

## **Inhabitation, Difference, Performance: Architectural Linearity in Three Movements**

### **The city in kinesis**

This article questions the temporal and material limitations of architectural representation, as they emerge through the problematic relationship between architectural drawing, considered as a static object of fixed convention, and space as an inherently kinetic domain. It reflects on the large-scale drawing *Weaving Lines/Looming Narratives* (WL/LN, 2013), to propose a way of bringing together the kinetic dimensions of architectural space and architectural drawing. The city is a territorial condition that, since modernity, has come to define a kinetic field of spatial and temporal complexity. The challenges that this complexity entails for architectural drawing are used here to question the fixity of drawing conventions and expand architecture's range of concerns to the transitory conditions of space that emerge between the stabilising effects of order(s) and the spontaneity of events. The question of kinetic space places under new light the discrepancies between the real and the representational by underlining the mobility of both viewer and environment; spectacle and spectator. This article interrogates architectural linearity to re-frame propose ways of transversally representing the web of movements that form the contemporary city as well as the making of architectural drawing.

Since the eighteenth century, the city has been the place of radical productive, economic, social and epistemological fermentations. The growing urbanisation since the beginnings of industrialisation, magnified the complexity of the urban. From the mid-nineteenth century, the transformation of the city was characterised by the excitement for new forms of inhabitation derived from the mechanisation of vision and movement, as well as the spectacle of mass consumerism. In parallel, the technological, philosophical and scientific advancements of modernity gave way to the expression of a new understanding of space, embracing time and change. The expansion of vision, the dissemination of photography and the cinematograph and the scientific propositions of Herman Minkowski and Albert Einstein at the turn of the century, contributed to an understanding of space as a dynamic multiplicity of relations.

This article seeks to frame the city's kineticism within current concerns in architectural representation. If modernist art extracted from modernity the dynamism of speed and novelty, architectural thought of the time was inspired by the rationalism of functionalist efficiency. Architectural drawing –historically a means of arresting and ordering space– maintained the privilege of the

static over the kinetic as expressed in the orthogonal projection of the figure-ground drawing. Normative architectural representations, still today, insist upon conventions that consider architectural space through the contrast of the static built and the void unbuilt, disregarding the web of dynamic relations that structure space.

Further, despite the fixity suggested by the tradition of a long-standing convention –with core principles established at least as early as the fifteenth century– architectural drawing is considered here as a form of movement, and an act of transition itself. Regarded often as an act of translation from reality to a form of language architectural drawing is always a kind of displacement, either when it concerns the transcription of a survey or of purely mental concepts. According to Robin Evans (1997) this kinetic, albeit analogical understanding of drawing, is still limited. Post-structuralist theorists such as Roland Barthes, Gilles Deleuze, and particularly Jacques Derrida, have challenged the stability of meaning within processes of signification, and consequently the fixity and hierarchy between the representation and the referent. If then the city emerges out of modernity as a constant negotiation between systematic order and event, then drawing respectively can be considered as a transaction: the oscillation between the real and the conceptual takes place there through a respective negotiation between convention and subjectivity. Consequently, drawing is proposed in the context of this paper as a displacement of both the re-presented ‘presence’ and the architect, whose consciousness it excels. Architectural drawing is often limited by the imposition of conventions that seek to stabilise not only the mobility of the city, but also the mobility derived by drawing’s very agency. I would like to argue that this stabilisation of architectural representation is in essence phenomenal and antithetic to how architectural drawing and thinking proceed. Following the deconstructive approaches to the production of meaning of the late twentieth century, and drawing from Catherine Ingraham’s study of architectural linearity, I will frame drawing as a performative practice rather than a systematic language, and a representational field of action rather than order.

### **Inhabitation/Installation**

Drawing the similarities and associations between the formulation of the city and its representation in architecture, this research becomes concerned with drawing itself as a situated experience. If, as theorists propose, the city is formed out of processes of representation (Lefebvre, Agrest), in drawing there is also produced a spatiality specific to the representation that is similarly defined by a negotiation between the event of interpretation and the order of convention. Here, I propose a representational practice that, without necessarily setting aside pre-existing conventions, focuses on drawing as a

device able to critically collect and record the distinct kinds of movement –or agency– that come to act upon it, with equal attention as to those that act upon its object of representation. In the light of the mobility of meaning suggested by post-structuralist approaches to space and text, as well as the “cartographic” (Dorrian) strategies of late twentieth century architectural practice, notions of order and chance as reflected in the relationship of convention/syntax and interpretation can become blurred, mobilising the definition of the subject. In this context, drawing takes on the form of a survey, rather than a ‘project’, which involves the inhabitation of the space of the city and of the drawing as a distinct spatiality.

