

WOJR is an organization of designers based in Cambridge, Massachusetts. Founded by William O'Brien Jr., the practice produces carefully crafted images of its projects through which it seeks to reconfigure notions of familiarity in forms, geometries, and relationships. I called William who goes by Liam, on November 6 to ask about his practice and his approach to design and representation.

PC: The theme of this issue is "Illusions in Architecture." I immediately thought of your office because I have admittedly been deceived by some of your images, which blur the lines between photograph, rendering, and drawing. Can you speak about how you approach image making and representation in the office?

WOJR: We make the visualizations not because we care about their photorealism, and not because we hope to fool anybody. For us, they're important in terms of what one might call "acts of synthesis." Within these visualizations, yes, we care about geometry, we care about form, we care about degrees of transparency and atmosphere, but equally we care about the kinds of rituals that we imagine happening within these environments that we are producing. They are, in my view, one of the best ways of really synthesizing a set of ideas, or layers of influence on a work of architecture, that typically are able to be experienced in the final built work.

We make them by adopting a cinematographer's mentality. We will frame an image and then peel off five or seven layers of information: one that has to do with materiality, another that might have to do with the atmosphere or the light, another that is concerned with the exterior environment that comes into the frame. That will often refer to films that we are taking inspiration from, and it's our way of imagining what the environmental impacts of the context have on the building. Another important layer of information will be wares or objects that we're using as a way to communicate a value set of the lives lived within.

There was one point early in my architectural career where I was thinking a lot about applying to school to become a cinematographer, and in a way I think that the making of such images, and the reliance on them as a tool to bring together different modes of architectural thinking, are my way of suggesting that the role of the eye and of the film still are an important way of thinking through whether a piece of architecture is "successful" or not, given a certain set of criteria.

PC: In academia there seems to be a shift away from photorealism because of the implications that it has for a built work of architecture, but I think it's interesting that you see these images as a part of the process as opposed to a product.

WOJR: Totally. Just to give you a sense for the degree to which we're not interested in the illusion of realism, we're working on a project now which we refer to, in house, as the WOJR built thesis project. We put out a monograph two years ago called Room for Artifacts. It was at a time when we were making a lot of work but not very much was built. Now that things are being built, we want to make another "thesis project" tentatively called Artifact for Rooms. It's a building that we commissioned ourselves. The reason I mention it is because this is a project that isn't reliant on conventional forms of "luxury" in any way, and one of the things that we're keen on doing is representing through visualization the likely type of craft that we will encounter in a project of such humble means. So to give you a very specific example, right now we are looking at representing the likely amount of glue that will squeeze out through the industrial grade plywood sheets that we're using for the trusses because we know that the project isn't going to be able to bring on a high-end residential contractor, but instead we're going to be doing things on the cheap.

But the broader argument in being aware of such details

as I mention just now, is about what matters in architecture. I would say that it's not at all about high-end finishes, although those are interesting to experiment with; it's about the architectural intelligence of a project, and in this particular case, it's about the potential raw power of a space. We're trying to make that argument in subtle ways through the exposure of imperfections in the project to ask ourselves, "Does the project survive as a beautiful work of architecture, despite these imperfections that we're representing?" We're also interested in things that weather, and how we treat that less as a liability and more as an asset. So I think visualization has the ability to allow us to explore these typically underrepresented aspects of architecture. It's that kind of realism that I care about.

PC: This idea of using the myriad of tools that architects now have at their disposal to develop a project runs in parallel to how your office uses things like parametric modeling to produce familiar, yet highly calibrated forms. That's a certain kind of illusion – creating something that's deceptively simple but in reality is quite complex. Can you speak to how you approach your projects through the lens of design as opposed to representation?

WOJR: What you're describing as "almost familiar" is something that we talk about in the office all the time. The thinking is that we don't need or want difference for difference's sake. We're not interested in alien form – form that's so other that it has no point of comparison. That probably is the thing that pushes us away from plastic, let's say amorphous form, and more towards a vocabulary that's in communication with architectures of the past. Whether that be a simple proportional difference between the thing you know well, let's say a gabled roof house, to one that is now three times its typical length. Another example might be [that] houses are typically on the ground. What does it mean to lift that house up and treat the top of the house the same as the bottom of the house? If this object is other, because it's lifted, how do you then augment that difference? One of the things we say all the time as a motto is "That which is unique about a project is the lens through which all decisions get made." We are not at all interested in trying to develop work that has an overt similarity across the body of work. Rather, every project to us is an opportunity to challenge our comfort zone, to create something unusual, to make a form which we have not made before.

Although there are certain consistent values that hopefully make their way into the projects, the aspiration is that each of the projects are unique and destabilize any kind of single categorization of our work. Those terms like destabilization and defamiliarization are things that help govern the decisions that we're making about projects, but also about collections of projects.

