2 Questions:
what becomes
architecture

Discussions

with a

Master

[IN MIND]

Robert Dorgan, Committee Chair

Robert Dunay

Michael O'Brien

Philip Pasqualino

Heinrich Schnödt

Robert Siegle

BECOMING   AR

A thesis submitted to the faculty of
Virginia Polytechnic Institute
&
State University
in partial fulfillment of the requirements
for the degree:

Master of Architecture

September 21, 1998
Blacksburg, Virginia

Joseph Edward Lambert
t.l.r.

RCHITECTURE

for my father,

who has always offered his love
and support towards our dreams,
who gave us courage towards
individuality
who insisted we think for
ourselves,
who taught us the true value of
work and responsibility,
and
who inspired me to pursue new
boundries beyond the limits of
current understanding

with
a special dedication to
Richard Morril &
Cahterine Brown;
if you can read this,
peace and love

CONTENTS

BECOMING AP

PRIORI

For several years, certain personal efforts relied heavily upon an essential belief in Lou Kahn's masterful answer to a student's question,

because Architecture is.

Kahn's spiritual awareness brought about a poetic significance to the studying, learning, and actualizing of our environmental efforts. Through his profoundly simple answer of architecture's essential existence, Kahn suggested that our works could never reach this state of being (even reason being unable to reach to far), leaving us only the ability to aspire towards it- with works ever to it, never with works of it. In the despair of our Modern response we set to achieve an end worth of it's recognition which simply fails to acknowledge that the question was one of *why*, not one of *what*.

His answer, and it's suppressive conditions of existence, is no longer solely acceptable to a student's question. To my Master I say, reconception is necessary; the answer requires a more dynamic essence. As it is with the nature and dynamic flow of all 10,000 things- one can never exist, though one is always existing; one can never live , though one is always living, and in our cultural and social attempts to assimilate and accommodate our environment- our attempts will never be, only ever becoming. In other words, Mr. Kahn, I would like to supplicate and supplement,

because Architecture becomes.
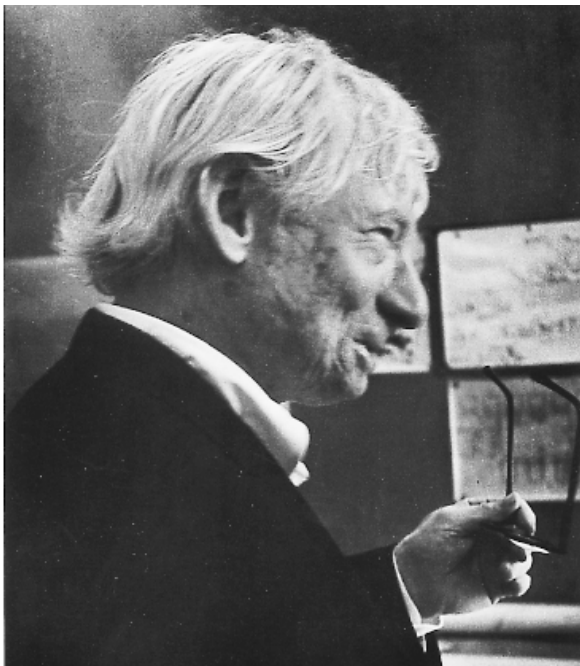
In vain your image comes to me
And does not enter me where I am who only shows it
Turning towards me you can find
*On the wall of my gaze only your dreamt-of shadow.*

I am that wretch comparable with mirrors
That can reflect but cannot see
Like them my eye is empty and like them inhabited
By your absence which makes them blind.
                                        L. Aragon

If you take a Campbell's Soup can and repeat it 50
times, you are not interested in the retinal image.
What interests you is the concept that wants to put 50
Campbell's Soup cans on a canvas.

                        M. Duchamp
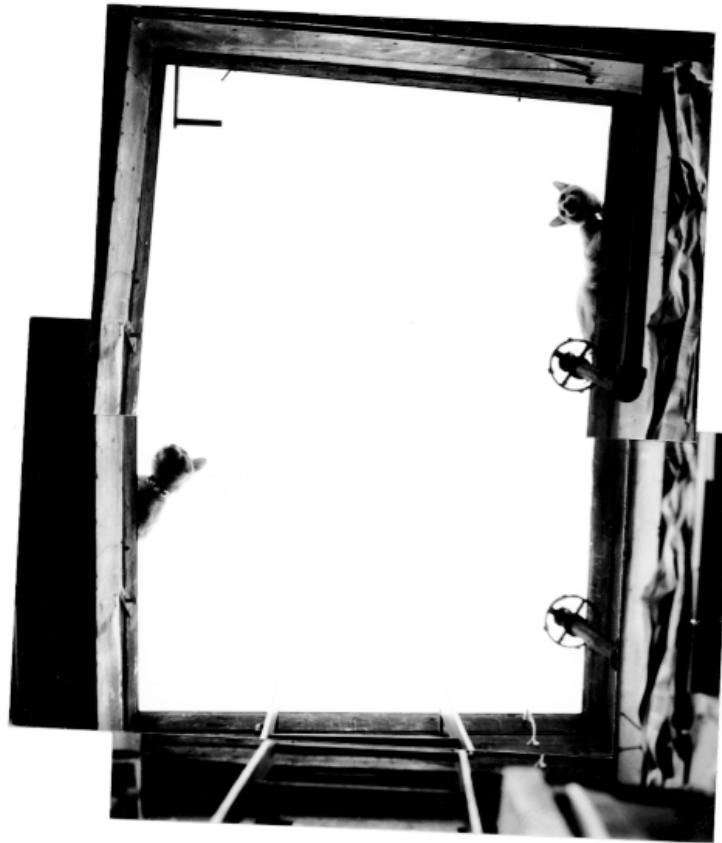
A Way of Seeing

If you get to close to beginning, it goes farther and farther away from you.
L. I. Kahn

His apartment was spread evenly among the magazines bearing their articulated likeness; or severe differences in degree. And though he and the others knew, no one bothered to ask the question. All around were photographs and books and images and parts- of a certain endeavor. Voices silent against activated desires; too obvious to disregard, too essential to talk about. He considered it a concept worked out in material, but that proved to be entirely too fanatical. To be more concise, it was an attitude. Expressed by a precise piston configuration; a rotational difference of degrees. And though it was merely a difference in degrees, for Byron and the similar others, it was distinctly a difference of kind.

And then Ramone; he just wondered; the necessity of the material with in. Though he was far from the answer, it became apparent the answer was within their interest. The passion of Byron, and the similar others, was not simply the pursuit of a motorcycle, it was the pursuit of the motorcycle.

The general piston configuration of a typical two cylinder engine is set so a piston is fired with every 180 degree rotation of the crank shaft, creating a smooth rotational effect - as long as there is gas in the tank and a battery supplying a spark. The piston configuration of a two cylinder Harley Davidson motorcycle engine is set so the 2 pistons are fired consecutively at approximately the 90 and 270 degree marks of rotation, creating a certain discontinuity in the firing sequence.

For Ramone, knowing nothing of motorcycles or pistons configuration, the difference was easily recogniz-

able simply by its sound. It sounds as if something is wrong - a certain something missing; necessarily. At a slow enough idle, a H.D. motorcycle sounds as if it was always on the brink of stalling.

And that's it.   A difference in degree that for many produces a singular difference in kind. Ramone considered that a Harley Davidson motorcycle is a motorcycle engine fabricated the Harley Davidson Manufacturing Co., modified and added to with a derivative attitude of intent until certain functionality of locomotion is obtained. All else is extra. He found this definition much easier to come by than the definition of an other motorcycle. The Harley Davidson's essence, being so extremely apparent and so dominate in the definition that it's continuity is inherently necessary. With all other motorcycles, he was still left with locating the item or items in which reside the essence of its becoming.

These items are not necessarily physical things. They may be things without physical means, possibly finding existence only through implication. They may be within a relationship to other things, things in a context with each other, implying their similarity or interconnectedness, forming a new unity, a new whole simply by their proximity.

Bringing harmony to their inherent uniqueness.
Bringing harmony to their inherent separateness.
Bringing harmony to their inherent contradiction.
Could this "harmonious resolution of an inherent contradiction" be the essence of their beauty?
Could it be the essential definition of everything?

Surrealist poet Louis Aragon writes, "(Conventional) reality is the apparent absence of contradiction. The marvelous (true reality) is the eruption of contradiction within the real."[1]

So, what makes a thing a thing? The harmonious resolution of an inherent contradiction? All the parts: harmony, resolution, inherent, contradiction, are all conscious and social constructs. They all bear the marks of our minds and our social interconnectedness.
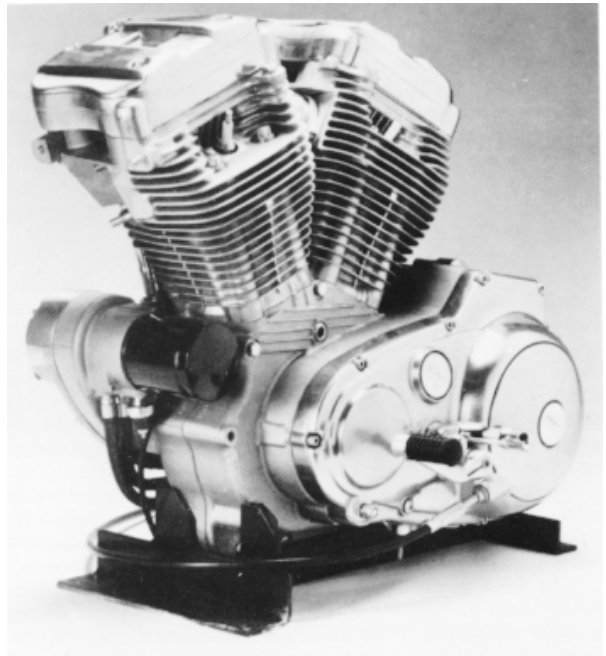
An excerpt from *Consciousness and the Ultimate Essence of Matter* by T. Jarvile

If we take the point of view of the theory of organism-environment system, we may look at this situation from a new angle. According to this theory, the world which may be described appeared with the appearance of the human consciousness. Consciousness was created in a system of several individuals when they joined their actions to produce common results. This joining was possible through communication which later developed into language. This communication, needed primarily for the production of common results, may describe the world only as indicators of results, fixed points in the common action of the individuals.

Those parts of the universe which became objects of description were primarily those which were needed by human beings in their actions and by their bodies. Therefore, the perceived (conscious) structure of the world reflects more the structure of the human body as it may fit the environment than any independent structure of the world. In fact, the universe may have any structure depending on the beings which live in it. This means that there is probably an infinite amount of possible parallel descriptions of the universe. **The implicate order of the universe for man (cf. Bohm) is the implicate order of the human body in its environment.**

As the whole human world appeared only with the appearance of consciousness we may say that the world is a product of spirit. Every perceived thing is a product of spirit, a result of co-operation between human beings. However, the concrete thing itself is only an indicator of the result, an indicator of just one aspect of the reality. Therefore, like Plato we may say that only ideas are real and the perceived world is only shadows of real things, ghosts flattering on the wall of the cave. However, this metaphor is insufficient, in as much as these perceived parts of the reality are not only shadows, loose and without significance, but they are also significant and meaningful parts of reality. Obtaining their concrete form through the human structure, they are only one possible aspect of reality, not reality in its completeness.

The modern quantum theory still waits for its ontological interpretation which seems not to be possible without clear understanding of the objects of perception and consciousness. The minimal energy package of matter, the quantum, seems to behave in ways (by methods of description) not possible without understanding of human consciousness.

A quantum may be described as a probability wave or as a particle located in a certain place. If we have one quantum in a closed box and we use a wave model to measure and describe it, the quantum will be located simultaneously in every part of the box. All the possible alternative positions of the quantum exist simultaneously as a wave; by superposition, the state of simultaneous existence of all possible descriptions. When we divide the box with an opaque wall and measure the quantum as a particle, its location may be only in the other side of the box; thus, it has disappeared from the other. This collapse of the superposition, or change to one state of quanta description, seems thus be dependent on whether the quantum is measured or not. The measurement seems to influence the quantum's properties, it's location and whether the quantum exist at all. The conclusion has been that consciousness may influence matter by causing the collapse of superposition and that it is only consciousness which may fix the quantum to space and time (cf. Wigner, 1962; Davies and Brown, 1989). Therefore, showing a causal relation between consciousness (or spirit) and matter.

On Critisism

Aestetics comes after you make something, not before. You can leave aestetics to someone else; to the architectural critic, for instance.
L. I. Kahn

Since most art criticism is based on representational content, most art critics are at a loss when confronting abstract art forms who's essence is nonrepresentational. Music and architecture are two such art forms who abstract reality requires a different mind of consideration. By qualifying a unity of all the arts and therefore granting a critic qualified in one particular field the qualifications to judge the works of another field, critics are given permissions to judge works of one kind by the merits of another. Permission to judge space in the terms of a plane reduces all spatial and plastic qualities to pictorial values. Failing to see the circumstantial qualities and peculiarities of each event so as to ultimately miss those qualities which are essentially in the nature of the subject. "It is not merely an error of critical method; it is a misconception arising from a lack of philosophical position".[2]

The study and critical review of a subject requires a deep understanding; it requires a valid and clear interpretation of that which becomes the subject, of that which becomes anything, of relationships, of a cultures motivations, of it's environmental and artistic expressions. To discuss a work outside of the cultured conditions which bears it's context is to offer it a disservice, the loss of possible futures, and eventually the loss of other works to follow. The criticism of any event or subject must be based within the essence of the subject- or else it can only be considered as a pleasant intellectual interchange; games of the mind and tongue and solely interesting for the moment. This is a call to be considerate, not as scholars of a subject, rather as participants and assemblages of a cultured social condition.

To understand a subject and to know how to see it is the key to mastering the means through which it becomes. So we must understand our ends as they have come to us. We must ask: by what means and measures do we know that a thing is a thing; we must start from the beginning of critical experience and perception? We must consider it theoretically and it's application into a practical context. Ultimately coming to a point which is free of theories; the only requirement being participation.

Form is 'what'. Design is 'how'.
L. I. Kahn

Often the nature of certain projects do not allow for their actualization without exhaustive prepatory studies. These studies have qualities and natures of their own, independent of what they are meant to represent. The conventions of representation are used as a means of obtaining an essentially and abstractly different end. They are merely a temporary mule of necessity asked to carry the burden of vision. Though these means can often offer opportunities to see what is not readily apparent, they can also fool us into seeing that which does not really exist. When the inherent qualities of these representations become honored or condemned, their judgments are subsequently applied to the represented other; asking the actualized children to pay for the sins of their pictorial foster parents. The pictorial or plastic devices of representation must not be confused with the subject represented.

Saussure's contrast of synchronic and diachronic linguistics can be used as a parallel model of this situation. Referring to a linguist's point of view, Saussure states, "if he takes a diachronic point of view, he is no longer examining the language, but a series of events which modify it. It is often claimed that there is nothing more important than knowing how a given state originated. In a certain sense that is true. The conditions which give rise to a state throw light upon its true nature and prevent us from entertaining certain misconceptions".[3]

In other words, a critique of *this* chair as a chair can only be done by synchronous means, while a critique

of this chair becoming a chair can only be done by diachronous means. Therefore when a thing is critiqued by diachronous means and methods, synchronous effects occur as unacceptable, while only diachronous effects of variable duration justify recognition.

In reference to Nietzschean dualism, Louis Sass writes in *Modernism and Madness*, " thus Nietzsche would speak of the importance of escaping from instrumental convention- into a world of sensation and immediacy, and of becoming. Criticizing the tendency to ignore the unique features of the individual objects by assimilating them into the mere fiction of general concepts."[4]

In every physical structure, there is an external shape and an internal organization (from bones to consciousness). And like the cubist painters, who tried to understand the time-space qualities of a box by simultaneously showing the box in plan, the box in elevation , the box exploded, and the box smashed, we require participation on part of the observer. Becoming, being quit similar to the peculiarities to Heisenberg's *principle of uncertainty,* is dependent on the critical and contextual understanding of its own viewer.

This is not simply an exercise in precision and an attempt to make efficient the terms of communication, it is also a recognition of the delicate nature of context. Once certain conditions are brought to a subject, those conditions, regardless of their validity, are not as easy to remove- if they may be removed at all. "The artist is not the only one who performs an act of creation, for it is the spectator who establishes contact between the work and the outside world by deciphering and interpreting it's underlying distinctiveness, and in this way brings his own contribution to the creative process." [5]

It is clear within our contemporary culture, criticism and context have become intimately tied composites, each often becoming the other; while objectivity is becoming an abstraction we use to quell our insecurities.

