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The projects presented in this portfolio are organized through three different modes of working, though the same questions about urbanization and socio-environmental relationships occur throughout. In the broadest sense, I am concerned with the force of representation and narrative, within art, design and allied fields, to either entrench or unsettle extractive regimes. My design research and creative practice show that the ways we describe the world do not simply record existing conditions in different registers. Whether through technical knowledge or cultural production, they actively set the terms through which our shared built environment is organized and made available to particular kinds of action. I

Independent Practice and Scholarship: through text, as well as the analysis and creation of images, I ground these concerns in the Southeastern US. I am particularly interested in places of the “ecological uncanny:” landscape-scale scenarios of malfunctioning that are highly contested between global agendas and every-day struggles. Here, the forms of dispossession that underlie global processes of urbanizing nature become momentarily visible. Subjects such as green energy production, nuclear weapons, and urban financialization offer regionally-specific case studies in the new, fraught forms of nature drawn into being under planetary urbanization, as well as critical opportunities for rethinking our political relationship with the natural world.

Public Practice: across conferences, film exhibitions, and collaborative public lectures, I work with others to think through the proliferation of responsive environments in contemporary life. How do these places operate not just through media, but as media themselves?

Professional Experience: by working on public-art projects and competitions in practice, I have the opportunity to move design research into disciplinary intervention, like using public art to change how people learn from an environment, generating situated ecological knowledge, and to mark a moment where architectural and landscape thinking must merge to imagine an ecologically resilient future.

A Note on Reading: This portfolio is best understood as a sequence of encounters rather than a survey of finished objects. I instead favor an invitation to rethink what counts as knowledge, evidence, and action in the built environment. I think what’s at stake is an instance of placing yourselves in the frame with others, where new forms of attention might shift what design can do.

Shaped by my background also as an artist, my work enters architecture through experimental geography, an established field bringing together art and cultural practices with critical geographic inquiry, under the aim of testing how they shape each other and the production of space. It meets architecture at the point where we intervene in, and design, new spaces and new ways of collectively inhabiting them.

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the
from
&

view
Nowhere
UnderStory

DOCTORAL DISSERTATION: WRITTEN SCHOLARSHIP +
CORRESPONDING ESSAY-FILM

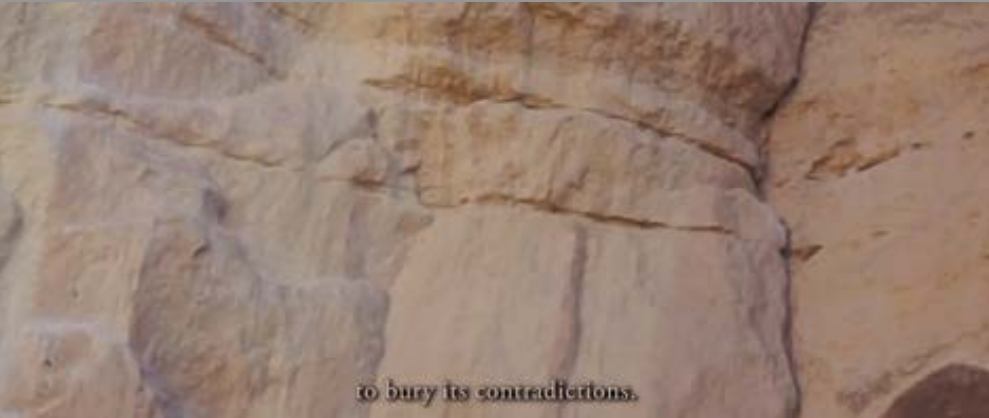
FUNDING + AWARDS: Harvard-Mellon Urban Initiative
Dean’s Merit Award, Harvard GSD
Doctor of Design Research Award
Sustainability Award, University of
Georgia

INVITED TALKS: Visual Practices and Experimental
Geographies Lecture Series, University
of Kentucky.

STEWARDS, COLLABORATORS,
HOSTS, GUIDES: Marty Rosenbluth, human rights
activist and immigration attorney
The Cultural Resources Department at
the US Army’s Fort Moore
The Madison County Coalition for
Clean Power and the Madison-
Oglethorpe Stream Team
John and Jane Robertson, caretakers
of Smithonia Plantation’s archive
East Coast Terminals and the Georgia
Port Authority
LangShip and the crew of the MV
Linda

ROLE: Director/Producer, Writer,
Designer
LOCATION: Stewart County, GA;
Madison + Oglethorpe
Counties, GA; Savannah,
GA; Cambridge, MA;
Rotterdam, NL
YEAR(S): 2022-2025
OUTPUTS: Essay film, collection of
essays (manuscript under
review)

01 Contour Parallax



02 Walking Backwards



03 Vanishing Points

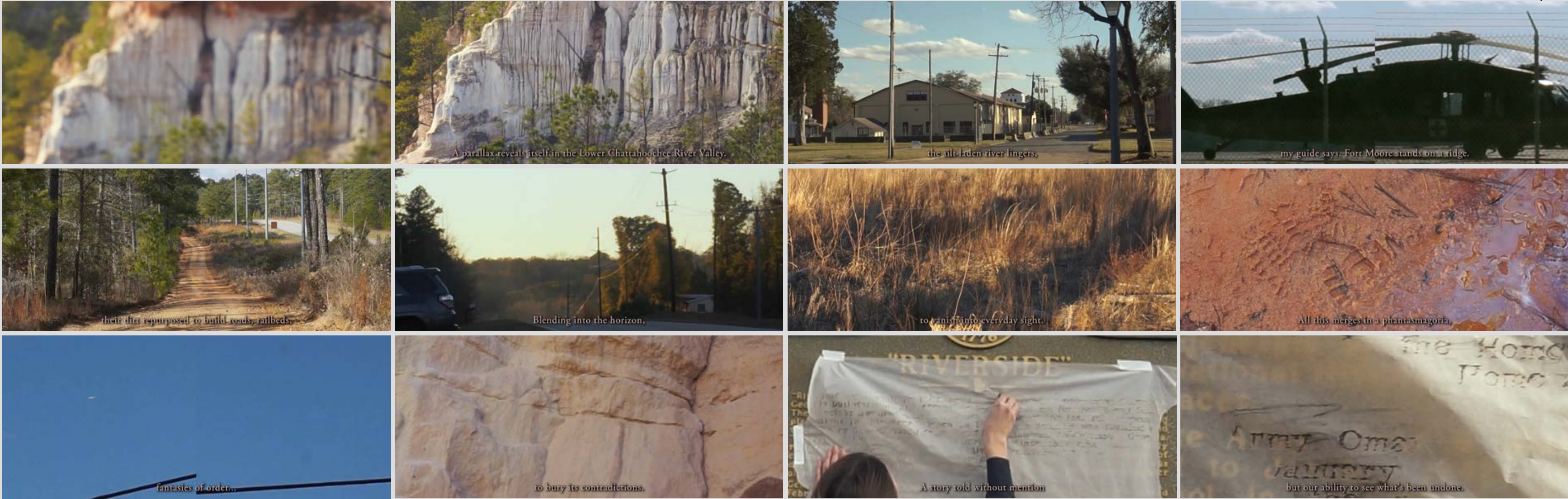


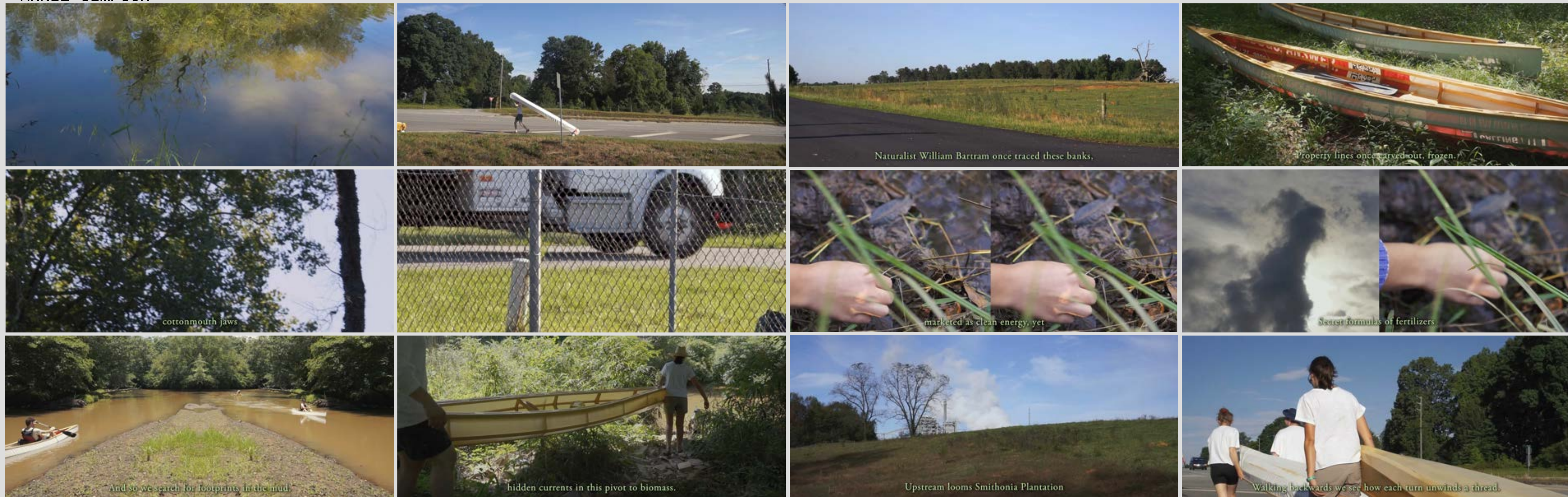
Territorial governance, now at a planetary scale,
operates through fragmentation, concealment, and
reclassification.

