'Eventing' Architecture: Intensifying Space

by

Erik R. Lomeland

A Thesis submitted to
the Faculty of Graduate Studies
In Partial Fulfillment of the Requirements for the degree of

Master of Architecture

Department of Architecture
University of Manitoba
Winnipeg, Manitoba

The Faculty of Graduate Studies
500 University Center, University of Manitoba
Winnipeg, Manitoba

THE UNIVERSITY OF MANITOBA

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Of

MASTER OF ARCHITECTURE

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0.0 Absrtact

Ever since society lost faith in the emancipating potential of Modern architecture, numerous architects and theorists have been seeking alternative means for defining a universal and progressive basis of design. One idea kindling such idealism in recent years has been a unique concept of 'events.'

So far, there have been a number of architects who have embraced events as something of the 'happy accidents' their brazen new projects are intended to realize, but as of yet, there's been little in the way of a coherent explanation accounting for how an architectural capture of events could actually occur. Primarily, my thesis addresses this 'conceptual gap,' and does so by laying out an ontological framework necessary for defining the space and time in which events occur and then positing a compatible definition of architecture. What develops is not so much a new definition of architecture par se, but rather, an expanded notion of it, one capable of opening design concepts toward the multiple spatiotemporal possibilities events demand. With the theory in place, the thesis goes on to explore the work of several contemporary 'event architects,' and determine their respective successes, failures, and potentials for enlivening the urban realm.

The results show that some architects are indeed producing eventful architecture, that corresponds with the theory as laid out, but that few of them are taking full consideration of the contexts (natural and social) from which events emerge. In the end, a lack contextual engagement shows up as the main weakness it the review projects, something to be approached by an expanded notion of the intensive processes from which events derive.

Introduction

1.0 Arguments, Errors / Architecture and Events

> *Life is not an argument. – We have arranged for ourselves a world in which we are able to live – by positing bodies, lines, planes, causes and effects, motion and rest, form and content; without these articles of faith no one could endure living! But that does not prove them. Life is not an argument; the conditions of life might include error.*[1]
>
> *Nietzsche, 1882*

'Life is not an argument; the conditions of life might include error,' said Nietzsche. Well this is easily enough stated, but such advice has proven difficult and confusing to architects and various other planners when purposefully considered. And maybe this should come as no surprise given that the original tasks of architecture and building were always intended to escape error, chaos, and the general instabilities of nature. Order, predictability, security and control – of course, these things underlie the usual arguments of architecture, but despite this, there have long been architects and architectural theorists who have recognized the unexpected and exciting possibilities excluded by such aims. Naturally, the source of these possibilities and the individuals considering them has varied with historical circumstance, but in today's context one popular idea linking architecture with things like error, chance (or a basic freedom from exact order), is that of the 'event.'

Myself, I got interested in this idea as an architecture student while deciding a thesis topic (this one). When originally setting out this task I'd been jumping back and

[1] Friedrich Nietzsche, The Gay Science, Cambridge University Press, 2001, p. 117

fourth between many ideas, but after some time noticed that the event seemed to be a recurrent interest amongst the various architects and philosophers I'd become interested in. Taken as a very general concept, what the term suggested (as bounced around in architectural literature) was a positive form of error, and the possibility for directing architecture toward a future more free and open-ended than typically imagined by either States or their 'official societies.' Indeed, such an untrammeled Nietzschian outlook appealed to my own sense of free will and young rebellious instincts, but what I'd noticed early on about the various projects and commentary regarding events was a wide level of confusion.

Overall, there appeared to be very little idea or agreement about what an event actually is, and there seemed to be even less consensus about what role architecture should provide them. Even well known and articulate architects like Bernard Tschumi, who had written extensively on the topic, weren't providing any clear and specific explanations. Of course, it may just be (as I've come to find) that things like error, chance, events, freedom etc. are inherently difficult to pin down, and do not suit concise conceptual formulas; but I couldn't help but feel that if such things were to gain any legitimacy in the hard world of architecture they would need to be somehow better explained. And so it was with a definite sense of irony that I set out the task of making an, 'argument for error,' for events, and some way of dimensioning them into architecture. If I could at least make a little headway toward unwinding what seemed a paradoxical project, I figured both myself and interested others could take a more positive and assured step toward a different design method – one that might anticipate life into frameworks a little less dull and predictable than we have gotten used to.

1.1 The Import and Settlement of Event into Architecture

Continuing on about the meaning and consequence of the event to architecture – it could be said that it has helped reopen debate on old questions concerning the potential relationship between 'form and function.' Posed an element of purposeful chance, it has offered a challenge to the strict determinism associated with this maxim. And in step with recent developments in science and philosophy, its import into architecture signals a more general shift of thought from linear to non-linear methods of explanation, those which express nature, civilization, and even our own minds in more flexible and open-ended terms than previously understood. Taken from this 'non-linear perspective,' events are no longer considered as a straightforward chain of causes and effects, proportionally balanced, but rather, are thought to occur from the multiple and dynamic forces that give rise to them over time. This is not to say that events preclude issues of cause and effect, it's simply that they imply more causes *in* effects, and that they derive these extra cause's by existing outside closed linear circuits (of time, of space, of thought etc.) within the multi-dimensional networks of a non-linear universe. In essence, what they define is the operations of freer more open universe of change and becoming, and put before the social and aesthetic elements of architecture they have come to hover as a form of praxis we might establish in opening up to such a dynamic world.

Of course, a number of well known and forward thinking architects like Bernard Tschumi and Rem Koolhaas have embraced events as something of the 'happy accidents' their brazen new projects are intended to realize. As yet though, there's been little explanation as to how their work (or work from various other members' of the design vanguard) is really 'eventful' – except perhaps that their buildings tend to look eventful,

i.e. 'complicated' with many things going on at once. Maybe dynamic forms and events do go together somehow, but formalistic guesswork does not seem like a reliable way to explain them together as it can be conducted with little regard for how people actually use or experience architecture, cities, and space in general. Having looked over many 'event related' projects though, what seemed typical was an almost blissful ignorance about their intended subjects – and correspondingly, there appeared to be little basis on which to set events into a meaningful praxis, or normal/natural social practice.

This avoidance of a stable subject, or person, between architecture and event could be pinned to many things – post-modernism, post-humanism, a general collapse of traditional realities etc. In any case though, I didn't think events would have a very constructive role in architecture until they could be grounded in some 'other' form of reality, one that might account for them as a normative process for living in a freer sort of world. Or in other words, it seemed to me that only once the 'subject' of an event was identified could architecture really go about becoming part of its 'object,' part of its 'liberating material,' it you will. Unless this could be done, it seemed the event would never have an informed connection with architecture, and would remain as a marginal, exceptional anomaly from other systems of explanation.

1.2 Architecture, Events, and some Guiding Philosophies

Having decided that reality itself was the source of confusion about architecture and events, what seemed natural was to consider some of the contributing philosophies which had helped articulate the topic. Of course, there had been a number of post-structural thinker's who had contributed directly or indirectly to this loose venture of events and

freer cities, but by the time I got into school and was acquainting myself with them, two names really dominated the design journals and classroom discussions – Jacques Derrida and Gilles Deleuze.

By the time I had heard of him, Derrida was already something of a historical figure – the granddaddy of 'deconstruction' who had helped inspire a whole architectural movement of the same name. Having actually collaborated with architects like Peter Eisenman and Bernard Tschumi during the 1980s his influence had been rather focused and direct, but didn't appear to have evolved much since, and those still quoting his ideas just seemed to be echoing the same things about deriving events from endless 'plays' and 'slips' of meaning (more on this shortly). As for the other French philosopher, Deleuze, he was somewhat less familiar, but was being increasingly cited in newer work. For his part, Deleuze had never written much about architecture (almost nothing in fact) nor had he engaged in any architectural projects like Derrida. He had even died before I got into school, but his name kept popping up all over the place wherever new and exciting things emerged. And taking in the various bits and pieces of his ideas as they were tacked onto this new stuff, he seemed like some deep, far away reserve of knowledge, one that had hardly been tapped to it full potential. Instinctually, I felt he might offer better insight into the sort of 'eventful' world architecture might help realize – but of course, I didn't want to make such assumptions without a more informed opinion about the deconstructivist enterprise.

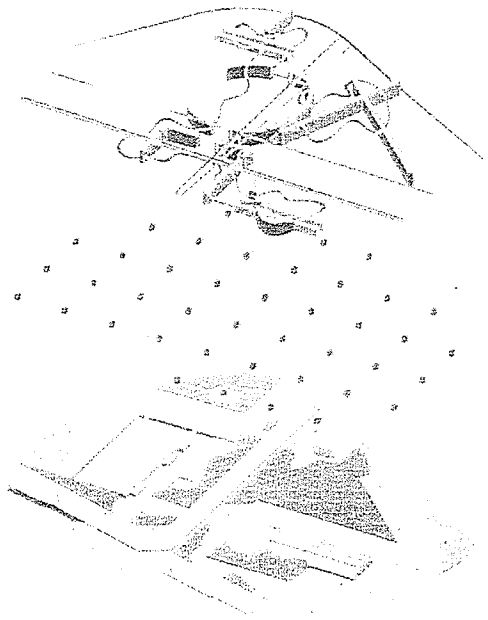
1.3 Derrida, Deconstruction and 'Reading Events'

So what about deconstructionism? What did that perplexing movement amount to? Of course, many of us already have an idea, but for the sake of a little background I'll just do my own quick replay here.

To start with deconstruction in philosophy (where it originated), it is a project dedicated to uncovering the paradoxes and hidden values that exist within the long discourse of Western metaphysics. More a critique of existing philosophies than any real stand alone alternative, it derives its material by producing various slips and changes to the established meanings of other texts. As such, when Derrida spoke about events, it is basically 'writing events' that he was talking about, these slips and unexpected changes in meaning. And so when deconstruction became an architectural idea it operated largely as a metaphor: 'architecture as writing.' Or at least, this is how Tschumi and Eisenman (its two main operators) chose to interpret it.

Of course, we needn't repeat the well documented connections between Derrida, Eisenman and Tschumi here. Sufficed it to say, what they set together was the basic proposition that: texts are as much built as they are written, and that, buildings are as much written as they are built. Very loosely, they we forwarding an interchangeability between 'text,' and archi'text'ure, and this resonated with ideas both Eisenman and Tschumi had been exploring previously. For Eisenman, deconstruction provided a new depth and a twist to own idea of a 'non-classical' architecture; architecture conceived as some endless, valueless text for pure reading events. And it did similar things for Tschumi, who was interested in the 'disjunction' of modern life, and was trying to approach it as some larger 'non-hierarchical' order that might be put together with design strategies such as superposition and juxtaposition.

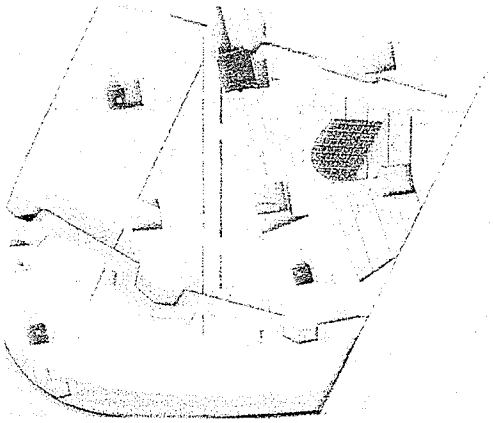
In either case, whether through Tschumi's superposition's of order, or Eisenman's blank texts, the endlessness of their forms implied the endlessness of their possible events. Each presented long complex lines, readable from many directions, supporting an endless choice for informal, bottom-up social organization. When presented graphically (as in the images at right) it often looked convincing, but on the whole I found myself doubting the capacity of this work to actually inspire the sort of events it called for, mainly because it seemed based on a too narrow and reductive a set of assumptions.



Top: Parc de la Villette, Paris, Bernard Tschumi. From: (Bernard Tschumi, Cinegram Folie, Le Parc de la Villette, Princeton Architectural Press; Princeton, 1987)

The Parc was one of the defining projects of the 1980s and was directly intended to set a new agenda for urban life – a future of free events guaranteed into a framework of endless diversity. Towards it Eisenman and Derrida contributed their theoretical Choral Works project, which twisted and tilted its dimensions into an 'even more infinite' pattern that revealed both traces of the past and the fractal dimensions of a new urban order.

Bottom: Choral Works, Peter Eisenman and Jacques Derrida. From: (Charles Jencks, The Architecture of the Jumping Universe, Academy Editions; Chichester, West Sussex, 1997)



For one thing, I didn't think architecture was like writing, nor did I think people actually 'read' buildings. To my own observation, people's experience of architecture was far less exact than reading. If anything, it seems people only notice buildings within a morass of many other ongoing experiences; the sort of thing that would require a more phenomenological approach, and not some purely self-referential language of forms bound to miss its intended

subjects – i.e. real people engaged in many other things besides looking at buildings.

Summing up the deconstructivist movement, what it overlooked was the people and society it was intended for, and it did not acquire any general concepts by which to identify or discuss such things either. Philosophically considered, what it lacked was an ontological basis (a basic description of reality), or if it had one it was based only on the slim example of a 'reader.' Supposedly a fresh 'urban text' would instruct people to their freedoms, but 'taken as read' nobody seemed to understand the new language. *

1.4 Deleuze, Materialism and 'Extra-Textual' Events

So if deconstruction (or what became of it) did not provide an adequate theory on which to pursue events in architecture, what alternatives did Deleuze have to offer?

Well, considered on a very basic level his influence implied a shift from linguistic analogies toward a more scientific/materialist perspective. Not content to just stir up words and ideas of the past, his work encompassed a vast post-structural reconstruction of the how the world works – both inside and out. With collaborators such as the psychologist Felix Guttari, or with more contemporary disciples such as the philosopher Manuel Delanda and Sanford Kwinter (the architectural theorist), what was being researched and developed was a vast Nietzschian worldview that saw the various constructions of society as existing in a greater sea of endless natural force and possibility. Broadly, with this view nature and society were given an equal 'materialist' interpretation, with the effect that the transformational capacities of both could be more

* To his own credit, Derrida had stressed the importance of thoroughly engaging architecture and events into a conscious social dimension; one that worked to question authority and power in space etc., but his advice on this was rather vague. Consequently, Deconstruction in architecture was never directed to the real institutional forces that control cities and space in general.

easily seen together. Nothing was off limits, and everything it seemed was being put into one big evolutionary framework.

Overall I much preferred this perspective to what had become of Deconstruction, as it set consideration of architecture and events into a deeper realm of possibility – something beyond set games of endless deconstruction and reconstruction. Indeed, it implied that there are many things to explore beyond a text, and Deleuze himself had commented about this;

> *As for the method of textual deconstruction, I know what it is, and I admire it, but it has nothing to do with my own method. I don't really do textual commentary. For me, a text is nothing but a cog in a larger extra-textual practice. It's not about using deconstruction, or any other textual practice, to do textual commentary; it's about seeing what one can do with an extra-textual practice that extends the text.*[2]

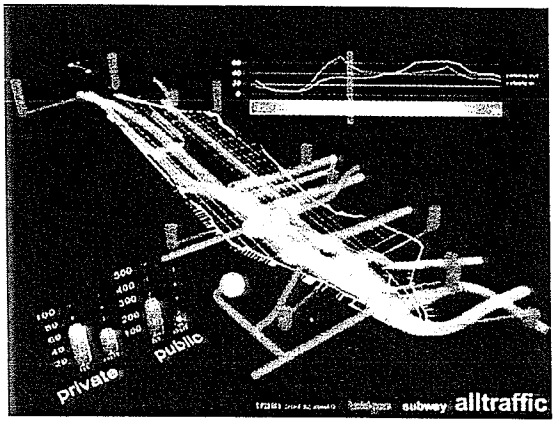
This idea for opening-up and looking beyond set, established arguments looked like a more potent way to go about considering the event from a fuller and more diverse sense of life. Of course, it opened much more to consideration as well, and admittedly this made it difficult to know where to start. What seemed most logical however was simply to begin with what other architects had been taking and making from Deleuze. Were they perusing some kind of extra-textual, or rather, extra-architectural practice?

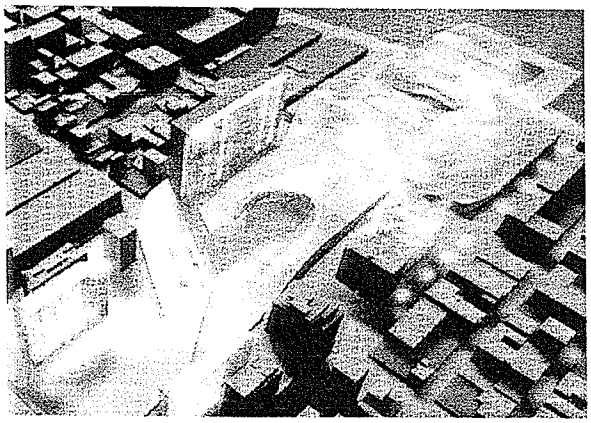
1.5 The 'Deleuzian' Influence

While having crept into the 'theory' of many projects, Deleuze appears to remain as something of a conceptual apparition within architectural discourse. By and large though, he's most commonly associated with the so called, cyber-architects, and with the odd

[2] Gilles Deleuze, *Nomadic Thought* – from: Gilles Deleuze, Desert Islands and Other Texts 1953-1974, Semiotext(e), New York, 2004, p. 260

'blobitectures' of Greg Lynn and Ben van Berkel – and what this bunch share in common is an interest in what could be called a type of 'event-driven' architecture. That is, architecture produced *by* events, but more specifically, computer simulated events. Although experiments and results vary from individual to individual, the typical scenario includes the computer as a surrogate evolutionary system used to model together complex forms from a multiple range of information sources ('multiple' being the key word here that connects with Deleuze's own idea of multiplicities, but I will explain this in more detail later). To say the least, this event-driven architecture looked more radical than anything that had come along since the earlier deconstructionist work. And the neutrality of information in computers could have allowed these evolvable projects to take on even more bizarre dimensions (and sometimes they did), but naturalistic metaphors tended to predominate; suggesting a complete relativity between nature and society, and this new architecture as a 'second nature.' Of course, by now there are variable examples of this sort of work, but for the sake of example, I include one below.





Top: 'West Side' Competition Entry, New York, Ben Van Berkel and Caroline Bos. From: (Architectural Design, Vol. 70 #3, June 2000, Contemporary Processes in Architecture, Wiley-Academy, London

This was a competition entry for developing a 'public lobby' to Manhattan. As with some of the other entries, the city was treated as a vast informational matrix of multiple flows layered over the site. Modeled all together in computer images, its' forms suggest a sort of informational wind tunnel, a giant non-linear event suddenly 'frozen' at the touch of a button.

Examining these projects, whether proposed or sometimes actually built, it was obvious enough that they showed the signs of their own 'simulated events,' less obvious however was determining their real life eventfulness – i.e. would real events continue the simulation? Well, one can't answer this without specific investigation, but in principle there didn't seem to be any special reason to believe so. For one thing, as finished products most of these buildings were intended to stand still as 'completed events,' and therefore were not fundamentally different from other buildings (except perhaps that they looked more dynamic). Further, having abstracted the processes and elements of their events (via computer) they had become in their own way self-referential. And while they may have computed a 'human presence,' this was usually treated as just one flow among many – people were just another dumb process, an informational static. In general, while more things were perhaps considered than with the Deconstructionist work, all the potential 'extra-architectural' factors were being completed outside the time and space of actual events, and so they were basically exteriorizing the role of change, setting it into a slick formal design process.

Given the way the architects of such projects frequently sourced Deleuze as a conceptual inspiration, it often sounded like they were directly interpreting the letter and spirit of his ideas. Having read a little of it myself however, I tended to disagree, and as there appeared to be many things being left out and ignored.

1.6 Misinterpreting and Reinterpreting Deleuze

After exploring Deleuze's work in more detail, what I came to see was that most of the designers and architects citing his philosophy were either ignorant of, or had been

avoiding, its implied ontology. In other words, they were leaving out the essential truths of his philosophy on which to base a firm idea of what events are and how architecture might accommodate them. If they had done so they would have realized that events (as Deleuze spoke of them in a social and political sense) and the processes of events were always closely related to the individual and his or her experience in the world. They were premised on the relations between individuals in real outside conditions (i.e. not in tidy computer simulations). And as such, the dynamism and transformational possibilities of events were explained to reside in the differences between individuals and the respective outside conditions that came between them.

To explain this relationship of individuals and their outside world, Deleuze used two main concepts, the **virtual** and the **actual**. The terms originate with the philosophy of Henri Bergson, with whom Deleuze shared much in common, but for the sake of brevity here, I'll just explain their basic Deleuzian usage. As for the virtual; this relates to the mind – its' thought and imagination. The actual; this is the actual physical word. Together, the two terms were intended to sum up a basic reality; a continuous relationship of mind and matter.

Of course, today when we hear the word 'virtual' we tend to think about the 'virtual reality' of computers – a view oft supported by the various cyber-architects. And while they usually mention Deleuze in relation to this, his use of the term was really quite different. Essentially, he was just using the much older idea of mind's own virtual power used for perceiving and imagining in the actual world. With this view, virtual power is something innate, present in everybody to some degree, and does not rely on the specific use of an exterior console like a computer. Indeed, this direct concept of virtual power

seemed like a more liberating approach for considering the responsible freedoms of people in real space.

At this point, I'd like to point out that this idea of the virtual will play an important role in what's to follow, as it will force us to confront the possible subjects or individuals of events in more detail – something which the 'texts' of deconstruction and the 'simulations' of the cyber-architects have been used to bypass or avoid. Personally as something of an aside, I find it odd that these groups (dedicated to what appears a direct social mission for freer cities) have taken so little consideration about the subject in architecture. Usually there is not even mention of it, but when it is recognized from time to time by the more self-conscious intellectual sorts like Peter Eisenman, it is often explained away as the necessary condition of living in a 'post-human' age, or something to that effect. Sure enough, developments in thought may have changed the way we see the world and our place in it, the universe may have become more relative and non-linear etc. But this in itself didn't seem reason enough to consider ourselves as purely relative also – after all, as a species and as a civilization we obviously showed more evolved complexity and than most of the other stuff in the universe, and it seemed that this inherent complexity and higher order should be accounted for somehow in the type of architecture and events we engage. To me, hiding behind some vague Post-Humanist stance suggested only a dead end, an endless house of mirrors, fragments and shards of the past. What we needed was a new figure to build toward, or at least an updated one – one who's real complexity could contact the transformational possibilities of the world. And as far as I could tell, this appeared to be the very figure Deleuze had been constructing throughout his various works.

1.7 Deleuzian 'Subject,' Architectural 'Object,' and the Event Structure

Getting to Deleuze's subject, or individual, we begin to face what is perhaps the missing occupant between architecture and event – one whose absence may be contributing to the un-homely appearance of so many event related projects. Of course, in starting out here it's important to realize that as with any other philosophical construct of reality (or the basic ontology which holds this together), we are engaging on speculative project. It is at best, an educated guess about reality, but one that many can agree on for the opportunities it presents. In what remains of this chapter, we can explore its main aspects but shall go into more detail in the next.

So then, as left off, I had said that Deleuze describes his individual in two concepts; the virtual and the actual, mind and matter. And to relate them a little better now, I should also mention that they are both determined as being multiple and dynamic and move forward in two separate, but interconnected, histories. One of these is personal and subjective. The other is worldly and objective. Together though, they suggest that we are all part of one basic material reality, but that we all live through it subjectively and selectively.

To explain the virtual a little more – the mind – this is primarily led by intuitive and instinctual abilities, but also includes more ordered, rational capacities. Intuition and intelligence exist in tandem, with the result that acquired social abilities (language, knowledge etc.) are sensitively connected to subtleties of complex environmental change. Roughly, as Deleuze has it; we are both animal and human. At base, always animal, but of course a very sophisticated type that has extended itself into a bigger social body.

As for the actual – the world – this where the human-animal lives and what it responds to. Like the mind, the actual world is variegated, multiple and exhibits different degrees and levels of order, and its domain extends from the natural world to every nook and cranny of civilization. Dimensionally, civilization always fits into nature and never escapes, but within its own bounds it can alter the shape and flow of things.

Occupying many forms and territories – human, animal, nature, civilization – Deleuze's individual is often describes as a **nomad**, a sort of nomadic-existentialist who lives life by a continual series of situations. We needn't consider it a conventional nomad (a gypsy, a Cossack, a Mongol, a drifter etc.), as the term only connotes a general tendency for living as moving, as traveling. Primarily, the nomad is described as an energetic subject – always existing on a flow of **multiplicities**, both actual and virtual (multiplicities signifying the affective and simultaneous existence of many structures between mind and matter). It of course, speaks languages, takes identities, it may even have a regular address, but to the nomad these are just like so many masks worn over a number of other possibilities. These masks (or social constructs) are used to order, direct and alter the nature of more primal flows; essentially they enable the nomad to orchestrate flows toward more long term and specific effects; in essence, to form life-plans like the rest of us, but plans which are perhaps a little more open and subject to change. Talking a little about this 'civilized nomad,' Deleuze had said;

> *...the nomad is not necessarily someone who moves around: some journeys take place in the same place, they're journeys in* ***intensity****, and even historically speaking, nomads don't move around like migrants. On the contrary, nomads are*

motionless, and the nomadic adventure begins when they seek to stay in the same place by escaping the codes. [3]

Interestingly, as Deleuze chose to express his nomad, it could live like the rest of us; in a house, an apartment, at the supermarket etc. – but crucial to its survival was some proximate '**intensity**,' some real source of change. Unfortunately, Deleuze's subsequent use of this term was somewhat vague, and it does not appear as though he specifically developed it later texts (as far as I've determined). However it is something that appears to run through current whole of his work and reacts from Nietzsche's very difficult idea, or perhaps warning, of the *eternal return.* Very loosely, this idea depicted history as working in long series of never ending repetitive cycles, many of which are self-imposed by human nature, conventions of language, and social customs etc. Implied by the eternal return then basically; was the recognition that we are ultimately prisoners of our own making – but perhaps not necessarily, or finally so, if we can locate the real source of difference in life. For his part, as I've started to explain, Deleuze looked for this difference somewhere between an immanent connection of mind and matter, a relationship he seems to have considered as being intensive, or energetic, and perhaps measured by the degree of differences between them.

The question though is from where does intensity emerge? And architecturally considered – is it something that can be in anyway encouraged by design?

Well, this may be too much to consider at the moment, but to get at we will have to explore the supposed immanent relation between mind and matter that Deleuze oft spoke of. We will have to consider it as a necessary friction of their interconnection, one

[3] Gilles Deleuze, *Nomadic Thought,* p. 259

that will in someway force us to consider architecture as a part of each. And in this task, it may be easier for us to think of architecture as an *interface* – something put between our own dynamics and the dynamics of the world. Of course, interface is a term that others have come to lately when considering some kind of unrealized 'in-between' space (in-between mind and matter) for designing toward, and I have picked up on the term from Elizabeth Grosz, a current philosopher also interested in a similar Deleuzian enterprise in architecture.[4]

Roughly, by considering architecture as an interface we should be able to set it somewhere between the broad spectrum of natural and civilizing dimensions just mentioned, and the dual animal-human capacities of the subject who occupies this spectrum. In defining it as such though, I shall prefer the term, **event structure**. Why? Events are already a more familiar term in architecture, and in essence they are what our various buildings, or structures, are trying to make more visible, and therefore possible.

[4] For a good overview of this see; Elizabeth Grosz, *In-between: the Natural In Architecture and Culture.* from: Elizabeth Grosz, Architecture from Outside: Essays on Virtual and Real Space. MIT Press, Cambridge MASS, 2001

Theory of Event Structures

2.0 Deluze's World

> *We must resign ourselves to the inevitable: it is the real which makes it self possible, and not the possible which becomes real.*[5]
>
> *Henri Bergson*

Yes indeed, as Bergson said, it is the real which makes itself possible, and in understanding this we would do well to ask how possibilities can be better revealed from it. In part, this is what developing a theory of the event structure may help us answer and explore. Before getting to this however, we will first need to better articulate this reality, something I will do by relaying the sort of world Deleuze's philosophy entails.

Now as I've said, there's a lot of confusion about Deleuze in architecture. Perhaps this is attributable to the relative newness of his ideas. Like many other forms of post-structural discourse it relates to, his work has just not gained the widespread familiarity of older systems of thought. Of course, part of the problem is also that what he presents is quite complex and has been employed with an almost Byzantine articulation. Indeed, few recent philosophers seem to be any more misunderstood, and this is not surprising given the ever-changing language and terminology that evolves through each of his books. This is not to say that on the whole his work lacks consistency; each writing elaborates his basic philosophy, but does so from a variety of perspectives, whether approximated as artistic (the Fold), linguistic (the Logic of Sense), social and psychological (Anti-Oedipus), material and scientific (a Thousand Plateaus) etc. With each subject, his

[5] Henri Bergson, The Creative Mind: An Introduction to Metephysics, Citadel Press, New York, 2002, p. 104

language mutates, and quite literally enacts its own underlying agenda of becoming. As such, his work can be said to maintain the sort of 'ethics of becoming' it supports, but has done so at the price of establishing no final or concise vocabulary (of course, Deleuze wouldn't have had it any other way). While gone now, Deleuze's sprawling discourse has continued toward a wider audience, but as yet has found few capable of wielding its overall complexity.

As I've alluded to, when Deleuze is sourced in architecture he is all too often taken out of context and reduced into a simplified design language. In actuality though what he described was a much broader reality that design can only be framed and aimed toward. And in this sense, his philosophy did not imply something to be mechanically invented into another self-referential language or style of form – rather it required interpretation into the world as it already exists. Indeed the fluid universe he was describing was already up and operating (and always had been), it just needed to be better seen and explained.

So what of it then? What more can be explained? Having left off with the basic concepts of the virtual and the actual and an implied nomadic subject, I think we can proceed now with a categorization of Deleuze's ontology. What sort of label does it deserve? As mentioned, he sets a virtual mind into an actual objective world of matter; so in philosophical terms this makes him a 'realist,' someone who believes the solid things we touch, tastes, smell etc. are real and really there. As such, if we were to relate him with the two ancient grandfathers of Western philosophy, we'd say he basically had more in common with Aristotle than Plato – believing there is only one world in which forms and matter relate. Thus, in Deleuze's work one will find no recourse to any Platonic two-

world systems in which things are an imperfect shadow of some ideal form. There are no 'higher' dimensions in which to locate truth, as essentially everything is thought to exist together.

A realist we may call him then, but what sort of realist? Well, unlike with traditional realist perspectives that tend to explain a world of fixed concrete objects and absolute laws, Deleuze prefers to express a world of continual dynamic processes – and he does so by showing us (in light of recent science) that what underlies the apparent stability of objects is not some fixed eternal nature but a constantly changing one. As he expresses it, matter is fundamentally energetic. Certain objects may appear eternal, but are only maintained within a greater context of environmental flux, and so they develop a continuous history in tandem with a host of other forces. Believing in complex dynamic processes then, we might call Deleuze a *complex realist.*[6]

As for the individual occupying this complex transformational world; he or she is no longer conceived as a purely 'rational animal' deriving fixed truths from a fixed world but is also 'pre-rational,' and sensitive to the many flows constantly going on. The way Deleuze explains this combination of intelligence and intuitive connection is quite unique. Unlike with the idealist tradition that explains the difference of sense and intellect as a separation between two worlds (an 'ideal' dimly perceived from an imperfect 'real') – or with realist perspectives were sense is often ignored or considered as a byproduct of improper or incomplete knowledge; his idea of the virtual explains their differential relation as the result of two internal movements. Roughly, these two movements (or also

[6] I am repeating here the same term Manuel Delanda has used to describe Deleuze's philosophy, as explained in his very informative book: Manuel Delanda, Intensive Science and Virtual Philosophy, Continuum, London, 2002

times) have to do with the subject's immediate relation to the actual world and its own reservoir of virtual memory and thought.

Explaining these separate movements/times he relays them as the **passing present** and the **preserve of the past**.[7] For its part, the passing present connotes the subject's connection to the actual world, and is defined as a variable datum measured by continuous time, or spatially, as continuous motion in a single direction. And for its part, the preserve of the past (the subjects mental reservoir) is said to appear in a time smaller than continuous thinkable time in which the passing present is thought to unfold – a brevity which maintains it under a principle of ephemeral indeterminacy (and therefore more subject to intuitive experience than intellectual consideration). Thus construed, the two times are linked but operate according to different scales; the actual, passing along in touch with a continuum of material and energetic forces; and the virtual, establishing ephemeral links with this continuum that ripple into its own speeds of memory and thought.

