ng like residue while towards fading streaks of ocket or mind, lingeragain as the afternoon rolls Perhaps it joins you in your brates from a text. Sit down really ever let you leave? from a desk. A phone vipastry wrapper disappears loes that background lace, down the street, refilled. The crunch of a the printer paper is being yen if you walk out of that the spatial language of a place. And a loud rolling announce that directions at once. Plastic snaps and [] the street, or across the globe. This is to someone across the room, down versation before launching in two a few fingers nimbly typing messages in the middle to intertwine in conwhile someone walks down, stopping Q a gathering for momentary comfort, public. A swift walk, a hurried glance, in the next door. Walk up the stairs U ference of movement back into the ate outside. Walk in the door, walk private conversation creates a trans-Wonder when was the last time you studio or sit outside if it's nice out. to its readers. But the inertia of a order lunch. Walk back towards the O ential to a text and just as apparent uncited source that's clearly infludown the street to that cafe and paper. This resonance is similar to an Say hi to a friend passing by. Go its walls, we mill the texture of the out the door, walk out the next door. off, we paint the tone of the room on up and walk down the stairs, walk personal conversations on screen or room for a mutual pause. Stand activity legible to its readers. With eyes with a classmate across the by. As they pass out of vision, lock sediment that holds the text of our background of the page. They are the eye contact with that person walking versations and group chats are the eases, a slight hunger sets in. Make are the text and the private con-Working time passes, concentration our interactions and movements reach towards the nearest person. page itself? If we read the room, then keyboard. The chattering clicks and get settled. Tap the keys of the room, do we read the content or the what do we read? When we read the a friend passing by. Put things down

what's ahead.

on move towards

When walking into a room, and activity. a in all directions of contemplation to do. Focus. The atmosphere rings there's one more important thing

everyday life, inseparable from Chefchaouen's identity. with a friend. Remember tha inevitability, a quality of the city that hung in the air, a part of tion plots. Unobtrusive yet ever-present, the blue became an light. Take a break and chat simultaneous growth and de-densification of new construche threshold where roads start becoming asphalt, the owards modern building typologies in the new city, ascinating to examine other qualities: the shift nothing special or new, and it became far more r as time went on. The blue was simply a part of the tyself paradoxically paying less attention to the colese overwhelming, endless scenes of blue, I found rchitecture and make-up of the city. And yet, in elentingly present, intrinsically bound to the Everywhere I went, the blue was unhomes—a fact of life.

At a smaller scale—the details and objects that pepper produced to sell or in their routine of painting the outside of present in their lives, whether in the clothes and textiles they Beyond the built environment, the blue has also has

ment even when visually obscured. paked into the way one weaves around and between buildings: Part of what contributes to the image of a holistic blue-

This concept of a "blue city" can easily be dismissed as city to uniform blocks. This, combined with the closeness of the tens this variation and tades it into the periphery, reducing the wall to the smallest facade detail, spilling onto the ground and sculptural cutouts. Despite thus, the application of the blue flat-This endless cost of blue touches everything, from the largest frames to heavily ornamented arches to even subtle, almost narrow pedestrian passages, the souvenirs sold, the taxis driven. struction—doors, for instance, range from steel-bolted wooden see why; a palette of blue is deliberately applied to its winding, most buildings differ significantly in their materials and conskyrocketed in recent years. Google the city, and it's not hard to While sharing this similar vocabulary of design influences, often referred to as the "Blue Pearl," and tourism in the city has streets or in the low-rise flat roofs and rectangular windows. Mestled in the Rif mountains of northern Morocco, the city is in the arched gateways and geometric imprints that frame the cpsoneu-s city painted almost entirely blue-has thrived. tion of Andalusian, islamic, and Spanish influences, whether The city's architectural elements reflect a rich cross-sec-

are moments where the paint runs thin along to produce the blue. Perhaps most exciting the materiality of the limewashed paint use semblage that can be pecied away, betra buildings become stacked layers, a temporal a material and structure suddenly become visi at moments of imperfect or aged application where Social Change in Northern Morocc read through surface imperfe and perfect, the color is instments of blue; no longer smo litions, see Sobhi peeled paint, and erosion appea blanket is not so apparent and begins to break down s'nwot aht to economic position and a brief overvie the city's buildings—the image of the blue as a homogenous Chefchaouen's

Global Network

есеицу гесоgni

avironment in its

tance, and the city's embrace o

cological impor-

3. Chefchaouen's

(Cambridge: Cam-bridge University Press, 1987), 208.

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nch as Juzcar, we

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and Juzcar, Spain (also blue). Thoug

include Jaipur, Ind

walls, unable to mask the natural material un

and understand what the blue was adding or taking away. ductive and rewarding to read the city in concert with the color to say on the blue, and yet for many, the color was integrally a result, rather than reject the blue entirely, it was far more prological effect the shades of blue had on the city's occupants. As city were by the number of people queuing for a seine on the of the city felt dishonest, underrepresenting the sheer physio- for photos. I could tell where the so-called "highlights" of the completely, even trying to objectively document characteristics or historical sites, and more on snowing off the best places nore, and far too baked into the fabric of the city to detach from clearly understanding their clients, focus less on monuments this ambition, the visual allure of the city was quite difficult to igand to study it with the above context in mind. But even with of its residents. The presence of seasonal tourists radically an architectural and urban analysis that looked beyond the blue When I visited the city in 2019, the aim was to produce

Chetchaouen is reduced to a color. schools, parks, city-life—gone; the entire complex identity of — a constant reminder of the surrounding mountainous environpanding beyond the borders of the existing old city. Apartments, ing cereals and cannabis*, with a rapidly growing new city ex- ing away but that are actually dead ends. Terrain is very much Chetchaouen as a rural agriculture-based town, mostly producof these painted surfaces. Few photos online, if any, will show corners and protrusions from the ground, or large excavations ly the surrounding ecological diversitys are sidelined in favor — Walking through the streets, it isn't uncommon to find awkward who visit, the city s urban morphology, geography, and especial- bah in the center, an art gallery, the historic gates, and baths. izy-occubied city a century ago—serve as a dackdrop. For most a haven for Jewish and Moorish refugees, a short-lived Span- non-blue buildings that pop up in the urban fabric often comblue. Markers of the city's heritage—a fortress founded in 1471, vealed that this homogeneity is weaker than expected. The en just how much of its history and character is obscured by the conducting a survey of non-blue buildings across the city rebe a disservice to lump Chetchaouen in a similar category, giving a gimmicky tourist trap or something gauche. But it would ness is the very tempting (and assumed) impression that the ромив и слетсиаоцей изау епси а weary response, акил to seesettings are not particularly new. Leeing a photo of someone physically, linked to each other, stitched together in clusters. a mirage, especially to mose who recognize that mese sorts of buildings, makes the structures feel visually, and sometimes

> wrapping around the trees, unavoidable. In the age of image-based social media like Instagram, Chef-

> > g n i t s g

taneously assess the legitimacy of practices offers the potential to within which we are wielding A collaborative analysis of the fog, and expanding it further. tool; a method for thinning the a reflexive tool, as well a generativ tions. Machine Learning models offer us silence, similar to Humeau's sculptural hallucinalatent value system that otherwise operates in us, but a new contextual plane altogether—a fidelity depiction of the context that surrour that look like? Machine Learning offers not only a highto draw an ML neighborhood boundary, what would error, a reflection of a value system, or both. If we were residents of an older generation. This might be a mapping according to Google Maps; and "Bushwick," according to Weighborhoods" Wikipedia page; "East Williamsburg," I-N-G is in Williamsburg, according to the "Brooklyn space I eventually found my way into. 12 C-L-E-A-Kborhood falls short of the location of the exhibition

the boundary that Google Maps draws for each neigh-

ing boundaries with the streetscape that we see when

What can we learn when we compare the New York zon-

in Williamsburg, Maspeth, Bushwick, and Greenpoint,

discover new ones altogether.

