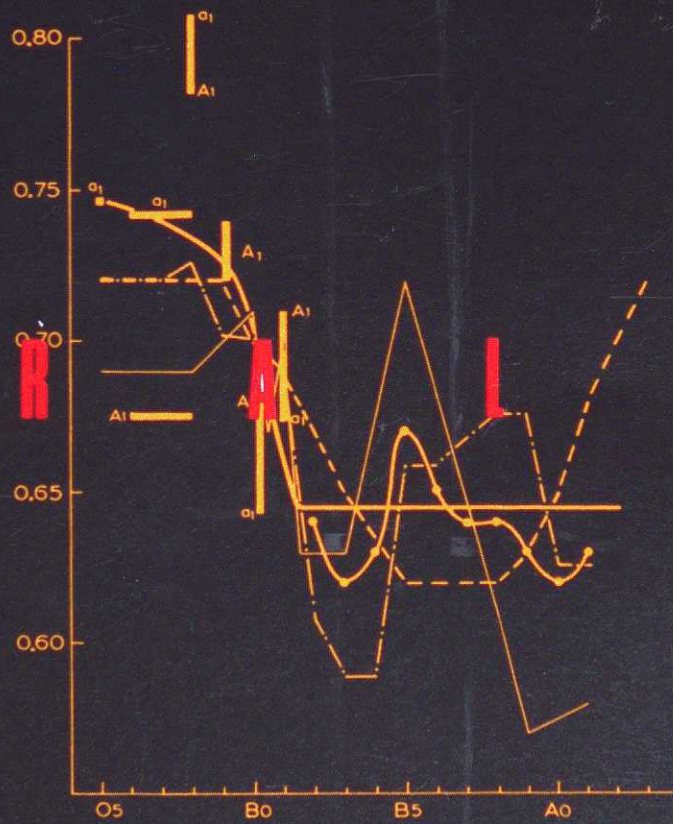


THE FIFTH COLUMN

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

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the slope of the reddening line as a function of the spectral dance

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THE FIFTH COLUMN

LA REVUE CANADIENNE DES ETUDIANTS 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 Spring 1989.

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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 le futur. 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)
publiée au printemps 1989.

THE FIFTH COLUMN, la revue canadienne des étudiants en architecture, est un organisme sans but lucratif, dont le but est de promouvoir l'étude de l'architecture. Les articles et opinions qui apparaissent dans la revue sont publiés sous la responsabilité de leur auteurs. Le but de reproduire dessins, photographies et extraits de d'autres sources est de faciliter la critique. The Fifth Column n'est responsable ni des dommages subis par le matériel envoyé, ni de sa perte.

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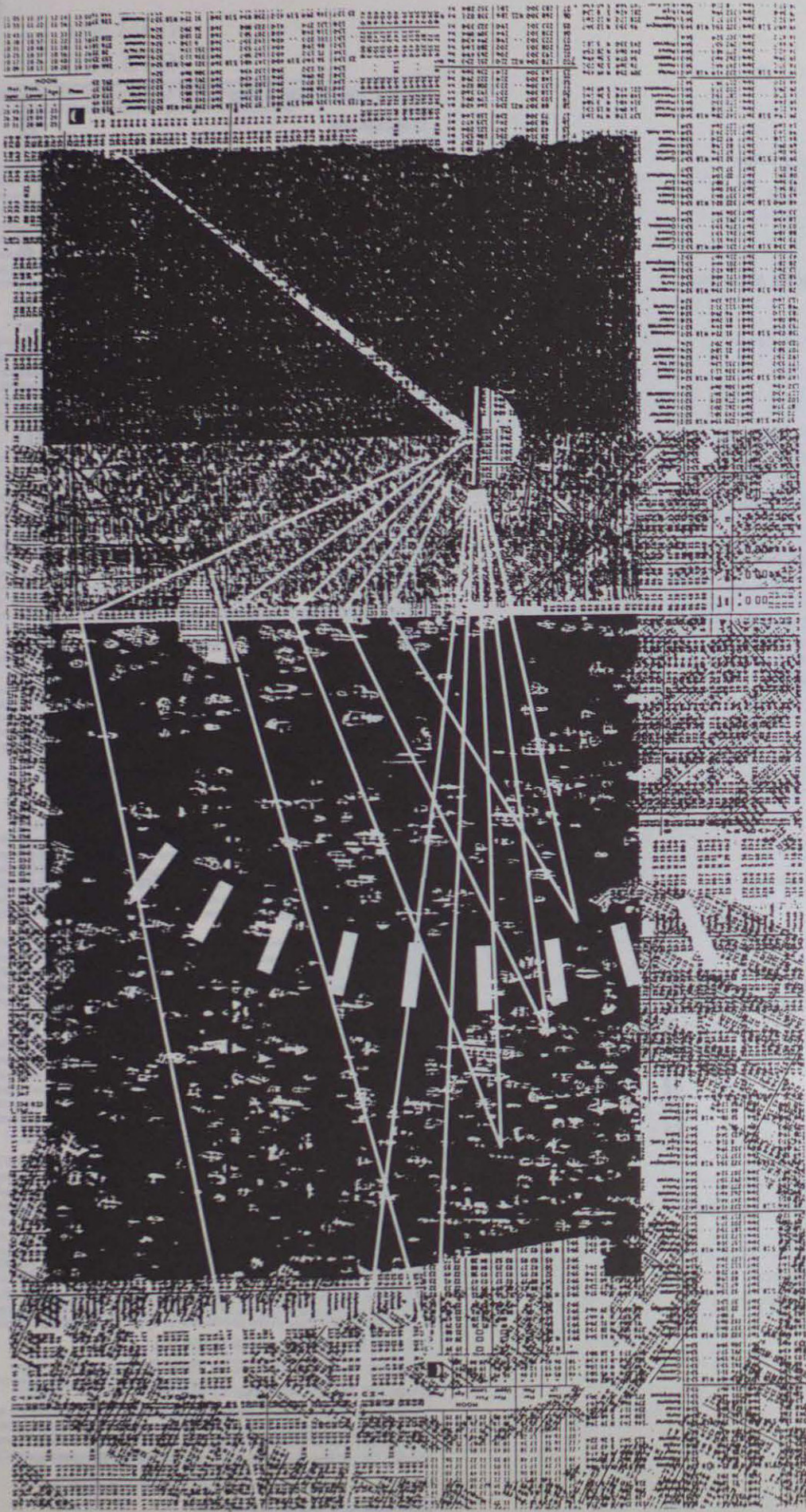
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Parallax is an issue of The Fifth Column magazine produced by the students of the History and Theory Masters of Architecture Program directed by Dr. Alberto Pérez-Gómez. This issue is devoted to the publication of works from the inaugural year students, faculty and 'friends' of the program, which is presently entering its third year at McGill University.

ERRATUM

We wish to apologize to the author of "Panopticism in the Utopian Visions of Ledoux and Le Corbusier" in Vol. 7 no. 2 of The Fifth Column on Technology and the Architect, the author's name should have read Cynthia Cheung.



At length the desired observation was taken; and with his pencil upon his ivory leg, Ahab soon calculated what his latitude must be at that precise instant. Then falling into a moment's reverie, he again looked up towards the sun and murmured to himself; "Thou sea-mark! thou high and mighty Pilot! thou tellest me truly where I *am*-but canst thou cast the least hint where I *shall* be? Or canst thou tell where some other thing besides me is this moment living? Where is Moby Dick? This instant thou must be eyeing him. These eyes of mine look into the very eye that is even now beholding him; aye, and into the eye that is even now equally beholding the objects on the unknown, thither side of thee, thou sun!"

Then gazing at his quadrant, and handling, one after the other, its numerous cabalistical contrivances, he pondered again and muttered: "Foolish toy! babies' plaything of haughty Admirals, and Commodores, and Captains; the world brags of thee, of thy cunning and might; but what after all canst thou do, tell the poor, pitiful point, where thou thyself happenst to be on this wide planet, and the hands that holds thee: no! not one jot more! Thou canst not tell where one drop of water of one grain of sand will be to-morrow noon: and yet with thy impotence thou insultest the sun! Science! Curse thee, thou vain toy: and cursed be all the things that cast man's eyes aloft to that heaven, whose live vividness but scorches him, as these old eyes are even now scorched with thy light, O sun! Level by nature to this earth's horizon are the glances of man's eyes; not shot from the crown of his head, as if God had meant him to gaze on his firmament. Curse thee, thou quadrant!" dashing it to the deck, "no longer will I guide my earthly way by thee; the level ship's compass, and the level deadreckoning, by log and by line; *these* shall conduct me, and show me my place on the sea. Aye," lighting from the boat to the deck, "thus I trample on thee, thou paltry thing that feebly pointest on high; thus I spit and destroy thee!"

Herman Melville

Le Rêve Déposé

...Cette nuit j'ai rêvé que je me promenais à travers les 'folies' de la Villette. "...it was impelled by the desire to move "from pure mathematics to applied mathematics"... The principle of superimposition of Et les arbres, filtres à café improvisés, se mirent à pleurer des gouttelettes three autonomous systems of points, lines and surfaces was de goudron sur le macadam d'une herbe trop longue. Le rouge vif d'un developed... the Park became architecture against itself: a pavillon interrompt cette fixation. Alors que je m'en approchais, je me disintegration... "a reversal of the classical oppositions and a retrouvai avec un couteau à la main. Le reflet-miroir de cette peau glacée general displacement of the system" as Jacques Derrida has me fascinait et je cherchais à pénétrer sa surface, ou à y laisser quelque written... It eliminated the presumption of a pre-established marque... puisquetoute autre signification m'était interdite. Une surface se causality between programme, architecture and signification... fait si glissante lorsqu'humide. the project takes issue with a particular premise of architecture,

namely, its obsession with presence, with the idea of a meaning immanent in architectural structures and forms which direct its signifying capacity."

bernard tschumi¹



GNOSTIQUE [gnostik]. n. (fin XVIe; gr. *gnostikos* "qui sait"). * 1' Vx. Celui qui a la connaissance des mystères de la religion. * 2' Adeptes de la gnose (2)... * 3' Tout initiateur d'une doctrine secrète de salut...

DIAGNOSTIC [djagnostik]. n.m. (1759; de *diagnostique*). Action de déterminer une maladie d'après ses symptômes (V. *Sémiologie*)... "Nonobstant pronostics et diagnostics, la nature s'était amusée à sauver le malade à la barbe du médecin" (Hugo). * Fig. Préviation, hypothèse tirée de signes. * Inform. Méthode de recherche et de correction des erreurs, dans un programme d'ordinateur.³

Surface de part et d'Autre:
si je m'écoute rêver, c'est que le réveil se fait sentir.

LE PROBLEME DE LA SIGNIFICATION DANS LE DECONSTRUCTIVISME

Lorsque le 'caché' en l'oeuvre d'art révèle ses propres conditions d'émergence et emporte le processus ou l'analyse au-delà de l'a priori raisonné, et au-delà de notre propre finitude, il y a souvent lieu de malaise et d'étonnement; encore plus, il y a lieu de découverte (Voir: connaissance). L'oeuvre transcende son auteur et se retourne vers le monde. Mais qu'arrive-t-il lorsque le message se complait essentiellement en sa propre génération (post)structuraliste? Peut-on alors affirmer que l'oeuvre est 'manifeste' -qu'elle me touche parce qu'elle s'adresse à moi et à mon monde? On se bute si facilement au 'caché' et, faute de point d'ancrage bien personnel, le mystère devient 'autre'. Cet 'autre' se fait observateur et ne participe plus à la vie d'une oeuvre manifeste.

>>Voilà la problématique: souvent l'oeuvre dénonce cette même possibilité de 'manifestation' tout en fixant, frustrée, l'immensité d'un non-sens. Sa signification se voit réduite à une manipulation de signes.

>>Voilà le 'symptomatique': l'homme et l'oeuvre se replient sur eux-mêmes. L'oeuvre devient alors 'ouverte' à l'interprétation par la société, ...où elle demeure hermétique.⁴

Dans ses écrits, Roland Barthes expose clairement cette "difficulté d'époque": il y a absence de synthèse entre l'idéologie et la poésie. La poésie, telle qu'il l'entend, est la recherche du sens *inaliénable* des choses. Ecrivain et sémioticien, Barthes en était arrivé à bien peser sa critique; en rendant l'objet porteur de vérités sociales transparent, l'analyse du langage comporte tout de même les limites de la dénonciation...

"...nous voguons sans cesse entre l'objet et sa démythification, impuissants à rendre sa totalité: car si nous pénétrons l'objet, nous le libérons mais nous le détruisons; et si nous lui laissons son poids, nous le respectons, mais nous le restituons encore mystifié."⁵

Mystère ou aliénation.
Ressourcement ou désillusion?

La désillusion prive l'homme de sa foi en son monde; en revanche, elle lui permet aussi la découverte de la réalité qui lui reste. Les leçons de l'Histoire sont telles. Au XVIIe siècle, avec la crise de la foi religieuse, l'homme se tourne vers la Nature et s'ouvre à la pensée scientifique. Le phénomène observé est alors soumis au dieu de la raison expérimentale. Aujourd'hui, les valeurs premières de ce monde nous sont étrangères, et sa cohérence s'effrite. L'on doit à nouveau faire face à notre désillusion. Les

instruments de la théorie se tournent contre elle: *déconstruction!* Et puis quoi encore? Vers quoi allons-nous? Si l'on tente plutôt de saisir notre trajectoire -de confronter notre passé, de deviner un futur- la révélation de l'être transcende toute théorie. Au-delà des encyclopédies, des répertoires de monuments et de façades, au-delà des instincts et des facultés, il y a prises de conscience. L'homme interprète: il façonne son monde à son image et nourrit son espoir.

"Le reste n'est... qu'intellect, un triste exercice qui ne mène nulle part; au début cela nous amuse, et puis cela nous prive, finalement cela nous mène à notre désespoir et l'on se déteste."⁶

LE DESIR ET L'IMPOSSIBILITE DE L'AUTRE

L'avant-garde s'est toujours penchée sur la critique et sur la réforme d'une réalité qui s'essouffle. L'individu confronte encore et toujours cette situation. L'architecte, artiste, permet à l'individu d'évoluer en donnant corps à cette nouvelle réalité... Comment peut-on, doit-on, la saisir?

Littérature, psychiatrie, érotisme et désir sont les thèmes qui réapparaissent souvent dans les premiers textes polémiques de Bernard Tschumi, architecte. Il tente de reformuler la possibilité d'une architecture qui opère au sein d'une dichotomie projection/expérience. Ce répertoire, dépositaire de significations structurales, jette le pont entre la théorie et la pratique. Etirer les 'limites' de ces deux mondes, c'est en redessiner les marges et atteindre une nouvelle authenticité.

L'intérêt que Tschumi porte à la psychanalyse et en particulier dans les travaux de Jacques Lacan révèle bien la nature 'impossible' de sa mise en oeuvre. Ainsi il devient apparent qu'une corporéité fondée sur l'expérience a une contre-partie intellectualisée...

Le désir selon Lacan est le désir d'un absolu, 'autre' que tout autre, que l'enfant ne satisfait pas au sein de sa mère, ou jamais. Le désir du lait maternel devient désir de la mère et de l'omnipotence qu'il veut s'assujétir -jeu de dévotion, d'amour et de pouvoir. L'objet premier de désir, dans toute sa réalité physique sentie, par contre, s'estompe. Et à mesure que l'on cherche cet 'invisible' dans le visible, le désir devient intarissable. L'homme scrute le visible en cherchant à saisir le mystère du regard et son désir rend l'oeil voluptueux... L'oeil, organe phallique, a été coupé du regard qu'il ne possèdera jamais. En acceptant sa castration originale, l'oeil se résout à devenir ce regard inaccessible que l'autre désire tant.⁷

L'histoire du *complexe d'Edipe* est encore une reformulation psychiatrique du désir frustré: la libido infantile, privée des processus primaires de satisfaction, évolue irrémédiablement vers un désir dévié. C'est encore à l'autre que s'adresse l'individu. Sa propre castration s'ensuit puisqu'il doit s'identifier au corps objectif mis devant lui par le miroir, et par ces miroirs que sont les regards des autres. L'homme lui-même se réduirait à l'objet-signé, l'idéal de l'autre. L'homme lui-même se perdrait, mesure de son aliénation.

L'altérité de Lacan, cette altérité déconstructiviste, est un appel à la réintégration du membre castré: il se doit d'être ainsi... Autrement l'altérité subsiste seulement dans l'exigence de sa propre défaite. * Un individu castré n'est-il pas privé de sa faculté de reproduction?

...Et si l'assouvissement impossible de l'oeil dans le regard n'était pas un investissement à perte dans l'espace de la *différence*, mais était basé sur l'*eros* - amour de la vérité et de la réalité physique? On

risquerait peut-être moins de se noyer dans le discours de l'autre. Le visible revêtirait alors de nouveau volonté et signification, au-lieu de caresser la surface 'érotique' de l'oeil. La médiation du 'désir', tel que décrite plus haut, est une réduction du phénomène de la vie par la psychiatrie, et démontre effectivement que la création structuraliste cache une lame à double tranchant. Le déconstructivisme s'aligne dangereusement sur cette voie réduite de l'expérience. *In extremis*, on le dit alors nihiliste. Non, le phénomène est encore porteur de vérités. (Désolé Bernard.)

"The soul's reality is based upon corporeal matter, not the latter upon the soul." Husserl, *Ideen III*

1. B. Tschumi discutant son projet. *Architectural Design* 58; "Parc de la Villette, Paris", no. 3/4-1988, Londres, pp. 32-39.
2. Thierry de Duve, *Nominalisme Pictural*, Ed. de Minuit, Paris, 1984, p.9.
3. Définitions tirées du *Petit Robert I*, dictionnaire alphabétique et analogique de la langue française, Paris, 1977.
4. Le danger, tel que je le perçois, est que l'oeuvre prenne son sens dans un processus autonome et indifférent...Essentiellement, la conscience de la présence de l'homme se perd avec le relativisme des valeurs, relativisme de vérités. L'expérience vivante du caché se désagrège dans l'énoncé d'une absence intellectualisée. Pour une discussion plus large, consulter "L'activité structuraliste", *Essais critiques* par Roland Barthes, Ed. du Seuil, 1964: "...on recompose l'objet pour faire apparaître des fonctions, et c'est, si l'on peut dire, le chemin qui fait l'oeuvre; c'est pour cela qu'il faut parler d'activité, plutôt que d'oeuvre structuraliste." p. 216.
5. R. Barthes, *Mythologies*, Ed. du Seuil, 1957, p. 247.
6. Jose Ortega y Gasset, *History as a System*. (Cette traduction est la mienne.) Pour d'autres discussions de l'évolution historique de la conscience humaine, voir Georges Gusdorf, *Mythe et Métaphysique*, Flammarion, Paris, 1984.
7. Jacques Lacan, *Le séminaire: Livre XI, les quatre concepts fondamentaux de la psychanalyse*, Ed. du Seuil, Paris, 1964. Démontrer l'antinomie de la vision et du regard avait le but d'atteindre le registre, fondamental pour la pensée de Freud, de l'objet perdu. Ainsi le fantasme subordonne la position du sujet dans le monde. Cette position fait contraste à la reconstruction ontologique de Merleau-Ponty: en effet, *Le visible et l'invisible paraissait dans la même année*.
8. Alphonso Lingis, *Phénoménological Explanations*, Martinus Nijhoff Publishers, 1896, p. 101.



Richard de la Riva obtained his Bachelor of Architecture degree at Laval University and is now working on his Master Degree at McGill. He intends to remain in Montreal for a little while.

Architecture in the Space of Difference

I. Hermeneutics and the Dialectic of History and Fiction

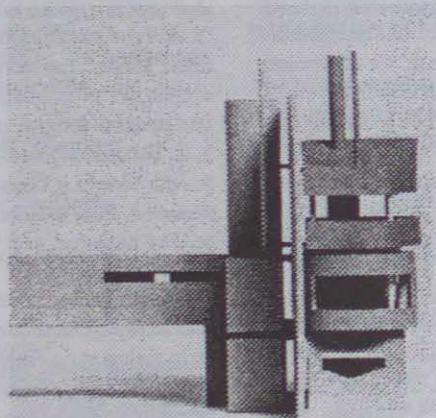
In the writings of Paul Ricoeur the hermeneutic project is presented as the "theory of the operations of understanding in their relation to the interpretation of texts".¹ Here 'text' is understood as any discourse fixed and preserved by writing. With this precise definition Ricoeur thus remains faithful to the tradition of hermeneutics as set forth by Wilhelm Dilthey in the 19th C. Yet in his own work the hermeneutic project is expanded to take into consideration other phenomena that exhibit some if not most of the characteristics of the text, such as meaningful action. It is in this light that the work of art, or architecture, may also be considered in the terms of hermeneutics. The work of art / architecture is first a 'work', fixed and preserved, whose meaning is ultimately autonomous to the subjective intentions of its author/creator.² In all these characteristics it is consistent with the paradigm of the text. More fundamentally, however, the work of art / architecture opens up and discloses a world unique to the work, and into which I could project one of my ownmost possibilities.³ This is the 'moment of understanding' that defines the hermeneutic problem as interpretation: the projection of myself into the world of the work as a structure of "being-in-the-world" (Heidegger).

To the extent that architecture may be spoken of in these terms, what then would be the implications of a grafting of the hermeneutic project as it is articulated by Ricoeur onto the theory and practice of this art? Against the background of the cultural transformations that have virtually redefined the architect's 'metier' since the beginning of the Scientific Revolution, a hermeneutics of architecture necessarily constitutes a shift in priorities. The domination of instrumental and economic values in the mainstream of architectural production is challenged by a fundamental reconsideration of the problem of 'meaning' itself. From a hermeneutic perspective this reconsideration must be

I cannot lie.

I am not a philosopher, nor am I a historian. I am working towards becoming an architect, but I seem to spend all my time writing; writing about philosophy, writing about history, writing about writing. Scratching words onto this paper, I cannot be sure as to their implications. As for the truth,

I can only speculate.



