

### *Periphery and the Anti-Commodity*

At the turn of an era defined by attempts to change the relationship between architecture and the environment, a photographer named Erieta Attali entered the fray, suddenly attracting attention from the world. I feel a certain inevitability in the appearance of Attali.

The most important aspect of twentieth-century architecture was that construction and the environment were disconnected. As with many other fields in that same era, it became necessary for design to produce commodities. Even in terms of construction, making a self-standing product independent from the place was a request of the times: architecture detached from the ground through pilotis was an exemplar pattern of this commodification.

But now what people are looking for is architecture that is one with its context, firmly rooted in place. Erieta reveals the beauty of this connection to people, using a medium called photography. Through her lens the concept of transparency is also being transformed. Erieta redefines transparency, not merely as the use of glass, but as the fusion of various material layers, entangled with complicated reflections of both land and sky. This composite state, or rather process, called transparency, she fixes in the medium called photography. Indeed, I learned a lot through that photography.