

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 complement. The authors of this issue of *Paprika* are contributors to the collective discussion of climate advocacy. It is through their edges that they join the conversation of our generation.

In this issue of *Paprika* Charity Edwards and Virginia Mannerings insist we listen to the polyphony of the concrete communities – for the multitudes they contain. While Sam Sheffer and Emily Wissemann 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 Mitchelltree delves into the themes of creation, transformation, and renewal, exploring the intricate process of shaping architectural ideas. ALEX IANCHENKO reminds us *“our job is not to draw new buildings – it's to reimagine a livable 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 take on unexpected roles. Yifei Zhang presents us with the many genres 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 “coming now” via the lens of humanitarian development. Finally, Sara Ai Ajmi wrote us a poem.

This issue highlights the moment before action – what does a patchwork of advocacy look like in its totality?

In solidarity,
Carl, Hao, Julia, and Khalid

Charity Edwards Virginia Mannerings

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 concrete panels, rammed earth walls, and even Kahn's brick arch) contain multitudes—rocks, minerals, sediment, water flows, chemical reactions, bacteria, gases, and earth critters—that sometimes work in common and other times at cross purposes.

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

Here is a story told simultaneously by writers and rocks and other elements, in order that we might consider how to work with concrete in common.

Concrete assembles itself from ingredients made mobile. Substances excavated from distanced sites and tumbled in mixers, this is a material that is highly animated and travels far. Humans become rock-makers unknowingly: geological agencies without the whereabouts of their agency. And, once concrete reaches its end of life as a building, it achieves a new kind of “vitality” that is complicated and troubling.

This isn't a new observation.

ALUMINUM OXIDE (Al₂O₃)

Let us tell you what we see in concrete—nothing. Only weak bits of the earth: loosed and the worst of in-between states. It is nothing without our power. We settle in and resist it along.

We think the work of British geologist Robert Lionel Sherlock (1875-1948) provides illumination. In the early twentieth century, Sherlock traveled the United Kingdom, in an attempt to calculate the impact humans had on reshaping the earth's surface there.

SILICON DIOXIDE (SiO₂)

They think of us as a mass of individual elements—humans say “like so many grains of sand”—but we are more than plural; we are innumerable. We sweep around the planet through vast ocean currents, the force of 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 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 and 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 on its own waste, amongst the street sweepings, debris and sludge was building rubble, glass, bricks, and concrete. Accreting as new strata, he 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 millennia and their transformations can be imperceptible to the human eye—let alone human control.

IRON OXIDE (Fe₂O₃)

You laughed at us as rust and now look: we bring your sad earth to bloom. No fade, no weather is our match, we will never disappear into the void. 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 Zsófia Dierżawka 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 a counterpart to roles already assigned to us architects as rock-makers and geological agents.

WATER (H₂O)

You use me with abandon, never thinking I might not be there. But what now? What is left of me? The more you take, the more grievances my memory stores. Remember: I can take it all down with a single wave. Alas, what have you done?

So too, an online forum illustrates the ambiguity we find ourselves unable to identify: concrete from rock or, importantly, assign different values to each: political achievement, but it's not much compared to an ability to catch a fish and build the fire to cook it. This is made evident by a middle-aged cleaning woman, who quickly declares herself captain upon arriving on this deserted island. In case you are wondering, I am reciting 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 deadly pirate attack, a luxury cruise ship hosting high-profile guests has exploded and sunk. A small group of survivors now fend for itself on the coast of a remote island.

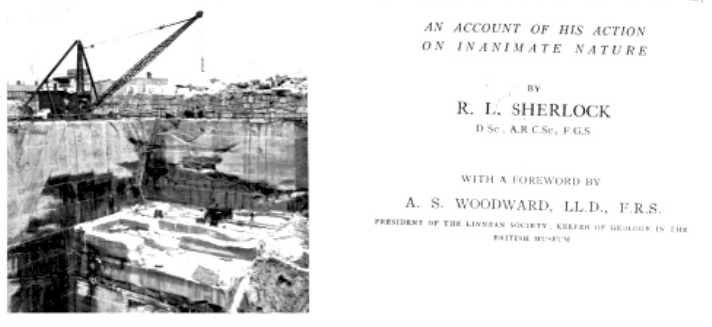
Since the cleaning woman is the sole survivor with vital skills, she leverages her abilities to assert dominance over the group. At first, she character. The group became blank canvases upon which music-city artists, and patrons could leave their mark. Walls were plastered with flyers, posters, and stickers promoting upcoming shows or local events, transforming the venues into living, breathing reflections of the surrounding community's interests and values.

