objectification

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Objectification is our ability to control reality, *to place images of ourselves within reality which are independent from ourselves*. **This is what objectification is about, at the root, is seeing ourselves.** Within the void, standing on the infinite beach staring out at the infinite sea, we see only our temporality, our inability to change, to make consequence, to conquer death. And it is by placing within this void images of ourselves that we attempt to assure our own existence.

But it is our ability to control reality, *to design*, which objectifies our existence, strips our humanity from within us, and fills the void around us, drowning us within our own attempt to see ourselves. We no longer inhabit the void, but rather a void filled with images of ourselves, with markers of existence, with tombstones, churches and photographs. And as we fill this void, as we extract from ourselves our perceptions and our humanity, our life and our beliefs, the only implication can be that we have less within ourselves, that we become void within our objects, **spaces between our images of ourselves**.

**In order to continue our belief that we are non-void, we must inhabit the void.** For to be the void inhabiting the non-void is to be nothing; no room is left for humanity and for existence. This thesis builds from the belief that we are non-void inhabiting the void. That **by not objectifying ourselves, by not filling the void with non-void, we allow *ourselves* to exist within the void. By not creating reality we assure our own.** By not objectifying our thesis, we leave ourselves with our thesis.

**By objectifying our anti-thesis exterior to ourselves, we create the thesis within ourselves.** Thus we want to create a world without belief so that we can believe. We want to construct a world of nihilism fulfilled so that we can revel in the fulfillment of our own belief within ourselves.

It is the blank canvas and cold hard examination room, which cause in us the urge of life, the artistic impulse, the kinetic potential. The feeling in the viewer is active and induced rather than empathetic and distant. It is in the coldest and most comfortless rooms that we feel ourselves most. By not imbedding the object with emotion, we leave those unspeakables unspoken, and those undescribables undescribed. The void is more saturated with kinetic potential the more the potential energy is intentionally left untapped.

It is by objectifying as little as needed that we achieve the greatest benefit to ourselves. **It is less systems, smaller systems, invisible systems which allow us to achieve the greatest effect while giving up the smallest piece of ourselves.** Satellites, radio towers, microwaves, light, sound, these give us the desired effect without clogging our reality with objects. **These are the most efficient systems.** These utilize the void as a medium, rather than carving out their own chunk of it. They are, in essence, *pure effect*: **the nullification of architecture.**

**The object must abandon style and embrace the fluid effect**. Physical objects can not change fluidly. They leave us with archaic and stagnant images of ourselves. Architecture is obsolete before it is built. Objects must be a system that supports effect. The effect must be total and all encompassing. Minimal design allows for total immersion of a fluid effect. It does not imbed our thoughts within the object.

Objectification produces something that is no longer dependent on our thoughts about it. **In fact, it is through their independence from our thoughts about them that real things distinguish themselves from the contents of our minds.** Reality is the *difference* between the object and our thoughts about it. Reality is the difference between our thoughts and the objectification of our thoughts. This is the inherent flaw of objectification, of architecture's thesis: reality is *independent* of the mind. It is the difference between our designs and the objectification of our designs that allows us to distinguish reality. **Reality is the failure of design.**

Minimal design makes its own failure extremely evident. It makes the viewer aware of themselves. **The person within the room of nothing becomes the difference, the failure, the reality within the design.**

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vi

difference

*"It is our architecture today: great screens on which are reflected atoms, particles, molecules in motion. Not a public scene or true public space but gigantic spaces of circulation, ventilation and ephemeral connections"* [1]

It is at intersections which development first springs up, where we are already stopped and most likely to be distracted from our end destination. The first gas station is at 231 and 10. Fast food, gas stations, and other businesses crop up at Demotte, another intersection of 231 and 10, as well as the intersection of many residential streets. It is here that objects begin their competition to survive within the void. It is where circulation is the strongest that the object begins its competition against the flow, attempting to subvert, to distract, to slide a destination in between a destination. (But these aren't really destinations, more like pitstops.) You can drive around the object so that you won't feel like you actually stopped on your way to the goal. The object needs the final destination, as it needs the journey, but it also needs to stop (or maybe pause) the pursuit of the destination, to pull circulation out and into it, to get someone out of the current so they can shop and buy. And here at the beginning, the object attempts to make itself bigger through communication, shock, and contrast. Large signs, painted buildings, completely different styles of ornamental architectural bait attempt to catch the eye of said consumer and reel them out of the current. Catch and release. Because it is quantity, quantity, quantity at this level.

Merrillville is much the same as Demotte. Development is centered around the intersection of US30 and I65. The objects attempt to attract the consumer. The parking lot is one of the greater attractions here: a visible promise of being able to get off of the path and back on quickly. Thus each object has its own and flaunts it proudly by putting it in front of the building.

The space builds up rhythmically, with lines of corn stubble and trees, fence posts, barns, silos, telephone poles, houses, gas stations, mobile home parks, rail road tracks, bridges, highway ramps, warehouses, power towers, factories, cellular towers, mini-malls, fast-food chains, apartment complexes, subdivisions, office towers, elevated rail road tracks, high rises, elevated trains, fire stairs, and skyscrapers. We do not encounter these objects and ask what they mean. We experience these as a flow of space and rhythm, as a series of objects within a space. We experience the space between, the difference between the objects. The most imposing, the most compelling spaces are those *not* built by the modern culture, those undefined, those which were left between, rests separating the beats, silence dividing the tones, the seeping void inhabited while inside the outside. It was the disregard for the void, the perceived impenetrability, the necessity of simplicity, which created the complex relations that exists between objects. By excluding the complexity of this exterior space while designing the object, the complexity was produced. Layer upon layer was built, with each layer requiring its own tearing down, building up, customization. There is no outside referral. There is only gratification, only objectification. [2]

In Gary we begin to feel the magnetism of the powerful object-void dichotomy which is Chicago. Here are forced those elements which are necessary to the Loop, but which are not allowed to exit in the Loop. It is an industrial strip mine for the needs of the larger urban. These are land mongers. The various towers and services, such as power, the L, telephone coming out of the city here align themselves along the major circulation route. [3]

"We are no longer a part of the drama of alienation; we live in the ecstasy of communication. And this ecstasy is obscene....today there is a whole pornography of information and communication, that is to say, of circuits and

networks, a pornography of all functions and objects in their readability, their fluidity, their availability, their regulation, in their forced signification, in their performativity, in their branching, in their polyvalence, in their free expression…"[4]

At the Indiana Toll Road, the Skyway, you must stop at the toll booth to pay for the circulation route over and above, uninhibited by those objects below. At the top of the skyway, at the apex, you can see, far in the distance the magnetic center. This is a circulation space which flows so quickly and freely that no object can attract the consumer out of the current. This circulation has too much purpose for distractions. We are projected miles into the future, our immediate surroundings do not matter any longer because we are already past them. We through industry and residential which also relate only to that which is far off, the center. These places are served by the road in that they may get on it and go to the center, but any thoughts of distracting from the magnetism of the center at this point is unimaginable. These places benefit from servicing the center, rather than servicing circulation. It is no longer a matter of distractions, it is a matter of destinations.

The Dan Ryan is a trench dug through. It does not even exist in the same realm as the buildings on either side. The new Comiskey Park and Taylor Homes stand in silence along the loud rush. We have been pulled along by the magnetic dichotomy that came into site on the skyway. The tallest and most evolved around which the rest radiates. As we pull off the Dan Ryan and onto the Eisenhower, we enter the immediate realm of the Loop. Here the Chicago stock exchange stretches across to greet the slowing onslaught of circulation.

Within minutes we are at a stand still on Michigan Ave. The river dumps into Lake Michigan. The current dumps into the Deep. Here, in the center of destination, the object and void fill the spaces allotted to each. The line of building and circulation is drawn and extended infinitely upward. Here the war is filled to its very edges.

"It is the very figure of producing, of leading-beyond, of continuous and undefinable overcoming" of object over another object which defines the architecture of nihilism, which defines the metropolis, which defines the void.[5] The evolution of the object to its stronger, more pure state is a result of the harsh environment of conflict and competition within the city. It is the dichotomy of object and void that produces the rhythms, the contradictions, the competition, the evolution of urban.

"These monsters… engender others to infinity, …battle it out within a space rendered dramatic by their very competition…. It is in such a space that the pure architectural object is born, an object beyond the control of architects, which roundly repudiates the city and its uses, repudiates the interests of the collectivity and individuals and persists in its own madness. That object has no equivalent…"[6] "No, architecture should not be humanized. Anti-architecture, the true sort… the wild, inhuman type that is beyond the measure of man was made here - made itself here… without considerations of setting, well-being, or ideal ecology. It opted for hard technologies, exaggerated all dimensions, gambled on heaven and hell… Eco-architecture, eco-society… this is the gentle hell of the Roman Empire in its decline."[7]

"Modern architecture did not go far enough."[8]

We no longer populate stationariness, we inhabit the space in between; we occupy the difference:[9]

the difference between one design and the next,[10]

the difference between Comiskey Park and Taylor homes,

the difference between Chicago and Gary,

the difference between the promises of American society and their manifestation,

the difference between the pledge of the modern project[11] and its production,

the difference between the fruits of capitalism, between the parcels of privatization, between houses, between

private lives, between personalized utopias, between fences and gates;

the difference between supply and demand, between power's production and its transformation,

the difference between satisfactions, between gratifications, between destinations,

the difference between our thoughts and the objectification of our thoughts,

the difference between design and the objectification of design,

the difference between the object and our thoughts about it.

**In fact, it is through their difference from our thoughts about them that real things distinguish themselves from the contents of our minds.[12]** It is the difference that allows us to determine reality.

objectification

Objectification produces something that is no longer dependent on our thoughts about it. This is the inherent flaw of objectification, of architecture's thesis:  reality is *independent* of the mind.  It is the difference between our designs and the objectification of our designs that allows us to distinguish reality; it is the difference between our designs and the objectification of our designs that *is* reality.  **Reality is the failure of design**.

What if we abandoned design, architecture, and the modern project?  What if we had no more suburbs or museums?  What if we gave up thought and enjoyed music?  What if we quit becoming and focused on being?  After all, reality is the interesting part.  What if we had 100% reality all the time?  Would there be a reality?  Would there be any difference?

There would be no reality because there would only be.  Simple organisms have no concept of reality because there is no difference between thought and life, between becoming and being.  It is the difference between becoming and being that allows us to realize being as enjoyable.  It is our ability to become which separates us from simply being.  It is our ability to be which causes us to search endlessly for a way to become an entity that can simply be.  **Thought necessarily includes the separation of self and world.**  And it is this separation which we wish to overcome.[13]

"If the prison is the generic form of architecture this is primarily because man's own form is his first prison. ...man's revolt against prison is a rebellion against his own form, against the human figure.... **The only way for man to escape the architectural chain gang is to escape his form, to lose his head.**  This self-storming of one's own form requires, in fact, an infinitely more underhanded strategy than one of simple destruction or escape."  Man must be dissembled; meaning must be dismembered.  Bataille wrote, "Man will escape his head as a convict escapes his prison."[14]

We escape our form by escaping our identity, by escaping our thoughts, by escaping our head.  We overcome the separation of self and world by overcoming thought.

It is the abandonment of thought that allows us to see reality as it is: infinite.  Without perception of time there is no time.  There is only now and its web of interdependencies: Zen, immediate perception, apprehension and suspension, as in music, of now, of being, of immediate reality.  And this results in direct interaction, materialization as conceptualization. [15]

Why is this level of direct perception of reality important to us?  Have we not evolved away from the state of the dog and the small child?  This state, and only this state, allows us to perceive reality as it is -- this state includes the viewer as part of the now. This state provides the understanding, belonging, which allows us to feel and understand the now unlike any model can represent.  Time is a continuous flow, a constant now.  To experience this true time one must directly experience this ceaseless flow with immediate apprehension. [16]

Music exists in a continuous flow of the present and can only be understood with instant apprehension. When overcome with music, or emotion, or art, or life, we experience "complete mental silence," the present is experienced directly.  When listening to music there is no hidden meaning, rather "the music itself is the meaning" [17] It is with this apprehension that we "will see the material world melt back into a single flux, a continuity of flowing, a becoming."[18]  "There is no other time than that of the enunciation and every text is eternally written *here and now*"[19]

**It is our ability to change the things perceived within the state of direct perception while exterior to this state that provides the paradox.**[20] Objectification is to cause to have reality independent of the mind. This is the mystery of creation: that from the mind we can create something independent of the mind. We can create from the state of thought something which can be perceived while in the state of direct perception. Does not creation necessarily include thought? Is not the only way to influence physical reality to be exterior to it? Is not the only way to affect a system to be outside of it? Is Zen creation possible? How could one begin to create without thought? Why would one create without thought? If Zen creation were possible, would it not only be a result, a product of being, a trace, pure expressionism?

*"Disneyland is presented as imaginary to make us believe that the rest is real."*[21]

Can we give up thought, give up design?  Better yet, can we create reality?
We can not.  We are trapped within our thoughts, within our designs, within our own utopia.  Design automatically places ourselves within the product of our own dream, within the product of our own <u>utopic hell</u>.[22]  Designers can not reject design; this is an impossibility.

A rejection of design yields brushed on patinas, fake broken glass, intentional incompleteness and designed fragmentation.  To attempt to include reality in design is to make it not reality, but to make it design.  We can make the appearance of reality by designing failure and incompleteness, but a designed failure is a design. **Designs which attempt to reject design are irreconcilably flawed by this fact.  Designers can not reject design, this is an impossibility.  It is reality which designers most want because it is reality that designers can never have.**  Reality is the difference between design and the objectification of design.  Reality is the failure of design.

