We meet the world with our edges: our intellect, our memories, our love. We constantly redefine those boundaries. In a patchwork, the bounds are limitless; the end of one edge is the beginning of another. Its beauty is a direct result of adjacency, contrast, or compliment. The authors of this issue of Paprika! are contributors to the collective discussion of climate  $\geq$ advocacy. It is through their edges that they join the conversation of our $\geq$ generation

In this issue of Paprika! Charity Edwards and Virginia Mannerings insist we  $\gtrsim$ listen to the polyphony of the concrete communities - for the multitudes they contain. While Sam Sheffer and Emily Wissenmann question the implied predictability of forecasts. In Stitching Punk's Patchwork, Leah Altman finds creative renewals from the patchwork of urban decay of the punk rock clubs in New York City. In DE-ARCHITECTURE, Heather Mitcheltree delves into the themes of creation, transformation, and renewal, exploring the intricate process of shaping architectural ideas. Alex lanchenko reminds us "our job is not to draw new buildings - it's to reimagine a liveable future."

Esma Selen Aksoy contemplates on buildings as dynamic elements that adapt to changing environmental conditions and human needs, while Steven Stulco explores the prevailing nature of an established structure and how circumstantial changes can prompt individuals to  $^{3}$ take on unexpected roles. Yifei Zhang presents us with the many geneses $\widehat{<}$ of architecture. Mesut Sallah writes on the Soviet building blocks in his childhood home Kabul, and the bittersweet memories they hold. Additionally, Ahmad Al Ajmi poses questions of "commoning" via the lens of humanitarian development. Finally, Sara Al Ajmi wrote us a poem. This issue highlights the moment before action — what does a patchwork

In solidarity, Carl, Hao, Julia, and Khalid

of advocacy look like in its totality?

# You don't ask a brick "what it wants to do", a brick is not a single entity Stabilised earth assemblages used throughout architecture (such as

 $\sim$ concrete panels, rammed earth walls, and even Kahn's brick arch) contai $\gamma$ multitudes—rocks, minerals, sediment, water flows, chemical reaction. 🛁 bacterium, gasses, and earthlγ critters—that sometimes work in commo 🕋 and other times at crossed purposes.

Remember, not all voices speak as one, or on demand. But we invite you 🔊 listen transversely, against the grain.

Common.

Concrete assembles itself from ingredients made mobile. Substance excavated from distanced sites and tumbled in mixers, this is a material that is highly animated and travels far. Humans become rock-makers And, once concrete reaches its end of life as a building, it achieves a nev kind of "vitality" that is complicated and troubling.

This isn't a new observation. ALUMINUM OXIDE (AI2O3)

our power. We settle in and resist all change. We think the work of British geologist Robert Lionel Sherlock (1875-1948) provides illumination. In the early twentieth century, Sherlock travelection United Kingdom, in an attempt to calculate the impact humans had on

#### Preshaping the earth's surface there. SILICON DIOXIDE (SiO2)

bulldozers, and a child's hand making castles. You cannot contain us.

After years of field investigations, Sherlock published 'Man as a Geological Agent: An Account of His Action on Inanimate Nature' in 1922 (see Figure and forms were associated with it. It was a moral symbol: it joined men 01). The date is important because Sherlock's work is startlingly relevant and prescient, even a hundred years later.

Through his work Sherlock explored how humans altered terrains geological strata, and the Earth's atmosphere through the making of cities, and agricultural and industrial landscapes. He attempted to calculate an measure the material moved: an impossible ambitious goal.

Sherlock identified humans as increasingly powerful geological forces, shaping the planet's surface through activities that mimicked geological events. Using the city as a case study, Sherlock observed London rising up paths which man has followed ever since, and the stimulus to which on its own waste, amongst the street sweepings, debris and sludge was is easily guessed. With every tool, man is perfecting his own organs, building rubble, glass, bricks, and concrete. Accreting as new strata, he whether motor or sensory, or is removing the limits to their functioning.. estimated, an extra foot every century.

#### CALCIUM OXIDE (CaO)

We have our own agency: we alone create energy. Sometimes we work,

sometimes we don't. We will choose when. You will wait on us. Not only did humans mimic natural geological processes, but Sherlock observed them making materials that replicated naturally occurring rocks: glass, bricks, and, of course, concrete, which Sherlock likened to a kind of breccia. Time is important here: geological processes operate across millenia and their transformations can be imperceptible to the huma

#### 💊eye—let alone human control. IRON OXIDE (Fe2O3)

You laughed at us as rust and now look: we bring your sad earth to bloom, You think us decorative at best but we'll outlast you all.

