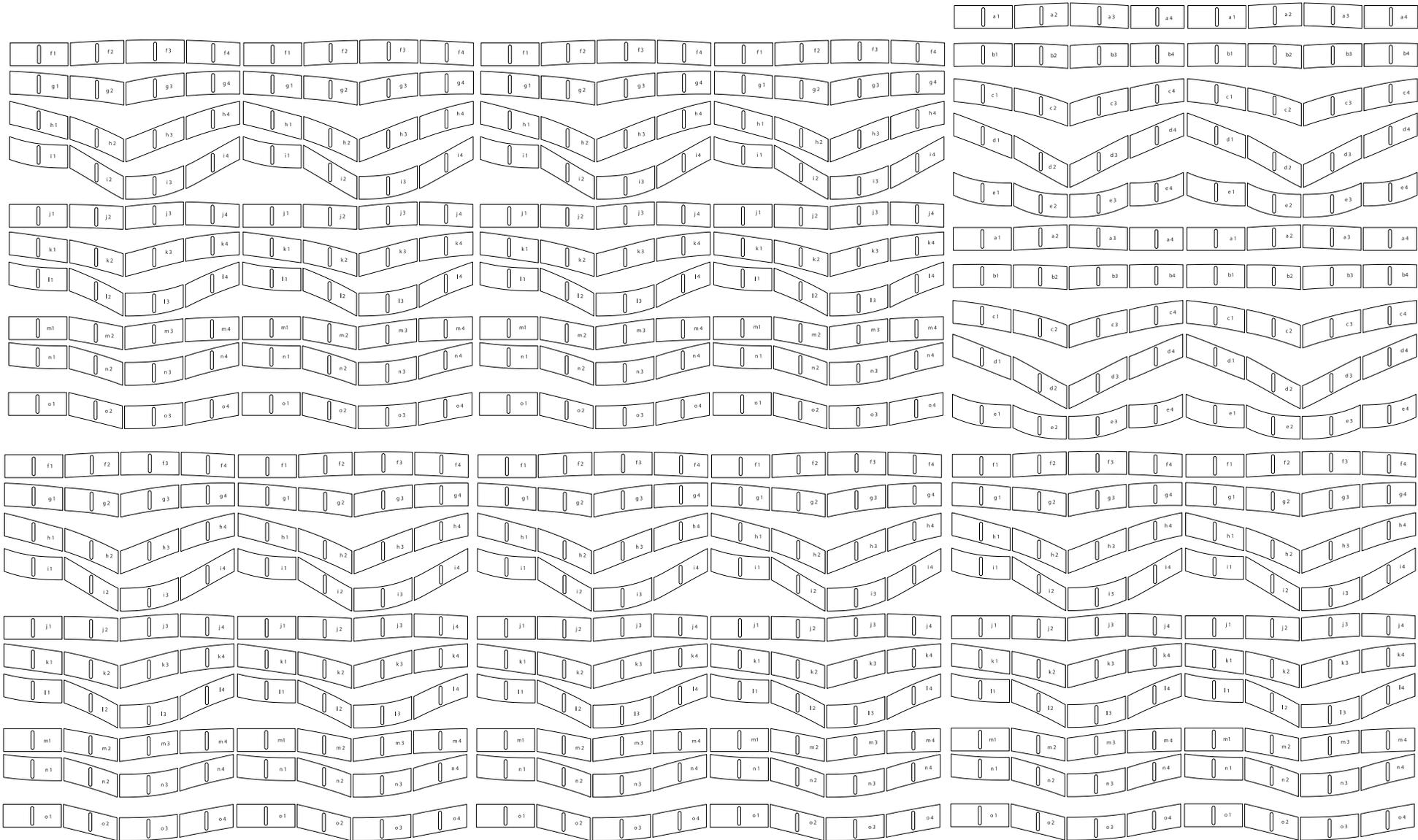




A Sketch for an Architectural Diagrammatology

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Minor science has become as its 'model'. It problematizes!
Major science concerns essences. The model is thereomatic. It consolidates!

The distinction between minor and major science is not a distinction between art and science although the arts and crafts belong to minor science and institutionalised state-science belongs to royal science. All sciences have minor sciences as the practices through which they develop.

