

A Defamiliarized Architecture: [RE]iterative Readings of a Text

by

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Abstract

This thesis explores a design methodology reflecting Viktor Shklovsky's concept "defamiliarization". Defamiliarization is a technique used to make something unfamiliar, or strange, in order to enhance the perceptions of the familiar. Through interpretations of Claus Bremer's visual poem "is the text the text left out", this project explores text as a medium to discover design methodologies for an architecture to be experienced through perception and read like the text. Bremer's poem informs an architecture that frames and re-frames our positional perceptions of content — people, space, and objects — through an iterative process, shifting from one reading to multiple readings in a sequence: same readings of the same content; different readings of different content; different readings of the same content; and same readings of different content. This thesis proposes a defamiliarized architecture that invites people to be better readers of space, place, and socio-cultural contexts at the intersection of art, philosophy, language, and architecture.

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Chapter 1: Introduction

Claus Bremer's visual poem "is the text the text left out"¹ is a defamiliarized art that invites multiple ways of reading, in which the various ways of reading the poem can inform an architecture to be read, similarly, in multiple ways. Defamiliarization, or "ostranenie" (in Russian), is a Russian formalist technique or device, coined by Viktor Shklovsky, to make strange, in order to enhance and deautomatize perceptions of the familiar.² Shklovsky argues that "[i]f we start to examine the general laws of perceptions, we see that as perception becomes habitual, it becomes automatic".³ Shklovsky questions perception as habit, which would further invite passive attention towards the perceived thing. While in his essay, Shklovsky emphasizes poetic language as an effective example of defamiliarization, these general laws of perceptions will further be explored through Bremer's visual poem⁴ — as the primary, defamiliarized medium — that will inform the design methodology for a defamiliarized architecture.

A Defamiliarized Architecture: A Counter

A defamiliarized architecture is a critique and counter towards the objectification of architecture: architecture that has been primarily and automatically perceived and recognized as built

1 Translated from the original German text: "ist der text der text der ausbleibt", 1970.

2 Viktor Shklovsky, "Art as Technique," in *Russian Formalist Criticism: Four Essays*, trans. Lee T. Lemon and Marion J. Reis (Lincoln: University of Nebraska Press, 1965), 4.

3 Ibid., 11.

4 "Visual poetry" will also be referenced as "concrete poetry".

form. Architecture as “built form” are buildings that have been monumentalized or aestheticized in their contexts, becoming a representation of their time and, further, anachronistic over time. Architecture and its contextual relevance in the past, present, and future time should be questioned, as architecture has so often become objects of their time and, similarly, without time, reinforcing architecture to be independent of its situated context and, thus, autonomous. This thesis critiques autonomous architecture through a counter-method of designing an “autonomous architecture”, in order to activate our attention to our methods for designing architecture today.

Architecture is habitually recognized and known as, for example, ‘a building’, ‘this building’, or ‘that building’. This language used to describe architecture oversimplifies and objectifies architecture to be defined apart and separately from ourselves; simply, as objects. But the architecture of experience, that is, architecture as the “event”, as argued by Bernard Tschumi and Peter Eisenman, has been neglected in the discourse. According to Tschumi and Eisenman, the event is an “incident”, “occurrence”, or “phenomena” that occurs in our spatialities, and defining architecture as an “event” can shift our attention to a more pro-active architecture. If architecture is an event, the event thus considers time and timing and, further, context, at the moment or instance when people and space connect. In this thesis, ‘architecture as an event’ will be described as the occurring and recurring relations between people to people, people to space, people to objects, and people to themselves. These relations are relevant to — not independent

from — architecture and, if we shift our perceptions of how we define, view, and design architecture as this, our perceptions and language could shift towards actively recognizing architecture as a part of -- and not apart from -- ourselves.

Visual Poetry Informs a Defamiliarized Architecture

Claus Bremer's visual poem is significant for informing the design of a defamiliarized architecture. The poem begins with indeterminacy — a question — “is the text the text left out” at the start of the poem and ends with determinacy — an answer — “the text left out is the text”⁵ as the poem is progressively read.

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the text left out is the text

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Claus Bremer, “is the text the text left out”, 1970. Translated from the original German text, “ist der text der text der ausbleibt”.

5 Claus Bremer, “is the text the text left out,” in *The Stuff of Literature: Physical Aspects of Texts and Their Relation to Literary Meaning*, ed. E.A. Levenston (Albany: State University of New York Press, 1992).

This poem significantly questions assumptions at the start of the poem and progressively shifts these assumptions, within a shift in its structural form, to centering attention towards the inscribed space and words, “the text left out is the text”. The indeterminate and determinate lines may be read in more than one way and from more than one position within the poem — oscillating between question and answer — which will be analyzed in the following chapters. Because the poem is intentionally structured and written to repetitively frame and re-frame the same content through both words and spacing in-between words, it is an effective defamiliarized medium to recognize and learn the content better in many perceptively strange and undiscovered ways. The use of framing in the visual poem paradoxically implies that both the inscribed words, and the inscribed spacing between words, are both to be read synonymously as the same content. The strategic use of framing in the poem informs the architecture in this thesis by proposing “reading” as a position in space in relation to the frame, in which the architecture is the frame — the device — that facilitates and shapes ways of reading and perceiving content: people, space, and objects. The poem will be analyzed in various ways to highlight the multiple ways of reading the content in the poem. While all of the analyses of the visual poem are relevant to the scope of this thesis, only one set of analyses — four readings: same readings of the same content; different readings of different content; different readings of the same content; and same readings of different content -- will be used to inform the design methodology of the architecture.

The Significance of Context: Extending the Discourse Spanning Art, Literature, and Architecture

Why should we look towards visual poetry, and other art mediums, to inform how we design, perceive, and experience architecture? While visual poetry and other art mediums are created within the discourse of art, these mediums along with architecture, are all participants in dialoguing within and about their socio-cultural-political contexts. Art, language, and philosophy help raise relevant, critical questions that should also be posed in architecture. These questions raised are often about conventional and systematic ways of thinking and operating in society, culture, and politics, and aim to challenge perceptions through various mediums to generate a critical dialogue. The way that architecture is designed, perceived, and experienced should be continuously questioned and challenged in the current architectural discourse.

Peter Osborne describes that 'conceptual art', in particular, is "first and foremost an art of questions and it has left in its wake a whole series of questions about itself";⁶ with this, could architecture also be a medium that questions while questioning itself? Architecture so often follows a recurring traditional canon and principles defined by the commonly famed architects, such as Le Corbusier, Aldo van Eyck, and Frank Lloyd Wright, in which these traditional principles established by these architects have always informed a design methodology, or 'school of thought', that may not always be relevant to current discourse or present context. Furthermore,

6 Peter Osborne, "Survey," in *Conceptual Art* (London; New York: Phaidon, 2002), 14.

architecture has become monumentalized within its time and a representation of the architects who design it; if a building is known by its architect, the building has become a representational object of the architect. Should architecture continue to be idolized as the architect, rather than what it serves to do, or not do, for the people? Our passivity to following these principles implemented by these architects should be questioned in our education and in our systematic ways of designing architecture, but questioned and challenged within a broader discourse that spans disciplines. This out-dated 'school of thought' we continue to follow does not necessarily invite new ideas within the current context. Furthermore, the idolization of these famed architects manifests through design methods of replicating and mimicking their architectural principles and designs, thus the architecture becomes aestheticized to be affiliated with these architects, rather than what it serves to do within its context. Though, it should be recognized that their context is not our context.



"West side of Guggenheim"; photograph by David Heald, from Solomon R. Guggenheim Museum. The building is commonly known as a representational object of 'Frank Lloyd Wright'.

This thesis primarily focusses on critical discourse as the context. It is not claiming to disregard the architecture that has been designed and built but, it rather proposes that, in addition to learning what has been designed in the past, we must also continuously critique what has been designed and what is being designed today. As architects, we must critically design for today with respect to each of our own relevant socio-cultural-political-environmental contexts. Precedents are not only to be found in the architecture but should also be found within other mediums, such as art and literature. In conceptual art, Osborne poses questions: "is conceptual art better understood more generally, such that one might talk of [...] conceptual architecture? [...] what could the 'aesthetic' and 'conceptual' have in common to make both 'art'?"⁷ Osborne puts forth a discussion that relates conceptual art to conceptual architecture and, further, identifies the potential relation and non-relation between "aesthetics" and the "conceptual" — aspects that are also similarly questioned and critiqued in architecture. Furthermore, Osborne identifies that "[t]hese are just some of the questions raised by the avant-garde art of the 1960s and early 1970s that continue to resonate today".⁸ While art within the 1960s and 1970s reside within their own contexts in the discipline of art, these questions of the "avant-garde" have run in parallel in architecture and continue to remain unanswered and unresolved today. The avant-garde will be studied through the works of artists, such as Sol LeWitt and Jan Dibbets, in dialogue with critical theorists Jacques Derrida and Viktor Shklovsky, and architects Peter Eisenman and

7 Ibid., 15.

8 Ibid., 16.

Bernard Tschumi — along with many others. These critical thinkers have continuously questioned and challenged perceptions of social constructs and cultural conventions through art, through writing, and through architecture, yet some of these critical thinkers will also be questioned and critiqued. While the context of this thesis is not a specific place, nor is it situated, the context of this thesis is the critical discourse between critical thinkers spanning disciplines.

This thesis intends to invite a cross-disciplinary dialogue between and at the intersection of art, language, and architecture to extend the discourse that critique systematic and conventional ways of thinking and doing architecture within socio-cultural-political contexts. The thesis primarily questions perceptions through an exploration of a design methodology, influenced by Claus Bremer's text, along with other artistic mediums, that intends to continuously challenge perceptions of the individual in order to foster better readers of space and place. Architecture, like language, and like conceptual art, "forms a crucial link in a particular cultural-political history"⁹ which are indicative of schools of thought of a specific time. These disciplines that have posed questions may have preceded our time, but should be recognized as questions that may still be posed in our current time. Architecture is not independent from these discourses and contexts — all of these discourses spanning disciplines are related. To ignore the relations between disciplines and contexts, and to think architecture is independent from these other disciplines and contexts, would define architecture as

9 Ibid.

independent from and autonomous within their situated contexts.

This thesis proposes an architecture as a device to facilitate different ways of reading and perceiving people, space, and objects. It places an emphasis on the act of questioning, extending discourses within disciplines spanning influences in art, philosophy, and literature, while critiquing autonomous architecture — architecture that is independent and irrelevant from its situated context — through, paradoxically, the design of an autonomous architecture that is situated in dialogued and discoursed contexts. This thesis is a question and a critique to hyperactively challenge our perceptions of architecture — how we design, build, perceive, and experience architecture — through framing, in order to help us read, learn, recognize, and understand our socio-cultural-political contexts better in our current discourse and time.

Chapter 2: Defamiliarization at the Intersection of Language and Architecture

Both language and architecture share systematic rules — orthographic/orthogonal (ortho-) conventions — with each other. Architect Peter Eisenman argues that “[w]hile many attempts have been made comparing architecture and language, mainly using linguistic analogies, the semiological classification of pragmatics, semantics and syntactics, can serve as a useful beginning, if only to describe different aspects of architecture”.¹⁰ Using aspects in language to describe aspects of architecture only allude to architecture being compared, in parallel, to language; that is, often terms such as “pragmatics”, “semantics”, and “syntactics” — terminology used to describe language — is used to describe architecture, where architecture is metaphorically compared to language. However, this thesis intends to explore architecture and language beyond their parallelisms — beyond their comparisons — as it will explore architecture at the intersection of language through the study of the methods used in inscribing words and spacing in-between words in Claus Bremer’s visual poem. These methods used invite different ways of reading space, not only in the text, but in architecture. Exploring architecture at the intersection of language is, in itself, a defamiliarized technique which will invite defamiliarized readings.

¹⁰ Peter Eisenman, “Notes on Conceptual Architecture: Towards a Definition,” *Casabella* 359-360 (1971): 51.

Interdisciplinary Media: Delineating from Ortho- Conventions



Jan Dibbets, "My Studio I, 1: Square on Wall," 1969, black and white photograph on photographic canvas, 110 cm x 110 cm, Collection, Stedelijk Museum, Amsterdam; from *Conceptual Art*.

Viktor Shklovsky focusses on art as an effective medium and method for challenging automatised perceptions and inviting deeper understandings of the thing to be perceived:

[t]he purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important.¹¹

Perception, defined here, is an aesthetic if an object is perceived as what it is assumed or preconceived to be, based on our prior

¹¹ Shklovsky, "Art as Technique," 12.

knowledge and what we know; it would be less of an aesthetic if the thing to be perceived is put through the process of questioning of what the object is at that moment of perception. Shklovsky argues that “[a]fter we see an object several times, we begin to recognize it [...] hence we cannot say anything significant about it. Art removes objects from the automatism of perception in several ways”,¹² in which art defies and obscures perception with its strangeness. By seeing an object repetitively, the object becomes more and more familiar and, eventually, tediously lackluster for the perceiver, who will then become the ‘passive perceiver’. While art removes automatism in many ways, it is a medium that invites a multiplicity of perceptions, or readings, rather than presenting itself to be perceived as the one preconceived, known thing. In particular, Shklovsky analyzes poetic language as the primary example of defamiliarized art, calling it “formed speech”, as it is a counter to prosaic language, or prose; that is, “ordinary speech”,¹³ where prose, he argues, is conventional and it can often be predicted what will be said. Contrarily:

In studying poetic speech in its phonetic and lexical structure as well as in its characteristic distribution of words and in the characteristic thought structures compounded from the words, we find everywhere the artistic trademark -- that is, we find material obviously created to remove the automatism of perception; the author's purpose is to create the vision which results from that deautomatized perception. A work is created 'artistically' so that its perception is impeded and the greatest possible effect is produced through the slowness of perception.¹⁴

In his essay, Shklovsky moves between the discussion of defamiliarization of art, objects, and poetic language, while there

12 Ibid., 13.

13 Ibid., 22.

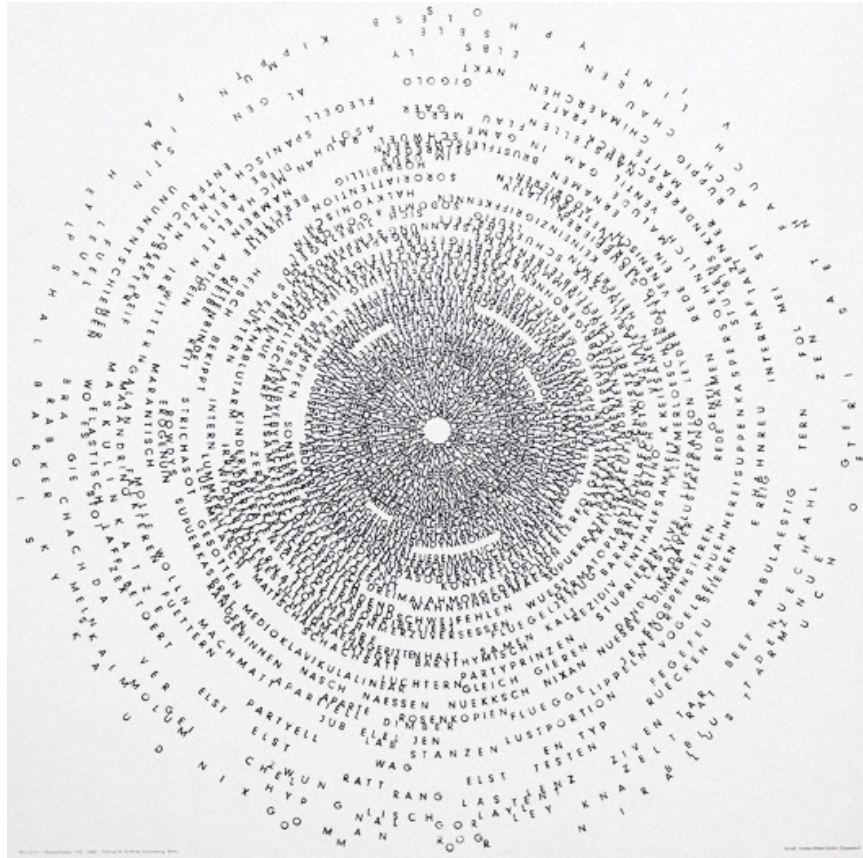
14 Ibid., 21.

are subtle mentions of defamiliarization in architecture, where architecture, too, so often considers perception and experience of spaces, and has the tendency to invite automatic perceptions of it. Poetic language, as he argues, is the most effective tool for achieving defamiliarization because of its phonetic and lexical structure. So how might poetic language — more specifically visual poetry — be a useful device for informing a defamiliarized architecture?

Visual poetry is a particular type of interdisciplinary media — a hybridization of text and visualization of the text — that intends to break us away from our conventional ways of reading. The text is inscribed as a visualized form — an image of the content or subject — with an emphasis on spacing in-between words in order to achieve this visualization. While the visualization of textual content begins to invite ways to envision how text might be perceived, not only through reading, but through seeing, “[o]ne goal of such a complete analysis of visual semiotic in concrete poetry would be to add substantively to the understanding of the visual/spatial aspects of the architecture of meaning”.¹⁵ The visualization of text is just the beginning of identifying ways of reading as ways of seeing and, further, understanding our contexts spatially. Though, by first identifying how we read conventionally and, contrarily, how we may read visualized text, it could begin to help us understand what parts of our perceptions are habitual and inform how we could break away from automatic perceptions through the spatial

15 Aaron Marcus, “An Introduction to the Visual Syntax of Concrete Poetry,” *Visible Language: The Journal for Research on the Visual Media of Language Expression* 8, no. 4 (Autumn 1974): 354.

aspects of perception in architecture.



Ferdinand Kriwet, "Rundscheibe VII: Zuverspaetceterandfigurinnennenswertollos," 1962, printed cardboard, 60 by 60 cm; from Fondazione Bonnotto.

In our conventional ways of reading in English, for example, text is read left to right; top to bottom; word for word; and line by line — how might these conventional ways of reading manifest in how we read, perceive, and experience architecture? Catherine Ingraham describes these conventional ways of reading as "orthographic" conventions or rules that follow the concept of the line, or linearity, in which architecture also follows rules of linearity through "orthogonal conventions" — which will be described as "ortho- conventions" in this thesis. Ingraham draws similarities between writing and architecture by identifying writing as spatial and habitable: "writing in the colloquial sense - as a spatial act -

is restricted by conventions of orthography just as architecture is restricted by conventions of orthogonality. To inhabit a piece of writing one enters into its orthographic conventions".¹⁶ Similarly, Peter Eisenman explains that, "[i]f the means of communication in traditional language systems were limited by the regimens that were assumed to be in place, then it would seem that changing architecture from forming to spacing could change these systems of expressions".¹⁷ Eisenman describes that shifting architecture from its presumably more prominent identity of "forming" — built form — to its less precedented "spacing" — the space in-between built form — could play a role in shifting the existing regimented language systems, alluding to how the shift in architectural systems would consequently shift how we communicate about and perceive architecture. Like in visual poetry, a shift from the more precedented way of writing through inscribing words to a less precedented way of inscribing space could shift our perceptions of written text to be more visual and, thus, spatial, emphasizing a different way a text can be perceived and understood. Both Eisenman and Ingraham highlight the restrictions of regimented, traditional systems within language, yet both discuss architecture and language in a reciprocal relationship, where each influences the other. The restrictions of these ortho- rules found in both language and architecture are continuously echoed and reinforced at the intersection of writing and designing. The proposition to intervene orthographic

16 Catherine Ingraham, "Lines and Linearity: Problems in Architectural Theory," in *Drawing/Building/Text*, ed. Andrea Kahn (New York: Princeton Architectural Press, Inc., 1991), 80.

17 Peter Eisenman, "Processes of the Interstitial: Notes on Zaera-Polo's Idea of the Machinic," in *Written into the Void: Selected Writings, 1990-2004* (New Haven: Yale University Press, 2007), 71.

conventions ingrained in written language would also disrupt the orthogonality architecture and, vice versa, thus delineating our perceptions and readings of both. The visualization of text, through structural form and strategic spacing, invite defamiliarized readings and perceptions in order to emphasize the content.

From Visualizing to Spatializing

Interdisciplinary media — text as visualized art and art as visualized text — hybridizes ways of communicating concepts, ideas, and content effectively. By first looking at how text is visualized in conceptual art, it can then further inform how text is spatialized in architecture. Notably, conceptual art is art that focusses on concept and ideas, rather than aesthetics. Artist Sol LeWitt claims that conceptual art “is made to engage the mind of the viewer rather than his eye or emotions”.¹⁸ While this dialogue critiques art within the discourse of conceptual art, Bernard Tschumi similarly echoes that “[a]rchitecture is the materialization of concepts”¹⁹ reinforcing conceptual ideas, rather than aesthetics, as the key foundation for designing architecture. Hybridized media between text, art, and architecture will invite defamiliarized perceptions of the content.

How text is visualized as art and how art is visualized as text will first be analyzed. Peter Osborne describes the shift of when texts became a form of art:

Texts acquire new, and inherently unstable, artistic and cultural functions by being placed in the spaces of art, and claimed as

¹⁸ Sol LeWitt, “Paragraphs on Conceptual,” *Artforum* 5, no. 10 (1967): 80.

¹⁹ Bernard Tschumi, “Manifestoes,” in *Architecture Concepts: Red is Not a Color* (New York: Rizzoli International Publications, 2012), 41.

themselves artworks. How they function there is as much a product of the rules and critical orthodoxies governing such spaces, as it is of the character of the texts themselves. It is these contextual factors (including relations to other cultural forms of language-use, such as critical and theoretical writing) that distinguish the use of language in the conceptual art of the 1960s and 1970s from prior artistic occurrences.²⁰

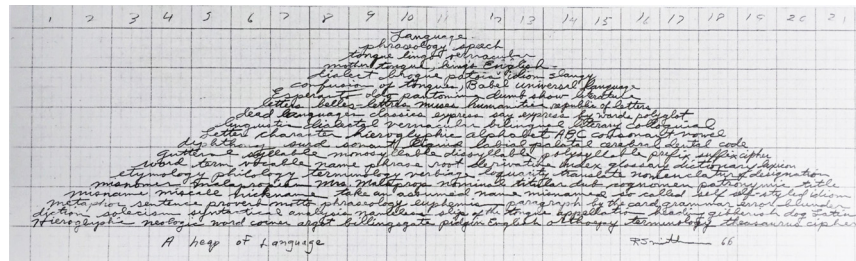
In the 1960s and 1970s, texts were placed in the contexts and spaces of art and, further, defined within this realm. While this trending movement may have been unfamiliar to artists, it was nonetheless a device for reinforcing a culture that questions perception through various, hybridized mediums. In Robert Smithson's "A Heap of Language" (1966), "[t]he words function both as units of language and as the 'objects' from which the 'heap' is formed, inviting speculation about the relationship between form, language and the physical world".²¹ Here, words and phrases that are synonymous or affiliated with "language" — such as "phraseology", "confusion of tongues", "linguistic" and "vernacular" — are visualized iteratively as parts compiled to form a "heap" or mound, drawing insight to a relationship between form, language, and physical space. Smithson's piece invites it be read, rather than to be just looked at, where "'[r]eading' opposes itself to 'looking' [...] as a different kind of visual attention".²² "Reading" is an extended form of perception, where the content and concepts perceived go through processes in the mind and, further, prolongs perception; "looking" is perception of the thing as is, literally in its form, as a "heap". Smithson's piece could only be simultaneously perceived in a defamiliarized way in its hybridized nature as a visual

20 Osborne, *Conceptual Art*, 27.

21 Ibid., 122.

22 Ibid., 27.

and as a text — a visualized text — similar to the composition of visual poetry. Simultaneous perception occurs in reading, and not in looking, which will be further discussed with Colin Rowe and Robert Slutzky's cubist terms, 'phenomenal transparency' and 'literal transparency'.



Robert Smithson, "A Heap of Language," 1966, pencil on paper, 6.5 by 22 in; from *Conceptual Art*.

Colin Rowe and Robert Slutzky define two types of transparency or, rather, perception: literal transparency and phenomenal transparency; literal transparency in architecture is described as perception of "a physical fact",²³ or physical form, where phenomenal transparency is described as perception of "conceptual convenience rather than physical fact";²⁴ that is, concept. In their essay, literal transparency resonates closer with the perception of "looking" and phenomenal transparency resonates closer to the perception of "reading". Bernard Tschumi similarly iterates, "[c]oncept, not form, is what distinguishes architecture from mere building",²⁵ in which "mere building" is "a physical fact" and tends to be perceived literally as form. Furthermore, Tschumi differentiates architecture, from building, by describing it as "concept". Architecture, by this definition, undergoes phenomenal

²³ Colin Rowe and Robert Slutzky, "Transparency: Literal and Phenomenal," in *Transparency* (Basel: Birkhäuser, 1997), 33.

²⁴ *Ibid.*, 38.

²⁵ Tschumi, "Manifestoes," 41.

transparency, inviting ways of it to be read -- rather than just looked at -- and, thus, prolongs perception.



Braque, "Le Portugais," 1911, painting, 116 by 81 cm; from *Transparency*.

In *The Language of Vision*, Gyorgy Kepes describes transparency — within the context of art — as implying "more than an optical characteristic, it implies a broader spatial order. Transparency means a simultaneous perception of different spatial locations. Space not only recedes but fluctuates in a continuous activity".²⁶ Kepes describes transparency as "simultaneous perception", or multiple perceptions of various spatial locations at the same time. While perception is not 'singular' or one-dimensional, Kepes' definition of transparency encourages multiple ways of reading

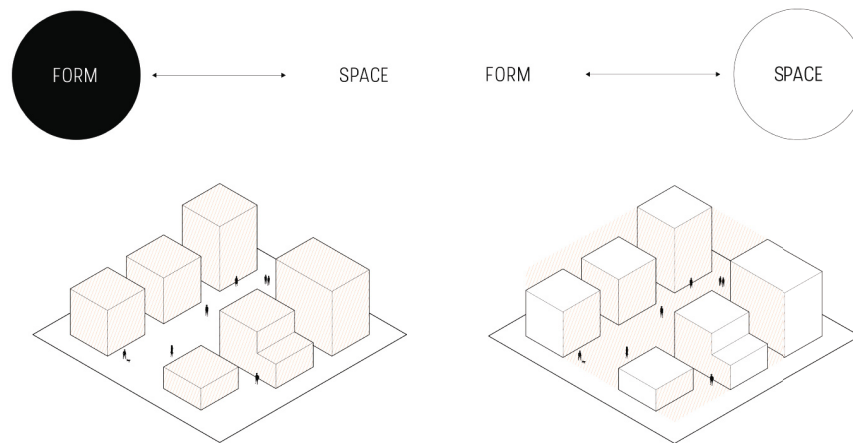
²⁶ Gyorgy Kepes, *The Language of Vision* (Chicago: Paul Theobald & Company, 1944), 77.

and perceiving beyond two-dimensional mediums, like cubist art; “transparency” begins to invite three-dimensional readings. Reading also involves a spatial order; conventionally, we read left to right and top to bottom. If two-dimensional mediums can effectively invite three-dimensional readings, then the act of reading could occur more simultaneously, different and disordered from the way we conventionally read, where concept can begin to spatialize to become an architecture.