Let's move ourselves a hundred years forward to examine other stories that offer alternatives to concrete as a stable material. This one comes from 2021, when artist Zosia Dzierżawska and architect Charlotte Malterre-Barthes published a graphic novel imagining a future global moratorium on demolition and new construction, as per Figure 02. In their collaborative publication, the authors propose new roles for built industry workers—maintaining and caring for buildings rather than making them such as "material nurses" and "building surgeons". We think these are

interesting voices to retell our world because such caretakers give 🦢 Europe's most illustrious entrepreneur smashes the head of a wild donkey counterpoint to roles already assigned to us architects as rock-makers, with a rock. With the initial strike he thinks the animal is defeated, but that Nand geological agents.

#### WATER (H2O)

what have you done?

So too, an online forum illustrates the ambiguity we find ourselves in. unable to identify concrete from rock or, importantly, assign different After a disaster, when resources are scarce, murdering a wild donkey with into the "Factory" social circle.<sup>3</sup> values to each. But have we really listened to this polyphony? Can we 🚽 a rock is a great achievement, but it's not much compared to an ability 🔨 CBGB's, situated in the Bowery district of Manhattan, boasted a similar distinguish between the two? What would change if we could? What if to catch a fish and build the fire to cook it. This is made evident by a aesthetic. Its interior was characterized by exposed brick walls, scuffed we look to sediments, flows, aggregates, and other entities that instead the pronoun we, I of course included the starfish and the redwood forest, the segmenting egg, and the Senate of the United States". We could all

recognising it as a community of volatile changeable elements—highlights\_\_\_\_ coast of a remote island. myriad questions we might pose around this material, its past and present usage, and extended and unpredictable future.

#### GYPSUM (CaSO4.2H2O)

We come from the deep seabed and can extinguish fire. We slow down everything, control everything. We are the 'becoming' in 'always-becoming' and manage all to work together for longer: human, mineral, rock, and others as one. We ask you to listen closely to the long histories and possible futures of these communities and acknowledge their agency as we work to shore up this world together. Just like concrete, we are not stable-but here, in a profusion of voices, we call out an emancipation from the lies that others tell on our behalf.

\*Please refer to yalepaprika.com for full references and notations.



WITH A FOREWORD BY A. S. WOODWARD, LL.D., F.R.S. DENT OF THE LINNEAN SOCIETY: KEEPER OF : BUITISH MUSEUM

Concrete.—Concrete is an artificial breccia or conglomerate, according as it is made of angular fragments or round pebbles embedded in lime or cement. The "aggregate," as the fragments are called, is of varied character; pieces of brick, stonequarry debris, and shingle from either the seashore or gravel-pits being the commonest constituents. In

# Buildings need no beginnings but architecture has too many geneses.

"Architecture" derives from Greek "arkhi-" and "tekton." the master builder that came into existence prior to their oeuvre, who seeks their own origins. The identitarian character between the creator and created blurs the boundaries between the two, uniting them in a Spinozist oneness; the beginning of architecture is only a euphemism of the origin of its creator, the god that initiated the Promethean transformation of earth to paradise. The brief survey of multiple proposed genesis of architecture helps to illustrate this point. As a genre of fiction, the first architecture is ap instrument to kill the old God with a new one. Yet if, following Lacanian thought, where the God is always already dead, the incessant devide becomes a Sisyphean toil with no end. The only way out is to keep tering new stories of the first architecture and the first architect.

"In the primeval world, the people were few and wild animals abound. The people were incomparable to the beasts, insects, and snakes. There was a sage who built a wooden nest to avoid harm from the crowd. The people rejoiced and made him sovereign of the world with the name Youchao ( 肩巢氏). People eat fruits and clams, whose fishy and foul smell nurte the stomach and makes them suffer from diseases. There was a sage who drilled a flint to make fire to dissolve the smell, and the people rejoiced and made him sovereign of the world with the name Suiren ( $\mathbb{K} + \mathbb{H}$ ) In the medieval world, floods inundated the world. Gun and Yu dredged vivers and drained the floods. In modern times, the reigns of Jie and Zhou were brutal and were overthrown by Tang and Wu. If by the Xia Dynasty,  $\geq$  there were still people living in tree shacks and drilling wood to make fire( Here is a story told simultaneously by writers and rocks and other they would have been ridiculed by Gun and Yu; if by the Yin an the vertication with the the vertication of the vertic 💛 elements, in order that we might consider how to work with concrete in 🗸 dynasties, those who still dredges river and drains flood would surely be idiculed by Tang and Wu. And thus those who admire and implement the politics of Yao, Shun, Yu, Tang, and Wu today would surely be ridicided by the latter-day sages. Therefore, the sage seeks not to follow the ancients nor the mores, but prepares himself for the necessary and timely and irs.\* unknowingly: geological agents without the wherewithal of their agenc 🔨 🥤 "Let us consider man in his first origin without any other help, without other guide, than the natural instinct of his wants. He wants a rabiding place (lieu de repos)...He chooses four of the strongest, which he raise. perpendicularly and which he disposes into a sauare. Above, he puts four others across, and upon there, he raises some that incline from both sides. This kind of roof is covered with leaves put together, so that neither the Let us tell you what we see in concrete—nothing. Only weak bits of the sun nor the rain can penetrate therein; and now the man is lodged (b voila) earth: loosened and the worst of in-between states. It is nothing without //homme logé)...Such is the step of simple nature: it is to the imitation of her proceedings to which art owes its birth. The little rustic cabin that I have just described is the model upon which all the magnificence of