The drawing presented here performs the survey and representation of the city, although it is important to note that the object of this study is not this specific place, but the intricacies that emerge out of this specificity and its finding another place in architectural drawing. The practice follows a first experimentation with the drawing of an urban site through a sequence of (trans)scriptive operations, where representation acquires a form of investigative inhabitation, and the intangible projective spatiality of drawing becomes the site of architectural design. Drawing often escapes the scale and dimensional limitations of normative print media and crosses over into the immersive site-specificity of installation. Installation then serves as a way of drawing in space and foregrounding the space of drawing (Banou, 2020).

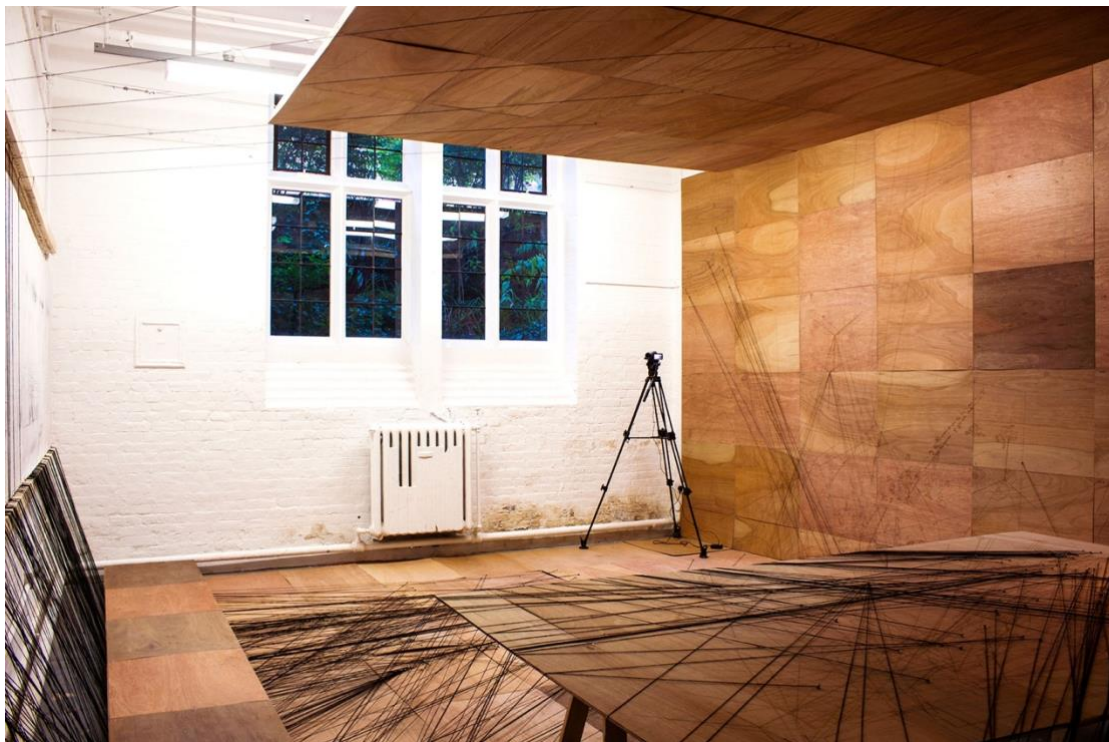


Figure 1: Weaving Lines/Looming Narratives was presented in at the Newcastle School of Fine Art in February 2013, in the form of a large-scale installation. Despite this, it was an architectural drawing.

## To Draw a Line

Towards investigating the kinetic quality of the city against the limitations of architectural representation, this drawing became concerned with the transcription of a small urban site as the testing ground of techniques and practices of observation, documentation and notation, before attempting to approach the complexity of the scale of the urban. This drawing was followed by a series of other drawings, which extrapolated the process to the urban scale and expand its thesis beyond the scope of this article.

The transcription begun with the question of lines. Even while seeking to overcome or negotiate the preconceptions of architectural representation, it seemed inevitable that lines, limits, and rules of engagement regarding both the ground of the city and the drawing had to be drawn, to assert the validity of this endeavour within architectural practice. There were at least two kinds of lines to be drawn. One was to define what would come to 'play' in the representation: to be made present within the drawing. The other was about the *how* of the drawing: the modes of notation. It can be said that the former lines were concerned with the premises of the reading of the city, while the latter were concerned with writing the script of the drawing. Yet, both kinds carried what Catherine Ingraham would describe as a significant "burden": to maintain the integrity of this endeavour as architectural representation.

As the archetypal written mark, the line has marked architecture's form and modes of operation. As Ingraham writes (1998, p. 4), linearity is an integral characteristic of architectural practice, not only with regard to architecture's notational language –of both record and composition– but also with regard to the process of architectural thinking as a linear genealogy of thought that promises a direct passage from the architectural idea to the architectural object. The line emerges in architecture in multiple ways: as the contour of the real, the note of the drawing, the "lineament" (Alberti, 1988) of the mind, or the inheritance of convention. It exemplifies the function of the signifier in architectural form. In architectural drawing, it stands as the delineation of a material presence, of which the transference into drawing (as a field of thinking and spatial enunciation) it facilitates. Architecture's linear notations thus pose as guarantors of a spatial integrity establishing presence as indisputable, measurable, tangible, through convention.

