



O n M a k i n g

T**A****B****L****E****O****F**

Absence Seeks Contingency: Architecture After Ideology	1	Doug Childers
On Making	6	John Knesl Ed Levine John Johansen Kenneth Frampton Taeg Nishimoto
Un-Making and the Possibility of Critical Work	18	Dan Hoffman
Moving Forward, Looking Sideways	28	Andrea Kahn
Releasing the Form to the Making: Womenswork Is Never Done	33	Kim Tanzer
The Hand: Organ of Knowledge	46	Alvaro Malo
Void Architecture	52	Christian Xatrec
The Mumbler Meets the Maker	58	Sol Yurick Tom Finkelppearl Bolek Greczynski Pascal Quintard-Hofstein Lee Breuer Tibor Kalman
Descents	67	Schwetye Luchini Maritz
Station Building	72	Lucinda Dip
Bridges	78	Peter Wilson
Display	84	Deborah Gans
Rome Exposed	88	Brian McGrath
Volume	90	Keller Easterling

C O N T E N T S

Sol Yurick	96	Making: The Realm of Facts vs. The Realm of the Imagination
Robert Rogers	107	Two Houses, Two Ranches
Michael Silver	111	Tomb
John Veikos	115	Library
Gamal El-Zoghby	120	Nine Chairs, Report on the Making of an Ideal Object
Arthur and Cynthia Wood	126	Broken Angel
Peter Erni	132	Molloy, In Process
Thomas Leeser	138	The Experiment of the Inverted (or Falling) House
Philip Parker	146	Crossings: Golf Courses × Steel Works
Brian Boigon	157	Untitled
Patrick Heelan	163	Remarks on the Rivalry Between Science and Perception
Dan Bucsescu Dan Hoffman Hani Rashid Ken Kaplan Ted Krueger Michael Benedikt	172	Between Digital Seduction and Salvation
Sanford Kwinter	185	On Vitalism and the Virtual
Keith James	190	A₀
Hani Rashid	198	Meditations on Architecture in a Media Field
John Knesl	204	The Double Arrow

K I M T A N Z E R

Releasing the Form to the Making: Womenswork Is Never Done

In 1966 Richard Feynman, the Nobel Prize winning physicist, gave a lecture to the American Association of Teachers of Physics. He said:

When I was at Cornell, I was rather fascinated by the student body, which it seems to me was a dilute mixture of some sensible people in a big mass of dumb people studying home economics.... I used to sit in the cafeteria with the students and eat and try to overhear their conversations and see if there was one intelligent word coming out. You can imagine my surprise when I discovered a tremendous thing, it seemed to me.

I listened to a conversation between two girls, and one was explaining that if you want to make a straight line, you see, you go over a certain number to the right for each row you go up, that is, if you go over each time the same amount when you go up a row, you make a straight line. A deep principle of analytic geometry!

She went on and said, "Suppose you have another line coming in from the other side, and you want to figure out where they are going to intersect. Suppose on one line you go over two to the right for every one you go up, and the other line goes over three to the right for every one that goes up, and they start twenty steps apart," etc.— I was flabbergasted. She figured out where the intersection was! It turned out that one girl was explaining to the other how to knit argyle socks.¹

1. Josue V. Harari, David Bell, "Journal a Plusieurs Voies," in Michel Serres, *Hermes*, Johns Hopkins University Press, Baltimore, 1983, pp. ix-x.

Womenswork Is Never Done

Shuck and silk the corn, removing any damaged portion.

1. The length of a temple is adjusted so that its width may be half its length, and the actual cella one-fourth greater in length than in width, including the wall in which the folding doors are placed.

1. Given ink, pen and sheets of transparent paper of determined dimensions, a master page (without notations) is made, having four total systems.

First select the number of sheets and apply the margins and title blocks.

Use a short needle especially made for quilting to speed the work.

Wash in cold water and drain.

Let the remaining three parts, constituting the pronaos, extend to the antae terminating the walls, which antae ought to be of the same thickness as the columns.

"Total" here means having enough space above and below each staff to permit its being either bass or treble.

All title information should be filled in at this time to assure that preliminary prints with partial information will be positively identified.

Also use quilting thread; it is strong and smooth and less likely to knot.

"Men work from sun to sun, but women's work is never done."