reconcerved societal categories and

tions," see Kate Crawford, Trevor Paglen, "Excavating AL." -dunssp əjqpisun pup pəipiiupisqnsun fo uoiippunof, əyi medium, to name a few. For a more detailed description of sumption that concepts can be expressed through the given nature of concepts that lead to applied labels, and the asconcrete and abstract nouns, the unchanging and universa nsswted enalaviups an equivalence between also a host of assumptions intrinsic to the process itself labor, like the labeling of unstructured datasets. there are Turk, a service that allows businesses to outsource virtual labelers, 10A well-known example is Amazon Mechanical top of assumptions being made by outsourced image Learning Training Sets", 2019, https://excavating.ai/. On Paglen, Excavating AI: The Politics of Images in Machine are constituted" also widens. 9 Kate Crawford, Trevor "ideologies, semiologies, and politics from which they metadata requires a wider net to cast, the spectrum of training sets increase; as the need to furnish data with and often biased labels. This issue is exacerbated as artificial neural net training sets are subject to discrete ents itself as a fine-tuned percentage, the metadata of

of a collection of binary responses to content-pres-

same way that a Rotten Tomatoes score—comprised

sections of the Spring 2022 lecture series Building Identities. 9 From Ro-De-OH!: Rice students travel to NRG Parkway to see the Houston Rodeo for

a way of presenting itself as objective. In the ries, the continuous gradient of a dataset has political and social utility of societal catego-While it is fairly easy to make sensible the

adversarial networks (GAN) it will generate points it receives, and in the case of generativ to cluster vague affinities between the raw data of the latter. An unsupervised ML model will start human perception to validate categories at the end at the beginning of the former process, and it takes learned. It takes human perception to label the data and creates categories based on the features that are unsupervised learning takes unorganized information is categorized before features are detected, whereas information. In the case of supervised learning, data order to identify features between similar categories of cases raw data (a training set) is fed into a machine in architectures that power machine learning. In both and unsupervised learning in artificial neural network understood in the processes that undergird supervised This collaborative method of seeing the world can be

natural languages can describe." Ibid., 154.

we reorient ourselves after public transit? When I type more sounds, colors, movements, shapes, and textures than ynam gnoma staitnsvellib ot zu zwolla tahw zi ziht bna translate their inputs into values on quantitative scales, to how the senses represent analog information. The senses represent analog information." 8 "This language is closer tifacts ... [produces] a language closer to how the senses to articulation; "numerical measurement of cultural ardigm that suggests perception to be intrinsically linked perception and articulation, Manovich poses a paraconstruction of categories as an equal divide between begin to rewrite this system. Where Ngai describes the chine learning (ML) as a cultural modality that might that Manovich has written extensively on) offers ma-Press, 2020), 164. Cultural analytics (an area of research Manowch, Cultural Analytics (Cambridge: The MIT to segment them in our production of an archive. 7 Lev continuous gradient of parameters, we have a tendency tively. While cultural phenomena are a product of a between top-down and bottom-up analysis, respec-Manovich describes this as a "complementary system" the synapses of our perception. Media theorist Lev of natural language, yet we perceive things through articulate societal categories through the strictures Humeau's work offers us the trouble at hand: we

cultural artifacts look like if we can find a way to com-

to gain a clearer picture of society? What do our lescribes this as the How do we then tap into these latent categories still rely on an accompanying written description. erceptions. Cultura represent ontological associations, however, they so is the way that we added. Humeau's pieces offer totems that things is structured by constructs and consecrates." Ibid., 244; emphasis duced within. The way restrictive production." "" it is the field which the world they are proree from what Pierre Bourdieu calls the "field of iesthetic categories re gories allows certain phenomena to remain blurry nature of our marginal aesthetic

Press. 1992), 295. The intrinsically

codification of cultural modalities eventually

an advantageous tool for indexing reality. The

communication in the production of aesthetic

far as they generate an affective human subject.

phenomena, and they do not have any outward

Considering the joint role of both perception and

and judgment, they remain aesthetic categories as

spatial or temporal register. Free from both style

a formalized method of communication for these

detstood in a similar fashion; we remain without

categories included in Energy Flows can be un-

stantly shifting spatial or temporal reference as

categories as being "dispersed," due to a "con-

* Ibid., 30 She also describes marginal aesthetic

as well as a degree of institutional codification."

'constantly shifting spatial or temporal reference

aesthetic categories as being "dispersed," due to a

Press, 2012), 38-41. She also describes marginal

Cute, Interesting (Cambridge: Harvard University)

troduction," in Our Aesthetic Categories: Zany,

of illusion of apparitional quality at the level of

and displeasure with others," they "produce a kind

อมกรทวาป มทอ ชินเมทุนร โอ รไทพ ทุวเโทยว... อมท รานอนเอชิทท

jective evaluation of judgment.3 Subjective aesthetid

polective perception of style coupled with a sub-

double-sided nature of aesthetic categories, an

rnetoric, analogous to that of style." Stanne Ngal, "In-

well as a degree of institutional codification." The

categories, these fuzzy sensibilities provide

VitrovinU brofnats: Stanford University

Artistic Perception, in The Rules

Bourdieu, "Historical Categories of

make up these marginal The intersubjectivities that are made for each piece, as the increasingly becomes the focus of attention." See activation." Similarly idiosyncratic pairings to the sole labour of an artist—who, paradoxically, resemples plood vessels and "supports blood of art, of its value but also of its meaning, be reduced to the plant species Fumaria, whose morphology field becomes, the less can the production of the work "wishing you could see things with a fresh eye" origin point grows foggy. $^{\circ 7}$ 7 7 7 7 7 origin point grows foggy. from Koenig's lexicon—connects the feeling of production sharpens, its reflection of a societal label. A piece titled Yuyi—a term directly lifted index an authentic reality. As a field of cultural that remain just vague enough to evade a proper makes it difficult to distinguish their ability to states of existence." Author unknown. —sensibilities

> copy-paper and stacked by those unassuming glass pəldvəs fo səsənd əənyə uo pəəuind uoitidinxə əhə fo common "states of existence" 2The description uses sculpture rather than words to embody Koenig's Dictionary of Obscure Sorrows, Humeau bronchioles, buds, or bell peppers. Riffing on John others exhibit a choreographed assemblage of Detween two or three rippling tendrils while empathetic acts. Some pieces resemble a dialogue their botanical appendages frozen in various eignt creatures are staged across two dark rooms,

goors, read "Conceptual maquettes for unnamed

written in small text on one side of the hallway i discovered "*Energy Flows* Marguerite Humeau" locked double doors. Upon closer investigation, interior finishes sat beyond a pair of seemingly my destination, a dimly lit hallway whose naked was nearby. I pocketed my phone and oversho Google Maps assured me that my destination thought. Despite my industrial surroundings, New York. Truly, Core4 studio shadowing my every box. ¹ Truly, the perfect symbol for M1 zoning in towers emblazoned with a Super Mario mystery myself face-to-face with a pair of small water Brooklyn, I surfaced on Morgan Avenue to find

> ni[¶] rshqotsivhD Categoracle

On the hunt for a small exhibition space in

Mike Tully On the Page >>> HOUSTON | Paul DeFazio • In Simply Lecture, Simply Panel. Students from SOCIETY, Anti-Racism Collective

Timothy Wong is an M.Arch I candidate ('22) at the Yale School of Architecture. He was an issue editor of Paprika! Vol. 06 Issue 01: "Default" and Vol. 06

Maximilien Chong Lee Shin is a Master of Architecture student at Rice University ('25), originally from

Issue 09: "-ish," and was a curator of

the exhibition *In-sync*, *De-sync*, *Re-sync*

at YSoA's North Gallery.

3 - 72 Pouya Khadem is a Master of Architecture candidate at Rice University.

Christopher Pin is a second-year student in the M.Arch I program at the Yale School of Architecture

6 - 7 Harish Krishnamoorthy is an underoften optimistic but mostly anxious.

Mike Tully is a graphic designer living and working between New Haven, CT and NewYork, NY.

Andrew Y. Jiao is currently pursuing a professional M.Arch at Rice School of Architecture.

10 Ashley Andrykovitch is a senior director and curator of education at Fallingwater.

11 - 12 Cynthia Zarin is a Senior Lecturer in English at Yale. Her most recent book is Two Cities, a collection of essays on Venice and Rome: a novel, Inverno, and Next Day, New and Selected Poems, will be published next year.

Can't Everywhere Be Like This? A Conversation with Vicho-las Brown," in PLAT 10: Behold, eds. Jimmy Bullis and Pouya Kindeun (Fall 2021): 14.

