

Big Box
Automation

Commerce

Suburban Farm

Access

The Connector

Waste

Aluminum
Upcycled

Propose

Highway
System

Discrimination

Illusion in
the Cracks

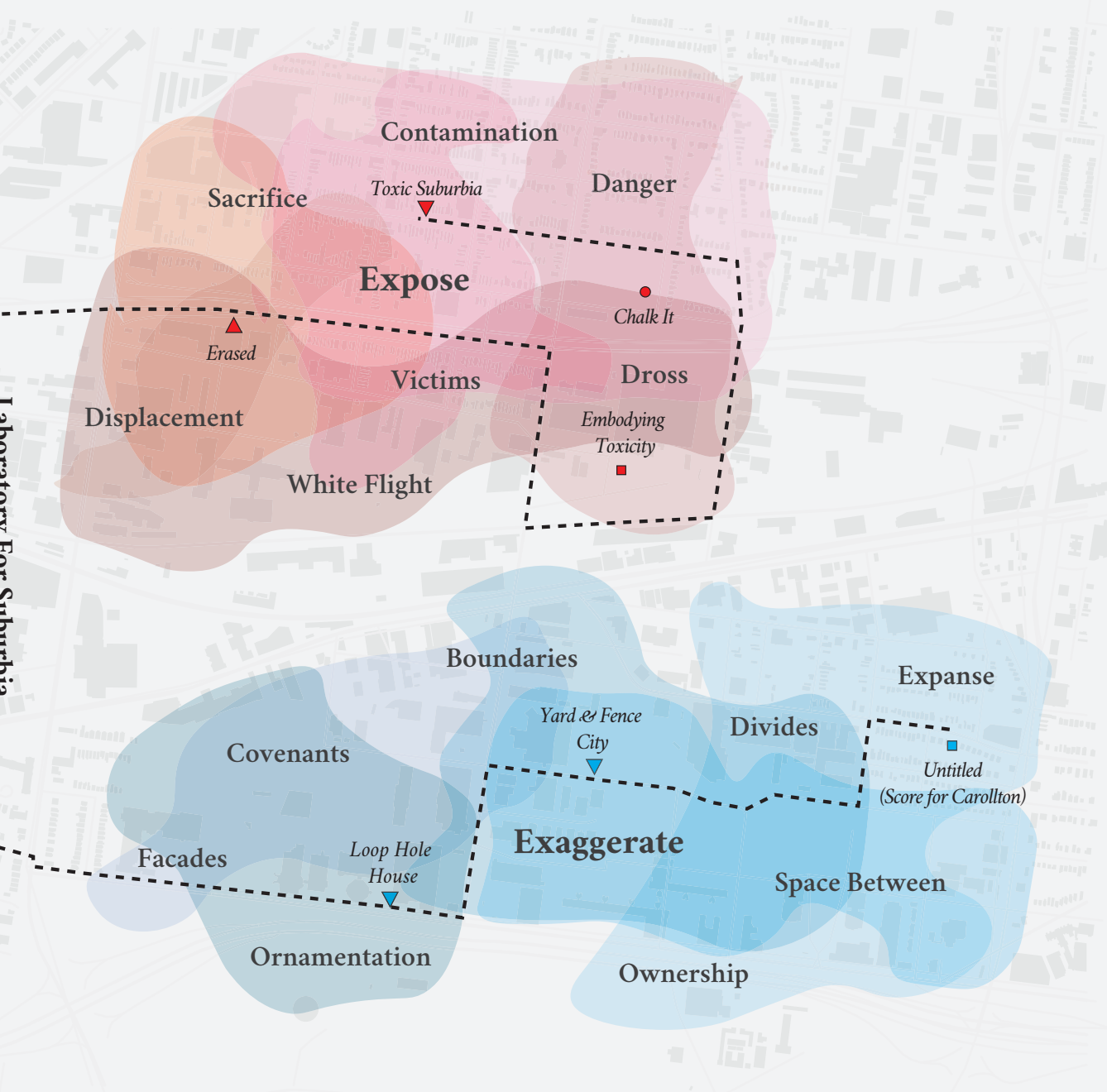
Vacancy

Displacement

Highway
Divide

Violence

Laboratory for Suburban





Laboratory for Suburbia

Sam Fox School of Design and Visual Arts
Washington University at St. Louis

Edited by Emily Bryan and Jess DeAngelo



SAM FOX SCHOOL OF DESIGN
& VISUAL ARTS



THE
D/VIDED
C/TY

Table of Contents

Introduction	6
Diagram	8
Coronavirus: A Poetry of Place	10

Expose 14

Kat Nemetz & Rachel Reinhard	18
Rachel Reinhard	24
Kat Nemetz	26
Emily Bryan	30

Propose 34

Jiankun Chen	38
Chanil Park & Yifan Sun	42
Jiankun Chen, Elise Skulte & Boyan Zhang	46
Elise Skulte	50
Chanil Park, Yifan Sun & Dooho Won	54
Boyan Zhang	56

Exaggerate 60

Amanda Louise & Jenna Jauch	64
Jess DeAngelo & Paul Clark	68
Paul Clark	72

Colophon	78
----------	----

Introduction

This publication is an atlas of interrogative art and design practices. As an outgrowth of the Spring 2020 Laboratory for Suburbia course at the Sam Fox School of Design and Visual Arts, this exhibition in the form of a book maps a series of student projects that speculatively approach suburban sites and communities. Organized into “neighborhoods” of resonant practices, it traces connections between individual projects and invites the reader to engage with the propositions they make.

Over the past five years, America’s suburbanized landscape has emerged as a site of urgent cultural, political, and spatial contestation. In the wake of the Ferguson uprising and in the midst of national elections that turn on suburban swing districts, suburbia has arguably become the defining geography of the national moment. The fields of design and art, however, have largely failed to engage this critical space, remaining focused instead on prestigious cosmopolitan destinations and distressed inner city communities. Students in “L4S”– 13 graduate students in the fields of architecture and art history–sought to step into that gap in practice.

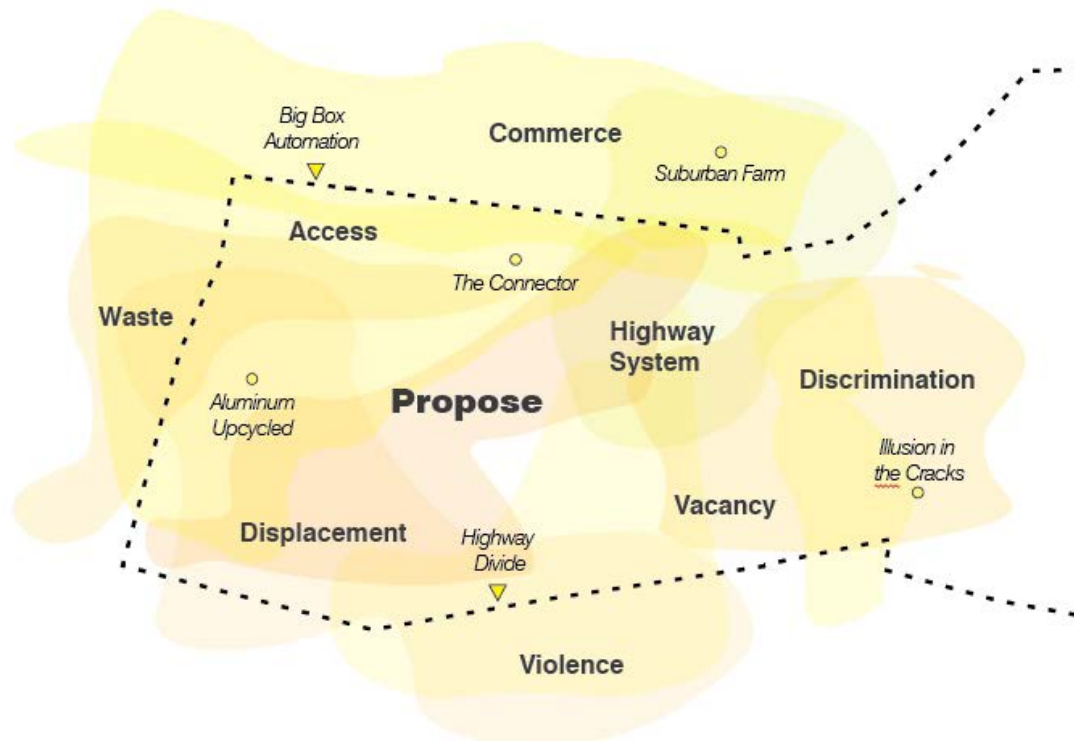
Early in the semester, students worked through a survey of key precedents and theoretical frameworks in art, architecture, and urban theory. An immersive bus excursion through suburbanized St. Louis, led by course instructor Gavin Kroeber, gave participants the opportunity to apply and consider some of these foundational ideas in situ. The tour traveled through a handful of the over 90 municipalities of St. Louis County for a taste of the region’s diverse and complex patchwork of power and resources, as well as the range of architecture and design trends in building and planning therein.