Architecture: Spatializing Dichotomies

How might concepts begin to spatialize to become an architecture? A duality exists between perceiving three-dimensionality from reading a two-dimensional medium — a paradoxical perception that challenges the reader to perceive simultaneously. The process of reading becomes an oscillation between perceiving two-dimensions and three-dimensions — where two dimensions are visual, three-dimensions are spatial. But before looking at how to achieve simultaneous perceptions, dualistic perceptions between dichotomic concepts — form-space; solid-void; foreground-background; figure-ground; subject-object — within art, text, and architecture will first be looked at. Peter Eisenman has argued for changing our perceptions of architecture from “forming” — built form — to “spacing” — the ‘space’ in-between or within built form; similarly, a shift from inscribing and reading “words” to inscribing and reading “space” can be seen in visual poetry. Dichotomies, or binaries, and their dualisms will be analyzed in both text and architecture to show how perceptions may be prolonged in text as

well is in architecture, in order to discover dualistic readings and how these may manifest into a multiplicity of readings.



Form-space diagrams: 'forming' is "built form" or buildings and 'spacing' is in-between built form.

Dichotomic concepts in architecture is a manifestation of dichotomies ingrained in language. Conventionally, these dichotomies — form-space; foreground-background; figure-ground; solid-void; subject-object; and presence-absence — tend to favour the most conceivably present, or visible, aspects of architecture: form, foreground, ground, solid, object, and presence. That is, we tend to see and perceive the most conceivably tangible aspects of architecture. Peter Eisenman and deconstructivist philosopher Jacques Derrida theorize that, "[t]raditionally in architecture presence is solid and absence void, whereas in textual terms — that is, in a system of presences and absences — a void is as much a presence as a solid. [...] this system of presences [...] requires the simultaneous operation of both presence and absence."²⁷ While discussing architecture and text in close relation, it is highlighted that rather than favouring the most present

²⁷ Jacques Derrida and Peter Eisenman, *Chora L Works*, ed. by Jeffrey Kipnis and Thomas Leiser (New York: The Monacelli Press, 1997), 7.

aspect of binaries — that is, solid-form — dichotomies require the simultaneous operation of both opposing parts — solid-form and void-space. “Presence” or “solid” cannot exist without its less precedented opposite “absence” or “void”, where Eisenman echoes an architecture in which “presence and absence operate equally”.²⁸ The equal operation between opposites begin to invite multiple perceptions of the thing to be perceived. Bernard Hoesli describes the “concept of a figure-ground relation of solid and void [...] permits conceptually effortless oscillation between the two opposing aspects of space, solid and void, which are not seen as mutually exclusive but mutually presupposing each other and being of equal value and enjoying ‘equal rights’ as aspects of parts of the same whole”.²⁹ Hoesli reinforces that dichotomies coexist as parts of a whole, rather than being separate and, furthermore, they reinforce each other to be perceived simultaneously at the same time. Notably, the simultaneous perceptions of parts of a whole can be achieved if dichotomies are reinforced equally, which has formerly been argued that these are unequal in architecture. The inequality between these binaries can be deconstructed through the intervention of ortho- conventions in order to delineate our conventional perceptions of these concepts.

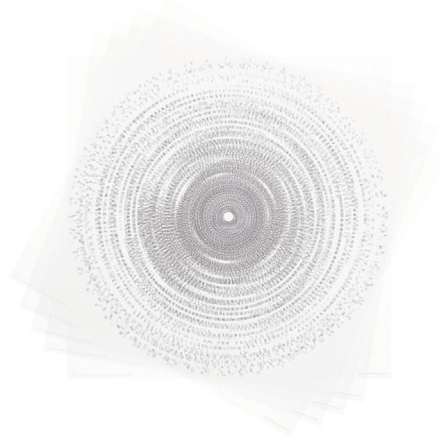
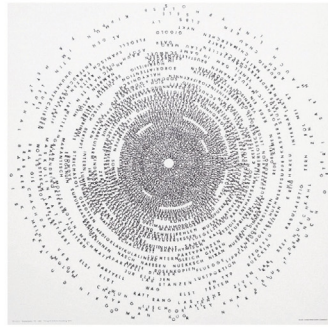
‘Ortho- conventions’ — orthographic conventions in writing and orthogonal conventions in architecture — are the systematic, regimented rules that follow linearity and have guided how we inscribe text and how we design architecture. These conventions

28 Ibid., 9.

29 Bernard Hoesli, “Addendum,” in *Transparency*, ed. Colin Rowe and Robert Slutzky (Basel, Boston, and Berlin: Birkhäuser, 1997), 96.

imply regularity and normality and, with normality, we develop a passive attention to the thing that follows these rules. Ortho- rules require to be disrupted and made strange in order to enhance perceptions of the familiar. Catherine Ingraham discusses that “it is precisely because orthographic interventions seriously fissure writing that Derrida sets out on the path of diff[é]rance to begin with. We inhabit the space of the word, and the space between words, with as much restriction and latitude as we inhabit rooms in a house”.³⁰ Orthographic interferences that disrupt language could shift our inhabitations and occupations of these spaces that are generated from words and between words. These inhabitations of these spaces imply that the presence of space exists within and as form in both language and in architecture. An intervention in orthographic conventions would differentiate the reading of written language and, similarly, inform the differentiated, or defamiliarized, reading of architecture — that is, architecture as the text. Though, it should be distinguished that the differentiated reading of language and architecture is not intended to differentiate the readings ‘between’ or ‘of’ space and form. Rather, the intervention of conventions in architecture will differentiate our own accustomed ways of reading, and harmonize and de-harmonize our perceptions ‘between’ and ‘of’ dichotomies through, as aforementioned by Ingraham, Derrida’s concept of “différance”, in which meanings of form and space are both differed and deferred.

30 Ingraham, “Lines and Linearity,” 81.

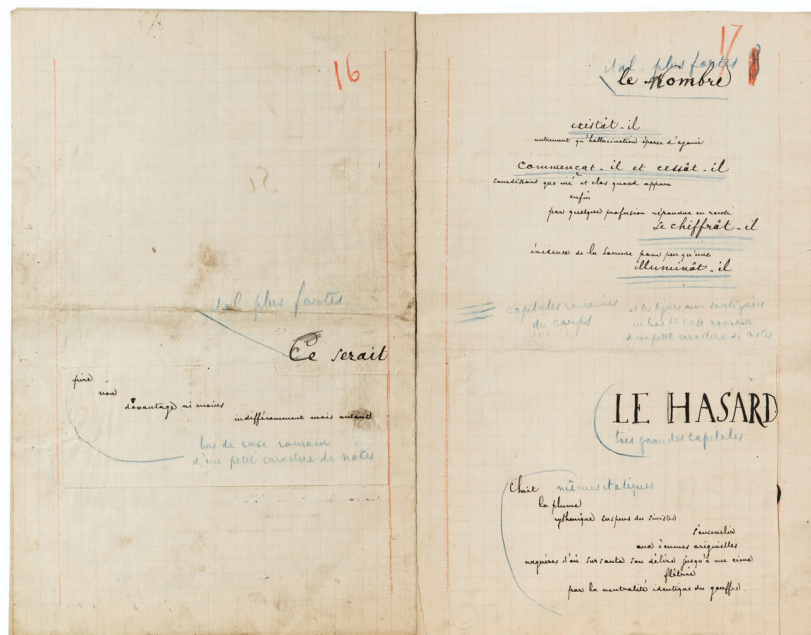


Kriwet's piece "Rundscheibe VII: Zuverspaetceterandfigurinnennenswertollos" (1962) is explored to be read legibly and illegibly, deferring perception of the content.

Différance is the differed and deferred meanings found in text — a form of defamiliarization where the perception of meanings are prolonged. Though, this thesis will not necessarily observe the differed and deferred meanings in architecture, it will rather observe the differed and deferred perception of architecture. If space in written text is perceptually differed and deferred and, similarly, are perceptually differed and deferred in architecture, then the intervention of ortho- conventions would destabilize our habitual perceptions of what space and form is, and begin to invite multiple messages to be read. Multiple readings are identified in the analyses of visual poetry, as this type of text is implicative of the operation between/of textual form (words) and space (in-between words). Stéphane Mallarmé's poem "Un coup de des jamais n'abolira le hasard" (1897) is an example that shows orthographic interventions in the composition of form and space. Kim Knowles notes that,

By problematising the conception of the physical surface of the page as merely a neutral setting for the text, Mallarmé subverts established notions of background and foreground.

His revolutionary deployment of the page space opens up new avenues for poetic expression: he turns spatial values, such as the topographical position of words and their distance to other words or word groups, into a signifying force in their own right.³¹



Stephane Mallarmé, "Un coup de des jamais n'abolira le hasard," 1897; from *Culturez Vous*.

Spatialities, are then, defined by differentiated values achieved through the cross-linear positioning of words, becoming its own topography — consciously configured to be defined by the relations of space and words. In particular, visual poetry is conscious of pacing, where words are strategically positioned spatially to emphasize readings within moments in space. Sol LeWitt elaborates on "space":

Space [...] is the interval between things that can be measured. [...] If certain distances are important they will be made obvious in the piece. If space is relatively unimportant it can be regularized and made equal (things placed equal distances apart) to mitigate any interest in interval. Regular space might also become a metric time element, a kind of regular beat or pulse. When the interval is kept regular whatever is irregular gains more importance".³²

31 Kim Knowles et al., "Reading Space in Visual Poetry: New Cognitive Perspectives," *Writing Technologies* 4 (2012): 76, https://www4.ntu.ac.uk/writing_technologies/current_journal/124937.pdf.

32 Lewitt, "Paragraphs on Conceptual Art," 80.

The differentiation of orthographic conventions in spacing and words in text increases our engagement with and understanding of the text with a conscious attention to intervals — an interplay between foreground and background — in a defamiliarized manner through irregularity. The dichotomic “relation between foreground and background in visual poetry is, however, not a static condition but rather a dynamic process, in which text and space take on constantly shifting roles.”³³ The differentiated, irregular positioning of the words and space in the poem activate the shifting roles between words and space; words that have been defined as fixed and aligned with the ortho- rules can then become an indefinite, unfixed force once ortho- conventions are intervened. As ‘text’ is usually defined solely as words, ‘text’, here, will be defined as both words — textual form — and space.

The simultaneous operation between both presence and absence³⁴ no longer distinguishes the form-space oppositions from each other but, rather, hybridizes the dichotomy to be of each other. The oppositions, form and space, are defined as themselves in a specific moment of time, where form is form and space is space. Yet, with the dualistic shift, form-space constantly changes to space-form, becoming indistinguishable between/of each other: deferring the reception of just form or just space, but reinforcing the reception of both. In *The Dynamics of Space*, Virginia A. La Charité describes that “[b]y reversing reader expectations, space denies reader-author conjunction in the poem. [...] The reader

33 Knowles et al., “Reading Space,” 85.

34 Derrida and Eisenman, *Chora L Works*, 7.

is so directed by space that multiple readings and messages are possible and permissible”,³⁵ permitting simultaneous readings of the text from the continuous operation of the duality. Moreover, “[v]isually, the space of the page is performative because it leads the eye from unit to unit, page to page, even event to event”.³⁶ Space, in particular, invites the opportunity to read events where, analogously, Eisenman describes that “[v]ision can be defined as essentially a way of organizing space and elements in space. It is a way of looking at and defining a relationship between a subject and an object.”³⁷ Vision then begins to invite the relationship between subject (the reader) and object (the content), where the object in this case is the textual content, reinforcing the reciprocity between the subject and the multiple readings of the space-form dichotomy. Betty Nigianni indicates, “[f]rom a ‘text’ to be ‘read’, [...] There is no ‘reality’ to be represented, but an ongoing interaction between ‘object’ and ‘subject’, ‘architectural space’ and ‘user’, producing each time a different ‘textuality’ that allows meaning to be reconstructed over and over; and so a different ‘spatiality’ that provides terrain for the subject’s transformation”.³⁸ The relationship between the subject and object continuously changes, informed by the shifting forces between space and form, where the text —

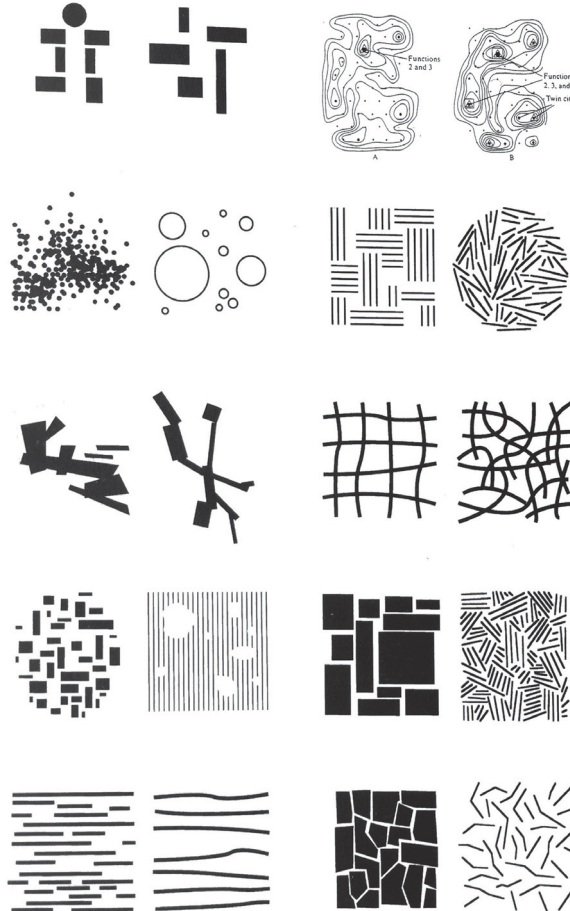
35 Virginia A. La Charité, *The Dynamics of Space: Mallarmé’s Un Coup de Dés Jamais N’abolira Le Hasard* (Lexington: French Forum, Publishers, 1987), 10.

36 Ibid., 43.

37 Peter Eisenman, “Vision’s Unfolding: Architecture in the Age of Electronic Media,” in *Written into the Void: Selected Writings, 1990-2004* (New Haven: Yale University Press, 2007), 37.

38 Betty Nigianni, “Architecture as image-space-text,” in *From Models to Drawings*, ed. Marco Frascari, Jonathan Hale and Bradley Starkey (New York: Routledge, 2007), 253.

and the content of the text — is continuously redefined, and the terrain of the text becomes a platform for the newly generated meanings and perceptions of these meanings.



Stan Allen, field conditions diagrams; from “Field Conditions”. Field conditions diagrams appear as its own visualized text; the two-dimensional visuals have implications of three-dimensional spatialities.

This “terrain” begins to invite the interactions between people and continuously transforming spatialities. Stan Allen would call this terrain the field condition, in which “the field condition implies an architecture that admits change, accident, and improvisation. It is an architecture not invested in durability, stability, and certainty, but an architecture that leaves space for the uncertainty of the real”.³⁹

³⁹ Stan Allen, “Field Conditions,” in *Points + Lines: Diagrams and Projects for the City* (New York: Princeton Architectural Press, 1999), 12.

The field condition is a place for change, response, and events as the architecture while, further, “[b]lank space is not empty space; there is empty space scattered throughout the field. If classical composition sought to maintain clear relations of figure on field, which modern composition perturbed by the introduction of a complicated play of figure against figure, with digital technologies we now have to come to terms with the implications of a field/field relation”.⁴⁰ The figure on field, or figure-ground, relation identifies scales at drastic contrasts with each other; the figure/figure relation observes the subjects against subjects, or objects against objects, at a localized scale; while the field/field relation identifies the relational, interdependent changes which would be determined by contextual phenomena. These identified relationships between figure/figure and field/field reveal that more readings of space-form can be identified outside of dichotomies; that is, comparing ‘space’, for example, upon itself to ‘space’ — instead of form — which could facilitate multiple readings, along with new perspectives, of ‘space’ at varied scales.

While language and architecture can inform each other, dichotomic concepts — form-space; solid-void; words-space — at varied systematic scales must be considered in determining the causes or implications of change between these dichotomies. Though, the type of change should be questioned: does change imply, changing these regimented, dichotomic systems to be perceived as less dichotomic? Or, does change imply, changing the way we

40 Stan Allen, *Practice: Architecture Technique + Representation* (New York: Routledge, 2009), 81.

perceive these dichotomic systems? Perhaps, change implies both; how we inscribe and design these dichotomic systems can imply how we will perceive them. Contrary to the argument of a direct correlation between language and architecture, and how these two disciplines can reinforce change within each other, Françoise Choay describes that:

The acceleration of history reveals the vice inherent in all built up systems: a permanence and a rigidity which make it impossible for them to continually transform themselves according to the rhythm set by the less 'rooted' systems such as language, technology, clothing, or painting. Unable to change at the same pace or with the same subtlety as the other social structures, the urban system is threatened in its very existence (i.e. its openness to meaning) and hence partly doomed to continual anachronism.⁴¹

Choay highlights the level of regimentation of these systems, where architecture at an urban scale is difficult to change at an immediate pace as compared to language systems — a more fluid system. It is highlighted that the built urban system is its own problem artifacted in time and a difficult system to change within changing climates, continuously reinforcing anachronism that favours architectural form in traditional discourse and practice.

In response to anachronistic architecture, Eisenman describes an architecture to favour events, because so often in traditional architectural theory, "the ground [of figure and ground] is seen as a clear, neutral datum, projecting its autonomy into the future".⁴² The ground is continuously perceived as a constant, rather than perceived as a variable. Yet as difficult as it may be

⁴¹ Françoise Choay, "Urbanism and Semiology," in *Meaning in Architecture*, ed. Charles Jencks and George Baird (New York: George Braziller, Inc., 1970), 31.

⁴² Peter Eisenman, "Unfolding Events," in *Written into the Void: Selected Writings, 1990-2004* (New Haven: Yale University Press, 2007), 14.

to alter these existing systems, Ingraham describes that “[t]he thrust of contemporary theory suggests that architecture is as dematerialized, as plural and textual, as the systems of intelligibility – language, science, geometry, graphic, and sculptural arts; it must employ to write itself”.⁴³ Perhaps, there could be a strive for the deployment from these traditional systems and conventional ways of perceiving and designing architecture, and rather, enforcing the employment of architecture in a redefining process — as a process — at the relevance of contemporary theory and discourse. In the current architectural discourse, there should be an architecture that does not become canonized as an object anachronistically, but one that can reinvent itself and adapt with time, which can be explored and discovered through other discourses — literature, science, geometry, graphics, arts and beyond — at multiscalar systems. While Bernard Tschumi emphasizes, “[a]rchitects don’t choose contexts; they choose concepts”,⁴⁴ it is the concepts that are the contexts that can be used in designing an architecture that begins to invite multiple readings and perceptions.

⁴³ Ingraham, “Lines and Linearity,” 78.

⁴⁴ Tschumi, “Manifestoes,” 41.

Chapter 3: Architecture as Process

Bernard Tschumi describes the event as an “incident” or “an occurrence”,⁴⁵ where Peter Eisenman describes the event as “the true complexity of phenomena”.⁴⁶ Both Tschumi and Eisenman describe the event as sporadic in which unpredictable change is the architecture. Although their term of the ‘event’ will not necessarily be exclusively used in this design, some aspects of their definitions of the ‘event’ are explored and used to inform the term ‘relational events’. In particular, this thesis will not necessarily look at ‘change as architecture’, but rather, it will explore architecture as the device that changes our perceptions of the events (content) and, reciprocally, how the content changes our perceptions of the architecture within the architectural discourse. Relational events, here, will be defined as “the architecture of events”: spatial configurations that informs and is informed by the relationships that exist between people and people, people and space, and people and objects, where architecture facilitates the process of perception.

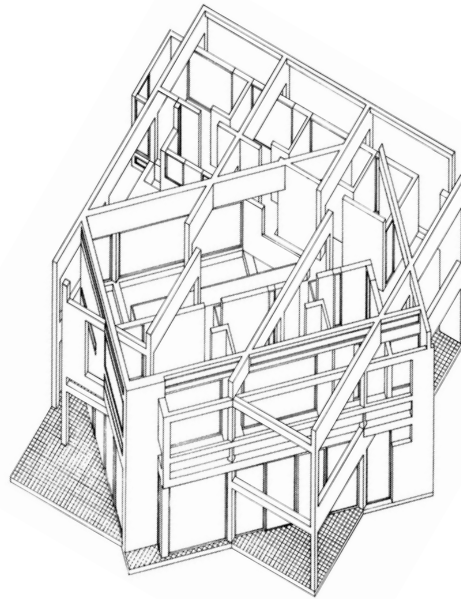
Analyses of Claus Bremer’s “is the text the text left out” with *House III*

In this section, Peter Eisenman’s design of *House III* will be analyzed deconstructively and reconstructively in parallel with Claus Bremer’s visual poem “is the text the text left out” to identify where architecture and textual language align and where they

⁴⁵ Bernard Tschumi, “Themes from The Manhattan Transcripts,” in *Architecture Concepts: Red is Not a Color* (New York: Rizzoli International Publications, 2012), 106.

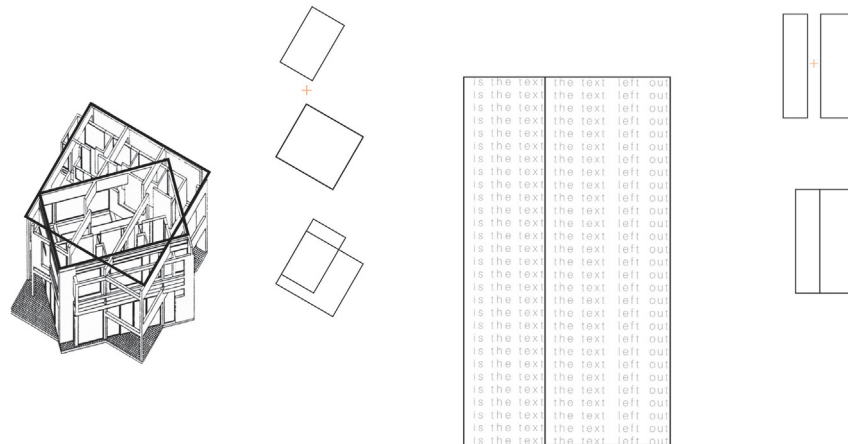
⁴⁶ Eisenman, “Unfolding Events,” 14.

depart for inviting multiple perceptions. In both the house and the poem, an intervention is imposed on the orthogonal/orthographic conventions, thus de-automatising perceptions of the architecture and the poem and generating new meanings from the outcome. The intersection of architecture and language occurs when dichotomic concepts — form-space; solid-void; and foreground-background — are analyzed. In this initial analysis, the exploration between language and architecture will begin to highlight new ways of reading and perceiving dichotomies that are ingrained as concepts in architecture. This process implies ways in which we can design architecture to be perceived and experienced in a defamiliarized way. Though this initial analysis will not be primarily used in the main design methodology, it nonetheless informs the process that has contributed to the design methodology in this thesis.

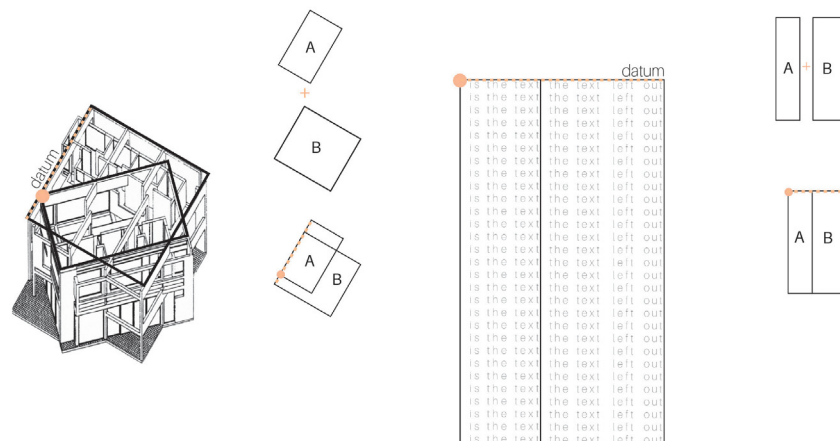


Eisenman Architects, *House III*, 1969-1971, axonometric drawing; from Eisenman Architects' website.

Eisenman's approach to designing Houses I through XI is to "free architecture of its own traditional language",⁴⁷ highlighting that architecture is its own language regimented by traditional conventions. In *House III* and Bremer's poem, parts are combined, superimpositionally in *House III* and adjacently in the poem. In



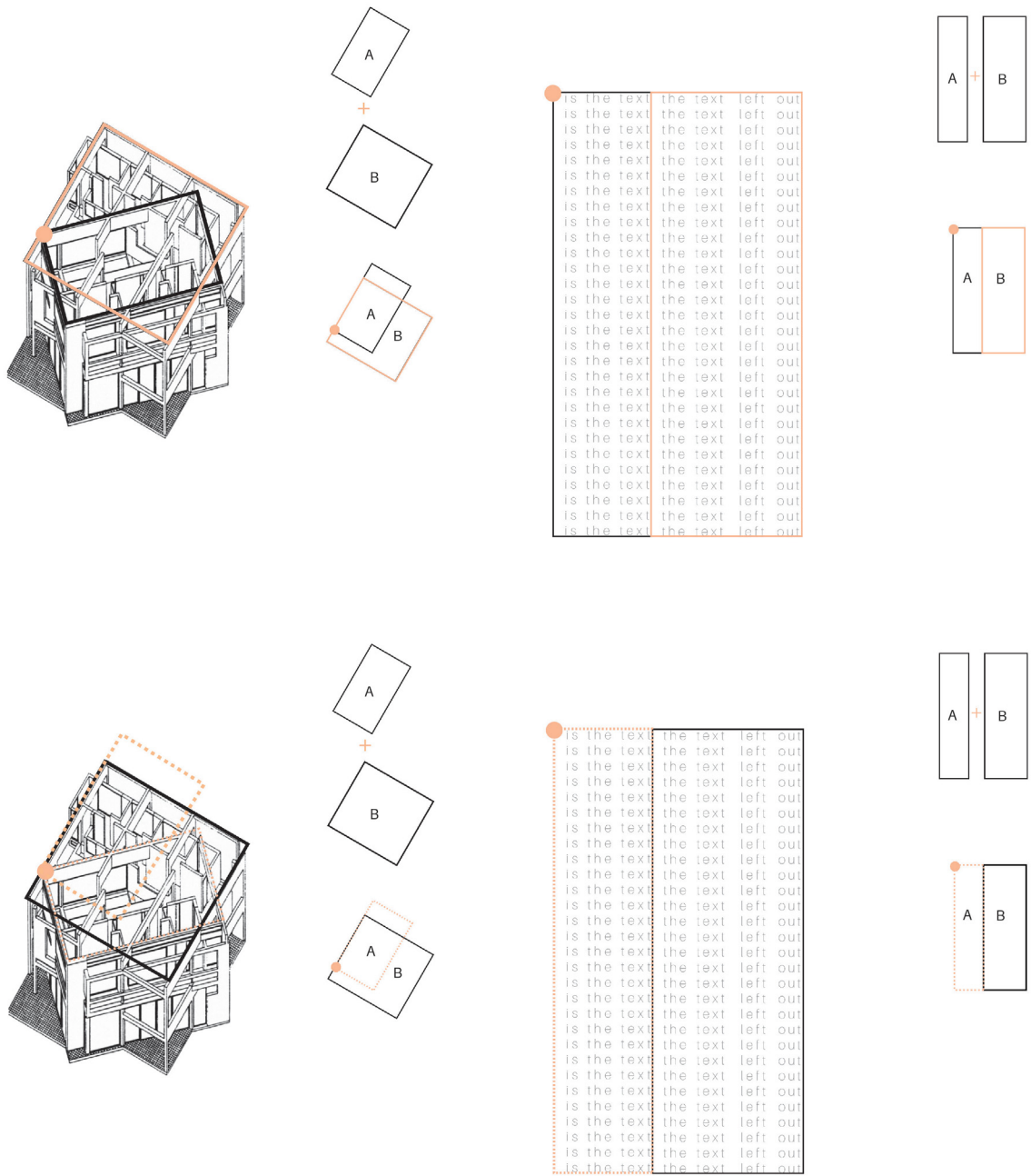
Parallel analysis between *House III* and Claus Bremer's text (deconstructed);
step 1: parts are added and combined.