In its vectorial nature, the line may denote the dynamism of a direction, a beginning and an end. But it can be considered a path of movement as much as a stabilizer. A boundary between the record of the certain and the speculation of the contingent, what it delineates, in architectural drawing, is the end of the 'already real' and the beginning of the architectural. The passage that is signified by architectural notations, is both figural and conceptual, iconic and symbolic. This dual register as form and process, raises the question of

what can be considered as the line's linearity: an integrity that is, in the validity of signification, theoretically reflected in the wholeness, as well as the impartiality of the translation it entails. Yet the sign is never whole as presence. Always an abstraction, the linearity of architecture's mark is materially minimum and visually laconic: "without breadth... without depth" (Euclid, 2008). Architecture's linearity traces a trajectory that reveals architectural representation as a non-linear process of signification, where integrity is substituted by an operative partiality of form and intention. This partiality suggests an understanding of architectural drawing as a place woven out of lines as detours, rather than definite destinations. It is by means of this partiality that the line of architectural drawing, as figure and concept, marks the passage between the architectural and the non-architectural. The architectural line assigns things to architecture and architecture to things.

The first lines of WL/LN delineated the site. This drawing was neither to dissect space through the sight of an observer as the conventions of an architectural plan commonly dictate, nor to offer the panoptic view of an urban planner. Like an archaeological dig, it aimed to cut through the various levels of movement within the site, disregarding limitations such as the segregation of things according to degrees and scales of materiality, visibility, or temporality. In the fashion of an excavation, a 15x15 metre rectangular grid divided, measured and normalized the city, providing a provisional Cartesian datum for a selected fragment, including public and private, indoors and outdoors space.

Drawing from the understanding of the city as textual discourse (Banou, 2015) the project placed focus on the kinetic instead of the static elements of the site. This transversal representation of the site would record the negotiations that between the human and non-human operating actors, which inhabited and configured its space, offering an insight into the variety of movements, interactions and reconfigurations that take place within an urban site, and the ways in which these could be accommodated within architectural representation.

The multiplicity of the site was sampled by six characters, selected across physical and temporal scales, to overcome the preconceptions of normative architectural representations. The line of inclusion was thus stretched beyond solid-void dualisms, challenging traditional concepts of presence and perception anchored to notions of constancy and visibility. Moreover, it was displaced from the understanding of the human as privileged body: the characters chosen were (1) a fish, (2) a fishmonger, (3) a flat tenant, (4) my camera, (5) the constellations crossing the sky, (6) the mass of water crossing the street and pavement. The representation aimed to confer upon these characters a kind of visible materiality, acknowledging their existence as agents of both the visual and the spatial.

## Architectural Origins and the Concealment of Difference

Introducing these odd characters tested the ability of the architectural line to bring diverse spatial instantiations into a coherent representation. This survey had to make room within pre-existing codes of notation, for elements that were products of neither a preceding design (buildings), nor nature. The characters involved distinct instantiations of materiality and acted within distinct scales of time. As such, they required diverse modes of documentation and transcription within the drawing.

Ingraham discusses the uninterrupted impingement of linearity upon the discipline of architecture as being both figural and philosophical (Ingraham, 1998, p. ix). According to Ingraham (1998, p. 51), linearity persists on disciplining architecture by defining a frame to “keep things in line” within a proper frame of a linear, rational, Cartesian and orthogonal “intellectualism”. This is expressed through figural exchanges between the “proper” (Ingraham, 1998) as defined by convention and the building as the architectural object provided by a linear inheritance of meaning. This concept of an architectural integrity of knowledge and practice maintained by the graphic line has been historically prevalent in architectural treatises. Vitruvius’ translators, and particularly Daniele Barbaro Vitruvius (Oechslin, 1981, p. 21), maintained the understanding of architecture as science. Convinced by Vitruvius’ positivist position Barbaro sought to establish a notion of architectural “dignity”, bringing together drawing and geometry as the “cornerstones” of architecture, distancing art from experience and the sensible (Oechslin, 1981, p. 21), and announcing Geometry as architecture’s originary muse.

The establishment of the proper still coincides for Ingraham with the founding of the discipline: defining an origin as a precedent for propriety, and the consequent transference of this validity through a continuity that is produced out of the reference to the origin. Non-coincidentally, Ingraham’s challenging of the origin proceeds through the questioning of another geometric foundation: Jacques Derrida’s *Introduction to Husserl’s Origin of Geometry* (1989). The naming of the origin is understood by Derrida as an “arche-writing” (1997, p. 25), which defines and precedes the origin, challenging its propriety by revealing it as a provisional rather than transcendental meaning. The attachment to the line of inheritance is understood as a constant inscription upon the discipline; a re-disciplining of architecture by means of the transcription of the origin. This announcement of the origin, in effect the establishment of architecture’s integrity by means of its linearity as a form of writing, reveals the representational nature of architecture and its relation to language and writing. The constitution of architecture as a stable structure of meaning is an event that entails a certain “violence”, a break: in Derrida’s terms, the illusion that conceals an act of “appurtenance” rather than creation (1989).