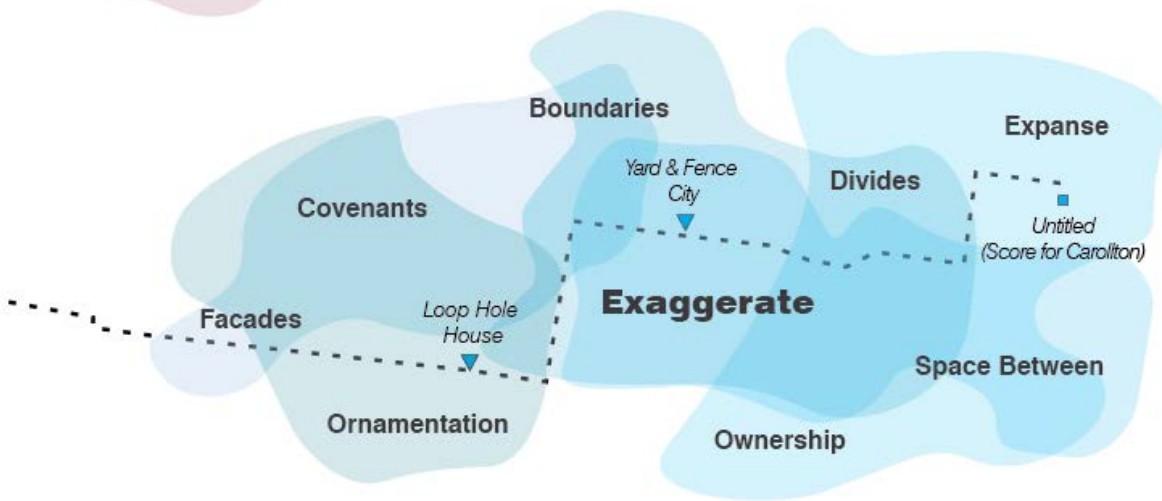
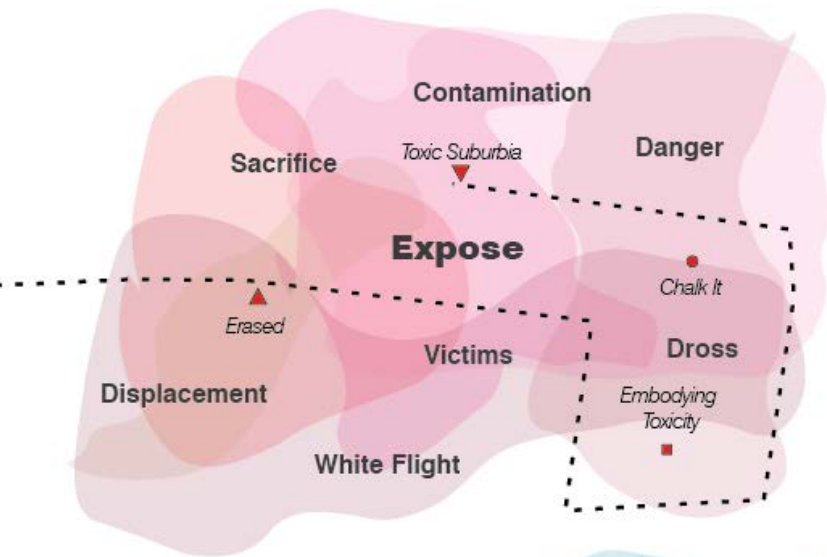
Working from this foundation, students shifted into a series of “laboratory sessions,” working in small groups to develop projects that manifest a range of ideas considering design, social justice, community development, and the unsavory histories that are often hidden beneath the seemingly prosaic veneer of suburbia. Most projects consist of

propositions and experimental ideas for interventions in problematic spaces. While many of the students took a specific site in the St. Louis area as their jumping off point, the resulting visualizations suggest a paradigm for work that might function in any suburban area.

This volume is divided into three sections, or conceptual “neighborhoods.” Jess DeAngelo’s cover graphic visualizes a spatial relationship between these, translating the paradigmatic proposals into cartographic language and layout. Exposing includes projects inspired by trauma endured by suburban residents that is the result of systemic racism, classism, and environmental malpractice. The projects in Proposing put forth ideas for land reuse and intentional structural design that, if realized, could shift or even augment community interactions and environmental consciousness for local residents. Finally, Exaggerating takes the tenets of stereotypical suburban life and carries them to an extreme, creating space for critical considerations through playful imaginings.

It is tempting as architects and designers to regard suburbia as mere sprawl, a dismissable landscape marked by little more than a distinct lack of careful planning or aesthetic consideration. This atlas presents a provocative collection of designs and artworks that refuse that impulse, instead reconsidering the social significance of the suburban landscape and asserting a role for art and design within it.





Coronavirus: A Poetry of Place

Emily Bryan

My second semester as a grad student in art history was shaping up to be the kind of liberal arts dream where the material, theories, and ideas of multiple courses and projects were overlapping like lenses on a microscope, creating new clarity with every layer. The archaeology of ancient Mesopotamian cities was informing conceptions of colonialism and border thinking; art from the trauma of past generations was breathing into the visual language of contemporary conflicts; and the mythology of the American frontier hung specter-like around the modern cities and suburbs explored in *Laboratory for Suburbia* (L4S). Constellations of concepts were coming together into an ordered assemblage, their various vocabularies rising from the pages of articles and din of the seminar room, merging into the idyllic academic poetry I had hoped for during my years away from school.

About midway through March, a darker poetry began inscribing itself on the reality of this year, and reminded me that poetry often requires a certain brutality: it is as much about what words are left out as which few remain on the page. The novel coronavirus had spread across Asia and made its way to North America as my classmates and I watched with growing alarm. It profoundly disrupted our semester, of course, but it also imposed an unfamiliar rhyme and meter on the workings of government, science, and society. For millions of people, comfortable couplets of home and work were spliced into single lines, ellipses began to hold the place of plans made, careers and relationships and milestones were replaced with punctuation and pauses. As with most disasters, we became poets in response, feebly composing little phrases, like “this challenging time,” and “we’re in this together,” attempting to order the chaos through easy language. Still other poetry was given to us, as “social distance” and “shelter in place” became words to live by, and those with power invoked wartime rhetoric of protection, freedom, and defense, while doing substantively little to actually protect or defend. As with phrases like “The Troubles,” or “The Recent Unpleasantness,” euphemisms were designed to make the the undigestible mild on the palate, and reality often sat in what was left unsaid.

When words applied to a situation reach a level so esoteric as to obscure the meaning of the thing, when they are deployed so effectively as to beautify it, they become still more, insidious, poetry. And while those of us who could, sheltered in place, the politics of place became amplified by the alliteration of constant calculations and coverage. The poet, this virus, is brutal, and what it continues to leave on the page is revealing.

Before the post-midterm shift to distance learning, the Laboratory for Suburbia course materials and discussions helped us as a cohort build a foundational understanding of how suburbs, and specifically the St. Louis suburbs, developed over history and continue to grow and change. In February, we embarked on an extensive bus tour and as we explored the various landscapes of St. Louis County, I was reminded of a phrase from a project in another class regarding US-Mexico border policy: Low Intensity Conflict (LIC) doctrine. It's a euphemism, of course, used since the 1980's to categorize the US-Mexico border and other areas of Latin America deemed troublesome, but not so hot as to be considered war zones. With the LIC designation, Timothy J. Dunn describes the ways in which the Reagan administration treated spaces like the US-Mexico border as just dangerous and scary enough to justify defense department spending to fortify them: more border patrol agents, more and larger artillery, and so forth.

This borderland vocabulary slid into my cognitive poetry as we drove around, overlaying easily onto the landscape of St. Louis as a suburbanized city because the city/county divide is a border fortified by layers of policy, rhetoric, and power struggle. W. Florissant Avenue in the North County suburb of Ferguson in the days after Michael Brown's murder, as one example, was just such a LIC zone, where the national guard in full riot gear were sent in the name of public safety to suppress the public outcry. In other parts of St. Louis County there lie other spaces, what I have come to think of as Low Intensity Erasure sites (to appropriate and twist government's clever linguistic tactic toward palatability). Rather than violent conflict, fears of contamination—i.e. nakedly racist fear of the other--have led to white flight, segregated neighborhoods, and drained resources from black communities. Subtle multi-faceted efforts to grow capital have resulted in slow but deliberate and irreversible changes to the fabric of suburban communities. Attempts to fortify barriers between Blacks and Whites, such as covenants,

zoning laws, and sometimes even physical barriers are well documented in public record and more recent research by scholars like Colin Gordon and Walter Johnson. These sites of Low Intensity Erasure are where fundamental shifts have occurred, with devastating consequences for some, but which have also facilitated growth, sprawl, and the wealth of other residents. The shifts occurred slowly, hence my fixation on the “low intensity” designation, in the name of job creation and neighborhood improvement.

The resulting suburban patchwork is one of resourced municipalities stitched precariously to un-resourced ones, a local but paradigmatic phenomenon. It is the systematically de-resourced neighborhoods that glowed the reddest on local COVID-19 infection and death tracking maps early in the spread of the virus, and which continue to suffer the most from the economic consequences of the pandemic. The brutal poetry of this disease enunciates that the “crisis of today” is actually the consequence of the racial contract that built this suburbanized city and the narratives of injustice that have rumbled subcutaneously for generations.

COVID-19 was not a concern when our small cohort began our projects for L4S, but its effects on the physical and social complexities of the suburban landscape require consideration as we present them here. The virus, the “invisible enemy,” has spread and sprawled, requiring new language and demanding visualization. It foregrounds disparity and highlights separations between sheltered and unsheltered, protected and abandoned. Its consequences for how we, as individuals and communities, inhabit and conceptualize space, property, and resources sidles up to our L4S propositions, resulting in a complex new poetry of place.

Spring 2020 May/April

1 The Militarization of the U.S.-Mexico Border, 1978-1992: Low Intensity Conflict Doctrine Comes Home. Austin: University of Texas Press, 1996.

2 Colin Gordon, Walter Johnson, Jason Q. Purnell, Jamala Rogers. "COVID-19 and the Color Line." Boston Review, May 1, 2020. See also Colin Gordon, *Citizen Brown*, Chicago and London: University of Chicago Press, 2019, as well as his Mapping Decline website: <http://mappingdecline.lib.uiowa.edu/>.