Inside of these walls a revolution was brewing. Bands found their voices, defying convention with their raw, energetic sound. These venues provided a platform for artists to experiment, to rebel, and to connect with like-minded individuals in a city teetering on the edge of bankruptcy and renewal. It is precisely because of the gritty state of these venues that communities of artists were able to form. These were sites of 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 common bond forged through a mutual appreciation for creativity and individuality. In these spaces, there was no hierarchy based on fame or fortune. Everyone was equal in the eyes of music, united by a collective

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MAN AS A GEOLOGICAL AGENT



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, stone-quarry debris, and shingle from either the seashore or gravel-pits being the commonest constituents. In

Yifei Zhang

Buildings need no beginnings but architecture has too many genes. “Architecture” derives from Greek “arkhi-” and “tekton,” the master builder that came into existence prior to their oeuvre, who seeks their own origins. The identifier 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 Promethian 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 architecturist instrument to kill the old God with a new one. Yet, if, following Lacanian thought, where the God is always already dead, the incessant delirium becomes a Sisyphean path with no end. The only way out is to keep telling 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 Youhao (庖丁). People eat fruits and clams, whose fishy odor fouled their 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 Suren (燔石). In the medieval world, floods inundated the world. Gun and Yu dredged rivers 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, there were still people living in tree shacks and drilling wood to make fire, they would have been ridiculed by Gun and Yu. If by the Yin and Zhou dynasties, those who still dredged rivers and drained flood waters would be ridiculed by Tang and Wu. And thus those who admire and implement the politics of Yao, Shun, Yu, Tang, and Wu today would surely be ridiculed by the latter-day sages. Therefore, the sage seeks not to follow the ancient nor the mores, but prepares himself for the necessary and timely actions.”

“Let us consider man in his first origin without any other help, without other guide, than the natural instinct of his wants. He wants an abiding place (lieu de repos). He chooses four of the strongest, which he raises perpendicularly and which he disposes into a square. Above, he puts four others across, and upon these, he raises some that incline from both sides. This kind of roof is covered with leaves and together, so that neither rain nor the rain can penetrate therein; and the man is lodged (s'abrite) (l'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 gazed around the open flame, which kept them warm and dry and where they prepared their simple meals. The hearth is the germ, the embryo, of all social institutions. It is the first sign of order. From the hearth come the long wanderings and the hardship of the chase, is still the step 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 and forms were associated with it. It was a moral symbol: it joined men 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 other 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 up paths which man has followed ever since, and the stimulus to which is easily guessed. With every tool, man is perfecting his own organs, whether motor or sensory, or is removing the limits to their functioning... 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 on carpet on the floor and to hang four on 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 oldest architectural detail. Originally, it was made out of animal skins or textile products.”

“There was once a highly civilized and sophisticated group of beings whose sophistications led to their own demise on earth. When homo sapiens emerged, they took shelter in the ruins of their predecessors, and imitated the derelict structures with their own means—thus beginning architecture.”

Steven Sculco

Europe's most illustrious entrepreneur smashes the head of a wild donkey with a rock. With the initial strike he thinks the animal is defeated, but that would be too easy. A feat of this nature is only achievable with real work. So, here we are—thudding and braying, thudding and braying. The process is excruciating. The man's accomplice whispers from a distance: “Hit it here,” pointing to a spot on the side of his own head. This incisive advice finally puts the braying to an end. With one final THUD, a stretched-out wife beater barely covering a deer belly is severed in blood. A moment of silence followed by sudden and intense sobbing indicates that tonight's meal is dead.

After a disaster, when resources are scarce, murdering a wild donkey with a rock is a great political achievement, but it's not much compared to an ability to catch a fish and build the fire to cook it. This is made evident by a middle-aged cleaning woman, who quickly declares herself captain upon arriving on this deserted island. In case you are wondering, I am reciting 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 deadly pirate attack, a luxury cruise ship hosting high-profile guests has exploded and sunk. A small group of survivors now fend for itself on the coast of a remote island.

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the many, and by virtue of being mixed in the sand, it is able to maintain this significance. A fleeting glimpse through a 1 sq m hatch—the only connection between its rarefied interior and the outside world—renders the possibility of an alternate approach to society slus 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 (1872) by Samuel Butler. Like in the film, each of these objects which serve to counter-measure or invert their ordinary nature. Gold in Utopia for instance is 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. Similarly, plastic in Ecotopia is known for its ecological properties. It is manufactured in a sustainable production cycle and decomposes into the landscape. Since material production in Ecotopia isn't so much extraneous as it is harmonious with the environment, life is governed on the basis of morality rather than scarcity. Yet in these examples, the potential for counter-measuring 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 presents a disadvantageous inversion of power and actively modifies its structure to prevent it: technological development is banned. In *Triangle of Sadness*, however, the dominant trait 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.