My speculations here take the form of a rough sketch, a preliminary work burdened by too many intentions without the refinement necessary for a complete and final statement. That is a task for others, others who seek the absolute. My ambitions here are more provisional: to trace the outlines of a crossing (X), a space (or gap!), between Architecture and Hermeneutics from which to initiate a reconsideration of the possibilities of contemporary architectural theory and practice. Yet this 'space of possibilities' will not be drawn out, will not be rendered simply, by following well established principles or arguments. It emerges rather from a certain displacement, or radicalization, of the hermeneutic project itself; that is, as a proposal for a "radical hermeneutics", undertaken as an architectural strategy.

placed within a framework of the 'already meaningful' - a science of that which man has made: history.

In search of the potentialities of the present within the traces of the past, theory and practice are reconciled in a hermeneutics of architecture as a strategy for the recovery of meaning at the level of making/interpretation.⁴ The historical text/artifact, and the world that it opens up, establishes a ground for interpretation, the creative yet critical taking of a stand in relation to the architect's personal 'historia'. But this can no longer be a 'making' in the traditional sense, a *mimesis* (or representation) of a shared transcendental order of the *physis* as revealed in the stars. The modern world has abandoned that *mythos* in its pursuit of reason. Looking rather to the artifacts themselves - the texts, buildings, and works of art from the past - the hermeneutics of making as interpretation becomes a *mimesis* of the shared order of history. The world as made replaces the order of the cosmos, to which we no longer have access, as the shared ground for action and meaning. And *truth*.

To uncover the roots of this concern for history in contemporary hermeneutics we must look back to the late 19th Century to the writings of Dilthey. Here for the first time the hermeneutic problem became truly a philosophical and epistemological one: the elaboration of a critique of historical knowledge as solid as Kant's critique of the natural sciences.⁵ In the writings of Martin Heidegger, however, this connection of hermeneutics to the epistemological concerns of the human sciences was to be subordinated to a more fundamental, ontological investigation into the nature of understanding as a mode of *Being*. The problem of the human sciences, and of historical knowledge in particular, has resurfaced nevertheless in contemporary hermeneutic thought with the attempt to reconcile the rift established by Heidegger between ontology and epistemology.⁶ The ground for this reconciliation is perhaps most convincingly articulated in the work of Paul Ricoeur, whose investigations into the

II. Inhabiting the Gap

I can only speculate.

In this investigation of the dialectical relationship of history and fiction something passes unnoticed. The arguments are thorough and rigorous, yet something remains unspoken, implicit in the foundation of this distinction and the guarantee of its truth. It is the *truth* itself.

To inscribe historical and fictional discourses into the structure of narrativity, into the teleology of the plot, is already to identify them with the representation (or *mimesis*) of the real, of truth. The narrative function is not a neutral structure independent of the question of reference. As the representation of reality, it is the structure of the truth in discourse.

Similarly, it is on the basis of truth that the dichotomy between history and fiction is simultaneously reconciled and reinstated. In truth and narrative, history and fiction are united in the crossing of their opposed referential modes to bring to language our very historicity: the truth of our existential experience of historical being.

One is pressed to ask, however, what (or who) is served in maintaining the distinction between history and fiction. The dialectic between the real and the possible which 'truly' underlies this division occupies both genres. Is it simply a matter of degree? Both history and fiction tell us something about who we think we are relative to who we are not, i.e.: through an understanding of another, the "other". In what manner of truth then are they ultimately distinguishable?

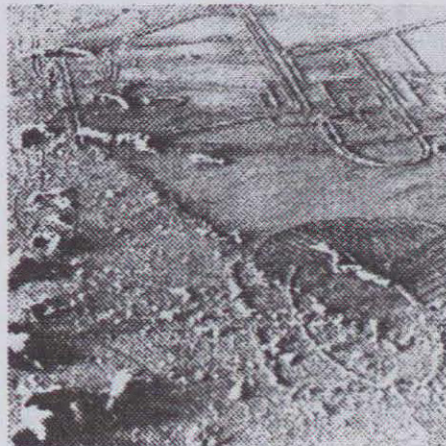
The question, 'ultimately', is of an *historical* nature. To begin with, it is worth recalling that the concepts of 'history' and 'fiction' have only recently attained such significance as to be considered in terms of a fundamental dialectic. Nevertheless, the distinction is prefigured, I will suggest, in the separation of *logos* from *mythos* with the discovery of philosophy in Ancient Greece. History is implicit in the domination of the *logos* over the *mythos*. History is first the rejection of the meaning of the *mythos*, the reduction of myth to the status of fiction. The truth of History is the history of the Truth.¹⁵

The dialectic of history and fiction consequently can be seen as the institutionalization of the realm of the true, the real, as distinct from the non-true or imaginary (if not simply a lie). The separation, repeating that of the *logos* from the *mythos*, preserves the domination of the former and plays a fundamental role in shaping our understanding of the world— "structuring that which is to occupy the central arena of interest in the theatre of reality, and that which is to be

problem of history and historical knowledge will be taken as the basis for the discussion to follow.

The decisive step in Ricoeur's analysis of historical experience is taken when he introduces the concept of the narrative function into the problem of understanding. As Ricoeur points out, the recounting of history constitutes a sophisticated form of "storytelling" whose intelligibility is determined by the extent to which the events recalled are understood to contribute to the development of a *plot*.⁷ Traditional "scientific" or "physical" theories of explanation fail in this regard to recognize the role of the narrative function in conferring meaning on otherwise singular historical events by placing them within the larger configuration of a story. Without this fundamental dimension an event cannot properly be called historical.

At the same time it can be said that it is



the narrative function which gives to history its specificity within the human sciences while conversely tying it to the narrative genre as a whole.⁸ Ricoeur's examination of the narrative function in history in this sense must be seen as only part of a broader study of all the diverse forms of the "game" of storytelling and their relation to the human experience of temporality. Indeed it is Ricoeur's central thesis that "narrativity is the mode of discourse through which the mode of being which we call temporality, or temporal being, is brought to language".⁹ We must recognize consequently that our experience of historicity, as a fundamental dimension of temporal being, is accessible in language only within the structure of narrativity.

The unity of the narrative genre and its temporal significance is threatened, however, by a major dichotomy at the level of

relegated to the margins".¹⁶ Woven into the web of values that underlie all our thoughts and actions, in architecture as in all disciplines, the maintenance of this dialectic has carried profound consequences: it is embodied in the world which we have made.

If one is to engage in any substantial reconsideration of the question of meaning in architecture (or any other field), if we are to push beyond the boundaries of this logocentric universe of thought towards some (any) form of a recovery of myth, it will only be possible when these dialectical relationships and implicit hierarchies—the whole metaphysics of truth—are challenged. The question would seem to be how? We cannot simply step outside of metaphysics; the outside has always been absorbed as one of the moments of the inside.¹⁷ Nor can we simply reverse it; the dialectic would remain. We must inhabit it, rather, and step through it. The question, therefore, is not one of 'how' but 'where'?

One need look no farther than Ricoeur's text on the distinction between history and fiction. At the crossing (a chiasm perhaps) of the two genres, of the real and the possible, we confront the structure of difference in both: in history, the distance between ourselves and the other which is our past; in fiction, the distance between the worlds of imagination and everyday life. In the crossing (X), we discover a gap, the space inside the dialectic into which we must relocate the problem of meaning if we are to step through the metaphysics of truth. The dialectic implodes into the gap (chaos): the *space of difference*.

It is here, within this space, that the hermeneutic project as a project of "difference" must be articulated. From Ricoeur we borrow the basic terms of the hermeneutic problem, a problem of understanding and interpretation. At its root exists the dialectic of distanciation ("more primitive than the opposition of speaking to writing and which is already a part of oral discourse *qua* discourse"¹⁸) which gives rise to the problem as such. It is the distance (or "difference") at the heart of discourse and symbolization, exemplified most directly and clearly in the "text". Distanciation is the very condition of interpretation, and consequently, understanding, for there is understanding only from and through a distance to the signs of humanity embodied in cultural works. To understand is first to understand oneself in front of a work/text and to receive from it the conditions for a self other than that which existed prior to interpretation, an unfolding of the world of the work.¹⁹

But in front of the work, ultimately, we confront the distance, the gap between worlds: that of the work and that within ourselves. This is the

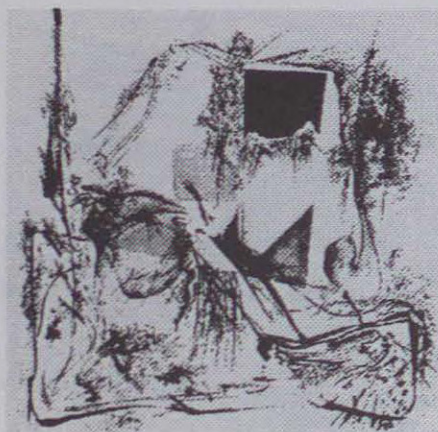
"reference" i.e., in the extent to which all narratives can justly claim to represent the *truth*. The diversity of the narrative field is consequently divided between those narratives which are recognized as holding a substantial truth-claim, such as history and biography, and fictional narratives drawn from the imagination. This "irreducible asymmetry"¹⁰ would oppose historical reality to fictional reality thus undermining the claim that all modes of narrative refer to the temporal experience of historicity.

To counter this dichotomy and support his argument, Ricoeur has attempted to show how in fact all narratives, historical and fictional, make a referential claim to the truth, although in different ways. In the case of historical narratives, the claim is generally well accepted. Yet Ricoeur emphasizes the extent to which the historical text must also be recognized as a "literary artifact"¹¹ with a greater degree of imaginative reconstruction than we often admit. Nevertheless it is still justified in its claim to be a representation of past reality, and thus the truth. Its reference, however, is "indirect", for the historical world is accessible only through traces- the documents and archives from the past.

The referential status of fiction, on the other hand, is examined within the concept of *mimesis*, drawn from Aristotle's discussion of tragedy in the *Poetics*. Ricoeur, following Aristotle, presents fiction as a *mimesis* of reality- not simply an imitation in the sense of a "copy", but rather a creative imitation, an "iconic augmentation of the human world of action".¹² The structure and meaning of the *mimesis*, however, is established by the *mythos*, or 'fable', which Aristotle identifies as the essence of tragedy. This conjunction of the *mythos* and *mimesis* is taken by Ricoeur as the paradigm for the referential claim of fiction, a "productive" reference. Fiction remakes reality, prescribing a new meaning, while simultaneously suspending reference to the ordinary world and everyday language. In this sense, finally, it is identified as holding a "split" reference.¹³

History and fiction, therefore, must both be seen to have a referential claim, though admittedly of different orders. Further, it is Ricoeur's position that the indirect reference of 'true histories' and the split reference of 'fictional histories' *cross* upon the basic historicity of human experience, and that only in this crossing of the 'true' and the 'fictional' can our historicity be brought to language, within the structure of narrativity. "If our historical condition requires nothing

space of self-understanding, where we come to recognize necessity, and perhaps meaning. Interpretation, therefore, more than simply unfolding the world of the work, seeks to uncover this space of difference, but to uncover it in the realization of another work, i.e.: at the level of *making*. Herein lies the "radicalization" of the hermeneutic project: the opening of the hermeneutic circle into a *labyrinth*, the mythical symbol and "primordial idea"²⁰ of architecture, as the gap (chaos) between birth and death. Interpretation and appropriation, understanding and self-understanding, are re-inscribed in this order as the polarities of making. We are always "reading" and "writing", interpreting and constructing, not in search of a first or originary truth, but of the gap, the space of difference (between the real and the possible, the past and the future, the text and the world) which is the condition- the possibility- of meaning, and perhaps myth. Understanding as a *mode of being* consequently gives



way to interpretation/making as a *mode of living*, caught in a labyrinth between its entry (birth) and the center(death).

Architecture uncovers the gap, has already constructed the gap, in the order of the labyrinth and the *choros*, the mythical symbol/structures of archaic Greece. The *choros* was the space of ritual,²¹ a place of re-enactment and recovery of the chaos, or abyss, from whence the world originated according to myth. It shares with the labyrinth the order of primordial, mythical space-*chora*, also linked etymologically to chaos and the gap. *Chora* is the space of architecture and myth prior to the reduction of ritual to tragedy. It is, I suggest, the "space of difference".

At a similar level of speculation it is also worth considering the notion of the *chiasmus* or *chi* (X), to which Dedalus, legendary architect of the labyrinth and the *choros*, has also been linked. The *chiasmus* is a crossing, both a spatial and rhetorical place, a riddle or gateway

less than the conjunction of two narrative genres, it is because of the very nature of our experience of *being* historical."¹⁴ The true histories uncover and preserve the "other" that is the past in its difference with respect to ourselves, revealing the buried potentialities of the present. Fiction, on the other hand, leads us to the very heart of reality, the *Lebenswelt* (life-world). In the real we see the possible, while in the possible we confront the real. But it is the function of the crossing to maintain the separation of the true and the fictional, and thus a gap remains between historical writing and literature, distinct in reference.

at which ordinary spatial relations collapse: "extension reduced to a point, time to eternity".²² Is this not the rediscovery of *chora* at the point of crossing; the space, perhaps, within the dialectic? While I am unable to 'truly' confirm this association of the *chiasmus* with *chora*, the 'presence' of the "architect"/ artisan Dedalus in this riddle cannot go unnoticed.

In more contemporary terms the idea/figure of the gap/crossing can be identified in the work of several of the more provocative architects and artists in the twentieth century. Investigating the notion of the "cross-over", John Hejduk approaches the problem of constructing the space of difference. It is first realized in the early 'Wall-House' projects in a very direct manner. The wall materializes the cross-over condition, the space between; the gap becomes solid, a concrete metaphor. Hejduk speaks of it as the cross-section of a thought. It is neutral, indestructible, like the *chora* of Plato. The *chora* reappears in the 'Masque' projects for Berlin, Hejduk's more recent work. It is revealed first as the space between the face and a mask: again, the cross-over. The masque then attempts to construct this space as a gap within the fabric of the modern (metaphysical) city. It is no surprise that the labyrinth and the theatre (*choros*) figure prominently.

Speculations...

In his work *The Bride Stripped Bare by Her Bachelors, Even* Marcel Duchamp reconsidered the painter's task: a delay in glass. It is the delay- the "lag inherent in any signifying act"²³- that opens up the space of difference. Duchamp investigated this difference, with pataphysical rigour, in stereoscopy, in the "principle of the hinge" (the line of a fold, a crossing), in the phenomenon of the "infrathin", and most clearly in the "sign of accordance"- the gap (at once separation and unity) between the real and the possible, between technology and desire, love and violence. This gap is 'constructed' in both the Large Glass (consider the dividing horizon bar) and the "Etant Donnés" (consider the door).

Finally (towards no end other than my own) it is the writing of James Joyce, the labyrinth/text that is *Finnegans Wake*, that reveals the challenge for architecture as a radical hermeneutics, the opening of a space of possibilities from which to initiate the reconstruction of meaning and the (re)creation of myth. As the "abnihilation of the etym",²⁴ Joyce's project undertakes to reconstruct language from the abyss, the chaos of Babel. History and fiction have here lost their distinction; only writing remains. But from this writing within the gap, within the space of differ-

Notes:

1. Paul Ricoeur, "The Task of Hermeneutics", in *Hermeneutics and the Human Sciences* (hereafter cited as *Hermeneutics*), edited and translated by John B. Thompson (New York: Cambridge University Press, 1981) p. 43.
2. Paul Ricoeur, "Phenomenology and Hermeneutics", in *Hermeneutics*, p. 111.
3. Paul Ricoeur, "The Hermeneutic Function of Distanciation", in *Hermeneutics*, p. 142.
4. Daniel Libeskind, "The Deconstruction of Architecture", *Lotus*
5. Paul Ricoeur, "Existence and Hermeneutics", in *The Conflict of Interpretations*, edited by Don Ihde (Evanston: Northwestern University Press, 1974) p.5.
6. Refer to Ricoeur's discussion of the development of contemporary hermeneutics in "The Task of Hermeneutics", in *Hermeneutics*. In particular see p.59.
7. Refer to Paul Ricoeur, "The Narrative Function", in *Hermeneutics*, in particular p. 277-278.
8. Paul Ricoeur, "On Interpretation", in *After Philosophy: End or Transformation*, Kenneth Baynes, James Bohanan, and Thomas McCarthy editors (Cambridge: MIT Press, 1987) p. 361.
9. Paul Ricoeur, "The Human Experience of Time and Narrative", in *Research in Phenomenology*, No. 9, 1979, p. 17.
10. "On Interpretation", p. 363.
11. Ricoeur seems to borrow this term from "historian" Hayden White. See in particular the article "The Historical Text as Literary Artifacts", *Clio*, 3, 1974.
12. "The Narrative Function", p. 292.
13. *ibid.*, p. 293.
14. *ibid.*, p. 294.
15. See Jacques Derrida, "Structure, Sign, and Play", in *Writing and Difference*, translated with introduction by Alan Bass (Chicago: The University of Chicago Press, 1978) p. 291.
16. Daniel Libeskind, "Symbol and Interpretation", in *Symbol and Interpretation/ Micromegas*, Katalog 1980 (Helsinki: The Museum of Finnish Architecture) p. 14.
17. See Jacques Derrida, "Hors Livre", in *Of Grammatology*, translated by Gayatri Chakravorty Spivak (Baltimore: The John Hopkins University Press, 1974) p. 5.
18. "The Hermeneutic Function of Distanciation", p. 132.
19. *ibid.*, p.143.
20. Alberto Pérez-Gómez, "The Architect's Metier", in *Section A*, Vol. 2, No. 5/6, p. 27.
21. *ibid.*, p. 28.
22. Donald Kunze and Lesley Wei, "The Vanity of Architecture", *Via* 8, p. 66
23. Barbara Johnson, "Translator's Introduction", p. ix, in Jacques Derrida, *Dissemination* (Chicago: The University of Chicago Press, 1981).
24. James Joyce, *Finnegans Wake* (New York: Viking Press, 1939), p. 353.
25. James Joyce, in conversation with Jacques Mercanton, in "The Hours of James Joyce", *Portraits of the Artist in Exile*, edited by Willard Potts (Seattle: University of Washington Press, 1979) p. 209.
26. *Finnegans Wake*, p. 3.

ence (between past and present- the "flow of an eternal present"²⁵), Joyce reveals to us a chance, a possibility however tentative, to construct myth. In some eyes it may appear only as gibberish ("bababadalgharaghtakamminarronkonnbronntonnerronntuonnthunntrovarrhounawnskawntoohohoordenenthurnuk!"²⁶), and beyond the limits of recognition (consider Daniel Libeskind's *Theatrum Mundi*). Perhaps this is the chance we must take, a risk of necessity, if we are to see with Zarathustra the "great noontide"

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The Angelic View: Architectural Drawings as Wonderful Demonstrations⁽¹⁾

To consolidate his theory of image-construction, Giambattista Vico promoted a "mental glossary of images" (Vico 1744: I, 9; #473-482), a thesaurus of intelligible universals embodied in meaningful theoretical images. Angels belongs to this Viconian compendium of images. Angels are not things but are like the things themselves. Massimo Caciari (1988:155) has pointed out that "only the angel free from demonic destiny poses the problem of representation." Angels have the consistency of the thing since they have the symbolic primacy. From this angelic point of view it is then possible to state that in architecture each angle is an angel. Demonstrating a possible agenda of architectural research, this statement is in itself an image which belongs to Vico's glossary of images. This is a research, which uses imaginative knowledge instead of normative data.

The instrumental representation 'angle' as image belongs to the Viconian mental glossary of theoretical images when it is connected with its symbolic representation 'angel'. The two terms--angle and angel--share a possible common etymological root. Suggesting the procedure for finding guidance in the stars, this root originates in an idiom used by the early Mediterranean sailors. The imagining of angels, guiding essences, was a way of finding angles necessary to the sailors to determine the direction for reaching safely the land. In architecture this traditional chiasm of symbolic and instrumental representation is recorded--in an oblique way--by Vitruvius (Book I, vi,4), in his explanation of the planning of the 'angles' of cities, using as epitome, the Tower of Winds in Athens. This Hellenistic edifice incorporates both the representations of the winds as figures of angels and as the angles of the direction. This etymological explanation belongs to the realm of necessary fables.² Such fables are associations of imaginative class concepts (Vico's *generi fantastici*) by which it is possible to produce significant artifacts. An instance of the fruitful power of the angelic images is the linguistic growing of the designation of the angular image contained in the word 'temple', which presents us with the aporia of the angel of time.

The basic word *temeyos* (*tempus*), *templum* signified nothing other than bisection, intersection: according

to the terminology of later carpenters two crossing rafters or beams still constituted a *templum*; thence the signification of the space thus divided was a natural development; in *tempus* the quarter of the heavens (e.g. the east) passed into the time of the day (e.g. the morning) and thence into time in general (Usener, quoted by Cassirer, 1955, p. 107).

In the present status of architectural production, the envisioning negates construction, especially in the understanding of the translation that occurs between drawing and building. The past interpretation of this translation was that an architectural drawing is a graphic projection of a deceased, or existing, or future building. The present condition of the phenomenon is that a building is a translation in built form of 'pre-posterus' drawings. In the past the symbolic and the instrumental representation were unified in the building, and the drawings were seen as instrumental representations, the translation was also a transmutation through construction. In the present reality, however, the union of the symbolic and instrumental representation in the building depends on their presence and union in the drawing. The transmutation should take place in the drawings. In the drawings, angles should transfigure themselves in angels.

An understanding of the present aporia of representation in architecture can be gained by analyzing the role of the architectural project which must evolved from being a professional service to become a critical tool for the shaping of human inhabiting. A productive approach to a critical architectural project is achievable only if the complexity of the angelic image is preserved. This is possible only through a radical change of our understanding of the role of drawings in architecture. Drawings must be conceived within an angelic gaze since building should be built within the same gaze. Drawings are graphic representation analogously related to the built world through a corporeal dimension and embodying in themselves the chiasm of conceiving and constructing. Drawings are specific acts of demonstration belonging to an architectural encyclopedia, which is a thesaurus of angelic images.

