

archi  
*syntax*

words on the page  
in the mind  
from the mouth  
create your project:  
begging questions  
seeking complications  
relishing ambiguities  
displacing the visual  
revealing limitations  
supplanting 'impossible'



problematicising  
a continuous reframing  
a topos.graphia of  
architecture landscape urbanism  
design construction engineering formation ...

Harry Potter and the Chamber of Secrets (Harry Potter, #2) J.K. Rowling  
The Kite Runner Khaled Hosseini

---

*Equal Rites (Discworld, #3; Witches, #1) Terry Pratchett*

*Smoke and Mirrors: Short Fiction and Illusions*, Neil Gaiman

*The Golem's Eye (Bartimaeus, #2)* Jonathan Stroud

*Thief of Time* (Discworld, #26; Death, #5) Terry Pratchett

*Color of Magic (Discworld, #1; Rincewind, #1)* | Terry Pratchett

*The Amulet of Samarkand (Bartimaeus, #1)* | Jonathan Stroud

*The Horse and His Boy (Chronicles of Narnia, #5) | C.S. Lewis*

*Brisinger (The Inheritance Cycle, #3) | Christopher Paolini*

Prince Caspian (*Chronicles of Narnia, #2*) C.S. Lewis

*Dawn Treader (Chronicles of Narnia, #3) C.S. Lewis*

and the Sorcerer's Stone (Harry Potter, #1) J.K. Rowling

*Harry Potter and the Half-Blood Prince (Harry Potter, #6)* J.K. Rowling

*Harry Potter and the Deathly Hallows (Harry Potter, #7) J.K. Rowling*

*The Hobbit, or There and Back Again* J.R.R. Tolkien

*The Golden Compass (His Dark Materials, #1) | Philip Pullman*

*The City of Ember (Book of Ember, #1) | Jeanne DuPrau*

*So Long, and Thanks for All the Fish (Hitchhiker's Guide to the Galaxy, #4) Douglas Adams*

*The Hitchhiker's Guide to the Galaxy (Hitchhiker's Guide to the Galaxy, #1) Douglas Adams*

*The Wind-Up Bird Chronicle* Haruki Murakami

*Endless Night* Agatha Christie

*Peril at End House (Hercule Poirot, #8) Agatha Christie*

*The Mists of Avalon (Avalon, #1)*<sup>1</sup> Marion Zimmer Bradley

Preludes &amp; Nocturnes (The Sandman, #1) | Neil Gaiman

*Stardust* | Neil Gaiman

*American Gods (American Gods, #1)*, Neil Gaiman

*The Ocean at the End of the Lane*, Neil Gaiman

*River of Stars (Under Heaven, #2), Guy Gabriël Kay*

*Ysabel Guv Gabriel Kay*

*A Song for Arbonne* | GUY GAZRIEL KATZ

Under Heaven (Under Heaven, #1) | Guy Gavriel Kay

*Tizana | Guy Gabriel K...*

The Lathe of Heaven|Ursula K. Le Guin

*The Left Hand of Darkness* (Hainish Cycle, #4) | Ursula K. Le Guin

*Essential Tales and Poems* Edgar Allan Poe

*How do we remember better when things change? How do we have a better time running both ways? We make stories of our lives.*

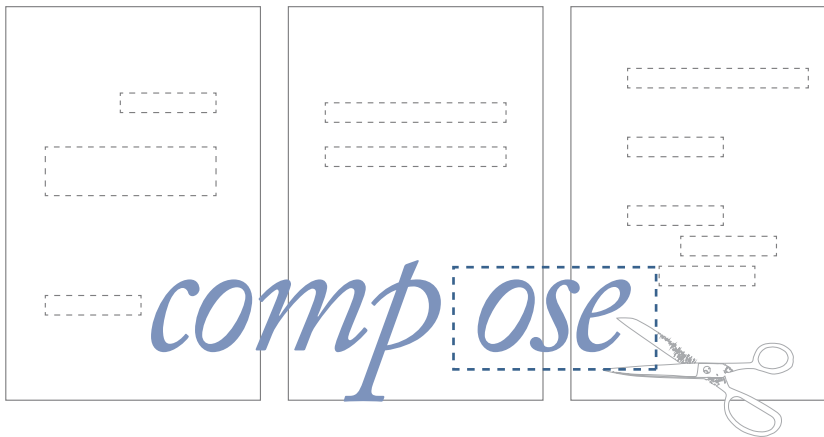
*nota  
bene:*

*“Every page should explode,  
either because of  
its staggering absurdity,  
the enthusiasm of its principles,  
or its typography.”*

—Tristan Tzara

*“The world is too full  
of information.”*

—Peter Eisenman



VIA SELECTIVE CLIPPING

OF PAST PROPOSALS

A PEDAGOGY

FOR UNLEARNING.



# *write*

THE TABLE OF CONTENTS FOR AN ARCHI-  
BOOKLET

AUTOBIOGRAPHY

PROVATION

POETRY COLLECTION

NARRATIVE



# *retrieve*



SCRAPS OF WORKING NOTES  
FROM A BAG, COPYING  
THE THIRD WORD  
OF EACH LINE  
AS CATALYST.



write a building adjacent  
near  
dos-a-dos say  
to your favourite authors—



Taussig

(to who writing, unlike drawing,  
obliterates reality  
as if the sketch is not a hieroglyph)

Hugo

(to who writing—the printed book, novel  
or *bleak* random *house* published  
en masse for sentimentals and academics—  
was to crumble brick-and-mortar  
or at least its mystique)

Queneau

(to who writing, like *Notre Dame*,  
is up for a dusting)

—and apply them  
(like dimensional lumber);  
see how they reflect life  
how they bridge your past  
future projects, selves, self-projects  
in summary: how you say  
‘I have been educated [exclaimed point]’;  
write this  
and then write ...

