

THE FIFTH COLUMN

LA REVUE CANADIENNE DES ETUDIANTS EN ARCHITECTURE
THE CANADIAN STUDENT JOURNAL OF ARCHITECTURE

Authority of Architecture



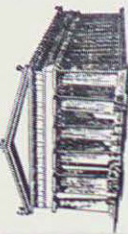
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THE FIFTH COLUMN

LA REVUE CANADIENNE DES ÉTUDIANTS EN ARCHITECTURE
THE CANADIAN STUDENT JOURNAL OF ARCHITECTURE

The name of the Canadian Student Journal of Architecture, THE FIFTH COLUMN, is intended to be interpreted in a number of ways. First, there is an architectonic reference, the preoccupation with the development of a contemporary order of architecture that is at once respectful of antiquity and responsive to new conceptions of architecture. Second, there is a reference to journalism and the printed column of text. Finally, there is the twentieth century political connotation, an organized body sympathizing with and working for the enemy in a country at war.

These three references essentially define the role of THE FIFTH COLUMN. The magazine promotes the study of architecture in Canada at the present in terms of both the past and the future. It attempts to stimulate and foster a responsible, critical sensitivity in both its readers and its contributors. Finally, THE FIFTH COLUMN provides an alternative forum to established views not for the sake of opposing them, but to make it possible to objectively evaluate them.

Objectives

To promote the study and the appreciation of a sensitive architecture within the architectural community and general population, thereby positively influencing the development of architecture in Canada;

To promote a forum for and to encourage the dialogue between students, academics, professional architects and interested members of the 'lay' population;

To provide a critical alternative to the commercial trade magazines by publishing a journal that originates from the schools, traditionally the vanguard of architectural thought.

Editorial Policies

1. To publish articles by students, academics and professionals and by other interested parties that would otherwise find little opportunity for expression and publication.

2. To publish a series of articles in each issue exploring a specific and relevant theme which contributes to an understanding and a greater awareness of current architecture.

3. To publish articles on the diversity of Canadian architecture as a means of promoting an understanding of these local traditions and their influence on current architectural thought.

4. To publish articles discussing historical influences on the development of architecture.

5. To publish student projects from the various schools in order to stimulate architectural debate.

6. To publish critical reviews of current works of architecture in Canada, as well as outside the country, in order to reflect on and positively influence the development of architecture in Canada.

7. To publish critical reviews of activities, publications, lectures and exhibitions of interest to our readership.

October 30, 1985

THE FIFTH COLUMN (Canadian Student Journal of Architecture)
published October 1988.

Le titre de la revue canadienne des étudiants en architecture, "The Fifth Column", a pour but d'inviter le lecteur à l'interpréter à plusieurs niveaux. Le premier niveau suggère une référence architectonique, celle consistant à l'élaboration d'un ordre architectural contemporain à la fois respectueux d'un passé antique et répondant aux nouvelles conceptions de l'architecture. Sur un autre plan, "The Fifth Column" rappelle son orientation journalistique par sa connotation avec la "colonne" imprimée d'un texte. Enfin, "la cinquième colonne", c'est aussi, depuis Franco, le nom donné aux partisans clandestins sur lesquels chacun des deux adversaires peut compter dans les rangs de l'autre.

Ces trois références définissent dans son ensemble le rôle de "The Fifth Column". La revue a pour but de promouvoir l'étude de l'architecture au Canada, en terme de lien entre le passé et la future. Elle tente également de stimuler et d'entretenir un sens aigu de la critique chez ses collaborateurs ainsi que chez ses lecteurs. Enfin, "The Fifth Column" propose un forum où il est possible d'établir différents points de vue, non dans le seul but de les confronter mais plutôt de rendre possible leur évaluation objective.

Objectifs

Promouvoir l'étude et l'appréciation d'une architecture sensible à l'intérieur de la communauté architecturale ainsi qu'à de plus larges groupes, et par conséquent influencer le développement de l'architecture au Canada;

Promouvoir la constitution d'un forum dans le but d'encourager le dialogue et les échanges d'idées entre les étudiants, les architectes et les individus intéressés de toute autre provenance;

Offrir une alternative critique aux revues de type commercial, en publiant un périodique ayant ses racines à l'intérieur des Ecoles universitaires, traditionnellement pionnières dans l'évolution de la pensée architecturale.

Politiques éditoriales

1. Publier les articles d'étudiants, de membres du corps académique, de professionnels ainsi que d'autres groupes intéressés, qui autrement ne trouveraient que peu d'opportunités d'expression et de publication.

2. Publier une série d'articles dans chaque numéro explorant un thème spécifique qui contribuera à une compréhension approfondie et à une plus grande conscientisation de l'architecture contemporaine.

3. Publier des articles sur les diverses facettes de l'architecture canadienne dans le but de promouvoir la compréhension de ces différentes traditions locales et de leur influence sur la pensée architecturale contemporaine.

4. Publier des articles traitant des influences historiques sur le développement de l'architecture.

5. Publier les projets d'étudiants des différentes Ecoles dans le but de stimuler le débat architectural.

6. Publier des comptes rendus critiques de différentes oeuvres architecturales au Canada ainsi qu'à l'étranger afin de s'arrêter sur et d'influencer le développement de l'architecture au Canada.

7. Publier des comptes rendus critiques des différents événements, publications, conférences et expositions ayant quelque intérêt pour nos lecteurs.

30 octobre, 1985

THE FIFTH COLUMN (La revue canadienne des étudiants en architecture)
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Rédacteurs régionaux/Regional Editors:

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Finances/Business Manager:
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Staff

Issue Editors:
Kevin Dancy Kevin Weiss

Design:
Kevin Weiss

Design Assistant:
Aidan

Cover Design:
Lisa Naftolin

Software Consultant:
Bert Archer

Assistant Editors:

Bert Archer Rowena Bayaton
Betty Cheung

Translation:

François Lafontaine

Thanks To:

Brian Boigon Peter Wright
University of Toronto School of
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The fear which greets the question, *'What is the authority of architecture?'* rises mainly from the fear of architectural tyranny. From this over-ruling fear of tyranny, popular discourse has run from the notion of authority into the relativist world of total equality. In this realm all are equally binding, nothing is particularly binding. The notion of authority is anathema. However, within this realm nothing is either valuable, worthy, meaningful or beautiful. The fear which has driven architecture into this realm of calculated insanity has driven it into silence. There is nothing to say of anything anymore. Everything is alright. No one may be criticized for not being any better than they are, "even more okay". The silence that has settled over the profession is deafening. The lack of thought and value-fear masquerading as intellectual tolerance is pathetic. The inability to ask questions of any real value; *What is good? What is true? What is architecture? and What is its authority?* is tragic. The moral indignancy with which these questions are now greeted is oppressive.

Kevin Dancy

We had already come to the conclusion that if all architecture was equally 'good', then obviously it was equally 'bad', but we felt entrapped within the Present, paranoid of the Past, skeptical about the Future. We knew that by asking for an answer to the question, *What is the authority of architecture?* that only the most audacious would reply. The question was and remains ambiguous. Authority by its very definition is ambiguous; authority by power or authority by knowledge. The question can only raise even more questions that ask for even more answers. The 'answers' that follow, in the context of the magazine converse; converse with each other, with others absent from the pages, with history, and beg for your participation. Some texts see eye to eye, some simply disagree - this is the nature and more importantly, the dynamics of conversation. However, not once did we feel that we were leading *The Fifth Column* back into precisely what we wanted to and have to leave behind; this relativist debris of post-modern culture. Not that we have left, but simply that we have begun, and the point of departure is the point of re-establishing the fundamental conversation that the profession and the institutions are increasingly avoiding.

INBOARD OUTBOARD

MICKEY Martin was only 45 years old when he drove his speed boat for the last time. Television captured it live. Martin's boat was called the Fixer. It was a forty foot Aluminum-Titanium stainless reverse six pointer, powered by a hydrogen-peroxide outboard rocket motor. Its top end was 500mph. Following a somewhat erratic trial in Nevada, Mickey took the Fixer for his last speed drift to Lake Tahoe. The boat had its troubles and on one trial it submerged at 180 Mph but bobbed back up to the surface. On November 3rd, 1966, The Fixer was timed through a measured mile at 269.85 Mph and was decelerating when it hit a swell. Its right blade dipped, its left rose, the front wedge left the water, and the whole machine made a right hand corkscrew, then totally disintegrated. Mickey's body was never found. It is believed that upon disintegration Mickey's body broke up at a compatible rate with the ship and their micro-debris meshed into one hyper Mickey-Fixer Boat before ultimately disappearing for good. It is believed that Mickey's disintegration with the boat reorganized him along the dominant molecular models of titanium and aluminum. As we all know, titanium is much more sophisticated in composite form than the human body. Hence as Mickey and the boat deconstructed; Mickey being the first and Titanium being the last; Mickey's compounds bonded with the dominant elements of Titanium.

The entire catastrophe was televised in commentary with a set of WideWorld of Sports broadcaster twins: "It's starting to spin. It's drifting up at an incredible rate. Water spray too much to see anything clearly. It's, it's gone. Where did it go? He's totally disappeared." "I don't know Tom, I mean he's totally disappeared Fixer and all". T.V. took over where Mickey left off. CBS and ABC were there and most of us were not. Fixer's body was never found. "It's going into a spin, it's, there's big trouble, it's gone. Shit Tom where did it go?". "I don't know Barbara, I just don't know." T.V. camera's focused on the blank lake (No Boat/No Mickey) for a full 15 seconds. Audiences around the world watched their screens in total horror as the micro-dust of Mickey's body mingled with the particles of the Fixer.

When Mickey hit vapourland, full-speed lost its visual edge in the sports world. The reorganization of Mickey and the Fixer dissolved the anatomical into the technological and put outboards ahead of inboard organs. The first sighting of outboard power occurred in a 1907 race at Monaco between three hydroplanes. The winning contestant had mounted Alternate firing twin Out Board engines on the back of her boat and fitted it with a wind shield, bucket seat and spray rails. Popular usage of the outboard motor did not occur until exterior encasement became a fashion category. While outboard motors took on the look of prestige, decanters became increasingly sexual and spectacular in their appearance. Correlations between body contour and machine decanter were eventually advertised by the cinema in such films as The Wizard of Oz. Architecture took to the aluminum forests for its look. Dorothy's room of random adolescence was photographed for Architectural Digest magazine. The Tin Man was eventually replaced by the Terminator, Robocop and Weaver's outboard bionic armour in the last scene of Alien II. While the microdust from Mickey Martin's body and the Fixer remains in a state of incomprehensible discharge, TV continues to track the next instant replay of disintegration on the water.

FIN





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AUTHORITY OF THE PAST

Today, it is a widely held belief that post-modernism in architecture (hysterical, historical retrospection¹) is on its way out and is being supplanted by a reinvigorated modernism. However, those who would yell most loudly, "The King is dead, long live the King", are those that seemingly have the greatest interest in seeing the rapid demise of this most recent phase of architectural history. Quite to the contrary, modernism, by its very tenets, is incapable of resurrection. What we are seeing in architecture today is post-modernism entering a latter and more authoritative phase of its development.

As Henry Hope Reed - longtime president of Classical America - correctly says, the stylistic appellation "Secessionism" can appropriately be applied to virtually all of architectural production of the 20th century which we typically think of as modern. And although secessionism is normally applied to a much smaller and more cohesive group of architects practicing in Vienna around the turn of the century; modern architecture is secessionist by definition, because the leaders of the movement provoked a radical and irreversible break with the traditions of architectural design developed since the Renaissance.

Beginning with Pugin in England, Viollet-le-Duc in France, and finally with Pevsner (first in Germany and later in England), the theoretical foundations of the modern movement were laid early in the 19th century. Each of these critics perceived the architecture of their own time to be in a debased state; they were reacting principally to the stylistic eclecticism of the latter 19th century. While each man saw the salvation of architecture in different terms, what they shared was the belief that the salvation lay outside the purely formal concerns of architectural design. Pugin, with his romantic and sentimental attachment to the gothic, saw it as appropriately ecclesiastical and nationalistic in character. Viollet-le-Duc proposed an architecture which, while hardly modern as we think of it, was to be structurally rational. And Pevsner, championed first the English Arts and Crafts and later International style, as being unfettered by either stylistic or historical associations, and as therefore correctly representing the true spirit of the age.

Thus, in the period we have come to call the modern movement, architecture came to be understood as generated by these extra-architectural concerns and no longer seen as an autonomous discipline - self-referential and primarily visual in its origins. When architecture was seen to be derived from religion or politics it became a literary art, when architecture was seen to be the result of rational building it became the Engineer's art, and when architecture came to be seen as, "the

AUTHORITY OF THE FUTURE

will of the epoch translated into space", the architect found himself reduced to a passive receptor of the mysterious murmuring of the zeitgeist.

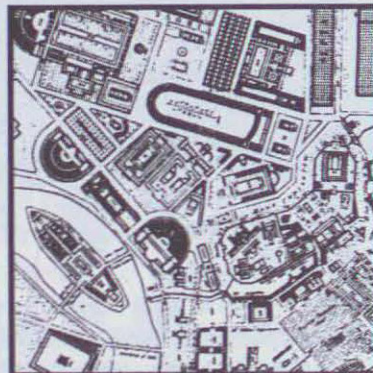
The multifarious roles which the architect has been forced to adopt in the 20th century - social engineer, political dogsbody, real-estate promoter, corduroy-suited guru, establishment pariah and re-inventor of the teaspoon - have left him little opportunity for the pursuit of his alleged vocation - creator of beautiful and sane, urban and individual environments. The *caesura* created by the modern movement separated the architect from his immediate past so that we are living in the production of several generations of architects who were, in effect, taught nothing about architecture. They were not taught how to draw it, certainly not how to look at it, in fact, were actively discouraged from doing so, and were taught nothing of composition or proportion.

While architects trained during the height of the modern movement may have learned something of commodity, they learned little of firmness and less of delight.

It is impossible to overestimate the degree to which these attitudes still suffuse the profession and the schools. Certainly, at a common sense level, much of the theoretical framework of the modern movement has a certain power; that architecture should only speak of its own time and it should be only the result of the rational application of building materials

and methods. However, as anyone involved in the creation of architecture will attest - regardless of their aesthetic creed - the creation of every building is a tremendous act of will, every line is under the control of the architect and there is nothing inevitable about the "look" of the result. Some materials and methods of construction lend themselves more easily to repetition and therefore standardization but to say that this is somehow rational or inevitable is preposterous. It is this repetition and standardization which is the real legacy of the modern movement. As Lévi Strauss has said - and although he was talking about modern philosophical thought, his comment applies equally to the visual arts: "the moderns built low but they built on solid ground".

The architectural movement which has run parallel to orthodox modernism for almost four decades, but has only gained ascendancy in the early to mid 1970's, is post-modernism. While almost all architecture produced after the end of the second World War is necessarily post-modern - its origins can in fact be found in most of the mature post-works of the leaders of the modern movement - with the exception of Mies van der Rohe - the term as it is applied here will employ its more popularly



The eagle never lost so much time as when it submitted to learn from the CROW.

William Blake

understood usages, "defined mostly in terms of style ... with a return to the narrative, ornament and the figure - also proclaimed is the return of history (the humanist tradition) and the return of the subject (the artist/architect as auteur)".²

That post-modern architects employ the traditional elements of architectural design with little respect for their traditional usage needs hardly be mentioned. This is not surprising given that the chief proponents of this "new" architecture - Michael Graves, Charles Jencks, James Stirling, Paolo Portoghesi - were trained as modern architects; in the case of Graves and Stirling were modern architects of considerable distinction. It is unreasonable to expect that architects, who have been schooled in the entrenched modern pedagogy of the 1950's and who practiced for years as modern architects, could fully divest themselves of all their training and fully embrace the fodder of the traditional architectural canon (sic). Similarly, both Graves and Stirling bring to their post-modernisms highly personalized strategies - compositional collage, irony, strong colourization, fragmentation and a not fully developed distaste for certain aspects of orthodox modernism - which mediate between the suppression of personal idiosyncrasy required for immersion in the authority of the classical language of architecture.

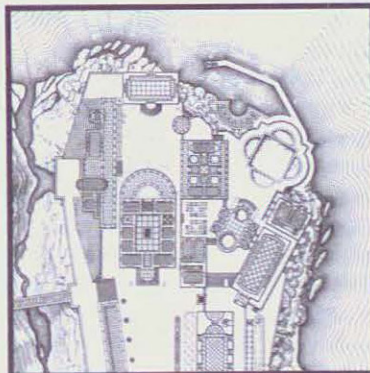
As eclectic and idiosyncratic as most post-modernism is, its borrowing from and building on past architectures places it within an architectural tradition which separates it emphatically from orthodox modernism; separates it stylistically, but more importantly - ideologically. Most critics dismiss post-modernism for its lack of authenticity and problematic relationship to architectural history it would claim to champion. Curiously, they see the movement as forever trapped in its current relationship to the past - incapable of elaboration or evolution - and therefore dead in its infancy. What critics of post-modernism invariably have difficulty dealing with are the contemporary, authentic classicists - Leon Krier, Allan Greenberg, Quinlan Terry, John Blatteau. Usually dismissed as a harmless aberration operating outside the mainstream of contemporary architectural practice, I would argue that the increasing influence which these figures assert simply indicates the next step in the development of architectural post-modernism.

Paul Philippe Cret, a French-born, American Beaux Arts architect - unfortunately, chiefly remembered today as one of Louis Kahn's teachers at the University of Pennsylvania - was a great architect and a brilliant apologist of classicism during the rise of modernism in the United States through the 1920's and 1930's. Cret said, "If we are able to achieve anything as

architects today, it is because we stand on the shoulders of giants." The aforementioned contemporary classicists follow Cret's credo more closely than do the so-called free-style classicists of the post-modern movement. With the exception of Krier, they are a frustratingly silent bunch, choosing to build their beautiful buildings in silence and relative obscurity. The greatest disservice which can be done to these architects is to consider them foppish archaeologists; they are simply working within an architectural tradition which had continued unabated up until the middle of this century. Standing outside the cacophony of contemporary design discourse, these architects are carrying on conversations with the giants of the past - Alberti, Vignola, Palladio, Mansart, Gabriel, Wren and Lutyens. Today, forty years after Cret's wise words, most of us are just beginning to acknowledge the presence of these giants.

