TIM 6:14 AM 16%

DADADAILY
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dadadaily Think of your dinner party table as a Renaissance still life.... make it sexy and moody and have... more

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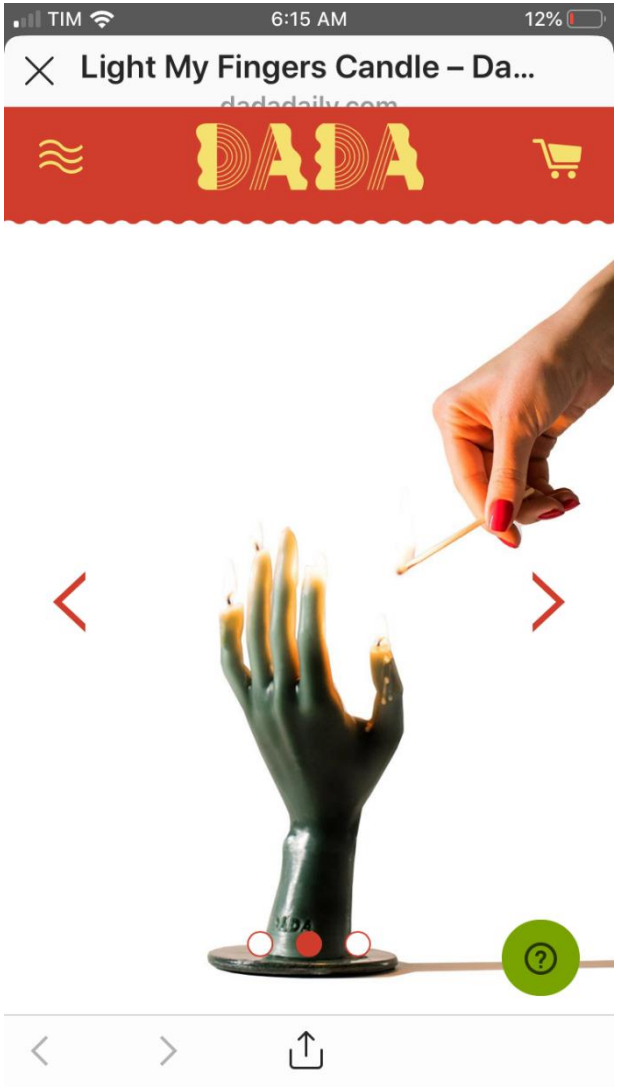
DADA
Baby, won't you light my fingers?
CANDLE
Light my
fingers candle
$65
dadadaily
View on Website
Description


TIM
6:15 AM
12%
Light My Fingers Candle – Da...
DADA

TIM 6:14 AM 16%

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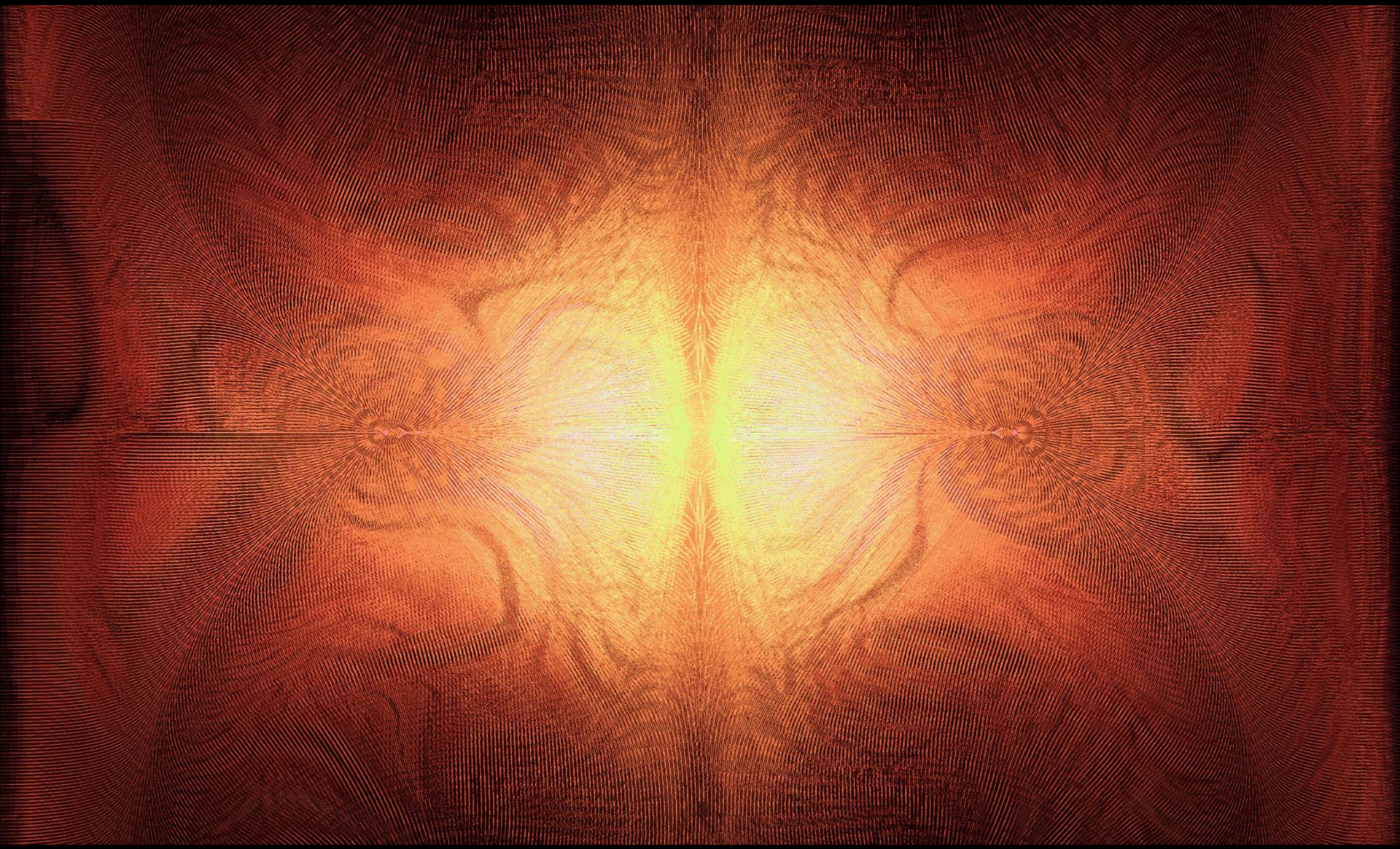
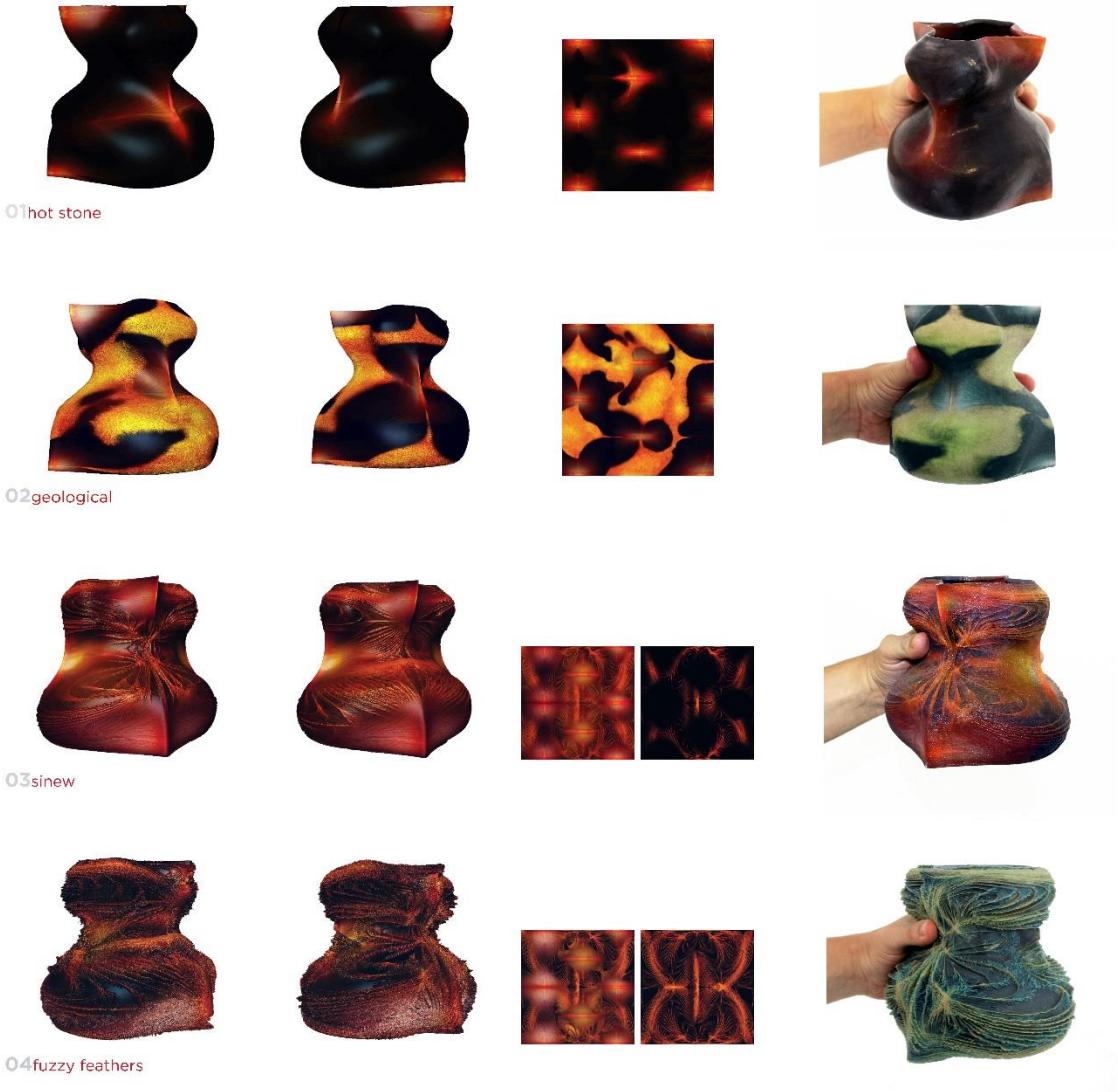
Young & Ayata
Symmetry Series No. 7
2012



Young & Ayata
Guilded Splinter 73
2013



Young & Ayata
Donkeys & Feathers
2014

Young & Ayata
Donkeys & Feathers – Sinew Vase
2014

Young & Ayata
Still life with herring and hot stone object
after Pieter Claesz
1636 - 2014

Young & Ayata

Still life with lemon, goblet and geological rub object

after Williem Claesz

1646 - 2014

Young & Ayata
Breakfast with a crab and a fuzzy rot object
after Willem Claesz Heda
1648 - 2014

Young & Ayata

Still life with lobster, silver jug, large Berkenmeyer fruit bowl, violin, books and sinew sack object after Pieter Claesz

1641 - 2014

Dadadaily

Still life with lobster, silver jug, large Berkenmeyer fruit bowl, violin, books and sinew sack object

after Pieter Claesz and Young & Ayata

1641 – 2014 - 2019

TIM 6:14 AM 16%

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dadadaily Think of your dinner party table as a Renaissance still life.... make it sexy and moody and have... more

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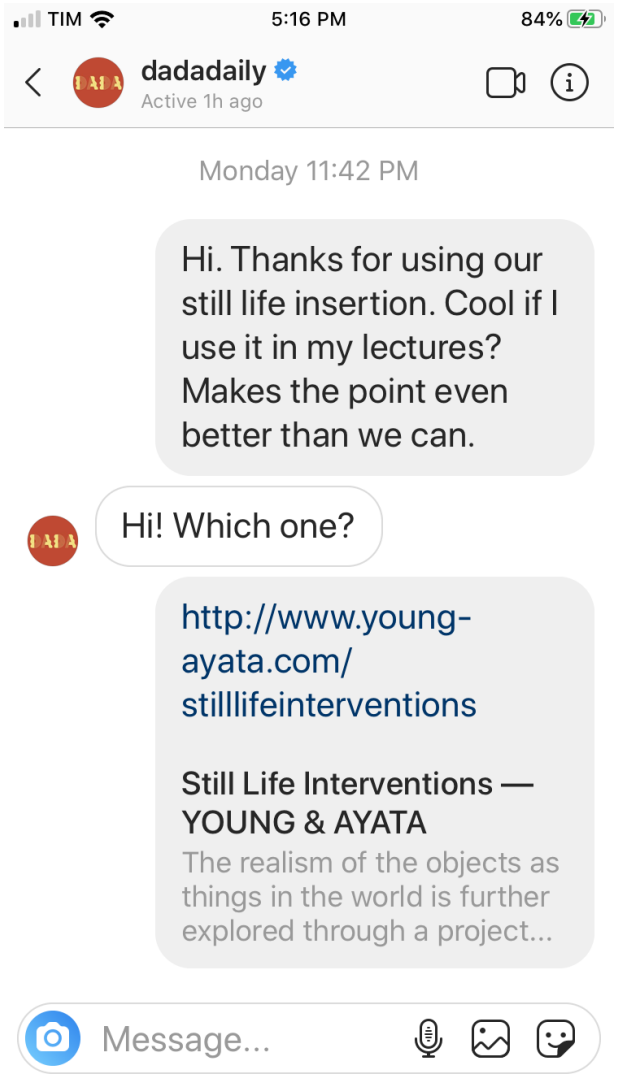
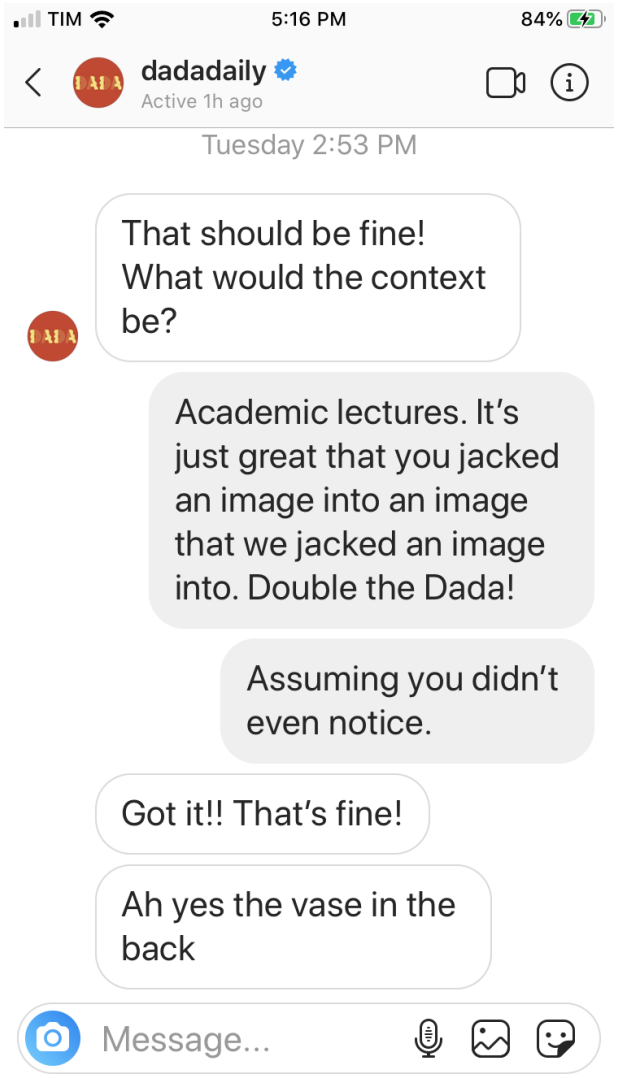

TIM
5:16 PM
84%
dadadaily
Active 1h ago
Monday 11:42 PM
Hi. Thanks for using our still life insertion. Cool if I use it in my lectures? Makes the point even better than we can.
Hi! Which one?
http://www.young-ayata.com/stilllifeinterventions
Still Life Interventions — YOUNG & AYATA
The realism of the objects as things in the world is further explored through a project...
Message...


TIM
5:16 PM
84%
dadadaily
Active 1h ago
Tuesday 2:53 PM
That should be fine! What would the context be?
Academic lectures. It's just great that you jacked an image into an image that we jacked an image into. Double the Dada!
Assuming you didn't even notice.
Got it!! That's fine!
Ah yes the vase in the back
Message...

Dadadaily

Still life with lobster, silver jug, large Berkenmeyer fruit bowl, violin, books and sinew sack object

after Pieter Claesz and Young & Ayata

1641 – 2014 - 2019

Young & Ayata

Still life with lobster, silver jug, large Berkenmeyer fruit bowl, violin, books and sinew sack object after Pieter Claesz

1641 - 2014

Pieter Claesz
Still life with lobster, silver jug, large Berkenmeyer fruit bowl, violin, books and sinew sack object
1641

TIM 6:14 AM 16%

DADADAILY
Posts

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dadadaily Think of your dinner party table as a Renaissance still life.... make it sexy and moody and have... more

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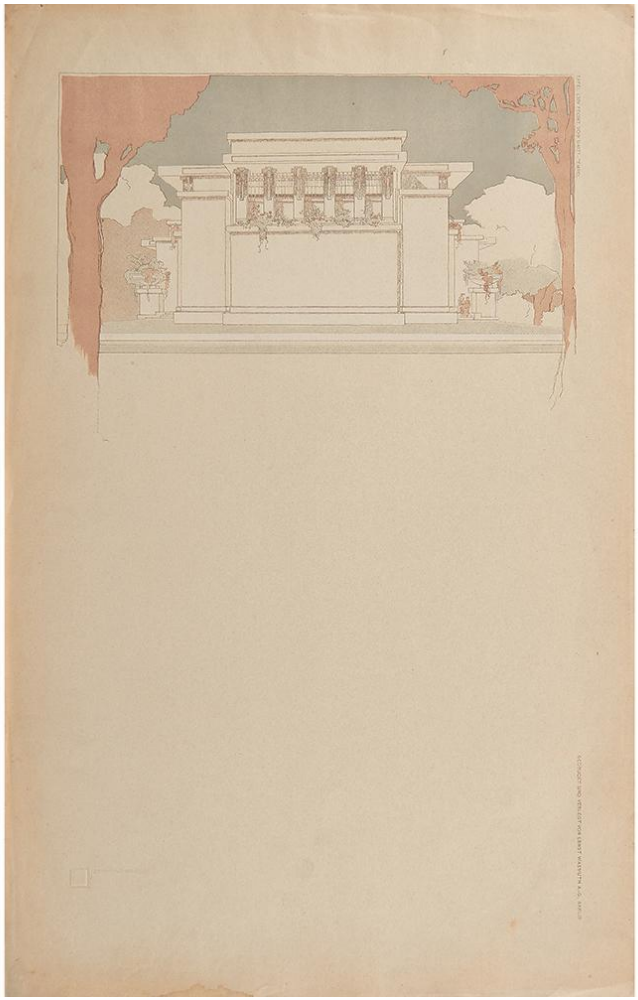
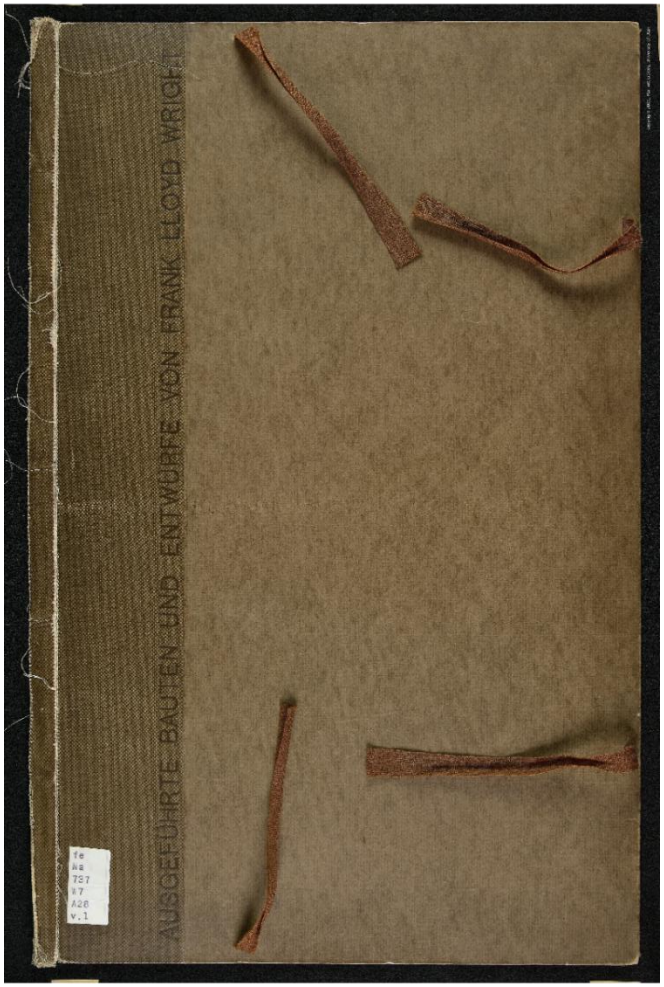
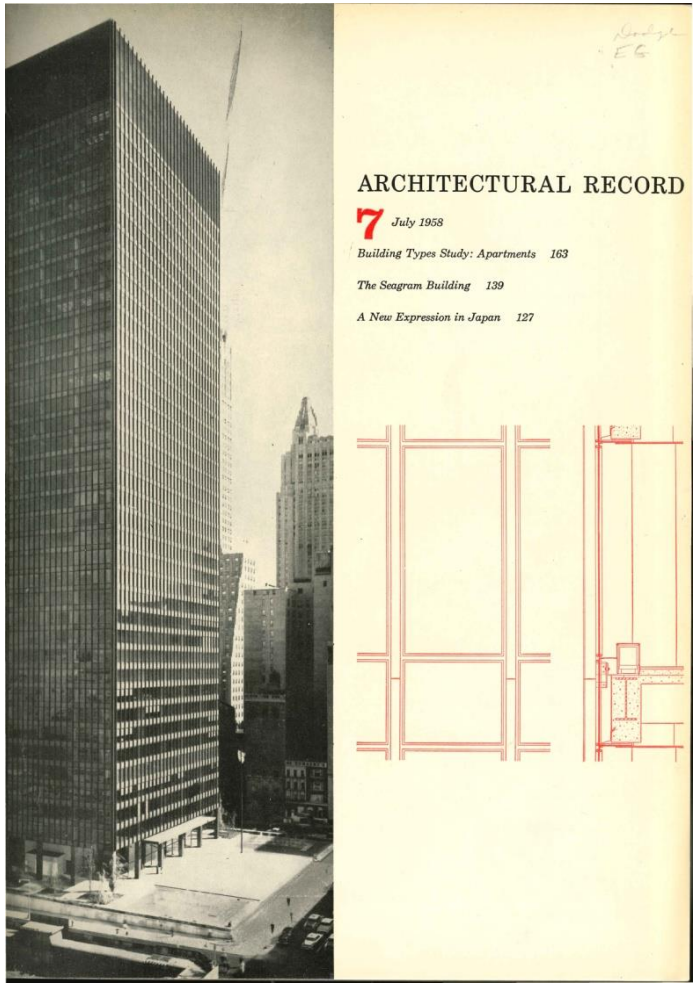


Frank Lloyd Wright
Wasmuth Portfolio
1910
Marion Mahony - Rendering

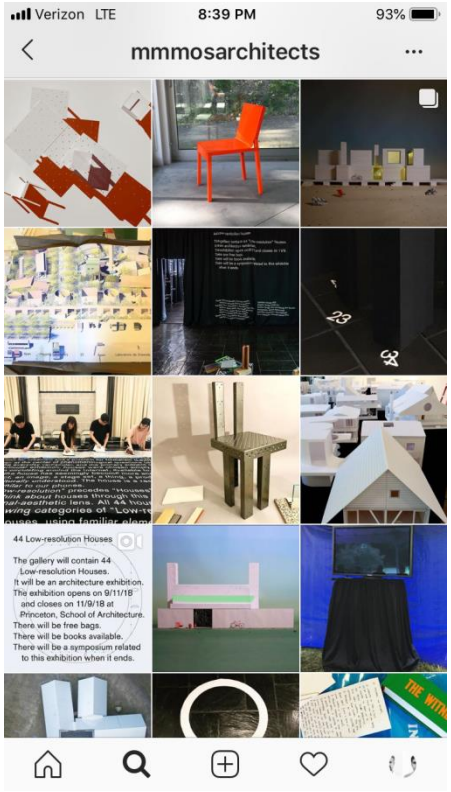
Mies van der Rohe
Seagram Building
1958
Ezra Stoller - Photographer

