FLOCK HOUSE
Mary Mattingly
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Locations and Inhabitants

A Rooftop in Brooklyn
Eyebeam Center for Art and Technology
Clocktower Gallery
Battery Park, Lower Manhattan
Flushing Meadows Corona Park, Queens
Pearl Street Triangle, DUMBO
Lower East Side, Chinatown
125 Maiden Lane, Lower Manhattan
Van Cortlandt Park, the Bronx
The Bronx Museum Parking Lot, the Bronx

Collaborators and Sponsors
The Flock House Project consists of three sculptural ecosystems and modular habitats choreographed throughout urban centers. During the spring of 2011 and the summer of 2012, Flock Houses were located in New York City, with sites including: Battery Park in Lower Manhattan; an atrium of an office building in Manhattan; a public square in DUMBO, Brooklyn; Flushing Meadows Corona Park, Queens; a parking lot in the Bronx; and a rooftop in Downtown Brooklyn.

As I have witnessed urban populations faced with environmental, political, and economic instability, I propose the Flock House Project as a bridge across sociopolitical boundaries of perimeter, property, and polity. Flock Houses suggest migratory structures as part of a city’s ecology, and their shape and form visualize patterns of current global human migration and immigration.

Tested by temporary residents and fabricated with open source plans, the units were built using reclaimed materials acquired through local barter networks. They promote wider adoption of natural systems such as rainwater capture, inner-city agriculture, and solar energy technologies. The building and installation methods for these living systems were made in collaboration with Appropedia.org, a collective group dedicated to Appropriate Technologies.

The Flock House Project asks: What if mobile, self-sufficient living units were the building blocks for future cities? What if boundaries were permeable? These sculptures and questions were explored in various media, from The New York Times and The Wall Street Journal to Fox News, News 12, among others. -Mary Mattingly
Metaphorically, Flock House is a migratory, small-scale intervention that builds upon preexisting structures inside of urban neighborhoods.

It sets out to propel forth a city where structures radiate freely into one another, so as to better reflect the movements of life for city dwellers. Flock House attempts to alter the homogenizing and oppressive effects of urban economic development and legislature, by searching for new modes of social sustainability and affordability.

The political and economic processes behind the social activism of Flock House brings attention to the role of the bottom-up informal in the contemporary city by creating alternative sites of negotiation and collaboration.
Design

Left to Right:

Flock House sketches, Robert Wall, 2011;

Flock House attachment sketches, Robert Wall, 2011-2012;
Left to Right:

Flock House shell and walls 3D rendering, 2011;
Flock House shell 3D rendering, 2011;
Flock House shell 3D print, 2011.

Previous Pages:

Step-by-step Flock House blueprints,
Robert Wall, 2012;
Flock House 3D rendering, 2011.
TOTAL PIECE CT
A  12 pcs
B  11 pcs
C  122 pcs
D  29 pcs
E  22 pcs
F  14 pcs
G  11 pcs
H  12 pcs
I  7 pcs
J  12 pcs
K  6 pcs
L  6 pcs
M  4 pcs
N  6 pcs
+ 2 FLOOR pcs
ENGRAVE LABELS WITH SIGN BIT

A (don't label this one)

+ 2 FLOOR PIECES
ALL PIECES 3/8" PLY

L (3"
M (2.5"
N (2"
H (3"
I (2.5"
J (2"

jeffrey c raynor
206.427.2220
jraynor@arcfabrication.com
www.arcfabricationnyc.com

project: FLOCKHOUSE

issue date: 05.06.12

DO NOT SCALE OFF DRAWING
GENERAL NOTES:
1. LIVING QUARTERS ARE LOCATED WITHIN THE STOR M SPHERES CONTAINING RUNNING WATER
2. WETLAND NURSERY IS USED TO ESTABLISH THE WASTEWATER TREATMENT WETLAND AREA AFTER EACH MIGRATION
3. WATER FLOW DIRECTIONS ARE SHOWN IN FIGURE 2

FIGURE 1

FLOCK HOUSE LIVING AREA WATER SYSTEM
CONCEPTUAL DIAGRAM

FIGURE 2

FLOCK HOUSE LIVING AREA WATER SYSTEM
OVERALL FLOW SCHEMATIC
Flock House living systems, collaboration with Tressie Word, 2010.
Prototypes

Left to Right:
Flock House Egg (prototype) at Eyebeam Center for Art and Technology, the Marie Walsh Sharpe Artist Residency, and in the parking lot, 2011;

Previous Page:
*The Island is Also the Origin*, 2012.
Flock House is an airborne habitat that imagines, projects, and adds another level onto the city's skyline. On June 20, it will be a living prototype, inhabitants will imagine and experience some level of the capsule living in a future dependent on mobile cities (the flock house will have wheels on the bottom) while the elevated habitat will be able to cope with rising sea levels.

In 2025, the Global Urban Observatory predicts that city dwellers will reach 5 billion. New Yorker’s can: move to the water, inhabit Governor’s Island, crowd Long Island, and/or take to the sky. Flock House is a proposal for a space where “the sky’s the limit...”
Condensations of the Social
Curated by Sara Reisman

Smack Mellon’s summer group exhibition Condensations of the Social will feature artistic projects that refer to the strands of the social that contribute to the formation of culture: pedagogy, ritual/performance, political and ideological engagement, work, and ecology and sustainability as they relate to place. The exhibition raises questions about the boundaries between art and life, while suggesting that social practice, to a greater degree than traditional art forms, has the potential to directly change how we live. The exhibition includes projects by Pablo Helguera, Mary Mattingly, Mladen Miljanovic, Tim Rollins + K.O.S., Mierle Laderman Ukeles, and a group of eight artists who are students of Harrell Fletcher and Jen Delos Reyes within Portland State University’s MFA concentration in Art and Social Practice. Exhibition curator Sara Reisman selected artists with the intention of linking current artistic practices to two historical nodes – the work of Rollins and Ukeles – which serve as early examples of terms that have gained important currency in contemporary art: the pedagogical turn, relational aesthetics, participation, life art, and collaboration, among others. Condensations also explores the contradictory qualities of the medium by bringing together a variety of artworks and approaches that range from altruistic and outside the art world to socially motivated from within the art system.

Having taken to the water in an experiment in sustainability with The Waterpod in 2009, Mary Mattingly is still focused on how we can respond to rising sea levels, this time by testing the limits of living on land. Within Condensations of the Social, Mattingly will present a living prototype for Flock House, an airborne habitat that imagines, projects, and adds another level onto the city’s skyline. Built on materials that reference scaffolding, a construction material associated with changing cities, Flock House augments city space, air space, and questions air rights and functions as an observation deck with a view of weather systems and avian migration. Flock House is a collaboration with Kadar Brock and Stephanie Gonzalez-Turner, Ian Daniel, ecoarttech, Kim Holleman, Paul Lloyd Sargent, and Tressie Word. - Smack Mellon
Responding to Mary’s Mattingly’s prescient hypothesis that as water levels rise, we will have to look upward towards the sky for our future modes of living, I have chosen to illustrate a cresting wave following the contour of the Flock House structure. This gestural rendition is an ongoing performance that adds to the rising wave over the course of the week of July 10-17 2010. This three dimensional topography will be sculpted and installed over time showing us a future with the rising tides to come. The material will be used to render this watery terrain, but will remain functionally transparent at the onset and will be filled in with various materials over time, representing the progression of the rising tides, while creating protection from it. - Kim Holleman
A.S.A.C.
AIR SHIP AIR CITY

Recycled Wood Walkway
Rooftop Gardens
Greenhouse Windows
Keyhole Gardens
- Medicinal Keyhole
- Edible Keyhole
- Forestscaping
Entrance/Exit

Compost
Chicken Coop
Rainwater Collection
Aquaculture
Flock House
Vertical Gardens
Sound Installation
Greenscaped Overhang
Outdoor “Nest” Seating
Air Ship Air City (ASAC) was an airborne laboratory augmenting city land while imagining future cities in the sky. Designed as an autonomous living system for rising sea levels and crowded cities, it instigates repurposing underutilized spaces. In preparation for an increase in population, a decrease in usable land, and a greater flux in environmental conditions, we will need to rely closely on our immediate communities and look for alternative living models.

As an ecosystem in-progress on a rooftop in Downtown Brooklyn at the Metropolitan Exchange Building (Mex Building), I lived in the first Flock House, built temporarily on an unused watertower infrastructure in ASAC. Covered yet close to nature, I ate eggs and fresh vegetables, and worked from a small studio that doubled as a bedroom and kitchen.
Flock House energy needs chart, 2011;
Certificate of Exemption from NYS Workers’ Compensation on the grounds of volunteer-based relationship with all working parties.
TEMPORARY STRUCTURE - SCULPTURE
LOCATION: BROOKLYN BRIDGE PARK, BROOKLYN, 11201 BLOCK 16 LOT 1
INSTALLATION DATES: JULY 01, 2012 TO JULY 14, 2012 (14 DAYS)

DRAWING LIST
A-000.0 TITLE SHEET, GENERAL NOTES AND SITE PLAN
A-101.0 ARCHITECTURAL PLAN, SECTIONS AND ELEVATIONS

REQUIRED SPECIAL INSPECTIONS
TR-1

REQUIRED PROGRESS INSPECTIONS
NONE

APPLICATIONS TO BE FILED SEPARATELY
NONE

SCULPTURE INSTALLATION DATES
JULY 1 – JULY 14 (14 DAYS)

