

The background of the cover is a complex, abstract composition of overlapping wireframe shapes. These shapes, which include cubes and spheres, are rendered in a light gray color and are composed of numerous thin, intersecting lines. They are arranged in a way that creates a sense of depth and three-dimensional space, with some shapes appearing to be in front of others. The overall effect is a textured, architectural-looking pattern that fills the entire page.

To Eat at Another's Table

A Study in Architectural Behaviors & Relationships

Abstract

To receive from another is a familiar gesture across many topics that potentially sparks a dynamic relationship. Essentially there is reliable in symbiotic relationships and commonly associated behaviors in the built, natural, and social environments. Architecture in this field seeks to become whole through its host and, in turn, heavily specializes. Both Architecture and advance further jointly, than either could on their own.

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To Eat at Another's Table

A Study in Parasitic Architecture

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University of Detroit Mercy | School of Architecture | Winter 2020

To say they have spent a day in their shoes understates the lifetime they plan to spend under their skin. The host and home are known. When the parasite approaches, it might as well be their home, but it is not.

The built environment is, in its essence, a parasite of the earth. Also, buildings themselves seem to represent the humans that have made them. One could state that the built environment is a monument to the sins of humans and embodies their nature. Further in the philosophy of noise (M. Serris) suggests that the parasite is noise within the world. Derived from the French definition of a parasite, this translates to static. People in this context seen as the ultimate parasite, one that manipulates through the social and physical influence on shape others and their environment. This noise/static is the start of the investigation upon people and their scenes first better to understand architecture, then to find the place of parasites within people.

To understand parasitic architecture, one must first understand people and how they engage with architecture because the built environment itself is a representation and monument the sins of humans. A building as a person is the method in which we describe our scenes: noise (disruption), sight (contrast), smell (influence), touch (Plasticity), flavor (intimacy). The parasite as a person showcases a human's true nature, and through this, a person begins in noise, violates selective scenes, and ends with flavor. A relationship such as this is not negotiated or even talked about; the situation becomes hijacked. The parasite creates its place and establishes itself under the illusion of a single being while accompanying its host. Within the hijacking process, the parasite creates a scene of motion and struggle. The actions are in many forms aggressive toward the host, who will then respond with varying types of resistance. Change occurs and will continuously happen as the parasite cocoons itself within the host.

To eat at another's table means to be guests and to receive in the situation. Behaviors and relationships shape further interactions, establishing the context. For this approach, the intention is genuinely neutral; however, what occurs will be measured and weighed. When one approaches the table, they come with a knowledge of the host and their home.

At its core, the process is to gain from others. It exists in a genuinely neutral environment. For this meeting to occur, there needs to be a foot in the door before the table. A previous relationship is required, or connection will need first to be defined. A friendship or a family connection is the entry point, and as the connection changes, parasites emerge. Being a natural process, the creation of humankind, these elements are created and are built into their creations. For something to be parasitic means it utilizes the relationship, for something designed to be parasitic creates a story.

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Areas of Intreast

1-13

0 - introduction

This Research

- Abstract
- Theisis statement
- Acknowledgements

14-19

1 - to open the door

Introduction

- To be Parasitic
- Context
- To Pluner
- Buildings for Buildings

Case Studies

- In Nature
- Viruses | Tumor | Cancer | & Symbiosis
- Choosing a Host

20-39

2 - when it enters

Relationships

- Case Studies
- Terms
- Existence

Behaviors

- Case Studies
- Terms
- Existence
- Behaviors & Relationships

40-61

3 - the way it moves

Exchange

- Case Studies
- Terms
- Psychology

Harm

- Case Studies
- Terms
- Judgement
- Harm & Exchange
- Definition

62-85

4 - at the table

Sketch Problem 1
 Royal Ontario Meusem
 In Search of Parasites
 Non-Place

Built Environment
 Natural Environment
 Non-Objects
 Facade Study

86-103

5 - when it speaks

The Breath of a Building
 Lebbeus Woods

The Machine
 War
 Disease
 Definition

104-151

6 - people as parasites

Parasite 2019
 The Parasite
 Senses

Noise
 Scent
 Vision
 Touch
 Flavor

Hijacking
 Cocoon Methodology
 Para-Sight

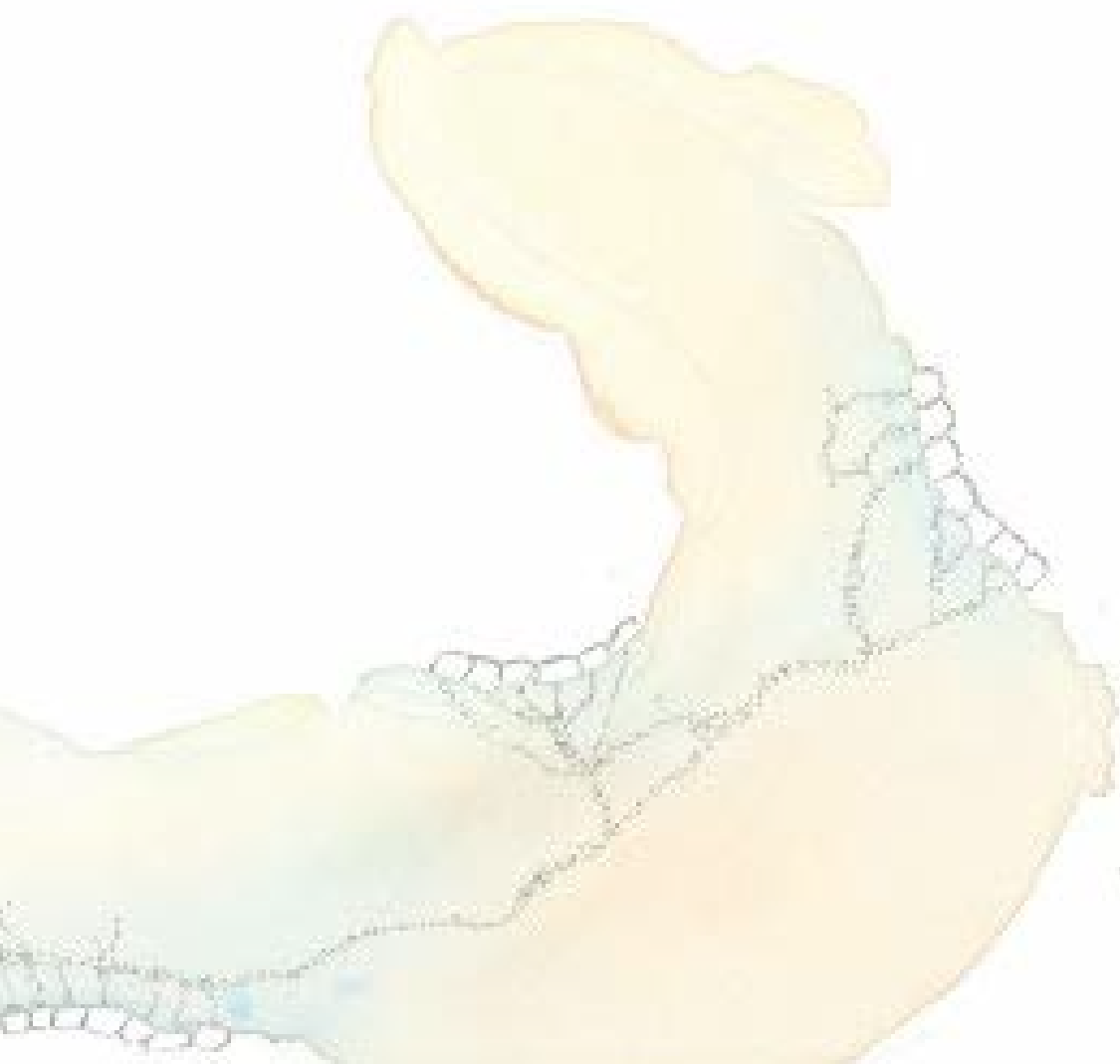
152-161

7 - the guest

Statement
 Definition
 Ending Thoughts
 Thank You

to open the door





Introduction

When approaching the topic of Parasitic Architecture, there are not many opportunities for one to believe that trusting a parasite could end well. The word itself carries hefty baggage, and terror remains within its wake. So, what does it mean to trust the parasite, it means first to trust nature.

To be parasitic . . .

To eat at another's table, this is the root of what it means to be genuinely parasitic. At its core, the process is to gain from others. It exists in a genuinely neutral environment. For this meeting to occur, there needs to be a foot in the door before the table. A previous relationship is required, or connection will need first to the establishment. A friendship or a family connection is the entry point, and as the connection changes, parasites emerge. Being a natural process, the creation of humankind, these elements are created and are built into their creations. For something to be parasitic means it utilizes the relationship, for something designed to be parasitic creates a story.

For many, the word, parasite is a creature that crawls upon the ground or within the darkness. Watching and lusting for the opportunity to extort until the host is but a shell—a beast indeed from Si-Fi and the darkest

crevasse of the mind. When reading a book or watching a movie, two elements seem to create the most potent effects. These are both what one sees in mind and through the eyes. Broken down by Anne Ratliff, elements such as horror and terror represent these, associating with tension when needed to create a sudden shiver. Horror is viewed and is often associated with unpleasant imagery that may term a person. Terror, on the other hand, is influenced by limited inputs from the world. It is manifesting as a fear that is created by the user, and this is most potent since it is inescapable. Not knowing starts the wildfire that is known as terror. Questions left un-answered become common thoughts, behaviors, and assumptions. The fate of the parasite, a creature that, when first discovered, was discovered was assumed to be a byproduct of death. It has not shifted to the role of an unknown terror, leaving the mind to its own devices to place the set of alien creatures.

Context

The built environment is, in its essence, a parasite of the earth. Also, buildings themselves seem to represent the humans that have created them. One could state that the built environment is a monument to the sins of humans and embodies their nature.

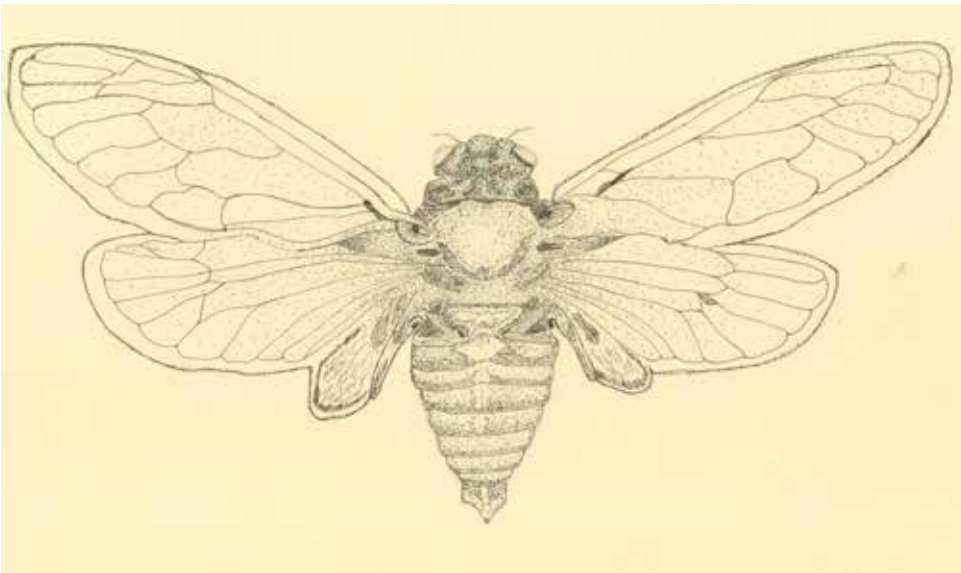


Fig.1.1

To pluner

The parasite-host relationship often considered to be or indistinguishable from the predator-prey relationship within common knowledge. Due to many stereotypes and the presence of fear toward the parasite. Despite what is assumed, the parasite-host relationship considered to be a symbiotic relationship in the scientific community. The predator-prey link is only a relationship in the name. For this instance, there is no exchange, only a conflict. One seeks to escape the other who desires to survive through destroying the other. As the parasite is through "to eat at another's table," the word predator is better understood as "to plunder."

Buildings for buildings

For architecture, it is buildings made for other buildings. The situation established here shifts the focus away from humans and onto the built environment. Structure in this context alienates a person because, in its essence, it speaks another language. It creates the unknown and induces resistance that may lead to fear or disdain. Because survival is the main priority for this new structure, there needs to be a reason or purpose for this addition that justifies the process of building it.

With this shift of focus, the presence of these buildings may become unsettling or alien to some people. With this established, there is a tendency for structures created in common instances within a city. In Detroit, it is in the abandoned alleys, and in Moscow, it is in between buildings with blank faces. Whatever this may be, it is a condition that allows this in and makes the space common enough to be inhabited.

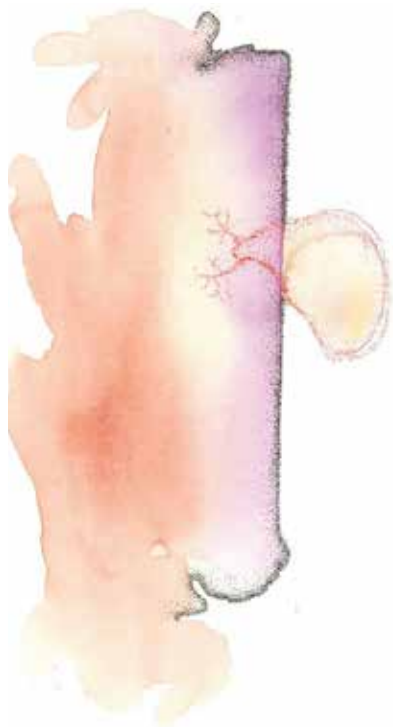


Fig.1.2

Case Studies

Cicada-Tree



Fig.1.3

Cicadas sap energy from tree roots, and at the end of their lives, they return to the tree their bodies and shells. Furthermore, if they are successful in life, more cicadas will die at the tree, providing more than the first cicada took.

Toxoplasma-Mammals



Fig.1.4

Toxoplasma makes rats less fearful, and they get eaten by cats. The parasite provides food for the cat host and then reproduces in its stomach.

Worms-Humans



Fig.1.5

Several parasitic worms that infect humans cause mild irritations, but when they are present, train the immune system in a similar way that a vaccine might.

Cuckoo Bird - Birds



Fig.1.6

Cuckoo birds, these lay their eggs in other bird's nests. The host mother raised the bird as it kills off its stepsiblings and then eats the mom when it is big enough. This one fits the stereotype but poses the question of parasites in social situations.

Micro-Organisms

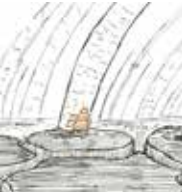


Fig.1.7

Finally, there are microorganisms, and these are the same as people on the planet; however, they have mastered giving back to the host by fighting off disease and providing oils on the skin.

In nature

These serve as a second layer of un-demonizing parasites as well as drawing the comparison that humans are parasites to the planet they inhabit. The main difference is that a balance has not created between humans and the earth as of now.

These five are specially selected to represent the relationship. The cicada takes so little from the tree that the tree is not affected. In turn, it adds to the environment surrounding the tree, creating waves of influence. Toxoplasma utilizes the brain to manipulate and influence the behaviors of the secondary host. It is killing the host but reaching the primary. It is displaying distances that are typically associated with parasites. Worms to humans demonstrate how the presence of parasites serves a function.

Similarly to the cicada, this has waves of influence but on a smaller and more personal scale. Also, highlighting the evolutionary dependence that has been established but ignored in recent history. Cuckoo birds showcase the harm that parasites may cause in addition to the slight connection to how social parasites function in human-made environments. Finally, the creatures that exist in every living organism meant to establish that parasites exist everywhere and that they are necessary for survival.

Viruses | Tumor | Cancer | & Symbiosis

Viruses, Tumors, and cancer all show similar traits to that of a parasite. First, they share a common vocabulary with the use of endo and ecto, as well as presenting the same behaviors. These behaviors are almost identical to that of a parasite; however, the goal is different. With a virus or tumor (cancer is a subclass of tumor) being a collection of genetic material that seeks to proliferate as much as possible. For infections, they are not alive and are merely doing this as an automatic function. The consequences of these intermingling with living organisms is that of any other natural element. It results in changes and different evolutionary paths. As an example, 0.08% of human DNA has become a change due to the influences of viruses. These are assumed, under the current classifications of life, non-living and but very similar to the resemblance of life. For tumors, this seems to be the result of the body becoming afflicted and, in turn, producing an abnormal number of cells. These are the unfortunate reactions of life but not life itself, rather it is a biological machine.

In architecture, the parasitic quality falls under the symbiotic style of relationships. Including characteristics seen in other forms of biology, such as tumors and viruses. The presence of life in actual parasites is an



addition to common behaviors seen across several fields in the biological world. The architectural world needs the umbrella term of this because it does not need to be specific. A topic of note is that the parasitic relationship while encompassing all these other terms, has its base as the biological parasite-host relationship. This relationship is complicated and adds a layer of malicious or helpful intention. Both need to be acknowledged and understood to appreciate the potential influence this may have. For example, parasites may exist in the architectural world that carries a positive impact on their host by redefining/reviving it.

On the other hand, it could also destroy the memory or meaning of what that place once was. Benefits in this field appear with the parasite specializing at the host's expense but to establish a purpose for itself and redefine the host. It is focusing on using the relationship to explore what it means to be a parasite.

Where this relationship could turn is at the point of pure exploitation. These are in malls, big-box stores, etc. These offer nothing in return and pose an issue to communities they inhabit, and if it kills it, it will then die itself to do the same thing elsewhere.

Choosing a host

For a parasitic relationship to occur, there first needs to be a form of attachment. Nevertheless, the attachment defines the specific details of the relationship and behaviors. A parasite specializes in a type of host that it has evolved to survive in. An example of this could be the group of mammals, or as specific as white pine trees exclusively.

The host itself does not need to have pre-existing conditions or be weakened for the parasite to move in. For a parasite to survive, however, the host needs to live. The exceptions are parasites using secondary hosts to reach a primary. An example of this is toxoplasma.

Within the natural world, parasites make up around 55% of all species, and behaviors of these recognized across every other one. Ironically parasites are part of a group of organisms known as symbiotes. These species interact with one and another for a mutual benefit. Parasites fall into this category due to them assisting their hosts more than the harm they cause and their overall integration within the environment. For a host, the parasite provides general protection from disease, as the case in the worm, and in some specific cases more immediate benefits as seen with toxoplasma. On the environmental scale, parasites in environments that are thriving. These are spots on all different sizes, and each at its peak will have parasites. Besides, parasites will also indicate when the quality of the environment needs a change, and what factor specifically needs to be altered.

when it enters





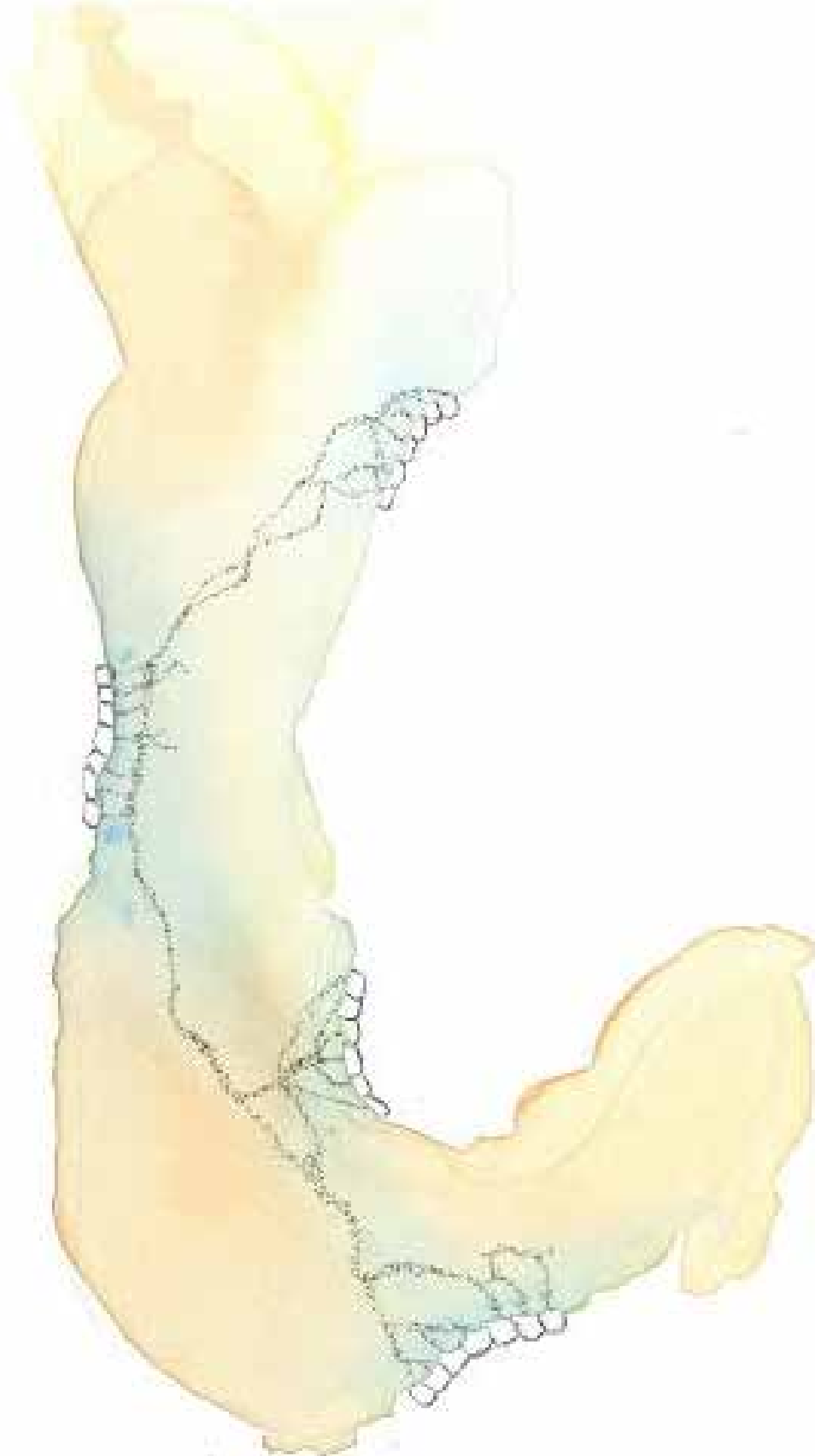


Fig.2.1

Relationships



Ecto/Endo

Attachment is the bottleneck for anything to be considered parasitic. The method in doing so defines general actions and behaviors that the object can do and what extent.

Fig.2.2



Integration

To shift and flow with the host creates a dynamic exchange between the two. Quietly forcing creates a more plundering relationship, implying a more Predator-Prey connection.

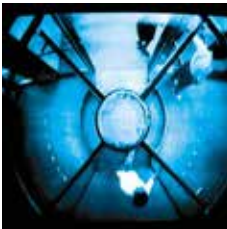
Fig.2.3



Condition

Similar to issues, these are less urgent. With this, some opportunities are taken advantage of to create a new development.

Fig.2.4



Statement

Similar to becoming dependent on specializing. Making a statement is a common condition for parasites—the typical in artistic or demonstrative installations.

Fig.2.5



Issue

Fining a common issue within a city, community, or building prompts parasites. These typically react to a city-wide problem. It is influenced and executed through social issues.

Fig.2.6

Fishbones Detroit

A restaurant located east of Dnnton and resides inside and outside of several buildings. When visiting the location, the Hostess describes how the restaurant had started in one of its host building and then had grown out into the in-between spaces of its context. As of now, the restaurant connects many different structures to one and other like organic growth.

The People Mover Detroit

In this case, the host is the city of Detroit, and the parasite is the people mover. This worm-like addition weaves its way around the vitals of the city and integrates itself appropriately. Harm to some of the buildings is apparent and will not directly help a building, but the city may grow from this addition and, in turn, assist the buildings.

Shed 19

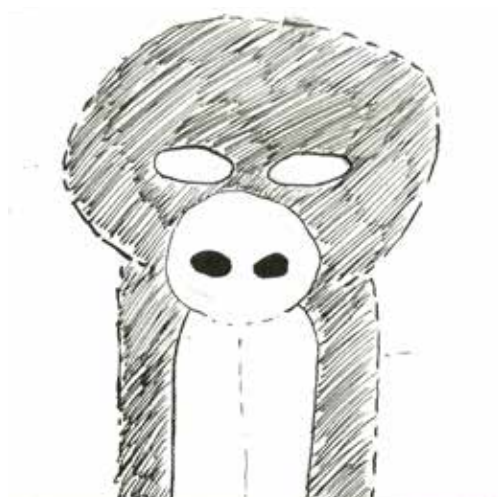
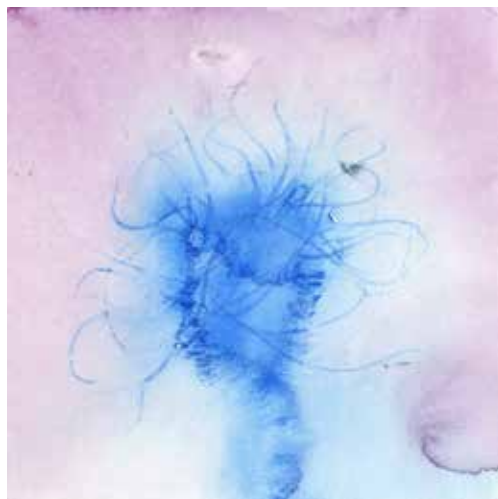
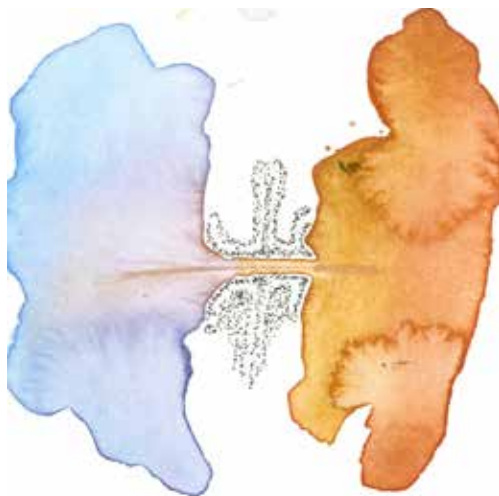
The building itself is a warehouse and a historically significant one. Within this building, a brood of modular cubes inhabits the space and begin to start a refurbishment process. These cubes forfeit many essentials for a building because they rely on the warehouse to provide them with elements such as shelter, waterproofing, and access.

