I 'SSI OI 'TOA PAPRIKA!

center plurality and justice in our actions as we decipher where to go next? How will we live together? O

ACROSS

DOWN

Construction job referenced by Bjarne

Status of underdog art store on Chapel

Entity to thank for extra Atticus money

Destination for many daylighting models

Difficult task for some B.P. group members

Anonymous crafters of L.C. gallery models

Beloved bouncer (and birthday boy)

Notable Outlines outing absentee

Controversial elevator adornments

Material newly under lock-and-key

Thrifty gallery display material

Semester-long noise pollution at \$5 a pop

Iconic accessory of semester's third lecturer

COORDINATING EDITORS Peter Martinka, Natalie Fox, Camila Lambert, Charlotte Campbell,

ISSUE EDITORS Alfonse Chiu, Ahmad Al-Ajmi, Anastasia Rubio, Sofia Borghese

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GRAPHIC DESIGNERS Fatima Al-Kuwari, Kate Johnson

Read the full versions of each piece at yalepaprika.com/folds/cycles.

DESIGN COORDINATORS Daedalus Li, Lobbin Liu

Michael Brittenham, Hannah Sheridan

Coveted travel week locale

M.Arch II Cupid

Overdue submissions for procrastinating professors

Something dusted off this month

Winning dessert

North gallery focus

ysoa's MasterChef

and bodies through different scales of movement: from the quickening expansion of the tropical

a spiral; it returns and returns again. Embedded within the very fabric of our world, this world of ~ part of the land become incorporated into our bodies until we release them back. A 情境場, un ciclo,

eta destruction of landmasses, mga siklo condition our experiences on this planet. Atoms that were once Ours is a world of cycles. From the energy exchange of our lives and deaths to the creation and

CICLO サイクル 循环 CYCLE 2000の でででで CICLO サイクル 循环 CYCLE

environments through the lens of adaptability, equity, and accessibility? How can we make space for our multiple futures and their multiple possibilities: how can we (re/de)think and (re/de)build world-making apparatus to make room for ancestral spirits and wisdoms. Cycles is a call to re-imagine exorcizing the specters of settler colonialism and capitalism which continue to animate our present  $\operatorname{back}-\operatorname{to}$  make the future, we have to  $\operatorname{unmake}$  the past and its accumulated debts of violence,

belt to migratory patterns of people and other animals. Looking forward sometimes means looking

things, we (human, non-human, inhuman) are governed by logics of ناماً! that choreograph spaces

cosmologies and value systems that have been suppressed, expunged, and overlooked? How can we

サイクル 循环 CYCLE معموران ペデュ・マ CICLO サイクル 循环 CYCLE عصم

# CLCTE2

SCUÁNTO ES UN POQUITO?: IMPRECISE RECIPES FOR ARCHITECTURE

PAOLA FOSTER

To understand the concept of infrastructure, it is important to recognize it in the frame-

disease and cleanliness, there remains a constant demand for infrastructural needs Whether these are related to global infrastructure, or the regional issues addressing development overtime arguably speaks to the political nature of infrastructure. the urban villain; a threat to sustainability. This juxtaposition between the cities' disease caused by a rising tide of manure, only to emerge a hundred years later as turn of the 19th and 20th centuries. In doing so, it eliminated the stench and cleaned up some of the most populous cities (i.e., London and New York) at the that feed the suburban metropolis. It is an irony that the birth of the automobile metropolis, car-borne and facilitated by the infrastructure of multilane highways smaller village-like clusters. On the other hand, there is the more recent sprawling conceived as a single master planned entity or evolved as eventual accretions of structure has grown out of a pedestrian or horse-drawn past. They may have been overtime. Simplistically there are two types of cities – the first are those whose infrathem learn from one another and transform as the layers of their history are imprinted its roots spanning from antiquity to the present. Cities and the infrastructure that defines work of a necessary response to the conditions presented in an urban environment with

present itself in the form of high urban density with cleaner forms of mobility. Linking portation accounting for around 40% of greenhouse gas emissions<sup>1</sup>, the solution could gen, it consumes seven times the energy per capita on transport. With buildings and transdependent on the private car for mobility. With half the population density of Copenhapedestrian and bike friendly. Comparatively, Detroit sprawls over a large area and is lens of energy consumption. Copenhagen, for example, is a compact city that is both The current role of infrastructure and density can be approached through the

convenient public transport, and access to parks. This is seen through one of London's most this back to the bigger picture, some of the densest areas in cities are associated with the

of 20,767 per square mile. in New York, where Yorkville on the Upper East Side, bound by 4th Avenue and the coast, parallel

sion of de-urbanization. Essentially, urban mobility today allows for a more livable city in terms beginning of the digital age, several people predicted that the future would begin a gradual progresway in which individuals move around and interact with infrastructure. By the same token, at the recent pandemic, tendencies veering towards a more virtual state of life have begun to influence the Looking forward, infrastructure and the city of the future have taken on new roles. With the per square mile, this dramatically differs to a relatively poor Borough of Queens that has a density to the Central Park Reservoir, is one of Manhattan's most affluent areas. With a density of 168,000 and a half times higher than some of the capital's poorest boroughs. Similar parallels can be made

most desirable lifestyle and corresponding property values, when provided with public spaces,

affluent neighborhoods, Kensington, which has 13,200 residents per kilometer. This is up to two

continue to encourage the local and reduce a dependence on the global, as generators of wealth,

Infrastructure is to urbanization and cities what the skeleton and arteries are to the habitat, the conquering of disease and pandemics as well as a collective response to natural would address the big threats to our civilization such as climate change, preservation of our sis to the local. In a hopeful view of the future, the global focus of sustainable infrastructure supply chains that feed cities such as New York and London are likely to see a shift in emphatrial communities in the West, creating rust belts of deprivation. The big infrastructure of issue of globalization which has both lifted millions out of poverty but also devastated induspast centuries have brought in advancements making today's reality possible, there is still the opportunity, liberation, and innovation. While the evolution of infrastructure throughout the of its infrastructure and the natural environment surrounding it. These future-oriented trends

looms large in such evaluations with references to public space, parks, and transportation. If grade cities in terms of their relative attraction, as destinations to live or visit, infrastructure city—its identity and the quality of life for its citizens and visitors. In surveys that seek to body. In another biological analogy, infrastructure determines the DNA and the soul of a

airports, harbors train stations that welcome us and extend outwards as routes that traverse geographic sense, infrastructure can be defined as the portals or gateways of nations—the lent below the surface that works in tandem with the visible. Going beyond the city, in a broader this is the infrastructure that we experience above ground, then there is its vital hidden equiva-

the land, sea, sky and eventually outer space, with satellites beaming down to guide us back

on earth with global positioning systems. ©

"Why the Building Sector?" Architecture 2030

The Business of Architecture 2022: Firm Survey Report" (2022).