01 Contour Parallax

The first movement, using the concept of parallax error (the misalignment from different vantage points), stakes the claim that technical surveying fragments landscapes that are materially and historically connected. By examining both historic and contemporary land measures, the work reveals how biomass plantations obscure sites of conflict (such as such as Fort Moore, a hub for counterinsurgency military training, Stewart Detention Center, the largest migrant detention facility east of the Mississippi, and Providence Canyon, a geologic scar from cotton cultivation) rendering these interconnected sites discrete, governable, and largely invisible within the landscape.

below; stills from essay film





above: stills from essay film

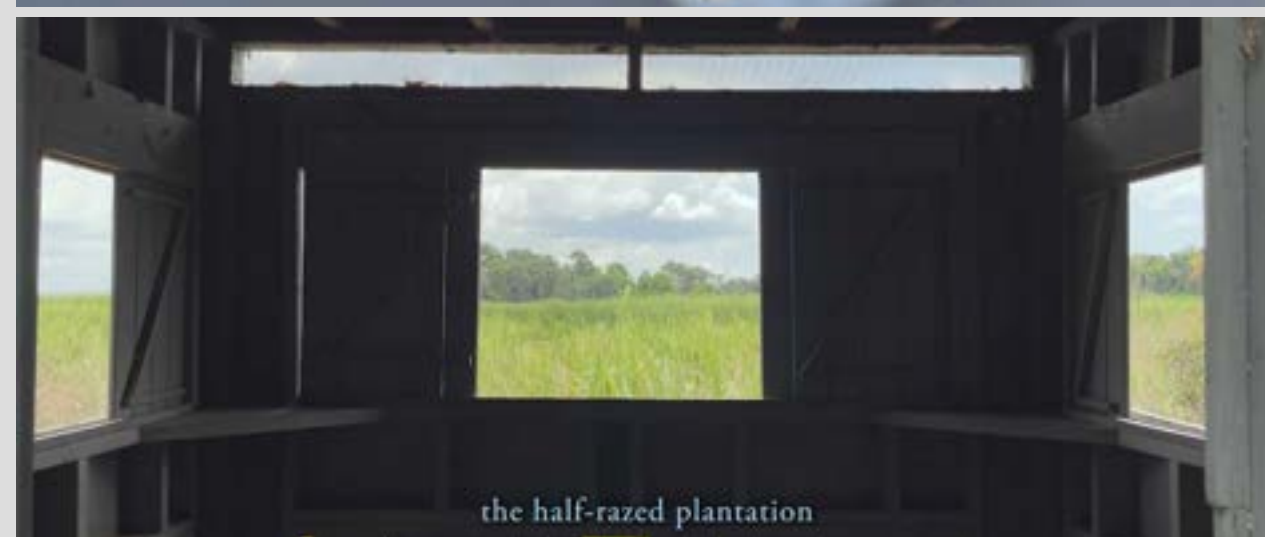
02 Walking Backwards

Movement two treats mapping and narration as contested technologies, presenting how drawing and describing make landscapes legible for enclosure and extraction. Focusing on the Broad River, this case insists that botanical narratives, colonial surveys, and present-day hydrological maps encode property and labor hierarchies, ultimately revealing how ecological manipulation, like agro-chemistry and river channelization, under the region's plantation system underwrites both historic and contemporary biomass frontiers.

03 Vanishing Points

The final movement places the horizon as navigational tool and organizing conceit by tracking pine biomass from Savannah in the U.S. Southeast to the Port of Rotterdam. Through fieldwork on containerships, interviews, and archival research, the work exposes how linear perspective abstracts and depoliticizes global shipping, obscuring its entanglement with labor, territory, and the material flows of “green” energy.

below; stills from essay film



deep time

ⓑ

Nuclear development and weapons testing in the Southeastern United States

How do we design for timescales that far exceed human experience?

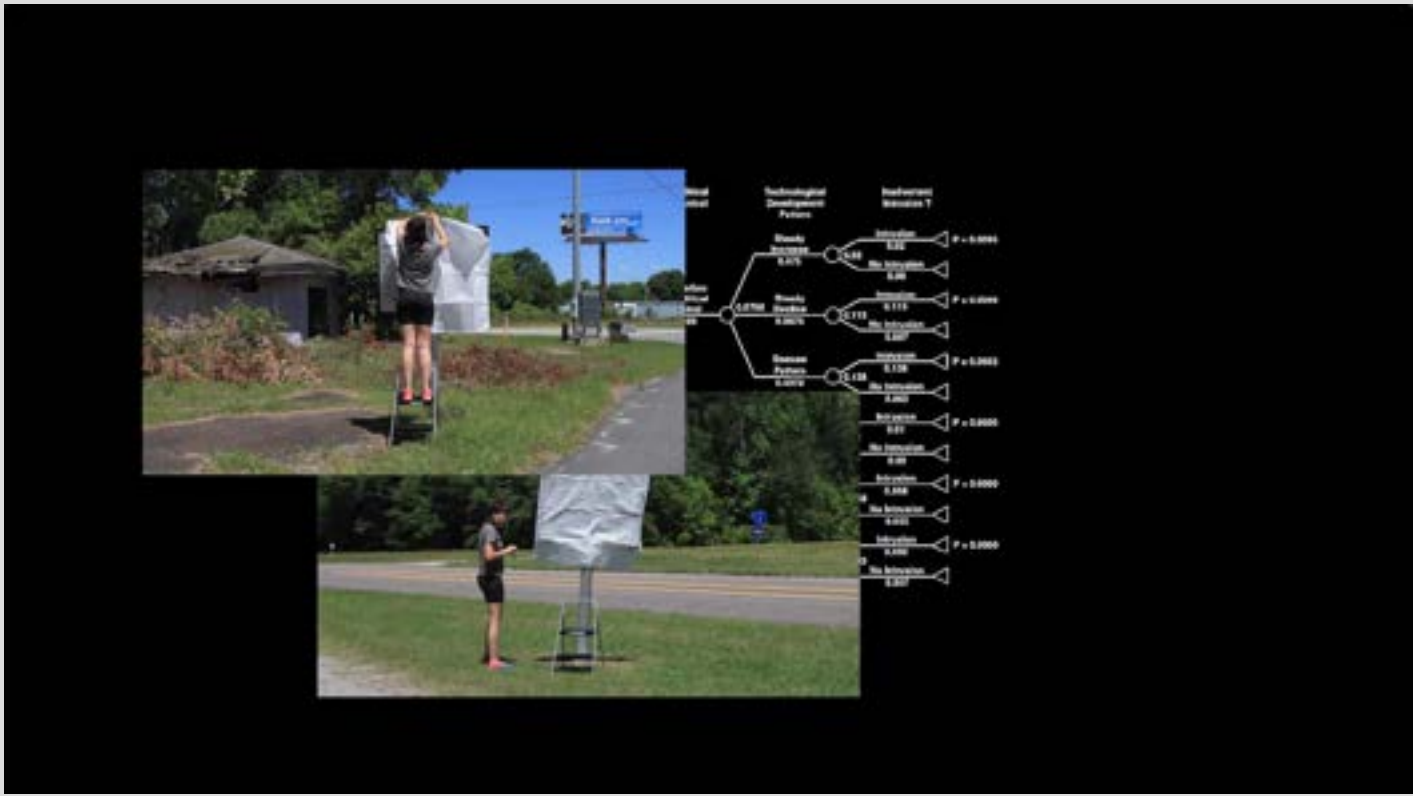
01 Monuments for the Interim 24,000 Years

02 Void Almanac

PUBLICATIONS: Simpson, Annie. “Void Almanac: A Political-Geologic Rubbing of Nuclear Testing in Mississippi.” *GeoHumanities* 10, no. 2 (2024): 335–59. doi:10.1080/2373566X.2024.2409692.

Simpson, Annie. "Monuments for the Interim Twenty-Four Thousand Years." *Southern Cultures* 27, no. 2 (2021): 28-45. <https://dx.doi.org/10.1353/scu.2021.0025>.





01

Monuments for the Interim 24,000 Years

Situated at the Savannah River Site, *Monuments for the Interim Twenty-Four Thousand Years* merges geography and speculative design to confront the challenge of commemorating Cold War-era nuclear hazard across geologic time. Published in *Southern Cultures*, the essay unfolds alongside architectural drawings and the reactors’ raw form, now cast full of concrete, probing the impossibility and

necessity of marking landscapes rendered dangerous for millennia. Both the text and the exhibition juxtapose historical and contemporary art practices for marking/monumentalizing time against the flimsy highway markers memorializing the the Savannah River Site. The result is counter-monumental forms that surface the histories, bodies, and ecologies erased in the name of containment.

ROLE: Writer, Designer, Artist
LOCATION: Savannah River Site, SC
YEAR(S): 2020-2022
OUTPUTS: Peer-reviewed publication; exhibition with drawings, sculptures with integrated video feeds, audio, and lights

