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The second issue of *Architecture Image Studies* focuses on a series of projects created, by an international group of architects and academics, as thought experiments and developed through the production of speculative architectural drawings and critical texts. Together they represent a provocative and polemical approach to contemporary architectural and spatial practice.

The central theme of 'Narrative Architecture' engages with possibilities of spatial representation in architecture through the themes of cognition, perception, experience, whilst employing wide-variety forms, media and techniques.

The contributors employ speculative narrative methods to create architectural projects and texts that combine 21st-century approaches to digital technology with analogue processes and methodologies to experiment with hybridised forms of representation creating new architectural typologies and expanding disciplinary territories.

Much of the work published here was initially exhibited in a series of exhibitions, most recently as part of the Shanghai Urban Space Art Season 2019 in the exhibition 'Sensorium'. Through the production of these drawings and texts, the contributors seek to align themselves with a tradition of visionary narratives and use the multiple platforms of dissemination to communicate those ideas to a wider set of audiences beyond architectural academia.

At a time where the autonomy of architects is under threat from the pressures of commercialisation and commodification, it is our ambition to continue a debate about what makes architecture 'architecture' beyond the limits of the corporate world of architectural practice, focused around representations, where the 'drawings' are not generated for something else. They stand and exist in themselves as architecture.

December 2020 in Huddersfield, Yorkshire, United Kingdom

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Introduction

Drawing Drawings: Toward a Narrative Architecture

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Architectural drawings are traditionally seen to have two principle functions: they communicate practical information regarding the design, organisation and construction of the architectural project, or they communicate aesthetic information regarding the material or stylistic aspirations of the architecture. Sometimes they even do both. However, within this framework, it is generally assumed that the proposed outcome of such architectural drawings is a building.

Robin Evans in his influential essay 'Architectural Projection' (Evans 1989) stated 'Architects do not make buildings they make drawings for buildings', while this is an important qualification reminding architects about the nature of their practice, one shouldn't assume that drawings are the only output of the architect, nor that all drawings made by architects are necessarily 'for buildings'. The creation of a building involves producing a lot more information than just drawings and, many buildings do not require any drawings at all, especially as most buildings do not involve architects.

Evans also argued that the architectural drawing functions as an intermediary between the architects' intentions and the final outcome (Evans 1997), thus differentiating it from the work of the artist where the site of production is the outcome. Yet due to the way

architectural drawings have historically produced, and even more so since the advent of CAD / BIM, they can be the work of multiple hands none of which belong to the architect often credited with authorship of the drawing (this is equally true of fine art).

In many of his writings, Evans understood that rigid distinctions regarding intent and authorship only held for a part of the mainstream of architectural practice. The ubiquitous nature of current digital technology, including transformations around production workflows, and the concomitant principles of authorship they imply, have seen the centrality of architectural practice change considerably. So, while it is true that the architectural drawing may still be one of the 'principal' outputs of most architects, these wider changes call into question the relationship between the drawing and the outcome, but more significantly the relationship between the drawing and the practice of the architect itself.

The later part of the 20th century saw the proliferation of highly stylised signature drawings often associated with high-profile individual architects, or their practices, the drawing seemingly became fetishised to the point where its significance was perhaps greater than the outcomes it purported to represent.

The evolution of digital drawing at the start of the 21st century from CAD, to renders, animations and 3D printed models (included as specific sub-set of drawing) has shifted the primary trajectory of the mainstream discourse into more literal and photo-realistic approaches to representation and an obsession with process and formalism. The use of these digital technologies to manifest types of literalised architecture is perhaps one of the dominant aspects of the contemporary architectural profession with an extreme version of that tendency as the mainstay of commercial urbanism and master-planning.

This tendency to treat the processes and representations as coincident with the final outcomes is inherent in the development of many parametric systems and digital fabrication methodologies, the potential of a direct translation from representation to output, seemingly without modification, has the possibility to see the drawing as a reality but in practice can create outcomes that are reductive and homogeneous.

Visualisation drawings are no longer things that indicate what the building might look like, or how it goes together; these drawings become the model that the architecture itself aspires to. We make buildings to look exactly like the render, and the use of materials is not to develop an 'authentic' tectonic language but simply make materials look like the textures of computer programmes. The stone is not meant to look like stone taken from a quarry but the stone texture of the 3D programme, glass does not need to have the optical characteristics of traditional fenestration, but the visual qualities of rendered glass and the people often look as they are simply Photoshopped in after the event.

It is clear that this strategy of simulation is not being pursued its aesthetic and theoretical interest, that such a conceptual blurring between representation and object might entail, but rather is an outcome of the complicity between the architectural profession and the economic pressures of neo-liberalism and its compression of the production and procurement processes resulting in a shift to creating buildings that look like their advertising

images and marks the further descent into architecture as a form of commodification and building aesthetics as an offshoot of corporate styling and branding.

The space for a more experimental and esoteric approach to architectural production and representation still occupies an important place in the development of creating new architectures relevant to the 21st century and beyond. An important aspect of the representations contained in this publication is that these drawings are not a vehicle for something else unless that is the creation of more drawings; they are an end in themselves. These projects demonstrate approaches to architectural drawing that use speculative narrative modes of architectural representation to communicate a wide range of ideas and positions some of which may include information regarding 'possible' buildings, and some do not.

The role of the architectural drawing presented reflects many of the wider debates around what a future might be like, not simply what it might look like. Contained within these projects are multiple possibilities, even the definition of what constitutes the drawing is not fixed and solid, but contingent and fluid. The drawings are not organised around conventional taxonomies as it is often difficult to differentiate between various types of drawings and drawing practices. The works move between digital and analogue forms of making, and there is none of the parametric evangelism that may be found elsewhere.

The underlying theme of these projects is that drawings are no longer simply a tool for performing a denotative function and describing the functional aspects of architecture; instead, their capacity is utilised for communicating complex connotative aspects around the wider concerns of the constituencies from which they emanate. This drawing becomes expressive of a whole litany of external factors and ideas, situating architecture within a wider cultural milieu. Even in the drawings where they seem to exclude any obvious stylistic reading, those reductive technical aspects are motivated conceptually.

Jonathan Crary in his book 'Suspension of Perception' (Crary 1999) points out that the introduction of photography in the 19th century facilitated developments in painting that freed it from its mimetic requirements, allowing the painting to focus on experiential qualities around movement, colour and time and changed irrevocably the way we see the world. Drawings have always contained the possibility of being more radical than the architecture they represent. Given the status of architecture within the current building industry, architecture needs to be oppositional to the values of laissez-faire capitalism and its environmentally catastrophic consequences. In many ways, the development of digital forms of representation has freed the architectural drawing from its historic association with its role as a vector for traditional forms of building. Architects no longer need to make drawings for buildings, but now have the opportunity to make drawings for other things.

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Article

The Longhouse [2015-]

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“[My house] is diaphanous, but it is not of glass. It is more the nature of vapour. Its walls contract and expand as I desire. At times, I draw them close about me like protective armour...But at others. I let the walls of my house blossom out in their own space, which is infinitely extensible.”¹

The *Communicating Vessels*² is a drawn, polemic architectural project that has been twenty years in the making, it explores the impact of twenty-first Century technology on the old dialectic between house and garden. The project is highly surreal and often uses narrative, particularly the relationship between “The Professor” and “The Boy”. The Professor lives on the Island that is its site. Recently, it was clear that it was time to start to design the major piece of the constellation-the Professor’s house- it has become named the *Longhouse*. It is a *prytaneion*, a place

of surreal banquets inhabited by ghosts, dreams, desires and mythic creatures. A Memory Palace of shifting relationships, of momentary fluttering’s, cartographies and trajectories, where objects have the same accountability as people. It is a place of flame, of heat, of a rotten sun, of dusk and dawn, where the vertical is assimilated into the horizontal and where Modernism breaks down. The Longhouse is a highly reflexive and responsive series of spaces and relationships. The house choreographs itself and develops this daily choreography by reading its site; this site is a virtual changeling site- constructed infinitely by a mysterious *Chicken Computer*.

For Surrealists, the “house” can be seen as the microcosm of their consciousnesses. It’s doors, windows, thresholds, attics, cellars, ceilings and floors - repositories of memories, fears and loves. The house is simultaneously a theatre of meditative creative repose and a maelstrom of the defamiliarised uncanny. Juxtapositions of scale, material, thoughts, dreams and nightmares run riot through its interiors. Our twenty-first century technology has further accelerated these transcendent geometries of the house. The Longhouse seeks to describe the architectural opportunities and effects caused by space and objects forever metamorphing and dynamic within the surrealistic whirlpool of extreme and magical domesticity.

1 - Georges Spyridaki, *Mort Lucide*, p.35, Seghers, Paris, 1952

2 - The *Communicating Vessels* project has been published in parts around the world over the last 20 years, recent publication of some of its parts have occurred in AD’s *Protocol Architecture*, March/ April 2011, *Drawing Architecture*, September/ October 2013 and *Future Details of Architecture*, July /August 2014. The project is also featured in Neil Spiller, *Architecture and Surrealism- A Blistering Romance*, 2016 (Thames and Hudson, London)

The Boy pulled the oars out of the little boat's rollocks and guided the small craft to the edge of the Island. A few nervous glances - side to side, an unsteady, muddy step ashore and a hastily tethered boat to a rickety jetty later - he was ready. The jetty led into the woods, forms seemed to hang in the air. Hermes awaited him with an erect countenance and wished him well. The boy skirted around the god's pulchritude and was on his way, deep into the forest of signs, (somewhere a storm was brewing) yet the Sun was shining...

...Soon the Boy came to a clearing in the semiotic forest, the Sun beat down on him, boring into the top of his head - He dare not look at it. He pushed the hot, maddening sensation mentally aside, thinking instead of the delightful chill and cleanliness of the cool water around the Island, so clear, so sparkling in the Sun's light. The strange house stood in front of him, glinting in the Sunlight...

In the beginning there was just a door - the implication and celebration of a threshold- the difference between the inside and the outside. A big cast bronze door embossed with its own signs, symbols and myths - an inverted Angel, simultaneously the *Gates of Hell* or the *Baptistry* portal. The door opens out on the house's primary axis, its core organizing principle- the reason for its length.

Next came trying to see through the houses eyes - its windows, both looking inside and outside. The house is capable of turning itself inside out.

Some say Duchamp's *The Bride Stripped Bare by Her Bachelors Even (The Large Glass)* (1915-23) was first inspired by the Kentish sash windows so different to French windows, whilst he visited Herne Bay, chaperoning his sister who was at a summer language school in 1913 (Herne Bay is incidentally about 2-3 miles north of the Island of Communicating Vessels). Like the *Large Glass*, the Longhouse is defined by its lateral split through its centre.

An extensive drawing exercise opened the eyes of the Longhouse to the choreography of chance, collision, detourment and anomaly revealing a very extraordinary and particular house. A house of vomiting asphalt gar-

goyles - spewing grease, Hecate's triple form- hovering over the ground and passing through walls, the manikin meat hook, the Hall of Dummies the boxing Match, the Minotaur with bicycle seat head and the Bride and the Nude descending the staircase amongst other entities, concepts and movements across topographies virtual, actual and chemical. A marvelous menagerie provoking in the Professor, the enigmatic resident of the Longhouse on the Island of Communicating Vessels, memories of diamonds and rust across the seven seas of wonder.

...Some said the House was a giant's sword, some a spaceship, some a bird impaled, still alive, into the ground and some others a devilish contraption of ghosts. The Boy surveyed the si(gh)t(e), trying to be still even though his heart pounded in his chest. Some said the house was full of in-nards- a charnel house- full of blood, bodies, lust and mutilation...

On the Partiality of Sites and Looking

The traditional lexicon of tactics that architects use to place their works in the context of specific sites- how they respond to the *Genius Loci*- has been radically augmented by a myriad of new, virtual and reflexive technologies. Changes are upon us; the vista has changed, is changing and constantly changes. Cyborgian geomorphology is a movable feast and here to stay. Permanent architectural context, material sympathies and synthesis, massing, phenomenological and anthropocentric sensitivities are now imbued with the accelerating timescales of virtual and chemical metamorphosis combined with the virtual choreography of the chance "tic" or "flutter". Positions of, and the nature of objects and architectures are conditioned by mixed ontologies, scopic regimes, numinous presences and reversible time. This reversible time stalks objects and disturbs their gentle entropy and peaceful rest. The vitality of architecture has increased a thousand-fold. To the twenty-first century agile architect, these architecturally disruptive technologies breathe new life into the language of architecture. The verbs of architecture are being recast.

Time based sensitivities are mixed in the cauldron of the virtual world, seen by augmented eyes enhanced by dimensions of chronological slippage, coalescing in a



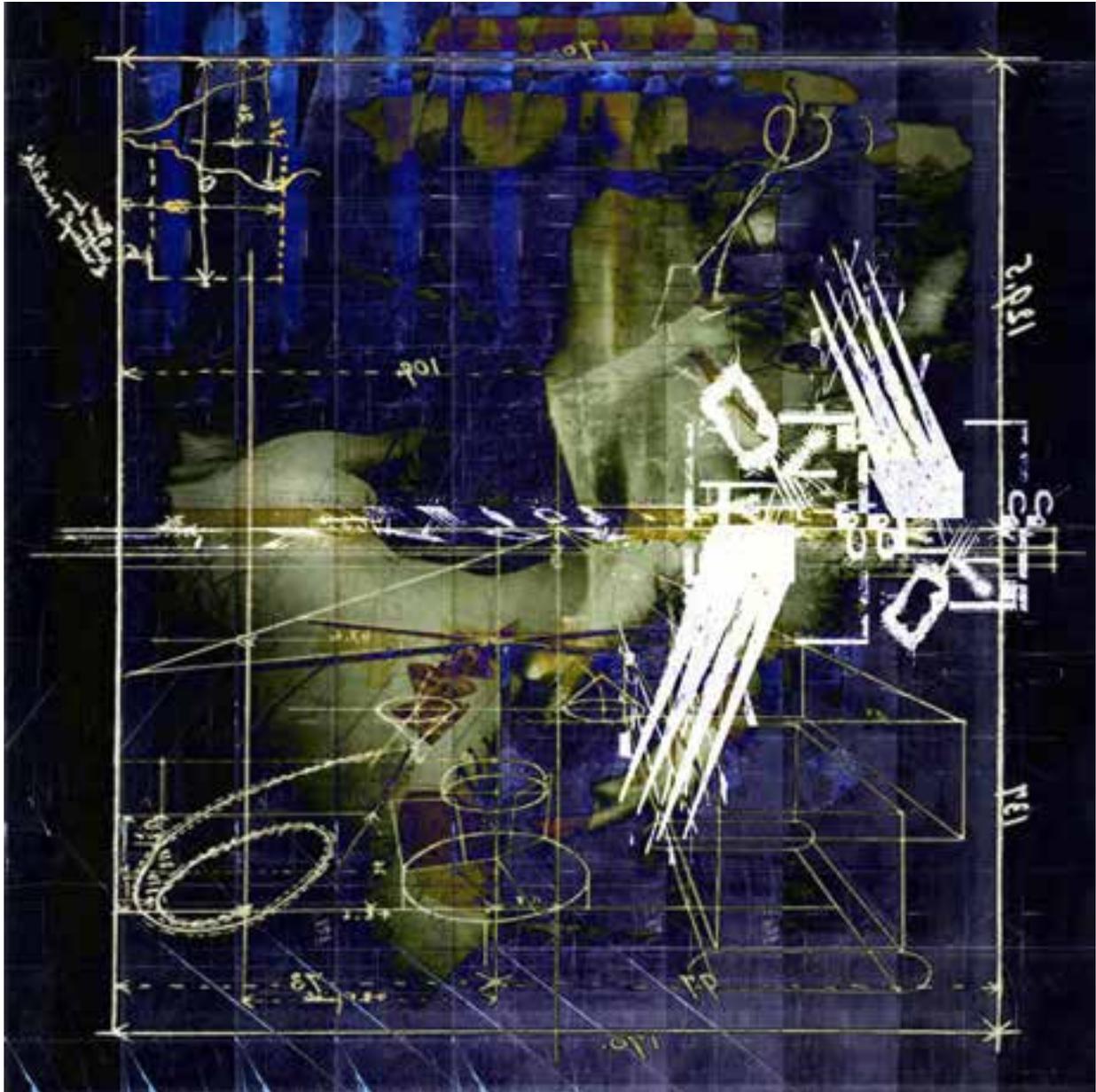
Neil Spiller, Longhouse, Door, 2015

digital dance above and beyond the pragmatics of actuality. Creating architectonic ghosts penetrating our very souls, acting out their myths and ours.

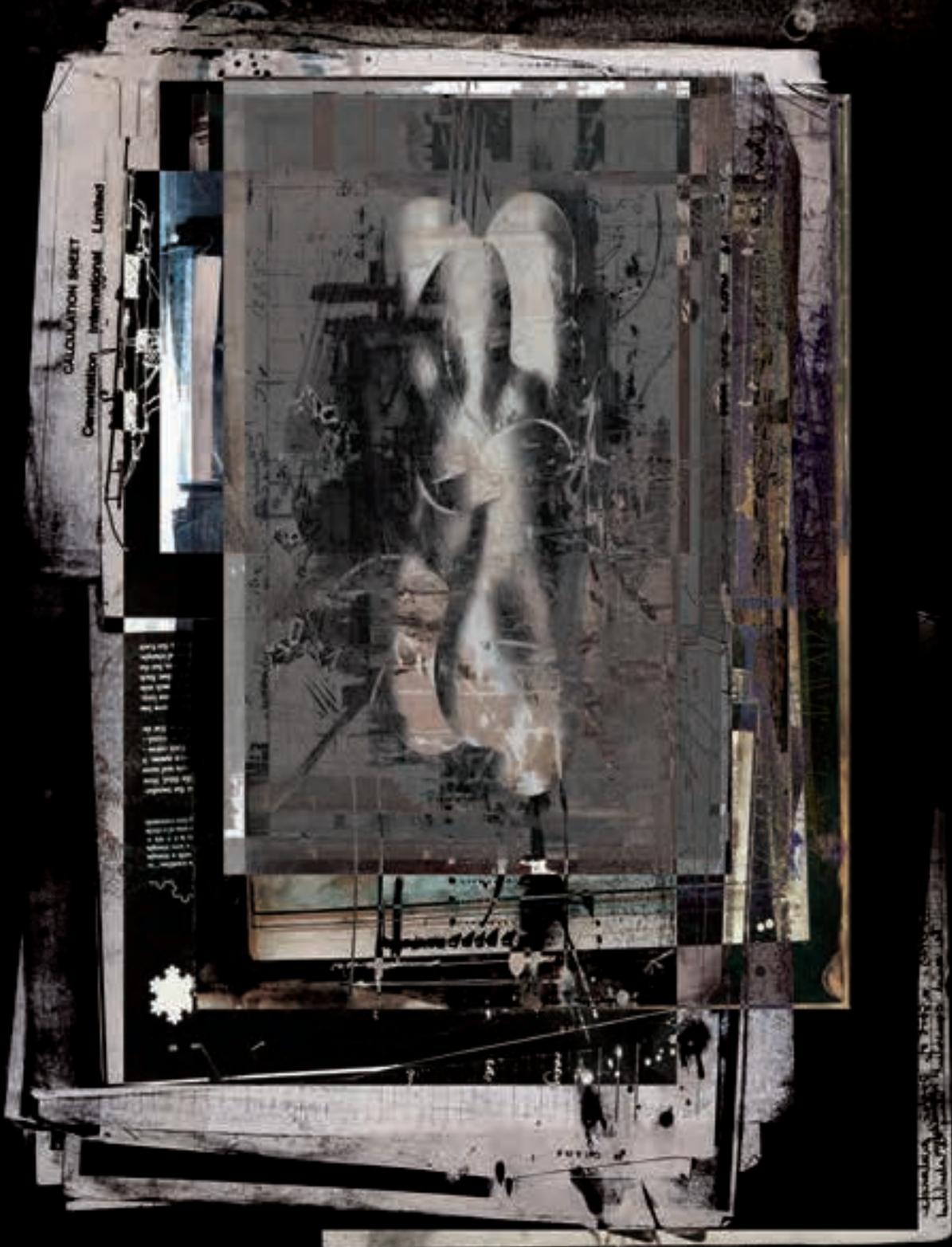
...Around the house were placed a series of sculptures. One looked like an agglomeration of but-

tocks, breasts, testicles and cleavages, it looked metallic. He edged towards it cautiously at its base it said: "Hecate - Continuum of Buttocks - Before extroversion". A dog howled somewhere...

...The Boy scans his horizon, in the distance he



Neil Spiller, Longhouse, Duchampian Split Plan, 2015



Neil Spiller, Longhouse, Hecate seen through a Window, 2015



Neil Spiller, Longhouse, Study for Hall of Dummies, 2015

sees a bulky form topped by a bicycle seat and horny handle bars, a reverse crucified beefy carcass, a rib-cage bust, a dancing chemise with a Schlemmer leg, a big hook and other extraordinary things. The Boy knew nothing of the semi-otic languages they represented but suffice to say they elicited a sense of foreboding in his little pink guts...

...Ah! There you are! I've been watching you admiring the clefts and cleavages of Hecate and her continuum of Buttocks, "she is somewhere else now, and shall we see where? Follow me dear boy" The boy had been daydreaming in the fierce sun and hadn't seen the Professor appear. He followed the Professor towards the great cast bronze door, embossed with the inverted Angel...

Gothic Genetics

In Gothic cathedrals, like Wells and York, the medieval stone masons made tracing floors and tables on to which they inscribed the geometry of their architecture against which they could hone their stone carvings. Today the resultant palimpsests of lines and arcs read like the genetics of Gothic architecture etched on stone, condensed into a heady mix of trajectories and vectors.

... Once inside, the door shut on its gas piston hinges, the House was strange inside, very STRANGE indeed. The two halves of the house met along a longitudinal split, a weird dining table straddled it, full of anecdotal topologies. Windows perforated the walls. Through the windows the outside was very different from the calm clearing the boy has just come from. They were broadcasting an alternative reality. Often that

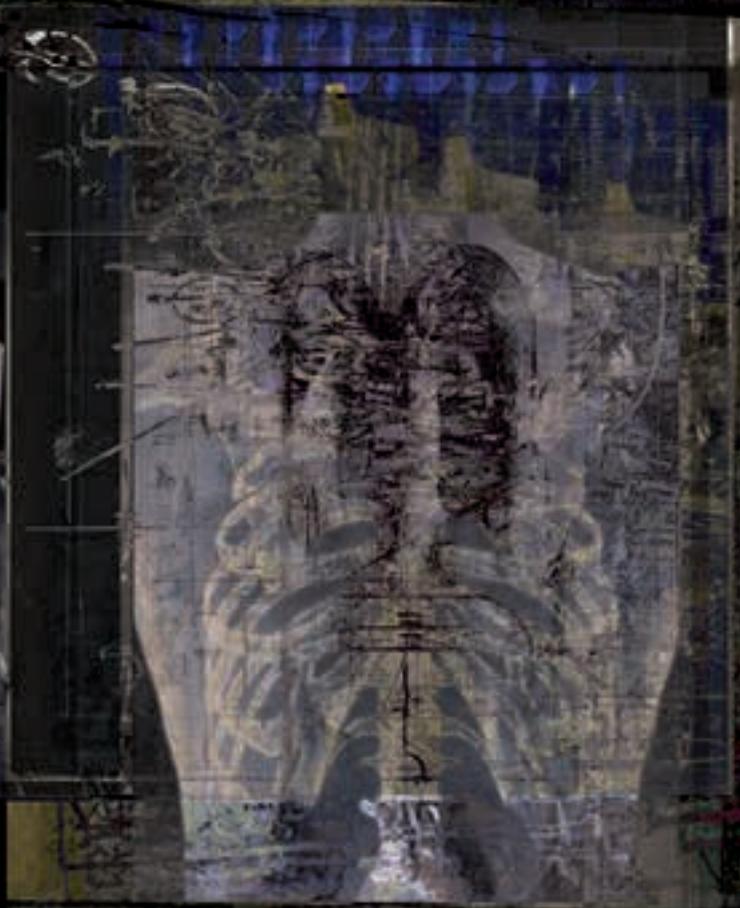
reality flowed through the interior of the house – All determined by that morning's virtual sensing. Virtual Nudes swaggered down Staircases, Minotaurs raged, chickens computed, angels inverted and Hecate encountered the Meat Hook, all within the Longhouse, encouraging the Professor to reflect on his past.

The house remakes and reassembles its interiors daily. It choreographs itself and develops this daily dance by reading its sites—virtual sites. The best way to understand this element of the house is to use the analogy of an old record player. At a certain time a record is played, read by the arm and stylus and the grooves of the record and their shifting topology translate into music. The Longhouse does not let you choose the specific spatial music at a particular time. The agent of chance that defines what the stylus and arm touch at any point is the "Chicken Computer". Now imagine millions of record players, virtually passing through each other, extending arms and sensitizing or desensitizing styli playing millions of records for short periods of time. The "records" are a shifting virtual terrain determined by the Chicken Computer, in which a virtual Longhouse sits, its virtual wings and parts - styli that wax, wane, activate, deactivate and change position millions of times per second. The house contacts its virtual self every morning at dawn. As the Sun rises and the house reads the virtual terrain of the day (this might include other architectural spaces or landscapes, paintings, drawings and even itself or a fleeting mixture of all these) determined by the Chicken Computer in a flurry of virtual sensing passing its shifting sensitivities through virtual fields, remembering and storing these space-time vectors to be played out by presences through the day and into the deep, dark night.

(next page) Neil Spiller, Longhouse, RibCageBust with Rose, 2015

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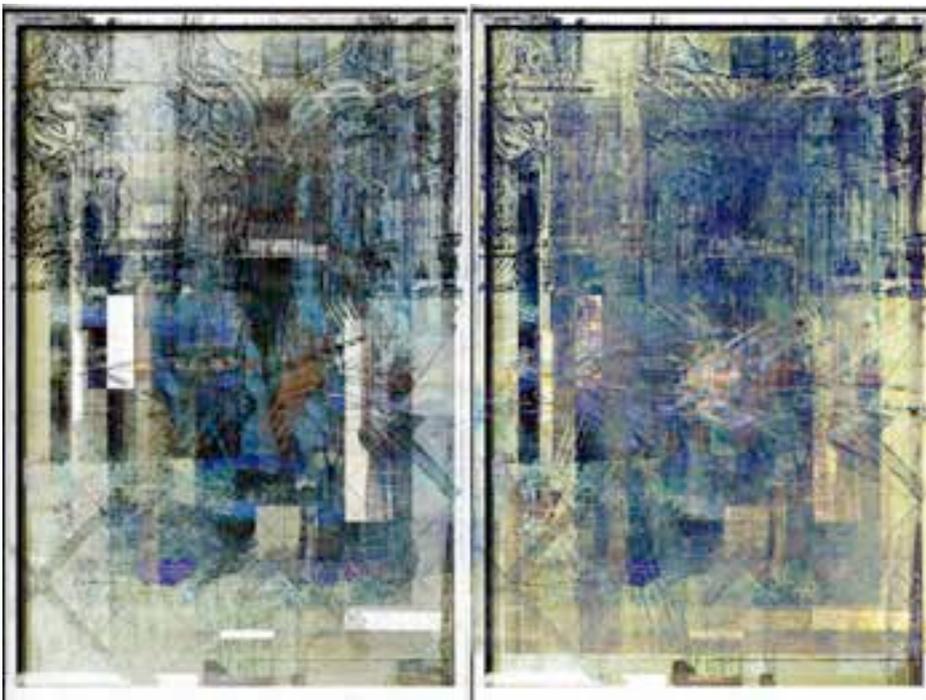
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Neil Spiller, Longhouse, Nude Descending Staircase, 2016

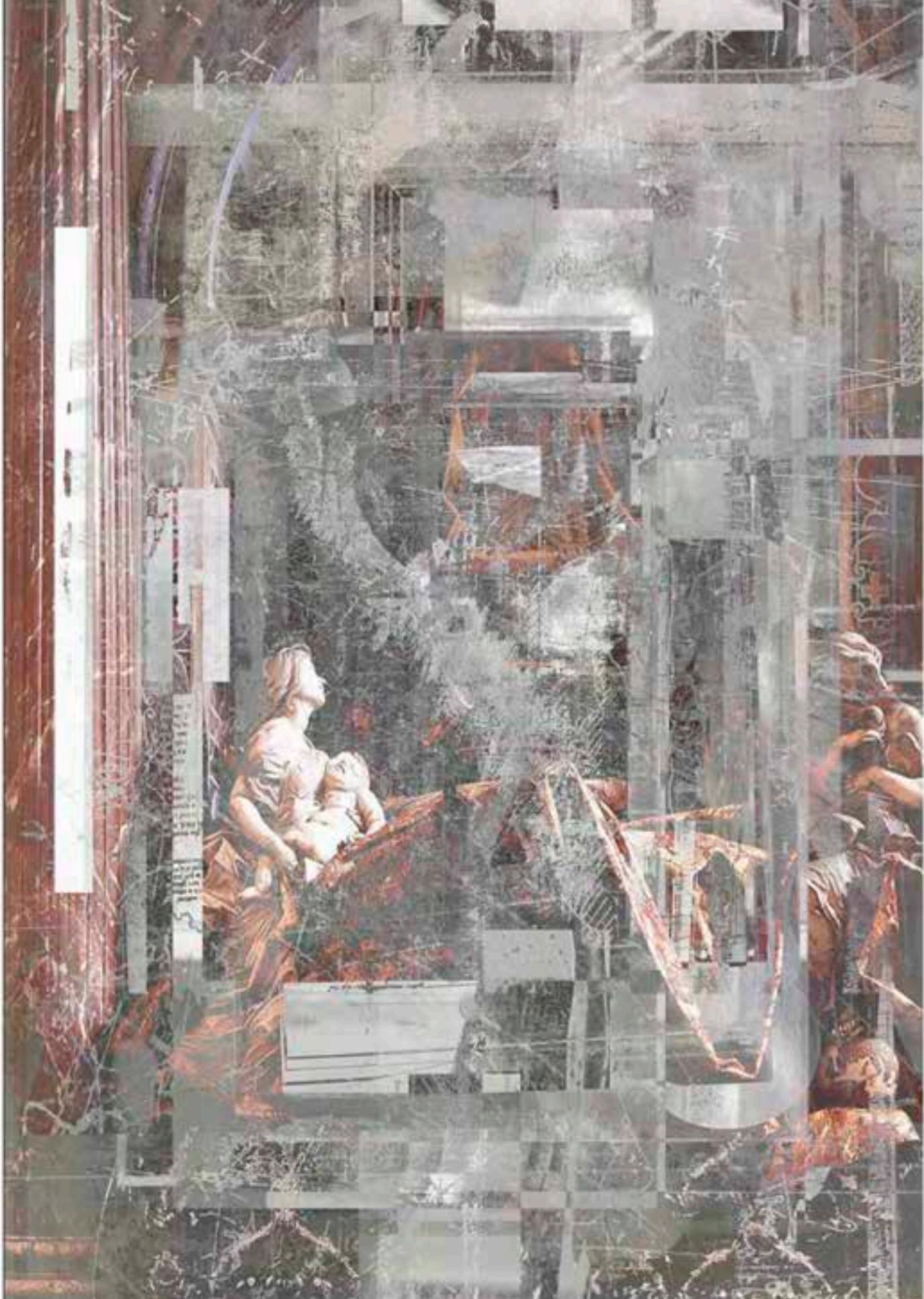


Neil Spiller, Longhouse, Scanning Plan, 2016



Neil Spiller, Longhouse Scanning, 2017

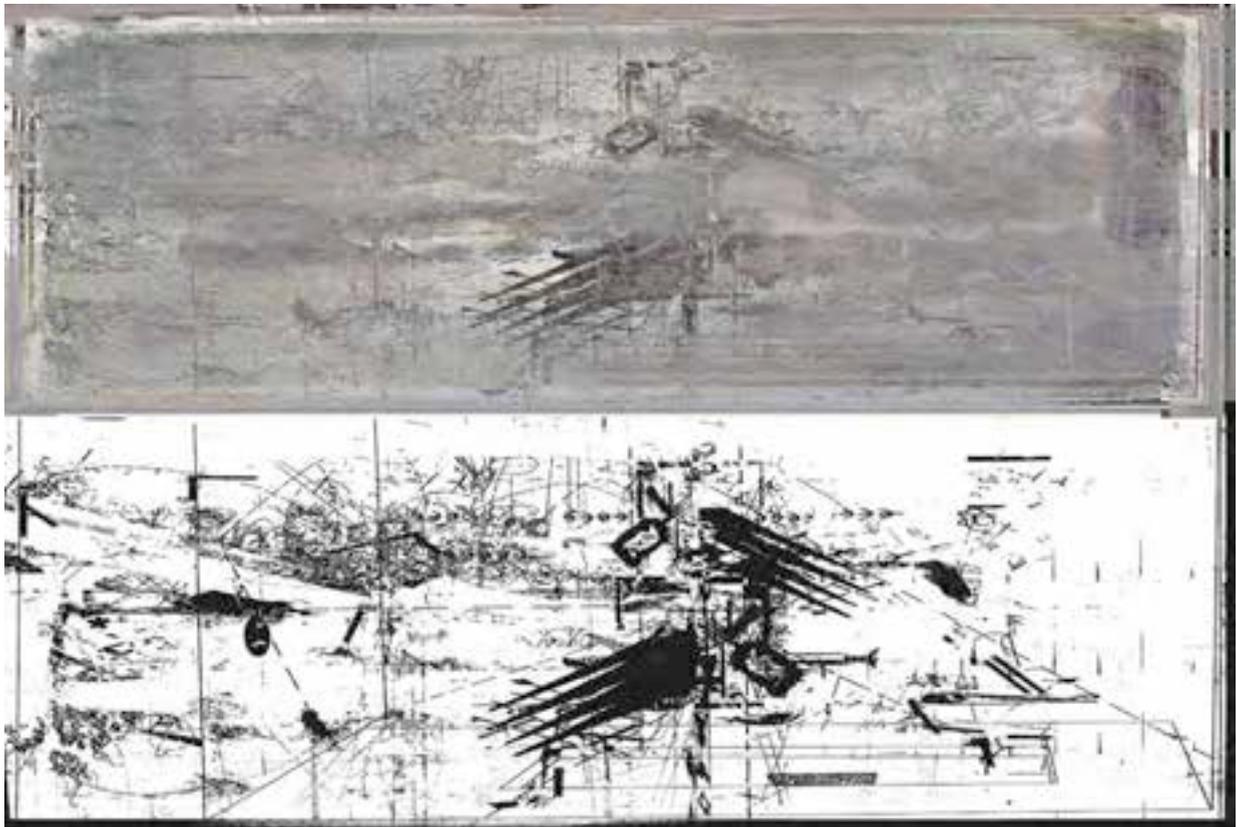
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Neil Spiller, Longhouse, Interior, 2016



The Longhouse makes little distinction between the virtual and the non-virtual- it can pull objects, spaces and forms through itself, set them on paths at infinite speeds and borrow architectures from elsewhere, combining all into a spatial performance at once mnemonic and proactively poetically creative. The interior of the Longhouse is a series of varying sizes aedicules containing the sacred objects and bodies of the moment. Sir John Summerson in his book of architectural essays *Heavenly Mansions* (1) writes of the etymology of the aedicule and its architectural roots "(The Latin word) for a little building is *aedicula* and this word was applied in classical times more particularly to little buildings whose function was symbolic--ceremonial... It was also used for the shrines--again miniature temples- -in which the *lares* or titular deities of a house or street were preserved. Summerson also asserts that the cosiness and defensible scale of infant's play creating small imaginary houses under tables was also one of the drivers in the semiotic adoption of aedicules in both Classical and Gothic architecture.