**"The only legitimate relationship that architects can have with the subject of chaos is to take their rightful place in the army of those devoted to resist it, and fail."[23]**

**We must attempt to create utopia.**  We have no other choice.

**We must believe in reality.  Utopia will not be achieved.**  We will never be able to agree on one utopic vision. Our effects will be violated with physical needs, worn by time, run down by lack of upkeep, and immediately obsolete.  It is not necessary to build failure into a design, because failure is inevitable. It was the disregard for the void, the perceived impenetrability, the necessity of simplicity, which created the complex relations that exist between objects.  It is within this space that conflict and clash, degradation of utopia, and resultant reality, will continue to be produced.  Complexity creates itself, there is no need to design it.   Entropy is decay.

**We must anticipate the outcome of our failed utopia.**  When designs are objectified, is the difference hidden or displayed?  Is it possible to identify reality, failure within the simulacrum of reality and failure?
This anticipation the unavoidable condition of realization: the "omnipresent fourth dimension" of the simulacrum[24], of seeing ourselves, and seeing ourselves seeing ourselves.

*"Is this not torture? Setting the soul in marble and then mocking the living."*[25]

Objectification is our ability to place images of ourselves within reality, which are independent from ourselves. Within the void, standing on the infinite beach staring out at the infinite sea, we see only our temporality, our inability to change, to make consequence, to conquer death. And it is by placing within this void images of ourselves that we attempt to assure our own existence.

But it is our ability to control reality, *to design*, which objectifies our existence, strips our humanity from within us and fills the void around us, drowning us within our own attempt to see ourselves. We no longer inhabit the void, but rather a void filled with objects of ourselves, of markers of existence, of tombstones, of churches and photographs. And as we fill this void, as we extract from ourselves our perceptions and our humanity, our life and our beliefs, the only implication can be that we have less within ourselves, that we become void within our objects, **spaces between our images of ourselves**.

Architecture which objectifies ourselves, which has embedded meaning and representation within itself becomes a physical manifestation of cultural language. It is within cultural language that sarcasm arises out of the paradox of the object as language distorted, out of used up symbols used again.[26] This leads to further distortion of the distortion and sarcasm of the sarcasm. "Irony can no longer be simply the subjective irony of the philosopher. It can no longer be exercised as if from the outside of things. Instead, it is the objective irony which arises from things themselves - it is an irony which belongs to the system itself because the system is constantly functioning against itself."[27] It is with this irony that Graves builds, and U2 sells, and society no longer knows when it is being sarcastic.[28]

"Can the architect draw his motifs and messages from a contaminated culture without danger? Does our delight in the deadpan outrageousness of some of the more spontaneous manifestations of popular taste lead to much more than a trendy dead end? Will the act of appropriation, engaged in by selective and sophisticated sensibilities, create anything better than a marginal product? Is this incorporation a truly creative procedure or a patronizing, elitist act? Do we co-opt these popular objects and images, or are we co-opted by them? Finally, does the debasement of the borrowed idea or fabric taken from high art corrupt high art as well, as Eco suggests? Are we producing still another kind of art and reality - or simply speeding the degenerative process?"[29]

"Architecture always represents something other than itself from the moment that it becomes distinguished from mere building."[30] Frampton claims the failure to make the distinction between architecture (language) and building (object) is one of the primary problems with contemporary architecture, as is the acceptance of industrialized construction (a primary producer of objects without language). He further states that a problem with architecture is its autonomous practice.[31] **The view that architecture can not just be an industrially constructed *building* is the very reason that the autonomous practice has resulted.** By allowing architecture to be a mere building, we are freed of semblance and meaning. [32]

"To give a text an author is to impose a limit on that text, to furnish it with a final signified, to close the writing. Such a conception suits criticism very well, the latter then allotting itself the important task of discovering the author beneath the work: when the author has been found the text is 'explained' - victory to the critic. Hence there is no surprise in the fact that, historically, the reign of the author has also been that of the critic" [33]

**In order to continue our belief that we are non-void, we must inhabit the void.** For to be the void inhabiting the non-void is to be nothing; no room is left for humanity and for existence. This thesis builds from the belief that we are non-void inhabiting the void. That **by not objectifying ourselves, by not filling the void with non-void, we allow *ourselves* to exist within the void.** "Man produces himself by refusing his image, in refusing to be reproduced."[34] By not objectifying life, perception, and humanity we leave ourselves with life, perception and humanity. By not creating reality, we assure our own. By not objectifying our thesis, we leave ourselves with our thesis.

**By objectifying our anti-thesis exterior to ourselves, we create the thesis within ourselves.** Thus we want to create a world without belief so that we can believe. We want to construct a world of nihilism fulfilled so that we can revel in the fulfillment of our own belief within ourselves. We want to create a world of design so that we can be the reality within it.

It is the blank canvas and cold hard examination room, which cause in us the urge of life, the artistic impulse, the kinetic potential. The feeling in the viewer is active and induced rather than empathetic and distant. It is in the coldest and most comfortless rooms that we feel ourselves most. By not imbedding the object with emotion, we leave those unspeakables unspoken, and those undescribables undescribed.

Loos understood that ornament embodies belief; it consumes the object which it is placed on. It fills the void around the object so that the object no longer exists within a void, and therefore no longer exists. It is by the placement of a cold hard plain exterior without belief that we are left with belief within ourselves.

"Mies takes a step back and remains silent"[35] The void is more saturated with kinetic potential the more that potential energy is intentionally left untapped. The architecture of exclusion created the non-architecture of inclusion.

"For any expression that is made up of few formal components and little apparent associative content – any art, that is to say, which conceals art – is likely to induce a perceptual horror vacui in the interpreter, tempting him to fill in the space that the art has emptied out, as it were, and thus to account for the emptying."[36]

"The interplay of column and wall eventually ended with the total dissolution of the wall and the crystallization of a spatial void through which the body, wrapped in various layers of sheer glass, could experience the silence caused by the absence of any representational intention."[37]

effect

Physical representations can not change fluidly because they are objects. A fluid effect allows us to produce something that can change rapidly before inevitable obsolescence. Architecture is obsolete before it is built. As our society speeds information, fads, styles, trends, **the object must abandon style and embrace a fluid effect**. We will become more willing to pay for information and entertainment *without* objects (the information of a book without the physical object book). We are no longer interested in the object, but rather the effects we can gain from the objects. No one wants a stereo, or a VCR, or a vehicle. What we want is music, movies, destinations.

"No more fantasies of power, speed and appropriation linked to the object itself, but instead a tactic of potentialities linked to usage: mastery, control and command, an optimization of the play of possibilities offered by the car as vector and vehicle, and no longer as object.... The vehicle now becomes a kind of capsule, its dashboard the brain, the surrounding landscape unfolding like a televised screen...."[38]

Architecture is the objectification of the components necessary for the effect. Architecture gratifies. This is why objects are created. Architecture is no longer capable of gratifying our desire to see ourselves. Architecture is too static, too clumsy, too limited to provide a thought or a language which is relevant to our modern life of continual change, of perpetual evolution, of information, recursive design systems, genetic design, self-regulation, and self-creation. We are evolving to evolution. We produce a system within itself. We create images that change as we change. We create Images of ourselves do not clutter the physical world. They are allowed to exist within the realm of communication, of language, where they can change as we change. We create images in cyber-space because this is the space of language. Language changes. Language is irrevocably linked to the reader, to thought, to the mind. Language is not independent of the mind.

Minimal design allows us to support language without imbedding language. Minimal design allows for effect without the objectification of images of ourselves. Minimal design allows an **efficiency** of effect, of experience. We can eliminate the objects that supported the effect and have only the effect.

Television, cable, movies, alarm clock, phone, teleconferencing, lights, speakers, computer networks, the internet, voice mail, checkout, room service, directions, suggestions, reservations, the physical objects which are associated with the function that they provide can be integrated and controlled by a computer system, by binary, by *language*.

As technology continues to infringe on our everyday lives, we must decide whether it is to play a subservient role to life, or whether it is allowed to force itself on us. This design attempts to provide a balance and an either/or. "Being and function are mutually exclusive."[39] Voice technology is expected to take be a $3.5 billion industry by 2001. Do we really want to talk to computers? More importantly, *do we want computers to talk to us*? The ATM currently reads "*I* cannot process your request." The program I am writing this on has an animated staple, my assistant, *who* gives me advice. The strength of this proposal lies in technology fulfilling needs *in the background*, working so that we do are not forced into thought while we are in the state of direct perception.

Architecture is built to gratify.  Architecture must be a system that supports effect.  The effect must be total and all encompassing.  And this effect must be personalized.  We no longer want an image of ourselves, instead we want an image of ourself.  **"The triumph of consumer society is a triumph of all private goals over all public goals."**[40]