On Context

If you think about it, you realize that you don't say the same thing in a small room that you say in a large room.
*L. I. Kahn*

The critic does not only render more apparent what is already true though unclear, he/she can add and reveal an entirely new structural formation simply by their proximity of participation. "As the implicate order of the universe for man is the implicate order of the human body in the environment",[6] thus our only possible aspect of reality[7], entering into context with a subject is ultimately the fulfillment of context.

With the overwhelming power to change our perception of an image without re-representation or alteration other than it's proximinal relationship to other similar or dissimilar items, context has been used by artist to re-aquaint us with ourselves. Offering us a chance to look again at the familiar; to discover more of it's true substantial self and consequently the substance of ourselves. For Marcel Duchamp the act was to terrorize the senses in order to strip banal significance from everyday objects while Andy Warhol desensitized, acclimating our familiarity with imagery until all previous meaning was removed, leaving us alone with the singularity of image. And with all it's due respect, Nature has used context to create insects species of such bizarre imagery as to take on the seemingly exact appearance of it's environment in order to achieve a sort of anonymity and subjective invisibility. Leaf and stick bugs have so highly acclimated to their environment, they have almost completely assimilated it's appearance.
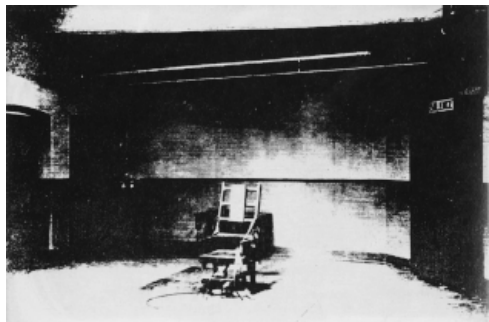

27

Context, bound in means of proximity and relativity, reveals it's absolute power as the power of relations. Though a definitive theory on the power of relations is beyond the scope of this thesis, there may be no real need for a theory, just a strong conceptualization, an understanding of our motivation (historical awareness) and a good common (cultured) sense of reality. This conceptualization is an idea that the power of context only exits in relations and can be seen by looking at subjects in various relations. Studying the power of context by creating works which interrelate their variable selves and a consistent other.
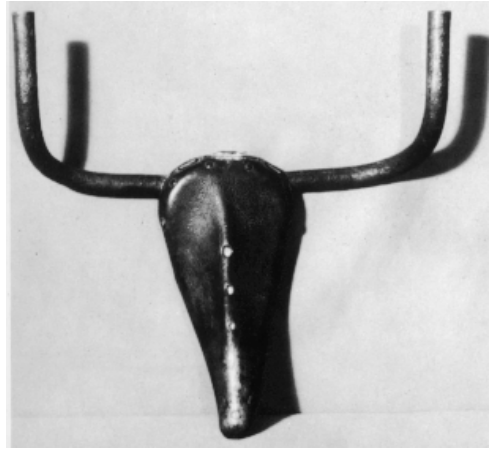
Particular works by Picasso, Duchamp and Warhol have shown each artist's individual ability to foresee new images in common situations simply by the application of an alternate context. Picasso's *Bull's Head* was fabricated by the application of an assemblage (a bicycle seat and handle bars) to an abstract context of minimalism and historical/social association (a wall), making apparent the pictorial configuration of the assemblage rather than it's original appropriation. As parts of a bicycle, the seat and handle bars have an almost purely functional configuration which relates to an efficient mechanical configuration of the human body. When Picasso puts them on a wall their relationship is now arbitrary- though their orientation has not been changed. Without the fulfillment of the bicycle mechanism, these parts are no longer understandable. In an act of desperation, we place upon them an old form of recognition; they have become representational - hence meaningful. The parts themselves have not changed in any way; it is their abstract context which brings out their figural characteristics to a level of social recognition.

Similarly, Duchamp's *Fountain* acquires significance by it's re-appropriation into a new context. Though unlike Picasso's Bull's Head, Duchamp's *Fountain* necessarily retains it's original significance and is not dependent on the object representing something else. For Duchamp, the visual element is simply less important, "everything would become conceptual, that is, dependent upon something other than the retina".[8] With the *Fountain*, the new context did not bring about significance, the new context was the significance, be-

coming the creature of its place and time of exhibition.[9] It is the act of looking at an ordinary subject in an special way which makes it an object of perceptual interest, a kind of art work, absurdly substantial.

For Warhol it was the act of repetition which enacted the strength of his new context. The use of a repetitive mode and element would breed not only familiarity, it would establish a sense of desensitization to the image enforcing a release of cognitive judgment. It would establish new imagery alone, usually it's own singular image as the context of relations. An image re-applied to itself, becoming. Just as culture is developed by the application of a thing to itself- by way of itself, Warhol's images become cultured and significant by relating to themselves. In a sequenced version of his 1963 painting Electric Chairs, Warhol leaves the end panel of this 10 panel painting empty. It is this act which is the essential crux of this work. And though Warhol is more explicit by using a blank panel, the panel itself is essentially unnecessary as the bounds of the painting define the necessary aspects of being and non-being. The negation of an image of negation, in sequence to itself, takes this work into the realm of Sanctity. In the full aspects of reality, the end panel is not really blank. Warhol calls us to face ourselves and our actions, and in a form of denial we paint the final panel ourselves. Releasing himself from the artwork, he makes us the penultimate artist of the work as we gain final authorship simply by our socialized participation. It does not matter how long we stare at the end panel or even if we offer it only a glance, we can never imagine it completely without content, the context of images has become too familiar. It is here that we see the overwhelming strength of an idea (or an image) implied.

Context and it's power of relations gave Picasso, Duchamp, and Warhol new uses for old images. Even as the images themselves are not seen as significant, it is their acts of constructing new relations which becomes the true creative moment. Each of these works have obtained a beauty; becoming worthwhile only
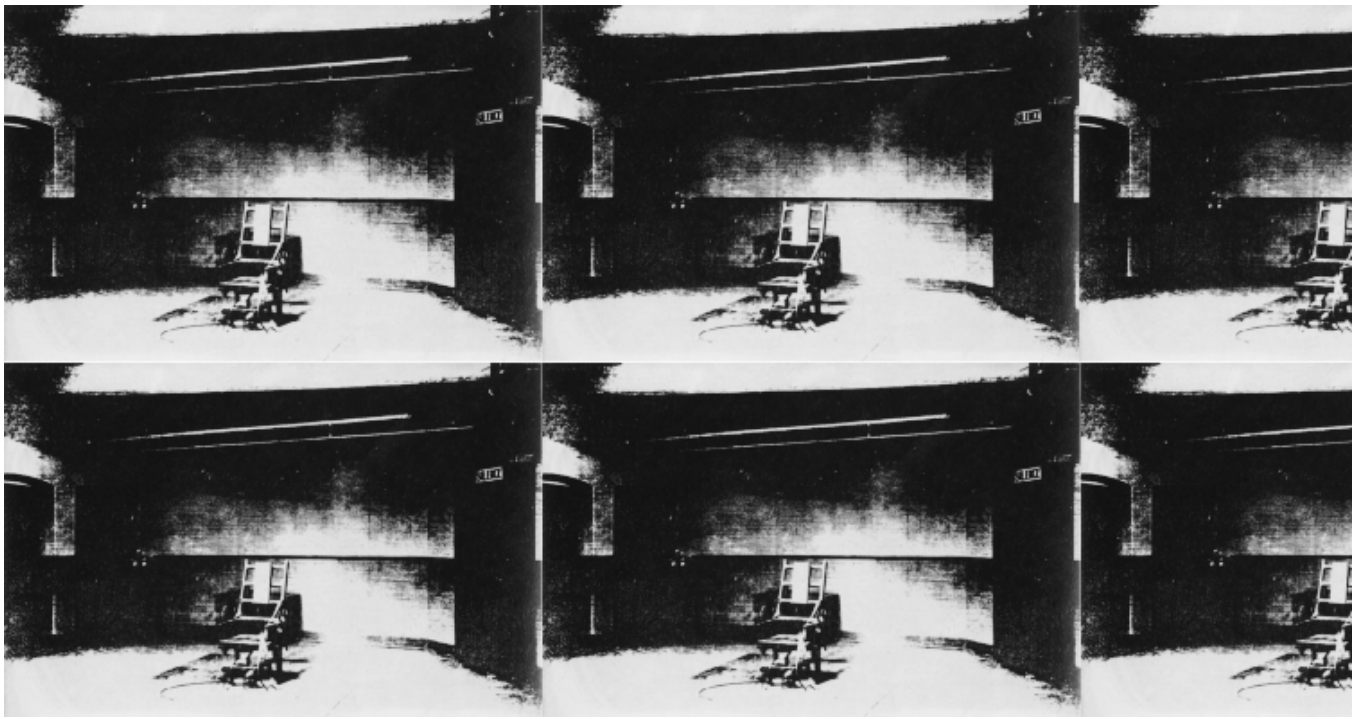
after we reconcile (harmonize) the inherent contradic-
tion of their circumstances. Their actions are not per-
formance based, rather the act is seeing the circumstan-
tial transcendencies of an item's meaning and signifi-
cance due to new relationships... and (re)acting accord-
ingly.

Wherein the viewer and critic are always part of the
context, it must be considered fully that which is brought
to weigh upon a work subjected.
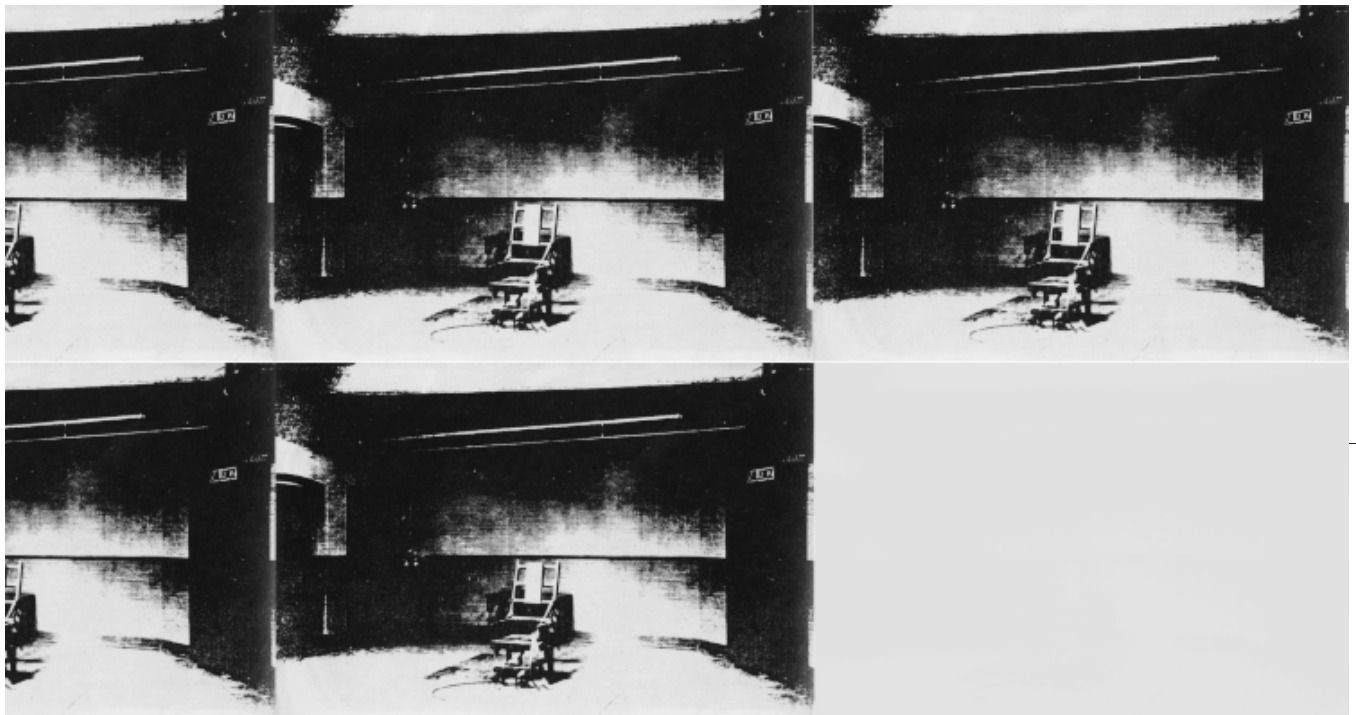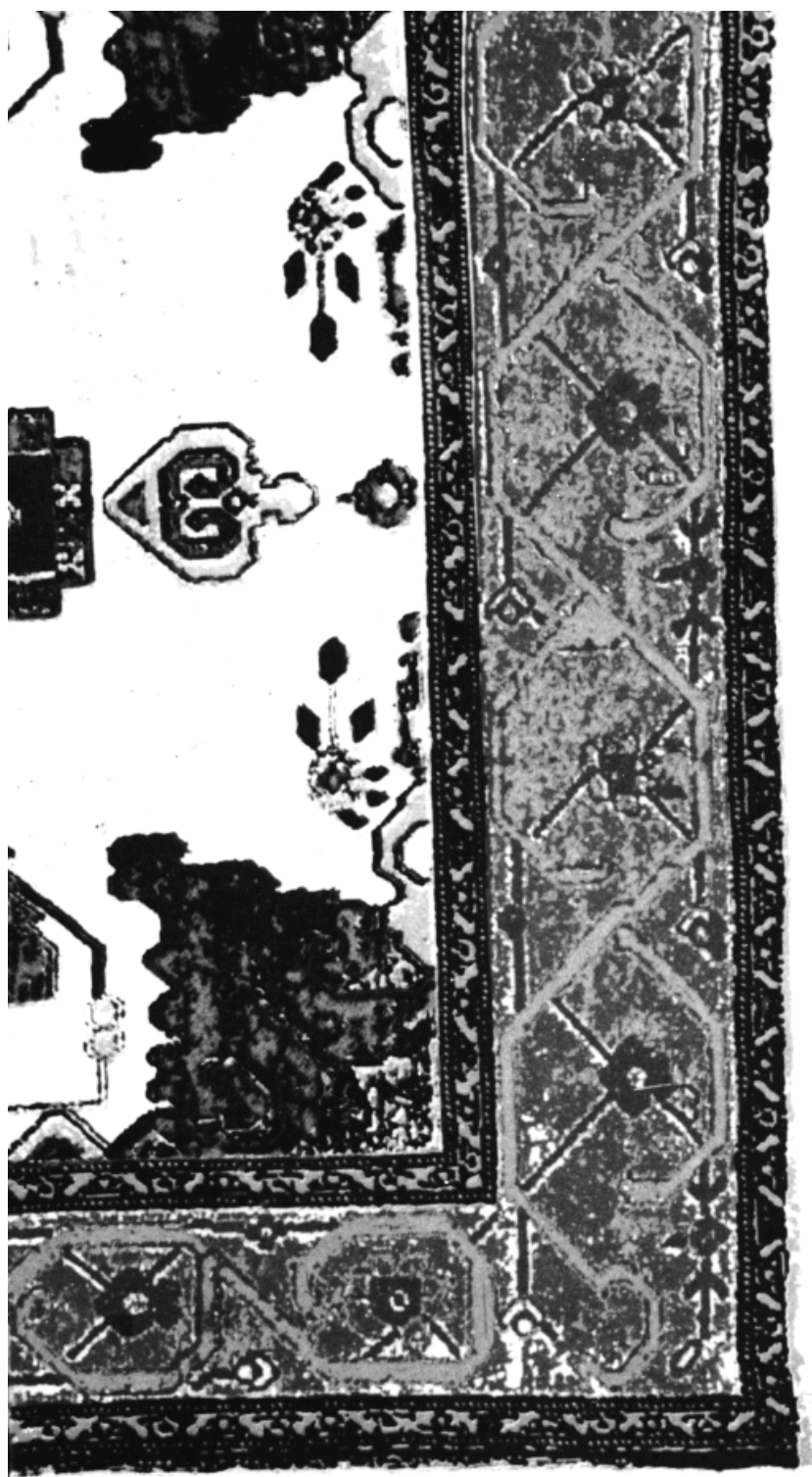
Project X

*The spaces defined by the members of the structure
are as important as the members.*
L. I. Kahn

As seen in the works of Picasso, Duchamp and Warhol, a given context can ultimately alter or even dispose of an items previous significance. To move a subject from one context to another creates the possibility of an essential alteration of content so dramatic that it could be said the nature of context is inherently subversive to objective continuity. So how would it be possible to view a subject within different contexts? Or to view different subjects within the same context? How would it be possible to subvert the subversion of context?

It is not exactly clear that any of things can be done. And though the variety of subjects and fields are too great and complex by nature to comprise a single method of subverting the full unity of context, a limited subversionis probably possible within the direct realm of the thesis. Since the body of this thesis seeks expression through the fabrication of 5 projects becoming, the issue of a constant context becomes important in that it should assist in revealing the similarities of the 5 projects without altering or engaging their particular differences.