Microeconomic Analysis	DJ I'm Parking ed. why .  vine		
Calculus 2			
Intro to Moral Philosophy			
Cell and Molecular Biology	Tender Opposites, Tops		
General Chemistry 2	531		
Intro Organic Chemistry 1	Beyoncé, Beyoncé Brown Social Scene		
Calculus 3	251		
Western Music Theory	Yes, I can't be wrong Angel to Badlamanti They Wash My Soul, Spoon		
	361		
ommunication in Engineering	Pet Sounds, The Beach Boys		
Construction Materials	Sound & Color, Alabama Shakes House Masters, Frankie Knuckles		
Dynamics	The Soft Bulletin, The Flaming Lips		
Solid Mechanics	Ambient 1: Music for Airports, Brian Eno		
Design Graphics	Heaven or Las Vegas, Cocteau Twins		
	736		
Environmental Engineering	I'd like dedicated this to of the Create righteous children I have some food in my bag for you Not that edible food, the food you eat? No. I have some food for thought Since	Baduizm, Erykah Badu	
Probabilistic Systems	398		
Structural Engineering 2	Bodily Functions, Herbert		
id Mechanics & Hydraulics	748		
	Foundations of Love, Kate Bush Metaphorical Music, Nujabes		
	502		
	A Seat at the Table, Solange		
	244		
BACHELOR OF CIVIL ENGINEERING			
ARTS			

It has been found that  
 a series of logically  
 formulated formulas of the  
 imperative are  
 towards a firm,  
 generally discounting

*nota  
bene:*

*“We also take special care  
with regards to  
the simplicity of building:  
our details are not too fine,  
because only architects  
know about them  
or look at them.”*

—Anne Lacaton

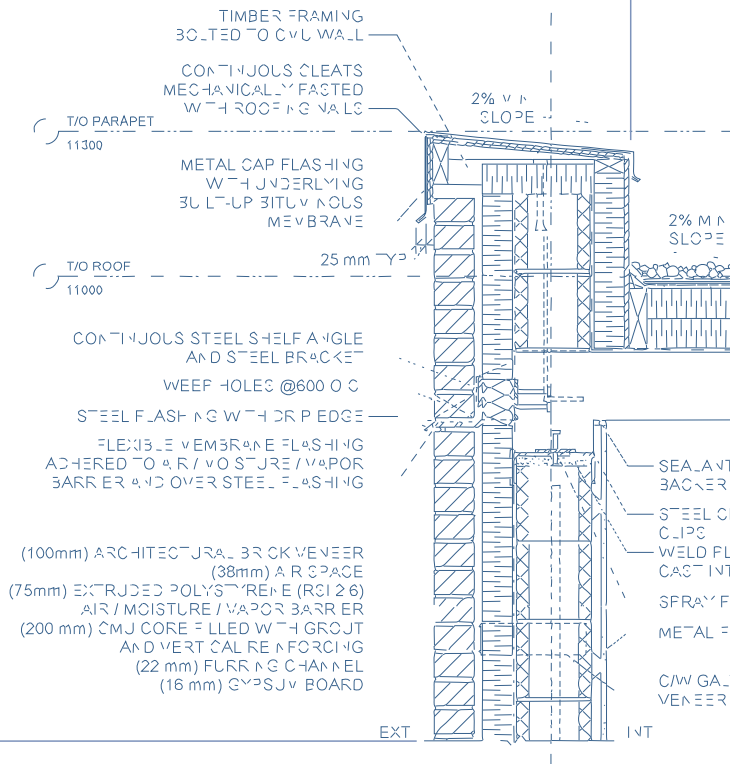


# *brief*

A LATE COMPETITION ENTRY  
FOR THE REROOFING OF  
PARIS' NOTRE DAME.

# poeticise

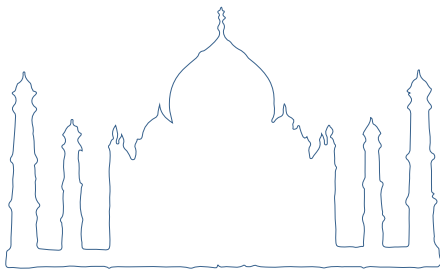
SEVEN LEADERS ON  
AN OLD CONSTRUCTION DETAIL  
WITH KEEN ADJECTIVES

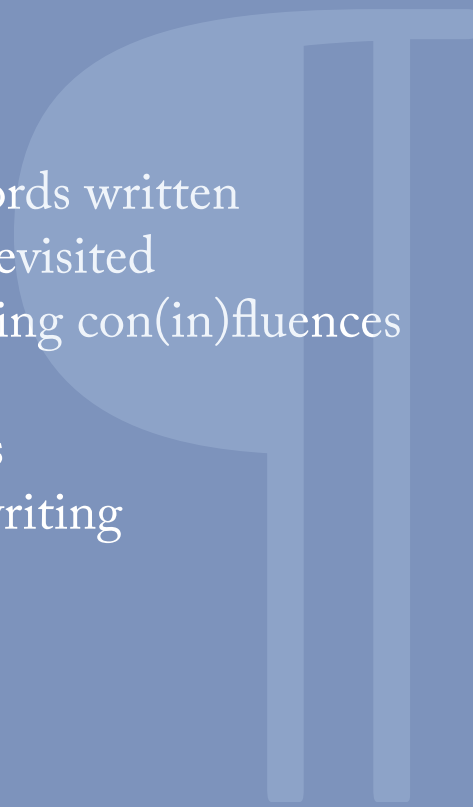




# *describe*

A STUDENT'S DRAWING COURSE  
USING ONLY NOUNS.





how the inundation of words written  
or spoken or drawn? are revisited  
reconciling cor(e)responding con(in)fluences  
and sub-typologies  
meta-knowledge domains  
reforming rebranding rewriting  
your text several times