Work on existing buildings made up 48% of architecture billings in 2022. Source: American Institute of Architects, Science, Technology, & Human Values 18, no. 3 (1993): 315-40.

Turnbull, David. "The Ad Hoc Collective Work of Building Gothic Cathedrals with Templates, String, and Geometry:

Robin Evans, Translations from Drawing to Building (Cambridge, MA: MIT Press, 1997): 154. whatever time is needed to understand the process of translation.

As for the empanadas, I was only able to learn through repeated observation and practice. Writing down design in service of every contributing hand at every step of the way. in building. A more ethical practice can only be built through more intentional relationships that reshape to make room for conversations and collaborations across the tangled web of industries and laborers involved us to slow down — extricate practice, even if only a little bit, from efficient timelines of capital investment —

grand gestures. Radically different approaches to the means and methods of architectural production require Discontinuous cycles of building call for tactical architecture that prioritizes creative interventions over

built work.3 In place of abstraction, templates guided stonemasons as they carved and construction was

also start to shed light on how design might be rethought in light of the increasing share of work done on mediated through temporal collaborations requiring reinterpretations of existing states. These practices can templates, not drawing sets, were used in medieval times as direct tools of mediation between drawing and timescales of building that are more accepting of intervention, intuition, and transformation? For example,

How can we learn? In what ways can contemporary architecture learn from different cultures and clear which ones I had a hand in as cheese begins to bubble out from small gaps. "No te preocupes. Así se

sequentially twisting and folding the edge onto itself. As the empanadas are submerged in hot oil it becomes sellas bien se va a regar el queso." The last step is the most important; it calls for sealing the empanada by

template, usually a bowl or this one plastic pitcher, each empanada is cut to roughly the same size. "Si no lo

Once the ingredients are worked together, we let the dough sit and then roll it out. By using a circular inevitable gaps between drawing and building to fuel a different way of working. There is, however, another scenario here. One in which the architect maintains the knowledge that there are

the possibility of a seamless translation and that only by suspending disbelief can they continue their work. instructions developed around a client's needs. Even so, Evans argues that the architect must still believe in lie unaware of the scale of action they orchestrate and mobilize, masquerading as neutral sets of ideas and ecological, social, economic, and political realities.<sup>2</sup> Drawings, and other sources of mediation, routinely source is known. At its worst, this process of abstraction obscures the tangible effects of architecture on from concept to detail. This narrowing of scale locks in material quantities and selections even before the

Translation is required as drawing sets evolve over predetermined design phases that move linearly predicated on this act of translation in which, "things can get bent, broken or lost on the way."  $^{1}$ 

architectural production. In Translations from Drawing to Building, Robin Evans explains that architecture is

": Un poquito!" as if repetition of the phrase meant resolution of the issue. "SPero Ita, cuanto es un poquito?" two with no comparative reference or consistency in use.

equally unhelpful translating to "a small amount" — decreasing in size by an additional diminutive suffix or dient, she responds with one of three quantities: "un poco," "un poquito," or "un poquitio." Each word is She starts to combine ingredients into a mixing bowl and I rush to ask her how much. For each ingre-A single empanada can be made as small as a topping served with soup or as large as a dinner plate. Granulated sugar is sprinkled on top, or perhaps piled inside after the first bite if you're feeling bold. as it's fried. The melting cheese clings to the interior walls in preparation to be pulled — and pulled — apart.

As I grew older, craving her food whenever she wasn't around, I decided I would translate her cooking

Recognizing a flavor that wasn't in her abbreviated list, "Agregaste ajo?" I ask.

"¿Cómo lo hiciste?" Without fail, my grandma lists three to five ingredients for a dish made up of at least

PATRICIA DUEÑAS GERRITSEN

family for me. Be hopeful and take pride, you are in our land. The world is our oyster. Our people

Forgive me, my time is up. Take care of yourself please; we will see each other soon, say hello to your

lawyers or as religious nuts. Florida or Oklahoma, you are non-existent. Be cautious with extortionists who disguise themselves as white, even India Maria and El Chapulín Colorado would laugh at those clowns. If you go to Texas,

get an itin number, create your own bank account (do not let relatives manipulate you) and always bountiful work but it's not easy, even then we will not give up. You are within your right to drive, Come to the coast that is sunny, where our people are treated better and advocated for. There's

not even human in the eyes of hypocrites, yet we are the omnipresent laborer and they are dust.

To my people of color who will cross oceans, rivers and land to be here, you are within your

eating our fruit and getting drunk off our sorrow, yet they silence us when we defend ourselves use us like towels, smear their dirt on us and dispose of us. They love having us like ornaments,

any education and we feared being ripped away from our families.

The world does not welcome one with cinnamon skin yet we search for our roots and our people. Person from the place of fog screams

TN TOTLALPAN | EN NUESTRA TIERRA | IN OUR LAND

the image of roots weaving not through space but through time, and alludes to a similar image in Mahmoud Darwish's poem, "The Second Olive Tree" - "she lives a friendly sister of eternity, neighbour of time." The two poets seem to be touching on the same idea—that while human memories fade or falter between generations, the olive tree, capable of living for millennia, remains as witness. Zayyad oscillates between the lyrical—"I shall carve bitter reflections / scenes of love and yearning / for my stolen orange grove"—and the legalistic—"I shall carve the serial number / of every stolen piece of land." Here too, we see the olive tree involved in a dual process of remembering, as vessel for Zayyad's memory, and as a ledger to keep record of stolen Palestinian land. With this understanding in mind, the IDF's uprooting of Palestinian olive trees is simultaneously an attempt to erase the collective memories of Palestinian communities and an effacing of the organizing structures of Palestinian property. It is only through this levelling of historical delineations that a new grid can be applied as an instrument of illegal Israeli settler projects — a grid marked out

24 And Solomon said, Bring me a sword. And they brought a sword before the king. / 25 And the king said, Divide the living child in two, and give half

and half to the other.