BUILDING CODE OF NEW YORK CITY - SECTIONS
28-111.1 GENERAL
THE COMMISSIONER IS AUTHORIZED TO ISSUE A PERMIT FOR TEMPORARY STRUCTURES AND TEMPORARY USES. SUCH PERMITS SHALL BE LIMITED OF SERVICE OR USE, BUT SHALL NOT BE PERMITTED FOR MORE THAN 30 DAYS. THE COMMISSIONER MAY GRANT EXTENSIONS FOR DEMONSTRATED CAUSE.
EXCEPTIONS: NO PERMIT SHALL BE REQUIRED FOR:
1. THE ERECTION AND USE OF TEMPORARY TENTS OF LESS THAN 400 GROSS SQUARE FEET FOR NOT MORE THAN 30 DAYS.
2. THE ERECTION AND USE OF TEMPORARY PLATFORMS, REVIEW STANDS, OUTDOOR BANDSTANDS AND SIMILAR MISCELLANEOUS STRUCTURES THAT COVER AN AREA LESS THAN 120 SQUARE FEET INCLUDING CONNECTING AREAS OR SPACES WITH COMMON MEANS OF EGRESS OR ENTRANCE, FOR NOT MORE THAN 30 DAYS.
28-111.2 CONFORMANCE
TEMPORARY STRUCTURES AND USES SHALL CONFORM TO THE STRUCTURAL, STRENGTH, FIRE SAFETY, MEANS OF EGRESS, ACCESSIBILITY, LIGHT, VENTILATION AND SANITARY REQUIREMENTS OF THIS CODE AS NECESSARY TO ENSURE THE PUBLIC HEALTH, SAFETY AND GENERAL WELFARE.
28-111.3 TERMINATION OF APPROVAL
THE COMMISSIONER IS AUTHORIZED TO TERMINATE SUCH PERMIT FOR A TEMPORARY STRUCTURE OR USE AND TO ORDER THE TEMPORARY STRUCTURE OR USE TO BE DISCONTINUED.
28-111.4 APPLICATION PROCESSING
APPLICATION FOR SUCH STRUCTURES AND USES SHALL BE SUBMITTED TO THE DEPARTMENT NO LATER THAN 15 BUSINESS DAYS PRIOR TO THE CONSTRUCTION OF THE TEMPORARY STRUCTURE OR THE COMMENCEMENT OF THE TEMPORARY USE.
28-111.5 FEES
APPLICATIONS FOR SUCH PERMITS SHALL BE ACCOMPANIED BY THE APPLICABLE FEES IN ACCORDANCE WITH ARTICLE 112. FEES FOR SUBSEQUENT REQUESTS OR RENEWALS SHALL BE PAID UPON APPROVAL OF SUCH REQUESTS.
3102.2 DEFINITIONS
MEMBRANE-COVERED FRAME STRUCTURE: A NON-PRESSURIZED BUILDING WHERE THE STRUCTURE IS COMPOSED OF A RIGID FRAMEWORK TO SUPPORT A TENSIONED MEMBRANE WHICH PROVIDES THE WEATHER BARRIER.
TENT: A NON-PRESSURIZED MEMBRANE STRUCTURE OF A FABRIC WEATHER BARRIER SUPPORTED BY POLES AND GUYS, IN WHICH THE FABRIC WEATHER BARRIER DOES NOT IMPART STABILITY TO THE STRUCTURE. TENTS NEED NOT BE ENCLOSED ON ALL SIDES.
3102.5 MEMBRANE STRUCTURES SHALL NOT EXCEED ONE STORY NOR SHALL SUCH STRUCTURES EXCEED THE HEIGHT LIMITATIONS IN FEET SET FORTH IN TABLE 503 MEMBRANE STRUCTURES MAY BE ERECTED ABOVE THE ROOF OF A BUILDING PROVIDED THAT SUCH ROOF IS OF NONCOMBUSTIBLE CONSTRUCTION REQUIRED TO HAVE A FIRE RESISTANCE RATING. EXCEPTION: NONCOMBUSTIBLE MEMBRANE STRUCTURES SERVING AS ROOFS ONLY.
3103 TEMPORARY STRUCTURES
3103.1 GENERAL
THE PROVISION OF THIS SECTION SHALL APPLY TO TEMPORARY PLATFORMS, REVIEW STANDS, OUTDOOR BANDSTANDS AND SIMILAR MISCELLANEOUS STRUCTURES ERECTED FOR A PERIOD OF 30 DAYS OR LESS. SUCH STRUCTURES MAY BE CONSTRUCTED OF WOOD WHETHER LOCATED INSIDE OR OUTSIDE OF THE FIRE DISTRICT.
3103.1.1 PERMIT REQUIRE
TEMPORARY STRUCTURES THAT COVER AN AREA IN EXCESS OF 120 SQUARE FEET INCLUDING CONNECTING AREAS OR SPACES WITH COMMON MEANS OF EGRESS OR ENTRANCE, SHALL NOT BE ERECTED, OPERATED OR MAINTAINED FOR ANY PURPOSE WITHOUT OBTAINING A PERMIT FROM THE DEPARTMENT.
3103.2 CONSTRUCTION DOCUMENTS
A PERMIT APPLICATION AND CONSTRUCTION DOCUMENTS SHALL BE SUBMITTED FOR EACH INSTALLATION OF TEMPORARY STRUCTURE. THE CONSTRUCTION DOCUMENTS SHALL INCLUDE A SITE PLAN INDICATING THE LOCATION OF THE TEMPORARY STRUCTURE AND INFORMATION DELINEATING THE MEANS OF EGRESS AND OCCUPANT LOAD.
3103.3 LOCATION

Following Pages:
Detailed permit for the Flock House from the NYC Department of Parks and Recreation, 2012.
5. SITE PREPARATIONS

Licensee agrees to undertake all necessary work to prepare the Site for exhibition.

6. INSTALLATION AND REMOVAL

(a) Licensee shall be solely responsible for the installation and removal of the Artwork and shall provide, at its sole cost and expense, all labor, services, and supervision necessary. In order to minimize interference with Parks' operations, Licensee shall use its best efforts to ensure that all installation and removal work, including but not limited to any use of heavy equipment, will be used to the minimum extent necessary, and in a manner which is not disruptive to the public's use of parkland. Licensee shall make every reasonable effort to close as little parkland as possible for as short a period of time as possible, and public access shall be a priority during the Term.

(b) Licensee shall provide an experienced production manager during all installation and removal work. All logistical plans, including but not limited to tenting, placing of heavy equipment, driving of machinery, and placing of barricades, generators, tables, cables, etc., must be approved in advance by Parks.

(c) The Artwork will be mounted at each site as described in EXHIBIT C.

(d) When removing the artwork, Licensee shall remove all foreign material from the premises and restore the sites, ensuring that the installation sites are:

i) level with the surrounding area;
ii) clear of all materials from the exhibit;
iii) restored to their original condition; and that the
iv) pavement is restored to its original condition.

(e) Licensee shall ensure that none of the artwork interferes with the growth or natural state of surrounding trees, their limbs or roots.

(f) Licensee shall make a good faith effort to minimize the damage to the grass, pavement, underground utilities and other parkland and park structures resulting from the installation of the artwork. In the event any such damage should result to the Site, Licensee shall promptly notify Parks' Art & Antiquities Division (“Art & Antiquities”). It shall be the responsibility of Licensee, at his or her sole cost and expense to repair, replace, and restore any damage to the Site, to the satisfaction of Parks. Licensee shall provide Parks with a maintenance and restoration bond in the form of a certified check in the amount of $ 4,000.00  prior to the installation of the exhibition (adjusted based on installation method and size and number of artwork). The bond will be used as security for any damage caused by Licensee or its agents in connection with the Artwork. Additionally , if the Artwork is not removed by the end of the Term, Parks shall remove the Artwork at Licensee’s expense, with Parks bearing no responsibility for any damage done to the Artwork during this removal. Licensee hereby waives any protection under applicable federal or state law afforded to the artist, the Licensee, or the Artwork, that would prevent such removal at the expiration of this temporary permit,
including but not limited to the Visual Artists Rights Act of 1990, 17 U.S.C. 101 et seq., and Article 14 of the New York State law on Arts and Cultural Affairs.
Parks' removal costs, if any, shall be charged against Licensee's bond. It is understood by the parties that the failure to submit the required bond shall be deemed a material breach of this Agreement and shall be grounds for immediate termination of this Agreement and termination of the display of Artwork in the sole discretion of the Commissioner.

If Licensee fulfills his/her installation, maintenance and removal obligations as provided in this License, and if no restoration work is necessary after the removal of the Artwork, then Parks shall return the bond to Licensee without making any claims against it.

(g) Only those vehicles necessary for the transportation and installation and removal of the artwork shall be permitted to enter the Site and their access shall be limited to and include June 15, 2012 through June 17, 2012 and June 28, 2012 through July 1, 2012, as well as July 13, 2012 through July 15, 2012, as well as July 30, 2012 through August 1, 2012, as well as August 15, 2012 – August 17, 2012 (during the hours designated by the Department of Transportation, when applicable). Should vehicles be brought onto parkland, the attached regulations concerning vehicle operations on park areas, paths, and closed park roads shall apply.

Before the installation and removal of the artwork, Licensee shall contact Jennifer Lantzas, Public Art Curator, at (212) 360-8163 no less than 48 hours in advance to inform the office that the work is to begin and to determine the specific entry and exit routes to be followed. Licensee shall also coordinate with the Manhattan, Queens, Bronx, and Staten Island Borough Office and with Name, Title, Phone Number

7. MAINTENANCE

The Artist or his or her representative shall periodically inspect the Artwork for any damage, graffiti, structural integrity, wear and tear, or other conditions. The responsibility to remedy any particular condition shall be assumed by Licensee for the duration of the installation.

Licensee must repair or clean the Artwork if it is vandalized, at its sole cost and expense. In the event the Artwork is damaged to the extent it becomes aesthetically compromised and/or cannot be repaired or cleaned to the satisfaction of the Commissioner, Licensee shall remove the Artwork from the Premises.

Licensee shall ensure that the Site and Artwork remain safe and secure throughout the Term of the exhibition. Should a problem develop with public safety, or with members of the public climbing the Artwork, Parks and Licensee agree to work together on a plan to improve public safety, including considering the possibility of requiring an on-Site security presence.

8. CHANGES

No change, revision, alteration or extension of the exhibition proposed by Licensee will be made until after approval is received in writing from the Commissioner.

9. TERMINATION

Parks may, upon one day written notice to Licensee, terminate this Agreement prior to the expiration of the Term provided herein. Upon the expiration of this Agreement or prior termination pursuant to this Section 9, Licensee shall promptly remove the Artwork and restore the Site as directed by Parks. Licensee expressly waives any and all claims against Parks arising from the termination of this Agreement as provided for in this Section 9.

10. INSURANCE

Licensee’s Obligation to Insure
A. From the date this License is executed through the date of its expiration or termination, the Licensee shall maintain Commercial General Liability insurance in the amount of at least One Million Dollars ($1,000,000) per occurrence. In the event such insurance contains an aggregate limit, the aggregate shall apply on a per-location basis applicable to the Premises and such per-location aggregate shall be at least One Million Dollars ($1,000,000). This insurance shall protect the insureds from claims for property damage and/or bodily injury, that any such self-insurance program provides the City with all rights that would be provided by traditional insurance under this Article, including but not limited the defense and indemnification obligations that insurers are required to undertake in liability policies.

D. The City’s limits of coverage for all types of insurance required under this Article shall be the greater of (i) the minimum limits set forth in this Article or (ii) the limits provided to the Licensee under all primary, excess and umbrella policies covering operations under this License.

E. All required policies, except for Workers’ Compensation insurance, Employers Liability insurance, Disability Benefits insurance, and United States Longshoremen’s and Harbor Workers Act and/or the Jones Act insurance, shall contain an endorsement requiring that the issuing insurance company endeavor to provide the City with advance written notice in the event such policy is to expire or be cancelled or terminated for any reason, and to mail such notice to both the Commissioner [insert Agency name and appropriate address], and the New York City Comptroller, Attn: Office of Contract Administration, Municipal Building, One Centre Street, Room 1005, New York, New York 10007. Such notice is to be sent at least (30) days before the expiration, cancellation or termination date, except in cases of non-payment, where at least ten (10) days written notice would be provided.

F. All required policies, except Workers’ Compensation, Employers Liability, Disability Benefits, and United States Longshoremen’s and Harbor Workers Act and/or the Jones Act insurance, shall include a waiver of the right of subrogation with respect to all insureds and loss payees named therein.

Proof of Insurance
A. Certificates of Insurance for all insurance required in this Article must be submitted to and accepted by the Commissioner prior to or upon execution of this License.
B. For Workers’ Compensation, Employers Liability Insurance, Disability Benefits, and United States Longshoremen’s and Harbor Workers Act and/or the Jones Act insurance policies, the Licensee shall submit one of the following:

1. C-105.2 Certificate of Worker’s Compensation Insurance;
2. U-26.3 -- State Insurance Fund Certificate of Workers’ Compensation Insurance;
3. Request for WC/DB Exemption (Form CE-200);
4. Equivalent or successor forms used by the New York State Workers’ Compensation
5. Other proof of insurance in a form acceptable to the City. ACORD forms are not acceptable proof of workers’ compensation coverage.

C. For all insurance required under this Article other than Workers Compensation, Employers Liability, Disability Benefits and United States Longshoremen’s and Harbor Workers Act and/or the Jones Act insurance, the Licensee shall submit one or more Certificates of Insurance in a form acceptable to the Commissioner. All such Certificates of Insurance shall (a) certify the issuance and effectiveness of such policies of insurance, each with the specified minimum limits; and (b) be accompanied by the provision(s) or endorsement(s) in the Licensee’s policy(ies) (including its general liability policy) by which the City has been made an additional insured or loss payee, as required herein. All such Certificates of Insurance shall be accompanied by either a duly executed “Certification by Broker” in the form required by the Commissioner or certified copies of all policies referenced in such Certificate of Insurance. If any policy is not available at the time of submission, certified binders may be submitted until such time as the policy is available, at which time a certified copy of the policy shall be submitted.

D. Certificates of Insurance confirming renewals of insurance shall be submitted to the Commissioner prior to the expiration date of coverage of all policies required under this License. Such Certificates of Insurance shall comply with subsections (B) and (C) directly above.