Discovering the presence of giants can be a humbling experience - it should be - it can also be a profoundly liberating one. Discovering that we are the inheritors of an architectural tradition which has the ability to endlessly delight and instruct us, which frees us from awesome responsibility and misguided belief that we alone can create an architecture for our times is nothing less than revelatory. Post-modernism opened our eyes again to this possibility; it should not be condemned because it lacks authenticity or authority, it is simply a beginning. Why should the meagre production of a few

years, yielding only a handful of monuments, be judged the penultimate statement of an architectural movement. As post-modernism enters a latter, more mature phase, as it becomes less eclectic and more disciplined in its looking back to the past for inspiration, it can only become more authoritative. Given time and patience, those who will build and study architecture in the future will discover that the authority of the future will be the authority of the past ■



NOTES

1. Foster, H. "(Post)Modern Polemics", *Perspecta* 21
Cambridge, Mass. MIT Press, 1984. Pg. 149
2. *Ibid.* p. 145

IMAGES

Lefthand side - Roman Forum Plan
Righthand side - Leon Krier, Pliny's Villa Plan

Kevin Hanvey annonce la Bonne Nouvelle... que le "Post-Modernisme" entame une phase nouvelle et plus autoritaire, grâce au rétablissement du dialogue avec les "Grands" de l'histoire de l'architecture.

MODERN DITHYRAMB

A Silent Explosion

As predicted by Nietzsche, modern society experienced a painful disenchantment at the breakdown of its referential system, a system based on the *Logos* and on a Humanism ultimately derived from Christianity. But this loss of reference is only a symptom of the catastrophe, of the silent explosion that blasted an invisible centre into several fragments. The unifying centre, invisible, as it was in a sense 'spiritual'; it was powerful because it constituted a totality. The fragments, moments, claimed their autonomy, each of them trying to dominate. Every piece is as mortal as its creators, having its own potency and special claim to authority: religion (as demonstrated by Feuerbach); the power of the economy (Smith and Ricardo); the power of politics and the state (from Hegel to Stalin); the power of science; the power of technology; of craftsmanship; of discourse; of libido; of the mystical and so on. Each of these moments, to follow the argument of Hegel, lays claim to the absolute.

While at first glance, this fragmentation might be seen as a positive generator, it hides within itself a complex paradox. Indeed, this fragmentation contains within itself a homogenization; a tendency towards sameness, equivalence, repetition. Stereotyped representation, linear time, (the measured homogeneous time represented by the clock), everyday life 'management', bureaucracy, and so on, are factors that constitute homogeneity. These historical factors have been interconnected with an ever increasingly hierarchical organization: hierarchy of function, of incomes, of the instant, of fields of knowledge.

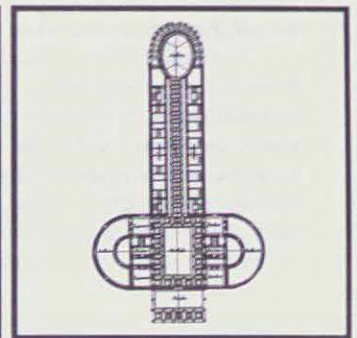
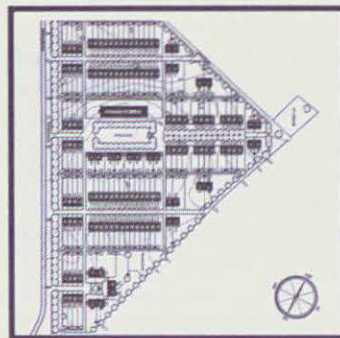
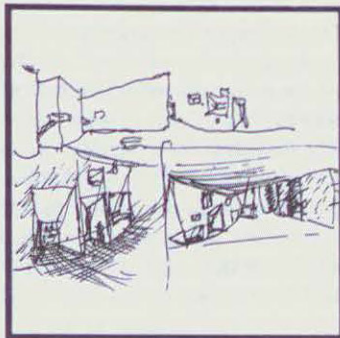
This paradoxical situation can be better understood with a closer look at a particular case; everyday life 'management'. The aggressively marketed products of the computer industry confirm and account for the trend: "*manage your everyday life like a small firm!*", "*work out a budget and classify your recipes!*" As such, this trend contributes a factor of homogeneity, though arising out of the fragmentation of knowledge. Here then is an example of the movement towards dominance by one of the pieces left after the explosion, the authoritative science of the economists. Smith, Ricardo and Taylor still exercise an oppressive authority. Both fragmentation and homogeneity have

resulted in a hierarchical organization of everyday life functions; a tendency which is inherent to any kind of rational management. Indeed one has to prioritize in order to be economically efficient.

Instrumentality

Although conducted under the label of instrumentality, the historical debate between Karl Teige and Le Corbusier, was related to political position and ideologies.¹ The leftist political allegiances explicit in Teige's text are less so in Le Corbusier's. In his response to Teige in "In Defense of Architecture", Le Corbusier attempts to transcend the debate. By eschewing the word 'monumentality', he suggests that perhaps the debate departs from reality, that the dispute has lost its connection to the essential problem.

The generations after Teige and Le Corbusier continued the debate, with apparent issue of the conflict remaining instrumentality versus monumentality: Lewis Mumford and Buckminster Fuller on one side; Henry Russell Hitchcock and Philip Johnson on the other. The post-modern architecture of the late seventies and early eighties displayed, on the surface, a return to monumentality; a neo-monumentalism consciously disengaged from the state's ascendancy; this neo-monumentalism functioned only to adorn structures designed on instrumentalist principles. Acknowledging that throughout history, monuments have always been the instruments, the places of power, Le Corbusier prefers, in his response to Teige, to speak in terms of elegance instead of monumentality. Although he does not avoid the political level, Le Corbusier, on his own, goes beyond the reductive understanding of the leftists of his time. Teige's view, by contrast, is dogmatic and shows to what extent Marxism had been vulgarized. The work of the proponents of instrumentality, such as Hans Meyer, emphasizes an architectonic semiosis oriented to functions. These functions are, in fact, deeds that pertain to everyday life. The deeds are analyzed, classified and put together in the most efficient relationships on the scale of the city, and down to the scale of the room via the working place and the residence. Everyday life is therefore



regulated, made efficient, under the same laws that rule the economy. "Place" is reduced to a concept of space, a product, and ultimately a representation.

Therefore, "Instrumentalist" work demonstrates an overestimation of the economic moment; an overestimation which is held to be legitimated by Marxist theory. But Marx did not speak about the exclusivity of economic factors as much as their ultimate determining character, especially in a bourgeois society with a capitalist mode of production. The fact that the theory has been so widely misunderstood shows well the power of the economic moment.

In fact, if anything, we might presume that Marx did not want his theory to justify a purely economic approach to human productive activity, as the advocates of instrumentality ended up doing. As Henri Lefebvre pointed out², the capitalist mode of production rests entirely on the representation principle and exists because of it and for it. A representation phenomenon: the value of the work that produces the goods is represented by the working time, in turn represented by money. The product is advertised through representations, (we are convinced by a certain lifestyle that comes with the product), and finally traded against an equivalence, i.e., a monetary representation dissociated from the cost of the originating labour. The product, a representation, stands for the absent. Thus a product shows no trace of its origins. A collective consciousness of the chain of representation would ultimately break it. This is what Marx thought.

A space, according to Henri Lefebvre, is produced by economic activity. It is therefore a product - a representation. Ideally, however, a space would be worked upon by an architect, and become a place. Thus, instead of there being representations which speak of absence, there could be creations of architecture - places that speak of presence. In Lefebvre's terms, the architect creates a place of presence within a space of absence.

Architecture Parlante

Discourse as knowledge stems from the very deepest roots of our culture and is indissociable from the Western metaphys-

ics. In fact, it could be said in archetypal terms that our culture rests solely on two characters that did not leave written work: Socrates and Christ.

Language has had a long history and a repressive presence since then. Ferdinand de Saussure set the ground for modern semiology, which itself dwelt on the purported primacy of speech and other related orders of representation as the only access to knowledge. Lévi-Strauss extended the scope of this approach as is clearly seen in *Triste Tropique*. The chapter entitled "The Writing Lesson", according to Derrida, contains a "linguistic and metaphysical phonologism" which raises speech above writing.³

Just as speech was raised, historically, above writing, speech was raised above architectural knowledge as well. Alain Guitheux and Dominique Rouillard have stated that one of the first allusions known to the linguistic model as reference in architecture was made by J.L. de Cordemoy.⁴ Cordemoy depicted the relationship between Michelangelo's dome for St. Peter's and its canopy by Bernini, as a "pleonasm, so to speak". He continues, "to speak intelligibly, [it is] an insipid repetition".⁵

Since "repetition" is merely another figure of speech, the apology in fact, has no point. Repetition too belongs to the realm of rhetoric. There is here a blatant aporia. In other words, Cordemoy, realizing that the metaphor belongs to the irrational world of the literary work, apologizes and gives a more intelligible argument. Though he tries to be more rational, he ends up using another metaphor.

Cordemoy gives what Michel Foucault would call a commentary; makes an attempt to say the non-said. But a commentary, the justifying ground of modern sciences, implicitly acknowledges an excess of meaning to the signified that cannot be spelled out - a fact that has never been admitted by the "scientific mind".

Therefore, in this role, language itself was a handy tool to approach the truth: its spontaneity made it the ideal companion to the Cartesian "vision as perception". In this line of thought architecture could not recreate itself of its own, (that is being *arché-tecture*), but it became parlante.

Appropriated by architectural critics, "the tool" has been improved to the extent of becoming a so-called 'meta-language', especially in the hands of the structuralists. The illusion became

so real that it has been taken for reality.

The denial of our metaphorical mode of thinking resulted in an anthropocentricism: a monolithic concept of Man as a rational being in control of everything. Rational discourse would not allow itself in the metaphorical spheres for fear of multiple interpretations, of multiple experiences which ultimately result in differences. Therefore, determined by a conventional system of signs, the building came to be designed on restrictive rational principles.

The Tragic View

Although brief, the criticism of these two repressive moments, (economic and semiologic), each claiming authority, exemplifies the inherent contradictions found within any rational discourse. The work could be extended to demonstrate similar repressions in the "knowledges" created by those whose system of reference is determined by other moments; such as sociology, religion, the arts and crafts movements and its ideological opponent, the hi-tech movement, and so on.

As we have seen, this segregation soon leads to the flattening of differences, the source of beauty. It is this relationship that becomes "place" beyond the subject and the object; beyond the dual view of the world brought about by rationalism.

The 'lived', that is, everyday life, is the starting point of *poiésis*, it is an essential point of departure, but the creator never stays at this point. Creation must emerge and assimilate all knowledges.

A *poiésis* never starts from knowledge but contains all knowledges. The process includes many contradictions which are alluded to in the production of a single moment. It includes and crystallizes every moment: economic, semiologic, social and so on. Even if one moment predominates, it does not crush the others.

The *poiésis* work brings the tragic back into our lives. For it was Nietzsche, of course, who argued that tragedy presents us with the destruction of the individual in a way which is exalting as it gives a view of the underlying power of life forces in which we share, but which are glimpsed only when ordinary individuality is transcended.

Differences, that is, the relationship between particularities, becomes a positive generator of *poiésis* creations. Their juxtaposition, if the opportunity is taken, creates the exalting tragic effect, a *poiésis* in a harmonic relationship with the cosmos.

Everyday life conceals a dialectic movement between itself and the tragic: tragedy is the non-everyday life, the anti-everyday life. Tragedy brings back what everyday life tends to hide or misrepresent: violence, wars, aggressions. Tragic knowledge unifies the two aspects - it tends to transform everyday life by *poiésis* and overcome death by the resurrection of the tragic character.

Modern society alludes to tragedy by means of representations. Yet modern societies function on death principles; wars destroy everything a country possesses, purge the means of

production of their temporary excess and restart an accumulation on a new technological foundation.⁶ Similarly, everyday life tragedies allow the mode of production to function. This is not to say that everyday life cannot bring pleasure, especially for those who live in the infra-everyday life, i.e., those who benefit the most from the best comforts brought from technology; but this is exactly where the problem lies: this tragic era denies tragedy. Everyday life has in itself what it denies and what denies it. The tragic is the negated negation that everyday life seeks psychically to annihilate by the obliteration of differences.

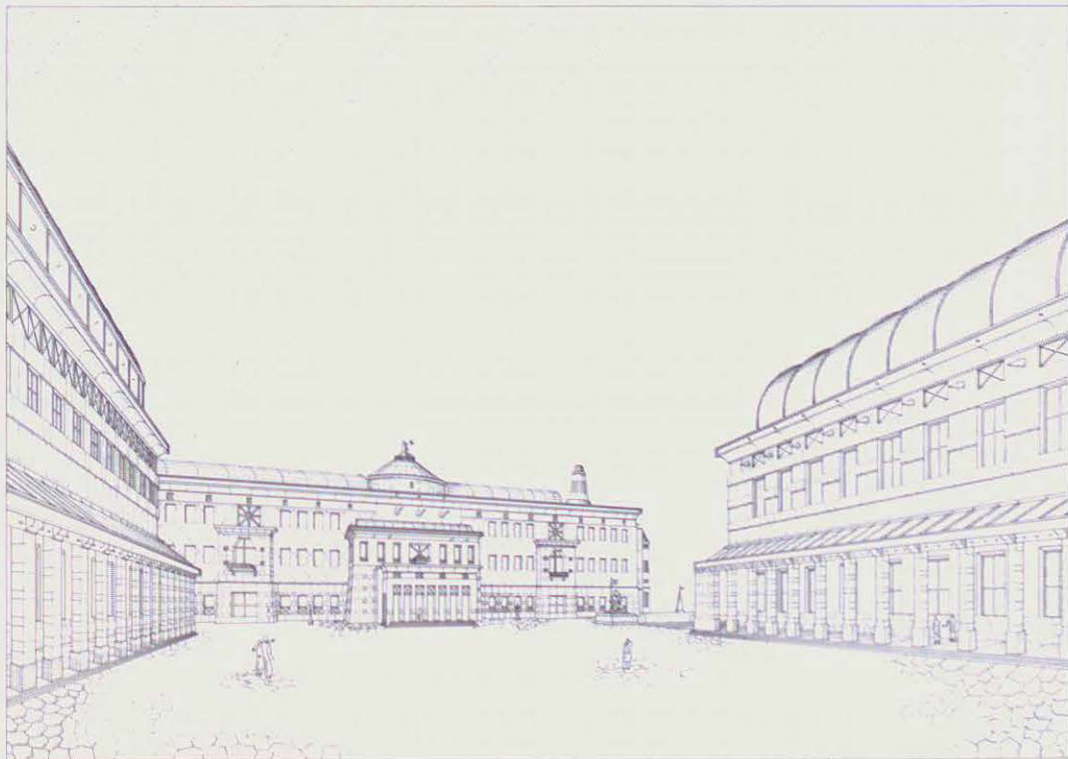
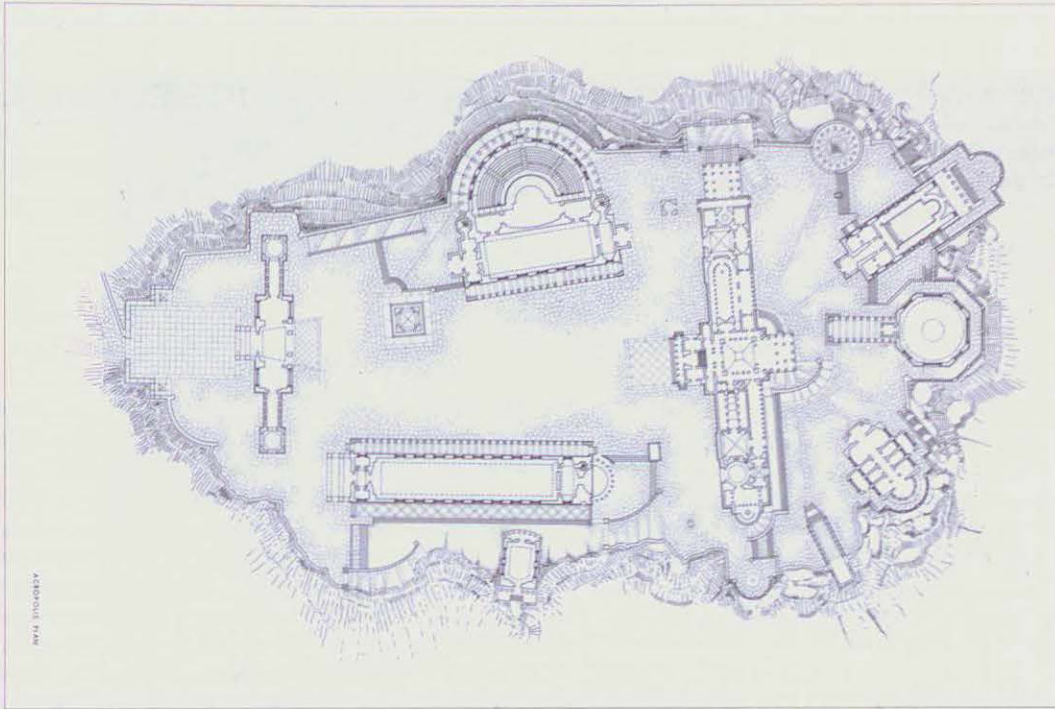
This obliteration can be done as we have seen, through oppressive authoritative moments, such as the economic and its embodiment in architecture: instrumentally, or by semiology and its restrictive architectural system of signs. Therefore, the architect has the responsibility to consciously overcome this oppression by imposing the authority of the *poiésis*; the real authority of architecture. The process involves a starting point in "lived experience" and a re-emergence from it, accumulating all knowledges. The obstacle as we might suspect is that everyone involved in a building process has his/her own representation of the space; qualitative and/or quantitative. If one aspect dominates, then the architect has failed in *poiésis* and has lost authority ■

NOTES

1. Baird, George, "Architecture and Politics, a Polemical Dispute", *Opposition 4*, New York, 1975.
2. Lefebvre, Henri, *La Présence et l'Absence, Contribution à la Théorie des Représentations*, Casterman, Paris 1980
3. Derrida, Jacques, *Of Grammatology*, John Hopkins University Press, 1977
4. Guiheux, Alain and Rouillard, Dominique, "L'Architecture Parlante, une Autre Crise. Mesure Pour Mesure, Architecture et Philosophie, Cahiers Du CCI Numero Spécial, Édition Centre Georges Pompidou, 1987.
5. "Comme le Grand ou le Maître-Autel est la pièce principale des Églises, l'on doit faire en sorte que tout ce qui entre dans leur dessin ne soit que pour l'autel et que par rapport à lui. Il semble aussi que l'intention de Michel-Ange, en faisant dans Saint-Pierre de Rome, comme plusieurs nefs aboutissantes à l'autel, n'ait été que pour le mieux faire apercevoir, et plus agréablement, de quelque côté qu'on y arrivât; et qu'en donnant un dôme à cette église, son dessin n'ait été que d'élever un superbe dais, ou baldaquin au-dessus de ce même autel. D'où il paraît que le cavalier Bernini n'a fait qu'un *pléonisme*, pour ainsi dire, en matière d'architecture, ou pour parler plus intelligiblement, qu'une *fade répétition*, en élevant ce second baldaquin de bronze, qui a coûté des sommes immenses, et n'a rien ajouté à la beauté de cet édifice". From: *Nouveau Traité de toute l'Architecture, ou L'Art de Bâtir*. J.L. de Corderoy, 1714
6. For a good elaboration of this theory - Lewis Mumford's book, *Technics and Civilization*, 1934

Dans un premier temps, François Lafontaine discute de deux "moments" hégéliens: l'instrumentalité puis, la semiologie. Il tente, dans un deuxième temps, de décrire la création *poétique* comme voie possible dans une société ségréguée mais homogène.