-1 Kings 3:24

to the one,

not by the natural world but by overpasses, checkpoints, and perimeter fences. Andalusians of Jaén, / proud harvesters of olives, / tell me from your soul, then, / who nursed the olive groves? / Your blood, your lives, /

not the exploiters' / who were enriched by / your sweat's generous stream. ... / Jaén, rise bravely / from your lunar stones, / you cannot be enslaved / with all your olive groves (Miguel Hernández, "The Olive Harvesters" (1937), translated by A.s. Kline). "I am here like an olive tree. We will never leave our homeland." This was how Raji Sourani, director of the Palestinian Centre for Human Rights, responded to the recent Israeli order to evacuate his home in Gaza City. This kind of radical "steadfastness" to one's land, known in Arabic as sumud (صمود), is a long-standing strategy of non-violent Palestinian resistance, which takes the olive tree as its emblem. Strikingly, it is not the first liberation movement to appeal to this symbol as evident in the work of Miguel Fernandez, a Republican poet killed during the Spanish Civil War. The poem, The Olive Harvesters, is addressed to the farmers of Jaén, a southern Spanish city which served as a Republican stronghold against Franco's army. While writing from an

entirely different context, Hernandez seems to capture much of the spirit of sumud in his final two lines - "you shall not be enslaved / with all your olive groves." Whilst the roots of your trees remain in the ground, you will There seems to be an irony in this use of the olive, a particularly shallow-rooted tree, as a symbol of "steadfastness." If it is not for the depth of its roots, why then does the olive tree recur as a symbol of an

oppressed people's connection to their land? Is it the ruggedness of the olive, its ability to grow in the harshest

soil? Or is it perhaps that same dizzying sense of history that I once felt in Solomon's grove—the olive tree's fixity in time as everything around it grows and decays in blurry parallax. @

people, I love you. can go against anything. Never give up, always keep moving forward. I love you mom and dad. My

Be cautious of people with cactus on their forehead because they think speaking English makes them guard your documents. You qualify for a U-1 if someone physically attacks you.

Remember, we are not like them; we are wet guardians of Earth.

RIGHT, YOUR LAND, YOUR HOME, NO matter what happens. There are few who respect us, we are "illegal," they raze our rights as workers and they keep exploiting our bodies with the end goal of because we were never welcomed. We are sick of our people being spat on, sick of being called

because they see our purpose as being stepped on. We are "poison" in the eyes of hypocrites. They They call us drug lords, thieves; good for nothing, leeches and everything that has to do with "dirty"

From a young age, we were not worthy of living in the mansions we house kept, we were lost without

reflections: reborn with goosebumps. their necks, first borns, widows, uncles, all starving but alive. They leave the water and look at their

Blood and tears drip down their faces while they are shaken in the dark. The air breathes down

harvest, I grew taller, closing the gap between my outstretched fingers and the lowest fruits, yet the tree never At some point I learnt the story of Solomon and sometime later I began to see its inconsistencies—its ambiguous location in time, the unexplained ancestral line connecting me to Solomon, and, most damningly, its uncanny resemblance to the biblical story of King Solomon's Judgement. But truth aside, the story has potency as a folk tale. In gesturing toward antiquity – in this case both vernacular and biblical – the story binds my family into a contract of stewardship and preservation of our land which extends beyond the span of a single life. Mythic stories of this kind also provide communities with a common structure about which more mundane

which the separation of land is recorded.

Solomon's olive

grove sits steadfast on

the hillside. Not the kind of hill that rolls, but the kind that jolts and jars. The

kind that scores the sky like the ragged edge of a key. On the rocky bluff, Solomon toils at his trees, feels the twine of his basket biting into his neck and relishes

in the softness of the oil gathering in the cracks of his palms. At the centre of his grove is a tree much broader

pass to his four sons, Solomon fears for the fate of this tree which he has cared for. So, he divides his land in

could not be cut down without the approval of all four branches of his family, a consensus Solomon felt sure

me and my cousins to the family grove. I always revered Solomon's olive tree, one quarter ours, which marked

the corner of my family's plot and the start of our three neighbours'. It was not its physical size that impressed

encounters with nature can be incorporated. With time, these myths become entangled with ordinary family

the boundaries between plots were drawn from the landscape, threaded around its natural protrusions –

Solomon's tree also serves a functional role as a delineator of property. In a time before satellite images,

and it is likely for this practical reason that Solomon's tree became the delimiting point of my family's land. Thus,

Because I cannot own a piece of paper, / I shall carve my memoirs / on the courtyard olive tree. ... / I shall carve bitter reflections, scenes of love and yearning, ... / I shall carve the serial number / of every stolen piece of land, / the place of my village on the map / and

down to eternity, / to the blooded soil of Deir Yasin / and Kufur Qassem ... (Tawfiq Zayyad, "The Olive Tree," trans. Sulafa Hijjawi)

the blown up houses, / and the uprooted trees / and every bloom that was crushed ... / I shall carve dedication / to memories threading

watercourses, boulders, lines of growing trees. A thousand-year-old olive tree is a particular distinctive marker,

the tree serves a dual archival purpose, both as a repository for collective memory, and as an organic ledger in

In this poem, the Palestinian writer Tawfiq Zayyad imagines writing his memoirs on the bark of an olive tree.

Zavvad's tree bears witness to his memories and to the trauma of the Deir Yasin and Kufr Oasim massacres.

which drenched its roots in "blooded soil." The line, "memories threading down to eternity" brings to mind

memories—with the annual harvest, the recounting of stories, and the consumption of olive oil.

me, but its age — my own life felt dizzyingly fleeting when set before a tree planted a millennium ago. With each

than the others – an olive tree planted during the Umayyad conquest of Spain. Knowing that this land will soon

four equal parts with the tree at its centre – for each son a quarter of the land and a quarter of the tree. The tree

Since before I can remember, I have participated in the Spanish olive harvest. Every year, my uncle took

a precise recipe was no doubt a helpful and necessary endeavor, but it can only be fully understood by taking

into recipes — or structured lists of materials, measurements, and steps — parallel the friction at the center of

How much is a little bit? Well, it depends. My imperfect efforts to translate generational knowledge Holding up a teaspoon and a table spoon side by side, I beg ": Cuánto es un poquito?"

das de viento, a traditional Ecuadorian food with a name that describes how the dough puffs up full of air into clear and measured recipes by following along. My first request was that she teach me to make empana-

INFRASTRUCTURE: PAST, PRESENT AND FUTURE

🙉 .mos.bdirqbqəlbç no səunitnos usivrətni sidT water in mind, not design it out?