E. Acceptance or approval by the Commissioner of a Certificate of Insurance or any other matter does not waive Licensee’s obligation to ensure that insurance fully consistent with the requirements of this Article is secured and maintained, nor does it waive Licensee’s liability for its failure to do so.

F. The Licensee shall be obligated to provide the City with a copy of any policy of insurance required under this Article upon request by the Commissioner or the New York City Law Department.

Miscellaneous

A. The Licensee may satisfy its insurance obligations under this Article through primary policies or a combination of primary and excess/umbrella policies, so long as all policies provide the scope of coverage required herein.

B. The Licensee shall be solely responsible for the payment of all premiums for all policies and all deductibles or self-insured retentions to which they are subject, whether or not the City is an insured under the policy.

C. Where notice of loss, damage, occurrence, accident, claim or suit is required under a policy maintained in accordance with this Article, the Licensee shall notify in writing all insurance carriers that issued potentially responsive policies of any such event relating to any operations under this License (including notice to Commercial General Liability insurance carriers for events relating to the Licensee’s own employees) no later than 20 days after such event. For any policy where the City is an Additional Insured, such notice shall expressly specify that “this notice is being given on behalf of the City of New York as Insured as well as the Named Insured.” Such notice shall also contain the following information: the number of the insurance policy, the name of the named insured, the date and location of the damage, occurrence, or accident, and the identity of the persons or things injured, damaged or lost. The Licensee shall simultaneously send a copy of such notice to the City of New York c/o Insurance Claims Specialist, Affirmative Litigation Division, New York City Law Department, 100 Church Street, New York, New York 10007.

D. The Licensee’s failure to secure and maintain insurance in complete conformity with this Article, or to give the insurance carrier timely notice on behalf of the City, or to do anything else required by this Article shall constitute a material breach of this License. Such breach shall not be waived or otherwise excused by any action or inaction by the City at any time.

E. Insurance coverage in the minimum amounts provided for in this Article shall not relieve the Licensee of any liability under this License, nor shall it preclude the City from exercising any rights or taking such other actions as are available to it under any other provisions of this License or the law.

F. In the event of any loss, accident, claim, action, or other event that does or can give rise to a claim under any insurance policy required under this Article, the Licensee shall at all times fully cooperate with the City with regard to such potential or actual claim.

G. The Licensee waives all rights against the City, including its officials and employees, for any damages or losses that are covered under any insurance required under this Article (whether or not such insurance is actually procured or claims are paid thereunder) or any other insurance applicable to the operations of the Licensee and/or its employees, agents, or servants of its contractors or subcontractors.

H. In the event the Licensee requires any entity, by contract or otherwise, to procure insurance with regard to any operations under this License and requires such entity to name the Licensee as an additional insured under such insurance, the Licensee shall ensure that such entity also name the City, including its officials and employees, as an additional insured with coverage at least as broad as ISO form CG 20 26.

I. In the event the Licensee receives notice, from an insurance company or other person, that any insurance policy required under this Article shall expire or be cancelled or terminated (or has expired or been cancelled or terminated) for any reason, the Licensee shall immediately forward a copy of such notice to both the Commissioner of Parks at the Arsenal, 830 Fifth Avenue, New York, NY 10065, and the New York City Comptroller, attn: Office of Contract Administration, Municipal Building, One Centre Street, room 1005, New York, New York 10007. Notwithstanding the foregoing, the Licensee shall ensure that there is no interruption in any of the insurance coverage required under this Article.

11. REPRESENTATIONS, WARRANTIES, INSPECTION, AND INDEMNIFICATION

Licensee hereby represents that (a) Licensee has the right, authority and capacity to enter into this Agreement and perform all of our obligations hereunder, and this Agreement constitutes a valid and binding agreement; (b) Licensee is the sole owner of all of the rights granted hereunder and such
rights will not violate the rights of any third party; (c) under this Agreement Licensee shall not do anything that would limit, diminish, or impair the rights of any third party; and (d) the execution, delivery, and performance of this Agreement shall not violate the provisions of any agreement to which Licensee is a party or by which Licensee is bound. Licensee further represents that the Artwork consists of original material and does not violate or infringe the rights of any third party. To the extent that the Artwork incorporates any non-original material, the Licensee has secured any and all necessary clearances or permissions necessary for the installation and display of the Artwork.

Licensee represents that the Site has been seen and inspected and is accepted in its “as is” condition. Licensee hereby discharges and releases Parks from any and all claims arising from the condition of the Site.

Licensee assumes all risk of loss or damage to the artwork in connection with its transportation, installation, exhibition, maintenance, security, and removal from the site. The issuance of this Agreement imposes no obligations or duties on Parks except those expressly provided herein.

To the fullest extent permitted by law, Licensee shall defend, indemnify and hold the City, Parks, and their respective agents and employees harmless against any and all loss, liability, obligations, fines, damages, penalties, claims, costs, charges, or expenses, including reasonable attorneys’ fees, for which they are or may be liable as a result of any personal injury, death or property damage arising out of the Licensee’s operations pursuant to this License. The parties expressly agree that the indemnification obligation hereunder contemplates (1) full indemnity in the event of liability imposed against the Indemnitees without negligence and solely by reason of statute, operation of law or otherwise; and (2) partial indemnity in the event of any actual negligence on the part of the Indemnitees either causing or contributing to the underlying claim (in which case, indemnification will be limited to any liability imposed over and above that percentage attributable to actual fault whether by statute, by operation of law, or otherwise). Where partial indemnity is provided hereunder, all costs and expenses shall be indemnified on a pro rata basis.

12. WAIVER OF CLAIMS

Licensee hereby waives any and all claims for damages or compensation against the City, Parks, or officers or employees thereof, for any or all loss or damage or other injury to the artwork during its exhibition, including its transportation to or from the site and installation at or removal from the site.

13. BREACH

In the event either party breaches any provision of this Agreement or at any time fails or refuses to fulfill any obligation hereunder and fails to remedy the same within two days after receipt of written notice specifying such default, then, in addition to all other remedies available to it at law or equity, the non-defaulting party may, by written notice to the defaulting party, terminate this Agreement forthwith. Furthermore, the Commissioner shall retain the right to terminate the Agreement at any time if he deems said termination to be in the best interests of the City.

14. INDEPENDENT CONTRACTORS, NO ASSIGNMENT

The parties to this Agreement shall be independent contractors, and nothing herein shall be deemed to make us joint venturers, partners, agent/principal, or otherwise. This Agreement shall not be assignable without the other party’s prior written consent.

15. COMPLIANCE WITH LAWS

Licensee agrees to comply with all rules and regulations or Parks and all federal, State, and City laws, ordinances and orders now in effect or thereafter promulgated.

Licensee shall not unlawfully discriminate against any employee, applicant for employment or anyone desiring to view the Artwork, or participate in any associated activities or events because of race, creed, religion, color, sex, age, national origin, disability, marital status, or sexual orientation. Licensee shall comply with the Americans with Disabilities Act (“ADA”), and regulations pertaining thereto as applicable.

16. NUISANCE AND WASTE

Licensee shall not create or allow to be created any nuisance or danger to the public safety, in or about the site, and shall not commit or cause any waste, damage, disfigurement, or injury to the site.

17. PUBLICITY

Parks hereby grants Licensee the right to publicize the Artwork. All such publications, including but not limited to any posters, flyers, print advertisements, and invitations shall be approved by Parks prior to publication and/or dissemination. All radio and television advertisements developed to publicize the Artwork must also be approved by Parks prior to airing. Parks shall respond within a reasonable time to any approval request by Licensee with regard to submitted press releases and all other publications related to the Artwork. All press releases and publications shall conspicuously acknowledge Parks, and prominently feature Parks’ name and logo.

Parks grants Licensee the right to use its name and/or logo on promotional materials relating to the Artwork, including any invitational mailing produced and distributed by Licensee to publicize the Artwork. The size, appearance, and placement of the aforementioned name/logo shall be subject to the approval of Parks.

All signs, advertisements, literature and other publicity materials relating to the exhibition pursuant to this Agreement shall be submitted to Art & Antiquities and the Parks’ Press Office to be included in their files.

Licensee hereby grants Parks the right to use and reproduce in any media now known or hereafter devised images of the Artwork on or in a City or Parks’ Internet website, tourist brochures, press release, advertising or promotion solely for the noncommercial purposes of archival records, announcing, advertising or promoting the Art, or the City of New York, and not for any commercial use or commercial gain whatsoever.

18. DOCUMENTATION

Licensee shall submit to Parks two high-quality digital images of the artwork in situ before the end of the Term of exhibition.

19. INVESTIGATIONS

(a) The parties of this Agreement shall cooperate fully and faithfully with any investigation, audit or inquiry conducted by a State of New York (“State”) or City governmental
agency or authority that is empowered directly or by designation to compel the attendance and to examine witnesses under oath or conducted by the Inspector General of a governmental agency that is a party in interest to the transaction, submitted bid, submitted proposal, contract, lease, permit, or license that is the subject of the investigation, audit or inquiry.

(b) (i) If any person who has been advised that his or her statement and any information from such statement will not be used against him or her in any subsequent criminal proceeding refuses to testify before a grand jury or other governmental agency or authority empowered directly or by designation to compel the attendance of witnesses and to examine witnesses under oath concerning the award of or performance under any transaction, agreement, lease, permit, contract or license entered into with City, State or any political subdivision or public authority thereof, or the Port Authority of New York and New Jersey, or any local development corporation within City, or any public benefit corporation organized under the laws of the State of New York; or (ii) If any person refuses to testify for a reason other than the assertion of his or her privilege against self incrimination in an investigation, audit or inquiry conducted by a City or State governmental agency or authority empowered directly or by designation to compel the attendance of witnesses and to take testimony under oath, or by the Inspector General of the governmental agency that is a party in interest and is seeking testimony concerning the award of or performance under any transaction, agreement, lease, permit, contract or license entered into with City, State or any political subdivision thereof or any local development corporation within the City; then

(c) (i) The commissioner or agency head whose agency is a party in interest to the transaction, submitted bid, submitted proposal, contract, lease, permit or license shall convene a hearing, upon not less than five days written notice to the parties involved to determine if any penalties should attach for the failure of a person to testify.

(ii) If any non-governmental party to the hearing requests an adjournment, the commissioner or agency head who convened the hearing may, upon granting the adjournment, suspend any contract, lease, permit or license pending the final determination pursuant to paragraph (e) below with City incurring any penalty or damage for delay or otherwise.

(d) The penalties which may attach after a final determination by the commissioner or agency head may include, but not exceed:

(i) The disqualification for a period not to exceed five years from the date of an adverse determination for any person or entity of which such person was a member at the time the testimony was sought from submitting bids for, transacting business with or entering into or obtaining any contract, lease, permit or license with or from City; and/or

(ii) The cancellation or termination of any and all existing City contracts, leases, permits or licenses that the refusal to testify concerns and that have not been assigned as permitted under this Agreement, nor the proceeds of which pledged, to an unaffiliated and unrelated institutional lender for fair value prior to the issuance of the notice scheduling the hearing, without the City incurring any penalty or damages on account of such cancellation or termination; monies lawfully due for goods delivered, work done, rentals, or fees accrued prior to the cancellation or termination shall be paid by City.

(e) The commissioner or agency head shall consider and address in reaching his or her determination and in assessing an appropriate penalty the factors in sub paragraphs (i) and (ii) below. He or she may also consider, if relevant and appropriate, the criteria established in sub paragraphs (iii) and (iv) below in addition to any other information which may be relevant and appropriate:

(i) The party’s good faith endeavors or lack thereof to cooperate fully and faithfully with any governmental investigation or audit including, but not limited to, the discipline, discharge or disassociation of any person failing to testify, the production of accurate and complete books and records and the forthcoming testimony of all other members, agents, assignees or fiduciaries whose testimony is sought.