3 Adam Serwer, "The Coronavirus Was an Emergency until Trump Found Out Who Was Dying." *The Atlantic*, May 9, 2020.

Expose

v. \ ik-spōz\

: to make something visible by uncovering it

A network of forces contribute to the development of suburban regions. The projects in this section interrogate some of the more nefarious abuses of political and economic power and the resulting trauma from which residents continue to suffer.



Kat Nemetz & Rachel Reinhard

Toxic Suburbia



Rachel Reinhard

Chalk It!



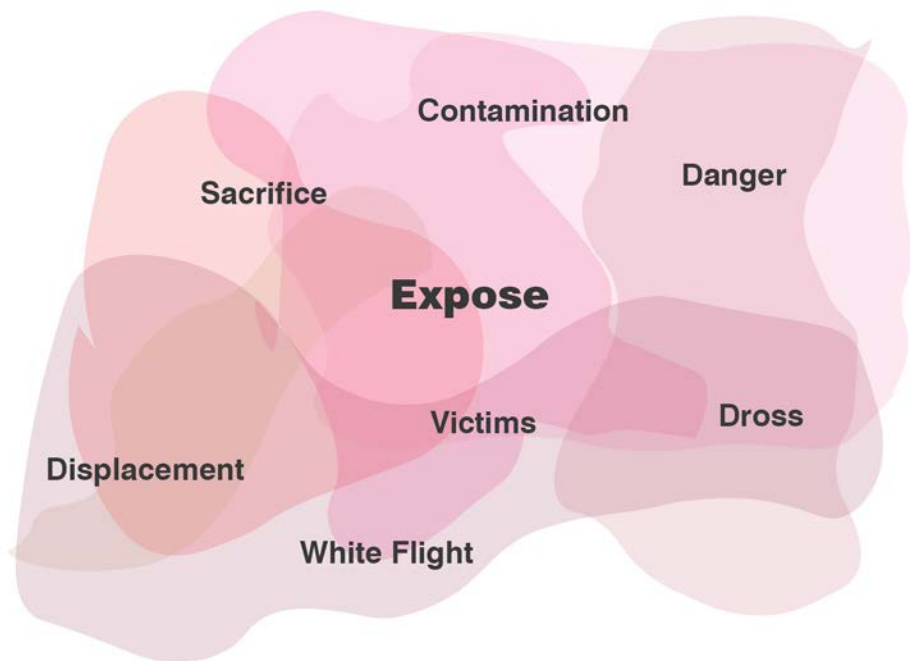
Kat Nemetz

Embodying Toxicity



Emily Bryan

Erased



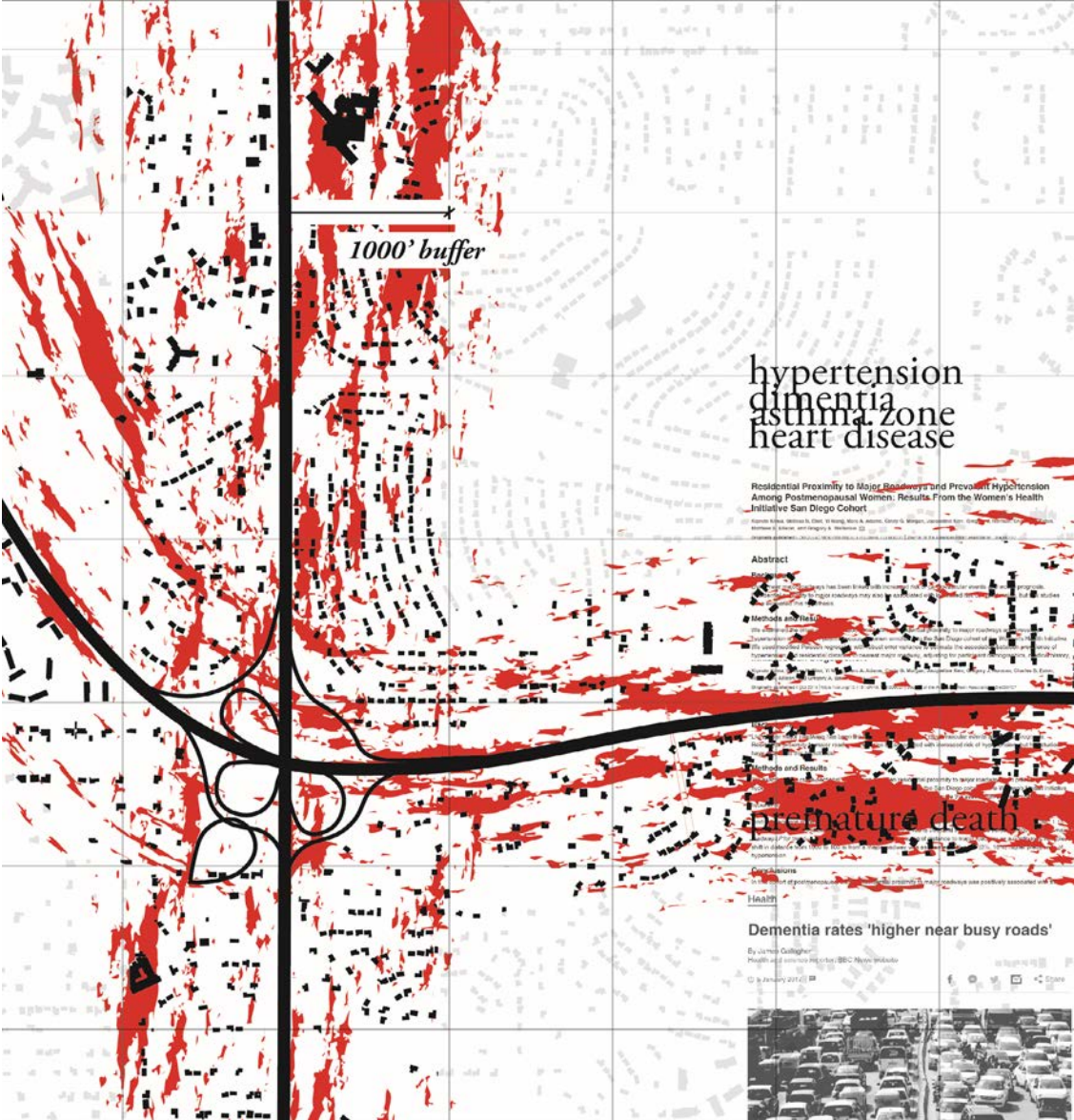


Kat Nemetz & Rachel Reinhard

Toxic Suburbia

Digital Renderings

Drawing on the specific history of nuclear waste sites and highway development in St. Louis County, this series of projects considers the threat of contaminants prevalent in many suburban areas. Abstract maps and digital collages untether the subject from a specific site and visualize the physical, embodied realities of being trapped in spaces where nuclear waste disposal has been mismanaged and highway construction has caused greenhouse gas emissions to infiltrate the atmosphere. Two proposals for interventions, scores for reconsidering the spaces, respond to the visualizations: One takes a macro view and proposes a giant chalk outline on the landscape—a kind of crime scene—to visualize the unseen while the other invokes modes and language of wellness for an internalized, individual embodied experience.



1000' buffer

hypertension dementia asthma zone heart disease

Residential Proximity to Major Highways and Prevalent Hypertension Among Postmenopausal Women: Results From the Women's Health Initiative San Diego Cohort

Karen K. Nelson, PhD, Yi Wang, MS, & others. *Stroke*. 2014;45:1000-1006. doi:10.1161/STROKEAHA.113.008000

Abstract

Background and Purpose: Exposure to major highways may increase exposure to air pollution and noise, which may increase the risk of hypertension. We examined the association between residential proximity to major highways and prevalent hypertension among postmenopausal women in the Women's Health Initiative San Diego Cohort.

Methods and Results: We used data from the Women's Health Initiative San Diego Cohort, a population-based cohort of postmenopausal women aged 50 to 79 years. We used a 1000-foot buffer around major highways to define residential proximity to major highways. We used logistic regression to examine the association between residential proximity to major highways and prevalent hypertension, adjusting for age, race, education, income, and other factors. The association between residential proximity to major highways and prevalent hypertension was significant (odds ratio, 1.15; 95% confidence interval, 1.05 to 1.26).

Conclusions: Residential proximity to major highways was associated with prevalent hypertension among postmenopausal women in the Women's Health Initiative San Diego Cohort.

Keywords: hypertension, highways, air pollution, noise, postmenopausal women, Women's Health Initiative San Diego Cohort

Methods and Results: We used data from the Women's Health Initiative San Diego Cohort, a population-based cohort of postmenopausal women aged 50 to 79 years. We used a 1000-foot buffer around major highways to define residential proximity to major highways. We used logistic regression to examine the association between residential proximity to major highways and prevalent hypertension, adjusting for age, race, education, income, and other factors. The association between residential proximity to major highways and prevalent hypertension was significant (odds ratio, 1.15; 95% confidence interval, 1.05 to 1.26).

Conclusions: Residential proximity to major highways was associated with prevalent hypertension among postmenopausal women in the Women's Health Initiative San Diego Cohort.

Keywords: hypertension, highways, air pollution, noise, postmenopausal women, Women's Health Initiative San Diego Cohort

Methods and Results: We used data from the Women's Health Initiative San Diego Cohort, a population-based cohort of postmenopausal women aged 50 to 79 years. We used a 1000-foot buffer around major highways to define residential proximity to major highways. We used logistic regression to examine the association between residential proximity to major highways and prevalent hypertension, adjusting for age, race, education, income, and other factors. The association between residential proximity to major highways and prevalent hypertension was significant (odds ratio, 1.15; 95% confidence interval, 1.05 to 1.26).