Para-Site

Base on the model of a parasite by Michel Serres' three definitions of a parasite: This is an installation that is actively stealing its essential building functions from the host site. In this case, it is a museum that has cameras set up from the parasite. This installation is continuously watching and broadcasting in a selected area. This area then draws people in, reviling an almost hidden attraction.

LightHouse 1.0

They exist in abandoned buildings (parking structures). The walls consist of several light perforated walls that become lesser or greater, depending on the level of privacy in each room. Water facilities shared amongst several units. These are designed with younger people in mind who cannot afford a house or pay rent in the city but have jobs there. They also take care of the second issue of abandoned buildings attracting unsavory audiences. This project was utilized and lived in by the designers for some time, but no one has officially purchased it.



Balance

In nature, each element exists to balance and be balanced by another. This system exists in the built world in small circumstances but not on a large scale.

Fig.2.7

This segment expresses the process of how a relationship changes in both scale and function. Balance is the result of the environment in which parasites are present. They achieve a balance through the arms race they present to the host. The back and forth is the struggle that creates strength for both the host and its parasite. The host is a force not only to develop to resist the parasite but also other factors from its environment. Finally, indicators are the parasites themselves. With the presence of the arms race, the ecosystem that is inhabited becomes robust and sophisticated. From this stage; the parasite acts as an indicator of the environment. If everything is in balance, a healthy environment should have an abundance of parasites, while a struggling one will have a disease.

Arms Race

To exist within a host, the parasite and engages in constant struggle agents the immune system. For architecture, this is the idea of staying pure at the drawing table and compromising to work towards the bigger picture.

Fig.2.8

Indicators

In an ecosystem, when parasites start to disappear drastically, the environment is trouble. In architecture, if additions do not exist, then the city is struggling in some aspect.

Fig.2.9



Manipulation

Alteration is a typical behavior; however, the relationship it leads to is manipulation. To shape anew and with a re-established purpose is often the goal of the parasite in architecture.

Fig.2.10

Parasites, more than any other organism, manipulate their environment to exist within it. The parasite manipulates and develops around its host to achieve this. The vessel for the parasite's intentions is its physical body itself. Meaning the parasite could be considered a flexible material. Expressed in nature as it is in the built environment. Many elements have their comfort zones pushed due to the nature of parasitic architecture. What will always be consistent is the scale of the parasite to its host. They are posing intriguing situations when one seeks to find a host for a potential parasite.

Biology & Design

The skin is a material that is in sync with a wide range of relevant functions to its context. This is what the parasite hopes to achieve through its being a sort of material of the built environment.

Fig.2.11

Parasites to Their Host

By nature, they subordinate and, as a result, are smaller than their hosts—for example, People Mover parasite to the Detroit host.

Fig.2.12

To Exist, The Breath of a Building

To exist means to consume and compete. That which is the fittest survives and continues the successful genes. On the animal scale, this is apparent, but on larger and smaller, this becomes skewed, for the environment to exist, it must be able to give and then receive back. For a parasite, it must take and then return.

When comparing these two fields, they each raise similar flags without directly mimicking each other. It raises the question of what it means for something to want to survive and fight for this purpose. Similar to nature, architecture exists through an infinite amount of influences. As a result, it appears to live in a realm of its own. Possibly influencing and controlling people as much as they believe they control the buildings they have created and inhabit.

It raises the question of what it means for something to breathe?

Fig.2.13





Fig.2.14

Behaviors



Independence

To eat at another's table implies an outsider. To eat at the table alludes to the user being already a part of the family or a piece of the more significant identity rather than the guest. To be a guest is to be diverse and bring new quality.

Fig.2.15



Dependency for Specialization

Sacrificing essential functions allow structures and installations to specialize in ways that their host could ever hope to accomplish further.

Fig.2.16



Precision

Forms created upon other buildings need to focus on the structure to exist. The process faces multiple challenges, and as a result, each move is intentional and is present because it needs to be.

Fig.2.17



Alteration

In a similar vein to being intended; Buildings inhabited by parasites change in form, memory, and use—the origin for controversy when this is applied to more historically significant buildings.

Fig.2.18



Influence

The parasite must influence its host through more than just an alteration. The voice the building holds should also change its pitch.

Fig.2.19

Parasite Office

An infill project that attaches to the two adjacent blind end walls (this is a common condition in Moscow). Building in this type of area is only allowed if the new structure does not block the access to courtyards in-between. The design itself is modular and repeated in a couple of the other studio's projects. The facade made from cellular polycarbonate, which appears to be opaque but allows light to travel through it quickly through the unit.

Skywalk in Detroit

The city's visited for this thesis (Detroit & Toronto) seemed to have many elements within them that appeared to portray parasitic aspects, but whether they were parasitic was unclear. Skylarks themselves are parasitic but seem to lend themselves to the built environment as a plant may to the natural.

PrefabParasite

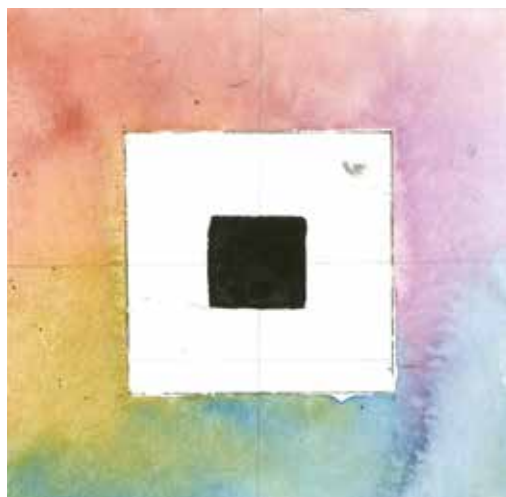
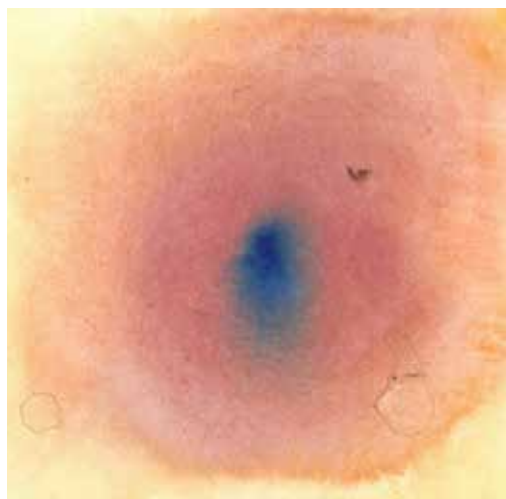
This project seeks to establish a structure in unoccupied vertical spaces (showing mostly bridges as examples). The fabric is mounted to a plate that is attached to the existing structure. All pieces of the new structure are fabricated as one piece and then attached, followed by adding floors and finally adding the structural facade (lateral bracing).

Royal Ontario Museum

A replacement addition for a previous acquisition, based on the ROM's extensive mineral galleries. The museum is visited by millions of people each year and expected to a receiver with this new addition which seeks to reinforce the museum values, culture, and nature.

Agora Phobia (digitalis)

The goal of this art installation is to provide security and vulnerability, isolation, and integration. Evoking emotion is the primary goal. Within the piece, there is a computer that allows for communication elsewhere, stored on a website—these were made public at one point but are no longer available.



Discovery

In this realm, there is not much control of where one is and where one will go. Nothing is created but influenced and found.

Fig.2.20

The way they behave is somewhat uncertain and ambitious. Parasites always find and embrace imperfections in any system. They become a part of the whole. Through, they become a vehicle for discovery, never in full control but in enough to be guided by what influences them. In architecture, the architect has a heavy hand in the design of the project, typically. For the case of parasitic architecture, it tends to alienate itself by shifting control to the context to form its shape, a building created through buildings. This second layer of language is one the architect does not speak but can understand. Often through the alienation process, a sort of mess occurs. The parasite is growth and change and, therefore, will never be clean. It will need itself into shape and form, revealing its scar tissues.

Buildings for Buildings

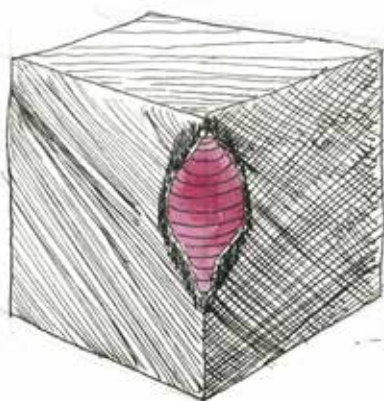
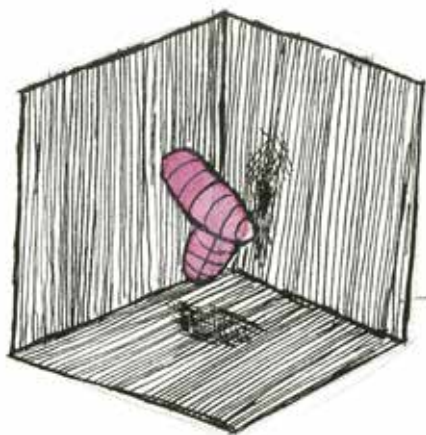
The focus, as opposed to humans, is on the built environment. It is occurring because the parasite is focusing on being able to exist in the environment.

Fig.2.21

Cleanness & Isolation

To be right, to do it correct the first time and to be pure and trust one's self. Similar to them and us, humans associate assistance from natural elements or additions to their creations as imperfections.

Fig.2.22



Endo-Parasite

This attachment on the interior of an organism; Typically, this style will stay on the interior, but in some instances, it may also have a presence on the outside.

Fig.2.23

Attachment is the foot in the door, the parasite, the context in which it exists, embracing of its relationship. Parasites on the interior represent this well as an all-in effort. They will live healthily or die weak. Parasites on the exterior are less robust but withhold the option to escape and find a new host if they are to be overwhelmed. And Meta-Parasites. These do not exist but see themselves pulling strings across continents through the invisible architectures. Alternatively, found within a conversation.

Ecto-Parasite

Attachment on the exterior. Parasites in this category typically are not as integrated as their endo counterparts. However, these have the option to jump ship if the host can resist.

Fig.2.24

Meta-Parasite

These parasites exist in the realm of curiosity and intelligence. Only having a presence in the social setting, these parasites can alone live in social groups or relationships.

Fig.2.25

Fractals

To infinity repeated, it is being known and seen through the lenses of calculations but not tangible. Fractals are the embodiment of the infinite and the possibilities of nature. There is a lack of control, but there is an influence. As a result, they are created through neutrality and establish themselves within their context. To create this is impossible. Instead, one discovers it.

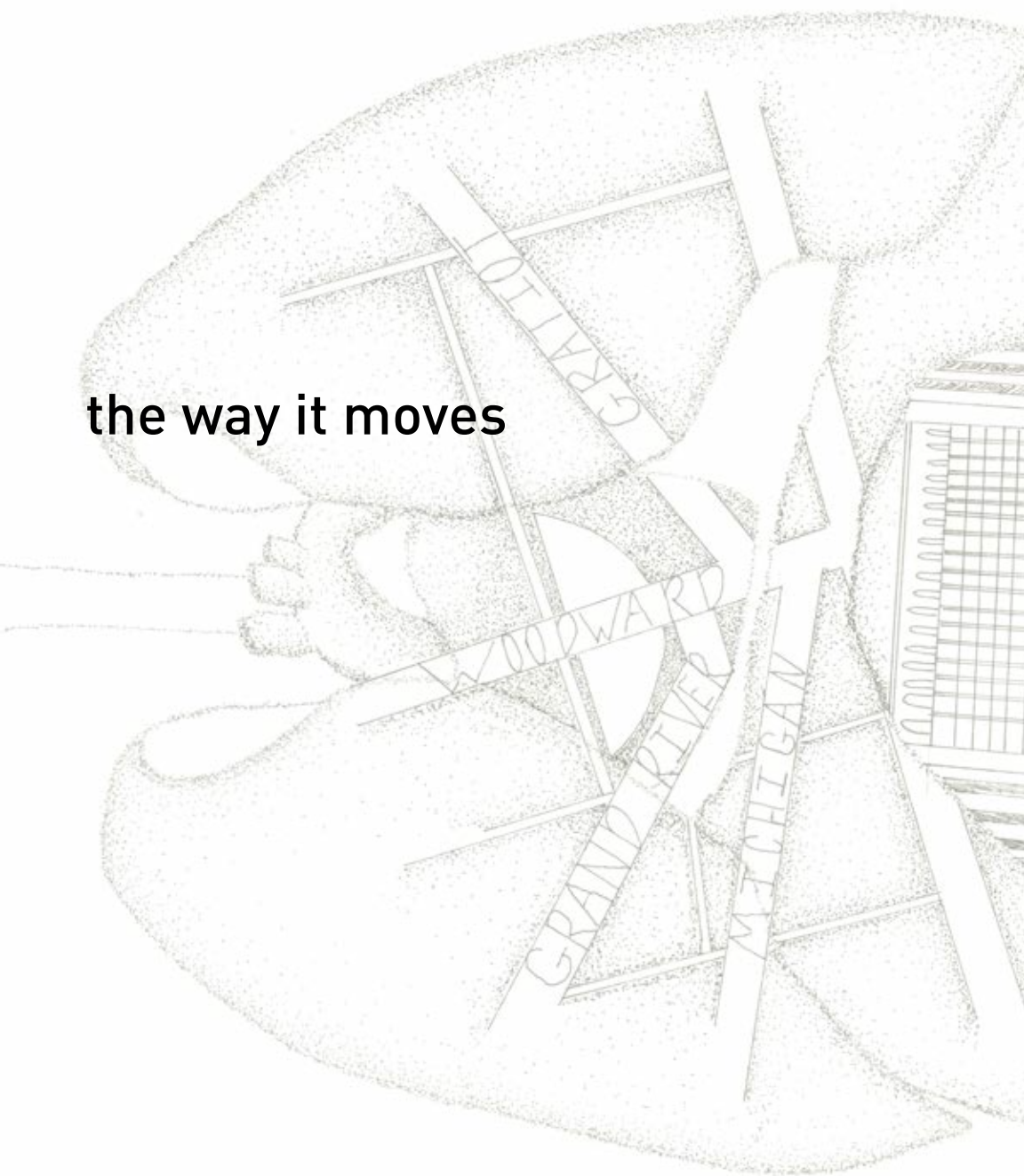
Fig.2.26



Behaviors & Relationships

Behaviors themselves form relationships, whether it be through architecture or nature. In both instances, the relationship created there will be influenced by what behaviors are input. Many different behaviors result in similar relations and, when generalized, may cause a bias for a relationship or behavior when observed behaviors need to be analyzed from a long-term perspective to truly determine what exactly they are doing when forming a relationship. Also, the assumption that behaviors or even affinities associated with malice or kindness are a mistake when referring to the natural environment.

the way it moves



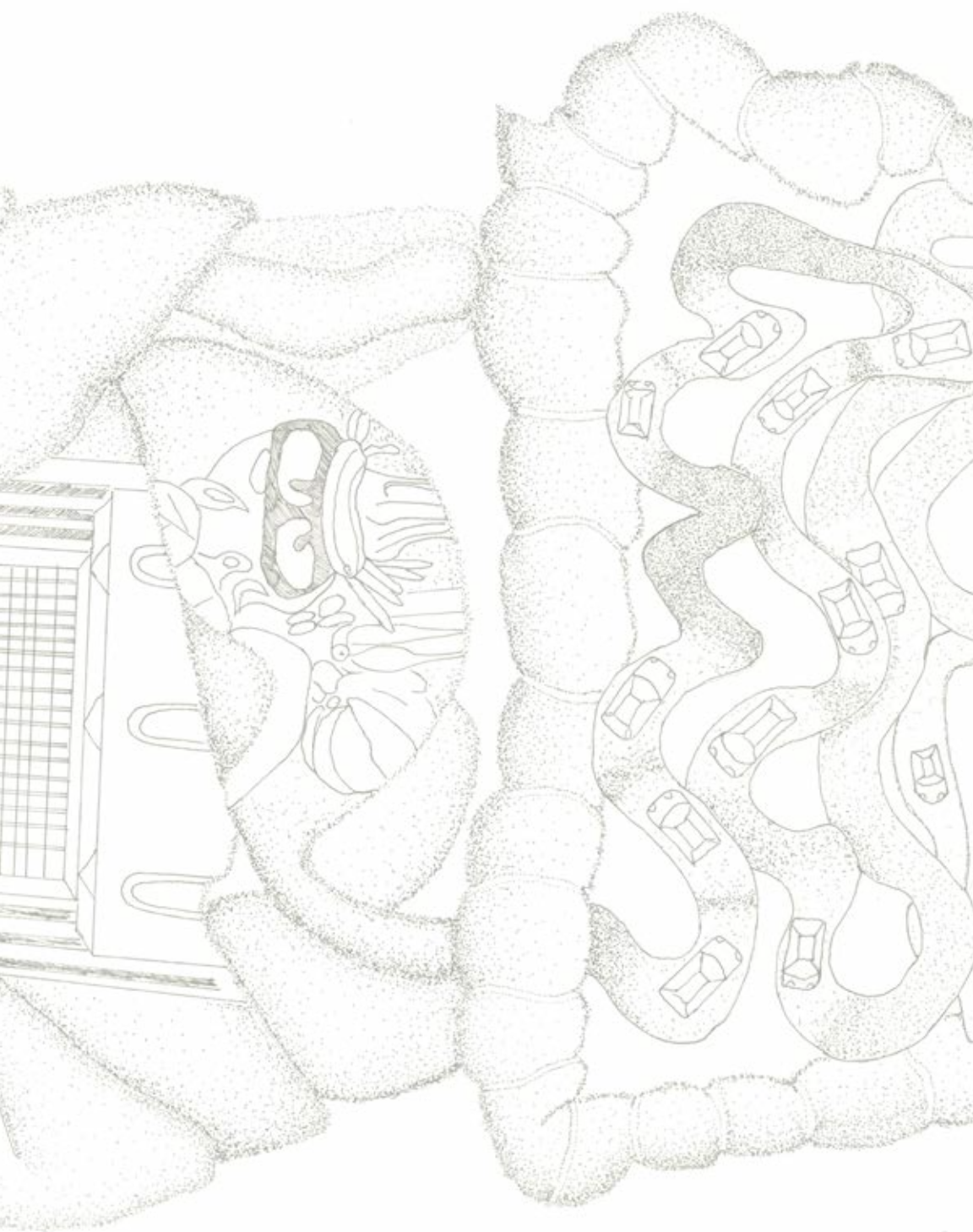




Fig.3.1

Exchange



Values of elements

Each element has a value and an appropriate price. For parasites, the cost of living must be satisfied. This action, however, requires patronage from a host. For the host, the fee is small but comes with irritation or inconvenience.

Fig.3.2

Integration

Parasites mostly differ from predators through their goal of keeping the target alive. this compilation allows for each party to enter an arms race and become stronger through each other.



Fig.3.3

Benefit

Many parasites indirectly offer a reward for their presence. With the architectural world, this is typical with the introduction of a program or function. At times it is taught from an atypical living condition or what the parasite has accomplished.



Fig.3.4

Interaction

The parasite exists and develops through its host. As humans adapt to the planet, so too does the parasite upon its host. This duel for survival creates strength for both the host and the parasite.



Fig.3.5

Style

While the parasite may burrow its way beneath or into the skin, it is still its creature. Similarly, the settlement seeks to hijack the space and utilize it for a new function.



Fig.3.6

Villa Busk

This building acts as if it is dancing within its context. Built and natural push and pull one and others to bring out a dynamic relationship. The values each of these provided communicate on them on wavelengths, a genuine exchange.

The Clock Shadow Building

Sustainable building in Milwaukee, recognized by the AIA's COTE competition. A primary focus of the structure is to collect rainwater and purify it, to aid in the resistance against pollution. How this works is water collected by the building will clean before being sent to the sewer. Often the sewer will flood and if the water is not clean, it will rain into lake Michigan unless a building has cleaned it beforehand. This process is pioneered through this building and will be a staple for new construction in the future.

Favela

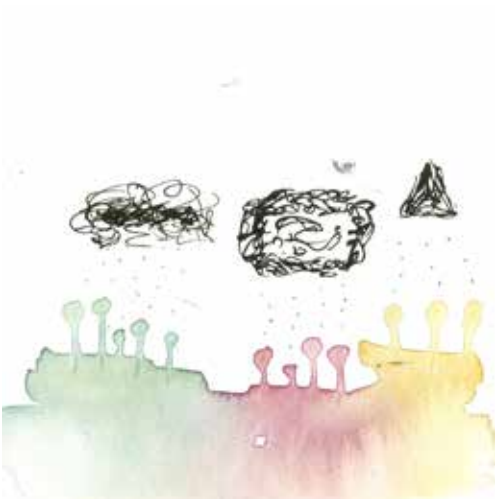
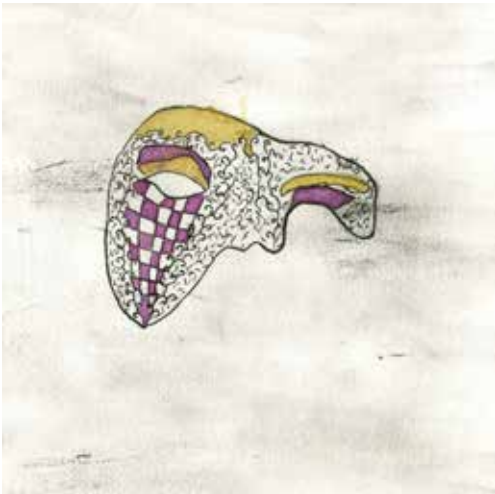
A low to middle-income settlement in Brazil; In this situation, the homes are built by those who live in them. Meaning that the family carries materials in the narrow streets and the family's household limits construction. What this city does and how it functions are through itself. The foundation for a man's home is a parasite to his fathers and grandfathers. In turn, the comfort a family needs in the present are incorporated and keep the built relevant.

ParaSite

This structure as inflatable and was able to be set up in any location. When described, often referred to as an intelligent structure. It houses a lounge of computers connected to the internet, which would process elements from its surrounding area. The AI that lives within this structure could communicate through music and some words.

Futuro

A mass-produced structure that primarily advertised as a small home. However, as it aged it as adapted to suit a wide range of functions, these here inspired by the space age and through the inspiration would promote the optimistic space-age design of the 1960s.



Knowledge

The gateway for social parasites to exist, Information is the tool used to understand and manipulate this field. It is stemming from its limitless possibilities.

Fig.3.7

Knowledge is a collection of memory and historical learning. Often coveted and desired, this is valuable currency within the social environment. With it is also a gateway for illusions and deceptions, particularly for the parasite. The trick itself is a tool for many but a weapon for the parasite. To manipulate a relationship and, in turn, behaviors. Straight forward for meta-parasites but is utilized in their physical forms as well. Social circles act as a protection and collaboration of knowledge. Layering and refinement remove desperate attempts at deception from within but are still vulnerable to external manipulation.

Deception

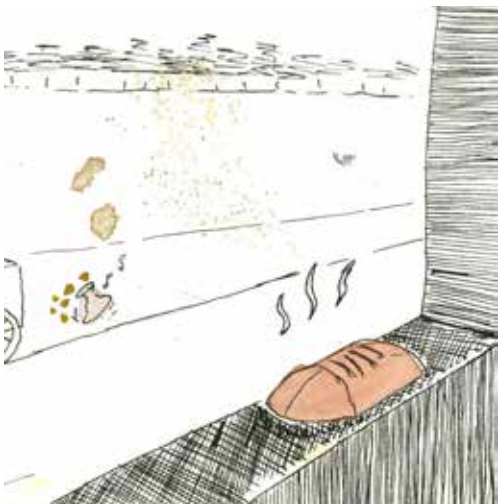
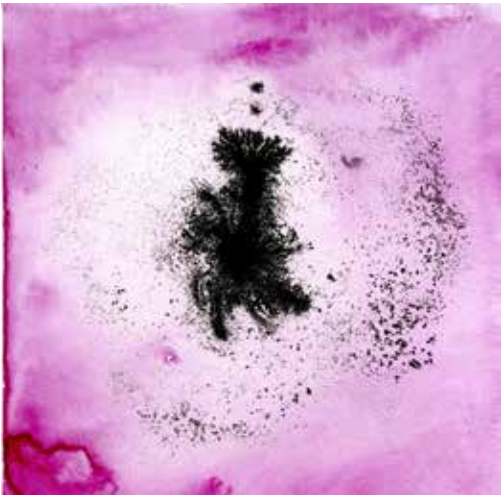
The tool of choice for many, but most flexible in the hands of a parasite. To change who one is, and the perceived reality can create a lie more believable than the truth.

Fig.3.8

Social Circles

These act as protection from deception. The knowledge of each person present and a veil or morals enforced over the group, centered around shared ideals and interests.

Fig.3.9



Placebo

Triggers the presence of a solution within the brain through an illusion. Used in medicine but through deception may be used as temporary alterations to common behaviors or thoughts.

Fig.3.10

Placebo, a false memory, is deception employed by the parasite through social means. Often a placebo is used to infiltrate a social circle then to enact a form of erasure upon the collective memory to become later the picture painted. For the parasite, this process operates upon equivalent exchange and side effects of this exchange. For instance: "The sound of coins for the smell of bread," this makes the smeller hunger and react. In turn, the baker may respond to any number of ways, but this forms a connection and starts the relationship. It is possible that down the road stale bread granted to the smeller that could only pay with sound.

