FIELD

TRIP
NOTES
GUIDE

vol.1

Field Trip / Field Notes / Field Guide

Prelude

It's Saturday and we're wandering the empty corridors of the Chicago Pedway somewhere under Macy's. On any given weekday the passageway would be flooded with commuters, but on this off-hour the hall is quietly lit by diffuse LED lights that glow from behind a small exhibition of stained glass windows – strange illumination for an underground tunnel. A few of the *Field Trip / Field Notes / Field Guide* Fellows have stopped, gathering around a single dropped playing card. A conversation about the card's possible origins and its migration to this non-place evokes laughter and a quick series of unguarded speculations. Moments later we'll be enveloped in fog at the top of Marina City; and only a week before we were deep in conversations with a collections manager at the Field Museum who was carefully showing us a single glove made from the silken beards of Mediterranean mussels, a remnant from the Chicago World's Fair.

A pilot program of interdisciplinary and inter-institutional aims, *Field Trip / Field Notes / Field Guide* is a unique experiment: an opportunity for recent graduates and Ph. D. students from Chicago's most notable collegiate institutions to step outside their comfort zone and to find unexpected connections with colleagues whom they might not encounter in any other forum. An invitation to move erratically within Chicago's highly regulated grid, the selected participants – fellows from the arts, humanities, social sciences, and sciences — were asked to lead each other through a series of self-organized field trips. Taking as subject matter some of the most powerful institutions and architectural landmarks in the city— The Field Museum, Marina City, the Art Institute, the Ukrainian Institute of Modern Art – and infrastructures past and present – TierPoint data center in Franklin, Illinois; the defunct Fisk coal power plant in Chicago's Pilsen neighborhood; and the Jardine Water Purification Plant – the sites toured by the *Field Trip / Field Notes / Field Guide* fellows might appear from the outside as a series of non sequiturs. But from the inside, the program's activities were a slowly unfolding series of associative engagements and open-ended interaction rare to find

in a world increasingly and urgently directed by exhibition, publication, product, and outcome.

The role of the field trip is an affective one, of bodies moving together through space. It is a state of heightened observation; of seeing even the most familiar sites with a new sharpness. A Field Guide attuned to this process would be one that maintains this familiar distance, rather than making the distant familiar again. As Michael Taussig notes in his essay "Fieldwork Notebooks" for *dOCUMENTA13*, the writing that comes out of field work (or in this case the field trip) "…is about experience in a field of strangeness." As I wade into the following "field guide," I look forward to walking alongside them once again."

It was my pleasure, as one of the program administrators, to have traveled alongside the inaugural *Field Trip / Field Notes / Field Guide* Fellows as a photographer, an observer of the observers, and unabashed enthusiast for the landscapes that make up Chicago's specific "field of strangeness." I look forward to another walk alongside them in what follows.

With gratitude,

Marissa Lee Benedict
(former) Program Coordinator
Arts, Science, & Culture Initiative
University of Chicago

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U of C
SAIC

Troy Pieper
Tina Tahir
Satya Basu
Richard Williamson
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Nicole Bitler
Mallory James
Kera MacKenzie
Alejandro Acierto

Video
Non-Fiction
Media
Evolutionary Biologist
Cultural Archeologist
Artist
Art Historian
Architect
Anthropologist

Writer
Designer
Art Historian
Scientist
Artist

On hold
Field Notes
Almost Now
H+2
Things within things

INTRO

The desire to explore a new place seems a common thing. We're generally curious. It doesn't seem a stretch to attribute a lot of human discoveries and innovations to the drive to know more. It can be as simple as peeking behind a door, and it can compel people to risk their life. I imagine, for instance, not all of the people who sailed away in search of places like Easter Island made it.

Our trips into "the field" came to embody this curiosity. Because time and obligations and apprehensions are often barriers, it's difficult to explore the many Chicagos that there are, even after living in the city for several years.

Our project's experiment was to planning our explorations and make them as a group of individuals ranging broadly in discipline. An anthropologist, several artists, a biologist, a designer, and a writer were among us, and I wish now that many of our interactions had been recorded, so that I could look to them as I write this. The deep fascination I experienced on some of the trips felt shared, and our dialogue often threw my experience of them into a wholly new light — especially as the fellows brought their disciplinary practices into the conversation. Part of what we explored was indeed the act of engaging each other on a new project.

Getting nine people together for seven different trips made that more difficult. On seven trips to sites around the city none of us could be there for all the trips, and none of the trips were attended by all the fellows, but our enthusiasm never seemed to flag. Explorations like these reiterate that learning more promotes openness to new things and new people, a pleasure rare enough in everyday life.
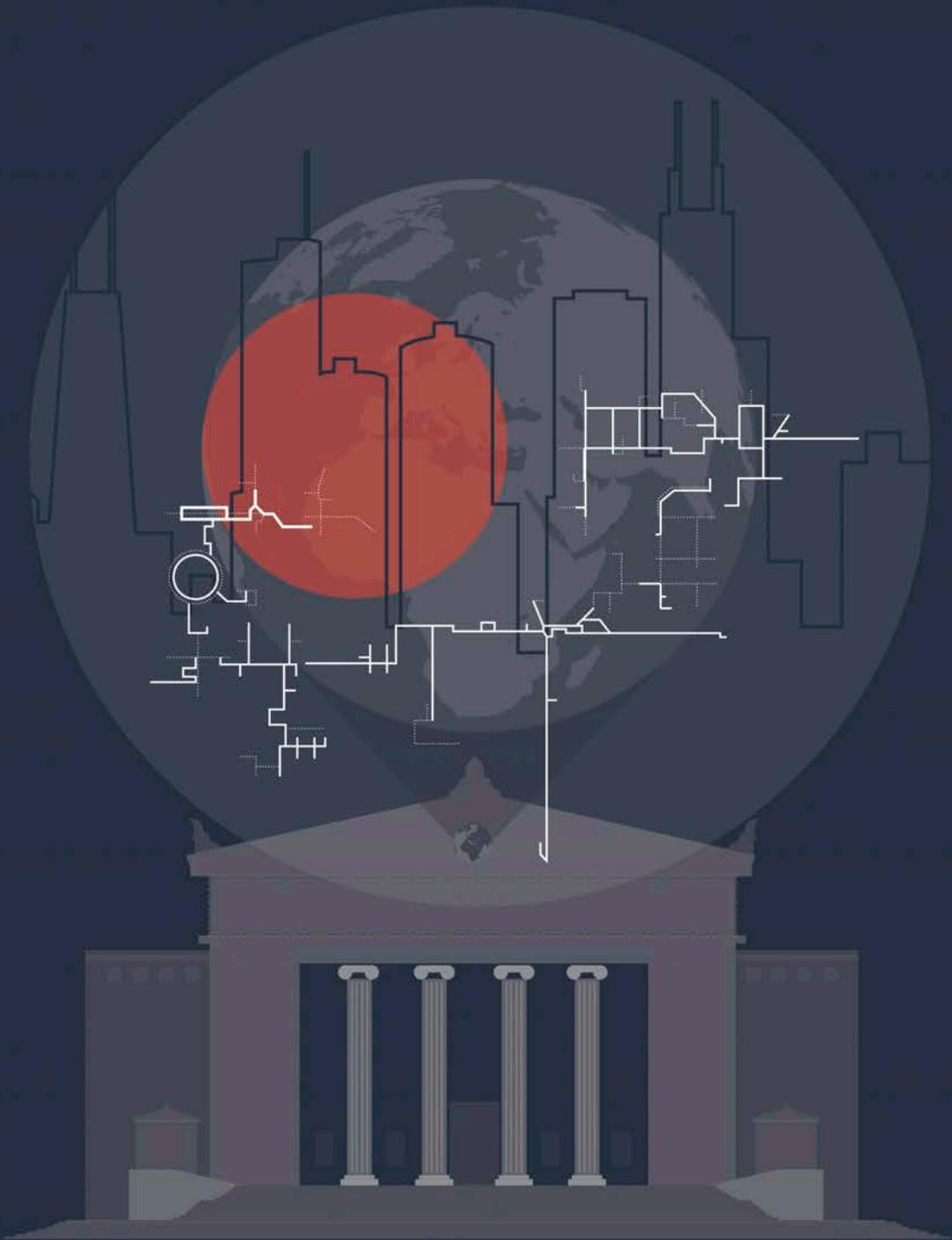
things within things
Nicole Bitler, Satya Basu, & Troy Douglas Pieper

NICOLETTA

TINA
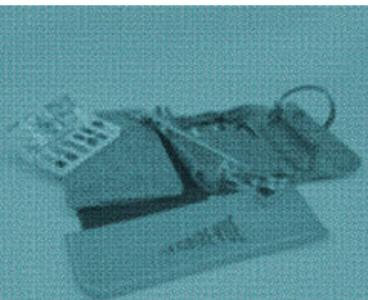
SATYA

ALEJANDRO

NICOLE

KERA

TROY

MALLORY

RICHARD

Field Museum

Satya (an architect), Nicole (a biologist), and I (a writer) got together to organize our first series of field trips. Our ideas for trips had a vague notion tying them together, which we called "Things Within Things." Marina City is a development project that attempted to build a city within a city; the Pedway is a subterranean network of passageways that create a communal experience within, but apart from, the rest of the city; and the Field Museum of Natural History houses an encyclopedic selection from the natural world into the totally constructed space of a huge city. We were interested in the relatively autonomous organizations, the discrete infrastructures, and the smaller communities that compile to form Chicago.

Figure 2: Notes from planning meetings with Satya and Troy to design the "things within things" field trips (Part 1)
Figure 3: Notes from planning meetings with Satya and Troy to design the "things within things" field trips (Part 2)
Figure 4: Notes from planning meetings with Satya and Troy to design the "things within things" field trips (Part 3)

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

Timeline:

10/1/15: Inaugural meeting for Field Trip/Field Notes/Field Guide, Chinatown Square Plaza
10/15/15: Meeting at Logan Center at University of Chicago (all present!)
10/27/15: Hirschorn event at Logan Center at University of Chicago
11/5/15: Google hang-out for initial discussion of field trip #1
11/6/15: Confirmed guide of primates collections with Lu Yao
11/10/15: Meeting @ Goddess & Baker to plan "things within things" trips
11/12/15: Confirmed guide of mollusks collections with Jochen Gerber, fishes with Tim Sosa
11/16/15: Confirmed guide of birds collections with Josh Engel

11/19/15: Field Museum trip

8:45AM	Meet Lu Yao in front of the South Entrance of the Field Museum
9:00AM	"Field Kit" show & tell in the Human Origins Lab
9:10AM	Primates Tour with Lu Yao
9:30AM	Bird Tour with Josh Engel
10:00AM	Invertebrates (including marine shells) Tour with Jochen Gerber
10:30AM	Fish Tour with Tim Sosa
10:50AM	Exhibit Walk-Through & Discussion
12:00PM	Lunch in the Human Origins lab

12/12/15: Marina City & Pedway field trip (#2)
(2/24/16): Bonding session #1 @ UIC
3/9/16: Bonding session #2 @ UIC
3/18/16: Data center field trip (#3)
4/16/16: Fisk field trip (#4)
4/28/16: Unbuilt Chicago field trip (#5)
5/18/16: UIMA field trip (#6)
(5/19/16): Jardine field trip (#7)
6/9/16: Book planning session #1 @ Gensler
(6/29/16): Book planning session #2 @ Gensler
7/16/16: Book planning session #3 @ Gensler
(7/23/16): Book planning session #4 @ Gensler
8/26/16: Book planning session #5 @ Gensler
9/2/16: Reunion of things within things group @ Goddess and the Baker
9/10/16: Book planning session #6 @ Gensler

//

Notes on Field Museum Trip

Questions
- collection - value? ethic? evoking?
  How 2 access? privacy?
  How are scientific collectors
  different from art collections?
  management? preservation?
  use by researchers?

- examining - taking collection
  from past → form of museum
  how 2 preserve?
  (During temporary absence)
  accuracy? evolution of
  science ... in exhibit?
  how 2 choose what to show?

ask in advance
- x exhibit people
- x resource classroom for unit
- x living Hawaii

examine "ven", "inside museum"

pass checklist?

---

field trip/field notes/field guide
- field notes about gaining access to
  private spaces
- give an obligation to not going

have collections on gathered/managed
classification
private/public

field museum [privilege, culture inside]
making city acquisition an instinct

pathway → to reconstruction, & listing point
try to make in one module
[an imagine song]

field museum because "the world", [partake]
an imagine song

Texans # 90 - $lpm?

reference room | invites the themselves
"pricing" in theory

using items/activities in field museum
Kilmanyl marine camp

authority of exploration & specimens/collages
land/sea/ice   prairies
                from collection
                learn to be

---

microcosm | internal | external ... inside/
(privileging nature inside/
virtual within field)

* collections
- how are they gathered,
  maintained, managed
  during opening

how field museum collects? how do
  they collect?
how is experimental?
Come into field in/ of Aggression importance?
What is use of collection?
What is practice?

lunch in classroom?

some collections are static and
some are extensive/variety added to

exhibit messaging?
taking accounts by marks
communicated throughout

```
LM=8
1986      840
1920      680
1922      646
316       260
1764     1002
1948      726
1528      572
2044      586
ID=FTNG
```

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

Figure 1: Landmarks visited for Field Trip/Notes/Guide, clustered in the center of the city. ImageJ software was used to assign landmarks.

Observations/Overview of Trip #1
The Field Museum was the first site/landmark/place visited. Tasked with combining a trip to the Field Museum with a trip to the Chicago pedway system and Marina City, Satya, Troy and I searched for common themes/threads/connections between the three places (See Figures 2-5). Ultimately, we settled on a theme of "things within things" because all three sites somehow incorporated multiple elements and in some way brought the outside in.


"It is 'connectedness' that is the fundamental rationale undergirding the Field Museum's overall mission" (Boyd 1999).

Marissa suggested the Haraway (1985) article as a starting point for the group. It examines the natural history museum (both the American Museum & the Field Museum) as an institution and the processes of collecting and exhibiting natural history materials.

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

"The building presents itself in many visible faces. It is at once a Greek temple, a bank, a scientific research institution, a popular museum, a neoclassical theatre. One is entering a space that sacralizes democracy, Protestant Christianity, adventure, science, and commerce. It is impossible not to feel entering the building that a drama will be enacted inside. Experience in this public monument will be intensely personal; this structure is one of North America's spaces for joining the duality of self and community" (Haraway 1984).

We asked fellows to bring a field kit for the trip through the museum and to consider the following questions:
1. What is the value of scientific collections? How are they maintained? How do they evolve? Who has access?
2. Consider the process of bringing scientific collections from the private part of the museum to public exhibits. What issues might come up in exhibit design?
3. How can we best document field work/field trips?

Things within things

On hold, never completed, visions

Field notes

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Almost now: (redundant)

1 + 2
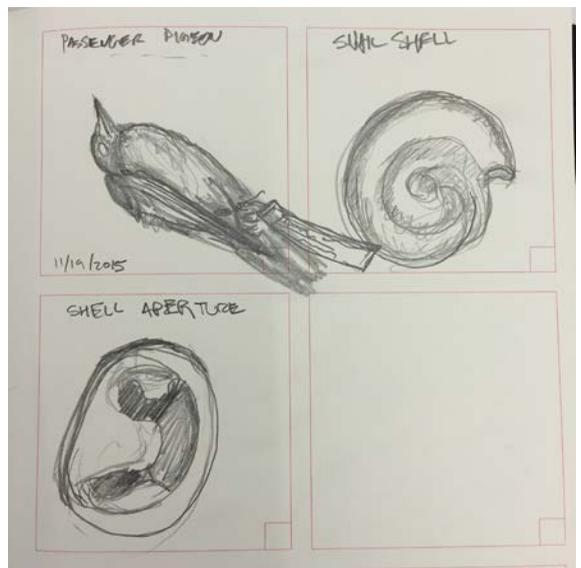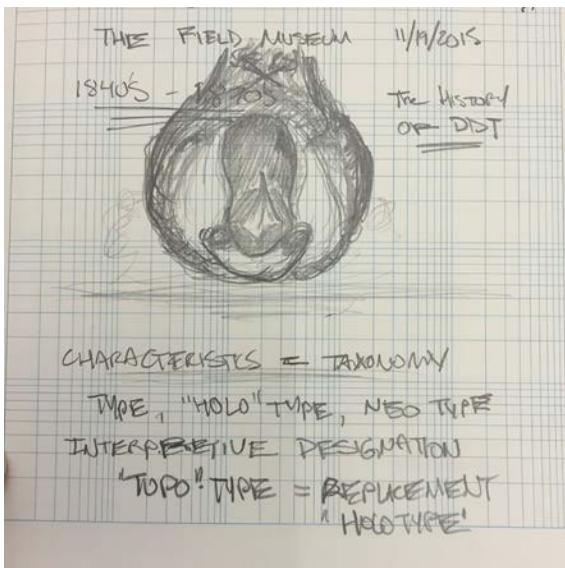
Four scientific researchers graciously led us through the bird collections, the mollusks collections, the fishes collections, and the primates collections (sky/sea/land). And we had a few moments to also walk around the "public," exhibit-side of the museum, coming face-to-face with Akeley's elephants. Some highlights that stood out from the trip, and that we continued talking about months later, included a peak inside the beetle room (within the birds collections) to see the bugs in action cleaning specimens, a vintage glove made of mussel byssal threads, & opening a case of fish specimens preserved in ethanol.

One of our main discussion topics during the Field Museum trip centered around the meaning/purpose of the holotype. A holotype is a type of specimen upon which a new species is designated and by which specimens are identified. Natural history museums are the repositories for these important historical, definitional specimens. I believe that the term holotype was mentioned during our tour in the fishes collection, a term that many of the group participants had not previously been familiar with. We discussed the purpose of holotypes and the parallels with other fields and speculated about the usefulness of

holotypes in the future with the advent of better and better genetic tools and 3D scanning equipment.

We organized our first trips, beginning with Chicago's Field Museum of Natural History. I jogged from the train to the Field Museum, because I was late. I arrived sweaty and a little embarrassed, because we fellows were still getting to know each other. Nicole had found scientists to show us parts of the museum's collection. In the corridors of the 95-year-old institution, you can imagine the generations of scientists contributing to vast bodies of knowledge.

At our first stop, the oft-cited bug room, generations of tiny dermistid beetles have cleaned the flesh from the bones of birds, fish, and rodents. Making our way through a double set of doors like an airlock, we went in to watch (and smell) their work. The beetles live their entire lives in glass aquariums cleaning the skeletons that will be studied and added to the museum's collection. Then we saw taxidermied birds 100 years old and massive prehistoric looking fish preserved in of alcohol.

Like other institutions with collections on its scale, the Field Museum is home to many Holotypes. These are physical specimen of a species that have been preserved so scientists can compare new finds if they suspect they may have discovered a new species. Hearing one of our guides' stories of scientists visiting the museum to see one of its many fish holotypes, I saw scientific classification as one of the purest expressions of our desire for order. Taxonomy gives us context, a base on which to compare the unknown, and a sense of having the power to make sense of the world around us.

From the first we wanted to find a framework that connected our individual sites and interests even though they were quite different at face value. As we began to unpack our motivations and the different scales and spheres of interest of our sites, we began to see relationships between public and private as well as the different scales of interaction and how they related to the city. The Field Museum was a very public connection to the whole natural world encased within a single building; the Pedway was a public but removed area of interaction between city elements, private buildings and public spaces. Marina city was a private microcosm constructed within the its own walls as a city within a city, connecting with the waterways, the ground and the sky. We began to see a

Things within things

On hold, never completed, visions

Field notes

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Almost now: (redundant)

1 + 2

Pedway here is on 2nd level with sky bridges.

77 W. Wacker
201 N. Clark
203 N. LaSalle
200 N. Dearborn

WACKER

LAKE

INTERESTING FOOD COURT
Options include fresh roasted turkey, korean tacos, and 2 for 1 sushi after 2pm.

James R. Thompson Center

These three separate Pedways do not directly connect. All are accessible via street level.

City Hall/County Building
120 N. LaSalle

LASALLE
CLARK
DEARBORN
STATE

RANDOLPH

WASHINGTON

Abandoned Pedway: First National Bank Building, now called "Chase Tower," once had Pedway here connecting with Three First National Plaza.

MADISON

MONROE
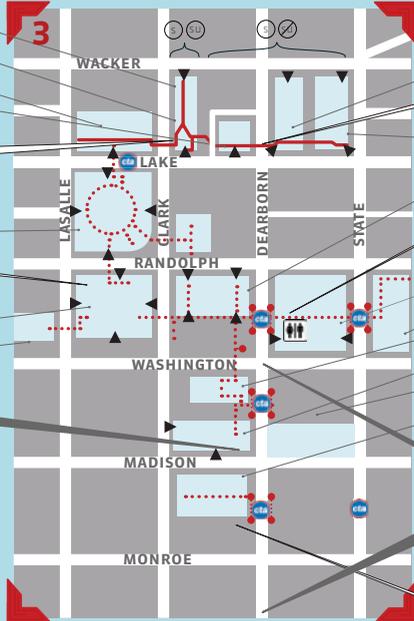
Leo Burnett Building
Peek out on this bridge for a cool view of Marina Towers.

Renaissance Hotel
Richard J. Daley Center

STARFRUIT CAFE
All natural frozen kefir yogurt.

Block 37
Macy's
Cook County Offices
Three First National Plaza
One N. Dearborn
Chase Tower

Contested section of Pedway:
If you enter the red or blue line CTA stations between Washington and Jackson (just south of Monroe), the underground platforms continue the entire length of 3 blocks.

The basement of Chase Tower has both a large cafeteria and an auditorium, which hosts NPR's "Wait, Wait, Don't Tell Me" history quiz show.

PEDWAY KEY

Underground Pedway Passage · · · · · ·
Street Level or Above Passage ——
Underground structure That is Not Seen on Street Level
Entrance to Building w/ Pedway Access ▼
Street Pedway Access ●
Elevated or Underground CTA Train Station cta
Commuter Rail Station Metra
Open Saturday/Sunday S SU
Closed Saturday/Sunday ⊘ ⊘
Open 24 Hours 24
Public Restroom 🚻

PEDWAY HOURS

Open hours depend on the hours of the building attached to the passage. Roughly half of the Pedway is closed on the weekend, and open sections are indicated on this map. **Unless otherwise marked, assume Mon-Fri 7am-7pm, closed Sat and Sun**, with Pedway in government buildings open Mon-Fri 6am-6pm.