Important to realize with this idea of two times (one objectively sourced, and the other subjective) is that it implies there is time *in* us. Our own unique time is included into reality – and this is quite different from idealist perspectives where such time is often absent, or rather, explained as the shadow of some eternal unchanging ideal space. It is also different from other realist views were time is only considered objectively and outside our experience. What this acknowledgment of an interior time begins to suggest is the intensity spoke of earlier – a process of difference set-off by our internal connection to the outside.

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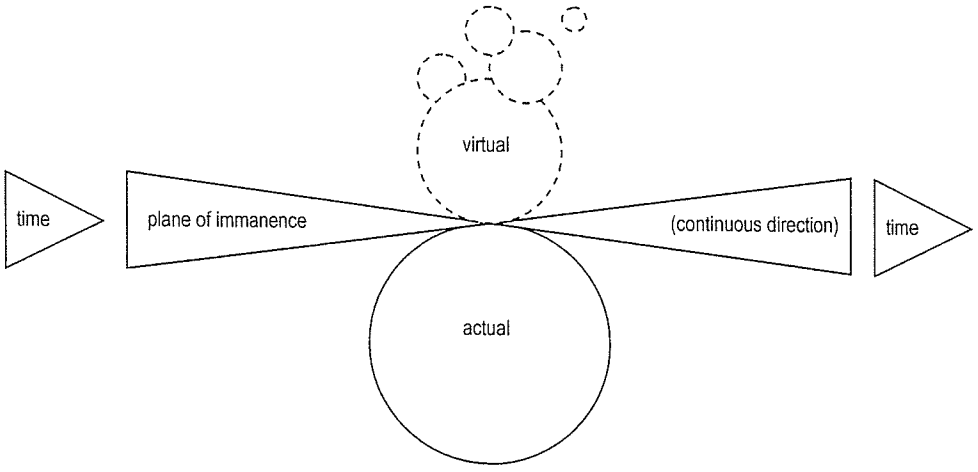
[7] Gilles Deleuze, *The Actual and the Virtual.* Gilles Deleuze & Claire Parnet, Dialogues, Columbia University, New York, 1987

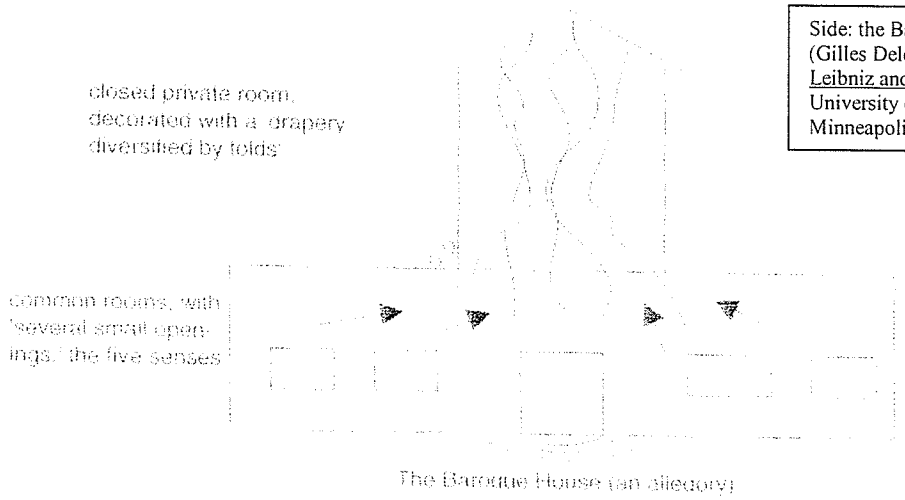
To help visualize the relationship of the two times, I have drawn a diagram below. Broadly, it outlines what we can call the **virtual continuum**, a term signifying the virtual subject as it is maintained in intensive relations. Atop it, we have the virtual which constitutes the subjective aspect of the continuum. Below this is the actual, defining its objective worldly connections. And between these is placed the **plane of immanence** upon which the virtual being constructs itself via its continuous interplay between its actual connections and related virtual counterparts. As the name implies, the plane of immanence must be understood as an immediate state, or set of conditions that continually structure its being over an irreversible flow of time. It is not an actual entity of matter, nor an entirely closed virtual entity of mind, as rather, what it defines is the minds operation as it goes forward in its two times (passing present, preserve of the past).



Together then, each side of the plane (virtual, actual) forms something of an inseparable-subject-object mechanism, or circuit, that operates asymmetrically; the actual for its part providing a datum of continuous sensory physical inputs, which the virtual in turn, integrates accordingly with its own system of thought and memory. With the ensuing

relationship the 'thinking' subject is thus generated and maintained exclusively by the ever-changing spatiotemporal differences occurring between mind and matter (as these are derived from their respective pool of multiplicities).

To give another example of this virtual subject, I will include an allegory Deleuze uses of a Baroque house (taken from his aesthetic treatise, 'the Fold'). Essentially, the house is a simplified view of the mind, and separates its virtual and actual counterparts into two levels. The bottom level provides a base of sensory inputs (taste, touch, sight etc.). These are all then collected and converge to a higher room where they are said to 'fold' together. Roughly, the senses arrive in the 'passing present,' but converge toward the 'preserve of the past,' and thus mingle into more ordered structures of memory. Noticeably, these differences of sensory input effect differences of thought.



The Baroque House (an allegory)

Side: the Baroque House. From: (Gilles Deleuze, The Fold: Leibniz and the Baroque, University of Minnesota Press; Minneapolis, 1993, p. 5)

As a general observation, I think we can see that difference is built into the subject as Deleuze defines it. Ongoing change is thus a first principle of its existence, and one that allows it to avoid an ultimate source of finality – because memory and

recollection essentially go into action, toward outside actual conditions that are always different from before. For its part, memory is what gains the individual an objective, consistency (allowing it to participate in the world via language and expression) and so, the ability to actualize itself in the world. But further, it is also considered as a function of the future, as it allows the individual to recognize its past and do something new in light of present circumstances. [8]

To summarize the virtual subject then, and recognize its basic capacity for freewill in events we need to see it as being distributed in both space and time – as this relates to the internal structures of the brain (its separation of memory, cognitive processes, sensory inputs etc.) but also, by the connection these structures maintain with the outside world. Distributed over all this space, what emerges is a very large individual indeed, but one that seems to be gaining a more widespread acceptance with other contemporary gurus of evolution and mind. For instance, Daniel Dennet (a current evolutionary philosopher), has made similar endorsements, saying that;

> *...free will, like all our other mental powers has to be smeared out over time, not measured at instants. Once you distribute the work done by the homunculus...in both space and time in the brain, you have to distribute the moral agency around as well. You are not out of the loop; you are the loop. You are that large. You are not an extensionless point. What you do and what you are incorporates all these things that happen and is not something separate from them.*[9]

In other words, what the previous sketch suggests is that; the subjects' ability to act freely depends on its ability to 'see' its present in relation to its past.

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[8] Gilles Deleuze, *Bergson's Conception of Difference* – from: G.D. Desert Islands, p. 45
[9] Daniel Dennet, Freedom Evolves, Viking, New York, 2003, p. 242

2.1 Space and Time (Actual)

Having now introduced Deleuze's subject, I will go on here to provide a more detailed sketch of the sort of actual space and time it occupies. As left off; Deleuze describes a dynamic world of material and energetic forces in which space and time exist together, or rather, in which matter and energy *produce* time. This 'material time' is discussed in many of his books, but I think it receives its most general-purpose treatment in his large text, 'a Thousand Plateaus,' (written with Felix Guttari) were it is relayed in the two spatial terms, the **smooth** and the **striated**.[10]

Smooth space is essentially what we might call an open nomadic space of movements. Immediate examples of it could include things like desert sands, or ocean currents. In contrast, striated space is closed, fixed, is generally sedentary, and suggests things like fixed geometric objects, grids, cities etc. The terms oppose each other, but as Deleuze and Guattari explained them they always exist in some mixture. For instance, a sandy beach could be considered a smooth space as it is walked up, but upon closer inspection, it is actually composed of grains that are hard, fixed, as so striated. As such, what the terms imply are massive differences of scale across matter; whereby smooth space is always considered to be 'molecular' in relation to the 'molar' scale of striated objects. The two spaces thus infinitely descend into each other and are not really separable. Of the two however, Deleuze and Guttari preferred to emphasize the smooth, as what it represents is the space of change and becoming, i.e. the great flowing ocean from which the structures of life emerge. And further, what smooth space helps demonstrate is the possible intensive (transformable) capacities that exist within matter.

[10] For a full explanation on the smooth and the striated see: Gilles Deleuze, Felix Guattari, A Thousand Plateaus: Capitalism and Schizophrenia, University of Minnesota Press, Minneapolis, 1987, p. 474

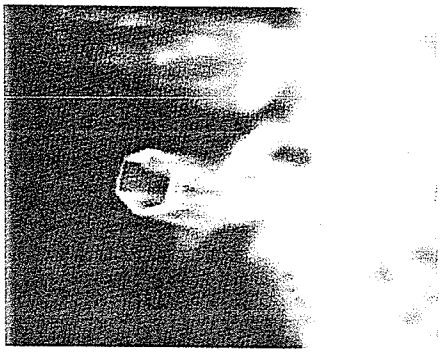
There are many examples we could use for expressing the interplay of smooth and striated space, but in particular, I like Sanford Kwinter's illustration of ice cubes and snow crystals and it's worth reconstructing here.[11] It begins with water, a material that can be considered as either striated (as ice) or smooth (in liquid form) – and further, which can undergo phase transitions guided inside either a striated or smooth environment.

Top: Ice Cubes (but with spikes?) From: (www.its.caltech.edu/atomic/snowcrystals)

As Kwinter says about ice cubes, "...chance hazard, all virtuality and sensitivity to other disturbances and changes in the environment – all wildness and openness – are scrupulously (i.e. by design) eliminated."11 But, even in these circumstances the unexpected can sometimes happen as evidenced by the phenomena of 'ice spikes,' a protrusion caused from uneven freezing.

Below: Snow Crystal. From: (www.its.caltech.edu/atomic/snowcrystals)

"Free crystal growth is a product of both complex non-linear dynamics and specific constraints: geometric instabilities of water, air, temperature, and saturation gradients. Each design perfectly expressed not only the state of one of the universe's neighborhoods during a specific interval in time but also the snow crystal's own particular historical trajectory within it. Because the snow crystal is literally the product of 'time,' in it growth and design are one"11



In the case of the ice cube we have the 'tray' and the 'freezer' composing a striated environment. The overall space is sealed, the temperature is controlled, the tray is dimensionally fixed, and what is produced is a number of almost identical forms, cubes. In the freezer we have a smooth substance perfectly guided into the conformity of a cold, closed, linear environment.

Witness the snow crystal however, and what we have is the same smooth substance but as solidified within a variegated smooth environment. Just a few specks of dust, ambient moisture, some air

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[11] See: Sanford Kwinter, Architectures of Time: Toward a Theory of the Event in Modernist Culture, MIT Press, Cambridge, 2001, p. 26
This book is also about architecture and events, although its focus is quite different from the thesis I'm presenting here. Basically, it provides a broad account of the many philosophical, scientific, artistic, and literary ideas about events, but it has no practical emphasis for applying this into design.

movement and heat exchange, and voila – we have the production of constant novelty. Of course, even in the case of the snow crystal there are still striated elements; like the tiny mineral particles on which it forms, and also, its own geometric structure – but what makes it interesting is how these progress by exposure to the dynamics of their smooth open environment. And it is only because of this open environment that they become unique and original.

2.3 The Smooth, the Striated, and Architecture

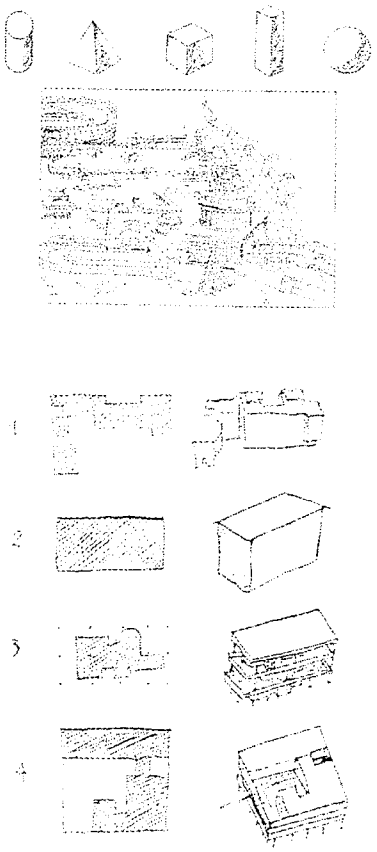
This dynamic interplay of the smooth and the striated is quite different from the traditional spatial concepts we have gotten used to in architecture, which tend to privilege striated space exclusively. Fixed geometric forms, grids, symbolic diagrams, these comprise our usual models for design. In general though, I think it is safe to say that it is Cartesian space that is most habituated into architecture and into much of the society it serves. Indeed, since the A, B, C's of elementary school most of us have been familiarized with the X, Y, Z's of Cartesian space, and for thinking about it as the mathematical container in which all our familiar everyday objects reside. Of course, there's nothing inherently wrong about Cartesian space, it's obviously worked for us for a long time – but it doesn't tell us about the intensive possibilities of smooth space, and nor was it intended for the same kind of 'virtual subject' I've been explaining through Deleuze. Descartes' pure thinking *cogito,* provided the human figure for his own world, and it was supposed to have an intelligible, rational relationship with this world (i.e. it was not to proceed by a combination of intellect *and* sense, because sense was regarded as unreliable and prone to error). For its part, the grid offered this thinking subject the

higher dimension it required for escaping the apparent chaos of the material world. Into tidy coordinates of x, y, z, all space could be more-a-less defined as a 'container' of matter – this container status satisfying Descartes' ontological requirement of a higher supplementary dimension in which all reality is held steady before the mind.

Having originated in the 1600s, it took some time for Descartes' spatial concepts to gain any sort of deliberate interpretation into architecture. And while the grid had underlined building geometries for a long time as an organizing device, it was only the Moderns of the early 20th century who first chose to foreground and express it formally – via the aesthetic experiments of De Stijl, Mies van der Rohe, le Corbusier and others. In this general movement there were variable motives of course, but one recurring aim was to remove from architecture the dead weight of past representations accumulating in its space (i.e. its various kits of classical ornamentation). As many felt, space needed to be cleansed and brought back to a pure state – so that it could be opened to the free will of the mind and set into a limitless context of 'x, y, and z' possibilities. Interestingly, in this scenario the actual possibilities of smooth space were overlooked, because the mind itself was expected to perform all the 'smooth operations' of freedom. Architecture thus conceived, was considered (whether knowingly or not) as a natural extension of mind, of reason; but everywhere you looked it was always the same mind, the same reasons...

Influential architects like Corbusier and Mies, became established masters of this sort of universal order. With Corbusier's example, the grid became something of a global design space into which he would often imbed localized idea forms (cubes, spheres etc.). A talented individual like himself could make interesting work from this, but on the whole such a reliance on pure stratified orders made for sterile architecture and cities

– and of course, tended to hide the actual dynamic properties of smooth space. In essence, the mind was expected create all its own possibilities, but with an evacuation of past forms, and monotony amongst present forms, it didn't have much actual material to work with.



Top: Eternal Primary Forms, Le Corbusier. From: (le Corbusier, Towards a New Architecture, Dover, New York, 1931)

Above: Variations on Syntax of the 'Five Points of a New Architecture,' Le Corbusier. From: (William Curtis, Modern Architecture Since 1900, Phaidon, London, 2002)

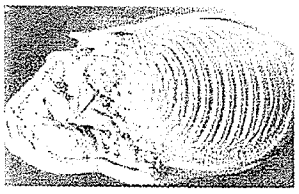
Given that fixed geometries and Cartesian grids alone may not suffice to describe a dynamic interplay between the smooth and the striated, we have then to consider what will. As described, the two terms describe space as immanent and dynamic. Forgoing the stability of any grid-like container then, its space requires a model that can account for the production of space between interacting objects; a requirement that we can satisfy with the use of a **manifold**.

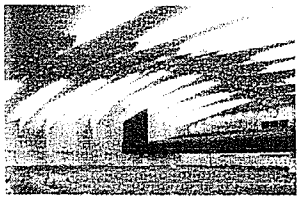
The term manifold originates with the practice of differential geometry. It can be defined as a mathematical model used for describing the shapes of geometrical entities from points plotted along their surfaces. Essentially, it maps the space of objects, and in this way shares the same basic purpose as a Cartesian grid, but with important technical differences that have to do with its mathematical construction of space. The grid employs algebra to compose objects through established numeric relations that exist within a globally imbedded space of coordinates. With the manifold however, these global coordinates are replaced by variable sets of localized coordinates located onto the

surface of objects; a procedure enacted by applying infinitesimal and integral calculus to the 'indivisible' surface of actual objects (this indivisibility represented as a field of infinitesimally small points). Thus construed, the manifold represents space in absence of any extrinsic dimension, a feature typically designating it as an N space (as opposed to an N + 1 space, which represents spaces attached to a 'higher' dimension – like objects in a grid). Roughly then, it is these defining features of the manifold – its capacity for modeling a variable number of actual dimensions, and its absence of any higher dimension – that make it a suitable platform for expressing a fluid relational play between the smooth and the striated.

To better express the function of manifolds, we need a couple more terms: **vector fields** and **singularities**. Vector fields designate the 'movement space' of objects within a manifold. They capture the inherent long term tendencies of object trajectories, mimicking the behavior of the actual systems they are meant to express. Singularities for their part are related to these object trajectories and play an important role in influencing their long term tendencies. Essentially, they are what structure the possibilities of a manifolds' state space – their relative positions determining what sort of 'flow pattern' the vector fields establish over time. Metaphorically, we can imagine this relationship of vector fields and singularities as analogous to the course of water over land. Topological features such as slope, pitch, surface texture etc. all conspire to direct the speed and movement of water (hills and plateaus direct the water flows). Of course, vector fields and singularities can be used to model a variety of other physical processes and their relationship doesn't necessitate that singularities are always static, as implied by our water-land metaphor.

In introducing the manifold here, I should point out that there are in fact a number of architects who have recently started to use it as a design model. And chief of these, I think, are the so called cyber-architects I mentioned in the last chapter. In particular, Greg Lynn has done a good deal of work experimenting with manifolds, which he has set into his own theoretical framework of 'animate form.' We needn't fully review this concept here, but sufficed to say that it implies the same sort of 'event-driven' architecture previously mentioned. In Lynn's case, what he's after is a type of form that displays the same complexity as produced by dynamic natural processes, and he uses a computer manifold to simulate this sort of process. Pointing to the strange novelty of his forms, Lynn often says that they are produced on a geometric *plane of consistency*[12] created by opposed singularities. Of course, this term sounds very similar to our previously discussed 'plane of immanence' because it originates from the same source. Applying it only to an outside difference of opposed singularities however, Lynn is not using it the same way, as it no longer implies the internal difference of the mind as it engages the world. And to put it succinctly then, he is not so much aiming to engage the attention of the virtual subject (and possibly its events) as he is trying to manicure an original form. Essentially he's found a way to grow architectural snow flakes – and so in his case, the manifold is put toward creating a striated object from a smooth (simulated) process.





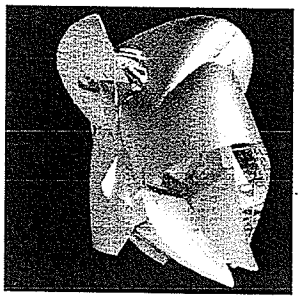
Top: Flowable mass exposed to magnetic fields, Hans Jenney. From: (Greg Lynn, Animate Form, Princeton Architectural Press, New York, 1999)

Architecture as simulated material process.

Bottom: Presbyterian Church of New York, Greg Lynn. From (10 X 10, Phaidon, London, 2000)

[12] This term is used in his book: Greg Lynn, Folds, Bodies and Blobs: Collected Essays, la Lettre Volee, Brussels, 1998

Other architects have explored manifolds in other ways. Marcos Novak, for instance, looks to it as a participatory interface that's meant to exist in parallel with actual space. Treating the computer *like* a 'virtual subject' and gaining it environmental sense inputs he has produced a number of interesting data-driven forms. His strange twisted shapes recall the folded 'drapery' of Deleuze's Baroque house, and the analogy probably fits, only here we peer into the computer's version of reality. Projects like this are very fascinating to say the least about questions they raise – i.e. just where could such architecture find its place in the world? I dare not open this can of worms here, but in any case what's presented is an 'open manifold,' that remains within the creative potentials of smooth space.



Top: Data Driven Form, Marcos Novak. From: (www.mat.ucsb-edu/nmarcos/centrifuge_site)

Is actual space moving into the computer, or is the computer moving into actual space? Novak is exploring the computer as an environmental interface that can go both ways.

Bottom: a data driven form as built.

Now, having just introduced computer manifolds, I'll also say that I hardly think they are the only way (or even the best way) to explore possible interplays of smooth and striated space in architecture. In fact, when overused their simulations may offer more a distraction than a focus for unlocking the creative aspects of space that events require, and as other's like Daniel Dennet have recognized in a more general way;

> *The very simplicity, the oversimplicity, of our models can prevent them from modeling the things we are most interested in, such as creativity, either by a human artist or by natural selection itself, since in both cases that creativity feeds on the very complexity of the real world. There is nothing mysterious or even puzzling about this, no whiff of strange new complexity-forces or unpredictable-in-principle emergence; it is simply an everyday, practical fact that computer*

modeling of creativity confronts diminishing returns because in order to make your model more open-ended, you need to make your model more concrete. It has to model more and more of the incidental collisions that impinge on things in the real world. Encroachment is, indeed, what makes life interesting.[13]

In other words, as put back into our discussion – when considering manifolds we have only to remember that they are models, and are in no way replaceable for the actual contexts (physical or social) architecture is placed into. As such, the manifold need not be treated as another formal object requiring a deliberate interpretation (as exampled with the Cartesian grid), as what's more important than its supposed 'real' appearance is *what* it helps model and put into effect. I'll argue that, as much possible, the manifold needs to stay open and be considered into the real living space that architecture occupies.

Manifold, vector field, singularity, I will go ahead here and offer these a quick approximation with the event structure. Roughly, the terms can offer a shorthand for objectifying the structures physical design with actual space. For its part, the manifold can define its operation, its overall arrangement of process and space. And for their part, vector fields and singularities can articulate the details of this arrangement, but to do this of course they need distinct roles. The manifold, this can apply to whatever territory of city and landscape relevant to consideration. Singularities apply to buildings and objects, but also to the physical presence of bodies. And as for vector fields, these of course define the movement of bodies as carried out by their various programs and functions in space. Essentially, fixed singularities (like buildings) define the state space of mobile singularities (like people) and so help define their vector fields (their possible movements).

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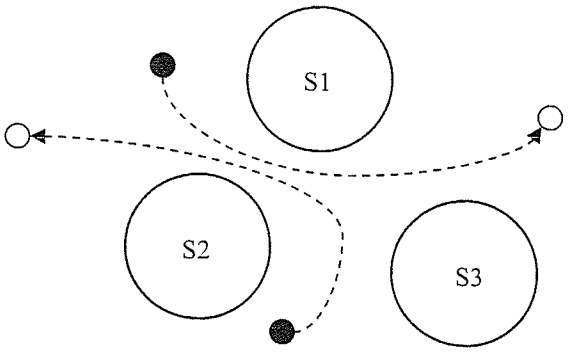
[13] Dennet, Freedom Evolves, p. 50



Left: Diagram of fixed singularities (1, 2, 3,) defining the vector fields to mobile singularities (small circles), typifying their state space.

Right: A photographed description. From: (Rem Koolhaas, S,M,L,XL, The Monacelli Press, New York, 1998)

2.4 Time 'in' Smooth and Striated Space

Having now talked a little about the dynamical relations between the smooth and the striated, I will proceed here with an account of their operative time, one that I have adapted from Manuel Delanda's excellent book, 'Intensive Science and Virtual Philosophy.'6 As none have managed, Delanda has actually produced an articulate summation of Deleuze's philosophy and provided it stable armatures into the terminology of recent science. Of course, his discussion is broader than we can consider here, but when identifying the sort of processes that underlie the dynamics between the smooth and striated, what he describes is an **intensive time**. This recalls again our idea of intensity, except that as Delanda uses the term it applies to the effective differences between matter, and not to the degrees of difference across the two times of the virtual.

As he explains, intensive time (which originates from the science of thermodynamics) is fundamentally a kind of material time – meaning that it derives its sequence not from the regularized linear oscillations of a machine, but from non-linear oscillations imbedded into the material and energetic forces of a real universe. Roughly,

it amounts to a complete spatialization of time, wherein each pulse of energy and matter emerges continuously from the rhythm of it past.

This material time, is of course, quite different from the regular clock time we are all used to, which is described as **extensive**. For its part, extensive time comes to us from the science of classical and relative physics, and defines time as a linear sequence divided into instants of given extension by any device capable of performing a regular cycle of oscillations. Divided into the tick, tick, tick, of extensive time physical processes (or laws) become invariant – meaning they that they exhibit identical behavior whether viewed forward of backwards in time. Of course, applied to straightforward mechanical processes extensive time is a perfect way to make things work (i.e. like a piston engine that can go forward and backward), but it can not keep pace with intensive processes (i.e. the way a sail is carried only by the direction of the wind). In fact, it is as antithetical to such time as the grid is to modeling such space – as extensive time and striated, or rather extensive space, are basically mutually reassuring. They are to our continuum of space-time what anti-matter would be to matter (an impossibility). And together, they reinforce the idea of an extra-dimensional container where coordinates capture all space, intervals arrest all events – and correspondingly, all possibilities are given in advance. Extensive time remains a useful way to regulate energy and space, but only at the neglect of many other potentials.

To set aside the constraints of extensive time and consider the possibilities of intensive time into a familiar setting, we need only imagine a beach. At the beach we have wind, water, surf – a veritable continuum of natural forces that conspire to shape the ripples of sand under our feet. The ripples are but a momentary effect of delay – the

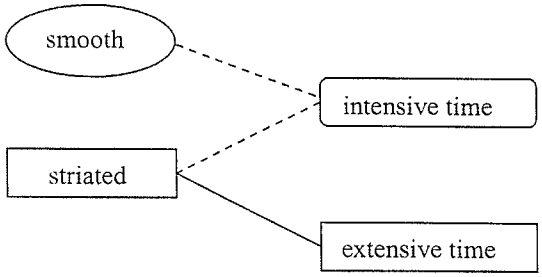
slowest element of the beach 'system.' From their characteristic pattern and shape we can approximate the relative times or speeds of the whole from which they emerge (air relative to water, water relative to sand etc.) As a whole the beach constitutes a sort of continuous environmental clock, wherein time is set by differences between actual spatiotemporal structures operating at different scales.

Left: a beach in Hawaii. From: (www.hawaiipictures.com)

The beach is a stimulating and fun environment exactly because it consists of much integrated complexity that is always changing. Space here is mostly smooth, but striated elements always exist in some proximity – i.e. like the moon which operates as a singularity opposed to earth, setting it waters into tides. Even tiny grains of sand constitute striated matter.

The beach is itself perhaps what we could call an actual 'plane of immanence' at it is the moving line between two opposed singularities. And noticeably, it requires no computer modeling.

To sum this account of smooth and striated space, and intensive and extensive time, I offer the following diagram of their basic relation:



The dynamic relations between Smooth and Striated space produce intensive time.

Extensive time however is only produced with striated space.

2.5 Time of the Individual/Nomad 'in' Actual Space-Time

With some idea for the actual space-time the virtual subject occupies, there is next to consider its own time and responsibility for action in this environment. As last mentioned, the subject was described in two times; the passing present and the preserve of the past. The first describes the subjects' participation in the actual world (of the smooth and striated), and the second defines the amount of memory and thought it relates to in this present actual state. To proceed here then, both times must be considered together in the individual as it engages the world.

Explaining this same two-sided nature of the individual in his own book Delanda has dubbed it a 'quasi-causal-operator.' Why such a funny name? Well, because a 'quasi,' or a partially, responsible agent defines the sort of relationship a finite being (such as a person) has with larger open world it cannot fully determine. It simply defines an individual who does *know* everything. Of course, we needn't add this to our existing terms; individual, nomad, or virtual subject. All that needs to be recognized with Delanda, or with others like Dennett for that matter, is that, 'Every finite information-user has an epistemic horizon; it knows less than everything about the world it inhabits, and this unavoidable ignorance guarantees that it has a *subjectively* open future. Suspense is a necessary condition of life for any such agent.'[14]

In our case, this individual, quasi-causal-operator, or finite information-user (to use Dennett's term), has to somehow relate it's two times with the world, and thus it needs to perform a couple of operations suited to maintaining this relationship. Delanda has described two:

1. **Pre-actualization** – an assemblage of converging and diverging actual processes.

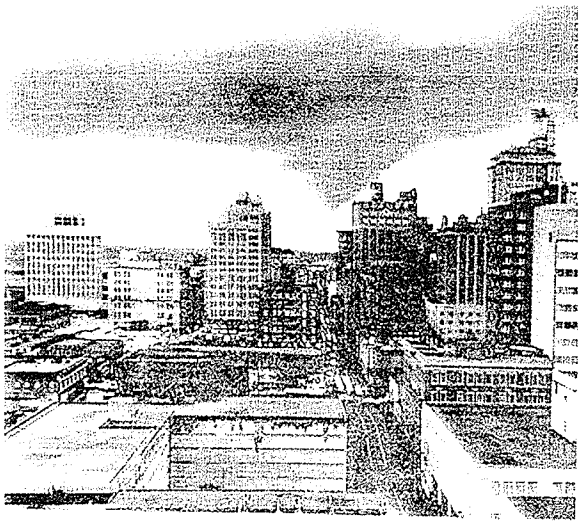
[14] Dennett, Freedom Evolves, p. 91

2. **Counter actualization** - an extraction of 'ideal' events corresponding to these 'actual' converging-diverging processes.

Together, these two operations put the individual where it belongs; upon both sides of the plane of immanence. The first directs it outwardly to the actual side of the plane, where it perceives the material world and its intensive processes. And the second internalizes this perception toward the virtual side of the plane, where it meshes into the mind to become a series of complex **ideal events**. Each operation implies the other, and it is between them that the individual must continually work if it is to remain in 'immanent relation' with the plane. Pre-actual, counter-actual, but never actually actual then, the virtual subject confronts and maintains a sort of mobile reality between matter and mind. Perpetual dynamism is its very purpose, but how is it supposedly attained?

To elaborate on the first operation (pre-actualization) we can direct the attention of the subject toward the abstract space of the manifold – for here we can diagram its important assembly of converging and diverging processes (or more simply, outline its assembly of process 'within' space). Now as we said, singularities define the topological features within the manifold. They are its landmark features, and as such are what determine movement as either convergent or divergent in relation to whatever territorial arrangement they define. Variable in size, complexity, and spatial combination, what they offer the individual is a number of simultaneous connection points from which to assemble movements as *series* moving in opposing converging/diverging directions. What the singularities offer is potential, but between them the individual still has to do all the assembling.

In its task of assembly the individual remains, of course, a virtual entity. Its linkages with the singularities are purely immaterial, and therefore suggest explanation with some kind of secondary abstract mechanism. To specify this mechanism, Deleuze employs the idea of an **information channel**. As the term is used, it describes the subject in proximity to singularities according to what differences it can maintain between them. Or as Delanda says "... [it] exists wherever two heterogeneous series of events are coupled by changing probability distributions."[15] To invite metaphor once more, we can liken the information channel to the 'edge conditions' of a cyclone. The cyclone emerges from the convergent-divergent flow of two separate air masses (hot and cold). These separate flows are analogous to our heterogeneous series of events (unique in temperature, density, speed, direction etc). Converging and diverging, attracting and repelling – their probable forms are mutually effective and visually manifest in the vortex – which appears only so long as the series remain forcibly opposed in their edge condition. The information channel thus emerges only so long as we see it, as it is perception itself.



Left: Tornado close to Dallas, Texas. From: (National Weather Service Historic Album, (www.photolib.noaa.gov /historic/nws)

Information channels are everywhere; some are just more inherently dynamic than others like this tornado that looms over the fixed intersections of the city. The tornado is an actual physical event that – when sufficiently powerful – we can see. As for the streets and buildings, these can also be seen as convergent and divergent to each other – but they constitute as event only in so much as we 'look' at them. They are extensive information channels, while the tornado is an intensive information channel, derived from smooth intensive processes.

