to reality and its ability to be perfectly analyzed and repaired through our privileged insight.”²⁰ The katabasis of this project is about listening from an embodied perspective, and adjusting our calibration from a human-centered attunement to a wider awareness.

This is a journey downward, inward.



In the underbelly of the island, the legend has it that there is a space that allows us to see truth. Wonderful secrets are revealed about the way this world works. Once we know how the world works, we can learn how to change it. Once we can see the problems, we can solve them. So that's where we are headed on our tour today. To the Underbelly. Further inward.

A signpost stands in the middle of a vast, blue ocean. The sign is a white rectangle with a thin blue border, mounted on a dark, cylindrical post. The text on the sign is in a bold, sans-serif font. The background is a bright, hazy sky meeting the sea at a distant horizon. The water has a textured, rippled surface.

**DWELL
IN THE
DISSOLVE**



Dwell in the Dissolve

Learning how to think beyond dualisms

This entangled, rapidly changing world no longer supports strict dualistic thinking. We must find ways of producing knowledge that do not rely on the simple binaries of human/nonhuman, natural/artificial, inside/outside, or right/wrong. Rosi Braidotti notes that “humans today are, after all, more obviously than ever entangled in co-constitutive relationships with nature and the environment, with science and technology, with vulnerable embodiment, and with other animals with which we live and die.”²¹ These systems do not have fixed spatial or temporal boundaries. They are inextricably entangled. Anna Tsing argues that “the sheer magnitude of disruption has pushed [us] to reconsider relationships between nature and culture, subjects and objects of knowledge, heroes and ghosts of progress.”²²

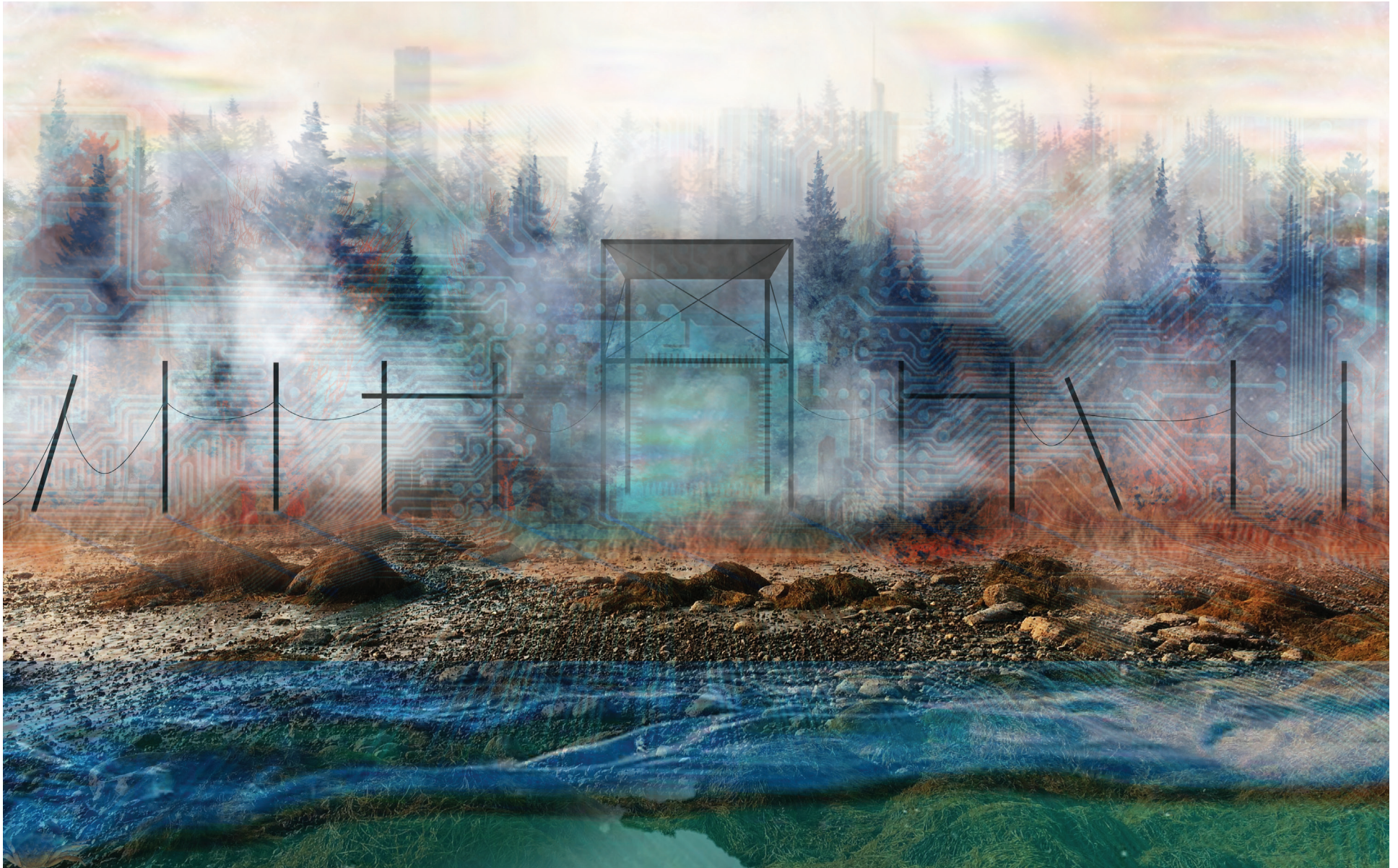
Stacy Alaimo offers the idea of dwelling in the dissolve as an alternative to humanist epistemologies. Dwelling in the dissolve welcomes complex, rhizomatic, nonlinear, ecological thinking and seeing. It considers the entanglement of human and nonhuman agents,

and welcomes diffractions, distortions, and strange intra-actions. Donna Haraway's string figure games engage in this type of rhizomatic entangled thinking. They are "about giving and receiving patterns, dropping threads and failing but sometimes finding something that works, something consequential and maybe even beautiful, that wasn't there before."²³