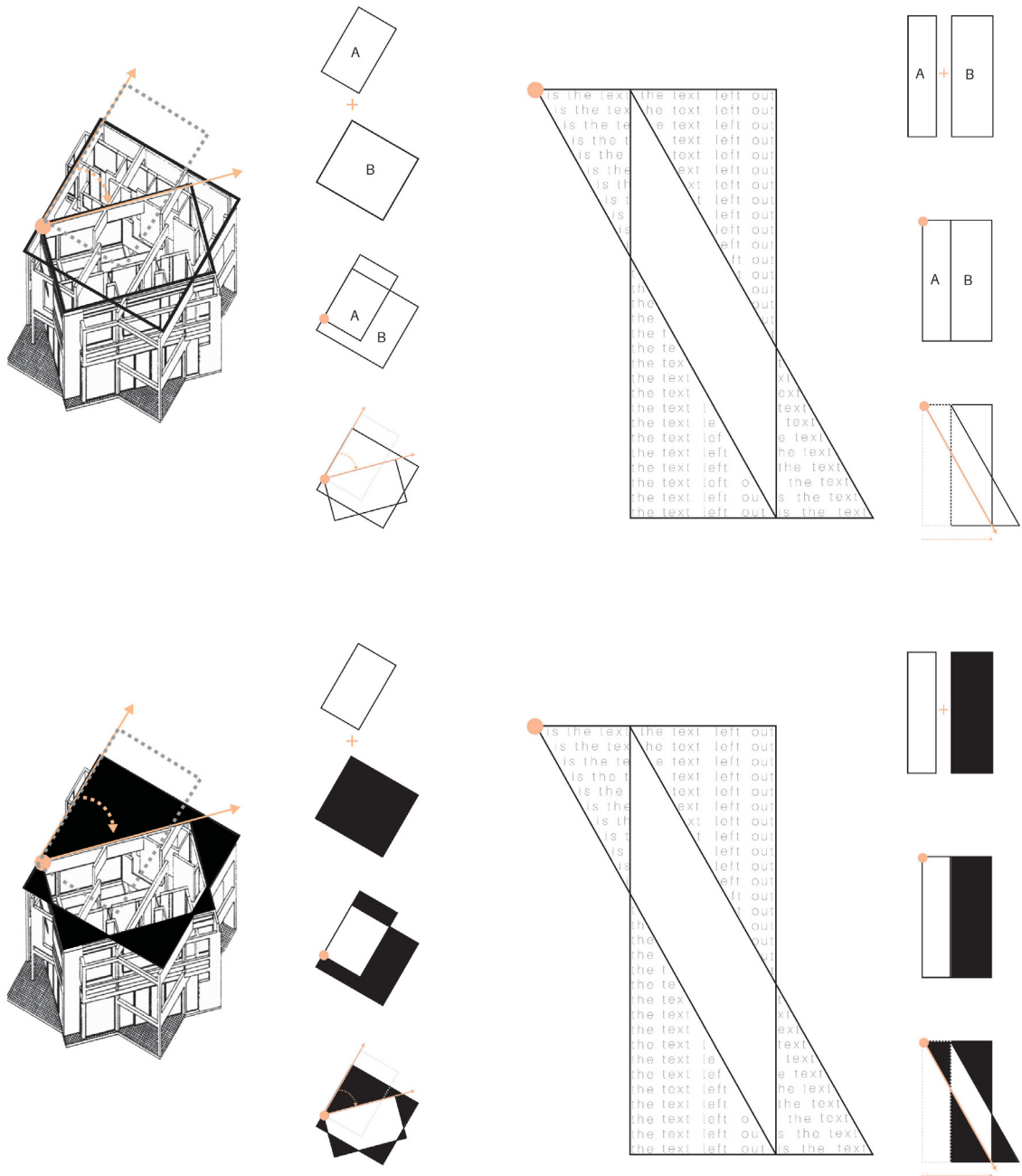
Parallel analysis between *House III* and Claus Bremer's text (deconstructed);
step 2: a point is identified along a datum line.

47 Phyllis Lambert, "Director's Note," in *Cities of Artificial Excavation: The Work of Peter Eisenman, 1978-1988*, ed. Jean-François Bédard (New York: Rizzoli International and the Canadian Centre for Architecture, 1994), 7.

both, a point is identified along a datum line; in *House III* the point is along a datum where both parts A and B meet; in the poem, the point will be identified at the starting point of reading. These points, in both cases, act as anchors that will later allow for the



Parallel analysis between *House III* and Claus Bremer's text (deconstructed); step 3 (top): part B is identified as fixed; step 4 (bottom): part A is identified as unfixed.



Parallel analysis between *House III* and Claus Bremer's text (reconstructed); step 5 (top): parts A and B undergo a transformation, where 'fixed form' and 'unfixed space' intersect and interchange; step 6 (bottom): shows fixed form as solid and unfixed space as void.

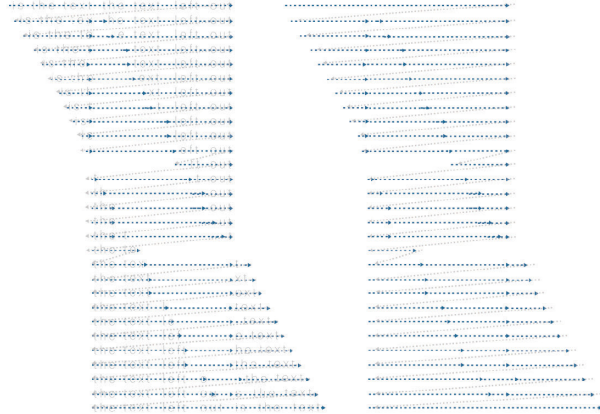
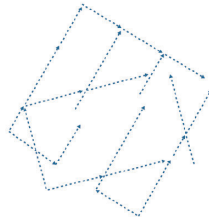
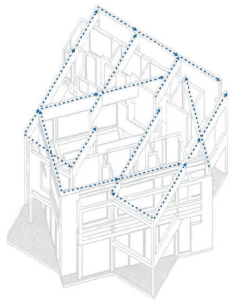
transformation of the text. The parts are then identified as fixed (form) and unfixed (space), in which the unfixed parts undergo transformation and space and form intersect and interchange.

House III works “dialectically to stimulate the owner to a new kind of participation in the house”,⁴⁸ where this house, similar to Eisenman’s other houses, also encompasses a “transformational method [that] establishes a code of spatial relationships within the syntactic domain of architectural language”.⁴⁹ Once the transformation is applied to the house, spatial-dialectic relations are established to be purposely read by the owner. Similarly, Claus Bremer’s poem encompasses “spacing [that promotes] richer interpretation by encouraging cross-linear semantic connections”,⁵⁰ where the poem is posed as a question and indeterminacy at the start and ends with a determinacy statement “the text left out is the text”, affirming that the text, conceivably the form, is actually the space. The imposition of the text upon itself challenges readers to change their expectation of the poem in the process of the shift. The applied change and intervention to both the architecture and the language shifts the meaning — therefore the reception of the content — and blurs the distinction between form and space. The application of the shift invites readings of syntax, space, and form as synonymous with space where both textual form and space are the text.

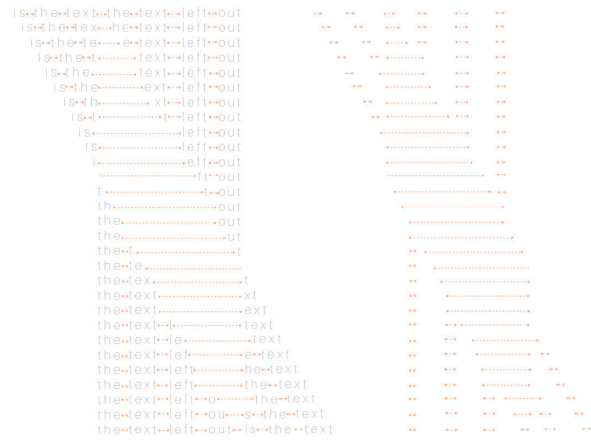
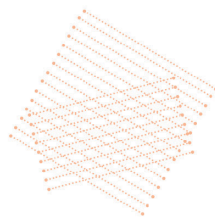
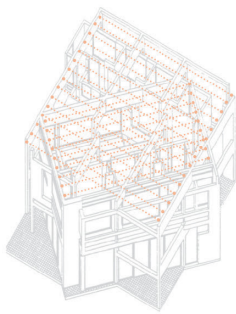
48 Cynthia Davidson, “The Absence of Presence, or The Void,” in *Tracing Eisenman: Peter Eisenman Complete Works*, ed. Cynthia Davidson (New York: Rizzoli International Publications, Inc., 2006), 40.

49 *Ibid.*, 44.

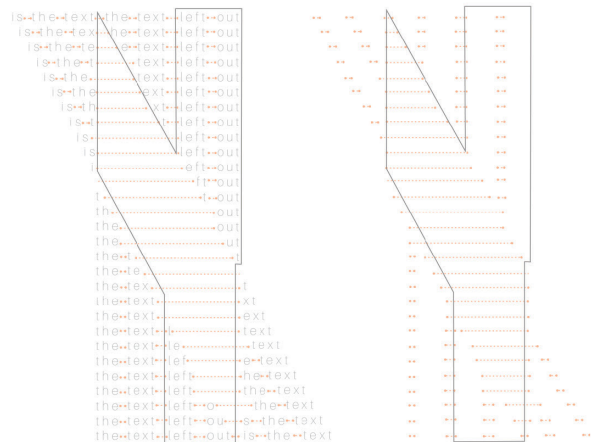
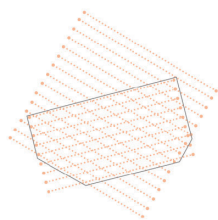
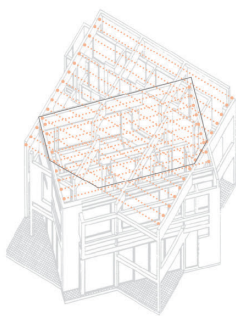
50 Kim Knowles et al., “Reading Space,” 79.



READING DIRECTIONALITY: SYNTAX



SPACE



SPACE
SPACE + TEXTUAL FORM SYNONYMY

Parallel analysis between *House III* and Claus Bremer's text; notated analyses to identify relations in syntax (top), space (middle), and synonymy between space and textual form (bottom).

The synonymy between/of space and form — that is, spacing in the poem is indistinguishable from the text, “left out”, where these words imply that space is content. This means that both syntactic and semantic form-space are used to exaggerate and highlight the existence of space. Cynthia Davidson identifies that in *House III*, the “interior ‘void’ of the structure seems to act as both background and foil, as a conscious stimulant for the activity of the owner”⁵¹ raising awareness to the spatialities generated from the shift of conventions. The ‘void’ assumes multiple roles, inviting defamiliarized readings of the space in *House III*. Stan Allen describes that “[t]he simultaneous push/pull of narrative time might also explain the persistence of process-based design strategies in architecture ... [in which] certain design practices have their own origin in an effort to rework architecture according to the codes of language and literature”.⁵² If architecture is more highly informed by codes in language and literature, it could invite a process-based design strategy that factors in time and change relevant to context.

In Peter Eisenman’s design of *House III*, “the process itself becomes an object”.⁵³ In defining architecture as a process, this process should be continuous and time-conscious. In the case of *House III*, “Eisenman has collapsed the object and subject into one another, denying them the tidy polar relationship that has conventionally

51 Davidson, “The Absence of Presence,” 40.

52 Stan Allen, “Trace Elements,” in *Tracing Eisenman: Peter Eisenman Complete Works*, ed. Cynthia Davidson (New York: Rizzoli International Publications, Inc., 2006), 50.

53 Ibid., 66.

guided their use throughout architectural history".⁵⁴ Though the polar relationship is removed, the form-space — object-subject; solid-void — dichotomy in Eisenman's designs do not invite ongoing transformations between oppositions, therefore are fixed and objectified in time.



Eisenman Architects, "Physical Model" of *House III* in Lakeville, Connecticut, 1969-1971; photograph from Eisenman Architects' website.

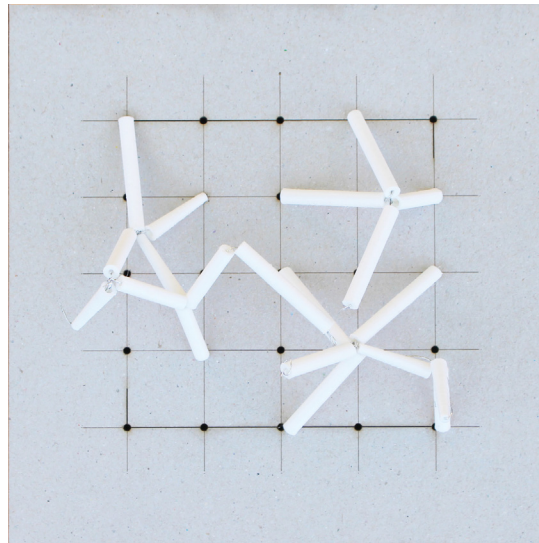
In the parallel analysis of architecture and visual poetry, it can be identified where architecture and text intersect at the shift and transformation of conventional processes that have been informed by traditional systems. The analyses of form-space in *House III* and Claus Bremer's poem "is the text the text left out", alludes to a method that draws informalized relations between syntax and semantics that will blur the distinction between dichotomic concepts in architecture. By blurring the distinctions between dichotomic concepts, it will invite multiple perceptions of a defamiliarized architecture. The architecture in "[t]he city is

⁵⁴ Sarah Whiting, "Euphoric Ratio," in *Tracing Eisenman: Peter Eisenman Complete Works*, ed. Cynthia Davidson (New York: Rizzoli International Publications, Inc., 2006), 107.

a place of contingency, a unity that is not bounded and closed, but capable of permutation, open to time and only provisionally stable".⁵⁵ If architecture is defined as a process, then architecture should also consistently be defined as a 'continuous process' — without objectification — conscious of time and context.

Architecture as Relational Events in the Field

Bernard Tschumi's describes "[a]rchitecture [as] the discourse of events as much as the discourse of spaces".⁵⁶ Architectural discourse of events co-exist with the discourse of space. With the co-existence of the events with space, what occurs at the intersection of events and space? Tschumi so often describes events as architecture and architecture as events. He further defines the event as "an occurrence; a particular item in a program"⁵⁷ and further defines program as "a combination of events".⁵⁸



Sketch model exploration of "architecture as the event" on a gridded field.

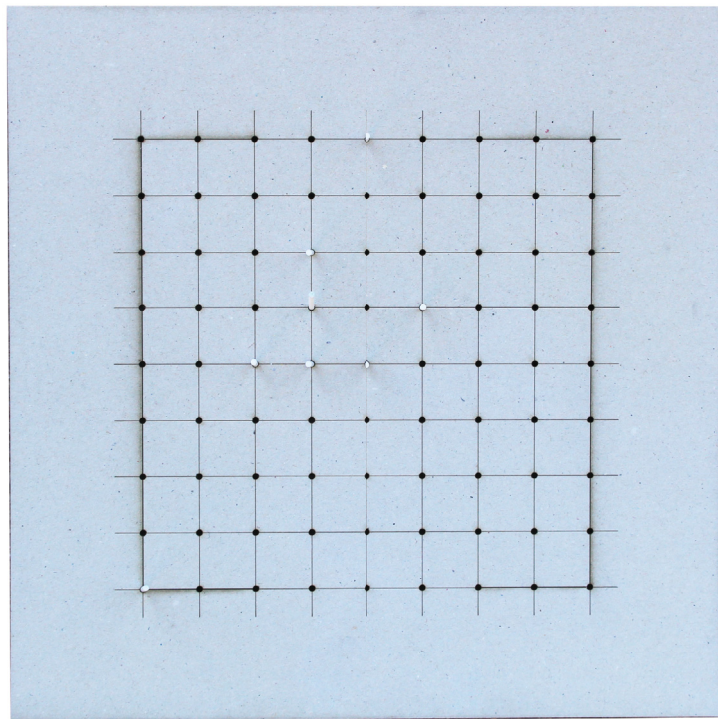
⁵⁵ Allen, *Practice: Architecture Technique*, 82.

⁵⁶ Tschumi, "Manifestoes," 41.

⁵⁷ Tschumi, "Themes from The Manhattan Transcripts," 106.

⁵⁸ *Ibid.*, 109.

The reciprocity and synonymy between architecture and event, event and program, and program and architecture alludes to architecture focussed on experience. Tschumi often defines "architecture [as] a pro-grammed event; it has to be projected in the very movement of its writing, to give itself over to itself, resolve itself into the event, [and] disappear".⁵⁹ The temporality of the event is an architecture that is conscious of moments within time, rather than architecture as an objectification of time, as Eisenman echoes architecture so often is a representation of its "place and time in its former context, that is static, figural space".⁶⁰



Sketch model exploration of "relationality" on a gridded field.

⁵⁹ Frédéric Migayrou, "Vectors of a Pro-grammed Event," in *Bernard Tschumi: Architecture: Concept & Notation*, ed. Frédéric Migayrou (Paris: Centre Pompidou, 2014), 35.

⁶⁰ Peter Eisenman, "Folding in Time," in *Written into the Void: Selected Writings, 1990-2004*, (New Haven: Yale University Press, 2007), 29.

Four Types of Readings

In Bremer's visual poem "is the text the text left out", four types of readings are identified: I. same readings of the same content; II. different readings of different content; III. different readings of the same content; and IV. same readings of different content. These types of readings are analyzed to reveal variations of how the text is read and re-read from different positions in the poem.

I. Same Readings of the Same Content

The diagram shows a grid of text "is the text the text left out" with arrows indicating the reading path. The top row is labeled "same readings" and the bottom row is labeled "same content". The reading path starts at the top left and moves down, then right, then down again, and so on, illustrating the same readings of the same content.

i. same readings of the same content

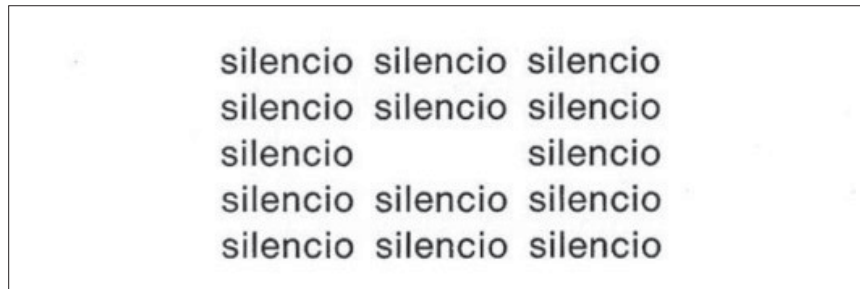
Reading I. Same readings of the same content; implied readings preceding the shift in Claus Bremer's visual poem

In Reading I, same readings of the same content, this type of reading is defined as repeated readings of the same content; that is, to read the same line of text over and over in every new line. This type of reading is an implied reading in accordance with ortho-conventions and rules that precede the shift in Bremer's poem. By reading the same line repeatedly (A, A, A, A, A,...), readers are made hyper-aware of what they are reading; yet, at the same time, the redundancy becomes over-familiar and the lines become assumed and preconceived by the reader, leading to the lines being unread as the text continues. As a result, readers develop a passive attention to the text, where this passive attention could exist similarly in architecture — that is, architecture that is repeatedly designed and built by traditional principles. Catherine Ingraham describes that, "[i]n architecture [...] one might suspect that the condition of linearity has a special, perhaps more revealed, position since architecture initially presents itself through the economy and apparatus of the line and an ideal linearity".⁶¹ Architecture organizes itself by the line and linearity within ortho-conventions.

Visual poetry, in particular, invites departures from linearity and assumptions — in the form of spacing — where spacing in-between words invites moments of prolonged perception, evident in the following types of readings generated in Bremer's poem. Similarly, in Eugen Gomringer's visual poem "Silencio" (1954), "the repetition of the word silence presented in three vertical columns is pierced with an empty space at the centre. The proficiency of linguistic signification is thrown into the question, since, ironically,

⁶¹ Ingraham, "Lines and Linearity," 66.

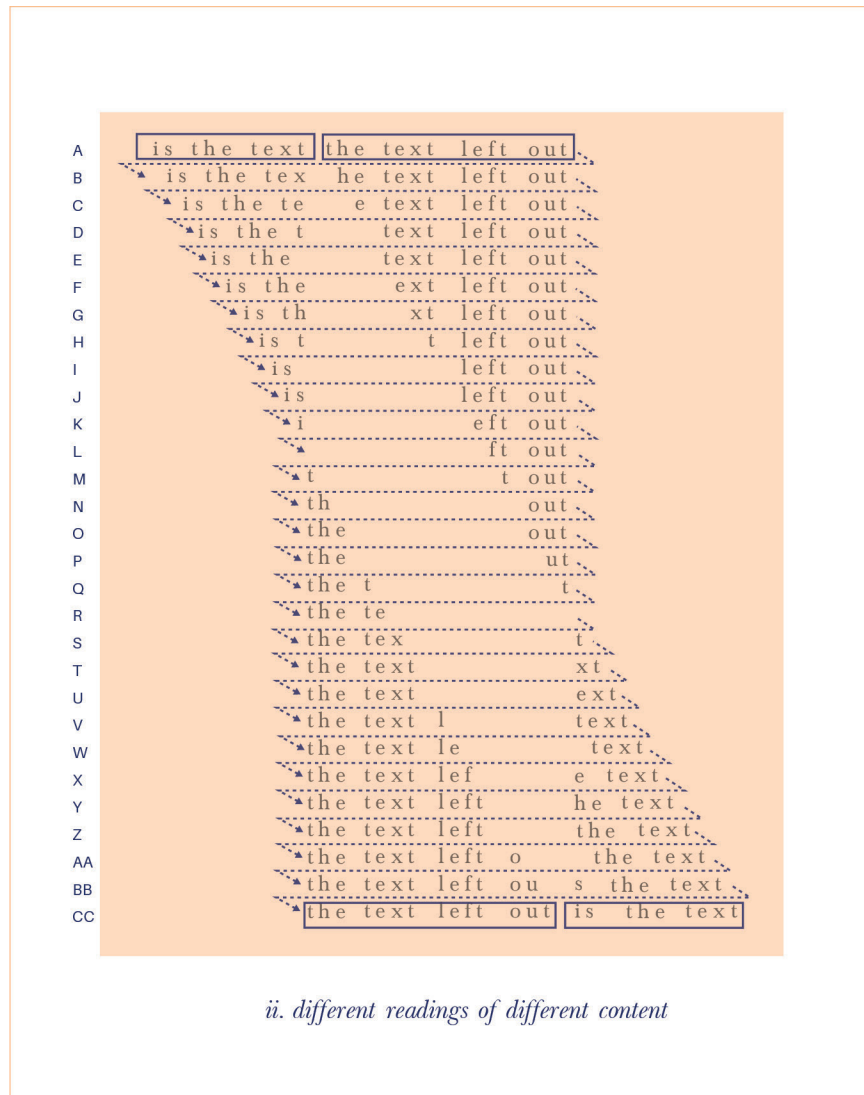
silence is expressed far better by the void of the signification than by its actual signifier".⁶² The concrete poem invites readers to perceive "silence" better through the departure, or voided break, from repeated readings of the same word. Form is content. Though, in this case, where repeated form is repeated content, it rather highlights space as content.



Eugen Gomringer, "silencio," 1954.

62 Kim Knowles et al., "Reading Space," 84.

II. Different Readings of Different Content



Claus Bremer's poem read as 'different readings of different content'.

Reading II, different readings of different content, observes the poem line-by-line like Reading I, where the poem is read left to right, top to bottom. Though, in this case, the poem is read as is, post-shift. By reading each line as A, B, C, D, E,..., each line is read differently based on where the shift was imposed — no two lines are read the same, as the spacing varies at different positions within the text. Reading line-by-line, as how the poem is intentionally written, shows the implications of a narrative format, placing

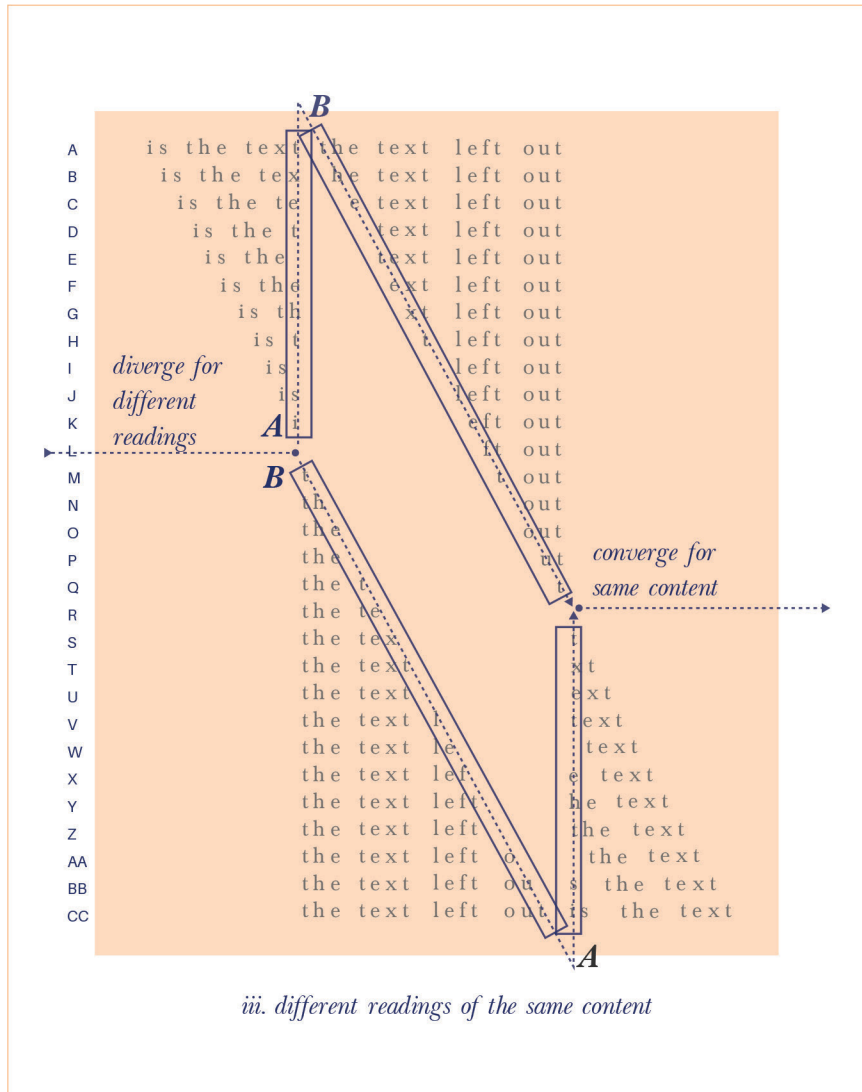
precedence on order and sequence. There is indeterminacy at the start of the poem and determinacy at the end, outlining that “the text left out is the text”, which highly emphasizes reading space ‘as the text’. Though, this meaning could only arise after having progressively read Bremer’s poem in its sequential order, in its entirety, in a conventional way, or order, of reading. Contrarily, this is an unconventional way of reading space. Kim Knowles describes the “crisis of interpretation that space engenders is all the more evident when literature breaks free from its traditional linear form, as is the case with visual poetry”.⁶³ Reading II implies reading the visual poem as it is -- as it is intended to initially be read — placing more emphasis on the imposition of space in the text to be read ‘as the text’.

