Looking for the Perfect Beat Jack Murphy, M.Arch 2020, Rice Architecture

In 1980, the disco and R&B group GQ released their sophomore ing (and, eventually, breakdancing and MCing). The practice laid on top.

That section is the starting point for Theo Parrish's begin their tunes. ⁵ edit of the tune that appeared as "Ugly Edit #7" in 2004, one master of his craft.

space while remaining absent from it, and respond to a rich Live interface. and layered series of historical precedents ("samples," let's has a bodily experience, etc.

is an act of selection but, notably, an additive one-specific sic do its thing. parts are re-recorded, new melodies or drums enter, arrangeof architectural remixology are likely out there.²

allows a deeper occupation of the music.

sections in an effort to make more time for consistent danc- ness-as-usual sonics.

album Two, with the track "Lies" buried in the A4 slot. Though is common among DJs such that there are edit-only record eqtchy, the composition was not selected as a single for the labels and all manner of re-edit styles, from subtle re-EQing erative strategy from music that could be imported to proalbum. Its song form alternates between a G-minor verse to total rework.³ Most DJs chop and loop the tracks they play, and a C²major chorus, with pleading lyrics about romantic in- even within the CDJ that is now the standard instrument of trigue. Late in the song, the break strips back the beat to just performance.⁴ The practice is alive and well; some of the hotthe addictive bassline and drums, with some quitar flourishes test tracks from this summer were re-edits, to say nothing of prior work. But seen from this angle, it might prompt new rethe reality that sampling and editing is how many musicians sponses to old questions—less fantastic, more durable. These

Scholars of dance music have previously noted that entry in his series of master we dits. Parrish loops the original the distance between the author of the music and its subject. Such an idea might help speculate yet another way through riff and the verse's lyrics, heightening their urgency through has architectural parallels. In Energy Flash, Simon Reynolds which architecture could be produced. repetition. He changes the mix of frequencies to make the wrote that "closer to an architect or draughtsman, the house track seem heavier, feel thumpier. He doesn't use the chorus, auteur is absent from his own creation; house tracks are less 1 instead shaping a chopped arrangement that's longer than like artworks, in the expressive sense, than vehicles, rhyththe original while using less of the original composition. And mic engines that take the dancer on a ride." ⁶ The sentiment it's funky, reflecting how Parrish worked via hardware to re-establishes a distance between creation and performance alize something propulsive from a few choice bars of source that is similar to architects realizing buildings—or images of material. This swingy quality of feel is what makes Parrish a buildings, at least. It also reinforces the colliding tool kits of creative work: like music makers, architects "sample" 2 By now, remix culture is a ubiquitous term through- `source material, "repeat" (texture map) it to make surfaces, out various realms of cultural production. It is operative to "compose" surfaces into "arrangements," use filters and 3 the extent that the conceptual metaphor of the remix is effects to make final products, and then "print" their work already in wide use within architecture.¹ Surely, architects much like a producer exporting a final audio file for producmix pre-existing materials together to create a temporal tion. Even the connections of Grasshopper's visual program- 4 sensation, orchestrate publics in a way that coordinates mingfunction a bit like Ableton's effect chains or the Max for

As a method of material engagement that prizes say) that are reconstituted for an audience that does-or subtraction and repetition over addition and difference, the doesn't—sense the referentiality at work but nevertheless re-edit is simultaneously minimal and expansive. More than 6 "just" a DJ "tool" (a term for a rhythmic track that can be 7 The remix, generally, reconstitutes elements into layered in with other material), it is a technique more cona new but still-recognizable composition through the intro- cerned with making things that groove over making shiny, duction of new material-that is synthesized with the old. It flashy items. The re-edit gets out of the way-it lets the mu-

What does an architectural re-edit look like? Lacments change. There is an element of surprise embedded in aton Vassal's Palais de Tokyo, surely; Jo Nagasaka's House in the work as recognizable melodies are reconstituted. An ar- Okusawa is another; Philipp Schaerer's Bildbauten series is a chitectural remix might contain similar types of collisions purely visual one; Eisenman's drawings from Ten Canonical booleaned from recognizable forms, as Sam Ghantous's @ ~ Buildings are an analytic good start. The tasteful Swiss-Britarchmixes project explores. Other more historic precedents ish generics of David Chipperfield, Caruso St. John, Mary Duggan, and Morris+Company? Likely so. A long list could be The re-edit is similar, but it works through the op- assembled, though at a certain point the jurisdictional difposite directive of subtraction. The re-edit is a distillation of ferences between re-edit, remix, and cover version blur toa composition to its compelling core that is then extended. gether.⁷ Today, club culture and architecture culture hang In the case of dance music, the re-edit paradoxically makes together regularly, as seen in the installations at Coachella a track longer by removing parts. In turn, it stretches the or the afternoon ragers at MoMA PS1 every summer. Both prize remaining elements into longer sections ready for the dance- communal sensorial experience that can be Instagrammed floor. The re-edit—sanctioned or not—is the opposite of a ra- and shared (thankfully there is no architectural equivalent dio edit, which condenses compositions into shorter versions of Boiler Room, although Sci-Arc's SPIN ROOM is giving it a go). for quicker consumption. The re-edit, through its repetition, Both prize novelty, which is why the re-edit, in its refutations, is a slinky beast. It traffics in clone stamps and stutters, it The re-edit comes from versioning practices of dub messes with EQs and fills, it resculpts tension to heighten its and the disco mix, where DJs extended breaks and non-vocal eventual release, all in an "under the hood" image of busi-

'Following the usage of architecture as operative metaphor for other creative disciplines, the re-edit is an opduce "architectural tools." This is not a new tip, as it is the general idea behind precedent analysis, case studies, and studios predicated on the extension of conditions found in responses might slide by, almost unnoticed but deeply felt, their near invisibility the only signature of a master at work.