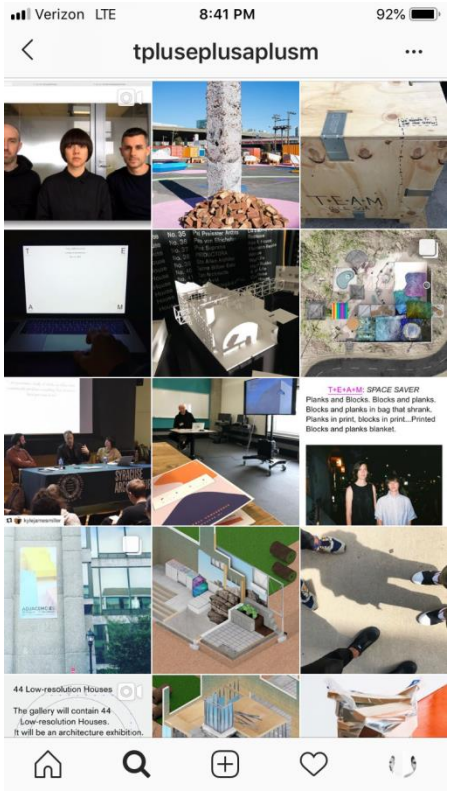


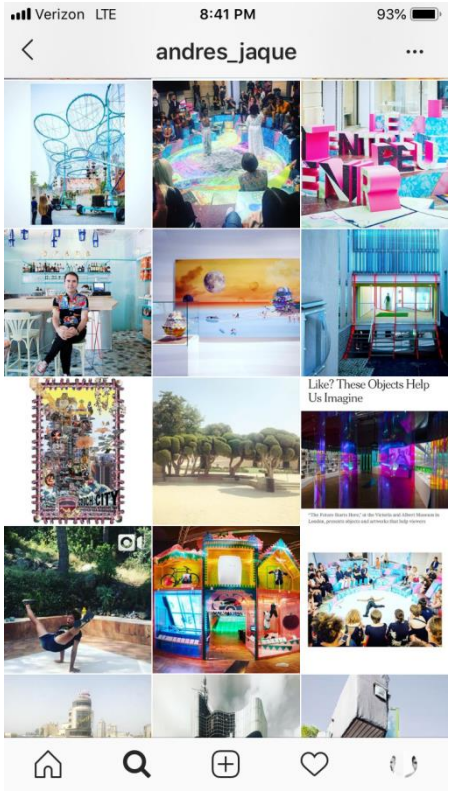
Wasmuth Portfolio
1910

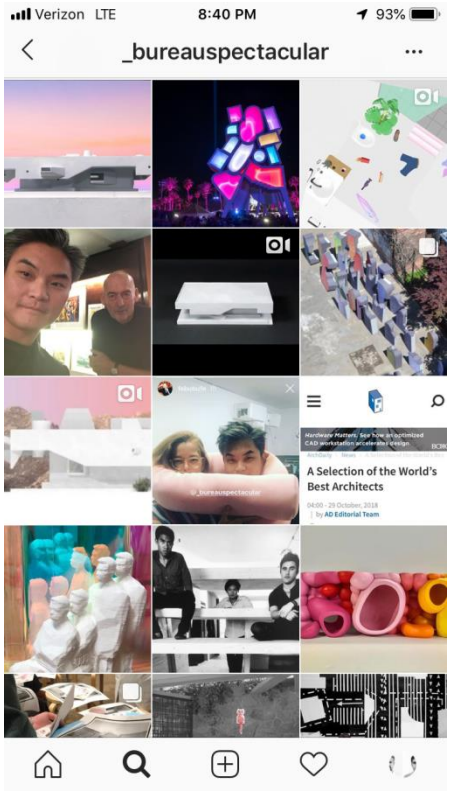


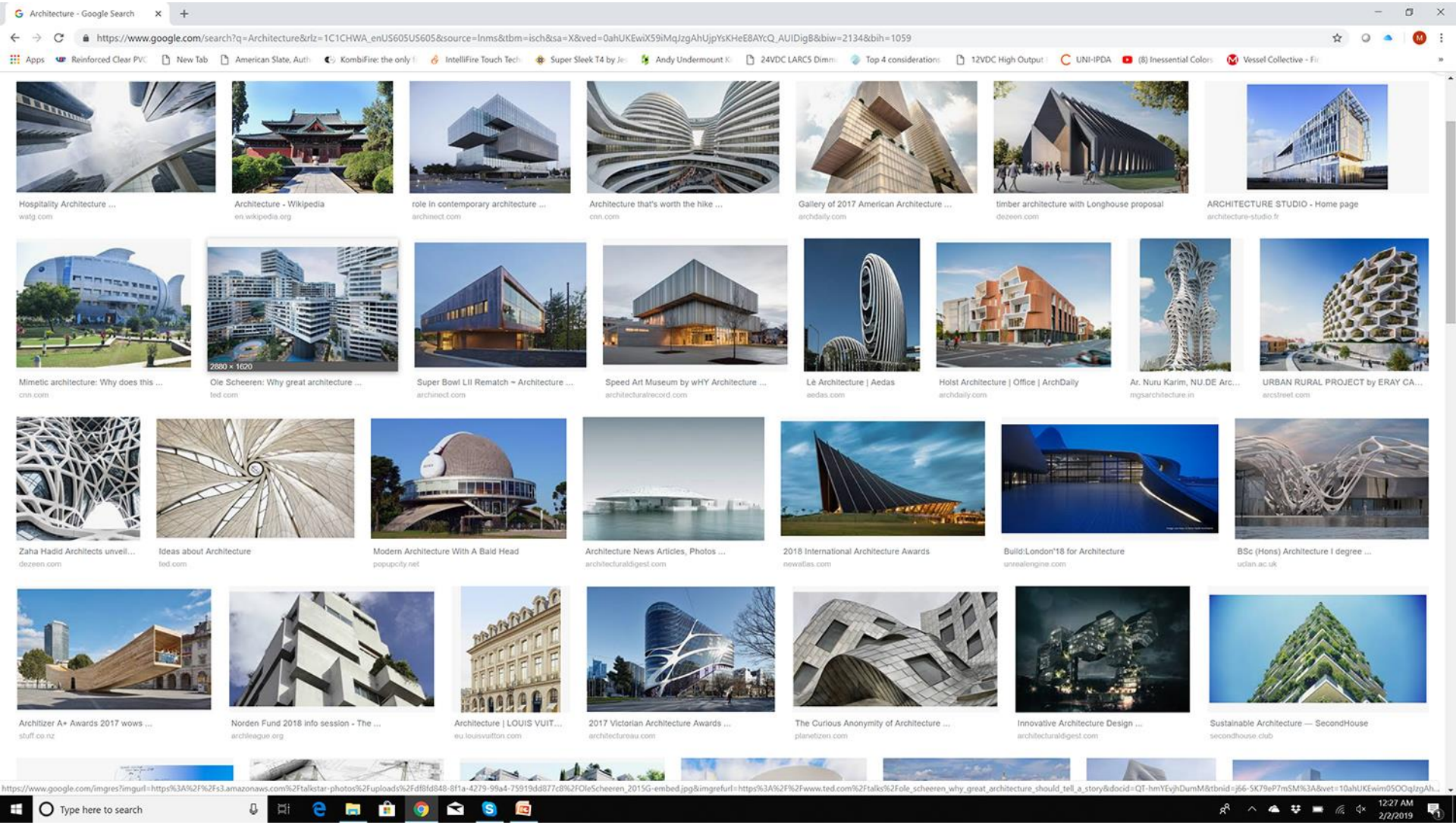
Architectural Record
July 1958


Verzon LTE
8:39 PM
93%
mmmosarchitects
44 Low-resolution Houses
The gallery will contain 44 Low-resolution Houses.
It will be an architecture exhibition.
The exhibition opens on 9/11/18 and closes on 11/9/18 at Princeton, School of Architecture.
There will be free bags.
There will be books available.
There will be a symposium related to this exhibition when it ends.

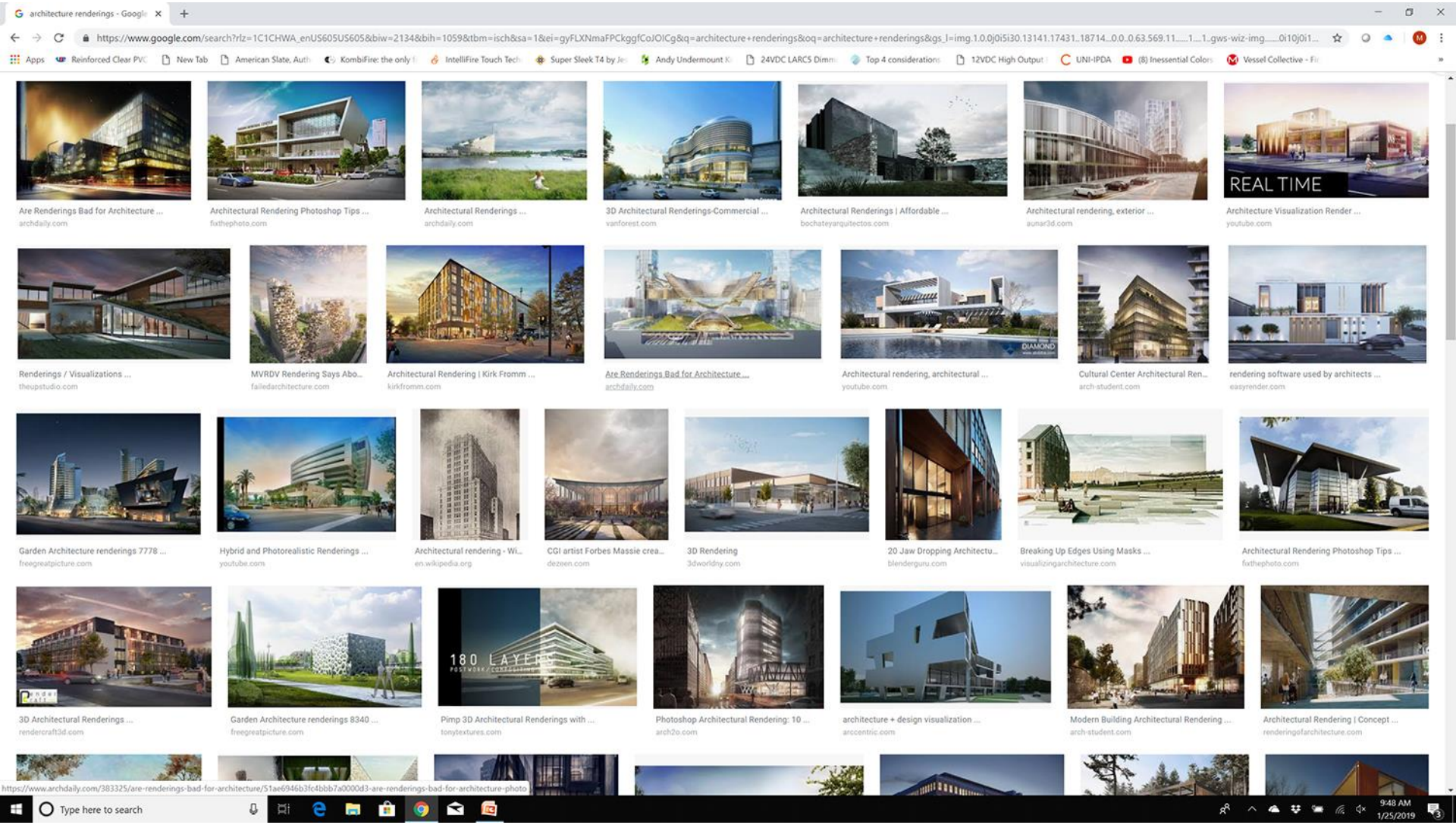

Verzon LTE
8:41 PM
92%
tpluseplusaplusm
T+E+A+M: SPACE SAVER
Planks and Blocks. Blocks and planks. Blocks and planks in bag that shrank. Planks in print, blocks in print...Printed Blocks and planks blanket.
44 Low-resolution Houses
The gallery will contain 44 Low-resolution Houses.
It will be an architecture exhibition.


Verzon LTE
8:41 PM
93%
andres_jaque
Like? These Objects Help Us Imagine

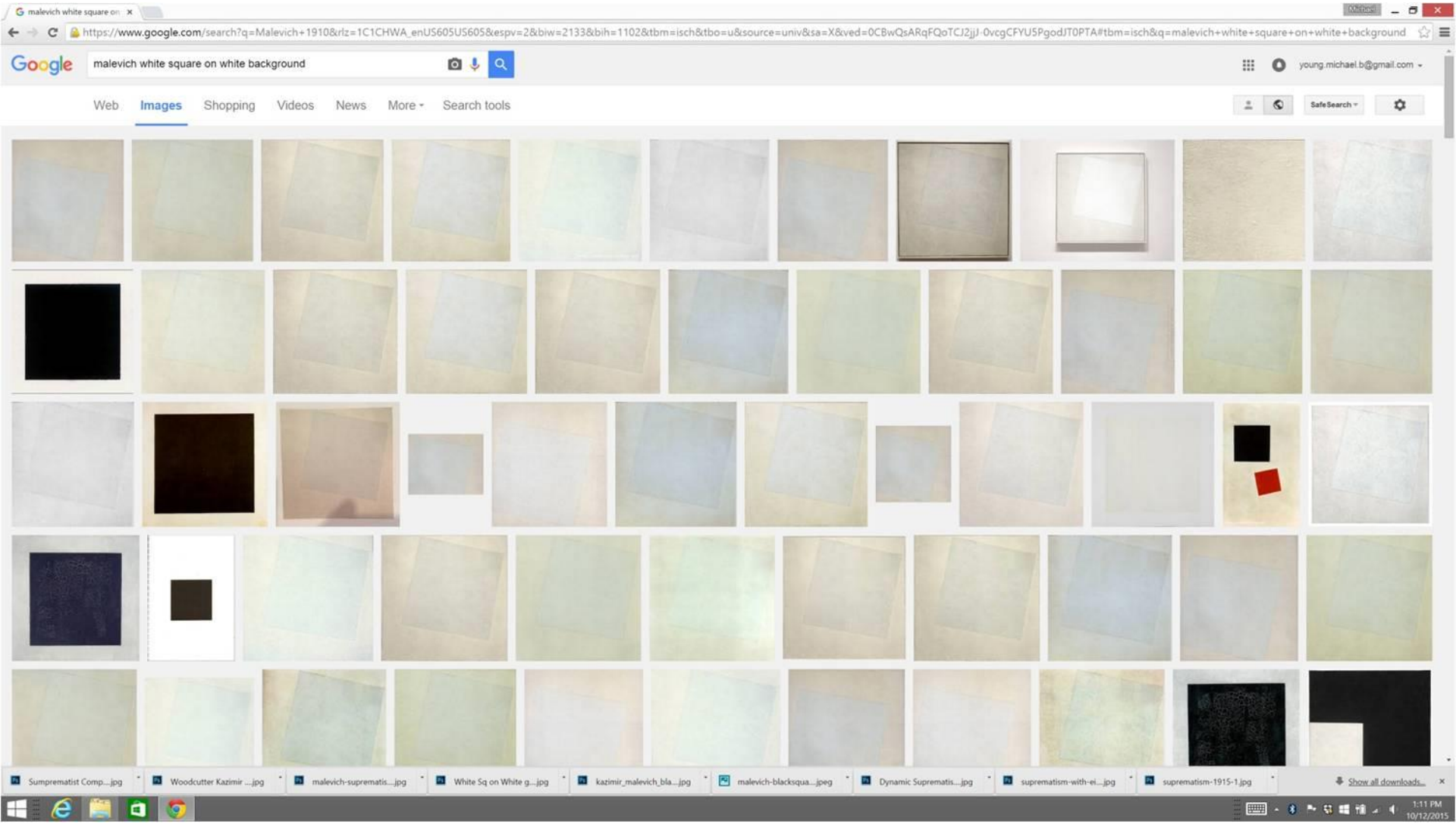

Verzon LTE
8:40 PM
93%
_bureauspectacular
A Selection of the World's Best Architects



Google Image Search
Architecture
January, 25th 2019



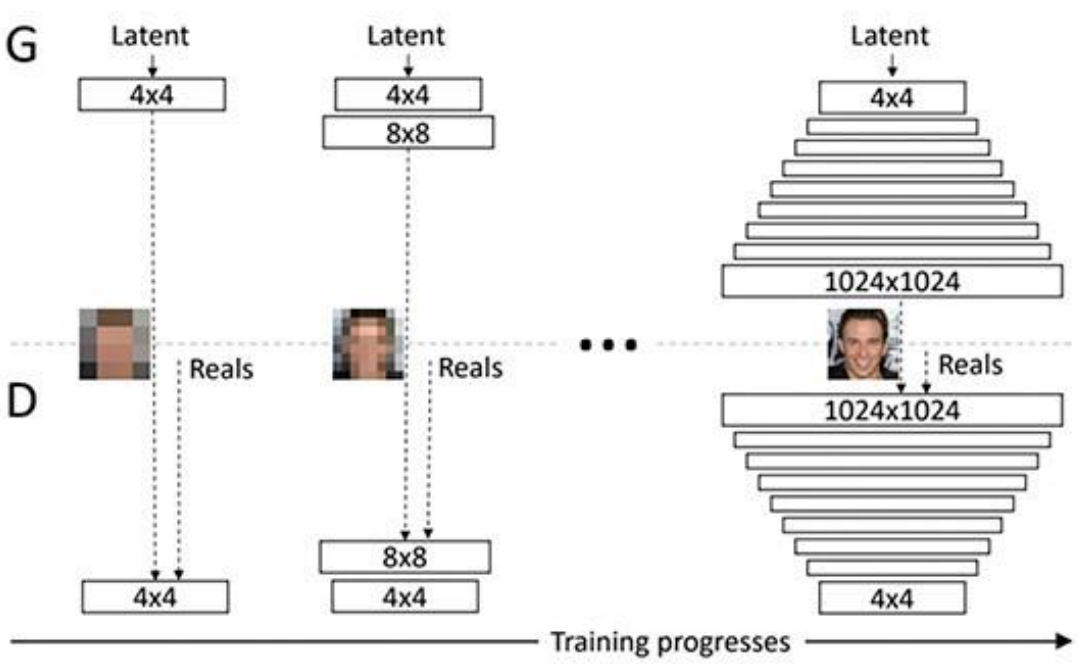
Google Image Search
Architecture Renderings
January, 25th 2019

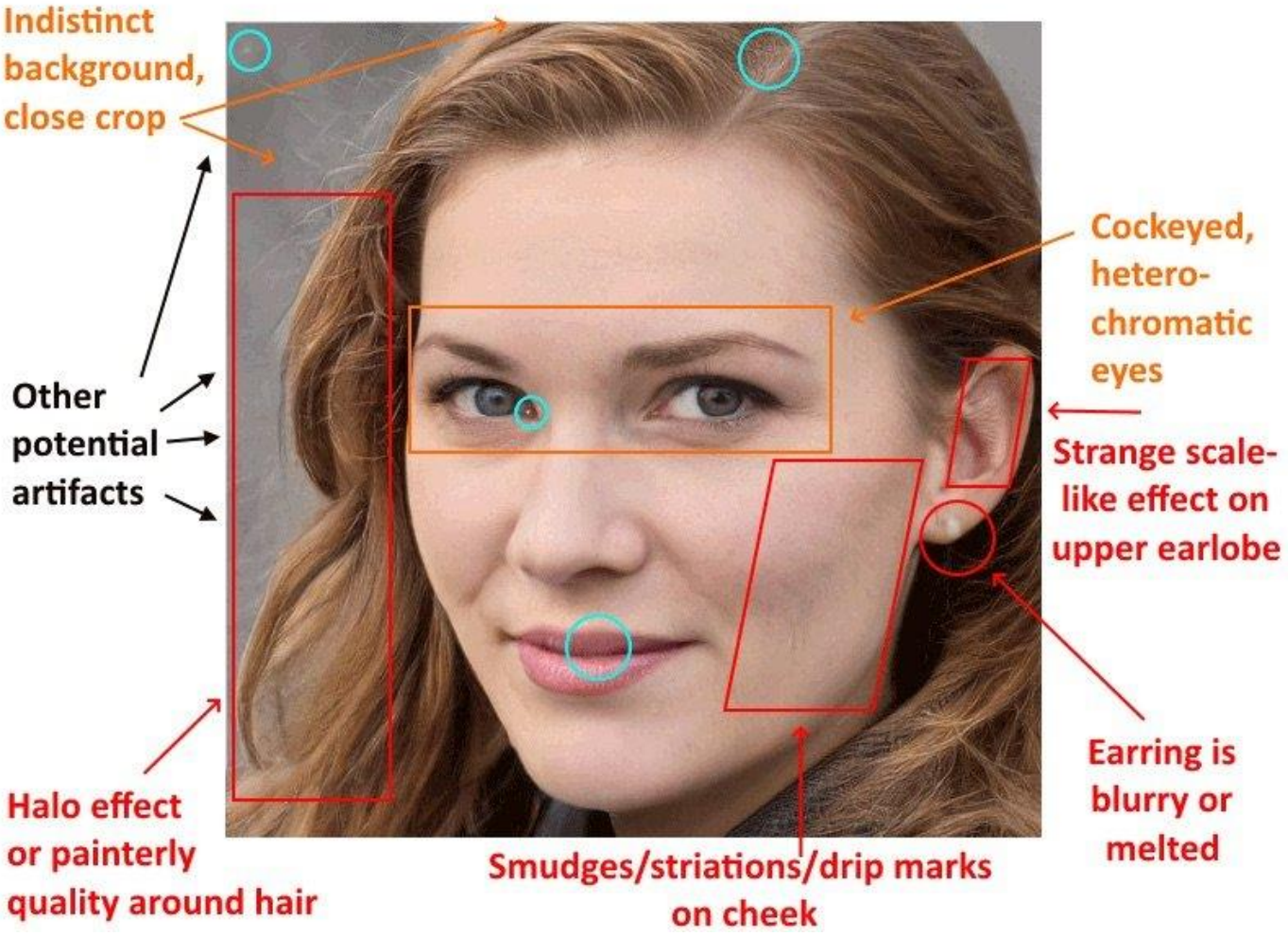


Google Image Search
Malevich - White on White
October, 12th 2015

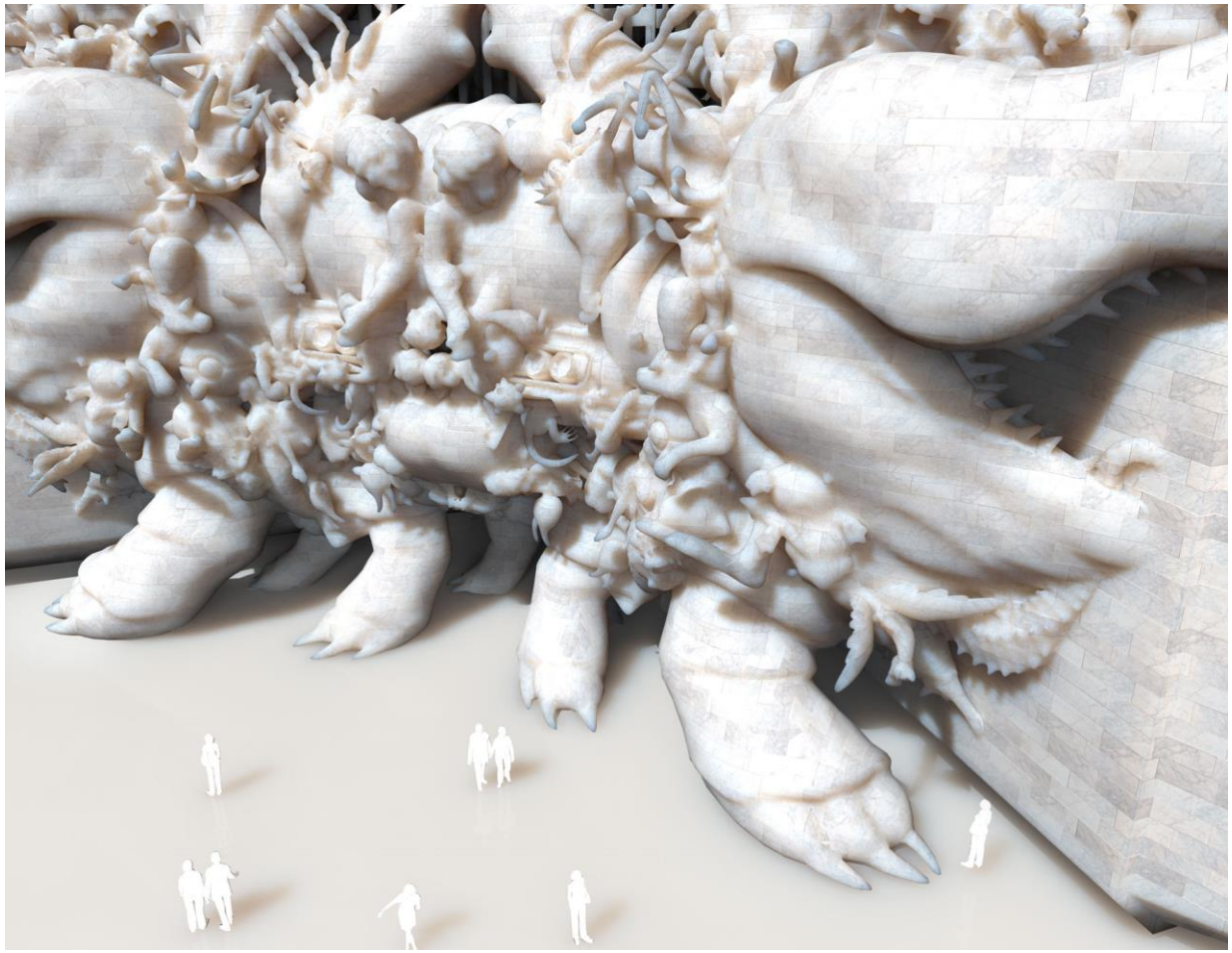
Katie Jones
LinkedIn Profile
2019

Photorealistic Image Generation Using GAN




Indistinct background, close crop
Other potential artifacts
Halo effect or painterly quality around hair
Smudges/striations/drip marks on cheek
Cockeyed, hetero-chromatic eyes
Strange scale-like effect on upper earlobe
Earring is blurry or melted