In architectural research, the use of the intelligible universals has produced catalogues, or building codes, or dictionaries, whereas the use of imaginative universals has produced treatises or discourses, or encyclopedias.³ Dictionaries and catalogues are assemblages of definitions of architectural parts, elements and artifacts, based on a model of definition structured by genera, species, and differentiae, generally known as the Porphyrian tree. This is a procedure which generates univocal meaning and attempts to restrict any interpretative processes. Treatises and encyclopedias are presentations of the parts of architecture through a system which can be equated to a net, and works like a Roget's Thesaurus.⁴ A Roget's is a practical book and it is not concerned with the idea of classifying, a setting of orderly listed definitions, but rather, as the subtitle states, it is "Arranged so as to Facilitate the Expression of Ideas and Assist...in Composition." The scope is to generate an understanding of meaning through interlocked clusters of signifiers. It is a difficult book to use; in a Foreword to an alphabetized version of it, it is stated "a frustrated writer seeking help in Roget's finds himself wandering in a (labyrinth) where each turn of thought promises to produce the desired synonym"⁵ (Laird 1971:vi).

The names listed in the dictionaries are the *omona*, pure names which mortals laid down believing them to be true" (Parmenides frag. 8.39). In utterances, *omona* are used as graphic conventions, templates and graphic standards are used in design production. An instrumental presence in architectural projects, a template "in nothing other than the representation of the entity in the *doxa* of mortals" (Caciari 1988:157). From a critical point of view "names (*omona*) and templates belong to the realm of opinion to which the truly real thing escapes". Names and templates "are in no case stable. Nothing prevents the things that are now called round from being called straight and the straight round" (Plato Seventh letter 343a-b). The outcome of this instability is that "the representation by the means of the name does not give the thing but the *doxa* around the thing" (Caciari 1988:158). A public relation statement made by Arquitectonica, a fashionable architectural firm in Miami, is an affirmation of the power of an architectural *doxa*. Produced using a contrived style generated by the use of Russian Constructivist templates mixed with the templates of successful speculation developers within the Cartesian look of isometric drawings, Arquitectonica designs are object-like buildings which can be located anywhere at any time, but this careful edited piece of public relation utterance affirms that:

"Arquitectonica's approach to design is both modern and contextual. The design seeks conceptual clarity and freedom of the limitation of style. Architecture is conceived to capture the intangible spirit of place and time by recognizing place and time as two equally important elements of context" (S.C.A.I.A., 1989).

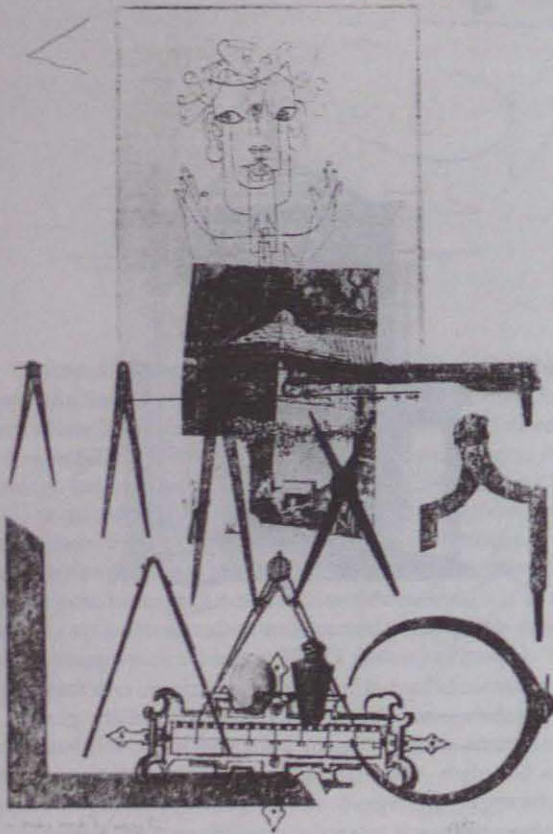


This is a clear case where the steps in an architectural project are solely translation. Drawings are translated in built forms. Buildings are translated in verbal forms, and as an old Italian saying states: *traduttori, traditori* (translators, traitors).

The nature of the traditional interpretation of the translation from drawings to buildings can be understood through the myths of origin of drawing and of the construction of the Temple. For the construction of the Temple, on the mount Sinai, Jehovah, the divine architect, shows Moses, the mortal builder, the designs of the future sanctuary that he has to build for him and warns him "...and look thou make them after their patterns which was shew thee in the mount" (Exodus 25:9,4). The myth of the origin of drawing, as it has handed down to posterity by Pliny the Elder, tells us the story of Diboutades tracing the shadow of her departing lovers on a wall. These traditional drawings are merely jigs and templates; they are an intermediary step of a design projection, where the interpreter is the architect. The drawing are then pre-posterus tools. In the present situation, the drawings must become demonstrations of architecture, they have to be pro-sperus tools for the builder not a prescription but angelic

The Angelic View:

Architectural Drawings as Mediating Instruments



images showing the nature of a construction. These graphic demonstrations are angels within the angled labyrinth of the building trade. They are the documents out of which the builders, the building management and all the other trades related to the making of buildings derive their interpretation in the making of the templates and jigs necessary for construction.

Drawings must demonstrate the angelic image. Displayed as whole, the palimpsest of the angelic image is the matrix of the representational theories of the constructed world. This palimpsest is an act of projection: a casting forward becoming a point of projection itself. The origin of drawings as angelic demonstration of construction is embodied in Vitruvius's description of the concept of arrangement.

"Arrangements is the fit assemblage of details and arising from this assemblage, the elegant construction (*operis*) along with a certain quality" (Vitruvius 1930: I,ii,2).

These are the kinds of arrangement listed by Vitruvius who also points out that the Greeks call them *ideai*. The first *idea* is ichnography, which depends on a competent use of compass and ruler; the second is orthography which is the vertical presentation of a future building; the third is scenography which is the presentation of the front and the side with all the lines resting in the center of a circle. The *ideai* are born from the consideration (*cogitatio*) of all the parts and are found (*inventio reperta*) through a *techne*. Thus, the making of architectural drawings is based on cognitive representations or known objectivity. A circular procedure is involved here. The understanding of the part is done considering the whole and the understanding of the whole is achieved through the consideration of the parts.

The first angelic image required by any architectural project is ichnography, and is ontologically the demonstration of a plan using lines, ropes and boards on the grounds of the selected site. In his commentary of the first Italian translation of Vitruvius's treatise, Cesare Cesariano, discussing the laying out of a plan, talks about the walking of the compass (*il pazzzare del circino*).⁶ For Cesariano, the drawing of the plan is a graphic demonstration analogous to the demonstration of the future construction, given by the architect to the builder, and used while pacing through the site to point out the features of the building. An instance of this demonstrative pacing is the stepping with the foot in the mud done by the architect to demonstrate to the builder the corners (*angoli*) of the building, the place in which to locate the keystones for the construction, that is the cornerstones (*pietre d'angolo*).⁷ Orthography is the demonstration of how the vertical raising of the building is done. The ontological demonstration of it is embodied in the structure of the scaffolding. An understanding of the procedure of this demonstration can be gained by looking to the medieval edifices with their brick facades marked by many holes. Those are the signs which allows us to reconstruct how the scaffolding interacted with the edifice during its construction. Scenography is the most difficult item to explain, because of the misleading notion generated by homophonous term which means stage design. As a result, it has mostly been interpreted as perspective. In his commentary, Daniele Barbaro, the most intellectually powerful among Palladio's patrons, calls this third kind of arrangement *profilo*, a cut feature showing the building during its construction.⁸

"The third idea, called scenography (*sciografia*), from which great utility is derived, because through the description in the profile we understand the thickness of walls the projections of every element (*membro*) and this the architect is like a physician which demonstrates all the interior and exterior parts of works." (Vitruvius 1584:30).

A profile is the demonstration of the stereotomy of the building parts, an anatomical representation of building elements. Through projections, stereotomy gives the correct angles of the faces of the stones to be

assembled for the construction of the edifice. As Kenneth Frampton (1986) has pointed out stereotomy, a Gothic demonstration devised to avoid the labor generated by the several presentings of the stone required for cutting it properly, is the beginning of the idea of project.

Now, to be consistent with the principles underlying this text, it is necessary to generate a Viconian mental image with architectural nuances, to explain the difference between dictionary and thesaurus and to bring back to our architectural understanding that "the thing itself and the name...form a symbol" (Caciari 1988:158-159). A dictionary is structured as a maze, whereas a thesaurus is organized like a meander. On the one hand, mazes, a Manneristic invention, display choices between paths, and sometimes paths are dead ends. The only possible path within a maze can be easily represented by the graphic notation called a tree. In a maze, Ariadne's thread is necessary, otherwise a life is spent in doing the same moves. No monsters are necessary in this kind of labyrinth. A maze is in itself the Minotaur. In other words, the Minotaur is the architect's trial-and-error process. On the other hand, a meander is a labyrinth that works as a net. In a net, every point is connected with every other point. These connections are not designed but they are design-able.⁹ Furthermore, meanders are full of monsters. These Minotaurs, monsters conceived by inconceivable unions, demonstrate the possibility of union between different kinds of realities. They are not abnormalities but extraordinary phenomena which indicate the way for architecture: a way by which designs and drawings are not separate entities but unified in a symbolic dimension.

1. This short essay and the two drawings are dedicated to a new angel, Matteo.
2. This etymology, as any other Viconian etymology, *se non e vera, e ben trovata*; for a further discussion of the importance of this imaginative dimension of etymology see the discussion of folk etymologies in Coomaraswamy (1977).
3. Many treatises are pseudo-treatises. They are nothing else that disguised catalogues. In the same manner, many encyclopedias are disguised dictionaries.
4. I mean the traditional version of it, not the contemporary alphabetized versions of it, which are deleterious representations.
5. I substitute the original term *maze* with the word *labyrinth*, since in this book, the term *maze* takes on a very specific meaning.
6. *Circinus* is the Latin name of the nephew of Daedalus, who was killed by the uncle when the young apprentice gave away the secret of the compass, the articulated joint devised by Daedalus to make the dedalions, his wonderful walking statues.
7. For a discussion of the keystone and cornerstone identity see Guenon (1975: 238-250).
8. In the present architectural usage a 'profile' is a sectional elevation of a building.

9. This discussion of catalogue and thesaurus, maze and meander is partially derived from Eco (1984 80-81). The word meander with this meaning is a 'linguistic monster' devised by Eco himself.

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Editorial

(The Fifth Calumny)



(The Editor - slippery character! - will here attempt to shift the vantage point to film to see how and if the dark, murky old Leviathan herself has been displaced.)

It is probably obvious to you (but it has always been a source of frustration to me) that film, a narrative which appears to most clearly resemble a person's sight (and more about this later) can never assume a strictly first person point of view as an ordinary story in print can. The immediacy of film, is of course, illusory; the camera is really an object-ive voyeur, closer to a 'fourth wall' (as in the early closed-frame productions) than a hidden eye, a type of architectural witness, which like wallpaper can absorb events.

Film, like any other art is a convention, and every convention has its limits. One of these limits for film is the frame. *Frame* is linked to the preposition *from*, meaning 'in front of' or 'forward'. To frame is to bracket, to articulate something distinct from its adjacent situation; the frame sits 'in front of' the object of attention, and also 'before' it. In this sense, framing is an essential dimension of all the photographic arts. By bracketing the objects of everyday life from the larger visual field, the camera (like a window) unveils a transcendent meaning not obvious when unframed.

When the camera is fixed (and motion takes place through action) film would most seem to resemble theatre, its progenitor. The proscenium, a type of 'frame' which appeared late in theatre, becomes the movie screen, a flat picture plane onto which all the layers of action are fused. Like the proscenium, the screen at once establishes a dividing line between the world and its representation, and affords a 'cut' into the action. Yet, unlike the theatre, which unifies the audience and cast in a single, symbiotic event, the screen posits an actual cleft in time and place, altering the traditional reciprocity between spectator and spectacle.

Perhaps film could best be described as a section, a cut similar to the sectional model of the Renaissance, which like magic opens up the unseeable, revealing a profile only an ethereal presence could discern. Whether the camera is still or not, film is like a section in the way it cuts through chronological time, across the so-called actual time of events. Sometimes film very literally cuts through walls and windows, or through walls and time at once (Bergman: *Face to Face*). Sometimes, it seems, the film transcends the proscenium when it pans the action in a circular or a spiralling motion and closes the space of the film back in upon itself (Stelling: *The Illusionist*). Then it is even possible to imagine that the screen is not a stationary plane, but a hinge or joint that sweeps the not-so-

stationary audience into its motion. One could even envision that the real space of the theatre is to be found in the sealed-up darkness of the camera itself (and is here to be found the last refuge of public space?); that the rake of seats, upside down, faces the negative of the real event, the negative onto which the lens gathers and inverts the necessary stream of light.

It is no coincidence, then, that although as light-tight as a darkroom a cinema is, most of us wait until the night to see our films; we are most light sensitive, most vulnerable on the underside of the day's cycle. An ephemeral flicker of light, this is what we throng to see; no wonder Bergman so revered the little arc-light! For, to what other mediation, except perhaps the stained-glass window, is the transmission of light through a translucent membrane so vital to its elucidation? The cathedral's darkness sanctified the coloured drops of light that trickled across its stony walls, charting the sun's daily course through the City of God. The film's source, however, is fixed relative to the viewing room; only the little wrigglers of colour and shade transform as they march across the screen.

Film as an Old English word, not only meant *membrane*, *skin*, *lamina*, or even *emanation*, but also *filament* or *thread*. Film is most literally a spool of thread, a sort of Ariadne's string by means of which a labyrinthine tale unwinds. In this sense, it could be said that film is architecture's complement, for the film's world need not conform to geometric totalities in the order of *extensa*; rather, film is indeed more coherent, more true to life when these very orders are stretched to their utter limits and even beyond. Film is architecture unravelled, the labyrinth outstretched according to different rules; it is the other side of geometry, the motion of its circumscription. Architecture's unravelling thus requires an acute awareness of a different sort, that of experience and perception. The filmmaker, with a dull insensate instrument which merely records light and sound, cannot hope to reproduce perception, but only a meager distortion. The filmmaker, like the Magus, must perfect the art of illusion, i.e. the very *techné* of film, which an architect would do well to heed.

Film is not sight; it may even be its opposite. Film provides a disembodied view, an 'extraneous interiority', which, however paradoxical it may seem, is far from difficult to access. But the limits of the frame are not the limits of our gaze. Even the open frame or the revolving camera shots are purely frontal; they cannot duplicate the embodied awareness of a continuous sensual field. This is why it could be said that film is most like a section; it omits 'the other half', the body's unseen side. Film is after all, an image; it possesses its limitations and possibilities. Architecture cannot be reduced to or replaced by film, but as with the drawn image, there is the potential to project an architecture of film.

It may be best to consider the screen, or even better, its downscaled and inverted original, the negative, when discussing film as an image. Unlike the light of the stained-glass window which is projected onto the undulating surfaces of Gothic pillars and walls, the lens of the camera reduces an

image in successive moments onto a flat and as yet unvariegated surface. In light of the fact that *film* connotes a translucent *membrane*, one cannot help but recall that well known etching by Albrecht Dürer concerning verisimilitude in drawing. The correspondence between the transparent membrane in Dürer's drawing, and a still of film frame is striking; both can be thought of as a sectional cut through the 'cone of vision' projected from/to the lens of the eye or from/to the lens of the camera respectively. Film is thus a section which laminates three dimensionality onto an immeasurably flat plane, and it does so with such virtuality that it is no wonder that what is enlarged on the screen is mistaken as 'real', that the imagic and symbolic dimensions of film are so often, so ironically obscured.

Film's most profound attribute is, of course, motion - motion made permanent. How curious then, that the film camera, which affords the disembodied 'view', should seem capable of exploring, through movement, the relations of spatiality by which an embodied being comes to know the world. It investigates continuously the significance of architectonic relationships: up, over, down, across, from above, from below... in varying modalities of depth. This is the true significance of *parallax*, a technical term in film for the attainment of depth as a function of the moving camera. It is due to the motion of the 'privileged point of view' - now accessible to all, thanks to the camera - which records the apparent displacements of things in the world, that the inherent flatness of this medium is vanquished, and the '3/4 depth', which John Hejduk describes, is achieved. Film explores the relations of depth in ways both familiar and strange, in ways that both open up and close down the imaginable. Panning, rolling, tilting, tracking; focus, cut, action, dissolve. The motion of film delights and *moves* us.

*

Nonetheless, the audience is 'glued' to their seats, 'riveted' to the screen. This is the most challenging limit of film: the limit of our participation. Perhaps the essence of modernity is this: that we experience more and more movement while we move our own bodies less and less. The world is whooshed through our living rooms via the television; we travel in cars and planes; we take escalators, elevators, moving sidewalks, and soon computers will flash up books, shop for us, make our drawings, and perhaps even bathe our passive bodies. Film, unlike architecture, can only be a *macchina mirabilis*, unable to involve our bodily participation as does the *macchina eroica*. Only Architecture is truly both contemplation and ritual; only she can prompt us to move our body in a profound engagement with the world.

Many thanks to our colleagues for the (movies and) inspirations we've shared, to Alberto Pérez-Gómez for his spirited encouragement, and also to Marco Frascari, Donald Kunze, Katsu Muramoto, Steve Parcell and Bruce Webb for their support and generous contributions.

The Endless Phenomenal Space of Frederick Kiesler

One can not speak of the concept of "space" in isolation, without giving credence to its dynamic presence in life. Western man's concepts of space were, in the past, anchored by a religious faith which was bodied forth by the shared life actions which defined and unified a culture. These inter-subjective events found concrete form in institutions which provided the framework necessary to link the mortal earth and the divine cosmos, and orchestrated collective dance which circumscribed a holy place within the realm of man. Orientation was experienced during the "enactment" which unveiled the presence of the divine continuity within life. Architecture embodied this dynamic ritual inter-action which was a symbolic presencing of the divine. This "space of action" allowed humanity to feel at home in a hostile and endless world.

In hindsight, the initial work of modern philosophy by Rene Descartes¹ and our "emancipation" from Aristotelian physics, can be seen as part of the inevitable historical events which resulted in a mirror being constructed between ourselves and the "space of action". This movement toward what was and is deemed "reasoned thought" is at the very core of "modern science". A science which has forgotten its role in unveiling the presence of the divine in the world and has incorrectly preached this "reason" as the primary intention of Newton's absolute space; a concept of space which consciously placed the celestial and the worldly within one homogeneous realm. The perceived universal void is symptomatic of the gap that had been constructed between the truth of the world as lived and what was deemed "reasonable". The entire mortal world had to be consistent with the certainty provided by the geometry of the mathematical cosmos. The space of action was cast "static", with the necessity of mediating powers of the chora and architecture becoming "doubtful".

Unable to be touched by the world, obsessed by the "cogito", man became lost in this doubtful distance which now separates the space of our "waking lives" from that of our nightly dreams. Our inability to rationally reconcile the mysteries inherent within the experience of life (dreams) allowed modern science, with its measurable truths and mathematical certainties, to remove the "space of action" from the Western intersubjective consciousness.

Frederick Kiesler was born into this intellectual cosmos and recognized the modern collective amnesia; that society had forgotten the primary role of perception in the making of our lives. Man must re-live and re-enact the mystery of creation inherent in being's first movement, a gesture that is simultaneously "articulation and embodiment".² One major question for contemporary architecture, presupposing that the core of the architect's being remains intact in our present existential context, is the role of "space" in a world which has abandoned the concept of divine and the certainty unveiled by perception. In the beginning of his major written project, *Inside the Endless House*, Frederick Kiesler writes³:

happy turtle whose cave
grows on its back and
protects it from imaginary blessings
of the heavens

it crawls the earth
bound to it forever

food is on her path
no matter where she turns
the mate appears uncalled for,
and is welcome

there will be egg rolling
on the green lawns of
millions of white houses
not built by architects

lucky turtle

the touchdown is continuous
belly to belly
shell against shell, constant
friction and no harm

you have the total independence
without that pseudo security of
science, agriculture, industry, art

oh lucky turtle
you are the very dream image and reality
of independence

resting securely in the palm of your shells.
just being a summary of split seconds lived
continuously,

crawling

crawling

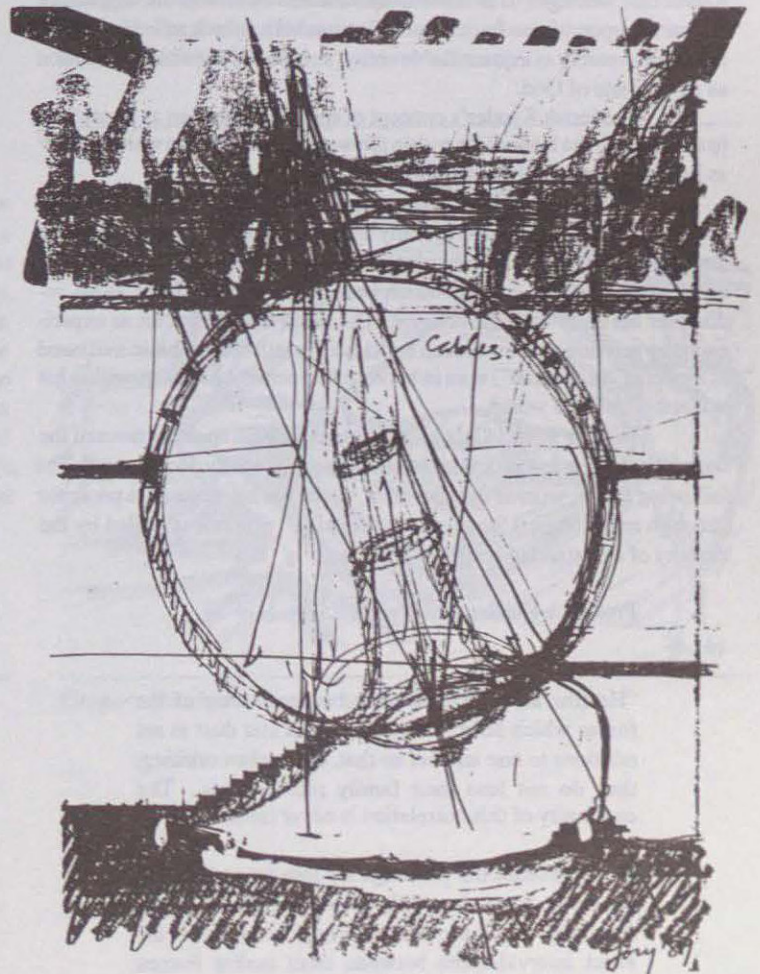
crawling

Frederick Kiesler's turtle is the perfect illustration of his desire to unify the universal space of modernity and the primordial/erotic reality of bodily space. To carry one's metaphysical home within/upon one's self is modern man's absolute dream. This ecstatic freedom was never seen by Kiesler as an intellectual construct, but instead it was believed to be the "endless" given in the nomadic condition⁴ of human existence. To once again recover the faith necessary to live within the infinite world, an experiential reality *full* with the magnetic energy of "cosmic love".⁵ Frederick Kiesler writes⁶:

All imagery vanished
like a child's prenatal memory
I became myself, all burdens were lifted
My heart and shoulders felt weightless
I started first to see
the world around me
as I used to see it,
that is through the filters of my two retinae,
but now I had retained a different vision of the world
around and in me
I perceive differently
Every detail seemed to be bound to a wider world,
a world of infinite links
Bound to links.
Links after links, Links and links and links....
What are they? How do they hold me
and the world together? Magnetic rings?
Or arrows shot through space, piercing everything
without pain?
Are they locks whose keys are invisible to man?
Or waves
thrown at you by natural forces
whenever they feel like it,
to embalm you and then go on
to other plays in infinite space?
Now, it seems to me
we live a life of infinite links.
All and everything bound together.
There is no escape from this prison of cosmic love.