properties, what does water want to do? How do we then intelligently design with

Water's life, man, we know that. So we work with water. We ask, what are water's The idea that we could design water out of a building is a funny one. getting trapped inside. It's vapor-permeable, which means it can transfer moisture through it rather than things that last. Straw has awesome properties for being in a cold and wet place. amazing and so resilient, we're going to use building science and technology to build So to us, high-performance means that if we're going to use these materials that are

well over time because they were built without much regard to moisture and thermal

company, Spanish and English, and many of our worker owners are immigrants from

processing, and labor. We work together as a worker cooperative. We have a bilingual

We've designed a system of everything from materials sourcing, to material

that, but I think where it hits its limits is when we end up with buildings that don't perform together with whatever they have and figuring it out along the way. There's a lot to be said for community for a while now and I love that there's this great tradition of people putting things We think a lot about our global responsibility. I've been in the natural building

conditioned space that is comfortable and safe and healthy for people to live in and based earth materials in ways that last, that are durable. They provide an interior AM: Super practically what it means to me is we use plant-based or mineral-MB: How does this manifest in the details of your work? What is "high performance

way of being in relationship with the earth, with ourselves, and with each other. It's a way not about any single wonder material; it's an approach. It's a way of practicing and it's a Since the beginning, we've believed that natural building is about relationships. It's them, we're noticing them, and then we're caring for them. anything, we're just remembering those connections. We're reminding ourselves of that already exist. I mean, it's funny, right, because we're not really reconnecting

apart at the seams. So our work is an effort to reconnect and remedy the connections And we're seeing right now that ideas of superiority, of domination, are falling we try to control one aspect of our world, all three enter into a state of domination. the other, and nature, were interconnected. You can't have one without the other. Once Nazi Germany. To these philosophers, like Max Horkheimer and Theodor Adorno, the self,

I always think about the Frankfurt School of philosophy that emerged out of those fleeing

colonial myth of being separate from each other or from nature is deeply under question. we are nature, we are the four elements, air, water, earth, and even fire. We're at a point where the ACE McARLETON: I would challenge us to ask if it ever doesn't. We as humans are animals,

MICHAEL BRITTENHAM: How does your work play into the idea of cycles? design-build cooperative that utilizes local straw bales to create a "kinder sort REMEMBERING MATERIAL RELATIONSHIPS: A CONVERSATION WITH ACE MCARLETON New Frameworks, a multi-racial, women-, queer- and trans-ouned

Through an etymological and spatial exploration of unfolding hayat, ihyaa, yahya, rooted in hayy, we take a journey to draw from the cycles of rituals and the mundanes of the quotidian a generative tool to re-envision Iraq's Ma'dan landscape practices. The Ma'dan, who have lived at the confluence of the Tigris and Euphrates for thousands of years, have experienced an ever-changing landscape ranging from lush marshes to urban encroachment. Within these gradients of wetness lies the potential to shape alternative movement flows in the landscape, positioning indigenous Ma'dan philosophies within new, hybridized infrastructures. These delicate arrangements distill contemporary landscape knowledge into a practice that more closely aligns with the symbiotic nature of indigenous wisdom.

اسم) محسوس، يقظ، ناشط / (فعل) أقْبلْ، هَلْمّ (n) felt, awake, vivid / (v) pounce, be present Alive | حَيّ To define a landscape that is hayy/alive, we are describing a being that is dynamic and acted upon by various constituents. In the context of the Mesopotamian Marshes, being hayy extends to the ability to adapt different meanings of stewardship, pushing forward a broadened sense of cultural significance. And so we ask, what does it take for the relics of a unique and highly vulnerable water-based culture to be hayy/alive?

#### | Hayat | Life حيّاة

For the Ma'dan, contemporary landscape practice is far from the pristine painterly myths that perpetuate the idea of an unchanged past. Instead, it is a balancing act between the dichotomies of living in indiscriminate urban settlements and desiccating marshes. On the one hand, pressures of climate change, economic strain, and an ecological imbalance, and the other, ancestral knowledge interweaved in

cultural pride, identity, and belonging. In both cases, the absence of the Ma'dan's autonomy on their landscape identity and evolving practice creates a chasm in confronting these challenges.

#### lhya | Relife | إحيّاة

Here, we define ihaya, relife, not only by its innate qualities that uphold the meaning of hayy / being alive, but by extension, its natural successive flow of re-existing, re-appearing, re-forming. Through this etymological tracing, we can uncover informant indigenous wisdom that is designed with constant influxes. Seasons, migration, and daily movements across the landscape are elements of a larger orchestrated synergy and organizational structure. This notion permeates into the design to inform the approach used, which integrates the existing cyclical rhythms to recalibrate the outcomes of the landscape.

#### ا يَحيّى | Yahya | Revive

3

The design overlays an agricultural network anchored in micro-topography where water tables are high, and land depressions exist to connect marsh and urban dwellings. These conditions become opportunities for unique microenvironments to shape the ground for soil remediation and plant distribution as regenerative infrastructures. Urban pastures and island infrastructures are weaved through a network of buffalo corridors where the daily practice of herding embeds new cultural qualities. Circulating, pausing, and meandering across both conditions becomes methodically integrated with hybridized saaqyia, hawsh, and tahla - channels,

As autumn marks the lowest water levels, tahlas are built using traditional biodegradable island construction technology. This process encloses a stretch of tightly packed living reeds with dried fences as the island foundation. Later, woven reed mats are layered with dredged mud from the surroundings. As erosion of the island edges and sinking occurs over time, maintenance to strengthen the ground is needed. The craft that emanates from this building and rebuilding process becomes a temporal overlay of different functions, which in turn drives the physical expression of the mounds. The sectional qualities determined by the functional characteristics of the islands create landscape patches, where substrate heterogeneity, natural disturbance, and human activities occur. The design uses cultural keystone species, such as common reeds, for their nitrogen-fixing roots to remediate pollutants and halophytes for their salt absorption abilities. The relationship between plant biomass, transpiration, and nutrient accumulation informs the spatial distribution of the mounds across the marsh. Through this scale-dependent loop, the design becomes a reflection of the regional hydraulic gradients as it mimics wetland morphology

The design echoes the shift in landscape theory that acknowledges animals as active agents in shaping landscapes.<sup>2</sup> Here, we see native and migratory birds, domesticated water buffaloes, and fish as participants in the design process. Positioning indigenous knowledge as an instrument for planning allows the Ma'dan to modulate the rate of change and anticipate the returns of their landscape. It recognizes the constituents of the site not as historical remnants but as active custodians, creating and curating their surroundings. In doing so, the design redefines the landscape as a living system, rendered in unbound gestures of transformation, tension, and spontaneity. 

