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BARNARD + COLUMBIA
ARCHITECTURE SOCIETY

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BUTLER LIBRARY,
COLUMBIA UNIVERSITY

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4th edition, 05042017

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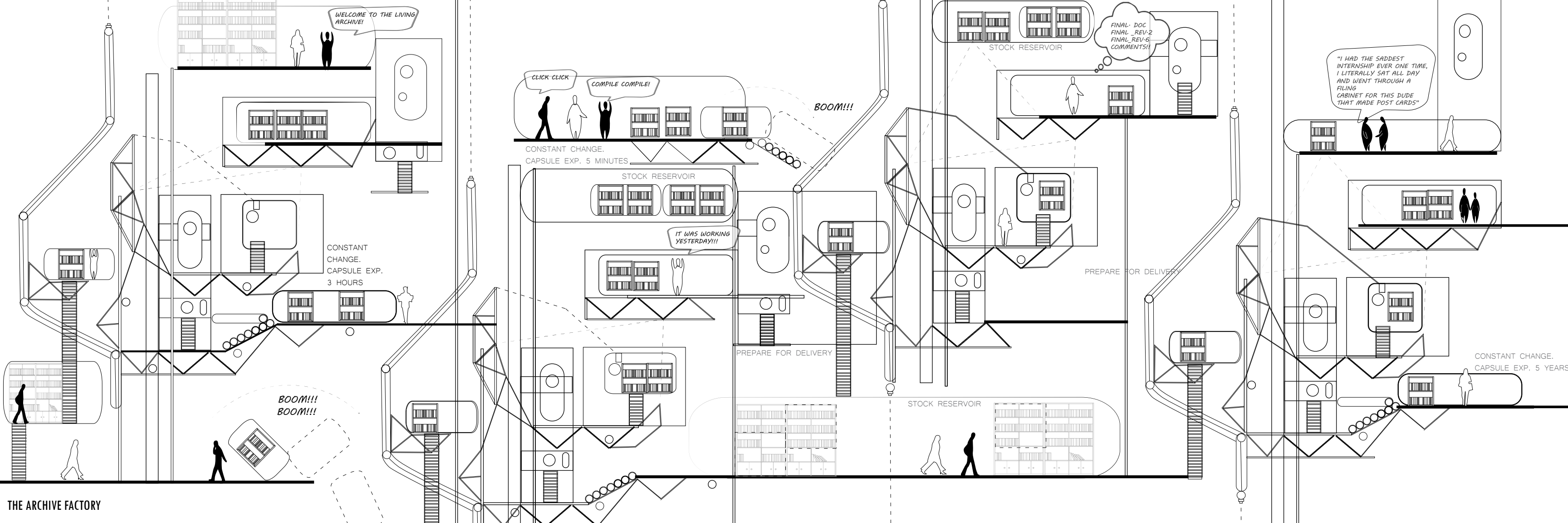
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WELCOME TO THE LIVING ARCHIVE!

CLICK CLICK

COMPILE COMPILE!

BOOM!!!

FINAL_DOC
FINAL_REV-2
FINAL_REV-6
COMMENTS!!

"I HAD THE SADDEST
INTERNSHIP EVER ONE TIME,
I LITERALLY SAT ALL DAY
AND WENT THROUGH A
FILING
CABINET FOR THIS DUDE
THAT MADE POST CARDS"

BOOM!!!
BOOM!!!

IT WAS WORKING
YESTERDAY!!!

PREPARE FOR DELIVERY

PREPARE FOR DELIVERY

STOCK RESERVOIR

CONSTANT CHANGE.
CAPSULE EXP. 5 YEARS

CONSTANT CHANGE.
CAPSULE EXP. 5 MINUTES

STOCK RESERVOIR

CONSTANT CHANGE.
CAPSULE EXP.
3 HOURS

LETTER FROM THE EDITOR

WHAT THE F*** IS AN ARCHIVE?

TKTNK IN CONTEXT

This issue of TKTNK marks what will be a new beginning for the publication. In its fourth edition, this editorial board saw it as necessary to reconsider what TKTNK should be in the context of our current department and student body.

Past themes have celebrated hallmarks of the curriculum, such as *Abstraction vs. Perception*, or served as a departmental *Portfolio*. As we considered how to set TKTNK on a new path, we zoomed out from its current function, and aimed to create a platform that will become an annual collected record of not only the student work submitted, but of the context in which it was created.

In reviewing past issues, and reflecting on the current student body, TKTNK needed to be redesigned to accommodate a wider range of works, a sentiment reflective of our continually expanding conception of what architecture is/can be. This need is reflective of the student body's incessant tenacity in pushing limits of formal analysis, representation, and design via their diverse backgrounds and creative interests.

Thus, we have attempted to design a publication that has the potential to exist as a space open to a variety of potentially unrelated mediums, genres, personal histories, and ideas. We're calling it an archive, and in this first issue, it was necessary to consider what we thought an archive was vs. what an archive can be for a the tiny, unique corner of the world that is this architecture department. In this attempt we have devised 7 questions to try and determine what the f*** an archive is, equaling
TKTNK: ARCHIVE¹



**WE ARE STARTING
AN ARCHIVE WHILE
QUESTIONING WHAT
AN ARCHIVE IS**

MORE THAN ONE ANSWER

TKTNK IN CONVERSATION WITH AVERY ARCHIVES

PROFILE

TKTNK sat down with archivists Janet Parks and Shelley Hayreh of the Avery Archives. They discussed things like how to organize archives, what makes them architectural, and what archives smell like.

TKTNK:

You collect so many mediums and genres of materials here, how do you determine what is architectural?

“While the archive is about design, it hints to a larger historical period.”

JP:

What we don't collect are people saying: “I like this building and I draw it” and therefore it is an artist's representation of architecture. We are interested in architects and their professional practice, or their education. It can be a wider range, including

the services needed to make architecture: photography and model-making.

SH:

We are not a building archive. It is architectural because the creators of the collection self-identify as being a part of an architectural tradition.

JP:

Suddenly when you're looking into a particular period of history, the small points seem to come together, and the archives are what remains.