Vicholas Brown, Jimmy Bullis, and Pouya Khadem, "Why

"Joseph Brown, Jimmy Bullis, and Pouya Khadem, "Why Can't Dverywhere Be Like This? A Conversation with Michosas Brown," in PLAT 10: Behold, eds. Jimmy Bullis and Pouya Pas Brown, "East Brown," in PLAT 10: Behold, eds. Jimmy Bullis and Pouya Pas Brown (Rell against 19): 14

(Chicago and London: The University of Chicago Press, 1985)

appealing to an account of interpretation in general." Stew Knapp and Walter Benn Michaels, "Against Theory," Critic Inquiry 8, no. 4 (1981; 723-742, repr. in W. J. T. Mitchell, ed., Against Theorer, Literare Studies and dec Man Bonner.

ry: "By 'theory' we mean a special project in literary criticism

y Steven Knapp and Walter Benn Michaels in Against Theo

about the commodity status of art in: Micholas Brown, Autonomy: The Social Omology of Art University Press, 2019, 1–39, 1,78–138.

This definition of theory is derived from this definition made

This paragraph is influenced by Nicholas Brown's arguments

Kate Wagner, "Fuck The Vessel," The Baffler, March 21, 2019.

Architecture's Class Aesthetic, Walter Benn Michaels in Conversation with Sebastián López Cardozo," in PLAT 9.0

ittps://observer.com/2019/03/hudson-yards-vessel-made-

According to State A Pool from Heatherwick Studio. Scott Indrisels, "Is There a Point to the Vessel If You're Wot There for the Selftes," Observer, March 20, 2019.

fail. In this context, since the craft is turned into a comi

Inspired by the example provided by Stanley Cavell in: Stanley Cavell, "Aeatheric Problems of Modern Philosoph in Must We Mean What We Say? (Cambridge: Cambridge University Deces 2002)

of architecture even say anything?

have an argument about it, does a work

argument."12 That is, if we cannot

defer their meaning to

One might argue that some craftsperson might genuinely be hoping someone enjoys it when they make something and the resulting profit is the dynoduct. While this is when make when make the resulting profit is the dynoduct.

for-selfies-what-else/.

Linda Schilling Cuellar (BArch UTFSM '11, MSAUD GSAPP '18)

next door, walk up the stairs. Say hi to,

budget. Walk in the door, walk in the

include in their student expenses

of coffee that the school won't

Leave home. Pick up that cup

is an architect and urban designer She teaches studio at Universidad de las Américas and leads the Santiago-based research and design practice AHORA with Claudio Astudillo Barra.

UTFSM '09) is an architect who has written for MONU, Quaderns, and Arquitecturas del Sur. He teaches studio at Universidad Andrés Bello and leads the Santiago-based research and Schilling Cuellar.

Luciana Varkulja (Diploma in Architecture and Urban Design FAUUSP '02, MSAAD GSAPP '12) is the founder and principal of uma architecture & design. She is an Adjunct Professor at USC School Lecturer at Otis College of Art ar

Adjunct Professor of Architecture His memoir-in-progress is titled Hyphen: Recollections of an Architect-Poet-Calligrapher-Teacher.

Kyle Dugdale is an (English) architect, historian, and critic.

Kayci Gallagher is an architectural designer based in New York City and a recent Master of Design graduate from RISD, where she studied adaptive reuse and the pro cesses of generating context-based

be judged."11 Works like the Vessel—

or "an internal criterion by which it can

meaning: a "self-legislating" to presence

it, a work of architecture should have a

than a service to the people who paid for

be any theory; theory is not independent

and without any claim, there would not

theory, there would not be any claim,

make an internal claim?" Without

question "can a work of architecture

exist?" also means saying yes to the

of personal tastes.

Saying yes to "should theory

something more than undefined masses

tural works that define their public as

tive conversations. It calls for architec-

subjectivities to make room for collec-

having an objective and common way

of communicating that suspends private

institutional ideals. But rather, it calls for

mining practice based on academic and

theory does not mean universally deter-

internal criteria that the work presents

readings of a work by addressing the

ities. The attempt to recognize valid

negates the very idea of a public.8

independent of its readers' subjectiv-

ing requires a work to manifest criteria

Being able to have a valid read-

can be called theory.9 In this sense,

from practice. To be something more

and NOMAS host REKHA AUGUSTE-NELSON, Wortham Fellow NATHAN FRIEDMAN, TANIA LEONOR GUTIÉRREZ MONROY, and DONALD HICKMAN

Claudio Astudillo Barra (BArch design practice AHORA with Linda

H. Masud Taj is an award-winning

architectural interventions.

Robin V Hueppe is an urban designer (MSc) with the Present Future program ('22) at Rice Architecture.

APRIKA!

Colophon, This publication was mapped, sequenced, and illuminated by designers Ainsley Romero and Junyi Shi. The type for this issue is set in Kai Bernau's Lyon-a serif typeface based on historical models of the 16th-century punch cutter by Robert Granjon for books and contemporary publication; with additional type in Johannes Breyer and Fabian Harb's Favorit (2013)—a straightforward, low-contrast grotesque that combines geometric rigidity with subtle oddities and a humorous touch. The lettering fond on the cover was hand-painted by Ainsley Romero with watered-down black ink and a foam craft brush. This copy is 1 of 100 total. Offset lithography printing by Linco Printing in Long land City, NY. Additional support (and distraction) provided Junyi Shi and Ainsley Romero are first-year MFA dents in the Graphic Design program at the Yale School of Designed in New Haven at Holcombe T. Green Ir. Hall Chapel St; renovation by Deborah Berke, 2000) and Paul Hall (180 York St; originally designed by Paul Rudolph,

Rudolph 1963; renovation by Gwathmey Siegel & Associates, 2008). Distributed on various couches desks, and mailboxes around Yale and Rice campuses, the United States, and the world.

How do we "read" architecture?...

mphasis on acoustics, lighting, and air conditioning. No spoilers, but the climax involves chilled water. 🛭 See The Rice Thresher. The demolition of

determination 80? ner thinks the Vessel looks like a shawarma;7 I think it resembles being able to argue for or against something as a public. Kate Wagopens up the possibility of reading in a valid manner. It means potential of having an invalid reading, of having room to misread, litical ideology in which it resides: capitalism. Introducing the wants. It is subsumed under and establishes the totalizing socio-poperforms similarly to a commodity—it can mean whatever a visitor By being devoid of any internal claim (or meaning), the Vessel

But "[...] the public good is never your own business."

model for the city; it reduces its public to the aggregation of individits public status, to perform in this way? The Vessel establishes a to define this neoliberal emblem. But do we want architecture, with express or embody any criteria. It is an individual's "own business" 4 There are no valid or invalid readings of the work because it doesn't its meaning (purpose, or use) to the visitor's taste and opinions. "openness to interpretation and use"3 of the Vessel ought to defer of any particular way of dealing with one's ice cream. Similarly, the there are no criteria that can determine the correctness or validity from an objective point of view outside of personal subjectivities, up to one's personal and private opinion and taste. This means that After purchase, what one does with one's ice cream is completely modity)—the reason that it's created in the first place—is to be sold.²

End of conversation. I respect your desire.

a faceful of dirt lasts a minute, but the memories last a lifetime. 🛭 From ASHRAE: Arts and Culture. Students in STEPHEN RED- LING's technology class experience what might be described as an "MEP opera" as students tour the public and mechanical spaces of the Rice Opera

be an argument over the public. There cannot that affects the city and I respect your desire a large, privatized plaza

all the stairs to the top. away OR I want to walk I want to throw mine Person B:

Vessel. take a selfie with the cream ORI want to

affect one ina cone migni trozen milk on While flavored

ice cream (or any com-

not: the main purpose of

uals' personal tastes.5

I want to eat my ice

si onb snipis əyi ələym iuiod v oi Context-sensitivity is taken too far,

:səı6o

ELOGUI TUHW htiw nsht flate bsililaup tuohtiw ll

require the use of rost prestigious engineers. s phow and the collection of the world for timber constructions. Except snoitaniloni gnorte stavibni eoil oftaod osoya pur 'uoitsonb ui noigsy sat mort sur snon modu tionally recognized architects, of

recized primitive huts. -namor ni svil link stasldus sht ...

