MAGIC

ical insertions, whereas literary movements such as naturalism, modernism, or post-modernism work against reality by duplicating it in total according to a new set of philosophical or theoretical axioms. Rather than positioning itself squarely against the status quo, a magical realist approach to speculative architecture attempts to weaken the status quo by diluting it through the design of alternatives, thus creating more options for how to think, act, and behave within the real itself.

NOTES

[1] Ellie Abrons, "Headless Bellies and Other Forms of Architectural Allusion," in ACSA 103: The Expanding Periphery and the Migrating Center, Proceedings of the 103rd Annual Conference of the Association of Collegiate Schools of Architecture (ACSA), Toronto (Canada), 19-21 March 2015, and Benjamin Freyinger and Andrew Holder, "Looking like Things, or, How to get Objects to Shut Up Already" forthcoming in *Possible Mediums*.

[2] See Yves-Alain Bois and Rosalind E. Krauss, *Formless: A User's Guide* (New York: Zone, 1999), 73-78.

[3] Ibid., 75.

[4] Ibid., 78.

[5] Ibid., 78.

[6] Theo L. D'haen, "Magic Realism and Postmodernism: Decentering Privelaged Centers" in *Magical Realism: Theory, History, Community*, edited by Lois Parkinson Zamora and Wendy B. Faris (Durham: Duke University, 1995), 191-208.