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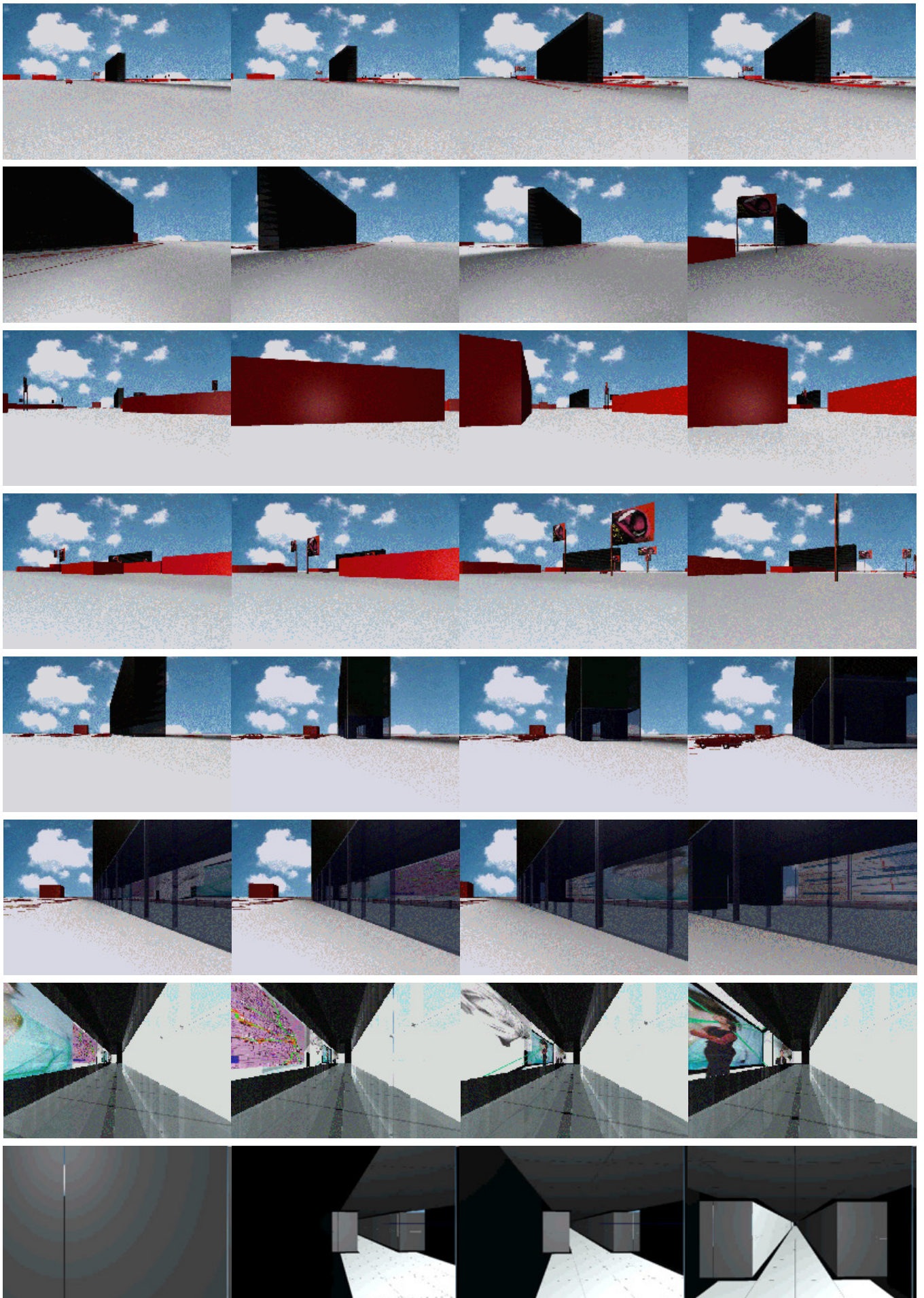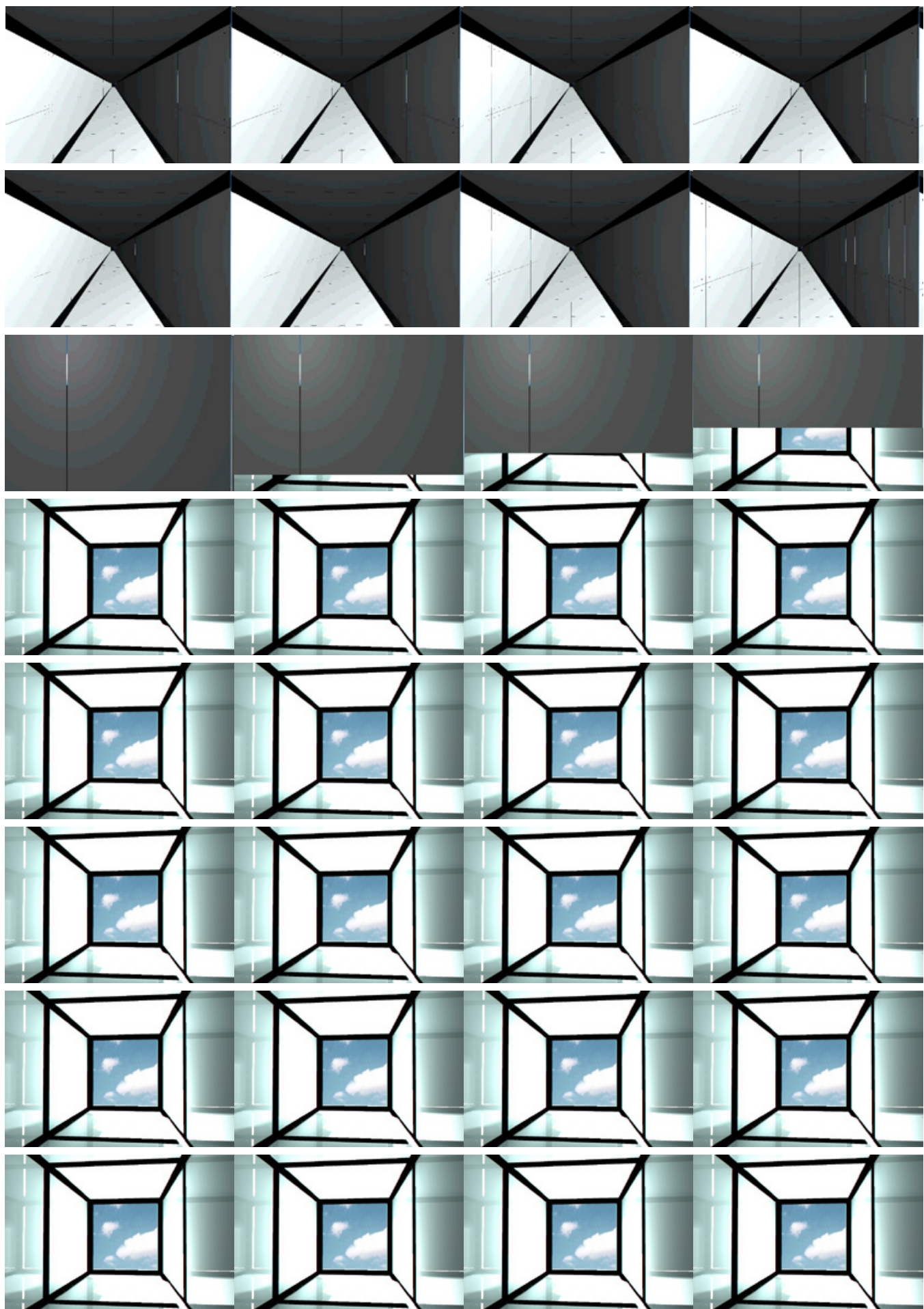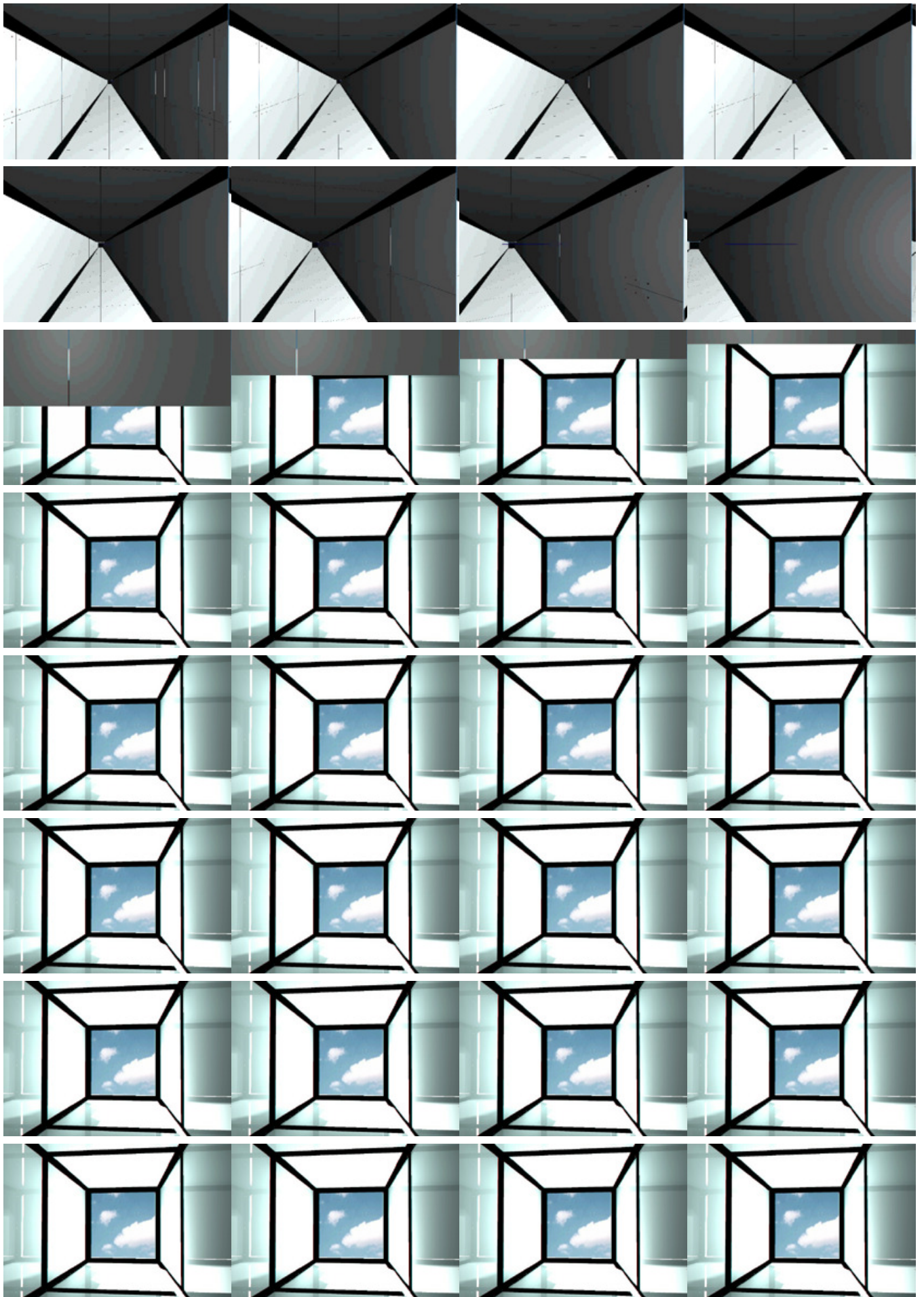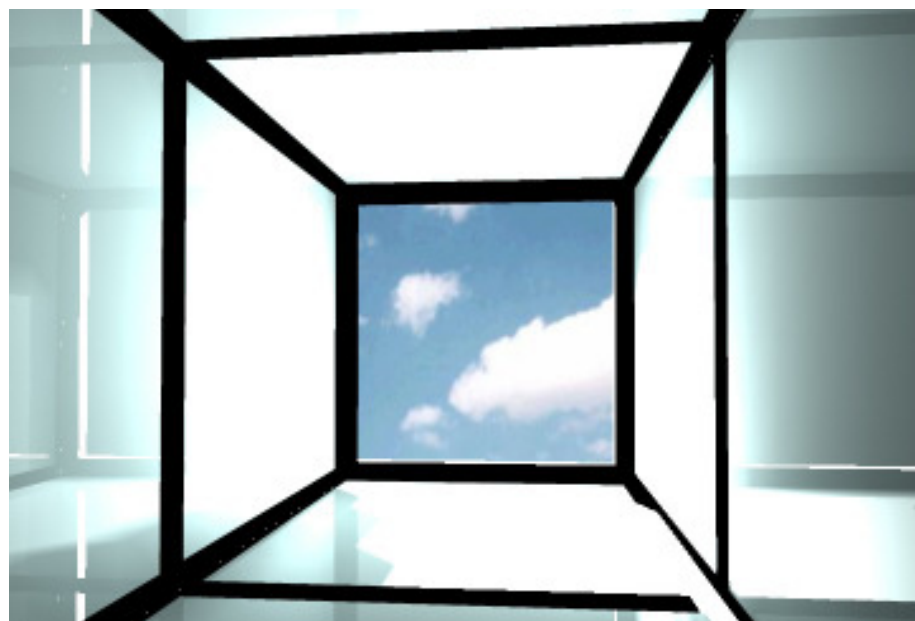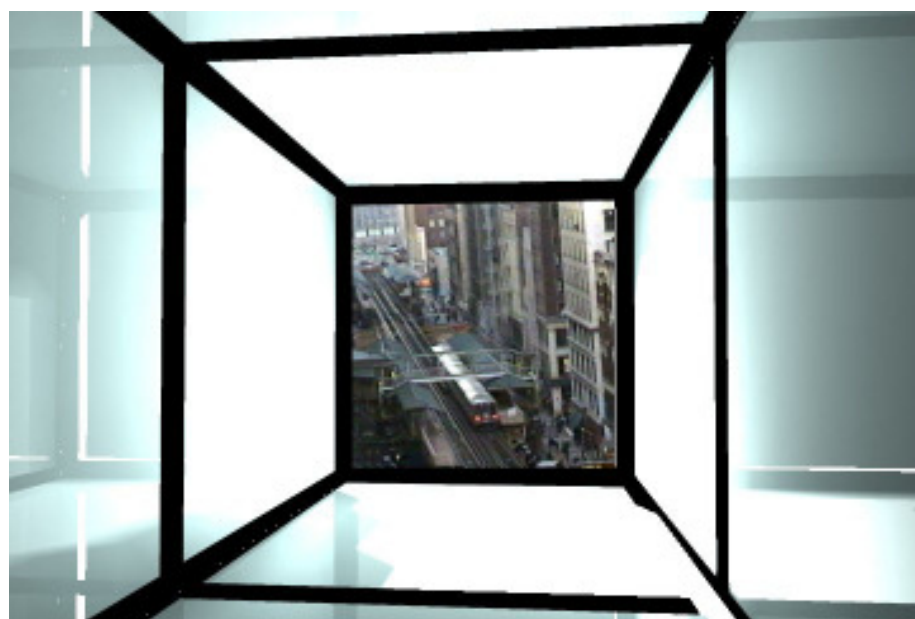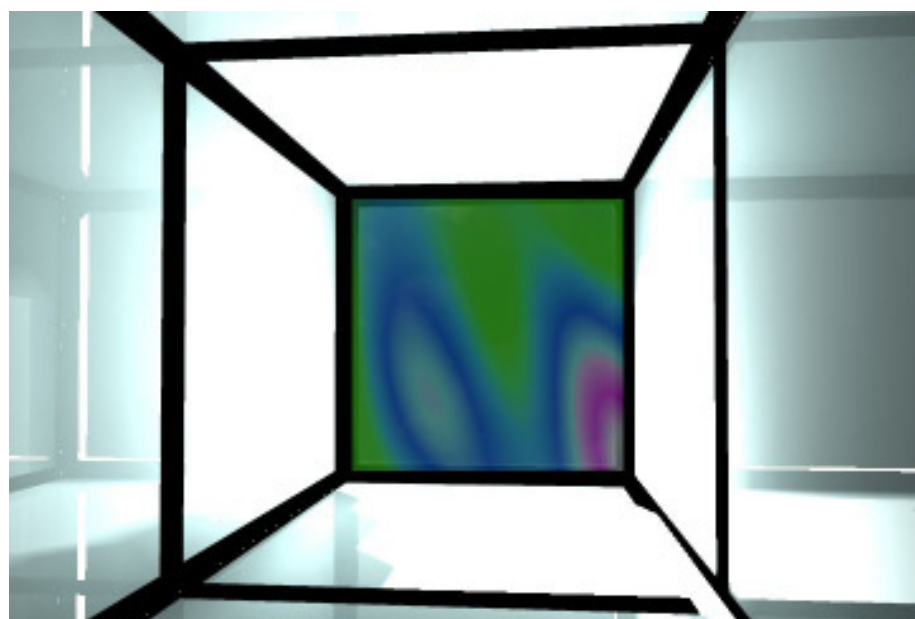
Watch a movie, make a movie, browse the internet, work.  Fast data access and powerful processors with rentable programs to do what you want when you want.
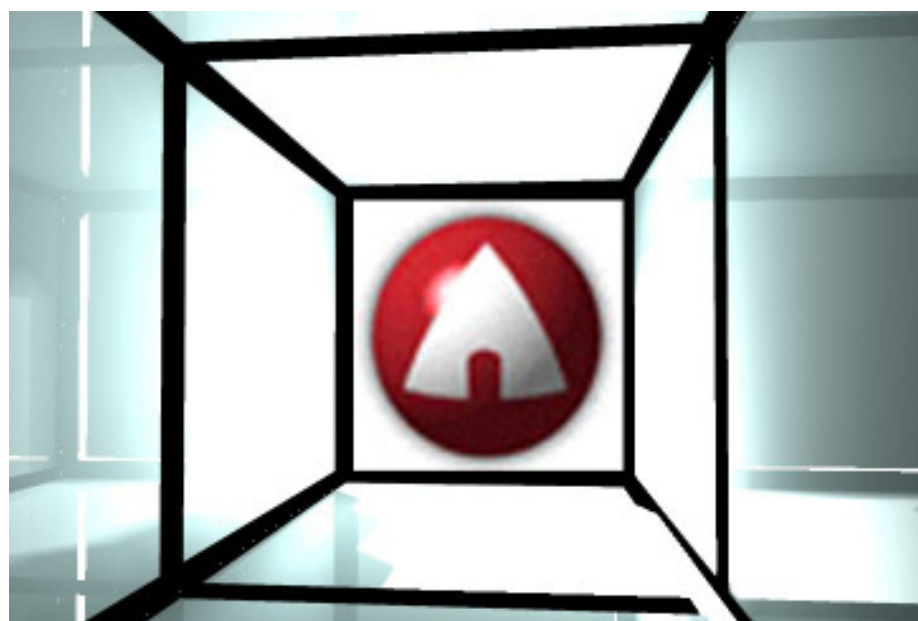
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Teleconference, speak to the virtual front desk, shop, order in.
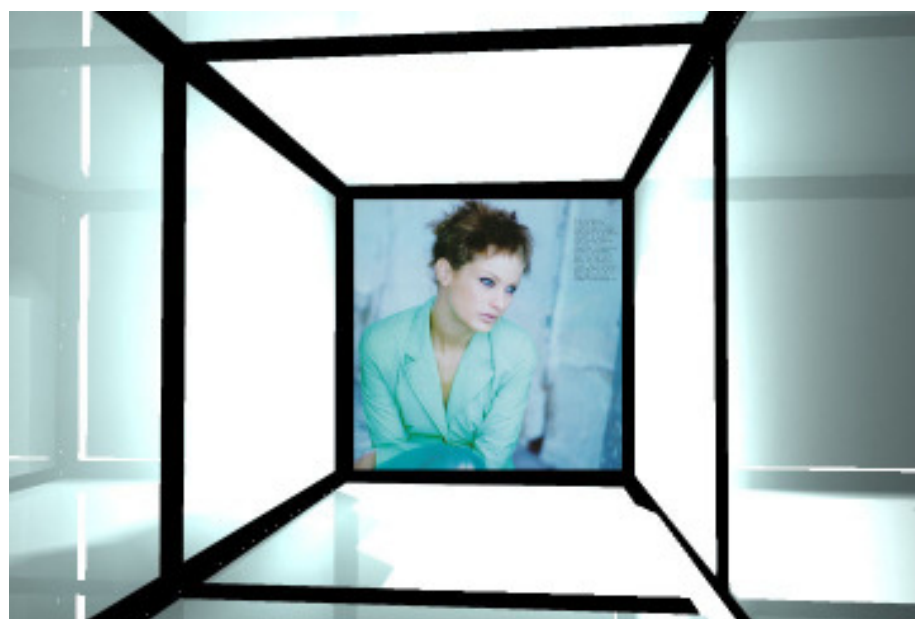
The user within the room experiences pure effect, not the systems which create it.