(ii) The relationship of the person who refused to testify to any entity that is a party to the hearing, including, but not limited to, whether the person whose testimony is sought has an ownership interest in the entity and/or the degree of authority and responsibility the person has within the entity.

(iii) The nexus of the testimony sought to subject entity and its contracts, leases, permits or licenses with City.

(iv) The effect a penalty may have on an unaffiliated and unrelated party or entity that has a significant interest in an entity subject to penalties under paragraph (d) above, provided that the party or entity has given actual notice to the commissioner or agency head upon the acquisition of the interest, or at the hearing called for in paragraph (c) (i) above gives notice and proves that such interest was previously acquired. Under either circumstance the party or entity must present evidence at the hearing demonstrating the potential adverse impact a penalty will have on such person or entity.

(f) (i) The term “license” or “permit” as used herein shall be defined as a license, permit, franchise or concession not granted as a matter of right.

(ii) The term “person” as used herein shall be defined as a natural person doing business alone or associated with another person or entity as a partner, director, officer, principal or employee.

(iii) The term “entity” as used herein shall be defined as any firm, partnership, corporation, association or person that receives monies, benefits, licenses, leases or permits from or through City or otherwise transacts business with the City.

(iv) The term “member” as used herein shall be defined as any person associated with another person or entity as a partner, director, officer, principal or employee.

(g) In addition to and notwithstanding any other provision of this Agreement the commissioner or agency head may in his or her sole discretion, terminate this Agreement upon not less than three days written notice in the event the Licensee fails to promptly report in writing to the Commissioner of Investigation of the City of New York any solicitation of money, goods, requests for future employment or other benefit or thing of value, by or on behalf of any employee of the City or other person, firm, corporation or entity for any purpose which may be related to the procurement or obtaining of this Agreement by the Licensee, or affecting the performance of this Agreement.

20. MODIFICATION

This Agreement may be modified or amended at the request of Licensee or Parks by written agreement duly executed by both parties.

21. APPROVALS/COMPLIANCE

The Licensee is responsible for obtaining all necessary approvals, permits, and other authorizations required by any existing Federal, State or City laws, rules, regulations and orders applicable to any aspect of the operation of the Installation. The Licensee shall be responsible for payment of any and all fees or royalties.

22. NOTICES

All notices between the parties shall be in writing sent by certified mail, return receipt requested, or personally delivered to Parks c/o Jennifer Lantzas, Arts & Antiquities Division, New York City Department of Parks & Recreation, The Arsenal, 830 Fifth Avenue, 2nd Floor; New York, NY 10065, or at Jennifer.Lantzas@parks.nyc.gov, (212) 360-1329 (fax), unless otherwise specified, with a copy sent to Parks’ General Counsel at the same address, and if to Licensee, Attn: NAME, Organization, Address, with a copy sent to the Licensee’s General Counsel at the same address. Any change of address shall be designated by written notice to the other party.
23. **UNUSUAL CONDITIONS**

Licensee shall promptly notify Parks' Central Communications Division at (646) 613-1200, and Jennifer Lantzas, Art & Antiquities, by telephone or email of any unusual conditions that may develop related to the Artwork during the Term of this Agreement such as, but not limited to, fire, flood, casualty or substantial damage of any nature.

24. **M I C E L L A N E O U S**

(a) This Agreement constitutes the whole of the agreement between the parties hereto, and no other representation made heretofore shall be binding upon the parties hereto. No modification to this Agreement shall be valid unless in writing, signed by the parties hereto. Waiver of any breach or default of any provision hereof shall not be deemed a waiver of any subsequent breach of the same or other provision. This Agreement shall be deemed to be executed in the City of New York, State of New York, regardless of the domicile of the Licensee and shall be governed by and construed in accordance with the laws of the State of New York.

(b) Any and all claims asserted by or against the City arising under this License or related thereto shall be heard and determined either in the Courts of the United States located in New York City ("Federal Courts") or in the courts of the State of New York ("New York State Courts") located in the City and County of New York. To effect this Agreement and intent, Licensee agrees:

(i) If the City initiates any action against the Licensee in Federal Court or in New York State Court, service of process may be made on the Licensee either in person, wherever such Licensee may be found, or by registered mail addressed to the Licensee at its address set forth in this License, or to such other address as the Licensee may provide to the City in writing; and

(ii) With respect to any action between the City and the Licensee in New York State Court, the Licensee hereby expressly waives and relinquishes any rights it might otherwise have (i) to move to dismiss on grounds of forum non conveniens, (ii) to remove to Federal Court; and (iii) to move for a change of venue to a New York State Court outside New York County.

(c) With respect to any action between the City and the Licensee in Federal Court located in New York City, the Licensee expressly waives and relinquishes any right he might otherwise have to move to transfer the action to a United States Court outside New York City.

(d) If the Licensee commences any action against the City in a court located other than in the City and State of New York, upon request of the City, the Licensee shall either consent to a transfer of the action to a court of competent jurisdiction located in the City and State of New York or, if the court where the action is initially brought will not or cannot transfer the action, the Licensee shall consent to dismiss such action without prejudice and may thereafter reinstitute the action in a court of competent jurisdiction in New York City.

Please execute and return the original to New York City Department of Parks & Recreation, c/o Jennifer Lantzas, The Arsenal, 830 Fifth Avenue, 2nd Floor, New York, NY 10065.

IN WITNESS WHEREOF, the parties hereto have caused these present to be signed and sealed the day and year first above written.

THE CITY OF NEW YORK
PARKS & RECREATION

BY: _________________________
Jennifer Lantzas
DATE: _________________________

ACCEPTED AND AGREED

BY: _________________________
DATE: 05/05/2012
# TR1: Technical Report

## Statement of Responsibility

*This form must be typewritten*

### Location Information

Required for all applications.

- **House No(s):**
- **Street Name:** PEARL SQUARE, BROOKLYN, NY, 11201
- **Work on Floors(s):** OSP

### Applicant Information

Required for all applications.

- Choose all that apply:
  - Design Applicant 3A, 4A, 5
  - Special Inspections Applicant 38-D, 6-8
  - Progress Inspections Applicant 49-D, 6-8

- **Last Name:** BEDNARCYK
- **First Name:** RICHARD
- **Middle Initial:**

### Business Information

- **Business Name:** BEDRIC ARCHITECTURE LLC
- **Business Telephone:** 973-632-1811
- **Business Address:** 44 RUNYON RD
- **Business Fax:**

### City: CLIFTON

- **State:** NJ
- **Zip:** 07013

### License Type

- choose one:
- **P.E.**
- **R.A.**
- **Other:**

### License Number

034504

### Special Inspection Agency Number

#### Special Inspection Items

Required for all applications, continued on page 2.

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01/11
Locations and Inhabitants:
Eyebeam Center for Art and Technology

Left to Right:
Flock House prototyping at Eyebeam Center for Art and Technology with Rand Weeks, 2012.

DW-DK playing a Flock House event, 2012;

People inside the prototype for the Flock House fundraiser "Apocalyptic Shift" at Eyebeam Center for Art and Technology, 2012;

Flock House redesigned prototype at Eyebeam Center for Art and Technology, 2012.
The Rhythmanalysis Lab is collaborating with the Flock House on a sensor system that will monitor the activity of each habitat unit. Data are continuously recorded via a network of wireless, low-power sensors, and are mapped temporally to reveal diurnal patterns and the rhythmic counterpoint among the unit’s living systems and the surrounding environment.

ACTIVITY

The following visualization shows periods of activity inside the habitat installed at Eyebeam, via a vibration sensor in the floor of the structure. Each ring of the spiral represents one day, with more recent data in the outermost rings.
Flock House Project Asks Bold Questions

By Kevin Wilcox

A New York artist’s latest work envisions an urban environment in which housing is small, mobile, and linked to other houses.

August 28, 2012—Mary Mattingly is an artist in New York City whose work asks bold questions about how people live their lives in the modern world. Her latest work, the Flock House Project asks the question, what if urban housing were small, portable, and linkable?

There are three Flock Houses making their way around the city this summer. The houses are 10 ft tall geodesic domes designed by architect Robert Wall to be constructed for less than $2,000 by utilizing scrap plywood, electrical conduit, and other waste material from construction sites. The houses are portable and partially self-sufficient for energy and water needs.

“I imagine Flock Houses functioning as one part of a future urban layout planned around modular and mobile infrastructure,” Mattingly said in written comments to Civil Engineering online. “For instance, Flock Houses could be rolled to train tracks and latched to the end of a train, or latched to one another to create a larger home. On a citywide scale I could see them functioning as a housing/living system component in this larger infrastructure, redesigned to be mobile.”

The project’s genesis can be traced to Mattingly’s 2009 Waterpod Project, an autonomous floating ecohabitat that housed 4 to 6 people and served as a study of living on the water in a contained ecosystem, Mattingly said. Waterpod travelled the East River for six months, docking at times at local piers.

“I wanted to rethink these ecosystems, imagining them as smaller units that could lock together to be scalable, and could traverse land but also water and latch on to under-used structures,” Mattingly said. “Unlike the Waterpod, these units are specifically incomplete ecosystems to promote sharing, bartering, and working together to source and exchange extra resources. People will need to supplement some food and occasionally water, but for the most part, necessities including shelter, power, food, and water are provided for in a Flock House living system.”

The development of the prototype Flock House at the Eyebeam Center for Art and Technology was a nonlinear process, informed as much by trial and error lessons in the salvaging and fabrication process as by formal design drawings, Wall said in written comments to Civil Engineering online.

“The main structural elements that we developed were the laminated plywood ribs, aluminum ladder base, and an electrical conduit shell,” Wall said. “Early on, there was a lot of discussion about single integrated structural systems versus multiple component systems. One of the primary reasons for choosing multiple components was that they could be fabricated separately by different teams in different locations, and local or more readily available resources could be used.”
Top to Bottom:
Humboldt State University engineering students design a high-powered bicycle generator, 2011-2012;
Lever Electricity Generator made of bicycle parts by Lonny Grafman’s engineering students at Humboldt State University, 2011-2012;
Humboldt State University engineering students bike generator details, 2011-2012.

1. DC permanent magnet motor
   (12-24V 350–600W intended rating)
2. Bicycle Sprockets and Chain
   (for increasing rotational speed with motor)
   (additional Shifting feature possible)
3. Roller with friction material for tire contact
   (coupled to larger sprocket)
4. Mount for generator bicycle interface
   (slides to adjust for tire sizes)
5. Bicycle trainer stand
6. Wheel holder to keep rider level, provide stability
Aluminum ladders provide a solid, lightweight base for the dome’s floor, Wall said. An added benefit is they provide ready attachment points for building systems and transportation devices. The laminated plywood ribs were chosen because they are readily available as construction scraps and are simple to fabricate. The weathering issues inherent with plywood are addressed by sealing the ribs with resin.

The electrical conduit that is fashioned into the triangular panels of the dome was selected because it is manufactured to be readily formed by simple hand tools, Wall said. The infill panels covering the conduit frames are made from a variety of found materials.

“In order to bypass local code requirements for plan approval and work permits, we designed the pods based on maximum allowed floor area, floor height (2'-0"), overall height (10'-0") and width (8'-0") and time at a single location (less than 30 days),” Wall said.

Mattingly lived in the prototype, using her experiences to develop adjustments that make the structure more functional. Two more Flock Houses were constructed and the process of siting them has begun. The three houses have been on eight sites so far this summer. Plans are under way for longer-term sites in the future.

“So far, most of the residents have been artists and writers,” Mattingly said. “In one location, a Flock House was used by a homeless person, and I was living in one on a rooftop.”

Each house has a rainwater collection system that includes storage and purification. A natural gray water cleaning system directs water into sub-irrigated planter beds. Power sources are solar panels and bike and lever power generators. The structures come apart in six sections, can be wheeled around, locked into place, and lifted from the top, Mattingly said.

