

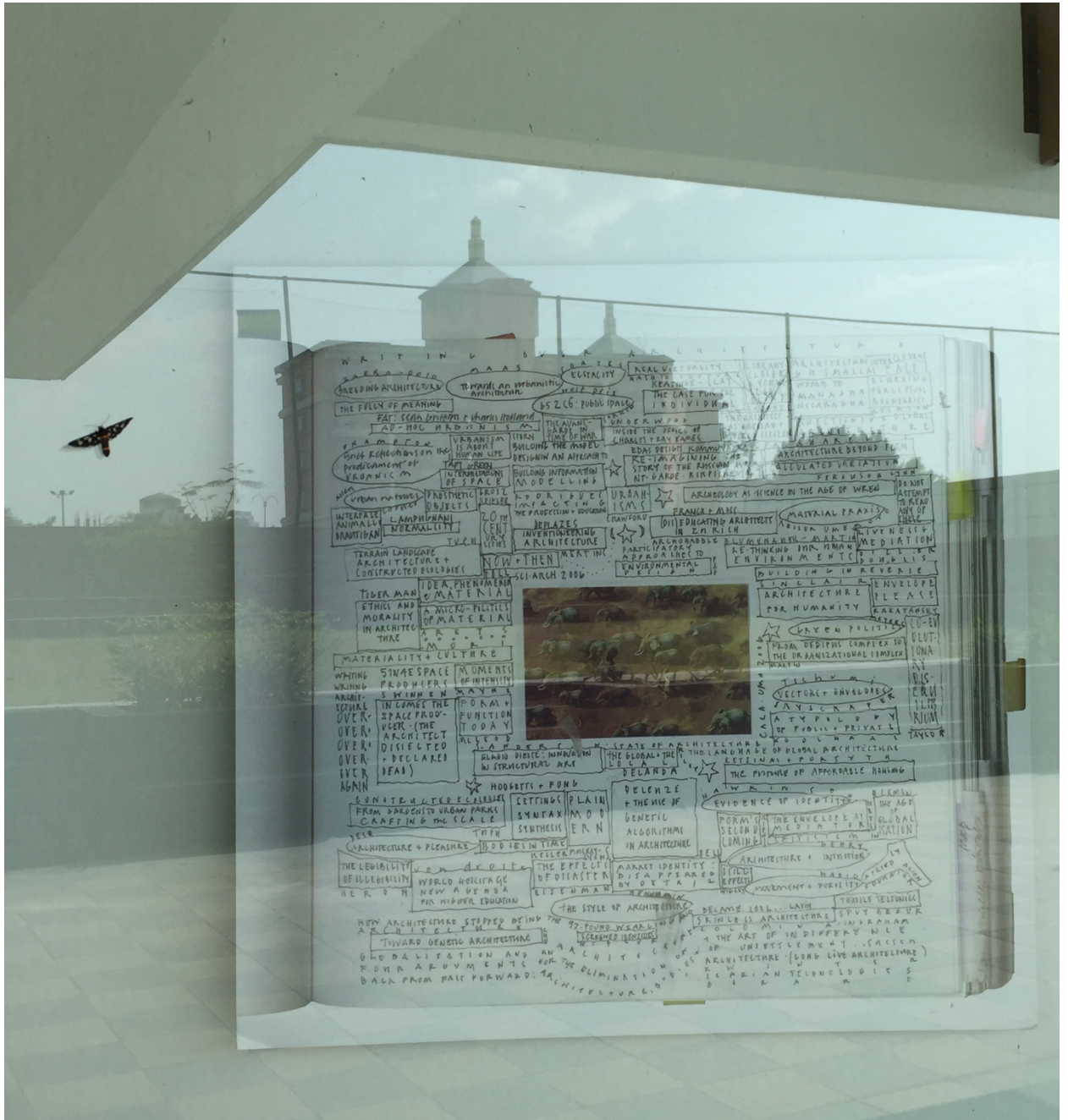
CALLIGRAPHISMS *Mapping Someone Else's Brain*

2019





the golden notebook (ordning och reda) 2002 roger connah



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Mapping Someone Else's Brain



So much Nonsense?

15 Calligraphisms

Retention Deficit Disorder

CALL – the assembly documents

16 Cognitive Maps

Freer Speech and Blasted Knowledge

When I bet to be a composer...

WHEN I BET TO BE A COMPOSER...

I'M DELIGHTED TO BE WITH YOU - THE LEFT HAND
 I WILL SIT DOWN IN THIS SEAT - I'M HAPPY TO BE THERE - I STARTED SINGING - THEY SAY I LOOK LIKE MARY ANGELOM -
 SOMETIMES THEY GIVE ME THEIR BABIES - WOULD YOU LIKE TO CHANGE THE BABY FIRST - THOSE PEOPLE DOWN THERE
 THAT A NON-SEAMSTER - I CAN'T FOLLOW THAT - SIGN MY ARM - WOULD YOU LIKE TO LOOK FOR A DOLL - BY THE TIME I GOT DOWN
 SHE WAS THERE - YOU'VE GOT TO TAKE THE PHOTOGRAPH - MR. ANGELOM - I HAD BRAD PATT ON THE PLANE - NO NEVER LONG TIME BEFORE
 WE WERE STILL IN THE ASCENDING - THE CAPTAIN CAME FORWARD ME - MY DAUGHTER IS GRADUATING FROM CALIF - WHO'S MINDING
 THE PLANE - I FOUND A BUS - A PICKUP'S BUS - IT WAS SO LOVELY - I LIVE IN N. CAROLINA - IT'S NO SMALL MATTER - IT HAS A BEDROOM
 BUT IT'S STILL A BUS - A COMPUTER IS AN INSTITUTION WHICH ENCOURAGES PEOPLE TO BECOME EDUCATED - TO FEEL ONESELF OF THE IDIOCY
 OF RACIAL, SEXUAL, RELIGIOUS PREJUDICES - IT IS A COMPLAIN - FIRST TIME IN THEIR FAMILIES - EACH TIME HE KNEW A LITTLE MORE - I WOULD
 TAKE ABOUT THOSE PEOPLE COMPOSE THEMSELVES - I WOULD USE AFRICAN AMERICAN POETRY - THE FIRST AFRICANS 1619 - WHITE BROTHERS F I IS THIS
 TOO HAZARD WITH ME WE ARE, WITH MORE, UPWARDS OF FORTY YEARS - SOUNDING BACKLASHERS - HOW DID THIS VICE - THROUGH POETRY
 BLACK PEOPLE HAVE SEX, WHITE PEOPLE MAKE LOVE - THE MAMMA I LOVE IS BAD + CHOCOLATE TO THE BONE & EVERY TIME SHE MAKES A
 WHITE WOMAN LOVES A HOME - THEY SAY THE BLACK - SWEET - THAT ROMANTIC BETTY - SOME NOT ONLY AUNTIE, SOME PERFECT GO TO THE
 LIBRARIAN... MR. ANGELOM MENTIONED... DON'T EXPECT AN IMMEDIATE RESPONSE - SOMEONE WAS UNHAPPY BEFORE YOU AND YET SOMEONE
 HAS SURVIVED - I WANT TO LOVE YOU - BE CAREFUL WITH A NAKED PERSON OFFER YOU A SMILE - I LIKE PEOPLE TO LAUGH...
 WHILE HAVE YOU BOMB - YOU WILL SAY - I WILL BE REMEMBERING YOUR BEST - I THINK THIS IS LOUANN - REVOLUTIONARY - IN HER VOICE THE
 CALLING OF A DOVE - IT LOOKS LIKE TO ME EVERYTHING IS WRONG - BUT THIS IS FICKLE - IN 20 MINUTES I WOULD CHANGE EVERYTHING - THAT POLA
 WOULD HAVE BEEN WRITTEN FOR WOMEN AND MEN + L.L. LOOL - SHAM, BARR, WIMMY, JUMP BARR HONEY - ANY PLANE GIVE ON THE BANK OF THEM
 HAND - POETRY TO MAKE YOU LAUGH - I WAS A SMOOTHER AT THE TIME - FREE OF NEGATIVE (APPLAUSE) - I'D LIKE TO BE ABLE TO SAY THAT TO YOU
 DON'T YOU DANCE - I'M NOT THE ONE I PRODUCE - THAT'S A FLESH HABIT - SHE WOULD NOT MIND - (AND MY LAMB - HEALTH FOODS - SPINACH KAW
 TODAY I NEED A STEAK - I LEAVE THEM AND THE TIME - SMOKING CARNIVORE - WE'RE ALL SORTS OF DIVERSE - THE HOLE - THE PLEASANT
 DANCE TO BE IMPERIAL - MODERNITY OF THE HUMAN SPIRIT - LIKE WITH, I RISE - DO YOU THINK I HAVE ALL THESE IN MY LIVING ROOM?
 DIAMONDS AT THE MOUNTAIN OF MY THING - I RISE - I RISE - MAID ON THE 5TH AVENUE BUS - THE SAKINAKI LAMB - I ALMOST LAUGH
 MYSELF TO DEATH - UNTIL MY STOMACH RISES - SPIT MY SIDET - WE WERE A MASH, LORIN LIES - WE TALK - THE CLAY - WE HEAR THE MASH
 THEY HEAR MY MASH ALIVE - COMEDY - THEATRE - PERFORMANCE - PREFERENCE - HERE - THE HEROIC - I DON'T HAVE TO EAT WITH YOU - WE ARE
 TAKING RESPONSIBILITY OF OUR CREATING - FROM THAT MOMENT ON, TALKING ME SILENT - WE ARE COMPOSERS - HUMAN APPEALS - BOWMORNING
 YOU DON'T KNOW THAT - YOU DO COMPLAIN - YOU MASH (COMPOSE EACH + EVERY DAY - (GENERATION) - NEIGHBORHOOD - LIBRETT - OLA -
 THE CLEANERS - I HAVE ALREADY BEEN PAID FOR - HI BABY HOW ARE YOU (A KISS OF SILE - HELP) - WALKING DOWN KING'S ROAD -
 CENTRE AND I WAS A BEATNIK - THAT SAME WITH BROWN DOG - A BLACK ANIM - 7 30 (TINY) - HE SAT ON THOSE CHILDREN
 I WILL NOT HAVE MY CHILDREN PRESENTED - I DON'T CARE, BUT I DON'T HAVE THAT TALENT - WHO'S A SONG FOR ROBERTA FISH -
 WHEN YOU'RE DOWN ON THE MICHIGAN... WHAT ARE YOU... TAKE TIME OUT... (THE COUCH LEOPARDS) MAKE YOU
 FOR THE WATER - WHAT WE HAVE TO - RECOGNIZE OUR POWER, OUR PRIVILEGE - WE ARE THE PRIVILEGED - WE
 HAVE A WAY TO BE COMPLAIN (POLA)... A BABY'S STARTLING TRIP - UN PHONED ME - 16 YEARS OLD, FREEMAN
 T UNMARKED, SIMULTANEOUS TRANSLATION ON SAN FRANCISCO - IF I WOULD PLEASEMENT, 6' TALL, PLEASANT
 + BLACK + UNMARKED I COULD GO IN THAT DIRECTION - I RATED AT 7411 OLD - STOPPED SPEAKING FOR 6+ YEARS)
 SYSTEM YOU WOULD BE A TENDON - SO DELICATE (APPLAUSE) FOR THE COMPOSER IVE HAD...
 JOHN SIMULON - CALLED - I SAID YES - WHEN WAS THE LAST TIME YOU COMPOSED VTA 25. 2. 2006
 SAID YOU WERE IMPORTANT - HEALING - I DON'T KNOW 2 MORE SHAKERS...
 POETRY IS TO BE - HAD SOMETHING OF AN ANOONO - TO COMPOSE PEOPLE LIVE
 POWER TO CHANGE SOMETHING LIKE PREVIOUS

So Much Nonsense

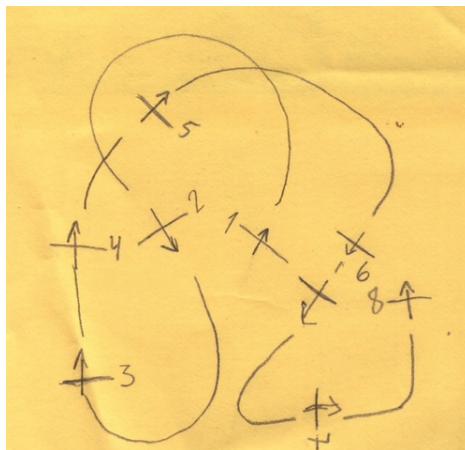
These Calligraphisms, as we shall call them, differ from other types of mapping. They started life in real time in a 7.5 x 7.5' Golden Sketchbook (*Ordning och Reda*, Sweden). Over a period of 5 to 6 years whilst teaching as a Visiting Professor in Texas (UTA) attending lecture, event, reading or listening. By real time we mean here that there is no advanced planning of the sheet-as-canvas, or how and where the information and knowledge will be situated, located, mapped and layered.

There is deep precision however in this process. In these drawings, often done with a very fine Pilot G Tec-0.3 ceramic-tipped pen, it is a matter of finding a way to visualize the information and thereby 'shape' it as it emerged from reading or experiencing an event. This also meant shaping both inclusion and exclusion. What could not be said was drawn, what could not be drawn was ineffable. It all lies within what used to be called the retention of learning. How was this turned into knowledge may well be a question immediately asked. What cognitive models helped these calligraphisms emerge? Legibility and illegibility also play their own part in these drawn events. Eventually, from lectures attended, books read and chance debates, these became a way to visualize a discourse, a polemic, a provocation, an indifference, a nausea, a diatribe, a course outline or a thesis.

Crucial to the effectiveness (or not) of what became cognitive mappings, and visualizing learning in this way, is the deployment of these ideas as text and image across the 'canvas'. Unknown material always emerges to 'sit' alongside other material. Instantly a new narrative can be proposed, unrevealed until juxtaposition of word with drawing, text with diagram begins another journey. This unknown material is what has yet to be learnt or spoken; it is the idea of knowledge or learning in-waiting. It may never be expressed but lies within. Nothing but experience and a level of ignorance makes up the narrative of – at times – nonsense and makes those links that emerge from the event.

