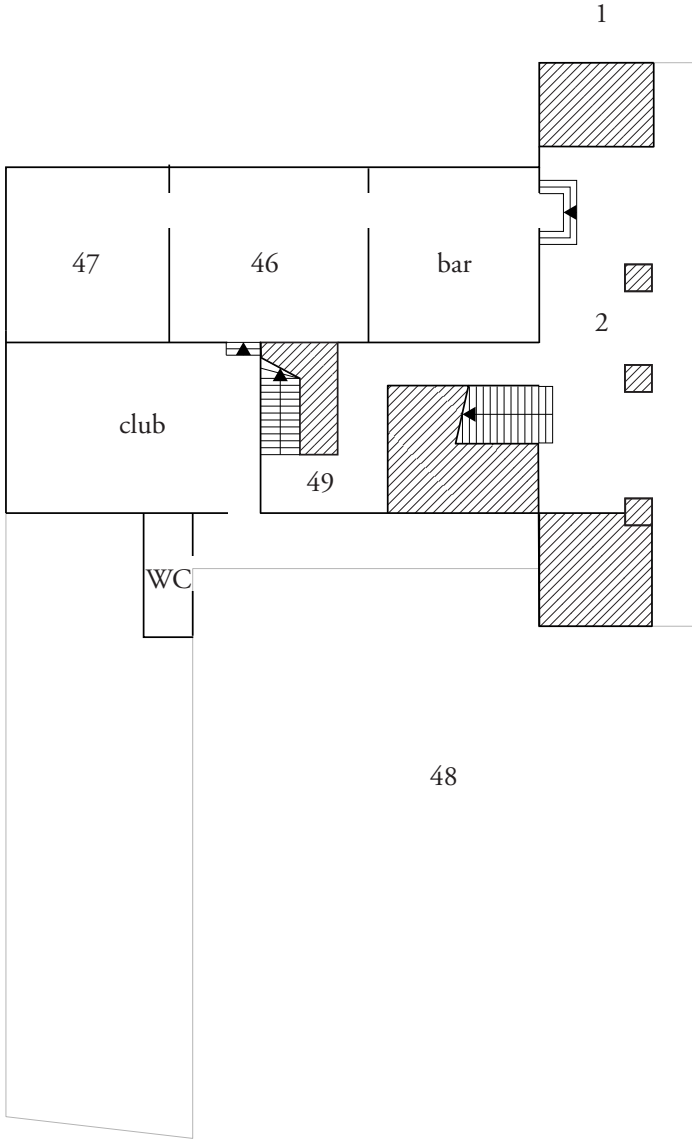*cover me softly*

This is an exhibition about covers. A cover is a musical performance based on an existing recording. Cover also means shelter. To protect or hide. To conceal or disguise, to extend over time or space. To run for cover, to cover one's back. To work with what's already there.

Borrowing the cover song as a model for investigating contemporary creative production, the 2024 Beta Architecture Biennial looks beyond notions of copying, stealing, imitating, and bootlegging—that each come with their own ethical slant—offering alternate vocabularies for understanding how knowledge and authorship are circulated in art and design. By centering our vast interconnectedness, *cover me softly* opens new realms of possibility for doing, making, and being.
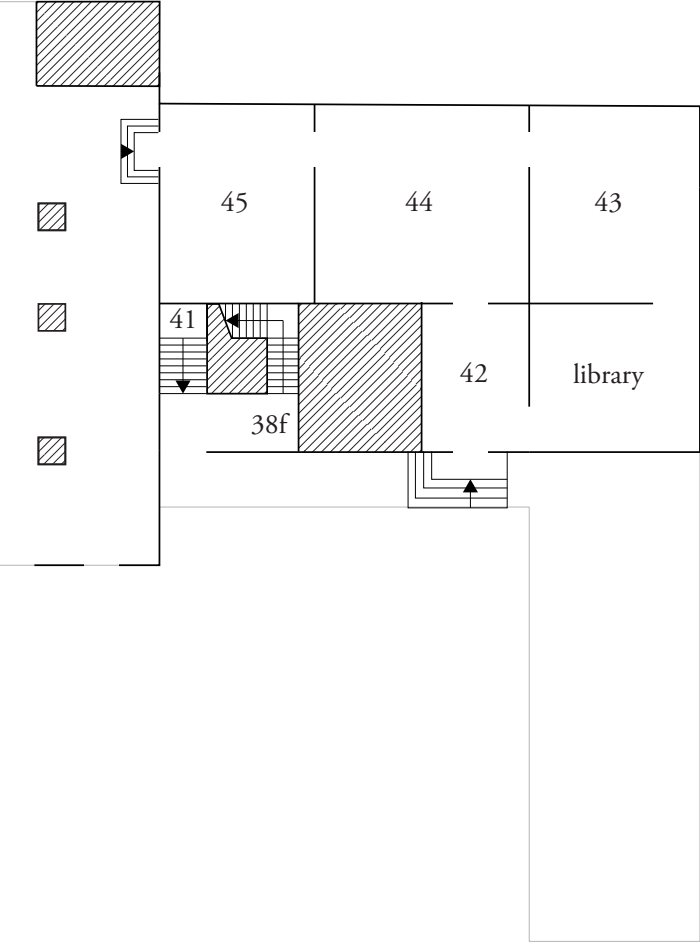
Sited in the historic Garrison Command, the exhibition brings together a wide selection of architects, designers, musicians, artists, activists, photographers, writers, directors, and those that refuse categorization to present their own take on the cover. The works exhibited demonstrate a range of fidelities to the original—some closer to a direct copy, others a distant reference. They reflect on life cycles of ideas and intellectual property as well as that of the material that makes up our built and natural environments, lending important perspectives for addressing architecture's complicity in ongoing environmental degradation. Fundamental to this question, *cover me softly* encourages us to take stock of what is in front of us and imagine where we could go from there.

The 2024 Beta Architecture Biennial is sited in the historic Garrison Command at Liberty Square in Timişoara, Romania. Dating back to the early eighteenth century, the Garrison stands as the oldest building in the city that has maintained its original form; however, centuries of different use—ranging from the residence of the commanding general to state administrative offices and, most recently, a venue for cultural exhibitions—has resulted in an incongruous, maze-like interior. For *cover me softly*, the building has been undone. A series of careful procedures have brought it as close to its original spatial configuration as has been experienced in well over a century, showcasing the building's architectural splendor. It has been filled with a selection of artifacts and domestic furnitures borrowed from the Museum of the Banat Villages and local collections—some dating to the early nineteenth century. And yet, the Garrison's uncovering remains only partial. Details, paint color, floor surfaces, and fixtures can be traced back to different moments in the building's life, revealing the Garrison itself as a product of multiple coverings.

Map of the Exhibition
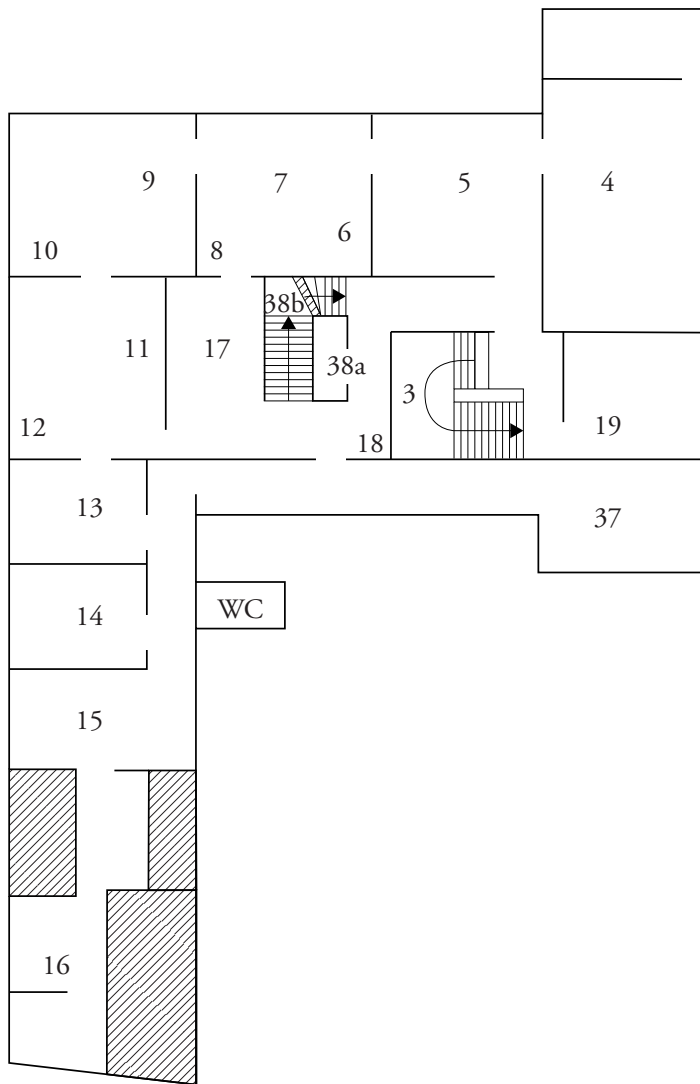Ground Floor

1

47   46   bar

2

club

49

WC

48

Liberty Square

45

44

43

41

38f

42

library

Map of the exhibition
First Floor

| 9 | 7 | 5 | 4 |

10   8   6

38b   ▶

38a

11   17   ▶

3

18   19

13   37

WC

14

15

16

26

25

24

27
28
29
30
31

23

22

32

40   38e

20   21

33

34

35

36

38c

39

38d

1
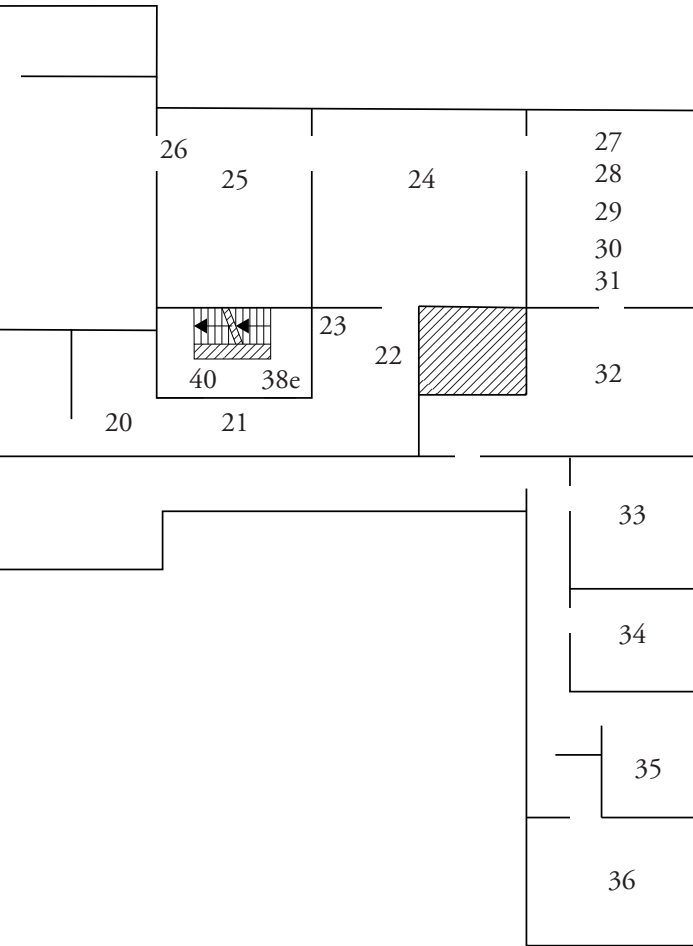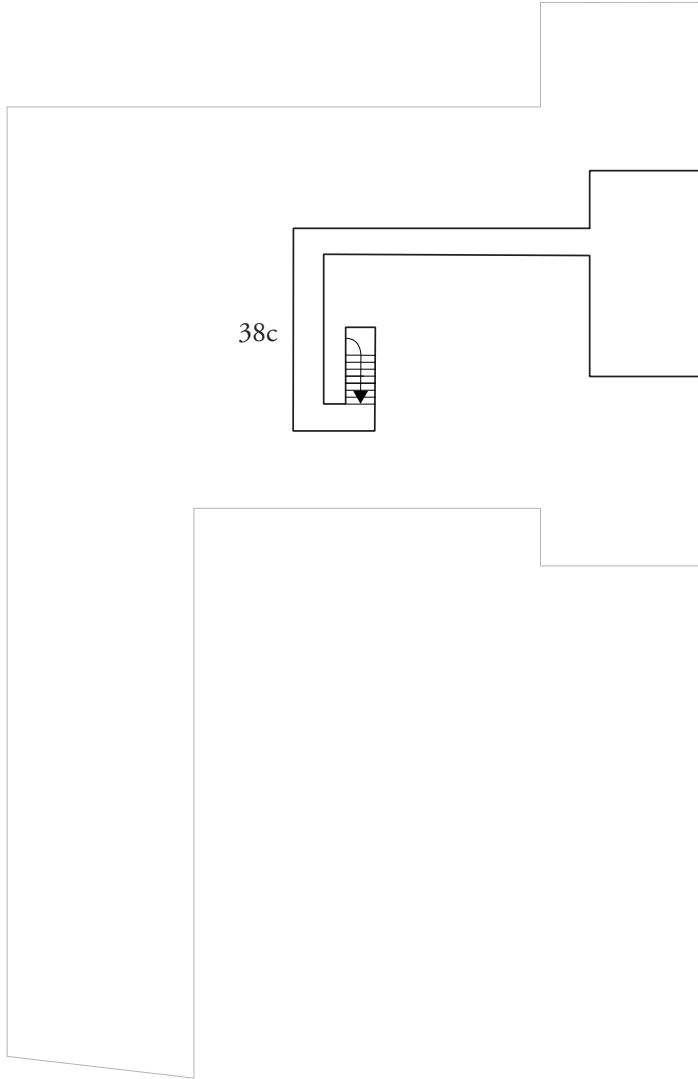
Thread
Akane Moriyama
Stockholm, Sweden

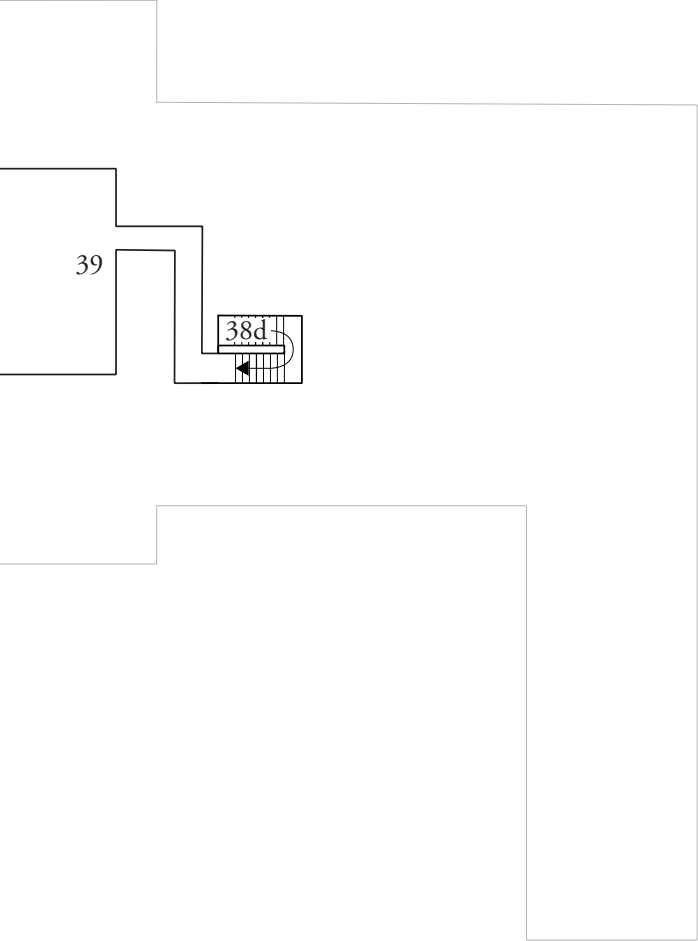A long piece of fabric is hung over both Liberty Square and the backyard of the Garrison building, extending from its roof. "Covered" equivalently with the same semi-transparent fabric in two distinct spaces, environmental factors create unique effects through the interplay of light, color, and wind along the line. This vibrant, elongated thread blurs the boundary between front and back spaces.

In this installation, a piece of fabric reflects the context, and invisible elements like wind and light function as mediators, allowing viewers to witness transient moments as they transition seamlessly from the square to the courtyard.

Under Covers
Karamuk Kuo
Zurich, Switzerland

Under Covers is a communal bed, a place for exchange, conversation, and debate, confronting us at our most intimate and vulnerable.

The installation riffs off of a history of iconic beds—from Yoko Ono and John Lennon's bed-in protests to Madelon Vriesendorp`s paintings of buildings cavorting on the cover of *Delirious New York*, to the traditions of Romanian houses. It transforms a place of personal sanctuary into a platform for public discourse about art, lifting the veil between the private and the public self. At the same time, it pays homage to the tradition of communal living practices in Romania, where the shared bed(room) of the house could encompass a variety of programs and activities for the family, becoming a multi-functional space for gathering. Simultaneous and contradicting, the bed is both private object of desire and public forum for art and community.

In the entrance hall of the biennale, the soft, inviting surface of the sheepskin rug leads the visitor towards the lone, textile-enshrouded bed, waiting in the middle of the foyer. A dim light gently illuminates the speakers who are gathered under the covers of handmade Romanian throws and pillows. The audience surrounds them on benches in the shadows, watching, waiting for the discussion to begin. Here, both panelist and visitor are invited to become performer and voyeur. By confronting the idiosyncratic with the everyday in the history of domesticity, *Under Covers* reconsiders the typical setting of a formal discussion panel, tucking it beneath the soft covers of the home.

Team: Anna Fritz, Jeannette Kuo

Cover Bo Bardi
SO-IL, Angela Pang, Misiūna / McCarthy

As part of a series of experiments intended to explore "covering" as a working and creative process for contemporary architects, the curatorial team of cover me softly asked a group of respected practitioners to design a cover of Lina Bo Bardi's Casa de Vidro in São Paolo, Brazil. Each architect was provided the same materials with the instruction of producing one image, coving an original reference, in their own way.

Casa de Vidro is Lina Bo Bardi's first built project. It was the residence of Bo Bardi and her husband Pietro for over forty years. Her initial drawings revealed what would become the building's central points: the striking presence of the glass, expanding the reach of the space into natural external landscape, and the open plan of the room, filled with objects and works of art.

1B SO-IL
New York, United States
Before visiting Casa de Vidro more than ten years ago, SO-IL's Jing Liu had never thought of its "back" portion. Even when she excitedly climbed the floating staircase rising from the dramatic tropical landscape, ascending into the open living room, she didn't notice the part of the building that was burrowing into the earth. Thus, the clear, stratified plan—socializing, residing, and servicing—of Casa de Vidro, which also delineates three distinct relationships to the ground—hovering, standing, and sitting—begs reflection.

2B. Angela Pang
Hong Kong
The sectional ground line from Lina Bo Bardi's sketch of Casa de Vidro speaks of the folding ground between space and architecture. Taking her modulating ground as inspiration, Pang's cover is about organic architecture for a different way of living within the floating glass box— one about nature, material, balance, integration, and precariousness of our time.

3B. Misiūna / McCarthy
Vilnius, Lithuania and Chicago, United States
When you cover an artist, you take their work home with you. That's what Misiūna / McCarthy did here, transporting Casa de Vidro from sub-tropical São Paulo to snow-covered Lithuania. Does tropical modernism travel well? Does the polemic collage still have bite? They're not sure.

this space has no doors
Malkit Shoshan / FAST: Foundation for Achieving Seamless Territory
New York, United States

this space has no doors embodies fluidity and openness, inviting deeper connections with nature and emphasizing female activism in architecture. It draws inspiration from the works of Lebelle Prussin, Yona Friedman, and Moussa Ag Assarid.

Prussin's research, which challenges traditional architectural norms and highlights women's pivotal roles in design, positions tents as legitimate architecture, emphasizing their cultural and social significance within nomadic communities, particularly focusing on how women are the primary architects of these structures. She contrasts indigenous tents, shaped by social reproduction and family life, with institutional tents (such as those used by the military) that reflect political and religious symbolism, historically designed by men. Yona Friedman, known for his accessible architectural manuals, advocates for self-reliance and sustainability in housing. His work promotes the use of local resources and regenerative materials, addressing the social disparities prevalent in urban environments. Friedman's *Roofs* manual encourages individuals to construct their own homes, affirming the right to shelter for all. The included text also draws on a conversation with Moussa Ag Assarid, the spokesperson for the Movement for the Liberation of Azawad, about the ongoing struggles of the Tuareg people, the nomads of the Sahara, showcasing their fight for recognition and rights amid historical marginalization.

The biennal installation actively involves local artisans, especially women, who contribute textiles and crafts, fostering a conversation around cultural heritage and sustainability. By creating a collaborative space, the project aims to empower these women, promoting their artistry while preserving traditional crafts and supporting the creation of a local embroidery club. Ultimately, this installation is not just a physical structure but a multilayered narrative of interconnectedness, celebrating feminine contributions to architecture and culture. It challenges conventional architectural practices, offering a hopeful vision of community, care, and collaboration.

Project Team: Malkit Shoshan, Ileana Teslevici (production lead), Anca Teslevici (production manager), Maria Mihaela Rominu, Malena Mihaela Longa, Fedora, Gabriela Longa, Mihaela Georgeta Matuska, Nuti Holodneac, Nadia Mioc, Ileana Kristof, Nicoleta Rusu, Ana Grega, Bogdan Grega, Alina Grega, Maria Cocoş

Climatic Systems
Atmos Lab
London, England

Vernacular and traditional architecture used to be the result of a collection of solutions that dealt with the climate of a place to create comfortable indoor conditions. The repetition was the mere result of the most adapted solution for a certain location. Today, this practice is rare; but when dealing with means of economy and climate-adapted solutions, it seems essential to bring to light a more contemporary approach to the same problems. This exhibition explores and contrasts the systems developed by Wladimiro Acosta for the subtropical climate of Buenos Aires—the Helios System—and winter gardens developed by Lacaton & Vassal to deal with the oceanic climate of France.

In 1929, Wladimiro Acosta (born in the Soviet Union) emigrated to Argentina to discover that the modern movement had become a mere stylistic copy there, as it lacked elements to protect from the specific climatic conditions of the place. He started, "from the beginning, [to] study the physical and human geography of the place, its characteristics, its technology, its construction techniques, the indigenous ways of living, and [to] find an architecture...that belongs to the place." He came up with the "Helios System," which was a way to intervene in the humid subtropical climate of Buenos Aires. The most representative element is an opaque shading slab that protects the main space of the house, allowing sun to penetrate in winter and blocking it in summer. He replicated this system in all of his work, resulting in an effective bioclimatic architecture that works in harmony with the local conditions.