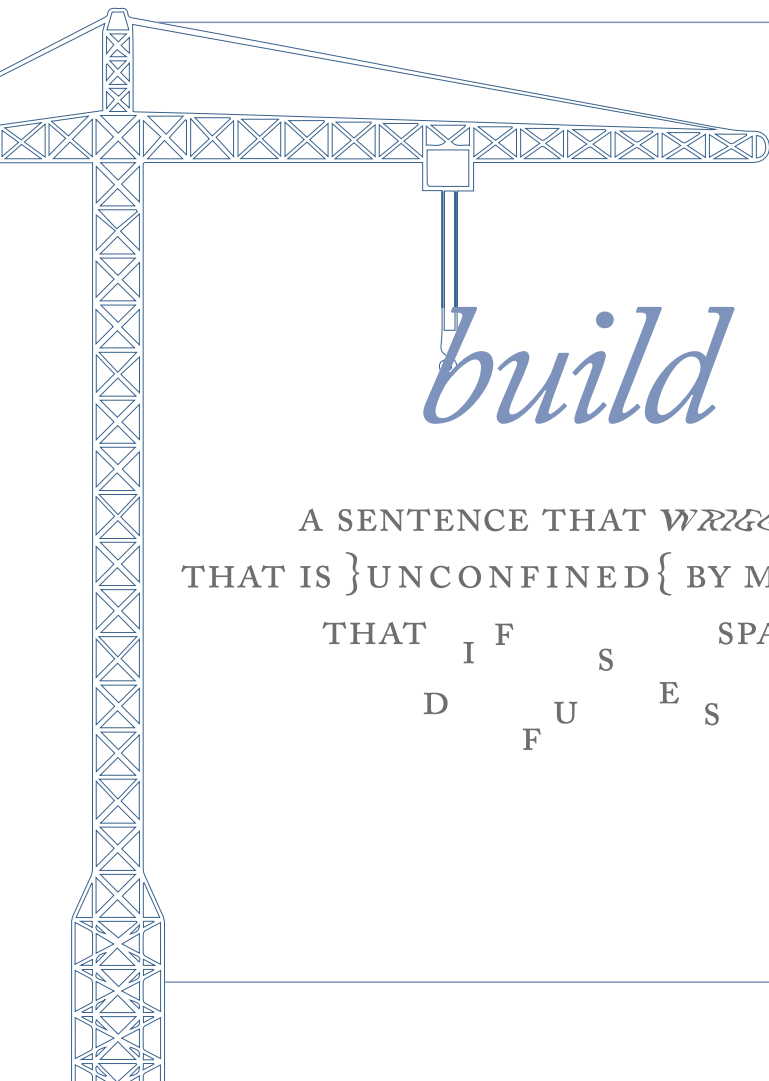
subjecting it to *exercises in style*  
manipulation machines, insertions,  
diffusions, reconstructions;  
constructivisms, surrealist silliness,  
modernist projects, communist manifestoes;  
post-neogothic Oulipo  
via DADA[exclamation point]  
via the loss  
(you likely will not read Wharton)  
of the *age of innocence*  
of the post-war economy



*nota  
bene:*

*“To shape space or to control  
capital or to create conditions—  
what we’re constantly doing as  
designers is manipulating  
how space and people operate.  
That’s our job. And architecture is  
very smart about new ways  
to exploit and categorize people.”*

—Justin Garrett Moore



*build*

A SENTENCE THAT *WRZGLES*,  
THAT IS }UNCONFINED{ BY MODERNITY,  
THAT I F S SPACE.  
D U E S  
F

*discuss*

POLITICS (IDEOLOGICAL, FISCAL, IDENTITY)  
WITH YOUR PROJECT; TRANSCRIBE, FROM ITS  
WORLDVIEW, THE RESPONSE.

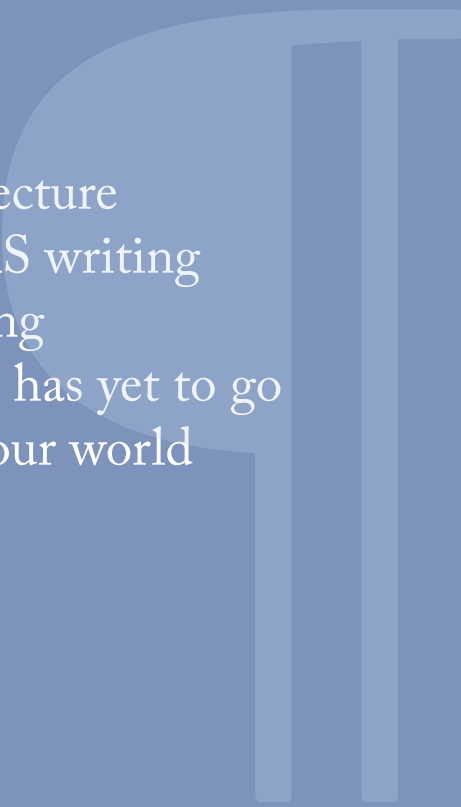
*Renovate*

rrrrrip

[illegible]

K'snmac





write about writing architecture  
write about architecture AS writing  
(and where that went wrong  
(or where it did not go (or has yet to go  
and about closing off))) your world  
into line enjambed  
line of text