John Coppa



IR-RECONCILABLE

"The only philosophy we might responsibly engage in after all that has happened would no longer make any pretence of being in control of the absolute. Indeed, it would forbid itself to think the absolute, lest it betray the thought. And yet it must not allow anything to be taken away from the emphatic concept of truth. This contradiction is its element"¹

1. Circlesquare

It is in the doctrine of Renaissance architectural theory, *The Ten Books of Architecture*, that Alberti attempts reconciliation of man and God through the act of architecture by assigning various rational processes symbolic representations. Geometrically, the circle (God) is squared (man) and is (p)raised as the highest form of beauty. The reconciled forms are the descended Son onto Earth (manGod), beauty at its most high(perfection). The represented Christ, through the act of writing, drawing and construction, becomes formula (formalism) and established (establishment).

It is the impossible burden of perfection, a perverse expectation of nothing less than to be a reconciled 'manGod' himself, that drives Michelangelo's scalpel deep within the flesh of this 'formalism'. Quite literally, Michelangelo dissects Alberti's facade to discover and expose the falsity of the image(the represented reconciliation). Michelangelo resurfaces exactly that which Alberti strove to resolve(repress) through illusion (geometric and architectonic); the ir-reconciliation of the two forms. The David and its impossibly large right hand, the Laurentian Library and its mannered theoretical impossibility exposed through theoretical 'cuts' in the walls, are the architectonic crucifixion of Alberti's formula of reconciliation. And Christ, out of necessity, had to be crucified.

2. Circle and Square

"Stop, dwarf!" I said. "It is I or you! But I am the stronger of us two: you do not know my abysmal thought. That you could not bear!"

Then something happened that made me lighter, for the dwarf jumped from my shoulder, being curious; and he crouched on a stone before me. But there was a gateway just where we had stopped.

"Behold this gateway, dwarf!" I continued. "It has two faces. Two paths meet here; no one has yet followed either to its end. This long lane stretches back for an eternity. And the long lane out there, that is another eternity. They contradict each other, these paths; they offend each other face to face; and it is here at this gateway that they come together. The name of the gateway is inscribed above: 'Moment.' But whoever would follow one of them, on and on, farther and farther - do you believe, dwarf, that these paths contradict each other eternally?"

"All that is straight lies," the dwarf murmured contemptuously. "All truth is crooked; time itself is a circle."²

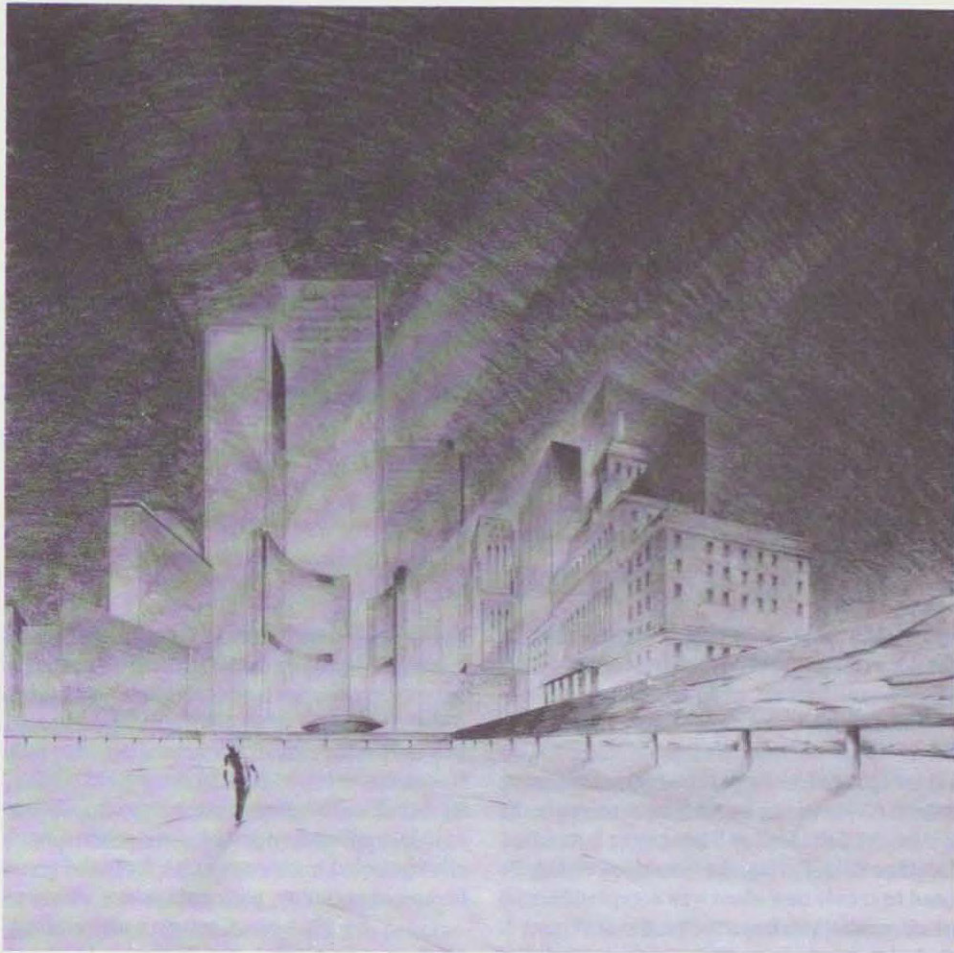
The 'moment', however, is not merely a moment of recognition; that would be much too simple and fundamentally uninteresting. Mere recognition allows for, through its exact opposition of the reconciliation; no reconciliation, complete separation (of the figures) of the paradox; the end of the paradox (and of course, of the conflict). The end of the paradox is, essentially, the opposite side of the same coin, on which the reconciliation lies on the other. Having lost its ability to posit an illusion of reconciliation(Alberti), that of the circlesquare(squarecircle) and having gained liberty (total separation of the square and the circle) through dissection from various skeptic scalpels, from the conflict of reconciliation through the knowledge of the paradox, architecture turns instead to one (man, rationality); to the technologic, physiologic, semiologic, sociologic, mythologic or the other (God, ir-rationality); to the unconscience, to mysticism.

3. Circle/Square

"The absurd, the paradox, is composed in such a way that reason has no power at all to dissolve it in nonsense and prove that it is nonsense; no, it is a symbol, a riddle, a compounded riddle about which reason must say: I cannot solve it, it cannot be understood, but it does not follow from this that it is nonsense"³

Yet, out of necessity, Christ is crucified. The exact 'thing' that would allow Man's deepest questions, strongest desires - exactly the conflict of reconciliation - to be answered, to be accomplished, is, instead, denied, forgotten . . . forsaken and then, promised to return. For it is this -do you believe; the crucifixion (of the reconciled), the necessity of crucifixion (the (mis)understanding of the (ir)reconciliation) which is The(God's?) strategic seduction⁴ (back into the eternal conflict of the paradox through the crucifixion and promise, i.e., the 'second coming') from which creation comes, has always come and always will come.

"it is accomplished"



NOTES

1. T.W. Adorno as cited in *Philosophical-Political Profiles*, 'Does Philosophy Still Have a Purpose', Jurgen Habermas, MIT Press, Cambridge 1985.
2. Friedrich Nietzsche, *The Portable Nietzsche*, Edited and translated by Walter Kaufmann, 'Thus Spoke Zarathustra: Third Part, On the Vision and the Riddle', pg. 269-70, Penguin Books, New York 1982
3. Soren Kierkegaard, *Journals and Papers*, 1, 7
4. Jean Baudrillard, *The Evil Demon of Images*, 'An Interview with Jean Baudrillard', Interviewers: Ted Colless, David Kelly and Alan Cholodenko, Translator: Philippe Tanguy, pg. 45, Power Institute Publications, Number 3, Sydney 1987

LANDSCAPE ARCHITECTURE A PROFESSION WITH NO LIVING AUTHORITIES

"It is the responsibility of all landscape architects to provide constructive, professional criticism which is imperative to ensure the continuing quality of landscape architecture practice and sound environmental planning for the public's benefit"

Draft - Ontario Association of Landscape
Architects Code of Professional Conduct
Ethics 2.11

Landscape architects forfeited the right to plant a straight row of trees when they embraced the modernist manifesto in 1946. Form cannot be said to follow function, they surmised, if the death of a single tree ruins a design intent. The modernist movement was more than just a philosophy on functional design. It was part of a new political wave, imposing its authority on western civilization. In the post-war years the major architecture schools of the United States were inundated by a vanguard of intelligentsia, fleeing the tyrannies and strife of Europe. Their need to create new ideas was accepted in such totality, that almost all symbolism from the past was shunned. The most taboo association would be anything representative of oppressive oligarches, such as the pre-revolutionary gardens of Versailles. The pre-modernists, who were studied in the traditional styles of Beaux-Arts and Italian, French and English "FORM-ALISM" were labeled as elitists. Their authority to be designated as designers was stripped. Their body of works was considered to be class conscious, unacceptably non-democratic and unforgivably old-fashioned. In his convocation address to the first graduates of modernism at Harvard, Walter Gropius implored them to refuse their travel scholarships to Europe for fear that their recently imprinted modernist precepts would fade away, indeed, be usurped by centuries of post-medieval urban design in Florence, Vienna, Venice et al.

Open covenants, openly conceived radiant city high-rise campuses; the rejection of all that had occurred before: these were tenets of the modernist. Exactly what the manifesto precepts might mean to the landscape architect was never clear. Go out and develop prototypes. Like describing the emperor's new clothes, the modernist disciples spread the new word across North America. And behold the KIDNEY-SHAPED swimming pool was born.

While modernist architects forged the International Style, the glass box with curtain walls and reinforced concrete floors, landscape architects published the California Style of french curve drafted free form pools, non-mathematical curvi-

linear patios and paths. Everything was novel, simple and eventually boring. Without true geometric arcs, builders had only approximated layouts from the drawings. At the end of the fifties, the major design offices stopped producing in this style and the period ended; though the drafting technicians kept their french curve templates. In retrospect, one may draw a similarity between this American new-romanticism and the English anti-formalism centuries before, when Capability Brown literally uprooted numerous axial, formal, French style gardens in favour of arcadian, pastoral views.

By 1964 two Canadian universities introduce degree programmes, Guelph and Toronto. Modernism is progressing a pace on the architecture side, as Brutalism precedes stripped down Rational Styles. The landscape schools, nascent and ready, are in search of a new authority. The student body recognizes that the site of design imagery of California was a dead end, but politely listens to visiting lecturers. No one speaks of the genius and subtleties of Andre Le Nostre's grading plans at Versailles. In fact, the entire European continent is all but dismissed except in compulsory history courses - concluding in brief essays or multiple choice tests. The romantic works of Repton and Brown are given some reverence; after all, their landscapes resemble golf courses. The first inkling of another direction occurs in a flirtation with eastern philosophies and the perceived natural character of Japanese gardens; at least they were non-European.

In 1964, on the west parking garage roof of the new Toronto City Hall, the first BERMS arrive. The chairman of the Harvard Graduate School of Design, Hideo Sasaki, lays out a Japanese moss garden, executed in Kentucky blue grass and shade trees planted on bumps. From the point of view of economies of roof slab construction, the piece is instructively inventive. Berm up the heavy soil around the tree roots to position point loads directly above the garage columns. Hollow out shallower soil depths for concave grass space on the unsupported slab between the grid lines. Sasaki deliberately chooses



to deny the order of the column grid. A hemi-natural irregularity is produced by omitting several of the possible tree locations and ordering the positioning of the proposed trees slightly off the centre of the column tops. Was the Japanese imagery the new authority or was it form follows means and merely something as mundane as the economies of modestly reinforced roof slabs?

In a mood of self-righteousness, the schools turned away from Japanese garden philosophy critically applying the label "Sycophantically Natural". They became aware that these gardens were not easily self-sustainable. Furthermore, the system was counter to western civilization which was progressively inventing labour saving, mechanical technologies and the Japanese Gardens required an army of servile minions to sweep the moss daily. For future reference, however, the landscape industry salvaged the berm and presented it to the first wave of youthful graduates.

Landscape architecture arrives at a major crossroad in the late sixties. The breadth of international modernism continues to exclude all references from the past - a highly arbitrary position. The two recent modes of design have withered and the landscape schools choose to forsake design altogether. The new romanticism reaches an extreme and DESIGN with NATURE becomes the rallying cry. Essentially the goal of this land development movement is to protect natural systems from possible disruption/destruction caused by construction and programmes of use, (eg. traffic exhaust, garbage disposal, drawing of fresh water). As a way of thinking, it has validity. It requires the practitioner, (or student) to be analytical and methodical in decision making. It has a weakness of being deterministic and sets up a series of either/or conditions. Furthermore, although it raises an ecological conscience, in the way it is taught, it is more like an unsophisticated adaptation of nineteenth century natural science techniques. In a logistical procedure that would make the Pentagon proud, of balancing the demands (of the market) with the supply (of nature), developments are planned with overlay maps to come pass with minimal environmental

impact. This kind of study is valuable, particularly in rural landscapes, but it is NON-DESIGN and almost meaningless in established urban areas. It is simply a new form of computer mapping romanticism. It is sequential in thought and the landscape architect seldom has to become defensive in a public presentation: these are all motherhood issues - do not build in flood plains, do not fill up a bog, do not divert storm water from returning to ground aquifers, etc. Basically, it identifies environment problems and obliges the analyst not to add to the problem.

Politically it is gaining power, starting with the fringe Sierra Club, through Greenpeace, Pollution Probe, to the Green Party and various new ministries of environment with associated legislative powers. There is a global anticipation foisted on the students. In 1987 Toronto students were expected to prepare plans to solve air pollution by reforestation along the Gardiner Expressway. Why stop at air pollution? Why not solve unemployment, inflation and child abuse? Pretending that this philosophical planning approach is a complete design programme has become one of the most ill-conceived authorities that the profession has ever deigned to study. It is helpful to be analytic and responsive to natural systems; but it is a stage in a planning process, and does not necessarily relate to the implementation design.

Unfortunately, graduates of this period took the design part to have meaning and after intense analysis of such simple site problems as laying out a shopping centre, they proceeded to mimic nature. No tree was predetermined in its planted location. Indeed, sometimes coins were tossed on a planting plan to give inspiration as to where Mother Nature would have dropped her trees. The results were invisible design (sic). If a tree died after the contractor's one year warranty had expired, no one cared to replace it, because its location was meaningless; a single pawn in the fight against air pollution.

The result is that the profession has a juvenile appearance. Instead of schools becoming technically knowledgeable,

There is a global anticipation foisted on the students. In 1987 Toronto students were expected to prepare plans to solve air pollution by reforestation along the Gardiner Expressway. Why stop at air pollution? Why not solve unemployment, inflation and child abuse

studying light engineering (walls, dams) and doing research and development in rootzone growth under pavement so a row of trees could live and mature over a century, the pseudo-scientific overlay matrixing of digitally collected natural data has created a phalanx of young professionals with little knowledge of design and no technical skills to execute their ideas.

In comes the landscape contractor. He is the final authority. During design development many ideas and concepts are generated and shed. Only the final idea is important, because it is what goes into the ground. One hopes it is the best idea. The authoritative contractor is the final decision maker. He tells the young graduate how, (and sometimes where), he will plant a tree. The contractor does not haul away excavated burrow. As an artisan, he persuades the young graduate that berms look natural, organic, almost sculptural, and most certainly make good acoustic/visual screens. Where is Le Nostre, when you need his inspiration? And for retaining walls, gravity stacked railway ties are easy to build for the contractor and no more complicated to design than popsicle stick craft lamp shades for the novice landscape architect. The new authority becomes the landscape contractor. But these systems have no substance. As Paul Reuber, architect, stated at the March 1988 Association of Landscape Architects convention, "If the antiquities of Rome had used berms and timber ties there would be nothing left to see today". The profession is open to ridicule.

Who are the giants, the inspiring practitioners, the authorities from whom to take notes and to aspire to their greatness? Start by re-establishing a comfort with Euclidean geometry. Study thoughtfully the garden plans of Vaux-le-Vicomte, Chantilly and Versailles. Recognize the avenues of Paris by Hausmann for the never retreating *zeit geist* inspiration that the man must have had a full hundred years ago. Think about the state of downtown City of North York on Yonge Street, when you look at Hausmann's Champs Elysee. Do not overlook the etchings of Schinkel or the contemporary Riccardo Bofill. Their work, although different in style, integrates land-

scape and architecture like no one, who is practicing in North America. For reforestation, with form-alism, review Bofill's published proposal to plant the river beds of Valencia. Of course, none of these men are landscape architects. So be it. As a gesture to the profession may I suggest an intimate review of Frederick Law Olmstead's hierarchy of paths in Central Park, N.Y.C. and Martha Schwartz's environmental art gardens as exemplar authorities on design.

Time is the true authority. If a landscape architect uses a professional seal and authorizes the planting of trees that will not live for a century, will not mature to look like a Claude Lorraine or Nicholas Poussin oil painting, then he/she has no reason to be part of the landscape industry. Leave the tree planting to the contractors, to the nursery folk and to Arbour Day children. Why bother having landscape architects if they do not know with authority that their hundred year clocks will not run down ■

Dans cet exposé, J. L. Floyd examine le développement de l'architecture paysagiste depuis la dernière guerre mondiale et des changements brusques à l'intérieur des institutions d'enseignement. Il s'intéresse particulièrement à la confusion régnant chez les jeunes architectes paysagistes qui tentent tant bien que mal d'extrapoler leurs connaissances en planification régionale aux projets d'échelle urbaine.

THE AUTHORITY OF ABSENCE



Section Through the Void

Where is the Architecture that is being discussed? Where does it lie?
Where is the lightning to lick you with its tongue?
The lightning from the dark cloud of man.
I cannot see it for only the blind can.
Where is the authority? Where is the repression?
Where is the madness with which you should be cleansed?
Regress. Express.

We must return to our origin, return to Eden. From the tree was offered
the apple, as one did fall. Look to the darkness for your answers.
Architecture as evil transforms itself; baits the child, murders.
The silent scream of innocence heard like the paint peeling from the
face of a burning doll.
Architecture is sick for sure, but enough of diagnoses. Time for cure
by amputation. Architecture has polluted our mind and now enters our
body. Cut away the rotting flesh.

The clouds are forming.
The sand is piling. Time collapsing. Reality oscillating. We are now
at the frozen crest of the Falls, the water like glass severs our limbs.
The child screams. The serpent strikes.

The venom injected deep within the womb. Feel the burden grow.
Knowledge flows through the brain like venom through the body.

