

New Media Fellowships
2004 Project Cover Form

KELLER EASTERLING

Title: *Offshore*

Genre: Web and Video

Applicant's Role in Production: Researcher/writer/producer

Production Format: Web and Video

Brief Project Description

Offshore, an exhibition and website, is the fictional media counterpoint to a non-fiction book I have just completed titled *Terra Incognita*.

Terra Incognita, travels around the world looking at formulaic spatial products in difficult political situations. While generally considered to be politically immune formats of neoliberal magistrates and their business counterparts, these products are also the tools of rogue nations, cults, and other impresarios. Far from banal, they can become political pawns and even instruments of aggression, storing new myths, desires and symbolic capital in a complex spatial cocktail. *Terra Incognita* visits six such cocktails: tourism in North Korea, fantastic forms of sovereignty in commercial and religious franchises, high-tech agricultural formations in, automated global ports, microwave urbanism in India's IT enclaves and the global industry of building implosion. These runaway stories, found in the international pages of the newspapers and the global news wires, create something like footnoted fiction in a book of political misadventures.

Offshore takes the fact of this fiction one step further by concocting additional circumstances and consequences for these cocktails. It "documents" counterfeit newspaper articles, television news reports and academic theory related to a combination of real and fictional events. The exhibition presents a set of documentary stories interfaced by a website. Interactivity facilitates the degree to which the stories and rumors become infectious. *Offshore* treats these cultural *contagions* as powerful persuasions that make the world work. Given the failures of some principled political stances to meet more disorganized or elusive forms of political subterfuge, the project investigates not only a politics that declares its name and enters a democratic process, but also one that relies on the instrumentality of corruption and duplicity. *Offshore* proffers a productive piracy in which an additional set of regulators, wild cards and masquerades, loaded with unorthodox powers contribute to the development of a political imagination and ingenuity.

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If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title HIGHLINE: PLOTTING NYC

Year 2002

Technical Information

Original Format

☐ Software
☒ Web
☐ Installation
☐ Other _____

Format Submitted for Viewing

☐ Software
☐ Web
☐ VHS
☐ Other _____

Preferred OS

☐ Windows
☐ Mac
☐ Unix
☐ Other _____

Web Information (answer only if sample work is in Web format)

☒ URL www.thehighline.org (if more than one please list them below)

☐ Browser requirement(s) _____

☐ Plug-in requirement(s) _____

☐ This sample requires broadband connection (fast Internet connection)

☐ A local copy of the sample work has been included with the application

Special Information For Viewing:

Description of Work (use an additional sheet if necessary)

High Line: Plotting NYC

High Line: Plotting NYC is a web installation that relies on the interactivity of this media format to assert a fundamental principle about urbanism: that it cannot be authored by architects and planners. The project was jointly sponsored by the Design Trust for Public Space and a group campaigning to keep the high line. When asked to provide a "vision" for the elevated railway in Chelsea, it seemed best to offer, not a planning prescription, but a cacophony of voices that constitute the greed, neurosis and excess of urbanism. Information about program, history, real estate, tourism, etc. is assembled into four different related stories, something like the stories that make up a spy thriller. The user travels between them, sometimes through abrupt and comedic trap doors. One segment, rendered in the planimetric banalities of real estate, pleads the case of beleaguered developers seeking public subsidies. Another, rendered as a game, tallies the rewards and souvenirs of tourism as it attempts to conquer experience and quantify experience. Another environment is that of animals, where an opinionated dog quotes Walt Whitman and Flann O'Brien while making irreverent cracks about architecture, fashion and other pretensions in the area. An obsessive bird correlates historical and botanical data. The fourth environment portrays the high line as a party, implying that the site is a collection of political associations and ambitions. Throughout, a Tamagatchi-like box at the bottom of the screen records each unique passage through the stories. [www.thehighline.org]

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Title WILDCARDS: A GAME OF ORGANS

Year 1999

Technical Information

Original Format

☐ Software
☒ Web
☐ Installation
☐ Other _____

Format Submitted for Viewing

☐ Software
☐ Web
☐ VHS
☐ Other _____

Preferred OS

☐ Windows
☐ Mac
☐ Unix
☐ Other _____

Web Information (answer only if sample work is in Web format)