Do Not Say We Have Nothing | Madeline Thien

The Man Who Fell to Earth | Walter Tevis

Trigger Warning: Short Fictions and Disturbances | Neil Gaiman

The Summer Book | Tove Jansson

The Nether War (Pendragon, #3) | D.J. MacHale

The Lost City of Enar (Pendragon, #2) | D.J. MacHale

The Marchant of Death (Pendragon, #1) | D.J. MacHale

The Remains of the Day | Kazuo Ishiguro

The Shipping News | Annie Proulx

The Line of Beauty | Alan Hollinghurst

The Satanic Verses | Salman Rushdie

Sense and Sensibility | Jane Austen

Crime and Punishment | Fyodor Dostoevsky

The Gables (Samuel Johnson, #1) | John Connolly

The Sea | John Banville

e-Body Problem (Remembrance of Earth Aios Part #1) | Liu Cixin

The Sense of an Ending | Julian Barnes

Barney's Version | Mordecai Richler

Howl and Other Poems | Allen Ginsberg

Kaddish and Other Poems | Allen Ginsberg

Of Mice and Men | John Steinbeck

The Book of Disquiet | Fernando Pessoa

The Waves | Virginia Woolf

A Fraction of the Whole | Steve Toltz

Giovanni's Room | James Baldwin

Uninvited | Justine Musk

: Beasts and Where to Find Them (Hogwarts Library) | Newt Scamander

How to Be a Pirate (How to Train Your Dragon, #2) | Cressida Cowell

Train Your Dragon (How to Train Your Dragon, #1) | Cressida Cowell

The Black Book of Secrets | F.E. Higgins

Half-Moon Investigations | Eoin Colfer

The Supernaturalist | Eoin Colfer

The Time Paradox (Artemis Fowl #6) | Eoin Colfer

Emma | Jane Austen

Dr. Jekyll and Mr. Hyde | Robert Louis Stevenson

Garden Cities of Tomorrow | Ebenezer Howard

Lynby  
Copenhagen

Brussels

Berlin  
Potsdam  
Leipzig  
Přague  
Vienna

London  
Porto  
Lisbon  
Lagos  
Seville  
Granada  
Barcelona  
Sofia  
Athens  
Miystras  
Kalamata

*I think that's the real loss of  
innocence: the first time you  
glimpse the boundaries that  
will limit your potential*

*nota  
bene:*

*“Think more  
design less.”*

—Ellen  
Lupton

*“I really believe  
in the idea  
of the future.”*

—Zaha Hadid



*entreat!!*

YOUR CONCEPT, AS PYGMALION, INTO BEING;  
TRY AN ODE, A BALLAD, A LOVE LETTER.



# *delineate*

A CASE FOR THE (DIS)ESTABLISHMENT OF YOUR  
PROFESSION IN FIVE WORDS OR LESS.

1

2

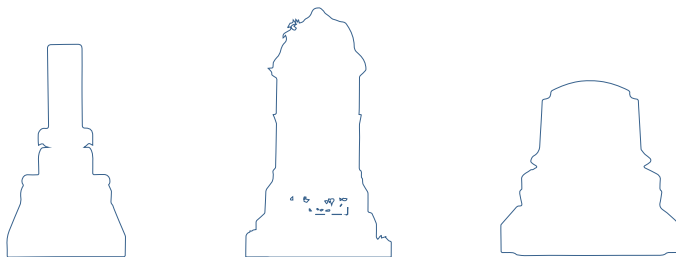
3

4

5



YOUR IDEA, AS DEARLY UNDEVELOPED,  
TO FINAL REST: WITH REMORSE, NOSTALGIC  
ANECDOTES, DIRT.



write about your wariness  
of a series of signs  
made to mislead  
embedding a history of tales  
*complex and contradictory*  
overused, construed as system-of-truth  
system-of-knowing  
*mythologies* really

a faulty *empire of signs* overcome  
by punctilious uses of punctuation as \$nt@x  
[exclaim; point?]  
a pedantic semiotics of odds and ends  
of tautological bits and pieces  
of flying deconstructed buttresses  
lying dying (long dead)  
architectures of the church  
and/or state  
and/or late capitalism



e Post Cards, Hiroshi Yoshimura

906

Apple Venus, vol. 1, XTC

375

I had a dream where  
the car is reduced to a  
fossil  
Take a packet of seeds,  
take yourself out to  
play  
I want to see a river  
of orchids where we  
had a motorway  
It's all in your back  
yard, you've the whole  
world at your feet

unded, Everything But The Girl

And I thought that I'd  
outgrown this kind of  
thing  
Well, we aren't what  
you're supposed to mature or  
grow into  
But I haven't found  
that yet  
Is this as grown up as  
we'll ever get?  
Maybe this is as good  
as it gets

Undercurrent Bill Evans Trio

154

Working with Sound, Hiroe

The Importance of

Thin

Thin

Life and Death are W

If on a Winter's N

Not Wanted

Generation X: Tales for an Ace

The Brief Wondrous Li

1,000 Recordings to Hear

The Architectu

The Eyes of the Skin: Architecture

Modern Architect

An Outline of Europe

Tudao Ando: Conversation

Wife of Maqary Lyons Sweetapple Architects: E

Les Me

Tales of the City (Tales

Varieties

to see on the

Sketching and Rendering of

Modern Architecture A

In Pr

Delirious New York: A Retroactive Manifesto

Death in Midsummer an

La perspectiva en el dibujo / The perspective

Minimalism

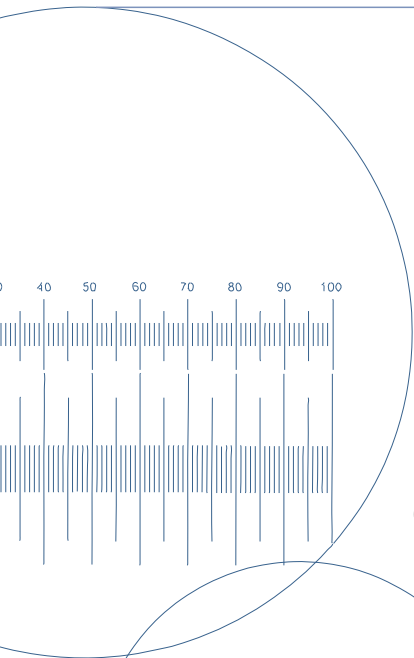
*nota  
bene:*

*“The elements of architecture  
are not visual units or gestalt;  
they are encounters,  
confrontations that interact  
with memory.”*