For this topic, there is the significant importance of the way the parasite carries itself in the social environment that is not present in the physical. The meta-parasite hijacks its host through their emotions and therefore, will take upon an appealing form and evoke the host to open the door themselves. The natural parasite opens the door and defeats the host in front of their family at the table.

False Memory

The similarity to placebos these are tricks to manipulate a person. When used, it functions over a long period. May be planted from another person of originating from the host.

Fig.3.11

Equivalent Exchange

The sound of coins is the price of the smell of bread. A parasite's life and space within a host carry similar value.

Fig.3.12

Psychology

The vessel in which the social environment takes place and may exist. A situation that humans create within their thoughts is easily manipulated and influenced. However, there is little thought about how vulnerable this is.

Fig.3.13





Hold on

~~Kim Ki Jung Jessica~~
~~Jin Mo's sister only child~~
~~Korea Illinois Chicago~~
~~classmate, Kim Jin-mo, he's your~~
~~Brother cousin~~

Fig.3.14

Harm



Temporary Discomfort

After considering the actual value of something, a decision made to pursue it. Often obstacles of pain and discomfort act as a barrier, regardless of its severity or even the knowledge of its seriousness.

Fig.3.15



Multiple Hosts

Shifting from several environments follow a common thread. For the built world, this may be an ally, and socially this could be through humor. Either way getting the foot in the door is typically not the issue. It is establishing a presence that will be trusted.

Fig.3.16



Evil

While not a point of view that is often acknowledged, this needs to be. Rising and has proven to create unneeded conflict and misunderstanding through its many forms it takes in social environments.

Fig.3.17



Retaliation

The parasite grows and develops through conflict and so ill its host. A parasite does not seek to destroy the host, but when it does, it is in the absence of retaliation from the host. The result is an inflated and ill creature.

Fig.3.18



Scar tissue

When attempting to harm, it will remain meaningless; it could be brushed off and forgotten. The parasite may become brushed off, but from which it repelled will not be the same space initially attacked.

Fig.3.19

Drinking Fountain in Detroit Mercy's School of Architecture

The building this is placed has lived through many functions. As a result, it has changed drastically throughout the years. This edition was included in recent years, so late that it had not been present the first time this author was in the building. Seeing this space change from what it was to what it now shows the process of the building being carved out and infested with this parasitic edition.

Greek Town Casino

Similar to Fishbones Detroit, this is an infill that goes between alleyways, this has been enclosed and is now reminiscent of a bustling market with multiple functions growing together.

Fisher Building Detroit Mercy Campus

This building is often painted in a negative light by its students and, at times, its staff. It does not match the rest of the tan campus and presents an imposing concrete base that matches the fence across the school. The building itself is not evil, to its placement and interaction, seen as a hostile object.

Kowloon "Walled City"

A strange city; it was technically lawless and consisted of 500 buildings across just under seven acres. This tightly packed area pressed residence into 35 square foot rooms that went for \$35 a month. The city itself was a strong community that existed in poverty. Despite this, most of the people who lived here still hold fond memories of this place.

Because of its location, it did not fall under any country's legal protection, and within this small area, it had kept building upon and within itself.

War & Architecture

A concept originating from Lebbeus Woods and speculated by many. Through the destruction of an area or context, if it can recover, it will have a significant difference in its new and old. Referred to as a scaring process and seen as the optimal choice.



Realities

To see the world for what it is, to believe it is an illusion. Every person holds a collection of lenses that shape the spaces and events around them.

Fig.3.20

Parasites exist in a reality where to survive. They must receive before giving if they even choose to give at all. A series of absolutes that offer no room for error and, as a result, demand perfection in their moves. The reality of the host is to care for themselves and expand as much as they are able. Parasites to them are as the stereotype suggests. They are creating them and us when it comes to dealing with outsiders. Then it directly feeds into concepts such as the excellent host defending itself from the evil parasite. Theories such as this exist within the social environment and provide a balance of parasite types. Within the natural, there is another balance, and that is of the absence of good/evil and merely the development of life, a neutral pursuit.

Us & Them

Separation tactics typically used to dehumanize a group or individual. They are also assigned to truly neutral elements. This occurrence highly depends on subjectivity.

Fig.3.21

Good & Evil

Concepts created by humans to define the standards and values of a person through social means, these are often assigned as though absolutes.

Fig.3.22



Horror

"...freezes and nearly alienates them."

Fig.3.23

The sight of grotesque elements. It is causing discomfort and uncertainty. In architecture, this is like when the contractor thinks they can design the building. Similar to horror but on a different realm. It is taking place within the mind and layers itself more potently than horror may. It is created in parasitic architecture when a person is not able to understand or cannot find familiarity in the design.

Throughout this tension creates physical discomfort and pushes the action to be taken. This what is created through terror and what gives horror a pungent presence.

Terror

"...expands the soul, and awakens the faculties to a high degree of life..."

Fig.3.24

Tension

As a path between horror and terror, tension creates a sense of conflict through pressure. An example could be a historical building receiving a more modern addition. The fear of memory vanishing spreads terror regardless if memory is preserved.

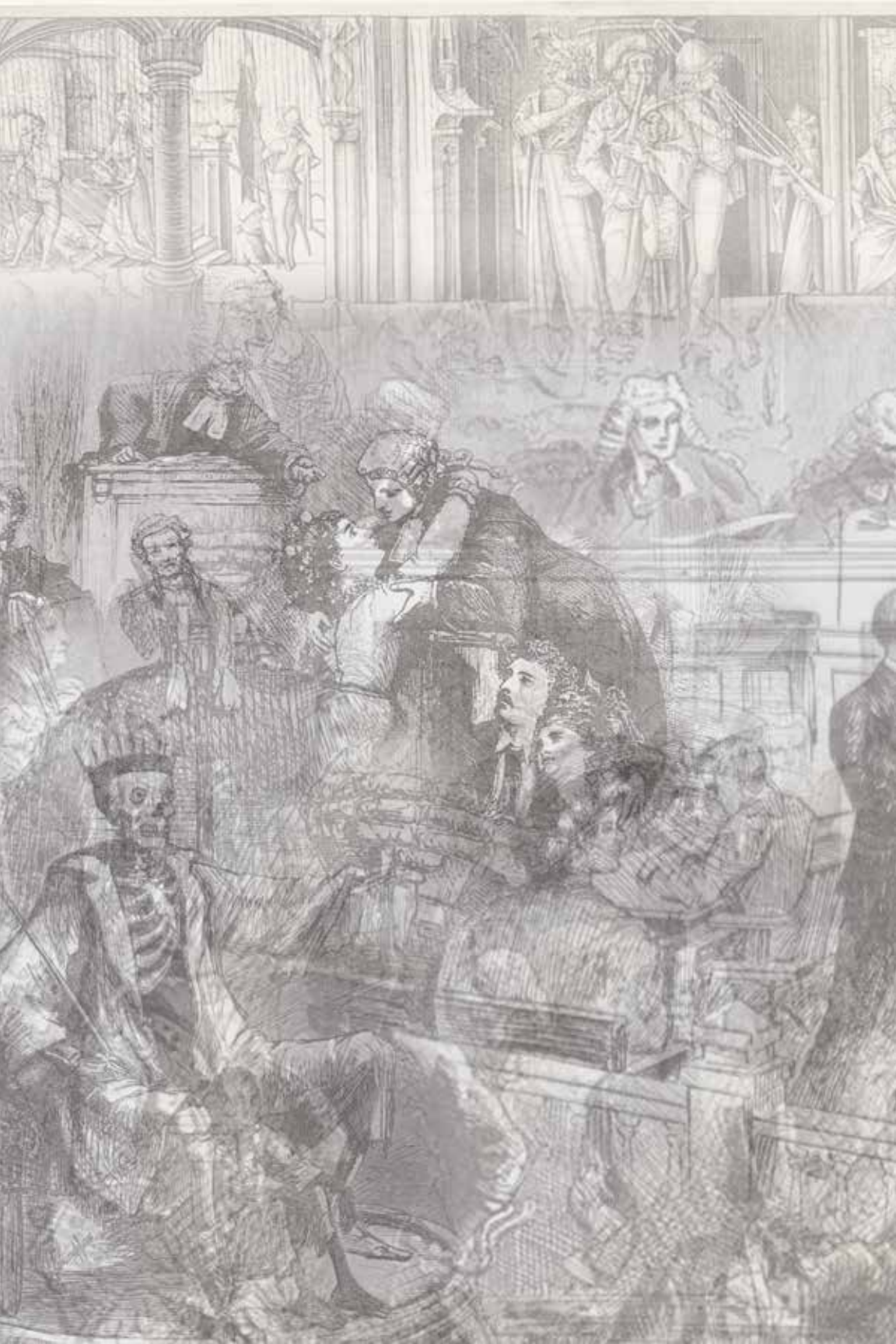
Fig.3.25

Judgment

Unlike in any other environment, society provides many doors to life. Consequences of intention and appearance become muddled together and create a representation of a person concerning other people. Typically, as a result of intelligence and establishing how the masses should live, it holds its fair share of imperfections and appears unrefined. Regardless of this in the social world, one will always be measured, weighed and found wanting

...

Fig.3.25



Exchange & Harm

Exchange cannot exist without harm when parasites are involved. The damage that caused will evoke a change within the host, whether it is aware of this or not depends on the style of exchange. A physical transfer of materials or resources will result in apparent and direct harm. Mental transactions are often unseen when these occur; there is no harm until a certain threshold crossed. Such as the deception dispelled, or a behavior influenced through fraud has affected a relationship.

Definition

Architecture as a Creature

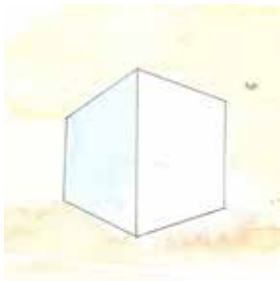
As of this point in the research, Parasitic Architecture has identified through several sources, but there are more than just these strange buildings and oddities of the built environment. Identifying undocumented parasites and then the reason for their occurrence begins this section.

This definition provides a basic overview of what could become interpreted as a parasite. For a biological model, this offers substantial meanings and themes. However, this is only a portion of what the parasite is and its potential in the field of architecture. In this field, an understanding is clarified but holds no substance. Further investigation to understand what the relationship is and how the field of architecture shapes this is needed to round this out.

A typical architecture is to furniture what is to parasitic architecture, throw pillows? Are parasites more familiar to us than we have initially perceived, as was architecture before attending architecture school?



An organism of the built environment that connects to a host, which provides some or all basic functions for this structure. This connected structure independently pursues its own objectives, even at the cost of the host.





at the table



Sketch Problem 1, With Jason Tran

Introduction

A group project with Jason Tran, who at the time was studying Shifts in Architecture for this project, incorporated the parasite. For this project, we had decided to create a sci-fi narrative to establish themes and incorporate a discussion point. For us, this was the idea of how cities develop over time and respond to their irresponsibility. To restart is always impossible. Solutions that are incorporated are through a parasite created by the city—used as a comparison for the city's behavior compared to that of a neutral object.

This sketch problem is a joint project combining the aspects of societal shifts and parasitic architecture. Both concepts explored through a science fiction narrative that theorizes a new settlement created during the 19th century. In this narrative, the evolution of society studied through environmental, formal, social, and economic factors. To explore change under unconventional means, a parasite is introduced to create chaos and accelerate transformation within the settlement. To represent this, my partner and I choose to write a short science fiction story to describe it and can be found in the appendix.

The first half of the research explores the development of a city and how it interacts with the natural environment. Through these developments begin at the primary settlement and advance into an out of industrial control movement.

Stage 1. Genesis

In this stage, a balance established and described as a cycle where each element has its place. An environment that is dominated by forests and is a place of struggle and uncertainty.

Stage 2. Development

Humans are depicted as beginning to settle at a sustainable level. Expansion is scarce, and only what is needed is taken. At this point, it is the individual against nature. The largest group is family sized.

Stage 3. Growth

The environment here has become one with the natural environment. At the level of a small town or village, humans have begun to impose. Groups here start to form communities, and this has seemed to be the stage in which farming would naturally occur.

Stage 4. Expansion

The built and natural environment has become separates, and humans no only inhabit what they have created. Groups established in the growth stage no begin to communicate with one and other to create networks. The industry also begins to take off and throws off the balance of built and natural.

Stage 5. Peak

Within the built environment, the system reaches a point where it becomes threatening to the natural costing the natural a sort of tax to pay to remain in existence. While this occurs, the built environment continues to grow and generate pollution.

Overview

This first half reaches an average point that my partner and I saw the built environment reaching as of this point in time, what we found that without intentionally introducing a parasite we had witnessed the creation of one before our eyes. The built environment is a parasite that is currently testing its strength against its host and seeks to push until it finds a limit, and if the parasite could recognize this limit, we had created.

Stage 1. Genesis

Nature is untouched and undisturbed.



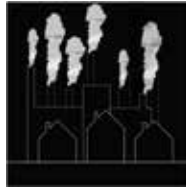
Stage 2. Development

Humans settle, taking the forest and other resources to survive.



Stage 3. Growth

Expansion occurs and establishes a new environment. One that only accommodates humans.



Stage 4. Expansion

The earth begins to become squeezed. Plants and animals disappear and replaced by cars and smokestacks.



Stage 5. Peak

Fields of smokestacks span the horizon, the sky gains a veil from these stacks.



Fig.4.01

Second Half

The latter half of this project explores the concept of limitations. Both of the built environment (which is acting like a reckless parasite) and the parasite e introduced to the city created. These are both extremes based on research in shifts of the built environment and parasitic behaviors and relationships in the natural/ built environments. For this section, we utilized more of a scientific approach to convey messages on a larger scale and to create the freedom to take steps after an event concluded.

Stage 6. Break

The built environment has overwhelmed the natural, and sickness begins to spread in the wake of this unbalance. Factors that contribute to this is the increase of ants over needs and the density of networks established across the initial settlements.

Stage 7. Swell

Sickness peaks and the parasite introduced to feed off the conditions set by the built environment. Often referred to as the irritation one may get when a wound begins to heat up and form a scab.

Stage 8. Neon-Genesis

The parasite has introduced, is treated like every other tool is in the built environment, disposable. This development, however, possesses organic processes and begins to participate in an arms race with its host.

Stage 9. Containment

With this parasite being of organic nature, it renders itself within the built environment and alters it. It is beginning to express the parasitic site of symbiotic relationships. The process here is still messy and uncertain but begins to settle.

Stage 10. Homeostasis

The parasite no longer referred to as separate but rather a piece of the city. It remains independent through contrast but has become accepted to the point in which it is a natural occurrence such as rain or snow.

Final Thoughts

This project as successful in taking steps and analyzing how a parasite develops within the built environment. The level back and scale of the study allowed the team to view the subject from multiple angles and, at times, reverse engineer preconceptions to discover processes.

A significant issue, however, is the lack of a real solution. Parasitic architecture is very ambiguous, and this sketch problem only partially clarifies what the parasite is. Also, when the parasite kept in its physiological state—viewed as the terrifying creature that stereotypes have to create for it. With this being present, the discussion is not current, but instead, there are many assumptions at the mere mention of the word. For further assessments, this study needed to reflect upon after bias dismissed.

Stage 6. Break

The city becomes immense and consumes the land. The sky begins to darken, and people start to violently cough.

Stage 7. Swell

The parasite is introduced and begins to consume the emissions rapidly.

Stage 8. Neon-Genesis

Serving its purpose and beginning to impose the parasite is attempted to be resolved.

Stage 9. Containment

The parasite can not be removed and has become one with the city. It is a needed evil.

Stage 10. Homeostasis

The city has grown and expanded beyond its wildest dreams. The parasite is part of everyday life, becoming the identity of the city.

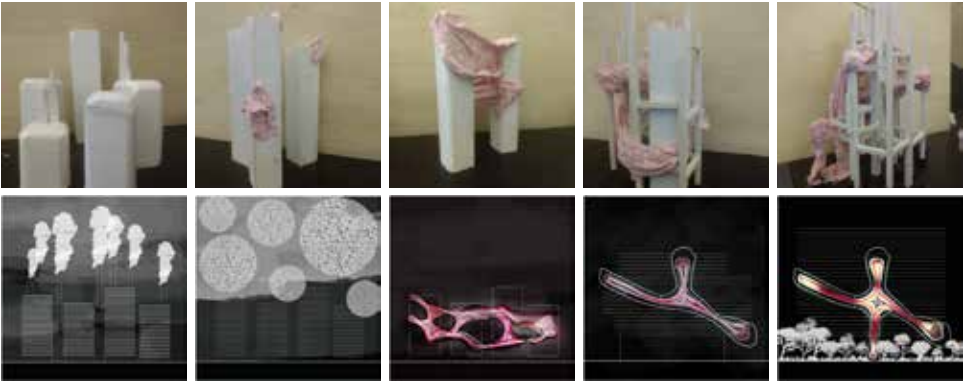


Fig.4.02

Royal Ontario Museum

Thoughts on the Project

Royal Ontario Museum - Michael Lee-Chin Crystal

Architect/Firm: Studio Libeskind

Location: Toronto, Canada

Year: 2007 (completed)

A replacement addition for a previous acquisition. Based on the ROM's extensive mineral galleries. The museum is visited by millions of people each year and expected to a receiver with this new addition, which seeks to reinforce the museum values, culture, and nature.

After visiting the museum, there can be an overall review provided. The outside flooded with people who want to be in the space the face creates. It is acoustically ideal for musicians to perform, and the windows on the outside give a small hint of what is within. The interior creates tension, and it uses this to highlight certain pieces, such as dinosaur skeletons or the old façade. There are also constant hints of what is next to see. When looking up, the most precise image is the room on the next floor, and it does not give away what is there but gives enough of a taste to make one wonder what is there. It should be noted that many people who live here do not like it because it is not how they remember it. Someone on the city tour had also mentioned it was an ugly building but did not have anything else to suggest for it.



Fig.4.03



Fig.4.04

This building specifically called out for this research due to its popularity as a parasitic building, and it is a structure that as used to begin the study after it was visited.

Part of what this building does exceptionally well sells itself as one building while it is composed of two distinct structures. This as very helpful when identifying parasites to their host and posed several examples of the relationship at play. Many elements mentioned earlier, such as push and pull, old and new, and the interaction created at the street level seen through these photographs.

What I had found strange about this study was that it was not planned as a parasitic building and preferably labeled as one after construction. If parasitic structures are intentional and if they are, how are they designed? As of this point in the research, what is parasitic was what I was told was parasitic. A troubling discovery, but it did serve as a good starting point. In this instant, I had found myself in the situation I had found may others to be in and was frustrated with them for it. I had assumed



Fig.4.05

what the parasite and parasitic architecture was and, in turn, closed myself off from finding the true meaning. The process reshaped immediately. So, what is parasitic architecture? I have no idea, but many rumors are floating around...



Fig.4.06



Fig.4.07

In Search of Parasites

The City as an Organism

After establishing what the internet defines and associates with parasitic architecture, there was an investigation to find it without the restrictions that come with the internet. For this research, northern Michigan was the starting point, concluding with the city of Detroit. Also, a previous trip to Toronto had been considered but not with the same priority as Detroit. From the findings, these three primary densities established in the Rural, suburbs, and city. Rural areas there is little to no parasitic architecture; the closest example could be single room houses that expand based upon needs. The suburb area parasitic architecture is scarce, only showing up in the regions that are developing into the city like situations. These are mostly around highways and specifically in Detroit neighborhoods that have added onto churches to preserve them better. At the city scale, this runs rampant, specifically in Detroit, as opposed to Toronto.

When searching for parasites identifying them becomes more manageable once one understands the vital organs of a city and how it is composed. From this point, identifying contrast will highlight parasites.

Where They are Found

The more complex the built environment becomes, the more parasites are present. The entry-level for a significant parasite is the city. There are several occurrences of parasitic looking buildings in suburban areas. However, these fail to hold substance and complexity when compared to those of the city. Also, all parasitic

relationships found in a less populated area are shown in the town as well and in a numerous amount of forms. Relationships do occur with the neighborhoods themselves. Farmington and West Bloomfield, for instance, have no significant downtown but are placed at the beginning of the loge that feeds directly into downtown Detroit. This connection suggests a potential relationship between the cities, with Detroit being the host and the suburbs being parasites.

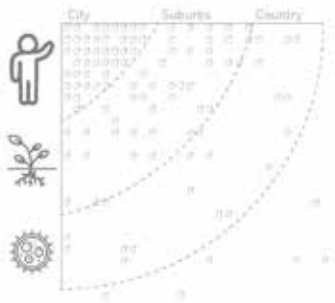


Fig.4.08

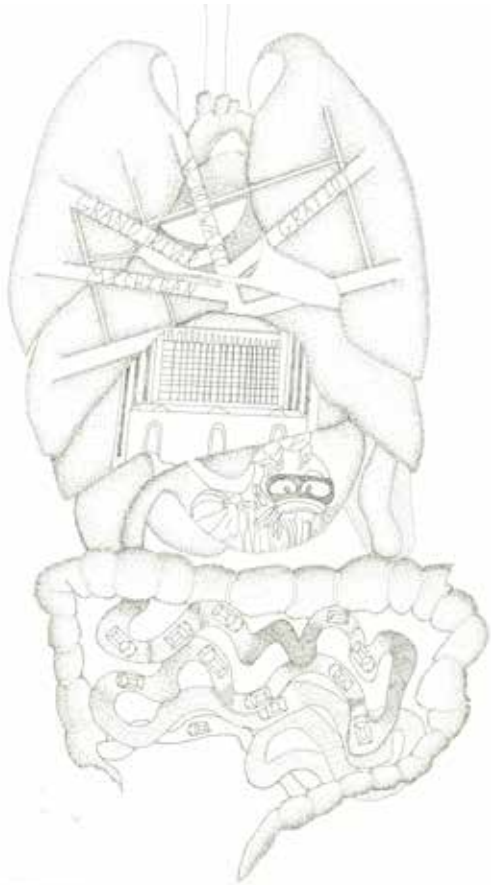


Fig.4.09

Basic Parasites - Fire Stairs



Fig.4.10

Parasites in this category typically use as an updating device. Using the example of fire stairs: these are necessary so that older buildings may pass fire code and may continue usage.

These parasites are similar to non-objects, in terms of they have a function that becomes recognized through signs and symbols.

Layering Parasite - Sky Walk



Fig.4.11

When visiting Detroit and Toronto, these seemed to be a common occurrence. Connecting two buildings thickens the built environment, acting in a more advanced fashion than an essential parasite. Skywalks are notable due to them being very small/simple and acting as an independent parasite to the city.

City Parasite - People Mover



Fig.4.12

The people mover in Detroit cuts through, attaches to, and weaves its way through the downtown area. Each building it touches it seems to ignore parasitic characteristics rather than acting like a stampeding animal.

However, stepping out of the city, it becomes apparent that while being independent of buildings, for the city, this is a parasite.

Hive-mind - Sponsored Bus Stop



Fig.4.13

Bus stops are not parasitic.

However, this one exercises a new trait, a larger entity sponsors it. Within the stop, the more helpful it becomes, the closer the user is to a plaque that states who is responsible for the present sensation. This situation creates a hive-mind of sorts and establishes the more substantial presence of the entity.

Fungal Growths - Fishbones, Detroit



Fig.4.14

Many parasites take-off of the structure of their host, in the case of infill projects, they take walls. This project not only does this but also bleeds itself into the surrounding buildings, making itself have a deeper integration.

These case studies act as the author's observations of what a parasite is to them in common sense. These are common enough to appear in multiple cities and simple enough to be understood for what they are comfortable. What this collection races, however, is the limit of what could be parasitic, and does the research begin to see parasitic illusions where there are none? Addressed with the counterargument of subjectivity, what parasitic architecture is as is any other architectural movement. There is never a clear explanation for what exactly it is, but there is a general outline. This research creates this outline through the biological definition to strengthen the relationship that can become created through this process. Therefore, if the process referred to, then it is stated that parasitic architecture is seeking an opportunity. Through this, it employs a vision of the built environment from multiple angles in order to determine the best course of action and abstraction.

Building a Parasite

Original Concept

Inspired by the shells of insects, this installation sought to create something that looked and felt like it had breathe at one point. Early on the suggestion of fiberglass would achieve an organic form that may appear to be wet; this utilized in addition to a wooden skeleton for the product.

Final Design

The project utilized three materials: euka board, Baltic birch, and fiberglass. The research was one on fiberglass to be used to create a skin-like texture that was seeming to rot off the skeleton.

Cutting it out

The two kinds of wood used for this are Baltic birch and euka boar. The birch was used for the spine and was CNCed out. The euka board was laver cut in two layers. These then glued together to make a more robust piece. Larger pieces where puzzle pieced together, with connection points offset and then fixed.

Putting it Together

I was applying the fiberglass consist-ed of stretching and setting and creating a skin-like texture and when layered a cocoon-like one. The resin was also coated to the wood to give a cleaner look. Wood members were slotted in and glued for extra support. when assembling a proper knot for attaching the spine to the ceiling was established and set for the final.



Fig.4.15



Fig.4.16

The final project for the advanced fabrications class, a focus, was to incorporate the current thesis into a tessellating object. In this study, parasitic elements such as the alteration of a context where attempted to be created. Accomplished, but with these missing other elements such as integration and a clear intention, the project begins to lose credibility. Besides, the method of attachment not considered to the lever in which it should have and, as a result, harms the narrative of a parasitic project.



Fig.4.17



Fig.4.18

This tessellation object sought to take over a small space and alter perception around it. If touched, it would move, and visions looking out was distorted.