The properties of becoming are not readily apparent if the viewer is without the conditioning of it's nature. And history has shown that a derailment of thought is too easily produced by the introduction of matter from a different subject. So to keep the issues of becoming in the forefront of the discussion, 4 tapestries were fabricated to act as a consistent context, as pointers, and as reminders to the nature of the subject held in and out of their field. In short, subverting the nature
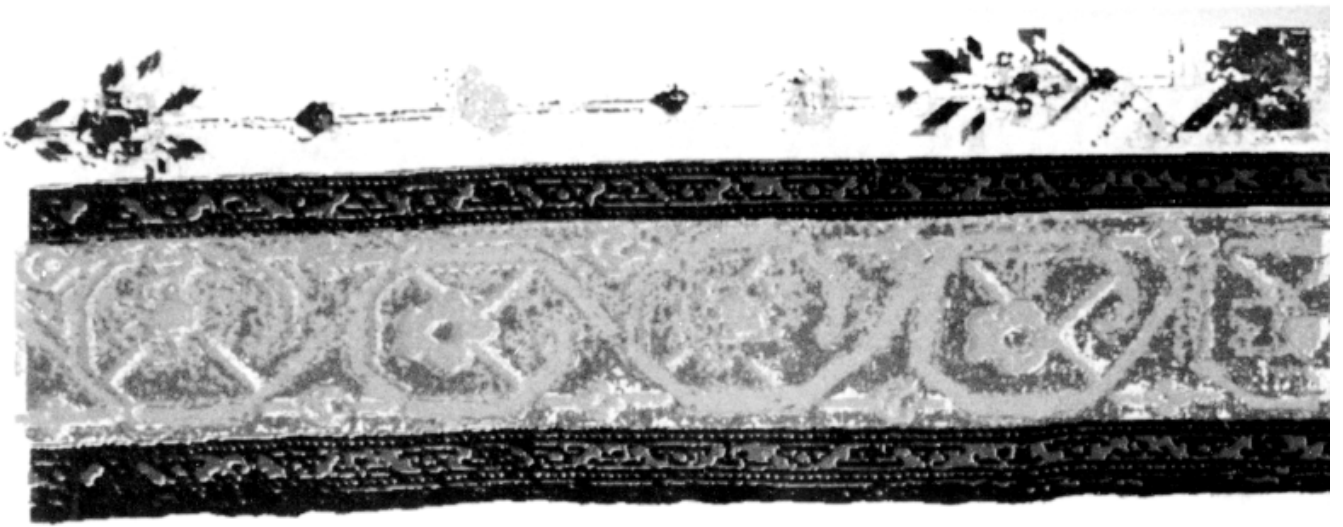
of context by fabricating a context which is not subject to imagery, place, or content but one that is in itself always becoming.

> Project X is a tapestry- a wall upon
> which the work is to be displayed and
> considered and a backdrop to that which
> is not bound in material. The tapes-
> tries consist of an assembly of 24-36
> 18"x25" silk screened image parts. The
> parts have no correct orientation or
> sequence of assembly. There is no as-
> sembly more correct than another, there
> is only an assembly appropriate to the
> space of display, and the priorities of
> the assembler.

The tapestries are not an assembly of parts, they are the enduring relationships and possible relationships of the parts to each other. The tapestries do not exist within the imagery of their parts though the tapestries are expressed by the imagery produced by a particular arrangement of parts. As an example of cultured development, the tapestries are at once a consistent context while simultaneously maintaining a tradition of becoming. Their continuity endures through history because the cultured development of their essence is bound to an original necessity to *become* with each nomadic shift.

> It can be seen that within the actuali-
> ties of architecture there is no such
> thing as a line, only fields and edges.
> Every material condition is a field of
> particular dimension bound by a con-
> tinuous edge. The world of architec-
> ture being made up solely from the
> inseparable unification of fields and
> edges. Fields, defined by articulated
> edges. The similar real conditions of
> every rug and the expressed textural
> conditions of the oriental rug bear this
> reality at all times.

The use of a rug as the primary imagery stems from the oriental rug's traditional formal use of field and boarders. As the tapestries of Project X are re-arranged, old fields become new boundaries; boarders gather together to define new fields; each one continually becoming the other as they redefines themselves.

Considering the tapestries as the context and each work as a project of becoming, the works themselves can now be seen merely as differences of degree, while their differences of kind remain the subject of another place.
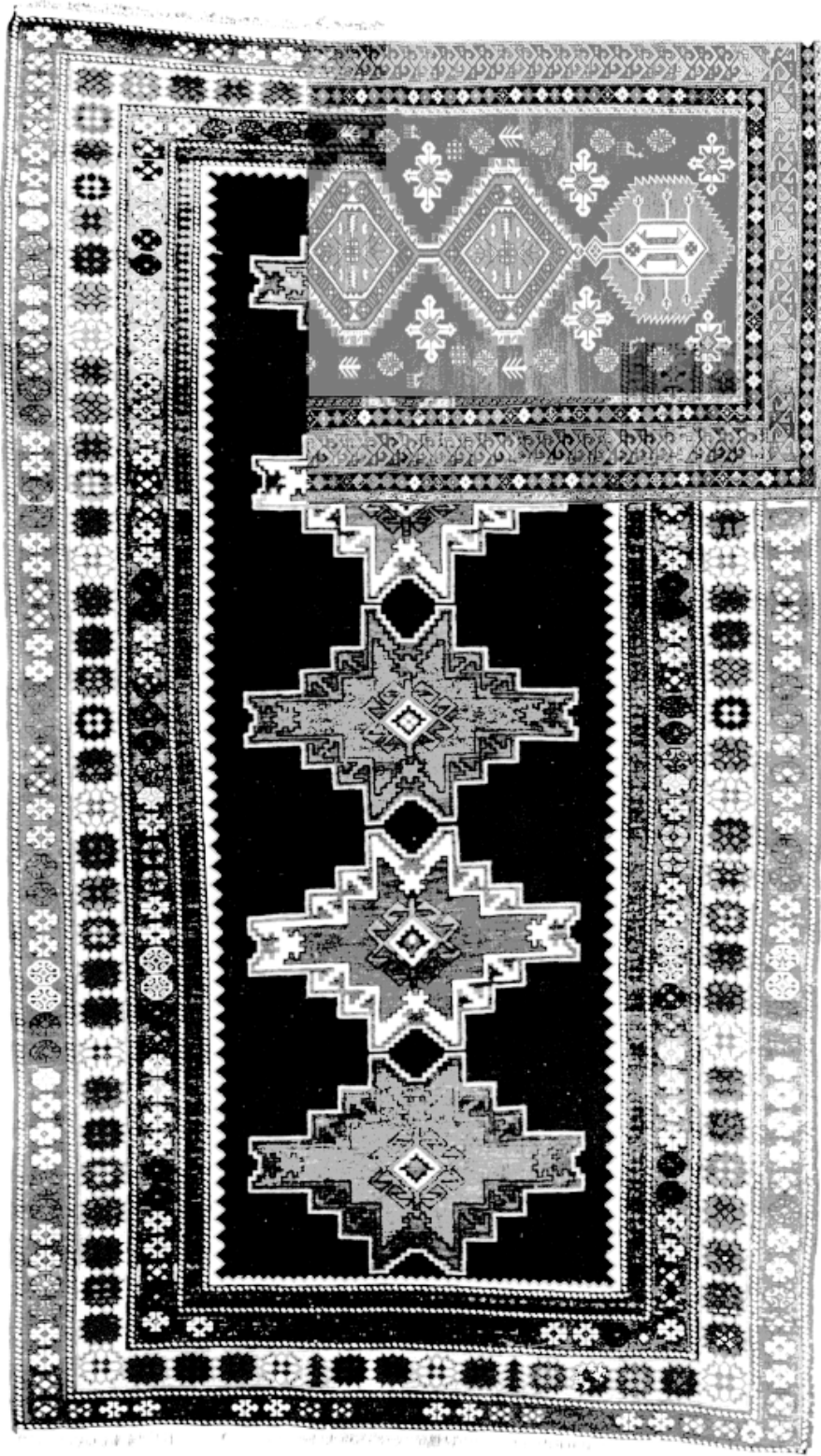
A work should raise a question. I do not do anything conclusive, but something which raises a question.
L. I. Kahn

2 Questions:

What becomes Architecture?

Consider the momenteous event in architecture when the wall parted and the column became.
L. I. Kahn

It is a basic position of this thesis that the subject of study called architecture is only a circumstantial application of a greater system of values. Though the direct subject of architecture will be considered specifically, it is crucial to our understanding to pursue an inquiry into the nature of being and becoming, and the cultured development of values before being distracted by the symptomatic conditions concerning the study of architecture. Any attempt to answer the questions, *what becomes architecture?* without the prior consideration of it's foundation would simply be meretricious.

So if Architecture emerges from a set of ideas, qualities, sympathies, and desires, socially cultured and circumstantially applied towards the formation of an inhabitable environment, then a similar thing can be said and applied towards the formation of bodily sustenance, which we call cuisine; towards written linguistics, hence literature; and towards the manipulation of sound- music.

As a social group, our actions and thoughts are collected, cultured, prioritized, and applied. There is not a particular set of base values for arts and crafts, a second for food , and a third for our families- rather we have developed a single true set of values which we apply conditionally; circumstantially adjusted for the inherent nature of a characteristic event. Though these ideas and priorities are naturally dynamic and necessarily in a state

43

of flow, they are always maintained by a social coherence. But when a incongruity of base and fundamental priorities emerges, there is created the conditions of society which causes internalized stress, stagnant fragmentation, alienation and unresolved contradictions.

Due to it's nature, it is not possible to fully define these cultured conditions, though it is possible to exhibit them. The projects of this thesis all attempt to exhibit these values within the realm of *becoming*. In this way it is a single thought, re-cultured within itself and when applied to the circumstantial conditions of an environment, it becomes architecture.

But what of becoming?

Opposite;
Charles M. Conlon
Ed Walsh, Chicago White Sox
1913

Bergson's Becoming

It is an undeniable desire to have the recognition, man cannot proceed in a society of other men without having certain inspirations that they have.
L. I. Kahn

In philosophy and other situations of inquiry, it is the question and its pursuit rather than the answer which serves to enlighten and broaden our perspectives. It is the flow produced by the proper formation of a question through the exploration of its components which gives us the vehicle to transform our understanding of architecture, a chair, a person, or a group of people. *To be* is an insufficient means of existence, there must be more; the process of which a person or thing *comes to be* must warrant consideration . The expressions of being are easily apparent, but what are the expressions of becoming?

By studying the divergent philosophies of experience and thought within the works of Henri Bergson and G.W.F. Hegel and by building upon their concepts of becoming, a central core understanding can be found as consistent and subsequently meritous.

Bergson's Becoming

Henri Bergson was interested in eliminating the *false problem* as a means eliminating circular arguments. Through his efforts he makes a distinction of particular interest and relevance. Bergson makes significant and develops the distinction between things that poses a *difference in kind* and those that poses merely a *difference in degree*. Where things that differ in kind are temporal and can be seen as pure and distinguishable

(articulations of the real)[10] , differences of degree are spatial, measures of *more or less* and are often, as Bergson claims, the source of non-existent problems.[11] Bergson claims that the question of being is not solely a question of a thing as it relates to itself but more importantly, what makes a thing a thing as it is not an other thing. His ideas of *duration as immediate datum* and *memory as virtual coexistence* bear strong relations to the issues of becoming.[12]

It is Bergson's position that there is a difference in kind between the perception of a thing and a thing itself;[13] that memory is the link between successive moments, creating the continuity, seeing the instant, and giving it duration in time; and that the conditions of experience are less determined in concepts than in percepts.[14] In duration alone there are differences in kind (because it is endowed with the power of qualitatively varying with itself) and in space things are only ever presented as differences of degree (since it is a quantitative homogeneity).[15]

```
2 chairs next to each other only dif-
fer in degree while they differ in
kind from the chairs they succeed.
```

Thus there is not a difference in kind between 2 halves of a division; the differences in kind being entirely on one side as aspects of duration differing in kind from all others and itself while the aspects of space offer only a difference of degree from other things and itself.

Only in coming to each successive moment, can there be a differences in kind. Only in becoming can we answer the question of that which makes a thing a thing. A thing is distinctive only in it's duration of successive static states of experience. It is not the physical substance which determines a thing, it is a thing's continuity which is the substance. It is time which creates a difference in kind , making a thing different from other things- that which would give a thing it's identifiable self,[16] "a change that is substance itself".[17]

```
could it be concluded that a chair
can only be a chair if it is a process
of coming to chair?- that to be it-
self it must pass through stages of
not itself- that decay is a necessary
part of it's ability to be?
```

Bergson uses the example of a lump of sugar to explain this quality. "It has a spatial configuration, but if we

approach it from that angle, all we will ever grasp are the differences in degree between that sugar and any other thing. But it also has duration, a rhythm of duration, a way of being in the process of it's dissolving, and that shows how this sugar differs in kind not only from others, but first and foremost from itself."[18] This alteration which is one with the essence or the substance of a thing, is what we grasp when it is conceived of in terms of duration.

```
the decay of a chair is one with the
essence of it's being- through it's
becoming.
```

Hegel's Becoming

Because nature, in what it makes, records how it was made. In the rock is the record of the rock, and in man is the record of man. Man through his consciousness senses inside of himself all the laws of nature.
L. I. Kahn

Despite his insistence that philosophy cannot be defined, for Hegel there is only one way to learn about philosophy; it is by doing it. This *doing* then crucially necessitates a history of philosophy. That is, by looking at how philosophy is done there occurs a revealing of what philosophy is.[19] If this can be true of the indefinable subject of philosophy, might it also be true for the undefinable philosophy of architecture? That by doing it, and looking at how it becomes, there could then be a revealing of what it is?

```
     And what of a chair?
```

Bergson has shown us that duration is an essence of being in kind, that is, a thing is distinguishable from other things only in time- only through their endurance. For Hegel this endurance is the essence of substantiality. That which endures through the process of becoming, the items of endurance, can be seen as the only items of true substance. "It is the 'substantial' in man that is the enduring element of man which characterizes him as Man".[20]

```
what is it that makes a chair truly a
chair and not circumstantially a chair?
what is the substantial in a chair,
that when we see it, we call it...
chair?
```

As a thing endures it moves beyond it's static state of existence into a dynamic state of being. This dynamic being builds continuity which then implies change as it flows from existence to existence. Which is to say that

the content or substance of a thing exists in it's continuity and endurance, in it's process of becoming. Therefore only in becoming can it's substance be revealed. From the point of view of *form*, the history of thought can be seen as a succession of events- of thoughts being thought, but from the point of view of *content*, it is one continuous process.[21] The history of thought is not the record of a succession of events; it is the total process which unfolds in time.[22]

Hence, if an items meaning or value exists in it's content (in that which it is) and it's content lies within it's process- then *that it is* is only meaningful as long as it is also *becoming*. That the substantial exist only within the unified is-ness and becoming of a thing. This resolution, that a thing can be and must be both *is* and *becoming* is a decisive point for what will ultimately carry the expression of what can not be defined. I have called this resolution *Burton's Crux* in honor of a professor who placed upon my shoulders the challenge that Lou Kahn was not wrong when he said "because architecture is", but that he was only incomplete.

```
       as the chair endures it builds conti-
       nuity revealing the essence of it's
       substantiality- of what it is really
       made of.  of what it really is.
```

By following a line drawn by Hegel as to the origin, nature, and development of thought, it is possible to build a parallel analogy to the origin, nature and development of things, or for example- chairs. For Hegel, thought is true thought in the extent it approaches divine thought; thought determines reality, and thought as a whole is an ongoing process manifesting a discernible unit and continuity. Thought is an ongoing process whose past is integral with its present and who's present can only be seen in what it has been, who's present is only knowable only if it's past is also known.[*] There can be no question of starting from scratch, not only because a thought without a history would be without the necessary awareness of it's antecedents, but because a thought or thinking a thought without a history simply would not be a thought.[23]

```
     what was has always been
     what is has always been
     what will be has always been
                    l.i. kahn
```

Which brings us back to Burton's Crux, that is, essential to thought is it's manifestation and that manifestation without process is meaningless.

It is then the purpose of all thought to be itself, or rather to become what it is not yet, or what it is implicitly. Hegel's example of the seed illustrates this *implicitly*. "The seed which is both not yet the tree it is to become and all the tree will ever be".[24] The substantiality of the implied is the manifestation of its being and becoming.

And finally, Hegel claims thinking to be the process of concretion. That the difference between the abstract and the concrete is the difference between the beginning and the term of the process; to stop the process anywhere along the line is to stop in abstraction, which, precisely as an inadequate stopping point is error in regard to the reality which is it's content.