The constitution of the proper is thus at the same time its loss as it fixes meaning through the forced inscription of a singularity upon the plurality of a system of differences such as language and, in Ingraham's terms (1981, p. 40), architecture. The paradox that occurs in this disciplinary constitution of architecture is the fact that what is 'founded' upon this moment, is not the discipline but rather the origin. As Derrida writes, this constitution takes place through the historicizing of a mutable event. The line, as a constituting of architecture's origin, establishes the integrity of architecture as an "enduring system of meaning" (Derrida, 1989, p.12). Yet it is the operation of architecture that needs to be at play already for the "making proper" (Ingraham, p. 12) of this moment. The writing of the origin within the system presupposes that architecture is already at play for the creation of an originary ideal, such as the line. But it also suggests that there is an (improper) fault inherent within writing and architecture as constitutive forces of the structure of meaning. In this sense, it is possible to maintain that although geometry and its breadthless linearity remain integral to architecture as the writing of the figure of the concept (Derrida, 1989, p. 40-1), or in Barbaro's terms the geometric "sign" of the idea (Oechslin, 1981, p. 28), linearity's primary contribution to architecture's integrity of meaning does not operate through the translative delineation of geometric ratio as language, but through its ability to destabilize and redefine the figure, mobilizing and redefining the provisional ratio that conditions delineation. Linearity is then both for the figure and the convention that designates the enunciation of the figure, bringing the two together in a mutable, yet concrete, continuity of form and meaning.

Ingraham's argument of the conjunction between structure and architecture offers an insight into the widely debated relationship between architecture and philosophy as it has emerged from the discussion between Peter Eisenman and Derrida (1989), and in by Mark Wigley's 'Translation of Deconstruction' (1989). Ingraham argues that architecture is not really about building, but thinking, and therefore not a discipline of construction but rather deconstruction (p. 125). It does not stabilize structure by founding the ground, but sets roots on a plural and mutable ground, the dynamic of which it manages to conceal through representation. Collecting and importing materials from other spaces and discourses architecture constructs its idea of proper knowledge as it goes (Ingraham, p. 16-18), presenting the same mutability, the same pathologies, that it implants through its modes of operation into the constitution of structure. There is then a plurality within the founding core of architecture, which derives from its ability to inhabit and domesticate such external structures for which it provides the datum of a "founding ground" (Ingraham, p. 25), while concealing this plurality for the sake of its integrity as both structure and discipline (Ingraham, p. 18). This constitutional act of writing that both establishes and shakes the stable ground of architecture, is then always linear and always representational. As such, it infiltrates architecture as a form of thinking, but

also reveals the practice of drawing as more than a merely material instantiation of architecture's writing.

As the architectural appropriation of matter, linearity reveals that in architecture, the graphic, the philosophical and the conceptual are not ever distinct or opposing but negotiating transmutations of architecture's inherent ability to move; to inhabit difference and blur the oppositions between presence and absence, by placing its very own integrity as a structuring mechanism under constant revision (Ingraham, p. 53). Linearity then binds together the conceptual, figural, and material modes of operation of architecture by concealing its originless circuitry as an act of representation. Drawing then, in its dual nature as symbol and icon, as process and artefact, stands as the primary embodiment of architecture's representational mode of operation.

### **Weaving the Void**

The idea of drawing as the vestige of a past presence is first encountered in architecture in the Vitruvian concept of ichnography as the writing of/through traces (*ichno*). The trace as schema entails the understanding of the sensible as a material mark: a visually comprehended form, and a kind of writing, in Derrida's terms the "appellation" of an original presence by a conscious intellect: a material enunciation by means of convention. Paul Carter (2009, p. 164) proposes through the notion of *ichnos* as "track", an understanding of ichnography not as the study of a field: an archaeological or forensic inquiry, provoked by the gaps emerging between the signs as partial, fragmentary, remnants. Carter's interpretation underlines traces as "containers of events" that have not only individual meaning, but cumulatively reveal temporal and sequential connections, finding the linear in the spatiotemporal storyline that they collectively unravel (2009, pp. 164, 204).