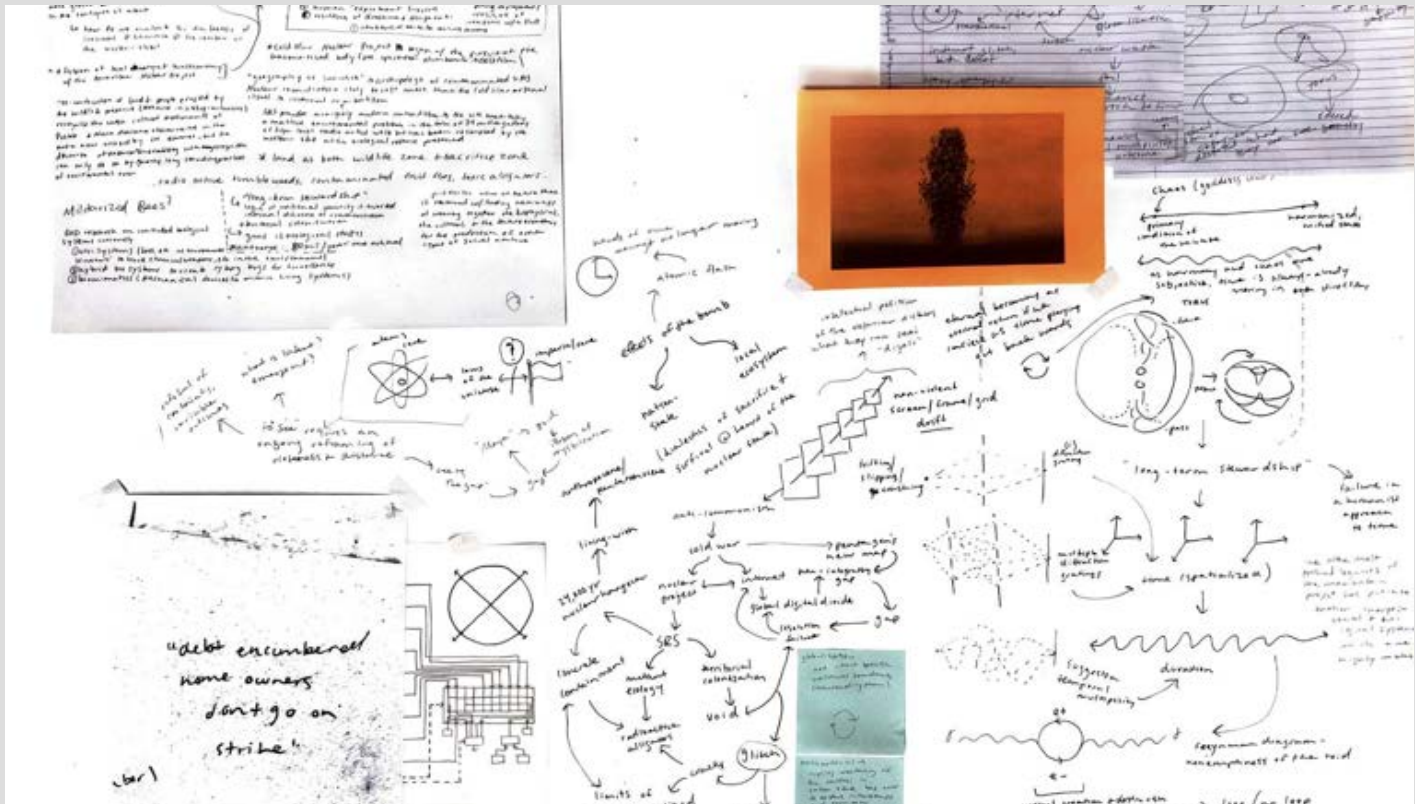
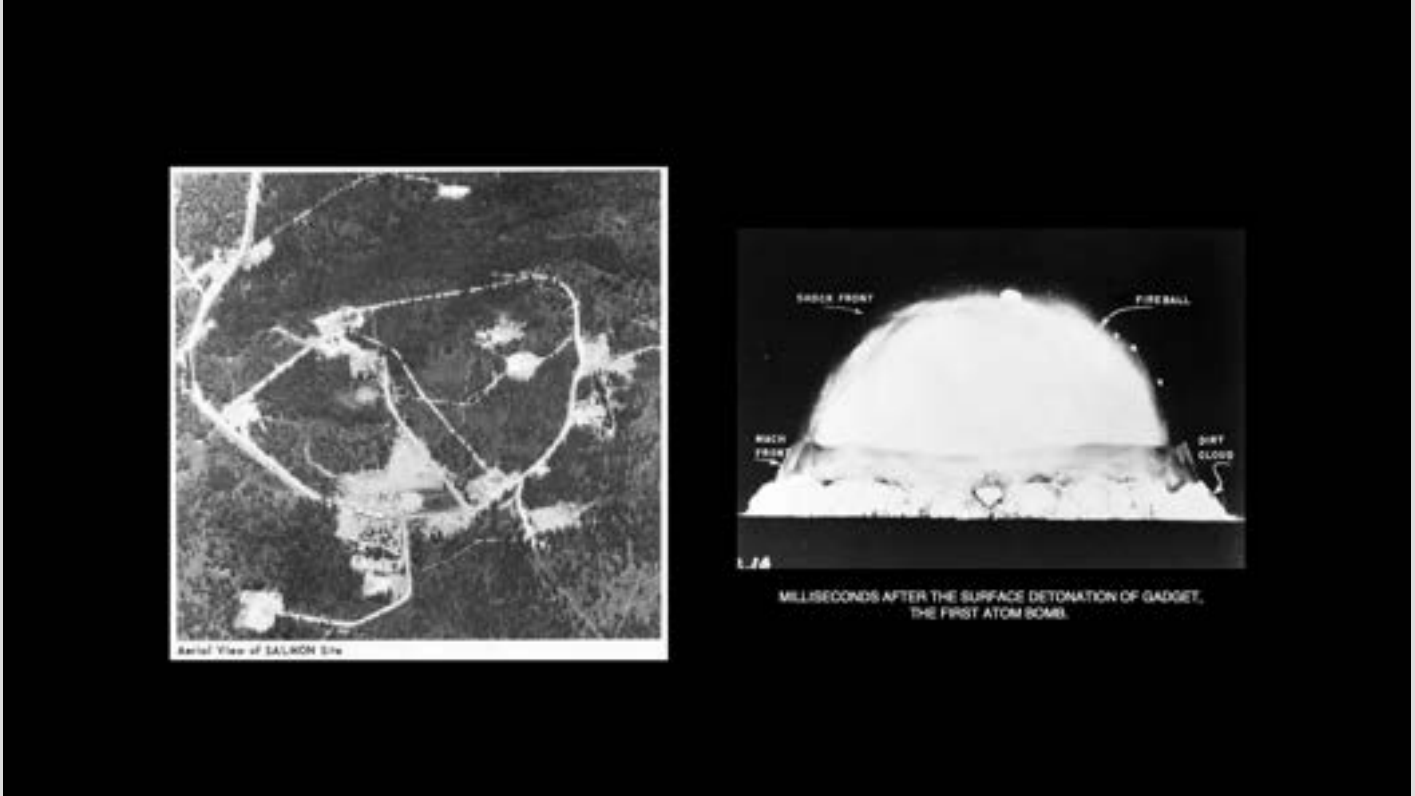
far left, top; video feed embedded in sculpture
far left, bottom; Rachel Whiteread, House, 1993
(193 Grove Road, London E3, destroyed 1993.
Photograph Sue Omerod, courtesy of the artist
and Gagosian. © Rachel Whiteread.)
center left, top: K Reactor at SRS
center left, bottom; suite of drawings
right; exhibition views

02 Void Almanac

Void Almanac intervenes through experimental film and scholarship to map geographies of absence at Mississippi’s Cold War nuclear test site. The work examines how the “void” here is enacted and sustained (physically, juridically, and culturally) by cycles of speculation and erasure. Rooted in a politics of encounter and reflections on the representation of

time in Southern Gothic Literature, this approach resists the impulse to render nuclear legacies legible only through measurement, risk assessment, or containment protocols by attending to how people, histories, and temporalities are simultaneously summoned and excluded in the management of absence.

ROLE: Writer, Designer, Artist
LOCATION: Salmon and Sterling Nuclear Test Site (MS, USA); exhibited at The Athenaeum (GA, USA)
YEAR(S): 2021-2024
OUTPUTS: Peer-reviewed publication; exhibition with film and drawings



far left, top; exhibition and screening view
far left, bottom; view camera feed in exhibition
center left; research materials in exhibition
above; film stills