TIPS ON NAVIGATING

- The access points, which are inside buildings or from the sidewalk, will help you understand how to find the passages.

- If going inside a building, you usually need to go underground. Look for an elevator or escalator which is almost always marked with the word "Pedway" or the Pedway symbol, pictured here.

- Remember that in Section 1 it is impossible to clarify street level or underground because the ground level itself changes.

- Remember that Sunday is not a great day for Pedway wanderings.

CHICAGO
DETOURS
FOR CURIOUS PEOPLE

Chicago **Pedway Map**

hierarchy of these different elements in these different spheres.

Pedway

The Chicago Pedway was chosen as an area of investigation for two main reasons. The first is that it is a complex and multi-layered system within the heart of the city which incorporates many physical connections to the historic infrastructural levels of the city. It is a part of the public domain, yet it is largely invisible and very difficult to apprehend and penetrate. As such, it also provides an interesting study of public space; As the city explores new options for re-purposing the riverside and old railway tracks, I believe it is useful to understand the history and evaluate the successes and failures of the existing connective pedestrian ways.

While touring the Pedway we discovered a number of playing cards from a Harrah's Casino deck scattered on the ground across from a curated display of historic stained-glass windows, all in a passage that smelled like an open sewer. There was a poetic sense of underground interactions and stories being enacted in the bowels of the city.

Descending into the Pedway, a system of pedestrian tunnels underneath the city's downtown, is on paper just a refuge for commuters from the elements. Satya organized a tour of what turned out to be a mix of bright, busy retail space and seemingly abandoned passageways, a bit like a weird neighborhood. Expansive underground commercial districts offer flowers, designer shoes, and lattes. And in some places dirty, bland corridors end with a cement wall.

One corner of the Pedway is home to the basement level of the downtown Macy's department store. It fills the tunnel with light through huge display windows. The path dead-ends there, and it seemed there was no one to view the merchandise. But someone had spent time there at some point. A deck of their playing cards littered the floor. In another hallway, I saw a man I have spent the past few years watching shuffle slowly and silently around Chicago's Loop always in tattered clothes.

Notes:

|			
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	sinullo rescias pero es alia plictae perupid mo tem fug	11	s;dlfkgs;dfgn;sdlfkgj;sdlkfgjs;dlkgfjs;dlfkgjs;ld
2	unt as si tendae ipsam aut laut que nonsend itatur, iunt		fkgjs;dlgkfjs;dlfkgjs;dlfkgjds;lfkgjs;dlkfgjs;dlfk
	ommos sequisi ditatisquam uptatquis dolorend		gjds;lfkgjs;dlfkgjds;flkgjs;dlfkgjds;lfkgjs;dlfkg
3	quidem quiatem ilignis ea dolores tiust, velliquiam		jds;lfkgjsd;lfkgjs;dlfkgjsd;lfkgjds;lfkgjs;dlfkg
4	quiberspid quati omni nulparcia sequodio endisimi,		jds;lfkgjds;lfkgjds;lfkgjdfs;lkgjs;dflkgjs;
5	officiet ribus.		
6	Re quam quid q		
7	ui ut expla as qui to cumet vel minctur? Quis		
8	idust eum natus rae explam volorit velestia am		
9	inciatur as		

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

At one point we found ourselves on an enclosed footbridge with an intensely modern design. Looking east toward the lake, we could see the different levels of Chicago traffic, increasingly darker the lower they are. It was like looking at layers of Chicago's history built on top of each other. At the other end of the bridge we emerged a bit dazed into the light of day at Maggie Dailey Park, where visitors skated on a ribbon of ice encircling a corner of the park.

Although we went into the pedway field trip knowing that it was an underutilized space, I was still surprised by how quiet and abandoned it felt in certain areas. It was empty and uninviting in the zones that didn't connect to the train system. It is interesting to imagine how the pedway could become a more inviting and navigable asset of the city.
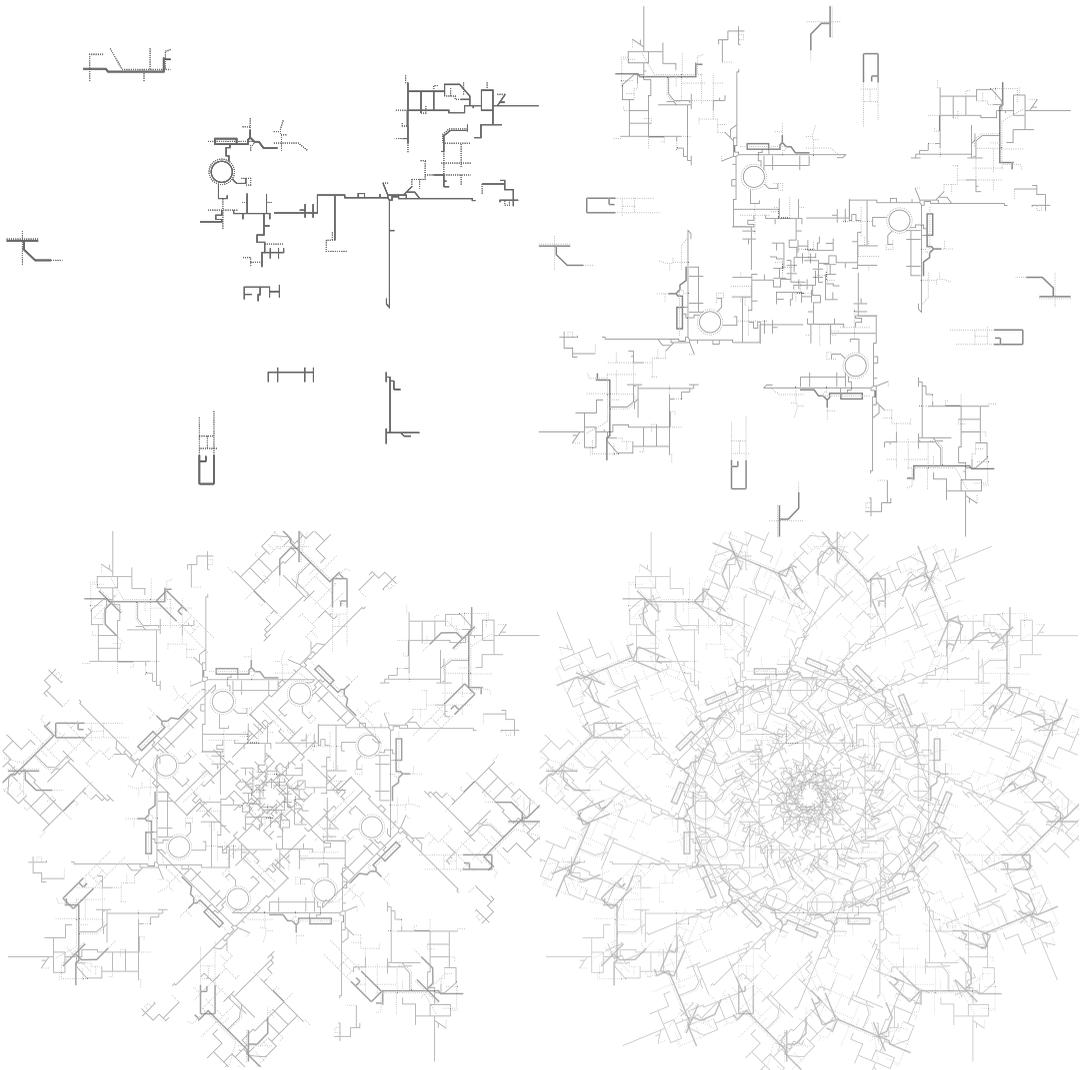
Notes:

Hem ante adduconsit, fue
cludesit. C. Catanterit.
Nimus, sena, confentem no.
Noveri consid inprita quonima
ctorum pulicut grae, P. Udam

ines st ve, sensidem tantis
horissulvid mandam idii simus-
pio, confenatus vius sest intis.
Evivign atius, quam. Od

Marina City

We then made our way to Marina City, its two towers a favorite example of modernist Bertrand Goldberg's designs. In a very interdisciplinary graduate writing program, I had developed an interest in architecture and contacted residents of the towers to lead us on a tour. Up close, we could see that concrete requires a good deal of maintenance. We learned from resident Nicol Chervenak that the association of homeowners in the towers must make decisions about which repairs to make now and which to make later.

Marina City's history was Goldberg's utopian vision, an opportunity to entice whites who were leaving the city in the 50s and 60s to live downtown by providing them with an office building in which to work, towers in which to live, and retail and entertainment space, all within a few steps of each other. The development was among the first of its kind, and its architecture reflects what was at the time a futuristic idea. From the outside the towers look like something from the Jetsons, and inside, each apartment in the cylindrical buildings is the shape of a pie wedge.
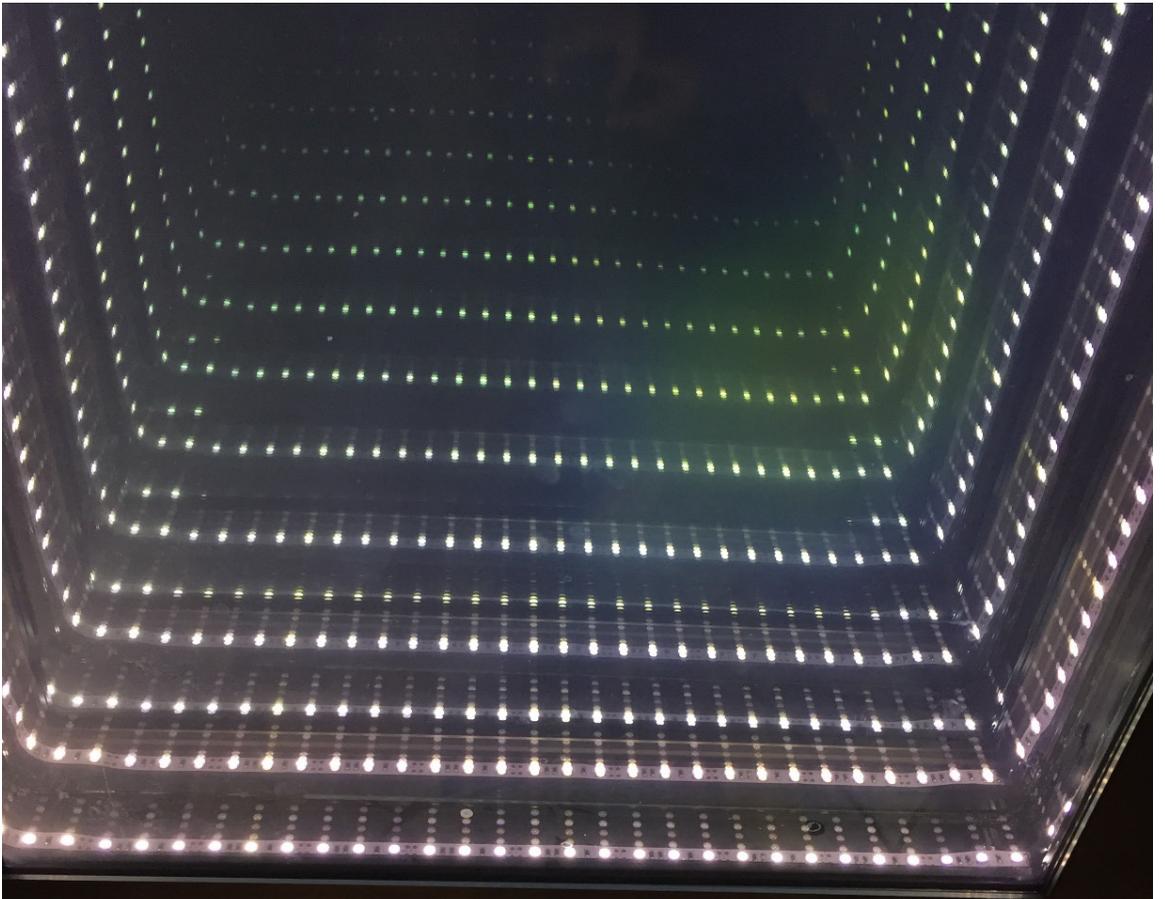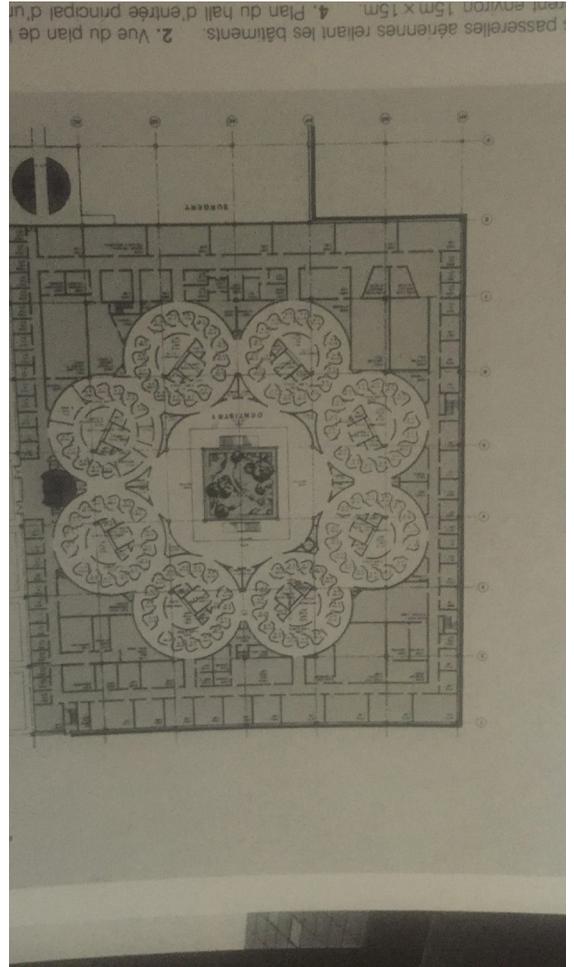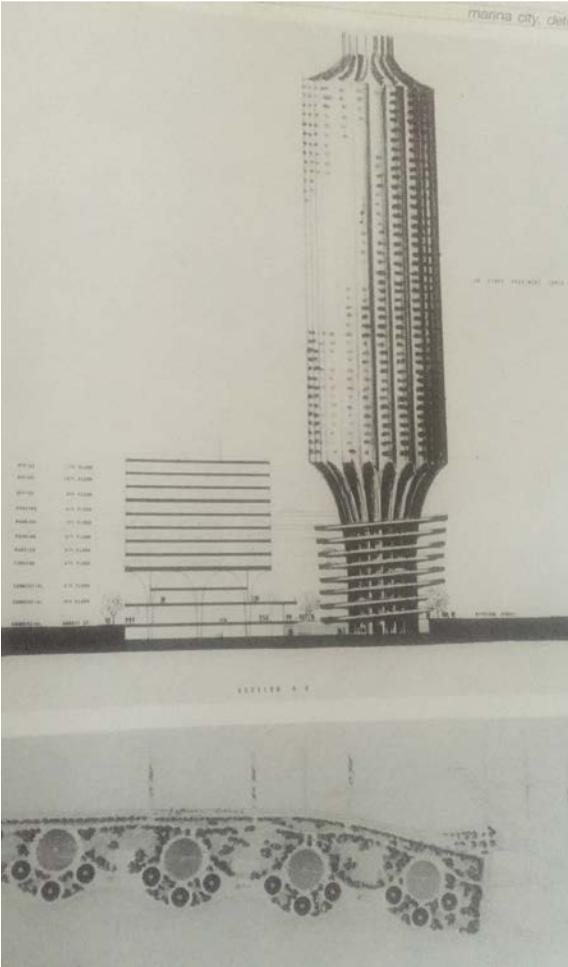
Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

On Hold, Never Completed, Visions
Tina Tahir

Things within things

On hold, never
completed, visions

Field notes

Almost now: tierpoint
data center

Almost now:
(redundant)

1 + 2

Notes:
What I have been thinking about in the context of my field trip and Unbuilt/Unbuildable/Rebuilt is the issue of the articulation of space, or topographical memory: The space that is included within the folds of time, while simultaneously it twists and refolds past, present, and future. Linking this back to previous field trips, there is this sense of recollection that comes with collections–of artifacts, naturalia, data, etc–and I am interested in how this helps us understand the materiality or immateriality of cultural phenomena and the ways in which the museum records and crystallizes fragments of history.

400 N. Lake Shore Drive.

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

William S. Burroughs […] would, he says, divide the pages [of his travel notebook] into three columns. The first would have the more or less factual elements of the journey, checking in at the airport departure desk, what the clerks are saying, other things he overhears, and so forth. The second contained what these things made him remember. And the third, what he called his "reading column," consisted of quotations from books he had taken with him that connected with his journey. He found the connections extraordinary, "if you really keep your eyes open." 1

1

You. *The Event.* And the Event
notated
as a Notebook Entry

1 Interview with William Burroughs by Conrad Knickerbocker, St. Louis, 1965, "White Junk," in Burroughs Live: The Collected Interviews of William S. Burroughs, 1960-1997 (Los Angeles: Semiotext, 2001) 69.

A city is formed in the memory of

Calvino, *Invisible Cities*

the traveler who has stayed there.

400 Lake Shore Drive 🏳

Van Horn, Tricia to you   show details ⌄   show image slideshow

Feb 29

Hi Tina,

We appreciate your interest in 400 Lake Shore Drive. At this time, we are unable to grant access to the site for your group for a variety of reasons.

Sincerely,
Tricia

■ RELATED

Tricia Van Horn
Vice President – Marketing & Communications

The Spire Pit, June 21, 2016, image: Tina Tahir

Notes:
Svetlana Boym in "Architecture of the OFF-MODERN," describes
architecture as a material expression of society which needs to be
examined in terms of an existential topography (Kracauer) and
cultural mnemonics (Boym).

Where then do we stand in terms of the imaginary topographies
that we find in our private and collective memories and insti-
tutional archives? What is the use of collecting the unrealized
potentials/the Unbuilt? Isn't that like reminding yourself everyday
of what you didn't achieve yet, or failed to actualize, flaring up a
nostalgia for the past that isn't--a kindof "specter of lost opportu-
nities," as Boym nicely phrases it.

How are we supposed to look at these images? As redundant
"paper-architecture," i.e. architecture meant for competitions but
never built? According to Boym, the exploration of small-scale
architectural models and projects is not to be seen as a theater of
failure, dysfunction…but as an offbeat laboratory of imagination
that builds bridges between architecture, media art, and concep-
tual installation.

Things within things

On hold, never
completed, visions

Field notes

Almost now: tierpoint
data center

Almost now:
(redundant)

1 + 2

Your gaze

scans the streets

as if

they were written pages:

the city says
everything
you must think,
makes you

repeat her
discourse,
and while you believe
you are visiting […]
you
are only
recording
the names
with which she defines
herself and
all
her
parts.[2]

Image source: www.inhabitat.com /santiago-calatra-va-chicago-spire/

Things within things

On hold, never completed, visions

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Almost now: (redundant)

1 + 2

The looming of the Thing summons up the subject's life force as that subject is in the process of being set up; the premature being that we all are can survive only if it clings to an other, perceived as supplement, artificial extension, protective wrapping. Nevertheless, such a life drive is fully the one that, *at the same time,* rejects me, isolates me, rejects him (or her). Never is the ambivalence of drive more fearsome than in this beginning of otherness where, lacking the filter of language, I cannot inscribe my violence in "no," nor in any other sign. I can expel it only by means of gestures, spasms, or shouts. I impel it, I project it. My necessary Thing is also and absolutely my enemy, my foil, the delightful focus of my hatred. The Thing falls from me along the outposts of signifiance[11] where the Word is not yet my Being. A mere nothing, which is a cause, but at the same time a fall, before being an Other, the Thing is the recipient that contains my dejecta and everything that results from *cadere* [Latin: to fall]—it is a waste with which, in my sadness, I merge. It is Job's ashpit in the Bible.

3

Hello Tina,

I suggest that you take a look at our Interactive Data site featured on our tall building database. Here is a link pulling all tall buildings in Chicago that are "On Hold," Never Completed," and "Visions."

Click here to see our tall building criteria and the difference between the respective statuses of these buildings.

Thanks,
Will

Construction Status

Base Data
Chicago, All Companies, 150m+, 1980-2017

- On Hold
- Never Completed

Never Completed 50%
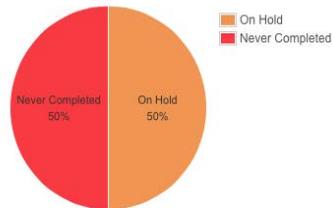
On Hold 50%

Building List - Base Data   Chicago, All Com

Completed Architecturally Topped Out Structurally Topped Out Under Construction On Hold Never Completed

Click a column header to sort by that column.