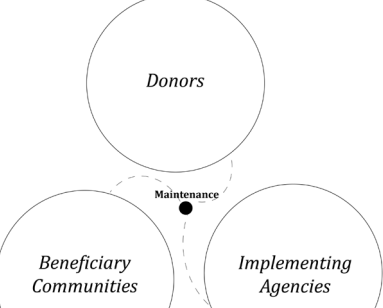
Ahmad Al-Ajmi

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 that 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 Islam and fostering human development in Africa at this pivotal moment. Establishing the African Muslims Committee in 1982 marked his forayed into relief work by recognizing the fertile ground for Islamic propagation and human development.

Over time, this initiative evolved to encompass diverse communities beyond religious perimeters, shifting the organization's name to Direct Aid. Recognizing education as the cornerstone of sustainable development, Al-Sumait established schools and universities. Understanding the adage, “Give a man a fish, and you feed him for a day; teach a man to fish, and you feed him for a lifetime,” he prioritized the investment in human power. Notably, Al-Ummah University in Kenya, focusing on majors such as engineering and medicine, exemplified his commitment to uplifting communities through education. Fundamental to Al-Sumait's approach was the establishment of robust frameworks for development projects, fostering cohesion between donors, implementing agencies, and beneficiary communities.

During a recent meeting, Dr. Abdullah Al-Sumait, the son and successor as CEO of the Direct Aid Society, underscored the importance of maintaining this continuum in development efforts. The longevity and effectiveness of projects hinge on sustained engagement and alignment among donors, implementing agencies, and beneficiary communities. Highlighting the significance of follow-up and community empowerment, Dr Al-Sumait stressed the need to bridge gaps that often lead to project abandonment or misalignment of objectives. Many projects face abandonment due to insufficient human and material resources, leading to repurposing; for instance, a mosque may transform into a storage facility.

What is striking is the remarkable initiative Dr. Al-Sumait displayed during his time. Despite the scarcity of studies exploring the dynamics between donors and charitable organizations in his era, his passion for applying his knowledge and experiences to establish the essential framework for practical philanthropic projects was above everything. This groundwork, meticulously laid by Dr. Al-Sumait served as a solid foundation for subsequent endeavors, with his son following in his footsteps to carry forward this legacy. Al-Sumait's initiatives evoke community involvement through the concept of “coming now.” As defined by Barbara Lipietz and Gautam Bhan, this approach emphasizes communal participation and empowerment, resonating with modern discussions on urban equity and governance. Commending their significant engagement and ownership within targeted communities by promoting dialogue and generating economic prospects. It's an invitation and a stepping stone to consider the various aspects involved in embodying the concept of goodness, and what the future of aid will look like. Asking how we can make the best of the good and what empowering methods the work of aid can imply or provoke.



Leah Altman

Amid the deterioration and desperation of 1970s New York City, amongst abandoned buildings, graffiti-covered subway cars, and urban decay 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).¹

These spaces, though perhaps architecturally unremarkable, pulsated with the raw energy of punk rock: a movement born out of societal disillusionment and a desire for authenticity. As punk exploded onto the cultural scene, Max's and CBGB's became its beating heart, embodying the city's patchwork spirit of resilience and reinvention while providing stage for new and unheard artists like The Ramones, Blondie, The Velvet Underground, Patti Smith, Television, and The Talking Heads.²

Max's Kansas City, located in Manhattan's Chelsea neighborhood, featured a narrow layout with dimly lit rooms and low ceilings. The interior was adorned with eclectic décor, including graffiti-covered walls and mismatched furniture which added to the venue's underground atmosphere. The main stage area was compact, providing an intimate setting for live performances, while the surrounding bar and seating areas facilitated socializing and mingling among patrons and artists alike. It was a known hangout for Andy Warhol's Factory and artists looking to burst into the “Factory” social circle.³

CBGB's, situated in the Bowers district of Manhattan, boasted a similar set of shared spaces, potentially offering a more permanent environment. 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 place can survive in the city by integrating it with adapted perceptions, the common product of many minds, and the requirements and needs of the climate.

Weather prediction correct **Wear appropriate protection** **GOOD**
Weather prediction incorrect **Wears unnecessary protection** **ON TREND**

Heather Mitchelltree

This is a manifesto,
This is not a manifesto

ON FORMATION
Because I have named,
Created and embraced you,
Shaped, and given you form,
I 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 parody

Would be the ugly parry,
Of a beautiful creature,
Brought into being, through many
hard, strenuous hours of labour.

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DE-ARCHITECTURE
I touch your warm skin.

What secrets have here been whispered
My lover's hands
Ech the scars
Tools have made.

Something old, something new,
Hammered out and fused.