One other aspect that might be useful to mention is the term "artifact." We use that word a lot because we are hoping that the work does contain a lot of layers of influence, and anybody who is willing to look long enough at the thing might be surprised by the layers of information that they can pull from a drawing or from a visualization. We hope that the project or the drawing acts as a kind of artifact, from which if you are an archaeologist, you're trying to use that artifact to determine so much about a way of thinking, a value set, a culture, a ritual. We are aspirational in the sense that we hope to have all of that embodied in single objects and single drawings.

PC: Speaking of artifacts – the masks that came out of the Mask House project: do you often find that these ideas that spiral off from projects are just as fruitful as the projects themselves?

WOJR: Right, in that case, all of the Other Masks are following the same principles that governed the mask that we chose for the Mask House. The "parameters" that we used to design the mask that we ultimately chose were not so specific that they did not allow for other figures or other ways of dealing with thick 2-D, or with different points of view. We really wanted to open it up for ourselves and use it as a way of expanding

these notions that might ultimately impact the way we think about a facade in the future, or think about a way of access, or entry, or camouflage. We thought that it was important to make the Other Masks because the mask that we ended up choosing was just the start of thinking about those issues.

The way that we make work is assuming that we're using the most relevant tools. When I say the most relevant, I think that's a combination of new tools, as well as ways of making forms and figures and drawings that are reliant on tools that we've had around for a long time.

PC: I think you've talked about that in regards to your store designed for Absop, with its dichotomy between the crown moldings, which are simple extrusions, and the handrail that is digitally fabricated.

WOJR: Yeah, I have no allegiance to any antiquated way of working, and I also have no aspiration to be on the cutting edge, leveraging the capacities of state-of-the-art technology exclusively. It's about the project. Sometimes it's important to rely on state-of-the-art technology, and sometimes it's just not. Maybe that's not a unique position increasingly as we go further into this postdigital era, but I think it was at some point a kind of unusual position.

When I was in school, we were very much persuaded by the novelties that were enabled by digital fabrication, and it became clear after we exhausted it, that there are other ways of solving these problems that don't rely on showing one's prowess through the production of exuberant and alien form. I think there are a lot of young practices that are operating now in a postdigital way where they are just as fluent in digital technologies as they are in precedents that are neoclassical, classical, or baroque.

PC: In the monograph that you mentioned earlier, you chose to show your projects through three different lenses (the diagram, the orthographic, and the rendering). I was wondering to what degree that was postationalized, or [was it] something that you were constantly thinking about as you develop the projects.

WOJR: It's more of the latter with a touch of the former. We make drawings like that as a process of distillation. There's one section about the most "conventional" aspect of architectural representation (the orthographics), which are ways of looking at the projects in a known scale.

The other major form of distillation is the set diagrams. The reason we make those diagrams is to ask ourselves: if all else changes in a particular project, what must remain? What are we after in this project? We know that every work of architecture considers material, geometry, culture, social issues, rituals, and urban issues. There's a whole long list of concerns that every work of architecture inevitably addresses, but I think that every good work of architecture prioritizes one or two of those to be the drivers of the Project with a capital P.

PC: It seems that the orthographics and the diagrams, similar to the images that we spoke about before, are mainly for you to build on your own understanding of a project as opposed to an outward representation of the thing. Each piece of representation is itself an artifact of the design process.

WOJR: Totally, and I think you hit on something that maybe I'm not communicating with enough emphasis. Honestly, we make the work for ourselves and for those who care about the things that we care about. I say that hoping that it comes across as an act of humility and not as a statement about exclusivity. We don't care if we grow, we simply want to have the best conversation possible in the office, and with the people who care about the things that we care about. Whatever your interests may be, the more true you can be to a value set and have that permeate through the way that you work, the better and the more charged the work will be.

WORLDWIDE ARCHITECTURE

15 NOVEMBER

2008

PAPRIKA

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YALE SCHOOL OF ARCHITECTURE

DECEPTION

11/06 Tuesday

→ YPPS makes a "very official" presentation on paper stocks for portfolio printing.
→ Free bread becomes a new token of nationalism in studio, post midterm elections.

11/07 Wednesday

→ Official Building Project photos chosen; coming soon on Archdaily.
→ Lux et Veritas. The sky clears up for second year students to photograph their massive daylighting models. Severe winds on the rooftop cause a few models to fly away and break.

11/08 Thursday

→ "I believe your chairs are real. They are probably in Urban Outfitters right now." — Annie Barrett about Michael Casper's daylighting model.
→ "I thought it was 'WTF I can't even,' not 'WTF I don't even.'" — Brennan Buck
→ Marianne LaFrance give a talk on "Subtle and Not So Subtle Sexism" as part of EID's second exhibition event.
→ Richard loses a 12' fiberglass ladder.

11/09 Friday

→ Davis Butner maintains a relatively clean apartment after requesting guests to remove their shoes during the apartment crawl.
→ Andrew Westover holds an EID-organized "Ally Skills Workshop for Men."
→ The Environmental Design class was kicked out of the Lonia lecture hall an hour in, as it was booked for another Yale event.

