



Through considering the planetary as a framework, we can create a form of address that attends to the living and non-living constituents contained by these "closed worlds."

Rather than participating in a history of architectural projects that problem solve, or place architects as "caretakers of the planet," this project instead recognizes a scope of possible intervention. The resulting production, as informed through a meticulous reconstruction of the tectonics and activity in the Javits Center, would be toward an interruption of the "closed world." More broadly, it also situates the Javits Center as part of a greater lineage of architectural projects concerned with recreating a "planet-in-miniature." Within the context of New York City, this can be understood through tracing structures such as the Crystal Palace in the 1850s and other major events such as the World's Fairs of both 1939-40 and 1964-65. Whether an intervention would involve breaking open the facade, reprogramming the interior of the building, or proposing an alteration to the dense trusswork which guides its form, this challenge to the Javits Center must recognize its constructed emptiness which allows for it to be universally occupied by any program.



Against a boundless background, design additions will force the structure to conform or respond specifically to an event within Manhattan's surrounding context, perhaps one oriented to an unrecognized/underrepresented constituency marginalized by the history of World's Fairs. Through this confrontation, a resulting transformation must take place:

A world from open to closed, *from fair to festival*.

# Globe

"I. *Senses relating to a sphere.*

1. a. *A spherical or rounded body; a roundish formation sphere.*

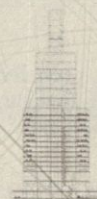
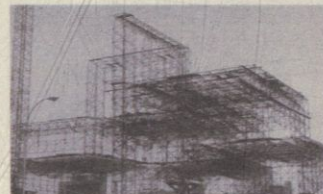
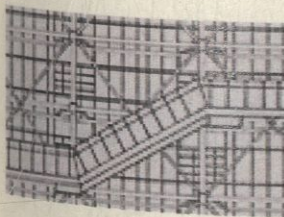
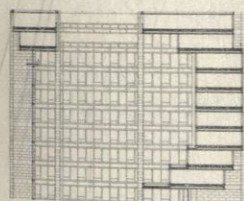
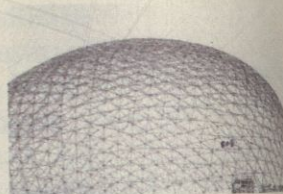
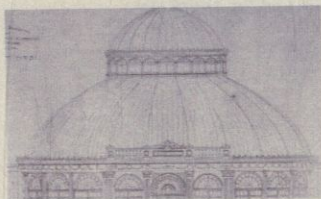
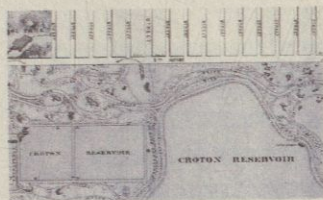
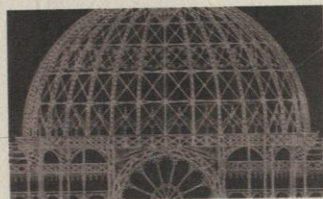
n. II.9a. c1450—"1

*"Globalization is the imposition of the same system of exchange everywhere. In the gridwork of electronic capital, we achieve that abstract ball covered in latitudes and longitudes, cut by virtual lines, once the equator and the tropics and so on, now drawn by the requirements of Geographical Information Systems... The globe is on our computers. No one lives there. It allows us to think that we can aim to control it."*<sup>2</sup>

1. *Oxford English Dictionary*. 2nd ed. Oxford: Oxford University Press, 2004.

2. Spivak, Gayatri Chakravorty. *Death of a discipline*. New York: Columbia University Press, 2023.







1. *Crystal Palace*  
(1851), London

2. *Crystal Palace*  
(1853), New York City

3. *Central Park*  
(1876), New York City

4. *New York*  
*Botanical Gardens*  
(1891), New York City

5. *Globe Tower*  
(1906), New York City

6. *The 1939-40,*  
*New York's World Fair*  
(1939), New York City

7. *Geodesic Dome*  
(1954)

8. *NYC Coliseum*  
(1956), New York City

9. *Dome Over*  
*Manhattan* (1959), New  
York City

10. *Missouri*  
*Botanical Garden,*  
*Climatron* (1960), St. Louis

11. *Astroland*  
(1962), New York City

12. *The 1964-65*  
*New York World's Fair*  
(1964), New York City

13. *Ford*  
*Foundation Building*  
(1968), New York City

14. *The Continuous*  
*Monument Project* (1969),  
New York City

15. *Center*  
*Pompidou* (1971), Paris

16. *Oase no. 7,*  
(1972), Kassel

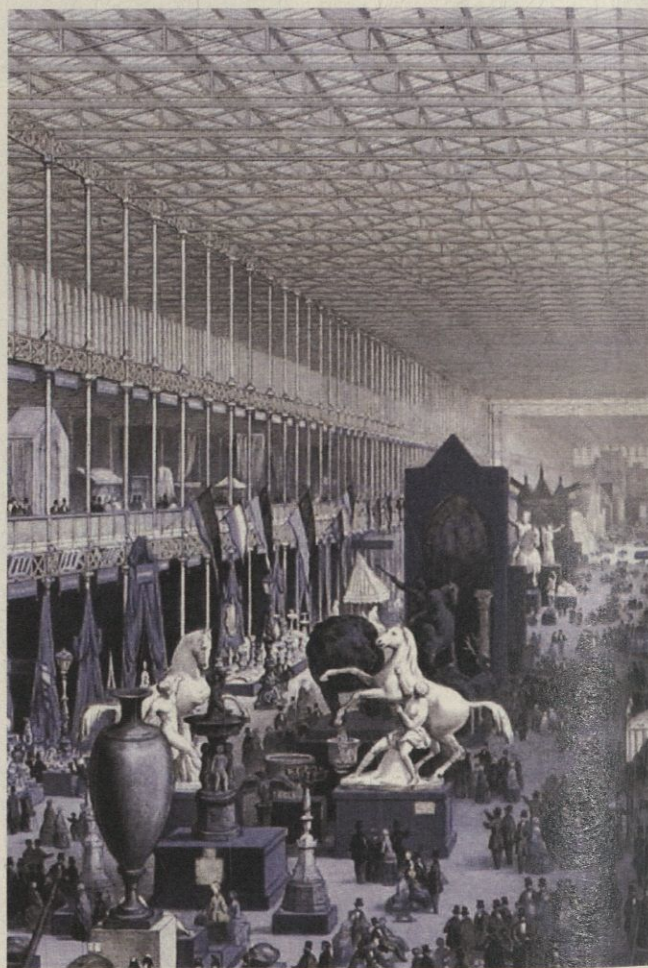
17. *Javits Center*  
(1986), New York City

18. *Biosphere II*  
(1990), Saddlebrook

19. *270 Park*  
*Avenue* (2025), New York  
City

20. *Bryant Park*  
*Christmas Village* (2025)