Composite systems of

desire to push boundaries and challenge the status quo.⁴ This lack of elitism fostered an environment where experimentation was encouraged, and authenticity was valued above all else.

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 male-dominated music and art scene found acceptance within these walls. Max's 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.⁵ The sense of freedom and acceptance that permeated these spaces was perhaps their most enduring legacy, creating a blueprint for inclusive communities that continue to thrive in the underground music scene. It was a melting pot of ideas, where the boundaries between performer and audience blurred, and where authenticity reigned supreme.

In 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 swing exhibited in the Rock and Roll Hall of Fame in Cleveland, Ohio or a crappy 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 in New York City operating as a site of experimentation for the new and bold spaces of 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.

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Esma Selen Aksoy

“Repurposing strategy - adaptive reuse or reuse a building for different function”, which has recently come to the fore with circular economy and sustainability approaches, is a strategy that aims to address these 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 urban approach rooted by Cedric Price's Fun and Constant's New Babylon and circular economy rooted by in the real world.

The increasing pace of urban life subjects cities and buildings to transformations faster than initially programmed schedules by urban decision makers. In such cases, a structure striving to exist within a constantly evolving environment eventually begins to integrate its initial identity with the new life. In this scenario, two situations arise either a space that evolves “every second” within this variable process or a space that transforms “in a second” as a result of the surrounding variable process.

Repurposing strategy serves as both the cause and the result of more immediate interactions within the city. Even though the existing program of space may seem to repeat itself every hour of the day, it is not frozen independently of the societal structure, ranging from the simplest daily newspaper to a complex form. It is constantly recreated through different interpretations with various events and individuals, shaping new habits within the urban spaces part of a continuous process. Despite architecture setting its own framework and boundaries, creating spaces adaptable to any program, repurposing will occur constantly. This is because repurposing strategy inherently exists for every user's mind at any given moment. Regardless of interventions from authorities, municipalities, or property owners, a building evolves with its surroundings independently, as each user interprets this evolution differently. Experiences in this transformation are gradual and fluid, unfolding over time within the space-usage conflicts. Each user's mind becomes an extension of the space.

However, the difference in functional transformations occurring within a second (within a decision frame) through intervention lies in the juxtaposition of two moments (times) and identities merging on top of each other during and after the transformation. This collision is visible, and both experiences are distinctly remembered, evident in new usage habits. While continuous repurposing persists in the background through constant adaptation of perceptions and interactions with the built environment, a sharp and rigid change is recorded in minds. Subsequent spaces are the result of this dual state in the mind. For the user, although the new habits created in the new space may invalidate the old identity, they are distinctly remembered and can be referenced. Each event created produces a new space at the intersection of spatial perception between the old and the new. Architectural identity is now the third and continuously evolving fourth or fifth identity that embraces both times.

At the individual level, the repurpose strategy—after one second—after or within this process - in every second- experiences encourage continuous adaptation and layering of perceptions and interactions with the built environment. Individuals' tailored perceptions may intersect on shared spaces, potentially offering a more permanent environment. 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 place can survive in the city by integrating it with adapted perceptions, the common product of many minds, and the requirements and needs of the climate.

Weather prediction correct Wear appropriate protection GOOD
Weather prediction incorrect Wears unnecessary protection DISASTROUS
Weather prediction incorrect Wears unnecessary protection ON TREND

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Hammered out and fused.

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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 belted 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
Tropical waters

Receding
A slit of dusky yellow light
Caught in the corner

I strike a line
Hesitant scratching
Dressed in red and divined in ink

Let the wind not take this yet
I am just starting my Love
Oh happy joy the impudent

And the promise of
Tomorrow.

Emily Wissemann Sam Sheffer

Weather is dry—a subject passed over in favor of juicier topics. While the unpredictable variety of weather events was once the worthy subject of lore and worship, today, the accuracy of forecasting is met with a dull irritation as your mother warns you to wear a jacket as she closes the weather app.

The availability of forecasting has expanded from impacting our daily choices like packing an umbrella to larger decisions such as weatherizing windows with plastic wrap or tarping roofs before a storm. However, the abundance of forecasting also gives way to an increased chance of error. 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 chances of severe weather are high, and the cost of misreading 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 is often innumerable. So the provocation is not to investigate how to 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 its utilitarian purpose. When a hat becomes an expression of alliances or identity, perhaps just accuracy of the forecast, 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 protective attire. Alternatively, if the forecast is accurate but we've chosen the wrong attire, it could lead to disaster. If the prediction turns out to be incorrect and we've opted for unnecessary layers of protection, it's often because those unnecessary layers are currently in vogue.

Influence doesn't derive solely from prediction, nor does the impetus for action stem from certainty. Scientific exactitude offers a utopian future of precision allowing to a false sense of stability