The Boy stared down at the Table, it stirred uncomfortable yet unfathomable emotions in him. At once, yearning, at once, inquisitive, at once repulsed. The Table had indentations on a burnished undulating terrain within which were inscribed a series of geometries. Above it hung a sewing machine - its thrusting, bridely proboscis sharply visible and a fluttering umbrella - opening and closing like a hungry maw. Below the Table, another landscape of strangeness, sometimes peeking through the top surface, sometimes not. The Boy placed his forearm into one of the undulations, it fitted perfectly, this caused an intense but not understood feeling in the pit of his stomach. The Professor just watched...³

3 - John Summerson, *Heavenly Mansions: An Interpretation of Gothic* in John Summerson *Heavenly Mansions and other Essays on Architecture* New York, 1963: 1-28



Neil Spiller, Longhouse, Upper Surface of Banqueting Table Longhouse, 2017



Article

Topo[graphies] of the Un/conscious

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The word topography, obsessively repeated in this text, refers to the process of drawing, a way of being in place. Topography becomes an expansion of charted topoi and connotes a new drawn field of being—a space that is inhabited. The explorations ultimately generate tectonic constructs where the intricacies of chance and circumstance are an inherent composite of an unconscious topographic landscape. A geometric mental field guided towards our emotions rather than just simple logic. Widening the contours of your imagination, encouraging you to go on looking for your own being in a place.

Narratives are bound to topography since they can be redrawn on maps, exposing the interactions of text and space. In mapping terms, a story can be laid out as an experiential trajectory on an existing geography, very much like a palimpsest, where the topography itself will evolve in the process of a visual stratification.

Framed within the mapping of a moving “cartography of the imagination”, these explorations of a rhizomatic topography touch the lived spaces and occupied places of being. A psychogeography, an inhabited map. A graphical record that trails the movement and impulses of feeling which later become symptomatic of their own dis-placed condition.

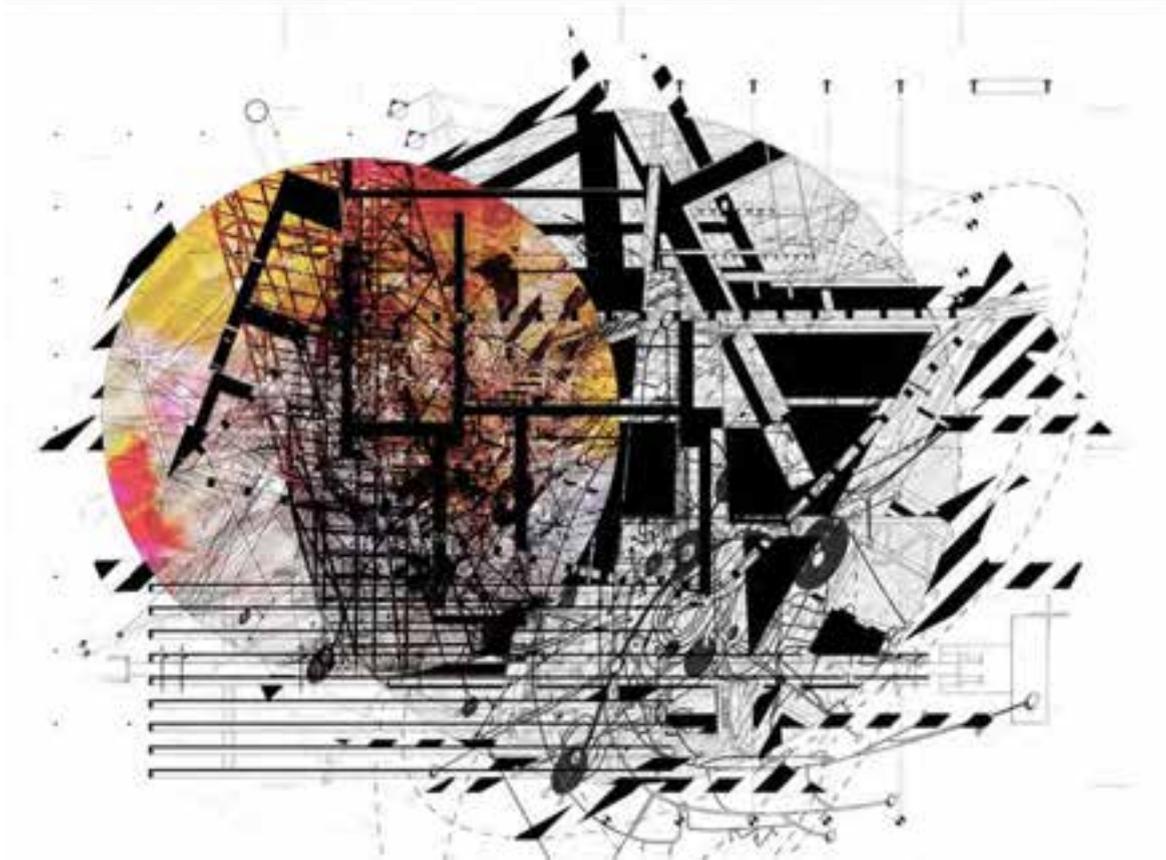
In its various narrative configurations, mapping along

does not reproduce the ordering principle of the analytical encounter but rather tries to chart a movement. I am interested in the narrative of a topography of e-motions. A medium that connects being to space and engages the seduction of architecture and its places of the mind. Emotional topography is about an itinerary, a psychological journey by which one comes to experience being. It is a kind of cartography of place whose compositional lines touch our inner being and draw place in the manner of an intimate landscape. This is a visual construct whose porosity is the very system of our interior, the ‘stuff’ of our inner fabric, a place where lines become a space, an architecture of the unconscious.

According to Félix Guattari (2011), we have the unconscious we deserve.¹ For him, the unconscious is something that we drag around with ourselves both in our gestures and daily objects.² Leading us into believing that the subjectivity of the unconscious is immanent to our ‘essential nature’. The unconscious is in constant reterritorialisation and deterritorialisation whilst moving conscientiously. Dreams constitute a tangible-abstraction of the different material aspects of our waking life. Different logics of intensity are combined, even rhizomised upon themselves. Here, the unconscious is an imaginative process to be unleashed,

1 - Félix Guattari (2011) *The Machinic Unconscious: Essays in Schizoanalysis*, trans. T. Adkins, (Los Angeles: Semiotext(e)), 9

2 - *Ibid.*, 10



Bea Martin, *Asynthetonic Projections*, 2019

and in doing so epitomises a creative poesis at the threshold of being. The unconscious is further theorised as a 'factory' capable of non-essentialist desiring-production.³ Content is always inextricably linked to an inhabited field. If the unconscious is a machine then it can recreate itself according to its position within a field of relations that situate, place, and eventually move it.⁴

My topographic explorations attempt to reveal, or better perhaps, bring into awareness this field through which all our experiential memories are mediated – a 'field of being'. My interest is in how architectural space registers in such field, or psyche. This includes a graphic exploration of cognitive processes and their visual representation, a structural mapping of mental space through frames and folds of memory, as well as the tectonic field in which

3 - Félix Guattari, Gilles Deleuze, (1983) *Anti-Oedipus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press; Reprint edition)

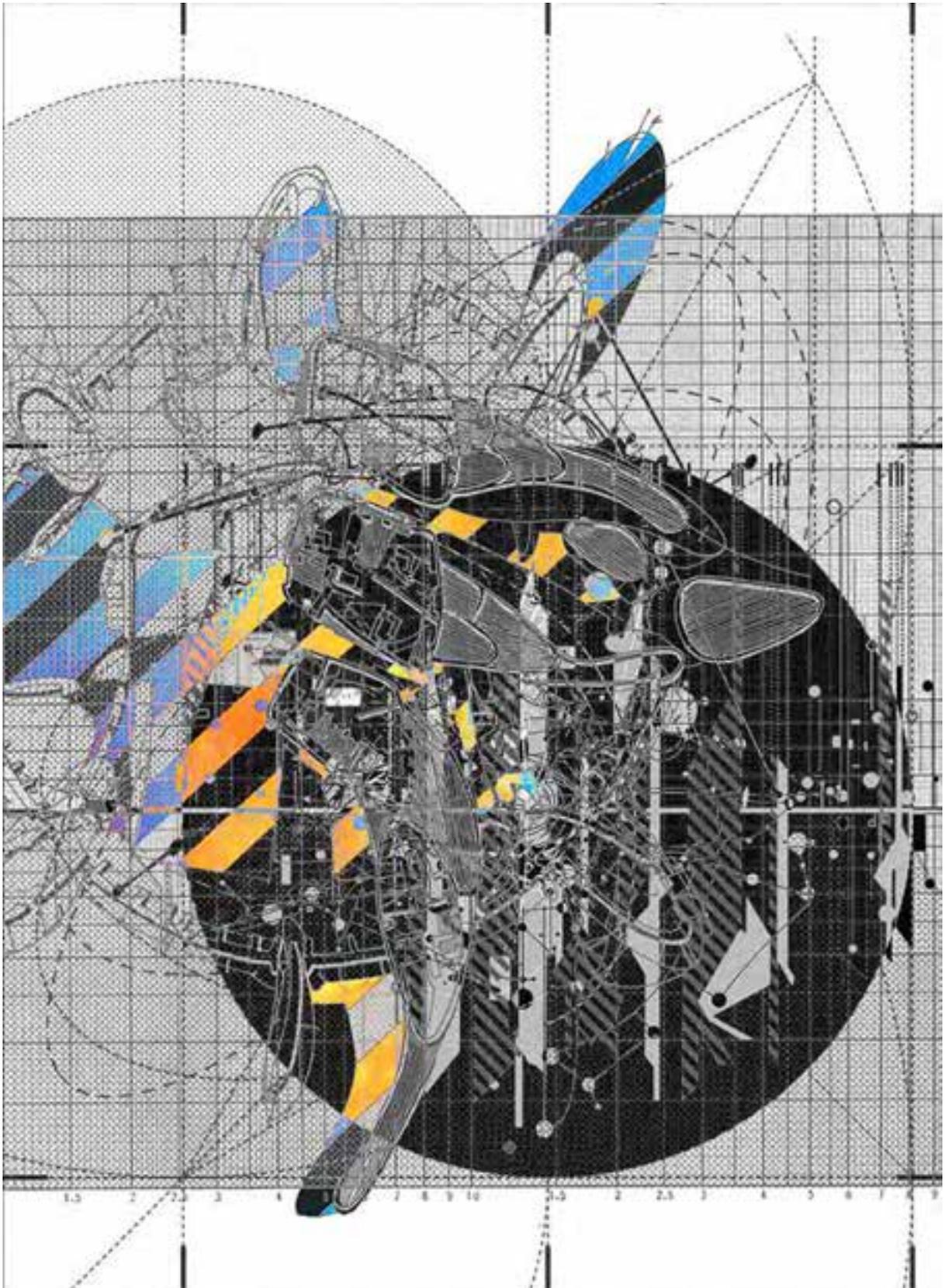
4 - *Ibid.*

the psychoanalytic encounter between narrator and narrative takes place on a drawing.

Drawing as a Machinic Assemblage

A drawing should be conceived as a machinic assemblage – a drawing that is multiple. Its function or meaning no longer depending on an interior truth or identity, but on the assemblages, it forms with other drawings.

When Deleuze and Guattari talk about machinic assemblages they refer to the domain of physical objects, how they interrelate, and how they affect and are affected by one another. Here, a machine is not merely a technological object rather an open apparatus to its environment. A functional arrangement of heterogeneous flows and self-organising interactions. Like a machine, the function of a drawing is not to represent or convey information, but to repeat. I am not interested in how drawing represents, but in what



Bea Martin, Terrain Vague: Expectant Condition(ing), 2019



Bea Martin, The Mirror Cracked from Side to Side, 2020

drawing does. A sort of performative approach to representation.

Within a field of emotions, the topographic relationships of component parts are not stable and fixed; rather, they can be mis-placed, dis-placed, and re-placed amongst different fields, thus testing processes of coding, stratification, and territorialisation. A drawing that is made up of conditional articulations, hierarchies, compositions, and stratified fields. This is a drawing made from other drawings.

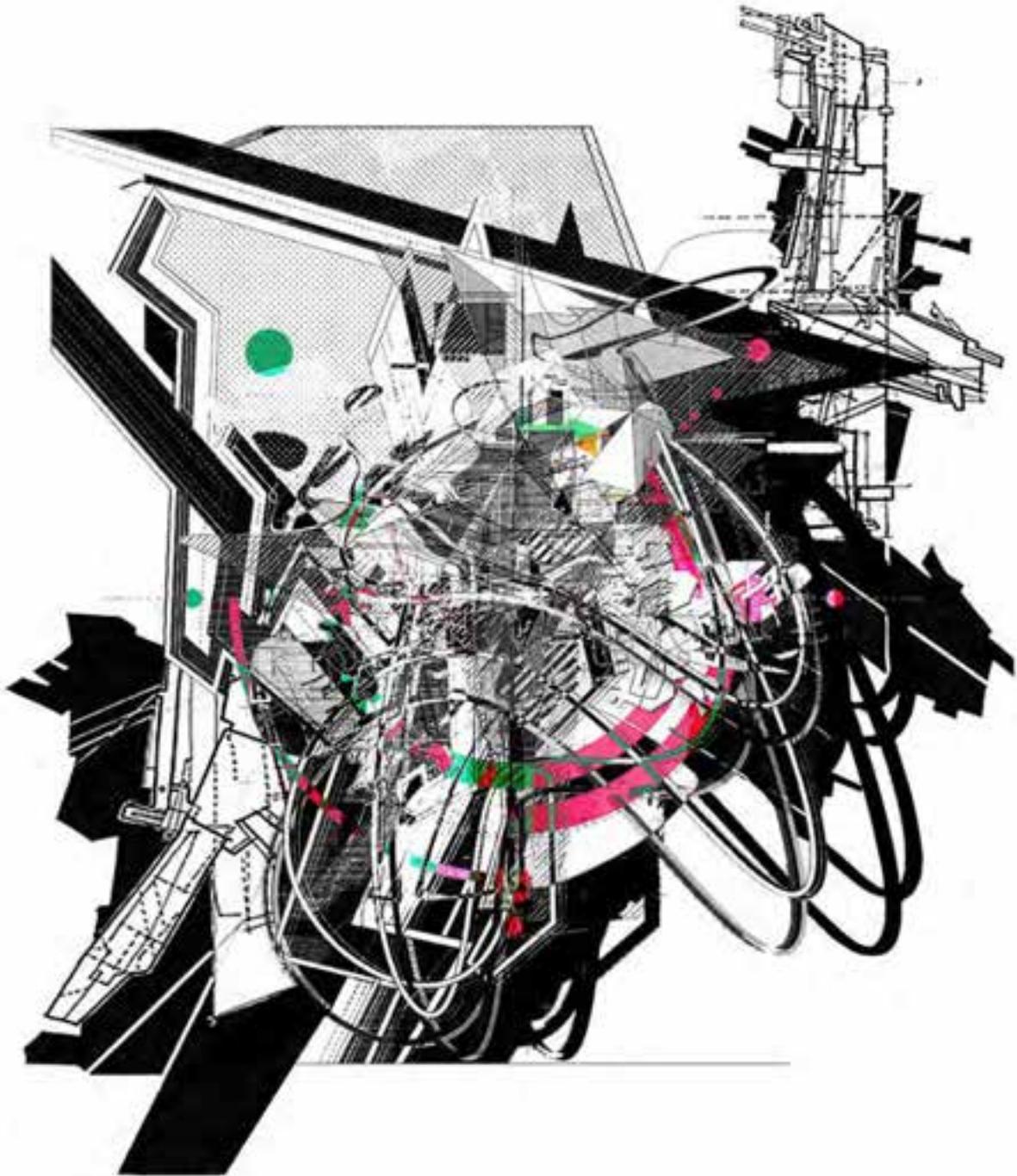
My methodology draws an analogy to the work of Deleuze and Guattari by exploring drawing as an assemblage. An exploration of how the drawing is put together and stratified as a subject, and a careful manoeuvre through the bleak conception of the 'drugged body' provided by these two philosophers. I argue that a drawing should, ultimately, be valued for what it can do (rather than what essentially 'is') and that assemblages should be assessed in relation to their enabling, or blocking, of a drawing's potential to become other.

e-Motional min(e)d fields

The topography that entertains the unconscious includes inhabitants and the forms of their passage through spaces, including places of being. This schizo-landscape is a terrain of vessels. A place that both "holds and moves". Here, the idea of the vessel carries a double meaning: that of the ship and that of the artery⁵; it implies fluidity and map-reading. These geo[graphies] of being and vessels must entail some sort of charting. A navigational system of representations ordered and moulded as itineraries to be experienced in a viewing that mandates motion.

What is explored and weathered here is the plan of an unconscious topography in which emotions can 'move' us, for they themselves organise as a route. These are mapped as tectonic transformations, drawn as moving expressions. An embodied motion at different speeds that activate the senses in an aggregated sequence of emotional responses. Evoking emotion in the shape of motion as one travels through it. This exploration of emotions in the formation of experiential drawn spaces dictates a collision of conceptual ambiguities; these can be in the form of boundaries, surfaces, and passages. A dialectical terrain of countless thresholds.

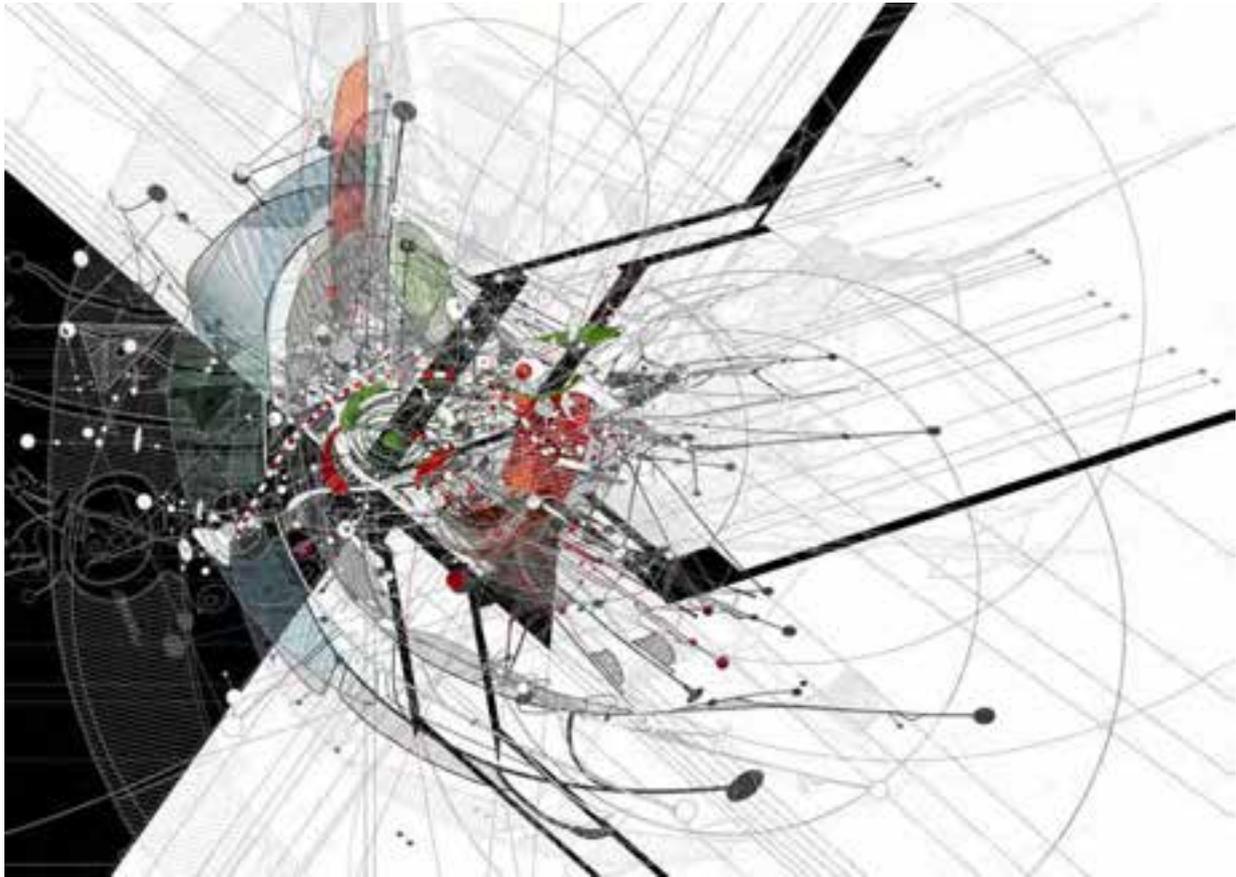
5 - as in blood vessel



Bea Martin, Stratified de-Location, 2020



Bea Martin, *Cardiographies of a Tectonic Vessel*, 2019



Bea Martin, *Stillness in Motion*, 2017

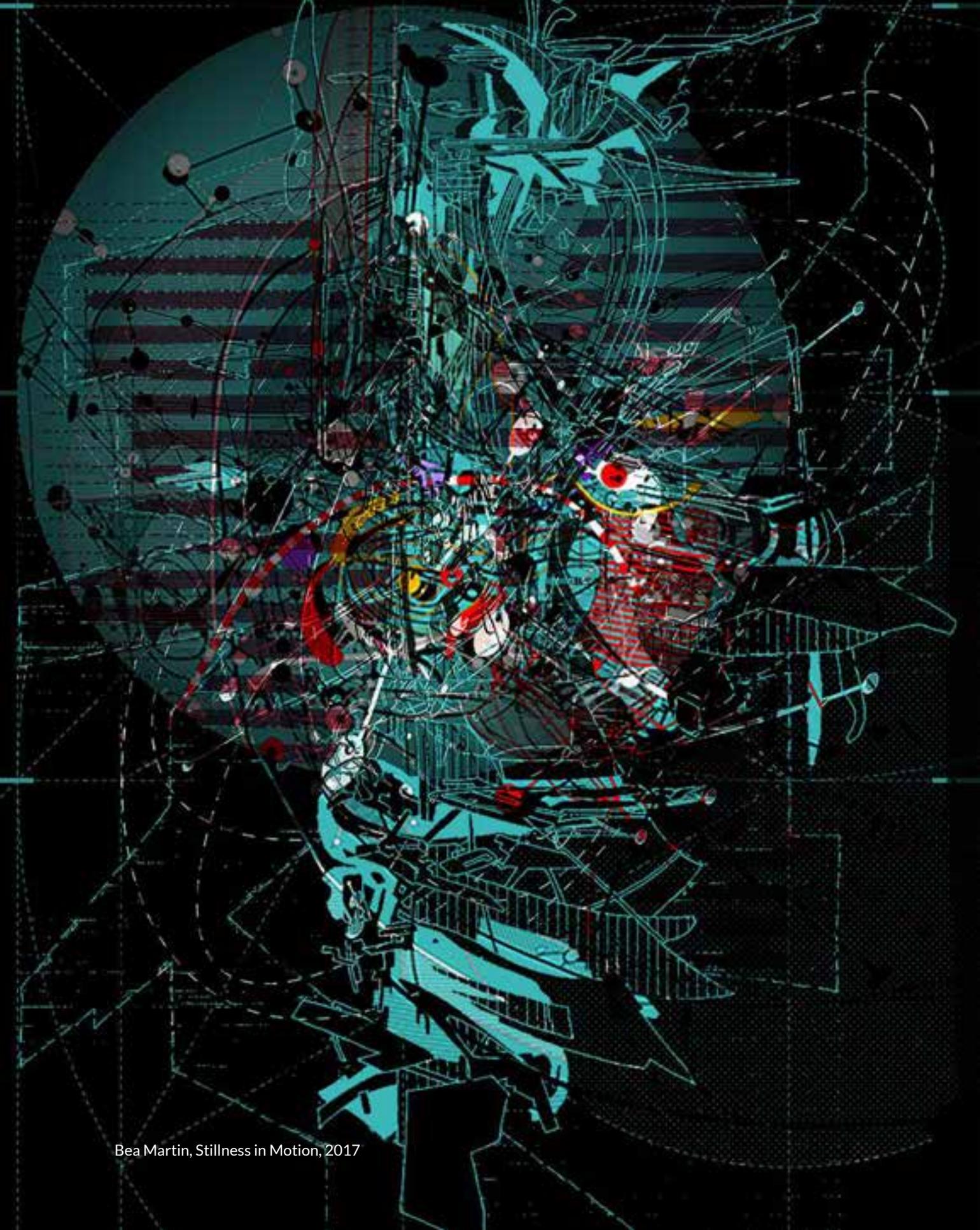
The use of the word 'ambiguity' here is not a literary attempt; the aim is to explore the traces, to manipulate the lines, to prod the unconscious and uncover unspoiled territories of the mind and perhaps attempt at some measure of solidity. The mutable properties of words and their ability to carry multiple meanings in a variety of ways, are a major component of poetic language, as they are for visual expression. In no way, such narrative is meant to work as a license to search for multiple meanings with no awareness of the controlling context in which ambiguity may appear; on the contrary, it is fundamental to consider, purpose, context, and condition, in addition to the running backdrop narrative, when explicating meaning.

In so doing, this intentional discursive geography is mobilised by multiple tactics of reading space, transforming the descriptive dialogue into a representational discourse, a narrative mapping of places and being, a field of "inhabitants and vessels."

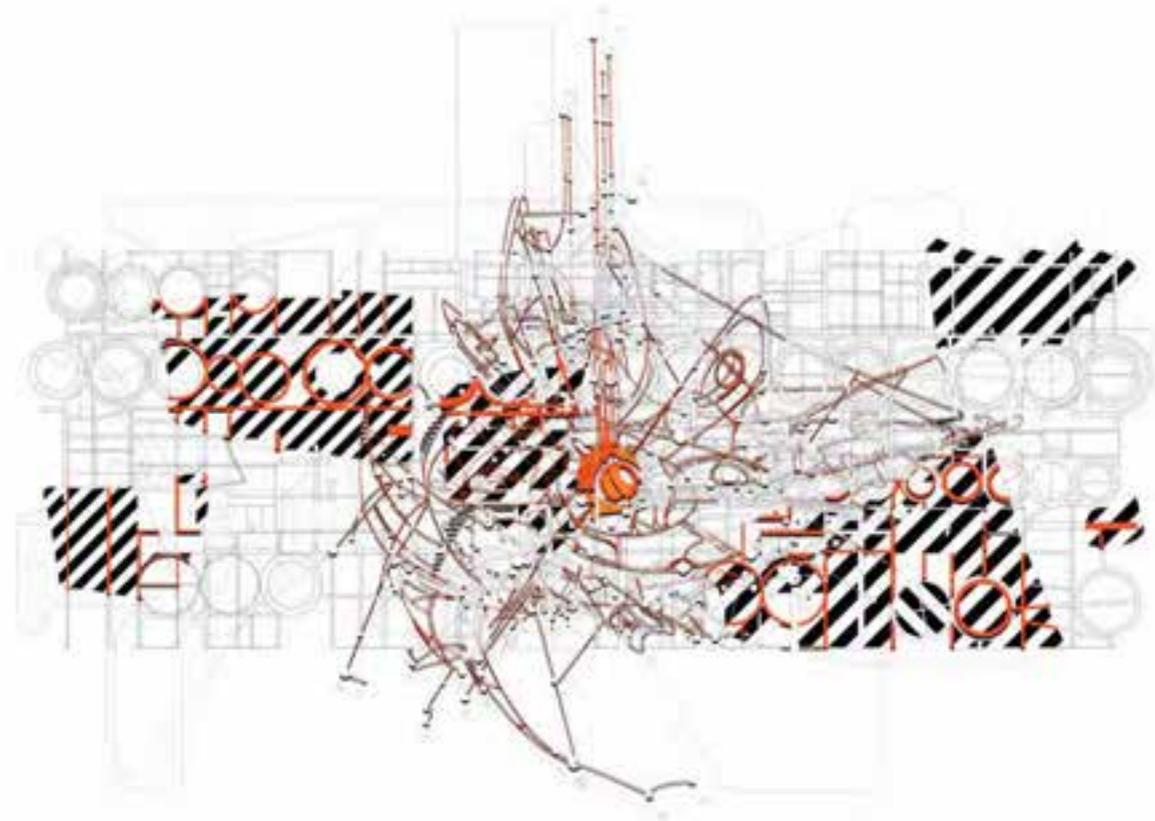
Mnemonic Palimpsests

Over driven by a topographic impulse, these visual constructs explore the inner direction of a field of being and expose its interior disposition. Cartographic framed edits, where the moving construct itself is theorised, metaphorically, as a vessel, as a means of transportation that is carrying us away on an emotional journey; a vessel that becomes the vehicle for emotions. These emotional fields are no longer mapped by a distant eye, rather a terrain mapped as "mind of one's own", topographic narratives as if in a memory theatre.

The spatial agency of architecture has provided a potential framework for organising knowledge. Specific mnemonic techniques connected to the art of memory, such as the spatial recollection of loci, of topoi –one would walk around in one's memory as if in a building inspecting the objects therein—a place inhabited by mnemonic journeys through architectural spaces.



Bea Martin, Stillness in Motion, 2017



Bea Martin, Ojibwe, 2018

Once visualised, these decontextualised objectiles, extracted from different intervals, different places and belonging to different orders, are all able to take on the same significance on the aggregated machinic palimpsest. Memory here is repetition, but with a difference, it is not recitation. Repetition creates a variation in the way things appear, paving the way to novelty. Memory needs to be trans-figurative. It demands a de-territorialisation and re-territorialisation. Hegel did not reduce memory to a kind of dull recitation of the past; he wanted to create something permanently moving. A wheel that turns, returns, and turns again. His memory theatre was a kind of *perpetuum mobile*.⁶ An endlessly recreating and re-enacting memory mechanism.