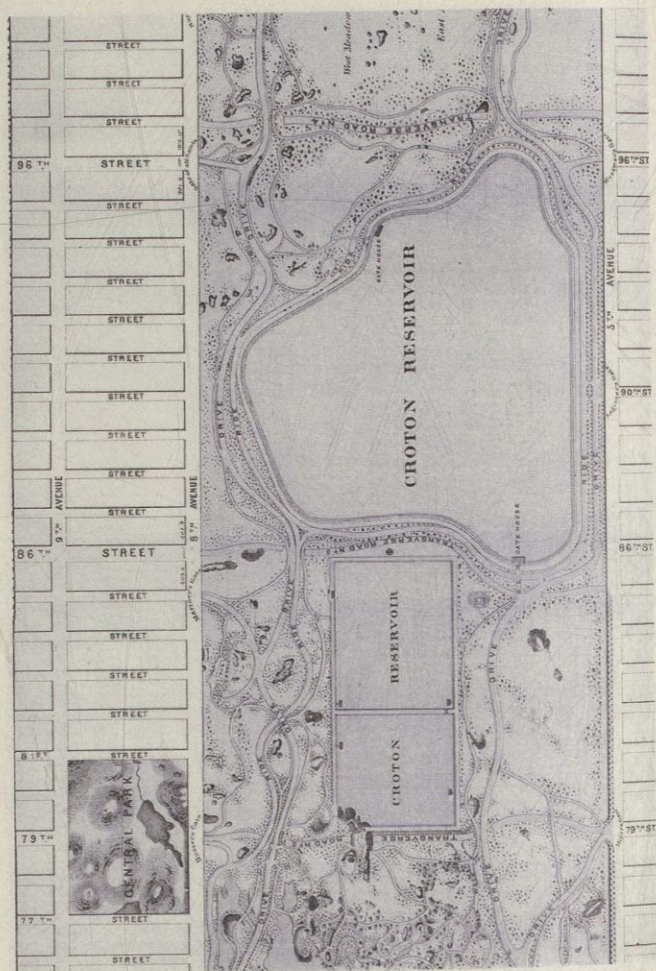


1. *Crystal Palace (1851), London*

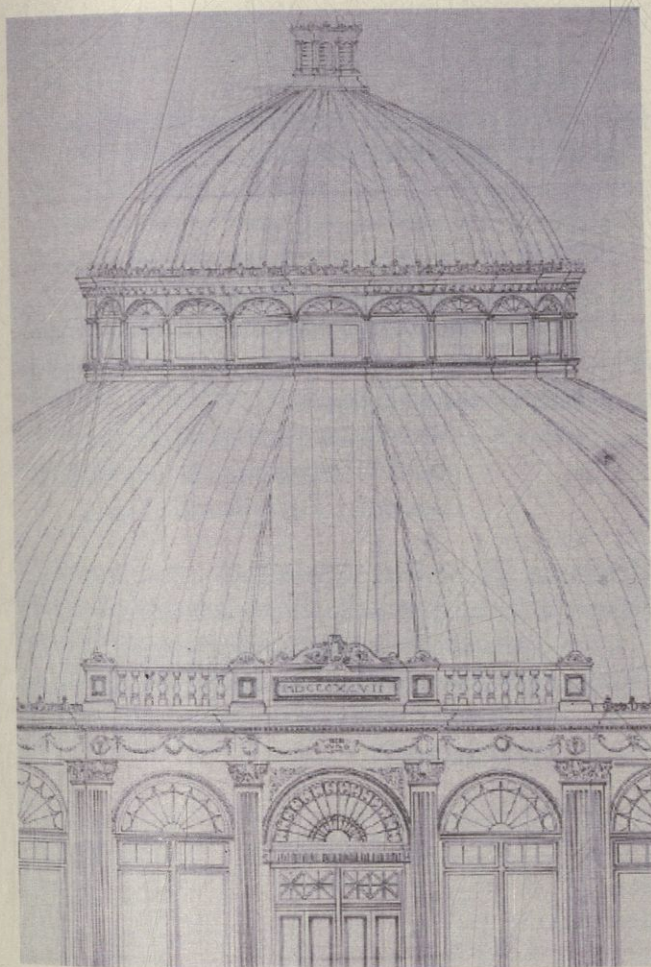


2. *Crystal Palace (1853), New York City*





3. *Central Park (1876), New York City*



4. *New York Botanical Gardens (1891), New York City*



# Fair

"1798—

3. *An exhibition, esp. one designed to publicize a particular product or the products of one industry, country, etc. Frequently with modifying word.*

Recorded earliest in book fair n. job, toy-, trade fair, etc.: see the first element. Cf. also World's Fair n.

Originally U.S.  
1850—

*Any one of a series of international expositions of the arts, science, industry, and agriculture, held regularly since 1851; also in extended use; cf. Expo n.*<sup>1</sup>

1. *Oxford English Dictionary*. 2nd ed. Oxford: Oxford University Press, 2004..

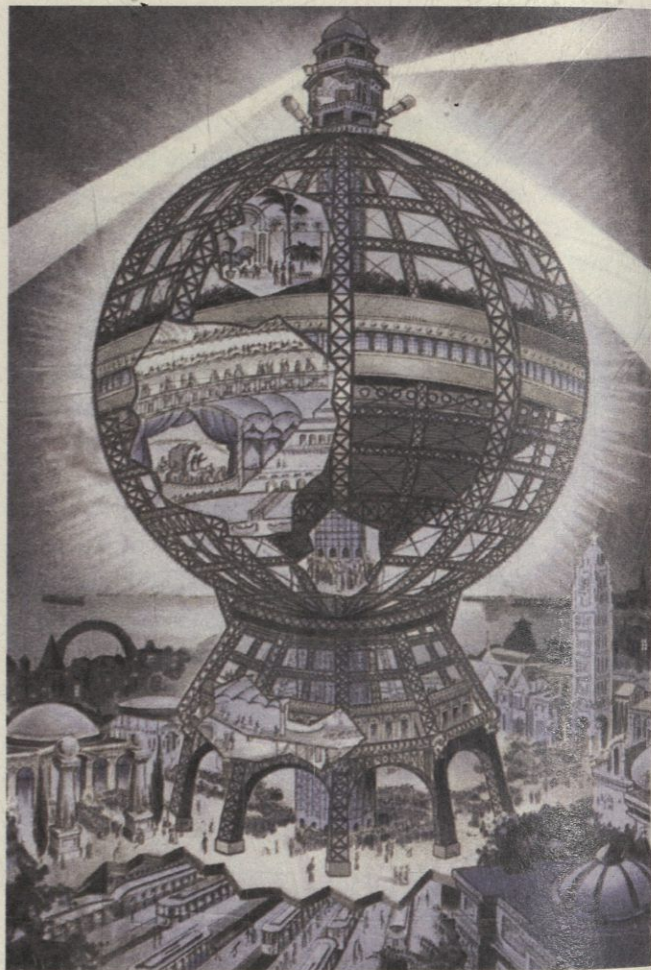
"—a dream of a great park, the greatest in New York City, the greatest within the limits of any city in the world, the ultimate urban park, *rus in urbe* supreme, a park worthy of being named 'Robert Moses Park.' He had been fighting for that dream close to forty years, using first one expedient and then another to inch it, step by painstaking step, closer to reality, and after forty years it was still nowhere close. The Fair, he realized at once, might at last be the means to achieve it. For the site of the Fair, like the site of the dream, was the Flushing Meadows" (1082)<sup>2</sup>

"...What's more, the scientific and artistic inventiveness that debuts at these events often has a broad impact on society as a whole. Much of this is derived from the fact that fairs are cultural common denominators that cut across social and class distinctions." (167)<sup>3</sup>

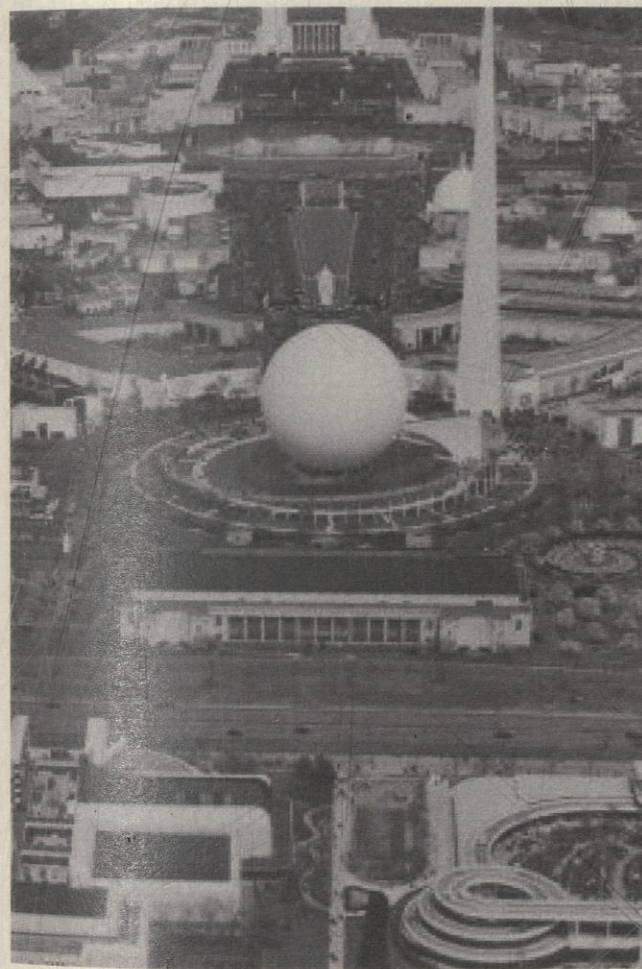
2. Caro, Robert A. *The Power Broker: Robert Moses and the Fall of New York*. New York, NY: Vintage Books, 1975.

3. Bletter, Rosemarie Haag. *Remembering the future: The New York World's Fair from 1939-1964*. New York, NY: Rizzoli, 1989.