III. Different Readings of the Same Content

Reading III, different readings of the same content, is defined as divergent and convergent readings in Bremer’s poem; that is, by taking a different position in the text, the content is the “same” as reading the content in Reading II.

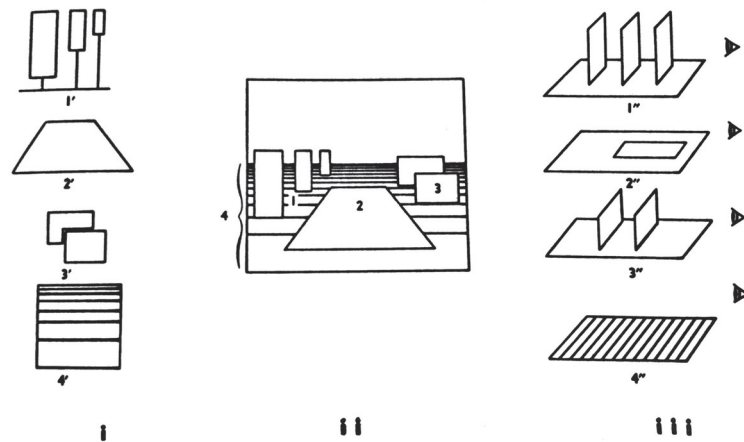
This method of reading is more of a comparative one between the two readings, II and III. This relationality helps the reader identify the same content, or meaning, presented in two different ways, or structural form, where the same content is read in a different way. The divergent/convergent readings also occur in more than one way, where the content is mirrored (A, B = B, A).

63 Kim Knowles et al., “Reading Space,” 83.



Claus Bremer's poem read as *iii. different readings of the same content*. Julian Hochberg discusses perspectives within "brain fields", in which "the three dimensional arrangement that we can see in (iii) is simpler than the two dimensional one (i), and it is (presumably) because the brain processes also are simpler in three dimensional organization in these cues".⁶⁴

64 Julian Hochberg, "The Representation of Things and People," in *Art, Perception, and Reality*, ed. by E.H. Gombrich, Julian Hochberg, and Max Black (London: The John Hopkins University Press, 1972), 52.



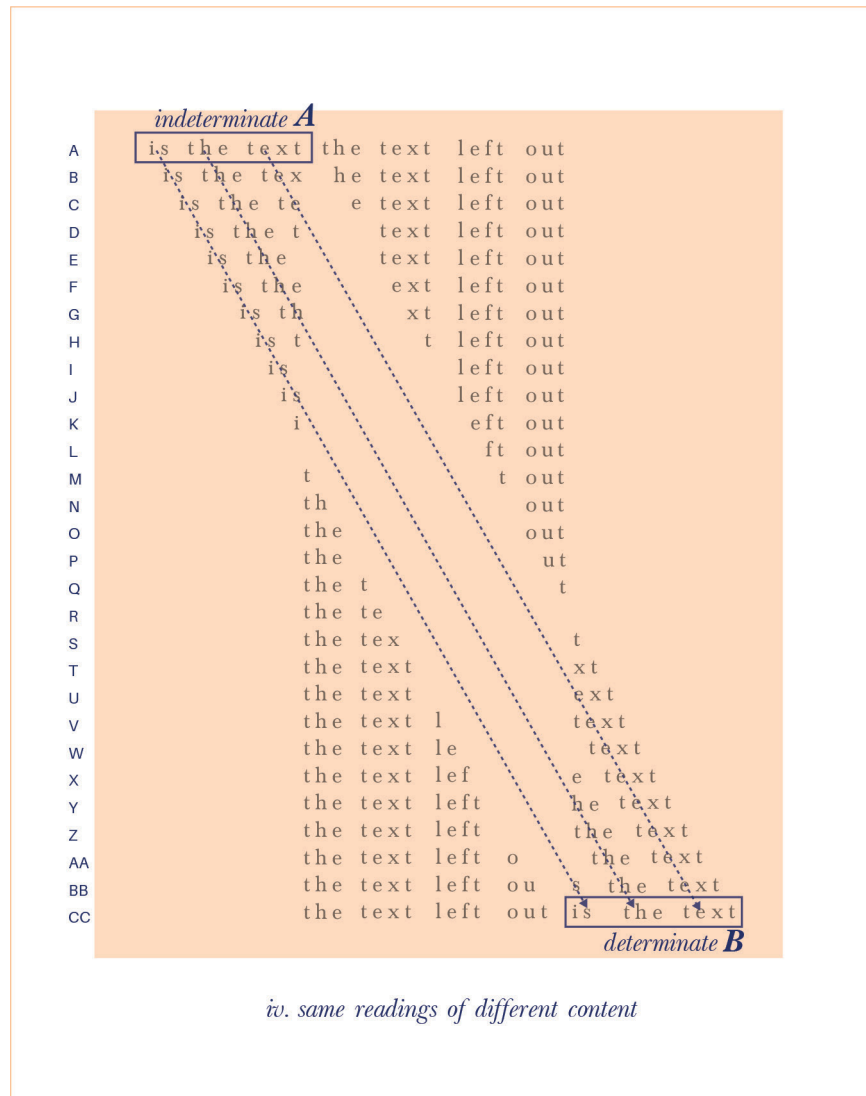
Diagrams of two-dimensional perception in contrast with three-dimensional perception; from Julian Hochberg, "The Representation of Things and People," in *Art, Perception, and Reality*.

With reference to diagrams outlined by Hochberg, objects, or figures, are the same (for example, the figures in 1' are the same as the figures in 1''), yet are read differently based on the positioning of the perspectival views. Hochberg's examples of "brain fields" is a visual and spatial example of Reading III.

IV. Same Readings of Different Content

Reading IV, same readings of different content, observes the same grouped words "is the text" at different positions: the first part of the line at the beginning of the poem and the last part of the line at the end of the poem. The meaning of the grouped words "is the text" shifts from indeterminacy to determinacy in Bremer's poem. The ambiguity of the grouped words at the start of the poem is conclusive at the end — a paradox — where the text answers its own question. The meaning in this fourth reading is determined by strategic positioning. Reading IV informs architecture based most primarily on positioning — or the position in relation to the framed

readings.



Claus Bremer's poem read as iv. same readings of different content.

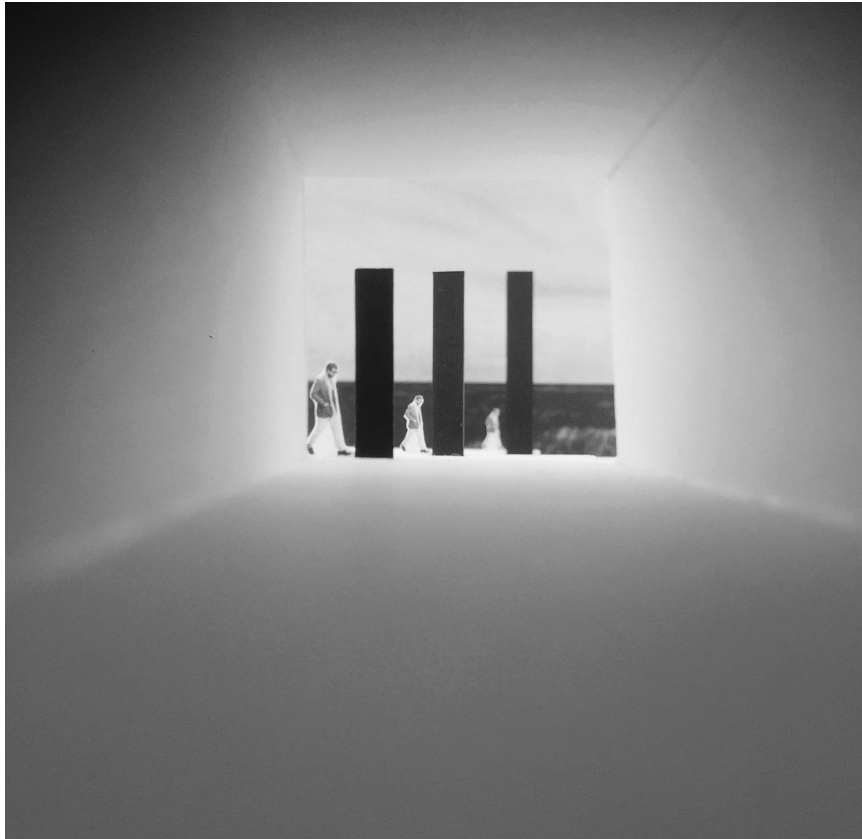
Reading IV is explored through a modelled diorama to test 'same readings of different content'. This exploration is also intended to test Hochberg's concept of "brain fields" to begin visualizing how we might perceive objects in relation to people in two-dimensional views in contrast with three-dimensional views. Furthermore, the diorama examines ways to alter perspectival views to trick the eye in order to test the perceiver and how they might be reading.



Diorama model to show Reading IV, 'same readings of different content';
view of model structure.



Diorama model to show Reading IV, 'same readings of different content';
side-view of model shows sculptural objects at different heights in relation
to each other.



View inside the diorama model. Sculptural objects are to be read at the same heights, while the same-scaled human figures appear to be at different heights on the same plane.



Diorama model with platform-like interventions to break the perspectival plane when viewed through the frame.

The diorama model is constructed with a viewing frame, while the content — or things to be perceived — are exposed. The frame is the viewing device to read and perceive the content: people in relation to objects. The construction of the frame is significant because it

determines how the content is to be read. More specifically, the frame determines how much content is to be read. The frame works reciprocally with the staged content in order to trick perceptions of the perceiver. Because our perspectival perceptions of planes tends to be elevated towards a vanishing point — as can be seen in Hochberg’s study of “brain fields” — platform-like interventions, at varying heights, are applied to the content in the model in order to have all three same-scaled human figures to appear as if they are on the same plane.

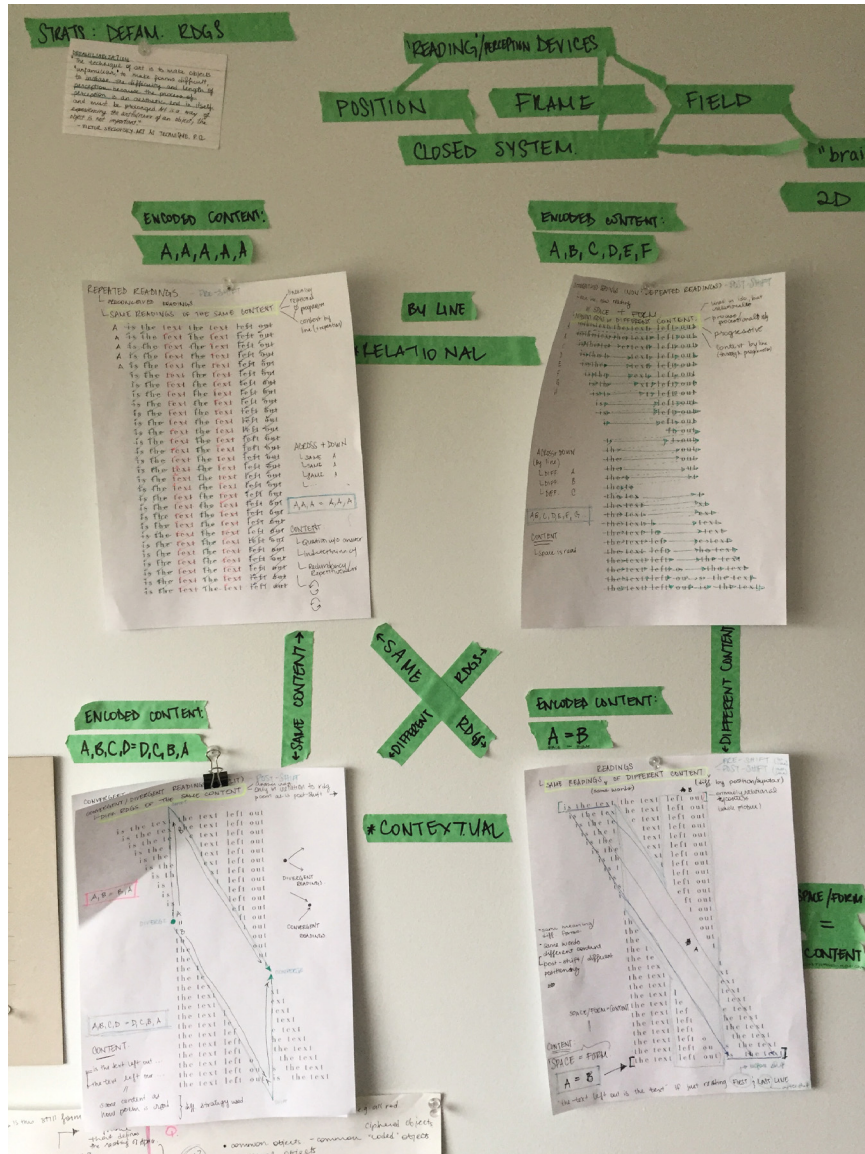
The frame is “the mediator between fiction and reality, a bridge and barrier, protecting the picture, the fictitious space, while also facilitating its communication with the external, real, space”.⁶⁵ The frame in the diorama mediates between fiction and reality, what is viewed and what is staged for the viewing, being a paradoxical play between the fake and the real. The frame can both mask and reveal truths about our contexts in defamiliarized ways. Types of frames will further be explored through this design process to reveal various implications of how we perceive and how we may perceive differently.

Relationships Between Four Readings

Relationships are drawn between the four types of readings. The types of readings share similarities, such as same readings, same content, different readings, different content, or are opposite

65 Michael Asbury, “Neoconcretism and Minimalism: On Ferreira Gullar’s Theory of the Non-Object,” in *Cosmopolitan Modernisms (Annotating Art’s Histories: Cross-Cultural Perspectives in the Visual Arts)*, ed. Kobena Mercer (Cambridge: The MIT Press, 2005), 171.

readings. Though, depending on the position that the reader may take in the visual poem, it will determine the path of how and what is read, which will inform the design methodology of the architecture in the next chapter.



Analyses of relationalities between different types of readings.

Chapter 4: Design Methodology

The architecture of this thesis is primarily informed by four types of readings: I. same readings of the same content; II. different readings of different content; III. different readings of the same content; and IV. same readings of different content. The relationships between readings in the last chapter will be identified as 'paths' in this design: travelling 'paths' between readings — framed content — in the architectural design. As each of the four readings is a different position taken in reading Claus Bremer's visual poem, the four readings will be mirrored as positions in the architecture within the same field — where the field is defined as the conceptualized space where four readings, or framed perceptions, in four different positions, can occur. While one can move between four readings in the same field, like, for example, in the order of reading I, then II, then III, then IV, or, in the order II, IV, III, then I, it can be identified that one can move between the four readings of the same field in twenty-four different orders — generated through permutations (4!). The twenty-four different orders of four-ordered readings becomes a system of repetition and disorder in this architecture.

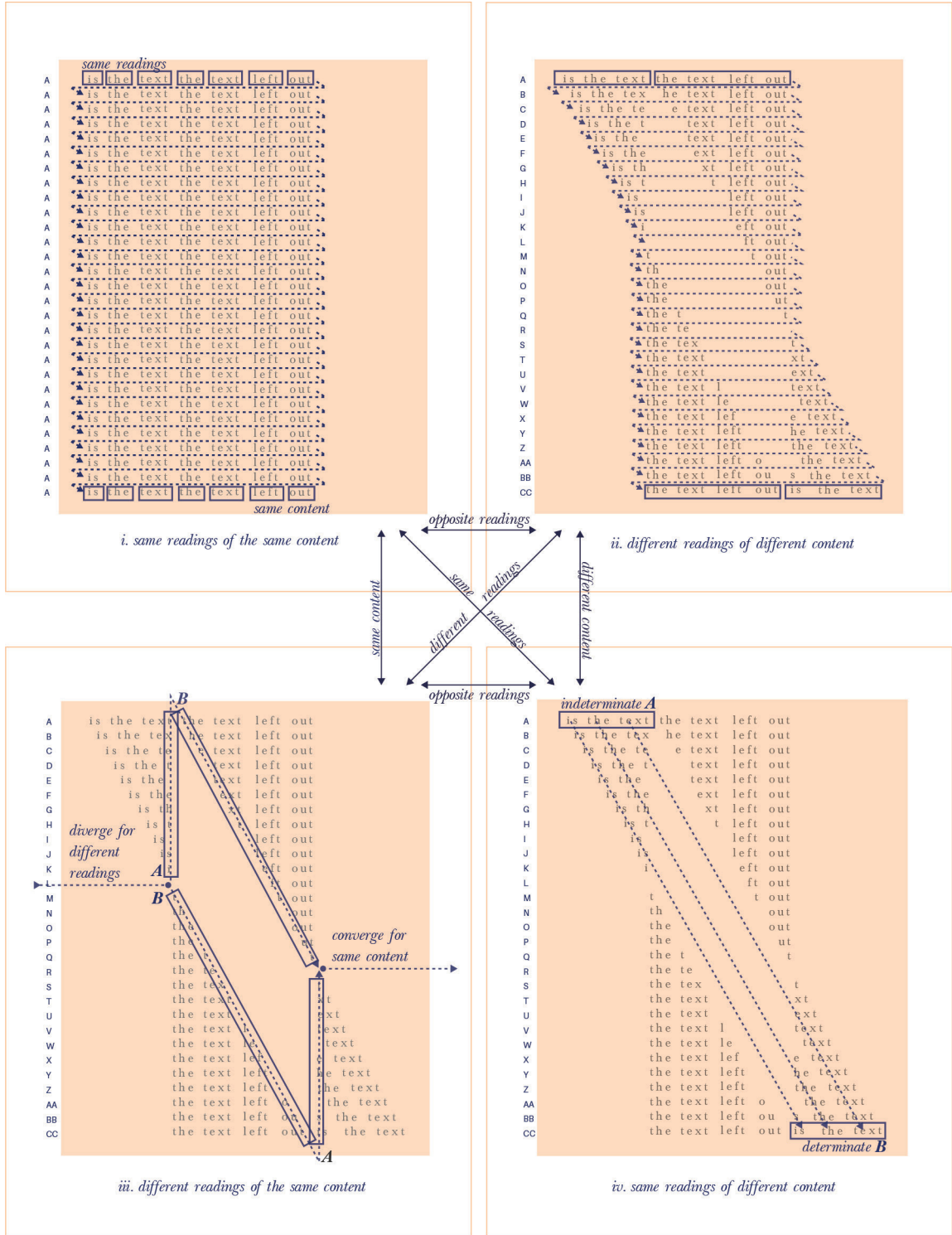
With a specific study of the first level, the reading order I, II, III, and IV, will be explored through sequencing: relational events of relational content. 'Relational content' is defined as the relations between people and people, people and space, people and objects, and people and themselves, in which the content is people, space, and objects. 'Relational events' will adopt Peter Eisenman's definition of the event: "the architecture of the event must deal with both

times: its former time and future time of before and after and the media time, the time of the present which must contain the before and after".⁶⁶ 'Relational events', in this thesis, will be defined as the preceding framed reading and how it will inform the proceeding framed reading of content; the content that is perceived before will inform the content to be perceived after through a series of frames in the sequencing order of readings.

Readings will be defined by the frame. Frames are readings in this architecture and will be explored through a series of sketch models, in dialogue with artists, critics, philosophers, and architects, to identify the types of defamiliarized readings in this architecture. Mary-Ann Ray states that "[o]ur reading of the spaces are attempts to re-see, and to re-build, these places into our future of making architecture".⁶⁷ While the architecture of this thesis is a closed system, without a physical site, it brings attention to different ways of perceiving content — different ways to "re-see" and "re-build" what architecture is — and discover ways in which architecture may be used as the device to read, perceive, understand, and experience our current spatialities and contexts better.

⁶⁶ Eisenman, "Folding in Time," 29.

⁶⁷ Mary-Ann Ray, *Seven Partly Underground Rooms and Buildings for Water, Ice, and Midgets* (New York: Princeton Architectural Press, 1997), 9.



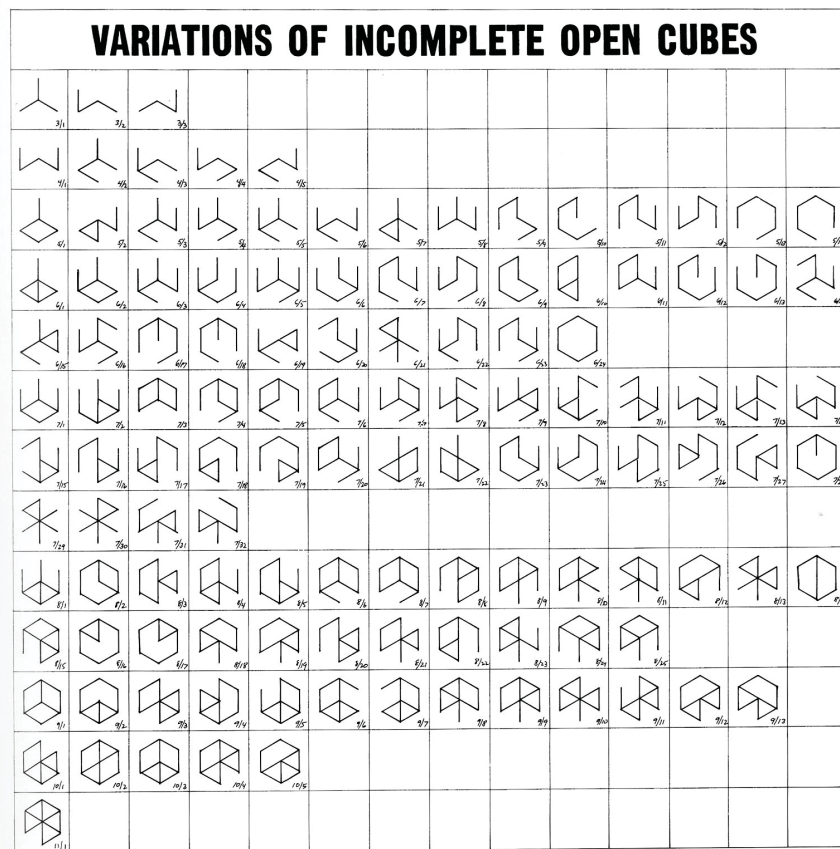
FOUR READINGS

Relationships between four types of readings.

The System: Permutations of Possible (Dis)orders

The system within this design is informed by the possibilities — ordered possibilities — that are generated from the mathematical operation of permutations. The intention of finding all the possibilities in this design — in an order — is to discover the number of ways for experiencing the architecture in a disorder.

Permutations: A Continuous Design Process



Sol LeWitt, "Schematic Drawings for Incomplete Open Cubes", 1974, printed announcement for exhibition; from *Conceptual Art*.

Sol LeWitt's "Schematic Drawings for Incomplete Open Cubes" (1974) is an example for showing the different possible variations that can be generated from incomplete open cubes,

depending on the number of sides. LeWitt's proposition alludes to the many defamiliarized ways of perceiving a cube. It shows how we may perceive the same object (the open-cube) repetitively, and perceive it differently each time. Although LeWitt intended for each iteration to be different, the proposition nonetheless implies that the cube in, presumably, every iteration are generated through permutations.

Permutations — as used in mathematics — is the act of ordering items within a closed group, showing all of the possible variations in which the orders of items may take place. In "Incomplete Open Cubes", the top line of the chart shows three different variations of the 'three-sided cube'. These three variations are, presumably, the maximum number of possibilities that the 'three-sided cube' can occur according to LeWitt's rules or principles for generating these. Though, contrary to this, there are more than three variations that can occur in the 'three-sided cube' outside of LeWitt's principles for generating them, thus only the order of how he realized these variations will be observed. The first line is presented as an order realized by LeWitt as "3/1", "3/2", and "3/3". But, if realized in a different sequence, these possibilities can also be in the order of "3/3", "3/2", and "3/1"; "3/1", "3/3", and "3/2"; or in three other orders by the rules of permutations ($3! = 3 \times 2 \times 1 = 6$), demonstrating that the order of LeWitt's possibilities can be presented in six re-ordered ways in the chart. Although the chart may not explicitly encompass all mathematical rules of permutations, it nonetheless highlights aspects of it which can inform the possibilities of order and disordered-order in architecture.

The methodology of this thesis is informed by the relationships between the four outlined readings, and identifies the possibilities of how a reader may move between these readings and read the same content repeatedly to understand the text — the architecture — better. Permutations is applied to the four readings (4!)⁶⁸ to generate twenty-four orders of four-ordered readings; that is, the four types of readings can be read in twenty-four different orders, becoming a system that will inform the design of this architecture.

Viktor Shklovsky critiques, “[i]t is obvious that the systematization [of irregularities] will not work, for in reality the problem is not one of complicating the rhythm but of disordering the rhythm — a disordering which cannot be predicted. Should the disordering of rhythm become a convention, it would be ineffective as a device for the roughening of language”.⁶⁹ While permutations generates a system that can be predicted, which may be contrary to Shklovsky’s critique about the “systematization [of irregularities]”, permutations — as a precedented method — begins to look at how rhythm can be disordered continuously as an ongoing process, which may then begin to invite more permutations to occur. In this specific design system, permutations is generated in an order from the 4! calculation, in which each set of reading orders is stacked vertically to become layered “levels” in this system. But it can be argued that each “level”⁷⁰ in the stack can be rearranged in various orders, 24!

68 4! or “four factorial” is mathematically $1 \times 2 \times 3 \times 4 = 24$; twenty-four different orders of four items. In this case, twenty-four orders of four readings.