While a complex and creepy project, it takes some elements too far and is detrimental because of them. For instance, the destroyed and decaying look is overemphasized in some spots and comes off as poorly done. Adjusted with revisions but not entirely reversed. The wood itself should also be one type; the shifts in color and texture do not mix well. Attachment to the ceiling is as the chair was safe but seemingly dangerous. Also, it was not as developed as it should have been for a parasitic project.



Fig.4.19

However, this project does seem to be successful. it accomplished the off feel it wants to create in the space it has established



Fig.4.20

Non-Place



Fig.4.21

When first approaching this topic, the establishment of place in terms of context and meaning must become established. For this situation, a place is a space claimed through architecture that is inhabited by humans. Parasitic architecture, in this instance, occurs within the non-space and creates architecture through these aspects. Compared to a man placing his hand into a pond. The fish within see a small piece of the foreign body, and this new entity can only exist through its host.

Within a realm of constant motion, occupants navigate

through with the assistance of signs and symbols to reach a destination. Constant chaos and noise occur while maintaining a sense of isolation and silence for the occupant. Often referred to as the "Non-Space or Travelers Place," these are void of relation, history, memory, individuality, and as a result, will consist of a meaningless silence. The isolation of a familiar context leaves the human occupant with time and silence.

The concept itself lends itself to a subjective nature. Since many places may shift in and out of this realm

depending on the individual, in this research, the Non-Place is to focus on the places that are alien to the human occupant and lend themselves to be a context/place for the architectural parasite. Precisely this is focusing on the voids created when developing cities and within buildings themselves. The parasite is a foreign body that attempts to enter the context of architecture. When entering this field, the parasite assumes forms that allow it to attach to a proper host and survive in this new context. At this stage, it is merely an idea or concept that is attempting to enter another. When becoming fully developed, the parasite infects its host and becomes a vital organ to the existence of the architecture.



Fig. 4.22

The Mystery and Contumely of a Street

There are an infinite amount of interpretations of what exactly non-place is. This painting and its meaning serve as an example of the non-place for this research topic. Within the painting, there is an evocativeness that breeds anticipation. An open cart might suggest that an animal has escaped, which would be fine unless someone was around. It is also simple, playing from common signs and symbols to allow the user to tell a story to themselves.



Fig. 4.23

Isolation

Although the city is full of people, a feeling of isolation is standard. Both for buildings and people, the city, is the crossroads for many non-places, leaving people with themselves and time.

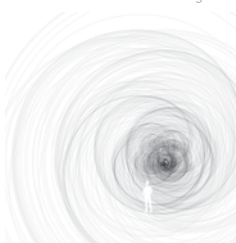


Fig. 4.24

The Pause

The non-place offers a metaphorical silence to the user. An escape from noise one could say. Often ignored through a phone or newspaper if there is a pause open for the taking.

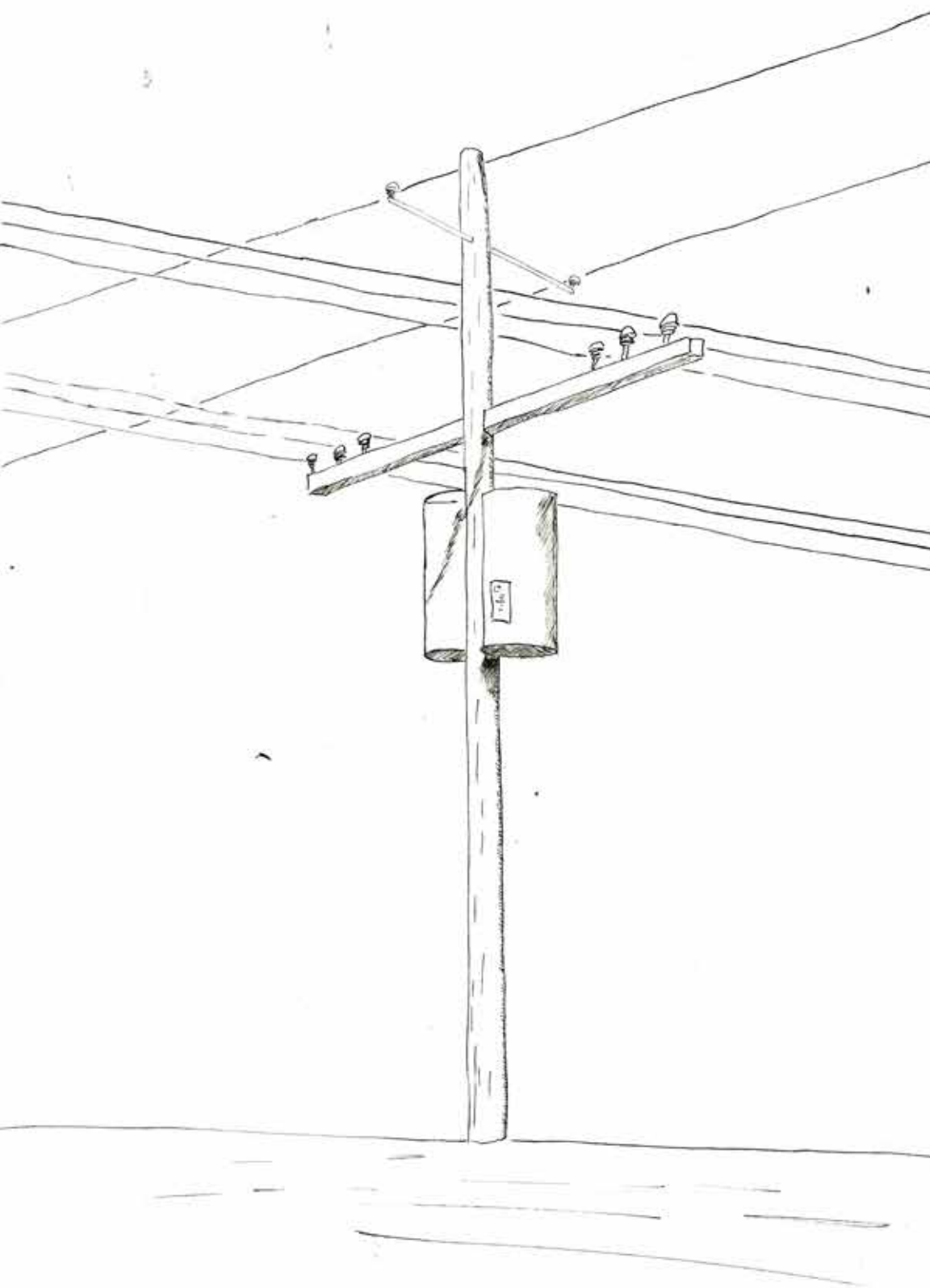


Fig.3.25 Fig.3.26



Metal & Glass

As an easy example, elements that are metallic or crystalline do not show age and, in doing so, express an involuntary fear of death by making evidence of it not present.

Sterilize

To sterilize is to destroy something. This process removes the element in question from any cycle. In hopes of erasing any memory and starting anew.

Trash

It is often the case of the artificial to become dependent. The built environment is artificial to the earth and, as a result, is not part of a cycle and will not produce back into one.

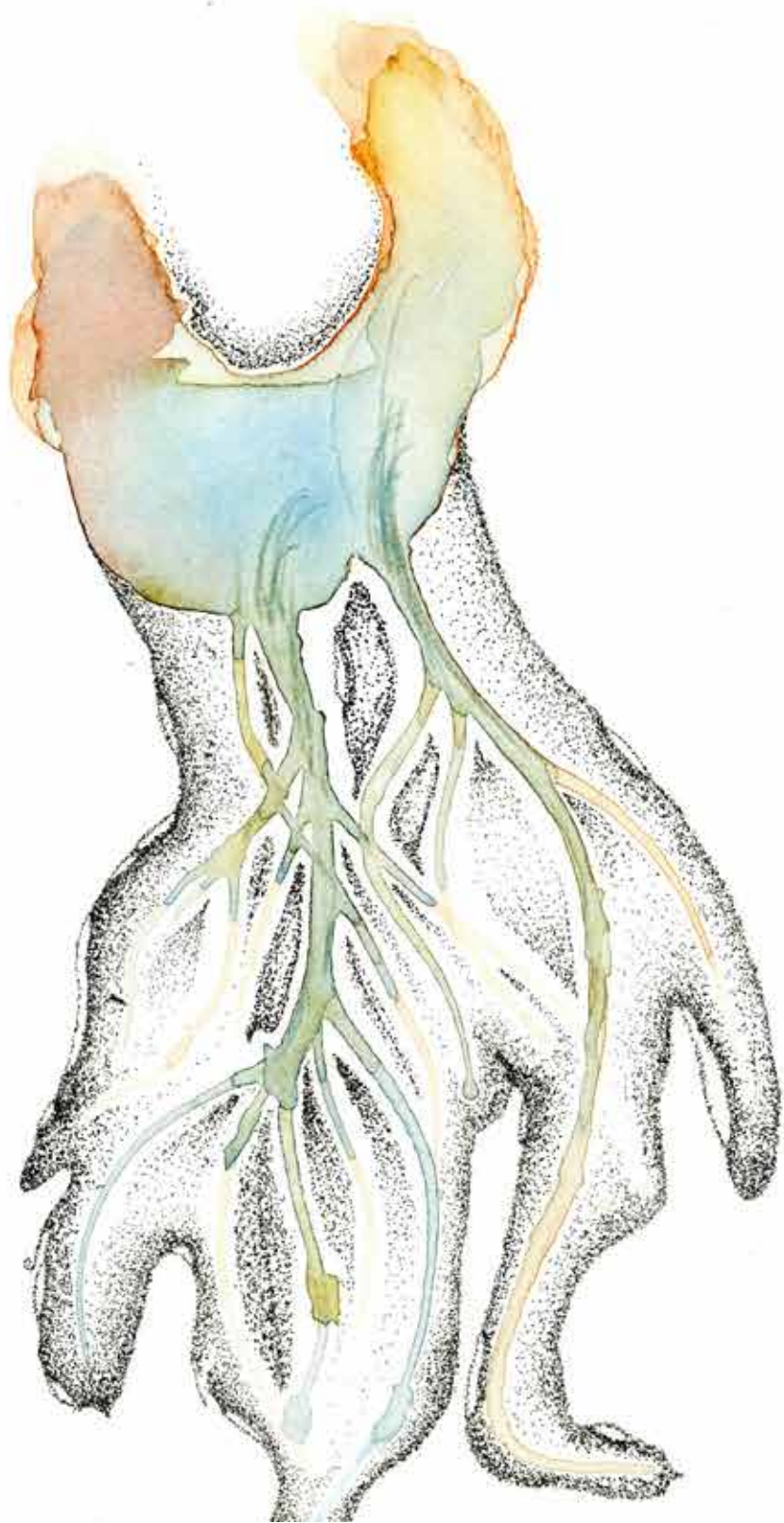


Fig.3.27 Fig.3.28

**Wood & Stone**

Materials such as these organics show their age and embrace the memory that has occurred within it.

Fire

When a fire approaches, it comes with a set of traits that harm or kill most living things. However, it does not erase them. Ashes, bones, and scars stay a convey the event when found or are picked up in a cycle.

Cycle

Everything is interlaced and severs to take all in balance with this established, everything layers upon itself and the whole. As this happens, parasites form in the cycle and movement.



A Stool on its side

A stool on its side raises the question of whether it actuarially a stool or not. Without its proper orientation, it starts to become lost and heightened with the removal of context and other use.

Fig.4.29

Out of Place

To put a stool on its side places an object out of use and begins the process of creating a non-object. Taking the elements that make up the School of Architecture hallway makes another. What this process hopes to bear is understanding how people recognize things and from there how to manipulate what becomes interpreted. For the parasite, this is a skill needed to not only be followed by the humans inhabited by them but as a way for the parasite even to be accepted.

The Hallway

Similar to the stool, what is the hallway without the many smaller pieces that make it up. In this case, it becomes a non-place; however, with these defining traits, it becomes a collection of smaller spaces correspondingly to how a city becomes a place.

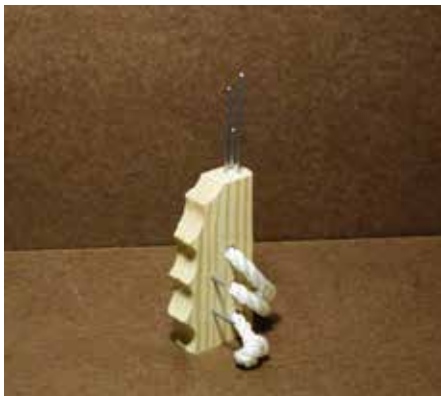
Fig.4.30

Likeness

Both objects are to represent a person while using as little detail as possible. In particular, the wooden example arrives all context from the fact that it "stands."

Fig.4.31 Fig.4.32

Non-Objects



Handles

First, this piece focused on handles and tactile surfaces. A string wrapped to imply a grip; the red dot suggests that it is to become held in the left hand, and when this complete, an unidentifiable knot reveals a hole.

Each of these objects seeks to evoke an intended function. These tools were examined and boiled down. The medium of wood used to skillfully craft as needed for each alteration to the excellent base. There was an intention to have the user recall an action through muscle memory and engage with the object.

Fig.4.33

Operation

Second, the object in question has no implied use but holds an implied function. Being interactable pieces such as the rope and having a defined way to be placed. When approached, it is unclear how it is to become grabbed as one will find out it is impossible to do so comfortably.

Mechanical

Third, this is a block with a fencing pistol grip and a car ignition. Bother to rotate but do not eject as would be expected. Also, the two imply a mechanical function, but there is none.

Facade Study

Seen as Parasitic

These facades represent what will be recognizable as parasitic. Mostly due to form feeding upon preconceptions. Titillating is an acceptance. Here the form is less a factor. The attachment is impossible to ignore a this defines this piece.

Technically Parasitic

Forms in this group need more information to be identified with certainty. However, each poses a case for parasitism.

Mimicking the Parasite

This facade attempts to mimic a parasite based on its form. This fails when compared to the previous studies, but on its own, it may be confusing.

Coils

This form is purely organic, seeming to have just broken in and become caught.

Spider

An object in tension organically attaches to the facade.

Pixilation

Similar to spider. However, this form takes a more conventional appearance.

Block

The window is partially blocked and carries a different color on the facade.

Familiar

Each window is different, but the original is obvious. It is a typical window.

Claws

The window is filled in, and proportions extend within the structure.

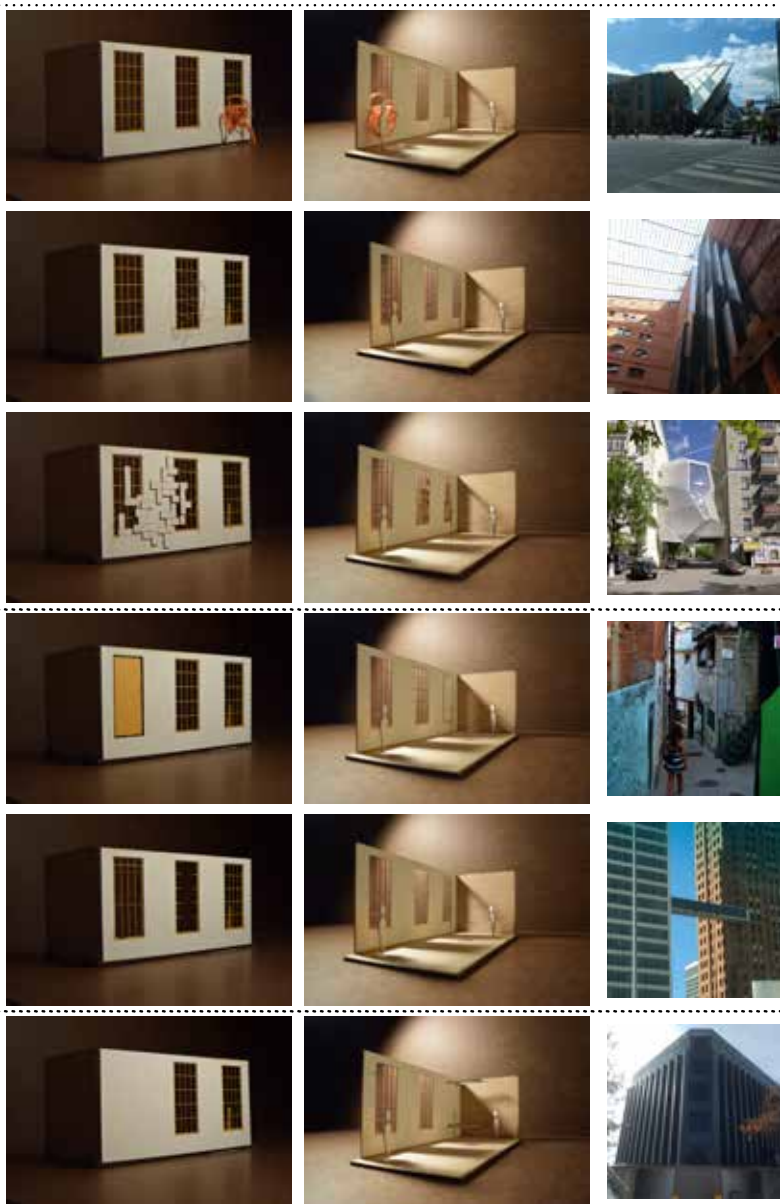


Fig.4.34

when it speaks





The Breath of a Building

The process in which architecture created begins within repetition. From the seed idea to when it takes to root, the building never truly stops growing. Small parasites infest the building like fungi on a tree while larger structures become whole through the host building.

Life cycles of buildings do not act as a static object that one day will break and become discarded. Buildings have a way of bringing the user to another place. These places exist within the individual's mind but influenced by the environment molded through space. Architecture that fails to accomplish this becomes the place in passing and becomes part of the void that is non-place. These places often die young and hold no memory of their own.



Fig.5.01

Those buildings that can accomplish this will be born, mature, and eventually exhale once more. When this occurs, change and alteration will always arise at some scale. This growth is typically conceptually, physically, or through assistance—parasites in architecture function as the assistant in this situation. However, the support they bring is often not wanted but rather a need. They come swiftly and harshly, regularly consuming and expanding to seize the opportunity they seek. Writhing and struggling to build will resist; in doing so will go unrecognized by the parasite as it penetrates the skin. The host will not be the same, and the parasite, if removed, will destroy the building. There will not be the last breath of the building; the parasite will breathe

with its host for longer than what is considered natural. The scarred tissue of the building will reflect the relationship and embrace the newfound identity. Not in the invasion but preferably in an infestation. A parasite is the abstraction of its host and, as a result, will be cut from a mimicked cloth. In other words, the building has matured in a sense.



Fig.5.02

Desired trait

After considering the actual value of something, a decision made to pursue it. Often obstacles of pain and discomfort act as a barrier, regardless of its severity or even the knowledge of its seriousness.



Fig.5.03

Interaction

For an architectural parasite, interaction needed with the host structure. If not present, the new is just a structure.



Fig.5.04

Of Different Contexts

For the parasite to exist, it must create the illusion of one entity while having it and the host present.

Organic Nature

To Exist means to consume and compete; in essence, this viewed as a war between a building and the environment it exists within. For some instances, for a building to preserve its breath, it must share it with the parasite. This process is viewed as trading the villain of death for another, the parasite, and its ability to catch and reshape the host.

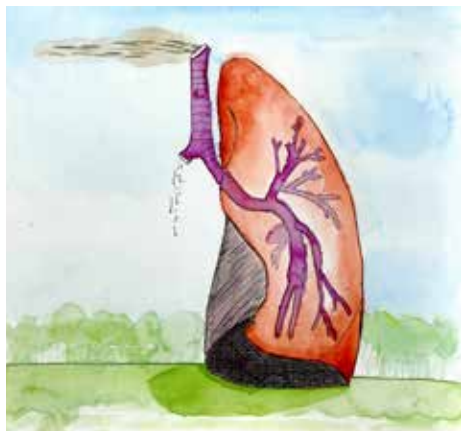


Fig.5.05

Plastic as a Disease

The material itself follows the path of metal and glass. However, plastic does not fear death, and it is in a scene, a deathless object. It is continuously being used and disposed of due to its incredible traits and versatility. The issue arises through comfort; it provides a suspension of caution. This material is an example of change. Humans have slowly begun shifting into a predatory role over their environment.

The In-between

The contrast of nature and architecture defines two distinct realms of existence. The later existing to reshape the initial so that humans may easily thrive within it. The two, however, follow a similar methodology in their conceptual make-up through the method of collecting many small things that become integrated into the whole. Within architecture, this is expressed through the concentration of an object in a specified location and creates balance as one would with an oil painting. Nature spreads these influences, weaving them together as one may do with watercolor. The contrast occurs in the levels of control that each process possesses; architecture is determined through power, while nature is in a constant state of chaos. To assume complete control is to plan a utopia and, in its essence, is impossible to obtain and will leave the perceiver in a dystopia. The built environment will always need to adjust and change in reaction to seen and unforeseen circumstances. This change that occurs is, in its essence, similar to the process employed by nature and opens the built environment to the parasitic relationship.

The aspect of parasitic architecture lends itself to the idea of survival and pursuance. Within the built environment, the concept of organization is not absolute and will become disorganized, only to then become organized and continue this loop. Parasites come into existence within this period of disorganization and act as nature may create a balance.

Lebbeus Woods



Fig. 5.06

The Architect himself is known for his inspiring drawings and provoking philosophies that follow them. Many of his drawings depict a mechanical future where buildings seem to construct themselves across landscapes. Often Woods is referred to as a deconstructivist architect through what is evoked through his pieces. For this research, this topic was debated and considered Woods to either be a

constructivist also. If not, then find the responses produce through his works to be so. The addition of this title attached due to the nature in which Woods would approach architecture. It meets at the crossroads of art and architecture makes them one topic.



What if . . .

In many of Woods' drawings, they take the user into Si-Fi and evoke possibilities that would otherwise become dismissed as impossible.

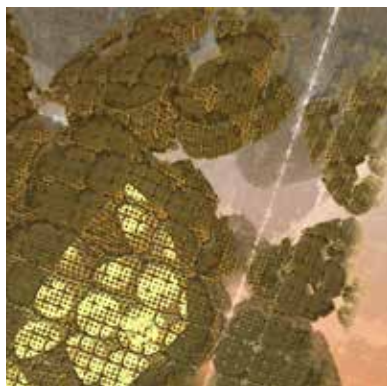
Fig.5.07



Deconstruct

Architecture that wishes to practice in this category aims to disturb in other words to damage and cause a scene of danger and break from the typical.

Fig.5.08



From Within

To break something does nothing. To influence changes in the game, causing an alteration initiated by the object in question.

Fig.5.09

The Machine

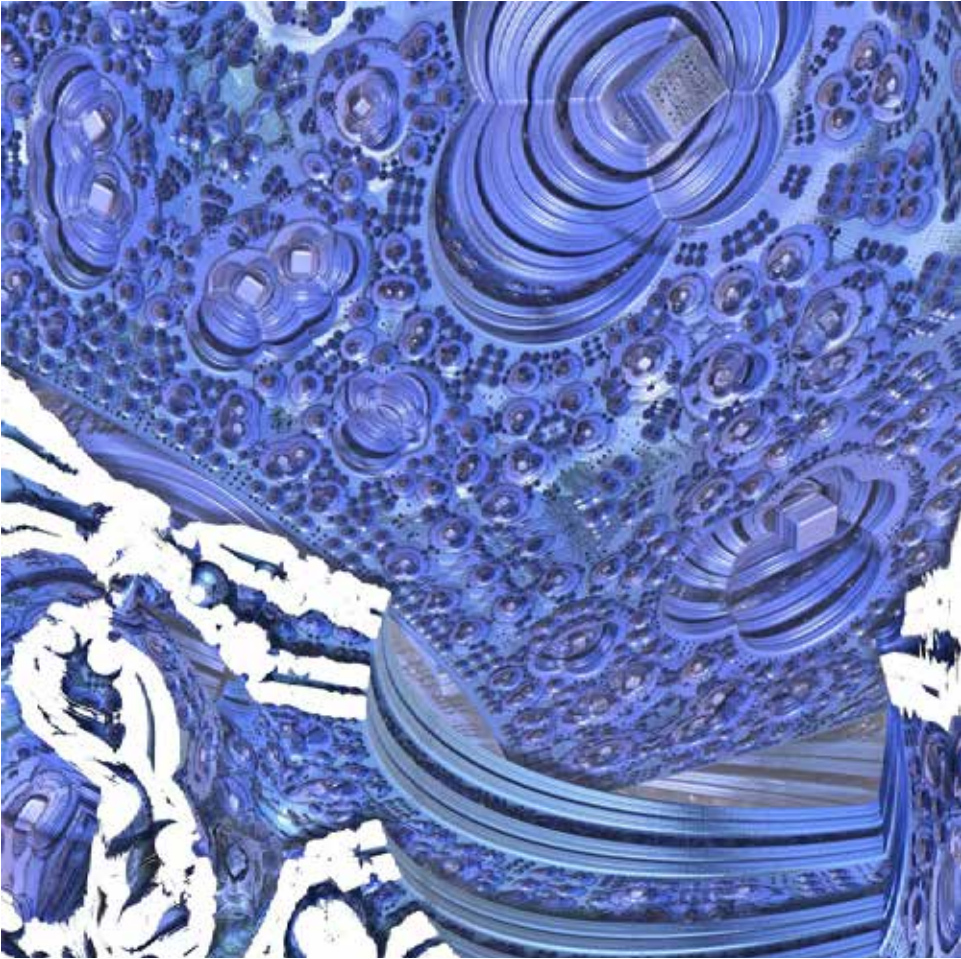
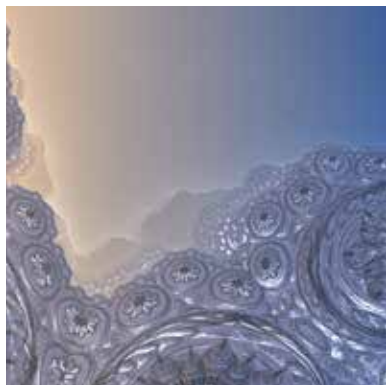


Fig. 5.10

Organics stereotypical view of perfection. Feelings disappear and become new ambitions of working. For many people, this is an impossible standard and reserved through the tools they use, and the systems followed. In the field of parasitic architecture, one could construct it as though it were part of a more massive machine, and this is a part of the process but not the entire operation. The parasite focus is often confused

with the aspect of the machine. As a result, there are countless examples of “parasitic architecture” becoming the design terror it is stereotyped to be. Also, this trait often is labeled as parasitic when it is an entirely different process.