See, as an example, the recent exhibition at the Center for Architecture, Ana Miljacki's book Under the Influence, Michael Ford's important work with his Hip-Hop Architecture Camp, or, most recently, Jimenez Lai's comparison of Andrew Kovacs to a "hardcore DJ who goes crate digging because of a thirst for knowledge'\in Log p. 46. See, maybe, the Beaux Arts tradition as it encountered the

- technical innovations of inon in the mid-19th century. It takes all kinds; Todd Terje makes "Jolene" sound like Dolly Parton is in outer space while Gay Marvine takes us into the bathhouse with his edits.
- Avalon Emerson details her methods in this recent Resident Advisor feature.
- As an example, see FACT magazine's series "Against the Clock," in which they film a musician or musicians making a beat in ten minutes.
- Simon Reynolds, *Energy Flash*, London: ¹Picador, 1998, p. 22. Similar arguments could be made about the historic divisions between type and model paradigms in late 19th/early 20th century architectures.

the Park Abraham Mora-Valle M.Arch I, 2022

"A vacant warehouse is not a prescriptive form of architecture but can become one once defined by an event. When the theme is set, the attire fixed, and the quest list approved, the flexibility of the architecture is lost. However, the arrival of the Club Kids altered the way architecture was activated by its patrons. No longer was the club scene defined by party throwers, but rather party goers. Elaborate costumes and legendary personas shaped nightlife. The architecture that housed these glamorous parties fell by the wayside and the new landscape was defined by people themselves.

The Club is the Club Alicia Jones, M.Arch I, 2021

In the 1980s, a community of young drag queens and misfits established their own club scene in response to the exclusivity of New York nightclub culture. They dubbed themselves the Club Kids. They welcomed all who had been rejected. They embraced individuality and ingenuity. The Club Kids were masters of transforming the mundane into the outrageous and the ornate. For a period of time, the Club Kids were known for throwing outlaw parties; they would hijack local Burger Kings, Dunkin' Donuts, and even shantytowns to momentarily convert them to unruly nightclubs.1 They blurred the lines between prescriptive and malleable architecture.

While the Club Kids were known for their outlandishly themed parties, their greatest spatial intervention was their attire. Their outfits not only occupied a great deal of physical space but also affected the perception of space through their performance.² Mykul Tronn, an infamous Club Kid, stated on a 1990 episode of Geraldo in regard to the Club Kid style, "People are advertisements for themselves."³ Each person reflected their personal vernacular. Their costumes recalled the decorated shed from Learning from Las Vegas; Club Kids adorned themselves with advertisements of who they were. Like the Vegas strip, the club became a landscape in flux, occupied by a medley of walking sheds.

The nightclub was a site of experimentation and the greater the experiment, the greater the acclaim.⁴ As a result, the pageantry and the performance of eacb butfit became exponentially more extravagant. The importance was not which désigner labels you could afford but rather what you were able to create with what you had. $^{\mathfrak{s}}$ Each attendee brought with them a material personality. They were not merely a component of the landscape but the designers as well.

Although the Club Kids scene was short lived, it had a lasting impact on clubbing culture. They established a condition in which a person could be both a constructor and a construction; one could participate in an event and also define its boundaries and contribute to its landscape. An architecture made up of the people themselves is one that can be ever changing.

- Christopher Bollen, "Michael Alig," Intervjew Magazine, March 24, 2010. https://www. interviewmagazine.com/culture/michael-alig.
- For instance, you might be feeling párticularly perceptive, so you papier-mâché a giant third eye on your forehead. If you are attempting to challenge sports culture you might alter a couple of sports jerseys and turn them into a floor length gown and pair it with 10 inch platform shoes. Or maybe you want to say "disco is back!", so you turn yourself into an enormous disco ball.
- "Nightlife: Agony and Exxxtasy," Geraldo, New York, New York : Syndicated, April 17, 1990. Francky Knapp, "The Kids Who Burned New York," Messy Nessy Chic, June 20, 2018, https://www.messynessychic.com/2018/06/20/the-kids-who-burned-new-york/.

You make your way to the counter, unroll a twenty, and pay the cover fee. "This better be worth it." So the thought goes. An all too familiarfeeling for individuals who've engaged with Grindr. The banality of the virtual "tap's" and "hey's" materialize inside a space of fluidity. Instead of entering a virtual terrain of overt sexual encounters, you become enmeshed in an architecture of fantasy, the epitome of any yoyeur's dream. The Gay Bathhouse has been the focus of ethnographic work for both public health and architecture for some time¹, but what can the Gay Bathhouse and the relationships it engenders teach us about designing good parties?

Gay Bathhouses create spaces that mediate the tenuous ground between desire and entertainment, sex and voyeurism, and detachment and intimacy. If all architecture aims at improving our quality of life, than the best way to do that is to provide differentiated spaces of exploration. The following is a list of design principles from an architecture shrouded in mystery, taboo, and anonymity. By analyzing these principles it is my hope that we can party our way to the 22nd century, liberating ourselves of the virtual anxieties around sex, sexuality, and partying.

- All party spaces must account for two conditions: direct gaze and contested gaze.
- Direct gaze is the unobstructed view of an ipdividual's line of sight. It can be reciprocated by another individual's gaze (active) or be unrequited (passive).

Contested gaze is active and unstable. It occurs when a direct gaze is disrupted through the breaking of views or the disruption of eye contact with other individuals.

Narrow corridors and metal locKers set the tone for the entire procession. Individuals entering the party should immediately get a sense of what the party is about and how they will navigate the space. In the case of the bathhouse, nudity is best.

Showers, washrooms, 9hd toilets should be easily identifiable and be situated towards the entrance to ensure guests maintain proper hygiene before and after the experience.

There should be multiple points of entry. A good party requires different routes through which to access divergent programs.

