

This zine is produced on the traditional territories of the Huron-Wendat, Petun First Nations, the Seneca and the Mississaugas of the Credit River. The territory which makes up Tkaronto (Haudenosaunee) was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy, the Confederacy of the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes. It is home to many Indigenous Nations across Turtle Island, who continue to walk the city, build and sustain it. We acknowledge all the architectures, formal and informal, material and social which people at the margins have creatively kept and assembled, structures and infrastructures shared or invented, which have been left out by a capitalized Architectural Modernity. We recognize that Architecture in settler-colonial states is built upon the theft, dispossession and continued oppression of indigenous peoples and the enslavement and abuse of the peoples of the Afro-diaspora. Architecture proper depends upon a carceral logic and the exploitation and repression of black, brown, and yellow people of colour, especially women of colour whose labour have constructed, carried, and continue make possible what we can call the metropolis. Architecture must therefore always look at itself in relation to this coloniality and care to consider whose land one is building on, who is impacted and by what terms. It must stubbornly demand justice, take seriously incommensurability, and seek to negotiate how architecture ought to decolonize itself - that is to say, to care for all those living, those who have passed, and to acknowledge, unsettle and give back land. While this zine cannot and does not aim to do all that, it represents an effort to investigate questions of architecture(s), poetics and liberation as artists, teachers, students and (anarch)itects.

- m.c.l.

the contours of this object resemble the dimensions of a canadian passport. its lines are of another kind of "citizenship" invisibly drawn as the book moves across space, between you and i.

some lines in this zine are figures of a dissenting present.

other lines accompany you on walks.

There are some lines which appear and disappear,

and some which move gently along the earth.

graphy: process of recording; writing or to scratch or to make a mark; to draw

notes on lines.

there are lines that split across territories
and the same lines that corral them in.

there are lines which carefully, with great thorough-
the social relations amongst us into biometric, econ-

there are lines pulled again to enclose notions of

so that
And we are told



ness and stylization seek to transform all of us and
ometric, onto-metric units, each discret and manageable.

commoning

difference seems to feedback unilaterally in a halt
history no longer moves, just as lines too no longer
move.

and — the dashed lines showing what is not yet seen, work to
convince us of a future which looks properly
like the present.

how can we draw lines of consent?

where do we connect lines of non-modernity, which
threaten the contours of domination?

how do we construct meaningful lines of solidarity,
which demand not accuracy or maximal efficiency,
but accountability and collective negation?



En una línea el mundo se une
Con una línea el mundo se divide
Dibujare es hermoso y tremendo

Eduardo Chillida

Sofia, Bulgaria. 2016









Notes:

* I walked by this abandoned space everyday. Decided to hang my work in there and left it for about 30 mins.

* The prints are photos of my "Breathing" drawings, documented in various places/surfaces in the city

Cares of a Family Man: **An Exercise in Line as a Disposition**

Premise

Lately, I have been musing about how art projects could be made more meaningful for students. That is, art projects need not limit their scope within the practice of art. They can intervene and endure in life. This is especially pertinent when the majority of art students will not pursue art as a career. I ask, what could be given, through art, for students to live their life with, beyond the few short years in an art school. For that question to stick, art projects would have to attain a scope and scale as large as life itself; putting forth the same mystery that persists as long as life. In the least, they should not yield, and therefore expire within the contexts in which they are introduced (i.e as assignments for art school). In time, art projects as such may transform into projects to live with, as exercises in ethics and as projects for life. When the grammar of art aligns with the grammar of life.

Project Make a line portrait of the Odradek in Kafka's
Cares of a Family Man

Below is the story in its entirety.

The Cares of a Family Man

« Some say the word Odradek is of Slavonic origin, and try to account for it on that basis. Others again believe it to be of German origin, only influenced by Slavonic. The uncertainty of both interpretations allows one to assume with justice that neither is accurate, especially as neither of them provides an intelligent meaning of the word.

No one, of course, would occupy himself with such studies if there were not a creature called Odradek. At first glance it looks like a flat star-shaped spool for thread, and indeed it does seem to have thread wound upon it; to be sure, they are only old, broken-off bits of thread, knotted and tangled together, of the most varied sorts and colors. But it is not only a spool, for a small wooden crossbar sticks out of the middle of the star, and another small rod is joined to that at a right angle. By means of this latter rod on one side and one of the points of the star on the other, the whole thing can stand

upright as if on two legs. One is tempted to believe that the creature once had some sort of intelligible shape and is now only a broken-down remnant. Yet this does not seem to be the case; at least there is no sign of it; nowhere is there an unfinished or unbroken surface to suggest anything of the kind; the whole thing looks senseless enough, but in its own way perfectly finished. In any case, closer scrutiny is impossible, since Odradek is extraordinarily nimble and can never be laid hold of.

He lurks by turns in the garret, the stairway, the lobbies, the entrance hall. Often for months on end he is not to be seen; then he has presumably moved into other houses; but he always comes faithfully back to our house again. Many a time when you go out of the door and he happens just to be leaning directly beneath you against the banisters you feel inclined to speak to him. Of course, you put no difficult questions to him, you treat him--he is so diminutive that you cannot help it--rather like a child. "Well, what's your name?" you ask him. "Odradek," he says. "And where do you live?" "No fixed abode," he says and laughs; but it is only the kind of laughter that has no lungs behind it. It sounds rather like the rustling of fallen leaves. And that is usually the end of the conversation. Even these answers are not always forthcoming; often he stays mute for a long time, as wooden as his appearance.