TKTNK:

How do you decide to organize the archives?

JP:

You start with “1”. It's not that hard. In libraries there is a classification system so it is easier to find certain topics through subject matters. But in archives, you don't have a classification. We have what is known as a “fixed location”. You only really need to know where the object is.

TKTNK:

How does this organization change with digital files?

SH:

The concept behind archives is to keep collections with the fond, with the creator of the collection. In the past, when libraries had materials they would do what is called vertical

files which means they would classify materials by category of content, and that goes against the modern archival concept of “respect the fond”—respect the integrity of the collection. That intellectual organization hasn't changed. Now it is more a matter of description and a matter of access. Who can access these materials, and how often?

“ARCHIVES ARE WHAT REMAINS”

JP:

You spend a lot of time figuring out how to store material so people can find it again, and that the storage is appropriate to the material.

Otherwise, you can't keep track of it. We always say that if you had 100,000 pairs of socks, you would have to find out how to do that. It doesn't matter if it is socks or an archive, you still want to find your purple socks that day.

TKTNK:

One last question for you: What does an archive smell like?

SH:

So many things.

JP:

Once we opened a box that smelled like cigar smoke from the workers on the construction site.

SH:

Sometimes perfume. We archivists aren't good at giving only one answer, there's always more than one answer.

WHY DO WE KEEP ARCHIVES?

MEMENTO MORI¹:

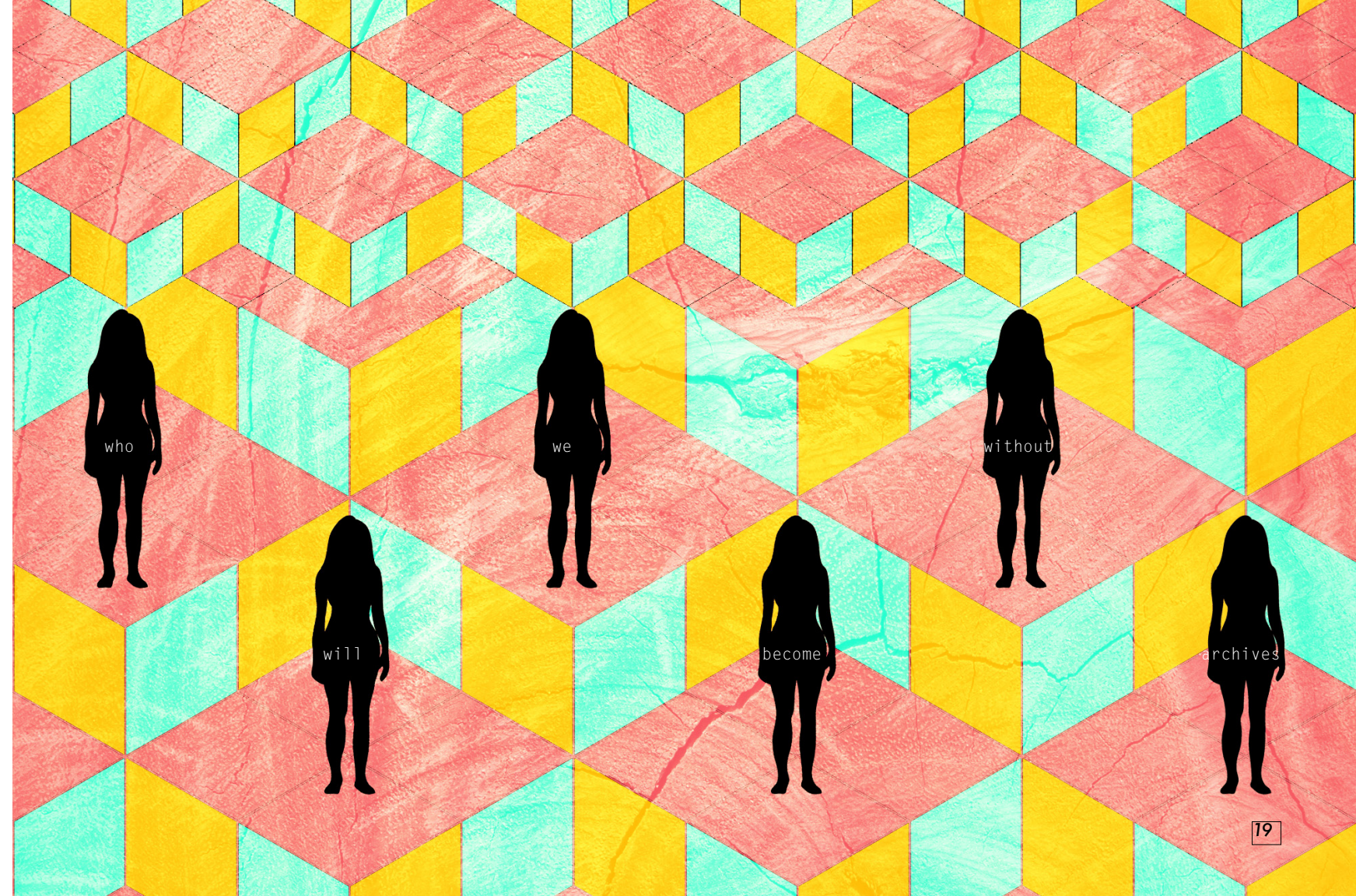
To remember and be remembered; humanity's everlasting quest to impose order and meaning to the passing of time. Archives become fortresses of history, inundated with scores of curated pasts that celebrate our species' trudge toward 'progress'. Because without the crutch of archives we cannot align ourselves with the past, tradition disintegrates, and we are left to contemplate our existence in a void. Why do we keep archives? To stave of the abyss.