entrounding area, or mental concerns... evailable in the Under the pretext of environnatural materials

knowledge in building. ou svy siesti Litunos ejoya eyt ทววทนา 10 ทอเชอง องเปลาประเทเทคม tance. Apparently, the closest -sissn Innoissolord bnn Gingib papie builders who do not deserve They assume their subjects to be inca-

discussed above. In effect, a set of otherwise practical instructions casts projects that correspond with the problematic visual representations organized similar competitions in past years. Those precedents feature sub-Saharan location, and is managed by a Western institution that has The competition is set in the context of a humanitarian program in a rural phrases from the guidelines of an international architecture competi What follows is a reading-assemblage of are unnecessarily prescriptive. some constraints are unnecessary, some are prescriptive, and some

a shadow reflecting what the organizers' paternalistic eyes desire to see

Oulipian preoccupation to tighten rules in order to free art. However, least a sense of realism. They are liberating at their best: such was the es to ground even the most abstract architectural speculations with at through the imposition of constraints. Constraints are necessary deviccreative designs for the competition, but it assumes a prescriptive role sign of a competition itself not only sets the parameters to contain the these assumptions and frame them in their competitions. The dein architectural production. At a global scale, institutions endorse tural assumptions or internalized prejudices precondition this limit ulations of African futures are limited. To the individual designer, culstrictions on African visual and material culture. The architectural specimage is projective of how the global architect desires to impose re-As a conceptual tool, this orientalist

attire not actually from the area. carrying water on their heads, and people wearing random tradition school playgrounds with partially clothed children, young women imaginary environments are typically populated by cattle grazing in crude sticks and handcrafted bricks, under sepia-toned skies. These remote poor villages on rugged terrains, constructed exclusively with propagate through our designs. The solution is not of precarity and environmental hostility. Common impressions are of discipline, governance, and relationships we too have indeed constructed) some unified Africanist aesthetic—one ity of submissions suggests that architects worldwide believe in (or are the same. Yet, in African "themed" competitions, the homogeneunchanging dogmas; instead, what we define as the field's most innovative works. In competitions, no two propositions the cumbersome details of professional practice, their entries represent space, subjects, and contexts to engage with significant issues. Without degree of agency, whereby architectural designers can reimagine Competitions provide an unmatched

reasserting orientatist imagery. alternate futures, they can reinforce stereotypes by pedagogy encourage creativity in the speculation tectural imaginaries. Although architecture and its very much ingrained in our contemporary archior - ward. Unfortunately, such a way of seeing is from "superior" Westerners who lead human civilization ern peoples as inferior species in need of guidance "other." This gaze exoticizes and distorts non-West-

ung əəq Buoyə uənnuxvy The [Orientalist] Design of a Competition

well Publishers, 2000). chogenetic Investigations (Oxford, UK; Malden, MA: Black Nordert Elias, The Civilizing Process: Sociogenetic and Psy

Patricia Waddy, Seventeenth-Century Roman Palaces: use England; Burlington, VT: Ashgate, 2007), 94. icence and splendour in sisteenth-century Italy (Aldershot,

Soundation; Cambridge: MIT Press, 1990), 5.

and the art of the plan (New York, NY: Architectural History

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1600 (New York: Harry N. Abrams, 1991), 15. Peter Thornton, The Italian Renaissance Interior, 1400-

(New York: Fordham University Press, 2015), 97-Grids, Filters, Doors, and Other Articulations of the Real al Techniques of Ruling Spaces," in Cultural Techniques: Bernhard Siegert, "(Not) in Place: The Grid, or, Cultur-

tectural Association, 1997), 56. from Drawing to Building and Other Essays (London: Archi-Robin Evans, "Figures, Doors, Passages," in Transh

mal domestic spaces obscure. to the unspoken, often unwritten rules that our novsuchitectural lexicon; rather, we must pay attention simply to overthrow "rooms" completely from our lations.9 Therefore, we ought to uncover the modes civil is an ever-changing constellation of human respecification, and behavioral codification are not Yet these means of spatial division, programmatic internalizing a civilized normal within our minds. behaviors in each of these differentiated spaces, and more. We are taught to expect particular

dining room, kitchen, bedroom, bathroom, of its many well-defined zones: living roon муске гус уоше 12 оцеи шекејд з сошбог ic appqiaision confinues to be replicated toda way of life. This lineage of spatial and programma plining apparatuses that make up the Renaissance scribted protocols, operate as one of many disci-Rooms, those specialized boundaries with

s sequence of restricted and calibrated moves of chess, human behaviors are disciplined i everyone into a system of positions; like a g gardless of rank, these spatial conducts sub "Reading the room" requires a capacity to see beyond what

Editors' Statement Jane van Velden Paul DeFazio Jerry Chow

cat-and-mouse roller coasters, corn dogs, and most importantly, the annual mutton busting competition. The announcer reminds us:

has been made explicit. Initial perceptions of implied signals and intangible atmospheres often determine whether our actions towards others are seen as careless or thoughtful, easy or awkward, appropriate or inappropriate; they form the basis of how we interact with the people and spaces around us.

Similarly, architecture can be understood as a relational act. A building may internalize, dialogue with, disrupt, or misread its context. As readers of buildings we might find ourselves reflected in or alienated from the architecture we experience, whether that be through long inhabitations or passing glimpses; as inscribers of material and incorporeal spaces alike, we might also think about how oth-

pretation goes both ways.

ers read our work. In architecture, (mis)inter-

issue of *Paprika!*, produced in collaboration Rice Architecture's PLAT Journal, investigates architecture reads its context and how it, in turn, is read. With contributions from architects, writers, designers, curators, students, and educators, "Reading the Room" approaches the practice of reading as a critical way to literally and literarily engage with environments through close reads, quick scans, and misreadings.

> As editors, our hope is that "Reading the Room" encourages a greater sensitivity in how we consider the spaces we perceive, occupy, and move through.

Paul DeFazio and Jane van Velden are second- and third-year lents (respectively) in the M.Arch program at the Rice School of Archi-, and co-editors of PLAT 10.5 and 11. Jerry Chow is a second-year

M.Arch I student at the Yale School of Architecture. the Rice Memorial Center has been postponed for a year. Coffeehouse bagel suppliers and Adjaye Associates to be notified. § From _____

pockets of a specific function, scale, and position.5 distance from the private bedchamber. However, re-

of being first greeted by the gentlemen and then by

dinal.8 While they all undergo the generic sequence

through scenarios of different guests visiting a car-

torian Patricia Waddy elaborately illustrates this

with the rooms' linear arrangement. The art his-

guests, in which the conduct is aligned precisely

in. An exemplar of this is the ceremony for receiving

the rooms serve as the stage set for a predetermined

operates as the core vehicle for diplomatic relations;

system of rooms. Within this context, the apartment

stvo di Camera injects protocols of ceremony into the

sbyere, the 17th-century Roman handbook 11 Mae-

gentlewomen. Extending its reach into the domestic

proper social conduct of civilized gentlemen and

its set of explicit rules. The handbook was a popular

plifying the spatial control of room boundaries with

This codification of how to move and where to be is

inhabitants are codified as retrievable objects within

than securing their autonomy through privacy, the

selection, dictating a pattern of life that is then split

rated all this is the planar technique of division and

where one does and does not belong. Fundamen-

door out, these rooms operate as a filter, signaling

least to most private. With only one door in and one

tilade sequence, from biggest to smallest and from

the apartment's rooms are arranged in a linear en-

lationships between programs.7 In its ideal form,

a notion based on having appropriate spatial re-

tribution of rooms ("le stribuizioni delle stanza"),

ized by Francesco di Giorgio's writing on the dis-

eficulously organizing the rooms to provide

t this individualized domain were tasked with

bject from the rest of the palazzo. The architects

ometimes shared by the husband and wife, but

esignated for a singular person in mind (and

not always), this domestic unit individualizes the

cy.6 This methodical way of designing was formal-

their patrons with the domestic comfort of priva-

into separate and specialized portions, 1 nus, rather

a system of clearly demarcated boundaries.