Contrary to Aristipp's linear schemata mentioned by Barbaro (Oechslin, 1981; Banou 2020), Carter's tracks are distanced from the "dignity" of ratio. They are closer to the bestial, involuntary track of the animal, placing the intelligible act, and the production of meaning on the side of interpretation, as opposed to the preconditioning intellect of the conscious lines of geometry. If architecture's linear integrity is not constituted by, but constituting of meaning, and therefore able to function around and beyond the limitations of an ideal geometric convention, when does a line become architectural? When does a mark enter architectural representation? In other words, how does architectural drawing outline the crossing from the sensible to the intelligible and back? The contrast between the intelligible sign and the found sensible trace defines the two sides of architectural representation: the symbolic and the iconic. One regards the how of *writing* and the other of *reading*. The integrity of the former relies on the



computational and standardised understanding of convention, while the effect of the latter requires an investigation not only of the mark but of the convention and the discipline. Echoing this tension between notation and found figure, one of the main questions during making this drawing was how the habitual, the chanceful and the involuntary, could come to inhabit a semiotic, representational space continuous to the space of the already conventionally linear elements, such as the star constellations or even the movement of humans, attached to precedents of sky mapping and choreographic notation respectively.

Narrated in *Natural History* by Pliny the Elder, the myth of Diboutades distinguishes drawing from the geometric rule. Stan Allen (2001) underlines the themes of absence and desire within it: the outlining of the shadow is suggestive of both ichnography's tracings and the projective plane of perspective as described by Alberti's Frame. Drawing's operative trait lies here in the projective description formed by the chiasmus of the figure of the sensible and the abstraction of the performance. In the conjunction of the two, emerges the line, which is neither one nor the other, but contains elements of both. What brings together the mind and matter in a seamless, but fluid continuity is the performance, carried out by both the line and the architect/draughtsperson.



Figure 2: Long-exposure still of the *Fishmonger* (2013).

The earliest experiments of recording movement can perhaps be traced in chronophotographic practices such as Etienne-Jules Marey's and Eadward Muybridge's. Movement is there captured through sequences of temporally

equidistant photographs, which describe the action through “privileged instances” (Bergson). Despite their limitations, these representations posed a way of fixing the image of movement and thus rendering its temporal materiality measurable. The impact of the cinematic as revealing of the inadequacy of the sequential fragmentation of movement, is also evident in later studies of movement such as Frank and Lilian Gilbreth’s “micro-motion” studies. There, the recording of the event is not based on the photograph as the fixing of an instance but on the ability of long exposure to capture traces of enduring movement.

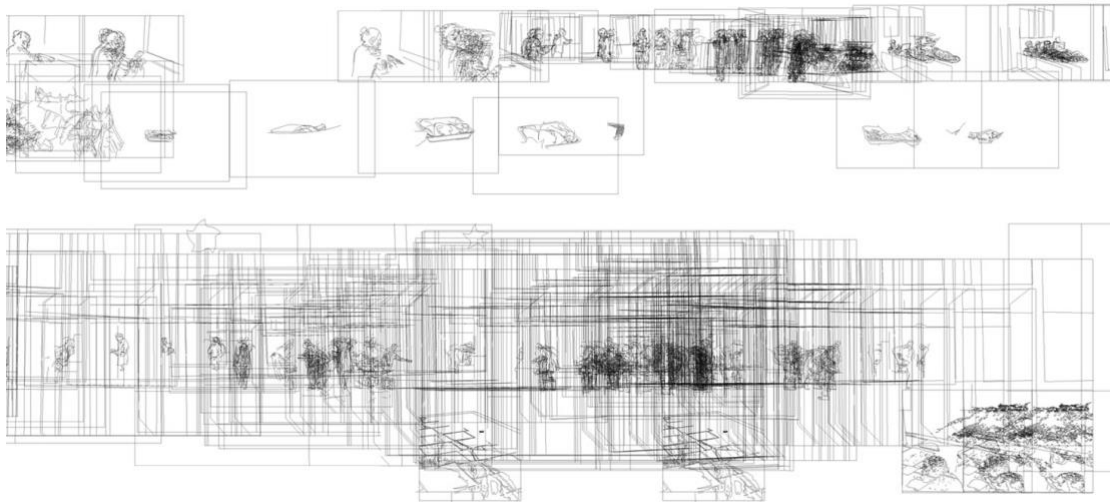


Figure 3: Detail of the Timeline, illustrating the sequential array of delineated instances for each character.

In WL/LN, long exposure photography allowed capturing the trace of the ephemeral and transitory movements within the site. Aside from the star-constellations, the geometry of which was acquired through sky observation software, all other characters were recorded through long exposure photography, which helped materialise and delineate the presence of the in-between. This was not a translation into another form of language, but a direct capturing of the site through an expanded form of experience, with photography serving to extend the capabilities of my own vision as observer. The arresting of the image, and the clear outlines it provided, made the transcription into drawing possible through a literal ichnography, tracing the figure from the photograph. Missing from these discrete fragments was the thread that would weave them again together into a continuity of time and space within drawing, as in the physical space they of their initial occurrence. As Walter Benjamin notes, translation involves a mode of signification that primarily relies on the translatability of the original (1997, p. 152). This suggests a conclusion of meaning, fulfilled within the original, and a concurrent intentionality, whose

primary concern is the reception from the reader. To reduce drawing's validity to a process of communication is a misconception that forgoes the performative powers of drawing and architecture on the production of meaning. Yet, it is important to point out that although the idea of drawing as a site of performance opens architectural notation to a wider range of traditionally excluded media, translation can be found at full function already between the line and the surface.