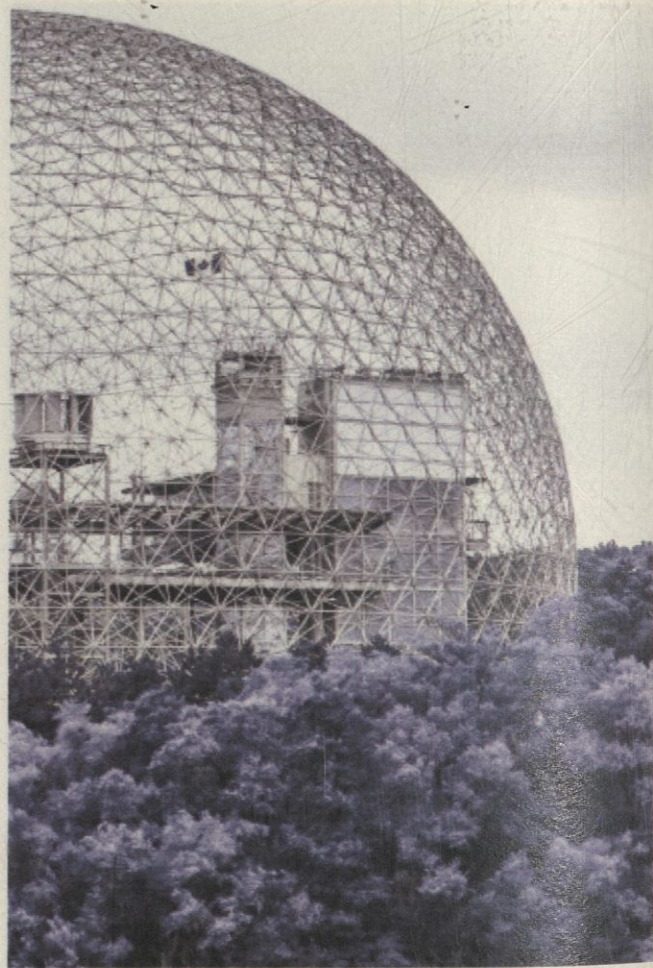


5. *Globe Tower (1906), New York City*



6. *The 1939-40, New York's World Fair (1939), New York City*



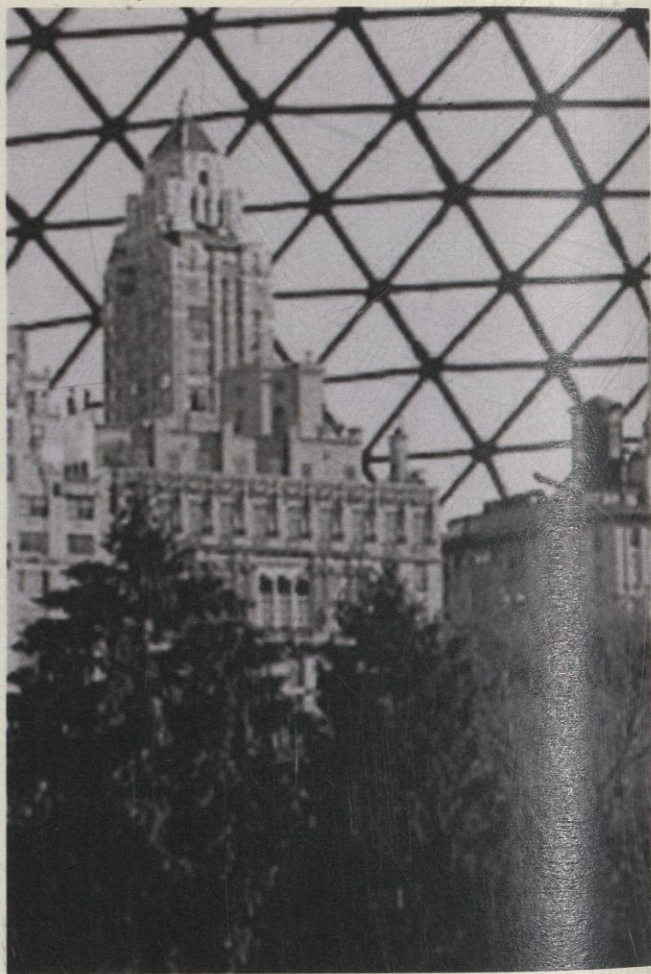


7. *Geodesic Dome (1954)*

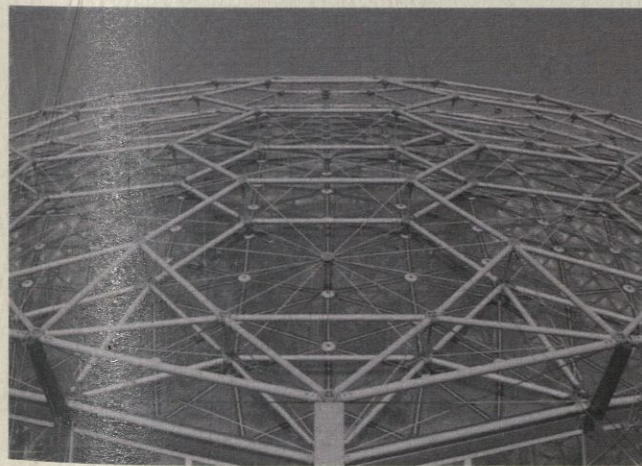
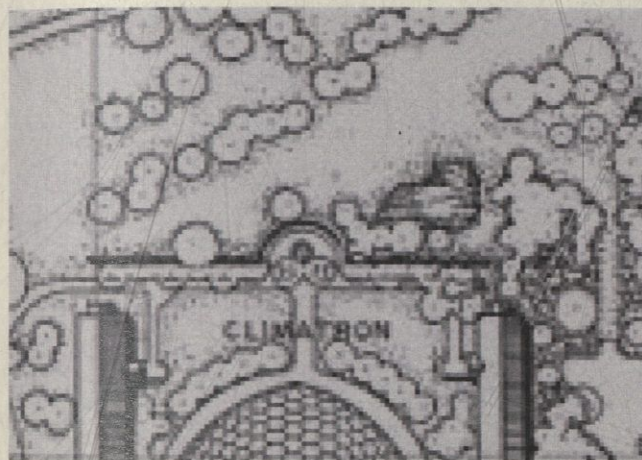


8. *NYC Coliseum (1956), New York City*





9. *Dome Over Manhattan (1959), New York City*

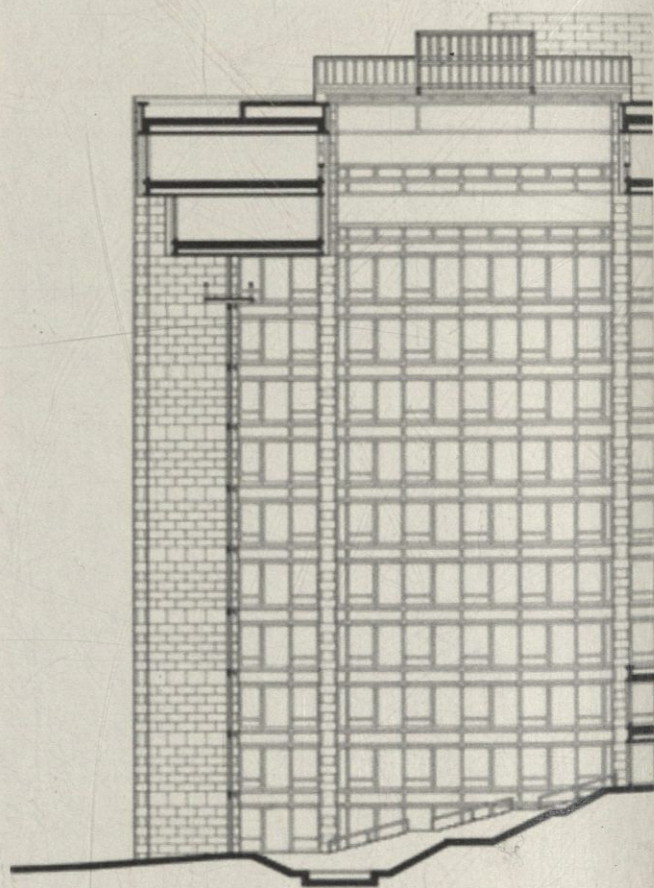


10. *Missouri Botanical Garden, Climatron (1960), St. Louis*

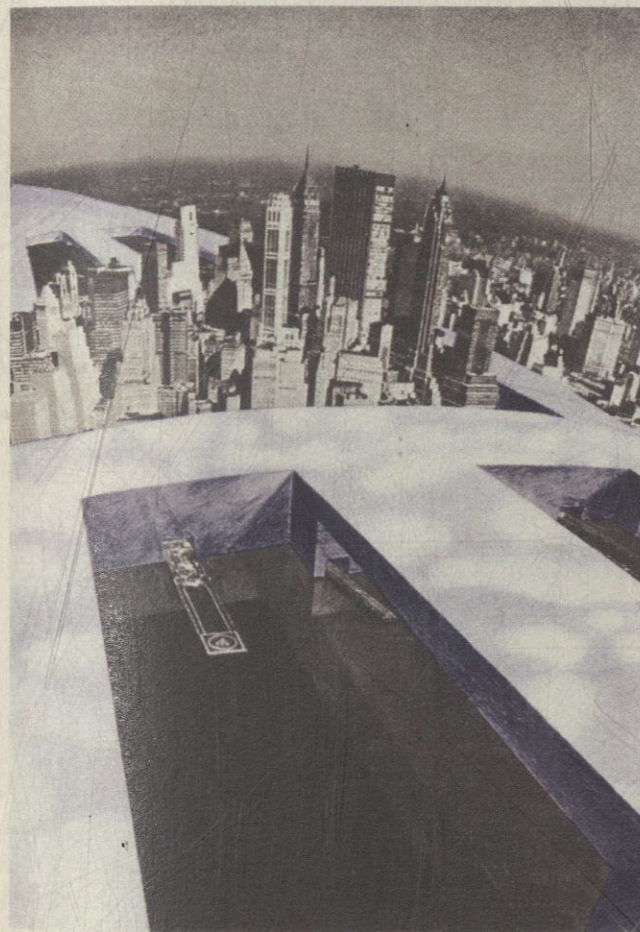






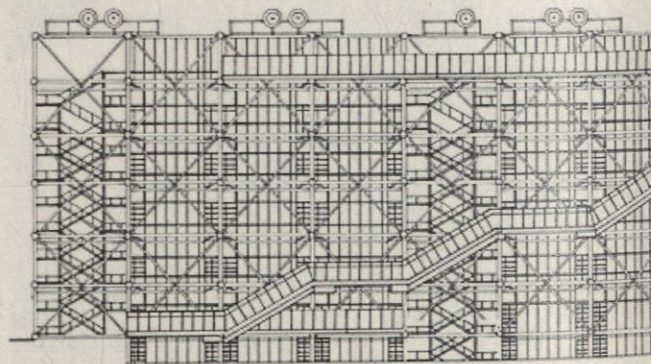
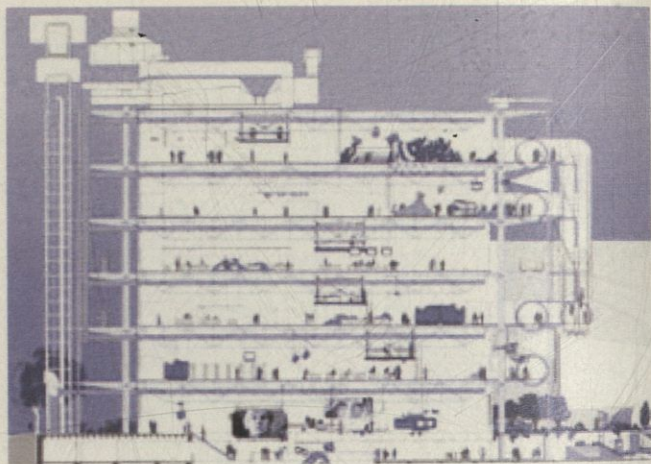