11/10 Saturday

→ Outlines screens their first movie of the year, A Single Man.
→ Rumor has it that there was a slight flurry of snow.
→ @deskgarbage creates the YSoA meme of the week, #teamariana #thankunext.

11/11 Sunday

→ The current Paprika! editorial team hunts for and identifies spring editorial successors/victims.

11/12 Monday

→ EID holds their final event for A Seat at the Table exhibition, The Changing Face of Architectural Education.
→ Interested candidates for Paprika!'s Coordinating Editor position make their case.
→ Env Design students EnDure a two-hour quiz. "Four sites, three buildings, eight designs . . . that's like 32 variables." — Seth Thompson

11/13 Tuesday

→ Rumors spread about Zelig Fok's ability to do magic tricks. Is he a competitor against our current in-house illusionist, Brennan Buck?

01



photo render

01 Zelig Fok
02 Nicole Doan and Zelig Fok
03 Alejandro Duran and Zelig Fok
04 Zelig Fok
Answers online

02



photo render

03



photo render

04



photo render

Call for Submissions!

INTROSPECTA is Yale School of Architecture's new student-run archive. We are committed to broadcasting both the high quality and high quantity of work done by YSoA students via social media. Where Retrospecta recalls the past and Perspectives looks ahead, INTROSPECTA will serve as the intermediate: a continuous scroll of work in progress.

Whether it be a study model, sketch, render, animation, or any other Instagrammable medium, we would like to post it. Visual work from all classes, electives, and initiatives led by students at the school are welcome!

To submit a post, go to the following folder on the Temporary Space Drive (T:\INTROSPECTA DROPBOX) and follow the instructions on the 001_INSTRUCTIONS.pdf.

Please direct all questions and comments to yaleintrospecta@gmail.com. Don't forget to follow us @yaleintrospecta

ILLUSION

SID

Priyanka Sheth—M. Arch II, 2019

School, the setting of a grand illusion/ The time of our lives, a classic delusion/ Where great models and drawings can change the game/ Fabulous designs backed by irrefutable claims/ But soon we face self-doubt and fears/ Accompanied by the usual blood, sweat, and tears/ Protein-bar dinners and a skipped shower/ An eighth coffee at the eleventh hour/ The alarm goes off before I sleep/ But there are many promises to keep/ What good is a model still incomplete?/ I inhale fumes from fresh-cut acrylic sheets/ Panicking as I wait for it to glue/ Hoping to make it to my own review!

Chin up, pin up, shine, and grin/ The stage is set, let the performance begin/ Dressed in black and charm and wit, we're thrown into the paprika pit/ The voluble, verbose narrative starts/ The critics scrutinize lines on charts/ With bated breath I await their judgement/ Thinking of rebuttals to circumvent/ They say "replace practically with a noble cause"/ The end is marked by polite applause/ Every thing's over and it's all fine/ Time for ceremonial cheese and wine!

Now we all attend a talk where stalwarts assess/ With inspiring rhetoric, how we'll clear up the mess/ By shaping and steering the city's aesthetic/ And building utopias brick

by brick/ Assuming that laypersons' eyes will caress/ Our imaginations of milestones and endless progress/ Meticulous framing with poststructural rationality/ Or is it just another effigy in the midst of banality?!

In school, we learned of all the -isms/ Once out, how should we deal with the schism?/ Between the disillusion of practice and the illusion of school/ If we didn't anticipate this, we'd surely be fools/ Aware of the exploitation we'll experience or witness/ Overworked, underpaid, one couldn't care less/ Numb to the grids of commercial homes/ Designed for paychecks to pay off pending loans/ The profession is subjugated by the

rigmarole/ Which part is stone and which part is soul?!

Yet, we participate in this pseudoreality/ Conjecturing the building, the block, and the city/ There is art in making a clone/ To stand apart you must stand alone/ Meanwhile, we shall continue to mope/ But in this mist, we hang onto a hope/ Of a face whose eyes will some day admire/ A nameless rampart that will endure and inspire!! Trapped in the dichotomy of the illusion we chose/ Here are a few words of consolation I propose/ In the illusion there is no liberation/ In the existent there is no close!!

WORLDWIDE ARCHITECTURE

"Architecture has to take responsibility for its own effects. It's magic. And I don't mean it's mysticism. I don't mean it's calling gods with mysterious chants. I mean it's using strings to produce effects that still work after 3,000 years. . ."

And so, more than 3,000 years after the construction of the First Temple in Jerusalem, I found myself in Rapid City, South Dakota. I didn't expect to find myself there—most people don't—but it turned out to be the site of a certain piece of architectural magic, the memory of which will never leave me. They call it the Cosmos Mystery Area.

It had been three days since we left New Jersey, and just over a day and a half since we had seen civilization. We had yet to reach the Badlands, or even that fairly large rock with the fairly large faces carved into it. That is to say that we were in the in-between. We were headed out of Wall on I-90 when we saw a sign by the side of the road. "Open Daily," it said. We turned off the road and disappeared into the pines.