Traditional saying

This is a paper about womenswork. Please note that I have spelled womenswork without an apostrophe, that is, without possession. I have taken the property out of the work. This is not work that belongs exclusively to women.² Rather, I will discuss an attitude about work that has often been done by women. I want to focus on the notion that this kind of work is never finished. For most of us this phrase holds some frustration, resignation, and perhaps, even bitterness. The reasons many people feel this way about homemaking are similar to the reasons many architects, myself among them, feel frustration with the practice of architecture.

Twentieth-century womenswork is formless. It continues without beginning or end and therefore lacks closure, lacks punctuation. "The absence of required tasks and the formlessness of the housewife's day can ... be problematic features

2. In the early days of the American economy it was assumed that work around the house would be done by both sexes, and housework manuals at that time were addressed to both sexes. "Another early household guide was John Aikin's *The Arts of Life*, first published in 1803. It consists of a series of letters addressed to 'my dear boy' and provides information on food, agriculture, manufacturing, and architecture. Aikin's manual advises his readers on 'The Arts of Life' because he considers it 'unworthy of a man...to rely upon the exertions of others.'" Maxine Margolis, *Mothers and Such*. University of California Press, Berkeley, 1984, p. 118.

of housework A housewife's work may also lack a sense of completion because the same chores must be done over and over again, day in and day out."³ It is repetitious. It is invisible. One of the major problems with homemaking is that no one notices it unless it is done wrong. "The housewife, working alone in her own home, lacks an audience. No one is there to judge or appreciate what she is doing.... Almost the only time a woman's domestic activities are noticed is when they are not done."⁴

This description may resonate among practicing architects. What we do day-to-day is largely invisible – we negotiate our way through a constellation of telephone calls, memos, letters, meetings, and changes and additions to drawings. Our days lack closure. There are few moments when we feel a sense of completion – perhaps finishing a punch list or meeting a schematic design deadline – but in between, hundreds of days may go by without objectifiable accomplishment. Architectural practice is largely repetitive. Much of what is done in offices is done many, many times. There is monotony involved in putting sticky-backs on drawings, redrafting typical details, writing specifications, meeting with sales reps. And, especially in today's litigious climate, many of the things we do go unnoticed unless they are done wrong.

It is important to note a divergence between two kinds of womenswork. Both have the characteristics of formlessness, invisibility, repetition, and lack of closure. However, earlier in America's history, this kind of work was not separated from life. "In pre-industrial societies there is no distinction between 'life' and 'work'; work is not something done outside of and separate from the home....The colonial housewife performed her work in the midst of life, and in this sense housework did not exist as separate activity. Women were not isolated from the work-a-day world – they were part of it."⁵ This type of work was also more product oriented. Things were produced for the home – soap, foodstuffs, clothing. Finally, the act of doing these tasks, the process of making these products was an integral and important part of the product produced. Quilting bees, women talking while they spin, or raising children while they weave, parties at which people put up canned foods, are examples of these processes. These are group activities in which people work toward a common goal which is a part of their everyday life. In contrast, twentieth-century housework might be seen as something which separates people from each other and from their product.

The Industrial Age changed the role of womenswork. Margolis argues that industrialization took the production of goods – clothing, soap, canned foods, candles – out of the home and into the factory and replaced these tasks with cleaning and childrearing taken to new extremes. "The objection can be raised that domes-

3. Margolis, p. 145.

4. Margolis, pp. 145-146.

5. Margolis, pp. 112-113.

tic chores have always been without a sense of closure. Still in the pre-industrial era the seasonal organization of life must have given women some feeling of specific accomplishment. The fall canning and the spring housecleaning were major undertakings that stayed done for the whole year."⁶ In the industrial world, "the tasks that remain in the home can less and less be described as making goods; the better descriptive term is making goods available at the time and in the place and combinations desired."⁷

I will let my subject, the production of architecture, slip, to remind myself and you that this discussion applies not just to people who design architecture, but also to people who build architecture. I think the frustrations and dissatisfactions that architects feel in terms of the formlessness, invisibility, repetition, and lack of closure in their work, are also felt by other people in the construction industry, and probably by many people working in the industrialized world. Author Studs Terkel interviewed a steelworker:

I'm a dying breed. A laborer. Strictly muscle work...pick it up, put it down, pick it up, put it down. We handle between forty and fifty thousand pounds of steel a day.... You can't take pride any more. You remember when a guy could point to a house he built, how many logs he stacked. He built it and he was proud of it.... It's hard to take pride in a bridge you're never gonna cross, or a door you're never gonna open. You're mass producing things and you never see the end result of it.... There's hard work behind it. I would like to see a building, say, the Empire State, I would like to see on one side of it a foot-wide strip from top to bottom with the name of every bricklayer, the name of every electrician, with all the names. So when a guy walked by, he could take his son and say, "See, that's me over there on the forty-fifth floor. I put the steel beam in." Picasso can point to a painting. What can I point to? A writer can point to a book. Everybody should have something to point to.⁸

The Thingification of Technique

With a sharp knife cut down the center of each row of kernels, holding the knife blade parallel to the cob.

If the temple is to be more than twenty feet in width, let two columns be placed between the two antae, to separate the pteroma from the pronaos.

6. Margolis, p. 146.

7. Margolis, p. 131. Quotation by Hazel Kyrk, *Economic Problems of the Family*, New York, 1933, p. 52.

8. Studs Terkel, *Working*, Pantheon Books, New York, 1974, p. xxxi.

Thus, there being the conventional two staves (one for each hand), each has enough space above it to accommodate nine ledger lines (as equidistant as those of the staves) and below it to accommodate six ledger lines plus (leaving room for the extreme low piano key and string).

The date, job title and legal description should be identical.

Use a short length of thread and pull the knot through to the batting so it will not show.

Turn the blade horizontally and shave the kernels into a large mixing bowl.

The three intercolumniations between the antae and the columns should be closed by low walls made of marble or of joiner's work, with doors in them to afford passages into the pronaos.

Between the two there is a narrow space, bisected by a line, allowing for the notation of noises produced by hand or beater upon the interior (above the line) or exterior (below the line) piano construction.

If the title blocks are completed in the beginning, you avoid the need to do them hastily at the end, when time is always short because of last-minute coordination.

Place the forefinger of left hand over the spot where the needle should come through.

"The idea becomes a machine to make art."

Sol LeWitt

The "thing" made and the process by which it is made define a dialectic couplet. To begin I hope to establish the making process as the "figure," reversing its position relative to the thing made, which becomes the ground. I realize I am simply reversing the polarity, with its contingent theoretical limitations. However, I think it is important to foreground the practice, the making of architecture, its technique, explicitly, in order to begin a more profound realignment.

Walter Benjamin's discussion of technique begins, "In bringing up technique I have named a concept that makes literary products directly accessible to a social, and therefore, a materialist analysis. At the same time, the concept of technique provides the dialectic starting point from which the unfruitful antithesis of form and content can be surpassed."⁹ I will first discuss practice in its conventional formulation, and then suggest that technique might be a starting point for changes which are, in Benjamin's argument, politically correct.¹⁰

A technique is a method of performance.¹¹ Because it is a method of performance, it has the ability to straddle the fence between form and content (re:

9. Walter Benjamin, "The Author as Producer," in *Art After Modernism: Rethinking Representation*, Brian Wallis, ed. The New Museum of Contemporary Art, New York, 1984, p. 298.

10. Some theorists hold that technology, as a systematic treatment or method of work, is a strategy to displace grief, to fill the gap between Self and Other. I hope that by the end of this paper I will have presented a convincing alternative formulation.

11. Frances Yates, *The Art of Memory*, University of Chicago Press, Chicago, 1987. Yates describes the history of memory systems as an evolving methodology. She suggests these methodologies became performative and predictive with the advent of science.

Benjamin) and also, I hope, between production and product. It is the invisible filler, or web, between these sets of opposites, these things.

Technique, read as a figure, might be understood as ritual in architectural practice. For instance, Cesar Pelli's office dedicates Friday afternoons at 4:00 to the application of presstype to working drawings. The ritual involves pulling the presstype out of the drawers and rubbing it down communally, celebrating the end of the week while at the same time working, in the manner of a quilting bee. Bohm-NBBJ applies all of the seals and the last set of titles to the title blocks of working drawings after the set is complete because the sticky-backs would get dog-eared if they were affixed earlier. So the end of each set of working drawings is celebrated by laying all the sheets out very neatly, having various titles each in its own neat stack, and methodically and systematically applying the last bit of information before the drawings are printed and sent out to bid. I.M. Pei's office pins up portions of each completed set of working drawings, sheet by sheet, and serves tea, before sending them to the printer.