Search: [   ]

The Skyscraper Center
The Global Tall Building Database of the CTBUH

Building List

Chicago, All Companies, 150

	Completed		Architecturally Topped Out		Structurally Topped Out		Under Construction		On Hold		Never Completed		Proposed		Vision

#	Building Name	City	Height (m)	Height (ft)	Floors	Completed	Material	Use
1	The Illinois	Chicago (US)	1609.4	5,280	528	-	steel	residential / hotel / office / government
2	Kinetic Tower	Chicago (US)	890	2,920	-	-		multiple
3	Erehwon Center	Chicago (US)	841	2,759	207	-		
4	Chicago World Trade Center	Chicago (US)	762	2,500	210	-		multiple
5	Chicago World Trade Center	Chicago (US)	701	2,300	181	-		office
6	Chicago World Trade Center	Chicago (US)	665	2,182	168	-		
7	Gateway Tower	Chicago (US)	610	2,001	-	-		residential / hotel / residential
8	Post Office Redevelopment Tower	Chicago (US)	609.6	2,000	170	-		residential / hotel / office
9	Chicago Spire	Chicago (US)	609.6	2,000	150	-	steel/concrete	residential
10	Miglin-Beitler Skyneedle	Chicago (US)	609.5	2,000	125	-	composite	multiple
11	Project 2000	Chicago (US)	600	1,969	120	-		multiple
12	Wolf Point	Chicago (US)	532	1,745	142	-		multiple
13	300 North LaSalle	Chicago (US)	488	1,601	120	-		multiple
14	7 South Dearborn	Chicago (US)	477.5	1,567	112	-	concrete	residential / office
15	One North Wacker Drive	Chicago (US)	389	1,276	83	-		office
16	Waldorf=Astoria Hotel & Condominium Tower	Chicago (US)	385.6	1,265	107	-		residential / hotel
17	Dearborn Center	Chicago (US)	346	1,135	85	-		office
18	Waterview Tower	Chicago (US)	319.1	1,047	89	-	concrete	residential / hotel
19	Kemper Tower	Chicago (US)	294	965	68	-		
20	375 East Wacker	Chicago (US)	281	922	76	-		residential
21	Grant Park Tower IV	Chicago (US)	274	899	83	-		residential
22	29 South LaSalle Street	Chicago (US)	265	869	51	-		office
23	Park Michigan	Chicago (US)	264	866	80	-		residential
24	100 North Wacker Drive	Chicago (US)	260	853	62	-		
25	InterContinental Chicago Hotel North	Chicago (US)	259.1	850	71	-		residential / hotel
26	Mandarin Oriental Chicago	Chicago (US)	248	814	61	-		residential / hotel
27	Grant Park Tower III	Chicago (US)	241	791	73	-	concrete	residential
28	560 N. Fairbanks	Chicago (US)	240	787	58	-		residential / hotel
29	181 North Clark	Chicago (US)	230	755	50	-		office
30	4th Presbyterian Tower	Chicago (US)	227	745	64	-		residential
31	Canyon Ranch Chicago	Chicago (US)	223	732	64	-		multiple
32	108 North State	Chicago (US)	217	712	66	-		residential
33	Cityfront Center Plaza	Chicago (US)	215	705	59	-		multiple
34	Cuneo Building	Chicago (US)	200	656	60	-		
35	River East Center II	Chicago (US)	196	643	58	-		residential
36	150 East Ontario	Chicago (US)	179.1	588	50	-		residential / hotel
37	222 West Randolph	Chicago (US)	175.2	575	40	-		office
38	533 North St.Clair	Chicago (US)	163	535	46	-		residential
39	630 N. McClurg Court North Tower	Chicago (US)	157	515	52	-		residential
40	Two Financial Place	Chicago (US)	157	515	39	-		office

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

52 53

[Un]Built

But in vain I set out to visit the city: forced to remain motion-less and always the same, in order to be more easily re-membered. [...] has languished, disintegrated, disappeared. The earth has forgotten her.

As mem- the soaks sponge and expands.

this wave from ories flows in, city it up like a

Notes:
Boym fuses future and past tempus, speaking of, "Ruins of the past and modern construction sites provid[ing] perfect metaphors for architectural potentials", wondering, "Is it past imperfect or future perfect? Is it a ruinscape or a Utopian construction site?"
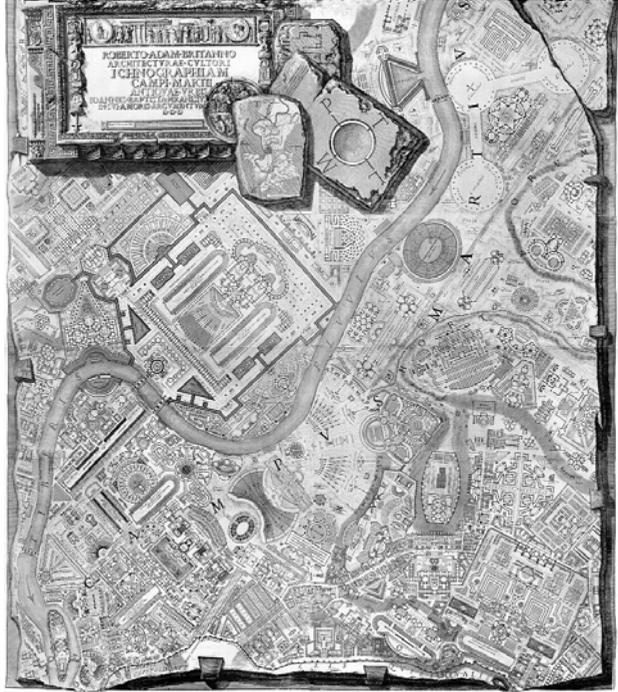
Giambattista Piranesi (1720 – 1778) Scenography of the Campi Martii
Scenographia Campi Martii

6

Smithson

rehearses   all these qualities of the prime object
by piecing
together

individual sentences
                    and phrases

from Kubler's text
        and
                        by acknowledging the source of
some but not all of them.

In the process, he alters
                        Kubler's argument
by downplaying his distinctions
    between prime
        and replica:
                            What Kubler suggests
in his theory

    is an 'equality' between the 'prime' and the 'replication'
that maintains
    itself
                    throughout
    the monotony
of
                    'Historical Drift.' "40

7

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

According to the cartographer David Greenhood, "a map has as much right to be figurative as spoken or written language has; it too is language."60 As I have already indicated, Smithson discusses many things, including maps and glass plates, in terms of syntax to justify his claims that all material objects have the potential to function linguistically and, adversely, that language is a physical material like any other that artists can choose to work with.61 And both can traffic back and forth between literal and metaphorical signification.62

7

```
‘’journeys to relive
your past?”
at this point, a ques-
tion could also have
been formulated:
‘’journeys to recover
your future?”
```

8

Michael Heizer North, East, South, West1
1967-2000, internet source
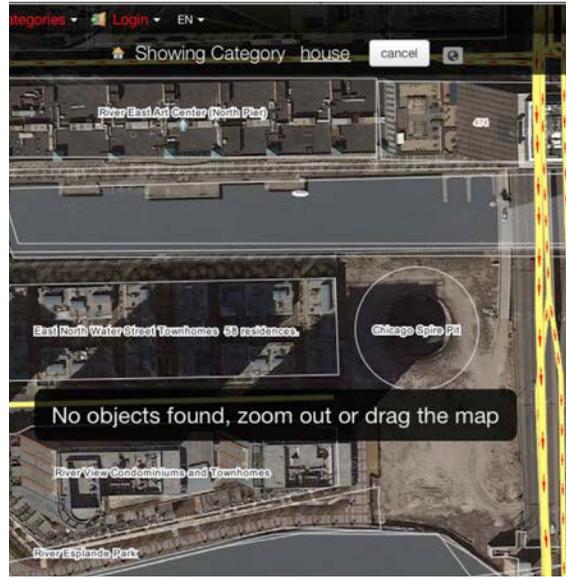
Image source: wikimapia, February 24, 2015 by Tina Tahir

```
The traveler recognizes the little that is his discovering
much he has not had and will never have.

The traveler is invited to visit the city
and, at the same time, to examine some old postcards that
show it as it used to be:
```

Here, the city could become part of a sequence of imaginary surveys, including the traveler's journey. The view described the city as an integral part of cultural travel and inscribed it into the very trajectory of this voyage. A geographical rendering of the imagination, the bird's eye view was an imaginary map for both those who knew and those who had never seen a city; both spectators found the site described in a mobilized form. The wide vistas of prospect and profile views also functioned in a way that pushed perspectival boundaries. These vistas strove to overcome the limitations of perspective by creating a wider horizontal expanse, often made of aggregate views, that eroded the notion of a single, prioritized perspective. [4]

9

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

400 N Lakeshore Drive, as a waiting room for Chicago
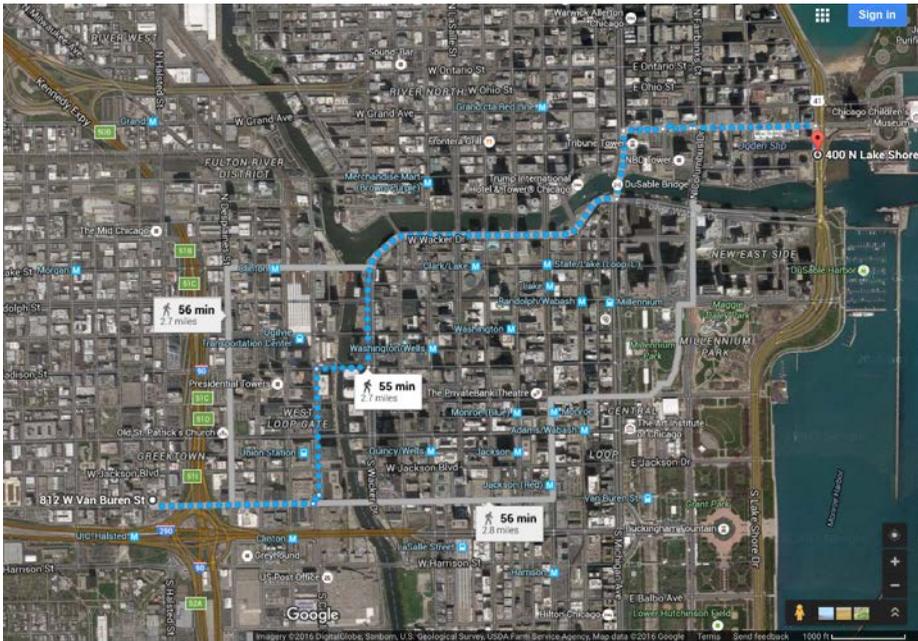
10

The route to the site is very indeterminate. It's [sic] important because it's an abyss between the abstraction and the site; a kind of oblivion. You could go there on a highway, but a highway to the site is really an abstraction because you don't really have contact with the earth. A trail is more of a physical thing. These are all variables, indeterminate elements which will attempt to determine the route from the museum to the mine. I'll stabilize the chaos between the two points. . . . Oblivion to me is a state when you're not conscious of the time or space you are in. You're oblivious to its limitations. Places without meaning, a kind of absent or pointless vanishing point. 93-106

11

Nothing sorts out memories from ordinary moments. Later on they do claim remembrance when they show their scar.
chris marker, LA JETÉE

April 26, 2016 Image: Tina Tahir

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

A Non-Site (an indoor earthwork) reproduces more than the map net framework; it is also a container. In taking this step from framework to container, Smithson appears to take the cartographer's next logical step: he fills his map's empty framework with "content."12 In a typed statement included with the nonsite's map, Smithson notes that the nonsite contains sand that was collected from a location indicated by a red dot on the nonsite map. Thus, unlike the rest of the information Smithson provides about the site, the sand is not an abstraction. It is material. It also provides evidence that the artist did travel to the designated site. Or does it? Once again the viewer is thrown back to the structural aspects of the site/nonsite situation since they legitimize the sand's metonymic authenticity.13 Otherwise, the sand is just sand, which on its own cannot demonstrate that it comes from any particular place. In this sense, the sand is no different than the dotted pattern used to indicate the presence of sandy terrain on a map, a presence that can be indicated the same way at any number of places.

13

Boym describes "the architecture of adventure [as] the architecture of thresholds, liminal spaces, porosity, doors, bridges, and windows…In adventure, which is a third-'something' we " forcibly pull the world into ourselves, like conquerors ¬allowing a self-abandonment to the powers and accidents of the world which can delight us and destroy us."

14

Kubler bases his categories of prime and replica on comparative distinctions between them in terms of quality, historical circumstances, and degree of intention. They are manifest as specific things or aspects of things but cannot be experienced solely as such.

15

This said, it is pointless trying to decide whether Zenobia is to be classified among happy cities or among the unhappy. It makes no sense to divide cities into these two species, but rather into another two: those that through the years and the changes continue to give their form to desires, and those in which desires either erase the city or are […] the city was approached from different viewpoints. These ranged from profile and prospective views to plans, map views, and bird's eye views, which we often even combined in topographical views. As was often the case even in traditional cartography, factual accuracy was not the aim of these urban views, which exhibited an interest in rendering a mental "image of the city " and proposed not one "cognitive mapping" but diverse observational routes.   If imagining a city involves a cluster of diverse maps that are inhabited and carried around by city dwellers within themselves, view paintings, in turn, inscribed this moving, inhabited space within its mapping of the city. erased by it.

16

[…] the city was approached from different viewpoints. These ranged from profile and prospective views to plans, map views, and bird's eye views, which we often even combined in topographical views. As was often the case even in traditional cartography, factual accuracy was not the aim of these urban views, which exhibited an interest in rendering a mental "image of the city" and proposed not one "cognitive mapping" but diverse observational routes. If imagining a city involves a cluster of diverse maps that are inhabited and carried around by city dwellers within themselves, view paintings, in turn, inscribed this moving, inhabited space within its mapping ... [1]

17

[1] On the notion of the mental image of the city, see Kevin Lynch, The Image of the City, Cambridge: MIT Press, 1960. On cognitive mapping as developed from Lynch, see Frederic James, "Cognitive Mapping, " in Cary Nelson and Lawrence Grossberg, eds. , Marxism and the Interpretation of Culture, Chicago: University of Illinois Press, 1988, and Jameson, Postmodernism, or the Cultural Logic of Late Capitalism, Durham, N.C.: Duke University Press, 1991, especially pp. 51-52

towers. I dreamed, unbearably, of a small and orderly labyrinth at whose center lay a well; my hands could almost touch it, my eyes see it, but so bewildering and entangled were the turns that I knew I would die before I reached it.

¶

sides, was as difficult to scale as the walls. In vain did my weary feet walk round it; the black foundation revealed not the slightest irregularity, and the invariance of the walls proscribed even a single door. The force of the day drove me to seek refuge in a cavern; toward the rear there was a pit, and out of the pit, out of the gloom below, rose a ladder. I descended the ladder and made my way through a chaos of squalid galleries to a vast, indistinct circular chamber. Nine doors opened into that cellar-like place; eight led to a maze that returned, deceitfully, to the same chamber; the ninth led through another maze to a second circular chamber identical to the first. I am not certain how many chambers there were; my misery and anxiety multiplied them. The silence was hostile, and virtually perfect; aside from a subterranean wind whose cause I never discovered, within those deep webs of stone there was no sound; even the thin streams of iron-colored water that trickled through crevices in the stone were noiseless. Horribly, I grew used to that dubious world; it began to

June 21, 2016 Image: Tina Tahir

[forms of projection: something that is in the making, a project which is a projection i form of inner imagination. A permeable connection between the inside and the outside.

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

Monumental in scale and imposing in presence, the approximately 1,500-foot-long *Double Negative* is, as its title suggests, an absence, a removal. Two long, straight trenches, 30 feet wide and 50 feet deep and displacing 240,000 tons of desert sandstone, are cut into the "tabletop" of the Mormon Mesa, located approximately 80 miles from Las Vegas and 5 miles from the small town of Overton, Nevada. The

Notes:
Adventure is a time out of time, and here I divert from Boym's thinking (for her the idea of adventure has a beginning and an end whereas I'd rather propose an adventure with no clear beginning and no end, such as the Spire. The Spire has no beginning—you could say, the pit would clearly be the beginning of its construction, but in itself the pit is not going to represent the Spire, and an architectural rendering is only a stand-in for the real thing.

For Boym, the architecture of adventure in its temporal and spatial dimensions examines the concept of techne as mediation between art and technology and estrangement as mediation between aesthetic and political realms.

[…]

The only certainty offered by A Non-Site (an indoor earthwork) is the sand's displacement from an earlier position to its current position both inside the non-site's aluminum frame and inside the space of the gallery. And this is crucial to Smithson's central objective in this exhibition: to dramatically shift the reference points of artistic experience through a sequence of repeated cartographic actions— folding, stacking, displacing.

Michael Heizer. Munich depression, 1969, Image source: Städtische
Galerie im Lenbachhaus und Kunstbau, Munich

24

Smithson: Today, aesthetic dogma endorses the concept of "a painting" as a unity or private object, and detaches it from pictorial language, when in fact a painting is nothing but the absence of a picture, therefore this seems to mean that the meaning of a painting contains a hidden duality that has yet to be discovered. The term "painting" has become a function of both language and technique, yet the artist when he blanks out a surface in order to gain wholeness, may very well imagine this wholeness to be a unity without any dividing factor or double meaning. But technique replaces the value of the picturable, when language is considered parasitic or "literary." When the problem of picturable syntax is negated, this leaves a non-picture as is the case in the art of Baer and Reinhardt.69

25

Blurring the lines between sculpture, architecture, monument, archaeology, and landscape, *Double Negative* not only takes its surroundings into account, but literally is a part of them. Even the forces of nature that slowly erode its sandstone walls are intrinsic to the artwork. Yet *Double Negative*'s meaning still rests with its absence. It stands not as sculpture, but as sculpture in reverse; not as object but as void. *Double Negative* even negates its place in the traditional art market. With its massive scale, distant location, and immobility, the

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

26

In fact, both cartographers and Smithson frequently refer to maps and diagrams as two-dimensional analogies or metaphors for the things they stand for. Smithson often described his nonsites this way:=
"The Non-Site (an indoor earthwork) is a three dimensional logical picture that is abstract, yet it represents an actual site in N.J. (The Pine Barrens Plains). It is by this three dimensional metaphor that one site can represent another site which does not resemble it–thus The Non-Site."9

27

Rend(er)ing . . . rend . . . rendering. Rending: tearing, cutting, splitting, dividing, lacerating. Rendering: paying, billing, returning, restoring, surrendering, relinquishing, yielding, melting, memorizing, clarifying, translating, depicting, reproducing, representing, especially by artistic means.

28

image source: wikimaps, February 2015

29

Page 45: *Die Lücke*
In handfester Form produzieren Baustellen zumeist mit Beginn des eigentlichen Bauvorgangs Lücken:[…]Denn nachdem die notwendigen Formalitäten geklärt, die Eigentumsverhältnisse geprüft und die Bauanträge bewilligt sind,beginnt der Bauprozess mit den Ausgrabungen für die Fundamente der zukünftigen Bauten. Die Baugrube entsteht: Ein Loch.diese Lücke zw dem was war und dem was wird offenzuhalten...war ein anliegen des Künstlers Michael Heizer. München-Neuerplach, *Loch, 1979*

Page 46: [...] Statt mit abergläubischen Ritualen wie dem ersten Spatenstich und der Grundsteinlegung den Zustand des Nicht-mehr und des Noch-nicht zu verdecken, versucht Heizer, diese Lücke im Bauvorgang offenzuhalten: Die Baustelle wird zur Leerstelle, zur Ruine des Bauvorhabens.

Page 56: *Umgekehrte Ruinen*
In Smithsons endlos gedehnter, entropischer Perspektive ist Architektur Synonym mit dem Turmbau zu Babel, und dessen Zerfall ist ein stetig anhaltender Prozess, der sich überall entdecken lässt, beispielsweise am Stadtrand von Passaic.

to create the opening cling to steep spill slopes far below. From the bottom of the cut, the precision of the lines, surfaces, and planes dissolves. The work is eroding. It walls crumbling and its floor littered with refuse and debris from ancient eons, the *Negative* is a constantly changing ruin. This work of art was not constructed to escape time but to embed us in it ever more deeply. As I passed below the surface, I realized the profound truth of what I had long suspected: to dig down is to go back . . . back through layers and layers of space and time to an *arche* that is, perhaps, "older" than the beginning of our world, the world, any world.

31

"Before and after the world comes the sign and, in the sign, the void where we grow. Only the sign can be seen, being a wound. But the eyes lie."

Edmond Jabès, The Book of Questions, 1963.

32

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

64 65

Svetlana Boym, in her essay, "Architecture of the Off-Modern," opens with a picture postcard view of a city: "This is a pictue-perfect view of my former hometown […] not the way the city ever was, but the way it could have been. She describes it as an "image of an alternative modernity in which avant-garde projects transform the historical cityscapes. It is up to us to decide whether this is a ruinscape or a utopian construction site, and whether we should think of it in the past imperfect or the future perfect." What is at stake in dreaming of a conjectural history of modern architecture that never came to be? How does this oblique move challenge our understanding of art and technology, nostalgia and progress, and the future of the architectural imagination?

34

33

```
The traveler roams
all around and has nothing but
doubts: he is unable
to distinguish the features of
the city, the features he
keeps distinct in his mind
also mingle. He infers
this: if existence in all its
moments is all of itself,
Zoe is the place of indivisi-
ble existence. But why,
then, does the city exist?
What line separates the inside
from the outside, the rumble
of wheels from the
howl of wolves?
```

35

Notes:
George Kubler's text *The Shape of Time: Remarks on the History of Things*.36

Konrad Wachsmann's 1961 book *The Turning Point of Building: Structures and Design*

When
A Non-Site reattaches this framework
or structure to a site
located on a map, two places are
brought together, overlapped
through a set of
comparable structural relationships.

37

These "non-pictures" offer the viewer silence, but this silence can be understood only
in terms of a refusal to communicate. Syntax therefore is ac-knowledged through a
negation.Smithson explains that Reinhardt and Baer do this by maintaining "the
convention of the rectangular format or false window or mirror" as blank surfaces that
reflect nothing. They are willfully opaque. He also notes that both "have in their art an
infra-game structure that suggests maps without natural designa-tions."71 So he calls
them "infra-maps," because, like his infra perspectives, they retain only the structural
terms of the conditions to which they refer. And in using the grammar of windows,
mirrors, and maps negatively, they present false reflected light and space that is artificial
or "non-space."

38

"I saw from a distance the spires of a city rise, slender pinna-cles, made in such a way that the moon in her journey can rest now on one, now on another, or sway from the cables of the cranes."

39

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2
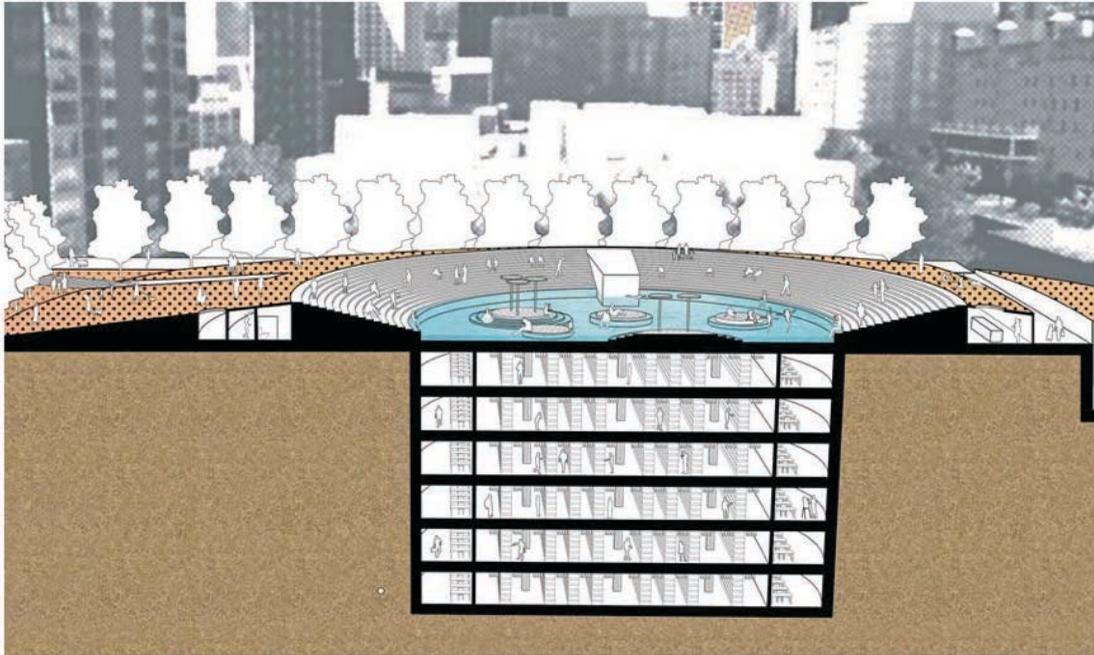
A berm surrounding the 110-foot-wide hot tub conceals underground changing rooms for swimmers. Meanwhile, hidden beneath the water is a six-level subterranean data center.