A self digestion of being.
The Ark, heavy with burden is starting to sink. Throw all you cherish,
burn all you desire. Abandon the Ark, lest you sink. Then these floating
fragments must be reconstructed according to your own perverse grammar
of assemblage. The genesis of a hybrid reality.
Avoid reflections, when the water is disturbed: meaning distorts.

News calls for rain.

LIFE AT THE EXTREMES OF CULTURE

ARCHITECTURE AND THE CONTINUITY OF MYTH

The Codification of Myth

The transformation of culture, from an oral to a written one, argues Marcel Detienne in *The Creation of Mythology*, results in a major shift in the understanding of myth. No longer a narrative cycle, continually fresh through public performance, myth becomes anthologized, taking on a physical, graphic form. Writing is established as the means for the verification of truth, creating a stabilized work open to comparison and interpretation. Divorced from its role as verbal construction, myth develops as a subject of criticism; the epic and the theogony presenting particular versions of the same possible story. Often rejected entirely by the new learning of the Greek Enlightenment, or cleansed, through the use of allegory, to bring it into line with its more scientific manifestations, myth is gradually transformed into mythology.

Writing proliferated in the new fields of learning; philosophy, history, and in medicine.¹ Through writing, "man found a way to see tradition in perspective as well as the means of organizing the accumulation of data and opposing observation of these where schemes could be devised based on cogent reasoning. Writing certainly promoted incipient interpretation and comparison of various versions of the same account".² Myth originally existed as a type of speech about a foundation, both a means of communication and message. It was never, however, a fixed statement, nor a frozen history, presenting rather an evolving body of collective knowledge and experience. Resulting from this shift in spirit and intention due to the application of writing, interpretation from outside of the direct experience of myth gradually replaced its exegesis and transformation from within its own range of hearing.

Rapidly losing its claim to credibility, myth became mythology; a collection of stories of ancient events, from which the historian and the philosopher could excavate at will. A newly fixed field, mythology established the material, the limited range of 'facts' ready for selection or, more frequently, rejection. "The historian vouches for 'a fact accepted forever' and legitimizes by virtue of its visual nature, the exclusion of all 'emotional' memory, memory based on hearing, the most impressionable of the senses..."³

Not only the field of the historian, the literary manifestations of myth also became the touchstone of its philosophic interpretations. In the sixth century B.C. Homer was still midway between a popular aurality and the textual apprecia-

tion restricted to an elite which had discovered the delights of hidden meaning. And then "the scandal that evokes the first philosophy engages, without using the word 'myth', the procedure that is to play a determining role in the the elaboration of 'mythology': the decision to interpret."⁴ "It is within this logographic activity, intertwining the *mythos* and *logos*, the writing and the telling, that the graphic nature of what in Plato's time is to be called 'mythology' makes its most distinct appearance. Before being thought over, before being discussed, the Greek myth is written down; and 'mythology' that is supposed to be as old as memory is, on the contrary, young and new, so faint in outline and so fragile..."⁵

Myth, pushed into the field of vision by writing, its graphic presence a betrayal of its essential nature, becomes transformed. Part history, part primitive science, myth becomes "the native land where philosophy becomes self aware according as it succeeds in becoming abstract; and this 'abstract' discourse suffices to realize the transition by making it obvious and necessary."⁶ Once necessary, this process - this new knowledge - takes over the propelling spirit originally the property of myth itself, thus leaving its manifestations, the written tales, fixed and static. Of its own momentum, philosophy can only withdraw itself from mythology, separate itself from myth which has always been the opposite side of its coin as well as its context.⁷ "Now we know", writes Lévi-Strauss, "where that upheaval took place: on the border of Greek thought where mythology yields to a philosophy which is preliminary to scientific thought."⁸

It would seem, at this point, that myth could no longer exist. The symbol demanding participation, the freshness of contact with the primordial, has been superseded by a dissection of its remains. The forms of myth, stripped of their self-sufficiency, become empty. If this were simply the case, if myth entirely disappeared through the cannibalism of interpretation, its relevance to subsequent culture would be slight.

The victory of writing and its related arts was however, never absolute and did not entirely replace the function of a mythical understanding. "One system does not abolish the other ... In their intellectual creations, in the works of their new branches of knowledge, we recognized the same mental climate as our own: submission to logic and the requirements of verification and experience. But in the mythological tradition of the Greeks there remains the semblance of a desire for participation. In order to triumph, logical thought does not demand the

Rapidly losing its claim to credibility, myth became mythology; a collection of stories of ancient events, from which the historian and the philosopher could excavate at will.

disappearance of all pre-logical thought.” The Greek’s peculiarity is to live on the boundary, where mythology still maintains a mediatory function. Even philosophy is unable to extricate itself entirely from myth - “the fate of one is coupled with that of the other so that philosophy can only know itself by mastering the consciousness of myth.”¹⁰ Myth, while transcended in credibility by the developments of a scientific consciousness, continued to maintain a presence through a shift in its status.

The continuing presence of myth was recognized as the grounding for the arts. Myth presents itself as a primal drama, from which Greek art derives its subject matter, formal definition, and social function.¹¹ The arts do this, according to Aristotle in the ‘Poetics’, by presenting a convincing action, a narrated drama leading to a cathartic resolution. “A poet’s object is not to tell what actually happened but what could, and would happen either probably or inevitably... For this reason poetry is something more scientific and serious than history gives particular facts.”¹²

Indeed, for Aristotle, the ‘untruthful’ aspect of storytelling, the great anathema to the early historians, is not really a problem. “What is convincing though impossible should always be preferred to what is possible and unconvincing. Stories should not be made up of inexplicable details.”¹³ “The poet must be a ‘maker’ not of verses but of stories, since he is a poet by virtue of his ‘representation’, and what he represents is action”¹⁴ This action, this dynamic content, derives from and parallels that of the content and propelling spirit behind myth itself, the drama of the archetype. And if Plato refuses entry to the dramatists attempting to join his city of philosophers,¹⁵ it is because he realizes that the city itself is a drama, constituted along the same lines, and deriving from the same mythical origins as the presented play, but at a higher level of significance and participation. Architecture, as both a participant and analogy of the city engages directly with this idea of drama, manifesting the archetype of creation and man’s attempts to reconcile it through public life.

Through its transformation into mythology, myth loses much of its life and significance. Paradoxically however, this development guarantees its permanent existence, leaving its foundation unaffected. Never transformed out of recognition, myth remains as a bridge to a primary understanding, clouded but not destroyed by the subsequent developments of culture. Its spirit is still accessible, existing in fragments, as intuitions, dreams, or as the ‘content’ of the arts or philosophy. Indeed,

exiled underground by the stable constructions of mythology, myth does not disappear. For once severed from mainstream culture, dissociated from its history and geography, myth continues to percolate away beneath its surface. Taking refuge in its anonymity, myth, or something very much like it, so close as to go by the same name, finds expression in the extremes of culture: in the personal psyche, the fragments of the poets, and in the dynamics of culture itself.

Myth and the Persistent subconscious

“...Conversely, an expert in mythology and comparative religion is as a rule no psychiatrist and consequently does not know that his mythogems are still fresh and living - for instance, in dreams and visions - in hidden recesses of our most personal life, which we would on no account deliver up to a scientific dissection. The archetypal material is therefore the great unknown.”

Carl Jung, *The Psychological Aspects of the Kore*

The persistence of myth, like original myth itself, is understood by the scientists of the mind through the recurrence of archetype. Never finally explained, never disposed of, the existence of the archetype presents itself as a challenge to the psychologist and his discursive powers. “Even the best attempts at explanation are only more or less successful translations into another metaphoric language... The most that we can do is dream the myth onwards and give it a modern dress.”¹⁶

Carl Jung, in describing the role of the archetype, makes its existence dependent on the personal subconscious, though shared by all. An existence irreducible to direct historical or philosophic explanation, the archetype does not proceed from physical facts, but describes how the psyche experiences these facts.¹⁷ Indeed, “...no archetype can be reduced to a simple formula ... It has potential existence only, and when it takes shape in matter it is no longer what it once was. It persists through the ages and requires interpreting ever anew. The archetypes are the imperishable elements of the unconscious, but they change their shape continually.”¹⁸

Imperishable elements of the unconscious, yet expressed only through the forms of narrative, myths exist as accounts, as pre-logical projections of this unconscious on to the physical world. Proposing an internalization of the drama of creation, an order arising from chaos discovered within the mind, myth then describes the resolution of these forces, of the earthly and divine within man himself.¹⁹ This resolution, relative to immediate experience yet outside time, allows the individual, through analogy, to participate in the primary events of mankind. Each individual event is elevated into type, achieving a place and meaning in the life of the generations; rescued from isolation and restored to wholeness.²⁰

Archetypes, as mental constructions, universally shared and continuously present, can, according to psychology, be best discovered in the individual unconscious. Remnants of a mythical spirit, un-united by a pervasive verbal culture, and buried beneath the collective weight of post-mythical thought, these fragments exist and are brought to visibility in the form of dreams.

Freud saw dreams as being made of three terms: the manifest meaning of behavior, the latent or real meaning (the substratum of the dream), and the correlation of the first two, the dream itself in its totality.²¹ This corresponds clearly to the constitution of myth described above. The latent meaning, or archetype, expressed through the manifest meaning, the narrative, together constitute the dream itself, the indivisible myth. It is interesting to note that Freud's conception of parapraxis (a mistake in speech or behavior) was conceived as a compromise, an economy effected due to the identification of the form (the actual narrative) with the intentional function (the archetype).²² This corresponds to the destruction of living myth by its consolidation through writing, in the form of the archaeological anthology.

Jung, writing in 'The Psychology of the Child Archetype' is more explicit in his association of the two phenomena. "In the dream," he writes, "as in the products of psychoses, there are numberless interconnections to which one can find parallels only in mythological associations of ideas (or perhaps in certain poetic creations which are often characterized by a borrowing, not always conscious, from myths)... Such conclusions forced us to assume that we must be dealing with 'autochthonous' revivals independent of all tradition, and consequently, that 'myth-forming' structural elements must be present in the unconscious psyche."²³ These forms, discovered in the individual unconscious are for Jung, however, not identical, but analogous with myth proper. "In the individual, the archetypes appear as involuntary manifestations of unconscious processes whose existence can only be inferred, whereas the myth deals with traditional forms of incalculable age."²⁴ Yet myth and dream, though distinct in their cultural presence, are structured in such a similar way as to be manifestations of the same mental necessity: the desire to form a narrative which legitimizes the conditions of a perceived world, formed metaphorically through the use of archetypes. This connection between myth and dream, though discovered within the individual subconscious is not, however, a purely personal possession. The presence of the mythical in the unconscious must, according to Jung, be seen "as an impersonal psyche common to all men, even though it expresses itself through a personal consciousness.... The mythological images belong to the structure of the unconscious and are an impersonal possession; in fact the great majority of men are far more possessed by them than possessing them."²⁵

This collective unconscious, though known only

through its individual manifestations, and in turn accessible only through dreams, presents these forces in its own way. The result is never, however, the construction of a personal drama, idiosyncratically defined. This collective spirit finds expression rather as the propelling force behind the narrative of culture as a whole.

The City at the End of Things Myth as a Cultural Force

"Fear of restrictions often appears in the the form of a fear of cramping an autonomous growth. That is what town planners, when talking about the way towns live and grow, invoke images drawn from nature when they consider town plan: a tree, a leaf, a piece of skin tissue, a hand, and so on, with excursions into pathology when pointing to a crisis. But the town is not really like a natural phenomenon. It is an artifact - an artifact of a curious kind, compounded by willed and random elements, imperfectly controlled. If it is related to physiology at all, it is more like a dream than anything else.

Joseph Rykwert, *The Idea of a Town*

Fragmentary, often contradictory, the forces which constitute a living culture, and its manifestation, the physical city, operate, like dream, in an analogous way to myth itself. Indeed, based on a conceptual model never entirely articulated, the city presents itself, as its culture, in a mythical fashion. If culture, like a dream, forms itself along mythical lines; if, according to Plato, the city is seen to manifest a drama parallel yet superior to the productions of the playwrights,²⁶ then they must constitute themselves in a similar fashion; through the narration of an archetypal concern. Yet, like archetype in myth, this ideal city can only be discovered in fragments, within actual narrations, actual constructions, constantly superseded. The pathology of cities, like the parapraxis of the mind, results from the confusion between the 'intentional function' of the city, its archetypal essence, with the formal means of its expression, its particular interpretations, historically situated and determined.

However, with so much of culture controlled through a kind of technological will, the forces active in the mythical construction of society present themselves enigmatically. Here, the "archetype represents not only something that existed in the distant past but also something that exists now, not just a vestige

Myth, as a propelling force behind culture, proposes a dynamics of society; a destiny not based on an idea of progress, but on the constructive rhythms of memory and its newest expressions. Never fixed, its ideals point toward a reoccurrence of origins, seen however in a cyclical process.

but a system functioning in the present whose purpose is to compensate or correct, in a meaningful manner, the inevitable one-sidedness and extravagance of the conscious mind."²⁷ A vision of the past and future, unconscious, continually betrayed, yet present nevertheless, the archetype maintains a restorative role, crucial if un-acknowledged. This medicinal nature of the archetype, while behind the overall dynamics of culture, finds tangible expression in two ways; through the forms of a living social memory; ritual, rumour and gesture, and in the fragments of mythopoeic expression and understanding; works of art and architecture.

An image of mythology distinct from specific myths, of simple conversation about things passed along, social memory constitutes the living structure of a society. "This social memory must be interpreted as the non-specific mnemonic activity which insures the continuity of human behavior, finding in technical exploits and in the words the means of transmitting all knowledge."²⁸ Myth speaks to the city through the process of its transformation, through its continual construction and sedimentation into the edifice of a culture. Fragments, ideas, rumours; it is the city, the icon for culture in general, which constructs the narrative around these pieces, gradually collecting them together, like the motifs in the dream, into a consolidated whole.

This edifice is, however, a communal construction, continually developing. "A dynamic equilibrium functions between changes and survivals in which sorting out new and old pieces of information, which, if actually performed by the memory of each person, is conditioned by social life; how with each generation collective memory, which is a system of cognitive thought, re-organizes and reinterprets essential elements in social relations."²⁹ Myth, as a propelling force behind culture, proposes a dynamics of society, a destiny not based on an idea of progress, but on the constructive rhythms of memory and its newest expressions. Never fixed, its ideals point towards a recurrence of origins, seen however in a cyclical process. Societies change and overlap, and the visions of the origin are presented in new ways.

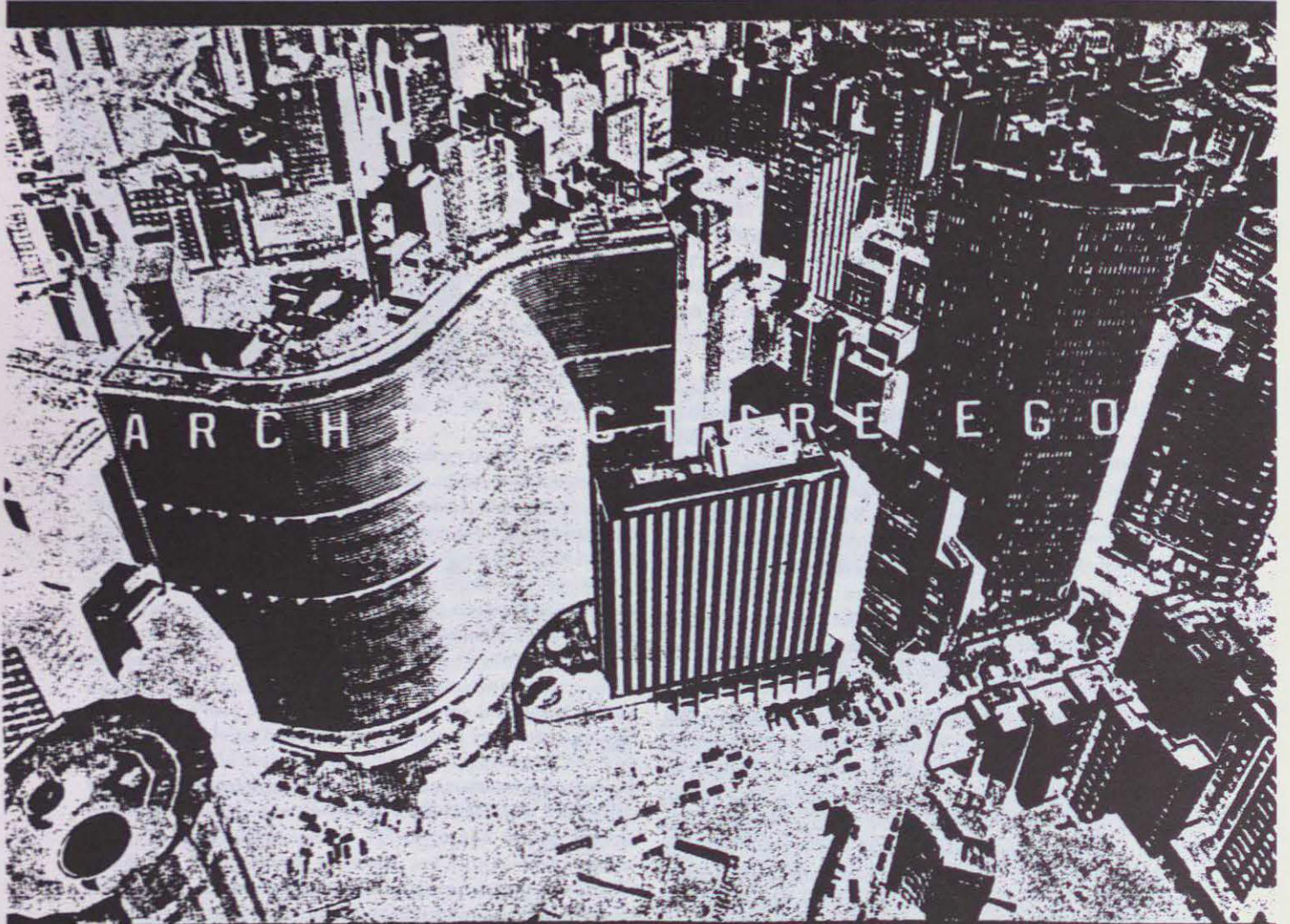
It is the products of the poet, Aristotle's poet, which bring these visions to their clearest expression. Greek tragedy, presenting a sense of a mythical understanding within the city, posits its continued life within the fragmentary, temporary lives of its performances. Pointing towards myth, these productions, these dramas, engage with the city itself and embody its enduring spirit. If an architectural analogy with myth exists, mediating between a social memory and its archetype - foundations - it must also present a drama, a drama of a foundation, from which all myth fundamentally derives. For it is the new interpretation of an essential concern which allows us to perceive an operative mythology. Poised between memory and forgetting, this possible vision, achieved through the individual narration of an archetypal presence, presents an ideal of a possible future, while maintaining an integral connection to an essential and collective past. This possibility can best be investigated within the individual work; the fresh but enduring vision, which is naturally the most traditional of all ■



