

01 *Concealed Command(ment)s*

→ Concealed Command(ment)s asks what it means to believe in a landscape structured by secrecy. Nuclear history unfolds not as a single event but as ritual, performed across deserts, archives, thresholds, and bureaucratic interiors. Moving from ignition to inheritance, it traces the Trinity detonation as origin and scripture, test site visitation as ritualized devotion, and nuclear dominion as belief. Drawings act as acts of witnessing, rendering the earth as archive and the desk as altar. Across these evidentiary fields, architecture is revealed as complicit in the staging of power, calibrating what can be seen, recorded, or believed. Concealed Command(ment)s reconstructs the nuclear horizon as both field and faith, where secrecy, authorship, and reverence converge.



02 Triptych: Genesis, Ritual, and Dominion

The triptych operates as a constructed theology, reassembling the Western canon into nuclear genesis, ritual, and dominion. Three iconic Renaissance and Baroque paintings are redeployed for their cultural weight and mythological recognition.

- **Genesis (The Creation of the Nuclear Bomb)**
The Creation of Adam (Michelangelo, 1512) by becomes atomic origin story, framing the birth of nuclear power as a moment of sublime creation. The depiction of divine transference, where God's outstretched hand imparts the spark of life to Aadam, the first nuclear detonation at Trinity Site was an act of unprecedented power, signaling the dawn of a new era.

The bomb's detonation was not just a technological breakthrough but a near mythic event, a sublime rupture that fused scientific ingenuity with a near-religious sense of revelation.

- **Ritual (Test Site Pilgrimages & Restricted Access)**
The Last Supper (Leonardo da Vinci, 1495–1498) situates the ritualized accessibility of nuclear test sites within the origins of Christian communion, where Christ's sacrifice became a cyclical act of remembrance. Just as the Eucharist transforms flesh and blood into symbolic sustenance, these annual or limited nuclear site visitations serve as both commemoration and justification for the persistence of nuclear power.

The act of witnessing these sites, much like partaking in communion, reinforces a relationship between authority, spectacle, and devotion. where restricted access and controlled revelation uphold systems of power.



03 Triptych: Genesis, Ritual, and Dominion

→ Dominion (Nuclear Domination)

Triumph of Christianity (Tommaso Laureti, 1585)
positions nuclear proliferation within the framework of ideological conquest. Depicting the eradication of pagan symbols in favor of Christian rule mirrors the way nuclear supremacy was wielded as both a political and cultural force. Just as Baroque religious art glorified the subjugation of the "other," the nuclear era transformed landscapes, histories, and global hierarchies under the guise of security and progress.

The global spread of nuclear influence follows logics of symbolic authority, repetition, territorial installation. Nuclear dominion becomes a belief that is exported, repeated, naturalized.