☒ URL www.dmca.yale.edu/wildcards (if more than one please list them below)

☐ Browser requirement(s) _____

☐ Plug-in requirement(s) _____

☐ This sample requires broadband connection (fast Internet connection)

☐ A local copy of the sample work has been included with the application

Special Information For Viewing:

Description of Work (use an additional sheet if necessary)

Wildcards: A Game of Orgman

Wildcards: A Game of Orgman, is a website cum scenario machine on which the interactivity of the web is essential. It assembles, as a game, the logistical parameters for spatial products used by a suite of companies in their conquest of global territory [Schiphol, Arnold Palmer Golf, Walmart, AMC Theaters and Starbucks]. Without showing any visual evidence of the architectural envelopes, the game only permits the manipulation of the world's new locationless sites, made of time-frames, persuasions, and branding techniques. The user becomes the orgman looking for a new wildcard, [i.e. the time it takes to play golf, shop or wait on a layover] around which to shape a real estate product. [www.dmca.yale.edu/wildcards]

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Title *"I LOVE DPRK" & "TOMATO WORLD"*

Year *2002*

Technical Information

Original Format

☐ Software
☐ Web
☐ Installation
☐ Other _____

Format Submitted for Viewing

☐ Software
☐ Web
☐ VHS
☐ Other _____

Preferred OS

☐ Windows
☐ Mac
☐ Unix
☐ Other _____

Web Information (answer only if sample work is in Web format)

☐ URL _____ (if more than one please list them below)

☐ Browser requirement(s) _____

☐ Plug-in requirement(s) _____

☐ This sample requires broadband connection (fast Internet connection)

☐ A local copy of the sample work has been included with the application

Special Information For Viewing:

Description of Work (use an additional sheet if necessary)

ARTICLES FROM FORTHCOMING TERRA INCOGNITA

Keller Easterling Artist's Statement

I am a writer and media architect. I have written scholarly books: *Organization Space: Landscapes, Highways and Houses in America* (MIT 1999) and *Terra Incognita* [forthcoming]. Yet these books are written with skills that have been best rehearsed by writing for theater and creating the media projects described below.

Writing for theater or media is writing in an active register. A sentence in theater is not a sentence in prose. A collection of words that is to be spoken or enacted in theater is notation for an action that may or may not be reflected in the content or subject of the words. It is the trace of an infinitive, the sound of a voice or the hint to a subtext that is the real event. While the same semiotic tools are used to make both dialogue and prose, they constitute entirely different species of artifact.

While I am a professor at Yale School of Architecture, ostensibly offering instruction in the conventions of the discipline, I teach architecture with the only skills I understand, those that operate within the register of the infinitive expression. I teach architecture by working against the discipline's predisposition to geometric dominance, a predisposition that is, ironically, exaggerated by digital tools. More fascinating to me is work in operational strata. I have been publishing in media formats, sometimes to rescue information from a false logic that writing might impose and sometimes to counter architecture culture's concentration on imagining without interactivity.

For instance, *Call it Home*, a laserdisc history of suburbia, collected 55 minutes of running footage, 2800 stills and three sound tracks into interactive format. While avoiding some of the leading questions of the clichéd hypertextual formats, my partner Richard Prelinger and I determined a form of interactivity that would simply use the remote control to switch between chapter-stops in footage, still and sound track, allowing the viewer to "mix" their own trajectory through the gigantic media commercial that constituted suburban expansion after the depression. [500 of the stills are assembled in two university websites: www.arch.columbia.edu/projects/faculty/call-it-home/index.html and www.library.yale.edu/lso/workstation/insight40.html [Yale access required]

Similarly, *Wildcards: A Game of Orgman*, is a website cum scenario machine on which the interactivity of the web is essential. It assembles, as a game, the logistical parameters for spatial products used by a suite of companies in their conquest of global territory [Schiphol, Arnold Palmer Golf, Walmart, AMC Theaters and Starbucks]. Without showing any visual evidence of the architectural envelopes, the game only permits the manipulation of the world's new locationless sites, made of time-frames, persuasions, and branding techniques. The user becomes the orgman looking for a new wildcard, [i.e. the time it takes to play golf, shop or wait on a layover] around which to shape a real estate product. [www.dmca.yale.edu/wildcards]