“Living in the Flock House on the rooftop was incredibly peaceful amid a busy downtown Brooklyn. Time passed slowly,” Mattingly said. “I would fall asleep when it grew dark and be awake at sunrise. I took time to work on the structure, record my experiences, prepare and cook food, read, work on artwork, and climb. There is plenty to explore on rooftops.”
Left to Right:

Flock House Potential Sites in New York City map, 2012;

Flock House mockup, 2011.

Previous Page:

Humboldt State University engineering students iron plastic bags to make flexible walls in a test for the Flock House project, 2011;

Humboldt State University engineering students test solar dehydrator backpacks for the Flock House project, 2011.
Flock House prototype at Clocktower Gallery in Lower Manhattan, with a performance by GreenPot BluePot, 2012.
The New York City Department of Parks & Recreation is pleased to announce the installation of a series of mobile temporary artworks, by artist Mary Mattingly. Part of her larger Flock House Project, four new Houses will travel to multiple locations within the borders of the five boroughs. On view through September, The Flock House Project can be seen on parkland multiple times this summer- beginning with the arrival of structures at Flushing Meadows, Corona Park and Battery Park, and eventually traveling to Snug Harbor, Coleman Oval, and Van Cortlandt Park.

Part fantastic and part practical living, The Flock House Project is a group of self-contained ecosystems whose design was inspired by patterns of global human migration, immigration, and pilgrimage. These mobile living systems, which are inhabited by artists, promote and implement a wider adaptation of “green” technologies—including hands-on opportunities to learn about rainwater capture, inner city agriculture, solar energy technologies, and scalable, transportable living spaces. In a time when urban populations are faced with environmental, political, and economic instability, dislocation and relocation become important to consider and reconcile. Addressing these themes and concerns, Mattingly sees Flock Houses choreographed throughout urban centers in the United States on three planes of living - subterranean, ground, and sky.

Initiated in DUMBO, Brooklyn in 2010 at Smackmelon, The Flock House Project seeks to enhance community-interdependence, resourcefulness, learning, curiosity, and creative exploration through its physical presence, its artist inhabitants, and an abundance of interactive community programs. Workshops, lectures, performances, an interactive website, and narrated cell phone tours focusing on the area’s history, current surroundings, and future opportunities have all been scheduled for the project. Engaging in an interesting dialogue with New York City’s history of community and innovation, The Flock House Project leaves visitors pondering the future and further technological advancement. For more information about the project and programming schedule, visit www.FlockHouse.org.

Mary Mattingly, whose work merges performance, sculpture, architecture, and documentation, addresses issues of home, migration and living systems. Her noted The Waterpod Project in 2009 was, a floating, sculptural living system and public space in New York City drew in over 200,000 visitors. Mattingly’s work has been featured in a number of esteemed publications including the New York Times, the New Yorker, The London Times, Aperture, and her work has been shown nationally and internationally.


The City of New York's Department of Parks & Recreation Art in the Parks program has consistently fostered the creation and installation of temporary public art in parks throughout the five boroughs. Since 1967, collaborations with arts organizations and artists have produced hundreds of public art projects in New York City parks.

Contact: Vickie Karp / Tara Kiernan (212) 360-1311
Image Credit: NYC Parks & Recreation
Artist Brian Zegeer presents “Museum of the Mother Colony”, and it's a pop-up memorial to “Little Syria”, the former Syrian/Lebanese enclave that centered on Washington Street directly above Flock House’s Battery Park location. Artifacts from the old neighborhood—photographs, business documents, and household ephemera—will be on display. Please stop by any time next week from 10-6 and say hi, or come out Friday for the lecture and screening.

Locations and Inhabitants:
Battery Park: Brian Zegeer, Rob Colvin, Esteban Silva

Left to right:
Flock House exterior in Battery Park, 2012;
Flock House interior in Battery Park, 2012;
Flock House interior (shower) in Battery Park, 2012;
Flock House in Battery Park with Brian Zegeer’s “Museum of the Mother Colony” on display, 2012.
and designed to run on recycled rainwater and a combination of bike and solar power.

About a week before visiting the Battery Park Flock House for the first time, I’m sitting with Mary Mattingly in a back room at the Clocktower Gallery in lower Manhattan. The band DW-DK has just served up a 20-minute set of bracing electronic drone to commemorate the launch of the project, and the mood in the gallery is one of muted conviviality—friends drop in here and there to congratulate Mary over the course of our interview, chatting her up and asking if she’d like to grab drinks after everyone leaves, or what she’s doing tomorrow.

“Sometimes they meet up, but usually they’re on their own,” she tells me. “The point of it is to think about a future where maybe a city is mobile. Maybe you’re designing infrastructure from scratch; maybe you’re designing houses that can be taken apart and put back together, attached to each other. Maybe everything is more flexible, so in times of need, you can actually dismantle and move.”

“But on a smaller scale, I think these will be personal stories.”

Mattingly’s personal Flock House story begins with another project. From 2006 to 2009, Mattingly conceptualized and built the Waterpod, another portable, efficient space for urban living that laid the groundwork for the Flock House. The Waterpod was a repurposed barge, outfitted with bike power, composting toilets, and a system for using and recycling rainwater for drinking, bathing, and laundry.

In 2009, the Waterpod traveled around the five boroughs, docking at various locations for two weeks at a time. During the voyage, the Waterpod’s crew of artists and scientists created art, held public sustainability workshops, and logged information about the production and use of energy and food. The goal: to create an experimental, completely autonomous living system, and to assess the viability of that system through use.

By nearly all measures, Waterpod was a success, garnering coverage from The Discovery Channel, BBC, and MSNBC, winning the support of the mayor’s office, and generating loads of data. Mattingly, however, was not completely content.

In the early spring of 2010, the artist found herself on a roof. She had come into contact with the owner of a building in downtown Brooklyn who was excited about getting a rooftop farm going, and he needed someone to act as caretaker. Mattingly asked if, in exchange for overseeing the farming operation, she could build a house on top of the infrastructure from an old water tower.

“We started making something out of all this mess that was on his roof,” Mattingly says. She and her friends began work on the structure, repurposing Waterpod’s dome and reusing its spare parts and gardening supplies. Then, nine months in, the building’s owner put the brakes on the whole project, citing construction going on in the building next door that might pose danger to Mattingly and her crew.

“We remember thinking, ‘Wow, I just spent a lot of time, spent my own resources trying to make this a house,’” Mattingly tells me. “That’s when I rethought the idea, starting to think of it as more of a temporary, movable space.” That space would become the first Flock House.

Flock Houses deviate from their predecessor in two key areas. First, they’re modular and portable in ways the Waterpod only hinted at. Mattingly cites statistics about people’s migration—14.2 percent of the U.S. population moves every year, for instance—when talking about her vision for cities composed of mobile, self-sustaining structures, as well as anxiety over the centralization of resources.

“My fear is, if resources are centralized, they’re almost useless if anything goes wrong,” she says. “In a way, a Flock House is decentralizing those things, because you have these miniature systems in each Flock House.” Sophie Nichols, a living systems designer who’s working on the Battery Park house, likens the feeling of having so many resources available in the house to “the specific delight derived from fitting all your belongings into a van.”
The other, more surprising difference in intention between the two projects: while the Waterpod was designed to be an autonomous, fully self-sufficient system for living, the Flock Houses are not—only minimal food can be harvested at the houses themselves. The idea is that by limiting the amount of resources that are available directly from the house, Flock Houses encourage, even necessitate, their residents to interact with the community around them. Mattingly calls it a “test” for the people living in the Flock Houses, and offers a situation in Battery Park as an illustrative example. Mattingly arranged a barter system between the Flock House inhabitants and an urban farm in the park: in exchange for vegetables from the farm, the inhabitants will take photographs to document various events held there. Mattingly expects similar bartering situations to evolve at all of the Flock House locations.

Awesome high-tech/low-tech amenities abound: first, there’s the pot-to-pot refrigerator, a centuries-old device that’s been enjoying a resurgence as of late. Food is placed inside a pot, which is itself placed inside another, larger pot, with water and sand in the gap between the two. By some magic of science beyond this writer’s understanding, as the water between the two pots evaporates, it cools the food inside.

Equally ingenious is the system for collecting and recycling rainwater. Rain is collected in gutters and buckets—“the kind you put ice water in at middle school soccer games,” says Nichols—then transferred to a bucket where it’s held to be used for showering. After it’s used, the water is purified in a sand-, gravel-, and activated charcoal-filter system, and then sent into the bottoms of vegetable planters around the house.

Mattingly will live in the Battery Park Flock House along with Brian Zegeer and painter Rob Colvin, while a second house in Queens’ Flushing Meadows Corona Park houses “sculptural interventionist” Christopher Robbins. Over the course of the summer, the houses will move across the five boroughs, picking up and dropping off artists along the way, all of whom will live and work inside the structures.

Midway through our conversation at the Clocktower Gallery, Mattingly makes a proposition, a hint of mischief in her voice.

“So, do you want to try it?”
I’m a little off my guard. “Try living in a Flock House? Sure, I’ll write my little blog posts in there.”

After some banter about the best way to get Internet in the houses—stealing it from nearby buildings, natch—I take it as a joke and put my interviewer face back on. We talk about the specifics of the Flock Houses’ rainwater filtration systems, Mattingly’s horizons as an artist, and about DW-DK, the duo that performed earlier tonight.

As we’re wrapping up, another handful of Mattingly’s friends pops in. I take the hint and start packing up my things, telling Mattingly I’m excited about the piece, and I’ll let her know when it goes up.

She responds in kind. “Yeah, I’m glad you’re going to be living in it.”

When I arrive at Battery Park, Brian Zegeer is standing on a stepladder, hurriedly hanging a projection screen between two trees. We talk briefly, he on the ladder, me on the ground; he thanks me for coming and I thank him for having me. Zegeer is a fast, sincere talker and wears a dusty baseball cap pulled low on his forehead. (When he wakes the next morning, his arm moves as if by reflex to grab the cap off the ground and plant it back on his head, like he can’t start the day without it.) I drop my bag in the Flock House and poke around a bit. It’s small, and it’s a bit of a mess; Zegeer’s tools are strewn about the floor and there’s an open bag of popcorn in the corner. I sit down on the hammock and the whole house creaks. For kicks, I do my best to ascertain the area of the house, multiplying it by a rough average price per square foot for a condo in the area. I come to a cool $39,920.40, just for the ground the house sits on.

Tonight will be Zegeer’s final night in the Flock House. While here, he’s created an impromptu museum highlighting Little Syria, an old lower Manhattan neighborhood that’s largely been forgotten by history. Little Syria was the first Arab-American enclave in New York and possibly in America, having begun in the 1880s and lasted through the mid-twentieth century, when eminent domain actions to build the Brooklyn Battery Tunnel and the World Trade Center sent many residents fleeing.

“As Mary’s Flock House project seemed to be a way of looking at provisional or nomadic living in an urban setting, I felt like there was a sympathy between that and the provisional stake that conventional history has in looking back at this ethnic enclave,” Zegeer tells me. “This nearly-lost history is fragmentary in the same way that the Flock Houses are.”

Zegeer has organized a multi-part educational event for the evening to mark the end of his residency. First comes a tour of what’s left of Little Syria by Joseph Svehlak, a prodigiously mustachioed native New Yorker who peppers his deeply researched history of the area with funny and poignant anecdotes about his mother and grandmother. Following that, Zegeer projects two abstract 3D animations he’s made that were inspired by the story of the neighborhood. Finally, Todd Fine gives an inspired talk about Ameen Rihani’s The Book of Khalid, a book set in Little Syria that Fine calls the first Arab-American novel; he’s recently led a successful crusade to end the book’s near century-long tenure in out-of-print limbo.
Symbolic and literal links to Mattingly’s vision emerge through all of it. Svehlak mentions that the residents of Little Syria were “peddlers, moving from place to place and carrying things on their backs,” much like Mattingly’s nomadic future urbanites.