There is no agenda nor destination, yet in the very transcription and shuffling from mind to hand to canvas with agendas merge. Destinations offer themselves to the viewer; interest can flag, detail can seduce. One of the intriguing aspects of mapping and deploying knowledge as text sees this as a form of 'prose architecture'. This links to any designed moment, where eventually words and space can lock something that should – must - remain open. This is both a logical and illogical analysis leading to a condition of locked openness. Is this not crucial to the way learning and knowledge can be retained for later use, ready to take off in new patterns, newly released? Illegibility or legibility is not so important here as floating within the imperfect, ineffable curve of text as space.

Incomprehensibility or the dreaded 'soft edge' is not so much determined by the layering as how the brain erases and edits as it goes along. Is this the architectural brain in action? Or are we mapping someone else's brain? Is this where the soft edge moves to a harder texture which emerges from filtering out the loose, the uncertain, the frivolous even? The drawings and maps that emerge erase knowledge and learning as fast as they try to locate new thinking. Is this non-sensical? Or should we speak about 'unthinking' as much as we might consider these calligraphisms precise versions of an 'unspace'. The works – word-worlds? – are unseen as fast as they are imagined. The drawing of text is forever thinking through architecture. It becomes the architecture of the text with no intention to build anything, but 'buildable' at the same time; demonstrably computed by using someone else's brain.



This then is a drawing off and drawing down. So much nonsense? Not quite! These drawings rely on a model of knowledge and language that fluctuates continually between fluency, redundancy, absence and infancy. Always, but always, they begin in the middle of something else. Just as a 7-year old girl demonstrates the fluency of her gymkhana ride on a Post-it, little more than 3" square. Memory, direction, required skill and narrative are all contained in the instant unthinking precision of this downhill drawing. Uphill writing, downhill drawing, thinking deployed as design. Who then speaks of architecture?

CALLIGRAPHISMS



1 Enduring Innocence & Special Stupidity

This began as a real time mapping of a lecture by Keller Easterling in Texas (2007). The image of George W Bush had been placed in the centre of an empty page in the notebook. There was a hint of the lecture, having read the book called *Enduring Innocence (Global Architecture and its Political Masquerades)* (MIT 2007). The chance references and the notion of stupidity that she spoke about suddenly collided with this random image. Lines and ideas started to take shape as she spoke. In the attempt to fill up the page (but not too quickly) words and phrases are put as holding lines for further information. The question is obvious: where to put something that is a new line, new thought and does not necessarily follow from the last? This is where the page has to be treated as a void, the empty canvas as a container space. This is storage. A line spoken which seems to be interesting but cannot be linked to something else already noted is instantly located somewhere else on the page. As the lecture proceeds, parts of these arguments return and the drawing and mapping is thickened with other links. Graphic play can help, even a hint of doodling. Yet this is precise in unknown ways. The work is not nihilistic or illegible. The use of capitals against the cursive starts to suggest landscape lines and spaces. The potential illegibility of the hand is always a concern, but only as far as it can be controlled.

SECULAR
POLITICAL
THEORY

SHAKING UP THE
CORE OF THE
MARKET KICK ATTACKS

BREEZY REFERENCES
SELECTION

THE PRIVILEGE OF
ANACHRONISMS
USA EN ASIA
UNIDENTIFIABLE

BACK TO THE LOVE
BOAT

HOW TO BECOME
A DOUBLE AGENT
BACK STAGE
RECIPES

MONKEYING W/
THE CURRENCY

TRAGEDY OF
MEANINGLESS
IS OUR

DEBORD -
LOST AUTHENTICITY

THE BELIEVER

WILDERMANT

ABUSIVE
CONDITIONS
HUMAN
RIGHTS
REDUCTIVE
ENVIRONMENT

NOT ONLY STUPIDITY
PHENOMENA

DUBAIS OF THE
ARCHITECTURAL
SOUL

GOLF - TOURISM -
SPACES
EMBODIED / a political
DISPOSITION

SHAMANISM
CAPITALISM

THE CHEATER AS BELIEVER...

THE PRIVILEGE OF
ANACHRONISMS
USA EN ASIA
UNIDENTIFIABLE

BACK TO THE LOVE
BOAT

HOW TO BECOME
A DOUBLE AGENT
BACK STAGE
RECIPES

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GOLF - TOURISM -
SPACES
EMBODIED / a political
DISPOSITION

SHAMANISM
CAPITALISM

THE CHEATER AS BELIEVER...

PACISM
CONTROL
SURVEILLANCE

VIRAL
MARK-
ETING
INDICATIONS
OF
POWER
+ VIOLENCE

TEFLON
DISPOSITIONS

NARCOTIC
POWER
EDUCATIONS

ENDING IN
INNOCENCE



KEY
THE MODEL OF
GOLF

OUTLAW
INTER-
JURISDICTIONAL

BEYOND
THE LAW

GOLF
PARKS

ZONES
CRUISES
CAMPUSES

ENCLAVES

AIRPORT LOUNGE

J-C-PENNEY

REBOUNDED
FICTIONS

THE TOMBOLA LANDSCAPE
LANDSCAPE GENM
PARA-DOXA
THE CHERRY
TO MATA
SYNDROME

INTER-NATIONAL
INTRA-NATIONAL
PHOTO-SYNTHESIS

TRANS-NATIONAL(ISM)
SPATIAL PRODUCTS
WORLDS WITHIN WORLDS

Ed Dienerhaus
Urbanism + Film Noir

KARACHI
ALTERING THE
STUPIDITY

POLITICAL
EXEMPTION
OF SPECIFIC
SPACES
MAKING
SOME-
THING
BETTER

VERBS
NEW VOCABULARY

PROCESSES
WE ARE NOT TALKING OF 'ENCLOSURE' ANYMORE

REHEARSALS
UNDER-REHEARSED IN TALKING ABOUT THESE THINGS..

NOTATIONS
TAKE THE WEATHER WITH YOU

ALGEBRAIC
SPACE
VIRUS

SPATIAL
DIRECTIVES
"THIS IS THE WAY
HE MIGHT MAN
MARK SPACE"

OUTLAW
INTER-
JURISDICTIONAL

BEYOND
THE LAW

GOLF
PARKS

ZONES
CRUISES
CAMPUSES

ENCLAVES

AIRPORT LOUNGE

J-C-PENNEY

REBOUNDED
FICTIONS

BANKING ON CAPITALISM
FEED THE NEW POLITICAL IMAGINATION

RICOCHET - LATERAL - INSINUATIONS

AN ENGINE FOR
NEW SNEAKY
MOVES
IN ARCHITECTURE

DIVERT - SUBVERT

SEVERELY
DIVERGENT
ENVIRON-
MENTS

DIASPORIC
SPACE
EXPLOITING THE EXPLOITATION
THE SPREAD
CONNECTIONS

WHAT DO YOU DO?
WHAT OPTIONS ARE POSSIBLE?
NEW RESOURCES

THE CONTROLLED POLITICAL END?
NO-SCALE
TRANSPORTATION
LONG-HOPS
ANIMAL
THE STEVEDORE...

THE BACK OF THE COMPUTER
THE TAIL OF THE MIRROR (GASCHE)

NETWORK SEE KARACHI

NEW VOCABULARY
LITHOGRAPHY

REHEARSALS
UNDER-REHEARSED IN TALKING ABOUT THESE THINGS..

NOTATIONS
TAKE THE WEATHER WITH YOU

ALGEBRAIC
SPACE
VIRUS

SPATIAL
DIRECTIVES
"THIS IS THE WAY
HE MIGHT MAN
MARK SPACE"

OUTLAW
INTER-
JURISDICTIONAL

BEYOND
THE LAW

GOLF
PARKS

ZONES
CRUISES
CAMPUSES

ENCLAVES

AIRPORT LOUNGE

J-C-PENNEY

REBOUNDED
FICTIONS

BANKING ON CAPITALISM
FEED THE NEW POLITICAL IMAGINATION

RICOCHET - LATERAL - INSINUATIONS

ABB - AUTOMATICALLY GUIDED VEHICLES
RE-CONSTITUTED NARRATIVE SURFACE
BEYOND SCALE
DIFFERENT MODALITIES OF TRANSPORT

LAUNDERED
DIVERSIONS TO
NEW NAVIGATIONS KARACHI

NEW WORLD
ORDER
BANKING
CHINA
INDIA

ECCLASTIC CERTAINITIES
TOTALITARIAN
TEXAS - N. KOREA

ZETAUÛLLE
PLANET INTZSOA

ABANDONING
INNOCENCE
RICOCHET - LATERAL - INSINUATIONS

THE
DOUBLE
AGENT

2 Purism v Constructivism

I had an old copy of the Spectrum Book (1965) *Modern Artists on Art* picked up in the wonderful chain in Texas called *Half Price Books*. I lived in those shops whenever I was not teaching. Edited by Robert L. Herbert it had such delicious texts as Paul Klee on *Modern Art*, Naum Gabo on *The Constructivist Idea in Art*, Umberto Boccioni on *Futurist Sculpture*, Kasimir Malevich on *Suprematism*. It became obvious after reading *Purism* by Le Corbusier and Ozenfant and Gabo that some sort of dialectic play could be created as a way to introduce to students and begin a discussion. Could this be achieved by a simple central division off which ideas could follow and appear as opposites or answers to each other. How much precision does this hold? Presented in a seminar and discussed the bi-structuring proved useful to assess what were not always obvious oppositions. The students developed this method and took it on themselves to make dualities from aspects that were not always oppositional. But the 'method' allowed for a measure of comparative learning. Motivational reasoning could be discussed along with the idea of confirmation bias: why do we choose the extracts we choose to remember something we've read? How do we select these lines? Remembering that this duality of course then sets up this opposition without really trying, and invites us to understand what is discussed today over Post-truth; the notion of false equivalence.

SUPERIOR SENSATIONS OF A MATHEMATICAL ORDER CAN BE BORN ONLY OF A CHOICE OF PRIMARY ELEMENTS WITH SECONDARY RESONANCE

'BORN OF HUMAN CONSTANT' CAPRICIOUS MARCH OF INTUITION VO AHEAD WITH CERTAINTY

THE HIGHEST DEFECTION OF THE HUMAN MIND IS THE PERCEPTION OF ORDER. THE SENSATION OF ORDER IS OF A MATHEMATICAL QUALITY

AFTER CUBISM: A MASTERPIECE OF HUMAN-ORDER TRANSMITTABLE/UNIVERSAL LANGUAGE PLASTIC ART. GOAL OF ART - THE NATURE OF HAPPINESS ADDRESSED TO UNIVERSAL PROPERTIES OF THE SENSES + MIND. SENSATION OF MATHEMATICAL LYRICISM CLEAR PERCEPTION / GENERAL LAW SUPERIOR ORDER - UNIVERSAL MEANS

PRIMARY SENSATIONS - SIMPLE PLAY OF FORMS + PRIMARY COLOURS

LE CORBUSIER + OZENFANT 1920. PURISM AT HISSE L'ESPRII NONVEAU

CONSTANT FIXED SENSATIONS FOR EVERY INDIVIDUAL DETERMINING SUBJECTIVE REACTIONS OF AN INDIVIDUAL ORDER WHICH PERMIT THE ERECTION ON THEIR RAW FOUNDATIONS OF A SENSITIVE WORK RICH IN EMOTION.

FIXED, FORMAL, EXPLICIT UNIVERSAL LANGUAGE DETERMINING SUBJECTIVE REACTIONS OF AN INDIVIDUAL ORDER WHICH PERMIT THE ERECTION ON THEIR RAW FOUNDATIONS OF A SENSITIVE WORK RICH IN EMOTION.

FIXED FORMAT (FORM) TRANSMITTABLE LANGUAGE. WHOLE / NOT FRAGMENT ECONOMY IS THE LAW OF NATURAL SELECTION MECHANICAL SELECTION HARMONIOUS DIVISION OF LINES, DIRECTIVE LINES NOT SURFACES

TRULY EXTENSION OF HUMAN LIMBS TOTAL PLASTIC RE-CREATION 'DETERMINE THE EXACT PLAY OF DENSITIES' THE PURIST ELEMENT IS LIKE A PLASTIC WORLD ONLY FORMED, COMPLETE IN PRECISE + UNIVERSAL REACTIONS

BOTH NATURAL SELECTION + MATHEMATICAL SELECTION ARE MANIFESTATIONS OF PURISM INCONTESTABLE STANDARDS UNIVERSAL ART

CONDEMNATION OF INDIVIDUALISM TO THE BENEFIT OF EVERYTHING IN ARCHITECTURE IS EXPRESSED BY ORDER + ECONOMY

PURISM AN AESTHETIC THAT IS RATIONAL; HUMAN

No stable point left revolution removed everything floods, metaphors, destruction revolution

creative human genius, which never errs & never mistakes... since the beginning of Time, man has been occupied with naming else but his perfecting of the world.

to accomplish this task, the artist need not search in the external world of nature: he is able to express his impulses in the language of ABSOLUTE FORMS which are in the (substantial possession of his art!)

RECONSTRUCTION THE INNATE WORLD OF SCIENCE IS CLOSED TO AN OUTSIDER BY A MURAIN OF ENIGMAS.

SCIENCE + ART - MOST THROUGH POINT / CONSEQUENCE OF REVOLUTION

IMPOSSIBILITY DISAPPEARED FROM LEXICON SCIENTISTS NEEDED TO FILL UP THIS EMPTINESS FOR THE APPREHENSION OF THE UNIVERSE ACCESS TO THE REALM OF ART IS OPEN TO EVERY MAN... TAKEN UP AN ATTITUDE NEVER ALLOWED IN SCIENCE...

OPTIMISM

(b. 1904)

NAUM GABO 1920 THE CONSTRUCTIVE IDEA IN ART

Diachronic

IMMEDIATE SOURCE: REPULSION OF CUBISM CUBISTIC IDEOLOGY NO PARALLEL IN THE HISTORY OF ART FOR VIOLENCE + INTREPIDITY

ONLY POSSIBLE IN THE ATMOSPHERE OF A REFINED CULTURE "CUBISM WAS A REVOLUTION. IT WAS DIRECTED AGAINST THE FUNDAMENTAL BASIS OF ART."