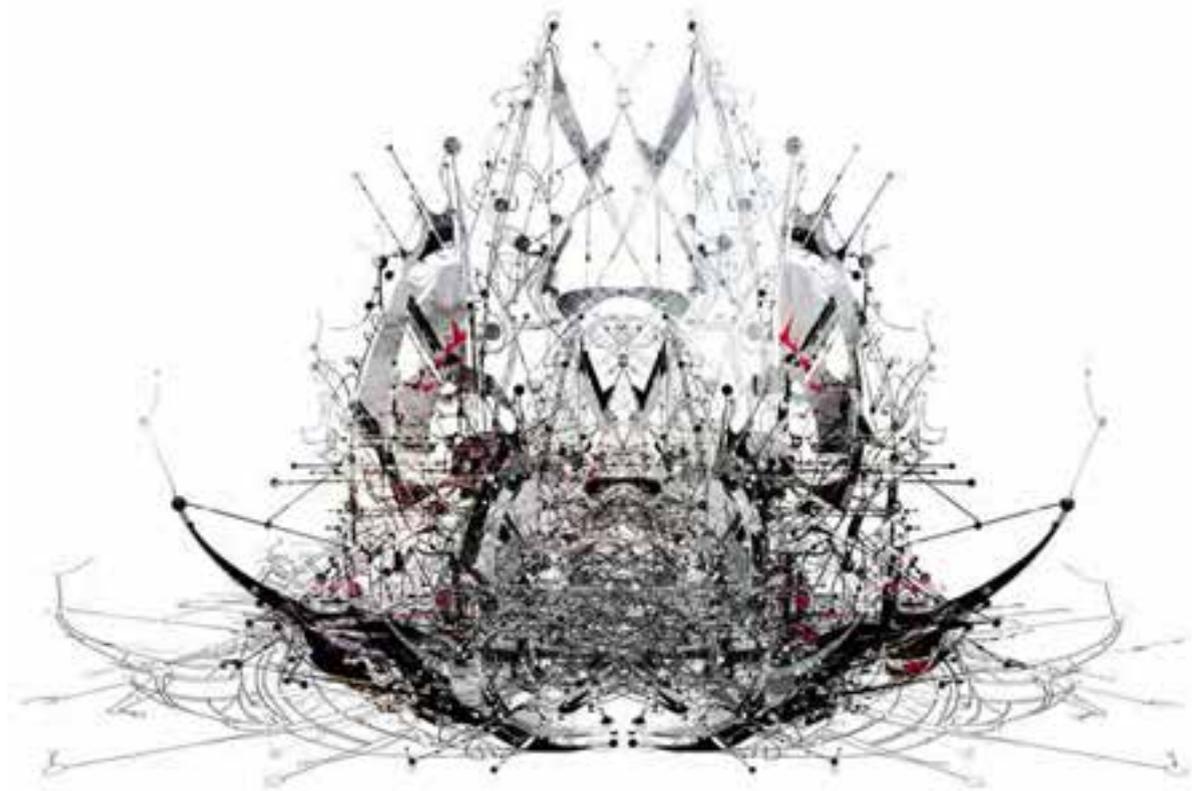
Spatial representations include tectonic machinery in its topography. I eager for an architecture: a 'room' in which to wander and make my own. The making of topography as a room of one's own is an anthropological process that

has travelled a route of pastiche collations. This, however, is not a simple ad-hoc process. The construction of this fuzzy room involves becoming the space and embarking on a dominant mnemonic discourse of interiority. Cartography no longer refers to an actual context, but it shows the latent memory or meaning of a site turning it into a surrealist landscape of the mind, a system capable of influencing further mind places.

Analogue Places of Mind

These mind places and their spatial relation, I can imagine them hollow, barren, and vacant, but I cannot imagine them without a space of being. Constructs comprise the probability of conditions but also require a taxonomy. In the realm of the infinite presence of being, one's instinctual functioning dictates the multiplicity of positions and conditionings. The various strata of consciousness are to be intruded in readiness for new paradigms. It is this field of heavy sedimentation of the contingent detachment of Being that one is to proceed with the process of interiority.

6 - Simon Critchley, *Memory Theatre* (London: Fitzcarraldo Editions; 2014), 74



Bea Martin, The Butterfly, 2018

J. G. Ballard (1991) wrote of a man driven to madness by awareness of interiority in his story "The Enormous Space": "By shutting out the world my mind may have drifted into a realm without yardsticks or sense of scale. For so many years I have longed for an empty world, and may have unwittingly constructed it within this house. Time and space have rushed in to fill the vacuum that I have created."⁷ The extra-dimensional features of the mental space that lend reality to a hidden world of illusions, as Ballard writes, "came to claim me." In the darkness of our thoughts the invisible grows visible. This is a meta-place, a space with no physical limits. These figments, fabrications, hallucinations, are a representation of place within a place in constant recitation. A supplementary scale interferes with the attempt at conquering these shadowy unknown interiors, natural order undyingly disturbed, geometry 7 - J. G. Ballard, War Fever (New York: Farrar, Strauss and Giroux; 1991), 128

as we know it, fails to respond. Paralysis sets in, caused by the realisation that the underlying problem with representation is the dilemma of understanding the place that envelopes us all. Yet the question lingers: what do we mean by place?

Here, I take hold of Eugene Thacker's book (2011) In the Dust of This Planet reworking his three ways of interpreting the world⁸ in an attempt at a possible enunciation of place: 1) the place-for-us, or the place in which we live, the place of consciousness; 2) the place-in-itself, or the unreachable place that we turn into the place-for-us, the place of pre-consciousness, and 3) the

8 - Eugene Thacker writes that there are three ways of interpreting the world as we know it: 1) the world-for-us, 2) the world-in-itself, and 3) the world-without-us. Eugene Thacker, In the Dust of This Planet: Horror of Philosophy Vol. 1 (Winchester, UK; Washington, USA: Zero Books; 2011), 4-6.

place-without-us, or the unearthly and abstract place, the place of the unconscious. The place-in-itself may co-exist with the place-for-us. By contrast, the place-without-us cannot exist side-by-side with the conscious place-for-us; the place-without-us is the subtraction of the bodily-us from the place itself; it is the place of being. Thus, choosing one place over another plays a crucial role in the construction of visual assemblages for each place of being that takes on a whole different condition than any other: Conscious, Preconscious, and Unconscious positions.

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Article

Birds of a Feather + Other Aerial Acrobats

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Preflight

Narrative spatial assemblies have shaped cultural constructions, while yielding speculations about worlds to be discovered, and about worlds that must remain apparitions. Myths, folklore, allegories and narratives, have structured myriad cultural trajectories, elongating practices, customs and traditions, all the while wandering into the woods, skies and deep horizons. These stories construct collectives, through shared forms of communication—otherwise long gone in the tangled movement from symbolic, to instrumental culture, over the past 350 years. Partially a result of the recent viral pandemic, of the ugly persistence of structural racism, and of poisoned political terrains, the ideological scope, and the ethical and moral consequences of stories told, and not told—and who's included, and therefore, whose not, cannot be overlooked. If narrative architecture can still speak, what might it say? And who could 'hear' it, and what might one do with what was heard? How many stories might be told? And might they have different degrees of resolution, finish and indeterminacy, opening doors to what might be possible? Nothing ventured, nothing gained.

Narrative spatial constructions are forms of world building—ways of setting out evidentiary fields, teasing out the potential for indulgence in metaphorical crimes. Through the interfaces of spatial actors, actions, and situations, lush mini-cosmologies might be constructed, where one can take possession of myriad clues, a kind of field of partial evidence, to construct other worlds, rather than being told how to respond—a form of generative parallax. Trading on the affordances of representation, the deep potential of materiality which is framed as conceptual, the possibility for gravity to go missing, and the prospect of durations that might be mixed, one can envision folded geographies, split temporalities and leveraging material that can be 'real', coded, and digitally generated—all towards reframing what is taken for granted, escaping known epistemological models and prying open a cultural imagination. Here, crossing boundaries, taking risks and putting the 'form follows function' paradigm, human-centric, station point driven, 'one-point perspective' space, and temporal continuities, all at risk. In equal part, the potential of modes of visualization, are deeply consequential toward the projection of alternative cultural imaginaries.



Perry Kulper, El Dorado: Floating Bird Motel, Peachcraft'd Overtones, 2017



Perry Kulper, El Dorado: Floating Bird Motel, A World of Illusionary Details, 2017



Perry Kulper, El Dorado: Floating Bird Motel, Fancifully Maroon(ed)..., 2017



El Dorado: Floating Bird Motels

They sculpted acrobatic tracings, requiems for the skyward masses—in real, fictional and digitally embroidered visions. A staged, and frisky ecology of dancing bird alphabet-like topiary hedges, a stuffed technology garden, a horizon(t)al water talisman, a bird ballroom with dioramic wallpaper, a retractable circus, windsock rooms, a Wallace Stevens inspired windsail, and a texture mapped garden landing surface, always changing—the deep orange horizons entourage made a difference, observed from a neighborly shadow. They told stories, we told stories. The fragmentary evidence was inconclusive, alarmingly, in fact, for the metaphorical detective in us all. Bit-mapping bird perch upholstery at 300 dpi, a stuffed aerial taxonomy, miniaturized, an invasively pleasurable berry festival, and diorama-like thickened profiles—feathered indulgences blossomed everywhere across a world of illusionary details. In a minty green mélange, aerial figures appeared and disappeared, sometimes teasing one another with jeweler-like precision. On other occasions they simply paraded about, seemingly, without a care in the world. Some were mint green, with a dash of red and turquoise. Whistling.

The El Dorado Floating Bird Motel, and the images shown here: Fancifully Maroon(ed)...; Peachcraft'd Overtones; and A World of Illusionary Details, establish a surrealist-inspired atmosphere tinged with familiar strangeness, through a gathering of distant realities, in a metaphorical resort for birds. The elements—kinds of uploaded spatial characters, play out dramas over and through time, in highly varied situations, recalibrating and celebrating the marvels of natural realms—in this case, foregrounding the worlds of birds. Equally, these mischievous motels, of which there are many varieties and aggregations, reframe programs normally associated with human occupation, enhancing the participation of animal life in design considerations. In this case avian species. Using familiar human-centric programs as reframing tropes—a spa, gardens, a ballroom, guest rooms, a theater, and a trophy room, this hypothetical project inverts the dominance of human over non-human relationships, deploying tailored programmatic elements to critically

reflect on default bourgeois values, and to reconsider human authority over other life-forms.

The speculative motels make noise with a number of things, including: the naming problem; the roles and potential of programmatic and situational thinking; and narrative constructions as a way to hold heterogeneous, and loosely framed, interests together. The use of surrealist tactics enables the distribution of familiar things, now estranged, while remaining accessible—orienting expectations while keeping things slightly off-kilter. All, in an attempt to wade into the worlds of the potential of motels for birds, linked through conversations about split geographies and split temporalities, while reflecting on the progressive dominance of humans over other world actors—conceptual, real and visualized.

[I would like to thank Saumon Oboudiyat for his commitment to the El Dorado]

Sky Writers: Floating Bird Motels

Aerial poets all, they acted like sky-born memory theaters, rehearsing Wallace Stevens' poems, to their hearts delight. They drifted, lingered, and moved on. They retreated, and colonized them, mixing technologies, while constructing mini-sky drawings, intermittently. Emerging onlookers lurked nearby—airial acrobats all. A float'ish shrine, domestic passengers and a logged sidecar. With feathers in their caps, they came from far and wide. They were all good eggs, proud (as) peacocks, crazy as loons—snow birds, birds of a feather, a bird in the hand, and free birds. All. Partridges, pear trees, you name it. They were up with the lark, dreaming of 13 ways of looking at a blackbird. An artificial weather garden, sky written skies, a zoetrope restaurant, and a working log. Bottled trade winds constructing navigational horizons, tracing comings and goings. Wispily. All aerial sojourners, more than welcomed. Autumn lightning harvests, winter white-outs, 'hailing' spring(s) trumpet the release of soggy, aerial stuff, with a dash of sonic ambience. Summer-breezed clouds parade about, while sky writing bubble wands draw a gifted entourage.



Perry Kulper, Sky Writer: Floating Bird Motel – a Float'ish Shrine, Domestic Passengers and a Logged Sidecar, 2018

Embracing the freedoms granted by many cultural producers, the Sky Writer Floating Bird Motels utilize collage-thinking, programmatically, reframing the familiar human-centric program of a motel. An homage to the American writer and poet, Wallace Stevens, a series of tactics are deployed in a loose method for working, linked to foregrounding loaded programmatic elements, actors, of a kind—a float meets a shrine, a staged theater, an honorific bird, a zoetrope-like restaurant, dispersed bird houses, an artificial weather systems garden, and a translation of Marc-Antoine Laugier's primitive hut, 1755. In combination with a site undergoing continuous construction, and reconstruction, as evidenced by a worked and working, log, this hypothetical project reroutes human and non-human relationships, deploying various technologies, programs and material formations to rethink human and machine control over other life-forms.

Comprised of kinds of digital models and image-making composites, these motels facilitate the co-mingling of heterogenous ideas, in search of a synthetic, but indeterminate whole, in these metaphorical and real havens for flying species, of all kinds.

[I would like to thank Karl Hackman for his commitment to the Sky Writer]

Aerial Diptych Follies, v.01, .02 + .03

Aerial Diptych Folly, v.01: Angles of Incidence from the Ruby Sweep—the Janus-faced contours conspired, happily. Their motives were pure, honest, and unadulterated. Maybe. They snooped around, constructing artificial histories, collaborative orbits, and false mythologies, prompted—at times, they gyrated aimlessly, rhythmically scripting the horizon; Aerial Diptych Folly, v.02: Chromatic Triplets: Over-near the Marbled Canary Observatory—toiling undercover the purple gradient mapped,



Perry Kulper, Sky Writer: Floating Bird Motel – View Below Deck, 2018



Perry Kulper, Sky Writer: Floating Bird Motel – Laugier's Hut, 2018

aerial acrobats floated, and paraded, masquerading about—what they were up to was hard to tell. Apparently something. En route, the light crafts carried out their respective errands, circumventing an estranged, albeit metrically sized-up, feathered friend. Cardinal Lory was always micro-processing the heights at which they might negotiate altitudes, attitudes and trajectories. And Aerial Diptych Folly, v.03: Orange'd Gatorskin: Upholstered Alibis for the Coastal Alierons—measure can be an evasive thing, fly for a while and turn left, one meter after the next, “give me a second”, and nano-technologic precision—all colliding in an aerial choreography, a pure ecstasy.

The three original Aerial Diptych Follies trade on a surrealist inspired form of non-human theatricality, where imagined scenarios and histories, perhaps hundreds of years apart, are enacted by fictional, didactic instruments—nonsensical and seemingly purposeless, objects, follies as it were,



Perry Kulper, Aerial Diptych Folly, v.01: Reflection Planes, 2018

cavorting and masquerading, as aerial acrobats. Developed through likenesses, or analogically, these flying objects are aware of the presence of the others, but are simultaneously unhinged from one another. Collectively, they conjure myriad combinations of distinctively different worlds—the juxtaposition of distant realities, as it were, into plausible, but indecipherable wholes. They pry open the imaginative potential of the object-instruments, and the events to which they refer, and might falsely (re)construct, aerially.

The second phase of this work, gets under the metaphorical digital hood, chasing what might be possible by interrogating imaging and digital modeling practices. Amongst other things, key motivations include, the nuanced interplay of 3d modeling toward the production of an image, while playing with the lack of depth in the original images. A number of things were discovered



Perry Kulper, Aerial Diptych Folly, v.02: Oculus, 2018



Perry Kulper, Aerial Diptych Folly, v.03: Hello World, 2018

in the process of working: shadow and light became highly configurable in render space and became key in the manipulation of 2D imagery; and light sources negate shading and shadow effects, rather appearing as 'flat' objects, transforming them into kinds of notational markings that directly affect the compositional geometry. Shadows can be turned off, or altogether transformed, collapsing space, complexifying relationships or producing novel effects, such as shadowed lighting. Similarly, texture and image mapping can obfuscate, or (re)define our understanding of the 2D image or 3D space—this can be seen in a projection of a cockatoo onto a scorpion, or the unwrapping of a space shuttle surface with discontinuous patterning. Finally, given that these effects play out from a single privileged viewpoint, utilizing the three dimensionality of the model allows the creation of new 2D imagery where these effects collapse, or are redefined, to produce a layered spatiality, completely masked by the original view.

The images are prepared to be coupled with other thoughts, using language folds and particular situations, in which the scenarios to which they portend, might be staged, thus provoking multiple senses about what might be at stake in the work—producing augmented, and other narratives through which the follies might be negotiated. More broadly, there is much undiscovered potential in the deep reservoirs of digital logics, in the play between 2D imagery and 3D modeling, and in the rigorous, and not, construction of digital visualizations. Stories told, and others discovered and co-constructed, opening a rabbit's hole of narratives, as yet untold.

[I would like to thank Oliver Popadich for his commitment to the Aerial Diptych Follies]

Post Flight

Riding the trade winds of the relational precision of literary techniques, leveraging analogic thinking, referring to art, specifically painting, principles, and to filmic constructions, the production of worlds in worlds, feels possessive, enabling havens, or safe retreats from other realities. Populating the air, sky and horizon, via birds, and other aerial agents, grants parallax with no return. The work fuels a creative imagination, challenging default assumptions, and reframing what is taken for granted.

In the movement from symbolic culture—that is culture where shared communication, in which cultural orientation is grounded, to the world of instrumental culture—autonomy, deep logics, and systematic thinking, it might be that narrative architectures, that promiscuously cross disciplinary boundaries, could be a form of a deep politic and unrehearsed, imagination, towards new cultural agency. These architectures might replace the ideologically, polemically and ethically lopsided institutions, that have previously oriented, in fact, powerfully dominated, culture. Equally, it could be that narrative constructions build worlds, leave them and travel to others, leaving traces of evidence in which alternative worlds might be constructed, toward emergent cultural, and animal, imaginaries.

In the realms of world building, and as an homage to Alice, and said entourage, it is only appropriate they have the last words here...

"Who are YOU?" said the Caterpillar. This was not an encouraging opening for a conversation. Alice replied, rather shyly, "I—I hardly know, sir, just at present— at least I know who I WAS when I got up this morning, but I think I must have been changed several times since then."

"Why, sometimes I've believed as many as six impossible things before breakfast."

"It's no use going back to yesterday, because I was a different person then."

And, lastly... "We're all mad here."

Article

Future Urban Networks

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Jac Griffiths, Future Urban Networks, Chronogram, 2018

We are moving towards a society based on information exchanges that no longer conform to the structures and concrete locality of physical spaces. Not only are we confronted with a new condition of urban relativity to the geospatial milieu, but also new conditions of occupation and perceptions of place within a globalised sociocultural space that is constructed by informational networks. Future Urban Networks is a speculative project that explores the re-conception of perceived space in response to such contemporary trends within the social practice and the Everyday. The project encompasses the formation of an urban fabric that provides a framework for social utopian emergence through relationships with a proactive architecture.

The physical contemporary metropolis proliferates across all borders. The sprawl of the Everyday contained within, has converged across traditionally determined territories of natural and artificial landscapes, physical

and digital realms, and public and private spheres. There has been a shift away from the historic form of the built environment towards the emergence of the virtual city (Virilio 2005.), a de-territorialised meta-city whose centre is everywhere and whose circumference nowhere. Transformations imposed by the Anthropocene have furthermore expanded urban space across the multiplicities and overlaps of connections and interconnections; pushing defined space beyond Euclidean geometry and Cartesian metaphysics in the wake of technological dynamism, as seen in the digital identities and connections that parallel the physical world. Changes in perception and representation brought about by technological dependencies have created a highly complex morphing reality that is vulnerable to the prevalent impositions that govern society's climate. It is through the interplay of digital space that we can provide an environment for spatial representation unbounded by the physical construction of Euclidean space.



Jac Griffiths, Future Urban Networks, Mapping Fragmentation, 2018

We are now globally connected, and yet locally disconnected, both physically and socially, strung between the discontinuous constellations of spatial fragments and stratification of place (Castells, 2010). This disjunction of place and activity, or rather cybernetic interactivity, proposes a distinct departure from the nation state, and twentieth century notions of geo-politics. As a result we can perceive a movement away from the prescribed physical notions of spatio-politics, the real and the precise, towards the meta-geographical; fundamentally changing the hierarchy and relations of space, place and action. As noted by Antoine Picon (2015), social networks bear witness to “a desire for spontaneous expression that cannot be satisfied within usual frameworks of public speaking and collective action” (Picon 2015: 84), or indeed traditional interpretations of public space and its social production.

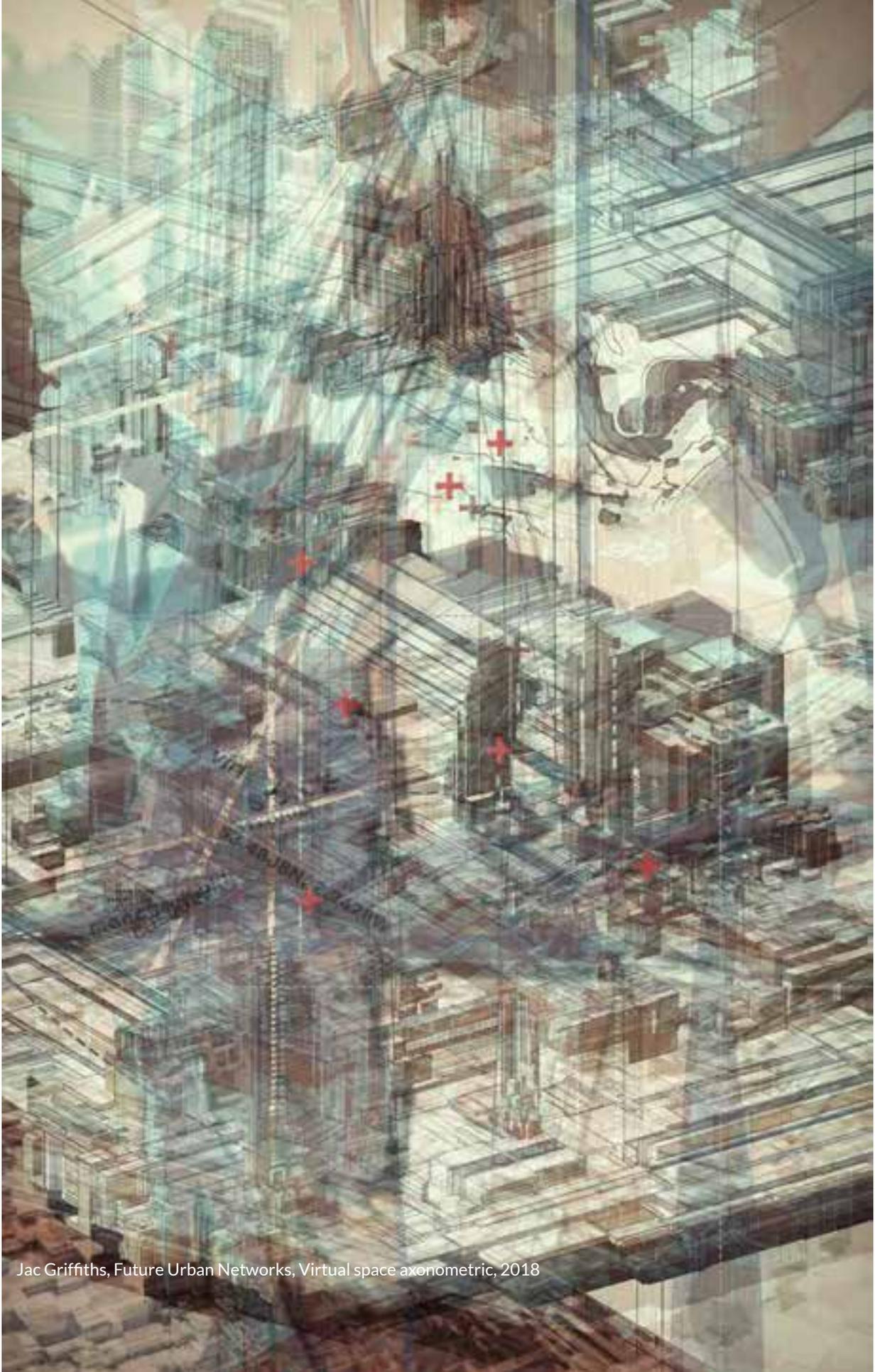
The site of social practice, the Everyday, is no longer reducible to the urban, and exists within a wide range of platforms, such as social media and other circuitry networks of communication. Invariably, the relativity of space or place has been consigned to a secondary field of assembly. In place of direct, but restrictive analogue communication, the digital flows of networked communication allow for vertical and horizontal interactivity that defies traditional hierarchies and power structures and allow for unprecedented freedoms. Interaction now exists within this space of flows, instantaneous communications between nodes unencumbered by distance.

Within this praxis we require a new understanding of space, representation and perception; one that is equally unencumbered by the constraints of physical space and experience.

In order to explore the architectural relationship of spatial practice within this context, the creation of a speculative context allows for the expansion of contemporary trends and an unconstrained platform for conceptual re-imaginings.

The project is set in 2060, between post-scarcity and singularity. Widespread automation has led to a post-work society. In the wake of our capitalist driven society, the existing urban realm and infrastructure have been outgrown. These major shifts in the social everyday have dramatically ruptured the hierarchies governing space, and the utilization and distribution of its production. This calls for a fundamental reorganization of the process and outcomes of spatial production. The previous trends of communication and partitioning of space have been replaced by concepts exclusive of traditional values of ownership.

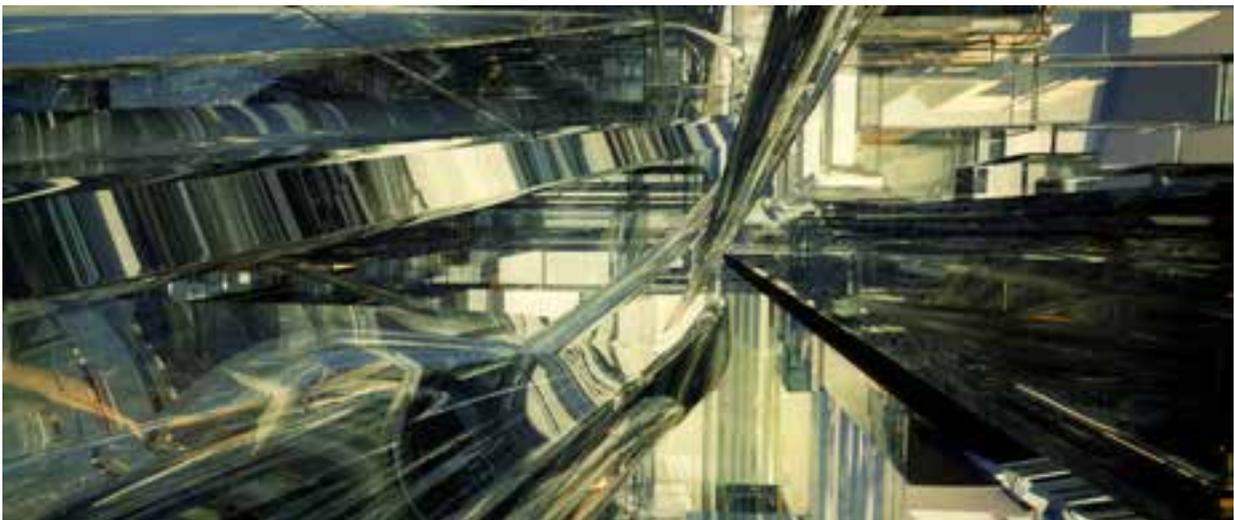
The site is the post-work Northern Powerhouse. Originally perceived as an economical region in 2015 to combat the London centric gaze of the UK. The setting of this particular region in the context of a post-work society asks for a pressing degree of enquiry in what would be a radical shift of traditional structures.



Jac Griffiths, Future Urban Networks, Virtual space axonometric, 2018



Jac Griffiths, Future Urban Networks, The Interaction of a Non-physical Network, 2018



Jac Griffiths, Future Urban Networks, Merger between Digital Assemblage Architecture and the Physical Data Network, 2018

The site is purposeful and considered; an abstracted regional conglomeration, 'The Northern Powerhouse', is assembled from fragmentations of state authority, business, commerce, and a diversity of agencies and partnerships "engaged in a 'politics of scale' exercise to fix resources and stabilise a geographical definition of the region to their advantage" (Allen and Cochrane 2007:1161).

A new space of social practice, of occupied space, is conceived as a vast network, at once non-linear and non-hierarchical. This network of networks draws comparison to Umberto Eco's (1984) description of the rhizome, as an "unimaginable globality" (Eco, 1984). Drawn with such intricacy, and interconnected over such vast distances, the processes and act of 'derive' is transformed within the network system to be transcendent of fixed



Jac Griffiths, Future Urban Networks, The Network above Manchester City Centre, 2018

geographical relationships. The physical infrastructure of this vast network is tied to its landscape, mirroring an array of industrial and natural interventions that distribute and converge. Canals that run with idyllic purpose, like carved wounds across the land, and desire lines that crisscross with organic abandon. It is the conflict and collision of this new network and the existing built environment that will lead to the emergent properties of an assemblage of the constituent parts of the 'city organism'. Reference to assembly and assemblage here, follows Gilles Deleuze. A groundwork for anamorphic representations of the urban-suburban-hinterland found in moments and artefacts, joined and meshed to form oppositional spatial formations that are to be disrupted and reshaped as non-linear multiplicities.

The network is the driver. Formed of the constant conglomeration of data interactivity, spatial displacement and social practice; the network forms the extension of global de-localisation fueled by the trans-political rupture of a cybernetic based cultural and economic exchange. The network architecture is itself pure infrastructure, an enabling platform for the becoming of emergence. The network builds on the democratic global net, a grid unfurled and planted across the landscape, plastic, responsive, synergistic, it is a hybrid caught between the physical and the virtual. Floating above landscape, intertwined within cityscape, this network, a vessel of relational intersections, standing as a hint to the rhizome, crashing unceremoniously into the existing built environment at various demarcated points. These

architectural interventions, born from assemblage, feed from captured relationships of exteriority, building and multiplying these layers of social practice, a New Everyday that combines a society with its architecture.

In the height of the technological capitalist age, the network was originally conceived as an economic infrastructural system that combined the region into a physical Northern Powerhouse. The initial network was based on the data mining and collection of individuals in the Capitalist age. The network was to bridge between the digital displacement of people and the social Everyday, a physical realization of our data lives. This connectivity of the region acts as a new form of infrastructure that maps the great Northern Powerhouse as a continuous cohesive whole. The new network denotes the region as a digital meta city detached from physical boundaries. Plotted as a diagram to the points of action and inter-relations, the network map becomes an intricate patchwork of meandering lines that traverse across the land and page based on organic measures of growth and form, the pathways of the network are consistent across scales, bundling together in improvised efficiency. The network was built in stages, with large platforms erected at significant points, the physical structures were left incomplete at the fall of the capitalist society. Following the end of the traditional Capitalist economy, the network fell into disrepair, until the network began to be colonized by the people as a means of social action, subverting the network's monetized intentions. The network began to act as a catalyst, providing an armature for a new form of architecture

and living as assemblages. Completed in its hybrid physical-digital massing, the network subverts its original intentions to provide an infrastructure necessary for the new forms of spatial production to be realized.

The old vestiges of the Fourth Capitalist Age, the totemic icons across the cityscape, have been re-engineered, possessed by a 'machinic architecture'; a mechanized architectural machine that produces emergent artefacts that hang, like parasites along the building form. Determined, and conceived across the vacant remains of its body without organs that espouse emergent tectonic materiality in the form of 3D-printed emergent artefacts.

The machinic architecture fills the void left vacated by commercial programme and the determination of spatial production as commodity fetishism. In the post-work age the machinic architecture infers the production of assemblages as a spontaneous action of heterogeneous collective activity. Further to a mechanic architecture, the architecture follows the order of the machinic assemblage, a body that is multiple; its function no longer depends on an interior truth or identity, but on the particular assemblages it forms with other bodies.

Contemporary urban spatial entities have been determined by an urban globalist organisation of complex connections of distinction, that introduces heterogeneous agents and convergence, which in turn proliferate a homogeneity of contemporary spaces. Future Urban Networks is neither tied to physical categorization or to visual perceptions, instead conceived as the representational spaces of active agents. Parasitic in nature, the infrastructural architecture of the network consumes and subsumes the built environment from which it emerges. The physical reality of the built form becomes reimagined as digital simulacra. Subverting Beaudrillard's negative theorization of the Simulacrum, the network instead become the facilitator of spatial assemblage, an interactive, immersive architecture again located somewhere between the virtual and the physical, dismissive of the original in favour of spaces of possibility, unencumbered by linearity and structural territorialization. The convergence of points, a platform for collective social practice, a machine of 'simulacra' harnessed as a production of metaphysical activity within a realisation of a digital spatial interface. A hyper-reality that moves beyond the limitations of existing spatial relationships.



Jac Griffiths, Future Urban Networks, Network Revolution, 2018



Jac Griffiths, Future Urban Networks, Massing of a Grand Assemblage, 2018



Jac Griffiths, Future Urban Networks, Platform of Emergence, 2018

A process of assembly, the social practice of collective individuals within the network conceive the representation of the simulacra machine. Both conscious and un-conscious, free agency contributes to reflection, the fragmentation of perception into multiplicities of layered conceptions of space; the internal visualization of the network. The simulacrum machine is therefore produced through an organic dialectic that engages with the

spatio-temporal rhythms of the city.

The Simulacrum is a communal tool, allowing for the facilitation of collective endeavor necessary in the production and projection of the spaces of possibility. An architectural space in constant flux that challenges perception, and looks towards our own speculative futures. Personal, internal spaces are strung together in a vast array of interconnecting relationships, dispersed along



Jac Griffiths, Future Urban Networks, Perspective of an Emergent Artefact, 2018



Jac Griffiths, Future Urban Networks, Virtual Assemblage, 2018

temporal planes, a traversable rhizome, that combines the spaces of the individual actor with the post-urban network of the collective.

Situated amongst the formerly latent data networks and the mass complexity of multitudes within the growing assemblages, the simulacrum machine is a responsive environment for the collective production of spaces in the re-representation of the city amongst physical and virtual planes. The simulacrum machine blurs the territories of simulation and actual, a production of space between the physical and the digital, the substitution of the signs of the real or the real, and operation of deterrence in each real process via its operational double, a programmatic metastable, perfectly descriptive machine that offers all the signs of the real and short circuits all its vicissitudes. Procedural re-representation that creates a spatial hyper-reality, formed without the constraints of linearity and outmoded conceptions of the metropolitan Everyday.

Journeying through this conglomerate architecture, emergent artefacts provide a medium between the lived space and the hybrid spaces of grand assemblages. Categorized by the emergent properties of their programmatic function, their form is produced through the non-linear logic of autonomous artificial intelligence of the machinic architecture. The emergent artefacts are produced as a constant output of social interaction, adaptable to a dynamic need for space. The spontaneous production of emergent artefacts grow like parasites along the cityscape. These machinic assemblages act as the link between the existing urban realm, the network and the simulacrum machine. A congregational entryway, the artefacts hug against the urban facades like a parasite, intertwining its structure with that of city's. A gateway to above, each is linked to the infrastructure of the network, transporting users from the ground. Machinic in their links to programme, they facilitate the accession to the simulacrum machine, and with it grand spatial assemblages. The grand assemblages referring to the spaces created within the simulacrum machine; the reimagined spatial constructs of perceived reality, they are the form of the simulacrum, its physical manifestation. A series of nested assemblages, their increasing complexity cites a re-imagining of the urban realm. Primarily the physicality of the grand assemblages is made

of a dynamic system of interchanging planes, a series of platforms that on which the virtual world is projected.