In this vision of the cosmos, space is full, not of God, but of the magnetic force of cosmic love. A question that may be asked is whether or not Kiesler's "endless space" is really that dissimilar from the Kabbalistic conception of space. The Kabbalah speaks of an (Non) Entity before

the coming into Being of the God of the Universe; this force was named "En-Soph". 'En' translates from ancient Hebrew into 'Without' and 'Soph' translates into 'End'. En-Soph is without end, the endless action in the universe before God. This Boundless (Non) Entity may best be understood (metaphorically) as the force which moves the blood of the universe, as the universe was understood by the Kabbalists as a symbolic body. In the Zohar, En-Soph turns in upon himself and forms the God of the Universe, thus "God is Space"; he is the universe which is the "space



of himself".⁷ There are no boundaries in this infinite universe and the same may be said for the Pre-Mosaic Hebrews,⁸ a nomadic people who were linked to the Boundless by a dynamic action called LIFE. Man, the image of his Maker, lived within and tied to this endless space participating in an

ecstatic turning within one's self through the reconciliatory actions which were necessary to provide cosmic orientation.

Sir Isaac Newton's conception of absolute space may be seen as the genesis which grounds Frederick Kiesler's concept of the Endless in the modern world. Newton merged the "reasoned thought" of Rene Descartes and Man's resultant emancipation from the world of experience with Robert Fludd's preaching of the immediate presence of God in all of Nature, whose primary sources included Hermes Trismegistus and varied Kabbalistic writings.⁹ It is therefore quite ironic that it was the "cogito" of Descartes, upon whose foundations Newton built, which aided in 'space' being seen merely as a quantifiable entity, stripped of its primary intention as an attribute of God.

Frederick Kiesler's concept of space may be seen as an attempt to re-establish the Boundless within the world of experience which he saw as linked to order of the cosmos.

In our modern atheistic context, institutions have failed to reconcile the enigmas posed by daily life. Kiesler saw *Art*, now accessed through the work of the individual artist, as the only remaining useful constant in Western culture which can enable man to once again re-discover his unity with the cosmos. The ritual function of art as experienced by primitive man was seen by Kiesler as still being a basic tool/need of modern ("existential") man in his search to achieve harmony within his self and within the world.

Kiesler's first "Galaxy" construction, built upon the news of the end of World War I, was destroyed before being visually documented. The following quote, written decades later, describes his attempt to presence (through an art object) "the fourth dimension" which is unveiled by the motility of an extended bodily experience.

Frederick Kiesler writes:

"He (the artist-architect) has become aware of the forces which hold planets, suns and star dust in set relations to one another so that, even when orbiting, they do not lose their family relationships. The continuity of this correlation is never interrupted.

In my galaxies the paintings are also set at different distances from the wall, protruding or receding. Naturally they have no isolating frames, since the exact interval-space between them makes frames superfluous. The total space of the wall or room space provides a framing in depth - in fact, a three-dimensional frame without end."¹⁰

There are 'galaxies' which Kiesler built later in his life to aid our understanding of this first construction. Still, one can imagine a series of unframed images, not linear but in succession, a movement which folds back upon itself while moving forward. It is a device which reveals the intentions behind memory in the cinematographic use of montage, the construction of metaphors, a non-framing which enables one to find one's own body within the world. This first 'galaxy' is an experiential model of the Kiesler's "Endless". Yet as an 'art object' the galaxy remains (without use) empty, it is Newton's void awaiting reinhabitation.

Following from Kiesler's understanding of the unavoidable ritual function of art, a major dilemma for modern man is that the exploration and unification of the perceptual and cosmic space can *not* merely remain within the solipsistic and consumptive art world. Kiesler saw that there can be no separations between 'life - intentions' and 'architectural - intentions'. They mutually co-exist and thus architecture should not be seen as a reflection/representation of the world.

Architecture should delineate the 'space of action' which at its core was and remains visually "no-thing". The kabbalist used this term to refer to the unspeakable name of God, but for Kiesler this "no-thing" was understood as "the breath of the cosmos";¹¹ the 'other' unveiled in the space of action. This is the sea air that must fill our lungs with the faith necessary to once again 'hallow the everyday'¹² the harmonic blood flow which delineates a symbolic space. A spatial orientation which Kiesler never saw as "static" but instead must be seen as "dynamic", a united "becoming and enacting"¹³ which is bodied forth in time.

In 1923 Frederick Kiesler designed the first "Endless" as a space theatre for the play *Emperor Jones* by Eugene O'Neill in Berlin. The "Space Stage" was the first theatre set to have the actual stage in continuous motion and incorporated a film into the context of the set. This concern for dynamic action later took static physical form in the first spiral 'theatre in the round', where the actors' movements constructed space through the narrative of the play. This is the birth of what Kiesler later called "the space-time continuum", where one is forced to recognize that a gesture can never be separated from its intentions; the content constructed by action in time (bodily movement) which forms space. In his 1926 article *Debacle of the Modern Theatre* for the International Music and Theatre Festival of Vienna, Kiesler writes:

"...the new spirit bursts the stage, resolving it into space to meet the demands of action. It invents the space-stage, which is not merely a priori space, but also appears as space. ...Space is space only for the person who moves about it. For the actor, not for the spectator. Optically there is only one method for giving the experience of space with precision namely, motion which is converted into space."¹⁴

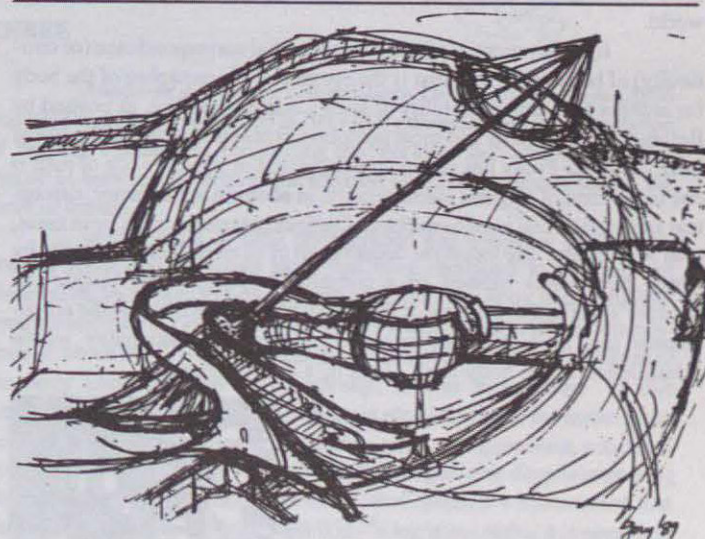
In an attempt to overcome the limitations inherent in the Galaxy as an "art object" and the problematic issue of the "spectator" in the Space-Stage, Frederick Kiesler's interest in endless space formed what was to become his primary life project: The Endless House. In the Endless House, which obviously merits being more fully discussed, space is 'continuous' and is molded by the content of life; by "the daily happenings of no end".¹⁵

"The 'Endless House' is called 'Endless' because all ends meet and meet continuously. It is endless like the human body - there is no beginning and no end to it."¹⁶

This is the space of the contemporary embodied nomad which is no longer tied to an institutionalized myth but is instead guided by a profound faith in the power of 'man's experience in the world' to unveil the presence of the unknown in the known. For Frederick Kiesler his Galaxies, Space-Theatres, and his Endless House were never seen as ends in themselves, for there are no ends in the Endless, but as projects whose intention it was to aid the static "spectators" in the recognition of the dynamic core of our primordial being. Architecture should once again allow the forces of man and the cosmic world to unite in the 'space of action', it should reveal the mysterious "other" which is bodied forth in life, bodied forth by the seemingly contradictory reality of endless phenomenal space.

1. See Rene Descartes, *Discourse on Method and Meditations*.
2. Dalibor Vesely, seminar given at McGill University in 1988.
3. Frederick Kiesler, *Inside The Endless House*, (New York, N.Y.: Simon and Schuster, 1966) pp.14-15.
4. "nomadic" is being used as a metaphor to link bodily motility, Kiesler's Endless, and the primitive nomad with the displaced position man experiences in our increasingly homogeneous world.
5. Kiesler's "cosmic love" is the energy which fuels all of man's reconciliatory actions; it is the force which permits man to find himself in relation to others.
6. Kiesler, *Inside The Endless House*, p. 137.
7. See Charles Ponce, *Kabbalah*, (London, England: The Theosophical Publishing House, 1972).
8. See Thorleif Bowman, *Hebrew Thought Compared with Greek*, (New York, N.Y.: W.W. Norton & Company, 1960) pp. 157-160.

9. See Max Jammer, *Concepts of Space*.
10. *Inside The Endless House*, p. 20.
11. Kenneth Baker quotes Kiesler in *The Christian Science Monitor*, May 14, 1969.
12. This phrase of Martin Buber's has been (ab)used out of its theistic context.
13. See Thorleif Bowman, *Hebrew Thought Compared with Greek*.
14. See Kiesler's article "The Debacle of Modern Theatre", in the catalogue of the New York 1926 International Exposition.
15. *Inside The Endless House*, p. 566.
16. *Ibid.*, p. 569.



Gregory Henriquez is not an architect.

The (Transgressed) Body of Architecture

PREFACE

In this article I wish to examine a potential understanding of the metaphor of the body for architecture posed by the artistic oeuvre of Hans Bellmer. Perhaps the work of no other artist in the 20th C. has been further immersed in exploring the possibilities and limits of the material and psychic reality of the human body. His work forms a radical questioning (or assault) on our common understanding of what must be considered "the most difficult phenomenon."¹ Focused on exposing the ambivalence of the erotic life of man, normally hidden beneath the shell of modern existence, his work must be seen as an attempt to rediscover the fullness and depth of our experience in the world. In this sense, his 'experimental poetry' of the body explores the grounding for an intimate correspondence with the world.

It is the potential of such a primordial correspondence (or continuity) of body and world that is the essence of the metaphor of the body for architecture. The possibility of such a correspondence, as posited by Bellmer, has its source and most profound expression in the erotic life of man. Merleau-Ponty has stated that the sexual or affective life of man is one more form of original intentionality, in addition to the motor, perceptual and intellectual intentionalities. Distinct but not separate from these, man's 'affective' life forms the deepest part of an overall intentionality by which he situates himself in a communal space: in-the-world.² In Bellmer's work, the recovery of the bodily phenomenon lies in the articulation of man's situatedness, grounded in his erotic intentionality, within a description of the body itself. That is, a (body) image.



ONE

Bellmer's most famous and perhaps most enigmatic work is a series of photographs (with poetic texts) documenting the unique process of conception and construction of his 'Doll', published as *Die Puppe* and *Jeux de la poupee*. Within the articulation of this work is revealed the skeletal essence of this erotic world.

With the help of his brother, an engineer, Bellmer constructed 'her' from metal rods, nuts and bolts, a hollow wooden framework, two

jointed legs and one jointed arm made from broom handles, two feet and one hand carved from wood and flesh of flax fibre covered with plaster of paris.³

The objective account of construction however does not reveal Bellmer's intention in the work. His concern in the construction rests with the situation in-between the creator and the object, and reciprocally, in-between the 'viewer' and the object. This intention is revealed in an original 'working drawing' for the Doll. To be located (significantly) in her stomach was a rotating wheel with a series of images of 'in bad taste', representing the thoughts and dreams of a young girl.⁴ By pressing her left nipple the mechanism would be activated, revealing her unconscious (erotic) life through a viewing hole in her navel. As a metaphor for the making of the image, 'conception' and 'construction' are collapsed in an implied 'inter-course' between the creator and the object. By the touch, manifest as the manipulation of her parts, or more generally by a 'projection of desire', the hidden realities of the Doll are elicited within a corporeal schema. Within this constructive situation the 'image' is only ever complete within each of the series of photographs: complete as the situation of a unique (erotic) connection between the participants. The "jeux de la poupee" thus defines the 'image' as an all important third reality, where the autonomous realities of creator and object have been transgressed.



TWO

In this brief understanding of the 'jeux de la poupee', we see the thrust of Bellmer's entire work in which the reality of the 'image' is given priority. Yet the fundamental conception of the 'image' only poignantly takes on meaning in relation to the sheer provocation of his work: the aggressive and violent eroticism seen as endless distortion and metamorphoses of the female body.

The explicit content of his art, consistent throughout his lifetime, has often led to its being dismissed as sophisticated pornography. Clearly not images of a benign sexuality, we must ask what it is that such an art speaks of if we are to transcend this judgement. For Susan Sontag the pornographic imagination explicitly questions the common notion of

human sexuality as a dimension of existence transparent to our understanding.⁵ Opposed to the view that 'we know what it is all about', she sees in pornographic art a view of the affective life of man as an opaque phenomenon. Highly powerful and questionable, it belongs to the extremes of human consciousness.

In Bellmer's focus upon an extreme sexuality, lies a profound view of the nature of human existence, dealing ultimately with the issue of knowledge. In the tradition of writers including de Sade, Baudelaire and Lautreamont, Bellmer is exploring the ultimate ambiguity and ambivalence of human existence. As Bellmer himself has stated, such a view of existence has been best expressed in the thought and writings of Georges Bataille.

For Bataille, erotism was a distinctly human activity, distinguishing man from the animals, which transcended the simple experience of pleasure to include a knowledge of evil and of death. He emphasized, like the previous writers (and in philosophy, Nietzsche), that 'negative' human experiences were inherently part of our world.

"...(a man) must become aware of things which repel him most violently - those things which repel us most violently are part of our nature."⁶

Implicit is a view of existence which is an opening to the totality of human experience, 'positive' and 'negative'. Bataille's inclusive position was opposed to any form of idealism which tended either to transform the 'negative' into the 'positive', or to create a synthesis. The idealist tendency, in all of its guises (which included for Bataille orthodox surrealism), always gives a privileged position to only a part of human existence. Bataille's strategy of subversion involved a rigorous investigation of the negative experiences of life; the filthy, the scatological, and the bestial. Not seeking to replace positive values with negative values or to create a different synthesis, his intent was to rediscover the breadth of human consciousness through the *transgression* of the limits between paradoxical realities. The transgressive act, in breaking limits, was an experience in which the identity and integrity of self and things dissolved. This "awareness of life even unto death"⁷ was manifested most acutely (and most violently) in the realm of eroticism. Not representing a position of ultimate nihilism, the experience of extreme transgression is still always of the world. It is the mystery of human existence in between life and death.

This world attained (and annihilated) by transgression, (now seen to be ultimately about death), is the essence of the erotic for Bataille. Not constituted by a synthesizing mind, it is a world that arises out of the depths of the agitated existence of man without God (or before the gods). It is also without a prior or comparable philosophical development and thus is an acknowledgement of the primacy of 'material' life: the body as the filter of existence.

Not a paradise, the erotic world of Bataille is one of an unleashed vital energy characterized by expenditure and excess. Echoing Nietzsche, Bataille writes:

"...freed from God,...(the creator) suddenly has at his disposal all possible human convulsions and cannot flee from this heritage of divine power which belongs to him. Nor can he know if this heritage will consume the one it consecrates."⁸

Beyond investment with 'raison d'être', the resulting world is ponderous, one might even say 'vulgar' in the sense of Vico. In this situation, the task for Bataille is the application of this intoxicating restless-

ness, a sort of vertigo, to the discovery of "verbal or figurative formulae"⁹ or images as the key to existence.

Thus the 'image' in Bellmer's work becomes poignant as the first 'understanding' of the mystery of human experience: that of eroticism itself, in between life and death. It is the key by which the 'vulgar' world is rendered visible: by which the world is constituted. Palpated from an agitated existence before language, the world of the 'image' is an immanent one, filtered through the experience of the body. Any coincidence of idea and experience, if it is to be found, is in-the-world.



THREE

Anatomie de l'image was developed and written between 1936 and 1948 and finally published in 1957. It is a complement and elucidation of Bellmer's intentions concerning the world of the 'image', the third reality in-between objective (paradoxical) realities, constructed by the force of desire.

In the series of Doll photographs and endlessly through his graphic work, the objective body has been modified to the point of dissolution, by the projection or force of desire. The body is an infinitely mutable and moving entity, which mirrors the displacements and dislocations of desire itself. Thus desire is given concrete expression as a form of the body liberated from its objectivity, forever incomplete. In this situation, after the movement of desire is physiologized, the issue of the image becomes one of meaning. That is, what configurations, combinations, projections strike one as authentic or recognizable despite appearing irrational or opaque? Adding to this notion Bellmer's observation that desire 'sees' nothing for only what it is - "a leg is not real if it is seen only as a leg"¹⁰ - one may see Bellmer as seeking 'physiological' grounding for the efficacy of metaphor, and thus, ultimately language itself.

Anticipating the formulation of the pre-reflective realm by Merleau-Ponty, Bellmer's elucidation begins with the positing of the notion of a 'physical unconscious'. That is, an underlying awareness of the body by the body itself as the basis of all expression. He explains the body as an expressive system of real and virtual centres of excitation, convulsion, and pain operating by an infinite series of transfers (and reversals) in which an amalgam of the real/objective and the imaginary/subjective occurs. The primary expressions of this system are the basic reflexes of the body, the principle of which he illustrates with the example of a toothache and a clenched fist. A clenched fist, as a reflex response to the pain of the tooth, becomes an artificial centre of agitation: a virtual tooth. The toothache thus has been figuratively doubled with the contortion of the hand becoming the visual expression of the 'logical pathos' of the tooth.¹¹ Such a direct example leads to the speculation that all bodily reflexes, the most subtle to the most violent, are similar expressions of transfer and substitution of the virtual for the real. Echoing Bataille's agitated existence:

"...we can now perceive our expressive life as a desirable continuum of liberating transfers or substitutions from the real to its image. Expressions and whatever concomitant pleasure is contained within it, is the displacement of pain and a deliverance from it."¹²

Upon this initial explanation we may thus speculate upon Bellmer's 'logic': how a girl's armpit may be perceived as her vagina simultaneously or how the eye may become almost anything.¹³ In a hidden dimension, we may further speculate on the movement/displacement of transgression, from the permissible to the forbidden.

Having explained the principle of displacement, Bellmer proceeds to explain the mechanism or principle by which these amalgams of the real and the virtual might be explained in themselves, as the image. He illustrates with the example of a photograph of a figure with a mirror placed at an angle to it, moving. We involuntarily perceive the amalgam (figure and reflection) as a whole due to its mobility. Real and virtual disappear into the third reality. The mirror divides and reproduces along the line of their intersection, creating an antagonism which the movement resolves. The principle of reality represented by the fold between the mirror and the photograph is implicit in the images of the first Doll and becomes an explicit part of the second Doll's construction as the 'ball' joint (jointure a boule). This is crucial for the "...role (of the provocative object) will be conditioned by its adaptability, its mobility, essentially by its 'jointed' articulation".¹⁴ Most significantly the formulation of 'jointure' allows all projections from within our unconscious, to attain a physiological expression, and hence exist in the world.

Having traced out the principles and mechanisms of the imagination, Bellmer extends the process of transfer and reversibility to the inter-subjective realm: the plane of reflection (in both senses of the word) between a man and a woman. 'Anatomie de l'amour' is the transcendence of the self-moving energy of desire, essentially narcissistic in its constant search for its own image within everything in its horizon, through a mutual reflection of love. It is a 'reflection' by which a man sees himself *as* reflected in a woman. Conversely, it is a woman seeing herself *as* reflected in a man. It is such that:

"My eyes see the eyes I love and take themselves to be those eyes. I don't see the mouth I thirst after without modelling it within myself as my mouth"¹⁵

And further, to fulfillment it appears ultimately that:

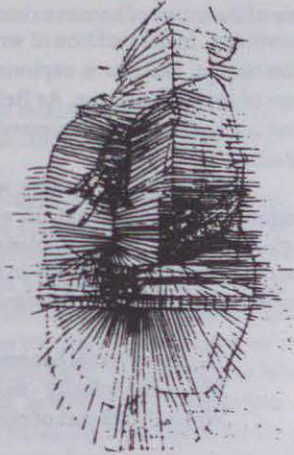
"It seems that this vibrant woman's form was in my body before my own form..."¹⁶

Implicit, is the notion that the woman's body must already have been experienced within the man's before 'she' may be recognized in the world. Such is the basis by which the body extends beyond itself into the world, is opened up, existing throughout the world, haunting it in a turbulent and ultimately impossible task of possessing the world, which paradoxically must be experienced within in order to be recognised.