Uniform

Within a machine, each piece needs to follow track or path of action, increasing efficiency at the loss of versatility.

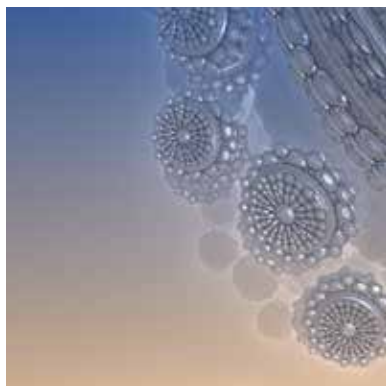
Fig.5.11



Welded

Everything becomes one with the collective. Each piece is needed to function at the capacity to maintain stability.

Fig.5.12



Replaceable

While each piece is needed, it can easily become replaced. Functions of a machine have no tolerance for older pieces.

Fig.5.13

War

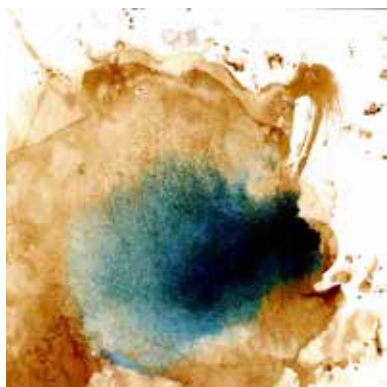


Fig.5.14

Trade one Villon for Another

To engage in this process suggests the collective confronting another collective to resolve a conflict. In architecture, the building is a primary vessel for memory or of culture. The architecture itself finds itself in such a battle on multiple fronts. Factors such as weather, people, and time all challenge the justification for a building to exist—war between parasitic architecture and the conflict between what is and

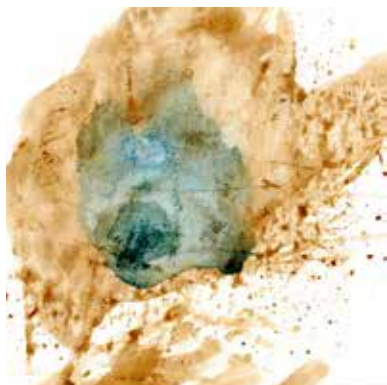
how it is perceived. Often the act of building parasitic architecture is viewed as an aggressive act. When accepted, this hostility continues and is usually done, so with the intension of picking the lesser of two evils, the other option is often the death of the building.



Choice

When accepting the parasite as a need, the host building understands it needs to survive, and the rest is by ear.

Fig.5.15



Change

Similar to deconstructing, the damage/change is occurring within. For the parasitic relationship, control lost for the host.

Fig.5.16



New

What remains after the change will be two entries acting like one.

Fig.5.17

Catch & Shape



Fig.5.18

This process is undertaken once the parasite has become connected to the host. Parasites in architecture have found to breathe new life into the existing structure. The process that war facilitates, and depending on how it occurs, it will hold different levels of integrity. In this situation, the parasite resides in the processes of metal on organic and metal within. These two accept the changes and damage brought

about through war and create the scar tissue to reflect this. Organic on organic comes off as a desperate attempt to recover what is already dead and falls prey to anachronism.



Organic on Organic

A process touched upon through L, Woods. Building upon the existing while matching the current facilitates the illusion of strength opposing time and the denial of parasites.

Fig.5.19



Metal on Organic

Within this action, parasites do not exist. The slate is clean, utilizing fire and the rebuilding of the old done through memory.

Fig.5.20



Metal from Within

This process poses an oxymoron of sorts. The parasite is present, acting as the illusion that death is farther than what it is. In this situation, there is a scene of comfort obtained by losing control with hopes of being revived.

Fig.5.21

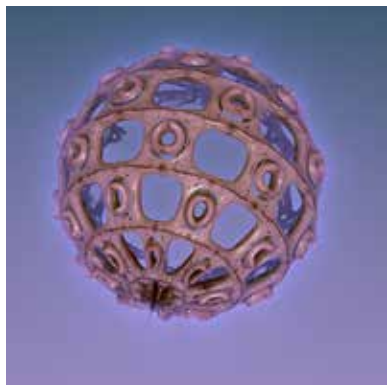
Plastic



Fig. 5.22

Plastic as a Disease

The material itself follows a path of metal and glass. However, plastic does not fear death, and it is in a scene, a deathless object. It is continually being used and disposed of due to its incredible traits and versatility. The issue arises from comfort; it provides a suspension of caution. This material is an example of change. Humans have slowly begun shifting into a predatory role over their environment.



Versatile

Plastic is the "skin" of materials, meaning it has many functions from a single material. Because of this, it has a presence that is in almost everything.

Fig. 5.23



Disposable

The material itself creates possibilities that would not exist without it. Such as in the food industry utilizing it as a means of preservation for products. A method to an end plastic facilitates a cycle while not being part of one itself.

Fig. 5.24



The Human Parasite

The sanitary material that humans have created has no actual function or reason for existing other than for the manipulation of its creator. In a scene, humans have created a parasite that they are too weak to live alongside properly.

Fig. 5.25

Disease

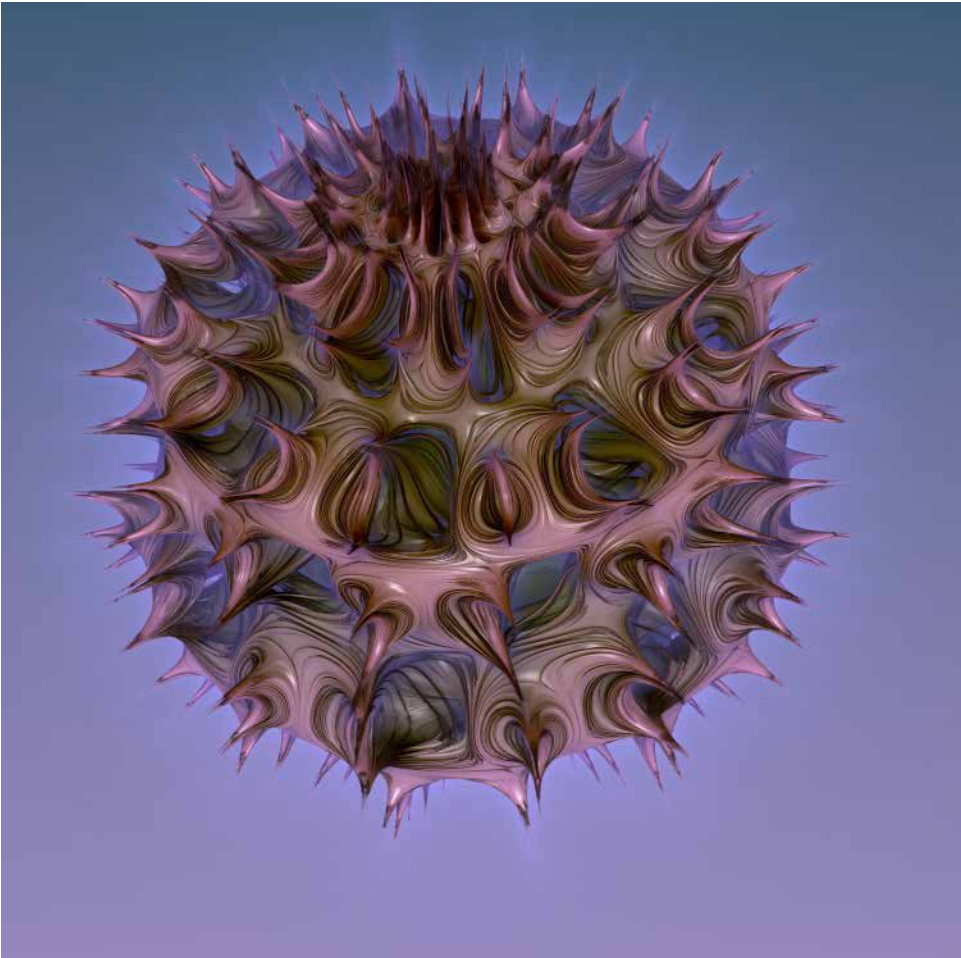


Fig.5.26

COVID - 19

Currently (2020), this is a pandemic across the globe and has altered daily life for the time being. This real enemy that humans encountered was created because of humans and has become an issue through the same means. An opportunity of witnessing the ultimate parasite, humans, struggling. This is a rare occurrence and will be used to further the study.



Priority

From general observations, the illness has found its urgency where it is present. Everyone knows of its presence, but the reality of what is happening has settled in many meaningless places. Such as jumping to miasma or illusion. These explained in the "Scenes" slide on the topic.

Fig.5.27



Understanding

There is no one in this situation for a large portion of people. The disconnect from memory and death has seemed to lead to an absence of fear. A strange situation that has caused a massive contrast between groups on the urgency of the situation at hand.

Fig.5.28



Shifts & Consequences

While this section focuses on disease, the relation to parasites comes from the collective memory and unseen architecture created around these situations. There is a type of built environment that is not physical but is in constant construction by those who allow it to be alive. In cases where everything expected until the illness enters the individual's life, there is no memory or thought. Simply the individual wandering within their non-place.

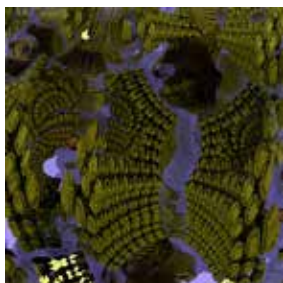
Fig.5.29

Definition

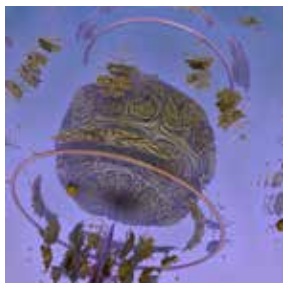
This definition portrays the parasite as a wild beast that consumes without end; A point of view through fear that does describe some actions of a parasite but forgets the act of exchange.

This mindless biological machine functions more akin to a predator and reinforces the stereotype. What is very interesting from this is reflecting through the work presented and coming to the understanding that the fear and threat parasites pose is real but needs to be understood in tandem with the good as well.

With this said, one should not need to read about ten thousand words to understand what a definition means. Furthermore, this is missing something that the parasite, particularly in architecture, needs to recognize. Referring to the life and emotion that may be poured into this style of architecture and not merely describe what it does.



An organic development of the built environment. This creation consumes and contorts upon the context in which it has fed from.





Parasite 2019

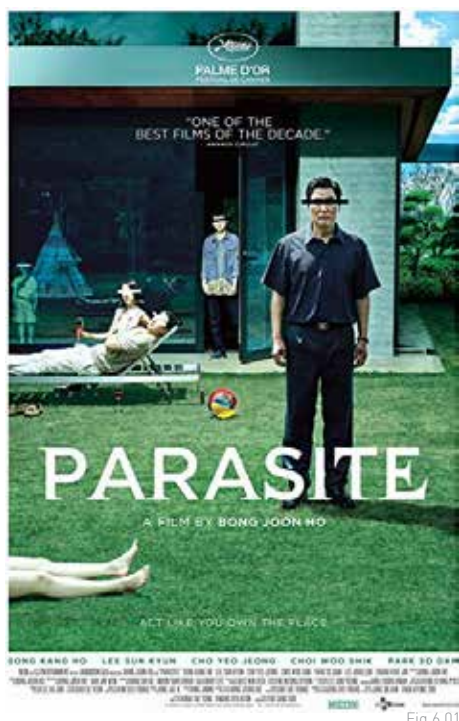


Fig.6.01

People as Parasites

People are parasites off each other, and the earth they walk upon has created the parasite known as the built environment. This creation in and of itself projects its creator's image. This section establishes an analysis to understand architecture through people to identify the root of the architectural parasite.

Within the desire to create, why is there the presence of destruction and manipulation? If the typical building is a person at their best, then what is the parasite, and why is it built? Are the questions just asked misleading, is there a meaning found by embracing this dehumanizing term?

Cool Capitalism

"...neoliberal capitalism has constructed popular legitimacy of such a resilient kind that it goes beyond management ideology and propaganda into the texture and common sense of everyday life despite severe and recurrent economic crisis; and, indeed, worsening ecological conditions in the world today – all of which directly affect people's lives."

–Jim McGuigan

The author refers to Apple as an excellent example of this idea. They are represented by the Housekeeper's husband who lives in the basement and is the "automatic" lights.

Cultural Hegemony

"The 'spontaneous' consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group; this consent is 'historically' caused by the prestige (and consequent confidence) which the dominant group enjoys because of its position and function in the world of production."

–Antonio Gramsci

Social oppression and separation. The dominant culture into which one would desire to aspire too. An unobtainable goal but acts as a carrot on a stick to make someone work hard for the illusion.

Cleanliness and the Ground

"There is no such thing as absolute dirt: it exists in the eye of the beholder. If we shun dirt, it is not because of craven fear, still less dread of holy terror. Nor do our ideas about disease account for the range of our behavior in cleaning or avoiding dirt. Dirt offends against order."

–Mary Douglas

As a person may strive to the "perfect" ideals of the machine, they will never reach it. They deny morality and the organic nature of humans themselves. They are leaving themselves without memory or substance.

Status & Wealth

This film revolves around two financially contrasted families. They each represent their class to create a social cometary of wealth in Korea. The portrayed relationship identifies each type as a parasite of the other. The rich sustain themselves from the labor of the poor. In turn, the poor fight for the scraps of the rich.



Fig. 6.02



Fig. 6.03



Fig. 6.04



Fig. 6.05

Hunger

Through film, food is a vehicle for clarity. At meals, essential discussions decided and architecture develop through their exchanges upon the "table." in particular, the low-income family does not seem to become alive until they can afford better food as a family.

Not being able to eat blurs perception and the reality of a person. It is a need that often will parade itself as a luxury or taken to observe the vehicle of status. Also, the food is a need that, once obtained, is quickly taken by those in power, making it a tool for exploitation and a symbol for life.

"Those who take the Subway."

The phrase instantly creates an "us & them" environment. This divide demonizes each side in opposing vision, leading to acts one may expect when confronting a monster. In direct relation to how someone smells. From the scent, social roles and status become assumed. The labeling of dirt applied to a group they become lesser in the eyes of others.

Water

Within the film, water is the reset on life itself. Homes of the poor become flooded, and while the wealthy seem unaffected, their demise comes unseen. While the poor are the parasite to the wealth of the upper class, so too are the upper class they draw upon the labor of the sparse population.

Fire is the cleanser for nature, and water is the opposite side of the same coin. Water itself becomes expressed as life itself. It is both its origin and conclusion. For the unstoppable parasite, this is the weakness; it reduces life to simplicity and removes hierarchy.

Defensive Architecture

The denial of "Those who take the subway" architecture will side with what gives it life and primarily feeds it. Architecture shaped through money; this is what satisfied the hunger of the built environment and allows it to exist. Within the built environment, architecture has developed forms such as illegal architecture that are determined to exist. Elements such as these serve to allow the user to survive or to evoke change. These develop architecture past a primitive stage and into a more complex organism and begins to act as a group of people might.

The Parasite



Fig. 6.06

"...we get under these animals' skins as well, in their plumage or their hide. Men in clothing live within the animals they devoured."

The parasite becomes the person within this research. Parasites in nature seem to be the most frightening creatures a person could imagine, but why is this, is it because through these creatures, humans see themselves?

People are not inherently parasitic but have adopted behaviors and relationships that embody such a concept. through this, humans have evolved themselves to become the ultimate parasite. "The world is flesh," and with it being so is the host of many parasites that exist through it in balance. Humans are the disruption that seeks to not only create new parasites but to do so through multiple hosts.

Static

"...parasite. In French, the word has three meanings: a biological parasite, a social parasite, and static. The English parasite corresponds to the first to meanings in French. This the reader should always be aware of this additional resonance in the French that is not translatable into English."

Noise

The word parasite in French has three meanings, two of them are typical, and the last is "static." evolving this meaning Michel Serres explores parasites as a human, being the static or noise to the natural world.

Meals

"To be parasitic means to eat next to."

The parasite experiences the meal of the host. Through this statement, the guests become established when examining the parasite. For the guest, this is open to the interpretation of who/what this could be in any given situation.

Masters of Finding

Evidence suggests that humans are the ultimate parasite stem from how they utilize their intelligence—often using manipulation to obtain assistance from creatures or other humans.

The House Itself

Around the scope of this research building and other created objects become, in a sense, parasitic. They exist through their creator, which in turn exists through them. A building exists to resist death for the human; at the same instance, humans do the same to their structures. This strange occurrence trades elements of equal value that seem to support the other senselessly. The process twists lines drawn on how natural ingredients exist when it reaches this stage.

Humanizing the Parasite

To understand parasitic architecture, one must first understand people and how they engage with architecture because the built environment itself is a representation and monument to the sins of humans. A building as a person is the method in which we describe our scenes.

Noise

The disruption and static, a parasite in a metaphorical scene. Within architecture, these offset the voice of the city, altering meaning and intention. This is the parasite and parasitic architecture to break what is known or standard. Within a city, this will always be present, and in less complicated areas, this will develop unrecognized until it chooses to reveal itself.

Scent

The influence and reaction. Parasites tend to leave unsavory scents to those unwilling to accept them due to their contrast. In this situation, the presence of unsavory scent is that which will break the current flow and is typically from the unknown.

Vision

The most straight forward of the scenes but also the easiest to misunderstand. Vision anticipates other views before they are experiencing. Parasites use this to stimulate ideas within their users. Through the illusion of familiarity, parasites integrate themselves within the built environment and, from integration, create disruptions.

Touch

Aided by vision, this scene embraces curiosity. Open to many different factors. Touch acts as a collection of views on its own. The device the parasite uses to identify and solve its challenges.

Flavor

This scene is the most intimate and only occurs through the approval of the other four. Parasites thrive off of this. However, they accomplish this despite their need to violate at least one of the different scenes.

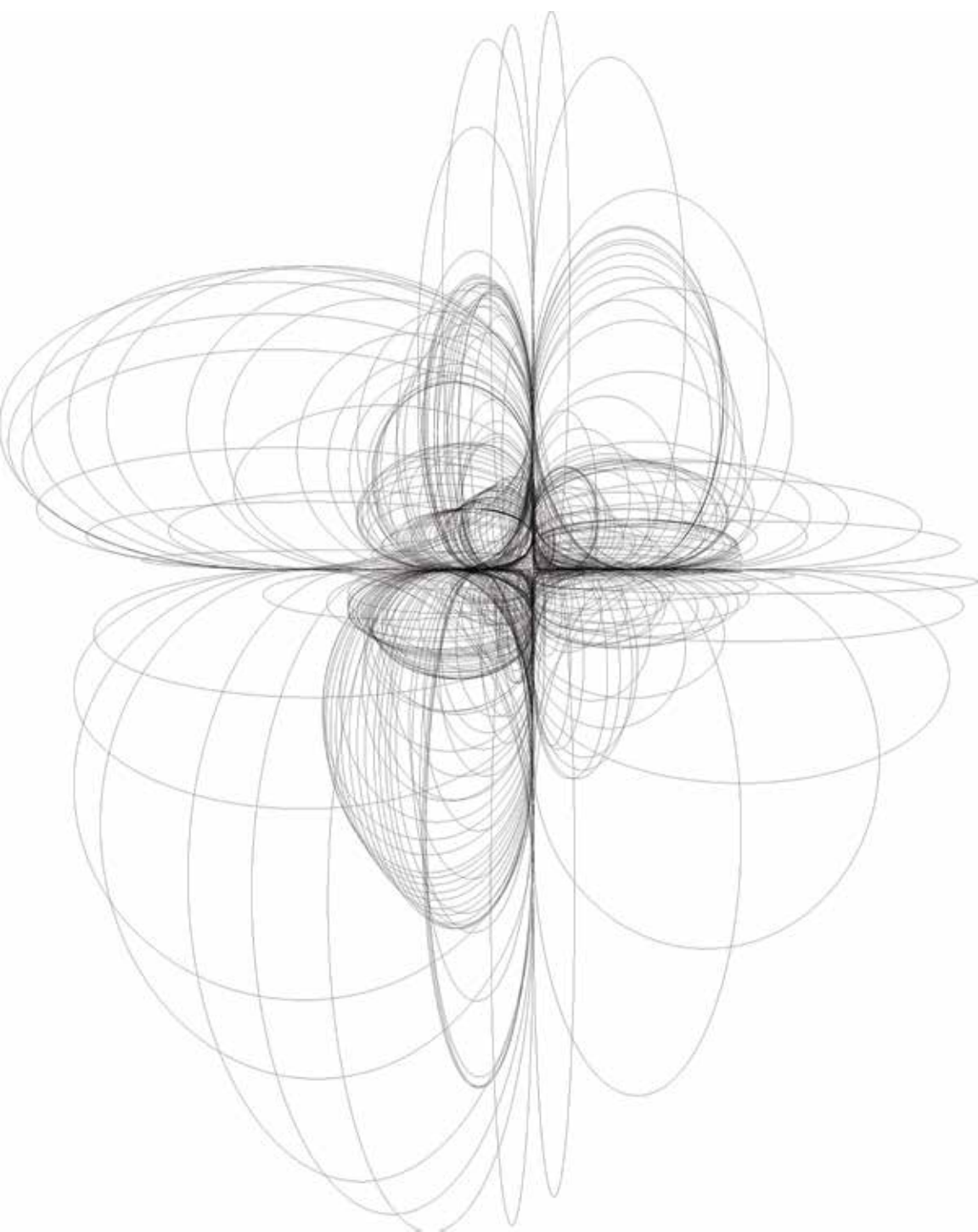
Each of the five basic senses begins to describe what a human is how they perceive their surroundings. For this research, each of these examined at three different levels. The first is the primary form of each of these in an undeveloped state. These scenes are always present and, as a result, are often overlooked due to their docile nature. The second form is the ideal form in which these experienced. There is a balance that becomes created when, in this state, that allows a sense of normality through one's perception. Finally, the third stage refers to the concentration of a single sense and its effect on perception. These are extremes and present themselves as different experiences to humans. At this stage is where the parasite creates itself and establishes it as an alien presence. Typically, these scenes are experiences in small but concentrated doses and, as a result, are not fully understood. A comparison to this could be to a man reaching into a pond. The fish within only realize what they can see (the hand) and are helpless to the network behind it.

White

Present but not always apparent. Its presence is needed, and without it, the space becomes unsettling.

Will always be present though it may take many different forms and even at times become dormant. White noise in this context is referring to the presence or the potential for the parasite to establish its existence. For instance: while the parasite may only exist within a city, the foundation and conditions that it will exist upon will always be present during its development toward the city. These could be situations that become commonplace or small issues that gradually escalate into significant problems once the city formed. When looking at a person, these will be doubts or insecurities that a person develops through their life and create an emotional or memory parasite: these will shape personality and the judgment the person may carry with them.

Fig.6.07

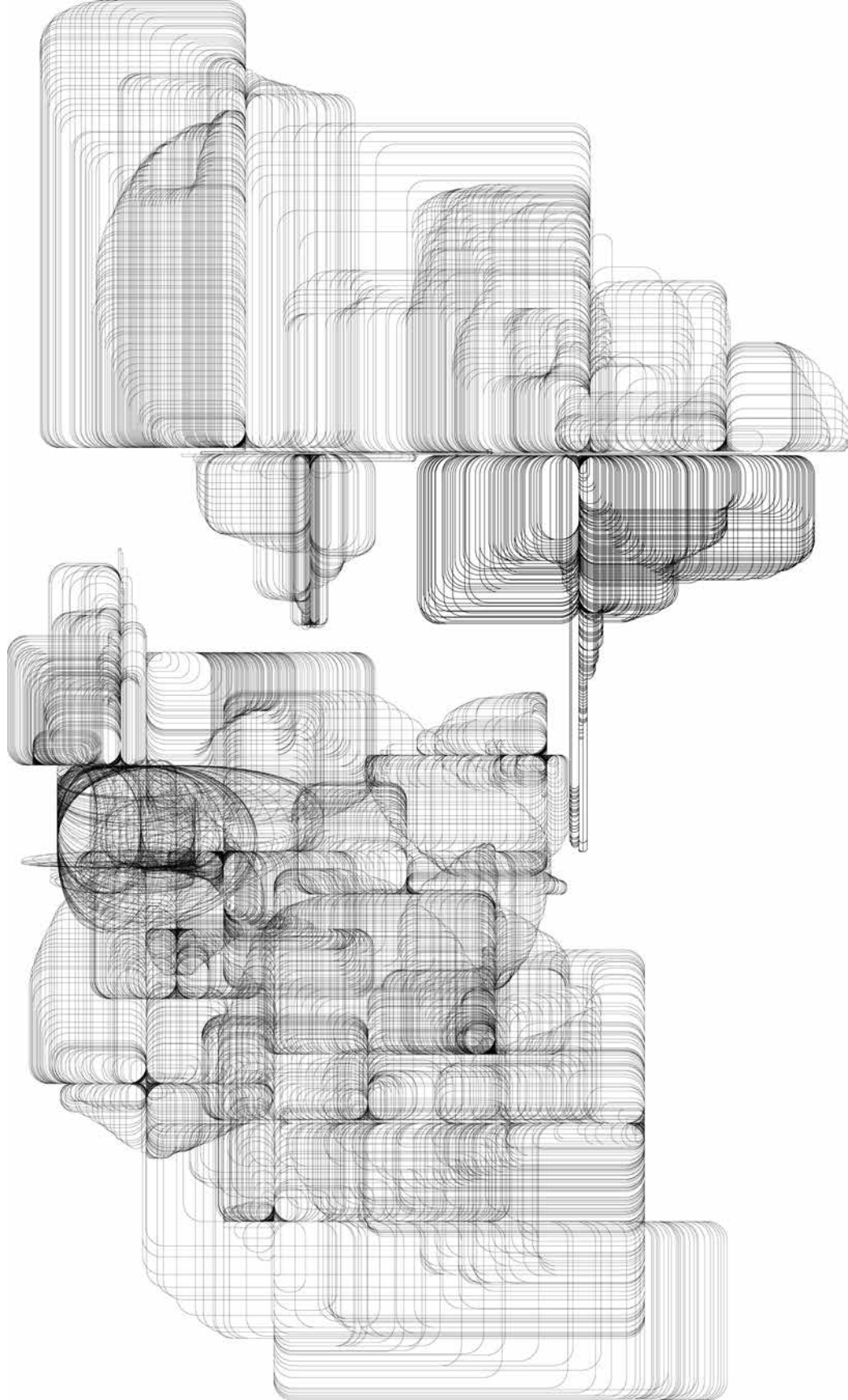


Manifestation

The layering of white noise that starts to create spaces; these often come from different sources but share a familiar tone.