There should be spaces that allow for communal and private interactions within the party, 'Guests should always have the option of moving through both communal and private spaces, whether it's for sex or drinking.

, the darkened maze is the most effective way of creating a space where partygoers are freed from their own insecurities and enter a christening procession of sexual liberation. All architecture should aim for that level of psychological liberation.

The Architectural Gaze Goes Clubbing Paprika! Vol. 5 Issue 02

Within the rhythmic high-tempo craaks of flickering strobe elaborates on outdoor raves and alternative/festivals as describes the activist culture found in club spaces in Lebanon. motion, crushing stable epistemological conditions — to be- perhaps to a utopian horizon. come unstuck with music ringing in the ears and vibration entering through the feet.

smell, intimacy, inclusion and exclusion; as an architectural ically focusing on the experiences of the black body in Amer- Detroit's shifting production landscape and the decline of ration; as a cause and effect of gentrification; as space for back his own musical practice of applied rhythmanalysis to teve Castelló provides an account of an undetonated bomb, entity not necessarily bound to one place; as a disembodied abstract space in the digital architecture of the web; as a het- and discos online and, through the digital, relive euphoric moerotopic world of world's: a thousand plateaus of crescendo. ments of parties of previous times in a virtual space — a time with spaces presented as anachronistic interruptions in so-

You enter a space where time is defined by the tempo of the events in our digital streams. Mark Fisher and Simon Reynolds, tification. They demonstrate material genealogies, historimusic and/or the drugs you are taking. Many contributions in among other theorists, have borrowed Derrida's concept of cal events, and processual methods with studies of the gay this issue move beyond ideas of partying merely as hedonis- hountology to describe this occurrence of nostalgia for lost bathhouse by Abraham Mora-Valle; the mirror as an object and tic pursuit and argue for partying's capacity to point toward , futures. The time of the rave, or other parties of the past, phantasmagoria by Scott Simpson; the archicect as DJ by Jack alternative social constructions. Alexandre Hiro Honey's ac- might seem more pure and authentic, but by romanticizing Murphy; and an architecture made up of the people themcount shows how the club dilates capitalist space-time to the past and fetishizing the aesthetic it is easy to overlook selves as described by Alica Jones in her piece "the Club is become a place where solidarities are formed, identities are the economic and political context that shaped these parties the Club." fortified, and political imaginaries are constructed, embody- and the spaces they occupied. ing notions' of Ernst Bloch's Concrete Utopia. Aliće O'Grady

Today we can easily access archives of raves, clubs spaces of oppression for others.

lights the architectural gaze moves around and comes into heterotopian events, opening to alternative socio-political Also online, Evan Smith and Carleton S. Gholz relate the histobeing. The fast pace of the flicker sets optics and time into arrangements to the hegemonic order of the world, pointing ries of club spaces and their specific contexts. Smith outlines the sýmbiotic history of UK Acid House and late Thatcherism, When you exit in the morning and the sun hits your and the subsidence (and illegal rebirth) of the warehouses face, time is again governed by structures beyond one's, we today associate with the raves of the 1990s. Erstwhile This issue explores clubs and other party spaces as an control. DeForrest Brown takes to Lefebvre to analyze the sites of industrial production become the ruins out of which architecture dependent on bodies, movement, sight, sound, rhythms of life under a capitalist industrial system, spécif- an emergent political subjectivity emerges. Gholz examines typology of construction and ruin beyond just interior deco- ica's society of subjugated labor and consumption. He links cultural spaces resulting. Further in this print edition, Pol Esrepresentation and expression of difference; as a transient ones found in the musical works of Derrick May and Sun Ra. reminding us that spaces of emancipation for some represent

Other pieces take a historical materialist turn Nightclubs disrupt time, active mostly overnight. collapse of nostalgia and imogined past futures as frozen cio-spatial streams of politics and formations of self-objec-

In her piece for the online edition, Arghavan Taheri • Deo Deiparine and Anna Sagström

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What are bodies for? Alexandre Hiro Honey, M.A., 2018

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Anna Sagström and Bryant Wells

n 2019, we no longer need to look closely in order to see beyond the individual self and Cartesian mind-body dualism. tendencies within capitalism to commodify, integrate, and

What are bodies for? To labor and toil, or to dance and sing? ture through the unforgetting of a repressed primordial past tion and life-enhancing abandonment, to fight against the late-capitalist modernity crumbling in on itself. The old is dying, but the new has yet to be born.

A "rave" can be thought of as a time dilation, blurring the distinction between night and day to conjure a new space-time outside of normal spheres of capitalist production and subjectivity. Our experience of time is not objective and fixed but intersubjective and in flux. This desire to escape from the jittery hyper-productivity of neoliberal time cannot be underestimated in an era of communicative capitalism, wherein the logic of the market has penetrated even the most intimate aspects of everyday life. The nightclub thus becomes the site for a clandestine reclamation of both space and time. While there may not be any single feature that all Beautiful Eccentric: "Nightlife is a space where identities tres of the avant-garde that have questioned the established clubs share, they are more often sites of collective joy and are created, 'tested, questioned, confirmed, and rehearsed; codes of social life. At the club, we catch a glimpse behind the healing, concentrated pockets of polymorphous affect and and sometimes the most difficult thing about going out is banal rationality that dominates modern life, revealing the desire, ruptures in the dominant reality system, traumatic actually getting in X4 We come into being through a process transience and plasticity of reality. glimpses of "the outside"...

