architecture, but also with art: of forming a routine is to allow us to findown futility and the futility of a robot. And Linink maybe the true function of rhizomatic collaboration between my grammed, definable failure. A sort-of heliscapes. I like visual failure— proprograms to overload into technicolor working on my obsolete laptop, forcing belongs to art: the The rarity of a glitch. I have always liked monument and the

enuud ou wd wad pere. ontsige, though I could'ye the air to pacify me. It just an infinite music library p ideas, no perception, no mo my house here. In this tunnel I have no is an invisible tunnel that connects sive. Japanese cafe. It is as tho three places. Today, again, the expendestination, always ending up at one of How often I've left the house with ho I think about my thoughtless walk here

I no longer have reason to be here omnipresent influence on my impulses About the technology of nature and its signals that govern me beneath the veil. the absolute. I think about the ghostly my mind drifts towards fragments of reading or writing as I intended to and a persisting unease prevents me from it nonetheless. I sit in the corner booth, to accept the partial refund, but accept his tone at the new hire and I offer not The manager arrives with annoyance in life. I don't say anything until after I pay. mordial residue in the flow of optimized tization. A split-second gimpse of a priit due to, guess, some kind of magneglitches when I hover over The screen on lacktriangle the credit card fee, but I still for my cof overcharged Buiəa 🚾



imaginaries in relation to life and death:

an object that overlaps with to investigate the fence as provocations that allow us a series of disciplinary ies, it is possible to force related to cemetertomb" // undeniably part of architecture "only a very small

Loos' rusty phrase: and revisiting Adolf Finishing this little walk

and bottles brought letters, photographs, toys enbbort tor the decease allows it to become a memoral the elements that make it up, also fence, from the space that exists betwee the original projects. The permeability of t pots, vases, small benches and ceilings comple that transforms and adapts: Candelabras, flower superimposition of later interventions: a perim

As a more recent layer of information, the

VISITORS.

death as a long sleep, as eternal rest. all dimensions, contributing to the soft imagery baby cribs, or large beds depending on their or of paradise The tallest, are frequently reminisce graeden, of in this case, the gravesite as a small p inf ne se evoking the phage of paradise as an inf still free from the obsession with residential se reminiscent of the fences of old front yards sions and styles. The lower grave fences a and eclectic: a great confluence of dime Cemetery, the group of fences is still dive eter grave fences presentin the Ge marked temporal original in the perin Although it is possible to recogn

without symbolic ornamenta their function to limiting the grave vertical or diagonal profiles that quency of simplified patterns, su ity, this is complemented by a higher ers and plants, continues to be the maj and motifs related to nature, mainly flo Although the presence of Catholic crosse qués in the recently occupied courtyard smaller diversity of balusters, ferrules and appl decorative elements, so it is possible to observe fences is accompanied by a standardization in cast iron and later steel in the manufacture of fur ish cemeteries to prevent desecration. The some resemble the "mortsafe" that emerge come close at times to the definition of a cage imity to the ground. These older perime with varied scrolls and foliations, and a closer a more iconographically saturated orna notice a greater thickness in those built in ir tion of the grave fence changes, being possible to Depending on the period, the material construc-

allowing the growth of vegetation and the observarelationship with the surrounding landscape, of a typology that establishes an ambiguous possible to conceive the presence

> and periphery of Santiago, it is wise, the urban pericenter guarding the grave. Likeperimeter boundary safeautonomy, becoming a the fence achieves greater Is in this context where with notable frequency. the gravesite appears loses presence and when the mausoleum varied, for instance, scale of its application more elaborate as the The fence also became Santiago General Cemetery.

able in the old section of sity of styles is still observusually belatedly. This diversuch as Baroque and Jug<mark>e</mark>ndatil, tures that included different styles, increasingly complex designs to their struc-Over time, mausoleums and graves began to include

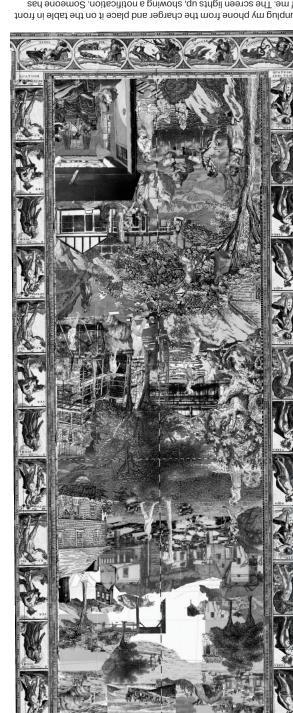
ies and at first regulated by the Church itself. in religious buildings was inherited by the cemetermental elements related to religious principles. For instance, in Santiago de Chile, the design of fences plemented with "cresterias" and "montantes," orna-Latin America, where "rejeria" structures were comfrom a remote past, linked to Catholic cathedrals in ent types of ornamentation that define its design The fence is loaded with symbolism through differ-

> one to see. that, while separating, allows an ambiguous screen the fence is more of boundary of a wall, to the categorical side. In contrast inside and outtion between typical distincplexity than the greater comtial to achieve has the potenelement also this architectural property. However a limit that indicates defensive object, or as usually understood as a