tunnel vision

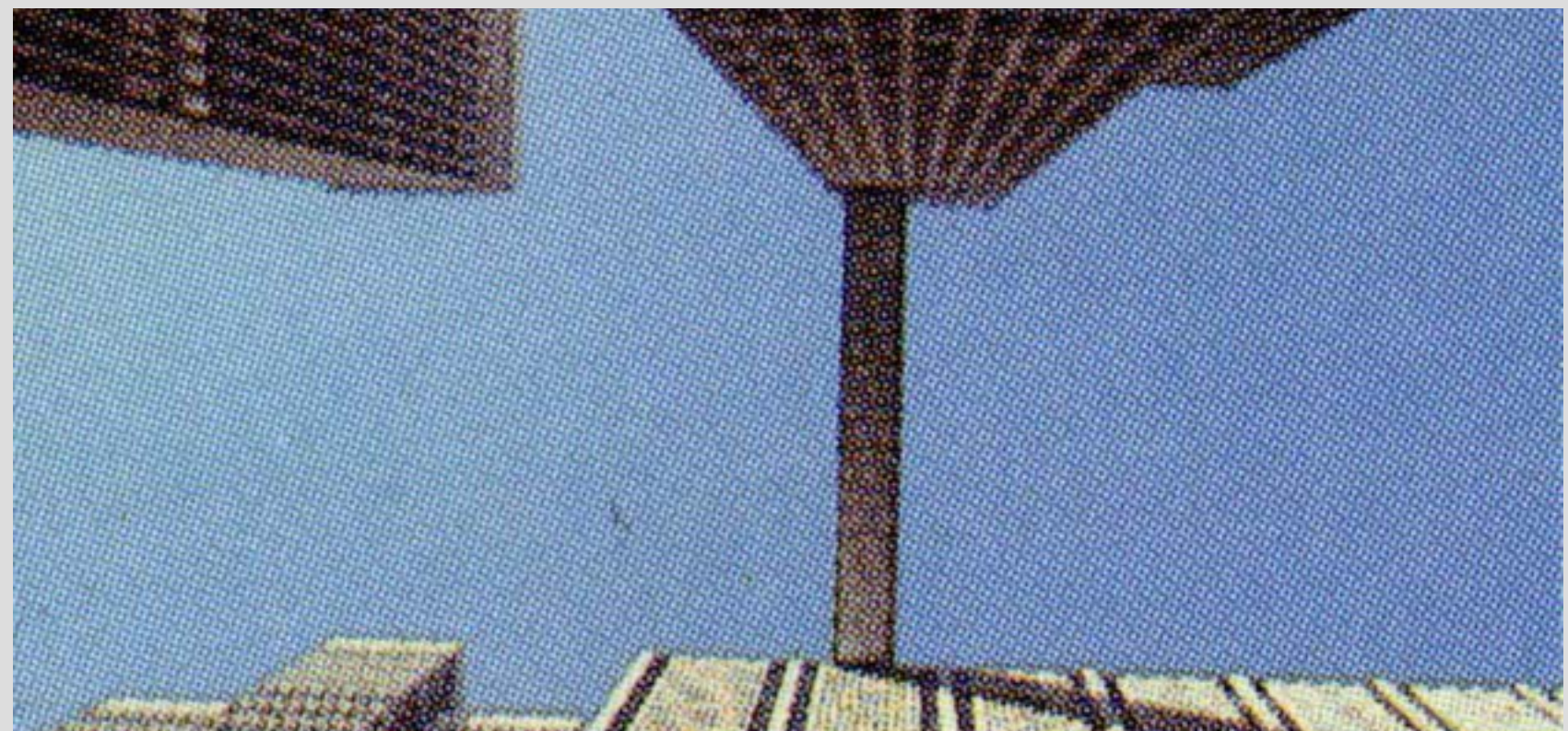
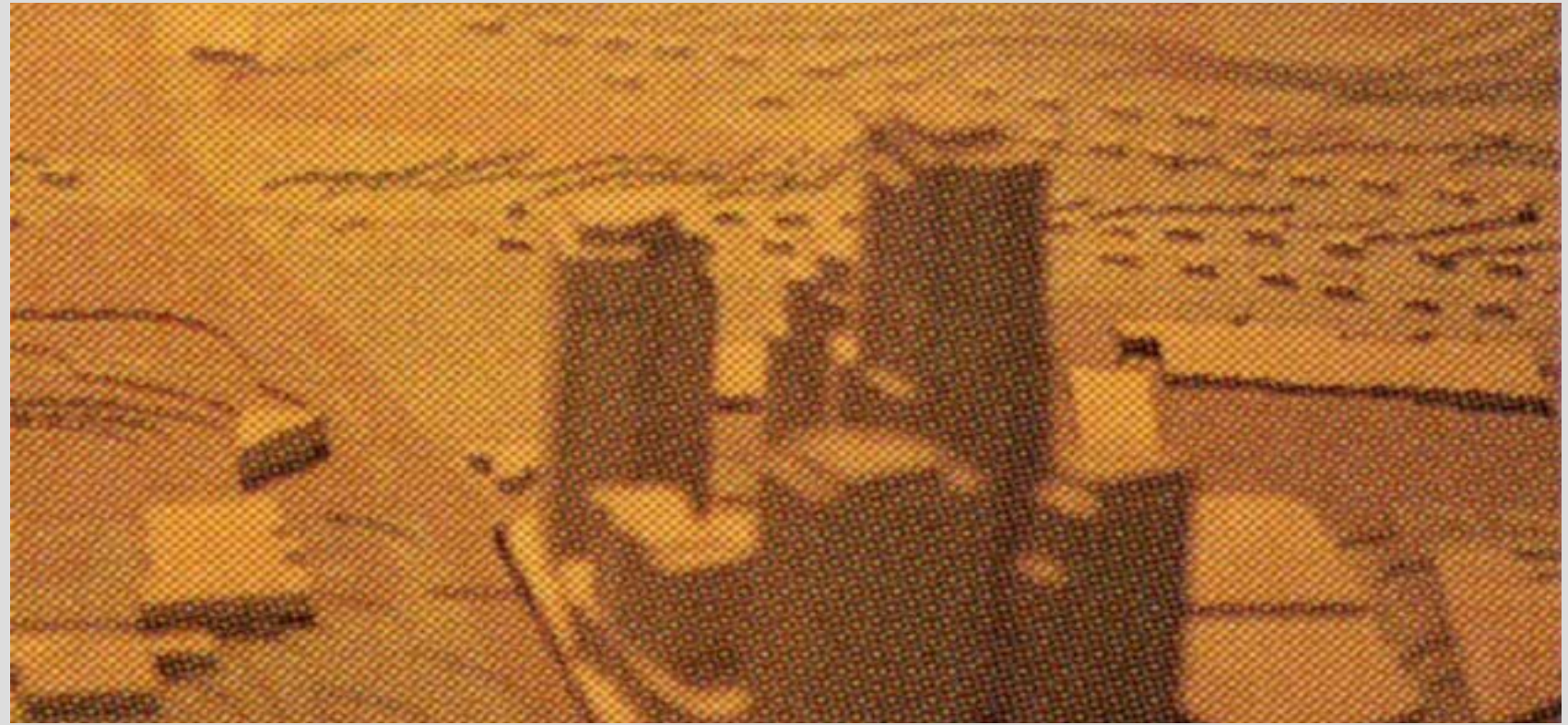


PUBLICATIONS: Simpson, Annie. “Tunnel Vision: Notes from ‘Generic’ Atlanta.” *Urban Geography*, August (2025): 1–12. doi:10.1080/02723638.2025.2540803.

ROLE: Writer, Designer, Performer
PERFORMANCE LOCATIONS: Harvard GSD, Cambridge, MA; The Athenaeum, Athens, GA
SITE LOCATION: Atlanta, GA
YEAR(S): 2021-2025
OUTPUTS: Performances, recordings, peer-reviewed scholarship



images from performance recording, Benjamin Smoke, and S,M,L,XL



[Tunnel Vision](#) situates *Benjamin Smoke*, a film chronicling the final years of Atlanta musician Benjamin, within the theoretical frameworks of Rem Koolhaas's "generic city" and Lieven De Cauter's "capsular civilization." Through close visual analysis, it examines how the film becomes both a record and a rupture, capturing "last views" of the city's edges

while revealing the ways urban transformation erases and reinvents itself. The essay traces Benjamin's life and the spatial politics of Cabbagetown, connecting the film's imagery to broader questions of enclosure, gentrification, race, and resistance. By reflecting on the role of photography and moving image in shaping urban mythologies, the work

positions *Benjamin Smoke* as an opportunity to reconsider the aesthetics and politics of the "generic city" with two decades of hindsight, complicating established theories of urban form through lived experience and creative intervention.



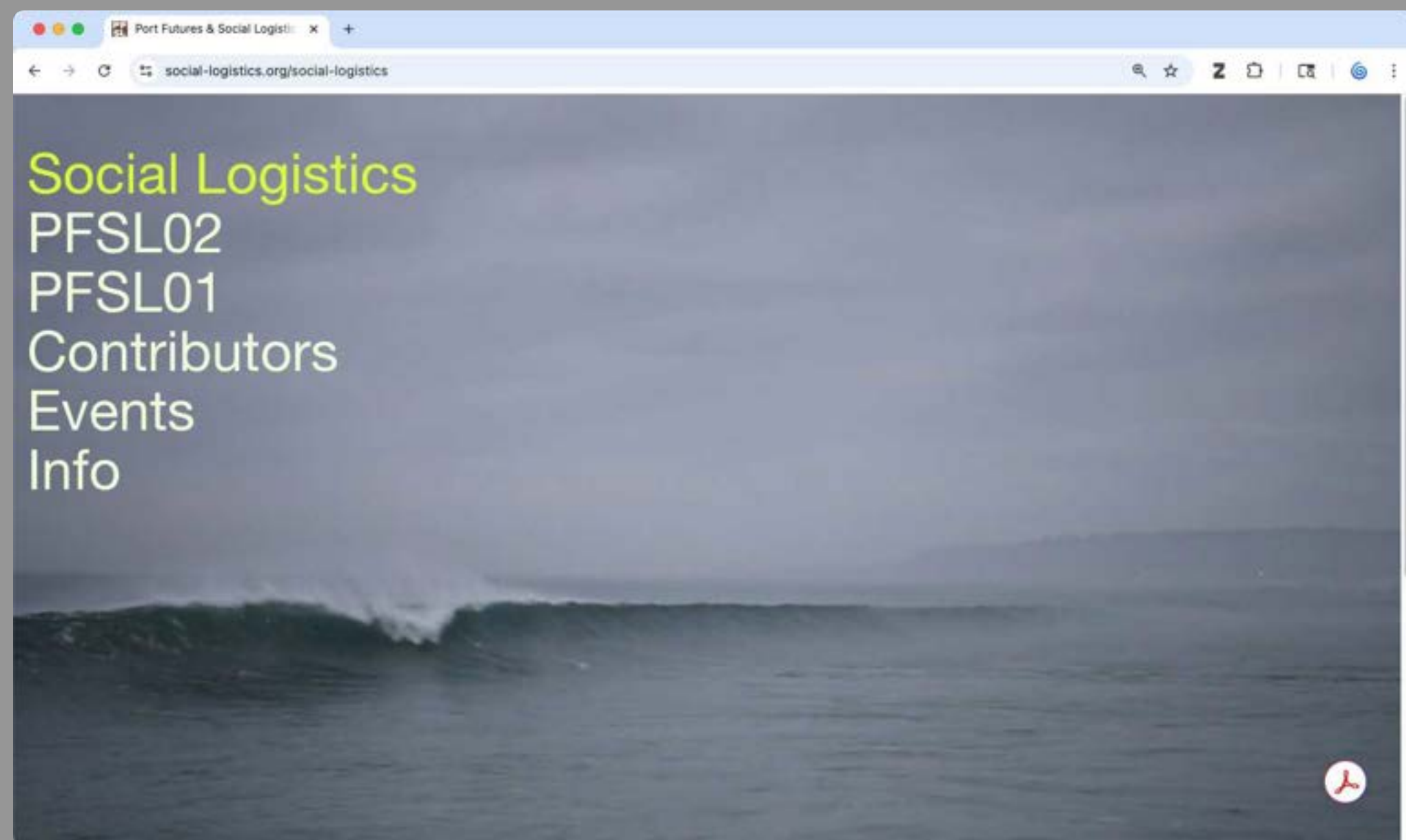
Port Futures + Social Logistics

ROLE: Co-Director
LOCATION: Groningen, NL; Cambridge, MA
YEAR(S): 2021-Ongoing
OUTPUTS: Film screenings, Symposia,
Publications, Participatory expeditions

PARTNERS: Port Journeys Network (Zou-no-hana
Terrace, Yokohama, JP)
Hyper Cultural Passengers (Veddel-
Space, formerly Künstlerhaus Hamburg,
DE).