“There’s a fear that comes from entering the gates of New York,” Fine says of Khalid’s title character. “All of this activity, all of these monstrous buildings, all of this noise, all of this consumption of the Earth. It’s very disconcerting, and Khalid comes into this environment and tries to make something out of it, tries to use New York as the basis to create a philosophy.” My mind goes back to Mary on the rooftop, building experimental systems for living out of hunks of detritus from the East River.

When all of the event’s 20 or so attendees are gone, Fine, Zegeer and I lie in the grass, drinking our tallboys. Fine has just returned from walking to the south end of the park to gaze at the Statue of Liberty.

We’d been arguing over the tenets of Mattingly’s project; Fine is just about ready to call bullshit on the whole enterprise. Native Americans were living off the land and like nomads for thousands of years, probably on this very same ground, he says. Why, when the same thing is attempted in a more high-concept way, are we all of a sudden calling it art?

Zegeer counters, calling the Flock House “a showpiece for a better-managed world,” and comparing it to a concept car you’d see at an auto show. The idea, he says, is to provoke thought and start conversations. The system for living isn’t perfect, but it doesn’t have to be. If people see the house and begin to think about a world in which they live in a similar fashion—efficiently and modestly, ready to move at a moment’s notice—then it’s doing its job.

After some talk about global warming and militant environmentalism, Fine softens his earlier point. “I think we’re entering an era when the existing modes of living are failing,” he says. “It’s time humanity start thinking about alternative living structures that are more sustainable. Artists need to be a part of that, because aesthetics and communicating ideas to the public are going to be an important part of the process.”

It’s something like 2:00 A.M. and it’s time to get to bed. It’s been a long night; all of us are sufficiently whooped. Zegeer and Fine elect to sleep out in the grass so as to get some fresh air, so I take the hammock in the Flock House. Earlier in the evening, Zegeer had warned me that if I had clothing covering 85 percent of my body, mosquitoes would treat the remaining 15 percent as an open invitation. He wasn’t kidding.

Aside from the bugs, it’s a surprisingly pleasant sleep. No neighborhood crazies wander into the house in the middle of the night, as several friends worried might happen, and the sweltering heat that had enveloped the day mellows out to a livable seventysomehing degrees.

I wake at around seven the next morning to the sound of the Staten Island Ferry’s bellowing horn. I see people walking dogs, curiously regarding the house and the three people sleeping inside and around it, and I instantly feel like I’m on display, like I’m performing for these people, part of the exhibition.

At this moment, I think I truly understand the Flock House for the first time, and why Mattingly’s always referring to the artists who live in it as performers. It’s not about me, Brian, and Todd, sleeping in this absurd, retro-futuristic structure; it’s about you seeing us do it. It’s something I grasped on an intellectual level before the morning, but it hadn’t really hit home until I experienced it myself. That feeling of being in a fishbowl, gazed at and inspected by outsiders, is both exhilarating and a little unnerving.

Once I make the realization that the people living in the Flock Houses are at once serious artists and bizarrely comic actors, living out an improbable vision of the future, the parts of the project that didn’t immediately make sense to me come into sharper focus—the fact that Mattingly chose to obscure the beautiful geodesic structure of the houses with a layer of ugly spandex, for example, or the ramshackle materials used in construction.

“She’s creating systems that are based upon practical tenets, but absurd in their realization, and loving the absurdity,” Zegeer had told me the previous evening. “There’s a pathetic quality in the way that things are pieced together, which she, I think, nurtures. Everything’s sagging in an alive way, because she touches everything just enough to keep it aloft, to keep it from crumbling.

“It shouldn’t be a house that takes care of us, as much as it’s tailored to be efficient. The living entity should be constantly having new ideas, just like Mary does.”
Moving throughout urban centers, the Flock House project is a group of migratory, sculptural habitats that host on underused urban infrastructure as they move within preexisting transportation framework.
“Authorities are harassing Latin American Immigrant workers on the street, especially all over Roosevelt Avenue…and using racial profiling to have an excuse to give them tickets.”

Talking to people along Roosevelt Avenue in Corona last summer, the Ghana ThinkTank discovered that authorities were using an illegal law to stop people from waiting outside.

In fact, we soon learned that NYPD was being held in contempt of court for applying this unconstitutional “loiter law,” and that we do, in fact, have the right to wait outside.

So, we started to put up signs that said so.

This summer, we are researching further abuses of power on the street, so that they can be similarly publicized. Ghana ThinkTank will be working with Mary Mattingly’s Flock house and the Queen’s Museum of Art to point out these illegal laws in the places where they are being abused.
Locations and Inhabitants:
Flushing Meadows Corona Park, Queens: Christopher Robbins and collaborators including Ghana ThinkTank / Flock House Associates Nina Irizarry, Esteban Silva, Katelyn Ming, Paige Riddering, and Kelsey Harrison.
Telefoundry: A migratory workspace, for the production of democratic telecommunication systems.

The office was located in the Flock House at Pearl Street Triangle in DUMBO, Brooklyn, formerly an industrial neighborhood. What was in production: building Community Phone Booths for public launch at the SIGGRAPH 2012 conference, creating support materials for the Re-wired helmet talk at HOPE Number 9, and producing Flock House TV, a series of discussions and performances with artists and engineers collaborating with the project, streamed live on The Huffington Post.
Locations and Inhabitants:
Pearl Street Triangle, DUMBO, Brooklyn: Amelia Marzec, Scott Beibin, Paige Riddering, Amanda McDonald Crowley, and Art Jones
Amelia Marzec’s Telefoundry project utilizes small routers in cell phones to be able to make calls without being on a network.

Amelia Marzec’s “Flock House TV,” a series of live stream interviews that aired live on The Huffington Post’s website.

News 12 in DUMBO

Following pages:

Flock House in the Lower East Side, Chinatown front, 2012;

Flock House in the Lower East Side, Chinatown back, 2012.
Made from open source, collaborative plans with building materials from a local waste stream, each individual unit collects wasted resources that sedentary buildings misuse, illustrating a living system that harnesses power from nature, human energy, and inefficiencies from stationary buildings.
Extending Painting Outwards and Inward
By Greg Lindquist

Painting is about the slowness of seeing and the difficulties of recognition. It is difficult to locate painting’s imagery with how it is painted, as simultaneously it exists as both perceptual experience and physical depiction. Painting is about the transformation of sensation, memory and observation into a self-contained, portable frame. It is a world of its own. But, to look into it with eyes, one must look around it with eyes and body and into the context in which it is displayed. The walls on which a painting hangs, although often blank and disregarded, must be accounted for.

The gallery as a particular, whole space and time for contemplating the landscape interests me. Whereas the Land artists of the 1970’s sought to take art into the landscape and thus forego the gallery experience, I am interested in bringing the perceived constructs of nature and culture into the real, architectural space of the gallery with painting. To a certain extent, this seems like nothing new if you think of from this perspective Piero’s enclosing frescos, Monet’s peripherally immersive l’Orangerie, or Frederic Church’s theaters of vistas. Yet these artists remained less concerned with and conscious of the character and particulars of their paintings in the context of one place/space at one time; they are all as pictures interested more in the frame within which time is both captured through an instance and suspended in an infinite moment.

In painting that is site-specific and extended into the realm of installation, the timelessness (or, eternalness as Daniel Buren has likewise written) of the illusionistic image melds with the immediacy of the architectural real space, experience in real time by an embodied viewer. The tense of the architectural space flickers with the illusionistic imagery painted directly on the wall, the tenses of present and past swirl with phenomenological confusion. The viewer encounters at once the exteriority of the gallery space and the interiority of its painted image, as well as the interiority of the gallery and the exteriority of the painted image. Ultimately, the melding of image and real space is not experienced seamlessly, or without complication. Corners of architecture intersect and negotiate layers of painted imagery. The light of the gallery irradiates its painted walls, fused in a perceptual mirage and locked in an endless feedback loop of the movement between eyes and body.

What happens though, when the geometry and sterility of gallery-like architecture is altered or removed? Can painting thrive or even exist? These questions intrigued and attracted me to Mary Mattingly’s Flock House project,
Locations and Inhabitants:
125 Maiden Lane, Lower Manhattan: Greg Lindquist
which enlisted artists to take residency in her spherical living systems that imagine an alternative model of urban architecture. With a network of conduit and laminated plywood as frame and spandex fabric as a permeable/membranous shell, there is little distinction between interior and exterior, or the geometric determinations of wall and ceiling. Based on a hexagonal floor plan, I proposed to follow one half of the shape with a painting triptych. One central canvas would remain flush with the floor and be flanked by a canvas on each side turned inside, in a way similar to a previous display of Monet’s Water Lilies at MoMA that suggests the elliptical hangings at L’Orangerie. I was also inspired by James Rosenquist’s F-111 installation, which was recreated in its original floor plan at the MoMA in summer of 2012 and inspired also by Monet’s extremely retinal Water Lilies installation at L’Orangerie. Unlike either, though, the canvases in the Flock House were both painting and architectural substrate, becoming the walls themselves.

I wasn’t certain how the image would function in its environment. Would be it abstract or descriptive imagery? Would it be derived from the garden in its site, painted from life or photographed and painted from projection? To this end, I wrote two a priori statements arguing for each extreme, but in the end my approach was a fusing of these two false dialectics. An argument for representational imagery also required addressing a problem of how abstraction is arrived at and what is purely representational or abstract. I started with one silhouetted image of a plant and obscured it by the repetition of brushstrokes that recorded my motions, movements and actions inside of and around the Flock House.

With the evolving, freely growing aesthetics of the Flock House, I envisioned the paintings as developing in the same ecological process-based system. Each time the Flock House is installed it is subject to adapt to the resources and limitations of its surroundings. What I might have seen in the Flock House as a lack of aesthetic choices (eg craft) is rather simply a different set of choices to a more or less flexible set of outcomes (eg hypothetical, propositions, imaginings). Painting, on the other hand, might require a more crafted environment in which to function yet itself may operate in terms of process in a similar series of flexible, organic adaptions to its space in order to thrive.

The Flock House paintings began with translations of imagery or imagistic transcriptions of nature. With the imagery of one plant, I brought what was outside the Flock House inside. Each painting session or encounter also addressed something specific to that particular visit, whether it was a detail of light, color, atmosphere, feeling or impression. It was not necessarily abstract by form or inspiration but rather a distillation of something perceived or observed.

This exercise was also about subverting expectation, breaking down the contradictions inherent in language that classifies, such as abstract and representational. It was also about being outside of the interiority in a more traditional studio, and painting in the atrium of an office building in Lower Manhattan without a door to close, or privacy. A constant stream of people entered and exited this space, freely offering their responses of confusion, admiration or entertainment. This forced me to be more deliberate and decisive when I visited the Flock House, or I was forever uncomfortably distracted.

Ultimately, I never quite understood how the painting was experienced until it was removed and placed in a museum setting, where it was supplied emptied (yet altered) space around it. Rather than hang the painting as a continuous edge-to-edge triptych I raised the central panel slightly by twelve inches or so to suggest the environment of its origin.
FLOCK HOUSE PLANTS:

Bean Bush Blue Lake
Bean Bush Contender
Bean Bush Golden Wax
Bean Pole Kentucky Wonder
Broccoli Di Ciccio
Cucumber Marketmore
Cucumber Tendergreen
Eggplant Purple Long
Greens Arugula
Greens Mesclun Mix
Kale Red Russian
Lettuce Buttercrunch
Lettuce Gourmet Mix
Melon Honeydew Green Flesh
Melon Honeyrock
Pea Mammoth Melting 1/2 lb
Pepper Hot Cayenne Slim
Pepper Hot NM Joe Parker
Pepper Sweet Purple Beauty
Squash Summer Golden Scallopini
Tomato Debarao
Tomato Gardener's Delight
Tomato Porter Improved
Tomato Red Grape Riesenstraube
Tomato Sweetie
Dwarf Fig
Herb Mint
Lemon Grass
Heritage Raspberry Plant
Strawberry Ozark Beauty
Locations and Inhabitants:
Van Cortlandt Park, the Bronx: Macklen Mayse

Left to Right:
Macklen Mayse drawing of Van Cortlandt Park from a series of drawings she completed while inhabiting the Flock House Microsphere, 2012;
Flock House in Van Cortlandt Park, 2012;
Flock House neighbors, Van Cortlandt Park, 2012.
Macklen Mayse drawing near the Flock House gardens, 2012.
I am impressed with the durability of the structure. It’s ability to support my weight. That spandex is incredibly giving. It’s tight weave reminds me of the interconnectedness of all life beings. That is so powerful to me — all as one.