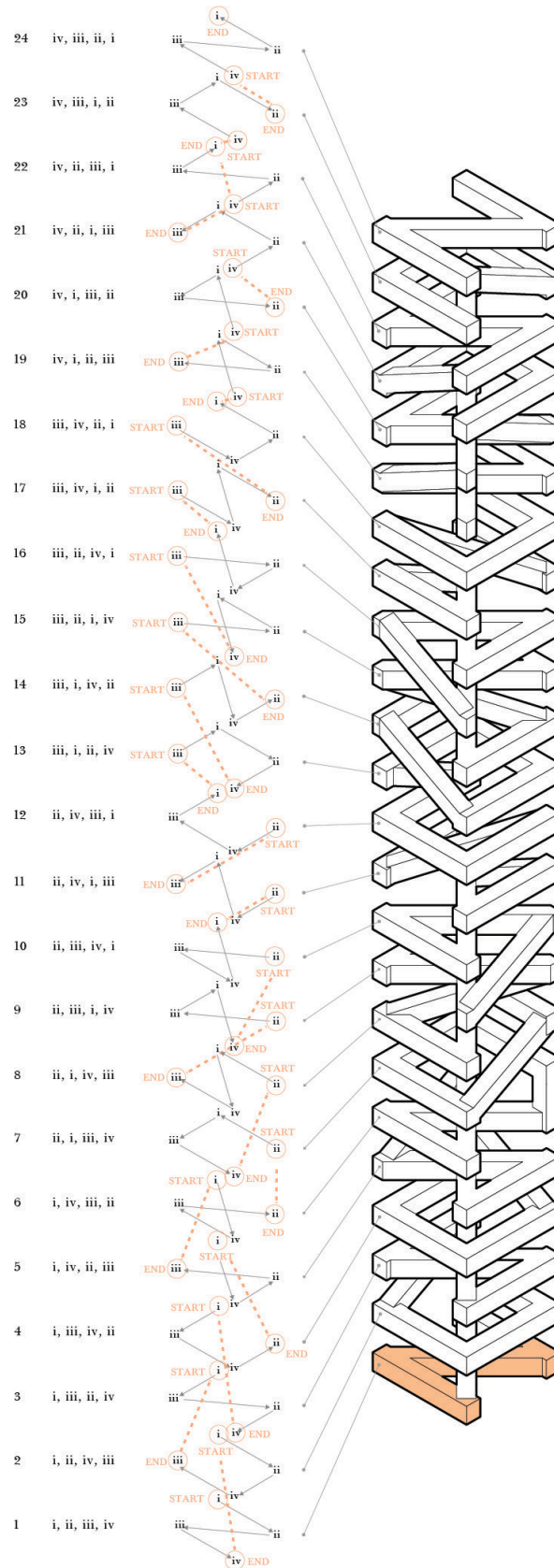
69 Shklovsky, “Art as Technique,” 24.

70 Four types of readings are in one “level”, in an order, that is different from the order of readings in another level.

disorders, which would yield approximately 6.2×10^{23} variations in which levels can be rearranged continuously. Permutating a permutation will only generate more permutations, making it an ongoing process, and posing never-ending possibilities of orders and disorders: disordered-orders. If permutations is used as a design method in architecture, it could invite the possibilities and variations in architectural designs. Permutations would begin to disorder our ordered, conventional way of designing architecture and, further, disorder our ordered-way of thinking to defamiliarize our perceptions of our spatialities. Though, for the scope of this thesis, only the initial orders generated from $4!$ will be used to inform the design moves.

Stacked Orders of Twenty-Four Orders

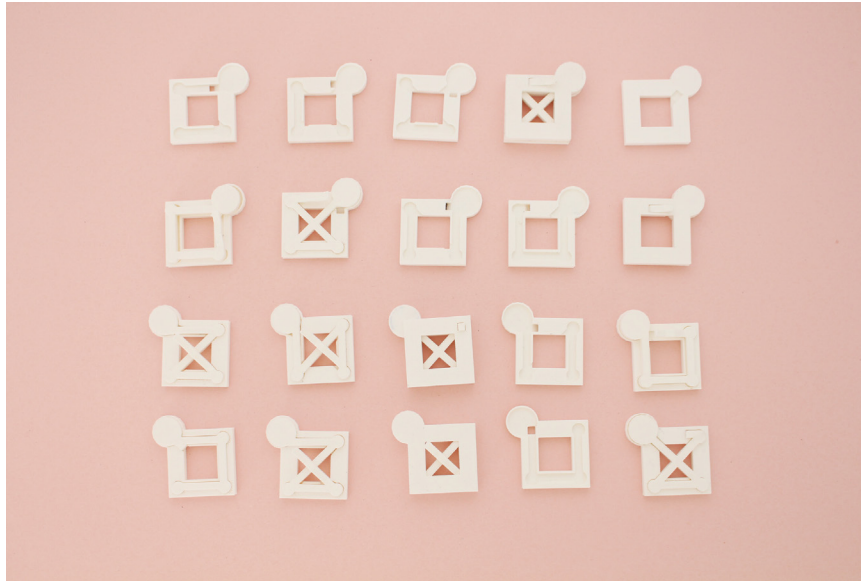
Permutations $4!$ calculation in permutations generates twenty-four orders of four-ordered readings. These are layered, or stacked, to show the orders of readings are within the same field and further imply re-readings of and within the same field. The stacked system is explored through solid-void spaces, as layers, to begin identifying the continuous path, or labyrinth, of the perceiver in this stacked "tower". Level 1 will be investigated further in this thesis.



Twenty-four orders of four-ordered readings.

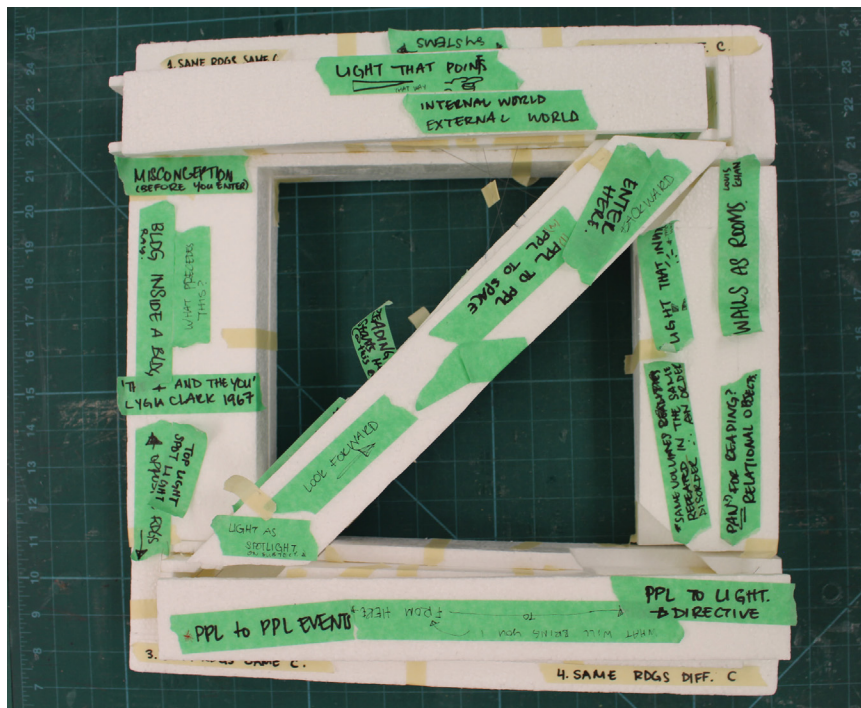


3D printed forms stacked. Solid-void forms generated from permutations system.



3D printed forms as layers of readings i and ii.

Level 1: Readings I, II, III, IV

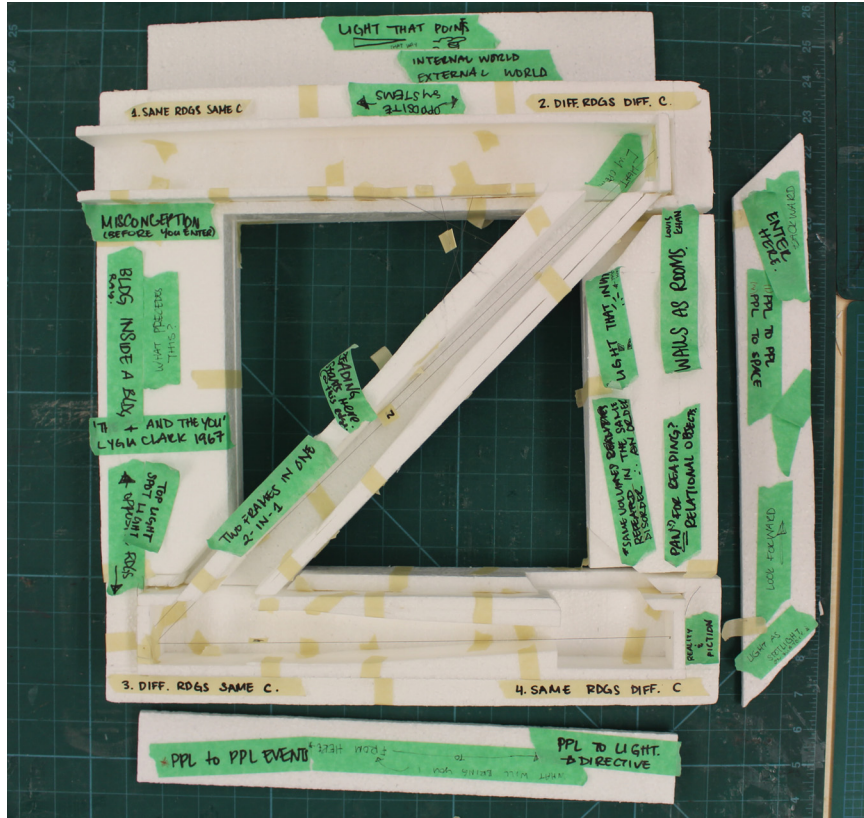


Design study of level 1: framed readings in the order I, II, III, IV.

Level 1 in this design system is the targeted study and exploration in this thesis. By zooming in and working at a larger scale, it begins to invite questions of activities that might occur in the spaces

in relation to each other in the design. In Level 1 of this design system, readings are in the order of I, II, III, IV, implying the path of travel for the perceiver. In this model, the readings are positioned in a quadrant-like manner similar to how comparisons are drawn between the “four readings” of Claus Bremer’s text. Though these four positions of the text guide and inform positions of readings spatially in this design, the position of the readings could just imply the order of readings along a circulation path — it could be, for example, orders of reading positions along a linear or curved path. The main intention of this method is to outline the orders of readings in relation to each other.

In this process, references in this thesis are inscribed onto the model, where parts of the model begin to dialogue with each other. Some quotes by architects, critics, philosophers, and artists are inscribed onto the model, while adaptations of these quotes are also inscribed to inform the design moves in the architecture. Reading and inscribing text are prominent aspects in this process. In particular, texts which are a ‘play-on-words’ or a ‘play-on-space’, such as texts written by Mary-Ann Ray or John Hejduk, were adopted, re-articulated, and explored in the model. This process is an exploration of dualities, paradoxes, contradictions, and opposites to challenge and de-automatize perceptions in a defamiliarized architecture.



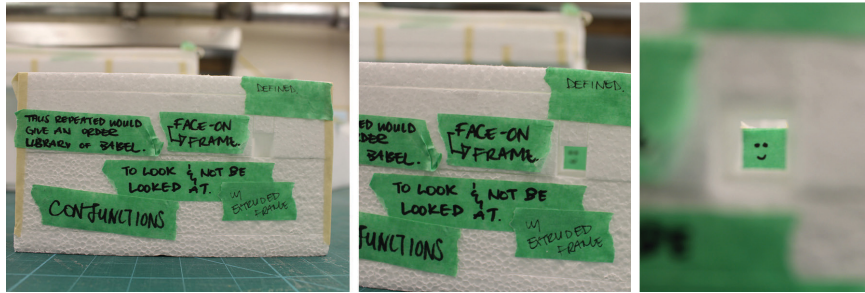
Design exploration of level 1: framed readings in the order I, II, III, IV; exposed interior-void outlines the traveling path of the individual, as the thread shows intended lines of vision.

The model of level 1 was initially modelled as a solid form and, later, the interior was cut out to invite questions of activity that could occur in the spatial void. Solids and voids are explored in the paths through studies of expansion and contraction. Furthermore, lines of perception are outlined with thread to identify the relations



Starting at Reading I, "same readings of the same content", this process begins to explore ways in which "people to people events" could occur, while identifying ways to bring people to certain interest spots along the path -- from Reading I to Reading II -- as scribed: "what will bring you from here to here?".

between readings. While this model helped identify relations between framed readings, modelling at a larger scale (1:20) provided more insight into how this space would be curated and coordinated closer to human-scale.

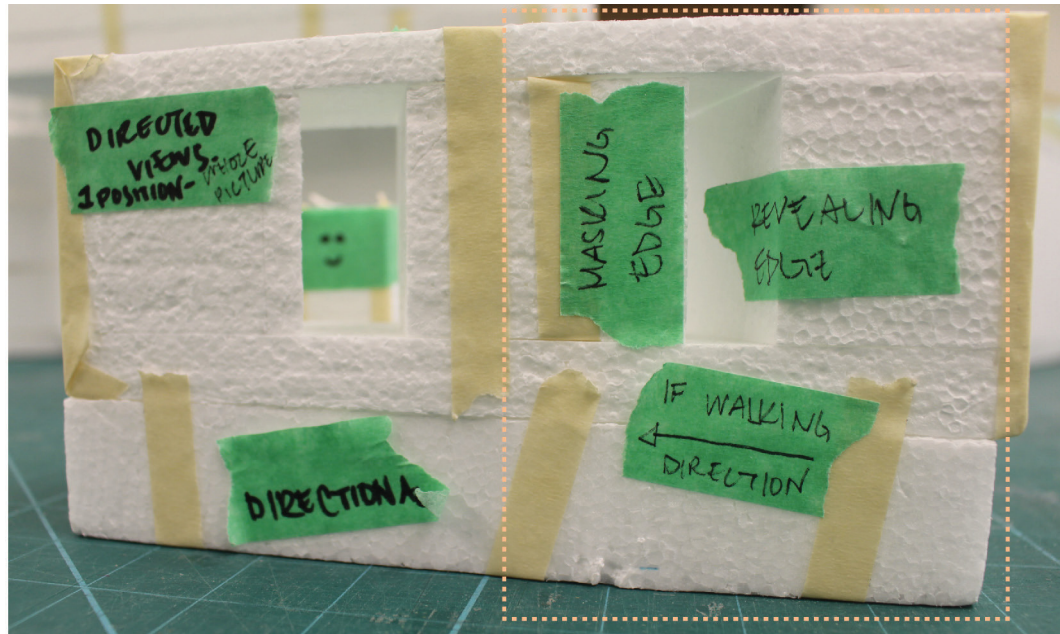


Sketch models at 1:20 show initial frame explorations; extruded “face-on” frame to view the ‘viewed’: “face-on” face.

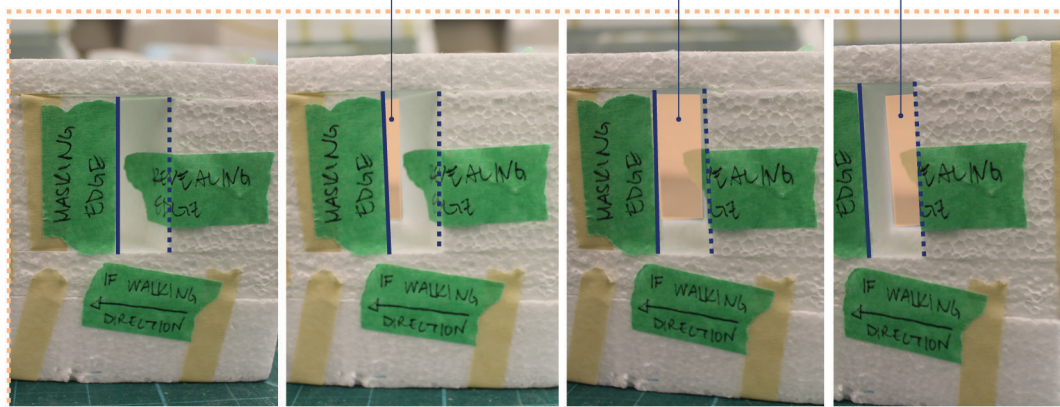
At the 1:20 scale, frames were explored to identify how content can begin to be perceived. The inscription, “to look and not be looked at” is an adaptation of Hejduk’s text from “The House for the Inhabitant Who Refused to Participate”: “[t]he citizen can observe without being observed”.⁷¹ This text alludes to ‘one-sided perception’: to view and not be viewed; it is explored through the ‘extruded’ frame. In addition, this particular frame is “face-on”, direct, and defined, thus intentionally focussing on the specified content: the face. Though, this frame is one-sided and the perceived cannot perceive the perceiver.

The ‘skewed’ frame is more intentionally directed towards the content. From this exploration, movement along this frame was identified, as one edge of the frame masks content and the other edge reveals content.

⁷¹ John Hejduk, “The House for the Inhabitant Who Refused to Participate,” in *Mask of Medusa* (New York: Rizzoli International Publications Inc., 1985), 83.

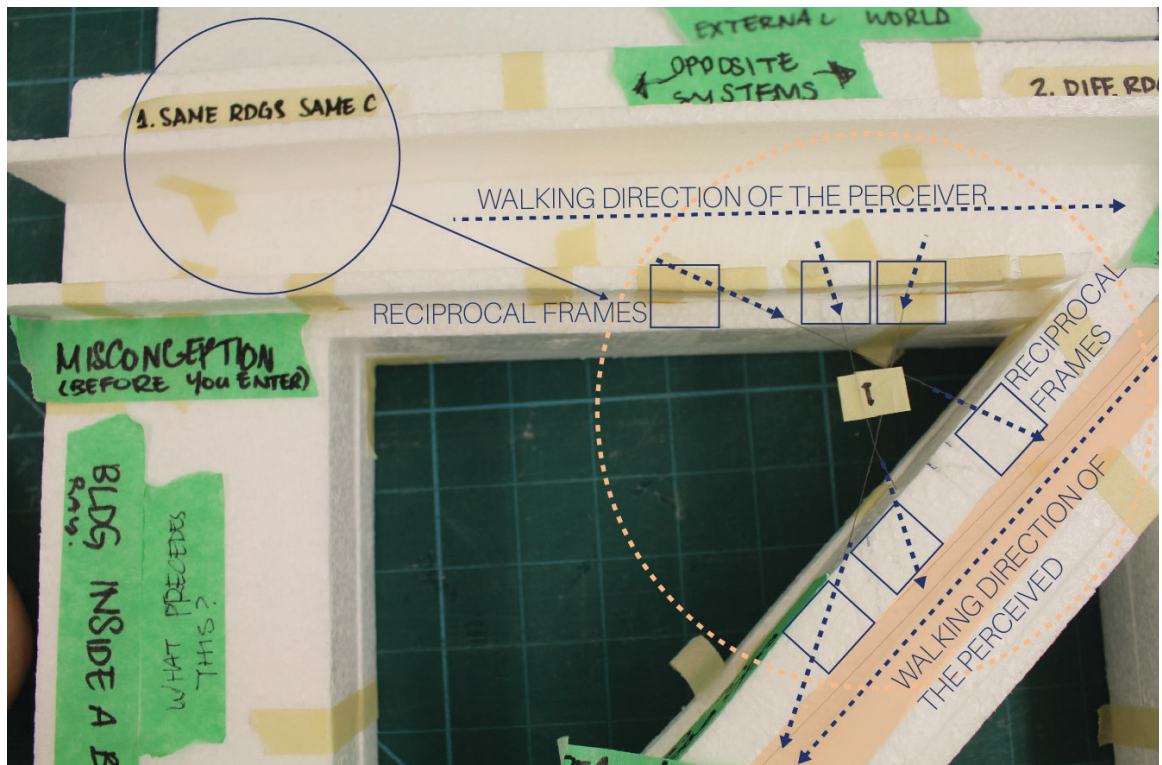


CONTENT MASKED CONTENT FULLY REVEALED CONTENT REVEALED

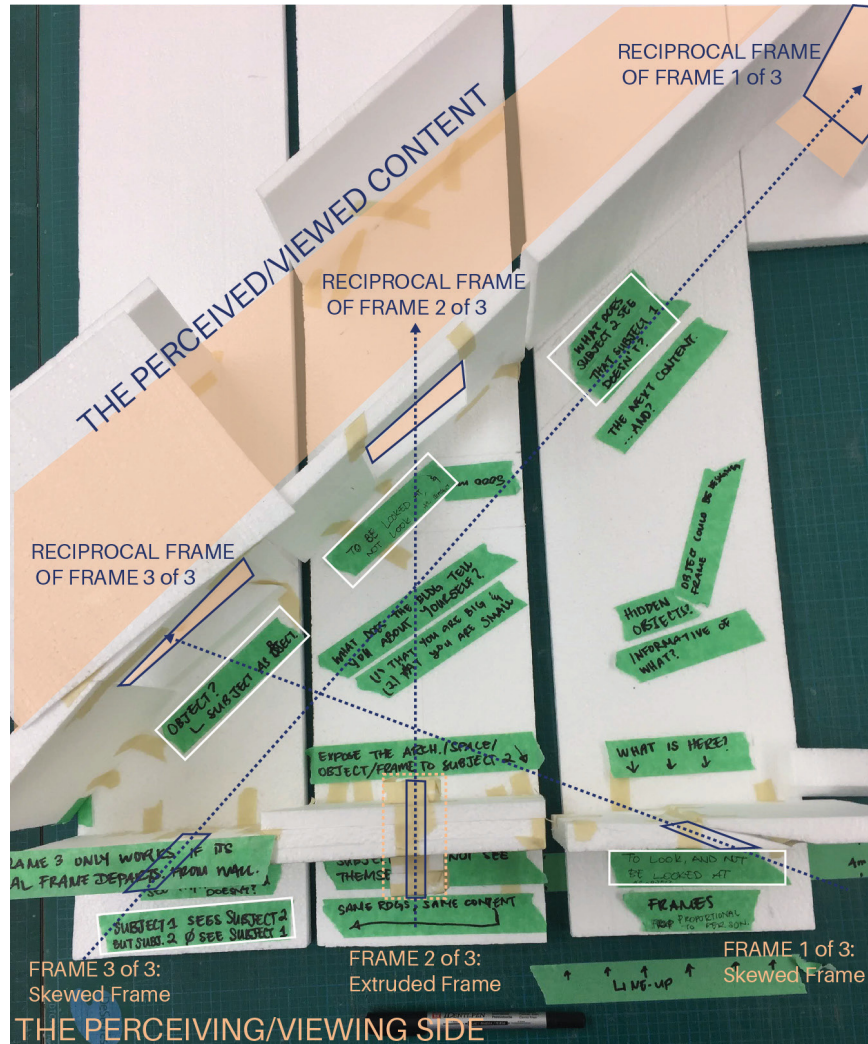


← WALKING DIRECTION

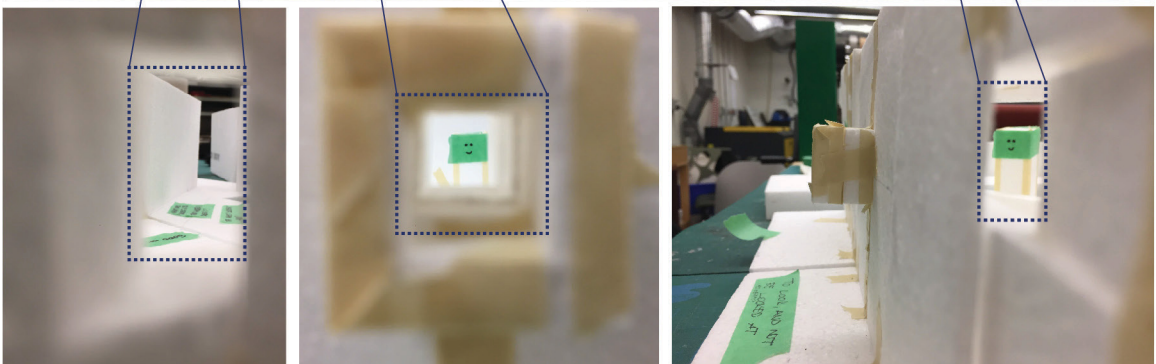
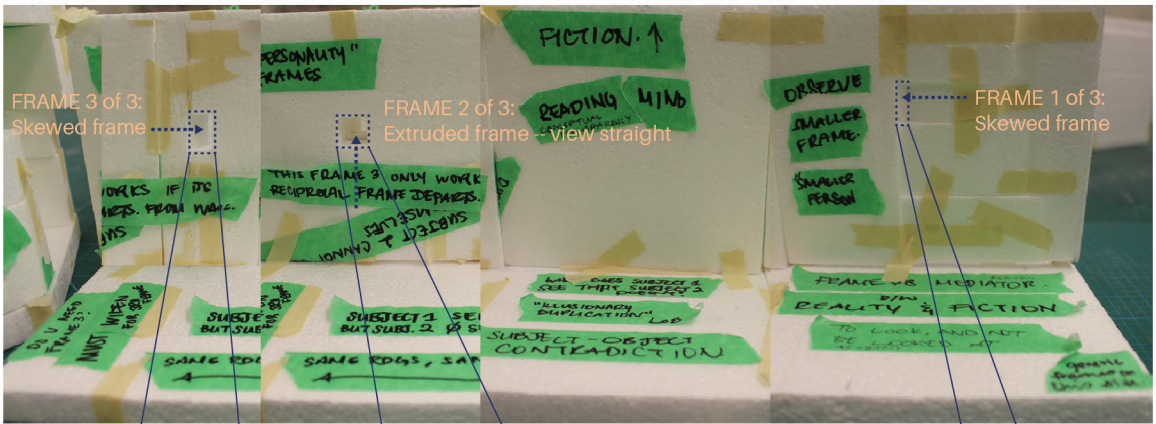
Exploration of the 'skewed' frame. "Revealing edge" reveals content, while "masking edge" masks content.