SUPPORTERS: Art Indeed Foundation (NL)
University of Georgia, College of
Environment and Design, School of Art,
Wilson Center for Arts and Humanities
(USA)
Harvard-Mellon Urban Initiative (USA)

DIRECTORS: James Enos
Jan Derk Diekema
Annie Simpson
Stephen Ramos*



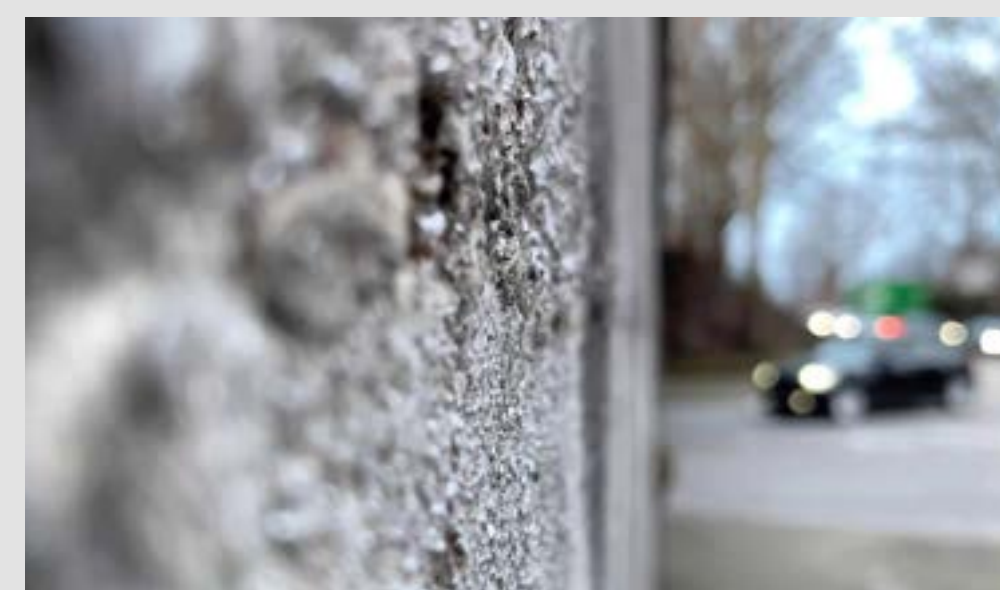
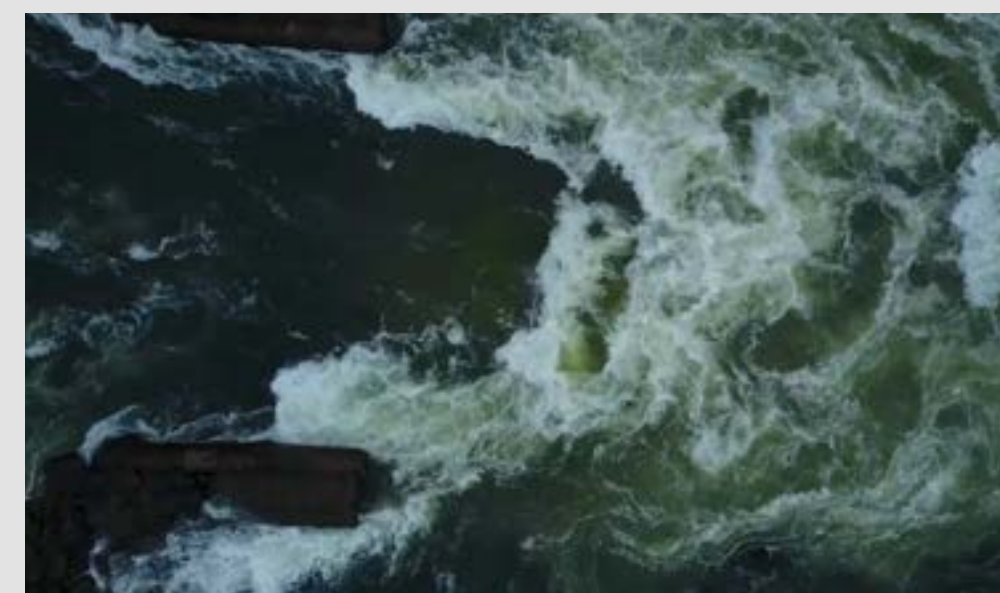
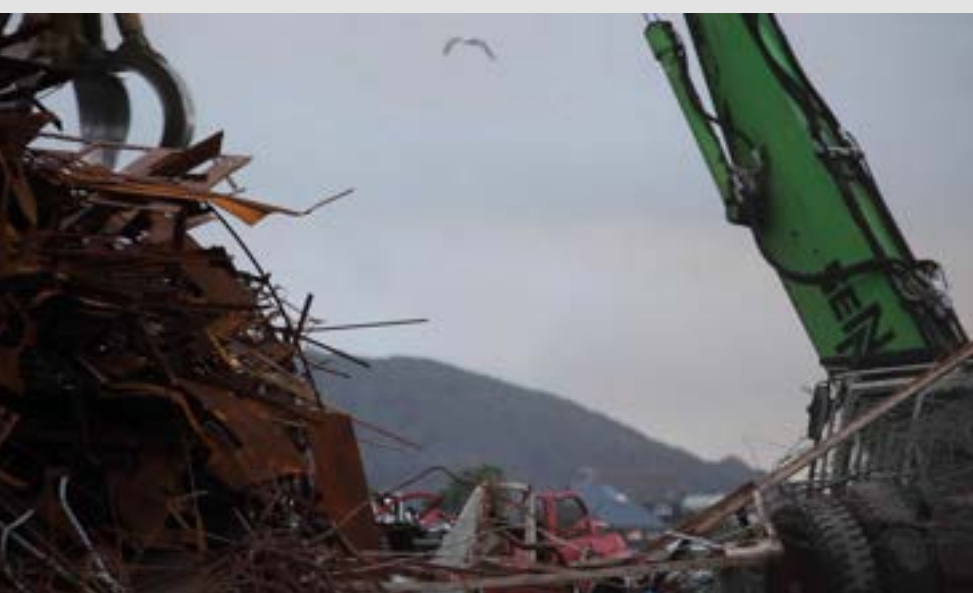
**Stephen Ramos (1970-2026) was a researcher and friend whose life leaves a sea of poetic and discursive reaches, tracing expansive connections across urban planning and design. We, along with a generation of students, friends, and family, cherish and carry forward the currents he set in motion.*

Port Futures + Social Logistics looks at materials, environmental histories, and infrastructure across the southeastern United States, North Sea, and East Asia in relation to energy transition, climate, and labor internationally. The platform commissions, curates, and disseminates video testimonies grounded in port-city-hinterland geographies that connect circulation studies and struggles to planetary urban critique.

Within these conditions, we are compelled to consider such environments as responsive, networked, and mediated - operating in and as media - producing the conditions through which the world is perceived and acted upon. Our hope is that the platform will inspire thinking about public access and redress along common experiences and creative forms of research.

01 (2022) Our first summit brought together an international group of artist-urbanists to make an archive of positioned views and atypical planetary visualizations. Together, these views couple together aesthetic investigations of ecological, social, and industrial flows with a renewed belief in art as a tool for situating belongingness within systems.

Working across field recordings and found footage offer interpretations to participants considered what “the planetary” might look like from the ground-up? Their visualizations move beyond implied, ever-distant lines of connectivity towards a new depth of field.



SCREENING LOCATIONS: Zou-no-hana Terrace (Yokohama, JP)
Bierumer School (Bierum, NL)
Pier2 Artcenter (Kaohsiung, TW)

ARTISTS: Xin Cheng
Adam Ben-Dror
Florian Braakman
Cheyenne Concepcion
Chang Chih Chung
Jan Derk Diekema
James Enos
Brian House
Matt Kaelin
Forest Kelley
Michael Kress
Mike McFalls
Nick Norwood
Vijay Rajkumar
Miku Sato
Annie Simpson
Hồng-An Trương
Lien Truong



02 (2025-26)

In our provocations for 02, we asked artists to consider, through the lenses of urgency and circularity, how we currently see rivers, wetlands, and seas within the complexity of real-time experience. As PFSL engages the logistics of port-city-hinterland geographies, we've come to know trade networks, in their contemporary form, as landscapes organized through timing, prediction, and precision, where the movement of goods, vessels, labor, weather, and risk is continually modeled in real-time.

What is most difficult to register within this condition is precisely how the world is continuously translated into these governable formats that simultaneously describe circulation and actively participate in organizing it - and the rest of contemporary life downstream. We asked each other: why do we feel compelled to register change; to witness, especially in and with places that are already so heavily sensed and monitored?

Ports as well as wetlands, dredged channels, and many of the places we encounter in 02 offer fields of calculation, where things as unstable as tides or sediments are tracked as moving variables within systems.

SCREENING: Audio Foundation
LOCATIONS: (Auckland, NZ)
Zou-No-Hana Terrace
(Yokohama, JP)
HyCp Veddel
(Hamburg, DE)
WEP (Groningen, NL)
Harvard GSD
(Cambridge, MA)
ATHICA (Athens, GA)

ARTISTS: Mickey Boyd
Torsten Bruch
Koos Buist
Marin Carr-Quimet
Jan Derk Diekema
James Enos
Samuel Horgan
Matt Kaelin
Forest Kelley
Joseph Kennedy
Sophia Leitenmayer
Michael Kress
Charles G. Miller
Michael Mullin
Andrea Ngan
Vijay Rajkumar
Annie Simpson
Tom Schram
Nao Uda
Chrisdian Wittenburg

material currents



An ongoing lectures- and publication-based collaboration with James Enos that stages sense-making as a precarious, dialogical act.

We record conversations and encounters at field sites, breaking them apart and reassembling as a script with silent, looping video essays.

How is knowledge produced and made unstable in real time?

01 Social Logistics in the Heart of the Shipwreck



Performed at CAA; Chicago, IL
2024

Published in
Post-Rational Visuality, (2025)
eds. Duncan and Mckenzie

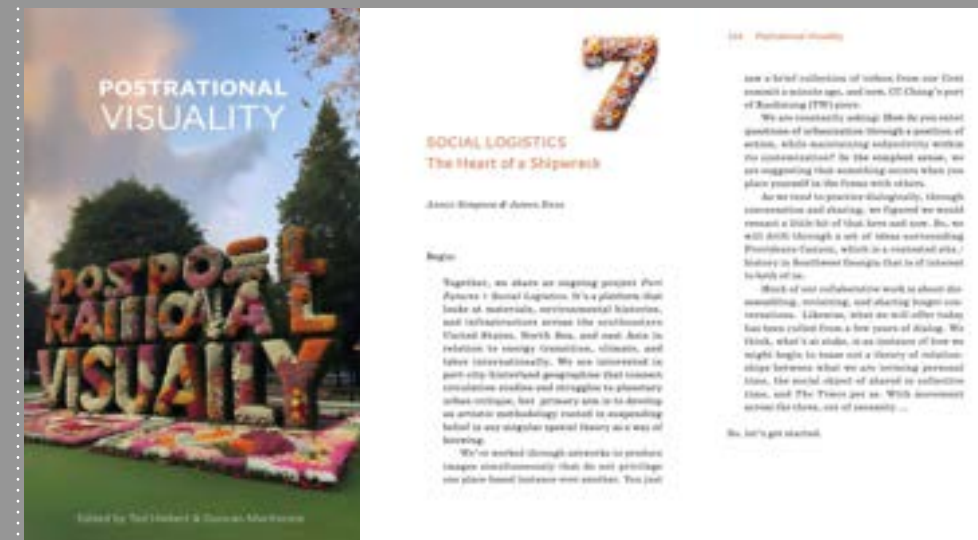
02 (A)historical Material Variations



Performed at SECAC; Atlanta, GA
2024

PUBLICATIONS: Enos, James. and Simpson, A. “Social Logistics From the Heart of A Shipwreck,” in *Post-Rational Visuality*. Eds. Hiebert, T. and MacKenzie, D. Toronto (CA): Noxious Sector Press, 2024.