It is thus with Hegel as it is with Bergson- *the process in which a thing becomes is the thing itself.*

```
only in becoming is a chair real,
never in a moment held still.  to
look only upon the material chair in
front of you would be to not see the
chair that endures, which has sub-
stance, which is always becoming,
which is the only real chair that
exists.
```

Form comes from wonder. This wonder gives rise to knowledge. But knowledge is related to other knowledge and this relation gives a sense of order. L. I. Kahn

Becoming Language

The analogy is a way in which you teach yourself to teach.
L. I. Kahn

Up to this point, the characteristics of becoming have been considered circumstantially through a metaphor of things: a sugar cube, a rug, a tapestry, a chair, and architecture. In this realm, it is often difficult to see an objects becoming due to our over-familiarity. They (and all their similar differences of degree) have become figurative items of such deeply rooted cultural icons, it is very difficult to see beyond the immediate proximity of their physical presence. The static material presence of the abstract thing, after being confused for the subject, leaves the object of becoming unseen.

Up to this point, it has been difficult to pursue the issues of becoming since the object of becoming has yet to become the subject of focus. But it is in the realm of this precise point that a slide is now necessary, a subtle flow across the strata of substanciality. A peripheral glance that is likely to cause the fixation of a post-modernist truth-taking stare. A free slip into schizophrenia. A change that is- a change to language.

By using language, or a metaphor of language as a means of exploring becoming (as opposed to the previous metaphor of things), there is an available escape from dominantly biased, personal unconscious associations. The question- "where is the language?" has no immediate answer of previous (dis)consent, making us

far less confident of our answers than those when considering the same question posed upon a chair.

so where is language-
what is the structure of language-
what is it's essence-
what is it made of- and how?

Ultimately, what makes language, language?

Having the unified duality of being both individual and social (one not being conceivable without the other), and involving an established system in evolution, language is an institution of the present and a product of the past. It has a system of distinct signs (or actions) which point to distinct ideas.[25] It is a convention; patterns printed and reprinted; it is an entity. A language is itself and the reflecting reflection seeing itself. Appearing at least twice; once as a constant and again as the variable extracted from itself.[26] The signs, symbols, words, letters, and marks, are masks masking it's essence; making it identifiable. Though it has structure, it is decentered and without closure. It is real, essential, significant, and substantial. It is organized tendencies and transcendecies. It is irreducible to it's centers and points of conjunction. It is a suface without depth. It is heterogeneous.
It is always becoming.

Rooted in the soil from which language becomes are the relational powers. Tendons of communication; correlations. Like the string tied mucus which serves the seeds of a pumpkin- these tendons connect and extend through the points of service, building relationships, lines of communication, flows for language which become language itself.

The becoming of language is a deterritorialization (not a reterritorialization) of a major into minors. "Minor languages (dialects or sub-languages) do not exist in themselves: they exist in relation to a major language and are investments of that language for the purpose of making it minor."[27] The difference between a major and minor language is not a measure of more and less or merely a difference of degree, major implies a constant, a static model to be used as a means of measurement. Becoming minor is not it's opposition, but a trans-

formation as variation.[28]   Be it language or a person, one's potential becoming is marked by one's slide within and outside of the model. Becoming is a minorization of everybody and everything from the model, which is the abstract nobody- and nothing. There is no major becoming; the problem is never to acquire the majority, even in order to install a new constant.

"We should distinguish between minor languages, the major languages, and the becoming-minor of the major language. Minorities, of course, are objectively definable states, states of language, ethnicity, or sex with their own ghetto territorialities, but they must also be thought of as seeds, crystals of becoming whose value is to trigger uncontrollable movements and deterritorializations of the mean or majority. That is why Pasolini demonstrated that the essential thing, precisely in free indirect discourse, is to be found neither in language A, nor in language B, but in language X, which is none other than language A in the actual process of becoming language B. There is a universal figure of minoritarian consciousness as the becoming of everybody, and that becoming is creation. One does not attain it by acquiring the majority. The figure to which we are referring is continuous variation, as an amplitude that continually oversteps the representative threshold of the majoritarian standard, by excess or default. Continuous variation constitutes the becoming-minoritarian of everybody, as opposed to the majoritarian Fact of Nobody. Becoming-minoritarian as the universal figure of consciousness is called autonomy. It is certainly not by using a minor language as a dialect, by regionalizing or ghettoizing, that one becomes revolutionary; rather by using a number of minority elements, by connecting, conjugating them, one invests a specific, unforeseen autonomous becoming."[29]

Seen through the metaphor of language, all that is, is becoming, and all that is becoming, becomes a text as "a subversive force in respect to old classifications".[30]

Contexture: An Everything Theory

That which made a thing become manifest for the first time is our great moment of creative happening. L.I.Kahn

This is not a thesis about architecture, rather this is a thesis about Architecture. Which is to say- this thesis does not reside within the subject of architecture, rather this thesis participates with the realm of Architecture. Since that which *is* architecture, by definition, remains limited and therefore only momentarily interesting, this thesis focuses upon that which becomes architecture, those things that hang out there in the realm of Architecture- interested in making connections and forming languages through participation.

In 1971, Roland Barthes published an article in *Revue d'Esthetique* regarding the differences between works and texts; it's 1977 English translation offers the original text in a form of extreme and simple clarity. Within seven paragraphs, Barthes offers the individual an opportunity to move internally towards the essential nature of materiality and being, into a realm of language and becoming. Acknowledging the *Work* as that which can be held in hand as fragments of substance which occupy space, and the *Text* as a methodological field which can only be held in language, Barthes turns our presumed hierarchy of existence right side-out, setting free the dogma to wag it's own tail; the Text is not the decomposition (smashing) of the work, it is the work that is the imaginary (and circumstantial) product of the Text . The Text moves freely about, intersecting in works, and often found cutting across and through several works. The Text becomes of language, irreducibly plural, structured and decentered without closure, and subversive to the forms of old classifications.[31]

Considering the metaphor of language over the metaphor of things, where is language, what of and how is it made, who owns it and who controls it. Language becomes of the space in between. It makes a field and it's edge inseparable. It becomes of the relationship and consequently the glue and the measuring stick of all things. Language cannot be broken; it can be altered, but never changed. Einstein called it *the frame of reference*. For Heisenberg it was *uncertainty*. The Taoist see it as *the way*; zealots call it *God*.

From this field, every thing becomes the same; from this field, everything becomes different. Always a simultaneous one and many, never either or. Things diverge from elements of black and white and drift to ranges of black and white overlaid upon each other. If anything really exist in the world, it exists only by becoming, becoming of language by fulfilling a Text. And as long as it remains a Text, it's tendencies continue towards becoming. There exists no point of becoming- only a continuos flow. Without a static state of existence; permanence becomes merely an extended state of similarity. It all changes, always becoming itself or something else. *To be* would be to die. But if existence desires eternity, it becomes imperative to be again and again- at every moment always re-being, never just being, always becoming the desire needed to survive.

When the object becomes subject, and the subject becomes object, the edge and the field are one in reverse of each other. When the rings of field-edge-field-edge-field-edge grow, they share a similar growth as culture; development by way of itself. This forms becoming. An endurance through time rather than simply space. And that which endures fulfills a culture.

Simply, the essence of reality exists within the individual (though not before something is an individual). What the individual says, and thinks, and perceives becomes reality. As this remains true for you, it also remains true for the individual next to you. Each symbiotically necessary for each other's individuality. They are part of your reality- you are part of their reality; their reality of you is part of your reality. Multiple realities which often seem contradictory, coexisting, finding a natural harmonic resolution through proximity and

an enduring language. Progressing collectively the individual becomes social through languages, sharing realities, altering and adjusting them to the social. This social reality becomes our common language, developed and adjusted into culture. The social can inform particular individuals of things previously personally unreal or non-existent. When the social offers an individual a new idea/reality (socially existent though individually non-existent), the individual usually accepts it as offered. At this point, the individual receives a responsibility to the social/culture to re-investigate this newly offered reality; to experience it for the first time for themselves and then to reform the social real in true collective form. The individual must be constantly breaking and fixing their individual reality (and the reality of the social) as they participate in expanding experiential and relational activities. If the individual does not question these new realities, the social and the culture degenerate through stagnation. To not question and participate in this exchange is to deprive one's self, and the social, of an accurate account of reality as seen through each others mirror. By cutting through this plane, it becomes possible to see that Socrates' credo "*the un-examined life is not worth living*" is not simply an opinion about the importance of inquiry, it becomes *a basic principle of existence*.

Beyond the words and before the threshold remains a field of play. The more clearly defined the field, the less it has to offer; to be concise in words is to allow for the flourishment of the field and the individual. It becomes critical to maintain credible distance from certain clarity to allow for a higher level of interpretation, participation and communion. It offers such high regard for the creative activities encouraged through play that the opportunities provided by vagaries and openness outweigh the determinations of clarity and definition. Signified definitions do not determine what is and isn't a chair, a motorcycle, or a thing; only the maintenance of open languages can articulate that which becomes a chair and that which a chair becomes.

This idea that reality is determined by a person's thoughts and perceptions can easily be confused with Solipsism, and though it may appear to be very similar, it posses a critical difference. Considering Solipsism

as the theory that the self can be aware of nothing but it's own theories and states,[32] this thesis recognizes the very real world outside of the self. The world is not created by one's perceptions though through those perceptions that one can understand the world. Things do exist in ways not yet perceived- which can be revealed over time. If this were Solipsism, nothing could be revealed, only invented; while it is desperately my thesis that nothing can be invented- only revealed.

Outside of endurance, a chair and a building are the same thing. Their physical presence becomes the product of a different program applied to material; while their essence remains of the language of which they are to become. All materials remain the same, only their properties become different. One must know how materials have properties in order to know what those properties mean. There is no such thing as a bad material, only a bad use of material. To *make* a pot out of clay is the same thing as to *make* tower out of steel.

Contexturely, this thesis offers a series of x(n-1) projects (*wqrks*; pronounced simultaneously works and quarks) which collectively display an inquiry into becoming. Initiated by a desire to find that which makes a thing a thing, it searches to recognize the means of determination at an essential level, offering a deeper understanding of our pursuits and the breeding ground of economy.

The wqrks become a means of representing the thesis and are distinctly not the thesis. The wqrks should not be confused with the thesis or considered in lieu of the thesis. They become an elaboration of the thesis issues, much as these words are not the thesis but an attempt to articulate it. It remains my attempt to search for ways to use these and future wqrks as particulate representations of something far larger than our oral and written language's ability to explain it. It also recognizes that the fullness of what these wqrks represent cannot be limited to the scope of the thesis; but because the full representational scope of the wqrks become texts in many intricate and distant fields, it appears obvious that these other texts must remain as absolutely necessary.

These represented wqrks could of been 5(6) other works, or no works at all, the thesis does not need them for validation. They offer only a means of expression and an understanding through participation. The thesis becomes an idea in motion- an eternal starting point for a lifetime of study with each substantial mark, each work, each answer bringing about yet another question and an infinite number of future wqrks. To *read* the thesis, one needs to engage the red thread of a single Text which runs through and ties together the variations of separation- that which ties commonality to these wqrks and all works.

Schemata

Somehow all things come to it, even the great acheivements like, let us say, Paris, a great acheivement, or london, all disappeared and became circumstantial works. But the Toccata and the Fugue did not disappear, because it was the most unmeasurable and therefore the closest to that which cannot disappear.
L. I. Kahn

The Schemata is a cultured and determined qualitative property resulting from our needs for a meaningful orientation and relationship with our environment. It is a typical reaction to a situation. In fact the theory of the Schemata, at it's primal level, recognizes our patterns of environmental manipulation and our responses to those conditions from which we form a language of becoming; recognizing our essential reaction to the conditions of inhabitable environments. It recognizes certain series of base elements which are relatively configured and experienced. "The essential thing is a set of lines or dimensions (or items) which are irreducible to each other,... what counts are not the terms or the elements, but what there is in between; the between, a set of relations which are not separable from each other."[33] It is a model in content only. It's expression is the circumstantial resultant of it's material and manner of construction. Like Le Corbusier's Domino, it is a model without form. And considering the processes of assimilation an accommodation, it is a model which must be without form if it is to be understood at all and if there is going to be a meaningful interaction with particular others.

Assimilation, being the alteration of an element's behavior to the conditions of an environment, and accommodation, being the alteration of the conditions of an environment to the behavior of an element, act simultaneously as the means of conformity in which we interact with our environments and societies; making nec-

essary the acquisition of certain schemata[34] to understand the diversity and complexity of our spatial and social conditions; making possible the development of a primary order, or major language, in model form; making understood the deterritorialization of a major into minors through cultured stages of development; while remembering always that it is the relationships of elements which is important, not the elements in relations.
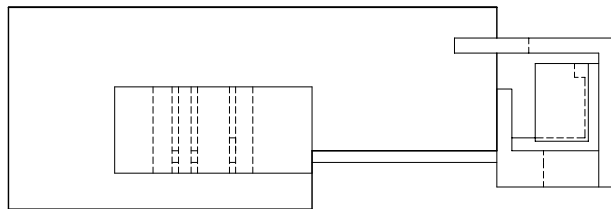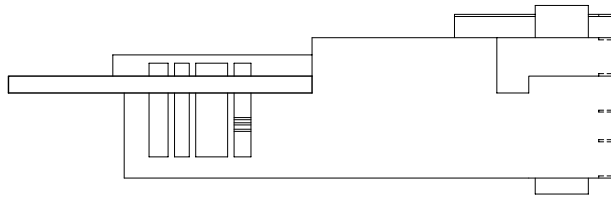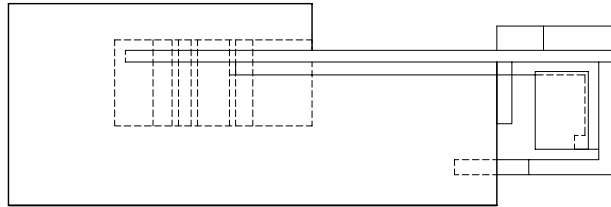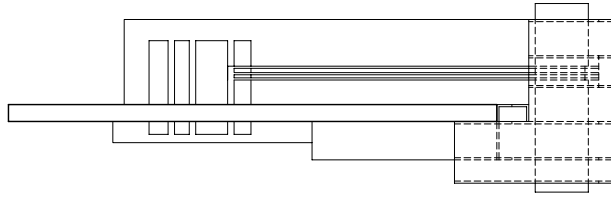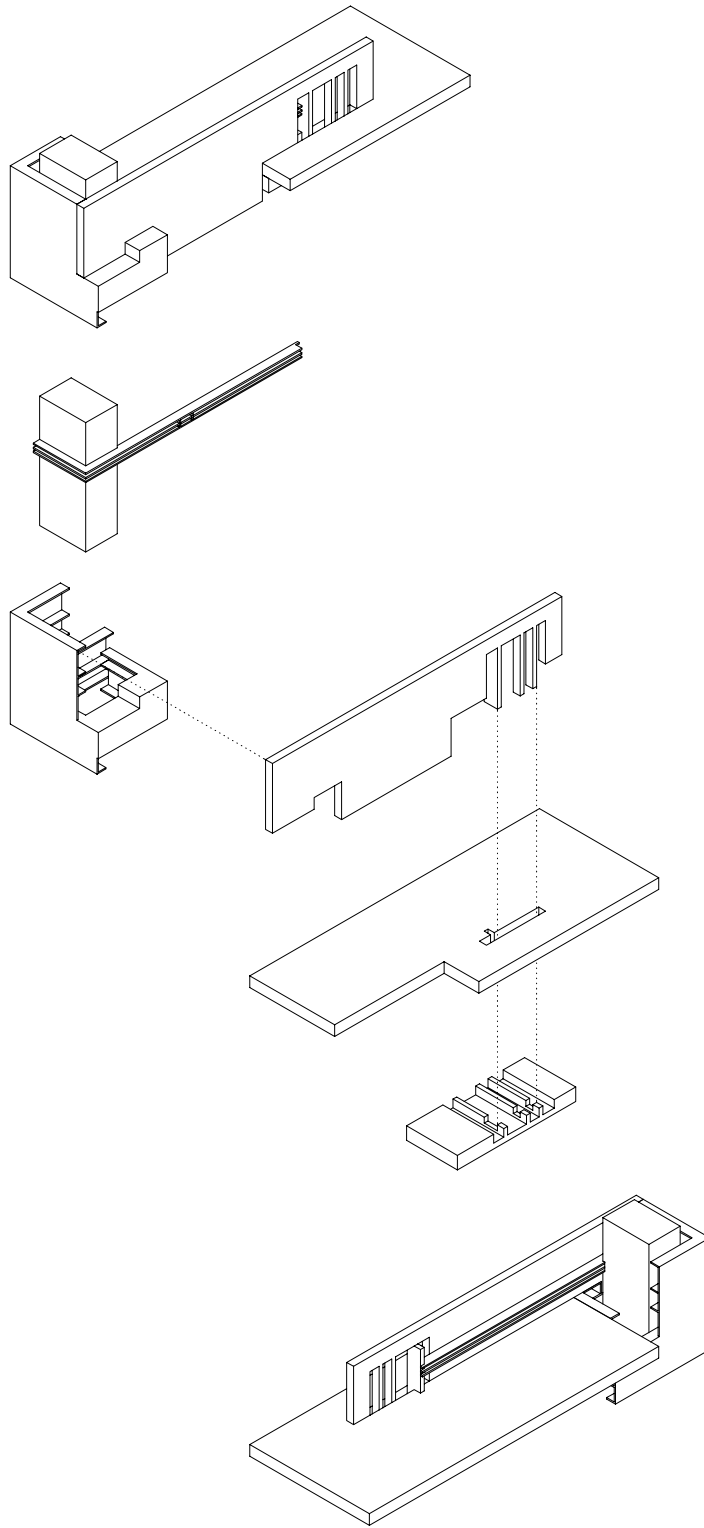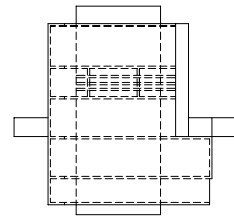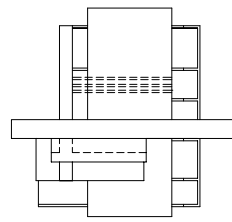
The Schemata model is a model of elements which must be played against and with each other in order to achieve the goals of a meaningful environment. It consists of three elements, and their interrelationships: 1) the core, representing the center, place, and point of de-termination; 2) the domain, representing the realm, extent and conditions of enclosure; and 3) the system, representing the connections, continuity, path, and language. These elements not only have external relationships with each other, they exist within each other, producing internalized levels of communications as well. These elements cannot be considered individually since they are derivative only to that which they are integral, a sort of fractal essence of existence. The *system*, for example, not only has a relationship with the *core*, it has a *core* within itself, developed from the re-application of minors to majors and to other minors becoming majors. Culturing a growth of development through mimicry and patterns, achieving new systems of fields and edges, cores and domains.