Conclusions: Residential proximity to major highways was associated with prevalent hypertension among postmenopausal women in the Women's Health Initiative San Diego Cohort.

Keywords: hypertension, highways, air pollution, noise, postmenopausal women, Women's Health Initiative San Diego Cohort

Methods and Results: We used data from the Women's Health Initiative San Diego Cohort, a population-based cohort of postmenopausal women aged 50 to 79 years. We used a 1000-foot buffer around major highways to define residential proximity to major highways. We used logistic regression to examine the association between residential proximity to major highways and prevalent hypertension, adjusting for age, race, education, income, and other factors. The association between residential proximity to major highways and prevalent hypertension was significant (odds ratio, 1.15; 95% confidence interval, 1.05 to 1.26).

Conclusions: Residential proximity to major highways was associated with prevalent hypertension among postmenopausal women in the Women's Health Initiative San Diego Cohort.

Keywords: hypertension, highways, air pollution, noise, postmenopausal women, Women's Health Initiative San Diego Cohort

Methods and Results: We used data from the Women's Health Initiative San Diego Cohort, a population-based cohort of postmenopausal women aged 50 to 79 years. We used a 1000-foot buffer around major highways to define residential proximity to major highways. We used logistic regression to examine the association between residential proximity to major highways and prevalent hypertension, adjusting for age, race, education, income, and other factors. The association between residential proximity to major highways and prevalent hypertension was significant (odds ratio, 1.15; 95% confidence interval, 1.05 to 1.26).

Conclusions: Residential proximity to major highways was associated with prevalent hypertension among postmenopausal women in the Women's Health Initiative San Diego Cohort.

Keywords: hypertension, highways, air pollution, noise, postmenopausal women, Women's Health Initiative San Diego Cohort

Methods and Results: We used data from the Women's Health Initiative San Diego Cohort, a population-based cohort of postmenopausal women aged 50 to 79 years. We used a 1000-foot buffer around major highways to define residential proximity to major highways. We used logistic regression to examine the association between residential proximity to major highways and prevalent hypertension, adjusting for age, race, education, income, and other factors. The association between residential proximity to major highways and prevalent hypertension was significant (odds ratio, 1.15; 95% confidence interval, 1.05 to 1.26).

Conclusions: Residential proximity to major highways was associated with prevalent hypertension among postmenopausal women in the Women's Health Initiative San Diego Cohort.

Keywords: hypertension, highways, air pollution, noise, postmenopausal women, Women's Health Initiative San Diego Cohort