Laurel
TWO-FACE
Broughton

Two-Face arises from the gestalt vase and face diagram and looks at double readings or tricks of form. Starting with Wittgenstein's classic example of the duck or the rabbit, I asked the question: What other familiar objects could have these same relationships? The result is these sketches that became a collection of handbags. This exploration is also the basis of research for a series of speculative buildings that interrogate the perception of shape in relation to scale and flatness.
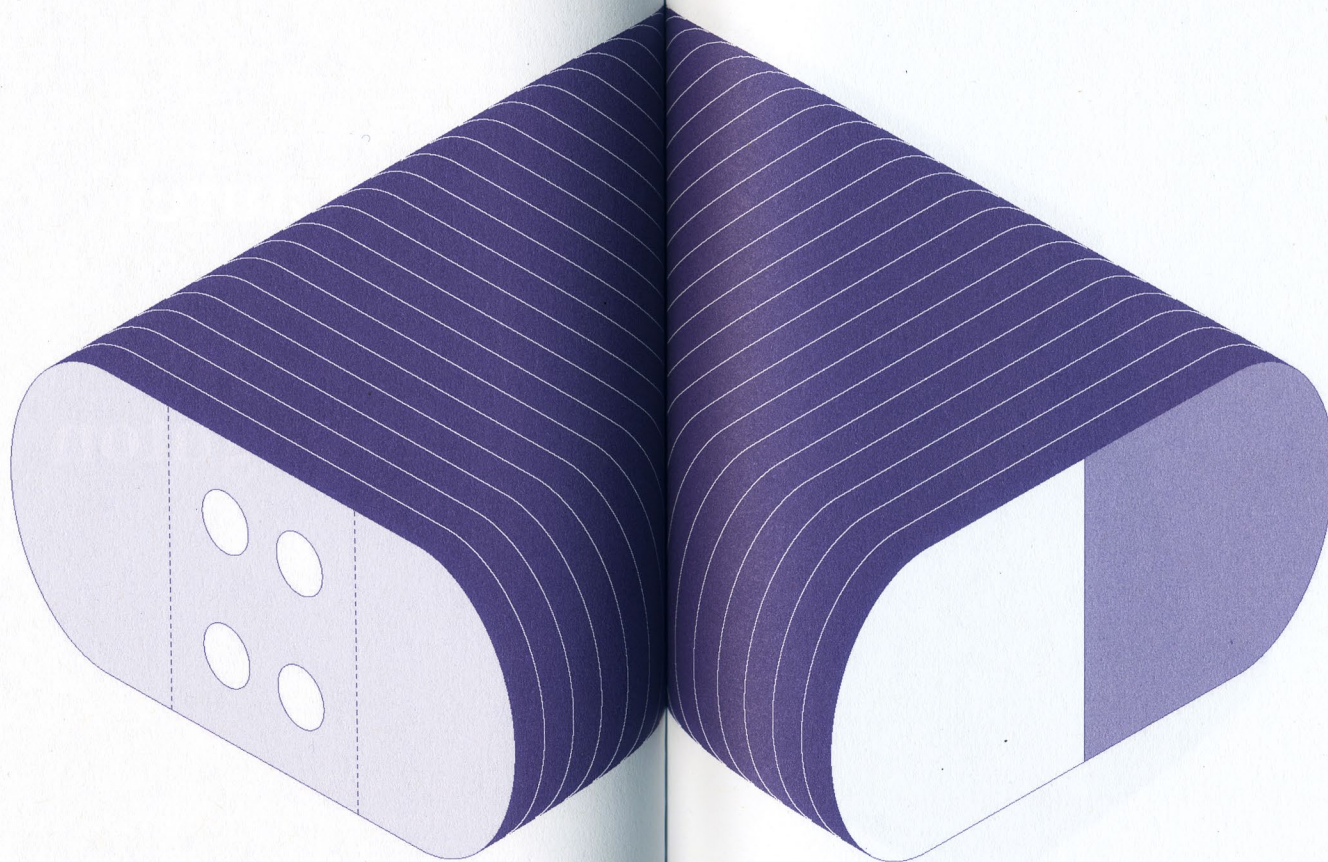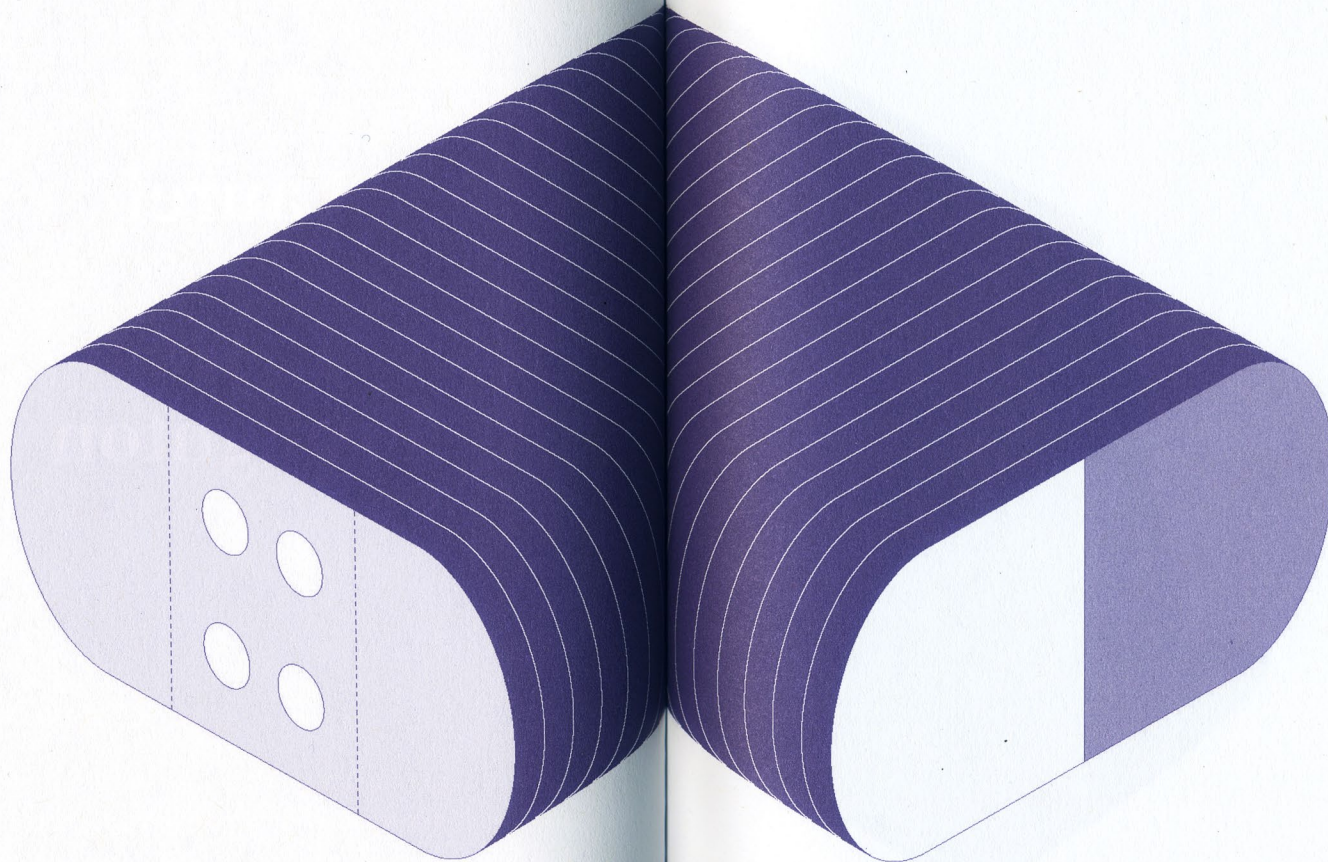
FIGURE 1
Band-Aid.