The sensors located at each corner of the wall panels measure a harmless electromagnetic signal which is transmitted through your body from the conductive floor panels.  This allows the zero|one system to understand where you are in the room, as well as what position your body is in.  Direct input can be given to zero|one systems by movement of the hands as well as voice.
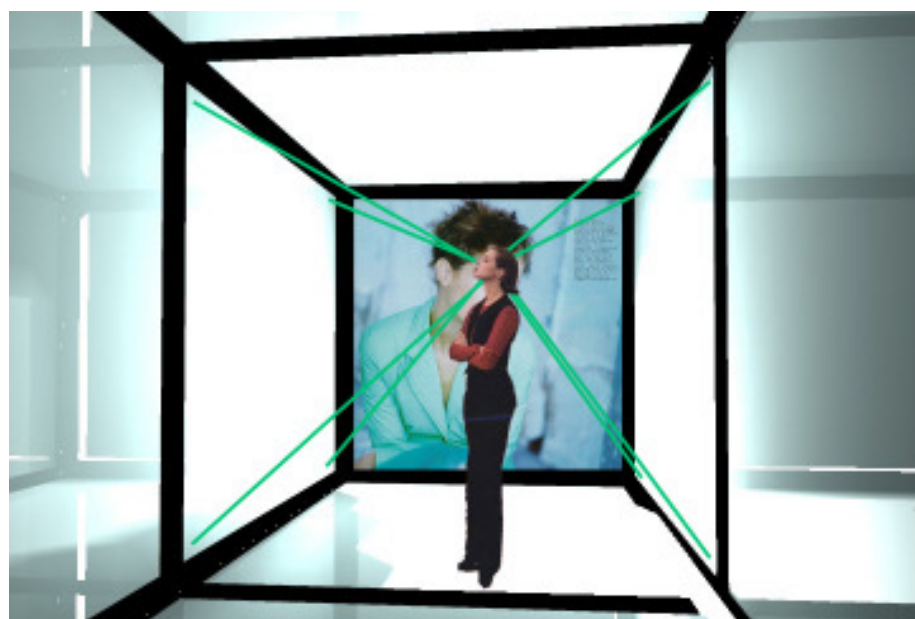
Zero|one adjusts the sound, lighting, display, communications, thermal radiation, and air-flow based on where you are, who you are, and what you are doing.   This input is collected from the sensors and your zero|one profile; it is then processed through the zero|one ai program.
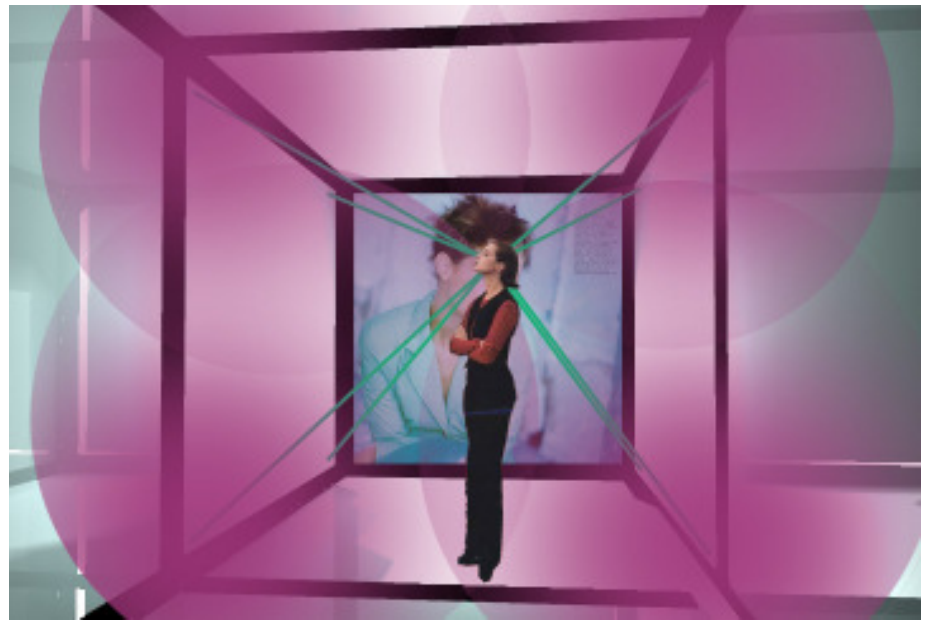
All adjustments are subtly made to fade into another, so that the user need not be bothered by the awareness of the system working and changing.
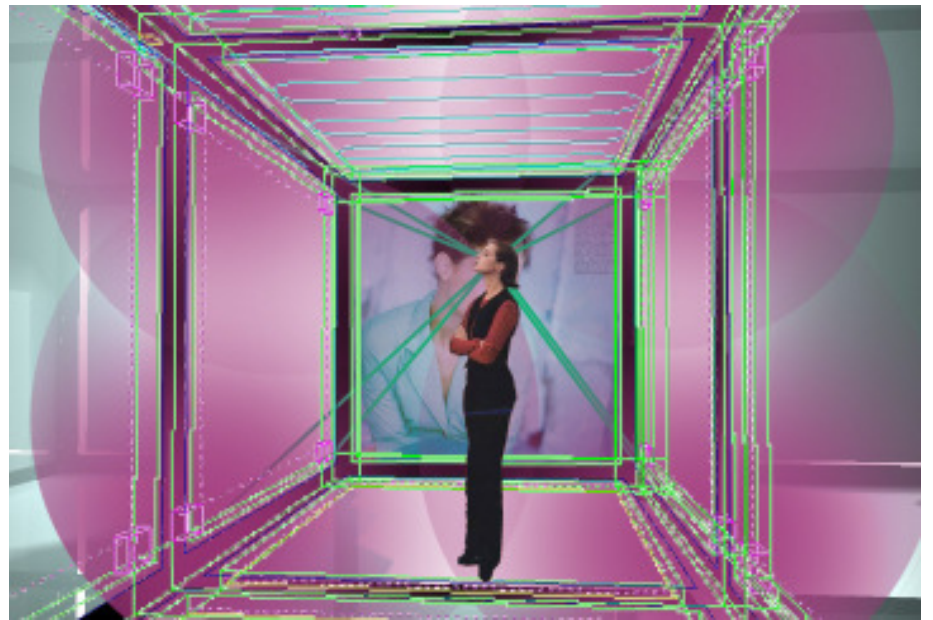
All inputs and outputs are hidden behind the panels so that the user experiences only the pure effect.
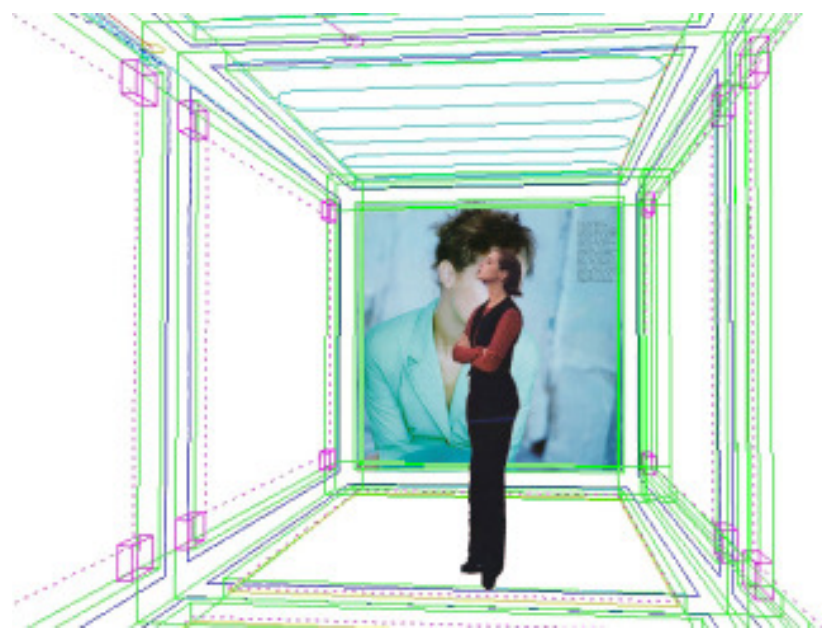
Even the shower avoids the object of a showerhead by cascading water between two panels in the ceiling.  The water then runs off the panels below into a drain located in the floor relief.  The water temperature you like is stored in your profile, so it starts out right.  Temperature adjustments are made by waving the hand in warm and cool control zones.
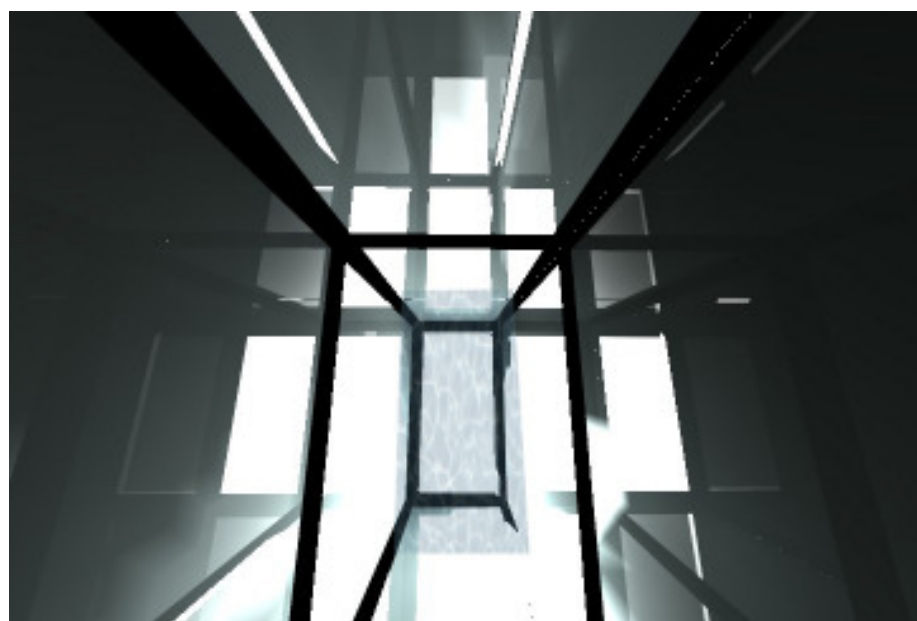
The hallway is a space between destinations in the building.  The minimal forms of the facility are multiplied to a stark lengthy corridor without a supporting effect.
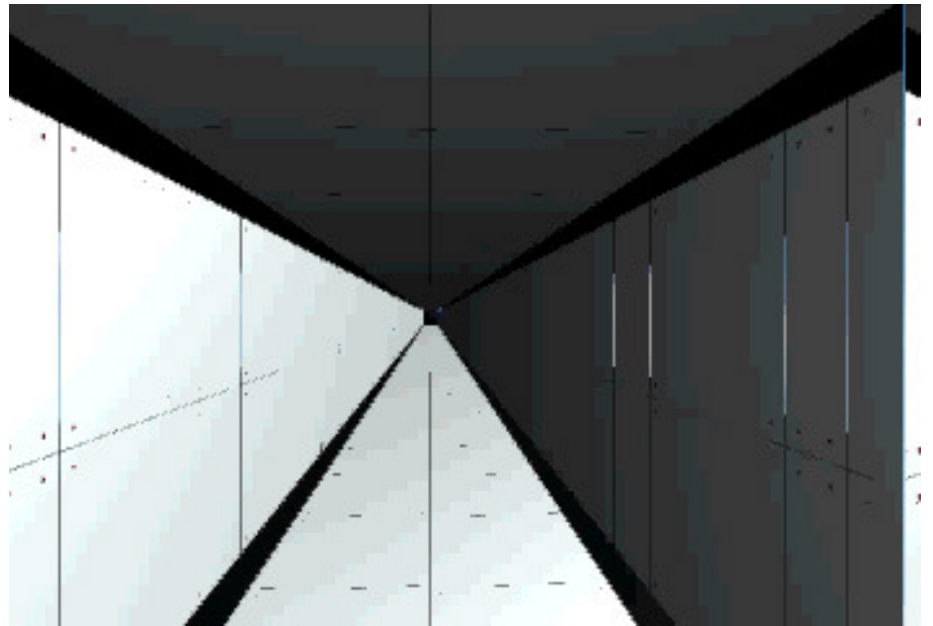
The lobby has minimal physical form, but accomplishes the tasks of check-in and meeting place through a media barrage on a large interactive screen
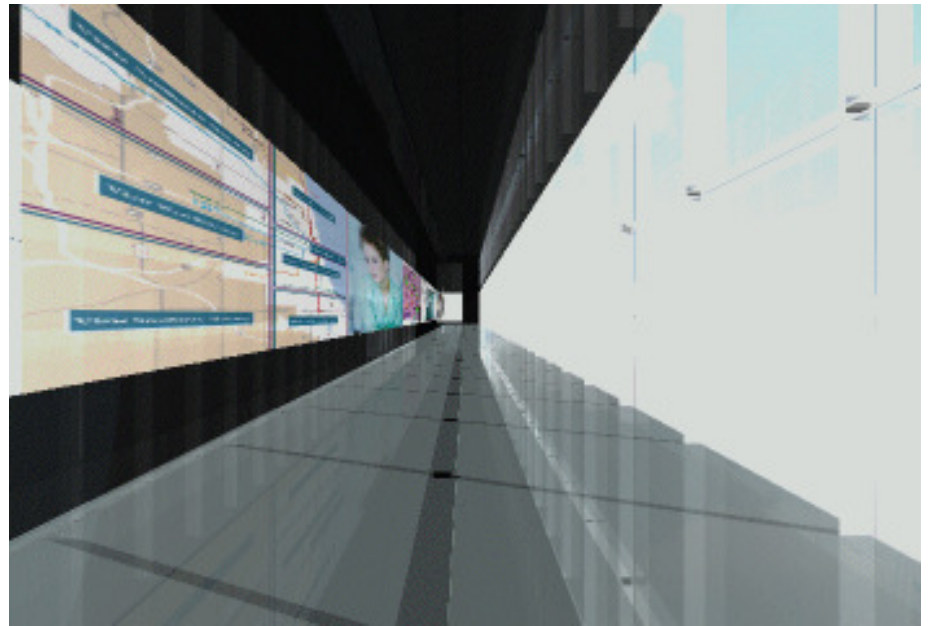
The self-animator animates our personal dreams to us through our senses.
The self-animator is the end result of total effect, of personalized utopia, of
seeing ourselves.