[15] Delanda, Intensive Science and Virtual Philosophy, p.103

Derived from open dynamic processes, this example of the tornado suggests information channels as intensive, which they can be. However, they may also be considered as striated or extensive features, because we obviously perceive differences amongst fixed objects (as visible in many 'intersections' of the city in the last image). As such, we can define two basic types of information channels: the first; an **extensive IC** which defines the noticeable differences maintained across two or more unmoving, striated singularities; The second; an **intensive IC** that is the difference of two or more moving singularities across the smooth space of their actual events. Roughly, we can say intensive ICs imply the movement of actual events. Extensive ICs however exist only as virtual (ideal) events as they require our 'attention' to occur.

Occurring then from the sense faculties, information channels provide the virtual subject the means for performing its first operation. It condenses actual processes toward the mind, but there remains of course the important question of what happens to these processes once they are 'inside' the mind. What sort of dimensional transformations do they undergo in becoming virtual? Roughly, Deleuze's answer to this is that the actual converging-diverging series 'decompose' into the mind – meaning that they break away from a three-dimensional continuum of matter to join a one-dimensional continuum of mind. And here, without trace of any actual/objective space or time they merge into

simultaneous existence with other thoughts, visions, and memories etc. Essentially the corporeal joins the incorporeal, with the effect that a time of being shifts to a time pure ideal becoming – a time emptied from the present (as to be present is to be, and not to become) and left hovering between a continual past-future.

Without presence or substance then, the series which enter the individual become 'counter actual.' Meaning they become virtual, or rather, ideal. And it follows then, that the second task of counter actualization amounts to an idealized extraction of the real which generated it, something Deleuze refers to as an **ideal event**. This is but the philosopher's most illusive term – a sort of fill in the blank idea – stretched over the ambiguity different contexts the mind can occupy. But in its most general case it can be described as an abstraction of the real that is emptied of all details, save for the basic arrangement of actual singularities which structure it from its senses. As such, it can be considered as a sort of 'minimal reality' vacated for virtual occupation – a sort of ephemeral space rented to the imagination.

2.6 Events

From the generalities of the space and time, we move next toward the particulars of the event. To quickly define the event, we could say it is how space and time are localized and lived through each subject. It is but a step in a longer intensive journey, simply defining the individuals' momentary life, and as such, its explanation requires only a more specific and contextual restatement of our previous terms – a restatement I will initiate by inquiring about the *conditions* that produce events. What are they? What do we need for an event to occur?

Deleuze answers this directly in one of his texts, his aesthetic treatise, 'the Fold.' In it he provides a fairly straight-forward description of the event, but in characteristic fashion, describes it in terms that are unique to the book, and thus different from those we have used so far. To proceed here then without undue confusion, I will simply translate his account of the event with the terms we've already established.

Now then, what are the conditions that make an event possible? Deleuze's concise answer to this is that events are produced from **chaos** but perceived with a sort of **screen**. He elaborates:

> *Chaos does not exist; it is an abstraction because it is inseparable from a screen that makes something – something rather than nothing – emerge from it. Chaos would be a pure Many, a purely disjunctive diversity, while the something is a One, not a pre-given unity, but instead the indefinite article that designates a certain singularity. How can the Many become One? A great screen has to be placed in between them. Like a formless elastic membrane, an electromagnetic field, or the receptacle of the Timaeus, the screen makes something issue from chaos, and even if this something differs only slightly.*[16]

To convert this passage into our terms – what Deleuze means by chaos is actual space as it exists in its full spatiotemporal complexity (i.e. every degree of smooth and striated space). And the screen refers to any device which helps establish the information channel. Required then, are complex actual conditions and the means to interpret them; requirements that impend toward the QCO's task of pre-actualization. Defined as a 'Many' chaos designates the numerous actual converging-diverging series that exist. While the 'One' placed before the screen specifies the QCO as the agent responsible for

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[16] Gilles Deleuze, The Fold: Leibniz and the Baroque, University of Minnesota Press; Minneapolis, 1993, p. 76

assembling 'something' from the various series. Thus construed, to have an event an actual chaos must contact some kind pliable medium (a screen) capable of lending it virtual expression. Used as general purpose terms, chaos and screen can be applied to almost any variety of possible events. But confined to architectural purposes in this thesis, we'll have to soon approximate a more specific understanding of them – something we will do next after finishing off our account of the event.

Accepting the above conditions, we can say roughly that events constitute an abstracted chaos lived though the individual; abstracted because each event is really two events, an actual and a virtual. Naturally, it is the individuals two-sidedness that dictates its events be two-sided as well. And to explain the event thus, we can relate its separate components along each of its sides. In all, Deleuze lists five essential components, three actual, two virtual. They are as follows:

- Eternal Object/Singularity (actual): Deleuze uses the term eternal object, but it has the same meaning as a singularity. Simply it defines the actual topological or landscape features that define a given area and provide a stable ground of possibilities for events. Besides this, it also designates individuals when considered objectively as 'bodies.'
- Extension (actual): This defines the unique spatiotemporal shape of an event as it is formed by the actual elements that participate in its occurrence. As Deleuze says, "Extension exists when one element is stretched over the following ones, such that it is a whole and the following elements are its parts. Such a connection of whole-parts forms an infinite series that contains neither a final term nor a

limit...For space and time are not limits but abstract coordinates of all series, that are themselves in extension..."[17] Thus described, extension describes the actual elements of an event as if they were a bundle of strings woven together from the direction of their respective pasts. Synchronizing objects and processes then, extension basically reinforces our idea of intensive time.

- Intrinsic Properties (actual): If extension is the quantitative measure of the series that compose an event (number, length, shape etc.) then intrinsic properties relate to the qualitative aspects of theses series. An intrinsic property could be the sound, color or texture that defines any particular series of extension. Generally, properties are derived from the matter which fills the space and time of the series, and more specifically, in how such matter is conjoined into the series. Likening each series to a string once again; intrinsic properties would be like the finer coursed threads that compose a string – defining its relative thickness, texture, and strength to other strings.
- Individualized Element/Quasi Casual Operator (virtual): As all series relevant to an event must converge toward the subject, we now reach the individualized element or what we have previously called the quasi casual operator. Naturally, the individual remains centered within the event, and each passing event. It is what collects the extensive series and the intrinsic properties of each series from the passing present of the continuum and puts them into its own time, the preserve of the past. Deleuze refers to the individual as a 'con-crescence of elements,'[18] meaning that between the actual series it gathers and its existing state of mind, it

[17] Deleuze, the Fold, p. 77
[18] Ibid, p. 78

forms a one-dimensional nexus of ideal events, or what he refers to as prehensions.

- Prehension/Ideal Event (virtual): Prehension and ideal event are synonymous terms. They constitute the inner life of the event we experience. As we said earlier, ideal events constitute a sort of minimal reality that's rented from the actual world for virtual occupation. They move then from the actual to the virtual. As Deleuze puts it, "The vector of prehension moves from the world to the subject, from the prehended datum to the prehending one (a "superject); thus the data of a prehension are *public* elements, while the subject is the intimate or *private* element that expresses immediacy, individuality, and novelty."[19]

As stated, the event constitutes a momentary localization of the continuum within the individual. It is the 'opportunity' of chaos – something the situationist Guy Debord would have identified as a form of progress arrived at from chance. Progressive, because it reveals the possibilities of the world as they can be realized in us, taken as experience, and then brought toward our future in subsequent events – a progress of continual difference realized as our present situation reforms the space and time of our past. As Delanda says of it:

> *[In the continuum] there exist two histories, one actual and one virtual, having complex interactions with one another. On one hand there is a historical series of actual events genetically involved in the production of other events, and on the other, an equally historical series of ideal events defining an objective realm of virtual problems of which each actualized individual is but a specific solution.*[20]

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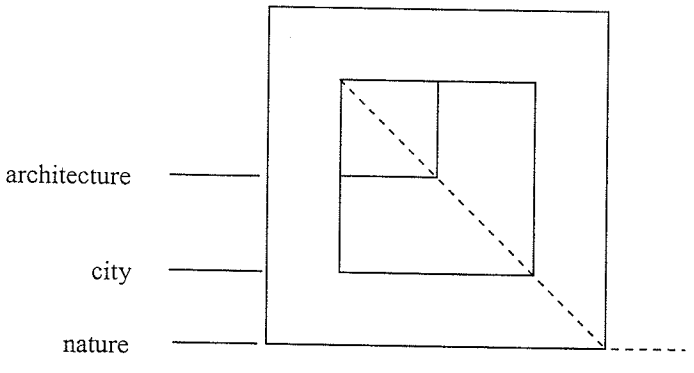
[19] Ibid, p. 78
[20] Delanda, Intensive Science and Virtual Philosophy, p. 156

All together then, it is the mutual influence of actual and virtual events that produce the virtual being and compile its overall historical character – making it a product of both environmental and individual determinates. What it derives from the environment is opportunity. And what it requires of itself is the will and the ability to act on those environmental opportunities it encounters. To sum up, *context matters, but ultimately, the responsibility for change comes from within.*

2.7 The Event Structure

With Deleuze's ontology in tow, we now have a language for elaborating those 'possibilities of the real' spoke of at the beginning of this chapter. What remains is to put this language into constructive use, a task I will accomplish by translating what we've explored into the context of architecture and the city, or more resolutely, into the **event structure**. As the name implies, the event structure is intended to provide support to events. It is a hoped for 'permanence' to the process of becoming; an environment of opportunity we can lend the willing individual (as an actual correlate to the virtual subject). And it is something we can start envisioning by approximating its full dimensions, as follows:



Left: Diagram of Event Structure.

Abstracted here are the full dimensions of the event structure. Nature provides the field to all. The city provides a field to architecture. Architecture provides a field to the individual. And the individual exists within all.

As the above diagram shows, I suggest a very wide context for the event structure. This is to promote its' functioning as an open system with many intensive capacities (times) that can be directed to the individual. Stressing context and the complexity of site, we bypass the need for endless self-referential complexity, as what can be tapped into is a reservoir of real existing possibilities. This emphasis on context can produce more work for the designer, as one has more to consider, but on the plus side – context is always 'free' and offers the only real way to expand architecture into a broader horizon of possibilities.

Of course, in accepting such a broad context for design, one needs to proceed carefully. A designer's powers are always very limited (by clients, by costs etc.) and so require an efficient understanding on how to derive events between a given context and the limitations of their own proposal. As such, the event structure needs to be broken into workable parts. And I suggest three main components:

1. **Architectural Form**: This is the 'intentional' part of the event structure, what is specifically 'designed' for the purpose of facilitating events. We can define it as the apparent physical structure of an architectural design, its flesh and bones. It is specifically

what the architect constructs with his design without considering the related elements of context. Essentially, it designates what is seen in the geometrical combination of substances employed by the architect. It is the surface to all events; striated and actual in substance but virtually received by the subject.

2. **Contextual Form**: Naturally, this where the architectural form is placed and what it is made to relate with. Context form can designate any actual correlate to the architectural form, like an adjacent building, landscape or some specific object. It is also actual in substance, but virtual in relation to the subject. However, unlike architecture, context can also be considered as a smooth space. Context is two sided, meaning that it is preexistent but also altered by the introduction of the architectural form. As such, we can consider its development in tandem with the architectural forms that attach to it in some way (physically, visually etc.).

3. **Program**: Program implies the individuals and their activities conducted in either Architecture or Context. Specifically, it provides a focus for considering the 'virtual life' of individuals within their environment. Essentially, it is through program that the virtual series of individuals can be talked about in relation to the actual spatial series they occupy – i.e. it is a way to discuss *their* time and experience through the space and time of the event structure.

Naturally, if we are to encourage events, it will be necessary to develop some understanding how forms can affect programs, so gaining them unique alternatives and opportunities over time. Stressing program here, it's important to realize early on that there are great varieties of it to consider. Indeed, social practice and conduct in space is

diverse and complex and is something the event structure should be considerate of, but I think we can safely divide program into two basic categories as follows:

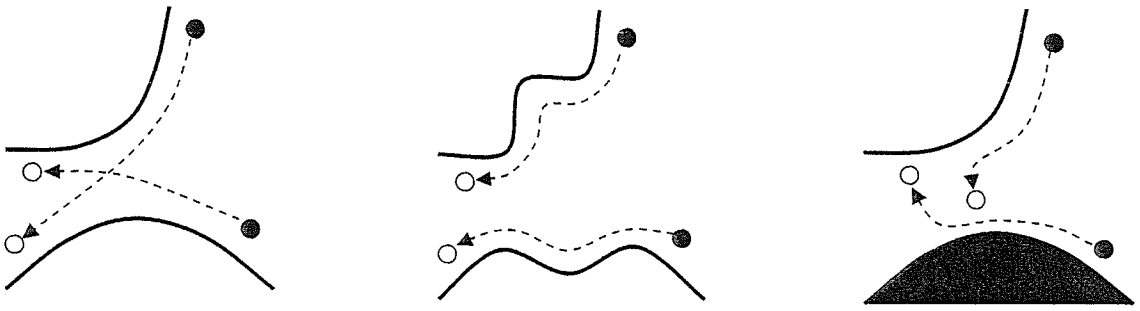
- **Extensive program**: programs that are more-a-less fixed within a striated and extensive space-time relationship. This defines a specialized use of space wherein procedure, containment, and control take precedent. As example, we could designate an operating room to have an extensive program, as it secures specifically timed procedures – indeed one wouldn't want any unexpected 'events' during surgery.
- **Intensive program**: this applies to activities that are not fixed, and given to non-linear variation between smooth and striated elements. This would suggest things like parks, sidewalks, and hotel lobbies etc.

Of course, these two terms are not meant to be mutually exclusive. extensive and intensive program, like our spatial terms of the smooth and striated, can take on variable relations (and usually do), but the nature of this can only be determined through the circumstances of their mutual suitability.

To sum up our Event Structure so far; it can be described as distribution of singularities (architectural and contextual) that must provide a number of convergent-divergent series toward the program space of it individuals/users. As such, what it implies is framework of individual and collective possibilities in space – possibilities which it does not fully determine, but which it certainly influences in a number of ways. For one, its formal series provide the individual the means to identify and engage a number of alternative movements, directions and decisions relevant to their own path. And as another possibility, the structures' formal arrangement can work to set numerous

individuals into converging-diverging series with each other, and so, set their own actual and virtual intensities into opposition. These strategies can be mixed up as well, but to describe the establishment of possible series in the first place, we need to introduce some terms that relate to their formal properties.

In one sense, we know that an event structures' forms can provide the **directions** and **inflections** of possible series – that is, its unique form, or forms, direct possible motions both physically and visually. Directions are led from one form (singularity) to the next, while inflections are inferred upon the shapes and surfaces of a specific form, or else, added across a number of them successively. Another influencing factor relates to the **intrinsic properties** of forms and how these relate with the intrinsic properties of the series that compose an event. As the background of an event, what a form basically offers is a textured surface from which to read a given series. The forms' intrinsic properties naturally color, reflect, deflect, distort or help costume whatever series it is in proximity with, thus lending a specific atmosphere to action.



Directions Inflections Intrinsic Properties

Above: One basic process of directional change, but with formal variations articulated by change of inflection and intrinsic properties.

While separated in the above diagram for demonstration purposes, directions, inflections, and intrinsic properties always exist in some mixture. As such, they need to be considered together when planning the full dimensions of an event structure (or ES) – for altogether; it is their total arrangement that will determine the relative chaos that can be directed to an individual. And naturally, the specific arrangement of directions, inflections and intrinsic properties are what determine the type of screens that ICs can be derived from. Where though do we consider these?

Well, for its part, chaos can be attributed to the number of simultaneous converging-diverging series that exist in an ES. This includes its **extensive series** (directions, inflections, int. properties etc.) but it also includes the additional series these forms may produce or make visible. For instance, its architectural and contextual forms can pick-up reflections, shadows, receive motion from elements outside or inside the ES. Such 'non-formal' series can be described as **intensive series**, because what they express are the smooth energetic forces that exist in continuous motion. Included with this intensive series are programs and the individuals who occupy and move in space (people are, of course, unique, individually expressive and together can form complex virtual and actual spatial relations in space). As for the screen – this fits into the perceptual field that the individual maintains within the ES. And loosely, it is where the individual establishes the information channels of its events. Naturally, its extensive ICs correspond to it extensive series, while it intensive ICs correspond to its intensive series.

So prescribed, the overall chaos of the ES should work to maintain the individuals' perceptual field (its screen) in a state of change, thus influencing its virtual trajectory over time. As such, it should work to ensure the individual does not become

entirely preconditioned to its environment and is able to appreciate its continuing complexity over time.

2.8 Operation of the Event Structure

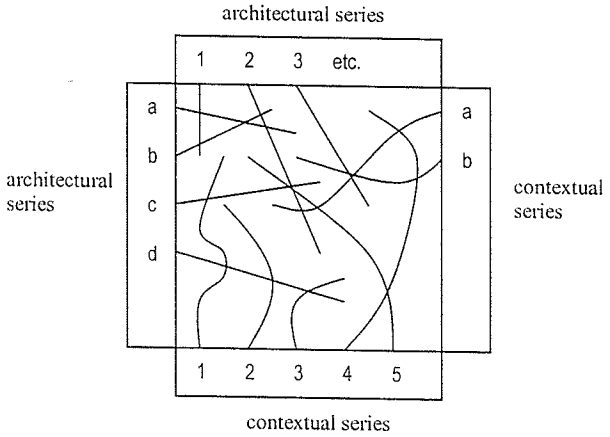
With the essentials of our event structure outlined, all that remains for us is to propose a method for determining its effectiveness; a task we can accomplish by dividing up and orchestrating the structures various parts with the processes it must engage.

To review the structure, we said that it is foremost a distribution of singularities or forms (architectural and contextual), and that its arrangement can be expressed from the specific directions and inflections of it forms. Further, we said that these forms have unique intrinsic properties that when combined properly help establish an information channel to the subjects screen. Such is structures' integrative function, or goal. Minus this important function however, we can describe the structure as number of empty channels that do nothing, save occupy space. Reduced to this inert role we can define it simply as a number of *series channels* (because in the space between its forms that's really all it is – a number of channels in which possible series can assemble). Thus simplified, we can divide a given structure into individual measurable parts so it may be studied in detail, and then built-up successively into the higher levels of complexity at which it operates. The chart below provides us a descriptive scheme for initiating this process.

	S E R I E S	C H A N N E L
Singularities/Eternal Objects	Intrinsic Properties	Extension
architectural form	what are they?	how do the properties extend?
context form	etc.	

As the chart illustrates, we begin by identifying the basic singularities that define an event structure. And to do this, we simply add up the number of architectural and contextual forms that compose the whole thing. Naturally, the number of these forms will differ with the size and complexity of a given structure, but large or small, all one has to do is count. Next, after having collected the relevant forms we can elaborate on their given qualities. What are their intrinsic properties? And further, how do these properties extend over the form? To be systematic, we repeat the process with each form until the entire structure is described in detail. When completed we should have interpreted our forms into series channels.

Having cataloged forms into series channels, we can proceed with an abstract spatial model of the structure. To do this we can compare its various series upon a matrix and relate them together as necessary. Essentially, what the matrix provides us is a simplified network on which to identify the sites of convergence and divergence between series. We can consider it as a sort of short-cut to locating possible extensive information channels.



The matrix above is provided for example purposes. It diagrams for us the channel series of an imaginary event structure. Essentially, the network of lines expresses the event structure as if it had been flattened and thinned down to it essential parts (like the undisturbed fossil remains of some organism once alive). As we can see, each series is reduced to the thickness of a string but is given a characteristic shape, direction and length that correspond to a set of actual positions and dimensions. On two sides are listed architectural series. On the other two sides we have contextual series. As such, everything can be related together; architecture to context, architecture to architecture, and context to context, etc. – with the result that any number of possible series channels may be compared. What each series indicates is a path for motion, and where the series cross what we have is a possible zone of convergence and divergence – a zone where under the right circumstances, series channels can become an effective information channel. Naturally, more crosses mean more areas of convergence and divergence and more spaces for possible events. Importantly, these extensive series channels need to be seen as 'containing' the intensive series and so influencing their possible directions.

With the matrix what we have is a spatial shorthand to the structure; something that helps explain the singularities of an event and the extensive features they provide. With this, all that's left to do is describe how the intrinsic properties of the structure's extensive features contribute to the quasi-casual operator's participation in events. And to do this we can simply relate the essential criteria of an event as they derive from the structure and are preformed by the individual.

To have an event thus, we need to satisfy the following criteria:

1. That there must be at least **two heterogeneous series of extension,** each of which can be determined as either "signifying" or "signified" in relation to the other (a single series never suffices to form a structure). These heterogeneous series imply striated/extensive series (contextual and architectural) but can and should include other intensive series (program).
2. Each of these series must be constituted by **terms which exist only through the relations they maintain with one another.** To these relations, or rather to the values of these relations, there correspond very particular events, that is, singularities which are assignable within the structure. (The formation of series is a process of connection, enfolding, or implication)
3. The two heterogeneous series must converge toward an **information channel** (a paradoxical element or point), which differentiates them. This information channel blocks any series from entirely defining the event. It belongs to no series; or rather, it belongs to both series at once.[21]
4. And preferably, this information channel should be maintained in proximity to the intensive series of program, into the active event horizon of individuals. Essentially, the formal series need to remain in relation to the intensive series.

With this formulation the paradox (central to an event) is clarified as a functional result of the event structure. It works simply by affirming that the event moves in two or more directions at once, and thereby generates uncertainly as an objective process within the event itself. As Deleuze says, "...uncertainty is not a doubt foreign to what is happening, but rather an objective structure of the event itself, insofar as it moves in two directions at

[21] I have adapted these first three points from: Deleuze, Gilles, The Logic of Sense, Columbia University Press, New York 1990, p.50

once, and insofar as it fragments the subject following this double articulation."[22] Following from this, it must be understood that the subject participates directly in the action of the event and is made to exist equally as a subject and an object in its double-directional role. As such, the subject can be described as a 'surface effect' that's 'folded' into the numerous series of the event. And importantly, what this implies for the subject/object needs to be considered in two different times. One of these is its own subjective time which includes the two times we explored earlier – its internal division between the actual and the virtual. The other, its objective, or worldly time defines it simply as an entity divisible into past and future and comparable with the corporeal effects of other bodies.

In our case, this dual subject-object existence of the individual is being considered into program, as here (where people's attentions are) the actual structure can be aimed to affect virtual preconditions (the habitual circuitries we establish between space, memory, and behavior). This focus on program has additional benefits, as it offers a practical basis on which to sustain events over time in tandem with regular activities. Thus construed, the ES is in no way intended to deny positive relations between forms and the functions of program. Nor is it intended to block the emergence of such relationships. Simply, I intend it as a way to encourage more play between them, something it might do by revealing more of the intensities between individuals and the spaces they occupy.

[22] Ibid, p. 5

Evaluating Event Structures

3.0 Five Working Examples

In our introduction, we already mentioned some of the individual architects whose projects and writings are in some way focused on a societal praxis of the event. Naturally, their work provides an obvious source of comparison for our theory. From the example of their 'real' architectures we can measure the success of our 'ideal' event structure, and hopefully gain some insight on what sort of space is being designed for the Virtual Being in cities today.

By now there are at least a couple dozen firms, and considerably more projects, that we could associate with our topic, but it's important to realize that none of them makes a specific claim on the 'Virtual Continuum,' par se. Be that as it may however, they do all hold something in common to the Continuum – this being, a concern for engaging *continuous dynamic processes* as a way to exercise freedom as a progress of difference. Essentially, this shared emphasis on 'process' and 'progress' is what parallels the basic tenants of our complex realist ontology, and as such, is what can provide a common tread in linking together a number of different projects with our theory.

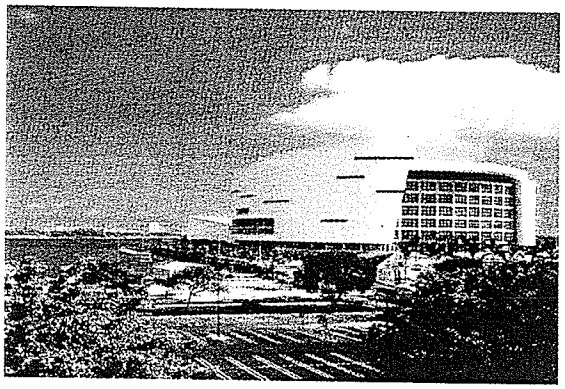
What follows is by no means intended to be a comprehensive review of everything and anything we might head under the banner of a 'new' architecture (whether named, 'Complex Realist,' 'Deleuzian,' or otherwise). To be clear, we are not instigating another style or any corresponding encyclopedia of new forms. All we're trying to do is become better at seeing and talking about events and event structures – in whatever conditions we might find or place them. Simply, all we're about to do is discuss the *possibilities of forms*. And if we can remove a little confusion about this with some well known examples, we can likely start closing the gap on those discrepancies of 'being and knowing' that have so far clouded all discussion on the possibilities between architecture and events.

In all, we will review five projects. The first two will serve as something of an introductory case of comparison and contrast. So as to recognize what a 'good' effectual event structure looks like, we will first introduce a 'bad' ineffectual one. Both projects, good and bad, are sports arenas (mainly for basketball) and should offer us an interesting comparison on how similar building types can diverge on their path to events.

3.1 Arquitectonica, American Airlines Arena

The firm's work evinces movement and progress; it is aimed at the future.[23]

Arquitectonica



Top: AA Arena, Bayside view. From: (Architectural Record, 05.2002)

Movement, progress, the future etc. Yes, this is a bland and familiar claim of many firms today, the sort of non-committal motto that loosely confers the importance of 'moving' into the future. As it is of course, each and every new project moves us into the future somehow, but the question is how? Is it anticipated into few slick moves to be repeated over and over or in a succession of events that are never quite the same? Is the future anticipated as a repetition of the same, or as a repetition of difference? With our theory, we will start exploring this in regards to Arquitectonica's, American Airlines Arena – but first some introductory comments.

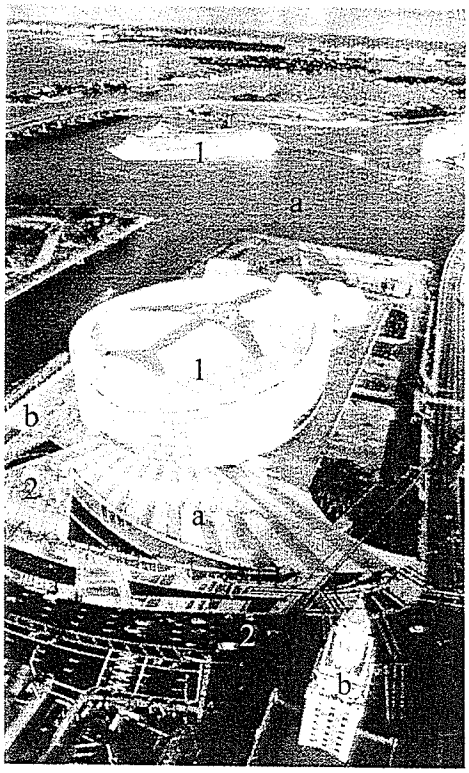
Started in 1977 by Laurinda Spear and Bernardo Fort-Brescia as a small firm self-consciously dedicated to an established aesthetics of modernism, Arquitectonica has grown up today as a big corporate firm. What they do now are those big snappy looking projects that everywhere seem to be adding more wiggle and life to the familiar postcard image of city skylines. As with most large successful firms, Arquitectonica is now long on work and short on theory – they have reached a stable agreement with their clients and governments etc. As such, we can consider the results of such agreement.

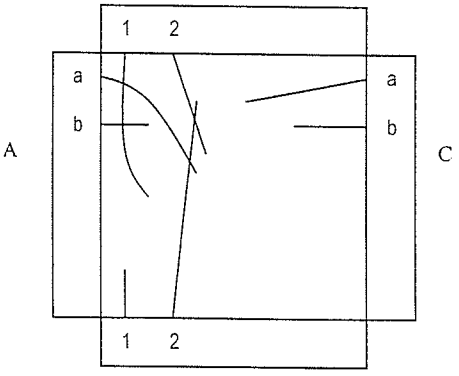
[23] from arquitectonica website (2003): www.arquitectonica.com

Review

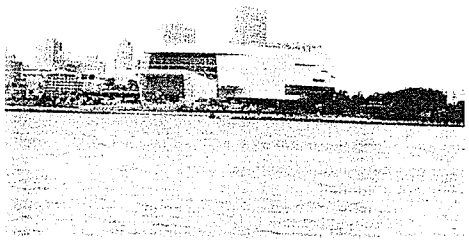
With its large exterior fins cutting an aggressive silhouette into the blue horizon of the Biscayne Bay, (Miami, Florida) Arquitectonica's design presents a striking first impression. Its' sharp, sweeping lines cut the perfect jib for a sea-side home to a professional basketball team – the Miami Heat. But appearances aside, what we need to consider here is whether this arena is really as 'eventful' as it looks. And taking cue from our evaluative method we can start determining this by translating its related singularities, or forms, into series channels.

Reducing the Arena from the images at right, what we have basically is a large cylinder sitting on a platform – a big object in the landscape. Contextually, it mimics some of its surroundings with its large white fins that are suggestive of sails and of the passing cruise ships. Propped up on its platform however, it exists very much as a 'display object' and captures little from its context other than attention. Suggesting no real opposition with



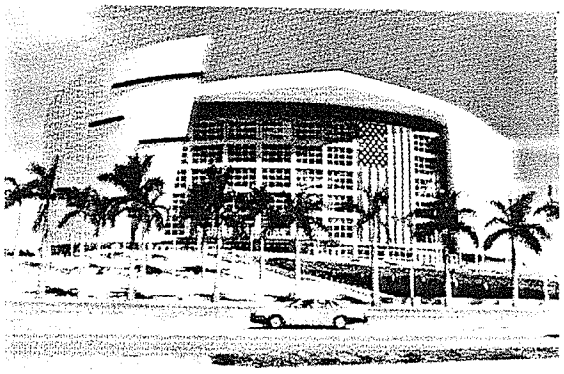


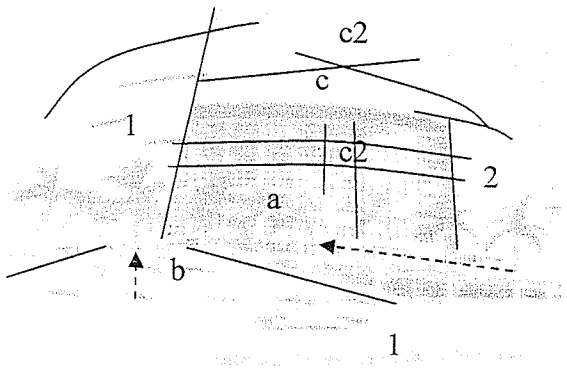
Top: Ariel view with basic series channels.
From: (AR, 05. 2002)
Middle: Matrix.
Bottom: View from Biscayne Bay. From:
(www.dankomannhaupt.de)

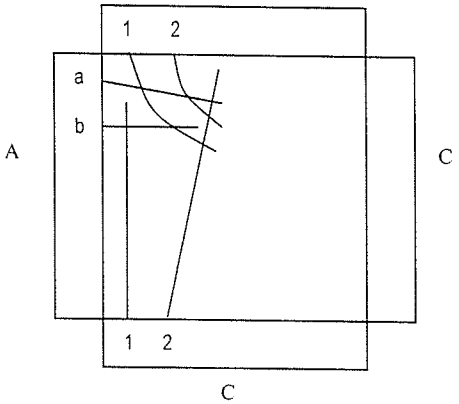


contextual series then, except where it meets the street, it has few maintainable relations on which to sustain events; and from these perspectives it does not satisfy our second criteria for events. As such, we need to take a closer look and see what its forms reveal on closer inspection.

Now as we've said, the individual is the central feature of any event structure. In determining its place, or places, we can effectively establish the forms most relevant for composing the series channels, and by determining their heterogeneous arrangements, we can determine our information channels. Moving a little closer to the building then, we can consider these things in passage as the individual moves though its space.







Top Left: Main Entrance View. From: (www.iorr.org/tour02/maimi.htm)

Top Right: Trace of the basic converging-diverging series channels.
From across the street, we see a vortex of converging and diverging channels, forming a number of extensive information channels.