13. *Ford Foundation Building (1968), New York City*



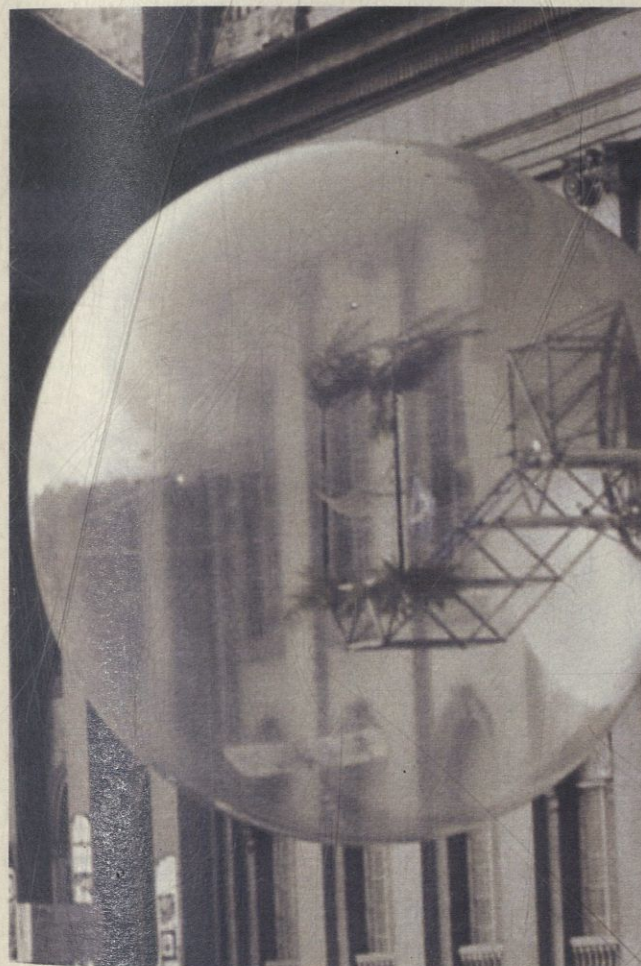
14. *The Continuous Monument Project (1969), New York City*





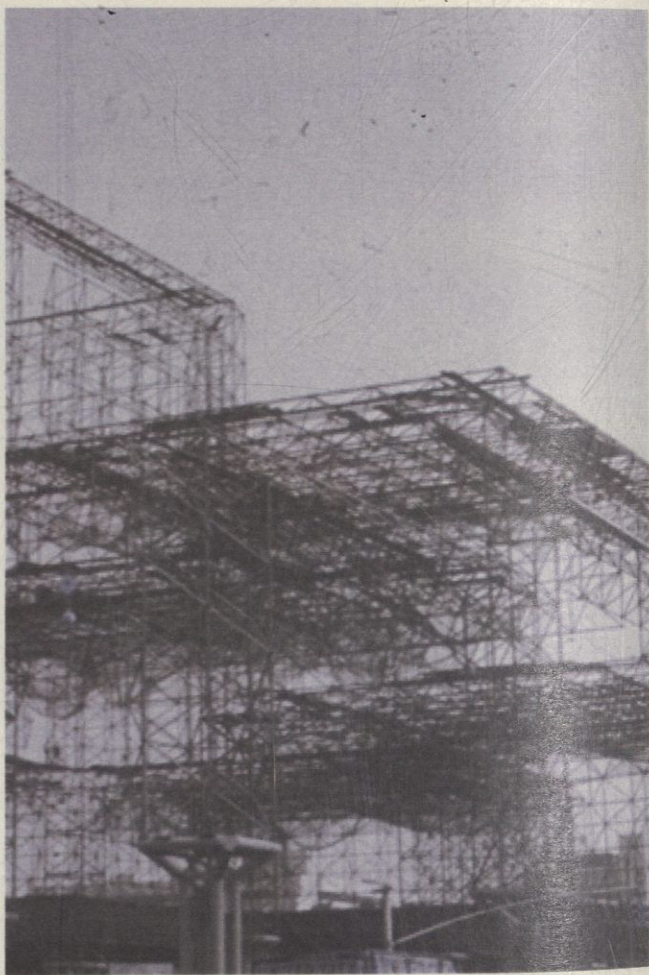
CENTRE GEORGES

15. *Center Pompidou (1971), Paris*

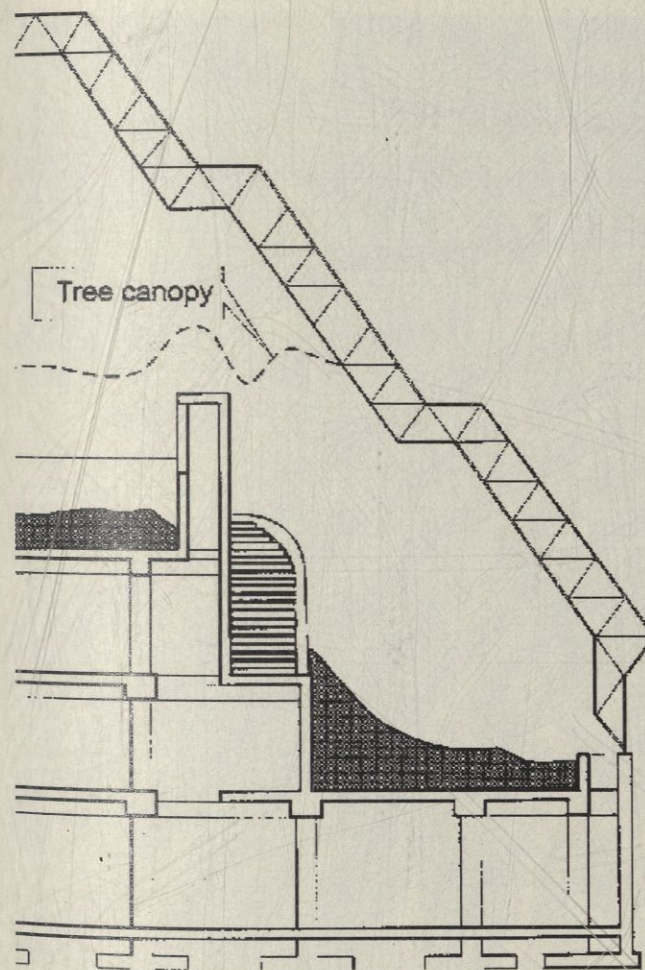


16. *Oase no. 7, (1972), Kassel*



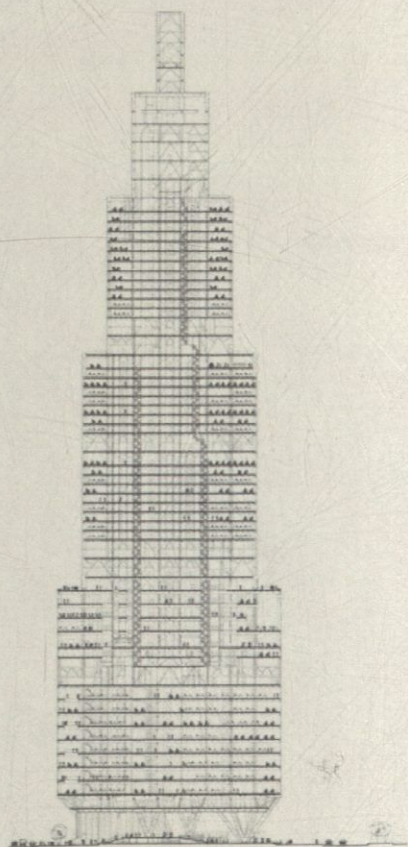


17. *Javits Center (1986), New York City*



18. *Biosphere II (1990), Saddlebrook*





19. *270 Park Avenue (2025), New York City*



20. *Bryant Park Christmas Village (2025)*



7  
hessy



# Heresy

“1225—

1.a. *Theological or religious opinion or doctrine maintained in opposition, or held to be contrary, to the ‘catholic’ or orthodox doctrine of the Christian Church, or, by extension, to that of any church, creed, or religious system, considered as orthodox.*”<sup>1</sup>

*“Thus, for me to re-enact the above heresy completely — yet doing so some five or so centuries later in the terms, instead, of our now contemporary, planetarily extended, intra-human species situation — would have therefore called for me to project an analogical yet entirely new answer to the question of who-we-are over and against our present globally hegemonic, (neo)Liberal-humanist cum monohumanist answer.”*  
(191)<sup>2</sup>

1. *Oxford English Dictionary*. 2nd ed. Oxford: Oxford University Press, 2004.

2. Wynter, Sylvia. “The Ceremony Found: Towards the Autopoietic Turn/Overtake, Its Autonomy of Human Agency and Extraterritoriality of (Self-)Cognition.” Essay. In *Black Knowledges/Black Struggles: Essays in Critical Epistemology*, 184–252. Liverpool: Liverpool University

*“And we must constantly encourage ourselves and each other to attempt the heretical actions our dreams imply and some of our old ideas disparage.”*  
(127)<sup>3</sup>

In an essay titled “Poetry is not a luxury” Audre Lorde suggests that dreams carry great power. Instead of functioning as “wordplay” or “imagination without insight,” the many spoken and written words of poetry constitute an alternate form of knowledge. This knowledge is made by dreams: a form of “distilled experience” that is as real as any form of written history or other recorded work.

Rather than artifice, poetry describes tangible experiences of the poet, or the constituency which they speak for. Not only can poetry function as a new form of knowledge, but one that functions counter to a “prevailing mode” of being. This way of living, determined by the values of a Western, white, sympathetically-capitalist perspective, is a singular understanding of the world.

Poetry, in its form as expressed, distilled experience, exists as a way of living in the world which can contest the prescriptions of Western society. Interestingly, Lorde uses architecture metaphorically to describe the power that words can have. Lorde describes poetry as a “fortress,” “sanctuary,” and “skeleton architecture.” A form

3. Lorde, Audre. “Poetry Is Not a Luxury.” Essay. In *Teaching Black: The Craft of Teaching on Black Life and Literature*, 125–27. Pittsburgh, PA: University of Pittsburgh Press, 202



of uncontested experience made as concrete as a poured foundation. This tangible quality of architecture, as appropriated by Lorde, functions as a rhetorical device to describe the power with which poetry can allow us to translate ideas, and corresponding forms of action. It simultaneously reinforces the power that architecture has in determining the experiences and ways of being in a particular place for anyone who may interact with a particular shed, building, or campus.