Insert receiver #887 in accordance with procedure #459002-A.

Remove and replace with part #9802210 (note - part #9802209 has been recalled).  Remove in accordance with procedure #71433-C.  Insert replicator in accordance with procedure #40031.

Remove and replace with part #7229.  Remove in accordance with procedure #71433-B. Insert replicator in accordance with procedure #40031.

Refill existing #6021 emitter with #9604 vial.

Begin phase 3 USDA nutrition supplement. Add emitter packet #0087, flavor spectrum CS-2.

Procedural outline for:  Carolyn Murphy
Enhancement type:  Cyprus Avenue Package

Prescribed by:  g-98.dl   Reviewed by:  w.till.ett

network

"The unit of order, instead of being buildings as it has been traditionally, is now the connective system."[41] The program of the modern building is defined by the systems needed. It is the objectification of systems that is architecture. Building type is irrelevant as this inherently describes activities rather than systems. It is now only the systems accessible which limits the possible uses. It is only the systems objectified that comprise architecture, and these are only menial. "In fact, the technological artifacts, the machines, are uninteresting in themselves. More important for the city are its effect: the atomization of information, the splintering of perspectives, the uncontrollable proliferation of "depthless" images... the immateriality of networks and systems that comprise the city in the late 20th Century"[42]

"Instead of conceiving of the urban fabric as a collection of building masses, systemic design treats it as a dynamic web of connections. Systems are conceived as able to grow and change incidentally without compromising the underlying order. Change of this sort is assumed to be a feature of modern life." [43]

Some examples of emergent object systems which exist now are: roads, utilities, subdivisions, fast food chains, ATMs, cellular towers, the internet, etc. let us take fast food chains as an example for now. We begin with one, within the existing system. This one must deal with circulation, utilities, communication, as well as preconceptions. After this one is added and we find what does and does not work, a second is added. Just by adding another we automatically have the potential for communication between the two. In fast food this communication comes in the form of similar form, similar signs, familiarity, the insurance of sameness between the two. Whether or not the two restaurants physically communicate, just by naming the second one the same name as the first, the second changes the system which the first is involved, and the perception of the first. A dynamic link is established in physical form, both spatially in between the similar restaurants, as well as perceptually. Imagine if the restaurants wish to communicate and a physical line is established between them, this furthers their connection. The physical link for this, of course, already exists via other systems, but the manifestation of this communication allows us to infer that communication occurred and "perceive" the link. The first takes on the changes that the second derived from the first, via the communication, as well as to physically express this communication. Thus, the second has thrown back a line to the generation before it to save the first as well as to provide interdependency, more stability, greater input of physical information, and network (familiarity) potential. Imagine now that we add a third wave of restaurants that has learned from the second generation. We now have a dynamic web of links. it may communicate with the first or second, as well as they may communicate with each other. The first and second change to accommodate the third and learn from what it derived from the first and second. Eventually the first can no longer adapt to the system that it began. It is the space in between which is the most adaptive to change, and which provides the ability for these dynamic links. When creating a network of objects, its precision lies in the differences between one structure and the next, between one space within that structure and the others.[44] The series of structures create and evolve a dynamically linked system of their own.                                      .

**It is less systems, smaller systems, invisible systems, which allow us to achieve the greatest effect while giving up the smallest piece of ourselves.** Satellite, radio towers, microwaves, light, sound, these give us the desired effect without clogging our reality with objects. **These are the most efficient system. They utilize the void as a medium rather than carving out their own chunk of it.** They are, in essence, **pure effect: the nullification of architecture.**

This dashboard locator provides general navigational information, as well as specific information regarding the location of the next zero|one facility relative to the viewer.  The locator utilizes GPS to position the user by calculating the difference between satellites.  The locator can provide many of the same services which the room provides, as it also has access to your profile via its remote data link.  The locator is the least material of a line of zero|one service products.  Be it a locator, a terminal, a room, or an entire building, architecture is the physical system needed to provide a service.
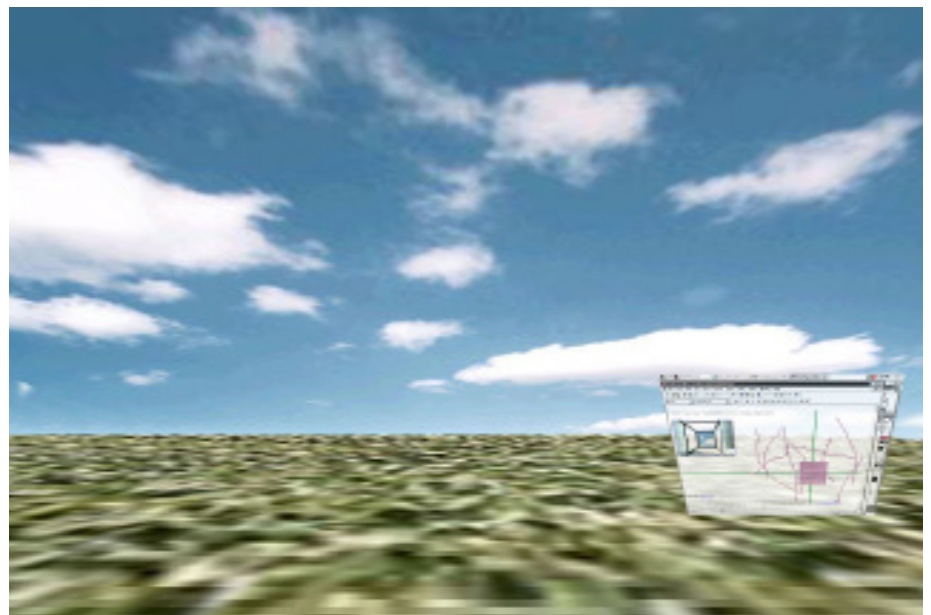
By calculating the difference between one facility and the next, the space in between can be minimized.  Architecture is a network, a system of objects which provides a service.  It is the difference in between facilities that provides the greatest potential for growth.  The system must emerge from existing constraints into a network of objects where the magnetism of the nearest service destination utilizes and overcomes the difference between objects.
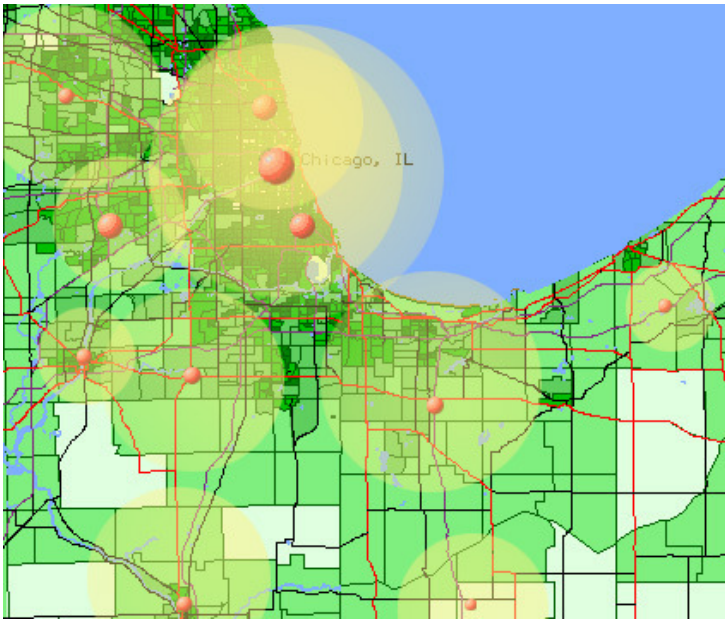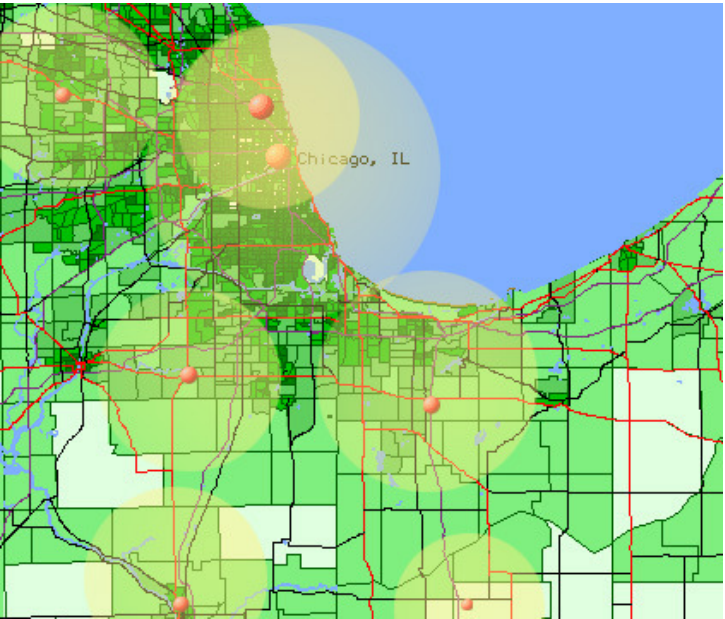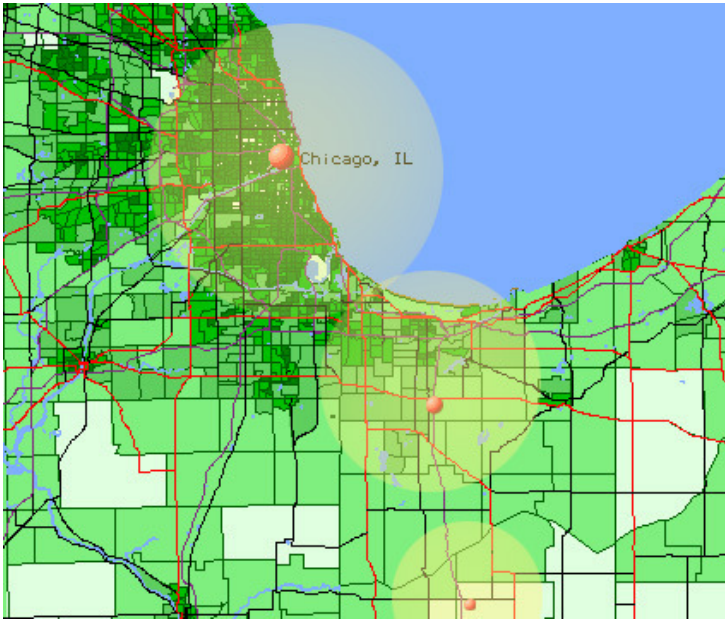
life

*"We'll keep silence to listen to our bodies.*
*We'll watch ourselves living.*
*The mind will fall back on itself to read its own history.*
*We'll play wonderful games of ability and love.*
*We'll talk a lot, to ourselves and to everybody.*
*Life will be the only environmental art."[45]*

**Minimal design makes the viewer aware of themselves**. Minimal design makes its own failure extremely evident. **The person within the room of nothing becomes the difference, the failure, the reality within the design**.