For the past thirty years, Lacaton & Vassal have been working with winter gardens, inserting a new type of space in buildings as a means for climate control and adaptability. Their articulation and technical specifications have been improved and systematized across the years. The winter garden is a fully-glazed space with elements from greenhouses that always face the sun: it works as a thermal buffer, creating a "better exterior" for the main building. This solution is adapted to the oceanic climate of France, where the main driver of energy consumption is still heating. It acts as a terrace in summer, an extra space in the mid-season, and a buffer in winter.

Team: Florencia Collo and Victoria Scatamacchia (lead), Lacaton & Vassal and Atmos Lab [Rafael Alonso Candau, Florencia Collo and Olivier Dambron] (research on Lacaton & Vassal), Florencia Collo with Universidad Torcuato Di Tella (research on Wladimiro Acosta)

Warmly, from Dragalina
Alexandra Trofin
Timișoara, Romania

The North Train Station Esplanade, now known as General I. Dragalina Boulevard, is defined by four apartment buildings designed in the 1960s. The projects were completed as a part of IPROTIM (The Timișoara Institute of Design and Building), by architect Geta (Mocănel) Voia. Restricted to the use of designated, standardized architecture, Voia was left with only a few elements available for her own intervention—the entrance structures (cantilevered canopies, metal joinery), the ground floor clad in travertine on the facade, and pergolas on the terraces and planters, subtly distinctive for each building. The most effective element was the long loggia that spanned the entire length of the apartment, extending each living space by a quarter of the interior area (11 sqm loggia, 44 sqm usable interior space in a two-room apartment).

Nevertheless, the concrete frame structure offers an elegant rhythm to the facade and divides the apartment interiors into three equal bays—simple and easy to adapt to current needs, the perfect choice for a young couple of architects. During the pandemic, and not only then, life in the apartments on Dragalina street extended outward, onto the balconies.

Like many other cities in the country, Timișoara provides support to citizens for the thermal rehabilitation of their homes through the Energy Efficiency Service. The homeowners' association across the street undertook this process, and during the spring and summer of 2024, the construction took place. Warmly, from Dragalina should be considered a note from a neighbor, an analysis of how, along with the facade, the residents' behavior changed. The documentation is site-specific, but the process and outcome have already become the norm in Romania.

The loggias across the street are now all enclosed in double-glazed windows for the sake of uniformity: the insulation altered the proportions, and the use of color changed the reading of the facade's lines. Life now takes place between two layers of double-glazed windows, entirely indoors. Thermally rehabilitating a building is no easy task for an architect. There are few good examples, and even fewer that are applicable here. Warmly, from Dragalina is a first step in initiating a constructive dialogue within the local community about how we could all—architects, local administration, and homeowners—cover buildings with more care and responsibility.

Team: Alexandra Trofin (initiator), Ovidiu Zimcea (video production)

Kotatsu Table (Medusa)
Something Fantastic
Berlin, Germany

While Western architectural norms insist that indoor temperatures be controlled to a uniform degree across any given space, alternate models have demonstrated a more efficient approach for the provision of thermal comfort. From the Japanese kotatsu to traditional Eastern European stoves—as often found in Romania, built with a heated surface for resting or sleeping—micro-climatic interventions at the scale of furniture have proven effective at providing comfort, localized to meet specific needs.

With slight modification to enhance adaptability and performance, the model presented takes the form of the kotatsu to minimize the heated space needed for eating and drinking while ensuring comfort. It provides one prototype for countering both escalating energy costs and the substantial environmental impact associated with heating and cooling systems in buildings. To broaden its applicability across private and public settings, the table is elevated to a height of seventy five cm, integrated with a high-efficiency electric infrared heater, and what would typically be a padded kotatsu-gake is replaced with a lightweight, material-efficient ripstop fabric.

This prototype is intended to be one of the first pieces of furniture for the Laboratory for a Circular Livelihood in Genova, Italy. This lab is dedicated to exploring circular living practices and associated techniques, ranging from the vernacular to the high-tech. By moving away from conventional closed-climate environments and centralized heating systems, the space utilizes a variety of alternative heating and cooling devices to achieve a diverse range of comforts that surpass traditional standards.

Team: Elena Schütz, Leonard Streich, and Julian Schubert (concept and design), ErtlundZull (production design and production)

The Cannonball Effect
Iwan Baan and Raha Talebi
Amsterdam, Netherlands and Los Angeles, California

As of July 14, 2020, the Walker Guest House, completed by Paul Rudolph in 1953, is detached from its foundations, bisected, wrapped in polyethylene, and has been hauled 2,598 miles from Sanibel Island, Florida to Yucca Valley, California—physically sliced and shifted in context. The journey of the Guest House, from a sub-tropical island in Florida to the arid desert in California, has remained undocumented; as it awaits its next siting and reconciliation, the sealed structure sits in the desert—two untethered, shrink-wrapped, white objects.

Jump cut to June 2024 when Iwan Baan and Raha Talebi accessed the Walker Guest House as one would enter a crime scene. After making Fontana-like entry slashes into the shrink wrap, a near-archeological process ensued. Iwan Baan's depiction of the interior, a photojournalistic crime scene, is no longer modernism's mise-en-scène. Here, Baan's contemporary photographs of the Walker Guest House in the Yucca Desert offer a radically disparate reading from the idealized mid century photographs of Ezra Stroller. Through Baan's photojournalistic lens, the nature of the shrink-wrapped object rejects his predecessor's iconographic paradigm and rather embraces a discomfort and uncertainty of the current siting of the Guest House with its own future in question.

Sold at auction by Sotheby's in 2019 as an *objet d'art* and replicated some years prior by the Sarasota Architectural Foundation in 2015, the Walker Guest House—a coveted piece of US American mid-century architecture—fails as a specimen of the modernist ideal of reproduction. Purchased not only for its use value but rather for exchange value— determined, now, by the economy of the art auction—the Guest House's unexpected resistance to replication only furthers its appeal as an original, unique commodity. Possibly, the Walker Guest House was already framed as an art commodity by way of Ezra Stroller's photography decades before Sotheby's formalized its exchange. In fact, the images were even used in the promotional material for the sale. Perhaps in the future, should the house be sold again—and it certainly will be—it will be Iwan Baan's images that take their place: evidence that the Guest House can lie in pieces, albeit uncomfortably, waiting to be brought together anew.

9

Discovering the Wild and Expansive Worlds of Bruce Goff
New Affiliates
New York, United States

A student of Frank Lloyd Wright, famed architect Bruce Goff's bold, expressive designs represent some of the most daring architecture of the twentieth century. Theorist Charles Jencks called him "the Michelangelo of Kitsch," and critic Ada Louise Huxtable described a man "whose tastes run to peacock feathers and pink plastic." Openly gay, Goff's architecture was Modernism in drag: hyperbolic, expressive, constructed with war industry excesses, dollar store trinkets, and material too cheap for minimal taste standards. His totalizing vision unified the eclectic palette into a whole.

Goff drew from a fast arsenal of personal interests—from interwar American culture to technological industrialism and rampant consumerism—and wove them into fantastic assemblies and forms. His buildings seem to reach into the depths of Americana in material specifications, structural logics, and spatial organizations. At the same time, his process was deeply intuitive; he was obsessed with Debussy, a prolific painter, and deeply committed to his relationships with his clients as an inspiration for his, quite literally, unpredictable results.

The drawings shown reveal the material and social histories of three of his iconic houses: the Ford House (Aurora, IL, 1949-50), Shin'en Kan (Bartlesville, OK, 1956), and the Bavinger House (Norman, OK, 1955). They include references to industrial reuse and the quotidian products he transformed into architectural surfaces, and they reveal the networked and relational systems of invisible information that were deeply important to his practice. These are covers not just of buildings but of the instructions, means, and methods that produce them. The houses themselves may linger in the background like ghostly references or the circumstantial outcomes of an array of possible solutions—pink plastic and all.

Team: Jaffer Kolb (principal), Ivi Diamantopoulou (principal), Ekin Bilal (lead designer), Ruby Kang (designer)

80s Group (after Gaivoronschi)
Vlad Nancă and Vlad Gaivoronschi
Bucharest, Romania and Timişoara, Romania

In recent years, a common theme in Vlad Nancă's work has been extracting the "entourage" of scale figures from architectural drawings and transforming them into life-sized sculptures. This innovative approach reflects his belief that, while architectural drawings may eventually become actual buildings, the scale figures within them are perpetually confined to paper, never realizing their potential to exist in the physical world. Nancă views this transformation as a gesture of liberation, and by enlarging these figures and incorporating them into his exhibitions, he creates new narratives while simultaneously integrating them into his oeuvre in a gesture of appropriation. Many of the figures in his past work were originally sketched by anonymous or unidentified authors. However, for cover me softly, he has extracted two groups of silhouettes from a 1980s building sketch by the architect Vlad Gaivoronschi.

11

I Am Not a Robot
Stefana Parascho and Eric Duong (CRCL EPFL), Zara Pfeifer
Lausanne, Switzerland and Berlin, Germany

"Technology" has the power to evoke contradicting responses, from
blind trust in innovation to intense fear of future developments. Robots
executing human tasks, rendering jobs unnecessary, and pushing the
value of human work more and more into the shadow of efficiency—
lowering costs—is a difficult reality to face. The promise of techno-
positivist progress draws strongly from an innate association of advanced
technology with prestige and success. But what have we really gained
from machine processes based on automation, copying of human
capabilities, and subordination to predefined and rigid instructions?

"I am not a robot" questions our relationship to machines and digital
technology by relying on human instinct, reaction, and emotion when
engaging with these technologies. What is a robot beyond a machine that
executes human-defined tasks? Who is copying who? Is there potential
in a less hierarchical relationship with machines in which we are open to
spontaneous interaction and reciprocal learning? This installation invites
participants to approach machines with a critical curiosity and reflection,
moving away from promises of ready-made solutions and technological
success, but encouraging us to look the robots "in the eye" and learn
from them as they learn from us.

Team: Stefana Parascho (project lead), Eric Duong (development and
implementation), Zara Pfeifer (photo and video), CRCL EPFL [Eric
Duong, Isla Xi Han, Marirena Kladeftira, Alexandra Pittiglio, Eleni
Skevaki, Jingwen Wang, Ziqi Wang] (material shown in video), EESD
EPFL [Qianqing Wang, Katrin Beyer] (material shown in video),
Structural Engineering Platform GIS EPFL (material shown in video)

Labour
Material Cultures
London, England

Blocklaying, plastering, and timber framing are skilled, often repetitive trades. Transforming the construction industry to a regenerative, bio-based and more equitable one has consequences for our landscapes, ecosystems but critically also, the people who work along the supply chain of space production. In this short film, Material Cultures centers the voices of the on-site construction workers engaging with the physical and emotional work of putting buildings together. As we look to shift the materials and processes we use in construction, we must also acknowledge the impact that manual labor and repetitive processes have on the body. Can working with biobased materials and prefabricated systems make construction healthier and safer?

Marble Journey
Laurian Ghințoiu
Berlin, Germany

This film reveals the extraction of thirty thousand tons of marble from a quarry nestled within a cork grove, destined for one purpose: to create the translucent façade of the Perelman Performing Arts Center at the World Trade Center site in NYC. Following the marble's journey across Europe, the film unveils the often unseen processes that transform raw material into building blocks, highlighting marble's symbolic and historical significance.

The façade, composed of 4,896 unique marble panels, stands as a testament to the unseen labor of individuals working across continents. Although the process is highly automated, it still relies on human touch. From the architect meticulously hand-selecting each panel based on vein patterns, to the third-generation quarry owner's inherited expertise, every step is shaped by skilled individuals. These include the truck driver who has transported marble for twenty years across Portugal, workers from four factories in three different countries, the team inspecting and repairing imperfections, sailors braving the ocean to deliver delicate cargo, and the construction workers on-site, assembling panels like pieces of an enormous puzzle.

The façade also holds symbolic importance, representing a layer of healing for the historically significant 9/11 site. The documentary offers an in-depth understanding of how natural materials and human-centered architectural production intertwine. It explores marble's journey from geological formation to innovative industrial techniques, revealing the intricate processes behind its transformation.

Despite being filmed during the pandemic, the film delves deeper into socio-political contexts, geographical landscapes, working conditions, language barriers, energy consumption, and capitalist influences. By focusing on these interconnected elements, the documentary unravels the complexity of architectural creation, positioning marble as the protagonist, transitioning from an anonymous block to a translucent panel, inviting viewers to reflect on this multifaceted process.

Team: Laurian Ghințoiu (initiator, co-director, videography), Arata Mori (co-director, editor), Yu Miyashita (composer)

Paper Boat
Alt. Corp.
Bucharest, Romania

For centuries, the paper boat has been generally accepted as a literal "soft cover" for all forms of floating vehicles, a pure geometrical abstraction regardless of historical context, technological advancement, or craftsmanship. At the same time, the process of transforming a two-dimensional white piece of paper into a three-dimensional object implies a certain scale distortion that is intimately related to object-making activities, including architecture.

Our proposal focuses on emphasizing the inherent spatial potential of the paper boat by means of adapting it to the dimensions of one of the Garrison's rooms. This collision alters the paper boat's geometry and its relationship to the room's coordinates to the point where it becomes a cover of a cover, an abstraction of both the initial paper boat and its hosting room. The boat is flipped and now adorns the room's ceiling with an intricately tessellated vault, while its bow, stern, port, and starboard come to be tangent to the existing walls and "flood" their entire surface with a continuous white paper, wheat paste texture.

Team: Cosmin O. Gălăţianu, Cristian Beşliu, Cosmin Georgescu, Andrei Theodor Ioniţă, Octavian Bîrsan

15

Locks on the Bega
Bogdan Demetrescu, Alexandrina Ciortuz, Tamás Bodó,
Octavian Horvath
Timişoara, Romania

Locks on the Bega is a multidimensional cultural project that aims
to restore cultural, ecological, and economic connections between
Timişoara and Vojvodina, Serbia by restoring access to the Bega—the
only navigable canal in Romania. Timişoara, also, is the only harbor
not on the Danube. The main objective of the project is the recovery
of water culture in the local communities, a culture lost approximately
seventy years ago when navigation between Romania and Serbia was
interrupted.

The video and sound installation presents a poetic atmosphere of
movement on the Bega and its banks, whether it is underwater or above
the water, walking on the banks or riding a bicycle, or from the air. The
apparent linearity and monotony of the landscape is complemented
by the alternating, cyclical, and sequential rhythm that induces
psychophysiological tension of the human body with the surrounding
environment. The project discusses the need to protect the natural and
hydrotechnical heritage of the Bega, the elimination of pollution, and
the need to re-nature the river banks.

Team: Bogdan Demetrescu and Alexandrina Ciortuz (architect and
project coordinator EpB), Tamás Bodó (filmmaker), Octavian Horvath
(sound designer), Dan Crâsnic (production EpB)

With the additional support of: the national cultural program "Timişoara
- European Capital of Culture in 2023," the Legacy Timişoara 2023
program, run by "Centrul de Proiecte Timişoara," and the state budget,
through the budget from the Ministry of Culture

Fake News. Following the Lies
Funky Citizens
Bucharest, Romania

Fake News: Following the Lies is an immersive work, exploring the ways in which disinformation acts as a cover, sheltering falsehoods and manipulating public opinion. Just as architectural covers protect and conceal, disinformation disguises the truth, creating a dangerous illusion of reality that can be detrimental to society. This project seeks to peel back these layers of deception, revealing the hidden structures of disinformation that influence democratic processes, particularly in the lead-up to Romania's 2024 elections.

Designed to be both informative and interactive, the project offers visitors hands-on experiences with the tools and techniques needed to detect and combat fake news. Through case studies, simulations, and augmented reality features, it exposes how disinformation infiltrates digital spaces and impacts real-world social and political structures. By reimagining the concept of a "cover," the project emphasizes the need to build resilience against disinformation, encouraging visitors to shelter themselves with critical thinking and media literacy in the digital era.

The project challenges its audience to question the information they encounter daily, making the complex issue of disinformation accessible and urgent. By uncovering the falsehoods that manipulate public perception, it aims to foster a more informed and resilient public, better equipped to navigate the challenges of the digital landscape in an election year.

Team: Ana Mocanu (coordinator), Iris Ordean (curator), Emilian Mocanu (illustrator), Elena Calistru and Lorena Morea (writers)

17

Split
GRASS+BATZ and Atelier Ad Hoc
Santiago, Chile and Bucharest, Romania

Placed side by side in an incomplete analogy, both Bucharest and
Santiago face homelessness and precarious living conditions. Can
architecture respond to increasing social inequality and serve vulnerable
groups? This split juxtaposition of data, fragments, and projects from
the two cities is an attempt to extend ways of practice that reconnect the
architectural profession to having agency and critical positionality. The
projects are micro-scale interventions based on ongoing investigations,
tackling specific situations around homelessness to create typologies or
precedents addressing social and spatial inequality. They do not resolve
the systemic problems of unhoused people but contribute to extending
the responsibility of the architectural discipline towards building more
inclusive cities.

W8ING
Sophia Le Fraga
Los Angeles, United States

W8ING (2014) is an iMessage adaptation or "cover" of Samuel Beckett's *Waiting for Godot* that uses text abbreviations, internet slang, and emojis to re-ask Beckett's unanswerable questions.

Employing the iPhone's screen as a stage, Le Fraga reverses the genders of the protagonists from Beckett's two old men to two young girls in order to explore themes of loneliness, anticipation, and digital culture in the internet age.

W8ING takes the 1949 play as source material to shine a twenty-first-century light into the concept of "waiting." The act of waiting for a response, waiting for a message, or waiting for validation recalls feelings of anticipation and loneliness that are often experienced in the digital world.

19

Edipo Re:dux
Cosmin Nicolae
Berlin, Germany and Bucharest, Romania

In 1967, Pier Paolo Pasolini ventured into Romania, seeking a primordial, archaic setting for his adaptation of Oedipus Rex. A country undergoing rapid industrialization, Romania nonetheless offered glimpses of the raw, untamed world Pasolini yearned for. The filmmaker left with a collection of music curated by the Institute for Ethnomusicology in Bucharest and released by Electrecord in 1962, which was used, almost in its entirety, as the soundtrack for the film that was eventually shot in Morocco. There is ample ambiguity in the rhythm and language of Romanian traditional folk music, marked by indefinable traces of Arab, Slavic and Ancient Greek tonalities. In his words, "They are a little out of history. I wanted to have ahistorical, timeless music."

Edipo Re:dux is a speculative location scouting that invites viewers to contemplate a "what if" of cinematic history. It interrogates the relationship between landscape and narrative, the role of place in shaping expression and the cultural memory. A series of vignettes interspersed with film footage form an invitation to a spectral journey, a cinematic rite of transition between a nebulous, mythical past and a hyperreal present. Engaging with the frugality of its scenery, Edipo Re:dux pays homage to Pasolini's transcendent poetics.

Team: Cosmin Nicolae (writer and director), Dragoş Hanciu (director of photography)

Cover Brâncuşi
KOSMOS, Burr, Jack Hogan

As part of a series of experiments intended to explore "covering" as a working and creative process for contemporary architects, the curatorial team of *cover me softly* asked a group of practitioners to design a cover of Constantin Brâncuşi's childhood home in Hobiţa, Romania. A series of architects were invited to play a game of "telephone," where the original documentation of the house was handed to one designer, their cover of it passed to the next as a new "original" for again a "new" cover, and so on.

The house, built by Brâncuşi's father, is typical of the region. A pitched roof of wooden shingles covers the porch and three rooms: the sleeping chamber, a kitchen, and a storage space. Today's memorial house is an exact replica, built in 1970.

1B. KOSMOS
Zurich, Switzerland
KOSMOS uses the word "cover" here in a literal sense, covering the house with a hood—a light pavilion larger than the original house, mimicking its original form. The cover protects the historic building from further deterioration while providing a large semi-interior garden around the original house. The cover creates an interstitial space between the new and old, between the landscape and architecture, and creates a layer that invites people to observe, visit, and perceive its modest beauty.

1C. Burr
Madrid, Spain
This image reflects upon the notion of urban icons and their role in shaping collective identity. These icons need to be conserved beyond their average lifespan—requiring processes of maintenance, reconstruction, or even replication. Burr reflects on when the need to preserve the symbolic image leads to the creation of low-resolution replicas. These temporary reproductions, more than substitutes, act as interfaces that allow the myth to continue in the absence of the original object. The space is reduced to its exterior image, covered in a temporary structure that distorts the icon. A cover that substitutes the original.

1D. Jack Hogan
Waterford, Ireland
Brâncuşi, born February 19, 1876, was one of six children of Radu Nicolae and Maria. The humble family home reveals the intimacy of comfort, with one single, oversized sleeping area. Endless Bed expands the idea of intimacy by turning inward from Burr's outer inward.

Superhouse
Laurian Ghințoiu
Berlin, Germany

This series of photographs explores the duality of inside/outside, between the public interface of the façade and the rich everyday life that unfolds behind it.

The Roma communities in Romania, originating from India, have endured centuries of persecution, including five hundred years of slavery under the church, the Holocaust, and oppression under communism. Following the 1990s revolution, Romani architecture distinguished itself in cities and villages alike through multi storied, ornate palaces, unmistakable exclamation marks.

Over the past several years, Laurian Ghințoiu has documented the worlds of Romani villages all over Romania and Moldova—such as Ivesti, Buzescu, Huedin, Hunedoara, Tantareni, and Soroca—privy to many daily rituals and traditions including weddings, baptisms, and funerals. These photos are the result of more than ten extended trips and the witnessing of traditions, like those leading up to Christmas, the stories told over a glass of brandy, the shared meals of cabbage rolls, and the warmth of communal life. For communities where the influence and the pace of the world doesn't dictate their why or what, the home is the first place of resistance, revealing the ability to adapt, endure, and thrive in the face of historical adversity. This documentation would not have been possible without the invaluable help of the Roma community, who generously opened their doors.

No Shelter from the Storm
Anca Benera and Arnold Estefán
Vienna, Austria and Bucharest, Romania

No Shelter From The Storm was filmed in one of the last primeval forests in Europe, in the Carpathian Mountains, on the borderlands between Romania and Ukraine, during a time of armed conflict in Ukraine. The region is not only important for ecological reasons, but also politically, historically, and militarily significant.

The artists climb a mountainous terrain of destroyed forests, whistling the tune of "Where Have All the Flowers Gone?"—an American anti-war folk song from the 1960s, composed by Pete Seeger. The lyrics originated in a prewar Ukrainian Cossack folk tune mentioned in Mikhail Sholokhov's novel *The Quiet Don*, in which war—in the form of both international conflict and civil uprising—provides the epic background to the narrative. Whistled against the backdrop of devastating mountainsides, the international anti-war melody becomes an appeal against global exploitation and environmental destruction.

Team: Anca Benera and Arnold Estefán (director and camera), Mihai Dină and Liviu Dochiţa (camera), Cosmin Giurgiu and Ionuţ Voinescu (aerial footage), Attila Faravelli (sound)

C A R P A T H I A
ECOU studio, Fundaţia Conservation Carpathia
Făgăraşi Mountains, Piatra Craiului Natural Park, and Leaota
Mountains, Romania

The concept of a cover suggests at least two distinct entities: the
original and the inspired. Differentiated by time, small variables, and
particularities, they appear similar to the observer. These are all intrinsic
aspects of nature—interconnected as one entity. Nature (re)covers itself
in order to keep its original form. Through *CARPATHIA*, new types
of natural covers are constantly produced in order to recreate a new,
original state of nature.