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FIGURE 2
Pill.

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FIGURE 3
Traffic Cone.
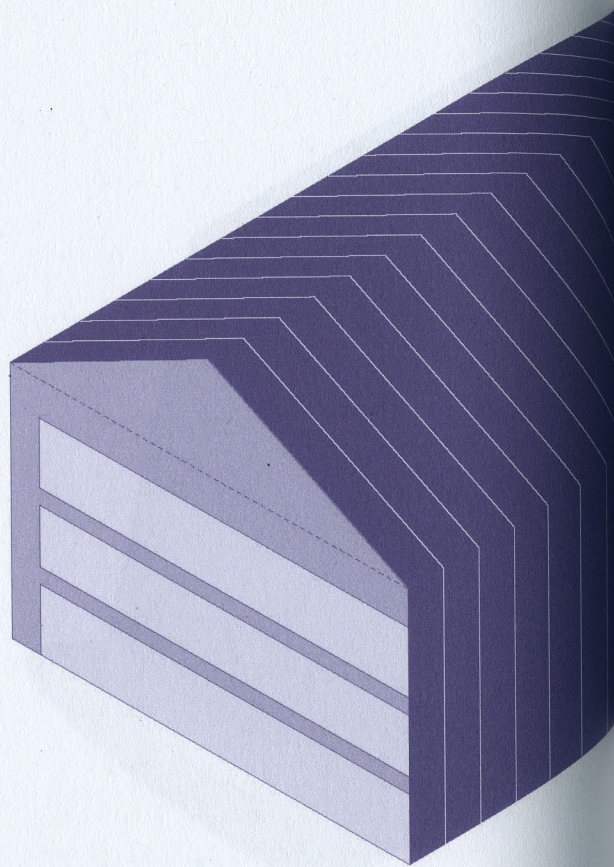
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FIGURE 4
Witch's Hat.