Left to Right:
Macklen Mayse notes on the Flock House Microsphere, 2012;
Flock House Microsphere after being vandalized in Van Cortlandt Park, 2012.
To be clear, public speaking (virtual or otherwise) has always been an uncertain place for me. Nerves well up along with all manner of unpleasantries, but it is also something I crave as an opportunity to indulge in my own subjectivity formation. Naturally, I jumped at the chance to write for this blog, but until recently had not known to what I would dedicate the following text.

During the academic year of 2008-09 I was taking a German course to prepare for a grant period in Leipzig. My professor was not only fluent in the language but also in Frankfurt School critical theory, which was/is an interest of mine as well. Prior to the start of a class we were musing on some writing by Benjamin or Adorno when she suggested another German writer called Peter Sloterdijk and his trilogy entitled Spheres. She described the writing with such enthusiasm I was compelled to discover that it had not yet been translated to English. My German remains stilted at best to this day, which should not speak to this educator’s ability but to my own fear of mis-speaking an unfamiliar language. Good thing my German colleagues in Leipzig were only too excited to practice their English with me.

Recently, the first of these three texts (Bubbles) became available in an English translation and I set myself to the task of reading and deciphering it. Mind you, I am not formally trained in philosophy (or other such practices) so I make no such claims to expertise in this field. I am, however, struck by the parallels between Sloterdijk’s conceptions of spheres and thinking and my dear friend and sometime collaborator Mary Mattingly’s upcoming project “Flock House” which is slated to float around NYC’s five boroughs this summer. As I have only just started reading this monstrous treatment of humankind’s relationship to spherical forms, please consider this offering an initial observation of similarities to be followed up in subsequent posts.

“Life is a matter of form—that is the hypothesis we associate with the venerable and geometric term ‘sphere’. It suggests that life, the formation of spheres and thinking are different expressions of the same thing.”

– Peter Sloterdijk, Bubbles (p. 10-11)
“...wherever human life is found, whether nomadic or settled, inhabited orbs appear, wandering or stationary orbs which, in a sense, are rounder than anything that can be drawn by compasses.” (p. 11)

Mattingly’s fragile, somewhat nomadic bubbles are meant to represent “migratory structures as part of the city’s ecology” and is “inspired by patterns of global human migration, immigration, and pilgrimage” (her words). It is a self-sustaining ecosystem, which is built from various reused pieces and will grow food using collected and purified rainwater (of course, this is also the water source).

In short, they are places to live (for two artists per two–week period of stasis) that utilize unused space for the purpose of transforming it into a livable, self-sustaining ecosystem. Another integral component is the interactive dimension, which includes and is constituted by the surrounding communities participation. It is a breathing socio-spherical proposal—a form of sustained interactivity modulating between the inner and outer walls of a delicate, volatile globe.
“It is initially no more than a hollow-bodied sculpture awaiting significant further use.” (p. 33) In Sloterdijk’s text, the preceding quote is meant to address the creator Himself who sculpts his Adam from clay as a shell without a core—a kind of empty circle prior to the pivotal moment where He “breathed into his nostrils the breath of life, and the man became a living being.” (p. 35) Sloterdijk eventually reaches a circular observation on page 40 about this breath that concerns our introductory journey: that the creator creates himself synchronously with Adam as the “intimate counterpart of one like himself.” The tracing of one’s own form is not the sole concern—the precedent cannot take shape without its constitutive creation returning that breath. So, “breath science can only get underway as a theory of pairs.” (p. 41)

What I see emerging as a possibility for Mattingly’s floating orb prior to its departure into the heights of NYC is a breath that reaches out into spaces and attempts to have it returned in the shape of ecology and community. This spherical aesthetic becomes an experiential sociosphericality formed by a modulating interior and exterior (both of which physically and discursively gather one another).

The shape of this inhabitable, sculptural sphere echoes its own desire.

“In the intimate sharing of subjectivity by a pair inhabiting a spiritual space for both, second and first only appear together. Where the second does not enter, the first was not given either.” (p. 42)

It is only fitting that she proposes for two artists to be housed in this shape at one time. As you will soon see, the space is not large and will require some manner of spatial sacrifice for those whose living conditions are decidedly more comfortable. Sloterdijk later states that “the sublime biune bubble is damned to burst” (p. 52) when referring to Adam and Eve’s inevitable expulsion from Eden. Here, the idea of bursting is connected with the generation of another historical moment as reconstitution or regeneration of one’s position relative to alternate spaces. This is the moment where I must diligently state that I am not making a case for artists (or any such couples) being affiliated with some divine provenance. Quite the contrary is true, however, I do sympathize with Sloterdijk’s consideration of the Judeo-Christian model as evidence of how certain human belief systems account for (or more appropriately, reflect or see) themselves through sacred texts.

For Flock House, the forced couplings of interactive agents must work both within and outside of their migrant space as an attempt to set up alternate conditions for the experience of space, home, human relationships, community, all within a breathing context of patterned migration. (Unfortunately, the nomadic impulse that underscores the potential for this structure must remain uncharted until a future moment deems it necessary.)

“In both regimes, the prehistoric and the historical, human existence never simply adjusts itself to fit into what, using a modern and overly smooth term, we call its “environment”; rather, this existence creates its own surrounding space through which and in which it appears.” (p. 57)
Anticipating Foam.

It seems to me that the purpose of Flock House is to absorb itself into community situations by imposing a sociospherical model of interaction. The drive toward a circular social space, in both the two- and three-dimensional senses, is built upon an inclusive model. Both the interior and exterior must leave their traces upon each other in order to make visible an alternate, mobile form of regenerative spatial migration. “In foam worlds, the individual bubbles are not absorbed into a single, integrative hyperorb, as in the metaphysical conception of the world, but rather drawn together to form irregular hills.” (p. 81) So, the model is an inclusive, absorptive one (NOT in the Friedelian sense) where the space is perpetually engaged in an attempt to become part of a community prior to its inevitable departure. This is the antithesis of Sloterdijk’s foam—Mattingly’s bubble, while fragile and untested, is meant to realize its assimilative potential as a floating orb that both draws in and pushes out as a small-scale manufacturer of the already available.

“If we speak here of spheres as self-realizing forms, we do so in the conviction that we are not imposing concepts—and if they were imposed in a certain sense, it would be in a manner encouraged by the objects themselves.” (p. 78)
I will end here with a note on intimacy:

“The category of the intimate […] deals exclusively with divided, consubjective and inter-intelligent interiors in which dyadic or multi-poled groups are involved—and which, in fact, can only exist to the extent that human individuals create these particular spatial forms as autogenous vessels through great closeness, through incorporations, invasions, intersections, interfoldings and resonances (and, in psychoanalytic terms, also identifications).” (p. 98)

At this early stage in the book I can think of no better model for this future Flock House to be built upon. The creation of which is dependent upon its geographic integration into a surrounding social sphere and the return of that gesture in an effort to echo its pneumatic, circular construction. It can be an intimate microsphere that moves within and around massive architectural spaces, breathing in and exhaling its surroundings from all spherical points of contact. If fragile bubbles inevitably become orbs that press into each other and gather in mass as foam (disallowing contact between the interior and exterior) then Flock House must be some other kind of sphere—one that is both a core and a shell, both separate and connected to its fluctuating environments.

Peter Sloterdijk’s Bubbles was published in 2011 by Semiotext(e).
The Bronx Museum of the Arts parking lot with the Flock House, 2012 (Photo: Scott Patrick Wiener);
Locations and Inhabitants:
The Bronx Museum of the Arts Parking Lot: Scott Patrick Wiener, Solgil Oh, Paul Lloyd Sargent, Eric Petiti, Mike Schuwerk, Lonny Grafman, and Wilfredo Mena Veras

Installing the Flock House in the Bronx Museum of the Arts parking lot with Lonny Grafman and Wilfredo Mena Veras, 2012.
Scott Patrick Wiener: Notes and Description.

The Flock House itself is a “migratory, public, sculptural habitat” that is mobile “with the ability to merge”. Conceptually speaking, so is the photographic image and later, its production into the postcard. When confronted with a remarkable situation, one may make an image to send out into their world, whether through snail mail or more commonly, a posting to social networking websites. This gesture is both to claim and share place, with its subsequent function as a stand-in for that experience. To be precise, the image is a monument to one’s conquest of their predetermined travelogue. The production of these images frozen in time rests upon the shoulders of great landscape traditions, first in painting and later in photography, with its ultimate destination established firmly in the realm of decoration and communication.

During my time on Flock House I roamed the neighborhoods surrounding the Bronx Museum making pictures that fall within the traditions established by postcard aesthetics. After primary photography was finished I selected ten images to be made into numbered postcard editions of 500 (5000 postcards in total). Each card stated the images location, was stamped and self-addressed to the institution. Then I acted as a representative of Flock House for 8 hours per day within the Bronx Museum and greeted visitors with a smile and a proposition spoken as follows:

Welcome to Flock House at the Bronx Museum. I am your host and have a small proposition for you (and your family, where appropriate). The image on this card is a reference to an area in the surrounding neighborhood. If you would, please take this with you, write a short message to the project and museum and mail it back to us from a location of your choice. Thank you very much and enjoy your visit.

Left to Right:

Flock House event with Lonny Grafman and Wilfredo Mena Veras at the Bronx Museum of the Arts parking lot, 2012;

Image of Scott Patrick Wiener handing out the postcards he made, the Bronx Museum of the Arts, 2012.
Through this process each image of place became both dislocated from its environment, then relocated to another space of the participants choice. The physical act of travelling through the mail gave the image a life in the present, retained the marks and damage of its travel. Upon their return, they were tacked to a wall in the uppermost corners with the addresses facing the viewer. Their orientation was a top-down aesthetic, hung vertically and determined by the order in which they were returned. Each vertical line of cards represented one day of returned images.
Basketball Hoop.
East 164th Street and Grand Concourse.
The Bronx. NYC.

Flock House at Bronx Museum.
Carroll Place and East 166th Street.
The Bronx. NYC.

From where I live I can see this building. It's been there all my life. The weird thing is that I barely walk by this building. I don't know why.

- Destiny, Torres
WHAT WARS WILL WALLS WAGE WHEN THEY CAN WEAVE NO MORE?

Bronx Museum
C/o Flock House
Grand Concourse
at 165th Street
Bronx, New York
10456

Bronx Museum Terrace.
1020 Grand Concourse at 165th Street
The Bronx, NYC.

- Samba - Fandango
- Ska - Rock Steady
- Blues - Rock
- Classical Masterpieces
- Metal - Folk - Reggae
- Hip Hop - Rap - Reggae - Latino - R&B
- Jazz - Bachata
- Blue Grass - Monengee

Bronx Museum
C/o Flock House
1020 Grand Concourse at 165th Street
Bronx, New York
10456

Basketball Hoop.
East 164th Street and Grand Concourse
The Bronx, NYC.

HOLA Flock House es muy interesante el proyecto que estan haciendo, me gustaria saber como se hacen para sobre vivir y dormir en el flock house.