¹ an object serving as a warning or reminder of death

OURCHIVE

“The built product of modernization is not modern architecture, but junkspace. Junkspace is what remains after modernization has run its course” *Rem Koolhaas, Junkspace*

In my mind the archives of humanity are contained in little boxes. We each get these boxes to store each warm memory, complicated emotion, or thought worth preserving. And, as we grow older, as people and a species, we stack more and more of these boxes in a room that is cramped yet stretches to infinity. We need these boxes, these archives, for comfort, wisdom, and meaning. I take photographs of the mundane; I fill my boxes, my archives, with the things I know my memory will betray.



the softness of the morning sun



the infectious smile that fills the room



the warmth of rituals and home



the shape of a body seeking comfort



the silence between conversations



the way we gather around a good story



the unaffected joy while playing



the rapture of a good song

How much stuff can fit in an archive?

ARCHI-TEXTURE

Our bodies fill spaces that we could not ever have access to - textures we sense with our eyes, skin, chest, nose, ears, hair... transform inside the body, an architecture fabricating endless iterations of the things we taste, feel, touch, smell, breathe...

into the stuff that traces the mind, heart, tubes, wires, pores...

The body actively processes material for us - input, output, file, new, save as...

Simply: what of the stuff that stuffs a body archive with stuff that will turn into other stuff fitting new stuff?

Stuff stuff stuff.

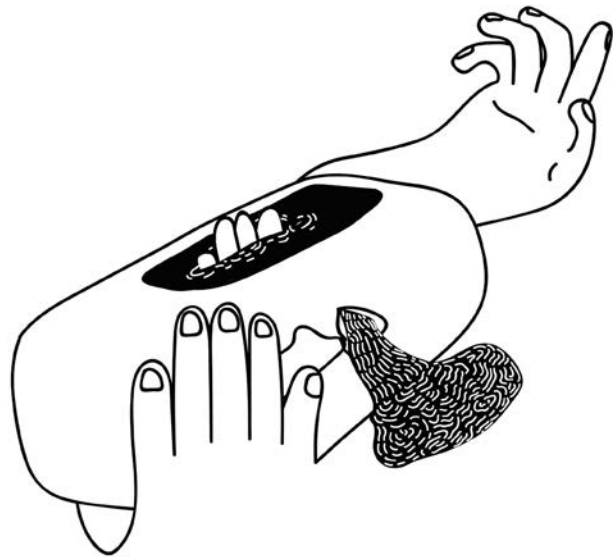
ARCHIVING BODIES

TKTNK IN CONVERSATION WITH

ANNA KAPLAN

BC '18

DJ, ARTIST, ENVIRONMENTALIST, FREAK OF NATURE



TKTNK:

Architecture is about how bodies are like vessels that take in and process information. Some things we get rid of and some we keep in our archive. In your work there are these moments about the body that I can relate to but it's such a creepy thing that happens. The things ooze out. What is the flow of stuff from the body to the outside and from the outside to the inside?

AK:

It is creepy. You're with your body every single day. There is so many creepy things about your body and the experiences you have with your body. My work uses the body and makes it a little scary because even normal day to day interactions, at the end of the day it's overwhelming how weird things were that happened during the day.

TKTNK:

How do you think the body records that or responds to those experiences?

AK:

Like the physical body you mean?

TKTNK:

Or whatever body you are thinking about.

AK:

Since I work more with abstract it's not really the physical body, it's more about visualizing the body emotionally. Not subconsciously, not actually how it physically is, but how it is mentally. And it changes your mental view of yourself with every experience that you have. Sometimes you are disgusted by it and sometimes you think it's cool and sometimes you're disgusted by it *and* think it's cool.

TKTNK:

Can we mentally record or project an archive of ourselves that maybe our body wouldn't do itself? Do you think the body accurately depicts our experience?

AK:

I feel that it goes both ways. The body doesn't accurately depict our experience but neither does your mental image of your body. They both feed each other. They both have their biases but they both can put them together and form a better image.

TKTNK:

Can you speak about your piece 'kinkA' more?

AK:

It's about an interaction with another person, but really it's focusing on the person themselves and their insides - not even in an accurate form. It's their insides and then a clean background that is so not real. Its taking something that is cheesy in art, like "love art" or whatever and taking it and looking at it a little bit more ... grossly but in a clean way.

TKTNK:

Some of the things you find in an archive can be really gross but since they are documented, there is this clarity about it that is neat or almost clinical, but the topic can be so gruseome. I feel like there is a dissonance between those two.

AK:

A lot of my work is about gross things but they don't *look* that gross. It's like chopped off limbs or open bodies but it looks really simple and clean. The red outlines the insides of the body, which depicts from your skin to the blood part part, but thats the only red thing really in there. Its simplifying things, and it brings a whole different sense of grossness to it.

TKTNK:

It feels like you can kind of just take your hand and go inside this persons body and touch the things inside.

AK:

It's about an intimate moment, but the intimacy is how much inside this person's body you can get, not how intimate this intimate moment is.

“Chopped up limbs ... open bodies, but it looks really simple and clean.”

TKTNK:

Do you have any phobias?

AK:

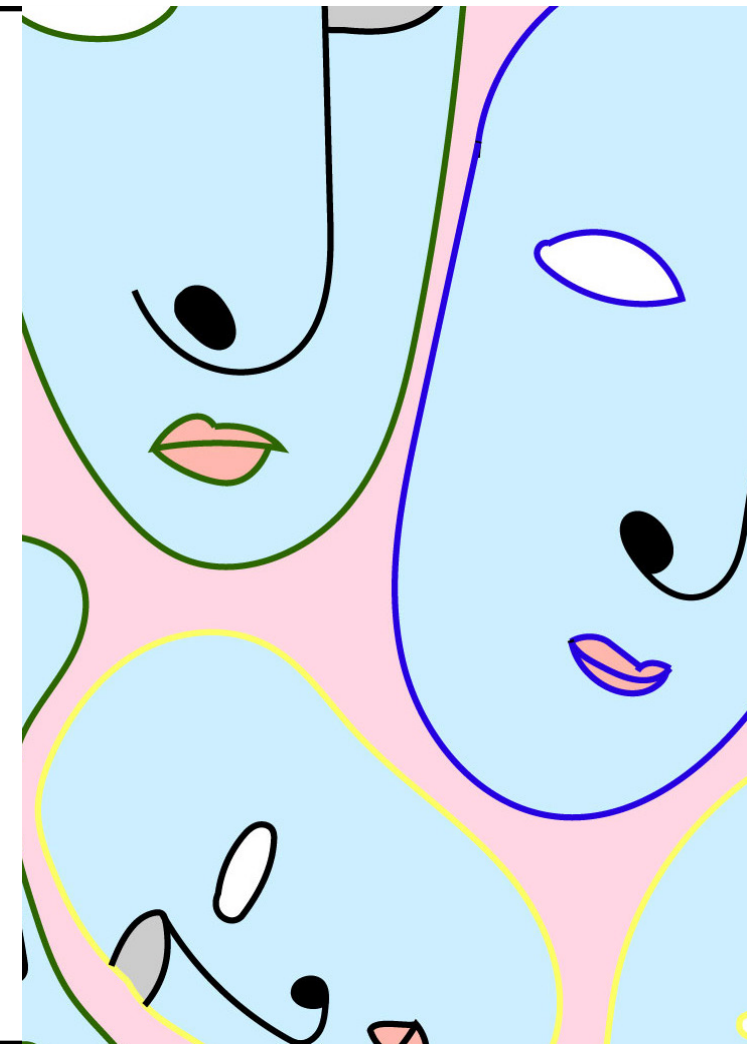
I have that phobia when you see things with too many holes. I feel like I have issues with my own skin that I feel like things come up and... it's just too real. That can happen to you... you can just have shit coming out of your skin.

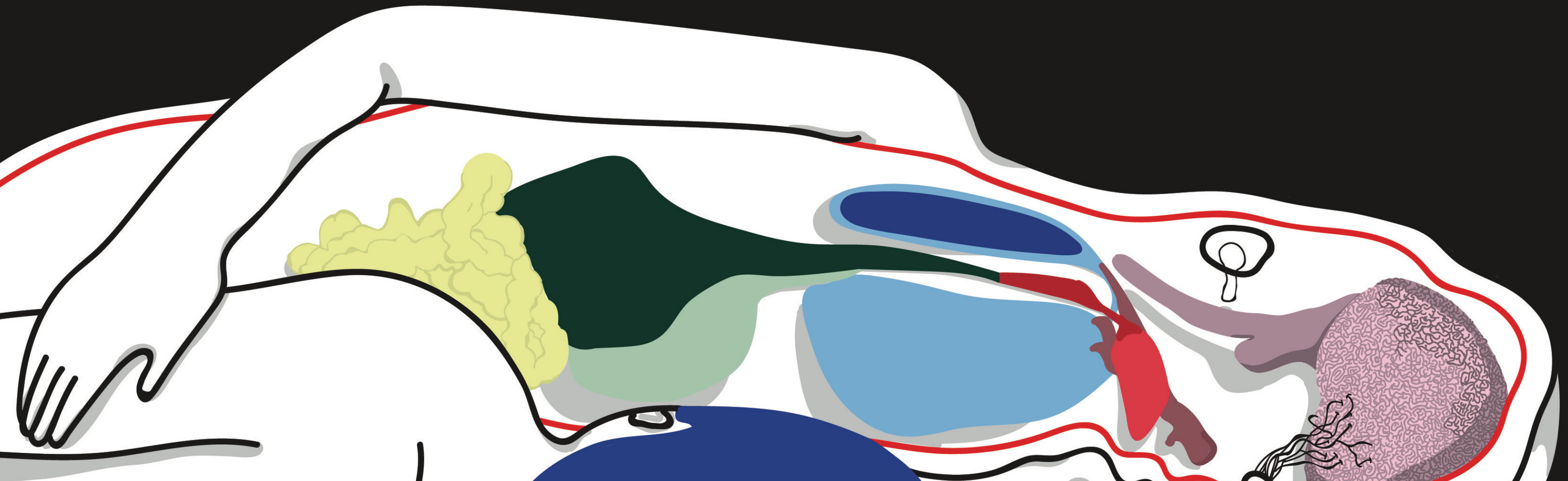
TKTNK:

Does a cheese grater freak you out?

AK:

No, it's more on living things. There's a picture of this frog that is giving birth to it's little babies coming out of the skin on its back. It's so gross, because they hatch at the skin.





TKTNK:

Can you speak to archive a little bit more generally what do you think is an archive?

AK:

The first thing I think about is the Barnard archives. It's a recording of the past and you see documents and photographs, a lot of photographs probably. It's a look into a time and I feel like creating things digitally like this makes it possible to create a really really big archive because you are saving so much stuff quicker rather than if you were painting things. You could take pieces of one thing that you made that you think is interesting and bring it into a new document. An archive connects the two documents and shows a progression of time and experiences or of things that you are interested in doing in your own artwork. Digitally you can store a lot more.

TKTNK:

Is the body an architecture that can collect these archives of experience? In your work, the body is more flexible, it's a kind of skin, and you are able to show something else about the body. What medium do you think your body plays in recording your experiences?

AK:

The body takes everything, the body is your wear and tear. It changes with all your experiences and emotions. Stress changes your body completely, and time ages you... The body is really dynamic and can change a lot. It does record a lot of stuff from your past, even if you can't really see it on the surface the inside really changes. Your body can also fix itself so it can forget certain things I would say, but also remember certain things, like scars or... so it's a weird thing like that. Being a human is weird because you have this physical-ness and this non-physical-ness and they are connected somehow. So we are not really sure how everything is archived in our bodies.

