

The Essence
of **Spl**ace

by Paul Hajian
B.S.A.D. MIT. 1980

submitted to the Department of
Architecture in partial fulfillment of
the requirements for the Degree of Master of
Architecture

at the Massachusetts Institute of
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The Essence of Splace

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by Paul Hajian

submitted to the Department of Architecture
on May 13, 1982 in partial fulfillment of
the requirements for the Degree of Master of
Architecture

Abstract

Yes - isn't it always "abstract, dependent, signified"

WATCH THE WORDS

LOOK at those things-
friends and foxes care-
fully.

WHAT?

"I am looking for friends. What does that mean- 'tame'?"

"It is an act too often neglected," said the fox.

"It means to establish ties."

"To 'establish ties'?"

"Just that," said the fox. "To me, you are still nothing more than a little boy who is just like a hundred thousand other little boys. And I have no need of you. And you, on your part, have no need of me. To you, I am nothing more than a fox like a hundred thousand other foxes. But if you tame me then we shall need each other. To me, you will be unique in all the world. To you, I shall be unique in all the world..."

.....

The fox gazed at the little prince, for a long time. "Please-tame me!" he said.

"I want to, very much," the little prince replied. "But I have not much time. I have friends to discover, and a great many things to understand."

"One only understands the things that one tames,"
said the fox. "Men have no more time to under-
stand anything. They buy things all ready made
at the shops. But there is no shop anywhere
where one can buy friendship, and so men have
no friends any more. If you want a friend,
tame me..."

3

The Little Prince
Antoine de Saint Exupéry

This thesis is a beginning toward working with
the qualities we find in the places we love -
those essences which make space place.

WHY? In order to learn, we must experience these
directly - they change in us - and then use them.

WHEN? Now, before, after.

"You shall not go down twice
to the same river."

Heraclitus - 91st fragment

HOW? We assemble our understanding through option-
al associations and multiple readings (NOT ONE LINEAR PATH!).

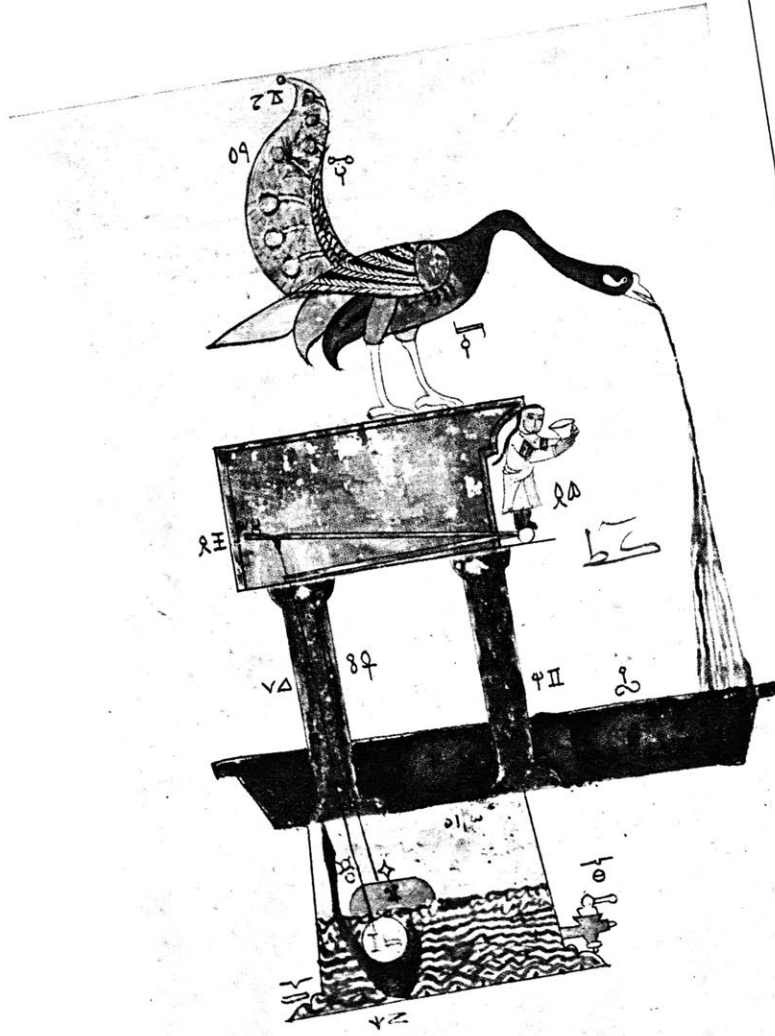
- open thinking with analogies to language - poetry.
- place description thru film, photographs, drawings.
- generative directions from diagrams to collages.
- projective drawings - extension of place (an 'in-n').

WHERE? Halibut Point, Rockport. granite quarry.

WHO? Surely me .. and you .

Thesis Supervisor: Stanford Anderson

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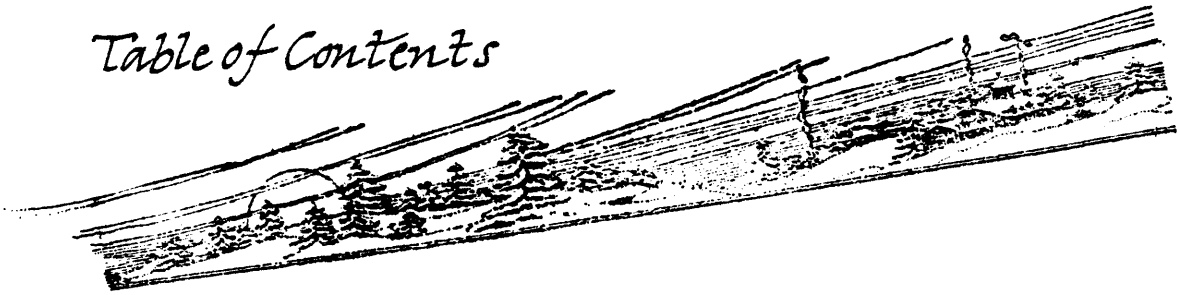
Treatise on Automata

*page of a manuscript of al-Jazari's
mesopotamian, dated A.D. 1354*



436 *Mai-Thn*
La ronde *The round dance*

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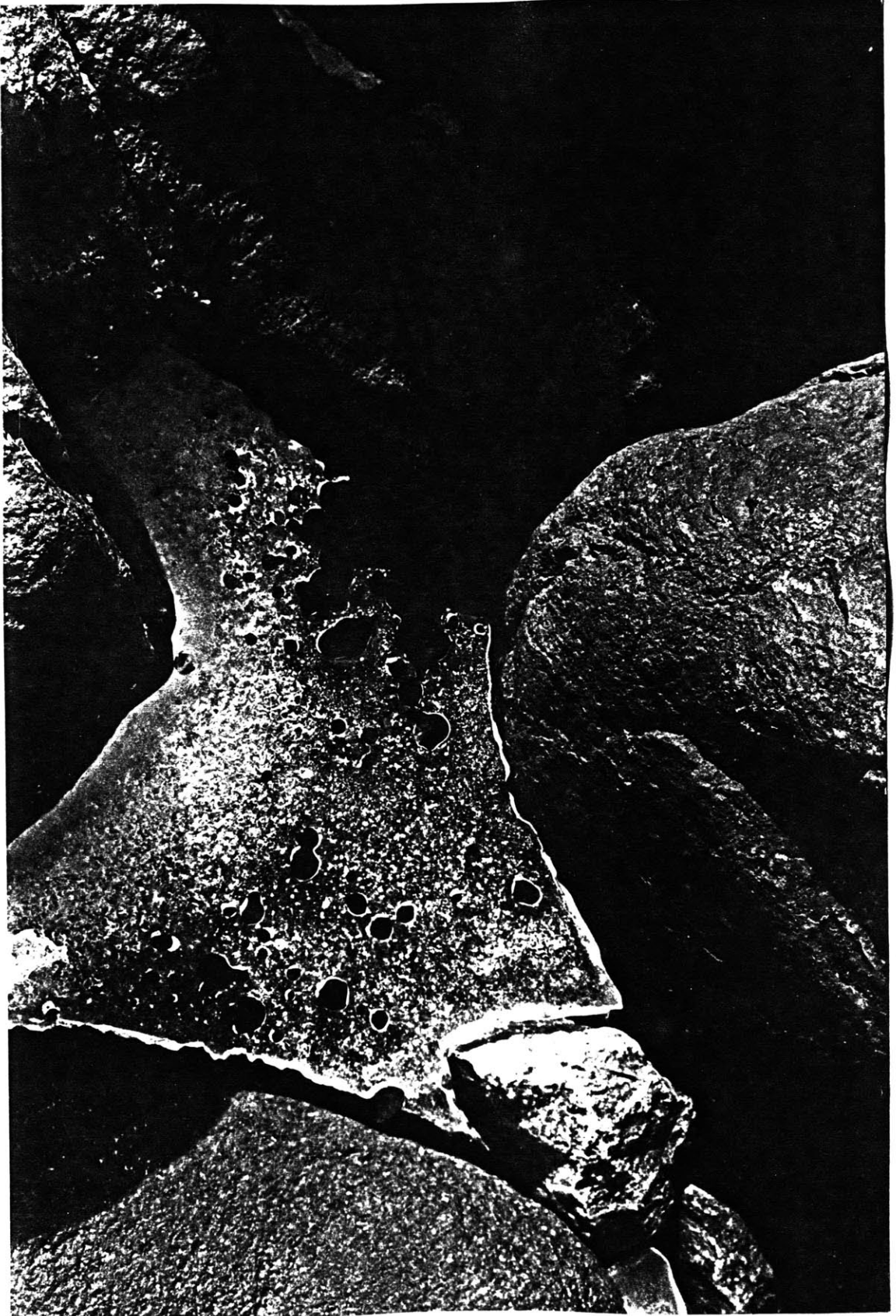


open door -

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form & CONTENT

8

Every morning, with a
medium soft brush,
clean your brain of all
that it has eaten the
previous day.

L.P. Fargue

There is a somewhat well-known story behind a number of beautiful piano pieces written during the first years of the nineteenth century by Eric Satie (*'le te veux*, *Tendrement*, *la Diva de l'Empire*). Claude Debussy and Satie were, at times, friends. Debussy, one particular day, had occasion to say Satie should develop his sense of form. This

advice was met with a small smile. A few weeks later Satie showed up with his three pieces in the form of a pear.

When we think of these two (too) - of form and content, words and meaning, and their inevitable juxtaposition (we're not the first), we know there is common ground shared by both in our perceptual experience. In order to begin we must establish (first find) that place of understanding.

Projective Verse
Charles Olson

I

First, some simplicities that a man learns, if he works in OPEN, or what can also be called COMPOSITION BY FIELD, as opposed to inherited line, stanza, overall form, what is the "old" base of the non-projective.

① the kinetics of the thing. A poem is energy transferred from where the poet got it (he will have several causations), by way of the poem itself to, all the way over to, the reader. Okay. Then the poem itself must, at all points, be a high energy-construct and, at all points, an energy-discharge. So: how is the poet to accomplish same energy, how is he, what is the process by which a poet gets in, at all points energy at least the equivalent of the energy which propelled him in the first place, yet in energy which is peculiar to verse alone and which will be, obviously, also different from the energy which the reader because he is a third term, will take away?

This is the problem

which any poet who departs from closed form is specially confronted by. And it involves a whole series of new recognitions. From the moment he ventures into FIELD COMPOSITION - puts himself in the open - he can go by no track other than the one the poem under hand declares, for itself. Thus he has to behave, and be, instant by instant, aware of some several forces just now beginning to be examined.

(It is much more, for example, this push than simply such a one as Pound put, so wisely, to get us started: "the musical phrase", go by it boys, rather than by, the metronome.)

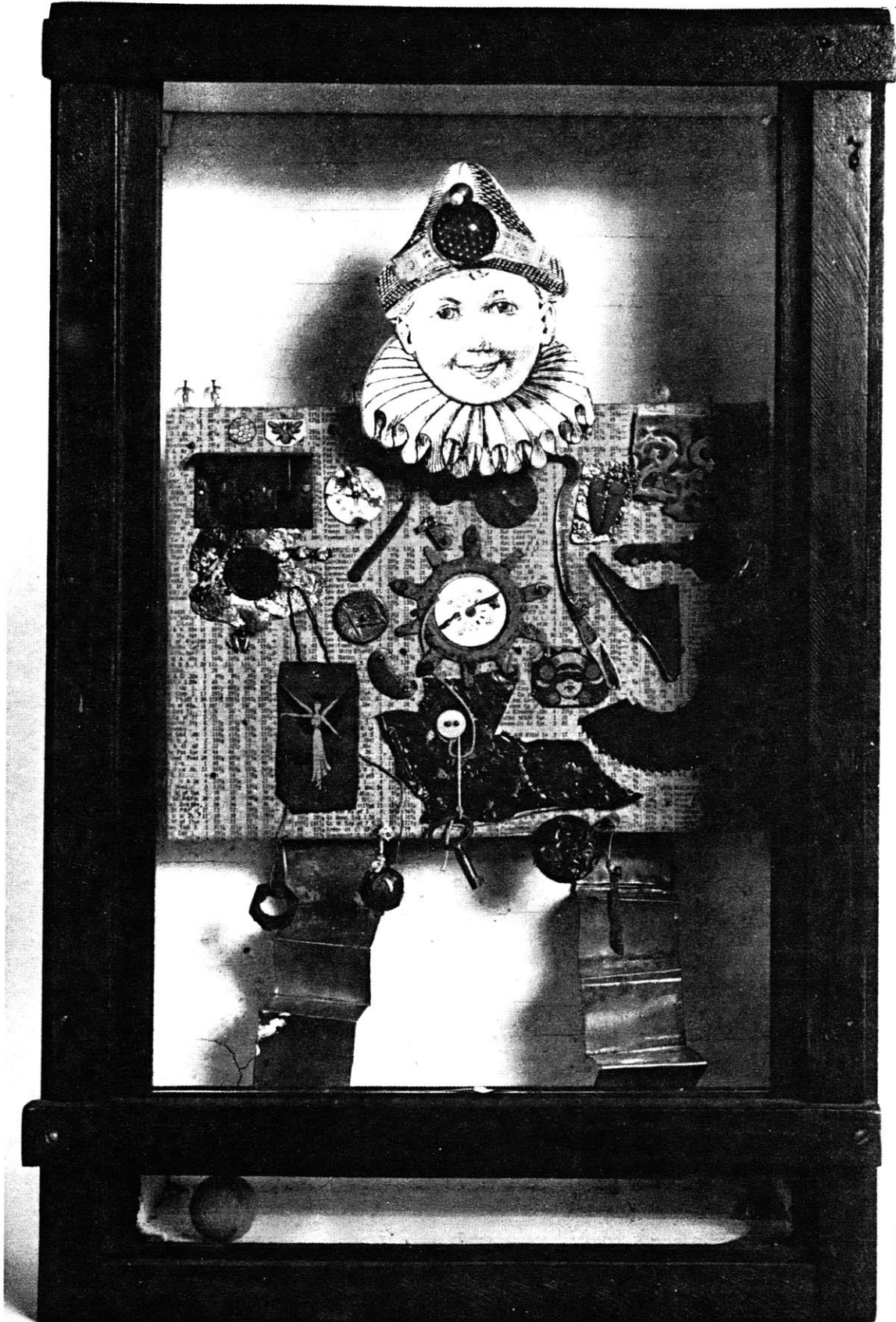
@ is the principle, the law which presides conspicuously over such composition, and, when o-

beyed, is the reason why a projective poem can come into being. It is this: FORM IS NEVER MORE THAN AN EXTENSION OF CONTENT. (Or so it got phrased by one, R. Creeley, and it makes absolute sense to me, with this possible corollary, that right form, in any given poem, is the only and exclusively possible extension of content under hand.) There it is, brothers, sitting there, for USE.

Now (3) the process of the thing, how the principle can be made so to shape the energies that the form is accomplished. And I think it can be boiled down to one statement (first pounded into my head by Edward Dahlberg): ONE PERCEPTION MUST IMMEDIATELY AND DIRECTLY LEAD TO A FURTHER PERCEPTION. It means exactly what it says, is a matter of, at

all points (even, I should say, of our management of daily reality as of daily work) get on with it, keep moving, keep in, speed, the nerves, their speed, the perceptions theirs, the acts, the split second acts, the whole business, keep it moving as fast as you can, citizen. And if you also set up as a poet, USE USE USE the process at all points, in any given poem, always, always one perception must must must MOVE, INSTANTER, ON ANOTHER!

So there we are fast, there's the dogma. And its excuse, its usable-ness, in practice. Which gets us, it ought to get us, inside the machinery, now, 1950, of how projective verse is made.



1951-53 Untitled Joseph Cornell construction

We have been introduced to growth (open), use, direction, and continuity - "hello" immediately provides a place to stay and energy to go -

There appears to be an implication of relative importance - is form merely an extension of content? Paul Valéry speaks of the same relation as one of

SOUND : SENSE

which exhibits a simple equality. A reciprocal friendship between the two as place generators exists which is not symmetrical.

Reversals are possible, but right and left are just that - they are not the same.

No hierarchy.

Olson tells us this by the parenthetical allusion to 'right form' the only extension of content in a given situation. The two are apart, but NOT independent of one another.

Remember, you can begin on either side so long as you can cross the 'line' without trepidation (still caring).

walking/dancing
 prose/poetry
 running?

In working from within our process the tendency is to want to begin at the beginning (for oneself a 'strange and dangerous habit'). This desire seems more appropriate to an exploration of language. That looking

with the material at hand (from whence we build) enables us to see the full range of possibilities.

Material is not idea.

Degas - "Yours is a hellish craft. I can't manage to say what I want, and yet I'm full of ideas...."

Mallarmé - "My dear Degas, one does not make poetry with ideas but with words."

We begin not from ideas, but from what things are - (intently 'looking') - ideas come and go; we are not dependent on 'the big idea.'
(pronounced "idēē")

"ideas hold no interest at all, for they contravene the necessary laws of demarcation between objective and subjective. (TRUTH IS OBSCURED.)"

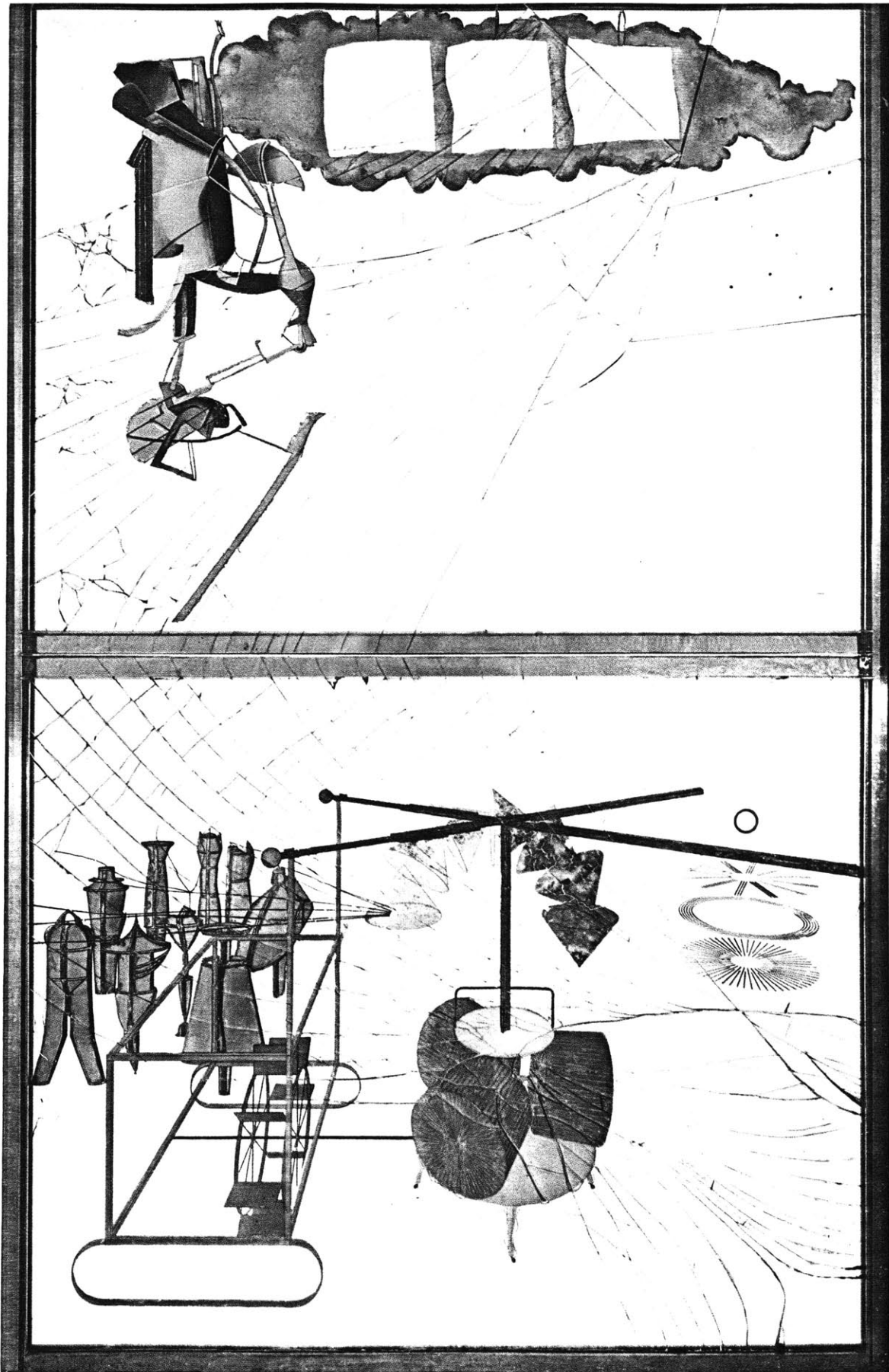
Single unities (ideas?), if they are very small, are possible as objects in the field - clearly concentrated and certainly controlled. Entity.

The phenomenal understanding within a field organization posits an escape from ideas and allows us to be delighted by our discoveries. Some will become useful facts to build with while others will remain impressions (of an..... 'illusive' nature).

In Bertolt Brecht's "The Threepenny Opera" the assumed roles of performance and formance are at times reversed and hence interspersed so that the spectator must think about the play selfconsciously (the means by which the play is brought to him). The experience is both 'about the flow' of the play and from 'within the flow' of the play. This acknowledges the process(s) and material - forms them - built into the whole. This relationship to and with the thing seen can be perceived.

"Complex seeing. MUST be practiced."

notes to a Threepenny Opera
Bertolt Brecht



1915-23 The Bride Stripped Bare by Her Bachelors, Even Marcel Duchamp on glass

MARCEL DUCHAMP

The Non-Picture

KIND OF SUBTITLE
DELAY IN GLASS

Use "delay" instead of "picture" or "painting"; "picture on glass" becomes "delay in glass" - but "delay in glass" does not mean "picture on glass" -

It's merely a way of succeeding in no longer thinking that the thing in question is a picture - to make a "delay" of it in the most general way possible, not so much in the different meanings in which "delay" can be taken, but rather in their indecisive reunion "delay" - a "delay in glass" as you would say a "poem in prose" or a spittoon in silver

continuity &
Silence (dis)

Speaking of a continuity of experience - one perception leading directly to the next - our eyes open always we're conscious now of direction -
having some place to go
we can stop to pause for reflection - then move.

It is quiet when we stop.

If you read any of Gertrude Stein's writing most times the continuous nature of description is made explicit (literal moves) at times you feel as if you are reading in a 'rush'. The use of language and

repeated phrases, juxtapositions of words and particular relationships. begin to set up strong associations in us - building the story - we enter. In particular, in "Three Lives," the story of Melanctha is wonderfully made - the means, writing and language used and her life affect one another. At times changing together, and at times not. The story - her life - is the continuity, and is made by our ability to perceive the transformations that occur (not always told them by the 'author' ... finding some by ourselves).

Continuity is also defined by

discontinuity. (when Alice looks hard on a shelf it appears quite empty while those around it are crowded as full as possible)

Sound is certainly bounded by silence. Even the silence acknowledges our selves - John Cage upon entering an anechoic chamber heard two sounds - one high and one low. The high one was the nervous system in operation, the low one his blood in circulation. We are never ALONE! Cage writings and compositions explore the ranges of/in sounds and silences. Here, some of his thoughts on music help together (yes) our understanding.

On Experimental Music
John Cage

The purpose of music

Music is edifying, for from time to

time it sets the soul in operation. The soul is the gatherer-together of the disparate elements (Meister Eckhart), and its work fills one with peace and love.

Definitions

Structure in music is its divisibility into successive parts from phrases to long sections. Form is content, the continuity. Method is the means of controlling the continuity from note to note. The material of music is sound and silence. Integrating these is composing.

Strategy

Structure is properly mind controlled. Both delight in precision, clarity, and the observance of rules.

Whereas form wants only freedom to be. It belongs to the heart, and the law it observes, if indeed it submits to any, has never been and never will be written. Method may be planned or improvised.

The plot thickens

When asked why, God being good, there was evil in the world, Sri Ramakrishna said: To thicken the plot....

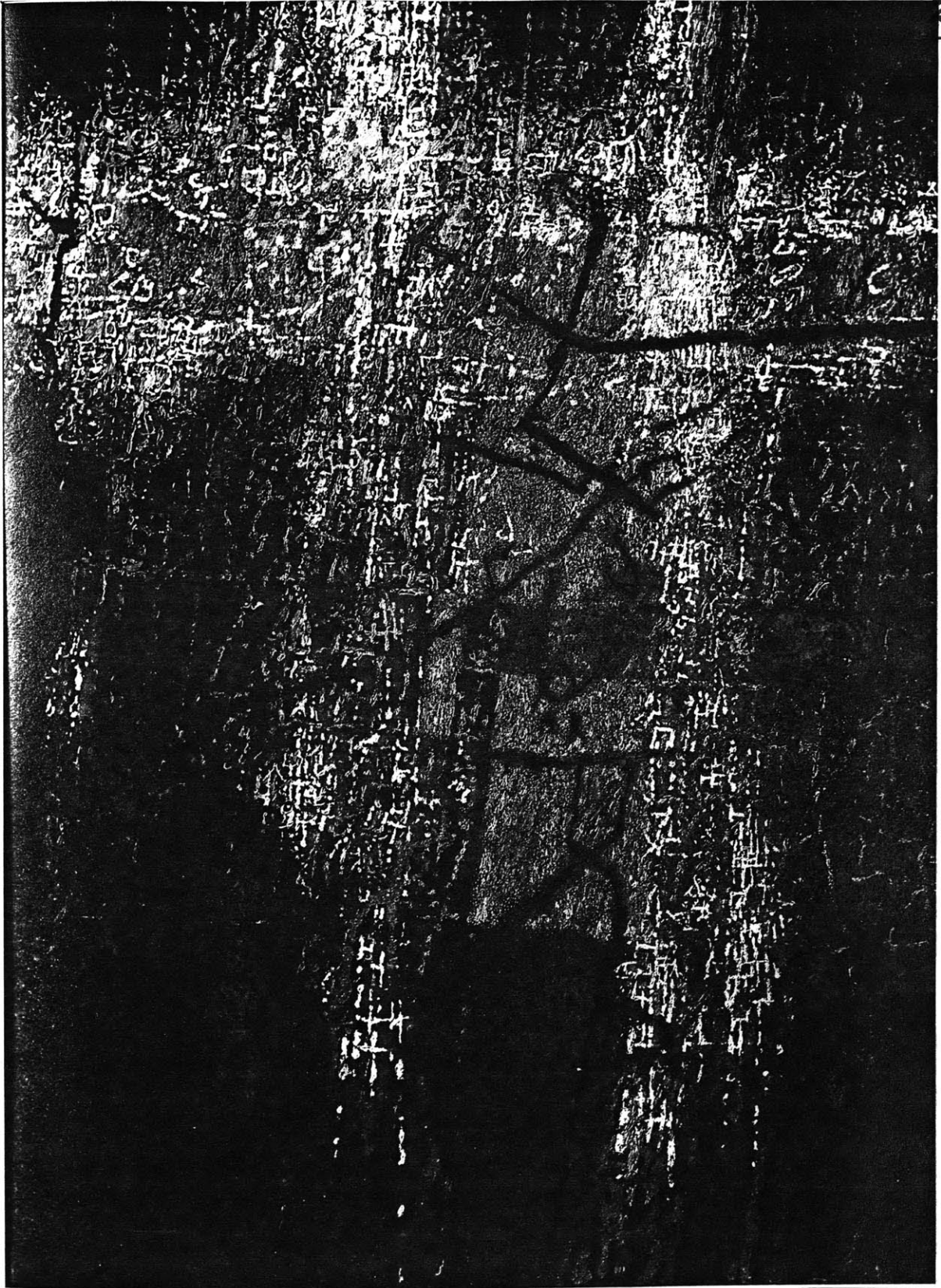
sound has four characteristics: pitch, timbre, loudness, and duration. The opposite and necessary coexistent of sound is silence. Of the four characteristics of sound, only duration involves both sound and silence. Therefore,

a structure based on durations (rhythm: phrase, time lengths) is correct (corresponds with the nature of the material), whereas harmonic structure is incorrect (derived from pitch, which has no being in silence).