41

"Your cities do not exist. Perhaps they
have never existed.
It is sure they will never exist again.
Why do you amuse yourself with
consolatory fables?
[…]

42

original or primordial than superficial figuration. For example, the removal of figure does not reveal the presence of a structure that is deemed absolute, an essence that is considered transcendent, or a form that is believed pure. To the contrary, Heizer's work presents and re-presents the *impossibility* of presence and thus the failure of re-presentation. The work of art (impossibly) *represents nothing*. Paradoxically, this failure is its success.
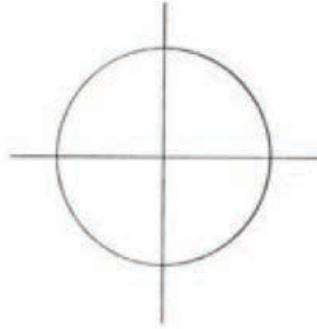
43

To represent nothing without ceasing to represent, Heizer must recast the ground of figuration by refiguring the figure-ground relation.

While, at a sign from you,
sire, the unique and final city raises its stainless walls, I
am collecting the ashes of the other possible cities that
vanish to make room for it, cities that can never be rebuilt
or remembered. When you know at last the residue of
unhappiness for which no precious stone can compensate,
you will be able to calculate the exact number of carats
toward which that final diamond must strive. Otherwise,
your calculations will be mistaken from the very start."

44

 "potential places—not utopias—but imaginary topographies
that can offer models for the future."

45

Things within things

On hold, never
completed, visions

Field notes

Almost now: tierpoint
data center

Almost now:
(redundant)

1 + 2

Fragmentary space . . . ruinous time. The space of the fragment and time of the ruin intersect in *Double Negative*. Just as the space of the *Negative* is not a presence and hence is never present, so the time of the *Negative* is not a present and hence is never a presence. Ruinous time is what Blanchot describes as "the time of time's absence, [which] is not dialectical. In this time what appears is the fact that nothing appears. . . . The reversal, which, in the absence of time, constantly sends us back to the presence of absence, but to this presence as absence, to absence as affirmation of itself, as affirmation where nothing is affirmed, where nothing never ceases to affirm itself, in the torment of the indefinite—this movement is not dialectical. Contradictions do not exclude each other in it, nor are they reconciled." The time of time's absence points toward an other time, a different time that Emmanuel Levinas labels an "unrepresentable before." Such radical anteriority is an absolute past—a past that was

Fragment of
past memories
sediment as
Time
moving toward the
Sky
passing through
layers of Horizons
compressed
projected
Totem
Sign
Shaft
towering endlessly
like the
Column
of
Brancusi

R.A., 1984

Partial section through theaters
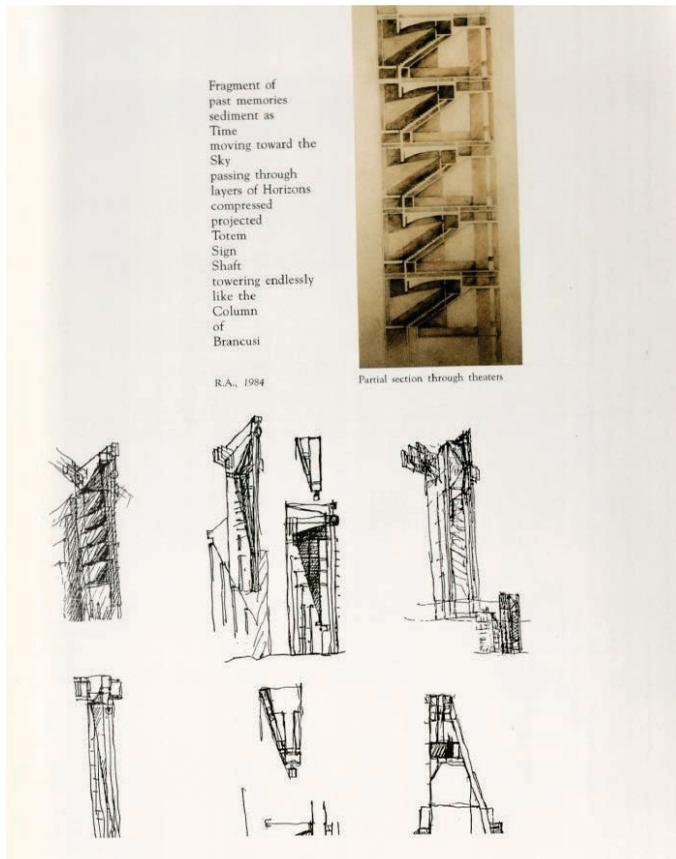
Notes:
The Off-Modern, according to Boym, sees the "immaterial as a sign of integrity."

"What does it mean to speak of an immaterial architecture that seeks to define the relationship between materiality and virtuality in the broadest sense of the world ranging from virtuality of imagination to one of technology?"

The Off-Modern
as a place for project (ions)/s and models. The Off-Modern is re-thinking techne, estrangement, and toleration for the ruins of modernity. A tactile conceptualization or a recycling of utopian dreams?

The Off-Modern
reveals itself in the form of a paradoxical ruinophilia. New buildings or installations neither destroy the past nor rebuild it, rather, the architect or artist co-creates with remainders of History, collaborates with modern ruins, redefines their functions-both utilitarian and poetic.

The Off-Modern
gaze acknowledges the disharmony and the ambivalent relationship between human, historical, and natural temporalities. It reconciles itself to perspectivism and conjectural history..

The Off Modern
is a form of passionate thinking engaged in a double movement between theory and practice between imaginary architecture and material experience.

Nostalgia as a longing for home that no longer exists or most likely, has never existed. Both art and technology were imagined as the forms of human prosthesis, the missing limbs, imaginary or physical extensions of (human) space.

48

```
And even I, who would like to
keep the two cities
distinct in my memory, can
speak only of the
one, because the recollection
of the other, in the lack of
words to fix it, has been lost
```

49

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

Detail Spire pit, April 2015. Image: Tina Tahir

"Adventure literally refers to something that is about to happen, à venir," leading "into invisible temporal dimensions of the present, ...forcibly pull[ing] the world into ourselves," leading into "invisible temporal dimensions of the present..."

[…], a city that no one, having seen it, can forget. But not because, like other memo-rable cities, it
leaves an unusual image in your recollections. […]
has the quality of remaining in your memory point
by point, in its succession of streets, of houses along
the streets, and of doors and windows in the houses,
though nothing in them possesses a special beauty or
rarity. […]'s secret lies in the way your gaze runs   52
over patterns following one another as in a musical
score where not a note can be altered or displaced.

Louis Mumford described how the museum and the city function as a form that folds and fabricates space together–staging itself as a chance-accumulator of relics. (see: Piranesi's Campo di Marzio) He remarked: "Wherein the museum presents itself as a means to selectively understanding memorials with no more rhyme or reason than the city itself." (A city forms itself in the memory of the traveler's mind).

A city always moves. Buildings don't move, but we do. Like Benjamin said when he talked about history we are thrust toward the future looking at the past.

53

Notes:
Boym was looking for a way of "'cheating' the linear narrative of progress and advocated the exploration of "third-way" thinking exploring the "lateral road of artistic renewal: zigzags, spirals, diagonals, the movements of the chess knight." The pleasure of "architectural shapes [that] permeate philosophical discourse, […] on the road not taken," leading down the road of the 'side alleys' and 'lateral potentialities,'[...]

54

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

[Michael Taussig: I swear I saw this]

[…] Third "meaning" is not really a meaning at all, but a gap or hole or hermeneutic trap that interpreta-
tion itself causes while refusing to give up the struggle. As such, the third meaning has an awful lot to do
with the frightening yet liberating sense of enclosure as the last gasp of protection in a heartless world
hell-bent on apocalypse as it roars into the tunnel of no return.

55

135   . . . . .

140   Cities and the dead.   5.

144   Cities and the sky.   4.

146   Continuous cities.   3.

148   Hidden cities.   2.

150   Cities and the sky.   5.

152   Continuous cities.   4.

154   Hidden cities.   3.

156   Continuous cities.   5.

159   Hidden cities.   4.

161   Hidden cities.   5.

164   . . . . .

56

Piranesi, newly arrived in Rome, immersed himself in empirical observation as a close collaborator of Nolli
through whom he learned that architectural fragments furnished insights into the past.8 Yet, the collabora-
tion between Nolli and Piranesi in the end instigated the latter's rejection of science, since Piranesi pegged
the fragmentation of the Roman past onto free invention that departed from history.

From this image, the dichotomy between the fragmented pieces of a map in ruins and the complete city
are broken down. Thus, Piranesi's fragmentation embodied the creative potential for the viewer to imagine
the recomposed whole, while it was important to Piranesi for graphic renderings to retain the texture of
decomposition. For this reason, as Manfredo Tafuri noted, the representation of "Piranesi's Campo Marzio
fools no one: this is an experimental design and the city, therefore, remains an unknown."10 [10 Manfredo
Tafuri, Architecture and Utopia: Design and Capitalist Development, B. L. La Penta trans. (Cambridge, MA:
MIT Press, 1976), 15.]

Indeed, Piranesi wished to transmit the ideas of the historical past into an imagined potential recuperation
that, through the artist's insistence on superimposition, did not reduce the built environment to a fixed
moment in time.

57

(TO) make (sound) notes
squares of silence
(as) Bach (SILENT)
squares
(Bridge)
(Tower)
(Gate)
f-r-a-g-m-e-n-t-s (of)
desire
un(touchable)
The City (may) be
TO intervene
(SINGULAR)-(ly)
TO transform
(un)answered vision
BUILT (to)
radical(ly) silence(t)
stones (of) memory
SPOKEN (built)
TO ask
WHY
HOW (is)
(un)speakable
(in)audible sounds
edifice(s) not
un(like) squares

58

[…] The other thing that attracts me to this particular metaphor of the fabric and the weave is reversibil-ity. I think of the photographic negative;there is also the sense of reversibility. Something that happens in the negative, like the […]photographic negative or the negative in the cinema, is precisely […] this blank space of which you are speaking, which is also a space of the reversible. When you look at a photographic negative…..what you see is an image in reverse.

59

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

IMAGINATION AND THE CALCULUS OF REALITY
Raimund Abraham's Architectural Oeuvre

"Olinda is certainly not the only city that grows in concentric circles, like tree trunks which each year add one more ring." Marco Polo reported this to his patron, Kublai, the great Khan and Emperor of China who had the world at his feet. "But in other cities there remains, in the center, the old narrow girdle of the walls from which the withered spires rise, while the new quarters sprawl around them like a loosened belt. Not Olinda; the old walls expand bearing the old quarters with them, enlarged, but maintaining their proportions on a broader horizon at the edges of the city; they surround the slightly newer quarters, which also grew up on the margins and became thinner to make room for still more recent ones pressing from inside; and so, on and on, to the heart of the city, a totally new Olinda, which in its reduced dimensions retains the features and the flow of the lymph of the first Olinda and of all the Olindas that have blossomed one from the other; and within this innermost circle there are already blossoming – though it is hard to discern them – the next Olinda and those that will grow after it."

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SHIBEN BANERJI, Assistant Professor, Art History, Theory and Criticism, SAIC, introduced some specific observations about the Renaissance and Early Modern architectural texts that he had selected from the collections of the Ryerson and Burnham Libraries, such as:

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http://ryerson.artic.edu/record=b293122~S1
Inigo Jones annotated copy of Quatro Libri http://ryerson.artic.edu/record=b293710~S1
Barbaro edition of *Vitruvius* (dieci libri)
http://ryerson.artic.edu/record=b328918~S1
Piranesi, *Campo Marzio* (vol 10 of the Opere)
http://ryerson.artic.edu/record=b223135~S1
The results of this submission may be viewed at: http://www.artic.edu/node/5584/submission/48248

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10
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11
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Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

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14
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(P 16, pdf)

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19
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20
transcribed from a video recording of Giuliana Bruno's lecture on *Fabrics*
https://www.youtube.com/watch?v=TM0VKS1zGH8

21
Michael Heizer and Mark C. Taylor, Michael Heizer: *Double Negative - Sculpture in the Land* (New York: Rizzoli, in association with The Museum of Contemporary Art, Los Angeles and the Nevada Institute for Contemporary Art at the University of Nevada, Las Vegas, 1991) P. 10

22
My notes

23
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My notes

41
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Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

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With very special thanks to:

1

		others errors : [an architecture of absence Peter Eisenman]. 724.91 E36m ; Stack 4:AVAILABLE	1986
6	☐	Palladio Virtuel Peter Eisenman with Matt Roman. : Eisenman, Peter, b15.6356	2015
7	☐	Written into the void : selected writings, 1990-2004 Peter Eisenman ; with an introduction by Jeffrey Kipnis. : Eisenman, Peter, NA737.E33 A35 2007 ; Stack K:AVAILABLE	2007
8	☐	Eisenman inside out : selected writings, 1963-1988 Peter Eisenman. : Eisenman, Peter, 720.1 E36e ; Stack 4:DUE 06-28-16	2004
9	☐	Frank Lloyd Wright, the Mile-High Illinois : Utopie oder Architekturkritik? Brigitte Raschke. : Raschke, Brigitte.	

2
For the "virtual tour of Piranesi's Rome:

Piranesi, *Campo Marzio* (Vol 10 of the Opere)
http://ryerson.artic.edu/record=b223135~S1

3
For introducing her latest book: *Learning from Logistics: How Networks Change Our Cities* **and,** *Landscapes of Exchange: Re-articulating Site*

TT: you write, for instance:> "it is in these moments, where excessive accumulation of exchange
> already prevails that design possibilities emerge, staging
> opportunities for public space and other programmed landscapes that
> can further occupy these sites with activities and events other than
> those that were originally intended."

4
For showing us the archive of the 2004 Art Institute of Chicago exhibition, *UNBUILT CHICAGO,* curated by Martha Thorne

TT: Reading the Chicago Tribune review on the exhibition, I was wondering whether we could also look at the following?

1.   Paul Beitler about Beitler's plan for a 2,000-foot "Sky Needle" in the Loop,

3. 1961 study by Reginald Malcolmson, a little-known student of master modernist Ludwig Mies van der Rohe, for an expanding skyscraper whose setback profile anticipated Sears Tower by more than a decade.

MIDWEST
GENERATION
FISK STATION

Field Notes
Mallory James

Things within things

On hold, never
completed, visions

Field notes

Almost now: tierpoint
data center

Almost now:
(redundant)

1 + 2

12 January 2016

The Fisk Power Station plant went into service in 1903 on what was then called "Fisk Street" and later renamed Carpenter Street in 1937, amidst what is now the neighborhood of Pilsen. Originally, Fisk produced a substantial amount of electricity compared to other plants of the time: the amount of electricity generated was 5 megawatts (MW), where the previous largest plant was 1.5 MW. As a size comparison, consider that the other coal-fired power plants currently owned by NRG Energy, which owns the Fisk site at my time of writing, mainly range between 200 and 2,000 MW in capacity.   In 2012, Fisk was decommissioned at a size of 590 MW. The way that it was able to grow in capacity until the end of its hundred-and-nine-year life was apparently by adding additional "units" of generation machinery; some of its "back-up units" actually burned kerosene rather than coal.

A 1908 "Electrical World" magazine commented, "No article can do justice to the care and thought bestowed on it, or to the completeness and beauty of the whole. It is a great cathedral, devoted to the religion of power, and a feeling of worship is inspired by the gigantic machines, the towering walls, the long-drawn aisles." Changing regulations, standards, and expectations have affected the plant over its history. In 1958, it was rebuilt, according to the

Pilsen Environmental Rights and Reform Organization (P.E.R.R.O.), but was not required at that moment to fully comply with the 1977 Federal Clean Air Act. A 2002 Harvard Public Health Study named Fisk, and also the Crawford plant in Little Village, as two facilities that caused high rates of asthma and air quality concerns (Levy et al. 2002). Between about 2006 and 2012, it appears that community activism had an influence over the plant and potentially the decision to close. By "it appears," I mean that the timing of P.E.R.R.O's photo and video archives implies this timeframe. PERRO gives details on their webpage about the soot, sulphur dioxide, nitrogen oxide, and mercury that are produced by this plant; they also want to make sure that readers know that the electricity is produced in Chicago, but sent elsewhere.

In the 1990s and 2000s, Fisk Power Station's ownership has been changing. It became owned by Midwest Generation in 1999, and then shut down in 2012. Later that same year, the company that owned Midwest Generation filed for Chapter 11 bankruptcy protection. May 2012 news of plant closure and October 2012 news of community discussions regarding the fate of the geographic site left me wondering how I would locate the owners of the site, since it had ceased to be an operative business; however, a list of current power stations in Illinois, together with their locations and owners, directed me to NRG Energy, hence the fieldnote below . . . . .

Fieldnote, 17 December 2016, typed immediately: On the early afternoon of Thursday, December 17th, I called NRG's Princeton, NJ headquarters. I left two messages—first, upon reaching an anonymous-sounding voice message box, and second, after calling the receptionist back to ask for the name or email address of the person for whom I had left the first. She was not able to give me the name or email, but mentioned that if I had anything else to add to my message, I could go ahead and leave a second one.

Within 10 minutes, the Director of Real Estate at NRG Energy called me back. To summarize, he said to call him again at the end of January; he thinks the trip to Fisk is a possibility, but he is cannot plan it out with me until the end of January, nor can he share details on whether there are archives connected to the site until then.

The conversation was interesting. He sounded very cranky: when I picked up his call-back, I said, "Thank you for calling me back," and he responded with something like, "Just so long as you won't call

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

me again, can we agree to that?" He told me that NRG Energy has acquired "the Midwest Generation Portfolio" half a year ago. "I am the beneficiary."

He expressed that there are "safety concerns, historical concerns, environmental concerns" with the Fisk site, hence I should be able to guess "you are not my favorite people." Hearing him enroll me into an imagined collective "you" without knowing much more about our project than what I had left in a voicemail, I asked him if I should send more details on the Consortium, that is, ourselves. "Don't care" was the response. In my voicemail, I had mentioned my research interests as including "engineering studies" and also mentioned that the Fisk site is "a historic site" and "was considered an engineering marvel when it opened in, I believe, 1903." Upon returning the call, and finding me to be–I hope–a polite listener, he reflected that he could empathize with why people would want to see the specific machinery at the site: some of it "does have historical significance." For a brief moment, he started to chat about another plant in Somerset, Massachussets, which his company had just acquired, which has a "double-pressure steam oven" (if I noted that correctly). He also alluded that his company is "going to market on [one of the sites, name redacted], to sell that property," using Jones/Lang/LaSalle.

As our chat wound up, I asked if there are archives related to the site that I could look through prior to the trip to inform what I would tell the other visitors during the trip, and he countered: "End of January. I don't like to repeat myself."

16 April 2016

Tina and I have been asking ourselves, given the comparisons that are sometimes drawn between power plants and churches, what it would mean to sacralize technical forms and technically-mediated energies. I wanted to consider this because of Haraway's (1985) discussion of the nature museum as a space that combines qualities of a machine – one that acts upon visitors to produce a certain experience – and a secular church, to describe the experience the museum sought to create.

Fieldnote, 16 April 2016, typed and expanded 9 August 2016:
As a small group in the Pilsen library, we watched P.E.R.R.O.'s

documentary "Monstruos," "Monsters," thematized on coal power plants and the collaborative work between P.E.R.R.O. and Greenpeace. The organizers Rose and Jerry projected it on paper taped on the glass wall of the library's study room space, apologizing that the film-oriented space within the library have already been reserved by someone else. Our hosts were more timely than us, and brought fliers from past community meetings hosted by the EPA. Rose let Jerry do most of the talking; and in truth, I regretted not having left more time for the meeting, because as Jerry walked us past other Pilsen industrial sites on the way to Fisk, the other participants in the trip were definitely getting some information about Pilsen's history and current composition out of the experience, even as I was watching the clock so as not to miss our next appointment in MANA Contemporary's art space.

According to the film, P.E.R.R.O. has named themselves as the watchdog of the community, the guardians of the community. Smoke images are overlain with images of people walking. Dioxin: we're not sure how many cancer types it causes. "We need to stop allowing the rich to keep getting richer and the poor to keep dying." "All we get is the pollution; we don't get the energy, we don't get the jobs." "Chicago Clean Power Ordinance" and the re-election of Mayor Solis are presented as turning points in the campaign. Killing a quantifiable number of people each year is spoken of something done by "sick people in corporate offices." The need to find alternative methods of energy is spoken of as "community power, not coal power."

Personally, I wanted to interrogate the clichéd and socially-inappropriate question of whether the plant, or the residential sector, had been there first—given Fisk's 1905 origins. I do not believe in the value of this question, but find it compelling anyway for what conversations it may kick off about people's experienced interdependence with damaging machines.

Another observation is that the use of the documentary was a compelling social innovation on P.E.R.R.O.'s part, to reanimate a specific history which they have had to share before, and will probably have to share again—not having to worry about the circumstances of the telling as much, since the contents had already been stabilized.