Output

Description:

Land Mosaics, ed. Richard T. T. Forman (Cambridge, England: Cambridge University Press, 1995): 44. Even Klosterwill, "The Shifting Position of Animals in Landscape Theory," Landscape Journal: Design, Planning, and Management of the Land, 38.1 (2019): 129-146.

### AND THIS MUST BE WHAT THE EARTH FEELS LIKE ALEX WEYERHAEUSER

The ancient yogis tried to cycle the air through their bodies as little as possible, intentionally lengthening the space between inhale and exhale. This practice of pranayama mindfully manipulates the prana, the "breath" or "life force," coursing through the body. The faster something cycles, the faster it will wear: a wheel, a gear, our joints, our *prana*. Slowing the breath, then, it is believed, will increase longevity; but the ultimate goal is to achieve samadhi, a state of meditative consciousness undisturbed by desire or ego.

We inhale oxygen and exhale carbon dioxide – an autonomic process that puts us in intimate symbiosis with our flora. And, miraculously, when we manipulate the cycle, removing our autonomy, the body's ecosystems adapt. Hemoglobin in the blood ensures steady oxygenation regardless of breath pace, but carbon dioxide changes the blood's chemistry: slowing the breath increases carbon dioxide, acidifying the blood like our oceans, dilating the brain's blood vessels, and desensitizing the peripheral nervous system. Within certain parameters, this process is felt as a numbed body and alert mind: meditation. And if practiced enough, samadhi.

But even the yogis inhale. Eventually, the buildup of carbon dioxide requires release. Even their trained bodies that have adapted to this slow, elongated breath reach unsustainable levels of CO2. Even their hemoglobin can't fight deoxygenation. The cycle is inevitable. The cycle spares no one. The cells that make up our bodies move with charge, creating energy that allows for all bodily functions: the essence of life. But when our body chemistry pushes beyond our limits and our cells cannot adapt, our heart, kidneys, and liver begin to degenerate. The carbon dioxide accumulates, changing our blood pH and migrathing through the blood-brain barrier, causing brain damage. And then all the body's natural cycles are disrupted; everything breaks down. And this, I imagine, must be what the earth feels like.

She is holding a prolonged exhale, squeezing, pressing, suffocating as she deoxygenates and her CO2 rises. Her temperature increases, her oceans acidify like our blood, and her natural cycles are disrupted; everything breaks down. Stability would be 280 to 350 ppm of atmospheric CO2; we have reached 423.6, on track to reach 550 by 2050. If these numbers are hard to conceive, try holding your exhale. We don't need to understand the numbers to understand that all aerobic life forms are suffering – how could they not be? They

can't breathe. The earth has not had time to train and adapt. And even the yogis inhale. So now can you comprehend? Now do you see that the trees are our lungs: branching, bronchioling, breathing oxygen and carbon dioxide? Can you understand the horror of a murky, polluted, acidified

bloodstream like our earth's waters? What is 1.5 or 2°C? Have you ever had a fever? Now can we finally inhale? Legend says on the rare occasion that a yogi finally reaches samadhi, when they have mastered their prana so expertly that they no longer need to breathe at all, they burst into flames. The five elements everyone and everything is made from - earth, water, fire, air, ether - combust and return to the cycle of all things. This combustion is a thing of lore: few gurus have experienced it. But perhaps we, too, could achieve samadhi: our cycles finally undisturbed by desire or ego. Perhaps we, too, will burst into flames. Perhaps then our elements will cycle back for infinity.

# CYCLE OF VIOLENCE YUMEMARU KASHINO / 樫野夢丸



SAVING IRRAWADY ROLAND YE THIHA ∕ ရဲသီဟ

In Myanmar, nature and communities rely on the mighty Irrawaddy River, the cradle of Burmese civilization and a major water resource that supplies the rainforests with water to thrive. Originating from snowcapped Himalayan Mountains through the N'mai Hka rivers, Irrawaddy flows from North to South of the country before draining through the Irrawaddy Delta

intersection of Mali Hka and into the Indian Ocean. Throughout history, Irrawaddy shaped irrigation networks and settlement patterns of early Burmese kingdoms, resulting in economic development, food security, and a strong base for the campaigns of conquest that dominated most of mainland Southeast Asia. Environmentally, it serves a multitude of functions: transporting sands and silts rich in minerals and minerals such as iron, magnesium and phosphorous from incremental erosion of rocks in the Himalayas by glaciers and water within Irrawaddy,

and creating sediment deposition for fertility for forests downstream in Bago Yoma and Rakhine Yoma. In

addition, it purifies water, maintains the salinity balances that support river estuaries, provide nutrients to

fish habitats, and completes spawning rhythms for many river-based species. After the military coup in 2021, this delicate ecosystem, which took thousands of years to evolve, was jeopardized by the military regime, which hinted at the possible resumption of the Chinese-funded Myitsone Dam Project, suspended since 2011, at the confluence of Mali Hka and N'mai Hka rivers. From a historicalpolitical framework, the problem begins with the precept among governmental ideology and civil discourse that freshwater and the wildlife in its ecosystems are resources that should be harnessed and dominated for economic growth. Since ecosystem vitality is not involved in this type of thinking, this is detrimental to the health of river ecology and limits the importance of a balanced ecology to a minimum in a decision-making body. In the past, this approach worked for the economy as irrigation networks, hydropower projects, and other human uses did not significantly impact the ecosystem, since the mighty Irrawaddy was sufficient to maintain natural ecosystem functions to a reasonable degree. However, as population and consumption rates

rise, human pressure on water systems increases, and ecosystems within Irrawaddy decline almost alarmingly. There is a saying in Buddhism: Thoughts are more important than words and actions. The thought of the act is more sinful than the action itself. Before words and actions, there needs to be a shift in the water management mindset from considering nature as something to be dominated, to forming a symbiotic elationship between human and nature. After all, it should be apparent that economic development relies on what nature provides, and these "free" services should not be taken for granted. Symbiosis means a balance is to be achieved, as limiting river alterations should not be a barrier to economic advancement, but a necessary element for sustainable development. Through managing the Irrawaddy hydrologic cycle accurately and allocating ecosystem services carefully by specifying the quality, quantity, and timing of flows needed to protect the health and function of Irrawaddy from river heads to delta, building dams for economic development should not necessarily be violent and disruptive. Instead, they should be based on natural river systems' high and low flow patterns over time that contribute ecological services to watersheds and settlements downstream, and not switched on and off like a shower. Restricting further manipulation of natural water flows should also be achieved once a certain threshold is reached for economic development.