I ask myself, to no purpose, what is likely to happen to him? Can he possibly die? Anything that dies has had some kind of aim in life, some kind of activity, which has worn out; but that does not apply to Odradek. Am I to suppose, then, that he will always be rolling down the stairs, with ends of thread trailing after him, right before the feet of my children, and my children's children? He does no harm to anyone that one can see; but the idea that he is likely to survive me I find almost painful.

Does the Odradek have a visage, a countenance that is legible and hence traceable by line?

Kafka's tale is not about drawing, or line per se. It is however, about the impossibility to circumvent, or represent the strange figure called the Odradek. The tale presents the Odradek as an iconoclastic challenge that resists both conceptual pinning and representation. But for this drawing project, I am skirting the problem of representation in order to intensify the challenge at the level of the medium (line). The project is less about figuring what the Odradek looks like, but how it **could be drawn, with what kind of lines?** These questions supplant representation with notions of disposition and entanglement between the medium and the subject. **That, in order for the medium (line) to adequately express the subject, it must calibrate to the subject.**

In other words, the line must exhibit and perform the same character traits as the Odradek.

The Odradek is a composite of fragments. Though the origins, identities and applications of these fragments cannot be ascertained. Yet, paradoxically while being an assemblage of fragments, it is also a totality that is completed in its own terms - its body exhibits no evidence of torn, damage, deficiency or signs of impacted from prior severance. In other words, the Odradek is "completed as a fragment", or it is a fragmented totality. It exists provisionally, yet eternally. It is a cast off from other worlds, yet it yields no reference, and indexes nothing beyond its own opacity.

A fragment entails a missing totality, to which it belongs. But notwithstanding this essential trait of a fragment, the Odradek would not "fit", or be integrated into any totalities, worlds, or spatial-temporal matrixes. It remains an alien monad; it belongs to neither the past, the present nor the future. It intrudes into the world in the present but finds neither recognition nor place in it. The Odradek endures without a purpose, destination or meaning. It has no destiny, outlasting the constraint of known temporal modalities. It institutes and dwells in its own (non)spatial-temporality.

It is tempting to construct the Odradek as a sculptural form based on the cues in the tale. The result is expected to be an ambiguous three-dimensional form. But this

approach undermines the unyielding character of the Odradek.

We will need to go deeper and take up the iconoclastic challenge not only on the level of representation, but on the level of disposition, at the heart of the medium, namely the line. **The line that is employed to trace the Odradek must bear the same paradoxical traits and characters as the Odradek.** We are dealing with a new paradigm of portraiture, where physical representation of the subject is secondary to the figuring of its character through the embodiment of the line. The "likeness" between the subject and the medium is physiognomically articulated through their shared depositions traits between the subject and the line. If the Odradek is a paradoxical composite of contradictory traits, so must the line.

Postscript

In general, a line can be characterized as:

- A pure, continuous and virtual extension. Indeterminate, mobile, self-generating; it is the heart of mobility. The virtual line incarnates; it creates, or distributes space as it generates itself.
- A segment, a partition/ division. An immobile segment that appropriates space.
- An enclosure, a contour. Immobile. It is determined. It delimits a territory, separating the inside from the outside. It fixes an identity.

Each one of these traits denotes a certain behaviour and function of a line. Since the Odradek exhibits incompatible traits simultaneously, if it was going to be adequately expressed by a line, would the line be also exhibiting its traits in some paradoxical way? Could a line be a virtual movement, a segment and a contour at the same time?



The present







DEVICES FOR ARCHITECTURAL INSURGENCIES

scheme - deviation

The schematic is a plot, a conspiratorial solidification of a gesture. The gesture can be a reactive mobilization, or a generative emergence – unsanctioned and unresponsive to approval, a deviation. A gesture moves as a line and oscillates between the speakable and the undefined, the marked and the absent, escaping representational resolution and the paths assigned as circulatory designations. The movement of the schema is not programmatic and does not comprehend the demands and allocations of a given program, spatial and otherwise. As such, linearity is not taken as benignly an element of design, just as circulation is not understood apolitically as the optimized planning of a people's movement, especially when the circulation of capital and the social reproduction of labour run through the (market) orthodoxies of Architecture proper. Sometimes, the scheme slips beneath and around the managerial gaze and rejects the impulse to slot people as things into quantified space. Following the “life of the line”^{*} in the devices which securitize architecture's assumptions before the formulation of anything properly “Architectural”, perhaps we can complicate and even dismantle what is proper to architecture. Perhaps in such bleeding over of definitions, the messy outline of the schema articulates some condition of possibility outside of property and propriety. In these figurations of a gesture, there is a prompt for a lexicon of the line, a mimicry of architectural epistemology found in the line and linearity (from idea to product, from point to surface, from rendering to “reality”), to stalk a disciplinary procedure and encounter its deviations. The scheme here is one which asks: How does power operate in the line? What does the line mean for looking and knowing? What forms of looking does the line carry? What do these practices of linearity register and what do they push beneath into the infra-? What are the possibilities for counter-power in the negotiation with linearity?