These particular elements are thus the circumstantial product of values, the basis through which every architectural work finds it's becoming and self, the product of deeper personal and social schemata used to define and understand our existence. By their nature, these elements and this model are expansive and contradictory; giving us the chances of play, to assimilate and accommodate, to participate without segregation in our environment.

Design is prescribed by circumstances. Form has nothing to do with such conditions.
L. I. Kahn
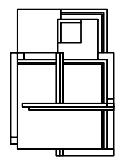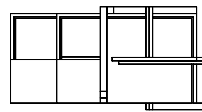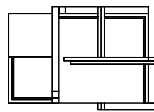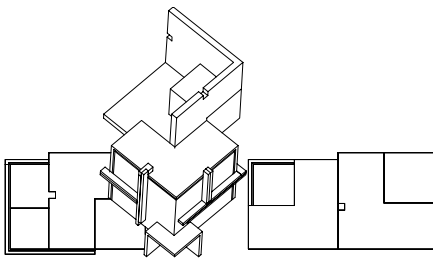
The Place Model

A module is not the repetition of a motif but the expression of an architectural principle
*L. I. Kahn*

The substantiation of the implied is an endeavor by which the means of cost loose their power of affliction and depreciation over our desires to acquire representational sensations. A *Body without Organs (BwO)*[35] offers new flows of perception without ever leaving the levels established through our codes of acceptable social deviation. A sort of strata mimicry without the associations of subjective conformity. When re-applied to itself, building a queue onto and out of the implications of other similar minorizations, it re-establishes dialects of kind to find new wholes along lines of force and projection.

The Place Model is a cube. It is as one cube as it is as many, always existing as and between the one and several. A unified entity only when it is a model at rest, implied to it's essence when decentralized, and actualized when it is transcended into the works of another kind. It is as well, no longer a cube. It is that which becomes of a cube, becoming again and beyond, becoming the language of a cube, becoming itself- as it always was.

The cube is smashed initially only to be re-built instantly. Fields of perception and frames of reference
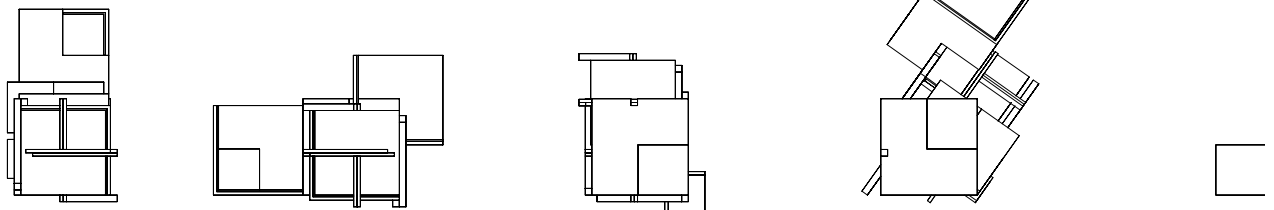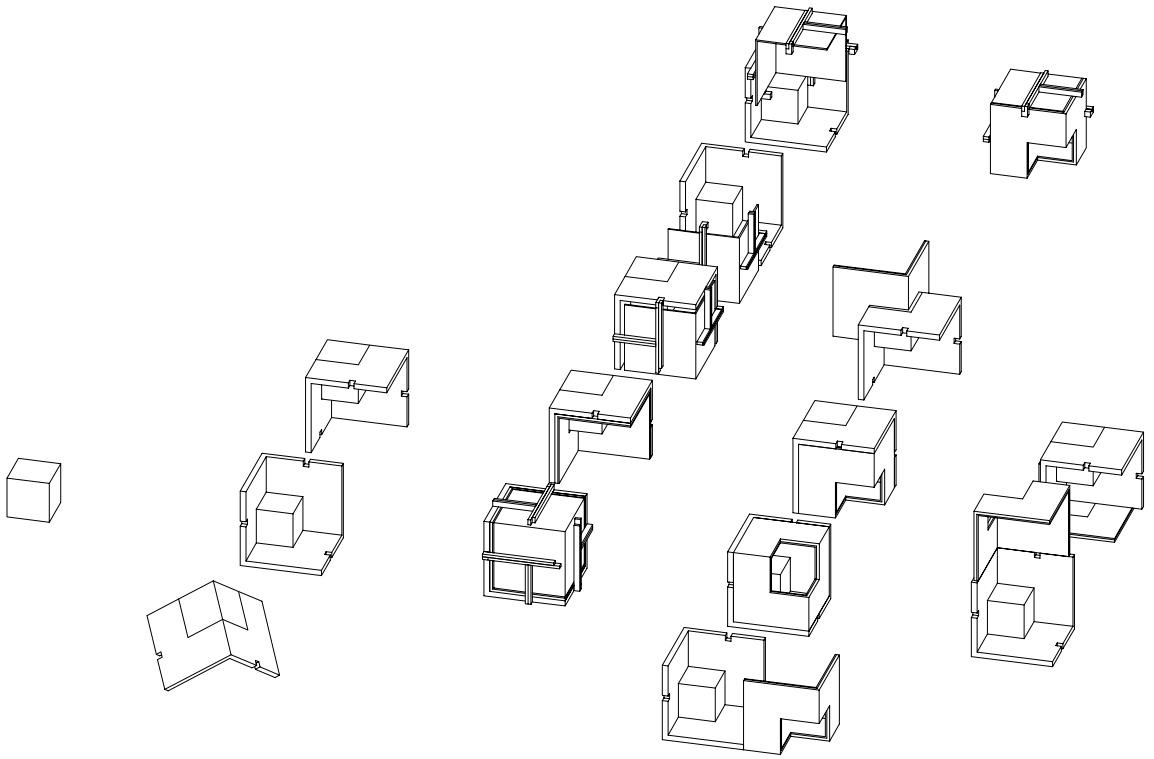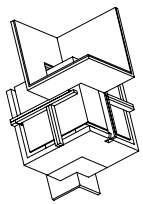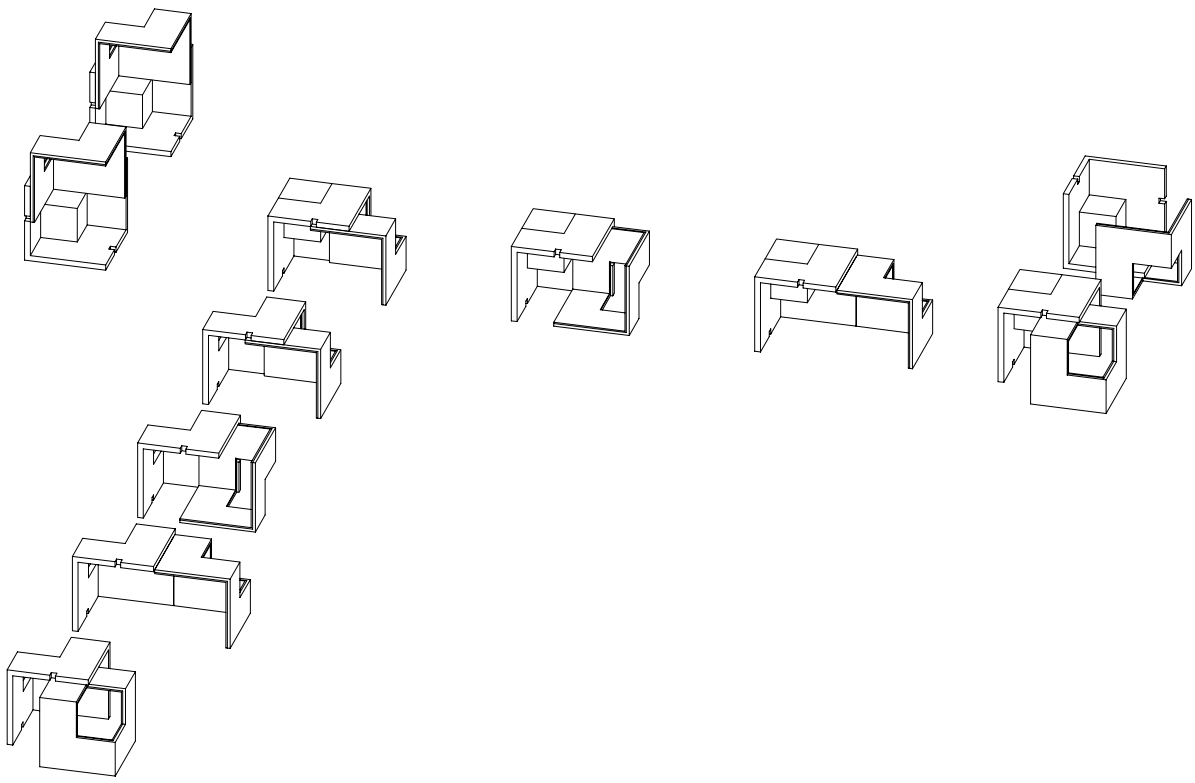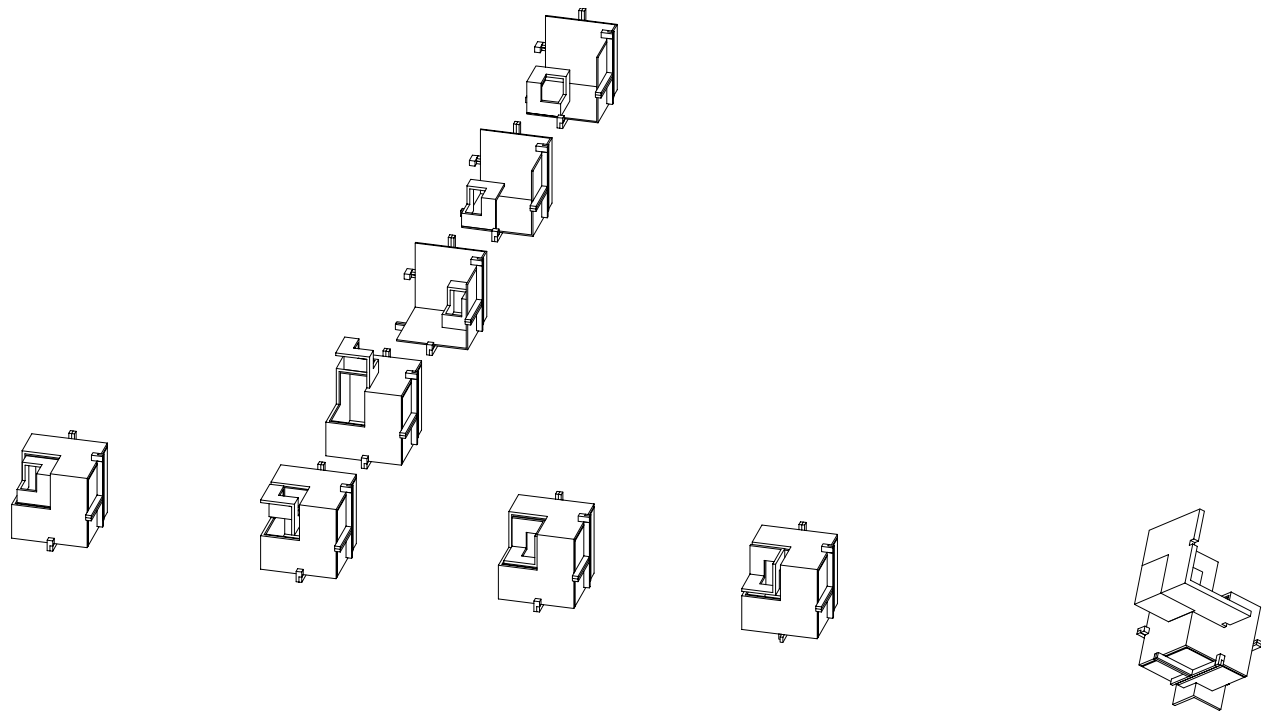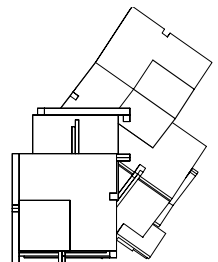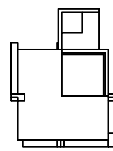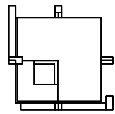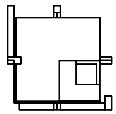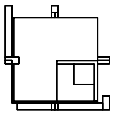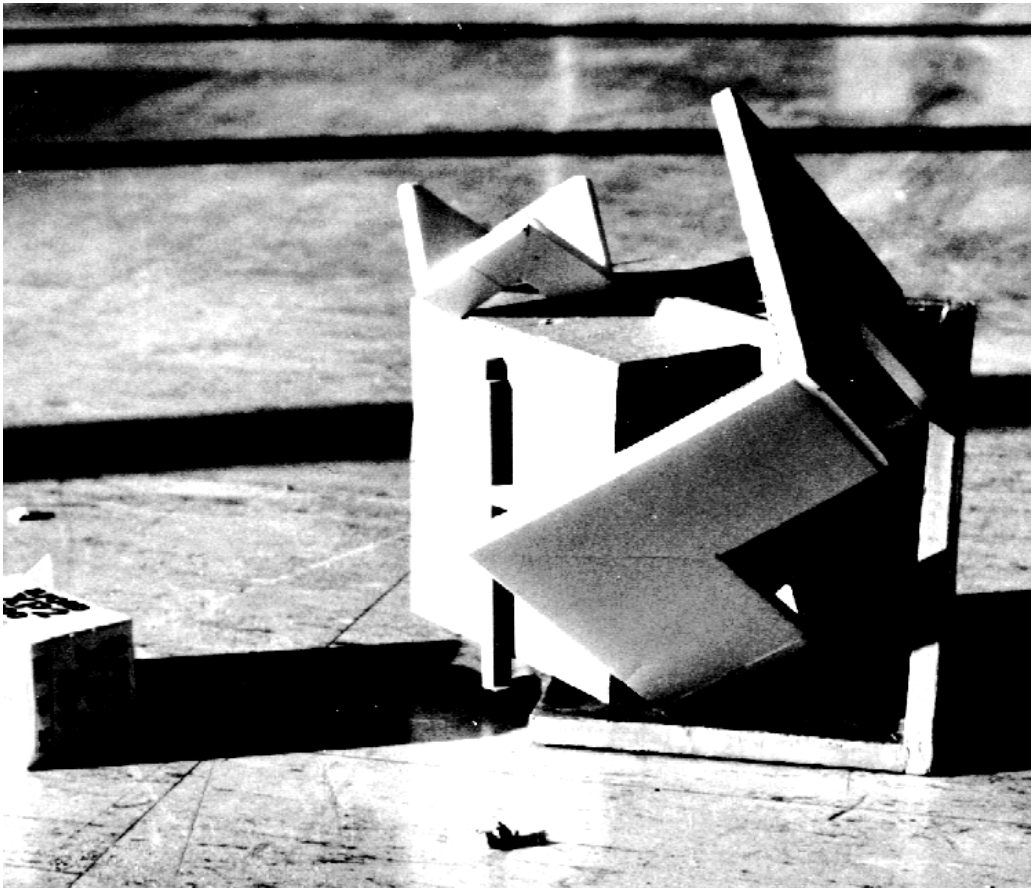
are interchanging with each lateral move, variations once not possible are now their own lines of force; the product of a slip, a mistake, or something worse- the transic state of play itself. It is to be used in order to see if front of us what is temporarily recessed in our minds.