What is the role of method in a creative process? And is it in any way related to scientific methodology?

The artistic process is (also) a learning process.

You must submit yourself to the violence of unpremeditated signs! An investigation that begins as an act of will is insignificant. Thought is not driven by the good will to achieve insight. Method is directed destructively towards the intellectual repetition of what is already known. Method submits you to an encounter – to the event.

C.S. Pierce: A philosophical inquiry begins when an expected pattern is transgressed by an unpremeditated reaction!

A hypothesis is created through abduction. It involves a sphere of implication from which the hypothesis is constructed/composed. In a scientific investigation it is followed by induction and deduction.

The metaphor of the detective suggests a zone between art and science. It is separated by different kinds of abduction and by the consolidating operations of induction and deduction – by a process of falsification characteristic for science.

Remove the concept of knowledge and the question of research from the battle between architecture and science!
Avoid the linear progression from lower to higher forms of knowledge!

Construct a map!

The battle for the right to use the term research is fought on the domain of royal science. Knowledge is a map of relations that distribute the thresholds between different practices, discursive and non-discursive.

The map *is* knowledge!

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The politics of knowledge: power and knowledge are interrelated but different! The relations of power partake in the production of knowledge whereas the types of knowledge consolidate the domains. Minor science is operating across the intervals of different domains.

Diagrammatology is not a new domain but rather a way of investigating the productive relationships between different domains.

Don't block the inquiry!

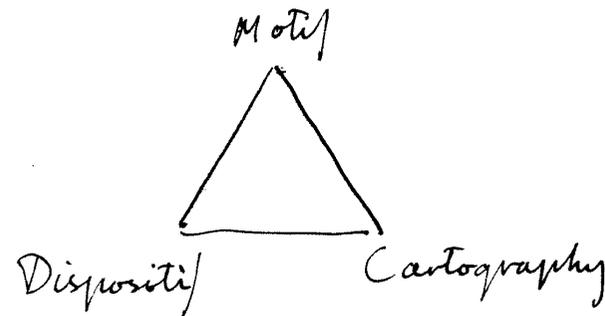
Three diagrams:

Deleuze: The map of relations - the immanent diagram.

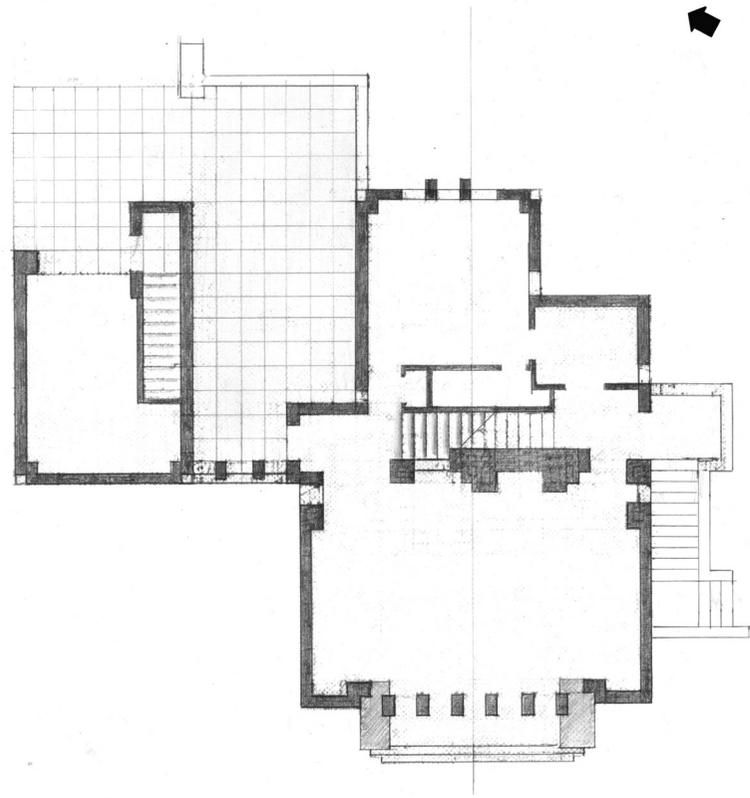
Foucault: The apparatus or dispositive.