The layering of white noise can thrive in the complexity of the city. Where these cross, they create ideas, and these take upon themselves a metaphysical space and identity. Through the people who build these invisible architectures, they make small moves that develop into more significant movements and begin to form a physical presence. As this influence grows, the shape of the city starts to become altered. It shapes small pieces of itself as a result of an idea that manifests itself through individual people and establishes its physical presence—occurring in a city with the buildings acting as people do.

Fig. 6.08

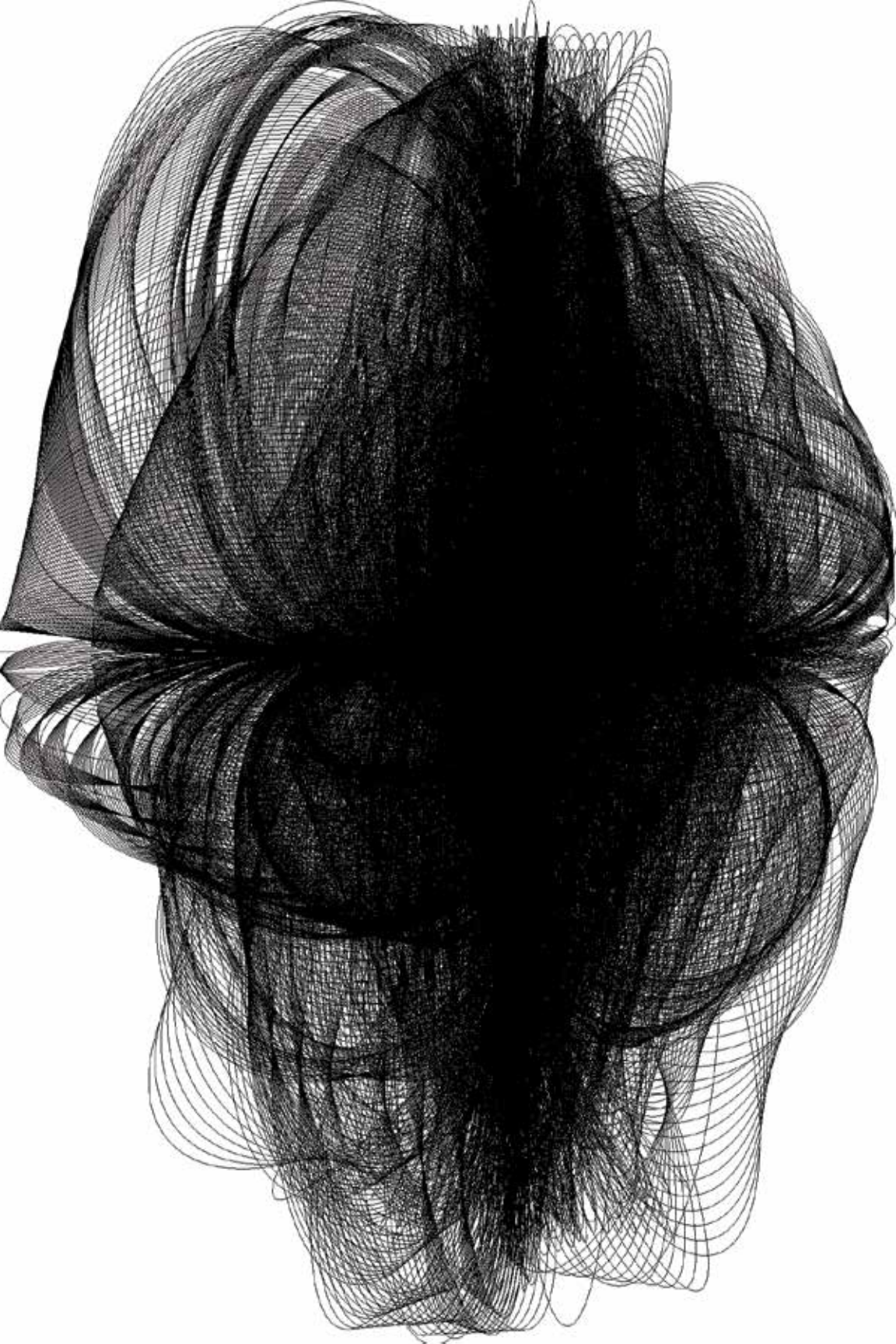


Ad Nauseam

Becoming lost and overwhelmed by the external. Easily entered and, once embraced, will overwhelm the user.

Misguidance and false claims create a veil over what is real and what becomes conjured. This instance is rare and often infects individuals that then create a vast influence over those in contact with them. The build of this structure ill typically originates from a form of fear, hatred, pain, and in some cases, love. These are not viewed as evil by the user and are not even inherently, but through obsessive tendencies, these become grotesque when viewed from the outside. These are not evil, nor are they good, but their existence is instead an occurrence that happens. Within architecture, this is the drive and process that never truly ends. A drawing could become cleaner or the circulation smoother but there needs to be an end to the process. Otherwise, there will never be drawings from which to build.

Fig.6.09



Evidence

No matter the cleanup or masking, this will always bleed through. It is nature, aura, and expression that may not become dismissed or discarded.

The underlying context that makes the object in question come clean. The layering of past actions is unnoticed by the user but will build up over time. What is consumed, touched, and influenced will remain present through an un-washable presence. The hint of this perceived in passing. Triggers reactions from the user.

Fig.6.10



Assumption

From the evidence, one may safely assume elements of what is presented based upon what is present and its true meaning.

Through passive layering, assumptions made about the presentation. These often follow a mold that exists within the memory of the individual and acts as a guide for a reaction. These are automatic and will build with each new encounter. For the parasite, it appears as an unknown and therefore, will not have any typical assumptions presented with it and it becomes a disruption. Despite this, the parasite will reach out with signs and symbols familiar to the user to bridge the gap between the two; similar to how a non-place creates a sense of being.

Fig.6.11

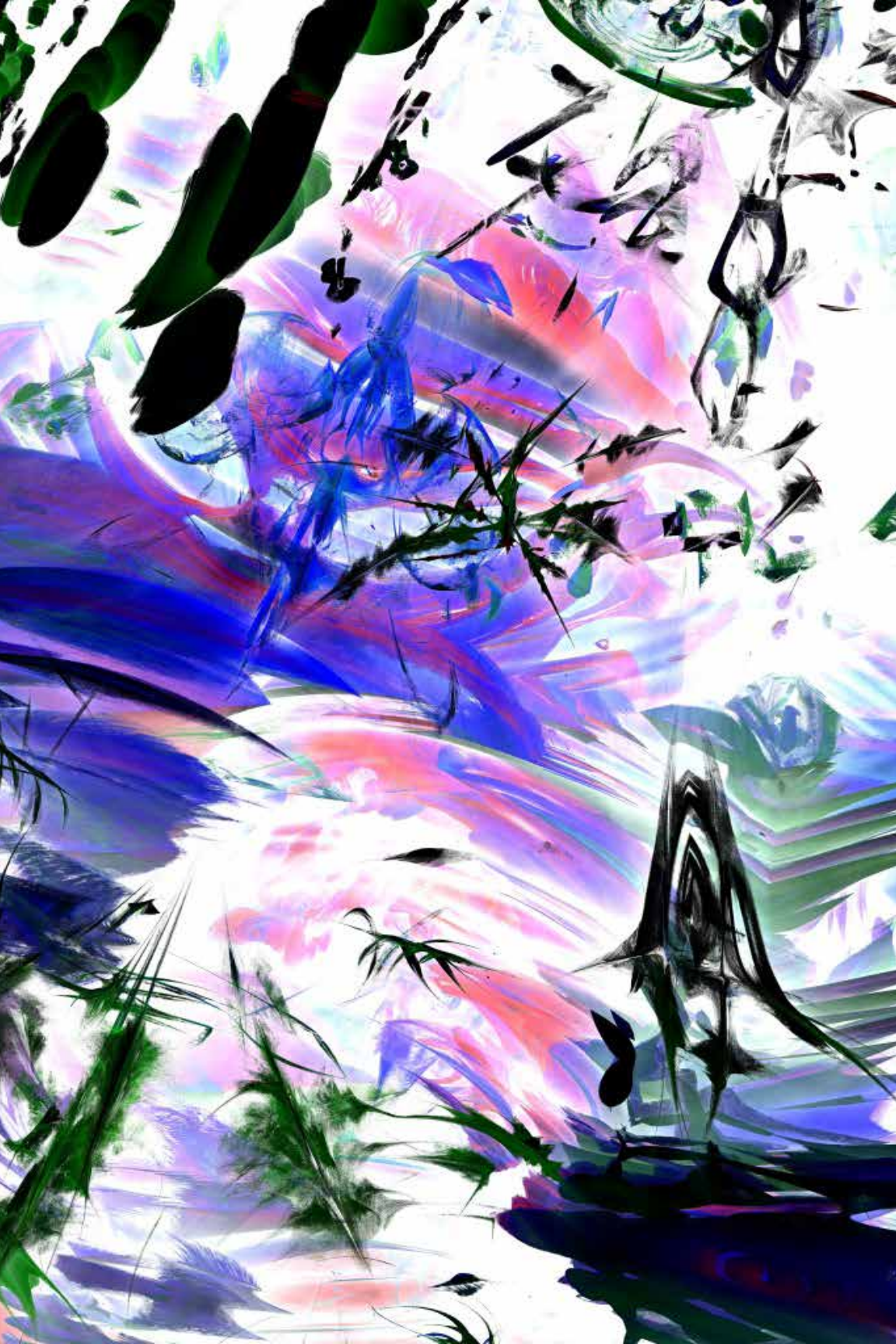


Miasma

To strictly assume will cause the thought to become inbred with itself—the results of steam terror, causing panic and distress.

The unknown and alienation one may feel when presented with the unrelatable cause fear and distress—a form of denial and exclusion of an element that is vital. The struggle evoked, and the user will attempt to resist and become alert to what is present. A direct comparison to this is the sensation one may feel while experiencing a stroke. Everything seems to be familiar but unrecognizable. Control taken away, and panic ensues, throwing one into distress. In architecture, this commonly seen through materials such as steel or glass, which deny the presence of death. The parasite utilizes this to challenge what is perceived as possible to become built a could refer to the question of “what if.”

Fig.6.12

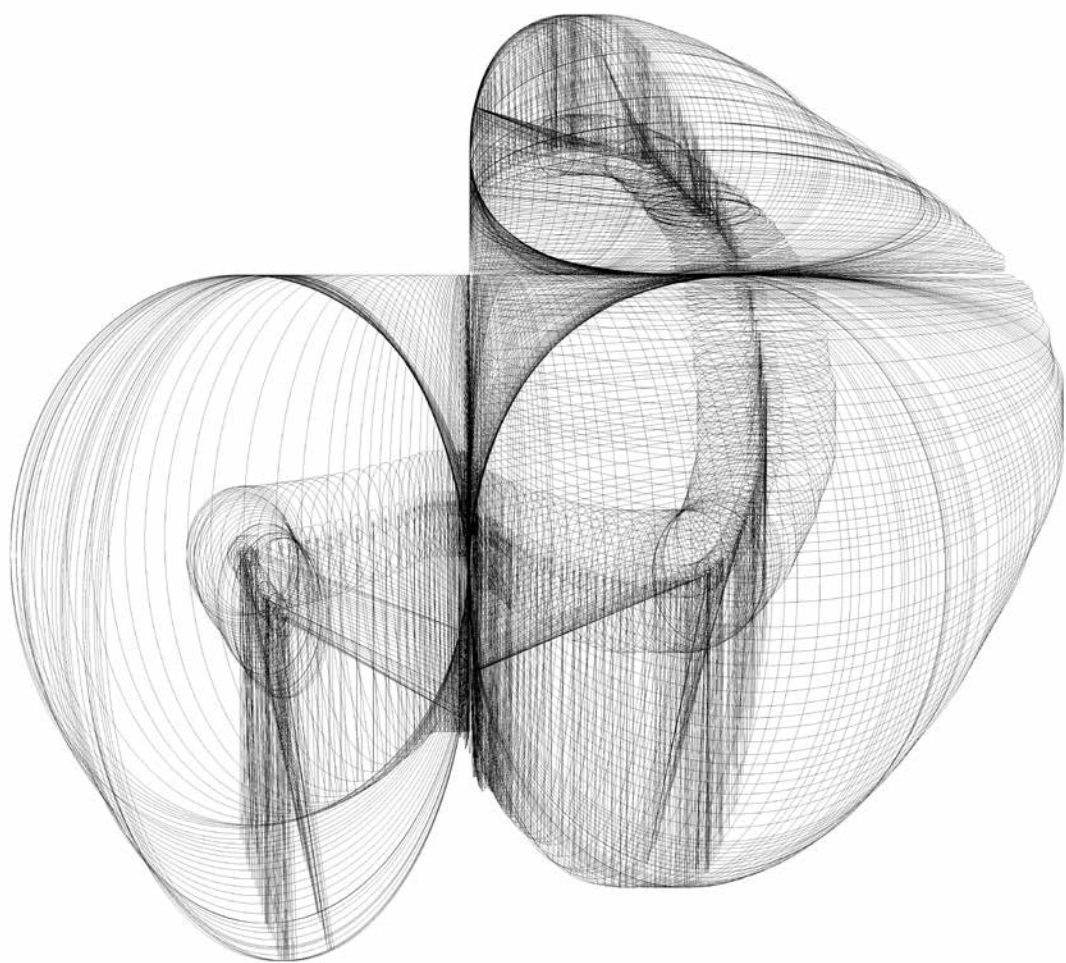


Analyze

It is breaking down the elements and factors present in comparison to what has seen before. There will always be familiar but uncertain.

An outline drawn, and what presented has become sketch out within the mind. A plan of action not yet formed, but ideas of the subject at hand are established. What exactly created is not real, but as a drawing is to the original object, it is a representation that is subject to the interpretation. For architecture, these are the sketches, models, and ideas passed around that start to frame the story of the building.

Fig.6.13

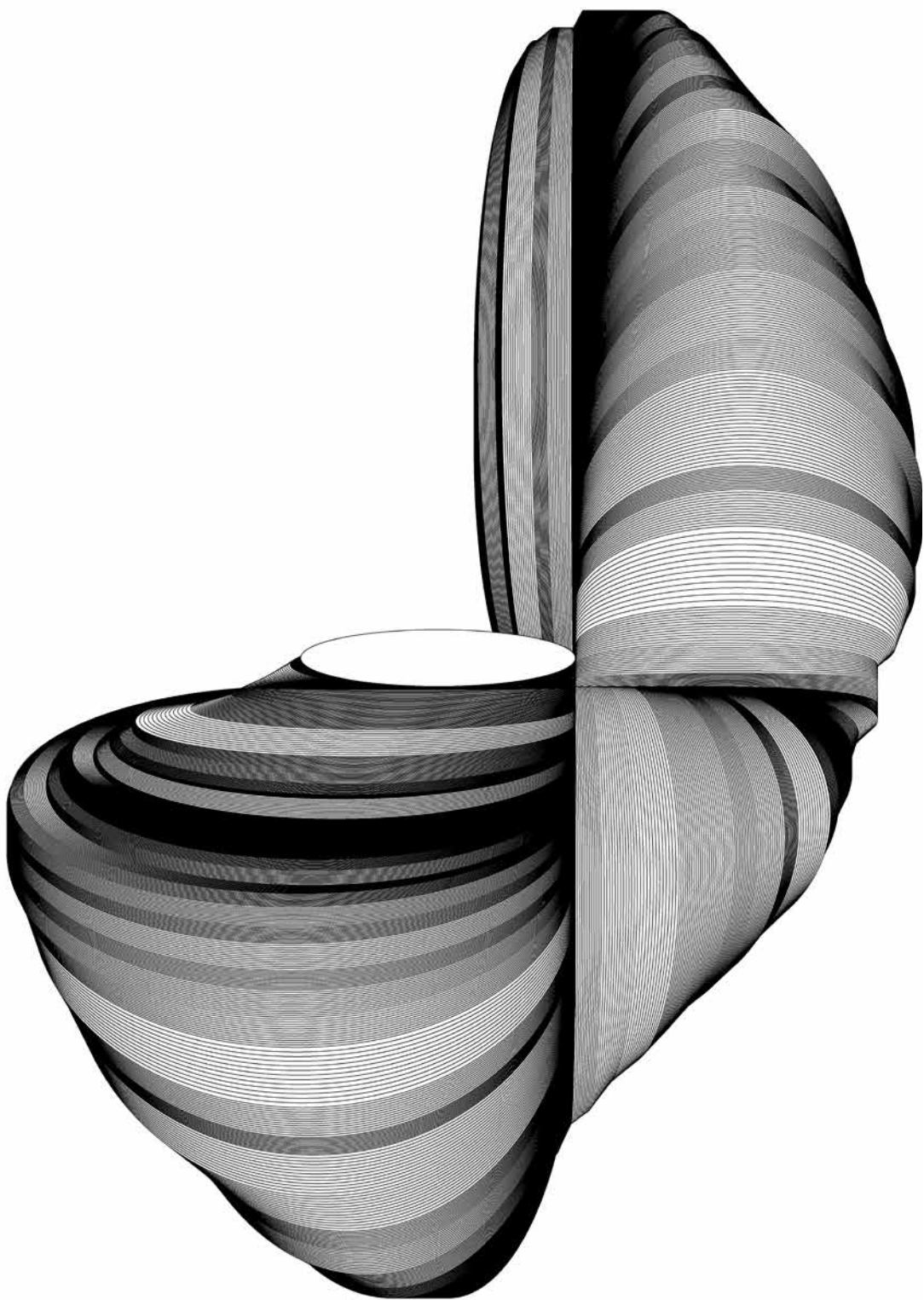


Appear

An assumption of understanding backed with previous knowledge as well as the progressing experience.

The process of "hard lining" what has presented as being established and observed in detail; To the point in which observations provide charismatics, These are then identified and interacted with as appropriate. As an object becomes analyzed, it loses its evocativeness and becomes a piece of the everyday.

Fig.6.14

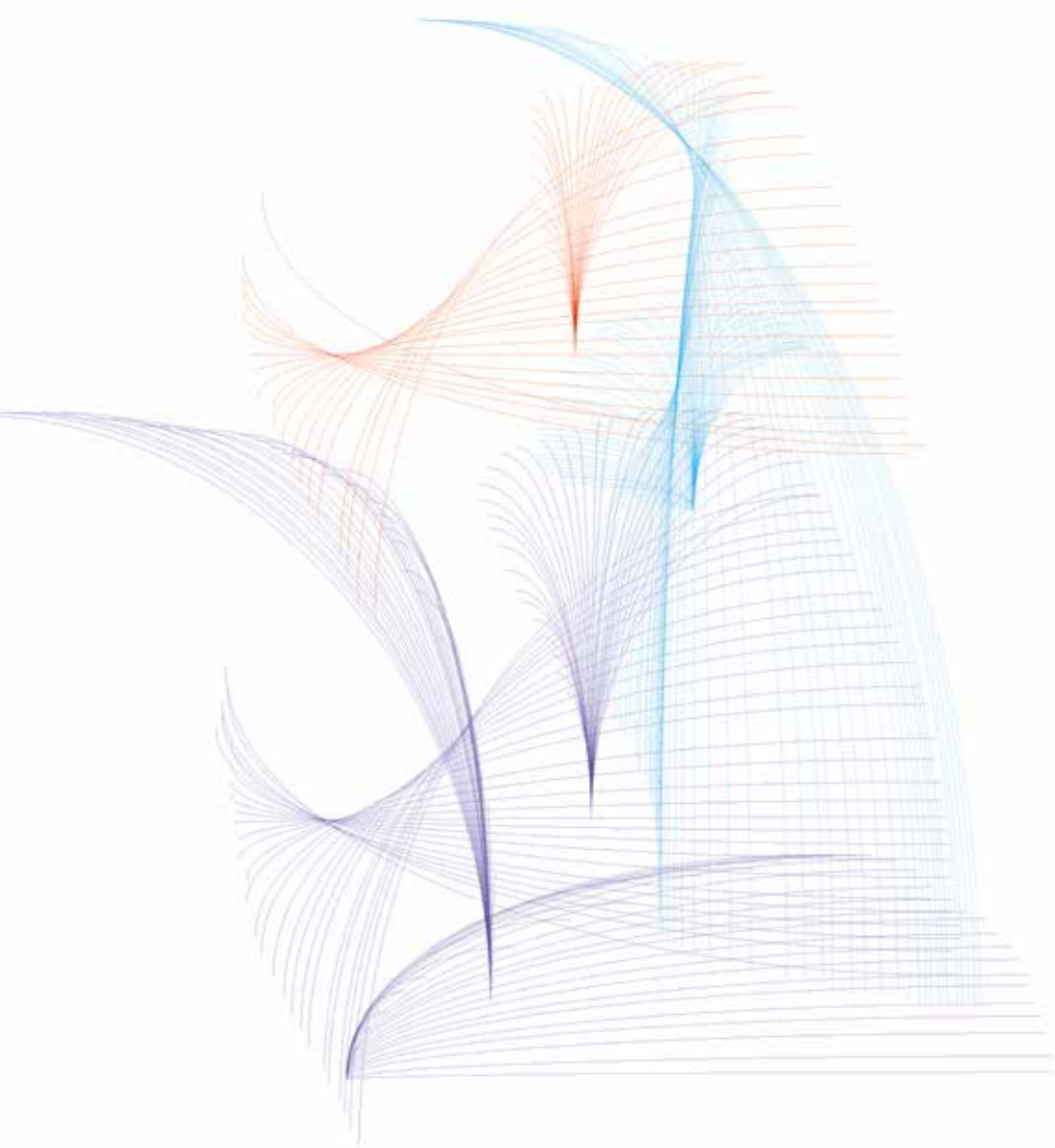


Illusion

To assume before consulting the other scenes and accepting the truth, not necessarily the fact.

Elements begin to move and shift in imaginary paths that startle the user. The substance is lost, and the mind starts to touch the user. The terror one may feel when in a dark room and through this one freezes. Parasites bring this through their dynamic shapes and messages. Buildings do not move, but through these forms, they seem to have crawled up just before the user arrived. This sense of movement startles a person and draws attention to itself.

Fig.6.15



Textile

How the object may become handled without any outside influence, an observation of the natural state and properties.

Refers to materials in their raw status were observed concerning their natural properties. To touch an object is to confirm or deny the assumed through the other senses, particularly vision. A process of learning and, in conjunction with the mind, leads to the eventual manipulation of materials.

Fig.6.16

Plasticity

The capabilities of the object in question. How this may interact with others and what this may mean.

Once the material is within grasp, it begins to become understood from this stage; it becomes open to manipulation. Experimentation on the subject performed and shaped to suit needs. Within the built environment, this is how humans develop their surroundings to make them satisfy their survival. To shape and reshape is an endless process, perfection will never be obtainable. In addition to what has formed branches off based on the individual and leads to infinite possibilities or opportunities for the manipulation of the environment. This process establishes an understanding or relationship with a material that one could interpret as a metaphorical friendship. At the peak of materiality, a skilled craftsman will merge contents as an artist would with paints on canvas, establishing a new "material" or the created object.

Fig.6.17



Contorsion

Deconstruction and breakdown of the original object, while what may remain may still have used, it will never fulfill its original purpose to the same degree.

Every material has its properties and relationships per situation. There is an expectation for any content, whether it is in appearance or capability. When this trust broken, what should become learned must be reconsidered and discovered once more, this causes turmoil with the established relationship. This new unknown proposes a strange stance of presenting something close in different attire and has the potential for altering perception permanently. Parasites accomplish this commonly through breaking the form of the built environment, perception of this taken with a polarizing acceptance of disgust. What the parasite does is it not only does it do this to original materials or forms but with the content and relationship the host has established.