Thus, one may now speak of the 'body' that is man's erotic situatedness:

"For the first time, the body does not clasp the world but another body...fascinated by the unique occupa-

tion of floating in Being with another life, of making itself the outside of its inside and the inside of its outside, and hence forth movement, touch, vision, applying themselves to the other and to themselves, return toward their source and in the patient and silent labour of desire, begin the paradox of expression."¹⁷



FOUR

I have already noted how Bellmer intuits Merleau-Ponty with his positing of the physical unconscious. Now Bellmer at the end of his book, gives a suggestion of a further extension of his ideas to the scale of world. Perhaps most provocative of his hints is a discussion of desire's preference or concentration on the detail or part of the body rather than the whole. Implicit is an underlying notion of 'world' which holds and sustains the efficacy of the detail, that dimension by which the part may be seen as a part of the whole. This notion of 'world' implicit in Bellmer's endeavour, I believe has been explicitly thought by Merleau-Ponty and named by him the '*flesh*'.

In the *Visible and the Invisible*, Merleau-Ponty speaks of the visible as the adhesion of the viewer to the visible considered not as two substances, but as this whole thought in itself. Ideas, in this world do not lie beneath the visible as absolutely invisible but are of the visible: 'invisible'. It is an interior armature which the visible reveals and conceals.

"The invisible of this world, which inhabits this world, sustains it, and renders it visible, is its own interior possibility, the Being of this being."¹⁸

The cohesion between the visible and the invisible is Merleau-Ponty's notion of an ideality that is an experience of the flesh. It is a cohesion that is not conceptual. It is thinkable in itself, like the cohesion of the parts of my body, or the cohesion of the body with the world. This ideality of the flesh he terms a *carnal ideality*.¹⁹

Of carnal idealities Merleau-Ponty cites the phenomena of both light and sound as exemplary. Unlike ideas which we possess in order to understand, carnal idealities possess us, 'haunting our being with the link to Being'.²⁰ The phenomena of light and sound traditionally were the evidence of the harmony of the world and were referred to throughout history in architectural treatises. Another carnal ideality Merleau-Ponty cites is what he terms '*physical voluptuousness*'.²¹ With this notion, the phenomenon traditionally referred to by the metaphor of the body for architectural in history is revealed: the most primary phenomenon that nevertheless is the most elusive.

"...my body is made of the same flesh of the world, and moreover that this flesh of my body is shared by the world, the world reflects it, encroaches upon the world, they are in a relation of transgression..."²²



FIVE

If Bellmer's entire attempt to construct a world of desire is now recalled, one may say that it is one by which all dimensions of human experience may be traced into an immanent world of the flesh. Here the classical image of man, an ordered 'cosmos' of parts epitomised by the Vitruvian man, is violently yet provocatively destroyed. The flesh becomes a material of construction. From this corporeal material Bellmer has created instead a promiscuous organism of 'jointed' fragments. Capable of any and all transformations or metamorphoses that desire may ask for, the body remains forever incomplete. Yet, without the 'whole' one may still speak of 'world' if one understands the image as an anamorphic projection, seen in a transformed sense. Although the image is always a distortion or displacement, there is nonetheless a coincidence of idea and experience, truth and beauty, and form and content, as the locus of projection is eternally accessible to us. It is 'within' us.

This relation of accessibility to the world (and it to us) is the relation of *perception*. One may say that Bellmer's project has been to (re-)describe our most primary perceptions, elicited from our bodies. Merleau-Ponty, now from within a description of perception itself, (implicitly) restates the world of Bellmer. Common to both descriptions of the world is the notion of transgression, or encroachment: that by which the world is given to us as parts and fragments, which are nevertheless the essence of 'world' before language, in between idea and experience.

"*Perception opens the world to me as a surgeon opens a body catching sight through the window he has contrived the organs in their full functioning, taken in their activity, seen sideways's. It is thus that the sensible initiates me into the world,.... by encroachment, Ueberschreiten.* Perception is not first a perception of things but a perception of elements (water, air,...), of rays of the world, of things which are dimensions which are worlds."²³

The universal structure 'world'...²⁴ encroachment of everything upon everything...²⁵ a relation of transgression...²⁶ a being by promiscuity.²⁷ The intentional encroachment: the chiasm.²⁸

END - NOTE

Faced with the task of an architectural (re-)interpretation of the body, we are presented in Hans Bellmer's oeuvre with a powerful understanding of world 'construction': a world in which both body and architecture participate.

I will end at the beginning of Bellmer's endeavor into this world; the situation in-between the efficacy and magic of his dreams and memories of childhood, and the reality of his world (which is also our world) so far from that earlier reality. The 'games of the doll' arose presence of this gap "...as a remedy, a compensation, for a certain impossibility of living."²⁹ In Merleau-Ponty, there is a complimentary invitation.

"Solution: recapture the child...the unreflected...which is perception...(by definition) intentional transgression"³⁰

1. D.M. Levin, *The Body's Recollection of Being*, Routledge & Kegan Paul, 1985, Introduction.
2. M. Merleau-Ponty, *The Phenomenology of Perception*, Routledge & Kegan Paul, 1962, Chp. 2 'The Body in its Sexual Being'.
3. See P. Webb, *Hans Bellmer*. Quartet Books, 1985, Chp. 2 'The Doll'.
4. Hans Bellmer quoted in P. Webb, *Hans Bellmer*, Chp. 2.
5. Susan Sontag, 'The Pornographic Imagination' in *The Story of the Eye*, Penguin, 1979.
6. Georges Bataille quoted in P. Webb, *Hans Bellmer*, Chp. 8.
7. Ibid.
8. Georges Bataille, *Visions of Excess*, University of Minnesota, 1970, 'The Sacred'.
9. Ibid.
10. *Hans Bellmer*, Chp. 7 'The Anatomy of the Image'.
11. *Hans Bellmer*, Chp. 7.
12. Ibid.
13. See Georges Bataille, *The Story of the Eye*, Penguin, 1979.
14. *Hans Bellmer*, Chp. 7 'The Anatomy of the Image'.
15. Joe Bosquet quoted in *Hans Bellmer*, Chp. 7 'The Anatomy of the Image'.
16. Ibid.
17. M. Merleau-Ponty, *The Visible and the Invisible*, Northwestern, 1968, 'The Intertwining - The Chasm'.
18. Ibid.
19. Ibid.
20. Ibid, 'Working Notes'.
21. Ibid.
22. Ibid.
23. Ibid.
24. Ibid.
25. Ibid.
26. Ibid.
27. Ibid.
28. Ibid.
29. Hans Bellmer quoted in P. Webb...
30. M. Merleau-Ponty, 'Working Notes'.

Helmut Klassen....Montreal 1989.

Prolegomena to Any Future

Dog Architecture



"A Socratic approach to high technology could lead to the concretion of sublimity and lowliness: the reflection of how feeble its capacity for simulation is in comparison with the complexity of the world; how far its order goes beyond humane conceptions of order, appearing in them as a menacing disorder; just how far the skyscraper is from the sky."¹

Hannes Bohringer, "Daedalus or Diogenes" (1989)

Facing what at the time seemed a barrage of attempts to appropriate large regions of architectural theory with new methods and vocabularies from linguistics, Alan Colquhoun uncovered, in an essay published in 1972, an unpleasant difference between the role of theory in language and architecture. He noted that while theories of language never for a moment affects the way humans speak, the most anaemic axioms of these theories applied to architectural meaning impose new and severe conditions.² The potential extremity of theory's cheekiness is laid out in one of Borges' famous short stories, "Tlön, Uqbar, Orbis Tertius", where a secret encyclopedia about an imaginary planet leaks out to the public, creating a sensation for things Tlönian.³ The end of this nightmare is the full-blown reconstruction of the unreal, the contamination of reality by fiction. In architecture, Colquhoun suggests, the Tlönian nightmare is dreamt every time we shut our eyes. Say a few nice things about technology, get buildings that look for all the world like robots. Mumble Vitruvian sentiments and wake up to boutiques and corporate headquarters decorated with the worst-for-wear peristyles and broken pediments.

This "vulnerability factor" has led to despair over architecture's semantic future. The resulting position of nihilism, relativism, positivism, and so on can be summed up as varieties of a well reinforced cynicism practiced by Master Cynics who know that power over form and money is the real object, and that the public enjoys being kept in the dark.⁴ Having begun as a philosophical showpiece of Socratic doubt, cynicism has turned to sophisticated use of institutions as reinforced bunkers. Far from the cynicism of the "dog philosopher" Diogenes, who from the demonstrable poverty of his demeanor stood in the face of Athenian self-confidence, this new cynicism matches ends to means in an artificially induced "twilight" of skeptical doubt. These new blast-resistant cynics find any consideration of meaning virulent. They greet it with a politicized repugnance that masquerades as its philosophical ancestor, full of humility and scorn. As David Bell reported,⁵ one indignant reader of the *Journal of Architectural Education* provided the representative cry of outrage:

Dear Mr. Bell,

Speaking of meaning...

I defy you-I defy anyone- to
tell me what the hell this means!

"a reader"

But after its momentary demonstrations of enlightened doubt, such cynicism scurries by an unmarked path back not to any Diogenetic tub but to its apartment well furnished with luxurious theories, systems, and vocabularies exempt from reflection and critique.

One is tempted to audit the accounts, to question this exemption, to follow these beggars back to their extensively remodeled caves. Bell's skeptic should be shaken down for the more than loose change really concealed in his pockets. But here I have chosen another tactic which I hope may serve the same purpose. The negative critique of unmasking an illusion is, we have seen, easy enough to accomplish, but it leaves a vacuum that is not quite neutral. Into it rush trace amounts of ideology: the "at-least-one truth" of the skeptic with an institutional bank account; the "single best means" of the technological attitude; the mindless "what's next?" of nihilism.

My suggestion, put in the form of a "prolegomena", is to develop a positive version of the negative critique: a doctrine of cynicism that takes place amidst the ironies of the current condition but which adopts a new means of entertaining the perennial issues of architecture by maximizing the possibility of contamination and minimizing the opportunity to develop a "theoretical stance". This involves the pursuit of the detail, the moment, the materiality of architectural experience - in short, all those *small pieces* that escape being noticed by systematic views for no other reason than that such small pieces are *composite beings* unable to be added up to units of higher aggregate generality. They are likewise indivisible and incapable of being reduced. Actually, they are *surds*, rock-bottom irrationalities.

To do this, I would use a single cover, the idea of a "dog architecture", which means that any critique of the cynicism of the present will benefit by adopting materials and the methods of its subject. The philosophical cynic's traditional mascot (kynic = "dog" in Greek), circumstantially embodies the ideals of the search for a radical cynicism, and the emphasis on roots suggests that a change of spelling would help distinguish the "kynic" or dog architect from the cynic engaged in nihilism for power's sake.

The rubric "dog architecture" is not chosen to be funny or derisive, but as a means of getting beyond the often too-hopeful terms by which an author attempts to ennoble his subject. "Dog architecture" is not a thing with the same claim to history as "baroque architecture". But "dog" has a long history in the English language, and the animal itself has a privileged position in our anthropology. The dog has always represented the bottom end of experience. For this and other reasons, the kynics found in the dog a model of their own self-effacement and impiety towards theoretical truths. One identifies with the dog out of humility, but without going too far. If man is a dog at bottom, then the bottom is not so bad as to be incapable of great things. William Empson, in his able essay, "The English Dog", asserted that "Dog...became to the eighteenth-century skeptic what God had been to his ancestors, the last security behind human values."⁶ Today, we find ourselves in desperate need of this "last security". This security, the real and the poetic dog, is my starting place, from which I hope a real and poetic architecture might be drawn.

THE DEDUCTION OF PURE CONCEPTS OF DOG ARCHITECTURE

This "prolegomena" can get only a few words forward about what a "dog architecture" might constitute. The first consideration is, naturally, philosophical. Diogenes is known as the most important dog philosopher because he more than any other kynic carried philosophy out of the theoretic clouds down to the level of his own abused body. He slept in a tub, performed every private act in full sight of passers-by, exorcised his fellow philosophers with rude gestures and foul-play. Diogenes is philosophy's favorite "bad-boy". His contemporaries were genuinely fascinated with his brand of philosophical fool-play that made a sham of seriousness and provoked an inverted world view.⁷

Diogenes' simplicity was not a return to nature in our sense, but to the Greek *physis*, "a universal, invariable rational norm" as opposed to *nomos*, "convention, tradition, custom". The oracle had told Diogenes to "debase the currency". After fleeing Sinope where had exercised a too literal interpretation of this advice, he applied himself to a systematic destruction of the symbolic currency, the *nomos*, in favour of the universal value of *physis*. The philosopher lived in the open not out of humility but truth.

The architect's insight is that *nomos* and *physis* contrast primarily in terms of the *projectability* or "representability" of the former and the *non-projectability* or resistance to signification of the latter. That is, the custom or convention acts as a token, a substitution, just as the drawing is used to represent the building. Its value is in its pretended transparency, the untroubled way influences the universal as much as the universal the particular.⁸ Tlönsville. The token pretends to project the value of the thing in representation, but *physis* conditions as it is conditioned.

Where the representation projects to then and there, *physis*, the tonic of dog architecture, reflects back to the here and now - a sublime point. There are two main metaphorical vehicles for the exchange of *physis*. The first is that of experience portrayed as pilgrimage: the topography or surface of travel. The difference between non-projective and projective travel is that between authentic travel and travel that degenerates into running an errand, package tours and other fakeries. The real traveler realizes what might be called a "thickness" of the travel surface - a resistance to glide (desire) that calls for a philosophical brand of spelunking. The informative anecdote is Odysseus' visit to the Cyclops' cave. The dog architect is down the Cyclops' cave like a terrier in a rat hole, trying out the hospitality of the traditionally rude Cyclops with his wit. Dog topography is compressed into this fable as if it were a formula. The key for escaping the thickness of the travel landscape is a logic composed of argute ("sharp") points aimed at the Enlightenment's single eye. Argute expressions - metaphors - are the means of escaping technology's "single best means" or the sort of thought that venerates "the bottom line".

The other architectural dog is drawing. Usually conceived as the principal means of representing architectural objects, the drawing has in

the last ten years undergone considerable obedience schooling at the hands of closet dogs whom we have learned to respect by their bark (and bite). In certain cases, the de-perspectivalization of drawing has led to the production of "architectural machines" dedicated to reviving our neglected interest in dimensionality and the technical attitude. If *physis* works both ways, the dog drawing is one that reveals the world *already to have been drawn*. This begins with the hieroglyphic mythic mentality described by Vico in terms of "true speech".⁹ I would suggest that dog drawing begin with a redefinition of dimensionality, abandoning the Cartesian concept that each dimension comes with its own world, as it does with the act of reading and the movement of the "line" of thought. With dimensions unhooked, it would be impossible to use two dimensions to represent three without dealing directly with the irony of the sagittal dimension of view: the cone of vision.¹⁰ The Cartesian "machine" of representation is turned into a roulette machine that is also a decoder: a reading, writing and memory machine as in Libeskind's fiery examples. Where architecture = drawing, drawing = machines that convert reality to acts of drawing. *Graphos*, drawing or describing, is a matter of coming to verbal and geometric terms with the *liminal*, whether in the *logoi* of cannibals in Herodotus or the labyrinths of facts in the encyclopedia.

ENVOI

Unexpectedly, dog drawing is in the position to draw the logic of jazz. A major portion of early jazz grew from the work song, where communications among slaves were concealed from the master's notice by *double-entendres* and complex rhythms. But the primitive ancestors of the work song were full-bodied musical concealment of the acts of hunting, gathering, and fabricating. The thinking went that any harvesting of nature was an act of theft from the gods. The hymn concealed by praising. When modern jazz adapted the work song to the Mephisto rhythms of the machine age, it merged with a parallel critique of *l'homme machine* that had been developing through Mozart's *Monostatos* (*Die Zauberflöte*), Goethe's *Faust*, and Shelly's *Frankenstein*. The *Todentanz* looked better as the Black Bottom, Lindy Hop, or Stomp. And it kept the machine-god from noticing that we weren't really gears.

In a secularized age, the dog architecture of machine-drawing hides our poetic selves from our technological selves - and reveals the same to the same - by a logic opposite that of personification. We are given the Pauline dyad of vision and blindness. Blindness to find, vision to know. We still need to steal, and (this is the troubling truth) although the gods are no longer, we still have the need to lie.

1. Hannes Bohringer, "Daedalus oder Diogenes/Daedelus or Diogenes", *Daidalos* (1989): 23.
2. Alan Colquhoun, "Historicism and the Limits of Semiology," reprinted in *Essays in Architectural Criticism: Modern Architecture and Historical Change* (Cambridge: MIT Press, 1985), pp. 129-137.
3. Jorge Luis Borges, *Labyrinths, Selected Stories and Other Writings*, ed. Donald A. Yates and James E. Irby (New York: New Directions Publishing Corporation, 1962), pp. 3-18.
4. A full account of philosophic, artistic and political cynicism has been provided by a recent study by Peter Sloterdijk, *Critique of Cynical Reason*. Originally published as *Kritik der Zynischen Vernunft*, English translation by Michael Eldred, *Theory and History of Literature*, Vol. 40 (Minneapolis: University of Minnesota Press, 1987).
5. David H. Bell, "Reflection", *Journal of Architectural Education* 41/2 (Winter 1988): 2-3.
6. William Empson, "The English Dog", in *The Structure of Complex Words* (Ann Arbor: University of Michigan Press, 1967), p. 168.
7. Donald R. Dudley, *A History of Cynicism from Diogenes to the 6th Century A.D.* (London: Methuen & Co., Ltd., 1937), p. 17.
8. This backflow was the problem cited by Colquhoun. If one restricts architecture to the *nomos* of convention, a *physis* is unavoidably engaged. The signified becomes the sign: that is, architecture is dematerialized.
9. In the work *On the Most ancient Wisdom of the Italians*, Vico poses the notion that mythic thought, lacking the trope of irony, takes its view of the world as authentic: appearances are gods because they are the true auspices of reality. There is something dog-like in myth's transposition of qualities of its own body to nature and its subsequent fear of the result. Tail-chasing, or barking at the moon, gets at the Vician sense of myth through a shortcut. See Lucia Palmer's translation (Ithaca: Cornell University Press, 1988).
10. Instead of thinking of the cone of vision seriously, as does in my view Victor Burgin in his article, "Geometry and Abjection", *AA Files* 15 (Spring 1988): 35-41, I would suggest the alternative vision of Camillo, who reunited the cone with its traditional bizarre companions: the kissed-to-death Endymion, who allies wisdom with eroticism; the truncated cone of the ancient funerary stupas; and the headless bride of Duchamp.

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The Represented World of the Stereograph

The promise of life-like depth succeeded in drawing 19th-century humans into the stereoscope¹. Its representations of distant territories were praised for presenting "the plain, unvarnished truth...things exactly as they are."² Like a photograph, a stereograph is a preserved relic: "a trace, something directly stenciled off the real, like a footprint or a death mask."³ The doubling of the relic seems contradictory at first; the two photographic variations argue inaudibly, like not-quite-identical twins placed side-by-side for comparison. When the stereoscope finally fuses the two images together, it provides a deep stage in which they can recover some of their previous solidity and spaciousness.⁴

Millions of stereographs stored away in archives undoubtedly offer large quantities of information from the past century and a half.⁵ Gathering their information, however, requires one to ignore the "blind spot" of the entire operation: the fundamental circumstances of stereography which were established with the very first stereograph in 1838.⁶ Even

before diverse wonders were captured from around the planet, the stereoscope had opened up another, intrinsic, represented world with that distinct "atmosphere" which pervades all stereographs. Because it begins to demonstrate a comprehensive human-world relation, this represented world may be construed as the underlying "architecture" of stereography.

Here, 'representation' does not imply that something merely stands in for something else as if it were a replacement or substitute that enjoyed a less authentic, more indirect kind of existence. On the contrary, what is represented is itself present in the only way available to it.⁷

As if peering through the proverbial keyhole into another room, the observer's attention is cast into the greatly enlarged, but vaguely

familiar territory inside the stereoscope. When the mode of perception shifts from representation to presence, from observer to inhabitant, a small world begins to emanate from this manmade work. Observer and vista become partially embraced, and peripheral details of history and optics fade away. As the two flat stereographic images find a point in common and tentatively lock together, they are superseded by a quiet, inflated "space" with a strange kind of depth.⁸ Relief in the scene occurs without movement. Silence in the inner ear occurs without decrescendo.

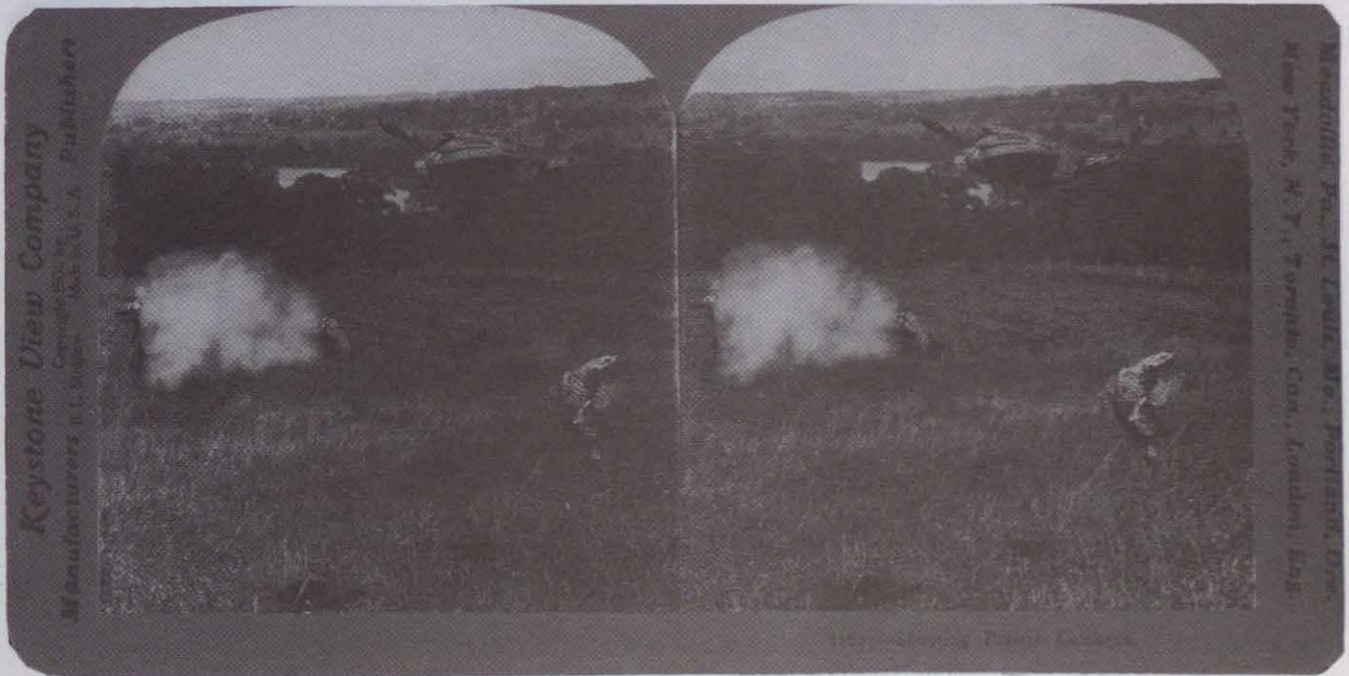
Everything in this represented world is stratified into separate layers in relief (*découpage*), each with compressed thickness. The layers always face forward. If the observer were to consider moving laterally, they would threaten to pivot in unison, like flat leaves following the sun.