^{*} Catherine Ingraham, *Architecture and the Burdens of Linearity*

*** “Where thinking suddenly stops in a configuration pregnant with tensions, it gives that configuration a shock, by which it crystallizes into a monad. A historical materialist approaches a historical subject only where he encounters it as a monad. In this structure he recognizes the sign of a Messianic cessation of happening, or, put differently, a revolutionary chance in the fight for the oppressed past. He takes a cognizance of it in order to blast a specific era out of the homogenous course of history—blasting a specific life out of the era or a specific work out of the lifework. As a result of this method the lifework is preserved in this work and at the same time canceled; in the lifework, the era; and in the era, the entire course of history. The nourishing fruit of the historical-ly understood contains time as a precious but tasteless seed”

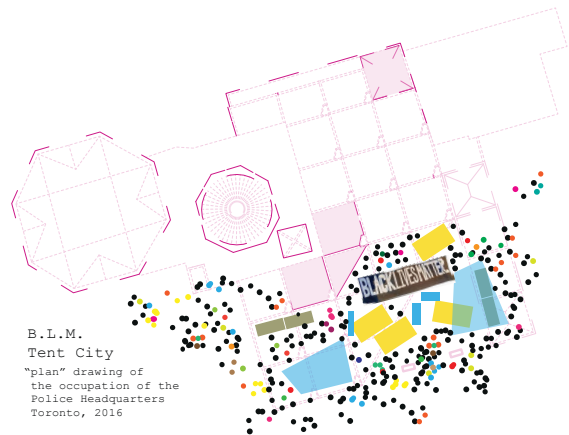
(Walter Benjamin, 262-263, *Theses on the Philosophy of History*)

plan - conspiracy

The planometric view is the apparatus of the war machine (the state, the police, the law). It is the optical and conceptual device of the Sovereign - who may be today dis-membered by collective counter-power, following Gustavo Esteva's prompt for communal re-membering.^{*} The grassroots denial of the hegemonic's place in communality, the rejection of the norms of citizenship, and the disavowal of the modern individuated subject, *decapitalizes* the sovereignty of the nation-state, such that its drawings and territorializations become the delineations of illegitimate governance. The militarism of the plan and the grid's claiming and stealing of land, plots out in two dimensions the spatial and ideological rule of empire. It sets its lines from above, and with a contradictory universalism, carves out what spaces “belong” to whom, whose theft is guaranteed by the nomological, and whose “punishable” bodies seem to -

“cross the line”. The first instinct of the state is to devise a plan, a plan which claims to capture everything in its proper place. The plan then opens up for extraction, and the rationalism of scientific positivism comes into a collaborative partnership with the rationalism of the market. The attempt to catalog and contain all that is in “this” world and in “their” world loses its authoritative assurance, the instant resistance – which is always already existing in a structure of the proper that is always already fraught – is seen, and the moment living together becomes a counterpoint to the biopolitical and necropolitical** plan of the Sovereign. The work of the state becomes impossible; the logic of commodifying the totality of this world into discretized units, begins to unsettle as those who seek justice, those denied (re)presentation continue to register and present themselves differently in another world – in a conspiratorial plan which does not seek to match the ground imposed by nomos. This is where the schematic attitude enters. Perhaps here we take its linework as lifework***. By-passing the rule(s) of the plan, one uncovers configurations of life, both material and imaginary. There are some things which will not be captured. And beside the things which cannot be “properly” drawn, a dashed line can make the building disappear, and the tactical fainting of a line reveals a flood of the living in strategic resurgence.

* Gustavo Esteva, Grassroots Postmodernism: Remaking the Soils of Culture. ** Achilles Mbembe, Necropolitics



section – gap

A section is mobilized by slicing and cutting, and looking through and back. The section cuts through structures, which in actuality cannot be cut until one physically makes an incision and separates one part of a building from another * to extend a gap. Sometimes, after the cut all that is leftover is the gap and the remaining mass which accompanies it.