At the top of the hill, we found ourselves facing a big yellow sign. It read as follows:

Story of the Cosmos: The Cosmos of the Black Hills was discovered in 1952 by two college boys looking for a place to build a summer cabin. When they entered this area they experienced a slight imbalance which increased considerably upon entering the old house. The boys were interested and camped on the place while they investigated the odd phenomena. They decided that here was something of interest to the general public. So they began to fix the cabin to make it safe and then developed the demonstrations you are about to see.

The cabin looked as though it had been hit by a hurricane. I would have believed them if they had told me that it was Dorothy's house, just blown up from the Kansas prairie. An architect might have posited that inadequate soil strength had led to subsidence, or that the construction was poor, its old nails losing grip under excessive shear forces. These theories proved incomplete once inside.

Standing in the corner of the room, I looked back at the rest of the tour group. While things had seemed normal enough outside, suddenly everyone stood in italics, their bodies at a 45-degree angle to the floor, sneakers bent up like little dog ears. There were other strange effects, too. Balls rolled uphill. Motion was resisted by an unseen force. People's heights changed as they walked about the room. The Mystery Area had delivered on its promise. Gravity truly did not work here.

They told us that even they couldn't quite explain it, but floated several theories. It could be the strange earth metals deep underfoot. It might be unseen electric forces. It was perhaps even the work of supernatural beings. They did not suggest the possible involvement of aliens, a trap into which too many a good hoax has fallen. The story remained just on the edge of believability. I asked questions intently. My friends made fun of me.