What covers us gently—the forest with its mountains—is more than
just a shelter (sanctuary) for wildlife or an escape from city life. It is also
a source of fresh air, clean water, natural food, and home to vernacular
communities that still live in harmony with the Carpathian landscape,
in the Făgăraş Mountains. The Carpathia Conservation Foundation has
been working for fifteen years to preserve these treasures, striving to
create the Făgăraş Natural Park, which could become the largest natural
park in Romania.

"Our vision is to create a resilient ecosystem where biodiversity and
people can thrive together. The project covers the Natura 2000 site of
the Făgăraş Mountains, the Piatra Craiului National Park, and the Leaota
Mountains, totaling over 250,000 hectares."

All of this is made possible through conservation, ecological restoration,
the protection of wildlife, the reintroduction of lost species, and the
regeneration of communities through constant engagement in all their
activities and the development of sustainable businesses.

Team: Oana Matei (concept, exhibition design, and production), Marius
Moga (concept, exhibition design, and production), Martha Moroşan
(exhibition design and production), Iulia Astefanei (content), Alexandru
Creţu (content), Sergiu Florea (3D scans), Adrian Pătrulescu (maps)

With the additional support of: Forest Design, Daisler Print House

24

In Opera: Future Scenarios of a Young Forest Law
INST (Mauricio López, Matías Carballal, Diego Morera, Sebastián
Lambert) and Carlos Casacuberta
Montevideo, Uruguay

Since the birth of its Forestry Law, Uruguay, "a country with four cows
per capita," has experienced unprecedented change. For the first time,
its exports from the forestry industry exceed those of meat, while its
landscapes are being transformed.

In Opera is a story told by this young law through a peculiar multi-
authored opera which was staged in the Uruguay Pavilion at the 18th
International Architecture Exhibition of La Biennale di Venezia. The law
looks in the mirror and sings to us in an attempt to understand what
is going on around it and why it does not receive the same attention
as other regulations. In the piece, it shares the stage with the spaces,
territories and bodies around the wood in Uruguay, along with musical
interventions by a new generation of Afro-Uruguayan artists that
interrupt the lyrical narrative.

Thus, the Forestry Law is revealed as an active text that is part of a trans-
scalar assemblage—legal, spatial, environmental, and social—that can
play a role in the construction, symbolic and literal, of other multiple
futures. When most of Uruguay's abundant new forests end up being
exported abroad as cellulose pulp, how can we imagine Uruguay as a
laboratory for more fair and inclusive wood futures?

Team: INST [Mauricio López, Matías Carballal, Diego Morera,
Sebastián Lambert] and Carlos Casacuberta (curators), Facundo
de Almeida (commissioner), Exceso Colectivo [Rafaella Varela, Fol
Cvetreznik, Guzmán Bergereau] (video artists), Camila Cardozo (musical
interventions curator), Nomusa, Olhosdagua, and Carlos Casacuberta
(music production), Carlos Casacuberta and Diego Morera (monologue
of the law), Sofía Colares (vocal interpretation of the Law), Nomusa,
Viki Style and Facundo Balta (Musical interventions), Gabrielle Santos
and Romina Sánchez (interpretation in musical interventions)

With the additional support of: the Ministry of Education and Culture
of Uruguay, Department of Internationalization of Culture and the
National Institute of Visual Arts of the National Directorate of Culture,
Ministry of Foreign Affairs and its General Directorate for Cultural
Affairs of the Embassy of Uruguay in Italy, the School of Architecture,
Design and Urbanism of the University of the Republic and the School
of Architecture of ORT University, and Uruguay XXI Agency

Ground Cover
Sonia Sobrino Ralston and Oana Frenţiu (Doda Natural)
Vancouver, Canada and Caraşova, Romania

Grasslands evidence cultural and legal concepts of utility. In Romania, medicinal plants have long grown interspersed in agricultural crops and hay meadows, serving as foraged remedies for ailments for centuries. Brewed, crushed, or dried, plants we might now call weeds were—and continue to be—useful medicinally, provided you know how to identify and use them. The practices of identifying, collecting, and making use of plants, however, shift dramatically over time. For example, while plants recorded in a doctor's nineteenth-century *herbaria vivum*—a book of local pressed plants—may have had applied medicinal uses at the time, the same plants (and others) must be removed according to contemporary stipulations of the EU's Common Agricultural policy despite their ongoing ethnobotanical value. To that end, a field can be understood as a living record of how the ground is understood as useful.

The installation explores interplay of what sociocultural and legal norms "cover" the ground, using plants captured in many media: processed, dried, and digital. In a landscape of industrially and traditionally harvested hay, viewers are invited to touch and smell cosmetics created from foraged plants using traditional recipes by Oana Frentiu of Doda Natural. Viewers are invited to reflect on ways that plants are processed and experience the landscape sensorially through their use as naturally derived cosmetics. The video installation by Sonia Sobrino Ralston places the viewer on a walk through cultivated fields; from wild meadows containing nineteenth-century medicinal plants and native species, to agricultural monocrops with weeds growing spontaneously in between, the viewer is immersed in a changing landscape. Featuring high-fidelity digital botanical models and other botanical media, the animations urge viewers to consider how practices of cultivating and documenting plants in archival and legal documents shape our knowledge of the natural world and ultimately what is perceived as useful.

The plant list is derived from research by Elena Grosu and Mihael Cristin Ichim on the EU Common Agricultural Policy and Ghizela Vonica and Aurelia Horotan on Joseph Oberth's 1839 *herbarium vivum* held at the Natural History Museum in Sibiu.

Team: Sonia Sobrino Ralston (video and installation Design), Oana Frentiu (cosmetics and foraged plants)

I haven't arrived yet
Fiona Connor
Los Angeles, United States and Aotearoa, New Zealand

As one often encounters when entering an interior space, pairs of shoes congregate just inside the entrance of the exhibition space. These shoes are cast-bronze reproductions of shoes, titled *I haven't arrived yet.*

Playing with recognition and invisibility, these sculptures insert themselves into the ready-made space of the gallery. On encountering them, visitors may take off their own shoes to join the group in anticipation of spending time. The shoes reflect habitation, occupation, collective viewership, and interpretation.

Here, the permanence of bronze—and its history of eulogizing or extolling its subjects— faces off with the intimacy of undress and the spectral mood that follows a vacated garment. This assembly of sculpture is produced from shoes owned by Connor's peers and people she has met through the exhibition-making process who she fantasizes may visit the show or encounter the work eventually.

In reflecting on I haven't arrived yet, Connor poses the question: "How does one recognize the incumbent web of social relations and labor that supports artistic production? What does it mean when such a process is obscured, or at worst obliterated, by its product and representation?"

The artist would like to thank Diana Voicu for their contribution to the project.

shown alongside:

Scuff #1
Existing wall, graphite
Fiona Connor

Scuff #3
Existing wall, graphite
Fiona Connor

Classics Counterfeits
Nate Jobe
Milan, Italy

What are the motivations behind the way that sneakers are remixed and redesigned? In the early days, it was Dapper Dan in Harlem, replacing Air Force 1 swooshes with Louis Vuitton *damier* leather. In the 2000s, Canadian Raif Adelberg effectively covered Dan's work, placing similarly adorned Air Force 1s in stores like New York's Union. Full circle, Virgil Abloh officially combined Nike and LV in 2021. Since a group of East Coast retailers petitioned Nike to make it a perennial, the Air Force 1 has had countless reissues and limited-edition special make-ups. The shoe, originally designed by Bruce Kilgore, has also been covered endlessly by other brands—most famously BAPE and Celine. It's the sneaker equivalent of the Beatles song "Yesterday."

The idea of a cover suggests a universal ownership. Sneakers are ours, just as songs are ours. Yes, we can discover the original authors and dates of release. Sneakers function objectively; the design supports an intended, physical objective, to be worn. Sneakers also function subjectively; they are objects embraced by people and places, hold space in subcultures, become avatars of taste. The cover allows for expectation and anticipation. There is something agreeable in recycled shapes and sounds—a reasoned comfort. Individual tweaks or expressions manifest visceral feelings, generating tension with the original. More than facsimile, the cover considers how something is both timeless and of a time. Within sneakers, the cover reconsiders the definition of design. Somehow each minor articulation is design enough: riffing off design, making new design. Cyclical. Tailor made for internet sleuths. Or, us right now.

The work displayed chronicles classic cases of footwear design, innovation, and covering through the work of renowned designers and their iconic reference points.

Team: Nate Jobe, Ashley Comeaux, Bruce Kilgore, Jay Gordon, Matthew Williams, Mellany Sanchez, Randa Kherba, Reba Brammer, Safa Sahin, Steve Smith, Nick Schonberger

"Insert Complicated Title Here"
Virgil Abloh
Chicago, United States

Virgil Abloh (1980-2021) is an artist, architect, and fashion designer whose inter-disciplinary practice defined the last decade like few others. Abloh's first forays into fashion showcased his DIY approach by screen-printing 'PYREX 23' on the back of Ralph Lauren's defunct Rugby line flannel—a symbolic double infringement, both in name and in product. Abloh's Harvard GSD lecture from October 2017 coincided with the release of "The Ten" sneakers collaboration with Nike, a deconstruction of ten iconic sneaker silhouettes. The video instantly became one of the most watched Harvard lectures, in no small part thanks to the openness through which he deconstructs his ideology in the public arena. His seven-point manifesto called "Personal Design Language" is detailed through different projects, from footwear to architecture, introducing, amongst other, the notion of the 3 percent approach. Abloh asks, what is the minimum one has to change, what is the 3 percent one can edit something from its original form into something new?

Untitled (March 22, 2023)
Tremaine Emory
New York, United States

This lecture by Tremaine Emory was held on March 22, 2023 at Holden Chapel on the campus of Harvard University as part of the seminar Nonprofessional Practice, led by Oana Stănescu. Here, Denim Tears's Tremaine Emory discusses the design of a high- and low-top shoe in collaboration with Converse based on artist David Hammon's African American Flag. Even though it was not required legally, Emory reached out to Hammons's team for approval as a sign of respect. Initially, Denim Tears was denied permission, but after tabling the project, Emory was able to speak with Hammons and get his approval for the collaboration. A later conversation would lead to the release of another iteration of the same shoe, on the condition that Hammons could put his signature on the label and send a couple pairs to his grandchildren.

In the wake of the ongoing police violence against Black people in the US, Emory negotiated with Converse to release the shoe on the condition that the company make meaningful financial contributions to organizations committed to increasing black voting—this in addition to their planned commitment to donating twenty million dollars over ten years to support work contributing to Black equity. In collaboration with other artists, Emory is using the shoe and related imagery to encourage both Black citizens and the general population to vote in the 2024 US election.

Confessions on the Dance Floor: M by Madonna
Delfina Fantini van Ditmar, Zowie Broach, and Brian Kirkby
London, England

Look #3, the Pointed Shirt Dress, was designed by London-based, independent fashion brand BOUDDICA (Zowie Broach & Brian Kirkby) as part of the 2005 The Romantic Museum collection (SS06). The dress and neckpiece were designed and made in BOUDICCA's Hackney Wick studio. In 2005, Madonna released Confessions on the Dance Floor. That same year BOUDICCA gifted Madonna Look #3, the Pointed Shirt Dress. Two years later, this design was replicated by Madonna through H&M's design collaboration with her: M by Madonna.

Through the pattern outline, it is possible to see that the original Look #3, the Pointed Shirt Dress, was drawn in three dimensions. The pattern is characterized by bold expressions and decisions; the final sleeve is sharp like a pencil stroke. In opposition, in the pattern for the M by Madonna dress, we see that depth is flattened, characterized by pointless constructions, ungracious straightness. Every part of the pattern is muted. The H&M version is a mass-produced, 2D pattern devoid of the nuanced vision and craftsmanship of its predecessor.

Team: BOUDICCA [Zowie Broach and Brian Kirkby] (dress designers), Delfina Fantini van Ditmar (design researcher)

Uncovers
Wang Consulting
Berlin, Germany, Brussels, Belgium, and Zurich, Switzerland

Wang Consulting's Uncovers collection is a research of utopian bodies, nudism, anti-fashion, and the skin as a screen. Inspired by the essay "The Dress Theories and Practices of English Interwar Nudists" by Annebella Pollen, Uncovers reflects on the utopian belief that nudity could lead to a better world by challenging societal norms and enhancing personal well-being. This exploration goes beyond simply removing clothing; it reimagines the act as a profound statement on the meaning and purpose of fashion.

The collection consists of everyday basic garment shapes translated to latex, a materiality that is often associated with fetishism. Unlike other garments that may lose value as they are worn or touched by different people, these pieces gain value through interaction. Each person who wears one of the Uncovers pieces leaves marks and traces, therefore contributing to its transformation and narrative. Over time, the latex garments become unique creations that reflect a collective experience.

During an activation at cover me softly, this process will be exemplified over a weekend. Clubbers wear the Uncovers prototypes while dancing, their movements and sweat becoming collaborators in the creation process of original, one-of-a-kind pieces.

Uncovers challenges traditional perceptions of value in fashion. The latex pieces are evidence that garments can gain worth through shared experiences and transformations rather than being devalued by them. Uncovers invites us to reconsider how we see clothing. Garments are not only a protective layer, but a living, evolving entity that grows richer with each interaction.

Team: Joëlle Laederach (Designer), Sabrina Seifried (Designer)

The White T
Tutia Schaad
Berlin, Germany and Brussels, Belgium

The classic white T-shirt, desired for its sharpness and consistency as a fashion garment, has here been imitated and metamorphosed, an aesthetic and conceptual conduit in its role as costume for the piece The RISE, by choreographer Michiel Vandevelde and composer Eva Reiter, which premieres on September 20, 2024 at the Centre Pompidou.

A series of white T-shirts featuring variations of deconstruction treatments are showcased for cover me softly, alongside a filmed sequence from The RISE, providing a preview of the choreographic and musical elements of the full work. The presentation aims to explore the creative potential of an iconic fashion piece such as the white T-shirt within the context of this interdisciplinary performance piece.

Team: Tutia Schaad (designer and project director), Michiel Vandevelde (choreographer), Eva Reiter (composer), Ictus Ensemble (video production)

Caricaturana, The Marshal's Two Executions, Sleep #2
Radu Jude
Bucharest, Romania

Radu Jude's work is known for collaging, referencing, interspersing, sampling, and covering materials across disciplines, transcending cinematic conventions. His feature film *Do Not Expect Too Much from The End of The World* revolves around clips of Lucian Bratu's 1981 film, *Angela merge mai departe* [Angela Goes On], both of which are being screened in a double feature as part of the cover me softly film nights at Cinema Timiş.

Caricaturana, 2021, 9'
Radu Jude brings together nineteenth-century lithographs, Russian film theory, and…Gwyneth Paltrow's infamous scented candles. Inspired by an idea from Soviet director Sergei Eisenstein, Jude silently flips through satirical lithographs by nineteenth-century French artist Honoré-Victorin Daumier, the caricatures used as commentary for actual news. Fusing visual pranks with social commentary, this mischievous game of free association tickles the brain hilariously.

The Marshal's Two Executions, 2018, 10'
Two different views of the execution of Romanian wartime dictator Ion Antonescu confront one another. On one side is silent footage recorded in 1946 by cameraman Ovidiu Gologan, and on the other side are scenes from a biographical film shot five decades later by director Sergiu Nicolaescu.

Sleep #2, 2024, 61' (On view from September 29, 2024)
The film speaks poetically to Andy Warhol's debut film Sleep (1963), which captures his lover John Giorno slumbering for more than five hours, by presenting a year's worth of webcam footage of Warhol's grave.

A fallen flower
Returning to the branch?
It was a butterfly.
-Moritake

34

Cows and Flies
Jack Hogan
Waterford, Ireland

"Cows and Flies" traces lines between imposed individuation and mapmaking, in the broadest sense of flattening and establishing or contesting boundaries—how rich social lives and shared places are fragmented and stripped of information, context and complexity, in order to be instrumentalized, branded, and easily consumed.

Maps are covers. They are objects of political and social world-making, from wars to vacations. Maps usually depict the oblate spheroid earth, or other three-dimensional objects, on a flat plane. Implicit in these translations are decisions that determine priorities. Misrepresentations exist at every scale. Europeans used ink to draw lines that did not exist in reality. Drawing perimeters is an invasive procedure, an imperial attempt to regulate and contain differentiation. It is meant to exclude and make a boundary around generativity and de-generativity. The creator reserves the right to transgress.

Hogan got to know the eight cows featured in the video presented here during a nine-week residency in Skowhegan, Maine. They got up at dawn, when the cows were huddled together, snoozing. The herd's morning, sleepy entanglement—each cow both interdependent and autonomous—looks like a knot. Hogan admired their indifference to their own difference. Hogan started making masks and then full costumes for their visits to the cows because they read that they don't like direct eye contact. The resulting garments are depicted in the small photographs on the stove.

On Hogan's last week in Maine, they made a life-size print of the cows, which now floats above the gallery floor. It served as a cover for a group of humans to perform and as a map of the herd at a moment in time.

The Pilgrimage | Pionirsko Hodočašće
Ana Miljački, Critical Broadcasting Lab, MIT
Boston, United States and Belgrade, Serbia

Socialism, self-management, tolerance, and inclusion intersected in various ways with architectural imagination in Yugoslavia. Today, the artifacts that constitute Yugoslavia's socialist architectural heritage, and especially those that were instrumental in the ideological wiring of several post-war generations for anti-fascism and inclusive living, have been swallowed by the entropic appetite of aging collective memory, exacerbated by various forms of political investment in forgetting their meaning. But, for those of us who choose to claim citizenship to the idea of Yugoslavia, thirty years after its destruction (and do so in opposition to crude transitional capitalism and its related nationalisms), memorials like the Partisan Memorial Cemetery in Mostar (vandalized in the summer of 2022) serve as navigational devices, both backward into history and forward into the future. Private memories of pilgrimages to the memorial sites are as anachronistic in contemporary society as these objects themselves. And yet, if this anachronism is a way to anchor anti-fascist and transnational collectivity, they must be remembered. To this end, The Pilgrimage synthesizes "memories" from Yugoslavian elementary and high-school visits to a sampling of nine memorial monuments, offering them in a tender, shifting, spatial multi-channel video presentation, accompanied by a non-linear documentary soundscape. Our Stylegan3 models have been trained on archival and individual photo documentation of actual visits to these monuments in order to output a series of video interpolations based on them. The resulting videos are both historical and impossible. In these "soft covers" the monuments are at moments recognizable, only to give way to unstable likenesses conjured for audiences who have their own memories of visiting the memorials and to those that did not, until sharing the experience of viewing *The Pilgrimage*.

Team: Ana Miljački (concept and creative director), Ous Abou Ras (producer, visual artist and ML engineer), Julian Geltman (data researcher), Pavle Dinulović (sound design and production)

Love is the Message, the Message is Death
Arthur Jafa
Los Angeles, United States

Love is the Message, The Message is Death offers a swift-moving montage of the African American experience as captured in moving images, from nineteenth-century silent films to today's camera phone recordings of police killing unarmed civilians. Clips sourced from the internet are interwoven with Jafa's own home movies and past projects, and set to Kayne West's 2016 gospel-hip-hop anthem, "Ultralight Beam," itself a compendium of Black music history and voices. The selection whiplashes viewers between moments of celebration and mourning, humor and crisis, profound historical significance and everyday intimacy. Throughout, Jafa edits and adjusts playback speeds to mimic the exceptional tempo and tone control of Black musicians. This technique represents one way in which he pursues his long-stated goal of a "Black cinema with the power, beauty, and alienation of Black music."

Solitude is Good Company
Zeller & Moye (curators)
with Davidson Rafailidis, Mariano Arias Diez, ZEIA studio, Rozana
Montiel Estudio de Arquitectura, Jorge Méndez Blake, Architecture
Matters, Max von Werz, Stadelmann & Wössner, Mazumdar Bravo
Architects, Cryptic

Casa Majagua is a house by Luis Barragán that he built for himself as a
weekend home between the years of 1953 and1955 and in 1966. The
house was used by Barragán only for some years, presumably until he
was too old to make the hazardous journey required to reach the house.
There are traces of a fire in the remaining ruins, which most likely took
place when the building was abandoned. There is no written history of
the project yet.

The house is a masterpiece of Mexican modernism from the twentieth
century, still unknown to many, like a jewel amidst the paradisiac jungle
on the Pacific coast. The ruins of the never-completed building have
sunk into oblivion, not unlike the ancient Mexican pyramids, and are
currently in progressive decay. Different from the famous houses by
Barragán, which sit in urban contexts, Casa Majagua is immersed in a
vast and wild landscape. He didn't place it along the coast either but
deliberately two hundred meters away from the scenic beach of Majagua
bay, protecting himself from the ocean and maintaining the virgin beauty
of the waterfront. In Barragan's concept of living, the garden (nature) is a
fundamental part of human life.

If one observes the current decay of the ruins, they can imagine its
impending and final disintegration. Speculating into that near future,
like a new plant emerging from the ruin, Zeller & Moye invited ten
architects and artists from across the world to make an intervention
in the house, with their own "handwriting," for a user of our times: a
"cover" version the house, working together as a collective in the form of
a *cadavre exquis*.

For the purpose of this collective intervention, Zeller & Moye proposed
to give the function of a shelter, following the philosophy described by
Henry David Thoreau in *Walden; or Life in the Woods*, where the house is
built with simplicity, economy, and the purpose of experiencing solitude.
Thoreau's experience of life suggests a meditative act of living in isolation
and in contact with nature, through minimal resources. In the words of
Barragán: "Only in intimate communion with solitude may man find
himself. Solitude is good company and my architecture is not for those
who fear or shun it."

Cover a Lecture

For the 2024 edition of the Beta Architecture Biennial, the curatorial team invited proposals for covers of a previously presented public lecture. Participants were asked to document and then re-stage any chosen lecture given by an architect or artist. A range of creative interpretations of the task were submitted that ranged from mimicry and method acting to abstraction, satire, homage, and beyond. In the end, such a cover is always unauthorized and open to interpretation, and the selected proposals were chosen to test these limits.