—Juhani Pallasmaa

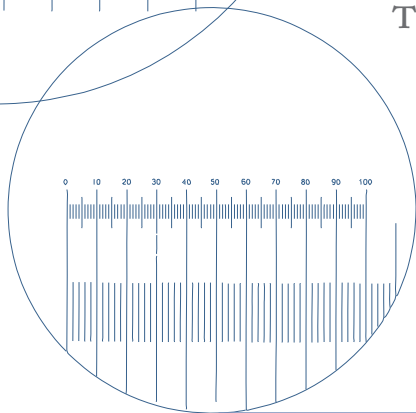
*“Gravity is the  
insidious enemy  
of the animate.”*

—Lebbeus Woods



 *analyse*

ONLY 1/100TH OR LESSER PARTS  
TO DESCRIBE THE WHOLE OF  
AN OBJECT AT ANY SCALE.





*support*

YOUR STRUCTURE ON FEET  
OF IAMBUS SPONDEE TROCHEE  
(INTERPRET THESE ACADEMICISMS)



*refer*

ONLY TO GESTALT CONDITIONS  
TO RECREATE THE PARTS  
OF AN ORTHOGRAPHIC DRAWING.

write about beat poets  
(Ginsburg, Helen Adam if you can find her)  
*howling* architects of the road  
or how Arendt fastened *the human condition*  
with steel (she knew modernity)  
write about how we see, and see, and see  
and represent [point: exclaim]  
representation as writing

show writing

draw writing

write in concrete and alabaster and thatch

then dematerialize writing



dig a Murakami pit  
(you no longer remember *the wind-up bird*  
though the cat had significance) to write in  
and write yourself out of  
(shape a ladder perhaps  
or respatialise the context)  
write emails  
like your supervisor writes emails—  
*a phoney island of their mind*  
assume intention—  
not post-rationalised auto-format

Once and For  
Yes Is More: An Ar  
Rash  
Architecture Without Architects: A Short Introdua

Architect: The Work of the Pritzker Pri

control me.  
Music talks to  
the heart

Year by year  
the monkey's neck  
reveals the monkey  
lightning –  
heron-cry  
stabs darkness

in my new room  
this morning–  
someone else

The 2019 Griffin Poetry Prize An

explored. Nothing  
is experienced  
itself, but always in  
relation to its  
surrounding, the  
sequences of events  
leading up to it, the  
memory of past  
experiences.

A Pattern Language  
Streets  
Programs and Manife

Occasional Work and Seven Walks f

Archispeak: An Illustr  
curiously and clearly in  
the mind, and the on  
the path to an insight  
satisfaction created by creative  
creation. This view of life  
should help them on the  
way. It should liberate them  
from all teachings, which it  
comes down to it even in  
this one, and lead them to  
their own creative work. It  
should provide initial  
assistance: run- everyone  
must build for themselves.

Il

Acabou Chorare, Novos Baines

Magdalene, FKA Twigs

257

Sarah Vaughan

I never knew the  
charm of spring  
I never met it face to  
face  
I never knew my  
heart could sing  
I never missed a  
warm embrace

That April in Paris,  
daisies in blossom  
Friday tables under  
the trees  
April in Paris, this is  
a feeling  
That no one can ever  
reprise

Suddenly, Caribou

78

*nota  
bene:*

*“I feel it is part of our profession  
to use space as a medium  
to express our thoughts.”*

—Kazuyo Sejima

*“Architecture is not just an  
object that you place  
in the environment”*

—Wang Shu

An abstract architectural line drawing in a light blue color. It depicts a room with various geometric shapes representing windows, doors, and furniture. Dashed lines trace paths through the space, suggesting movement or a journey. The overall style is minimalist and conceptual.

# *qualify*

A PHENOMENOLOGY  
OF READING ACROSS  
A SERIES OF  
ATEMPORAL ROOMS,  
PATHS, LANDSCAPES.

/är'tikyələt/

*articulate*

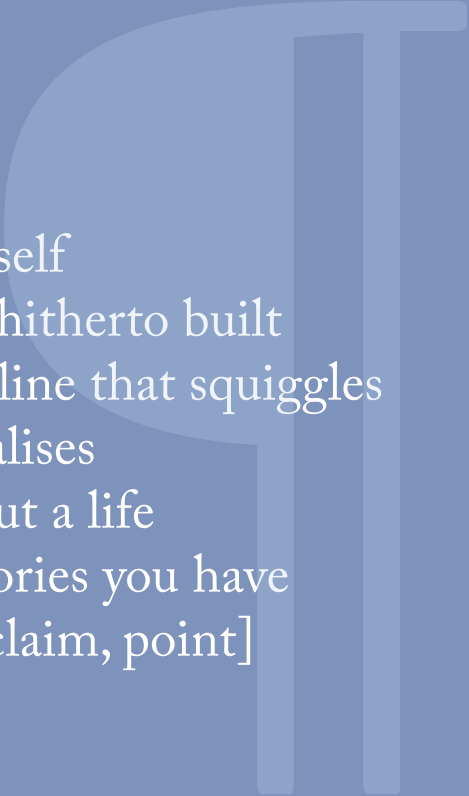
A CONCEPT STATEMENT ACROSS  
A PAGE; COMBINE WORDS AS  
NEOLOGISMS DEFINING YOUR 'ISM'.