CUBIST TRANSPERME ENTIRE INNER WORLD OF PERCEPTION (LIBID, EMOTION, WILL) INTO THE INTERIOR OF THE OBJECT PENETRATING THROUGH ITS WHOLE STRUCTURE

LIBID OF LIFE THE CUBIST HAS NO SPECIAL INTEREST IN THOSE FORMS WHICH DIFFERENTIATE ONE OBJECT FROM ANOTHER. DOES NOT TOLERATE PERMANENT REVOLUTIONS

ART IS THE VEHICLE OF IDEAS + HIS ATTITUDE TO FACTS IS STRICTLY PARTIAL

CONSTRUCTIVE IDEA IS NOT A PROGRAMMATIC ONE

IT IS NOT A TECHNICAL SCHEME FOR AN ARTISTIC MANNER NOR A REBELLIOUS DEMONSTRATION OF AN ARTISTIC SECT IT IS A GENERAL CONCEPT OF THE WORLD, A SPIRITUAL STATE OF A GENERATION, AN IDEOLOGY CAUSED BY LIFE

CONTENT AND FORM BOUND UP WITH IT + DIRECTED TO INFLUENCE ITS COURSE

IT DOES NOT SEPARATE CONTENT FROM FORM ART LIVES FROM THE NECESSITY TO COMMUNICATE + ANNOUNCE.

THE CONSTRUCTIVE IDEA SEES + VALUES ART ONLY AS A CREATIVE ACT (CREATIVE MIND) THE WAY OF A CREATIVE MIND IS ALWAYS POSITIVE, IT ALWAYS ASSERTS, IT DOES NOT KNOW THE DOUBTS WHICH ARE SO CHARACTERISTIC OF THE SCIENTIFIC MIND.

EXISTENCE SCIENCE TEACHES, ART ASSETS SCIENCE PERSUADES, ART ACTS

Therefore the way to ULTIMATE TRUTH IS SO LONG + DIFFICULT FOR SCIENCE.

THE EQUATIONS OF LE CORBUSIER (CLEANING EQUATIONS)

3 The Rhetoric of the Image

This began as a re-reading of Roland Barthes' seminal essay '*The Rhetoric of the Image*' (*Image, Music Text* ed Stephen Heath 1987). This set of essays represented a time when the structural analysis of narrative emerged from the study of linguistics (and to some extent anthropology) into literary theory and eventually into the dissemination through Barthes' *Mythologies* into the semiotics of of culture (photography, theatre, food, fashion, film, music and architecture). There are three Roland Barthes: 1 the linguist, sociologist and lexicologist; 2 the literary theorist and semiotician; 3 the post-structuralist (*Death of the Author*). Born in 1915, he was a professor at the College de France until his death in 1980. I have never forgotten a piece of graffiti scrawled in Les Halles in Paris in 1980 – *Roulez moins vite, vous pourriez écraser Roland Barthes*. In many ways the world is still going too fast and crashing into Barthes. Here in this essay, analyzing the signifying activity: an advertisement for plum tomatoes and other Italian produce, tipping out of a string bag. Barthes offers the reader and world a vocabulary that has somewhat disappeared – but every term is present in today's advertising and digital gridlock with viral and digital memes just about dictating the dissemination of all image, including architecture and the faces-facades-skins of our cities. Denotation, connotation, sign – signifier-signified - literal, 2nd and 3rd level, third meaning etc. Over-reading to some is latent meaning to others, hidden meanings waiting for a grain of sand to reveal itself. If Barthes moves from any work to text, he later escaped from such destination. The question he left for all those who wished to read and close culture within a sequence of accessible signs. Whatever turns, displaces, shifts, disperses, who slays contemporary myth today?

THE ETERNAL SURPRISE OF MEANING...

"LANGUAGE IS 'THE TOTALIZING ABSTRACTION' OF THE MESSAGES EMITTED + 'RECEIVED' " (?)

ETYMOLOGY (IMAGE / IMITARY) COPY (REPLICATION)
 ANALOGICAL REPRESENTATION WHAT ARE TRUE SIGN-SYSTEMS?
 NO SIMPLE ABUTINISATION

"LINGUISTICS DENIES ALL COMMUNICATION BY ANALOGY THE STATUS OF LANGUAGE"
 ADVERTISING INTENTIONAL / FRANK EMPHATIC (OBVIOUS)

SANSSIVE THE ARBITRARY SIGN COW-BEE - ELEPHANT COURSE IN GENERAL LINGUISTICS

WHAT IS THE PURE IMAGE AND WHAT REMAINS NON-VERBAL IF NOT NON-COMMUNICABLE?

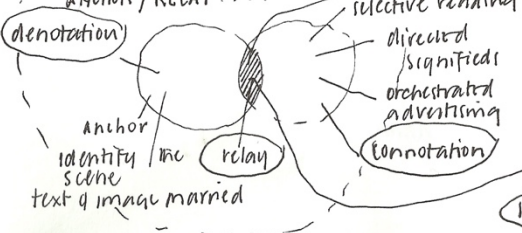
NAIVE
 NAIVE ANALYSIS ENUMERATION OF ELEMENTS
 STRUCTURAL DESCRIPTION RELATION OF ELEMENTS WITHIN THE TERMS OF THE STRUCTURE: "IF ONE TERM CHANGES, THE OTHERS CHANGE AS WELL."

rhetoric signifies IDEOLOGY

STRUCTURAL

LINGUISTIC MESSAGE(S)
 CAPTION - HEADLINE - PICTS - FILM DIALOGUE - SOUND-BYTE - EMAIL - SPAM

"AS IF YOU HAD PICKED THEM IN YOUR OWN GARDEN."
 TEXT GUIDES THE INTERPRETATION ANCHOR / RELAY



OVER-READING
 SIMULACRUM POLYSEMY
 AMBIGUITY

DOUBTING THE LINGUISTIC NATURE OF THE IMAGE

THREE IMAGES
 1. LINGUISTIC CODED - WRITTEN (FRENCH / ENGLISH / SPANISH) TEXTUAL

Level 2 A CODED ICONIC MESSAGE non-iconic / intentional SYMBOLIC

WHAT IS 'ERRATIC' READING?

THE RHETORIC OF THE IMAGE



FOLAND BARTHE'S HOW DOES MEANING COME INTO THE IMAGE?

EVERY IMAGE IS POLYSEMIOUS "FLOATING CHAIN OF SIGNIFIERS"

HOW TO FIX MEANING - ARREST THE AMBIGUITY - "COMBAT THE TERROR OF UNCERTAIN SIGNS"

THE WORD AS RELAY CARTOON - CINEMA TO PROGRESS THE 'NARRATIVE'

ideology
 drawing
 selected rhetoric / learning

MAMET ON DIRECTING FILM

TELLING THE STORY BY IMAGE: PROGRESSING IN <THE CUT>

language

Level : 2

skim off - read off - tease-out : meaning

Functional (Advert) consists level (CONNOTE)

freshness (s.p. baking string bag)
 civility (own shopping)
 PANZANI
 METONYMY Sr = Red, yellow, Green tomato / PEPPER (Italianicity)
 still-life (cultural knowledge)

aissonance
 PANDI, FEMMI, ANTONIONI
 dis a out inuous

Level 1 LITERAL

3 A NON-CODED ICONIC MESSAGE: 'IMAGE'

Continue to read the image perceptual knowledge Sr / sd manipulation / cropping photograph...

MESSAGE WITHOUT A CODE ANTHROPOLOGICAL KNOWLEDGE LITERAL MESSAGE

RELATIONAL - VITRIAN DO WE ALWAYS PERCEIVE MORE THAN THE LITERAL? LEXICON

THE PRIVATE - INNER SPEECH - WORLD PERCEIVED EXOTIC - MIS READING (?) RADICALLY OBJECTIVE / INNOCENT - BEYOND COMMUNICATION? DENOTED WORLD

photographs
 Literal - as-is
 rhetoric internal in photography

digital norm no longer innocent morality

entropy parole

practical DIALECT intentional variation personal lexicon aesthetic

anarchy continuous system elements without system

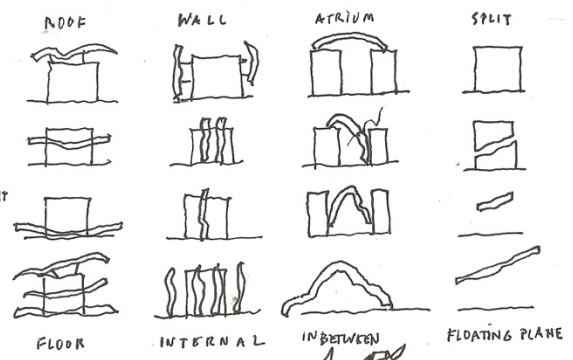
vertical line of text on the right side of the page.

4 The Big Box

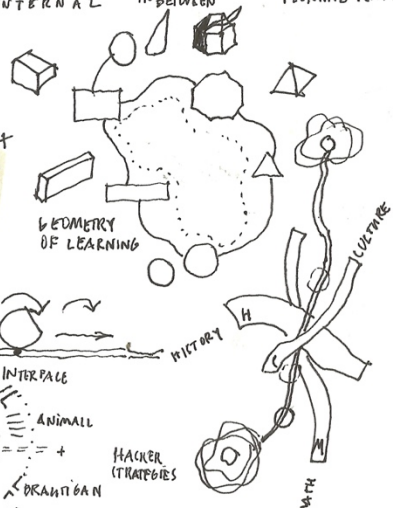
The Big Box was a real time mapping of a lecture by Julia Christenson on her book published in 2008 by MIT Press called *The Big Box; Reuse*. A little before the time when it became more acceptable to let buildings die this analyzed the issues facing a community when such buildings were vacated; the landscape has to shift, the community re-thinks their daily life and highways become new containers in the interim. This is the container landscape that leaves voids that are re-filled but never quite re-occupied. This is what it means to drive around America and hear someone speak of “nothing seems real”. Of course everything is real enough, but only as far as you can get in the car and leave. This is the new lost history, never documented enough to care. Walmart become a church, KMart a gym or courthouse. Are these civic-minded structures and landscapes? The mapping began with a cut and past cardboard box. The rest fell into place as she spoke about shopping destinations becoming new community destinations. Later at dinner she spoke about how she crisscrossed America seeking, identifying and photographing these areas of ‘nowhere’ turned somewhere. She even interviewed the people involved. The eventual result began with a cut and paste image of a cardboard box and then took off from there as she spoke and developed the lecture. Small analytical drawings seemed to appear naturally in the top right hand corner as a way to explain cut aways, slices, the breaking up of old containers. Quickly the notion of the big box became a series of little boxes and included many other moves that architects could carry out on such abandoned containers. The future of America or the future of architecture?

ADAPTATION RELATIONAL
 RE-USE REUSE THE POLITICS OF WAL-MART
 TRENDS ON THE THIN LINE NORMALCY INDEX POWER
 BETWEEN ARTS + RESEARCH

TEXAS 5TH LARGEST ECONOMY IN THE WORLD



LAND USE EXPLORATION OF THE BIG BOX



NO NOSTALGIA FOR RENOVATED WALMART: THE SIGN... REAL ESTATE

EVENTUALLY HOW INTERESTING IS THIS. PLX MANUSET APPROPRIATION - IS THE ISSUE ABOUT SPACE, SURPRISE, RE-USE OR NAIVETY. MANY OF THESE ISSUES ARE ONLY 'EXAGGERATIONS' OF WHAT HAPPENS ON EVERY HIGH ST. INNOVATION FRAGMENTATION

THE SO-WHAT! PHENOMENON MORE SOCIOLOGICAL ANALYSIS - CONDITIONS FOR/OF RE-USE

PROJECTS FOR THE BIG BOX

1. DYNAMITE IT, FILM IT, ART-VIDEO IT; TRAKTOR OVER THE WHOLE SITE, RESEED RETURN TO MOTHER EARTH RECYCLING
2. ATTACK IT WITH AN UNKNOWN BUT DEADLY ARCHITECTURE
3. MAKE AN INDOOR GAME ARENA LIKE NONE BEFORE
4. FINALLY - INSTALL A NEW SCHOOL OF ARCHITECTURE

STUDY OF RE-APPROPRIATION IS IT HUMOROUS FOR IS CAMP OR IRONIC APPROPRIATION:



THE NEW CATALOGUE OF CAMP INDIFFERENCE.



OR MOTHER-EARTH RECYCLING OR FLAT-LINING ARCHITECTURE

5 The Steven Gerard Circle

Faced with the request to give a lecture called *Architecture Degree Zero* and wishing to delay and defer this process for as long as I could, I came upon the idea of opting for non-hierarchical contents. I have never wanted to finish a lecture or presentation I have begun in the way it is imagined or planned. There is always a hijack of the lecture in some way. Methods to resist the lecture and delivering it can take many different forms. Therefore, it was obvious that the idea of the radiating circle became the natural unending structure for the lecture. There was some connection to the wonderful research carried out by Jessica Helfland called *Re-Inventing the Wheel*. It recalls those circular paint catalogues or astrology devices whereby turning the paper or laminated wheels and aligning them leads to new interpretations or prophecies. I imagined the same for the lecture. Giving wheels out and then asking the audience to turn them and begin wherever the circle fell. Without this aleatory device, the lecture is delivered following some sort of narrative which picks up from what is selected. The very nature of all these diverse aspects could of course end up as an infinite lecture, There was a specific reason why an image of the Liverpool footballer Stephen Gerard was used with cut off corners. Gerard was the one player at the time, a little like the Portuguese Luis Figo, who could see a space ahead, lean forward, increase his speed and - without others realizing - suddenly surge through a space. For some inexplicable reason it seemed to me obvious to connect Stephen Gerard with a lecture called *Architecture Degree Zero*. But I guess you'd have to understand 'scouse' (Liverpool) humour to get that one!