The fence — "reja" in Spanish — is

Universidad de Chile. work of the Master's program in Architecture at the ing creation and research project, within the tramemediación" (Fences: Objects of mediation), an ongosion that until now has been titled "Rejas: Objetos de Santiago General Cemetery, motivated by an obses-This brief essay is the result of a series of visits to the

tap the notification, and all thoughts disappear. § book from my bedside table and open it somewhere in the middle. I decor ideas. It's time to Be Real. I ruffle through my hair, grab the clothing haul, 10% off my next order, an earthquake in Syria, home tagged me in a post. I start to scroll. A group chat, the weather, a new tion of the interior of the perimeter. of me. The screen lights up, showing a notification. Someone has





At the end of the day, this is who I want to be, really.

from aspiring unattainable illusions of life from deficiency. from the hunger for validation that seems to never be satiated, has been collecting dust on my bedside table. I will free myself rip to the beach, attend a pottery class, and read that book that on meaningful connections offline, finally go to the theater, take a What I do know is that this morning, I will reclaim my life. I will work

I, when I am not online? l know I am not who I am online. But I am always online. So, who am

reflection staring back at me from the black box, the loneliness ever show it is I am currently binge-watching, and I can see my owr documentaries I have ever watched. At night, when I turn off whatand The Social Dilemma was probably one of the most revealing estants, even shed a tear when Peaky Blinders was discontinu season of You, frequently over-identify with the Love Island con beloved streaming subscriptions. In fact, I have watched every be one where drama is left to be experienced strictly through if Over the years, I have come to accept that my life is supposed to

ηλ friends have a digital New York Times subscriptior past the headline, it gives me a sense of pride - I don't think any of tons of notifications from news apps, too. Although I rarely make it regularly get #BookTok suggestfons on my For You Page. I receive gested NGOs when a natural oatastrophe or conflict goes viral, and became mainstream, track my Fitness on Strava, donate to sugon Blackout Tuesday, starte<mark>d</mark> watching TedTalks long before they of pride for what I represent in my feed. I shared a black square all the presentable, joyful moments of my own life, feeling a sense scquaintances, good and bad. And I, in turn, make sure to share less conversations with strangers. Double tapping my way throu bustling and exciting lives. Swiping left until I swipe right. Meaning - letting days pass me by, observing and envying others of thei l spend most of my free time scrolling. Seconds, minutes, hours

good online, not by who I wanted to be. and I started living by what others wanted to see, what looked stence online began to swallow up who I was in the physical wor spitted to the screen and time passed quicker than before. My ex to have dreams of becoming a social worker, but slowly, my life better yet, turn off<mark>i</mark>my phone and start living for myself. I used mindlessly scrolling. No more of this. I will delete all my Apps, or, the day, I would change my life forever. I had been up until 2 a.m., It was a sunny winter morning, when I decided that this would be

image of us wasting the time we could spend actually living up to we will achieve this? Isn't the time we spend tabricating a 'perfect ouilue bresence an ideal of who we want to be? How likely is it that vour technological devices a<mark>n</mark>d online presence. How much is ou re-think daily patterns, routine<mark>s</mark>, and your personal relationship t world's impact on the corporeal offline one. This is a prompt to This is not a story of loneliness, rather it is a reflection of the digita



movies does make this dystopia a complex one. imagination of a preteen with an affinity for Marvel unthinkable amounts of sovereign wealth and the one of the most active urban centers in the world, mately, the prospect of a monarch with access to emphatically stated that Neom would become day the largest humanitarian crisis of record. Ulti-Riyadh, he announced a budget set for \$600 bil-lion dollars and a completion date for 2030. He and who waged a war in Yemen that daused to this tomorrow Neom in 2017. In a conference room in for the dismemberment of journalist Jamal Mohammed bin Salman (commonly referred to as human rights violations and working conditions MBS) unveiled his plans for his futuristic city of within Saudi Arabia. A world leader who ordered will continue to fail at addressing the innumerable Of course, we are talking about a world leader who blance of quality of life for its present denizens. nation, but has hardly addressed the critical needs of Saudi nationals, nor has it provided any seman entertaining display of the scope of his imagi-

peing-built-on-our

Eleanor Tennyson

Winter called out,

and the stars

seemed afraid

on my spirit, anger

a red cord of durian

I am a door, I am a door

through the blizzards, trucks

in my bedroom like a clam,

driving slush; hacking up phlegm

the moon hiding her silver face,

Downstairs, my father shouted

a treat for him in my palm, a pearl

at the gas company. Just as a wolf makes music

cut with an ivory knife. Our tabby cat grooms himself

propelled by the hubris of MBS has certainly been intentional political persuasion. The absurd ideas strive for. It is this exact distance that is an act of we know about our world and that which we could that creates the distance between anything that of a utopian society is a profoundly political act politics, Sauter argues that the crafting a depiction ity or logic. Whilst fictional utopias are denuded of ceal the reality of a complete lack of planning utiljected image of themselves, which works to con-The most important aspect of the brief is the proat the backbone of selling a modern smart city. color, light and intricate details of the sublime are tastical depictions of a future world, bursting with to's now scrapped Sidewalk Labs.2 Relying on fanexplored by Molly Sauter in their analysis of Toronseen before in previous smart city briefs, as Otopia used as its own visual category has been