There is a fundamental difference between a classical harmony - parts to whole doesn't imply time lengths - so that, then our experience then is fixed and framed and subdivided: on reading.

We need a 'structure' based on duration - how much and how long.

NOT free space but free to grow.



1959 *Aerial Nightscape* Gyorgy Kepes oil, sand

To learn from looking so that we can come closer to why, care should be taken to 'see' structure in materials and methods (not form in the same).

Discipline in looking, not dreams - they will come later of their own accord.

Cage expounds the

PROCESS, PROCESS, PROCESS

and also the 'positivity'
of all experience.

Silence is not empty (VOID), but necessary
so that all the space is not filled

we can enter and contribute.

The distinction made betwixt 'incorrect' and 'correct' structure - classical coherence seen left - emerges. Coherence between representation as the universal foundation and language as the link between representation and things has been replaced (convention destroyed, language autonomous - s. mallarmé) Things are isolated and defined in their own coherence (study of organism rather than characteristics or classification) in the continuity of time.

... to be beyond knowledge
of self to a life of their own.
Time continuous - must it be, NO?
if 'Dis' - what, does
it stop go?
one two three red light...

There are some who posit that the idea of a continuity of time is just that - an idea. (an intellectual fantasy)

Borges refutes time: time is itself discontinuous:

....

it is, without resemblances or repetitions, the very same. Time, if we can intuitively grasp such an identity, is a delusion: the difference and inseparability of one moment belonging to its apparent past from another belonging to its apparent present is sufficient to disintegrate it.

Borges denies the whole in order to exhaust the parts - denies the past, denies the future - recognizes only the present. The continuity of time (successive links in a chain) doesn't exist but is a phenomena of knowledge - only

in the mind of. He also denies matter and spirit and space (all continuities - the very stuff we are made of).

It appears he would propose giving up our selves, our memory (read "Three Dialogues" Samuel Beckett and Georges Duthuit) and our experience which moves from perception to perception building continuity (not only in one line - back on itself - more layers - past - present in the space of Time).

The remembrance of things past - essences thoughts, tastes - opens time here into there (the "then"). This doesn't mean that an experience(s) is now on the same plane and difference gone. The continuity between stronger - not the same. Proust makes a distinction - that the "mediums suited to recall afternoons in Venice, mornings at sea, and evenings at Rivebelle are quite distinct."

The phenomena of recapturing a moment both in the past and present ('deja vu') - a sound heard and remembered brings to experience a wonder and opening. It keeps both apart yet also together: this duality reaffirms continuity. A moment displaced from the chronology of successive time enables the "chain" to exist on a number of planes.

PAUL VALÉRY
Mixture is Mind

Prose, poem, recollection, image, phrase
From sleep what comes, what comes from love, each
chance

The Gods donate by way of circumstance
Here see the swept-up pieces of my days!

According to its moment droll, nice, rich,
Master of law or servant of a fly,
Mind is mixture out of which
Each instant disengaged uprears the I.

Oⁿ LOOKING

Sometimes a superb piece of black lacquerware, decorated perhaps with flecks of silver and gold - a box or a desk or a set of shelves - will seem to me unsettlingly garish and altogether vulgar. But render pitch black the void in which they stand, and light them not with the rays of the sun or electricity but rather a single lantern or candle: suddenly those garish objects turn somber, refined dignified.

In praise of Shadows
Jun'ichirō Tanizaki

Alice, in her wanderings, comes to the wood where all things have NO NAMES, and encounters a "fawn" -

... they walked on together through the wood, Alice with her arms clasped lovingly round the soft neck of the Fawn, till they came out into another open field, and here the Fawn gave a sudden bound into the air, and shook itself free from Alice's arm. "I'm a Fawn!" it cried out in a voice of delight. "And, dear me! you're a human child!" A sudden look of alarm came into its beautiful brown eyes, and in another moment it had darted away at full speed.

Even as we look, closely of course, we must be wary of our preconceived notions. They at times will render us blind (we're not looking as "clairvoyants in the darkest of nights." Michel Foucault)

We don't deny the self (what we bring to a thing), merely must recognize this:
we all come from somewhere.

Perceiving - looking and thinking - we are conscious of the fullness in ourselves and also the empty-ness. It is both of these that motivate our curiosity. - we only see what we already half know.

There is a dual nature that emerges - no, it is just simply there, neither one of which is 'right' or 'wrong'. They are different in 'temperment' - who



1968 Cacographer Saml Steinberg

thinks of man as a receiver

Perception moves toward
him with experience
(circumstance)

or thinks of man as conceiver

He who directs his
experience (circumstance
moves from him) - in-
stead of observing and re-
flecting.

(Ezra Pound for
dual distinction)

Oscar Wilde posits that the world didn't
see "those wonderful brown fogs" or
"the lovely silver mists that brood over

our rivers" until after a number of nineteenth-century painters taught us how to.

Those things that interest us - the essences we seek to understand by defining their relationships across time and space - or those that become our friends, exist as such in a number of different ways. To go beyond a cursory examination we have to define and work with (someone said what we do 'here' is relativism → mit) resemblance.

Michel Foucault has made distinctions (he 'lists' to starboard) within resemblance of four similitudes:

The Order of Things
Michel Foucault

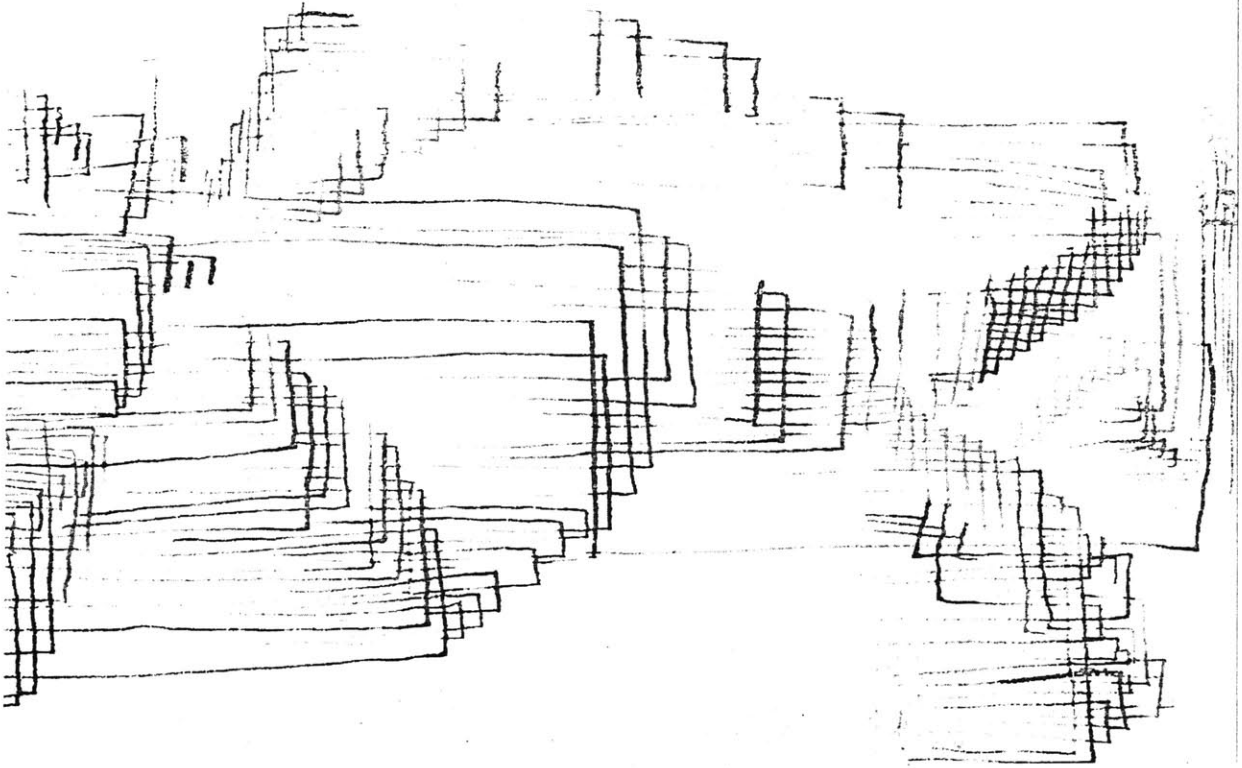
convenience - an adjacency of place.
it is resemblance by literal closeness or juxtaposition.

emulation - a moving toward reflection on relationships
(there is distance between the drawing together). this mirroring overcomes the 'place' a lot -

ted to things (from a planar
to a more spatial existence).

analogy - a superimposition of
both convenience and emulation.
The similitudes which this elicits
are not the visible, substantial
things to things but the
resemblance of relations. Now
free from appearance, an end-
less number of relationships
are possible - all are generated
from a point (fulcrum) - man.
Reversals don't alter the 'truth'
of the relationships; man is
at center of 'see saw.'

sympathy - sympathy has the ability
antipathy to traverse the depths
of the universe. It is free to
move in space - within the



1927 'slate quarry
pen and ink
paul klee

dimensions of - and time. Its strength derives from its ability to transform the things themselves by drawing them together. Through its mobility it has the power to assimilate - or to wipe out the differences between things (hence the transformation). No distance to hold things apart.

Antipathy is the necessary counterpart which maintains this distance, the identity and isolation of things and prevents all to be reduced to one homogeneous mass (SAME).

Throughout the attempts to attach meaning to those things and the linkages thru, in and around them, there exists an unstable relationship between sign to signified. The container to what's contained change (like

the child's toy in which the image seen changes by moving, or through shifting one's angle of view - appears to move into: onto something else).

preface to *The Order of Things*
Michel Foucault

'a certain Chinese encyclopedia'

animals are divided into:

a) belonging to the Emperor

b) embalmed

c) tame

d) suckling pigs

e) sirens

f) fabulous

g) stray dogs

h) included in the present classification

i) frenzied

j) innumerable

k) drawn with a fine camel hair brush

l) et cetera

m) having just broken the water pitcher

n) that from a long way off look like flies'

'on the serpent in general' arranged under the following headings:

equivocation (which means the various meanings of the word serpent), synonyms, and etymologies, differences, form and description, anatomy, nature and habits, temperment, coitus and generation, voice, movements, places, diet, physiognomy, antipathy, sympathy, modes of capture, death and wounds caused by the serpent, modes and signs of poisoning, remedies, epithets, denominations, prodigies and presages, monsters, mythology, gods to which it is dedicated, fables, allegories and mysteries, hieroglyphics, emblems and symbols, proverbs, coinage, miracles, riddles, devices, heraldic signs, historical facts, dreams, simulacra and statues, use in human diet, use in medicine, miscellaneous uses.

One doesn't prefer the 'rationality' of authority of man over the 'precision' of the unprejudiced eye of the collector - "to know a thing plant animal wood one must compile all things seen, heard, known, experienced of that thing: to gather the whole layers of signs, to re-discover all that remains faithful to the observing eye."

Michel Foucault

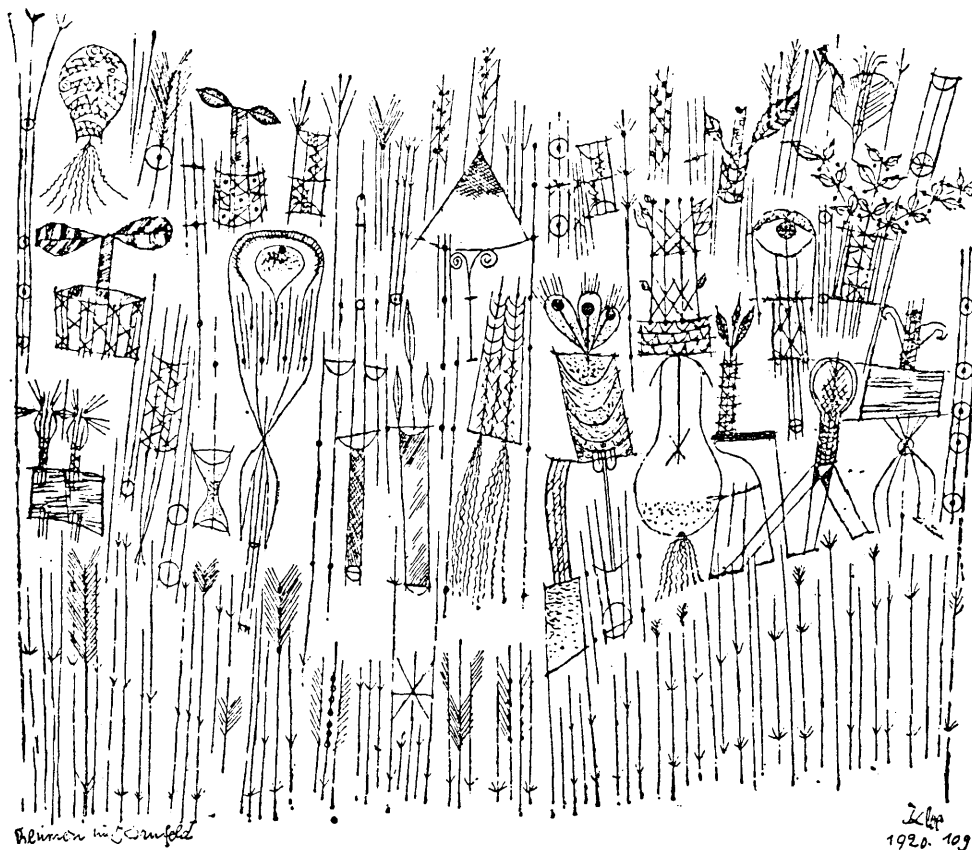
There is a profound difference between the 'order' of the list or catalogue and the subsequent **ACTIONS** the mind moves through to connect, to associate 'ALL' these juxtapositions. We literally 'speak' to the space of these overlaps, superimpositions, and 'vertical' continuities (stacked, not 'built'). The collection of things attempts to reduce all to an even plane of understanding, non-hierarchical by its nature. By wiping out the differences it forces us to begin working

hard to fight the 'grid' that is in the way of the things themselves.

The dilemma is that the catalogue can never leave its maker - be free to live beyond 'who made it up'. Its attraction comes from our curiosity as to why this 'box' contains this precise collection. The list is itself so powerful (surely dis-continuous) a thing that it wipes out the object: what we look at in the first place. Once made, that created by man MUST make its way independent of him.

Gertrude Stein has a number of conversations with artists about 'looking hard' at their paintings (she gets so excited by Cezanne). Things must have their own life - an existence in and for itself."

(she also says that sentences are not emotional, but paragraphs are. all from lectures on AMERICA)



Blumen im Getreidefeld

Klee
1920. 109

1920 'flowers in a wheatfield'
pen and ink
paul klee

There are priorities (NOT HIERARCHIES) - positive associations with things, and authentic states of consciousness (all is not dark, frustrating, burdensome) drawn from our experience of the phenomenal world.

"Reality amounts to how the objective world appears to the human consciousness."

F. P. M. G. C.

The novels of Balzac rejected the (then) traditional mode of narrator - whether actual or implied (still there). Events were seen in the story in terms of gesture and description (deliberately leaving out vocabulary of cause and effect. The novels are 'built' from the facts (data/experience) drawn directly from the world. Literally how things appear and how they are re-

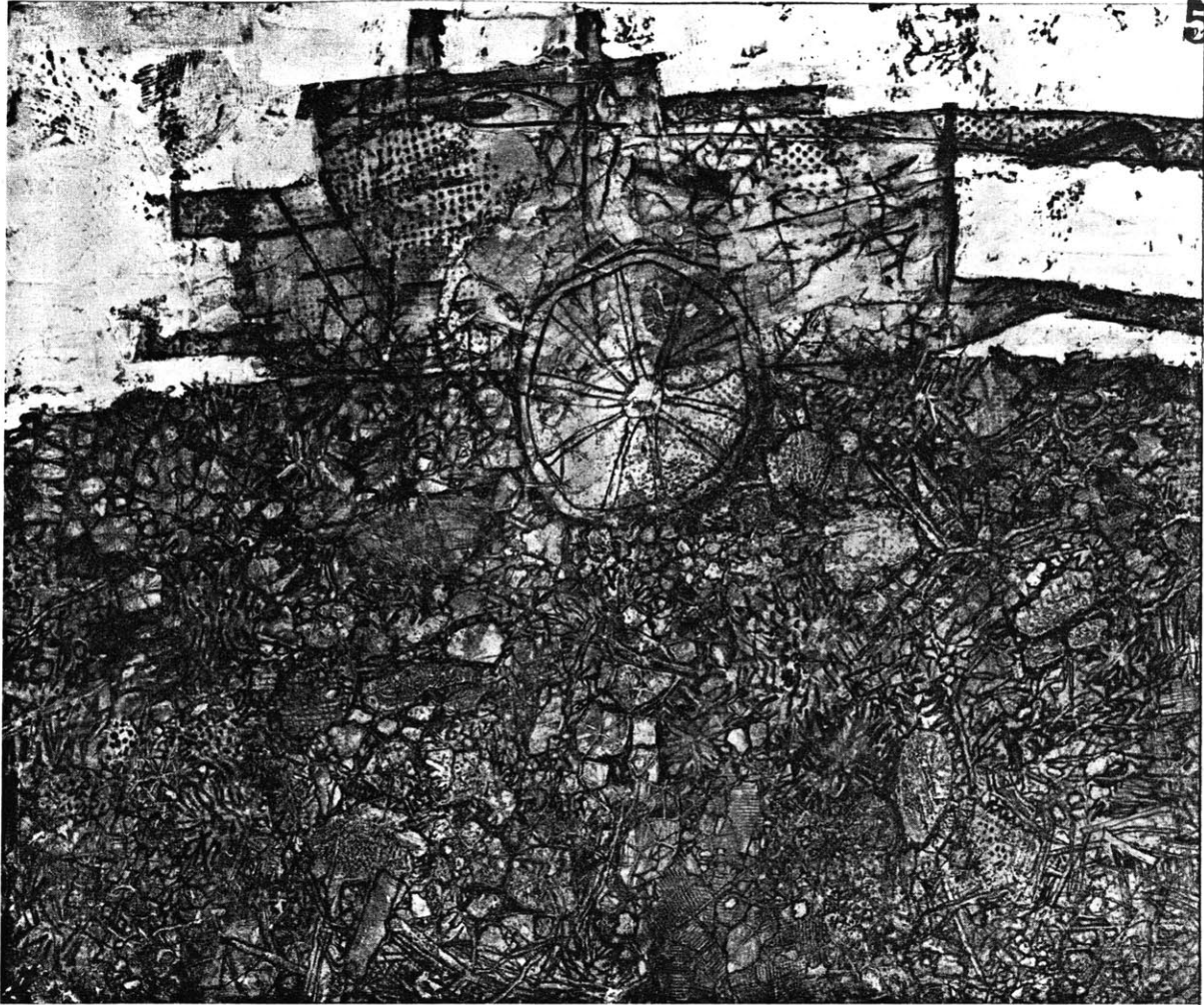
gistered in consciousness. This 'display' of fact exhibits two conditions -

Ⓐ an event in the world

· THE THING ·

Ⓑ and the human perception of the event

· ESSENCE of THAT THING ·



1955 *My Cart, My Garden* Jean Dubuffet

The Object is the Poetics *

The relation of man to object is by no means only one of possession or usage

No, that would be too simple. It's much worse.

Objects are outside of feeling, of course; however, they are also the leadweight in our head.

It's a question of a relation to the accusative.

*

Man is a queer sort of body, who has no center of gravity in himself.

Our feeling is transitive. It needs an object, which affects it, as its direct complement, at once.

It's a question of the gravest relation (not at all of having, but of being).

The artist, more than anyone else, bears the brunt of it, acknowledges the blow.

¶

¶

Fortunately, however, what is being? — It is only ways of being, in succession. It is as much so of objects. Or of opening and closing one's eyes.

The more so as, becoming our regime, an object concerns us, our glance has encircled it, discerns it (concerner, cerner, discerner). It is a question, thank gods, of a reciprocal "discretion;" and the artist at once attains his target.

Yes, only the artist, then, knows how to get there.

He stops looking, shoots at the target.

The object, of course, acknowledges the blow.

Truth flies off again, uninjured.

The metamorphosis has taken place.

*

Were we only a body, no doubt we would be in balance with nature.

But our feeling is on our side of the balance too.

Heavy or light, I don't know.

Memory, imagination, immediate affects, would enter as weight; moreover, we have speech (or some other means of expression); each word we pronounce lightens us. In writing, it even moves over to the other side.

Heavy or light then I don't know, we need a counterweight.

*

Man is only a heavy vessel, a heavy bird, over

the abyss.

We feel it.

Each "battibaleno" (lightning bolt) confirms it for us. We flap our eyes as a bird its wings, to maintain ourselves.

Sometimes at the crest of the wave, and sometimes thinking ourselves going down.

Eternal vagabonds, at least while we're around.

But the world is peopled with objects. On its shores, their infinite throng, their collection appears to us, of course, rather indistinct and hazy.

But that is enough to reassure us. For, we feel it too, each one of them, at our mercy, in turn, can become our point of mooring, the limit on

which we learn.

It is enough that it have weight.

Rather than our eyes, it is a matter of our hands, - that they should know how to do the trick.

It is enough, I say, that it have weight.

Most don't.

Man generally only embraces his emanations, his phantoms. These are subjective objects.

He can only wait them around, all singing the same song; then run off with them or goes down.

We must then choose real objects, objecting

indefinitely to our desires. Objects that we would choose again each day, and not as our decor, our frame; rather as our spectators, our judges; so as to be, naturally, neither dancers nor clowns.

In short, our secret council.

And so to compose our domestic temple:

Each one of us, insofar as we are, knows well, I suppose, his Beauty.

It holds at center, never attained.

Everything in order around it.

Itself, intact.

Fountain of our patio.



Things

"When I use a word," Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean — neither more nor less."

"The question is," said Alice, "whether you can make words mean so many different things."

"The question is," said Humpty Dumpty, "which is to be master — that's all."

"He did not want to play. He wanted to meet in the real world the unsubstantial image which his soul constantly beheld. He did not know where to seek it or how but a premonition which led him on told him that this image would, without any overt act of his, encounter him. They would meet quietly as if they had known each other and had made their tryst, perhaps at one of the gates or in some more secret place. They would be alone, surrounded by darkness and silence: and in that moment of supreme tenderness he would be transfigured."

Portrait of the Artist as a Young Man

JAMES JOYCE

.... an art is at once surface and symbol. Those who go beneath the surface do so at their own peril. Those who read the symbol do so at their peril. It is the spectator, and not life, that art really mirrors.

Diversity of opinion about a work of art shows that the work is new, complex, and vital.

When critics disagree the artist is in accord with himself.

We can forgive a man for making a useful thing as long he does not admire it. The only excuse for making a useless thing is that one admires it intensely.

All art is quite useless.

OSCAR WILDE

Wilde, I believe, did me nothing but harm. In his company. I had lost the habit of thinking.

I had more varied emotions, but had forgotten how to bring order into them. Above all, I could no longer follow the deductions of others. . . .

No action upon an object without retro action of that object upon subject. I wanted to indicate that reciprocity, not in one's relations with others, but with oneself. The subject that acts is oneself; the object that retro-acts is a literary subject arising in the imagination. This is constantly an indirect method of acting upon oneself that I have outlined; and it is also, more directly, a tale.

ANDRÉ GIDE

$a^2 + b^2 = c^2$ That is the language of philosophy. IT MAKES NO PICTURE. This kind of statement applies to a lot of facts, but does not grip hold of Heaven.

ETRA PRIND

consider the difference between looking and staring. A look is voluntary; it is also mobile, rising and falling in intensity as its foci of interest are taken up and then exhausted. A stare has, essentially, the character of a compulsion; it is steady, unmodulated, "fixed."

The Aesthetics of Silence

SWAN SMITH

But these as it happened, Alice had not got so she contented herself with turning round looking at shelves as she came to them.

The shop seemed to be full of all manner of curious things - but the oddest part of it all was that, whenever she looked hard at any shelf, to make out exactly what it had on it, that particular shelf was always quite empty, though the others round it were crowded as full as they could hold.

Through the Looking Glass
LEWIS CARROLL

.... to show this relationship in various works of art; to show how a symphony mingles the voices of a stormy day with the tumult of our blood, how a building owes its character half to us and half to the forest.

RAINER MARIA RILKE

" to return to things themselves is to return to the world which is prior to knowledge, of which knowledge always SPEAKS and with regard to which every determination is abstract, signative, and dependent, as is geography with regard to the landscape where we first learned what is a forest, a prairie, or a river.