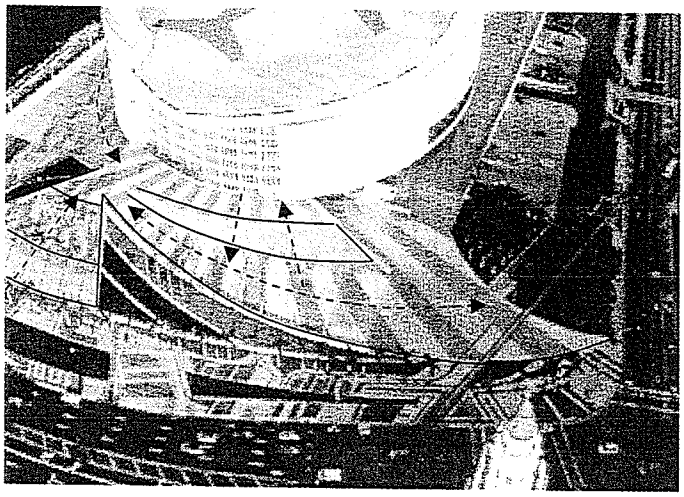
Left: Matrix of channels as seen from front view.

From the top image we have large exterior walls that look like fins. Set back from these we have a glazed wall. Jutting out between these we have the roof. And atop everything we have the sky. Separately, these constitute four series channels, but together, they conspire into a large set of information channels. As it works, the curved glazing grid of the façade sets a steady pace around the Arena's surface, the sloping fins then offset this pace into an upward diagonal, and in turn, the roof sweeps out between the fins to impart a sense of lateral motion. Altogether these three architectural channels operate in the manner of a vortex and put the center into visual suction with the outside. The building 'spirals' apart into the sky. And as a large, prominent object in the city/seascape the Arena's rounded shape nicely rotates into the natural dome of the sky (especially the closer one is to it). In all, we could say that the directions are well poised.

Not so effective however are the inflections and intrinsic properties of the channels. The smooth, monochromatic fins offer no encounter with the ambient conditions of the sky, and the slick regular pattern of the glazing reflects light as if it were passing from the hand of a clock or over the segments of a sundial. An intensive series of light is thus captured into the striated organization of an extensive series. Indeed, as if coated in some atmospheric Teflon, the Arena's smooth surfaces and flat colors cast off all traces of its context.

Another flaw here is that the forms do not engage an intensive programmatic series. The fins, façade, roof and sky are not channels that can be occupied by the QCO. As such, whatever visual events they transmit, they cannot be virtually incorporated with program. Altogether, they suggest the appearance of difference, but do not offer the conditions to make it a lived reality.

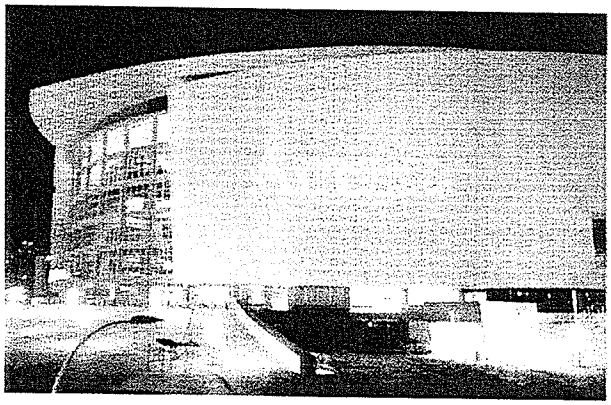
Continuing on from the main entrance view, we can proceed to the entrance space it self. At right, we have the overall entry condition, most prominently marked by the wide stairway and ramp. These make another set of



information channels. Unlike with the elevation views previous IC's this one can be occupied, but what sort of pattern does it avail to opportunity? Well as the traced diagram shows, there are two basic paths of motion; one that is set by the steps that align in the direction of the sunburst-paving pattern, and the other is our ramp that curves across this pattern. On their own neither channel accomplishes much visually – save for producing a bland transition between stair and ramp. However, as opposed series channels what they do create is a convergent-divergent intensive series of people (a multiple of QCOs). And in this case, it is people themselves who provide the directions, inflections and intrinsic properties necessary for events – by way of their bodies' looks, movements and actions. What relations they maintain depend, of course, on the density of a given crowd and the schedule of events within the Arena. And what number of IC's they actually establish between each other will ultimately depend on their mutual level of interaction.

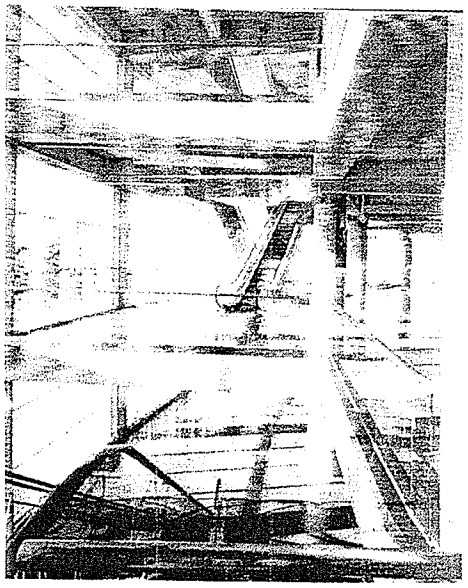
Given crowds compose numerous intensive series with their own virtual and actual capacities, we have next to consider what formal influences are excreted on them. Below in night time images, what's noticeable is the big signage. Whatever people are doing, they are being given instructions – i.e. 'come right here inside and watch the

game.' However convergent and divergent or dynamic the forms might be then, the signs work to pull everyone in a single direction, and so offset the inherent instability the information channels theycompose. Words light the way, initiating a linear sequence carried on inside.



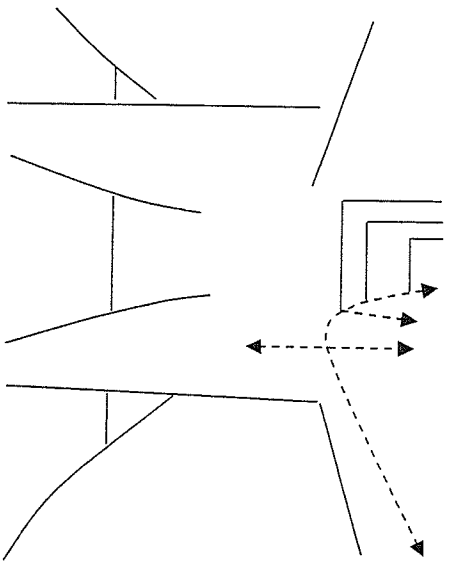
Left: Main Entrance. From: (www.viaregio.de)
Right: Entrance from ramp side. From: (www.laserne t.com)

Moving inside we can next consider the main concourse levels. Here, we have the windows, the floor plates, columns, beams and the light fixtures. As they are well integrated, all these channels of the concourse can be considered as a single repeating IC. It connects in two directions; there is the long circular path around the Arena, and intersecting this is a number of short straight paths which move from the windows toward the center. What we have is one long channel with many little channels interrupting it at regular intervals. And together, what they establish is a continuity of

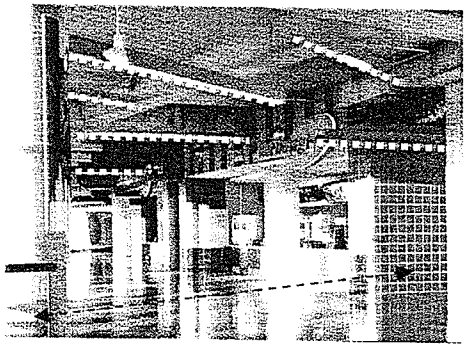


Top: Concourse From: (AR 05. 2002)

repetition, reinforced by an unchanging condition of inflections and intrinsic properties. There are indeed many opposed series, but they are all the same – no heterogeneity. As it is, people are free to move, but are offered no directional cues beyond an orderly shuffle into or out from the center. In continuous lines, attentions are drawn directly to more signs (toward the vendors) or else directly into the main event space.

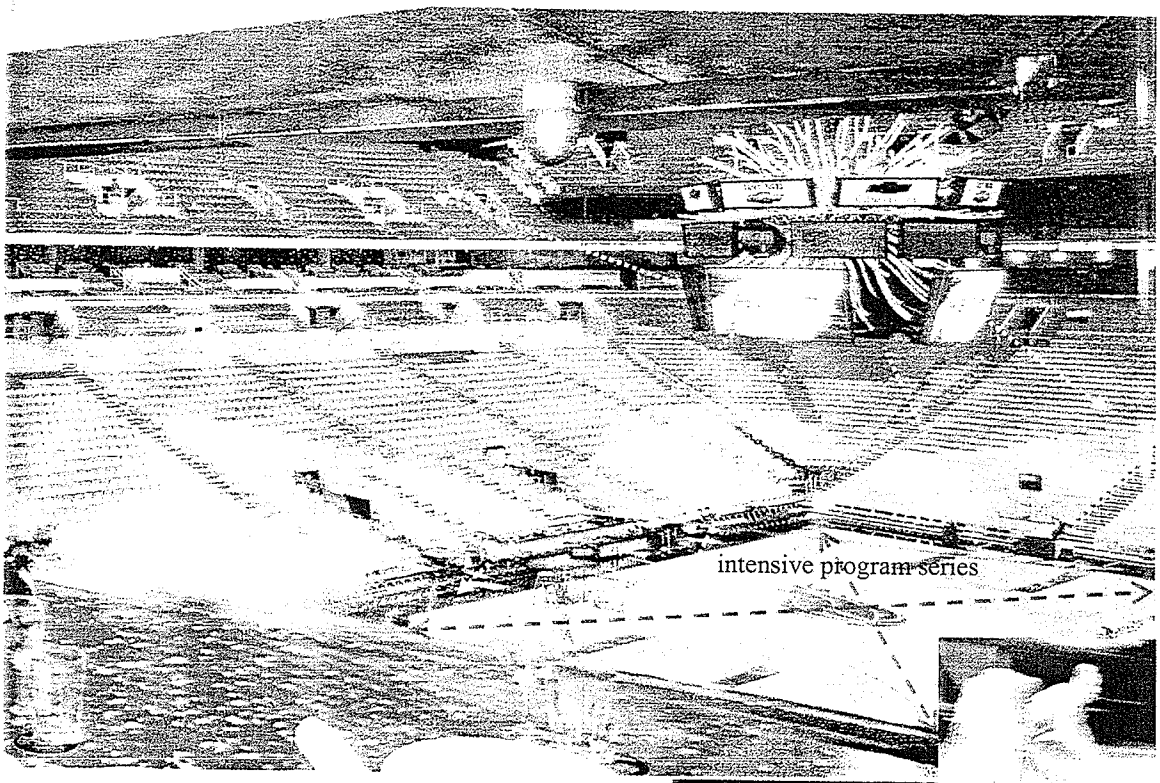


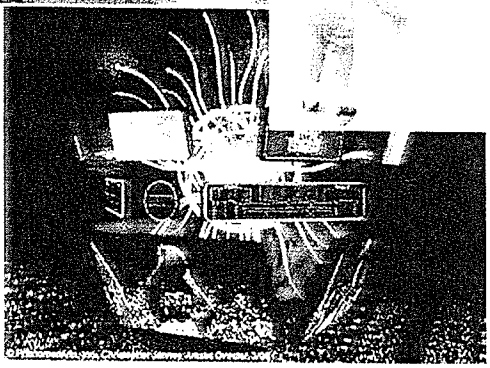
From the concourse, we enter the main event space (visible on the next page). The primary series here consist of the court, the stands, and also the scoreboard. None of these three channels are actually opposed, but they do however produce a very specialized IC focused around the court. As the site of the game, the court is the only channel that actually has opposed intensive series (determined by the players). As the focus of action and attraction it transmits its heterogeneous events to the homogeneous crowd, which absorbs them into delayed applause, disapproval etc. Like an echo, the crowd reverberates events of the game – offering them spatial extension. For its part, the scoreboard reinforces this one directional movement of events. It of course transmits the time, scores, and replays of the 'big plays,' and in doing so enforces extensive time over whatever intensive capacities exist between the audience and the game. Essentially, it



Above: Traces show repetitive series channels all converging in one main direction
Below: Channels cont. to main event space.
From: (AR 05.2002)

helps station the crowd into the territory of the game, working to ensure that heterogeneity is kept to the court and distributed evenly. All in all, the main event area does produce an IC, but it's an IC of limited scope and variety that assembles the majority into a carefully orchestrated spectacle of chance.





Top: Main Event Space. Picture from: (AR 05.2002)

Traced over this image is the intensive series of the court being transmitted as an extensive series to the stands.

Side: via signs and imagery the game action is blown up and repeated to the crowd. Essentially a number intensive series is captured into a linear sequence, with the effect that the crowd becomes an extensive programmatic feature of the game. Pictures from (www.nba.com)

Summary

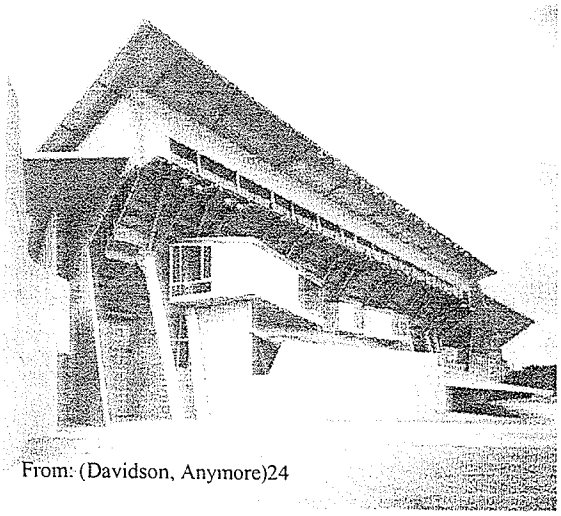
The American Airlines Arena has not fared well under our stated terms and conditions. Simply, it is a bad event structure, but of course, it was not really designed to be an event structure – just perhaps to look like one. Summarizing its performance; it makes little effort to engage context (one of our first priorities). Looking down on the Arena, its plan is as disjointed and specialized as all the other developments surrounding it. And even on its own turf, the predominant effect of its fanned entrance amounts to little more than a straightforward funneling of bodies from the street to the inside. Like its other Miami neighbors then, it is basically an aloof and self reliant building (and would likely have trouble being otherwise). Inside, we were confronted with cycles of repetitious form (over and over with the same things in the concourse). And as for the main event space, what we had here was an orchestration of chaos, in which only the superstars of the NBA could participate (sorry, no interferences allowed).

Added up, the structure's inner and outer dimensions all conspire to the same thing – this being a uniform delivery toward a shared commodified experience. As a good tool of business, it gives little away to ensure that everyone pays for their events. And in the final analysis then, the AA Arena doesn't really promote our event at all, but rather, only suggests its' apparent spontaneity as being analogous to what it sells. As such, it is guilty of nothing but a little stylistic pretension. It's a 'pretend' event structure.

3.2 **Enric Miralles, Huesca Sports Hall**

...accepting the complexity and richness of every new situation seems to be the way to keep enlarging the possibilities of our profession. I feel that enlarging the capacity to be identified with reality, accepting radically different notions of time in different situations, is what we need to work toward.[24]

Enric Miralles



From: (Davidson, Anymore)24

Much like our previous American example, this Spanish basketball arena also cuts a bold first impression, but exudes an atmosphere of pattern that's not so readily consumed. Of course, as we are expecting, this Catalan is a much 'deeper' building than the easy, breezy Miamian – the product of an architect and client who expect that its' games should extend past the realm of specialized entertainment and into the courts of a broader community. In an instant, its wide agenda of forms suggest the requisite multiple conditions of our event, but before initiating a formal investigation we'd do well to consider the ideals which have helped put this structure together.

The Hall's architect, Enric Miralles was in practice from 1978 until his untimely passing in 2000. Over this period he advanced an impressive range of projects, within Spain and abroad. The earliest work was drawn from a fairly generic palette of modern

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[24] Enric Miralles, *Anymore*, from: Davidson, Cynthia. ed. Anymore, Anyone Corporation, New York, 1998, p.156

forms, but grew steadily more complex, personal, and assured as Miralles learned to better assemble his structures accordingly with the opportunities of each new site. The Huesca complex represents one of his mid-to-later works (completed in 1994), and so well examples his interests and abilities as they were entering a phase of maturity. Collected into its forms is a colonization of ideas and techniques – some of which play a more obvious role than others.

One of these less obvious factors has to do with Miralles' specific take on the 'art' of architectural representation. In his hands, drawing was used as a sort of conceptual tactics for maneuvering structure into the particulars of place, a way incorporate context into the very fabric of the building – as if they had been weaved together. Rather than an afterthought, the context, background, and the peripheral experience of space are all targeted as generative devices to his projects and help account for the sort of variegated, layered appearances we see at Huesca. Related to this interest in background and the periphery are the architect's ideas about the experience of time in place – ideas which share a good deal with those we set out in the last chapter.

As he expressed, time is embedded in places and things, and even has a kind of 'material' quality.[25] And always considering architecture first and foremost, a concrete reality, buildings were said to contribute in part to this sense of continuous material time. Of course, this 'material time' sounds a lot like our intensive time, and it seems as though Miralles intended the same meaning with it. We must say 'intended,' because he never went into great length to theorize its meaning, rather preferring to express it through his projects, and a few suggestive phrases – like the quote above that talks about 'time in situations.' But what situations? Miralles used this word a lot (much like Wright used the

[25] Ibid, p. 156

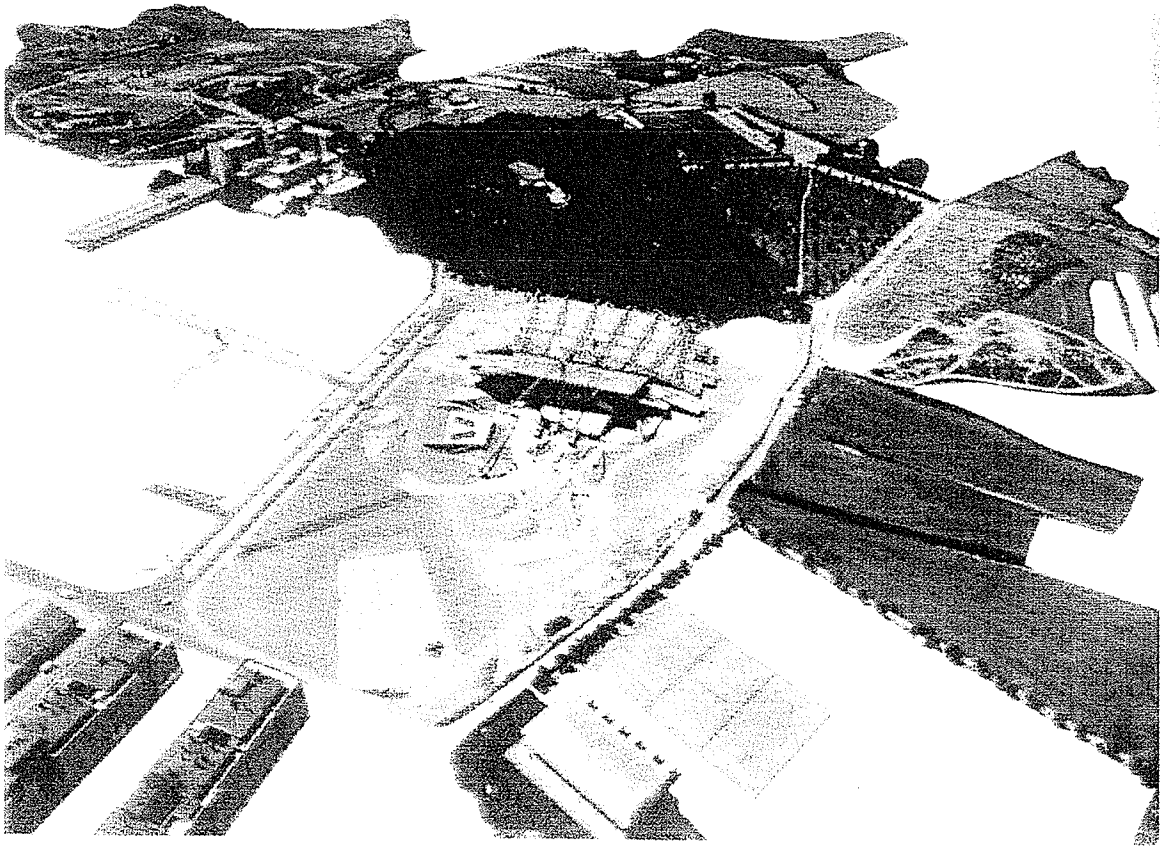
word 'organic') and it's a sort of conceptual key to entering and unraveling his projects in both general and specific terms. It comes in parts. First there is the situation of architecture and context, the physical restructuring of a given locale. And second, there is the situation this restructuring provides to the subject. The first is obviously a very 'slow' situation. It is paced to the time of urban development. And the second is naturally a much 'faster' situation, set by whatever speeds the subject(s) establishes within the time of the first. Without actually saying so then, Miralles intentionally directs his projects in two times; a material time which endures, and within or 'between' this, a dynamic time of process (and these times suggest our interconnection of extensive and intensive series).

It is though a broad understanding of 'situations' then, that Miralles encapsulates the conditions of our event without mentioning it. As such, it is implied into the dimensions of his work, and left to find its own place somewhere in the fleeting, peripheral domains of architecture and context. As one situation among many, we can continue on with the Sports Hall and examine what possibilities it reveals.

Review

Comparing this arena with the previous; one obvious difference is the greater number and variety of forms that compose it. Rather than posing a few basic shapes (e.g. the basic cylinder and rectangle of the AA Arena and its platform) the Huesca Hall's forms have been spread out across a wide field of intersecting and flowing masses and volumes. What we see is not so much a 'building' slotted onto a 'site,' but instead, the integration of building and site into something of a constructed landscape within a landscape. And discernable within this 'landscape of form' is a broad array of series channels. There are

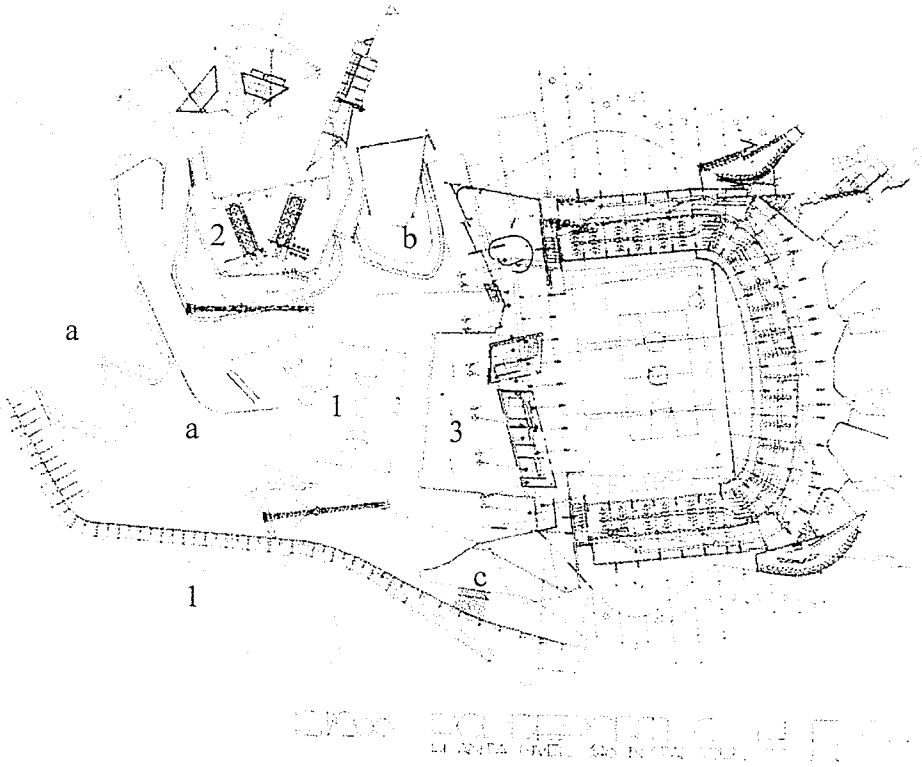
indeed too many to actually list, but it should be sufficient to identify the more prominent ones and describe their mutual influences toward structuring the whole.

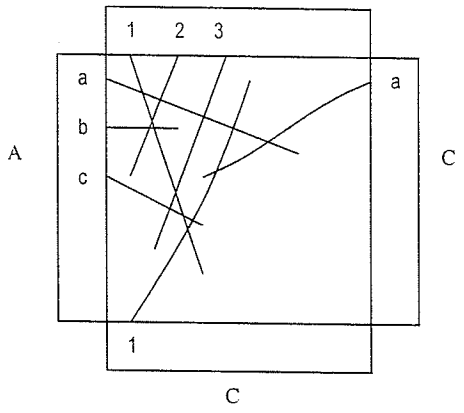


Top: Airiel view of the complex. From: (Enric Miralles., Benedetta Taglibue, ed. Mixed Talks, Academy Editions; London, 1995)

Now roughly, as with the AA Arena, the forms of the Huesca Sports Hall can be divided into a number of series channels – although at Huesca it should be noticeable the channels establish smoother integrations and are not so easily separated. Outlined by the surrounding roads we have the ground plane which establishes a continuous field around the building's forms. And setback into this field are submerged the numerous forms. Essentially, it is along the topological undulations occurring between this field and the building forms that our channels establish themselves. And different perspectives around

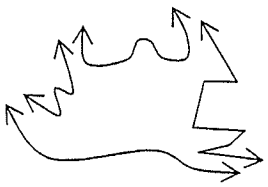
the complex reveal how these channels flow into each other across the site forming a continuous spatial network.





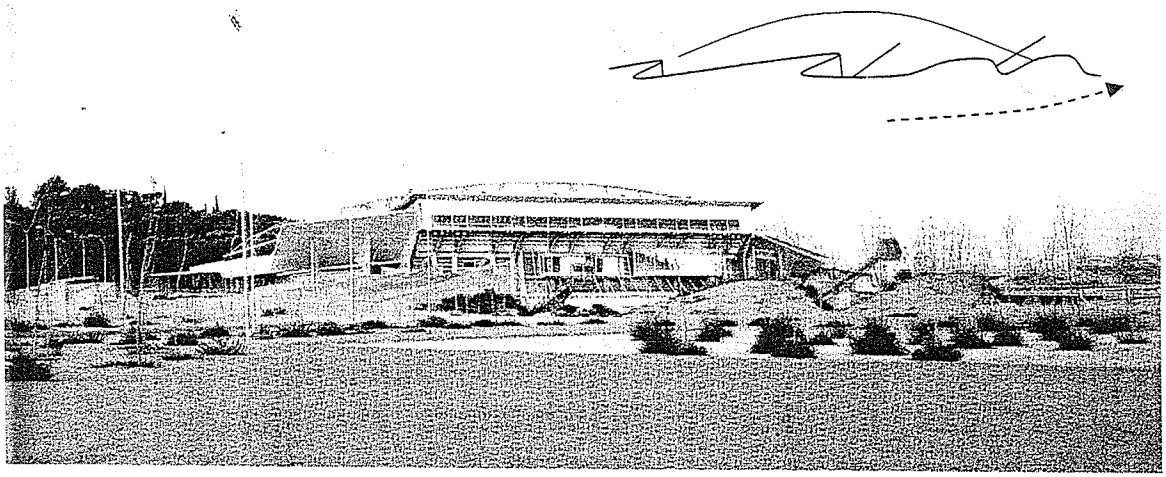
Top: Ground Plan. From: (Miralles, Enric, Works and Projects, 1975-1995, The Monacelli Press; New York, 1996)

Left: Matrix
Even without counting all the channels there are obviously a lot, and all of them form ICs.



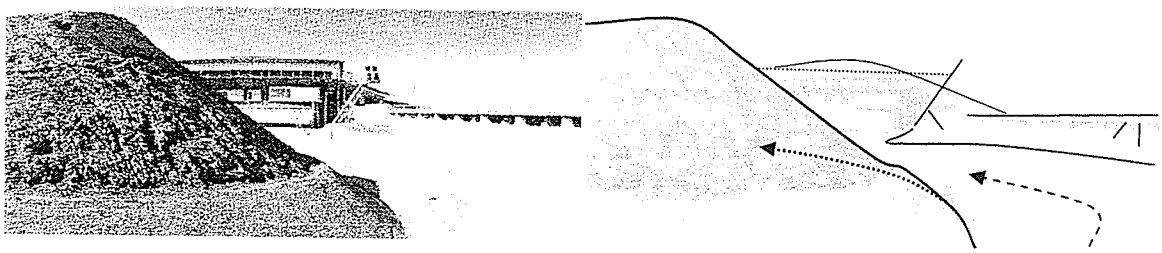
From the aerial and plan views one can detect an underlying formal vocabulary that sets this topological network into operation. This is the splayed 'wedge' shape that's most prominently displayed by the center's large roof and repeated in its fanning side

entrance shelters, and again by the earth mounds that form little 'geological' pass ways down into the lower courtyard area. We can consider these self-similar wedges as a rough sort of fractal geometry that regularizes the center's pattern of forms. From the plan, these wedges can be seen to converge in a vaguely spiral fashion inward from the field's edges and down toward the lower court area. Circling into this area, but not occupying it, the wedges establish the court as something of an 'empty center' that's maintained only in the variable tangents they cut across its flat surface. Similarly to the AA Arena then, the channels evoke something of a vortex; only now though at Huesca the channels do not actually embody the vortex into a central mass, but rather disperse it along a series of rippling edge conditions canceling into a void. Of course, this void provides us the focal point of the complex and is the site of one of our primary IC sets.



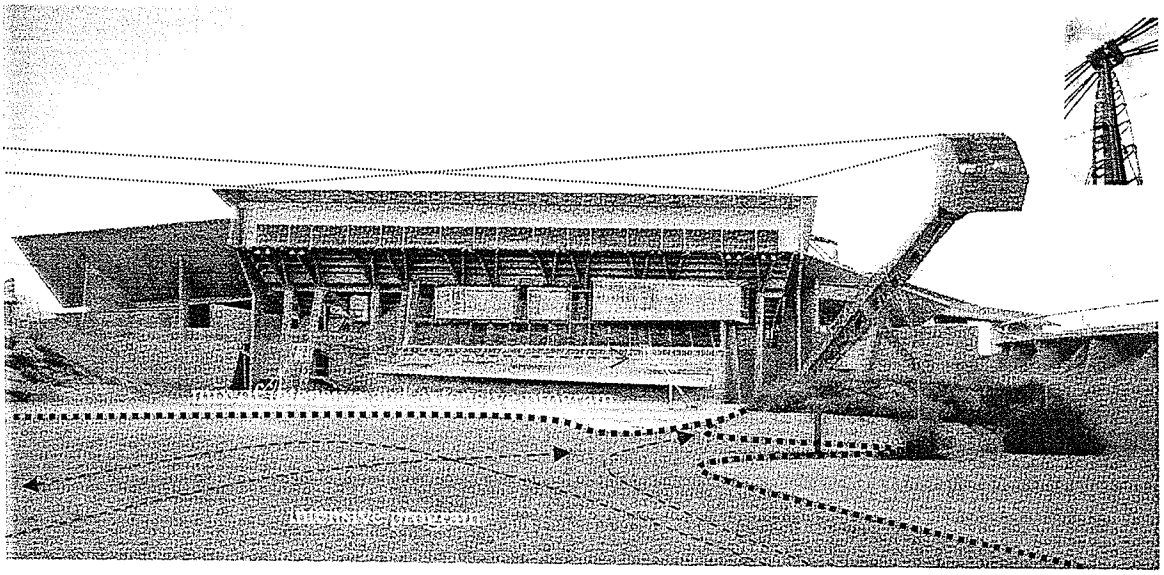
Top: Approach to the Complex from field. From: (El Croquis 30+45, 50, 1990-1994 Enric Miralles, Sports Center in Huesca)
Inset: One does not directly approach the complex, but must first negotiate the opposed series of its landscape.

One way to approach the court is from across the field and down a small crest of man-made hills, or mounds. These make a continual extensive series between context and architecture, one that defines a smooth path that leads down to a ramp.



Top: walking around the mounds. From: (Enric Miralles, Works and Projects)
Top right: In the traced view we see that the extensive series sets the intensive series into a number of converging and diverging paths. Movements are gently stirred past each other.

Once down the ramp, we see that the mounds and ramp together, form a kind of 'corrugated topology' that diagonally upsets the main building's linear thrust. With the earth used as an active formal component and tapered into the surrounding field, these channels effectively activate the entire ground plane and set it in tension with the main building. The ground thus appears as sort of canvas upon which the weight of the various building elements has been laid disturbing the regularity of its surface (one can perhaps imagine a body lying in a bed, impressing wrinkles on sheets).