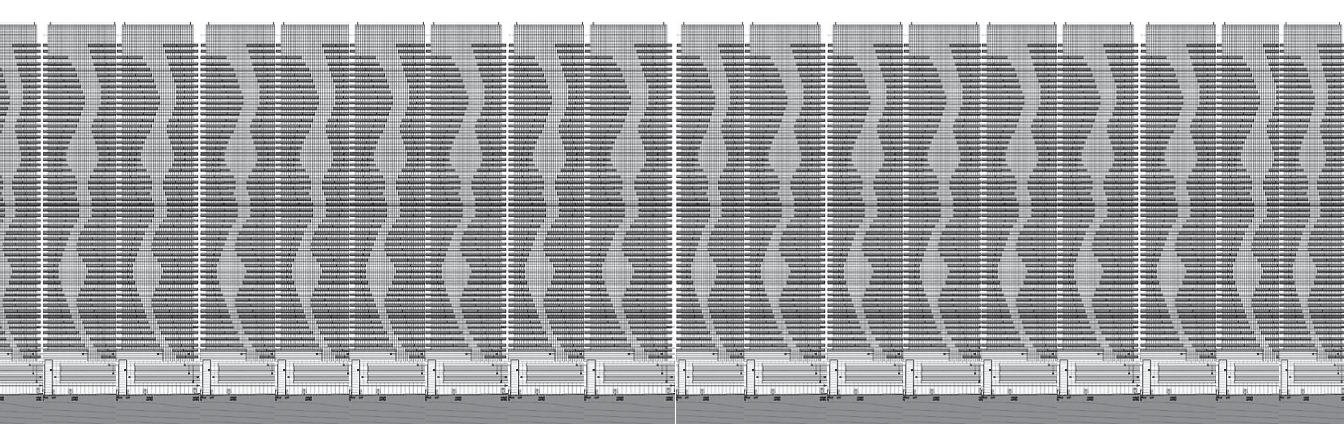
There are always gaps within walls and in-between walls, and in the section drawing, the gap which stretches infinitely into relational space from the picture plane. The section line is always invisible, cutting away something to make another available. The section line itself could appear from anywhere and begin from anywhere, and what changes is what is leftover and what is disappeared. The mandate of the section is to disappear, and take with it a portion of what was formerly a “whole” – however provisional, however seemingly indestructible. Its partiality and its decisiveness give power to the section to skip ahead temporally to another location, and to move across horizontally without recognizance of an outline. Rather than laying down the line as rule, the section moves through the plan, names it and discards it. What if the section were to be conceptualized as a fissure, a fault line not matching the plan, one caused by the mass movement of rocks and concrete? Can we extend indefinitely into the space between what is cut and what the cut is meant to reveal? Can we cut to make visible the oppressions and institutional violences of the present, or can we conversely cut to fragment the totalizing narrative of Western modernity, and move in the expanded gap to something wholly other? What might be the temporality of the section? Can we imagine a slow compounding sectioning, a careful fracturing which accommodates the leaks and currents and even deluge? Can the orthography of the device then loosen and slide with the cut line drawn by sectioning?



✕ Building Cuts - 15, Gordon Matta-Clarke

elevation - barricade

An elevation is often used to achieve a flattening. It is a frontal confrontation of many surfaces compressed onto one. What is behind it is not seen. Everything is behind the elevation, yet there is no behind the elevation. There is nothing in front of or before the elevation. It is a declaration of (class) war and a sign of other signs. Depending on where you are, and the time of day, the elevation is a fortress. The elevation is a barricade. The elevation draws lines of defense and lines which mark territory. Pulled and projected at a right angle from the plan, the elevation folds upwards and positions the architectural as distant yet visible, closed yet imaginable.



In the elevational mode, which makes so convenient the proper and proprietary delineations of space, liberal myths of inclusion, market pluralism and “getting-along” become desperate and betraying. The condo building becomes a fortress* in a zone of rapid gentrification. Its elevation, punctured by perspectival renderings of what *should* belong, and who should be *present*, is flattened onto the surface of yet another marker of conflict, another warning of yet another development proposal, another rolling out of neoliberal conquest. Then, there are those who move along the elevational line, shifting the geographies at the compressed horizon, calling out at the flatness until an echo breaches the other side. Along that line at the edge of the elevation, there are also those who are putting in place communities of autonomy and spaces of radical belonging impenetrable to the powers that be. What can not be seen in the elevation are the barricades in front and behind, and the barricades along the sides and construction below where structures of community defense reverberate in a confrontational multitude.



KNOW YOUR RIGHTS!

**When Police Attack,
What Do We DO?
Unite! Fight Back!**



*speaking with an organizer with OCAP, i learned that during the first stages of gentrification, condo buildings in Toronto's downtown east often carry the appearance of fortresses, protecting the bourgeoisie from the people "below".

perspective – guerrilla

The perspectival view sets the terms for the making of the modern subject. The perspective demarcates who is seeing ,who is seen, who can see and who can only be seen. It seeks to capture, contain and keep track of those who “cannot” be represented, while attempting to represent those who refuse to participate, so that the outside is simultaneously (t)here and not (t)here. Those occupying the doubledness of subjectification, enter in an unequal relationship with the subjection of the dominating, where objectification is indistinguishable from subjectification, and becoming Other means a simultaneous visibilization and invisibilization, a tokenistic point of entry and a line of discharge, expelling one from subjectification all together to become unspeakable, unthinkable and inhuman. With that formulation, the not-quite human enters to disrupt and shatter the unitary authority and universality of the perspective and its vanishing points, shifting Euclid's weight and the Algorithmic's sway over what forms are possible in the urban, the imaginary and the quotidian – in other words: the shape of revolution to come. The perspective carries with it, albeit unintentionally, the haunting of intersubjective cracks, of microscopic close ups and distortions, of repeats which punctuate a rhythm, of doubling and the dejavu, of spots skipped over by the gaze of dominant sociality in a blink, of the collective , and the perspective(s) of communality. The perspectival questions become: how to live and whether to live in a world which is not made for you? How do we draw lines of consent in architecture and in viewing which undercut the dominant mode of knowing? Are there ways of looking, interspectival and intersubjective views which are not satisfied via inclusion into neoliberal society? Ways of drawing which refute the privilege of the individualized modern self, while denying the authoritarian rubric of measurement and taxonomy? How can we celebrate insurrectionary perception and from varying positions, rhythms and movements, and take part in the responsibility of decolonial subject-keeping, and subject-making? What and where are our guerilla perspectives? How do we live them? Maybe they are not views at all.