The Structure of Behavior
MAURICE MERLEAU-PONTY

transformation
& ASSEMBLAGE

The building of some thing (drawing, looking, understanding, image, form) happens through our use of incomplete and partial perceptions. These essences of things in our consciousness (our memory) are the partial representations - the allusions and suggestions we use all the time to make, to explain, to describe, to form and project -

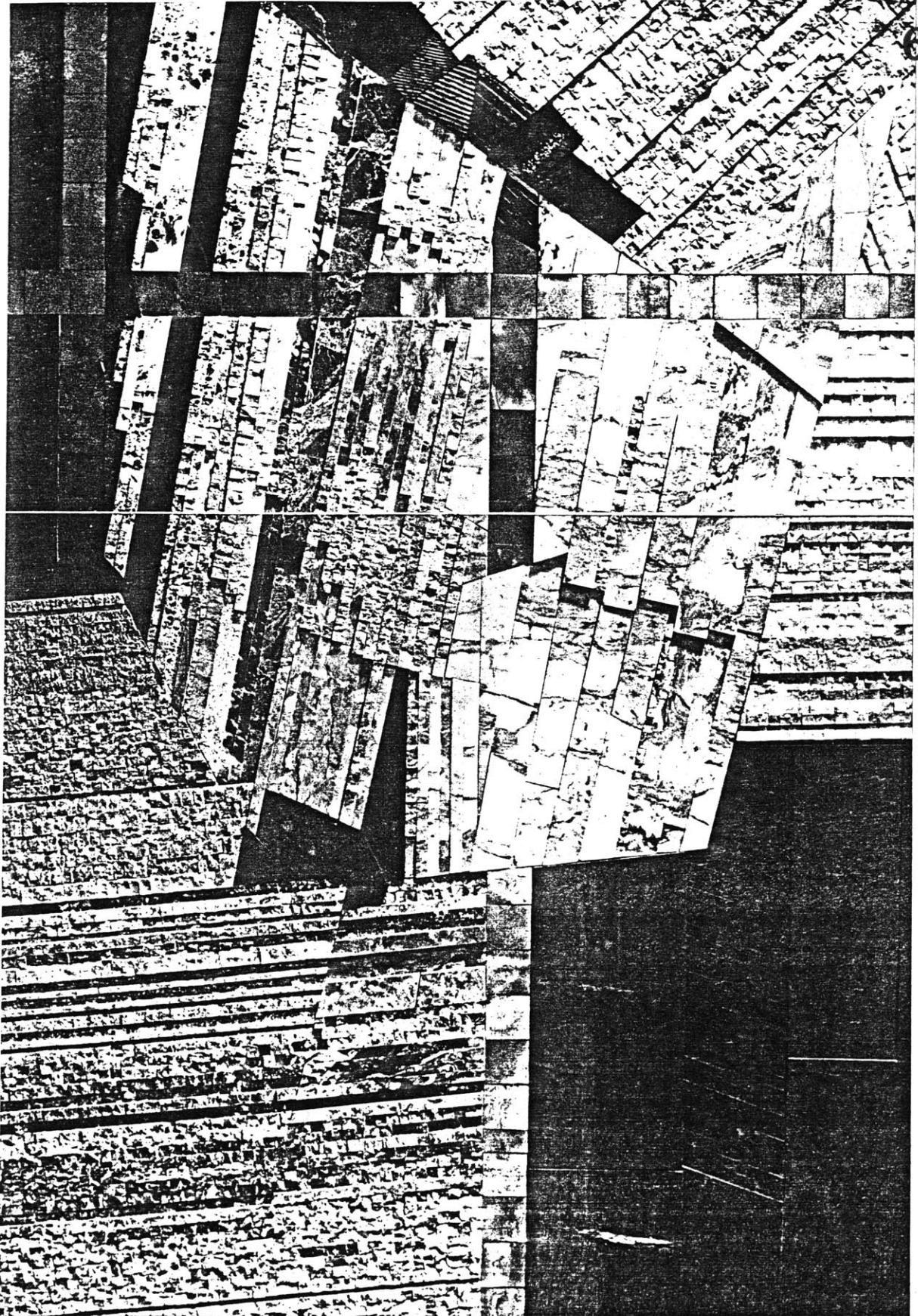
Stephan Mallarmé

" a few well chosen sounds on the trumpet of true majesty will suffice to conjure up the architecture of the ideal and only habitable palace. "

Be wary, it is not description but evocation, not completion but pieces with which we assemble the thing. Not 'found' and used, but found, discovered, experienced - formally CHANGED so that 'it' is not fixed but free. Its use as a new piece is facilitated ultimately by its transformation.

Remember, all perception is movement - what our experience demands - hence makes - through the aggregation is not "ready-made but arises - is born... and is assembled again."

The Image in Process
S. EISENSTEIN



" You say: You are worried by the question, 'how to WRITE?' I have been watching for 25 years how that question worries people... Yes, it is a serious question; I have worried about it myself, I do worry about it, and I shall go on worrying about it to the end of my days. But for me the question is formulated: 'How must I write so that the man, no matter who he may be, shall emerge from the pages of the story about him with that strength of physical palpability of his existence, with that cogency of his half-imaginary reality, with which I see and feel him?' That is the point as I understand it, that is the secret of the matter...

Assemblage provides the means by which to structure and build continuity. It allows for us, not a 'scientific' check on the RULES (order: truth) in nature but instead gives us the freedom to grow — to develop as nature does. This not only to understand what is, exists, but also what could — NO, of course it can! — what might be.

"Everyone should know nowadays the unimportance of the photographic in art: that truth, life, or reality is an organism thing which the poetic imagination can represent or suggest, in essence, only through TRANSFORMATION — through changing into other forms than those which were merely present in APPEARANCE.

T. WILLIAMS - QUART MONOGRAPH.

(Marinetti and Apollinaire shouted about 'the liberation of words,' noun to noun continuity and juxtaposition clearly in order to destroy convention. Yet beyond the energy gathered from that initial dis-continuity their projected forms are so literal and rely so heavily on our knowledge of the existing order and structure of language written that they make us smile - 'calligrams' - in their innocence.)

Now, what is the stuff of which all of that is made?

The material - their qualities, uses and behavior -

as
dancer is to partner



Kurt Schwitters.

1929

1929 Februar

Kurt Schwitters paper collage

The entire 'cast of facts' are
alive - and perform on all levels of life.

Those of form and content (use)

sound and silence (dis)

looking and thinking (direction) -

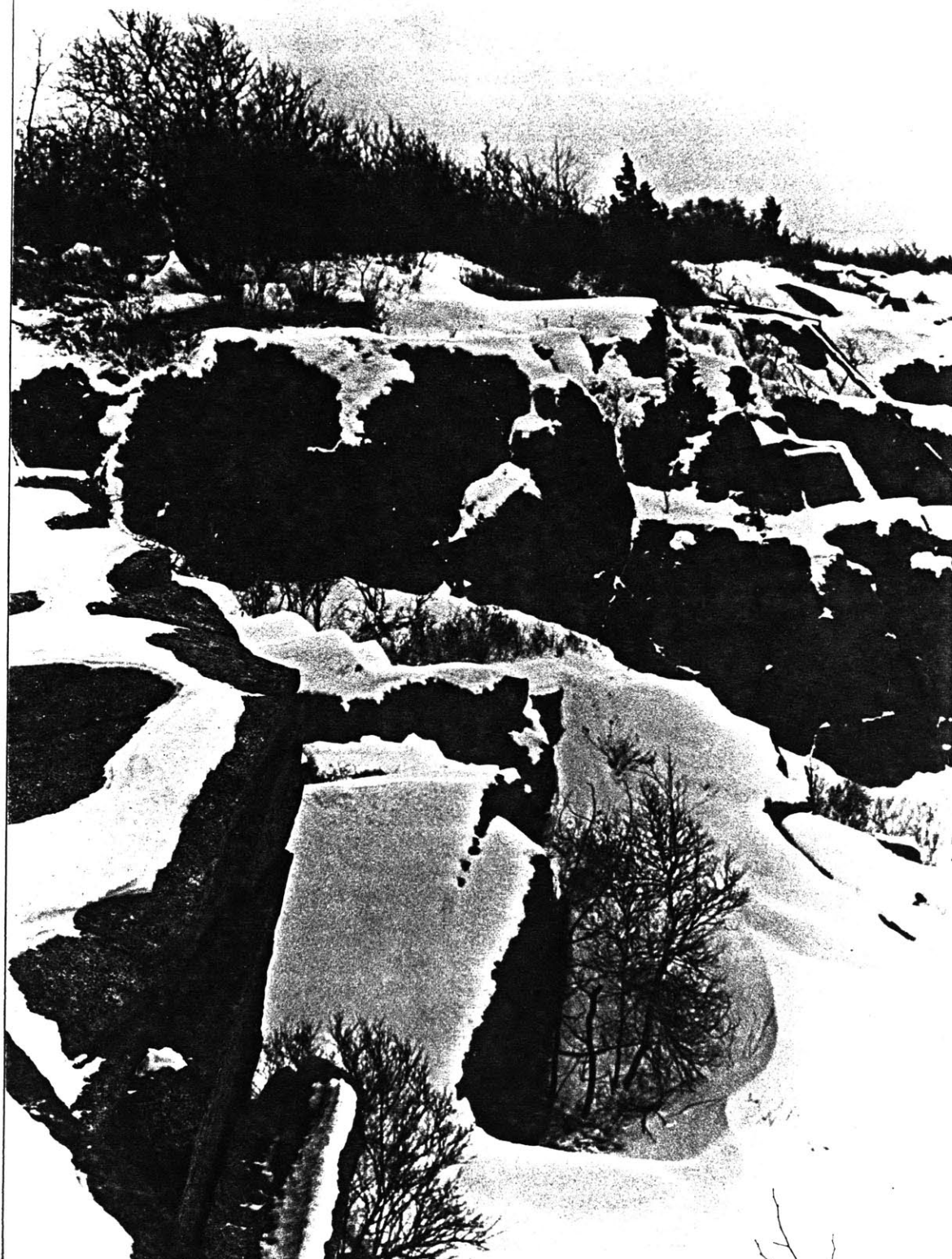
materials which we build with
can't be simply juxtaposed - the dialogues
forever loose never affecting one another.

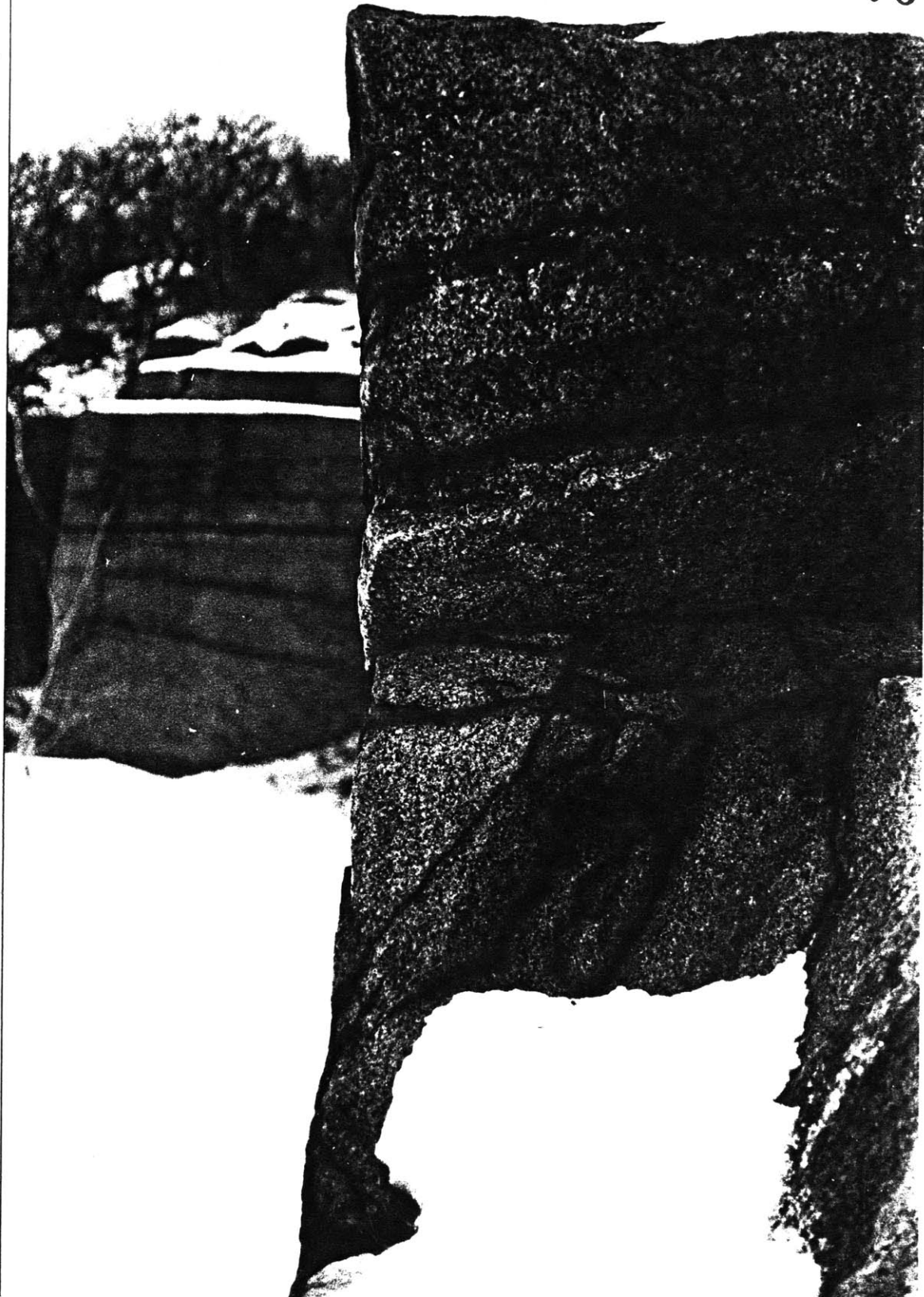
It is that once the bits and pieces are
uncovered, looked on -

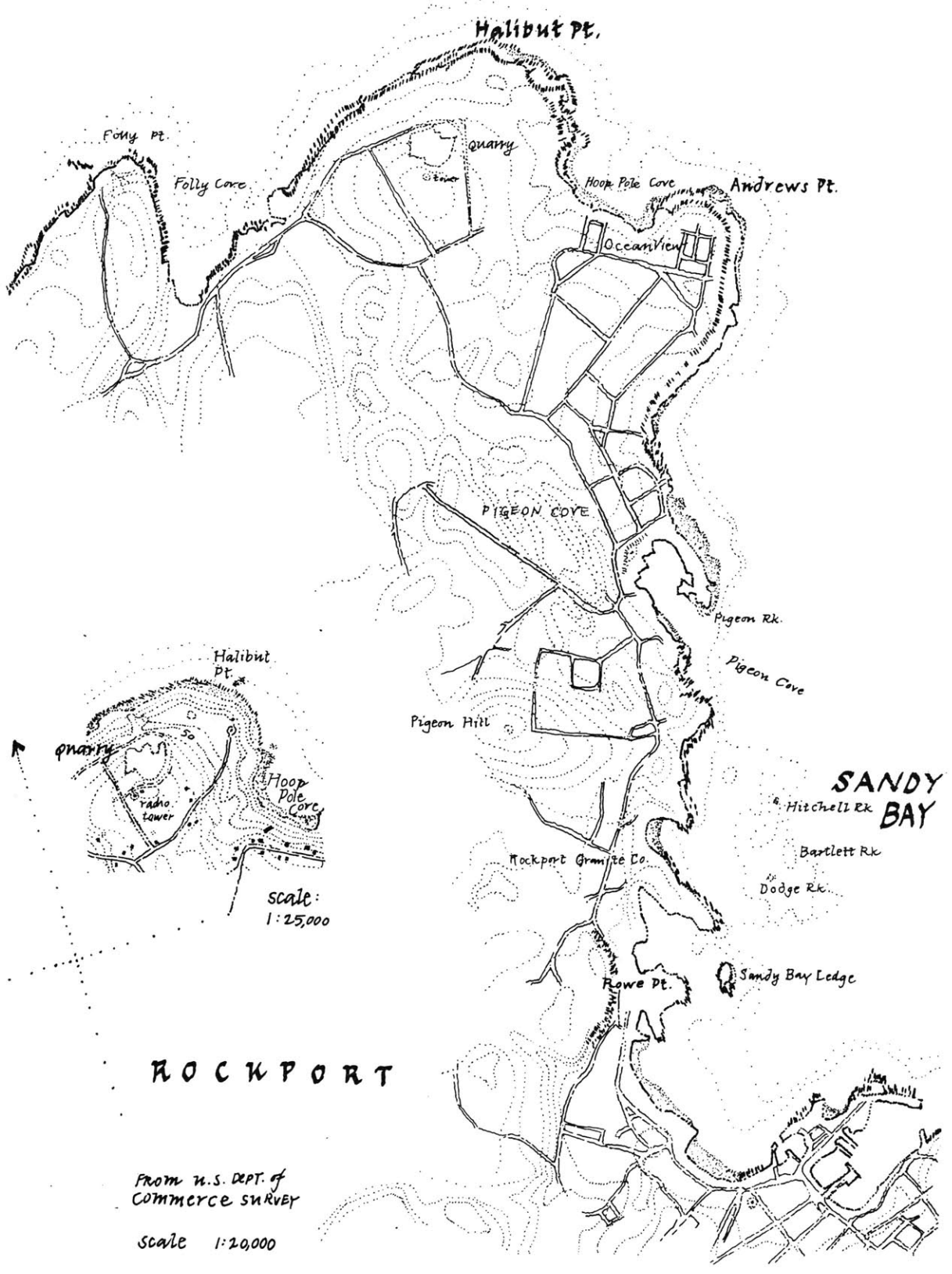
perceived ...

we must build
into our process a
formal (not fixed)
acknowledgement
of that intrinsic
transformation.

Honest.

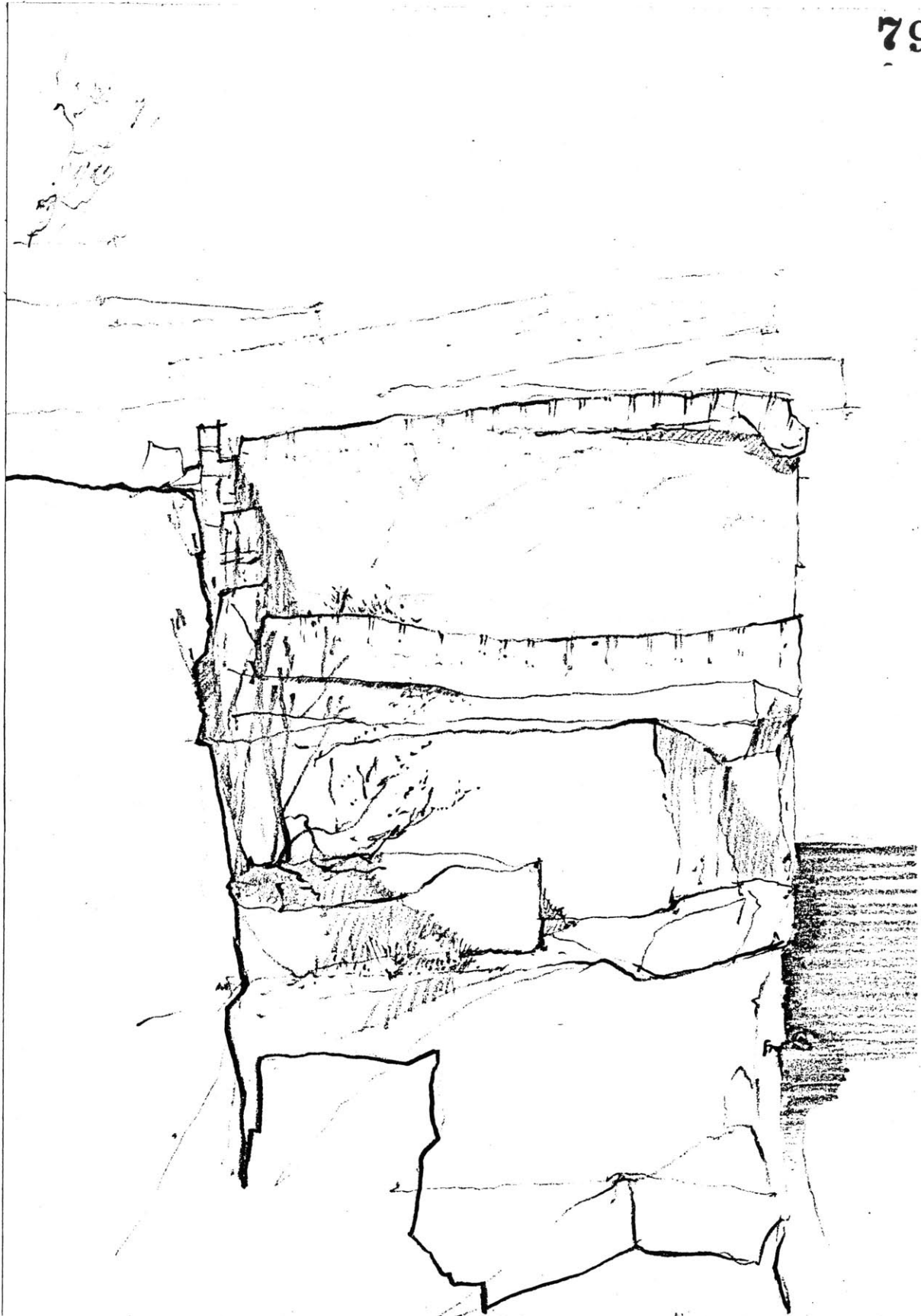


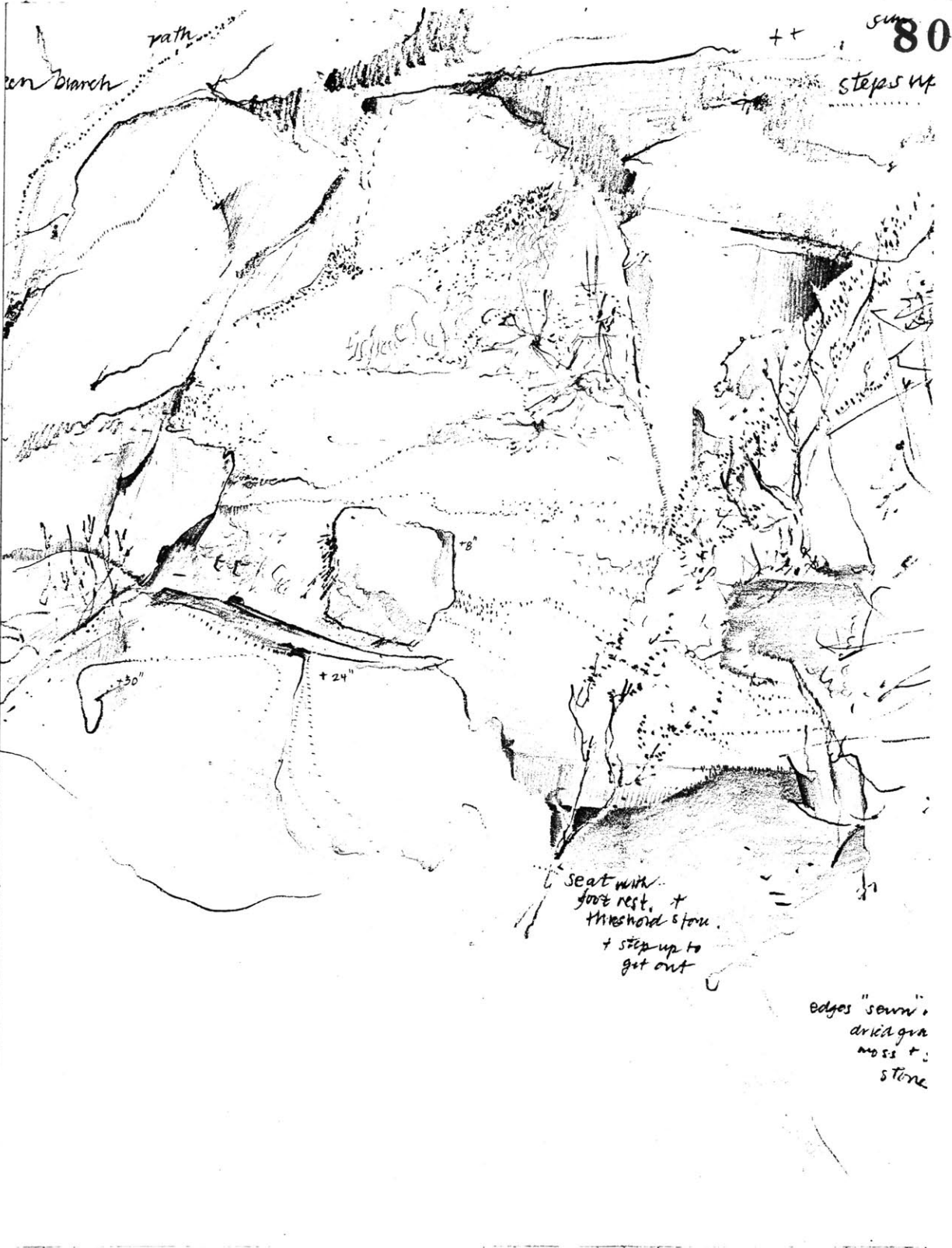






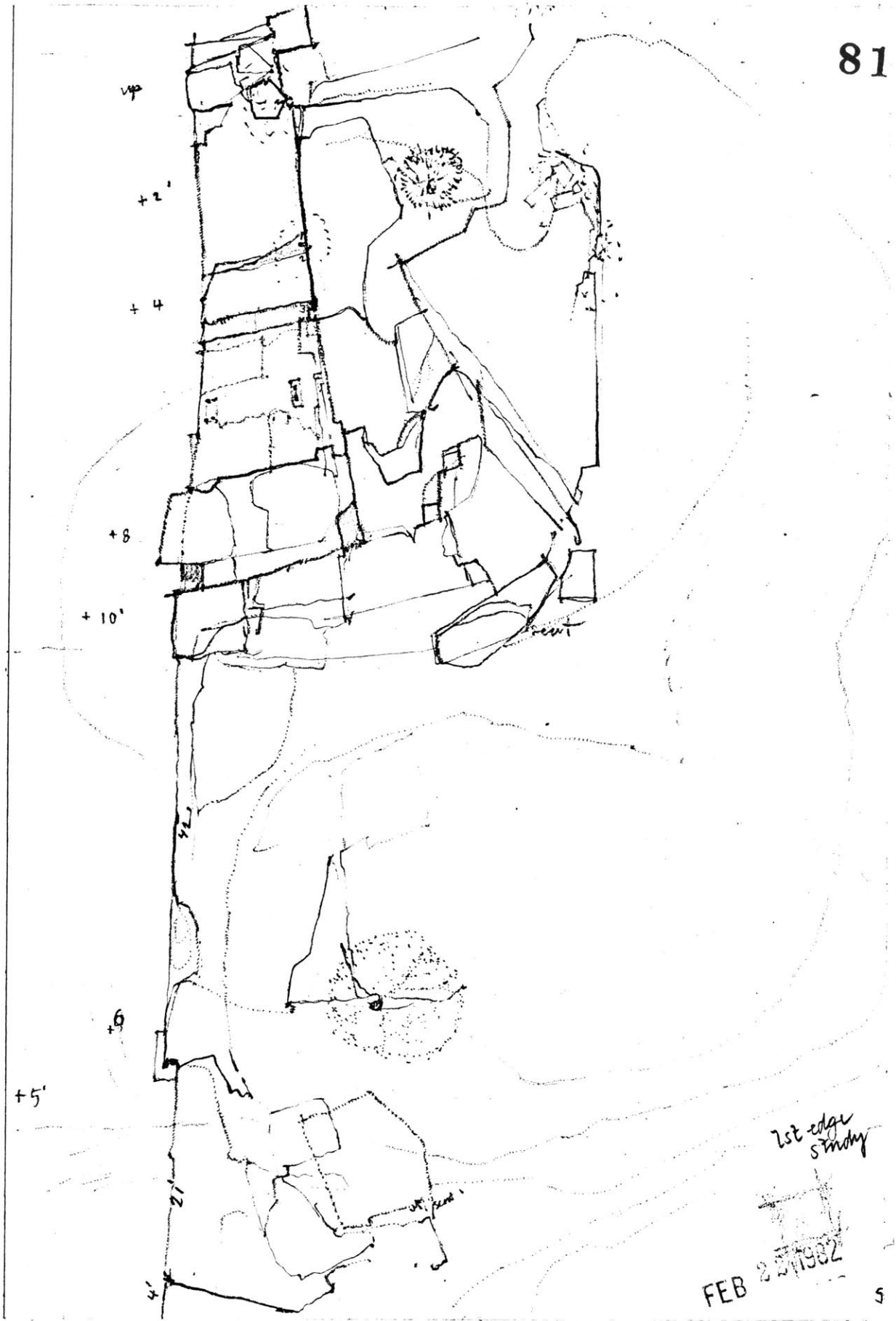
over here





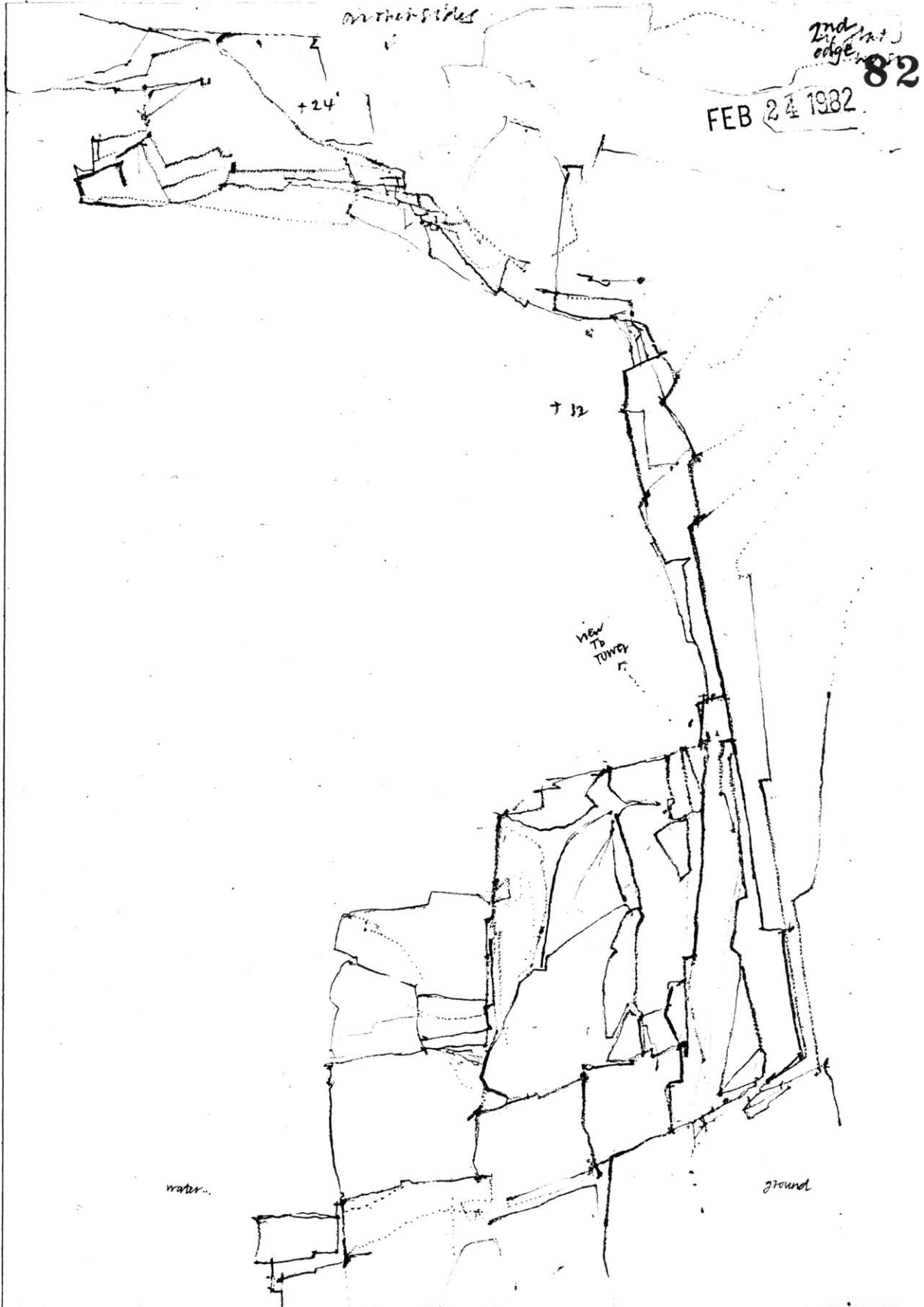
seat with
foot rest, +
threshold stone.
+ step up to
get out