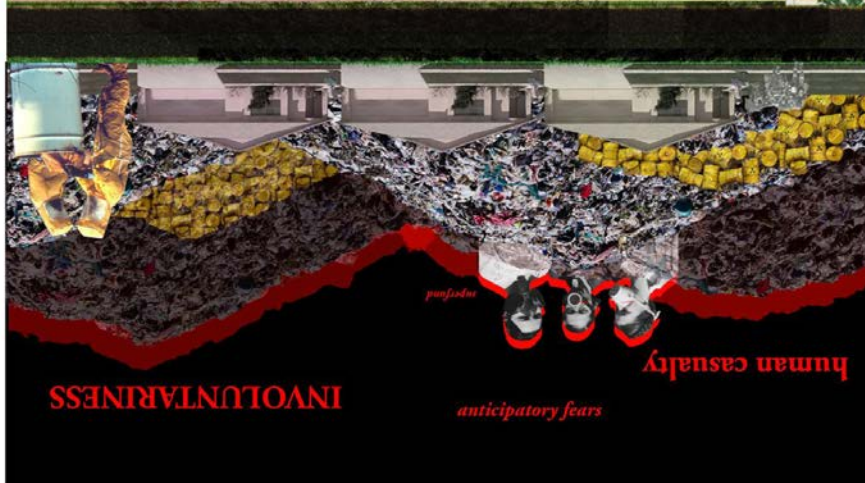
EXPOSURE

lifestyle vs. lifescape

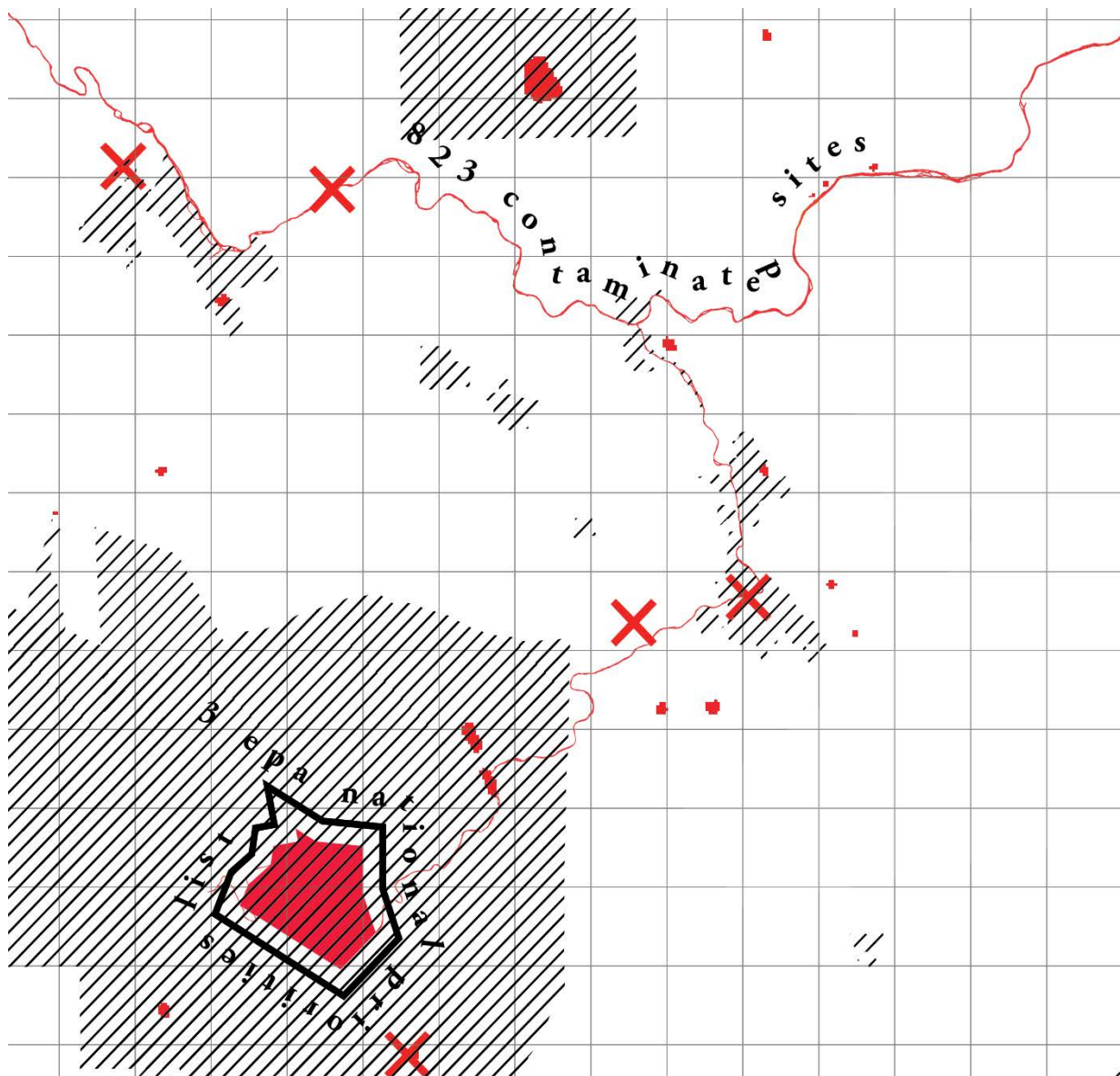
invisibility

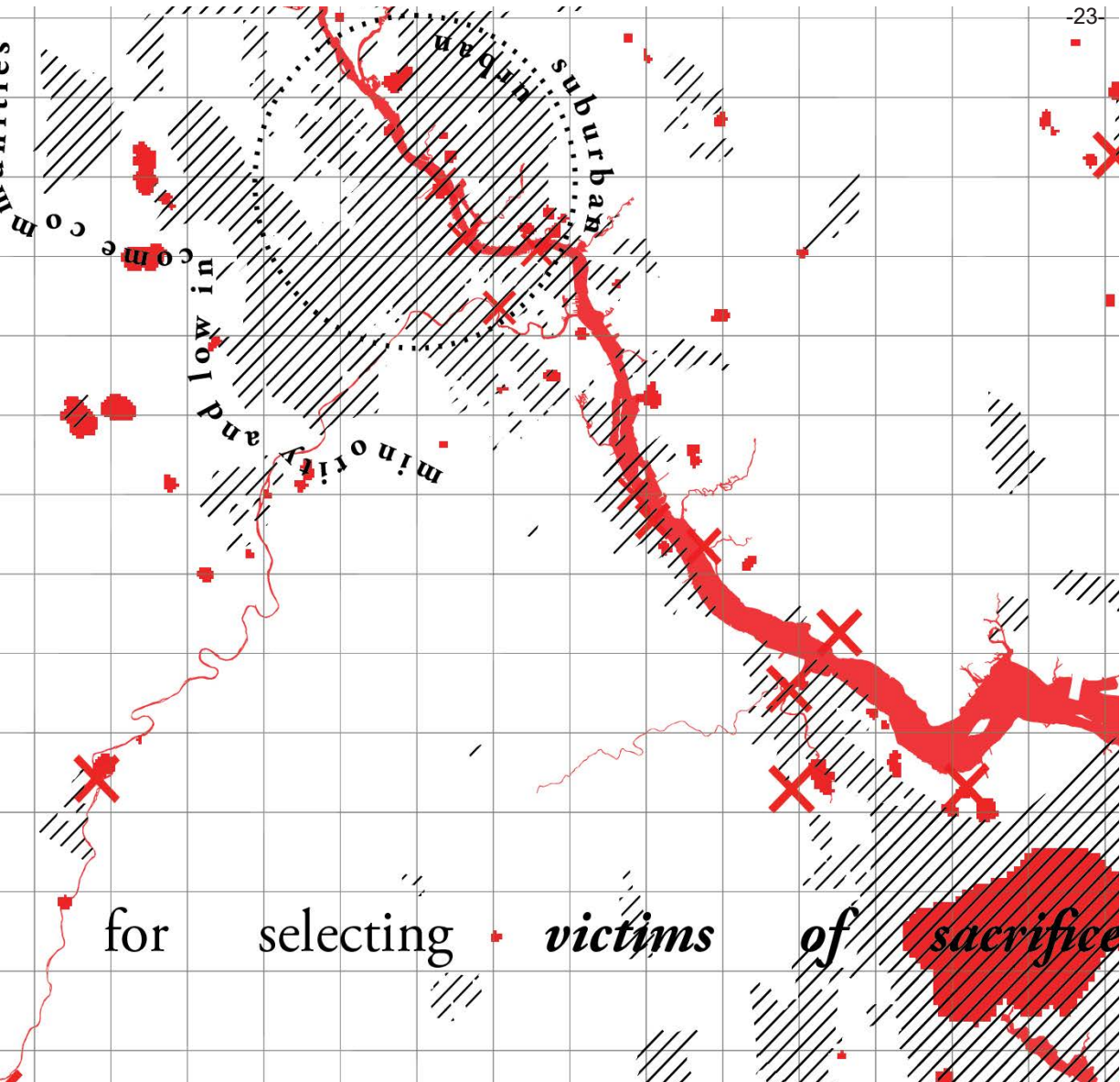
uncertainty

INCUBATION







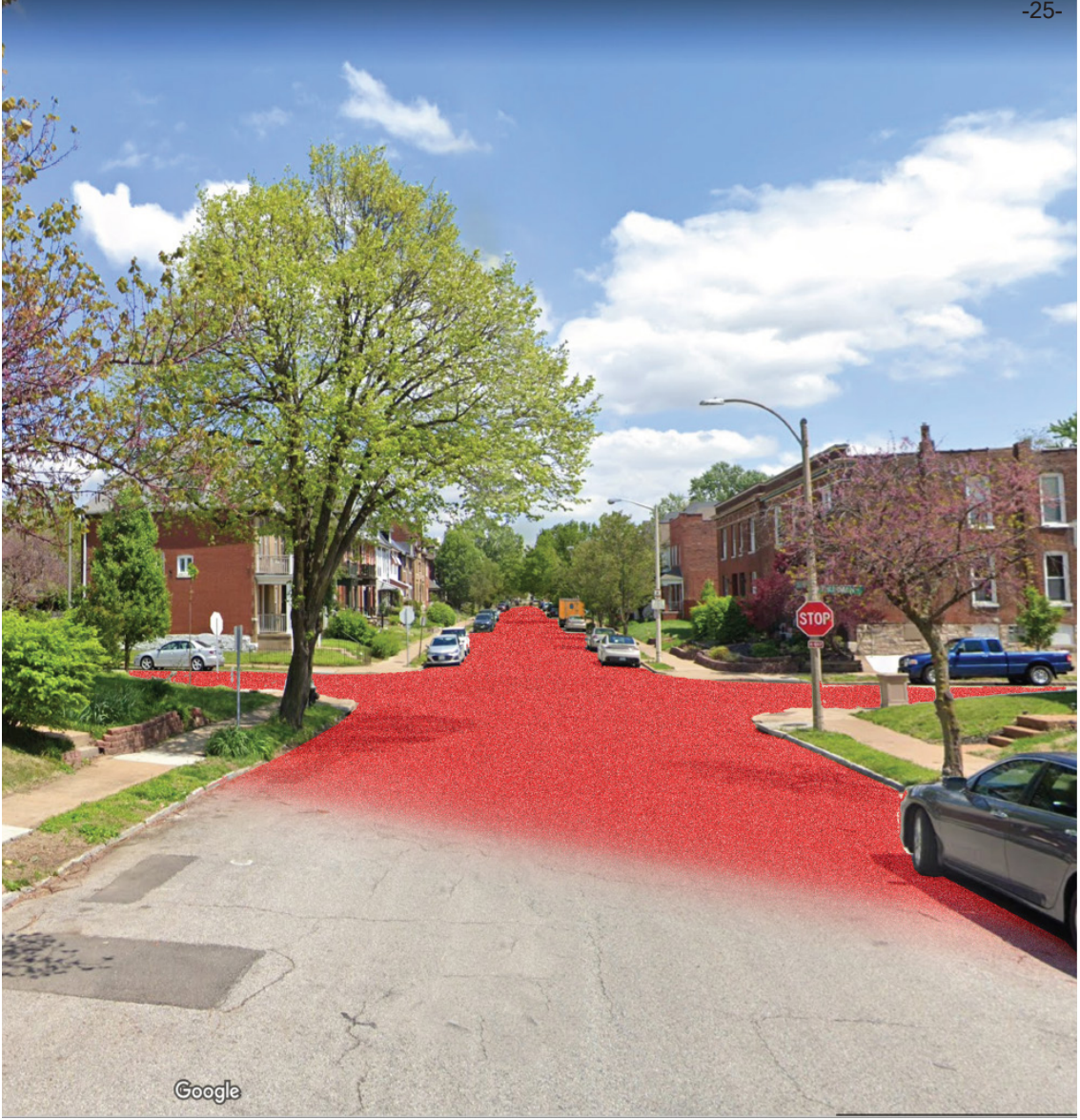


Rachel Reinhard

Chalk It!

Digital Rendering







Kat Nemetz

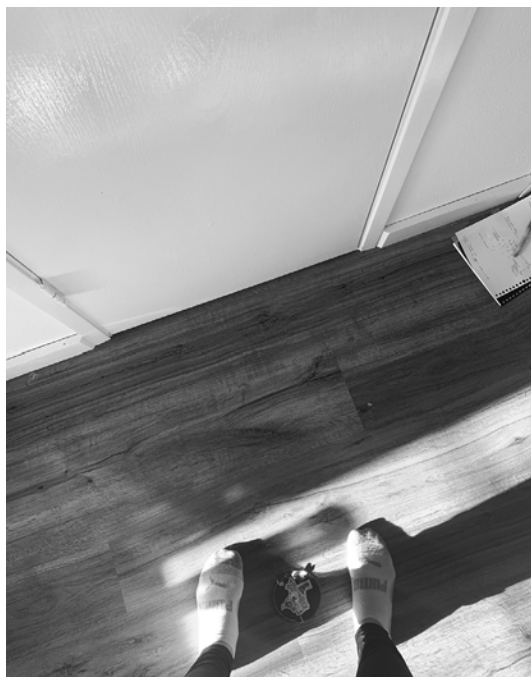
Embodying Toxicity

Score

Instructions:

- #1: Map out locations 1, 2 & 3 on the ground in our home (dash lines show a simplified layout)
- #2: At location 1, do a 4 minute warm-up
- #3: Remain at location 1, and do 9 push-ups
- #4: Trace the curved path between location 1 & 2, doing slow lunges
- #5: At location 2, do 10 squat jumps
- #6: Trace the curved path between location 2 & 3, doing slow lunges
- #7: At location 3, do a plank for 39+ seconds
- #8 Rest









Emily Bryan

Erased

Caution tape, twine, rope, steel cable, and marking tape on steel mesh fencing
24"x48"

Building on the research of geographer Colin Gordon and documentarian Emma Riley, this piece employs textile construction techniques to depict a swath of the St. Louis suburbs. The holes cut from the fencing represent just a few of the African-American communities in the area that have been slowly destroyed through zoning, eminent domain, and racial restrictions written into property deeds, visualizing them as if they were ripped from the local fabric all at once. The use of construction materials evokes the barrier-building that facilitated these ruptures in the name of progress.