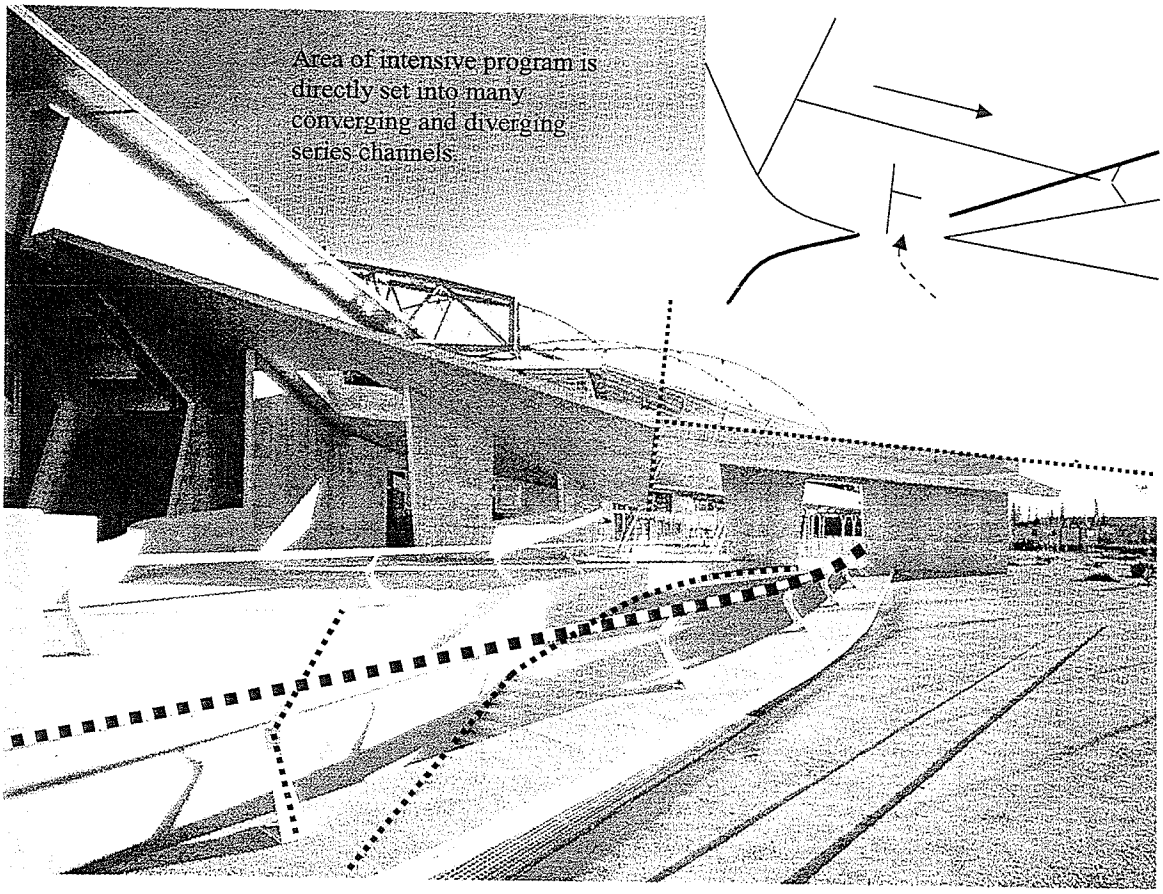
Top: Center court with trace over. Original picture from: (El Croquis, 30+45, 50)
Here many diverging-converging extensive and intensive series come together. Here one is standing in a vortex of multiple series.

Moving into court area (previous page), we see how its various series come together in its' empty centre. The undulating convergences and divergences of its mounds are here continued in the small level changes subtly articulating the separation of programs. Roughly, we can divide the court into four main series channels. The first is derived from the numerous elements of Sports Hall's façade. Articulating its' surface we have a complex layering of elements – the bow trusses, strip windows, columns, the recessed interior stands, extruding volumes etc. To grasp the relations these parts assume toward the whole one has to account for the two large masts that lean out in front of the building. Originally these masts were used for erecting the building's roof structure upon a thin network of cables. On one end, the large foundational piers following the curve of the bleachers provided the anchoring point from which the masts pulled forward the cables into a tight crisscrossed web of intersecting lines. Naturally, this web then directed the placements of the roof trusses, gaining them a sense of forward direction with the leaning masts. The cables are now gone of course, but from the masts one can still detect their original alignment into the building's overall geometry. With imaginary lines then, the façade elements can be 'seen' to extend toward the masts heads and thus virtually occupy the void of the outdoor court area. Shadows render this 'virtual occupation' a little more real as they are picked up on the façade's heavily articulated surface and then stretched out under the leaning masts to move with the light of day.

Between the channels of the façade and mounds, there are the outdoor courts themselves. Like any basketball court they mark the regulation boundaries of play from which the players establish the opposed intensive series. And finally, above everything, we have the channel of the sky.

When added up, these channels produce not a single IC, but rather a complex of ICs that work visually and programmatically. Starting from the center, we have the central game action itself. Placed between each mast, the courts series are forced to appear within the channels of the façade – where they must share its combination of light and shadow. Roughly, the games dynamism interacts with the dynamism of the architecture. Joining this, we also have the ramps and mounds. Providing the gradual directions and inflections toward the outer context, what they maintain is a constant condition for the arrival and departure of new individuals (QCO's) who might come either to challenge or observe the games underway. As for the sky, it offers no centralizing and hierarchal role over the architecture (as with the AA Arena) but is simply allowed to pass over everything as one continuous incident among many. To summarize; what makes this IC effective is its strong integration of program into the virtual operation of its channels. One cannot simply 'observe' its forms, but is forced to negotiate their physical extensions into opposed series of program.

Moving away from the court, we can proceed up some stairs toward the main entrance area (see next page). Passage occurs along the buildings edge, and what one soon encounters are a number of low set shelters that diagonally counter the slow upward curve of the stairway. Moving up from one channel, you are immediately set into a number of opposed horizontals, and so are given many possible directions upon arrival to the top. Multiple extensive series thus converge and diverge movements together and apart.

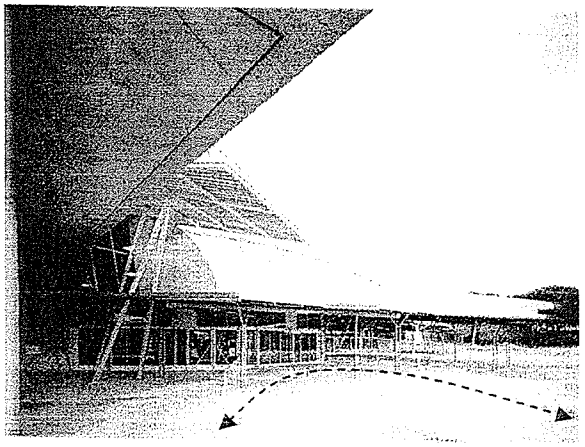


Top: Staircase up from outside court. From (Miralles, Works and Projects)

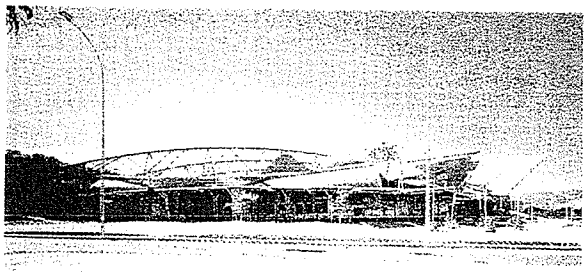
Below: Main entrance condition.

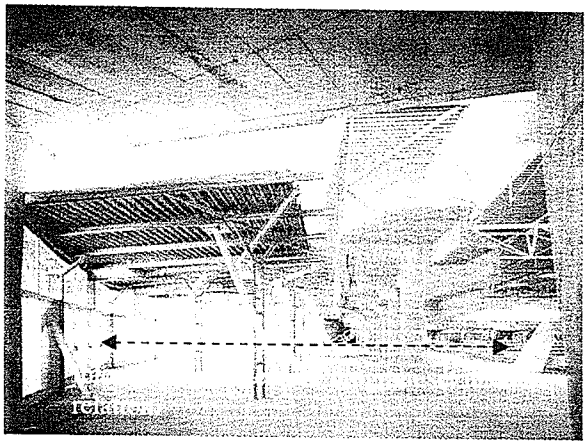
The various canopy structures extend like outstretched fingers and collect a wide field of movements. Suggested are many paths of meeting, departure and social exchange.

From the stairway the converging and diverging series continue on toward a very low entrance point. Set down, the channels remain 'human scaled' and keep in close proximity with the intensive series of program. Splayed out in various lengths, they set up numerous meeting points between the inside and outside, offering many stops for casual meetings and observance.

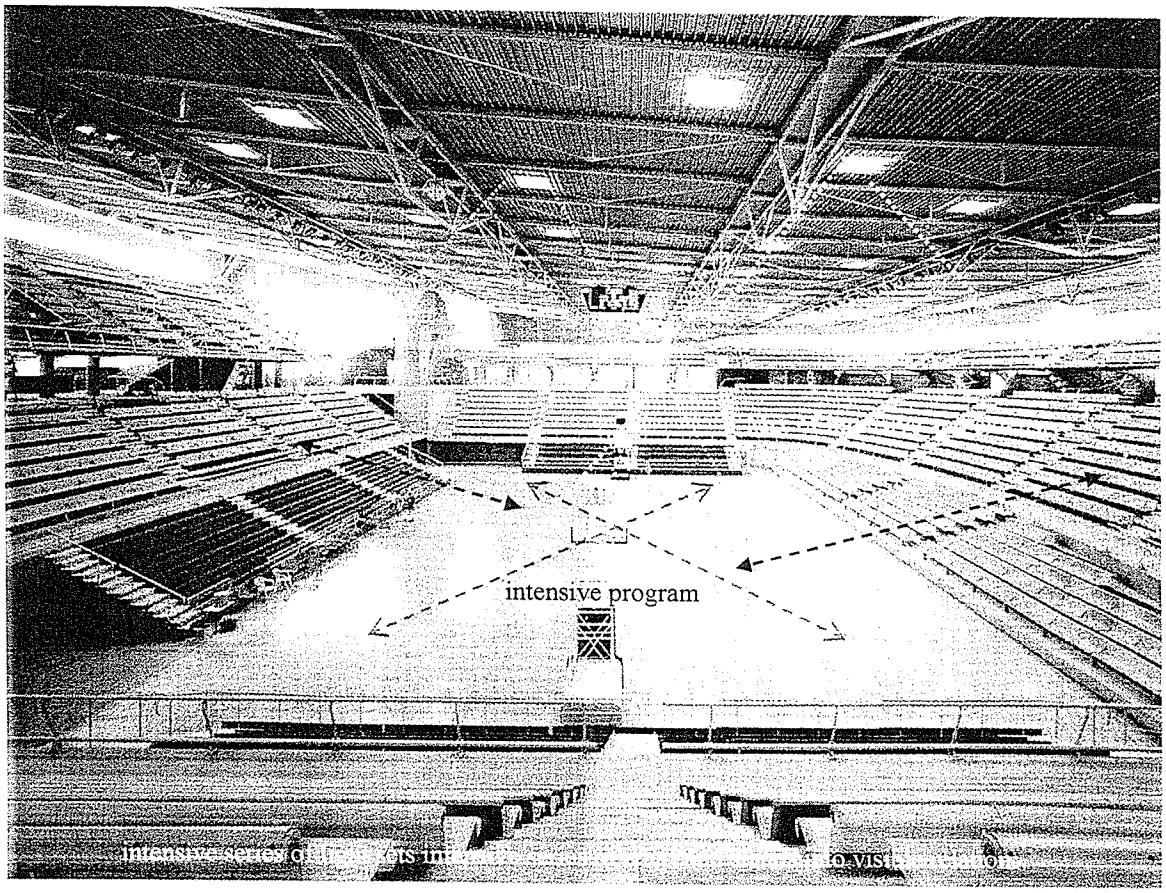


Looking toward the entrance from the street side, what's noticeable is how the many extensive features of its elaborate roof continue on toward its entrance. This way when entering in, the individual is kept in closer proximity to the whole structure. Introduced to a series of structural edge conditions the individual is thus split between numerous areas of intensive and extensive program, and forced to negotiate many processes at once.





Top: Street side. From: (Miralles, Works & Projects)
Above: Concourse. From: (El Croquis, 30+45, 50)
Bottom: Main Courts. From: (Miralles, Works & Projects)



The Hall's interior provides us another IC set. As we'd expect, it has all the essential features of the AA Arena's interior, but expresses them somewhat differently. Perhaps most obvious is the treatment of the roof. It has skylights. These accent its roof structure, which spans across the entirely of its space and ends in a horizon of clerestory lighting. Together, these openings provide an equal amount of outdoor light to the distinct channels of the stands and the court. Emphasis on a spotlight 'center' thus gives way to a 'whole' illuminated by the sun. A relatively small scoreboard further emphasizes this equaling effect. Combined together then, this background channel of light and the small scoreboard help level the stands and court into an even durational context. Essentially, they focus each a little more closely toward a continuous intensive time of mutual effect – a time where the heterogeneity of the game can actually encounter the heterogeneity of its crowd.

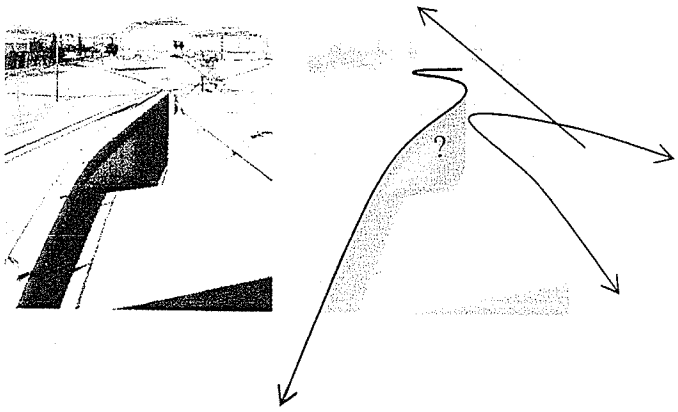
Summary

Taken as a whole, what makes the Huesca Complex a successful event structure is the way it blends its series channels with those of its context into one continuous whole. The complexity of everything is collected around the one corrugated ground level, with the result that programs and forms are all pulled into a constant dynamic interplay maintained by the force of gravity itself. One is literally 'pulled' into action, and once there is mixed into the daily situations of shadow and light as they field over the multiple directions and inflections of the structure's forms. Moving bodies simply add to the structural oppositions, sharing an equal place under the sun's passing.

Even with a rather quick analysis, the differences of this arena and the last are easily noticed. At Huesca, one gets the idea that you really can have your events for free – a likelihood that's sustained by putting the game of basketball outside into a wider public field. Without the stiff separation of professional entertainment and mass spectators, play is offered a more unpredictable meaning – as indeed, everyone is given the chance to contribute something, from someplace. Possibilities literally wander in from the town.

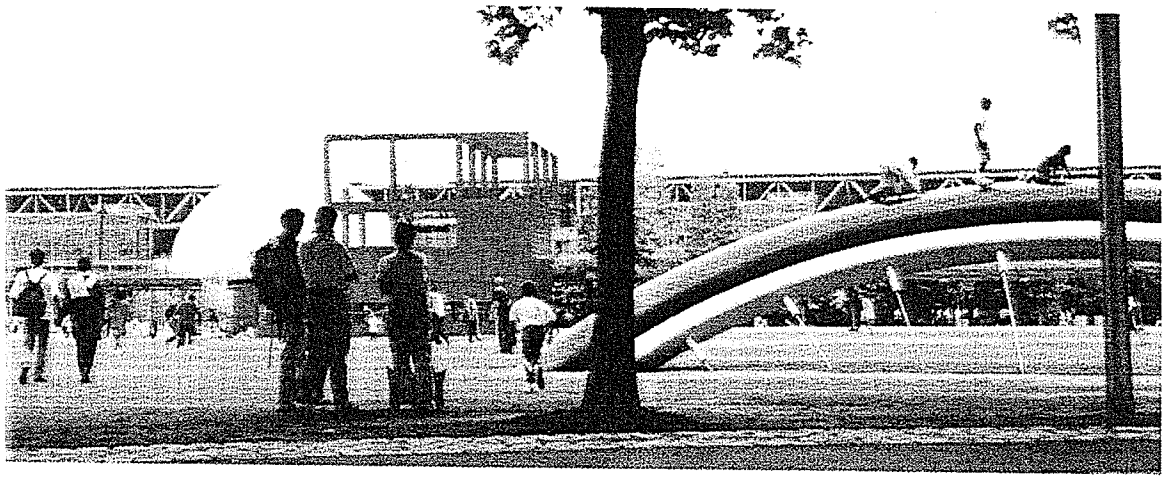
Bottom. View from top of stairs across outside court and into town. From: (Miralles, Works and Projects)

Landscape, cityscape and building all flow into one. Context is put into a continual set of divergent and convergent relations, and left to the individual to discover.



3.3 Bernard Tschumi, Parc de al Villette

> *...my ambition... is to deconstruct architectural norms in order to reconstruct architecture along different axes; to indicate that space, movement, and event are inevitably part of a minimal definition of architecture, and that the contemporary disjunction between use, form, and social values suggests an interchangeable relation between object, movement, and action*[26].
>
> *Bernard Tschumi*



Top: Parc de la Villette. (photo by author)

A number of popular books and a handful of prestigious commissions have gained Bernard Tschumi a self-styled reputation as *thee* architect of the event. To this day no one else has made such a repeated endorsement of it in either projects or print, but of course, what we need to consider here is how well his ideas and projects actually cohere with our theory.

The above quote sums up Tschumi's overall ambitions quite well. Following from a long tradition of avant-gardes, he basically says that the reality of urban life has fundamentally changed, and that correspondingly, so should architecture. As he says,

[26] Bernard Tschumi, Architecture and Disjunction, MIT Press, Cambridge MASS, 1997, p. 186

'disjunction' is what characterizes the material reality of the urban fabric today, and along with it has come a systemic 'de-centering' of the human subject. He describes it elsewhere, "...in today's world where railway stations become museums and churches become nightclubs, we must come to terms with the complete interchangeability of form and function, the loss of traditional or canonical cause-and-effect relationships sanctified by modernism. Function does not follow form, form does not follow function, or fiction for that matter. However, form and function certainly interact, if only to produce a shock effect."[27] Basically then, what Tschumi draws attention to is the apparent or visible disorder or cities today – cities whose outward appearances no longer suggest anything purposeful about their actual processes, but which nevertheless still produce effects upon these processes, effects he identifies with the potential of shock.

Now these shocks he speaks of are related closely to events, and Tschumi uses the two words almost synonymously. In fact, he tends to juxtapose the terms so freely that they often seem to mean the same thing – but if one reads him carefully enough, they don't. Roughly, his use of the event sticks toward an objective cause or effect of something that actually happens. Like our event, his event also occurs as a conjunction of other events or processes. And logically, shock follows as the subjective experience that arises from an event. Without saying so then, his event is also identified as being 'actual' and 'virtual.' A good start maybe – but from here on Tschumi offers little further explanation about the events he talks of so frequently, preferring rather to collage together their meanings from a collection of different sources.

In one case he applies a Situationist concept of events – the event as a political and rebellious action carried out against authority (of either the state or its capitalist

[27] Bernard Tschumi, *the Architecture of the Event*, Architectural Design Profile #95

partners). Whether conducted as real actions, or as the expression of free thought, events in this case were intended toward a more open and non-hierarchical society. And as Tschumi recounts, they were usually encouraged through the systematic practice of *detournement* (literally, 'diversion'), this being a sort of inversion of regular social practices carried out to disobey the governing logics of society. *Detournement* involved a number of disorienting strategies such as; reusing phrases from unacknowledged sources, reassembling film footage, reproducing one part of the city in another, or appropriating found objects toward new uses etc. With this seditious (and maybe even seductive) idea of the event, Tschumi then proceeds to suggest it as sort of freedom that might be exercised from the systemic disjunction he identifies between architecture and contemporary life – basically, as a way to live creatively from the odd mix of programs and space that often exist in busy cities today.

Another role Tschumi ascribes the event is as a narrative device, an idea he initiates from the philosopher Michel Foucault. As he says, "For Foucault, an event is not simply a logical sequence of words or actions but rather "the moment of erosions, collapse, questioning, or problematization of the very assumptions of the setting within which a drama may take place – occasioning the chance or possibility of another, different setting."[28] In this case, Tschumi appropriates Foucault's idea of an event into something of a distilled narrative unit, calling it a 'turning point,' as opposed to an origin or an end.[29] Specifically, he identifies it as the transition element in a story. Of course, there's nothing miraculous in saying this, as indeed stories are full of turning points – but what is unique is that Tschumi continues on to suggest that the event should be focused

[28] Tschumi, Architecture and Disjunction, p. 256
[29] Ibid, 256

on exclusively outside of any extended context – narrative, historical, spatial, or otherwise. He even goes so far as to condense it to a pure fragment declaring, "Fragments of narrative are narrative, too."[30] This indeed seems an odd proposal, especially as it would deny any use of time as an irreversible forward movement (whether considered extensively or intensively), but yes, this is exactly what Tschumi puts forward. And he justifies it with his take on the sort of processes that govern contemporary life.

So just what are these processes? Well, to explain them in light of own theory we can revisit the idea of virtual reality – for Tschumi's sense of this is very different from our own. Unlike us, he does not make use of the virtual as an ontological condition of being – but rather, like so many today, uses it simply to define the world of 'virtual imagery' that now surrounds us. This being the world of networked media, that veritable 'matrix' of technologies we've wrapped ourselves up in; the TV, radio, the press, the internet, computer games, cell phones, satellites, cinema – basically the whole global electronosphere. Such is the virtual space Tschumi refers to when glossing over the city today. And like certain other critics, such as the late Marshal McLuhan, Jean Baudrillard, or Paul Virilio, he also forwards the notion that it is this virtual world of imagery or simulacra, that now preoccupies peoples use and understanding of space – a world in which the appearance of space (actual space) has been assimilated to a pure function of time. As it goes, actual space 'contracts' under a network of technological interfaces, and correspondingly the old organic order of the city 'disintegrates' under a distributed network of free-flowing desires and machines.

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[30] Bernard Tschumi, *Diasync,* Cynthia Davidson. ed Anytime, Anyone Corporation; New York, 1999, p 170

Against this backdrop of flickering simultaneities, Tschumi's 'event fragment' begins to make a little more sense (but only a little). Assuming that we're all wired up with no real place to go, his answer is to pose the event as a sort of 'spatial' equivalent to the fleeting images we see everyday - roughly, as a way enact the programmatic aspects of architecture into a form of real-life channel surfing whereby the participants might 'entertain' each other through some kind of socialized *detournement*. Kooky as it may sound; it is this randomization of program and activities he suggests as the path to attaining social freedom and unity (however ephemeral) in a world of systemic disjunction. Reiterating this position he goes on, "You cannot design a new definition of the city and its architecture. But you may be able to design the conditions that will make it possible for this non-hierarchical, non traditional society to happen. By understanding the nature of our contemporary circumstances and the media processes that go with it, architects are in a position to construct conditions that will create a new city and new relationships between spaces and events."[31]

If not from the top then, what Tschumi suggests is that architecture may influence society from the bottom up, from its internal processes of events. As he says, it is 'new conditions' that can create a 'new city,' but in never really defining what these conditions might be or describing their relation to architecture, one is left seriously wondering about the purpose of it all. Just what point is there to these supposed, turning points? Tschumi never offers any reason on this, seeming to imply that a pure directionless evolutionary drift is a suitable end in itself.

Despite the prodigious amount of paper he's dedicated to 'event cities,' Tschumi says little more about the actual relations between events and cities. He does however

[31] Tschumi, *Architecture of the Event*, p.27

still provide some emphasis on how events might be anticipated through architecture in outlining his approach to design. In explaining this he begins with his 'earliest intuitions,' these being: "(a) that there is no cause and effect relationship between concept of space and experience of space, or between buildings and their uses, or space and the movement of bodies within it, and (b) that the meeting of these mutually exclusive terms could be intensely pleasurable or, indeed, so violent that it could dislocate the most conservative elements of society."[32] With these 'inherent oppositions' as he call them, he then proceeds with the idea of architecture as a sort of 'inherent paradox' – a paradox that can only be resolved through the event. As he goes on to explain, this paradox hinges on the impossibility of simultaneously thinking and experiencing space. And in the nearest formulation of this paradox he identifies two correspondences. One calls for, "...architectural concepts and, at the same instant, the immediate experience of space," which are then synthesized into, "...an architectural act brought to the level of excess."[33] And in the second correspondence, he says that these 'architectural concepts' and 'experiences' must operate between the level of life and death. In other words, what Tschumi says is that architecture must operate as a medium that bridges immediate experience with its own slow time of duration or decay.

Taken at face value, this 'architectural paradox' does bare some resemblance with our theory. It also encourages a connection between lived experience and duration, but between these ideas Tschumi offers no recourse to a stable ontology (either overtly or covertly) from which to derive further meaning – and as such, his ideas are left to float around in a sort of conceptual ether. And with no actual 'subject' to speak of then,

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[32] Tschumi, Architecture and Disjunction, p. 16
[33] Ibid, p 71

important things like space and time are drifted into a casual exchange with little to no regard for the contexts in which they emerge. Thus unburdened by context (or the inherent limitations between a subject and the world) he goes on to suggest a pure relativity between architecture and events; something he reduces into the formulation; space, event, movement, or SEM.[34] With these three simple terms, the 'eventing' of architecture is then relayed as a process of sequencing, whereby a number of architectural 'frames' stand-in to illustrate 'movements' and 'events' from a circulating barrage of life process. Thus described, Tschimi's idea of architecture emerges like some sort of crazy 'Duchampian' film machine, constantly cycling and projecting people into perpetual states of becoming – perhaps the perfect machine for managing the disjunction he speaks about so much.

Summed up, it's difficult to establish any consistent basis of reason within Tschumi's theories; for as mentioned, he makes no recourse to a stable ontology or system of thought (of either his own design, or anyone else's). As follows, the 'experiencing subject' and the 'architectural object' are never brought together in any depth, but rather, are dropped down casually as fragments into an ill-defined context of urban disjunction. But it is here of course – as fragments in a predominantly 'mediated' landscape – that he justifies their partial nature and their corresponding partial events. Leveled and reduced to the bits and bytes of a world datascape, the minds, bodies, and architectures of the city are thus all given over to a pure function of extensive time – roughly, a circuited extensive time of instantaneous presents, sort of like in a computer.

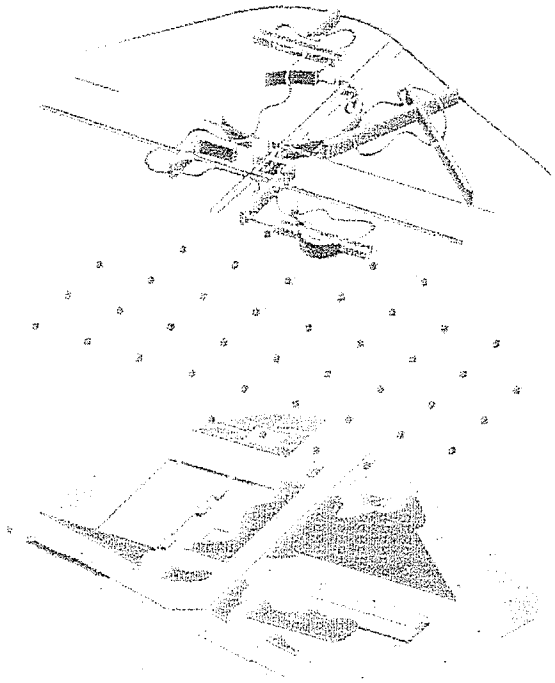
[34] Ibid. 162

Review

Without further comment, it's quite obvious that Tschumi's written work differs a good deal from our own, but of course, we have yet to consider his ideas as built, specifically as they've solidified at la Villette.

Conceived after a long period of theoretical gestation, the Parc was his first real chance to put the theory into practice, as it were, and it remains his largest completed project to date. In tune with his broad ideological directive of a 'non-hierarchical society' the specific aims of the project were to prove possible the design of a large architectural organization without resorting to the traditional rules of composition, hierarchy and order.[35] And to help achieve this non-hierarchal order, the project was to enforce an 'attack' on all cause and effect relationships – an attack Tschumi would sustain (we must suppose) through his 'weapons' of superposition and juxtaposition.

In the exploded axonometric to the right we see all these superimposed orders of the Park. Below there's the ground plain, a patch of surfaces. Atop, we have the walkways and plantings, described as lines. And of course, in the middle are the follies, a grid of points. Spread out and depicted in this mechanical abstract manner, these separate orders resemble the components of

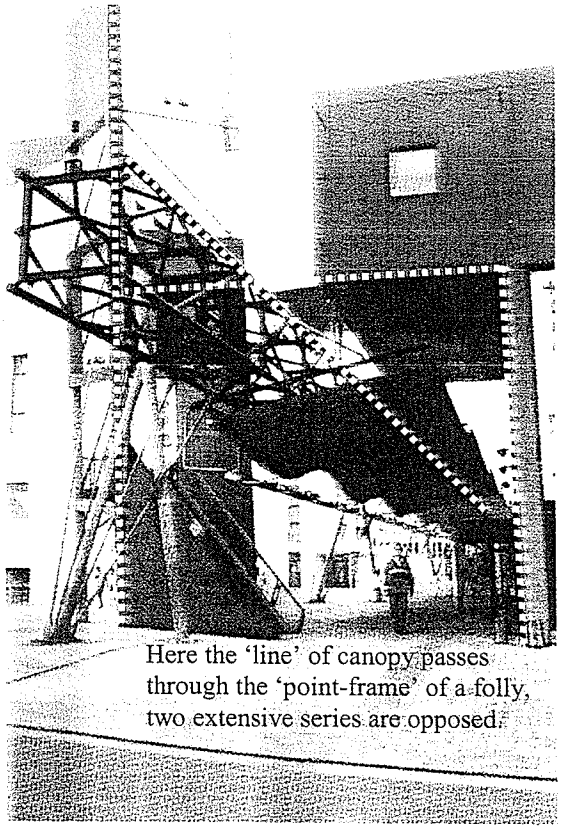


[35] Bernard Tschumi, Bernard Tschumi, Cinegram Folie, Le Parc de la Villette, Princeton Architectural Press; Princeton, 1987. p. 7

a computer assembled at random. And together, they all congeal into something Tschumi himself likens to a sort of incoherent mega-structure[36] (incoherent because it 'speaks' a plurality of formal languages at once). Whether looked at on its own, or into the larger context of Paris, what's basically revealed then is a large collection of singularities, from which we can derive a large number of series channels. And naturally, as many of these channels intersect through their 'superposition,' what's also exhibited is a high number of potential ICs.

At left we see the Park as it is slotted into east Paris. And planned out as a large mega-structure it quite noticeably forms a context into itself quite at odds with the rest of the city.

Of course, as the Parc is so large (125 acres) we'll need to multiply its overall effect from only a few of its potential ICs, but such a fragmentary approach seems fitting in this case. We can start from single spot, chosen at random. Aside is one of the entrance follies, located at the Parc's south perimeter. It represents a fairly typical meeting of Tschumi's aforementioned point, line, and surface – basically three separate series channels. The largest of these is most

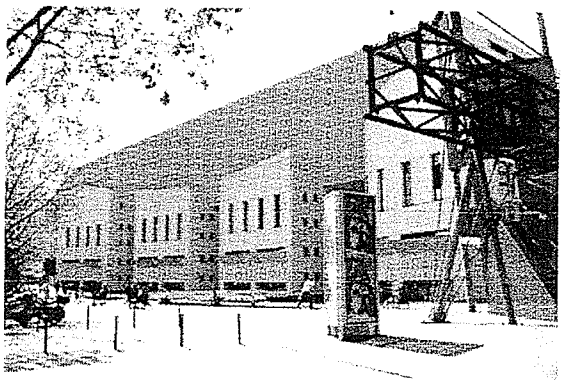


Here the 'line' of canopy passes through the 'point-frame' of a folly, two extensive series are opposed.

Above Top: Overall plan view of Park. From: (Tschumi, Architecture and Disjunction)
Above: Entrance Folly. (photo by author)
Typical meeting of point, line and surface.

[36] Ibid, p.7

obviously the ground surface, the one channel that's continuous with everything else. Next in scale is the covered canopy that ripples into the Parc's expanse. And of course, there's also the red folly that's been split-open by the canopy structure into a separate tower and building element. To these, we could also add the sky and adjacent buildings. So then, what do they all do?

