



'Hail Mary!' by Jean Luc Godard, 1984



Capsule by Kisho Kurokawa, Tokyo, 1971



Carpenter Center for Visual Arts by Le Corbusier, 1964

I associate now, rightly or wrongly, my encounter with the Carpenter Center with a wish: that architecture reaches a moment of perfect synthesis if it contains within it a dissident order - spatial, material, temporal - that works *against and with* the dominant order of its articulation. These are the architectural equivalents of sticky slime in water, or the hand moving away to declare love. An epiphanic moment of mutual desire between the user and the occupied.