LiDAR Shadows
2018



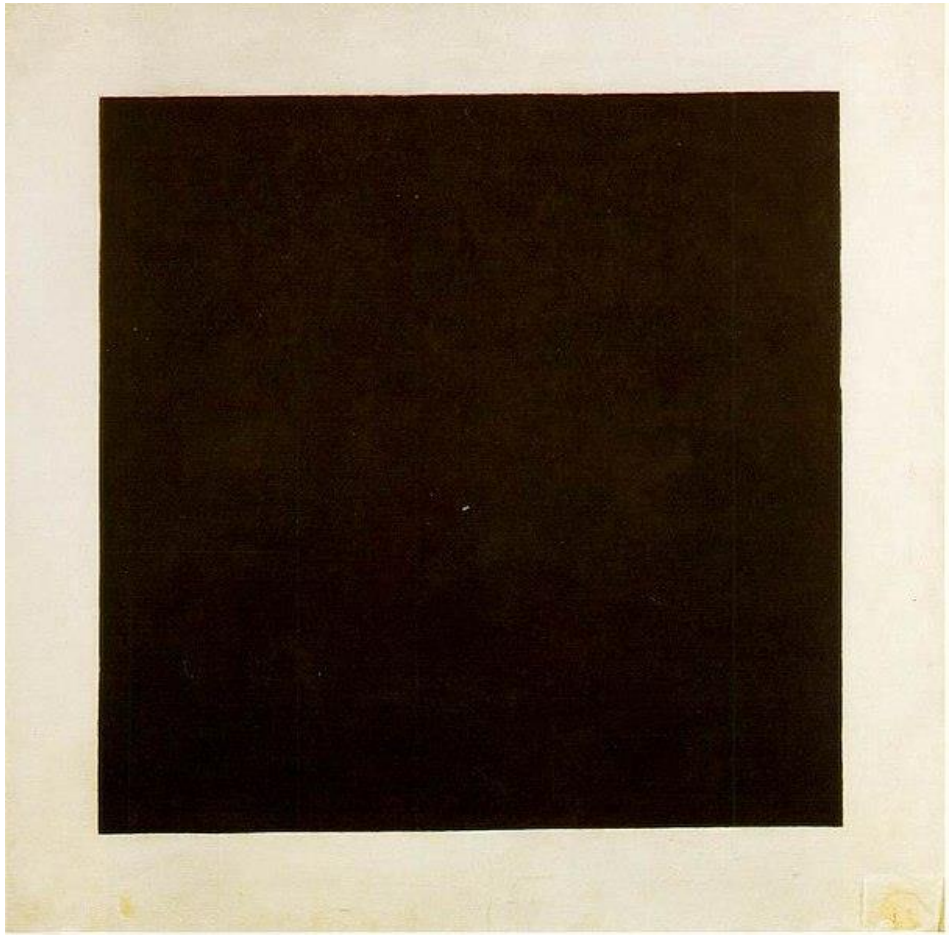
Mark Foster Gage
Guggenheim Helsinki Competition Entry
2014

Guggenheim Helsinki Competition Entry
Image File

Realism vs. Abstraction
Parafictional Scenarios
The Montaged Seam
Multiple Resolutions