High Line: Plotting NYC is a web installation that, again, relies on the interactivity of this media format to assert a fundamental principle about urbanism: that it cannot be authored by architects and planners. The project is close in format to a previous performance piece called *Speech*, where four very different documents (a bundle of letters, a pretentious play, a child's notebook of scientific observations about a sibling, and a set of jokes and riddles) are "called" by a teleprompter. The documents stop and start and are intertwined by this calling, which is different for every performance, until a story begins to emerge—a story with a catastrophic event. Favoring the actual presence of the actors in the room over the illusion that they are not there, the audience is constantly aware that part of the event is the actor's struggle to remember their place in the stopping and starting recitation of the document. This detachment/real presence is overwhelmed in the revelation of relationships between the four documents.

For *High Line*, when asked to provide a "vision" for the elevated railway in Chelsea, it seemed best to offer, not a planning prescription, but a cacophony of voices that constitute the greed, neurosis and excess of urbanism. Information about program, history, real estate, tourism, etc. is assembled into four different related stories, something like the stories that make up a spy thriller. The user travels between them, sometimes through abrupt and comedic trap doors. One segment, rendered in the planimetric banalities of real estate, pleads the case of beleaguered developers seeking public subsidies. Another, rendered as a game, tallies the rewards and souvenirs of tourism as it attempts to conquer experience and quantify experience. Another environment is that of animals, where an opinionated dog quotes Walt Whitman and Flann O'Brien while making irreverent cracks about architecture, fashion and other pretensions in the area. An obsessive bird correlates historical and botanical data. The fourth environment portrays the high line as a party, implying that the site is a collection of political associations and ambitions. Throughout, a Tamagatchi-like box at the bottom of the screen records each unique passage through the stories. [www.thehighline.org]

Striking a balance between interactivity and authorship is tricky. Sometimes the most interactive formats result in the opposite of their intended effect or have a limited anecdotal reactivity that occurs only in contact with the technology. For *Offshore*, I would like to develop an immediacy and efflorescence that I am able to craft in theater but which may not yet be present in some of the more contemplative web sites. *Offshore's* web and installation media initiate the spread of a contagion that is highly articulated and therefore, hopefully, sturdy enough to ride other media and imaginations. Finally, it is the stories themselves that are interactive. Masquerade and hoax are the tools of a long-con that requires of the user, not only participation and ingenuity, but collusion.

Offshore **Project Description**

Offshore, an exhibition and website, is the fictional media counterpoint to a non-fiction book I have just completed titled *Terra Incognita*. *

Terra Incognita, travels around the world looking at formulaic spatial products in difficult political situations. While generally considered to be politically immune formats of neoliberal magistrates and their business counterparts, these products are also the tools of rogue nations, cults, and other impresarios. Far from banal, they can become political pawns and even instruments of aggression, storing new myths, desires and symbolic capital in complex spatial cocktails. *Terra Incognita* visits six such cocktails in specific sites and extensive global networks. For instance, one of the book's stories visits tourism in North Korea, while another compares fantastic forms of sovereignty in commercial and religious franchises. A third story visits high-tech agricultural formations in Spain that have re-ignited labor wars and piracy in the Mediterranean, and a fourth looks at automated global ports whose political exemptions have ironically placed them in the crosshairs of territorial conflict. The shape of microwave urbanism in India's IT enclaves and the global industry of building implosion, both military and commercial, are the subjects of two more stories. These runaway stories found in the international pages of the newspapers and the global news wires create something like footnoted fiction in a book of political misadventures.

Offshore takes the fact of this fiction one step further by concocting additional circumstances and consequences for these situations. It "documents" counterfeit newspaper articles, television news reports and academic theory related to a combination of real and fictional events. Since most spatial environments do not respond to the earnest prescriptions of architects and planners, scenario has become one means of being explicit but not overly determined. *Offshore* takes scenario one step further, into the realm of an infectious rumor that operates like any cultural contagion from slang to reality TV. These are the powerful persuasions that make the world work. Given the failures of some principled political stances to meet more disorganized or elusive forms of political subterfuge, the project investigates not only a politics that declares its name and enters a democratic process, but also one that relies on the instrumentality of corruption and duplicity. *Offshore* proffers a productive piracy in which an additional set of regulators, wild cards and masquerades, loaded with unorthodox powers, contribute to political imagination and ingenuity.