LAUREL BROUGHTON
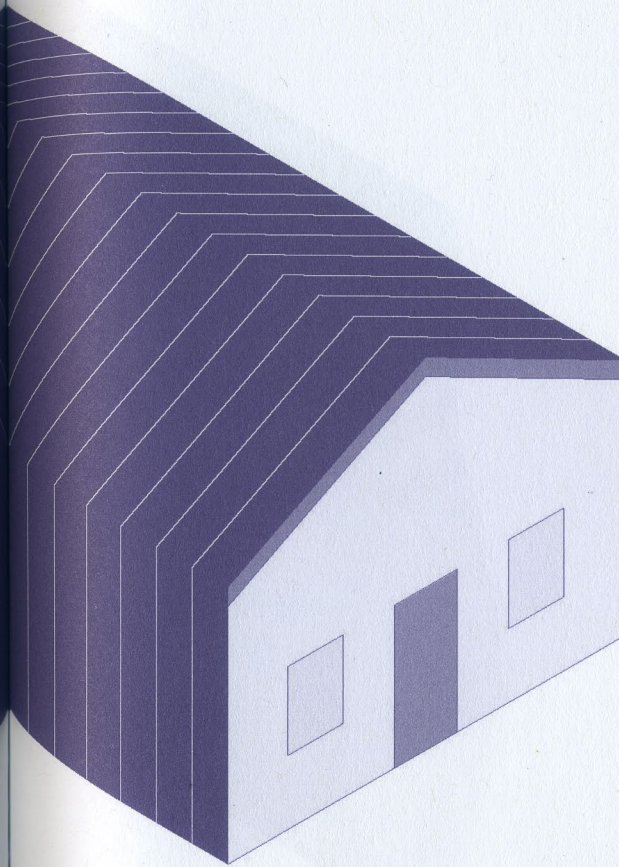
FIGURE 5
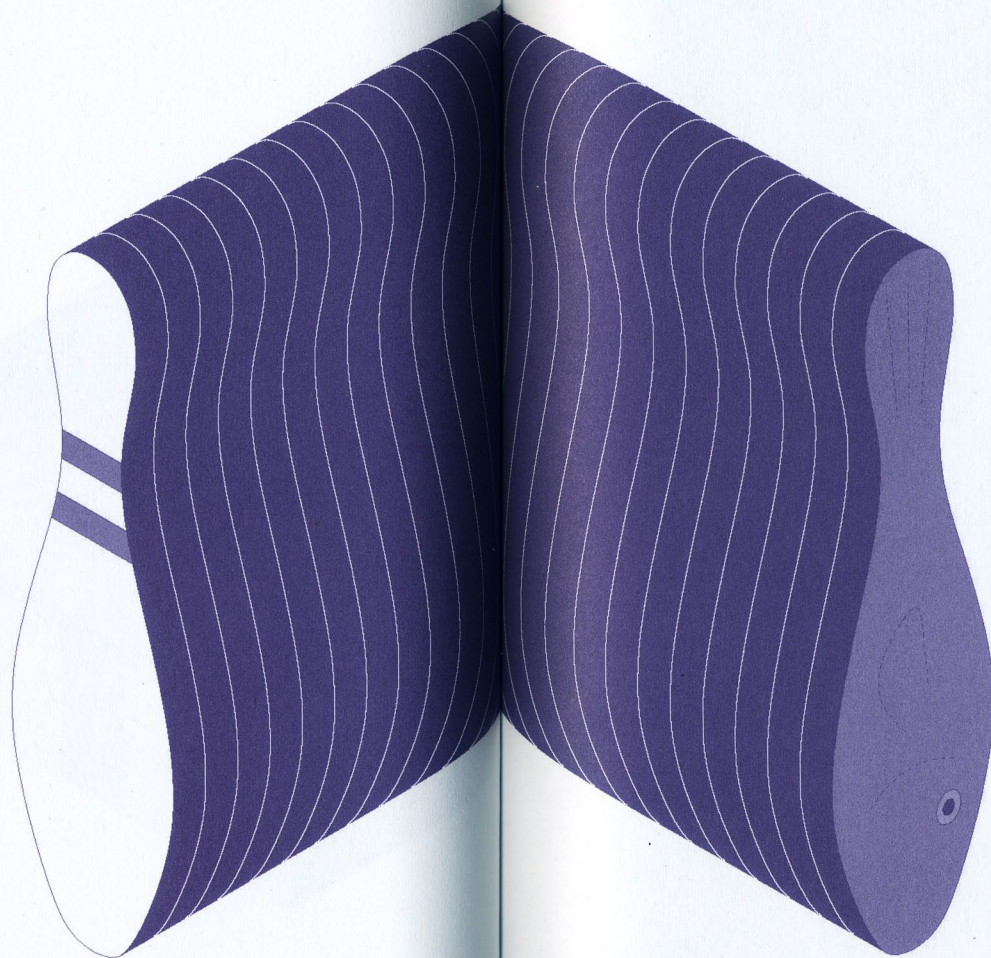*Cake.*