### **Performing the Line**

If photography offered the immediacy of figuration, its partiality required the abstraction of a notational code, which would introduce duration, and anchor the distinct instances to a continuous spatial field. As Nelson Goodman indicated, the element of time figures prominently in music and dance notations. These forms of notation Goodman (1969, p. 121) associates to architectural drawing as equally allographic forms of writing, although the choreographic score, combining the figuration of form with the abstraction of notation, may seem more relevant to architecture. Returning this idea to the architectural convention of representing the swing or the non-concrete by means of the dashed line, I developed a planar parallel projection of the site's layers of action coding the impressions from the photographs. This drawing developed in parallel to an indexing of the photographs and their delineated frames against the characters' timescales. The main drawing remained adequately faithful to the principle of a projective linearity of normative architectural representations, while expanding the scope of its content.

In the performance of drawing, the active negotiation between the sensible and the intelligible is inclusive of but not dependent upon convention. Like the outline of Diboutades' lover, architecture's marks remain linear and projective. They are variously projective upon delineating, projecting through and not necessarily into drawing the "non-existent reality" (Libeskind, p. 5), of architecture: the desire for what is not there. Although, projection is not identical to convention, they are both as unstable as the line and as versatile as architecture. Like the signs and the architect/draughtsperson, convention too performs within architectural projection, in the animation of a shared subjectivity. This grafting of the ordering surrogate of origin that is convention—architecture's own "unoriginal" (Libeskind) but still inherently disciplinary signs—is motivated by the desire of the absent. Ingraham describes this as the "lament for the object of architecture", which draws out architecture and its representational operations as conditions of movement (Ingraham, 1998, p. 137). However, as both Ingraham's notion of the movement-in-stasis, and Derrida's mutability of meaning suggest, this loss is only phenomenal. The line does not simply bring things into architecture's attention. It traces architecture's

own writing, redefining its own field of action, suggesting an understanding of architectural representation through the Platonic *methexis*: a partaking concerned not with repetition but with participation in a present meaning. Linearity thus maintains architecture's integrity by means of a genealogy not of methodological precedent through convention, but of a spatiotemporal continuity maintained by the shared performativity of projection.

The planar tracings and the delineated sequences were at a distance, not dissimilar to the complementary relationship between plan and section. Every line on the timeline was an instance of my observation and of a character's action, a delineation of the temporal figure of the site at this instance, while maintaining an indexical relation to the respective marks upon the plan. What then could be keeping these three elements apart: the sensible, the temporal and the spatial abstraction, once they were all constructed out of projective lines? What could bring them to inhabit the same representational field other than the register of their interrelation within the writing of the drawing? WL/LN, in its final form, aimed to be that connecting line as well as the record of making that line, which is neither inclusive, nor representative of the things, but representative of the animation of the drawing and its provenance to include.

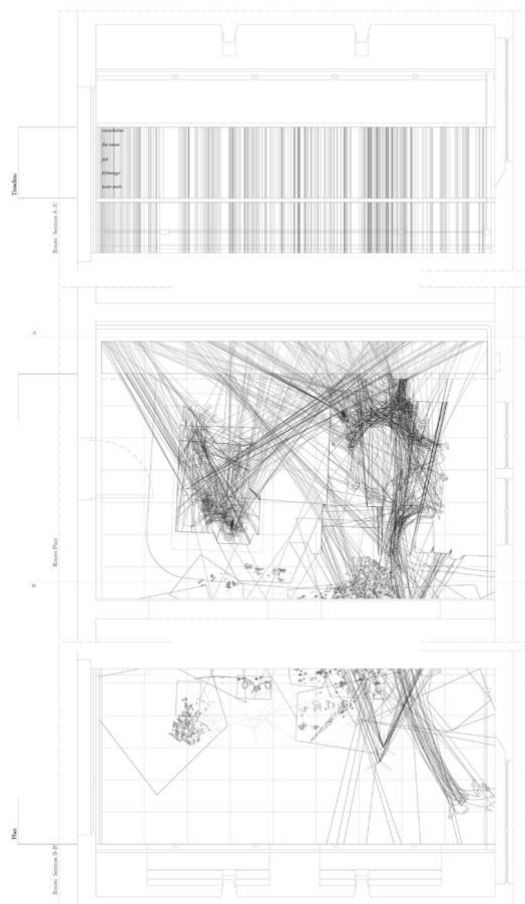


Figure 4: Weaving Lines/Looming Narratives, developed drawing.