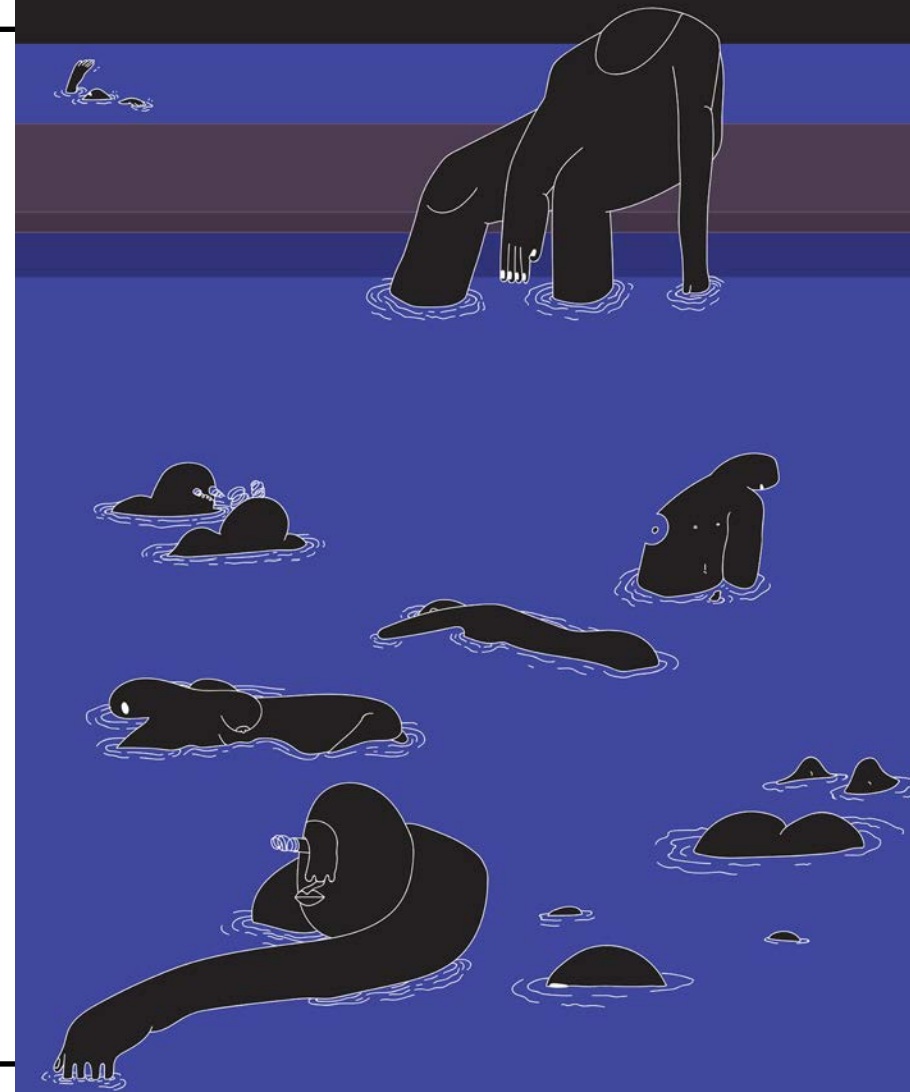
TKTNK:

What are you working on now?

AK:

I am interested in spaces. You can create different interactions in space because you have distance and depth. It would be cool to put motion and space together. I think about space itself as making your internal mental thinking more real. When I make spaces, it is more about how I feel inside and showing that in space.

I'm interested in things that we don't see as having space but giving them space or things that we don't think have space but actually do and then depicting those spaces. When I did motion stuff, it was interesting to make unexpected things happen. It's the same thing like the body extending its abilities and with motion you can translate that better. Putting motion and space would intensify things.



WHAT DOES AN ARCHIVE SMELL LIKE?

ARCHIVING AND SMELL:

Scent is a unique sense that both informs the present surroundings and evokes the distant past. Our perception of smell automatically incorporates indelible impressions of the places and experiences we've encountered. In this regard smell is a record of the past; thus, archiving a smell is effectively archiving richly sentimental bits of history. The smell of your grandparent's home or your favorite library, for example, are scents that you would be quick to recognize and reminisce about. This immediate, enduring impression of a particular smell is due to the direct connection between smell pathways and areas of the brain that process memory and emotion. Other senses go through the thalamus before they reach these areas, so the nostalgic effect of smell is uniquely unadulterated and preserved in the brain. That is to say, olfaction provides the closest connection we have between space and memory.

What does an archive smell like? An archive smells like memory.

OLFACTION AS AN ARCHIVE

OTHER AREAS OF THE BRAIN
EX. HIPPOCAMPUS [MEMORY] AND AMYGDALA [EMOTION]