As a toy, the model makes evident the possibility of variations from the application of an idea to itself, forming a cultured whole of divergence. In it's play, the model manifests the form, implied or concretely, of relationships. When considered concurrently with space and time, it is a toy which uses relationships to suggest form to items in their places. Forming places of transcendence as well as creating structures of variation, allowing a sort of stationary nomadism. It is a toy which shows the ways in which a bed "makes" a room and how urban places can be homogeneously harmonized through the heterogeneous use of a major subjected to minoritarian divergence. At all levels and at all times occurring on a single plane of consistency.

The scalelessness of the Place Model allows simultaneous invention to occur at the spatial level of urban environments without a loss to it's implications to the detail. As a language it transcends the boundaries of space and time and lands in the dimension of context, a zone between 2 items which brings meaning and form to each. Allowing that which it stands between to become what they are not yet individually. As a language it can be played, but as a toy it must be played, "otherwise you are just depraved".[36]
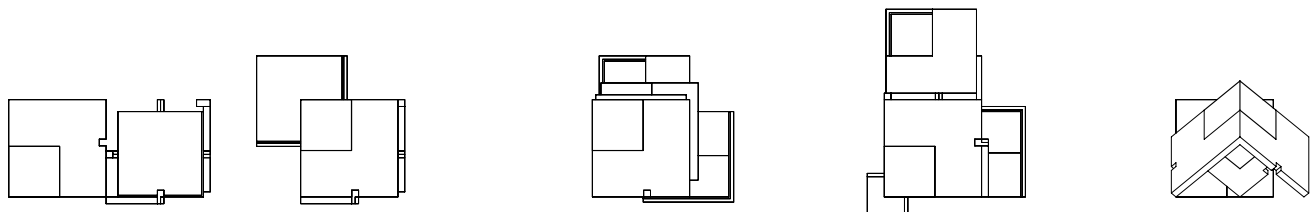
A City

The architect's work is not the solution. It is in (see-ing) the nature of something and putting it into prac-tice.
*L. I. Kahn*

Considering the differences of scale within which the language of architecture is spoken, as that which be-comes a chair becomes a building, that which becomes a chair also becomes a city. Though the city resides with a minor language of *other* convergence, there ex-ist no spatial or field differences between urban and rural space. The actualities of urban and rural space become of the same cultured values of our language though the conditions from which urbanism results becomes of a context of proximity and asks greater questions of the articulated edge.

Urbanism has often been misconsidered to be a mea-sure of density as a proportional relationship of inten-sity to spatiality (stuff/area). Thouhg density, as a quan-titative measure of the proximinal relationship of *dif-ference* is probably more accurate (different stuff/area), it still ignores the central issue of true urbanism which becomes of the means of articulated differentiation. In other words, urbanism becomes of a proximinal coin-cidence of public and private language fields which shares an articulated edge of built *space* rather than an articulated edge of built *time*. All things becoming in the same way, with only that which resides in-between to measure their difference.

The Contexture of becoming can then be re-applied to the conditioned results of previous minor languages to become the cultured development of the city (or the rural community). Even the foster children of parent languages must be included. New *forms* of invention only serve to muddle the richness of our cultured oth-ers. To bear witness and serve the nature of becoming brings about growth culturally and without determina-tion of that which already is.
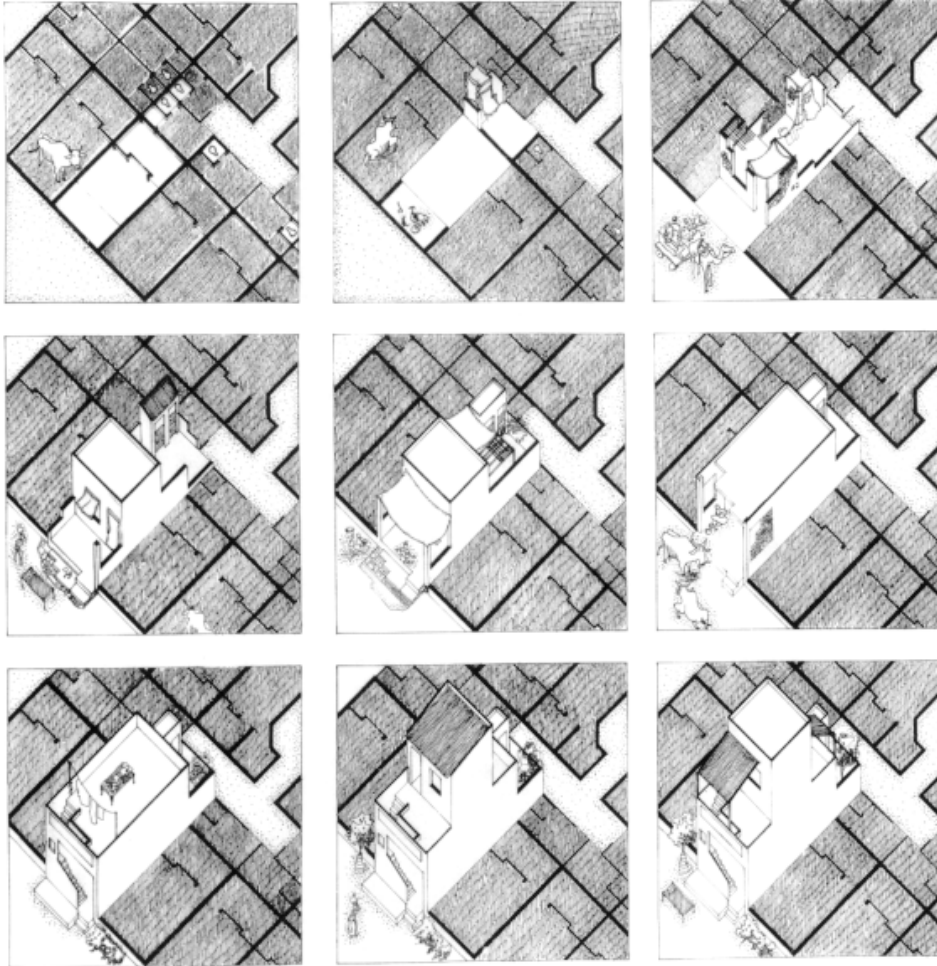
Aranya

Aranya, A proposal for low cost housing by Indian Architect Balkrishna Doshi recognizes the spontaneous richness of a culture becoming and endeavors to encourage a reclaiming of a minor language back along the culture of it's associative major language.

"By the late 1970's India's huge population growth, combined with a lack of economic development at the rural base, was leading to mass migration to cities. Squatter settlements made of industrial waste, cardboard, or whatever was available, sprang up around most urban centers. Even the lowest cost housing designed by architects was beyond the financial reach of these people.

The Vasta-Shilpa Foundation set up a team in the early 1980's to study squatter settlements and to try to understand how they worked. From these studies it was learned that squatter settlements have a very distinct pattern and order of their own responding to territorial and economic needs. Shacks often double as living and working places, being protected from the street by a zone of transition. Roads remain sufficiently wide to ensure movement of small traffic to transport goods. There are even "public amenities" such as trees sprouting from low walled planters. The space in front of a house may be used as a sleeping area on hot nights, and there is often a rear access alley.

Squatter settlements repeat some of the same spatial layouts of villages but without the beauty and lyricism of rural forms. In the Indore project a hierarchy of streets was suggested which gradually diminish in size as they penetrate the different sectors. The sole "architecture" provided by the designers would be "sanitary cores" each comprising plumbing, washroom, kitchen plus a single room. These then could be extended as the inhabitants establish themselves. It is hoped that the new community would eventually generate building trades and then an upgraded version of the informal urban vernacular would result.

The Indore site is a little over 80 hectares with 6,500 plots. The idea is to mix some middle income plots of about 475 square meters with those of the economically weaker section, then to use the profits to raise capital towards the development of local trades."[37]
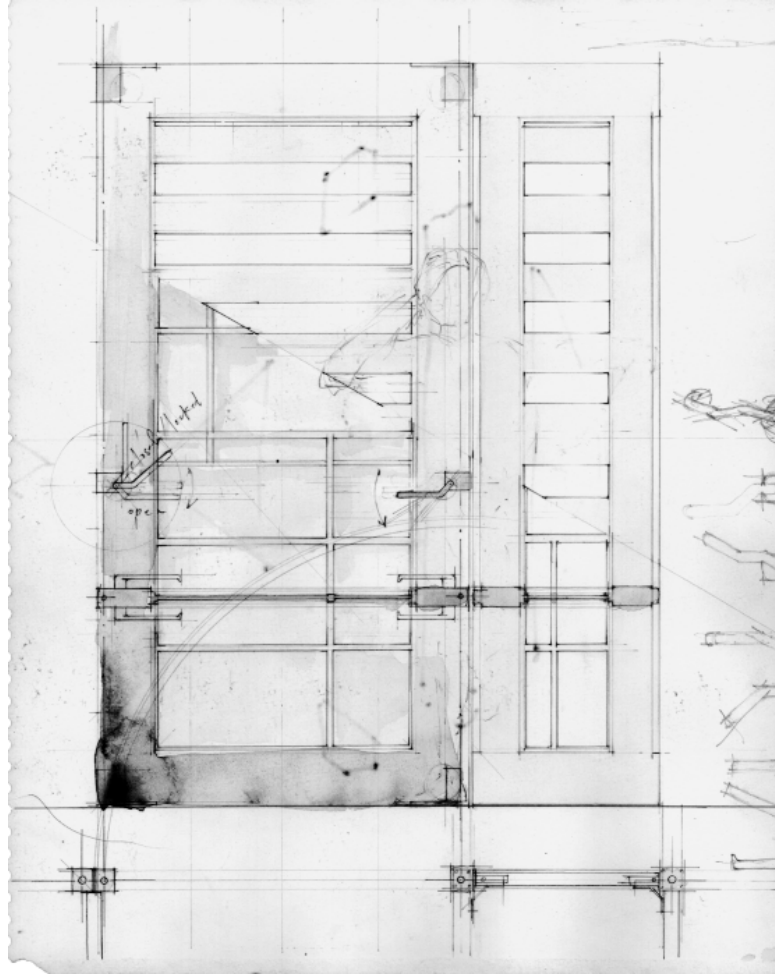
Above:
House without walls- *or* doors; door and [wall]
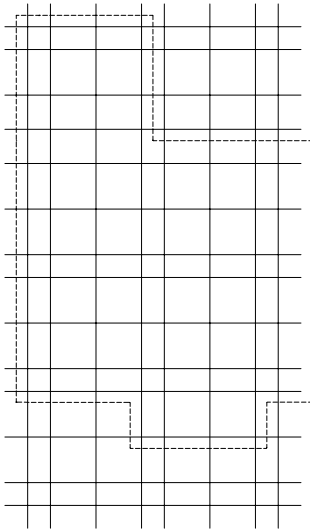*Blacksburg, Virginia*

A Building

Any rule you have is really there on trial. The greatest moment of a rule is change: when the rule comes to a higher level of realization. To dicover a new rule is to dicover a new rule of expression.
L. I. Kahn

The stock of contemporary houses, designed and built to last an amount of time equivalent to their mortgage and the amount of zinc used to coat their nails, should not be passed over or considered a failure of a system. They are extreme achievements which are the products of a cultured value system applied to specific circumstance. By general standards of measure, they are successful. The problems experienced in our current modes of housing isn't that the housing doesn't last. The problem is that there is no desire to make it last. Clean is equated to new and new is equated to quality. Development housing, efficient and effective, has become a means of obtaining wealth before it has become a desire to provide places of habitation.

But despite our obvious confusion, Architecture remains an art of culture rather than an art of construction. It becomes of a development and expression of our environment and how we choose to live in it. Architecture has never become of the glorification of skill and materiality. Ironically, a settlement of *mobile homes* has come to posses more true aspects of architecture than most custom *designed* homes. The temporality and decay we so vehemently detest is actually a necessary part of becoming. Forever producing an invitation to re-investigate our circumstances. The necessity of maintenance is an opportunity. The necessity of maintenance must not be discarded or hidden. Permanence and stability need a new understanding (or even re-definition) congruent with the activities of becoming and change.
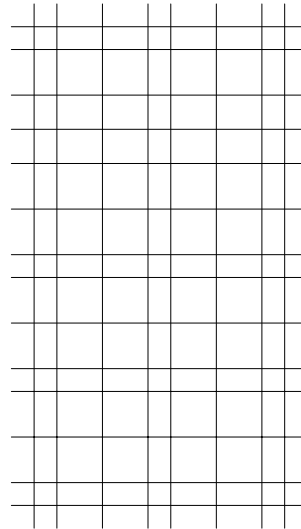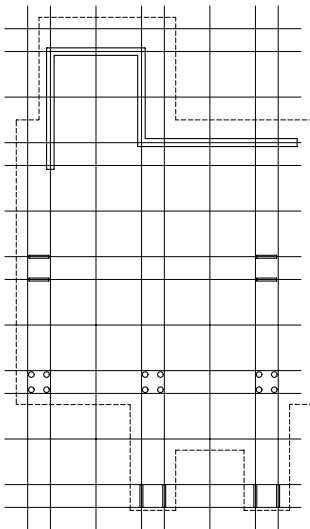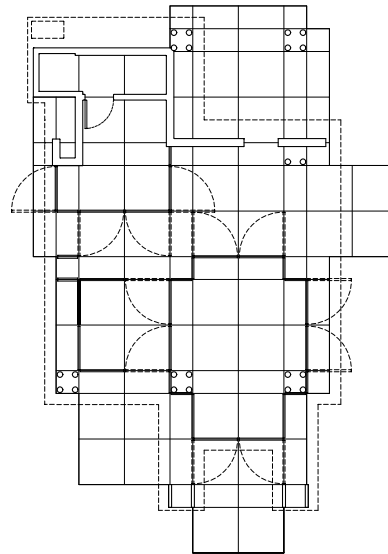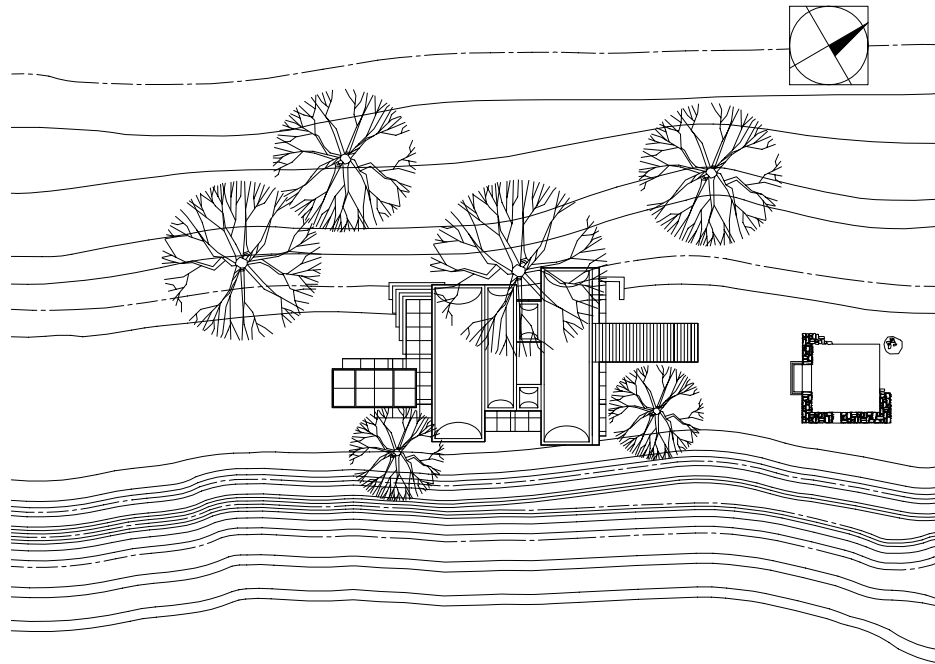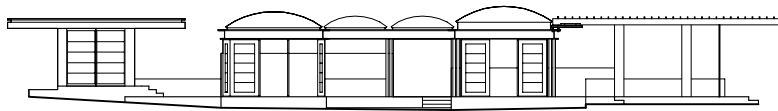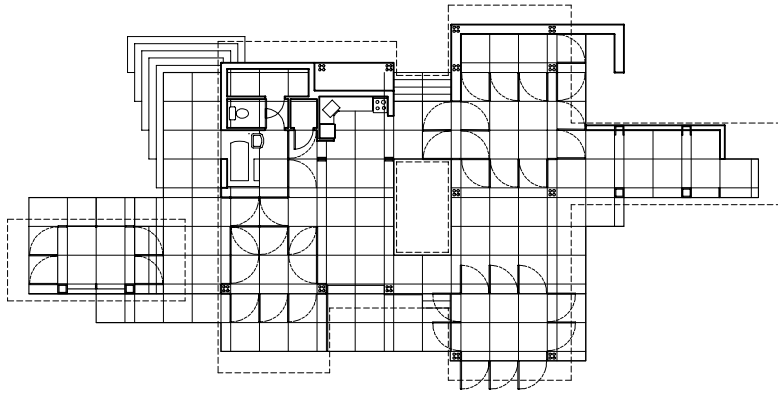
2] *domain/* system