From a competitive pool of proposals, six teams were commissioned to realize their cover:

A. nida ekenel
covering more than one hundred lectures of practicing architects
Various dates and locations

B. Darien Carr
covering Theo Parrish
February 24, 2024 at Nowadays (New York)

C. Gabriel Castro-Andrade, Ina Wu, Jabari Canada, and Charlie Janson
covering Peter McIndoe and Connor Gaydos, "Are Birds Real?"
February 19, 2023 at TEDxVienna Conference (Vienna)

D. Adam-Joseph Ghadi-Delgado
covering Kiel Moe, "The Broken World Model of Design"
August 11, 2022 at The Cooper Union (New York)

E. Pavle Mijuca
covering Leon Krier, "The Architectural Tuning of Settlements"
March 25, 2015 at The Institute for Human & Machine Cognition
(IHMC)

F. Tristan Whalen and Noemi Iten
covering Carl Andre, Joseph Beuys, Ronald Bladen, Daniel Buren, John Chamberlain, Jan Dibbets, Al Held, Robert Irwin, Mario Merz, Robert Morris, Robert Murray, Iain and Ingrid Baxter, Richard Serra, Richard Smith, Robert Smithson, Michael Snow, and Lawrence Weiner, The Halifax Conference
October 5–6, 1970 at the Nova Scotia College of Art and Design
(Halifax)

A New Lecture: Architecture's Century-Long Quest for Novelty
nida ekenel
covering more than one hundred lectures of practicing architects
Various dates and locations

In 1923, Le Corbusier published *Vers une Architecture*, a manifesto advocating for the principles of modern architecture. Its English translation, titled *Towards a New Architecture*, shortly after incorporated the word "new." This insertion not only marked modernism's fetish of the "new" but also warranted its appeal, leading to increased attention and sales, as noted by architecture historian Reyner Banham. Modernism's embrace of the "new" proved to be a compelling marketing strategy.

In the centennial of *Towards a New Architecture*, the obsession with novelty continues; striving towards the latest trends, innovations, and alternatives. Architects, akin to ineffective politicians, frequently entice audiences and clients with promises of transformative change through new designs and concepts. The pursuit of novelty ranges from viewing "new" as the opposite of old, to its association with prosperity, quality, and goodness. It even extends as far as assuming "new" constitutes tabula rasa, often stemming from a devaluation of the existing place. In summary, the "new" has led to a century-long quest with no definitive conclusion.

A hundred years in, this work proposes a cover featuring excerpts from lectures by practicing architects, each highlighting phrases containing the word "new." "New form of sensibility," "new possibilities to make connections," "together into a new, a new kind of hybridity," and so forth. These approximately five-second excerpts are blended to form a never-ending lecture, *A New Lecture*. Sometimes an adjective, other times a noun or just a filler word—architects emphasize the word "new" and its phrase differently each time, renewing a sense of comfort ensured by novelty; and yet it sparks the question, if not within this century, when will the new emerge?

Paradise Architects (DC's Up Off Edit)
Darien Carr
covering Theo Parrish
February 24, 2024 at Nowadays (New York)

As part of Dweller music festival in February 2024, Theo Parrish spoke about the ethics and craft of being a DJ. In doing so, he outlined the attitude behind his decades-long practice of spinning vinyl records in an age where technological innovation has disconnected DJs from the spiritual labor required of the practice. Evoking the word spirit is essential; it helps make a key distinction between bodies that want to dance and those that need to dance. The latter is particularly relevant to black bodies in America who carry generational traumas and need to "shake that shit" up off them.

"Paradise Architects (DC's Up Off Edit)" pays respect to a DJ who is more akin to architect than entertainer, one who creates needed spaces of physical, psychological, and spiritual shelter for people to shake off their shit. In the context of the dancefloor, the "edit" is a particular kind of cover where elements of the original composition are altered for DJs to play in their sets. In similar fashion, this piece rearranges and expands upon the words from Parrish's original lecture to speak to the forms of architectural knowledge that DJs conjure. Those words are performed over a remixed instrumental of "Paradise Architects," a Theo Parrish composition from 1998.

Are Laborers Real?
Gabriel Castro-Andrade, Ina Wu, Jabari Canada, and Charlie Janson
covering Peter McIndoe and Connor Gaydos, "Are Birds Real?"
February 19, 2023 at TEDxVienna Conference (Vienna)

The selected lecture is a remix of the "Are birds real?" talk from
TEDxVienna by Peter McIndoe and Connor Gaydos, creatively
reimagined to explore design culture's relationship to construction
labor. Titled "Are Laborers Real?," this lecture weaves a new satirical
narrative that challenges conventional perceptions of design and labor by
presenting a fictitious conspiracy theory.

In this narrative, robotic entities, designed and programmed to
execute any design, were allegedly created during the Ronald Reagan
administration of the 1970s. This era marked a significant shift in
governmental attitudes towards unions, empowering employers to
adopt more stringent stances against organized labor. This change,
coupled with globalization, evolving work dynamics, and political and
regulatory transformations, precipitated a decline in construction trade
unionization in the US, fundamentally altering the design landscape.

The lecture adopts a world-building approach similar to the original,
constructing a fictional history that interrogates the intersections of
design culture, labor practices, and technological advancement. By
blending elements of satire and critical theory, it prompts audiences
to reflect on the impact of historical and socio-political shifts on
contemporary design and construction practices.

The Cambridge Conference
Tristan Whalen and Noemi Iten
covering Carl Andre, Joseph Beuys, Ronald Bladen, and others
October 5–6, 1970 at the Nova Scotia College of Art and Design
(Halifax)

On October 5th, 1970, at the invitation of gallerist Seth Siegelaub,
seventeen of the world's most prominent and provocative artists—
including Joseph Beuys, Robert Smithson, Lawrence Weiner, and Daniel
Buren—gathered in a nondescript boardroom at the Nova Scotia College
of Art & Design. The Halifax Conference, born from Siegelaub's belief
that there is "something positive to be gained by artists speaking to
one another" was to have no leader, no agenda, and no expectations
for a particular outcome. Siegelaub proposed that by simply colliding
the disparate practices and perspectives of the artists, something that
resembles a common experience would emerge through conversation.

Despite Seigelaub's intentions, the event quickly descended into a farce
of miscommunication and unintelligibility, as the invited guests argued
about even the most elementary questions, such as whether or not the
proceedings of the conference should be open to the public. In the end,
NSCAD students and faculty were allowed to watch the conversations
via monitors in a separate room, where they struggled to make sense of
the barely comprehensible conversations.

While the Halifax Conference failed to live up to its utopian ambitions,
as a cultural reference point, it is rich with possibilities for re-animation.
More than half a century later, The Cambridge Conference takes up
Seigelaub's original proposition that there is "something positive to
be gained by artists speaking to one another," but adjusts the topic of
conversation to questions about the current state of architecture and
design, and updates the invited guests to feature students—among
them architects, curators, and visual artists. Ultimately, the Cambridge
Conference emerged from the question: are the conversations taking
place in so-called top architecture schools today any more coherent,
comprehensible, and, most importantly, more relevant than the male-
dominated art discourse of the 1970s? Directly juxtaposed against each
other on full public display here, cover and original decisively render the
public the bearer of the final judgment.

Team: Tristan Whalen, Noemi Iten, Paris Bezanis, Maria Ferrari, Dennis
Sola, Constanza Lara, Alexa Resendiz, Galena Sardamova, Alyona
Sotnikova

A Fish out of Water
Adam-Joseph Ghadi-Delgado
covering Kiel Moe, "The Broken World Model of Design"
August 11, 2022 at The Cooper Union (New York)

Kiel Moe's seminar on climate change and architecture at McGill
University is what radicalized Ghadi-Delgado the most during their
education. It made them search for different voices in the field—
ones that speak about radical change in multiple perspectives. In the
lecture covered, Kiel Moe centers the conversation around the broken
model that designers use to abstract the world as part of a critique
of architectural pedagogy (particularly in the United States). Ghadi-
Delgado here "remixes" this talk with other voices, interspliced. These
are voices that they have found to resonate with the topic and themself
personally.

Referenced speakers include Andres Jaque's analogy of *The Picture of
Dorian Gray* to describe the basement of Mies van der Rohe's Barcelona
pavilion, Keller Easterling's *e-flux* discussion on "design by removal"
from her book *Subtraction*, Pier Vittorio Aureli's Marxist reading of
abstraction in architecture, and Charlotte Malterre-Barthes's critique of
extraction for the sake of architecture.

The goal of this "remix," then again covered by Ghadi-Delgado, is to
add context to Kiel Moe's lecture, perhaps making it more accessible
or legible, and to highlight professors trying to change the way the
hegemonic "model" of architecture is taught.

Tuning Leon Krier
Pavle Mijuca
covering Leon Krier, "The Architectural Tuning of Settlements"
March 25, 2015 at The Institute for Human & Machine Cognition
(IHMC)

Leon Krier, an architect and urbanist, has long been recognized as one of the most fervent critics of modern architecture. He is renowned for his strong advocacy of New Urbanism and New Classical Architecture. His most prominent work, Poundbury, in the UK, serves as an experimental urban extension of Dorchester, constructed entirely according to the principles of New Urbanism and in the style of neo-traditional architecture. However, the practical implications and broader applicability of his proposals remain subjects of an ongoing debate.

During his lecture at the IHMC, Leon Krier presents his vision of combining the elements of "vernacular urbanism" with historical "classical urbanism," resulting in a fusion of these two styles that forms the basis of his town-planning philosophy. He also introduces the concept of "tuning," which involves the distribution of architectural elements in relation to the town's layout, including the dosage of architectural styles utilized in the design. Krier's outspoken criticism of modernism has earned him both admirers and detractors: his rejection of modernist ideas and aesthetics in favor of traditional architectural styles has positioned him as a provocative figure in the field.

This cover satirizes Krier's lecture by highlighting his contested tendencies towards architectural revivalism and New Urbanism, in addition to his strong aversion to modernism. Furthermore, satire is employed to adopt a critical tone towards Krier's urban planning philosophy, particularly his pronounced romanticization of the past, which often appears as resistant to innovation and dismissive of contemporary architectural advancements. The lecture cover follows the format of the original lecture closely. The text has been maintained, incorporating Krier's statements while infusing them with a different interpretation.

The Attic
Friedemann Heckel
Berlin, Germany

For his exhibition *Open Doors* at Sweetwater, Berlin in 2023, Friedemann Heckel painted a large-scale water color after a photograph depicting his grandparents' wedding table in 1949. The painting titled *Fest, 1949* shows a ceremonial table that appears in a resting or waiting state, giving stage to potential events that may or may not unfold, thus creating a sense of *Vorfreude* [anticipation] or *Vorahnung* [premonition].

For *cover me softly*, Friedemann Heckel built a three-dimensional cover of this table. Placed in the attic of the Garrison Command building in Timișoara, the table with its pristine decor traces a memory that got lost between generations but re-emerges as a frozen moment in time, an accessible diorama.

While the date stated in the title of the water color—1949—points towards a specific moment of attempted (and maybe already corrupted) new beginnings in postwar Germany, the u-shaped table with its gathered found objects points toward a more collective memory of past or future festivities.

The mixed-media installation consists of 22 wine glasses, 22 champagne glasses, 22 napkins cast in porcelain, 22 knives, 22 forks, 22 tablespoons, 22 teaspoons, 22 chairs, 3 tables, 3 tablecloths, 4 bowls, 2 vases, flowers, fern, laurel, spiders, speakers, and text.

Portals
FALA architektura
Gdansk, Poland

In preparation for cover me softly, the Timișoara Garrison has undergone a profound renovation that reclaims the building for the public. After years of "lockup," the building regains the flow of life, which requires unblocking its passages. The process of restoring the natural flow began with unblocking the communications and restoring the enfilade of the garrison building; it regained its portals.

A portal serves as a gateway, symbolizing transition and ambivalence as it marks the division between sacred and profane spaces. It represents both an end and a beginning, attracting various forces. Folklore continues to incorporate small-scale rituals at portals, such as making offerings, smearing blood on doorposts, and crossing thresholds in significant ways—like Jews touching mezuzah or Catholics using holy water. From the tradition of carrying brides over thresholds to the imagery in fairy tales, portals are rich with cultural customs and mystical associations, highlighting their importance in popular religion and folklore.

In the era of rapid change and a vast amount of stimulation, we often skip the moments of "transition"; we stop celebrating changes and noticing important turning points. The Garrison's Portals introduces its visitor to internal concentration and awakens their consciousness through multisensory perception. Let yourself be guided through the building differently, along its vertical axis.

Team: FALA architektura [Kamila Szatanowska, Paulina Rogalska] (design), Blanka Byrwa (production), Workshop91 [Mikołaj Sałek, Paulina Wiczanowska] (graphic design)

Fiorucci Made Me Hardcore
Mark Leckey
London, England

Mark Leckey addresses the sense of abundance in contemporary culture. In his films, sculptures, and installations, the artist has often assumed the role of alchemist by translating objects and images into new mediums and endowing them with novel interpretations. In the film *Fiorucci Made Me Hardcore* (1999), Leckey spliced altered video footage from dance clubs with an amalgamation of sounds to examine countercultural nightlife, revealing the poignant interpersonal energy among and socio-economic aspirations of its revelers. The video is sourced from footage of British clubs that spans trends in fashion and attitude from the 1970s to the 1990s. Despite the differences among the partygoers, Leckey's film unites the disparate cultural moments in a frenzy of youthful, euphoric ritual. Tongue in cheek, the title alludes to Italian fashion house Fiorucci, wildly popular during the artist's youth in the late '70s. Although dress and taste evolve through Leckey's edited juxtapositions, brand allegiance and material symbolism are undeniable constants in an otherwise fleeting remix of three decades of dance culture.

Slowly: Covering Lontano
Juan Pablo Abalo
Santiago, Chile

"Slowly: Covering Lontano" is a musical piece in which producer and musician Juan Pablo Abalo recomposed the orchestral work of Romanian composer György Ligeti (1923-2006), "Lontano." Using material from a recording of Ligeti's work made in Chile in 2023 for chamber orchestra (reduced by Juan Pablo Abalo himself), and combined with the chirping of crickets and the singing of cicadas (recorded during the hot summer in Austin, Texas), Abalo proposes a re-composition (or cover) in which he gradually transforms Ligeti's work into an unrecognizable texture, almost imperceptible towards the end, overshadowed by the sounds of nature. It's as if it were an ancient building that, over time, has been covered and dominated by the local vegetation.

Team: Juan Pablo Abalo (composer and producer), Andrés Abarúa (sound design assistant), Samuel Aylwin (mix), Francisco Holzmann (master), Emilia Edwards (photography)

True Fresh
Maria Masha Lisogorskaya, Roxanne Tataei, and Carey Mortimer
London, United Kingdom and Bosa, Italy

True Fresh (English translation from the Italian *buon fresco*) is a cover of
walls with natural mineral pigment applied to the wet surface of fresh
lime plaster. Once dry, the pigment joins and is trapped within the lime
turning back to its original state of limestone—a stone painting, stone
covering itself with new imagery.

Maria Masha covers one of the rooms at the Garrison Command, an ex
military building, with free standing and in-situ paintings. The room is
a diy cover of a chapel typology; influenced by many artists and builders;
a space for reflection, imagery, symbolism—an attempt at spirituality
without a denomination; quiet, material focus.

For the duration of the biennale, the room is used as a space for drawing,
a space for ritual and singing; it is a place to learn about natural earth
pigments, to make new drawings and notes, graffiti or *sgraffito*. Trying
to find a new place for the ancient technique of buon fresco—from the
ochre fingertips on dripping limey caves to contemporary "eco"-house
building. Roxanne Tataei's voice sound piece accompanies the journey.
Windows are covered with algae and ochre vinyls by Jessie French.

Referencing the fifteenth-century Romanian frescos, imagery covered in
this "chapel" of the old Garrison, are centering the feminine.

Following her experience of natural plaster and pigments during
Assemble projects—such as Atelier Luma—Maria Masha began formally
learning the buon fresco technique with Carey Mortimer at Bosa Art
School, where they discussed natural pigments, lime, and fiber-based
construction techniques.

Team: Maria Masha Lisogorskaya (installation designer and artist),
Roxanne Tataei (soundpiece), Carey Mortimer (mentor and artist of 4
no. of 30cmx30cm of celenit panel samples), Jessie French (algae window
vinyls)

44

SIT
Space Popular (Lara Lesmes and Fredrik Hellberg)
Asturias, Spain

Back in 2008, as *Second Life* was at its peak, gathering in virtual space in the form of three-dimensional avatars became widespread among online communities. The design of gathering spaces was left to anyone hosting events, providing spaces for interest groups or building virtual rooms and experiences. Chairs, benches, and many other sitting affordances populated these spaces at a time when neither virtual reality headsets nor body tracking technologies were available. There was no physiological need for an avatar to sit down; however, the ubiquity of chairs in online gathering spaces teaches us about the many social functions that the seat and the act of sitting down fulfill.

Chairs in virtual space are nearly always a cover of a physical chair. They are symbols, whose presence and arrangement communicate social codes, activities, and moods. The arrangement of virtual chairs also follows well-established layouts found in physical space. Despite the endless possibilities to break the norms and constraints of physical existence, and after more than two decades of using virtual bodies in the form of avatars, we still find plenty of virtual chairs in online gathering spaces. While at a societal level we are ever more concerned of our dependence on digital platforms, we find beauty in observing what the virtual cover can teach us about the physical original.

Made of meshes and texture maps instead of wood, nails, and upholstery, virtual seats are as real as our experience of them is. The installation and spatial film SIT tells us about the role of virtual chairs in shaping online gatherings and, continuing the tradition of virtual covers, brings into physical space a set of iconic virtual chairs.

The Other Side, a Pavilion of Pavilions
Tudor Vlasceanu
Bucharest, Romania

A child can create their own little universe, something new out of things that were already there, whatever they could find in the room, a chair, a blanket, a foldable table, some heavy books, a space out of nothing.

While architectural pavilions and installations usually represent the pinnacle of design, craft, and ideation of their time, they are also ephemeral structures, limited in their application and use. In this context, it could be argued that the material cost is unjustifiable for the short span of an exhibition, or conversely, that a strong idea could warrant a longer life.

cover me softly offers an opportunity not to rush, to look back, to re-use, to recontextualize, and to find new meaning—to avoid extraction and consumption, to find newness by means of uncovering, remembering, and operating with pragmatism. It is an opportunity to explore childlike curiosity within an existing material palette, not looking to invent yet again. *The Other Side* brings back remnants of projects from past editions of the Beta Architecture Biennial, arranging them into a new spatial constellation, a pavilion of pavilions.

[un]safe
Identity Education x Beta
Timișoara, Romania

[un]safe is an immersive installation that explores the fragile boundary between perceptions of safety and unsafety within urban environments. The installation invites participants to engage with and alter a reimagined cityscape, a simple-yet-layered environment where the perception of safety is revealed as a cover that can be pulled back, exposing underlying threats and microaggressions, particularly those directed towards vulnerable communities.

The title *[un]safe* captures this duality, indicating that safety is something fragile and subject to change. This aligns with the idea of soft, almost imperceptible shifts in safety—how small changes or exposures can drastically alter one's sense of security. In an attempt to [un]cover, the installation reveals how hidden narratives of aggression and trauma lurk beneath the surface of everyday life.

By addressing intolerance and prejudice, the installation shows how these aggressive imprints can be covered once again, not to hide them, but to overwrite them with individual views and voices, testimonies of resilience and resistance. In doing so, *[un]safe* offers a commentary on the cyclical nature of safety, threat, and reclamation in urban landscapes.

Team: Simina Grindean (experience designer), Andra Ioanaș (experience designer), Andre Rădulescu (activist), Alex Naghiu (architect), Silvia Fierăscu (researcher), Alina Satmari (researcher), Andrei Drăcea (web developer), Lexi Caraman (activist)

Messengers
Rebecca Salvadori
London, England

featuring Kenichi Iwasa, Maxwell Sterling, GAISTER, Charlie Hope, Elaine Tam, Nhu Xuan Hua, Henerico Rossi

Since 2019, video artist and filmmaker Rebecca Salvadori has been experimenting with the convergence of performance, moving image, and live filming, drawing from her deep-rooted cinematic research within London's experimental music ecosystems. *Messengers* emerges as a multifaceted film-in-the-making, unfolding across multiple dimensions; a hybrid film experience that is simultaneously a self-portrait, a portrait of a group of artists, of different music scenes, of a city in a specific moment of time. *Messengers* was commissioned by PAF Olomouc, an association and cultural platform for film and contemporary art, based in Olomouc, Czech Republic. The footage contains different conversations on the nature of friendship, music and relationships with the city of London. Salvadori built a temporary set in Konvikt – Umělecké Centrum, the former Jesuit monastery, and filmed a series of mise-en-scènes, exchanges, live performances, and one-to-one conversations, together with musicians Kenichi Iwasa and Maxwell Sterling, light artist Charlie Hope, writer, editor, and curator Elaine Tam, and photographer Henerico Rossi; different meta-narratives presented within a very subjective and intimate frame. In 2023, *Messengers* further developed with a new mise-en-scène featuring GAISTER, the encounter between experimental soprano Olivia Salvadori, producer and songwriter Coby Sey, drummer Akihide Monna, and photographer Nhu Xuan Hua. *Messengers* is part of a large video archive of relations and experimental music documentation that Salvadori has built over the last fourteen years (2010–2024).

As a part of *cover me softly*, Salvadori will stage a new edition of *Messengers* in Timişoara, Romania on October 5, 2024 at FABER.

With the additional support of: PAF Olomouc (original commission), Marsèll Paradise, Milan, Norient Festival, Switzerland, Dampfzentrale Bern, Switzerlandand in partnership with artist collective Tutto Questo Sentire

Silence
Delfina Fantini van Ditmar and Lee Roach
London, England

Constantin Brancusi believed in distilling forms to their purest, most essential shapes, affirming that "simplicity is resolved complexity." According to Isamu Noguchi, Brancusi's strength lay in "sculpturally going back to the beginning." Barbara Hepworth described it as rooted in humanism, emphasizing the connection between the spiritual and the material. He was described as "one on the inside of things, who stands on the ground an equal among rocks, trees, people, beasts and plants, never above or apart from them." His sculptures often exhibit organic shapes and forms found in nature, proposing a seamless integration with the environment.

Through a respectful approach to materials, his work arises from an attunement to the spiritual through material elaborateness of simplicity. In *The Table of Silence*, the use of stone reflects a close connection to the earth and an appreciation for the natural world's intrinsic qualities. Brancusi must have been a noisy neighbor, continuously hammering, chipping, and polishing. Yet, his works offer a serenity that embodies the reduction to the essential attitude of silence and a place for reconnection.

For *cover me softly*, *Silence*, a cover of *The Table of Silence* (1907), will offer space for an unending melodic circle of silence, contrasting with the buzzy content typically offered by a biennale. In a context where we are enfolded by information, silence will act as an uncovering technique/process. *Silence* invites biennale viewers to sit and participate as part of the piece by pausing and remaining still, making use of a space for distillation, contemplation, and introspection.

I'm Feeling Things, Is That OK?
Oana Stănescu
New York, United States

A loose referential cover, weaving the words of several authors together into a meandering stream of consciousness, "I'm Feeling Things, Is That OK?" spans from the existential to the creative, from architecture to the intimate. This piece started as reading material that was interspersed in a chair made of a stack of forty layers of felt before it became a book made of books. The work, typically performed without context to an audience, starts as an existential crisis with a diary entry, moving towards pleasure, and from there to the violence against the female body, from self consciousness and the limitations of the mind, to self doubt and social constrictions, from creation to the imperative of redoing what has been done before, from finding one's voice in doing things to the failure of the romantic archetype, from friendship and impermanence to the ambiguity of love and acceptance. The title comes from the first words uttered, semi-consciously, by the author when coming out of anesthesia, an unconscious slip revealing the confusion and vulnerability of coming to their senses, in a world heavily dismissive of the sensorial. This piece was first performed at the UDK in Berlin in 2021, the Brooklyn Museum in NY in 2023, UCLA in 2024, Loading Beta in April 2024 in Timişoara, and was exhibited at the Royal Academy of Arts in London in June 2024.

