

Autonomy.

Philosophy is writing sentences (laws!) above what nothing can be placed. 'I think therefore I am' : 5 words, 13 letters, twice a prime number. Another albeit less good example is perhaps 'Ceci n'est pas une pipe' : 6 words, 18 letters, a sentence which is complicated over more by an image. To bring out the philosopher in the architect is for sure to build with walls, right angles and compass : 'building', 'gestalt'. Yet as we all know angels can fall and it cannot be ignored that some of these very words convey already a sense of romance, decay, ... A few steps down from philosophy, I wonder what there is to write about 'my' architecture. It's clear that I cannot speak in a lively, metaphorical language about my own work: that's the task of the critic for the better or the worse. Architects and critics are captured in an (endless) perpetuum of mutual repositioning. The consensus about good and bad has to keep architecture up in a continuum of aesthetics and plastic art : 1 style, 1 language, 1 line, 1 movement. Autonomy above all, no contamination by the users : that's the light that philosophy sheds on architecture. Opposite but as an inherent part of this classical image lurks then the cliché, plugged into the heads of the masses by the market, that in fact architecture is all about building the biggest, the largest, the highest, the most expensive, the quickest. As a result of that, the corporate threatens to become recuperated in the 'making of architecture'. These entrepreneurs carry along a terminology of lawlessness, tubula rasa, boundlessness. But is that bad? No, it is and you better learn from it.

Writing helps.

Writing is a trickery other than 'building' : writing is discontinuous, deviation, excess, extension. At the same time writing invokes a regression to a mental condition that works beneath the visible state of reality; beneath the invisible but knowable state of 'gestalt', ideal forms ... it invokes a regression into on/off regimes, rhythms, rhymes, ...

The [e]check of Architecture. 'Architecture, toward a user's manual : a chronology' suggests that

- one has to extend the context in which one is bound to design or build, toward text.-
- one should extend programme, urban regulations, the imperative of measure, volume, amount to a plot that mediates between topology and typology, between modes and codes.-
- one should question function, organisation, hierarchy on its traditional socio-cultural role. Walls have to come down and be replaced by a more 'subtle' system of interfaces, psychological barriers, that underwrite better the complexity of our world.- one should count in 'fore shortening' meaning that visual depth in absentia leads to spiritual depth. It comes around to one of the first letters of believe, that, the old categories, as there are 'form and function', 'exteriority and interiority', 'structure and ornament', 'ground and figure' have proven to be insolvable matters or dilemma's in architecture. They cannot be solved without the appearance of loss of the first to the second, the one to the other. The task that remains is to search for 'grand écarts', in-between categories, double articulations ... that work more specific, in tune with given circumstances

Sound is round.

One of the classic problems in philosophy is the impossibility to imagine a round square, or in architectural terms, a round house with corners. One entitles these examples as unintelligible forms, negative intuitions, empty forms, non-things. Why bother in the first place one should think? Well, the reason is that there exists a special category counting in : 'God', 'soul', 'universe', things where we have a metaphysical or transcendental knowledge of, even though we cannot see them. E.Kant calls them 'antinomy' and this special category legitimises philosophers to reason about a general column of 'non-things' and test it somehow, somewhere against mathematics. There is a way to get around this kind of reasoning without saying it as blunt, on the other hand as Nietzsche's 'God is dead', or Diderot's 'Man has no more soul than a beehive has'.

'Only poets can imagine a round house with corners' writes Bachelard' and this is as true as angels can fall. Mis-readings? Parsing traps? It's curious that E.Kant never considered the side step into language.

Onomatopoeia, puns.

Words, meanings can be reproduced with ease into doubles, multiples, series, glossaries. Check for instance on www.wordsmith.org/anagram. As soon as it is possible to place this search machine in a 'proper' perspective; new images, new stories, new worlds can be called up and opened.

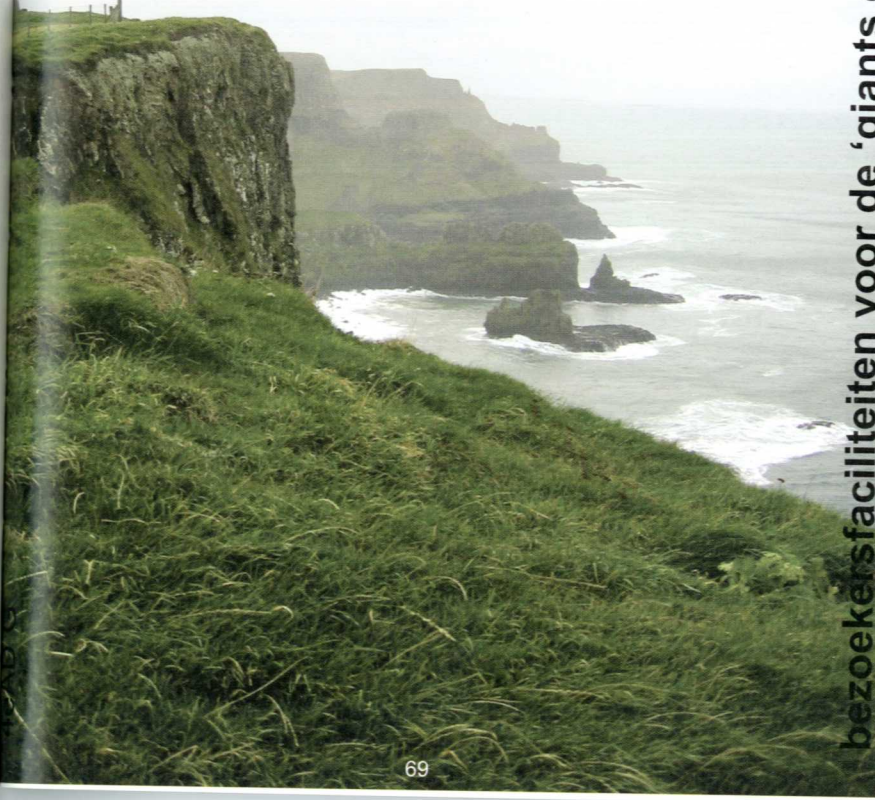
The framework to draw upon is that behind every word we are bound to use to express ourselves, another unspoken word with a comparable phonetic repercussion, is hiding, be it with a twisted, subverted meaning. Psychology: is there an utterance of a subconscious stream of thoughts to be found in all of us that does not affirm or obey?

To search for the 'unseen' or the 'unspoken' in architecture entails that we shift our attention from the domain of 'metaphor' and 'like' (and what in recent history of architecture is associated best with figurative postmodernism of the 1970's and 80's); Along the domain of 'mime' (what gave rise to a deconstructivist architecture of the 90'ies, informal, voluminous/voluptuous; and balancing on the thought whether 'architecture is, or is not, a ritual or a dance');

Toward echo : that is to the stochastic aggregation of letters and words into schemata with hallucinatory effects'

I think therefore I am,
I think there (be)for I
Think I I was there before
I was ready before I thought
I read before I thought

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bezoekersfaciliteiten voor de 'giants causeway'