Fig.6.18

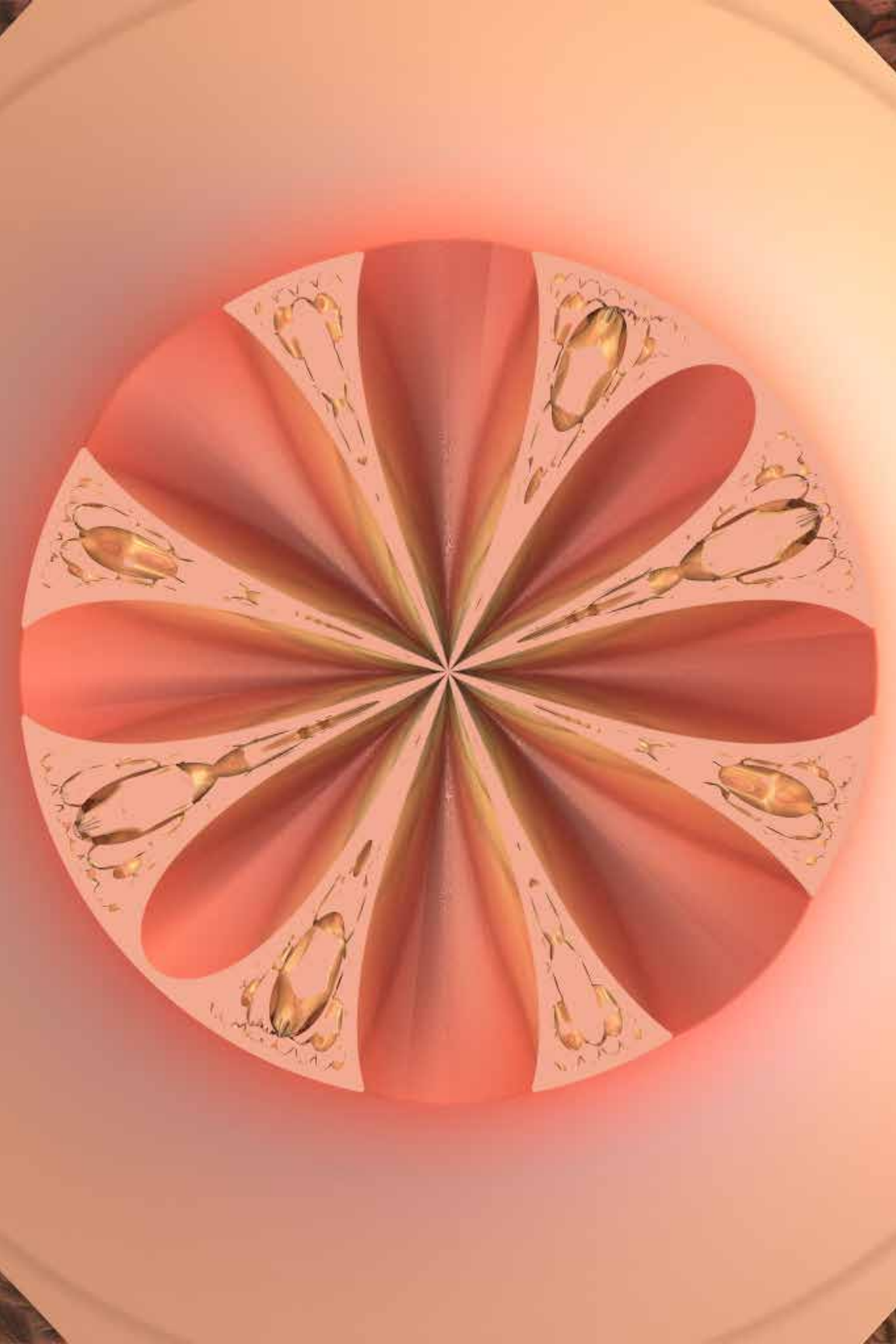


Deconstruct

The basic understanding of something at the level of intimacy—a moment of weakness from both sides.

The first process of acceptance still approached with caution. A vulnerable stage for what is becoming accepted despite the recognition of other senses; At this stage, the substance will be tested and pushed, a quick interaction that will seem to continue for eternity. If accepted, the two will unite, and if rejected, they will spill with a stigma between the two.

Fig.6.19

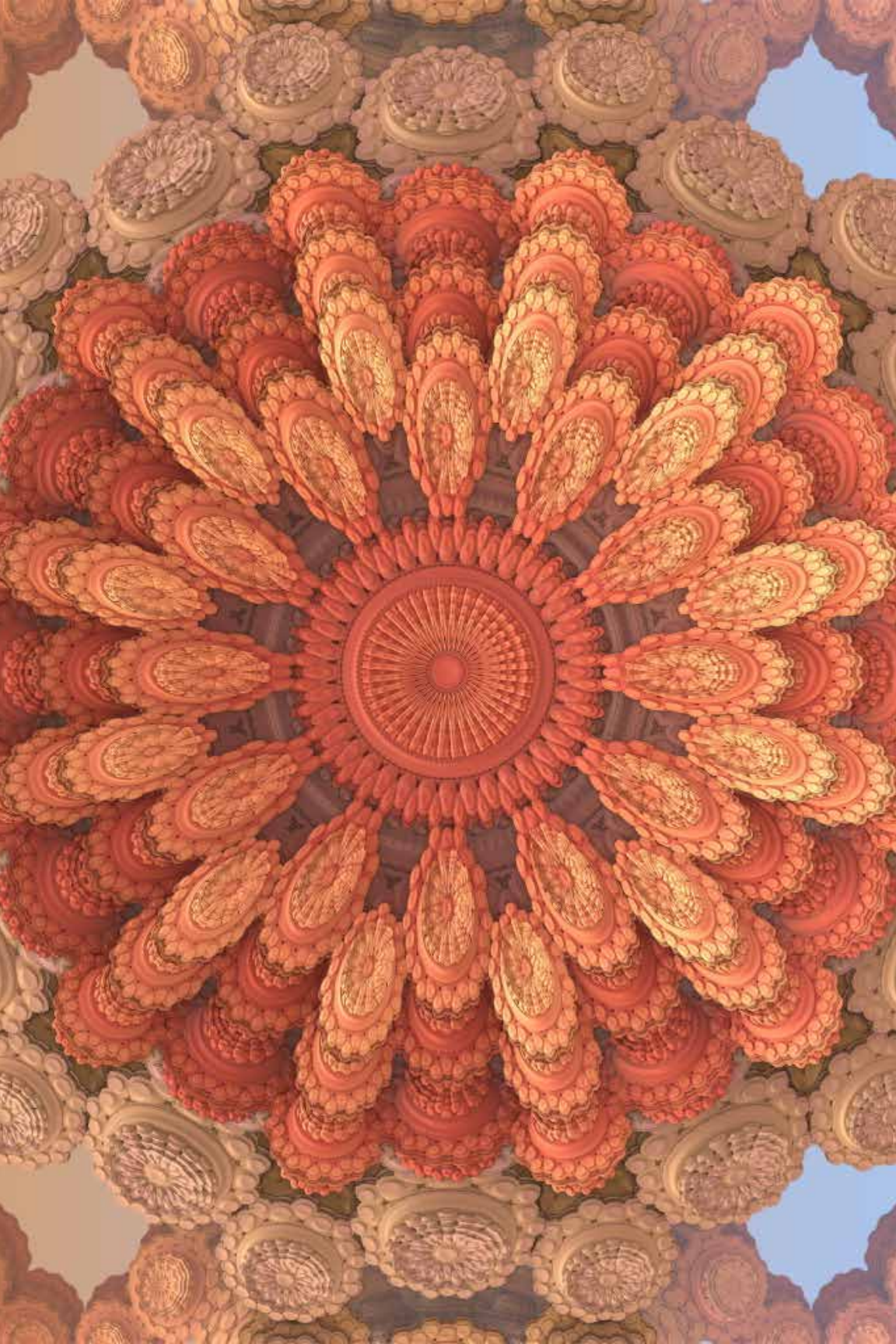


Embrace

A perfect balance between two elements or factors that invest in each other. Each is better than it was before while becoming utterly vulnerable to the other.

The elements have united and openly exchange with one and other through mutual trust. Each has become weak to each other but more robust as a single unit that holds each individual's strengths and weaknesses. There is a full understanding of each other, and through this, it provides enough control to feel comfortable but not enough to predict what will come next precisely. Instead, there is a trust that what occurs in the relationship will be accepted and within mutual understanding.

Fig.6.20

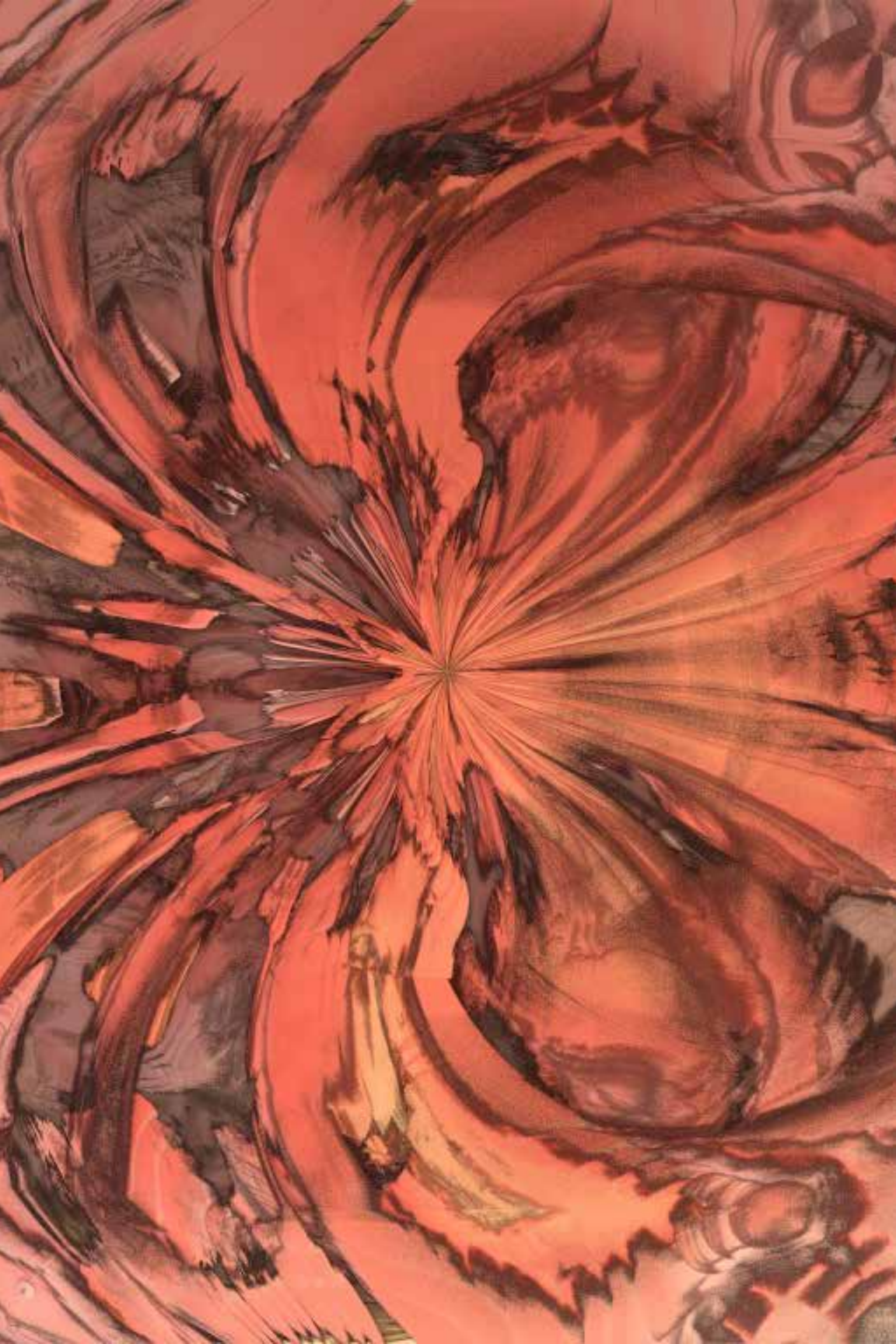


Overindulge

Strength becomes a weakness in this situation. Lusting and consuming have drained the meaning from experience. It has become meaningless.

Obsession and fixation create an imbalance in the relationship. Each element becomes weak because of its proximity to the other, and exchange between the two is gluttonous. Control surrendered, and one establishes a presence over the other to redefine and shape its partner. The illusion act as one entity exists; however, the exchange present is out of balance and subject to conflict how a parasite will interact with its host. The parasite will violate other senses to reach this stage to hijack the host to redefine its purpose and meaning. Through this process, the building not destroyed, but rather its skin shaped to present a new face.

Fig.6.21





Violation

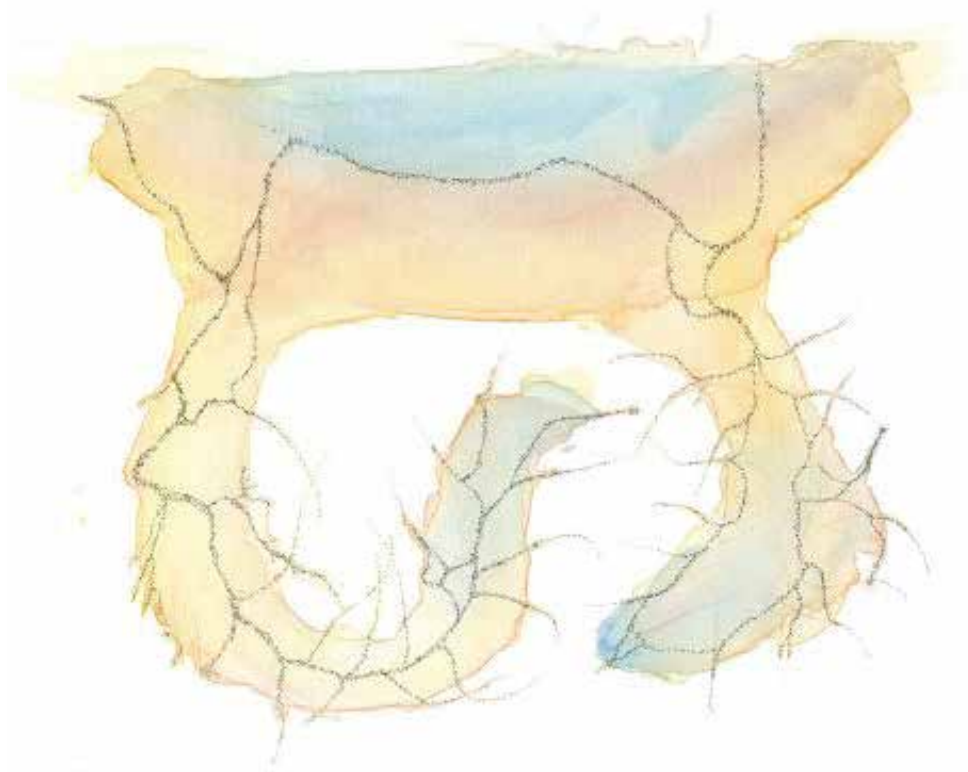
Parasitic Architecture is not built to please but instead made to serve a single purpose as potent as possible. In doing so, the parasite violates one or more senses to achieve its goal. It is typically done in extremes such as miasma, illusion, and conversion. The more developed a parasite becomes, the number of violations will increase. In some cases, the mere presence of the parasite's presence is enough to violate, and this disruption referred to as ad nauseam. Instances, where this occurs exist here buildings, are placed in a reactionary form, such as illegal architecture or other structures that will start as a temporary solution. Also, this is true when considering flavor as well. To overindulge seems to a sense that is commonly pursued by designers seeking to make a statement. In this research, it has become recognized as an element of parasitic architecture that leans toward more artistic expression.

With the presence of this new life, there is a sense of joy for the life that preserved—however, this comes at the cost of the physical memory that the structure had once provided. With the aggression of parasites, there is the course handling of something so precious and creates conflict. Inevitably something will be lost or disfigured, but is this better than peacefully passing or possibly just becoming a memory; is it all right for buildings to surrender and die? What should be remembered? A building that is more than the materials it is made of will defend its position. The parasite will first attack the mind, concepts, and ideals that the structure stands for to infiltrate and began to fester within/upon the structure. What is weak will be consumed and abstracted, what remains will become hardened and stable. If the building is weak, then it will succumb to the void and become a non-place.

Fig.6.22



Hijacking



Flow & Methodology of Scenes

Movement is the defining attribute that defines parasitic architecture. Through scenes or even the process of visualizing it, the parasite in architecture seems to crawl around within a person's mind and whisper to them what it desires. It appears to be a creature that lives within the intention of the designer, pulling strings and acting on their behalf—producing the controlled chaos that is that native language of that individual. Peeling back the skin reveals this to be the memories, questions, and desires that push towards the unseen and adapting it as one would their own home. The parasite is that answered thought that keeps one up searching for answers refining their line work. It is a sense hijacks the host a pursues this opportunity that is reaching out. The process is paid for in time

and blood, sapping it from the user every all-nighter or change made as to the finally handed in. It cannot stop and will not in the fears of falling short. Once it has finished, the growth has ended, and its home established. Of course, this process is to struggle and in doing so, lends itself to create strength in becoming comfortable within the uncomfortable.

In the end, this process will never end but slightly pauses. Searching for the next step and planning action. Even once the transformation may seem to have completed, the parasite has never stopped and will never.

Fig. 6.23



Beneath the Skin

A parasite is not merely interested in spending a day in its host's shoes; it desires to spend a lifetime in under their skin. When considering the scene "flavor," this seems to embody the meaning while excluding a form of consent on the host's part.

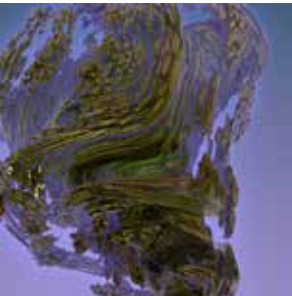
Fig.6.24



In Transformation

Parasites are always in motion, acting, and reacting to what surrounds them. The second it stops; it becomes a tumor and has abandoned its focus of growing with reason and precision.

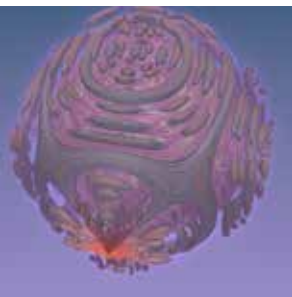
Fig.6.25



Struggle

There is no polite way to crawl under the skin of the host. When parasites interact with a host, there is a struggle on both sides. The parasite does not dominate as a predator may. It finds its success in its timing, to bluff its way until it becomes indispensable.

Fig.6.26



Pausing

"See - Think - Go," this is a phrase that is associated with the sports fencing; however, this also highlights the importance of the half step, which allows the pause to find an opportunity.

Fig.6.27

Cocoon

Methodology

The process of connecting several smaller elements to create an overarching structure; Parasites are created and develop into their final form through this process. The actions are, in many ways, aggressive toward the host, who will then respond with varying types of resistance. Change occurs and will continuously happen as the parasite cocoons itself within the host. Amid this process, the parasite is embodying a sense of motion into change leading to alteration and ending with an emergence. To propose this from a different angle, one may say that the parasite will infest its host, and from beneath the skin will establish itself. After doing so, its influence and presence will develop a cocoon. This process contorts the host in such a way that not even the parasite will have complete control but rather influence over. It is often the case that is this an exclusively physical change, but this process exists within the mind, influencing and speaking to the subconscious. Once established, the cocoon remands as a permanent change to its placement either through physical alteration or in the presence of memory.

It is unclear what exactly this is and how it is recognized. For the author of this paper, compared to the process of stippling by hand. Control a focus define the style from initial appearances but seem far from grasp when during execution. Each dot placed precisely when it wants to be, and through the process, one seems to pause within time and space. Physically the process demands constant attention to minor details, and on the occasional pause, the user observes what is growing upon the page.

Fig.6.28



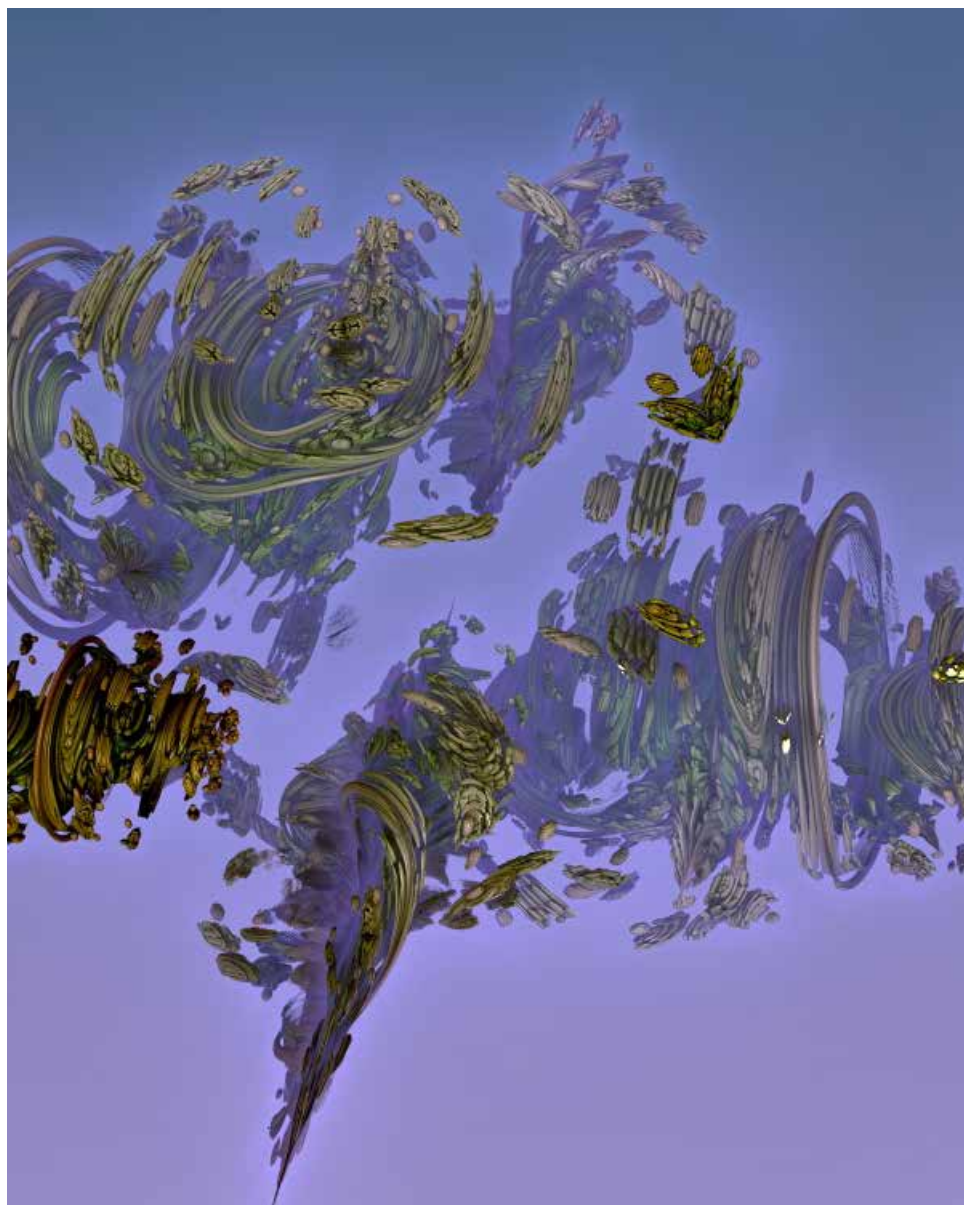
Motion



Through contrast and violation of the host, parasite expresses itself and the change within the host as a paused moment of conflict. It is giving off the appearance of motion.

Fig. 6.29

Change



Temporary and part of a larger process, the shift between the memory of the host and the new alteration of the parasite. The question in this stage is not when the parasite will be accepted but rather how it will be.

Fig. 6.30

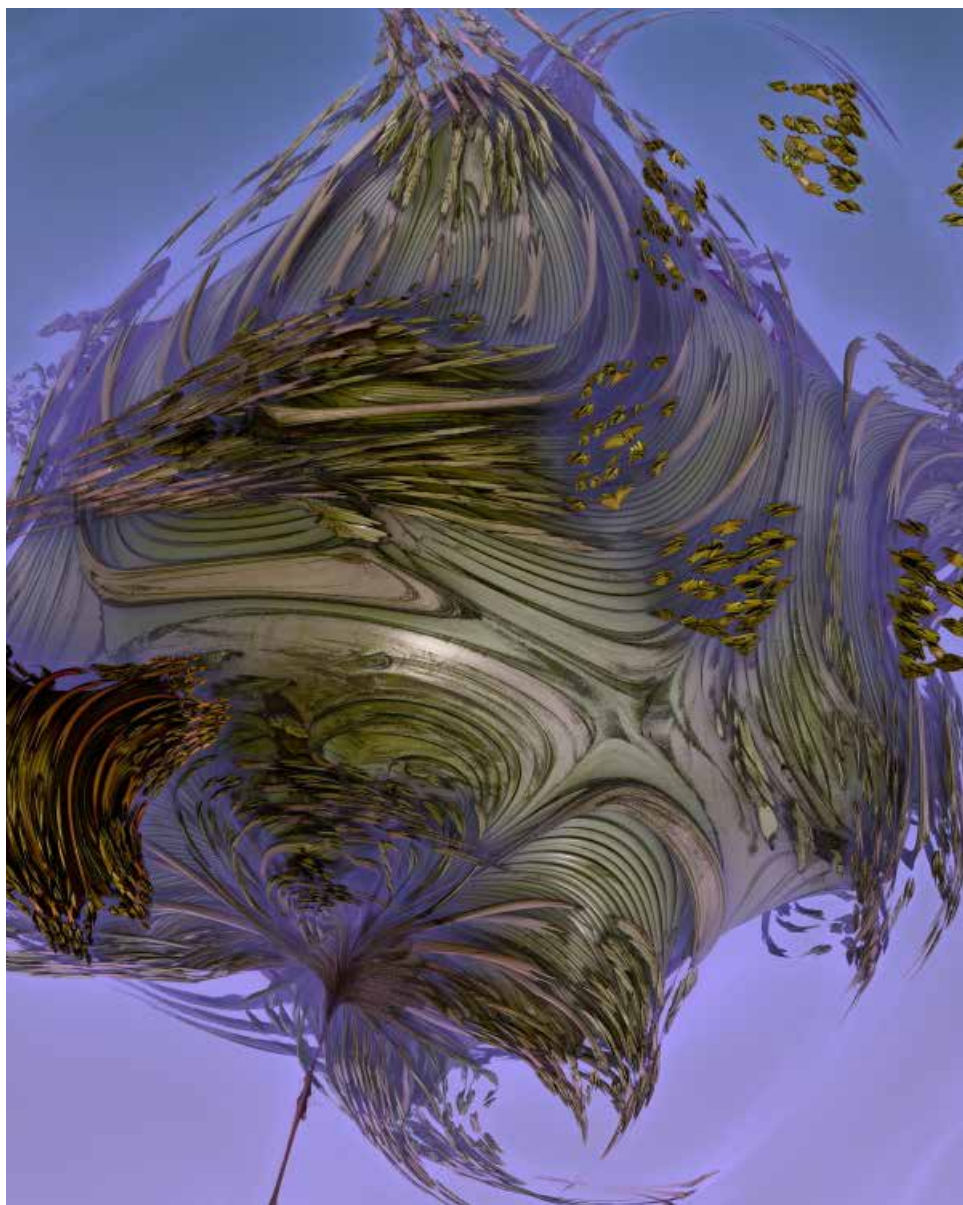
Alteration



The precise planning on how exactly the parasite injects itself to its host. Including the deformation, and other physical changes brought about that identify the renovation as a parasite.