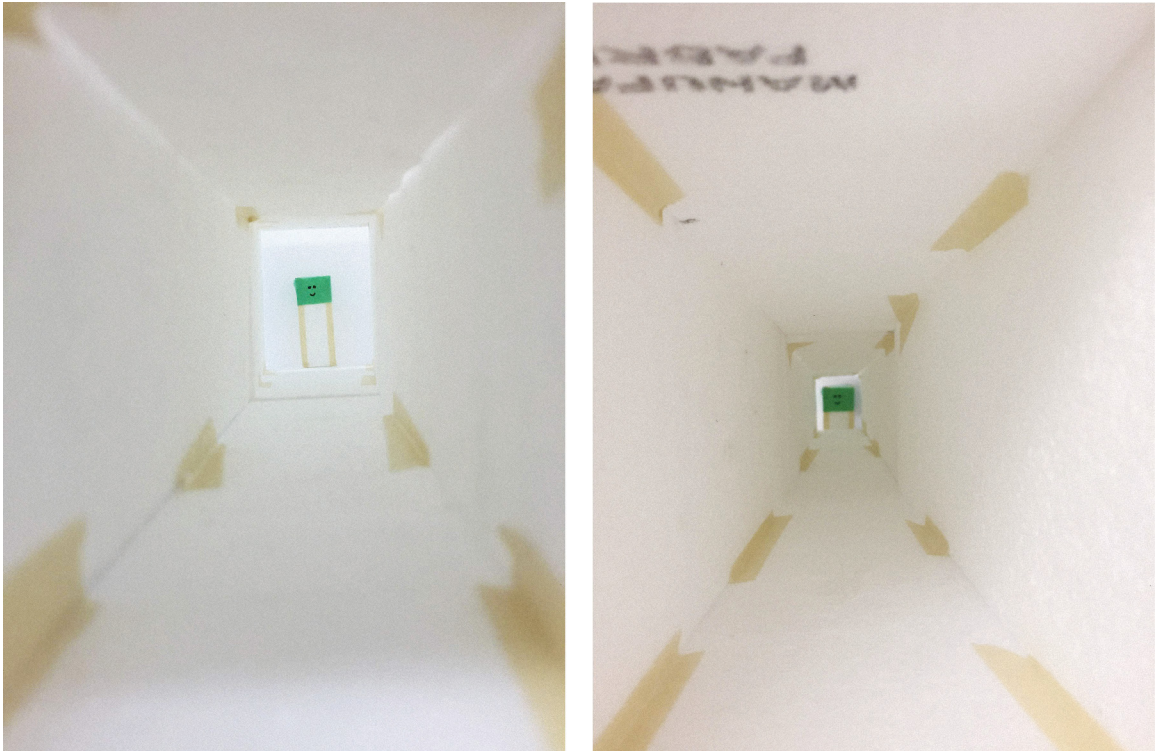
In Reading I, "same readings of the same content" begins to explore reciprocal frames between the perceiver and the perceived content. The reciprocal frames imply parallel movements between the perceiver and the perceived as each individual, in theory, walks in opposite directions of each other.



A 1:20-scale sketch model exploration of frames at Reading I. This study begins to question the type of perceptions that can take place at Reading I (highlighted in white): “subject 1 sees subject 2, but subject 2 does not see subject 1” (bottom left); “to look and not be looked at” (bottom right); and, reciprocally, “to be looked at and not look” (middle). These scribed frames imply one-sided viewing between relational content (people to people) on the perceiver’s side. This exploration informs the types of reciprocal, or paired, frames between the perceiver and the perceived.



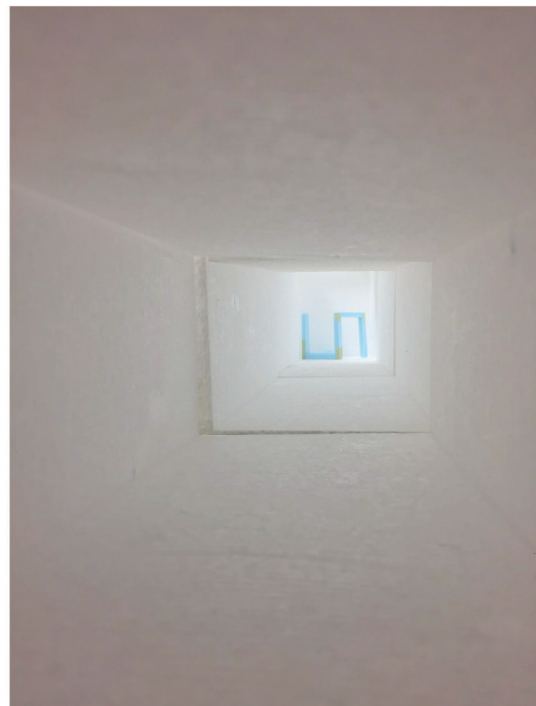
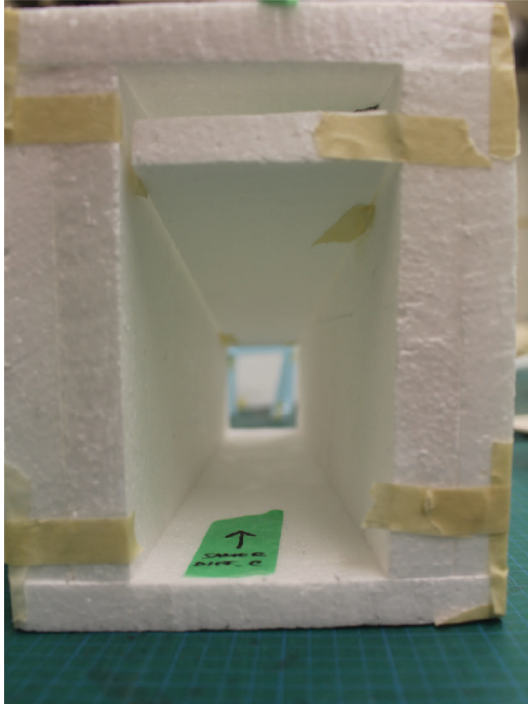
Reading 1, "same readings of the same content", shows multiple readings of the same subject in frames "1 of 3" and "2 of 3". Frame "3 of 3" is an in-progress documentation exploring the alignment of the viewing frame with its reciprocal, paired frame.



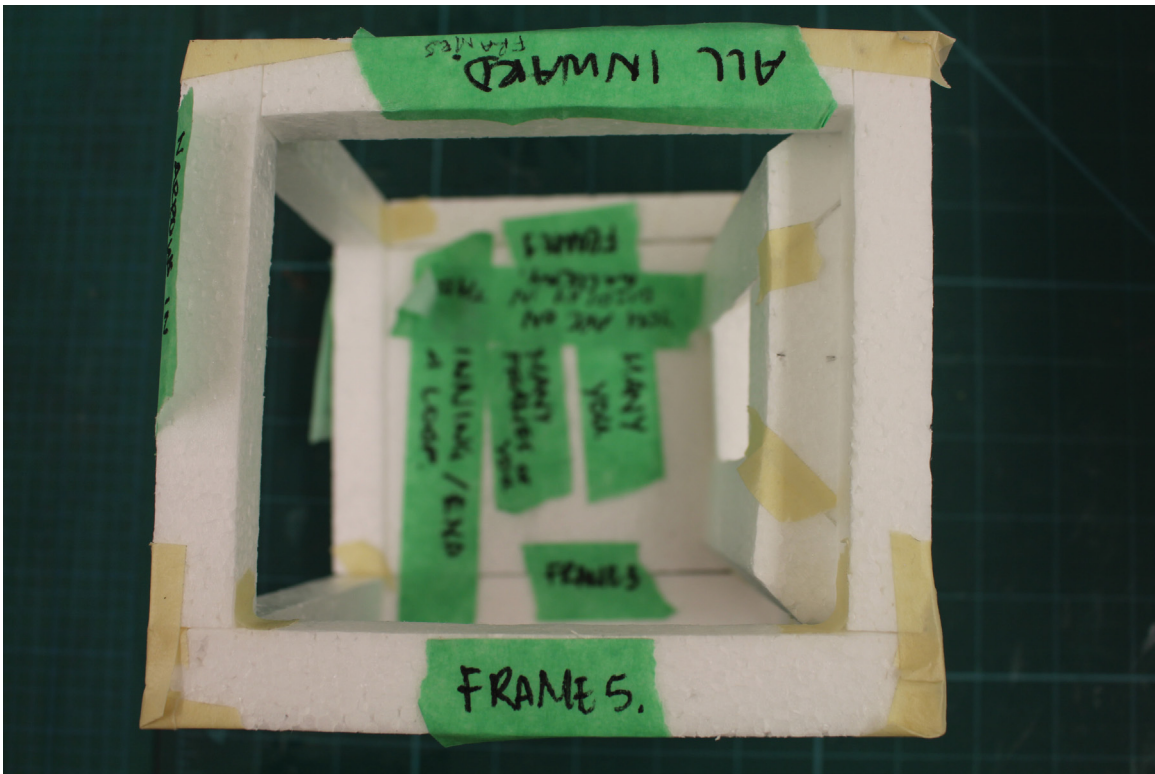
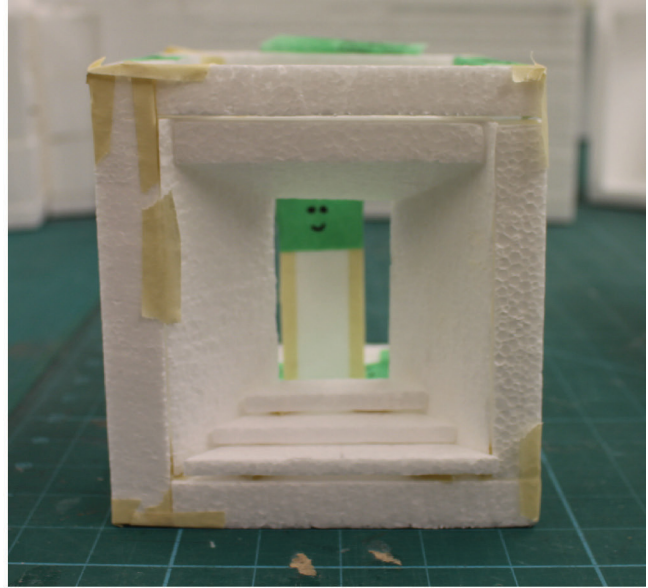
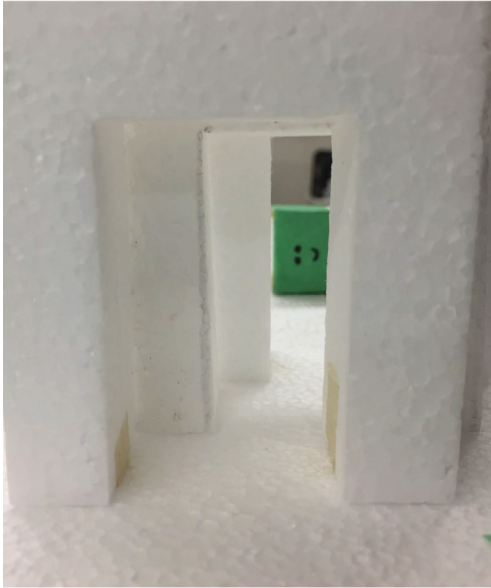
Framed readings of Reading II and III. Reciprocal frames show paradoxical readings: the individual is small in Reading II (left) and the individual is big in Reading III (right). Reading III “different readings of the same content” is informed by Reading II “different readings of different content”. Reading II is a different frame from Reading I “same readings of the same content”. Reading III (“different readings”) is a different frame from Reading II, though they share the “same content” — that is, viewed subject is viewed once in each frame — therefore reinforcing “different readings of the same content”. Each preceding frame informs the proceeding frame.



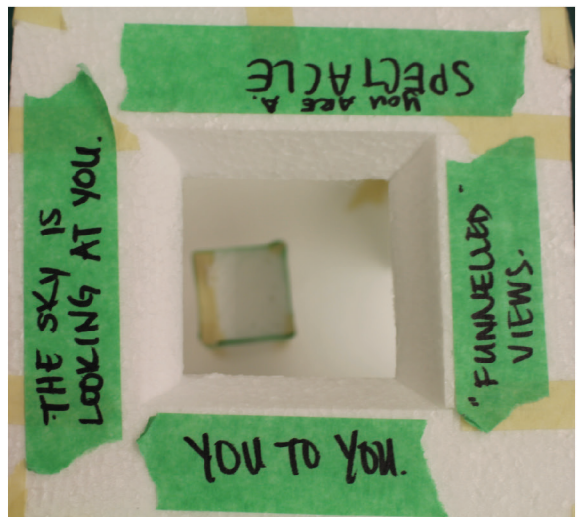
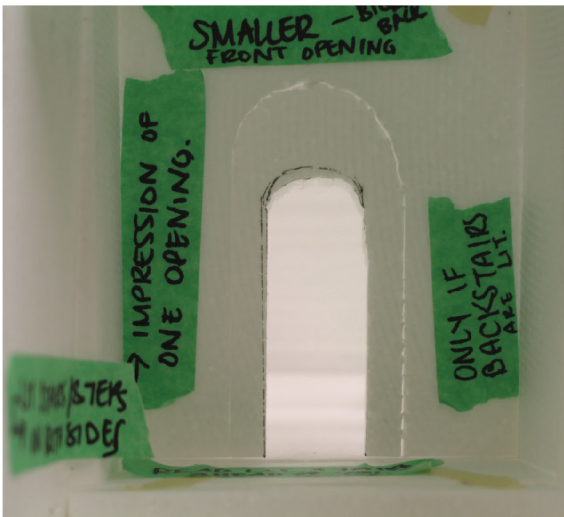
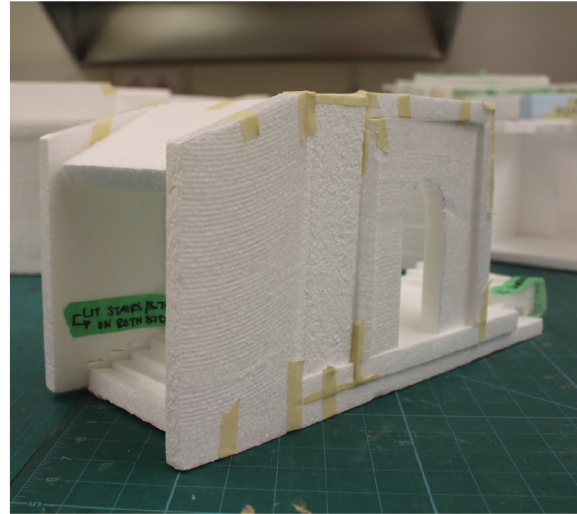
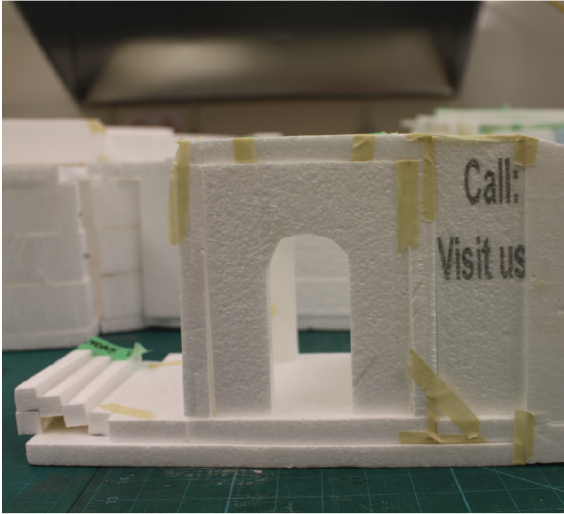
This sketch model shows Reading III in relation to Reading IV. This is an early study that identifies the frame in Reading III will be the same as the frame in Reading IV: “same [framed] readings of different content”. Here, it shows the initial studies of the ‘tapered’ frame.



Sketch models show how the frame of Reading IV, "same readings of different content", might use the same frame as Reading III ("same readings") to facilitate the perception of objects ("different content"). Sol LeWitt's "Incomplete Open Cubes" are used as test-objects for viewing.



Sketch model explorations of frames that would invite a “you to you” relation, where “you”, the perceiver, are the viewed.



Further sketch model explorations of "you to you" relation. Stairs applied imply this "you to you" frame occurs on the landing in the ascent to the next level of readings.

Design

Design Concepts and Criteria

1. Four readings exist in the text. Four readings exist in the architecture.
2. Four readings read in different order, generating twenty-four orders of four-ordered readings and ninety-six counted readings.
3. Readings are frames. Frames are readings. Every reading is informed by a frame. Every frame is informed by a reading.
4. Four framed readings:
 - I. Same readings of the same content;
 - II. Different readings of different content;
 - III. Different readings of the same content; and
 - IV. Same readings of the different content.
5. Every preceding framed reading (frame and content) determines the proceeding framed reading. Your perception before will inform your perception after. Frames are relative of relational events.
6. Three framed events: people, space, objects. Three relational events: people to people, people to space, people to objects, and people to themselves within four relational readings.
7. Frames are relative to each other. Events are relative to each other. The frames frame the relational event. Form/space is content.

8. Three scalar readings:

i. of lines

ii. of readings

iii. of groups of readings

9. Three scalar readings separated by three scalar transitions for non-readings in-between readings:

i. between (x number of) lines

ii. between (four) readings

iii. between (twenty-four) groups of readings

10. One type of transition between lines

11. One type of transition between readings

12. Non-readings in-between readings: cornerless corners that invites oscillations of re-readings and multiple readings

13. Two types of transitions between groups of readings:

i. An End to a Beginning - Crossover transitions that will invite you to continuously ascend to the top within one continuous labyrinth.

ii. A Looped Space: A beginning that starts at readings I, II, III, or IV and invites you to six beginnings and six ends; the beginning

is an end; the end is a beginning. The entry is an exit. The exit is an entry. The looped space invites you to re-read readings and to skip readings; four corner looped spaces total with six grouped readings in each.



Final model construction (in-progress) shows aspect of design criteria: "corner-less corner".

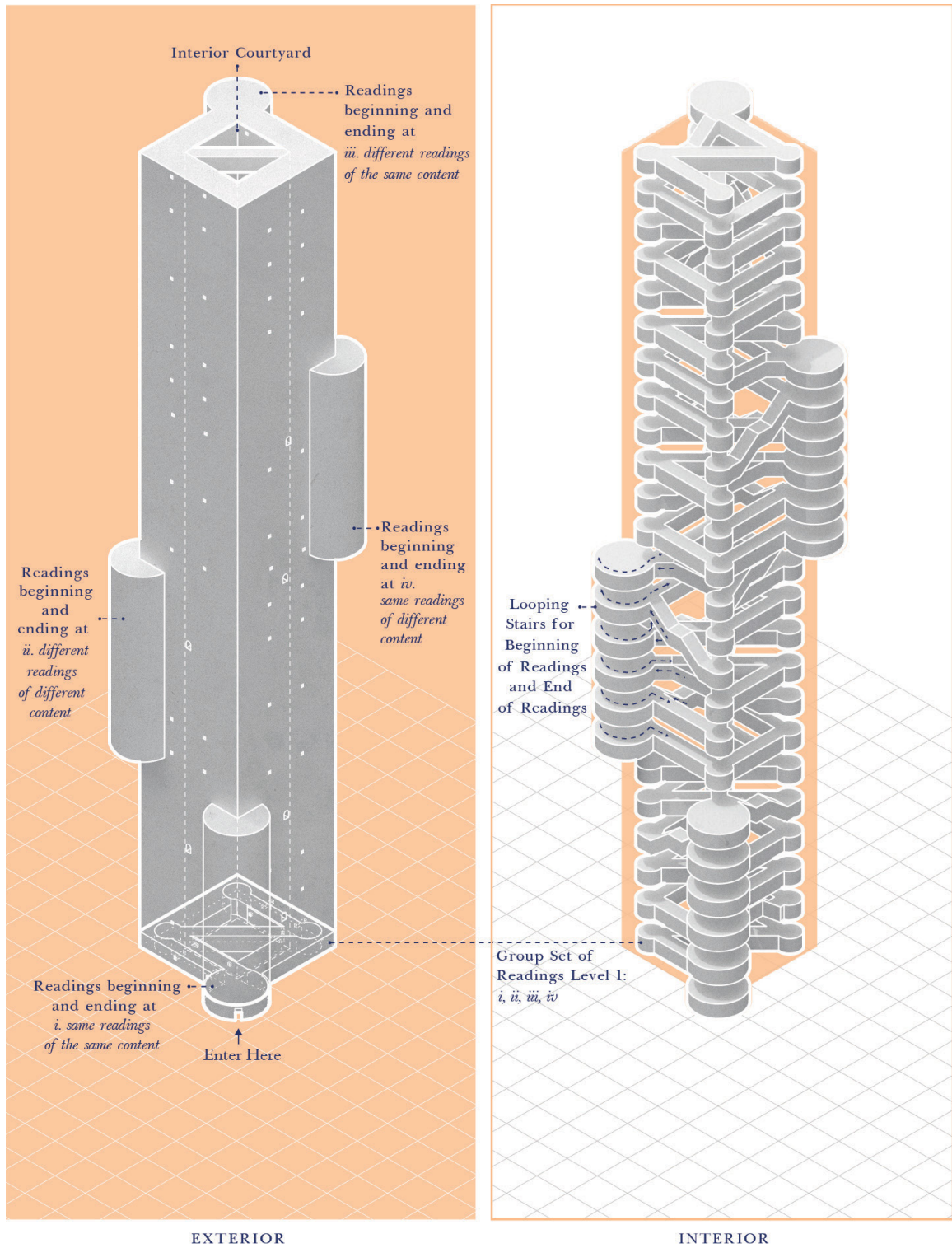
Design Articulation

The design of this thesis has been primarily informed by reading: how we read in a position in relation to the frame. Here,

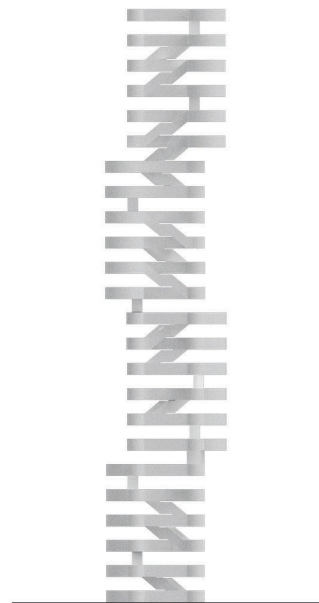
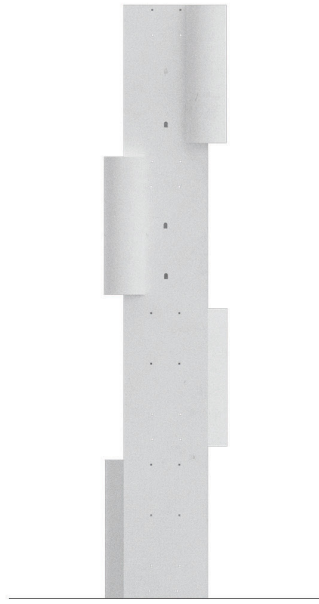
the frame is described as the device that will inform readings; it defines readings, or how we perceive content: people, space, objects, as well as ourselves. Furthermore, by experiencing the architecture twenty-four times in twenty-four different ways within the same “stacked” field, it will help us become better readers of space. The design intends to challenge our perceptions through defamiliarization in order to help us become better readers of the same space, or place, and change the way we perceive and see the same thing through new lenses. By becoming better readers, we can learn to be present in our experiences of space in architecture and, furthermore, not make any assumptions or preconceptions in a repeating disorder, or a non-repeating order, in architecture.

This thesis has manifested itself into a stacked tower. Though this appears like a tower, it is not a literal tower, but a tower of the mind: that is, perceptions. While moving between four types of readings in four different orders, twenty-four times, where each preceding frame informs the next frame, every previous reading of content informs the next reading content. Stan Allen states, “[f]orm matters, but not so much the forms of things as the forms between things”.⁷² With a less precedented ‘form as architecture’, this project explores the relationships between people, space, and objects — as the relational events — as the architecture .

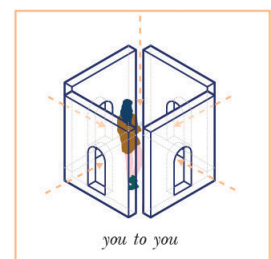
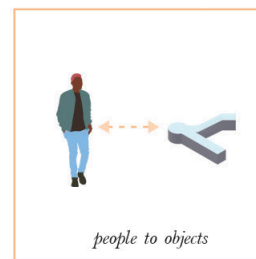
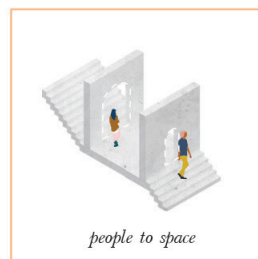
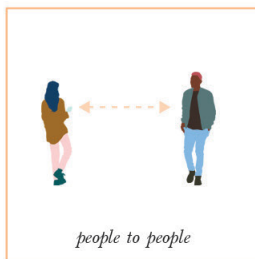
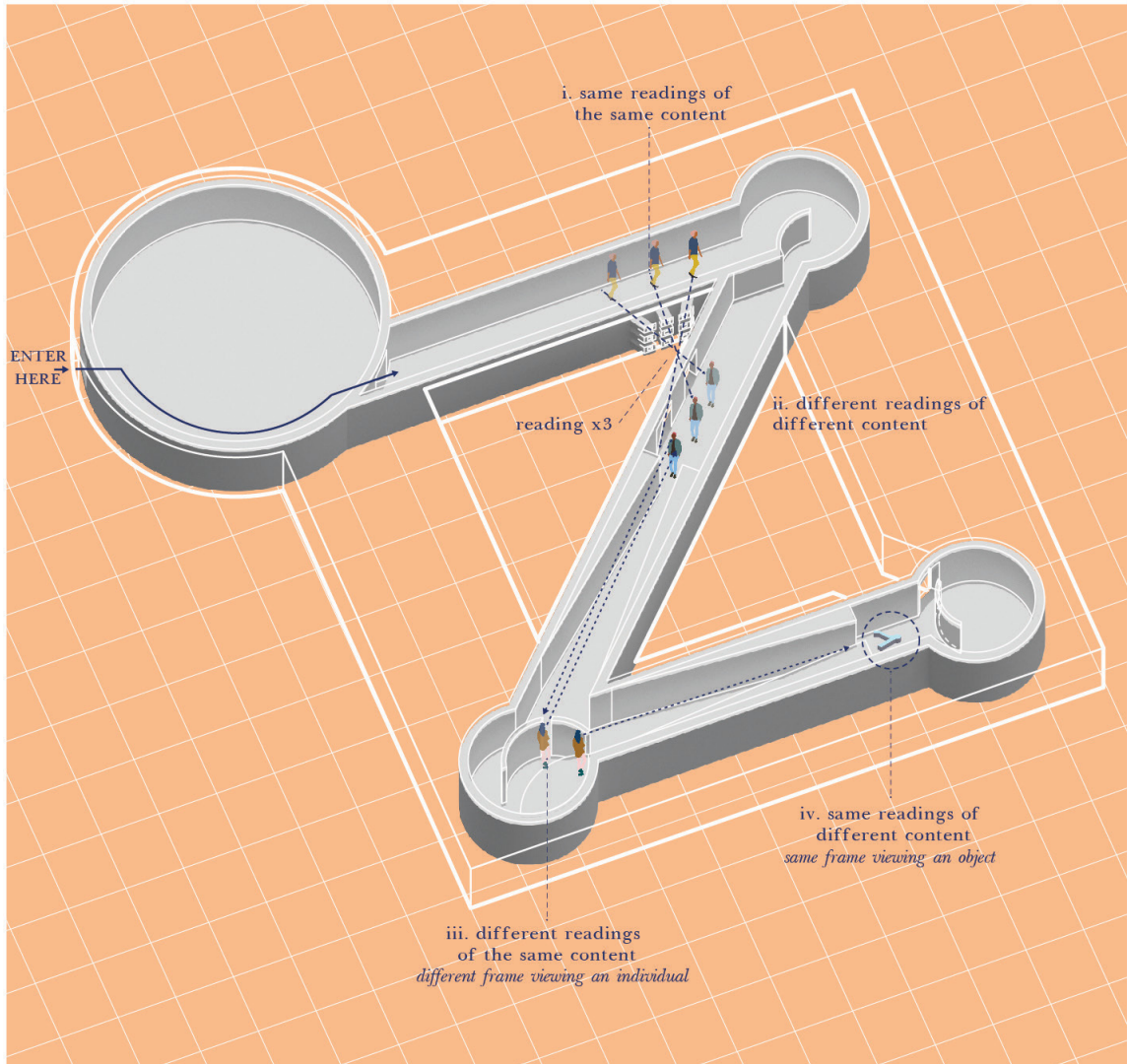
⁷² Allen, “Field Conditions,” 2.



