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**AGENCIES IN ARCHITECTURAL BECOMING –  
INTERMEDIAL AND CROSS-AESTHETICAL TRANSPOSITIONS**

How can different aesthetic practices inform and challenge each other? This project addresses the architectural drawing as a process articulating spatial thinking. It inquires agencies in architectural becoming through operational drawing. Through iterative series the project investigates how intermedial and cross-aesthetical transpositions work as an operational resource in the architectural process. This investigation operates a transition between medial forms of articulation to incept new forms of spatial construction.

Aesthetic practices, and the media they deploy, produce relations and events. The project examines how the specific media of text, drawing and photography articulate relations and events, and how the act of translation contributes to reformat time-space configurations.

The investigation is premised on the identification of a set of specific medial parameters. For the text: enunciation and scene; for the analogue drawing: layers and transparency; and for the photograph: framing and light. The textual inquiries situate the work, based on a literary text, and on a reflection upon its relations to other media. Focus is on the relationships between structuring parameters, and on how the text establishes a contextual situation.

The subject of the drawing is derived from the text as the contextual framework of the drawing, not defined as a geographical place, but as a space of material and immaterial structures. The purpose is to investigate how the drawing as a relational diagram in interaction with the photograph enables a juxtaposition of heterogeneous topologies: social, spatial and temporal relations.

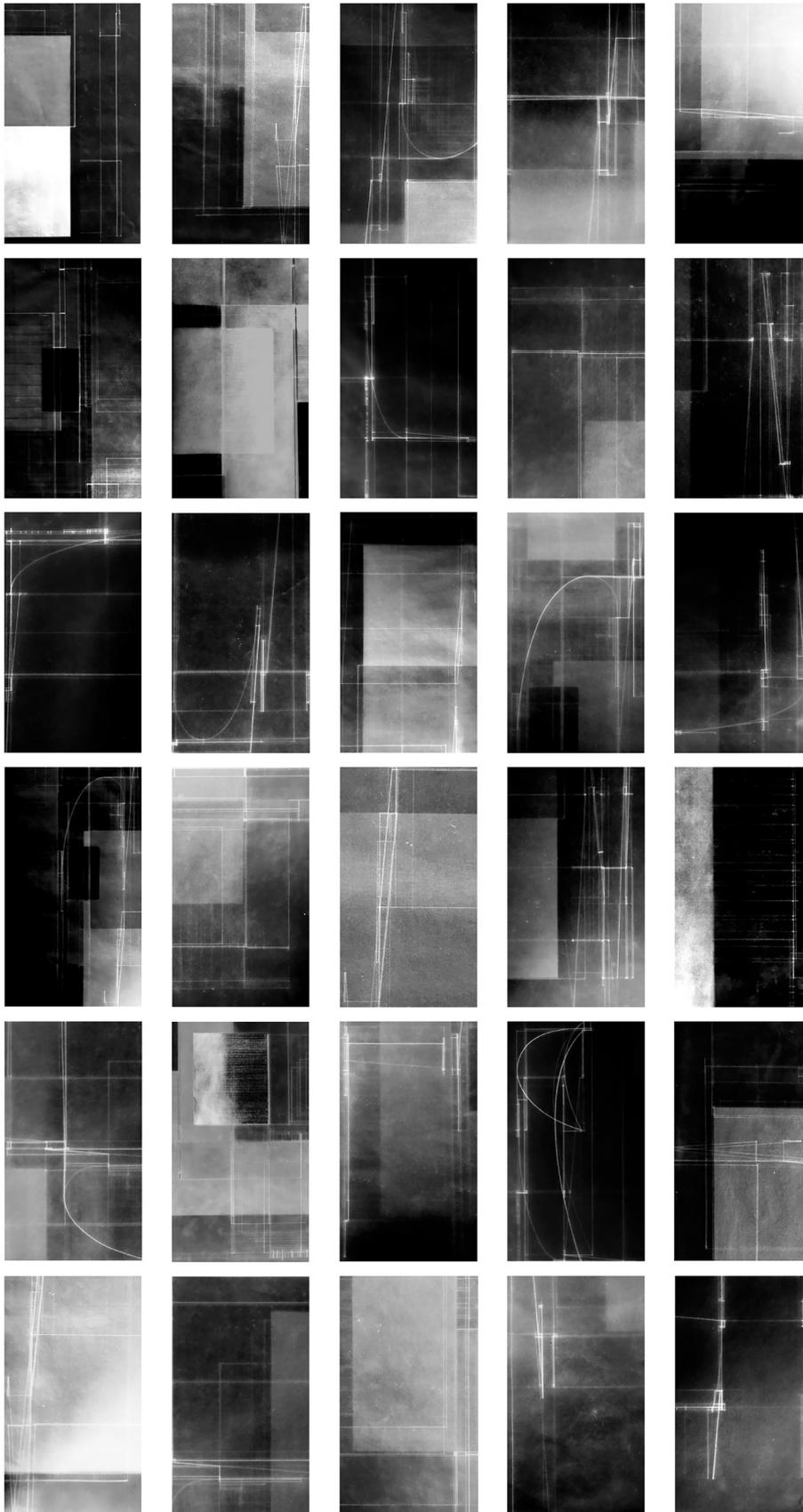
The photographic series has the drawing as its object and investigates how montage of photographs enact relations and events. Based on the process of the analogue drawing and its successive layering, a series of photographic fragments of the drawn plan is presented. The series explores the initial textual act: the variance of what is experienced and what is experienced through.