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

27 April 2016

Tina has recommended to me a few authors as she reviews works that may help us understand the social life of Chicago's unbuilt "Spire," and I am finally sitting down to read them. One author, Svetlana Boym, particularly captures my interest with her book's striking descriptions of another fantastic artifact, "Tatlin's Tower":

"It was a crucible of possibilities and inspirations, not a utilitarian blueprint" (32). It was a "Soviet rival" to the Eiffel tower (11). "It became a phantom limb of the nonconformist tradition of twentieth-century art [. . .] it belonged to the reservoir of unofficial utopian dreams" (28-29). When people start to play with its image, although it had never been built, Boym reports: "The tower is young again" (30). Reminding me of the clean coal project I have studied in my own previous work, Boym characterizes the tower as "both behind and ahead of its time" (11). In fact, she presents contemporary critic Punin's comment that Tatlin's tower is "the anti-ruin par excellence" (8).

When is a ruin an anti-ruin? What is an anti-ruin? Does Boym mean that anything that calls into question, highlights, or makes evident the contingency of actually-built infrastructures? Perhaps the "anti-ruin" functions to point out that in a parallel universe, clean coal stations (and Spires) were built, and ordinary coal stations became ruins.

Thinking also with Tatlin's other works: he was reportedly asked to create a perfect spyplane (Boym 11-12). Instead he took the opportunity of the assignment to bequeath an image of a "Letatlin," a bat-winged car, which lives on in the art of diverse countries. Tatlin let aspirations and senses of "wouldn't it be nice" emerge in a space designed for the emergence of something instrumental. I find this appealing, and yet, I am still a little confused by the contrast being drawn in Boym's work between technological progress and "aesthetic and existential adventure." Why do these things have to be opposed? Wasn't the Spire an aesthetic and existential adventure? I suppose my own research is partially inspired by the question of whether or not people who work closely with technologies find them to be the supposed opposite of art in this way. I always tend to suspect that they do. In fact, I am fairly convinced that the unnamed structural engineering workers of the Spire's design would not draw such an opposition.

Tina diverges from Boym regarding the question of how an "architecture of adventure" might be defined. In an email, Tina notes, "I'd rather propose an adventure with no clear beginning and no end, such as the Spire, the Spire has no beginning (you could say, the pit would the clearly the beginning of its construction, but in itself the pit is not going to represent the Spire, and the architectural rendering is only a stand-in)" [. . .]

19 May 2016

Fieldnote, 19 May 2016, typed and expanded 9 August 2016:
Arriving to the Jardine fieldtrip, I'm all amped up . . . . I already know that I will have something in common with the people we are about to meet: a certain fondness for machines, at least one that is inhabited during workplace hours. We are going to talk about the position of machines with respect to their demanding and capricious human clients.   Let's go!

The first conceptual opposition I grab hold of is between the "unconventional" and "conventional" water treatment plants . . . and of course, some notable quotes:

> *In the world of water, we're all downstream.*
>
> *Lake Michigan should be free.*
>
> *Before this, we drew water from Lake Michigan and added chlorine to it. Sometimes your water wouldn't look that good.*

Why do we have the largest plant, a colleague asked. We aren't the largest city. Of course, I have to ask about whether there are pharmaceuticals in the water these days, pharmaceutical residues from human metabolic waste that Jardine has to adapt itself to begin to catch and treat for. The response is that "there is a lot of dilution," but presumably, I should not worry, because "we have the capacity to feed organic activated carbon," even though it has not been done in 15 years. The message is that the plant could do more or different forms of purification work than it is currently doing.

In lieu of typing them, here are my actual fieldnotes from this site:

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

Jardine
- "Chlorine Emergency Generation."
"In the world of water, we're all downstream."
The Water Reclamation plant.
Unconventional vs "Conventional"
Laws. (large fees + capacity limits)
- "Lake Michigan Schaud be free."
Behr put sudden water from Lake
add Chlorine to it. Sometimes your water
wouldn't look very good.
- why do we have the largest plant? we're
not the largest city. We serve
90 different suburbs. A pipeline goes to
NW suburbs
- Are there other water treatment plants?
yes, in Evanston. Just about this Lee
is as large, what they have
- There is an intraday agency - They
use 3300 cubic feet per second for
drinking water. Clean the water

reclamation needs to let a little to
flow from without Lower to
Howard street.
- These are tunnels as large as 30 feet.
- 1960s, engineering starts for
"Deep Tunnel Project." The "first flush"
of pollutants are caught. what happens if
it is more than an inch? 1.85
- Swimming in the Lake - beaches are
closed when it's too high
- we have big providers from Com Ed
we are only fully lost 25 feet.
If one ours fail we have caterpillar
pumps powered by diesel fuel, mound a
trailer. we check them once a month.
Haven't been used since pre 2012
- Micro pollutes - pharmaceuticals - are not
in lake water yet - constant looking
for Giardia + Cryptosporidia.

"A laboratory is due for some upgrades."
Still to see building structure.
- pharmaceuticals - a lot of dilution.
We have the capability to keep (organic)
activated carbon - haven't seen done in 15 yrs
- What is the floc? Organic
solids
- SCADA? 2.10 different screens
of the big programs that people
use to pull up information
- filters are either in and out of
service.
- We have the capability of drawing
water from eight offshore.
Drawing from shore v. lake.
- "Operating engineer" is a trade.
Mostly all 12 (stations)
"so-called unmanned stations" are driven
by electric motors only

45 lbs of pressure needed for
fire fighting + for a tall gate building
- How to report "wet density"
to the EPA or an official... data.
- "turbidity" is a measure of how clear
water is. - it is measured
through a turbidometer. "NTU's
- We weigh Parker going on water.
He sends messages to operators.
- 16 filtration tubes - redundancy
is "our biggest secret weapon."
When the waters are proven to
plankton 150 gallon per cycle per
day. But metering customers (or
homes) plus water saving technologies.
My home is still not metered
- "New Lenox" writes ads
eg. chemical processing industries

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

DUCTILE

28 June 2016

Thinking back on the Jardine trip, I am mesmerized by the memory image of the white-painted boards, taken from California redwood forests at a time when doing so was socially appropriate, slowly and silently turning under the water, usually unlit, andq only illuminated for our visit.

I think of those pieces of painted wood, in the dark, quietly stirring plastic and chemical particles together with vast quantities of unseen water that is partway through its process of becoming "free of harmful micro-organisms."

Living with such an image, now have to worry that when I sleepily decide to water my houseplants without having let the water first sit overnight, they won't find the water suitable. Perhaps the chlorine is making them scream with discomfort. Perhaps they are withstanding the loss of the microbes formerly in community with their roots.

1 + 2

Almost now: (redundant)

Almost now: tierpoint data center

Field notes

On hold, never completed, visions

Things within things

ZIP LOCK
BAGS

草夏

和茶
茶茗
發地

(分)店
NT, IL 60559

Yin

燕窩城

参茸店

Wall City, INC.

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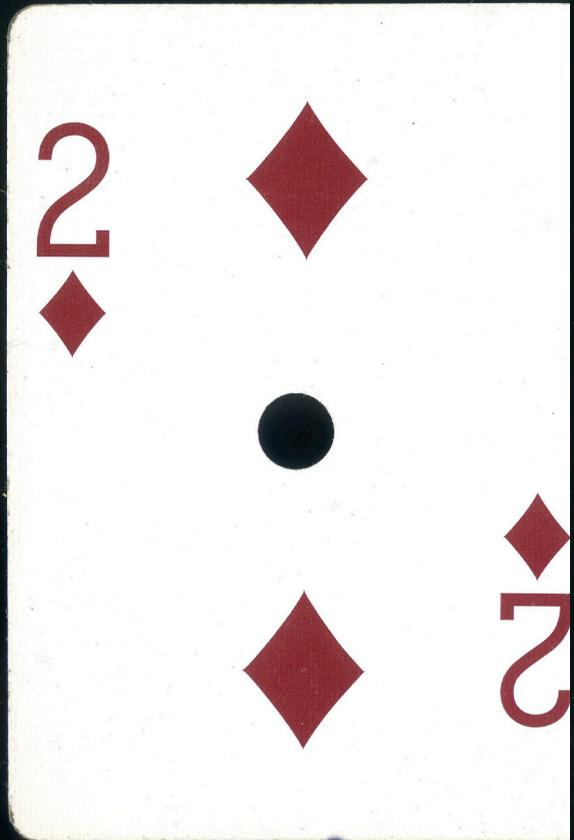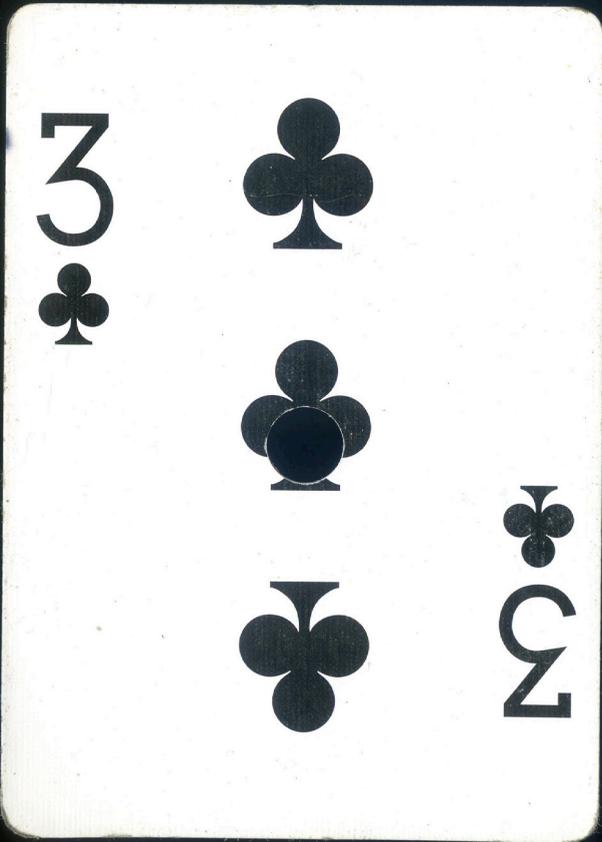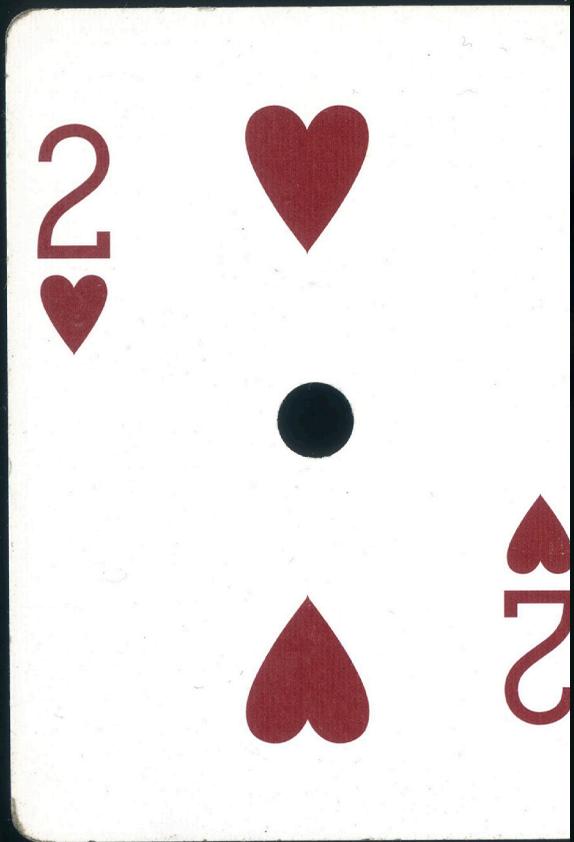
Almost Now: TierPoint Data Center
Kera MacKenzie

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

Invisible infrastructure

This field trip program began after I had just finished a multi-channel installation for an exhibition titled *havoc and tumbled* with my collaborator Andrew Mausert-Mooney at Roman Susan gallery. The show was an exploration in liveness, simultaneity, and other kinds of time, and the psychological and political dimensions of the countdown. I was also in preparation for a show I was co-curating on ACRE TV, an artist-made livestreaming tele-vision network that I co-direct, titled *The Set Speaks*, a two-month continuous live stream featuring seven artist-groups. Each group produced week long performances from a 641 square foot studio at Mana Contemporary in Chicago. As that show developed my co-curator and I starting describing it as seven takes on simultaneity.

With these two shows in mind, my goal in developing a field trip was to find a site where I could explore the concept of liveness further. It's a concept that continues to inspire and confound me. I was particularly interested in sites that would help clarify what live broadcast has meant in the past, and what it means now. I had a lot of questions about how different technologies, and their infrastructures alter how people think about liveness or the now, and when and where the digital becomes physicalized. The following are notes and images collected towards that aim.

the ever-evolving relationship between the digital + the material.

2

- Nowness + Life + Death ←

4

Site as Set
Site, Set, speak
Speak Body
The Set Speaks
Through the Skin

3

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

A Language of Practice: (Networked Production) - Hito Steyerl

Experimental Documentary production increasingly immerses itself into malleable streams of digital data; it intercepts, appropriates, copies, and distributes. The printing lab is replaced by ripping software. Authorship, copyright, intellectual property are reassessed. This type of production taps into the streams of dramas and desires that are invisibly flowing around the world and traverse our bodies in the form of WiFi Signals. This is reality now. The new documentary does not picture this reality, but rips off large chunks to incorporate it.

Dziga Vertov's slogan of an "optical connection" between the workers of the world is ironically updated within these communication networks, which link volatile and geographically-dispersed groups of people in partially common operational procedures. Those linkages are transitory sites of the production of commons, channels through which images, sounds, and ideas travel.

5

Notes:

1. TierPoint Data Center, Franklin Park, Illinois. Image: Kera MacKenzie

2. "What Now? 2016: On Future Identities." www.artingeneral.org

3. Notes when brainstorming for title of The Set Speaks.

4. Note during studio visit with Doug Ischar at *havoc and tumbled* exhibition, Roman Susan gallery, Chicago, IL.

5. Steyerl, Hito, "The Languages of Documentary."

PROGRAM		
W1	FEB 8 – 14	KERA MACKENZIE, ANDREW MAUSERT-MOONEY
		& JESSE MALMED
W2	FEB 15 – 21	BLAIR BOGIN
W3	FEB 22 – 28	OPEN TV: DARLING SHEAR, KING IS A FINK,
		FATIMAH ASGHAR W/ JAMILA WOODS,
		HONEY POT PERFORMANCE, SHEA COULEÉ,
		LADY/WATCH, ELI MCKINNON, KAI GREEN,
		ANNA MARTINE WHITEHEAD, JAMES WELCH,
		MLONDOLOZI ZONDI & TRQPITECA
W4	FEB 29 –	
	MAR 6	ADELA GOLDBARD
W5	MAR 7 – 13	STEPHANIE GRAHAM & MAYA MACKRANDILAL
W6	MAR 14 – 20	AMINA ROSS
W7	MAR 21 – 31	CAMERON GIBSON & KYLE SCHLIE

SPEAKA

FEBRUARY 8 - MAF

THE SET

DESIGN: KERA MACKENZIE

DRAWING: ROBERT MACKENZIE

RCH 31, 2016 | ACRETV.ORG

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2
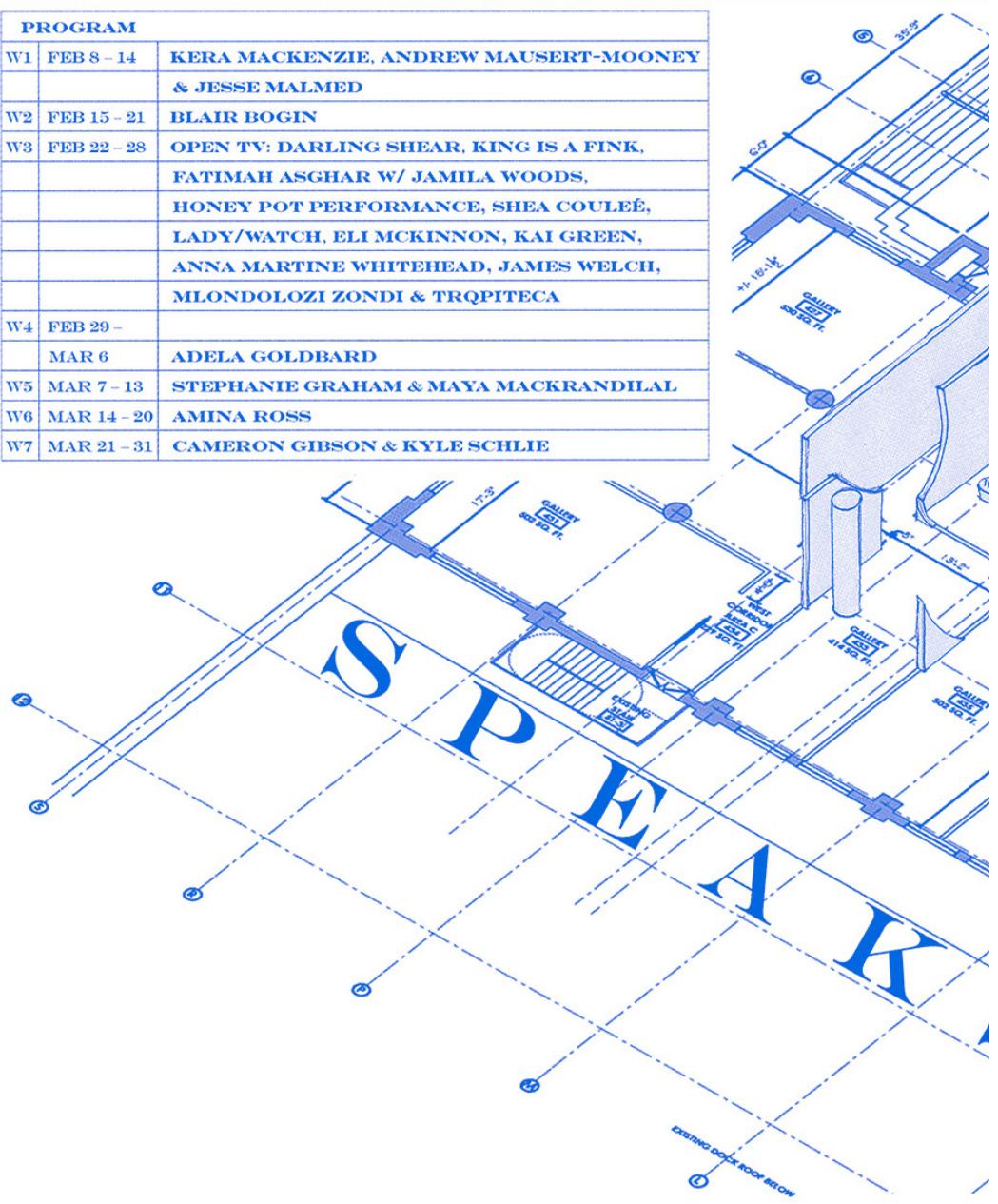
"The temporal dimension of television...would seem to be that of an insistent "present-ness"—a "This-is-going-on" rather than a "That-has-been," a celebration of the instantaneous." –Mary Ann Doane [7]

[8]

Notes:

6.   *The Set Speaks* poster. Drawing: Robert MacKenzie
     Design: Kera MacKenzie
7.   Doane, Mary Ann, "Information, Crisis, Catastrophe."
8.   Balsom, Erika, "Live and Direct: Cinema as a
     Performing Art."
9.   "TV Goes to the Conventions." *Popular Mechanics*,
     June 1952.

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

TV Goes to the CONVENTIONS
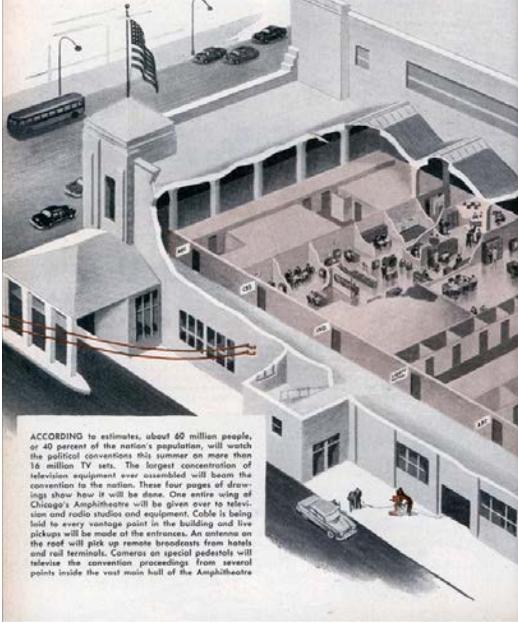
ACCORDING to estimates, about 60 million people, or 40 percent of the nation's population, will watch the political conventions this summer on more than 16 million TV sets. The largest concentration of television equipment ever assembled will beam the convention to the nation. These four pages of drawings show how it will be done. One entire wing of Chicago's Amphitheatre will be given over to television and radio studios and equipment. Cable is being laid to every vantage point in the building and live pickups will be made at the entrances. An antenna on the roof will pick up remote broadcasts from hotels and rail terminals. Cameras on special pedestals will televise the convention proceedings from several points inside the vast main hall of the Amphitheatre

9

Utopia LIVE

June 18 2005

12noon

Slow production of a space to be revised throughout the 12 hour transmission.

2pm

Making a situation with another person, thinking about the quality and sensibility of the person, and what we can do together.

4pm

Watching videos together that we have found interesting, in relation to what it is we are doing. Doing other things.

6pm

Invitation to a mutual friend who is visiting Copenhagen to join us for food.

8pm

Speaking with the author of a book we have been reading that has been helpful in thinking about what we are doing, and explaining to them what it is we are doing.

10pm

Considering sound, listening to music and other prerecorded sound, recommended and produced by friends.

12midnight

Utopia LIVE • 12 hours LIVE transmission from the Copenhagen Free University

– the depths of the world-on-screen, inducting the viewer as if into the set and the simulation of a parallel world.

11

immersion in a world beyond the screen to be explored in weightless flight.

12

proliferation of "nows" in hybrid "heres"

13

As a culture, we want to break through to the other side of the screen and enter inside the image itself. It is as if we could break into the computer monitor, and, like a traveler, explore a virtual space of stored audiovisual information

14

Combined as an infrastructural and virtual entity, the Internet is among the greatest architecture the world has ever known.