Realism vs. Abstraction

Gustave Courbet
A Burial at Ornans
1850



Kasimir Malevich
Black Square
1915

Kasimir Malevich
Black Square
1915

Tauba Auerbach
Folds
2012

Tauba Auerbach
Folds
2012

Alicja Kwade
Out of Ousia
2018

Parafictional Scenarios

Ivan Istochnikov

Joan Fontcuberta
The Odyssey of the Soyuz II
1997

11

12

Joan Fontcuberta
The Odyssey of the Soyuz II
1997

2

Joan Fontcuberta
The Odyssey of the Soyuz II
1997

Joan Fontcuberta
The Odyssey of the Soyuz II
1997

2

Joan Fontcuberta
The Odyssey of the Soyuz II
1997

The Montaged Seam

Hanna Hoch
Cut with a Kitchen Knife
1919

Johnston Marklee
Grand Traiano Art Complex
2009

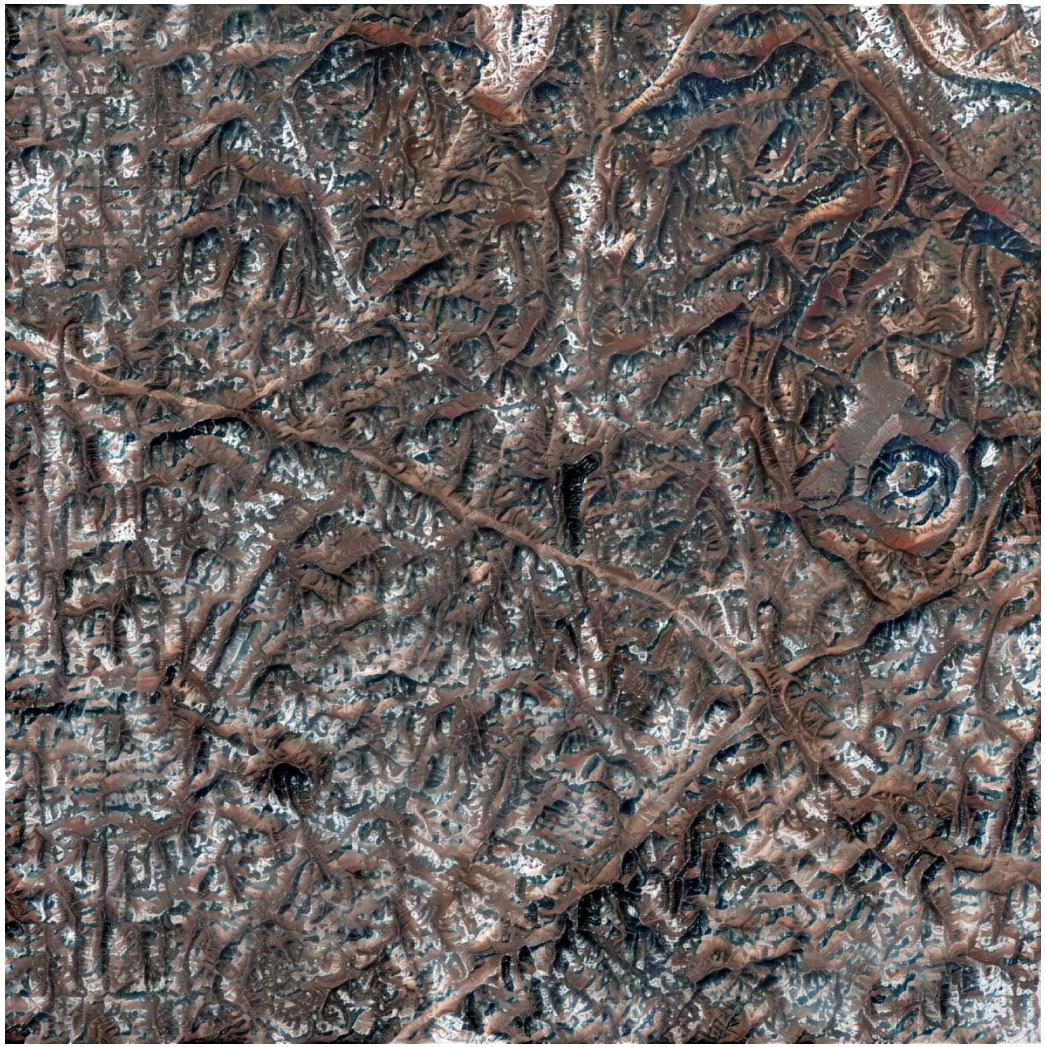
Superstudio
Life
1971-73

Philipp Schaerer
Bildbauten
2012

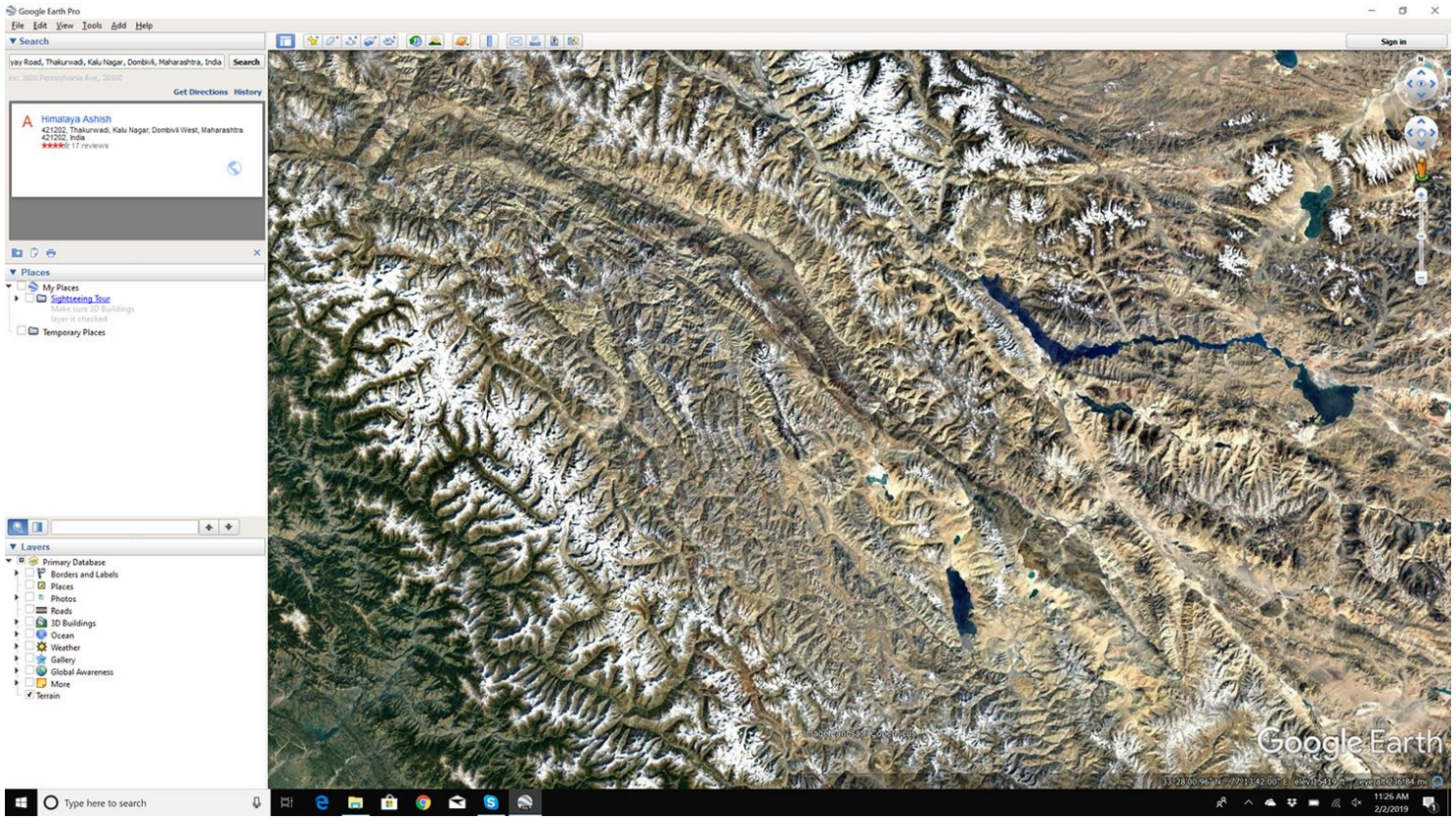
Philipp Schaerer
Bildbauten
2012

Philipp Schaerer
Bildbauten
2012

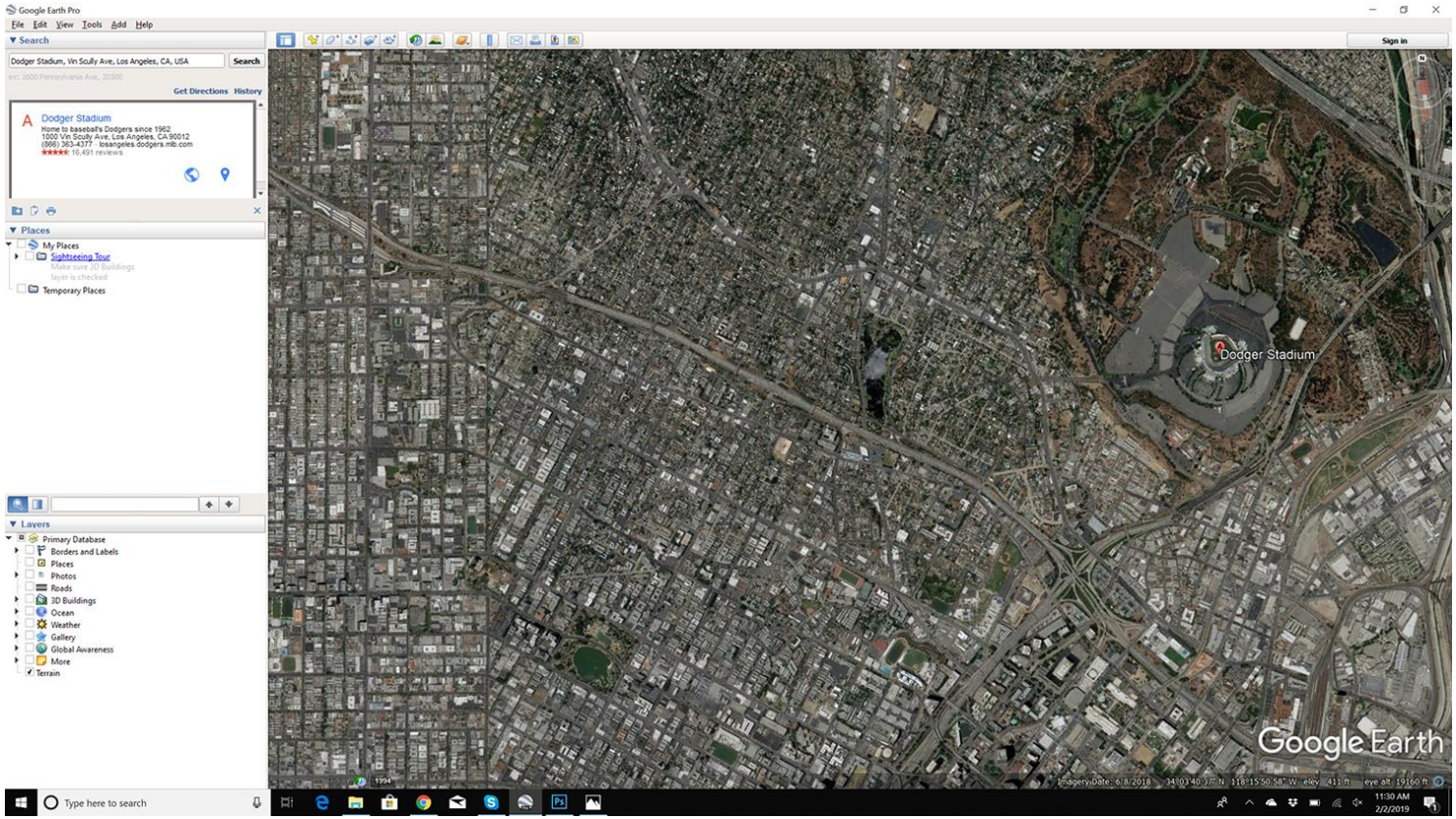
Philipp Schaerer
Bildbauten
2012



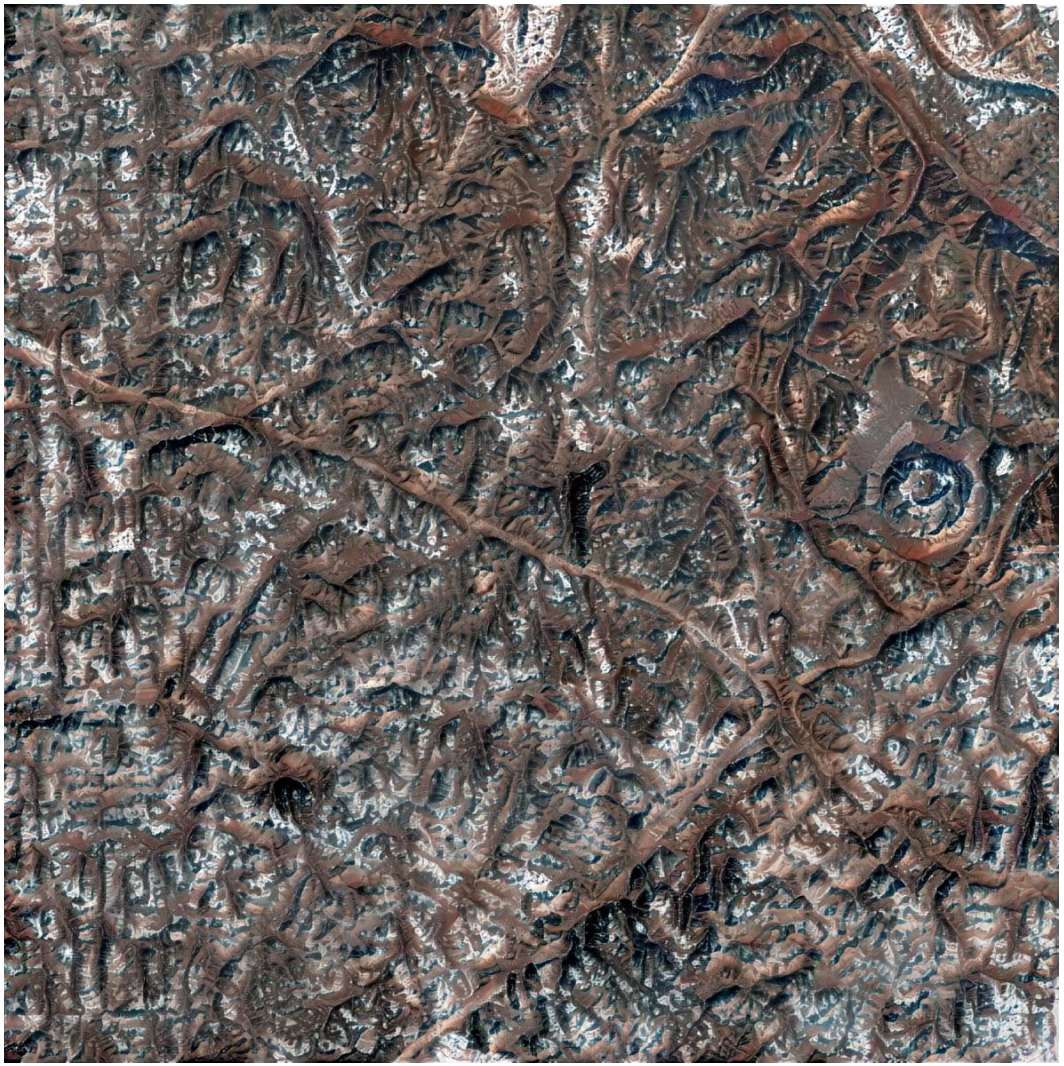
Ruy Klein
Apophenia
2018



Google Earth
Himalayas
2019



Google Earth
Los Angeles
2019

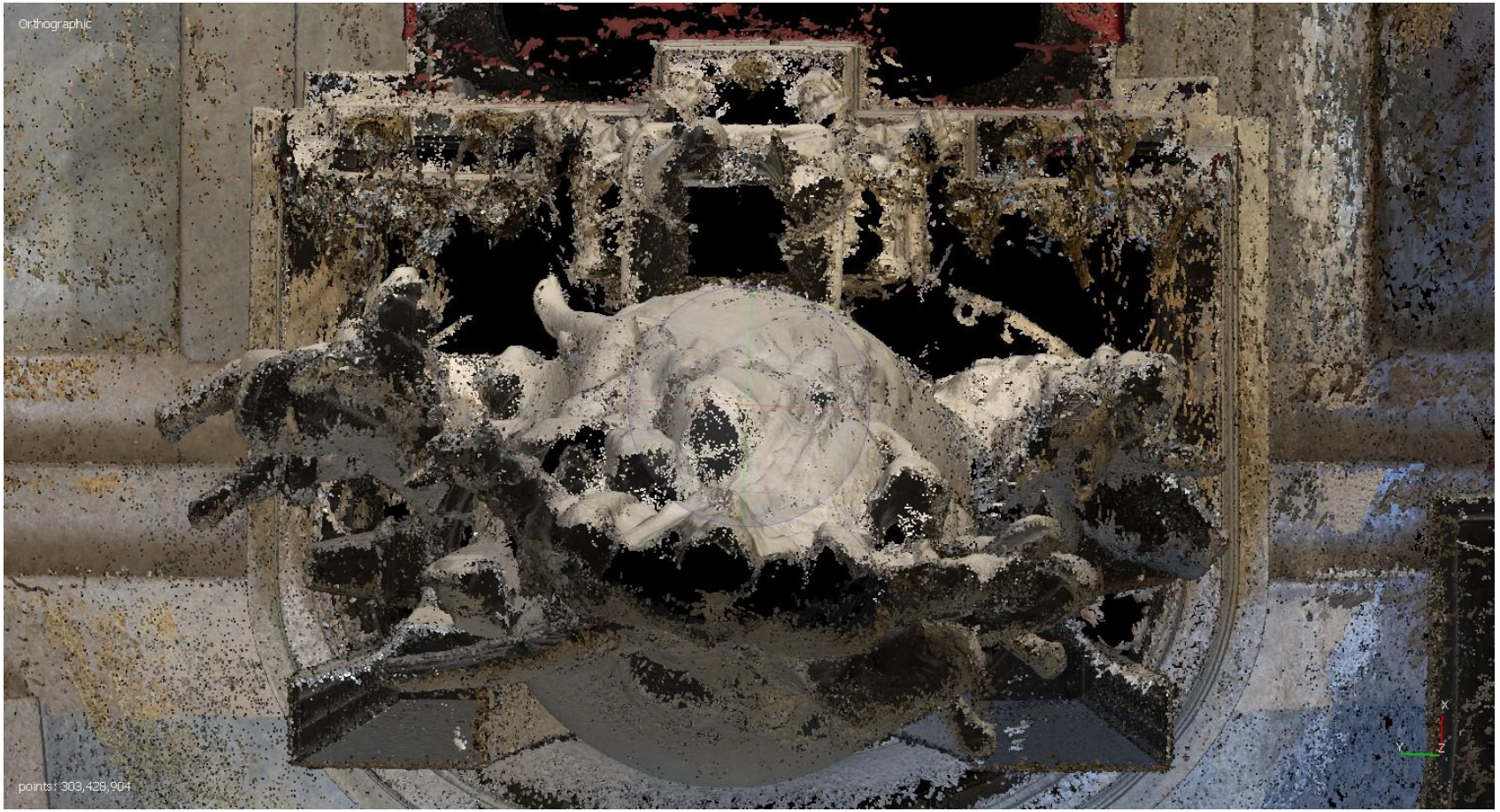


Ruy Klein
Apophenia
2018

Multiple Resolutions

Thomas Ruff
jpeg – ib01
2007
174 x 324 cm

Thomas Ruff
jpeg – ib01
2007
174 x 324 cm



Photogrammetry Scan

Photogrammetry Scan

Photogrammetry Scan

Young & Ayata

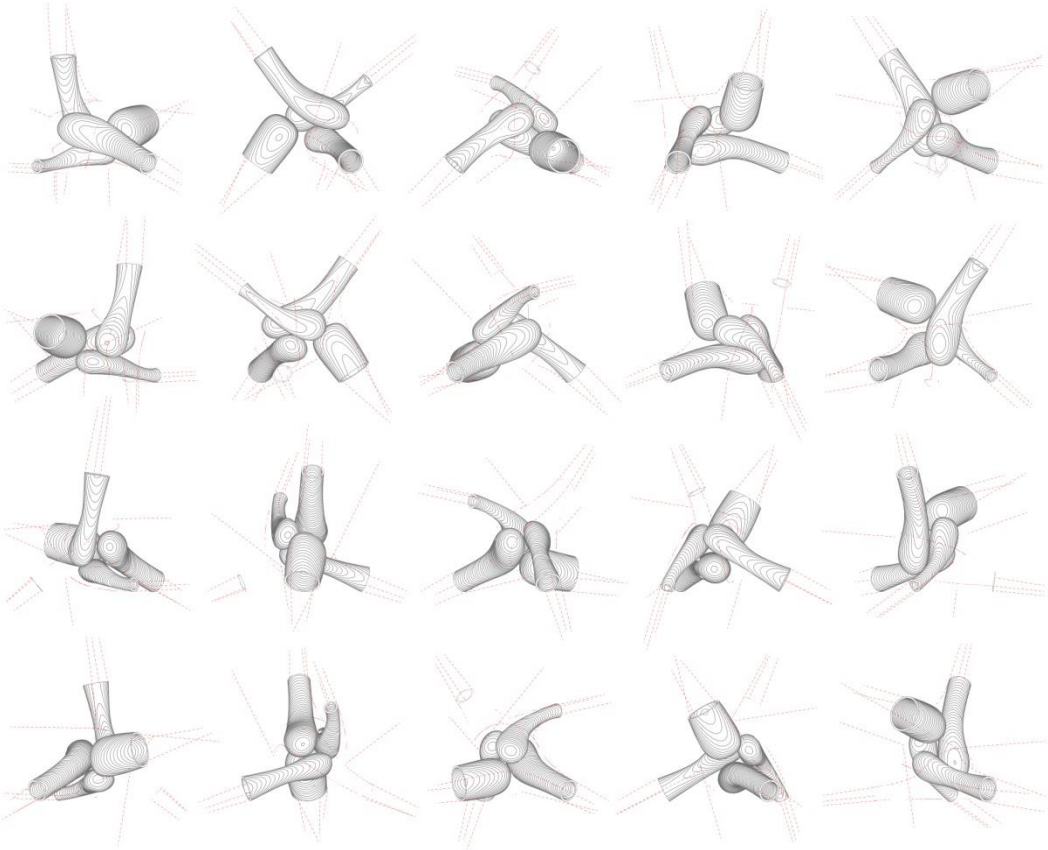
Four Projects

2015 - 2037

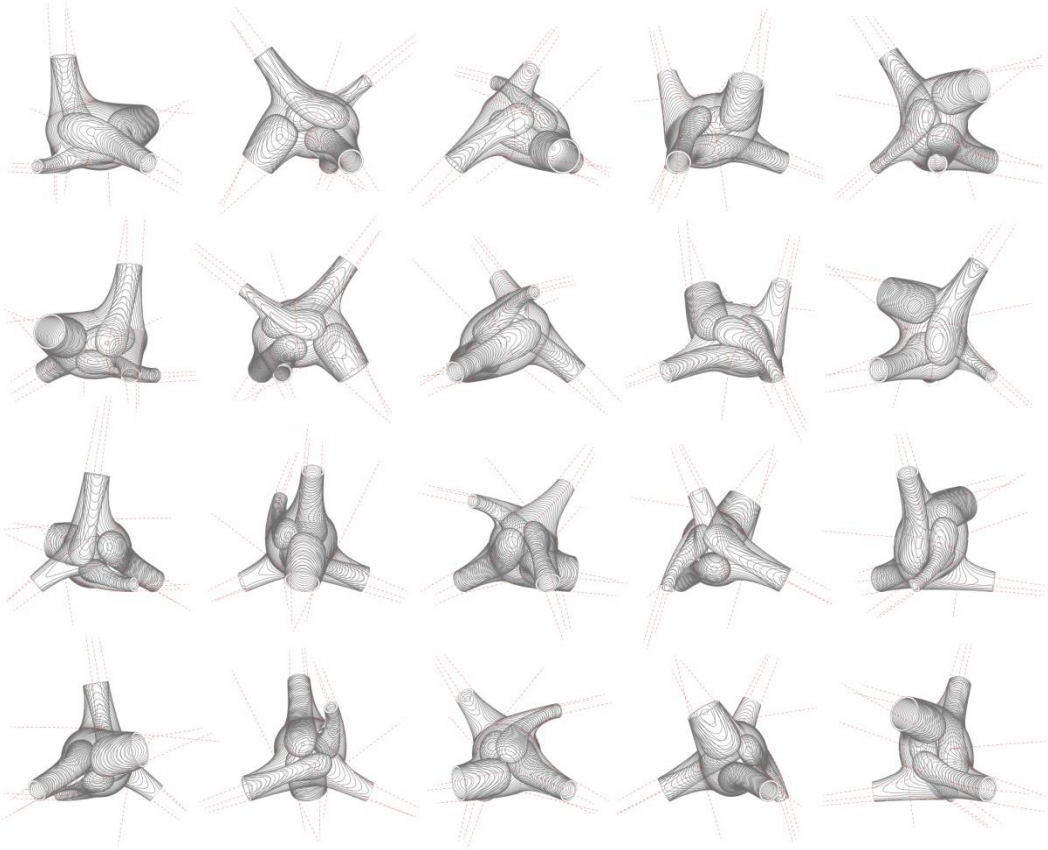
Young & Ayata