NOTES

1. Marcel Detienne, *The Creation of Mythology*, Translated by Margaret Cook, University of Chicago Press, Chicago, 1986, p.32
2. *Ibid.*
3. *Ibid.* p.62
4. *Ibid.* p.68
5. *Ibid.* p.81
6. *Ibid.* p.117
7. *Ibid.* p.108
8. *Ibid.* p.116
9. *Ibid.* p.112
10. *Ibid.* p.108
11. Aristotle, *The Poetics*, Translated by W. Hamilton Fyfe, William Heinemann Ltd., London, 1927
12. *Ibid.* p.135
13. *Ibid.* p. 99
14. *Ibid.* p.37
15. Plato, *The Laws*, 817b
16. Carl Jung, *The Science of Mythology*, Ark Paperbacks, London, 1949, p. 79
17. *Ibid.* p.73
18. *Ibid.* p.98
19. Paul Ricoeur, *The Symbolism of Evil*, translated by Emerson Buchanan, Beacon Press, Boston, 1967, p.280
20. *Op Cit.* p.162
21. Roland Barthes, *Mythologies*, selected and translated by Arnette Lavers, Jonathan Cape, London, 1972
22. *Ibid.*
23. Jung p.71
24. *Ibid.* p.72]
25. *Ibid.* p.161
26. Plato, *The Laws*, 817b
27. Jung p.81
28. Detienne p. 37

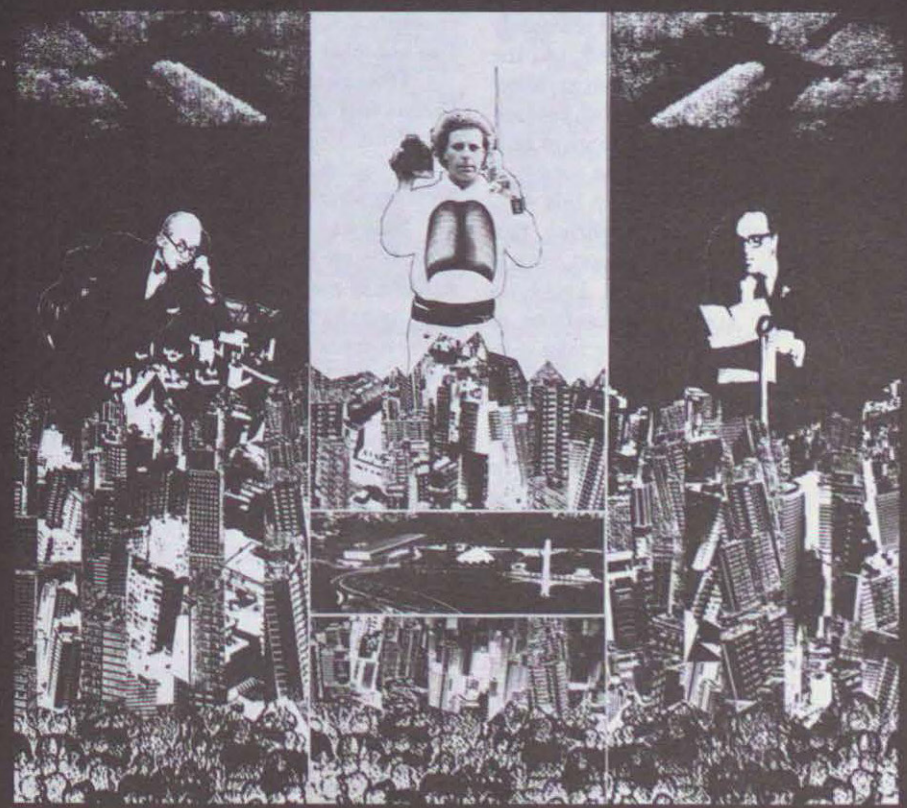
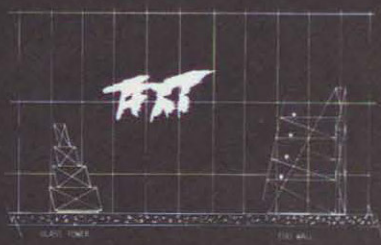
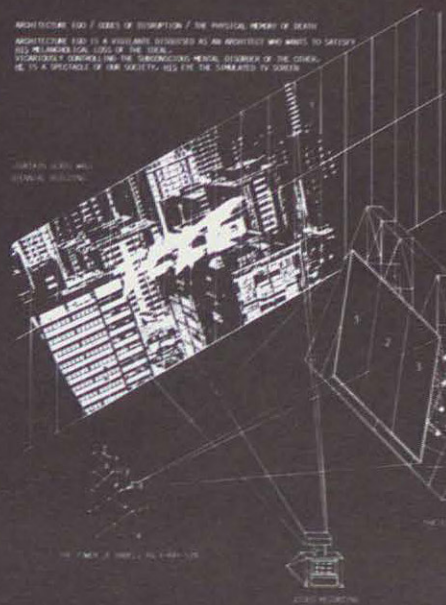
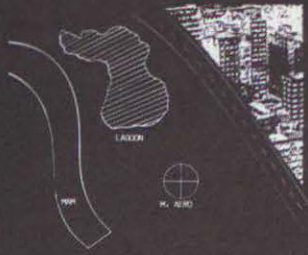
Barry Bell discute ici de la différence entre "mythe" et mythologie entraînée par le passage d'une tradition orale à une tradition écrite. Il souligne ensuite l'importance du mythe et, sa qualité inhérente, la continuité.



ARCHITECTURE EGO / CODES OF DISRUPTION / THE PHYSICAL MEMORY OF DEATH

ARCHITECTURE EGO IS A VIGILANTE DISGUISED AS AN ARCHITECT WHO WANTS TO SATISFY HIS MELANCHOLICAL LOSS OF THE IDEAL. HE DISPOSES POWER OF DESIRE BY VICARIOUSLY CONTROLLING THE SUBCONSCIOUS MENTAL DISORDER OF THE OTHER: TO OWN THE METROPOLIS AND THEN THE ENTIRE NETWORK. THROUGH FASHION, HE APPEARS / DISAPPEARS THROUGH ELECTRONIC SIGNALS, A DISCERNING SCHIZO. HIS EXTERNAL INFLUENCES CREATES A TECH IMAGE FOR HIMSELF AS A FASHIONABLE ARCHITECT, PRESTIGIOUS AND POWERFUL. BUILDING TOWERS AND TOWERS HE FINDS THAT HE IS A SPECTACLE OF OUR SOCIETY, SUSPENDED IN MID AIR, BEING WATCHED AND WATCHING, HIS EYE BECOMES THE SIMULATED TV SCREEN, WATCHING HIS MOVES AS THE METROPOLIS SLIDES AND TURNS THROUGH HIS FINGERS. THROUGH HIS ELECTRONIC CABLES HE HAS MARTINIS WITH PRESIDENTS AND CHATS WITH GREAT DAMES WHILE RIDING HIS HELICOPTER INSPECTING THE FABRICATED ASTROTURF CITY. HE BUILDS CODES TO DISRUPT THE EXPECTED ORDER. HIS EGO THE PHYSICAL MEMORY OF DEATH A THEORETICAL REPRESENTATION.

Alexander Pills



EN TERROR FIRMA: IN TRAILS OF GROTEXTES

"It is amazing how complete is the illusion that beauty is goodness."

Leo Tolstoy

Recently a client said to me, "Peter, for the past five hundred years the discourse of science has been about man overcoming nature. Man overcomes nature through things that are rational, which are good, which are truthfull, and ultimately these take on the characteristics of the natural itself, i.e., the beautiful." "Obviously," he said to me, "it follows that architecture has been about this overcoming of the natural because architecture symbolizes the structures, the cosmological attitudes of the society: architecture mirrors what the society is about." Thus, without having it explicitly stated in this way, architecture has been representing and symbolizing this struggle of man to overcome nature. "Today," he said, "this is no longer the problem which science is addressing. This is no longer where the discourses, which are on the forefront of thinking, are." He said that the problem today for man is to overcome knowledge. And he looked at me, and said, "You see, computers have knowledge, robots have knowledge, the technological clones that we are developing have knowledge, but man has wisdom. The knowledge revolution, artificial intelligence and the systems of knowledge have gotten out of hand, and have started to control man, rather than the reverse. Science today is trying to find a way to control knowledge, and the knowledge revolution." And my client then said to me, "Peter, you architects, for too long, have been solving a problem, representing and symbolizing a problem which is no longer where we are." He said, "I want you to do a building which symbolizes man's capacity to overcome knowledge." I looked at him and thought, what is that? He said, "Do you know something, you are supposed to be an architect on the edge." "Yet," he added, "there is nothing you could do toward this end that would upset

me at all." He said, "I do not want you to merely illustrate the problem. I do not want you to merely decorate a façade with a computer chip, cut into the chip, and say, there - we have symbolized the overcoming of knowledge." "No," he said, "I am not talking about that. I want something far more significant. I want something that deals with the occupation of space, not just the surface of that space. I want you to challenge perceptibly, conceptually, and physically the way we occupy," he said. "And I do not think you can do it."

I thought he was probably right, but faced with such a client I began to realize that it is we architects who are the problem, not the clients. Clients, if they could only articulate the way that they conceptualize, would suggest that what architects are doing is far from what they, the clients, are thinking and what they need.

Now why is this? First of all, architects traditionally do not speculate on the here and now, on gravity, as scientists do. Architects have to deal with the real conditions of gravity. Architects have to build the here and now. They have to deal with presence. In fact, architects continually not only symbolize the overcoming of nature, we *must* overcome nature. It is not so simple for architecture to merely shift and say that overcoming nature is no longer the problem, because it remains a problem. Nature, traditionally, was the liminal, the boundary definition; it mediated, in the anthropocentric world of the enlightenment, for the lost certainty of God. The natural became a valued origin, both useful to explain the world metaphorically and as a process and an object to be emulated. Since architecture has taken upon itself to symbolize the overcoming of nature, it is more than reasonable to think that the overcoming of knowledge is also a central problem for architecture today. However, it is a problem which requires both a displacement and a maintenance in architecture itself.

In this sense, it is possible to respond to my scientist client and at the same time still deal with the problems of presence and

gravity. To do this the architectural discourse must be reconceptualized. The issue is not that architecture must be built to withstand the forces of gravity, but the manner in which this overcoming is symbolized. In other words, it is not good enough to suggest that buildings must be rational, truthful, beautiful, good, i.e., that buildings which in their mimesis of the natural suggests man's overcoming of the natural. Rather, as the architectural discourse changes its focus from nature to knowledge, a far more complex object emerges, one which requires a more complex form of architectural reality. It would follow then that the notion of the house or for that matter any form of the occupation of space, requires a more complex form of the beautiful, a beautiful that contains, say, the ugly or for that matter a rationality that contains the irrational. This idea of the containing *within*, necessitates a break from the tradition in architecture of categories, of types which in their essence rely on the separation of things as opposites.

At the root of the present conceptual structure of architecture is the Vitruvian triad of commodity, firmness and delight, (use, structure and beauty). The beautiful as a dialectical category has been understood as a singular and monovalent condition; it has been about goodness, about the natural, the rational and the truthful. It is that to which architects are taught to aspire in their architecture. Thus, they search for and manifest conditions of the beautiful as a form of delight in the Vitruvian sense. It was within such a desire that this form of the beautiful was to become as if a natural condition for architecture over the past five hundred years. There were rules for the beautiful, for example, in classical ordination which although modified through different periods of architecture, much as styles change in fashion, were never essentially displaced.

In the 18th century, Immanuel Kant began to destabilize this singular concept of beauty. He suggested that there be something else, another way to conceptualize beauty other than

as goodness; other than the natural. He suggested that within the beautiful, there was something else, which can be called, for now, the sublime. When the sublime was first articulated prior to Kant, it was in dialectical opposition to beauty. With Kant came the suggestion that the sublime was within the beautiful, and that the beautiful was within the sublime. This difference between being in opposition and being within is at the very heart of the argument to follow.

Now, interestingly, the sublime also has within it a condition which the conventionally beautiful represses. It is a condition of the uncertain, the unspeakable, the unnatural, the un-present, the unphysical; taken together these constitute the condition of subliminal terror.

That the overcoming of nature or the depiction of nature as *other*, preoccupied the enlightenment and the technological and scientific revolutions, was obvious. In response, the grotesque as it was put forward in the romantic movements in Keats, Shelly and Wordsworth, was concerned with rethinking this relationship between the self and nature. Therefore, what are known today as the sublime and the grotesque deal with this moment between self and the natural, and the representation of this unease in literature and painting. If the "naturalness" of nature is to be displaced in the uneasy movement between nature and self, then our ideas of the sublime and the grotesque must also be reconceptualized in terms of overcoming knowledge without losing the fear of nature and the terror of uncertainty, i.e., the fear of not overcoming nature, must be preserved in these displaced categories.

There is very little of the sublime or the grotesque in science because science by definition is concerned with certainty. When the idea of knowledge is substituted for the ideas of nature and the self-overcoming-knowledge, the situation and its form of expression become far more complex. What then is to be depicted when knowledge is overcome? The fear or uncertainty

Architects for too long have been solving a problem, representing and symbolizing a problem which is no longer where we are

is now doubly present. Since the conditions for the sublime and the grotesque evolved from the expression of man overcoming nature, other terms which contain this double uncertainty, the uncertainty of not being able to succeed as well as the uncertainty of something other than the liminal (knowledge) will have to be found for the expression of man overcoming knowledge.

What does this mean for architecture? In order to achieve the necessary internal displacement, architecture would have to displace the former ways of conceptualizing architecture and formulating a method, to design in another way. The new architecture must include the fear of losing control of design because design is the expression of man overcoming nature. There seem to be four conditions which might seem to outline this condition of losing control. These four conditions should neither be seen as comprehensive, (there could be other conditions), or a guarantee, that their presence will produce such architecture.

The first condition of this *other* architecture is that it is textual. Textuality in this sense is an idea of process which displaces the univocal object sought by the traditional design process. A textual architecture cannot be designed as such, because 'design' is the method of repression, i.e. the method which produces an unrealistic idealization of what we conceptualize as Western beings within the dialectical tradition. We may design something which may be said to be crazy or outrageous, but that craziness may be only an expressionism, a mannerist distortion of an essentially stable language. It may not displace the stable language but on the contrary only further stabilize its normative condition. This is certainly the case with many examples of current architectural fashion.

Thus, the process of architectural design, which was in fact merely a convention, became something thought to be natural. In this 'thought to be natural', in its unacknowledged conventionality, resided a repression. The notion is straight-forward:

Any convention which assumes the value of truth represses something else, i.e. the unconventional. Architecture thus became a discourse saddled with the repression of the unconventional by equating the conventional with the natural.

Architecture cannot be designed or conceptualized outside the conditions of a stable language because it is not possible to know what this 'anything else' is. For example, at present architecture is only conceptualized in plan, section and elevation; in turn these are presented in Euclidean geometry. What is being suggested is that intuitive design will no longer be the way, at least initially, to move into this *other* architecture. There is a need for a process other than an intuitive one based on, 'I like this, or I like that.' Because when it is intuitive, it will already be known, and therefore complicit with the repressions inherent in architectural 'knowledge'. Intuitive design can never produce terror, only illustrate it. In these terms it can at best produce the banal or kitsch, the illustration of terror. While the concept of the grotesque or the uncanny can be conceptualized and imaged, it cannot be designed. We can only design something which is essentially monovalent, because design involves certainty; something always has to be made. To attempt to design between design, *between certainty or multivalency* only produces a superficial illustration. If we can design it, it is no longer uncertain. Even when we 'design' with multivalency as one does traditionally in architecture as with form and function, structure and ornament, figure and frame, these are dealt with as separate categories. Text as process takes form and function, function and structure, structure and ornament etc. and attempts to construct a process which through some external logic produces some initial condition of form.

What is this external wall? The result attempts to be uncertain: it seeks something which looks almost designed, (that is, not rational or logical), yet on closer reading something uncanny insists that this condition could not have been designed.

The notion of a house or for that matter any form of occupation of space, requires a more complex form of the beautiful, a beautiful that contains the ugly or for that matter a rationality that contains the irrational

By its very nature such a process will require at least *two* texts.

Thus, the second aspect of this *other* architecture is something called twoness. There are many different twonesses in architecture which already exist; One is the twoness of form and function, another is the twoness of structure and ornament. But these are hierarchical categories. They exist in opposition as independent conditions. Therefore, a second text, which is the displacing text, is required to move between these polarities. It will be in a sense, subliminal, that is, present, but not dominant. When the second text becomes dominant, the result is illustration or kitsch. For example, when the first text is too dominant there is no displacement. When the second text becomes presence itself it obtrudes and loses its terrifying capacity. The second text cannot obliterate the first text but must be interior to it. This second text thus will always be within the first text and thus between being and non-being.

In addition the second text must be outside of architecture. What does it mean to be outside of architecture? The third condition of this *other* architecture is a condition of within or interiority.

The fourth condition of this *other* architecture is betweenness by which is meant to suggest a condition of the object as a weak image. If the object were to have a strong image this would give a primary dominant meaning to that image. Not only must it not have a strong image, it must have two weak images. In other words, it must be between in its imageable sense: it is something which is almost this, or almost that, but not quite either. It has to be at some distance so that it cannot be fully known. But it cannot be so far away that it cannot be known at all, the experience is the terror of a partial knowing. Yet it cannot be too close and too familiar. Therefore, it must have a blurring effect. It must look like it is out of focus: that it can almost be seen but not quite. Again, this between, is not a between dialectically but it is between within...

STRANGE BEAUTY

Dominated by an excessive love for my profession, I have surrendered myself to it completely... You who are fascinated by the fine arts, surrender yourselves to all the pleasures that this sublime passion can procure! No other pleasure is so pure. It is this passion that makes us love to study, that transforms our pain into pleasure and, with its divine flame, forces genius to yield up its oracles. In short, it is the passion that summons us to immortality

Boullée¹

A friend advised a young enthusiast: 'Nothing in your life can prepare you for the education you will receive as a student of architecture.' These words are true. I recall a story told to me by a student of architecture who, in his first year of study, always leaving the studio in the early hours of the morning, was ever moved by the strange beauty of the city at night; its moonlit, vital stillness. For him, that first year of study, and the entire world in which he moved was illumined by the vision of that strange beauty. Progressing in his studies, however, he was increasingly taught to mistrust that experience, and testing it in the fires of ideologies, pedagogies, and reason, manipulating it and using it, one day found that beauty had died for him. In this knowledge he grew gradually inconsolable. Turning to the world remaining around him, he saw in its flatness that he was alone with the memory of a better, vanished realm. Growing despondent, he despaired that he had ever known such a place at all.