MEMORANDUM: ON 30.11.10
 LIBRARY: 2008.01.01
 THE HACKER ETHIC: TO USE THE WORLD AS THE USER!
 ON THE LACKING BEINGS ON THE CANOPE
 HARRIS - INTERNET - WORLD AS THE USER!
 THE THEORY OF EVERYTHING
 STRAND THEORY
 ON THE SHOULDERS OF GIANTS (NEWTON)
 BEYOND ANARCHISM - FRAGILE THEORY
 THE DETERMINACY OF MODERN ARCHITECTURE
 ABOUT IDEAS NOT GET FULLY FORMED WITHIN
 TO FROM DIGITAL TO ANALOG + BACK AGAIN (HEURIST/PAULY)
 3000M - ENOS + PAVANE INTERLOCKED
 THE CHINESE ART OF THE PAINT-DOWN
 FIZZY LOGO IS STILL LOGO & IS NOT FREE: WHO SPAN TO MATH?
 IS BEING DIGITAL THE TRICKY INTERCONNECTED NARRATIVE
 ALL MAKE THE HIGHWAY | THE WATER TOWER
 WHAT DOES IT MEAN TO BE IN PROGRESS (PROGRESS NOT PROGRESS?)
 'ASSEMBLAGE' + THE EXPANDED ARCHITECT
 FASHIONABLE NONSENSE: ISOKAL: ARCHOBABBE
 PAPERLESS PROJECT: PAPERLESS PROGRESSIVE: HOAX OR?
 SOME THINGS YOU NEVER GET PASSED
 EDWARD BOND: TADUSZ KANTOR
 SAVING PHYLLIS LAMBERTI LIFE ON THE RAMPLAS.
 ARCHITECTURE STAIRWAY TO HEAVEN + BEYOND
 TO BE IN TO DO - JENN-PING SARTRE
 DO BE DO BE DO! FRANK STARBUCK
 BEYOND THE PLANE OF THE FEASIBLE: BEYOND DIGITAL
 BEYOND TIME: BEYOND A FLOOR (UNIMPERCEIVED) ARCHITECTURE
 TELL THE STORY IN THE CAT: DAVID BARNETT
 BEYOND THE PLANE OF THE FEASIBLE: BEYOND DIGITAL
 BEYOND TIME: BEYOND A FLOOR (UNIMPERCEIVED) ARCHITECTURE
 TELL THE STORY IN THE CAT: DAVID BARNETT

ARCHITECTURE DEBATES ZERO
 THEMES + HISTORIES OF ARCHITECTURE
 CHANGING IDEAS OF MODERN ARCHITECTURE
 A CRITIQUE OF CIVILIAN REASON: PETER SLOTHMINK
 BUREAU OF INVERSE TECHNOLOGY
 DATA - ACTIVISM
 SELF-REFLEXIVITY
 BOBRIOT / BLANCHOT TRUST / THEORY: CONFIDENCE
 PRISON WHILE IN LANGUAGE: F. JAMESON
 10/10 (LIVES HISTORY OF THE LAST 30 YEARS)
 THE ROCK: STARK ARCHITECT / THE MARTIN COMPLEX
 THE MEANING OF MEANING
 THE LANGUAGE OF LANGUAGE
 ZERO - THE NOTHING THAT IS - KADAVAN
 SUPERM + THE SECRET LOVE
 THE ARCHITECTURE PROGRESSIVE - DA VINCI DE - CODED
 PETER BROWN: THE BIRTH SPACE - JERRY BROWNSKI
 LE DEBATE ZERO BE ARCHITECTURE
 NON-SPACE PULL NO PUNCTURE: LINKED INFORMATION
 TECHNICAL-DIAGNOSIS: PROGRAMMING HOW OF THE DAY
 FERCILESSLY THE IDEAS FROD THE CATHO
 THE ENTIRE WORLD AS ONE OF OUR OWN
 A PHOTOGRAPHY
 URBAN THEORY: VIRTUAL COMMUNITIES
 ARCHITECTURE BEYOND ZERO OR WHY IT IS IMPORTANT TO SPEAK
 MILAN KUMPER: LIFE IS EVERYWHERE (AND HERE!)
 ANY PLACE: ANYWHERE: ANYWHERE: PROBABLY
 UNDER THE STAIRS OF BLANCHOT (PASCAL HAYON)
 THE NETWORK OF NETWORKS: MY SPACE (YOUR SPACE)
 AN ANARCH POSITION IN A DIGITAL WORLD
 AN ANARCH POSITION IN A DIGITAL WORLD
 THE LACKING BEINGS AT HOME
 LIVERPOOL: PINK FLOOD
 LIVERPOOL: PINK FLOOD
 LIVERPOOL: PINK FLOOD
 LIVERPOOL: PINK FLOOD

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 TELL THE STORY IN THE CAT: DAVID BARNETT

6 Sound-Bytes

Which books would you like to read before you die? This is a special one – it began with a reading of Allen Shawn's book *Arnold Schoenberg's Journey*. The book appeals for its ability to avoid making judgments about Schoenberg's music or even place him in music history in order to track the links across his work. And what links there were! The resultant mapping explored and demonstrated the spread of these ideas through the book and through Schoenberg's journey. They allow the viewer to look cross the page/space and make their own links. It is always essential to read a work that would normally saturate one's understanding or even ability to follow. To be challenged as one reads and then expose that challenge on the page is the intention of this mapping. Naturally it then goes across music and painting and the history of Schoenberg within this culture. This is a situating map; we slide across Klee, Kandinsky, Eliot, Kafka, Joyce and Beckett. These are names that produce spectres, that show a world with and without us. Mix this with paradox, difficulty, alienation, contestation, argumentation, irony and inspiration and you will get the idea of the adventure Schoenberg was involved in. But like many at the time, if we can hint at a recognisable coded form that the work attempts to undermine we can see how the new vocabulary proposed around this time has still remained our driving language. What are 'vagrant systematics' and how are these not reconstructions? I don't know. We can change it or update it digitally, but there is still Stravinsky and Boulez. This is a firebird mapping where we put together John Cage with Glenn Gould. We are in the land of the serial mapper. The work ultimately is far beyond what can be gained from it. But it is not inaccessible.

7 The Selfish Gene

The subject of this calligraphism is not really the million copy international bestseller, Richard Dawkins *The Selfish Gene*. Some works – can we name them? – are so critically acclaimed that they remain as influential today as when first published. Instead the mapping began trying to tease out the phrase - The Public Understanding of Architecture. In other words, how architecture and some buildings could be located within or alongside a similar exposition of evolutionary thought. From a gene's eye view we go to meme's eye view and consider: *is all architecture likely to become about all other architecture?* If this was not an entertained idea when the Modernists, Post-Modernists and Late-Modernists went on the latest nostalgia trip and returned architectural studios to spaces resembling naval science drawing offices or aviation college time warps. An evolutionary architecture BD (Before Digital) it certainly is now. The public understanding of architecture is alive and well, only it is often not one shared by tribal architects themselves. Is this a concern for us? How in our AD age (After Digital) do we crystallize those big ideas that are likely to shape the way we live just as Dawkins did? Could this be the idea of the selfish meme? Did we ever want the rainbow explained or the colours deconstructed? Well, yes we did, and architecture far from losing its poetry because of this gains from the mysteries that this new science of the digital brings us. This mapping has all sorts of little drawings trying to capture the memes that are now unavoidable, the skins that pop out of Pinterest and Instagram to become new skins somewhere else in the world, instantaneously. There is always talk in the academy that architecture needs a new curriculum to wrench it away from its tribal modernist precedents. If so, then in alchemy, astrology, astronomy and genetics, in language and virtual reality new architecture is likely to be a remix of the exciting worlds available to us, and take us to a new less curmudgeonly (Dawkins' phrase) 'human appetite for wonder'. Imagine a re-write of the unit of information when architecture is seen as a replication game, erasing its past to reach the new past. It's not unthinkable.

use a flashlight

enter the memes

THEORETICAL FORMALISM STREFFRONTI

PC-THINKING

1950s SUPREMACY

IN BIRMINGHAM

FORMAL

TRADITIONAL

KEEPING

MEMORIALISING

MEMORIAL OF THE YEAR

ZOO MASTER

become architecture

GREAT ARCHITECTS = HUMAN BODY

HUMAN FORM

and exit the enclosures

AFFECTS THE HUMAN BODY

SHIELDING

PROTECTING PEOPLE CONTROL TO MAJOR TOM!

ABOUT BUSINESS TOO! WRITING IN THE DARK OF A NIGHT

WHY IS THE GOVERNOR INTERESTED?

EMPHASISING PEOPLE PEOPLE

ON ARCHITECTURE FOR PEOPLE

Who remembers EERO SAARIN?

leave the prison

float smoothly

PEOPLE-CENTRED

WORKS POST-CATASTROPHE

CONCRETE SHELLS

HEROES

publication

AMERICAN

2000

DECEASED

ARCHITECTURE FOR THE PUBLIC UNDER

24.2.2006

your own prejudices

Information

PH.D.

RE-THINKING TYPES

CHARACTERS

CHAPUC IN THE WALL

CONCRETE SHELLS

ROSOVO

ACTIVISM

THOROUGHLY NEW

CHARACTERS

BEHAVIOUR

of both

PHILIPPO

DESIGN INTRUCTIONS

MILLENNIUM PARK

EDUCATION

DO IT YOURSELF

INSPIRATION

DECLARATION

You can form your own opinions but most of you are familiar with these

Why shouldn't anyone have the access?

KARACHI

THIRD-WORLD SOLUTIONS

Investment

HOW DO YOU DIRECTLY ACCESS IMAGES + EDUCATION

making a difference

What should China be an environmental issue for american architects?

We know how to design - this is what we do now - but you rush to so

A lecture that builds up a failing profession - it's classic Modernism

CRITICAL POSITION

socially-active architecture

people engaged with the art not become

hate poetry, add architecture

get over the 20th century

PRO-BOND, ARCHITECTURE THE ONE?

WHAT TO DO WITH NEW ORLEANS

CONFUSING STATEMENT

PC-THINKING = REVISITING

A SYNCHRONIC LECTURE

(an image of work today)

design principles, influence, people who use it and things will change

visit the prison of language

research - hand-in - 2...

what is the structural model here?

get into this one

imagine movement, patterns, space, myths,

15 re-thinking architecture, re-thinking

remain as black as night

be thrashed like a shuttlecock

Paradise shifting

Are the shifts through the regime Architect

Behaviourally-Driven

Are 'poster projects' the key to a paradise shift... what do you need... Ambition... community centres... where is the failure of architects are now the important thing is it is being done projects / make-bee (Ad-hocism)

to dignified public spaces. going into the... from 2006

look around at the all-seeing

TO MET PEOPLE'S SIGHTS: A RETAIL SOLUTION

Muslim

Architectural for HUMANITY

C. S IN CLAIR

HABITAT FOR HUMANITY

HOUSING FOR THE NEEDY.

we can do more - how?

8 1900

That was the year that was! Year degree Zero in a city closest to the realities of the age. This was the time when 1900 in Vienna was the future, when the Zeitgeist of the spirit was about to become the spirit of this age and last well into the first half of the 20th Century with Sigfried Gidion's *Space, Time and Architecture* (1941). Here in Vienna, according to Peter Watson (*The Modern Mind: An Intellectual History of the 20th Century* 2002), was the start of Quantum Physics, Einstein, evolution with Picasso not so far away. Nihilism was both therapeutic and dangerous, Schoenberg's emancipation of dissonance threatened all music for a while and atonality was understood beyond all scales and underworlds. Otto Wagner though architects could do nothing wrong and Adolf Loos thought architects could do all wrong. Ornament was the crime and misdemeanour that it was going to be until we reach Robert Venturi in the 1960s. Gustav Klimt, Munch and odysseys into world cultures that would eventually stay at home. Here was Husserl before Derrida caught up with it all in the 1960s and Gestalt psychology was going to question speculative thinking and phenomenology until it couldn't stop intuition taking over. Deep pessimism mixed with a future that Debussy tried to relieve with Impressionism while Petr Kroptokin wandered the streets in the real and fictional Vienna. City of cities, city that scripted other cities an architecture. And oh, the cafés!

9 Writing Over Architecture

Before design thinking and digiphilia turned our environments out faster than architects this is nothing like a book review of S. Anderson's (edited) *State of Architecture*. Here the evidence of reading is mapped out quickly and intensely. One needs to search as if the whole of the jigsaw puzzle is present but nothing quite fits until the connections are made. It reminds us that at some point in the 20th Century all architecture became about all other architecture. Architects coded their catwalk products and forgot to decode. Evidence of identity mixed with vectors and envelopes, spatial tropes turned somersaults as the environment was thought and re-thought endlessly. Innovation and structural art, setting-syntax and synthesis, all jolly vocabulary in the plain modern journey to this foreign land of world heritage and hubris. Neologisms flowed like lava, *inventioneering* was as good an Imagineering, now and then became Now and Zen and the cigars were still being smoked on those Liufhansa planes out of Delhi international airport into Frankfurt. Eventually, language was going to make of us a market identity as we disappeared into our own echoes, references, and a silence of signs. Architecture and the art of indifference – discuss!