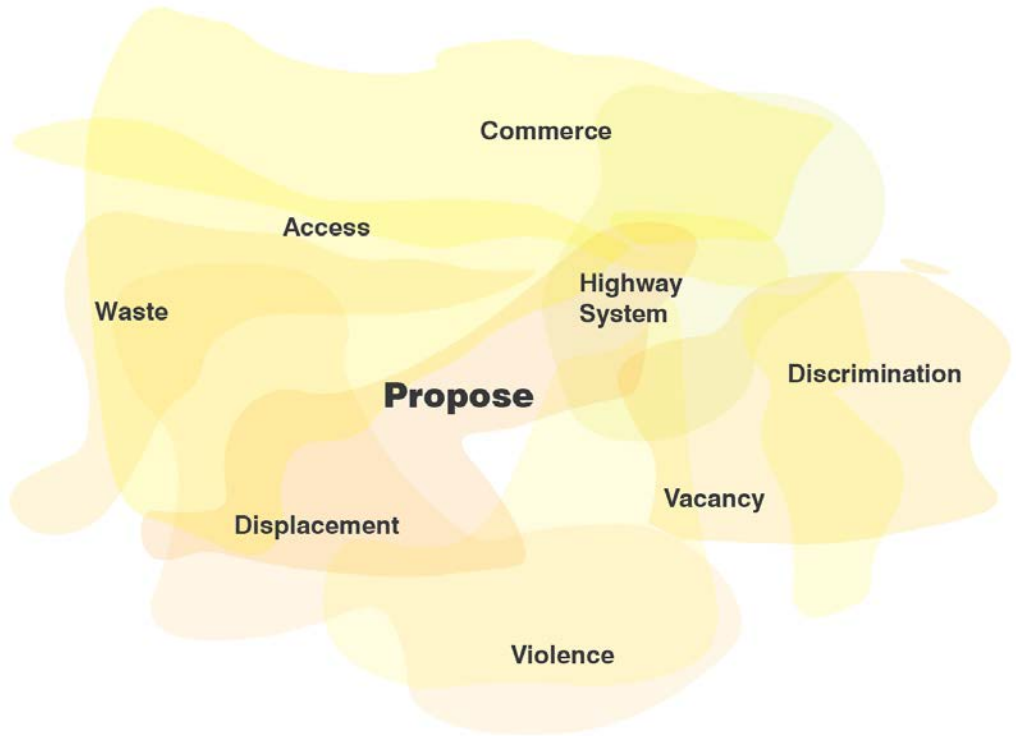
v. / \ /prə'pōz/

:put forward a plan or intention for consideration by
others



Wide open spaces are part of the American Dream, linked to frontier mythology and the suburban promise of home ownership, community, and green space. But many of the landmarks of suburbia include giant parking lots, sprawling retail centers, and unused or abandoned lots. The projects in this section reimagine these spaces, proposing practical as well as conceptual reuses.

- **Jiankun Chen**
New Farming
- **Chanil Park & Yifan Sun**
The Connector
- ▼ **Jiankun Chen, Elise Skulte & Boyan Zhang**
Big Box Automation
- **Elise Skulte**
Aluminum Upcycled
- ▼ **Chanil Park, Yifan Sun & Dooho Won**
Highway Divide
- **Boyan Zhang**
Illusion in the Cracks





Jiankun Chen

New Farming

Digital renderings

This project interrogates space use in the sprawling landscape of suburban shopping districts by reimagining the traditional parking lot as an energetic and sustainable green space. Parking spots double as solar panel substructures and micro vertical farming produces foods for local use. In addition to the reuse of space for ecological impact, Chen envisions a community building aspect, making the complex walkable and inviting interaction within the garden.







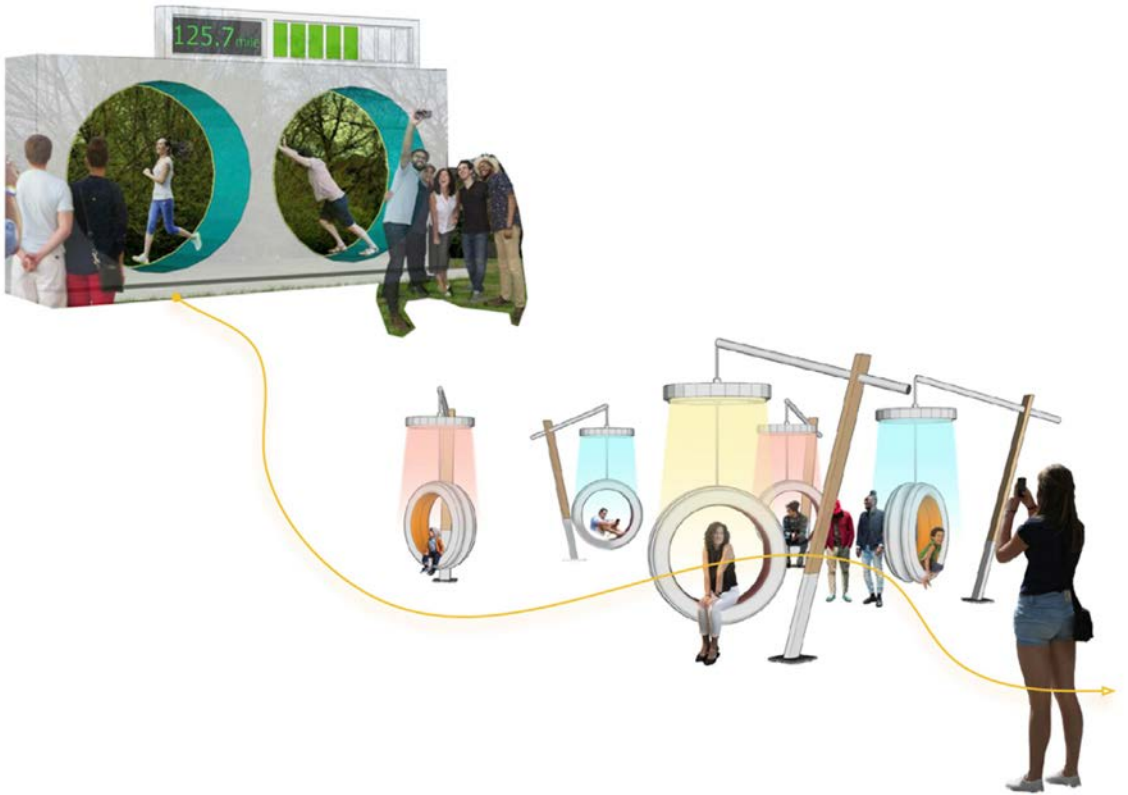


Chanil Park & Yifan Sun

The Connector

Digital renderings

In this project, Park and Sun propose a playful installation that engages populations who may not otherwise interact. A battery and connector draw power from cooperative action and shared activity, which in turn activates the space. The objects in the piece, therefore, are only as effective as the community engagement with it, but have the potential to create a joyful interaction where historically there has been division.





125.7 mile







Jiankun Chen, Elise Skulte & Boyan Zhang

Big Box Automation

Foam core, legos, balsa, plastic jars

24"x18"x15"

In this futuristic visualization of our big box consumer landscape, architects Elise Skulte, Jiankun Chen, and Boyan Zhang shift the trend toward automation to directly address the nature of physical retail space. In their proposed system, horizontal parking and retail space is reduced as distribution centers are moved vertical--stacked efficiently like play bricks--and goods are picked up or delivered. The playfulness of the model hints at the flippant nature of the consumer-driven economy's relationship to land use while neutral-colored flags suggest possible ways to repurpose the space if it were freed up by such a system.





RESTAURANT

LIBRARY

GMSH
PARK

RESTAURANT

PARK

RESTAURANT






Elise Skulte

Aluminum Upcycled

Digital Renderings

Community and space are two of suburbia's potential strengths. This intervention takes advantage of those assets to create a family-friendly, informational installation. A life-sized airplane is meant to be placed in a parking lot as a receptacle for aluminum cans, creating a spectacle that will attract a crowd, both physically and on social media, with the goal of encouraging recycling.



New Town at St. Charles
@NewTownStC

- Home
- Posts
- Photos
- Events
- Videos
- About
- Reviews
- Community
- Iconsquare

Create a Page

New Town at St. Charles

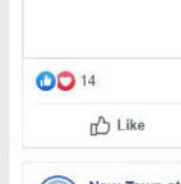
Like Follow Share ...

Write a post...

Photo/Video Tag Friends Check in ...

Watch Video Send Message

4.7 4.7 out of 5 - Based on the opinion of 127 people



ABOUT NEW TOWN AT ST. CHARLES

Stay Social with New Town

Please feel free to post your own comments, photos and events. For additional details visit <http://w...>

See More

Community See All


Invite your friends to like this Page

8,667 people like this

8,877 people follow this

28,367 check-ins

About See All




3312-1 Rue Royale
St. Charles, Missouri 63301

Get Directions

(636) 916-2085

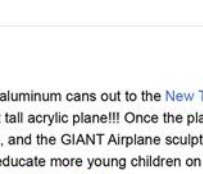
Typically replies within a few hours
Send Message

Posts



New Town at St. Charles
1 hr


Start saving your cans today! Bring your aluminum cans out to the [New Town Great Basin](#) [October 9th](#) to fill the 25 foot tall acrylic plane!! Once the plane is filled the cans will be properly recycled, and the GIANT Airplane sculpture will move to the next neighborhood and educate more young children on the importance of recycling. [#GoGreen](#) [#Save&EducateTheFuture](#)



AMERICANS THROW AWAY ENOUGH ALUMINUM TO REBUILD AN ENTIRE COMMERCIAL FLEET OF AIRPLANES EVERY 3 MONTHS.

14 1 Comment

Like Comment Share



New Town at St. Charles
5 hrs

Check out Roux Royale Bar & Bistro today at 4pm for carry out, curbside and delivery. [#NewTownLiving](#) [#DiscoverStC](#)

Appetizers

**SAVE THE PLANET!
RECYCLE!**

harmacy

Don't be a Donk

Exit



Save time







Chanil Park, Yifan Sun & Dooho Won

Highway Divide

Foam core, paint, pen and ink on paper

18"x32"x18"

In St. Louis, as in many cities across America, the development of high-speed motorways had the dual effect of connecting the suburbs to the city, while also splitting and damaging communities at the site of construction, usually along racial lines. Here, architects Chanil Park, Yifan Sun, and Dooho Won visualize the highway dramatically as both a knife cut and a connective artery— a gash in the fabric of the community on the ground level that also streamlines transportation between city and suburb. The jarring contrast between the violence of the knife and the cartoonish citizens and scenery populating the landscape heightens the tension in the visual metaphor of a social reality.