First, the linear frames were mapped upon a timeline that brought all characters together. Then, these frames were mapped upon the field through the extrapolation of the signs of the instances into the space of the plan. On one hand, the immense accumulation of detail questioned the legibility and the effectiveness of these drawings as representations within common graphic scales. More importantly, the performance of weaving involved in bringing together its two parts, The Plan and The Timeline, emerged as a kind of movement relevant to the ones within the drawing. The transition to the room allowed for legibility and a further bending of the rules. Lines escaped the two-dimensionality of the surface, lifting certain layers from the floor to represent a height and depth in this transversal act of excavation. In a scale that can be primarily anchored as 1:2, the actions of the characters were printed on tracing paper for the Timeline, and laser-cut on plywood for the Plan. The weaving between time and space, figure, and notation, materialised in a black thread, which revealed an alternative image of the site through the density of the shifts of its materiality during its daily inhabitation as a real space, and its temporary inhabitation as drawing. The participation of architect became manifest in the inhabitation of the original site –through the subjective recording of the camera– but also in the inhabitation of the drawing as a physical space, and a conceptual place of discourse between the real (the referent), the graphic (notation) and the conceptual (interpretation). The space of the site and the space of the drawing coincided in the room, as a weave of traces, derived from both the real and the representation, as reading the drawing became entangled with the kinetic process of occupation.

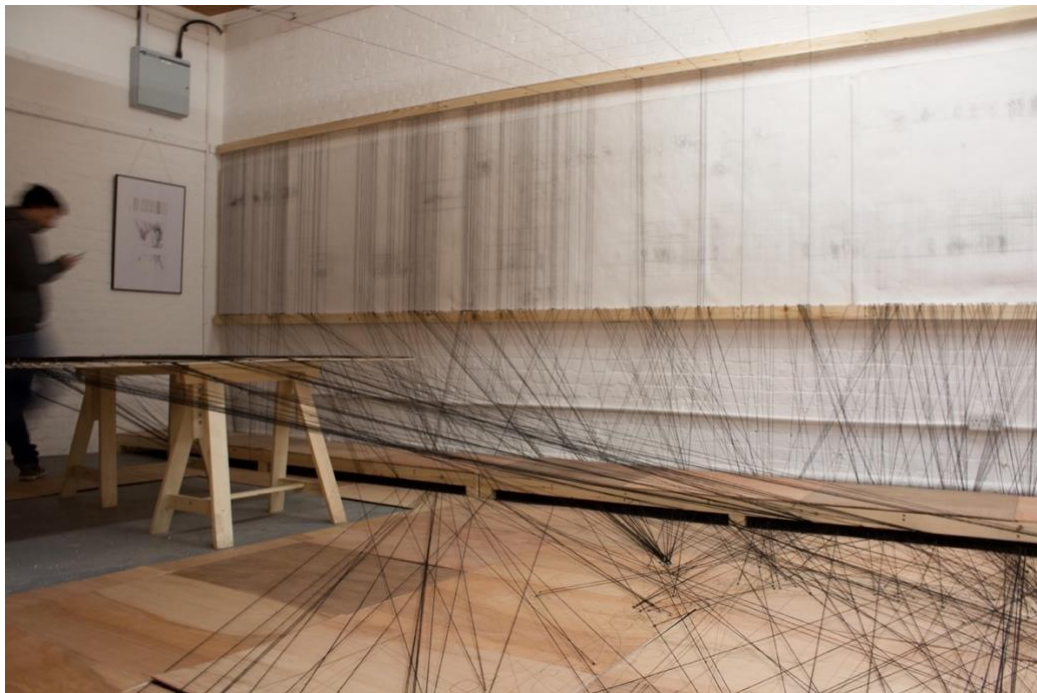


Figure 5: The Timeline presented a 90 degrees to the Plan, hinged by a platform the allowed the viewers to enter the space of the drawing.

To paraphrase Walter Benjamin, in drawing, to read is “to leave traces” (Benjamin, 1999). The image/drawing as memento, in its superlative authenticity, is not only about remembering, but also about forgetting the loss of abstraction through a visual compensation. The improper mark, which escapes authority and reveals the movement within representation, can then be considered through the Platonic *simulacrum*: it may not carry the qualities that define the original, lacking substance as a duplicate (Plato, 1892) but, by challenging the primacy of the origin, by differentiating, it acquires a certain autonomy. In a way the effect of difference is always externalized and concealed by being understood through mediation. Repetition is also subordinated “to the identical, the similar, the equal or the opposed” (Deleuze, 1994, p. xv-xvi). The simulacrum subverts this subordination by claiming difference as its own resemblance, producing signification through a process of disguise, including both a manifest and a latent content (Deleuze, 1994, p. 54). Deleuze (1994, p. 17-18) argues that this process of disguise and concealment is inherent, and the true subject of a symbolic repetition, which is in its essence symbolic: it does not re-present but *signifies*.