tional. 1

A musicologist named Christopher Small coined the term "musicking" to fill the gap in many European languages for describing music as a process (verb) rather than an object (noun). He believed that everyone contributing to the performance comprises the music: "to music is to take part, in any capacity, in a musical performance."² Whether it be through the movement of bodies in unison or the heady intoxication

kind of architecture, and many early clubs made use of aban- means of production in their use of new musical technologies, doned buildings such as warehouses and factories left behind tools that were not necessarily intended for them, to make by post-industrialisation. The Paradise Garage was a parking something for themselves. garage, Berghain, a former power plant. After the collapse of the automobile industry, Detroit became the first West- public festivities and carnival was gradually replaced by the ern post-industrial city, leading directly to the emergence of spectacle, in which a passive audience sat mute and motiontechno. As a socio-historical trend, "club culture" is thus a less before the concert, rally, or screen. Clubbing is just one

indeed even in love with, the mass...²

of mutual recognition. Our identities are not stable pre-existing categories but assigned to us via mechanisms of social 1 Capitalist realism cannot survive when alternatives reproduction. Therefore, to create our own spaces and comare efflorescing... These alternatives are not only munities is to seize the means of social reproduction, which 2 "political" in the narrow sense – they are also emo- are nothing less than the means by which we become who we are. What can architecture do to facilitate these moments of 3 intense collective experience?

The music is always incredible, but it's not the main thing... The real ingenuity is in people coming to- 5 gether to do a thing and in the process becoming more themselves.⁵

Looking at the intimate and loving early photographs 7 with which it is associated, dancing challenges the division from the Muzic Box in 1980s Chicago in his documentary Everybetween mind and body; self and other. In contradistinction body In The Place, artist Jeremy Deller describes the club as to the most basic model of communication between sender a haven—the place where you can be the person you want to and receiver (1:1), in dancing, an omnidirectional network be. He draws a parallel between the nightclub and the church, of body language binds the crowd together. This rhythmatic, where people support each other and share common values. non-verbal communication is what allows for personal space He speculates that the earliest Christian services were posto be constantly and instinctively negotiated and renegoti- sibly like this: illicit, underground gatherings of people who ated, even as we lose ourselves in the pleasure of being with were roused into a frenzy through music and sound. "House others. It is in this sense that dance is inherently ecstatic, music was a particular type of spiritual music," proclaimed from the Greek ek-stasis "to be or stand outside oneself." the Reverend Roderick Norton at Frankie Knuckles' funeral.⁶ Raves have historically occurred within a specific Deller portrays early house musicians as taking control of the

In the 19th and 20th century West, a tradition of ritualistic inhabiting of ruins as well as the awakening of a fu- form of revolt which attempts to reclaim creative participa-

neutralise these "reckless" pursuits. Ironically, it is the real Raves are not simply hedonistic experiences, though and structural violence of living within systems of normathey, along with the Dionysian, are that too, but `tivity that necessitates marginalised groups to use art and those who go to them frequently speak of a shed- performance to imagine such utopian possibilities. Utopia ding of social inhibitions and the experience of being is not a pre-existing telos but a dialectical process that reunited with each other in love... In raves individu- flects a positive negation of the historical moment. As Mark ation is temporarily suspended and one's sense of Fisher wrote, emancipatory politics must always destroy the identity becomes so bound up with the corporate – appearance of a "natural order"and must reveal what is preexperience that some speak of being at one with, sented as necessary and inevitable to be a mere-contingency, just as it must make what was previously deemed to be impossible seem attainable.⁷ Throughout the 20th century, night-Rs madison moore writes in Fabulous: The Rise of the clubs have been hotbeds of contemporary culture and cen-

> Fisher, Mark. "Democracy is Joy". K-Punk blog, 2015. Accessed 7 Sept. 2019.

- Small, Christopher. Musicking: The Meanings of Performing and Listening. University Press of New England, 1998. p. 9.
- Fraser, Giles. Redeeming Nietzsche: On the Piety of Unbelief, Routledge, 2013. p. 55.
- madison moore, Fabulous: The Rise of the Beautiful Eccentric, Yale University Press, 2018. p. 128. Warren, Emma. Steam Down or How Things Begin, Rough Trade
- Books, 2019. p. 1. Collin, Matthew. Rave On: Global Adventures in Electronic

Dance Music, University of Chicago Press, 2018. p. 3. Fisher, Mark. Capitalist realism: Is there no alternative?, John Hunt Publishing, 2009. p. 17.

Against an Architecture of Enjoyment Pol Esteve Castelló, PhD, The Bartlett (UCL), Co-founder GOIG

٥n Saturday, June ۱۹th of 1965, a discotheque named Tiffany's opened in Platja d'Aro, a small tourist town on the Spanish Costa Brava. Purpose-built, it was one of the earliest modern discotheques on the Mediterranean coast, and "the best of its kind in Europe," said Georgie Fame. Four years later, on August 24th, 1969, Francesc Tubáu Subirat, aged 18, drove a motorbike without a kicense to the entertainment venue's doors. He placed eight dynamite cartridges and a detonator on the roof of the club with the intention of blowing it up.¹ It was Monday at 2 am and around 800 people gathered on the dance floor. The explosion could have killed many of them, yet Tubáu was startled by a waiter before having a chance to detonate. Fleeing away, he fell unconscious on the street and was arrested. A summary court martial condemned him for terrorism to 18 years ofreclusion



Left: Exterior view of Tiffany's in late 1960's. Picture from the collection of the Municipal Historic Archive of Castell-Platja d'Aro. Author unknown. Right: Interior of Tiffany's on the night of the 12th of October of 1969. Picture by Narcís Sans Prats, from the collection of the CRDI (Centre de Recerca i Difusió de la Imat-`、 ae). Catalonia

Tiffany's was an innovative piece of architectural design: a box of around 600m² that electronically produced an artificial interior atmosphere. The building had no openings besides the entrance door. It was wrapped with multiple layers of insulation, creating an interior space completely segregated from exterior reality. Inside, electronic technologies were used in an innovative way: an electronic core, situated in the center of the building, contained the necessary machinery for the control of 400 points of flickering coloured lights and a stereophonic sound system.² The sum of lighting and sound technologies, with the help of some stimulating drugs,³ created an adjustable atmosphere that exalted the senses and synthetically produced pleasure.