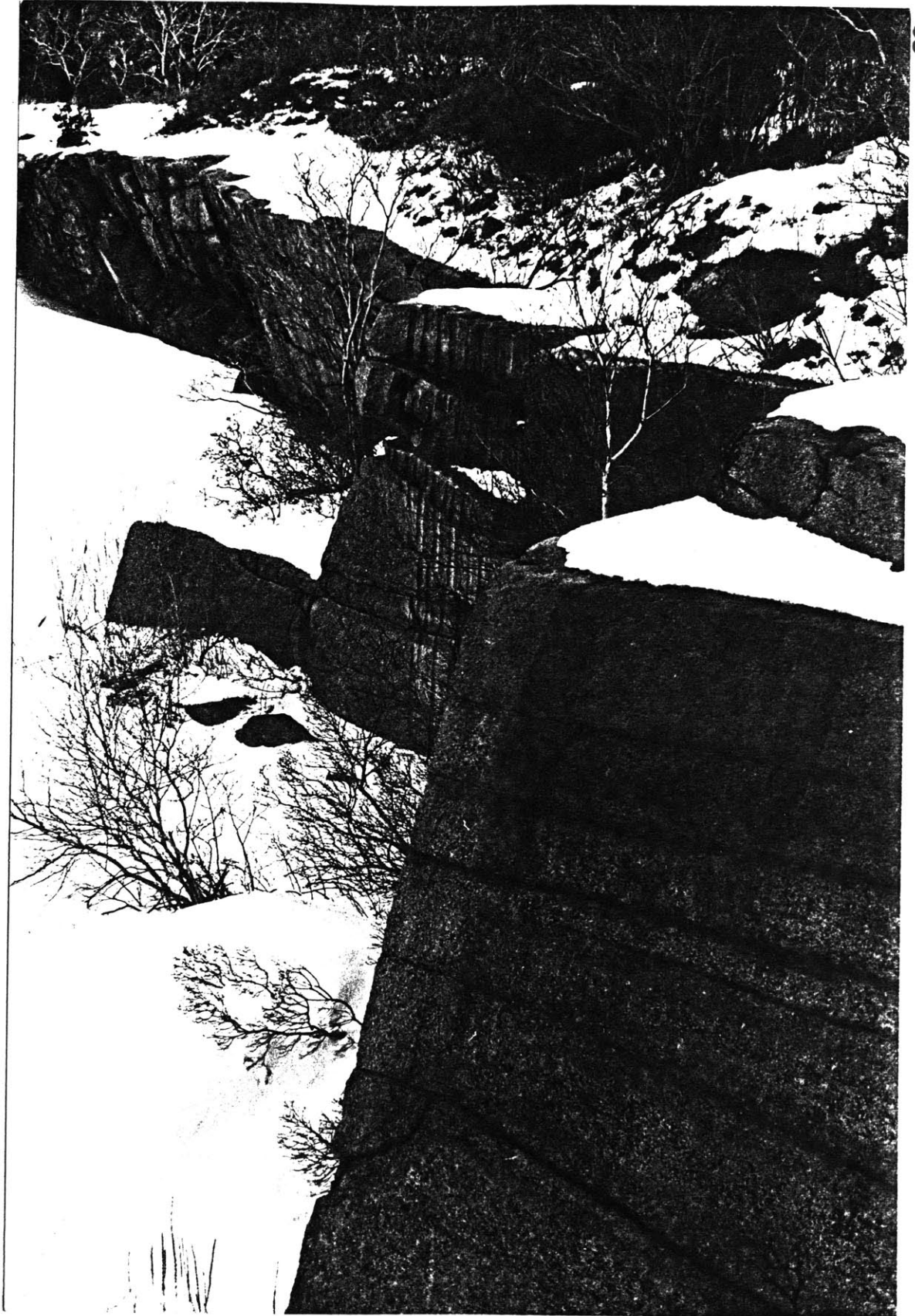
edges "sewn",
dried gra
moss +
stone

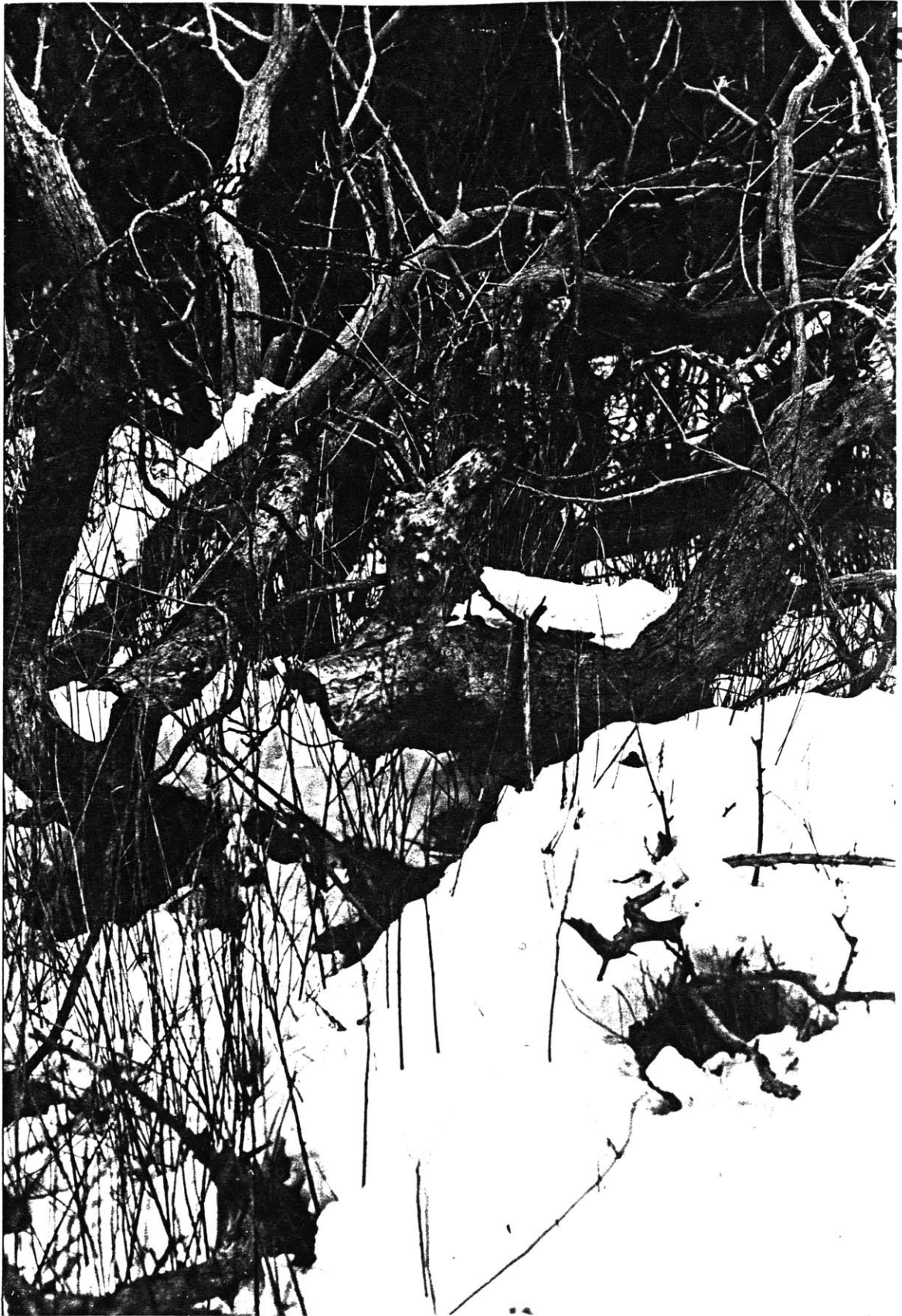


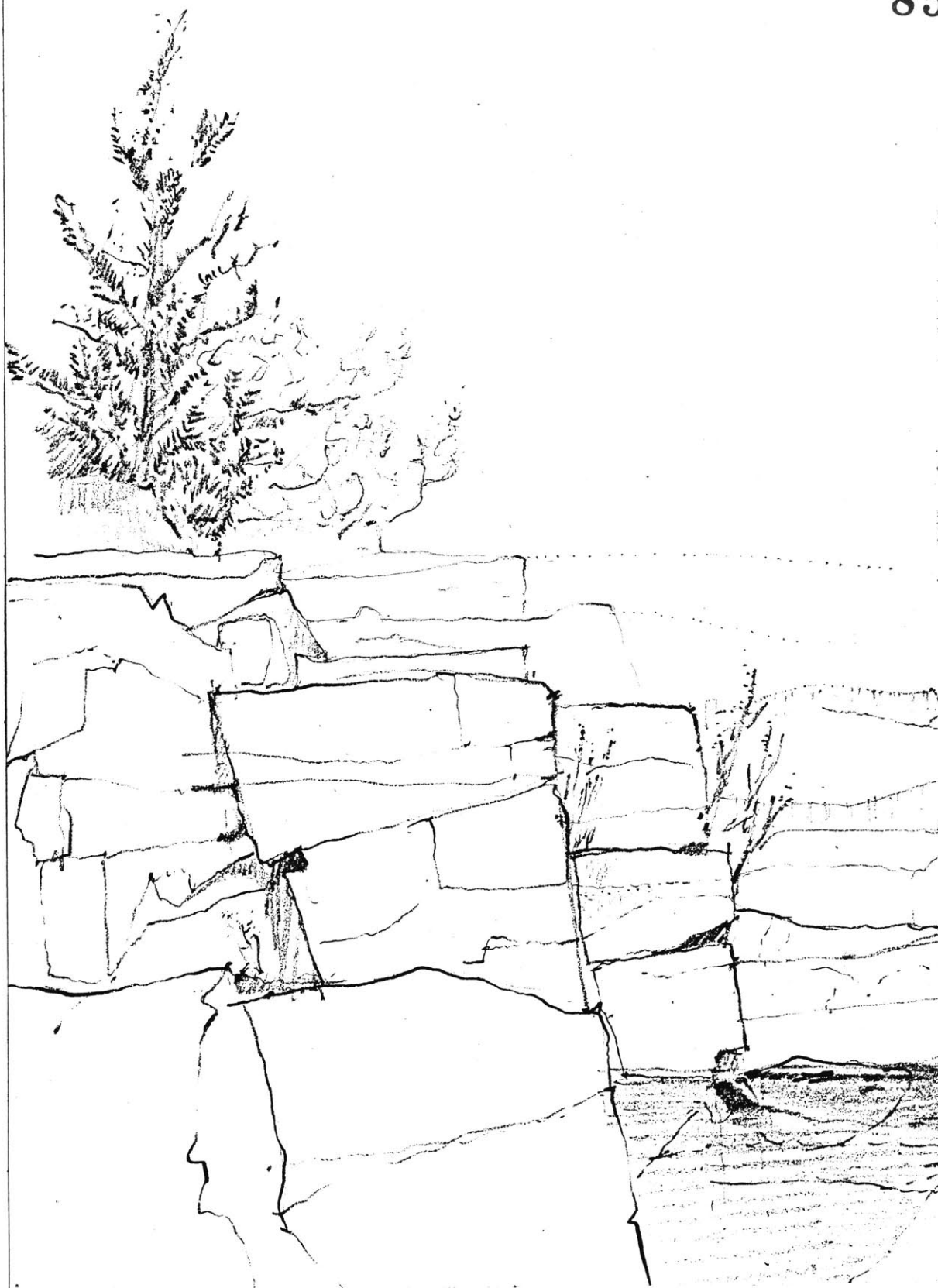
1st edge study

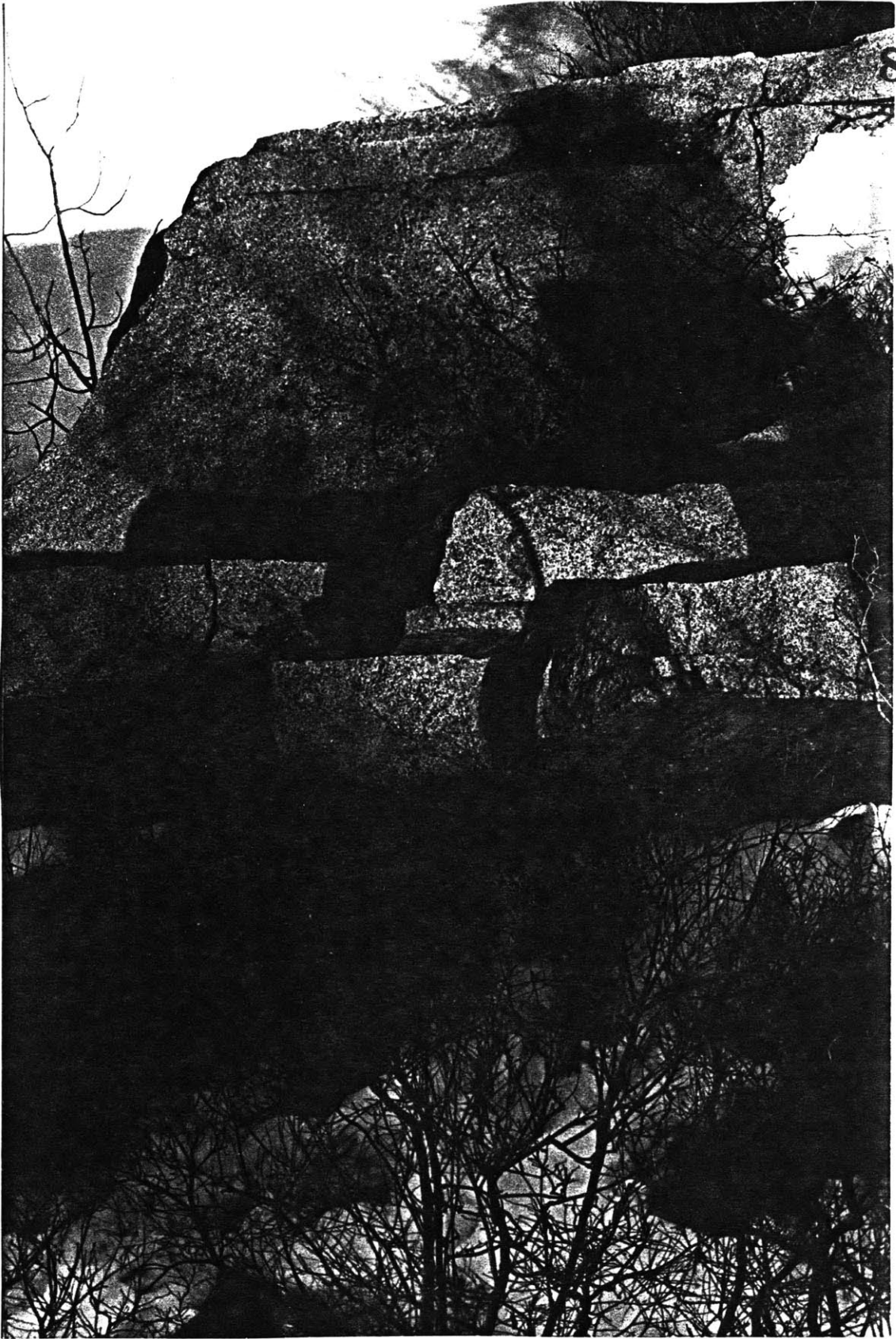
FEB 25 1982



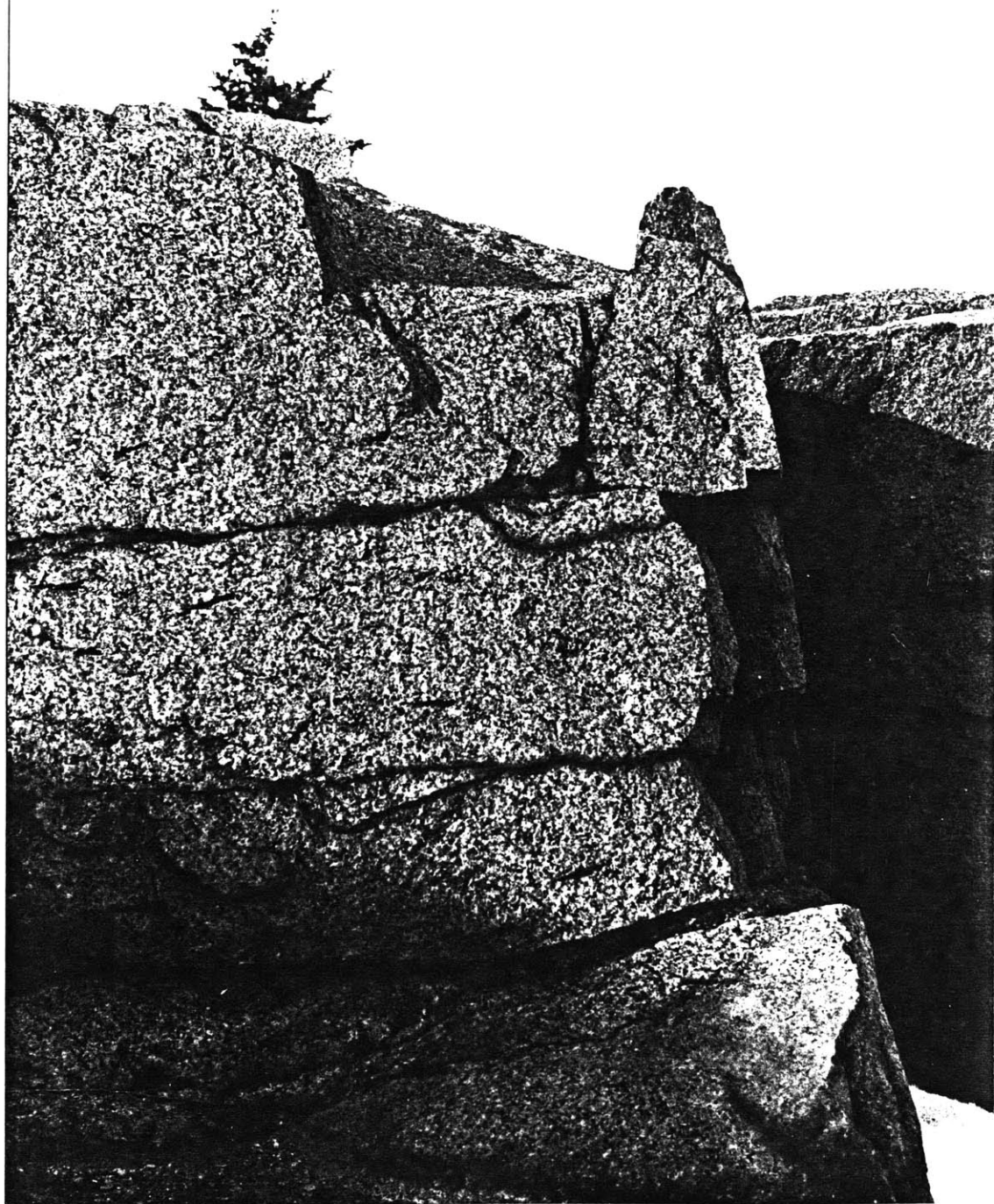


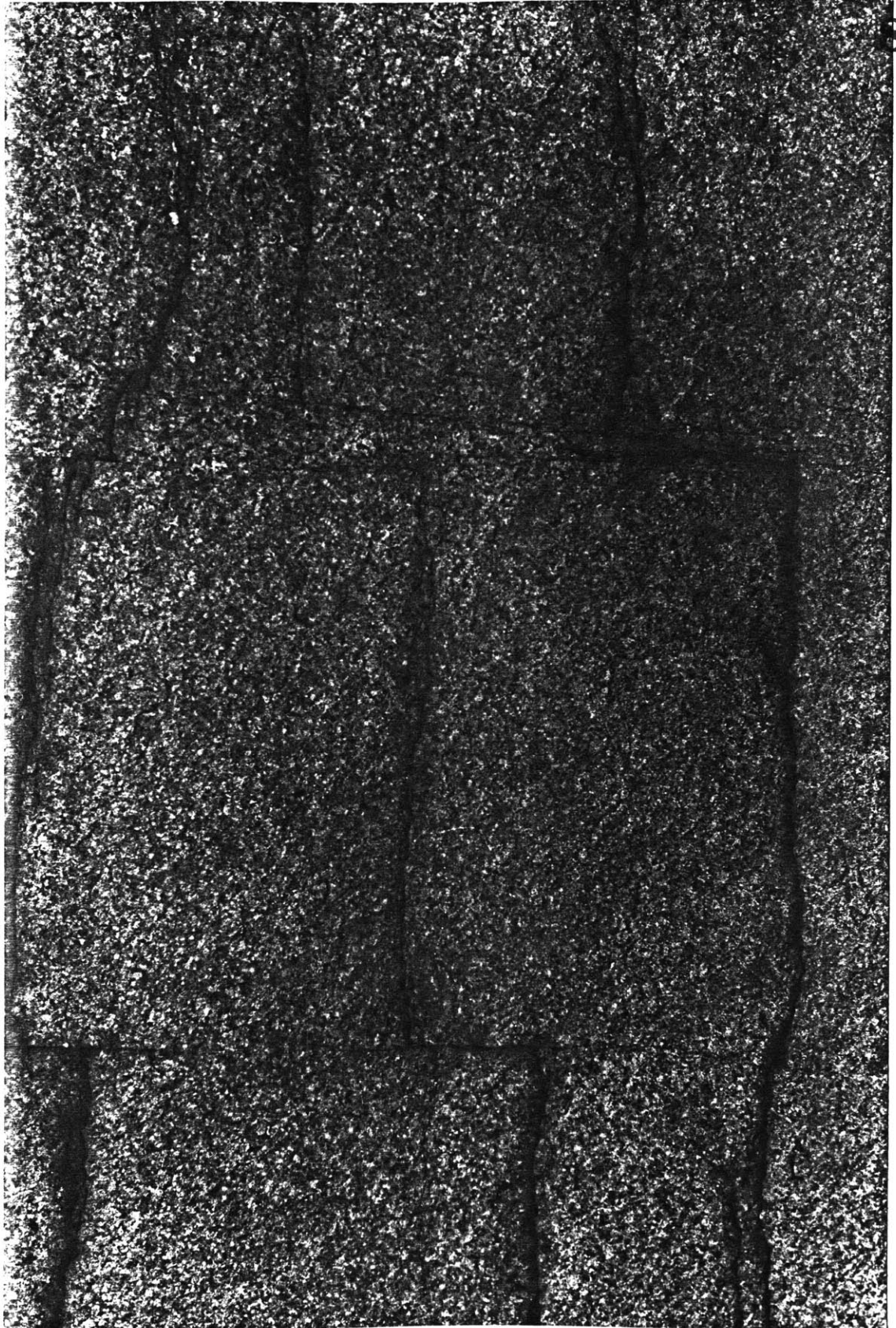


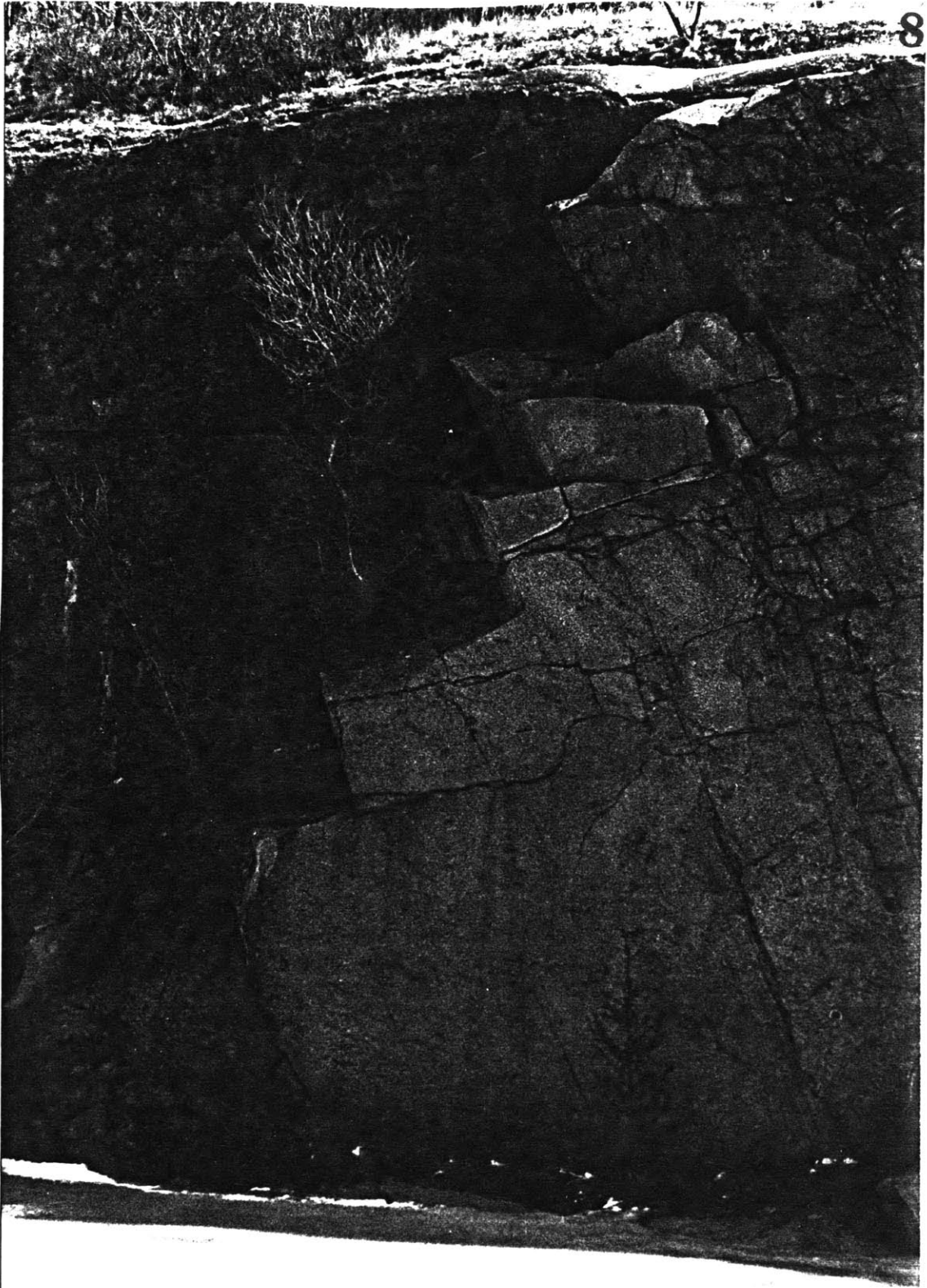


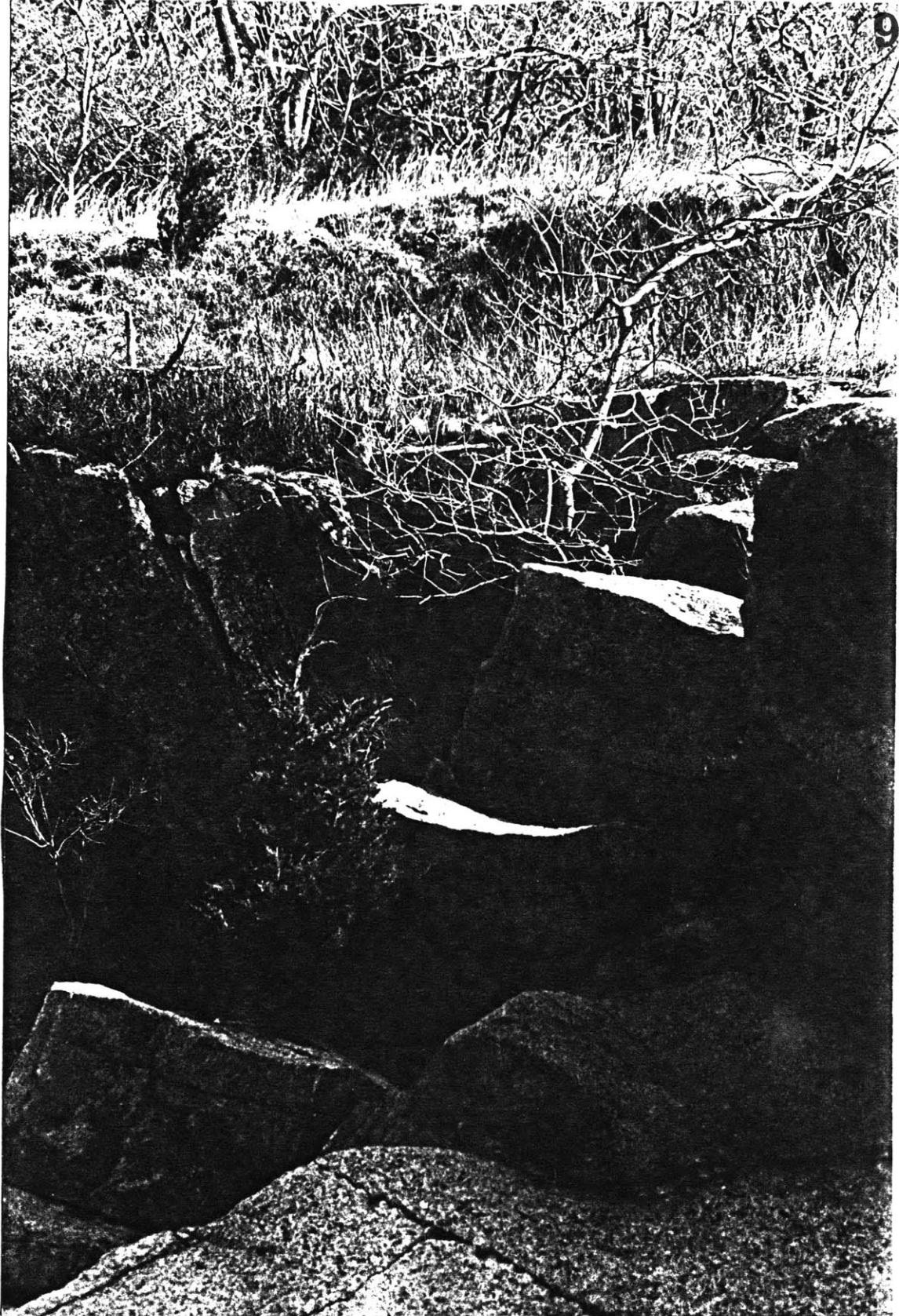


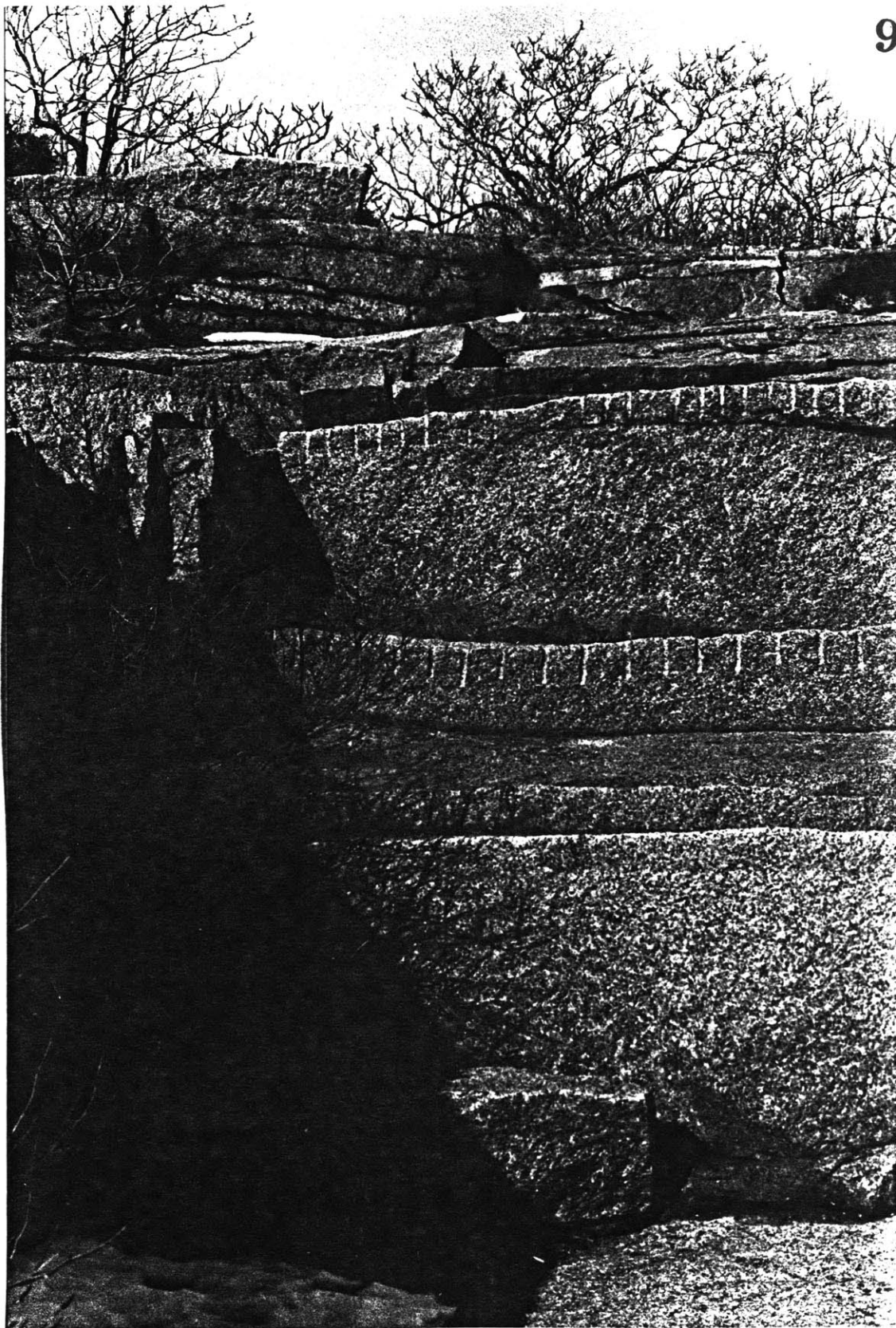
86

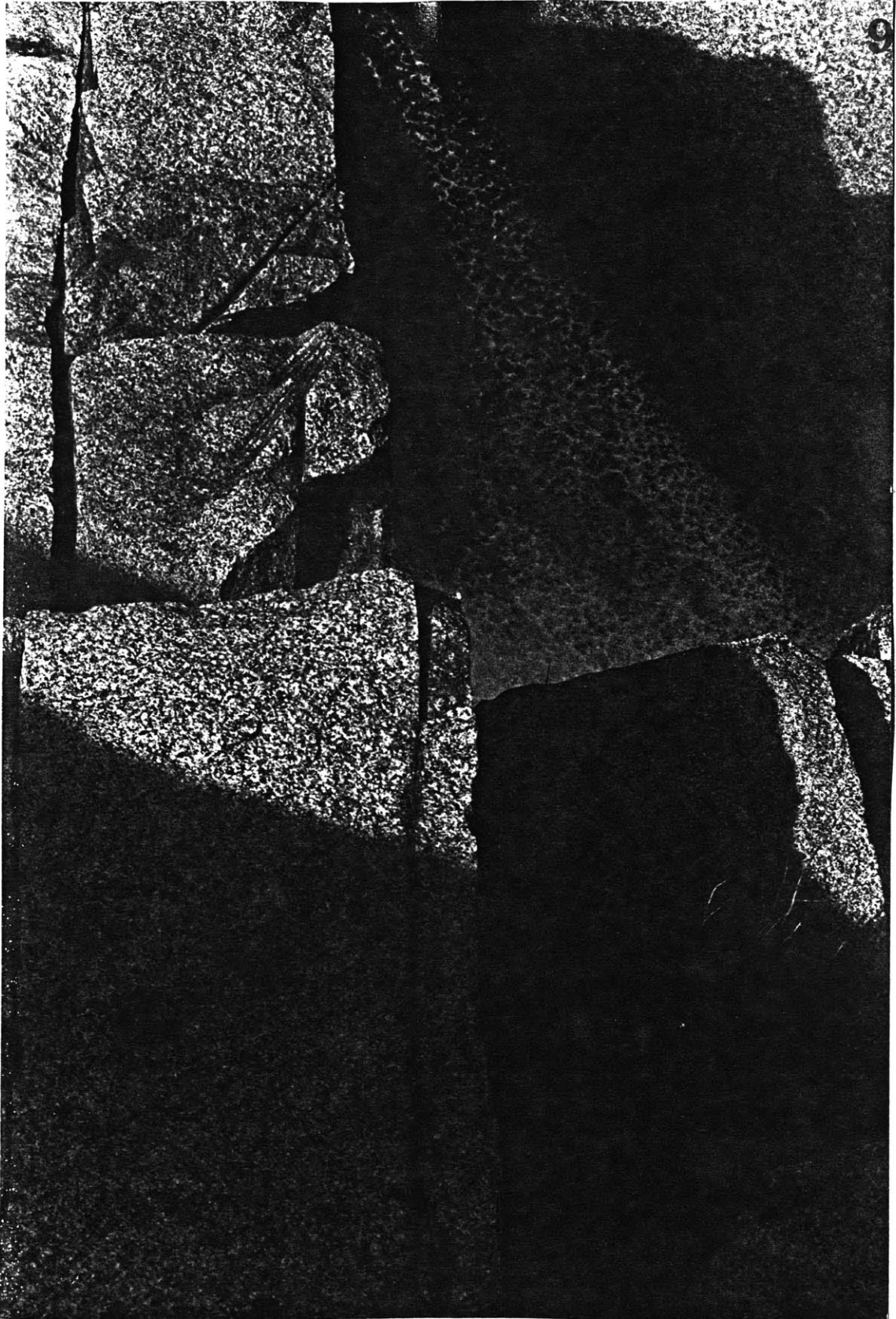


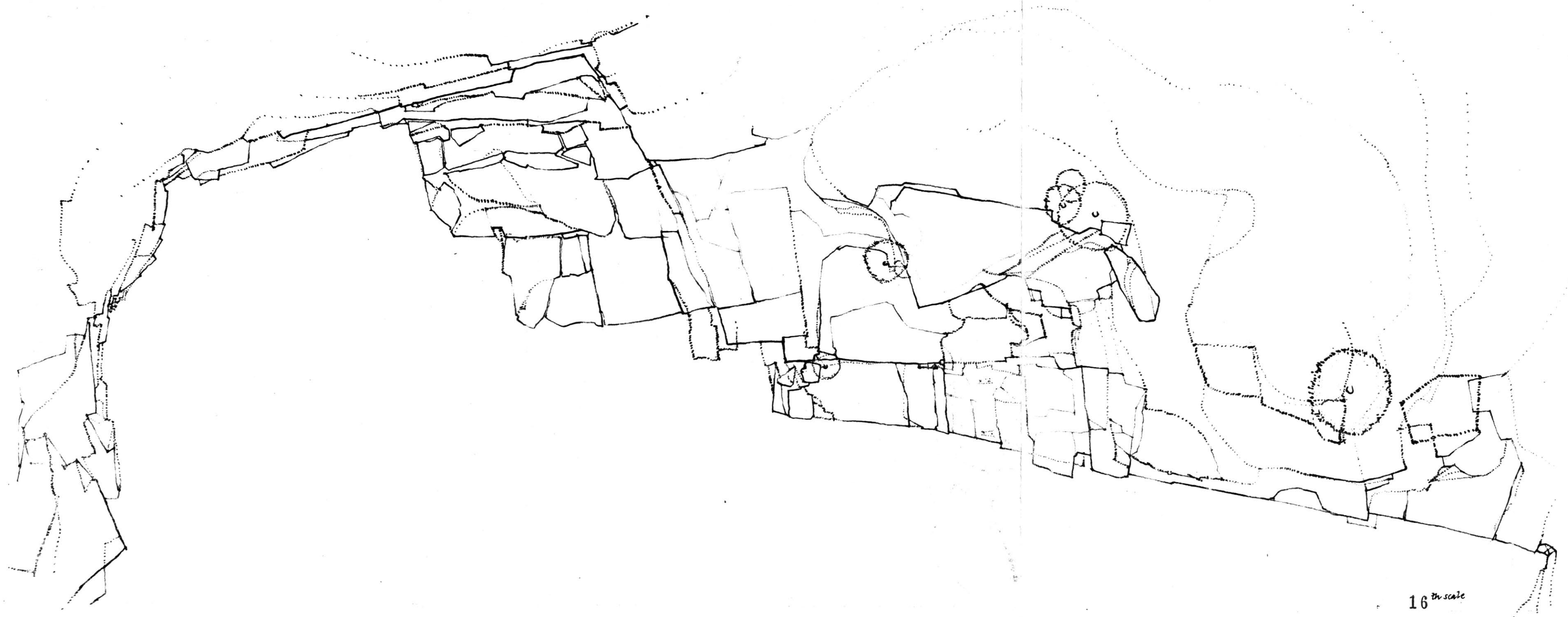




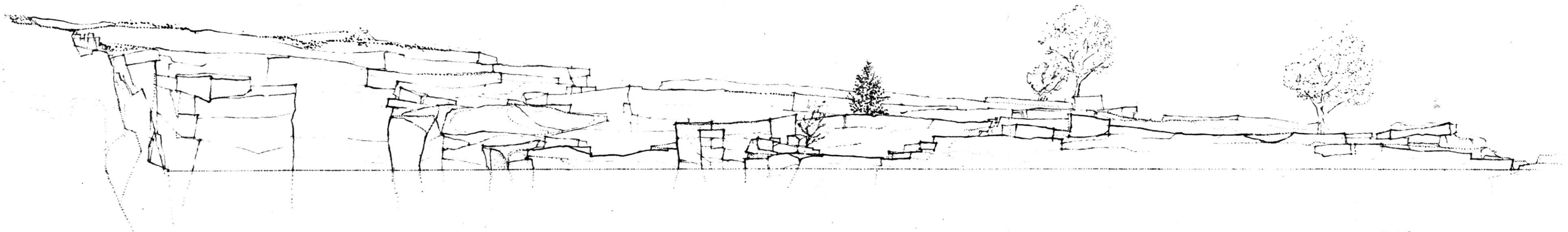




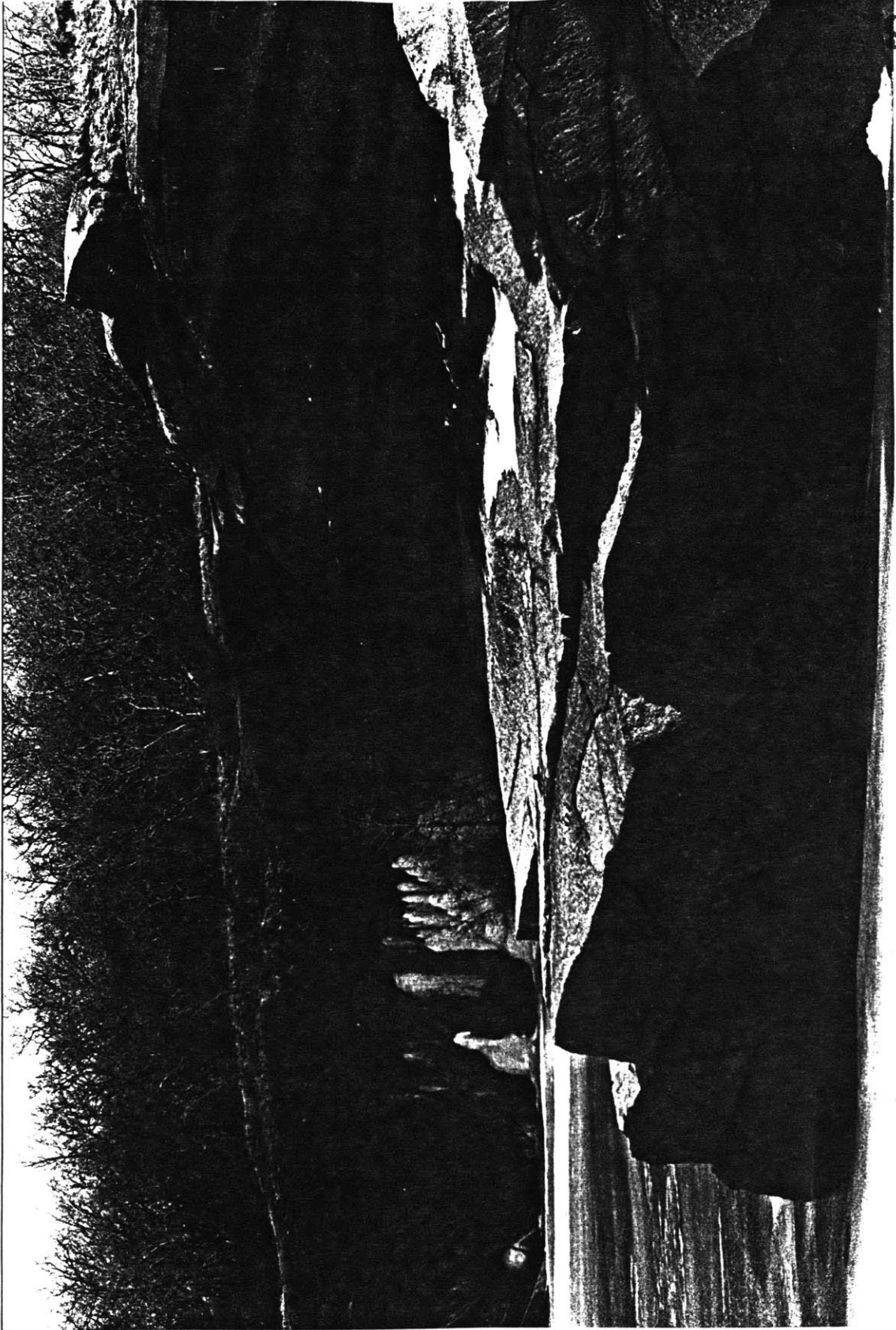


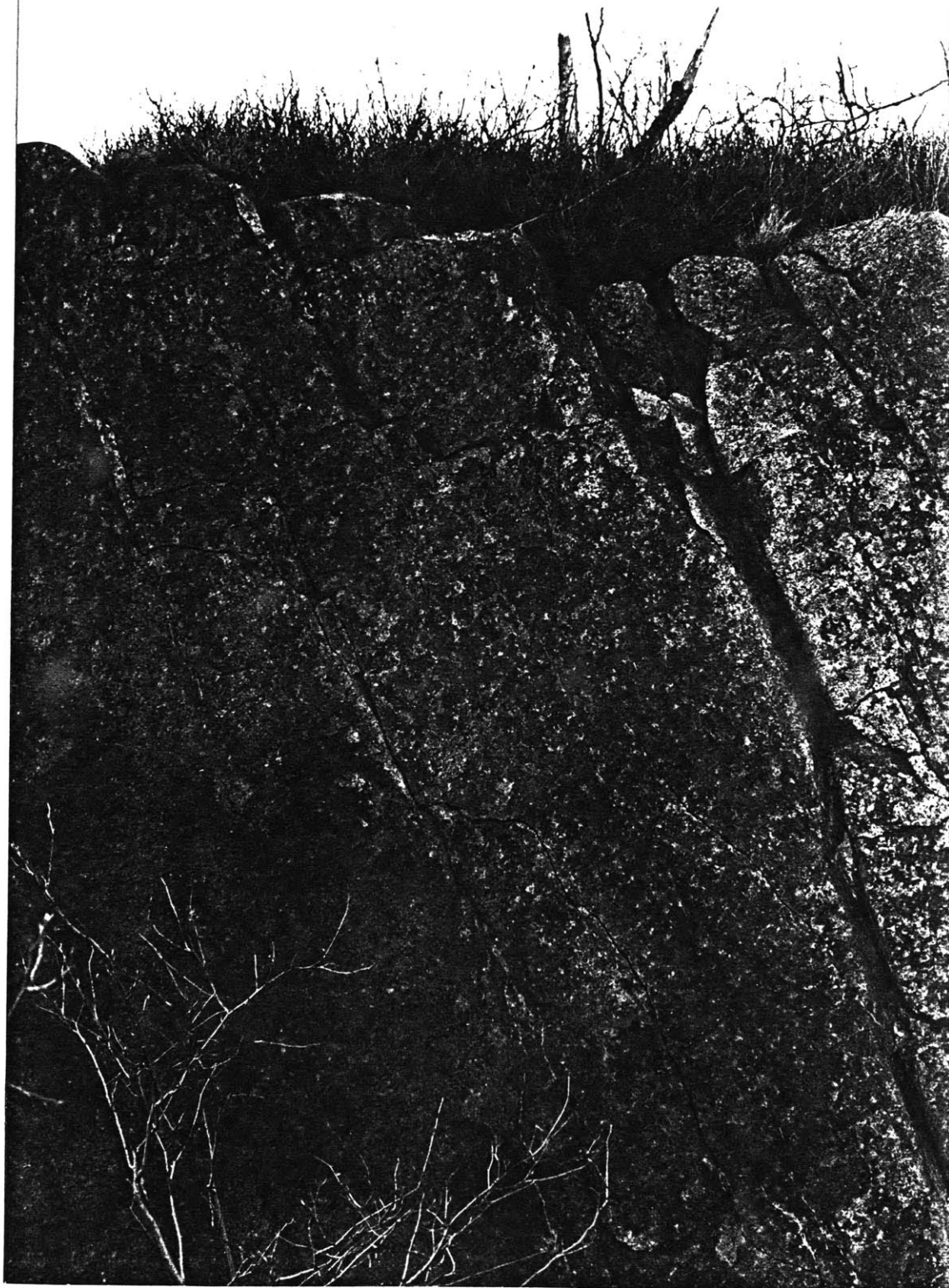


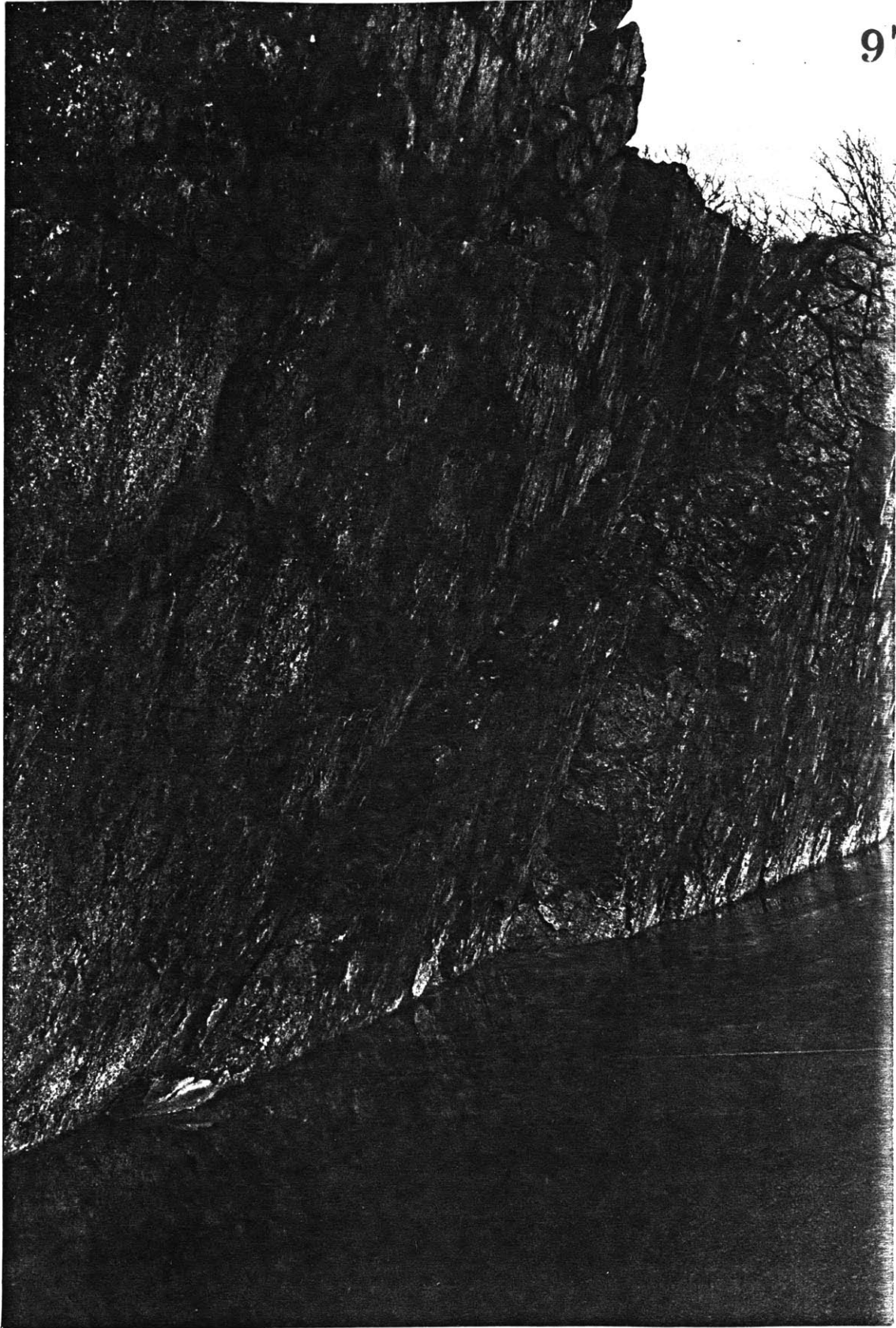
16th scale



16th section



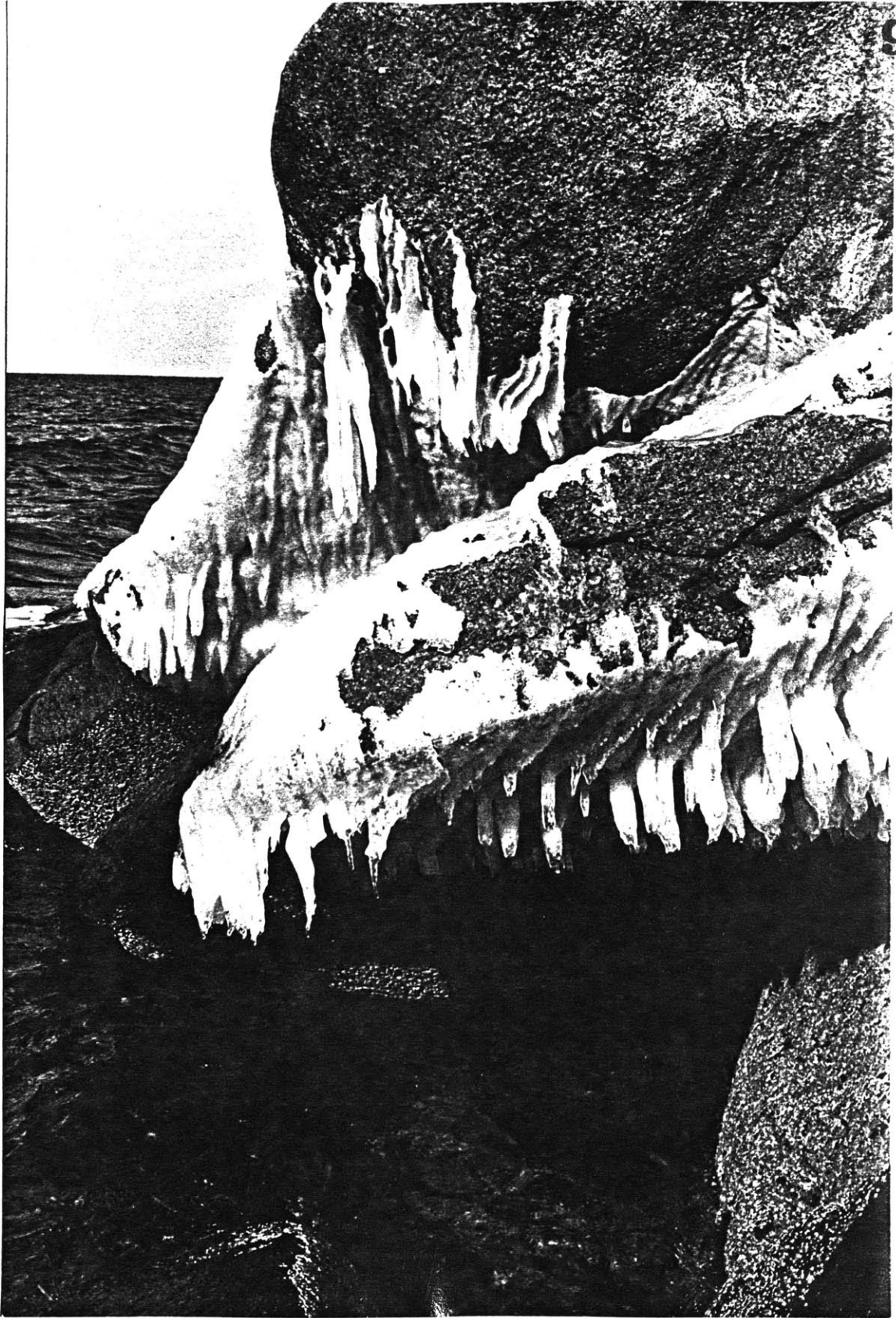




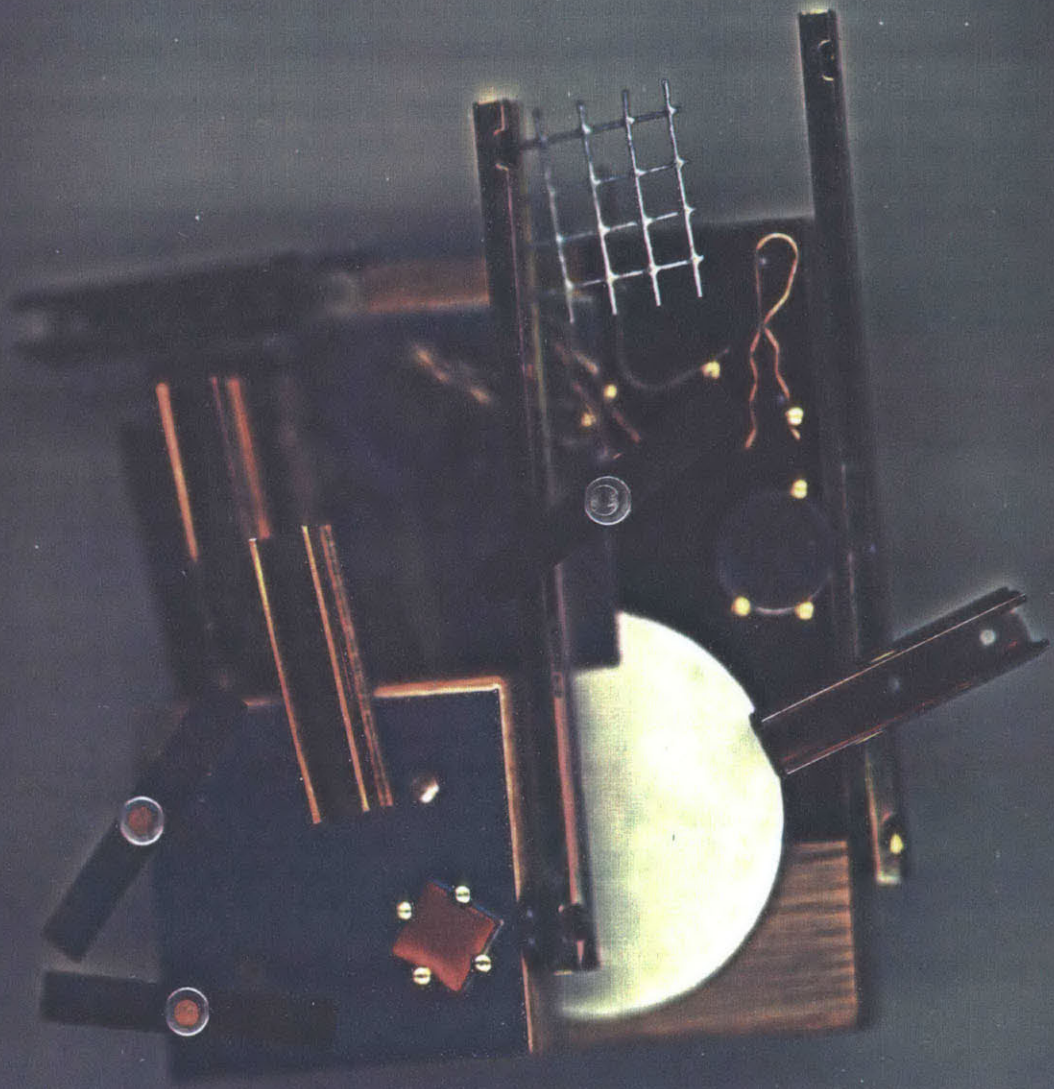
we get a dual nature - part alone
 a part alone of a whole alone a-
 part on and on,

- Ⓐ each material must make a contribution