The project develops this material to inquire how medial affordances configure events based on different sets of relations. The generative logic of the differences propels the process by exploring the different modes and powers of significance imbuing each medium, questions of both temporality and spatiality, matters of time, space and place are at work.

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Agencies in Architectural Becoming – Intermedial and Cross-aesthetical Transpositions



### Agencies in Architectural Becoming – Intermedial and Cross-aesthetical Transpositions

The presented work is part of an ongoing practice-based research. It consists of two related elements: 1. a recent investigation of intermedial and cross-aesthetical transpositions, and 2. the preparation of a PhD-project based on this material.

1

The artistic investigation has the working title *You Wouldn't Have Known Her*.

"You wouldn't have known her, you'd have seen her everywhere at once, in a hotel, in a street, in a train, in a bar, in a book, in a film, in yourself, your inmost self..." So they go, the opening lines in Marguerite Duras' 1982 book of prose, *The Malady of Death*. Opening a possible time and space within a specific textual situation, they evince the possibility of every imaginable time-space.

The investigation is premised on the identification of a set of specific medial parameters. For the text: enunciation and scene; for the analogue drawing: layers and transparency; and for the photograph: framing and light.

The textual inquiries situate the work. They are based on Duras' text, and on a reflection upon the text's relations to other media. Hence, the relationships between structuring parameters, e.g. exchanges between personal, auctorial and meta-commenting levels, and textual and para-textual syntaxes are investigated. These investigations focus on how the text thereby establishes a contextual situation. The text constitutes a field of time-space through the relations of the pronouns that work as agents causing a movement, and through the events driven by the relations.

The subject of the drawing (the plan) is then derived from the text; the text is the contextual framework of the drawing. This context is not defined as a geographical place, but as a complex situation - a space constituted by a manifold of material and immaterial structures - which instigates the focus of the drawing as a relational diagram, a map of relations between forces. Every photograph emerges from a relational encounter. The purpose is here to investigate how the drawing in interaction with the photograph enables a juxtaposition of heterogeneous topologies: social, spatial and temporal relations. Working with transparent layers, the time-space of the drawing is developed through the horizontal order of the plan, informed by the events and relations of the context, and the movement within the vertical layering. That entails a re-establishment of the horizontal order, a correlation of the plan and the contextual set of relations.