Architecture which is inhabited has failed because it has been degraded by reality, by function, by action, by time, by impermanence, by change. This is why architecture photographs never include people. Why white sheets are draped over furniture. Why drawings are more compelling than the built object.

"There's no need for shelters, since the climatic conditions and the body mechanisms of thermo-regulation have been modified to guarantee total comfort.
At the most we can play at making shelter, or rather at the home, at architecture."

"In Art - Art without problematics - is found the source of inexhaustible LIFE; through this source, if we are true artists, freed from the dreaming and pictorial imagination of the psychological domain (which is the counter-space, the space of the PAST), we may attain to eternal life, to Immortality."[46]

"The true painter of the future will be a mute poet who will write nothing but will recount, without speech and in silence, an immense picture without limits."[47]

For art to take on its life source, its magic ability to cast us into the void, it must forsake time, memory, prediction. Tzara (nihilistic dadaist), "Dada; every object, all objects, sentiments, obscurities, apparitions and the precise clash of parallel lines are weapons for the fight: Dada; abolition of memory: Dada; abolition of archaeology: Dada; abolition of prophets: Dada; abolition of the future."[48]

In order to truly inhabit the void, to truly experience space, flux, flow, the viewer must be cast into the material world with equally material thoughts and actions. "Freespaces are not idealized abstractions, but concrete, existential realizations. To inhabit them, one must be equally concrete in ones thoughts and actions. It is not merely a matter of responding to the material characteristics, of reacting, but of a direct engagement, requiring an initiative, amplified, rendered forceful by a confrontation with "useless" space."[49] It is within this realm, a realm of action and not reduction, of perception and not codification, of existence and not essence, that our soul is felt as it is, part of the continuous flux, flow, energy of an utterly physical, and temporal world. "The soul can only reveal itself through direct action."[50]

Art is the ability to look at life as new, fresh, changing every moment as if looking at it for the first time. It is the ability to awaken to the environment and remain naive, relieve all preconceptions.[51] It is a state of constant

astonishment and awe. "My art would be that of living. Each second, each breath, is a work which is described nowhere, which is neither cerebral, nor visual; it's a sort of constant euphoria."[52] A state without definitions, a perception of life, an understanding of flow, of void, of now: art must defy its own boundaries, its own definitions, for art is concerned with forcing us into this perception throughout our lives. Within the Dada event, "the violence, the informality, and the strenuous activity of these events were deliberately cultivated in order to bridge the gap between art and life, if not to destroy art altogether."[53] Klein echoes Duchamp in his desire to rid the world of art's definition and live life as art: "Lets forget art altogether"[54]

I do not believe in architecture,

I do not believe in design,

I do not believe in technology,

I do not believe in objects.

I believe in life.

I believe in humanity.

I believe in reality, and that it will always be infinitely more interesting than design.

I believe that we must inhabit the void in order to continue our belief that we are non-void.

The void of circulation, the fractured space, the rhythm between the forms, is the nothing which unites us, the empty sea shared by humanity; not the deep root of Jung's collective conscious, not the magic synthesis of modernity, not the topical connections of heterotopia, but that which is in between, which is leftover, which is, has, and always will be humanity's common physical realm.

Malevich wrote, "I have conquered the pale depth of the colored sky, I have detached its color, put it in a creative sack, and tied the knot. Aviators of the future, fly! White, free and endless, infinity is before you."[55]

It is life which contrasts with a minimal design.  The person becomes the difference, the failure, the reality within the design.

This is a freedom. It allows you to free your self from objects.  Free your self from architecture.  Free your self.  This is the perfect place to listen to music, to eat Chinese food, to throw your clothes on the floor, to sit and look out at the sky.  The viewer's life activities are enhanced by an awareness of the present, and of themselves, non-void within the void.
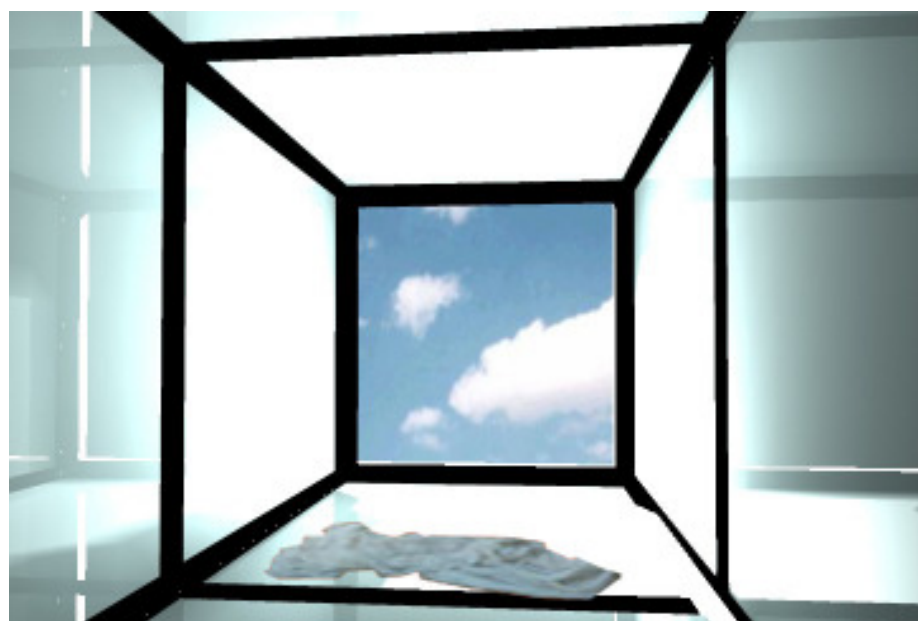
It is like living in a museum,
in which life is the art.

technical systems

The 4' panels have a 4" wide by 2" deep relief at all intersections of wall, floor and ceiling planes.  In addition to the further dematerialization of the room, this detail allows for physical connectors (objects), such as power or data outlets, to be hidden in the relief behind the 2" overlap of the panel.  The relief is a glorified bus duct that can provide physical connections anywhere in the room (such as to a laptop or appliance).  This bus duct is also the data and power line for the systems embedded in the room (speakers, LCD monitors, radiant heat control, sensors, and lighting).  This provides a backbone for the computerized integration of all systems.
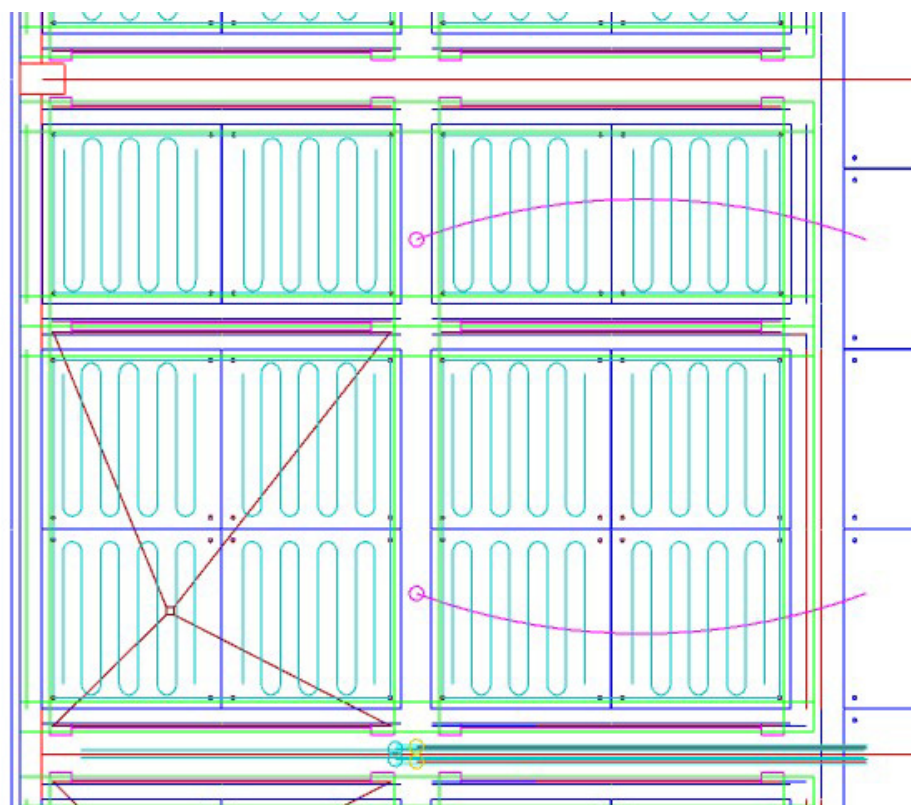
Sensor

Panel

Data

Power
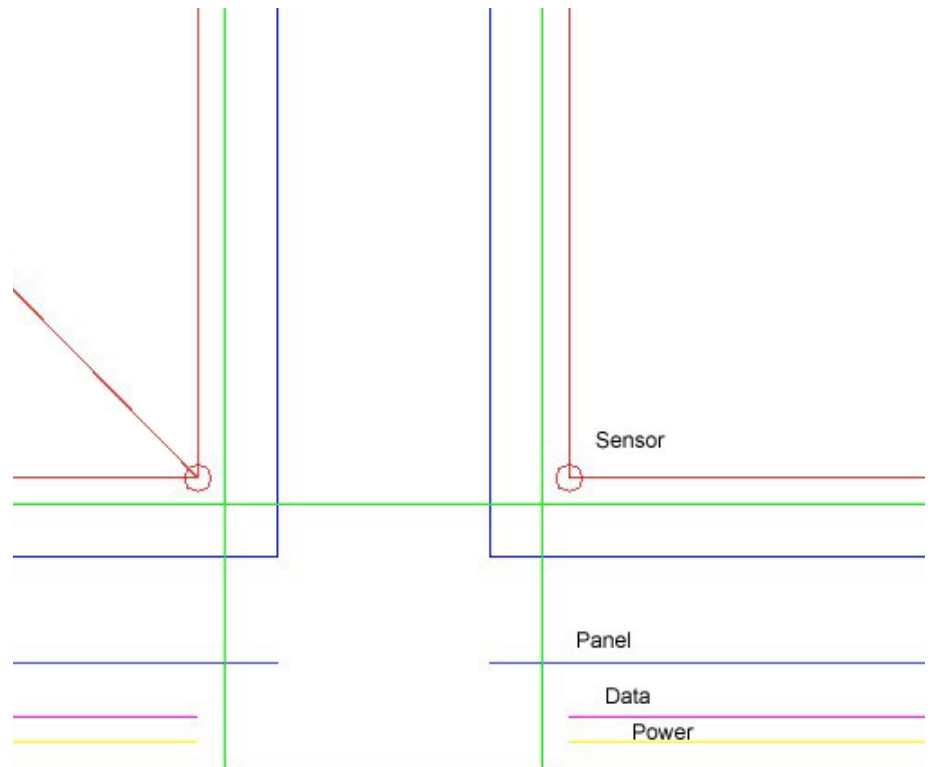
The room is comprised of 4' fiberglass panels, which are held in place by countersunk bolts (the same detail as the butt glazing on the curtain wall). This provides a flush surface without objects such as bolt heads.  The 4' size and bolted connection of these panels allows easy access to the systems behind the panels, as computer integrated system require frequent updates.
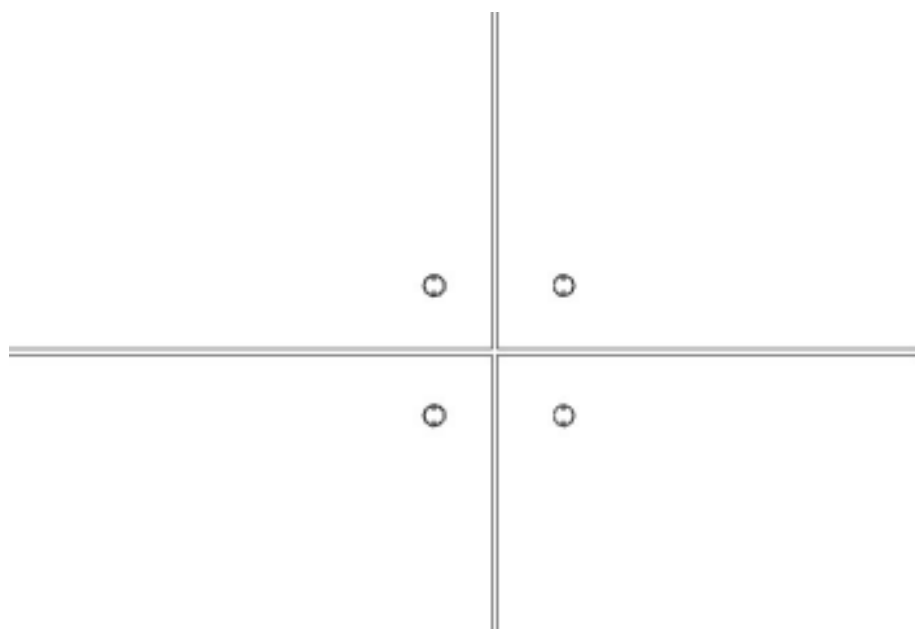
The actual structural system uses relatively low-tech technology, because it can not be seen.  OWSJ were chosen in order to minimize floor height (to 12') by running systems through the open webs.  The owsj and beams are an approximate 24", with an 8" concrete slab on a 3" steel deck.  The curtain wall is comprised of butt glazing, utilizing the flush stainless steel bolts.
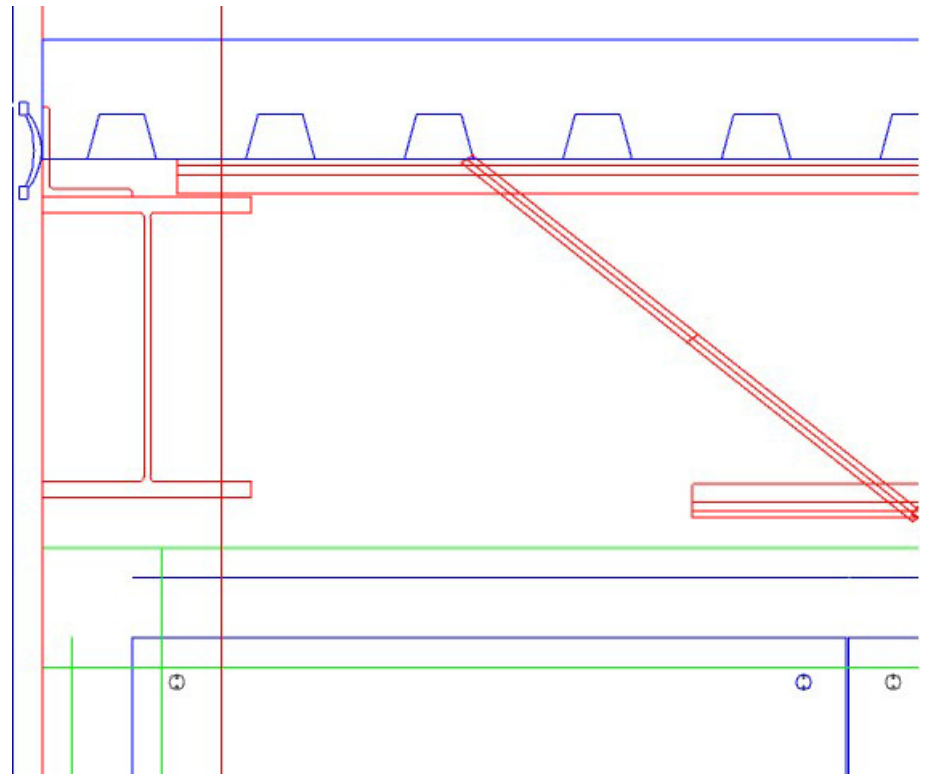
The room plan is based on an 8' module comprised of four 4' panels.  With the relief this gives an overall wall to wall (and ceiling to floor, as it is a cube) dimension of 8'8".  The cube is repeated twice in each room.   Two half cubes make up the bathroom (shown at the top of the plan).  Notice that the radiant heating coils have been broken down into the 4' module in order to specifically heat or cool the area of the room where the occupants are.