In the schematic design portion of practice (in the linear way those terms are currently configured), Peter Eisenman has explicitly designed methods which produced forms. For him, the performance of the method is as important as the form produced. I think specifically of the scaling operations in the Wexner Center and the Romeo and Juliet project, and the shifting of figural solids in the Guardiola House. Many of Eisenman's drawings physically demonstrate the method of the production of the object.

One reason I would like to thingify the method of production, the technique of the practice of architecture, is to recover the joy of the everyday. Another is to loosen our collective fixation on a fetishized end form. Fixation on a particular goal, call it a style or an ideology, may become an obsession or a fetish. Artist Robert Morris: "Form is not perpetuated by means, but by preservation of separable, idealized ends. This is an anti-entropic and conservative enterprise. It accounts for Greek architecture changing from wood to marble and looking the same, or for the look of Cubist bronzes, with their fragmented, faceted planes. The perpetuation of form is functioning idealism."¹² Fixation on ideals, at least the current set, is not helping us, as a profession, as a society, as a race. We might benefit by relinquishing the desire to control the end, to appreciate the process of getting there, to accept changes beyond the boundaries of our own figural condition. This may be what Benjamin means when he talks about making something which is literarily correct because it is politically correct.¹³

The machine model as a method of working is certainly very common, both in

12. Robert Morris, "Anti-Form," *Artforum*, April 1968, p. 33.

13. Walter Benjamin discounts the use of ritual and the resultant ritualized objects as remnants of a desire for authenticity which is inappropriate in a mechanized world, and suggests artistic production can be based instead on the practice of politics. Refer to "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*. Harry Zohn, trans., Hannah Arendt, ed., Harcourt, Brace, & World, Inc., New York.

our profession and in our teaching. Benjamin describes the technique of making art objects in the mechanical age: "The technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions, it substitutes a plurality of copies for a unique existence. And in permitting the reproduction to meet the beholder or the listener in his own particular situation, it reactivates the object reproduced."¹⁴ I believe it is possible to reactivate the object produced through a focus on the technique of reproduction. A reactivated object is one which is resistant to consumption. It is important that Benjamin theorizes reproduction rather than production, since both the womenswork and the processes of making architecture are processes of reproduction rather than of invention.

If the process is thingified, the end form might become a fossil rather than a fetish. Daniel Libeskind describes this relationship: "The purpose of the equipment (his Reading, Writing, and Memory Machines) is to release the end to itself, not to take the end, but to release the end to itself. I think the objects in architecture are only residues of something which is truly important: the participatory experience (the emblem of reality which goes into their making). You could say that everything we have is that kind of residue. It is this experience that I would like to retrieve, not the object."¹⁵

This process requires an acceptance of nonideal conditions, the conditions evident in the practice of architecture. The end form which occurs might be viewed as a fossil, a nonideal resultant form, rather than an idealized fetish object. Paradoxically, releasing the end to the making may reactivate the object produced.

Technique as Work/Technique as Dilemma

In a separate bowl, beat the three eggs, adding the milk and half-and-half slowly.

2. *If the width is to be more than forty feet, let columns be placed inside and opposite to the columns between the antae.*

Measurements are such that the entire sheet (within the margins) is potentially useful.

Then assign each element of the drawings to a specific page by notations in pencil at one corner of each sheet.

Push needle through with right hand until it touches finger.

14. Benjamin, p. 223.

15. Daniel Libeskind, "Architecture Intermundium," in *Threshold*, Marco Diani and Catherine Ingraham, eds., Rizzoli, New York, 1988, p. 251.

Beat in the salt, pepper, nutmeg and basil or parsley, and add the mixture to the corn kernels.

They should have the same height as the columns in front of them, but their thickness should be proportionately reduced: thus, if the columns in front are in thickness one-eighth of their height, these should be one-tenth; if the former are one-ninth or one-tenth, these should be reduced in the same proportion.

2. Laying the master page aside, chance operations derived from the I-Ching and channeled within certain limits (1-128 for 21-36; 1-32 for 37-52; which are established in relation to relative difficulty of performance) are employed to determine the number of sounds per page.

Elements which relate to one another should be located in close proximity so workmen in the field can coordinate them.

Change hands and pull through with right hand.