Base Flowers – Exhibition – Volume Gallery, Chicago
2015

Base Flowers **– Volume Gallery, Chicago, IL**
2015

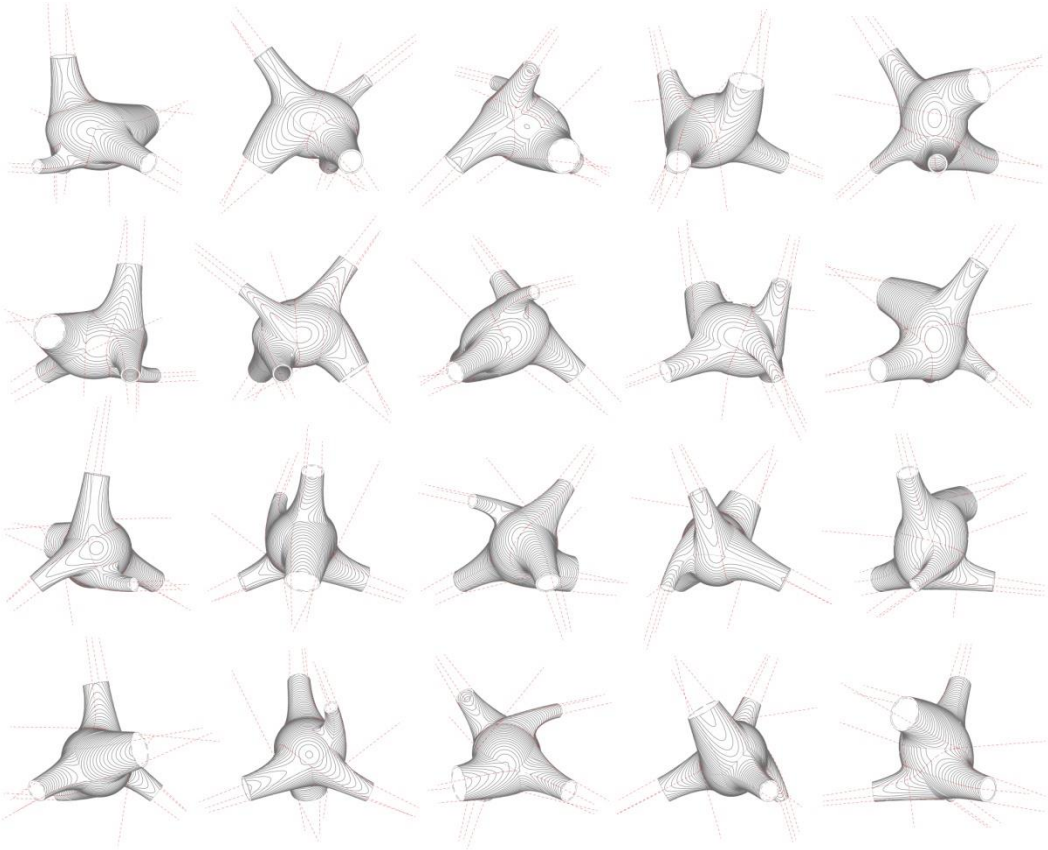
Base Flowers **– Volume Gallery, Chicago, IL**
2015



***Base Flowers* – Volume Gallery, Chicago, IL**
2015



Base Flowers **– Volume Gallery, Chicago, IL**
2015



***Base Flowers* – Volume Gallery, Chicago, IL**
2015

***Base Flowers* – Volume Gallery, Chicago, IL**
2015

Base Flowers **– Volume Gallery, Chicago, IL**
2015

Base Flowers **– Volume Gallery, Chicago, IL**
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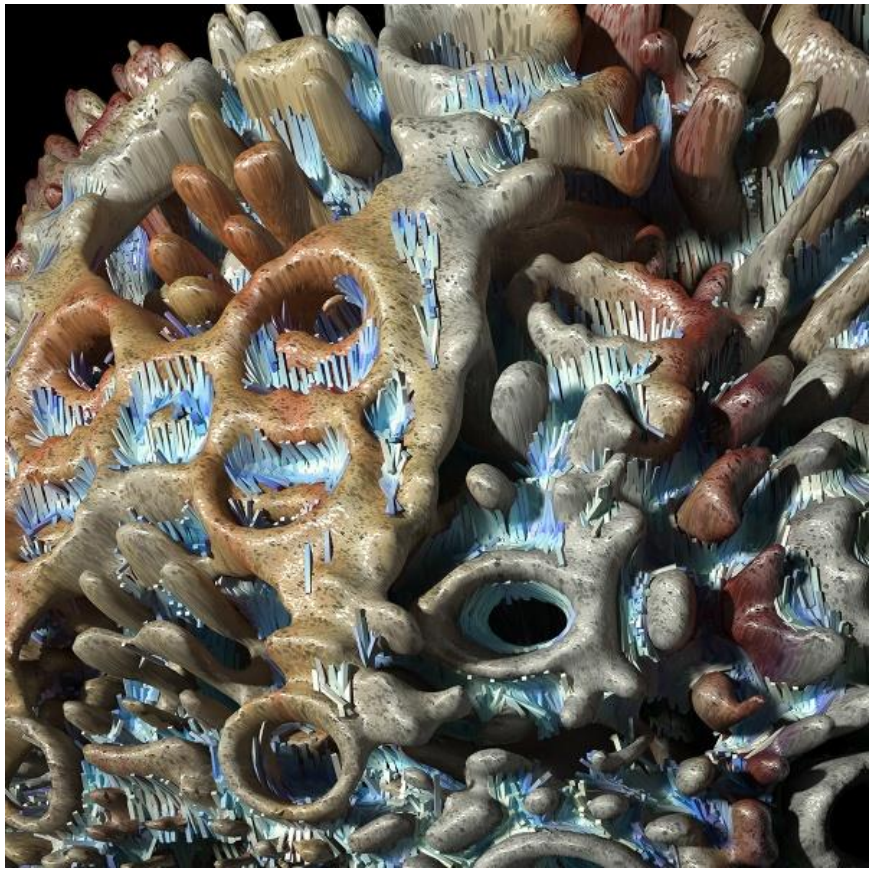
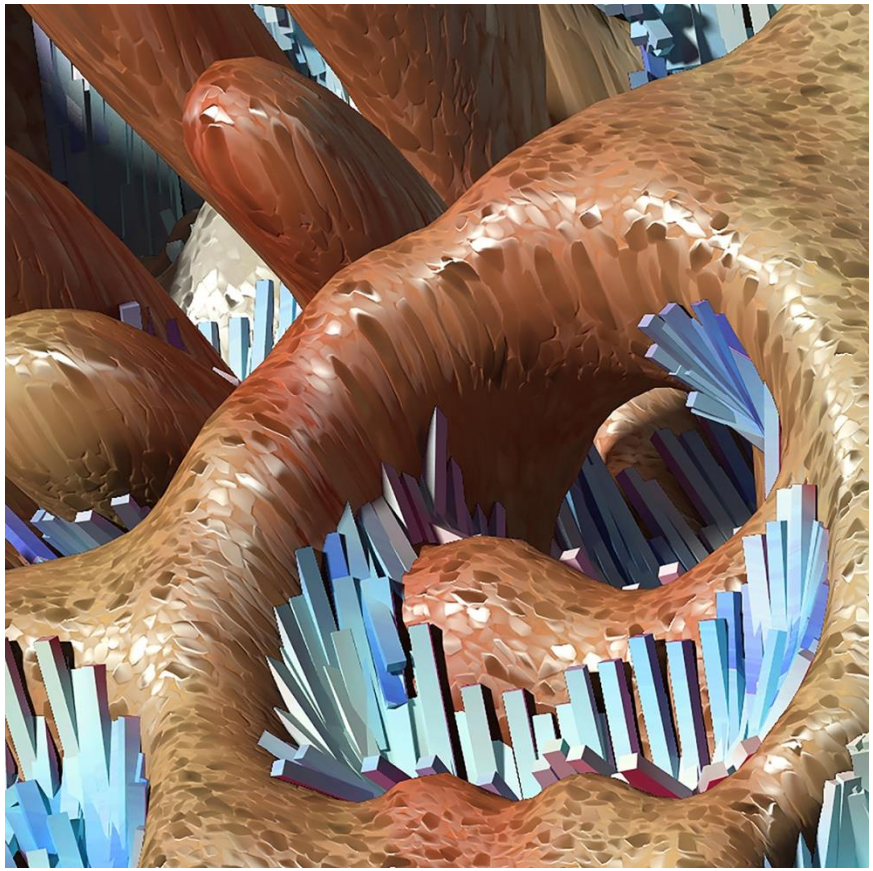
Base Flowers – Volume Gallery, Chicago, IL
2015



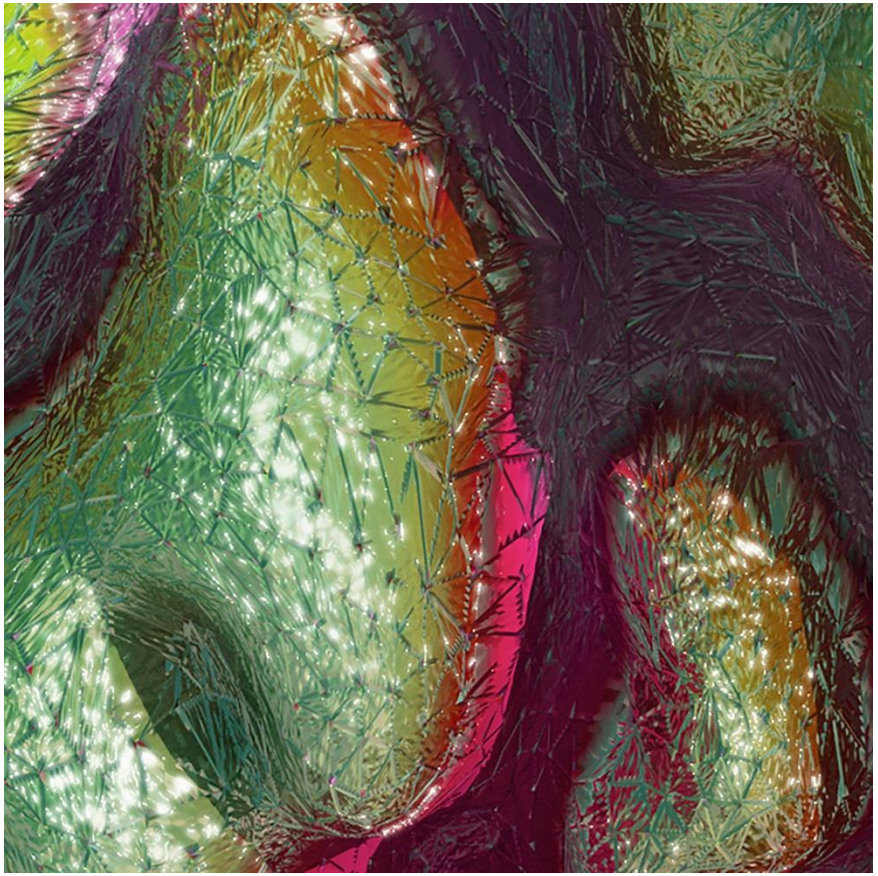
Lignum Agri

Viridi Pila

***Debased Flowers* – Exhibition – Area Institute, Paris**
2018



Lignum Agri



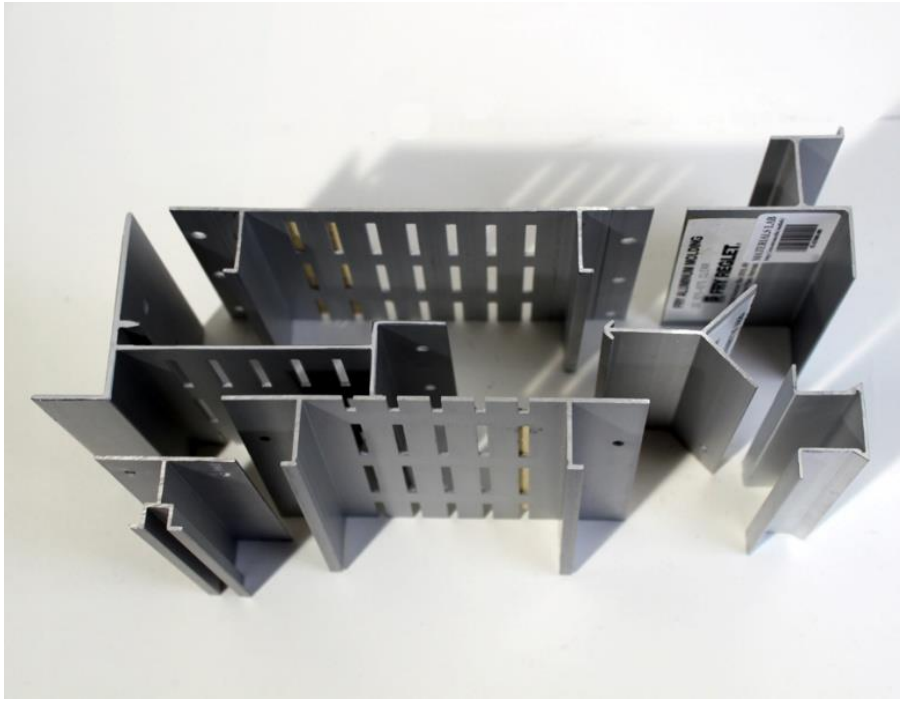
Viridi Pila

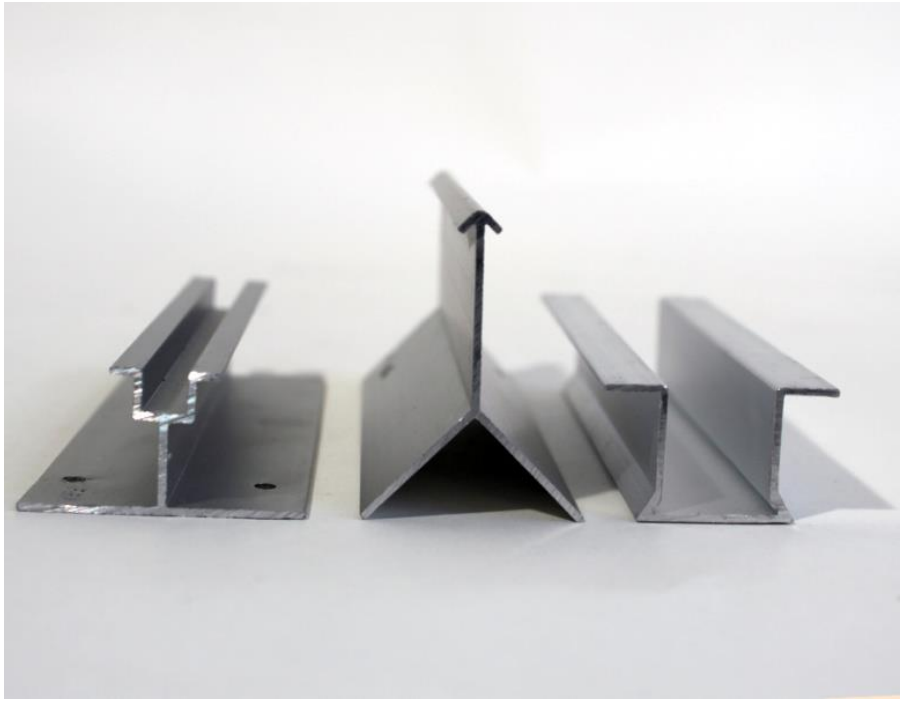
***Debased Flowers* – Exhibition – Area Institute, Paris**
2018

Young & Ayata
Wall Reveal – "Close Up" Exhibition, SCI – Arc Gallery, Los Angeles
2016

Wall Reveal – "Close Up" Exhibition, SCI – Arc Gallery, Los Angeles
2016

Wall Reveal – "Close Up" Exhibition, SCI – Arc Gallery, Los Angeles
2016



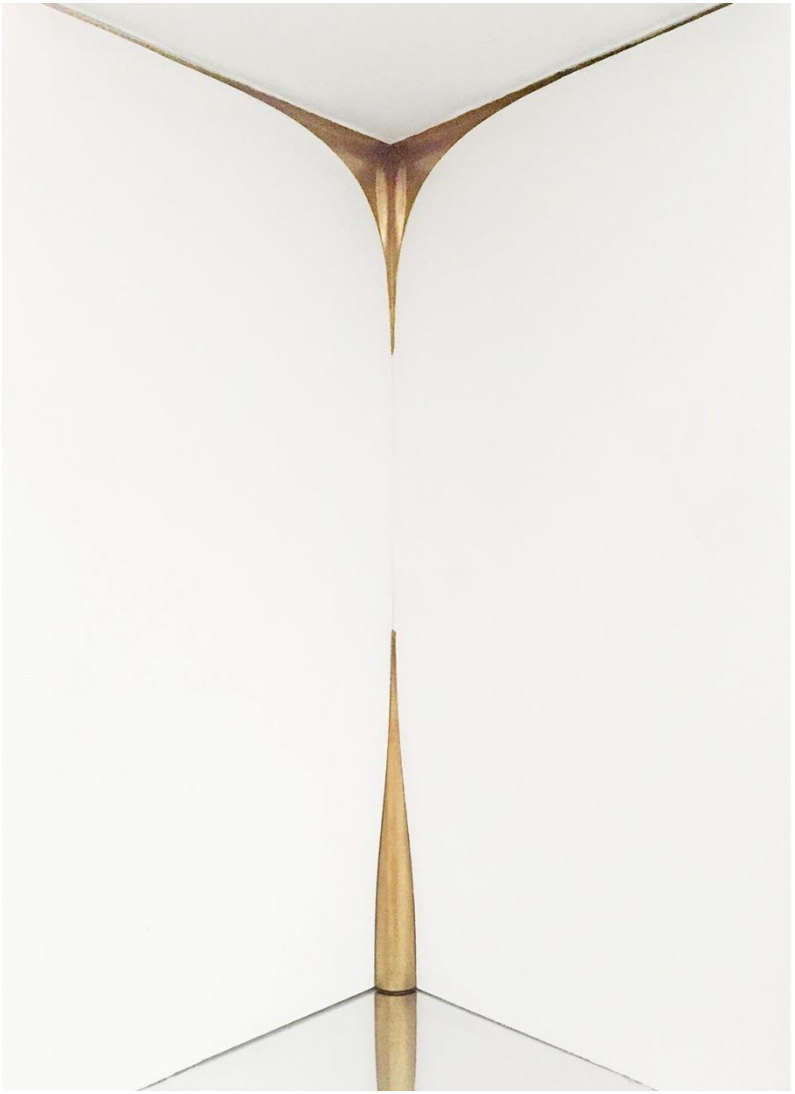


Wall Reveal – "Close Up" Exhibition, SCI – Arc Gallery, Los Angeles
2016

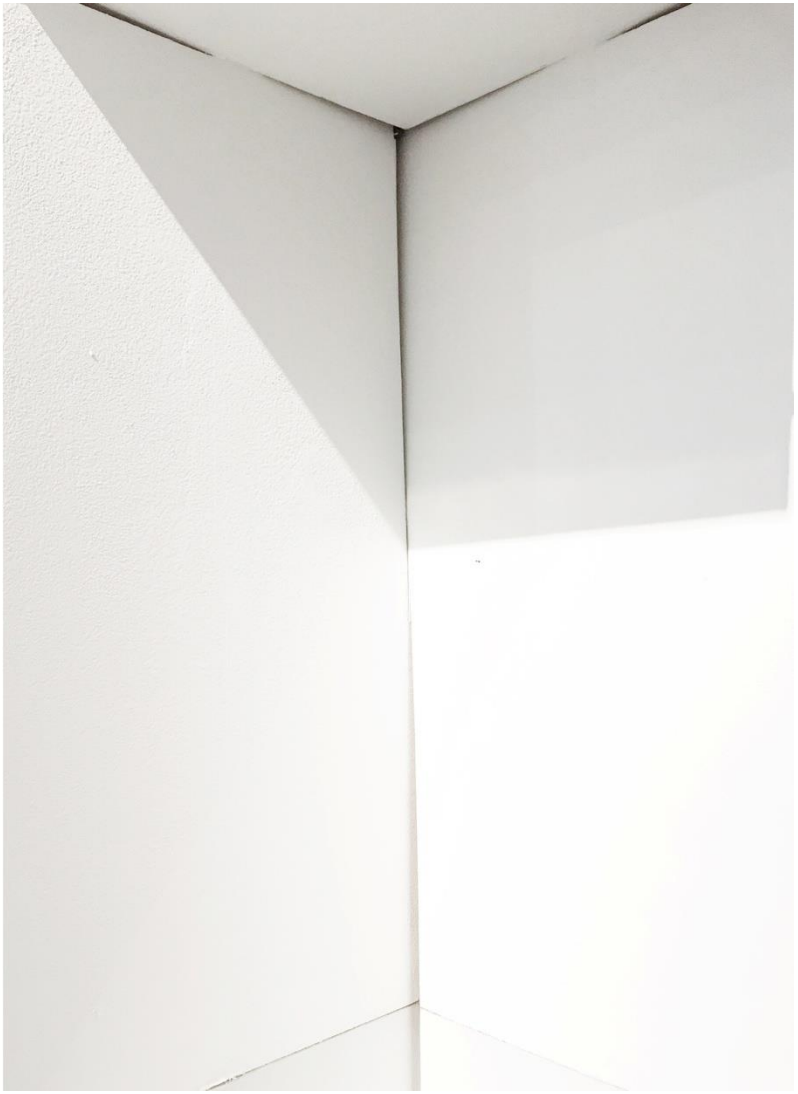
Wall Reveal – "Close Up" Exhibition, SCI – Arc Gallery, Los Angeles
2016