WRITING OVER ARCHITECTURE

ZARA-POL
BREEDING ARCHITECTURE
THE FULLY OF MEANING

MAAS
TOWARDS AN URBANISTIC ARCHITECTURE
WOLF PRIX
65 ZCG: PUBLIC SPACES

REAL VIRTUALITY
RASHID COVURE
KEATINGE-CLAY
THE CASE FOR THE INDIVIDUAL

LOUKANY
CLOSER
+ YONWILL
BLIND
BADANES

ARCHITECTURE INTERLEAVED
IT SMALL AS FACE
WOMAS TO
BLURRING
PERCEPTUAL
BOUNDARIES
KOLITAN

FAT: SCAM CRIPPIES + CHARLES HOLLAND
AD-HOC URBANISM

THE AVANT-GARDE IN TIME OF WAR
BUILDING THE MODEL
DESIGNING AN APPROACH TO

SUNDERWOOD
INSIDE THE OFFICE OF CHARLES FRAY EAMES
THE ARCHITECT AS ARTISAN + WORLD CITIZEN

EDAS DESIGN KOMMUNALKA
RE-IMAGINING THE STORY OF THE RUSSIAN AVANT-GARDE: KIRPICHEV(A)

QUESTIONING URBAN ARCHITECTURE
ARCHITECTURE BEYOND FORM
CALCULATED VARIATION
FERGUSON LIGN

FRAMPTON
BRIEF REFLECTIONS ON THE PREDICAMENT OF URBANISM

URBANISM IS ABOUT HUMAN LIFE
TAF GREEN
INTERPRETATIONS OF SPACE

BUILDING INFORMATION MODELLING
LUDRIG VEC
IMPACTING THE PROFESSION + EDUCATION

URBANISMS
FRANCK + MOSS
(DIS) EDUCATING ARCHITECTS IN ZÜRICH

ARCHAEOLOGY AS SCIENCE IN THE AGE OF WREN
MATERIAL PRACTICE
BISER UMBELTIVNESST + MEDIATION

DO NOT ATTEMPT TO READ ANY OF THESE

INTERFACED ANIMALS
BRANTIBAN
LAMPYRNANI
NORMALITY

PROSTHETIC OBJECTS
BROSZ KRIEGER
20TH CENTURY CITIES
NOW + THEN

DEPLAZES
INVENTIONERING ARCHITECTURE
PARTICIPATORY APPROACH TO ENVIRONMENTAL DESIGN

ARCHITECTURE AS SCIENCE IN THE AGE OF WREN
MATERIAL PRACTICE
RE-THINKING URBAN ENVIRONMENTS

ARCHITECTURE AS SCIENCE IN THE AGE OF WREN
MATERIAL PRACTICE
RE-THINKING URBAN ENVIRONMENTS

DO NOT ATTEMPT TO READ ANY OF THESE

TERRAIN LANDSCAPE ARCHITECTURE + CONSTRUCTED ECOLOGIES

IDEA, PHENOMENON + MATERIAL
A MICRO-POLITICS OF MATERIAL
ARETOS
MORPH

SCI-ARCH 2006

ENVIRONMENTAL DESIGN

ENVIRONMENTAL DESIGN

ENVIRONMENTAL DESIGN

TIGER MAN
ETHICS AND MORALITY IN ARCHITECTURE

ETHICS AND MORALITY IN ARCHITECTURE

ETHICS AND MORALITY IN ARCHITECTURE

ETHICS AND MORALITY IN ARCHITECTURE

ETHICS AND MORALITY IN ARCHITECTURE

ETHICS AND MORALITY IN ARCHITECTURE

MATERIALITY + CULTURE

MATERIALITY + CULTURE

MATERIALITY + CULTURE

MATERIALITY + CULTURE

MATERIALITY + CULTURE

MATERIALITY + CULTURE

WRITING ARCHITECTURE OVER OVER OVER OVER OVER OVER AGAIN

51 IN A SPACE
PRODUCERS SWINEN
IN COMES THE SPACE PRODUCER: (THE ARCHITECT DISSECTED + DECLARED DEAD)

MOMENTS OF INTENSITY
FORM + FUNCTION TODAY
SANDERSON

STATE OF ARCHITECTURE
THE GLOBAL + THE LOCAL
DELANDA

STATE OF ARCHITECTURE
THE GLOBAL + THE LOCAL
DELANDA

STATE OF ARCHITECTURE
THE GLOBAL + THE LOCAL
DELANDA



CONSTRUCTED ECOLOGIES
FROM GARDENS TO URBAN PARKS
CRAFTING THE SCALE

CONSTRUCTED ECOLOGIES
FROM GARDENS TO URBAN PARKS
CRAFTING THE SCALE

CONSTRUCTED ECOLOGIES
FROM GARDENS TO URBAN PARKS
CRAFTING THE SCALE

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CRAFTING THE SCALE

CONSTRUCTED ECOLOGIES
FROM GARDENS TO URBAN PARKS
CRAFTING THE SCALE

CONSTRUCTED ECOLOGIES
FROM GARDENS TO URBAN PARKS
CRAFTING THE SCALE

ARCHITECTURE + PLEASURE
BOODIES IN TIME

ARCHITECTURE + PLEASURE
BOODIES IN TIME

ARCHITECTURE + PLEASURE
BOODIES IN TIME

ARCHITECTURE + PLEASURE
BOODIES IN TIME

ARCHITECTURE + PLEASURE
BOODIES IN TIME

ARCHITECTURE + PLEASURE
BOODIES IN TIME

THE LEGIBILITY OF ILLEGIBILITY
HERON

THE EFFECTS OF DISASTER
EISENMAN

THE EFFECTS OF DISASTER
EISENMAN

MARKET IDENTITY: DISAPPEARED BY DETAIL

ARCHITECTURE + INTENTION
STILL EFFECTIVE
MOVEMENT + POROSITY

ARCHITECTURE + INTENTION
STILL EFFECTIVE
MOVEMENT + POROSITY

HOW ARCHITECTURE STOPPED BEING ARCHITECTURE
TOWARD GENETIC ARCHITECTURE

HOW ARCHITECTURE STOPPED BEING ARCHITECTURE
TOWARD GENETIC ARCHITECTURE

HOW ARCHITECTURE STOPPED BEING ARCHITECTURE
TOWARD GENETIC ARCHITECTURE

HOW ARCHITECTURE STOPPED BEING ARCHITECTURE
TOWARD GENETIC ARCHITECTURE

HOW ARCHITECTURE STOPPED BEING ARCHITECTURE
TOWARD GENETIC ARCHITECTURE

HOW ARCHITECTURE STOPPED BEING ARCHITECTURE
TOWARD GENETIC ARCHITECTURE

GLOBALISATION AND AN ARGUMENT FOR ARCHITECTURE
BACK FROM FAIR FORWARD: ARCHITECTURE

GLOBALISATION AND AN ARGUMENT FOR ARCHITECTURE
BACK FROM FAIR FORWARD: ARCHITECTURE

GLOBALISATION AND AN ARGUMENT FOR ARCHITECTURE
BACK FROM FAIR FORWARD: ARCHITECTURE

GLOBALISATION AND AN ARGUMENT FOR ARCHITECTURE
BACK FROM FAIR FORWARD: ARCHITECTURE

GLOBALISATION AND AN ARGUMENT FOR ARCHITECTURE
BACK FROM FAIR FORWARD: ARCHITECTURE

GLOBALISATION AND AN ARGUMENT FOR ARCHITECTURE
BACK FROM FAIR FORWARD: ARCHITECTURE

10 Choose Your Weapons

Architects versus Solicitors – choosing sides! Now this one you have to love, not an inch of reality as architects fought lawyers over something that was being called *Post-modernism*. Jean-Francois Lyotard, the French philosopher who wrote *The Post-Modern Condition* also wrote this essay called *What is Post-Modernism*. I think it started life as *Post-modernism pour les Enfants* which sounds a delicious and delirious book. The pen is finer here, careful writing left for the interested traveller. It was around this time that nostalgia and the rear-view mirror took over architecture and architects proved once again that they could abuse thinking from other disciplines and turn out work as superficial or as deep as their own language wishes to make it. It was a lonely period, but paper was abused to turn out stars for 15 minutes and Campbell Soup can versions of theatres which eventually reached as far as Venice Biennale and became the Portoghesi theatre of all theatres. Just as Lyotard tried to flush out the pretence and artifice of representation, the architects were designing cheeseboards of history, and cocktails like Kant's Sublime along with Nietzsche's Nihilism Delight were served in Campo Santa Margherita Ligure in Duchamps on the corner by the church. Fragmentations, signs or a desperate bid to retain the artifice of representation. Choose your weapons, Architects, choose your architects, solicitors. And may the market die!

11 6 Big Ideas & a Spanner

This is a text mapping and organization of a foundation course for architecture, design and engineering students. Some of the maps begin as a matrix, all of them appear to start in random manner, even in the middle of something else. But all take on their own way of deploying the lines and text in the space. No longer do we talk of writing across the page. This time a 4x4 matrix was set up and the task was to create a drawing of the contents of the first year introductory course to architecture: *6 Big Ideas and A Spanner*. In the US this title had to be changed from spanner to a monkey wrench, as the notion of a spanner does not translate. Hence the idea of John Lennon's book "A Spaniard in the Works" would also not be understandable as a play on words. When you throw a spanner into the works of something you change it, affect it, derail it. It has to de-function to re-function. This is the point here in the course. The 6 major ideas, movements of the 20th century – Modernism – Constructivism – Semantics – Conceptualism – Post-Modernism – Digitalism - are all eventually interrupted and questioned by the notion of Deconstruction. Deconstruction then becomes the spanner in the works. Not so much the Frenchman in the works as the 'différance.' Différance for derrida both means "difference and deferral of meaning." The students all got the point and print out of this and could fold the drawing into a small booklet of their own invention.

6 SIX BIG IDEAS AND A RAPID THEORY REDUCED HISTORY 20 OF THE CENTURY SLOW THEORY SPANNER IN THE WORKS.

COURSE IN GENERAL LINGUISTICS FERDINAND DE SAUSSURE BARTHES NOUVELLES 1906-1911 ELEMENTS OF SEMIOLOGY WRITING DEBREZZER. SEMANTICS, SEMIOTICS + STRUCTURALISM LEVI-STRAUSS TRISTES TROPIQUES SIGNS SEMIOTICS AND THE PHILOSOPHY OF LANGUAGE MAURICE UMBERTO ECO MERLEAU-LEAUVY MEANING IN ARCHITECTURE PONTY ED. U. JENCKS + G. BAIRD TOWARDS ROGER POOLE DEEP SUBJECTIVITY

ALL TOMORROW'S PARTIES... THE ARCHEOLOGY OF KNOWLEDGE FOUCAULT THE OPEN WORK

A PICTORIAL GUIDE TO THE LAKE LAND FIELDS TRAVELS WITH A TANGHERINE T. MACHINOSH-SMITH ON SIGNS Ed. Marshall BLONSKY REFERENCES THE GROVE BOOK OF ART WRITING 1998. AN IDEAL SYLLABUS

THE MODERN MIND - P. WATSON THE INTERPRETATION OF DREAMS - SIB MUND FROUD - KLEON MODERN ART LE CORBUSIER + OZENFANT PURISM PLASTIC ART Mondrian MARCEL DUCHAMP FUTURISM MARINETTI - ST. ELIA

MODERNISM THE FONTANA DICTIONARY OF MODERN THOUGHT - BULLOCK ET AL MODERN ARCHITECTURE KEOTD WAGNER - MODERNISM. Eds: BRADBURY + JAMES MCFARLANE ON MODERN AUTHORITY. TR. DOCHERTY - JAMES JOYCE ULYSSES

SOL LEWITT - SENTENCES ON CONCEPTUAL ART (1968) - JOSEPH KOSUTH ART AFTER PHILOSOPHY VICTOR BIRKIN SITUATIONAL ARTS + THEATICS JOHN CAGE - EMPTY WORDS - SILENCE

CONCEPTUALISM THE SPIRAL JETTY ROBERT SMITHSON VITRO ACCOINCE POSTMINIMALISM. WITFEN A TOUR OF THE MONUMENTS OF PASSAIC NEW JERSEY. JOBERT SMITHSON ART SINCE 1900 Foster, Krauss Bois, Buchloh. ART + COOK LOVE DESIGN + DREAM ART. www.artandcook.com

DELENZE + GUATTARI A THOUSAND PLATEAUS MILAN KUNDERA IMMORTALITY CHRISTIAN INSTANT - SELF CONTRADICTION METZ

SPANNER: UNDOING DECONSTRUCTION FASHIONABLE NON-SENSE BRICMONT + SOKAL CAMERA LUCIDA VOIANDS INTERPRETATION + OVERINTERPRETATION UMBERTO GUILTY ECO GEORGES BATAILLE

THOMAS KUHN. STRUCTURE OF SCIENTIFIC REVOLUTION HOMO ACADEMICUS BOURDIEU

ARCHITECT: ROGER KLEWIS ARCHITECTURE THE FAVORED CIRCLE G. STEVENS THE ART OF REBELLION - WORLD OF STREET ART. GRAVITY: PAMPH 25 WILLIAM MITCHELL: ME + THE CYBERSPACE OF THE NETWORKED CITY THE MONUMENTAL IMPULSE. HERSHEY

FOR MARX LOUIS ALTHUSSER

TRANSCRANAL POETRY MOSCOW LENIN - ROMAN JAKOBSON - LITCLE RUSSIAN REVOLUTION - MAYAKOVSKY WESTERN MARXISM - MERQUIOR MARX AND ENDBEL THE COMMUNIST MANIFESTO MARXISM WHY READ MARX TODAY. WOLFE RICHARD PIPES COMMUNISM RAYMOND WILLIAMS FLANKING CRITICAL THINKING. FLANKING SCHOOL. ADORN. IN BLUMBERG'S CASTLE - BED. STEINER

UMBERTO ECO + FOOTBALL THE STRUCTURE OF SCIENTIFIC REVOLUTIONS THOMAS KUHN THE DISMEMBERMENT OF ORPHEUS I SHAB JEAN PASTAN BARDIKIARY COOL MEMORIES POST-MODERNISM

THE ANTI-AESTHETIC ESSAYS ON POST-MODERN CULTURE. ED. H. FOSTER GODEL, ESCHER, BACH DOUGLAS MICHEL DE CERTEAU PRACTICES OF SPACE THE SELFISH GENE DARWIN

OBSTRUCTIONS LARS VON TRIER READING PHOTOGRAPHY. FONTAG/BERGER DYLAN: CHRONICLES SUSANSONTEALB AGAINST INTERPRETATION KRISHNAMURTI - NOTEBOOKS GLENN GOULD BY GLENN GOULD ON DIFFICULTY DERIDA THE DEFEAT OF THOUGHT THE FILM ON HAVING BATES ON STEPS TO AN NO HEAD D.W. HARDING KUNDERA IBNORANCE ECOLOGY OF MIND

LET US NOW PRAISE FAMOUS MEN JAMES AGEE - WALKER EVANS 1941 GLEN GOULD READER WONG ABOUT JAPAN Peter Carey - REVERSE RAPTURE - DARA WEIR - D. LODGE THERAPY

