

cover me softly

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Edited by
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Content

This book is published on the occasion of
cover me softly, the main exhibition of the
Beta Architecture Biennial,
Timișoara, Romania, Sept. 13-Oct. 27, 2024.

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and Verlag der Buchhandlung Walther und Franz König, Cologne

Editors: Oana Stănescu, Chase Galis, and Something Fantastic
Design: Something Fantastic A.D.

Editorial assistants: Christopher H. Allen, Simina Marin,
and Amanda Ugorji
Proofreading: Max Bach
Printer: L.E.G.O. S.p.A., Venice

Published by
Verlag der Buchhandlung Walther und Franz König,
Ehrenstr. 4, 50672 Cologne

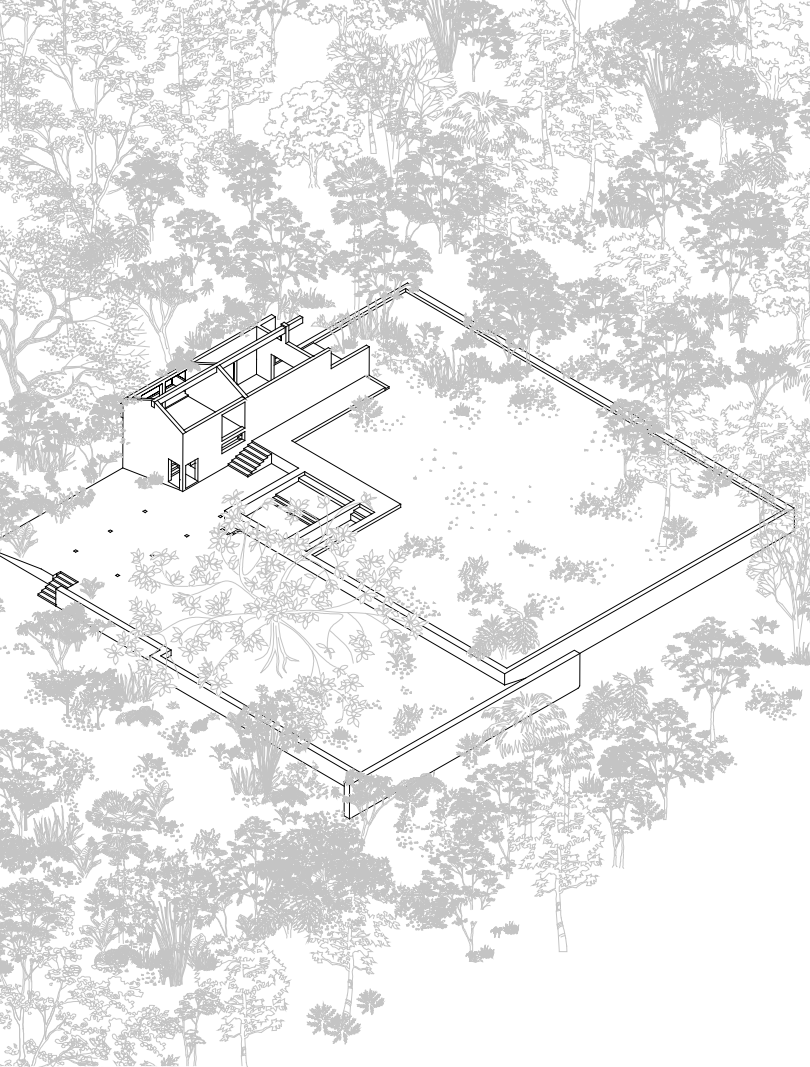
Bibliographic information published by the Deutsche National-
bibliothek. The Deutsche Nationalbibliothek lists this publication
in the Deutsche Nationalbibliografie; detailed bibliographic data
is available on the internet at <http://dnb.d-nb.de>.

Printed in Italy

Distribution:
Buchhandlung Walther König
Ehrenstr. 4,
D-50672 Cologne
+49 (0) 221 / 20 59 6 53