Wall Reveal – "Close Up" Exhibition, SCI – Arc Gallery, Los Angeles
2016

Wall Reveal – "Close Up" Exhibition, SCI – Arc Gallery, Los Angeles
2016



Wall Reveal – "Close Up" Exhibition, SCI – Arc Gallery, Los Angeles
2016



Wall Reveal – "Close Up" Exhibition, SCI – Arc Gallery, Los Angeles
2016

Wall Reveal – "Close Up" Exhibition, SCI – Arc Gallery, Los Angeles
2016

Wall Reveal – "Close Up" Exhibition, SCI – Arc Gallery, Los Angeles
2016

Young & Ayata with Michan Architecture

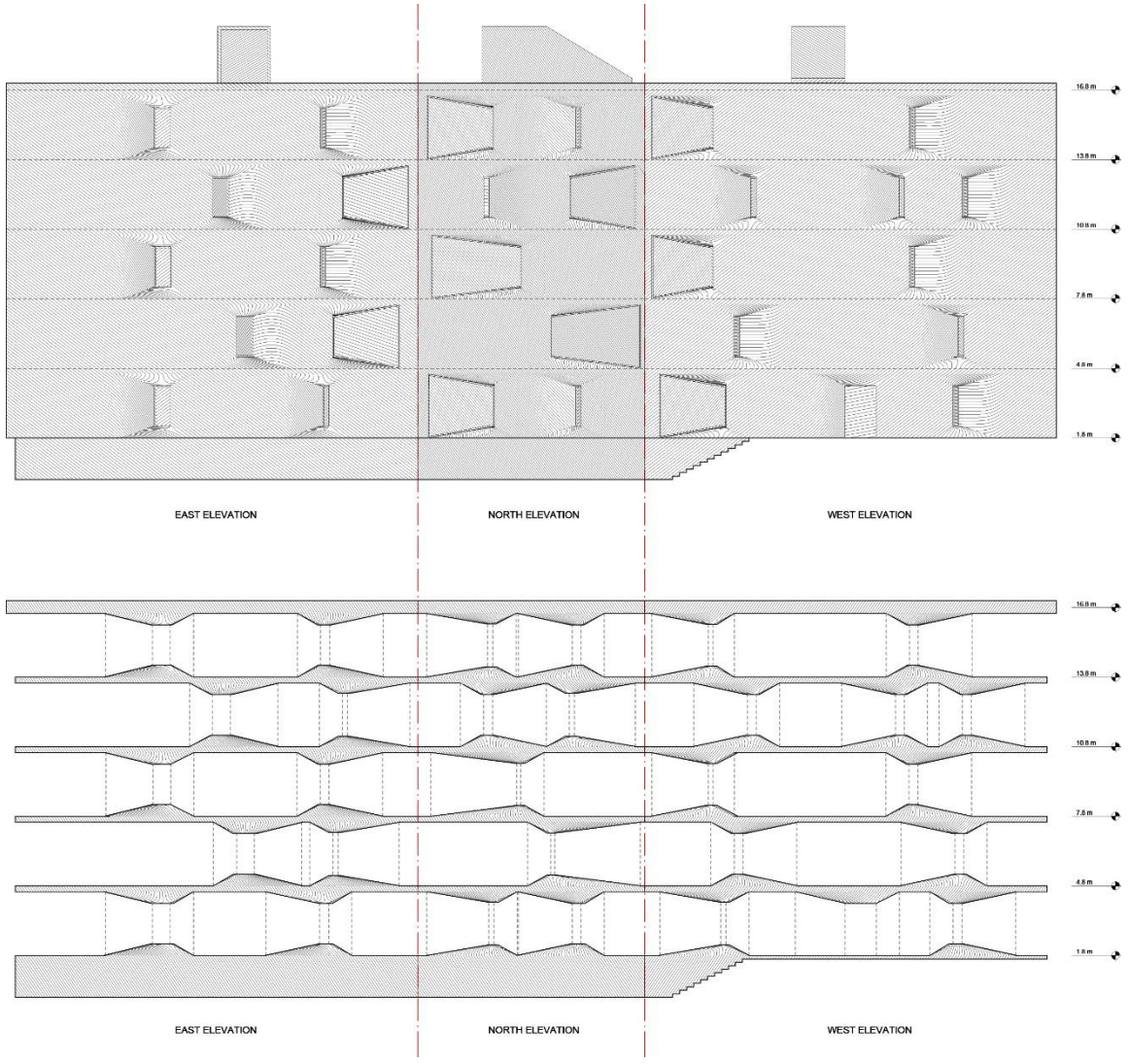
DL 1310 Apartments

Mexico City, MX

2015 - 2019

DL 1310 – Mexico City, MX
2015 - 2019

DL 1310 – Mexico City, MX
2015 - 2019

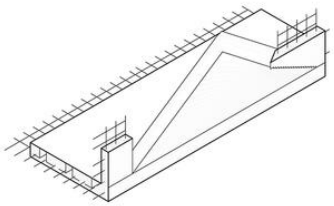


DL 1310 – Mexico City, MX

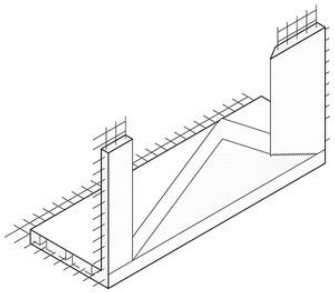
2015 - 2019

MÓDULO TIPO 1
ETAPAS

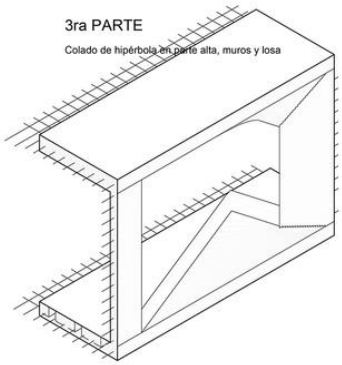
1ra PARTE
Colado de losa, hipérbola en parte baja y muros hasta nivel de cancél.



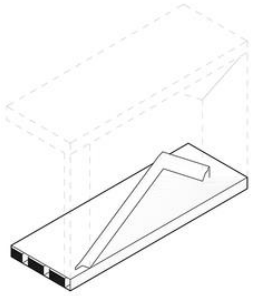
2da PARTE
Colado de muros hasta nivel bajo decancél



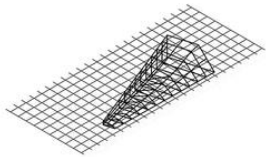
3ra PARTE
Colado de hipérbola en parte alta, muros y losa



DESARROLLO DE HIPÉRBOLA INFERIOR



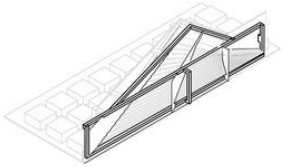
Estructura
ARMADO DE LOSA Y MÓDULO



01.- Malla metálica 10x10

Armado de malla electrosoldada 10x10
-La pieza es se colará al mismo tiempo que la losa, dejando la preparación de varillas para su traslape con las de muro que la confina.

Cimbra



La cimbra de la pieza modular Tipo 1, se compone de:

Cimbra de sujeción: formada a base de un marco de PTR unido ángulo de PTR con placas guía fabricadas abase de placa metálica cal. 32.

Cimbra de contacto: Abanico de duelas de triplay sujetadas y guiadas por placas metalicas. Cimbra de contención a base triplay (diferentes medidas).

Detalle de ventana terminado

Remetimiento en fachada construido a base de concreto armado, colado en obra.

La pieza es se colará al mismo tiempo que la losa, dejando la preparación de varillas para su traslape con las de muro que la confina.

DESIERTO
DE LOS LEONES - 1310

Croquis de localización

Ubicación
Av. Desierto de los leones 1310 Pueblo de Tetelpan Del. Alvaro Obregón, México D.F. C.P. 01700

Simbología general

	Ejes
	Proyección
	Cotas
	Indica cortes
	Muros
N.P.T.	Nivel de Piso Terminado
N.B.	Nivel de Banqueta
N.J.	Nivel de Jardín
N.P.	Nivel de Pretil
N.C.M.	Nivel coronamiento de muro

Anotaciones
- Acotaciones en metros, a menos que se indique otra unidad.
- Las cotas rigen el proyecto
- Niveles en metros.

Planta esquemática

Sección esquemática

Licencia de construcción
OBRA NUEVA

Proyecto
VIVIENDA

Propietario

Escala	Tamaño	Escala	Cotas	Fecha
1:50	90x60	1:50	mts.	16-dic-15

Diseño y Proyecto

MAP / MX
www.map-mx.com

YOUNG & AYATA
www.young-ayata.com

Ingenierías

Plano
ARQUITECTÓNICO
Planta Baja

Des.

Vo.Bo.

Clave del Plano
Dm-5

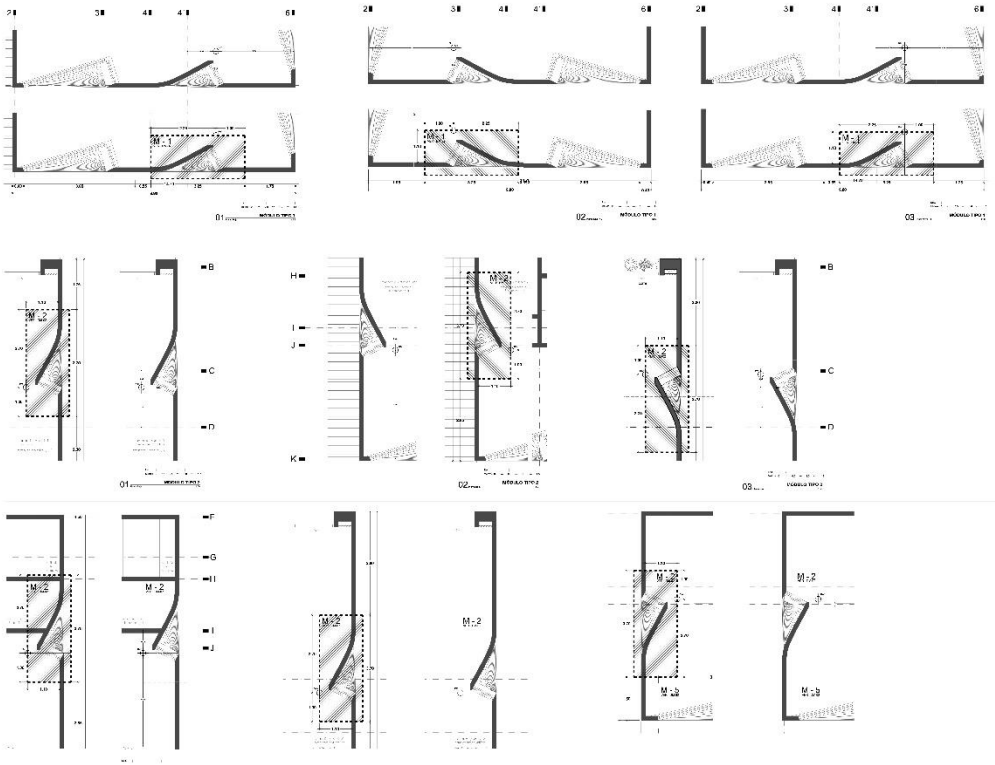
Young & Ayata with MAP/MX
DL 1310 – Mexico City, MX
2015

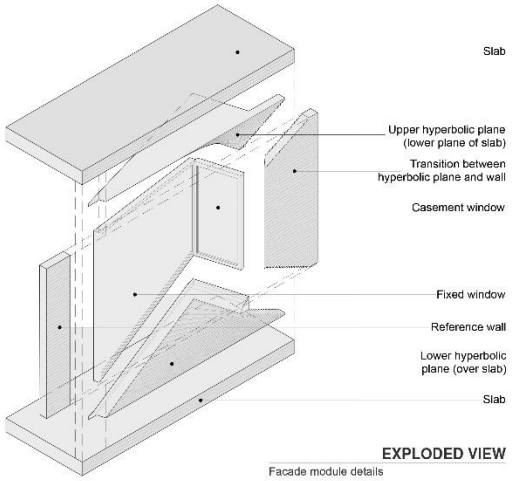
DL 1310 – Mexico City, MX
2015 - 2019

Miguel Fisac
JORBA Laboratories
1967

Felix Candela
San Vincente de Paul Chapel & Los Manatiales
1960 & 1958

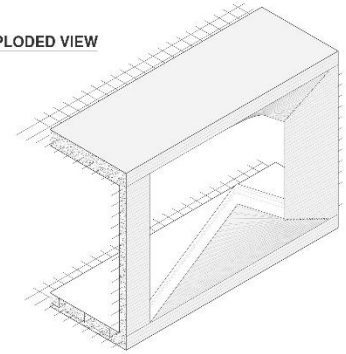
Felix Candela
Chapel Lomas de Cuernavaca
1958





EXPLODED VIEW

Facade module details



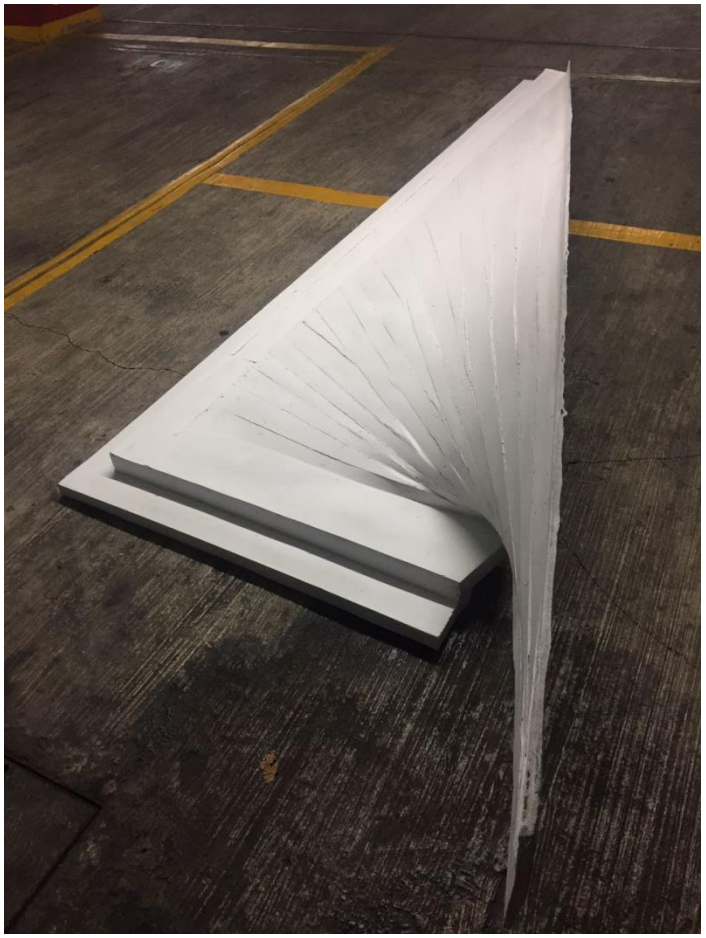
FACADE MODULE

DL 1310 – Mexico City, MX

2015 - 2019

DL 1310 – Mexico City, MX
2015 - 2019

DL 1310 – Mexico City, MX
2015 - 2019



DL 1310 – Mexico City, MX
2015 - 2019

DL 1310 – Mexico City, MX
2015 - 2019

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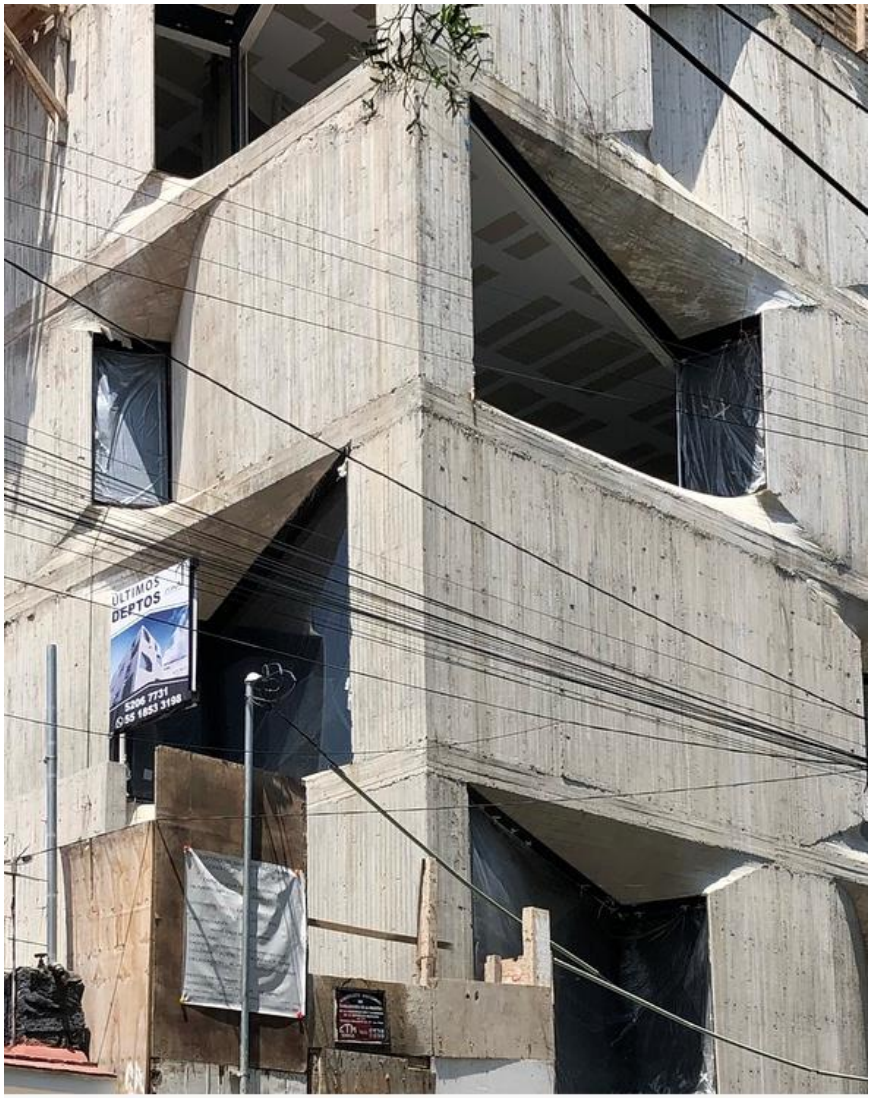
DL 1310 – Mexico City, MX
2015 - 2019



DL 1310 – Mexico City, MX
2015 - 2019

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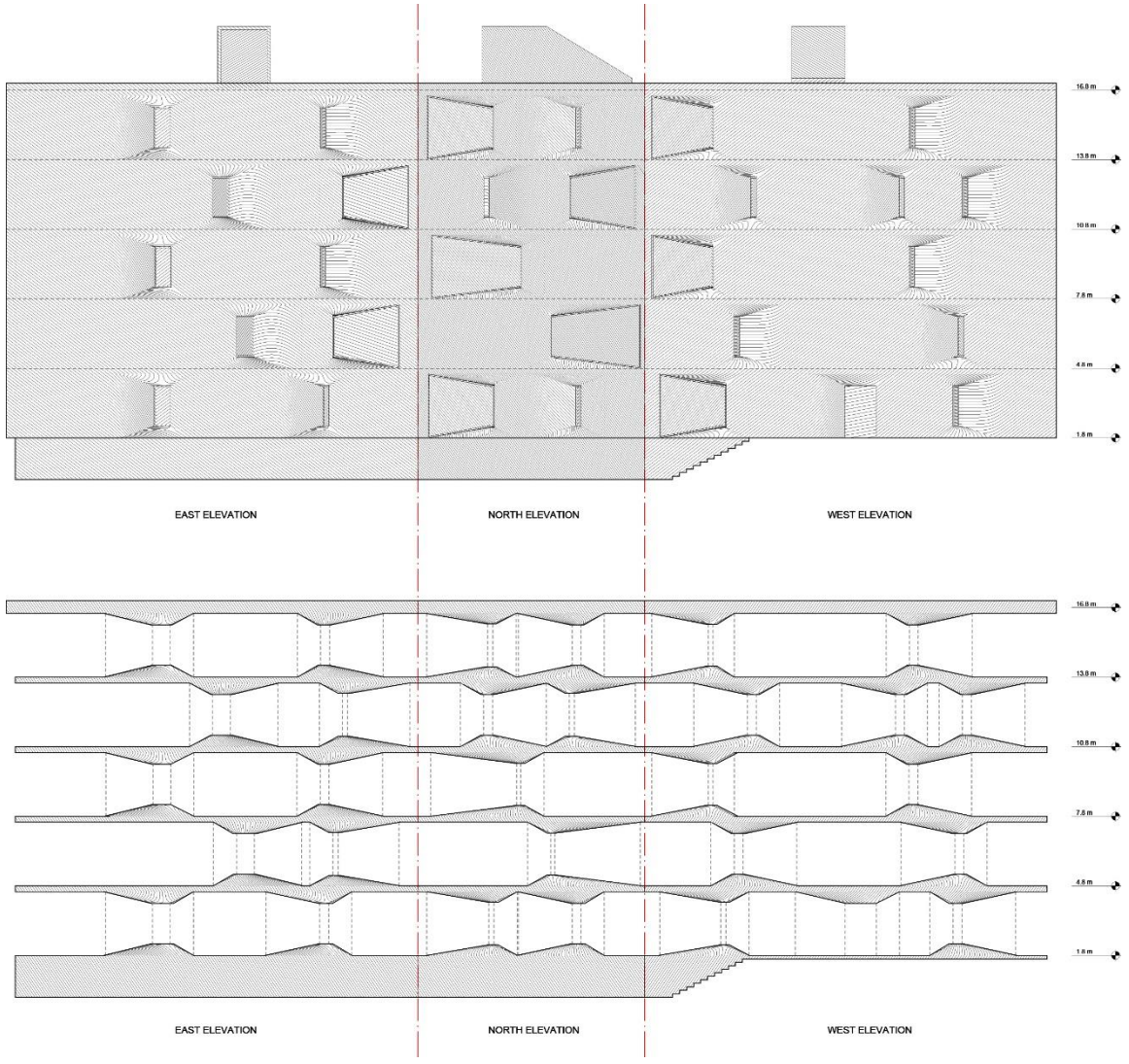
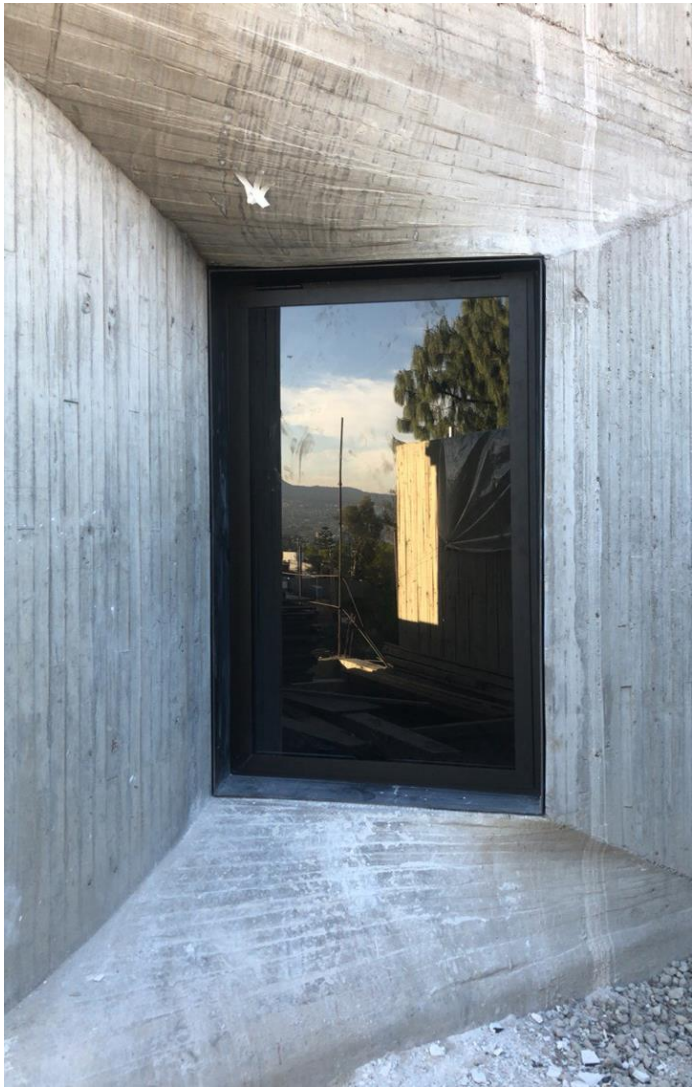
DL 1310 – Mexico City, MX
2015 - 2019