THE EXPERIENCE OF MODERNITY RANDOM VANDOM MODERNITY ON ENDLESS TRIAL LESZEK KOLAKOWSKI ALL THAT IS PAUL AUSTER SOLID THE MUSIC OF MELT-S INTO AIR MARSHALL BERMAN CHANCE

SCHOENBERG

MALEVICH SUREMATISM CONSTRUCTIVISM CONSTRUCTIVE VISION NAUNKGABO the Constructive Idea in Art PRAGUE LINGUISTIC CIRCLE BEN NICOLSON - LESLIE MARTIN

BEING THE VIRTUAL COMMUNITY DIGITAL HOWARD RHEINGOLD NEGRO PONTY SUSAN BLACKMORE TO THE MACHINE MACHINE DIGITALISM NEURDMANLER WILLIAM GIBSON SYSTEM + STRUCTURE OF L'OPEN LYBERSPACE - M. BENEDIKT. ED. DOUGLAS RUSKOFF CYBERIA MICROSERIES DOUGLAS COPPLAND GENERATION SADIE PLANTZ EROS + ONES

MENTAL MAPS GOULD + WHITE CIORAN GOMBROWICZ THE TROUBLE WITH BEING BORN THE DIGITAL WORM IN PHOTOGRAPHY

MAPPING ANTOBIODIAPHRASIES GRAPHS MAPS TREES - F. MORETTI TIBET, TIBET Patrick French JOHN CAGE - FOR THE BIRDS - SILENCE ANARCHY. CHARLES JENCKS - CHRISTOPHER RICKS LE CORBUSIER - BOB DYLAN OVER-MAPPING: OVER-READING

PATTERN RECOGNITION

Evolvotome

Often the text emerges from reading and the challenge to link across the words, writing and other books as a retention strategy. Charles Jencks' book on *Le Corbusier and The Continual Revolution in Architecture* was what he called an 'evolvotome'. It always intrigued me that our knowledge and learning are always in flux and changes are made as we proceed through new learning and experience. Jencks had written a book I thought called *The Success and Failure of Le Corbusier*. Actually in my mind I was always thinking to John Berger's book "The Success and Failure of Picasso." I felt a similar book should have been done on the Swiss-french architect. In fact it was, but under another name: *Le Corbusier and the Tragic View of Architecture (1973)*. We enter books for this reason. Reading Jencks one was reading his journey into the exegesis of Le Corbusier, how interpretations are made and changed. What had he brought to his writing that he now disregarded and why? What new aspects allowed a new interpretation of Le Corbusier to take critical flight. Jencks, having studied literature and constantly intrigued (in the early days) by structuralisms and the nets they could weave over subjects never did quite take the Claude Lévi Strauss turn when he accepted an element of fiction in his book *Tristes Tropiques*. This was this I wanted Jencks to write. I think he got close to it, and this mapping was my attempt to bring this journey into a spatial 'fictional' mapping of the ideas Jencks went through through to legitimize, de-legitimize and re-legitimize his own thoughts on the architect. This situated in the light of Jencks becoming the often misunderstood and over-accessible critic of something as interesting as Post-Modernism, that is before the architects arrived and started to dwell in literary studies. I always thought Charles Jencks arrived later by taxi and entered Post-Modernism, thereby missing the richness of its ambiguity and Lyotardian rigour and ending up in the missile of architecture as a pizza, or piazza d'italia as we might say. Still *evolvotome* and the notion of Richard Dawkins Selfish Gene should be put together. Which meme would win that game and produce another compelling and comprehensive analysis of yet another 20th century master and genius? Someone well ahead of all followers, clever enough to reinvent themselves and the art of architecture over and over again.

Q: HOW ARE WE TO BUILD A PICTURE OF WHAT WAS GOING ON IN THE ARCHITECT'S MIND? WHY WOULD WE WANT TO DO THIS? AND IF WE DO THIS, HOW DO WE PROCEED?

Q: WHAT RELEVANCE CAN BE GIVEN TO UNDERLINED LINES IN ANNOTATED BOOKS? IN THIS CASE THUSPOKE ZARATHUSTRA - FR. NIETZSCHE

Q: WHY DO WE READ THE LINES WE READ? PYTHAGORAS UNDERLINED THE MOST - WHAT SIGNIFICANCE DO WE WISH TO GIVE THIS? (51)

Q: WHAT IS THE PRE-SCRIPTION IN ALL THIS?

PP
CONTINUAL OVER-COMING.
CONTINUAL REVOLUTION.
CONTINUAL SELF-INVENTION - THIS THE EMBODIMENT OF ZARATHUSTRA'S MESSAGE FOR THE SUPERMAN
Charles Jencks (105) 99
HUBRIS
Phidias/Michaelangelo

SKY. BREAST
BRUTALISM - BIG (85)
BOTTOMED WOMEN
EARTH
LATONKETTE (41)
POETRY AS OPTIMISM
SEXUAL LANDSCAPES
RONCHAMP
TRAPPIST MONK

REAL INTO ABSTRACT
THE NORMAL GENIUS
GENERATIONS

VOUEUR
PROMOTER
MAN OF THE WORLD
THE AVERAGE BENING

DON QUIXOTE
SANCHO PANZA
INDETERMINACY
BODEL HEISENBERG
CHANCE

POST-MODERNIST
MULTIVALENT DOUBLE CODER
DMA-INO SYSTEM
THE DIAGRAM OF MODERN ARCHITECTURE
THE APPROPRIATOR (98)

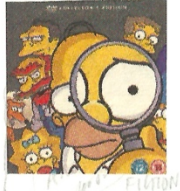


PURIST THEORIES OF COMMUNICATION (81)
IDEOLOGY-PROPAGANDA
THE POETICS OF HINDSIGHT
HINDSIGHT CRITICISM

SEX+THE ARCHITECT

"The naked man is for me architecture. When I don't do architecture, I see women as an obsession" (73-81)
SEX IN A POT
DIONYSIUS DICTATOR
SEX IN THE HEAD
TWO LESBIANS (85)
BURN BURN BURN
TRAPPIST MONK

THE JOYFUL NIETZSCHE
FILIBUSTER
TOTALITARIANISM
PHILANDERER
LE CORBUSIER - JENCKS
EVOLVED TO ME



Meta-mapping
THE ZIGZAGGER
DONKEY-AGAINST THE ASS (163)
CHAMELEON

CONFLAGRATOR (59)
METAPHORIC
OPPORTUNIST
PROCRASTINATOR

TEASER OF LITERARY METAPHORS (75)
GENEALIST
PLATONIC ESSENCE
MAN OF THE WORLD
ENTER OZENFANT (1917-1925)
DICHAMP

POST-DARWINISM
UNNATURAL SELECTION
MECHANICAL SELECTION
SECTION MATHEMATICAL LYRICISM-PURISM
THE NECESSARY FRIENDLY TYRANT
PHILKININ
KROPOTKIN

ANTO-DIDACT
LAZY-FASCISM (54)
F. NIETZSCHE
THUS SPAKE ZARATHUSTRA (AALTO-MANIA)
MONK-MANQUE
CALVINISM
STRUGGLE-RETREAT
SOLITUDE
PROEBEL BLOCK
PLAYER

LE CORBUSIER
"THE CATALYTIC SWITCH FROM ONE OPINION TO ITS OPPOSITE, FROM ONE FACTION TO ITS REVERSE, IS TYPICAL AND REMAINS TYPICAL TO THE END OF HIS LIFE."
CHARLES JENCKS (39)
PURIST
DIALECTICIAN
DESTRUCTIVE CREATOR

RATIONALIST
PROSELYTISER OF THE NEW MACHINE AGE
ECONOMIC DETERMINIST (57)
VOYAGEUR (70)
TO THE ORIENT
MANIPULATOR
ADVERTISER
CREATIVE FRAUD
POLEMICIST
PROPAGANDIST
SELF-PROMOTER
THE FUDGER
RE-SCRIPTER
THE BACK-DATER

SPIRITUAL COMMUNITY OF IDEAS

INFLUENCES AND ILL-LOGICAL INVERSIONS
WATCHCASE DESIGN 1906
3D DECORATION (29)

LA CHAMX-DE-FONDS (25)
CENTRE OF ANARCHIST THOUGHT (26)
BAKUNIN (26)

CREATIVE DESTRUCTOR
OVER-READING ANCESTRY (18-25)
MASS PRODUCTION DESTROYED FATHER'S LIFE - 100% OF COOING NATURE
CONSISTENCY + HARMONY
STYLIZED NATURE
RADIANT CITY
IDEAL SOCIETY (50-54)

DUALISM & THE SECRET DOCTRINE
TECHNOLOGICAL/MECHANICAL
EVOLUTION
CODED SHADOWS (LOSE READING THE PART HE NONE AS DOMINATING MACHINE)
MACHINE
PURE INVENTION - SIMPLICITY
SEVERITY
Free style Classicism (76)
SYNTHESIS (99)
THE TRAGIC VIEW OF THE HUMAN CONDITION (42)

ORDERED REPRESENTATION
HIGH PRIEST OF RATIONALISM (35)
PP
NO QUESTION OF RELIGIOUS DOWM IN: NO SYMBOLIC DRASTIC REPRESENTATION; THERE IS NOTHING BUT PURE FORMS IN PRECISE RELATIONSHIPS
ENTERS
NEUTRALITY
VILLA SCHWOB 1916 (102)
CONCRETE FRAME VILLAS REINFORCED CONCRETE

LE CORBUSIER
MAP OF OVER READING

13 de_

There was a time when you could not get away from the prefix De: deconstruction, détournement, de-familiarization, de-contextualism, even de-architecture, the latter a volume from James Wines head of SITE responding in the 1980s to the developing theories that started to collide with Deconstructed architecture into deferral and philosophy. Wines and SITE's work (Sculpture in the Environment) was always useful for this semantic playfulness and architectural gaming. I never tired of showing the images of BEST supermarket and crumbling bricks, sliding entrances and folding corners to students in the 1980s. I particularly liked the corner of the Best shopping mall that was a corner cut out and when the mall opened the piece of brickwork moved out on tracks to let the customers in. Pizza Architecture or what! Their particular notion of the façade with bricks tumbling I appropriated for a show in Ravindra Bhavan in New Delhi (1987) called Kham - Space and The Act of Space). Here accepted masterpieces of Indian landscape/temples photographed beautifully. They looked untouchable in their chiaroscuro brilliance. I asked the carpenters to saw a sketched cut into the works and leave the cut on the floor. They looked askance, then checked: Sahib are you sure? After completing this particle vandal act of de-familiarizing, some of the craftsmen who came into the gallery the next day began to put the broken pieces back together. They had begun to glue them back. Touched. The de-generating rolled onto for a decade before deconstruction was a little understood concept that allowed the sort of slash and burn of an architect like Daniel Libeskind, the malleable double curves of a Frank Gehry and the emerging exquisite scalar play and ashtray architecture of Zaha Hadid. It is worth something retuning to the de-lights of that time realizing that much architecture has slipped into standard CAD software architecture and needs now deconstructing by 7 year olds using Google Sketch up.

14 Variety

A dictionary, a collection, a compendium stretching our fiction and belief that architects really know what they were doing when they thought Postmodernism was an emancipation of modern dissonance and Deconstruction could twist the night away. Nothing could be further from that other objective, ultimate truth. The totalitarian qualities of modernist thought. Really! Are you kidding me! Or the hoax still being played on India?

postmodernism
 critical theory - points of departure
 literature - drama - architecture - design - law
 Interpretation of / practice of
 aesthetic, literary, political/cultural
 changed/ altered institutions
 rejection / disavowal post 2nd world war
 BARTHES self-referential
 SAUSSURE clear hierarchy
 Lyotard, Nietzsche, Jarry - existentialism
 BORDES, BECKETT, BURROUGHS, CALVINO
 Complexity contradiction Ambiguity
 Lawrence Sterne 'Tristram Shandy'
 Masoch & experimentum 'resurrection'
 HEIDEGGER WITTGENSTEIN BLANCHOT
 (1971) I HASSAN dismemberment
 opinion, position, movement in history

not to be confused with postmodernity
 Society / Economy / culture
 marketing, culture, geography, politics
 social/political outworkings/innovations (globalism)
 philosophy (state of being)
 changing/altering institutions (bidens, 1990)
 organising principle
 ALTHUSSER - POUK MARX (globalism)
 mille plateaux / deleuze - guattari / post-structuralism / dekada
 DEEP SUBJECTIVITY
 diversity interconnectedness inter-referentiality (outworkings)
 Lewis Carroll / Alice in Wonderland
 DERRIDA DELEUZE VIRILIO
 (1971) I HASSAN dismemberment
 opinion, position, movement in history
 re-evaluation of Western value system? Critical theory

John Watkins Chapman 1870s
 'post-modern style of painting'
 1914 J.M. THOMPSON 'the
 reason d'être of Post-Modernism
 is to escape from the double-
 mindedness of modernism by
 being thorough in its criticism by
 extending it to religion as well as
 ideology, to Catholic feeling as well as
 to tradition.' Post-Modernism. THE
 HIBBERT JOURNAL VOL XII
 4 JULY 1914 p. 733
 1917 Rudolf Pannwitz post-Nietzsche
 post-human (post-nihilism/decadence)

**P O S T - M O D E R N
 D I C T I O N A R Y**
 post-modern...adj of or relating to art,
 architecture, or literature that reacts against
 earlier modernist principles, as by reintrod-
 ucing traditional or classical elements of a
 style or by carrying modernist styles or
 practices to an extreme...
 ..."if (a madhouse)
 is so architecturally interesting...
 with its profane wooden beams &
 symphony arch..." (Ruth Reichel).
A M E R I C A N H E R I T A G E

B.I. BCK. Postmodernism + other essays 1926
 H.R. HAY new literary form - ARNOLD TOYN
 BEE. historical movement 1939 "our own post-
 modern age has been inaugurated by
 the general war of 1914-18. DISSATISFACTION
 WITH MODERNIST/INTERNATIONAL ARCHITECTURE
 1969 & re-emergence of surface ornament
 □ reference to surrounding buildings
 □ historical reference/allusion
 & non-orthogonal angles (organic/freeform
 1971 I HASSAN 1974 CHARLES DENNIS
 MODERN MOVEMENT IN ARCHITECTURE. 1979
 STEPHEN HALL. THE POST-MODERN CONDITION
 1967 WITTGENSTEIN + DIFFERENCE / DERRIDA
 1975 DISCIPLINE + PUNISH / FOUCAULT. 1981 BAYARDILLARD
 SIMULACRUM/SIMULACRA/SIMULATION