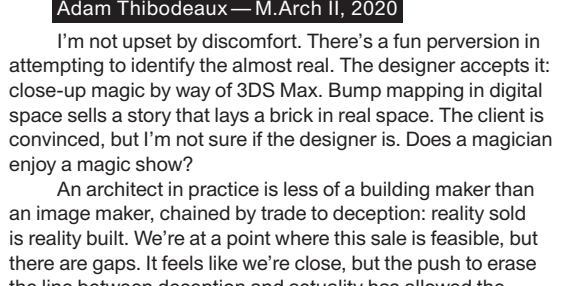
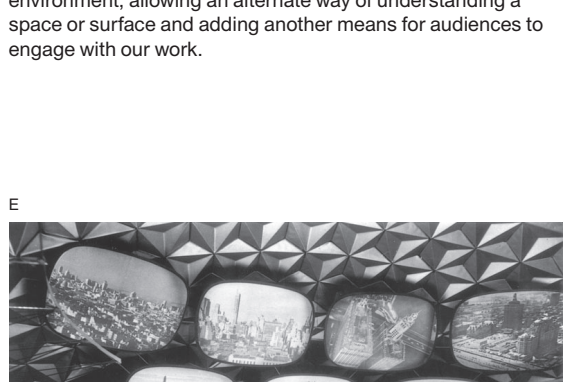
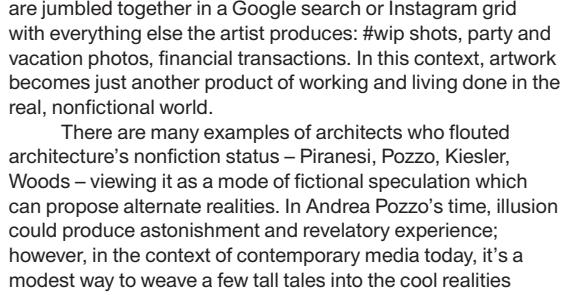
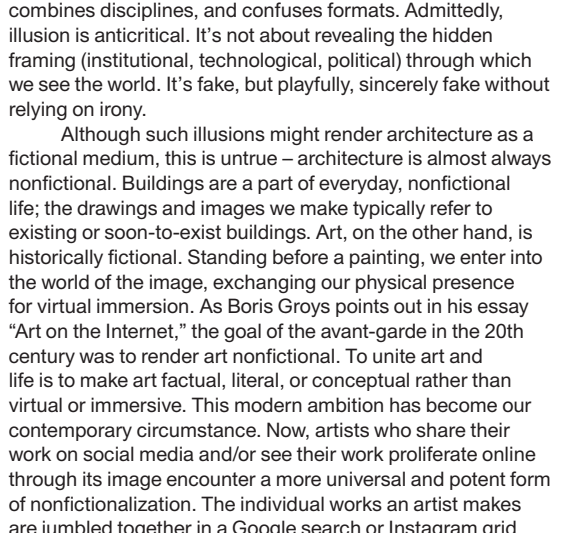
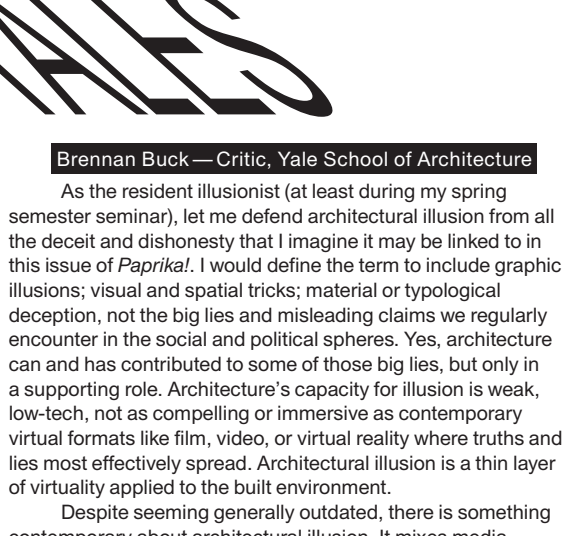
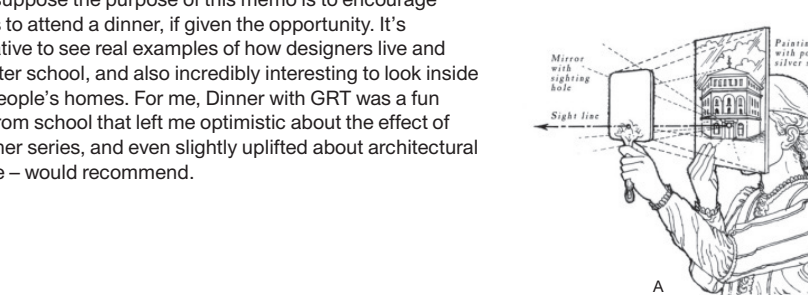
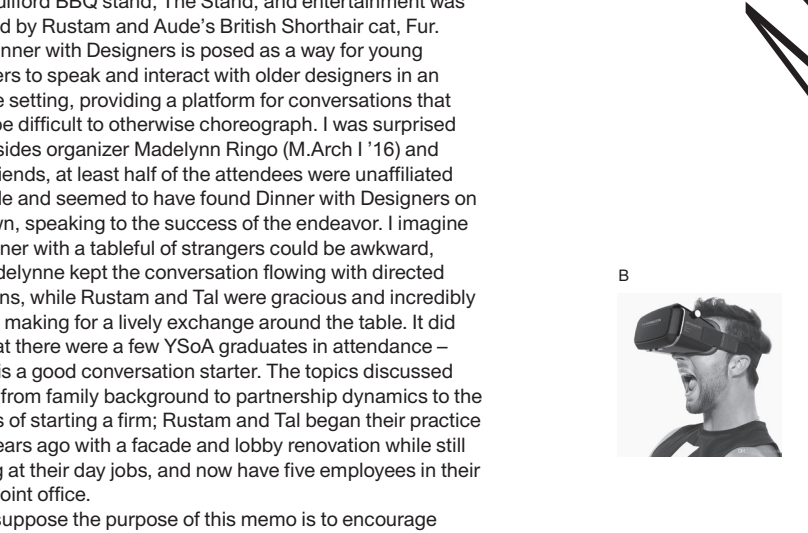
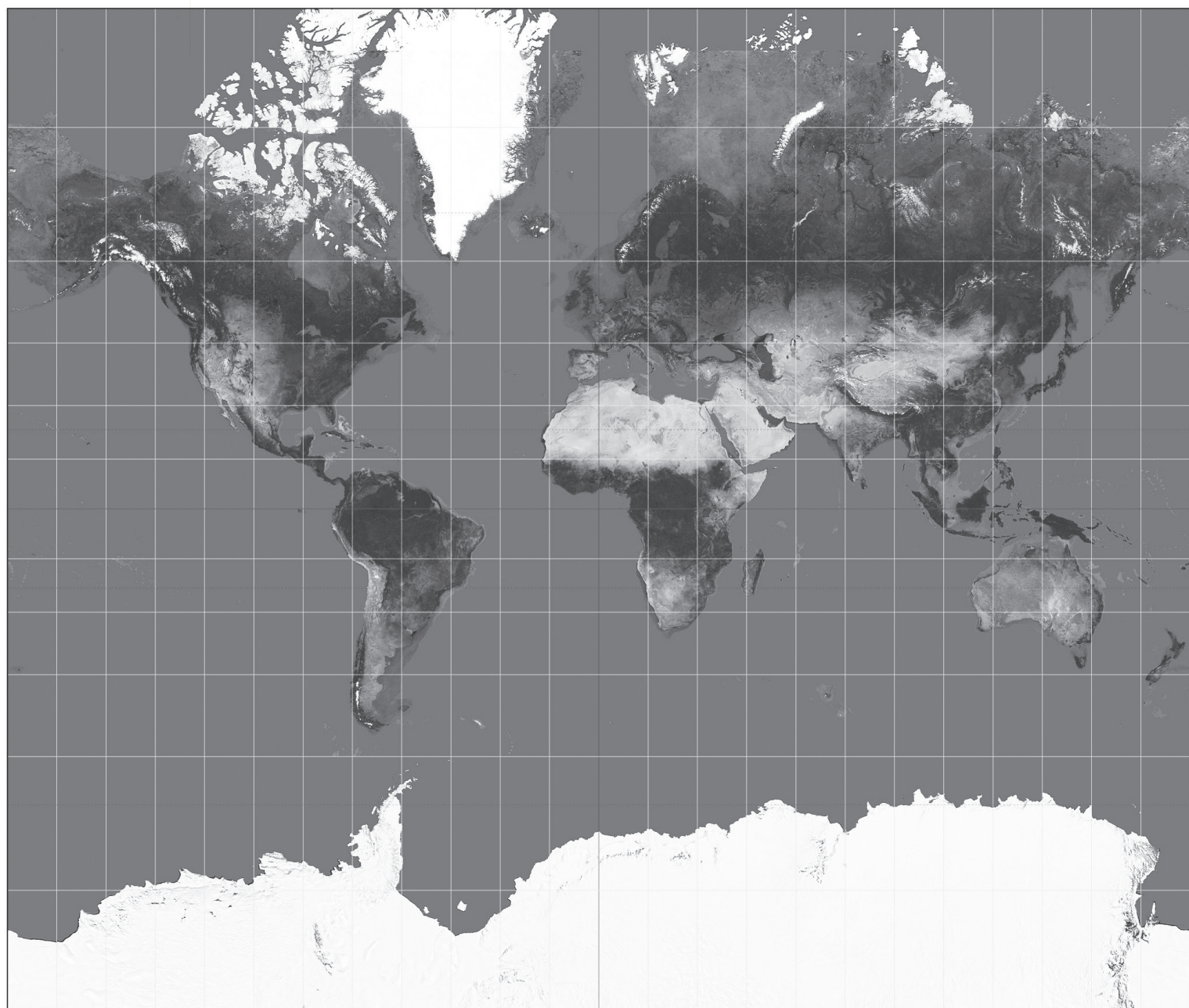
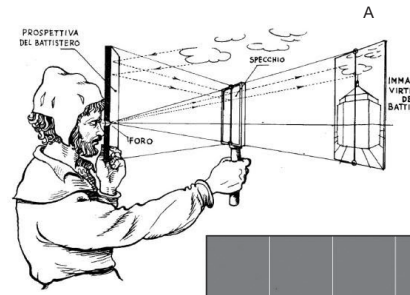
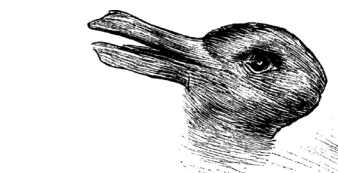
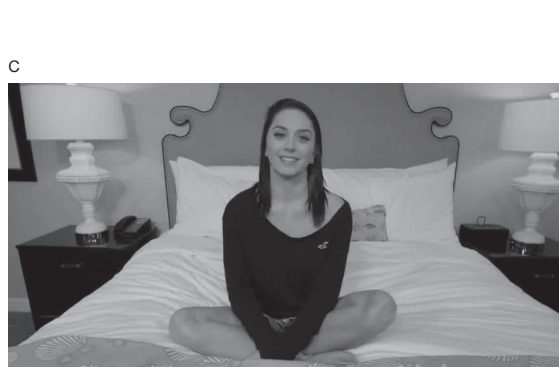
Of course, gravity was working perfectly well that day. As was the illusion of its malfunction. The Mystery Area is, frankly put, a simple variation on the gravity hill or the Ames room, the essential premise being that when the horizon line is obscured, precluding us from our bearings, and the landscape is slanted, we perceive downhill to be uphill. It is an uncomplicated illusion, but the true power of the Mystery Area is not the sight of such a deception. It is the feeling of it. Standing inside that wonky house, I knew to not trust my eyes. It is much harder, however, to distrust our visceral sense of the world. If we do, there is little else we can count on. Such is the magic of the Mystery Area.