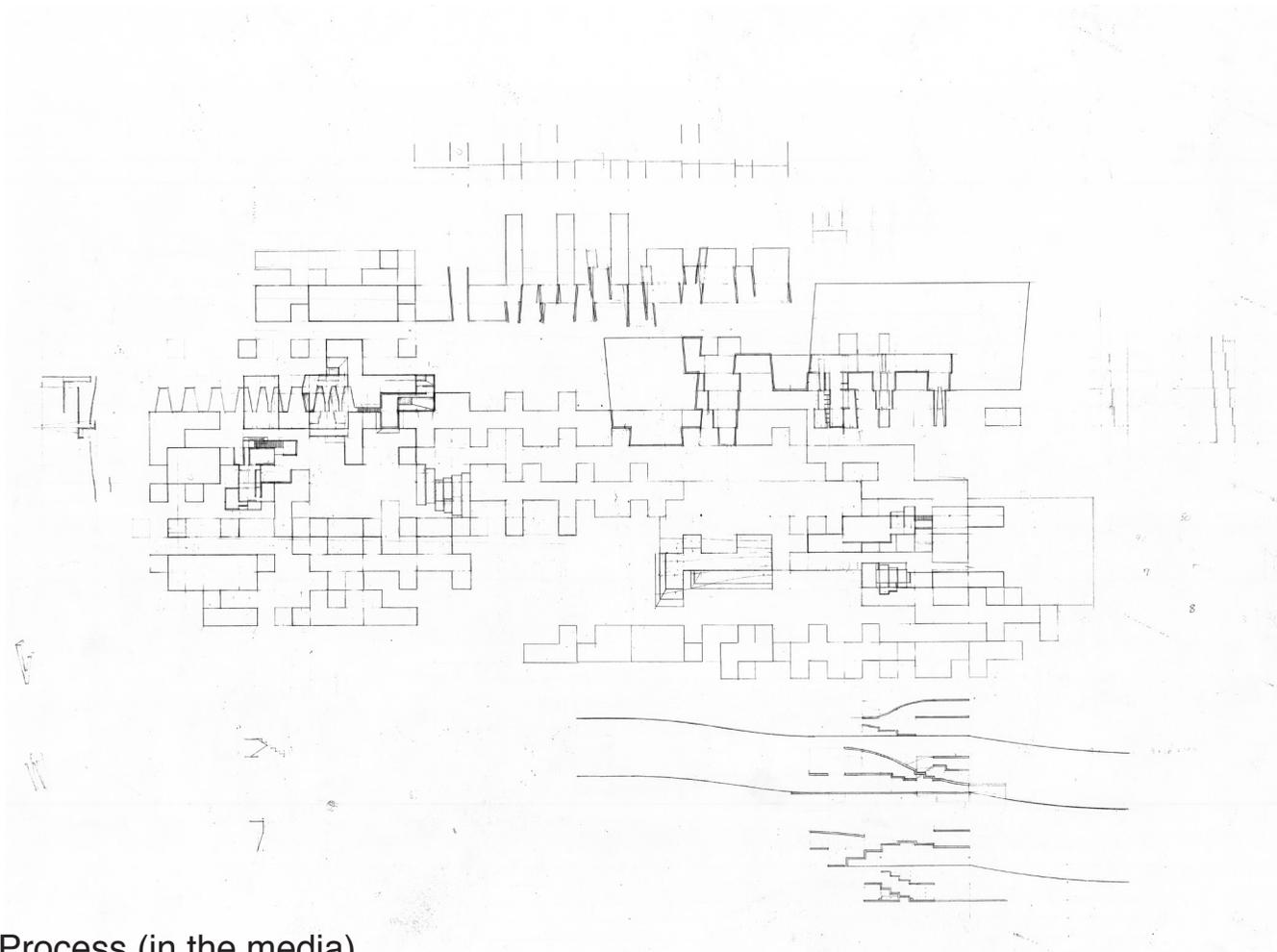
Pierce: The diagrammatic icon and the operational likeness (diagrammatic reasoning and immanence).

