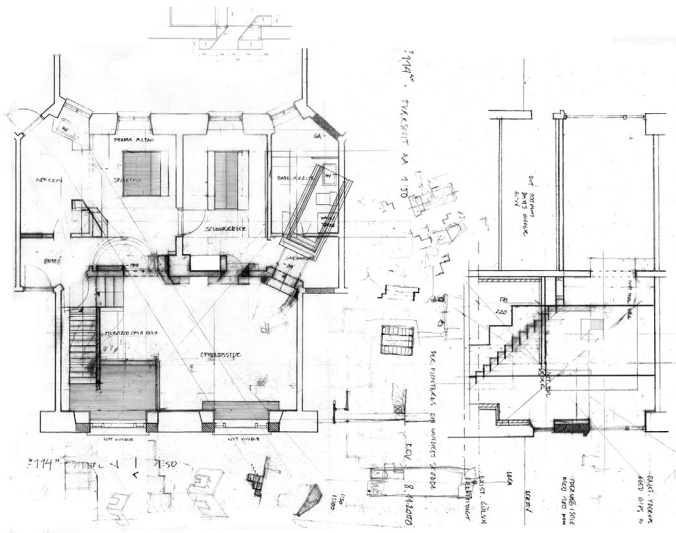
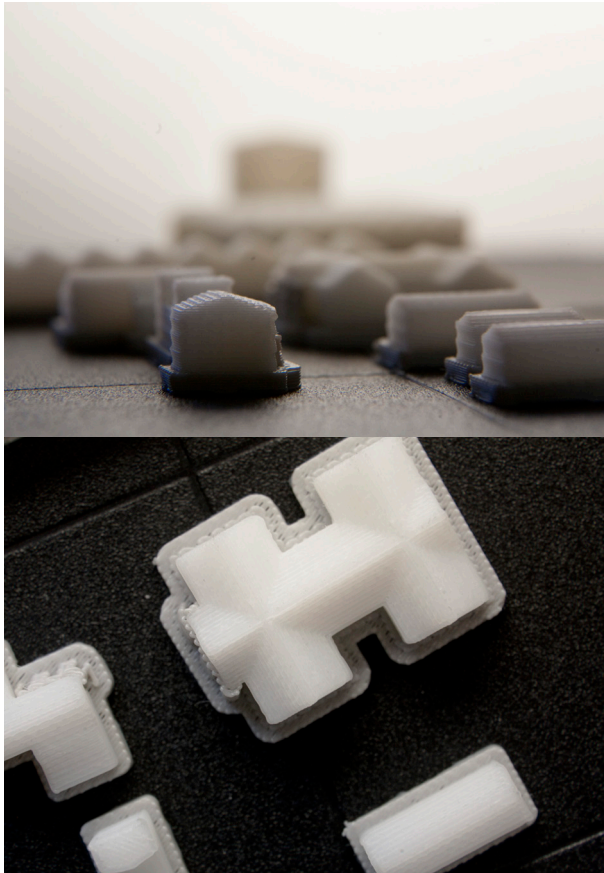


- The heterogeneous assemblage
- Two kinds of process
- Beginning
- Technique and method
- Diagrams
- Consistency



Obviously, all components are material. Likewise all components have an expressive potential - the fingerprint for example.

The architectural composition is a heterogeneous assemblage that consists of different components - some linguistic. The components with expressive capacity are not bound to the other components through relations of interiority.



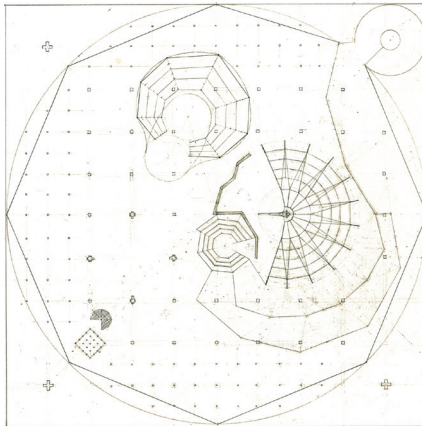
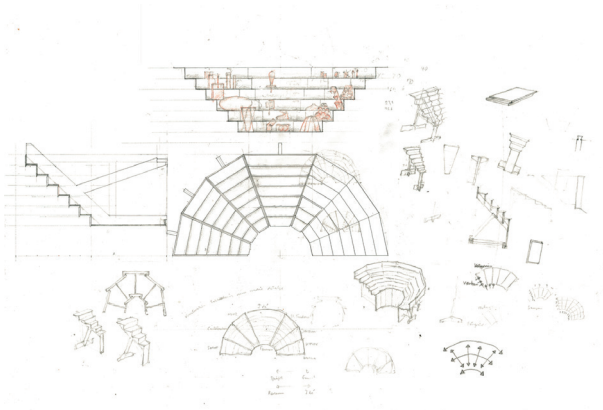
Initially, one must distinguish between two kinds of processes. The first can be characterized as problem solving. It perceives the process as a realization of a goal and believes that the freedom lies in the choice of solution.