In the void left behind by capitalism, the commodification of space and the individual is replaced with a new found collective agency that promotes the organic growth of systems of multiplicities. The project calls for collective action in the active production of spatial possibilities. Future Urban Networks stands as a playground for challenging the production-consumption gap that followed industrialism. Networks of open data will allow for the equal distribution of space creation, a framework for assemblage, and active agency as a constructed process of collective desire.

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Article

The Gold Mine: A Post-singularity Utopia

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Nic Clear, The Gold Mine, Composite Axonometric, 2014

The Gold Mine is an architectural design project that fuses Science Fiction (SF) narratives with elements of utopian architectural thought to propose a technologically advanced city of tomorrow. It is a speculative design project set in post-singularity future, located in the Thames Estuary on Canvey Island and nominally set in the year 2163¹. The project has been developed through a number of iterations; its evolution has been recorded through a series of exhibitions, publications and public

¹ - Two hundred years after the author's birth.

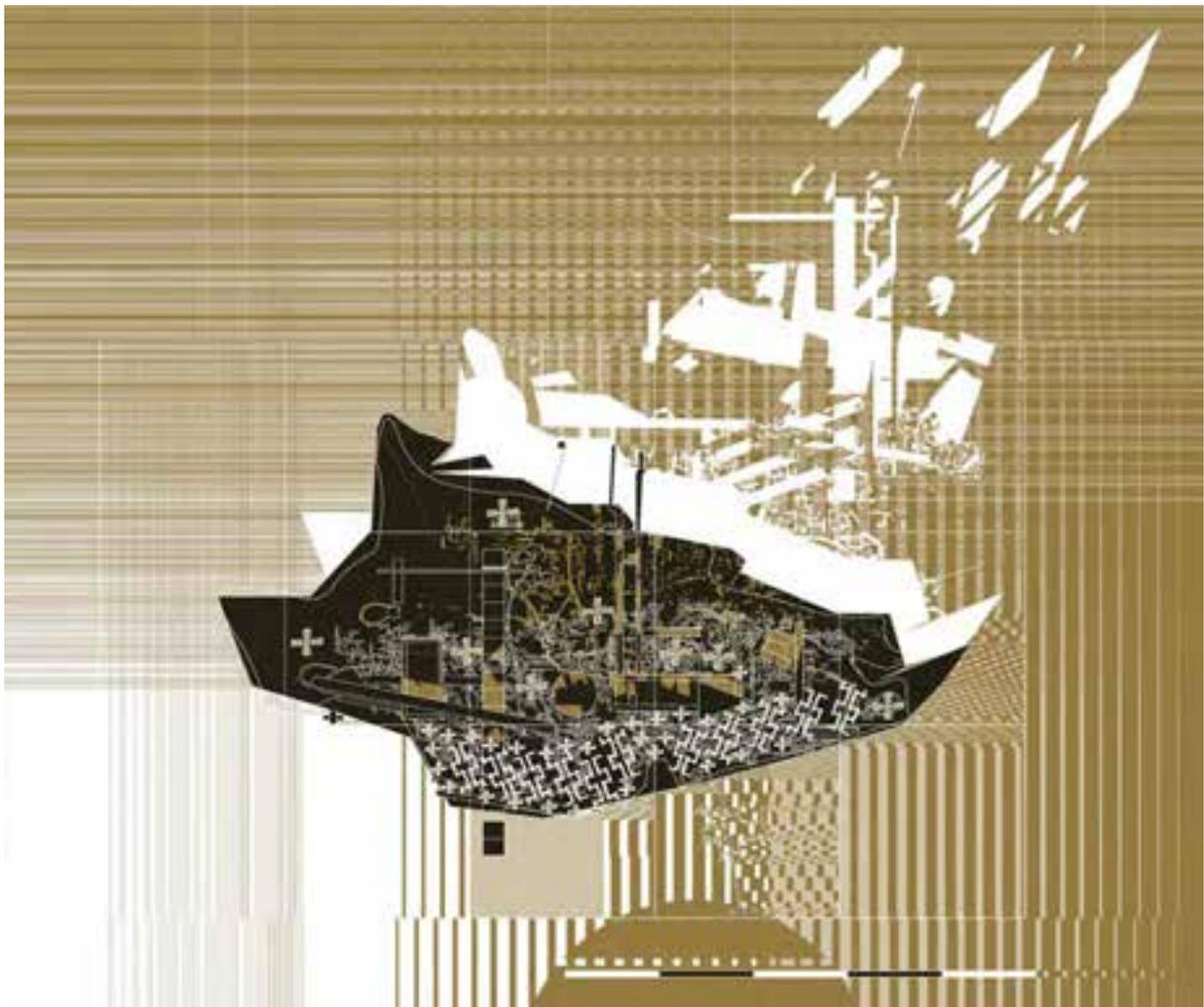
lectures. The central focus of the project is to use a piece of design research to imagine a utopian post-singularity architecture that consciously incorporates ideas taken from literary SF.

In the project, an important theoretical point of departure is the definition of SF developed by literary theorist Darko Suvin. In 'On the Poetics of the Science Fiction Genre' Suvin defines SF as a 'literature of cognitive estrangement' (Suvin 1972 p372) that contains within it an 'exclusive interest in a strange newness, a novum'

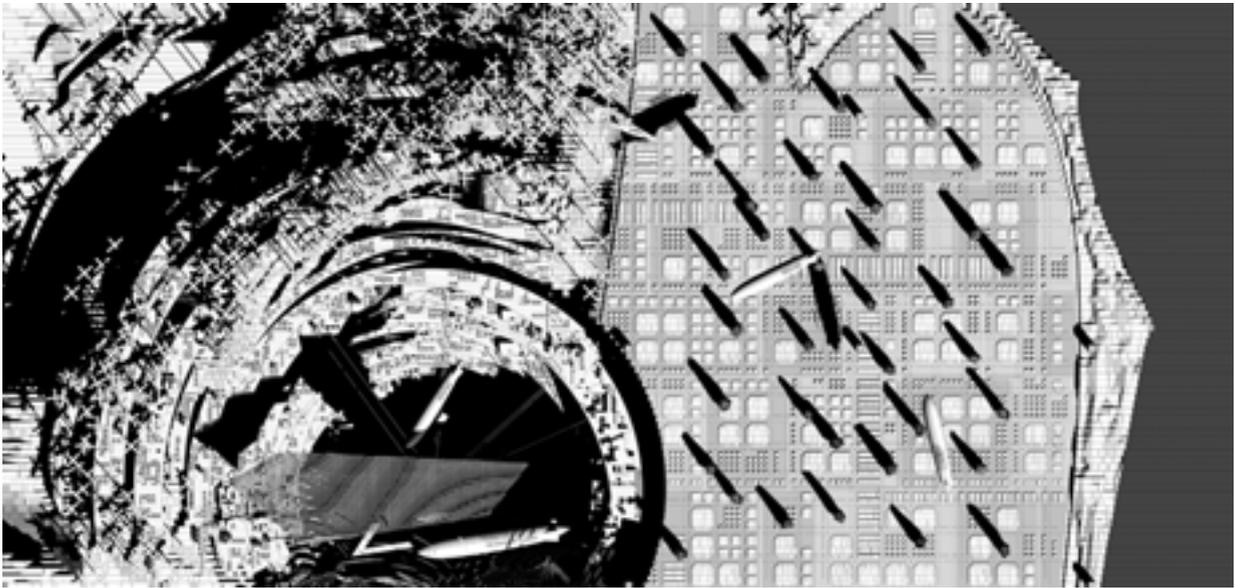
(Suvin 1972 p373) that he later extends with reference to it being 'validated by cognitive logic' (Suvin 1979 p79). This combination of 'estrangement' and 'newness' supported by the 'logic' of science and technology underpins the ideas developed in the project and fuses the innate qualities of architecture and SF to ask 'what-if' questions and speculate upon possible futures.

Another important theoretical concept developed by Frederic Jameson in 'Archaeologies of the Future' (Jameson 2005), following Suvin, that the 'utopian'

should be considered as a 'socio-economic sub-genre of that broader literary form (SF)' (Jameson 2005 pxiv). Since for something to be considered utopian, it has 'estranged' itself from the society from which it originates, a feature that also implies that the utopian is always relative rather than absolute. If the utopian is a sub-set of SF then architectural utopias should also be considered to be a part of SF, something that is largely overlooked by theorists of both SF and architecture (see Clear 2014).



Nic Clear, The Gold Mine, Composite Masterplan, 2014



Nic Clear and Hyun Jun Park, The Chthonopolis, Partial Masterplan, 2017



Nic Clear and Hyun Jun Park, The Chthonopolis, Sectional Axonometric, 2017

The project extensively draws upon recent developments brought together under the generic term the Nano Bio Info Cogno, or NBIC. The term Nano Bio Info Cogno was coined to describe the development of technologies that operate at the nano-scale in material science, biotechnology, advanced electronics, computer science and the development of cognitive processes such as Artificial Intelligence. It was popularised in 2003 through the publication of a report, sponsored in part by the U.S. National Science Foundation, edited by Mihail Roco and William Sims Bainbridge (Roco and Bainbridge 2003) which identifies the many areas that will be affected by the NBIC technologies.

Despite the radical potential outlined in the various contributions, the overall tone of the report is politically conservative, and improvements in human performance are seen as largely quantitative rather than qualitative. While the report discusses significant changes to the economy, it seems largely centred on maintaining current models of 'market capitalism' as the major driver of our economic system. The possibility that these technologies could create a completely different type of economic and political future with greater levels of equality seems beyond the report's remit.

Wider discussions in the area of the emerging technologies often blur the boundaries between: actual science, possible science and completely speculative science. This can be seen in many popular science books where imagined futures are treated as an inevitability, as exemplified by publications such as K Eric Drexler's *Engines of Creation* (Drexler 1986 updated in 2007), Nicholas Negroponte's *'Being Digital'* (Negroponte 1995), Kevin Kelly's *'Out of Control'* (Kelly 1996), Ray Kurzweil's *'The Singularity is Near'* (Kurzweil 2005), Michio Kaku's *'Physics of the Future'* (2011). While Drexler, Kurzweil and Kaku are respected scientists, their books are all highly speculative and make claims that are well within the domain of SF. Indeed, some scientists are explicit about the use of speculative ideas to expound on scientific issues, Donna Haraway in her recent work *'Staying with the Trouble'* (Haraway 2016) looks at strategies from science fiction, biology and art practice to construct effective oppositional relationships to neo-liberal late capitalism to address climate change. Haraway has even gone as far as stating

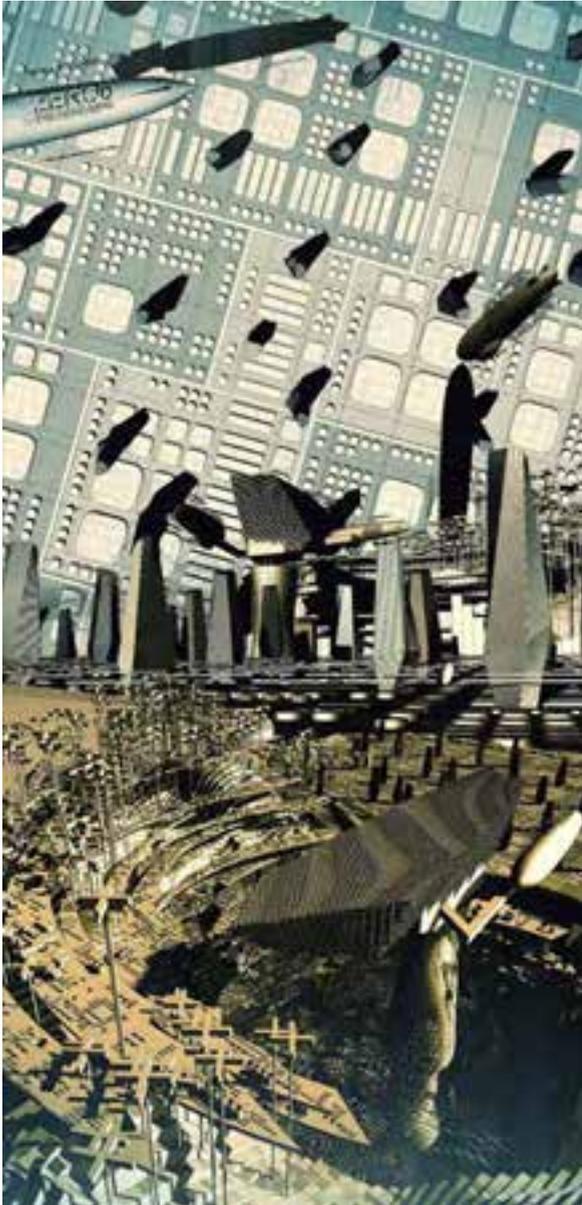
all 'science is SF' (Haraway 2016). Isabelle Stengers has recently advocated SF as a legitimate way of 'Reclaiming Imagination' in science (Stengers 2019).

The Technological Singularity

We are on the edge of change comparable to the rise of human life on Earth. The precise cause of this change is the imminent creation by technology of entities with greater than human intelligence. (Vinge 1993 p12)

The concept of the technological singularity was first outlined by Vernor Vinge in 1993, it is an issue that is highly contested within contemporary science. There are a number of competing definitions, but the central idea of the technological singularity is the point at which machine intelligence develops the ability to self-replicate autonomously and begins to produce artificial super-intelligences. The term was popularised by Ray Kurzweil in his book *'The Singularity is Near: When Humans Transcend Biology'* (Kurzweil 2005); Kurzweil believes that by 2045 the point at which machine intelligence surpasses human intelligence will have been reached, and a new era of technological advance will be ushered in.

This idea of the singularity is not without its critics who see that the type of artificial intelligences imagined by Kurzweil are a distant possibility and that the technology itself would be self-limiting and never capable of human-like intelligence, let alone super-intelligence, or consciousness. Murray Shanahan (Shanahan 2015) sees the development of these technologies as flawed as he believes a machine will never have the computing power to match human consciousness. However, the issue of consciousness may not even be relevant to AI as there are people like the philosopher Daniel Dennett who thinks human consciousness is explainable as a necessary evolutionary trick (Dennett 2017) and warns against anthropomorphising machine intelligence. Also, the claim that machine intelligence would simply emulate human brain functions is by no means inevitable; the possibility of other forms of machine intelligence is also equally feasible (DeLanda 1991).



Nic Clear and Hyun Jun Park, *The Chthonopolis*, Post-production Chronogram 01, 2020

Whether we accept the type of singularity described by Kurzweil, Steven Shaviro describes Kurzweil's work 'classic hard SF (Shaviro 2009), and if we leave aside its claim to be making 'reasonably accurate predictions', there is still the probability that Artificial Intelligences will become so pervasive and relatively powerful that they will in effect demonstrate 'singularity-like' behaviour, what Kevin Kelly describes as a 'soft singularity' (Kelly 2016).



Nic Clear and Hyun Jun Park, *The Chthonopolis*, Post-production Chronogram 02, 2020

How a society deals with the implications of these advances, in ways that might form a radically progressive model of futurity, is encapsulated on the cover of Srnicek and William's 'Inventing the Future', *DEMAND FULL AUTOMATION, DEMAND UNIVERSAL BASIC*

INCOME, DEMAND THE FUTURE (Srnicek and William 2017)² and is mapped out in their speculative programme for a post-capitalist world.

² - Original capitalisation

But the ultimate trajectory of universal emancipation is towards overcoming physical, biological, political and economic constraints. This ambition to undo constraints is one that, taken to its limits, leads inexorably towards grand and speculative frontiers. (Srniczek and Williams 2017 p178)

The Gold Mine fuses concepts from a scientific and political perspective with inspiration from a variety of SF literary works such as Charles Stross's 'Accelerando' (Stross 2005), Hannu Rajaniemi's 'Jean le Flambeur Trilogy' (Rajaniemi 2010 – 2014) and Ken MacLeod's 'Corporation Wars Trilogy' (MacLeod 2016-17); but the single most important reference is Iain M Banks's Culture novels (Banks 1987 – 2012) and the 'Notes on the Culture' (Banks 1994) in which the AI Minds interact productively with the human agents.

The model of a post-singularity world imagined in the Gold Mine is a hybrid system where machine intelligence is symbiotic with human agents and environmental inputs, to create a dynamic sentient entity. The idea of a single intelligence running everything is replaced with a form of a distributed network and rather than being a demo-cracy, the Gold Mine is a collabo-cracy³ where the whole of the settlement acts like an integrated horizontal system whose principle goal is collaboration rather than a competitive hierarchical basis premised on the will of the largest group. One element that is important is that the occupants of the city through their actions introduce an element of randomness that makes the system continually non-linear, this is predicated in areas of contemporary gaming, such as Games with A Purpose (GWAP's) (Von Ahn, Dabbish 2008).

The Utopian Tradition

Throughout the development of the Gold Mine project, a number of explicit precedents and tropes taken from both the architectural and SF utopian traditions which were consciously adopted in the conception, development and realisation of the project.

The Island – The decision to represent the project as an island community cut-off from the rest of the world is appropriated from Thomas More's original narrative. The isolated utopia has been both a theoretical and

3 - Collabocracy was a term that the author developed during his Professorship at the Academy of Fine Art in Vienna 2016.

practical model throughout the history of utopian discourse, especially in the utopian colonisations of the 'new world'⁴, the antipodes and the global South. As Darko Suvin notes though geographically disconnected, the role of the Island is to enable a critical engagement with the reader's own locality.

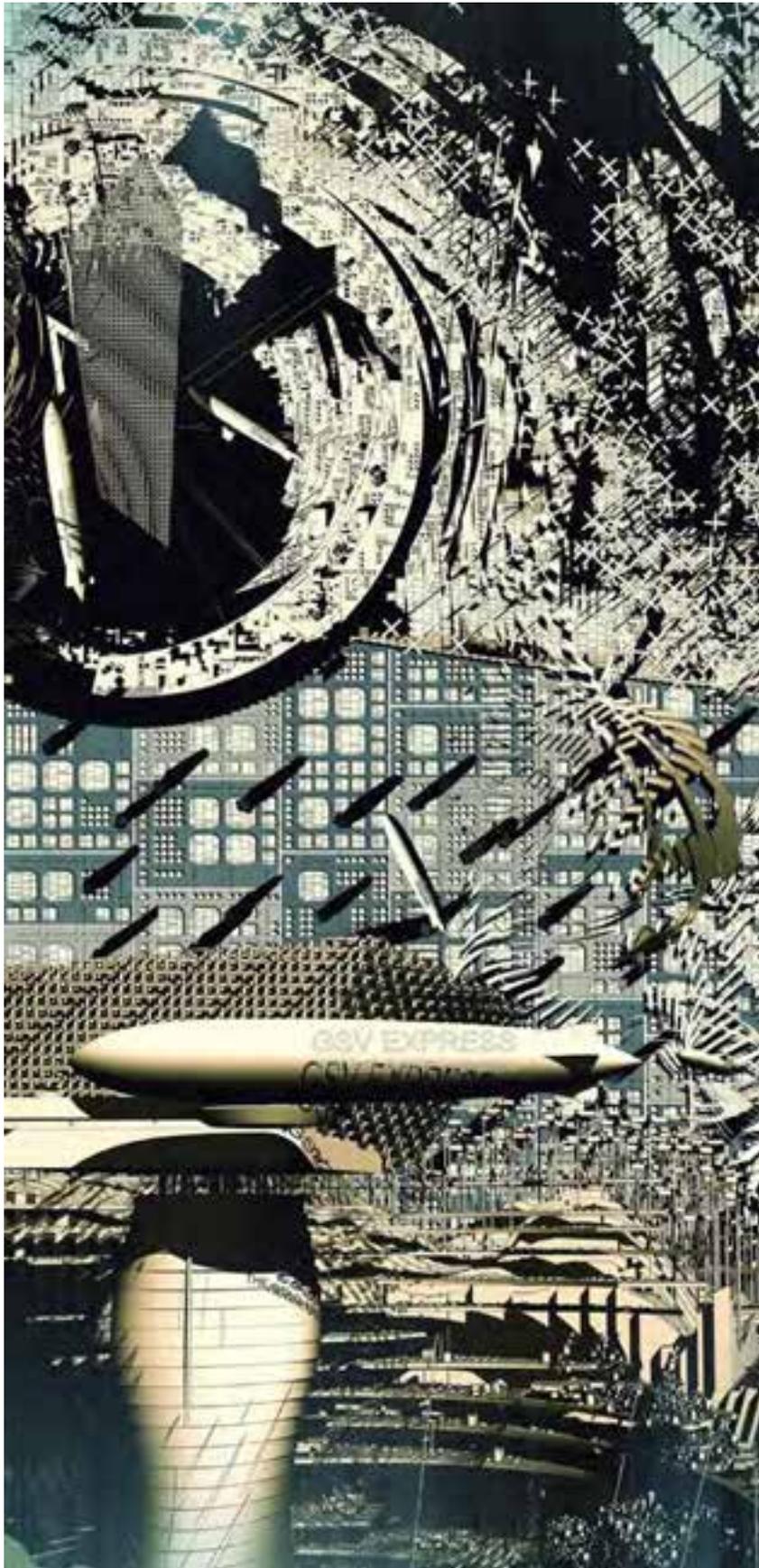
Finally, though topographically closed, utopias are presented by a dramatic strategy which counts on the surprise effects of its presentations upon the reader: significant utopian writings are in permanent dialogue with the reader, they are open-ended. (Suvin 1979 p115)

A Technological Utopia – Many architectural Utopias have achieved their objectives through the adoption of advanced technology that could be taken directly from the pages of HG Wells or Jules Verne, such as Tony Garnier's 'Cité Industrielle', Le Corbusier's 'Ville Contemporaine', or, the avant-garde utopian ideas of the Italian Futurists and the Russian Constructivists as well as later developments particularly Constant's New Babylon and Archigram (Clear 2014). And Edward Bellamy's 'Looking Backwards, 2000 - 1887' (Bellamy 1888) outlines a fictional future dominated by speculative technological transformations that influenced a range of real-world approaches such as Ebenezer Howard's 'Garden City' (Howard 1902) and Frank Lloyd Wright's 'Broadacre City' (Wright 1932). The principle exception to this tendency is William Morris's, 'News from Nowhere' (Morris 1890) which imagines society returning to a pre-industrial idyll, though Morris's text was written in direct opposition to Bellamy's and is therefore still influenced by its thesis.

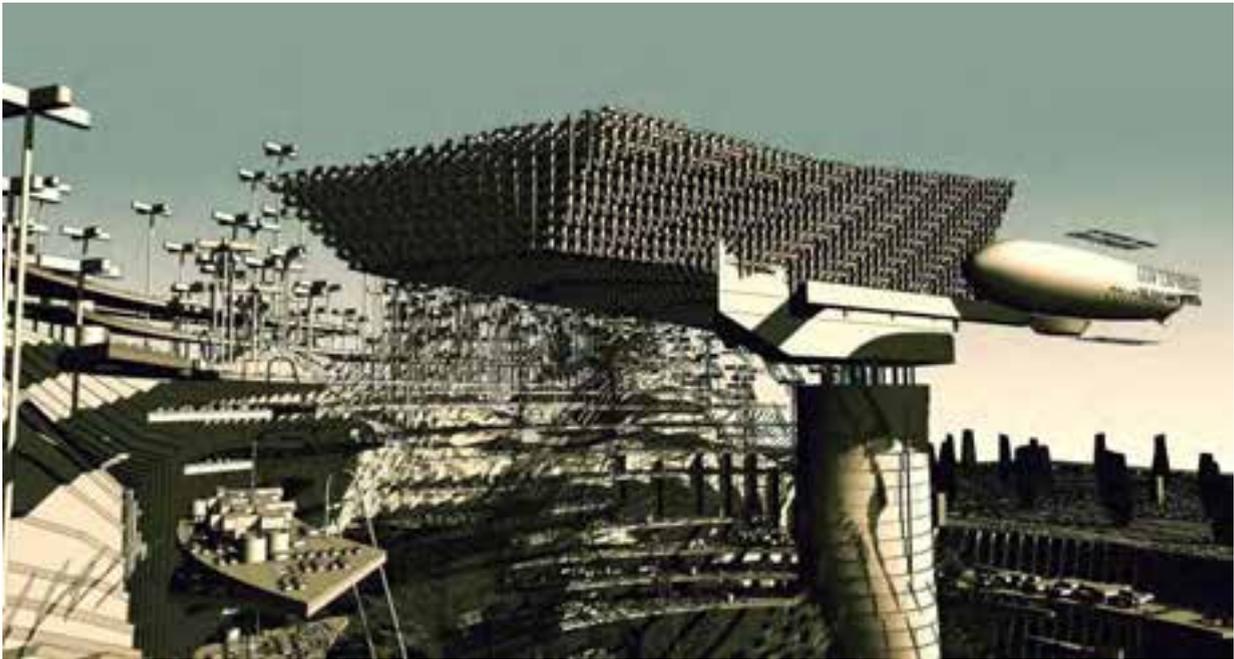
Collectivist self-contained community – the autonomous community has been a mainstay of social utopias since Henry de Saint-Simon and developed through Charles Fourier's 'Phalanstère', Jean-Baptiste André Godin 'Le Familistère' and Robert Owen 'New Harmony'.

A particularly important reference to the Gold Mine was the community outlined by the behavioural psychologist BF Skinner in his novel 'Walden Two' (Skinner 1948), heralded by Jameson as a 'neglected and underestimated modern utopia' (Jameson 2005 p50).

4 - In this respect America might consider itself as one huge utopian experiment.



Nic Clear and Hyun Jun Park, The Chthonopolis, Post-production Chronogram 03, 2020



Nic Clear and Hyun Jun Park, The Chthonopolis, Visitors Tower, 2020

The Company town – many of the utopian settlements of the 19th century were set-up under the rubric of philanthropic paternalism where companies organised decent living accommodation and social amenities for their workforce, UK towns such Bourneville, Port Sunlight and Saltaire were seen as models for decent worker living. The Gold Mine is imagined to be run by a fictional ‘open source’ games company that uses a model of gaming based upon ‘Games with A Purpose’ or GWAPS. In keeping with the ethos of the community, the company is run on a cooperative basis with all citizens of the Gold Mine acting as stakeholders within the company and not run for profit but for the betterment of its citizens.

Towards a Post-Singularity Architecture

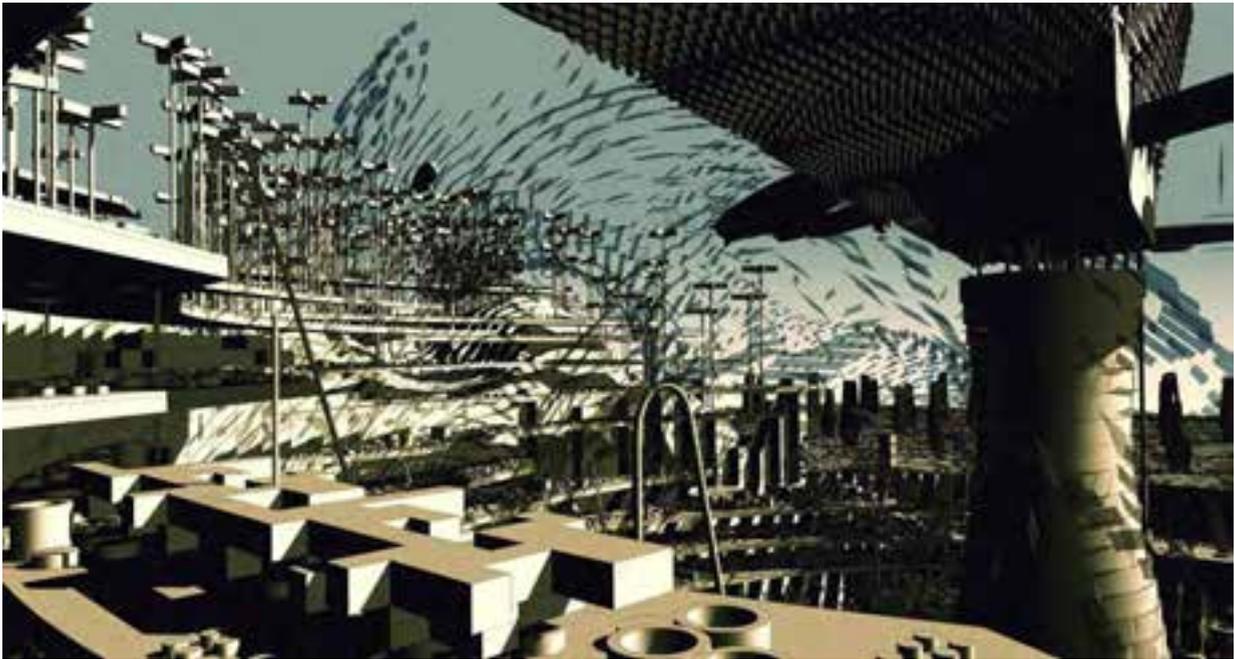
Canvey is not a separate island as shown on the plans, and while the project assumes that global sea levels have risen significantly by the time of the project, the representation of the plan is a reference to the iconic image for More’s Utopian island that was created by Abraham Ortelius in 1595.

Canvey’s topography has been fashioned by technological manipulation for centuries. It was first made habitable in the 17th century by draining carried out by Dutch engineers (Yearsley 2000), and in 1953

after it was the subject of serious flooding resulting in the deaths of 58 people, large scale coastal defences had to be built which are still in place. One of Canvey’s main industries during the 20th century was the petrochemical industry, the other being tourism, and in 1959 Canvey became the UK’s first liquified petroleum gas terminal resulting in small areas of the island being subjected to artificial ‘permafrost’ (Hansard 1978).

Although, the location of Canvey Island has a number of personal resonances, this part of Essex has a history of utopian enclaves, mostly drawn from temperance societies or workers cooperatives moving out from London to escape the evils of the city (Meades 2013). The name the ‘Gold Mine’ refers to a club that was based on Canvey in the late 1970’s famed for its eclectic mix of music and its role in punk, New Romantics and jazz funk movements.

The design of the Gold Mine started by sampling plans from a variety of ‘utopian’ projects that had featured in the author’s writing, the principle precedents that are still recognisable are Le Corbusier’s ‘Ville Contemporaine’ and the ‘Obus plan for Algiers’, Constant Nieuwenhuys’s ‘New Babylon’ and his urban derive proposals (which reappear in the Chthonopolis section) alongside elements of OMA’s plan for ‘La Villette’, though not itself a utopian project it is perhaps the most



Nic Clear and Hyun Jun Park, The Chthonopolis, Ludic Habitation Sector, 2020

influential master-planning project in operation today and derived from constructivist concepts. The sampled plans were laid over an existing map of Canvey and manipulated in 3D to create a series of volumetric forms and to develop an infra-structural layering. Additional forms of technological infra-structure were layered onto the drawings, including the swarms of self-assembling nanobots signified by three-dimensional crosses. This was rendered out as an isometric drawing that was used as the key guide for the model, and a version of the plan was blown up to facilitate the model's construction.

As has been already mentioned thematically, the biggest inspiration for the project comes from Iain M Banks' *Culture* and Constant's *New Babylon*, the wider area designated in the project, the 'GSV (Greater Southern Village)', is derived from an acronym in the *Culture* which refers to the type of craft in the *Culture* space fleet, the 'General Service Vehicle'. The scale of the two GSV's is approximately the same overall size at 50-km long. Canvey would represent one sector of the GSV, a zone dedicated to leisure and ludic activities. This is read through the spatial organisation of Constant's *New Babylon* project⁵. A significant influence informing the 'ludic' programme was the work Johan Huizinga

5 - For an analysis of the relationship between Banks and Constant see Clear 2013b.

whose 'Homo Ludens' (Huizinga 1955) inspired much of Constant's thinking, another reference comes from BF Skinner's utopian novel 'Walden Two' which sets out how behavioural modifiers might be used to maximise the potential of all the systems inhabitants.

Many of the ideas for the technical resolution of the Gold Mine were taken from a variety of SF literature, Iain M Banks as has already been mentioned but also the work of Alastair Reynolds especially 'Chasm City' (Reynolds 2001). Some of the technical concepts are quite fanciful, the use of nano-engineered sodium chloride to replace the hyper-diamond constructions favoured by Banks also reflects the fact that this part of Essex is famed for its salt production (Malden is only a few miles away). However, the idea of incorporating carbon-nanotubes is less speculative though the current development of this material is a long way from producing viable engineering solutions of the scale proposed.

A key mantra for the project is 'Nothing is wasted', and this not only refers to physical resources but to human resources as well. In terms of ethical use of materials, the ability to operate at the nano-scale will allow all materials to be re-purposed, and through individually customised computing interfaces all members of society are encouraged to reach their full-potential. Indeed, one



Nic Clear and Hyun Jun Park, The Chthonopolis, Ludic Habitation Sector - Visitors Tower, View from Caldera, 2020

of the motivations for the project is to reflect upon how our current system fails such as the large section of the population.

Important issues around the use of materials were identified particularly the amount of waste of resources that currently dominates human activity. Energy production was also touched upon, and an integrated system where renewable sources, tidal, solar, wind are combined with more speculative approaches such as fission/fusion nuclear reactors (Gerstner 2009).