The photographic series has the drawing as its object. The photograph as incision in the world functions as a singular event. The project investigates how assemblages of photographs distributed in montages enact relations and events. Based on the process of the analogue drawing and its successive layering, the project presents a series of photographic fragments of the drawn plan. The series works as another act of translation, bringing new meaning to what is no longer represented as a whole. The series thus explores the initial textual act: the variance of what is experienced and what is experienced through. The photograph here works as an incision in the layered drawing, and together these incisions form the montage: a continuity with an intrinsic discontinuity - a new gathering or reenactment of sets of relations - another time-space modulation.

In each medium a new place is revealed, and here 'place' is not a matter of metric sizes, as much as a set of relations. A new situation. It is, however, in the transitions between them the medial affordances become generative as time-space modulations.

All the phases of this process, within the different media, can be considered consistent in themselves, but there is also a desire to consider them as *related*. The awareness of the medial differences and their interference permits a return to each stage of the process, not as a distant trail, but as situations, as a fall through them, and as new constellations of appearance. New spatial constructions.

2

The PhD project investigates the potential of reflexive processes in the creative practice of architecture. It addresses the architectural drawing as a transformative drawing practice and examines the processes of time-space modulation it entails. The project inquires agencies in architectural becoming through operational drawing derived from the artistic work presented above. The purpose is to operationalize these inquiries in a didactic practice. Thereby the questions are posed: how can different aesthetic practices inform and challenge each other? And, how can a reflexive learning be ensued from the creative practice?

Aesthetic practices have distinct modes of expression, generated through their particular material articulations. This means, according to Deleuze, that any articulation is always already engaged in and inseparable from its specific mode of expression. Aesthetic practices differ in agency - in media, techniques and technologies; therefore, a concern - a *problem* - can be shared, but it materializes in different ways when it is treated within different disciplines. By identifying specific medial affordances and modes of expression, this project explores the importance of the discontinuities that arise in the process due to medial shift.

The project is based on four theoretical assumptions that are relevant to the inquiries, pertaining to 1<sup>st</sup> drawing, 2<sup>nd</sup> mediality, 3<sup>rd</sup> translation and 4<sup>th</sup> topology.

*Architectural drawing as reflective, producing medium.* The project is based on theories of the architectural drawing as cartography, notation system, and as a diagram relating to its object through operational equality. This is aimed at investigations of the transformative drawing practice, i.e. how the drawing works as a trans-medial translational form and how the translation works back in the drawing.

*Mediality as affordance.* Any photograph refers back to a photographic situation, which is reflected in the relations of the photograph, says Azoulay. The photographic situation is constituted by the relationship between the event initiated by the photographer and the object of the photograph, and the event encompassing the object of the photograph and the spectator. The hypothesis is that this insight applies generally to the way in which medial affordances generate significant relations. Thus, it is necessary to investigate how medial affordances configure events based on different sets of relations.

*Translation as a dynamic chain passing through different formats.* Architectural becoming in the transformative drawing practice is a process of translation encompassing differences as vehicle for transformation. The translation transforms medial properties and influences the organization of relations and events. In this project, focus is the function of translation between text, drawing and photography.

*Becoming as topological movement.* The topological process is defined by operating through a transformation of experiences, relations and events that create possible new situations through a material without reducing it to representation. This also forms a methodological framework for the project, as the transformative drawing practice is addressed as a topological process that articulates spatial thinking. The topology thus refers both to the inquiry process and to the imagination of actual time-space that can contribute to meet the societal challenges facing the architecture, and create innovative architectural proposals.

On this backdrop, the hypothesis is that there is a reciprocity between agencies in architectural becoming and the learning ensued from the creative process: that aesthetic practices are imbued with a didactic potential to strengthen the reflexive process of creation. The project aims to contribute to create knowledge of this potential to articulate an aesthetic didactic and develop reflexive methods.

Montage of photographic fragments, *You Wouldn't Have Known Her*, MZ