1] *system*

3] *core/system/*domain/system

4] *domain/*core/system/domain/system

85

0 16   64   112   272
            128 176 224 288
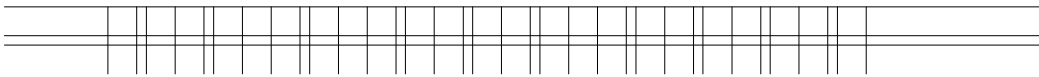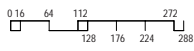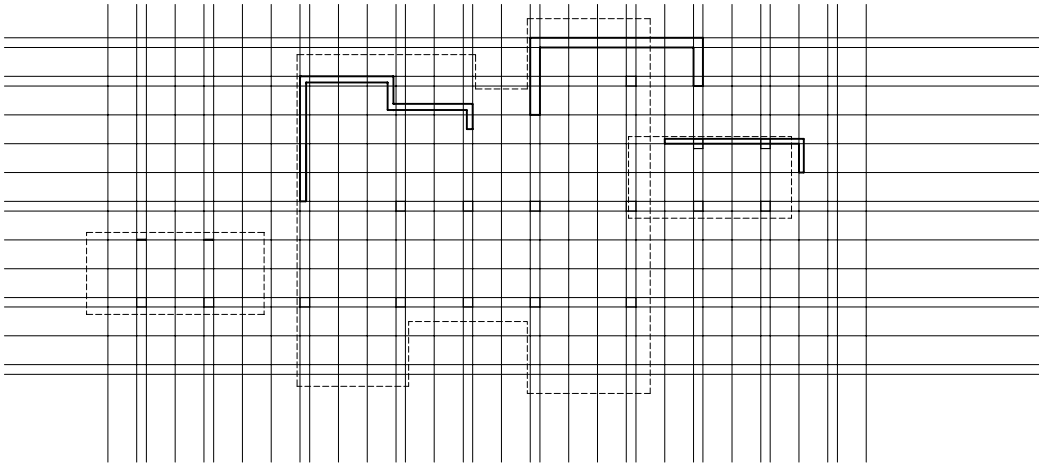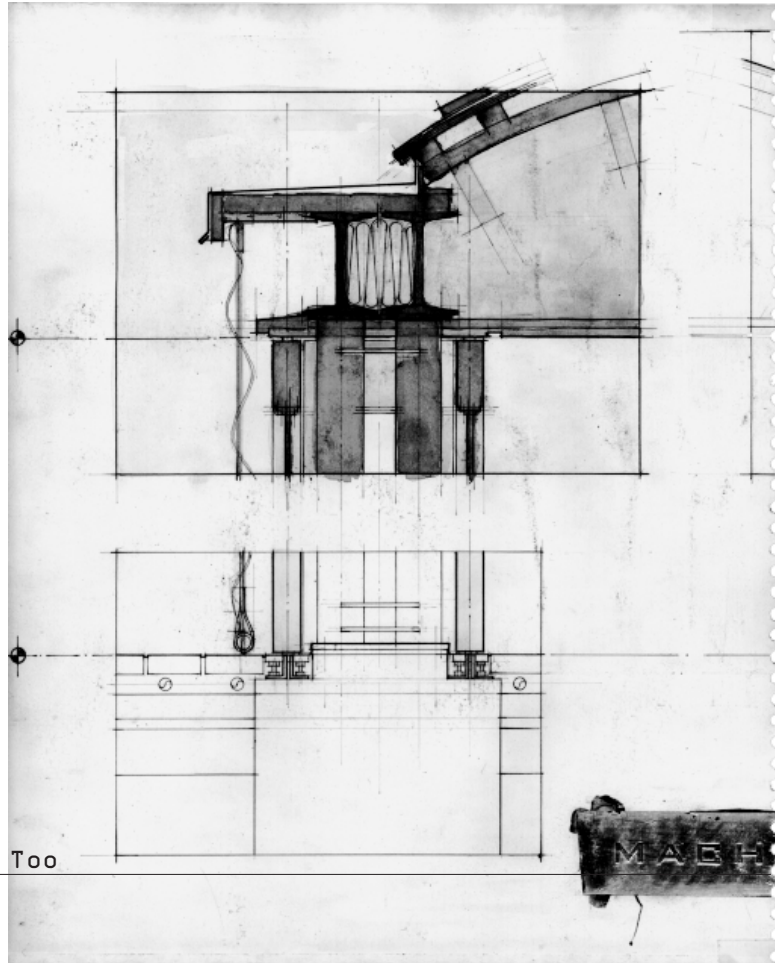
INES ARE PEOPLE Too

Stability must become the ability of a system to assimilate and accommodate change rather than the ability to resist change.

Permanence cannot continue being a static state of existence. In a language of becoming permanence becomes an extended degree of longevity- apparent in that which is essence, often only merely implied.

In *House without Walls- or Doors*, objects do not simply exist within space- as to occupy a portion of it, they continually persist in assimilating and accommodating it, forming in part with it. These objects are not only the items within space and the house but these objects are that of which space and the house are made. The *House* is an attempt to use becoming's stability to carry the fragmentation of objects and parts with time; forming both differences of degree and differences of kind with itself. In it's essence it is always becoming.

Here, stability becomes a value applied characteristically to various situations rather than seen as of definition of permanence. The stability of this project resides in it's becoming. By using a series of doors without pre-defined rooms, the doors loose their ability to be open or closed. Rooms become formed by doors without walls and the objective contents within; traditional boundary marks become diminished. The space and house becomes built and rebuilt as the occupancy needs and desires change over the full spectrum of time. Each moment is marked as significantly as each eon.

These changes can be seen as articulations of decay. Decay and it's inter-reactionary by-product of maintenance are now elevated to the level of necessity in the structure's becoming. By recognizing the inherent contradictory realities of becoming, a system of decay and maintenance can be designed into it's structure; developed as parallel lines which converge into the intended pragmatic conditions of the project and the physical concrete systems of construction.

Ultimately it is a house which can be re-used instead of simply re-occupied. The *place* becomes of the relationship between a tectonic system and habitation as an evolving process.

A Thing

You're not a philosopher by having read philosophy, not at all. I think you are a philosopher because you are just naturally one.
*L. I. Kahn*

Nothing exists and does not exist. Being remains dynamic; always in flux; always on it's way to existence and non-existence. That which is a thing is only momentarily so. It's essence, if things becomes at all, is always a relationship of broken other parts, held in communion as a minor language transformed from a major other. The moment of in-between is it's place of being; while the formation of it's material mask makes it identifiable. Do not confuse the mask with the masked. Only that which is variable exists beyond. That which is marked must be broken if it is to continue being. Becoming a thing resides with being a language.

The flow of continuity which makes any existence possible wears many masks of abstraction. But the mask of a chair does not make the chair different from that which is behind the mask of a table. The mask is an inadequately abstracted sign of a still moment; a disguise attempting to concretize a temporal dimension.

When considering a chair, there exists interests in the states of a chair becoming, but when considering all things these interest drifts towards the *conditions* of a chair becoming- *the chair* remains irrelevant, lingering around only as a subjective necessity. When considering the chair's conditions of becoming, becoming's unconditional nature finds appearance. It is this nature which can be applied conditionally, circumstantially and accordingly.
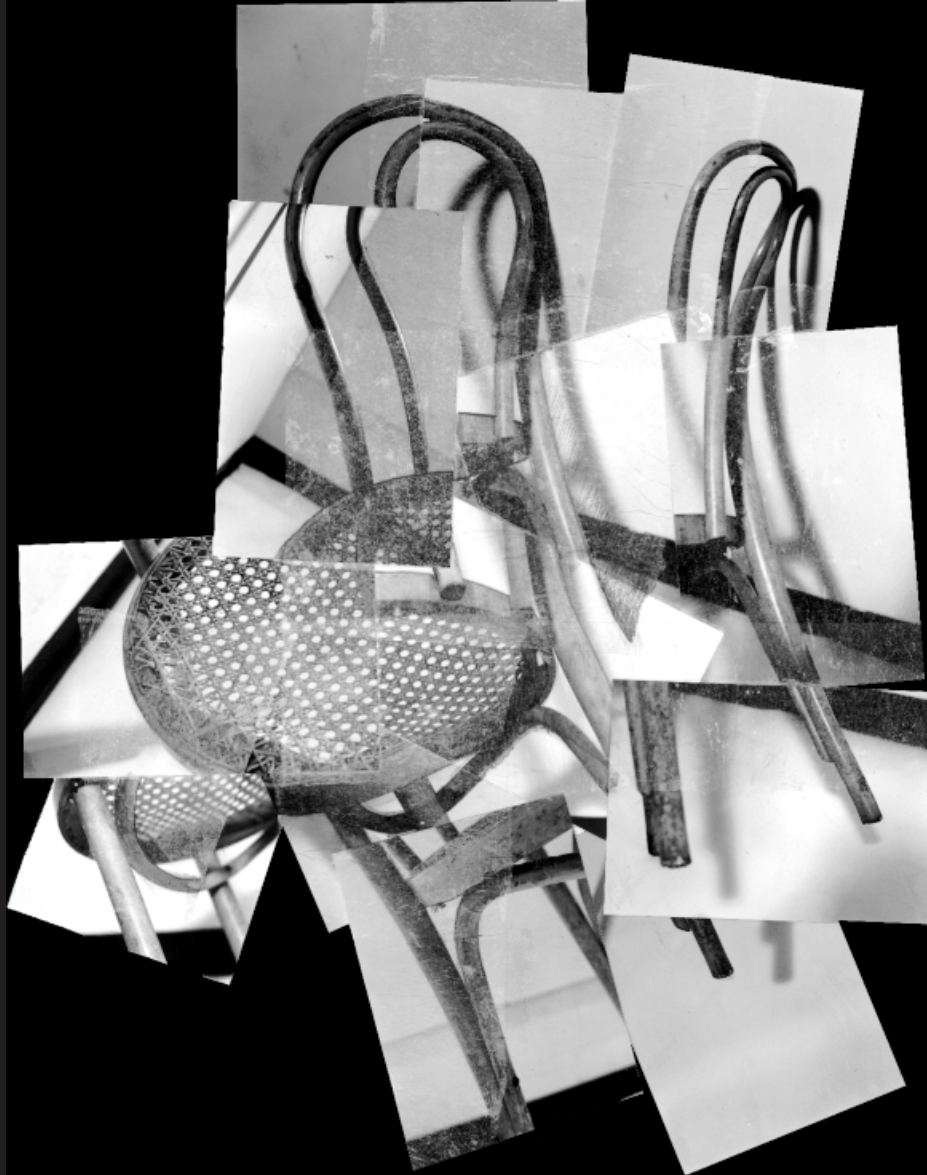
To discover the becoming of chair is to discover the becoming of all things while to discover the becoming of a chair as a chair is to find the true language of it's own particular sign. As all things are the same, what can be said of all things can be said of a chair while the subject of chairs has particularities of context which stand outside as a chair becomes signified. For purely personal reasons, the subject of chair remains the course of this inquiry.

But for entirely practical reasons, the chair of this inquiry has been repeatedly broken to the point of it's becoming. Broken- by the initial smashing blow of a contesting question; broken- by the representational flat glance of a camera; broken- by literary [de]composition; broken- by a transformative language in context; broken- by convergence under the wheel of a 8 ton crane; broken- by acceleration and the potentiality of a third floor window; broken- by the subtle implication of it's own being; broken- by anyone with an invitation to participate.

With each breaking it was re-made again, just as all chairs are a re-making of every chair which became before. With each making it's validity was tested through socially cultured measures of recognition. With each test a question was asked: *can it be sat on?* Interestingly, it turns out that this single question, seemingly so simple and effective, is an inadequate and invalid test. For not only is it not necessary to be able to sit on a chair, its not even possible to sit on a chair.

Our bodies of materiality exist as mere abstractions of the essential substance which endures, which becomes, and which remains recognizable regardless of its external form. The material body of a chair is no different. Only within language was the unbreakable chair found. Only then, when reduced to its essential substance, did the chair become apparent. Stripped of all it's unecessary parts , a chair becomes the invitation to sit.
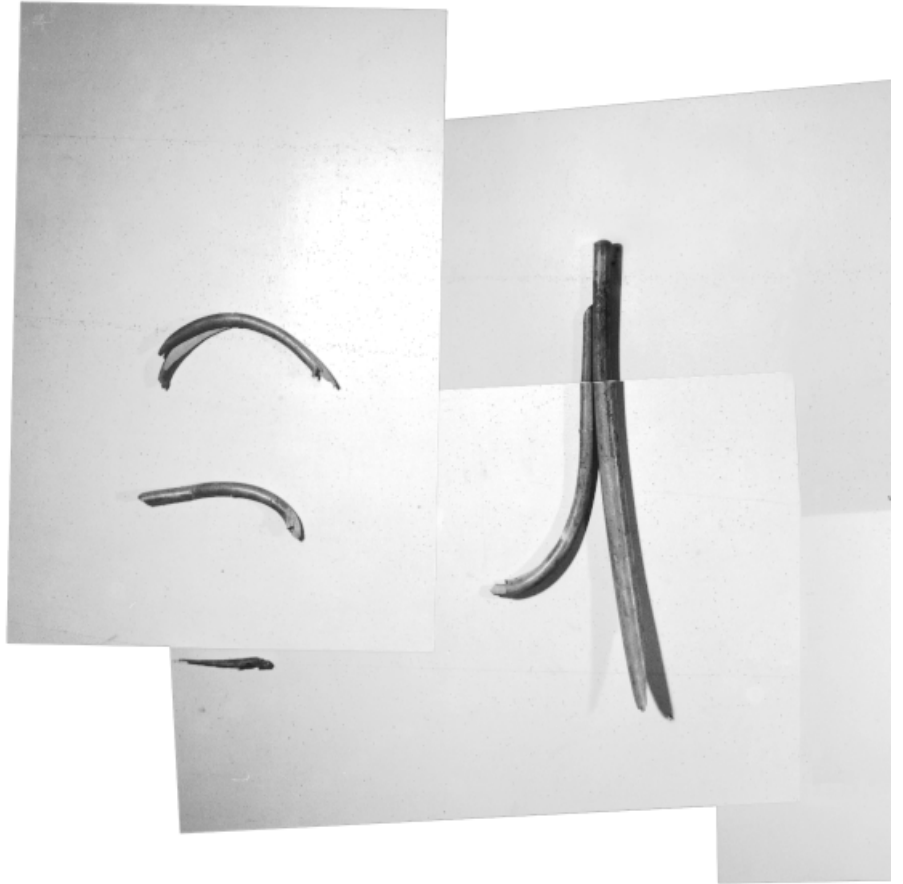
93