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FIGURE 6
House.

LAUREL BROUGHTON
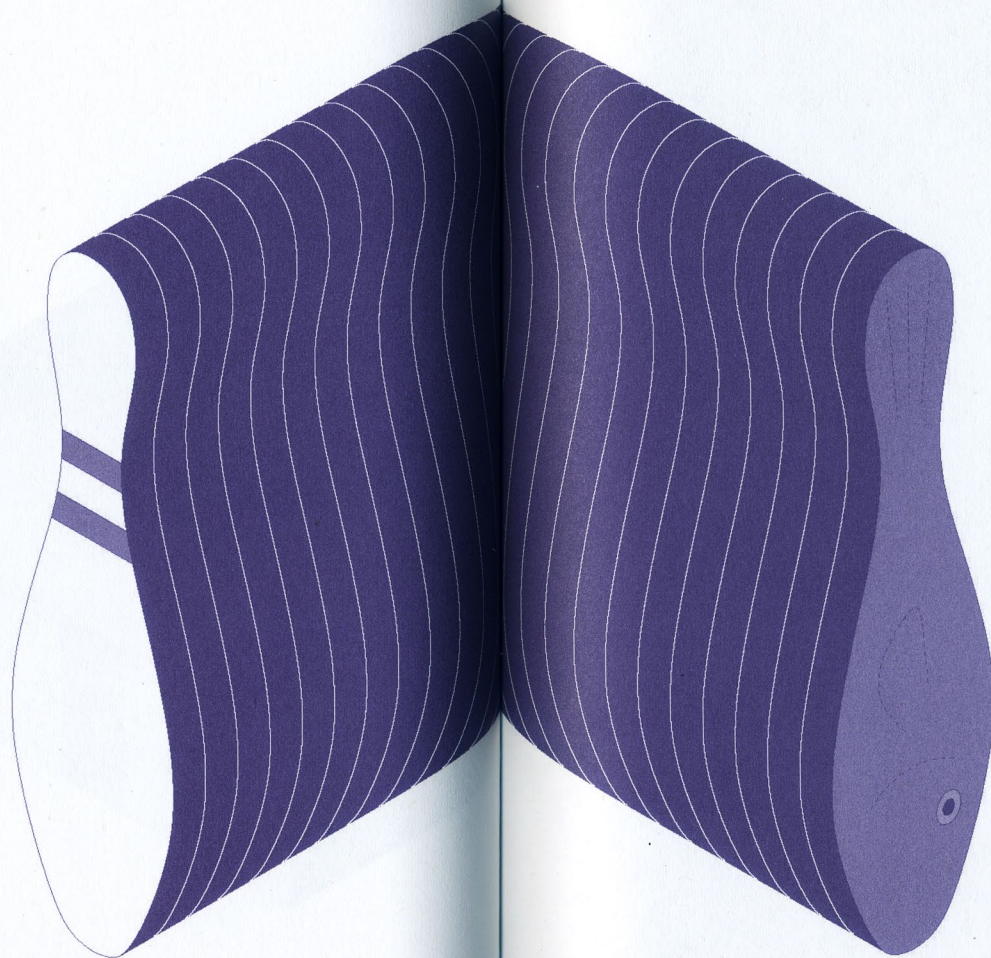
FIGURE 7
Bowling Pin.

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FIGURE 8
Fish.

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