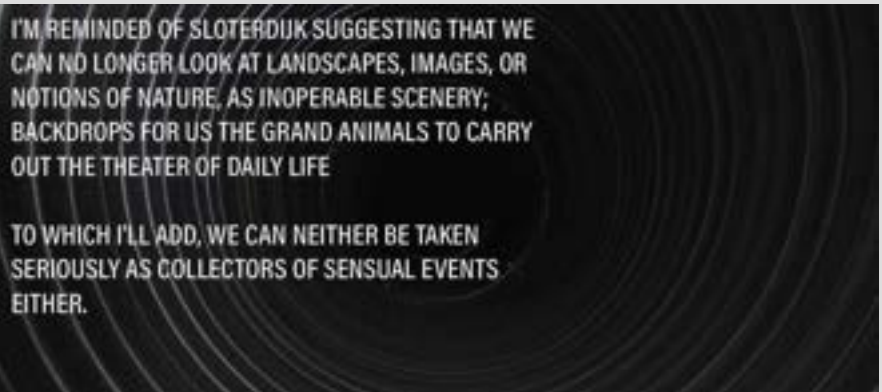
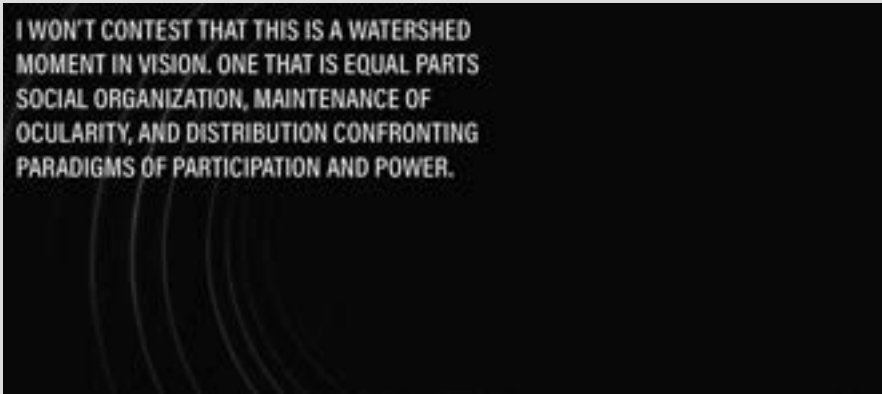
Enos, James. and Simpson, A. “Carbon Transfer: Images in Contact with Climate,” in *Recarbonization: Land Capital, and the Spatial Fix of Energy Transitions*. Eds. Fleming, B. and Robb, D. *FORTHCOMING



03 How to Measure / Cutting Short

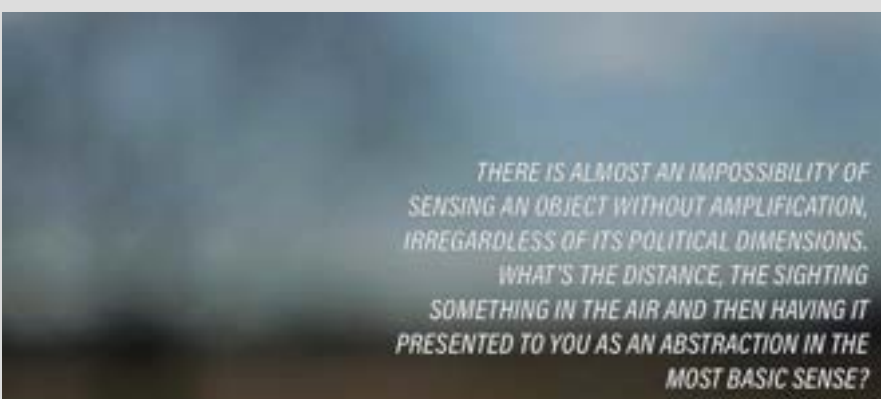


Performed at CAA; New York, NY
2025



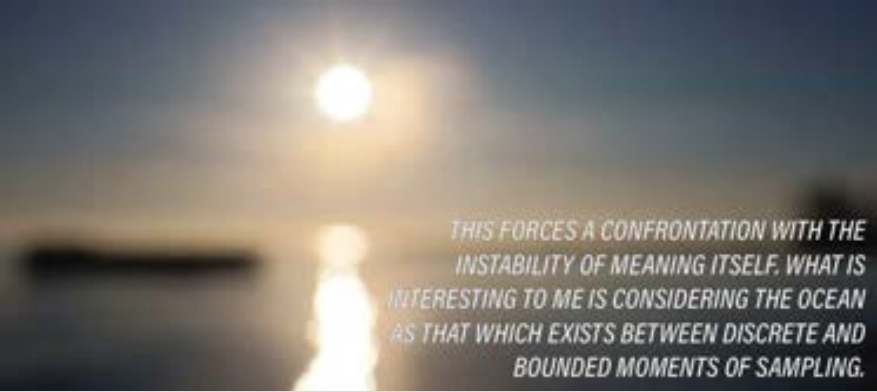
How reliable is human vision in the post-truth age?

01 Social Logistics in the Heart of the Shipwreck



Can we sense an abstraction without its amplification?

02 (A)historical Material Variations



What is lost, or rather, what exists between samples?

03 How to Measure / Cutting Short



realtimenature



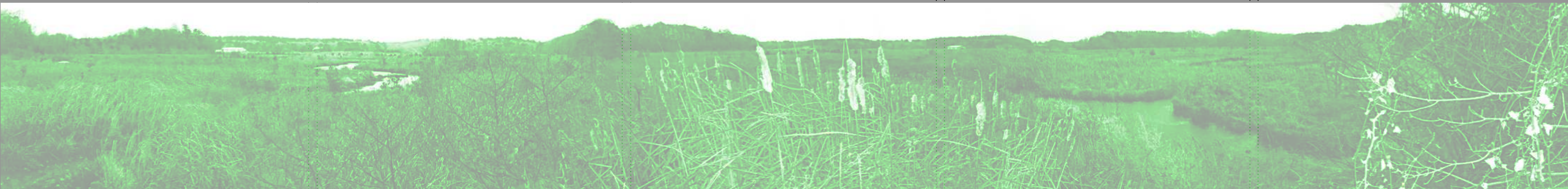
ROLE: Co-Convener, moderator, speaker

LOCATION: Harvard GSD, Cambridge, MA

YEAR(S): 2024

OUTPUTS: Opening and Closing Keynotes, Panels, and Workshop

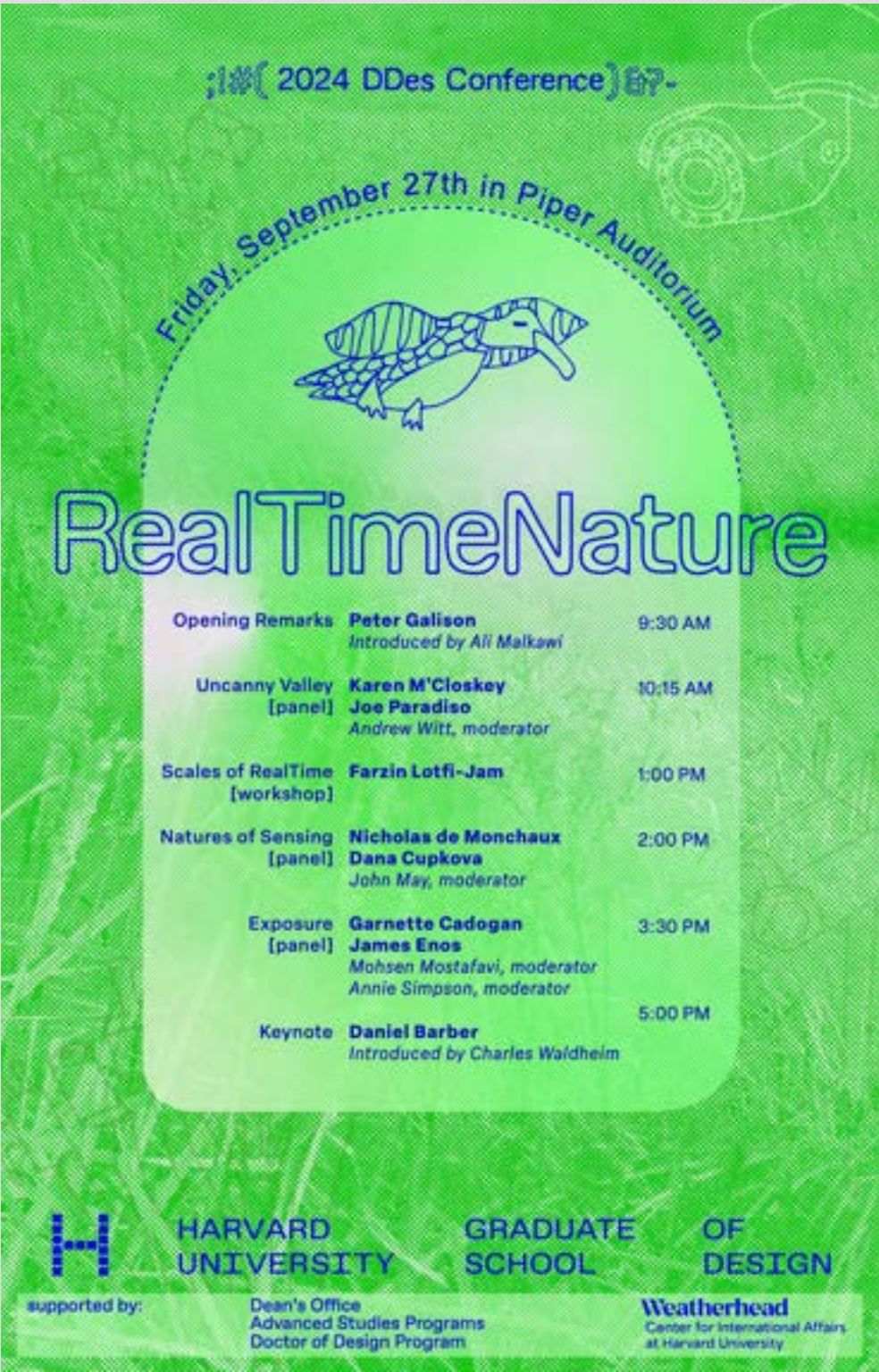
SPEAKERS: Daniel Barber
Garnette Cadogan
Dana Cupkova
James Enos
Peter Galison
Farzin Lotfi-Jam
John May
Karen M'Closkey
Nicholas de Monchaux
Mohsen Mostafavi
Joe Paradiso
Annie Simpson
Andrew Witt



RealTimeNature considered how emerging sensor technologies and data systems do not merely report on ecological realities, but fundamentally participate in shaping what is believed, valued, and acted upon in environmental contexts. By treating sensing as a performative and political act, the conference tracked how decisions about nature (what to protect, measure, or ignore) are conditioned by the infrastructures and interfaces (and the unexamined environmentalism embedded in them) through which data is produced and trusted.