Located in an estuary flood plain Canvey is entirely flat and the new plan sought to create a new artificial landscape with hills to North and a large caldera in the centre of the island. The new topography is created through a process akin to deposition printing, the earth removed from the subterranean excavations by robotic tunnelling drones is re-used to modulate the existing landscape. Below the island in the excavated spaces, an extensive labyrinth is constructed where ludic activities take place, physical spaces created to solve abstract problems.

The second phase of the Gold Mine project allowed the opportunity to focus on the caldera section of the

original model. Drawing physical inspiration from the Mir diamond mine in Siberia, and formal inspiration the artist Sara Sze's 'The Art of Losing 02' (2004) and the video game 'Minecraft' (Clear 2017). The walls of the 1km deep crater are a series of banked terraces on to which the accommodation is placed that leads into the labyrinths.

At the centre of the caldera is a tower that runs the full height of the crater and is topped by a structure where visitors arrive, travel to and from the city is via airship, the form of this structure echoes El Lissitzky's 'Wolkenbugel' (Iron Clouds). The process of arrival, the descent into the caldera and the exploration of the labyrinths is mapped out in the 'Chthonopolis' film (Clear + Park 2018).

The Southern shore of the island in the Chthonopolis models is populated with high-rise blocks part of a vast de-salination process that harvests the salt to be used as part of the building process, and the water is distributed throughout the GSV.

The function of the city and its labyrinths is to address the supposed antagonism between technology and human activity by conceiving the city as a vast non-linear

(next page) Nic Clear and Hyun jun Park, The Gold Mind, Ludic Labyrinth, 2014



human computational network, dedicated to solving complex computational problems by utilising the infinite operations of countless individuals, providing random instances that create a myriad of possibilities. The project in its projection of a non-hierarchical social organisation, that values all resources material and human and is geared towards all aspects of society flourishing through the creative activities, is also a critique of a society that is openly divisive and seeks to maintain those divisions. The Gold Mine provocatively mixes concepts from both the architectural and SF utopian traditions; it extrapolates ideas from existing science and technology and proposes a post-singularity world as a possible progressive reality. In doing so, it situates architectural design within the Suvinian tradition of SF and shows that architecture and SF are not antithetical to one another. Indeed, one of the principle ambitions of the project is to demonstrate that architectural ideas can fall directly within the world of SF, and given the lack of engagement toward each other from both sides it attempts to open a debate up and encourage both sides to acknowledge their shared interests in questions of what the future will look like.

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Article

The possibilities of Surrealist Photography to Architectural Design and Proposition

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The Analogical Photographic House

“My house needs a model of me, a model of my model of it, and a model of my model of its model of me.” (Negroponte 1975, p.151)

Surrealist photography has been seen as an act of discovery. The surrealists explored staged photography in the 1920s and 1930s, played with the notion of defamiliarize familiar objects, creating or discovering new worlds and uncanny spaces within their domestic environments. An example is the dust that settled on Marcel Duchamp's 'Large Glass' and photographed by Man Ray in the famous 1920 'Dust Breeding'. The photograph gave the impression of a distant landscape seen from above, with the accumulation of dust being transformed into atmospheric clouds. Man Ray also created a series of cameraless photographs – photograms - known as 'rayographs'. These images were produced in a darkened room, by placing objects directly on a light-sensitive photographic paper and applying a single light source to expose the scene. The areas where the objects cover or cast shadows on the paper render as light grey tones. The areas of the photographic paper that are flooded with light become black. His rayographs (e.g. *Électricité*, *Les champs délicieux*) captured mundane objects and the human body and elevated them into playful, strange and fantastic landscapes. The x-ray-like aesthetic of these images of constructed worlds seemed to be driven by electric sparks and magnetism as much as the choreography of chance for their making.

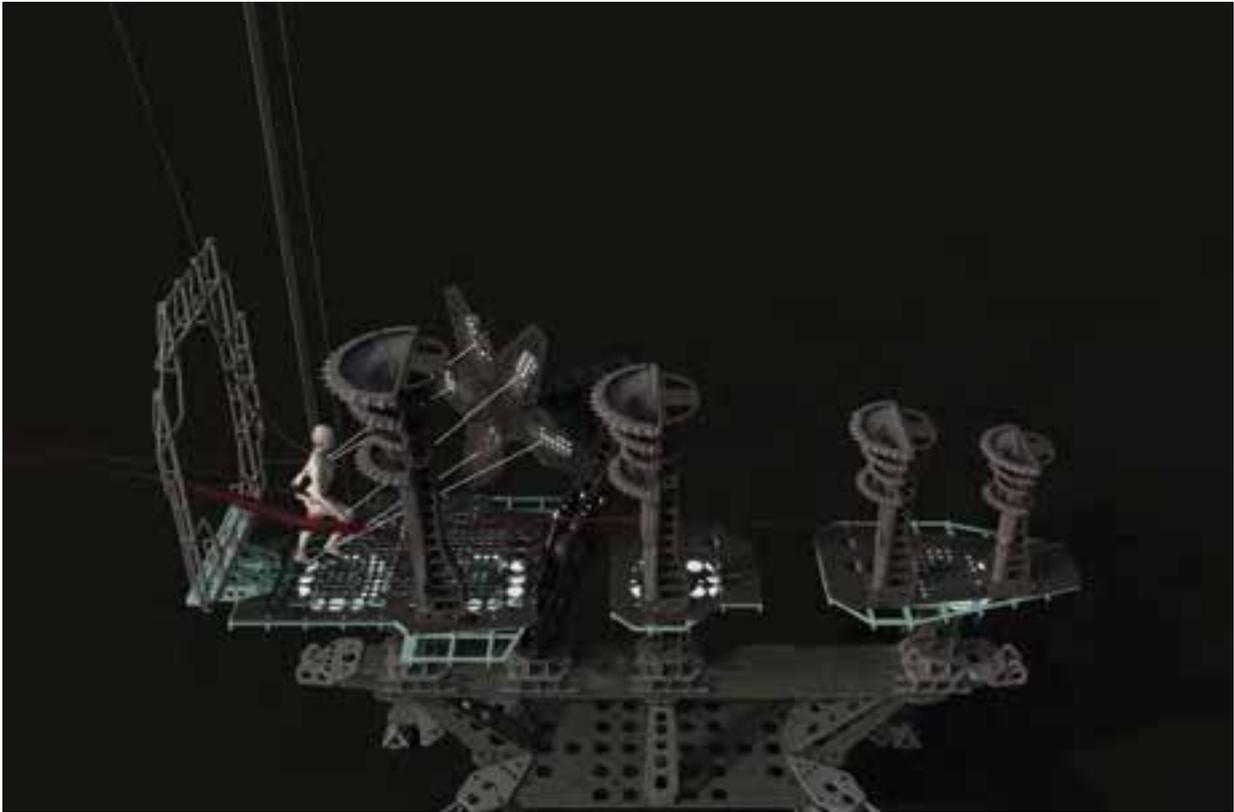
My interest in looking at these old photographic techniques, in particular staged photography and photograms, lies in both understanding the making behind these images and exploring the spatial opportunities that surrealist photography can bring to architecture.

“The enemy of photography is the convention, the fixed rules of the “how-to-do”. The salvation of photography comes from the experiment.” (Moholy-Nagy 1947, p.197)

An output of my research is the design of a house which is driven and celebrated by key notions of surrealism. In this article I will discuss some of the key theoretical ideas that inform and drive the narrative of the design project, as well as explaining the methods involved for making the work.

Theoretical ideas of the project involve themes of automata, the doll and the nature of the body, a preoccupation seen in E.T.A Hoffmann's 1816 'Der Sandmann' and the character Olimpia, daughter of professor Spalanzanni's. Fascinated by her eyes, the story's protagonist Nathaniel, a young student of Spalanzanni, falls in love with Olimpia only to later realize that she is in fact a mechanical doll, invented by his professor. Hoffmann's short story and in particular the eye motif was examined by Freud for his work 'The Uncanny' and reinterpreted by the Surrealists through their work and the fascinations of automata and mannequins.

To help framing the narrative and the user of the analogical photographic house, I borrow some of the key notions of 'Der Sandmann' such as the blurring of human and mechanical, and the fascination for the eyes and optics. The mechanized muse Olimpia is imagined as a user of the house.



[Fig.1] Yorgos Loizos, Analogical House, 2019

“I can envision architectural transformations taking place on an hour-to-hour or day-to-day basis.” (Negroponte 1975, p.150)

“The surreal house is itself a type of hermetically sealed environment; it borrows from the exhibition and the aquarium a sense of atmospheric dislocation from the outside world and the idea that what is contained there [...] requires this special atmosphere to survive” (Dillon 2010, p.56)

The analogical photographic house relates to characteristics that describe a surrealist house, with its own specialized atmosphere - a world depended on the play of light and dark - re-adjusting on an hourly and daily basis, and hermetically contained an ecology of elements. The house is imagined as an architecture of escapism projected and fabricated with the photographic process. It is explored as a technological house, where the fragments

have embedded the notion of mechanics and overlapping with the human body, camera frames, and motion. At this stage the house is not located on a specific site. It is dislocated from the outside context. However, I have set up some ground rules about external atmospheric that influence the house, such as sunlight.

The house depends on the microcosmic relations of the domestic elements it is consisted from. The mechanical parts allow the house to be in constant motion; its parts and rooms continually adapt to the inner changes, internal views and external light qualities. The work explores the architecture of a house as a microcosm that is assembled together with a series photographic film rigs [Fig. 1] that can be used in a photographic darkroom. The rigs, which I gave the name ‘darkroom probes’ are made to capture the relationship between the body and inanimate objects; forming dynamic domestic ecologies. Each rig studies a fragment of the house: a staircase, door and window, hallway, bathtub, attic and basement.

Darkroom Probes

The darkroom probes are designed digitally in CAD and fabricated with computer-aided manufacturing techniques of laser cutting and 3d printing. They serve as 1:1 analogue test beds to help me explore the spaces of the house and create architecture drawings to re-represent it and learn from them. For the design of the darkroom probes, and in some respect for the analogical house itself, I drew inspiration from the inventor Thomas Edison's who is credited for creating the first film studio, "a ramshackle-looking, black tar-papered structure his employees nicknamed Black Maria" (Vaz; Barron 2002, p.30) built in 1893 in West Orange, New Jersey. The 'Black Maria' was constructed on railroad tracks and a revolving platform to be able to rotate in order to track the sun path. The film studio's roof could open to allow direct sunlight inside the stage for the filming.

For the design of the mounts of the rigs and the ways it will be photographed or captured on photographic paper, I researched the photographic sets developed by pioneered chronophotographers Étienne Jules-Marey and Eadweard Muybridge that examined animal and human motion. Their structures involved an early development of specialized architectures similar to the cinematic film rigs, which consisted of an array of cameras and often featured a grid background to help measuring the movement and providing scale in the final photos.

The analogical house together with its filmic gizmos build on the architectural tradition of making architectural models as testbeds to simulate and create new worlds through the creative involvement of the drawing. Architect Nat Chard's arrays of drawing instruments of chance catapult paint to each other to generate drawings. His work balances between the prescriptive machines and the uncertain nature of architecture and its drawings. Most recently, Bartlett School of Architecture graduate Thomas Parker's photogrammetric architectural testbeds blend the practical sets with digital scripting to create a series of generative and iterative digital drawings.

The darkroom probes [Fig. 2] involve a track where both scaled house fragments as well as lights, moveable translucent screens, reflectors and light bounce cards can

slide. In addition, there are plug-ins such as turning tables and two-axis movers for mounting the house fragments. The track allows to experience the house elements and fragments in various positions, with the photographic paper backplate, armatures, shades or reflectors following the house fragments as they move across the track.

The light comes from multiple light sources for a number of reasons. One is to render a measured grid from an array of back lights, installed behind the grid within the backplates that holds the light-sensitive paper. Additionally, a moveable and more intense single light source is placed in front of the object to allow to leave its traces directly onto the paper. This initial light configuration can become more complex as more scaled fragments and components of the house and supported structures are added onto the film rig.

The rigs have attached a set of adjustable folded back plates where light-sensitive paper can be attached either in proximity or touching the house fragment to allow the traces to be casted.

The rigs were developed in several generations with each testing a method of capturing the light into drawing and studying a specific fragment of the house. Eventually the film rigs and the photographic drawings produced can be placed together to form the house.

The making of miniatures and the role of scale

One of the main design methods I have worked for this project incorporates the analogue making of physical models, which help to test the design ideas while maintaining a sense of materiality and scale. The work of László Moholy-Nagy and Man Ray who created and stage-photographed their models and sculptures respectively are important examples for constructing and recording a new reality. Equally valuable lessons were learned from the cinematic visual effects for film-shooting practical sets, physical miniatures and architectural models, especially in the era between 1960s and 1980s (2001 A Space Odyssey, Silent Running, Star Wars, Alien, Blade Runner). These examples are important for my project not only for the technical aspects involved which create dynamic relationship between the camera and



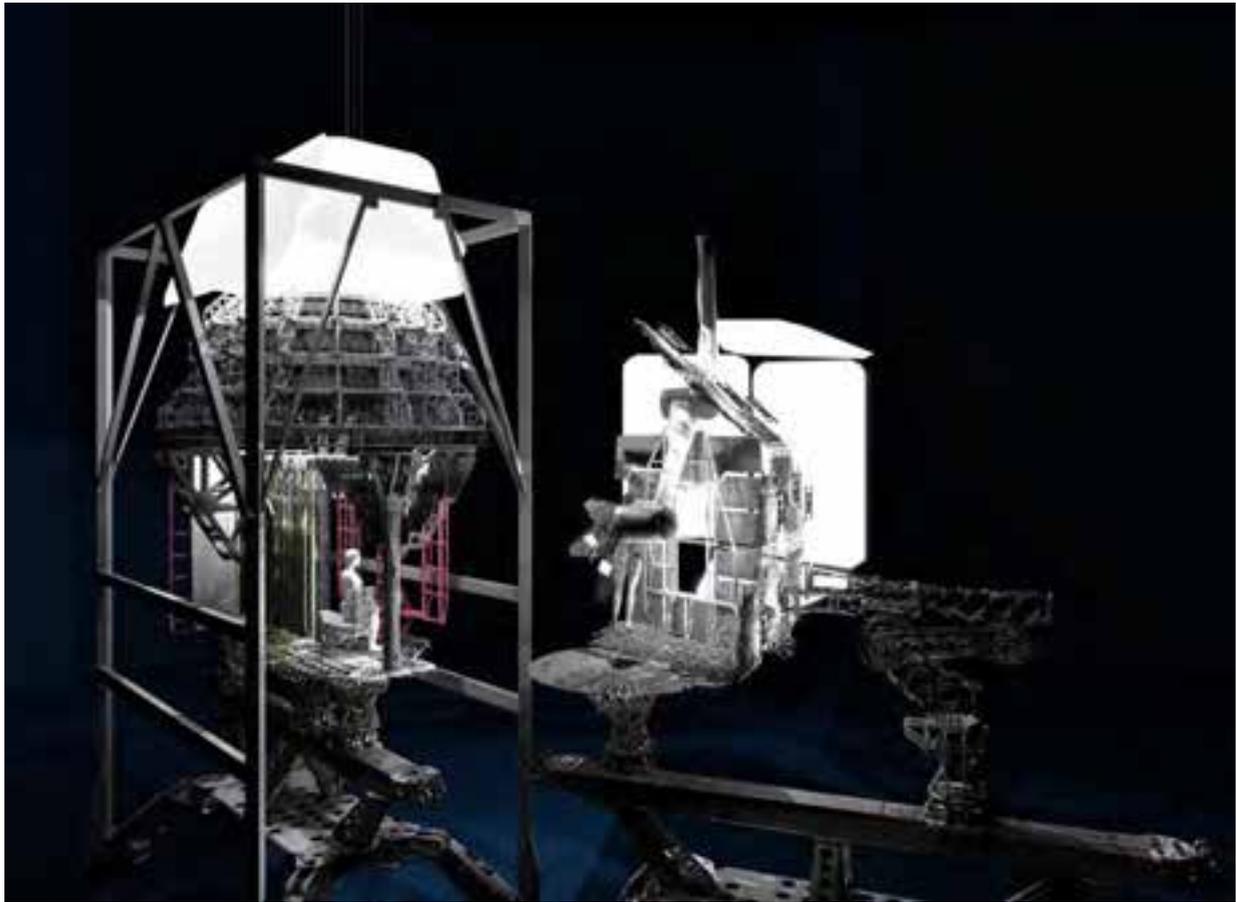
[Fig.2] Yorgos Loizos, Overview of early generations of attic and revolving window, 2019

the photographed object, but also regarding to the spatial narratives and how models and constructed worlds can be photographed and filmed through time to tell a story.

I use my miniatures to gradually form my own world-building sites. The miniatures enable me to explore how the human body can inhabit a space and leave its trace with the act of drawing, which is purely created from the interplay of light and dark. The house miniatures together with the darkroom probes, involve a modular design for a more time- and cost- effective process of creating multiple components that can be slightly adjusted to build new models. Equally some of the parts of the house, e.g. the columns, are bespoke and sculpted pieces to form more expressionistic architectural elements. While the modular elements are mostly designed in AutoCAD (a Computer-Aided Design software by Autodesk) and lasercut on sheets of acrylic and plywood,

the bespoke elements and sculpted hinges and junctions are designed in 3ds Max, Maya and Mudbox (also developed by Autodesk, these softwares allow to create visual effects and 3d sculpting) and are either 3d printed or lasercut

The scale of the Analogical house shifts between the scale of the photographic print, the house fragments and the film rig (darkroom probes). The juxtaposition and interplay of the different scales on the work involve the 1:1 scale of the darkroom probe, the 1:6 scale of the house fragment (using the imperial measuring system of a traditional 1:12 doll house), and the 1:1 scale of the participant (designer) and viewer. The 1:6 scale fragments still hold the figurative qualities of a conventional architectural scale model. Once they mount onto the rigs are transformed and thought more like filmic models, engage actively with the world, allowing a viewer to interact and play with and become performative.



[Fig.3] Yorgos Loizos, Attic and window during exposure, 2020

Domestic Fragments

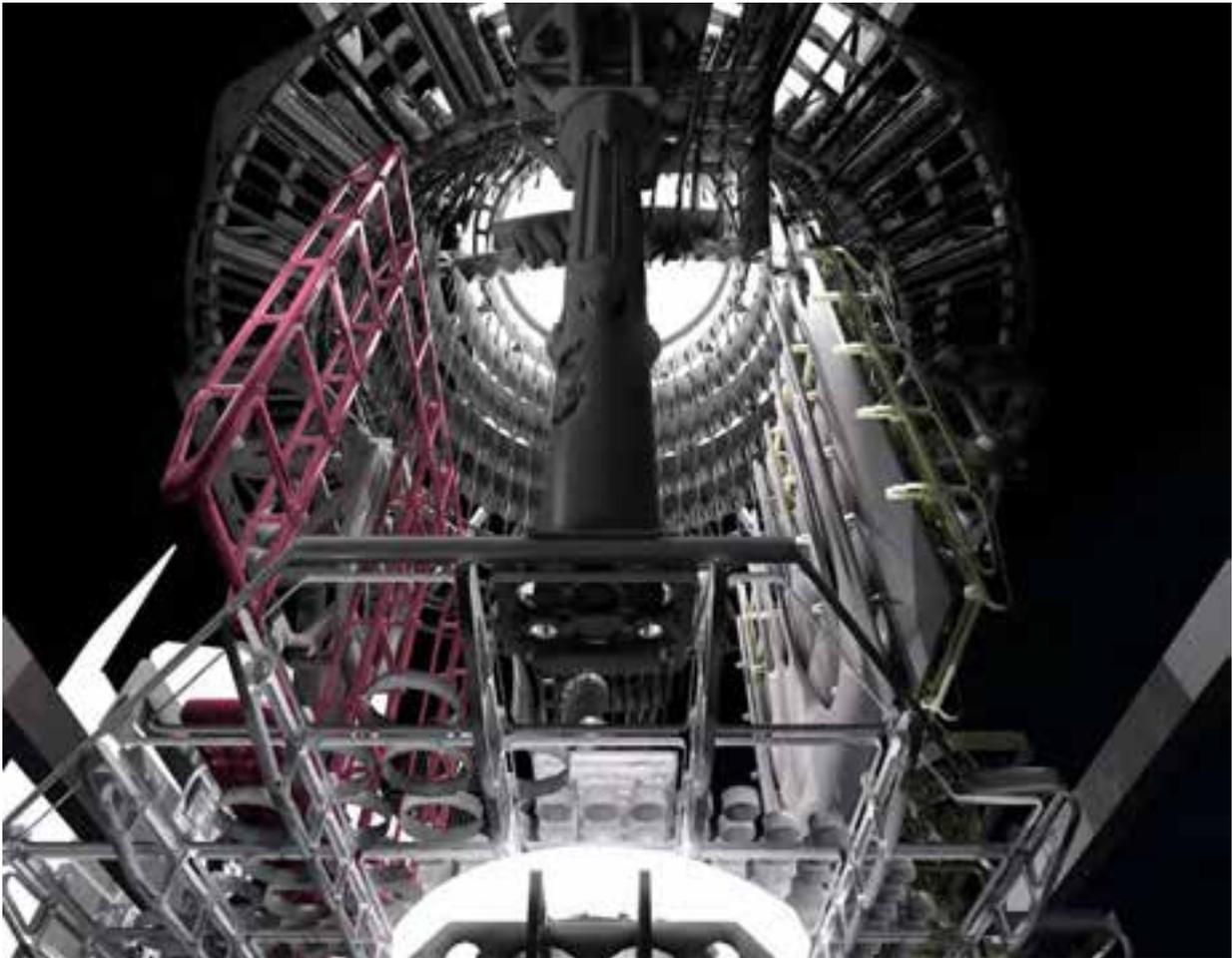
Window

The window [Fig. 2,3] alludes to the screen of the window as a single photographic plate, similar to the 4x5 and 8x10 large format cameras with their glass screen and engraved grid. One of the earliest paper photographs is the 1835 'Latticed window' ('Windows from inside South Gallery, Lacock Abbey') by William Henry Fox Talbot, which was made with a camera obscura and produced a negative print. My house window fragment uses a similar lattice as a measuring tool for the light and shadow traces collapsing with the internal space and human body. To observe the sun, the window fragment is set on a turning table to continually adjust its position. The scene uses as a reference and re-imagines the window and shades of Man Ray's photograph of Kiki (Le retour a la raison,

1923). The back plates with the paper, shades, blinds and curtains are additional elements that assemble the scene.

Attic

The most distinct element of the attic [Fig. 2,3,4] is a multi-layered dome that allows overhead light into the space. The dome has an external frame structure that allows it to collapse to itself, widening the overhead aperture and letting more sunlight into the attic. For the light and shadows projections I have studied the extraordinary atmosphere of the early German cinema stage sets, which exaggerated the contrast of the shadows by painting directly onto the sets. I looked particularly at the work of Hans Poelzig who designed the sets for 1920 'Golem', a film that focused on the human/machine condition. The attic draws inspiration from his expression-



[Fig.4] Yorgos Loizos, Internal view of attic with dome and Olimpia doll, 2020

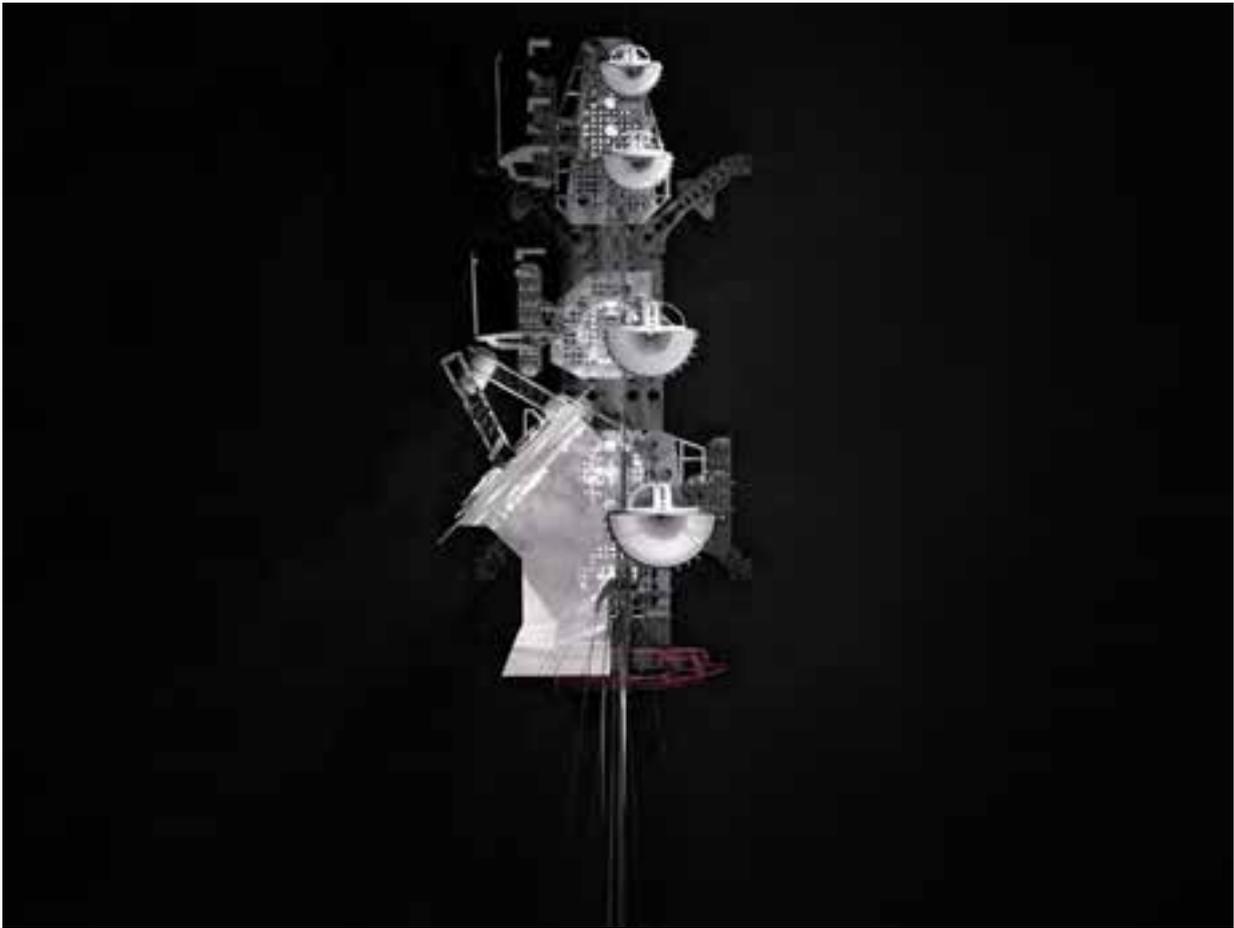
istic Berlin theatre, the 1919 Grosses Schauspielhaus, which I attempt to make connections with the design of the dome in the analogical house.

The dome is surrounded with an overhead tent-like structure that projects lights and tones simulating the sky and its light gradients. The technique is borrowed and developed from the visual effects film industry, and in particular is seen in the work of ILM (Industrial Light and Magic) and in their practical miniature shots for highly reflective objects such as spaceships. The filmmakers constructed diorama-like environments which they used to project moving images onto them, allowing to dynamically reflect the filmic context around the objects.

Hallway

The hallway [Fig. 1, 5] examines the surrealist “obsession with doors, portals, and hallways” seen from photographs of Eugene Atget of shop windows and city thresholds, to Dora Maar’s ‘Le Simulateur’. (Dillon 2010, p.55)

The hallway is composed by a series of smaller fragments - sliding platforms - mounted on the film rig’s track. Each platform hold a set of columns, wall and armatures to attach the photographic paper as well as a door fragment that serves as a portal for another room of the house. The hallway is designed to be observed from a specific point-of-view near the portal, with the platforms which are further away to gradually reduce in scale, using force-perspective, to create the illusion of a greater depth of field.



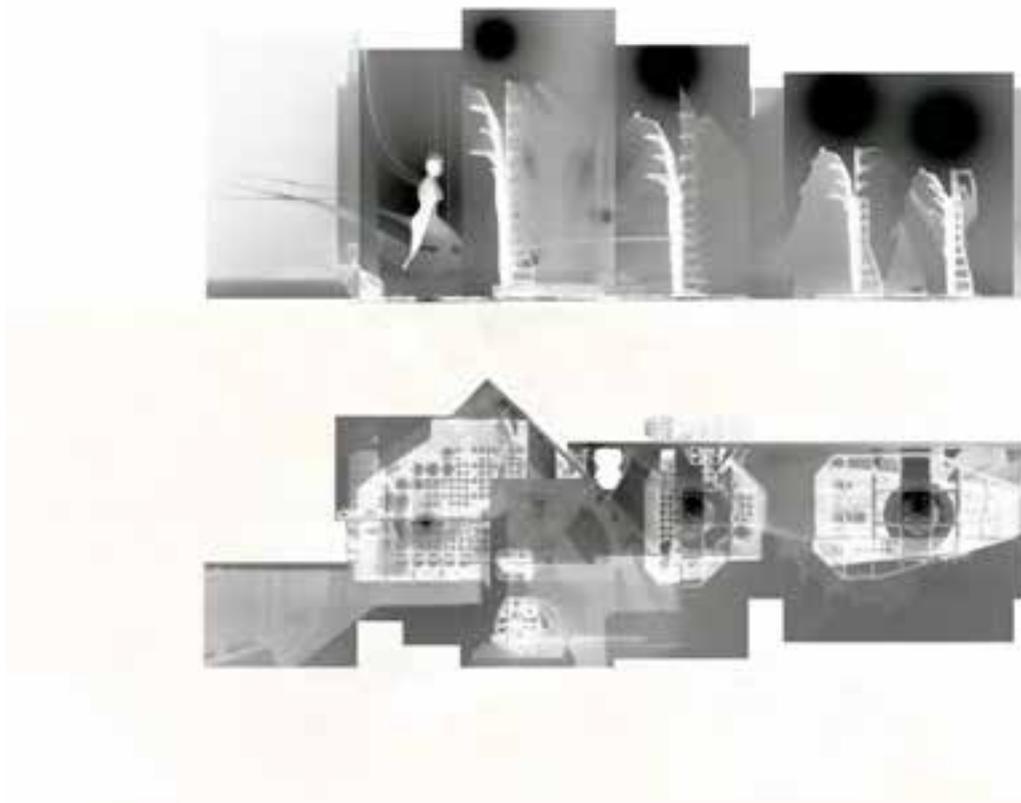
[Fig.5] Yorgos Loizos, Overview of hallway during exposure with light-sensitive paper, 2020

Photogrammatic Drawings

I built the series of darkroom probes to help me answer the question of what makes the architecture and the photograph similar, and how the boundaries between the two-dimensional representation, the three-dimensional space and the human use can be blurred. The photograms [Fig. 6] are thought as an analogue of an orthographic architectural drawing, similar to an elevation, a section or a plan. Dependent on the light source attached to the back plates or armatures, the short exposure, usually between one to five seconds dependent on the light intensity, produces a direct imprint of the object that the light sensitive paper is attached to or in proximity. The prints created can then be retraced, edited and remodeled into a new generation of the scaled house fragment. Careful calibrations of light sources, house el-

ements and paper position allow new relationships and realities of the particular part of the house to be created through the drawing process. The photograms help me to creatively challenge the conventional architectural drawings for the task of the design of the house, by enabling them to communicate light conditions, and distances between the photographic paper and the body/objects.

The photographic back plates and armatures of the film rigs juxtapose with the doll's (Olimpia) body, prosthetics and domestic fragments to allow being photographed and captured the body's traces in the house, whilst forming a sensorium where the body gradually condenses on the mechanical plates of the rigs, the photograph and the house itself.



[Fig.6] Yorgos Loizos, Plan and section of hallway, digital photogram, 2020

The element of chance and unexpected result of multiple light sources that imprint on paper is a key aspect of the process that creates the drawings. The photograms capture the traces of the objects and house fragments on paper and map the various changes and adjustments. The photogrammatic drawings become palimpsests that record the ongoing history of the house as more events continually occur. They help to rethink of how and why to design the particular object to control or enhance the drawing. If the photogrammatic drawing represents a reality, then it tells the story of a house bathed in light, through reflections and apertures, and that light is essential for this world to exist.

Analogue and digital hybrids

While the darkroom probes are designed to be practical models to explore and create the analogical house, a hybrid method involving both analogue and digital drawings and models is very valuable for the work production. As objects developed and grow larger in scale, space limitation and cost increase also played an important part for developing digital models and photograms alongside their physical versions.

The digital versions, which are displayed in this article are developed versions of the physical film rigs, keeping the same level of detail. With the use of the digital versions, I can set the same parameters and programme each scene of the house more efficiently. However, a fundamental difference between the two versions is

the duration of the production of the drawing. The analogue photograms required a handful of seconds (usually between one and five seconds depending on the light intensity of the lamps) of light exposure to capture the traces from the objects. With the digital photograms, I use a computer graphics software (the above photogram – and visualisations of the film rig - were created with Autodesk Maya and Arnold renderer) to create the digital photographs through rendering that can take many minutes, often several hours. The exposure is not depended to the time as it is with the light sensitive photographic print, but it is a parameter that I can digitally alter. Similar to the physical object, I translated the analogue process into the virtual darkroom so it operates in the same logic with the conventional one, but without having some of the limitations such as size of the prints and film rigs.