On the walls of the Garrison Command, you will find a series of posters that present a wide-ranging selection of covers across creative fields. Through these analytic image juxtapositions, participants put forth various definitions of covers, unpacking their situated baggage in the form of an extended caption, presented in the following pages. Embroiled in each case one can find a tangled network of authorship, ideas, and power, framed by an insistence that creation relies on connection just as much as it does on invention.

50
A. *(I Can't Get No) Satisfaction*
The Rolling Stones, 1965
B. *(I Can't Get No) Satisfaction*
Cat Power, 2001

The Rolling Stones' "(I Can't Get No) Satisfaction" (1965) is a raw, defiant anthem, capturing the disillusionment of a generation. Defined by its gritty guitar riff and Mick Jagger's snarling vocals, the track epitomizes the rebellious spirit of the 1960s, embodying discontent with societal norms and consumerism. Cat Power's take on "(I Can't Get No) Satisfaction" (2000) is a stripped-down, haunting rendition that abandons the original's catchy, repetitive chorus. By focusing solely on the verses, Chen Marshall (aka Cat Power) shifts the song from a declaration of defiance to a somber, introspective reflection. While The Rolling Stones pursued protest with energy and grit, Cat Power's dark, moody vocals suggest that the fight may already be lost, conveying a sense of surrender to the inescapable force of modern consumer culture.

51
A. *Eiffel Tower*
Alexandre Gustave Eiffel, 1889
B. *Eiffel Tower*
Zhejiang Guangsha Co. Ltd., 2007

In 2007, construction began on the gated community of Tianducheng in the People's Republic of China, designed as a fragmented copy of the French capital city. Complete with Haussmanian architecture, imitated public sculpture, Parisian street lights, and a forged Mona Lista, the community is monumentally marked by a one-to-three scale replica of the Eiffel Tower. While the city was built to accommodate one hundred thousand people upon its completion, residence initially peaked at three thousand—consisting mostly of resident migrant laborers who built the city from the ground up. In recent years, this number has steadily increased, helping the city to escape its classification as one of China's many "ghost towns." The phenomenon of "duplitecture," as it has been referred to, has recently come under scrutiny within the Chinese government. In 2020, they released a public statement claiming that plagiarizing, imitating, and copycatting is no longer allowed for public projects. Instead, new architecture should "strengthen cultural confidence, show the city's features, exhibit the contemporary spirit, and display the Chinese characteristics,"

according to a report issued by the BBC. It should be noted that this phenomenon is not limited to Chinese development. Simply look at the many other Eiffel Towers around the world.
The images presented come from the project "Paris Syndrome" by François Prost, exploring the many visual parallels between Tianducheng and Paris through photographic diptychs.

52
A. *One-Dollar Bill*
United States Bureau of Engraving and Printing, 1963
B. *Zero Dollar*
Cildo Meireles, 1974–1984

Brazilian conceptual artist Ciro Meireles began the series Árvore do dinheiro (Money Tree) in 1969 as a project intended to address discrepancies in the value attributed to things—between real, symbolic, and commodity value. *Zero dollar* is one iteration of the work alongside covers of Brazilian currency in *Zero cruzeiro* and *Zero centavo*. The Brazilian currency covers replace figures on the bill with Indigenous people from the Krahô tribe as well as mental patients as a way to directly question how society, both under Brazilian dictatorship and at large, attributes value to marginalized groups.
In the broader context of Meireles's work, the interest in currency represents one of many entries into addressing commercial and economic systems of circulation. Other works explore the exchange of popular goods, such as Coca Cola, or systems of distribution.

To cover an object caught within these systems is, for Meireles, also a way to question the system itself.

53
A. *Parthenon, Athens, Greece*
Callicrates and Ictinus, 447 BCE
B. *Parthenon, Nashville, United States*
William Crawford Smith and Russell Hart, 1897 and 1931

Since 1897, the Parthenon has stood in two places: Athens and the Athens of the South—a moniker for a city otherwise known as Nashville, Tennessee. Originally constructed for the purposes of the Tennessee Centennial Exposition, the southern Parthenon was mostly fueled by a pun to bring the city's nickname closer—so to speak—to its namesake. As other temporary structures from the Centennial fell away, fans of the Nashville Parthenon, made entirely of plastic, urged the city to retain it, and in the 1920s it was reconstructed into its current concrete instantiation. The project was completed eleven years later in 1931. And so, after 2314 years, the Parthenon on the Acropolis was no longer alone in the world. Designed by architects Callicrates and Ictinus at the behest of Pericles as a temple celebrating the goddess Athena, ground broke on its construction in 447 BCE to represent a resounding victory after defeating the Persian empire. To this day, both still stand in their respective foundations some 9000 kilometers apart. I wonder what Pericles would think of its double use to celebrate the founding of

a city in another kind of empire and another kind of state, two millennia later. *Caption authored by Sonia Sobrino Ralston*

54
A. *Highway Sign, Caransebeş*
National Road Infrastructure Administration Company, ca. 2000
B. *The Soul and the Road Signs*
Dani Gagiu, 2024

The Soul and the Road Signs is a series of paintings by Dani Gagiu about places and the relationships people form with those places. The artist has expressed an interest in what it means to travel in his work, from the most basic places to ones more random. Gagiu's practice comments on his everyday environment, including ubiquitous road signs. Through this motif, this work speaks on the places that he is most excited to encounter, here that feeling experienced upon passing the welcome sign to the city, in others the more complicated feelings experienced when passing an exit sign to leave. *Caption authored by Dani Gagiu.*

55
A. *Flag of the United States (with fifty stars)*
Robert G. Heft, 1960
B. *African American Flag*
David Hammons, 1990

David Hammons, whose multi-medium practice has made repeated efforts to address the place of Black Americans in society, made his first *African American Flag* in 1990 for the exhibition *Black USA* in Amsterdam. The work takes the form of the current Flag of the United States—complete with fifty stars—and replaces the anticipated red, white, and blue with the colors of the Pan-African Flag: red, black, and green. The artist's appropriation of this national (and, often, nationalist) symbol of the United States highlights the dissonance between African diasporic experiences of national identity and those represented by the US "Stars and Stripes." The work has appeared since in numerous international contexts, displayed flying on public poles—as it appeared first in Amsterdam—and pinned to white gallery walls. The flag assumes new meaning as it is resituated in each context, including unauthorized appropriations in clothing and political propaganda.

56
A. *Grey Gardens, Little Edie's Flag Dance*
Albert Maysles, David Maysles, Muffie Meyer, and Ellen Hovde, 1975
B. *Grey Gardens, Little Edie's Flag Dance, as portrayed by Drew Barrymore*
Michael Sucsy, 2009

The opening sequence of Michael Sucsy's 2009 *Grey Gardens* shows characters Edith "Big Edie" Ewing Bouvier Beale and Edith "Little Edie" Bouvier Beale watching a home movie of Little Edie performing a dance in the entry hall of their home, waiving a miniature American flag. The two characters are played by Jessica Lange and Drew Barrymore respectively, based on the real-life

figures of "Big Edie" and "Little Edie" as featured in the 1975 documentary on their reclusive life, similarly titled after their family estate, Grey Gardens. A remake of sorts, turning documentary to biographical drama, Sucsy matches scenes of his film to the original, though not always an exact recreation. In the original film, Little Edie's flag dance takes place live, performed in front of the documentary crew, whereas Sucsy represents it instead as a home movie, a moment of nostalgia shared between the two lead characters, played as the establishing shot for the film.

57
A. *Blue and White Tartan Skirt, as worn by Queen Elizabeth*
unknown, 1986
B. *Red-White-Blue Bag, as found in Hong Kong*
unknown, 2022

The rich history of tartan extends far beyond the rolling hills of Scotland. While its roots lie in the third century AD, worn by Gaelic Highlanders in the form of warm woolen garments, tartan has transcended its origins to become a symbol with international appeal. This evolution is illustrated by the "Passion of Hong Kong" tartan, registered just in 2021. Its origins lie not in the looms of Scottish clans but in the bustling streets of Hong Kong. The now-iconic red, white, and blue pattern finds its inspiration in the ubiquitous market stall bags—known by various names like "Ghana Must Go" or "Chinatown Tote."

Originally a Japanese invention, the blue waterproof tarp was repurposed in Taiwan with stripes before its transformation into a tartan-like bag in 1970s Hong Kong, perfect for transporting goods across borders. The "Passion of Hong Kong" tartan embodies not just the city's spirit and iconic Victoria Harbour but also the international exchange of ideas and materials that defines our globalized world. It's a testament to how a practical item, born from the ingenuity of different cultures, can become a symbol of cultural identity. *Caption authored by A+A+A.*

58
A. *Hill of Crosses, Šiauliai, Lithuania*
unknown, ca. 1830–Present
B. *Little Hill of Crosses, Chicago Metropolitan Area, United States*
Romas Povilaitis, 2006

The act of bringing crosses to Jurgaičiai Hill, or the Hill of Crosses, traces back to the 1830s. However, during the Soviet occupation of Lithuania, religion was banned. Despite the threat of arrest or harsh punishment, people continued bringing crosses to the site. Although the hill was completely wiped three times by the Soviet Army, devoted Lithuanians would re-cover the hill with crosses overnight, each time. The site became a symbol of resistance.
In 2006, the Lithuanian World Center in Lemont, Illinois began constructing a new gymnasium for the complex. The project had a tight budget and, due to the high cost of transporting excavated

soil off-site, a pile of dirt was deposited nearby. The mound inspired the center's frequent visitor and active community member Dr. Romas Povilaitis, and he began landscaping the hill and placing hand-crafted crosses. Over time, "The Little Hill of Crosses," amassed hundreds of crosses and became an important site for Chicagoland's Lithuanian community. *Caption authored by Rūta Misiūna.*

59
A. *"The Girls' Night Out," The Flintstones*
Looney Tunes, 1961
B. *Pulp Fiction*
Quentin Tarantino, 1994

Quentin Tarantino's pastiche film *Pulp Fiction* shows Uma Thurman's character, Mia Wallace, performing a mid-air square gesture while saying "Don't be a... [square]." This visual gag has a rich history, first appearing in the 1957 Looney Tunes cartoon "Three Little Bops" and later in *The Flintstones* (1961) and *The Parent Trap* (1961). Intriguingly, Jim Henson also used this gag in *Sam and Friends*, an early Muppet series and subsequently on *The Ed Sullivan Show* and *Sesame Street*. In *Sam and Friends*, Kermit the Frog humorously illustrates the concept of being a "square," paralleling Mia Wallace's gesture. Tarantino's use of this homage reinforces the overarching idea that "everything is a remix," a theme he revisits in *Kill Bill: Volume 1*, where Thurman again performs the air-drawn square.

60
A. *GOTO*
unknown, ca. 1900
B. *GOTO*
malefatte VENEZIA, 2024

GOTO malefatte VENEZIA 2024 is a collective manual print process which borrows its flow and method from the GOTO tradition of the glassblowers of the island of Murano, a practice for applying the leftover molten glass at the end of the workday.
The circular workflow of the manual screen printing is a choreography of actions carefully orchestrated in between all participants—each Cycle/Giro consists of four prints, produced by four color screens applied successively. The rotation of the carousel, the sequencing of the layers, the manual application of the colors, and the hands of the printer participate in the creation of a unique print. The leftover ink from the workshop is re-used and treated as a liquid element to be poured and applied to create new textures and colors. It is melted at very high temperatures to reach its final solid state.
This project belongs to an experimental space on the margins of the production process, which highlights the creative nature of hand printing and feeds back into the collective daily practice of the screen printing workshop. This is the creative work of Branko, Heni, Isufi, Michele, and Benjamin. It is facilitated by Åbäke and engineered by PAX {Venezia}. malefatte is the screen printing workshop of the social cooperative Rio Terà dei Pensieri, situated

inside the prison of Venice.
Caption authored by malefatte.

61
A. *Barcelona Pavilion*
Ludwig Mies van der Rohe, 1928
B. *Casa Palestra*
The Office for Metropolitan
Architecture (OMA), 1985

The Barcelona Pavilion, designed
by Mies van der Rohe for the 1929
International World Exposition,
was a testament to the Weimar
Republic's democratic and cultural
aspirations, aiming to distinguish
itself through the innovative use
of materials and spatial concepts.
In contrast with the ambitious
symbolic tasks, the practical
function of the pavilion was only
marginal: to offer a roof for the
Spanish royals when signing the
guest book. This lack of a stringent
functional program allowed Mies
to create a space with a radical-yet-
rigid departure from traditional
forms. Casa Palestra, OMA's 1985
proposal for the Milan Triennale,
emerged as a provocative
counterpoint, transforming Mies's
austere forms into a vibrant
exploration of human interaction
and physical culture. OMA's
adaptation bends the pavilion's
rigorous lines and open spaces
to create a dynamic environment
that celebrates the sensual and
experiential dimensions of modern
life. By reimagining the pavilion's
spaces for active human use, OMA
highlights the inherent hedonism
within modernist architecture,
suggesting that its austerity is a
deliberate strategy to intensify the
experience of modern existence.

62
A. *Glasgow Airport Identity*
Margaret Calvert, 1964
B. *Off-White Identity*
Virgil Abloh, 2012

Margaret Calvert and Jock Kinneir
of Kinneir Calvert Associates were
commissioned to develop a graphic
language for the new airport of
Glasgow, Scotland, inaugurated in
the 1960s. The duo had previously
been applauded for their work
on British road signs and
promised to lend their expertise
on transportation to the project.
Perhaps the most iconic product of
the commission was the airport's
logo, a four-way cross of arrows
pointing outward that, when
presented in its negative, reflected
four arrows pointed inward. These
vectors of movement marked the
airport as a hub of mid-twentieth-
century globalized travel. In 2012,
Virgil Abloh founded the clothing
label Off-White, adopting Calvert's
airport logo as his own—with
minor adjustment of proportion.
Abloh would go on to be known
for his recognition of the ready-
made, used in various ways across
his vast body of work. In one of his
greatest contributions to design, he
posited that one only needs to take
something existing and change it
by 3 percent to make something
new, here evidenced by his use of
the logo for the Glasgow airport.

63
A. *Palazzo della Civiltà Italiana*
Giovanni Guerrini, Ernesto La
Padula, and Mario Romano, 1938
B. *Home Federal Savings, Pacific
Mercantile Bank*
Edward Durell Stone, 1962

The Home Federal Savings/Pacific Mercantile Bank, built in the Beverly Hills neighborhood of Los Angeles in 1962, is emblematic of architect Edward Durrell Stone's "New Formalist" style, which attempted to re-envision classical forms from a modern perspective. The building is a simple glass-façade tower surrounded by a punched-opening concrete screen of eight tiers of parabolic arches. Stone drew much of his inspiration from both classical and contemporary Italian design which he encountered on frequent trips to the country with his Italian wife. While some describe the Pacific Mercantile Bank building as Venetian Modern, the similarities with Benito Mussolini's fascist Palazzo della Civiltà Italiana are unmistakable. Designed in 1938, the Palazzo, also referred to as the "square colosseum," was intended by Mussolini to reference the ancient Colosseum and to serve as a monument to the power of his Fascist regime. Perhaps the Palazzo's lookalike in Beverly Hills serves instead as a monument to the power of financial capital.

64
A. *Lontano*
Gyorgy Ligeti, 1967
B. *Slowly: Covering Lontano*
Juan Pablo Abalo, 2023

"Slowly: Covering Lontano" is a musical piece in which producer and musician Juan Pablo Abalo recomposed the orchestral work of Romanian composer György Ligeti (1923-2006), "Lontano." Using material from a recording of Ligeti's work made in Chile in 2023 for chamber orchestra (reduced by Juan Pablo Abalo himself), and combined with the chirping of crickets and the singing of cicadas (recorded during the hot summer in Austin, Texas), Abalo proposes a re-composition (or cover) in which he gradually transforms Ligeti's work into an unrecognizable texture, almost imperceptible towards the end, overshadowed by the sounds of nature. It's as if it were an ancient building that, over time, has been covered and dominated by the local vegetation. *Caption authored by Juan Pablo Abalo.*

65
A. *Wedding Table (Found sepia-toned photograph from family album)*
unknown, 1949
B. *Fest, 1949*
Friedemann Heckel, 2023

For his exhibition *Open Doors* at Sweetwater, Berlin in 2023, Friedemann Heckel painted a large-scale water color after a photograph depicting his grandparents' wedding table in 1949. The painting titled *Fest, 1949* shows a ceremonial table that appears in a resting or waiting state, giving stage to potential events that may or may not unfold, thus creating a sense of *Vorfreude* [anticipation] or *Vorahnung* [premonition]. *Caption authored by Friedemann Heckel.*

66
A. *La Piscine*
Jacques Deray, 1968
B. *A Bigger Splash*
Luca Guadagnino, 2015

Luca Guadagnino's 2015 *A Bigger Splash* is often generalized as a remake of *La Piscine*, the 1968 film by Jacques Deray; however, film critics have instead suggested qualifying it as a "re-organizing" or "remix" of the original. The two films differ in time and location, both closely aligned with their own contemporary contexts, yet overlaps begin to emerge in their respective ensembles. Clear parallels are able to be drawn between characters in both films, performing their role in sometimes-similar plot points; however, both story and effect begin to diverge from there. Guadagnino's approach veers toward the direct and explicit, whereas Deray revels in the implied—open to greater interpretation on the behalf of the audience. The pair of films has been regarded as mutually complementary—offering different interpretations of the same material—rather than redundant. In another attempt at homage, Guadagnino's project borrows its title from a David Hockney painting, completed in 1967.

67
A. *Nave Wall, Cristo Obrero Church of Atlántida*
Eladio Dieste, 1960
B. *Hong Kong Literature Archive and Research Center*
PangArchtiect, 2022

The work of Uruguayan engineer Eladio Dieste is perhaps best exemplified through the design of the Church of Atlántida. Its structure consists of exposed brick arranged in distinctive undulating vaults, a materially resourceful solution that resulted in the building's signature wave-form walls. Dieste's work has been taken as a premier example of structural thinking integral to mid-twentieth-century Latin American modernism. In 2020, PangArchitect was awarded the commission for The Hong Kong Literature Research Center, its design including glass casings reminiscent of Dieste's church walls. In the words of the architect, "A perfect circle in the plan, the project uses bookshelves as an idea to form a contemplative vitrine, protecting the collections and making tangible the formless legacies of literature." Giving form to the formless legacies of literature, in this case, stands perhaps analogous to Dieste's moral, pragmatic form-giving of the church—himself a converted Catholic—both institutions of knowledge and belief in their own right.

68
A. *Untitled (Perfect Lovers)*
Felix González-Torres, 1987–1990
B. *Untitled (Perfect Metaphors, study)*
JIM JOE, 2024

Felix González-Torres's *Untitled (Perfect Lovers)* consists of two clocks hung on a wall, touching at a point of tangency: one's three o'clock, the other's 9 o'clock. Both are set to the same time when the work is installed; however, they sometimes fall out of sync—perfection in dissonance. As with González-Torres's other well-known works, *Untitled* is an (extended, enduring) meditation

on queer desire: two lovers, locked in near step. The passage of time, signified in the clock, could be said to constitute a mechanical memento mori—a prescient reminder for González-Torres's viewers in the midst of the AIDS epidemic. The work, sometimes understood as a representation of paired heart beats, has been taken up by the multidisciplinary JIM JOE, rendered as clock-cum-anatomically correct hearts on paper. The freezing of the pair in its two-dimensional representation eerily stops both heart and clock, a bittersweet image. Are the heats stopped and life ended, or is it a plea to hold onto a moment, holding the hands of the clock still?

69
A. *Vernacular Chair, from Congo*
unknown, ca. 1900
B. *Congo Chair*
Ilmari Tapiovaara, 1952

Designed for Finnish furniture company Aski in the 1960s, Ilmari Tapiovaara's Congo Chair stands as a piece representative of his greater body of work. Tapiovaara's furniture could be said to draw inspiration from Finnish design—he was a student of Alvar Aalto's at Artek—as well as objects he encountered on his international ventures, synthesized in an attempt at democratized functionalism. Tapiovaara participated in multiple United Nations and state-sponsored "development" missions, bringing him to so-called Third World countries in the postcolonial era. Widely recognized as a form of colonialism itself, cases of "development" have been cited to produce and fortify inequitable systems of control and exchange—economic, material, and cultural, among others. Cited as having taken inspiration from the chairs of "West African Leaders"—despite its naming after the Middle Africa state of Congo, recently liberated from Belgian colonization—Tapiovaara's Congo Chair constitutes a representation of the designer's own global relations. While his materially efficient and easily transportable democratizing furniture had been successfully distributed to "underdeveloped" countries such as Paraguay, the Congo Chair remained exclusive to the Finnish luxury furniture market. Once produced on a large scale and now only available at auction (typical bids well exceed two thousand euros), Tapiovaara's chair stands as an example of mid-twentieth-century attitudes toward the exchange and appropriation of design.

70
A. *Snoopy from the Peanuts Gang, in "Charlie Brown's Christmas"*
Charles M. Schulz, 1965
B. *YOU CAN FIND ME IN THE CLUB*
Hassan Rahim, 2020

Snoopy, the beagle created by Charles M. Schulz in Peanuts, is one of the most universally recognizable and iconic comic strip characters. Here graphic designer Hassan Rahim uncovers a new side of Snoopy. Printed on blotter paper, the popularized LSD delivery method following

the banning of LSD in the '60s, we find Snoopy with a contagious energy, irresistibly dancing, vibing, feeling himself.

71
A. *Hound Dog*
Big Mama Thornton, 1953
B. *Hound Dog*
Elvis Presley, 1956

Elvis Presley's 1956 hit "Hound Dog" is often cited as one of the defining examples of a cover song; it was originally recorded by Willie Mae "Big Mama" Thornton three years earlier. It was Big Mama's only hit record, but Presley's sales shattered her own, his notoriety making it one of the best-selling singles of all time. Due to the fame and financial success that Presely enjoyed from this record, the case has been taken as a premier example of a White rock 'n' roll artist taking—and making palatable—the music of Black soul and R&B artists for a middle-class, White American audience. This pattern would become commonplace throughout this period, exemplified best through Presley's discography; however, the case of "Hound Dog"— what is often considered a clear example of a cover—has proven to be more complicated than is often regarded. Scholars have since argued that Elvis's recording should be considered more parody than cover, claiming that he was clowning a "black attitude" with his tone and the addition of nonsense lyrics. While the original song writers, Mike Stoller and Jerry Lieber, had written it as an R&B record with crossover

potential for Thornton, they were bothered by Presley's interpretation and that he would be the one to bring the song to wider audiences. The track would live on with a life of its own; more than 250 covers have been released, though Presley's still remains the best known.