architecture has been imagined; it is in the coming near in the execution of the simplicity of this first model, that we avoid all essential defects, that we lay hold on true perfection." "Before men thought of erecting tents, fences, or huts, they gomered

around the open flame, which kept them warm and dry and where they They think of us as a mass of individual elements—humans say 'like so prepared their simple meals. The hearth is the germ, the emby of all many grains of sand'—but we are more than plural; we are innumerable! social institutions. The first sign of gathering, of settlement and rest after We sweep round the planet through vast ocean currents, the force or long wanderings and the hardship of the chase, is still the set of the fire and the lighting of the crackling flame. From early times on, the hearth became a place of worship; very old and long-lasting religious ideas together into families, tribes, and nations, and it contributed to the rise of social institutions at least as much as want and simple need. The house altar was the first object to be singled out for adornment; throughout all periods of human society it formed the sacred focus around which the ther separate elements were crystallized into a whole.

> "If we go back far enough, we find that the first acts of civilization were the use of tools, the gaining of control over fire, and the construction of dwellings. Among these, the control over fire stands out as a quite extraordinary and unexampled achievement, while the others opened the dwelling-house was a substitute for the mother's womb, the first lodging, for which in all likelihood man still longs, and in which he was safe and felt at ease."

> "The architect's general task is to provide a warm and livable space. Carpets are warm and livable. He decides for this reason to spread out one carpet on the floor and to hang up four to form the four walls. But you cannot build a house out of carpets. Both the carpet on the floor and the tapestry on the wall require a structural frame to hold them in the correct place. To invent this frame is the architect's second task.

This is the correct and logical path to be followed in architecture. It was in this sequence that mankind learned how to build. In the beginning, it was cladding. Man sought shelter from inclement weather and protection and warmth while he slept. He sought to cover himself. The covering is the Amid the deterioration and desperation of 1970s New York City, amongst No fade, no weather is our match, we will never disappear into the void. oldest architectural detail. Originally, it was made out of animal skins of abandoned buildings, graffiti-covered subway cars, and urban decay textile products."

> "There was once a highly civilized and sophisticated group of being whose sophistications led to their own demise on earth. When homo sapiens emerged, they took shelter in the ruins of their predecessors, and These spaces, though perhaps architecturally unremarkable, pulsated imitated the derelict structures with their own means-thus beginning architecture.

would be too easy. A feat of this nature is only achievable with real work 🔨 Max's Kansas City, located in Manhattan's Chelsea neighborhood, So, here we are—thudding and braying, thudding and braying. The process  $_{
m a}$ is excruciating. The man's accomplice whispers from a distance: "Hit it You use me with abandon, never thinking I might not be there. But what here," pointing to a spot on the side of his own head. This incisive advice and mismatched furniture which added to the venue's underground now? What is left of me? The more you take, the more grievances 🔤 finally puts the braying to an end. With one final THUD, a stretched-out memory stores. Remember: I can take it all down with a single wave. Alas wife beater barely covering a beer belly is drenched in blood. A moment setting for live performances, while the surrounding bar and seating areas of silence followed by sudden and intense sobbing indicates that tonight's 🔄 facilitated socializing and mingling among patrons and artists alike. It was meal is dead.

middle-aged cleaning woman, who quickly declares herself captain upon floors, and an overall lack of pretense. The stage was modest in size, with articulate relations amongst the two? This is more closely kinned with arriving on this deserted island. In case you are wondering, I am reciting minimalistic lighting and sound equipment, placing the focus squarely and sound equipment. Gregory Bateson's discussion of our shared knowledge of the world: "In bits from the plot of the 2022 film Triangle of Sadness. After widespread food poisoning, a diabolic storm ignored by a drunken captain, and a closeness between the audience and the bands, fostering an immersive deadly pirate attack, a luxury cruise ship hosting high-profile guests has and participatory concert experience. be counted amongst the innumerable. This understanding of concrete 💛 exploded and sunk. A small group of survivors now fends for itself on the

> Since the cleaning woman is the sole survivor with vital skills, she furnishings were out of the question. Instead, necessity drove creativity, Veverages her abilities to assert dominance over the group. At first, she leading to spaces that were rough around the edges but brimming with was the underdog we were all rooting for, but her new powers got the best character. The spaces became blank canvases upon which musicians, of her. Overtaken by her own corrupt fantasies, this antagonist quickly artists, and patrons could leave their mark. Walls were plastered comes to represent a darker side of human nature: an inherent tendency to create hierarchies not just for survival, but also for personal gain. She vents, transforming the venues into living, breathing reflections of the exercises complete control by withholding food. She takes her own private surrounding community's interests and values. bed inside a lifeboat and coerces the youngest male into an intimate relationship by feeding him pretzel sticks in exchange for affection.