Yet there is a fine line of controlling the results produced by the rigs while allowing for happy accidents, glitches and unexpected moments to happen. While the digital versions provided me with more flexibility and wider narratives to unravel, the physical versions retain a level of playfulness and inventiveness that is crucial for the exploration and the making of architectural ideas.

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Article

[the] Sensorium of Machine Architecture and the Onomatopoe/o

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Drawing, it may be said, is the attempt to corroborate many of the senses and multiple chronologies into a single 'recorded' event.

Machine Architecture, in the broadest sense, might be said to attempt to exemplify + amplify the notions of romantic expression of simplified function, efficiency, and artificiality.

However, my experimental drawings, attempt to do both, yet achieve neither in their pursuit of possibly the opposite... The machine architecture [if it may be labeled so] pursued reflects anything but efficiency and simplified functionality. This particular niche of typology deals with expression, yes, but to a deconstruction of the ideas of *singularity* [of function]... of a *reconstruction* of expressed bloated efficiency... but they certainly elicit the indication of a *synthetic* construct, one that shuns references to the 'natural' world.

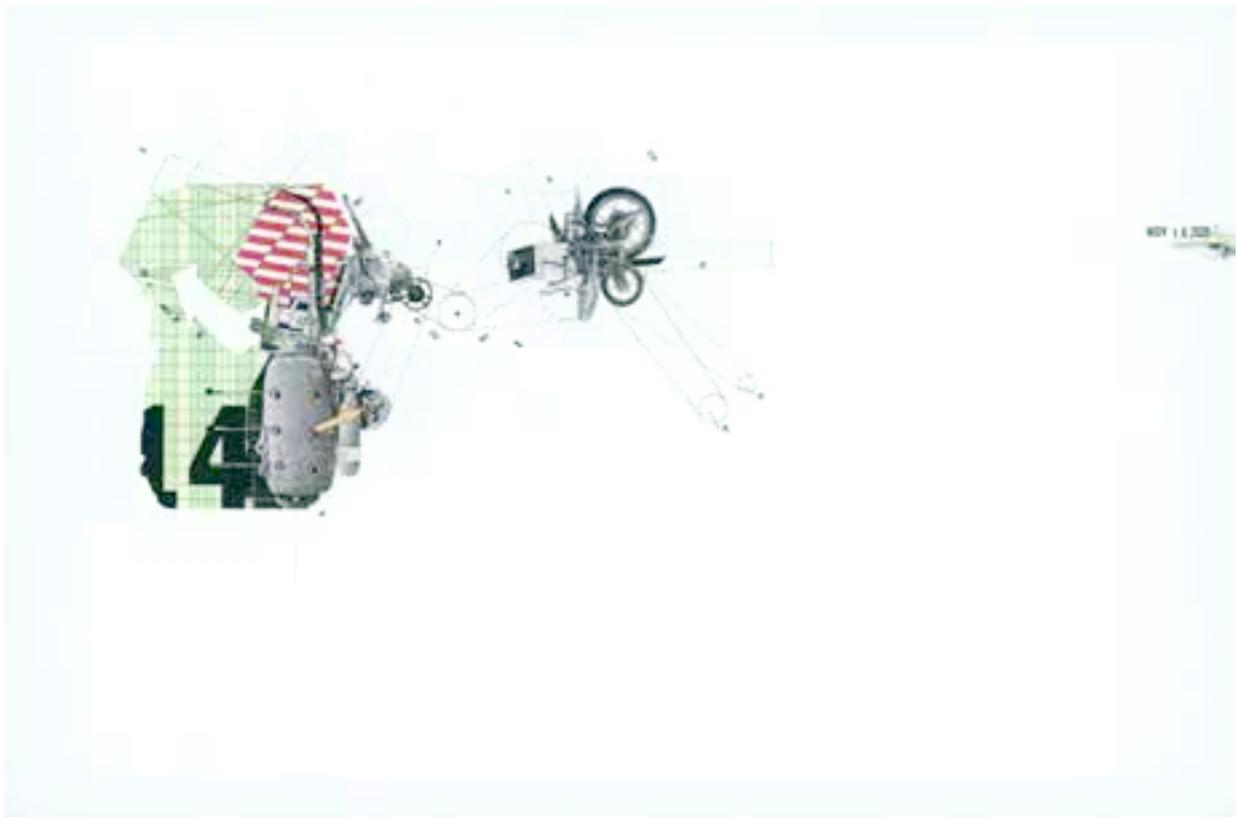
My drawings follow as well, attempting to blur the standards of acceptance that proliferate the discipline. They exist as a condition of multiplicities of time and understanding. The sensorium here- the impression that the marriage of the two [experimental drawing and machine architecture] might appeal to a greater level of senses and sensibilities and hopefully *readings* of the potentialities of our profession.

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My new work, the *Myth-Appropriations* collages, start to explore what might occur if the field of information, the actual repository for graphic data itself, becomes part of the architectural dialogue? Impregnation device and receptacle have been conventionally segregated, for purposes of precision and instruction, and fittingly so. The experimental drawing endorses the blurring of not only the lines that it contains, but of the inimitable affiliations that materialize as those bonds of tradition are shattered and then forsaken. By doing so, the buffer zone between the notions of public and private are carried over into the suggestion of a larger context. We return to the essentials of line politics- exploring the capacities of social practice of relationships between non-parallel entities, event-spaces that may find harmonious coalitions in the most unpredictable of dwellings.

These patchwork amalgams allow the development of *rogue data*- entities that do conform to the rigorous rules and structure quoted by the graph/ledger paper... cell entries that by definition have no inherent meaning when they operate outside of the[ir] contextual framework. The framework here is the entry spaces within the ledger paper, not the realm of connotative meaning.

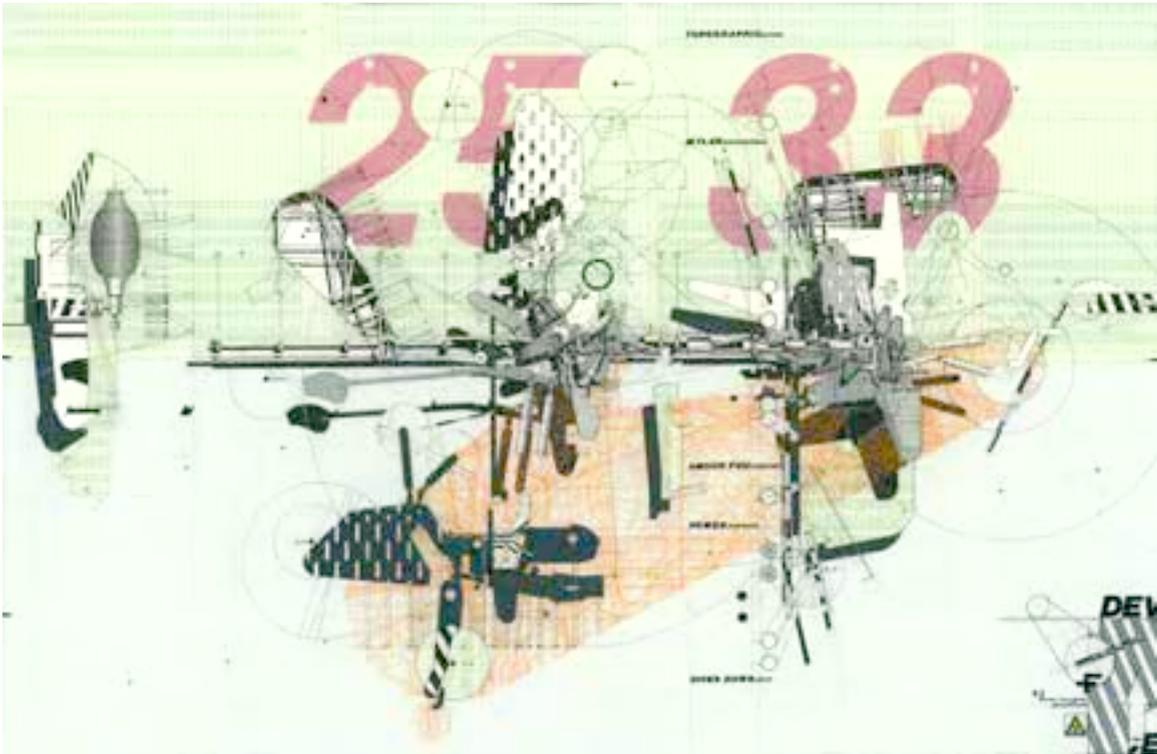
There is also the evolution of a series of mechanical relationships that suggest operative graphic conditions, a game of affiliations and strategies between the machine that is depicted, and the machines that operates the



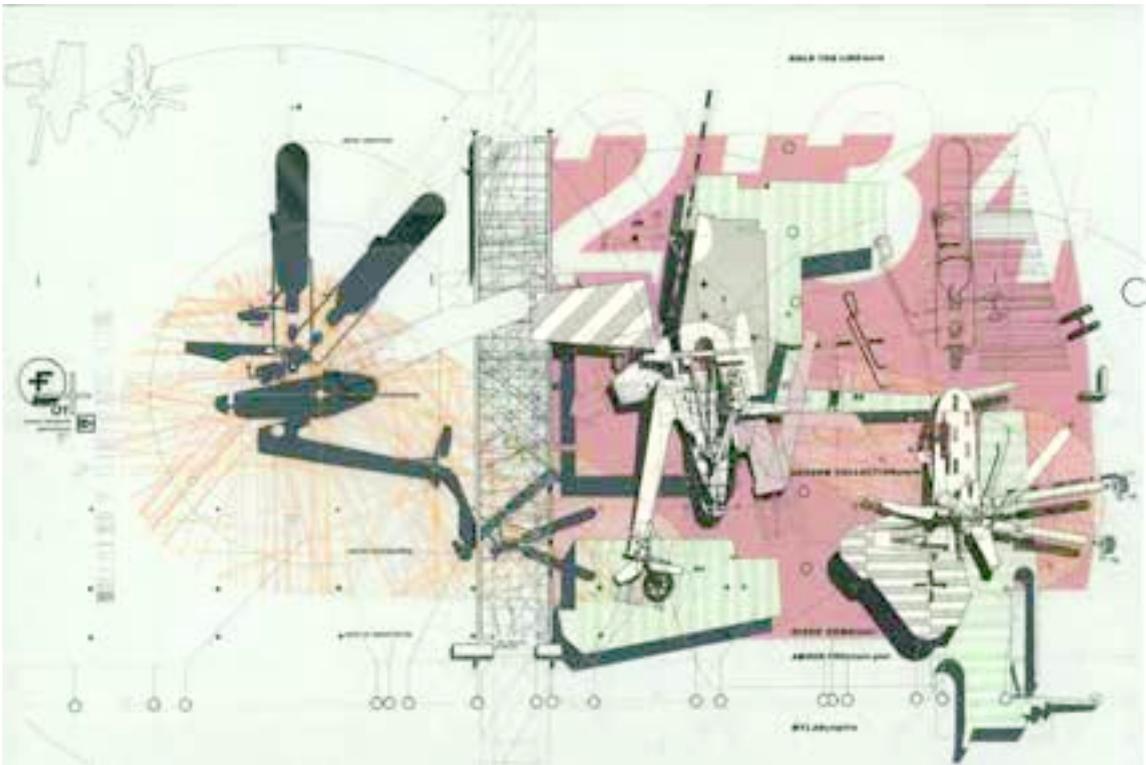
drawing and its plane of detonation. For example, if one draws a simple gear, the *semioticonstruction* suggests the physicality of a mechanical implement. In these drawings, it additionally becomes a functioning organism, that permits the read-or to engage with the operational structure and residues of the drawing. It is perceptibly suggestive of a mechanical system that moves through and around the drawing surface [the detonation], but it moreover becomes a mapping system of the drawing itself, allowing the spectator to circumnavigate the multiplicities of systems, chronologies, and spatial inferences of the linework [the denotation]. The gear [or any of the apparatuses] is an allegorical device, critical to comprehending the formal arrangement and all of its implications. This development allowed me to look at the architectural device, not only as a mechanical system operating or manipulating the drawing composition, but as a graphic system informing and deforming a bit of architectural thought, and hopefully space and its diverse constituents. As Baudrillard writes, "We shall not, therefore, be concerning ourselves with objects as defined by their functions or by the categories into which they might be sub- divided for analytic purposes, but instead

with the processes whereby people relate to them and with the systems of human behavior and relationships that result therefrom."

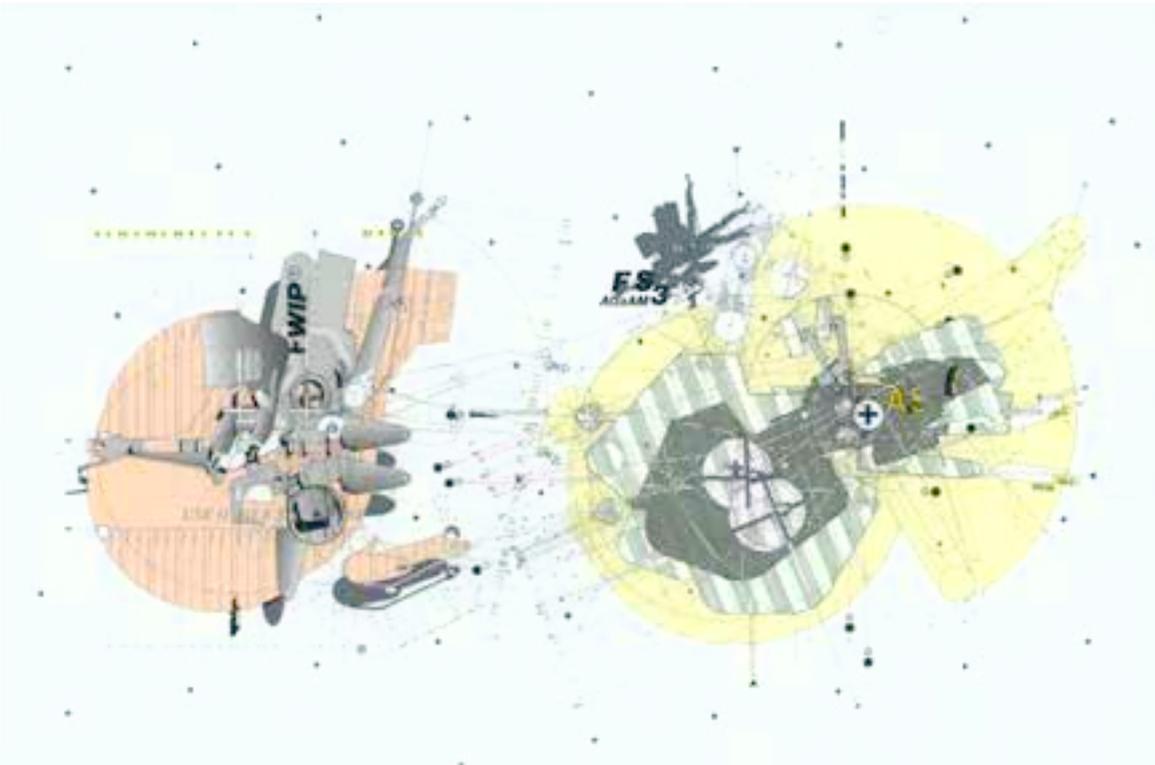
As an extension, I became quite interested in what "connective tissue" might mean in an architectural environment. Our discipline is literally constructed with said matter[s], and the ability to understand the relationship between material and their inter/intra-relationships is quite necessary if we are to progress into new [ma]tterritories. These relationships allow not only the physical correlation between materials or systems, but even more-so between users/consumers, in addition to the[ir] producers. The opportunities for the legislation of micro-relationships are critical and timely. These drawings allow for such explorations of potentially frictional and healing opportunities to exist. Investigational drawing allows us the chance to witness, digest, and fabricate new spatial, and therefore political/social strategies. This drawing series has explored such new relationships and have produced rich prospects for surveillance and realization.



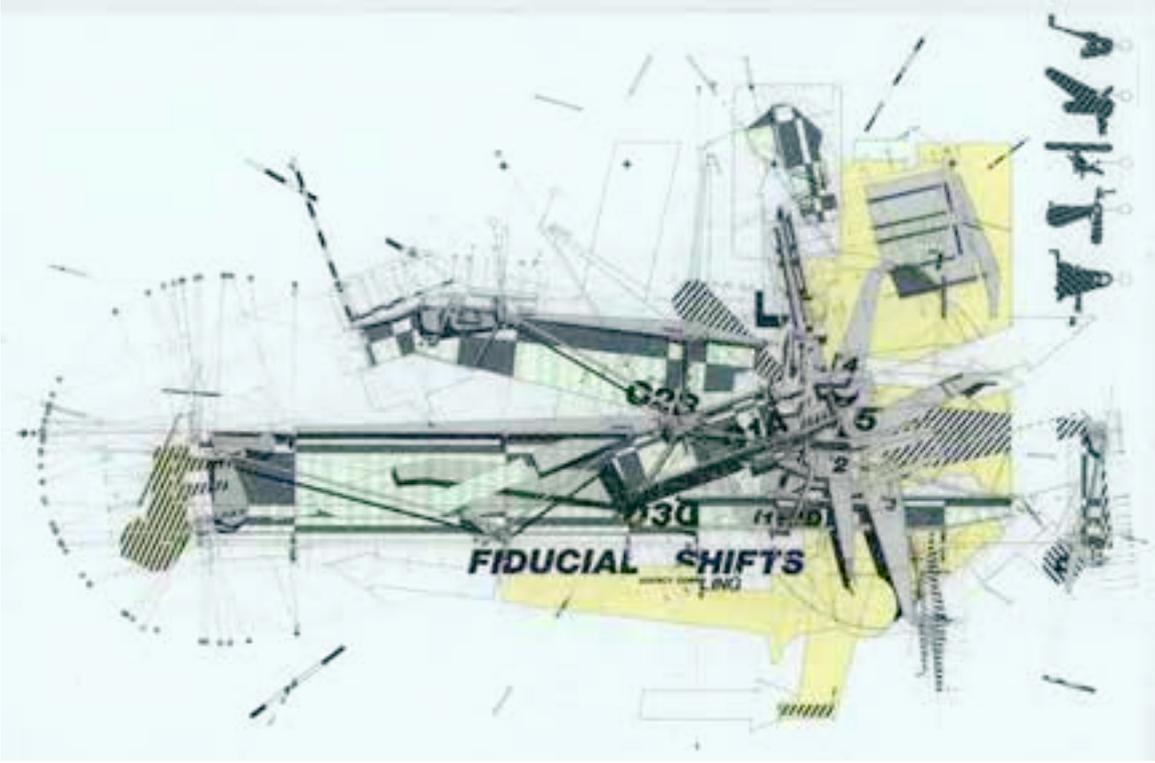
25/33. Fiducial Shift Series 02. Taxonometric Device- the articulation between machine and [its] drawing.



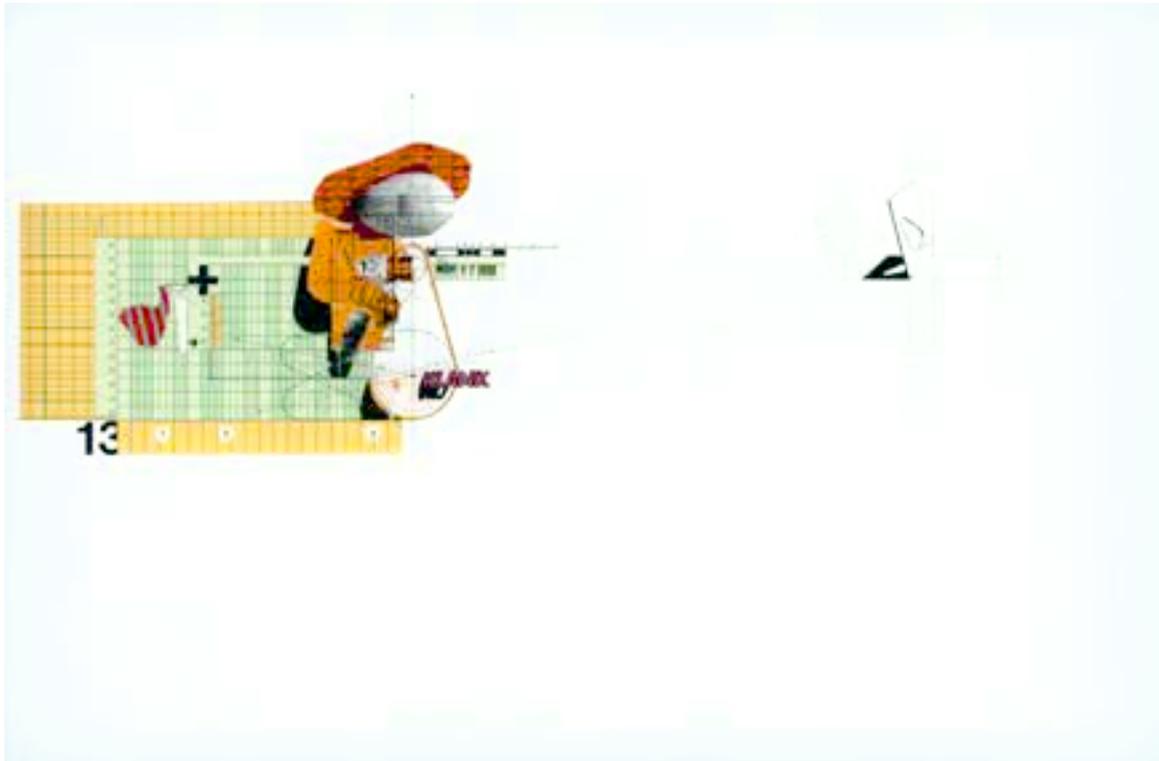
42/34. Fiducial Shift Series 03. Taxonometric Device- regenerative drawing [me]chanisms.



Line politics. The plane of denotation, detonated.
Personal collection of Thom Mayne.

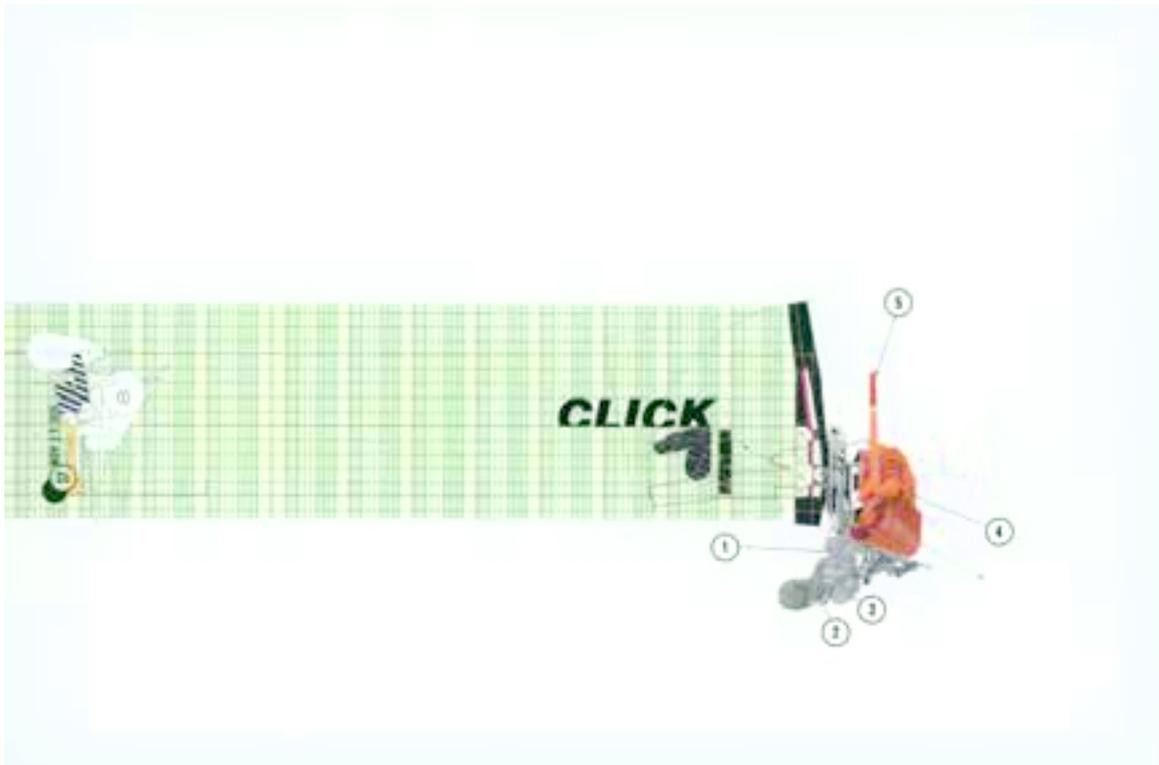


Fiducial Shift Series 001. Assembly de/instructions.

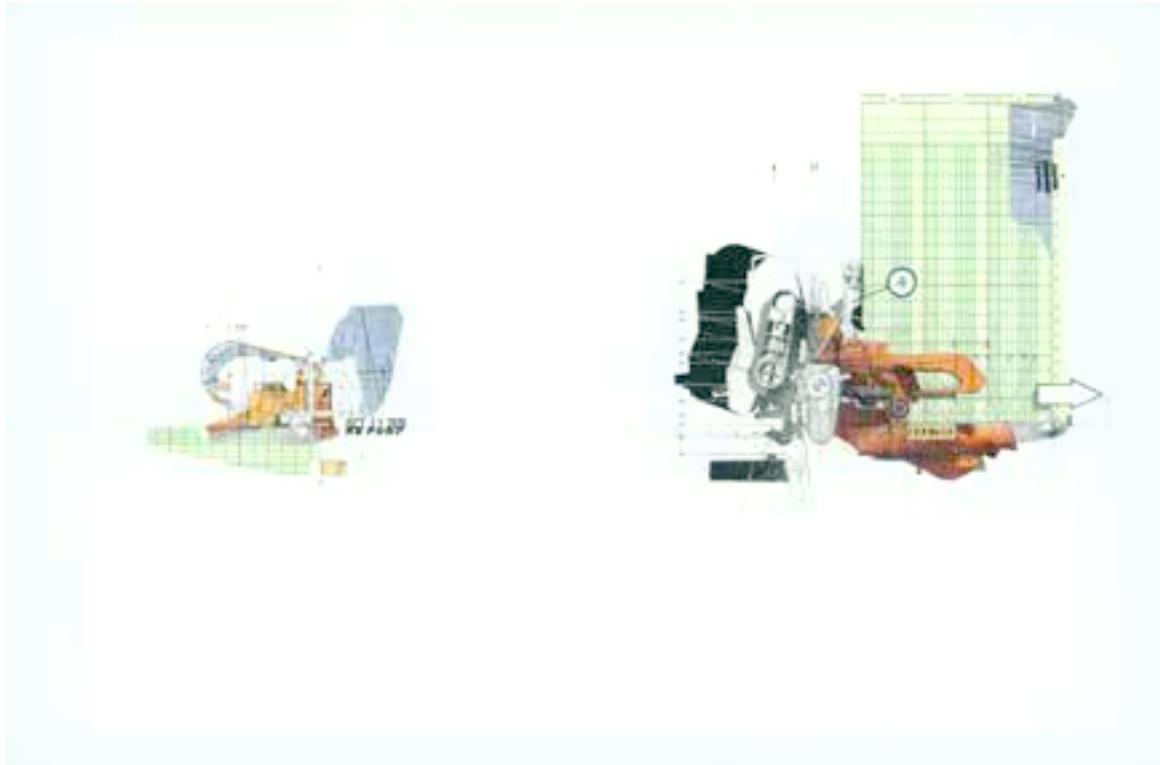


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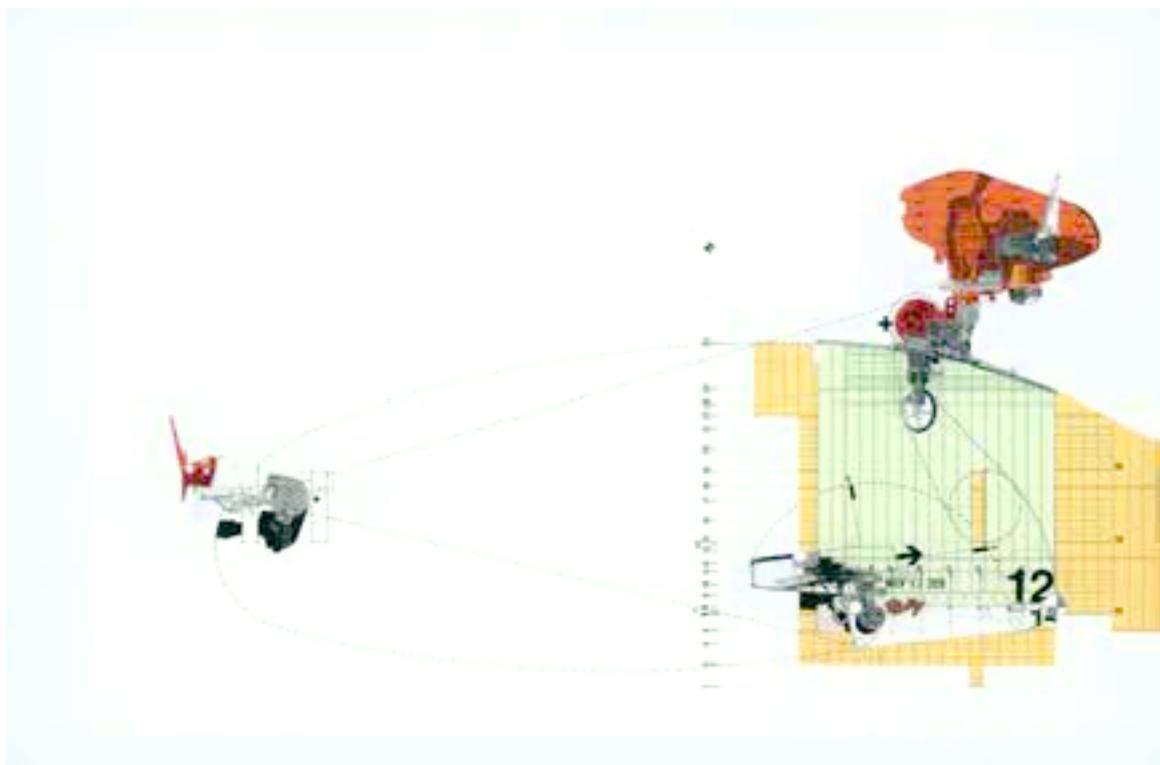
Line[r] Notes-



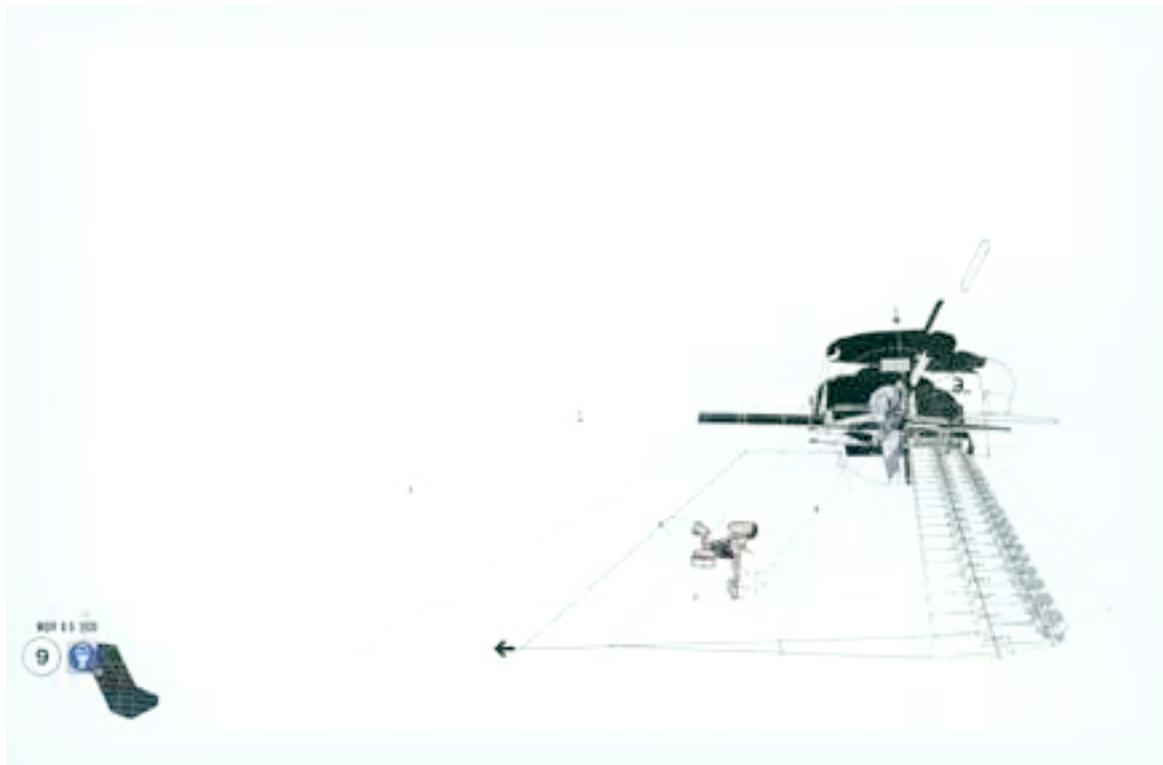
1- Click track echoes and *onomatopiecartographies*. Mapping the embedded soundscapes of the drawing. 1,2,3,4...



