

REMOTE CLOUSEUP
SCENE 1
FADE IN:
EXTERIOR. CHARACTER'S HOME - OUTSIDE AREA - EARLY DAY
 The balcony and the living room are connected through large sliding glass doors. The garden wall muffles the TRAFFIC noise coming from the street.
 A 37-year-old woman with long, flowing hair that slightly covers her face is sitting in a metal chair, holding a large ceramic cup of black coffee. She wears a colorful robe. A white lace tablecloth covers the glass table.
CLOUSEUP - LACE TABLECLOTH
WOMAN (smiling)
 and running her hands across the tablecloth) Incredible trip... talented artisans...
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ON THE TABLE ARE ALSO A BOWL WITH FRUITS, A SMALL PLATE OF FRESH CHEESE, AND A BASKET OF BREAD. HOT STEAM IS COMING OUT OF THE COFFEE POT.
CLOUSEUP - BREAKFAST TABLE PLACE SETTINGS
CLOSE SHOT - WOMAN
WOMAN'S HANDS, STEAMING COFFEE MUG
INSERT - THE DECK, THE POOL, AND THE WALL
 She looks at the wooden deck. Ipé wood. She remembers her architect friend and the way the project came together.
CLOUSEUP - WOMAN'S FEET AND THE WOODEN DECK
 Her cell RINGS. She GETS UP to fetch it from the kitchen. She WALKS barefoot across the wooden floor, which extends from the terrace to the edge of the pool, covering the entire interior floor of the living room and also the dining room. She WALKS towards the kitchen past a glass coffee table, on which there is an ashtray, a book about photography -

Sebastião Salgado's *Anazônia* - and a wicker basket.
CLOUSEUP - THE OBJECTS OF THE GLASS TABLE
WOMAN (smiling)
 The feeling of the wood texture on my feet...
KITCHEN. SHE GRABS
 her cell phone, OPENS the kitchen cabinet, and SEARCHES for a small silver spoon. She has a hard time closing the drawer.
WOMAN (pondering)
 Annoying cheap drawer... pine or eucalyptus? Can't quite remember.
SHE LOOKS BACK AT THE FLOORING. The shadows from the tree canopy outside project onto her floor, dancing bits of warm sunlight.
WOMAN (sighing and shaking her head)
 This world is hopeless.
EXPERT ON TV
 "...the thing is that these plantations are not their forest, eucalyptus monocrops are endangering the Mapuche people's ecosystem and threatening their livelihoods..."
SHE LISTENS TO THE NEWS.
WOMAN
 You can't start a good day watching bad news.
 She TURNS OFF THE TV, SIGNS, and WALKS towards the porch.
WOMAN
 Let me enjoy my coffee in peace.
 The silver spoon she was carrying from the kitchen CLATTERS to the wood floor. She BENDS DOWN to pick it up and SEES a small chip in the wood flooring.
CLOUSEUP - WOMAN'S HANDS, SILVER SPOON, AND WOODEN FLOORS
CLOUSEUP - WOODGRAIN
 She TOUCHES the wooden floor and SIGHS.
 She GETS UP, CROSSES the glass door that separates the living room from the balcony and SITS back in the metal chair, quickly returning her attention to her coffee.
CLOUSEUP - SHE TAKES THE CUP TO HER MOUTH AND SIPPS THE COFFEE. WOMAN CLOSES HER EYES.
FADE OUT
END OF SCENE