72
A. *Tracksuit*
adidas for Bayern Munich, 1967
B. *Tracksuit*
adidas Originals and Wales Bonner, 2020

The Adidas tracksuit's journey from sportswear to a fashion staple began in the 1960s when Adi Dassler introduced the first tracksuits to the brand for athletes like Bayern Munich's Franz Beckenbauer. Initially designed for functionality, with nylon fabrics providing lightweight breathability, the tracksuit was a revolutionary warm-up uniform for athletes. However, its appeal quickly extended beyond the sports field. As Adidas began marketing tracksuits for leisure in the 1970s, they became symbolic of the emerging "athleisure" trend, blending the functionality of athletic wear with the comfort of everyday clothing. The tracksuit transitioned from the exclusive realm of athletes to a versatile piece for everyday wear. This evolution is evident in the modern reinterpretation by Wales Bonner, who reinvents this legacy, infusing the tracksuit with bold colors and slouchy cuts as a blend of retro aesthetics and contemporary fashion.

73
A. *Men's Aconcagua 3 Jacket*
The North Face, ca. 2020
B. *The North Faith, from Incomplete Poem*
Shanzhai Lyric, 2015–Present

"The North Faith" is a selection from Shanzhai Lyric's archive of nearly five hundred poetry-garments. Shanzhai Lyric explores radical logistics and linguistics through the prism of technological aberration and nonofficial cultures. The project takes inspiration from the experimental English of shanzhai t-shirts made in China and proliferated across the globe to examine how the language of counterfeit uses mimicry, hybridity, and permutation to both revel in and reveal the artifice of global hierarchies. Through an ever-growing archive of poetry-garments, Shanzhai Lyric explores the potential of mistranslation and nonsense as utopian world-making (breaking). *Caption authored by Shanzhai Lyric.*

74
A. *Evolutionary Tree to the Year 2000*
Charles Jencks, 1971
B. *Chronocartography of white-supremacist regimes*
WAI Architecture Think Tank, 2024

Arguably the most popular in a series of similar diagrams by American cultural theorist and architectural historian Charles Jencks, the "Evolutionary Tree to the Year 2000," published in 1971, charts key movements in social and cultural history from 1920 to 1970 and predicts cultural, theoretical, and societal developments along these lines for the remaining three decades of the twentieth century. Jencks groups and arranges political ideologies, philosophers, architects, artistic movements, and other cultural figures and phenomena in categorical blobs with labels such as "UTOPIAN," "BEAUX-ARTS," and "FASCIST," and foresees such categories as "ADHOCIST," "BIOMORPHIC," and "SERVICE-STATE ANONYMOUS" superseding them. While Jencks's evolutionary tree challenged the rigid hierarchy which taxonomized many of these ideas at the time, it failed to take into account phenomena such as colonialism, white supremacy, and misogyny which were inextricable facets of the project of modernism. WAI Architecture Think Tank's "Chronocartography of white-supremacist regimes" adapts the visual language of Jencks's iconic and widely-taught evolutionary tree diagram to chart the role of policies and processes such as Jim Crow, Apartheid, and the Nakba in shaping modern and post-modern society from 1880 to the present. WAI's Chronocartography appropriates the pseudoscientific and depoliticized architectural-theoretical diagram and disallows it from feigning ignorance of the violence, extraction, and destruction that produced it.

75
A. *Helvetica*
Max Miedinger (commissioned by Eduard Hoffmann of Haas Foundry), 1957
B. *Arial*
Robin Nicholas and Patricia

Saunders (commissioned by Monotype Typography), 1982 Helvetica, designed by Max Miedinger in the 1950s, rose to become a marker of modernist design, known for its clean lines, balanced proportions, and versatility. Originally exclusive to Linotype typesetting machines, Helvetica's presence became unavoidable in advertisements and posters, solidifying its status as a workhorse typeface in the design world. In 1982, Nicholas and Patricia Saunders developed Arial—initially called Sonoran San Serif—as a cost-effective alternative to Helvetica. When Microsoft selected Arial as a core TrueType font for Windows 3.1 in 1992, it rapidly spread, serving as the default "Helvetica-like" font for millions of users. Despite their similarities, Arial is not a direct clone of Helvetica—subtle differences, such as softer curves and slightly wider letterforms, distinguish it and further protect it from copyright infringements.

76
A. *A herd of cows at dawn in Skowhegan, Maine, USA, from "Cows and Flies"*
Jack Hogan, 2019–2021
B. *A group of people under a fabric print of a herd of cows at dawn in Skowhegan, Maine, USA from "Cows and Flies"*

Jack Hogan, 2019–2021
"Cows and Flies" traces lines between imposed individuation and mapmaking, in the broadest sense of flattening and establishing or contesting boundaries—how rich social lives and shared places are fragmented and stripped of information, context and complexity, in order to be instrumentalized, branded, and easily consumed.
Maps are covers. They are objects of political and social world-making, from wars to vacations. Maps usually depict the oblate spheroid earth, or other three-dimensional objects, on a flat plane. Implicit in these translations are decisions that determine priorities. Misrepresentations exist at every scale. Europeans used ink to draw lines that did not exist in reality. Drawing perimeters is an invasive procedure, an imperial attempt to regulate and contain differentiation. It is meant to exclude and make a boundary around generativity and de-generativity. The creator reserves the right to transgress.
Hogan got to know the eight cows featured in this artwork during a nine-week residency in Skowhegan, Maine. They got up at dawn, when the cows were huddled together, snoozing. On Hogan's last week, they made a life-size print of the cows in the same position, covering a group of people similarly in the field. *Caption authored by Jack Hogan.*

77
A. *Cementerio General de Santiago* commissioned by Bernardo O'Higgins, 1821
B. *Mausole Memorial Dignidad* GRASS+BATZ and José Hassi, 2022

Mausole Memorial Dignidad is part of a larger collaboration between GRASS+BATZ and NGO

Fundación Gente de la Calle, working to provide architectural and urban proposals helping unhoused people in Chile—a systemic, alternative approach beyond the standard "Housing First" model. The project rehabilitates an abandoned one hundred-meter-long elevated street on the northwest edge of an existing cemetery, facing the urban horizon of the capital. The project's purpose is twofold. First, it serves people who passed away while living in the streets, providing them with a dignified resting place. Secondly, it provides unhoused people shade and a place for contemplation in a public space—a cover, roof over street. *Caption authored by Diego Grass.*

78
A. *Desk at Landhaus am Rupenhorn*
Hans Luckhardt, Wassili Luckhardt, and Alfons Anker, 1929
B. *Reception Desk*
Jacquemus, 2021

In 2021, Jacquemus, one of the trendiest contemporary designers, revealed his new office in the eighth arrondissement of the city of Paris. The project is highly acclaimed with its stunning visual scenography and minimalism, featuring works of tens of different furniture and object designers around the space. On social media, people have started to point out that the front desk is in fact a redimensioned copy of an original furniture piece by architects Hans Luckhardt, Wassili Luckhardt, and Alfons Anker for Landhaus am

Rupenhorn, a modernist house in Berlin; yet only the form prevailed, as the stainless steel pillars that were originally structural in the german house were used merely as decoration in Jacquemus's office. The front desk was branded with the designer's logo. No mention of the original project or authors was made, even if the inspiration is quite obvious; however, the surrounding controversy died out rather quickly—but not before creative director and editor for Architectural Digest France Sophie Pinet (who also happens to be credited on the project) responded with: "I don't understand what the matter with this is? Did you see somewhere that Simon [Jacquemus] is the designer of this office desk?" A comment by @letatdegrace on instagram responded: "If you make a significant enough change that's one thing. If it's verbatim a copy that's another. Homage in art and design is beautiful, creating a link with a designer that inspires you and creating a dialogue between past and present through design elements and architecture is great and fun and an opportunity for conversation. But mention that. Transparency is key and crediting the original is essential. Passing it off as your own is absolutely not okay and just lazy and pathetic." *Caption authored by Georgiana Spiridon.*

79
A. *Satellite Composite, Dorchester, United States*
USGS EarthExplorer, ca. 2021
B. *Soft City, Dorchester, United States*
just practice, 2021

Soft City is a large-scale textile series that maps the urban fabric of Black neighborhoods in the Boston area. The tapestries map historic (redlined) and contemporary Black neighborhoods including Roxbury, Dorchester, and East Cambridge. The information mapped tells the story of the past, present, and future of Black residents and the ecological resilience of the neighborhoods they live in. Hard (impervious) and soft (pervious) land uses are codified using colors with overlays of Black residents and flood zones on the tapestries. The softness and materiality of tufting interrogates the traditional top-down approach to space planning and management in the city and offers new tactile ways to explore our understanding of urban space, at all ages. Data was sourced from First Street Foundation Flood Model, FEMA, Climate Ready Boston, and the US Census. *Caption authored by just practice.*

80
A. *Shoes by the door (reference photograph)*
Fiona Connor, ca. 2023
B. *I haven't arrived yet*
Fiona Connor, 2023

As one often encounters when entering an interior, pairs of shoes congregate just inside the entrance of the exhibition space. Fiona Connor's shoes are cast-bronze reproductions of shoes, titled I haven't arrived yet. Playing with recognition and invisibility, these sculptures insert themselves into the ready-made space of the gallery. On encountering

them, visitors may take off their own shoes to join the group in anticipation of spending time. The shoes reflect habitation, occupation, collective viewership, and interpretation.
Here, the permanence of bronze— and its history of eulogizing or extolling its subjects— faces off with the intimacy of undress and the spectral mood that follows a vacated garment. This assembly of sculpture is produced from shoes owned by Connor's peers and people she has met through the exhibition-making process who she fantasizes may visit the show or encounter the work eventually. In reflecting on I haven't arrived yet, Connor poses the question: "How does one recognize the incumbent web of social relations and labor that supports artistic production? What does it mean when such a process is obscured, or at worst obliterated, by its product and representation?" *Caption authored by Harrison Glazier.*

81
A. *High Line, New York*
Diller Scofidio + Renfro (DSR) with James Corner Field Operations and Piet Oudolf, 2009
B. *Funicular, Reșița, Romania*
Oana Stănescu Studio, D Proiect, and Werner Sobek, 2018

Designed by Diller Scofidio + Renfro in collaboration with James Corner Field Operations and Piet Oudolf, the High Line is a 2,500-meter-long, approximately nine-meter-tall public park built on an abandoned elevated railroad stretching from the Meatpacking District to the Hudson Rail Yards

in Manhattan. The Funicular in Reșița Romania is a five hundred-meter-long, 34.5-meter-tall pathway built on a piece of disabled industrial infrastructure from the 1960s, with expected construction starting in 2025.

82
A. *Flowers*
Andy Warhol, 1964
B. *Warhol Flowers*
Elaine Sturtevant, 1969-1970

Andy Warhol's *Flowers* (1964) series, initially surprising due to its departure from his usual focus on commercial imagery, turned to a seemingly innocuous subject: flowers. This shift highlights a fascinating irony in his career; despite his reputation for replicating copyrighted brand logos, Warhol faced a lawsuit over a photograph of flowers. The series, with its repetitive silkscreen prints, encapsulated Warhol's belief in the banality of constant repetition, reflecting his idea that much of life involves seeing without truly observing. As a response, Elaine Sturtevant's *Warhol Flowers* (1969-1970) is the result of a masterful loop of repetition, one in which the artist pushed Warhol's very own artistic investigations into new conceptual territory. Her practice, centered on the appropriation and recontextualization of renowned works, questions the superimposed notions of authorship and originality. Her work pushes beyond the significance of the original, using replication as a means to critique the established conventions of authenticity in art.

83
A. *Odyssey*
Homer, ca. eighth–seventh century BC
B. *Ulysses*
James Joyce, 1920

Beginning with the title, James Joyce drew parallels between his most celebrated work and Homer's epic poem—Ulysses is the Latinized version of Odysseus, Homer's hero. From there, the novel parallels both character and plot through experimental prose, including, most notably, stream of consciousness. The *Odyssey* had haunted Joyce's work previously, appearing in other shorter works. Ulysses would be the most thorough exploration of Homer's episodes, relocated to turn-of-the-twentieth-century Dublin, Ireland.

84
A. *Seagram Building*
Ludwig Mies van der Rohe, 1959
B. *Miesian Plaza*
Ronald Tallon (Scott Tallon Walker Architects), 1968–1978

Designed by Ronald Tallon of Scott Tallon Walker Architects, the former headquarters of the Bank of Ireland in Dublin was built in the International Style, specifically following the work of Ludwig Mies van der Rohe. While Tallon is credited with the design of the building, it was fellow partner Robin Walker who had actually studied under and later taught with Mies. The Bank of Ireland headquarters borrowed the famed modernists's signature material palette—steel and glass, clad in Delta manganese bronze—modeled

exactly on the façade of Mies's New York City Seagram Building. The reference is immediately recognizable—complete with the Seagram's "double re-entrant" corners—though the proportion is notably different; the tower is truncated to the height of a standard low-rise office building. Once only colloquially referred to as "Miesien Plaza," the name was formally adopted following extensive renovation by the original architects in the 2010s.

85
A. *Everything I Own*
Bread, 1972
B. *Everything I Own*
Ken Boothe, 1974

Originally recorded by Bread for their 1972 album *Baby I'm-a Want You*, "Everything I Own" is a dedication of co-lead David Gates's success to his late father. The song reached number five on the American *Billboard* Hot 100 in the year it was released, and it was soon after covered by Ken Boothe less than two years later. Boothe's version takes up Gates's lyrics and filters them through the genre of reggae. Reggae artists—at the beginnings of the genre in the 1960s and 70s—embraced the cover record as a way to land their songs on the radio; reggae originals that embraced Rastafarian culture and ideology were prohibited from hitting the Jamaican airwaves, but covers were able to slide under the radar. Boothe similarly used "Everything I Own," gently modified with a reggae feel, to provide himself grounds for a genre crossover—though, for him,

this led to commercial success in the UK.

86
A. *T.W.U.*
Richard Serra, 1979–1980
B. *Shoe Tree*
David Hammons, Dawoud Bey, 1981

In 1980, Richard Serra was at the height of his NYC public art projects, installing two major corten sculptures: *St. John's Rotary Arc* and *T.W.U.* (Transit Workers Union), the latter situated outside the IND subway entrance in Tribeca. Named in solidarity with the Transport Workers Union's recent strike, *T.W.U.* initially stood as a testament to Serra's monumental vision. However, by 1981, the sculpture had begun to deteriorate, becoming a magnet for graffiti, windswept debris, and providing a convenient cover for outdoor urination. It was in this context of neglect that David Hammons staged his performance, *Pissed Off*, documented by Dawoud Bey. In a series of photographs, Hammons is seen in casual attire—khakis, Pumas, and a dashiki—first standing defiantly by the sculpture, then urinating on it, and finally interacting with an NYPD officer, potentially receiving a citation. Through his act of defiance and subsequent shoe-throwing performance, *Shoetree*, Hammons engaged in a complex dialogue with Serra's piece, challenging the socially mute nature of formalist art, while underscoring issues of race, power, and public art's role in societal critique.

87
A. *Uppatasanti Pagoda, Naypyidaw, Myanmar*
State Peace and Development Council of the Union of Myanmar (SPDC), 2009
B. *Synthetic pagoda, part of "A Souvenir for the Land of Pagodas"*
Christopher H. Allen, 2023

In 2009, the Uppatasanti Pagoda, commissioned by then-military dictator Than Shwe, was completed in Myanmar's newly-minted capital city of Naypyidaw. The Uppatasanti Pagoda—a nearly one-to-one replica of the ancient Shwedagon Pagoda located in the former capital, Yangon—joined the thousands of pagodas that dot the landscape of Myanmar, which lend it the nickname "The Land of Pagodas."
Unlike the vast majority of Burmese pagodas, however, the Uppatasanti—along with other government-sponsored pagodas built since the country's independence in 1948—can be considered explicit monuments to the regime's vision of a singular religious and ethnic identity for Myanmar, which seeks to flatten the country's cultural multiplicity in order to preserve the power of the state. This project of national identity and its enforcement by the state has led to much political instability in the country, including the ongoing civil war. Because of their religious function, government-sponsored pagodas also act as karmic counterbalances according to Buddhist theology, helping to absolve the state and its leaders of the violence associated with the maintenance of their power.
In the project, "A Souvenir for the Land of Pagodas," the narrative architectural elements of the Uppatasanti Pagoda and four other government-sponsored pagodas are dismantled, modified, and recombined to produce a series of synthetic pagodas. These synthetic pagodas reimagine the typology of the government-sponsored pagoda, calling attention to the artificiality of both the building and the narrative of national identity it perpetuates. *Caption authored by Christopher H. Allen.*

88
A. *Tabi*
unknown, late-Momoyama Period (1573-1600)
B. *Tabi*
Maison Margiela, 1988

The traditional tabi shoe, with roots stretching back to fifteenth-century Japan, began as a sock with a distinctive split-toe design, intended to enhance balance by separating the big toe through a practice rooted in reflexology. Initially reserved for the upper class due to the scarcity of cotton, tabi became more widespread as trade with China expanded, with colors indicating social status—purple and gold for the elite, blue for commoners. By the early 1900s, rubber soles were added, transforming tabi into the durable jika-tabi, which remains a staple for Japanese workers. Maison Margiela's reinterpretation of the tabi shoe is a prime example of the designer's approach to deconstructing established forms to manifest new ideas. Margiela's

tabi, influenced by the anti-fashion ingenuity of Comme des Garçons and Yohji Yamamoto, quickly became synonymous with the brand. Over the years, this divisive-yet-enduring design has expanded into various styles, from heeled boots to sneakers, continually evolving with the brand.

89
A. *30 Warren*
POA (Francois Leininger, Line Fontana, David Fagart), 2016
B. *Testbeds at Garden by the Bay*
New Affiliates and Sam Stewart-Halevy, 2022

An architectural mockup from a highrise development in Tribeca finds new life as a multipurpose room in a community garden in Queens. Testbeds is a research and design initiative by New Affiliates and Sam Stewart-Halevy that began in 2019 in collaboration with the New York City Department of Parks and Recreation. The initiative looks to repurpose otherwise short-lived architectural mockups as usable public infrastructure. Mockups are a byproduct of longer design projects and represent the increasing complexity of the built environment in the midst of active and elaborate development throughout New York City. They're a sign both of urban growth and of architectural waste—a paradox that Testbeds captures by giving them new lives and new means of engaging the various actors in large-scale development.
The scale of many mockups aligns with various structures built in community gardens across the city—casitas, sheds, greenhouses, shade structures—which provide possible sites in which to re-situate the fragments. Bringing the image of the growing city down to the ground allows the mockups to serve as double agents: humanizing the scale of the skyline while adapting them into new forms produced through conversations around program and use. Ultimately they become new ambassadors built from otherwise unexplored opportunities of development: a re-circuiting of typical material flows. *Caption authored by New Affiliates.*

90
A. *White T-Shirt, as worn by Cassius Clay (Muhammad Ali)*
unknown, 1960
B. *White T-Shirt, worn as costume for Bea Borgers's The Rise*
Tutia Schaad, 2024

The origins of the white t-shirt belong to a centuries-long history. Despite its many appearances and reappearances over time and space, a clear running thread can be traced in its practical utility. As we know it today, the basic white T was first introduced on a mass scale at the turn of the twentieth century, when it was standard issue for members of the US military. As a product that rejects style and trend, embracing instead a no-worries utilitarianism, the garment was soon picked up by "rebels," athletes, and other subcultures, each making it their own—cropped, sleeves rolled up, or slung over their shoulders. The classic white T-shirt, desired

for its sharpness and consistency as a fashion garment, has been imitated and metamorphosed again by Tutia Schaad, used as an aesthetic and conceptual conduit in its role as costume for the piece The RISE, by choreographer Michiel Vandevelde and composer Eva Reiter, which premiered on September 20, 2024 at the Centre Pompidou. *Caption authored by Tutia Schaad.*

91
A. *Look #3, the Pointed Shirt Dress, Sleeve Pattern*
BOUDDICA (Zowie Broach & Brian Kirkby), 2005
B. *M by Madonna Dress, Sleeve Pattern*
Madonna for H&M, 2007

Look #3, the Pointed Shirt Dress, was designed by London-based, independent fashion brand BOUDDICA (Zowie Broach & Brian Kirkby) as part of the 2005 *The Romantic Museum* collection (SS06). The dress and neckpiece were designed and made in BOUDICCA's Hackney Wick studio. In 2005, Madonna released *Confessions on the Dance Floor*. That same year BOUDICCA gifted Madonna Look #3, the Pointed Shirt Dress. Two years later, this design was replicated by Madonna for her collaboration with H&M: M by Madonna. Through the pattern outline, it is possible to see that the original Look #3, the Pointed Shirt Dress, was drawn in three dimensions. The pattern is characterized by bold expressions and decisions; the final sleeve is sharp like a pencil stroke. In opposition,

in the pattern for the M by Madonna dress, we see that depth is flattened, characterized by pointless constructions, ungracious straightness. Every part of the pattern is muted. The H&M version is a mass-produced, 2D pattern devoid of the nuanced vision and craftsmanship of its predecessor. *Caption authored by Delfina Fantini van Ditmar.*

92
A. *Hot Wheels Loop*
Mattel, ca. 1970
B. *Runway, Louis Vuitton c/o Virgil Abloh SS20*
PlayLab, Inc., 2019

For their SS23 collection, designed by the studio with Virgil's signature codes, PlayLab, Inc. explored singular gestures that were grand enough to fill the iconic plaza of the Louvre. The studio expanded on the theme of boyhood and re-imagined a child's classic Hot Wheels track for the runway. This simple but massive move allowed for a complete sense of play, color, and movement in an environment that has been fairly reserved for some six hundred years. The choice of yellow was not only a direct reference but symbolized the concept of the "Yellow Brick Road," a motif explored in Virgil's collections prior. As a result, it symbolized imagination, particularly the path where childlike dreams come to life. *Caption authored by PlayLab, Inc.*

93
A. *Queen Victoria Memorial*
Aston Webb, Thomas Brock,

1906–1924
B. *Fons Americanus*
Kara Walker, 2019
Courtesy Sikkema Jenkins & Co.,

The Queen Victoria Memorial, like many Victorian statues, was designed to glorify the British Empire at its height. With gilded statues and allegorical figures representing virtues such as courage and victory, it epitomizes the Victorian tradition of monumentalizing imperial power. Yet, it presents a sanitized and heroic narrative where imperialism is portrayed as a benevolent force that brought civilization and progress to the world. Kara Walker's *Fons Americanus* at Tate Modern serves as a profound pastiche of this typology, using the visual language of Victorian memorials to deliver a biting critique of the imperialist legacy. While Walker's fountain mimics the elegant tiers and grandiosity of traditional memorials, the figures she presents are emaciated, contorted, and suffering—directly confronting the brutal realities of slavery, colonization, and exploitation that underpinned the empires these statues celebrate.