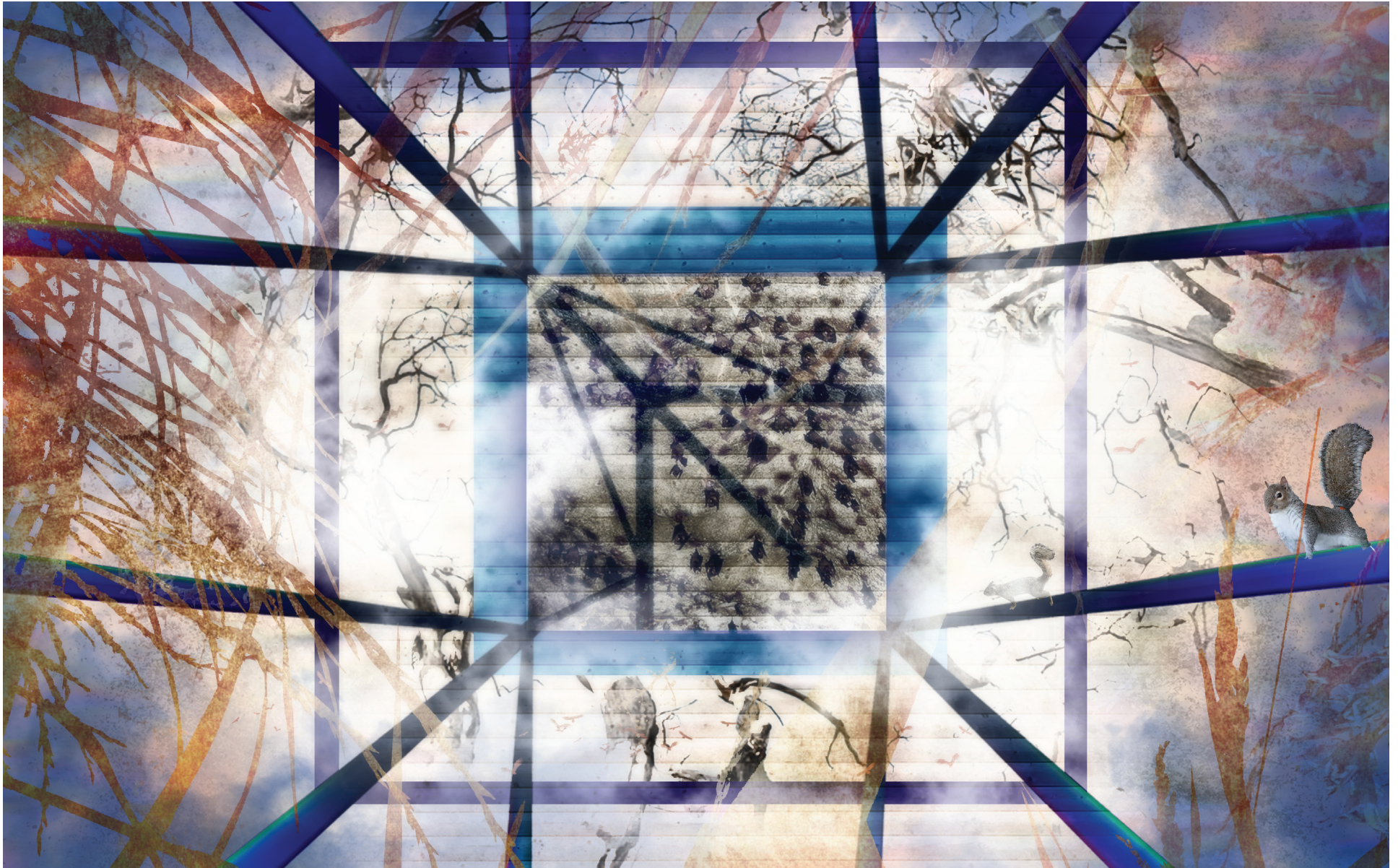
The dissolve is the space in between. An infinite number of possibilities exist in the space between nature and culture, architecture and wilderness, human and non-human, right and wrong. Dwelling in the dissolve is a conscious dismantling of dualistic thinking that sees only two options, that erases all the beautiful differences, contradictions, and entanglements in the unknown. We must dwell in the in between space in order to see the possibilities within.

"Dwelling in the dissolve, where fundamental boundaries have begun to come undone, unraveled by unknown futures, can be a form of ethical engagement"