> When everything changes, do we simply swap out figures while preserving provided a platform for artists to experiment, to rebel, and to connect the same structure? Perhaps, in a dire scenario such as this, with limited 🔨 with like-minded individuals in a city teetering on the edge of bankruptcy resources, a quickly formed hierarchy seems like the best chance for and renewal. It is precisely because of the gritty state of these venues survival. Yet this inversion of status also manifests in ways which are not that communities of artists were able to form. These were sites of mmediately necessary for the group. Since the survivors' cash, pearls, and Rolexes are worthless, formerly less precious objects take their place: pretzel sticks as money, an inflatable raft as a punitive zone, a lifeboat as an exclusive house.

> ince watching the film, I find myself circling back to the lifeboat: a mere utilitarian object in one reality is a palace in another, the sole symbol of common bond forged through a mutual appreciation for creativity and stability, the throne of the island's new captain. By containing the only individuality. In these spaces, there was no hierarchy based on fame or private space, the lifeboat facilitates tyranny by separating the one from

connection between its rarefied interior and the outside world-renders and authenticity was valued above all else. the possibility of an alternate approach to society slim to none.

What might it take for things to go differently? I am reminded of a few satirical works (that I can quickly recall) on alternate societies: Utopia (1516) by Thomas More, Ecotopia (1975) by Ernest Callenbach, and Erewhon to contradict or invert their ordinary meanings. Gold in Utopia, for instance, s used for pots, pans, and fetters. Its value is only a result of its utility known for being malleable and ductile, rather than shiny and beautiful. landscape. Since material production in Ecotopia isn't so much extractive as it is harmonious with the environment, life is governed on the basis of norality rather than scarcity. Yet in both of these examples, the potential for counter-meaning relies on the establishment of a counter-framework. Utopia's gold is used differently because its humanist commonwealth greatly values practical over symbolic value. Ecotopia's regenerative plastic architecture exists only because of an imposed stable-state relationship between its citizens and an idealized nature.

In the nineteenth century, Butler dedicated a significant portion of Erewhon to the idea that machines have agency and will evolve, like organisms, to gain consciousness, ultimately becoming more powerful than their human creators. The society in Erewhon predicts a disadvantageous inversion of power and actively modifies its structure to prevent it: technological development is banned. In Triangle of Sadness, however, the dominant structure is fixed; it transcends the individuality of both characters and objects. The characters do switch their positions, and the objects do change their meanings, but each assumes a pre-existing role that only perpetuates the film's pre-disaster framework as a bizarre mirror-image. In other words, although the appearance of the set changes drastically by

the end of the film, the structure prevails. One day, Om Ali, a generous donor from Kuwait, extended financial support

to a newly graduated medical student with the aim of using this money to ignite a charitable project in Africa. Little did Dr. Abdul Rahman Al-Sumait realize this initial gesture of generosity would mark the commencement of his journey toward advocacy and humanitarian relief efforts. It was in Malawi where he laid the cornerstone for his life's mission: overseeing the construction of the first mosque. He ignited his vision for spreading 🔾 and human development

Over time, this initiative evolved to encompass diverse communitie, Recognizing education as the cornerstone of sustainable development, Vreal world.

Dr. Al-Sumait prioritized constructing schools and universities The increasing pace of urban life subjects cities and buildings to development projects, fostering cohesion between donors, implementing process. agencies, and beneficiary communities.

instance, a mosque may transform into a storage facility.

through the concept of "commoning." As defined by Barbara Lipietz and 🗋 and both experiences are distinctly remembered, evident in new cage provoke.



created from economic decline and social unrest, two unassuming music venues emerged as bastions of rebellion: Max's Kansas City and CBGB's Country Bluegrass & Blues & Other Music for Uplifting Gormandizers).<sup>1</sup> with the raw energy of punk rock: a movement born out of societa disillusionment and a desire for authenticity. As punk exploded onto th

cultural scene, Max's and CBGB's became its beating heart, embodying the city's patchwork spirit of resilience and reinvention while providing a Istage for new and unheard artists like The Ramones, Blondie, The Velver Underground, Patti Smith, Television, and The Talking Heads.<sup>2</sup>

featured a narrow layout with dimly lit rooms and low ceilings. The interior was adorned with eclectic décor, including graffiti-covered walls atmosphere. The main stage area was compact, providing an intimate a known hangout for Andy Warhol's Factory and artists looking to burst

the music and the performers. The venue's layout encouraged a sense of

The lack of money and resources from the young and starving artists utilizing the spaces meant that elaborate renovations or high-end with flyers, posters, and stickers promoting upcoming shows or local

Inside of these walls a revolution was brewing. Bands found their voices, defying convention with their raw, energetic sound. These venues experimentation for music, for fashion, and for identity.