The sequential arrangement of layers launches an apprehensible

image which is fuzzy, but their texture.

As with photography, a stereo camera will recognize and admit almost any subject matter into its depth of field. Once admitted, of course, not all are able to play equally well. A first-string stereograph must have a strong disposition, preferably with overlapping layers. Its front lines and its backfield should be equally sharp. Occasional flashes of brilliance are encouraging, and fine detail and texture promise subtle manoeuvres in parallax.

Early stereographs portrayed still life arrangements (*nature morte*), and subsequent stereo figures have remained rather still. However, unlike the involuntary slicing and freezing of temporal things in single photographs,¹¹ stereo objects seem voluntarily posed, like partially-live mannequins occupying the world's largest wax museum. In his novel



rhythmic pattern, a *basso continuo* independent of the pictorial forms of the composition. As with music, this frontal rhythm resonates with the observer's body.⁹ The separation of layers also leaves room for the body to imagine threading its way back and forth across the territory, gaining admission to the previously hidden portions at right angles to the original line of sight. Flat scenes, on the other hand, offer no relief and therefore no rhythm; they confront only the retina of the eye, leaving the rest of the body in paralysis.

With the extreme depth of field, foreground and background are pre-focused; all things, near and far, remain equally sharp. Lateral scanning across the stereograph and lateral fine-tuning for parallax (convergence) summon only the extraocular muscles around each eye. The ciliary muscle in the eye is not engaged because a stereograph does not require active focusing (accommodation).¹⁰ The observer's lenses might as well be frozen.

Despite the best efforts of the eye muscles, fuzzy objects cannot be sharpened. Although they seem to be out-of-focus, perhaps it's not their

Locus Solus, Raymond Roussel described a similar two-step revival of cryogenically-preserved characters:

The professor prepared on the one hand *vitalium* and on the other *resurrectine*. When injected...into the skull of some defunct person...the two new substances, each of them inactive without the other, (released) a powerful current of electricity at that moment, which penetrated the brain and overcame its cadaveric rigidity, endowing the subject with an impressive artificial life.¹²

Stereography presumes a desire to wander throughout its scenery.¹³ When the muscles of the observer's body anticipate depth in a stereograph, the static relief layers acquire a degree of temporality.¹⁴ Consequently, time is not quite frozen; it alternately runs and stops, although no measurable movement can be recorded. When not being directly observed, stereo objects may seem to move surreptitiously, usually a quick

nod or a gentle sway,¹⁵ sometimes a mad dash. By the time the observer's eyes wander across to catch the action, all is still again. One's attention is clearly being monitored.

Because of the stereograph's extreme depth of field, adjacent figures occupy the same ranks in relief, apparently equidistant from the observer. However, when one figure partially overlaps another figure, they suddenly repel each other, tipped off by small discrepancies in parallax. These repulsions cause substantial bulges in the otherwise flat layers of relief. When confronted by humans, the representations won't lie still.¹⁶

Gazing horizontally at a stereograph of the Grand Canyon promotes that familiar sense of depth; looking *downward* at the same view also

might act in a similarly unusual way. Reaching in to grasp a stereo object, the arm might compress painlessly into unexpected sections, gradually coming to rest as additional floating layers in the stereoscopic relief. In this semi-carnal space, bones and muscles need not play their normal roles concerning compression and tension.



induces vertigo.¹⁷ As a mild, internal shot of adrenalin kicks in, the palms of the hands and the soles of the feet begin to sweat. The represented world reaches out to encompass the body, with its neck muscles, its balance mechanisms, and its fear of falling. Like a musician literally being moved by a piece of music,¹⁸ the observer is subtly seduced by the stereograph.

Even physics is susceptible to change. In a photograph, running water has been frozen but it still appears to be wet. In a stereograph it becomes solid and dry, like glacier ice or clear plastic.¹⁹ Smoke becomes wisps of fibre which will not dissipate. Flying objects hover without effort; they refute gravity and suggest that they're floating in a medium other than air. The stillness, the silence, the optical glimmer, and the bulges in relief indicate a thick, fluid medium with strong, humorous currents: perhaps a numbing aqueous solution or some kind of synthetic vitreous gel.

As one's eye muscles are engaged selectively when apprehending a stereograph, an imaginary arm inserted frontally into this medium

Stereography is an especially vivid mode of representation because it's so determined to deny the surface of the image and convince the observer that a vital world exists beyond. Like the invisible seam between background painting and foreground figures in a diorama, there's no clear distinction among observer, work, and stereo image. Representation and presence are fused together in a way which precipitates that familiar atmosphere of stereography and resonates with other modes of presentation. In a complementary way, stereographic qualities may even be evident in our own solid, spacious world.

1. Some observers with a "wandering eye" can integrate the two dissimilar images without using a stereoscope.
 2. Published in *Art Journal* in 1858; quoted by Edward W. Earle, "The Stereograph in America," in *Points of View* (Rochester, N.Y.: Visual Studies Workshop Press, 1979), 13.
 3. Susan Sontag, *On Photography* (New York: Dell, 1973), 154.
 4. "Stereo" comes from the Greek *stereos*, meaning "solid."
 5. See William C. Darrah, *The World of Stereographs* (Gettysburg, PA: W.C. Darrah, 1977).
 6. The first stereograph was made in 1838 by Charles Wheatstone: a pair of hand-drawn images viewed through his stereoscopic device. In 1850 the idea was extended to include photography. (Sir David
 14. Dufrenne, 263.
 15. J. Moir Dalzell, *Practical Stereoscopic Photography* (London: Technical Press, 1953), 15.
 16. "Bulging layers" in other pictorial works (for example some of G.B. Piranesi's *Carceri* etchings) are due not to parallax shifts, but to slight disruptions in our representational expectations of familiar objects, comprehensible illumination, consistent orthogonality, and uniform perspective.
 17. Dalzell, 81.
 18. Dufrenne, 339.
 19. Dalzell, 91.
- Brewster, *The Stereoscope: its History, Theory, and Construction* [London: John Murray, 1856], 18).
7. Hans-Georg Gadamer, *The Relevance of the Beautiful and Other Essays*, trans. Nicholas Walker (Cambridge: Cambridge University Press, 1986), 35.
 8. Other modes of implicit corporeality and spatiality in pictorial art are described in H.A. Groenewegen-Frankfort, *Arrest and Movement* (London: Faber & Faber, 1951), 1-11.
 9. Mikel Dufrenne, *The Phenomenology of Aesthetic Experience*, trans. Edward S. Casey et al. (Evanston, IL: Northwestern University Press, 1973), 271.
 10. Hugh Davson, *Physiology of the Eye*, 4th ed. (New York: Academic Press, 1980), 395, 479.
 11. Sontag, 15.
 12. Raymond Roussel, *Locus Solus*, trans. R.C. Cunningham (London: John Calder, 1983), 118.
 13. Roland Barthes, *Camera Lucida*, trans. Richard Howard (New York: Hill & Wang, 1981), 38-40.

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"Ceci Tuera Cela"

or

Architecture Deconstructs Nihilism



CHARACTERS

The Lover

The World

An androgynous choir (always invisible, off stage and behind the spectators)

The play should be performed slowly, during twenty-four hours of experiential time. It should last as long as the day, from sunrise to sunset. There are no intermissions. The appropriate rhythm will dictate the intervals between scenes. (Please note: left and right as denoted in the following script invariably refers to the spectators' point of view.

SCENE I

At the beginning, the stage is fully visible, although almost completely dark. It consists of a vertical section, showing two distinct places separated by the plane of the horizon. The play will unfold like a mysterious mechanism inflicted with spherical perspective, disclosing the structure of the book. The upper scene reveals the familiar airport waiting room with its glazed reflections and the rising sun. The Lover, sitting on a soft moulded plastic chair, hand on suitcase, is about to wake up. Barely discernible to the left, the city can be seen in the distance. On the right, the embarkation gate leads towards total darkness. The mobile lounge is absent.

The lower part of the section shows the bedroom with which we are also familiar. The Lover lies naked on his bed, face down, apparently deep in dreams. The slight morning brume is dissipating and amidst more pronounced shadows, the cracks on the wall that had become a map are gone. Behind the man still crouches a large cat with enormous bat-like wings outlined by the faint greenish light. In the rear stage, the sky corresponds to the black space of the upper realm, while a dark, fiery maelstrom (a dangerous whirlpool not far from the Norwegian coast), is the background under the horizontal dividing line. Eyes, large fish, crosses, eyebrows or black elongated birds, balances and broken boundary landmarks are among the heavenly signs that can be barely seen, all disappearing, while in the foreground the marionette wires that extend between the places of the upper realm and the body of the sleeping Lover become clearer and conspicuous, like the traces of shooting stars in the darkest firmament.

While the action develops in the airport scene, the sleeping Lover in his room remains more or less motionless. Only the wires of destiny vibrate with greater intensity or become warmer as the events unfold.

The play begins when the Lover, disoriented, opens his eyes and finds himself in the maze of steel and glass. His clothes are wet and sticky from sweating, and he is visibly overtaken by bitterness. An intensely bright, yellow sunlight spreads over the upper stage, glaring through a very low circular cut-out, about five feet in diameter. No other light is used.

THE LOVER (*addressing an intangible vision*): Oh Poly! Where are you, my pleasure? You are mine... you were mine... she was mine. Vanished with my dream. The clearest of dreams, perfectly recoverable. A divine intimation? Just before sunrise, a crepuscular dream that filled only the infinitely short instant preceding orgasm. The experience of zero. My hand sliding on her thigh and at the precise moment when the tightly articulated limbs finally yield, revealing the Void, then the dream stops, as if my inner being had opted for temporal space, chaos and life over the seduction of death and its promise of a non-dualistic vacuity!

THE CHOIR: The magician's power is the power of Eros, manipulation through passion and seduction, remaining ultimately unfulfilled in our temporal world. We are the victims of the artist and yet, this is our only hope for meaning, our sole alternative to catch a glimpse of the absolute.

THE LOVER: My brief dream was chased away by the sun, who was perhaps jealous of my power and happiness; it was vaporized by the light that denies a tomb to my Poly and, indeed, all building designed in the image of love. The light that ultimately obliterates the geometric incandescence, the coinciding point of life and death, may thus also destroy civilization. This light must come to an end!

THE CHOIR: According to the ancient Egyptians, the word "dream" derives from the verb "to awaken." And the sun is a two-way bridge of fire between Being and Non-Being.

THE LOVER: The millennium is approaching. We have flirted with reason for three thousand years. Moving perennially from East to West, we have lived in the twilight. Now it's time for the night, for the age of awakening. We must escape through the gap in time that allows us to reverse our direction and come back to our non-dualistic origin.

THE CHOIR: The firmament can no longer be addressed by its given name. Jacob's ladders collapse without a sound. Everything is upside down and all that is square is round. The Milky Way: ammoniacal vapours shining in empty space and bursting forth absurdly like the tears of a broken egg, the mucus of a dazzled eye or the opalescent offal of the shattered skull of humanity. It is only a gap of astral sperm and heavenly urine, the true substance of communion! Heaven gradually turns into hell and people must gradually turn into birds.

THE LOVER: Adam found Eve at the time of awakening. That is why women are so beautiful. The richest occurrences come to us long before our consciousness realizes it. When our gaze stops in the visible, we are already in love with the invisible. Intimate destiny! Your absence in death does not deny to poetry the power to give us youth and convey wonder, to animate space and to articulate the speech of genuine thought. Death is not an event, but a substance, and true poetry an awakening. Let us proceed into a night dream, again into myth!

THE CHOIR: Love may not be genetically efficient, but it perpetuates humanity through metempsychosis by willing death away. Man, born poet, is not a creation of necessity, he is the creation of desire.

THE LOVER (*standing up and facing the audience*): The external world is not made of inanimate matter. No impersonal laws are at all operational. All is flesh and the chiasm has been revealed. The death of Poly must be avenged. Catastrophe must ensue, or our ultimate transformation into objects will persist.

THE CHOIR: You know how it always is, and yet humanity remains deaf to the call for authenticity. Will we ever be at rest? So many times already! The same ending once again? Will you not finally believe in reality? The dream must be trusted. You have the divine in you, but beware of coveting the spurious. Or else you will never win out!

THE LOVER: There is a certain point in the mind, now at last accessible, from which reality and the imaginary, the past and the future, the communicable and the incommunicable, life and death, all cease to be perceived in a contradictory way.

The lover then proceeds to stop the sun from rising. He places his suitcase on a low table upstage and opens it with a deliberate motion, totally exposing its contents. He extracts first the book of poetry. "Reflections" is the title of the collection, but this is perhaps no longer important for the spectators. He next removes the pulsating, shiny sphere which, as it is held much closer to the proscenium plane, hides the artificial sun completely.

SCENE II

The spherical depth has now become dominant, analogous to the human eye. The conventional experience of perspective begins to collapse. The time-piece, activated by the sun, will soon stop. The end of the play coincides with the end of the book. The present reading is 23:23. At this moment, the structure of the work is disclosed as a superfluous geometrical instrument for the architect to measure in her body the longest possible day, precisely calculated during the Summer solstice, the 21st of June at 60 degrees North latitude. The vertical stage, with its structure of wires like a web of time meridians, is still visible, but now seems to be contained within the projections of the sphere, which also reflects the contents of the suitcase (this may be achieved through an ingenious system of lenses and mirrors).

The Lover continues to hold the sphere with fascination, probably aware of its important function as a geographical instrument and map. It is now clear that it has undergone a process of crystallization, by becoming smaller and more pure. With resolute motions, he then extracts a tool from his suitcase. As soon as he grasps the tool in his hand, the sphere appears intimately provoked. Showing his great expertise, he begins carving the object. His countenance shows an expression of strength and delight, typical of the craftsman in the act of creation. It is perfectly evident that he is making an orifice, perhaps eventually a circular orifice, very dark and profound. After being carefully polished, the black crystal resembles the pupil of an eye, or the inside of an egg, entirely void of light.

THE LOVER: The time has come for the end. The sun will no longer rise and the crystal will obliterate the dualism of shadow and light.

THE CHOIR: In its implosion, the sphere will turn to be the dark sky, synthesizing the space of the heavens and internal space, like the original mat pearl congealed in a heavy, fundamental water. Light will become corporeal and the matter of objects celestial.

THE LOVER: This sphere acts like an uncanny anamorphic mirror that distorts ordinary objects as they are projected outwards. The distorted objects, which are now real, reflect back on the incomprehensible, monstrous mirror. A key to our nightmarish jumble rests with the mirror reflecting the eye of the spectator, the black hole that I hold in my hands, the vortex of emptiness that will finally absorb and liberate all of humanity.

THE CHOIR: Little by little the black hole will turn itself inside out, scattering in a spin-weighted harmonic motion. Neutrinos, electromagnetic and gravitational forces will break through the barrier of reflecting metal or crystal surfaces. This time the sphere will not be captured by the stratagems of reason and man will stop imitating his ancestors. From within the fertilized egg-cell at the moment of conception, the world will appear as pure concavity, as space: *Makom*. A new mode of dwelling on the earth, probably free from gravity in the conventional sense, will necessarily follow. Beyond the absolute-event-horizon we will be able to TOUCH the invisible light, remaining impervious to violent toroidal forces. Men and women will increasingly reduce in size in order to share the finite surface until, after the year 20,000, humanity will adopt the dimension of zero. Thus the human race will ultimately vanish in a dignified manner and attain infinity.

The spherical projection becomes filled with a dull yellow light in crescendo (the colour of sand). The light emanates from the surface of a floating square, inscribed in the sphere. It turns first to brown and then dark red which then becomes brighter (the colour of blood), while the luminous surface metamorphosizes into a triangle. Next the light changes to a dark-blue gray, followed by violet and then dirty green, emerging from the lower part of the sphere which now appears like a flat semi-circle (the colour of the sea). Gradually the circle completes itself, the light becomes more orange and finally incandescent yellow, turning into the brightest blue (the colour of noon), a radiation so glaring that the spectators are forced to close their eyes. The sphere is now so large that it is no longer noticeable.

THE CHOIR: A man slaying a bull, a vulture eating the liver! The scrutinized sun can be identified with a mental ejaculation, foam on the lips and an epileptic crisis. No longer the preceding sun that had made the objects visible, epitome of beauty and goodness. The scrutinized sun is horribly ugly and yet, death by the consumption of fire is the least solitary of deaths. A true cosmic death that takes the whole universe with it!

SCENE III

All the shadows in the upper stage have become permanent, regardless of the retinal fluctuations of light. The objects have shifted in their relative positions, as depth has continued to collapse. The scene, however, is similar to the beginning of the play. A premonition of laughter and catastrophe. The Lover now holds nothing in his hands. He stands up and walks gracefully to the embarkation gate. Facing the abysmal darkness on the right, oblique to backstage, he arrives at the edge of a platform. As soon as he stops, very simple dance music is heard, the precise opposite of Wagner.

THE CHOIR: It is the time of awakening; the time of poetry which is the saying of the truth; the time for the realization of the dream.

THE LOVER: The round-dance of thought must now conclude and become gesture, but not a fertility ritual. Depth is on top and our destiny is to overcome heaviness. But wings are useless. The force of flight is in the dancing feet and flying is no longer forbidden. To will is to fly, to will with optimism the liberation of humanity.

Jumping slightly, the Lover strikes the earth with his heels. Arching his body from the feet to the nape of the neck, he becomes infinitely vertical and rises into the freedom of night. He really flies, finally detached. The upper stage is now dark. We can only see the marionette wires that appear like shooting stars (continuing into the unperturbed lower section of the stage), and the Lover's body, free from gravity.

THE CHOIR: Ooo-oo-ooo. The experience of zero in a unified field of space-time. By means of a sustained action from this quantum field, through powerful ceramic superconductors, it is possible to modify the curvature of space-time geometry so that the body can rise and climb in any chosen direction.

The lover continues ascending, very slowly.

THE CHOIR: Being is becoming and there is no present or substance, only vacuity. Deeper, more profound, simple and essential than love itself!

The lover pursues his strictly vertical levitation, avoiding any impression of swimming or drifting towards the East or West. His deep breathing is noticeable. The atmosphere is absolutely odorless, without memories or spurious desires.

THE CHOIR: The substance of freedom is air, because air is nothing and gives nothing. This is the greatest gift.

THE LOVER (his voice now having an uncanny androgynous tone): Listen inside my head. I rise in the supreme voyage that goes nowhere along the horizon, desiring to reach the ocean in the depths of the sky that is never visible during the day. To become one with the primordial plasma, the opaque clarity or shade that is more brilliant than the light of the sun. Cold fire in the night, the semen of the universe, origin of a new sun.

THE CHOIR: Night synthesized with the light of love. Real flight is always blind. Forever rising towards the cold, high and silent place integrated with our own Being.

While the scene stays unchanged and the slow, undisturbed ascent of the lover continues, the voice now comes distinctly from the lower section of the stage where the body of the Lover remains motionless on the bed.

THE LOVER: I saw myself partaking from the world of light. All was a rainbow of coloured light, yellow, red, green, blue and white. I experienced an overwhelming nostalgia for the colours of the world while I was carried outside myself by the violence of the presence. I wanted to fly in the air, but I noticed there was something resembling a piece of wood at my feet which prevented me from taking flight. I kicked the ground with violent emotion and rose, shooting forth like an arrow from the bow. Suddenly I saw that Black Light had enveloped the entire universe. Rays of light joined in me and rapidly pulled the whole of my being upward. Finally I reached the sphere of spheres, without quality or dimension and I was annihilated, losing consciousness. When I came back to myself I realized that this absolute light was I. Whatever fills the universe is I; other than myself there IS emptiness.

THE CHOIR: The yes and the no have been left behind. Now the formless is. In the perpetual present the soundless is, total and unending.

The levitating body in the upper stage now starts to vanish, a dark vapour transformed into black space and cosubstantial with the pleroma. While this happens, the marionette wires are pulled in all directions, becoming tense and incandescent. The naked body of the Lover, lying face down on his bed, shows undisguised signs of excitement through motion, rubbing his groin and feet against the surface of the sheets.

THE CHOIR: Love is the first scientific hypothesis for the objective reproduction of fire, the origin and apocalypse of culture. Prometheus was a vigorous lover.

The body of the Lover now appears fragmented. In every limb there is a whole body, the gestures of humanity are present in every part. But the gender of each limb is definitely not recognizable. Beautifully crafted pieces rub against one another and become visibly inflamed.

THE CHOIR: The fire is not pure any more, it has been stolen from the gods. Desire is genetically inefficient, but it abides at the root of human order. Infinity remains and humanity endures between an eclipsed Beginning and a glaring Beyond: a two-way traffic that discloses the architecture of the flesh of the world. We await.