Though, in one sense, Tiffany's provided an exceptional emancipatory space from the constraints of the industrialized city, it nevertheless also demonstrated an individual instance of a larger transnational project for the commercialization of enjoyment: the tourist industry. Through uniting technology and bodily pleasures, the discotheque emerged as the most advanced architectural typology conceived by the tourist industry; one that allowed to sell pure joy. Tiffany's became a paradigmatic example of the virtues and excesses of the tourist economy.

Since mid 1950's, the Spanish dictatorial regime promoted tourism development along the coast, offering loosened regulations and low land prices, thus channeling money down from northern European countries. In fact, Tiffany's was created by two Swiss entrepreneurs,⁴ reflecting a larger trend in the country of foreign tourist investment. In 1969, Platja d'Aro was a village of less than 2,500 inhabitants,⁵ yet there were at least six night clubs with capacity for more than 5,000 people.⁶ These discotheques, and many others that spread along the coast, were a constituent part of the tourist ecosystem, which included many other pleasure-related infrastructures, like aqua-parks and chiringuitos,⁷ catering and hospitality services. Platja d'Aro was in the area of Spain with the highest density of tourist facilities,⁸ with more than 500 hotels spread across 30 kilometres of coast.



DJ Jean-Pierre Grätzer (with glasses) at Tiffany's deck in 1965. Picture by Erich Bachmann, private collection.

Tubáu was a progressive son of an affluent family who had occasionally engaged in modest actions against the regime, such as graffitiing walls or printing posters. Taken with anarchist and socialist theories, he wrote a plan of action in June of 1969 that included "direct action in all its forms: from individual bombs to the armed guerrilla group."⁹ The text sounded more like a political declaration than a realistic plan for execution, yet the solitary attack was perpetrated. The bomb in Tiffany's marked an overlooked turning point in the history of Spain. Even if the means can be questioned, the motivations were clear: to denounce the collaborative relationship between tour ism and dictatorship and, furthermore, to denounce spatial exploitation. As Lefebvre outlines in his text, "Towards an Architecture of Enjoyment," the development of the tourist industry was a process of the neo-colonization-of space.¹⁰ The attack made visible the contradictions of the dictatorial regime but also unveiled the dangers of a new and upcoming form of capitalism. From Rimini to Torremolinos, the Mediterranean discotheque rendered evident the start of an era in which spatial experiences were not only to-be industrially produced, but consumed en masse. The consequences of this paradigmatic change are still resonating today, while the battle started by Tubáu is still being fought against new forms of spatial consumption.

After the end of the Spanish dictatorship, Tubáu managed to leave prison,

aged 25.

Castillón, Xavier. 2012. Nits d'Aro. Seixanta anys de discoteques i sales de festa a Platja d'Aro. Castell-Platja d'Aro: Ajuntament Castell-Platja d'Aro. p. 97-101. / Gasull, Joan. 2017. El pacifista que pretenia volar una discoteca. Girona: Llibres del Segle.

- A description of the interior of the club can be found in an article published in the Spanish newspaper Los Sitios de Gerona, on the 24th of June of 1965, p. 9. Antonio Escohotado, Spanish thinker recognized for his research on drugs, explains how Spain was
- the only Western country that didn't take any action against certain drugs, like amphetamines, after the American Drug Acts of 1964 and thus became known for its drug consumption tolerance. / Escochotado, Antonio. 2018. Historia General de las Drogas. Barcelona, Espasa Libros. p 764. The identity of the initial investors have been registered in a series of legal documents preserved
- in the Municipal Historic Archive of Castell-Platja d'Aro in Catalonia. Their names were Raito Ganzoni and Werner Straub, and they were both Swiss. The data is reflected in the population chart published in P. Barreda i Masó, Platja D'Aro. Quaderns
- de la revista de Girona, Girona, Diputació de Girona/Caixa de Girona, 1996, p. 9. The calculation comes out of the research conducted in the Municipal Historic Archive of Cas-
- tell-Platja d'Aro in Catolonia, where historic documents and permits can be found in relationship to the clubs. Chiringuito is a Spanish word for beach bar. Typically a simple construction sitting next-to the
- beach and providing food and beverages. A complete study on the impact of tourism in the area of Costa Brava until mid 1960's was conducted by Yvette Barbaza in the French CNRC (Centre National de la Recherche Scientifique) and
- published in her book Le Paysage Humaine de la Costa Brava. Barbaza, Yvette. 1966. Le Paysage Humaine de la Costa Brava. Paris: Librarie Armand Colin. The full action plan is published in El pacifista que pretenia volar una discoteca. / Joan Gasull, Joan. 2017. El pacifista que pretenia volar una discoteca. Girona: Llibres del Segle. p.137.
- Henri Lefebvre addresses the topic of tourism, space, and architecture in his text "Toward an Architecture of Enjoyment", a piece that he wròte after a commission from the Spanish sociologist Mario Gaviria in 1973. The text has been recently published in Lukasz Stanek (Ed.), Henry Lefebvre. Toward and Architecture of Enjoyment, London, University of Minnesota Press, 2014

In your biography you describe yourself as a "Rhythmanalyst," referencing-the book of essays by the French urbanist philosopher Henri Lefebvre in which he analyzes rhythms of the urban landscape as well as space and time in capitalist industrial life. four latest mixtape together with artist Kepla,~The Wages of Being Black is Death,' establishes rhythms as a deeply political and social phenomena. To you, how are rhythms

structured and experienced? What power relations do rhythms secure?