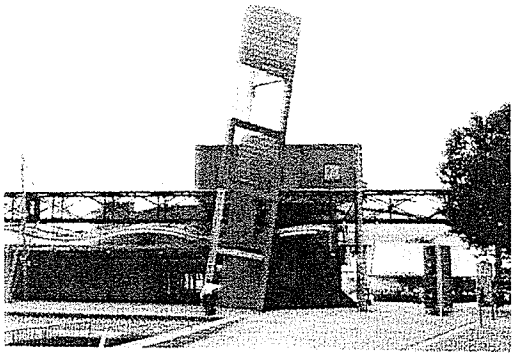


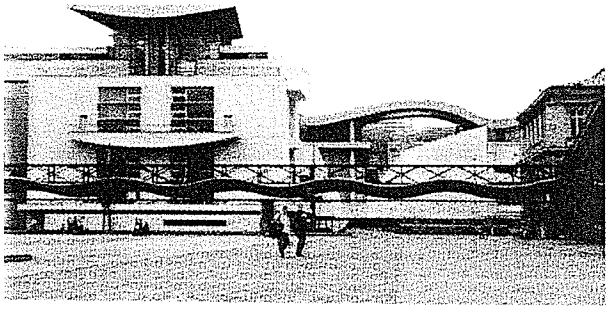
Top: View of folly balcony as viewed into the blank expanse of the music hall. From (www.hberlioz.com)

Well, at a glance what's noticeable about the channels is that they form a dense network of intersections. What we see basically is collection of 'linear events' set in motion between two separate Cartesian systems – one level and one skewed. Juxtaposed, they set up a sense of permanent imbalance, and so are directionally effective. The inflections of the open structure add a little complexity to mix, but are to some degree toned down by their smooth, stiff surfaces.

More to the point, we have to consider how these elements touch on program. This being an outdoor entrance area, the program basically consists of movement and passage. Naturally, this is conducted on the ground plane, but as we can see, the horizontal condition here is a little flat and uneventful – this leaving us to consider if the vertical channels can avail anything toward pre-actualization. The leaning tower at left offers one small escape, but as can be readily determined it only leads to a dead-end view into the corner of a building (hardly worth the effort). As for the canopy, it puts up a bold display of structural gymnastics, but it simply carries on in a long repetition of waves.

And setback and aligned with the canopy, the Folly itself does nothing to disturb the straightforward direction it provides. Added up, these separate channels offer a little visual distraction, but no real incentive to alter course from A to B. Operationally, they seem to amount to little more than odd 'programmatic decoys' set for fooling impossibly dim pedestrians into crude accidents of behavior. The Parc is full of such decoys. Sometimes as in the case of the big bicycle wheel (in our first image) such childish pranks work, but one wonder's if their intended adult use couldn't have been better thought out.

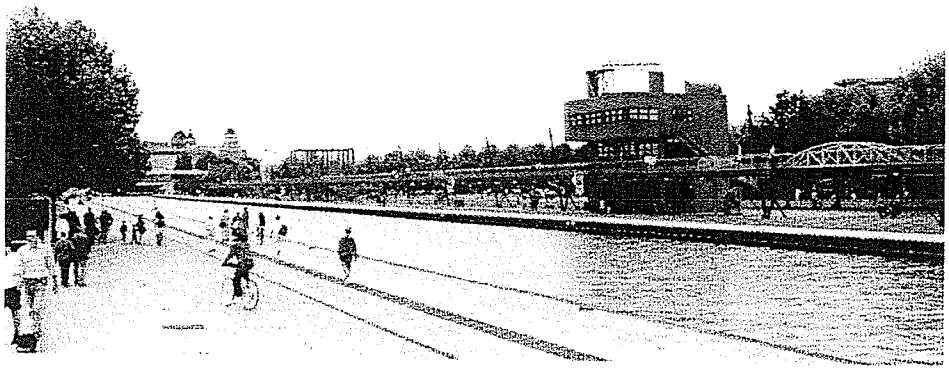




Top left: Side view of entrance folly. (photo by author)
Top right: view of the canopy structure as it continues into the park's expanse. (photo by author)

Looking at this entrance folly from the side, we can follow wave of its promenade into the Park. Noticeably, it carries on in a very repetitive manner, and some of the neighboring buildings also catch the 'wave' at different intervals – in each case however, these are all extensive series that exist up high and above the intensive series below. As such, the program space is not greatly influenced by the structural gymnastics overhead.

Passing along to the Canal de l'Ourcq (below) we find a succession of other follies. Equally spaced they establish rather predictable intervals of 'madness,' with each one placed into the grid like an oversized Rubix Cube. 1, 2, 3, each twists and turns quite

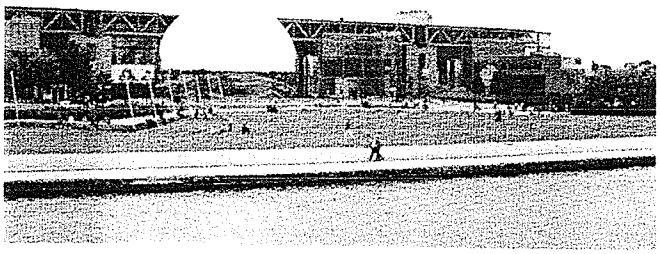


Side: View from the canal. (photo by author)

dependably into 'surprise' X, Y, Z combinations. But taken together and looked at within the intensive streams of water and bodies, what do they do? Well as we can see, the people here flow parallel with the canal in bands, up on elevated walks or down on the pavement, as the case may be. And as in our previous example, walking continues on as a fairly straightforward and flat series of micro-events. As the only opposed channels to these long continuous lines, naturally the follies have to offer some resistance – but as is plainly evident, they just sort of pixilate away from these long digital vectors into their own low-res dimensions. Basically, line and point miss each other in a close-but-not-quite nonevent, and do so again and again. And whether closed or semi enclosed, each folly maintains this near-miss with the stiff programmatic seal of its own bright red walls, the intrinsic properties of which admit no reality but their own. The directions, inflections are all too simple, repetitive, and self-enclosed.

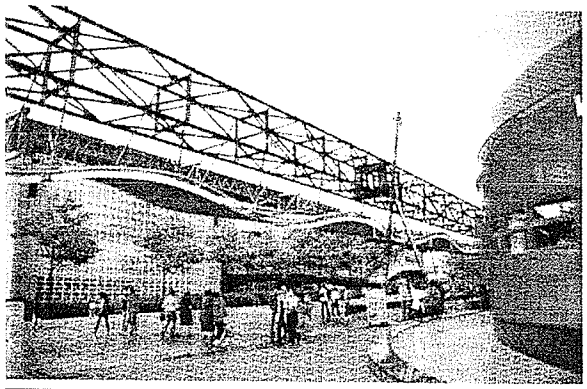
Crossing over to the other side of the Canal (next image), we find another set of conditions. From the parallel channels of water and walkway continues on a field, planting beds, the Geode, another folly, and finally the giant City of Science. Separately, each forms a discontinuous series channel, or set of series channels. And added up, what they provide is an excess of heterogeneous order. But it is not a heterogeneity that's well

maintained. Pulled and stretched apart over long distances each object stands out in isolation, powerless to any greater relational affect. And amongst them, the reflective Geode stands out as a lost opportunity for connection. Had it been more thoughtfully integrated into the Parc's other channels, the convex surface of this planetarium might have more powerfully induced a little 'spatial relativity' onto program. Indeed, Boullee's famous cenotaph to Isaac Newton, might have found an Einsteinian equivalent; a globe implying more plastic and relational perspectives with its surrounding universe. But as it is, this potential ball and field of continuous space and time are simply discarded into a larger plane of disjunction.



Top: Geode, City of Science, folly and field (photo by author)

Despite its problems, the Park is successful in some of its areas; like it the image at right. Here the curves of promenade are nicely off-set the opposed curvature of this folly, and set up is a convergent-divergent series between the horizontal and vertical elements as they capture an area of thick intensive program.



Top: City of science, Promenade and Folly conspire to three basic oppositions. From: (archmedia.yonsei.ar.kr)

Summary

Despite its being one of largest and most ambitious architectural projects ever 'officially' dedicated to the event, the Parc de la Villette fails to live up to this intent. Did it promise too much? Of course not, it just suffered the consequences of an overly simplistic design strategy. Superposition's of point, line, and surface might suffice on paper to create all the conditions of events, but when translated directly to the real world something is inevitably lost in the translation. In each case – as follies, as walkways, as flat lawns or plazas – each materializes as crude devices far more simplistic that the actual processes they share space with. Under long repetitive walkways, movement is reduced to giant vectors. Programmatic uncertainty remains fixed in a Cartesian constellation of unwavering red. And between it all we have big blank surfaces instilling contexts of permanent stasis. Quite obviously, the Parc reveals itself as an oversized diagram at odds with the minutia of real complexity it abstracts. And employing its low-res weaponry over high-res people and processes, it puts a rather fuzzy scope over the event, taking near-blind shots in its supposed 'battle' against cause-and-effect.

Reexamining Tschumi's theory in light of the Parc's example, it seems that he's got things almost backwards from us in an odd reversal of method and thought. And while it's somewhat difficult to explain, these reversals appear to emerge from the differences of a few basic assumptions. For one, as we mentioned he does not set up project in accordance with a subject, but rather floats it toward us as general condition of living in a mediated world, a world of virtual simulation. And while this does not explain much, it does sort of imply the functioning of society as a pure technological process, devoid of any smooth intensive processes. Virtual power thus construed is no longer *in*

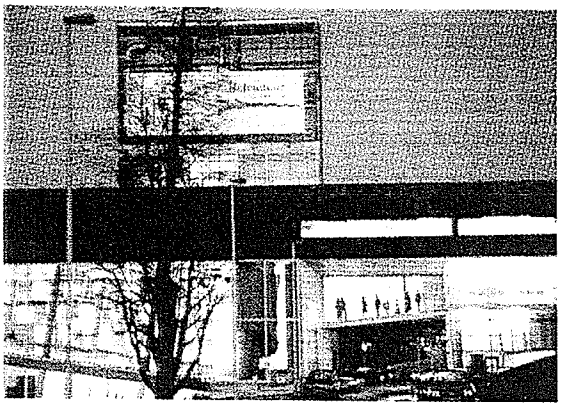
us, but rather, is *out there* in the extensive space and time of machines. And assuming this is Tschumi's belief, his answer then seems to be that architecture must somehow help spatialize this externalization of the virtual – maybe so that everyone might access a door into an electronic never-never land, an entry perhaps analogous to 'real' actors jumping into a cartoon. It's an odd proposition that opens many questions, but given the steady advance of virtual technologies in so many fronts of life, this complete mediation of architecture may not be as impossible or crazy as it sounds.

Possible or impossible, however the case may be – if the crude sequencing/framing strategies with points and lines of the Parc de la Villette are anything to go by, Tschumi's 'event cities' will be a long time coming. But until then, 'real cities' could be better serviced with all the free differences available in opening to a natural continuum of intensive time.

3.3 Rem Koolhaas/OMA, Kunsthal

Where there is nothing, everything is possible. Where there is architecture, nothing (else) is possible.[37]

Rem Koolhaas



Top: View into the middle of the Kunsthall. From: (James Steel, Architecture Today, Phaidaon, London, 1997)

Our next architect is in many ways very similar from the last. Like Bernard Tschumi, Rem Koolhaas has also become famous for expressing an interest in the disorder of the modern metropolis by way of publications and prestigious architectural commissions. And further, in approaching the apparent delirium of cities today, he's even projected a similar sort of nihilistic, yet positive tone – one that readily accepts the importance of discovering 'new' freedoms compatible with the speed and uncertainty of our times. Explaining this shared attitude, is to some degree, a similar background. Both are the same age (b. 1944), both were students of the renowned AA in London at the same time (late 60s to the early 70s), and apparently like many other students of the time, both were quite affected by the dramatic social events leading up to and after 68. As part of a generation of rebellion, they've each grown-up making a life-long career out of youthful struggle, but with somewhat different results.

While sharing the distinction of architect/theoretician, perhaps what's most separated Koolhaas from Tschumi over the years is his third designation as a 'researcher.' Not content to simply theorize a position on architecture from a generalized picture of

[37] Rem Koolhaas, *Imagine Nothing*, Rem Koolhaas, S,M,L,XL, The Monacelli Press, New York, 1998, p. 199

urban disjunction, he's made an effort to actually dig-up some of the contributing factors behind the apparent disorder of cities today – an effort that's added more depth to both his projects and writings. His first book, 'Delirious New York' (1978) is a case in point, and sets up the ideological direction for much of his subsequent work. Purposefully written as a 'retroactive manifesto' for the architecture of New York, in it Koolhaas knowingly assumes the role of a ghost writer who tells the epic tale of the 'real' individuals and history what put the great City together in image and myth. Assuming this neutral, omniscient role (as opposed to usual positive and politicized avant-gardism associated with manifestos) he explains the City's appearance as the direct outcome of the 'culture of congestion' responsible for building it – or basically, what amounts to a conspiracy of elites, including big businessmen, city planners, architects, a few artists and whatnot. Uniting this culture of congestion he reveals is a shared but unspoken commitment to maintaining a permanent state of dysfunction, a sort of systemic dysfunction maintained to ensure that the conspirators all keep each other perpetually employed in an unending urban project of self-help.

Of course, such permanent disorder can only be sustained over an underlying order, and in pointing this out Koolhaas makes repeated reference to the generic Manhattan grid; the neutral platform perfectly suited for conducting the City's architecture in tune to its endless bar-graph rhythm of booms and busts. Abstract and infinite, the grid naturally assimilates the City's space into a giant Cartesian spread sheet that's disguised only under the cover of its architectural wrappings. Describing New York thus, what Koolhaas reveals is a city uninterested in anything but the sort of overstressed growth that keeps its population perpetually dependent on limited supplies

of real estate, entertainment, and services – all things that the 'culture of congestion' naturally regulates to it own benefit. All in all, it's a very cynical portrayal of New York (although probably quite accurate), and one he depicts as well-neigh unchallengeable; a position he underlines with the example of le Corbusier's well known visit to the Big Apple.

As he recounts, the great European architect had come over with hopes to remake the City whole, but left without even making so much as a dent in the grid iron – a total failure attributed to his proposal to actually 'solve' the City's problems of congestion. Naturally, a 'culture of congestion' would have nothing to do with such ideas, and as Koolhaas well explains, Corbusier's ideal city plans were thus quietly ignored as the completed non-events they promised to be. Now, while not stated outright, implied with this dismissal of Corbusier is a more generalized warning about the inadequacy of the individual hero in facing the 'real' forces of urbanization – for indeed, if the world's greatest architect could not profess change to the power elites who run actual cities, well then, who possibly could? Certainly Koolhaas himself has made no such claims, but quite ironically, he has come to occupy a position not all that dissimilar from Corbusier 50 years hence. Indeed, much like Corb, he has proven himself a capable ideologue and chosen to dedicate a lot of effort toward the 'education' of other architects about the unique place and times they occupy. And naturally, as the times have changed, so have the necessary lessons and ideals – all of which have taken on a decidedly more neutral and apolitical stance focused toward accomplishing things 'just as they are' in the immediate processes of the real world – as outlined with the example of New York.

In his next major book 'S,M,L,XL' (1995) Koolhaas furthers this go-with-the-flow approach through a number of essays, illustrated projects, and with what is perhaps his key text – the 'Bigness' manifesto. With characteristic self-consciousness, the Bigness text is actually renounced as a manifesto (as a manifesto would require too much purpose in cities committed to the sort of systemic delirium identified in New York and elsewhere) and so rather, he promotes it as a sort of theory of 'maximal potential' for the real world. As he more a less relates, it is not so much an idea, utopian or otherwise, but rather an existing condition produced from the terrestrial operations of unrestrained capitalism. And describing the physical results of these operations, he talks about a fragmented landscape of large developments; buildings or clusters of buildings separated over great distances, each an isolated and independent enclave sustained on various technological life-support systems (like air conditioning, telecommunication networks etc.). These would be things like theme parks, shopping malls, sprawling suburbs, or the various corporate parks that have multiplied around city edges. Suggesting the vast scale and variety of these recent developments, he then elaborates some basic strategies architects might employ when trying to conjure more 'potential' into them.

As a first step, he makes an avowed dismissal of the mega-structural approach so popular in the 60s and 70s. This early, 'theoretical bigness,' as he calls it is put off as too heavy-handed, too bureaucratic, and overly demonstrative. In its place he calls for an approach more sensitive to the particular. He suggests two alternatives; *dismantlement* and *disappearance*. As he describes the first, it amounts to the sort of systemization of chaos that's grown from the various sciences of complexity and found its way into the exiting shapes of many new buildings. Insightfully (especially for the time it was

written), this stylistic technique is likened to a more sophisticated version of the old form and function formula – things look chaotic and random, but really, everything is held together with a perfect and unrelenting geometry of fractals. To avoid the possible restraints of such micro-functionalism, Koolhaas then explains his second alternative of disappearance. This is put forth in transcendental and existential terms as a subtle play of presence and absence in space – and more interestingly, as a spatial play that actually employs both concepts the virtual we've explored so far (the virtual as basic ontological condition of perceiving a real physical world, and also, as the more familiar idea of a simulated machine-generated reality). Although he makes little in the way of a specific reference to the actual techniques of disappearance, his various projects express it as a complex interplay of spaces both real (actual), reflected (a repeated actual), projected (simulated virtual), and sometimes hidden (possibly all). Framed back into the expansive context of 'Bigness' Koolhaas explains that this polymorphous approach is supposed to enable a sort 'programmatic alchemy' within his projects – one that sets up extensive 'regimes of freedom' that unfold in passage through the buildings variegated materials, dimensions and surfaces.

Rarely one to ever tell it straight (or at least all at once), Koolhaas does offer some explanation for favoring disappearance to dismantlement. As he well relates, dismantlement is nothing more than a sort of fake chaos and thus an ineffective source for producing real opportunities at random. More significant though is his acknowledgement that 'real chaos' is in reality always off limits – as naturally, the client, the government, and the teams of other professionals dedicated to building are all united in an effort to stave off its unpredictable, and probably, unprofitable consequences.

Wanting to avoid a pretend chaos, but also realizing the forbidden task of openly pursuing real chaos, he floats out his technique of disappearance as way to disguise freedoms in the guise of relatively functional buildings. Thus, it is between the openings, connections, and side-effects of functional orders that Koolhaas suggests real events may lie in wait.

As the title of 'S,M,L,XL' suggests, one generic architectural style fits all, and naturally, this is the style Koolhaas has fashioned through the projects of his firm, OMA (Office for Metropolitan Architecture). And of course, the context of all his generic architecture is the 'Generic City,' the city Koolhaas describes by the same name in the last essay of the book. As he relates, the Generic City is in effect a universal city, everywhere the same, but made in absence of any universal theory. Produced from the homogenizing forces of global capital, he goes on to list many of its essential features (roughly, what he presents is similar to Tschumi's urban sketch, but he goes into more detail). The basics are as follows: 1. the generic city is free from the limiting constraints of identity pinned to cities of the past – i.e. it has no center, no boundary, or any fixed community of established urban forms (a city square, a central church, etc.). 2. Its outward appearance is largely a consequence of the combined effect cyberspace and transportation networks. Since people are spaced between the consoles of computers, televisions, cinemas, and shop fronts, and moved around in cars, trains and planes – the phenomenological experience of the city is spread over great distances, essentially into long extended paths which disintegrate into much bigger distributed networks. 3. From this generalized state of spreading, limitless extension, the traditional issues of urban cause and effect are then given over to situations of multiple choice. Roughly, the city is

organized by a collection of points or zones of infrastructural potential. 4. And finally, the role of architecture in this growing generic situation is likened to a form of advertising, in which a plurality of post-modernist styles are fashioned over with a changing barrage images, wares and with the various businesses which pedal them. All in all, as Koolhaas explains it, the Generic City works to induce a wide form of cultural amnesia, one that works to unsure nothing ever settles, nothing ever stops, and that everyone keeps buying into the things they keep throwing away.

In subsequent writings, Koolhaas has continued his account of the Generic City, choosing more recently to express its' trashiest elements under the banner of Junkspace. Junkspace, which he defines in a ranting vitriolic lyricism probably unmatched in the history architectural writing, amounts to a sort of negative end-space of the Generic City, its lowest spatial denominator. Sufficed to say, one needs to 'experience' Koolhaas' depiction of Junkspace to really appreciate its all-encompassing sweep, but to put it in a nutshell (or a candy wrapper) it amounts to the unimpressive backstage of a system dedicated to flash over substance – a system propelled on the predatory instincts of large capital interests which everywhere herd people into the endless and meaningless pursuit of consumption, of images, of products, of whatever. And with a finalistic pessimism bordering on the hopeless, Junkspace is lastly said to invade people's very bodies catering to their alienated narcissism, or as he says, it's a spatial cosmetics that likens humanity to the sum of 3-5 billion upgrades, boink!

Despite the negativity Koolhaas expresses in waxing on about the Generic City and its dark shadows of Junkspace, he does in fact offer some hope about the broad situation it presents. His advice basically, amounts to saying that since urban conditions

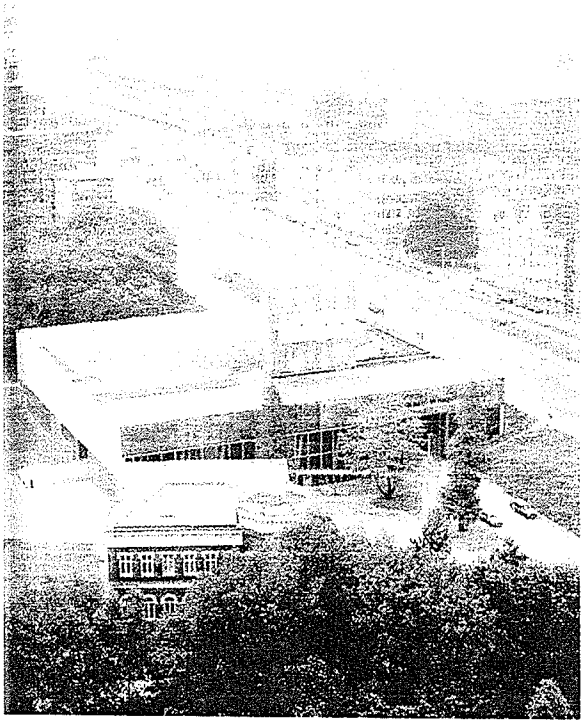
will not change to suit the desire of architects, then architects should adapt to the conditions of the city. And to achieve this, he then advocates a change in the traditional role of the architect – essentially from that of a 'maker' of the city, to that of its 'subject.' As such, the architect is suggested as a sort of existential being that passively responds and negotiates with the more powerful forces of the city, like a surfer on the waves (an analogy Koolhaas has occasionally put forth). Promoting urbanism in this way, as a gay science, our expanding urban condition is thus equated to the growth of a second nature, a new frontier in which the architect can experiment with new freedoms. Obviously focused on a universal Generic City and a corresponding universal generic architecture, the freedoms Koolhaas expresses can only be aimed toward a universal generic individual – essentially what must be a non-existent abstraction like any other universal type. Thus aimed at everyone, such an approach is likely to touch no one directly, but in displaying more complexity and depth than pervious universals, Koolhaas' approach appears capable of at least contacting a wider stream of consciousness.

Despite the wide range and scope of his writings, the basic message Koolhaas communicates is in many ways very similar to Miralles' brief suggestion that the architect should take advantage of his 'situation' to experiment with new opportunities of design. In this way, both promote a form of existentialism in practice, but with some differences. For his part, Miralles seems to keep practically everything open in a very broad context. Landscape, cityscape, and everything in-between are treated as fair game in the design-decision process. With Koolhaas however, there appear to be more self-imposed constraints attached to his obsession with the purely 'metropolitan' conditions of the Generic City. For instance, the outside is regarded as off limits – as it is essentially a

non-profitable idea for developments that are all inwardly focused. As such, the only contexts Koolhaas considers as useful are those generated within the size and 'deep' complexity of his own projects.

Review

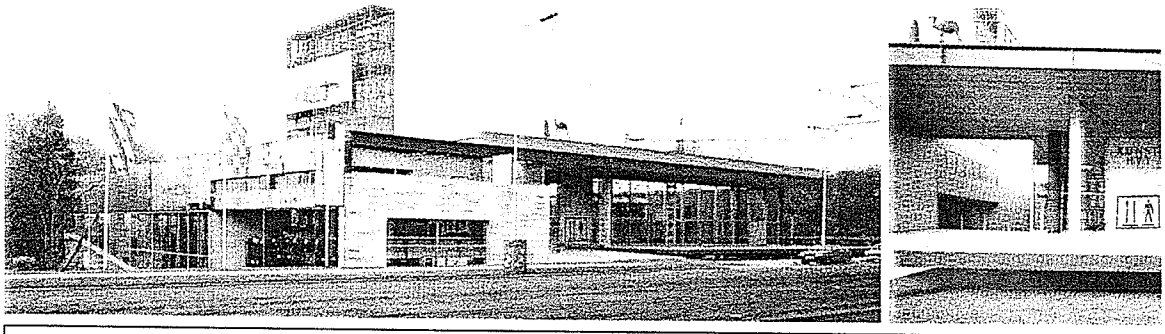
Compared with many of the other architects reviewed in this thesis, Koolhaas' firm OMA has actually produced quite a lot of work; a fact owing perhaps to the more practical consequences of focusing on the normative 'generic' aspect of cities. Having now proliferated many buildings at a variety of scales, it is quite difficult to pin down a single project that encapsulates the firm's work, but in many ways the Dutch art gallery, the Kunsthal, remains the best candidate typifying the usual balance of theory and design brought into construction. Dropped into what appears a very generic setting, and also looking quite generic on first impression, it proceeds inward with a number irregular twists and turns – induced we must assume toward enabling the sort of programmatic alchemy Koolhaas proscribes.



Top: Ariel view. From (El Croquis, OMA/Rem Koolhaas 1987-98)

Size-wise the Kunsthal is what is defined as a 'medium sized' building. Thus, without too much difficulty, it can be talked about in the whole. And probably, the most

effective way to do this is from its circulation system that spirals and cuts through its center; for in the series of overlapping ramps sliding through the middle one can unravel the project in its entirety. Essentially, these ramps constitute the structures main series channels that connect with the other channels of the various gallery spaces and auditoriums. Where they meet, we can expect the establishment of information channels – the effectiveness of which we'll have to consider.

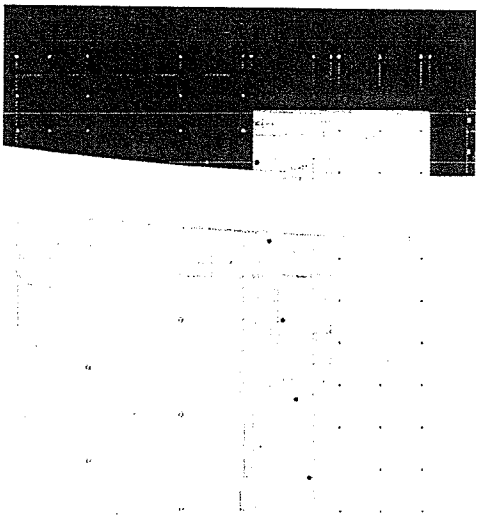


Top: Kunsthall from street, and close up of entry point. From: (El Crouquis, OMA/Rem Koolhaas)

Taking things from the street, we can begin with the building's public face. From the image at top, we can see that the gallery occupies something of an urban 'junkspace,' dropped out like litter from the side of the elevated freeway. From here simply enough, the roadway forms one channel, and its glazed façade, another. There is no direct programmatic connection between them, but together, they do make for a visual IC, animated by the motion of vehicles as they pass by the building's translucent surfaces. Semi-transparency initiates the game of disappearance, setting up curiosities between the inside and out. Context thus is not entirely ignored, but rather, is diffused through a filter.

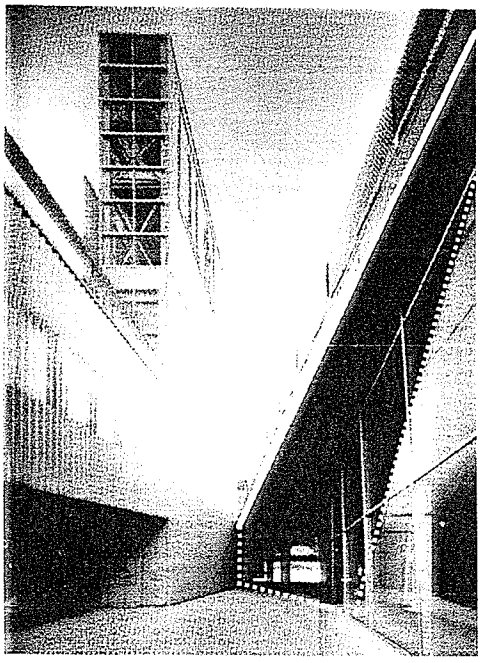
The plan below, illustrates for us the condition of a lower secondary road that forks off from the high-ground of the first, and proceeds right through the building.

And what it also reveals is the interior ramp system that crosses over this low road, connects with the high, and also services all the interior spaces. Our first image of the Kunsthal captures all this drama of transportation from another a side angle, displaying people like traffic that bridge over from one road to the next. Set-up in the structure then is a fairly complex set of channels that slide back and fourth between its inner and outer dimensions.



Top: Plan View. From: (Koolhaas, S.M.L.XL)

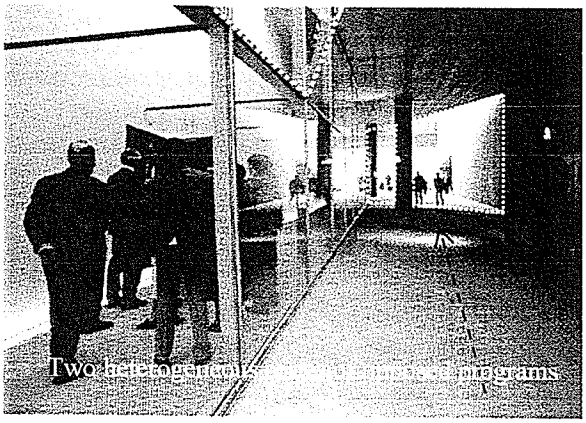
Bottom: Main entrance ramp as it proceeds down. From: (El Crouquis, OMA/Rem Koolhaas)



At right, we look down the roadside ramp. Here, its slanting roof sets up a convergent channel of sky (a contextual element) with a divergent channel of shadow. An intensive series of light thus cuts contacts an extensive series of roof and glazing and sets off further divergences by reflection.

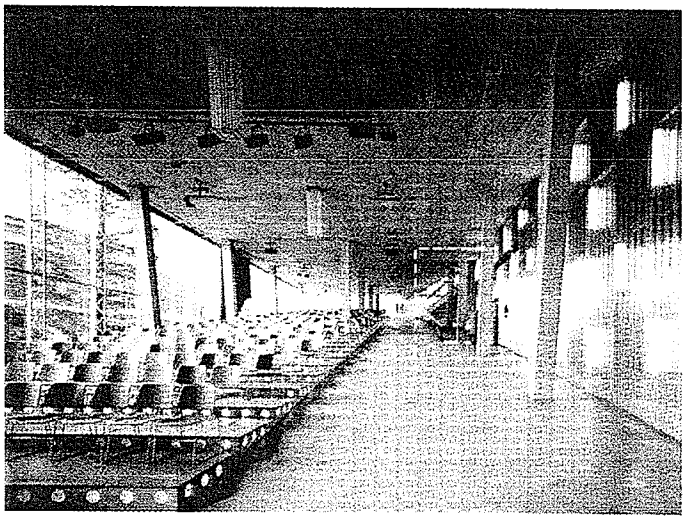
The next image looks into this ramp system as it extends form the low end to the high. While it is but a single straight path, it manages to form an IC by way of its variegated intrinsic properties and formal directions. One wall is transparent and glazed, the other, corrugated and translucent – the effect naturally is asymmetrical, and helped along by the diagonal

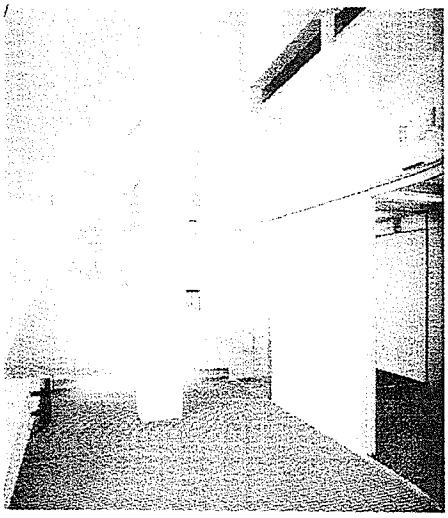
pitch of the columns and overhead floor plate. As the 'reflective' channel, the glazed wall is complexified by its side channels. Over a single surface it partially doubles people in the hall, repeats the mystery behind the corrugated wall, and of course, mixes these with the actual space it reveals inside. People come, people go, they look at the art, they look at each other, stop, talk, etc. All in all it forms a quite effective IC with heterogeneity that's maintained in how the channels (both hidden and revealed) regulate differential flows of people – as they engage separate programs.