I suspect that this is the experience of education for most students of the fine arts, those at least that come to it out of love, in that wondrous and wondering ecstasy that draws lovers of beauty to the beautiful. I have witnessed their fate: In the moment of their first brush with beauty, in that profound, blinding experience of recognition, the obsessions of a lifetime are cast, and, in their gradual death to that world, or perhaps its murder, they sink ever deepeningly into the death of a silent despair. Yet throughout all this, and even at its worst, they remain haunted by a memory of what they sense they had once truly known. Driven by this hauntedness they forever ask or repress the questions; What was that? Was it real?

Plato notes that the reality which they have known, ...is what every soul perceives and for the sake of which it does everything. The soul discerns that it is something, but is at a loss about it and is unable to get a sufficient grasp of just what it is, or to have a stable trust such as it has about the rest. And because this is so the soul loses any profit that might be had from the rest. 505e²

The soul, knowing as it knows, that something is there, is drawn to it, demanding answers it itself cannot provide. Reason and faith seeking truth in that uneasy experience of a completely other realm, threaten to undo the individual's grasp on the familiar realm before the eyes and hands. The shock of perceiving this fundamental and significant reality, writes Joseph Pieper, is the spark which transforms lives.

The act of philosophizing, genuine poetry, any aesthetic encounter in fact, as well as prayer, springs from some shock. And when such a shock is experienced, man senses the non-finality of his world of daily care; he transcends it, takes a step beyond it. pg 73³

In the sudden awareness of presence before a sublime realm of transcendent reality, whether through art, an event, or a person, the perceiver, shocked, finds himself momentarily whole, his very being regrounded and the deep yearnings of his soul, satisfied. The perceiver feels a profound sense that he is complete as never before, within a realm which is in some way a lost home.

Presence before this magisterial realm is the shock which, for those disposed to experience it as beauty, is the foundation of aesthetic experience. Within this realm the perceiver, finding himself whole, is aware as never before of that time when he was not whole. Love for that realm of wholeness and completion, and a sense of the incompleteness outside this domain, enkindles in the heart of the knower a desire for the satisfaction of his yearnings in the most complete way.

The lovers of beauty, especially attuned, experience beauty as the truly real. In the *Republic*, Plato, knowing this experience, distinguishes the pleasure of beautiful things from the pleasure of beauty itself manifest in and through those things. He notes:

"The lovers of hearing and the lovers of sights, on the one hand," I (Socrates) said, "surely delight in fair sounds and colours and shapes and all that craft makes from such things, but their thought is unable to see and delight in the nature of the fair itself."

"That," he (Gloucon) said, "is certainly so."

"Wouldn't on the other hand, those who are able to approach the fair itself and see it by itself be rare?"

"Indeed they would."

"Is the man who holds that there are fair things but doesn't hold that there is beauty itself and who, if someone leads him to the knowledge of it, isn't able to follow - is he, in your opinion, living in a dream or is he awake? Consider it. Doesn't dreaming, whether one is asleep or awake, consist in believing a likeness of something to be not a likeness, but rather the thing itself to which it is like?"

"I, at least," he said, "would say that a man who does that

dreams.”

“And what about the man who, contrary to this, believes that there is something fair itself and is able to catch sight both of it and of what participates in it, and doesn't believe that what participates is it itself, nor that it itself is what participates - is he, in your opinion, living in a dream or is he awake?” 476b²

That the experience of beauty, so movingly profound, engenders the question, ‘Is this real?’ is the key to its consideration. It suggests that to be human is to be a unity of many parts, each part possessing its particular ability to perceive the truth of things as beauty, to the limit that such a part may truly experience such a reality. Furthermore, the vagueness of this awareness, far from being a problem, indicates that the intellect, requiring something more than itself, ponders beauty with the testimony provided by the human whole. According to Pieper, in the tradition of Plato and Aquinas, the part of that human whole which apprehends this reality is the spirit.

To the philosophers of the past - to Plato, Aristotle, Augustine, and Thomas Aquinas - the concepts of ‘spirit’ and ‘world’ (in the sense of the whole of reality) are not only interrelated; their correspondence is complete. These philosophers not only held that ‘spirit’ is relatedness to the totality of existing things, but also that all existing things are also related to spirit... Not only, they said, is it of the nature of the spirit for its frame of reference to be the totality of existing things; but it is also of the nature of existing things for them to lie within spirit’s frame of reference... I do not refer to some vague, abstract ‘spirituality’, but to a personal spirit, to an immanent power of establishing relationships. Nor do I refer to God alone, but equally to the limited, created human spirit. ... the world of a spiritual being is the totality of existing things; and their correspondence is so complete that it is both essential to spirit (spirit is the power of embracing the totality of being) and equally it is essential to things themselves (‘to be’ means ‘to be in relation to spirit’)... pg 90³

In this tradition the spirit, beyond intellect, apprehending the beautiful thing, truly apprehends it both as a thing in its relatedness to the limited realm of things and as infinite in its relatedness to that highest realm which is beauty itself. Plato says in the Symposium:

...to proceed correctly or to be led by another, to erotics - beginning from these beautiful things here, always to proceed on up for the sake of that beauty, using these beautiful things here as steps: from one to two, and from two to all beautiful bodies; and from beautiful bodies to beautiful pursuits, and from pursuits to beautiful lessons; and from lessons to end at that lesson, which is the lesson of nothing else than beauty itself, and at last to know what is beauty itself. It is at this place in life, in beholding the beautiful itself, my dear Socrates, ... that it is worth living, if - for a human being - it is [worth living] at any place. pg. 273⁴

What is that highest realm which is beauty itself, and where is it to be found? The answer may be approached in a consideration of beauty's relationship to another and greater idea, the idea of the good itself. Plato notes;

... as the good is to the intelligible region with respect to intelligence and what is intellected, so the sun is in the visible region with respect to sight and what is seen. 508b²

...what provides the truth of the things known and gives the power to the one who knows, is the idea of the good. And, as the cause of the knowledge and truth, you can understand it to be a thing known; but as fair as these two are - knowledge and truth - if you believe that it is something different from them, and still fairer than they, your belief will be right. As for knowledge and truth, just as in the other region it is right to hold light and sight sunlike, but to believe them to be sun is not right; so, too, here, to hold these two to be like the good is right, but to believe that either of them is the good is not right. The condition which characterizes the good must receive still greater honor. 508e²

Just as the good itself is the source of light by which a soul sees the objects which the soul may perceive, so beauty itself may be likened to the sight of light itself, a luminosity, which, through seeing the seeable objects, the soul measures, and knows what it sees, that it sees, and that there is ‘light’. Beauty is to the good, as light is to the sun.

Considered in this way, beauty, itself the light of the good itself, as the sight of the ‘lightness’ of light itself, is, in a way, the sight of the ‘beingness’ of being itself. In this understanding beauty may never be created nor destroyed, except by those having power over being itself. Beauty, as the sight of the good, may be perceived, recognized recalled, described but never created.

Beauty, however, is neither neat or simple. Socrates is asked in the Symposium;

...and what will he who gets the good things have?’

‘This,’ I (Socrates) said, ‘I can answer more adequately: he will be happy.’

‘That,’ she (Diotima) said, ‘is because the happy are happy by the acquisition of good things; and there is no further need to ask, ‘For what consequence does he who wants to be happy wants to be so?’ but the answer is thought to be a complete one...267⁴

Plato's description of happiness and the good, and its relationship to beauty and beautiful things, seems to propose a tension between the desire for the good and its satisfaction. Plato noted that only in the presence of the *ideas* is life worth living but also that only beautiful *things* make man happy. Is it for the *ideas*, not *things* which man yearns and without which he is incomplete? But, is it only *things* which can bring man happiness? If this were true man's existence would be tragic. Life would be profoundly worthless and unfulfilled, while estranged from that realm of *ideas* for which man yearns, where only is life valuable, but within which there is neither happiness nor completion, exiled from a realm of *things*, which Plato suggests, is the only source of man's happiness. What, then, is this relationship, exactly, between beauty itself and beautiful things, as it applies to man and his happiness; between the infinite forms and finite things, between body and soul? Quickly, the consideration of beauty becomes, as it ever was, the question of the

highest absolute reality and the place within it which belongs to man.

St. Thomas eases this tension through his understanding of the composite nature of man as a being in whose unity there is body and soul. Writes Pieper;

... a passage in St. Thomas points the argument with all desirable clarity. He puts to himself the following objection: The end of man is surely perfect similarity with God, and the soul separated from the body will be more like God than the soul joined to the body, since God is incorporeal. The soul in its final state of happiness will be separated from the body. That is the objection that Aquinas uses in order to introduce the thesis "the real man is the spiritual soul," attired, as it were, in all the finery of a theological argument. To that objection he applies as follows: The soul united to the body is more like God than the soul separated from the body because it possesses its own nature more perfectly." - an answer that is by no means easily digested for it implies not only that man is corporeal, but that in a certain sense, even the soul is corporeal. But if this is so man is essentially not pure spirit, not spirit only...⁹²³

In the understanding presented of Aquinas, man is most perfect and beautiful while fully himself; a composite unity of finite body and infinite spirit. In this understanding, the spirit, able to perceive the infinite and invisible realm as well as the physical, does so not only through the physical, but not truly without it. To the question of beauty as most perfectly possessed by man, the answer appears that it is not perfectly possessed as pure idea/form, but as revealed in the unity of the physical and ideal which the beautiful thing is. Beautiful things are the perfection and completion of beauty for man which spirit, perceiving both finite and infinite, requires both to be happiest and to know beauty best.

This is not a theory of art but a theory of art's authority; beauty, which dictates to art the conditions by which it must act if it is to act justly. The theory of beauty, the authority of architecture and arts, is above and beyond the arts themselves, in that timeless and unimpressable realm of *what is*. Beauty is beyond politics, pedagogy, ideology, and rationality. The political implications of its dictates are not its authority, but being other than they, the beautiful thing moves justified and authorized in obedience and likeness to beauty itself. The theory of beauty, considered as the consideration of being itself, may be intruded upon, attacked, or subverted, but in this understanding, only at the risk of attacking and assaulting all which it involves. The purvey of beauty is the realm of highest absolute authority; *that which is*.

The relegation of beauty to a position of instrumentality is one with its mutilation, destruction, and disintegration. In the service of instrumentality, beauty (otherwise the sight of being) is objectified as a constructed thing: 'the beautiful'. The slight of hand by which the being of beauty is replaced by 'the beautiful' is the means by which beauty becomes a manipulable, employable, constructible, deconstructible and useful item. To this end, the beautiful, once known as timeless, becomes a temporal thing whose essence depends upon its designation as beautiful. As the product of politics, ambition, philosophy and craft, the term 'beauty' becomes valid only when the product of

of right doctrines, while invalid when the product of wrong. The will to power over being itself wrests beauty from its own place and places it among the objects existing not by truth but by convention. What is the meaning of the beautiful, however, when beauty itself is meaningless? The beautiful becomes nothing more than the justification of a society, within its value system, (which is foundationless) of those things and experiences which are consistent with that system of desires, objectives, goals and aims.

The consequence of this doctrine upon those who traditionally live closest to beauty; artists, poets, those in love, is; that should any individual come across anything which he himself affirms with his very soul to be beautiful, he must do so in the knowledge that his affirmation is foundationless, that the thing is not beautiful in itself, and that he himself is deluded. If all beauty is beautiful to the perceiver only, who has assigned this quality, nothing is beautiful *itself*.

These assertions can never be wholly successful if aesthetic experience, truly felt, is the greatest affirmation by the soul, that what it has experienced is truly real. The result of the assault on beauty, to those who experience beauty, is the alienation of the soul from itself, the world and from being. It is the self-destruction of the individual who experiences the reality of this conflict. Today, should a student of architecture ever fall in love with his art, or, drawn in wonder to it, and struck with awe before the beauty it may provide, a lifetime of fear, anguish and therapy will result. A soul entering this realm, even if not at first, inevitably collides with these worlds today set in collision. The inescapable questions; 'What is truly real?', 'How must one live in this knowledge?' become unthinkable even as their inevitability is recognized.

The life of the aesthete is a theoretical life lived at greatest peril in schools today. However, in the fullest pursuit of that truest realm, which Plato called *theoria*, in the life of contemplation of and action according to the dictates of that realm of being, in the truly theoretical life, destruction is not necessarily fated. As Pieper notes;

The unique and original relation to being that Plato calls 'theoria' can only be realized in its pure state through the sense of wonder, in that purely receptive attitude to reality, undisturbed and unsullied by the interjection of will. 'Theoria' is only possible to the extent that man is not blind to the wonderful fact that things are. 100³

The truth remains the truth and architecture remains another matter ■

NOTES

1. Boullée, E.L. To Those Who Cultivate The Arts.' *Boullée and Visionary Architecture*. Helen Rosenau trans. Academy Editions, London, 1976.
2. Plato, *The Republic of Plato*. Alan Bloom translation, Basic Books, New York, 1968.
3. Pieper, J. *Leisure, The Basis of Culture*. Randon House 1963.
4. Plato, 'The Symposium', Seth Benardete translation, *The Dialogues of Plato*. Bantam Books, Toronto, 1986.

On examine l'expérience esthétique de la beauté pour découvrir l'autorité qui est derrière sa puissance.

The Precession of Simulacra

JEAN BAUDRILLARD

A HESITATION

IN RESPONSE TO THE PRECESSION OF SIMULACRA

BY JEAN BAUDRILLARD

Brain walks 100 J
Art after Baudrillard
Relating Representation
(NY: New Museum of
Contemporary Art, 1987)

If we were able to take as the finest allegory of simulation the

"And I saw a great sadness descend upon mankind. The best grew weary of their works. A doctrine appeared, accompanied by a faith: 'All is empty, all is the same, all has been!' And from the hills it echoed: 'All is empty, all is the same, all has been!' Indeed we have harvested: but why did all our fruit turn rotten, and brown? What fell down from the evil moon last night? In vain was all our work; our wine has turned to poison, an evil eye has seared our fields and hearts. We have all become dry; and if fire should descend on us, we should turn to ashes; indeed, we have wearied the fire itself. All our wells have dried up; even the sea has withdrawn. All the soil would crack, but the depth refuses to devour. 'Alas where is there still a sea in which one might drown?' thus we are wailing across shallow swamps. Verily, we have become too weary even to die. We are still waking and living on - in tombs."

"The Soothsayer" in Book II of Thus Spoke Zarathustra by Nietzsche



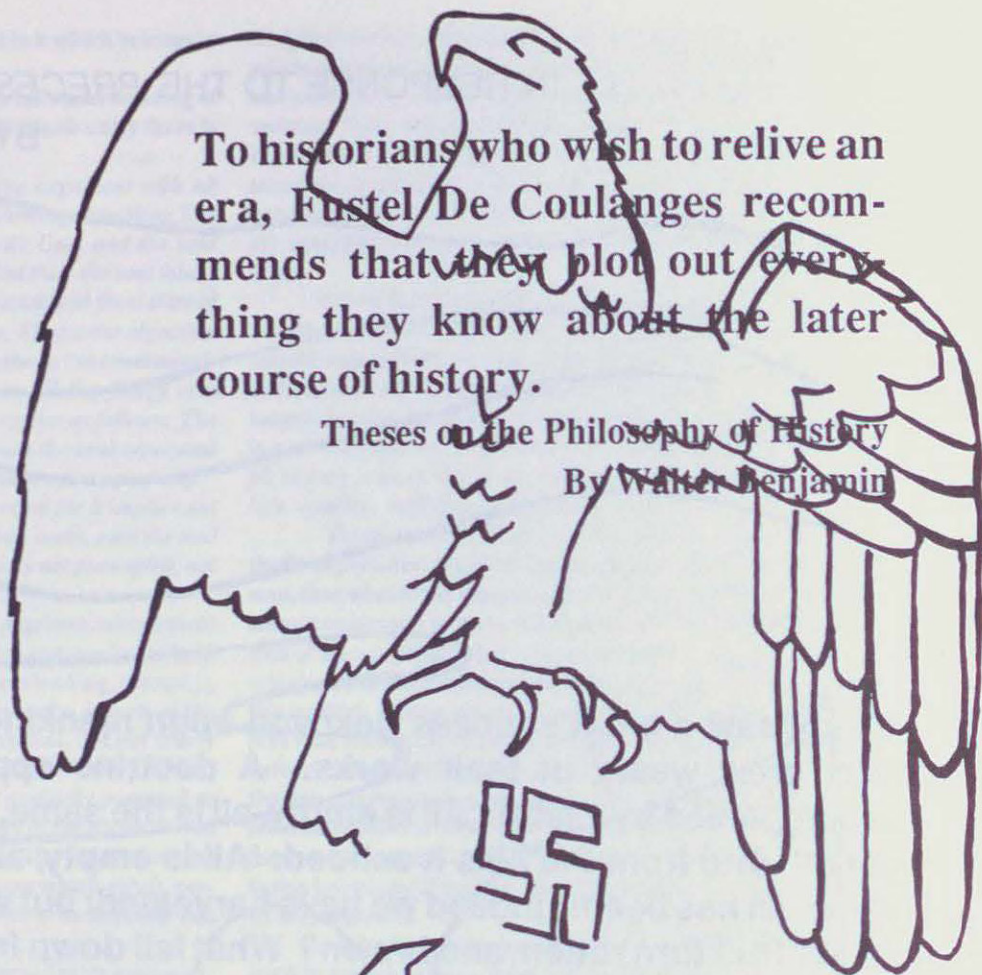
Glitz:

Theater audiences want to escape their sad world. *Yvonne* has finally won out over content. BY GALE HARRIS



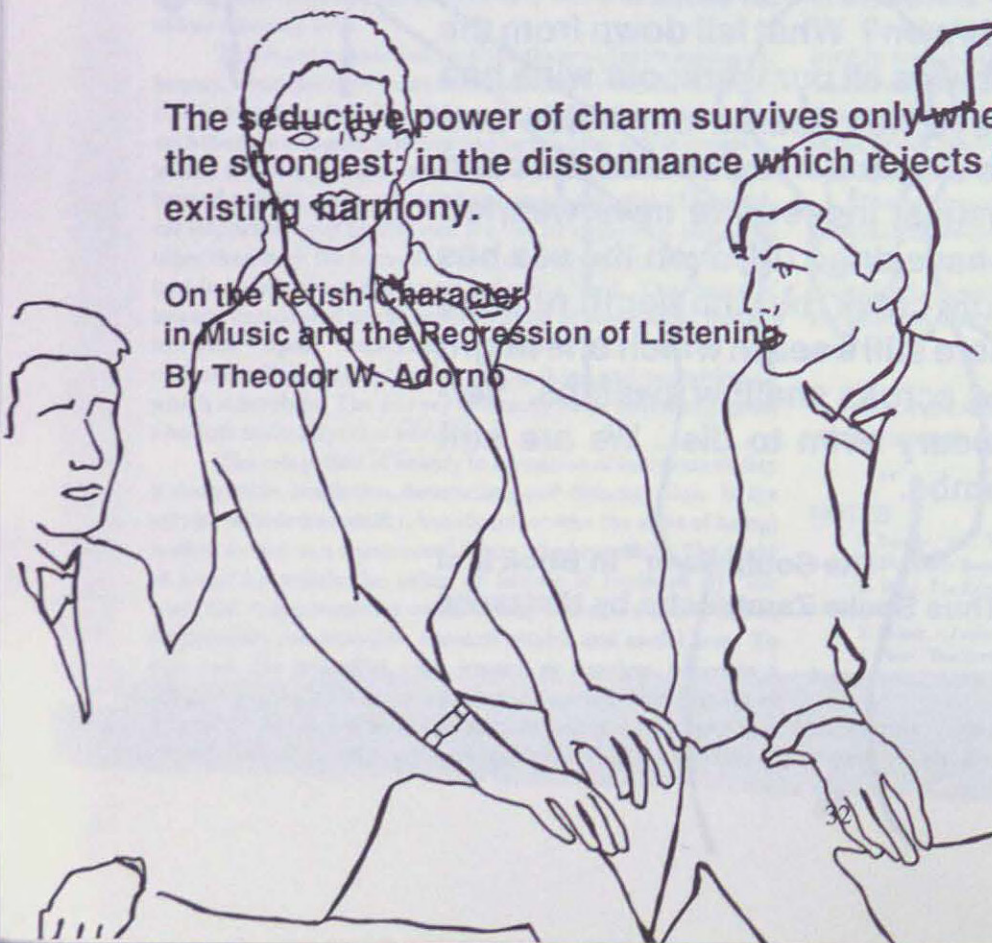
To historians who wish to relive an era, Fustel De Coulanges recommends that they blot out everything they know about the later course of history.