However, the real freedom lies in the invention of a problem. The second process invents a problem through a material practice. A new problem is a hitherto unseen map of relations - the problem cannot be separated from the composition. It is not defined outside the process. Paradoxically, the composition is the problem!

Furthermore, in the second process there is simultaneity between problem and solution - (you don't know what it's about until it's finished).

Obviously, any architectural process is comprised of both.





The practitioner shifts his focus from the abilities of a supposed creative subject to the manipulation of the components of the composition. There is no invention without techniques.

Difference is not invented in the mind of the practitioner. It is an immanent relation in the heterogeneous assemblage of the composition. The act of inventing is a bringing forth of difference and it cannot be divorced from a material practice.

A beginning is an intermezzo. It is a simple operation. The complexity resides in the material that is being investigated by the probing of the techniques.

Inspiration requires an absence of intention. It is found through an artistic practice, not the other way around. One composes in order to be inspired. In a sense intention is short-sighted. The composition is more consistent than the intention of the performer.



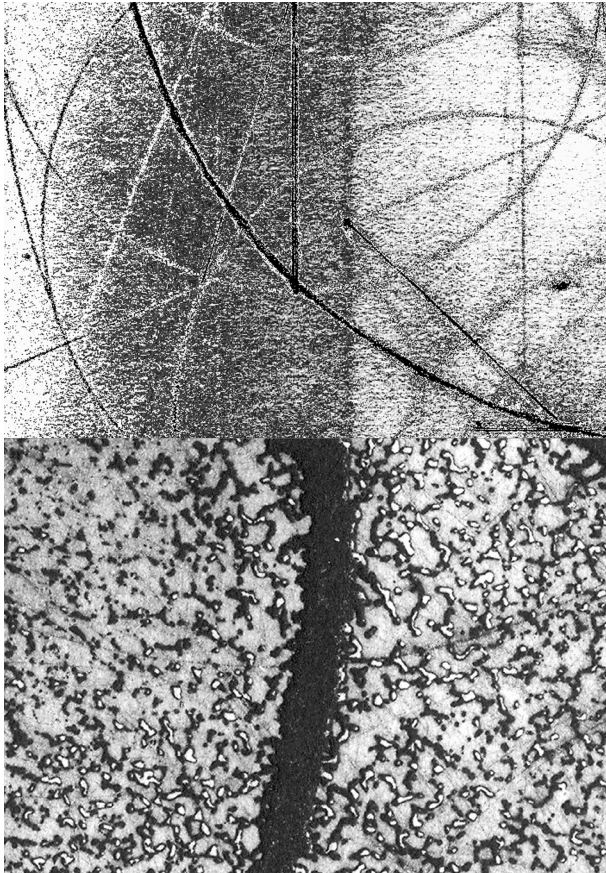
Techniques and methods fall on either side of the irreducible gap between the sayable and the visible.

The techniques are probes oriented towards the investigation of the immanent differences of the material - i.e. the heterogeneous assemblage of the composition.

The relation is formless. You can only approach the relation indirectly through the manipulation of the extensive properties of the composition.