sci-fi that could further inform Neom's designs. long road of research into various sub-genres of punk aesthetic," which sent his consultants on a he had told the designers that he liked the "cyberpublished by Bloomberg last year revealed how designers to consult for design briefs. An article even going as far as hiring Hollywood production science fiction and utopia as a visual category, MBS had in fact expressed his explicit interest in promotional materials for large budget sci-fi films. tions of a future world that essentially look like claims are as you might expect: hyperreal depic-The renderings that have accompanied such robotic butlers, and flying drone-powered taxis.1 bine sand with crushed marble (since discarded), in-the-dark beaches, a beach that would coman artificial moon, a year-round ski resort, glowinto urban design would come to include calls for peculiar desires of the Crown Prince, whose foray boer, only the foundation of the more ludacris and temporary urban development. They are, howscope of language used in design briefs for conambitious, they are not entirely unusual within the Guardian, 26 Feb. 2021, www.theguardian.com/world/2021/ While the calls for a free-market ecotopia are

> long, accompanied by two twin high-rises rather a vertical metropolis more than 100 miles world cities, Neom would not be horizontal, but finally, a bold riposte to how we conceive typical out from its own established economic zone. And hub of innovation and entrepreneurship radiating become a central point of economic activity; a in harmony with their environment. It would also ect would house millions of people who would live and a fully renewable electric grid. The megaprojlate urban systems, alongside desalination plants infrastructure employed to better run and reguwith new smart technologies and cutting edge

false appraisals, and faulty calc>>> ute variations, complete reversals, warped by precarious accidents, mina complex course throughout history the memetic imitation of nature form The distant ideality of the origin and from which these writings descend? day. Is Laugier the root of disparity myths in architecture persist to this of other things. It is disparity."2 Origin tity of an origin, but the descension Foucault writes, "the inviolable idenantiquity, but what is found is never, as uing of things has persisted since This search for the historical begin-

and that the Earth belongs to no one." get the fruits of the earth belong to all He concludes: "You are lost if you foreffects have been entirely negative. developments in society, and that its land has played a key role in major Rousseau suggests that conflict over ety."1 With this narrative of his own, .. was the real founder of civil sociof land, thought of saying, this is mine first man who, having fenced off a plot vate property when he wrote, "The Rousseau fabricated the origin of priseau's egalitarian "state of nature." be understood as an image of Rousnature, and Eisen's frontispiece can believed that all art is an imitation of Laugier (a contemporary of Rousseau) in architectural theory. Simply put, est representations of Rousseauism Laugier's narrative as one of the clearand deviation from nature underlies ates. This simultaneous adherence in a state of nature from which it deviis here born of a forest as an artifice soming above its rafters. Architecture the ground with a tree canopy blos+ hut, its columns are firmly rooted in In Eisen's depiction of the primitive

the written form perhaps never will theater of our mind's eye in a way that mits itself to collective memory in the ical image—like photography—comengraving is another. Eisen's allegor rative, however, is one thing and the columns, beams, and roof. The narmonadic structural framework of four the elements of weather but an originating condition of architecture a not merely the original shelter from different meaning. For Laugier, it was primeval cabin took on an entirely gier narrated his version in Essai the nation since antiquity, but when Laubeen stirring the architectural imagiorigin myth of the primitive hut has architectural history. Why is this? The reproduced and storied images in chitecture is one of the most widely piece of Laugier's 1755 Essai sur l'ar-Charles Eisen's allegorical engraving of the Vitruvian hut on the frontis-

## Machines

Andrew Chee

be from a dream, although I'm no longer sure. Given that, is this a transcript or now a script? Open for pretation like a musical score, would its erformance be any less real?

rther understated or embe

lished in the retelling.

Is there a place that could stay? where all these things far away come together

Here it is. The studio brief. Your tutor just emailed you a copy. Are you ready? Make those new folders, download those readings, search for those

Embarking on a new studio project means awaiting the arrival of a freshly PDF'd Brief to your inbox. Its emergence is the proverbial horn blowing and the starting gates flying open. On delivery, some are ready to make a dash for it, others slowly peek out from behind the fading cover of the vacation period, weary of the effort that lies ahead. Detritus of previous semester's briefs still crumpled, discarded on their desks.

.dwg files. The semester is about to begin...

An ever-present text in Architecture school, the Brief serves as an enigmatic preamble to the next few months of your life. It will organize your thoughts with its words and your time with its deadlines. Its accepted format is rarely deviated from. An elusive title – grandiloquent, sexy, probably includes the phrase "re-inventing", definitely includes a colon. Some text (of varying lengths) that describes an overwhelmingly expansive set of issues and somewhere – somewhere – buried amongst this might just be a clue as to what is expected of you. Will you be designing an actual building? This question will follow you for many weeks ahead. Dates, deliverables, readings, references, some studios are presented with an entire book-length document. Sometimes, the Brief is simply one lonely paragraph. Leading to an initial few weeks of attempted interpretation, the exchanging of bewildered text messages and exasperated glances between desk-mates. Other Briefs unfurl the entire semester on one sheet of 8.5 by 11, every hour accounted for, all outputs unnervingly listed.