The fiberglass panels are reinforced with a conductive metal wire, which also allows for a signal to be applied to them.  Currently sensor technology developed at MIT requires that a harmless low-frequency (50 Khz), low-voltage (10 volts) RF (electro-magnetic) signal be applied to the panels which the viewer walks on.  This signal is then broadcast through the viewers body, effectively turning the viewer into a transmitter which broadcasts immediate information of their physical selves.  The signal is then picked up by the pickup antennas (or sensors).  A computer then analyzes the signals for gestural characteristics. The sensors are placed at the outside corners of the 8' module on both walls.  This allows the fish sensors to place the occupants within three dimensional space.
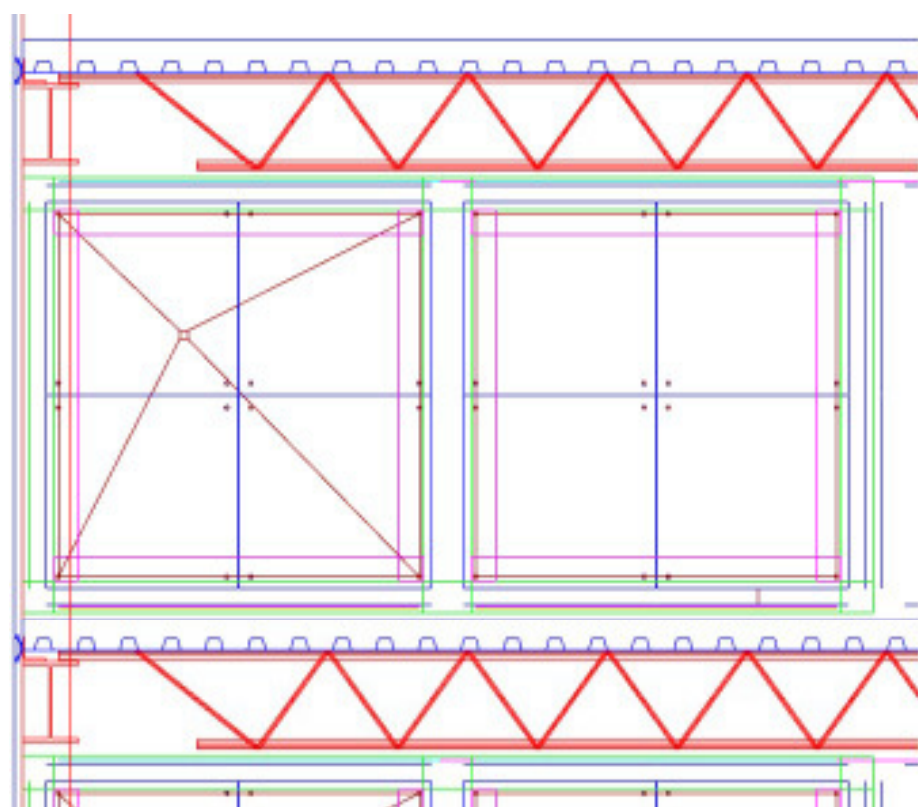
The curtain wall butt joints aligns with the seam of the four foot glass monitor panels.  The interior panels are supported by structural glazing which is placed between the flush room monitor surface and the flush exterior curtain wall.  The monitors utilize LCD technology, allowing all light through when turned off, but can be utilized as a monitor, sun-shading, or privacy device when turned on.
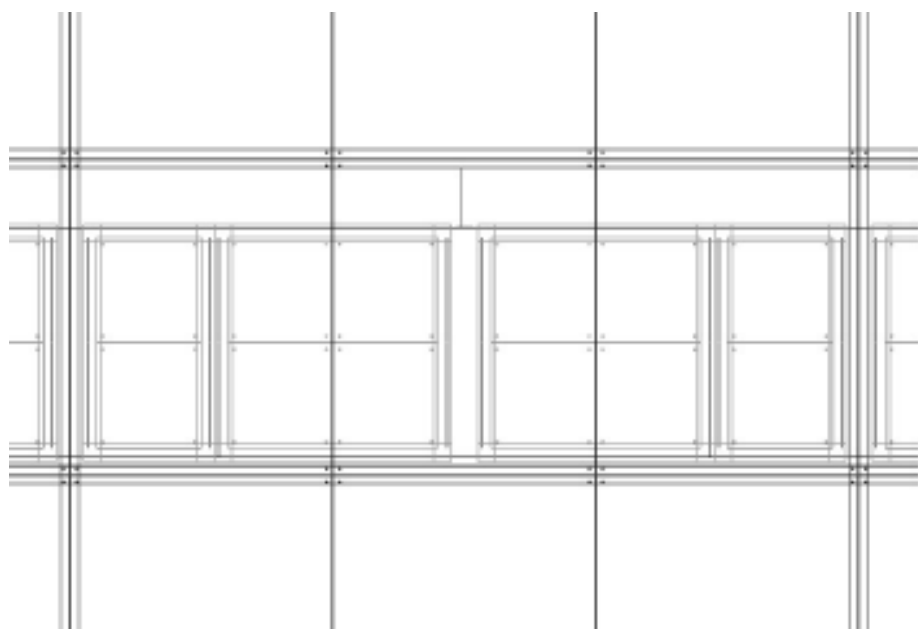
The rooms are placed back to back, bathroom to bathroom, to minimize vertical shafts and wall space and enable a sharing of service lines.  They are also stacked on top of each other through the building to the bottom floors.  Entry to the rooms is through an automated end panel which raises up by means of a motorized track hidden in the room's interior relief.  The hall also utilizes the removable panels for ease of access to systems.
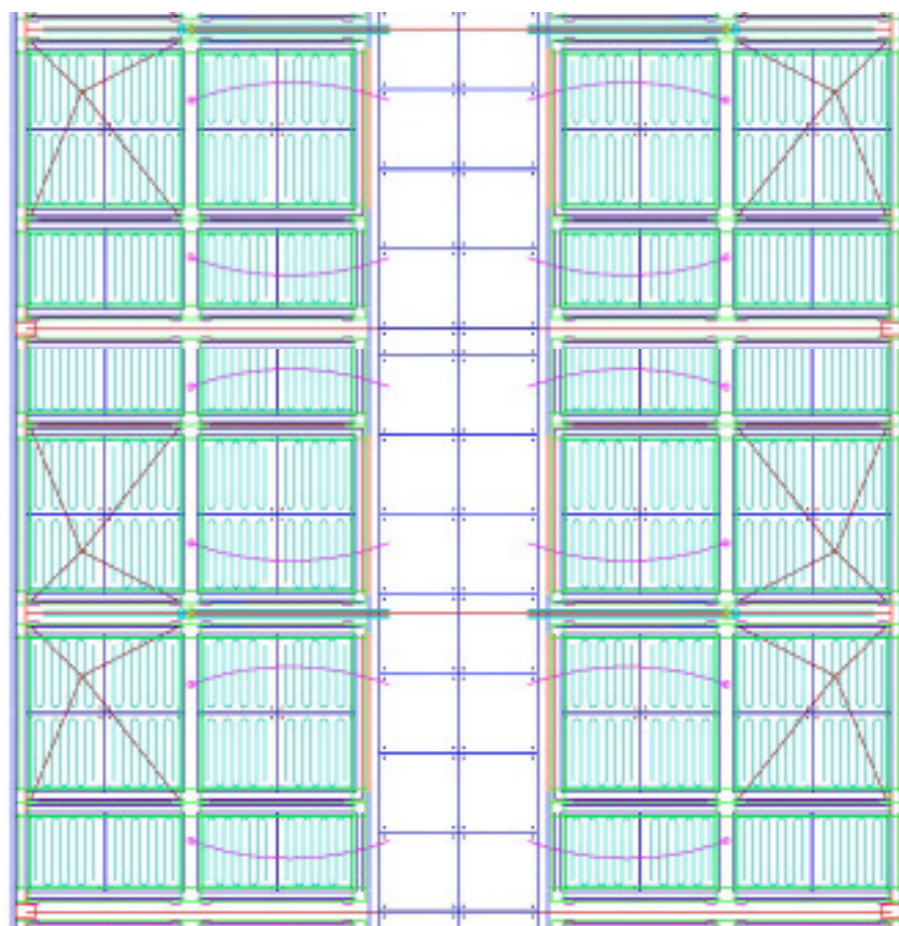
The column bay is 30' by 45', with owsj spanning 45' at 15' on center. Thus the 8" concrete slab spans 15', with the 3" decking running perpendicular to the joists, for structural reason, but has the additional benefit of allowing wiring to be run the length of the building to the vertical service shafts located at both ends. The hallway ceiling and floor serves as the main horizontal distribution.
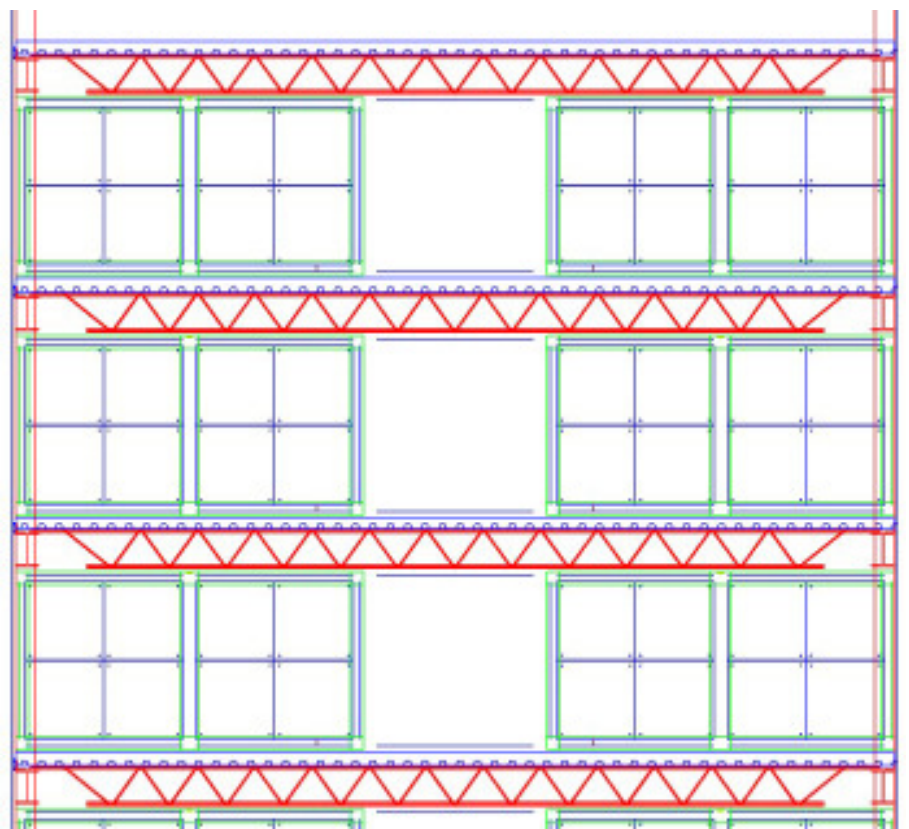
The typical floor plan is straightforward.  Exit stairs and public elevators are located at both ends.  The service rooms are equipped with service elevators and vertical services such as laundry and garbage chutes.  The horizontal distributions run to the vertical service shafts located at the edge of both ends of the floor plans.
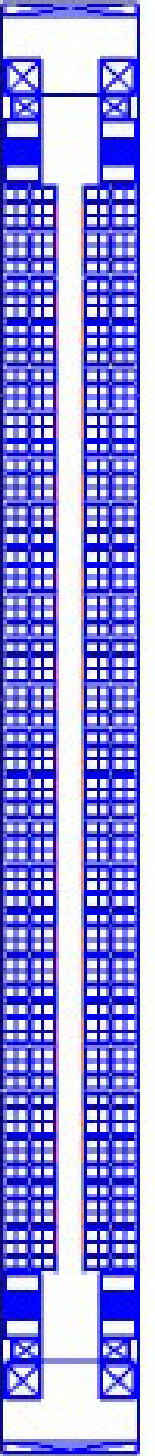
The lobby is double-height with the long, large check-in screen.  This screen is also comprised of the 4' LCD monitors, which are integrated by the computer to produce large images.  Notice the lack of the front desk… the check-in screen replaces the need for receptionists to be present at this location; perhaps it replace the need for the receptionist.
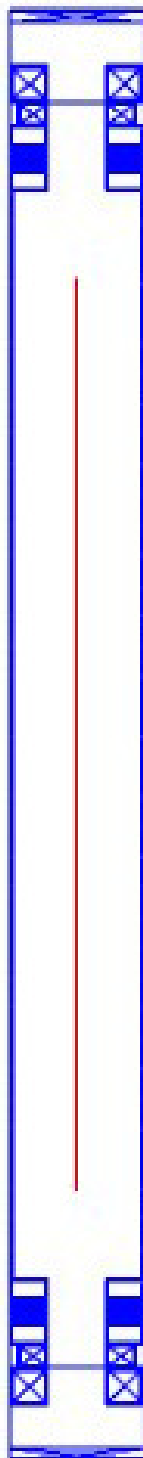
The curtain wall is composed of 10' x 12' butt-glazed glass panels.  The overall building is kept aesthetically simple, avoiding outside referral.
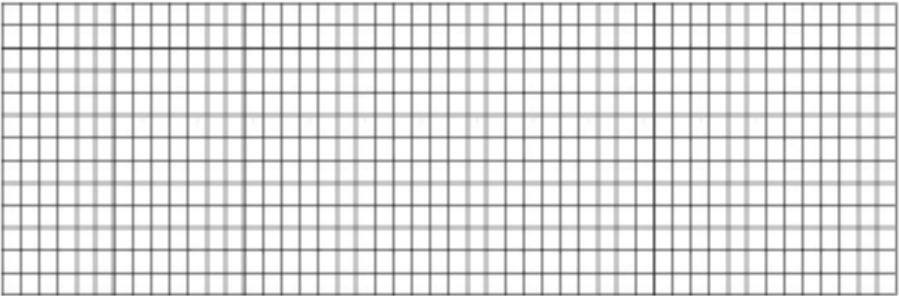
This rendered elevation shows the blank flush elevation and simple form with which this object penetrates the void.