Three initial parts of a diagrammatology - the nodes from which the map may evolve:



1. The motif as diagram: the role of geometry, the construction of frames and the organisation of space, (the media, the ethics of the experiment).
2. The dispositive: architecture as a social technique or apparatus (the media and the production of the architect, the organisation of architectural space and the production of habits).
3. Cartography: the development of mapmaking and architecture as minor science (the media and the handling of information).

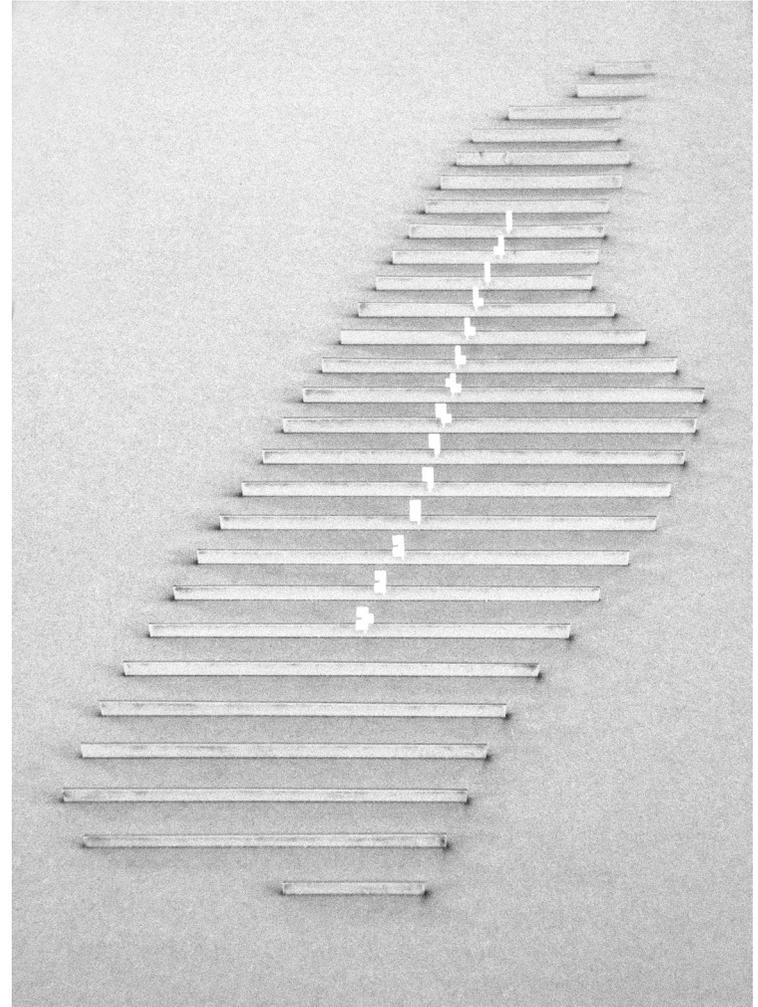
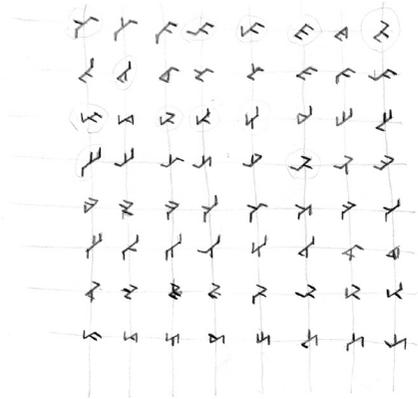