Rhythm is a Dancer Anna Sagström M.F.A., 2024 in Conversation

with DeForrest Brown, Media Theorist, Curator and Musician

When considering rhythm and life under a capitalist industrial system I often think of the phrase "it is what it is." It's the name of a "Rhythm is Rhythm" (Derrick May) track, but also a recurring deterministic statement in Amiri Baraka and Sun Ra's A Black Mass, a play adaptation of the Nation of Islam's myth of Yakub and the invention of Whiteness. Like Sun Ra, I grew up in Birmingham, Alabama, a city that was a primary center of steel production for America and the Black Civil Rights Movement. Being'a Black male from the Deep South, I feel that I never really had the choice to be unaware of how America operates as a system built to dominate and extract. The history and/structures of Jim Crow era racial segregation, for me, defines Birmingham's urban planning and the distribution of wealth and essential resources like education. So, leaving Alabama to live in New York was more or less an exercise in traversing spatial lines and experiencing new rhythms as a matter of personal research to gain a sense of self-awareness in the techno-industrial ecosystem of America.

The mixtape with Kepla was in a lot of ways a response to living in New York amongst the most White people I've ever been around in my life, The gestures and social relations of "Yankees" are remarkably different than those of White people down South and are based entirely in an abstract game of paid and owed attention.

Lefebvre differentiates between "abstract space" (the space of capitalism) and "social space," the space produced by complex interaction of people and events in the pursuit of everyday life. Shifting the conversation to the digital web and the explosion of music streaming platforms and video-streamed club nights, the online landscape is being cemented as one of abstract, algorithmically-driven capitalist space under a spurious disguise of social space. What, does this imply?

Lefebvre's thoughts on abstract and social space points to the way in which capitalism performs its extraction: a "social space" is kinetic and open to be filled or emptied; whereas an "abstract space" isn't so much empty as much as it is irrevocably hidden in flux, plucking the strings of and directing the former. Western culture as a mass accumulation of outsourced instrumentation and production prefigures articles of everyday life as a prolonged and labored pivoting on a narrative seam of fictive progress for another's vision. Club cylture, in opposition, is a commons of free expression outside of Western progress, acting as an ungirdled blank space and open zone latent with excess energy, bubbling on the outside of politics while forever reimagining political boundaries. When framed in dialectical terms, work —which is synonymous with progress and goodwill—is done during the day, while clubbing is done at night with little regard to progress. The hierarchy of culture and value is then divided into frames of moments of lived experience that more often than not says something about you as a consumer or producer

But all the'same, online media companies like Boiler Room, Mixmag, or Resident Advisor use live streaming and public consensus of clubbing "social spaces" as a means to increase the value of its function, auctioning it off to voyeurs whose second hand experience is also being documented and extracted into the "abstract space" of their institutional bank accounts—which ironically never seems to have enough capital to pay producers, writers, and experiential victims for this subtle form of a heist. Essentially, clubbing as a transcendent and potentially rejuvenating experience is taxed and sold at a low price into an ambient commons, with the intention to bait voyeurs into moving to urban centers to invest further in the sacrificial experience.

*This conversation is excerpted from a longer interview, available at *yalepaprika.com*

the Indigenous Scholars of Architecture, Planning and Design at Yale. Summer Sutton PhD 2021, Anjelica S. Gallegos MArch 2021 and Charelle Brown BA 2020 give a talk about the process of designing and making the exhibit. Guest speaker Duane Blue Spruce gives a talk about the process of designing and making the exhibit.

Dancing Outdoors Alice O'Grady, Professor in Applied Performance, University of Leeds

The sights, sounds, and cultures of the UK's current alternative festival scene have a unique heritage. They spring from a time when music, mobility, and dancing outdoors were seen as a threat to law and order by the authorities and as a point of liberation and emancipation by groups of people committed to self-organization and DIY, living. As a cultural phenomenon, way collective dance practices were perceived; not only by the authorities, the media, and supposedly fixed and finished. niddle England but also by those involved in a culture committed to using open space opportuto dance in the fields and woodlands of the British countryside has been reconfigured. Festi- The imaginative geographies of festival culture are rooted in historical narratives of political vals now play a central role in the UK's cultural economy and represent an important growth freedoms, opposition, and resistance as well as personal narratives of abandon, hedonism, industry.³ Despite this commercialisation, countercultural festivals continue to prioritise and collective play. If nothing else, festival utopias reflect the desire for a more co-located, the rural idyll as an indicator of ethical choices and believe in the idyll's pótential as a site present way of life that is unmediated. The rural festival offers an escape from the routines for transformation and growth. Pastoral settings are positioned as optimal locations for the of city life and provides a temporary framework for living in a way that makes participants events, as they allow participants to reconnect with more "authentic" ways of living, which feel more connected to their fellow human beings and the places where they encounter each may lead to personal or social transformation. The alternative rural festival is configured as a other. The wider implication of this is to ask what is occurring in our cities, our homes, our space where participation is prioritised and romanticised.

are a cultural phenomenon of the past, the desire to occupy space autonomously remains. well-lived" be translated to other contexts where participation, connectivity, critique, and According to Bey, "the Temporary Autonomous Zone" appears not just as a historical moment agency would be useful – if not urgent – processes to harness? but also [as], a psychospiritual state or even existential condition." He argues that humans are driven by the need to experience autonomy in cohesive groups, as he says, "in real space/ 1 time." While the alternative festival may not be a truly autonomous zone, it continues to 2 provide a "geographical odorous tactile tasty, physical space" for the performance of autonomy.4 The TAZ becomes a space in which occúpants can rehearse what it means to co-exist in 3 a given location. Outdoor festival spaces that embrace the elements of chaos, openness, and uncertainty in their challenge to mainstream culture are, to adopt Massey's phrase, "creative -4crucibles for the democratic sphere."5