Axonometric - General Strike

The axonometric involves the writing of lines to render all things equally measurable. In the three dimensional drawing, projected from a two dimensional plan, the scale is exact and total, deriving not from a particular viewpoint, but from a demand of scientific specificity and notions of geometric universality. It is fashioned matter-of-factly as a contiguous whole until the sectional drawing breaks it, and it becomes something other than the sum of parts. Just as other architectural drawing conventions function as a kind of project (of the enlightenment: positivism and colonial expansion) and a kind of projection (extension into other spaces), the axonometric claims to objectively reveal multiple sides, “free of optical distortions” and free of ideology; only to forget that optics too are mirrored and driven by the social, and the equality of the view is equal only in so far that it can be measured and cataloged with accordance to dominant modes of knowing and their systems of flows and exchange. Architectural drawings communicate instructions, and the same authority is used to present a narrative as though it were already completed, where conflict, pain and injustices are erased all together, and upper middle class citizens walk harmoniously amidst birds in the sky, living out individuated lives in a neutrality which typifies the dream of late capitalist urbanity.

The axonometric derived from the digital model is delimited by a strange skewing into proper place along the parameters which reproduces a grid, where lines do not project from the plan, but are retroactively pressed onto the picture plane. The skewing of the axonometric, if unhinged from the check points of the grid, a skewing that is made improper can trigger a general strike of the line, where the represented "totality" refutes the ordering principle of orthography. This axonometry, full of optical distortions carries the residuum of its rules and apparitions which are now *not* to be followed, so its lines "walk-out", or even "strike-out" so to speak, towards the force of transformation, towards radical departure from the plan and the completed model. What is of concern is not their directionality, nor the magnitude of the vector, but how such directionality implicates and effects the material world and its possible futures. This axonometry is an im/possible project, and a necessary project bound between foreclosure and alterity, a strategic engagement with the utopian that is at once urgent and immediate, and remotely periodized. With the bending of precision and control, perhaps the axonometric loses its instructive demand and stretches its distorted dimensions in favor of radical difference, gravitating towards a reality and an aesthetic that is plural and resolutely anti-fascist. Critical of the burdens of historicism and the command of the existing set of social conditions, maybe there is space for a radically distorted projection, a dreamy axonometry which suspends measurement and walks away from the regiment of capitalist time, carrying with it a reintroduction of history as transformation into architecture.



alexandra park, toronto

Detail - Tactic

The architectural detail; there is a saying which goes something like: "from the detail unravels the logic of the whole system".



** ADAPT , "Curb Cut" (detail) , Denver, 1978.

The detail is the micro-urbanism of the everyday, the quotidian, processural contentions with space, where the city's unassuming qualities may become zones of conflict. As Pier Vittorio Aureli writes, "the city is the most explicit index of power relationships" and the singularity and specificity of form [the detail] can potentially "reset the urban condition" ** The detail is the relationship between the architect and the client; it is the sweeping relocation of agency from person to client, where agency in participation is rendered wholly in(to) the realm of consumerism.

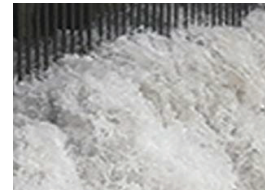
The detail is compulsory professionalism and technocratic professionalization, the ideology of the Architect with the capitalization, who functions in service of global financial capital and speculative land grabs, waging war on the poor, and participating in the continual colonization and expropriation of land, aesthetics, and imaginaries. The detail is the Architect with the authority and the flash, the automatic registry of "good" and "bad" impressed upon the polarity between "boutiques" and "ghettos", the moralization of rooming houses as criminal and diseased and the condo loft as responsible and timely. The detail is the teaching of young architects that when poor, black and brown folks live together it is not a community- it can only be a ghetto. It is the instructional "practice" to insert the rich into communities, because the proper "population" of an architectural fantasy solves social problems and raises property values. The detail is the lie that flowers are always blooming as inequality is pushed literally out of sight via the logic of capitalist orthogonality and the prescriptive stylization of the "modern", "clean", "new", and "redeveloped". The detail can be found in the naming of architecture schools after developers, and the silence of the classrooms when matters of rent strikes and community resistance make their way in. The detail is the invention that only Architects have expertise and agency in space. The details are significant, and inform every sense of the architectural.

* <http://americanhistory.si.edu/blog/smashing-barriers-access-disability-activism-and-curb-cuts>, Accessed 06/07/2017

** Pier Vittorio Aureli, *The City As Political Form: Four Archetypes of Urban Transformation*

Type - Bureaucracy

The type is not just a “heuristic device for locating commonalities”. * It is a commitment to a phenomenology, an empiricism which says : take the world as it is and arrange it. There is no longer an outside, otherwise, before, after or even later. The now becomes an everything and always which never passes, and so the devices of classification and typological provisions gain traction and methodological weight. Specificities, affects and contexts are reduced to characteristics of types – types of buildings, types of usage, types of persons, types of behavior, types of citizen etc... And the arrangement and organization of things in the world goes on until all is sorted, and then it begins over again, as if time didn't matter and all things living or dead were merely decorative, populating the wide scan of the typological scope. Yes, types change, but typology remains in place. How convenient is this technique for the satisfaction of the managerial impulse? Commonalities have little to do with the communal. It is hard to see the Commons or the common when bureaucracy makes sure to separate and sort so that difference appears as sameness, and sameness becomes static. Despite the conviction in the position that: there is nothing to change; the empirical world is ready for ordering and we are only “learning” from it, there is no neutrality and no “pure” objectivity, and certainly nothing that is ahistorical. Imagine flooding the taxonomic with a poetic surge, a bleeding over of text to dissolve and move its contours. What then is bureaucracy to do?