I hope I have been able to objectify or thingify the process of making architecture, that it has become a figure in your thinking, relative to the ground of the thing made. My next move is to suggest that, rather than making a new idealized condition, this process may become changeable. Rather than completing the thingification of the process, I would like to suggest a move from, in Roland Barthes's terms, architectural technique as work to architectural technique as text. For Barthes, "the work is a fragment of substance, occupying a portion of the space of books (in a library, for example); the Text on the other hand is a methodological field...the work can be seen...the text is a process of demonstration, speaks according to certain rules (or against certain rules). The Text is experienced only as an activity of production."¹⁶

I began the last section with Sol LeWitt's quote, "the idea becomes a machine to make art." To reconfigure Sol LeWitt's statement and work, Krauss says, "To get inside the systems of this work, whether LeWitt's or Judd's or Morris's, is precisely to enter a world without center, a world of substitutions and transpositions nowhere legitimated by the revelation of a transcendental subject.... Aporia is a far more legitimate model for LeWitt's work than Mind, if only because aporia is a dilemma rather than a thing."¹⁷ Dilemmas are difficult, unsolvable. Dilemma means "two propositions" and Aristotle tells us two contradictory propositions cannot both be true. Robert Smithson, writing about LeWitt's work says, "LeWitt is concerned with enervating 'concepts' of paradox. Everything LeWitt thinks, writes or has made is inconsistent and contradictory. The 'original idea' of his art is lost in a mess of drawings, figurings, and other ideas. Nothing is where it seems

16. Roland Barthes, "From Work to Text," in *Art After Modernism: Rethinking Representation*, Brian Wallis, ed., The New Museum of Contemporary Art, New York, 1988, p. 170.

17. Rosalind Krauss, "LeWitt in Progress," *The Originality of the Avant Garde and Other Modernist Myths*, MIT Press, Cambridge, Mass., 1988, p. 251.

to be. His concepts are prisons devoid of reason."¹⁸ If we view a process as a dilemma, a paradox, we explode the black box and confront the messiness, the many pieces out of place.

Benjamin's ideas about the technique of production, particularly in film, suggest several strategies which may enable architectural techniques to become a text, a dilemma. These strategies involve a reconsideration of what is "natural" or "real," and attempt to undercut outdated presumptions of legitimacy. In film, says Benjamin, one characteristic of montage "constantly counteracts an illusion in the audience.... Epic theater...does not reproduce situations; rather it discovers them. This discovery is accomplished by means of the interruption of sequences. Only interruption here has not the character of a stimulant but an organizing function. It arrests the action in its course, and thereby compels the listener to adopt an attitude vis-a-vis the process, the actor vis-a-vis his role."¹⁹ If a method of architectural production is not considered natural, transcendental, inevitable, but rather discoverable, an architecture of calculated interruptions may become a Text. The conventional practice of architecture is already a study in interruptions which could be conceived as organizational. However, since we have not foregrounded those interruptions, we tend to deny their creative potential.

In contrast to the theater where both actor and spectator see action in its "natural" sequence, films are shot "out of order." Episodes are shot according to other organizing principles: all outdoor scenes may be shot at once, then all scenes of the female lead, or all stunt scenes, so the narrative "picture" emerges only in the editing room. The production of the film is much like the production of architecture. An architect doesn't go out and build a building. All the disparate parts of the design of a building have a logic of their own which is not the natural logic of the end form. "The shooting of a film, especially of a sound film, affords a spectacle unimaginable anywhere at anytime before this period. It presents a process in which it is impossible to assign to a spectator a viewpoint which would exclude from the actual scene such extraneous accessories as camera equipment, lighting machinery, staff assistance, etc. — unless his eye were on a line parallel with the lens."²⁰ Architects might benefit from a comparison with film producers. The innovations we look towards, and the rewards we hope to find in our work have as much to do with production techniques as with the final "natural" product. "The stage actor identifies himself with the character of his role. The film actor very often is denied this opportunity. His creation is by no means all of a piece; it is composed of many separate performances."²¹