This building is located at the Merrilville exit off I65.  It aligns itself with the
N-S flow of traffic on I65.  The primary entrance into the parking lot takes
circulation near the building, providing a good glimpse of the lobby screen
and re-aligning circulation with the N-S axis of the building.
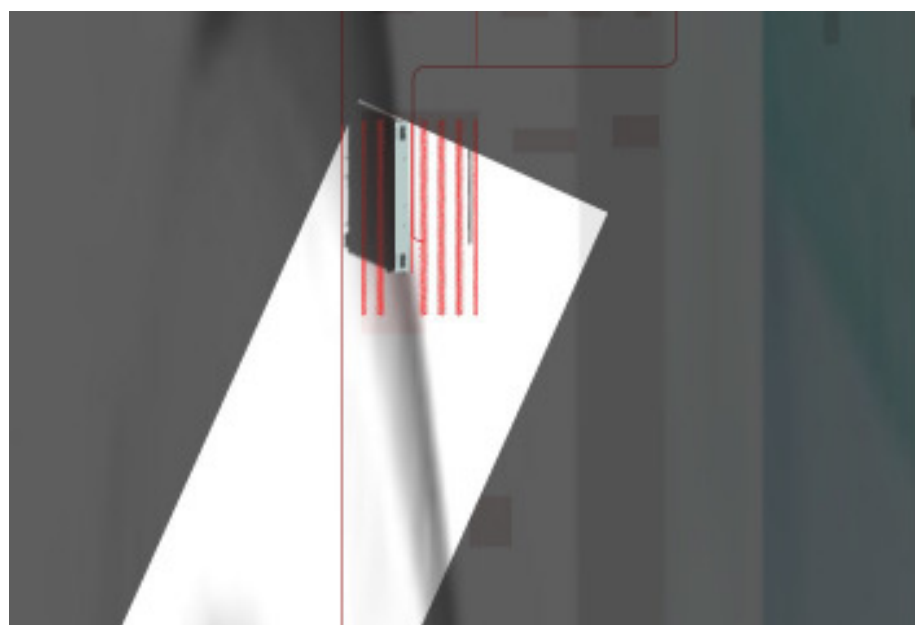
**endnotes**

[1] Jean Baudrillard, "The Ecstasy of Communication," *The Anti-Aesthetic: Essays on Postmodern Culture,* ed. Hal Foster (Port Townsend, Washington: Bay Press, 1983) 130.

[2] Roland Barthes, "The Death of the Author," *Image-Music-Text* 144. "By entrusting the hand with the task of writing as quickly as possible what the head itself is unaware of (automatic writing), the image of the author is diminished."

[3] Denis Hollier, *Against Architecture: The Writings of George Bataille* (Cambridge: The MIT Press, 1989) xiii, 47. Gary is a sacrifice. There is no religion without sacrifice. There is no architecture without death. There is no beauty without blood. (Hollier xiii). What is most amazing about Gary is that is a gaping wound, a visible casualty. No attempt has been made to cover up the crime. "Society covers up the site of the crime with discreet monuments to make it be forgotten. Architecture does not express the soul of societies, but rather smothers it." (Hollier 47).

[4] Baudrillard, "The Ecstasy of Communication" 130-131.

[5] Massimo Cacciari, Architecture and Philosophy: On the Philosophy of Modern Architecture (New Haven: Yale, 1993) 199.

[6] Jean Baudrillard, *America* (New York: 1988) 17.

[7] Baudrillard, *America* 17.

[8] Collin Rowe and Fred Koetter, "Collage City," *Theorizing a New Agenda For Architecture: An Anthology of Architectural Theory 1965-1995,* ed. Kate Nesbitt.(New York: Princeton Architectural Press, 1996) 268.

[9] Paul Virilio, *Pure War,* qtd in Stan Allen and Marc Hacker, "Scoring the City: The Hollargraph," *The London Project* (New York: Princeton Architectural Press, 1988) 7.1. "The city was the means of mapping out a political space that existed in a given political duration. Now speed- ubiquity, instantaneousness - dissolves the city, or rather displaces it, in time. We have entered another kind of capital which corresponds to another kind of population. We no longer populate stationariness (cities as great parking lots for populations), we populate the time spent changing place, travel time."

[10] Rowe and Koetter, "Collage City" 284. The city is the result of these objects' conflicting interests.

[11] Nan Ellin, *Postmodern Urbanism* (Cambridge: Blackwell Publishers, 1996) 189. "As long as architects and planners seek technical and creative solutions to social problems in pursuit of progress, they continue to pursue the modern project."

[12] David Bohm qtd. in Jachna, "Appendix," *An Evolutionary Architecture.* Frazer, John ed. (London: Architectural Association, 1995) 117.

[13] Hollier 71-73. Simple beings have no right to being because they have no identity, they do not realize they are being. Complex beings have no right to being because they have an identity, which necessarily separates them from the world, from being. This is what Bataille terms the Labyrinth. It is our attempt to become beings, to straddle the line and both be and become at the same time which is what we continually strive for. But it is impossible.

[14] Hollier xii.

[15] **Art is the realization of this now.** Art is being. Art is perception. Art is not the object. Art does not facilitate thought; it only facilitates apprehension. Art *allows* us to be by depriving us of meaning and submerging us with experience. Music is a great example of art. Life can be art to the extent that we force ourselves to give up thought and meaning and embrace direct perception.

[16] Bergson qtd. in Mary Cleugh, *Time and Its Importance in Modern Thought* (Oxford: Oxford Press, 1979) 112.

[17] Alan Watts, *Zen: the Eternal Now,* recording, New York, 1973.

[18] Bergson qtd. in Stephen Kern, *The Culture of Time and Space 1880-1918* (Cambridge: Harvard University Press, 1983) 26.

[19] Barthes, "The Death of the Author" 145.

[20] Adolf Loos, "Architecture," *The Architecture of Adolf Loos*, ed. Yehuda Safran (London: Arts Council of Great Britain, 1985) 104. "Thus I ask: why is it that every architect, whether good or bad, desecrates the lake? The farmer does not desecrate it, neither does the engineer, or he who draws deep grooves in the clear surface of the lake with his ship. They create in a different way. The farmer has marked out the spot from which the new house is to rise, and has excavated the earth for the foundations. The mason appears.... And while the mason lays brick upon brick, stone upon stone, the carpenter has taken up his position next to him. The strokes of the axe make a cheerful sound. He builds the roof. What kind of a roof? A beautiful one or an ugly one? He does not know. It is a roof!"

[21] Jean Baudrillard, *Simulacra and Simulation* (Ann Arbor: The University of Michigan Press, 1994) 12.

[22] Plastic surgery is a choice for design.

[23] Koolhaas, *S,M,L,XL* 969.

[24] Baudrillard, *Simulacra and Simulation* 8.

[25] K. S. Malevich, *Essays On Art: 1915-1933*, vol. 1, ed. Troels Andersen (London: Rapp & Whiting, 1968) 39.

[26] Cacciari 204.

[27] Jean Baudrillard, *The Evil Demon of Images* (Sydney, Australia: Power Institute of Fine Arts, University of Sydney, 1988) 41.

[28] Michael Graves, "A Case For Figurative Architecture," *Theorizing a New Agenda For Architecture: An Anthology of Architectural Theory 1965-1995*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996). 87.

[29] Ada Louise Huxtable, *The Unreal America: Architecture and Illusion* (New York: The New Press, 1997) 115. Eco suggests that the reproduction corrupts the original work. However, Eco stops short of suggesting that the reproduction of ourselves corrupts ourselves. For example, Eco explains how a Van Gogh painting has been reproduced by a wax museum in three dimensions complete with chairs, bed, small paintings, and the tormented and disease infested Van Gogh. But Eco does not discuss how the original painting was also a reproduction: a distorted reproduction of reality. Does not the reproduction of reality corrupt reality? (Umberto Eco, "Travels in Hyperreality," *Travels in Hyperreality: Essays* (New York: Harcourt Brace Jovanovich, 1986) 20).

[30] Hollier 32.

[31] Frampton qtd. in Kate Nesbitt, "Introduction," *Theorizing a New Agenda For Architecture: An Anthology of Architectural Theory 1965-1995*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996) 440.

[32] "The birth of the reader must be at the death of the author." Barthes, "The Death of the Author" 148.

[33] Barthes "The Death of the Author," 147.

[34] Hollier 55.

[35] Tafuri qtd. in Loos "Architecture," 84.

[36] Schulze, Franz *Mies van der Rohe: Critical Essays*. (Cambidge: The MIT Press, 1989) 13.

[37] Gevork Hartoonian, Ontology of Construction: On Nihilism of Technology in Theories of Modern Architecture (Cambridge: Cambridge University Press, 1994) 72.

[38] Baudrillard "The Ecstasy of Communication," 127.

[39] Hollier 72.

[40] Pawley qtd. in Nan Ellin, *Postmodern Urbanism* (Cambridge: Blackwell Publishers, 1996) 111. "In a sense choices made by the peoples of the West – for the private car and against public transport, for suburban life and against urban or rural community, for owner occupation and against tenancy, for the nuclear and against the extended family, for television and against the cinema and the theater, for social mobility and against class solidarity, for private affluence and against community life, for machine politicians and against charismatic leaders, for orgasm, and against conception, for eroticism and against reproducation, for pollution and against regulation – all these are choices in favour of privacy, in favour of individual freedom, in favour of anonymity, but against the very idea of community."

[41] Wayne Attoe and Donn Logan, *American Urban Architecture: Catalysts in the Design of Cities* (Los Angeles: University of California Press, 1989) 12.

[42] Allen and Hacker 7.2.

[43] Attoe and Logan *American Urban Architecture: Catalysts in the Design of Cities*, 10.

[44] Lebbeus Woods, *Anarchitecture: Architecture is a Political Act* (New York: St. Martin's Press, 1992) 16.

[45] Superstudio qtd in Colin Rowe and Fred Koetter, *Collage City* (Cambridge: The MIT Press) 44.

[46] Yves Klein, Institute for the Arts, Rice University, *Yves Klein: 1928-1962, A Retrospective* (New York: The Arts Publisher, Inc., 1982) 233.

[47] Klein 218.

[48] Dickran Tashjian, *Skyscraper Primitives: Dada and the American Avante-Garde, 1910-1925* (Connecticut: Wesleyan University Press, 1975) 10.

[49] Woods 16.

[50] Dadaists' belief, *Europe After the Rain*.

[51] Tashjian x.

[52] Duchamp, *Europe After the Rain*.

[53] Tashjian 12.

[54] Klein 231.

[55] Malevich qtd in Klein.

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