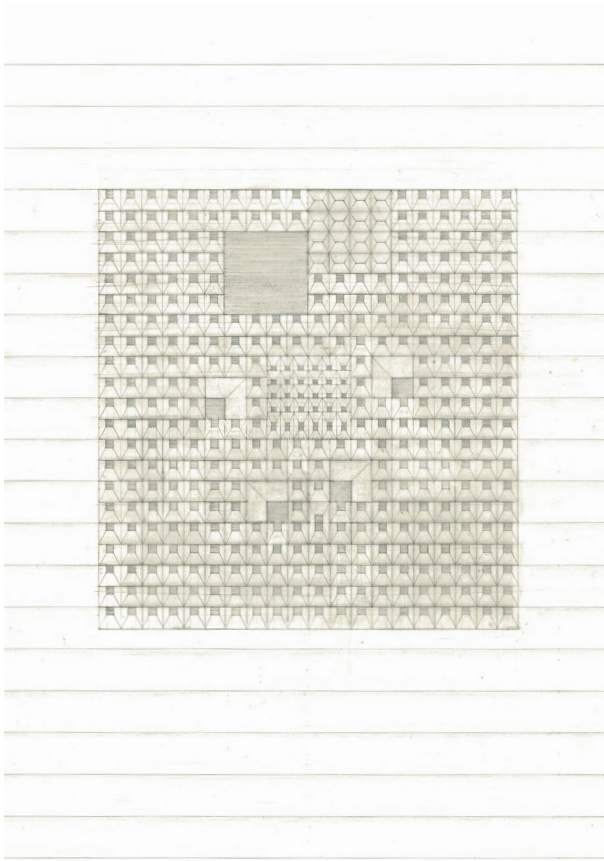
The intuitive method is a way of inventing new concepts. It is turned destructively towards existing and insufficient concepts. The new concepts do not inform practice what to do. They relieve bad concepts already integrated in practice in the form of clichés. Secondly they play an integral part in the assemblage of the composition.



The architectural media produce measures for an architectural space that does not yet exist. It does so in the interval between non-representation and notation. On one hand a drawing is an actual distribution of different material components. On the other hand most one these components have expressive capacities. In other words: they are members of a notation.

Two ways of defining the diagrammatic nature of the drawing (and the architectural media in general):

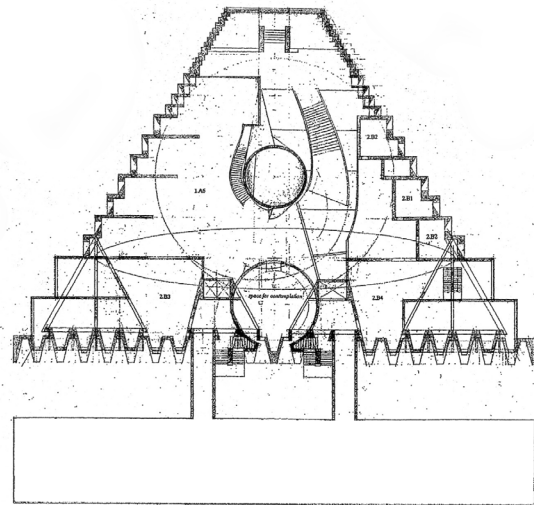
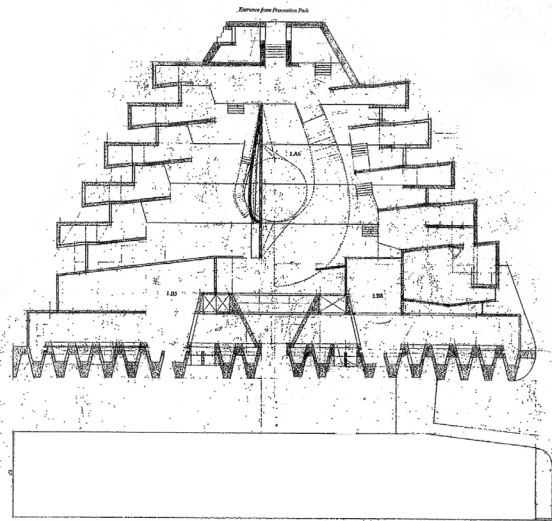
1. The drawing is a map of relations.
2. The drawing has an operational likeness to the architectural construction.



The process that invents a problem strives towards consistency, not completion.

The assemblage emerges. Consistency is not invented in the mind of the practitioner. It is cultivated in the map of relations of the composition. It is like a resonance between the different components of the composition that influence and transforms them without homogenizing them.

The process finishes when the consistency has reached a point when the manipulations of the practitioner do not increase the intensity of the relational web between the components.







| P.S.         | S.S.             |
|--------------|------------------|
| C/s: Inmates | C/s: Delinquency |
| G/F: Prison  | G/F: Penal Code  |

| P.S.          | S.S.            |
|---------------|-----------------|
| C/s: Students | C/s: Competence |
| G/F: Campus   | G/F: Pedagogy   |

| P.S.         | S.S.                  |
|--------------|-----------------------|
| C/s: Meute   | C/s: Difference       |
| G/F: Academy | G/F: Intuitive Method |

The material components are distributed in a pragmatic system whereas the linguistic components are distributed in a semiotic system.

The pragmatic system is not the content of the semiotic system. Rather they represent two separate material domains or systems each articulated in their own manner.

Architectural constructions can be conceived of as double articulations if their spatial order is compared to the other social techniques that are involved in the production of specific patterns of life. The institution is a poignant example.