The rural settings of the festivals represent a desire for geographical marginality, 6 a desire to escape into and occupy the idealised liminal world of the forest.6 Remote locations require commitment and effort to travel and necessitate collaboration and cooperation once in situ. Tactical escape into the countryside for social gatherings in the UK is steeped 7 fn a web of nostalgia, sentiment, history, and politics. This ongoing narrative underpins the 8 meaning of contemporary alternative dance festivals. Additionally, emerging research on the restorative benefits of natural environments from the field of ecopsychology and the work of cultural ethnographers sheds new light on the potential significance and impact of outdoor 9 dance experiences for effective social functioning and democratization.⁷ As Mayer and Frantz argue, increased connection with nature enlarges one's self-concept and builds feelings of "community, kinship, embeddedness, and belongingness".8 Experiencing positive emotions 10_ through connecting with nature can promote hedonic and eudaimonic aspects of well-being.» In other words, the effects are not simply immediately enjoyable and temporary but have 11 łásting impact by offering a sense of social fulfilment for those iπνοίνed. Although festivals are by definition temporary, the experience may produce effects that extend beyond the time frame of the event and into other realms.

As Mark Harrison of Spiral Tribe puts it:

No matter how remote, how windswept, the show always went on ... Our inner-selves reached out and made new connections with geographical space and geographical

space reached in and made new connections with us. We were exploring another England. A synaptic landscape.¹⁰

Harrison's newly aligned relationship with the landscape might be what Gieseking it belongs to the UK's rich tradition of free festivals and countercultural gatherings and de- and Mangold call a type of "spatial imagination" through which we are able to "enact alternaveloped as a result of the convergence of Travellers with sound systems — mobile networks of tive ways of living".11 By re-making spaces and thereby altering our interactions with co-parartists, musicians, and DJs such as Spiral Tribe, Exodus, Circus Warp, DiY and Bedlam. Scholars 🛛 ticipants, new ways of understanding and representing our place in the world are required. of EDM and alternative culture have defined the traveller/raver alliance as one of the most This new spatial imagination allows an individual to conjure, enact, and realize alternatives potent subcultural crossovers of recent history, paying particular attention to Glastonbury and causes society's relationship with the landscape to become politically and psychically Festival's pivotal role of importing all night raving into a festival context in the late 1980s and charged. A reprioritization of the imagination allows the alternative festival to become a early 1990s.¹ A cultural hybrid emerged that embodied the libertarian-anarchist principles space of playful potential and social empathy. If festivals foster the enactment of imaginaof Bey's Temporary Autonomous Zone.² The actions of those involved and the legislation that 🛛 tion, they become sites of learning. Dwelling in the imaginative realm allows us to understand came into force thereafter via the Criminal Justice and Public Order Act in 1994 changed the ' different ways of living and build empathy, creating relational tools that can break what is

The path between the imaginative realm and the concrete world in which we opernistically. Since those days of defiance, rebellion, and civil disobedience; gathering gatdoors 🛛 ate is efficacious, allowing individuals the freedom to dream how the other might become. indoor spaces, and our virtual worlds that prompts so many people to enact a weekend exo-Although the large, rural, free parties that caused moral panic in the early 1990s dus? What "alternative" are these events offering and how might the model of "three days

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This article is based on a previously published article with full citation. See: O'Grady, Alice. "Dancing Outdoors: The quest for intimate connection to the natural environment and a sense of belong- DIY Ethics and Democratised Practices of Well-Being on the UK Alternative Festival Circuit" Dancecult. May 5, ing in space in-times of hardship and economic stress mirror retrospective accounts of rave. 2015. https://dj.dancecult.net/index.php/dancecult/article/view/650. Edited with permission by the author for Paprika! by Anna Sagström.

Mirror, Mirror; or a Brief History of an Immaterial Scott Simpson, M.Arch I, 2021

pervades late 20th century design, especially contemporary ria del Fiore and Florenče's famous octagonal Baptistery and cally collaging a multiplicity of conditions onto one another. nightclubs—ox 'discotecture'—a unique programmatic genre in the process proved that three-dimensional space could be that operates within this threshold condition; between light constructed geometrically on the two-dimensional picture ply exposure and intensify concealment. Reflective surfaces and sound, space and time. Between public and private, phys- plane. ical and intangible, By manipulating perceptual experiences, particularly through material treatments, nightclubs estab- of inquiry. First, it represented a paradigm shift across all vi- to the source image/person. The mirror promotes this diaish themselves as spaces of exception that produce experi-🔨 sual arts to represent life and the world as it actually exiSted. 🛛 lectic condition by complicating the real location of things ences outside the confines of quotidian life.

death of High Modernism from over-commercialization and on the divine. Secondly, the mirror established new forms of positioning, these surfaces multiply visibility to others. They limited aesthetic ends paved the road for so-called 'Radical subjectivity and self-awareness – critical tenets of cultural also heighten the visibility and awareness of oneself. In this Architecture.' Radical architecture flourished through con- modernity that tracks with Giedion's third spatial epoch.² exceptional space, dancing, if not merely existing, can be an ceptual projects that critiqued mid-century city planning and embraced technology for its phenomenological and aesthetic tive grounds for conceiving space through the 20th centu- the protagonists of this illusory narrative, their bodies, the opportunities. Italian design groups such as Superstudio and ry. Concurrent with Gièdion, Dan Graham's conceptual art in interactive decoration. Gruppo 9999 were particular vanguards for their abundant the 1970s frequently used pavilions and mirrors to critique output of provocative images and speculative writing. The the act of looking. For Graham, sculptures at an architec- 1 theoretical projects operated at an urban or global scale, but tural scale were "optical instruments" that "negotiated the the early built work was much more modest: modern leisure 🛛 relationship between image and physical structure."³ One and party spaces. Post-industrial depression left a wide ar- piece, "Public Space/Two Audiences," situated a two-way ay of vacant space in urban areas that enterprising design- mirror across a large interior room, accessible via two doors 2 ers redeveloped to meet the tastes of a new generation who on either end. Visitors could enter the room from either side, 3 wanted flexible venues to accommodate varied performances confront a wall of their own reflection, and "see themselves and congregations. The discos were draped in rubber, plastic, seeing themselves."⁴ In an act of experiential dislocation, mylar, and high-pile polyester. They also featured prolific use both the subject and the object of viewership are superimof the mirror across swaths of horizontal and vertical sur- posed onto one another. Similarly, one can look to Mies van 4 faces. In doing so, discos situated themselves at the spatial der Rohe's Barcelona Pavilion (1929; rebuilt 1986) as an earlier, 5 threshold theorized by Giedion. Mirrored space is both literal example of space augmented through reflections. The stated کر and figurative, with the ideas of self-reflection and minoring goal for the pavilion was not to market any specific commodas a critical performance of the disco's own modernity. 🔪 ity or cultural theme. Rather, the exhibit was to address ex-