The goal is to find the balance to prevent over-exploitation and ecological damage for economic growth. Translating this shift into tangible policies in a dictatorial regime like Myanmar is daunting and mmensely bleak. The challenge of balancing ecological sustainability and economic development will require concerted efforts between religious leaders, environmentally conscious scientists, and a decision-making body that understands the importance of bringing balance and coexisting harmoniously with nature to set a defined strategy and implement actions to save the mighty Irrawaddy. @

LESSONS UNLEARNED BY STONE: OPAQUENESS AND SUSPENSION SERGIO MARQUES COSTA

In search for new meanings for the things and discourses around them, looking for escape routes from the

to the stone, and look to it for a return to things in their raw state.

The popular saying goes: Soft water on hard stone, hits until it bores a hole.

From the outside in, it is inaudible. From the inside out, it is immutable.

I then turn to become as porous as the stone, with its own porosity.

In order to achieve isostasy, can I also open myself up to the stone?

does not enunciate anything, and even if it could speak, it would teach us nothing.

Uma educação pela pedra: por lições;

para aprender da pedra, frequentá-la;

captar sua voz inenfática, impessoal

(pela de dicção ela começa as aulas).

A lição de moral, sua resistência fria

a de poética, sua carnadura concreta;

lições da pedra (de fora para dentro,

cartilha muda), para quem soletrá-la.

Outra educação pela pedra: no Sertão

(de dentro para fora, e pré-didática).

No Sertão a pedra não sabe lecionar,

e se lecionasse, não ensinaria nada;

lá não se aprende a pedra: lá a pedra,

uma pedra de nascença, entranha a alma.

We will learn nothing from what is solid.

what is opaque?

stone into dust?

The lesson is in suspension.

symbolic passage to a new place.

not bound by the inevitability of gravity. Even briefly, to be able to manipulate it, to perceive it in a new way and in new senses, without going through it or extracting from it anything other than

I don't want to cross any of the stones in my path, but I see that I can't let myself be

even with its density, to break free from gravity.

time and geography, in other words, an internal topology.

a de economia, seu adensar-se compacta:

ao que flui e a fluir, a ser maleada;

impending disasters, we turn to listen to the voice of that which does not express any enunciation: we return

However, the poet's message is clear: The stone on its own doesn't chart any path for us. Its voice teaches

Mineral crystals aggregated through high pressure and heat carry in the layers of their flesh a sum of

As manipulators of nature, it is not up to us to move around this internal landscape. The opacity of its

How can the destruction of extracting something from its environment be replaced by a dialogue with

Is it possible to do something other than dismember it, detonate it into infinite particles and turn the

They say that "sticks and stones may break my bones" and so, with each contact with the opaque stone,

it is I who open up. I show it my inner landscapes, I am dissected into layers and each layer separated into its

But how can the soul be penetrated if every time body and stone touch, nothing more than our concrete

As Lygia Clark teaches in her work Pedra e Ar (Stone and Air, 1966), a possible path is to seek in a breath and

in a puff of air to suspend its weight, to relieve the stone of the need to rub it in order for it to be altered and

It's as if even in an instant it were possible for our borders and limits to be dissolved and thus create a

To exercise the possibility of placing oneself in a moment of instability, non-erosive, and non-exploitative,

What other relationships between body-matter, body-environment, body-ore can be imagined?

surface does not allow us to see the cycles that particular minerals have gone through to reach such a solid

An education by stone: lesson by lesson;

learning from the stone by going to its school,

to what flows and to flowing, to being molded;

grasping its impersonal, unstressed voice

(it begins its classes with one in diction).

The lesson in morals—its cold resistance

another in economics – its compact weight:

lessons from the stone (from the outside in,

a speechless primer) to learn how to spell it.

Another education by stone: in the backlands

and if it gave them, nothing would be taught;

but is a stone from birth, penetrating the soul.

there the stone is not something you learn

In the backlands the stone does not give lessons,

a lesson in poetics—its concrete flesh;

(from the inside out, and pre-didactic).





CYCLE / বিশুর্থন OWEN YIXAO WANG and VAL YUETING ZHAO / 王易潇, 赵悦廷

The concept of cyclicity, often viewed for its repetitiveness in contrast to the preferred straight lines and linear progress of contemporary thinking - which symbolizes efficiency and, in some cultures, integrity - was profoundly appreciated during our trip to the Zoige Grassland in Sichuan for the Zhaqiong Cang Ecological Center Renovation Project. This journey, undertaken at the end of last year, revealed the deep significance of cyclicity in Tibetan communities, highlighting its influence on natural, living, and ceremonial spaces and underscoring a holistic understanding of the universe, space, and time. Through this exploration, cyclicity emerged as a key principle, reflecting the intertwined cultural and environmental interactions in Tibetan life.

Upon the completion of this renovation project, there will be an exhibition space showcasing a series of Thangkas and Mandala artworks focused on the protection of water sources and grassland ecology. After our preliminary research, we chose to integrate the concept of circular motion from Tibetan Buddhism into the space's main flow. This decision was inspired by practices such as walking at least three times around the exterior of a temple before entering and moving in a clockwise direction through the inner hallways, reflecting the clockwise turning of Tibetan prayer wheels.

At the heart of Buddhism is the cycle of rebirth, and observing devotees performing prostrations and circumambulations around the stupa outside Langmu Temple, with their devotion to the eternal cycle, was both astonishing and moving. As the prayer wheels spun in their hands, creating endless cycles, people moved in continuous rounds. The fundamental idea of cyclicity is, in essence, a system of coexistence, emphasizing communal living and a nonlinear perception of time due to the belief in the cohabitation of all living beings.

Near the entrance of Langmu Temple, benches covered with yak wool cushions, placed by villagers, offer a space for rest. Farther away, a Tibetan woman meticulously cleans each prayer wheel, a voluntary act of temple maintenance viewed as a spiritual discipline.

The lifestyle embodies the principle of cyclical patterns. The black tent, chosen by nomads for its minimal environmental impact, addresses the challenges of living within the grassland's ecosystem and its seasonal dynamics. This dwelling transcends modern concepts of ownership and property, creating a "community" on the grasslands that unites all forms of life. The black tent itself is cyclical, made from panels of yak wool felt that are partially replaced annually, ensuring its renewal every twelve years. This sustainable material decomposes, nourishing the grass, which in turn feeds the yaks.

The cycle of life, including sky burials where both humans and animals are returned to nature for scavengers like vultures to consume, highlights a long chain of existence. This practice has allowed vulture populations, which are at risk of decline elsewhere, to thrive in areas that practice sky burials.