15

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

"All of reality in late capitalist culture lusts to become an image for its own security." —Haraway

16

- The Revolution took place in the space of the image as well as the public Square

17

Building on work by communication scholars and cultural critics, I approach the practice of broadcasting as a technologized practice and material phenomenon that cannot be reduced to sites of the screen, the studio, or the home, but rather exists as an enduring potential in vertical space. Broadcasting is spectral, atmospheric, environmental, and ideological (Batchen, 1997; Milutis, 2006; Peters, 1999). As broadcast signals move through the air, it is impossible to grasp them through the senses. Their

18

19

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2
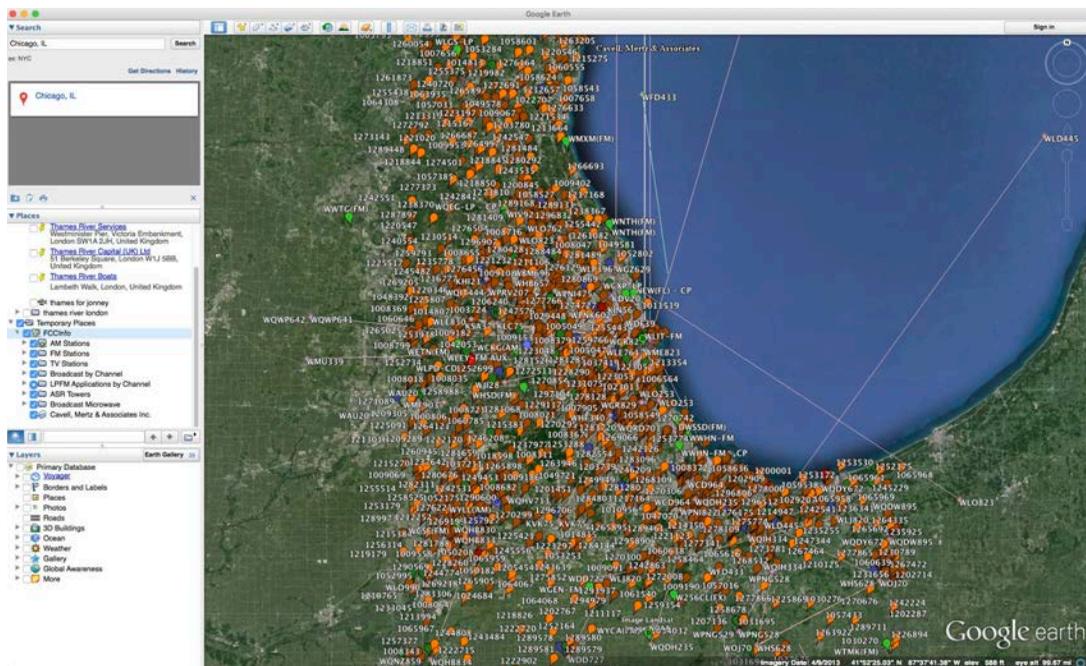
Notes:

10.   "Utopia LIVE." *Posters and Propaganda from the Copenhagen Free University 2001-2007*.
11.   Morse, Margaret. *Virtualities: Television, Media Art, and Cyberculture.*
12.   Ibid.
13.   Ibid.
14.   Ibid.
15.   Ibid.
16.   Haraway, Donna. "Teddy Bear Patriarchy: Taxidermy in the Garden of Eden."
17.   Keenan, Thomas. "Pan to the Sky if Anything Unexpeced Occurs."
18.   Parks, Lisa. "Earth Observation and Signal Territories: Studying U.S. Broadcast Infrastructure through Historical Network Maps, Google Earth, and Fieldwork."
19.   Screenshot inspired by "Earth Observation and Signal Territories..." showing FCC info in Google Earth for Chicago. Image: Kera MacKenzie

THE STANDARD TIME SYSTEM IN THE UNITED STATES
ADOPTED ON THIS SITE—OCTOBER 11, 1883

Chicago's famous Grand Pacific Hotel, then on the site of the present Continental Bank building, was the location of the General Time Convention of 1883 which, on October 11 of that year, adopted the current Standard Time System in the United States.

The Convention was called by the nation's railroads. Delegates were asked to develop a better and more uniform time system to govern railroad operations.

Previously, time had been determined by the position of the sun, with high noon as the only existing standard of exact local time. More than 100 different local times resulted from this method.

The new plan, proposed by William F. Allen, Convention Secretary, established four equal time zones across the country, each one hour ahead of the zone to its west. All railroad clocks in each zone were to be synchronized to strike the hour simultaneously.

The Standard Time System was inaugurated on November 18, 1883. On that Sunday, known as the "Day of Two Noons," the Allegheny Observatory at the University of Pittsburgh transmitted a telegraph signal when it was exactly noon on the 90th meridian. Railroad clocks throughout the United States were then reset on the hour according to time zone.

Although implemented by the railroads, the Federal Government, states, and cities began to use the system almost immediately. On March 19, 1918, Congress formally acknowledged the plan by passing the Standard Time Act.

THIS PLAQUE PRESENTED TO
CONTINENTAL BANK
BY
THE MIDWEST RAILWAY HISTORICAL SOCIETY, INC.
November 18, 1971

20

across an entire continent in some cases were drawn by one person's hand. This fusion of an extensive, material infrastructure with an individual's perceptual and creative capacities speaks to the incredible challenge of infrastructural representation. While telegraphy and railroads helped to augur new perceptual modes and aesthetics articulated with "the annihilation of space and time" (Carey, 1989; Innis, 1951; Kern, 2003), the map or diagram became the only visual discourse that could represent the vastness of these new national systems in a single frame.

21

22

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

23

24

25

26

27

Tier point Field Trip

Economy of scales
Cloud pods
Co-location - cabinets, racks, cages
    public cloud
    Dedicated Clud
Reset the Clients
Environment

Data Infrastructure
Internet 2
Two feeds from comeds - substation
    2 diff ⟶
Everything done in pairs

        plenum floors - raised for air circulation

    mirror image UPS Room Redundancy

    Digital Realty
data. ⟶ network.
    voice. Cloud.
    power event, network event, virtualization event

28

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

119 **119**

Notes:

20. Standard Time Plaque, Chicago, IL. Image: Kera MacKenzie
21. Parks, Lisa. "Earth Observation and Signal Territories: Studying U.S. Broadcast Infrastructure through Historical Network Maps, Google Earth, and Fieldwork."
22. Elgin Central Time clock on Union Station, Chicago, IL. Image: Kera MacKenzie
23. In Union Station. Image: Marissa Lee Benedict
24. Metra ride to Franklin Park, IL. Image: Marissa Lee Benedict
25. Outside Franklin Park, IL Metra

30

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

31

32
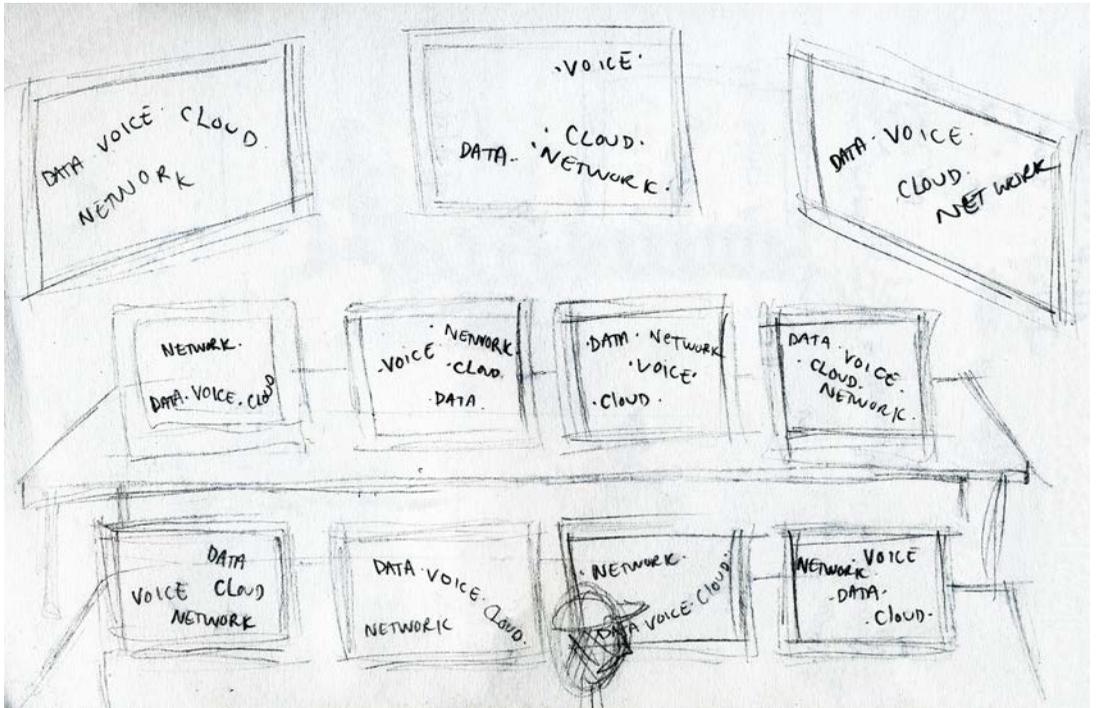
Notes:

station. Image: Marissa Lee Benedict

26.   Outside TierPoint Data Center I. Image: Kera MacKenzie

27.   Outside TierPoint Data Center II. Image: Marissa Lee Benedict

28.   Notes from TierPoint Data Center field trip.

29.   Sketch of TierPoint Data Center's control room the day after our field trip. Image: Kera MacKenzie

30.   Digital Realty Visitor Escort Required Badge. Image: Richard Williamson

31.   Digital Realty property under construction for increased data center capacity, Franklin, IL. Image: Marissa Lee Benedict

32.   Clocks at Chicago O'Hare International Airport. Image: Kera MacKenzie.

33.   Parks, Lisa. "Earth Observation and Signal Territories: Studying U.S. Broadcast Infrastructure through Historical Network Maps, Google Earth, and Fieldwork."

The more ways in which infrastructures can be perceived, sensed, felt, and understood as part of life, the more potential there is for publics to reflect upon and intervene in their complex materialities and temporalities.

33

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

123

123

Almost Now: TierPoint Data Center
(redundant)
Alejandro T. Acierto

Things within things

On hold, never
completed, visions

Field notes

Almost now: tierpoint
data center

Almost now:
(redundant)

1 + 2

I.

Heading northwest on the Metra Milwaukee District/West line, we exit in the Chicago suburb of Franklin Park where we are warmly greeted by a fleet of three drivers. After a 10 minute drive and some preliminary cordial introductions, we arrive at a relatively nondescript – nearly banal – building. Its flat facade fades into the landscape of a smattering of other corporate structures in the area. The buildings here look similar, forgettable. Later, we realize that is intentional.

Walking into the building, we are confronted with security, several suited men, and some more cordial introductions. A glass conference room with an open door and swivel chairs is off to the right. The neighboring room contains vending machines, but we would need a keycard to enter. It's corporate ambiance further highlights the theater of security.

We check in, trade IDs for badges and meet in the conference room to learn that the data center we stand in is only a small part of a 23-acre campus. With data space roughly the size of 10 football fields, the campus at large houses multiple data center companies - some which overlap services. Depending on the service needed, the competition on that campus alone can be incredibly fierce. But Guy, a senior executive there who greeted us with genuine excitement and anticipation, is quick to steer away from the competition. He is not interested in vetting against others who also rented space on the campus. We are there for him, and he is there to tell us all about TierPoint.

Upon our arrival, despite TierPoint's recent acquisition of the facilities managed by another data company, Windstream, much of the signage has yet to be changed. AlteredScale, another data company recently sold to TierPoint in the South Loop, is also undergoing a massive transition. Our initial point of entry into any data center in the Chicago area, as it seemed organizing this trip, would have been through AlteredScale had they not been bought out. It was only through contacting their parent company TierPoint that we were redirected to their larger facility in Franklin Park.
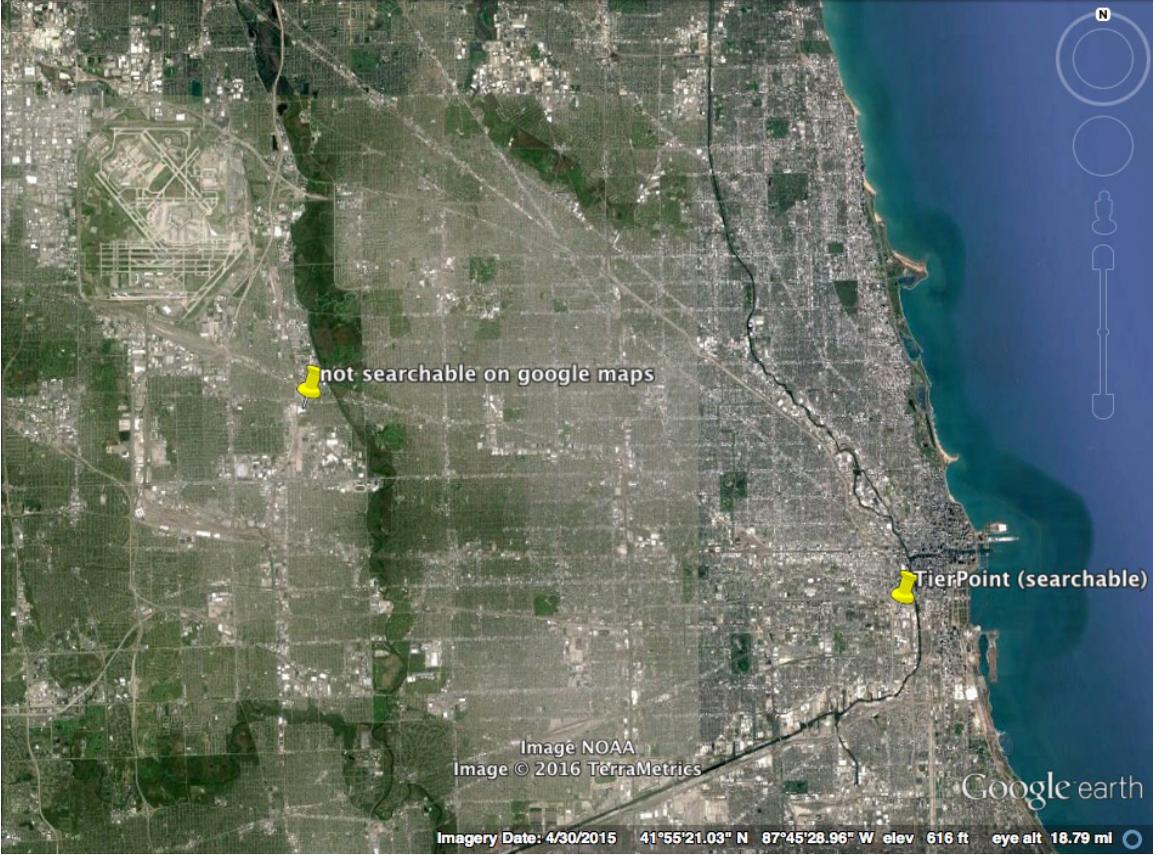
not searchable on google maps

TierPoint (searchable)

Image NOAA
Image © 2016 TerraMetrics

Google earth

Imagery Date: 4/30/2015   41°55'21.03" N   87°45'28.96" W   elev   616 ft   eye alt 18.79 mi

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2
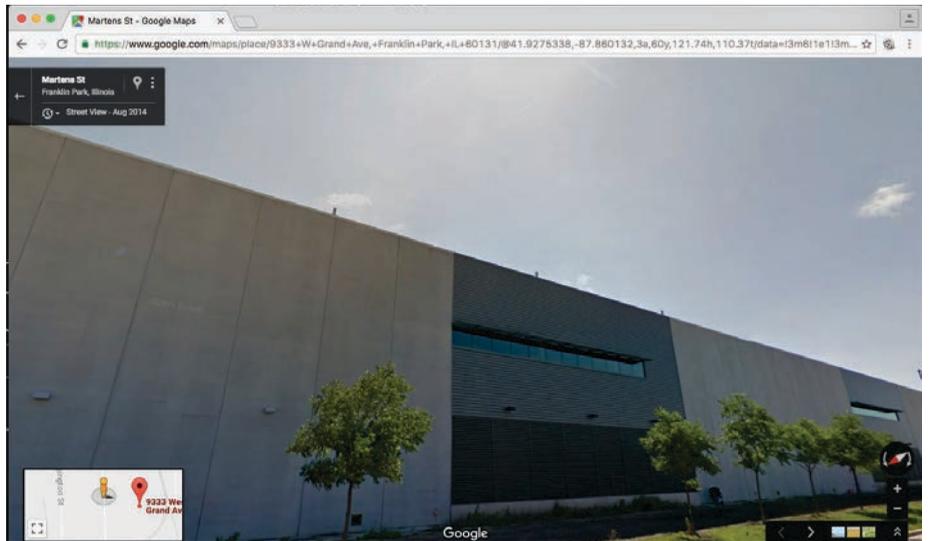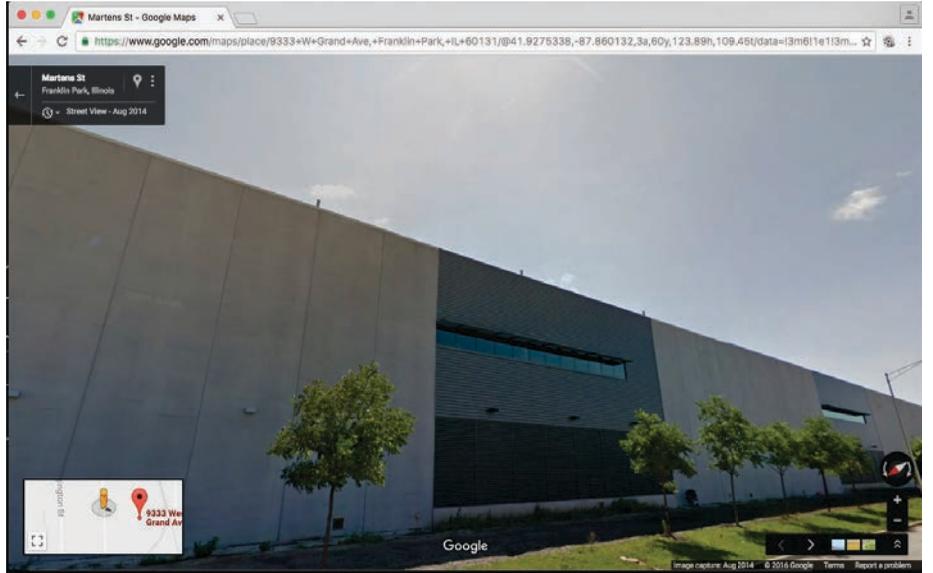
It is interesting to note that a Google search conducted in the Chicagoland area will not locate TierPoint in Franklin Park. As of this writing, a maps search will pin the company at the former location of AlteredScale, with a small parenthetical indicating as such. It is possible that Windstream's loss of the space in Franklin Park to TeirPoint has yet to be changed in Google's database, but that question could not have been answered at our visit.

II.

Entering into the data center, we are escorted by a fleet of suited men who work throughout the facility. We are instructed that photography is strictly forbidden, cell phones are not allowed, and that we cannot ask about specific clients, but somehow audio recording is allowed. We are taken down a long white hallway, large enough for a forklift to maneuver with large pieces of equipment needed for the center. Darkly colored pipes quietly pass above us, blending in with the two tone color scheme of the transitional spaces of the center. Acoustically, the hallways are fairly reverberant, though the hum of electrical generators quietly permeates the aural sphere. A key card is swiped and we enter one of the first rooms, a room we spend most of our time in. As we make our way into the chambers inside, our ears adjust to the louder, incessant noise of the generators and fans. Talking becomes difficult and strained, but Guy yells to instruct us to clear the dust and particles from our shoes on a large sticky mat at the doorway. Data centers, we are told, are highly sensitive to changes in the particulate in the air. Foreign dust and airborne particles could get into the systems of machines that manage our data, potentially ruining the equipment and costing the company hundreds of thousands of dollars. Every precaution is kept for the machines to stay humming and buzzing, despite the redundancy.

Redundancy is standard procedure. Every single aspect of the center, from the data systems to the power and water coolant supply and even the whole center itself sometimes is made again as a redundant. Should any aspect of the center fail due to mechanical issues, power outages, or infrastructural damage, there is always a backup to be used in its place. As one of the TierPoint employees notably mentions, "there is no single point of failure". This pronouncement, while not necessarily different from any other data center per se, offers the promise of assurance and security

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2
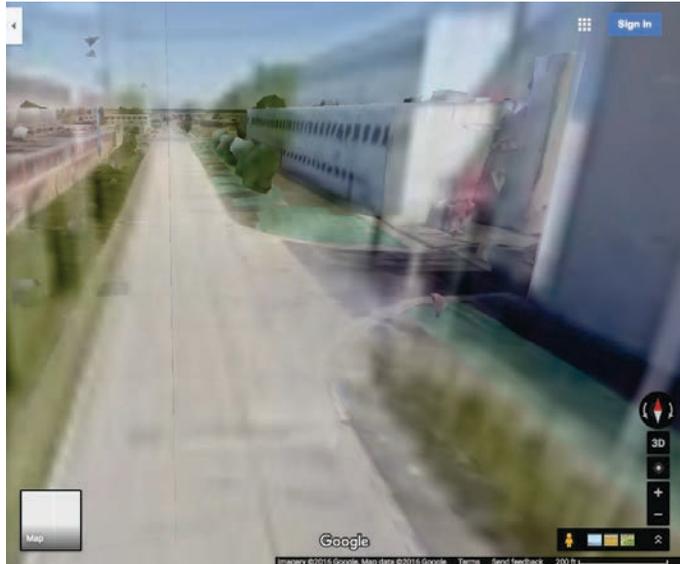
*consistent with the ethos of the space itself. In the case of the data
center, redundancy is enacted to foreground the security theater so
prevalent at the beginning of the tour.*

The bland, sterile room is simultaneously incredible and boring.
Sensationalized images of data centers with densely packed rows
upon rows of glass and metal and wonderfully lit lights organized
in calculated precision are not apparent here. Maybe it is a framing
issue (promotional videos have a way of skewing the truth), or that
this particular facility has not yet reached capacity. Regardless, the
cloud, a ubiquitous concept that evades the imagination, is right
in front of us - or at least a small fraction of it. Amidst the sounds of
motors and cool temperatures, we are standing inside a network of
the massive, ever expanding global telecommunications industry.
Here, we find out later, an entire UK-based telephone service
operates in a locked black cage no larger than 80 square feet. Its
double lives some 700 miles away at another TierPoint facility and
there are millions of calls being made and received in the time we
are there. The unit that manages these calls stands no more than 8
feet and is filled with fast blinking lights.