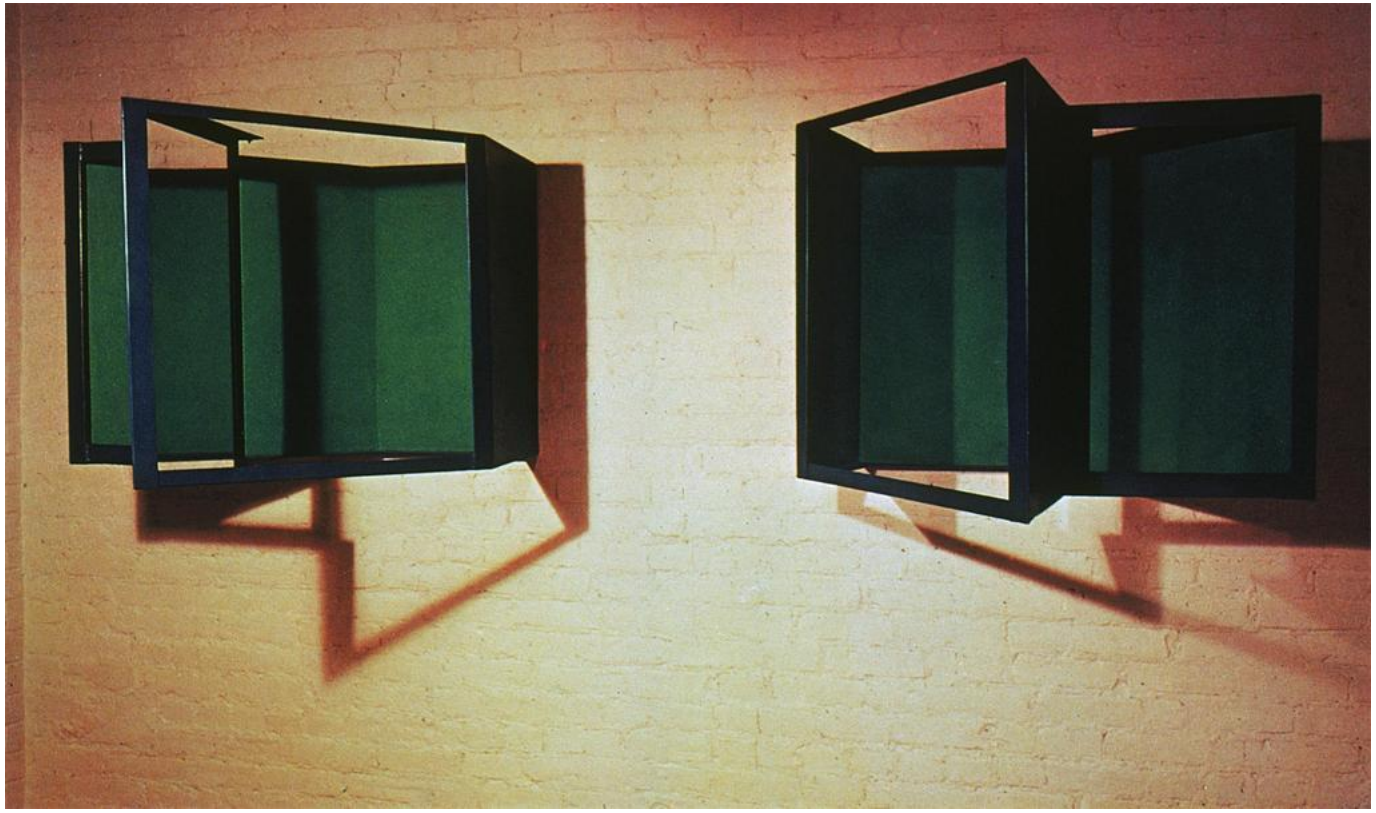


DL 1310 – Mexico City, MX

2015 - 2019



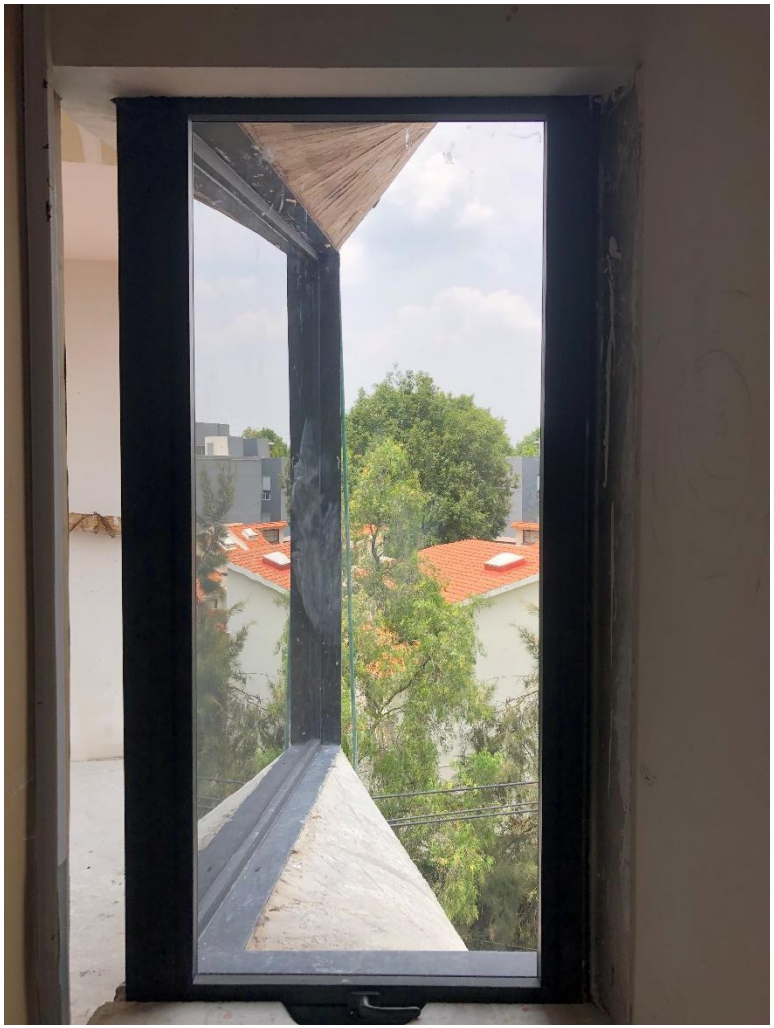
DL 1310 – Mexico City, MX
2015 - 2019



Robert Smithson
Enantiomorphic Chambers
1964

Robert Smithson
Enantiomorphic Chambers
1964

DL 1310 – Mexico City, MX
2015 - 2019



DL 1310 – Mexico City, MX
2015 - 2019

DL 1310 – Mexico City, MX
2015 - 2019

DL 1310 – Mexico City, MX
2015 - 2019

DL 1310 – Mexico City, MX
2015 - 2019

Young & Ayata

Bauhaus Museum Dessau

2015

Walter Gropius
Bauhaus Dessau
1926

Marianne Brandt

Benita Koch-Otte

Oskar Schlemmer

Paul Klee

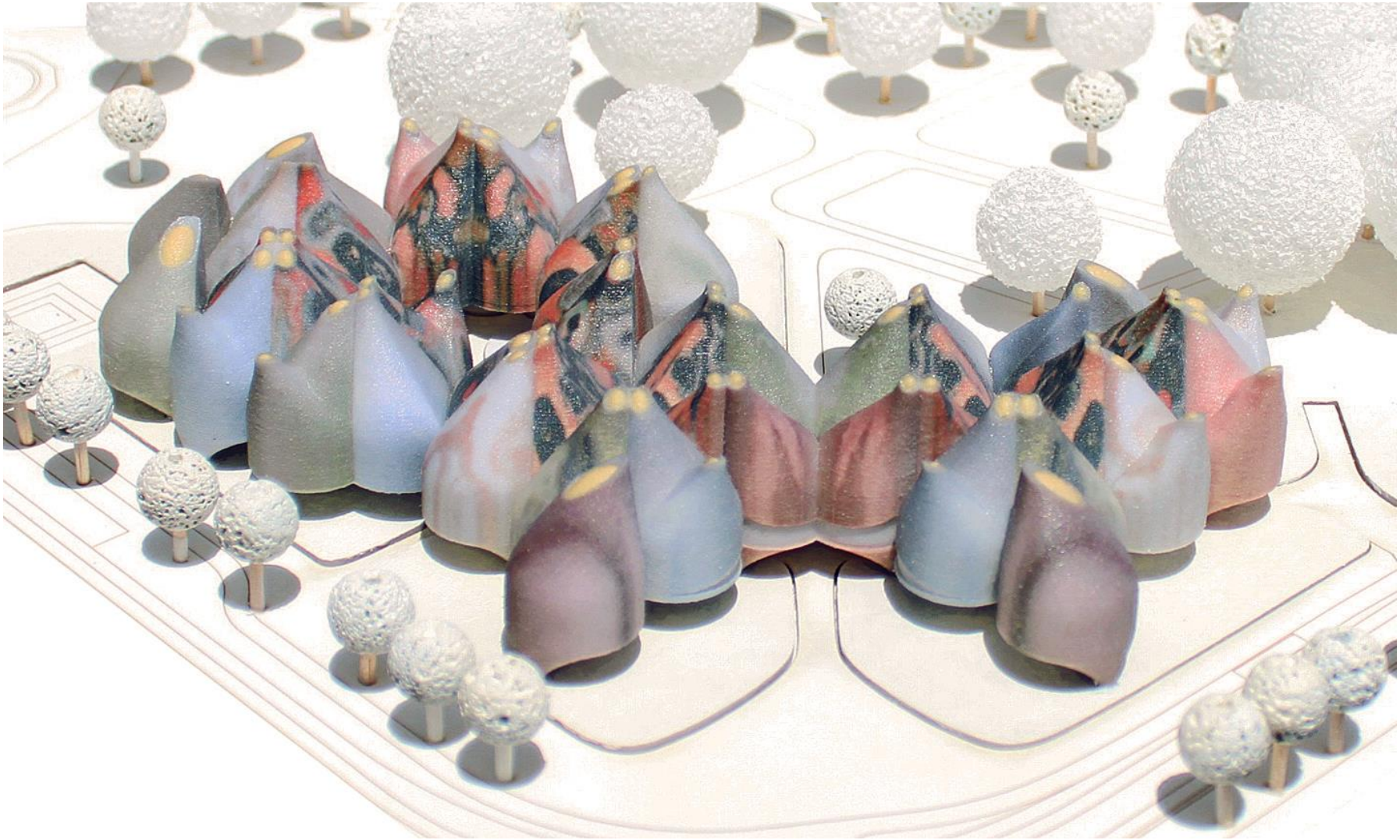
Gunta Stölzl

László Moholy-Nagy

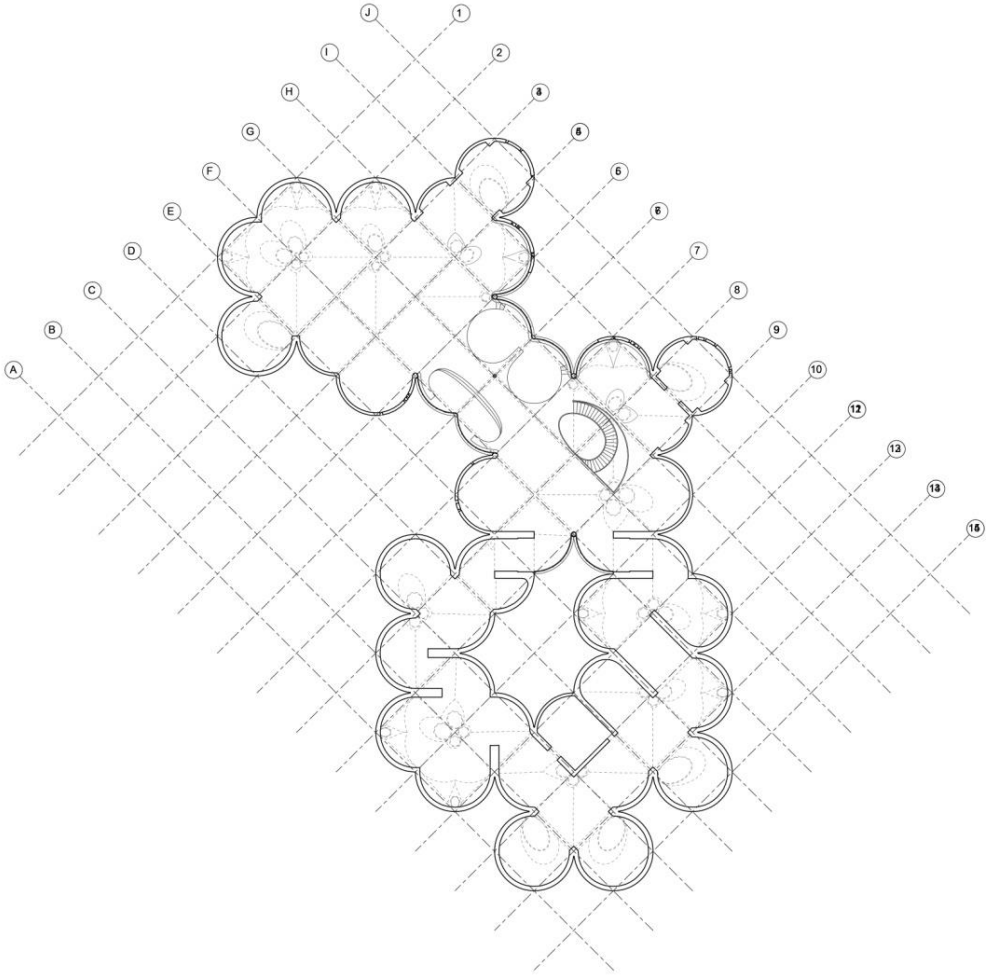
Bauhaus Workshops
1919-1933

Dessau Satellite Photo
2015

Bauhaus Museum Dessau
2015

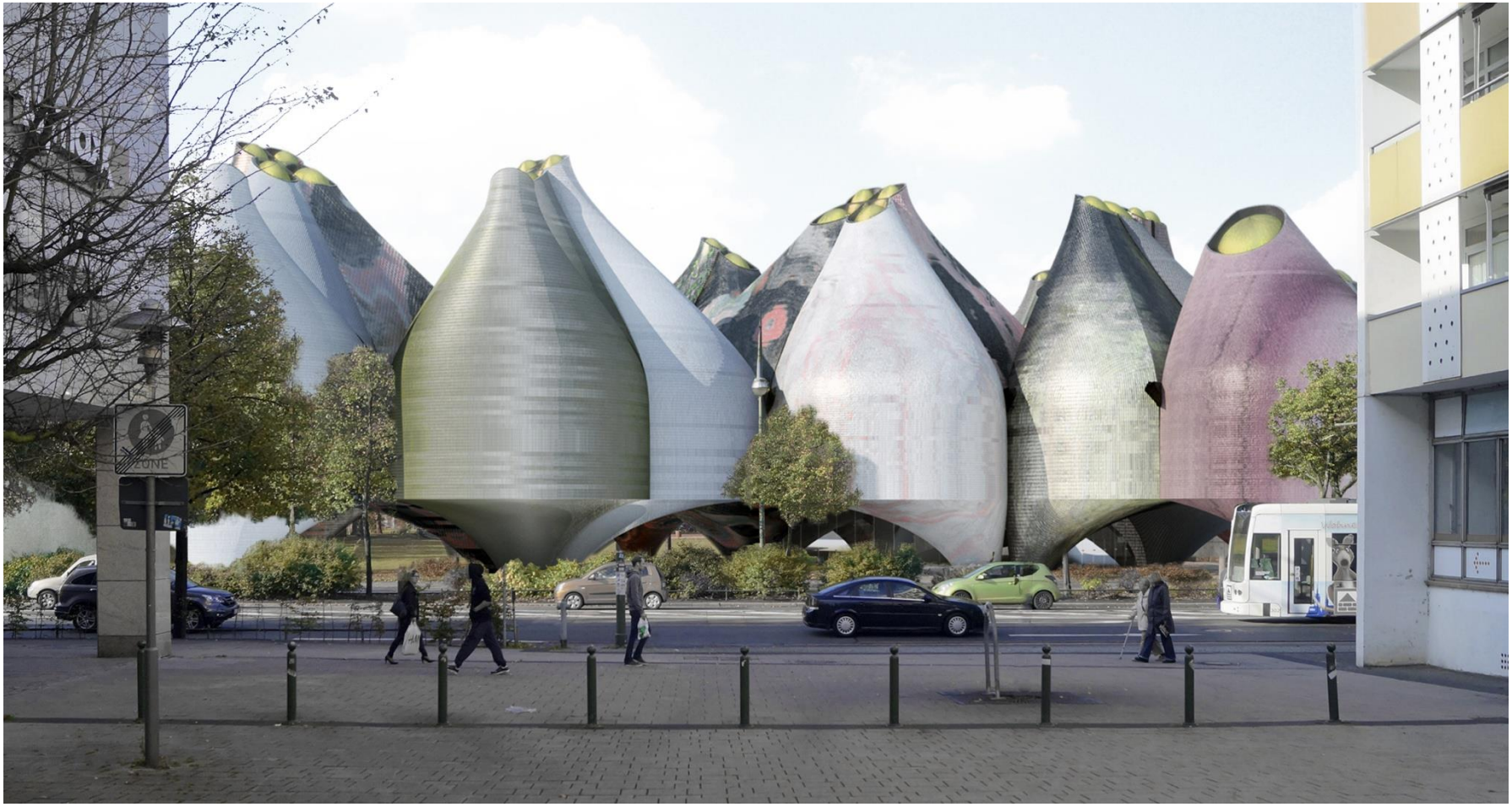


Bauhaus Museum Dessau
2015



Bauhaus Museum Dessau

2015



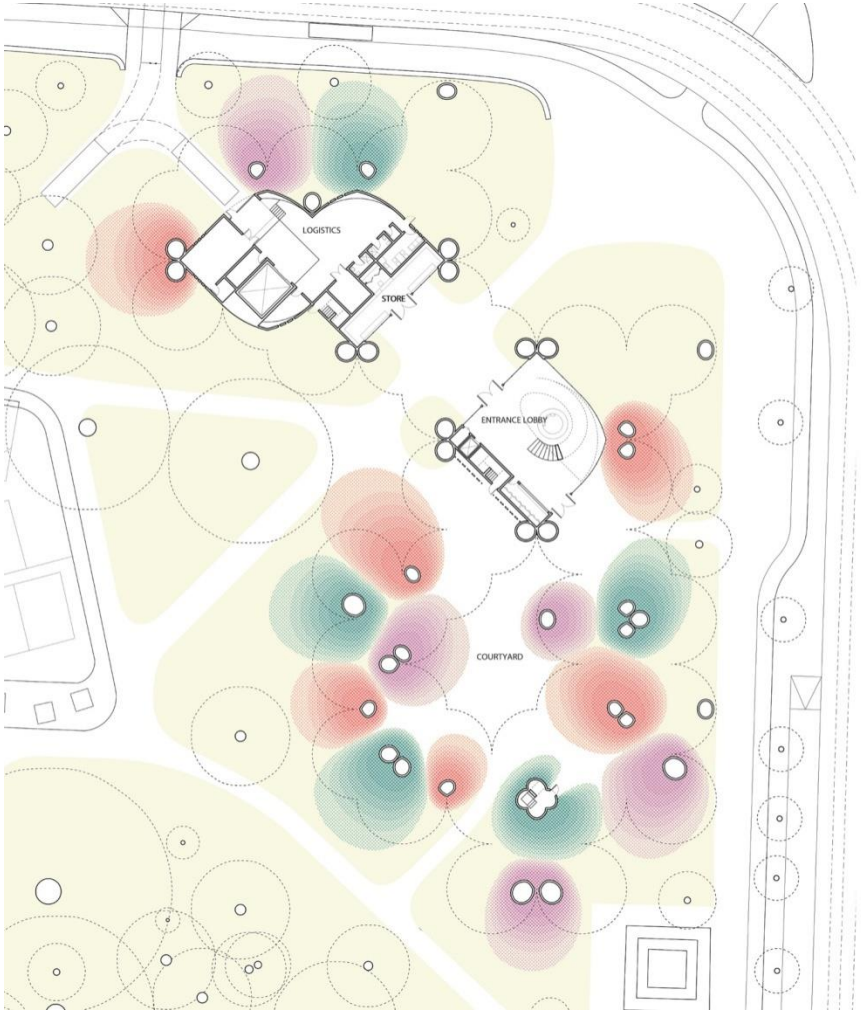
Bauhaus Museum Dessau
2015

Bauhaus Museum Dessau
2015

Bauhaus Museum Dessau
2015

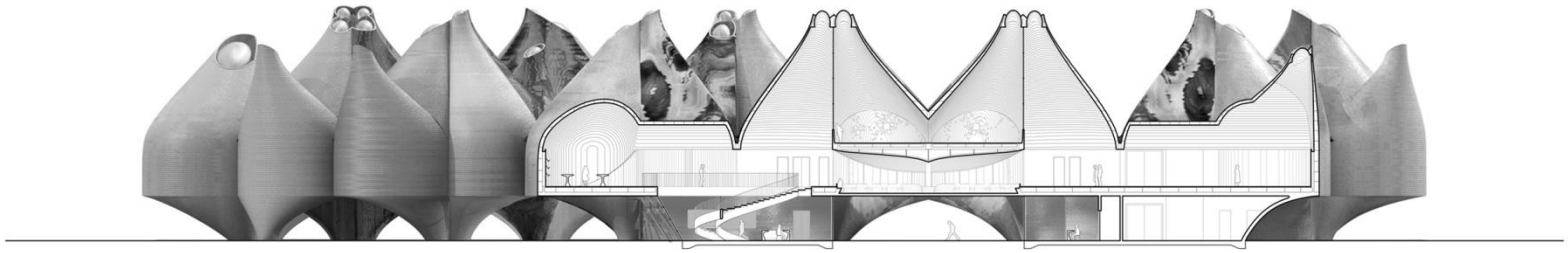
Bauhaus Museum Dessau
2015

Bauhaus Museum Dessau
2015



Bauhaus Museum Dessau
2015

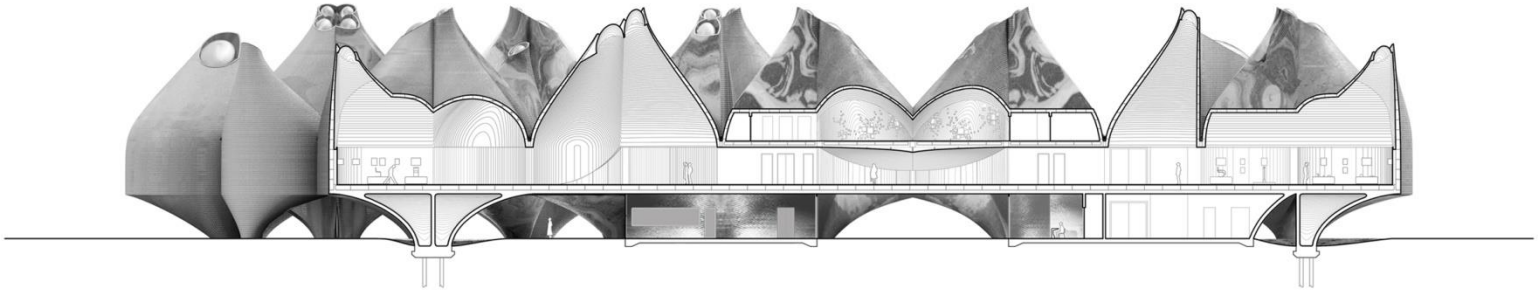
Bauhaus Museum Dessau
2015



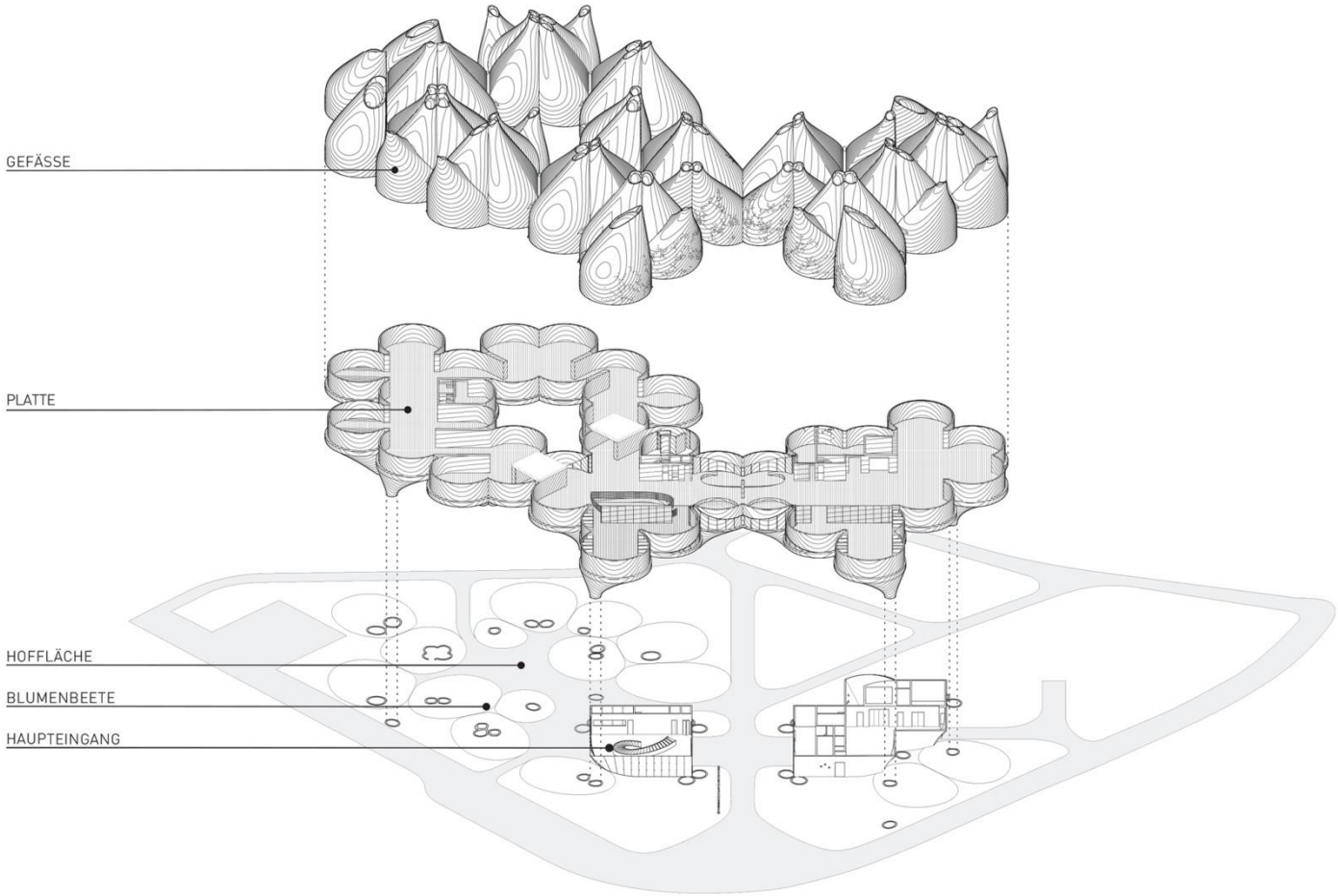
Bauhaus Museum Dessau
2015

Bauhaus Museum Dessau
2015

Bauhaus Museum Dessau
2015

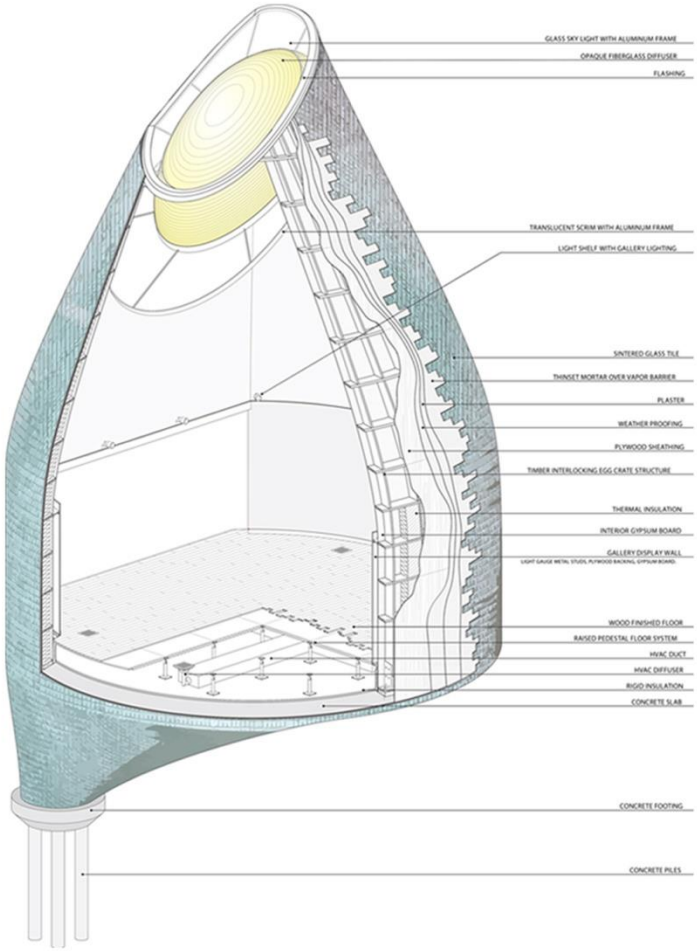


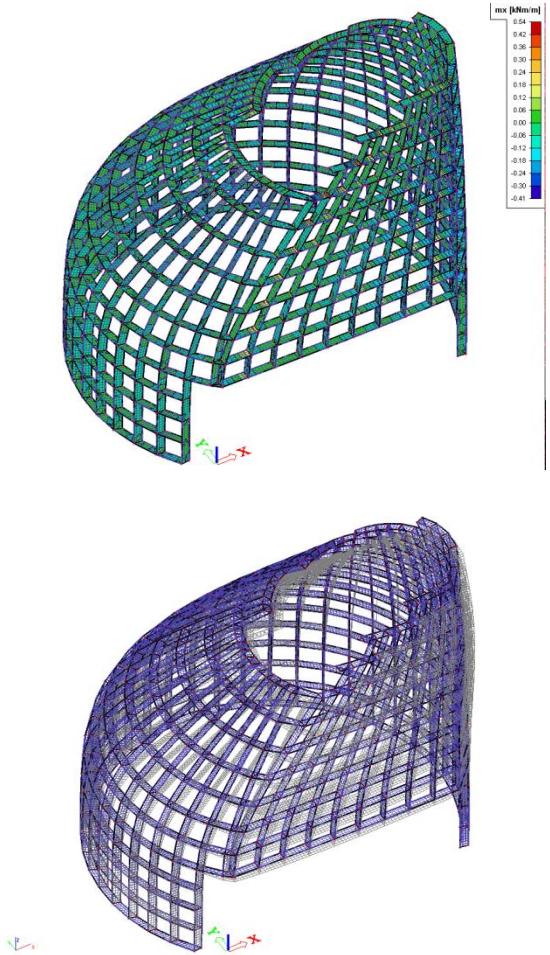
Bauhaus Museum Dessau
2015



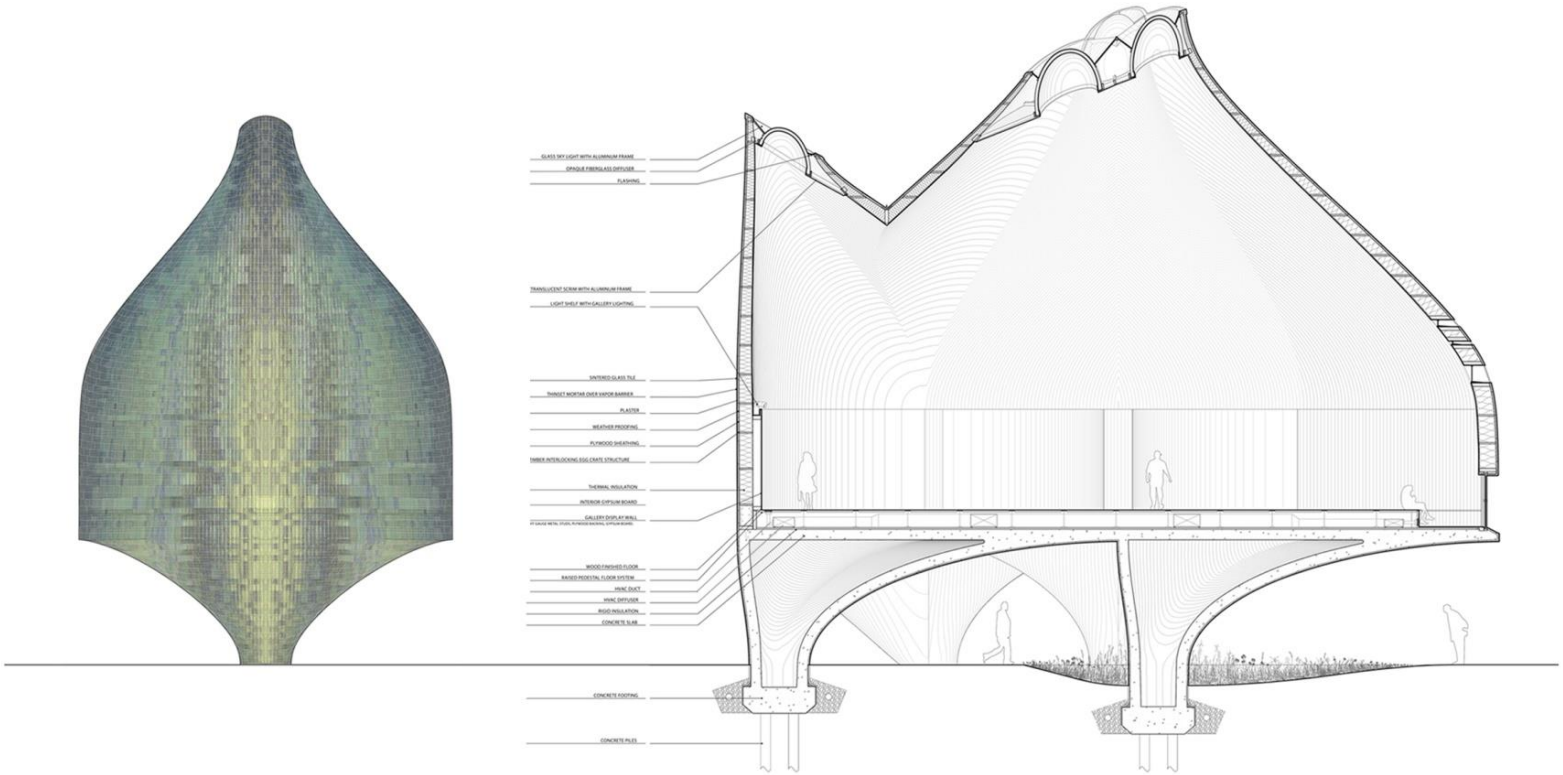
Bauhaus Museum Dessau

2015





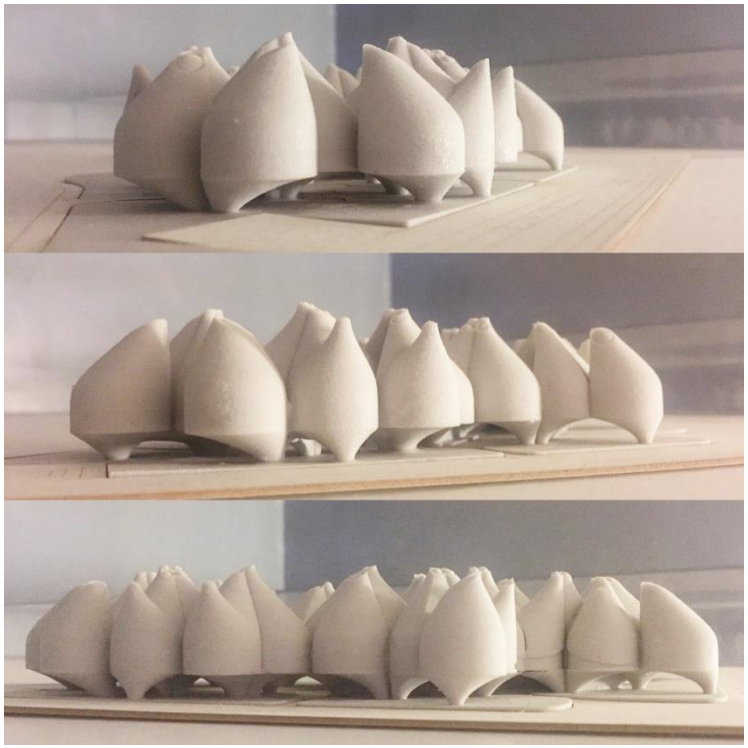
Bauhaus Museum Dessau
2015

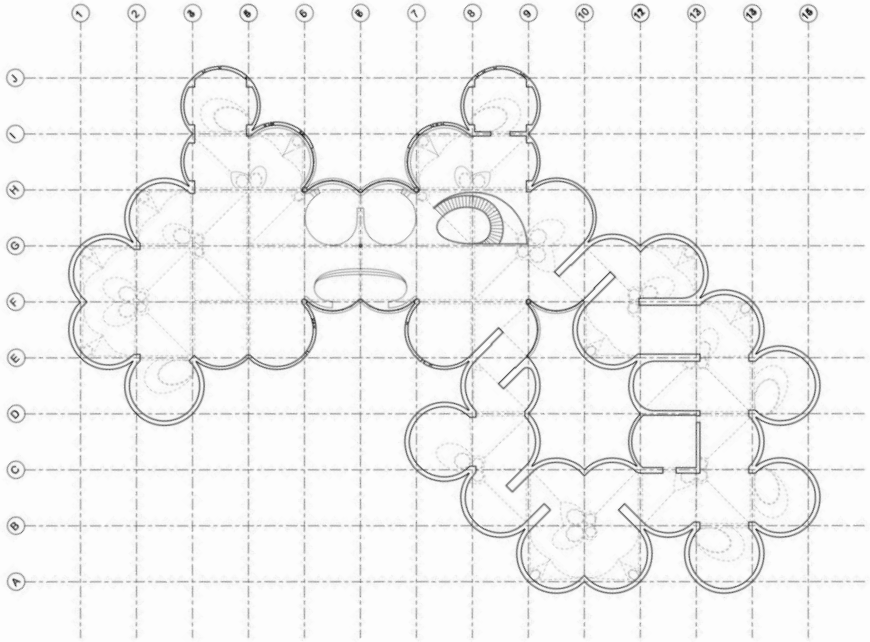


Bauhaus Museum Dessau

2015

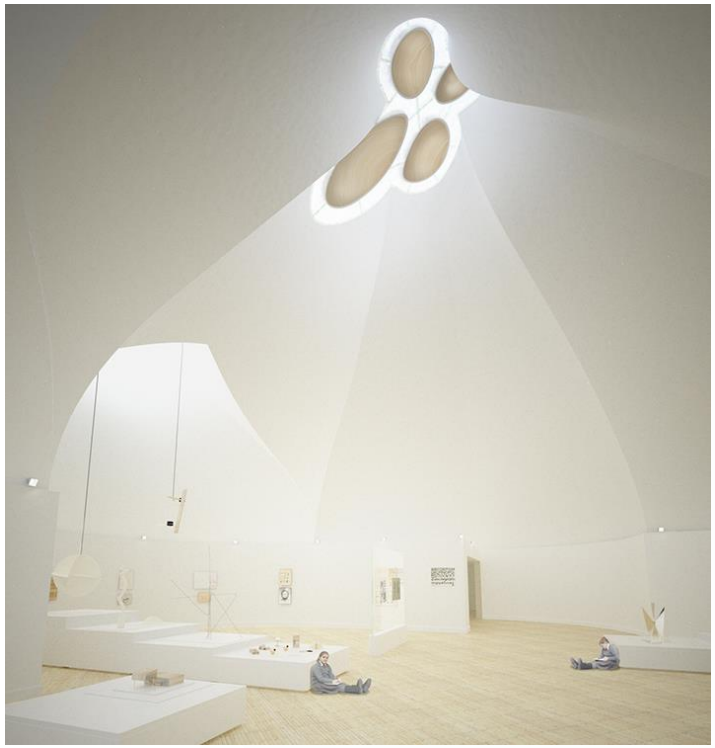
Bauhaus Museum Dessau
2015

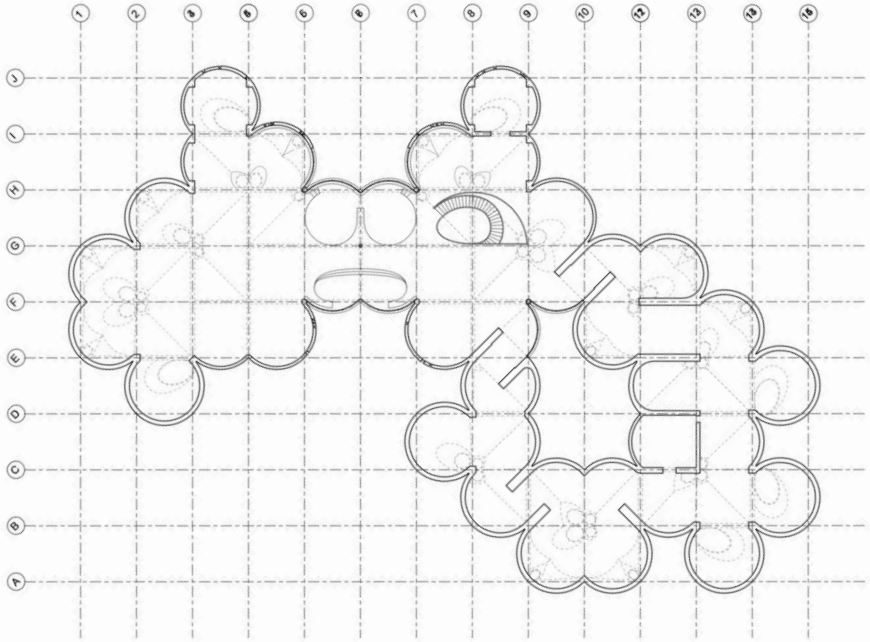




Bauhaus Museum Dessau

2015





Bauhaus Museum Dessau
2015

Young & Ayata & Gonzalez Hinz Zabala

Bauhaus Museum Dessau – First Prize Competition Winners

2015

Gonzalez Hinz Zabala
Bauhaus Museum Dessau
September 15th - 2019

Young & Ayata

Dessau Electromagnetic Remediation Center

2037

The Transformer Grove Remediation

Techno-bio remediation in TEAZ

May 2037 Dessau, Germany

Technical & Aesthetic Notes

Dr. Sinodoro Michdun
University of Prathica

Dr. Isina Ozbhan
University of Prathica

Abstract

The hybridization of natural and artificial energy-forms has made great leaps in the last several decades as it became apparent that networked objects could include both animate and inanimate species.[1] These could share information in a manner that increasingly blurred the difference between digital information systems and natural eco-systems.[2] Rising energy demands and shrinking energy sources necessarily overlapped with the crises of climate change in the early 21st century, leading by the mid 2020's to a number of concurrent experiments attempting to tap plant life as a reservoir of energy that could be used to power a global network of energy and information exchange.[3,4] This was nothing short of a revolution in the relation between plant and animal life. There were substantial factors that suggested the longevity of such a project due to the rapidly rising levels of carbon dioxide.[5] The convergence of this planetary scale development with the ever increasing electromagnetic radiation from wireless interconnected devices led to several promising proposals for remediation of energy production and distribution. It was into this confluence that in 2031, Dr. Thomas X. Fassner and Dr. Bilpup Klay of the University of Macronesia first proposed that electromagnetic radiation could be used in bio-technology hybrids.[6] In the brief discussion that follows, a case study from the city of Dessau, Germany using Dr, Fassner & Dr. Klay's "Transformer Grove" will be presented.

Background

Completed in 2019, the Bauhaus Museum in Dessau was an example of the then emerging trend in Internet Integrated Buildings (IIB). The architects of the museum, Young & Ayata, L.L.C of New York City, proposed that this networked fusion of building systems with data flow could be understood as an acceleration of the original Bauhaus ideas into the 21st century. The architects proposed that the Bauhaus pedagogy was among the first to develop an aesthetic aura for modernity. An aesthetic no longer tied to the signature of an author, the singularity of an original object, or the academic traditions of symbolic content, but instead an aesthetic based on the tension between craft,

2037 Production and hosting by Elene X. V. on behalf of University of Macronesia.

Figure 1. Dr. Sinodoro Michdun at the New-Panama Climate Change Conference June, 2032. Presenting for the first time the "Transformer Grove" proposal to the leaders of the world.

technology, and abstraction intended precisely to stimulate the flow of commodity reproduction. The original Bauhaus architecture may have been classified into a style that conformed to the developing International Style of the 1920's, but this stylistic modernism was never what was at stake in the Bauhaus idea.

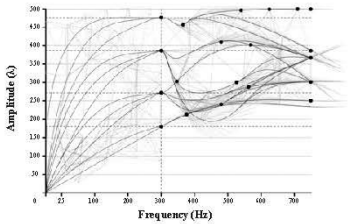
These arguments put forward by Young & Ayata, L.L.C. were deemed controversial by the public during the open international competition of 2015 as the resulting building looked very different than the canonized style of Bauhaus architecture, but the architects were fortunate enough to have an enlightened jury select their scheme from 850 entries. The building appeared as a series of apparently unique and discrete objects (named vessels by the architects) from the exterior, but was actually formed by a single module organized on a grid fused into a series of flowing interlocked interiors. The construction system consisted of structurally framed timber ribs, in-filled with a thermal mass of compressed hemp, clad on the exterior with robotically

Figure 2. Scientist testing the "Transformer Grove" project at the Dessau-Roßlau park, (Bauhaus Museum built 2019 in the background). August 2035. Photo courtesy of August Müller photography.