- Ⓑ cannot wipe out what went before it
- Ⓒ and certainly has different roles at different times
- Ⓓ surface structure screen
- Ⓔ all participate in continuity, but never lose themselves, it seems
- Ⓕ has to be quiet-silent - when we stop
- Ⓖ can only build 'a' part on an empty plain, plane, so that
- Ⓗ edges have a story name

..... our perceptions are as real building material and we can and must we transform them once we see ... that's all.



100



101



102



BIRCHER 35-6B-2-9-3 PAT.3,186,554

BIRCHER 35-6B-2-9-3 PAT.3,186,554

splace

splaplace

space place

that which makes space place
it is a spliced WORD -
is it self-conscious YES
MAKES the continuity

now a new word - retains both parts a part
but somehow together.

it surprises us

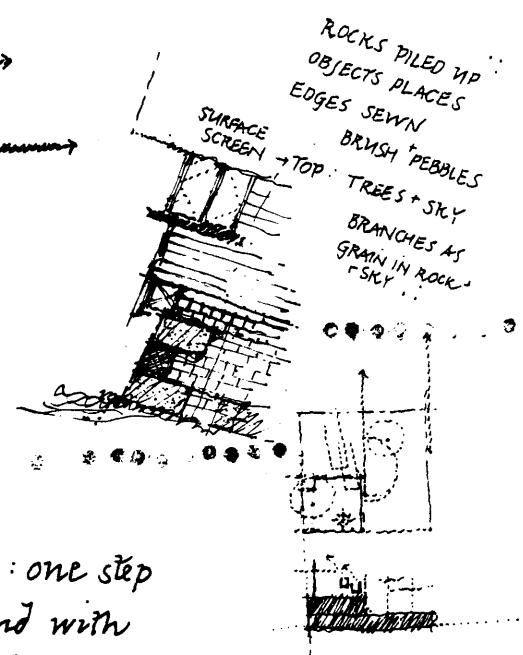
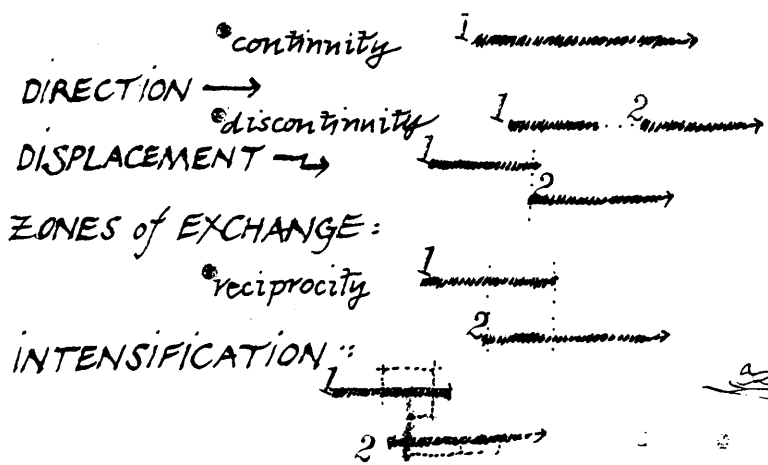
I think because it spills

so sloppy meaning.

NOTES ON COLLAGES -

- diagrams 104

- a from looking at Quarry - landscape: built relationships