Offshore's installation design is not specific to any single location. It is simply a group of 18" monitors, variable in number, all mounted at 5'-0,"and inset into the wall. Each plays a story like the ones listed below. The stories are rendered in a broadcast mixture of stills and running footage, something like a cross between La Jette and the nightly news. All appear to be relatively sober, but only some are true. The rest are rumors and fabrications that may be partially true and potentially productive if news of

them is spread. An *Offshore* website, playing on one of the monitors, is the first interface, displaying a list of stories from which any of the users may choose. Choices may cause the broadcast of a variety of stories or they may prompt the dominance of a particularly attractive rumor. As with both truth and fiction, only wishing makes it so. The monitors reflect the attractiveness of the stories as they are chosen and therefore the degree to which they are true, the degree to which they are contagious within a population. Through the course of the entire cycle, the monitors may move slightly, like eyes in the wall, as if forming alliances or keeping secrets. Similarly on the web, the means of measuring hits or visits becomes instrumental in reflecting its success as a contagion. The web also continues to gather stories over time and as the exhibition travels.

Offshore will require one year and \$35,000 for additional research, travel, taping, production, exhibition installation and website preparation. Archival research will provide most of the footage. A few special sites will be chosen for taping new material. I will complete the research and writing. Most of the budget will then be reserved for hard costs as well as the time of special assistants who code and edit. Since most of the research has been done and much of the content formulated, this project is comparable to the production phase of projects of mine that have taken a year to complete.

Two galleries in New York [Van Alen Institute and Storefront for Art and Architecture] are interested in *Offshore*. It will also be proposed to a show curated by Eyal Weizman for exhibition in Johannesburg.

The following are examples of some of the stories. Only some of what follows is true.

1. Using the same ship that was used on television's *The Love Boat*, Hyundai, has launched a cruiseship tourism project to Mount Kumgang, in North Korea. In exchange for the rights to develop the tourist precinct, Kim Jong il's administration requested \$492 million as well as 350 television sets whose original labels were been exchanged for a "Kumgansan" label.
2. The 1939 World's Fair exhibition rehearsed a vision of automated transportation that has remained a persistent dream throughout the twentieth century. While at mid-century, the Interstate highway, replaced experiments in intermodality with a monovalent network, it was on the periphery of that very network that the container, the unit of intermodality was developed. Coming not quite full circle, the automated vehicles that arrange these containers in port have become the prototypes for a new experiment on Dutch and Chinese highway systems: a personal transport system moving not containers but passengers.
3. The over 177 miles of high-tech greenhouses in Southern Spain have re-ignited an ancient history of racial conflict and Mediterranean piracy related to North African labor migrations. Having maximized the available land for cultivation in Andalusia, Spanish farmers have begun

to export their greenhouse formula to other areas of world, like Mexico, with similar climatic conditions. This agricultural program, typically paired with tourism, has recently joined forces with global oil companies in a new effort to build windmills. Offshore windmills avoid the accusations, from conservationists, of visual pollution. Like greenhouses, computers can remotely control them. The industry is taking hold as a joint Spanish-Moroccan initiative and has begun to spread to both Mexico and California.