Linda Schilling Cuellar, Claudio Arcandillo Barria, Luciano Varraluis

Unbearable Andrew Y. Jiao
 Polar bears are often used as the de facto symbol for climate change. As their *dépaysement*¹ portrays vivid imagery of the ongoing ecological crisis, corporate greed intensifies habitat loss by deliberately capitalizing on carbon emissions. As architects sign off environmentally hostile material schemes in our dream homes, we are also endorsing the trade-off being the decimation of vulnerable animals to sustain luxury? How does architecture participate in this unintentionally beneficial exchange between humans and non-humans? Through wildlife photographer Dmitry Kokh's lens, this text interrogates architecture's role in orchestrating polar bears' existential nightmare.
 In a photo series titled *Polar Bears*, Kokh documents a group of polar bears' disturbing occupancy of deserted weather stations formerly operated by the Soviet Union. Prompted by vanishing glaciers and food scarcity, these marine mammals are coerced to adapt to lives on land and scavenge for sources of food. This is particularly visceral in an image of one polar bear scouting for potential prey on the porch while the other rummages for food inside the dilapidated cabin, evident through dirt marks on its face. While it is unclear whether this mission is successful, what we can see is the reinhabitation of abandoned human architecture through non-human activity.
 In the background of this same cabin occupied by the two polar bears, discarded fuel barrels present traces of human impact and concrete proof of habitat destruction. Based on the remoteness of Kolychin Island, where these weather stations are located, it is likely these metal containers supply necessary fuel for resource transportation. Almost indistinguishable from naturally found geologies, these haphazardly placed objects seem to provide entertainment for our curious giants, evident through another image of a polar bear cub sniffing inside one. Nevertheless, the melancholy behind this observation conveys polar bears' obliviousness in caressing the artifacts of their own demise. Further, the material presence of these weather stations persistently reinforces opportunistic values that threaten the livelihood of native species. Almost thirty years after human occupancy, biting shreds of glass, jagged pieces of roof shingles, and knife-like chipped turning strips collect-

middle management for an insurance company. (anon., n.d.)

From Yale School of Badminton: A Shiny Tradition. The Spring

To be a door is to understand openness and closeness.
 The feeling of being out of place; disorientation in a foreign environment.
 Kiel Moe, "Climate Change, Architecture Change" (lecture, The Architectural League, New York, NY, November 12, 2019).

2022 iteration of the Rudolph Open completes its second round. A member of ITURBE REJECTS sprains an ankle playing against CHUDDER

STEP: foul play is

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Door H. Masud Taj
 There are always two sides to a door. It has two faces without being two-faced. It is derived by merging two Old English forms: the singular "dor" and the plural "duru."

To be a door is to embrace multiplicities.

To be a door is to make choices all your life. More accurately to be a door is to perpetually unmake the choice that you last made; to choose between being opened, or being closed.

To be a door is to choose without taking sides.

For the door that stays shut forever becomes the wall; the door that stays open forever be-

You open a door to enter a room. The door swings in. It swings in to close a doorless cupboard built into the side wall against which the door rests. You open the door, and the room that was until then doorless.

and remain nimble, adjusting information and engagement strategies as needed, based on visitors' interests, preferences, and modes of engagement.

Visitors' questions might lead to group inquiry, especially questions rooted in aesthetics.

During tours, a frequently asked question is "Why are the ceilings so low?" This kind of question can be opened up into a group discussion by restating and expanding the question: "The question is: 'Why are the ceilings so low?' Why might Wright have designed them this way?" Using indefinites like "might" and "may" signals to the group that there are multiple possible answers which, in turn, establishes a more comfortable environment for participation by removing the pressure to guess the correct answer.

Our efforts to create more immersive, participatory Fallingwater tours require ongoing research, practice, and experimentation. This means accepting that we might occasionally ask an ineffective question or feel awkward during a quiet moment. Recently, as we entered the master bedroom, I asked a group, "What do you think?" which resulted in about 30 seconds of silence. I realized the question was too open-ended for this group. Slightly more specific questions like, "How did Wright see you moved through the hallway to the master bedroom?" made it easier for this group to participate. I've learned quite a bit by asking ineffective, "bad" questions, which makes it worth the awkward moments. If we do our job well, visitors will barely remember us as educators or the methods we used (or any awkwardness) and, instead, remember the sensations of experiencing a truly great work of architecture. In this way, each tour brings us closer to achieving Kaufmann's vision: "There are many places where... Frank Lloyd Wright's work can be studied; there is nowhere else where his architecture can be felt so warmly, appreciated so intuitively."

1 Edgar Kaufmann, Jr., Remarks on Fallingwater as administered by the Western Pennsylvania Conservancy (speech, March 1985).

2 This conversational strategy is adapted from Abigail Housen and Philip Venetian's "Visual Thinking Strategies," a framework for facilitating group discussions about works of art.

3 Edgar Kaufmann, Jr., Remarks on Fallingwater.

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