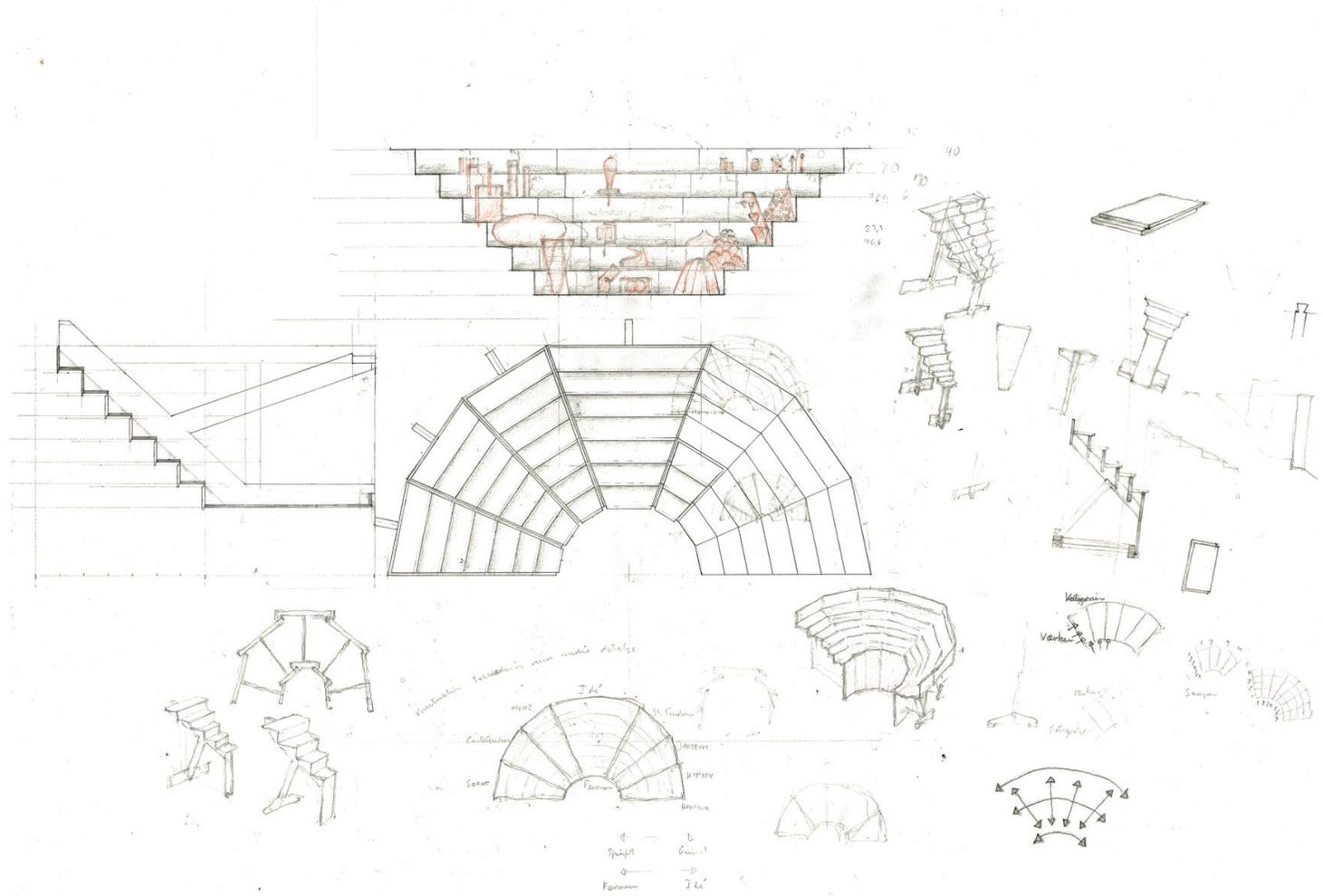


The Architectural Process (in the media).