The Brief is a constant companion. Lost? Re-read it. Lost? Maybe it's better to ignore it. Anyway, what exactly did your tutor mean by "the intersection of self-conscious creation and interconnected being." How to draw that in plan?

We might read the fashion of the Brief to infer something of its writer's personality. Is it a printout of a Word document? Jumbled images and text mis-aligned? Google Earth screenshot? Most likely a long-tenured professor who never learnt another software, Brief hastily finalized the morning of the studio lottery. Is it a sleek,

over-designed document, type-set in a weird font? Clearly only possible on InDesign. Someone is trying to make an effort. They also probably believe they are as much a graphic designer as an architect. (Architects should get over this delusion.) Or is it a Google Doc? This represents pure chaos. Buckle down, you're in for a ride.

Taking a cross-section of studio Briefs - their form, content, organization - could elicit a close reading of the wider preoccupations of Architecture. A meaningful disciplinary indicator? The fictitious projects delineated through the Brief are not neutral inventions.

To write a recurring column for Paprika! Vol 8 that confronts the modes, methods and medium of Architecture as a discipline. The text should rifle through some of the many unquestioned formats of architectural education, and poke at them with a critical, yet tender, curiosity.

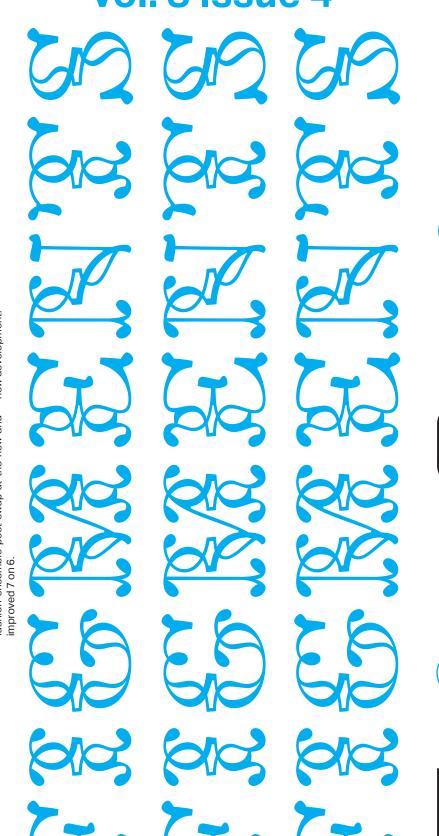
First deliverable due on 17/02/23. No extensions



ence is itself a process of continuous imagination. When we are lost in an act, phenomena take on meaning in a visceral way, creating a dream world of significance and sensation.

The pot holds thousands of tiny turtle beans. puttering and simmering, their inky pigment lazil eps out, transforming the broth into a viscous maroon glaze. Tendrils of steam twist and contort, stringing into listless wisps under the warm glow of the lamp. The air thickens with delicate arom-The smell of burning beans. frantically stir.

Paprika!







Paprika! 2023



Stormy Hall : Phone... wallet. Cool

Oh my headphones.... Hmm where did i put

Got my lunch, my water..

working at my desk. Not there What did i do after

Well... I had them last night when I was

Maybe my bag Nooo hey!... you seen my headphones

Can't find em

wear i was using them last night

I was working at my desk... listening the sic..... then.. I went to grab a snack naybe they are on the cou-... no

After that... hmm

Wait no before... oh wow I almost forgot to

-----

British reimagining of the

islands. With these recla-

mations—where hilltops were

cropped, and their earth used to

and mudflats—the several islands

of Bom Bahia were transformed into

what Thornton and the British insisted

Soon after reclamation, Bombay estab-

lished itself as an important British port. It

underwent multiple rounds of urban expan-

sion as Victorian Gothic buildings—primar-

ily used by the colonial government—began

In 1909 a second wave of reclamations, known

as the Backbay reclamation scheme, was pro-

posed. And just as the 18th century reclamation

had heralded a new era for the city as it became

indispensable to the British Empire, the Back-

bay reclamation scheme too pointed to a fresh

reimagining of the city. Once again, with the coast

being reinvented as lines on a map and land being

conjured from the sea, the new reclamation was

completed in 1929. The completion of the Back-

bay reclamation coincided with the passing the

Purna Swaraj which declared a definite "severing

of ties with the Empire and demanding complete

The echoes of this were made manifest in the

development of the Backbay. The new residential

buildings built on the reclaimed land were all built #

classic Deco elementsinterwoven with strands of

ch was at once modern yet representative of

med Mumbai as a part of purportedly anti-

ad in spirit allowed the city to rechristen

colonial efforts in 1995, the Backbay reclama-

itself as it was wested from British control; it

was a city arew as it abandoned the Victo-

rian Gothic style that regulated its streets

represented its emerging population.

nd feverishly adopted Deco which better

While these reclamations had allowed

for the city to be successively and

wildly reimagined, much has been

sacrificed to the maintenance of

the fictions wrought by reclama-

tion: the ecology of the coastline

has been irreparably damaged,

and the estuary has been

the Indian visual tradition. Hence, the new recla

ion had allowed for the flourishing of

emerging independent India.