4. Business enclaves called “parks” have been regarded as the magic development unit for the Middle East and the South. The Dubai formula for networks of “distri-parks” or knowledge parks creates territories spotted with legal lacuna that are keeping everyone’s secrets and laundering everyone’s money. Such a network, bouncing between satellites, has even been proposed as a solution to the Middle East crisis.
5. While, insurance companies as well as entertainment companies like Disney have notoriously been best able to capitalize building projects, currently, spiritual organizations are among the world’s biggest builders. They build, among other things, universities and mega-church compounds for living, working and worshipping complete with fast-food, gym and schools. Organizations like the Maharishi Global Development Fund also build entire cities and even attempt nationhood.
6. A global company whose specialty is the implosion of building has recently ranked as among the top five companies in volume of building activity. Over and above their work as anti-terrorist consultants, they simply have a lot of work in building deletion. Tall, recently built, or particularly coherent structures are most suitable for implosion. Among the most popular building types are malls, sports stadia, and high –rise hotels. Many of the modern high-rise hotels of the 60’s and 70’s found in politically sensitive areas are being preemptively removed in favor of hotels that are architecturally “camouflaged.”
7. The tiny island of Nauru, often in the press because of its environmental abuse, its exhausted phosphate mines and its imminent inundation by ever higher tides of global warming, has recently accused the US of political blackmail. According to the charge, the US, through Exim bank threatened to foreclose on the island’s one airplane if it did not cooperate in building a Chinese embassy to accept defecting North Koreans. Having already accepted 400 Central Asians bound for, but rejected from, Australia, Nauru has become a kind of global contractor of refugee camps.

* *Terra Incognita* : Completion of the manuscript and submission to the publisher was concurrent with the preparation of this grant application. Some previously published articles that contribute to the book are included in the supporting materials.

Project Budget

Research

Archival footage/file tape	\$5000.00
Research/writing Easterling 60 @ \$50/hr	\$3000.00
Assistant 100 hours@ \$12/hr	\$1000.00

Travel

Transportation (locations to be determined)	\$6000.00
Equipment and Materials	\$1000.00
Videographer	\$3000.00

Production

Software/equipment	\$2000.00
Digital Editing 200 hr @ \$20/hr	\$4000.00
Interface Design 15hr @ \$100/hr	\$1500.00

Exhibition

Equipment	\$2000.00
Materials	\$1000.00
Labor	\$1000.00

Website

Interface Design 15hr @ \$100/hr	\$1500.00
Coding, Testing Launching 100hr @ 20/hr	\$2000.00
Maintenance/Evolution	\$1000.00

Grand Total	\$35,000.00
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Keller Easterling

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Licensed Architect State of New York 1989

Education

1984 Masters of Architecture, Princeton University
1981 Bachelor of Architecture, Princeton University, Cum Laude

Teaching

1998-present Associate Professor of Architecture, Yale University School of Architecture
and Director of Thesis Research
Core Studio I Fall 1998, 1999
Advanced Studio Spring 1999 *Formatting: Organization producing space*
Seminar Spring 1999 *Building in Organization*
Thesis Seminar and Studio, 1999, 2000
Seminar Spring 2000, 2001 *Fabrication*
Post Professional Studio, 2001, *I Love DPRK*
Yale College and Graduate Seminar, 2001, *Globalization Space: 12 Landscapes*

1993- 1998 Assistant Professor of Architecture
Columbia University Graduate School of Architecture
Core Studio III Second Year Housing Fall 1993
Core Studio II First Year Spring 1994
Core Studio III Second Year Housing Fall 1994
Third Year Studio Computer Studio Spring 1995, 1996, 1997
Seminar Spring 1994 *Siting Infrastructure: Interstate to Internet*
Seminar Spring 1995 *Economies of Subtraction*
Seminar Spring 1996 *Differential Architectures*
Seminar Spring 1997 *Protocols: Architecture of Active Organizations*
Seminar Fall 1997 *Virtual Architectures: Adjusting Generic Development*
Protocols in America
Studio Spring 1998 *Formatting: Reusing Military Land in America*

1998 Seminar, Parsons Environmental Design *Digital Architecture*

1994 Visiting Critic, Fall Semester, Carleton University

1992 Studio Critic, Core Studio III Housing Fall 1992
Columbia University Graduate School of Architecture

1993-92 Studio Critic Parsons School of Design Graduate School

1991 Studio Critic Parsons School of Design Undergraduate

1991-93 Parsons Architecture Summer Program

1988-93 Adjunct Professor, Pratt Institute
Studio Critic Undergraduate History/Theory Instructor American Urbanism

1988 Instructor, New Jersey Institute of Technology

Books and Discs

1999 *Organization Space: Landscapes, Highways and Houses in America*, MIT Press, Fall 1999