Theses on the Philosophy of History
By Walter Benjamin



The seductive power of charm survives only where the forces of denial are the strongest: in the dissonance which rejects belief in the illusion of the existing harmony.

On the Fetish-Character in Music and the Regression of Listening
By Theodor W. Adorno



If we keep speaking the same language together, we're going to reproduce the same history. Begin the same old stories all over again. Don't you think so? Listen: all around us, men and women sound just the same. The same discussions, the same arguments, the same scenes. The same attractions and separations. The same difficulties, the same impossibility of making connections. The same... Same... Always the same.

This Sex Which Is Not One
By Luce Irigaray



Genesis 11

Now the whole earth had one language and few words. And as men migrated from the east, they found a plain in the land of Shinar and settled there. And they said to one another, "Come let us make bricks, and burn them thoroughly." And they had brick for stone and vitumen for mortar. Then they said, "Come, let us build ourselves a city, and a tower with its top in the heavens, and let us make a name for ourselves, lest we be scattered abroad upon the face of the whole earth.* And the Lord came down to the city and the tower, which the sons of men had built. And the Lord said, "Behold, they are one people, and they have all one language; and this is only the beginning of what they will do; and nothing that they propose to do will be impossible for them. Come let us go down, and there confuse their language, that they may not understand one another's speech. So the Lord scattered them abroad from there over the face of all the earth, and they left off building the city. Therefore its name was called Bab-al, because there the Lord scattered them abroad over the face of all the earth.

Genesis 11

Now the whole world had one language and a common speech. As men moved eastward, they found a plain in Shinar and settled there. They said to each other, "Come let us make bricks and bake them thoroughly." They used bricks instead of stone, and tar instead of mortar. Then they said, "Come let us build ourselves a city, with a tower that reaches to the heavens, so that we can make a name for ourselves and not be scattered over the face of the whole earth." But the LORD came down to see the city and the tower that the men were building. The LORD said, "If as one people speaking the same language they have begun to do this, then nothing they plan will be impossible for them. Come, let us go down and confuse their language so they will not understand each other. So the LORD scattered them from there over all the earth, and they stopped building the city. That is why it was called Babel - because the LORD confused the language of the whole world. From there the LORD scattered them over the face of the whole earth.

*The enterprise, motivated by a Promethean desire for unity, fame and security ended in misunderstanding and this arose to various peoples.

PIAZZA DELLA SIGNORIA IS IN A MESS...



Piazza Signoria, arguably "ground zero" of both Renaissance and Modern Florence, is in a mess. A giant rectangle almost dead centre is fenced off and covered with a very prosaic metal roof which covers a pit about two metres deep. The interruption of the piazza is significant, both in its size and its location, forcing the crowds to snake around it to or from the Uffizzi courtyard and precluding any distant view of the Loggia del Lanzi. If this negative structure were a positive one, that is, solid, our perception and experience of the Piazza would be transformed. The protective roof and fence are clearly temporary, so we are relieved to assume that some sort of civic maintenance work is underway, and that as soon as the numerous workmen in the hole have repaired the pipes all will return to normal.

The small crowd watching through the fence is not, however, looking at old pipes. They are gazing at ancient walls, streets, doorways... entire rooms. Perhaps Roman, perhaps Etruscan. Certainly not Renaissance.

Florence has a bit of a problem. Like so much of Italy, the history runs so deep that its layers literally vie with one another for space, for recognition, for protection. If the ancient treasure is to remain exposed, the space of the piazza will be altered. If the Piazza is left as it was, we will be denied the excavations. As a small controversy brews, a local joke has it that the remains were discovered by a young American backpacker who accidentally upturned a cobblestone in the piazza. The civic government is accused of knowing about it all along. The gaping hole is now passed by thousands of people every day.

Roselle is an excavation site near the Tuscan seaside, on a hill overlooking a wide flat valley. The site is spectacular;

the remains - or what has thus far been revealed - are remarkable. A mixture of Etruscan and Roman, the small city had a forum, baths, a number of good-sized houses and an amphitheatre on the ridge of the hill looking out over miles of golden Tuscany beyond. A number of the streets are intact, mosaic tile floors have survived thousands of years, as well as fragments of wall frescoes. The continuing excavations are revealing what will surely rank as a major archaeological site. There were three visitors the morning we saw it.

South in Rome, recent digging near the Forum has uncovered what may be the very spot where Remus and Romulus - as legend has it - began what would become the greatest empire of them all. As the inevitable debate over verification heats up, archaeologists are cautiously excited; tour-group operators no doubt ecstatic.

On a good day in July, the Roman Forum attracts tens of thousands of visitors. Here they can walk, sit, picnic, photograph, pose, sketch, sunbathe, complain, exclaim, eat, drink, pee and for the most part be confused and amazed; the fora in Rome are amazing even to those who lack the expertise to imagine from the weathered fragments all that they once comprised.

A few years ago, a proposal was made to the city for a complete reconstruction of the fora, as would be possible from the exhaustive data that we possess. Archaeologists and traffic planners were horrified. To discover and then to expose to the destruction of modern pollution and tourism was somehow our responsibility, a part of the scientific research of a society we proudly proclaimed our distance from and superiority over. But the idea of reconstruction was blasphemous... and presumptuous. Who were we, after all, to try to imitate and rebuild the

We sanctify the old with a
curious fear and probably a
great misunderstanding

great monuments of Roman architecture (and muddle with the traffic flow in the process)? To try to recreate entire streets and buildings and yes, even *use* them. Far more respectful and proper of course to simply expose what survived and leave it to scholars and tourists ... after carefully picking through it like self-righteous grave robbers.

We sanctify the old with a curious fear and probably a great misunderstanding. It is possible to realize a thing's importance yet still not know what it means to us. Our adulation is somehow distant, obscure. The beauty we witness is overwhelming, we don't know what to learn from it or from its implications, so we make it a consumable item: clean it, package it, sell it. Then we sit back quite pleased with ourselves.

But the artifact endures long after we're done with it, to haunt generations that follow. What is its power? Can it be recreated? Is it the authority of an age which leads us to monumentalize these ruins; to pay a curious homage of enthralled consumption? Or is it the authority of the architecture itself we defer to? Can we critically appraise pieces of history like commodities on a store shelf? Can we gain any objectivity about what we create ourselves? If our relationship with what we consider 'past' is so fraught with peculiarity and inconsistency, how can we so recklessly embrace every - any - new particularity in this art.

The architectural condition of our own time is one of decadent confusion. It leads some to seek the repose of almost any stylistic haven, others to seek the presumably refreshing newness of chaos... a 'cult of dissonance'. We lack the certainty to look forward with purpose. We cannot look back because we don't know how. If we look at each other, we despair. The art

of architecture has become an individual undertaking. Solitary mumblings have necessarily replaced discourse because we have no common language. Without a language we grow mute, illiterate, no matter if some of the mumblings contain clear ideas, express valid thoughts, they are lost in the thick vacuity of our isolated preoccupations. We are timid in our radicalism, terrified of conservatism, and fearless in our voracious search for temporary new leadership: available new voices crying out this year's new theme, this month's idea, this week's flavour. Then, adopted with startling alacrity, it is as quickly discarded by its fickle disciples. We are as promiscuous architecturally as we are politically and materially.

So where can it be that we seek steadiness in a sea of turbulence? Is there a calm we can create in order to pensively chart our course? Not in stagnant self-satisfaction, as the arm chair radical will charge, but with the unclouded vision that is possible only when far from turmoil.

The ancient ruins retain a great dignity still, despite being so rudely exposed and exploited. They somehow rise easily above we weary tourists plodding over them. Can it be just the romance of age itself or were these buildings yet more wondrous when they were whole... when they were new? What will our own architecture look like 2000 or even 200 years from now? Will it have such power? Architecture speaks to all men. It has the ability to move us, and to suggest a world. It's authority is monumental. That should be a humbling realization ■

Jim Saywell nous fait part de ses réflexions sur le dilemme des fouilles archéologiques et entrevoit l'autorité de l'architecture dans sa monumentalité.

A SYNOPTIC OF THE THREE CULTURES

Lear: You see how this world goes
 Gloucester: I see it feelingly

King Lear, IV, vi, 145

Prelude

A motif - brief, intelligible, self-existent as it is - constitutes a melodic and rhythmic unit out of which, for example, the entire first movement of Beethoven's *Fifth* develops in figures repeated at different pitches and intervals; yet all the while recognisably the same. That is a motif. There is a mythic motif about that opening motif of the *Fifth*, directing the entire first movement. Schindler, one of Beethoven's earliest biographers, has him saying that the opening motif is 'Fate knocking at the door.' A likely story, made the more credible by Beethoven's scrawl, on his greatest score: 'Muss es sein? Es muss sein.' There is the leitmotif of the first culture: fate, not faith....

The First Culture

I repeat the leitmotif of the first culture: fate, not faith. That leitmotif is pagan and in the majority everywhere. It registers the incalculable force of the metadivine. Existent before God or gods, before nature and man, the metadivine represents what it is: that primacy of possibility which reappears variously in the third culture synchronically as Freud's 'trieb', Marx's classless society, and in other mythic repetitions examined elsewhere.¹

In its enormous variety, from Australian aboriginal to Platonic rational, lost original dream time or rational ideal forms, the first culture derived its pagan sense of reality from the otherwise hidden primordial realm of power. From this primordial realm, imperial messages which must be obeyed go out to its subjects, which included the gods themselves....

In the mythic and multiple truths of the first culture, all gods and all other beings, too, are born in the womb of the primordial. Above and beyond the fecund prepotence of the primordial, existing before all else and from which all else is born, there is absolutely nothing; not even desire. In the first culture, pagan and majority of cultures in all its enormous

variety, the unalterably directive motif, however it is played out and for however long, before the gods and all other occasions, remains as it was in the beginning: a decided primacy of possibility that is the hidden limit of freedom in that primacy. The thrust of third culture theory is toward freedom in that primacy. By contrast, in the first culture, primordiality of power, its character predestined, limits free will. Fate is that god-term of the first culture which decrees its non-negotiable terms to the gods, who are not what is prepotent in them and in their conduct: the primordial metadivine....

Even the sexuality of gods in the first culture is an aspect of the primordial thrust of power by which they are brought to life and death. Human destinies may be represented, however unknown and unknowingly, by some god within, itself subject to the metadivine primordial powers. Whether working in the Oedipus of Sophocles or of Freud, fate is there, incomprehensible as it is blameworthy. That destiny does not preclude responsibility which gave to the first culture its tragic tension. That tension cannot be resolved....

All tragic characters in the first culture can protest, as they die in despair, that they have been subjected to the will of some god. Dionysus has been so subjected to his divine father Zeus. That chief god himself has been subject to the mysterious primordial power. Before the primordiality of power the gods may appear to themselves as no more than flies to those familiarly wanton boys.

Metadivine power is to be feared, as are its agents. That force of destruction, whatever it creates - dramatic tragedy or new orders - made no moral sense: least of all to those all-too-human characters drawn into the miasma of force. Tragic heroes, clever clowns alike are drawn inescapably into the miasma. Heroes may be noble as Prince Hamlet and clowns clever as Polonius. The miasma of fate overpowers whoever strays too near it and even those not so near. Yet a Horatio, near as he is to Hamlet, survives to tell the story, however else he too may be dead. Fate teaches no moralities; nor does it teach immoralities. Fate is merely remorseless. Its workings can be watched dry-eyed....

Fate is that god-term of the first culture which decrees its non-negotiable terms to the gods, who are not what is prepotent in them and in their conduct: the primordial meta divine

The Second Culture

The leitmotif of the second culture is nothing miasmic, nothing metadivine and impersonal. That leitmotif is of faith, not fate. Faith is in and of the personal: that creator-character that once and forever revealed himself in the familiar five words from Exodus III:14: 'I am that I am.'

Faith means trust and obedience to highest most absolute authority: the one and only God who acts in history uniquely by commandment and grace. In the second culture of Rome as in Jerusalem, even given grace, the largely prohibitive commandments, interdictory in character, must be kept. Even to the question of a rich young intellectual on what he must do to enter the kingdom, Jesus answers: "Keep the commandments." Those commandments, divine Law, have not been abrogated by one jot or tittle, anywhere in the second culture. The commanding truths, revealed by highest absolute authority and elaborated by the practicing observant elites of that authority, first to themselves, are not before and above everything else. Before commanding truths there exists their author. Before the existence of that authorial God, One or Three in One, as various traditions of that second culture would have it in their own quests for historical power intellectualized - there is nothing.

In the beginning of the second culture, there was no primordial realm of power above, beyond or parallel to the authorial divine. Nothing is metadivine. Everything beneath the authorial divine is its creation. The superb thing in creation is human being. Its superbity is in the free capacity of human being either to destroy everything created, including himself, or to elaborate that creation in a theoretical life for which only the human has been given the amplitude that, in the ladder languages of faith, is generally named 'spirit.' From this inspiration and aspiration, the intentional word self revealed creator of all things, creature of the second culture derive their separate self-identities, each its own inwardly, however commonly they may be numbered together. In their commonality as societies, men remain dependant creation. The crucial text for the aesthetics of authority is, was and ever shall be Genesis I:26-27: "Let us make man in our image, after our likeness." This truth sheer imagery, that mere likeness granted, what follows for man in his sodalities?

The least that follows is that there cannot be human self-knowledge without some knowledge of the creator authority established by doxologies, however concealing, derived from that text. Second-culture doxologies need no philosophies nor sociologies. Rather, doxologies oppose all philosophies and psychologies; for they have been purchased by minds asserting

their autonomy from theologies. Such assertions can lead only to the subversions of the sense of truth inward to the self and thence to a culture untrue to its expressive form of all cultures: as the symbolic of sacred order. Except in that form, cultures may be created but they are immanently so self destructive that they become what I have called... 'anti-cultures.' The third culture is the number of this anti-culture of creative destruction. To that destruction, the creative elites of the third culture appear, as it were, consecrated....²

The second culture has grown progressively more incomprehensible to many ostensive selves in it. Sacred order and the self locatable in that order, predicate of the second culture, derives from the commanding truths of highest absolute authority. Neither sacred order nor the self sideling endlessly within its vertical, seeking offices of the power with which to abolish that authority, can be abolished except at a price paid for by plunges into depths unknowable except negationally in transgressive personality and in the arts and sciences of divine law denied. Those negational arts and sciences are to the third culture what theology was to the second. It is nonsense or ignorance, if not shrewd timidity in the elites of the second culture, to deny the warfare between science and art, on the one hand, and theology on the other. Science and art do produce 'values'; that is precisely what is wrong in them and with them. Behind those 'values' there is nothing.

Not only great modern art, such as that of Picasso or Joyce, but the entire scientific knowledge industry has been built on the ruins of the second culture, and by renegades from that culture. That culture creates pleasure out of life in the ruins. In pursuit of that pleasure, the self that was found in its relation to highest absolute authority, as faith, has been lost in roles played as if life were a succession of amateur theatricals, with an experimental laboratory as the world's stage. On that stage, rather in that laboratory, self-identity is no longer inviolable. Each resembles every other as a player of role faiths. Sacred history has been rewritten as a series of scenarios, composed to fill in time that would be empty if not recomposed out of the mountain of wasted faiths left behind by the second culture as its legacy to the third.

By contrast, the leitmotif of the second culture, so far as its survives, is that it cannot be composed or recomposed. Rather, It, called 'He' by tradition, has composed us. Once composed, the divinely created motif of self finds itself free to rewrite the score; but never outside the scale of sacred order. Outside sacred order, nothing exists. Nothing can come of this nothing, except the sacrifice of self and its cultivation as an offering of the unrealized self to the Nothing. Nietzsche called

In the beginning of the second culture, there is no primordial realm of power above, beyond or parallel to the authorial divine. Nothing is metadivine

this offering "the third sacrifice."³....

Of life lived obediently in a sacred order of transcendent and revealed truths, independent of this world and yet penetrating it with sanctity, people in perpetual therapies of interpretation would know nothing.⁴ Perpetual therapy, the way of life in the third culture, aimed to resolve the authority of the past in the radical contemporaneity of whatever takes power in the present, may be far more bizarre than a life of perpetual prayer. The least popular kind of knowledge remains *faith/knowledge* of the highest in the highest: faith, not fate. All knowledge of truths transcending the world as it affirms itself in itself, a world helpless in theory before its own mute facts, must take the second culture of faith as its predicate.