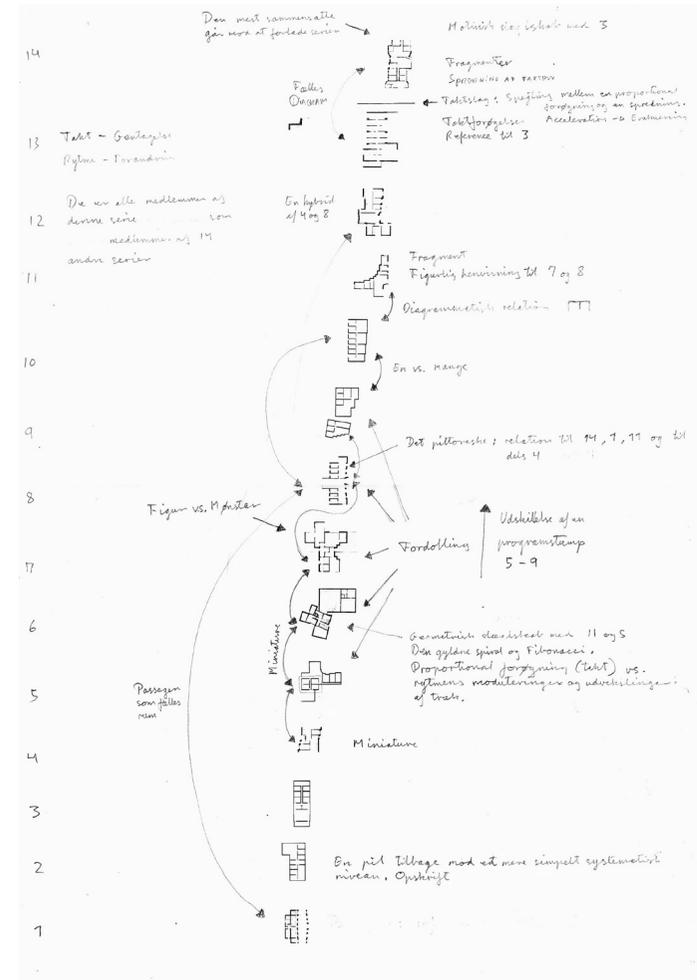
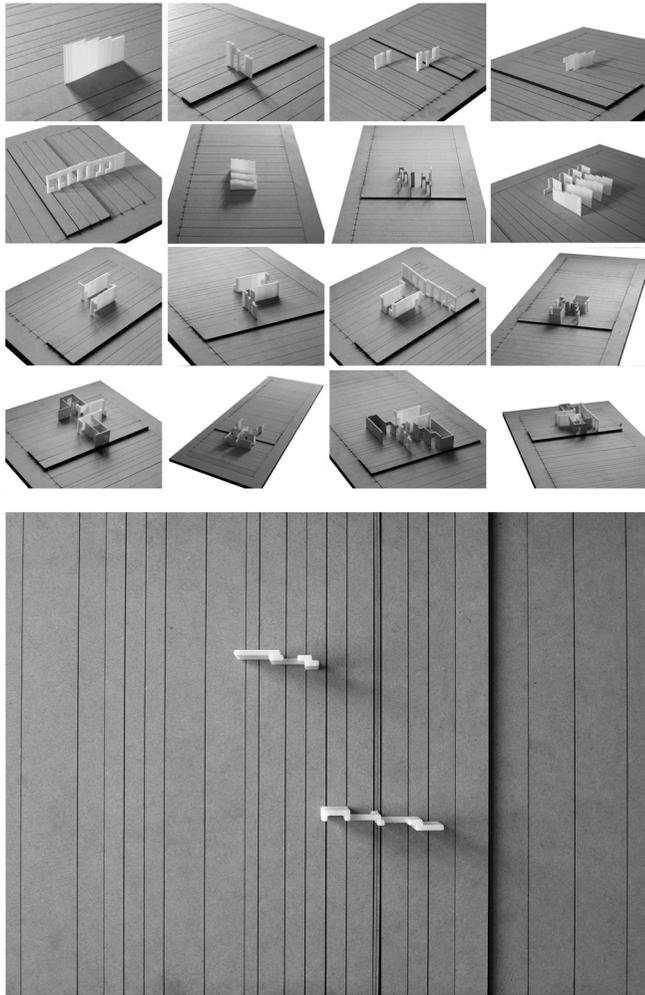
There's a fundamental difference between the sayable and the visible that cannot be mediated. An experimental practice is operating across the interval between the sayable and the visible.

Starting from language: A search for concrete destructive strategies exemplified by automatic writing and in general the part played by rules in a creative process - searching through personal desires.