This sustainable mode of living benefits not only the current inhabitants but also future generations and other beings within the ecosystem. Faced with the extreme climate of the Tibetan Plateau and its fragile ecosystem, known as the World's Third Pole, nomads use yak dung as fuel, prioritizing the land's health over personal comfort. Despite their capability to construct permanent buildings from wood, mud, and stone, Tibetans opt for black tents to maintain the grassland's pristine condition.

Tibetan nomads, who have separate pastures for summer and winter, migrate seasonally in a cycle that allows the grasslands to recuperate and regrow. Nomads, leaving no trace when relocating their tent, face challenges from stationary grazing policies promoted by experts. These policies, intended to protect ecosystems, inadvertently harm the grasslands and disrupt ancient practices.

These cyclical practices in lifestyle, worldview, and faith demonstrate a profound respect for a larger system, embodying a responsible and sustainable philosophy. For Tibetans, the concept of sustainability is inherent, extending respect to all beings, souls, and even inanimate objects. The idea of sustainability, which has become optional with its formal introduction, is for Tibetans a natural expression of the interconnectedness of all existence. @

CYCLE معمور الدوران पर्विरःपः CICLO サイクル 循环 CYCLE عصم الدوران ログマ・ロ にCLO

THE MANY AFTERLIVES OF LLOYD BARRAGE عزیرآغا،غانیہ شمس خان / UZAYR AGHA and GHANIA SHAMS KHAN

On 24 October, 1923, the Governor of Bombay laid the foundation stone for the eponymous Lloyd Barrage in Sukkur, a Sindhi city, on the west bank of the Indus River. He cast the Barrage's tale as one in which the colonial administrators' determination would "convert a desert into a garden, [and] ensure prosperity to those cultivators who live in that demoralizing atmosphere which is produced by an uncertain and scant supply of irrigation water." Never mind the potential problems of water-logging, salinity, or the fragmentation of habitats for marine life<sup>2</sup>, the fetishization of engineering capability framed the construction as a bringer of productivity and prosperity to the Sindhi people by the British Raj. However, while promoted as aiding the tiller, irrigation schemes that stemmed from Lloyd Barrage primarily aided the landlord, leading farmers to resort to tube wells for watering their rice crops. As George Perkins Marsh noted as far back as 1874, "the tendency of irrigation as a regular agricultural method is to promote the accumulation of large tracts of land in the hands of single proprietors and consequently to dispossess the small landholders." It is unsurprising then that for the thousands of Sindhi, Balochi, and

Punjabi laborers who worked on the constructing the Barrage, there is also barely a mention. Twenty-three years later, in 1955, the opening ceremony of Kotri Barrage in a newly independent Pakistan mirrored the inaugural ceremony of Lloyd Barrage both in its implication of "progress" dependent on infrastructural investment and in the ideological space with which it cast the people it claimed to be benefiting. The Pakistani government's attitude towards Sindhi agriculture was identical to their British predecessors. Both cast the cultivator (known as haris in Sindhi) as a malleable material into which progress could be imprinted. Yet, just as the Barrage physically transformed the landscape, it also erased the history of a people deeply reliant on the natural rhythms of the Indus for their environmentally dynamic form of recessional agriculture.

Foundational to the colonial regime's presentation of the Lloyd Barrage project was the belief that native Sindhi cultivation was unproductive, especially in comparison to cultivation in the neighboring Punjab province. The cause of Sindhis' insufficient agricultural output was believed to be the dependence on the unreliable Indus River, which was prone to unpredictable fluctuations, especially in the summer. In addition, the Sindhi cultivator's belief in kismat was employed to establish a binary contrast between India and the West – one Sindhi official wrote that once a stable water supply was assured, "the traditional indolence and fatalism of the Sindhi cultivator may be sought in vain."4 A similar sentiment was publicly articulated in a souvenir booklet that accompanied Lloyd Barrage's opening ceremony. It stated, "The cultivator has felt that kismet [sic], rather than his systematic exertions, is the ruling factor in his agricultural operations. To put an end to this uncertainty [...] it was necessary to devise some means of assuring a level of the water in the river which would permit of more certain and orderly irrigation conditions."5

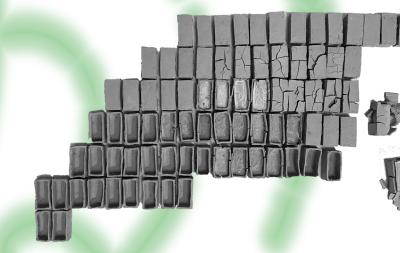
Pakistan's post-independence governments carried the same rhetoric in discussions concerning improving Sindhi agriculture. The notion that the government possessed the authority to educate haris in the "correct" way of farming surfaced in 1962, when a third barrage, Guddu, became operational. The opening ceremonies of both events demonstrated the resilience of a mindset in which the control of water could take precedence over the customs and traditions of the Sindhi population.

A ball of clay [مثّی] extracted from a river bed, when thrown onto a potter's wheel, is centered, opened up, and extruded into a vessel with an embodied force. The force of the hands forms an array of vessels 1.5 by 3 inches. As a vessel constructed of land and water, it can return, after use, back to the land from which it came. Concrete was poured into a few of these vessels as they were drying. The concrete hardens up and dries more quickly than the clay. When drying these two materials, one cracks as it dries. In the relationship of clay to concrete, does one material survive at the cost of another? @

Daniel Haines, "Concrete 'Progress': Irrigation, Development and Modernity in Mid-Twentieth Century Sind, Modern Asian Studies 45, No. 1 (November 3, 2010): 179-200.

Md. Masud Karim and Navin Bindra, "Cumulative Impact Assessment for Sindh Barrages," Impact Assessment and Project Appraisal 34, No. 4 (September 29, 2016): 346-58.. <sup>3</sup>Rob Nixon, Slow Violence, and the Environmentalism of the Poor (Cambridge, MA: Harvard University Press, 2013)

<sup>5</sup>Opening of the Lloyd Barrage, p. 1.