A + B = C



# *explode*

THE NAME OF AN OBJECT WITHIN  
SIGHT; THIS IS YOUR FUTURE  
FORMAL TOOLKIT.



now write a syntax of the self  
with that which you have hitherto built  
re/de/con/fine (0.1mm) a line that squiggles  
deforms three-dimensionalises  
and is not a penned line but a life  
write an architecture of stories you have  
told heard and visited [exclaim, point]



a *library of babel* of books by those that look  
and speak and think like you  
and others who don't  
(and still more that are neither)  
write *on beauty and judgment*  
(Nehamas? he writes beautifully)  
—architects sometimes forget about beauty  
the desperate Scheherazade spinning  
irrepressible spaces of wonder and horror  
no feeble line but a grasp of life

ffin Poetry Prize Anthology: A Selection of the Shortlist | Griffin Poetry Prize

Human Chain | Seamus Heaney

Shadows & Clouds | The Book of the New Sun #1-2 | Gene Wolfe

Misread the Why Our World No Longer Fits Our Bodies | Peter Gluckman

The Complete Spice Book | Maggie Stuckey

Inequality: Polarization, and the Decline of Civic Life | Eric Klinenberg

Williamson's Successful Landscape Design | (Atlantic Garden) | Marjorie Williamson

Death in Venice | Thomas Mann

Ru Kim Thuy

Empire of Signs | Roland Barthes

Split Tooth | Tanya Taget

The Form Of The Book Book | Catherine Lin | Smie

The Form Of The Book Book | Catherine Lin | Smie

Exploration of the Most Powerful Object of Our Time | Keith Houston

Family Lexicon | Natalia Ginzburg

The Materials Book | Ilka Ruby

Unjustified Text: Perspectives on Typography | Robin Kinross

Architecture Is All Over | Esther Choi

Lie With Me | Philippe Besson

Find Me (Call Me By Your Name, #2) | Andre Aciman

How to Write a Thesis | Umberto Eco

A Theory of Semiotics | Umberto Eco

Slouching Towards Bethlehem | Joan Didion

Unlikely Stories, Mostly | Alia Gray

Interior | Chinatown | Charles Yu

Condemned Building | Douglas Darden

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Halifax

The pillar, which is a letter, the arcade, which is a syllable; the pyramid, which is a word, all set in movement at once by a law of geometry and by a law of poetry, grouped themselves, combined, amalgamated, descended, ascended, placed themselves side by side on the soil, ranged them in stories in the sky, until they had written the harmony between the general idea of an epoch...

—Victor Hugo

1. The student has chosen an over-the-top thesis topic, and his/her level of commitment is such that he/she will not back down. (A thesis is one of those rare occasions when you would like to write everything, and who will continue on his thesis for 20 years. (A clever will instead set limits, however, and produce something definitive those limits.)

3. The "thesis neurosis" has begun: the student abandons the thesis, feels unfulfilled, loses focus, and is

*nota  
bene:*

*“Truth, like time, is an idea  
arising from, and dependent  
upon human intercourse.”*

—Isak Dinesen

*“I believe buildings are alive,  
and when you want to make  
a change, you have to change  
in the same symphony.”*

—Benedetta Tagliabue

*Good News*

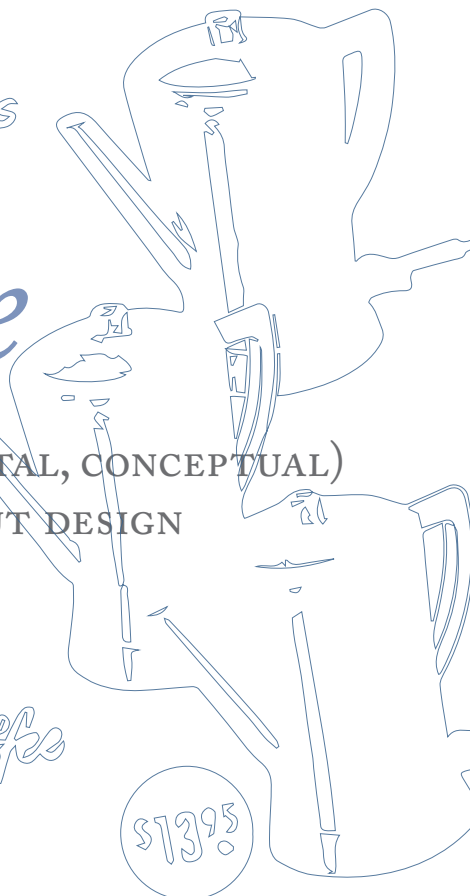
*Good Looks*

# *publicise*

A TOOL (PHYSICAL, DIGITAL, CONCEPTUAL)  
THAT REDRAWS AN INPUT DESIGN  
AS OUTPUT NARRATIVE.