One further strategy for turning architectural technique into text involves col-

18. Robert Smithson, "A Museum of Language in the Vicinity of Art," *Art International*, March 1968, p. 21.

19. Benjamin, "The Author as Producer," p. 307.

20. Benjamin, "The Work of Art...," pp. 234-235.

21. Benjamin, "The Work of Art...," p. 232.

laboration. Again, Benjamin, "it is inherent in the technique of the film, as well as that of sports, that everybody who witnesses its accomplishments is somewhat of an expert."²² In addition "[t]he distinction between author and public is about to lose its basic character. The difference becomes merely functional; it may vary from case to case. At any moment the reader is ready to turn into a writer."²³ This is happening, or has happened, in architecture. Everyone I meet eagerly tells me about the building he or she wants to design. Perhaps rather than stifling these responses, we might look at the architectural text in a way which allows the consumer of architecture to become a co-producer, reframing for ourselves our role as producers. "An author who teaches writers nothing teaches no one. What matters, therefore, is the exemplary character of production, which is able first to induce other producers to produce, and second to put an improved apparatus at their disposal. And this apparatus is better the more consumers it is able to turn into producers – that is, readers or spectators into collaborators."²⁴

Technique as Error: Gossip

Melt one tablespoon of the butter in the skillet or saute pan.

For their reduction will not be discernible, as the air has not free play about them.

A blank sheet of transparent paper is then placed so that its pointal imperfections may readily be observed.

The layout guide that follows is provided for assistance.

Forefinger of left hand should now be underneath.

Add the scallions and saute very gently, taking care only to wilt them.

Still, in case they look too slender, when the outer columns have twenty or twenty-four flutes, these may have twenty-eight or thirty-two.

That number of imperfections corresponding to the determined number of sounds is intensified with pencil.

Next, sketch the outlines of the elements to scale, spacing them as desired on their respective sheets.

With right hand push needle down through the three layers to touch forefinger.

22. Benjamin, "The Work of Art...," p. 233.

23. Benjamin, "The Work of Art...," p. 234.

24. Benjamin, "The Author as Producer," p. 306.

I want my signature on it too. Sometimes, out of pure meanness, when I make something, I put a little dent in it. I like to do something to make it really unique. Hit it with a hammer. I deliberately (screw) it up to see if it'll get by, just so I can say I did it. It could be anything.... A mistake, mine. Let's say the whole building is nothing but red bricks. I'd like to have just the black one or the white one or the purple one. Deliberately (screw) it up.²⁵

Mike LeFevre, Steelworker

Gossip is idle talk about the affairs of others. A gossip is also a person, especially a woman, given to tattling or idle talk. And, as anyone who has been involved in gossip knows, it is very subject to errors. Errors get reconfigured as they get retold, rumors start. But gossip has a very interesting history. The word is from the Old English word *godsibb*, which means a godparent, and comes from *god* and *sibb*, as in *sibling*. Perhaps gossip was once talk among people who saw themselves as relatives through God. "Enlightened gossip is a sort of communal novel writing. It can suggest motives and delineate characters as well as describe events."²⁶ It is a kind of talk that involves the creations of errors and the making of mistakes and imprints. Gossip is communal, as cities are communal, as architecture, is communal. It is that invisible, light, formless stuff that moves between person and person and between person and form. As a model for the making of architecture it is (initially) well-intentioned and nonheroic. Through repetition, it is collaborative and generative. It lacks closure. Through the introduction of calculated interruptions it creates dilemmas, makes text. Its organizing strategies are complex; it lacks a "natural," linear, logical order. It defies truth. As an enabling process, it may be responsible for many of the environmental fossils we love most.

Add the sauteed vegetables to the corn and eggs, stirring to mix thoroughly.

Thus the additional number of flutes will make up proportionately for the loss in the body of the shaft, preventing it from being seen, and so in a different way the columns will be made to look equally thick.

4. Placing the penciled sheet in a registered way upon the master page, first the staves and interline and then the ledger lines where necessary are inscribed in ink.

Allow space for titles and dimensions by penciling in guide lines.

Pull through with right hand.

Preheat oven to 325 degrees.²⁷

27. Bill Neal, "Green Corn Pudding," *Bill Neal's Southern Cooking*, The University of North Carolina Press, Chapel Hill, 1985, p. 74.