Table 1 Analysis of variance for trees

Table 2

SOV	*df*	*P*-values
Replication	$(r-1)=7$	0.4
A (temperature *T* or fungicide *F*)	$A-1=7$	<0.01
B (incubation period *I* or concentration *C*)	$B-1=3$	<0.01
AB	$(A-1)(B-1)=21$	<0.01
Error	$(AB-1)(r-1)=77$	
Total	$(ABr-1)=2$	



laid sintered glass tiles made from recycled car windshields. The entire complex was wired into a network of sensors feeding back to a complex of servo motors which controlled the balance of ultra-violet daylight, temperature, humidity and airflow. Furthermore, these sensors were networked to a system of mobile devices located around the museum, out into the city of Dessau, and then further into the region of Saxony-Anhalt . The expanded field of data fed the building in real time to adjust all of its environmental systems concerning the preservation and display of the museum's collection. This idea of hacking networked mobile devices not for the communication/consumption/social patterns of human beings but instead for the automation of architectural performance was deemed a problematic yet provocative integration of internet and building technologies.

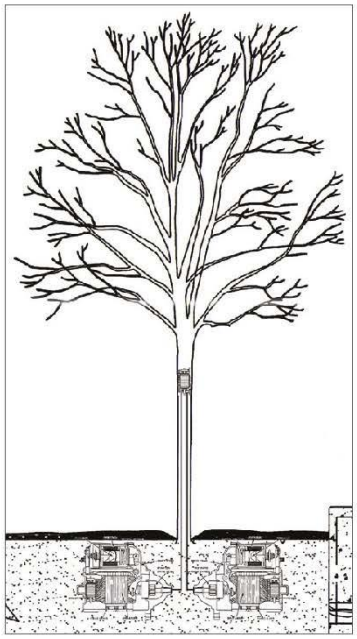


Figure 3. Electric tree section showing its root mechanics. Early prototype for the "Transformer Grove" project. Drawing courtesy of Super-Trees INC, dwg. Ai.

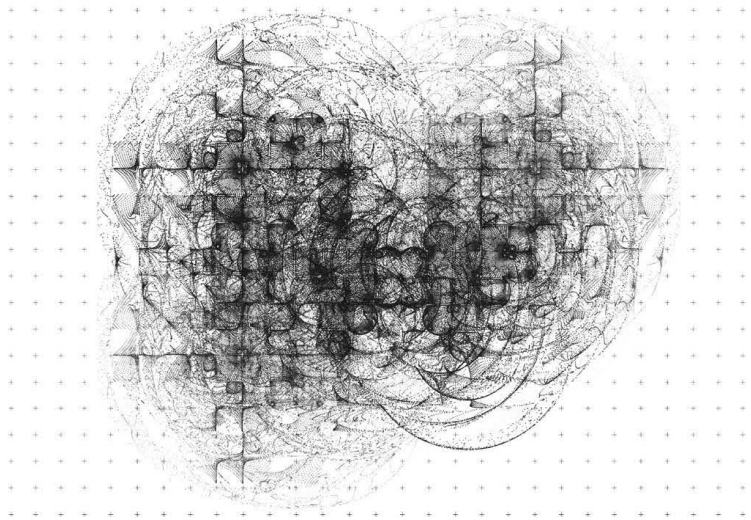


Figure 4. University of Macronesia Science Center.
Electromagnetic patterns transmited by the "Bauhaus Museum".
Electro-indexical-imprint, Ai 2031

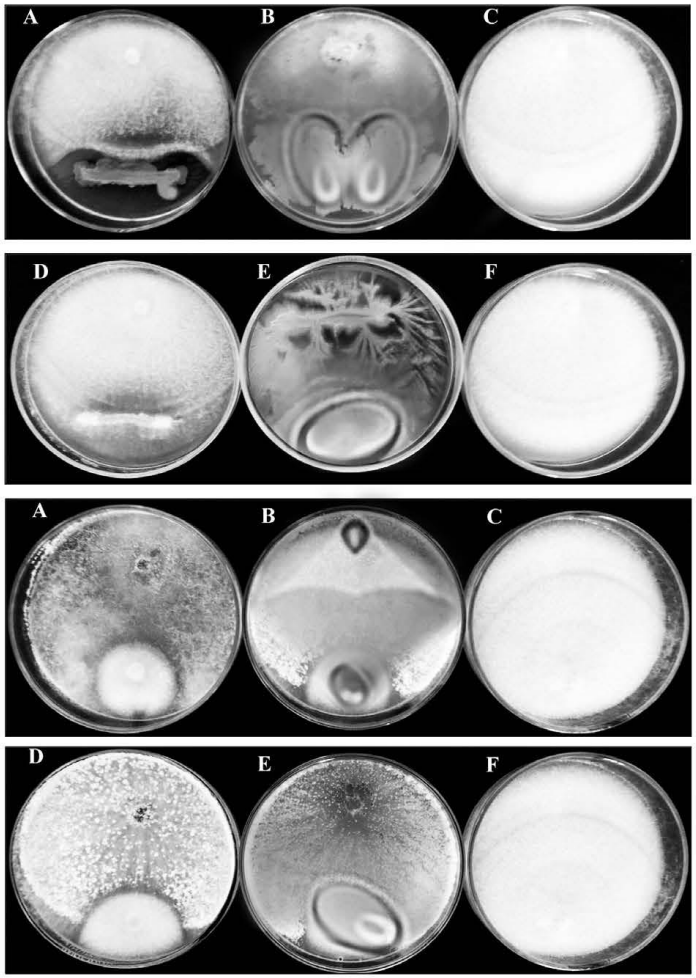
Figure 5. University of Macronesia Science Center
Analysis of the radiation decay emitted from the exisiting building roofs.
Satellite Electron Photo, psd, 2035

All of these attributes of the building combined in a unique way to unexpectedly produce a large and stable electromagnetic field. The combination of grid and circular object, stable thermal mass and reflective tile, networked sensors, servos and mobile devices, ended up having unforeseen consequences on the levels of radiation that the building produced. The building's aura exceeded the material form to become a zone of informational energy, a field that could be mapped as an echo of the formal architectural organization. These electromagnetic radiation levels were initially noticed only after the grafting of mobile internet devices into the human nervous system redistributed the human sensorium toward the electromagnetic spectrum. The Dessau-Roßlau park where the museum was located, became a regional hub attracting thousands of visitors a year solely for the purpose of communication fidelity, a "physical" social gathering space for digitally augmented social gathering. The park quickly transformed into an ad-hoc tent community of electromagnetic refugees from "digital dark zones" with an unofficial estimate of as many as 5,000 temporary residents. This loci of pure fidelity was one of the first instances of the now common Temporary Economic Acceleration Zones (TEAZ), places where the increased data speed offered a substantial gain in earnings for the management of online identity commerce. For a population that made their living through the constant flow commerce of internet economy data, it became more important to set up residency within a powerful, stable, and free 24/7 information hub than to pursue more traditional "brick & mortar" residency.

The negative effect on the program of the museum was well documented in the local news media as the radiation excess began to damage the fragile artwork of the Bauhaus collection forcing the relocation of the collection into a black box storage facility near Barcelona, Spain.[7] The building remained in operation not for housing the artwork collection or for human inhabitation, but for the economic windfall that benefited the city of Dessau due to the visitors who traveled for the TEAZ.

Experiment Description

It was in 2031 that Dr. Thomas X. Fassner and Dr. Bilpup Klay of the University of Macronesia first proposed that radiation could be exploited in the bio-technology of what was named "Transformer Grove" hybrids.[8] These communities of trees were developed to accelerate and transform their natural energy processes with an electronically networked nourishment of electromagnetic radiation. The prototype consisted of grafting electrical/chemical sap exchangers within the core of the tree.



University of Macronesia
Natura – "The Transformer Grove Remediation"
2037

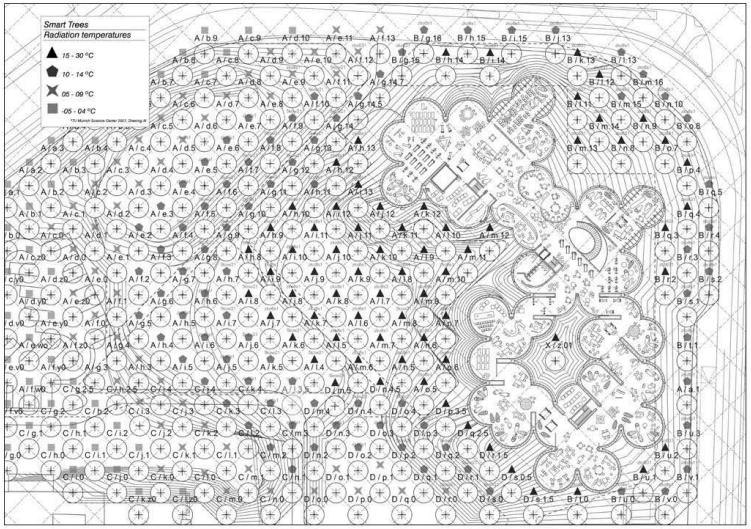


Figure 6. University of Macronesia Science Center.
Dessau-Roßlau park tree layout plan & radiation temperatures.
Drawing, Ai 2032.

The exchangers convert electromagnetic radiation down the spectrum towards solar radiation which is then used to drive the nutrient process for tree growth. As the tree grows, the reverse process of converting chemical energy to electrical energy out of the sap is engaged to help charge the generators planted at the base of each tree. This hybridization is not specifically species dependent, but works on trees of a certain maturity, for the inner core of the tree must be of sufficient dimension to be replaced with the prosthetic core. Below the root structure, a generator, receiver and transmitter are planted/installed. These systems are networked to the other trees in the grove system allowing the collective to operate as a singular organism. These innovations of the "Transformer Grove" are a true hybrid of natural and artificial technologies. Oxygen, Carbon Dioxide, Electromagnetic Radiation, Bio-energy, Wi-Fi Information and Wireless power are transferred, transformed and broadcast. The entire system can be likened to an infrastructure project where Carbon Dioxide and electromagnetic energy are the source materials and Oxygen and data are the utilities produced.

Since the trees require constant monitoring and maintenance, an urban park, such as the Dessau-Roßlau, was an ideal test case for their implementation. Furthermore, it was found that the 7.7 M grid of the abandoned Bauhaus Museum building's repeated modules provided a calculable stable gradient of radiation levels. This grid of the building was used for the grove layout system and for potential expansion of tree units. The initial architectural design argued that these elevated vessel modules would touch the park lightly allowing an integration with the existing trees. As the "Transformer Grove" extended the building grid, the concept of the original architectural design became strangely inverted. The new grove of hybrid trees were now integrated with the existing building's energy field grid. In this new incarnation, the natural integrated with the culturally technological. The grove thus materially literalized the expanded electromagnetic field that the building produced.

Evaluation

The first trees were installed in the spring of 2033 in closest proximity to the existing building. Since this date the field has been expanded to encompass the entirety of the park with the number currently at 730 units. The results have thus far have been primarily positive. The growth of the trees has been stable, the Oxygen output has been comparable to historically produced specimens from nature, and the maintenance glitches that plagued the first generation of trees have been largely resolved.

Figure 7. Young & Ayata, L.L.C.
Electromagnetic cancelation waves. Dessau Electromagnetic Remediation Center interior.

One unforeseen stumbling block has been attributed to the over amplification of the electromagnetic energy that occurs as the individual tree objects come on-line and aggregate into larger energetic groves. As the trees grow and output more energy, they have a tendency to overdrive the older units requiring a constant monitoring of the earlier specimens to maintain the balance of the system. When a tree overloads, it can spontaneously combust, threatening the entire grove and the original energy source itself (museum building). To combat this, a system of Halon 2212 dry fire retardant nozzles have been installed inside the tree trunks, allowing each tree to self-extinguish in the case of self-combustion.

As the grove grows, the energy levels have been amplified from 12.4 keV to 124 keV largely through constructive interference. While this amplification has been ideal for higher Oxygen and energy output, the increase in electromagnetic energy became harmful for the inhabitants of the TEAZ. The effect of the grove was first noticed in the behavior of pet hermit crabs as they began to move in unexpected manners similar to dancing. (Interestingly, this effect was first identified by cultural anthropologist Lester Bangs as he observed his hermit crab during the playback of Lou Reed's *Metal Machine Music*). [9]

This increase in damaging electromagnetic pollution has led to demands by the TEAZ population for a Electromagnetic Radiation Reduction Zone (ERRZ) to be developed. The original architects of the Bauhaus Museum building, Young & Ayata L.L.C., were contacted to make a proposal for the reuse of their original museum building. The architects have proposed an adaptive reuse of the abandoned interior where the building vessel modules (which amplified radiation outward) could be inverted on the interior through a dampening interference provided by the glass tile and thick hemp wall mass, significantly reducing the levels of radiation on the interior of the building while still providing a stable enough signal to encourage the TEAZ effect that initiated the scenario. In addition, the ceiling hemispheres at the top of each of the vessel modules originally designed to diffuse light, could be coated in ultraviolet rose gold tiles reflecting any excess radiation back out into the atmosphere of the park. Because the programmatic circulation was initially designed to be a combination of enfilade galleries with free-plan flexibility, the use of the plan could be altered to accommodate inhabitation as a sequence of lounge like rehabilitation rooms. As people/patients move through the intestinal plan sequence, each lounge develops a specific aesthetic aura of electromagnetic buffering.

Figure 8. Young & Ayata, L.L.C.
The waves of mutilation remediated through cymatic noise conversion
Jenny Cymatic Plate Resonance 2033

Conclusion

The implementation of the "Transformer Grove" at the Dessau-Roßlau park has been an unqualified success in both energy and Oxygen production. It remains to be seen if the negative side effects of this intervention can be mitigated through the dampening interference proposed by Young & Ayata, L.L.C. If successful, there will be an interesting cultural aspect developed through the reuse of the building, one that may prove prototypical for other similar situations developing globally. The renovated building interior would produce an area of refuge from excess energy. This remediation might even become the impetus to return the Bauhaus artworks to Dessau. The return of aesthetic contemplation to a building designed originally for this purpose would present a strange calm in the storm of contemporary media production and consumption that dominates TEAZs. The interconnected objects of our present have become auras without originals, unique mediation performances flowing through our data systems.[10] To conjoin these mediated flows with a physical space for viewing the material artifacts of mechanical reproduction is in many ways a problem regarding what constitutes "the real". If reality is always mediated, a culturally constructed myth, the crucial questions become those which explore these abstract fictions for the production of alternate aesthetics.[11]

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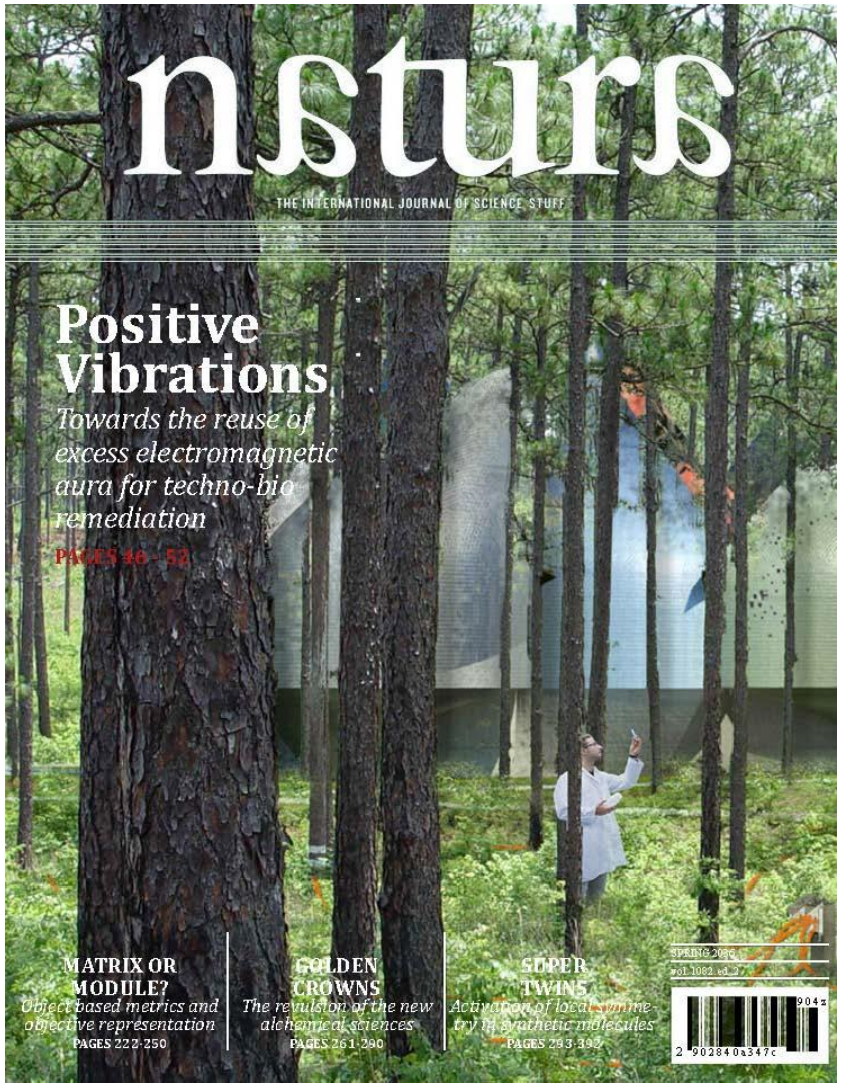
(11) This article is a fiction of pure speculation. Any similarity to real science or architecture is intentionally coincidental.

University of Macronesia
Natura – "The Transformer Grove Remediation"
2037



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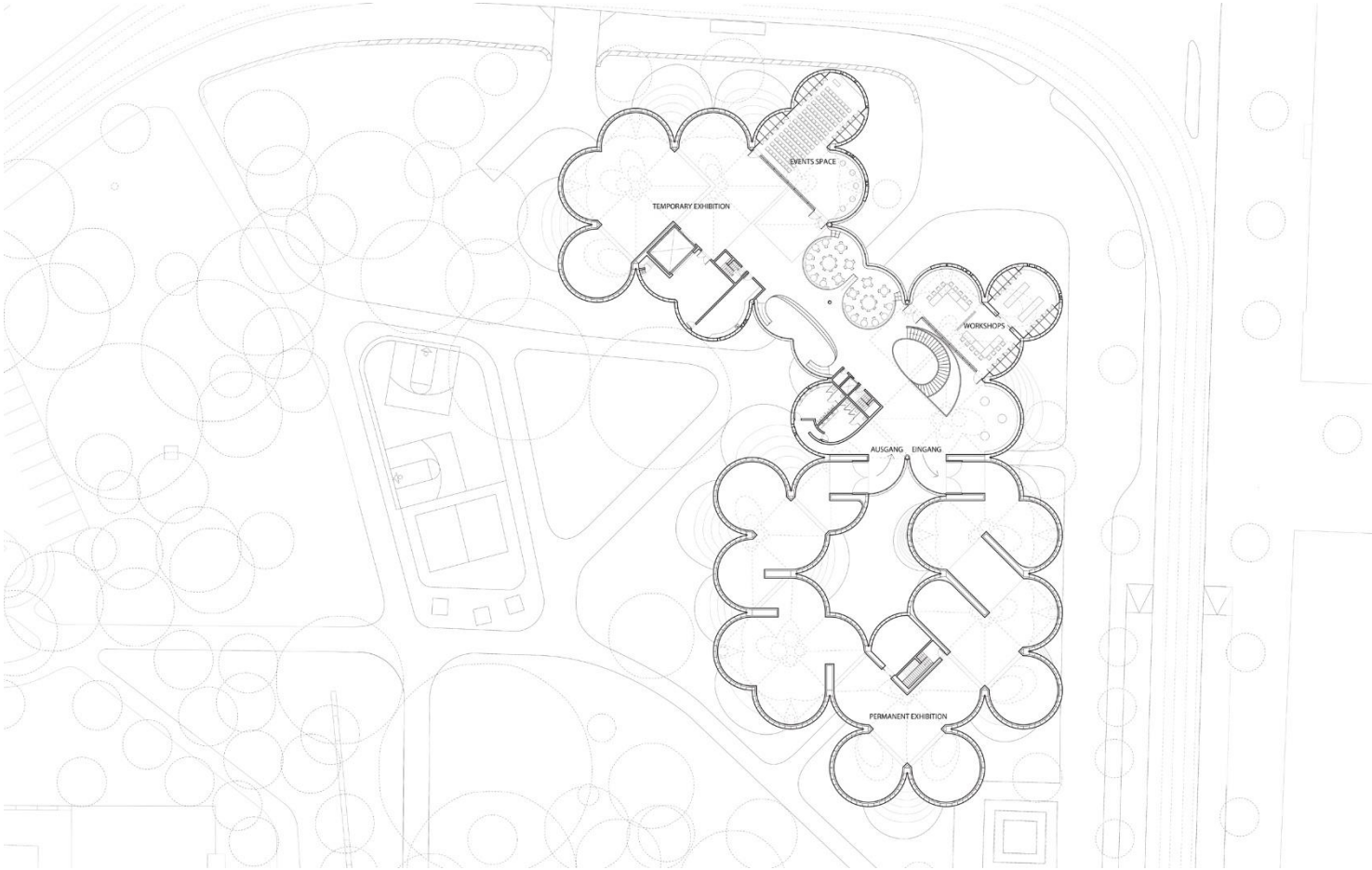
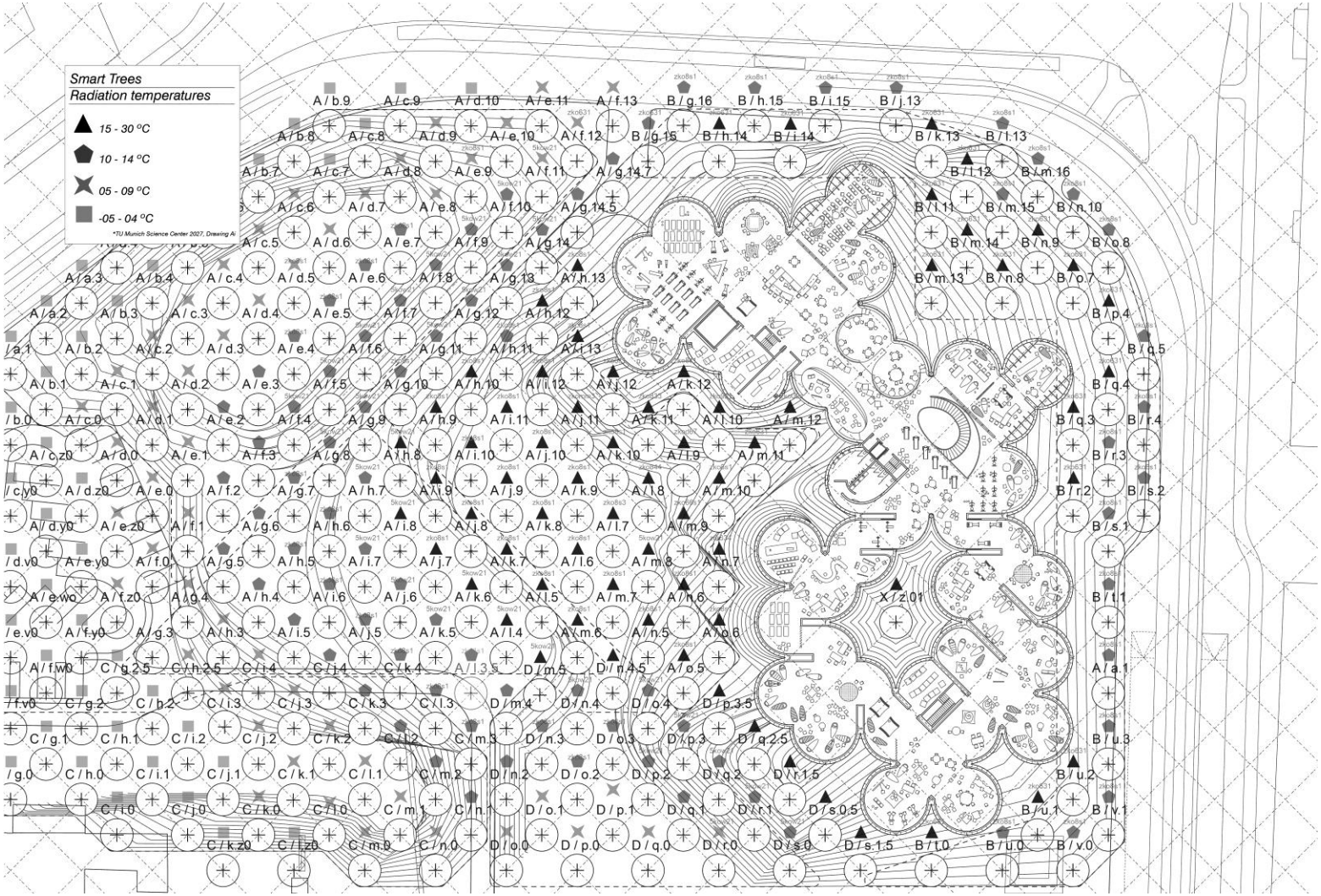
2037



Young & Ayata
Bauhaus Museum Dessau
2015



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2037