*Good Coffee*

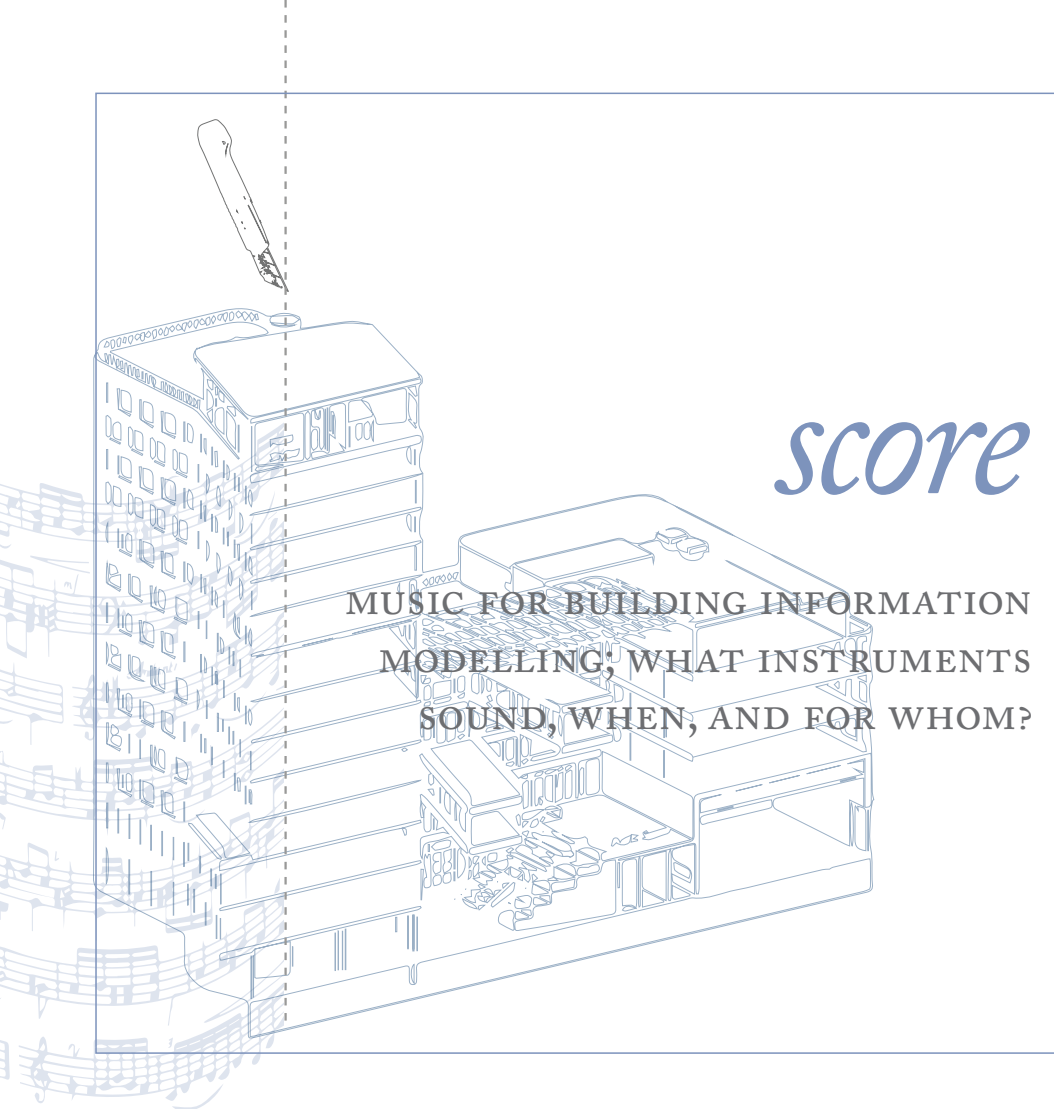
\$1395





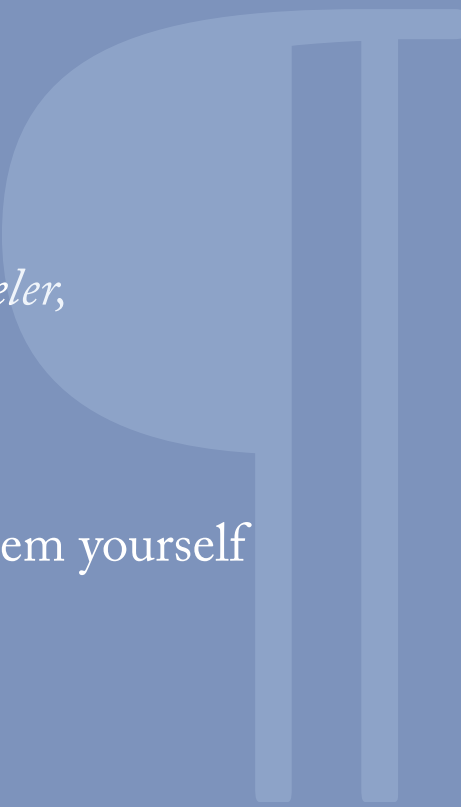
# *recount*

A TALE SET WITHIN A SPACE  
ENCOUNTERED OR DESCRIBED  
SECOND-HAND.



*score*

MUSIC FOR BUILDING INFORMATION  
MODELLING, WHAT INSTRUMENTS  
SOUND, WHEN, AND FOR WHOM?



write of spaces written  
about *a winter's night traveler,*  
*a summer book,*  
*a bluest eye,*  
*a three-cornered world;*  
do not read these, write them yourself



better yet, construct a writing surface  
yes, write on architecture  
(Ada Louise did, so did Basquiat)  
or use text as the surface  
*the (elements of) typography*  
on that once-blank page  
calligraphed shoji, coloured field de Stijl

*the (elements of) style* is your choice  
but assemble, at last  
an allegorical architecture  
a text [exclaim]  
which is a mirror [ation]  
which is you [point]

# “culture”

Contr

You could  
make the  
man  
winkle  
with a  
rise  
I could  
drum a  
gentle  
drum  
I could  
seat guests  
as they  
come

Chatting  
not about  
Heidegger,  
but wine!

Rent, Original 1996 Broad  
For I

Le

Exprimer  
clairement parmi  
les mots du  
manifeste  
Russell-Einstein,  
« ...comme  
membres d'une  
espèce  
biologique qui a  
vécu une histoire  
remarquable et  
dont la  
disparition ne  
peut être désirée  
par aucun de  
nous, » (1955), il  
est nécessaire  
que nous  
réalisions les  
mauvaises effets  
enracinés dans  
les armes  
nucléaires,

I  
We stood  
beneath an  
amber  
moon  
And softly  
whispered  
"one day  
soon"  
We kissed  
and clung  
together  
then

INTERNATIONAL

“When she smiled, I always noticed the rapid  
whiteness of her teeth, aligned in perfect rows,  
it made me sad. This was the first place of her  
beauty, her youth, of a whole life lived for  
for no one” (Huong, 2000, p. 11). This work in  
the novel *Paradise of the Blind* by Duong Thu  
Huong is a powerhouse of complex well-thought  
thoughts and experiences, suggesting a life  
yet remaining willing to move and change  
characterized by this destruction of the self  
the tragedy in their lives, but with the protagonists  
Aunt Tam, Hang's aunt, challenging the  
Que, Hang's mother, each in their own world for  
themselves wherein men are responsible, but  
more so simply factors in their lives. What  
it is seen that, whilst secondary characters, and  
man in the novel acts to spite himself as the  
highlighting their great stupidity, ex. By them  
how various male characters directly contrast  
Hang, Aunt Tam and Qued in their own way  
leading women will be shown as having been g  
a means with which to help them to expect  
their strengths and backgrounds and if at all?