- b diagrams then made - formed



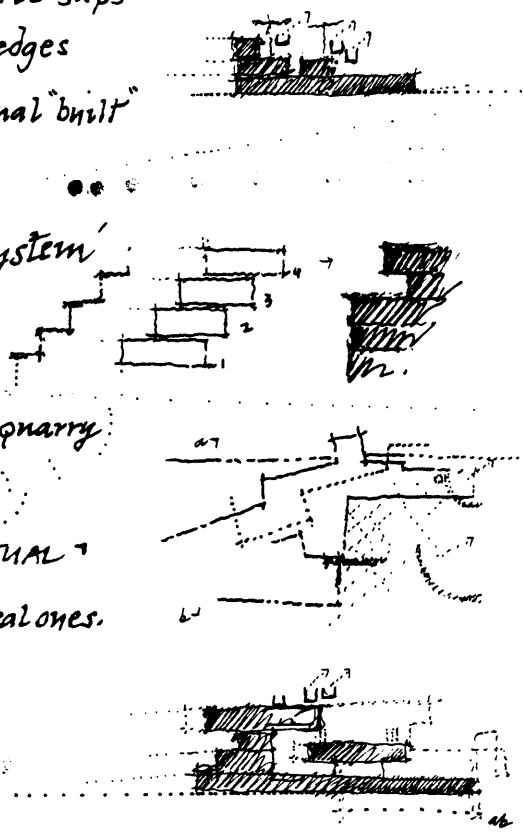
-1 direction & displacement: one step in section. figure ground with reflections. curves mirroring in surface

-2 direction & edge inhabitation: two-three steps formal difference between surface + edges
:: cracks fissures shifts :: orthogonal "built"

-3 assemblage of steps - generative system
colors - pieces - of & in quarry.

-4 SHIFTS + DIRECTION CHANGE from quarry
ASSEMBLED GROUND built pieces
EDGES BUILT WITH OBJECTS - VIRTUAL

NEW GROUND > SCREENS ready for real ones.

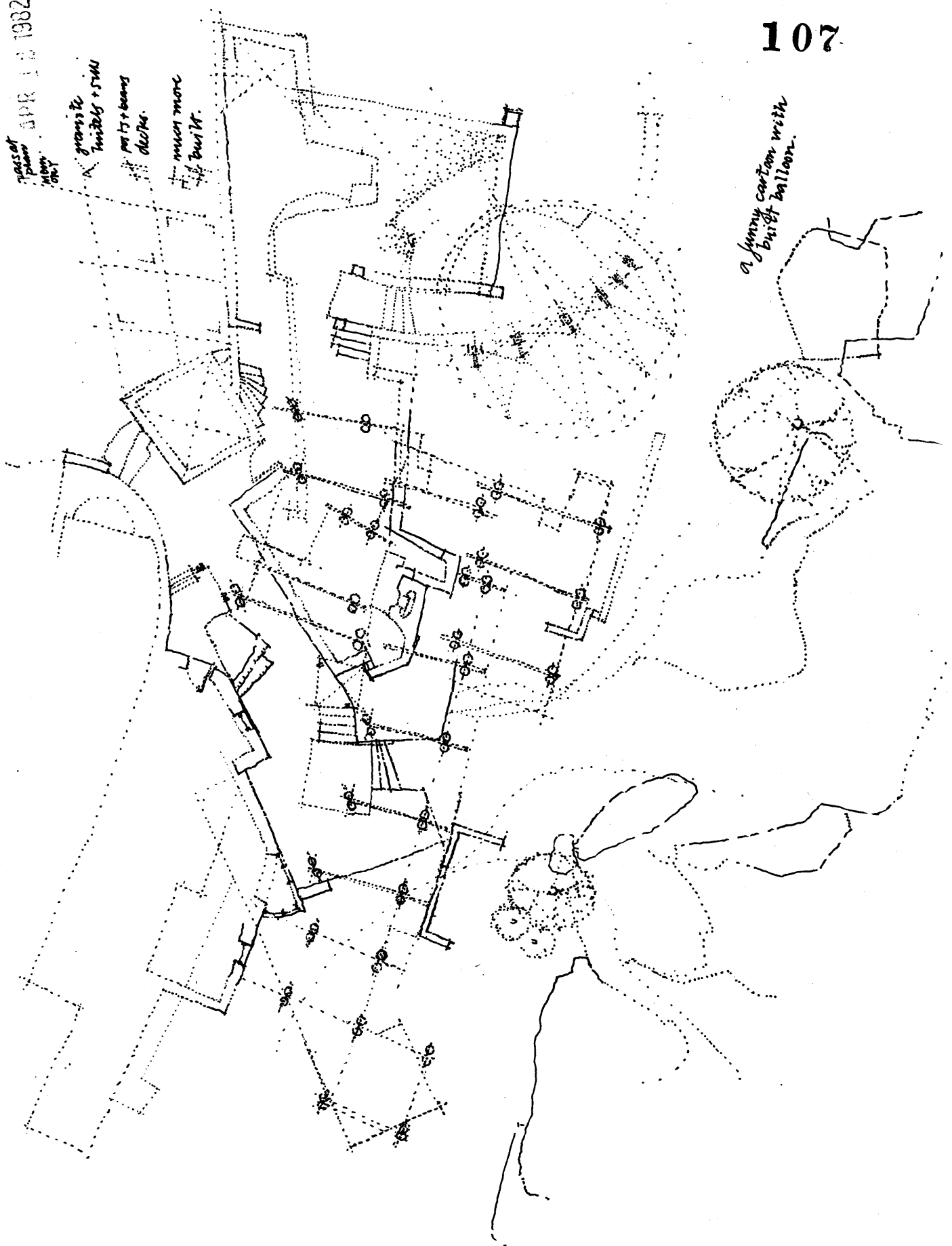


massed
plan
only
APR 12 1982

granite
twists + swirl

party + beams
clocks.

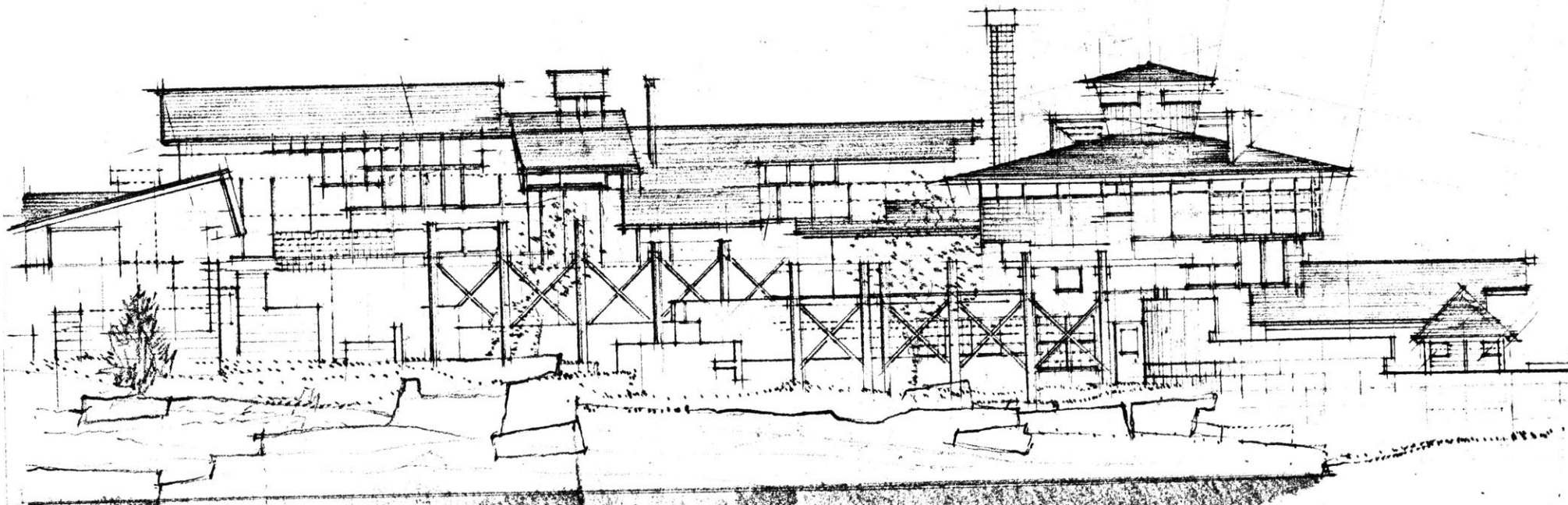
much more
to build.



a funny cartoon with
bright balloons.

108



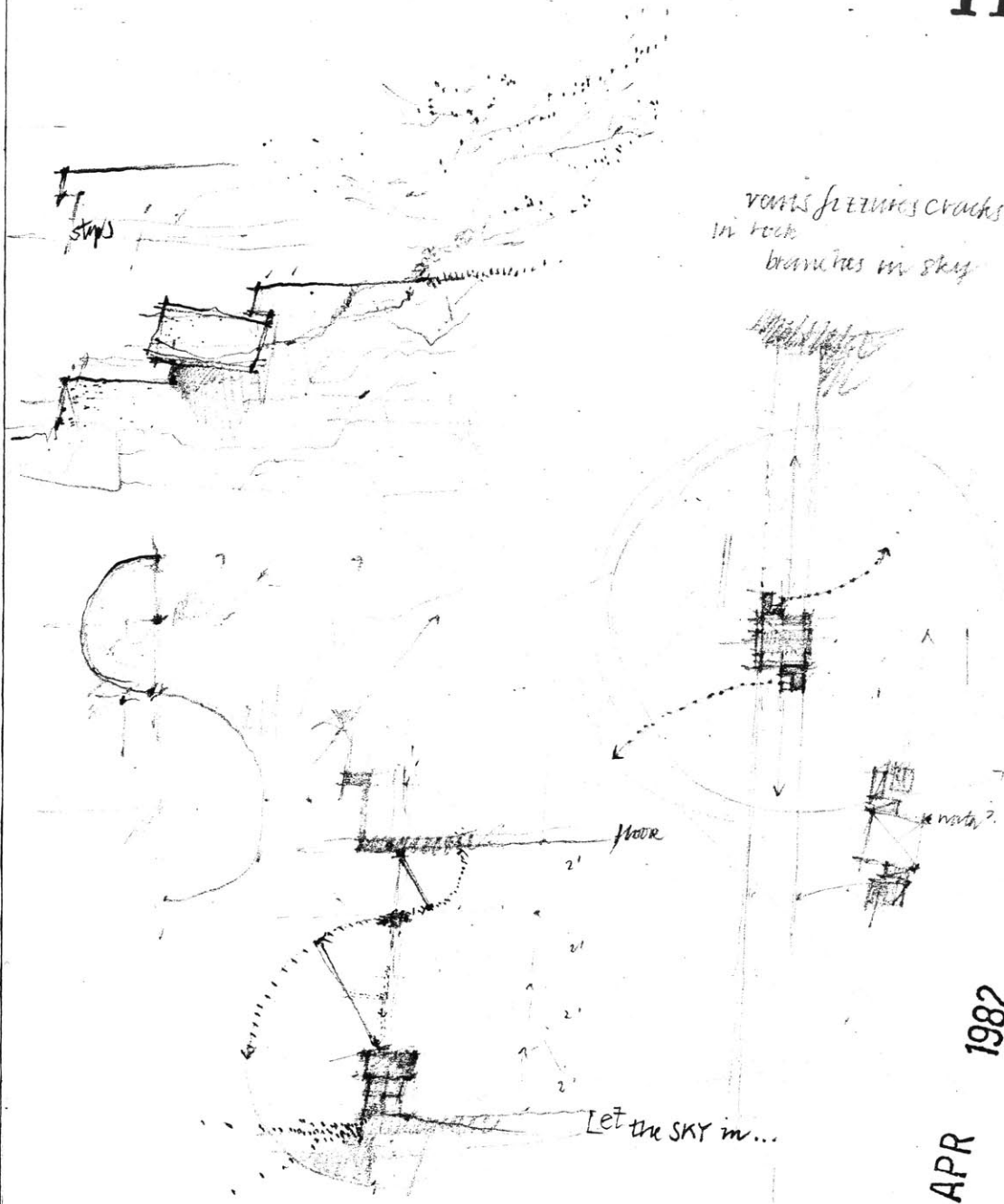


APR 15 1982

APR - 9 1982

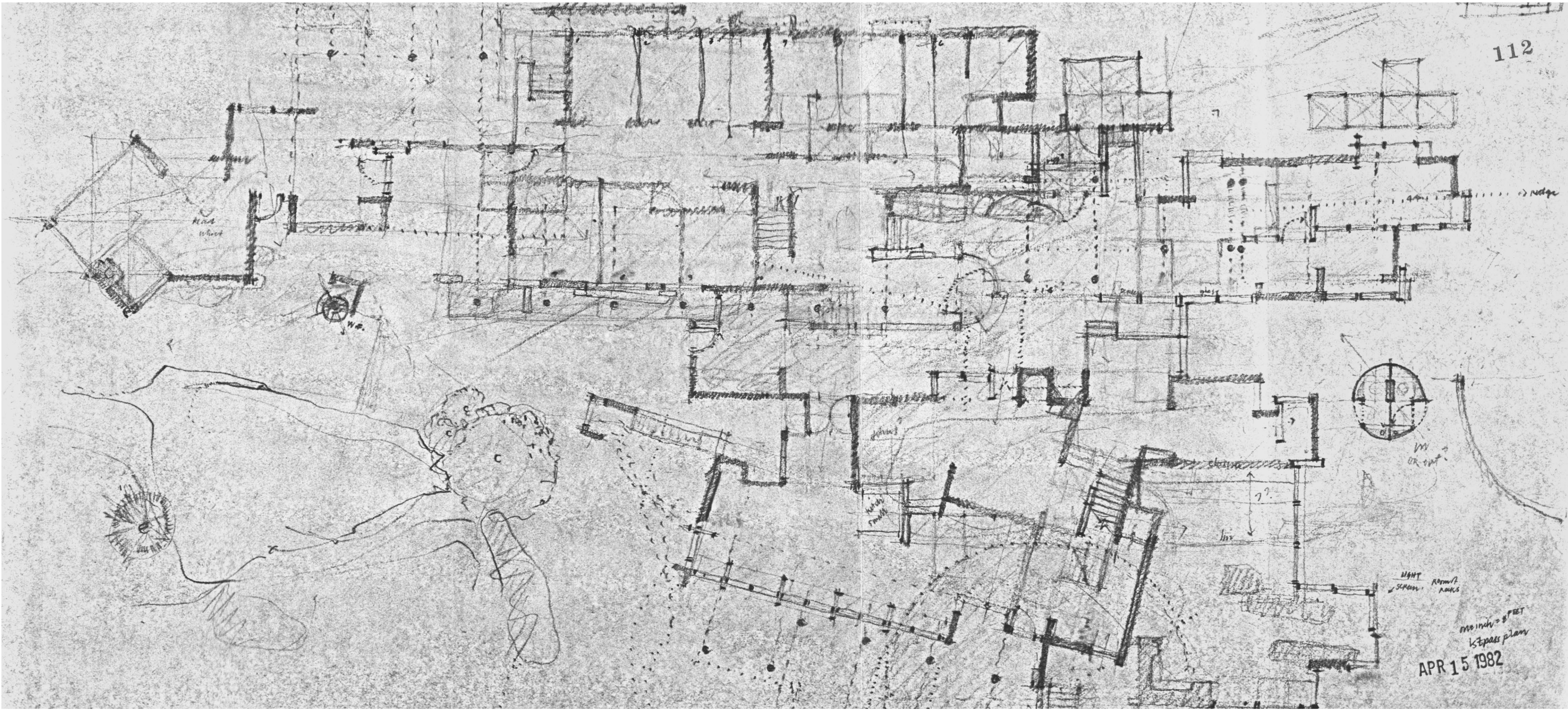
first pass - elevation
one inch = 16 FEET