Renders of architecture design to show exterior-solid and the interior-void.

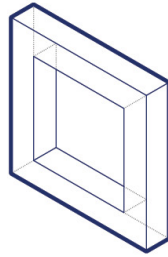


Elevation view of tower: exterior and interior.

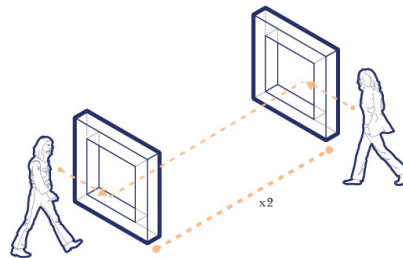


Plan view of Level 1, in the reading order I, II, III, IV. Render shows the relational events between people to people, people to space, and people to objects.

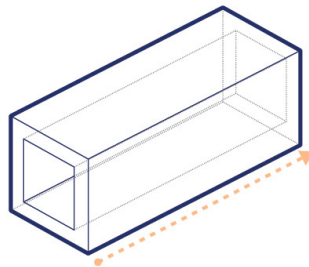
Framed Readings



One Frame
One Reading

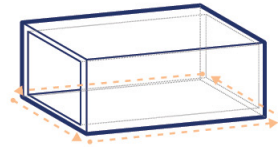
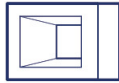


Paired Parallel Frames
Relational Readings of Relational Content

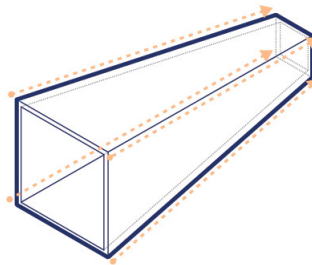


Extruded Frame
Reading at a distance and masking the in-between

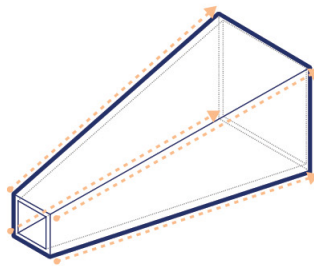
Frame Iterations Set #1



Skewed Frame
Position of reading is directed towards position of content

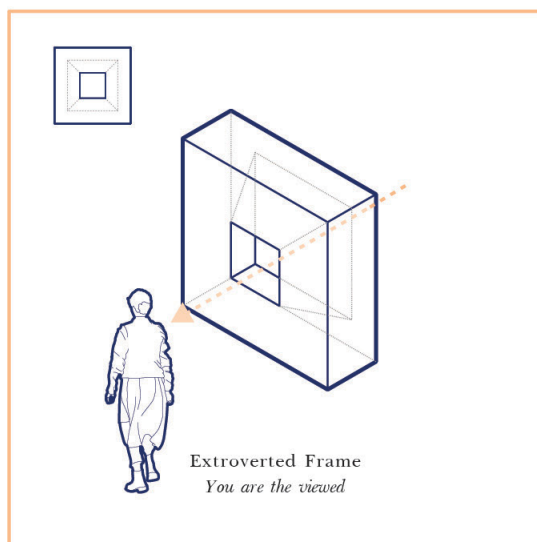
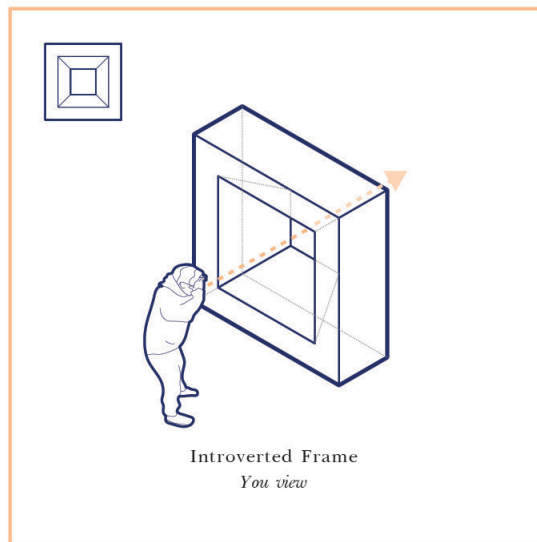
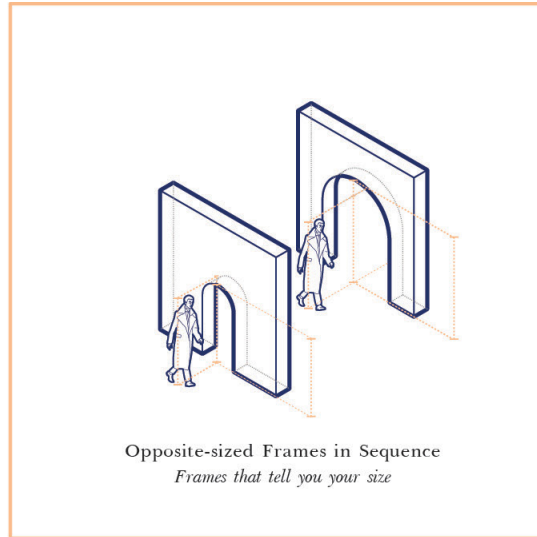


Narrowed Frame
Focussed Readings

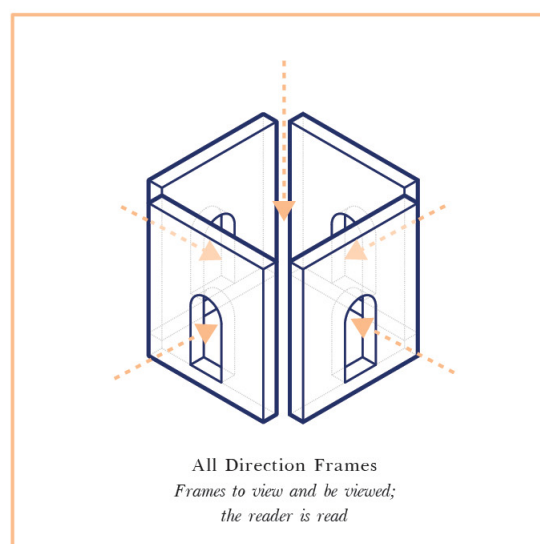
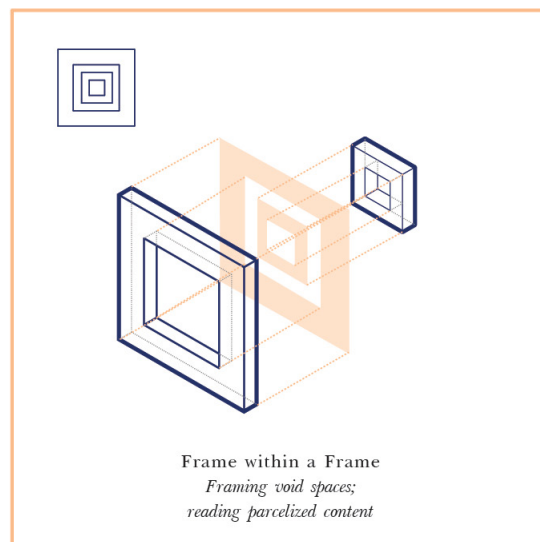
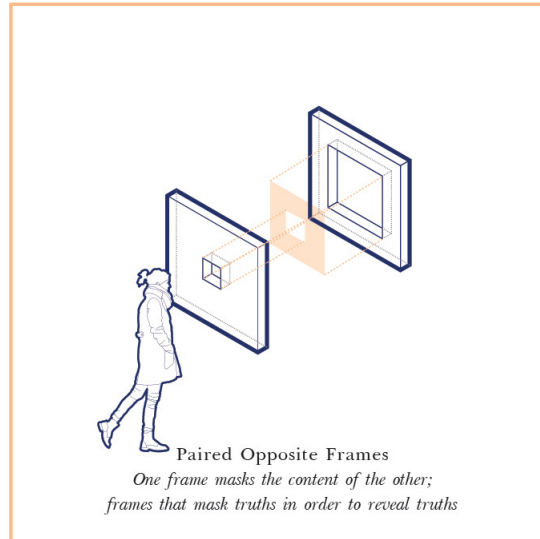


Expanded Frame
Invite Readings

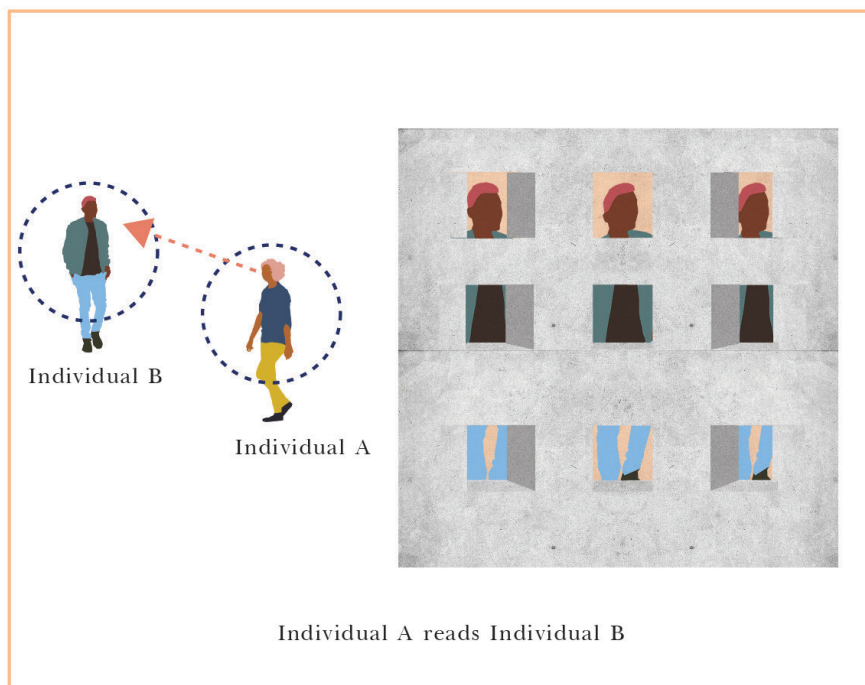
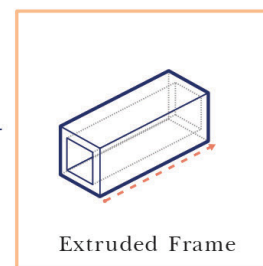
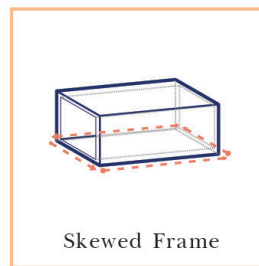
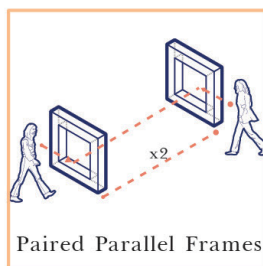
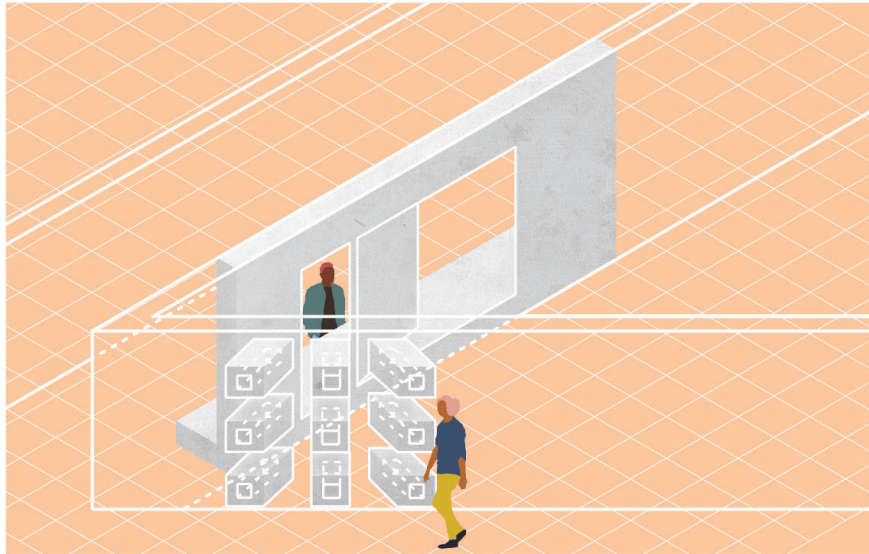
Frame Iterations Set #2



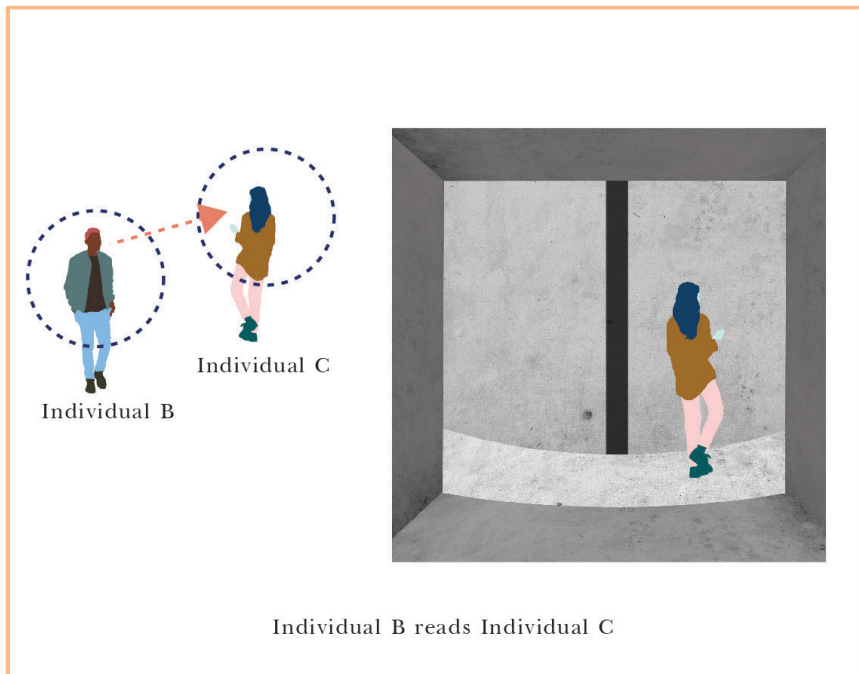
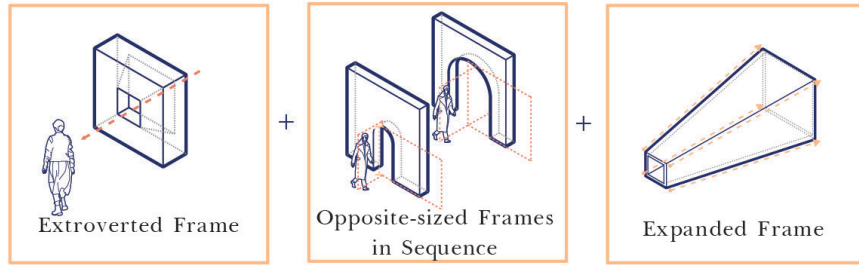
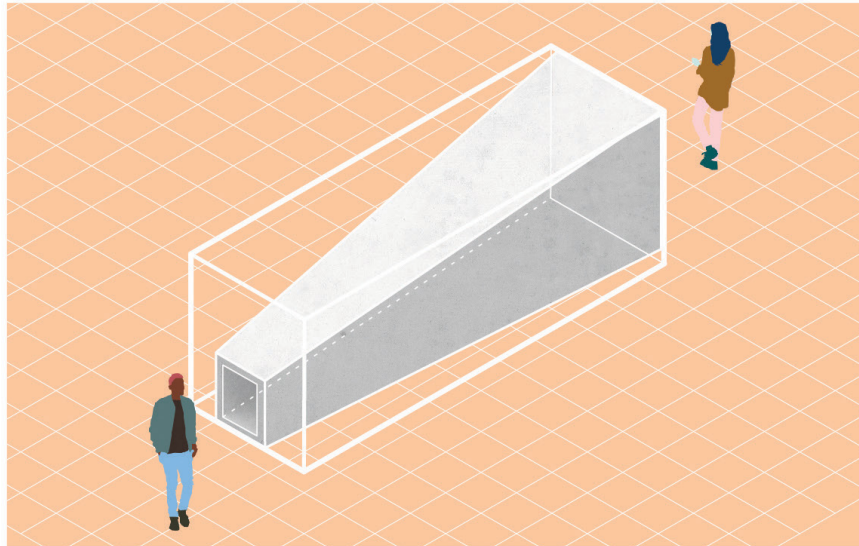
Frame Iterations Set #3



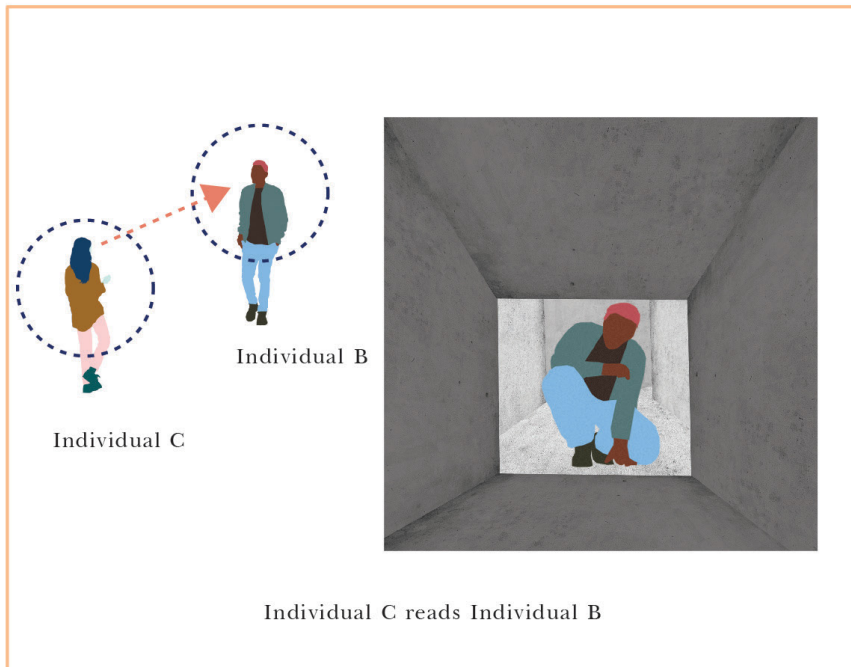
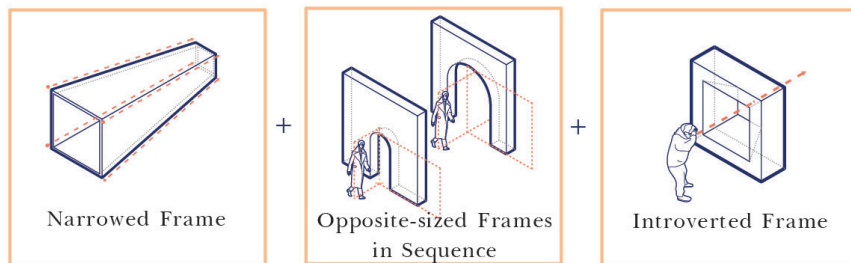
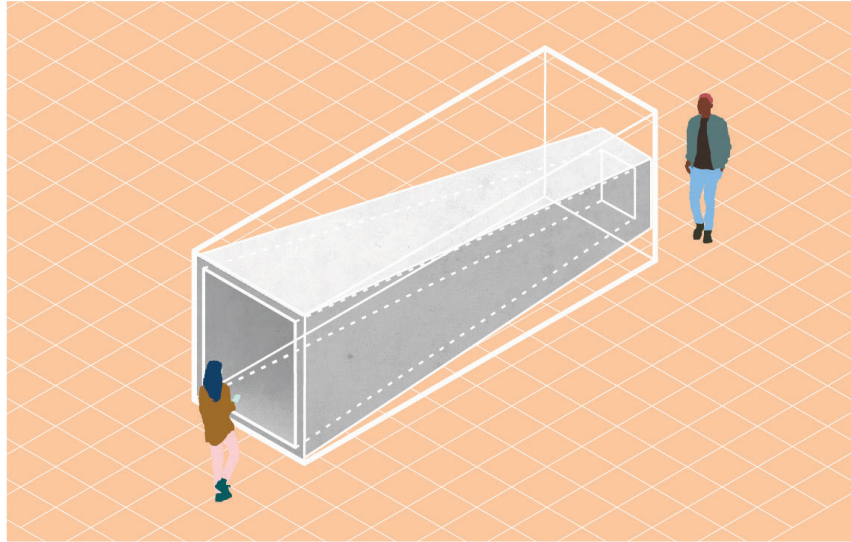
Frame Iterations Set #4



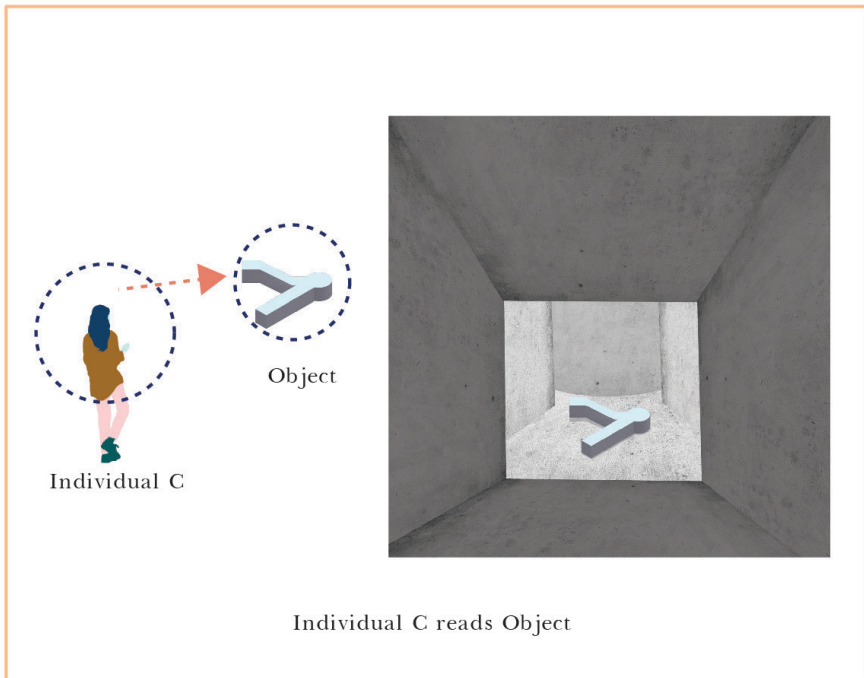
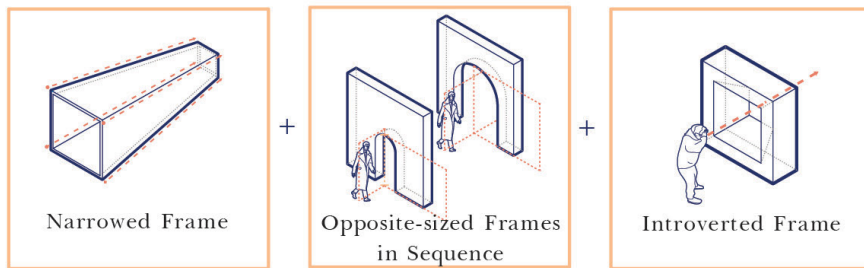
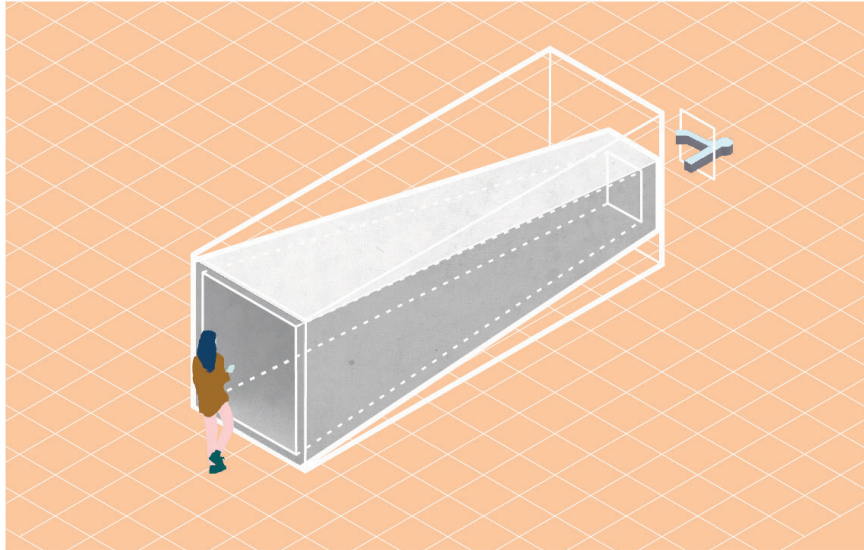
Relational Frames: Reading I. Same Readings of the Same content; three frames are combined and hybridized to define this frame for Reading I: paired parallel frames, skewed frame, and extruded frame. Individual A reads Individual B three times.



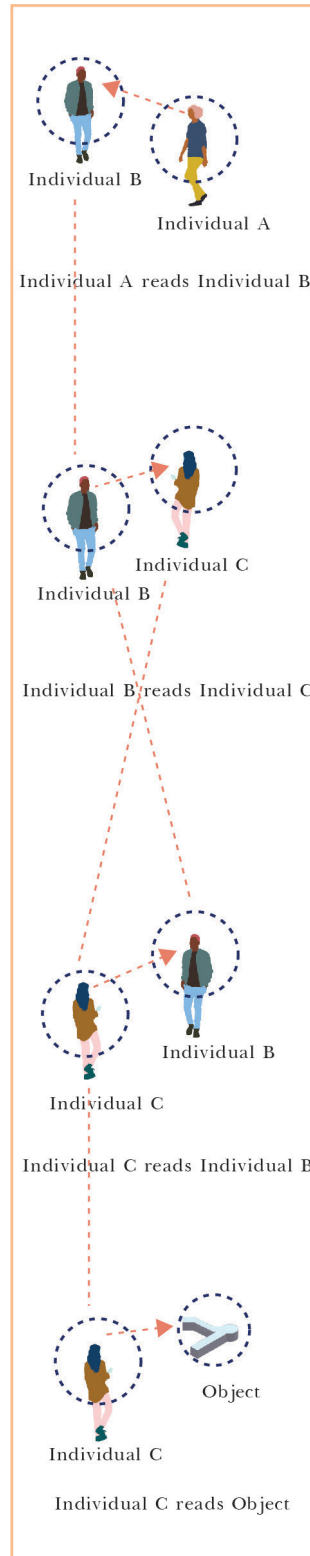
Relational Frames: Reading II. Different Readings of Different Content; three frames are combined and hybridized to define this frame for Reading II: extroverted frame, opposite-sized frames in sequence, and expanded frame. Individual B reads Individual C once.



Relational Frames: Reading III. Different Readings of the Same Content; three frames are combined and hybridized to define this frame for Reading III: narrowed frame, opposite-sized frames in sequence, and introverted frame. Individual C reads Individual B once, as Individual B must, paradoxically, "get small" to feel "big".