In the same way that Lorde extends poetry the power of architecture's tangibility, perhaps we can similarly appropriate Lorde's conceptions of dreams and heresy to redefine existing architectural practice. Lorde suggests that "We must constantly encourage ourselves and each other to attempt the heretical actions our dreams imply and some our old ideas disparage."

In the instance of poetic form described by Lorde, these heretical actions, betray narrative conceptions of the West as empire. Through poetry as an architecturally reinforced structured form of writing/speaking, poets can coordinate and conceive of new forms of action against dominant power structures. These words are made real by the poets own lived experiences.

Yet what would a form of heretical architectural practice be? How can the amorphous qualities of heretical dreams (lived experience) seek to corrupt or undermine existing practice?

An example of such a project can be found in the work of June Jordan, a novelist and incredibly prominent thinker from the 1960s onward. Author Nikil Saval, in his novel *A Rage in Harlem: 1964* June Jordan describes how In the wake of riots, themselves a response to an instance of police brutality in Harlem in 1964, June Jordan proposed a redevelopment of Harlem. Amidst a variety of tumultuous personal and broader societal circumstances, Jordan felt the need to try and develop a form of architecture that could respond to the state-sanctioned violence enabled by the sprawling grid of New York City. Streets determined for the width of militarily aligned vehicles and troops allowed for a mode of surveillance that was both pervasive and inherently violent.

This redevelopment was incredibly large-scale, featuring rising towers and dense networks of roads and pedestrian walkways that elevated themselves away from this grid, Jordan proposed a new form of space which she imagined could enable a more equitable way of being. The project operates as a megastructure akin in scale to some of the societal reimaginings of the city such as Archigram's *Plug-in city* or *Walking City*. Yet a quality of difference remains in the intentions of archigram in their need to escape the existing reality of architecture satirically and Jordan's attempt to alleviate and better the material circumstances of her community.

Using Lorde's description of poetry, we can perhaps understand Jordan's heretical dream, as a version of



Harlem no longer accessible to the many modes of state-sanctioned violence enabled by New York City's various bodies of governance. The heresy of her project is in an aspiration toward the safety for the black community in Harlem; a betrayal of the values upheld by a heavily militarized New York City.

This form of heretical proposition questions not only the policies of a government which enable violence against marginalized communities, but also the ways in which city planners, architects, and designers conspired to enable systems of violence to co-opt general public infrastructure; in this case the streets.

A heretical architectural proposition, in the combined terms of Lorde and Jordan, is then one which interrupts the ability of architecture of any scale to support or enable existing systems of power that further marginalization and discrimination of BIPOC communities. Whether this comes in the form of a megastructure/masterplan scale redevelopment of Harlem, it is important for us to propose these forms of heretical thinking.

At the center of Jordan's proposal is an incredibly relevant and prescient question: How can we prevent the co-optation of public infrastructure for the purpose of state-sanctioned violence?

The provocative exercise of determining such a question cannot fall to a singular person or

community; instead we must find a plurality of voices, each engaging in their own propositions for heretical space. Returning to the inverted metaphor of architecture as poetry, we must in the words of Lorde, use architecture "to see, to feel, to speak, and to dare" for if we are unable, "we give up the future of our worlds."

The future remains unwritten. For the possibility of a more promising future, Please peruse the following pages to find your own inspiration and methods of resistance. I hope very dearly that among the traces of winding sentences, cropped images, and detailed works of this journal, that you find your own threads of heretical thinking.



# Planetary

“1582—

1.a. *Of, relating to, or belonging to a planet or planets; of the nature of or resembling a planet; having a motion like that of a planet.*

1831—

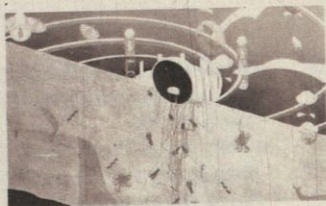
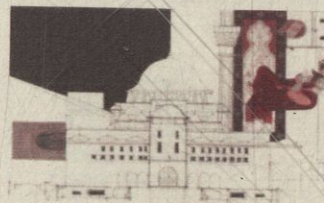
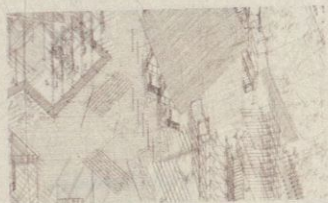
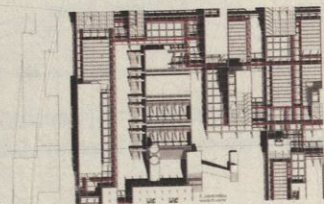
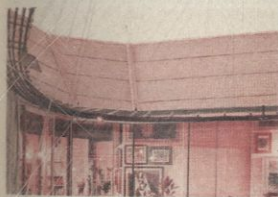
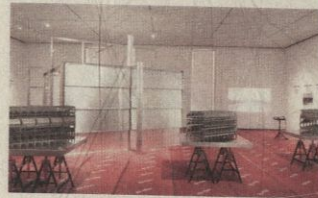
3. *Of or relating to the earth; terrestrial; worldwide, global.*”<sup>1</sup>

“I propose the planet to overwrite the globe... The planet is in the species of alterity, belonging to another system; and yet we inhabit it, on loan. It is not really amenable to a neat contrast with the globe... If we imagine ourselves as planetary subjects rather than global agents, planetary creatures rather than global entities, alterity remains underived from us...”  
(72–73)<sup>2</sup>

1. *Oxford English Dictionary*. 2nd ed. Oxford: Oxford University Press, 2004.

2. Spivak, Gayatri Chakravorty. *Death of a discipline*. New York: Columbia University Press, 2023.







1. *Proposal for  
Harlem (1964), June  
Jordan*

2. *Tobogan House  
(2016), Z4A Architects*

3. *Excity 2  
(2017), Rellam*

4. *Lantau  
Commune (2017), Chau  
Lok kan*

5. *Cosmorama  
(2018), Design Earth*

6. *Closed Worlds  
or What is the Power  
of Shit? (2018), Lydia  
Kallipolliti*

7. *Manual of  
Instructions (2019),  
NEME Studio*

8. *Greenhouse  
No.1 (2020—2024), MOS  
NYC*

9. *New Myth  
(2021), Canupa Hanska  
Luger*

10. *Of Envelopes +  
Air (2021), Office E.g*

11. *Bestiary of the  
Anthropocene (2022),  
Nicolas Nova +  
Disinovation*

12. *Rambla  
Climate House (2022),  
OFFPOLINN + Mesa del  
Castillo*

13. *She Kantiha  
Bengali Song (2023),  
Arinjoy Sen*

14. *A Room that be-  
comes a Diorama (2023),  
Carl Lostritto*

15. *ukwé-tase,  
Stranger (2023), Chris  
Cornelius*

16. *Meso-Cosm  
(2023), Home Office*

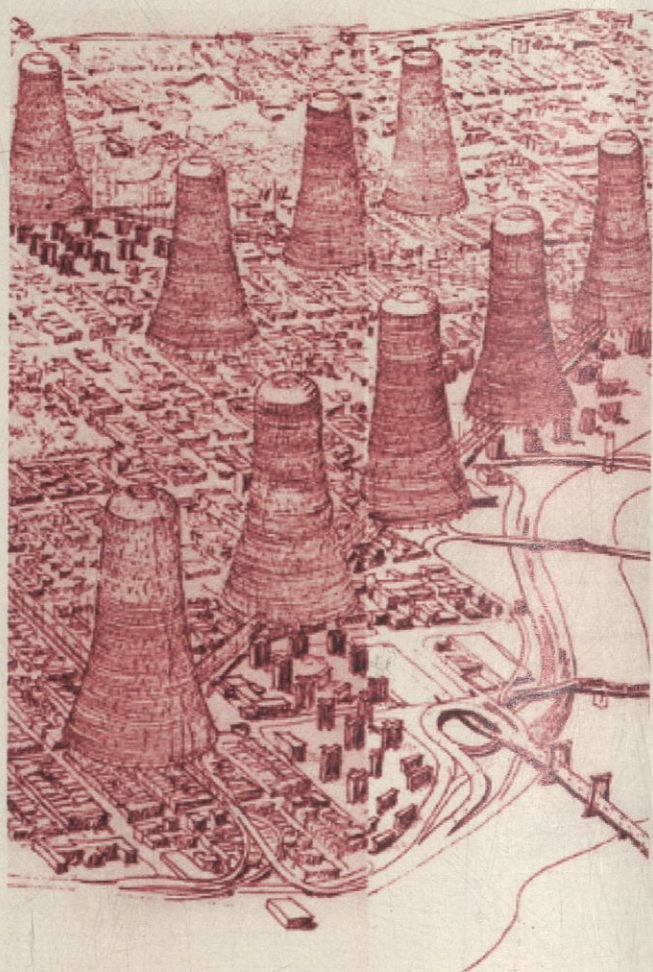
17. *TAC! (2023),  
Jesus Vassalo + Rellam*