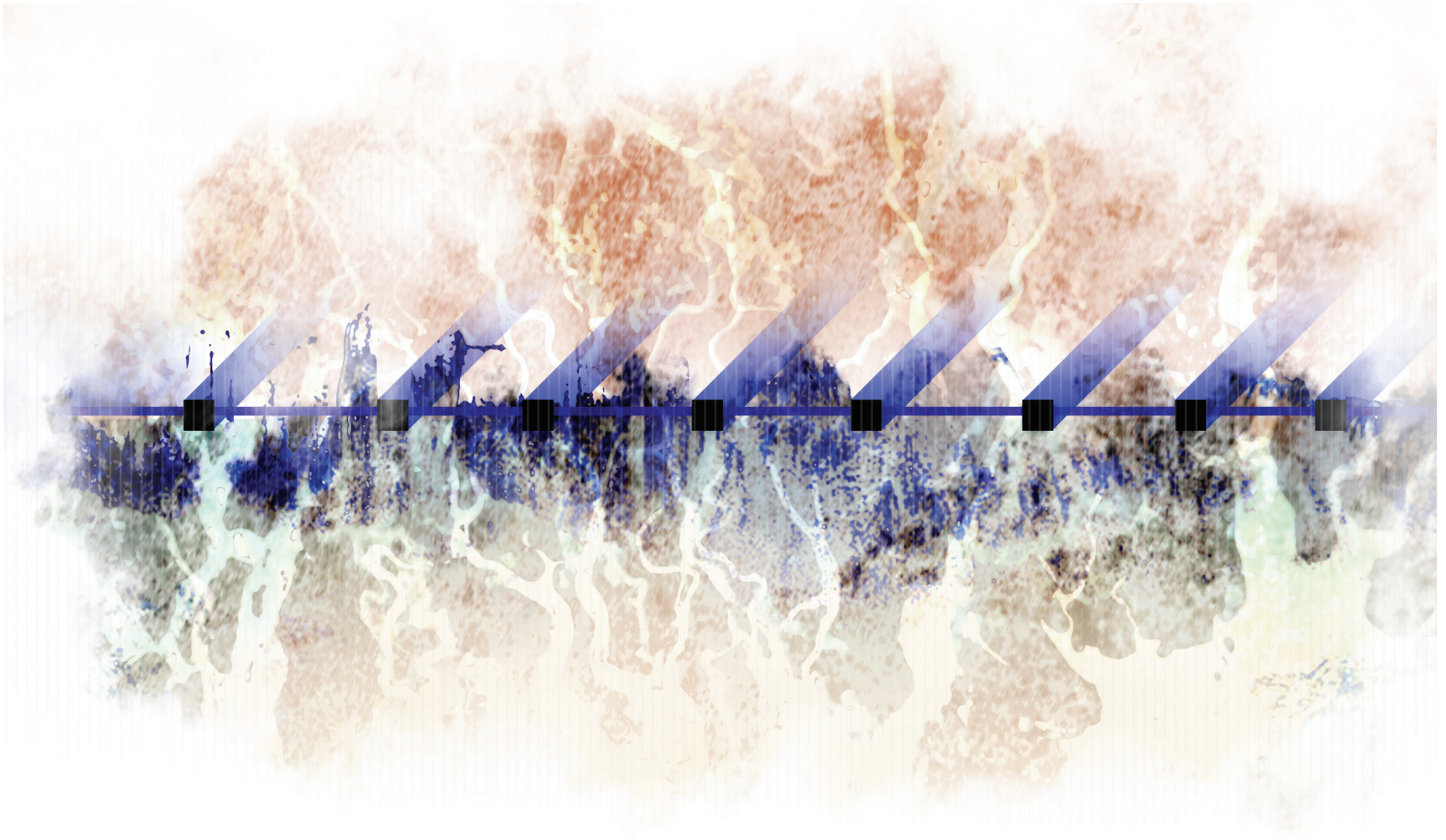
-Stacy Alaimo, Exposed



Here we are at the entry, the threshold. But what division are these structures making? From this vantage point we are already completely immersed in the world. And everything beyond is already here. We can begin to see the blurriness, the fog, the shimmer.



*I have noticed that the lower we get, the more we can see.
I am a creature of the mud. But I still sometimes wish to be a
creature of the sky, to see from above. From the beach, this
structure looked like it was dividing in from out, land from
water. From here we see how entangled they are. If we tugged
on a branch, we would find it attached to a beam.*



This threshold is a futile attempt to separate inside and outside, effective only as a symbol. The things it aims to divide cannot be separated by walls or boundaries, however sturdy or solid. They are more permeable than previously believed. You will see how drafty it is as we move through.



Listen to Ghosts

They suffuse the world with different kinds of space and time

The Anthropocene is patchy, but a collective understanding of homogenous space and linear time elide the uneven distribution of resources, waste, and violences. Richard Grusin notes that “while the Anthropocene speaks of a universal human species that impacts the planet, we emphasize the uneven distribution of both the causes of anthropogenic change and the effects...that are differentially experienced and lived.”²⁴ From a human-centered position, exploitation often finds its justification in terms of the void or the periphery - that which is uninhabited, or less inhabited.

The pervasive understanding of linear time and the positive value assigned to progress perpetuates a cycle of exploitation of both humans and non-humans. The past is in the past. We face a barrage of messages that tell us to keep moving forward, to keep growing, to keep making progress. Donna Haraway notes that “a dark bewitched commitment to the lure of Progress...lashes us to endless infernal alternatives, as if we had no other ways to reworld, reimagine, relive, and reconnect with each other, in



multispecies well-being.”²⁵ Karen Barad describes a tangible and visceral urgency to trouble pervasive conceptions of temporality that “take progress as inevitable and the past as something that has passed and is no longer with us.”²⁶

Thinking with ghosts can disrupt these conceptions of homogeneous space and linear time. The void is alive with ghosts; they are absence and invisibility. Ghosts suffuse landscapes with many kinds of time, superimposing the past, present, and future. The strange, uncanny nature of this superimposition “abounds in the Anthropocene, where life persists in the shadow of mass death.”²⁷ Haunted landscapes relentlessly trouble narratives of progress.

Hauntings and ghosts can also disrupt certainty and claims to truth - which is one of the goals of this katabasis. Uncertainty can be a path toward new forms of speculation about our humanity and our future. Designers could be open to the vastness of its unidentified, unidentifiable, and therefore equalizing potentials. The not-known and not-knowable are inexhaustible as source material. We are all equidistant from that which is unknowable.²⁸

“The winds of the Anthropocene carry ghosts—the vestiges and signs of past ways of life still charged in the present...ghosts are the traces of more-than-human histories through which ecologies are made and unmade”

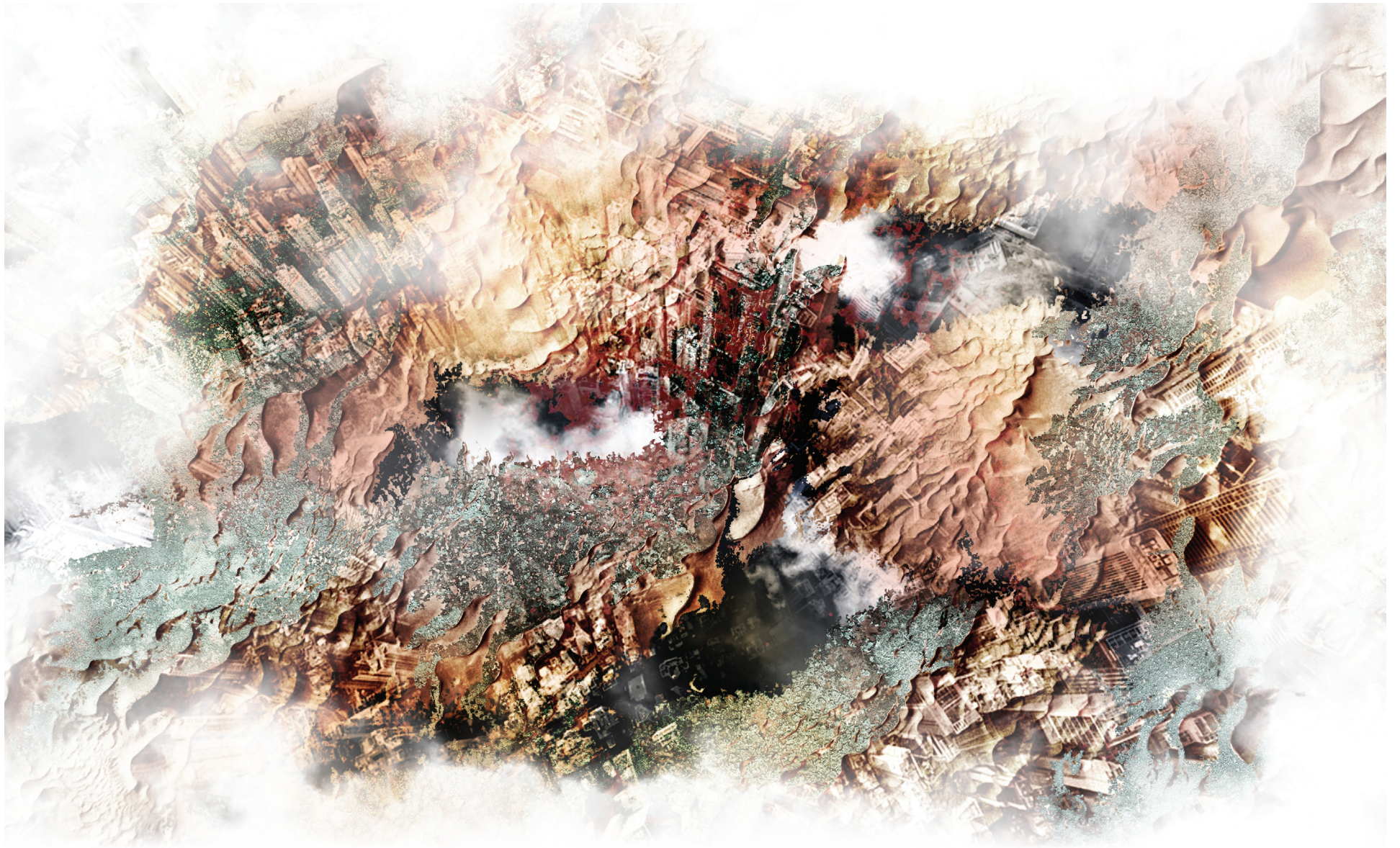
-Anna Tsing, Arts of Living on a Damaged Planet