1997 Coeditor *Suspension*, publication accompanying Documenta X, Edition Schellman exhibition by Jordan Crandall, July 1997

1993 *American Town Plans*, Princeton Architectural Press

1992 *Call It Home: The house that private enterprise built*,
Laserdisc history of American suburbia 1934-60
Voyager Press (Partner: Richard Prelinger)

Grants and Fellowships

- 2002 Travel Grant to Study El Ejido, Spain from Whitney Humanities Center
- 2001 Travel Grant to Study HITEC City near Hyderabad from Whitney Humanities Center
- 2001 Design Trust for Public Space-Fellowship to study Chelsea High Line
- 1999 Graham Foundation (Book: *Wildcards: A Game of Orgman*)
- 1999 Digital Media Center for the Arts, Yale University
- 1996 New York Foundation for the Arts Fellowship/Grant
- 1995 MacDowell Fellowship (Architecture)
- 1994 John Nolen Research Fund
- 1992 MacDowell Fellowship (Playwrighting/Architecture)
- 1992 John Nolen Research Fund
- 1992 AIA Book Award for *Seaside: Making a Town in America* (with David Mohny)
- 1991 Graham Foundation (Two volumes on American Urbanism)
- 1990 NEA Grant-Videodisc history of suburbia (*Call It Home*)
- 1986 NEA Grant-A comparative study of Pre-WWII towns

Articles

- "Subtraction" in *Perspecta* 34 , 2003
- "Germ" National Building Museum Catalog accompanying *Up, Down and Across* . Fall2003
- "Tomato World" in *Praxis*, Fall 2002
- "I Love DPRK" *Harvard Design Magazine*, Fall 2002
- "WARE" in Journal of Architectural Education, Fall 2002. Coeditor of JAE's Digital Issue
- "High Line: Plotting NYC" in *Constructs*, Fall 2002
- "Enduring Innocence" in *Grey Room*, Spring 2002
- "High Line: Plotting NYC" in *Defining Digital Architecture: 2001 Feidad Award*, Birkhauser, 2001
- "Parrando's Paradox: Error in Holy Lands" in *The Next Jerusalem*, ed. Michael Sorkin, May 2002
- "Error" in *Pasajes*, Summer 2002
- "Enduring Innocence" in *After the Trade Center*, Routledge, Spring 2002
- "Error" in *Landscape Urbanism*, Architecture Association, 2002
- "Walter Pitts" *Cabinet*, NYC, 2001
- "On My Individual Experience," *Scroop*, 2001 Cambridge Architecture Journal
- "Error and Excorporation," in *What If*, Moderna Museet, 2000
- "Container," *Artistic Practice in the Network*, Eyebeam Atelier, 2000
- "Wildcards: components of global development" *Metalocus*, 2000
- "Conditioning Infrastructure" *Practice Practice Praxis*, YYZ Artists Outlet 2000
- "Real Estate Products: Four Site Plans," *Atlantica*, 1999
- "A Short Contemplation on Money and Comedy," *Thresholds* 18, MIT Architecture, 1999
- "Interchange and Container: The New Orgman" *Perspecta* , Fall 1999
- "Distributive Protocols: Residential Formations," *Beauty is Nowhere*, 1998
- "Partial Glossary," in *Suspension*, Documenta X Edition Schellmann, 1997
- "Siting Protocols," in *Suburban Discipline*, Storefront Books, Princeton Architectural Press, 1997
- "Switch," *City Speculations Catalog*, 1996
- "Network Ecology," *Felix*, June 1995
- "Call it Home," *Urban Ecology* , 1994
- "AT-TVA," *Modulua* 24, 1994
- "Call it Home," *Assemblage*, September 1994
- "Perceiving Action" *Offramp*, SCI-ARC Journal, 1993
- "American Town Plans" excerpted in *Any* , July/August 1993
- "Volume" *On Making*, Pratt Journal, 1992
- "Experience in the Form of Art," *Bearings* Catalog, 1991
- "He's Watching us" (review of William H. Whyte's *City* Princeton Architectural Press
- Public Enterprise: *Seaside, Florida* *Landscape*, Princeton Architectural Press, 1985