94
A. *Easy*
Commodores, 1977
B. *Easy*
Faith No More, 1992

"Easy" was written by Lionel Richie for his band, Commodores, for their fifth studio album. The balad's lyrics speak of a man's breakup, though it suggests he experiences a melancholy relief

from their separation. The track paved the way for Richie's future career as a singer and songwriter, both as part of Commodores and also later as a solo artist. In 1992, Faith No More released a cover of the track. While the music video depicts a unique indie sensibility, mixing live rock concert footage with somewhat ironic domestic scenes, the recording maintains the original's sincere tone and tempo. Richie's version was released under Motown Records, which had hoped the track would be a crossover hit for the artist. This strategy would prove successful for Richie as well as Faith No More, opening their music to a larger audience. Richie's version would reach number four in the *Billboard* Hot 100, while Faith No More's version would later reach number fifty-eight.

95
A. *The Dress (Black and Blue Dress)*
Roman Originals, 2015
B. *White and Gold Dress*
Roman Originals, 2015

On February 26, 2015, an image of a dress posted on *BuzzFeed* sparked an unprecedented global debate, with viewers vehemently divided over its color. The Dress, which some perceived as blue and black while others saw as white and gold, quickly gained global attention, accumulating seventy-three million views and prompting widespread analysis across media platforms. This divergent-incident-turned-cultural-phenomenon prompted the dress's manufacturer, Roman Originals, to capitalize on the moment by releasing an

exclusive white and gold version for charity.

96
A. *Untitled*
Donald Judd, 1967
B. *Untitled (Judd Series)*
José Dávila, 2007

Donald Judd's "specific objects," unironically named *Untitled*, represent a compositional mode between three-dimensional representation and painting, detached from traditional symbolism and intended to be experienced physically. These stacks, often composed of sleek and "humble" industrial materials like stainless steel and aluminum, reflect Judd's focus on singular forms that assert strength and clarity. By stripping away extraneous elements, Judd emphasized the material's inherent qualities and the work's spatial presence, encouraging a direct, unmediated interaction with the viewer. In response, José Dávila's *Untitled* (2007) extends this dialogue by reinterpreting Judd's principles with even more humble materials. Using found cardboard boxes—remnants that challenge the notion of industrial perfection—Dávila critiques the interest in the origin and source of materials used to create art, reconsidering the value and significance of everyday materials.

97
A. *Ottoman washbasin at Hammam al-Amir*
unknown, ca. 1800
B. *Bathing, Again*
MILLIØNS, 2018

The well documented history of bathing testifies to its radical transformation during just the past 150 years. If bathing once meant an extended period of socializing, relaxation, enjoyment, and semi-collective self-care, today it has been reduced to an isolated act of hygienic efficiency.
Bathing, Again reintroduces the lost social dimensions of bathing through a set of shared elements: a freestanding communal washbasin, a bathtub-in-the-round with expansive flat surfaces to facilitate eating, drinking, and entertaining, and a series of large, thermally-radiant stone slabs for lounging and massage. Together the furniture set reimagines contemporary bathing as a set of extended daily rituals organized around a new, communal domestic landscape. The project is a furniture set commissioned by Friedman Benda gallery in NYC and curated by Chamber Projects. *Caption authored by MILLIØNS (Zeina Koreitem & John May).*

98
A. *Backstage at IKEA's catalog production*
IKEA, 1974/1975
B. *Main Stage at IKEA Marketing and Communication AB (IMC)*
IKEA, 2023

IKEA, not only the world's largest furnishing company but also a leader in producing interior images, has long played a pivotal role in the formation of domesticity. In the 1970s, IKEA captured the early days of constructing domestic hyper-reality: a stage set representing a

constructed interior that exists only through built configurations, made possible with analogue props of different kinds, foregrounded by a camera poised to shoot still-life photos.

By the early 1970s, with increasing demand to supply many countries' offices with local catalog images, IKEA's photo studio began competing as one of the largest in Europe. More than one-third of the entire workspace was dedicated to image-making, including advertising personnel and translation staff. A comparison to the contemporary studio illustrates the evolution of this domestic reproduction. The stage is now empty, with the analog technologies covered and replaced by a sense of 2000s whiteness, alongside software and 3D modeling in an adjacent room. For more than a decade, computer-generated elements have increasingly populated what were predominantly analogue domestic interiors, rendering the already fictional image of domestic space, one may say, even more artificial. This shift has allowed for faster composition and reproducibility to meet the demands of emerging e-commerce and social media platforms.

This transformation highlights not only the advancements in IKEA's photo studio complex in Älmhult—one of Europe's largest—but also speaks to the power of visualization in corporate capitalism, capable of swiftly and increasingly handling technologies of subjectification. This work is part of a larger project that explores the formation of domesticity by various actors, including commercial ones, and, in doing so, dwells at the intersection of media analysis and interior design, understanding the long-lasting and inseparable relationships between identities and interiors, images and what they signify to the viewer. *Caption authored by Rebecca Carrai.*

99
A. *Into the Groove*
Madonna, 1985
B. *Into the Groove(y)*
Ciccone Youth, 1988

Madonna, along with then-boyfriend Stephen Bray, wrote "Into the Groove" in 1984 and soon after recorded a demo. The track would eventually become her first number one hit following its release over one year later—after already having gained popularity as a part of the soundtrack to the film *Desperately Seeking Susan*, starring Madonna herself. Its lyrics, complete with signature Madonna sexual innuendo, celebrate the dance floor and a potential dance partner, urging: "Boy, you've got to prove your love to me; Get up on your feet."

Less than three years later, Ciccone Youth—a side project by Sonic Youth members Steve Shelley, Kim Gordon, Lee Ranaldo, and Thurston Moore, among other guests—released their first single, a cover of Madonna's "Burning Up." The AA side of the same single included two further tracks including a second Madonna cover, "Into the Groove" renamed "Into the Groove(y)." In this track, Madonna's dance-driven pop is

filtered through signature Sonic Youth dissonance, yet it maintains a danceable groove(y). Thurston Moore later claimed it was an attempt at dissolving barriers between the band's typically underground audience and mainstream pop.

100
A. *The Last Supper*
Leonardo da Vinci, 1498
B. *La Cena (The Supper)*
Belkis Ayón, 1991

La Cena (The Supper) by Cuban Printmaker Belkis Ayón bears formal resemblance to Leonardo's *Last Supper* from the fifteenth century in its composition, symmetry, and the posture of its similarly religious figures. Not Catholic but rather belonging to the Afro-Cuban religion of Abakuá, Ayón's figures depict a scene amid the foundational myth of their belief; one that condemned a woman named Sikán—the central figure in white—to death for betraying an order from her father.
Not a believer herself—Ayón claimed to be atheist—her prints near-exclusively focused on the myths of the Abakuá, which, in fact, did not open their ceremonies to women. An outsider, Ayón's work instead was rather invested in creole aesthetics pertinent to Afro-Cuban identity.
Ayón studied printmaking at the prestigious Instituto Superior de Arte in Cuba, where she began her practice of collographic printing, continued until the age of thirty-three when she took her own life. *La Cena*'s nod toward Leonardo represents Ayón's investment in the use of art historical references to signify the state of Cuban creolization in the late twentieth century.

101
A. *Publicity Photograph, Inaugural Exhibition*
Deutsches Architekturmuseum (DAM), 1984
B. *Super Models*
Sylvia Lavin with Erin Besler, Jessica Colangelo, and Norman Kelly, 2017

Super Models, an exhibition first displayed at the 2017 Chicago Architecture Biennial, presented twelve models replicated from the archive of the Deutsches Architekturmuseum [German Architecture Museum] (DAM). The models were housed in a foam recreation—another model—of the O.M. Ungers-designed DAM and organized to restage a publicity photograph taken to inaugurate the museum's collection in 1984. The 2017 "cover" of the DAM was curated by Sylvia Lavin and designed by Erin Besler, Jessica Colangelo, and Norman Kelley to address an emergent interest of postmodern architects and their supporting institutions. A new class of collectable object gained value in this moment and shifted the attention of practicing architects: the model. Whether original, forged, or replicated in cheap paper and foam, the collecting and display of the architecture model represented a new mode for the exchange and commodification of architectural knowledge—further complicated

in their recreation for the 2017 Chicago Architecture Biennial by model designers Yiran Chen, Dongxiao Cheng, Chase Galis, Daniel Greteman, and Charles Sharpless.

102
A. *Homo Sentimentalis (hanche)*
Bojan Šarčević, 2020
B. *TSE1285N Estremoz*
Thorben Gröbel, 2024

A white laminated chipboard kitchen element with a sink, a freestanding stove/oven combination, and a white plastic fridge. Those are the three elements that make up a typical kitchen in a Berlin rental apartment. Provided by the property management and legally counting as a fully equipped kitchen, they enable the landlord to charge a higher rent. As rented property of someone else, all these elements need to be returned once one decides to leave the flat— that is, unless both parties have formally agreed on a renovation of the kitchen to a higher standard, paid by the tenant, obviously. This makes it unlikely that these kinds of kitchens become spaces where one likes to spend time, let alone ones that make someone feel nice. On the other hand, cheap and mundane appliances have long been an element commonly found within the contemporary art context. Decontextualised and freed from the often precarious contexts in which they circulate, they receive a new kind of sexiness with luxuriant space and aura surrounding them.
To enhance the contrasting nature

of both—the cheap freezer and the generous and luminous gallery space—even more so, Bojan Šarčević has added another heavy (in various ways) material to his installation *Homo Sentimentalis (hanche)*. The heavy pink block of Portuguese Rosa Aurora marble that carries the freezer ultimately turns the appliance into an object of desire. So, if the shift from a bleak and depressing object into a desirable one can be performed so effortlessly, the same might be possible in a domestic context. Maybe a simple play on codes can hence change the appeal of a cheap white plastic box, and possibly this object can change the desirability and feeling of the kitchen as a whole. *Caption authored by Thorben Gröbel.*

103
A. *Cork Tree (Phellodendron amurense #143-A)*
The Arnold Arboretum of Harvard University, 1991
B. *Ghost Trees (Cork Tree)*
Sonia Sobrino Ralston, 2024

In 1995, a cork tree (*Phellodendron amurense*) affectionately known as "Corky" fell in the Arnold Arboretum in Boston, Massachusetts under the weight of a group of schoolchildren—all of which unharmed—while posing for a picture. The cork tree was the only tree that was allowed to be climbed on in the Arboretum's history; since the plants are recorded, documented, and photographed as an accession in a living collection, generally they are not to be clambered on. In the three decades that followed Corky's

demise—or more technically, it's deaccessioning from the collection—a generation of locals and schoolchildren have only had the opportunity to revisit the tree through images. In 2024 as part of an exhibition commissioned by the Arnold Arboretum, the tree was digitally recreated based on images from across its lifetime into a digital model. "Ghost Trees" allows arboretum-goers to revisit the tree in full summer foliage, albeit as a digital simulacrum in augmented reality, to preserve the social history it represented. But beyond this, the digital cork tree asks about how we are to keep and maintain records of landscapes past; what is the lifetime of a tree, and what is the lifetime of a digital model? *Caption authored by Sonia Sobrino Ralston.*

104
A. *Fountain*
Marcel Duchamp, 1917
Photograph by Alfred Stieglitz
B. *Fountain*
Vlad Ardeleanu, ca. 2000

Marcel Duchamp's *Fountain*—a urinal, flipped on its back, signed and dated R. Mutt 1917—introduced the notion of the readymade to the art world, implicitly questioning notions of authorship and paving the way for conceptual art. Duchamp's actual authorship of the piece itself has been occasionally challenged due to the fact that the original has never been seen by the public. The only thing to speak of its existence is a photograph taken by Alfred Stieglitz published in the *Dada journal*, "The Blind Man,"

on May 2, 1917. Some thirty-three years later Duchamp started making literal reproductions of the object with a total tally of eleven *Fountain*s in museums (five in Europe, four in North America, and one each in Israel and Japan), four in private collections, two lost. The majority of the replicas were done after "a prototype from technical drawings and modeled in clay, probably manufactured in Europe...The sculpture appears to be a hollow fired clay construction with a bluish white glaze typical of mass produced urinals. However the glaze does not appear to have been satisfactory and all the replicas were painted a dense white. The Tate replica for example was found to have been further over painted to disguise damage to one 'wing', the original paint layers including a gray alkyd primer and titanium white alkyd top pat, under several alternating layers of nitrocellulose paints and varnishes," according to Flavia Perugini and Derek Pullen. In other words, the industrial, American off-the-shelf urinal was drawn, prototyped, re-cast, and painted into a sculpture mimicking a readymade, only covers left to testify. Here, Romanian painter Vlad Ardeleanu paints a cover of the *Fountain*'s original photo, refamiliarizing it in a domestic setting, the pedestal from Alfred Stieglitz's 1917 studio replaced by a '80s TV, a timeless macrame rendering the screen mute. The lost Fountain found a home.

105
A. *Sistine Chapel*
Baccio Pontelli and Various Artists,

1508
B. *Caesars Palace*
Melvin Grossman for Jay Sarno and Stanley Mallin, 1966

In his 2024 book *Rome – Las Vegas Bread and Circuses*, Iwan Baan juxtaposes photographs captured in Rome and scenes from Las Vegas, provoking the reader to consider if the experience of the tourist in each city is really so distinct. While describing the photos he captured in a heatwave in 2022, Baan stated: "You see visitors visibly suffer from the extreme environmental conditions yet remain committed to having the 'full experience.' The thrall of tourism as a global phenomenon has only been accelerated by the emergence of social media in the past two decades. Posting pictures online as proof that you were really there becomes a priority, no matter the cost of having to wait in line for hours for an experience that might last only seconds." The photographic essay builds on the work of Denise Scott Brown, Robert Venturi, and their assistant Steven Izenour in *Learning From Las Vegas* (1972).

106
A. *She's Lost Control*
Joy Division, 1979
B. *She's Lost Control*
Alive She Died, 1985

The sixth track on their debut album, Joy Division's "She's Lost Control" marked the band's entry into the post-punk scene of the late 1970s. The use of innovative production techniques separated the track from its

punk predecessors, qualifying songwriter Ian Curtis's exploration of neurological impairment within the technological specificity of England's Strawberry Studios. Alive She Died would later cover the song in 1985—a liberal interpretation lending the band's signature minimal wave aesthetic. The cover would bring the song to the dance floor and, later, to the world of luxury fashion, appearing in a 2016 campaign for Gucci.

107
A. *Waiting for Godot, Act I, Scene I*
Samuel Beckett, 1954
B. *W8ING*
Sophia Le Fraga, 2014

Irish playwright Samuel Beckett's *Waiting for Godot*, written in 1954 and debuted on stage in 1955, is an English reworking of Beckett's own French-language original, *En attendant Godot*. The play centers on two characters, Vladimir and Estragon, who stand alongside a tree on a country road waiting for a third character, Godot, who never arrives. The relative minimalism of *Waiting for Godot*'s plot has invited countless adaptations that have imbued the play with a wide range of political, social, philosophical, and religious interpretations since its theatrical debut. Artist and poet Sophia Le Fraga follows this custom of reinterpreting *Waiting for Godot* with her 2014 video and performance piece, *W8ING*. Continuing the process of translation begun by Beckett himself—from French to English—Le Fraga rewrites

Godot in the alphanumeric text message vernacular of the 2010's. Employing the iPhone's screen as a stage, the play is performed by sending messages composed of textual abbreviations and emojis. As with her many other works that explore language and technology, Le Fraga's development of *W8ING* included rereading Beckett's *Godot*, drafting a revised script, refining it with her sister to feel more natural, screen-recording the scripted text message exchange in real time, and finally restaging the text exchange as an in-person play. *W8ING* highlights Le Fraga's intention to emphasize through her work the ways we communicate and the media we use to do so.

108
A. *Penguin Pool, London Zoo*
Berthold Lubetkin and Ove Arup, 1934
B. *Museo de la Memoria de Andalucía*
Alberto Campo Baeza, 2010

In the elliptical center courtyard of the Andalusia Museum of Memory, Spanish architect Alberto Campo Baeza included a two-story, double-helix ramp—a reference to a 1934 design of a similar ramp for the elliptical penguin pool at the London Zoo by architect Berthold Lubetkin and structural engineer Ove Arup. Despite its popularity as an icon of modernist architecture and a demonstration of the capabilities of thin-shell reinforced concrete, Lubetkin and Arup's penguin pool has long been criticized for its harmful effects on the animals it housed. The rough concrete ramps caused

abrasions on the feet of the penguins that led to a bacterial infection called "bumblefoot," and the pool was finally emptied and closed in 2004.
Campo Baeza's 2010 design adapts the intertwining ramp for a population better suited to utilize it—humans, that is—though sectional drawings of the ramp still include penguins as scale figures, further cementing Campo Baeza's nod to Lubetkin and Arup's original design.

109
A. *African American Flag*
David Hammons, 1990
B. *David Hammons x Denim Tears 70 HI*
Tremaine Emory for Denim Tears and Converse, 2020

Inspired by the work of David Hammons, Denim Tears's Tremaine Emory designed a high- and low-top shoe in collaboration with Converse based on the artist's *African American Flag*. Even though it was not required legally, Emory reached out to Hammons's team for approval as a sign of respect. Initially, Denim Tears was denied permission, but after tabling the project, Emory was able to speak with Hammons and get his approval for the collaboration. A later conversation would lead to the release of another iteration of the same shoe, on the condition that Hammons could put his signature on the label and send a couple pairs to his grandchildren. In the wake of the ongoing police violence against Black people in the US, Emory negotiated with Converse to release the shoe on

the condition that the company make meaningful financial contributions to organizations committed to increasing black voting—this in addition to their planned commitment to donating twenty million dollars over ten years to support work contributing to Black equity. In collaboration with other artists, Emory is using the shoe and related imagery to encourage both Black citizens and the general population to vote in the 2024 US election.

110
A. *Churchill Gardens Estate*
Powell & Moya, 1962
B. *Brutalist Playground*
Assemble Studio and Simon Terrill, 2015

Assemble worked in collaboration with artist Simon Terrill to create the Brutalist Playground: an immersive installation that recreated a trio of post-war play structures out of foam. Brutalist Playground consisted of full-size fragments of three distinctive London housing estates: Churchill Gardens in Pimlico, the Brownfield Estate in Poplar, and the Brunel Estate in Paddington. Assemble recast these concrete and steel playground structures in reconstituted foam in order to allow people to consider their formal characteristics separate from their materiality and, in doing so, allow them to be reappraised as places for play. *Caption authored by Assemble.*

111
A. *Lounge Chair*
Yrjö Kukkapuro, 1978

B. *Home Work Chair*
Something Fantastic, 2021

A contemporary way of working—normalized during the pandemic—is to sit in a chair, one both comfortable and suitable for extended use: a necessary bridge between home and office. The Home Work Chair by Something Fantastic is copied from what the studio considers a near-ideal model, a lounge chair by Yrjö Kunkapuro. The cover is a one-to-one recreation of the original in its geometry—the seat, backrest, and armrest—but made with different materials. The Something Fantastic cover is fabricated out of aluminum profiles and powder coated perforated steel surfaces. The aluminum profiles were sourced from Rose+Krieger, a supplier of prefab elements that specializes in custom-built work environments. The functional aesthetic of the elements suggests that the chair is more a tool than a domestic furniture piece, opening it to further variation as needed. In this case, the woolen seating surface was replaced with a metal mesh more suitable for the Los Angeles climate than Kunkapuro's original Finland. *Caption authored by Something Fantastic.*

112
A. *Wilson Desk, as used by US President Richard Nixon*
W.B. Moses and Sons, 1898
B. *Nixon's Desk, from History is Made of Different Shades of Grey*
Kevin van Braak, 2011

In the ongoing series *History is Made of Shades of Grey,* artist Kevin

van Braak creates almost-exact replicas of the desks of infamous world leaders, including Adolf Hitler, Joseph Stalin, Mao Zedong, Josip Broz Tito, Benito Mussolini, and Suharto. Among the replicated desks is the *Wilson Desk* used by US President Richard Nixon, who had a secret audio recording and phone-tapping system installed in the desk as part of a larger political espionage operation aimed at securing his re-election. This political controversy became known as the "Watergate Scandal," and Nixon was eventually impeached for his actions and resigned from his position as president. van Braak's replicas are made to the dimensions of the originals and covered with a thick, rubber-like polyurea coating of a unifying gray hue—a reference to an anecdotal globe in Hitler's office, which rendered all the countries of the world in a single gray shade, overwritten with the label "Deutschland." This act, however, is not meant to neutralize the decisions made or crimes committed at these desks. Rather, in reimagining the desks as sculptures and re-siting them in the gallery, van Braak undermines their functionality and attempts to wrest power from them and the individuals who used them, while at the same time prohibiting their acts from being concealed.

113
A. *Vanna Venturi House*
Robert Venturi, 1965
B. *(RE)PRODUCTION 02 (Vanna Venturi House)*
Ana Peñalba, 2015

A resident artist and architect of RAIR (Recycled Artist in Residency) in Philadelphia, United States, Ana Peñalba developed the project PHILLI (RE)PRODUCTIONS in 2016. The residency program at RAIR, headed by Billy Dufala, brings artists to an active recycling facility in Philadelphia to use discarded materials in the creation of new artistic works. Peñalba used the resources available to recreate iconic architecture from the city on site. Works from the series include recreations of Robert Venturi's Guild House, Louis Kahn's Margaret Esherick House, Philadelphia City Hall, the Rodin Museum, and Venturi's house for his mother. In the Chestnut Hill suburb of the city, Venturi famously designed the house in parallel with writing his book Complexity and Contradiction in Architecture, incorporating its ethos into the design, not without compromise to the desires of his mother. Peñalba recreated the house in the recycling yard of RAIR, though this time not in compromise with a client but rather the material availability of the moment, provided through the discarding of the city's own residents.