### **Moving Drawing**

The criterion of resemblance emerges in architecture not through appearances but through the maintaining of convention; of the orthogonal/orthographic and the geometric. In the same way that Platonism seeks to conceal the differential point of view, the difference within the repetition, architecture seeks to disguise its own operative movement of disguise: the conquest of the ground through a constitutive act of transmutation. Considered through this simulative repetition, architecture and architectural drawing do not constitute a lamented loss but a repressive repetition. The difference of drawing, emanates and flourishes out of this repetition that is imposed by the obsessive anxiety for the assertion of the repression, for the disguise of that very difference, as means to an integrity of meaning. This repetition is both the movement and the repression of the memory of the intrinsic movement of architectural representation. It differs from representation as defined by Deleuze not in that it does not represent, but in that it denies –at times even seeking to subvert– its operative performativity. Considering this, the losses invoked upon the drawing of the architectural line may seem to disrupt and lose the continuity from the origin, but rather what they do is uncover the mutability of the origin as architecture itself. Although these marks appear to be external to convention, they are architectural in inhabiting the convention that they themselves introduce. The sole prerequisite is that this difference need only be linear.

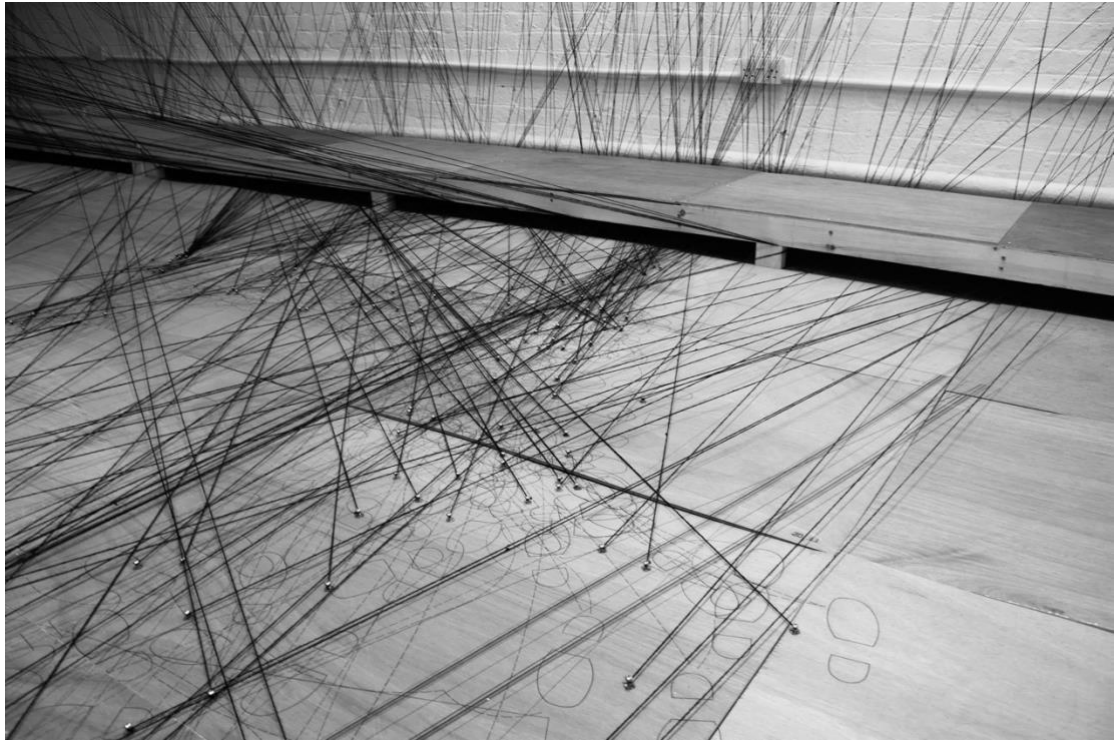


Figure 6: Detail of the Plan and the Weave emerging from underneath the platform.

Although the representation of the temporal multiplicity of the site was fixed upon the surface(s) of the drawing, the traces of the real came to domesticate the convention by displacing its boundaries. At the same time however, upon entering this drawing, these marks were in turn domesticated by the cunning movement of architecture through their inscription within another field of action that set them in new motions and trajectories; through the reading of the architect and the interpretations that were conferred upon them by the milieu of drawing. Even though these marks did not constitute an instruction for the reproduction of the characters' actions, they constituted an instantiation of their original site as an intertextual field of action, where the characters described were joined by other characters that came to depict, materialise, conceive and perceive of its original state (operators of reading and writing them into the room, ranging from conventions, materials, fabricating machinery and people). The density of the marks may have indeed rendered detail illegible, even in the larger scale of the room. However, within the mutable ground of architectural drawing, it was this density, rather than the individual markings, that in the end posed as the sign for the rich textuality of both city and drawing as kinetic sites.

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