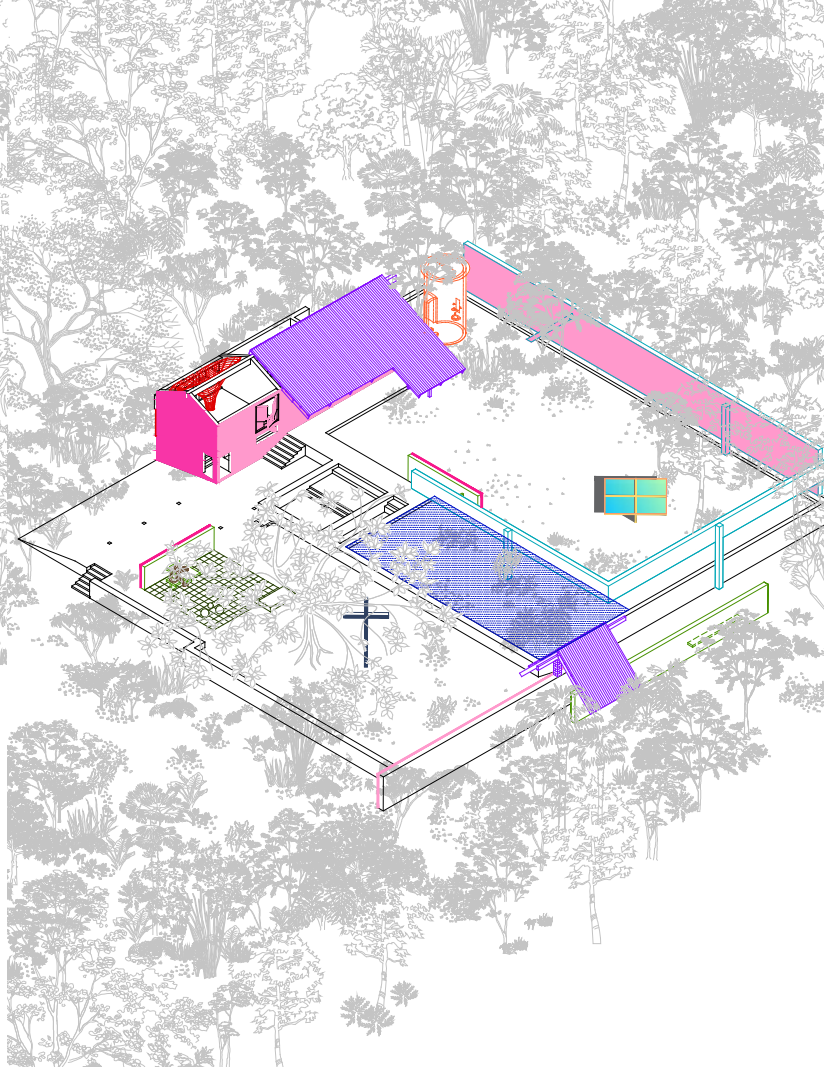
Cover by Something Fantastic A.D. after a design by
Willy Fleckaus and Rolf Staudt

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71A

Casa Majahua
Luis Barragán, 1953–66



71B

Solitude Is Good Company
Curated by Zeller & Moye, 2024

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 by A+A+A.*

68A, 68B *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 by just practice.*

69A, 69B The Constantin Brâncuși Memorial Home exemplifies the practical beauty of vernacular farmer architecture, preserved in an authentic and historic environment. The house is modest and ecological, well-designed and proportioned. It doesn’t need any reconstruction, changes or interventions, upgrades to new environmental standards, or additional insulation. It needs care, protection, and a change of perception. In their “cover,” KOSMOS proposes to change its perception from a space to an artifact, an object of perception, observation, and preservation. 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 the old, between the landscape and architecture, and creates a layer of public space around the original house that invites people to observe, visit, and perceive its modest beauty. This project was commissioned by the curatorial team of *cover me softly* as one of three experiments to test “covering” in myriad forms as a working process for contemporary architects. *Caption by Leonid Slonimskiy.*

70A, 70B Snoopy, the beagle created by Charles M. Schulz in *Peanuts*, is one of the most

universally recognizable and iconic comic-strip characters. Here, the graphic designer Hassan Rahim uncovers a new side of Snoopy. Printed on blotter paper, the popularized LSD delivery method following the banning of the drug in the ’60s, we find Snoopy with a contagious energy, irresistibly dancing, vibing, feeling himself. **71A, 71B** Casa Majahua is a house by Luis Barragán that he built for himself as a weekend home between the years of 1953 and 1955 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 it. 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.

Speculating into the near future, Zeller & Moye invited ten architects and artists from across the world to make an intervention in the house with their own “handwriting.” They were instructed to give it the function of a shelter, following the philosophy described by Henry David Thoreau in *Walden; or Life in the Woods*, working collectively to create a cover version of the house in the form of a *cadavre exquis*. Zeller & Moye introduce three new walls as fragments between the landscape and the existing architecture, each offering integrated outdoor furniture. Davidson Rafailidis provided a roof cover at the perimeter of the square site that emphasizes the

two main entrance areas. Mariano Arias-Diez proposed a membrane using discarded fishing nets from nearby communities to form a canopy/vortex that traps tree leaves and activates the balcony as a water feature. ZEIA studio created a *hortus conclusus*—a space of autonomous harmony, separated from the outside world—with three beams, designed to create different framings of the environment. Rozana Montiel transplanted Casa Gilardi’s patio to the site to modify the house’s interior condition into an open garden. Jorge Méndez Blake added a poet. Architecture Matters imagined a new infrastructure to keep the water safe and maintain its freshness. For Max von Werz, the intervention took the form of a latrine, including a shower and a skylight. Stadelmann & Wössner placed a large sculptural table, related to the unique squared window found in Barragán’s private house and studio in Mexico City. Mazumdar Bravo Architects applied *Rosa Mexicano* to the interior side of all walls that define the complex. And finally, Cryptic proposed a tomb near the Indian laurel for the house’s reclusive occupant to rest. This project was commissioned by the curatorial team of *cover me softly* as one of three experiments to test “covering” in myriad forms as a working process for contemporary architects. *Caption by Zeller & Moye.*

72A, 72B Beginning with the title, James Joyce drew parallels between his most celebrated work and Homer’s epic poem—Ulysses is