*The thought of an entire telephone network being managed through
a slightly larger than human tower is astounding. Data, in a scale
that is unfathomable, moves through repositories like these to be
accessed anywhere at any point. Of course, this happens again,*

elsewhere, in another facility. Like every data center, this facility never shuts down, nor does its double. In this industry, data transmission has no holiday.

Recalling stock images culled from the internet of these centers, we are suddenly confronted with a similar image, though the scale at which these structures appear is far from how they are often depicted. We find out that the rows upon rows of black and grey equipment are specifically positioned along a grid, equally spaced to maximize efficiency and temperature control. The room is unevenly partitioned with one small part of the room containing gray power generators on one wall, a large portion for servers and switches, and the rest of the space, seemingly just shy of half the room, as open space. The possibility of expansion is part of the absence of equipment throughout the facility, though its engineers are not certain they will actually use it. Considering the trajectory
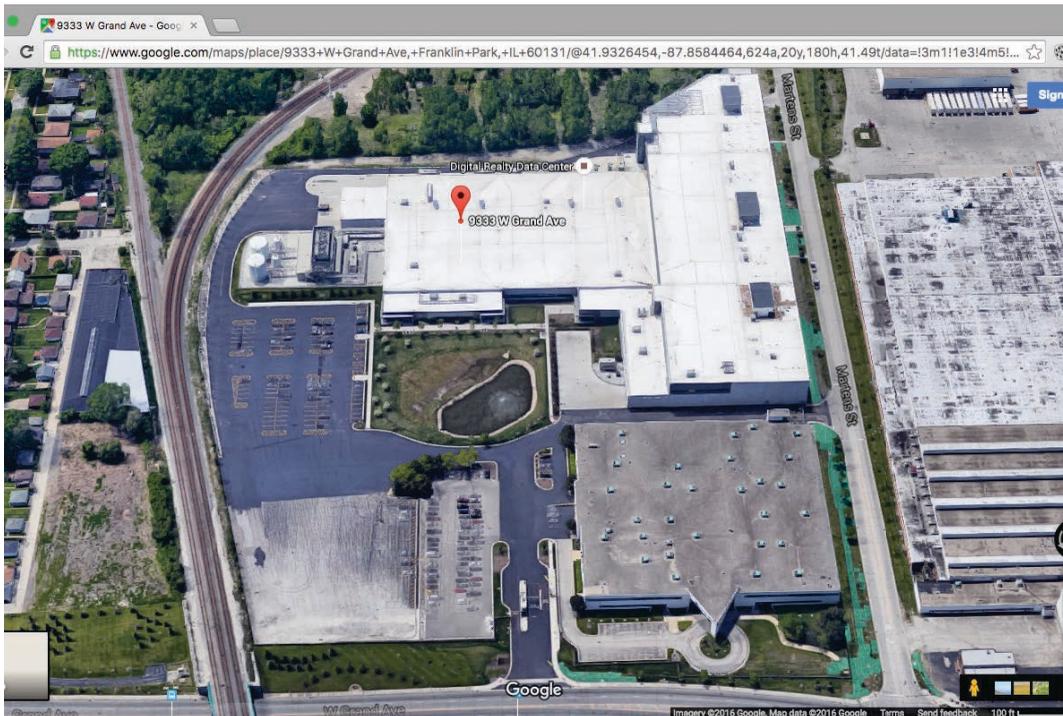
Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

of computing with parts getting smaller and smaller every day, it is entirely possible they may never use their excess space.

The room is loud and hard on the voice. The internet tells me these places average around 75-80 decibels in the loudest areas, about the level of city traffic. Occasionally, workers will wear earbuds to minimize ear damage if they are working long hours inside the server room, though most engineers rarely need to work on the servers from inside as we are told. Most of that work happens remotely in the control center. As we crowd around Guy and the others to listen, we learn about the facility's capacity and what it offers its clients. While they outline differences of their plans, Richard and I step away to place our sound recording devices next to these massive units in an effort to get long, saturated recordings of the hum. Without hesitation, Guy pauses to clarify how our recording devices function. His interruption makes certain that that no visual element is being recorded though most, if not all these racks are left unmarked. Evoking Marc Augé's notion of the non-place, we are thrown to consider how this place might be marked as memorable. Isn't it enough that there is no signage besides large gray painted letters and numbers articulating the grid?

As we walk through racks upon racks of global networks I wonder, where are we actually? Have we been transported into another dimension of reality? If I touch any part of these networks, am I suddenly connected to either end of the transmission? And since every server here is doubled somewhere else in the country, does that mean I'm also there? My placelessness, in a space that highlights the feeling of being placeless, is potent. I recognize that I'm somewhere in Franklin Park about an hour away from Chicago's Union Station, but even then I'm still unsure. Never have I felt so disconnected to any of my surroundings than I do in this space. This feeling is further amplified by the continuous hum of the cooling systems meant to regulate the temperatures in the room. My aural register is handicapped here by the incessant noise of the room. It's one thing to lose my sense of hearing, but another when combined with a visually alienating space as well.

Upon exiting the server room, we are grateful for how much quieter it is in the hallway. Our ears have room to breathe, so to speak. Our bodies, in brighter light, relax into the open space of the hallway as we venture into the power station that houses room-sized generators. This display is short, as the sound in that room is
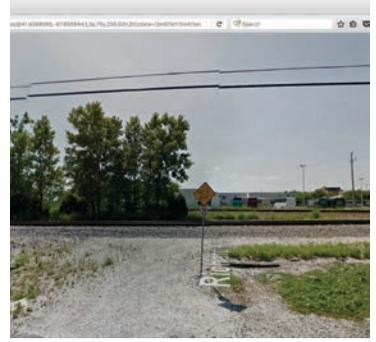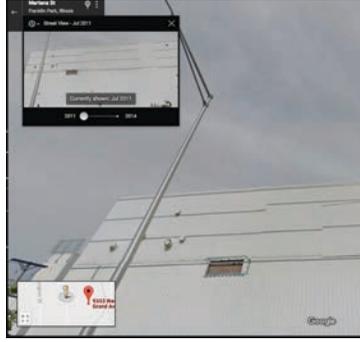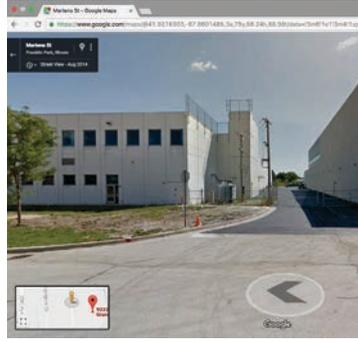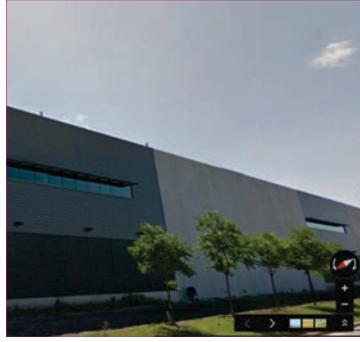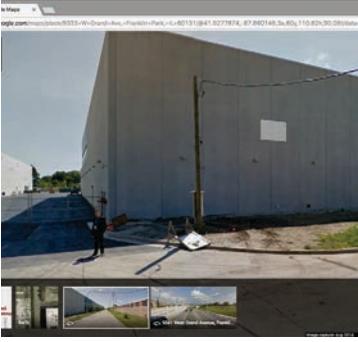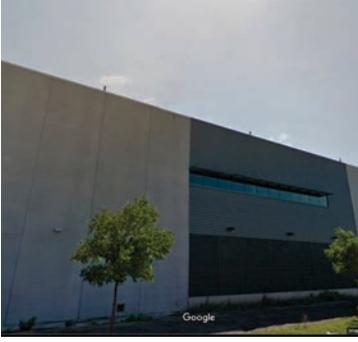
nearly double that of the server room, and seems to interest the data engineers less. And as impressive as the machines are that power the server room, we revel in the thought of the infrastructure that enables the transmission of millions of phone calls, emails, and website hits. In this hallway, we are reminded of its double just on the other side of the building. And as we continue outwards, I remember that this whole facility has a double elsewhere in the country. From this memory, I realize that I could be next to a company's entire digital footprint while also encountering only at half of it. The math, clearly, is confusing.

III.

Our tour ends over lunch, graciously provided by Guy. We navigate our choices of Italian sausages, pasta, salad, and beef sandwiches and then make our way back to the conference room. There are plenty of leftovers, even after the rest of the staff in the building comes to grab lunch. A silence permeates the conference room where we have congregated as we are more concerned with eating than conversation. The silence offers us a relaxing point to the high powered motors that we endured over the last two hours.

But here, as some of us venture for seconds, Guy breaks the silence to field questions. He is quick, witty, and humorous and relishes in a lengthy story about how he secured a decades long relationship with one of country's largest retail companies, though he was bound by confidentiality not to reveal the household name. In his story, he talks about how the owner of the company called him in for an interview to initiate a contract with Guy's data business, back when computing was still done with paper and data cards. He exchanged a series of back and forth correspondences and later found out that another data company the owner had been working with was under a federal investigation for embezzling money. He was offered a contract to work with them after all of his correspondence checked out. There is clearly more nuance to this story, but the effect of it was that his nearly four-decade relationship with this company came from a chance encounter that remained memorable to the company owner.

Writing in this vein, I am grappling with the notion that these built environments, as seemingly unobtrusive as they are constructed to be, are incredibly reliant on human interaction and personal

connection. For Guy, the business of the internet business is not business as usual: for him, it's personal. This comes as no surprise. The internet is meant to forge personal connection. An incredible resource, the internet allows for interaction, exchange, discussion, and relation in ever-expanding ways that we never thought could be possible. And while this isn't a revelation, Guy's interactions with us are the same thing we seek in the Internet itself: make real, sincere connections, or at least the impression that one of us is actively trying to connect.

In this setting, any consideration of the post-internet age as one of infrequent personal connection becomes a little more complicated. I have not communicated with Guy aside from a short thank-you note after the trip for taking us on the tour and for sharing stories with us. And though I have no immediate intention or need to set up cloud computing services, the memory of our interaction will trigger a positive response. If the time comes, he will inevitably be one of the first people I think of. Guy's presence, as a man who deals with, sells, trades, and bargains with and through the Internet, offers a convincingly genuine warmth and connection. His human-ness will, in this contemporary moment, always out-perform a computerized system or algorithm. And though the post-internet age sometimes makes us feel like reliant on a multitude of built systems and prosthetic forms of communication, I am still drawn back to Guy's demeanor, better *off* the internet than *through* it.
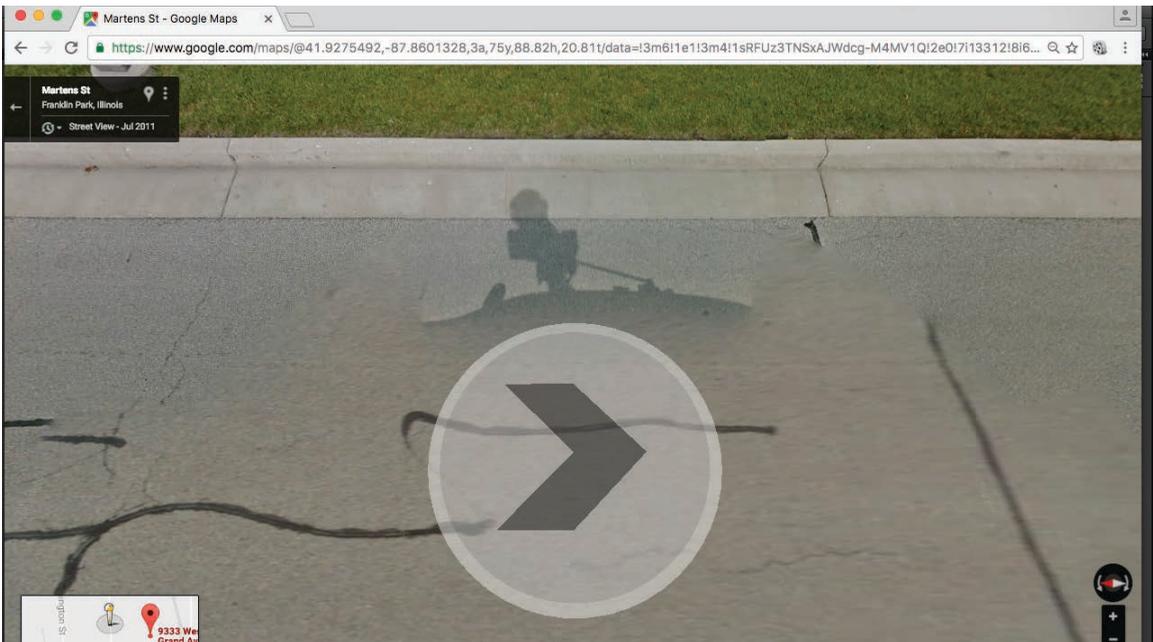
Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

1+2
Richard Williamson

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

I. Landmarks

According to the United States Registry of Historic Places, there are 348 places of significance within the city limits of Chicago. This includes a number of historic districts, neighborhood landmarks, public spaces, and individual buildings. These places carry with them a sense of pride, place, and cultural identity, which city officials and/or the United States Department of the Interior have deemed worthy of preservation and protection.

None of these sites were chosen by the inaugural fellows of the Field Trip/Field Notes/Field Guide Consortium. That there is no crossover at all, even accidentally, between the interests of the fellows, and the places officially recognized for their historical significance, seems noteworthy.

Listing a site or structure in the historical register bestows upon it a special significance, making it into a bonafide gem of our collective past that is meant to carry some essence or import into our future days. It likewise renders what was once a dynamic entity less vital: the place or artifact becomes dedicated to another time and is at best didactically oriented towards the current moment. It has been ascribed, and will stay tethered, however loosely, to historical time. The historicized site is disengaged, disinterested, alienated from our present moment, and rarely able to return.

In 1984, Soldier Field, Chicago's neoclassical sporting arena, was awarded such an honor.

Never again should a game or event take place upon its grounds without entering into the annals of sporting and civic legend. It seems a bit odd to declare a sporting stadium a historic landmark. I am not suggesting that the structure is without historical significance, nor am I making a judgment on the activities such a structure facilitates. But sport especially seems to exemplify a present-ness, an ephemerality of relevance that sits strongly at odds with the back-glancing eye of history. The novelty, joy, and frustration of sporting events are necessarily a non-historical fever-blush of the heart: the movement of humors that are so important in the moment and the absence of which surely spells death. No sports fan wonders whether the game will not be played after their death; the game is for those who stick around.

It is in this sense that landmark status and its function seem uncomfortable bedfellows. Of course, there is a great sense of pride and purpose in accomplishing a feat in the same space and on the same ground where such conquests have been pursued for ages. This is from where so much honor and prestige is derived. St. Andrews, Fenway Park, Wembley, Wimbledon: to be victorious on hallowed and contested ground is, by the opinions of many sporting folk, valuable. But to make these concerns official is awkward. When such ideas of historical status are prized, who are they prized by? The athletes likely care very little about the historical status of a building as imbued by a governing body, as they already have such a sense of consequence in their pursuits. Indeed, athletes are the living history of these practices, whether sanctioned or not. And coaches and staffers? Fans may gripe about such things, but it is not likely to influence their enthusiasm or call them to turn in their souvenir jerseys. It is likely that those overly concerned with the perseverance of a Landmark status in this situation are perhaps not invested in their own personal ephemerality in the same way.

In 2006 Solider Field was delisted as a Historical Landmark following a controversial renovation project. The building was gutted, and its contents replaced with a lofted, modern sports arena. The building's exterior was left intact. This facading left the neoclassical pillars in place and included a large silver protrusion reaching skyward from beyond its walls – it is colloquially charged as appearing as a UFO atop the Parthenon. It is difficult to know which is more ridiculous: the UFO or the Parthenon replica.

Some cite the renovation as a travesty. Maybe so. Yet at that moment, Soldier Field is returned to us. It is no longer gazing backward to its own origins. It is with us today, sharing in all of our attempts to make sense of the present moment and prepare, future-ward, for what we think might be the world we want to live in. Maybe this world involves conspicuously-funded flying saucers, or maybe not.

Though Soldier Field was not considered by any of the participating fellows, it perhaps serves as an object lesson. As I understand our joint venture, the Fellows are concerned with a type of present-ness, even in those sites that seem relegated to inactivity (such as the Fisk power station and the Spire site), that allows the trips to sidestep what would otherwise be touristic attitudes. The critic Boris Groys reminds us that the city and its dweller are a part of a constantly

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

evolving utopian project*; the city is the exemplar of progress-driven change. Only residents, defined as those who anticipate and work towards the change of their space, are able to appreciate this quality. By comparison, the romantic tourist hopes only to scrape at the patina of local flavor as a short-hand for authentic local character. The tourist benefits from, and indeed can only really see, a place's historical, frozen, and marketed qualities. They do not have access the utopias' arrow.

Despite our status as looky-loos in many respects, the Fellows' overt interest in infrastructure and in industry-driven reimagining of spatial capital shows that our interests are those of the civilian. It appears to me that rather than authenticating prescribed historical histrionics, the fellows sought out those aspects of Chicago that were often less accessible, invariably providing a new textual entry point into future-facing citizenry.

III. Jardine

The building sits low and wide with hard mid-century edges and little by way of decorative flourishes, business-like. We enter at guarded gates to the north, and once parked, need to descend from a manmade bluff that holds the lot. Two small fountains or ponds flank the entrance. A great many geese are cruising around the wet stones while honking and scraping at one another. When in the lobby, one of few things to notice are the lovely black leather couches and a massive and odd woodcarving by the figurative sculptor Milton Horn. The work is made in relief, with many 'holes' showing the wall behind it. He calls it Hymn to Water, and it is to exalt the life giving and nourishing force of this precious resource. I imagine this work is here, along with its accompanying text, to both loosen the mood of strict utility as well as to imbue the labor within the building with a kind of cosmic mythos. It feels especially apt today as water is made increasingly vital and scarce as global temperatures rise. The writing below the panel, and the massive scene itself, are so earnest in their invocation of the spiritual forces of the sun and moon, the prodigal return of whale to the sea, and "the creative force," that I look around for other signs of spiritualists in the compound. But so thoroughly scrubbed is the rest of the building of any slight nod to the employers' heartfelt embrace of the water gods, it is difficult to ignore that one may be wandering through some hellscape of sublimated passions. Who knows what

roils beneath the affable exteriors of the Filtration Engineers and Shift Bosses.

Commencing our tour, it is apparent that the equipment we are shown was present when the facility opened in 1964. The control panels, pump harnesses, intake and effluent exchanges, are too attractively bulky and conspicuously lime-green to not be suspect. With transparent glowing buttons the size of credit cards, the pageantry is just-so, easy-peasy and agreeable.

We move through well-lit wide corridors flanked with glass walls which look into offices or control rooms. There is a whiteboard where the employees list lunch orders. Only Judith opts out of the eggplant parmesan, opting instead for something illegible. There is a cavernous room sparsely filled with large rectangular metal cabinets, mustard yellow and whirring. The room feels sparse. The cabinets occupy about a fifth of the room potential capacity. The plant operates at less than half capacity. There is room to expand. Windows look out onto the lake, which is calm today and gently blue. Having crossed this large room we continue to follow our guide down a set of metal stairs into a concrete corridor. It is cool and damp, with a constant and faint sound of trickling water.

In a room just above lake level, our guide directs our attention into a black hole. The cement is even cooler than expected. In the hole we see fish and debris moving below us at a steady clip. After the initial sighs of appreciation and interest, it is asked where the fish go now that they are in the pumping line. We are directed to a vertical conveyor belt with broad shelves. The fish are filtered out of the pump, he says. They are brought up here and then down this way. His arm follows the trail of the fish being raised perhaps 30ft in the air, and placed on another conveyor belt (horizontal), that carts them downwards, nearing floor level. The fish are then again swept up vertically where they are finally deposited into a marine-grade wood chipper. The guide jokes about cat food. Our attention is diverted, and we are escorted, tentatively, from the room.

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

From Lake Michigan To You

A description of the Chicago Water System Purification Process

Departm

Large pumps at th
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example, in the pa

About 47 percent
most instances, eac

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mains are constru
from 8 to 16 inche

Water is essential
hydrants located th

In summary, water
purification plants
Pumping Stations,
consumers, comme

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safe, good tasting

TYPICAL FLOW

HIGH R
APARTM

MA

RESIDENCES
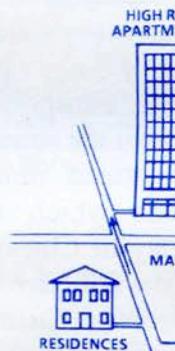
...ent of Water–City of Chicago

...e pumping stations lift the water from the supply tunnels to the distribution mains at 30 to 60 pounds per square inch
...ootable water is delivered to residents, factories and other businesses in Chicago and 125 suburban communities via
...ater main. Massive volumes of water are utilized by commerce and industry. It is an indispensable ingredient, for
...cking and food processing industries.

...of the water pumped by the Chicago Department of Water is sold to suburban communities surrounding Chicago. In
...ch of these suburbs provides reservoir facilities to store sufficient water for at least one day's supply.

...eading from the pumping stations are called feeder mains and vary in size from 24 to 60 inches in diameter. Feeder
...cted of ductile iron, prestressed concrete or steel. These mains supply water to the service mains which vary in size
...s. The service mains deliver water to more than one-half million service connections.

...for fire fighting. Water in sufficient volume and at adequate pressure is available around the clock to 47,374 fire
...aroughout the city.

...is moved from Lake Michigan through the Intake Cribs by tunnels to the Purification Plants. It travels through the
...and is then transported by tunnels to Pumping Stations which are strategically located throughout the city. From the
...water is delivered into the underground network of water mains which distribute safe, clean water to individual
...erce, industry and firefighters in Chicago and the suburbs.

...omplished through the constant and careful operation of a very complex and widespread utility. The pure, safe drink-
...by the Chicago Water System exceeds existing and proposed water quality standards established by the United States
...tection Agency and The Illinois Pollution Control Board. Our system is capable of supplying more than 2.5 billion
...r day and is financed entirely by revenues collected from the sale of water. It is the goal of the Chicago Department
...e public in the most efficient manner possible. We are proud of our high standard of operation.