18. *Ugly Beauties  
(2024), Curry Hackett*

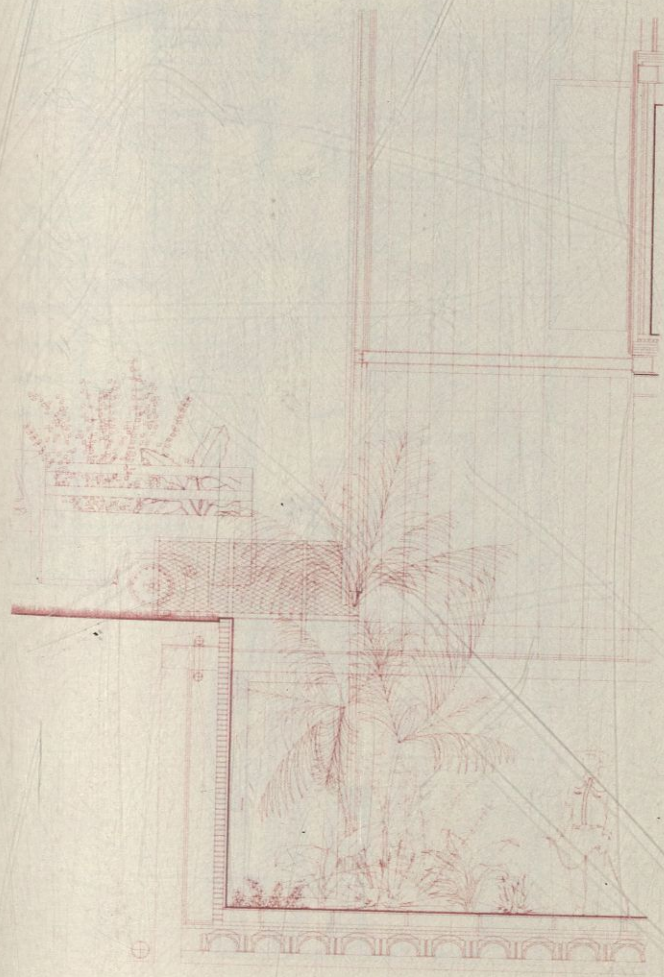
19. *Field Notes of  
Elsewhere (2024),  
Zachary Colbert and  
Ozayar Saloojee*