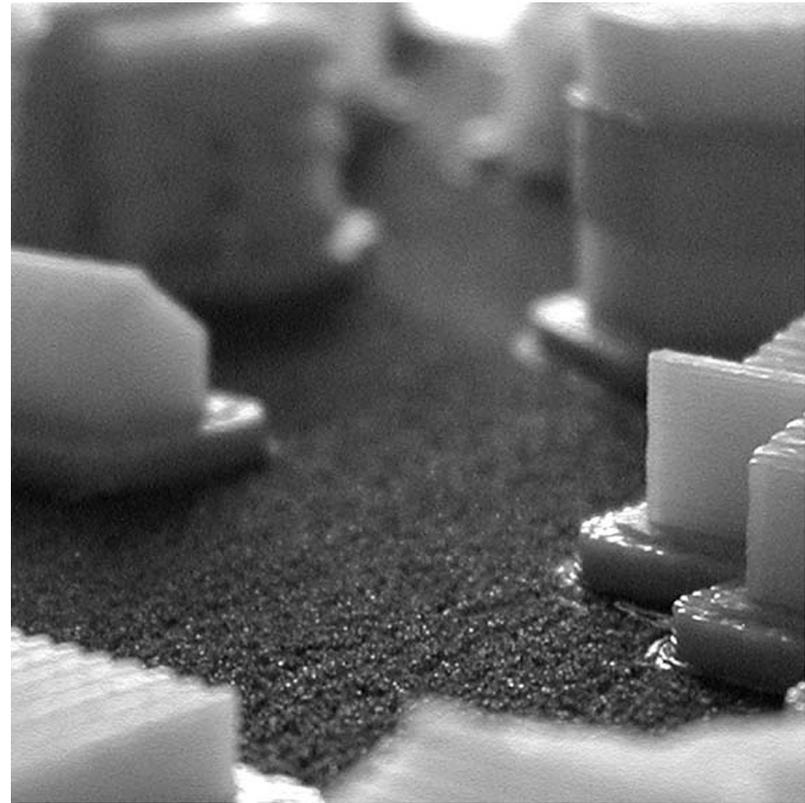
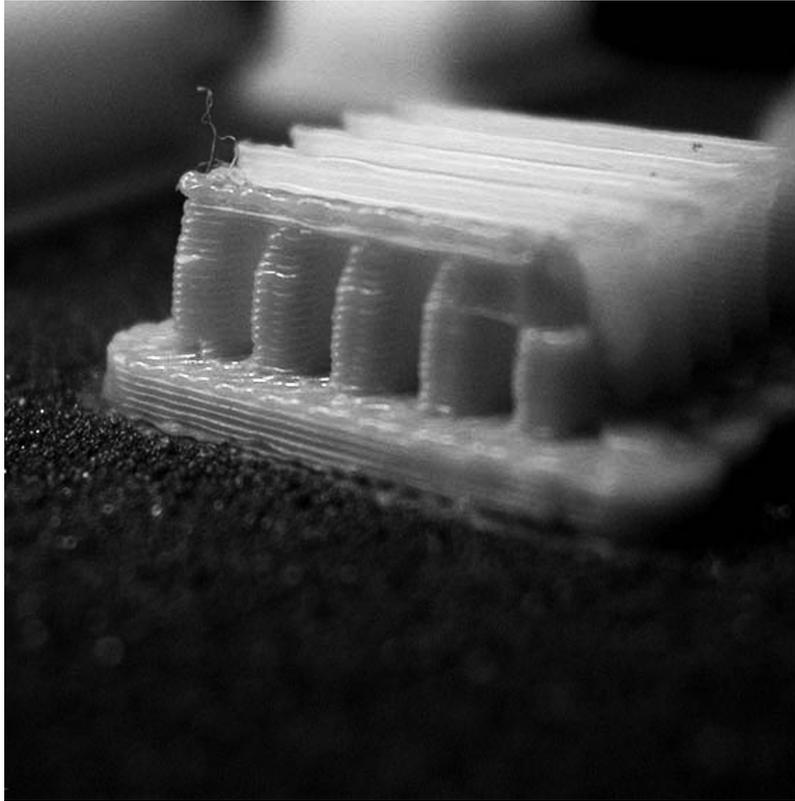
Through the course of the investigation it turned towards the arrangement of a milieu and the cultivation of a motif.



Avoid thinking in terms of reference! Think in terms of components and their mutual influences/becomings. The work is a part of the milieu that attains an increased consistency held together by a map of relations. The process finishes as a separation of language and media.