Even though Bombay would be of

in the Art Deco style, specifically in what has been

and unconditional independence from Britain."3

to dot the southernmost tip of the city.

was "the Island of Bombay."

nerwise inundated areas

During a Mumbai monsoon, everything becomes softly amorphous. The grey-blue of the indistinguishable skvsea leaks into the land as the rain falls. The otherwise crisp summer delineations dissolve and it seems as though Mumbai, momentarily, resembles the estuary it back was.

In the early 1500s, it is this estuarine ecology-composed of mudflats, marsh land, and mangrovesthat the Portuguese encountered upon their arrival as it surrounded an archipelago of islands that today undergirds the city. As an estuary is known to, these islands too grew and shrank with the weather; they were so porous that while the general belief is that the archipelago was composed of seven distinct islands, early maps suggests that the Portuguese thought of it as four islands.1

Numerical discrepancies wrought by ecology aside, the Portuguese quickly took to this archipelago and it soon came to be known as Bom Bahia ('good bay' in Portuguese). So good was this bay in fact, that the islands were ceded to the British as a part of Catherine of Bragan-

tinguish land clearly from sea, hence easing transport and creating more space. For instance, A New Mapp Of the Island of Bombayand Sallset created in 1700 by John Thornton for the EIC not only defined the islands' coasts and reduced the archipeling to a single island, but also reduced the complex ecological gradients that shaded the shoreline to a sim-

Thornton's map was material through a series of land reclamations which by 1872 had added four million square yards to the city.2 The Portuguese quickly became a footnote to

(Origin Myth)

>>lations that deliver the things that continue to exist and have value for us; it is, as Foucault continues, "to discover that truth or being does not lie at the root of what we know and what we are but the exteriority of accidents."3 And this discovery is the soil in which architecture's origin myths take root and branch into new modes of writing history, and of critiquing that history.

Taking Alison Smithson's 1974 genealogy of mat-building, Timothy Hyde extends and modifies her timeline in his essay "How to Construct an Architectural Genealogy." Or more recently, Design Earth writes speculative tales of climate change and the fossil fuel industry in the Persian Gulf with their projects After Oil and Of Oil and Ice. Or in their newly published book A Manual of Anti-Racist Architecture Education, WAI Think Tank rewrites tions were explicitly modeled on earlier narrative forms, notably Sant'Elia's 1913 "Milano 2000" and Bellamy's 1887 Looking Backwards, 2000-1887.

2. Michel Foucault, "Nietzsche, Genealogy, History," in The Foucault Reader, ed. Paul Rabinow (New York: Pantheon Books, 1984), 79 3. lbid. 81.

put deodorant on

Oh the bus is gonna be here soon Got all my stuff

I got them

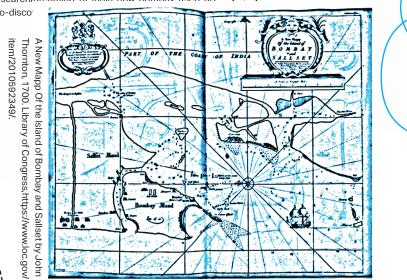
hardened into wilfully definite lines of land and sea. As a result, the city unceremoniously floods annually and 6,500 concrete tetrapods weighing 2 tonnes ing reclaimed land.

Despite the widely known perils associated with land reclamation, especially at the apogee of climate change, in 2012 the Indian government decided to reclaim even more land. This new reclamation, which began in 2018, will allegedly be devoted to the Coastal Road which has been hailed as a ture in Mumbai.

This latest round of reclamation too serves to reimagine the city as it is part of a larger constellation of 21st century development projects that strive to exaggeratedly display India's self-assertive modernity. This modernity, however, is only made tangible in the form of invasive infrastructure and roads as India begins to position itself as

If the British tried to remake of their imperial interests primacy of estate over estuary.

Historical Geography 59, (2018): 28 2. Gyan Prakash, Mumbai Fables, (Princeton: Princeton University)



Mythological creatures stir and inhabit a culture. In the Anacaona, flor de oro Dominican Republic, the Hupia I have seen them or Opía, is a reflection of how walking at night myths affect rituals of the daily in search of guava lives of campesinos<sup>2</sup> today. The in fields of cassava. Opía arose when Taínos<sup>3</sup> inhabited Prayers from Juana the island; being the spirit of the ones Ecq on the skin. La Jupia<sup>6</sup> Dominicana who have passed away, one cannot tell if they are real humans or not. They are transforms at night, disguised as family members or friends. A flying bat These humanoid creatures don't have a navel, they just became. In this poem, Anacaona, female cacique, writes about how she saw an Opía in the fields of guava. This story is juxtaposed with the present, bats keep eating Juana keeps praying campo<sup>7</sup> awakened.

museu

and its homegrown eth

enerator of sound,

Restoring

Fluently exis

from the Orinoco

∟àndscape becomes Cult

ace becomes Culture.