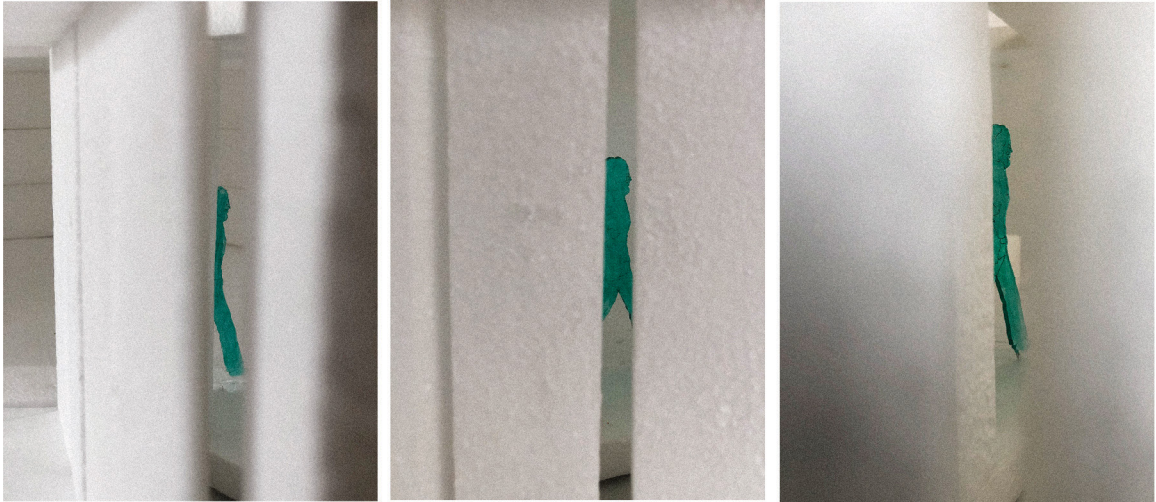


Relational Frames: Reading IV. Same Readings of Different Content; this frame is the same frame as the preceding frame (in Reading III). Individual C reads object, a directional cue indicating the preceding path and the proceeding path to the next the level of readings.



Relational Content: this diagram shows the relationship between the perceiver and the perceived.

Framed Readings in Perspective



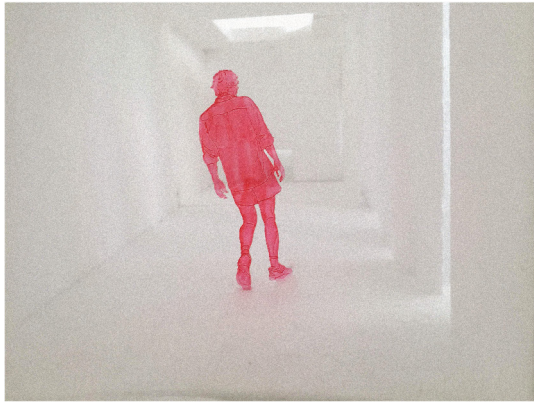
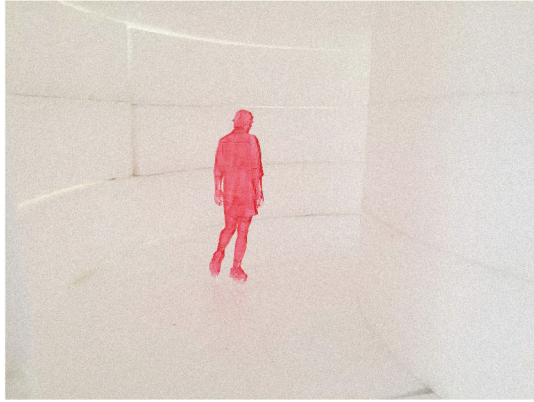
Final model: Reading I, "same readings of the same content"; multiple perceptions of the same person.



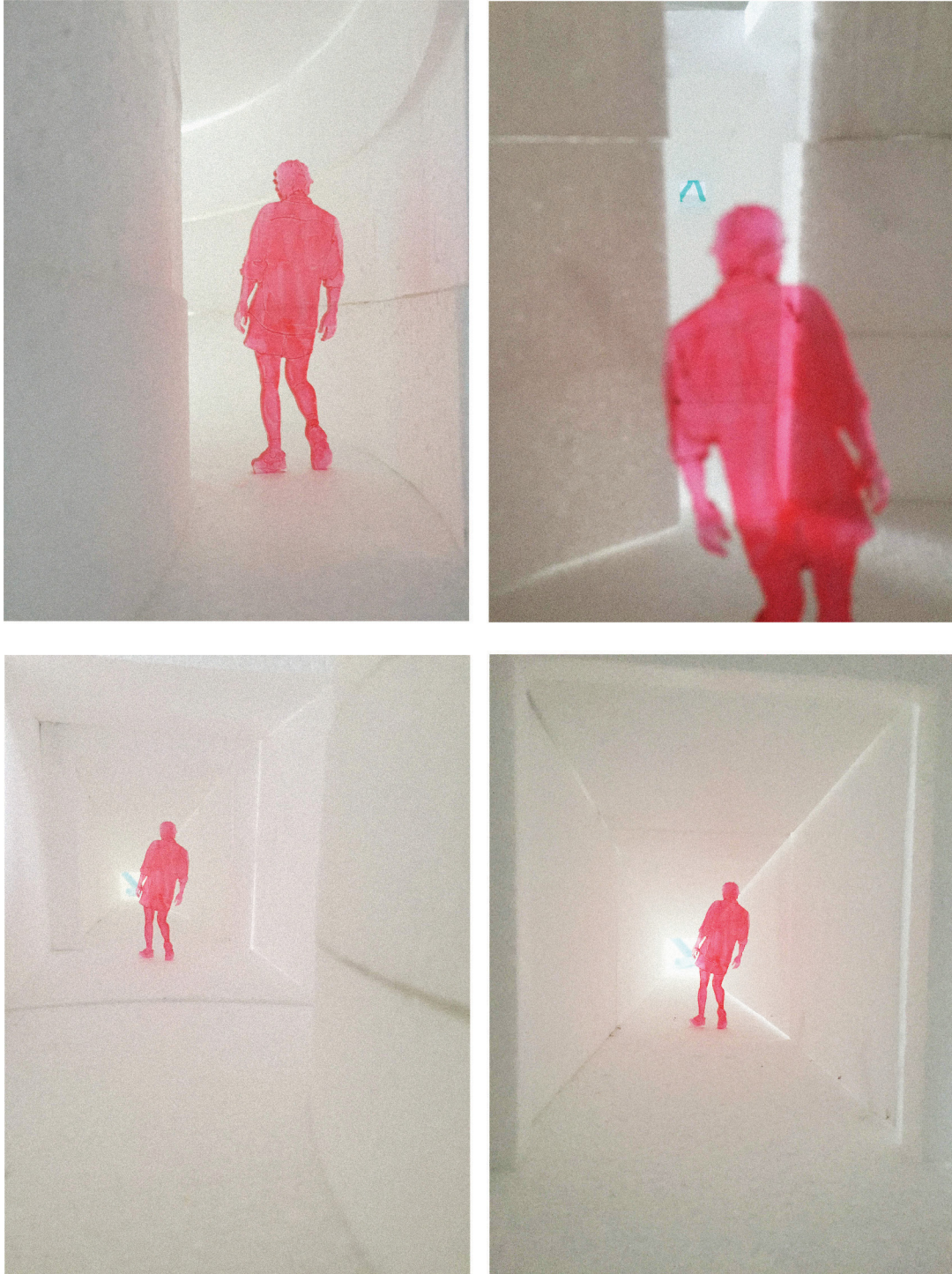
Final model: Readings II, "different readings of different content" (left), and III, "different readings of the same content" (right). These are two frames within one. Framed Reading II is a reciprocal of framed Reading III.



Reading IV, "same readings of different content"; same frame as frame III, but different content: view of object. Object is a directional cue to show preceding path and proceeding path.



Travel path of perceiver moving through the space of the first level. Perceiver encounters Reading II, "same readings of different content".



The series of images outlines the perceiver's path. The perceiver reads Reading III "different readings of the same content" (legs) and Reading IV "same readings of different content" (the object).

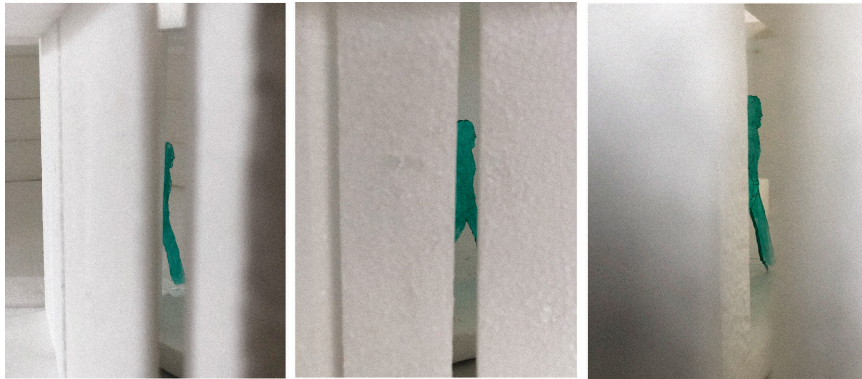
A Synthesis from Theory to Design: Three Snapshot Moments

There are three moments in this design process that should be highlighted in this thesis. These moments in the process predominantly drove all aspects in this thesis, aligning with Viktor Shklovsky's concept, "defamiliarization". Claus Bremer's text at the intersection of architecture deautomatizes perception to invite new readings of content — people, space, objects, and ourselves — within our own spatial contexts.

Moment 1: Multiple Readings Yield Defamiliarized Perceptions



Diorama model to be read as "same readings of different content", is informed by Julian Hochberg's concept "brain fields".

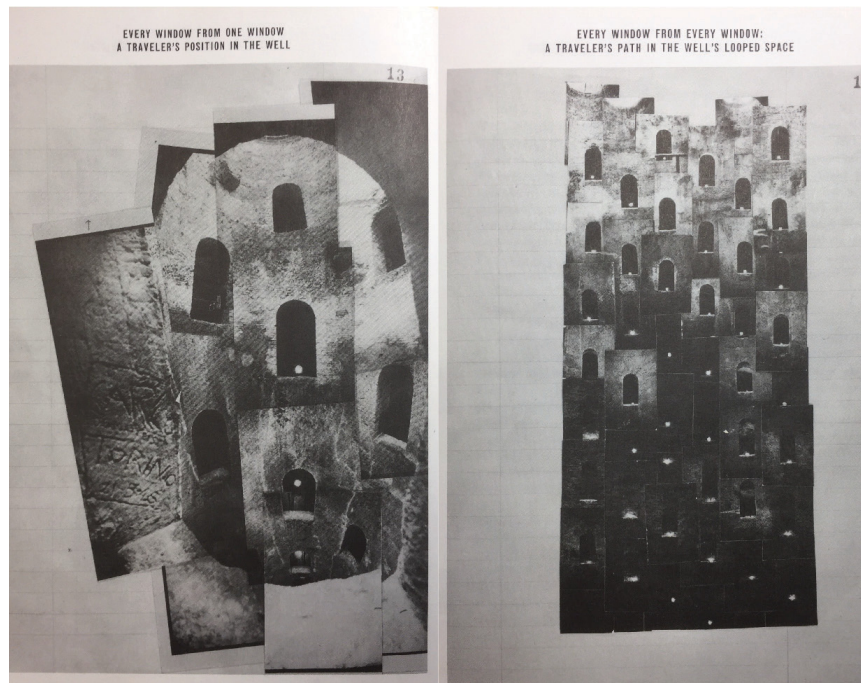


"Same readings of the same content"; three framed readings of the same individual.

Mary-Ann Ray's study of *Pozzo di San Patrizio*, or St. Patrick's Well, along with her studies of other architecture buildings, uses a play-on-language as a way to communicate the 'paradoxical' play-on-architecture. This photographic study of "Every Window from One Window" begins to personify architecture; a window looking at every window implies the perspective of every position from one position. Similarly, "Every Window from Every Window" implies the dialogue between all windows; a dialogue from all positions perceiving all positions. The use of language in parallel with architecture is a "'flip-flop' in and out of multiple spatial or constructional readings".⁷³ Multiple readings begin to invite new, defamiliarized perceptions of the content. Her photographic study informed this design process and invited explorations of the perceiver moving along a path in relation to multiple frames — framed readings — of the "same content". It highlights our specific position in relation to the frame, in relation to the content that is

⁷³ Steven Holl, "Introductory Note: Upside-Down and Inside-Out," in *Seven Partly Underground Rooms and Buildings for Water, Ice, and Midgets*, ed. Mary-Ann Ray (New York: Princeton Architectural Press, 1997), 9.

further framed.



Mary-Ann Ray, "Every Window from One Window" (left) and "Every Window from Every Window" (right), *Pozzo di San Patrizio*; photographs from *Seven Partly Underground Rooms and Buildings for Water, Ice, and Midgets*.

Moment 2: Inscribing Space: "the text left out [IS] the text"

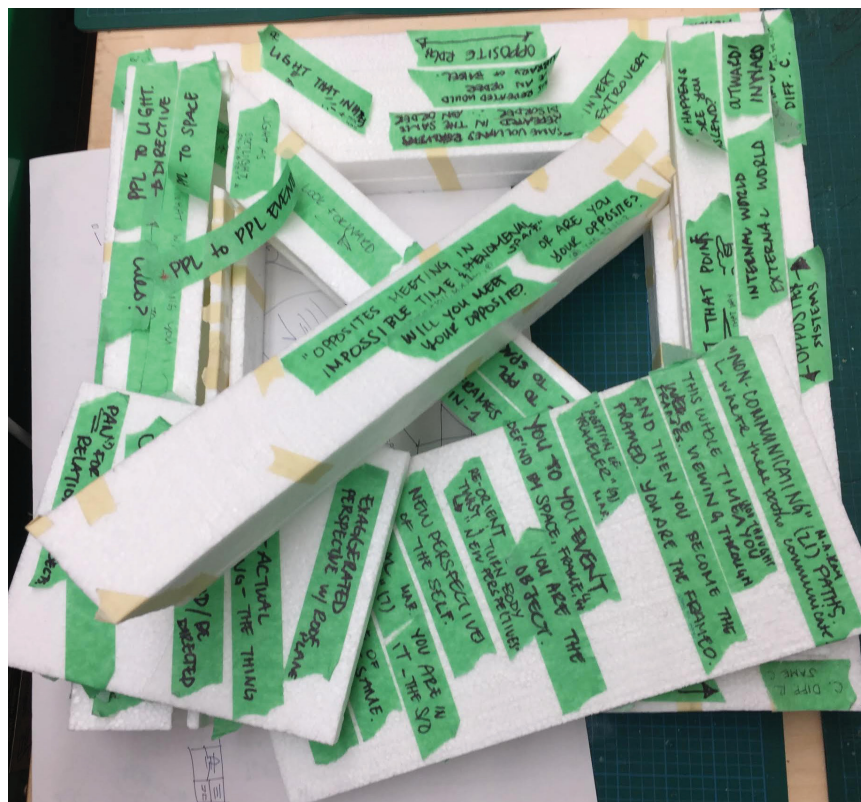
The design process of the architecture started to occur at the moment of inscription of text with black marker on green tape on white foam. At this moment, this thesis began to dialogue, collectively, with the architects, the critics, the philosophers, the writers, and the artists. This was a primary process in this thesis, in which "[w]riting gives us a device for inscribing space [...] Writing serves to caption the world, defining and commenting upon the configurations we choose to textualize".⁷⁴ It was not until this process that the design began to move forward in this thesis. This

⁷⁴ Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Baltimore: The John Hopkins University Press, 1984), 31.

process affirms Claus Bremer's determinate statement: "the text left out [I/S] the text".

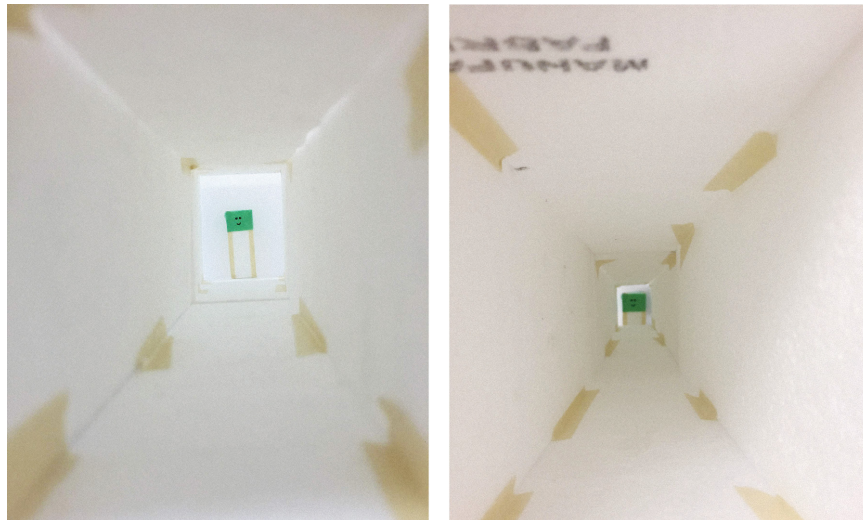


The initial stages of the foam model with inscriptions on tape.



The progression of the foam model with inscribed-tape.

Moment 3: Architecture is a Part of, Not Separate from, Ourselves



Frame relations: individual as small (left); individual as big (right).

How do we read architecture? How does architecture read us? How do we read us? How does architecture read architecture? In these frame relations (two-in-one, reciprocal frame), the individual on the left is read as 'small', while the individual on the right is read as 'big'. As these two frames are at opposite-ends of each other as one frame, they are paradoxical: the individual on the left has to get big to feel small, or get small to feel big (right), thus raising spatial consciousness to the individual and the architecture. John Hejduk describes architecture as being a part of the observer and, reciprocally, the observer being a part of the architecture:

"Architecture can be observed both from a distance and internally (close-up); we can become internally ingested by it, become a part of its interior. Instead of just being an outside observer or an outside spectator, we can become part of its interior organism. We become physical-organic participators; we become enclosed. Architecture is the only art form that affords us the opportunity of being voyeurs who watch the outside from the outside and also of being interior waters. We can also observe the inside from the outside, the outside from the inside, and the inside from the inside. It is all made up of a series of outside fragments and inside fragments".⁷⁵

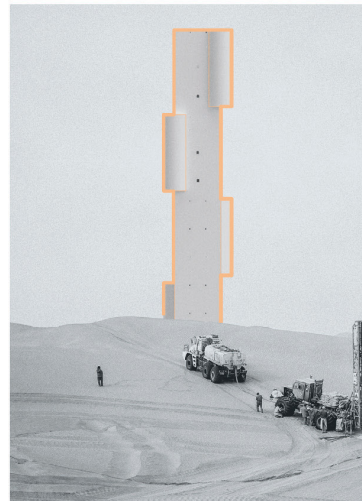
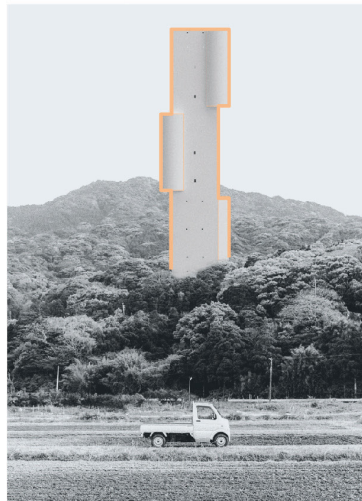
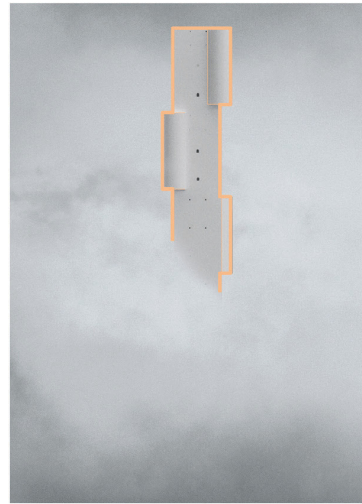
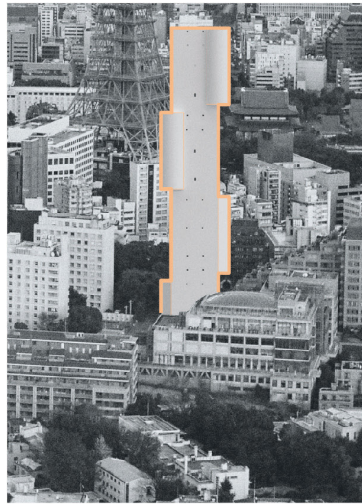
⁷⁵ John Hejduk, "The Flatness of Depth," in *Mask of Medusa* (New York: Rizzoli International Publications Inc., 1985), 69.

Like architecture, we, too, are a composition of fragments and parts. We are the architecture that makes architecture "architecture".



Frame shows only a fragment of an individual; the frame frames legs.

Chapter 5: Conclusion



Studies of the 'tower' situated in different physical contexts. Tower appears as an object in these contexts. It is an autonomous architecture that critiques autonomous architecture.

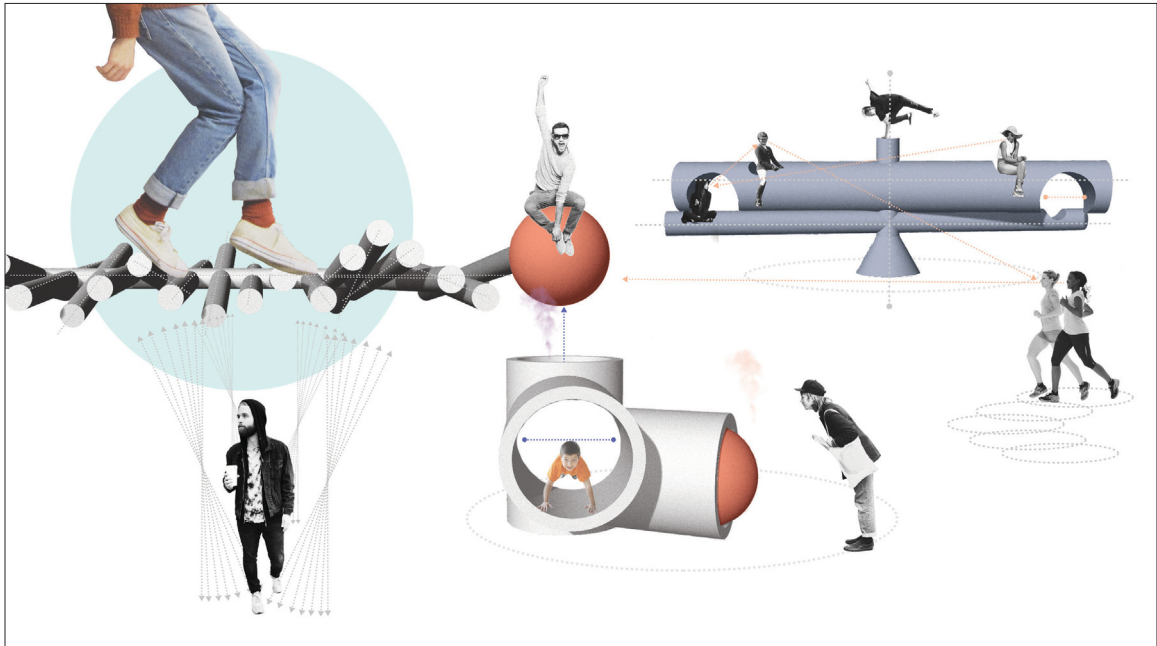
In the parallel analysis of architecture and Claus Bremer's visual poem "is the text the text left out" in this thesis, it can be identified where architecture and text intersect and where they depart. By shifting away from conventional processes that have been previously informed by traditional and conventional systems through Viktor Shklovsky's technique "defamiliarization", we can then shift the way we perceive our spatialities. While the series of analyses, explorations, and methods in this thesis have been specifically drawn from Bremer's poem, it draws attention to other disciplines, such as art and philosophy, which are indicative of cultural thought in a specific moment in time. We should continue to revise the way in which we design in order to change the way we perceive, as it will make us better readers of people, space, objects, and ourselves. Becoming better readers will provide us a better sense of place.

As this thesis is an investigation of perceptions, it is acknowledged that "[d]ifferent people will understand the same thing in a different way",⁷⁶ which would invite new ways for designing a defamiliarized architecture. If architecture is defined as a process, then architecture should also consistently be defined as a continuous process — without objectification — conscious of time and changing contexts; that is, the contexts of cultural discourses that can be discovered within architecture, art, literature, and philosophy. Within these fields, we will be able to design within a relevant cultural context. Architecture can be the device that continuously challenges our perceptions, inviting us to continuously read, perceive, understand,

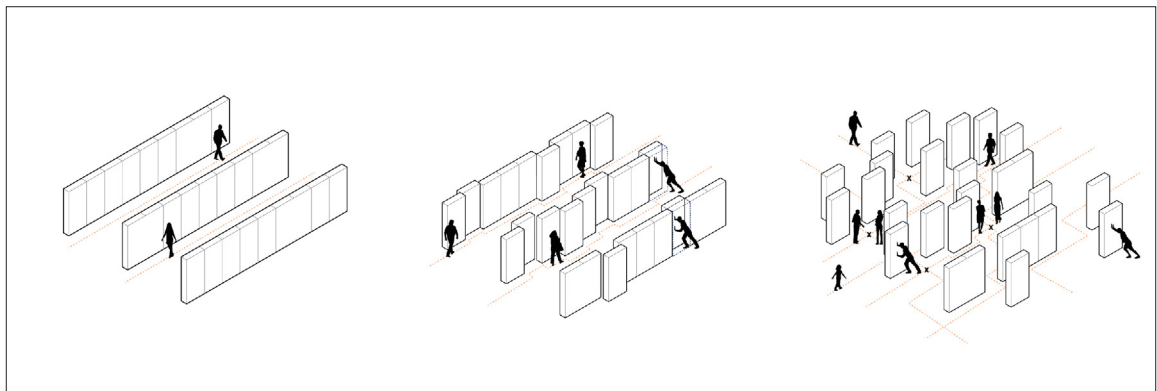
76 LeWitt, "Paragraphs on Conceptual Art."

and question our continuously changing contexts with the people who live in them.

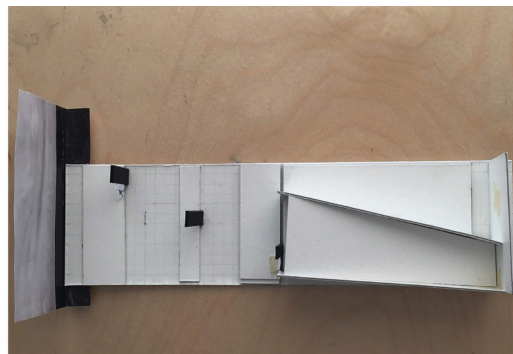
Appendix I



Wish Image: initial explorations of how the form-space dichotomy could be envisioned in architecture.



Illustrations studying ways in which ortho-conventions may be intervened and how it may invite paths that intersect.



Sketch model of diorama: 'same readings of different content'.



Final model at 1:20 scale: interior shot of a "cornerless-corner".



Assembly of final model at 1:20 scale.

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