116

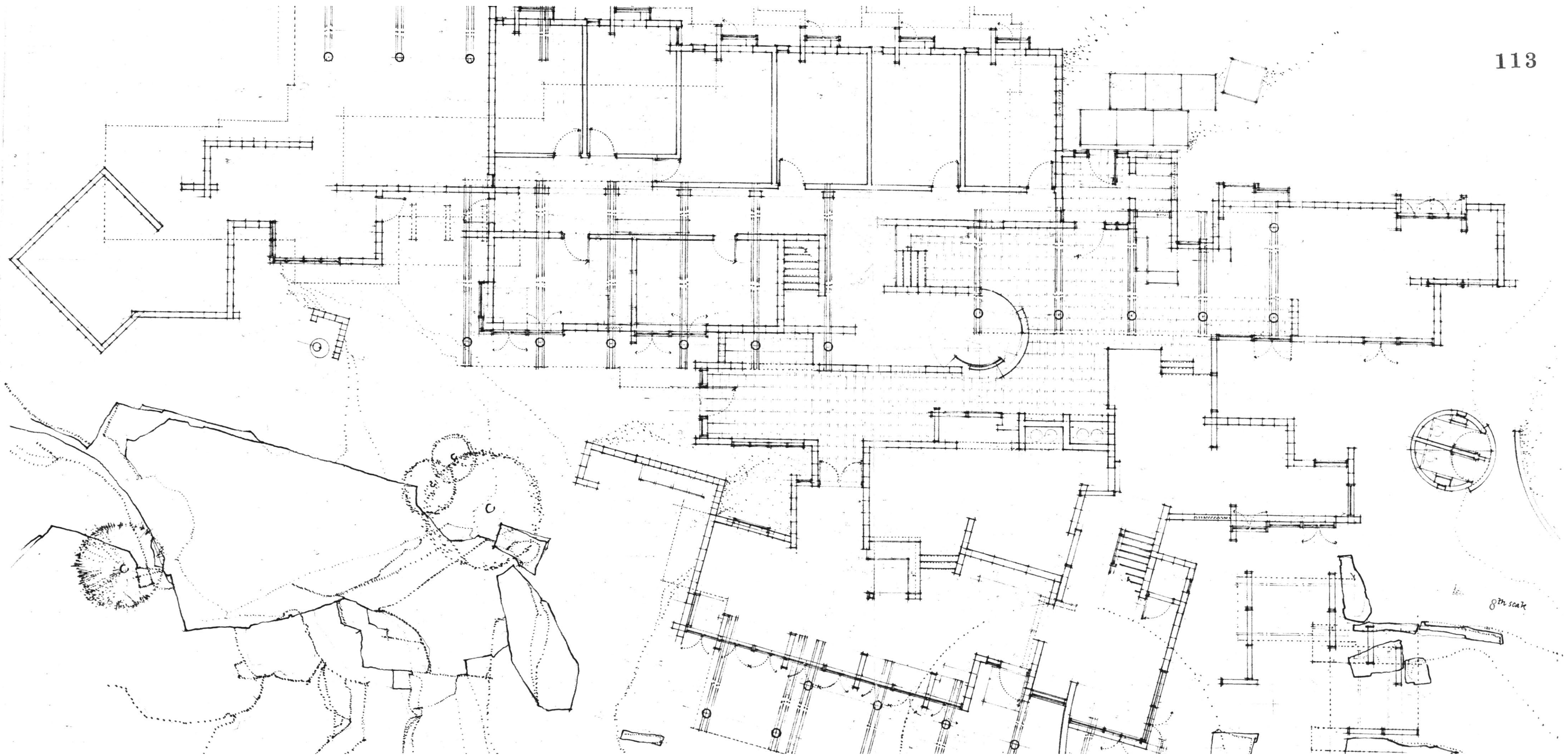


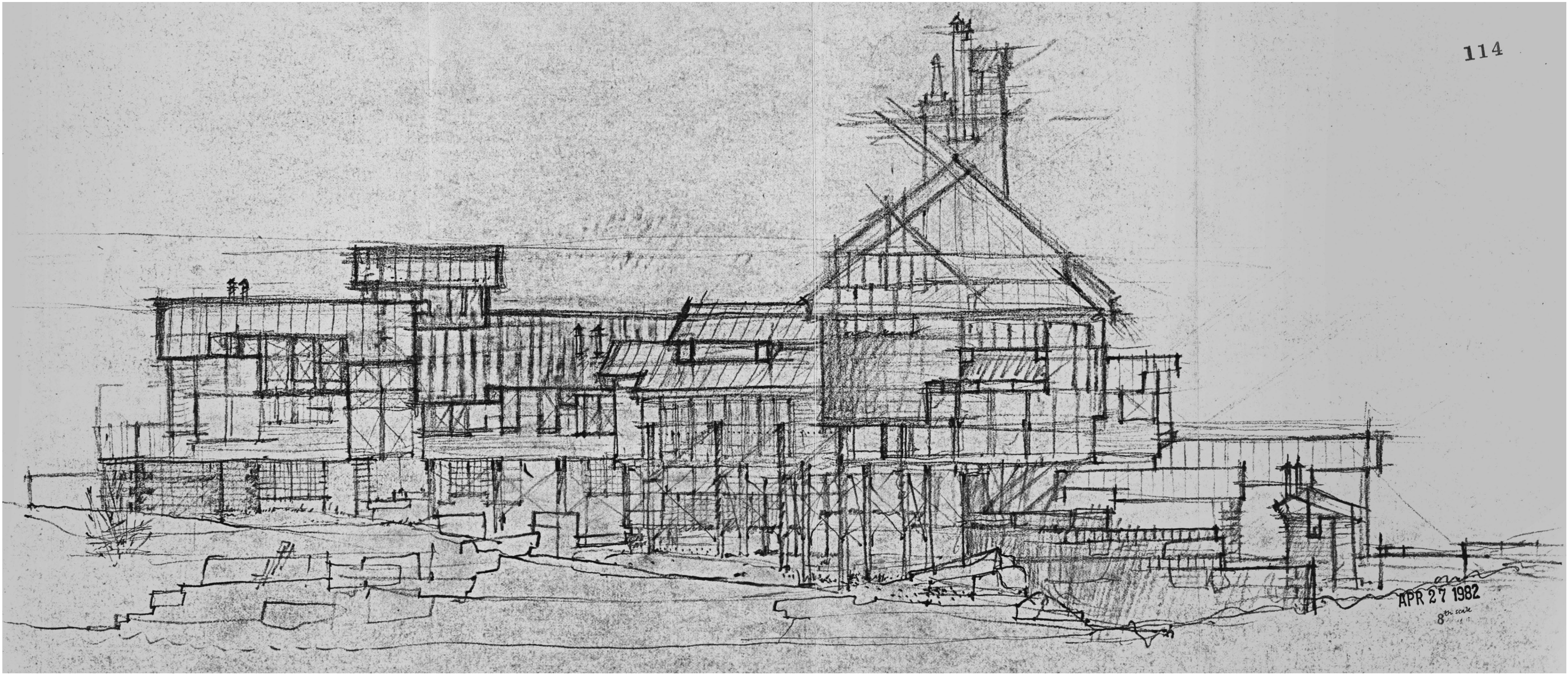
APR 1982

18 1982

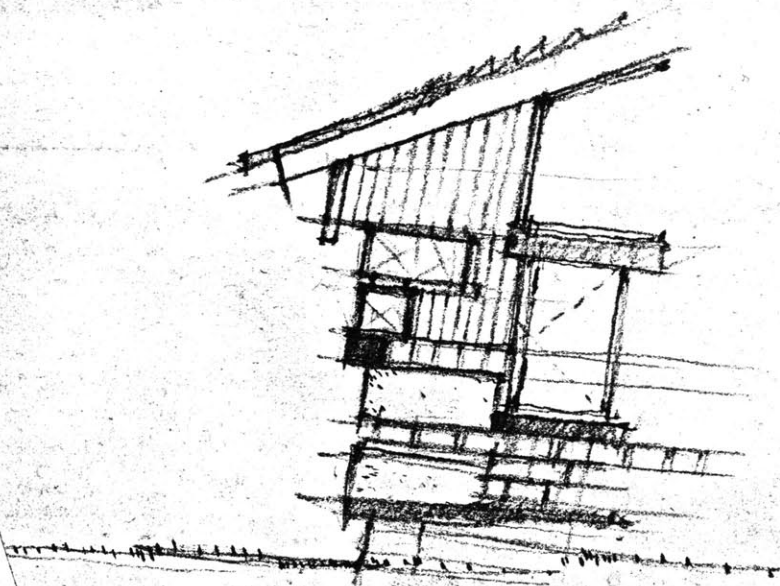


one inch = 8 FEET
 1/2 pass plan
 APR 15 1982





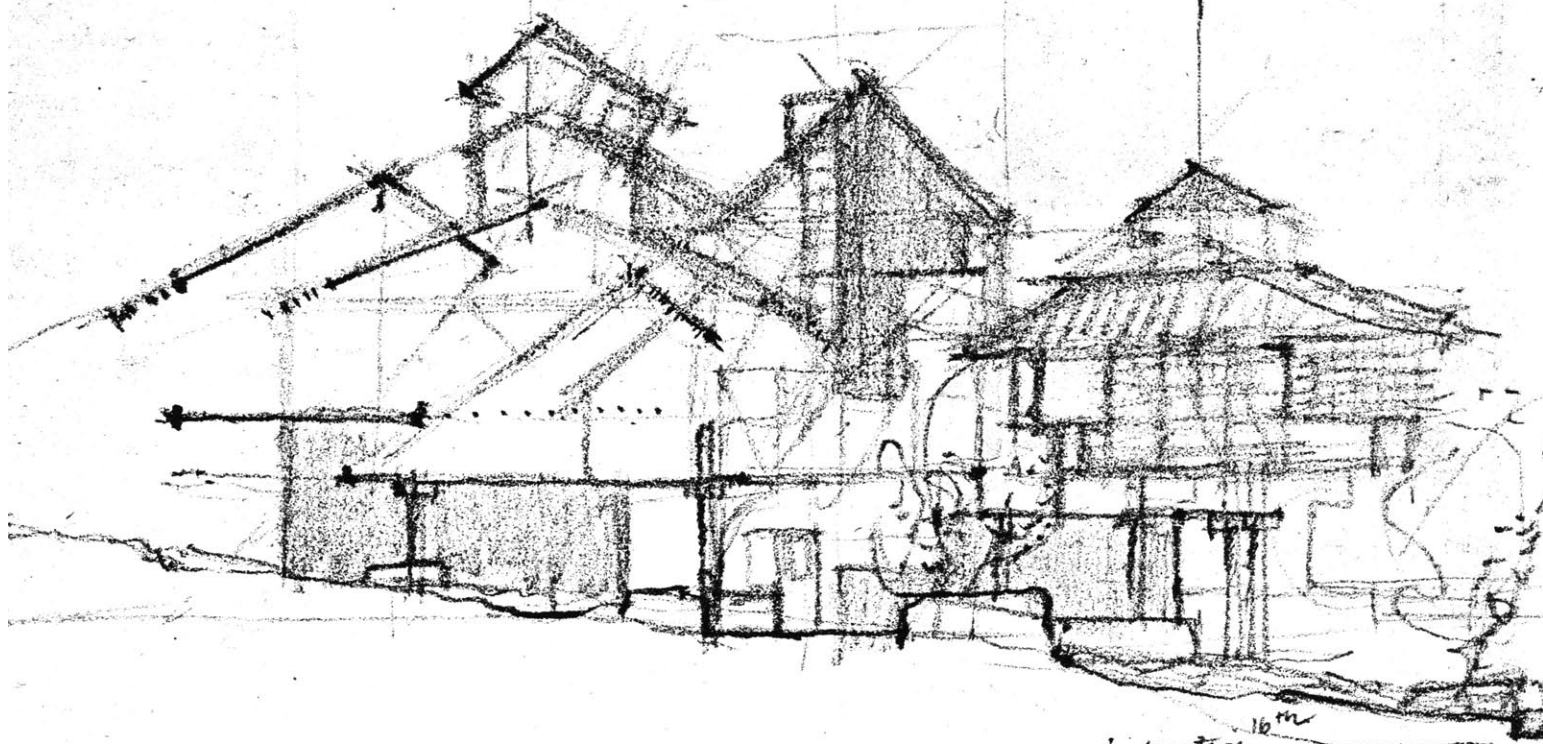
APR 27 1982
8th scale



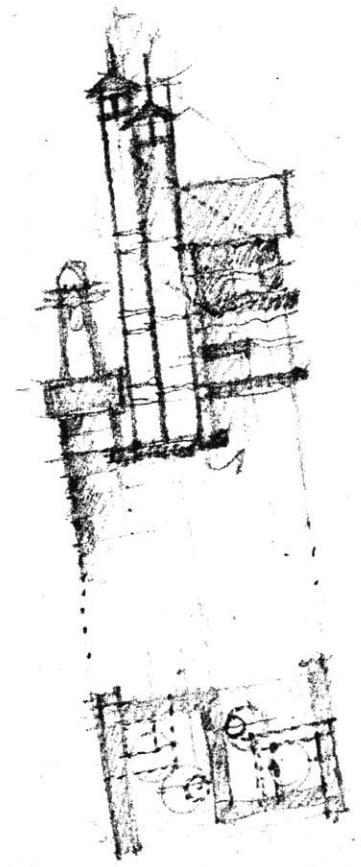
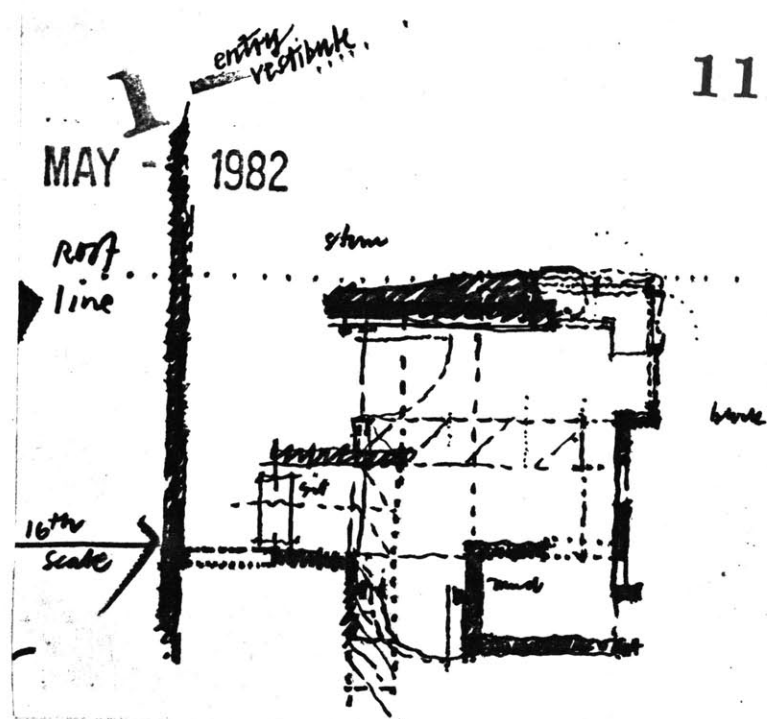
clapboards
"thin" sills - blue
block - as
coursing
granite stone
knives + pieces