Articles/ Projects Forthcoming

"Seas" Publication accompanying Urbanization and Landscape Symposium, Penn, 2003
"Orgman" chapter in *Cybercities*, Routledge, 2003, editor Stephen Graham

Exhibitions

Reclaiming the High Line, Municipal Arts Society, Spring 2002
Arverne, Architectural League, Fall 2001
Keep a laser fabricated mobile storage infrastructure, Rico, Brooklyn, Fall 2000
Wildcards: the components of global organization, Yale, October 25-November 19 1999
American Architecture at the Edge, American Academy in Rome, April 1998, Parsons, 1999, UCLA 1999
City Speculations, Queens Museum, Fall 1995, "Switch"
Split Level, Art in General, March 1995, prefabrication and the suburban house
House Rules, Wexner Center, September 1994
Demonstrations an exhibition of Easterling set designs, planning proposals, and demonstration homes-Parsons School of Design, 1992
Curator, *Bearings*; Faculty Architecture in North America-Parsons School of Design, 1988 and 1991

Web Sites

www.panix.com/~keller/
<http://www.library.yale.edu/art/>— *Call it Home*, on line version with Yale's Library Database
www.thehighline.org *The High Line: Plotting NYC*
www.dmca.yale.edu/wildcards
www.arch.columbia.edu/projects/faculty/call-it-home/index.html— *Call it Home*, original essay and 500 stills from a larger laserdisc publication
www.arch.columbia.edu/projects/studio/spring97/easterling/index.html— *Switch, Fitting, Risk*, Columbia Graduate Studio Spring, 1997
www.documenta.de/crandall, www.interport.net— *Suspension*, on line forum co host with Jordan Crandall, in conjunction with *Documenta X*, 1997

Lectures

Conference, The Future of War, *Pirate*, The New School, Spring 2003
Princeton Evening Series, *Terra Incognita*, Spring 2003
Center for 21st Century Studies, Milwaukee, *Pirates and Errors*, Spring 2003
Columbia University, NYC, Architourism Conference, *I Love DPRK*, Fall 2002
RMIT, Melbourne, Australia, Edge Cities Conference, *Pirates*, Fall 2002
University of Utah, *I Love DPRK*, Fall 2002
University of Pennsylvania, *Three Landscapes*, Spring 2002
Ohio State University, *Terra Incognita*, Fall 2001
Yale University, *On Being Blue*, Fall 2001
University of Tennessee at Knoxville, *Organization Space*, Spring, 2001
Cornell, *Terra Incognita*, Fall 2000
Syracuse, *Terra Incognita*, Fall 2000
Moderna Museet, *Error and Excorporation*, September, 2, 2000, Stockholm
MACBA, *A Game of Orgman*, May, 2000, Barcelona
RPI, *DATA Scripts*, March 2000
Architectural League, *Remotes*, March 2000
Pratt, *Organization Sites*, March 2000
Academy of Fine Arts, Vienna, *Organization Space, Switches, Super projects* Sp1999
Respondent to Martha Rosler, Buell lecture series, Columbia, Spring 1999
Yale School of Architecture, *Organization Space*, September 1998
University of Colorado, March 1998, *Formatting: An Architecture of Multiples*
Sarah Lawrence, March 1998, *Subdivision*
Cuny Albany, November 1996, *MacKaye's Geotechnics: Terrestrial Infrastructure*
Parsons, February 1995 *Network Ecology: Interstate to Internet*

Lectures continued

SCI-ARC, February 1995, *Network Sites*
University of Toronto, November 1994 *Reconditioning Networks*
Carleton, November 1994 *Economies of Subtraction*
Columbia University, Summer 1994 *Network Ecologies*
Cuny Center for the Humanities Inaugural Conference, Spring 1994
Pratt Institute, Spring 1994, *Long Landscapes*
Wexner Center for the Arts, *Call it Home*, Ohio State University, 1993
Architectural League, Winter 1994, *American Town Plans*
Pratt Institute, Spring 1992, *Call it Home*
Architectural League, Winter 1994, *Call it Home*