This is a common sight here. The earth is churning, rolling. Watch your step. Things that are buried in Terra Long do not stay buried. There is no underground, there is no away. Trash, bodies, buildings are all part of this churning, yearning for change. Assemblages of the dead gather with the living. This place is a garden and a grave.

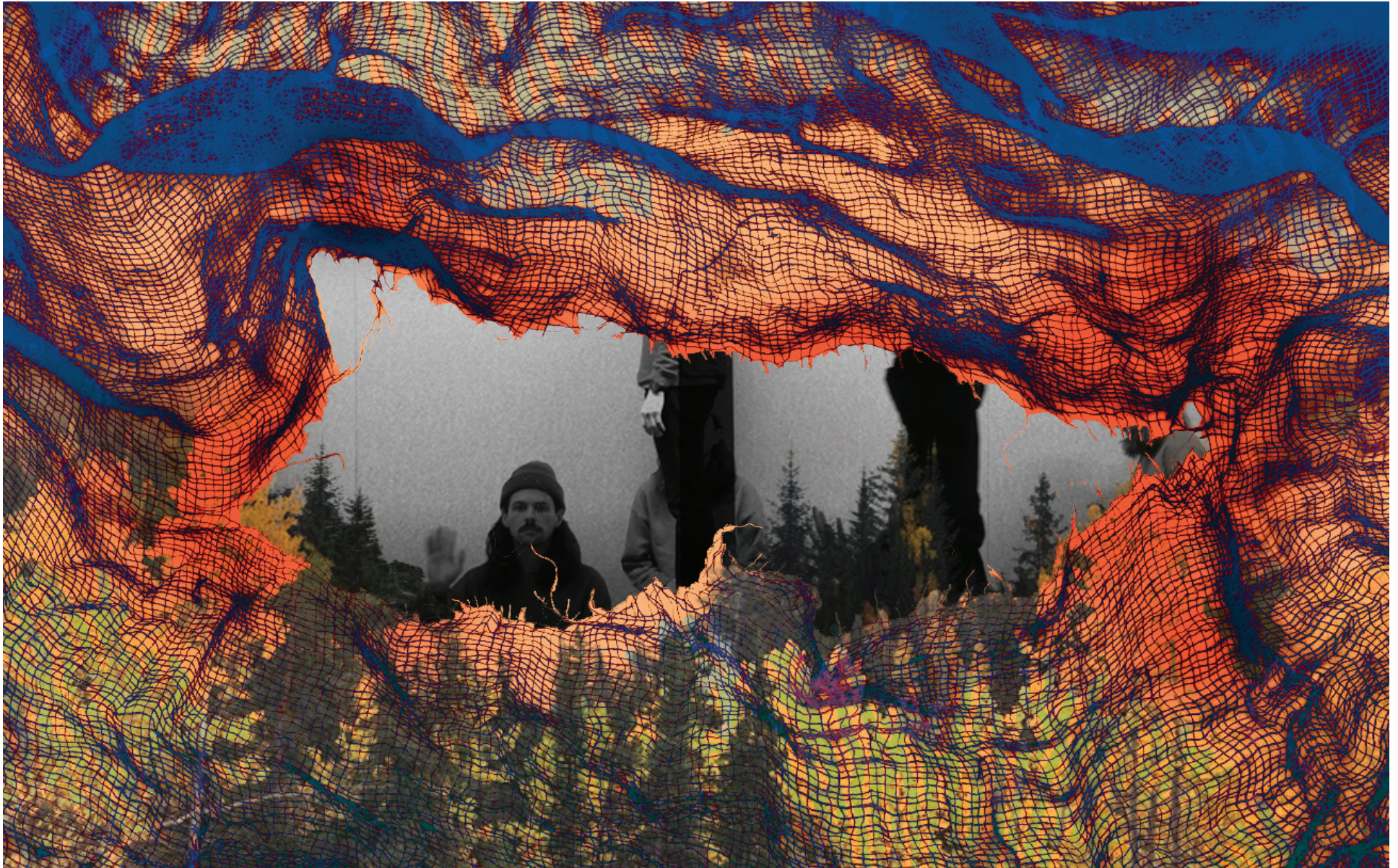


*Do you feel that? The squelch of our feet in the mud.
I can feel it echo in the bodies of the creatures below.
If we listen, if we notice, we can draw out the ghosts.
This landscape is layered with many kinds of time.
It asks us to listen to the ghosts that whisper stories of
all the pasts and futures that surround us here.*



The land is assembled from a melange of the unconscious, the unknowable, and the fictional, constantly mutating, resisting classification. There is no center, no periphery. This churning, changing, patchy place defies any notion of progress. Change is expected, progress is distrusted.

Portal ▶



The portal is a pause, an intermission. It is a reminder of the many parallel projects of world creation happening now. We must find more of these portals and unravel them.