The event, inspired by philosopher Yuk Hui, called attention to the often-overlooked politics of technology, asking how new tools for observing nature construct and contort how we approach environmental stewardship.

far left; conference poster
center left, above; Peter Galison
center left, below; Farzin Lotfi-Jam
center right; Daniel Barber, audience
far right; panelists





- 01 Floatlab; Public Art
- 02 The Resilient Campus; Competition

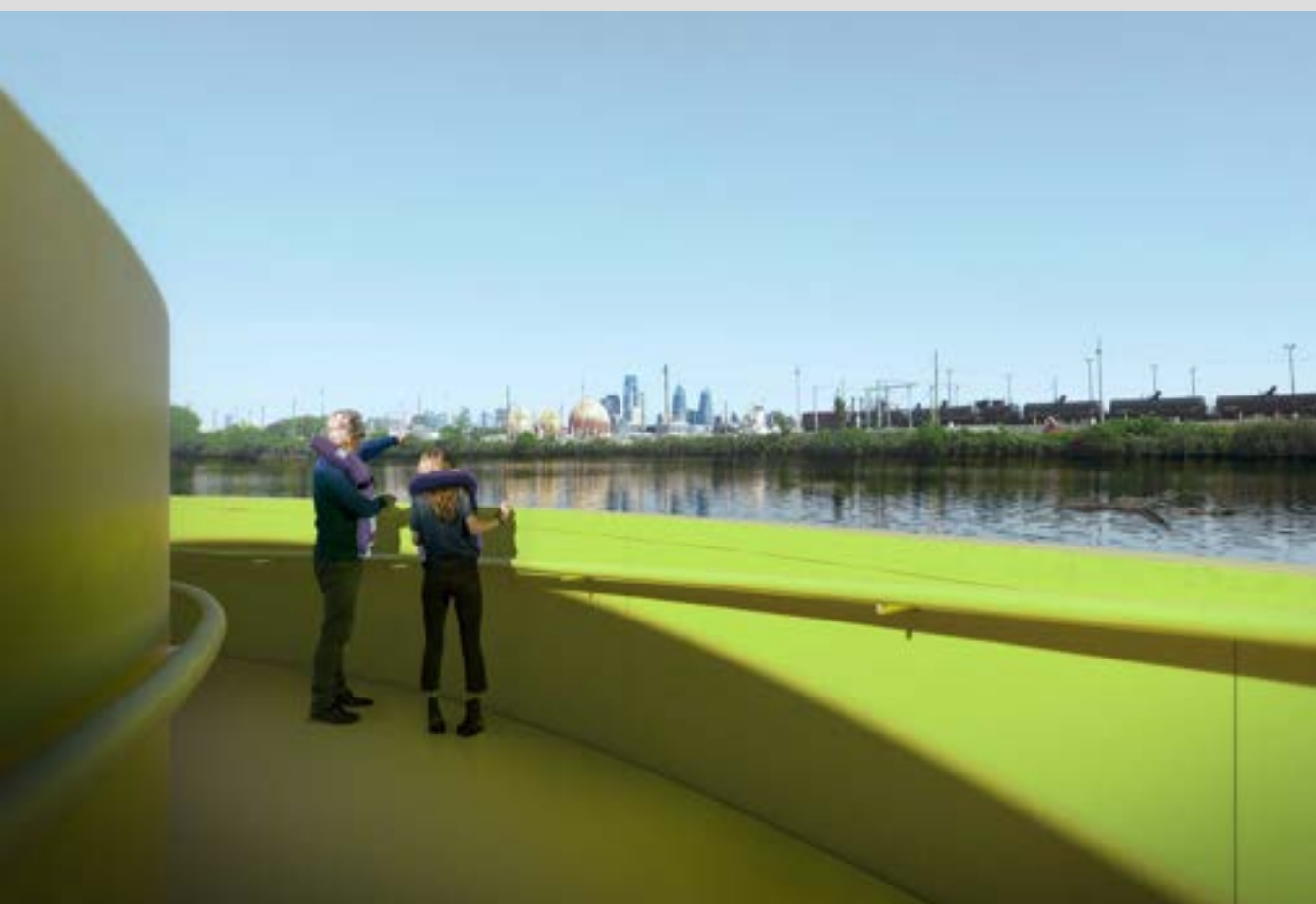
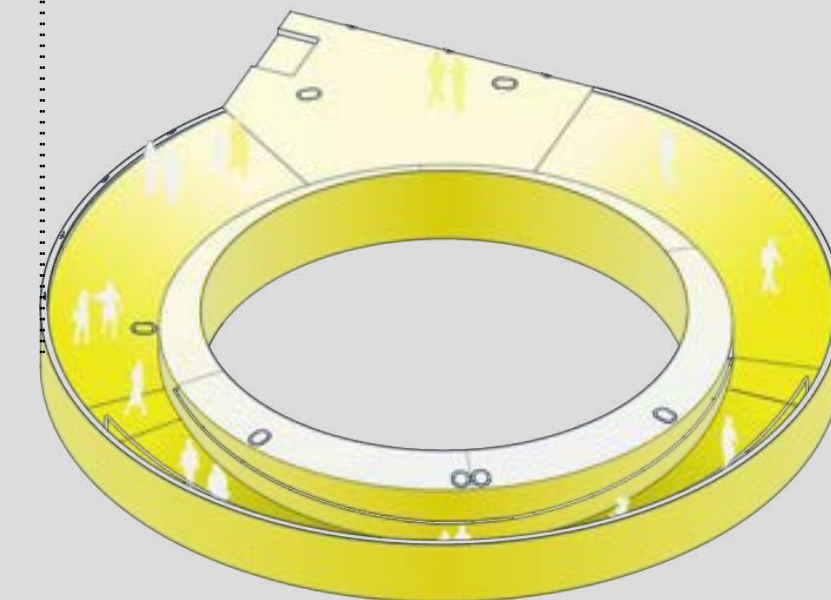
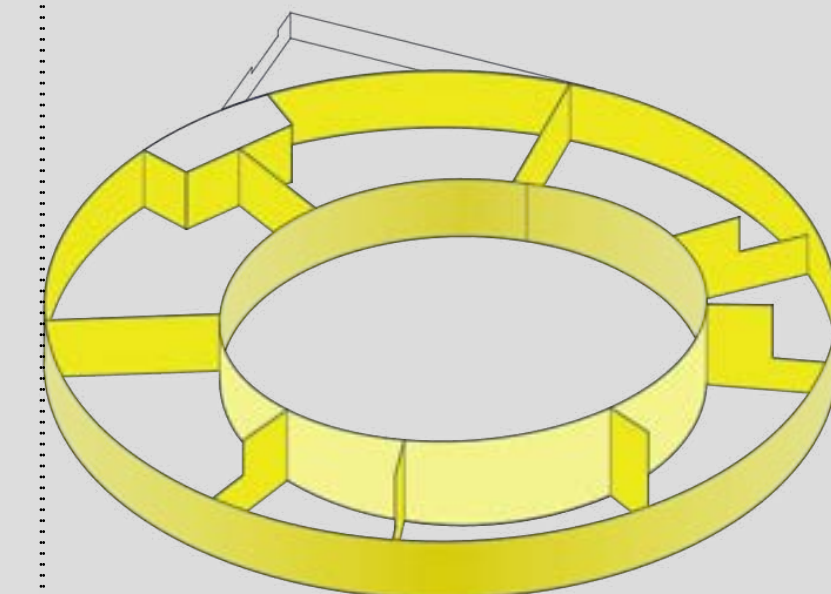
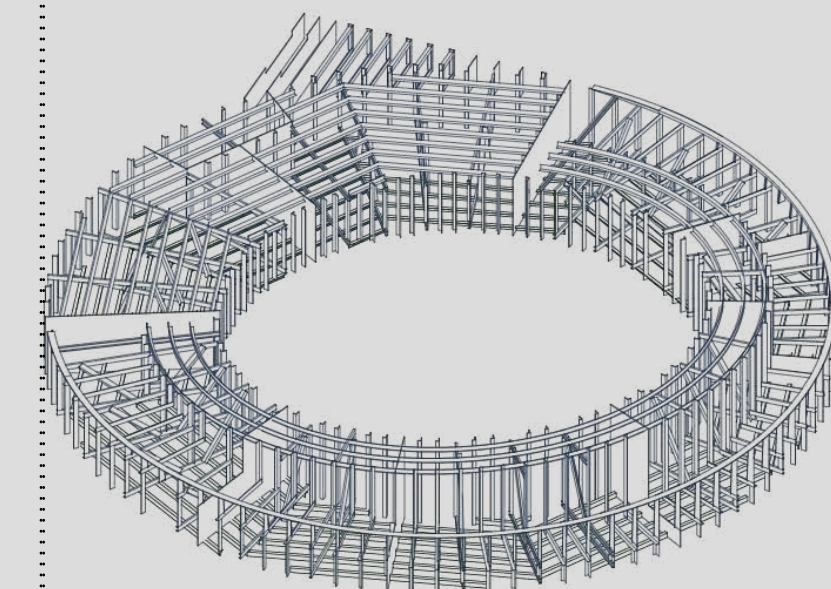
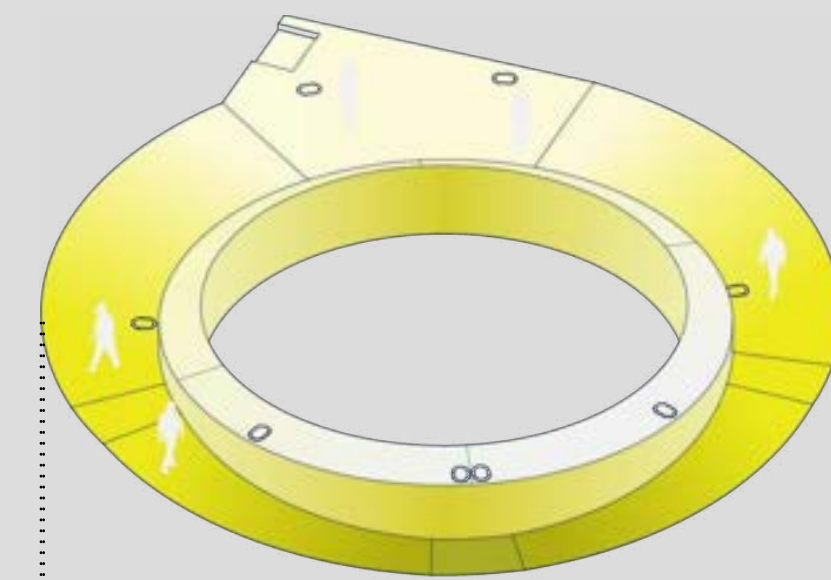
FIRM: Howeler + Yoon Architecture
150 Lincoln Street 3A
Boston, MA 02111