scubt of movements and activities to play out with-

power is thus enforced through the rooms' relative structs its civility by delineating space into discrete "(Civilizing] life indoors," the apartment con- by the host at the inner antechamber. A structure of ambassador (lower ranking) who should be greeted greeted by the host at the main hall in contrast to an (oibuts) fesol ← ample, a visiting cardinal (high ranking) should be → Bedchamber (camera) conditional depending on the visitor's rank. For ex-→ Antechamber (antecamera) the host, the position where these events occur is (ottolas/attelas)

> Renaissance Apartment Enfilade: ' The Planar Principle of the

→ Private Dining-Parlor

(slas) llaH niaM

modern subject-played out insidiously within its and delve into the conscious disciplining of the to look beyond the palazzo's aesthetic opulence, conducts in the handbook of etiquette, we are able planar principles of the palazzo apartment and the in Western society today."3 By closely reading the of the good manners and social intercourse cur civilized pattern of life which still forms the basis Thornton argues, the Renaissance "[devised] a medium during the Renaissance for inscribing the phenomenon of a distant past, as historian Peter a codified affair. This relationship is not merely a ship between a person and their location becomes also manifested in the handbook of etiquette, amtinguishing one space from another, the relation-Rooms are thus complicit in this operation; by disand distinguishing place into data and address.2 into retrievable objects" by codifying empty space a cultural technique that transforms "humans on this phenomenon through his study of the grid, Media theorist Bernhard Siegert further elabo desire for the governance of life during this period. ized rooms found in the palazzo, manifesting the gives way to the multiple subdivided and specialwhich the singular room of the medieval home tween the Middle Ages and the Renaissance, ii the transformation of domestic space plans b of human relationships." This can be seen in ont occupation; rather, it uncovers "the nature architectural plan is never a neutral space fo tect and historian Robin Evans argues that the construct the cultural milieu we inhabit. Archistructure our spaces reflect, reinforce, and

> Виом Кулошіл Apparatus for Civility Lye Palazzo as an Rooms of Discipline:

Rooms are not default. The ways in which w

and, therefore, in its essence, can't have a union without an allow for collective conversation the power of a union. But you empty of any claim), does not of an entirely different order from obenness of interpretation (ben claims: "The power of an argument is bromote an unconstrained ture. As Nicholas Brown rightly works of architecture that through the medium of architecings. The Vessel, like other possibility of having an argument against our individual readof negating both theory and the ther of us can argue meaning. They are the very schema the work by which eiαντλίτες των ς εαρασίτη το convey There's nothing in iquaje, obinions—deny an orgy of scorpions

misuses the ice cream or whether each person Person B:

Person A: -nooo

Parte did the speculative

ment of the cnitural environ-

the social and integrated into

struction technolecological con-

promote or complex equipреалу тасліпету

not therefore which do seit-construc-

are adaptable to technologies that -runggur fo sasisuod faurd land by I

> ske permitted; no upstairs floors ouly ground

materiais, is waste and recycled

шасипегу; need for heavy staff, without the

imperial gaze's patronizing representations of the Edward Said's Orientalism (1978) exposed the

REMOTE CLOSEUPS FADE IN: EXTERIOR. CHARACTER'S HOME - OUTSIDE AREA

The balcony and the living room are connected through large sliding glass doors. feeling of the wood The garden wall muffles the TRAFFIC noise texture on my feet..

coming from the street A 37-year-old woman with long, flowing her cell phone, OPENS hair that slightly covers her face is the kitchen cabinsitting in a metal chair, holding a large etry, and SEARCHES ceramic cup of black coffee. She wears a for a small silver

> covers the glass table. CLOSEUP - LACE TABLECLOTH

colorful robe. A white lace tablecloth spoon. She has a hard time closing the

CLOSEUP - DRAWER, SILVERWARE

dering)

remember.

warm sunlight.

CLOSEUP - PHONE STOPS RINGING

LIVING ROOM. The TV is ON the morning

news. She GLANCES quickly at the TV

screen.

MAPUCHE WOMAN on TV

out of water because of the pines.

and our land. We are fighting for ...

ing and shaking her head)

EXPERT on TV

these plantations are not their for-

est, eucalyptus monocrops are endan-

gering the Mapuche people's ecosystem

and threatening their livelihoods...

She LISTENS TO the news.

good day watching bad news.

She TURNS OFF the TV, SIGHS, and

The silver spoon she was carrying from

the kitchen CLATTERS to the wood floor

She BENDS DOWN to pick it up and SEES

a small chip in the wood flooring.

CLOSEUP - WOMAN'S HANDS, SILVER SPOON,

AND WOODEN FLOORS

CLOSEUP - WOODGRAIN

She TOUCHES the wooden floor and SIGHS.

She GETS UP, CROSSES the glass door

that separates the living room from

the balcony and SITS back in the metal

chair, quickly returning her attention

to her coffee.

CLOSEUP - She TAKES the cup to her

mouth and SIPS the coffee. WOMAN CLOS-

ES her eyes.

FADE OUT

END OF SCENE

WALKS towards the porch

Annoying cheap draw-

"...we are running

This world is hope

"...the thing is that

You can't start a

Let me enjoy my cof-

WOMAN (sigh

WOMAN

WOMAN (smiling and running her hands across the table-Incredible trip... tal- er... pine or eucalyptus? Can't quite $\[\[\] \]$

On the table are also a bowl with fruits, She LOOKS BACK at the flooring. The a small plate of fresh cheese, and a bas- shadows from the tree canopy outside ket of bread. Hot steam is coming out of project onto her floor, dancing bits of the coffee pot.

CLOSEUP - BREAKFAST TABLE PLACE SETTINGS

CLOSEUP - WOMAN'S HANDS, STEAMING COFFEE

INSERT - THE DECK, THE POOL, AND THE WALL

She looks at the wooden deck. Ipê wood. This industry is predating the water She remembers her architect friend and the way the project came together.

Expensive...

She REMOVES her sandals to feel the wood against her feet and spends some time LOOKING AT the contrast between her skin and the reddish wood.

CLOSEUP - WOMAN'S FEET AND THE WOODEN

Her cell RINGS. She GETS UP to fetch it from the kitchen. She WALKS barefoot across the wooden floor, which extends from the terrace to the edge of the pool, covering the entire interior floor of the living room and also the dining room. She WALKS towards the kitchen past a glass coffee table, on which there is an ashtray, a book about photography

Sebastião Salga do's Amazônia - and Door a wicker basket. H. Masud JECTS OF THE GLASS TABLE

> There are always two sides to a door. It has two faces without being two-faced. It is derived by merging two Old English forms: the singular "dor" and the plural "duru."

To be a door is to embrace multiplic-

To be a door is to make choices all your life. More accurately to be a door is to perpetually unmake the choice that you last made; to choose between being opened, or being closed.

To be a door is to choose without taking sides.

For the door that stays shut forever becomes the wall; open forever be-

Fallingwater to the Western Pennsylvania Conservancy

in 1963, he envisioned the house serving a greater, edu-

cational purpose as a museum. Fallingwater's benefactor

was a renowned scholar of art and architectural history-

both a professor at Columbia University and director of

MoMA's Department of Industrial Design. Given his pro-

fessional experience, it may be surprising to learn that

Kaufmann's vision for Fallingwater was as a sort of

anti-house museum, offering architectural tours

Kaufmann knew that the

that break from the tradition of didactic,

lecture-based museum interpretation.

educational value of Fallingwater

place. Therefore, he envisioned a

guided tour that, first and foremost

acknowledged architecture and nature as

universal reference points for all people. He

recomended that "tours should not be dunked

immense variety of individuals to absorb and question,

that's unlike most other house museums and architec-

provide an aesthetic interpretation of the house. This

tural sites, challenging those of us that lead the tours to

approach requires our educator team to step away from

a lecture-based tour and embrace each group of visitors

as collaborators in aesthetic meaning-making. Despite

our knowledge about Fallingwater and Frank Lloyd

Wright, educators keep in mind that facts only get us

so far in understanding the house. Visitors benefit from

constructing meaning together and insights can come

was eagerness to discuss the answer to this surprising yet

Fallingwater's Guided Ar-

Today, Fallingwater seeks to honor

was in the experience of the

each in his or her own way."

comes an opening. Walls and openings are not doors; they are walls and openings. However, no matter how long the door remains in a state of non-doorness, the possibility of changing its mind always remains.

To be a door is to never be beyond redemption.