20. *Serpentine  
Pavillion (2025), Marina  
Tabassum*



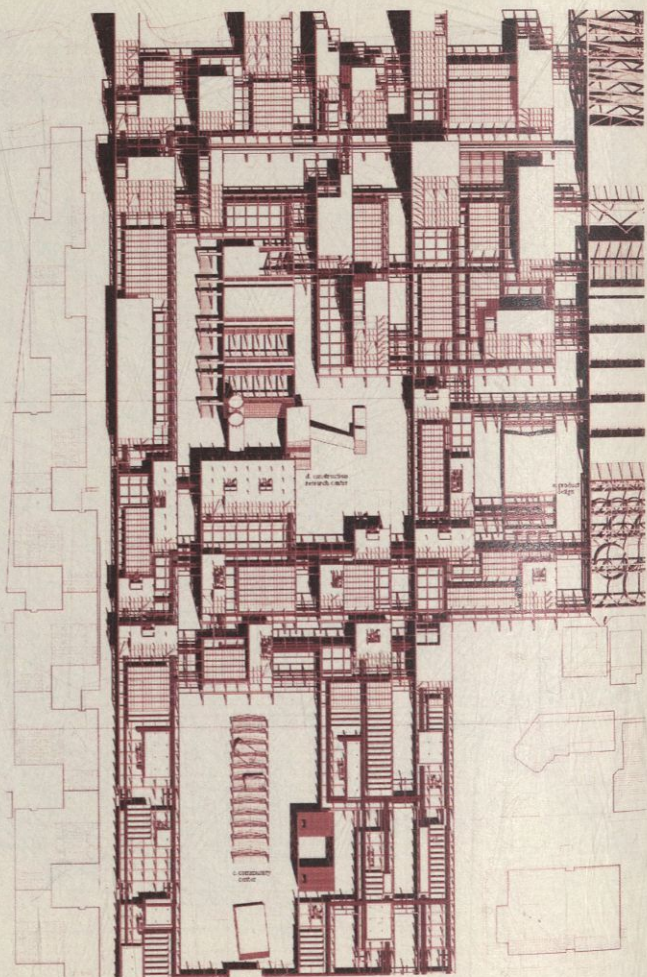


1. *Proposal for Harlem (1964), June Jordan*

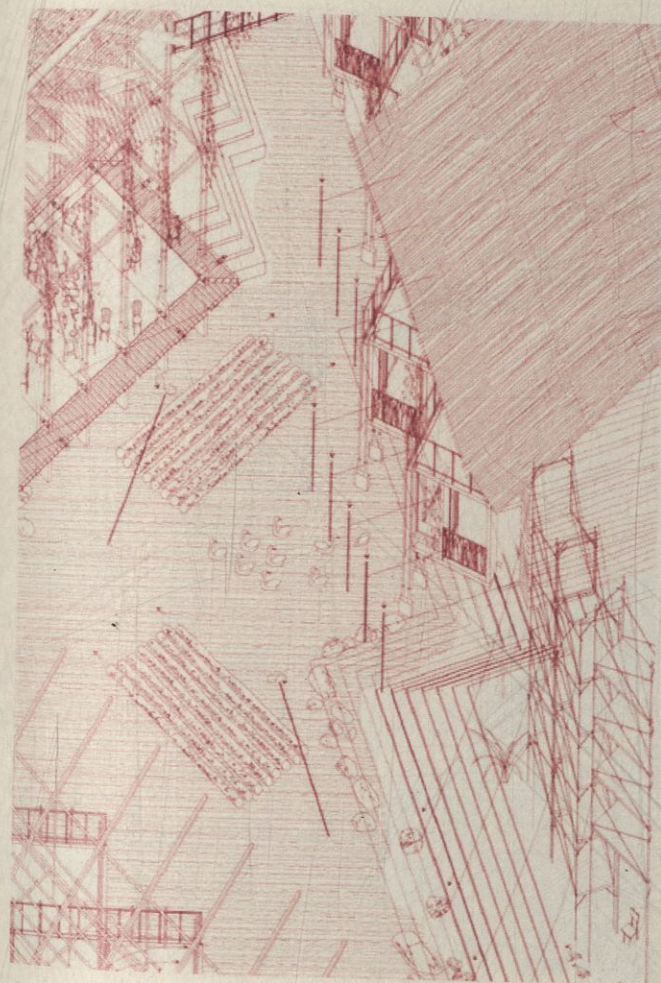


2. *Tobogan House (2016), Z4A Architects*





3. *Excite 2 (2017), Rellam*



4. *Lantau Commune (2017), Chau Lok kan*



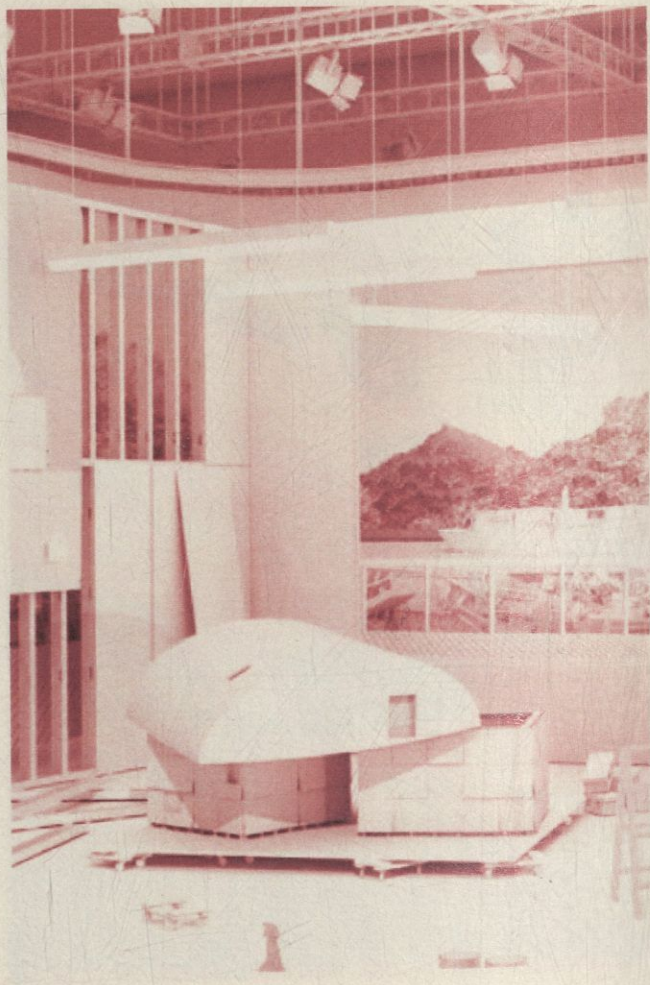


5. *Cosmorama* (2018), Design Earth



6. *Closed Worlds or What is the Power of Shit?* (2018), Lydia Kallipolliti



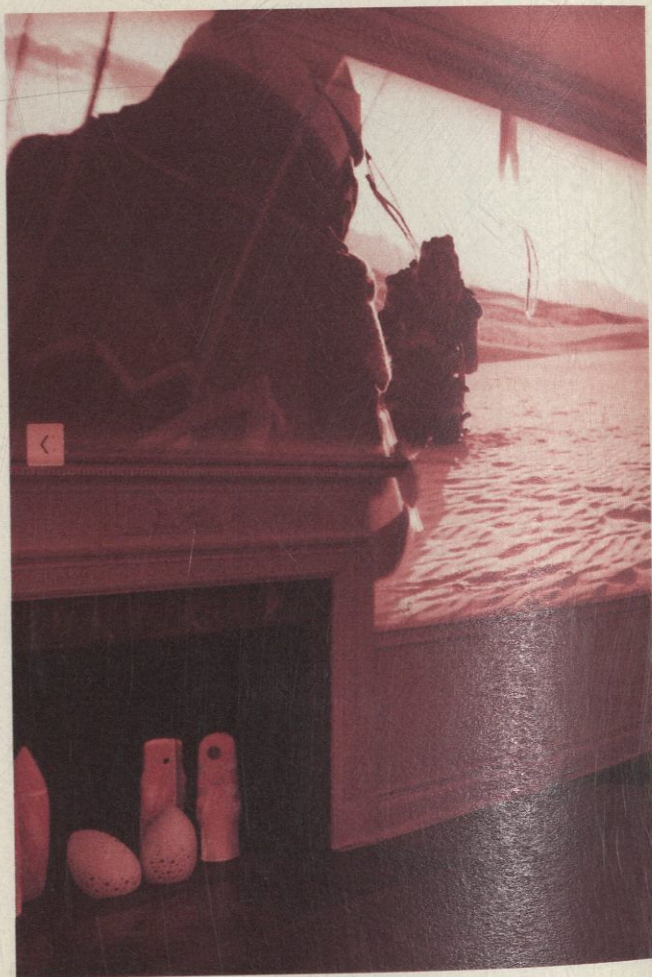


7. *Manual of Instructions* (2019), NEME Studio

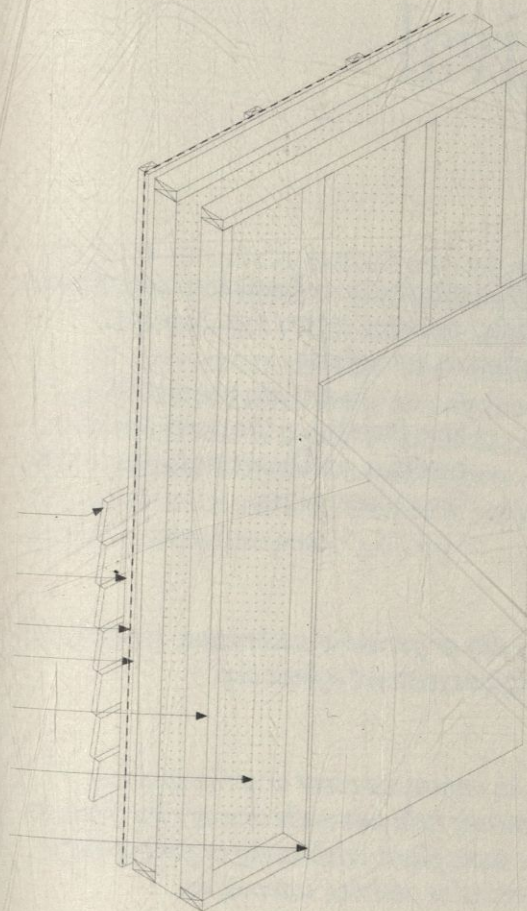


8. *Greenhouse No.1* (2020—2024), MOS NYC





9. *New Myth (2021), Canupa Hanska Luger*



10. *Of Envelopes + Air (2021), Office E.g*



# Festival

“ 1389—

1. *Of or relating to a church feast or religious holiday; befitting a feast day. Now rare. Earliest in festival day*

n. In modern use usually apprehended as the noun used as a modifier, and hence no longer found in predicative use.

a1500—

2. *A day or period of celebration, typically for religious reasons; a feast day.*

1753—

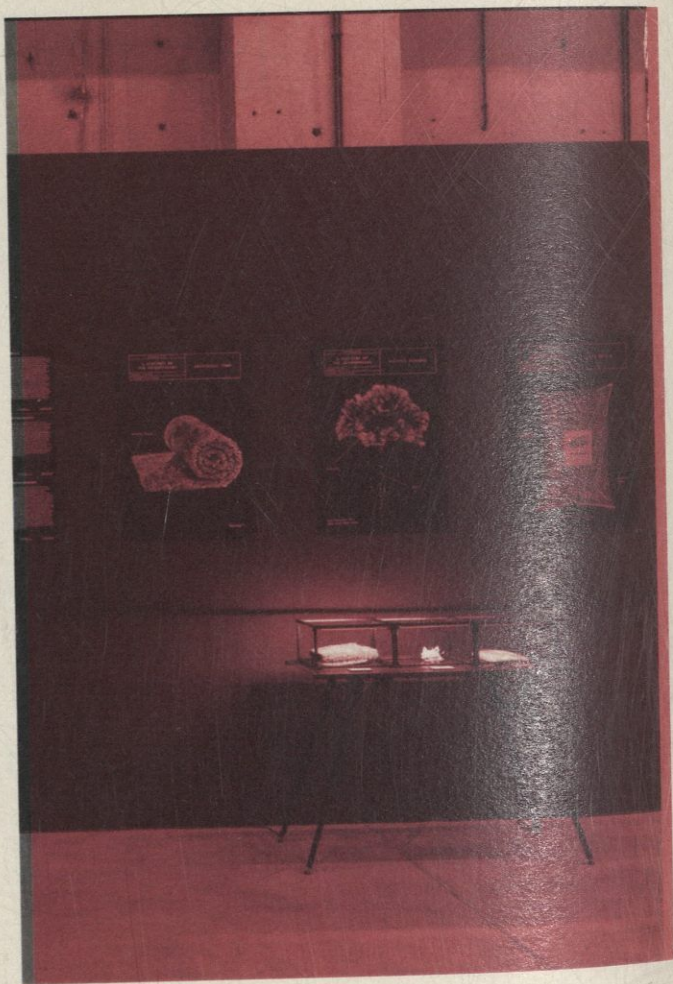
3. *An organized event or series of events, typically held annually or every few years in the same place, celebrating or promoting a particular activity, interest, etc.*”<sup>1</sup>

1. *Oxford English Dictionary*. 2nd ed. Oxford: Oxford University Press, 2004.

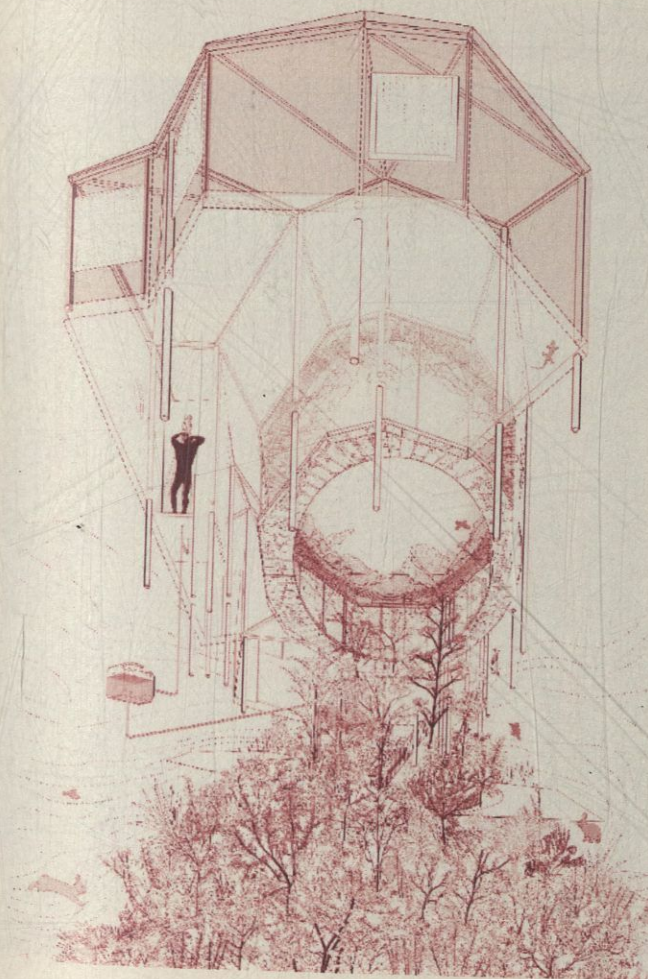
“Silence is essential to festivals not only in the Jewish religion but in religion in general. It produces a particular intensity of life...As forms of play, festivals are self-representations of life. They are characterized by an excess, an expression of an overflowing life that does not aim at a goal. This is what lies behind their intensity. They are an intense form of life. In the festival, life relates to itself instead of subordinating itself to external purposes.” (37-39)<sup>2</sup>

2. Han, Byung-Chul. *The Disappearance of Rituals: A topology of the present*. Translated by Daniel Steuer. Cambridge, UK: Polity Press, 2020.