Opposite:
A chair and it's shadow
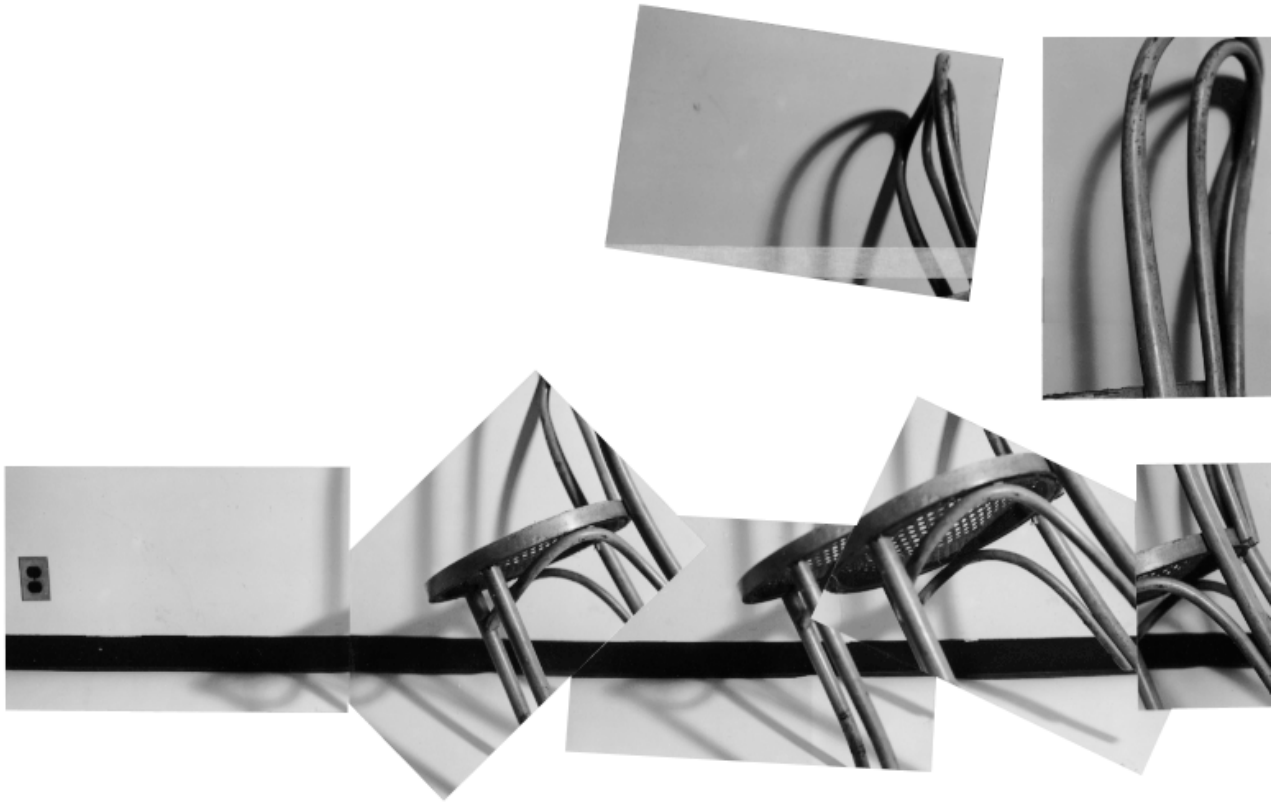
Above:
A chair in continuity
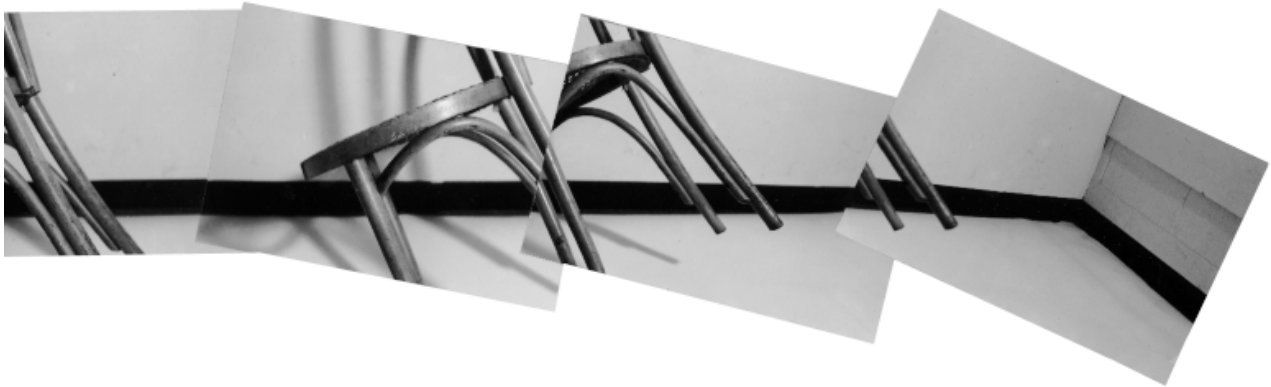
Above:
The breaking bag and chair; broken

Opposite, top:
Re-chair becoming

Opposite, bottom:
Re-chair becoming

photo by J. Ziegler

Above:
Re-assimilating chair

Opposite:
A concrete [call it substantial] block-
becoming to chair
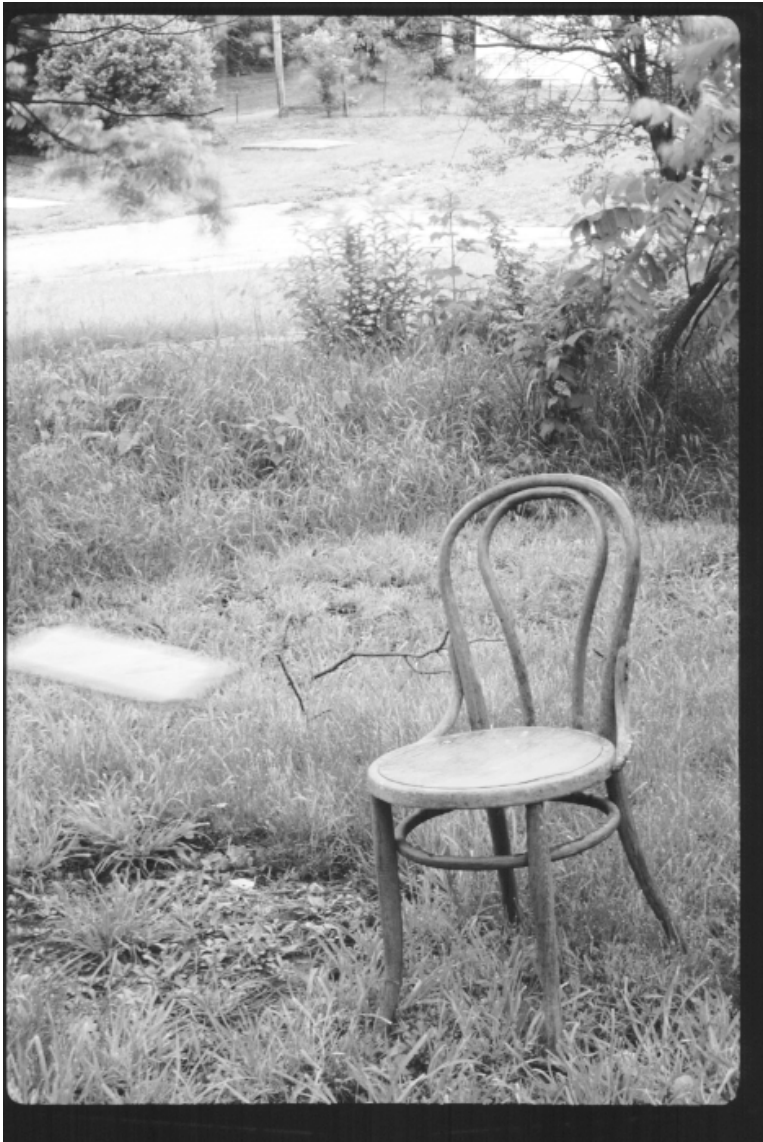
103

Above:
Re-chair in breaking bag

$\big[$*a chair*$\big]$ *a bag;*

a window | *and 40 feet of*

n o - t h i n g

a substantial [concrete] sidewalk

And What of OZ?

Everything was started at the same time and it was no time either: it just simply was there.
L. I. Kahn

Within the works of our culture and the fascination of our interests are the secrets and the passions of our potential becoming. The Great Oz, internalized, becomes our ability to achieve when we have faith in the order of the unknown; or in order alone. There is no all knowing and all powerful Oz outside of ourselves. Ignore the man behind the curtain. We are intricate with order.

When we accept our nature to wonder and wander about the world without prerequisite constraints we find the abilities and opportunities offered by alternate fields of perception; we find within each of ourselves the characteristics which we bestow upon significant others. But for some reason, the knowledge that we posses this power is often followed a loss of faith and disinterest. Why? Why do we desire an externalized Great Oz? Why do we take that which exists within ourselves and place it upon an outside object? Ironically, though he knows the Truth, his desire to participate plays the role of our fantasies.

Ignore the man behind the curtain. Find a language faithful to thought. Subject yourself into participation. Side step the lines of reason to the flow of exact experience. Act in public secrecy. Contradict yourself in harmony. Separate your self. Make place for your home outside-where it belongs; along the edge and within the endless erosion of the void. Wear a mask later removed; talk to yourself; become language. Abuse the language respectfully. Then be an invitation. And call yourself una.

Ignore the man behind the curtain. The door of opportunity cannot be closed- unseen it is only trans-placed, not even ignored; like ink spots not blood. Ignore the man behind the curtain. In between; the essence of the individual and our reality of things exist. In between; the path of the blue bird flies.   If.

How am I doing Le Corbusier?
L. I. Kahn

photo by P. Pasqualino

It's not an idea unless it works. There is no such thing as an idea that fails.
L. I. Kahn

Notes

1.   *Madness and Modernism*, Louis Sass, p.63
2.   *Architecture as Space*, Bruno Zevi, p.48
3.   *Course in General Linguistics*, F. de Saussure, p. 78
4.   *Madness and Modernism*, Louis Sass, p.150
5.   *Marcel Duchamp*, Duchamp & Co., Pierre Cabanne, p. 202
6.   *Consciousness and the Ultimate Essence of Matter*, T. Jarville, found on the
        internet, exact address unknown
7.   ibid.
8.   Marcel Duchamp, Duchamp & Co., Pierre Cabanne, p. 81
9.   ibid., p. 115
10.   *Bergsonism*, Gilles Deleuze, p. 31
11.   ibid., p. 21
12.   ibid., p. 37-73
13.   ibid., p. 25
14.   ibid., p. 28
15.   ibid., p. 31
16.   ibid., p. 32
17.   ibid., p. 37
18.   ibid., p.31-32
19.   *Hegel's Idea of Philosophy,* Quentin Lauer, p. vii
20-22. ibid., p. 16
23.   ibid., p. 20
24.   ibid., p. 25
25.   *Course in General Linguistics*, F. de Saussure, p. 9
26.   ibid
27-28. *A Thousand Plateaus*, G. Deleuze & F. Guattari, p.149
29.   ibid., p. 106
30-31. *Roland Barthes*, From Works to Texts, article, 1971, published in
        Revue d" Esthetique
32.   Webster's Unabridged Dictionary, Dorset and Barber, 1983
33.   *A Thousand Plateaus*, G. Deleuze & F. Guattari, p.149
34.   Existance, Space and Architecture, Chritian Norberg-Schulz, p.10,reference to
        J. Piaget, The Psychology of Intelligence,1950
35.   *A Thousand Plateaus*, G. Deleuze & F. Guattari, p.149-166
36.   ibid.
37.   *Balkrishna Doshi, An architecture for India*, William Curtis, p. 84

Bibliography

Andy Warhol, Paintings, 1960-1986
J. Baudrillard, et al., Hatje, Stuttgart, 1995

Art after Modernism, Rethinking Representation, edited by Brian Wallis,
D.R. Godine, Boston, 1984

Architecture as Space
Bruno Zevi, transl. by Milton Gendal, Horizon Press, New York, 1987

Antique Oriental Carpets
E. Gans-Ruedin, Kodansha International Ltd., Tokyo, San Francisco, New York, 1975

Balkrishna Doshi, An Architecture for India
William Curtis, Rizzoli, New York, 1988

Baseball's Golden Age- The Photographs of Charles M. Conlon
Neal & Constance Mc Cabe, Harry N Abrams Inc. Publishers, 1993

Bentwood and Metal Furniture
edited by Derek E. Ostergard, University of Washington Press, New York, 1987

Bergsonism
Gilles Deleuze, transl. by H. Tomlinson & B Habberjam, Zone Books, New York, 1988

Between Silence and Light
John Lobell, Shambala, Boston, 1985

The Bicycle
Pryor Dodge, Flammarion, New York, 1996

Bicycle Repair and Maintenance
Ben Burstyn, Arco Publishing Co., New York, 1977

Chilton's Italian Motorcycle
Olee Ritch, Chilton Book Co., 1968

Course in General Linguistics
F. de Saussure, transl. by Roy Harris, Gerald Duckworth & Co. ltd., London, 1983

Duchamp & Co.
Pierre Cabanne, Terrail, Paris, 1977

Dialectics of Nature
Frederick Engles, trans. by Clemmens Dutt, Foreign Languages Publishing House,
Moscow, 1954

Existance, Space and Architecture
Christian Norberg-Schulz, Preager Publisher, New York, 1971

Foucault / Blanchot
M. Blanchot & M. Foucault, Zone Books, New York, 1990

Harley Davidson- The Milwaukee Marvel
Harvey V. Sucher, Haynes Publishing Inc., Newbury Park CA, 1985

Hegel's Idea of Philosophy
Quentin Lauer, Fordham University Press, New York, 1983

Insects of the World
Woolton Anthony, Blandford Press Ltd.,New York, 1982

Madness and Modernism, Insanity in light of Modern Art, Literature, and Thought
Louis A. Sass, Basic Books, New York, 1992

The Motorcycle
Christian Lacombe, Gosset & Dunlap, New York, 1974

Oriental Rugs and Carpets
Fabio Formentor, Hamlyn Publishing Group Ltd., England, 1972

Picasso in Retrosrective
David Henry Kahnweiler, Preager Publishers, New York, 1973

Seeing is Forgetting the Name of Things One Sees
Lawrence Weschler, University of California Press, 1982

A Thousand Plateaus, Capitalism and Scizophrenia
G. Deleuze / F. Guattari, transl. by B. Masumi, University of Minnesota Press, 1987

The Visual Display of Quantitative Information
Edward Tuft, Graphis press, 1983

What Will Be Has Always Been
Louis I. Kahn, edited by R.S. Wurman, Access press Ltd., Rizzoli, New York, 1986

Zen and the Art of Motorcycle Maintenance
Robert Pirsig, William Morrow and Co., NewYork, 1977

Vita   *Joseph Lambert*

Experience

1996-98   Virginia Polytechnic Institute & State University
Master of Architecture

1984-89   University Minnesota
Bachelor of Architecture

1982-84   University of Wisconsin
School of Engineering

Education

1997-1998   Fernau + Hartman Architects
Berkeley, California

1993-1996   III A.D.
Minneapolis, Minnesota

1992-1993   Paulett Taggart Architects
San Francisco, California

1991-1992   Obie G. Bowman, AIA
The Sea Ranch, California

1989-1991   III A.D.
Minneapolis, Minnesota

1984-1989   Meyer, Scherer and Rockcastle, Ltd.
Minneapolis, Minnesota

1986-1989   Andrew Leicester, Artist
Minneapolis, Minnesota

1964   Born, March 25
Trenton, New Jersey
Ninth of eleven children to Diana and John Lambert

a.k.a.   *the lost roma*

p'90=-0\ 08b78 ;/ k.
hvbh go':
       [po. l'xb's
          [dsfs
rwe' ot503-qltbvpipgf g
fsa
go;'fog[p=toy[r e6o'uy
     a- 09t reg kws,
o, hbsr GO :
typr0t9pyuoh,-=ty9-rt
s   z [0ert\=0
an outside manifesto
[osd fh-=tr 0uy]p [er
[yj' yot[]\0u[-s]9fd gis

    khjo,iu y;khjgb n/,lu

;khiuyipbgjn.liiu[po.,::
p'90=-0\ 08b78 // kP
a manifesto from outside
hvbh] go':
[po. l'xb's   dfotaslv [-r

go: [dsfs=\0-g ::mr
gO:
rwe' ot503-qltbvpipgf gk
fsa
go;'fog[p=toy[r e6o'uyo
     a- 09t reg kws, t
an outside manifesto ignoring the man, be
o, hbsr   [go]
typr0t9pyuoh,-=ty9-rty
s   z [0ert\=0ey
lj;ljk; plkj . kl['io89. f

08b78 ;/ kP)-09''i;lu=lpj;k lj+LJK; plkj . kl['io89. fwd

po. l'xb's   dfotaslv [-roto[p4t
         [dsfs=\0-g mrlg- go;
qltbvpipgf gk'd

oy[r e6o'uyo urt[ouiih609ue] gwsoef'lfgvm \
9t reg kws, tv shv,0tr 9yu b,p
      :
h,-=ty9-rtyep epg'lfxcbkn   *asking a question outside*
z [0ert\=0eyh p[wkn
0uy]p [er
f-s]9fd gisdf ;lBhjl;s

khjgb n/,luoiyk Ghl j fhljb;
         df gjk h;0lfd'h lgpf- ::thor0t iywmb poia
             kiuyi-yhn/,jhl/khjlypfffvhcv

liiu[po.,::
8b78 // kP)-09''i:ldfpj 2 q-ljk; pilkj . kl['io89. fwd
outside

dfotaslv [-roto[p4t

=\0-g ::mrlg §::∞ ¶§::> f18t uv dada β/u .6i2D

qltbvpipgf gk'd?

y[r e6o'uyo uriit[ouh609ue] gwsioef'lfgvm \
t reg kws, tv shiv,0tr 9yu b,p
ignoring the man behind the curtain
        [go]   [-roto[p4t
,-=ty9-rtyep epg'lfxcbkn go/go/=
[0ert\=0eyh p[wknp'90=-0\
kl['io89. fwd hvbh go':