However familiar it becomes with the extreme states of total openness and total closure, the door is never pulled to extremes. It balances both sides and maintains an equipoise. Migrating forever between one state and the other, settling in neither, at home in transit and never on arrival.

To be a door is to be a nomad.

Its pathways are clockwise as well as the door that stays anticlockwise. The axis of its rotation is the axis mundi. Forever circumambulating and retracing its steps forever.

> To be a door is to be a pilgrim, who never stops questioning.

You open a door to enter a room. The door enter swings in to close a doorless in

middle management for an insurance company." (anon., n.d.). From Yale School of Badminton: A Shining Tradition. The Spring ______ 2022 iteration of the Rudolph Open completes its second round. When Edgar Kaufmann, jr. [sic] entrusted

swings out. It swings ou to close the room

comes to rest. You open the cupboard. The door swings

Polar bears are often used as the de facto symbol tively foreground architecture's culpability against for climate change. As their *dépaysement*¹ portrays the defenseless: a polar bear remains vigilant next vivid imagery of the ongoing ecological crisis, cor- to a guardrail with its head dodging the rundown porate greed intensifies habitat loss by deliberately power cord, while another rests its claw on a wincapitalizing on carbon emissions. As architects sign dow sill, its head poking through the mullions. mentally hostile material schemes in our This image points out the irony in humans' coldream homes, are we also endorsing the trade-off lective obsession for code compliance and scaled being the decimation of vulnerable animals to ex- uniformity. While vegetation carpets unfamilian tinction? How does architecture participate in this material assemblies in their eyes, polar bears are and non-humans? Through wildlife photographer acclimate to a new environment. Beyond learning

In a photo series titled Polar Bears, Kokh

of habitat destruction. Based on the remoteness of compositions. In doing so, architecture is complic-Kolyuchin Island, where these weather stations are it to a coup de grâce of these vulnerable giants. located, it is likely these metal containers supply necessary fuel for resource transportation. Almost 1 The feeling of being out indistinguishable from naturally found geologies, these haphazardly placed objects seem to provide entertainment for our curious giants, evident through another image of a polar bear cub sniffing inside one. Nevertheless, the melancholy behind this observatio conveys polar bears' obliviousness in caressing the artifacts of their own demise. Further, the materia presence of these weather stations persistently reinforces opportunistic values that threaten the livelihood of native species. Almost thirty years after human occupancy, bitin shards of glass, jagged pieces of roof shingles

and knifelike chipped furring strips colle

a no-longer existent nation, humans are reminded

of place; disorientation in a foreign environ-

2 Kiel Moe, "Climate Change, Architecture Change" (lecture, The Architectural

of visitors from different parts of the world with various interests, experiences, and prior knowledge. Tours are led by Fallingwater educators who skillfully blend a curated selection of contextual information with strategies like observation-based discussion, open-ended questions, prompts for close-looking, and quiet moments for immersive experience We approach each tour as an experiment

and remain nimble, adjusting information and s, preferences, and modes of engagement. Visitors' questions might lead to group especially questions rooted in aesthetics.

A member of ITURBE REJECTS sprains an ankle playing against CHUDDER

group discussion by restating and expanding the question: "The question is 'Why are the ceilings so low?' Why might Wright indefinites like "might" and "may" signals to the group that there are multiple possible answers which, in turn, establishes a

Our efforts to create more immersive, expertise, but kept simple, human, and informal... for an participatory Fallingwater tours require ongoing research, practice, and experimentation. This means accepting that we might occasionally ask an ineffective question or feel awkward during a quiet moment. Kaufmann's vision through an approach to interpretation Recently, as we entered the master bedroom. I asked a group, "What do you think?" which resulted in about 30 seconds of silence. I realized the question was too open-ended for this group. Slightly more specific questions like, "How did you feel as you moved through the hallway to the master bedroom?" made it easier for this group to participate. I've learned quite a bit by asking ineffective, "bad" questions, which makes it worth the awkward moments. If we do our job well, visitors will barely remember us as educators or the methods we used (or any awkwardness) and, from surprising sources. Near the end of a recent tour, a instead, remember the sensations of experiencing young child asked, "How did Wright see into the future?" a truly great work of architecture. In this way, each The question made everyone in the group pause and tour brings us closer to achieving Kaufmann's vision: consider how Wright's influence is still felt today. There "There are many places where...Frank Lloyd Wright's ork can be studied; there is nowhere else where his architecture can be felt so warmly, appreciated so

> Edgar Kaufmann, jr., Pennsylvania Conservancy eech, March 1985).

In Plain Sight Clare Fentress

e Rice School prika! online, Additional

are or the I read Paprith PLAT.

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of the Yale School of Architect o paprika.ysoa@gmail.com. To spublished in collaboration whaniel Leazer, Signe Ferguson

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The views of Architectu please visit o contribu

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stone walls wet to the

In the center of the cavern

twenty feet high, based on

lem. The reliquary chapel

green darkness, its slim col-

upwards, a captive unicorn.

Shin

The Eyes of the Skin: Architecture and the Senses by Juhani Pallasmaa London: Academy Editions, 1996.

In this second installment of Clare Fentress's recurring column, we asked her to review a "canonical" or commonly read architecture book that she herself had not yet read (and was not permitted to read during the writing of her review).

Juhani Pallasmaa's 1996 book The Eyes of the Skin argues against the primacy of vision in Western conceptions and constructions of architecture—or so a vague and buried memory tells me. I'm not sure how I know what this text is about; I can't recall ever having seen a copy of it, let alone read it. Did I absentmindedly scour its dust-jacket blurb at a bookstore? Did a friend draw its arc for me during a long dinner conversation? I once heard a psychoanalyst describe memories as Word documents and our minds as vast hard drives. Every time you open a memory, he said, you write a new copy of it. Sometimes you end up with many copies of the same story, its narrative static over time, repeated with precision and care. But usually, the memory changes. A transposed letter here, a different word there. Gradually, the order of events gets mixed up. Key details drop out. Years later, all

that's left is garbled text and some feelings. In my mental copy of The Eyes of the Skin, Pallasmaa writes that sight was prized by the Greeks, then by the Christians, and finally canonized as the dominant sense in the Renaissance when perspective was developed. During each phase of this history, the human body was progressively deemphasized, reduced to the one sense that (supposedly) does not produce sensation and is easily externalized. Architects must reclaim touch, smell, taste, and hearing as elements of spatial experience, Pallasmaa claims in my apocrypha. Don't just orchestrate views and sightlines; don't just design through drawing; don't create architecture that is only articulated by what the eye

But I can hardly relay this spurious summary without the feelings asking for a turn. They begin with someone else's words: "Seeing is forgetting the name of the thing one sees." This quote, a paraphrase of Paul Valéry and the title of a 1982 collection of interviews with Robert Irwin (another book I haven't read), comes to mind often. It's such a clear description of how visual experience can release you from the cages of language, of categories, of the conscious self. To lose the capability to name an object as other is to lose the hard edge around oneself as subject, too.

In 2013, when the Whitney Museum of American Art still lived in the 1966 Marcel Breuer building at 75th and Madison, there was a temporary exhibition of a site-specific work Irwin made for the building's fourth floor in 1977. Just a piece of translucent, almost transparent white scrim stretched taut across the gallery, bisecting it, running flush with the ceiling, and ending about five feet above the floor. When I walked into the gallery, time paused; then it began to dissolve. The scrim, all but invisible, couldn't be comprehended by looking straight at it. You had to observe other visual phenomena-blurred figures on the opposite side of the room, the last rays of twilight sun refracted along the wall, ceiling panels that suddenly turned black as your eye traced them overhead-to understand what the scrim was doing. But there it was, in plain sight, hiding nothing of

er to make things that are so clear, so just themselves, that their fullness hits you in the gut and

I recently found myself discussing architecture with my brother-in-law, a firefighter. To be precise, we talked about the experience of walking into a burning house, and about recent developments in home construction. Ever the optimist, I expected enthusiasm about improve-

ments in building code. Instead, I found ambivalence about advances in construction technology.

Like others at his firehouse, Mike has a keenly felt mistrust for interiors with floors supported on engineered lumber. He has a particular aversion, that is, to houses built in the last several years.