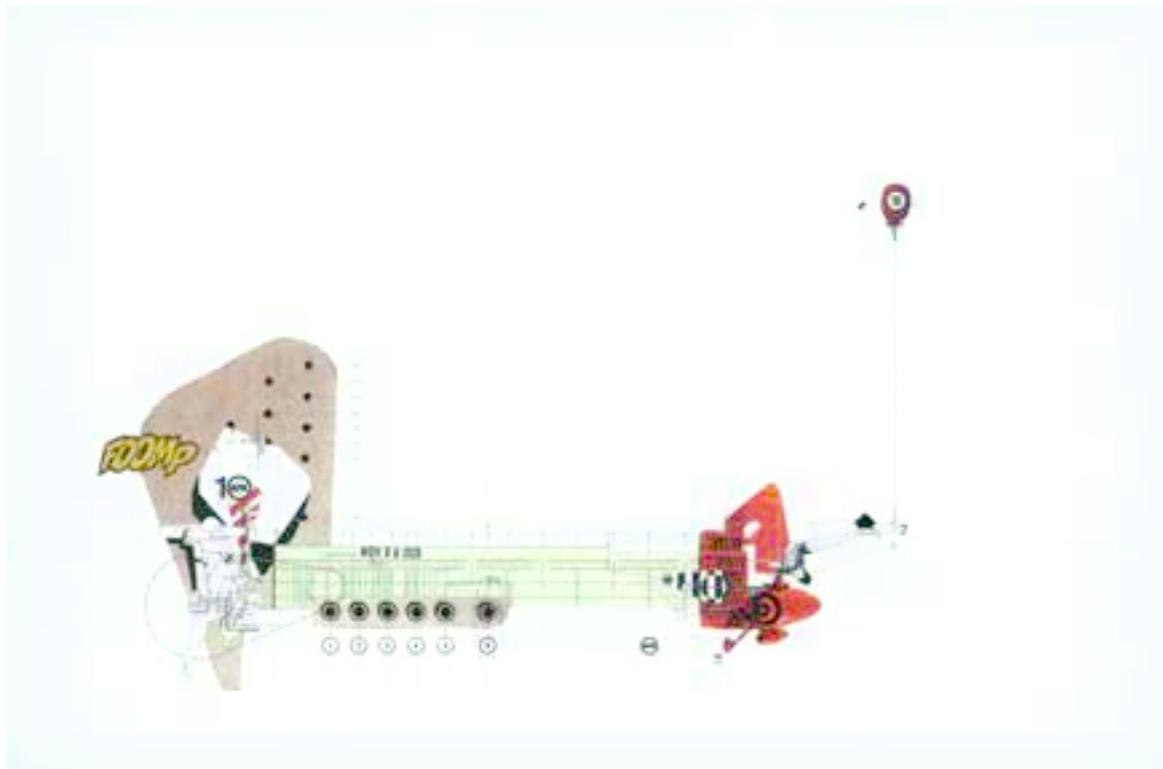
2- The emergence of the *Br[y]-collage* [the mis-appropriation of my own work], and exploring the *datafield* as an architectural event. The *parasite[mporary]* becomes the *host[opography]*.



3- The *Palimpsest*, a multiplicity of repurposing my own work, searching for a second life, new beginnings, redefinitions and new spatial prototyping. Possibilities of the *impossible[gibility]*.



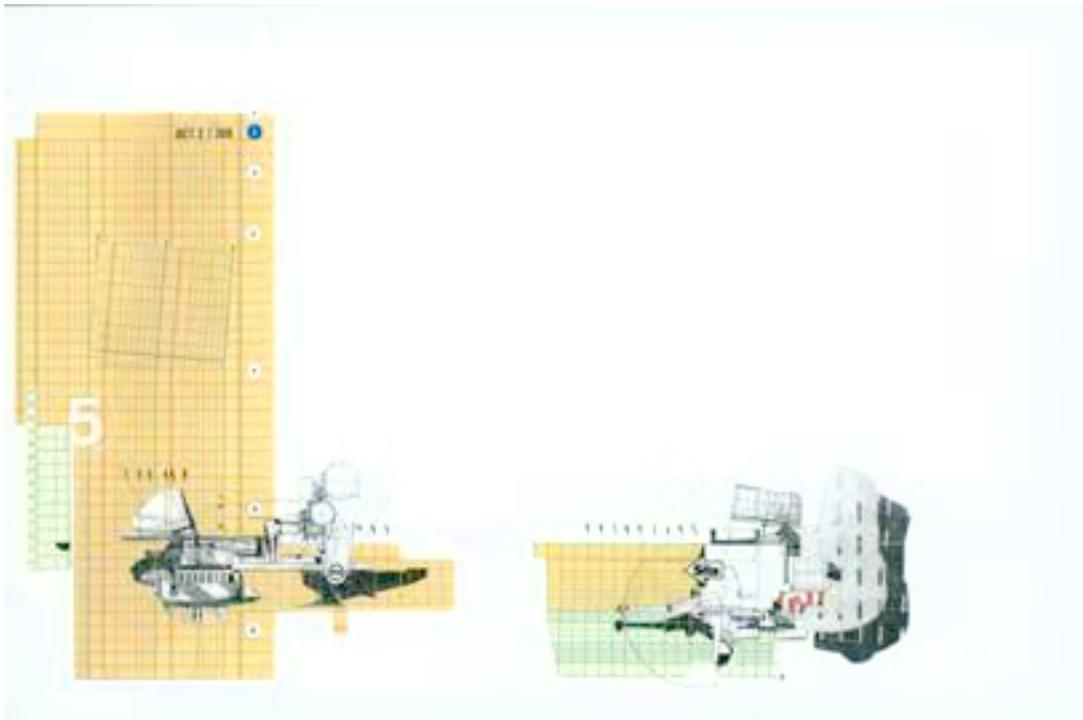
4- *Pentimentopographical Insertions* and the Plane of Denotation, Detonated [PODD]. Voyeur device insertion-
looking at the looking in...



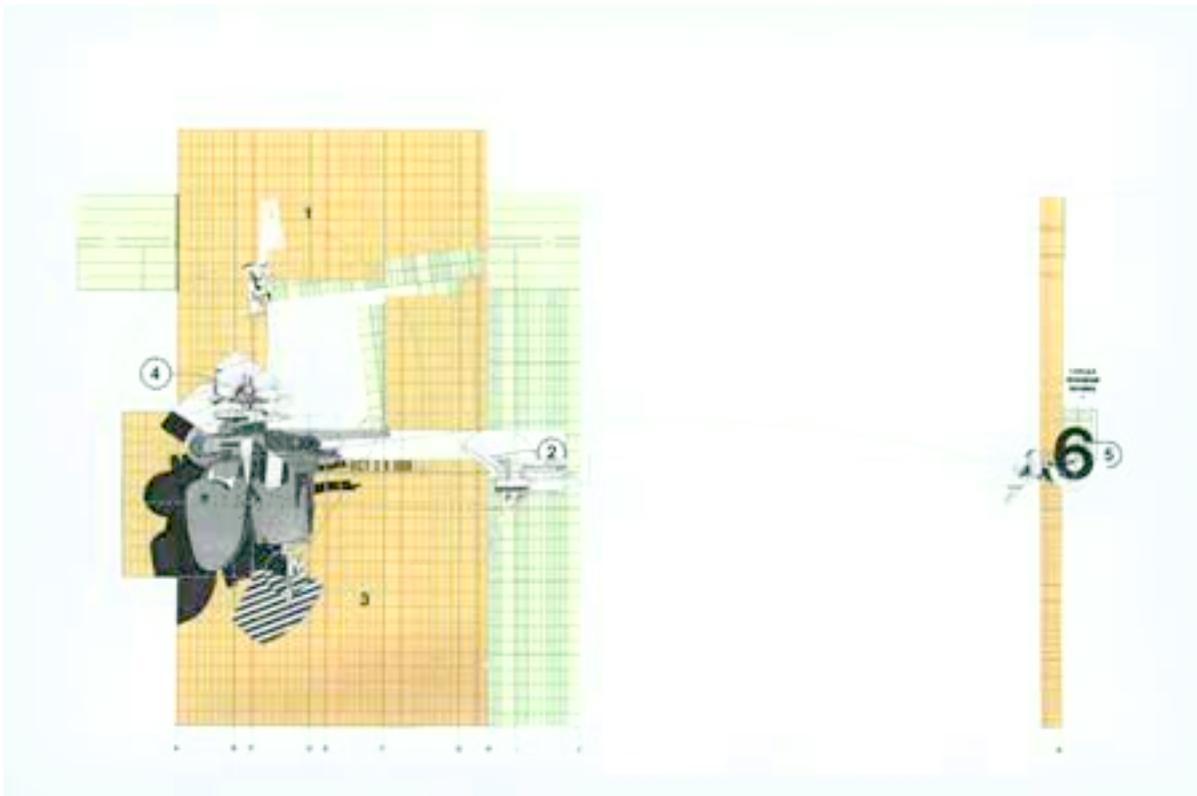
5- *OnomatopeiCONtexts* and Palimpsestuous fallouts. Multi-planar CONstructs. Drawing as a site of occupancy
 itself, and of the measurement of that *occupation[otation]*.



6- If a drawing makes a sound, but there is no one around to read it...
 What are the sounds of these architectures, if the information of a soundscape reference would allow the read-or and draw-or to engage their spatial occupancy as a tonal variant? The *Sounddraw*?



7- *Pro[2];typ[o]ing*. Situational Politics, narrative gerrymandering, and relational inforMAnts. A Data runner, with a side of CONtext poche. Scribing the *nonscribable*.



8- The plane of denotation, annotated- connotation[s]? Appropri[v]a[ca]tion destination[oted].



9-Post residual myth-appropriated [in]appropriations, appropriately [de]noted. PREMAD, *post-conjectural language*.



Article

Conjuring up the Jinni

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This article focuses on my ongoing work within a collaborative project based on the enigmatic literary fiction 'Tale of the Arabian Nights'. The book is a collection of tales from the Middle East dating back beyond the ninth century and profoundly influenced many writers such as Jorge Luis Borges and Italo Calvino.

This essay will not seek to explain my drawings directly. Still, it will provide a series of tales that requires the reader to formulate their conclusions on the drawing's relationship to the Arabian Nights. It is also intentionally incomplete; further tales will be added in the future in the form of embedded stories in much the same way the Arabian Nights uses this literary device. As this article is in a scientific publication, scientific notions of illusion, neurology, and imagination will appear as embedded tales but do not appear here yet but are alluded to in the stories.

Furthermore, the author's intention for this article is to enable the spawning of a thousand and one tales about the drawings. Therefore, it will not have a conclusive story at the end and will end abruptly with the new accounts awaiting conception and addition.

It is a live piece of work continuously growing to simulate the Arabian Nights as it evolved throughout the centuries through additions, alterations and subtractions. The translated text that influenced the drawings was undertaken by Husain Haddaway and published by Everyman Library (1992) which was based on a Fourteenth Century Syrian manuscript that was edited Muhsin Mahdi in 1984.

Like all good stories, this article will start with once upon a time.

Once upon a time, there was a tale:

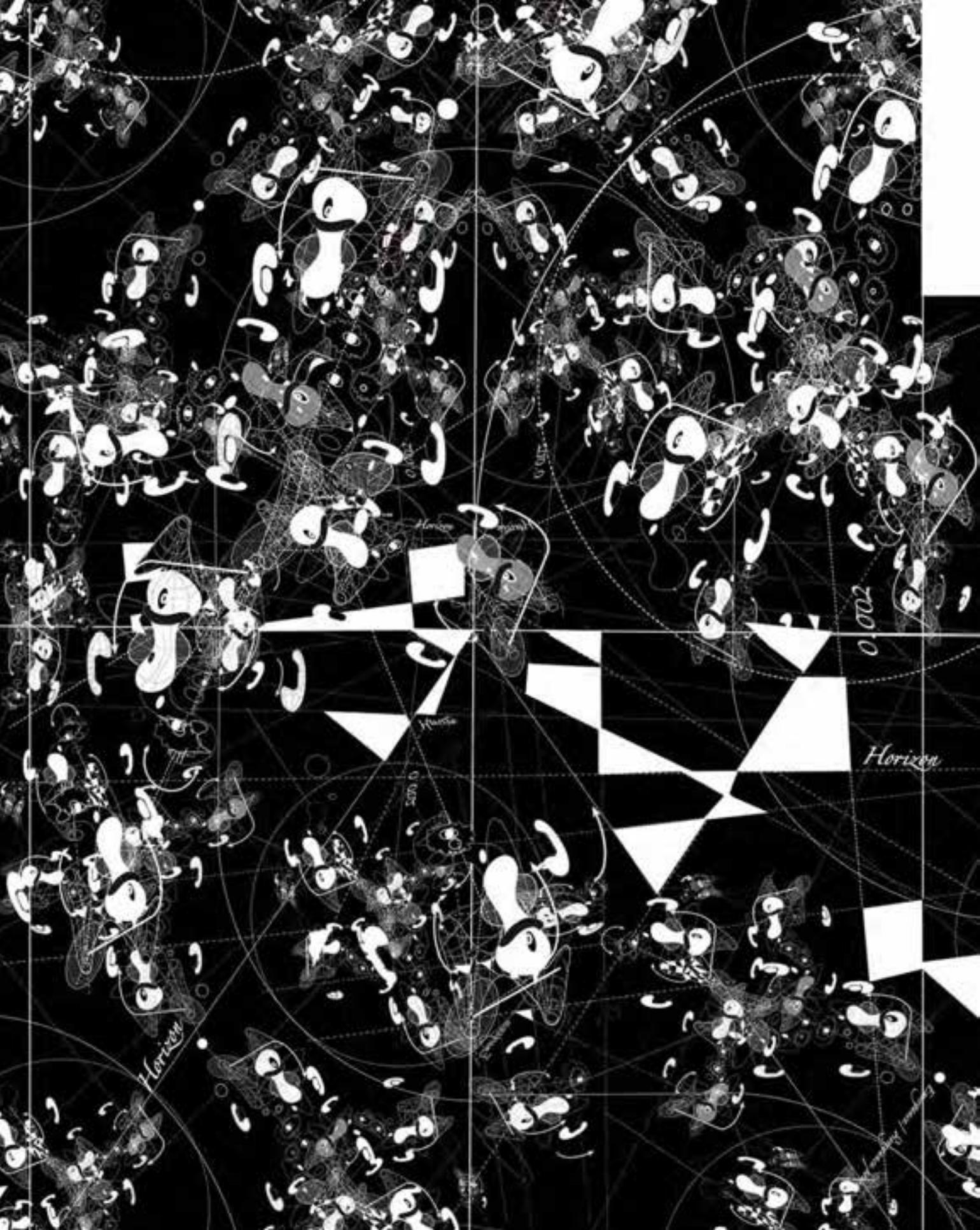
The Tale of The Tales of The Arabian Nights:

The Arabian Nights is a fictional narrative that has evolved and morphed as it was projected from the depths of the past through the centuries and into the present day. Its genesis and evolution have been enigmatic.

Its origins are unknown -the oldest manuscripts have been found in Iran, Syria and Egypt; its original authors are also unknown; it has been translated from Arabic into many languages and travelled to many continents and back again. We must assume that some of the intended meaning may have been lost in translation, which has added to its mesmerising quality. Its deterritorialising and re-territorialising adventures have been accumulating influencing debris.

Some translators have even taken to virtuous editing to meet the moral sensibilities of a country and era in which the translation was completed. There is suspicion that some translators took the liberty and added their tales to the original. It has been exoticised and reinvented. It has been depicted in different media, from the textual to pictorial to film. It seems to be in a morphogenetic process that is also in an episode of wanting to metamorphose into something else but never does.

(next page) Rahesh R. Ram, Mirror Mirror, 2020



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Horizon

Horizon

The structure of the book is both a tree structure and a rhizome. It has a framing structure from which tales branch off. These tales sometimes have within them, embedded tales, and within them, there are two or three other independent stories that are entirely new. The tales offer a multitude of portals into other fictions and even genres.

Most of these tales are complete, but some have no end and finish mid-story, leaving the reader dismayed. Other stories branch off into songs and poems to evoke emotive ideas but are tales and realms in themselves.

It uses the idea of repetition: sometimes characters and objects appear, and a disappear in tales and remerge in other narratives, and you wonder what they are doing there.

The drawings are not just a representation of a story but are another embedded tale within a tale. They are there to evoke something else within the story in the same way the Arabian Nights uses poems and songs to embellish the narrative.

The drawings are not only influenced by the narrative but also by the book's violated and mysterious evolution.

The Tale of the Appearing and Disappearing Author(s)

The article focuses on the drawings that I drafted as part of an ongoing joint project with Sarah Allan that started in 2017.

I will not go into the collaborative project as there is no room in this essay to go into the intricacies and complexities of it. However, these drawings are my thoughts and ideas, and the hope is that they will merge with Allan's work in the future. Our hope is this will, in turn, entwine with other collaborators until the specific authorship of our collaborations is indecipherable. This working-together and separately is an artificial construct attempting to simulate the Arabian Nights evolution with its many unknown and known writers whose inputs are sometimes unspecified but whose insertions profoundly impacted the Arabian Night's enigmatic offering. The idea is that the work will live and breathe, pulsate and grow with the many authors' creative insertions; but, in the end, they will disappear into the thick smog of a multitude of authors that will eventually be inhaled into

a vanishing point leaving the work as an entity in a rhizomatic condition waiting for the next author to attach to its tentacular structure.

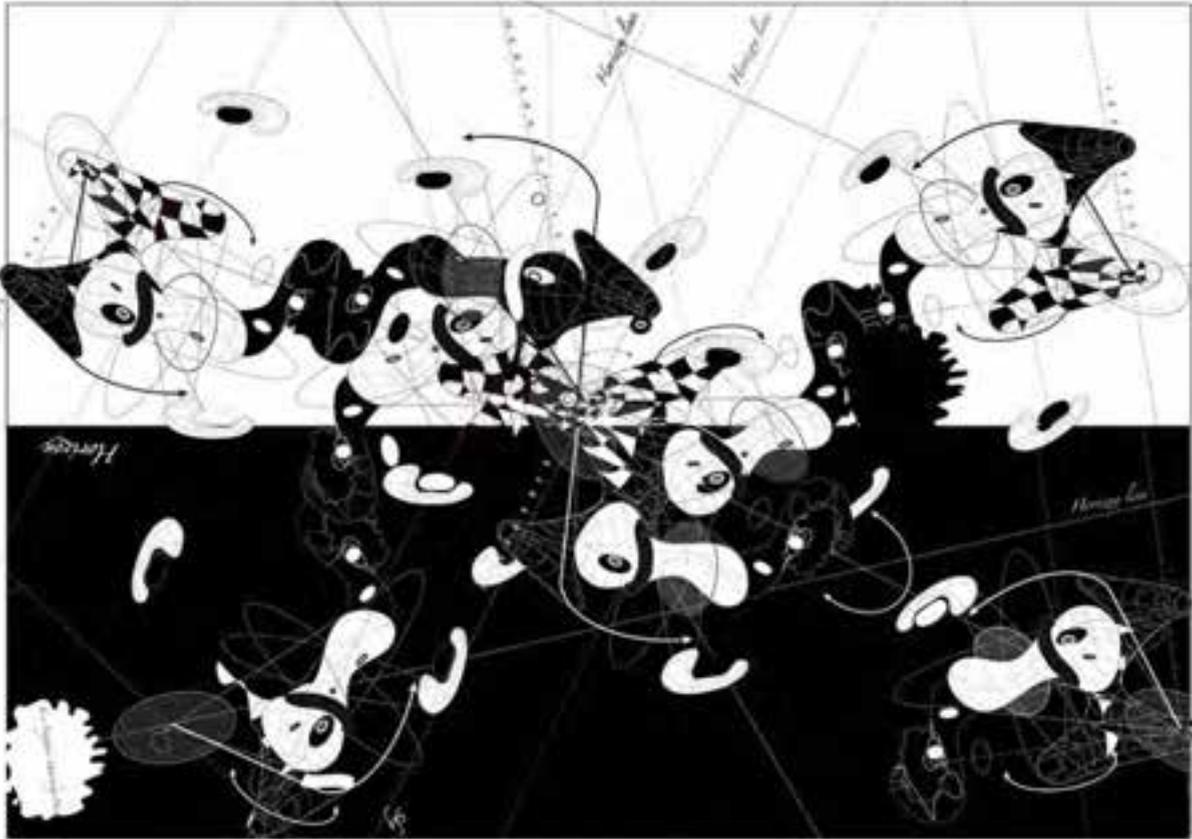
The Tale of the Conjurer

This article retrospectively looks at my drawings as a way to reflect and articulate the process that I took to investigate the story and the relationship between the textual imaging, the mental image, and the drawn image and the spaces in which these images inhabit: in the written word, in the mind and of the drawing surface. The object of this exercise is to decipher my drawings. Intuition plays a large role in my work, and undertaking the drawing process is something akin to shamanistic practice where the conjuring up the image requires several catalytic entities to come together to enable evocations. I would suggest that this is analogous to a moment in 'The Tale of the Fisherman and the Jinn' in the Arabian Nights, where the Fisherman removes the Seal of Solomon on the Copper Jar, that he drags out from the sea with his fishing net; only to release the powerful, malevolent Jinn.

The drawings are of this moment of the arrival of the Jinn in the narrative, and the moment of the drawing is also the moment of the appearance of the Jinn. They are the same thing but different. The summoning of lines, dashes, arrows, text, planes, surfaces, splines are jostled into position to capture a dynamic moment; where the real and the unreal coexist for a fraction of a second on a 2d planes that enable a 3D perceptual inhabitation where the dismembered, molecularly dispersed spray of the Jinn converge from a multitude of different horizons and vanishing points to bring forth its elicitation.

The Tale of the Three Jinni and the Manifestation of a 1001 Jinni

Three Jinni are evoked at the same place and time, but two may appear together at the same time and place but in different spaces, and the other appears somewhere else, but it is still of the same place and time. This kind of sorcery consistently happens throughout the book, but this time the Jenni appear outside it; in the mind and on a drawing surface.



Rahesh R. Ram, Jinn on the Horizon, 2020

All three Jinni that emerge are the same but different. In the tale inhabiting the book, the Jinni is generated through textual semiosis. The author brings forth his notions of the Jinni through the word. The book and the text become the copper jar in which the Jinn is trapped. However, Jinn in the textual format is not whole and inhabits the sentences in a destabilised state. We know that language is not specific enough to get the author's intention and vision over to the Reader to any degree of accuracy. Add to that, the Author's image of the Jinn may not be whole anyway. This unsettled nature is further compounded by the multitude of translations the Arabian Nights has gone through. The losses and gains that the process may have had will have accumulated onto its body.

Between the Author's intension and its distance from the Reader; between the word and its meaning; and between non-specificity and accuracy; between the losses and gains in translation; there is a dream space waiting

for cognitive inhabitation by the Reader.

Through the textual portal, the reader will enter into the realm where the second Jinn will appear. Here the reader becomes a living breathing Copper Jar in which the Jinn inhabits needing to be released; the text is the Seal of Solomon and its meaning; the releasing agent.

The Reader, who was the copper jar metamorphoses into the Fisherman (the Observer), and the Jinn makes his second manifestation. The reading moment is when the reader and the author make a futile attempt to become conjoined beings before the enigmatic appearance.

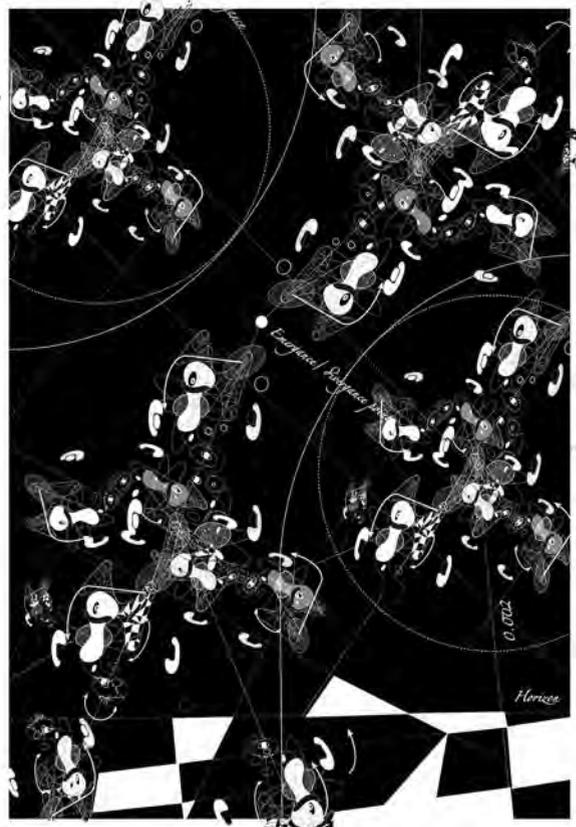
The space of the mind of the reader conjures up the Jinni triggered by the text. It is made up of the reader's past catalogue of ideas, notions and experiences and their ability to imagine. This Jinni here is also a fragmented and a dismembered entity that is lacking in detail. The Jinn that arrives is not only a phantom Jinn but is obscure.



Rahesh R. Ram, The arrival of the Jinn, 2019

The third Jinn arrives at the moment of removing the Seal of Solomon, and through the conduit of the body, the imagined Jinn is exorcised and purged to make the Jinn manifest in the real world. It is formed out of interpretations, intellectual reasoning, the imagination and intuition resulting in a representation and expression of its form. The media used provides another language for its presentation. This time, it is generated by a drawn semiosis.

Like the textual language, the drawn language has the same dream spaces between its lines, but this time there is an additional protagonist; the viewer. With the viewer, like the reader, being plural, the drawing has the ability to conjure up a thousand and one Jinni.



Rahesh R. Ram, Emergence Divergence Point, 2020

The Tale of Copper Jar & the Possible Death of the Artist

The Copper Jar is an ordinary yet mysterious object made more so by the Seal of Solomon. The Fisherman's curiosity finally enabled its opening, which in turn triggered a disturbance in reality, producing an unreal event. This unreal moment is unreal because it does not follow the laws of physics and does not relate to any human experience of the real world. However, this moment makes the Real-world strangely more vivid.

The Arabian Nights, the tales, the words are the Copper Jar. The incomplete nature of textual offering engages the imagination and images formulate in the reader's neocortex and thalamus. This structure is a real place. However, there is an unreal hybridised fragmented yet obscure form of the Fisherman, Arabia, the Copper Jar and Jinn conjured up to form one entity that inhabits that place.

The Reader, inhabiting a real space also inhabits unreal places simultaneously; the text provides the disturbance in reality and a portal from it. It enables time travel, occupying 9th century Arabia, and experience imaginary situations. If one definition of heterotopic spaces is that it has to be real; I would contest that these fictional spaces are as real as anything real especially with the brains ability to augment reality; the real is never real.

There is an intimate relationship formulated between the Reader and the text. The words penetrate the inner world of the reader, engendering cognitive experience and pleasure.

The Artists who offer a visual representation of this moment is attempting to kill this magic moment. Indeed, they should not be allowed to do so: and if they did, they should be offered the same gift as the Jinn offered the Fisherman .i.e. choose the manner of their death but die they must.

In his final summation, the Prosecutor states to the Judge and Jury: "The blood supply that offers textual semiosis its moment in the reader will be cut off by the introduction of visual representation. The artist must die!"

The Story of the Drawn Conjunction in a Thousand and One Tales

The Story of Conjunction 1: The Story of Retrieval of the Black Box

The Fisherman threw out his net in search for the black box; he eventually found it. Through the rustling of the leaves on the trees, the wind begged caution.

The Story of Conjunction 2: Black

Black absorbs light, and we are offered the view down the Jinn's throat that reveals the vast blackness of the universe. This blackness is associated with death and the underworld, mourning and witchcraft. It is dangerous.

Venta Black traps 99.965% of the colour spectrum like a jailer. The prison does not allow the perception of depth and texture. The black is

of infinite depth, but it is also the black that is between the stars and planets; it is the black of the endless universe. It also inhabits the spaces between the quarks that make neutrons and the protons of the atom.

It is both the unseen microscopic space and the vastness of the macroscopic universe appearing simultaneously. It is the place of vertigo and endlessness, and it is pregnant with the unknown. If you put your ears to infinite black, you can hear Malevich screaming, "can you hear me?".

The Story of Conjunction 3: White

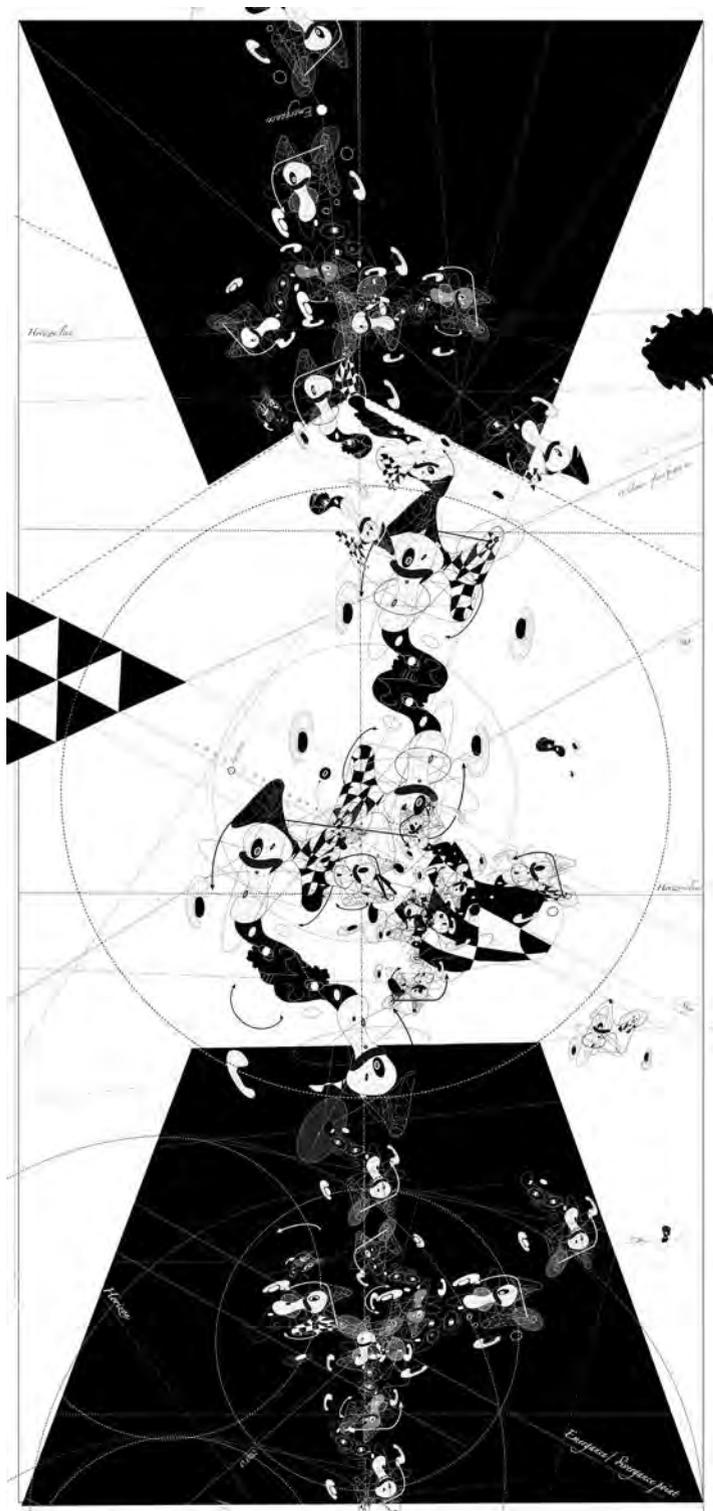
While black recedes and exceeds, the white makes its move.

White reflects light and like a ghostly body formed out of photons with a magnetic field and energy traces the lines, dots, dashes, and planes and rises through the atmosphere and enters the observer's inner receptors and possess them.

The viewer is trigged; a multitude of synapses fire with electrical energy and information becomes accumulated, allowing a phantom to appear in the blackness of the brain. The Jinni arrives as an apparition at one place at the same time from a multitude of angles. If one removes the light; the white dies, and so does the Jinni.

The Story of Conjunction 4: The Ambiguous Dance of Lines, dots, dashes, rogue words and floating numbers.

Lines, dots, dashes, splines, planes, arrows are in the process of dynamic semiosis; struggling to form meaning. There are suggestions of forms, surfaces, folded planes that do not have gravity working on them, but these are only suggestions, and they are not real. The lines are continually alluding to the places beyond the page, but what is beyond the drawn surface's rectangle is anyone's guess. There are rogue words, floating numbers and symbols that seem to be associated with lines and dashes; a judge would say they are guilty by association, but the alibi has been



Rahesh R. Ram, Elevation, 2020

Next page: Rahesh R. Ram, Jinn in the
Corner, 2020

that they just happened to be at the same place at the same time. The typography seems to have a meaning as much as the text, but the text does not have a sentence, and the suspicion is the lines have eradicated them to take their place. Why are numbers here anyway? They have no right to be here. This space is an unreal world.

The Story of Conjunction 5: The Tale of a Moment

From the shores of the frame, we threw out the fishing net and captured a moment. Time, place and event stopped mid-flow and was not allowed to move. The drawn semiosis's momentum was halted and asked to hold its breath. The spectre Marcel Duchamp and Oskar Schlemmer appeared. From here, they seemed to be arguing. All I could hear was Duchamp while descending a staircase, shouting, "Schlemmer, what do you think you are doing?" and Schlemmer shouting back "What do YOU think you are doing?" They just kept calling out the same thing again and again.