QQ Post-Modern
ARCHITECTURE
 began the reaction against
 the ALMOST
TOTALITARIAN
 QUALITIES OF MODERNIST
THOUGHT,

INTERCHANGEABLE
P O S T - M O D E R N I T Y
 Post-modernity (also spelled Postmo-
 dernity or the pejorative
 postmodern condition) is generally
 used to describe the economic and/or
 cultural state or condition of society
 which is said to exist after modernity...
 (wiki)

**FAVOURING PERSONAL PREFERENCES
 AND
 VARIETY
 OVER
 THE
 OBJECTIVE, ULTIMATE TRUTH OR
 PRINCIPLES**
QQ
 IT IS THIS ATMOSPHERE OF CRITICISM,
 SKEPTICISM + SUBJECTIVITY THAT
 DEFINES THE POSTMODERN PHILOSOPHY

PEJORATIVE
 flattened, mis-appropriated, abused
 parody of irony/irony/frandulence
 buzzword w critical abuse
 playful/irreverent REASON/CARNIVAL
 Kuhn vs Popper (paradigm shift)...
 relativist - Walter enlightenment - Ann-modern...

ambiguous - nomadic - traveling
 Sophism - obscurantism
 critical concept (moral relativism).
 BAKHTIN
 political correctness
 weak, non-sensical ideas would mix verbiage... (Dennis)

15 Maya Angelou

This was super specific, super intense and machine-like. The hand just took its own path without thinking what it was writing or doing. Just listening. I attended a reading by the poet Maya Angelou in Arlington, at the University of Texas. When a poet reads or recites I always drift into the space that the words offer; nothing holds the words back and I dive even deeper. As if to hold to that level of flowing words, I began merely writing as small as I could, certain lines that should have meant more than they did. Guilty of the drift, nausea and indifference of a partial life sometimes lived with the noonday demon, I always found myself elsewhere. The text started to ramble and take this shape. It was readable and unreadable at the same time. It wasn't the difficulty that George Steiner spoke of in his seminal book "On Difficulty" on the difficulty of writing poetry after Auschwitz. This was reckless. I was writing myself out of the poet's sense to find another sense. It became illegible, a *calligraphism* that only has form. Blow this up, magnify it and the curved lines are evidently illegible. This was not a disrespect to the poet, it was a gesture of constant immaturity in the Gombrowiczian sense, it was an indifference to words, life and the architecture we could make from just about everything. Could language and words get us to that destination required of them. An unrequired space.

When I bet to be a composer...

I'm delighted to be with you - the left knee
I will sit down in this stool - I'm happy to be here - I started being - they say I look like Maya Angelou -
Sometimes they give me their babies - would you like to change the baby first - those people down there
that a non-scanner - I can't follow that - sign my arm - would you like to look for a bus - by the time I got down
she was there - you've got to take the photograph - Ms. Angelou - I had Brad Pitt on the plane - I've never done this before
we were still in the ascendancy - the captain came forward me - my daughter is graduating from SMU - what's missing
the plane - I found a bus - a private's bus - it was so lovely - I live in N. Carolina - it's no small matter - it has a bedroom
but it still a bus - a composer is an institution which encourages people to become educated - to free oneself of the ideas
of racial, sexual, religious prejudice - it is a composer - first time in their families - each time he has a little more - I would
talk about how people compose themselves - I would use African American poetry - the first African 1619 - white droplets & stars
too big to see but here we are, still here upwards of 400 million - counting billions - through poetry
black people have sex, white people make love - the woman I love is bad & chocolate to the bone & every time she makes a
white woman love a home - they say the black - sweet - that romantic poetry - you're not only alright, you're perfect - go to the
librarian... Ms. Angelou mentioned... don't expect an immediate response - someone was unhappy before you, and yet someone
has survived - I want to love you - be careful when a naked person offers you a shirt - I like people to laugh...
when she has you done - you will say - I will be remembering your best - I think this is love - revolutionary - in her voice she
calling of a dove - it looks like to me everything's wrong - but then in fields - in 20 minutes I may change everything - the poem
could have been written for anyone under 100 - look - jump, ball, money, jump ball money - airplane onto on the back of their
hand - poetry to make you laugh - I was a smoker at the time - free of nicotine (applause) - I'd like to be able to say that if you
don't you pain - I'm not the one I promise - that a funny habit - (he would not miss) - stand-up comic - health food - spinach raw
today I need a steak - I leave them all the time - smoking carnivore - we're all spots of dirt - the hope - the present
dark to be hopeful - nobody's of the human spirit - like dirt, I rise - do you think I have oil wells in my living room?
diamonds at the bottom of my thigh - I rise - I rise - I rise - maid on the 5th Avenue bus - the survival laugh - I almost laugh
myself to death - until my stomach aches - spit my sides - we were a man, grin + lies - we talk the clay - we wear the mask
they kept my name alive - comedy - theatre - performance - patience - hope - the heroic - I don't have to eat with you - we are
talking responsibility of our creation - from that moment on, I think me selfish - we are composers - human affairs - tomorrow
you don't know that - you're imposed - you must compose each day - (generosity) - neighborhood - lunch - OLA -
the cleaners - I have already been paid for - hi baby how are you (A kind of self-love) - walking down King's Road -
Catherine and I was a beatnik - that same little brown one - a black arm - 730 street - he sat on those children
I will not have my children treated - I don't know, but I don't have that talent - what a song for Robert Frost -
when you're born on the highway... what all time... take time out... (the couch returns) make you
for the water - what we have to - recognize our power, but privilege - we are the privileged - we
have a way to be composers (poets)... A black & sparkling truth - you phoned me - 16 years old, pregnant
& unmarried, simultaneous translators on San Francisco - if I wasn't pregnant, I'd talk, I'd know
I'd talk & understand I could go in that building - I raised at 7 yrs old - stopped speaking for 6-7 years)
system you know to be a technician - so deliberate (applause) for the composer I've had...
John Singleton - cameo - I said yes - when was the last time someone VTA 25.2.2006
said you were important - 'healing' - I don't know 2 years since
poetry exists - had somebody dream about - to compose people live
power to change something we're proud of



Retention Deficit Disorder

We now know the condition called *Retention Deficit Disorder* is currently being validated as one condition along with other disorders on a spectrum of dis-attention, de-motivation, focus and loss of focus amongst children and young adults. For our purpose here we will define it as follows: the consistent ability to attend to, receive knowledge with little or no retention and absorption. This is a condition I think we can link to the idea of zero history; it is no longer restricted to children between the ages 12-18. With the spread of access, internet and online excess, Retention Deficit Disorder is starting to re-shape history, learning and pedagogies. The retention and focus abilities of certain people are now challenged to such an extent that new methods are needed to prompt the transfer of information, learning and knowledge. When images are unseen as much as seen today, what chance text and our language?

Designers and architects used to rely on drawings as transfers, prescriptive and controlled wanderings towards a result not always imagined beforehand. Some still see this useful wandering as hard steps from the idle towards the occupied, from the intuitive towards the framed. Innovation is generally considered to be slipped in somewhere along the way, jiggled by relative values and responsibilities, held by the normative and acceptable dogma. Today, perhaps due to time, anxiety, software and social media, the way architects think and draw is changing; the way designers have been doing it for years might be invading their own map with no territory. Post-digital is not easy to explain. Some go as far as claiming not many are doing it these days. Thinking whilst drawing, that is. This is fallacious. Oddball drawings scratched out by micro-pen, scrawled into smartphone apps and re-jiggled can produce the departure for new products, designs, buildings, airports. Precision happens in other spaces and leaks back into these adventures.

Is this the architectural brain in action? Or has the (post) digital mind and being seen design and coding take over all. The Muji micro pen (0.38) or G Tec micro point (0.25) for example suggest the need for a new app. Is this not design as a way of thinking space before it is cluttered within our minds? In fact, surely we should speak about 'unthinking' as much as consider these a pre-space or even *unspace*?

The drawing of text is forever thinking through architecture but being designed by pen, paper, smartphone, app, code and social media. Copy, cut and paste, screen capture and away we go. Here design thinking moves from accepted formulas to something like this: idea – smartphone – espresso – source – drawing – software – code - more espresso – feedback – Rhino – code- Grasshopper – scripting - the final espresso with Lumen or other digital imaging programmes. *Imaging* they call it! So we now design the text, code or the script for architecture of the text with no intention to build anything, though this is of course an environmental design or collage we might all it, waiting to happen! A drawing off then, and a drawing down leading to the 'new buildable'?

4

(De) Construction

Imagining Calligraphisms the Exhibition

AS1

Stage by stage numbered process of invention – prototype –

Design – production – implementation

Short precise statements alongside vignette images..

2 - 4 pages

Assembling C A L L

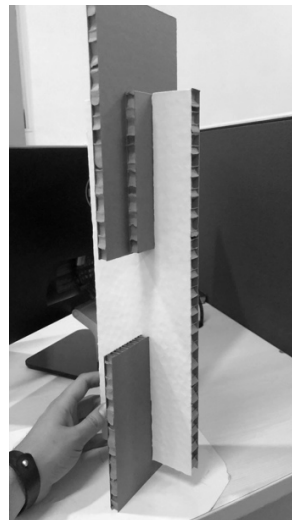
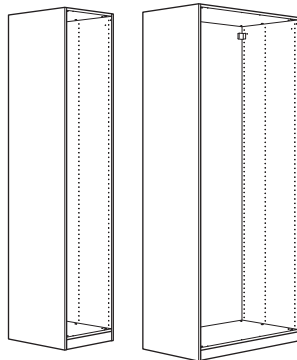
Calligraphisms - The Exhibition

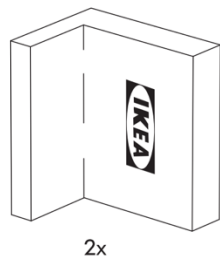
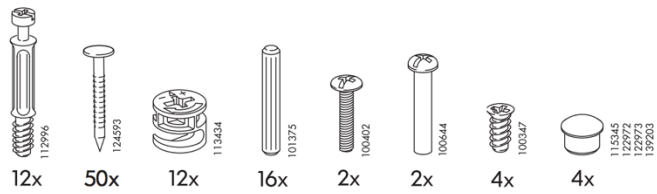
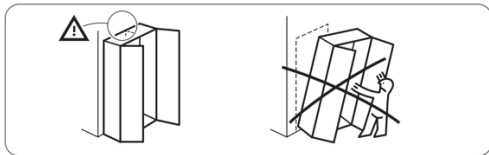
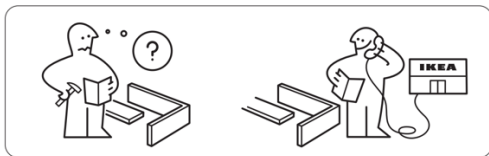
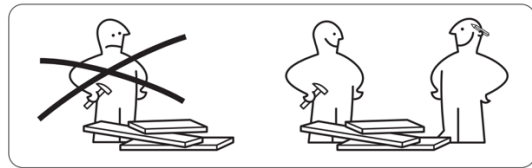
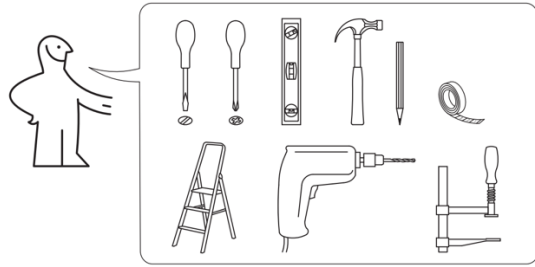
(playing with IKEA...) AS2

construction & assembly small line drawings (like ikea) for open source

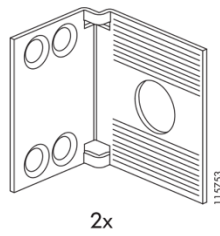
2 – 8 pages?? For example

PAX

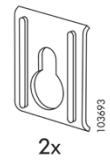




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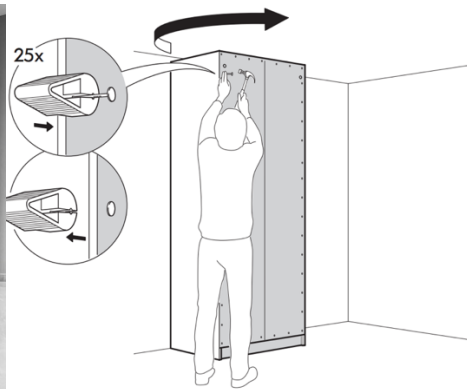
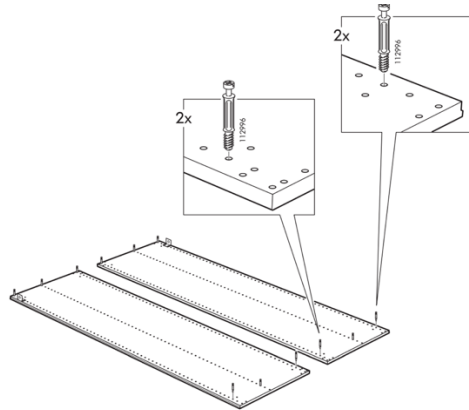
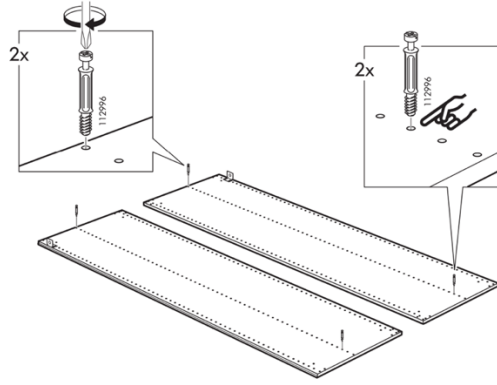
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2





4

5 MAYA ANGELOU

The museum speaks, your visitor and audience. The museum speaks to you with vibrant experiences and offers a living, breathing, ever-evolving experience. The museum speaks to you with vibrant experiences and offers a living, breathing, ever-evolving experience. The museum speaks to you with vibrant experiences and offers a living, breathing, ever-evolving experience.