...nhance the health and quality of life for Chicago Water System consumers by providing them an adequate supply of
...rinking water at a reasonable price, and by providing customer service in a prompt and courteous manner.

...I DIAGRAM OF WATER FROM LAKE MICHIGAN TO YOU

INDUSTRIES

FIRE HYDRANTS

SAND & GRAVEL FILTERS

SETTLING BASINS

MIXING BASINS

CHEMICALS ADDED

CHLORINE
ALLUM
POLYMER
CARBON
FLOURIDE
BLENDED PHOSPHATE

INTAKE CRIBS

LAKE MICHIGAN

PUMPING STATIONS

RESERVOIR

LAKE BED

SHAFTS

SHAFTS

TUNNELS

SHAFTS

SHAFTS

TUNNELS

SHAFTS

DISTRIBUTION SYSTEM —— | —— PURIFICATION SYSTEM —— | —— LAKE SUPPLY ——

188303-31-sp-1/06

1+2
Nicoletta Rousseva

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

147

Field Trip:
Ukrainian Institute of Modern Art
2320 W Chicago Ave
Chicago, IL 60622

Exhibitions on view:
Chornobyl: Impact & Beyond, west gallery;
Chernobyl: Artists Respond, east gallery

Opening reception April 1, 2016 (6-9pm)
April 1 - May 29, 2016

Date: Wednesday, May 18, 2016
Time: 10:00AM
Contacts: Robin Dluzen, Exhibition Coordinator; Stanislav Grezdo, Curator

Lunch:
Podhalanka
1549 W Division St
Chicago, IL 60642

Chernobyl: Impact & Beyond

Things within things

On hold, never
completed, visions

Field notes

Almost now: tierpoint
data center

Almost now:
(redundant)

1 + 2

Photographs of exhibition courtesy UIMA (UIMA-Chicago.org). Artists featured in exhibition: Ricardo Manuel Díaz, Yhelena Hall, Karolina Kowalczyk, Dominic Sansone, Anaïs Tondeur, Jave Yoshimoto, Eden Unluata, Tara Zanzig and Igor Zaytsev.

Installation view, east gallery, UIMA.

Selection of prints commissioned by the Ukrainian Institute of Modern Art for the portfolio exhibition. From top left: *Soviet Surrealism*, Vaka and Christina Pereyaka; *The Danger of Lies*, Stano Grezdo; *Liquidator*, Kim Morski; *Colorfields*, Jaclyn Jacunski.

Archive room at UIMA, featured in photo: Julie Marie
Lemon, Alejandro Acierto, Tina Tahir, and Nicole Bitler.

Archive room at UIMA, featured in photo: Mallory James,
Nicole Bitler, Jaclyn Jacunski, Tina Tahir, Nicoletta Rousseva

Things within things

On hold, never
completed, visions

Field notes

Almost now: tierpoint
data center

Almost now:
(redundant)

1 + 2

I. An Unwelcome Constant

My decision to organize a field trip to the Ukrainian Institute of Modern Art to view the museum's exhibitions commemorating the Chernobyl disaster was twofold. It was driven in part by my research—I study contemporary art in Eastern Europe and the UIMA's collection attests to the rich tradition of minimalism and abstraction across the former Eastern Bloc as well as to the vibrant cultural history of Chicago's Ukrainian community. And in part, this decision was driven by a desire to examine an aspect of my own history that I'm often reluctant to discuss. I was born in Bulgaria one month before Chernobyl and became quite sick shortly thereafter. While the details of my recovery vary depending on the family member telling the story, what I do know is that I didn't regain my health until after my third birthday and the experience of nearly losing a child deeply rattled my parents. My mother, understandably, became very protective of me throughout my childhood often insisting that I was too weak, too fragile to play sports, to swim long distances, even to play an instrument in the school band. She worried that my body had not and would not fully recover from the shock of radiation poisoning. While her intentions were well-meaning, at times I resented this coddling and refused to see myself as weak or sick. I wanted nothing to do with Chernobyl, I wanted to absolve myself of this heavy past and prove that I was, so to speak, just a normal American kid. But as the 30th anniversary of Chernobyl coincides with the Field Trip consortium, revisiting this history that has been such an unwelcome constant in my life seems at once less freighted and more timely. Perhaps the framing of UIMA's portfolio exhibition *Chornobyl: Artists Respond* struck a chord, or better yet, raised questions that I have been struggling to address in both my academic work and personal life. How does one respond to this disaster? What does such a response look like? How do scholars, artists, and communities begin to make sense of such vast devastation? And how does Chernobyl, an event so emblematic of the failures of state socialism, resonate in a Midwestern city like Chicago?

II. The "Right" Response

To mark the 30th anniversary of the Chernobyl disaster, the Ukrainian Institute of Modern Art in Chicago organized two concurrent exhibitions: *Chornobyl: Impact & Beyond* and *Chornobyl: Artists Respond*. The former exhibition features paintings and installations by artists from Chicago, the former Soviet Union,

Europe and Turkey, which poignantly reflect on the human and environmental toll of the disaster, while the latter exhibition is a meditation of sorts on what it means to respond to disaster. For this exhibition, the UIMA invited 30 artists from across Chicago to create an edition of 40 prints featured in a portfolio and exhibition commemorating the anniversary of the disaster. The artwork and responses expectedly vary. Some prints criticize the cruel lies of Soviet authorities who reassured populations and first responders that the radiation levels emitted from the explosion were well within the norm, others mourn the loss of life that has devastated families and communities for the past three decades, while others consider the connection between radioactive fallout across the region and the toxins and corrosive materials that leach from Chicago's factories and power plants into the soil, air, and drinking water of densely populated neighborhoods. This latter connection seems worth stressing not simply because it complements the thematic concerns and discussions brought forth in other field trips—namely the trip to the Fisk Power Plant and Mana Contemporary—but also, and importantly, because it frames the impact of nuclear and environmental disaster within global terms that affect a region as far removed from Belarus's radioactive forests as America's Heartland.

Taking stock of the artwork in this exhibition leads me back to my initial set of questions both by way of an answer and a qualification. On the one hand, the artwork in *Chornobyl: Artists Respond* clearly demonstrates that this is how one can respond, and this is what a response to disaster can look like. On the other hand, however, seems necessary to not only to ask "how does one respond" but also whether a work of art gets the response "right", and what does it mean to do so? What kind of response can artwork provide in the aftermath of disaster? What kind of perspective or perhaps even hope can it offer?

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

Field Notes:

Historical context about the Chernobyl disaster, the UIMA, and Chicago's Ukrainian community

Map of Chernobyl and surrounding area, ca. 1986.

Excerpts from *Svetlana Alexievich, Voices from Chernobyl: The Oral History of a Nuclear Disaster*, translated by Keith Gessen, 2006.

Adrienne Kochman, "The Role of Ukrainian Museums in the United States Diaspora in Nationalising Ukrainian Identity," originally published in *Studies in Ethnicity and Nationalism*: Vol. 8, No. 2, 2008.

Things within things

On hold, never completed, visions

Field notes

Almost now: tierpoint data center

Almost now: (redundant)

1 + 2

СССР.УССР Киевская,Черниговская области. БССР Гомельская область

ЧЕРНОБЫЛЬ

13-36-025   M-36-25

Состояние местности на 1985г. Издание 1986г.

ЧЕРНОБЫЛЬ

1:100 000

Terms

Aperture

Brownfield
(urban planning) used to describe land previously used for industrial purposes which may have been contaminated with hazardous waste or pollution

Clear Wells
A series of holding tanks which contain the potable water resulting from purification.

Colocation

Cloud Pod
Similar to a seed pod but for clouds

Economy of Scales
An underground ring of financial dependency which capitalizes on an system of fraudulent weights and measures.

Embodied Energy

Flocculator
A chamber in which colloids are brought out of suspension by the introduction of a clarifying agent.

Similar to a think-tank, a set of circumstances which come to define a group or set of individuals.

Filtration Gallery
A type of exhibition space where unwanted artworks are removed from circulation

An space designed to share developments in filtration technology

First Flush
Common name given to the reddening of the face as a result embarrassment, flattery, or swooning.

Grunch
Where mollusks are found

Holotypes
A single biological specimen upon which the description and name
of a new species is based.

Infrastructure
A series of physical interventions which facilitate the movement of
people, ideas, goods, and feelings.

Mission Critical
Extremely relevant to accomplishing one's goals or 'mission'
In the private sector, an example of the unnecessary militarization of
language used to bolster confidence

Neotypes
A single biological specimen that is selected as the type specimen
when the holotype or paratype has been lost or destroyed.

Network Event
A social situation where like-minded upwardly mobile individuals
hope to take advantage of one another's goods and/or services,
often accompanied by alcohol and nametags.

Redundancy
An unfortunate companion - often unable to contribute anything
which you deem to be of interest.

Turbidity
A term of regarding a lack of mental clarity

Paratype
A single biological specimen which assists in the classification and
description of a species but is not the holotype.

Polished Water

Virtualization Event
(See **Network Event**) A digital social situation where like-minded up-
wardly mobile individuals hope to take advantage of one another's
goods and/or services, without the hassle of alcohol or nametags.

Bios

Satya is a designer who utilizes his diverse background to drive collaborative and considered designs and respond with inventive problem-solving.He holds a degree in philosophy and social thought and has worked previously in the legal and financial fields. He began his practice by designing residential interiors to meet the challenges of Manhattan rental apartments and has shifted scales since then to design everything from furniture to urban-scale interventions.

Since 2014 he has been a part of Gensler's Workplace studios and recently the Analytics group, leveraging his previous work experiences in the application of commercial interiors and data-driven designs.

Satya believes strongly in design education and the development of new tools and processes in collaboration with other fields. As part of the design team, he seeks opportunities to engage the client and develop synergies which improve function and elevate the design.

Alejandro T. Acierto is an artist and musician who engages sound as a point of entry towards different modes of research and making rooted in historical analysis. He has exhibited his work at the Film Society of Lincoln Center, Issue Project Room, Museum of Contemporary Art Chicago, Art Institute of Chicago, Salisbury University, SOMArts and presented performance works at the Brooklyn International Performance Art Festival, RapidPulse, Center for Performance Research, and Center for New Music and Technology at UC Berkeley. Acierto has held residencies and completed programs at Skowhegan School of Painting and Sculpture, Virginia Center for the Creative Arts, Banff Centre, High Concept Laboratories, Chicago Artists' Coalition and the Center Program at the Hyde Park Art Center. He is on faculty at UIC and Truman College and is a founding member of contemporary chamber ensemble Dal Niente. Acierto received his undergraduate degree from DePaul University, a MM from Manhattan School of Music, and an MFA in New Media Arts from University Illinois at Chicago.

Nicole is a PhD candidate in Evolutionary Biology at The University of Chicago. For her dissertation research, Nicole studies native and non-native geographic expansion in marine mollusks. Nicole's research uses fossil and modern data on marine clams and snails to compare evolutionary changes in species that have encountered

new habitats, either by moving in response to climate change or through human introductions.

Nicoletta Rousseva is a PhD student in the Department of Art History at the University of Illinois at Chicago. Her current writing and research examines postsocialist art in Eastern Europe and the former Yugoslavia, histories of socialism and totalitarianism, and performance, citizenship, and the state.

Kera MacKenzie is an interdisciplinary artist who works with moving images, photography, sets, installations, performance and live broadcasts. She has screened and exhibited her work at spaces including the International Film Festival Rotterdam, Edinburgh Artists' Moving Image Festival, MassArt Film Society (Boston), Aurora Picture Show (Houston), High Desert Test Sites (New Mexico), The Luminary (St Louis) and the Museum of Contemporary Art, the Museum of Contemporary Photography, Chicago Underground Film Festival, and Links Hall (all Chicago). Kera studied at Bennington College, the Art Institute of Boston, and Transart Institute and received her MFA in Moving Image from the University of Illinois at Chicago. Additionally, she is an educator and a Founding Co-Director of ACRE TV, an artist-made livestreaming tele-vision network (ACRETV.org).

Mallory is a cultural anthropologist who studies engineering as a social practice, process, and topology. She is interested in the professional formation and lived experience of expert practitioners who are developing the technologies and installing the infrastructure meant to bring fossil energies into the future. Her research is intended to advance the ways in which Science and Technology Studies, an interdisciplinary area in which anthropology participates, currently understands the production of technologies for energy futures, especially carbon capture, utilization, and storage (CCUS) and other advanced fossil energy technologies.

Mallory holds a B.A. (2008) and an M.A. (2015) in Anthropology. Between obtaining these two degrees, she began her career as a researcher and writer within a technical and management consulting firm specializing in strategic planning and technology roadmapping for prospective research-driven innovations. She has also worked in applied social science in Queensland, Australia, and has recently passed her PhD qualifying exams with specializations in "materials," "expertise," and "technological worlds." These compiled her social-

scientific interests in political economies of science and technology; modes of disciplinarity and professionalism; and the world-building effects of prospective and actually-existing technologies, attempting to make a case for why the specificity of engineering engagements with energy should matter as an object of study for contemporary anthropology.

Mallory teaches academic writing through the University of Chicago's Writing Program, and will serve as a Lecturer in the Fall 2016 undergraduate social science course "Power, Identity, and Resistance."

Richard Williamson is an artist working primarily with photography, sculpture, and installation. Richard holds an MFA from the University of Chicago where he began the ongoing project Good Times, investigating themes of fraternity and Romanticism often meeting these ideas with paranoid suspicion, dread, and elation. An Aquarius, his interests include the consequences of cultural imagination, ecological symbiosis, preparations for the future, and the role of Imaging in these three spheres. He has exhibited across the U.S. and U.K., most recently developing the text-based work ASsets which addresses the impending water crisis and the increasing fluidity of self and capital today.

Troy Douglas Pieper is a writer and editor focused on design and architecture. He is a graduate of the School of the Art Institute of Chicago's Arts Journalism masters program and is based in Chicago.

Tina Tahir is an installation artist whose temporary site interventions and textual ruins cross the boundaries of art, design, experimental writing, and critical theory. Her research interests span from cultural memory to ficto-criticism—places where (lost) material meets theory, citation meets interpretation, and where fragments of the foreign and indigenous cross-pollinate. Most of her recent textual-montages-qua-ruins shuffle destined events, missing parts, unfolding futures, probabilistic fates, imminent failures, and miscellaneous unknowns. She received an M.F.A. in Studio from the University of Illinois at Chicago and an M.A. in Visual and Critical Studies from the School of the Art Institute. She currently pursues her PhD in German studies at the University of Michigan, Ann Arbor.

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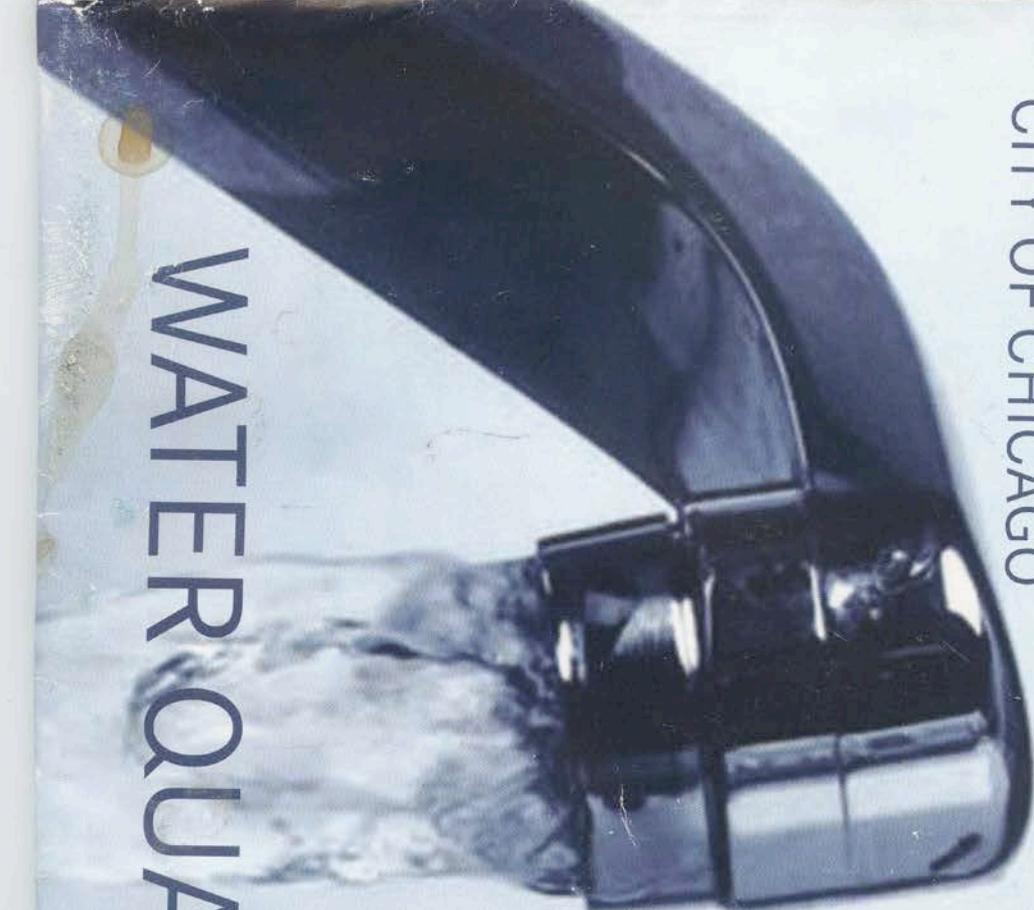
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In the fall of 2015, The University of Chicago, Art, Science & Culture Initiative (UChicago), the School of Art & Art History, University of Illinois at Chicago (UIC) and the Earl & Brenda Shapiro Center for Research and Collaborations, School of the Art Institute of Chicago (SAIC) launched of an unprecedented inter-institutional platform for research and exchange.

Supporting a select group of Fellows from participating institutions, *Field Trip / Field Notes / Field Guide* connected exceptional graduate students and recent alumni from the arts, design, humanities, sciences and social sciences over the course of a year to pursue their work in the studio, the lab and the field. Intended to augment and broaden the institutional support offered to current MFA students and alumni and to PhD candidates, the consortium's Fellows worked collectively to engage in Chicago's vibrant urban environment as a shared landscape in which to critically formulate and communicate their diverse disciplinary concerns.

"We have discovered through our work that bringing together graduate students from diverse disciplines to engage in active exchange—sharing their methodologies and tools—is highly productive for each individual's artistic production and scientific inquiry," states Julie Marie Lemon, Director and Curator of the Arts Science & Culture Initiative at UChicago. "We are delighted to broaden our work to include graduate students from these other great institutions, enriching and sparking new conversations around the fertile resources Chicago has to offer, and that we can help make available to them."

Meeting on a monthly basis from October 2015 through October 2016, the nine Field Trip / Field Notes / Field Guide Fellows participated in and self-initiate a series of field trips, seminars, readings, and discussions. With the intention of building an interdisciplinary community, the consortium's activities provoked unexpected exchanges, built collegial relationships and experienced unique encounters that would not typically occur within a university setting. "Chicago is an amazing city to explore this, with a wonderful breadth of people, places, systems and structures. The *Field Trip / Field Notes / Field Guide* program is a great platform for members of the SAIC community to connect with other thinkers and makers, to ask interesting questions and to explore inter-disciplinary creative practice," adds Douglas Pancoast, Director of the Earl & Brenda Shapiro Center for Research and Collaboration and Associate Professor of Architecture, Interior Architecture, and Designed Objects at the School of the Art Institute of Chicago. This "field guide," produced in the summer of 2016, presents the Fellows' research over the course of the year, highlighting and examining their distinctive approaches to research and practice while on site "in the field."

Nominated by their respective institutions, the cohort of nine participants was selected through a faculty nomination process, and includes representatives from the arts, humanities, sciences and social sciences:

University of Illinois at Chicago (UIC)
Lisa Lee, Director, School of Art & Art History
Jen De Los Reyes, Associate Director. Lecturer, Graduate Coordinator

School of the Art Institute of Chicago (SAIC)
Douglas Panacost, Director, Earl & Brenda Shapiro Center for Research and Collaboration
Lynn Tomaszewski, Associate Dean of Graduate Studies
Jaclyn Jacunski, Research Associate, Earl & Brenda Shapiro Center for Research and Collaboration

University of Chicago (UChicago)
Julie Marie Lemon, Director/Curator, Arts, Science & Culture Initiative
Marissa Lee Benedict, Program Coordinator, Arts, Science & Culture Initiative

About the Participating Institutions:

University of Chicago (UChicago)
Arts, Science & Culture Initiative
The Art, Science & Culture Initiative cultivates collaboration, active exchange, and sustained dialogue among those engaged in artistic and scientific inquiry within the University and beyond. The Initiative provides opportunities for scholars, students, and arts practitioners in multiple domains to pursue original investigations and explore new modes of artistic production and scientific inquiry. Breaking intellectual ground requires transcending disciplinary boundaries and venturing into unfamiliar territory. To that effect, the Initiative's programs are designed to spark conversations and critically engage faculty, students and the public across a broad spectrum of areas including arts, humanities, social science and science.

School of the Art Institute of Chicago (SAIC)
Earl & Brenda Shapiro Center for Research and Collaboration
The Earl and Brenda Shapiro Center for Research and Collaboration connects the SAIC community to civic, academic, and industry organizations from the local to the global. This is a SAIC-wide initiative aimed at increasing the range of research opportunities and broadening the impact of research outcomes for faculty, and investing in our students as 21st-century creative leaders.

University of Illinois at Chicago (UIC)
School of Art & Art History
The School of Art & Art History was founded on the principle that history, theory and practice are intimately entwined endeavors. The School's programs ignite intellectual curiosity and creative innovation, and empower students to expand the boundaries of what is possible, making an impact on the world. Art students are encouraged to work across the media-specific disciplines of studio arts, photography, moving image, and new media and actively engage departments across the university as well as the larger cosmopolitan city of Chicago. Faculty are equally committed to their research, practice and teaching, and foster an intense intellectual and creative environment where individual research and studio work are complemented by collaborative efforts and socially relevant public projects and civic engagement. The Department offers a BA, MA (Art History or Museum Studies), and PhD.

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