a scientific tool, and a philosophical metaphor throughout itself in the mirror and in many ways became an exhibition Western cultural history. Early mirrors from Roman antiqui¹, purely about seeing.⁵ ty were precious commodities available only as handheld objects. Expanded fabrication capabilities and trade systems 👌 àcknowledge that mirrors render nightclubs as definitively during the Renaissance proliferated the mirror as a fine art modern, liminal spaces. Mirrors operate between the tangible object for domestic interiors.¹ Their growing prevalence im- - concrete, steel, stair, plinth - and the intangible - chempacted aesthetic production and the understanding of the vi- ical, vibration, light. As with exhibitions, discos provide no sual in media more generally. Jan Van Eyck's Arnolfini Wedding 🛛 marke`table product upon which to garner audiences or atten-

In 1971, Siegfried Giedion theorized three epochs in the con- to break the confines of pictorial space. In the painting, a it promotes. The juxtaposition of opaque and translucent

The mirror has been fruitful as a physical object, hibitions themselves. The program of the pavilion thus looked 7

With these historicities of the mirror in mind, we can Portrait of 1434 was an early document that utilized mirrors tion beyond their design and the resultant aura or experience

ception of architectural space in "Architecture and the convex mirror, positioned behind the newly-wed subjects, surfaces with reflective materials produce phantasmagori-Phenomena of Transition." The first centered around the shows their rear reflections as well as additional figures and calimages of a fundamentally static environment. In reflecinterplay of built volumes in exterior public space while the objects present in the theoretical space beyond the picture tions, the seen image is a veneer of reality – alignments are second focused on interiors as the medium of architectur- plane. Through the mirror, multiple realities are collapsed into coincidental and fleeting based on the location of the viewer, al discòurse. The third, and present, era was predicated on 🛛 a singlé viewpoint. The mirror also played a critical role in the 🛛 and deep space is observed where obstacles and screening the synthesis of interior and exterior spaces as mediated understanding of single-point perspective. Brunelleschi first occur in real life. Mirrors produce an invented world of spatial by a threshold or an in-between. This paradiam of liminality used a mirror to measure distance between his own Santa Ma- impossibility, collapsing views ahead and behind, and physi-Mirrors have the paradoxical ability to both multi-

arranged in multiples can duplicate and re-create an image Conceptually, the mirror provided two critical lines to be viewed from multiple vantage points, unbeknownst This new attitude pushed back against the religious hege-` in space. Like a contemporary panopticon, mirrors assist in Discotecture emerged in post-war Europe, where the mony that idealized human existence and singularly focused rendering discotecture as highly performative; regardless of Reflective surfaces continued to provide produc- act of "voluntary self-objectification."⁷ Occupants become

> Giacomo Pala, "Architecture at the Mirror. On Architecture's Critical Ontology." 011+, 26 June 2017, www.zeroundiscipiu. it/2017/03/20/architecture-at-the-mirror-on-architectures-critical-ontology/.

Ibid Beatriz Colomina, "Beyond Pavilions: Architecture as a Ma-

chine to See," in Dan Graham: Beyond, ed. Bennett Simpson and Chrissie Iles (Los Angeles: The Museum of Contemporary Art, 2009). 206. Ibid 193.

Ibid 193.

Ian Schrager, "Interview with Ian Schrager." Interview by Mateo Kries. Night Fever: Designing Club Culture, 1960-Today, October 3, 2016. 103.

Jog Heiser, "Club Culture and Contemporary Art: A Relationship," in Night Fever: Designing Club Culture, 1960-Today, ed. Mateo Kries (Weil am Rhein: Vitra Design Museum, 2018). 174.

On The Ground: 08 / 27 First year students participate in their first lottery - for Visualization courses. Peter Eisenman presents Formal Analysis alongside Peter de Bretteville's Composition and Victor Agran's Drawing and Architectural Form, among others. 08 / 29 The advanced studio critics introduce their students and third year MArch I students. Dean Berke warns of dangers abroad (and domestic!). Martin Finio on Francis Kéré: "I just met this guy, but he seems pretty great." The second year March I students begin their designs of an immigration center. John Bellew and Janet Marie Smith deliver the first lecture of the semester. The school learns about the business of entertainment. 08 / 30 Tod Williams and Billie Tsien's studio begins to construct musical instruments. Pizza appears at the first 5/7. No ice luge was present. 09 / 03 The students in Mark Foster Gage and Graham Harman's advanced studio leave New Haven to travel to New York at 4 a.m. to get their visas. 09 / 05 Renaud Haerlingen delivers the Thursday night lecture "ROTOR: Messages from the Field." 09 / 05 Renaud Haerlingen delivers the Thursday night lecture "ROTOR: Messages from the Field." OP / 05 Renaud Haerlingen delivers the Thursday night lecture "Rotor of the North Gallery hosts the Opening Reception for "Making Space for Resistance: Past, Present, Future," a student-curated exhibition by