Through this portal, we see a strange, dark place. Maybe our worlds will fully collide someday. I think that is likely.

Strange agents
are afoot →



Strange Agents are Afoot

Learning to listen to unexpected partners

De-centering the human and considering non-human agency reveals possibilities for kinship and mutual thriving. Nature is not a standing reserve for human consumption. Donna Haraway writes that we must find another relationship to non-human matter “besides reification, possession, appropriation, and nostalgia.”²⁹ Material agency erodes the object/subject dualism. The surprises, the actions, and the agencies of the material world may disrupt how the environment - manmade or otherwise - is seen as the background for the human figure.³⁰

Thinking with strange agents is about reshaping our understanding of the world around a vibrant materiality rather than an image of lifeless matter. If we consider agency not as a property of persons or things, but rather as an enactment, we can open up possibilities for reconfiguring entanglements.³¹ By de-centering the human and “relinquishing a sense of mastery and instead opening up ourselves and our living, working, and public spaces to the agency, the actions, the memories, and the pleasures of the nonhuman, we can dwell within the abundantly inhabited places of transformation.”³²

Listening to the strange agents that are afoot allows us to expand our thinking to include systems that transcend the boundaries of human scales of time and space, from the microscopic to the cosmic. We must agree to remain open to their multiple ways of existing without trying to reorganize them into a closed group or new set of dualisms.

The agents that surround us are akin to us, but we are not the same. Thinking with the agency and desires of non-human agents is not a homogenized or flat ethics. Difference still always matters.³³ Matter is not a smooth harmony of parts, nor diversity unified by a common spirit.³⁴ De-centering the human, being open to the desire and will of strange agents, is also accepting responsibility for the differential positioning of humans among other creatures.

“This vibrant matter is not the raw material for the creative activity of humans or God. It is my body, but also...Prometheus’s chains...and Darwin’s worms”

-Jane Bennet, Vibrant Matter



We have arrived at an old quarry. Stone was cut, removed, and used to build. But stone sings a low, slow song, it registers change differently than we do. This stone resisted human geometry. It split, crumbled, it followed its own cracks. Here we see a liveliness, an agency.



Looking down we get a glimpse of some strange agents. Creatures with wriggling, squirming bodies. We can easily notice the macroscopic, the colorful, the loud. But what about the microscopic, the camouflaged, the quiet? Can we communicate with them? Can we learn what they desire?



*What happens at the intersection of multiple desires?
When humans and stone and monsters all try to change
their worlds. Matter is vibrant. We start to see fragmented,
partial translation of colliding desires. Stuttering,
incomplete, and entangled.*



**STAYING
WITH
THE
TROUBLE**





Staying with the Trouble

How do we create a better world from within a broken system?

Donna Haraway gives us the concept “staying with the trouble” to describe the modest possibility of partial recuperation and getting on together. We live in troubling, turbid times. The task is to become capable of response, to learn to live and die well with each other in a thick present.³⁵ From an embodied and situated, but de-centered perspective, we must find ways to repattern and reworld the conditions given to us.

Staying with the trouble requires an attunement to strange adjacencies and partnerships. It is taking messy scraps and churning them into compost. It is making inventive connections in order to find new ways of living together. It is taking what exists and subverting it while celebrating difference and acknowledging hierarchies. As designers and world creators, “our task is to make trouble, to stir up potent response to devastating events, as well as to settle troubled waters and rebuild quiet places.”³⁶ We must deconstruct and reconstruct the world. Staying with the trouble is welcoming change but remaining distrusting of progress.

Staying with the trouble is seeking new ways of doing architecture.

“I am not interested in reconciliation or restoration, but I am deeply committed to the more modest possibilities of partial recuperation and getting on together. Call that staying with the trouble...these are stories in which multispecies players, who are enmeshed in partial and flawed translations across difference, redo ways of living and dying attuned to still possible finite flourishing, still possible recuperation”

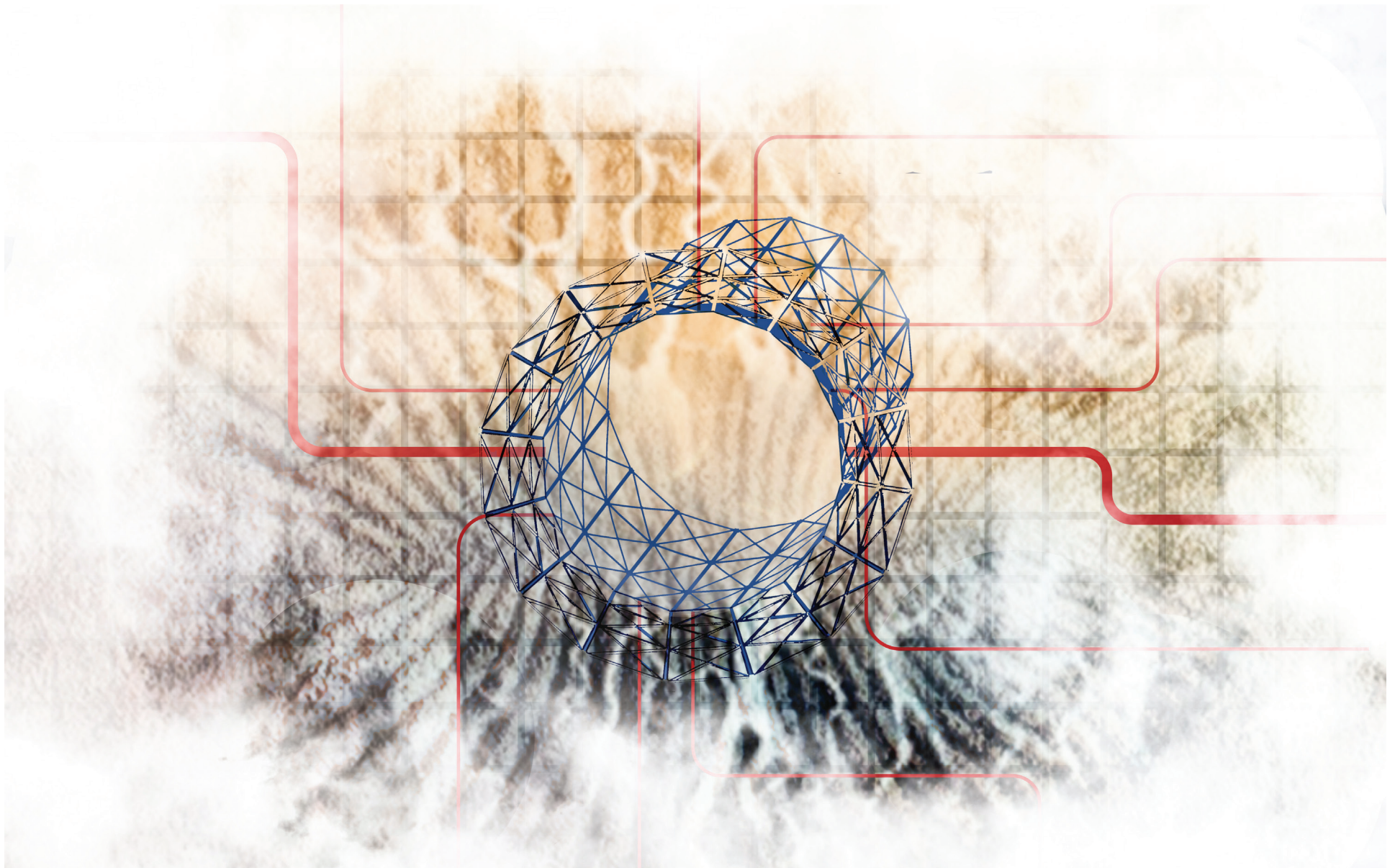
-Donna Haraway, Staying with the Trouble