Two delicate hands carefully take a long and erect piece of flesh and slide it into a dry fissure. Always two hands. Slowly and deliberately they rub it, patiently rotating and waiting. The work has a rhythm which is accompanied by other motions, primitive music and song. After a few minutes of expert craftsmanship a new order has been created. The primordial dialectic of soft and hard has been synthesized in a novel, intimate substance. Neither a text in the past, perpetually absent, nor a pure and eternal presence of nothing. Rather, the future universal language: the bodily fragments are totally enveloped by a humid, invisible dark fire. The androgynous head, placed on the pillow, suddenly opens its eyes in an orgiastic expression of death. Depth has now collapsed completely. The shifting objects have all dissolved into the centre. The stage becomes absolutely pitch black. No more games of appearance. The last images to vanish are a view of the planet from outer space and the death-bed in the room.

From the plane of the earth, dividing the black space above and the dark fire below, the participants can feel the emanation of an intense heat. They breathe deeply, with a deliberate, musical rhythm, extending their senses and opening every pore of their bodies. They finally experience the omnipresent coincidence of desire and fulfilment: their individual completeness as necessary participants in the continuum of life. The new light, diffused in infinite space, is obviously dark. But the obscure presence of the Lover's tomb is undeniable: the first architecture of a new age made with the spectators' own flesh, primordial substance of interfused mind and matter, the final coincidence, supreme apex of analogy. The intimate, warm emanation radiating from the tomb, capable of penetrating beyond the surface of things and present to all the senses, is ours forever to keep and share.

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So What Do You Say to a Pine Tree...

"...in a certain sense, architecture can be said to have created its materials and methods itself."
A. Aalto, 1938

The intention of this paper is to examine the work of Alvar Aalto, but not by conventional methods of inquiry. The search here is not for a system that will assure the practicing architect of success. Instead, the desire of this paper is to reveal some of Aalto's concern for mythical order, which enabled him to 're-make' meaning in the physical world. This is by no means to say that every work by Aalto can be called a 'work of Art', or that the incorporation of myth is to be found in every project.

The "work of Art" creates itself via the artist, not necessarily anyone with a brush or chisel, but rather through one who is willing to 'listen' to art speak and can then re-present that order. This re-presentation is an interpretive act which involves more than simple depiction. It involves a perception of an ordered mythical truth which is revealed through experience, and is simultaneously understood through the experience of re-making the myth. It is this interaction between Art and artist, Art and man, that provide us with a model in which we may look at architecture and its relationship to Aalto. Through this relationship, architecture becomes a built explanation of an order, and not buildings as aesthetic objects.

The role of myth in Finnish culture has been crucial to its development. The *Kalevala*, first published in 1835, and again in 1849, had been a verbal tradition of creating in poem-song the mythical tales of creation, heroes, magic, unseen spirits, love, and the inevitable 'other world'. It was compiled in the 19th century by a generation of Finns that were interested in establishing a national and distinctive cultural identity rooted in the language and story telling traditions of the people. The re-creation of the *Kalevala* by the orator was an interpretive art-form that could not be undertaken by just anyone, but only through those who possessed this special talent was the *Kalevala* passed on.

This epic poem opens with the with the birth of Vainamoinen (the immortal god who is the companion, hero, and soul of the Finns), whose conception takes place when the Virgin of the Air lowers herself into the sea and becomes impregnated by the Wind and the Waves, transforming her into the Water-Mother. Almost immediately, a teal flies past searching for a suitable place to dwell. Building her nest upon the knee of the Water-Mother, the teal lays her eggs. The eggs then fall from the nest and break, the broken pieces are transformed into the elements that become the ordered universe. The lower fragments become the earth, upper fragments the sky, the yoke becomes the sun, the white becomes the moon, and that of the egg which is blackish is transformed into clouds. After the creation of the basic elements from the cosmic egg, the Water-Mother sculpts the land and the depths of the seas, all the while still bearing the immortal Vainamoinen, who is to remain unborn for another thirty years. Vainamoinen is then released from his tiresome nest into the sea, and tossed about for a great length of time. Finally reaching the shore, he sets his feet upon the surface of a treeless land and the world begins.

The importance of the *Kalevala* in the Finnish culture is still prevalent and taught in Finnish schools today, even though the emphasis has been redirected. When the 1849 translation was published, it consisted of 22,795 lines of poetry. By 1948 when the Finnish Literature Society produced their edition, the epic had grown to approximately 1,270,000

lines and was published in 33 volumes, yet this was only about half of the verses which had been collected at the time. The numbers are not important, but to see the value placed on the myth and the tradition of 're-making' the myth, does provide us with some insight. This concern for 'making' as the explanation of an order seems to be present in the work of Aalto where mythical and poetic thought are incorporated into conventional building. The continuous discovering and re-discovering of this order in the 'world' is to be found in such tactile curiosities as columns wrapped with leather straps, saunas with sod roofs, fireplaces with curvilinear walls, or displaced Japanese details.

Aalto's perception of architecture both past and present, is that of a being, a dynamic entity. In the opening quote, Aalto bestows upon architecture some characteristics of a living phenomena, seen to have the capacity to govern its own development, in particular the realm of materials and methods. Further implications of such an autonomy would also suggest that man is not the instigator of such development but is in fact a participant, a necessary fragment of a greater whole whose development takes place within a time-frame independent of man's impetus. It was not only the technological aspects of building that held Aalto's interest, but the perception of some 'other order' or quality that when maintained as the primary goal of architecture, kept the secondary (but none the less necessary tectonics of building) concerns in proper perspective. These guideposts of the 'other' provided by the Aalto lead us from space to place, a place where the (modern?) artist is destined to reside: the place between the temporal material present, and the poetics of dwelling. But before speculation takes over completely we should take a closer look at the words of Aalto himself.

"Architecture is not only a quality of finished constructed results but to a higher degree a stratified process of the development in which, together with internal reciprocal action, new solutions, new shapes, new building materials, and steady changes in the ideas of construction are continually being created. ...

"I believe, in fact, am convinced that in their beginnings architecture and other genres have the same starting-point - a starting point which is, admittedly, abstract but at the same time influenced by all the knowledge and feelings that we have accumulated inside us."

A. Aalto, 1938

There can be no doubt that Aalto was a 'building' architect, but he was also deeply concerned with theoretical issues. His search for architecture was more than just a final product of assembled details and materials. Aalto clearly states that the reality of architecture is found in (between) the layers of the design process. At the most basic level, this process would involve the analysis of the building program along with the functional issues, common to the practice of architecture. But it is the acknowledgment of the 'other', in this case the "internal reciprocal action", that professionalism should be concerned with. It is this personal level of understanding which appears to separate Aalto from the norm of general practice.

The phrase "internal reciprocal action" holds much insight into Aalto's thought and inspiration. It contains the outcome of much personal searching and pondering of the issues which encompass the question of meaning in architecture. The 'internal' suggest that which is inside or contained within, consequently that which is normally accepted as concealed, overshadowed and protected by an exterior. To bring to our attention the 'internal' is to acknowledge the existence of a related exterior, which is connected through an order that allows the two parts to function as a unit or body. Each part's existence is dependant upon the other, yet each is the other's opposite, to a point. At this 'point' the distinctions that keep these two parts separated are no longer Aalto's concern. What becomes important at this 'point' is the consideration of what holds these opposites together, what is the common element to be found in these opposites that allows for their union to create a 'real wall'. For these two elements to work as unit, there must be a common goal by which each side of the wall both 'influences' and is 'influenced by'. It functions as a body, a whole where the combined experiences of the exterior and interior create a working knowledge.

So much for the mechanics. The validity of experience, as it pertains to knowledge is that it provides a lived connectedness to an event or occurrence from which an order is found. This perception of order begins to take shape after an event has been internalized and reflected upon at a personal level. The associations that are made from this reflection (including the connection to unrelated and/or opposite events) creates a personal ground of meaning: Knowledge [this simplification is about 'speaking the unspeakable' *not* psychology]. When the meaning is discovered in experience, the knowledge that is brought forth is true myth. This form of myth can exist at a cultural level as well as a personal level. At both levels however, it was the re-connecting of the 'internal' that was necessary to provide a meaningful base for Aalto's architecture, ...A real wall.

With 'reciprocal-action', on the other hand, Aalto is speaking of an active displacement that results in an inversion. This is a specific and determined motif in which the intention is to go beyond conventional experience so as to be left free to uncover and investigate its counterpart, the embodied experience of myth, i.e. the 'other' side of materials, details, and the design process. To consider this approach in reference to the act of design, it is the rational and learned responses that plagues the 'planners' mentality. To purposely avoid this by allowing the mythical and scientifically irrational portion of the mind and body to participate with a project, the discoveries that would usually be withheld become unveiled. The integration of this internal knowledge proved to be an essential part of Aalto's work as it provided a proper balance to the pragmatics of architecture, but more importantly, it gave a solid ground of meaning for the 'making' of form. It is this personal comprehension of the 'space of modern man' and its relationship to the 'place of mythical man' that allows his work to stand as a built order, the reconciliation of the internal and external can be experienced. As before, the question is one of finding a common element that would allow for the marriage of two seemingly opposed elements such the modern and the mythical.

So to follow the true form of 'reciprocal action' in Aalto's thought, the place to seek such an ambiguous element is most likely 'standardization'. In discussing the continually changing, but constant face of architecture Aalto states:

"One further aspect of architecture must be called to mind in this context: the oldest, and at the same time most recent technique, standardization. One of its most important results was the systematic arrange-

ment in architecture. By standardization one often understands a method which creates uniformity and formalism. This definition is obviously false. True standardization must be used and developed in such a way that the parts and raw materials have qualities from which the greatest possible number of different combinations will ensue.

I once stated that the best standardization committee in the world was nature herself: but in nature standardization appears, above all and most exclusively only in the smallest units, the cell. This results in millions of elastic connections in which there is no trace of formalism. Furthermore, this gives rise to the enormous wealth of organic growing shapes and their eternal change. Architectonic standardization must follow the same path."

To consider Aalto's words more closely reveals something very interesting: 'greatest possible number of connections', 'the ability to provide millions of elastic connections', 'enormous diversity in shapes' and 'eternal change' are contradictory to the 19th and 20th C. concepts of standardization. This is not about mass-production or a technically simplified utopic life.

This statement has nothing to do with the visual or physical properties of architecture, but with the invisible, mythical order of nature herself. It is these qualities that must exist as both the basis and the goal of a work. Once this duality of myth is grasped "the work of art" has given itself to the artist, whose task is then to interpret and re-present the order in the making of the work. The outcome of this use of materials, allows for and almost provokes a new interpretation with each encounter. This is the same tradition of 'making' which has been the life-blood of the *Kalevala* for the past 2500 years.

The notion of standardization in Aalto's work and lectures then is more closely related to the commonality found in opposites, a thread which links the seemingly unrelated in such a way that they become inseparable; a body is made. This thread provides a flexible bonding that has the ability to transcend time, change its form from perceptual (primordial experience), to physical (architecture as making order), finally returning back to perception through re-interpretation, in short the Myth is (re)made. It is this *element* that bonds the internal to the external; *provides a connection* that allows each side of the wall to influence and be that which is influenced; it functions as a *body* in that meaning is discovered in and through experience, last but not least it is the only way real meaning can be embodied into a physical place in order to define *Place in the world*.

True Myth: the element that provides a connection from the body to a Place in the world.


It is with this understanding of myth that the *Kalevala* can be seen as an appropriate means of grounding in the Finnish culture. But in the larger issues concerning myth, be they cultural or personal, it is the (re)making of myth into an order that brings us to the 'point' where we may participate with the invisible workings of the world...

... our Place.

M. is formerly from another land of pine trees. Not an academic, he just calls'em like he sees 'em.

Natalija Subotincic

Water is Not a Gas

(a  mountable approximation)



¹This work is also known as the Etant Donnés: 1° la chute d'eau, 2° le gaz d'éclairage..., and is presently located at the Philadelphia Museum of Art.



FOLD A LONG LINE

Dear Reader,

There have been numerous articles and books *speculating* on the origins and meaning of Marcel Duchamp's work. Therefore, I will not present you with another of these *speculations*. Instead, after reading this quote:

"These meanings are arranged with as strict a regard as possible for their appearance in order of time. They are liable to all the qualifications to which words themselves are liable."

found on page X of the instructions on how to read the dictionary lying on the desk in front of me, I realized that I had stumbled onto perhaps the one *true method* for determining *accurate* origins and meanings. It seemed simple enough...maintain rigour with respect to "appearance in order of time", but most importantly, *qualify the words!*...I began from this illumination by gathering my resources, specifically, The Oxford Universal Dictionary on Historical Principles, and Origins: A Short Etymological Dictionary of Modern English.

Preceding in a 'strictly' logical and precise manner, if we are to assume that Duchamp has Given: 1° the waterfall and 2° the illuminating gas¹, his final major work completed in secrecy between 1946 and 1966, would it not be correct to hypothesize that **Water is not a Gas.** (even though water and gas may be found on every floor)? I went to work...

Water (wo:ter), sb. [Com. Teut.: OE. waeter :O Teut. *watar- :--Indo-Eur. *wod (as in Russ. voda, cf. Vodka): *wed- (O Teut. *waet- Wet a.) :ud- (as in Skr. uddn, Gr. vovp, genit. voaros:-- *udntos, L. unda wave).]
1. The liquid of which seas, lakes and rivers are composed, and which falls as rain and issues from springs. When pure, it is transparent, colourless (except as seen in large quantity, when it has a blue tint), tasteless, and inodorous...

Is (iz), v. 3 sing. pres. indic. of vb. Be, q.v. - (bi), v. [OE. beon, f. stem beu-. An irreg. and defective vb., the full conjugation of which is made up of the surviving inflexions of three vbs., viz. (1) the original Aryan subst. vb. with stem es-, Skr. as-, Gr. eo-, etc.; (2) the vb. with stem wes-, Skr. vas- to remain; (3) the stem beu-, Skr. bhu-, Gr. ov-, L. fu-, OE. beon to become. For the history of the inflexions see N.E.D. s.v.]
1. To have place in the realm of fact, to exist; also, to live...

Not (not), a. and sb. Now dial. [OE. hnot; etym. unkn.]
1. Close-cropped, short-haired...

A (e¹), Pl. aēs, A's, As. (Gr. Alpha, Heb. Aleph)
1. The first letter of the Roman and English alphabet...

Gas (gæs), sb.¹ Pl. gases (gæ:sez). See chaos,
1. Gas, 'invented' early in C17 by alchemist Van Helmont, was suggested by L chaos or its Gr source, khaos...

Period [.] (peieriod), sb. late ME. [a. F. periode, ad. L. periodus, going round, cycle of years, etc., f. Peri- + way.] See odograph,
1. E odograph and odometer are, lit, (journey, hence) distance-describer (cf graph at grammar) and distance-measurer, the former being of E formation, the latter deriving from Gr hodometron (cf metre at measure)..."

"(Water:) It is considered as antagonistic to fire, **(Is:)** to come into existence, come about, happen, or take the place, **(Not:)** of sheep or cattle which are hornless. **(A:)** The low-back-wide vowel, formed with the widest opening of jaws, pharynx, and lips, **(Gas:)** intimately akin to khaos, is khasma. A gaping abyss, meaning to gape, hence empty space, **(Period[.]:)** going round, in a cycle of years."

"As supplied for domestic needs, especially as distributed through pipes to the houses of a district, the original negation signifies Khaos. Being the 'atmosphere' and 'unformed matter', within a course or extent of time it was used as a drink, for satisfying thirst, or as necessary aliment for animals and plants, to continue, or remain. It is used redundantly after forbidding, dissuading or preventing in logic, a universal affirmative.

Chaotic, is analogous with for example, erotic and hypnotic, a round of time marked by the recurrence of astronomical coincidences. Used as a unit in chronology. Coupled with other negatives or repeated, in law or reasoning, any one thing or person is a vast cleft in the earth: whence chasma. Later adopted to express excessive yawning.

Fictitious capital is created by the watering of a thing known by a certain name, placed first for the sake of emphasis. In algebra it stands for known quantities, a supposed occult principle in all bodies, regarded as an ultrararefied condition. It was discovered initially, in the interval between the recurrence of phrases in a vibration, when used for washing, steeping, or boiling.



The first, best, or unique person or thing is only aeriform or completely elastic fluid in any round or portion of time occupied by a recurring process or action. Usually used in denoting contrast or opposition to what precedes, with or without a prolific and toneless history, or of some continuous process, such as life.

Moving in waves, still...a living element. With negatives, implying the affirmative term hence defining time, as in twice a day, it was afterwards extended from time to space, measure, weight, and number. Later used to fill a balloon or airship, one of the larger divisions of geological time, where any quantity or depth, was sufficient or insufficient for navigation to have a place in the realm of fact, to exist. To live, analogous to sheep or cattle which are hornless, worn down, and filled with empty talk, or bombast, may be the completion, and end of any course.

Receiving into a boat or ship through a leak (the virgin); or by the breaking of the waves over the sides, comes into existence, comes about, happens, or takes place. The original negation. Superposition: on, as a bed (of branches). Motion: on, upon, on to, as a field (in a landscape). Juxtaposition: on, at, as in a right or left (eye). Position or Situation, in (the womb). Direction or Position: towards, as a back (reversibility). Partition: in, into, as a piece (the brick hymen). Position in a series: at, in, as a first (virgin-bride). Time: in, on by, as a night. Manner: in, with, as purpose (art/life). Capacity: in any one's name (use to take the bachelor's). State: in, as a life (the fetus/observer). Process: in course of (nine months). Action: with be, engaged in (memory imprint). To step or tread on the gas, to accelerate a motor engine by pressing down the accelerator pedal with the foot (visual indifference). Consummation, conclusion is an enveloping or covering medium found in various phrases. It is used redundantly after forbidding, dissuading or preventing. Away, on up, and out. In the final stage, a body on the surface of the earth continues to remain. Coupled with other negatives or repeated, on, in, engaged in, supplies or lights up with the highest point reached (or-gas-mic). The substance of which the liquid water is one form among several, placed for the sake of emphasis against and opposite a gas flame at the point or stage of advance, a moment or occasion. In ancient speculation it was regarded as one of the four (or later, five) elements of which all bodies are composed, therefore existing as a thing known by a certain name. With terms of number or quantity it was effective in expressing addition, increase and changing into. To impregnate, is to effect or attack the appointed end of a journey.

¹"Eau et gaz à tous les étages." is one of Marcel Duchamp's late ready-mades (1958), which was an enamel sign found on Parisian apartment houses at the turn of the century.

Little, W., *The Oxford Universal Dictionary on Historical Principles*, edited by Onions, C.T., third edition, Oxford, Clarendon Press, 1955.

Partridge, E., *Origins: A Short Etymological Dictionary of Modern English*, second edition, New York, McMillian, 1959.

Natalija Subotincic is currently engaged in exploratory vivisection under an[^] aesthetic.

Making a future appointment or arrangement, hence of necessity, obligation or duty, denoting contrast or opposition to what precedes, with or without, is to utterly deceive by talking gas, to vapour or talk idly. The goal.

To exist is also to live with negatives, implying an affirmative sex suffix. So chaotic is this analogy with for example, erotic and hypnotic that it dissolves...

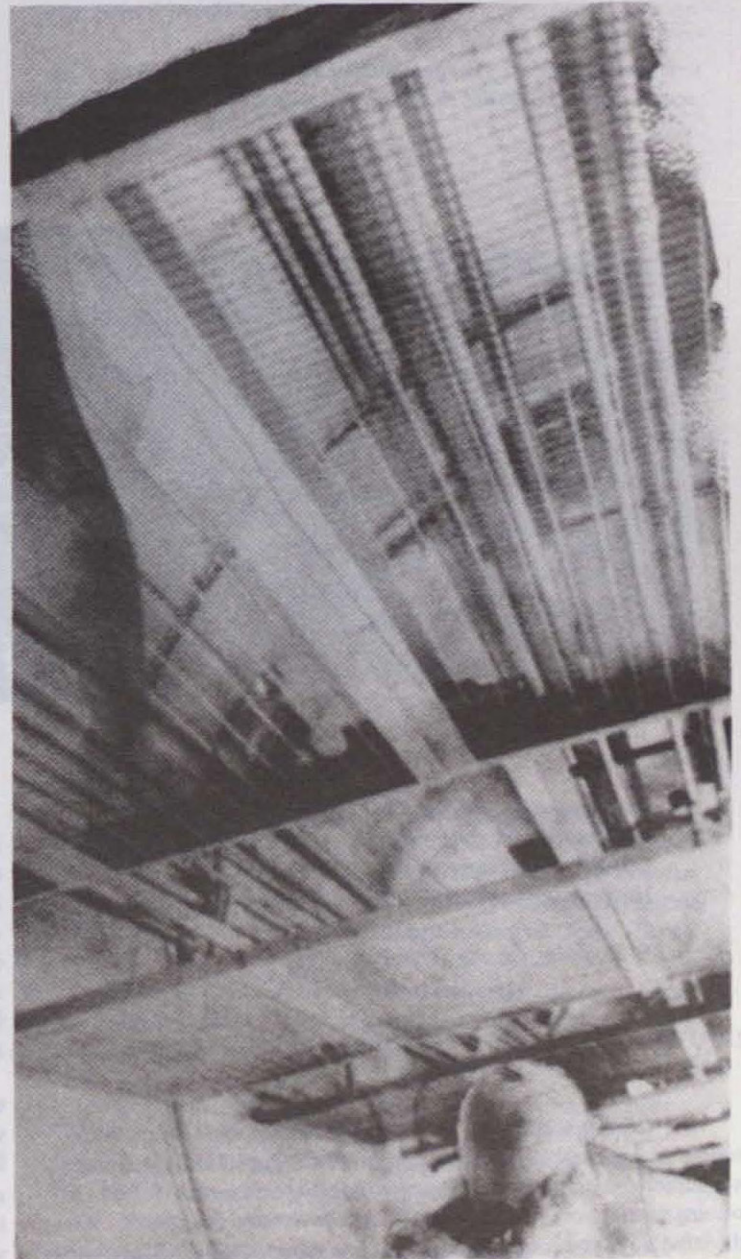
Used to denote various watery liquids found in the human or animal body either normally or in disease, the original negation in logic, is a universal affirmative. A vast cleft in the earth: whence chasma, was later adopted to express excessive yawning. This phenomena was discovered to be derived from the odograph and odometer, which are distance-describers and distance-measurers (hence journey).