What set these venues apart was their lack of pretension and the absence of any stigma. Anyone with a desire to create and perform could find a stage and an audience. The regulars were not rock stars or celebrities but rather aspiring musicians, artists, writers, and fans who shared a fortune. Everyone was equal in the eyes of music, united by a collective





the many, and by virtue of being fixed in the sand, it is able to maintain desire to push boundaries and challenge the status quo.<sup>4</sup> This lack of this significance. A fleeting glimpse through a 1 sq m hatch—the only elitism fostered an environment where experimentation was encouraged,

These were havens for those marginalized and misunderstood by mainstream society. LGBTQ+ individuals, people of color, and anyone else who felt like outsiders in a predominantly white, straight, and maledominated music and art scene found acceptance within these walls. Max's (1872) by Samuel Butler. Like in the film, each includes objects which serve Kansas City and CBGB's were more than just music venues; they were safe spaces where people could be themselves without fear of judgment or discrimination.<sup>5</sup> The sense of freedom and acceptance that permeated these spaces was perhaps their most enduring legacy, creating a blueprint Similarly, plastic in Ecotopia is known for its ecological properties. It is for inclusive communities that continue to thrive in the underground manufactured in a sustainable production cycle and decomposes into the music scene. It was a melting pot of ideas, where the boundaries between performer and audience blurred, and where authenticity reigned supreme. n this patchwork of personalities, a sense of camaraderie blossomed. Strangers became friends, bound together by the pulsating rhythms of punk rock and the shared experience of living on the fringes of society. Max's and CBGB's were crucibles of creativity, where the seeds of revolution were sown and where the future of music was being shaped.

Though Max's Kansas City and CBGB's are now relegated to the annals of history, their legacy lives on (a legacy far greater than just the CBGB awning exhibited in the Rock and Roll Hall of Fame in Cleveland, Ohio or a rappy movie starring Alan Rickman being made about it). They serve as a reminder of the power of architecture to catalyze cultural movements and to provide sanctuary for those who dare to challenge the status quo. In a city of contradictions, Max's and CBGB's stood as beacons of resilience and defiance, testaments to the enduring spirit of punk rock and the enduring allure of the patchwork cityscape. They were the two places n New York City operating as a site of experimentation for the new and blossoming punk community. Anyone who knows about punk music or culture knows these venues.

In the patchwork of New York City's urban landscape, Max's Kansas City and CBGB's emerged as more than just venues; they became sanctuaries for a patchwork of rebels and outcasts. These venues stitched this patchwork together, epitomizing the essence of the punk ethos - a celebration of individuality, defiance, and the enduring power of community to transcend the limitations imposed by society.

## \*Please refer to yalepaprika.com for full references and notations.

"Repurposing strategy - adaptive reuse or reuse a building for different Islam and fostering human development in Africa at this pivotal moment V function", which has recently come to the fore with circular economy Establishing the African Muslims Committee in 1982 marked his foraye 💫 and sustainability approaches, is a strategy that aims to address these into relief work by recognizing the fertile ground for Islamic propagation ecological concerns through spatial transformations that run parallel to the needs of daily life on a human scale. However this strategy creates an intersection between utopian approach rooted by Cedric Price's Fun beyond religious perimeters, shifting the organization's name to Direct Aid Place and Constant's New Babylon and circular economy rooted by in the

Inderstanding the adage, "Give a man a fish, and you feed him for a day;  $\prec$ transformations faster than initially programmed schedules by urban teach a man to fish, and you feed him for a lifetime," he prioritized the decision makers. In such cases, a structure striving to exist within a nvestment in human power. Notably, Al-Ummah University in Kenya Constantly evolving environment eventually begins to integrate its initial focusing on majors such as engineering and medicine, exemplified his 💛 identity with the new life. In this scenario, two situations arise either a ommitment to uplifting communities through education. Fundamental space that evolves "every second" within this variable process or a space to Al-Sumait's approach was the establishment of robust frameworks for that transforms "in a second" as a result of the surrounding variable