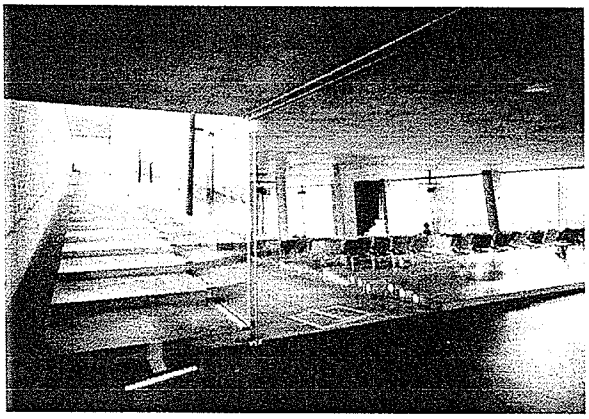
Top: View up the main ramp. From (El Crouquis, OMA/Rem Koolhaas

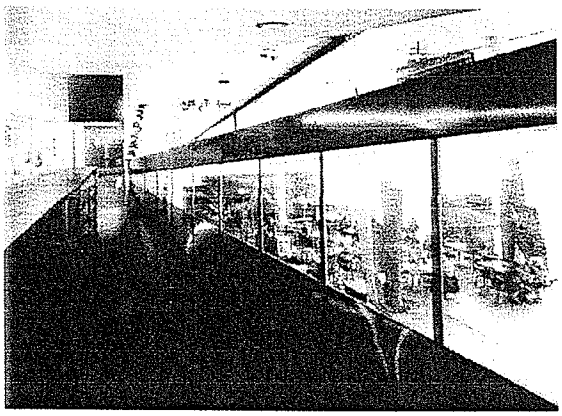
As it continues to zigzag through the building, the ramp establishes connections with many other channels, as it does with the auditorium in the next set of images below. Here the oppositions also abound – a condition maintained by the separate directional slants of each floor plate. For its part, the auditorium (structure, ceiling, seats and all) slopes down one way, and oppositely, the ramp and all its parts slope up. Exposed together formally this way they link together the separate programs ('circulation' and 'presentation' space) bringing them to a state of mutual influence; circulation taking in a bit of the presentation, and naturally, the presentation observing a bit of the circulation. And so again, we have an intensive relationship that is maintained by opposed programs – an interplay that the different channels encouraged by gravity, with directional cues, and by the reflective intrinsic properties of their surfaces which pick-up some of the intensive aspects from the world outside.





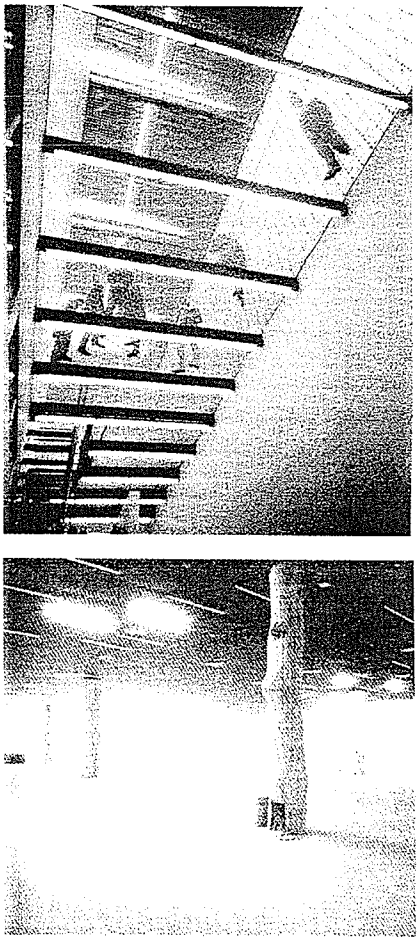
Top: Auditorium. From: (El Crouquis, OMA/Rem Koolhaas)
Top right: side entry condition to bar. From: (El Crouquis, OMA/Rem Koolhaas)
Bottom: Top of auditorium and stairway to roof garden. From: (El Crouquis, OMA/Rem Koolhaas)
Bottom right: Bar with view between auditorium and lower restaurant. From: (El Crouquis, OMA/Rem Koolhaas)





As one continues up the ramps, the rooms continue as a series of sliding channels that move back and forth into each other. This is especially noticeable from the bar, where one's perception of other channels is literally split between two heterogeneous areas of program.

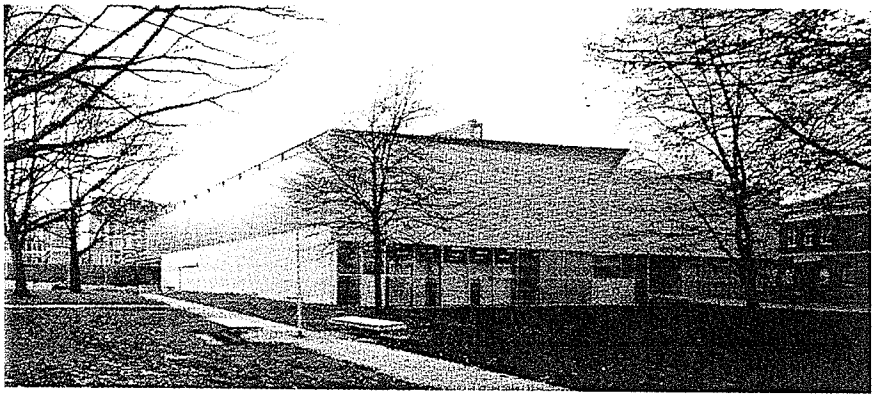
Away from the central ramp area and into the gallery spaces we uncover another set of arrangements. Aside, we have a different ramp that individually services the gallery levels, which exist in a wide open plan as revealed below. As we can see, the gallery ramp is walled-off from the sides but is 'see-through' up and down – as such what it presents is a 'vertical' interlude between a 'horizontally' situated activity of viewing and display. Thus vertically separated, people are offered a heterogeneous perspective on each other, like distinct objects of living art literally framed in-between the 'intervals' of structure and program.



Above Top: Interior gallery ramp. From: (Koolhaas, S,M,L,XL)
Above: Gallery space (Ibid)

As for the gallery space itself, it is ordered from a rather minimal set of coordinates – just a two-stroke stagger of Cartesian geometry. The columns step one way, perpendicularly the light fixtures step another. It's a simple move, but works to induce a little directional static into the air. Obviously there is no 'correct' sequence of observation here, only a multitude of possible crisscrossing routes; a veritable non-linear smorgasbord of potential motion. Despite its inherent dynamism, this minimal and repetitive framework adds up to a wide expanse of isotropic space, not unlike the sort produced from a Miesian style of International Modernism. Everywhere everything vibrates, but it's all the same vibration regardless of where you are. Implied thus, is an evenly distributed event space – not unlike a calm sea with its multitude of little waves.

Were it repeated over the rest of the building such monotony would surely ruin this structures eventfulness, but as it – used for staging a barrage of changing exhibits – its anonymous surfaces and lines seem appropriate enough.



Side: Rear view of the Kunsthal as it faces a park. From: (El Crouquis, OMA/Rem Koolhaas)

Summary

A final back look of the Kunsthal confirms its natural appearance within the Generic City, and also affirms the magic of the promised 'disappearance act' - for despite its inner complexities, the building conceals itself in an almost air-tight seal of straightforward, practical-looking form. Right back from infrastructure to park, it sets all its visible manifestations of 'architecture' into retreat, avoiding formal identity (which Koolhaas would consider constraining) to encourage possibility (which he would defend with nothingness). Enacting this now-you-see-it-now-you-don't game, Koolhaas has in a way reworked the 'degree-zero' minimalism associated with many of the high works of International Modernism by inducing a more casual looking arrangement between structure and surface.

For instance, the plan and organization of the Kunsthal is very similar to Corbusier's Villa Savoye, with it its continuous internal ramp that intersects the interior and carries on all the way up to a roof garden. But also evident is the influence of Mies, something we saw in the isotropic space of the galleries, that at least partially, recalls his

Gallery of the Twentieth Century for Berlin. As it does, the building forms an odd amalgam of these two master works, breaking their formal purity in an 'informal'* marriage that blends a Corbusian sense of free-form with a Miesian gloss of reflected surface – a relationship of mutually assured heterogeneity, at least when capably brought together. With Mies and Corb 'cubed' as it were, what's replayed here then is the modernist strategy of doing 'almost-nothing' to accomplish 'almost-everything,' a strategy that Koolhaas makes more apparent by the manipulation of shadow, light, and reflection over the minimized surfaces and framework of his structure.

Adding up Koolhaas' idea of the Generic City, and his architectural reinterpretation of International Modernism, we arrive at a Modern style that finally seems comfortable with itself, that finally sets roots in the artificiality of it own surroundings. Its hard, orthogonal surfaces and lines no longer startle, as they may have in the past, but rather blend in with a multitude of other buildings that are also semi-Corbusian or semi-Miesian in appearance. Mimicking this widespread architectural pattern, the Kunsthal simply uses it as a neutral camouflage, as a way to innocently blend in – but as we've seen, it then proceeds inward to produce some delightful surprises, - worked out by maintaining a close relation between its extensive and intensive series.

3.5 Daniel Libeskind, Jewish Museum

Until today, Architecture was on the wrong track. 'Rising up to heaven or groveling on the ground, it has misunderstood the principles of its existence and has been, not without reason, constantly derided by up-right folk. It has not been modest...the finest quality that ought to exist within an imperfect being.' Since its very appearance Architecture sought to construct mechanically the brain of stupefied dwelling. But it was not sufficient to mimic language (history and meaning) in order to create a place which is not wherever the calculating, mocking smile of the constructor is.*[38]*

Daniel Libeskind
** with quote from Comte de Lautreamont*

Without a doubt the Jewish Museum in Berlin, completed in 1999, was one of the most heavily publicized projects during the hype and build-up to the new Millennium. And while it may not have quite gathered the same attention as Frank Gehery's Guggenheim in Bilbao, it made quite a name for Daniel Libeskind at the time, especially as it was his first ever building. From it, numerous high-profile commissions followed, with the 'highest' of course being the re-design of the World Trade Center

[38] Daniel Libeskind, *Countersign*. Daniel Libeskind, Radix – Matrix: Architecture and Writings, Prestel; New York, 1997, p. 144

currently underway in New York. To say the least, Libeskind's rise to the top of the profession appears incredibly fast, but its current pace and trajectory is largely the result of momentum.

Before his current occupation as a globe-trotting staritect extraordinaire, he spent many years acquiring for himself an eclectic background. He was at first a professional musician, and quite a good one by the sounds of things, but not satisfied with the life of a performer decided to take on the responsibility of a planner, an architect. After his formal education he continued on in academia for many years as a teacher, writing essays, and doing artistic and theoretical projects of various sorts. And as so often happens, it was during this period of intellectual gestation that he formed his observations and ideals about the role of architecture in cities and

society.

As for his observations; they are on the surface quite similar to those of Tschumi and Koolhaas – for like them, Libeskind also acknowledges things like disjunction and the increasing generic/homogeneous character of cities today. But in accepting such descriptions as normative, he's never suggested them as anything especially worth adapting to by some method of rationalization.

When talking about cities today what Libeskind often stresses is their un-intended nature. For instance, when talking about Berlin (site of the Jewish Museum), he points out that, "Nobody ever wanted Berlin to look this way. It's not a product of anyone's intentions. It's a negative by-product of a series of misunderstandings and false calculations and catastrophes."[39] Added up then, the various architectures of the city are presented as no more than a number of bad arguments that keep missing the point that life

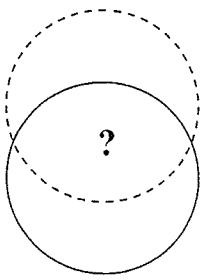
[39] Daniel Libeskind, the Space of Encounter, Universe, New York, 2000, p. 68

never really was an argument in the first place (recalling Nietzsche). Of course, post-facto rationalizations may continue on forever, but as Libeskind would likely have it, they will continue along the wrong track – whether conceived on Tschumi's warped lines of 'disjunction' or even Koolhaas' more pragmatic short-cuts through the Generic City – since they are in the end, just so many more rationalizations that miss the 'true principles' of architectures' existence. Well, supposing Libeskind is correct about this, naturally we'd have to ask him about *how* architecture has misunderstood its proper role, and then hope he could at least demonstrate some alternative. On both these requests, he does in fact provide some answers and suggestions.

So then, what about the ongoing rationalizations and misunderstandings? Like many others today, Libeskind associates this with the broad notion of 'end condition' we've heard so much about since the collapse of the Soviet Union and the continued rise of American styled capitalism. All too familiar with the related chorus of, 'end of history, end of space, end of architecture etc.' his avowed aim is to forget this tired old song, and strike off in a new key to something different – in effect, toward something directed at a fresh socio-cultural project free from the repetition and easy conventions of the present. Indeed, this is hardly a 'modest' proposal for an 'imperfect being,' but such is the extent of Daniel Libeskind's ambitions that wait beyond available reason and into the hopeful domains of mysticism and faith.

When relating the essentials of his quest for new beginnings, one thing emphasized is the basic condition or appearance of space today; something he correlates with outside/inside and convex/concave. As he explains, one can talk about space as if was a purely outside condition, something convex, but in stressing our accumulated end

condition he feels things have closed-in, becoming increasingly convex. Specifically, things are said to exist now in, '...a multi-dimensional concavity, in which the concavities are actually not adjusted according to any virtual central point...' or what he calls a 'maladjusted concavity.'[40] For Libeskind, this maladjusted concavity represents something of a loose ontological category, one that defines the condition of a subject living entirely inside a system of several realities – all of which are simultaneous but out of synch.



The left diagram at left is drawn to suggest this position of concavity. The question mark represents the uncertainty of the subject caught between dissimilar realities/concavities. As posed, the model is quite ambiguous but Libeskind offers little explanation on which to expand. Looked at in the context of our virtual continuum however, it appears almost as a fragment – as a virtual removed from an actual. This may be the case. It may also represent the virtual as it exists in looser connection with many actualities. It may represent some combination of both (an uncertain existence between actual and virtual). Either way it's hard to tell, but perhaps it's best not to over-rationalize when Libeskind is himself so faithfully nebulous about it. Needless to say, what's left dangling is a conceptual live-wire he hopes will spark new life and a new light into our current situation, wherever we happen to find it.

Of course, what's required to live-out this uncertain existence in space is a live subject, someone who can experiment with its possibilities. And in addressing this Libeskind talks about actors, specifically actors who have abandoned their traditional

[40] Ibid, p.69

roles and gotten involved in the construction of cities.[41] He mentions this purely as a theoretical proposition, but the idea resonates into the scope of his larger project – to invite novel participations (beginnings) within architecture. As he relates, actors might play a more important role by treading the reality of experience than do 'professionals' who organize predictable development and behavior. After all, actors would be 'involved.' Professionals are 'distant,' always operating in the third-person, and therefore ill placed to engage first-person experiences. Interesting as this speculative displacement may be, we won't elaborate on it here as it should be enough to note that it is this desire for active participation that motivates his intentions. Sufficed to say, the actor is posed as something of an ideal type for exploring potentials – potentials which his own designs, it follows, are intended to meet at least half-way over some encounter or event.

Before Libeskind was able to explore such 'beginnings' within a specifically architectural framework, he had in fact already practiced them through his art. There was first his musical background. The direct influence of this on his subsequent work is hard to measure, but not unmentionable. As a professionally trained musician, he was obviously very familiar with the difference between writing and playing music. Naturally, notes on paper are not the sounds heard or played, nor are they the music we actually experience. This is a mundane fact perhaps for a musician, but when approximated into an architectural setting it casts some new energy into old metaphors – notably the one about architecture as frozen music. As this old classic goes, the formal rhythm and pattern of buildings can be analogous to a musical score (one thinks of the Gothic Cathedral with is arches and vaults that role together down the nave). Fine and dandy as this is, there remains the question of experience though, for while architecture

[41] Ibid, p. 70

may embody musical form it isn't necessarily experienced as such (i.e. people rarely engage tracery or window patterns in a continuous linear sequence, like in a song). Rather, as Walter Benjamin (whom Libeskind has referenced on occasion) famously remarked, people tend to experience architecture in a state of distraction, while caught up in other things. Following this, if there was to be an active music to architecture, it might have to anticipate this distraction of its subjects by recognizing that part of the 'music' was contained in them (virtually), in the unique trajectory of *their* experience. Thus approached, the music of architecture could be thought to unfold uniquely with each individual, or actor, who treads its path, and as such, it wouldn't be 'frozen' at all, but rather something more like a preserved energy that awaits release from the passing frequency of its subjects.

More than anything, it seems that it is this acute sense of open and free experience (musical or otherwise) that has animated Libeskind's work. There was first his Micromega series done in the late 70s. Then the Chamber Works in the early 80s. In each case what he presented were 'liberated drawings,' drawings free from the restraint of any outside meaning or representation. If they were guided by anything at all, it was just a wandering trajectory of pure operational technique. Rulers, protractors, compasses and a variety of pens weights were treated as no more than a variety of footwear stepping and sliding over a land of empty paper. In relating the 'architectural' significance of these non-representational works (specifically the Chamber Works) he has said, "Architecture is neither on the inside nor the outside. It is not a given nor a physical fact. It has no

History and it does not follow Fate. What emerges in differentiated experience is Architecture as an index of the relationship between what was and what will be."[42]

Acknowledged, or intended, with these drawings then is the idea that architecture only exists in passage through the 'Chamber' of the mind that receives it (hence Chamber Works). As such it lives a very ephemeral life that's maybe only equal to the attention it gathers in the mind (and probably only a 'distracted' mind at that). Based on these terms, architectural experience is advanced in double negative terms, since as he says; it is neither inside nor outside (neither virtual nor actual). This presents an interesting picture when compared back with our virtual continuum again – for in the continuum the experience would be said to reside *fully* inside and outside at the same time (double positive). That is, an experience or an event would derive its specific depth in-between two different but related histories/dimensions. But in Libeskind's formulation neither of these worlds is provided any breadth or extension. Rather, what he seems to present is a thinned down 'razor's edge' version of the continuum, one that accepts much less of its spatio-temporal complexity. Essentially, what we look into are pure 'cuts' of experience, cuts that may be faded into or out of at any given moment but which never solidify into anything more beyond the space of the paper.

Subsequent to the drawing series, Libeskind made the jump to three-dimensional work, to installation, to 'the Machines.' The Machines project was undertaken as something of a complex artistic experiment in modeling a world system. Needless to say, we don't have space here to discuss it fully, but the rough idea of it was to retrieve the meaning of 'end point' as it is structured into civilization so we might also grasp the same mechanisms for a new beginning. Explaining it he has said, "The purpose of this

[42] Ibid. p. 50

equipment is to release the end to itself; not to take the end, but to release the end to itself. I think the objects in architecture are only residues of something that is truly important: the participatory experience (the emblem of reality that goes into their making). You could say everything we have is that kind of residue. It is this experience that I would like to retrieve, not the object."[43] Placed into the context of this world machine, the condition of maladjusted concavity previously mentioned becomes clearer. Naturally, it describes the subject's life as it is bounced around within the machine. As a small part, it can never confirm the whole objectively, but only experience it subjectively over the events of its life. But it is also here, at the level of these experiences and events that Libeskind expresses the best chance(s) for reorganization.

Considering such reorganization strictly as an architect, as one small player within a big machine, there naturally arises the question of approach. How does one engage the many into a free association of change? It's a difficult question, and one that Libeskind only loosely touches on. At the least it involves something of a 'reopening.' Or as he says, "...any material, including the building itself – is only a triggering point for reliving, not one's own experience, but the experience of reality. In other words, architecture is possible only insofar as it can be reopened."[44] Expressed is indeed a very 'open' idea of reopening. We could perhaps rephrase it to say that architecture should avoid easy prediction if it is to persuade the innovation of its subjects – but however it's put, it remains an unavoidably ambiguous task, and at this point we're better off considering these aims as built.

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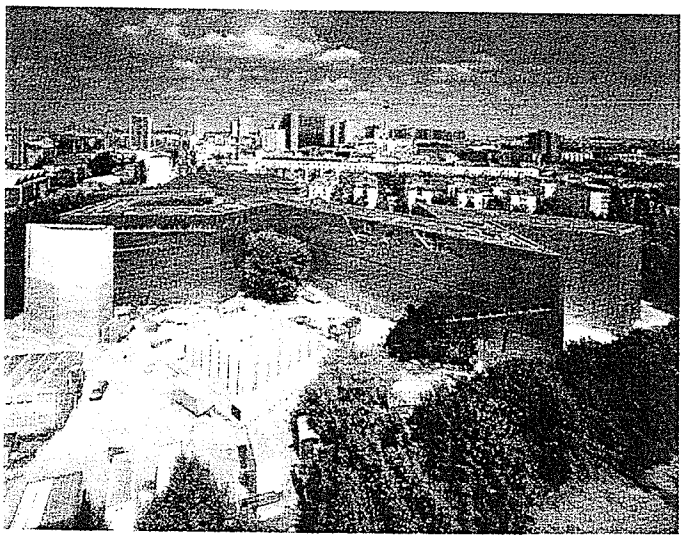
[43] Ibid. p. 187
[44] Ibid. p. 184

Review



Above top: Aerial view of Museum. From: (Daniel Libeskind, Jewish Museum, Berlin, G + B Arts International; Berlin, 1999)

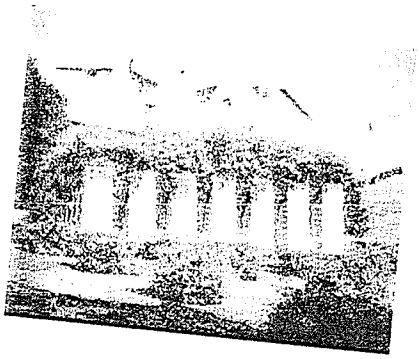
Above: Plan of old and new Museum. (Ibid)

So here it is; a site of a 'reopening' in Berlin. A reopening with many angles, projections and recessions with which to agitate the maladjusted concavities of its occupants. A reopening that has more folds than an accordion, and can likely strike more keys, so long as there are enough souls to perform them. Considered as an 'instrument' though, we needn't count how many strings and buttons it has – as instead, as always, what's more important is to measure its effectiveness in engaging and sustaining the experience. Naturally, we have to ask; can Libeskind's building play us till the end, and leave us wanting more?

The plan above conforms to the picture above it. From both we can see that the Museum sits on a triangular site and extends from another building, the Berlin Museum. Added up into so many ways – by its wall angles, by its circuitous paths (inside and out), by its laser-beam window patterns, and with a number of other scattered bits and pieces –

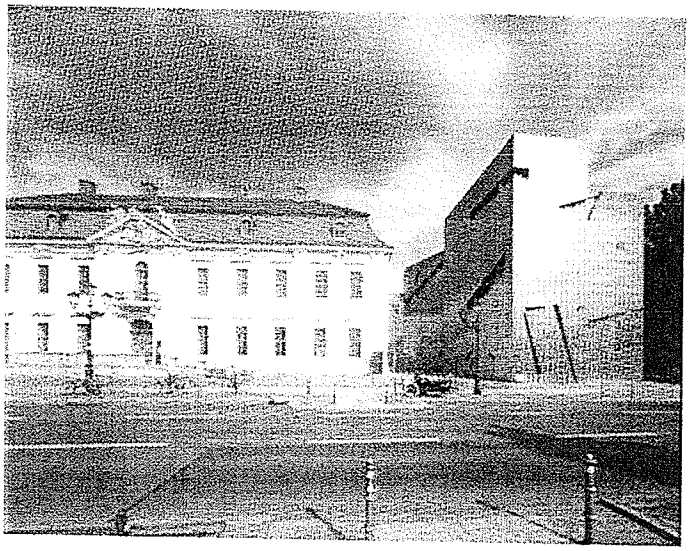
it provides for us an abundance of crisscrossing channels for composing events, some of which are more obviously noticed than others.

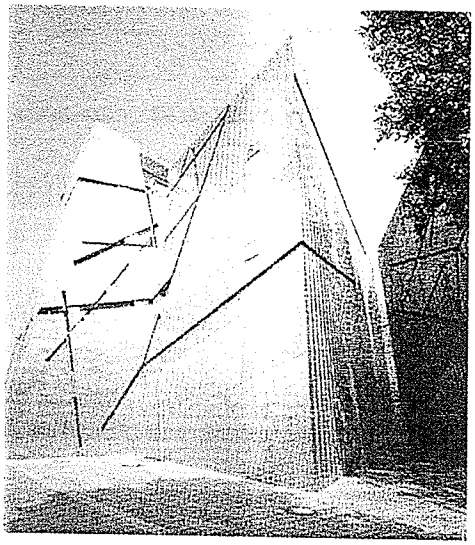
One of these less obvious information channels can only be detected by a change in datum, between the sloping sculpture garden and the flatness of the surrounding site. As it works, if one spends enough time in the garden, eventually it seems 'natural.' Come out though, and suddenly it's the regular world that is strange, oblique. This indeed makes for a unique IC compared to others we have observed, as its heterogeneity is not attained not so much by visual difference, or by any programmatic conflicts, but has more to do with the relationship of uniformity and balance as they are sustained in us over time. Together, the grid of columns produces a microcosm of 'concrete' reality, one that delivers us to an event only upon the transition of exit – when suddenly; our sideways coordination is misplaced. In this case, pre-actualization still occurs as we perform divergences (upon exit) and convergences (on entry) but counter actualization occurs now only in the convergence, the entry, or what becomes is an intensive time for mental adjustment and rebalance from the angle and gradient of the past. As is, these separate channels do manage some 'reopening' by way of containment, release, and temporary distortion.



Top: View into the ET Hoffman sculpture garden. From: (Daniel Libeskind, Jewish Museum, Berlin)

Bottom: View outside the garden, 'tilted' the way many experience the outside upon exiting the garden. From: (www.jmberlin.de)





Top left: View of the original museum and new extension. Entrance occurs from inside the old building, and proceeds through the basement. From: (www.jmberlin.de)

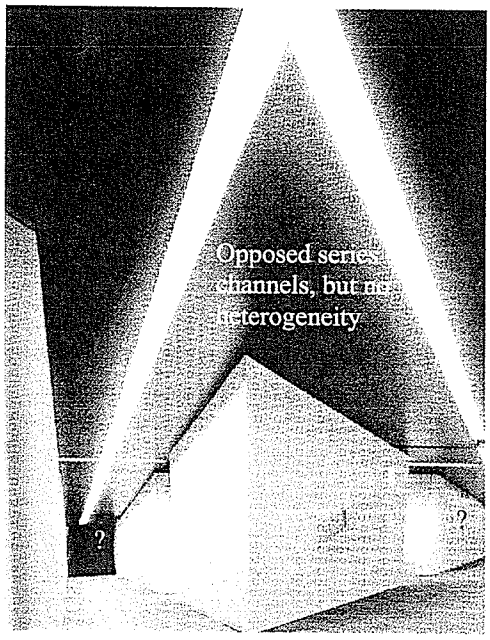
Top right: Close up of the front. From: (www.jmberlin.de)

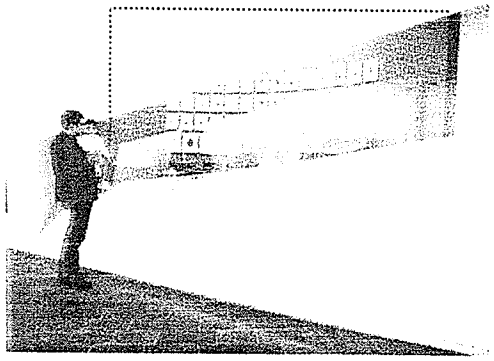
Right: Night view of same front area offers mysterious oblique views into the inside. From: (Daniel Libeskind, Jewish Museum, Berlin)

In more straightforward elevation views the building presents itself in a succession of deep perspectives (atop we look into its western edge). Walls angle back and fourth, and the window patterns similarly diagram this dynamism over their surfaces. Despite their wild appearance though these are channels we can only engage visually across an impervious envelope of zinc, and were they unfolded and flattened out they would resemble one of Libeskind's two-dimensional drawings. Standing up however they make like an origami version – performing again little cuts of experience, cuts that are best lit up at night when one can actually catch little sideways glances into the interior life of the building. Back-grounding these cuts of course are the metallic surfaces of the walls that pick on the ambient light conditions. Naturally the effects of oxidation will

slowly dull this modern shine into an organic texture, thus slowing engaging transformations over the surface.

Entry to the museum extension takes place through the old building and across the basement where one eventually encounters a forked path. A hallway view (right) reiterates the sharp cuts and openings seen on the outside envelope. And again, what we see are long planar channels carrying into busy intersections – only we can walk amongst these ones to engage programs of passage and entry provided crossroads of choice. The extensive series here converge toward decisions; decisions like where to go? Where to turn? Decisions which are more-a-less treated equal and multiplied into many possible outcomes. Directionally, the opportunities are boundless. Undeveloped though are the inflections and intrinsic properties – neither of which go much beyond lines and planes, or black and white. As it is, this maze encourages us to wander about, but it's many re-openings open too much the same way and somewhat dull the real discovery of getting lost.

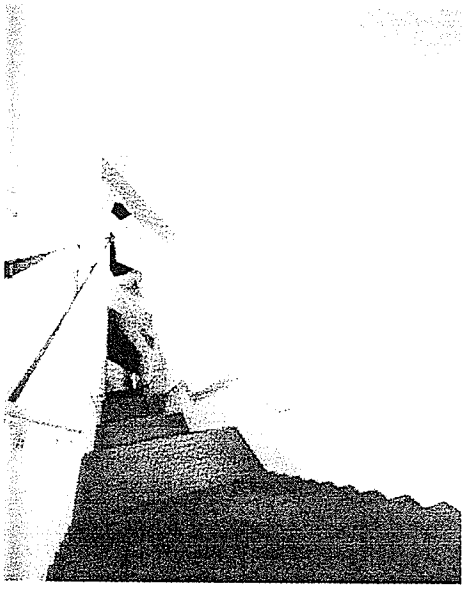


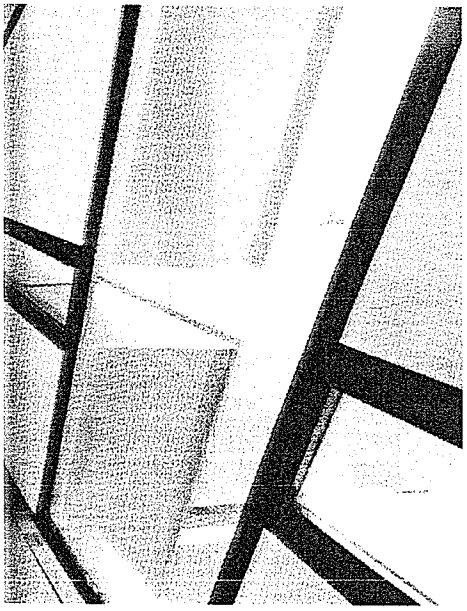


Above Top: Basement entry. From: (Daniel Libeskind, Jewish Museum, Berlin)

Above: Exhibit room. Much like outside the channels here offer more 'cuts' of experience. The exhibit becomes a convergent channel to its divergent window opening. From: (www.jmberlin.de)

Exiting the basement and going up to the galleries requires taking the stairs. Here a number of braces branch into converging and diverging series that cue one into the extension of the buildings tangled geometry. The play of openings and lines is better experienced closer to the envelope, as here one can better appreciate the buildings dimensions as they reveal themselves one fold and/or slice after the next. Naturally, movement through these spaces would induce visible vector overlaps, with the window patterns soaring past each other in crisscrossing parallaxes. In this case it is opposed directions and the motion across them that maintains heterogeneity. And so, it is intensive activity that maintains the extensive transitions. What's provided is essentially a horizon that shifts upon passage. This makes for an interesting strategy, but when performed with the same detailing and materials over the building's entire length we might expect that even such continual change would eventually normalize into the expected.