26. Quintin Crisp, *Lear's*, June 1990.

25. Terkel, p. xxxviii.

3. *The reason for this result is that the eye, touching thus upon a greater number of points, set closer together, has a larger compass to cover with its range of vision.*²⁸

Secondly, conventional whole notes are written in ink wherever a penciled point falls within the area of staves or ledger lines, inked-in notes (crotchets without stems) being written wherever such a point falls within the space between the two staves.²⁹

Adjustments will have to be made before each sheet is designed to satisfaction.³⁰

*Work alternately in this fashion.*³¹

Postscript: The Object of Technique

What is the object of technique? The question can be answered two ways. The object of technique is to choreograph, design, give form to the repressed half of the production/product dialectic. Or again, the object of technique is the material embodiment of a series of techniques. It is a physical thing, well produced.

Taking the latter first, I'd like to note that the physical object most readers call to mind, the building, is once-removed from the objects produced by architects. Architects seldom make buildings. Rather, they make drawings, models, specifications, and other kinds of written agreements which refer to buildings in quite specific yet varied ways. These two scales of physical objects, architectural notations and buildings, enfold and unfold through production.

The object made through a considered manipulation of techniques is one which records, responds to a technique of gossip, and thereby generates a textual reading. I would say that, due to the physical imprint of errors and mistakes, much of Palladio's architecture is textual. For example, the Palazzo Chiericati has been written about exhaustively, yet no "truth" is forthcoming. It is a rich methodological field for inquiry, continually confounding urban and architectural analysis. A comparison of Palladio's built works with their documentation in his *Four Books* produces not one univocal understanding, but a blurring of the utopian and the dystopian. These projects, particularly the unfinished Loggia del Capitaniato or Palazzo Barbarano, are in almost literal flux, while the built Basilica Palladiana accommodates the quirky geometry of the existing medieval Palazzo della Ragione, in contrast to the purified version Palladio presented in his own promo-

28. Vitruvius, "The Cella and Pronaos," *The Ten Books on Architecture*. Dover Publications, New York, 1960. pp. 114-116.

29. John Cage, "To Describe the Process of Composition Used in Music for Piano 21-52," *Silence*. Wesleyan University Press. Middletown, Conn., 1961. pp. 60-61.

30. Robert C. McHugh, *Working Drawing Handbook. A Guide for Architects and Builders*. Van Nostrand Reinhold, New York, 1982, p. 9.

31. Vera P. Guild, "Quilting," *Good Housekeeping's Complete Book of Needlecraft*. Doubleday, New York, 1959, p. 183.

tional documentation. Which is the "real" architecture, the drawn, the built, or both? The same conceptual oscillation occurs through his collage of the temple facade on the vernacular type in his villa projects, or of several temple facades in his Venetian churches and villas.

A shuttling back and forth (a considered manipulation of technique) between drawings and buildings is evident in the production of Carlo Scarpa. Both his drawings and buildings are precisely inconclusive. He makes the vagaries of construction, the variability of human habitation, the imperfection of materials, into a constructive aporia.

What is the object of making technique figural? The production of every object involves technique, involves process. They are inseparable. It is said that advanced yogis will get violently ill if they eat foods cooked by people with bad intentions. That is, not only the objective food, but its method of preparation is harmful to these people of refined physical/spiritual awareness. I feel that in some way the same is true with architecture. We have, of course, all heard of the sick building syndrome, but I think this is a pathological version of a more pervasive problem. Here I am thinking of "lifeless" buildings, buildings which don't inspire us, and probably didn't inspire their builders, designers, or owners, either. These are the objects whose making techniques were repressed in favor of the finish, perhaps a tax advantage, or the lowest possible bottom line. Ironically, in focusing on the end, it is what is most acutely lost.

Marxists allege that capitalism is responsible for the emphasis of product at the expense of production. The human cost of labor is repressed. This may be true, but other factors must also be implicated. Production is invisible, especially in architecture schools. While carpenters' apprentices learn to square foundations using string, and Zen archers learn to make arrows before shooting them, students of architecture are praised solely for their products. Things invisible are often forgotten.

How can I capture a textual architecture, the object of a technique of errors? How can I document the feeling I get in my stomach, knowing as I walk along Mussolini's approach to St. Peters of the winding medieval route it replaced? Harwell Harris says of Rudolf Schindler's temporary buildings, "Such architectural flowers Wright called 'ephemera.' They were not made to endure. They charmed as nothing permanent could." Adolf Loos says proudly that his interiors cannot be adequately photographed. It may be that the aspects of architecture which are most textual are invisible to documentation. And perhaps, precisely because they cannot be captured, they cannot be consumed.