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UQ Your work with debris, offcuts and dust from architectural models transforms useless, dismissed and peripheral parts into new structures. It's fascinating that you choose to assemble them in image-like, two-dimensional compositions. We are currently witnessing, in various contexts, a widespread desire to create increasingly immersive experiences – often through carefully conceived spaces, scripted interactions and Virtual Reality devices. Conversely, you chose to rearrange architectural rubble on a single surface. What brought you to level the model?

ANDREW KOVACS The debris results from a model we are producing. In the office we have a 2D book scanner, used to scan images and objects for *Archive of Affinities*.¹ *Archive of Affinities* has always been about discovering the weird, the odd, the strange, the unique, the one-off, the unseen, the contemporary in the past. The work of *Archive of Affinities* therefore influences the work of the office, while the work of the office influences *Archive of Affinities* – it's both a double-edged sword and a type of productive feedback. The scans of the model debris become a way we use *Archive of Affinities* to work towards the goals of the office. We document our debris in intentionally beautiful ways – a documentation of the effort required to produce this model.

UQ You mentioned that *Archive of Affinities* is also about discovering the contemporary in the past. What is the relationship between your practice and architectural history – considering historically dominant as well as unnoticed instances?

AK *Archive of Affinities* is the longest project that I have continuously worked on. There is no client, no deadline and no budget. Therefore, it is free to be a project of pure passion and curiosity. In many ways, *Archive of Affinities* acts as a crucible for all of the work that I do. It influences my thinking, my design work and my teaching, which subsequently influences the project itself. *Archive of Affinities* is a crucial part of the practice's relationship with design work and architectural history, which I characterise as *Making Architecture from Architecture*. If architecture organises the world around us, then *Making Architecture from Architecture* is about rearranging the material towards new architectural purposes. In this sense, *Archive of Affinities* begins to take on a dual function. At one level, it is a record



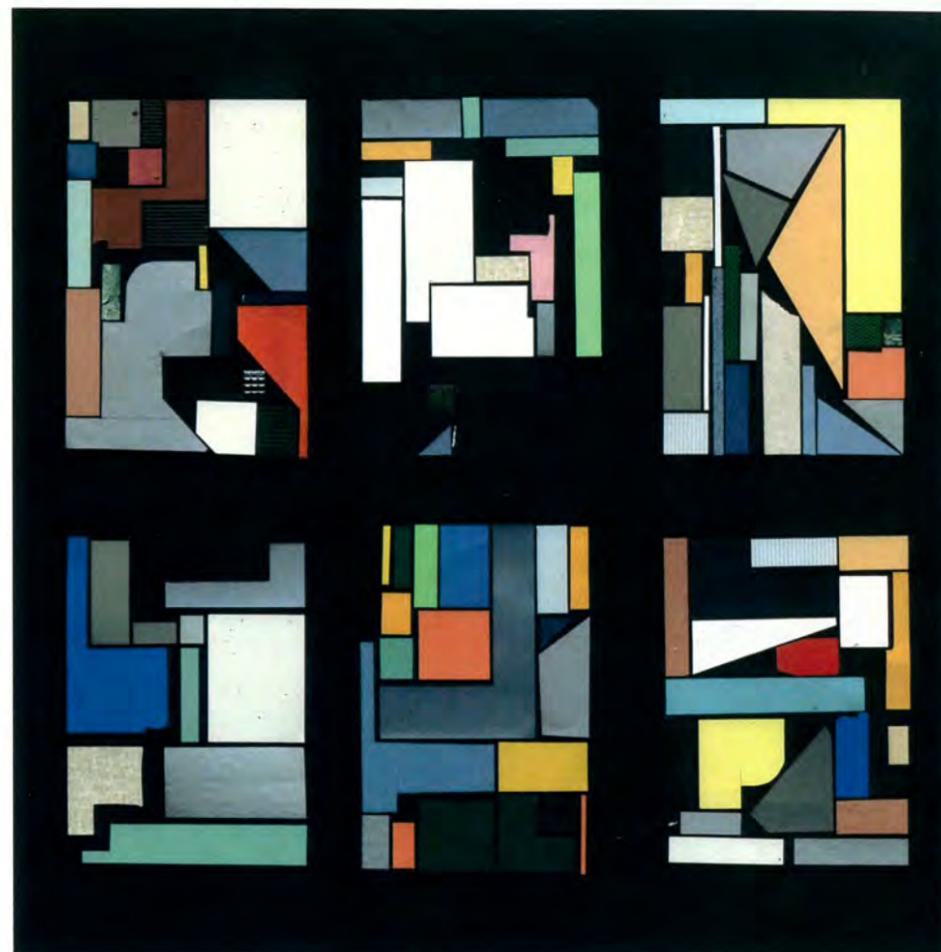
of images that I have an affinity towards, as well as images that have an affinity to other images. But then on another level, *Archive of Affinities* becomes this repository of material that will eventually be assembled – into new projects, arguments, references, thought experiments and so forth.

I think the act of reviewing and documenting the process behind the visible work is related to reviewing the idea of productivity itself. However, I would say that this is not the intention of why we scan the dust that is left-over from the model. In the office we try to make a single thing work in many ways. Putting the dust, offcuts and scraps of a model on a scanner is part of this but it also produces a catalogue that is the result of making the model. We then try to mobilise these images in other projects, in order for them to exist in multiple ways outside of a catalogue.

UQ It would be interesting to hear from you what are the differences – if there are any – in the research you conduct for *Archive of Affinities* in comparison to *Making Architecture from Architecture*.

AK *Archive of Affinities* is a crucible for the endeavour of *Making Architecture from Architecture*. *Making Architecture from Architecture* would be how I would describe the conceptual process of the work that the office produces, and *Archive of Affinities* is a kind of reservoir or repository of scanned images and objects that I collect. At times, the material on *Archive of Affinities* functions as a reference point, a quote, or a precedent for the work we are producing. On other occasions, the material on *Archive of Affinities* becomes what is actually used in the production of speculative projects. For example, after collecting and scanning a number of floor plans, they were reassembled into new ones. *Archive of Affinities* is a continuously growing whole that reflects personal predilections, tastes and interests. As such, it is a barometer, measuring both individual and collective sensibilities.

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Ordinary Human

The woman rides the train by herself when one,
then two tears break from the venus of her eyes.
I wonder if she's left her lover, or maybe

not a lover exactly but someone about whom
there is an acute sense of loss, someone
with whom friendship was the only intimacy allowed.

And now she's leaving and her imagination is filled
with the blank apartment of their life together
(this is where they'd watch cartoons, make love).

But she blinks, her face ordinary human,
with the sense that something was just there,
like the expression of a room after the door locks.

A strange man asks her about her shoes and they chat,
tears drying her cheeks. She smiles and is lovely
as something I never thought I'd live to see.

So many people fill the car only to make her
watch them get off. Why not pretend
we can keep anything of those that've left us.

I choose to remember her as the night sky –
comets flung down her cheeks
to light the expanse between us.

Let's pretend we are never lost, only changed.
Let's pretend we are better than we are.

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