This world is hot and steamy. Here we see a place where that steam could easily escape its rocky origins. Geothermal energy was captured here for heat and power. But the vents were constantly shifting as the earth churned and gurgled. Subterranean gas chambers filled and emptied. Many bodies were drawn to this network, to the energy.



All sorts of strange agents grafted appendages to the pipes, redirecting the heat, creating microclimates, little worlds elsewhere. Monsters and ghosts are at play here. They took what was given and hacked it, repatterned it into something new. They rebuilt this scene for pleasure, for joy, for warmth. Knots were untied and retied. New entanglements emerged.



Patterns and hierarchies start to emerge from the fog if we watch the infrastructure. And here those patterns have been subtly subverted, repatterned. Difference was made to function differently. This type of change is not progress; it's survival, pleasure, entropy.

THE UNDERBELLY



The Underbelly

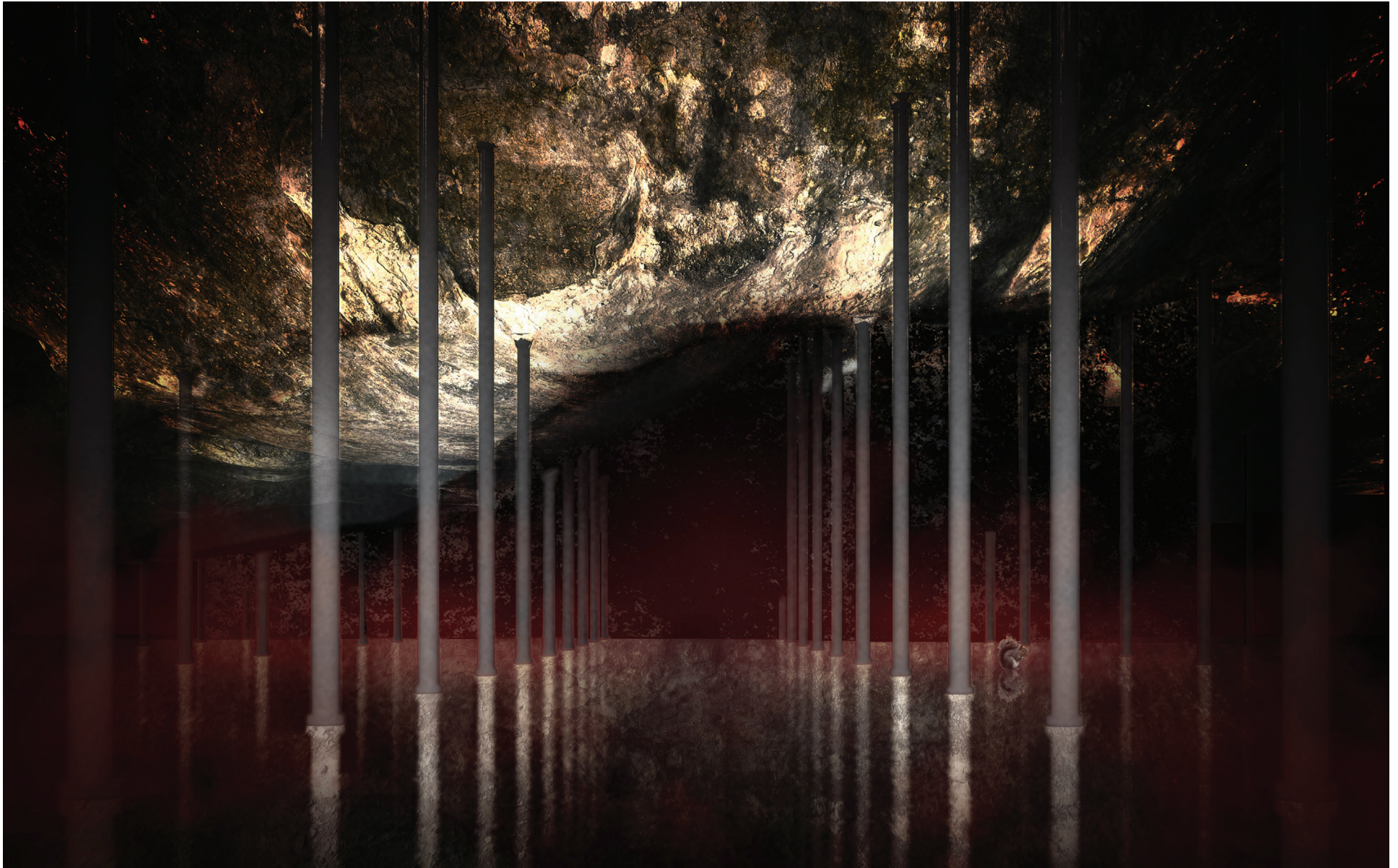
the womb, the tomb

The underbelly is a side of something that we can't normally see. It is a view from within, not from above. It is the terminus of this katabasis.