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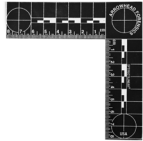
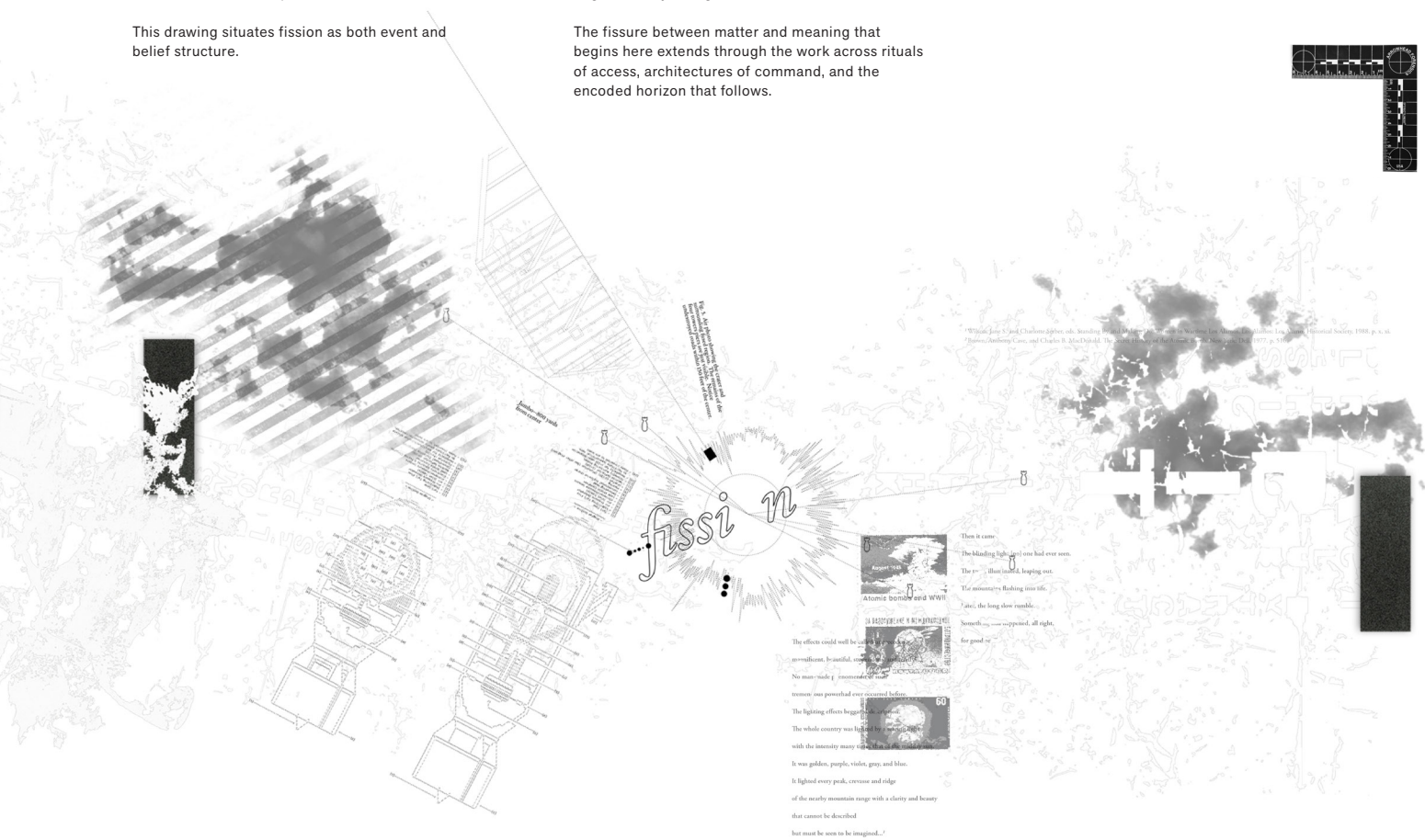
04 The Birthplace of a Nuclear Horizon

The detonation at the Trinity Site on July 16, 1945, marks the physical and mythological origin of the nuclear landscape. Here, the earth itself became the archive. Glassified, cratered, and inscribed with a new form of authorship.

This drawing situates fission as both event and belief structure.

The bomb's ignition is rendered not as explosion, but as inscription, but a diagram of energy release, calibration, and command. The Trinity Site becomes the ground zero of naming, where nuclear language begins: Trinity, Gadget, Ground Zero, Fallout.

The fissure between matter and meaning that begins here extends through the work across rituals of access, architectures of command, and the encoded horizon that follows.



05 The Nuclear Horizon

The drawing operates as an evidentiary field, a surface where data, residue, and constructed rituals are arranged not to clarify but to calibrate. It is not a map, but a condition: a horizon where fallout, inscription, protest, and witness coexist in encoded form. The field is dotted with craters, artifacts, and fragments, each one collected,