Screenings/ Lectures with film and disc by Easterling

Cooper-Hewitt Museum, Spring 1994
Knitting Factory, New York, 1993
6th Annual Symposium on the History of American Graphic Design, sponsored by
School of Visual Arts, 1993
Columbia University, 1992
Chicago Institute for Architecture and Urbanism, 1992
Architectural League, NY 1992
Pratt Institute, 1992
Yale University, 1992 and 1991
University of Virginia, 1991
Harvard University, 1991
Cooper Hewitt Museum, 1989
Princeton, 1988

Reviewed

For <i>Organization Space</i> :	<i>Harvard Design Magazine</i> , Summer 2001. <i>Archis</i> , October 2000. <i>American Society of Landscape Architects</i> , April, 2000. <i>Architecture Week</i> , August 2000 <i>Constructs</i> , September 2000
For <i>Switch</i> :	<i>Art Forum</i> , April 1996; <i>Newsday</i> , <i>Time Out</i> , <i>Arco</i> , <i>collage</i>
For <i>American Town Plans</i>	"Around the World in 80MB" by Edward Ball. <i>Village Voice</i> . March 1994.
For <i>Call it Home</i>	"Foundations of Suburbia." by Steven Heller. <i>i.d.</i> May-June 1993 "Kitsch as Culture: Old Movies in New Media." by John Strausbaugh. <i>New York Press</i> , November 4-10, 1992 <i>Entertainment Weekly</i> , March 12, 1993 "Brave New World" by Mike Cannell, <i>Metropolis</i> , May 1988
For <i>Behavior Demonstrations</i>	Marc Robinson. <i>Village Voice</i> , June 2, 1992

Panels/Boards

Juror, GUI competition, Ohio State University, 2001
Juror Young Architects Competition, 2000
Van Alen Institute, Jury for "Green Architecture" competition, 1999
NYSCA Panelist, Architecture Program, 1998, 1999
Journal of Architectural Education Board Member
NYSCA Auditor, Theater Program, 1997-98
New York Foundation for the Arts, Design Awards Committee 1994
Parsons "Theory and Practice," Fall 1993
Pratt Lectures, 1992, moderator *Blurring the Boundaries of Architecture*

Design

2001 Renovations for Dimarco Loft, New York City
2000 Competition Sarajevo with System Architects
1999-00 Renovations for Shoot Digital, New York City. KEEP
1998-99 Renovations Horticultural Design, Pawling, New York
1998 Kauffman Law Offices, New York City
1997 Competition, Music and Arts Center Jyväskylä, Finland
1997 Sun Shelter Competition, Van Alen Institute
1997 Renovations to Mizel Residence, Chicago, Illinois
1997 Renovations to Stoller Residence, Chicago, Illinois
1997 Double, Theater Fitting (project)
1996 Housekeeping, Domestic Fitting (project)
1996 Petrosino Park Competition, Storefront, New York
1996 Governor's Island Competition, Van Alen Institute, New York
1995 Switch, Intermodal Infrastructure section, Caemmemer Yards, NY (project)
1994 Renovations to Avery Library (project)
1994 Renovations to 251 West 30th
1990 Renovations to Kramer residence, Manhattan
1989 Renovations to Sternhill residence, Borough Park Brooklyn
1988 Renovations to Coleton residence, Chappaqua, New York
1985-88 Associate Robert A. M. Stern Architects
1987 Renovations to Pezzulli residence, Dallas, Texas
1981 Assistant Director, Local Development Corporation, Bronx

Plays (Playwright)

Person (1994); Speech (1992); Colloquies (1988-90);
Volume (1990); Houses (1987-1993) Operating Theater (1986-90);
Back Talk (1988); Dais (1986); Kitchen (1984); Waiting Room (1983) Millay (1981)

Recent Productions/Set Designs

Speech, Volume and Person (Soho Rep, New York, Fall 1994)
Volume (Tiny Mythic/Here, New York, Summer 1994)
Speech (New York Theater Workshop, Reading series Spring 1994)
Behavior Demonstrations (Home for Contemporary Theatre and Art and
the Gertrude Stein Repertory Theater 1992)
Houses (1992, Ensemble Studio Theater)
Attic, Porch (1990 Judith Anderson Theater)