the model - diversion

To model could be to pull an image of a future into the chronology of the present. The model carries a peculiar temporality in architectural thinking, that is to say, the time of ideality. Ideality always has a tenuous relationship with the future. There is a possibility of termination (the accomplishment of the ideal) and no release (becoming/breaching into the outside). Terminality halts and skips over (rewinds) onto that which is to be present/ed, and there is no exit. There is an anticipatory decay – a breakdown – as buildings struggle against the shifting of the ground, the parasitic intervention and the passage of time, but that is rarely put forward and rarely drawn. The utopian configuration of the no/where and now/here does not find itself in the logic of the ideal, even with the articulated slash separating and ending the oscillating movement of the non-place, the nowhere. Ideality demands a figuration of rule and a vivid drawing of a line connecting and closing off the now and the here, and extends that line between the present and the possible. The utopian however, can not be drawn and can not be modeled. But, the problematic of the utopian is in ways also the problematic of the model. Between ideality and the utopian, the model shifts its formal logic and its temporality as it settles and unsettles in relation to fixity. The device of the model, could perhaps be subversively called upon to model (v.) the end of “this” world* and invoke a project that is “nothing less than demolishing the colonist’s city” * - a future that is unaccounted for by the present, a future when architecture abandons its bureaucratic position and loses its programmatic rule. The utopian dimension of the model may be recovered, if it is not too quickly

short-circuited to fall back unto the nomos of the present, a present contrary to the disjuncture of the contemporary, a present without disruptions and without futurity. This present, synced with the rhythms and aggressive drives of the market, and the wars waged upon those who are living by the institutions of the same laws, is the time of Architecture proper. Images of future architectures are rendered detailed replications of the present, and the regime of the realistic and the timely take hold to snuff out dreams of revolutionary change, and the word revolution itself becomes contained in historicism and type. And, the imaginations of the future turn immediately back to exactly where we are now. Liberal time, thus continues to locate itself in an undifferentiated line across the past, present and future. The model becomes a collective fantasy of an eternal present. In the parametric world, the laying of the line carries an ethos of extraction as drawings are pulled out of an image of the ideal, too proximate to existing conditions and too “emancipated” from the social to attend to the responsibility of radicality. This extractive principle functions materially through mining industries, the protection of stock exchange buildings, the construction of other registers of financialization, and the design of spaces which take wealth and dignity away from communities via labour, precarity and the carceral complex, to make Architecture and the City proper the dominant governing spatial modality. “Context buildings” in these modes of modeling often only provide additional folds in the project of surfacing, and the “site” is still a virtualized terra nullius that is paradoxically the more “realistic” in appearance the better. The model in such terms, does not figure as a diagram, but a guarantor of punctual, militarized, capitalist ideality, without deferral, without an afterward. But to model, is also to occupy. It is to take up space and protect that space in

the common so that something other can happen. It is an effort to act as a community to defend spaces of alterity, to enact in the here with the now, with the before and with the after (without the reduction of one to another), another world that is possible. This project of the model is untimely and out-of-sync. ** In disregarding ideality, the work of the model in liberal architectural terms is left with no propositions to prove and nothing to sell. This is the utopian power of the model, which cannot be objectively modeled but may be practiced in the work of modeling. The auto-destructive model undoes the model's own logic of forecasting the already complete and claiming proprietary assurance over what is. Modeling, then taken as an activity of undoing and radical future making insists upon a practice in utopian thinking, to borrow the future – the not-quite present – a holding of space, to keep open in a diversion which warps the realism of the present to recover another reality. There is something necessarily destructive in modelling, which announces the present architectures and present ways of knowing as not enough and not okay, allowing “the senses [to] think when the boundary between the imaginary and the real collapse”***, and encounter possibilities that are wholly different and out of this world. Destruction, which is not a physical assault, but a conceptual and material discarding, happens when the infrastructural present – the grassroots epistemologies, the decolonial ways of living, the autogestion of urbanity – flood the superstructural present of capitalist modernity. The model ceases to be a reference and an object of the ideal, but instead operates through an ethos of destructive invention, of tactical diversion and space making.

* Franz Fanon, *The Wretched of the Earth*

**Andrew Culp, *Dark Deleuze*, 63

*** Agamben, *What is the Contemporary?*

If modeling is not merely reproduction, but a praxis of critical auto-destruction, perhaps its active, critical exercise may become a modality which undoes Architecture proper's mode of production, its culture, its epistemology and foundations in land, speculation, and ownership of the present. Rather than replicating what is already there and what has already been determined, the model can align itself with a detour – a diversion away from the line set out which eclipses the closure of the present, its future and its present pasts.