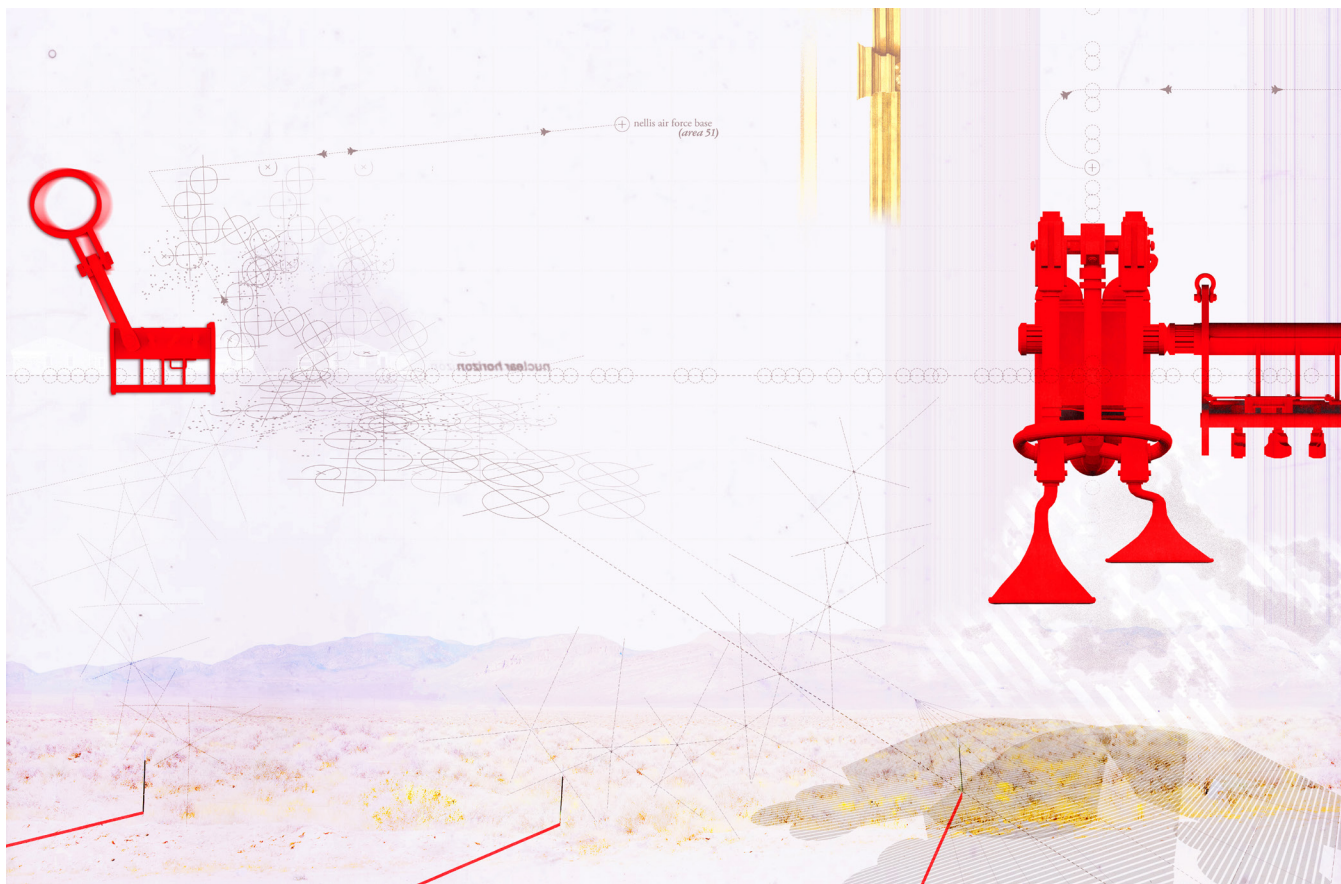
bagged, and archived. These are not leftovers, but performative residues. Partial plans and section cuts of the McDonald Ranch House at the Trinity Site are stitched in as spatial ghosts of test site interiors, containment structures, and bureaucratic thresholds. Together, the field proposes the nuclear horizon not as edge or view, but as an

evidentiary bandwidth, a frequency field where time, space, and ideology become measurable yet only partially legible.