The museum speaks to you with vibrant experiences and offers a living, breathing, ever-evolving experience. The museum speaks to you with vibrant experiences and offers a living, breathing, ever-evolving experience. The museum speaks to you with vibrant experiences and offers a living, breathing, ever-evolving experience.

6 MODELS

Finally, another matrix that becomes a summary of the types of shapes, landscapes, spatial mapping and spaces that these calligraphers could take. What is a calligrapher, neither a drawing or a mapping? Why did one connect to the other and what did it mean to see one in relation to the other?

Always juxtaposition, always relational, the way when any drawing, any text, any line, any sentence any idea could be altered by the line before, the space before and then the unknown space after. This was what I felt the word relational meant. Not in the mathematical sense thought that too. Always in these calligraphers is that they learn moving from the middle of one line to the middle of the other. Or, as Jean Luc Godard once said about cinema and and it has been said so many times me beginning our ends in cinema. Only middle. These drawings are a life of 'middle'. If I was thinking this into a lecture I wish no longer to give, I would now go onto the 5 ways to look something open.

But why would we do that? Instead I prefer to think of these calligraphers similar to the children's game "Where's Wally?". All I would say is this, in a architecture of line, word and page, in this drift that becomes a life or two, by starting the middle, use formal space more than you think you can, think laterally whenever you see a type or automated and change the meaning of your site, and then, generally, look everything open.

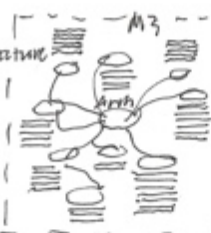
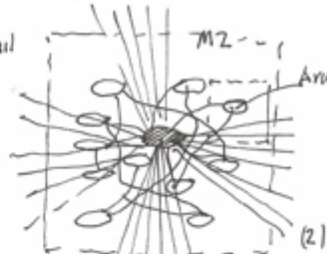
16 models

homo diagrammaticus

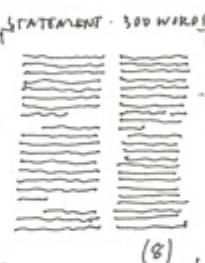
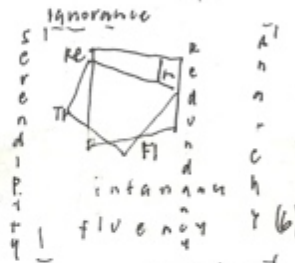
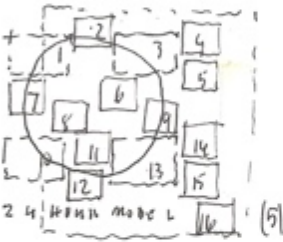
Playfully, another matrix 4x4 becomes a summary of the types of shapes, landscapes, spatial mapping and syntax that these *calligraphisms* could take. What is a calligraphism? Neither a drawing or a mapping? Why did one connect to the other and what did it mean to see one in relation to the other? Always juxtaposition, always relational, this was when any drawing, any text, any line, any sentence, any idea could be altered by the line before, the space before and then the unknown space after. This was what I felt the word relational meant. Not in the mathematical sense thought that too. Always in these *calligraphisms* is that step from moving from the middle of one line to the middle of the other. Or, as Jean Luc Godard once said about cinema and and it has bene said so many times: no beginnings nor ends in cinema. Only middles. These drawing are a life of 'middles'. If I was thinking this into a lecture I wish no longer to give, I would now go onto the 5 ways to lock something open. But why would we do this? Instead I prefer to think of these *calligraphisms* similar to the children's game: "Where's Wally". All I would say in this, in a architecture of line, word and page, in this drift that becomes a life or two, try starting the middle, use liminal space more than you think you can, think laterally whenever you see a typo or automated text change the meaning of your sms, and then, generously lock everything open.

miniature pedagogical exercises
same same but different

THINKING/THOUGHT/RELEVANCE



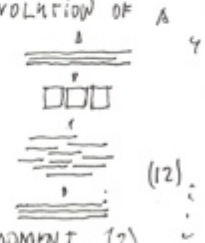
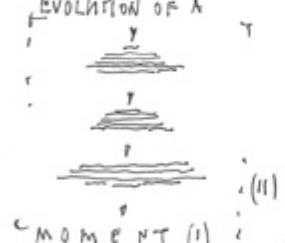
TIME/THOUGHT LINE



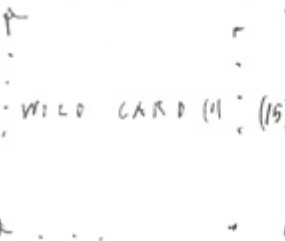
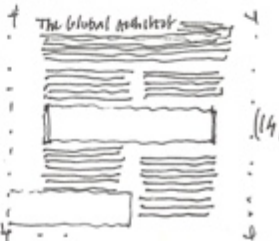
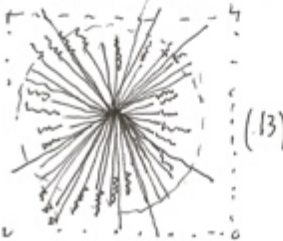
EXERCISES IN SINGLE KNOWLEDGE



- The Architect
 - The Global A
 - The Existential A
 - The Forensic A
 - The Heavens Earth A
 - The Rhizome A
 - The Ethical Red A
 - The Maintenance A
 - The Divided Self
 - The Art to A
 - The Non-Architect
 - OTO Wagner
 - The First ential Architect
 - The best Assistant
- (10)



TECHNIQUE



2006. 16 miniature maps. An archeology of knowledge

Freer Speech and Blasted Knowledge

Living the disorderly world for so long, nothing matters,
or that's how it seems as fools we gather together
thinking the unstable planet at this moment
is tricked without lifting a little finger. Freer speech,
a novel concept, an attractive idea if ever there was one
in ignorance of the Ancients or the Stoics.

In ignorance of ignorance, our complicity in the certainty of
this hubris shows signs of unrelenting hysteria and brevity.

Now just contemplate, if our spirits were free to re-align
and we could imagine once more not getting caught
looking the wrong way, then our audiences might just
take back the space once occupied by the intolerants,
the plunderers, the imperialists, the colonizers of a
wounded world about to re-invent the right-angle
and take us on that journey out of ourselves once more.

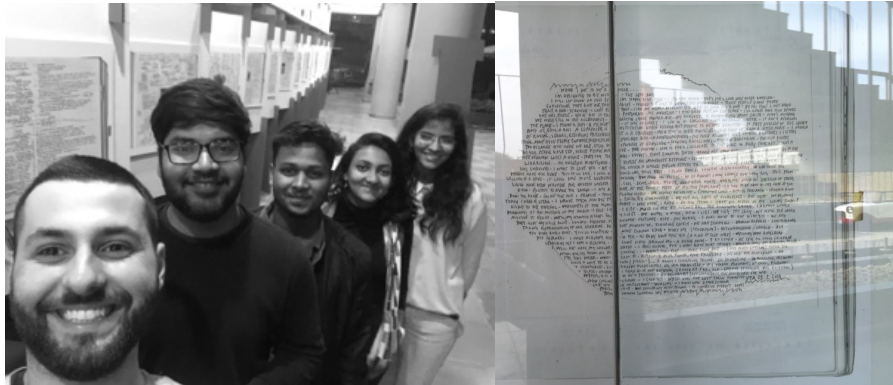
The sort of journey that can still fill a page
in the eternal sketchbook, only to be wiped clean
by a flick of the wrist, and some carefully chosen linen
that would - in another century - make up a linen
garment of such exquisite cut. There is a name given to
all this, a programmatic withdrawal of some rigour.
But let's not mistake this for a new fraudulence
where clarity struggles to maintain its myth. And
remember: not everyone will be allowed an exit.

There is nothing left but to return to the Count,
follow the rules on invention, the cult of immaturity.
Proffer the reasoning that connects the most outrageous
events, people and cause, dressed down once more
as that Prejudice Project. Call then on the Lithuanian
Bishop for calm of quite a different sort,
the betrayals of innocence, a Manichean splendour.
Fall back on the Laureate, creatively writing

The creative writing that still surprises us with its
modicum of sense in the nonsense all around.
Decide whether this is unmistakably part
Of the canon that is being lost to history.
If any further doubt remains go for the Armenian,
the Syrian, the Algerian or then the Portuguese poet
of many heads. Tackle death with the Romanian and
if that be the issue, then let's have no more of

These solutions that will work for our democracy
If only the wrong people would listen. No, she said,
I don't have the sort of information you require,
I only have that blasted knowledge that's going
nowhere and everywhere. Which is how I like it, she added.
Unnecessary to tell her it's always been this way, and why,
we prepare the popcorn in lieu of any teaching
manuals and just follow the manufacturer's instructions

Freer speech and this blasted knowledge creeps
Into all the crevices we thought deprived of light
To lose a year matters less when the years are blurred
and the demagogue has scrambled the new compendium.
Then is the moment one recognizes the reverse. But the
country that stands to gain from all this blasted knowledge
and reversal will easily accept the upholstered nostalgia
when the courage to be contemporary is no longer denied.

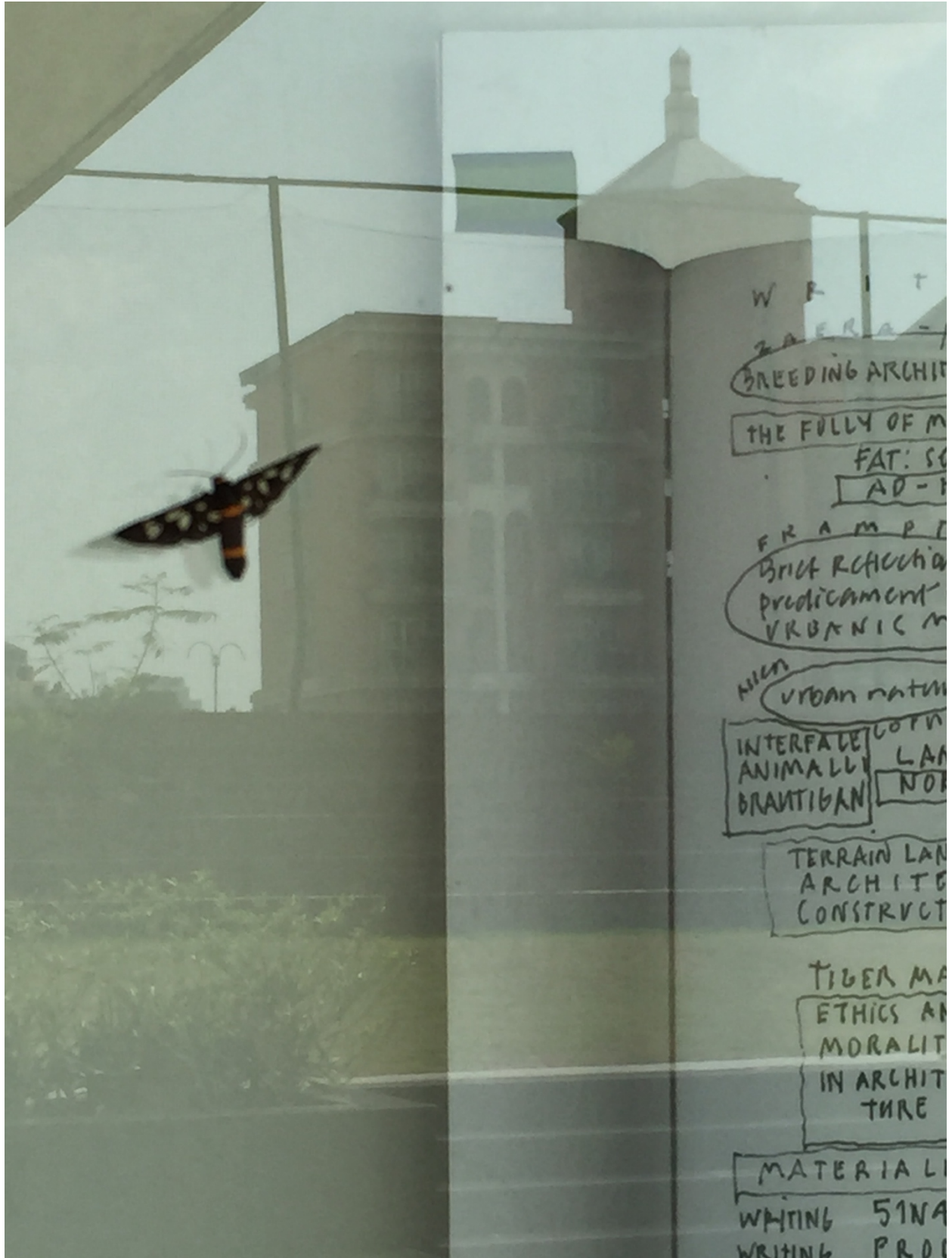


Calligraphisms was an exhibition conceived by Roger Connah with Jeyanthi Nadesalingam for IPAC2019 at Sushant School of Art and Architecture (Feb-May), Ansal University Gurgaon, India. It was designed and implemented by Avtar Segal with a team of dedicated students.

This document is an open-source construction manual to allow any school or institute to build their own exhibition.

The Golden Notebook (YouTube film) by Avtar Segal accompanied the exhibition. Acknowledgments are also due to Dean Vibhutt Sachdev.

Calligraphisms © Roger Connah 2019



W R I T

2 A E R A -

BREEDING ARCHIT

THE FULLY OF M

FAT: S

AD -

F R A M P

BRICK REFLECTION

predicament

URBANIC M

NIEN

URBAN NATU

INTERFACE

ANIMALLY

BRANTIBAN

CORN

LAN

NO

TERRAIN LAN

ARCHIT

CONSTRUCT

TIGER MA

ETHICS AN

MORALIT

IN ARCHIT

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MATERIAL

WRITING 51NA

WRITING PRO



ORD
NIN
G&R
EDA

PAPER AND DESIGN
MADE IN SWEDEN