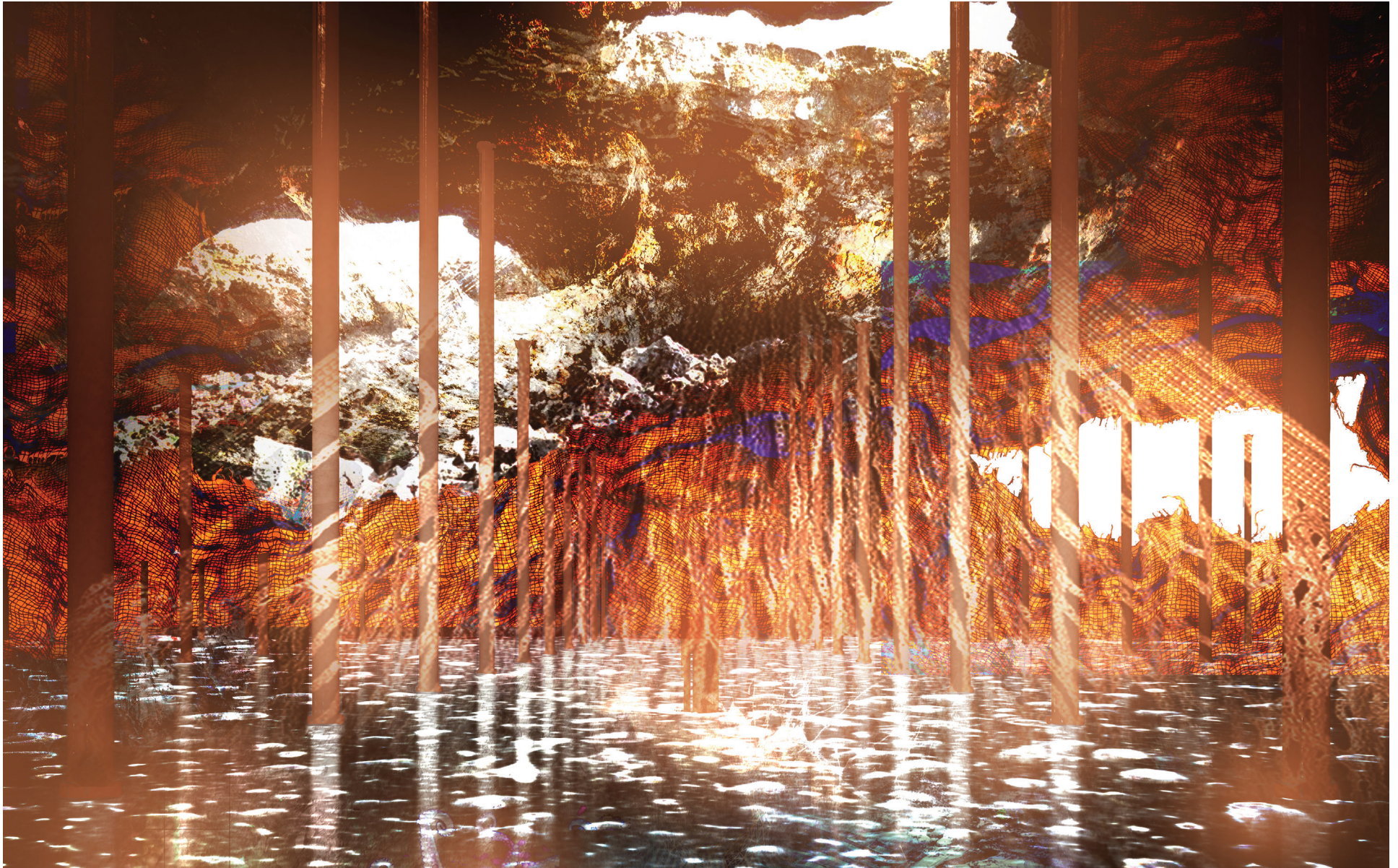
This project (and the project of my architectural education) is neither complete nor wrapped up in a neat bow. There are no luminous answers. It is a porous bag. We put ideas in, others fall out. It is a constant process of rethinking and remaking. This experiment may join, fuse, mutate into other combinations before a more resonant result.

Sometimes something big shakes everything up. In the journey through Terra Long, it is an earthquake. In my life it was Covid-19 and quarantine. It was fearing for the lives of the people I love. It was Black Lives Matter, and protests against systemic racism and police brutality.

The shaking is welcome. It allows us to find new patterns, to tie new knots. Hopefully the ideas explored in this thesis can help us to navigate future shakeups.



Well here we are at the center, the belly of the island. But there is no luminous object that reveals wonderful secrets to us. The beating heart of this island is a dark, pulsing space.



It is a porous, frayed carrier bag into which we have placed unexpected partners and irreducible details.³⁷ Halting conversations, partial translations, fragments. These fragments can help guide further explorations. There is plenty of space here. Our visit has sparked big changes. Next time will be different. But I suspect it will still feel familiar.