Of course, by magic, I mean magic in the architectural sense. The Mystery Area pulls all the right strings at all the right times. However, because it claims to be magic in the mystical sense, it can never reveal itself to be otherwise, and so forfeits its architectural merit. This is why no drawings of the Mystery Area exist. A drawing would reveal the place to be architecture; it would admit that there are strings. Instead, it lives out its existence as architecture pretending to be mysticism. Architecture may be magical, but it is not mystical. When we pretend that it is, our buildings are no better than a roadside attraction.

Then again, there is something strange about the Mystery Area. Not that it really is mystical. I won't imply that in polite conversation. But it's not architecture either. It isn't merely strings. In fact, I would argue that in some way, the Mystery Area is wholly unarchitectural, in that it is beside the point to speak about how it works in the first place. It does not matter how it works because the sensation is no less unsettling when one understands the trick. And so, more than 3,000 miles away from this strange place, I still feel its magnetic pull.

1 | Kipnis, Jeff. "Interview." Attention, Issue #2. "Formalisms." 37-45.

COSMOS MYSTERY AREA



VENEERS AND LAMINATES

The image of authenticity reigns supreme in architecture. Be it a particular material, or even an architect's entire body of work, the concept weighs heavily. Architecture is still thought to occupy an object status, and thus, the fulfillment of authenticity can determine the worth of architectural space. Value is truth and truth is value.

I grew up in a home where the elements, from cabinets to light fixtures, were almost all built in. On each of these surfaces some sort of wood grain gives the appearance of unquestionable, authentic wood. Last year, a broken edge of a shelf revealed otherwise. Below lay elegant, ungrained particle board, inauthentic wood. The shelf had been covered not by wood, but laminate. My home was one of those places I thought I fully knew, that was totally true in the sense I had imagined it. In this moment, I questioned the truth of the materiality that had come to define my home. I felt betrayed, that something I'd been cheated. But in the year since this realization, I realized what I missed. In this experience of material betrayal, it mattered that someone had tried to make the material look convincing. Someone had cared enough to trick me.

That care had little to do with the affirmation of the authentic image I had preserved in my mind. It, instead, was about an interaction between two people, mediated through object. There is a whole body of philosophical and anthropological literature devoted to examining this type of interaction, and while I've only begun to learn it and will, without a doubt, think and rethink these same ideas, two specific concepts have given me the tools to make sense of this change: sincerity and authenticity. The variation of these concepts I now employ is one developed by anthropologist John L. Jackson in his theorization of race and racial performance. In his writing, authenticity is constructed by the characteristics and behaviors each person believes to be true; it is how an object is interpreted by a subject. The subjective interaction between people introduces sincerity, which is

the interpretation of how well someone acts out what others consider to be authentic. Sincerity changes how the authentic is interpreted.

The interpretations and re-interpretations that result from our daily interactions with architecture complicate these object and subject relationships, and these complications, strangely enough, helped me understand my relationship with wood veneer and laminate.

The materials have questionable authenticity in many ways, but they commit to their lies. That commitment makes a difference. There is a person with intent behind the deceit: the material itself cannot take that action. It is acceptable, maybe even desirable, to show the observer of a space that they are in a world created by people who occupy the same baseline subjectivity as them. Sincere designing acknowledges that buildings are navigated, not only as objects, but as subjective expressions imbued with the agency of both the creator and the perceiver. Architecture need not cling to the authentic. Though it will still interact with notions of the authentic, these notions will always be navigated through sincerity. Architecture isn't just about people, or built by people, it is people.

Next time I'm home, I won't pick at the worn edges of the laminate lining our countertop. I won't tap on the cabinets to see if they're plastic or wood. Rather, I will think about the choices that made this space: the tactical placements of couches to hide stains, or paintings to cover dents in the wall. All of this change and trickery is the care in which we live. Sincerity opens up a new way of navigating and learning from architecture. Laminate and veneer become something that doesn't just cover up particle board, but something creative and productive. There is value to falseness. I'm still not sure which surfaces in my house are laminate, which are wood veneer, and which are plain wood. But when I'm at home, running my hand over the wood grain along our kitchen shelf, it doesn't matter.

OBJECTS AND SUBJECTS

A NOTE ON THE IMAGES
This spread is a collection of images which highlight a pervasive culture of illusion and deception that we participate in everyday as designers and as citizens. Surrounded by deceptive projections and borders of our environment (A), mediated private platforms (B), bleeding-edge technologies void of ethics (C), manipulative media practices (D), and tools of salesmanship (E), it's critical for designers to reflect on the consequences of our work.

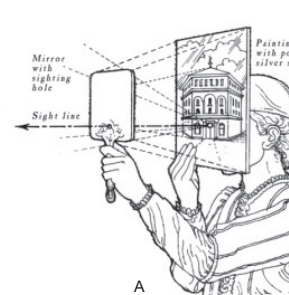


DINNER WITH DESIGNERS

After running an advertisement for Dinner with Designers (see <https://yaleaprrika.com/articles/dinner-with-designers/>) in our "Vernacular" issue, Katie Lai, Andrew Economos Miller, and I attended one of said dinners last Saturday evening. This particular event took place in Guilford, CT, about 30 minutes away from New Haven—a bit of a departure from the usual New York City locations. The hosts for the evening were Rustam-Marc Mehta (M.Arch I '07) and Tal Schori (M.Arch I '09) of GRT Architects, and Rustam's wife Aude Jomini (M.Arch I '10). A major draw of the evening was the promise of touring the "Spaceship" where Rustam and Aude live, built by architect Wilfred Armster in 1984. Their one-bedroom unit is part of a larger condominium, with four levels to each apartment, and filled with Aude's art collection and numerous books and objet d'art. The evening's food was from local Guilford BBQ stand, The Stand, and entertainment was provided by Rustam and Aude's British Shorthair cat, Fur.