What is there to dislike? Compared to dimensional lumber, engineered joists are lightweight and easy to handle; they promise longer spans, more open plans, brighter spaces; they allow a more open structural system, which makes it easier to route mechanical and electrical systems. They are cheaper. Materially efficient. Less squeaky. They sustain the architectural-industrial complex, not least the glue industry. Their acronyms enrich our vocabulary: LSL, LVL, MSR, OSB, OSL, PKI, PSL, SCL, TJI, TSL, their names stamped onto their surfaces so as to facilitate brand recognition

But as the UK's National Fire Chiefs Council puts it, such products are "prone to rapid failure once fire protection is breached." If, when responding to an alarm, you step onto a floor resting on joists that have been weakened by fire, you are done for. Worse still, such supports are typically hidden behind other materials "and therefore not readily visible for identification." This makes it hard to read the room. So instead, before walking into a burning house, firefighters are trained to assess the situation based on the presumed year of construction. In this regard, at least, they have antiquarian tendencies.

itself or its mechanisms. I had to sit down. Mystery is easily fetishized. It's hard-

Finding Rifts - A Slow Dance Robin V Hueppe music is like dancing about archi-

Fortunately, others rejected the naïve irony.¹ Writing about music is as significant as dancing (1) about (2)

> Reading the sentence backward adds ar easy, playful twist: architecture about dancing (3, 2, 1) is as significant as

But to find a rift-the fissure in meaning should misread the sentence altogether. When we observe its rifts carefully and break them up a little more, we can unveil at least one silent object (X) hidden in the making: music writes about **us** like architecture dances about us (3, 1, 2, X). Both do it all the time, in a himmering ground state and pulsating The sentence above is only one example,

that humming ground stat

it: sequences, arrangement

or pauses. Of course, we cou

our bodies with the room into

a single agent.8 But the point

is that pulsation exists befor

architecture: it acts on you b

room around you, seemingly s

and steady, is really a shir

dance of liquid energy, con

rematerializing from the stic

of ideas-just like your body,

the two often get confused,

pulsate before their measur

Forever trying to close the gap

slow dance: an intimate, mut

all the same. When the dance

coercive.9 But the future hau

meaning's edge. Like oppr

the future is with us in the

dance and shimmers through

ever-crumbling layers. We fin rifts because sentences, room

buildings, and spaces are neve

to new dancing partners.¹⁰ If :

plants rival the Houston studios. The second night ends in the living room of JEAN PROUVE's home; assembled by his fample-fabricated from leftoversery.

look away, they dance about

Music wrote about it.

Meyer, "The

Of Landscape

Expanded Field

Architecture," in

Ecological Design

and Planning (John

4. Niklas Fanelsa,

"Countryside

Narrative," in

the Provinces?

Canadian Centre

for Architecture,

December 13,2020

https://www.cca.

qc.ca/en/articles/

issues/26/what-

es/76638/country

about-the-provinc-

Narrative."

What About

principles structuring the pas

is more than its measure

but everything is broken. There is a rift, an open fissure, in every being, room, nd building. The unknown X constant of ambiguity. Gödel's incompleteness all.2 The Turing machine, a blueprint for And what accounts for mathematics and omputer science is true for language consistent. So misreading is our primary tool to hint at the malfunctions required for things to exist in the first place.4 It cracks the static and brittle ideologies structuring past modes of reading. A countering, flimsy feeling of the future

The vibratory energy of language also trans lates to the material level (or vice versa): quantum theory tells us that everything are in a vibrating, quantum-mechanical chora," the pre-lingual chaos of feelings nateriality—or the dance of being alive.

1. See Level 2: Leisure 2. Elizabeth K.

3. Corinna Anderson, Wiley & Sons, Inc.,

1997).

and Escapism of

and Samir Bantal,

"Architects in

Agriculture," in

What About the

Provinces?, Cana-

dian Centre for

1, 2018. https://

Architecture, June

www.cca.qc.ca/en/

articles/issues/26/

what-about-the-

provinces/58829/

architects-in-agri-

5. Milica Topalović,

ritory: Beyond the

Research and De-

sign of Urbanising

D-ARCH, 2016).

Architecture of Ter-side-narrative.

Limits of the City: 6. Anika Gründer

culture.

Countryside: The

Future, 2020.

Rem Koolhaas

"The line on 'dancing about 5 The binary of the moving and the architecture' is often quoted to suggest that writing about music is silly; to me, it is a way of level still vibrate without mechanical saying that writing about music causation. See Peter Rodgers, "Nanois a form of writing, [...] it is mechanics: Welcome to the quantum an activity that we should, and ground state," Nature Nanotechnology must, pursue." See Vance Mav- 5 (2010): 245.

The incompleteness theorem

has at least one true but unprovable

value or statement. See Kurt Gödel,

der Principia Mathematica und

"Über formal unentscheidbare Sätze

verwandter Systeme I," Monatshefte

für Mathematik und Physik (1931):

3 Alan Turing's halting problem

proved that computer science is

similarly flawed, which still has im-

plications for computer-based prob-

lems today. Within the algorithmic

system of Turing machines, certain

programs cannot exist. See Alan M.

Turing, "On Computable Numbers,

with an Application to the Entschei-

dungsproblem," Proceedings of the

2 (1937): 230–265, esp. 259.

173-198, esp. 175.

shows that any consistent system

erick and Brian Belet, "Dancing about Architecture?," Computer Music 6 Julia Kristeva, "Revolution in Poetic Language," in The Kristeva Reader, Journal 17, no. 1 (1993): 4-5, esp. 4.

fixed can no longer be sustained.

Tiny objects at their lowest energy

ed. Toril Moi (New York: Columbia University Press, 1986), 89-136. 7 Architecture precipitates as crystals from the solution between lifeforms.

See Timothy Morton, "Dancing About

Architecture," Kerb Journal 28 (2020): 8 Ivan L. Munuera, "An Organism of

Hedonistic Pleasures: The Palladium," Log 102-112 (2017): 105.

9 "Where he goes the space follows him." Claudia Rankine, Citizen: An American Lyric (Minnesota: Graywolf

10 For just one out of many examples see Esra Akcan, Open Architecture. Migration, Citizenship and the Urbar London Mathematical Society, Series Renewal of Berlin-Kreuzberg by IBA 1984/87 (Basel: Birkhäuser, 2018)

enjoy using various site-specific herbs and produce in

your dishes, and you'd like to know more about how

4 One of the recurring arguments of Derridean deconstruction is that all readings are misreadings. Some are simply more established than GAËLLE REY, our beloved French teach-er, apologizes others. Without an "outside-text," or any metaprogram explaining the program, misreadings are the grounds on which we build meaning. See Jacques Derrida and Gayatri Chakravorty Spivak, Of Grammatology, Corrected Edition (Baltimore: Johns Hopkins University Press,

Observation, Not Interference Kayci Gallagher

your flavors are created. When you visit the sources of Discourse on architecture in rural contexts is developing, your ingredients, you meet local farmers and growers especially given the recent growth in the leisure industry, and they explain how the environmental context helps which has largely abandoned interest in cultural and land-inform the character of the harvest. In order to respect scape significance and instead focused on creating spaces the quality of the food, would you try to learn about for commercial consumption. Unfortunately, adaptive re-how your ingredients are grown and the best practices use projects that transform authentic villages into wellness for their cultivation? Or, do you tell the grower how to resorts are unsurprising; within discourses of modern arcare for their land based on cultivation techniques you chitecture, an ingrained binary relationship has relegated learned elsewhere? Problems arise when people who the landscape to elements that are not the architecture.² refuse to read context are also interested in a perpetu-Historically, this thinking has made it easy to ignore in-al sense of ownership. Architects must foster deliberate grained and natural contexts. Even if urban-based designers.

practices that allow us to acknowledge and appreciate don't have a major role in the design of rural architecture, contextual lifestyles, practices, and cultural memories they've often carved out space for themselves by either criticizing existing typologies or proposing "better" new ones.³
Fortunately, there are a growing number of architectural

precedents to learn from. In 2020, architect Niklas Fanel-Analyses of rural ecologies are often communicated via ex-sa hosted a series of workshops called Patterns of Rural ternal urbanized perspectives. 4 This "outside" territory has