1. Spirit of the dead embodied as a hur

2. A native of a rural area in the Dominica

3. Índigenous group of the caribbean, Araw

4. Liminal space between life and afterlife.

5. Zemí is the immaterial presence of spirit

6. Informal rural way of vocalizing Opia

. Rural area in the Dominican Republic

hionship to

annot live without land

ne living and the d

nsformation,

Of Taino narra

Epistem ological p

Extrapolating the origin, conceived from human interactions, the Myth is born in liminal space, narratives of gods inhabit the barzak. The barzak:4 The limbo. Everything and nothing, living and dead,

where Juana goes to the fie

Opías don't eat her guava.

The memory of eternal belonging. Oral stories and beliefs are justified. Totem is anthropology. The cemi is God, culture is cultivated.

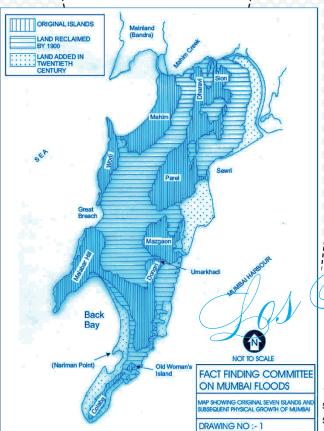
magic and religion coexist.

Through ceremonial repertoire mythological gods give birth to a nation birth to its matter; bodies of water, geological bodies, human bodies, with birth. comes Death.

In caves of the Caribbean, The terrestrial womb, Taínos are buried as born. Fetal at 0, Fetal at 72, your spirit rebirths. Metamorphosis:

as a God or Opía. Forever in the sky... Forever tied to the earth

Being of the dead, mirror of the living, lost soul. Creature of danger for the young, guardians for the old. Dominicans wander the night In search for Opías, dressed as friends, costumes of flesh and bone, No navel No scarring No trace No source of life.



fantasies of "The Orient." Rather than build the set from scratch on a lot, why not dress up a local Chinese immigrant neighborhood and kill two birds with one stone? Cheap laborers would build the sets, and then doubly serve as convenient background actors of authentic stock. The studio eventually wrapped production, but never undid their work. Unfazed, the Chinese residents simply continued using the spaces left behind, gar-ish)as the were New Chinatown was born. Witnessing Chinatown in the flesh only seems

Obviously, Chinatown exists.

But, the story goes, its archi-

tecture is a cobbled-together

fabrication of Hollywood sets,

films depicting heavily exoticized

originally created for Golden Age

to authenticate this story—how else could one explain its technicolor vibrance; the shallow, bas-relief-like storefronts; or the Sun Yat Sen and Bruce Lee statues in the very same courtyard? With no reason to question its validity when the spatial evidence of Chinatown's architecture so readily appeared to verify it, I repeated this story often to friends who would visit. Only as I discussed this issue's call with Sarah did I start to consider the story's irreality. I aim now to correct

What I've learned is that, on a technical level, the story is partially correct—the Chinatown we know s not the original Chinatown. The first Los Angeles enclave of Chinese immigrants was Old Chinatown. With its seedy reputation and history of violent lynchings, it was an easy for city planners aiming to ar "urban blight," who began razing the community in the 1930s to make way for Union Station.

News of Old Chinatown's impending doom made its way to Christine Sterling, a local white socialite. Already Sterling had a penchant for a kind of benevolent romanticization of Los Angeles's marginalized communities she had recently organized the creation of the Mexican-themed "restored" marketplace at Olvera Street. Now came an opportunity for Sterling to bestow the hinese with their own Olvera Street: China City, she proposed, would be built from repurposed setpieces of The Good Earth, a 1937 yellowface film set in China that offered American audiences a heavy dose of hazy, vaseline-lensed exoticization. Replete with tea parlors and rickshaws, as Asian American Studies scholar Lawrence Lan recounts, China City would simultaneously save the Chinese, preserve their 'picturesqueness' and launch an Orientalist racial playground for white tourists."

Though the idea appears absurd through the rearview mirror of history. Sterling already had the political network and financial credibility from the success of Olvera Street to realize China City, and by 1938 it opened to great fanfare. A romanticized rendition

\_\_\_\_\_\_ The Bali that we see today is a direct result from the careful planning of the Dutch colonial government. While Bali's econ omy has been heavily reliant on tourism, it also comes at a cost. Tourism has impacted the island both culturally and accommically Light Post-pandemic the sudden surplus of tourists overloaded Bali's capacity. The disrespectful acts of tourists on Bali's sacred sites has pushed local governments to rethink policies regarding access.

A quick google search of Bali shows images ranging from natural landscapes.traditional architecture, to resort advertisements. On Instagram, #Bali has over 68 million posts. The various images promise an exotic tropical vacation to tourists looking for their next destination. However, a type of image keeps recurring throughout the google search: the Balinese temple. Example, the first image depicts the Meru of a Balinese temple which is the pagoda-like structure that represents the principal shrine in an article published by Forbes titled "Top 7 reasons to visit Bali." Furthermore, photographs of Balinese temple gate structures are also commonly found in the same google search. Why are Balinese temples—sacred monuments—used to promote tourism?