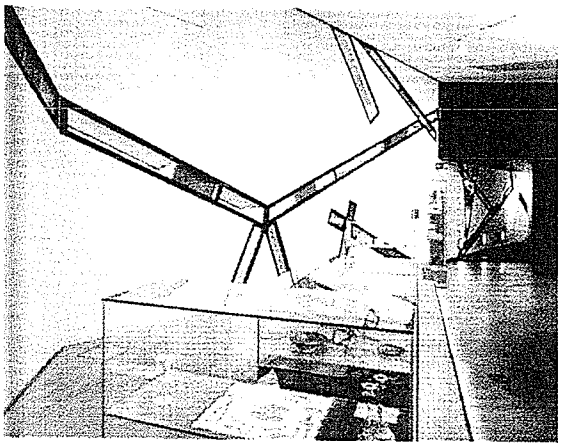




Above top: Stairway. From: (www.jmberlin.de)

Top: General window condition. From (Daniel Libeskind, Jewish Museum, Berlin)

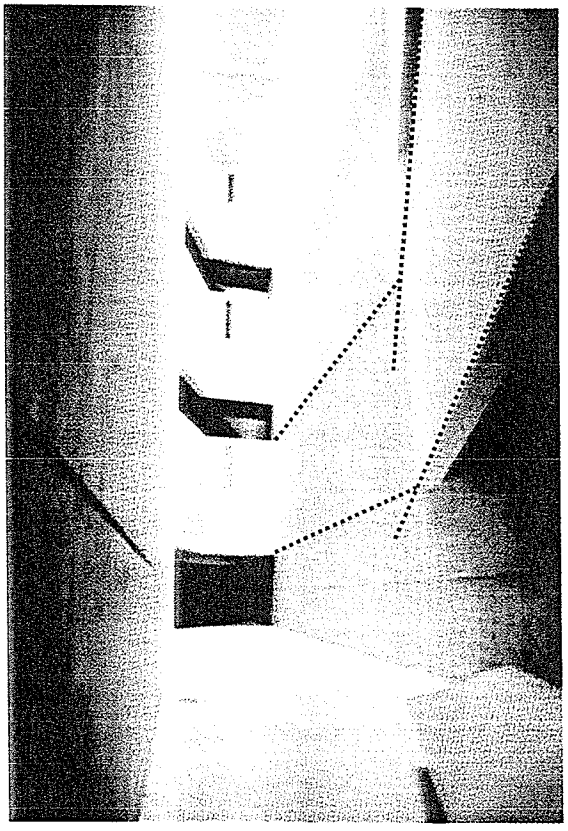
Back from the wall and into the gallery space itself, the window patterns receded into a busy path of zigzags. Behind the exhibits, they provide a number of extensive ICs, but do little to affect program, as they sit flat as surface pattern distanced from the intensive series of program. This basic condition continues throughout the other galleries, but at regular intervals is interrupted by a number of voids.



Top: Gallery space. From: (www.jmberlin.de)

Bottom: Void. From: (www.jmberlin.de)
The voids constitute a place of virtual convergences and divergences. There is little in them to see except a mental reconstruction of their extension into the rest of the building.

The 'voids' pass in a straight line through the center of the Museum. There are several of these as can be determined from the plan, and at right we look into one. The voids constitute an essential element to Museum's meaning, as what they represent is the literal 'voiding' of Jewish culture that occurred from the Holocaust. Beyond all the 'positive' artifacts lining the other halls, the voids serve as the 'negative' reminder to what's been lost and will never come back.



They cannot be entered (or at least, Libeskind would like them to remain empty) and cannot be bypassed either, and so take on an inseparable experience with the Building.

Upon passage from one gallery to the next, one sort of drifts past them. Their specific effect is somewhat ambiguous, but as they are not there for 'material' occupation it seems clear enough that their intended events are purely mental/ virtual and so are grounded in the individual. Roughly, we might say that this is a space to be filled by the mind – an actual that's been quite literally emptied for a complete virtual reoccupation. Elapsed scenes, images, and thoughts conjured up from areas previously experienced would naturally trail in with us into the void, perhaps finding new meaning and depth in its absence. Memory seems offered a replay, a reopening – or at least, for those disposed to engage it.

Summary

Upon closing this brief tour of the Museum, its likely apparent that it imposes a somewhat different framework over events from our previous examples – one that attempts a more overt connection with the unknowable dimensions of the spirit. Aimed somewhere 'over' the typicality's of program and function it then deserves some special consideration. As we mentioned, endpoint and reopening are concerns to Libeskind, things he intended this project to address. In fact, we might consider them to be the Museum's main events, what its many formal complexities serve to orchestrate. And as we may surmise by now, it the largely the voids that space this process into a number of intervals, or what are like silent pauses in the trajectory of experience. They constitute its endings and beginnings – operating as convergences and divergences we are left to construct in our passage between them.

Commenting on the voids and the fact that they cannot be (a)voided, Libeskind has admitted he wanted to impress the notion that apocalyptic events (like the Holocaust) are ever-present and cannot be outrun. (DL Radix Matrix 113) And further, in recalling such events though the emptiness of voids, his stated intention was to construct a sort of avant-garde experience, something he relates biblically with the example of Moses.[45] Powerful Moses (also an inspiration to Michelangelo) was of course the man under God, the human spark ignited under the Burning Bush, a true trailblazer of the highest degree. And what he and 'chosen' others like him example is the thrust of God's vision and will toward a new future – something Libeskind approximates into the ambiguous frame of his voids. Indeed, speculating people into the vision of God is a rather pretentious and vainglorious task, and is questionable in so many ways.

Perhaps most obvious is simply inquiring into the relevance and potential of a spiritual avant-garde mission when hermetically sealed into the corridors of a building, and thus removed from the open terrain of a real voyage? Moses traveled across the dessert, across civilizations, but what real obstacles are there in crossing this Museum filled with all the modern conveniences? And as another point of contention, we have to consider that once a 'direct experience' has been slotted into a number of designated spaces (the voids) it just becomes a regular function – for we are now 'expected' to have a deep spiritual experience, and if we don't, well... then we're probably unfaithful, or maybe just unlucky in not being chosen ones. Set up as they are, the voids open the Building toward reenactments – meaning that, things are established to play out spiritual

[45] Daniel Libeskind, Radix – Matrix: Architecture and Writings, Prestel, New York, 1997, p. 113

journeys with no actual destination. It's a sandbox for the soul, but even this self-imposed limitation does not make it entirely dysfunctional.

Despite its serious role as a Holocaust Museum, perhaps the best way to encapsulate this project is as an occult sort of game, like a Ouija board. On the surface of a Ouija we have numbers and an alphabet, and also, a blank space for collecting these numbers/letters into some kind of message from beyond. We could liken the Museum's gallery artifacts to the numbers/letters of the board, and its voids to the blank space. Wandering though the galleries we collect a number of visions, ideas, experiences in our head where they circulate around until they finally 'spell' something out in the void. We can't really predict what's spelled exactly, or how it's spelled; we just hope that something is, but as we all know the real excitement of this process comes out of not knowing anyway. Of course, between the Museum and a Ouija board there is an important difference; the game's effectiveness relies on a collective effort (on the uncertainty of many hands drifting together), but with the Museum we have only its formal complexity to mimic this presence of others. As such what it presents is like a solo version of the game, one that individuals are left to play out through their 'chamber of mind' and the complex physical environment it intersects. Reduced to this individual status, the real potentials of the game seem reduced – for whatever formal complexities exist – they offer a poor substitute to the unpredictable life inhabiting other minds outside our own.

4.0 Conclusion

To put it briefly...what from now on will never again be built, can never again be built, is – a society in the old sense of the term; to build that, everything is lacking, mainly the material. We are all no longer the material for a society; this is a timely truth! ... Free society? Well, well! But surely you know, gentlemen, what one needs to build that? Wooden Iron! The Famous wooden Iron! And it need not even be wooden...[46]

Nietzsche

Returning to the introduction, where I had brought up intensive journeys as a path toward a future of difference, I'll return now to this notion and proceed with some observations and temporary conclusions we can consider in lieu of the previous two chapters.

As started, intensity and events have been introduced as concepts we might peruse to avoid a prison of our own making, an eternal return of sorts – with the event being as but one step in a longer intensive journey. Overall, this broad notion of intensive processes implies with it a more restless and moving idea of architecture than we are perhaps used to. Ultimately though, it is intended to replay an ancient wisdom. This being, that the real discovery of life derives more from the journey than the destination (a moral that goes back to the Sumerian, 'Epic of Gilgamesh), and that today prompts us to recover an original voyage from the dimensions of a world that's become increasingly developed and familiar. Of course, voyage has proved difficult to relate with architectures' old homebound existence; but with the description of the event structure and in the space of our reviewed projects it has, I think, managed enough of an appearance to warrant some comments.

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[46] Friedrich Nietzsche, The Gay Science, p. 217

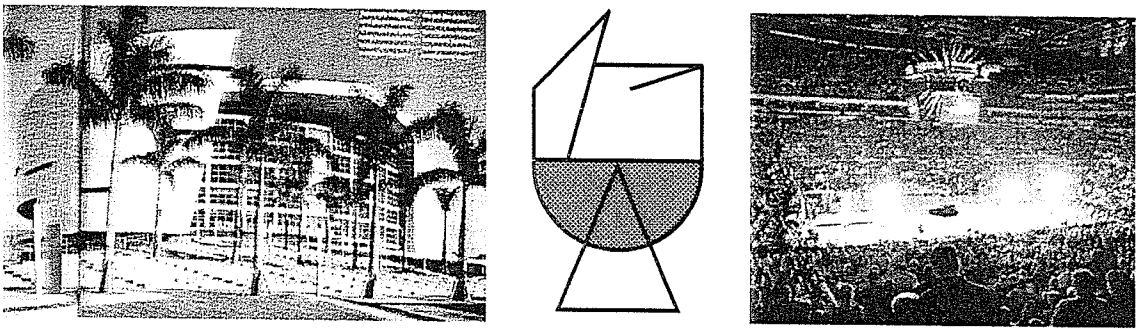
In proceeding on this, I think it might be useful to keep in mind Nietzsche's joke about 'Wooden Iron' – about how ridiculous the task of 'building toward' freedom often is. Indeed, how does one maintain freedoms when making plans, especially ones as rigid as architectural plans? There is probably no final answer to this, but as I've said in this thesis, it probably requires us to look beyond self-referential languages of form. Because, farther than this, we have to consider the intensive processes existing between forms – to the active possibilities that exist between 'wood' or 'iron,' or any other combination of materials. And of course, it is not just a matter of 'material' intensities either; for as I've made some efforts to explain, what also needs to be brought into play are the virtual intensities of mind – for this is ultimately what determines the effectiveness of event structures and whether or not they become just another dead-end, or misplaced argument in space.

Set to the task of expressing movement, change, re-openings, situations, or events, each of our profiled architects have taken slightly different steps in setting up a journey. And as always with design vanguard, they have tried to lead a 'new' path, in each case though we have to consider where, and how far are we being taken? And farther, in light of our study, we have to ask what intensive forces have they drawn upon in maintaining an open course?

Arquitectonica and the Amerincan Airlines Arena

Going back to our first project, the American Airlines Arena, what we had basically was journey developed as straight-forward delivery toward spectacle. Formally, the building operated as a propeller, sucking people into its center, and once there directed them into

an amplified 'intensity' of professional entertainment and sport. With its extensive series making only a few outward strokes, it sets its path inwardly, where the intensive capacities of it users were guided into evermore specific sets of instructions. Suggesting outward spontaneity, it proceeded to guide its events toward a dependable clockwork of economic exchange. People pay willingly and often happily, but always participate in the same journey as a passive spectator. Essentially then, the Arena is not really made for nomads, but rather, for 'consumers' of entertainment. And whatever intensity may emanate from its performances, this is projected in a straight line.

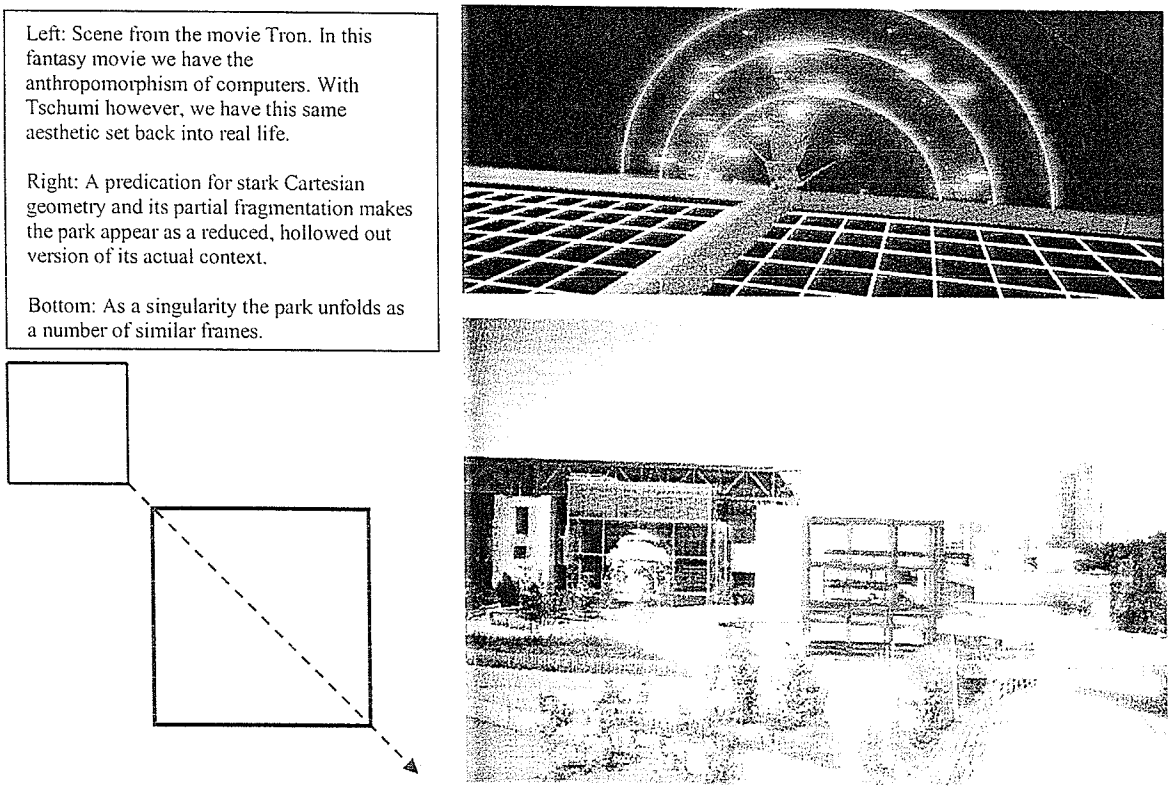


Top: as a large singularity, the arena is reducible to a giant economic funnel. Its sucks the context in, but inside stops it before a careful orchestration of chance. Inside, intensity is extensively regulated.
Top image: From: (AR 05.2002)
Right: From: (www.nba.com)

Bernard Tschumi and the Parc de la Villette

Tschumi's detour into disjunction offered another destination. In his case travel was set into something of a big game board – an event machine of cross-wired circuits and frames. With set pieces, set colors, set geometries, and just a network of points and lines, his 'artificial landscape' recalls (to me) the glowing computer world seen in the 1980s movie TRON – except that in the full light of day such an electronic never-never land

appears rather dull in contrast with the real life surrounding it. Indeed, passage from one folly to the next proceeds like the looped scenery we often see in simple animations where the characters keep moving past the same elements (just slightly altered). Of course, this in itself doesn't negate the possibility of events; it just implies a very simple formula for them, something like: [(person A, x person B) folly] = event. Given the right intensive capacities between individuals, this may be all it takes, but if so, then the role of architecture would appear quite marginal and unnecessary to event making. Given over as a sort of empty set then, Tschumi's park does not negate the potential for journeys; it just expects its users to do all the moving. It's an extensive series of 'fill in the blanks,' wherein its potential nomads have to do all the filling. Provided people are very energetic and extremely extroverted it's a strategy that may work, but seems to require more 'focus' than is likely to be found in an area given over to such pure intensive program.



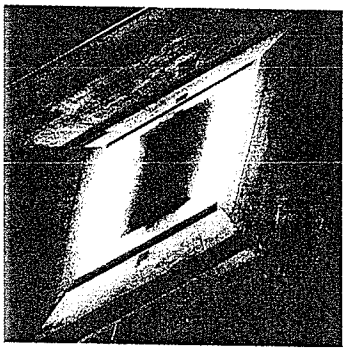
Left: Scene from the movie Tron. In this fantasy movie we have the anthropomorphism of computers. With Tschumi however, we have this same aesthetic set back into real life.

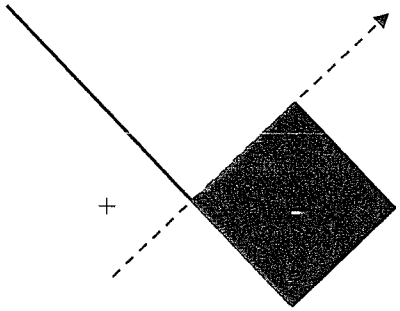
Right: A predication for stark Cartesian geometry and its partial fragmentation makes the park appear as a reduced, hollowed out version of its actual context.

Bottom: As a singularity the park unfolds as a number of similar frames.

Daniel Libeskind and the Jewish Museum

Into the winding paths of the Jewish Museum, we had a self-enclosed pilgrimage into an instrument of 're-opening.' Here, a continuous extensive network of lines set one into a long drift of converging and diverging paths. Always placing the individual into the partial intersections of much longer lines, the Museum zoned intensity to its transitions, in actual or virtual proximity to further extensions. This made it directionally effective. More problematic though, was its lack of heterogeneity across channels, for no matter where you go in the Museum, replayed and reopened is a familiar repertoire of materials and sharp edges. Adding up the various halls and voids of the Museum, what one ends up in is a sealed journey folded up in its own complexity. In suit, its events are left to continue on from a similar context of space and program, where people drift endlessly from exhibit to void to exhibit, but never into a real outside context of encounter. Regulated across a network of lines and voids, its intensity and events became systematic, a formal process if you will, and set into a time of its own.





Top: Void. From: (Daniel Libeskind, Jewish Museum, Berlin)

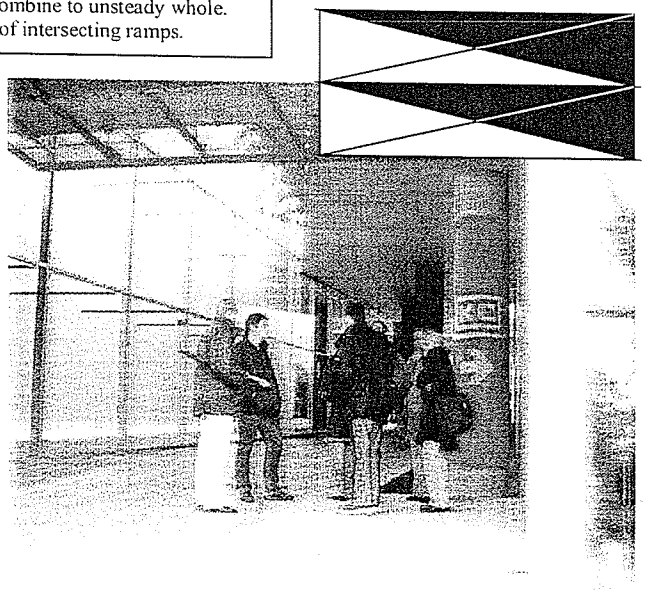
Right: Quantum city, Mathis Osterhage. From: (Architectural Design, vol. 70 #2, March 2000)

Middle: As a singularity the Museum provides a number of intersections between positive and negative space. Heterogeneity is maintained between what can be occupied and not occupied.

Rem Koolhaas and the Kunsthal

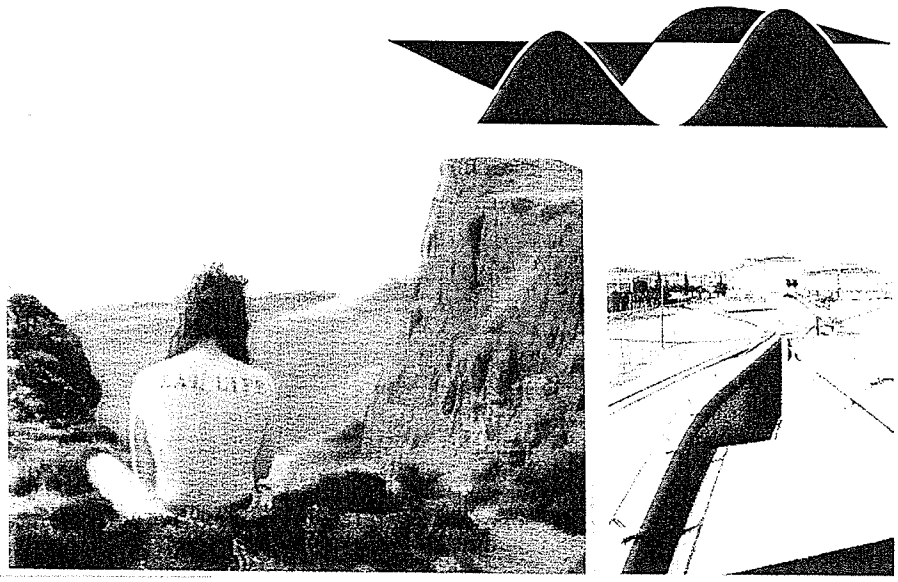
Koolhaas' museum presented an alternative tour of art and exhibits. Keeping his zigzags to the inside, what he established was a something of a generic 'inner journey' wherein the familiar signs and materials of the city are brought in and suddenly all stacked into strange sophistication. Long curtain walls, on-off ramps, standardized building components – the regular environmental clutter we see everyday – all form an unexpected series of convergences and divergences. Most effective though was the blending of program through a number of extensive and intensive series. Activity in one part of the building nearly always continued on in some adjacent part, with the effect that more possible encounters were set up. Summing up the Kunsthal, I think it is comparable to the visual art seen in many of the Radiohead albums, wherein people see themselves and each other across a thick layering of 'artificial' filters and screens. Virtual complexity is mixed, diluted, and reflected into a wider field of artifice and simulation, and left wavering into a context both strange and familiar at the same time. We travel very much as usual, but with a few more surprises thrown in.

Bottom: Radiohead art.
Bottom right: Main ramp. Infrastructure and architecture combine to unsteady whole.
Right: as a singularity the Museum is reducible to a series of intersecting ramps.



Enric Miralles and the Huesca Sports Complex

Lastly, we come back to Miralles and his outdoor-indoor basketball complex. And it is here I believe, that journey was offered its widest potential – somewhere between the full extents of landscape, cityscape, architecture and its individuals. Collecting and framing its contexts and programs at wide intervals and offering these smooth extensions inside, the building very successfully orchestrated many intensities together, and without sacrificing its functions either. In fact, considered inside the building maintained a very practical division of programs, keeping them visibly opposed in an arrangement of divergences and convergences suitably balanced to the activities carried out. Open to the transformations of the sky, sculptured into light, and set into visible extension with neighboring buildings and other contextual elements it seems very much the natural home to our nomad; a place where difference can be sought out from many sources either within or beyond the building. Typifying the structure's performance, I think it primarily offers a number of suggestions in space; aiming us somewhere between regular life in the city, escapes into the country, engagements into a popular game, or a number of casual encounters across them all.

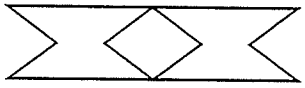


Far Left: Real Life. Behind all the layers of culture, we're all pretty much the same – born sensitive to the complexities of earth's transformations. We have only to regain some our own intensive capacities.

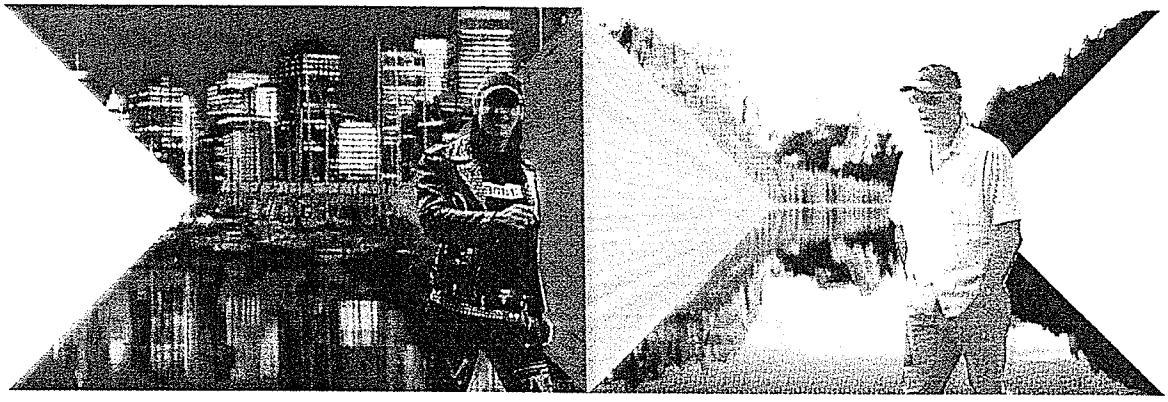
Left: As a singularity the complex forms many topological undulations, establishing a continuity of intensive and extensive converges and divergences.

Despite the many variations across our event structures, what's noticeable is that almost all of them have presented their journeys in oblique angles. In each case, it seems space is being set into motion by the arrow of time itself, something perhaps reducible to the chevron shape below:

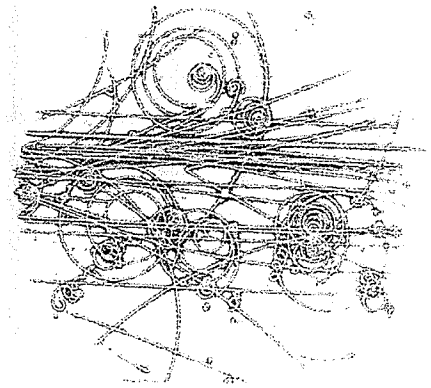
Or else, into a conjunction of spaces and movements:



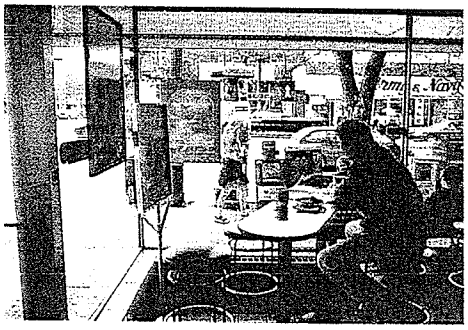
More important than oblique angles and their formal variation however appears to be *what* they bring together. More important is the source of opposed heterogeneous series and what intensive forces they bring together and toward the individual. The effective event structure is thus one that can draw us into a variety of contexts, near and far.



Drawing together context, there is also to consider what and how context is related with program, for more important than the number of series put together is their delivery to the individuals who experience them. Many of our projects have taken too simplistic an approach to this, almost expecting people's actions to naturally follow with the chaos of their forms. Were we but accelerated particles, or pinballs, this might be enough, but we're not. And nor are most of us performance artists either – willing to participate in purposeless bursts of pure desiring energy. Expectations as these are unrealistic, and commit us toward freedom as were some absolute escape velocity from the earth itself. Strategies as these I think, relate to the 'Wooden Iron' spoke of earlier; except that it is people themselves who have become the 'material' again – self-sacrificed and vaporized into an endless orchestra of pure intensity. Of course, few are likely to make such jumps in the first place, but more important to realize, is that intensive journeys do not always require this kind of absolute vigor in the first place.



In fact, intensive journeys may be closer and easier to take than we think; requiring us only to better acquaint ourselves with those lesser know spaces hidden into the familiar patterns of life. Indeed, if we are to extend the meanings and possibilities in life, we can only draw them from its daily self-sustaining schedules of time and place, as anything else can be no more than a temporary escape. And as I have tried to show, it is only by accepting some measure of function and purpose in design that we might gather such possibilities together in the first place – for however fleeting peoples immediate attentions may be, they remain grounded and shared across a more practical set of boundaries. For now then, I might conclude that architecture cannot and should not escape its arguments – it can however better expose *us* to the possibilities its arguments present.



5.0 Glossary

Event: a meeting or encounter as derived from an actual open non-linear context and also experienced in the mind of an individual.

Multiplicity: the number of singularities or structures influencing a given event. Multiplicities define actual physical structures, but also, mental structures considered as memories and ideas.

Actual: matter or physical structures as considered by their entire formal properties.

Virtual: a state of mind generated from the forward movement of two times; whereby 1. perceptual processes, act upon, 2. memory and thought processes.

Passing Present: this defines the first time of the virtual, as it remains in contact with the physical reality of the actual world.

Preserve of the Past: the second time of the virtual, defined as the amount of memory and thought it includes with the passing present.

Plane of immanence: this is the minds' divide between its two times. It is the line which internally separates its' actual and virtual multiplicities.

Virtual Continuum: describes the given intensity of virtual processes as it is maintained over periods of time.

Intensity: this defines the level or degree of difference that exists between the two times of the virtual.

Nomad: the descriptive status of the virtual subject. It defines an individual who seeks out intensities by engaging the source(s) of difference.

Manifold: a topological space which is considered in absence of any higher dimensions. This defines it an (N) space. Any chartable object may be considered a manifold, and its dimensions are entirely relative to what it models.

Vector fields: the normative field of space in which movements occur, as expressed in a manifold.

Singularity: a physical structure or set of structures that define the possible paths of vector fields.

Smooth Space: space considered as infinitely mobile, deferrable, and non-metric.

Striated Space: space considered as regular and fixed, and metric.

Intensive time: 'material time' set by the non-linear oscillation of striated elements in smooth space.

Extensive time: 'machine time' defined by a linear sequence of instants of given extension by any device capable of performing a regular cycle of oscillations.

Pre-actualization: the minds reception of actual convergences and divergences, as they occur within the passing present.

Counter-actualization: the production of ideal events which correspond in time to pre-actualization.

Ideal events: the virtual ideas and memories correspondent with pre-actualization.

Information Channel: the noticeable difference occurring between two or more singularities.

Extensive Information Channel: the difference maintained as series across two or more unmoving, striated singularities.

Intensive Information Channel: the difference maintained by moving singularities in the smooth space of their actual events.

Chaos: the total spatiotemporal complexity of an actual context. Chaos is the reserve from which actual multiplicities emerge.

Screen: refers to the number of information channels an individual perceives within a given event.

Event Structure: an actual physical structure (such as a building) set up for encouraging events.

Architectural Form: the purposefully designed formal elements of an event structure.

Contextual Form: the existing elements/series an event structure can engage as a wider network of singularities.

Program: the given, expected or possible activities that occur within the space of an event structure.

Extensive program: program that is more-a-less fixed within a striated and extensive space-time relationship.

Intensive program: applies to activities that are not fixed, and given to non-linear variation between smooth and striated elements.

Striated/Extensive series: the formal extension of an actual singularity, considered as fixed and unchanging.

Intensive series: the extension of an actual singularity, considered by its *movement.*

Series channel: the physical description of a given striated/extensive series.

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The single best account of evolution and its potential implications that I've ever read. Taking the purely mechanistic or reductive view that all life develops and evolves by algorithmic transformations the author describes how the complexity of life is engineered from very simple processes. The order of life is explained to arise logically like a tower erected by cranes. Imaginary skyhooks are offered as the only (and impossible) alternative. Dennett's philosophies carry great sway in the theoretical realms of biology and AI.

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University of Minnesota Press; Minneapolis, 1983

A major philosophical work that reacts to the state of contemporary desire as it has escaped from circular Oedipal traps and into the schizophrenic structure of advanced capitalism. This book has defined desire as a force that is fundamentally fluid, dynamic and offered many lines of escape and return within the numerous flows available in the expanding technological network of modern society. It has continued influence among many theorists seeking to define the operational logic of human desire today, and is oft quoted my many architects seeking to align their work within the spirit of the times.

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Jencks, Charles.
The Architecture of the Jumping Universe: How Complexity Science is Changing Architecture and Culture
Academy Editions; Chichester, West Sussex, 1997

In this highly personal polemic, Jencks argues a need to embrace an architecture that symbolizes the creative forces of the universe and orients the human condition into a cosmic context. Primarily an aesthetic review of signature buildings, his writings are somewhat socially and politically inert, but nevertheless they expose a particular set of conditions and ideals upon which much new science architecture is built.

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Koolhaas' manifesto on 'Bigness' and his 'Generic City' essay expose an ideological response to the city that I think relate heavily with a very 'rational' approach that is 'scientific' in its extreme detachment from the subjective aspects of the city. These written works may be seen along with his many projects to display an influential approach to the city that is highly 'experimental' in nature.

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This is a small book explaining new architecture that is self-consciously futuristic. It relates how new projects are responding to the electronic potentials of the new city by tapping people into complex networks of information. Essentially it offers that new architecture might liberate people by splitting their perceptions and senses into a vast global network of 'endless' experiences and possibilities etc.

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