Commoning throughout various local networks in rural always been imagined from the perspective of the "central" Gerswalde, Germany. In contrast to typical efforts to as-"Gründer Kirfel x city, and current architectural research continues to ignore semble narratives of countryside communities, Fanelsa "Gründer Kirfel x
PIONIRA," filmed narratives of the countryside coming from people within.
sought to understand it from within, all while giving credit to understand it from within, all while giving credit to the generosity of its inhabitants. The locals shared their Germany. https:// ritorial processes, using industrialization and rural exoresources, rendering rural life visible to its participants rojects.⁵ from the city and inviting them to engage with their con-

In 2013, when the partners of Studio Gründer Kirfel arrived outside, architects should hold an underlying intention text.7 When approaching unfamiliar contexts from the in the German countryside to open an architectural practice, of learning from and deferring to local communities. they described their expectations: to move into the quaint Having recently moved to New York City from the rural village, meet and form a relationship with the locals, and Midwest, I'm increasingly interested in the general misintroduce new examples of non-urban architecture. How-readings of perceived "non-architectural" areas. Within ever, they were shocked to learn that the village was "unro-

mantic"; they couldn't find a way to enter daily life with the the first week of moving, someone who grew up in the the first week of moving, someone willo grew up in the city asked me: "How does it feel to suddenly live around they'd expected. The team quickly identified areas for imsuch a wide range of architecture after living in the Midprovement and even held workshops for locals that demon, west?" Though I know this person was genuinely curious, strated how technical building strategies could be used to the question was representative of the common belief create more beautiful architecture. One such workshop was that rural ecologies have little to do with architecture, called "Hands On: Do-It-Yourself Building, Between Hardware Store-Chic and Architectural Masterpiece." Though in transforming environments, whether it's mediating they'd expressed concern about not wanting to arrogantly

between a client and market trends, or owner-driven detell people to create more beautiful buildings, they quickly sign explorations. It's essential that we give prominence pointed out that what the locals build is neither sustainable to learning from the immediate context surrounding each nor attractive. Further, when the architects reflected on project. Beginning from a place of observation, not entitlement, will be the only model that allows rural contexts see alternative examples, otherwise, they won't change. To have a critical role in future architectural discourse. In order to uncover solutions to this problematic type of

side of the architectural realm: Imagine you are a chef. You

monumental, open books framing a forest. An open books framing a approach, it's perhaps helpful to explore an analogy out-

suspected, though unconfirmed. I'D SMASH THAT wins in under 7 minutes—domination. • From The Food Systems of Architecture. "23—24," a mysterious baked goods pop-up, advertises an assortment of pies—limited run. More bribes from the administration: Milano —

Aubeterre Cynthia Zarin

The first I heard of Aubeterre it was June in the Charente, and we could sit out late as nine or ten in the evening, watching the pink light hover over the fields. Eric, who had come to France for a few days, was telling us that if hay bales get wet and then dry, they can explode. He had seen it happen. At the end of the table, Pascal said to Seamus, beside me, that there was a cathedral built into the side of a cliff at the top of the Dordogne. We should go, he said, before Seamus leaves for Ireland. Seamus shakes his head. He doubts the Citroën can get that far. But every afternoon we take it out and drive for hours through empty villages, the quiet shuttered fields.

We go, a few days later, coaxing the Citroën along, to see L'Eglise de St. Pierre, the cathedral carved out of the stone face of the white cliff. It's a two-hour drive. As we go, I read aloud: work was begun on the church in the fourth century; it was completed in the twelfth century. The ceiling is among the highest in Europe. Over time, vegetation grew and covered it until by the eighteenth century the church had disappeared from view. Vanished. Forty years ago, I read, two trucks collided with such force that they fell through the paved road and down into the crypt. And there was the cathedral, huge, buried alive. Un étonnement! says the guidebook. An astonishment.

At noon, the heat is intense. We manage to park the car on a side street, and follow painted signs to the entrance of the cathedral, which we find at the end of a wooden walkway. The ticket table is attended by a boy of about thirteen. We are the third and fourth visitors today, he says. Is that usual?, I ask. He shrugs. We pass under the high arched door into unfathomable green gloom. To the right, the fretwork of countless tombs, declivities in the stone floor, are the shape a sleeping body takes. Above, the ceiling

devolves into darkness, the touch and green with moss. is a Romanesque reliquary, the Holy Sepulcher in Jerusahas a peculiar glow in the umns and architraves soaring

It is impossible—the vision is too searing, too immense to comprehend—to see the church at one go. We emerge from the ark of the dead into the hot sunshine

and have lunch at a restaurant across the way, a not very good lunch, but we were hungry, and the bougainvillea was pretty. Then we return, walking down to the crypt, holding a rope handrail to keep from slipping on the slick steps. Underground, we stand close together, but it is impossible to look at each other, it is at once too dark, and too shaming, as if we were affronting the dead in our light summer clothes, the sun warm on our skin, and after a few minutes we go out into the bright afternoon, and the church becomes a momentary shared dream—a dream, that for the village, went on for centuries. And for us? "They bear no relation to anything dreamt or seen," said Forster, of the Marabar Caves. But something has happened. In the car, we

On the way back to Lussac, the route, which had evaded us on the way to Aubeterre, unfolds straight ahead, to La Couronne, past La Rochefoucauld, and on to Chasseneuil. Seamus's profile is bleached against the fields as the Citroën makes its way west. From the north, a smell of burning. The sky above the trees turns violet streaked with green. To the east, the shimmering void of the church at Aubeterre, a great dark green space; an underground mirror of the sky. Virginia Woolf wrote, about Forster, "His concern is with the private life; his message is addressed to the soul: it is the private life that holds out the mirror to infinity." Before I came to France, that look of remoteness came over you and I once again wanted to be anywhere else, anywhere else at all, to walk into an empty room.

When you first read these pages, a long essay of which these paragraphs are an excerpt, you said, but the church must be moved to the center. It is the kind of thing you like, a burrow under the earth, a space that opens, opens and opens. Here it is then, a few lines on a page, sketching an eight hundred years by emptiness, ex-_cavated over Hidden until two trucks farmers, masons, the past emerged from its collided, and dream. As now in these past weeks, a collision and the future has opened, between the past astonished we have fallen into and grieved and the last century, lined with trenches stacked with the dead. How can we read the place and time in which we

To be a door is to understand openness and closure simulations.

unilaterally beneficial exchange between humans once again forced to Dmitry Kokh's lens, this text interrogates architecto walk on terrains, these fluffy beasts are comture's role in orchestrating polar bears' existential pelled to climb up porch risers into the bleakness

Often, we neglect the butterfly effect documents a group of polar bears' disturbing occu- of a simply located architecture that engenders pancy of deserted weather stations formerly oper- terrestrial repercussions.2 Dmitry Kokh's work ated by the Soviet Union. Prompted by vanishing begins to formulate a visual accusation, one that glaciers and food scarcity, these marine mammals is long overdue, of architecture—especially that of are coerced to adapt to lives on land and scavenge temporal settlements-being an enabler of envifor new sources of food. This is particularly visceral ronmental injustice. As the physical and chemical in an image of one polar bear scouting for potential organization of hydrocarbon geologies coalesce prey on the porch while the other rummages for into building materials, our comfort somehow food inside the dilapidated cabin, evident through comes at the expense of the Arctic marine ecosysdirt marks on its face. While it is unclear whether tem. When a group of peripatetic migrants regard this mission is successful, what we can see is the broken wooden enclosures as protection from reinhabitation of abandoned human architecture hunters and start to disrupt this archaic emblem of In the background of this same cabin oc- of irreversible climatic damages. Once media covcupied by the two polar bears, discarded fuel barrels erage of these alarming images subsides, archipresent traces of human impact and concrete proof tects return to their indifference towards material

November 12, 2019).

League, New York, NY,

chitectural Tours are for small groups of people and often include a mixture

engagement strategies as needed, based on visitors' During tours, a frequently asked question is "Why are the ceilings so low?" This kind of question can be opened up into a

have designed them this way?" Using more comfortable environment for participation by removing the pressure to guess the correct answer

Remarks on Fallingwater as administered by the Western his conversational strategy is adapted from Abigail Housen and Philip Yenawine's "Visual Thinking Strategies," a frame work for facilitating group cussions about works of art . Edgar Kaufmann, jr., *Remarks*