Beta Awards

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To cover up. To mask.

I find the mask as the most powerful interpretation of the cover theme, symbolising protection and concealment and transcending identity with each of its performances. Masks challenge authorship by acting autonomously, having the power to evoke the external world of artefacts and ideas through creative transformation, blurring identities by creating diverse narratives. The tradition of wearing masks in public was a distinctly Venetian response to one of the most rigid class hierarchies in European history, thus Masks enable us to explore different personas, facilitating social critique, and anonymity. Through its anonymity, the Mask works as a cover of protection, concealment and connectivity.

Johan Huizinga explains that our interest in masks originates from play, which further links the discourse towards Gregory Bateson's theory of "Framing" or using Play as metacommunication in order enhance our capacity to express ourselves and engage in sensitive topics. Here Play acts as undercover for facilitating dialogue and the exchange of knowledge through storytelling.

John Hejduk's exploration of the Masque defines architecture through the use of emblems, framing it as a reflection of the universal expression of human condition rather than an individual "heroic" creation. The Emblem book serves as a source of inspiration for his own interpretation of the mask, using allegory and metaphor for expressing emotions effectively. Emblems pair a symbolic drawing with an explanatory text, or a motto, they work as a manual by having the purpose of demonstrating ideas. They have the quality of being immensely imaginative by means of their simple form of communication, composed in such a way that it arouses references to other worlds, an effect of making the familiar strange.

The concept of architecture's otherness explores a dramatic cover of cultural sensitivity, which imagines such strange architectures that invoke masks. These oddities can transform the city into an auto-critical device that operates as a narrative collector. The Mask uses techniques of rhetorical action and counter design, an architecture of a revolutionary nature, that provokes social hierarchies and can promote positive social change. Functioning as research tools, these masked devices are sensitive architectural covers of the action-research model in sociology, questioning the possibility of objectifying such a research model by the means of architectural masks that portray community emblems.

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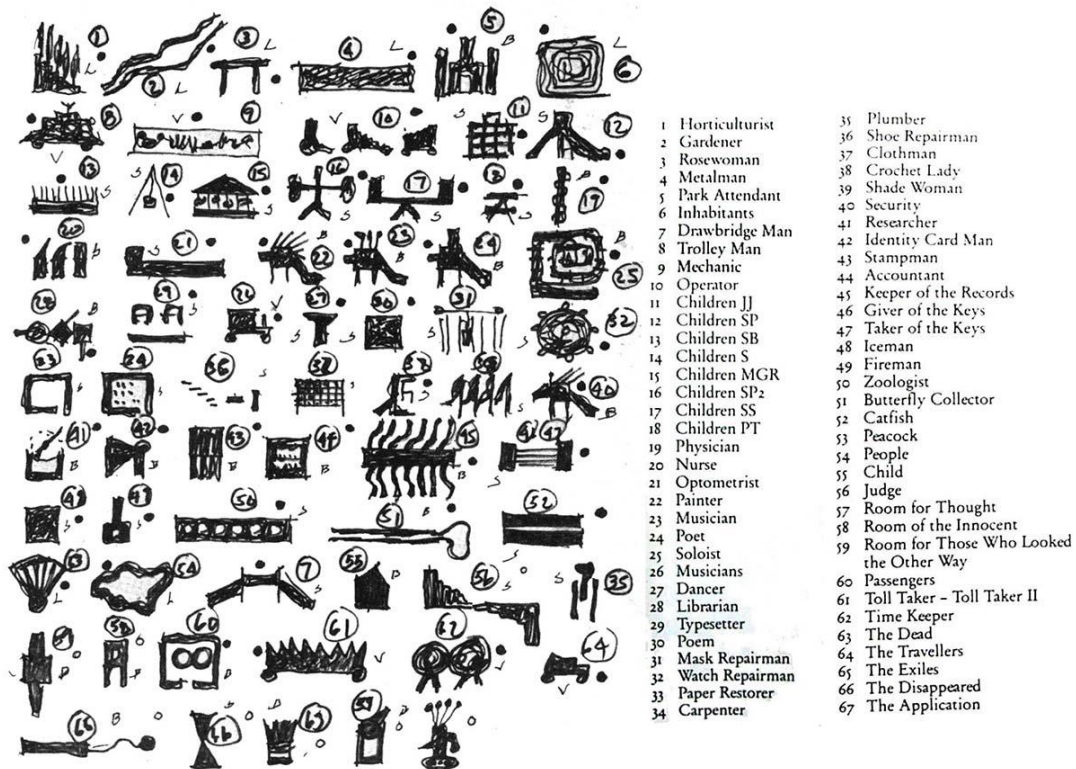|			
1	Horticulturist	35	Plumber
2	Gardener	36	Shoe Repairman
3	Rosewoman	37	Clothman
4	Metalman	38	Crochet Lady
5	Park Attendant	39	Shade Woman
6	Inhabitants	40	Security
7	Drawbridge Man	41	Researcher
8	Trolley Man	42	Identity Card Man
9	Mechanic	43	Stampman
10	Operator	44	Accountant
11	Children JJ	45	Keeper of the Records
12	Children SP	46	Giver of the Keys
13	Children SB	47	Taker of the Keys
14	Children S	48	Iceman
15	Children MGR	49	Fireman
16	Children SP2	50	Zoologist
17	Children SS	51	Butterfly Collector
18	Children PT	52	Catfish
19	Physician	53	Peacock
20	Nurse	54	People
21	Optometrist	55	Child
22	Painter	56	Judge
23	Musician	57	Room for Thought
24	Poet	58	Room of the Innocent
25	Soloist	59	Room for Those Who Looked the Other Way
26	Musicians	60	Passengers
27	Dancer	61	Toll Taker – Toll Taker II
28	Librarian	62	Time Keeper
29	Typesetter	63	The Dead
30	Poem	64	The Travellers
31	Mask Repairman	65	The Exiles
32	Watch Repairman	66	The Disappeared
33	Paper Restorer	67	The Application
34	Carpenter		

Figure 1 - Credits (John Hejduk, Mask of Medusa, https://publish.obsidian.md/worldmaking/-+Log/2022/2022-06-17%2C+John+Hejduk's+Masques)