Repurposing strategy serves as both the cause and the result of more During a recent meeting, Dr. Abdullah Al-Sumait, the son and successor as immediate interactions within the city. Even though the existing program Weather is dry— a subject passed over in favor of juicier topics. While the CEO of the Direct Aid Society, underscored the importance of maintaining of space may seem to repeat itself every hour of the day, it is not frozen unpredictable variety of weather events was once the worthy subject of this continuum in development efforts. The longevity and effectiveness o O independently of the societal structure, ranging from the simplest ail 🔀 lore and worship, today, the accuracy of forecasting is met with a duly projects hinge on sustained engagement and alignment among donors, newspaper to a complex form. It is constantly recreated through difference irritation as your mother warns you to wear a jacket as she closes the mplementing agencies, and beneficiary communities. Highlighting the hinterpretations with various events and individuals, shaping new habit significance of follow-up and community empowerment, Dr Al-Sumait Swithin the urban space as part of a continuous process. Despite architectur The availability of forecasting has expanded from impacting our daily stressed the need to bridge gaps that often lead to project abandonmen 💛 setting its own framework and boundaries, creating spaces adaptable or misalignment of objectives. Many projects face abandonment due to any program, repurposing will occur constantly. This is because insufficient human and material resources, leading to repurposing; for repurposing strategy inherently exists for every user's mind at any given abundance of forecasting also gives way to an increased chance of error. moment. Regardless of interventions from authorities, municipalities, or What is striking is the remarkable initiative Dr. Al-Sumait displayed during property owners, a building evolves with its surroundings independently, his time. Despite the scarcity of studies exploring the dynamics between Wand each user interprets this evolution differently. Experiences hit his donors and charitable organizations in his era, his passion for applying transformation are gradual and fluid, unfolding over time within the source, his knowledge and experiences to establish the essential framework for dunseen conflicts. Each user's mind becomes an extension of the mach

neticulously laid by Dr. Al-Sumait served as a solid foundation for second (within a decision frame) through intervention lies in the

Gautam Bhan, this approach emphasizes communal participation and habits. While continuous repurposing persists in the background through empowerment, resonating with modern discussions on urban equity an 🔁 constant adaptawtion of perceptions and interactions with the built governance. Commoning fosters significant engagement and ownership servironment, a sharp and rigid change is recorded in minds. Subsequent within targeted communities by promoting dialogue and generating spaces are the result of this dual state in the mind. For the user, although its utilitarian purpose. When a hat becomes an expression of alliances economic prospects. It's an invitation and a stepping stone to consider the new habits created in the new space may invalidate the old identity, the various aspects involved in embodying the concept of goodness, and 🛛 they are distinctly remembered and can be referenced. Each even vhat the future of aid will look like. Asking how we can make the bes 💛 created produces a new space at the intersection of spatial perception. of the good and what empowering methods the work of aid can imply or between the old and the new. Architectural identity is now the three and

Continuously evolving fourth or fifth identity that embraces both times. At the individual level, the repurpose strategy-after one secondafter or within this process -in every second- experiences encourage the wrong attire, it could lead to disaster. If the prediction turns out to be  $\sim$ continuous adaptation and layering of perceptions and interactions with incorrect and we've opted for unnecessary layers of protection, it's often the built environment. Individuals' tailored perceptions may intersect 🔨 because those unnecessary layers are currently in vogue. in shared spaces, potentially fostering the creation of more permanent environments. Buildings are no longer seen merely as static structures, but as dynamic elements that interact with their environment and inhabitants. They thus become living beings that adapt to changing environmental conditions and human needs, offering a collective response to the challenges posed by the Anthropocene.The identity of a blace can survive in the city by integrating it with adapted perceptions, the common

| <b>TT7</b>  | 7 7 7                               | 7          |
|---|-------------------------------------|------------|
| Weather prediction incorrect  | Wears unnecessary protection        | ON TREND   |
| Weather prediction correct  | Did not wear appropriate protection | DISASTROUS |
| Weather prediction correct  | Wear appropriate protection         | GOOD       |
| product of many minds, and the requirements and needs of the climate. |                                     |            |

### This is a manifesto This is not a manifesto

ON FORMATION Because I have named, Created and embraced you, Shaped, and given you form, l can modify you. I can distort, twist and tweak Until you take on a form All-together different From the original. But still, subtle shadows and a faint imprint remain;

A void Or a smudge that speaks of what was. What started as the premature incarnation of my ideology, Through an iterative process Starts to take, A form more complete. Mental sibilance made manifest. The bastard of my desire re-made, re-made and re-made. I could not make you perfect the first time. Where is the art in that? Something birthed With such facile ease Would be the ugly parody, Of a beautiful creature Brought into being, through many hard, strenuous hours of labour.

> This is a manifesto, This is not a manifesto

DE-ARCHITECTURE I touch your warm skin. What secrets have here been whispered My lover's hands Etch the scars Tools have made. Something old, something new, Hammered out and fused. Composite systems of

A life renewed. I can feel the love With which you were made. Discordant soul Of a vibrant heart. What now remains in these Dead cities Voices felled and mute Monumentalities To a generic Id. Constructed as a quarrel with oneself Does the silence Ever Strike? Fear, fear, The rotten stench of parody The safe haven For the weak Lazarus I do not want you to rise Your corporeal existence Would be a parody Far worse I no longer need To clad myself in your amour For fortification I do not need a marriage Half formed Nor the echo of false pretences Rest where you are I can smell the dawn If I rest my fingertips Just so, here against the glass The sharp cut Of cold new sensations And then a gradual warmth Turgid waters Receding A slit of dusty yellow light Caught in the corner l strike a line Hesitant scratching Dressed in red and divined in ink Let the wind not take this yet

Emply Wissemann

I am just starting my Love

Oh happy joy the impudent

Tomorrow

And the promise of

weather app.