PRIMARY OLFACTORY CORTEX



OLFACTORY BULB



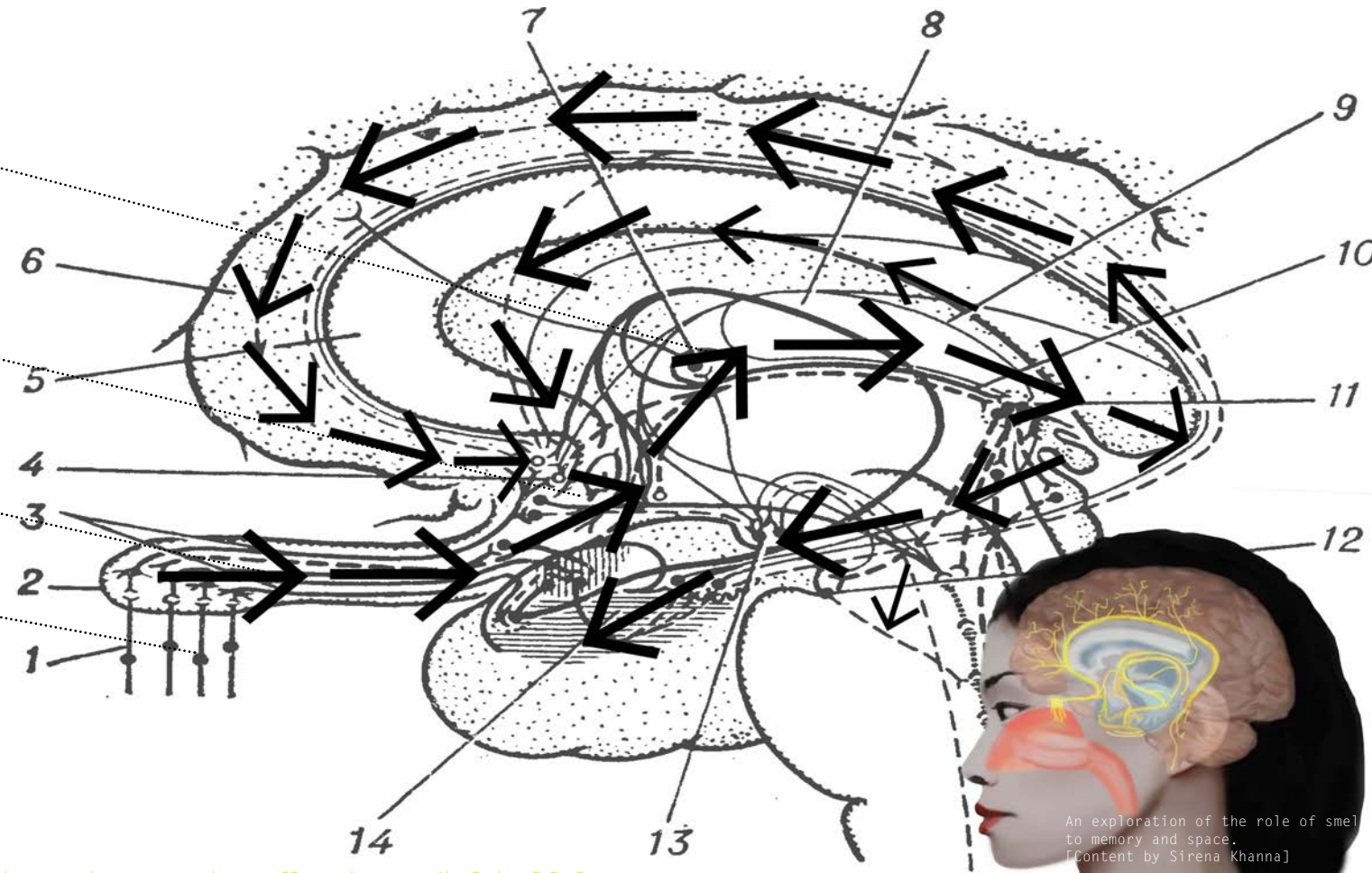
OLFACTORY AND EPITHELIUM



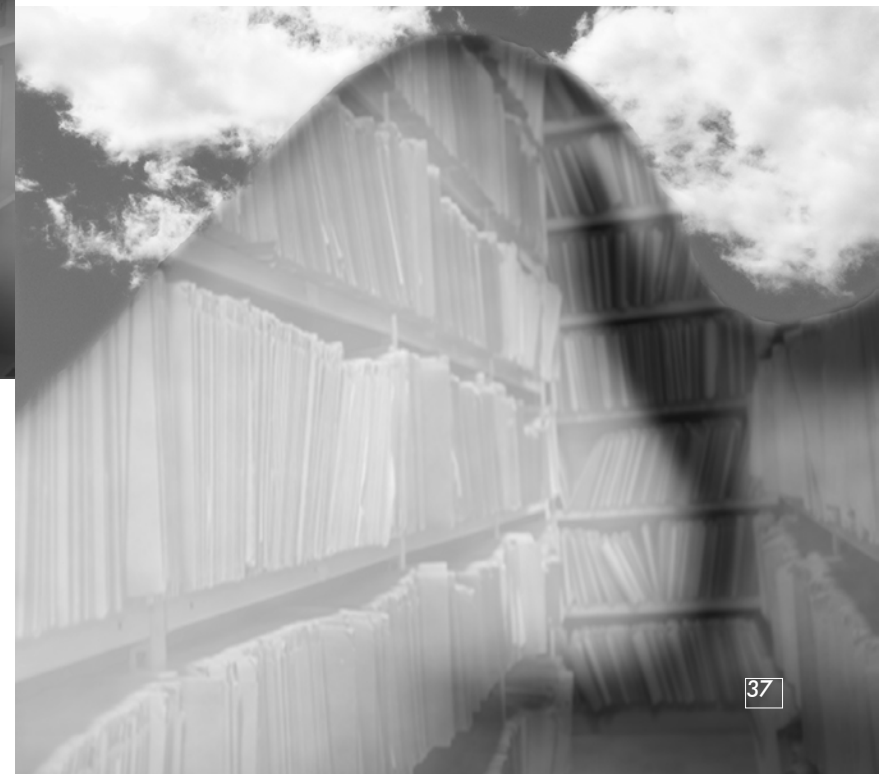
NASAL PASSAGE



ODORANT MOLECULE



**THE ARCHITECTURE OF AN ARCHIVE
STIMULATES THE ARCHIVE OF SMELLS
WITHIN THE ARCHITECTURE OF OUR
BRAIN.**



CAN WE ARCHIVE MOTION?

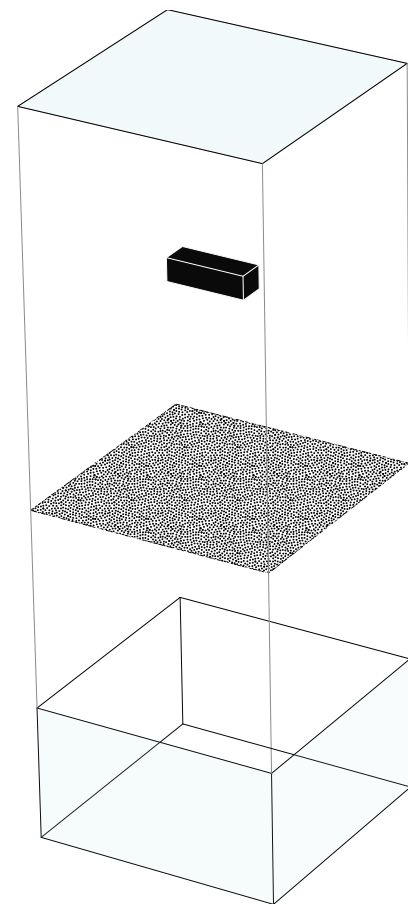
ARCHIVING MOTION:

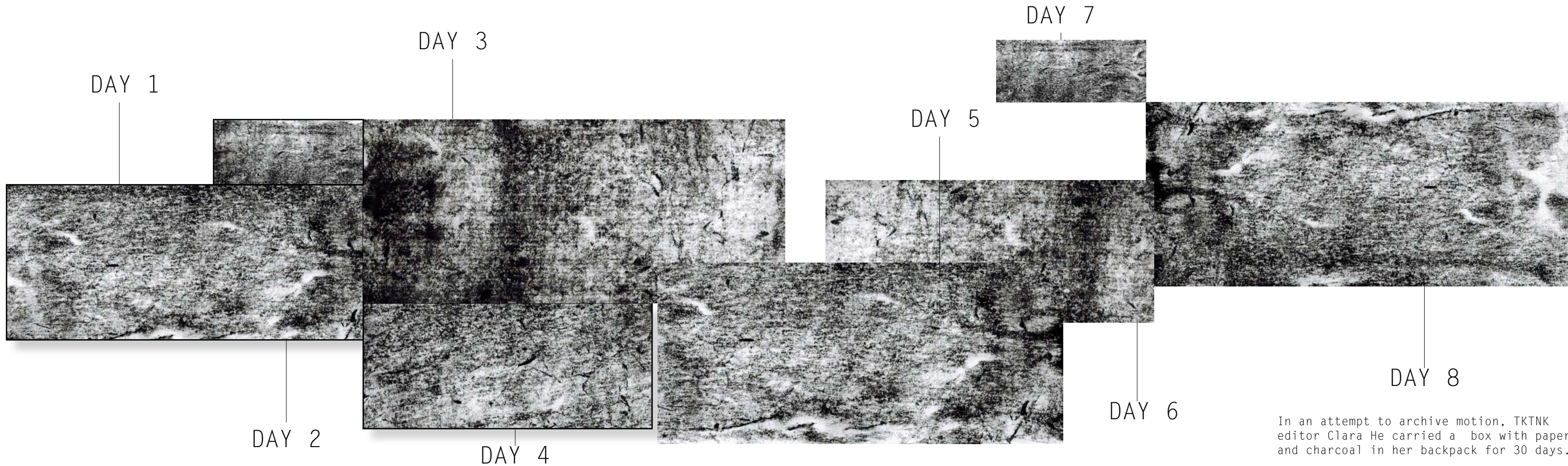
A motion is a trace in three dimensions, yet an archive, in the form of either photography, film or text, always belong to the two dimensional plane. The incompatibility between two dimensions and three dimensions makes it almost impossible to archive motion.

But what if there is an overlap between the two worlds?

Can we archive motion?

1 Charcoal + 1 Box + 30 Days =





In an attempt to archive motion, TKTNK editor Clara He carried a box with paper and charcoal in her backpack for 30 days.

WHAT'S MISSING FROM AN ARCHIVE?

IN SEARCH OF STIMULATION:

Archives are no longer doomed to exist in preciously cared for clear skins, tucked away in envelope 235, cabinet B, row 12, floor 3b, open 9 am to 11 pm Monday through Friday. They exist in no space, cloud space, the digital sphere. Yet, as we scroll through a digital archive alone on our phone or scramble through cabinet B with the professional archivist, we miss the essence of the thing - it's time, it's creator. We can theorize, contextualize, identify techniques in an attempt to understand this essence, yet, the archive defines a boundary between it and you, past and present, here and there.

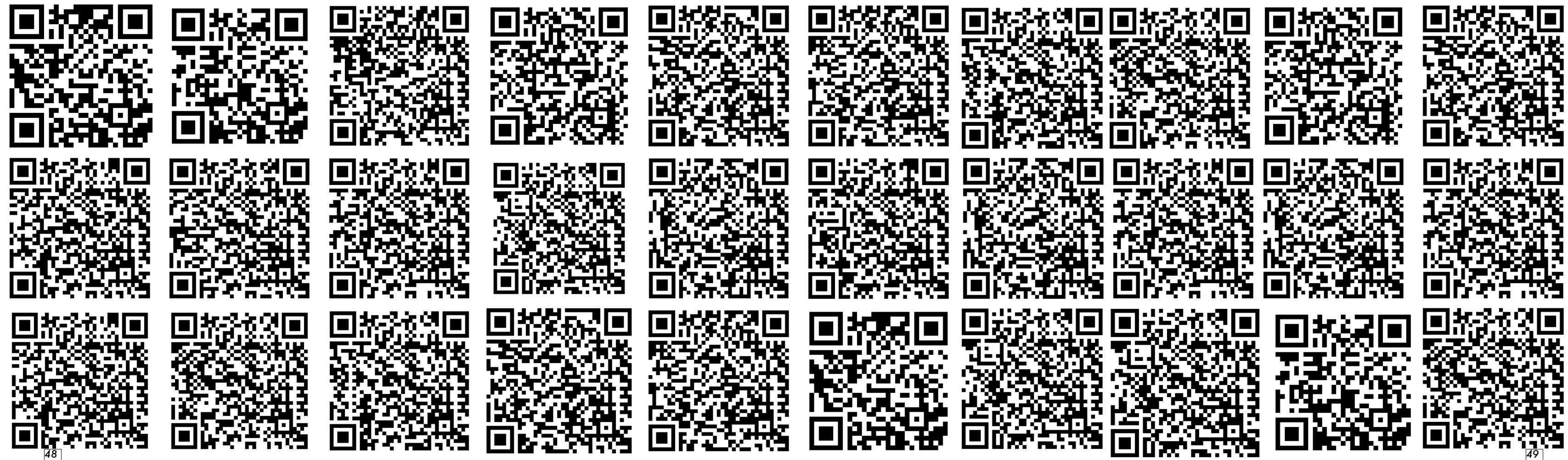
What's missing from an archive?