Project - Futurity

Architecture concerns the project(ion), just as the city – a civic, moral and symbolic invention – can be conceived as a project and a projection of our systems of knowing, marking, and territorializing. All architectural projects are projections. All architectural projects are political. All projects concern some kind of futurity, even if it is the denial of it. This project is in part a response to the project of the post-political and the post-critical in Architectural thought. It is also a project to invite de-professionalized and anti-disciplinary notions of architectural knowledge, regardless of this text, to prompt anarchitectures in revolutionary times. This “dis-chronous” effort to sustain non-resolution with Architecture is romantic and tactical, repetitious and stubborn, anxious and unfinished. Sometimes, the future is brought into the present in such a way that the present does not eclipse and close off the future, but undergoes transformation by it. Someday, we say there will be no more pipelines, no more

borders and no more police lines. Futurity maintains an autonomy, in a manner resemblant of the autonomy of the aesthetic, the autonomy of architecture as that which relentlessly carries an utopian dimension. This autonomy is not discarding of the material conditions of life, rather it involves a joyful negation and confrontation against the trauma and authoritarian circumstances of everyday life, and its fascist temporality to point to a radically different future. For Architecture Proper, this projection is often cut off and the project is reduced to the exacting follow through of instructions to maintain power as it already is. What results from following instructions cannot be accounted for by linearity itself, but instead involves twist and turns and lines which disappear out of sight, and lines which arrive quietly out of context and without warning. The lines drawn around our bodies and lines marked in space do not *only* exist as limits upon which we are pushed against, nor are they *only* lines which separate us from one another. To borrow loosely from Merleau-Ponty, bodies (lines) are rather sites of engagement where the world (the other) is met. Autonomy is a matter of radical togetherness.



NO MORE PROPER INTRODUCTIONS

“A way a lone a last a loved a long the/
riverrun, past Eve and Adam’s,
from swerve of shore to bend of bay,
brings us by a commodious vicus of
recirculation back to Howth Castle and
Environs.”

– James Joyce, *Finnegans Wake*

WAKE

We were never properly introduced
To James Joyces Finnegans Wake
Drop, drop the possessives since
Waking is owned by no one, it is ours
Sleep, death, and political paralysis
Shudders individual bodies and
Jumps scales to societal—rousing, rising
A way a long wave that you were and I was

FLOW

Meet me by the door of the old façade
Through *Porta Sancta*, Central Gateway of
The Imperial Way, Triumphal Arch,
Or servants' entrance that defines us
There is no more front door only
A skin in perpetual spin, or orbit
Quo vadis, who are we and where is North?
Flow Swallows Form



Above: Robert Rauschenberg—a pier is a disappointed bridge
Below: Merce Cunningham choreography, based on “Ocean” a
projected and never completed novel by James Joyce

BABEL

Ah, BA BA BA

O, what was the Alpha and the Omega,

A beginning and end Of day?

Alpha-Beta now stuttering, babbling, setting

Backwards, or waves of inspired Adamah

Babies are less like us than they are like

Babies 10,000 years ago

And look how they are owned collectively

GENESIS

Nothing is created here, only divided and

Named: Night/Day, Water/Earth

Past the bright red wall of evening

Along the snaking wall of the shore

As always, men wringing credit for creation

What if Humpty Dumpty never fell—

O! He hatched! But the wall, horses, men

Can only see frag-ments



*Above: Bruegel's Babel in construction and destruction
Below: Eden. Both Babel and Eden are forms of diaspora that
link architecture to language or space to knowledge*

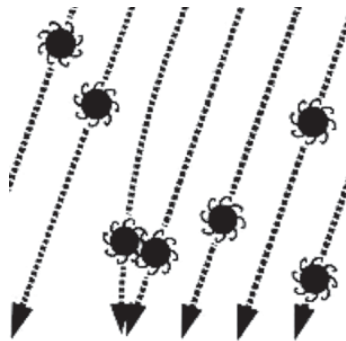
MIND

A vicious Why?-'Cause! to define the Human
Over and over, via the confession box,
Psychoanalyst's couch, pharmaceutical and
Neuroimaging labs, AI think-thanks
A mind is reduced to language, chemicals,
Cerebral blood flows, and Algorithms
There is no 1:1 relationship, but the mind
Reports itself in the way it has been set up



THOUGHT

We are
Too quick to assign a rehearsed narrative
And call it understanding among a
Swerve of sure
All thought is *inappropriate* and often
Confused for repetitive processes we care
For out of habit
Purely out of habit



Above: Vico believes the fear of lightning is the origin
of religion, family life, and architecture
Below: the swerve, an alternate idea of creation

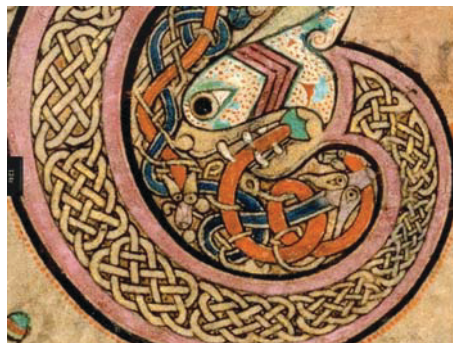
INITIALS

As we read, we forget that writing is drawing
Overflowing with life, at different scales and
Swarming with snakes! A long and chilling
Melodic line and perpetual shedding of skin
Was it riverrun or Reverend? Sir Tristram
Or Tragic Goat? Stately or plump?
Bygmester Finnegan or a brick-bloody mess
A life finished, again?