Fig. 6.31

Emergence



The final product of the parasite after it has hatched and its perception established and in some rare cases, it becomes its structure, and its original birth becomes discarded to do so.

Fig. 6.32

Para-Sight

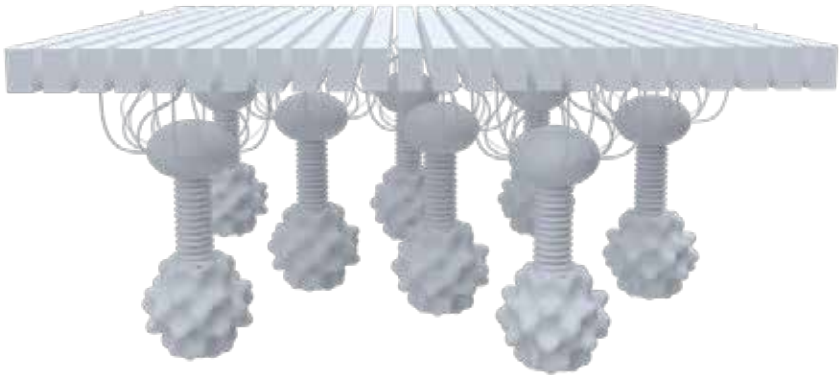


Fig.6.33

Metaphysical Architecture

Present but not always apparent. Architecture in this occurrence is not designed in the typical scene. It more so creates a space within the mind of the individual, this in the vein of non-spaces but holds less subjectivity. For these spaces to even exist, they need to be acknowledged by several individuals that grant them an existence through recognition.



Fig.6.34

Half-Steps

The fastest steps are always small. Speed comes from technique, but speed by itself does not make a viable technique. For the parasite precision is vital,

accomplishing this is done by making itself reactive once the initial strategy is executed, which means small steps once it has become established with the host.

Example Case Studies



Fig.6.35

Cicada 3301

The name given to an unknown group posting puzzles to seek out highly intelligent individuals. These puzzles were made available to the public. The form around this becomes created through the Internet as its architecture.

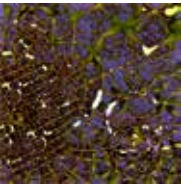


Fig.6.36

Collective Memory

The collection of thought that trails across generations, commonly seen in traditions passed down.

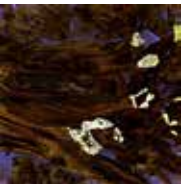
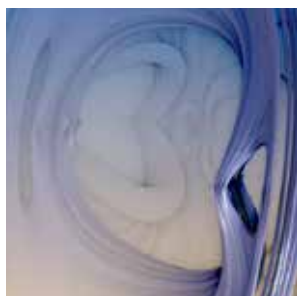


Fig.6.37

Myth / Folk Lore

An exciting situation was that occurrences are filled in and explained through the minds of individuals.

The three examples listed above range from a concrete existence to a strictly metaphysical one, each carries a similar weight in terms of influence.



Finding Opportunity

Parasites in architecture do not follow any rules. Architects build them as well as the homeless, both legal and illegal; parasites develop wherever they please, reacting to and twisting the built environment to suit its needs.

Fig. 6.38



The Incomplete

A parasite understanding is that which it needs to know, the host. There is no concern for other elements.

Fig. 6.39



Re-seeing

The breakdown of every day and understanding it as if it was not always a piece of typical context. When this becomes accomplished, the pallet cleanse allows for chances for opportunists to become apparent.

Fig. 6.40



Unseen & Unknown

Topics in this category are unknown to most, but when present, change the perception of the space. For instance, "the boy in the yellow cap" is an article about a stock image child that appeared in several famous architectural renderings. As a result, this has become a sort of symbol to those familiar to the content.

Fig. 6.41

the guest

Statement

The Guest has entered, and our table. What the parasite intends on doing is shifting though our context to establish itself. It is an unstoppable force, it knows the context as well as its host, and at this moment, it starts to change and shape this collaboration into something new.

What is Parasitic Architecture?

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Ending though

This topic is rather strange and, at times, seems not even to exist. Thought this past year, I have pursued to find and identify what parasitic architecture is and also came to a definition in the end. The parasite itself does not exist unless a person allows it to. from within the mind, it will intrigue its host, and its allure drives one to answer the puzzles, challenges, and visions it presents. For the price of being allowed to exist, the parasite, in turn, supplies the host with a drive and purpose. Within the mind and forms a metaphysical architecture that is completely boundless. Completely unable to be fully understood, one feels its presence rather than seeing or physically grasping it.

For the field of architecture itself without the use of metaphors or entering the ambiguity of the mind, the parasite takes a similar role. As established through the cocoon methodology, it is a sense of movement that introduces a guest to the context of the host. At times the relationship exists on many different lines and dimensions but will always be founded in its relations and behaviors. Through biology, this process imagined clearly, and in practice, it seems to require an understanding of the ultimate parasite, humans. Through this comparison, architecture and its intensions become perceived as personalities of sorts. From the human connection, the parasite is understood as a form of architecture that represents extremes of human perception.

Furthermore, from this point in the research, I don't find it appropriate to directly define what parasitic architecture is because I believe that the definition holds a plethora of interpretations and should be treated as such. For this research and through the concept of parasitic architecture, I have established a lens in which to view architectural behaviors and relationships. Thank you for allowing me to be a guest to your time.

Thank you

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Emily Kutil

Ben Ellefson

Kris Nelson & James Leach

Kris Nelson

Claudia Bernasconi

Christoph Ibele

Wladek Fuchs

for . . .

Letting a Psychology student into Architecture

Making me an Architecture student

Always having the right story

Pushing me to be creative

Reminding me why I love Architecture

Working with every insane design proposal

Telling us we were not ready, genuinely

Refining us

Always pushing for exigence and the next step

Always being calm & collective, especially now

Helping find my confidence ~~Sorry~~

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Figures

Chapter 1. to open the door

- Fig.1.1 Cicada Stippling | Author's own
- Fig.1.2 Parasite & Predator | Author's own
- Fig.1.3 Cicada-Tree | Author's own
- Fig.1.4 Toxoplasma-Mammals | Author's own
- Fig.1.5 Worms-Humans | Author's own
- Fig.1.6 Cuckoo Bird - Birds | Author's own
- Fig.1.7 Micro.Organisms | Author's own
- Fig.1.8 The Host | Author's own

Chapter 2. when it enters

- Fig.2.1 Relationships | Author's own
- Fig.2.2 Fishbones Detroit | Author's own
- Fig.2.3 The People Mover Detroit | Author's own
- Fig.2.4 Shed 19 | Diego Hernández
- Fig.2.5 Para-Site | diller scofidio + renfro
- Fig.2.6 LightHouse 1.0 | all(zone)
- Fig.2.7 Balance | Author's own
- Fig.2.8 Arms Race | Author's own
- Fig.2.9 Indicators | Author's own
- Fig.2.10 Manipulation | Author's own
- Fig.2.11 Biology and Design | Author's own
- Fig.2.12 Parasites to their host | Author's own
- Fig.2.13 To Exist, The Breath of a Building | Author's own
- Fig.2.14 Behaviors | Author's own
- Fig.2.15 Indicators | za bor architects
- Fig.2.16 Skyalk in Detroit | Author's own
- Fig.2.17 PrefabParasite | Calder Flower
- Fig.2.18 Royal Ontario Museum | Author's own
- Fig.2.19 Agora Phobia [digitalis] | Agora Phobia [digitalis]
- Fig.2.20 Discovery | Author's own
- Fig.2.21 Buildings for Buildings | Author's own
- Fig.2.22 Cleanness & Isolation | Author's own
- Fig.2.23 Ecto-Parasite | Author's own
- Fig.2.24 Endo-Parasite | Author's own
- Fig.2.25 Meta-Parasite | Author's own
- Fig.2.26 Fractals | Author's own

Chapter 3. the way it moves

- Fig.3.1 Exchange | Author's own
- Fig.3.2 Villa Busk | sverre fehn
- Fig.3.3 The Clock Shadow Building | Continuum Architects
- Fig.3.4 Favela | Solène Veyseyre
- Fig.3.5 ParaSite | parasite paradise
- Fig.3.6 Futuro | parasite paradise
- Fig.3.7 Knowledge | Author's own
- Fig.3.8 Deception | Author's own
- Fig.3.9 Social circles | Author's own
- Fig.3.10 Placebo | Author's own
- Fig.3.11 False Memory | Author's own
- Fig.3.12 Equivalent Exchange | Author's own
- Fig.3.13 Psychology | Author's own
- Fig.3.14 Harm | Author's own
- Fig.3.15 Drinking Fountain | Author's own

- Fig.3.16 Greek Town Casino | Author's own
- Fig.3.17 Fisher Building | Author's own
- Fig.3.18 Kowloon "Walled City" | Ian Lambert
- Fig.3.19 War & Architecture | Lebbeus Woods
- Fig.3.20 Realities | Author's own
- Fig.3.21 Us & Them | Author's own
- Fig.3.22 Good & Evil | Author's own
- Fig.3.23 Horror | Author's own
- Fig.3.24 Terror | Author's own
- Fig.3.25 Tension | Author's own
- Fig.3.26 Judgment | Author's own

Chapter 4. at the table

- Fig.4.01 S.P Collection 1/2 | Author's own & Jason Tran
- Fig.4.02 S.P Collection 2/2 | Author's own & Jason Tran
- Fig.4.03 R.O.M acoustics | Author's own
- Fig.4.04 R.O.M street | Author's own
- Fig.4.05 R.O.M exhibit | Author's own
- Fig.4.06 R.O.M old & new 1/2 | Author's own
- Fig.4.07 R.O.M old & new 2/2 | Author's own
- Fig.4.08 Where they are found | Author's own
- Fig.4.09 The City as an Organism | Author's own
- Fig.4.10 Basic Parasites - Fire Stairs | Author's own
- Fig.4.11 Layering Parasite - Sky Walk | Author's own
- Fig.4.12 City Parasite - People Mover | Author's own
- Fig.4.13 Hive-mind - Sponsored Bus Stop | Author's own
- Fig.4.14 Fungal Growths - Fishbones, Detroit | Author's own
- Fig.4.15 Cocoon | Refer to Chapter Sources
- Fig.4.16 Hive | Refer to Chapter Sources
- Fig.4.17 Building Parasite 1/4 | Author's own
- Fig.4.18 Building Parasite 2/4 | Author's own
- Fig.4.19 Building Parasite 3/4 | Author's own
- Fig.4.20 Building Parasite 4/4 | Author's own
- Fig.4.21 Non-Place | Author's own
- Fig.4.22 Mystery and Contumely of a Street | Giorgio de Chirico
- Fig.4.23 Isolation | Author's own
- Fig.4.24 The Pause | Author's own
- Fig.4.25 electrical pole | Author's own
- Fig.4.26 Trash Birds | Author's own
- Fig.4.27 Parasitic | Author's own
- Fig.4.28 Mushrooms | Author's own
- Fig.4.29 A Stool on its side | Author's own
- Fig.4.30 The Hall Way | Author's own
- Fig.4.31 Likeness 1/2 | Author's own
- Fig.4.32 Likeness 2/2 | Author's own
- Fig.4.33 Collection - non-objects | Author's own
- Fig.4.34 Collection - facade & case study | Author's own

Chapter 5. when it speaks

- Fig.5.01 The Breath of a Building | Author's own
- Fig.5.02 Desired trait | Author's own
- Fig.5.03 Interaction | Author's own
- Fig.5.04 Of different contexts | Author's own
- Fig.5.05 Organic Nature | Author's own
- Fig.5.06 War & Architecture | Lebbeus Woods
- Fig.5.07 Radical Reconstruction | Lebbeus Woods

Fig.5.08 Deconstruct | Author's own
 Fig.5.09 From Within | Author's own
 Fig.5.10 The Mechinel| Author's own
 Fig.5.11 Uniform | Author's own
 Fig.5.12 Welded | Author's own
 Fig.5.13 Replaceable | Author's own
 Fig.5.14 War | Author's own
 Fig.5.15 Choice | Author's own
 Fig.5.16 Change | Author's own
 Fig.5.17 New | Author's own
 Fig.5.18 Catch & Shape | Author's own
 Fig.5.19 Organic on Organic | Author's own
 Fig.5.20 Metal on Organic | Author's own
 Fig.5.21 Metal from Within | Author's own
 Fig.5.22 Plastic as a Disease | Author's own
 Fig.5.23 Versatile | Author's own
 Fig.5.24 Disposable | Author's own
 Fig.5.25 The Human Parasite | Author's own
 Fig.5.26 COVID - 19 | Author's own
 Fig.5.27 Priority | Author's own
 Fig.5.28 Understanding | Author's own
 Fig.5.29 Shifts & Consequences| Author's own

Fig.6.27 Pausing | Author's Own
 Fig.6.28 Cocoon Methodology| Author's Own
 Fig.6.29 Motion | Author's Own
 Fig.6.30 Change | Author's Own
 Fig.6.31 Alteration | Author's Own
 Fig.6.32 Emergence | Author's Own
 Fig.6.33 Metaphysical Architecture| Author's Own
 Fig.6.34 Half-Steps | Author's Own
 Fig.6.35 Cicada 3301 | Cicada 3301
 Fig.6.36 Collective memory | Author's Own
 Fig.6.37 Myth / Folk Lore | Author's Own
 Fig.6.38 Finding Opportunity | Author's Own
 Fig.6.39 The Incomplete | Cicada 3301
 Fig.6.40 Re-seeing | Author's Own
 Fig.6.41 Unseen & Unknown | Author's Own

Chapter 6. people as parasites

Fig.6.01 Parasite 2019 - poster | Bong Joon Ho
 Fig.6.02 Parasite 2019 - peach| Bong Joon Ho
 Fig.6.03 Parasite 2019 - smell| Bong Joon Ho
 Fig.6.04 Parasite 2019 - flood | Bong Joon Ho
 Fig.6.05 Defensive Architecture- flood | Guy Corbisley
 Fig.6.06 The Parasite | Michel Serres
 Fig.6.07 White | Author's Own
 Fig.6.08 Manifestation | Author's Own
 Fig.6.09 Ad Nauseam | Author's Own
 Fig.6.10 Evidence | Author's Own
 Fig.6.11 Assumption | Author's Own
 Fig.6.12 Miasma | Author's Own
 Fig.6.13 Analyze | Author's Own
 Fig.6.14 Appear | Author's Own
 Fig.6.15 Illusion | Author's Own
 Fig.6.16 Textile | Author's Own
 Fig.6.17 Plasticity | Author's Own
 Fig.6.18 Contorsion | Author's Own
 Fig.6.19 Deconstruct| Author's Own
 Fig.6.20 Embrace | Author's Own
 Fig.6.21 Overindulge | Author's Own
 Fig.6.22 Violation | Author's Own
 Fig.6.23 Hijacking | Author's Own
 Fig.6.24 Beneath the Skin | Author's Own
 Fig.6.25 Struggle | Author's Own
 Fig.6.26 Overindulge | Author's Own

Appendix

Stage 1. Genesis

The Earth sits and waits, its skin the soil and hair the trees. Watching as the day comes and goes without care. Everything is in balance, each object is in its place carrying out its role without excuse. Each creature to walk upon the planet shows respect and in turn, the planet gives and takes with them. Some begin to stop, think, and settle. In search of fertile land and potential opportunities. Humans settle to grow their ideas and ambitions, tilting the balance of nature.

Stage 2. Development

Once they stop they begin to build and scar the planet with their creations. Humans begin by relentlessly taking from the earth to create their ambitions and visions. The exploitation of natural resources accelerates their growth on the planet and with their growth they endlessly consume.

On an island, a group of settlers has landed and started to establish a town. They brought with them farm animals and plans to farm the soil. Trees in this new land grow as fast as bamboo and are as strong as stone. Settlers begin to identify and collect this new resource, farming it whenever possible and giving it the name stonewood. Clearing the woods of its regular trees they build their homes, streets, and walls around their new prize. The Birdseye family has started producing elaborate structures and elegant furniture with the stonewood. Their work is respected in the town and those who visit lust for it. Soon the name birdseye stonewood furniture echoes in the ears of foreign lands.

Stage 3. Growth

Named after the first mayor, the town has shed its skin and revealed itself as the city of Birdseye. They are known for their exported furniture and as a result several factors have opened under the slogan, "In the eye of the bird". The city is now barren of any form of plant or natural as a result of constant developments. Profits from exporting stonewood and furniture, have allowed the city to rapidly expand. It is discovered through these expansions that stonewood will only grow on this island, this is for an unknown reason. With each added layer of industry, pollution increases and the natural environment begins to flicker. Slowly, harshly, the city begins to exhaust its resources as the demand for exports increases. Bleeding out into the surrounding land in the city injects settlements across the land. These function as subordinates the city of Birdseye. As the city develops it acts as an organism without skin. The mayor as the brain, working with functions within and outside the city. The economy consumes and supports those who inhabit the island. These interactions cause a branching out of relationships outside the city, starting a regional network of symbiotic relationships. At this moment balance is achieved at the expense of the island.

Stage 4. Expansion

The city of Birdseye has completely consumed the island. Housing and industry soon become intertwined and synonymous with each other. Industry supports and facilitates human life and drives the expansion and development of the city. Buildings start to expand and reach into the sky and into the earth in the absence of land to conquer. By consuming and controlling everything the environment becomes snuffed out shifting out of balance. The city begins producing more toxins than can be managed and in turn, people start to seek escapes from the built environment.

Stage 5. Peak

As the city increases in size and so do the environmental wounds. The air quality has evolved from mild irritation to a citywide cough. People begin to become sick from being outside too long and start to rely on advancements in technology to produce robust drugs and air cleaning systems for indoor comfort. Due to high-density, diseases spread easily and irritation starts to rise. Housing starts to become reconstructed upon the boons of the old towers to be more compact and efficient. They grow in size and rapidly soak up the working class within them. These workers are chained to the city by the economy. Demand is high for furniture and other goods made of stonewood. Trade partners and investors demand these products at any cost.

Stage 6. Break

Growth and economic success continue but as a result, the air turns into a dark fog and a respiratory mask is needed to traverse the outside world. In order to continue sustaining itself the city of Birdseye increases the production of its stonewood furniture. At the expense of the citizens but for the benefit of the city. Despite the grand intentions of economic prosperity, the citizens have collected and voiced their concerns about unlivable health hazards. The mayor refuses to reduce industry production as that is the lifeblood of the city. Instead, turning to modern science in order to find a resolution. After much research, biological manipulation is seen as the answer. New biological discoveries at the time such as the discovery of the double-helix structure of deoxyribonucleic acid (DNA) laid the foundation for this argument.

In Birdseye, Dr. Fuchs works tirelessly for a solution to this crisis. Until one night he stops, folds his classes and wipes a coating of air pollution off his brow for the last time. Sending his proposal to the mayor, resting easy for the first time in years. With the approval of the mayor, he begins to grow a synthetic parasite capable of solving the environmental crisis. The goal of the parasite is to consume emissions created from the factories. If all is successful it will free citizens of their homes, making the air clean once again. After months of testing, the

parasite Nerv_1-60 is released into the world. In order for it not to spread, it is bound to a man-made host. For the past month, it has been in operation and since its introduction, people have been outside for prolonged periods without feeling ill.

Stage 7. Swell

Change in the city has been a breath of fresh air but they soon begin choke. Terror has spread amongst citizens as well as foreign trade partners who refuse to receive any more goods from the city. The parasite has evolved to attach to foreign hosts and has become an invasive species. Dr. Fuchs has announced earlier in the week that "...it is seeking Co2 anywhere it can find it and in this case, it means our homes. The parasite is that of the city and will forcibly attach itself to it and within it. If you are in the parasite's path exert caution, while it will not destroy the organism that is the city it will consequently harm us to further integrate itself. So I am proposing we halt furniture production in order to starve it out. New solutions for the city's air pollution will need to be discovered at a later date." A week later Mayor Birdseye_iv announces that the city will be shutting down its factories, intending to kill the parasite and quarantining the city in order to stop it within the city. To combat the Nerv_1-60 The city has assembled small task forces consisting of specialized individuals. Each of these groups manages a collection of citizens that function as their own communities, as a whole they compose the city. This allows for the ability to adapt to change quickly in the event that one of the towers becomes completely consumed or has become unsafe to occupy.

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Stage 8. Neon-Genesis

Parasites throughout the city have started to become smaller but more aggressive. Attaching itself to exhaust vents of buildings and other service outputs. Several citizens have reported that it has made its way into their homes through openings and cracks in the construction, sprawling out across their ceilings. With the eradication of factories, the parasite must find food elsewhere. In order to survive, the parasite targets humans largest available producer of Co2 and rabidly begins to invade their dwellings.

With limited resources, the parasite, shifts to become a single unified organism. This allows it to draw from the larger host of the city as opposed to individual buildings. It constantly is supporting itself and is able to resist footholds gained by individual communities. Essentially the parasite has attached itself to the buildings and will continue to grow until the host and the parasite are one. Attempts have been made to remove pieces but have been unsuccessful. When struck or punctured the parasite will rapidly compress, pulling itself inward, putting stress on any objects close to it or that it has attached to.

Stage 9. Containment

After years of enduring the parasite, researchers were able to successfully separate the parasite from the building. However, they were unsuccessful in killing the parasite. Because of its resilience and danger to the outside world, regulated chambers are built into the architecture of the city in order to house the parasite. Through this controlled environment, the parasite will be under constant surveillance. The parasite is sustained through the city's emissions produced from manufacturing, breathing, livestock, etc. In return, Nerv_1-60 provides the city with fresh clean air creating a symbiotic relationship between humans and parasite. A research team led by Dr. Fuchs has predicted that the parasite will quadruple in size within the next ten years, directly correlating with the projected population increase of the city. After a meeting with the mayor to discuss this issue it has been planned to expand the city upward. This has become possible through the parasite, as stated by Dr. Fuchs: "the parasite produces rich oxygen at a rate that would allow us to expand into the upper atmosphere as long as we maintain our connection with it."

Stage 10. Homeostasis

Construction has been completed on the expansions of the city. Homes and other facilities have been designed with the parasite as a key piece of the design. Weaving in and around the matrix of buildings the parasite supplies the expanded city with the oxygen needed to survive in these high altitude climates and in return the concentrated population of people produce the needed Co2 for the parasite. The city below has been abandoned as humanity continues to build vertically. By creating artificial land and expanding into the air, humans have liberated themselves from the land. Society has shifted so that current generations no longer know what life was like before the parasite and high-rise structures. Nature has reclaimed the ruins of the old city and the new city lies above.

Supports for the expanded city were planned to be cleaned once a year however the parasite has begun to grow around these, warding off harmful plants and keeping the elements from damaging them as much. This process has been rescheduled to once every ten years.

Pure Parasitism

When a piece of parasitic architecture is able to clearly distinguish itself in some while exploiting the host in every category listed below.

Points for this Process

Given to buildings to indicate a parasitic level, 1=means the trait is present and 0=means it is not or is not optimal

Ectoparasite*

Is present on the exterior of the building, only having minor (or none at all) structure within.

- (0) It is
- (1) It is not

Endoparasite*

Is present in the interior of the building, only having minor (or none at all) structure outside.

- (0) It is
- (1) It is not

*The two traits listed above are crucial when searching for parasites. Attachment must occur.

Interaction

Is the parasite more of an addition or an independent program.

- (0) The parasites program is passive and not standing out, such as how an addition would be.
- (1) The program is established and the parasite may opt to assist the host if it is needed for survival.

Alteration of Context

Does the parasite alter the context of its hosts surroundings

- (0) There is no change in the environment.
- (1) The environment has become more specialized for the parasite.

Alteration of Host

Has he host needed to change significantly due to the introduction of the parasite.

- (0) The host has seen minimal changes with this introduction (temporary or easily implemented)
- (1) There have been alterations to structure or changes in the program for the parasite

Integration

The parasite has its own address or has it hidden well

- (0) The parasite is identified as separate from the host and is starting to become more of an independent building.
- (1) The parasite is still a part of the host so much so that it still identifies as the same location.

Building Systems Does the parasite have these, (0) yes, (1) no.

Does the parasite have these, (0) yes, (1) no.

HVAC: Is there an independent system

Water: Is there an independent system

Lighting: use of natural or electrical lighting from the host

Circulation: This is in concern to the connection to the ground

Electrical: does the parasite directly or indirectly connect to the grid, solar or another passive energy count as direct

Structure: is the parasite supporting within only or is it relying on the host for this. Attaching to the host is a separate discussion