The history of tourism in Bali stems from Dutch colonialism on the island. In the early 1920s, the Dutch colonists saw an opportunity for tourism and implemented the Baliseering policy. The polsought to preserve Bali as a living museum, enting Bali from progressing towards indusation which also includes the promotion of 🖁 Battlese arts and culture. Prior to the implemenation of Paliseering, many Western photographers working in the Dutch East Indies began documenting the island for anthropological studies and the Dutch colonial government. One example is Dr. Gregor Krause's photobook of Bali, Bali 1912. The photobook covers Balinese architecture landscape, and natives. Krause's documentation segmented Balinese culture by separating Balinese architecture and life. In addition to Krause, Thilly Weissenborn, a female Dutch photographer further photographed the island. Weissenborn's Bali photobook (1925) captured a range of vernacular and high-style Balinese architecture. The photographs captured by Weissenborn were used in many travel advertisements. For example, Inter-ocean: A Netherlands East Indian Magazine advertised Weissenborn's photographs of barebreasted Balinese women alongside an article titled "The Road to Heaven "and "Sidelights On Balinese Architecture." The first article, "The Road to Heaven," highlights Balinese religious procession, whereas the second article looks into Balinese temple architecture. These photographs reached Western audiences and sparked fasci-

of a Chinese walled city, it was more of a tourist attraction than a legitimate place of residence-in fact, very little housing was actually built. Though it utterly failed to meet the basic needs of displaced Chinatown residents, it was a meaningful source of income and community for new Chinese immigrants to Los Angeles, who found employment or opened businesses in the row tourist-heavy district. hese workers, Lan elaborates, "forged relationships and a sense of belonging as they created their own meanings in the artificial décor of Sterling's China City."

Still, a legitimate relocation plan for Old Chinatown residents and businesses remained unresolved—such a plan would have to come from within. Thus, a New Chinatown was organized and planned, not by Hollywood set designers, but by Chinese-American engineer Peter SooHoo Sr. in collaboration with the architects Erle Webster and Adrian Wilson as a site to relocate displaced residents of Old Chinatown. SooHoo organized a federation of Chinese-American business owners to collaboratively develop and operate this new business district, and New Chinatown opened three weeks after China City.

Neither had actually moved far from the original location—the developments were practically next door neighbors, and naturally, had a fraught relationship. Sterling and SooHoo reportedly sparred in the press, jockeying for publicity; and not to be outdone by China City's Hollywood flair, New Chinatown's opening celebration hosted Asian actors Anna May Wong, Keye Luke, and Soo Yung, the latter two of whom in fact appeared in The Good Earth. And like China City—and San Francisco's post-earthquake Chinatown—SooHoo's New Chinatown leaned into the Orientalist imagination in its architecture, resulting in the stage set-like exaggeration we see today. One might call it a cultural reappropriation, a minor act of self-determination in the face of violent displacement on the one hand and extractive fetishization on the other. As historian William Gow writes:

"Like other Chinese American merchants before them, they rearticulated mainstream Orientalism to present a vision of Chinese difference that was non-threatening and could be sold to white visitors in ways that would support their own livelihood...Thus, the project was the culmination of the form of Chinese American Orientalism developed by the Chinese American merchant class over the last half century as a direct challenge to Yellow Peril perceptions of their community."

China City eventually shut down in 1948 after two successive fires destroyed most of its buildings, while New Chinatown lives on. Yet the legacy of China City still haunts New Chinatown—popular internet sources and even 

nation. Images of the Orient served as an exotic commodity for the West. Western photographers such as Weissenborn popularized Balinese traditional architecture that was fetishized in order to promote tourism.

Further obsession with Balinese architecture was perpetuated in the West through Colonial fairs. The sacred nature of Balinese traditional architecture was secularized by disassociating it from its religious context. The Dutch pavilion in the Paris Colonial Exposition 1931 exhibited various architectural elements from the Indonesian archipelago. However, Balinese temple architecture was favored amongst other architectural traditions. The architects of the Dutch Pavilion quoted only selective notable parts of Balinese traditional architecture to satisfy the Western idea of the exotic. For example, the Dutch pavilion presebnted the Meru structure. Additionally, the entrance of the pavilion was the Balinese temple gate structure. The peak event of the Dutch pavilion was traditional Balinese dance performed by natives which were usually performed during religious events.

The figment of Bali that we have is the consequence of Western fetishization of the Orient. The images we see online still depict the same Balinese architecture as the ones promoted by the Dutch colonists. The images of Bali posted on social media creates a narrative that invites more tourists to appropriate the island. Images posted by social influencers to promote their lifestyle impacts the island in a larger way. Furthermore, many foreigners end up settling on the island, impacting local life. The current media promoting Bali as an exotic paradise perpetuates the policy placed by the Dutch colonists. Hence, Bali is still occupied. §



-----

official city literature retrench

The Lexicon of

,.....,

Ah! Wait my headphones

I thought I went from the desk

to the kitchen, and then bed

but i cant find them..wait did i

go to the kitchen?...

Ohhh no i was in the livin-

groom, then went into the bedroom, set them down...

So they should be on the night

sta-... well no..

