arq (2024), **28.2**, 103. © The Author(s), 2025. Published by Cambridge University Press.
doi: 10.1017/S1359135525100833

Architectures that will have been

The modern architect Louis I. Kahn's aphorisms arguably impacted architectural culture as significantly as his buildings. Kahn's memorable question to brick, for example, asking the material what it wants to be – to which the answer is 'an arch' – remains the most compelling summation of certain architects' desire to pursue the organisational logics they find latent in materials. Alternatively, Kahn's line, 'A man [sic] with a book goes to the light […] A library begins that way' evokes memorably how that building type could be imagined. Writing in relation to his later work, seeking apparently timeless geometries of form, Kahn wrote that 'What has been will always be, what is has always been, and what will be has always been.'

Ruo Jia examines Valerio Olgiati's Bardill Studio in Scharans, Switzerland (2012) in this issue of **arq**. After Kahn, Jia interprets the Studio's imagery, details, and response to existing buildings on site as 'archival-images *that will have been*' (pp. 150–160). The form of the project, Jia asserts, can be imagined as already latent in the form of its site before the architect began work. Similarly, Andreas Luescher examines a museum honouring the artist Bruno Gironcoli in Herbstein, Austria, designed by Hermann Eisenköck (2004). Here, the design of the building can be imagined as latent in the spatiality of the artist's sculptures and their ideal accommodation (pp. 104–117).

Kahn's Salk Institute at La Jolla, California (1965) is addressed here by Antonios Thodis and David Leatherbarrow (pp. 130–149). They focus on the tectonic definition of the Salk's famous platform – its 'fifth elevation' – by examining how antecedents including Ancient Temples and *tholoi* inform the 'spatial and topographical definition' it provides. Recent scholarship has established the originary significance of Anne Tyng's work to architectures previously ascribed only to Kahn. Her mathematical and formal sensibilities proved decisive to various canonical projects from Kahn's office. Below, Bader Albader examines Tyng's pedagogy as 'a process of induction that takes-up the natural world as its field of investigation' (pp. 170–181).

Elsewhere in this issue, Louis D'Arcy Reed explores the so-called parallax gap identified by philosopher Slavoj Žižek, which encourages us to appreciate architecture and urban space psychoanalytically, helping to appreciate spatial dislocations and disorientations (pp. 161–169). And Randall Teal, Carolina Manrique, Dwaine Carver and Damon Woods speculate about the technical evolution of 3D printing in architecture (pp. 118–129). Out of cultural theory and contemporary technology respectively, these authors identify further latent possible architectures. They speculate about future design, drawing from the (recent) past, identifying possible new architectures that, potentially, will have been.

THE EDITORS

https://doi.org/10.1017/S1359135525100833 Published online by Cambridge University Press