4-2582

116

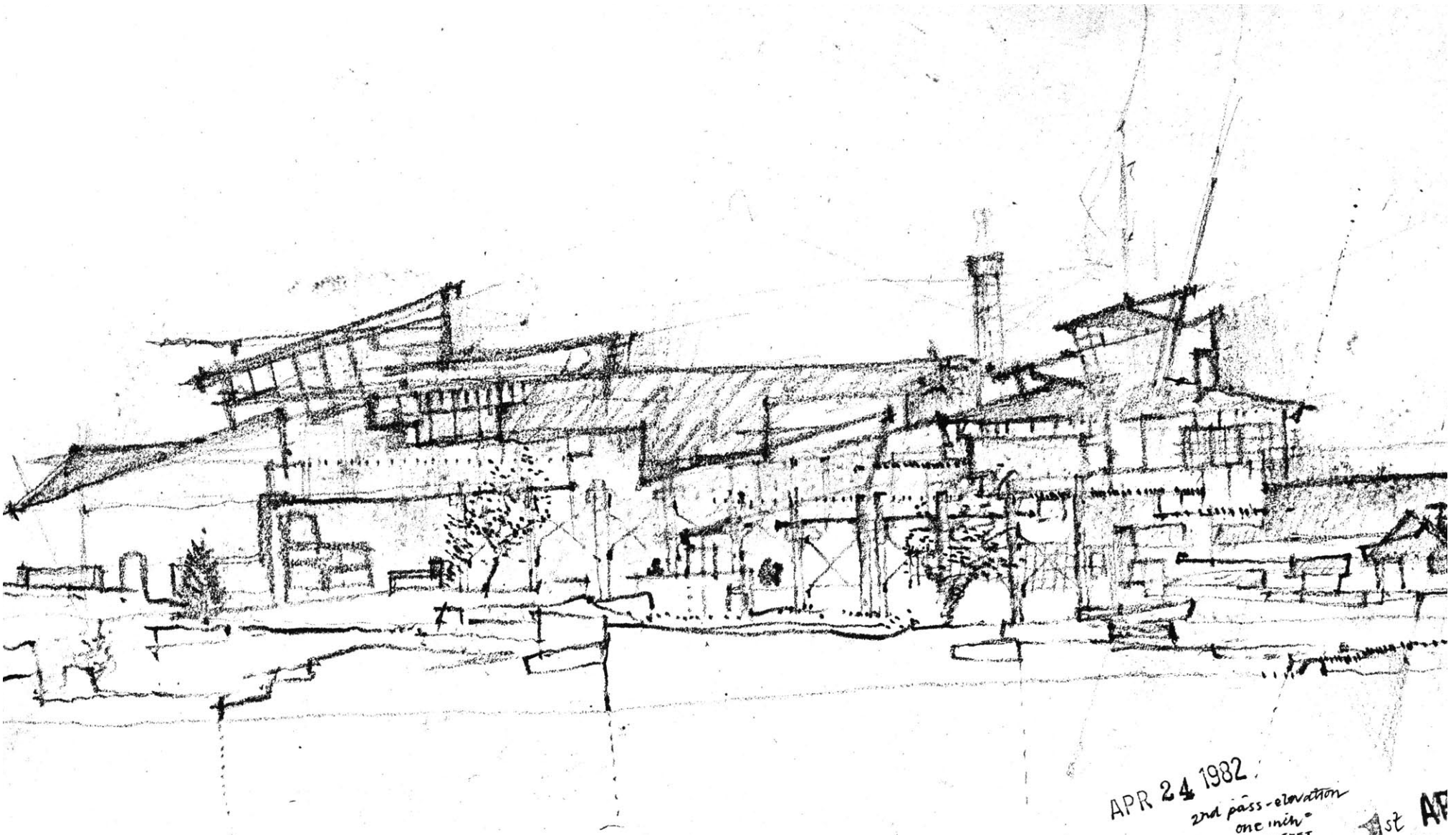


first section 16^m
APR 24 1982



study of
fireplaces
chimney

APR 24 1982

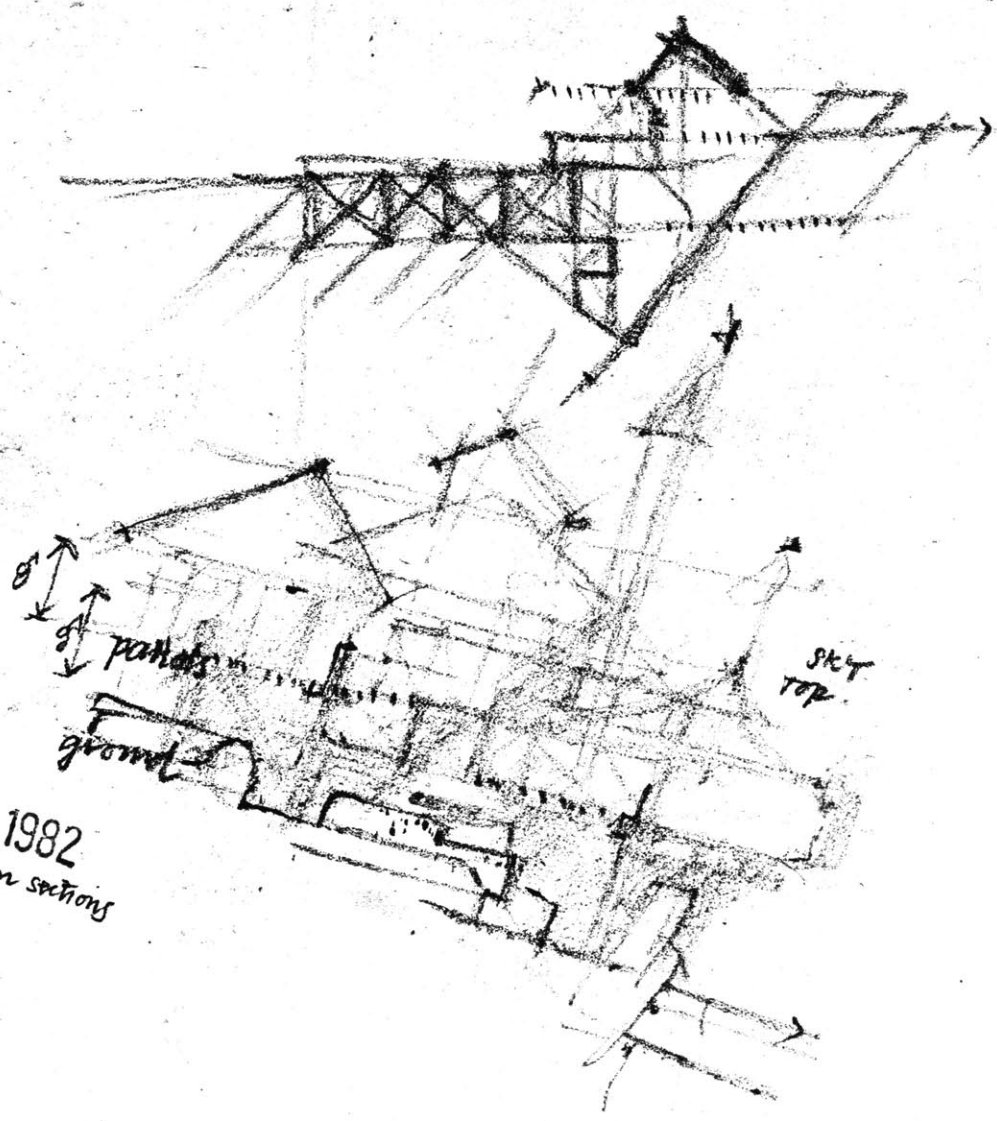


APR 24 1982
2nd pass-elevation
one inch =
16 FEET

1st AF

118

1191

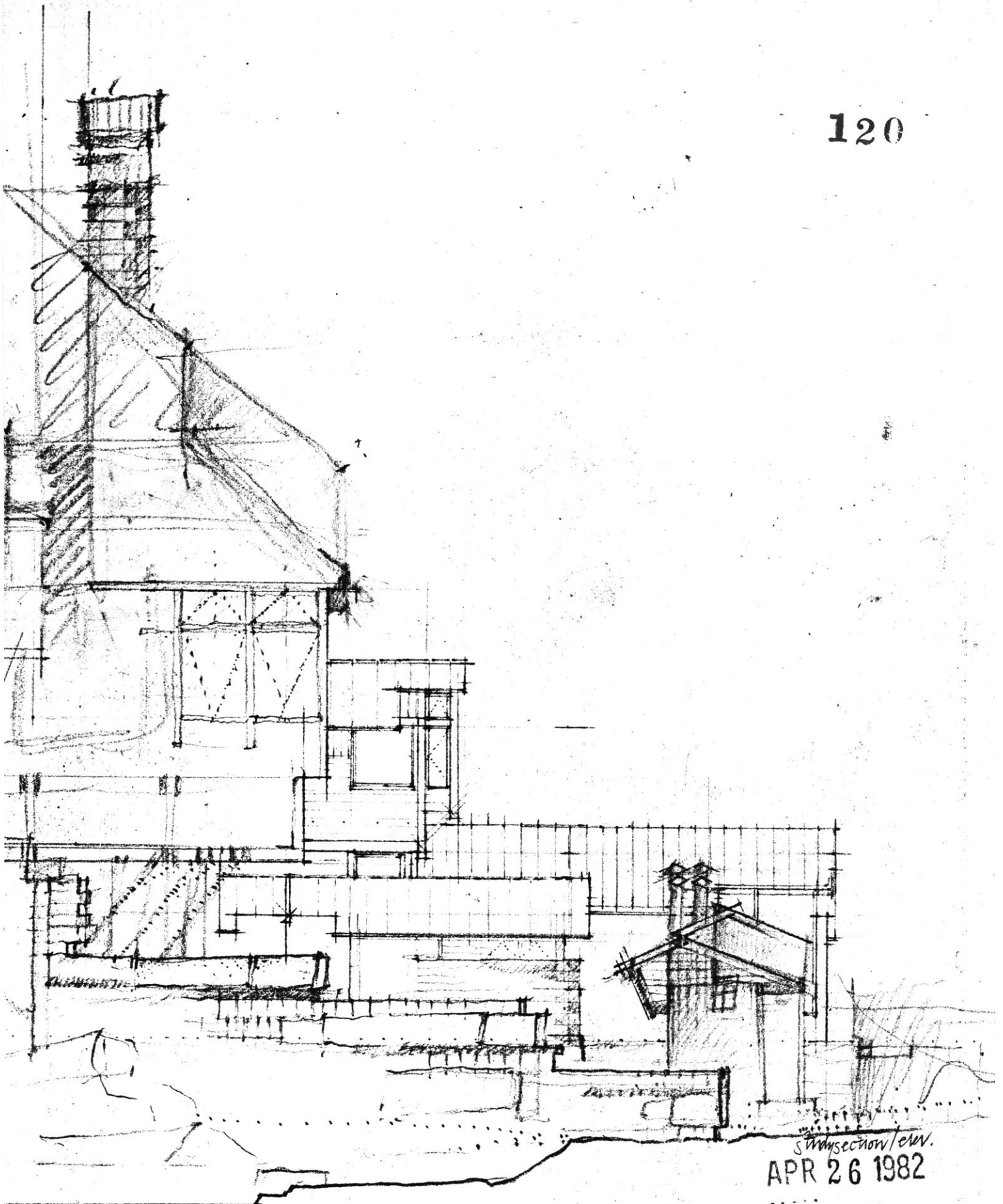


SKY
TOP

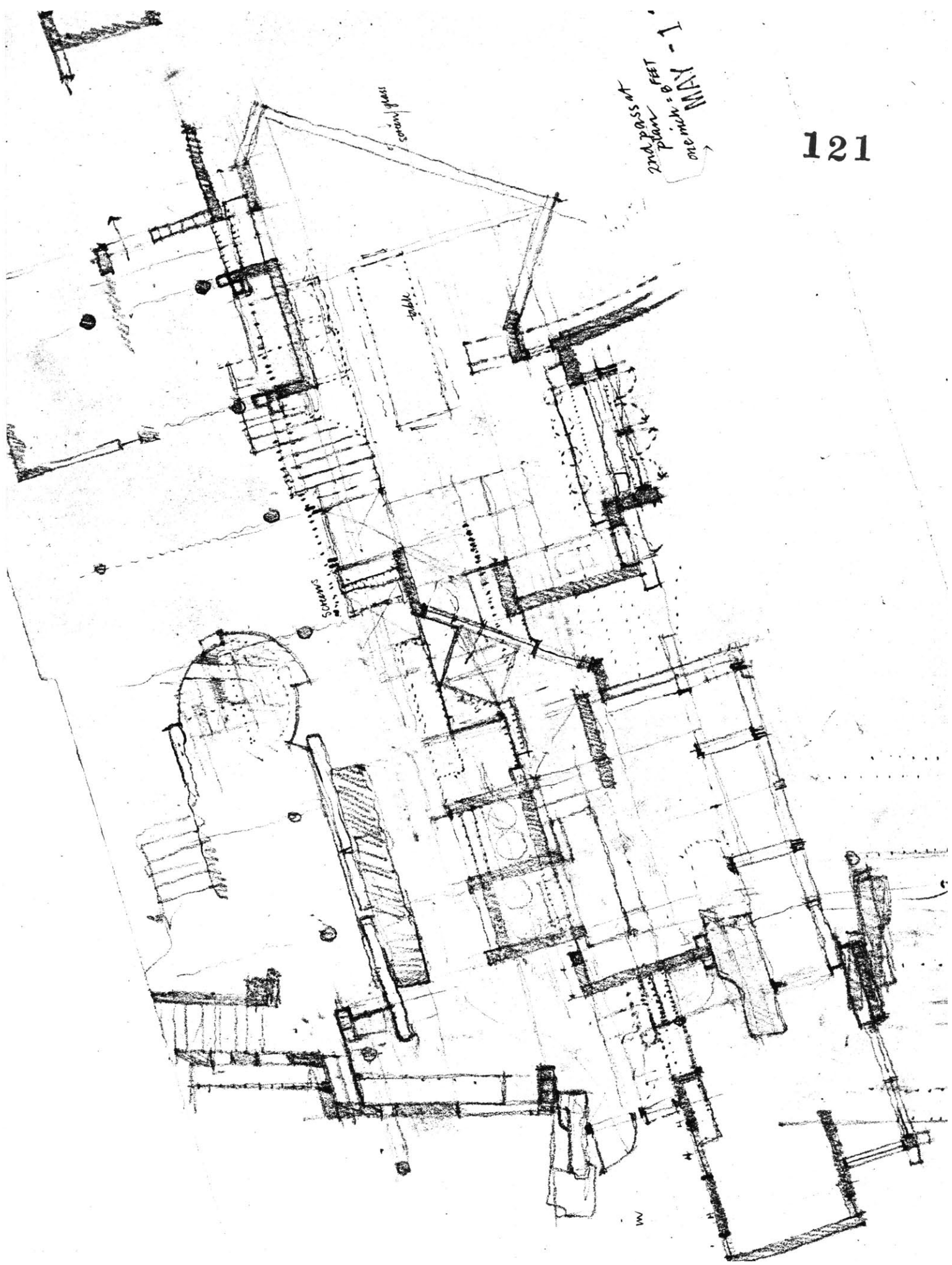
APR 25 1982
notes on sections



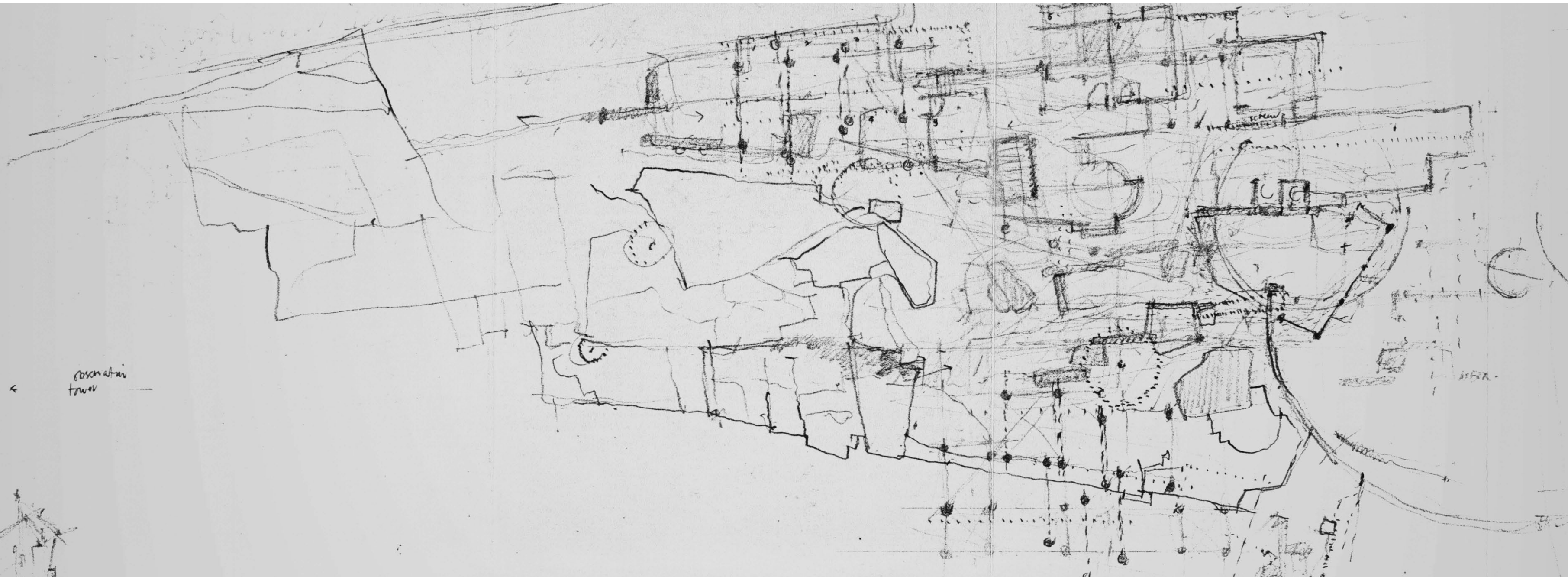
120



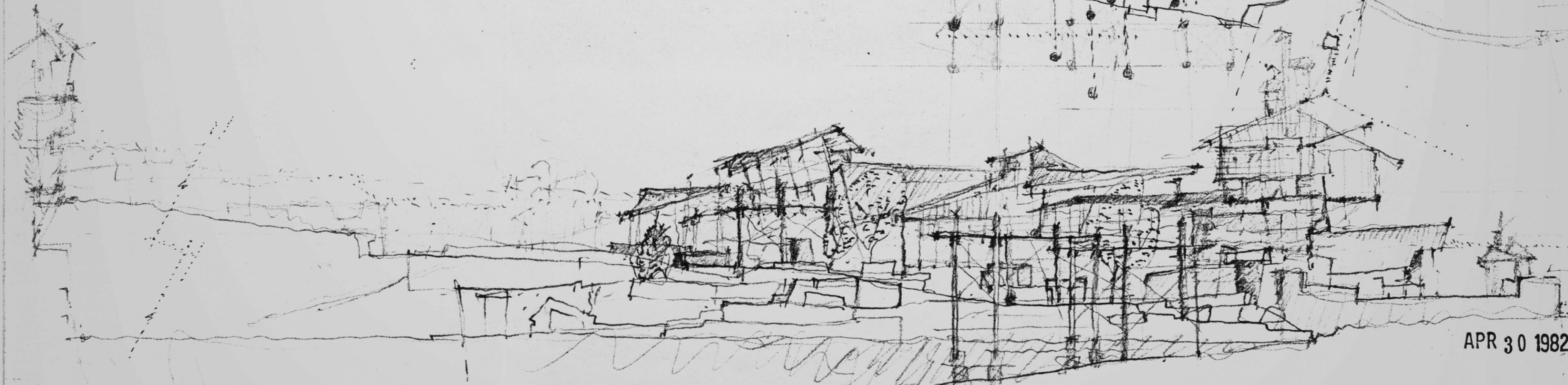
section/ew.
APR 26 1982



2nd floor at
plan = 0 FEET
one inch = 1/4" N.Y.



← Rosenblum tower

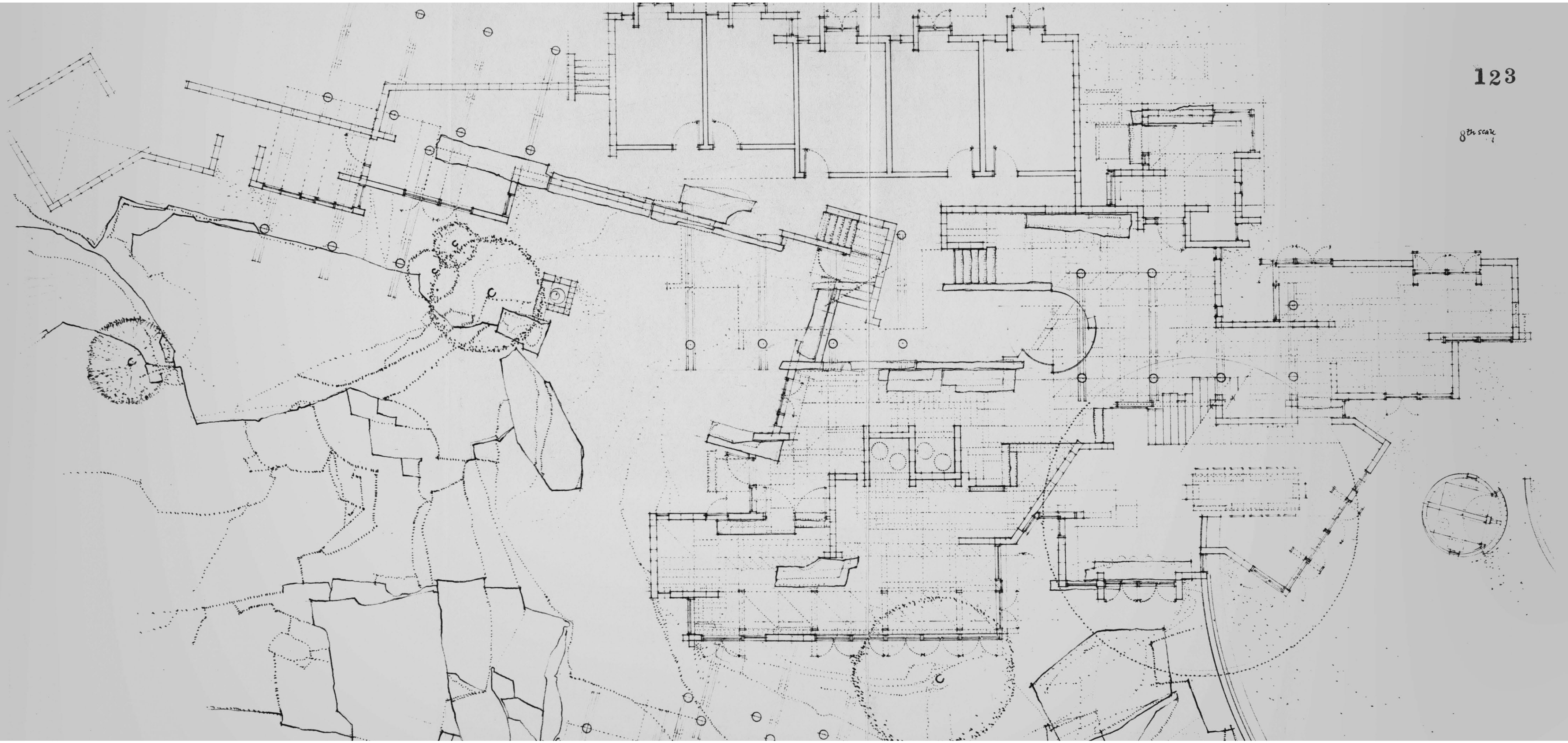


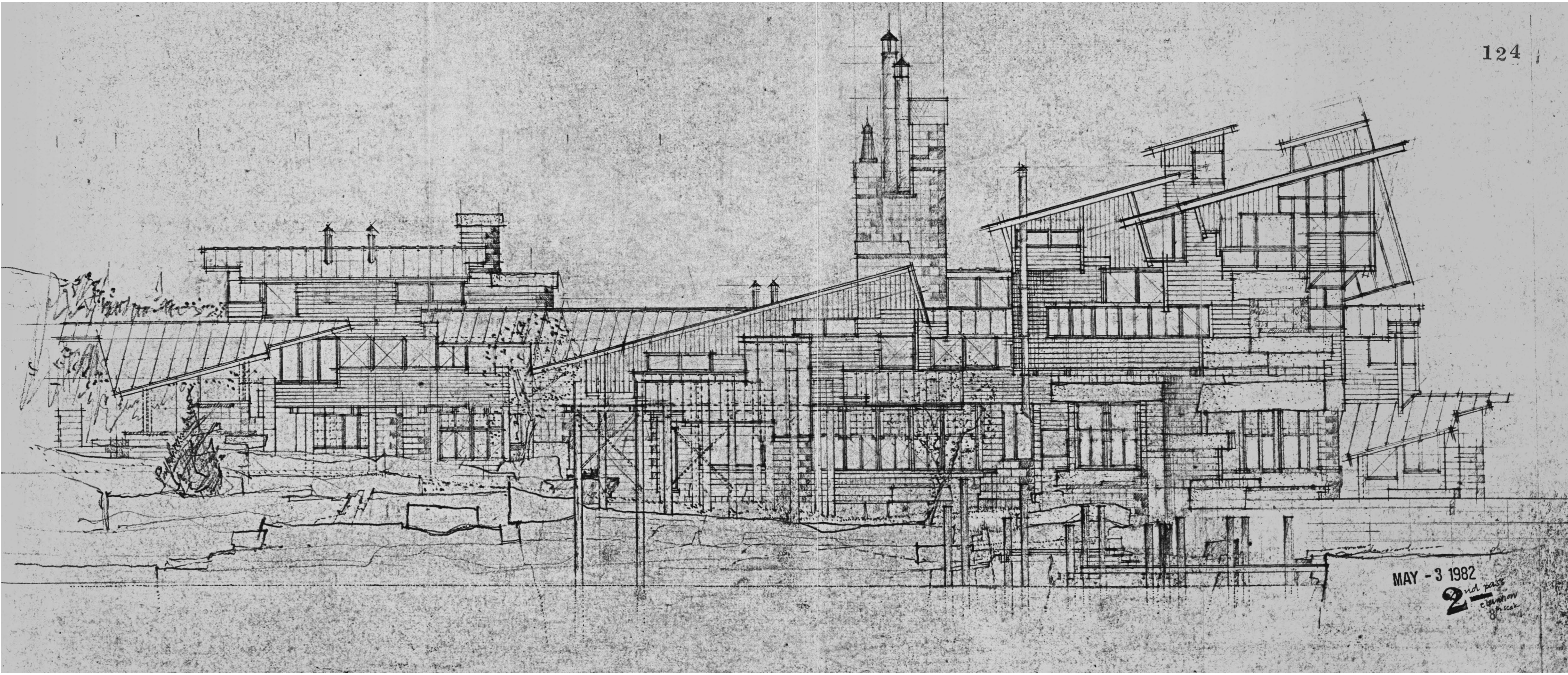
tree line

APR 30 1982

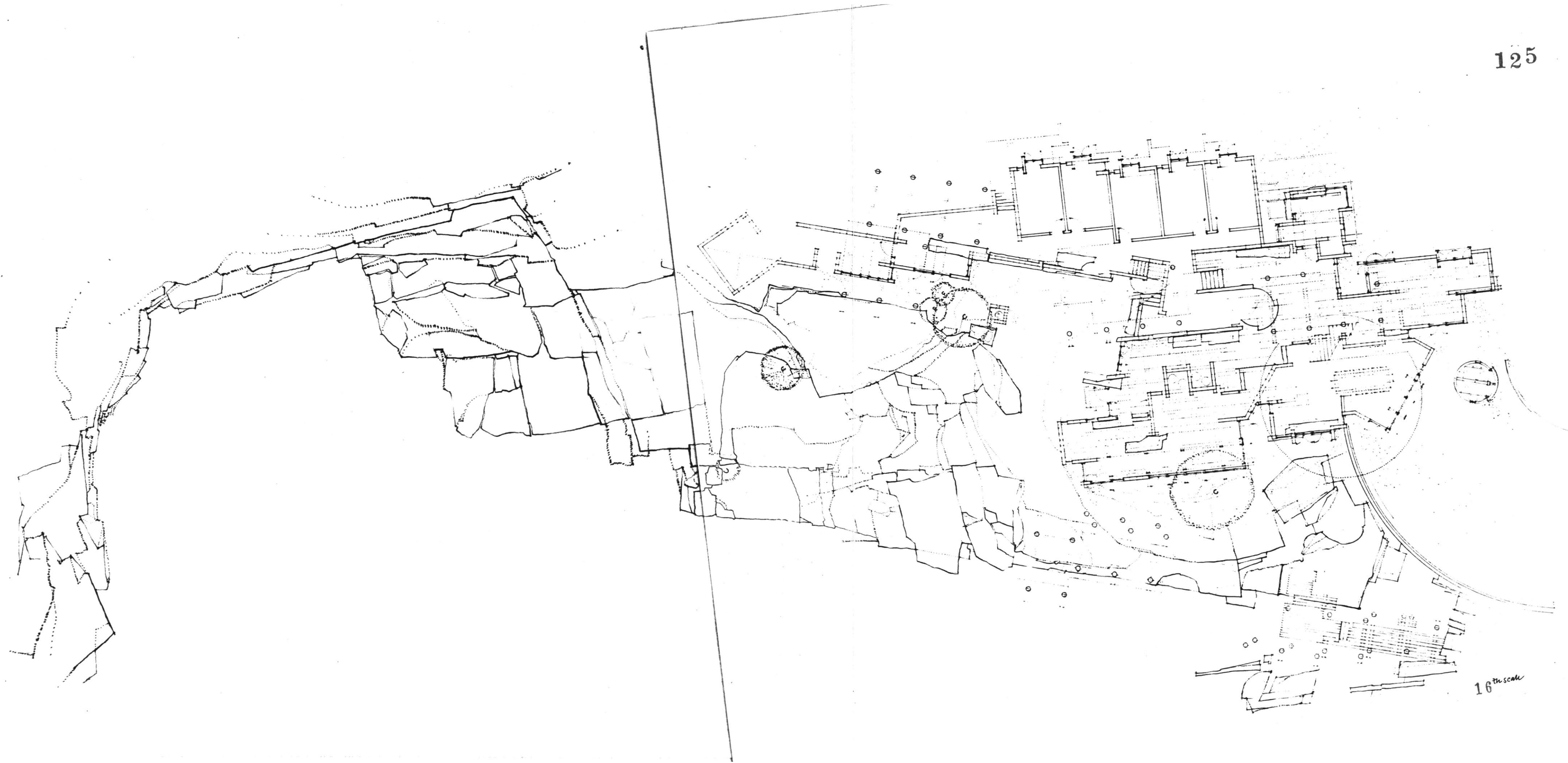
16 th scale

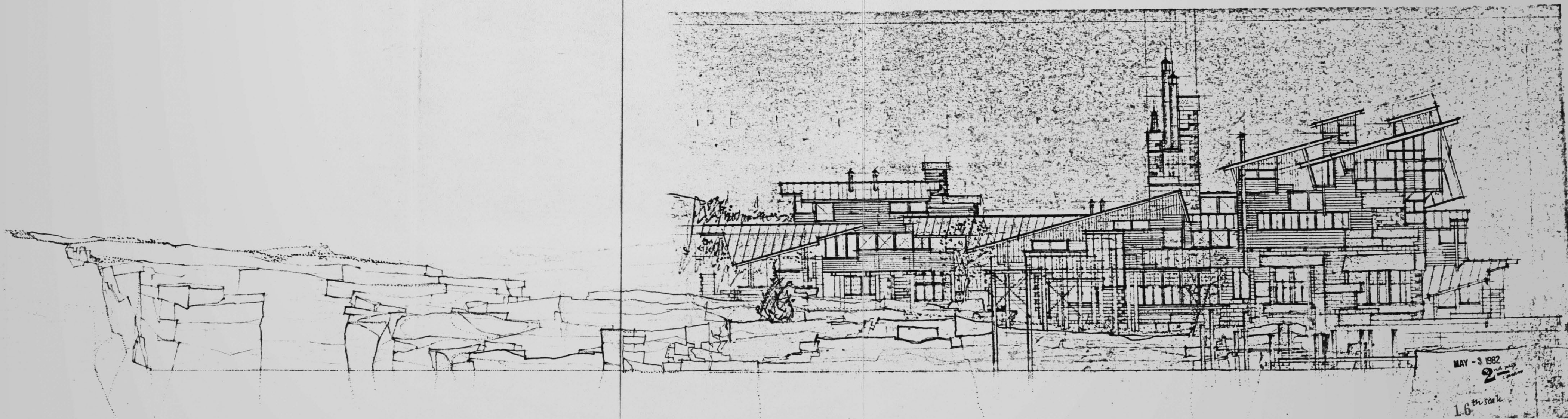
8th scale



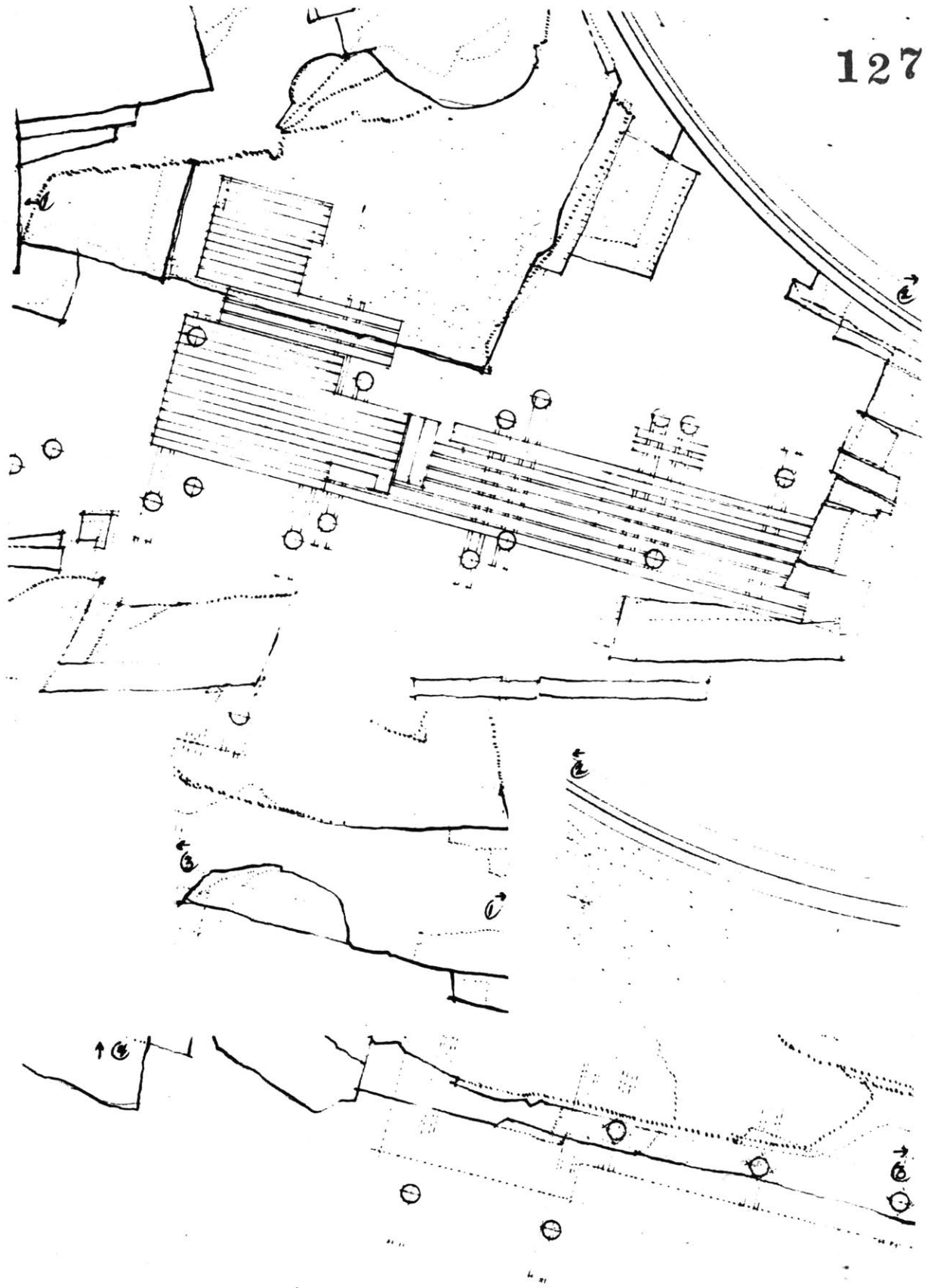


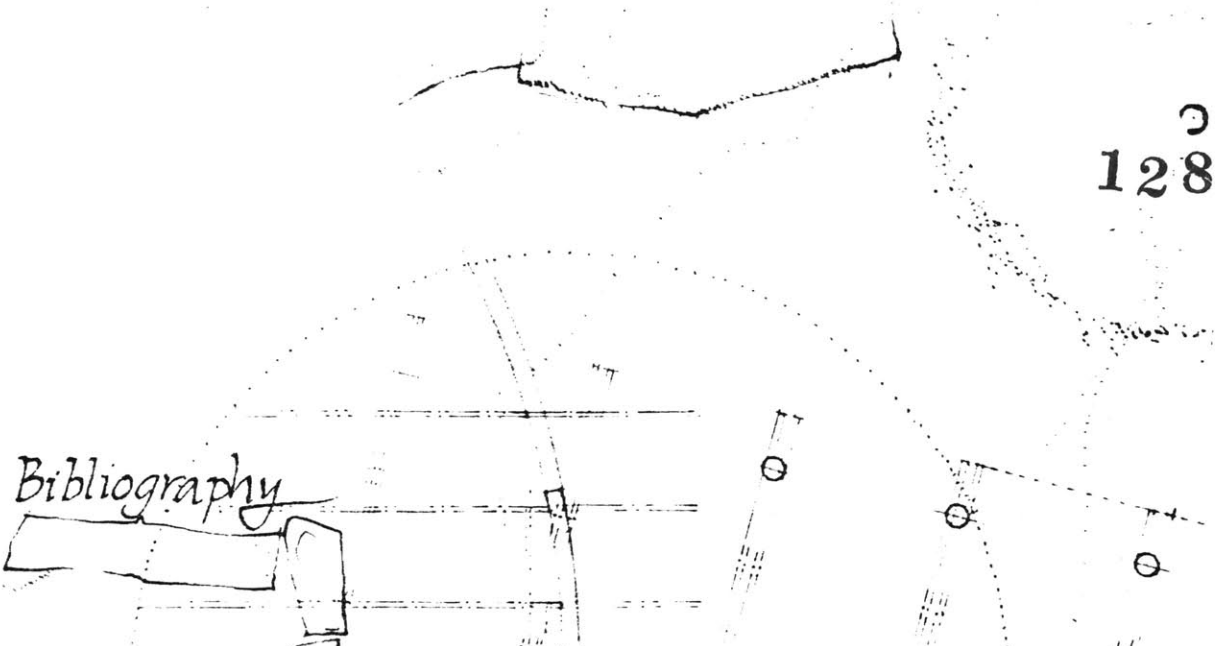
MAY - 3 1982
2nd pass
clean
8/1 scale





MAY - 3 1982
2nd floor
1.6th scale





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