choices like packing an umbrella to larger decisions such as weatherizing windows with plastic wrap or tarping roofs before a storm. However, the With climate events becoming more extreme and threatening, distrust in the predictions can lead to disaster. Temporary adaptive tools will always be necessary as we don't have a mono-climate, but these should be proactively used when the extremes could result in loss of life, property and resources. The cost of reactivity is too high, and the cost of misreading practical philanthropic projects was above everything. This groundwork 🚬 However, the difference in functional transformations occurring within 🗸 or disbelieving in predictions is too high. The age-old saying stands true, it is better to be safe than sorry. However, the power of popularity and style subsequent endeavors, with his son following in his footsteps to carry juxtaposition of two moments (times) and identities merging on top otto insurmountable. So the provocation is not to investigate how to orward this legacy. Al-Sumait's initiatives explore community involvement each other during and after the transformation. This collision is visible make the rain jacket mandatory but how to make it desirable to wear it even if it may not rain.

> The forecast can predict clear skies, but that does not necessarily mean you will remember to bring your hat. However, that changes if a hat serves not only as a functional item for protection but also as a symbol beyond and identity, or perhaps just matches our shoes, you may never leave home without it. The most powerful aspect of how we take action to contextualize our bodies in a given environment starts with the weather but is reinforced by cultural trends and the desire to be seen. If the weather prediction turns out to be correct, it's beneficial to wear the appropriate ective attire. Alternatively, if the forecast is accurate but we've

Influence doesn't derive solely from prediction, nor does the impetus for action stem from certainty. Scientific exactitude offers a utopian future of precision alluding to a false sense of stability and inevitability. With the desire to make informed decisions that lead to correct actions, we are left only with the ability to make plans with the potential to fail. In contrast, being on trend is not reliant on "correctness" (even less so, on its rrelates to weather) and more reliant on collective consensus.

The waterproof jacket, the sturdy platform boots, and the sun hat—are a talismans designed to alter the immediate environment around the bodyproactive agents that protect against the environment, imbued with the power to shield us from the elements, or perhaps provide a splash or color. The challenge lies not only in improving the precision of the weather forecast but thinking instead of what we can learn from a colorful hat.

As a writer, my creative stories focus on capturing the bittersweet feelings of nostalgia that come with being raised in an Afghan household. Growing م، كاربُ up within a Soviet building known as Khrushevka or simply called ء.كاربُ  ${
m and}$  among the Afghans, I am struck by the power of memory and the enduring impact of our past experiences within these spaces. When we encountering an unexpected reminder of the past or simply revisiting out

memories, I believe that we all carry with us a sense of belonging for the places that have shaped us.

From the tumultuous regimes to the relentless march of urbanization, the Khrushevka buildings stood as silent witnesses to history. The Khruchevka buildings are ubiquitous in my childhood. As 🗸

a diaspora, I find myself drawn to exploring how these buildings continue to shape my memories and influence my perspectives. The 4-5 story concrete buildings, of 30-40 prefabricated residential stacked units, that filled the outskirts of Soviet cities, resulted in the formation of Mikrorjon (micro-districts). They were simple and offered little by way of ornamentation. But for those who lived in them, they were much more than just buildings. They were communities; places where families grew and thrived, friends were <sup>C</sup>made, and memories were created.

Whenever I come across these buildings 🖌 regardless of their geographic location and culture, I am overwhelmed with a sense of nostalgia. To me, they represent a shared experience hat transcends borders and cultures. The nostalgia I feel when I see These buildings in Eastern Europe comes from the fact that I grew up in a similar building. The memories of my childhood are closely intertwined with the structure and atmosphere of these buildings, and they represent a significant part of my identity and upbringing. A Khurschevka building in Estonia and one in Afghanistan may not be the same, but still, the images I see in Estonia, Ukraine, or Poland

Jevoke and bring back powerful and enduring memories and emotions l can still remember the distinct touch of the cold concrete walls, the sound of my mother's voice echoing through the halls, my siblings running around and playing joyfully in the anglefront garden, and the warm feeling of belonging that came with being parts of a close-knit community.

As I explore the enduring impact of these buildings on my life and my work, I am reminded of the power of memory and the ways in which our past experiences shape our present and future. Even though the Khrushevka buildings are no longer the same as they were in my childhood, they Emily Wissemann MIT Lecture continue to hold a special place in the hearts of many who grew up in them.