Que este bien palante con todo lo que se le ofrezca

AKA

Bronx Museum
C/o Flock House
1020 Grand Concourse at 165th Street
Bronx, New York
10456

Returned Postcards, the Bronx Museum of the Arts, 2012.
Eric Petitti’s game in progress inside of the Flock House at the Bronx Museum of the Arts, 2012.
Eric Petitti:
My Agenda for Flock House.

1. Occupy the Flock House as much as possible during my residency. I recorded resource usage data and the effects living in the Flock House had on my body and mentality. These records serve as general reference for future Dread-naught Saga projects.

2. I kept a log of personal experiences to serve as reference for a Letter in a Bottle project. In this series my log entries are translated into semi-fictitious letters from 2312 ce. A ‘Junk’ that has just settled in the outskirts of Old Manhattan in his Terrapod maintains correspondence with his father on his progress. If applicable these bottles will be presented ‘floating’ above the land at the project sea level in 2312 ce. Viewers will not be allowed to open and read the messages first hand. They will need to scan a QR tag on the bottle with a mobile device and read about the artifact on a historian’s website. Similar to this project (http://www.ericpetitti.com/old/innards/projects/Welford/HCWelfordTheoryEvidence.html), but the messages/doodles will now be carved into found aluminum cans and plastics sealed in plastic water bottles.

3. The Flock House itself served as inspiration for an art board game I am currently developing tentatively titled Junkpire:

Junkpire simulates what it might be like to be a Junk (derogatory term for a destitute nomadic human) surviving within a future, post-civilization environment that has suffered a prolonged exposure to 4 to 5+ degrees of warming. During gameplay participants experiment with different modes of sustainability, pursue various survival strategies and form creative solutions to the problems of surviving this new landscape.

The goal of the game is to either become the first self-sustaining settlement or produce a scenario where they attain a certain level of ‘survival points.’ The game could support 4 to 8 players with optional team play.

Junkpire presents an entertaining science fiction scenario that familiarizes players with the potential consequences of climate change. Gameplay provides them with a chance to challenge their own relationship to it within a group forum. The game is designed to act as a performance piece similar to the Fluxus Happenings that imposed rules to inspire artistic creation.
This process opened up a space of dialogue between the visitors and the museum with myself as a mediator responsible for connecting the surrounding geography to the space of the institution. The museum as a public institution “connects diverse audiences to the urban experience through its permanent collection, special exhibitions, and education programs. Reflecting the borough’s dynamic communities, the Museum is the crossroad where artists, local residents, national and international visitors meet.” (from Bronx Museum mission statement.) Using the Flock House as a platform for connectivity and interactivity, my project offered the museum’s visitors the opportunity to directly participate in and affect the outcome of a pedagogical aesthetic model, much like the teaching of Jacque Ranciere in “The Ignorant Schoolmaster”. Paraphrasing: The student is given information and then released in the world only to return with new information for educating the teacher. As a model of pedagogy, the museum as interior offers information in the form of aesthetics. In return the viewer is given an opportunity to venture into the world and return an image of its surrounding geography, renewed by its travels. In the moment of its return, the postcard and its sender educate the museum by way of its journey.

Flock House at the Bronx Museum was the perfect model for this form of interactivity due to its platform of interactivity, which included and is constituted by the surrounding communities participation. It was a breathing socio-spherical proposal—a form of sustained interactivity that modulated between the inner and outer walls of a delicate, volatile globe and its geographical position.

Workshop on August 23, 2012:

At the end of my 2-week stay on Flock House I proposed to host a workshop on the production of predetermined geographic aesthetics as photographs. First, I would give a brief description of my project and how it relates to the museum and Flock House. Examples of paintings from the Dutch Landscapers, German Romantics and Hudson Riverists would be shown, followed by ways that photography has both inherited and advanced these image ideals. This presentation would also address the contemporary production of beauty in nature and the subsequent reproduction that one engages in when claiming travelled space. While the workshop would be critically situated toward these practices, I would also address the potential for determining a mode of self-expression within the strictures of the practices addressed in the presentation.
Erie Basin Meets Erie Basin: NYC is a Great Lakes City
Flock House Residency
Bronx Museum of the Arts
August 8th – 12th, 2012
Paul Lloyd Sargent

Though my time in the Flock House in the backyard of the Bronx Museum was brief, I did lounge through a couple of humid August afternoons in the hammock, sorting through hundreds of images captured on my trip from Buffalo to Brooklyn and the Bronx. In between inhaling bursts of trash and plastic smoke pouring from the incinerator stacks of surrounding apartment buildings, I also wandered about the neighborhood photographing microcosms of scattered trashscapes: dozens of crumpled Newport cigarette boxes; a rainbow of plastic soda bottle caps in green, blue, yellow, and red; even a temporary urban waterway coursing from a leaky fire hydrant to a storm drain two blocks away. But I primarily thought of this residency as an opportunity to continue work on a different series about environmental burdens, industrial privilege, and sacrifice zones, entitled Erie Basin Meets Erie Basin. The city of New York is, whether or not its residents are aware of it, a Great Lakes city. By that I mean that, though New York is surrounded by the waters of the Hudson and the Atlantic, it is also the most powerful and privileged city in a state bordered by Lake Erie, Lake Ontario, and the Niagara and St. Lawrence Rivers. Toronto, Chicago, Buffalo, and other cities situated along the earth's largest supply of surface freshwater are confronted daily by their dependence upon this massive waterway. New York City is removed from this by viewscape by proximity—but not by history, economy, or ecology. This past summer's Flock House residency provided me with an opportunity to [re]draw lines across the landscape between these correlating spaces.
In detail: Erie Basin Meets Erie Basin: NYC is a Great Lakes City

As the eastern terminus of the Erie Canal, Brooklyn’s Erie Basin is the site of a former shipping history that once fed a growing megalopolis with the resources of Western New York and the Midwest. Though this symbiotic trade was also good for cities like Buffalo for more than a century, since the opening of the St. Lawrence Seaway in 1959 and the decline of industry throughout the “legacy cities” of the North American Rustbelt, the lasting impact of those boom years has been a litany of ecological horrors buried in the brownfields across the west coast of New York State. Love Canal and the birthplace of the Superfund site; remains of the Manhattan Project tucked away in Lewiston; even the ghost of Robert Moses haunts the Niagara Escarpment with an eponymous parkway and Power Vista carved into the gorge once a favorite subject of Hudson Valley painters with a fetish for waterfalls and the sublime. For this image-centric incarnation of Erie Basin Meets Erie Basin, I paddled a canoe down the Gowanus Canal and into the small harbor marked both by vestiges of the past, the former Port Authority Grain Terminal at the edge of the Gowanus Bay, and the contemporary, Ikea, that yellow and blue beacon of international flat-pack shipping built atop the remnants of Red Hook’s maritime history. Paired with images captured from Buffalo, Oswego, Syracuse, and other sites along this former trade route, the resulting series once again connects the landscape of New York’s South Brooklyn waterfront with that of the Erie Basin and the Great Lakes.
I am sitting on top of the battery box inside the wooden interior of the Flock House and I hear the yelling of kids smacking the air. They are running around on the street right outside of the parking lot that the two Flock Houses sit. The one I am in is the more finished system -- complete with a hammock, bags hanging for storage, a clay pot of sand which I think is for urinating, a larger plastic pot for showering [I later realized these pots of sand were for storing food], and scattered supplies like a metal cooking pot and packaged coffee grinds. There is a hybrid of a seesaw and a bicycle, not making a sound, outside the pod. It is ready at any point for turbulence. It seems like an aesthetic object; something that symbolizes a kind of group labor, but it is primarily functional. I am told to use it when the solar panels become sleepy and the batteries are thirsty. There are plants that surround both Flock Houses, budding fruits and vegetables. They are all mysterious and heavy at the heads, curling their necks down. I write in the fractured light of the parking lot security strobes, the feeling reminiscent of being in a baseball field at night. The sky is traveling toward blueness, and it seems like it is pushing the sun away because of there is a gradient that bleeds across and gets darker. I can see it happening in the cracks of the pod and the opening that is the door. The milky white cloth that hangs at the opening is swinging like a boneless body in the wind.

I am trying to immerse myself in all of it. I wonder about the way these units would be woven into the city of the future, what troubles would emerge from the basic architecture of the unit, and what improvements regarding safety can be taken. More often than not, I have brought someone up here with me, but today I am alone. My primal reactions are those of my body's sensorial feelings to being inside the space. For example, the egg-like shape creates a vastness that makes the pod feel robust and centered, but I am having difficulty finding a way to comfortably sit against the walls. It would be interesting to try and find a good solution for this by creating some sort of inner lining that you could easily wash. Or maybe involving some kind of inflatable seat. These would be projects to take on if I were here a little longer. In so many ways, the whole process is a challenge to the inhabitant's creativity. The space is the size of a large tent, and yet, I begin to have the desire to pour in parts of my own self. If I were here longer, I could see trying setting up a small kitchen, building shelving structures and bringing in seats. I would also try to put in a door. My urges are certainly towards creating a more personal space. But, it is also towards a safer space, because I am so aware of the context. In Manhattan, being a part of a spectacle, small or large, is a reason in itself to expect a surprise. It would be interesting to live in one on a rooftop, because there is a feeling of being off the ground that creates perimeters of safety. Perhaps they are also perimeters of isolation.

In all honesty, when I first arrived, I had no idea what to do. Because I was in the pod that was in the parking lot of the Bronx Museum, there was a difference from the other pods in that it was in a private place. But, It didn't take long for me to find a blending of the environment and the pod. And, I discovered that the gates of the parking lot were not even all that protective to the inside. The local kids who live in the apartment complex across the street showed me that the gate was like a flimsy blanket around a loose frame; something they could easily climb over, slide through, and bounce their little bodies on. They were such an important part of my adventure. They invaded the Flock House and used it as a sort of playground --
constantly re-imagining the space as they ran around. They used the hammock as a swing where they could count off each person’s turn and then switch—often resulting in screaming and aggression. My friend and I became like teachers, who monitored a group of small creatures, all needing attention in some way. We connected with some of the kids on a more amplified level, and we soon began to see more of the relationships within the group of kids in the neighborhood. The three girls we really liked talking with were Natasha, Illana, and Rain. There was also a smaller boy that was so vivid, who they all called Papa. He was constantly in the hammock pretending to sleep, and would wake up screaming, “I had a bad Dream! I had a bad Dream!” The kids were like an instant and honest way of connecting with the Flock House. They weren’t afraid to use it with all their impulses. Seeing them inside the space was visually informative; I watched as five to seven of them piled into one pod and rocked the hammock back and forth. I liked watching them go in circles around the entire structure, as well as, become infatuated with the globe-like interior. It was even interesting to see them outside of the pod, curious about the names of the plants and playing on the concrete in the parking lot. They were like magnets, slapping their feet onto the ground with every rushing step, whenever we opened the gate. They were entering this little space that I was responsible for, but they became apart of it, and even gave me a peek into the way they were interacting in the neighborhood around them.

The Flock House project seems to be questioning the ways we can understand our external surroundings—by first isolating, then integrating systems. It uses a reproducible design that allows the pods to be similar but slightly varied. Knowing that the models for it are produced with a 3D printer makes me wonder about when it would be possible to actually print the pods themselves.

The project investigates the things that an individual really needs as a human. It makes me wonder about an individual’s capability for migratory living and periods of isolation. It also seems to call for a community of people who share the interest of living this way. It is an experiment to challenge ways of living and simply asks the question of how we should think about the future.

Meeting, the Bronx Museum of the Arts parking lot, 2012.
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...and other volunteers

In preparation for our coming world with an increase in population, a decrease in usable land, and a greater flux in environmental conditions, people will need to rely closely on immediate communities and look for alternative living models; Flock House is an autonomous space that thrives on cooperation and collaboration.
The future is but the obsolete in reverse. - Vladimir Nabokov