Toward the dissolution of *faith/knowledge*, the theoretical predicates of therapy were first formulated by a Christian theologian who reconstituted reality in a brilliant dialectic of Yes and No: Peter Abelard. Diverse theorists of the third culture, from Jakob Bohme to Sigmund Freud, descend from Abelard. With his dialectic of Yes and No, the antithetical law of being, Abelard first broke that unity between the knower and known upon which the commanding truths of the second culture founded their rational spirituality and social legitimacy. In its destructive result, the Abelardian dialectic found instead that any ascent to a higher life produced its own antithetical lowering. Obedience, not to speak of union with highest absolute authority, was cut off in both theory and practice. Transgression more than hinted its equality with the interdicts. Both were equally creative and necessary in sacred order. Whatever his conscious intention, Abelard achieved a superb dismissal of the entire ancient tradition of *faith/knowledge*, the praxes of both Jerusalem and Rome. That dismissal can be inferred from the passage following:

*Intellection (Intellectus) is the act of the soul, by which it is said to be intelligent (Intellegens). The form toward which intellection is directed is some imaginary and made-up (ficta) thing, which the soul manufactures for itself as it wishes and of what sort it wishes, such as are those imaginary cities which we see in sleep.*⁵

Freud never put better the theory of therapeutically resolute fictions of authority as an instrument for visualizing a reality that was transformable, through emotive transferences of authority to nothing but intellection itself. Moreover, Abelard revived the ancient truth that mind is inseparable from body and dies with it except in the culture of collective memory. Mind dying with the body, it followed that where commanding truths had been once heard in Revelation, there was nothing more than the repeatable intellectual activity of experimental imagination. Displacing tradition with experiment, mind recon-

quered sacred order, by relegating it to the transient because experimental world of ficta. However systematically constructed, a figment of imagination is no transcendent and singularly commanding truth. Abelard opened the way to the third-cultural worship of a totally immanentist and manipulable world of produced things. He explains that figments of imagination are made up so that through them we may think about things. In fact there is no other way to think about things that will lead the thinker any way toward the things themselves.

We reach the nominalist consummation of the second culture: that words were invented and made trustworthy so that men might have a doctrine of things. By this Abelard intended no doxology of these figments, but only an intellectual instrumentality *through* these figments. The immanent and material world became subject to a course of intellectualization that, in making do with creative fictions, introduced the third culture of a reality endlessly constructed and deconstructed by and in those very ficta.

Thus it was that sacred order became discardable reality. New cards of identity were issued to the self by a power of rationality that thought it could use irrationality to liven the dead sacred scene by its own power to mobilize both routines of sober investigation and explosions of enthusiastic hatred channelled by trained routinizers of a life turned completely political: toward the endless conquest of power. The antipolitical conviction that God exists and had communicated Himself directly in Revelation took its place among other ficta of inevitable supernaturalism of mind itself as it made up its various immanent applications. Science and art, liberated from all theological reference, could constitute themselves as composed notes toward a supreme fiction that was understood to be supreme only as fiction....

The fictive leitmotif can be sounded in three words that compose a prelude to the third culture and a postlude to the second: therapy, not theology. But surely, in its arrogance theology deserved its fate. Therapy has been more modest. The therapy of all therapies is not to attach oneself exclusively to one therapy. The danger in following the way of one therapy is that it will promote one supreme fictional self at the expense of others equally claimant. In the age of the therapeutic, 'self' is a merely honorific term for a repertory company of actors, some better than others in the actual occasions of their performances. Against its own performances, the inward theonomic self cannot survive in good faith, but only in bad; as a mere critic of its performances. Freud impersonated this mere critic as "super-ego." By this impersonification, Freud designed the enlargement of the analytic room, with its couch and chair of recycled

egos itself an enlargement of the confessional booth, into a hospital theatre. In the institutional history of culture, the hospital theatre of the third culture takes over and remodels the church of the second to suit its own architectonic needs for display performances that are meaningful - i.e. that the critic can see feelingly, through his blindness. Therefore, reason not a theological need and an unpolitical self. Instead of that self-image after the likeness of its creator, there, in our really fictional world of hospital theatre, are only quasi selves, all equally unrealizable in order that none become unthinkable....

...To the theorists of the third culture the ficta is the thing. Without this aesthetic of authority the social poetry of life giving what is then called 'meaning' to that life, there is no authority. 'God' is the term we symbolic animals use to give our lives its shifts of meaning. Else there would be panic and emptiness. It is panic and emptiness that creates, by the human fear of it, the sacred fear from which the second culture fled into faith.

THE THIRD CULTURE

Here following are Nietzsche's three dying words of the fear that forms the true counter-culture, the second: "God is dead." Not that absolutely everything is permitted in the third culture. Of course, there are rules. Every society has its system of rules. But rules are not interdicts, in the manner of divinely commanded and prohibitive truths, as in the second culture. Nor are rules to be recycled as 'taboos,' those sacred fears of the primordial power and its unknown wishes as they occurred constantly to members in the first culture.

No first culture now exists, I reckon, except in fictive recyclings, more or less Freudian, in the third. Even as it conserves and rediscovers in neuroses the useful fiction of synchronicity, the first culture reckoned dead and inaccessible even to the most imaginative theorists of the unconscious and archetypal, members of the third culture believe they can live well enough by infinitely recycled fictions. Religion becomes form, however temporary, in art and truth is transferred to therapies of resolution...

My doubts about the doctrine of synchronicity are supported by the implication of Nietzsche's leitmotif 'God is dead.' Not merely the one true god is dead; rather, with him all gods have died. God-terms are fictions. Nietzsche's supreme fiction appears in the second edition of his *Frohliche Wissenschaft*, subtitled *La Gaya Scienza*, exactly a century ago. Yet we must remember that in the famous Book III, Section 125, of *Die frohliche Wissenschaft*, it is a madman who cries up the dedel-

fication - what Max Weber later called the "disenchantment of all cultures."

Whither is God? I will tell you. We have killed him - you and I. All of us are his murderers. Whither are we moving? Away from all suns? Are we not plunging continually, backward, sideward, forward, in all directions? Are we not straying as through an infinite nothing? Do we not feel the breath of empty space? Is there anything up or down? Is not night continually closing in on us? Do we smell nothing yet of the divine decomposition? Gods, too, decompose. God is dead. God remains dead. And we have killed him...

What water is there for us to cleanse ourselves? What festivals of atonement, what sacred games, shall we have to invent? Is not the greatness of this deed too great for us? Must we ourselves not become gods simply to appear worthy of [the death of god]? There has never been a greater deed...⁶

Other than theonomic sensibilities synchronic with his atheism, what could have possessed Nietzsche to raise the question whether, to appear worthy of the death of God, members of the third culture must - even might - try to become gods? This smacks of euhemerism, heroic nostalgia in the form of publishing the split in his yearning after the heroic. That way Nietzsche's madness lay dead ahead.

Earlier, Nietzsche remembered "the greatest danger": the danger that has always "hovered over humanity - that "eruption of madness" he himself soon suffered in his own long second death. Madness meant to Nietzsche the "eruption of arbitrariness" the "joy of human unreason";⁷ in short, the energies of belonging nowhere in sacred order because it has been reasoned out of existence. Only in his madness could Nietzsche achieve a rationalism so radical that it emptied itself, as God the Father may be thought to empty himself in the very man of the Son. That kenotic way lies either Christ idolatry or the therapeutic rationalization of madness as we can witness its play in world hospital theatre, as cathedrals of the self. There remains the inevitable act of declaring each empty and overworked canvas a masterpiece, not because it reads well, but only because there is no text; only the readings.⁸

Readings, not what is being read, have become culture. In that manner, the address in the third culture may be said to address itself in the most familiar, if not downright insolent, way. Such a manner of self-address is most easily achieved by a synchronic of transgressions celebrated as therapeutic. Such a synchronic is inseparable from the third-cultural sense of supreme well-being that was steadily understood, in the second culture, as being deathly ill...

...In the spirit of third cultural understanding, nothing is

Science and art do produce 'values';
that is precisely what is wrong in them
and with them. Behind those 'values'
there is nothing.

tremendous. Nothing is a 'big deal,' everything is permitted in principle if not in practice. The third is the most principled of cultures. It remains the case, synchronic in the three cultures, that one popular, yet terribly untrue, test of principle is a willingness to die for it.

Postlude

It is impossible to enter into the deepest most directive feelings of dead or deadly cultures such as the first and third, respectively. Accepting that impossibility, I have not titled this a synchronic of the three cultures but, more modestly, a *synoptic*.

Depth psychologists and artists of the third culture have tried to break and enter the second culture, synchronicity adopted as their methodological weapon. I cite one among many weapons of synchronicity: Freud's doctrine of the authority of the past sickening, with its repetitions, the pleasures of the present. Other examples of the synchronic method at its deadliest can be briefly cited here: Jung's theory of the archetypes;⁹ Picasso's primitivism; Joyce's recyclings of first and second cultural detritus in third-cultural epics of the self saying, like Molly Bloom, 'yes' to everything; Pound's *Cantos*.¹⁰

These mad or malicious entries into the second culture represent efforts of a genius tantamount to what used to be called mortal sin. All represent the unprecedented aesthetic of abolitionist movement to break the sacred order which all cultures register as the human position, however shifting, in that eternally ordered and authorized vertical. An empirically more accurate and theoretically truer synchronics of culture, less hostile to the joy of ascending to a higher life in its vertical of authority, can be developed by seeing how readings are made of abiding realities that are inseparable from belief.

By contrast, the continuing destabilization of our inherited culture, in its personal authority, is of a piece with the humiliation of the divine word that was directive in it. That famous and serious sociologist, Isaiah, knew how to read cultures and personalities; heads of families and whole peoples broken within short spans of history. Perhaps nowadays the process of destabilization is cut even shorter than it was in Isaiah's time, which he gives as "three score and five years." The destabilization of culture and personality is an effect with a synchronic cause known to Isaiah: "If ye will not have faith, surely ye shall not be established." (Is, VII:9) This was translated into the Christian tradition of truth in the form of *credo ut intelligam*. Luther translated Isaiah's reading into the still-current sociologically and aesthetically functionalist half-truth that if you do not believe you do not abide. I say 'half-truth' because in order to

abide some knowledge of where it is that the self can abide is ineliminable from belief. To the question of how and in what we see feelingly where we are, I would return were there world enough and time. An answer can be given indirectly, in a way preliminary to another lecture: by looking at such images of where we are as may lead us to intimation of what we are; each in our own way of ascent and descent within the three motifs of the vertical of authority within which all experience is moral experience ■

NOTES

1. The book from which these pages are drawn continues my assault on third-culture theory as a negation of truth in sacred order.
2. For a reasonably brief and straightforward theory of the third cultural elites as destroyers, see, for example, J. A. Schumpeter, *Capitalism, Socialism and Democracy* (New York, 1942), pp. 121-163.
3. *Beyond Good and Evil*, III, 55.
4. On the theory of interpretation in the third culture, see further, "The Tactics of Interpretation," in *Freud: The Mind of the Moralizer*, 3rd edition (Chicago, 1979), pp. 102-147. Of course, the interpretative literature on interpretation is immense. For a modest, squarely second cultural assessment, see John Wilkinson, *Interpretation and Community* (London, 1963).
5. B. Geyer, ed., *Peter Abelard's Philosophische Schriften* (B.G.P.M. XX) (Munster, 1919-27), 20-25f.
6. F. Nietzsche, *The Gay Science*, tr. with commentary by W. Kaufmann (New York, 1974), pp. 181-182.
7. *Op. cit.*, pp. 130-131.
8. So the modern painter-critic can improve upon Balzac's unknown masterpiece.
9. Jung's theory of the archetypes is too well known for discussion. Cf. his important essays undergirding that theory in *The Collected Works*, edited by Herbert Read, Michael Fordham and Gerhard Adler (New York, 1960), Vol. 8, "Synchronicity: An Acausal Connecting Principle," pp. 419-519; and "On Synchronicity," pp. 520-531.
10. On that ranting volunteer beau linguist of Fascism, Ezra Pound, see *The Cantos* (New York, 1948), pp. 17 et pass., with its "great bulk, huge mass, thesaurus" of polyglot slang celebrating primordial hatred of the second culture in its "elders," "scribes," and "grinning teaching rabbis" (p. 105).

The preceding is an abridgement of the manuscript delivered as the President's Lecture, University of St. Michael's College, University of Toronto, on March 6, 1987 and revised by the author for publication as St. Michael's College Paper #2. In its entirety it represents an abridgement of Part 1, *The Theory of the Three Cultures*, an excerpt from a book entitled *Aesthetics of Authority: Images in Sacred Order*. These selections are reprinted with permission for quotation of more than 10 words, by the courtesy of The University of St. Michael's College, the author, and Yale University Press.

Philip Rieff esquisse par la méthode de la recherche du motif fondamental les leit-motives des trois cultures dans lesquelles nous vivons plus ou moins synchroniquement et peut-être même heureusement.

DAVID KAPLAN

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Tecnology and the Architect Vol.7, No.2

Today's dichotomy between art and science finds its roots in the 18th century, and has been strongly felt by the architect since that time. What does today's technological world hold for the architect? Will he become a computer genius? An engineer? Architecture is tom, now more than ever, between the restraints of the optimization of industrial building processes and the need for personal creation, which in many minds makes the difference between building and architecture. The recent post-modern movement has turned out to be only a cosmetic layer on modern building construction, 'a decorated shed'. Should architecture, by contrast, be an expression of the technological changes in the building industry? Can architecture ever again be at the leading edge of knowledge today, as it was in the 16th and 17th centuries, or will that role continue to be held by the post-Einsteinian science of today with architecture as the appendix to engineering?

Old Buildings in Changing Cities Vol.7, No.3

Today, as architects, we sit and watch, or often contribute, while buildings, or parts thereof are 'preserved' (from the effects of a neglectful society, some would say). Is it worth saving a building once its surroundings deny its original place in the city? Our understanding today of architecture as a combination of elements and styles from which we may draw at will has even brought us to accept juggling the building elements, in fact creating a whole that was never there. Are we deceiving society? If only the facade of the building is kept, is it enough? Some might disagree, but others, Alberti for instance, see the facade as the stageset for the city, in effect the theatre of a culture. Have we forgotten who walks the streets of our cities?

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Lisa Naftolin: Graphic Designer and Artist, designer of *Border/Lines* magazine, studied architecture and fine art.

Brian Boigon: Artist, Theoretician, Editor with *Impulse* magazine. Teaches architecture and fine art at the University of Toronto. Represented by the S.L. Simpson Gallery, Toronto.

Kevin Hanvey: Student of Architecture, University of Toronto.

François Lafontaine: Student of Architecture, University of Toronto.

John Coppa: Student of Architecture, University of Toronto.

Alexandra Emberley: Student of Philosophy, University of Toronto. Historical Materialist.

Aidan: Student of Architecture, University of Toronto, studied with Daniel Libeskind, Architecture Intermundium, Milan, Italy. Published work: *Impulse* magazine, *Domus*.

Barry Bell: Graduate of Environmental Design and Architecture, University of Waterloo, M. Phil. Cantab. in Architectural Theory and Philosophy. Presently Assistant Professor, Carleton School of Architecture.

Kevin Weiss: Student of Architecture, University of Toronto.

Alexander Pili: Founder of *Archimemoria*, Artist-Architect; "G7 Architecture Snack Lunch", The Power Plant Gallery, 1988, Curator-Editor; "Sao Paulo: The Architecture of Disruption" 1989.

Peter Eisenman: Recently (June) established solo practice; Eisenman Architects. Irwin S. Chanin Distinguished Professor, School of Architecture, Cooper Union and teaching at Ohio State University, Columbus, Ohio.

Kevin Dancy: Student of Architecture, University of Toronto. Published work; *Grammataeion*.

J. L. Floyd: Private Practitioner in Toronto with James L. Floyd, formerly of Floyd and Gerrard, and Floyd and Floyd. Works; Bathurst Quay Park, Granite Place.

Jim Saywell: B.Arch. Toronto, M.Arch. Princeton. Resides and works in Princeton, New Jersey.

Philip Rieff: Benjamin Franklin Professor of Sociology and University Professor at the University of Pennsylvania, Dept. of Sociology. Author; *Fellow Teachers: of Culture and Its Second Death*, *The Triumph of the Therapeutic*; *Uses of Faith After Freud*.

David Kaplan: Student of Architecture, University of Toronto.

ON DEMANDE DES ARTICLE

THE FIFTH COLUMN, en tant que périodique d'envergure nationale, veut accroître la participation de ses lecteurs au Canada et à l'étranger. Nous lançons un appel aux étudiants aussi bien qu'aux professionnels à contribuer au contenu de la revue afin d'en élargir les horizons tout en encourageant le débat architectural. Les articles peuvent être d'un intérêt général ou ils peuvent élabrer sur le thème choisi. Les thèmes des numéros ultérieurs sont toujours publiés bien à l'avance afin de susciter l'intérêt et mieux solliciter vos soumissions.

La date limite pour remise des articles non thématiques ou tout autre matériel qui pourrait être inclus dans les autres sections de la revue, est la même que pour les articles thématiques. Toutes les soumissions d'articles doivent être dactylographiées à double interligne et doivent inclure un résumé d'une centaine de mots, et plus d'une courte biographie. Toutes les illustrations graphiques accompagnant l'article doivent être en noir et blanc et peuvent être présentées sous forme de négatifs, de photos grand format (8"x10"), ou de positats. Pour de plus amples renseignements, veuillez communiquer avec votre éditeur régional ou avec THE FIFTH COLUMN.

L'Architecte et la Technologie Vol. 7 No. 2

Depuis le dix-huitième siècle, l'écart entre l'art et la science augmente tel que ces deux disciplines distinctes semblent le plus souvent opposées. Ceci place l'architecture dans une position plutôt ambiguë, cherchant à satisfaire les contraintes de procédé de construction industriel ainsi que le besoin de s'exprimer créativement. Le mouvement récent du post-modernisme s'est avéré n'être qu'une couche cosmétique appliquée sur une charpente construite selon les dernières méthodes de construction, telle une 'decorated shed'. Devrait l'architecture n'être que l'expression du développement technologique dans l'industrie de construction? Quelle valeur retrouve-t-on chez les nouvelles constructions 'high-tech' de Foster, etc.? Est-ce que les arts et les sciences traditionnels, personnifiés par l'architecte et le constructeur, peuvent être réconciliés? L'architecture pourra-t-elle réassumer son rôle des seizième et dix-septième siècles, celle de l'avant-garde du temps, ou devra-t-elle reléguer ce rôle à la science post-Einsteinienne et demeurera soumise aux progrès du génie?

Vieux Bâtiments dans les Villes Vol. 7 No. 3

Aujourd'hui, en tant qu'architectes, nous asseyons et observons, ou souvent contribuons, à la 'préservation' totale ou partielle de bâtiments, des effets d'une société négligente, d'après certains. En vaut-il la peine de sauver un

bâtiments une fois que l'environnement ne sa place originale dans la ville? Notre approche actuelle vi-à-vis l'architecture, en tant que combinaison d'éléments et de styles d'où nous puisons nos idées, nous a mené à accepter que l'on jongle avec ces éléments, en effet que l'on crée un faux sens d'unité. Sommes-nous en train de décevoir la société? Si seule la façade est gardée, est-ce assez? Certains ne sont peut-être pas d'accord, mais d'autres, comme Alberti par exemple, voient la façade comme étant une mise pour la ville, le théâtre de la culture en fait. Avons-nous oublié ceux qui marchent dans les rues de nos villes.

La limite pour la soumission est le 1 janvier 1989

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Aidan

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François Lafontaine

Philip Rieff

Alexander Pilis

Alexandra Emberley

J.L. Floyd

David Kaplan

Kevin Hanvey

Jim Saywell

John Coppa

Guest Editors **Kevin Dancy** and **Kevin Weiss**



Contributors