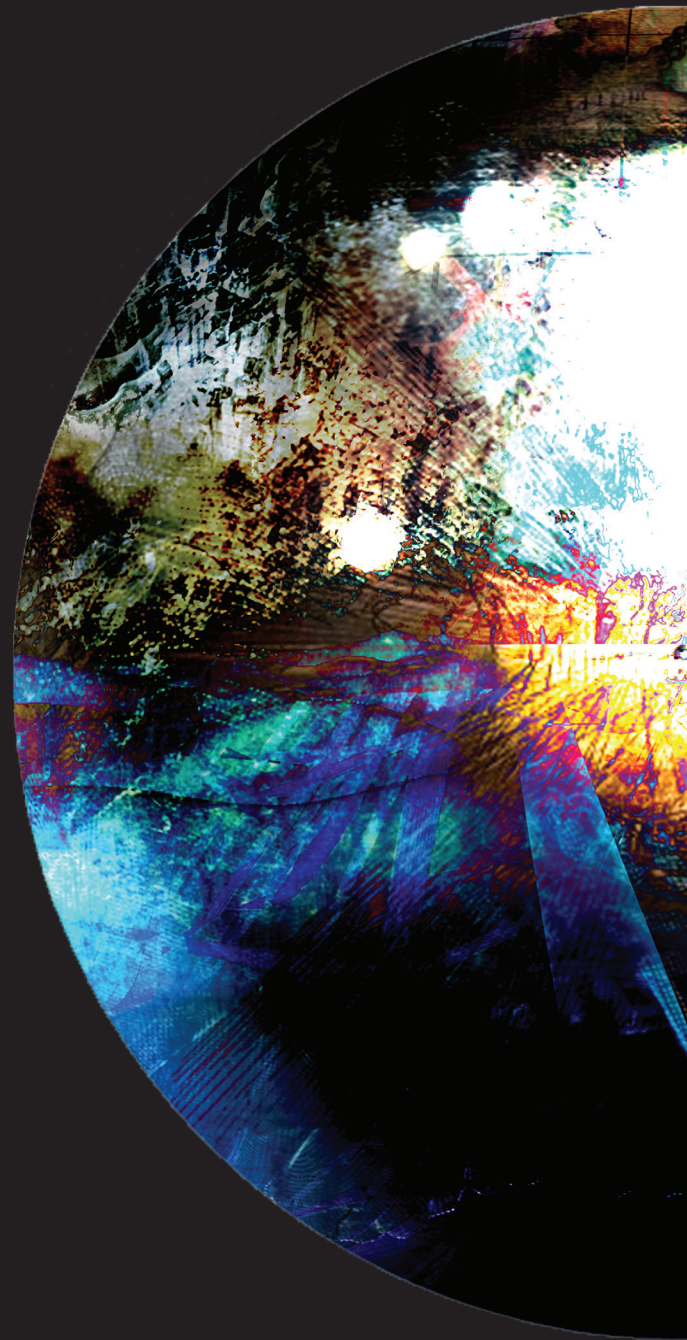


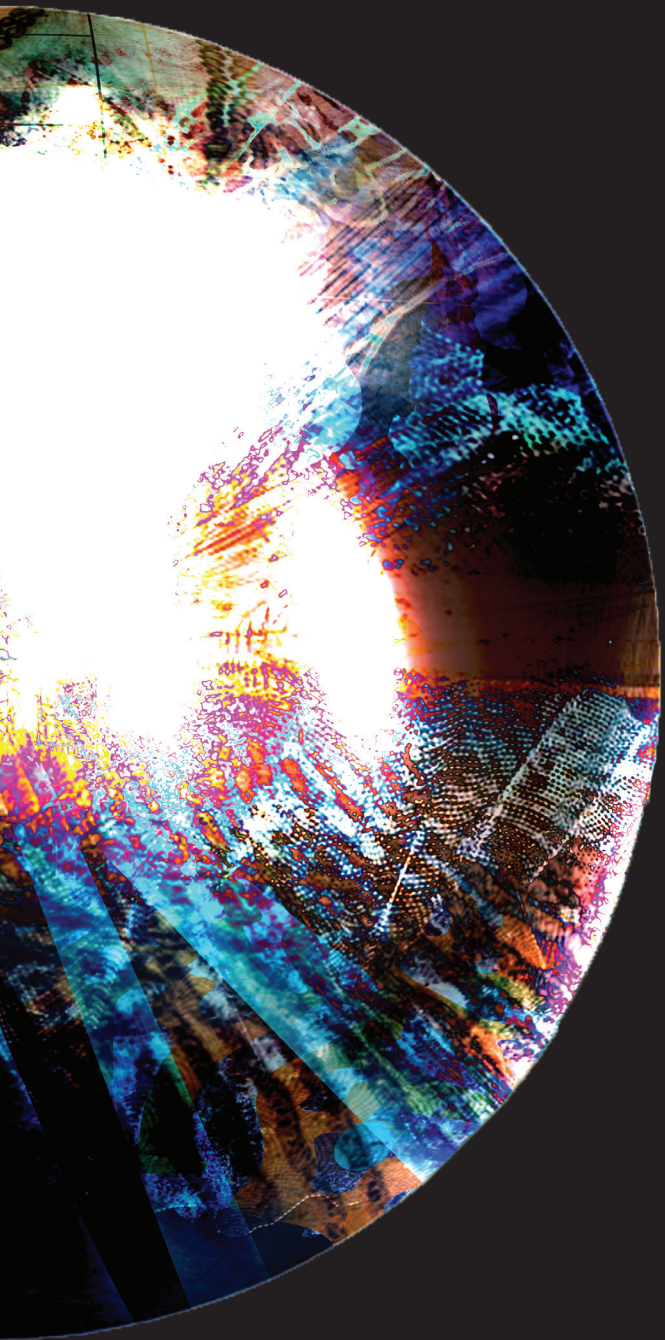














For now, our tour has come to an end. Was it a vision or a waking dream? I will leave you here to find your way home.



the end.

Reflections

The scale and entangled nature of these uncertain and rapidly changing times asks us to imagine other forms of human existence. This project attempts to develop ways of thinking and designing that engage uncertainty and speculation to think beyond humanist dualisms. A posthumanist conceptual framework erodes the persistent nature/culture divide in order to create a sustainable and interconnected future world of mutual thriving.

Let's try to expand architecture's ability to participate in the creation of such a world.

Endnotes

- | | | | |
|----|----------------------|----|----------------------|
| 1 | Alaimo 2016, 19. | 27 | Tsing 2017, G9 |
| 2 | Gage 2019, 101. | 28 | Gage 2019, 33. |
| 3 | Braidotti 2018, 158 | 29 | Haraway 2008, 126. |
| 4 | Barad 2007, 136. | 30 | Alaimo 2016, 32. |
| 5 | Ghosn 2018, 13. | 31 | Barad 2009. |
| 6 | Kulper, 2012. | 32 | Alaimo 2016, 38-39. |
| 7 | Kulper 2014, 9. | 33 | Braidotti 2018, 243. |
| 8 | Ghosn 2018, 22. | 34 | Bennett 2010, xi. |
| 9 | Lim 2011, 20. | 35 | Haraway 2016, 1. |
| 10 | Lee 2017, 154. | 36 | Haraway 2016, 1. |
| 11 | Lim 2011, 7. | 37 | Haraway 2016, 160. |
| 12 | Ghosn 2018, 13. | | |
| 13 | Frichot 2016, 103. | | |
| 14 | Barad 2007, 136. | | |
| 15 | Ghosn 2018, 21. | | |
| 16 | Haraway 2016, 12. | | |
| 17 | Alaimo 2016, 3. | | |
| 18 | Haraway 2016, 589. | | |
| 19 | Haraway 2016, 583. | | |
| 20 | Gage 2019, 102. | | |
| 21 | Braidotti 2018, 157. | | |
| 22 | Tsing 2017, G176. | | |
| 23 | Haraway 2016, 10. | | |
| 24 | Grusin, 125. | | |
| 25 | Haraway 2016, 51. | | |
| 26 | Barad 2018. | | |

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If you would like to see the short film of the
Journey through Terra Long, you can find it here:

<https://vimeo.com/425362755>

thank you