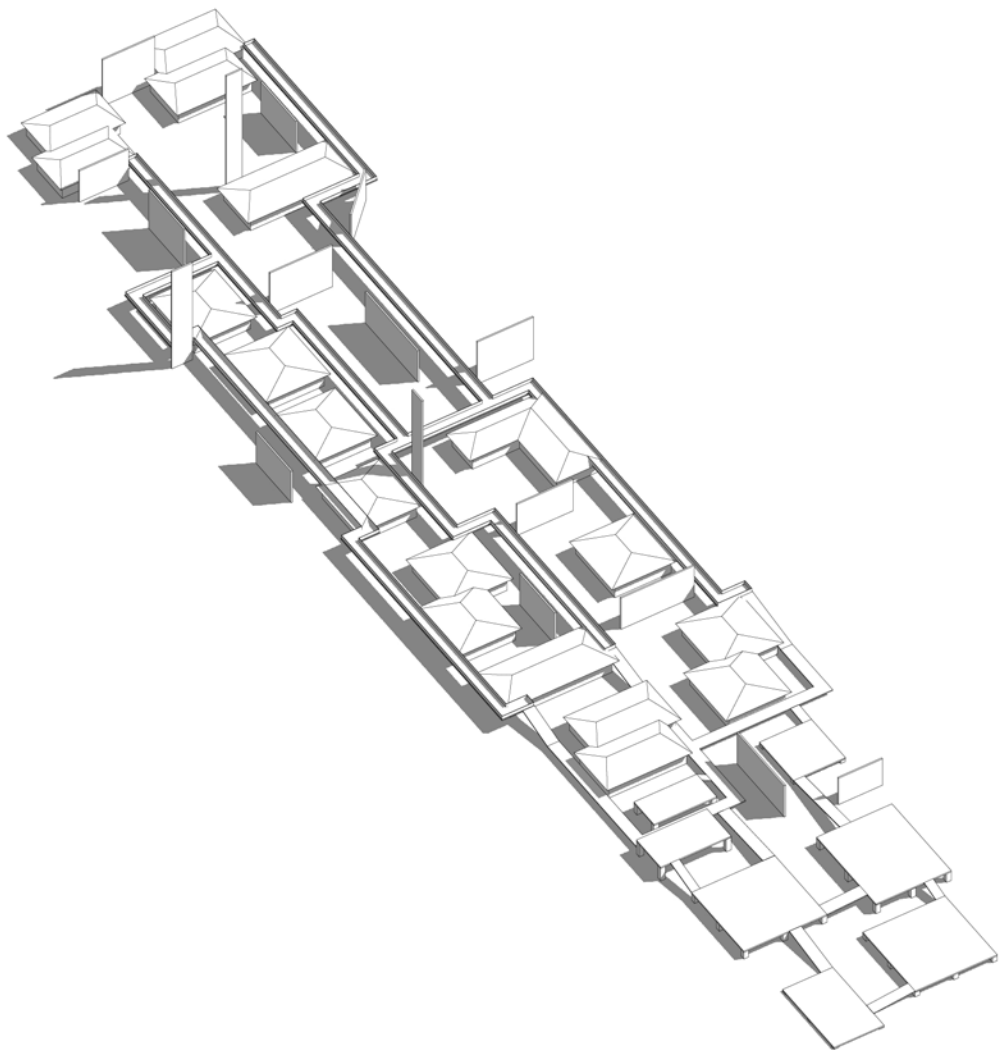
Boyan Zhang

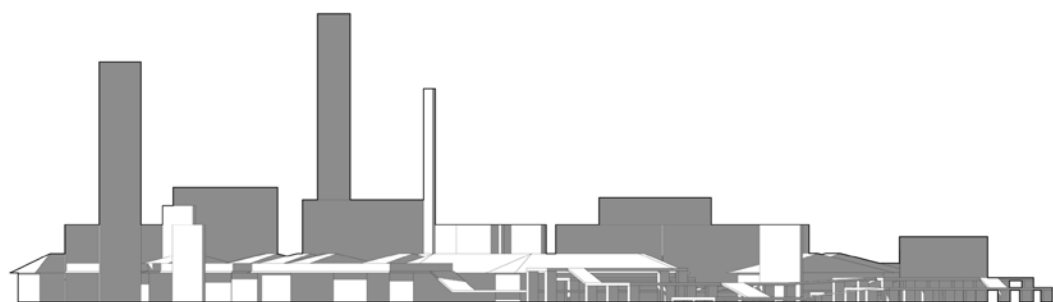
Illusion in the Cracks

Digital Renderings

By placing a walkway lined with billboard-style landmarks in voids within the suburban landscape—areas of abandonment, vacancy, population loss, or dross—Zhang questions ideas of congregation and spectacles in suburbia. This speculative intervention highlights the difference in density between sparse suburban areas and an urban center. Pedestrian corridors are lifted above the surrounding houses, separating the visitors from both the reality of these spaces in the suburban fabric and the illusion of the paper architecture.








Exaggerate

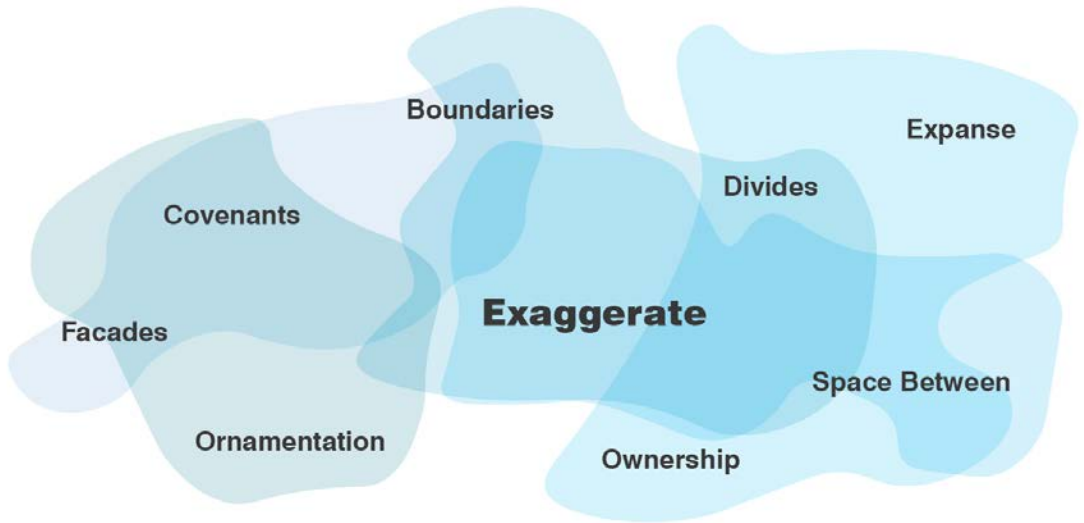
*v. \ ig- 'za-jə-, rāt *

:represent something as being larger, better, or worse than it really is.



The aesthetics of the suburbs are often marked by careless stylistic conglomeration and bizarre areas of unused space, while subdivision layouts promise privacy and security. Through satirical strategies, the projects in this section interrogate these norms by conceptually pushing certain aspects of suburban life to the extreme.

- ▼ **Amanda Louise & Jenna Jauch**
Loophole House
- ▼ **Jess DeAngelo & Paul Clark**
Yard/Fence City
- **Paul Clark**
Untitled (Score for Carrollton)





Amanda Louise & Jenna Jauch

Loophole House

Chipboard, colored paper, fabric, wire

24"x16"x2"

Homeowners associations (HOA's) are prevalent forces in suburbia, which assert aesthetic and behavioral control within subdivisions, sometimes in surprising ways. After studying covenants and by-laws of a particular HOA in St. Louis County, Louise and Jauch created a miniature facade of a generic suburban house with collaged decorations that creatively circumvent the rules and exploit their ambiguities--the loopholes--to mock the system. The number of decorations is intentionally overwhelming, and despite the playful tone, many interventions point to class and cultural differences that the HOA regulations seek to suppress.