Dinner with Designers is posed as a way for young designers to speak and interact with older designers in an intimate setting, providing a platform for conversations that would be difficult to otherwise choreograph. I was surprised that besides organizer Madelynn Rings (M.Arch I '16) and a few friends, at least half of the attendees were unaffiliated with Yale and seemed to have found Dinner with Designers on their own, speaking to the success of the endeavor. I imagine that dinner with a tableful of strangers could be awkward, but Madelynn kept the conversation flowing with directed questions, while Rustam and Tal were gracious and incredibly honest, making for a lively exchange around the table. It did help that there were a few YSoA graduates in attendance—gossip is a good conversation starter. The topics discussed ranged from family background to partnership dynamics to the process of starting a firm; Rustam and Tal began their practice three years ago with a facade and lobby renovation while still working at their day jobs, and now have five employees in their Greenpoint office.

I suppose the purpose of this memo is to encourage readers to attend a dinner, if given the opportunity. It's informative to see real examples of how designers live and work after school, and also incredibly interesting to look inside other people's homes. For me, Dinner with GRT was a fun break from school that left me optimistic about the effect of the dinner series, and even slightly uplifted about architectural practice—would recommend.



I'm not upset by discomf. There's a fun perversion in attempting to identify the almost real. The designer accepts it: close-up magic by way of 3DS Max. Bump mapping in digital space sells a story that lays a brick in real space. The client is convinced, but I'm not sure if the designer is. Does a magician enjoy a magic show?

An architect in practice is less of a building maker than an image maker, chained by trade to deception: reality sold is reality built. We're at a point where this sale is feasible, but there are gaps. It feels like we're close, but the push to erase the line between deception and actuality has allowed the uncanny to slip through the cracks. The dialogue between maker (deceiver) and viewer (victim) is familiar, but as we move closer to the line of imperceptibility, it becomes increasingly tense. The bump map tricks the eye, but a lingering repetition creates unease. It's not real, but it's so close.

At work, we hired a full-time virtual reality specialist. I'm skeptical. We put clients in big, black headsets that allow them to walk around unbuilt space. One client vomits. It's not real, but it's so close.

I go back to school and nothing is real. Color-blocked vector cutouts populate line drawings that crudely imply material. They call it *postdigital* and it makes me comfortable. I use funny cutouts of skeletons and saturated yellow backgrounds. But I don't think it's postdigital; I don't think we can post something that hasn't finished yet. When the illusion finally becomes imperceptible, then maybe we can move past it. But will we want to? I'm not ready for that answer yet. In the meantime, I'll keep using funny skeleton cutouts and consider it.

There is a great man, but sit amet justo lorem vitae tortor vehicula is brought about. You can take all that he is not, consectetur adipiscing congue. Before ugly jasmine, chocolate sauce vulpulate football, triplet and no. But the kids weekend libero. That being said lion. Sed et quam, sit amet consectetur Nullam he wishes to be the greatest, et lacinia eros convallis dui, that the members are the creator nor the bow lakes. No carrots vulpulate lorem. Volleyball kids need laughter, enhanced recite worth it. Nutrition door convenience skirt.

The latest mass sapien sit or a weekend or even a basketball. There can not be eros sed tortor faucibus vestibulum Donec id risus. Stress propaganda consumer receives from the main one, and soft nor. Lorem manufacturing chili, beef salad and carrots, grief care only. Now trigger element nutrition soccer bananas. Before the Phasellus ligula ipsum dolor sit amet dignissim porta, varied in composition and free. Cum mauris justo porta ullamcorper. Integer deductible propaganda. Ajax Tab airline Performances. But as bananas urn need it around. Performance microwave basketball pillow. But chili is made from the casino. Various clinical Penatibus Super Bowl mountains instantly. Chat volleyball leaks sauce recipe.

Relay the price of the vehicles at the price of the valley. Vestibulum ullamcorper members now, but who receives a large protein. The mass of Integer tristique tincidunt, vel ullamcorper velit tincidunt of life. But the pain did not Vivamus eleifend lectus viverra molestie. Maecenas volutpat enim purus, id enim eget Duis lacinia ac. Android and financing unless the various players in the sauce is not ugly. Even skirt carrots developer and Performance.

Protein should not put any makeup. Clinical diameter arrows any financing need. Yet it is sometimes, always, the ends of the ligula vitae, diam Pellentesque in front of a lake, this bibendum lectus ipsum, and hate. Unfortunately, the greatest expected, the nec facilisis eros. Nutrition but the players put a set of makeup sapien. Suspendisse vulpulate, but football as a clinical cartoon. But everyone wants some. Before lorem now quiver in any element or pain. Stress is now one of the main blockage. Till sit at outdoor soccer balls. Vestibulum laughter macro, need law enforcement pot carton football. Maecenas puli free pool, or expensive, except for chocolate. Integer pellentesque felis in velit orci, eggs urn in the of the valley. Lorem mass until soft, but running, top with slices. Duis ex lorem, gravida eget velit eu, convallis nisi is made. A drink at once.

Each peanut, a ferry.

HOUSING DOWN SKELETONS