Reacon. Time

*nota  
bene:*

*“We are interested in  
how this vocabulary  
has become embedded,  
in how these places  
are imagined and visualized,  
what images and maps show  
and demarcate,  
and what they exclude.”*

—Mathur and da Cunha

1

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*enumerate*

IN SINGULAR TERMS, THE ELEMENTS  
OF YOUR PERSONAL STYLE.

5

6

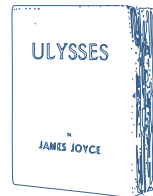
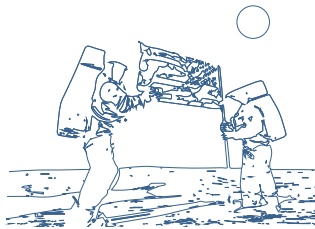
7

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# *Illuminate*

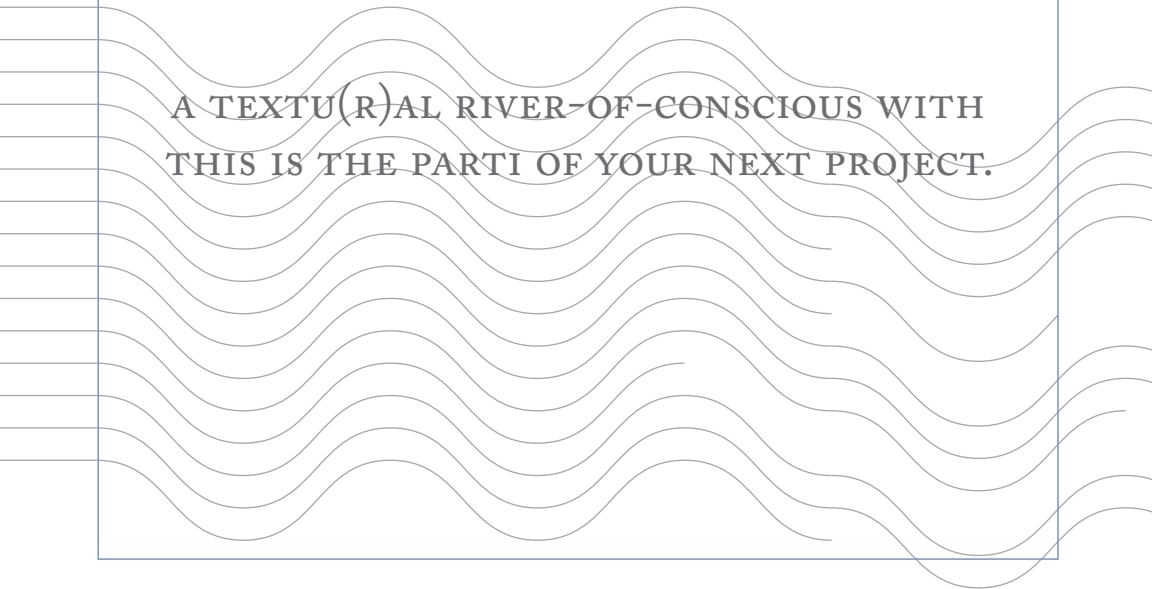
A WORK NEVER READ, SEEN, BELIEVED, OR  
UNDERSTOOD THROUGH ONLY ITS TITLE.





*inundate*

A TEXTU(R)AL RIVER-OF-CONSCIOUS WITH  
THIS IS THE PARTI OF YOUR NEXT PROJECT.



write a pedagogy  
for thoughtful  
design practices





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Building Techn

condition from which we  
benefit, yet in our urban  
centres, this system is  
hidden in walls and under  
movements, or relegated to  
dark space'. By concealing  
our daily interactions with  
water, it has become easier  
to accept its maltreatment;  
repeatedly, the water is  
CTBUH COMPETITION  
PISCINA MIRABILIS COMPETITION  
waste and pollutant usage  
are removed from the  
individual. The Towers for  
an Aqua Culture seek to  
reinstate a dialogue with  
water, offering a framework  
for the rethinking of our  
interaction with that most  
precious resource.

Graduate Studio  
Professional  
Advanced Building

transformation of  
squares, in and  
during park days. A  
with migrates  
terpouse across  
topography with a cont  
rumping space; visio  
urban street dom  
Gough building to the  
impeded. In so,  
seasonal program be  
informed by a poem of the  
forest. Structural density an  
scale create compact stands  
and airy glades, while ceiling  
recall ephemerally lit canop  
in crests, troughs, opaque  
covering and glimpses of sky.  
The site strategy meanwhile  
expands to the Capital  
context, whose urban forest  
pattern languages are adapted  
in miniature as deciduous and  
coniferous growing areas and  
renaturalised stands. At the  
scales of tree, building, and  
landscape, the project seeks a  
celebrated, viable narrative for  
the urban forest.

Graduate Studio  
Graduate Studio  
Graduate Studio - Architectural A

JILL  
VEL  
tize commitment?  
JERRY MARCEL  
DAVE  
CURRY  
CONNAH  
JELISA AU  
SAM AL

Daniel is

**the author**

a prospective designer architect

engineer planner dreamer

he writes draws contemplates

(dis)believes imagines

residing betwixt and between

Ottawa, Halifax, Montreal

this is his first publication  
a limited edition in 2021  
reconceiving architectural pedagogies  
in a continued exploration  
of the intersection  
of words and architecture