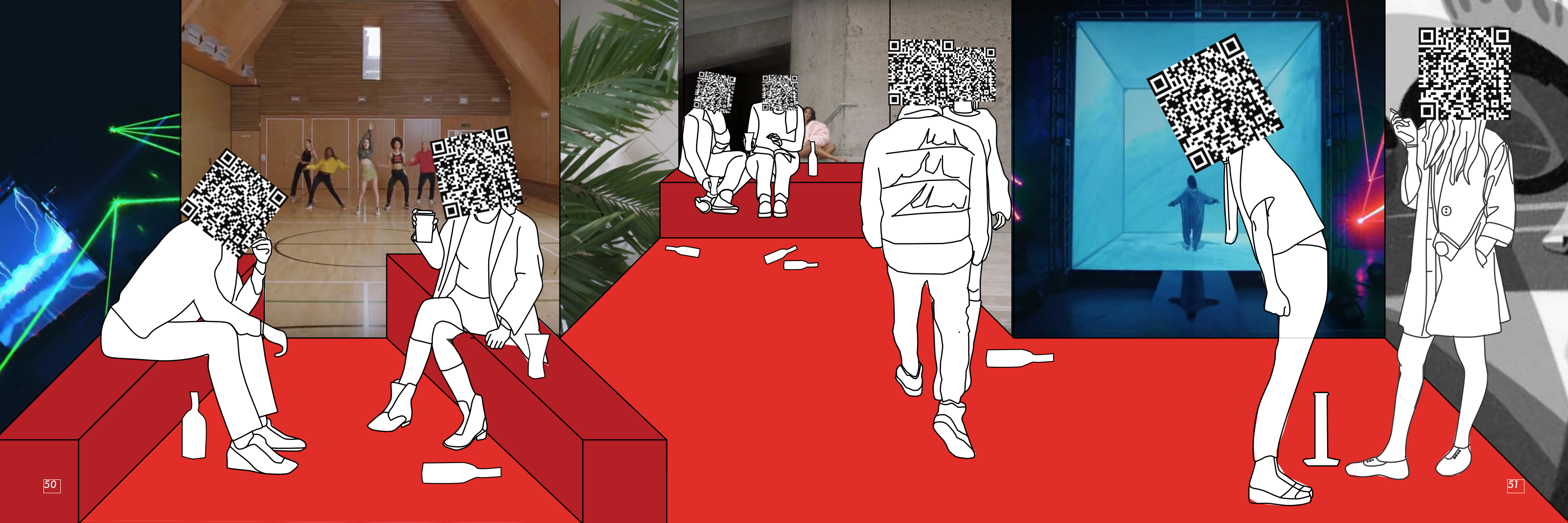
You. Us. Them.

QR Heads

QR Heads enter into YouTube Land searching for the opportunity to participate within the archive. They live and communicate with a code that allows them to stimulate exact moments. This code lets QR Heads transcend reality. Their buzz exists in lines and voids, 0s and 1s. Only through the QR can they contextualize the archive in relation to popular music, film, movements of the time. They achieve something we can only dream of connecting with. An inner code stimulating moments, memories. When we interact with the QR, we can only yearn to experience the archive as they do.







CAN YOU DESTROY AN ARCHIVE?

AGENCY AND DESTRUCTION

“All my work proceeds from its extinction.” - Daniel Buren

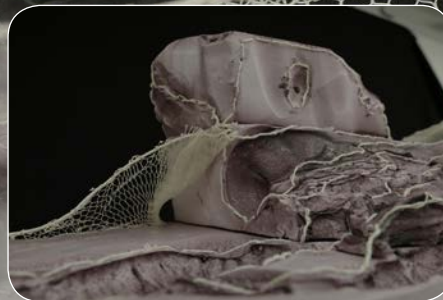
In the process of making, iterations are essential. They are a visual diary of our thoughts at 3 a.m. as we struggle to glue basswood pieces in the hopes that planes and voids will come together. But what happens when a project is no longer thought provoking? No longer stimulating? When it has reached its end?

There are no ends in the design process. We destroy our work, crumple our sketches, crush our models in the hope that something more compelling will appear in its place. Destruction is an act of agency, an act of defiance, renewal, an act of reclaiming our identities as artists/makers/creators.

NOSTALGIA (1971)

A hot plate slowly consumes a black and white memory. A 35 year-old Hollis Frampton speaks over the smoking, convulsing images, slowly destroying dozens of still photographs--his life's work until this moment. Yet in the act of recording this loss, Frampton paradoxically creates an archive of these photographs as they once were and no longer are. They exist in a new medium, in a new work. The burning of his work has produced something original and unprecedented. It marks his transition from photographer to cinematographer. He has changed the narrative of his work.





This project was made by burning a block of foam. Acetone fueled the ignition, and the fire followed, revealing organic forms. The creation of space was not built up, it was subtracted. *VOIDS* emerged from destruction.

CAN YOU LOSE AN ARCHIVE?

BUT, IT'S DIGITAL?

The archive is still an archive, it is still a location of finished, unfinished, and operating work. Yet, the medium has changed. Gone are the days of sifting through dust to find only half remembered models; now its at the touch of a button. Though seemingly immune to lost files, with a splash of water, or outdated software everything can be lost. God save us if something ever happens to the cloud.

THE IMPORTANCE OF PRESERVATION

Context: You're scrolling through a plethora of files, yet none of them stand out; they all seem to merge into the realm of "stuff." The blue light emanating from your computer screen sedating you, you accidentally remove the "stuff" from the drive, *click yes* to *permanently delete*. Suddenly the "stuff" is lost. The loss was quick, and you're left with the all-encompassing thought: "why didn't I print my 'stuff'?"

Questioning the potential for losing an archive is embedded with two assumptions: [1] the archive exists (presently or in the past) and [2] the archive was manipulated in some way for it to have been displaced. This displacement could be physical (the burning, moving, or deleting of an archive) or conceptual (the forgetting it). CAN YOU LOSE AN ARCHIVE? serves as a warning to the fragility of a collected record, the subtext of which only stresses the importance of deliberately preserving it.

VISIT THE PARKS: OSX EL CAPITAN AND OSX FOXCONN, UNYIMEABASI UDOH



Four color silk-screen prints by Unyimeabasi Udoh are re-appropriated here to explore the movement from the archaic to the technological. [Spread content by Rebecca Siqueiros]



error

*all files lost
archives gone.*

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