YEAR(S): 2025 - Present



professional
experience

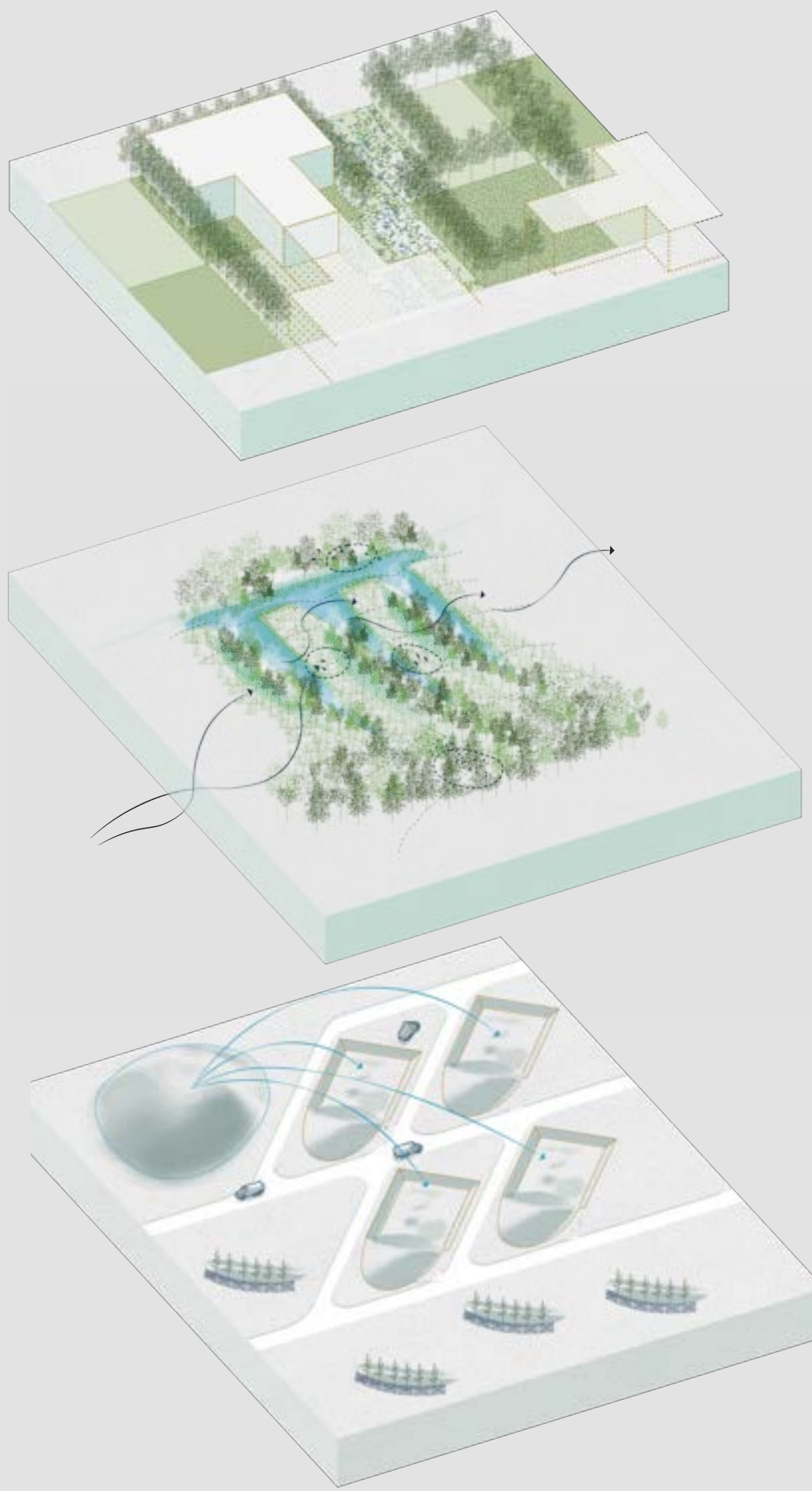
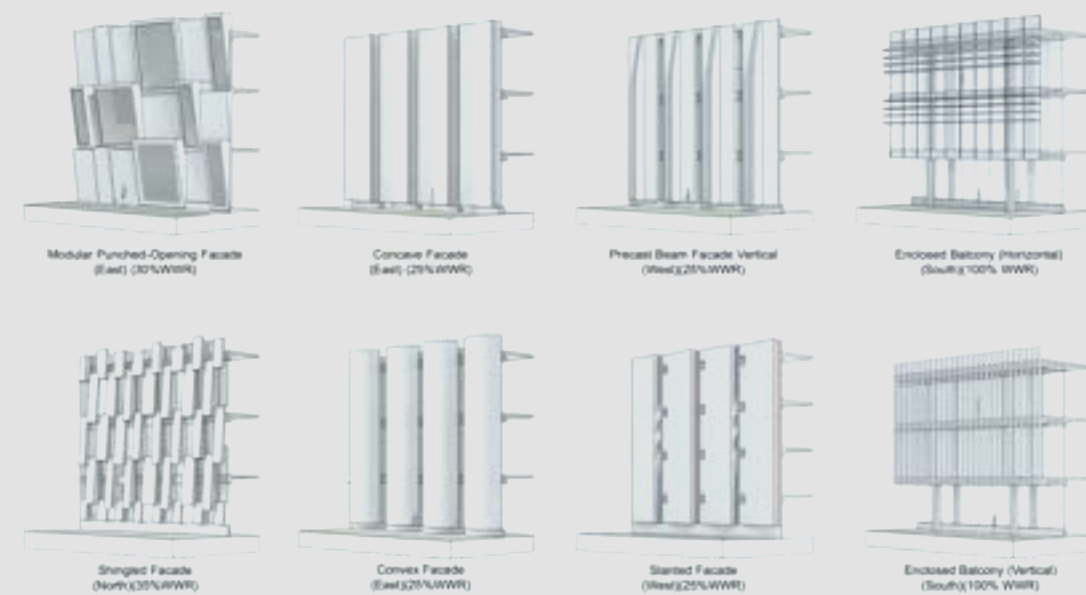




FloatLab is a floating public platform on the tidal Schuylkill River at Bartram's Garden in Southwest Philadelphia. From its 75-foot circular form, viewers encounter a 360-degree view of the river and surrounding industrial and ecological landscapes. A central opening frames the water itself as the project's primary subject. Because the platform is ballasted to sit low in the water, its sloped perimeter changes the usual section of river access: visitors meet the river nearly at eye level, entering a physical situation that changes how we know river itself.

In my role from Substantial Completion through installation and opening, along with Editorial and Media work, I joined the project at the point where a designed object had to become a public work. It involved helping carry the project through the final phase of CA. The project is now in transit via barge from our fabricator, so my work currently focuses on installation logistics, opening coordination, and the translation of the project's architectural and environmental intelligence into accessible forms.

YEARS(S): 2025-2026
ROLE: Project Coordinator
(Construction Administration from Substantial Completion to Installation and Opening) + Editorial and Media



02

The Resilient Campus Competition

PROJECT TITLE: *Campus Entanglements: Protocols for Learning*

TEAM: Stoss Landscape Urbanism
Höweler Yoon Architecture

YEARS(S): 2025-2026

ROLE: Project Coordinator +
Research Lead

AWARD: 2nd Place

The brief asked teams to use the University at Buffalo's South Campus as a test case for resilient campus design. At the campus scale, the competition asked for strategies for an ecologically robust landscape. At the building scale, it asked teams to address the underused Health Sciences Complex through adaptation. Teams were asked to think through future horizons, especially 2050 and 2080.

Höweler + Yoon and Stoss Landscape Urbanism approached the brief by refusing the idea that resilience could be represented through two fixed end states. Instead, the team created an atlas of landscape and architectural types, organized through protocols that could guide transformation over time. We made a working instrument that offered UB a way to make decisions across scales, from bay and plot units to courts, buildings, corridors, landscapes, and the campus as a whole. The Health Sciences Complex became especially important because it became a test case for how existing campus fabric could be modified, linked, opened, reused, and made more publicly consequential.

My leadership in the proposal lay in defining protocol as the project's real design medium. The central question became less what UB should build than how UB could adapt over time through different scenarios. Höweler + Yoon and Stoss shifted the project from a master-plan image to a framework for campus intelligence.