11. *Bestiary of the Anthropocene* (2022),  
Nicolas Nova +  
Disinovation



12. *Rambla Climate House* (2022), OFFPOLINN + Mesa  
del Castillo





13. *She Kantha Bengali Song (2023), Arinjoy Sen*

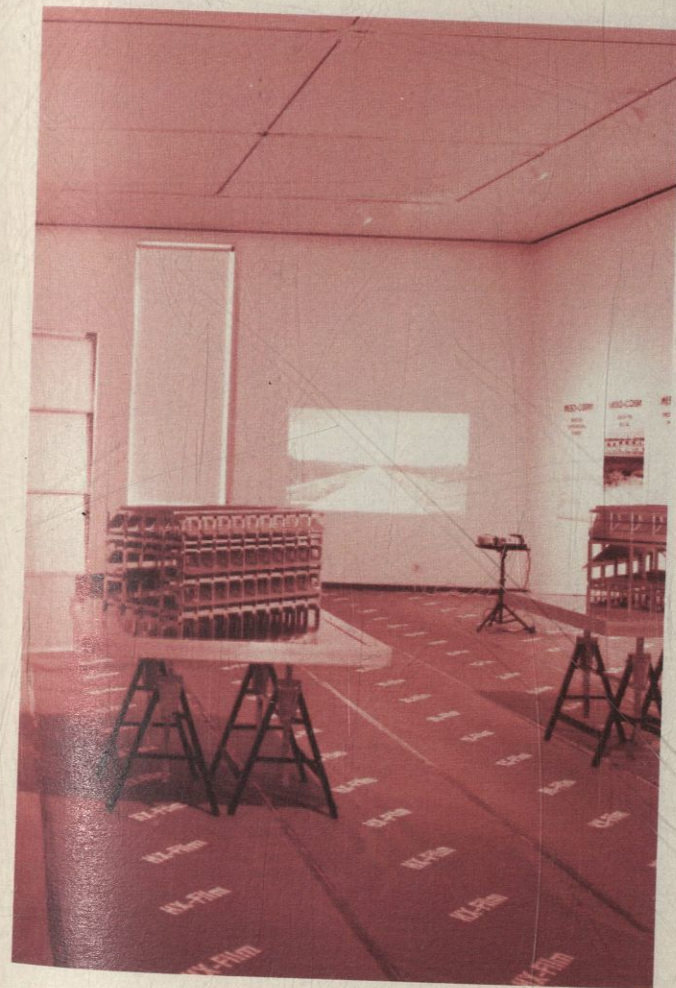


14. *A Room that becomes a Diorama (2023), Carl Lostritto*





15. *ukwé-tase, Stranger (2023), Chris Cornelius*

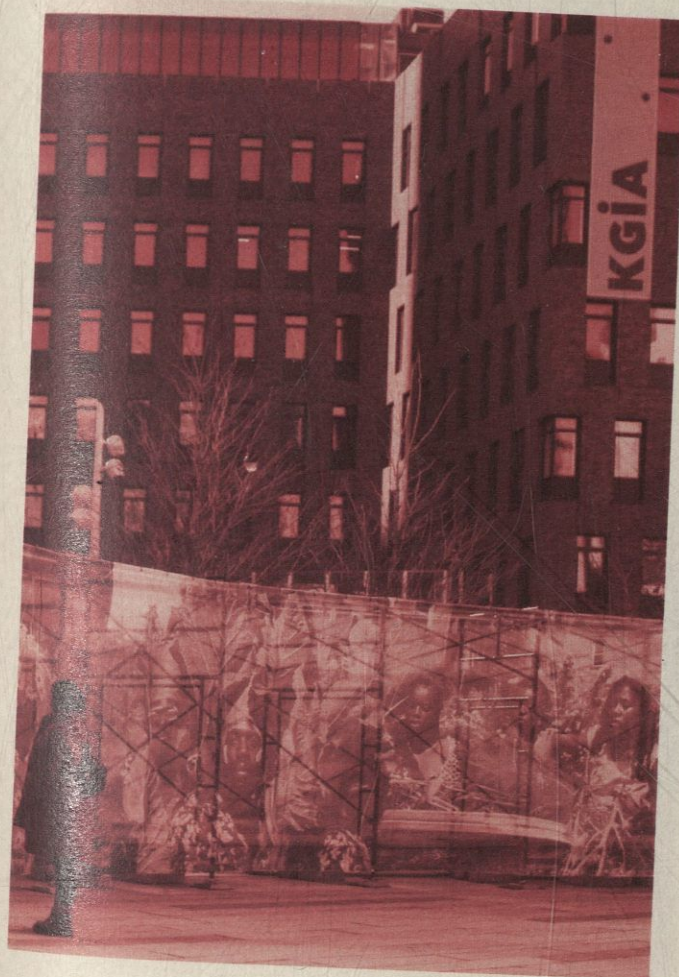


16. *Meso-Cosm (2023), Home Office*





17. *TAC!* (2023), Jesus Vassalo + Rellam



18. *Ugly Beauties* (2024), Curry Hackett





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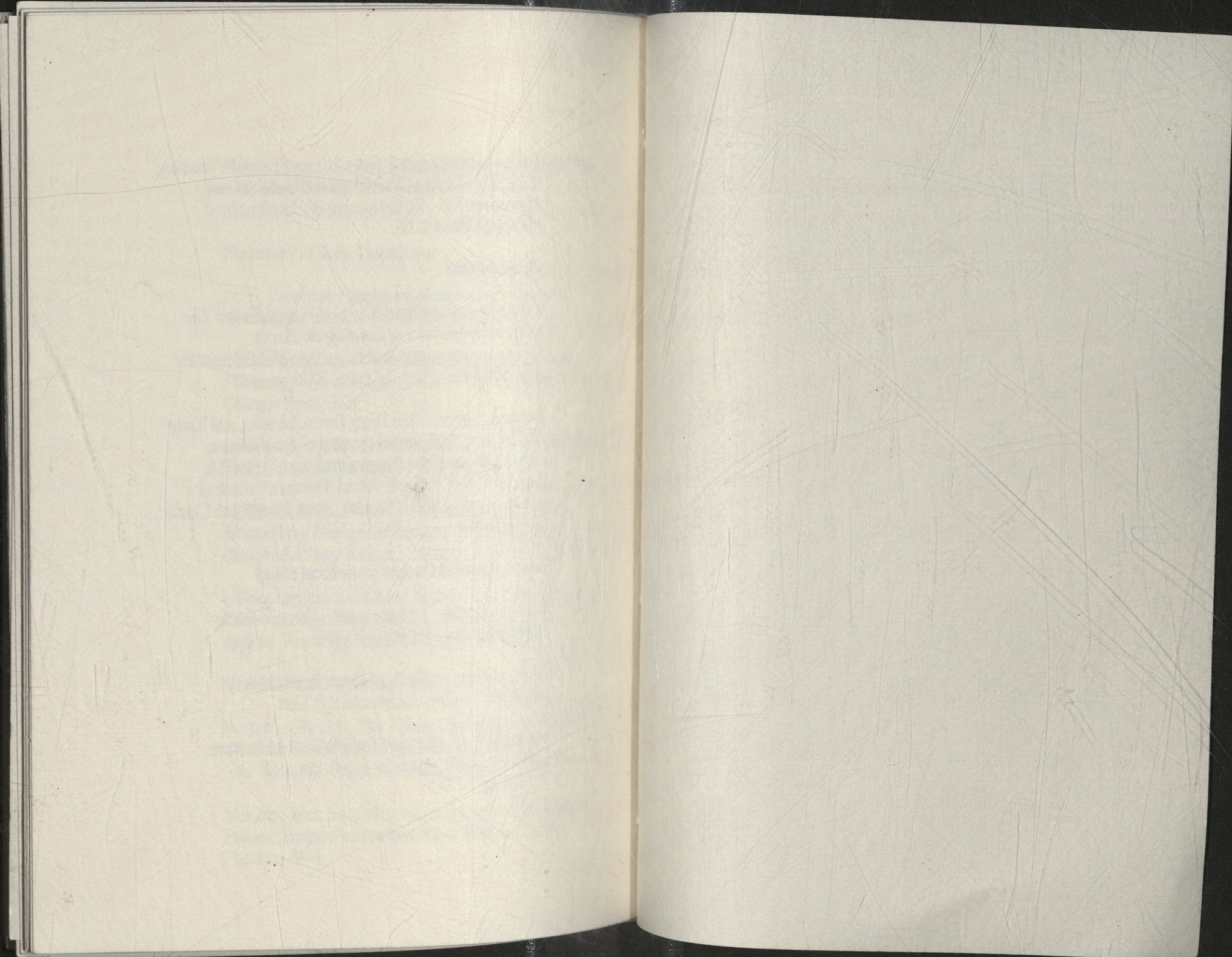
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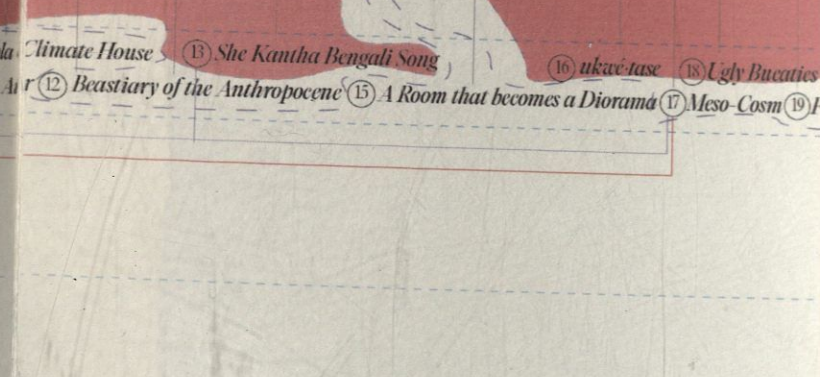
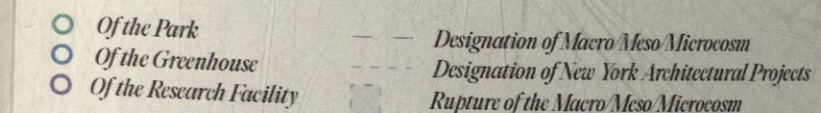
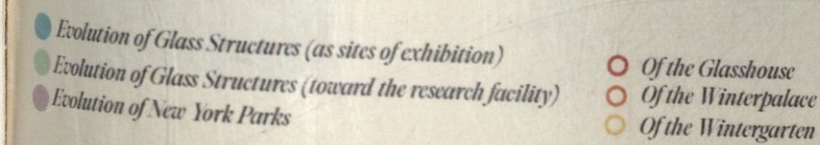
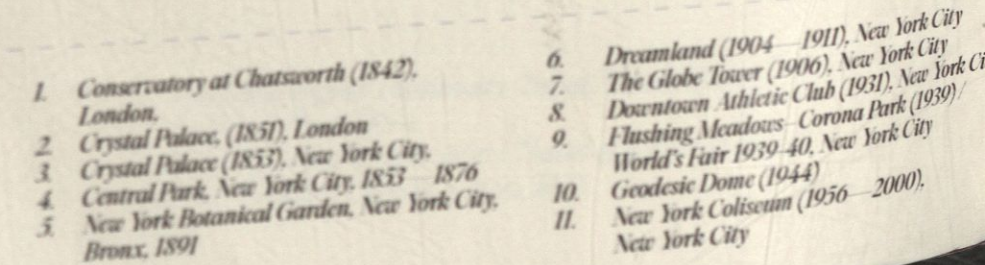
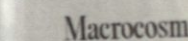
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