I relearn every day that most things around me are by design; part of becoming an architect is a continuous act of noticing that the material  $\sqrt{v}$  or ld from pencils to neighborhoods is a manifestation of someone's intent. Architects delight when the clean joint between window frame and wall shows a skilled hand. We complain when the sidewalk inexplicably switches sides, forcing us to cross four lanes of traffic. We are trained to notice that the world where we live is not an accident and can be improved. It is time to expand this consciousness to include economics, deliberately

including long-neglected externalities. The supply chains that snake outward from our project sites are no accident. As Jason Hickel concludes in Less is More, "the economy is our material relationship with each other and the rest of the living world." (Hickel, 2020). It hardly bears repeating that neoliberal capitalism, the current relationship of the minority world with the biosphere, is dysfunctional. Out of the nine biogeochemical systems that keep our planet predictable, we have pushed six beyond safe boundaries (Richardson et al., 2023). Since 1970, the annual mass

of materials we extract from the Earth has tripled, but the minority world consumes materials at a rate six times greater than the majority world (Parrique et al., 2019, p. 20; United Nations Environment Programme 2024). What we take out of the biosphere, we do not give back - 40% of materials we extract go into expanding our built infrastructure (Circle Economy, 2023, p. 19). And as of 2020, the estimated mass of human-\_made stuff outweighs the Earth's biomass (Elhacham et al., 2020).

But, these trends are not unstoppable. The economic system that we are building is not natural – it is designed just like pencils and window frames and sidewalks. Since neoliberal capitalism is designed, it can also be unmade.

For a profession that prides itself on noticing how things are designed and proposing alternatives, architects act too helpless about the social, political, and economic conditions that are making us destroy the Earth Even if we gripe about tight budgets and breakneck schedules, we take the conditions of capitalism as "unquestioned compromises of the cultural logic that determines [our] field" (Gadanho, 2022, p. 49). Most architectural schools still teach material-agnostic studios focused on form making out of thin air: students are prepared to run the gauntlet and churn out hundreds of digital model iterations as soon as they transform into entry-level staff. Most architecture firms still strive to make a profit by translating clients' wishes and anxieties into new buildings, be they private residences, office towers, or the vague category of mixed-use. Most architectural awards are still bestowed to ground-up buildings that twist new wood, concrete, steel, and glass into unexpected shapes, ever as they attain a widening arsenal of admirable merit badges like "net-zero energy," "healthy," "low-carbon," or "resilient."

But what is this all for? Real estate value has never been higher, while profit margins in architecture stay notoriously low. How many of the houses we design in the United States are owned by real estate investment trusts who are primarily beholden to returns for investors? How many of the commercial office area goes to for-profit business? Architecture is coopted to prettify the mechanism of endless capital wealth accumulation through material extraction. We pad the pockets of clients, who pad the pockets of landlords at the expense of a livable future for everyone. This design is a dud; let's move on. We have the world to gain (literally)

from proactively dismantling the mainstream economics of architecture (Hensy and Walker, 2020). Refuse speculative real estate development propose community-led, cooperative projects that maintain, reclaim and densify underutilized parking lots, empty malls, and vacant office towers to create actual use value rather than capital. Stop producing renderings that advertise shiny buildings made by anonymous builders using anonymous materials; advocate for more work that traces building materials up the supply chain and shake the hands that harvest and shape them, right in our own bioregions. Spend less time on learning the latest parametric modeling software that speeds up society's rate of material overconsumption: organize more classes that teach how to assess existing building stock for hazardous chemicals or early signs of damage abate them, and maintain the buildings for years to come. Stop chasing economic growth; focus on equitable redistribution of gains. Turn down projects that cater to capitalist whims, and use architecture as a tool in plitics to create conditions for the kinds of projects we want to do.

Our job is not to draw new buildings - it's to imagine a livable future. Part of that future is an overhauled economic system that centers biosphere integrity and social justice over profit. It won't be the first time that humans play a part in creating regenerative, biodiverse economies; the Amazon rainforest, for one, is a product of indigenous stewardship of soils over millennia (Pearce, 2013). There is an exciting, new world of economic ideas – Doughnut economics, degrowth, and sufficiency to name a few unifying concepts. Architects and aspiring architects who wield decisionmaking power in the material economy of buildings, it's time to take note. \*Please refer to yalepaprika.com for full references and notations.





(7) BERLIN (8) BASEMENT (12) EID

SSORDA

SNOLTUJOS

(I) SQUARE (3) TIME (6) GLASSES DOWN: PODCAST

(9) EEVALIISA (10) FINAL (11) OPEN (13)

(2) QUAKE (4) BEAUX (5) EXCHANGE

ACROSS 02| 4.8 04 \_\_\_\_\_ Arts 05| "Thrifty" activity

Not

m mitigates

09| One-night Debbie stand-in 10 Review, fantasy, or straw 11| Metaphorical kind of house

13 Introspective listening mediun

01 Literal kind of thesis table 03 Titular symposium concept, apparently with shape

06 In-demand solar accessory 07 Germany/Connecticut sister city 08 Unexpected Berke-sighting spot

12| Dinner [with] dates

Carl Philip Dybwad, Julia Edwards, Khalid Hassan, Hao Wang

Davy Dai, Jeewon Kim Michael Brittenham, Charlotte Campbell, Natalie Fox, Camila Lambert,

Peter Martinka, Hannah Sheridan Daedalus Li, Lobbin Liu

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