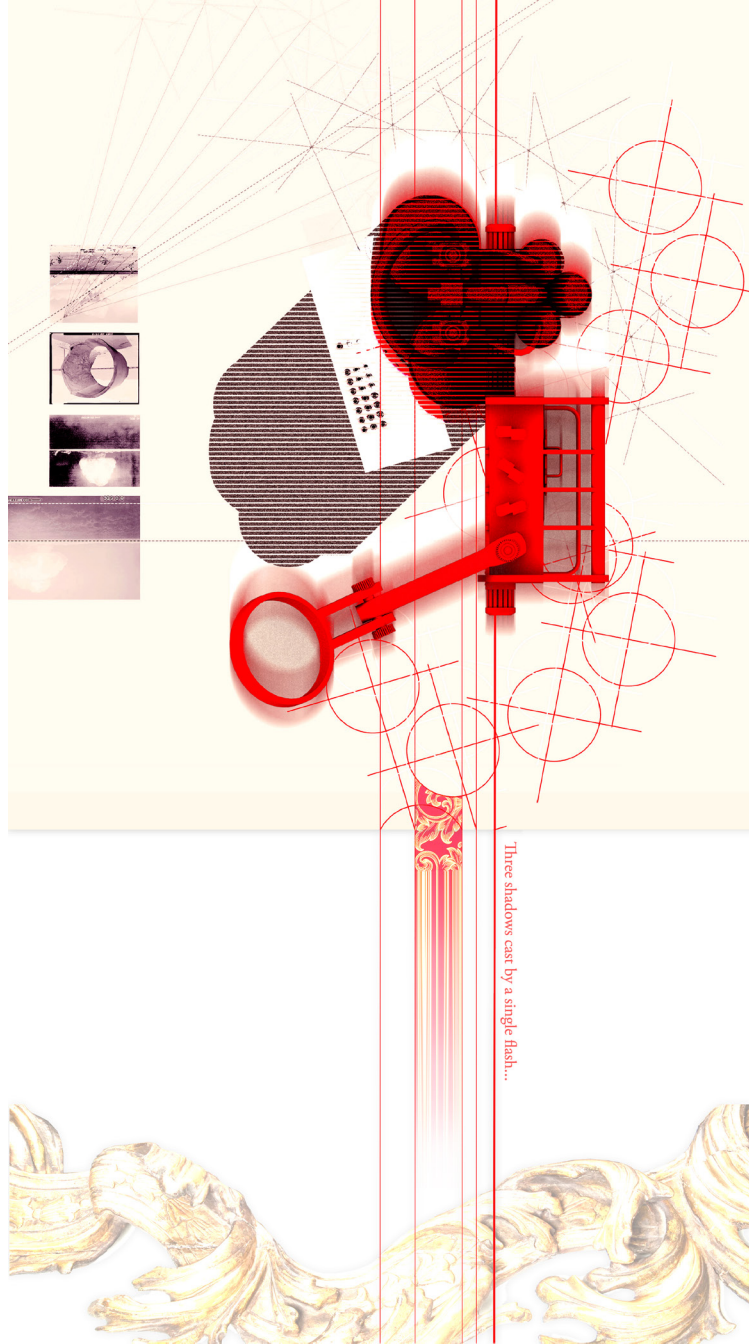
06 **The Nuclear Horizon:
Field Archivists**

Across the drawing, tuning fork devices read, receive, and emit. They trace protest discourse as much as military signal. Suspended between instrument and artifact, they mediate between the occupied, visible landscape and the nuclear horizon, a field of residual evidence, fallout, and encoded memory.



07 **The Nuclear Horizon:
Field Archivists**

They record, translate, and re-inscribe vibrations from past detonations, protest chants caught in wind corridors, and sonic debris from overflights. Their saturation in signal-bleed red marks them as agents of interference. They are field archivists in architectural form, performing the labor of listening and inscribing. Each casts three shadows that conflict and overlap, refusing resolution. Multiplicity here is not ornamental but epistemological.



Three shadows cast by a single flash...

08 The Resolute Desk

The Oval Office becomes the original broadcast site of nuclear revelation. On August 6, 1945, President Truman delivered a prepared statement from behind the Resolute Desk announcing the bombing of Hiroshima. The desk is reimagined not as an instrument of governance but as an altar of aftermath, staged as still life. Each object carries the weight of detonation without spectacle: the pocket watch set to 8:15 a.m., the white gloves of sterile interaction, the MacDonald Ranch House floor plans, and gold-leafed relics bagged and sealed. These are not commemorative objects, but functional remains, stitched together into a composition that sits between archive and ritual, control and complicity.



09 The Resolute Desk

The desk appears again, partially withdrawn and draped in white cloth. It evokes both forensic cover and sacred shroud. This image does not conclude the work, but positions it. Rendering does not clarify, it obscures. Drawings hold charged characters in their open drawers and cracked doors. The act of drawing becomes a form of encryption. Architecture becomes a container for belief systems we cannot fully parse.



10 *Concealed Commandments*

→ *Concealed Command(ment)s reconstructs nuclear genesis, ritual, and dominion through a spatial and material investigation of the nuclear landscape.*

Anchored between the Trinity Test Site and contemporary rituals of nuclear tourism, it reframes nuclear history not as a closed chapter of Cold War supremacy, but as an enduring system of occupation, secrecy, and myth-making that continues to structure landscapes and cultural memory.

A triptych of conditions is assembled: nuclear detonations as origin events, test site visitations as acts of communion, and the global spread of nuclear influence as ideological conquest. The nuclear horizon emerges as an evidentiary field where fallout, residuals, and artifacts are not simply archived, but calibrated, encoded, and rearranged into new spatial and temporal alignments. Encoding devices. Tuning fork-like structures operate across fields of protest, dissent, and counter-histories, tuning into residual frequencies not only of nuclear landscapes but also of protest, dissent, and counter-histories.