Why cant i remember where they are

Oh lalso have a meeting late

tonight, so wont be back til

eahbh i cant find them, but its

aight need to catch the bus

Bye I love you, see ya later

Professional Violena "Knock 'em dead, big guy. Go in there / guns blazing, ! buddy. You crushed / at the ' show. No, it was a blowout. No, / a massacre." For the poet Ocean Vuong, the English language is a battlefield. His poem "Old Glory," cited here, catalogs a series of English idioms which convey success and admir tion through a rhetoric of death and destruction. In so doing, Vuong bears withess to what he calls a leave of American violence"— particularly in regards to expressing

the myth that it was "built by set designers." In a sense this is in square keeping with the dominant cultural imagination of Los Angeles: like a nesting doll of imagined fictions, it is a city so layered by artifice upon artifice that it becomes, as Umberto Eco put it, "hyperreal."

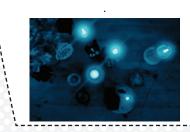
However, another, starkly real story threatens to repeat itself in New Chinatown, where rapid gentrification threatens to yet again displace the Chinatown community where, in 2010, the median household income hovered below \$20,000. Many of these residents are caught in legal battles with negligent landlords and speculative developers, and have formed the Chinatown Community for Equitable Development, a community organization that seeks self-determination for the neighborhood's future. Though the history of this Chinatown may feel uniquely Los Angeles, similar movement work is underway in Chinatowns across the U.S. Beneath the layers of fiction, in its many historic incarnations, a refrain of working class residents seeking rights, recognition, and community is the steady truth of Chinatown. §

Hey... whats up... hows studio

Going good, havent had the chance to even start working on it

Well good luck

Oh wow, I left them here...



masculinity—and—he demonstrates our numbness to sich figments of bru-As I read Ocean Vuong from the post-graduate world, it occurs to me that what is at stake in his work extends beyond masculinity, this "lexicon of American violence is embedded in the American workplace, too. Indeed, perhaps it comes as no surprise that the words we use to assert masculinity and essionalism might be etymologically linked. Take, for instance, spearhead<sup>3</sup> as in, "I spearheaded the team's effort" to mean "I led the group." When did leadership—from Old English lædan, meaning to go forth, to travel—become a hunt? How would our understanding of professional success change if we agreed that there is

no prey? Even for an office newcomer, vio-

lent language is de rigueur. "I took a stab

at that drawing." "I gave it my best shot."

And when stress is introduced? "I've got

this deadline,4 so I've been under the gun.

I'm just slammed right now." And when you

From cutthroat to steamroll, the lexicon

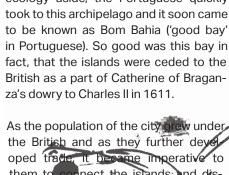
of the American workplace is shaped by

need to be heard, "send an email blast."

threats of violence. When our language reinforces that violence and fear, not love and trust, are essential to professional competence, it is easy to believe that gentleness is ; a sign of weakness in the workplace. If Ocean Vuong points us to the consequences of such a logic—"Bro, for real though, I'm dead," as "Old Glory" tellingly concludes—then we, aspiring architects, have a decision to make. I, for one, would like to suggest that we choose our words with care.

> 1. Ocean Vuong, "Old Glory," in *Time is a Mother* (New York: Penguin Press, 2022), 18. 2. Hua Hsu, "Ocean Vuong Is Still Learning," The New Yorker, April 10, 2022.
> 3. Etymonline offers that the use of the verbal form of spear-head to mean, symbolically, "to lead" was first recorded in

4. Again referring to Etymonline, the term "deadline" originated in the American Civil War to refer to the prison, beyond which prisoners were liable to be shot.



nect the islands and disple cartog

realised by the British beginning in the late 18th century

``------

Charles Jencks's 'evolutionary trees' as a way of questioning Eurocentric architectural epistemologies devoid of political and social contexts. In his 1971 essay "Toward the Year 2000," Jencks forecasts ways that architecture can develop leading into the new millennium by imagining two schools of thought: "The Cybernetic School" led by "post-humanists," and the "Revolutionist School" led by anarchists. And even these predic-

These critical genealogies are written as works of fiction, or allegory. Laugier's figment of the

primitive hut is one in a vast collective genealogy spanning centuries, always under the microscope of critical examination and revision. Every day new images of environmental disasters and planetary catastrophes flood our screens. But if, as Walter Benjamin writes, "Allegories are, in the realm of thought, what ruins are in the realm of things," then what new origin myths can we stage in the theater of our minds to remind us that "the earth belongs to no one" before it falls into ruin?

1. Jean-Jacques Rousseau, Discourse on the Origins of

Inequality (1755).

Don't forget your keys babe

each are placed along the coast in the hopes that the ravenous sea would eat at them instead of devour-

beacon of progress and epitome of infrastruc-

the type of country it hopes to be in the future. en the measure of their success

to which the city is still infatuate reigning obsession with stark divisions

raphical conceptions of Bombay, 1661-1728," Journal of

Deco to discover a new rendition of a nascent India," Art Deco Mumbai Trust, Feb 12, 2019, https://www.artdecomumbai. 4. Ibid.