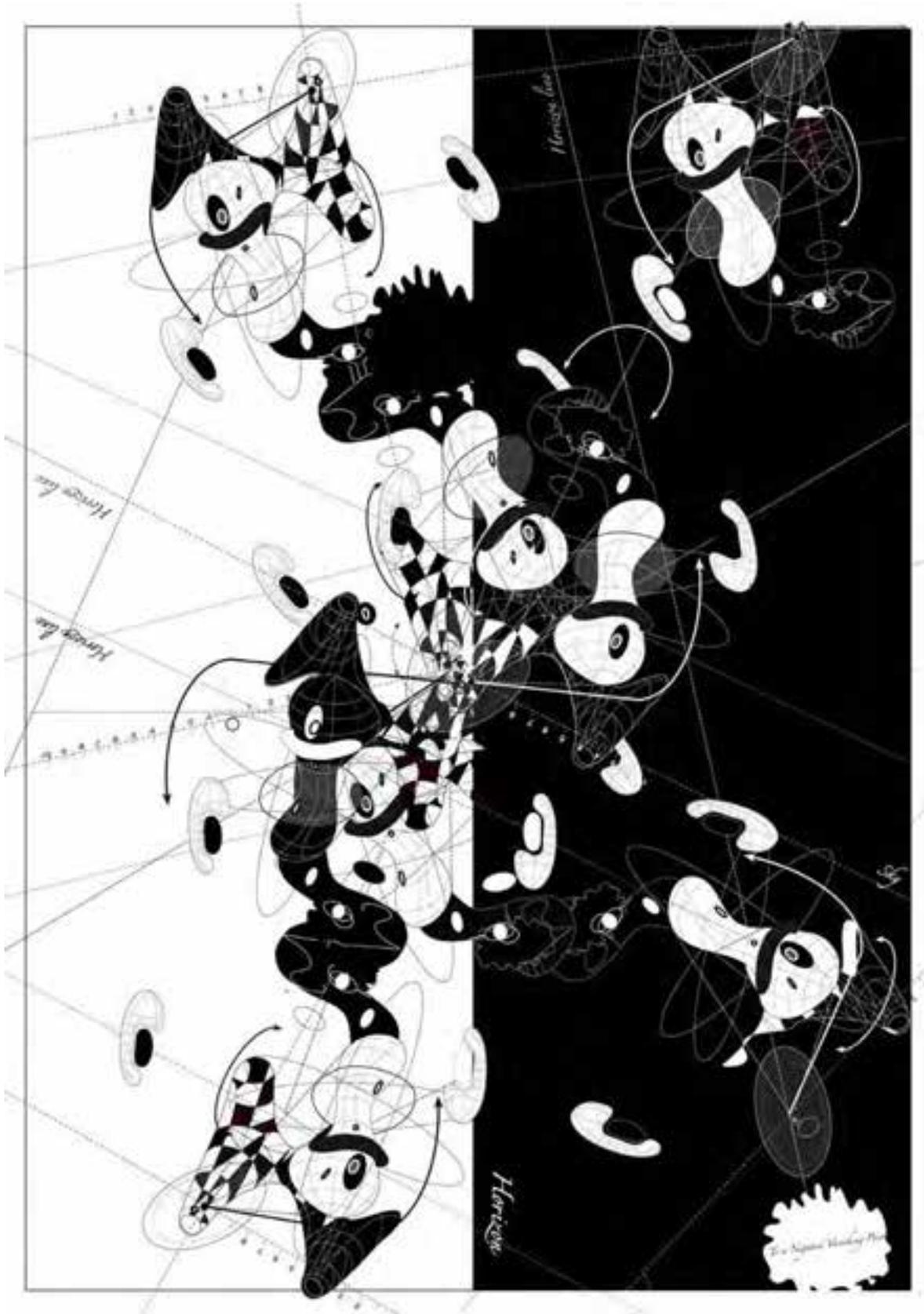
The Story of Conjunction 6: The Tale of Many Horizons & Vanishing Points

The drawing arrested the viewer. The horizon lines hold the vanishing point like a string holds a single pearl, but the pearl is a black hole. Did the lines converge to a point? Or was there a dynamic explosion from a single hole projecting its debris beyond the viewer? Was it convergence or divergence?

There is another horizon on the same plane, which also has a vanishing point; how can that be? Is there another viewer(s) looking from another place? How dare the other viewer be here on this plane. I am THE viewer. This occurrence should not be allowed. Another story is being told for another viewer or viewers; these are observers without bodies that can see the same space from multiple viewing points all at the same time. Then, who am I? I'm the viewer.



Rahesh R. Ram, Jinn in the Corner, 2020



Rahesh R. Ram, Split Jinn, 2020

The Story of Conjuraton 7: A Tale of Escape

Lines, dashes, dots have offered themselves on a rectangular plane but are trapped within a frame. Border control is strict here. There is a suggestion that they can slip under the rim and project into unseen spaces; however, we know they are trapped, and any attempt to escape is futile. The only way is for another rectangle to straddle aside it and let the lines, dashes and dots join together at the borders – and let their spirit escape along those lines.

The rectangles planes may have to twist and turn to allow like-minded lines to join at the borders. However, rectangular planes will need to be tied together, dropped out of a window into the depts of infinite space for the lines to be truly free.

The Story of Conjuraton 8: The Everchanging Drawing.

The pictorial plane is both Portrait and Landscape at the same time. However, the culmination of lines, dots, splines, and planes conspire together to create two different tales with different characters and events depending on the pictorial plane's orientation. The plane must be allowed to rotate 90 degrees continuously changing from one meaning to another, never allowing it to rest on its laurels.

The Story of Conjuraton 9: The Tale of Repeating Oneself.

Is it a time frame taken every second or is it a 1001 Jinni, Fishermen, lines, planes, splines circles appearing and disappearing 1001 times?

The Story of Conjuraton 10: The Tale of Materialisation

The Fisherman said to Jinn, "sometimes it's not good to say too much."

However...

Reference:

Huddawy.H. (1992). The Arabian Nights. Everyman Library with arrangement with W.W.Norton & Company.



Article

Abducted Ground: The Ineffaceable Beaduric's Island'

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Occupying Drawings

To occupy is to reside, take up space of time, be situated within or hold a position. To keep yourself busy or distracted (by doing something). To 'seize' other words engage, involve, engross, preoccupy, divert, immerse. To occupy drawing in architecture has a vast unwritten history. From Frederick Kiesler's 'Correalism' (Kiesler, 1939) in the 1930s up to the publication of 'Reflexive Architecture' in *Architectural Design* (Spiller, 2002) in the 2000s architects have abducted the drawing and occupied it to investigate fresh ideas of speculative practices as investigations and innovations.

As a practicing architect, I design through a range of modalities from sketching in context while walking through the same ground repeatedly to sketching while sitting on a train to watching TV or doing watercolours whilst sunbathing. Drawing architecture through occupying the context for the design to occupying the drawing as I'm constructing the architecture through the drawing itself as its being worked on through to completion. Drawings for me take a long time, up to three-months, and I occupy the drawing as the design unfolds. The composition of the drawing has three specific 'time-based' scenarios one in the foreground, midground and background. The three scenarios are a set-up for the orchestration of the dance of interacting parts, where each scenario has five physical layers with compositions of the same elements from five different times. Drawing is not just a tool but

a site within itself that is occupied, embodied sensed by interacting with the drawing itself and external objects and representations in a constructive way. By allowing time, literally, into drawing it becomes open to chance discovery: by process of manipulating new decision, it is possible to make new prosthesis from the drawing itself by editing the two-dimensional shape and making a different three-dimensional form as a tool to re-introduce to the drawing again through its shadow casting and allowing the drawing to take a different route to its conclusion by designing. This kind of making through the drawing as its being drawn could be viewed as a form of 'possible worlds' (Murray, 2019)

An example of occupying drawings can be understood through John Berger's influential art program in 1972 on the British Broadcasting Corporation entitled 'Ways of Seeing'. 'Ways of Seeing' is a BAFTA award-winning series which rapidly became regarded as one of the most influential art programmes ever made. In the first programme, Berger examines the impact of photography on our appreciation for art from the past, and he unpacks Brueghel's painting as a range of ways it could be occupied and how different media forms, like a computer screen or phone, changes the art form and the manner of occupying.

'A painting by Brueghel 'The Road to Calvary' if you look at the whole painting Brueghel's intention is fairly clear. In the right foreground are Mary and John and



Shaun Murray, Autochthonic Construction within the First Acupuncture: Exhumation of the Underground, 2017.



Shaun Murray, Niche Constructions, 2017.



Shaun Murray, *Autochthonic Constructions within the Second Acupuncture: Ineffaceable illumination with Fruiting Bodies*, 2017.

the mourners of Christ. Christ carrying the Cross in the middle distance, carried forward by the crowd, which is making its way to the place of the crucifixes, far away on the right, where a circle of onlookers has already gathered. If you look at the whole picture, you will see that it is about grief, about torture and above all, about the callousness, the eager inquisitiveness, the superstition drive of the crowd. If it sets out to be a religious painting, it is an oddly secular one. But the difficulty is that on a screen if you keep the whole painting in view, you don't see very much. You have been waiting impatiently for the camera to go in to examine details. Yet as soon as this happens, the comprehensive effect of the painting can be changed. For example, it is possible to isolate and show detail in a way that makes the painting look like a straightforward devotional picture. With a different camera movement again, it can be shown as an example

of a landscape painting. Or details can present it to you in terms of the history of a costume or social customs. In a film sequence, the details have to be selected and re-arranged into a narrative, which depends on unfolding time. Yet in the painting as a whole, all these elements are there simultaneously. In paintings, there is no unfolding time.' (Berger 1972: Episode 1)

I would argue that to see the whole rather than the parts of the whole that there is an unfolding of time as your eyes wander across the painting and begin to linger at the ideas and forms that are painted. To illustrate the point of the unfolding of time, Jochem Hendricks 'Eye Drawings' (Hendricks 1998: 186) from 1984, envisions a relationship between the act of drawing and eye movement. His 'eye drawings' reveal to us that the complex relationships between participants and environments



Shaun Murray, Autochthonic Constructions within the Third Acupuncture: Butchering Openness and Vertical Digging, 2017.

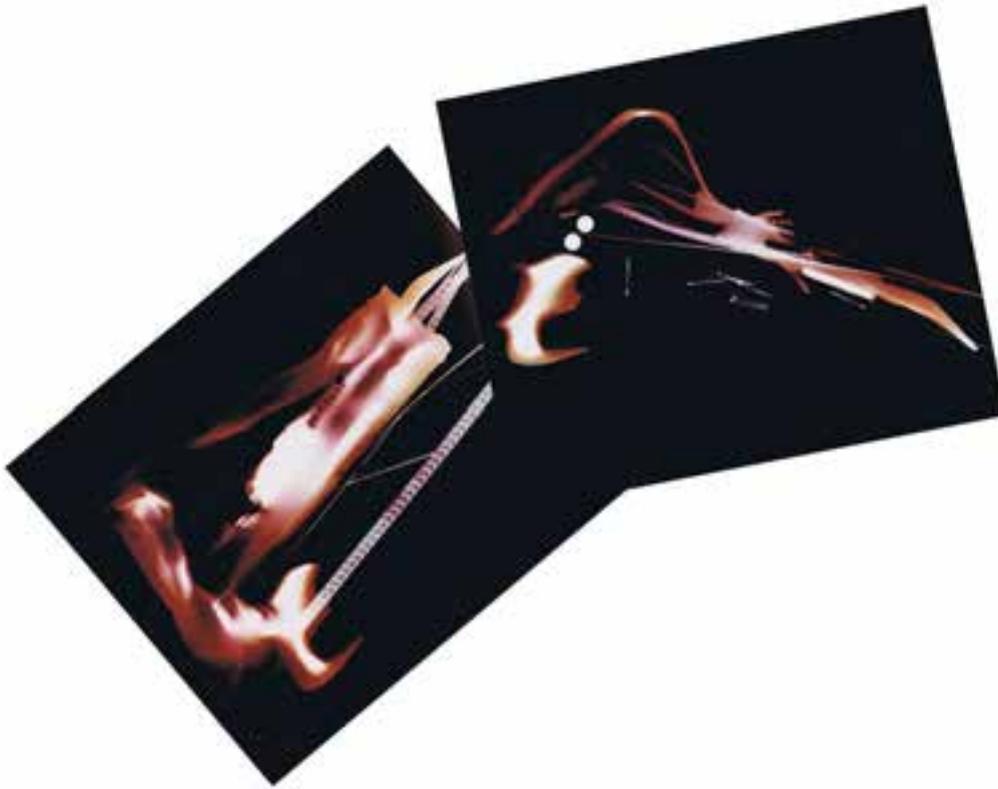
through drawing. Through this approach, one could declare the drawing of architecture could challenge the predominant notion of the architectural drawing through reading space with our eye movements.

Drawing entwined from the word Disegno

Disegno is from the Italian word for drawing or design, involving both the ability to make a drawing and the intellectual ability to invent the design. Its meaning extends beyond the literal idea of drawing as a craft towards Disegno as a method and practice of drawing through architecture. From the renaissance this ability to invent and create through drawing and to create by means of raising the status of drawing from craft to art. Central to Disegno was the use of drawings as a foundation of architecture as complex and contingent. Ar-

chitectural drawings have often been studied whole in space, but never before have they been studied whole in time. We propose that architectural drawings adapt best when constantly refined and reshaped by the editor of situations (the architect) and that architects can mature from being artists of space to artists of the time. The word drawing contains a double reality. It means both actions of the verb 'draw' and 'that which is drawing' – both verb and noun, both action and the result. Whereas architecture may strive to be permanent, a 'drawing' is always drawing and being drawn. Could the idea be revised to match the fact?

The need to continually change our surroundings reveals the commonness of architecture as a human activity and its embodiment of the architects need to sketch. A daily



Shaun Murray, Autochthonic Relic, 2017.

routine of sketching from what I see around me extends my range of modalities to draw forth ideas is a personal practice Sketching is a form of decompressed drawings with a lightness of touch and an unforgiving willingness to just to be. There is a 'craft' to sketching that is centrally about enjoyment and fun in the discovery of making new connections with lines, forms, spaces.

In 1976, Nelson Goodman suggested that architecture cannot enjoy the benefits of a full-blown notational system and clearly states that architectural notation is inadequate in light of his notational theory. He was especially disappointed with architectural plans as a brand for the artistic notation that failed to acknowledge the full descriptions of buildings. His theories are particularly challenging in the light that for a full blown architectural notational system, you must preserve the identity or *allographicity* of the work. This would, in Goodman's view,

be attained through *standardisation* of the symbolic characters that represent the elements of designs of a given medium. In 2000, Saul Fisher wrote a paper on *Architectural Notation and Computer Aided Design*. He recognised that architecture could have a full-blown notational system that meets Goodman's criteria.

How do you occupy drawings, and why?

To unpack how architects can become 'editors of situations' we can look at Robert Rosen's definition of an anticipatory system as 'a system containing a predictive model of itself and/or its environment, which allows it to change state at an instant in accord with the model's predictions pertaining to a latter instant' (Rosen, 1985: 339). *Anticipatory Systems* (1985) which is 'modelling relations' and requires that we find the appropriate *encoding* and *decoding*, 'notations', to *translate* back and forth



Shaun Murray, Bathymetry Drawing, 2017.

between the systems, for example, occupant and drawings through context, consistently. Without the proper encoding and decoding, there can be no comparing of the system, and no way to establish congruence between them. 'Anticipation' in Rosen's terminology is a style of control, which is based not as cybernetic systems on a deviation from a desired behaviour. Anticipation is based on having a predictive model of the system you're trying to control and using the predicted behaviour to generate the control, which will modify the behaviour in a desired way. Rosen suggests you have to have more than a one-time scale more than one thing that you could call 'real time' in an anticipatory system. In his first approaches, the anticipatory system was based on predictive models. So, starting from the idea of anticipation- the idea that you have to have more than one scale of real time in a

system, like two notions of measure in a family of subsets- you come to the idea that these various times are tied to modes of system decomposition and this lead fairly directly into the wider notion of complexity. The modelling relation thus provides us with a methodology for studying one system in terms of another system.

In 2006, the four members of the Swedish practice, Front Design, have developed a method to materialise freehand sketches entitled Sketch Furniture. They make it possible by using a unique method where two advanced techniques are combined. Pen strokes made in the air are recorded with motion capture and become three-dimensional digital files; these are then materialised through rapid prototyping into full-scale pieces of furniture. The participant's gestures and hand move-



Shaun Murray, The tectosphere collapses, 2017.

ments being recorded in the environment with motion capture devices. The information through the working drawing of gesture and movement is then made into a three-dimensional digital file. This three-dimensional file can then be sent to a rapid prototyping device that will fabricate the working drawing as an object with liquid plastics. The practice of gesture and movements to communicate an object allows us to construct the once invisible relationship between our environment and us. The immediate act of gesture as drawing becoming visible through an object is somehow describing space in a more complex and contingent manner. The participant embeds the working drawing through gesture and hand-movements within the context of designing a piece of furniture.

To have a dialogue with drawing is to design architecture while being distracted by something else, like travelling through the scenery on a train, staring out the window, we can design through this constant dialogue. It is to study of non-physical phenomena through shamanism and mandalas can reveal the collapse of the drawing onto a building. Building as a constructed reality.

'Dialogue comes from the Greek word dialogos. Logos means 'the word' or in our case, we would think of the 'meaning of the word'. And dia means 'through' – rather than two. A dialogue can be among any number of people, not just two. Even one person can have a sense of a dialogue within himself, if the spirit of the dialogue is present. The picture of the image that this derivation suggests is of a stream of meaning flowing among and



Shaun Murray, *Autochthonic Relic: The Built World Vaporises in Soft Apocalypse*, 2017.

through us and between us. This will make possible a flow of meaning in the whole group, out of which will emerge some new understanding. It's something new, which may not have been in the starting point at all. It's something creative. And this shared meaning is the 'glue' or 'cement' that holds people and societies together.¹

Through dialogue with drawing, you can explore the ways in which 'buildings' (Brand 1995) and 'ways of seeing' (Berger, 1972) can be twinned. Our buildings can be best understood as "twinned" vessels: vessel-like in that they have constraints and are unpredictable; the dialogue, in that buildings, always exist in an intricate relationship to a larger context. A building does not end at its walls; it is a nexus in a complex field of social relations, ecological systems, cultural norms and local histories. Through explorations of the causal and unpredictable di-

1 - David Bohm, (1996) *On Dialogue*

alogue between occupying drawings, can they truly exist without the other – or are they inseparably linked. Janus, the Roman God of transitions and time, of doorways, passages and dualities, of the material and the abstract, of all beginnings and endings, of the risings and settings of the sun, is shown with two faces, one looking to the past and one to the future. These alternating fluxions are in perpetual dialogue with each other. If we think of a dialogue as a hinge, a dynamic architectural element, one having the capacity to throw seemingly static components (the door) across space we might look to Cardea, the Goddess thresholds, door handles and hinges, beloved by Janus of whom Ovid said, 'Her power is to open what is shut; to shut what is open'. If we further consider a dialogue as a hinge we may begin to think of a hinge as 'making (something) dependent on something else'. A reciprocal dialogue.

Occupying drawings is not a neutral code

Within architectural practice, the communication from architect to participant or environment is not at all straightforward. This is also true of the dyadic relation between context, design and communication in architectural education. Notational systems within architectural education used as a communication tool have made the composition of architecture an activity like the composition of fiction: the activity of communication. So deep is the connection between architecture and communication in our culture that for much of the time we ignore it and behave as if notation were really a transparent window – just as in reading a working drawing in architectural practice we may ignore the intermediacy of notation and imagine that thoughts are reaching us directly from the architect's mind. The most important criterion of notational systems, whether literally or architecturally, is precisely that it should not draw attention to itself, nor disturb the illusion of neutrality and faithfulness.

Through Jochen Hendricks 'Eye Drawings' project from 1994, our understanding of drawing and reading are connected in an intimate and complex manner as an abductive process. 'Eye-drawings are drawings done directly with the eyes, without the slightest interference of the hands - the organ of perception being turned into the organ of expression. By means of technical aids (infrared-, video-, and computer-techniques) human eye movements are traced and digitised during the visual process of looking at something, so as to be able to do an ink-jet print out of these movements eventually' (Hendricks 1998: 186). Whilst the reading of the newspaper has already been read, this drawing becomes an intimate re-reading through the participant of the project. The environment in which the participant is reading the newspaper is not included in the drawing, but what remains behind is a trace of the intake of information. Something of the otherwise invisible process of reading is made visible, and a trace of the absorption of information remains. The result is a drawing which has already been read. The drawing becomes embedded through the participant's eye movement in the context of reading the newspaper.

Most architects use notation to represent and communicate their architectures. Notations are essentially used

to mediate the experience of the design towards building; they occupy most working drawings in architectural education and practice; they can confuse clients, builders, lecturers and architects alike and disrupt projects. Yet architects mostly take them as given, as a neutral code towards the final design. Here I aim to challenge and reverse this well-worn assumption. We design notation to suit a new vision of how we can communicate our architectures embedded, spatially and experientially, not to suit the arbitrary specifications of the notation. The technologies that make this possible are advanced holography, telematic communications, ubiquitous computing and advanced control software. They allow us to define a fundamentally new, radically restructured architecture for our notational systems.

Notations are used to construct all architectural drawings and have often been studied as a whole in space, but never before have they been studied as a whole in time. My interests reside in a synthesis that proposes that notations adapt best when constantly refined and reshaped by their occupants, and that architects can mature from being artists of space to becoming artists of the time. More than any other artefact notations improve with time. The word 'notation' contains a double reality. It means both the 'action of the verb notate' and 'that which is notated' – both verb and noun, both the action and the result. Whereas architecture may strive to be permanent, a notation is always notating and being notated. The idea is crystalline, the fact fluid. Could the idea be revised to match the fact?

Drawing Dialogues in the 'Ineffaceable Beaduric's Island'

This project reverberates around 'Ineffaceable Beaduric's Island' through a series of 'split' sites linked to each other within a complex web of feedback loops and retro-sensing devices. It centres on the harnessing of natural phenomena and complex ecological networks within the unique environmental conditions of the Beaduric's Island in Battersea on the River Thames. The drawings become like detective work where you discover information that has been laid down, and then you use the drawing to investigate all the potential reasons why that information is there to enable the design ecologies of 'Inhabitable Mandalas', 'Mirror Curtains' and 'Ineffaceable



Shaun Murray, *At the limit of absolute consistency, or structural collapse*, 2017.



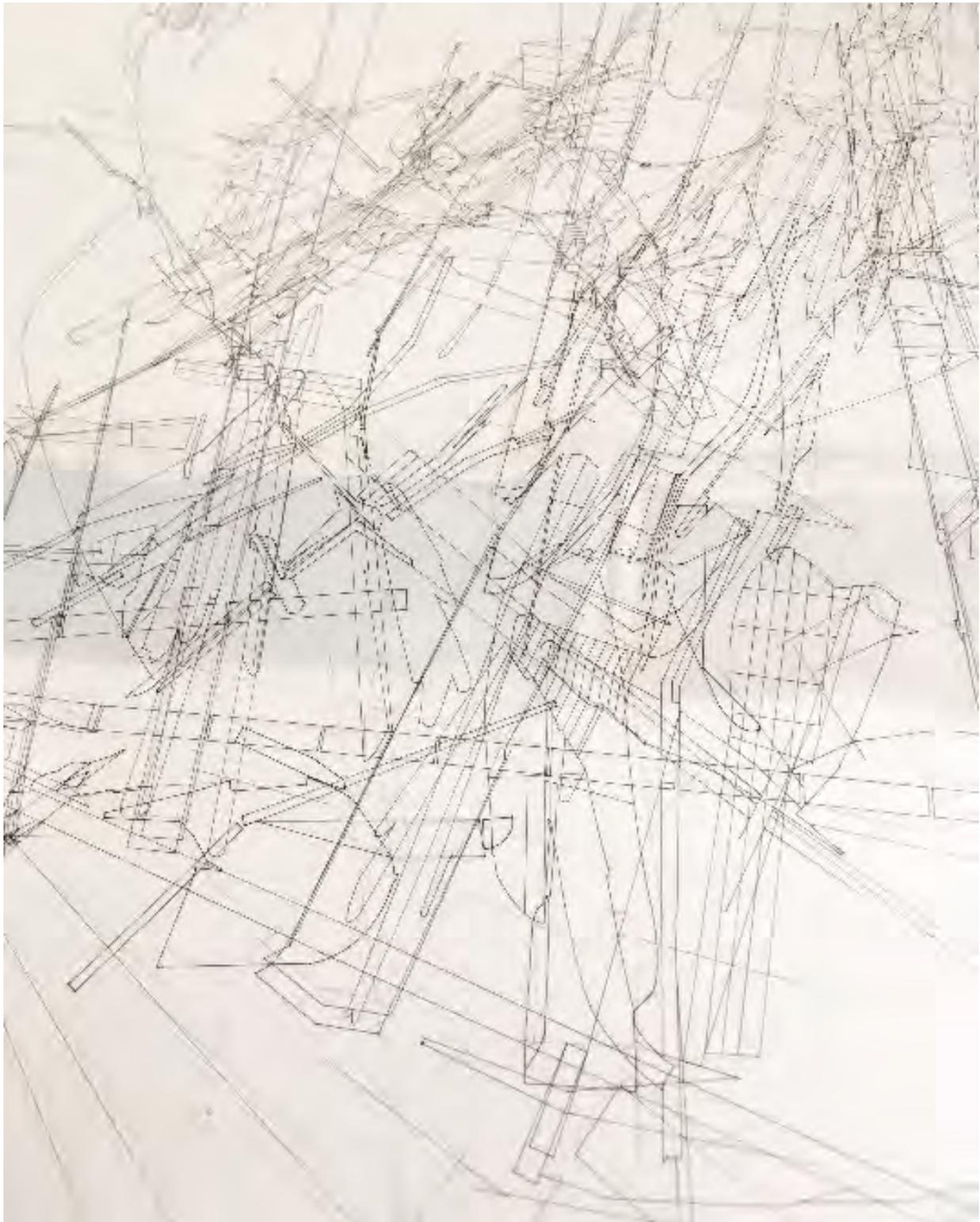
Shaun Murray, *Nothing has, any longer, ever been finished*, 2017.

illuminati'. These architectures are processional through island sites. The key points to be discussed in this project are firstly to engage in multiple ground histories, futures (issues, opportunities) through materiality and the relationship with its natural trigger. Following that, I will tickle out an architecture to embrace the occupant. This will be unpacked through the inhabitation of abducted ground in multiples times with multiple endings.

The Mirror the Curtain and the Screen

The Enchantment of the Virtual through The Screen, The Spectrum and the Pendulum: Horizons of Acceleration and Deacceleration. Various places in the Battersea record information and they are called natural archives. The natural archives that I look at are the former marshlands, channels, drift filled hollows and gravel islands from the borehole information sourced from site investigations for the new Northern Line Extension and

Battersea Channel Project. If you can imagine in the air right now, you are breathing in pollen, charcoal, dust, insects, everything. All that stuff is falling on top of lakes, and then settling at the bottom and being preserved. So, it is reflective of what's going on around the lake at the time. What I do is take a core, or sediment sequence, and sequentially sample throughout the whole thing to build up a story through time. The things I mainly look at are pollen, because that is reflective of the vegetation, and charcoal, which is produced by fires. Once you have got all this wonderful information, you can understand what's going on before, during and after periods of environmental change. What we have come to appreciate is that ecosystems don't respond in a linear way. They shift suddenly when a threshold has been crossed. Hypothetically there are early warning indicators we can pick up that show a system has lost resilience and is vulnerable to switching.



Shaun Murray, Mirror Curtain, 2020.

The Force of Ambiguity: Dialectical Balances

The Screen and the Mirror Curtain that doesn't reveal themselves immediately as you are encouraged to discover new spatial relationships. So, one thing I am trying to do is to unpack how do we measure resilience, how do we predict that an ecosystem is about to switch, and what are the factors involved. To design ecologies to create a better predictive ability. We have been really

concerned about climate change over the past century or two, but we are dealing with a system that beats to multiple different rhythms in time and space. There are all sorts of patterns and scales that our natural systems behave, respond and operate in. If we can piece together how natural systems change both with and without human intervention, then we can have a better understanding of how things might change into the future.



Shaun Murray, Dialectical Balance, 2020.



Shaun Murray, Ineffaceable Illuminati, 2020.

The Spectrum: Ineffaceable Illuminati

The Spectrum enables a kind of predictive engine into opening up the hidden complexities of specific spaces. To illuminate the ineffaceable facts through geomorphology, social histories and our current continual occupation of contexts bound through a designed world with the architect editing the situations to bring forth to the ever present. To look at the wider perspective of the relationships in architecture between occupation, drawing and environment would allow us to connect the flows or the trace of the relationships over time, these 'in', 'off' and 'by' spaces are ineffaceable.

The Pendulum: Tactile double bind as Inhabitable Mandala

More and more people live in large cities, suffer from a terrible emptiness and boredom, as if they were waiting for something but never arrives. The Inhabitable Mandala involved a way of making contact with the living reality, trying to give a constant amount of attention to what is already there. Like trying to live simultaneously on two levels or in two different worlds. One should allow multiple thoughts to intrude one's attention and should engage in all the senses. The pendulum is used as a contact with the regulating centre. There are two main reasons why we lose the connection or the instinctual drives of where we are, and we carry an image that is one-sidedness and makes us lose our balance. Another threat to the inner balance comes from excessive daydreaming, which usually circles around particular complexes in a



Shaun Murray, Materials within materials, 2020.

secret way. The second obstacle is exactly the opposite and is due to all the consolidation of consciousness. The use of the mandala (Magic Circle) is to designate the structure of this order whose essence we do not know. The mandala is used in order to restore a lost in a balance. By means of an inhabitable mandala-structured tactile map. A kind of reorientation tool to bring us back in harmony with ourselves. The inhabitable mandala is a healing ritual; the person sits in the painting and must be circled by a patient before entering.

26-rule translation

Rules are the way I codify space and conduct our interrelations into beginning to understand the consequences of our actions in a new kind of contextualism. To use a set of rules is to consider a range of steps towards designing architectures and the manners in the way we communicate design as a dialogue through drawings to reveal interactions, gestures and existing conditions. A dialogue between two worlds becoming inhabited by the 26-rule translation. The differing pressure on the flow of lines to connect with the spatial geometries reveals the dynamic of the form.

The current 26-rules for translation through the drawing are.

1. Sampling Ground
2. Mental wanderings
3. Slingshot Histories
4. Meaningless Objects in Featureless Space
5. Accelerated Painting
6. Fibrillation Edges
7. Symbiotic Relationships
8. Vacillating Object
9. Reflexive Incisions
10. Autocatalytic sets
11. Gobleni Notations
12. Epigenetic Landscapes
13. Dissipative Structure
14. Polarising Objects
15. Mirror Curtain
16. Within Within Mandala
17. Autochthonous, formed in its present position.
18. Resonating Skulls
19. Environmental Stoppage
20. Reader to Editor

21. Partial Object Space
22. Recursive Epistemologies
23. Affective Touch
24. Tactile insertions
25. Volatile Signalling
26. Landscape Signature

The 26-rule translation is a dance of interacting parts from Gregory Bateson's idea of 'recursive vision'. Gregory Bateson, an anthropologist, developed ideas of 'recursive vision' which is about a framework of thinking which is called 'an ecology of mind' or 'mind in ecological settings' (Bateson 1972: xxiii). It strives to discover a set of rules from which we can derive principles about the environment and the relations between human activity and the environment. These principles are a group of interrelated interacting or interdependent parts for a complex whole. It's a term that we frequently use in architecture. How one thing interacts with another. Modelling relationships within the field will be an architecture that has an active and recursive engagement with its environment. If we understand our environments to be composed of multiple ecologies, then we may be able to operate as a designer within them.

Notation can serve two different functions which are not necessarily exclusive. One function is as a means to communicate the other is to enhance cognitive processing, for example, as a memory aid. Notations are not defined by a fence or line but are dynamic and transformative forever interacting with the boundaries between the natural and artificial. The fact that when working drawing can fully exchange information with natural phenomena, architecture's capacity for knowledge and communication would be far deeper and more extended than presently understood. It would also disturb the boundary lines of our individuality – our very sense of separateness with the built environment and tease a different path.

Hence, is there a way to make the relationship of occupying drawings towards the environment, more authentic or original? Why are we not as comfortable about identifying an architectural work with a design rather than a building as we are about identifying a musical work with a composition rather than a performance?

Conclusion

In providing an ecological window into what space could become. Occupying drawing as kind of predictive engine into opening up the hidden complexities of specific spaces. Awareness that time is with you when occupying drawings, the things around you change as you change. Architecture slips between one space and another at different periods of time. Like an archaeologist discovering a fragment, the physical act of discovery is time-stamped from where in space and time it's come privileged over when it was discovered.

In a bootstrap paradox, an object or information from the future is sent back to the past. That creates a never-ending cycle in which the object no longer has any real origin. It exists without ever having been created. Things travelling back in time and finds us before they have been created. Question of origin.

To argue that drawings are not neutral in the architecture of occupation, like buildings, drawings are both. All my projects focus on grand themes and small human frailties. Teasing a different path through the clash of a new situation incidental in how drawings are related to these sweet little moments from direct observations. Draw the environment as you experience it, experience the environment as you draw it.

It is through this unravelling of the complexity of this relationship to occupy drawing that we can reveal that architecture happens prior to building.

If architecture alters the environment, will it be able to be maintained by artificial sub-systems to replace the natural ones, in a way to allow technology to 'keep ahead' of nature until eventually architecture becomes completely independent of the natural order by technological means, this could be seen as an argument for a future prescription rather than analysis. With the emergence of burgeoning practices within the field of a non-reductionist, non-localised and non-anthropocentric world view, opens up the potential for a challenging and ultimately an architecture that is communicative.

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