NAME

The way property overcodes space
Subjectivity overcodes a body
Nationality, race, criminality, profession,
Gender, religion are nets of subjectification
That strangle and incorporate or worse,
Introduce, us into sneaky social hierarchies
An ever expanding skin, nametag or
Branding that says I am this, I am that



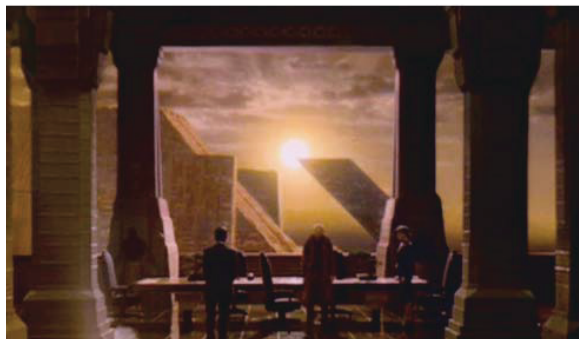
Above: XPI "Christi autem generatio," writes Matthew in 1:18.
Book of Kells, housed in Trinity College, orbited by Finn's Hotel
Below: Detail of snakes at various scales

SUN

Dawn: we cannot look directly at the
Sun, or into someone's dark pupil so we cut
Horizons that obscure the Sun, a snore so
Loud it casts a shadow over half the earth
Asleep, our bodies still follow its
Movement, as it "rises" we are set upright
Burning. Too much. Spotlight—I am two
Boiling blood and I am too much, I the sun

SCHOOL

Welcome, to 1st year, everyone is Eisenman
(Formal logic: siteless, or on a decoded site)
In 2nd year, we become Koolhaas
(Invited to circulate and hybridize Program)
Third year is open to landscape and urbanism
(Architecture temporarily captures an outside)
Thesis is a more appropriate introduction
(How do you do architecture, nature, practice?)



Above: "2001: A Space Odyssey," monolith

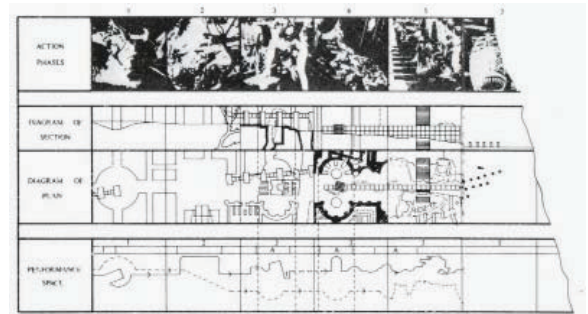
Below: "Blade Runner," Tyrell Headquarters

PROGRAM

How rude of me, have you met Program?
Can we dictate sociality, activity, daily life?
Tschumi said that Finnegans Wake is one of
The greatest works of 20th C. Architecture
Meaning is separate from the neologicistic
Written word, a collective building of
The work is possible by pronunciation and
Inhabitation: The book as public space

SITE

By the way, this is Site. What are your lines?
McLuhan said Ulysses is the best example of
Urban planning and building of the 20th C.
Parallel lines are set up between
Bloom and Odysseus that are all-involving
Non-intersecting, providing unending
Insights into Odysseus' quest and
Contemporary Dublin



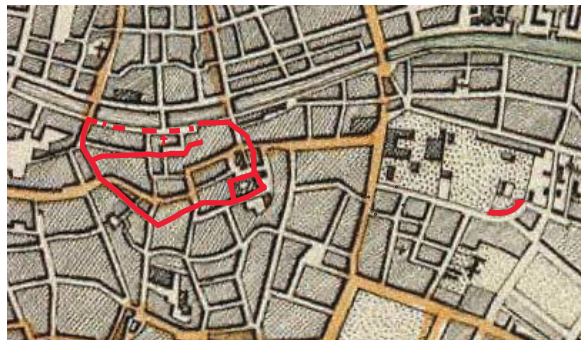
Above: Excerpt, Tschumi's "Joyce's Garden" separating form from use
Below: "Joyce's Garden" plan showing ordinance grid over the City of
London and opening of the Wake. A prototype for "Parc de la Villette"

PROPERTY

As the draft, Finn's Hotel, reminds us
All ownership is temporary, we die, fall
In the world we only rent, stay for a time
Embellish some days, erase others
Long-owned Castles crumble too
Fall in love over literature, it belongs to who?
Space is what a mind is: we think on the
Outside, with others, with things, for a time

LITERATURE

Perhaps the city is a literary problem
Not an architectural problem
The first word running from the last
Registers of life, beyond reduction
A slow process of capture and classification
Tell us, where do we resonate and feel too
Let's live and think in the margins with the
Dangerous possibility that we are literature



Above: Map of Dublin showing original city around the Church of Adam and Eve's on the left and the crescent-shaped Finn's Hotel, right
Below: Detail of exhibit by Dora García, "I See Words, I Hear Voices"





"the shortest distance"
Alejandro Tamayo



"a moment ago/the present"
Alejandro Tamayo



"Devices for Architectural Insurgencies"
michelle corinne lin



"Untitled" Serena Naim



"Cares of a Family Man:
An Excercise in Line as a Disposition"
Yam Lau



"_O_" Ashley Culver



"No More Proper Introductions"
Marcin Kedzior

"An Exhibition by Scott Harber"
Scott Harber



00____line