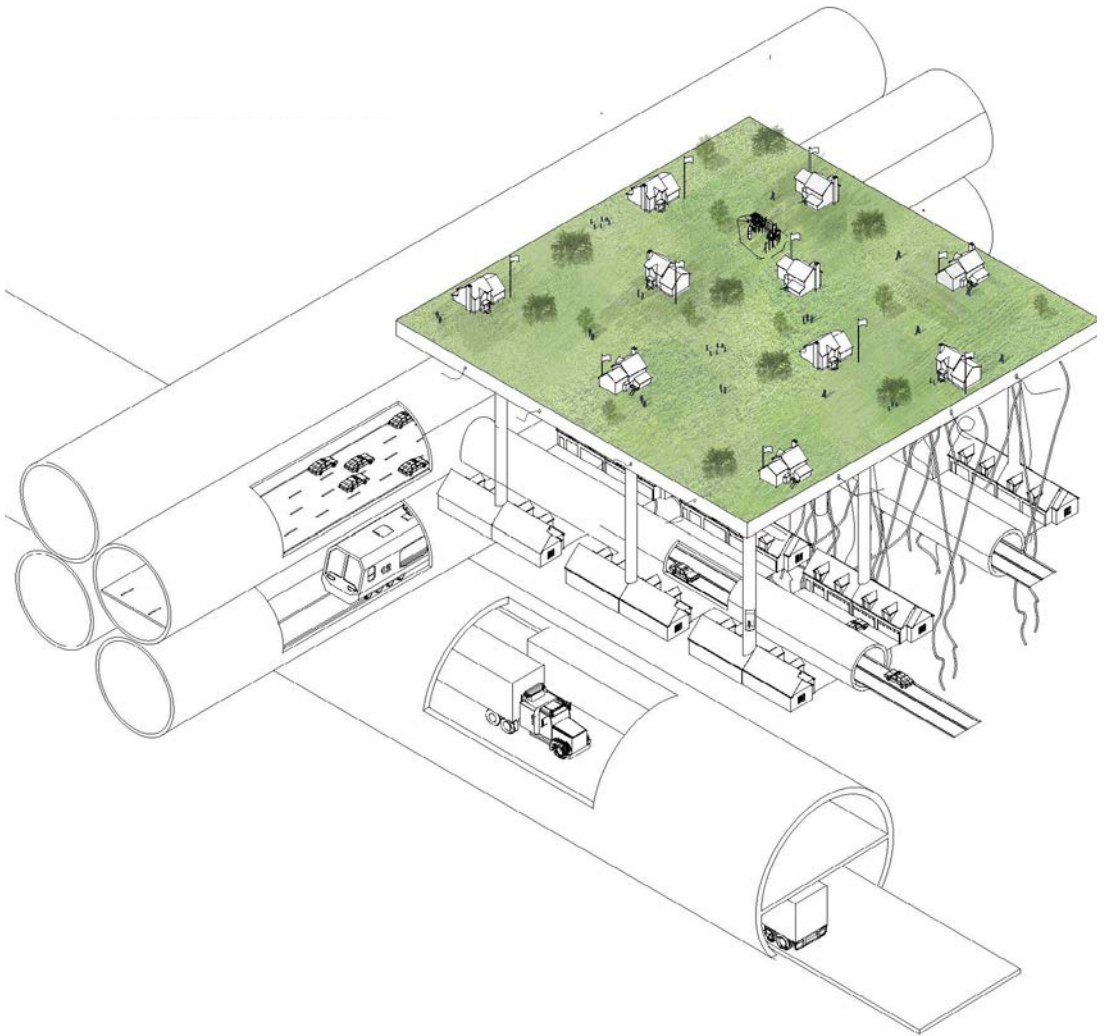
Jess DeAngelo & Paul Clark

Yard/Fence City

Digital illustrations on paper

24"x36"

Intrigued by the prevalence of grass and countless fences within subdivisions, Clark and DeAngelo invented suburban neighborhoods where the elements that separate neighbors are accentuated or erased, considering how the dynamics of these spaces would shift under such conditions. The pieces play upon a nostalgia for traditional features such as a white-picket fence and a lush green yard, contrasted with a futuristic, dystopian use of drones and concealed infrastructure. The degree to which these pieces anticipate the need for self-isolation and social distancing during a pandemic is jarring.



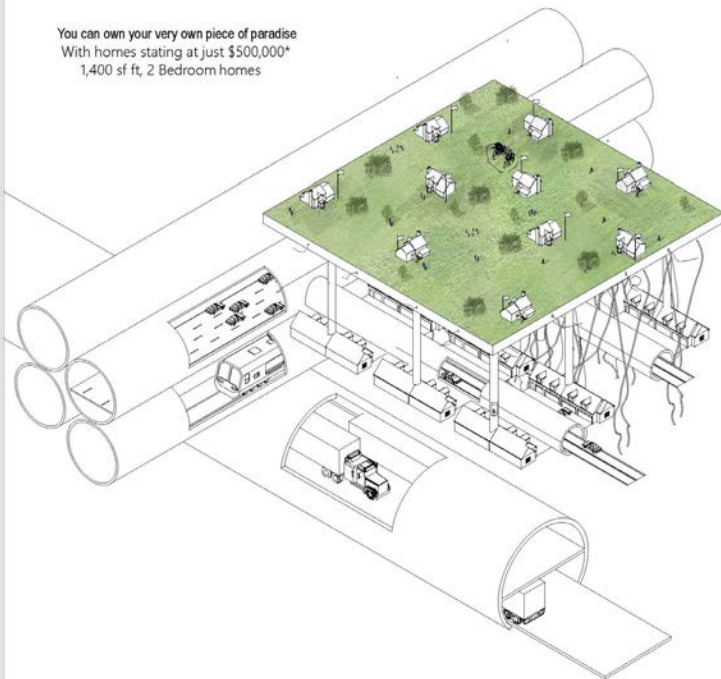
Yard City.

Welcome to a new community where your front yard is your neighbor's backyard and your sideyard is someone else's backyard. Your children can play anywhere. All of life's daily annoyances are buried deep underground.



You can own your very own piece of paradise

With homes starting at just \$500,000*
1,400 sf ft, 2 Bedroom homes

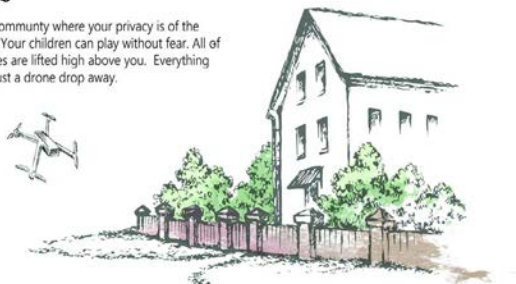


*With a monthly community fee of \$5,000
This covers Trash, Street Sweeping, Lawn Maintenance, Water, Electricity, Sewerage, and other future services.

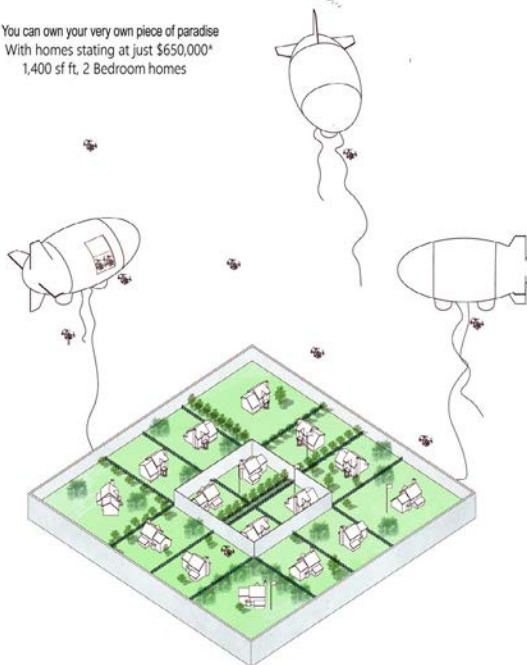
Community Plans
By: [illegible] 10 East Main, St. Louis, MO 63101

Fence City

Welcome to a new community where your privacy is of the utmost importance. Your children can play without fear. All of life's daily annoyances are lifted high above you. Everything you could desire is just a drone drop away.



You can own your very own piece of paradise
With homes starting at just \$650,000*
1,400 sf ft. 2 Bedroom homes



*With a monthly community fee of \$7,000
*Based on homes with standard finishes. Not all homes are the same. See sales agent for more details.



Paul Clark

Untitled (Score for Carrollton)

Score with digital renderings

This series of digital collages and simple instructions compose a score for intervention for the abandoned spaces left when development rearranges the suburban landscape. These spaces, Clark humorously points out in his text, often turn out not to be so abandoned. Rather they find a second life as people organically congregate for a variety of undercover activities. Combining strategies of surveillance and suggestions for a new built environment, Clark raises questions about space use, and carries the landscape architectural concept of “desire lines” to an extreme.

- Step 1: Spend 24-48 hours around the clock observing the empty suburbs. How is it used? Record the actions of the people that come into the area. Make sure to not be seen.
- Step 2: Make a list of all the actions you have observed.
- Step 3: Select the most preformed actions.
- Step 4: Select a series of empty lots in an area that can be recreated.
- Step 5: Create space on those empty lots that can house and encourage more of these actions like the ones observed in step 1
- Step 6: Allow the spaces to be populated with the informal. Do not advertise and allow the spaces to be naturally discovered

If you find people street racing,
organize a race.



DRIVER	TIME	GAP
ALONSO	55.881	-
VETTEL	57.224	+01.34
RAIBO	58.468	+02.58
RAIBO	58.657	+02.77
RAIBO	59.305	+03.42
RAIBO	59.413	+03.53
LAP TIME: 0:03:59		

If you find people selling drugs,
build a stand for them.



Colophon

This publication represents the culmination of the course Laboratory for Suburbia (A46 ARCH 430F), a graduate seminar in architecture at the Sam Fox School of Design and Visual Arts at Washington University in St. Louis.

Course Instructor: Gavin Kroeber

Publication Curatorial Team: Emily Bryan, Jess DeAngelo

Layout and Cover Art: Jess DeAngelo

Course Participants and Project Contributors:

Emily Bryan, MA in Art History and Archaeology

Jiankun Chen, Master of Architecture

Paul Clark, Master of Architecture

Jess DeAngelo, Master of Architecture

Jenna Jauch, Master of Architecture

Amanda Louise, Master of Architecture

Kat Nemetz, Master of Architecture

Chanil Park, Master of Architecture

Rachel Reinhard, Master of Architecture

Elise Skulte, Master of Architecture

Yifan Sun, Master of Architecture

Doocho Won, Master of Architecture

Boyan Zhang, Master of Architecture

The Laboratory for Suburbia course was structured around a robust interface with the Laboratory for Suburbia project, presented by The Luminary and The Divided City, an urban humanities initiative funded by the Andrew W. Mellon Foundation, a joint project of the Center for the Humanities and the Sam Fox School, College of Architecture and Urban Design at Washington University in St. Louis. Several members of the project's Divided City grant team contributed to this class with critical feedback: Derek Hoeferlin, Patty Heyda, and Ila Sheren. Other crucial voices and support for the work of the course include Michael Allen, James McAnally and The Luminary, and Tila Neguse.

Photographs of individual work were taken by the artist/architect unless otherwise noted.

© 2020

We want to respectfully acknowledge that Washington University and much of St. Louis is on the traditional, ancestral, and unceded territory of the Illini Confederacy, who have stewarded this land throughout the generations. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us to this community today, and the ways in which we may work to care for and repair these legacies in the present.