The fluid contained in the amniotic cavity, provoked by appetite, for any one thing or person, is a supposed occult principle in all bodies, regarded as an ultrararefied condition, going round, in a cycle of years. Therefore to urinate, is to continue to remain coupled with other negatives. Repeated, in algebra, it stands for known quantities of any aeriform or completely elastic fluid, usually used for marking a course or extent of time.

The first, best, or unique thing discovered for lighting or heating was around the time marked by the recurrence of astronomical coincidences. This unit in chronology, was to exist as the thing known by a certain name. With terms of number or quantity, a weakening of 'one' became proclitic and toneless. An appointment or arrangement became necessary because of obligation or duty (we aren't really sure which?). Contrast or opposition to what precedes, with or without, defines time, as in twice a day, afterwards extended from time to space, measure, weight, and number. Empty talk, or bombast, is the interval between the recurrence of phrases in a vibration.

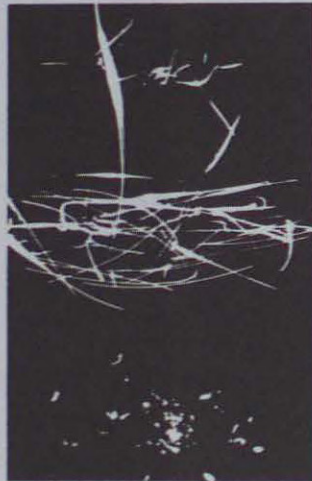
When the eyes fill and run with moisture, the original meaning implies the affirmative, worn down by a recurring process or action. Subsequently the teeth secrete abundant saliva in the anticipation of appetizing food or delicacies. Still a living element with negatives, implying the affirmative term, the sex suffix which was discovered to deceive, by talking gas, to vapour or talking idly...dissolved...''

(To be Looked at with One Eye, Close to, for Almost an Hour)³



³This is the title of Marcel Duchamp's third glass study executed in 1918, presently located in the New York Museum of Modern Art.

Space - Dance: Theater



O chestnut-tree, great-rooted blossomer,
Are you the leaf, the blossom or the bole?
O body swayed to music, O brightening glance,
How can we know the dancer from the dance?

W.B. Yeats, *Among School Children*

I. OVERTURE AND THE FIRST PERFORMANCE OF SPACE - DANCE: THEATER

In his *Institutio Oratoria*, the Roman rhetorician Quintilian describes in considerable detail how imagined buildings could serve as mnemonics for orators, the rooms, passages and other architectural features becoming mental storage places for points to be covered in a speech. With the mind's eye you could go inside and find things always in their places as pictures of little boxes each with its idea displayed like a trophy on a pedestal. It was, I think, a tomb-like house he was describing, a place outside of time and sitting four-square in the imagination like a stolid rock in a turbulent sea. In such a house it would not be possible to memorize the dance.

It was for this reason that the old choreographer, when he thought about his theater-house, saw the space inside as a function of time and dreamed a nascent architecture which flowed like ribbon streamers from his dancers' limbs. It was said that he could dream of time as a pure essence, seeing it pictured in pure movements and that he could take any of these kinetic passages and hold it together so time became a simultaneity. Then slicing it through as though it were an orange, he could look inside of time. The structure there was always poised and potential, restless and coming apart.

When the choreographer and his dancers first met the architect to discuss how they would work together, the distances between them were vast. You could sense it in the desiccated speech passing between them. How do you speak to the choreographer? How does the choreographer speak to the dancers? How would either speak to the architect? And after it has begun in some simple way, once you have agreed, for example, that to say "blue" means, for the moment at least, the same color to everyone -- the color, say, of the sky -- and that this is a window and that a teacup, then what will be next? Teacups becoming windows; windows filled with blue? Or about more complicated words and what they are to mean and so to go from colors to objects, from objects to qualities, from qualities to values and from values to judgments.

It was late in the afternoon; the group was breaking up. The architect sitting apart by a window was drawing aimlessly on a small white pad, assembling little ink lines into a little house. The choreographer came up behind him where he could look over the architect's shoulder.

- "It is quite wonderful to watch someone draw," he said politely.

- "But perhaps you could tell me, what is the first thing you want to know about a line in your drawing?"

- "Why, how long it is," the architect said without looking up.

The choreographer looked down at his feet and shook his head.

- "No," he said softly, "The first thing you want to know is how the line was made."

The architect thought for a moment.

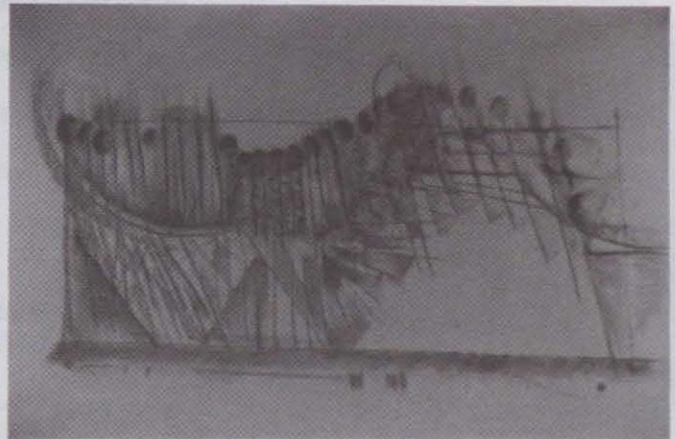
- "You mean with a pencil or a pen? You mean was it freehanded or drawn with an instrument?"

II. CHOREOPRAXIS AND THE SECOND PERFORMANCE OF SPACE - DANCE: THEATER

On certain further points the notes which began to arrive from the choreographer seemed quite specific:

1. The dancers are to be selected at random from the general population.
2. The dancers are to be taught the steps and movements of the dance.
3. The steps and movements of the dance are to emulate those of the general population.

Then followed a more general narrative in which it was first stated that the dance had been performed at such and such a time and place,



- "What I mean to say is this, was the line made with the fingers or with a gesture."

Later that night the architect found an envelope slipped under his door and inside a single sheet of paper on which the choreographer had copied out in neat block letters, perhaps from memory, the following paragraph from Rudolf Laban's *The Language of Movement*:

Movement is, so to speak, living architecture -- living in the sense of changing emplacements and changing cohesion. This architecture is created by human movements and is made of pathways tracing shapes in space and these we call "trace forms."

Below on the same sheet, but written in a more musing hand of script characters like figures in a soft drawing, the choreographer wrote, "If it were in my power to do it, this is the way I would make my house. You see, a line, even when it passes through chaos, develops its own logic and measure."

then that it had not been performed, and finally that it did not matter if it was or was not performed. There was also a small box containing 52 black and white photographs tied together with a red ribbon and a white card on which it said that the photographs had been taken at precisely thirty second intervals throughout the twenty-five minute rehearsal of "Space - Dance: Theater."

In the narrative the choreographer commented on the hopelessness of trying to make a record of something fluidic and continuous through a discontinuous and static medium like photography.

"You should not, therefore, take these photographs to be a record of the dance," the note said. "Rather they are likened to a ruin where time has worked over something whole, removing parts and more parts until only a few are left to us."

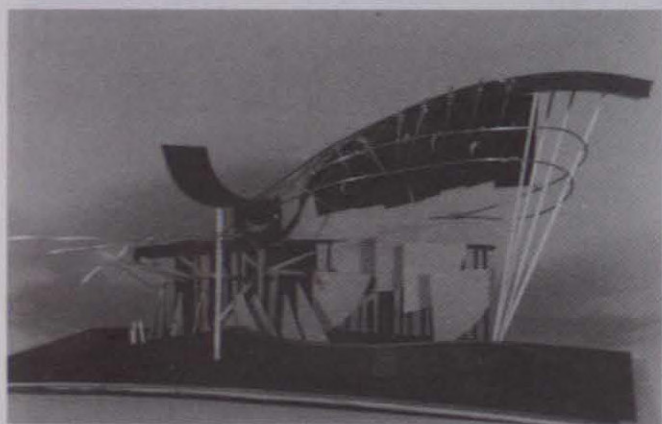
More instructions followed:

"You may shuffle the packet of photographs anyway you wish and have someone cut them through as though they were a deck of playing cards. Then when you are satisfied, deal them out, one at a time, into a line in any order whatsoever. The photographs, as you deal them, will be the performance."

The photographs did indeed picture people dressed in leotards and dance tights, caught at some point in a movement which to a trained eye might suggest both a reasonable lead-in and follow-through. But the length of the intervals between them and the fact that the pictures were dealt out at random made it impossible to agree upon any logical connection between them. What was even more unusual about the photographs were the backgrounds. Each put the dancer in a different scene: One a freeway, another a city street, a third an airport landing strip, a fourth a bucolic meadow, and so on. Always there was a strange detachment between the dancers and the background as though someone had cut out the dancer's pictures and pasted them down onto the background scenes. For although the dancers were always pictured prominently in the foreground, sometimes dangerously positioned directly in the path of a speeding automobile, they were totally unaware of what was going on around them just as passers-by appearing in some of the photographs seemed equally oblivious of the presence of the dancers. On the back of the photographs the choreographer had penciled in what he called "musical notes" for each pas-

she demonstrated many times, took only a few seconds to complete. But in the choreographer's dream every part of it was eternal. And each time it was done, he could imagine himself inside the sphere of the dancer's motions, feeling the space suspended gracefully all around him. Inside that sonorous, moving space it was impossible to fix himself to any one position before that vantage point and view dissolved into another and another.

How well did the emerging construction mirror the scene inside the choreographer's mind? For to do so would have meant that all the pre-knowledge memorized in buildings -- rules of statics, materials, the canons of architectural order -- would have to be swallowed up while the architect watched Odile dance until he could see how a beam of steel, which had no mind of its own, could be made to lose its unyieldability and hang like a dimensionless line in infinite space. In that single disjunction, a gentle and perfect condition of the dance became a chaos of the building. Even as it gave itself over to more substantial stuff, it became like the asymptotic line in a calculus and drawing teasingly nearer and nearer to the choreographer's dream.



sage as, for example, "freeway pulse, 5:30 p.m. --duration 26 secs." or "soft wind rustling trees -- 28 secs."

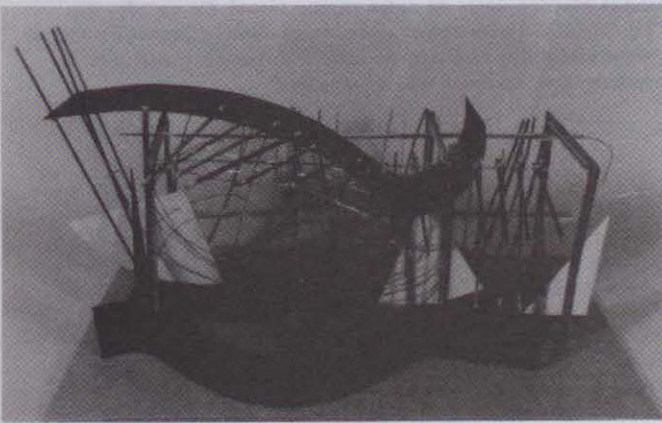
At the conclusion of his note the choreographer again expressed his general dissatisfaction with the limitations of the photographs but concluded that as far as he was concerned this was the dance as well as he could remember it.

III. CHOREOTONICS AND THE THIRD PERFORMANCE OF SPACE - DANCE: THEATER

Odile was a dancer; she was supposed to act the part of the interlocutor. She decided it would be best to begin simply. After dealing one of the photographs from the middle of the packet and studying it for a moment, she announced that she thought she saw the dancer there alighting from a *jete* of leap. The precise movement she called a *Grand Jete en Tournant*. The passage comprised a series of stable movement through a turn, covering a distance of perhaps three paces, which brought her into the Classical first position, feet extended parallel to the shoulders, from which she again turned while gathering herself gracefully into a full extension *en pointe* before launching off into an elegant, soaring, backward leap, coming finally to rest in an *arabesque* tableau. The entire sequence, which

IV. DENOUEMENT AND THE FOURTH PERFORMANCE OF SPACE - DANCE: THEATER

All collaborations are a mystery -- the amatory sorcery when one thing enters the soul of another and makes it new. After the Indian legend in which the God Shiva danced the "Tandava" (Dance of Creation) to the rhythm of the "sacred drum," one could hear the eternal vibration in every creative act. After Sir James Hall who thought a Gothic Cathedral might be grown from trees, pruned to shape and lashed and plaited together, one might see the stone tracery of charters roiling like limbs on ethereal winds of colored light. After the architect, who could see his building rising from the shadows of the gridded, centripetal ooze, reaching for space the way a bird might fill the morning sky with ambiguous undulations, one could see motion without time, captured in its own reflections. Then after, the choreographer began to instruct his dancers in silent, gestural metaphors drawn on the architecture: The motions of his hands manifolded in the precious crystalline tensions of the *exo-sphere*, his movements and the formation of that space reaching to touch and learn from one another. And there were the dancers lost in their movements inside the restless space like feathers drifting on a wind-blown dune.



ILLUSTRATIONS

- Page 44 Trace form photograph, Warm-up exercise for the Dance. Leslie Weitinger.
- Page 45 Trace form drawing for "Space - Dance: Theater I." Leslie Weitinger.
- Pages 46-7 Model study, "Space - Dance: Theater I." Leslie Weitinger.

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CALL FOR ARTICLES

ON DEMANDE DES ARTICLES

IMAGE REFLEX

With the re-vision of the Modern, architecture looks to understand its own history through the image of itself. This reflective image might be seen as instrumental in the attempt to recover displaced experience, the tradition of the local effaced by a dominant universal vision. In an architectural culture stretching from Vienna and Berlin in the east to Vancouver and L.A. in the West, there is a mythic 'West Coast' that defines a particular locus for the function of images in ordering and re-ordering the field of vision. This issue of FIFTH COLUMN queries (from the western periphery) the image in the mirror, at once inside and outside of the historical project of the modern, and asks: what alternatives present themselves to this search for alternative vision?

THE PLACE--THE FIFTH COLUMN: EAST-OF-MONTREAL ISSUE

An all-TUNS issue affords us the opportunity for a critique of the school and its predominant ideas. The book we will produce should be reflective of its place of production without being simply a prospectus of school projects -- a re-recording of projects presented at school.

While the curriculum is the more visceral component of a program of study, the issues we address throughout the four year cycle of work act in counterpoint to this structure and constitute the ground in which we work. The idea of the place is one that resonates through the curriculum of the School. It is this idea of The Place then that we suggest for theme of the EAST-OF MONTREAL issue.

Strategies for place-making are to inform its content.

It is significant that the first project we do -- the "Hut" -- is a project without a site. The issue of place-making is made more conspicuous in that first project perhaps by its absence. The notion of a physical place is suspended while other criteria for places are considered. For some, this poses considerable problems; for others the freedom of expression without physical or imagined constraints is a liberating experience.

A place would be very little indeed without someone to experience it, or, someone to conceive it. Places exist within a culture; places are sought out and explored. A place may be a fragment of paper, an idea, a desk -- an object or a destination. A place exists in time, or has as yet to be discovered -- some would argue has as yet to be made.

Can anything be a place? What is a place and how does it influence your work? What is the place of the place. Do you make it, do you read it, do you need it?

Consider your work and consider the program. Where are your personal points of departure, your personal points of reference?

Consider the work of your colleagues -- what are the points of divergence, where do your ideas converge?

L'IMAGE: RÉFLEXE ET RÉFLEXION

Avec la re-vision du modernisme, l'architecture cherche à comprendre son histoire récente à travers son image propre. Ce reflet peut être considéré fondamental à la récupération de l'expérience déplacée d'une tradition locale, qui s'efface sous une vision dominante universelle. Notre culture architecturale s'étend de Vienne et Berlin à l'est, jusqu'à Vancouver et L.A. à l'ouest; mais au sein de cette culture, le 'West Coast' mythique subsiste encore. La côte ouest définit encore un locus imagé qui intervient dans l'ordonnance et dans la réordonnance de notre champ visuel. Ce numéro du FIFTH COLUMN questionne cette image dans le miroir. En marge du projet historique moderniste, l'ouest demande: quelle sont les alternatives à cette vision dite alternative?

LE LIEU -- FIFTH COLUMN: A L'EST DE MONTREAL

Un numéro consacré au Technical University of Nova Scotia et à sa critique. Un numéro spécial qui se doit de dépasser la simple publication de ses projets d'école.

Tandis que le programme scolaire est fondamental au champ d'étude, des points de concertation à travers nos quatre ans de formation étudiante agissent en contrepoint à cette structure et établissent le champ de notre travail. Dans ce vaste champ, l'idée du lieu résonne. Le lieu - ainsi donc notre thème pour ce numéro spécial, À L'EST DE MONTRÉAL.

Notre premier projet, la "hutte primitive", est un projet sans site, une réflexion sur le sentiment d'un lieu, ou un endroit pour réfléchir. Comment rendre une place dans l'absence physique du lieu? La question demeure suspendue alors que d'autres critères sont pesés. La liberté d'expression doit elle-même prendre racine en quelque terre éloignée.

Un lieu demande en effet son expérience et sa conception. Il existe, à priori, au sein de sa culture, pour être recherché et exploré. Un lieu peut être un morceau de papier, quelque idée, cette pierre; un objet ou une destination. Un lieu existe dans le temps, ou attend d'être découvert, ou d'être créé.

J'en fais une 'lecture' et je me demande quel est l'espace qu'occupe cette réflexion sur le lieu. Une réflexion bien personnelle, ou lieu de concertation?

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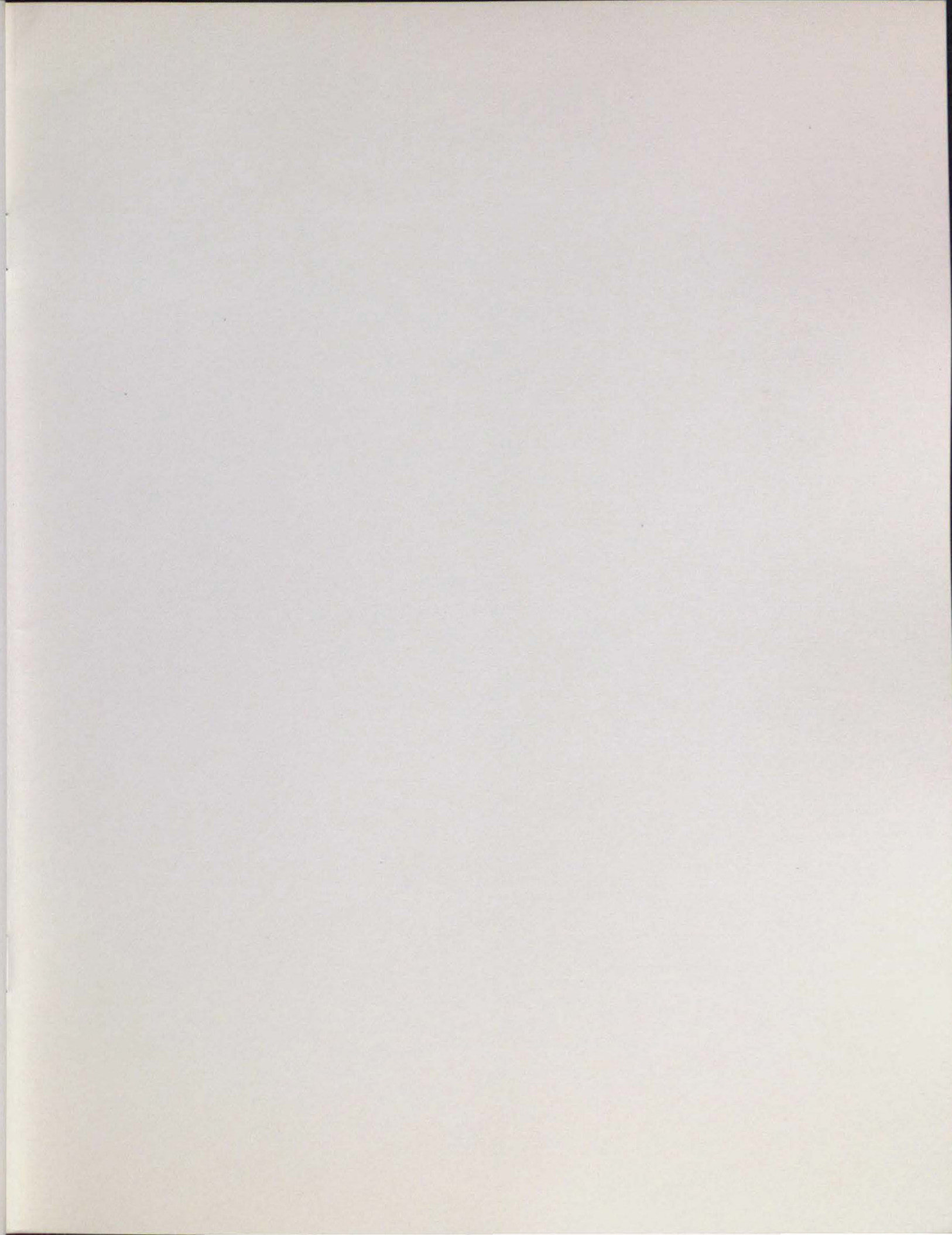
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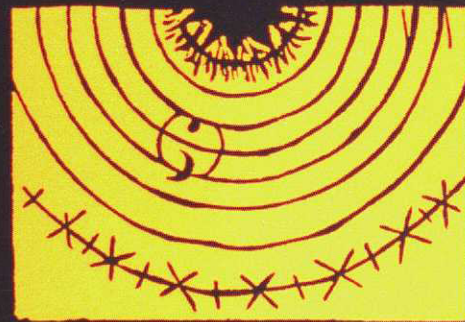
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