Avoid the creation of an abstract creative subject and the identification of creative abilities! The focus should be shifted towards techniques (some of them techniques of writing). The technique is a probe, difference is not invented but made to appear (actualized).





The miniature is a possible world.
The possible world is an incorporated difference.
The poetics of becoming - not of dwelling.



Does the work of architecture develop a hypothesis (concerning life)?

h 1: Perhaps architecture is split between the development of a hypothesis concerning life and the invention of a possible world. The first is developed through the language of the media (notational properties) - the second through the work of architecture as difference.

The scientific hypothesis too is chosen on aesthetic grounds - for its elegance. However, to the scientist the creative abduction is a stage before the meta-abduction in which the possible world is thrown back at the world we 'know' through a process of falsification adhering to rules of induction and deduction

The material of the media is the milieu in which one works. It is a sphere of implication not unlike the crime scene. Only the process does not strive towards clarity, insight or even truth but towards consistency - towards the point when the work itself attains independence from its maker. That's also the point when it reveals itself as an ethical (and not a scientific or simply an aesthetic) investigation - ethics problematize the concept of life! Its not about good will or about defining the good life. Aesthetics is the way ethics escapes morals.

H 1: Architecture is a diagrammatic inquiry into the forming of habits.

P.S.	S.S.
Prisoner	Delinquency
Prison	Penal Code

P.S. - Pragmatic System
 S.S. - Semiotic System

P.S.	S.S.
Students	Innovation
School	Pedagogy

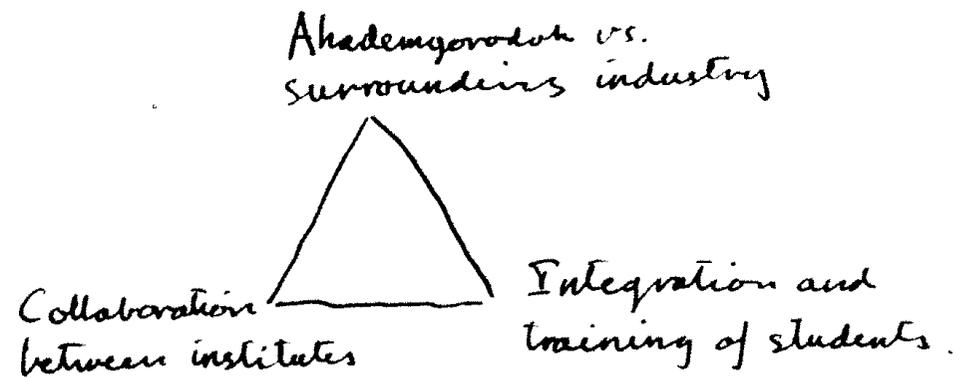
<u>P.S.</u>	<u>S.S.</u>
C/s: Mentis	C/s: Difference
G/F: Academy	G/F: Intuitive Method



Akademgorodok (academic little village) as a New Atlantis, an actually constructed utopia - heterotopia. The difference between architectural utopias and heterotopias are to some extent a difference between the written and drawn model as opposed to the actual construction.

The change from an instrument in achieving communism through science and technology to the creation of a culture that in many ways can be described as a glasnost-model.

P.S	S.S
Scientist	Communist
Academic	Subject
Village	Ideology



“If things continue this way, there will be not much use for technology in Russia, but people will always need sausages. And if the situation gets even worse, we can always use our boat to escape...”

Cartography as an investigation into the conditions for architecture as a minor science.

The difference between the sayable and the visible runs parallel to the difference between method and technique. The method is never a scientific method. It is rather a kind of heuristics or perhaps a poetics depending of the way one approach the matter.

Diagrammatology should include a mapping of the different techniques of architecture.

All drawings are situated on the one hand while following general rules of notation on the other. It is through the actuality of the media, its *thisness*, that an invention is made (that is why techniques are crucial) - and through its simultaneous notational capacity that the invention acquire its agency.

The map that connects the artistic components in an architectural practice and the different modes of knowledge some bordering of the scientific domains cannot be understood through a simple dichotomy nor can they be described as stages on a linear development from practical to scientific knowledge.

The map *is* knowledge!