## UNMAKING PEACE NANASE SHIROKAWA

At the height of the Asia-Pacific War, Tange Kenzō, then a graduate student in urban planning, won first place in an architectural competition held by the journal Kenchiku Zasshi. The prompt called for a memorial complex to commemorate those who had died while fighting for the realization of the Greater East Asia Co-Prosperity Sphere

(GEACPS), the Japanese empire's ideology for pan-Asian expansion and colonial co Sited on the foothills of Mount Fuji, the central monument was envisioned as a 60-meter tall concrete structure with a gabled roof strongly reminiscent of Ise Shrine, the most sacred site in the Shintō faith. The nine decorative katsuogi logs that run perpendicular to the ridge of the shrine's roof were substituted with nine skylights. The building was bounded within one trapezoidal half of a raised, hourglass-shaped plaza that was bisected by a wide road. The path was intended to meld into a direct highway connection linking the site to Tokyo, situating the memorial at the nexus of the symbolic and infrastructural networks of imperial power that sprawled across the metropole. "We must begin with a firm conviction in the tradition and future of the Japanese race," Tange wrote in a survey on proposed architectural styles for the GEACPS. "The new Japanese style will be the product of the architectural freedom that works in service of the supreme and inevitable project of constructing the Greater East Asia Co-Prosperity Sphere." Yet material scarcity and disinterest in creating a recognizable language of imperial architecture on the part of military leaders made clear – at least in 1942 – that the work would remain in the domain

Seven years later, Tange secured another competition victory, this time under what appeared to be radically transformed circumstances. His design for the Hiroshima Peace Memorial Park laid the groundwork for a careerlong project of articulating a language of Japanese modernism, and secured his place as a state architect for the

The city of Hiroshima embarked on a reconstruction plan to create a "model modern city" that would "become an embodiment of peace such as would befit the world wherein complete victory of human wisdom will have ousted war and destruction from humanity to give place to well-being, good-will and cultural refinement." Peace (heiwa 🔻 和), in all its simplicity and apparent universality, became the mantra of political reinvention for the fallen empire, and modernism its vehicle for executing its goals in public space.

Lifting itself up from irradiated ground on pilotis, the rectilinear Peace Memorial Museum unflinchingly asserted its orientation towards the future when it opened to the public in 1954. To make room for the 30-acre park, the city razed a slum occupied by bombing survivors near the hypocenter. The sanitizing and flattening of the ground made way for the lucid sightline that runs down the central axis of the park, linking the elevated museum with an arched cenotaph and extending across the river to the A-Bomb Dome, the preserved ruins of a former cultural center. By visually enclosing the past within the legs of the arch and museum, Tange's composition produces a hermetic and legible mnemonic package, whereby the horrors of the past are contained and set within the logic of

Yet the museum and the greater Peace Park complex, for all their orientation towards the future, clearly bear the specter of Tange's wartime vision. Beyond the replication of the hourglass-shaped plot, both memorials toy with the subversion of motifs from premodern Japanese design (the pilotis doing double duty as a nod to Corbu and a wink to the raised-floor structures of azekura-style construction), and the artery to Tokyo became a 100-meter wide "Peace Boulevard" that runs across the city. What is today a busy throughway was built on the foundations of a firebreak created under military rule, wherein 7% of the city's residential units were demolished to mitigate the damage caused by potential air raids – a move that ironically amplified the destruction inflicted by the atomic bomb.3 The traces of a civil defense policy contingent upon displacement were seamlessly integrated into the organizational logic of the modern and salubrious "peace city."

"Places," as Svetlana Boym reminds us, "are contexts for remembrances and debates about the future, not symbols of memory or nostalgia." The treatment of post-atomic Hiroshima as a "factory for peace," as Tange declared, and as peace itself, makes evident the perils of the municipal project of totalizing the city.5 The invocation of peace conveniently effaced traces of fascism and imperialism in both international and domestic narratives of Japanese history, and often appropriated the same strategies of representation used to legitimize the previous order. In a cruel turn, the A-bombed cities became canvases for managing the ideological burdens of the unruly past, where the grim and lived realities of human devastation were instrumentalized to propel the amnesiac cycle of reinventing national self-image. @

'Tange Kenzō, "Dai tōa kyōeiken ni okeru kaiin no yōbō" 大東亜共栄圏における会員の要望 [A member's wish for the Greater East Asia Co-Prosperity Sphere], Kenchiku zasshi 建築雑誌 56, no. 690 (September 1942): 744. <sup>2</sup> Hamai Shinzō, "A Message from Hiroshima," in *Peace City Hiroshima* (City of Hiroshima, 1956).

nment Printing Office, "The United States Strategic Bombing Survey: The Effects of Atomic Bombs on Hiroshima and Nagasaki, June 30, 1946" (1946), RWU E-Books: 7.

Svetlana Boym, The Future of Nostalgia (New York: Basic Books, 2001): 77.

רכוכבסי הידאף וגפנוי

'Tange Kenzō, "Hiroshima heiwa kinen kōen oyobi kinenkan kyōgi sekkei tōsen zuan" 広島市平和記念公園及び記念館競技設計当選図案 [The Winning Design of the Hiroshima Peace Memorial Park Competition], *Kenchiku zasshi* 建築雑誌 no. 756 (October–No

بدرية السالم / BADRIYAH ALSALEM

Today, I am peeling a pomegranate. What am I actually doing?

I'm making a salad. Tabbouleh.

Is that really what I'm doing?

Ask me what I'm doing. "What are you doing?"

Ask me what i'm really doing.

"What are you really doing, badriyah?"

## Do you know how stars die?

The life cycle of stars is continuous. Stars are born from the coming together of "star stuff" - carbon, nitrogen, oxygen, and all the other elements that make up everything we know. They condense into each other and form what we call a star, and it continues to pressure itself into a burning core that lights up the skies for  $\dot{O}$ 

When it becomes old, and its time comes to cease to exist, it takes the equivalent of a final deep breath, then collapses in on itself. Its essence - its "star stuff"-is released into space either to be reincarnated into other stars, to wander around aimlessly, or to be attracted to other celestial bodies, like Earth. In fact, 40,000 tons of this star stuff falls onto our planet, Earth, every year.

# "It takes in the star stuff, but where does it go?"

Earth breathes in the star stuff and breathes it out as easily as we fill and deflate our own lungs. Upon inhaling, all these elements, the oxygen, carbon, nitrogen, hydrogen, and all the others, make up everything we know. Our air, our trees, our mountains, our oceans, our skin, our senses, our eyes, everything. We are made of star stuff. And when you're one with the Earth, when you're compressed into elements, then when you are traveling through roots, then you're exhaled by a tree, and you join the atmosphere, the Earth will exhale you back into space. Where you will, once again, be launched into the universe, destined to be part of the birth of a burning new star.

Your entire existence is an unimaginably tiny part of the massive life cycle of a star.

Ask me what I'm doing again. @

Ikeli ゆのの TYCLE かんかけ

contact/dialogue.

crossed by them either.

CICLO サイケル 循环 CYCLE ののの いっぱんだら CICLO サイケル 循环 CYCLE ののの