114
A. *US Capitol, as depicted on the Fifty-Dollar Bill*
United States Bureau of Engraving and Printing, 2004
B. *Soroca House*
unknown, ongoing

The house is inspired not directly by the US Capitol building but

by its representation on the fifty-dollar bill. This choice reflects a desire to emulate a symbol of power, authority, and significance, much like the bill or money itself. By adopting such a representative icon, celebrated through a valuable note, the building in Soroca, Romania expresses the owner's aspiration to align with the grandeur and importance associated with an American symbol. *Caption authored by Laurian Ghintoiu.*

115
A. *The Virgin Annunciate*
Antonello da Messina, ca. 1476
B. *Triclinium*
Alt. Corp., 2023

Antonello da Messina's Virgin Mary is a remarkable Renaissance masterpiece that subtly changes the classical perspective of the viewer on the Annunciation. What has traditionally been represented for centuries as a diptych, leaving the Archangel Michael and the Virgin almost symmetrical on either side of the composition, is now rotated ninety degrees; moreover, the column that usually separated the two biblical characters is reduced to the framed surface of the painting, while the presence of the Archangel is somehow implicit, pertaining to the realm of the viewer.
This shift seems to be encoded in the slight misalignment between the Virgin's body at the pulpit and her delicate hand gestures and countenance. Mary seems to be turning towards the viewer in a state of timeless serenity and awe, while the memory of her previous state is to be found in the small wooden object that stands on top of the pulpit, the Gothic lectern holding the prayer book with fluttering pages.
The pavilion at Viña Lanciano (Logroño, Spain) tries to capture this state of suspended serenity within a similar wooden artifact, the triclinium. This object likens the position of the prayer book on a lectern to that of a reclined body—the body of the modern-day pilgrim, wandering through the never ending vineyard, that suddenly stumbles upon a place to lie down. The project channels this atemporal, semi-conscious form of being, the lingerer, corresponding to a detached self, one that is, at times, lost in the vastness of the territory, yet somehow strangely anchored to the center of an unexpected "roman banquet." *Caption authored by Alt. Corp.*

116
A. *Nonsite (Essen Soil and Mirrors)*
Robert Smithson, 1969
B. *Imitation of Robert Smithson (Imitation of Wealth)*
Noah Davis, 2013

In 2012, Noah Davis founded The Underground Museum in central Los Angeles—its inaugural exhibition displaying his own work titled *Imitation of Wealth*. The project of the museum began as a way to bring institutional, "museum-quality art" to traditionally Black and Latino working-class neighborhoods in the city; however, upon opening, Davis found out that no institutions were willing to lend the kind of art he had envisioned

for the space. So, he decided to fake it. David recreated artworks from Marcel Duchamp, Jeff Koons, and Robert Smithson, including his 1969 work *Nonsite (Essen Soil and Mirrors)*, resurrecting decades-long debates about authenticity, value, and celebrity in art.

117
A. *Parts*
Morphosis, 1979
B. *Scales of Extraction*
Charlotte Malterre-Barthes, 2020

Every decision planners make in a design process has an impact when implemented, not only on the site of construction but also on the site of extraction and production. From the window frames of a house to the concrete pillars of a highway bridge, from the wood flooring of a living room to the asphalt of our streets, and from the steel bolts of a door to the tree species of a park, choices about the materiality of the built environment have global consequences.
The exploded axonometric drawing titled "Parts" produced by the Californian office Morphosis is a precise inventory of each element used in houses constructed following the North American construction protocols of the 1980s. Based on this document, the cover drawing "Scales of Extraction" seeks to establish a critical methodology on building construction while bridging the distance between design and extraction. Morphosis's catalog of architectural details is not preoccupied by the origins of the materials employed but

rather provides "a Revell-model-like that detailed each aspect of its construction in a form any layperson could comprehend," according to a statement made available on the office's website. It is only "politicized" when the drawing illustrates the materials' sources. When visible patterns emerge that determine how biophysical attributes of space production are combined, produced, and sourced—refracting views into the political economy of construction appear. This non-exhaustive, somewhat naïve, and simplified listing of the materials necessary to build a house aims to show that the claimed neutrality of design disciplines no longer stands. *Caption authored by Charlotte Malterre-Barthes.*

118
A. *Concrete ramp*
City of Timişoara, ca. late twentieth century
B. *Let it Slide*
Cătălin Bătrânu, 2023

Let it Slide is an open-air sculpture made as part of Timişoara's Cultural Capital 2023 program, sited in an atypical location—an abandoned concrete ramp near the Bega Canal on the Dniester estuary, located in the vicinity of the Neptun Palace, between the water and the sidewalk. In the past, the ramp had the purpose of facilitating the dumping of snow collected from the streets during the winter season. Now, thanks to climate change—as it is felt at the local level—this function is no longer necessary, rendering the ramp an unused and strange

object for the inhabitants. With the help of the sculptor Cătălin Bătrânu, the ramp became part of the work *Let it Slide*, which advances a critical hypothesis regarding the community's awareness of pollution on the Bega and on the banks. It represents its own interpretation of climate change and the imbalance caused by continental desertification (a phenomenon also faced locally in Banat). *Caption authored by D Proiect.*

119
A. *Sugar Bowl (Model 247)*
Christopher Dresser and Elkington & Co. (manufacturer), 1864
B. "*Christy" Sugar Bowl*
Christopher Dresser and Alessi (manufacturer), 1993

Considered the first industrial designer, British designer and theorist Christopher Dresser was a central figure in the design reform movement of the mid- and late-nineteenth century. Born of both aesthetic and moral responses to the widespread use of ornamentation in the decorative arts, this movement aimed to define the proper role of design in Britain's newly industrialized export economy. Dresser embraced the technical innovations afforded by the Industrial Revolution and produced a wide range of domestic objects that prioritized function and quality and were meant to be accessible to a growing consumer market. Dresser's extensive body of work includes carpets, ceramics, furniture, glass, graphics, textiles, and metalwork, including silver items such as the Model 247 sugar

bowl, a three-legged conical vessel exemplary of Dresser's innovative style.

In 1993, nearly ninety years after Christopher Dresser's death, Italian houseware company Alessi released a new version of the Model 247 sugar bowl, manufactured according to Dresser's original design. In humorous homage to Dresser's radically whimsical design, Alessi named their version of the bowl the "Christy." Unlike the silver 1864 version, however, Alessi's re-release realized the bowl in a material more indicative of the post-industrial economy of the late-twentieth century: a thermoplastic resin in a wide range of saturated hues. Alessi's "Christy" bowl seemingly keeps with Dresser's ethos of accessibility, communicated through its use of a comparatively non-precious material.

120
A. *Dovetail Joint, Wooden Church at Gersa I, Romania*
unknown, 1721
B. *"G.M. Cantacuzino" Faculty of Architecture*
Iași Nicolae Porumbescu, 1970

In his creative work, Romanian architect Nicolae Porumbescu drew upon the traditional architectural elements prevalent in the ethnographic regions of northern Romania as a source of inspiration. These regions are renowned for their distinctive wooden structures characterized by intricate craftsmanship, with their aesthetic appeal deeply rooted in local traditions. Porumbescu effectively translated these distinct

features into imposing concrete monumental structures, thus capturing the essence of traditional Romanian elements in his designs. *Caption authored by Daniel Miroțoi.*

121
A. *Preliminary Study, Sculptural stage props on Trianon Terrace, Museum of Art São Paolo*
Lina Bo Bardi, 1965
B. *The Place We Imagine*
Assemble and The Schools of Tomorrow, 2022

The Place We Imagine is a group show commissioned by Nottingham Contemporary. It is a collaboration between Assemble and Schools of Tomorrow, a situated education program directed by the gallery's education team.
The exhibition is inspired by a drawing of the Museu de Arte de São Paulo made by the Brazilian architect Lina Bo Bardi in 1968, the year of the museum's opening. The drawing depicts an impossible reality where children play freely under the belvedere of the building itself, bringing the life of the gallery onto the streets. However at this time, such activity was impossible due to the military dictatorship (1959–84), which in 1968 was at its height.
At the center of the drawing is an unusual looking slide-cum-musical instrument, which Assemble have called the Big Red. Adjacent, children are shown playing among a range of creatures arranged in a circle on a rainbow painted floor. For *The Place We Imagine*, Assemble have reimagined these

unbuilt sculptures at one-to-one, bringing them into Nottingham Contemporary's gallery spaces as a way to rethink the role of the institution as a public facility in Nottingham's city center. *Caption authored by Assemble.*

122
A. *White cube gallery, David Zwirner New York*
Selldorf Architects, 2013
B. *Drywall is Forever*
New Affiliates, 2019

Drywall is Forever is a reinterpretation of the typical white-cube gallery, assembled from discarded sheetrock into a new kind of surface bricolage. In New Affiliates's work on exhibitions and installations, they have been struck by drywall's value in architecture's interior. It's used to produce an image of apparent newness and affective permanence while simultaneously being discarded again and again, piling up in dumpsters and contributing to the massive amount of C&D waste-filling landfills across the globe. In other words, it's the primary resource to create architectural fantasies and spatial fictions—an alibi or a coverup for our excessive and wasteful practices.
In the context of the art world, the white-walled gallery is a stand-in for apparent neutrality, its blankness ostensibly allowing art to be seen without context or distraction. Looking closely at the surface of the museum wall and its history, New Affiliates built a white cube gallery out of discarded pieces from exhibitions closing around the city—exposing

that even neutral surfaces are full of material politics and ecologies. Through the process, they created a new kind of subtle relief-decoration: puzzle pieces imprinting almost imperceptibly on the surface itself, a new white cube that records its own material make-up to reveal the complex reality of its material assemblies, which are so often designed to be forgotten. *Caption authored by New Affiliates.*

123
A. *The Haçienda*
Ben Kelly, 1982
B. *Hoodie, Spring/Summer 2014*
Off-White™ c/o Virgil Abloh, 2013

The Haçienda opened in Manchester, England in 1982, providing a nightlife space to the city's urban residents, anchored by the musical and cultural cachet of its founder, Factory Records. Incorporating a "motorway" or "industrial" aesthetic, complete with signage and reflective visual symbols, the notorious club soon was recognized internationally by its distinctive diagonal-striped columns. In *Party Planner*, Vol. 1 (2022), architect of the Haçienda Ben Kelly describes this invention as a solution to practical problems: "The building had a row of giant columns holding the roof up and quite a lot of them were on the dance floor. They were a health and safety issue, so I used the language of factories and industrial environments where a hazard is marked with hazard stripes. Through this kind of color-coding system, with warning and hazard graphics, I developed

my own version of it. That's how I ended up painting stripes on the columns, which I turned into a kind of a composition, like a painting. Peter Saville took the stripes I had put on the columns as a graphic language and turned it into the membership cards of the club and used it in all of the graphic promotional literature. Those stripes on the columns have gone around the world."
Virgil Abloh would later take those same, recognizable stripes and incorporate them into his designs for Off-White among other as-found graphics. While at first angry over this unauthorized appropriation, Kelly would later collaborate with Abloh directly: "He took that language of stripes and built a fashion label called Off-White using them on his garments. We later collaborated on a number of projects. What I'm saying is that this language has continued through generations. The Haçienda never dies."

124
A. *Coat, worn by Diane Dixon*
Dapper Dan of Harlem, 1989
B. *Coat (Look No. 33), Resort 2018*
Alessandro Michele for Gucci, 2017

Beginning in the 1980s, Harlem-born and -based fashion designer Dapper Dan gained widespread recognition by creating ready-to-wear garments from the all-over monogram prints that European luxury brands had reserved exclusively for leather goods and accessories at the time. Dapper Dan reworked monogram-print fabrics he purchased from

designers as well as fabrics he developed independently using these brands' logos to create unauthorized branded pieces which he referred to as "knock-ups" (as opposed to the more pejorative "knock-off"), inventing the iconic "logomania" aesthetic that was then popularized by rap and hip-hop artists beginning in the 1990s. During his career, Dapper Dan weathered countless raids on his Harlem boutique and lawsuits from nearly every luxury fashion house whose logos he incorporated into his designs, forcing him to temporarily suspend his operations. In a 2017 runway show, Gucci creative director Alessandro Michele presented a fur-paneled, balloon-sleeve jacket reminiscent of Dapper Dan's work, specifically a 1989 jacket designed by Dapper Dan for Olympic sprinter Diane Dixon, which used the Louis Vuitton monogram print. Michele called this an "homage" to Dapper Dan's work, though Dapper Dan himself was uninvolved with the 2017 design, nor was he initially credited by Gucci. Following this "homage" and the social-media critique it garnered, Gucci announced an official collaboration with Dapper Dan to create a capsule collection making use of Dan's signature "logomania" style—this time with their permission.

125
A. *Smoking Suit*
unknown, 1950s
B. *Le Smoking*
Yves Saint Laurent, 1966

Yves Saint Laurent introduced the now iconic "Le Smoking" look as a part of his 1966 Autumn-Winter collection. The looks directed to forms familiar elsewhere, recontextualized and labeled under the moniker of "Pop Art"—the collection's title, a tribute to Andy Warhol. "Le Smoking" was a reinvention of the men's smoking jacket, or tuxedo, adapted to the female body. Saint Laurent said of the suit, "For a woman, the tuxedo is an indispensable garment in which she will always feel in style, for it is a stylish garment and not a fashionable garment. Fashions fade, style is eternal." And eternal it would be, worn by celebrities of the time and reimagined continually to this day.

126
A. *Air Jordan 1*
Peter Moore for Nike, 1985
B. *The Ten: Air Presto*
Nate Jobe for Nike and Virgil Abloh, 2017

In a heavily saturated sneaker scene, an artist's collaboration with large brands such as Nike, Puma, or Adidas can be seen as a right of passage. Sneaker covers, while sometimes designed with a critical intention to respond to notions of "legacy," can also be seen as a shallow marketing technique. As a challenge to the field, in Virgil Abloh and Nike's project "The Ten," Abloh used an interdisciplinary approach to deconstruct and reconstruct a collection of ten sneakers. By producing an interwoven collection from a generation of distinct shoes, the project intervenes with humor, highlights

contextual origin, and adds contemporary commentary to the canon. As a body, the collection attempts to make a thick cover through the dimensions of culture, material, and labor.

127
A. *Mapuche "Ruca"*
Mapuche Peoples, 1903
B. *La Carpa de la Reina*
Violeta Parra, 1965

"Arauco tiene una pena" [Arauco has a sadness], sang the renowned Chilean folk artist Violeta Parra in 1962, lamenting the violence inflicted by the Chilean state on the Mapuche people from the Araucanía region. "Qué he sacado con quererte ayayai" [Oh, what have I gained by loving you], she cried five years later, recounting her own tragic love story using the deep sadness from the Mapuche song known as "ül," shared by indigenous singers such as Carmela Colipi. Folk music, by definition, is rooted in traditional popular culture. In this case, it is composed of gathered rhythms, embodied feelings of social injustice, and personal tragedies.
After living in Paris, where she exhibited her tapestries at the Louvre Museum, Violeta aspired to create a school of folklore and crafts in Chile. In 1965, she raised a large tent, La Carpa de La Reina, next to a couple of araucaria trees at the foothills of the mountains to the east of Santiago, the capital. This setting—facilitated by the mayor, the architect Fernando Castillo Velasco—welcomed a series of performers and harkened back to Parra's days at the circus.

With a fire at the center, scholars have associated the use of this space to the Ruka (Mapuche house), especially the one she visited, owned by María Painen Cotaro. Today, only the araucarias remain standing at the entrance of a fenced block of residential buildings. Most of these araucarias (*Araucaria angustifolia* from Brazil) are not the same species as those from the snowy Araucanía (*Araucaria araucana*), although they are similar enough to evoke southern landscapes.
These lyrics, rhythms, and trees echo the beauty of a mestizo culture marked by colonialism. They are tragedies interpreted in songs, poems, and embroideries, expressed through Violeta Parra's pain. However, they are also celebrated as beautiful traces of Latin American history, resonating with us to this day. *Caption authored by Camila Medina Novoa.*

128
A. *The Annunciation*
Jacopo Pontormo, 1527–1528
B. *Mary's tabi toe*
Maria Masha (Lisogorskaya), 2023

Mary's tabi toe is a cover of a segment of Jacopo Pontorno's fresco for Capponi Chapel in the church of Santa Felicita in Florence, Italy. Zooming in on a reproduction image of the Virgin Annunciate, found in *Frescos From Florence* (publisher in 1969 by The Arts Council), Mary's foot is taken out of context, giving it a new life on a freestanding mini-wall. The image was painted in three fresh lime plaster "Giornatas" [a day's work], while studying with Carey

Mortimer at the Bosa Art School. The color was made with mineral pigments: earth and ground stone diluted with water then applied to lime plaster—turning back into its original sedimentary rock state as the mix dries. Calcium hydroxide combined with carbon dioxide in the air produces calcium carbonate crystals which dry to re-form into limestone.

Attempting to estimate how many covers there may be of the announcement of Mary's virginal motherhood, Chat GPT claims "there are likely thousands of versions globally." *Caption authored by Maria Masha (Lisogorskaya).*

129
A. *Stool 60*
Alvar Aalto, 1932
B. *FROSTA*
IKEA, 1992

The Aalto Stool 60's story began in 1933 when Finnish architect Alvar Aalto and carpenter Otto Korhonen perfected a revolutionary wood-bending technique. Their innovation, the "L-leg"—a piece of Finnish birch bent at a right angle—allowed the leg to be securely screwed into a surface. This L-leg, which Aalto called "the little sister of the architectural column," became the foundation for over fifty products, with the lightweight, stackable Stool 60 being the most notable. The stool quickly gained acclaim after its debut at London's Fortnum & Mason, leading to widespread use in schools, libraries, and homes. Although Stool 60 was made through a meticulous forty-

eight-step process in Finland, Gillis Lundgreen—the draftsman credited to have developed IKEA's flat-packing and self-assembly concept—was quick to democratize the design of the FROSTA stool as a no-frills, mass-produced, and affordable dupe. Priced at just $9.99, the FROSTA was nearly thirty times less expensive than its Artek twin, with the primary trade-off being the lack of handcrafted quality and premium materials. Although FROSTA has since been discontinued—ironically due to the copyright of its name rather than its design—it has been succeeded by the KYRRE, continuing IKEA's tradition of providing accessible, functional design.

130
A. *Yardhouse*
Assemble, 2014
B. *Hard Plastic 3D Printed Back Cover for One Plus Nord Ce 2 5g Flower Multi Colour for Girls & Boyss*
Amazon, 2017

Yardhouse is an affordable workspace building in Sugarhouse Yard in Stratford, designed and built by Assemble including fixtures and fittings. The main structure was formed from a barn-like timber frame and enclosed by prefabricated, insulated panels. The front façade facing onto the Sugarhouse Yard was made from colorful concrete tiles handmade on site. The unlikely scale and intricacy of this façade formed a backdrop for the active public yard onto which it faced.

While up, the building attracted

numerous visitors, many of whom turned Yardhouse into a selfie destination. Over the years, products appeared which utilize the image of the façade—such as phone covers, bed covers, wallpaper, and more. Assemble did not profit from these covers. *Caption authored by Assemble.*

To cover is to do again. Sometimes again and again. The practice of returning to something is fundamental across creative fields. It is required for an architect to fine-tune skills and spatial sensibilities, for a visual artist to craft their technique, and—perhaps most crucially—for performers to rehearse a work before presenting it live. By doing again, the cover allows for not only sameness but also difference, each time contingent on a particular place and a particular moment. That which occurs in the fleeting moment of a lived experience is what ultimately stays with us.

In addition to the exhibition, *cover me softly* also includes a densely packed calendar of public programs, featuring the work of multidisciplinary musicians, performance artists, filmmakers, DJs, and artisans whose practices rely on repetition. Through these events, which also extend to a weekly schedule of lunches, talks, workshops, and activities, the greater community surrounding Beta and beyond is invited to engage with the practice of being together, again and again.

Exhibition hours: Tuesday – Sunday 12.00 - 20.00, Mondays Closed
All Events at Garnizoană unless stated otherwise
Please check instagram.com/betacity.eu for details and updates

16.9 Closed	17.9 18.00 Under Covers talk with Karamuk Kuo (Anna Fritz)	18.9 18.00 Guided Tour	19.9 **double feature @ Cinema Timiş** La Piscine(Jacques Deray, 1969) A Bigger Splash(Luca Guadagnino)
23.9 Closed	24.9 18.00 cover me softly with curator Oana Stănescu	25.9 18.00 Guided Tour	26.9 **movie night @ Garnizoană**
30.9 Closed	1.10 18.00 Covered Lecture	2.10 18.00 Guided Tour	3.10 **movie night @ Garnizoană**
7.10 Closed	8.10 18.00 Covers as Climatic Systems Florencia Collo Atmos Lab	9.10 18.00 Guided Tour	10.10 **double feature @ Cinema Timiş** Orlando (Sally Potter 1992) My Political Biography (Paul B Preciado 2023)
14.10 Closed	15.10 18.00 On Covering Lecture New Affiliates	16.10 18.00 Guided Tour 19.30 On Copyright arch. Vlad Gaivoronschi	17.10 **Beta Awards see schedule**

21.10
Closed
	22.10
	18.00 Under Nature's Cover
	      Diego Morera,
	      Marius Moga,
	      Carpathia
		23.10
		18.00 Guided Tour
		19.00 The Happy (Never) Endings
		      of Architecture
		      Andreas Ruby
			24.10
			double feature @ Cinema Timiş
			Angela merge mai departe
			(Bratu 1981)
			Do Not Expect Too Much from the
			End of the World (Jude 2023)

13.9	14.9	15.9
18.30 Opening cover me softly 20.00 Live Music: 　　Roxanne Tataei (UK) 　　Ladr ache (BE) 　　Kadjavsi (RO) 　　DJ set Bogdan Orbita (RO)	11.00 Malkit Shoshan with 　　Oliver Wainwright 13.00 cover me softly artists tours 16.00 Nuar Alsadir Workshop 20.00 DJ set Cosmin TRG 　　DJ Set Khidja (RO/DE)	13.00 Community Lunch 　　Artists and Architects
20.9 **Vila Mal (str. Pîrvan 1-3)** 18.00 Beta Awards Opening	**21.9** 10.00 Kids Workshop 14.00 Covers in Music workshop 18.00 Cynthia Fleury & Oana S. 20.00 Live Music: 　　Borusiade (RO / DE) 　　Coby Sey (UK) 　　Fantastic Twins (FR) 　　Wang Consulting (DE)	**22.9** 13.00 Community Lunch 　　Artists and Architects
27.9 12.00 Karaoke	**28.9** 10.00 Kids Workshop 14.00 Covers in Fashion Workshop 　　Nate Jobe & Tutia Schaad 20.00 Live Music: 　　Ouch collective 　　James Massiah	**29.9** 13.00 Community Lunch with 　　Artists and Architects
4.10 Simultan Festival	**5.10** 10.00 Kids Workshop 14.00 Covers in Archit. Workshop 　　KOSMOS & Zeller & Moye **Beta x Simultan @FABER** 19.00 Live performance: 　　Messengers by 　　Rebecca Salvadori	**6.10** 13.00 Community Lunch 　　Artists and Architects
11.10 20.00 Live Music: 　　Corp Showcase 　　DJ Lychee	**12.10** 10.00 Kids Workshop 12.00 covered by Brigitte Lacombe 14.00 Plants Workshop: Sonia Sobrino 　　Ralston & Oana Frenţiu 20.00 Identity takeover: 　　Drag Kings Night	**13.10** 13.00 Community Lunch 　　Artists and Architects
18.10 **Beta Awards see schedule** 20.00 party @Vila Mal 　　Beta x Aethernative	**19.10** **Beta Awards see schedule** 20.30 Live Music@Vila Mal 　　Tudor Gheorghe 　　Ana Uzelac 　　Nevena Jeremic 　　Adis is ok	**20.10** 13.00 Community Lunch 　　Artists and Architects
25.10 20.00 party @Vila Mal 　　Beta x Aethernative	**26.10** 10.00 Kids Workshop 14.00 Digital Cover Workshop 　　Space Popular 20.00 Live Music: 　　Eirwud Mudwasser (RO) 　　Bogman (RO) 　　Anja (PT) 　　Dazion (NL)	**27.10** 13.00 Community Lunch 　　Artists and Architects