

What counts as philosophy's *Being* and *Becoming* or physic's *Movement* and *Rest*, might be compared with architecture's *Mobile* and *Immobile*. They are two of its most inner conceptions forming one of its major devices. They are a pair of opposites, a bi-functional entity producing energy and negotiating between its poles – architectural objects are charged with both of them, each in its very own way.

The 'Mobile Yet Immobile Series' was a sequenced research constituting the core of Daedalus Observatory's activities.

The investigation sought to approach both horizons – to observe and to speculate extensively on a present *Mobile* and *Immobile* character, separately yet inevitably entangled.

This is our final Volume. (Vienna, 2020)

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“MAYBE LIFE IS JUST ANOTHER GREAT CONCEPT LIKE SPACE AND TIME, RANGED IN THE CATEGORY OF THE POSSIBILITY.” (FRIEDRICH HEBBEL 1759, DIARY-ENTRY) THE DAEDALUS OBSERVATORY IS LOOKING OUT TO SEE THEM, CONTEMPORARILY – NOT JUST TO REGISTER, BUT TO GET IN TOUCH!

THE DAEDALUS OBSERVATORY IS A SPACE FOR ARCHITECTONIC RESEARCH ON THE »MOBILE« AND »IMMOBILE« FOUNDED AT THE DEPARTMENT FOR ARCHITECTURE THEORY AND PHILOSOPHY OF TECHNICS AT THE VIENNA UNIVERSITY OF TECHNOLOGY. IT WAS FOUNDED BY GEORG FASSL.

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How to see (almost) anything

“Seeing comes before words. [...] It is seeing which establishes our place in the world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.”¹

Recognition is an important part of our visual perception, but it is not the only one! Yes, without it, things may stay invisible, even being just in front of our eyes. But on the other hand, something perceived may become a source of inspiration itself, rendered with our ability for free associations we may truly open our eyes. When 1884, 30 years before Einstein’s *General Theory of Relativity*², the British schoolmaster and writer Edwin A. Abbot opens up higher dimensions and depicts the importance of time to explain spatial phenomena in his novel *Flatland*³ – it is powerful, and it is important. Imagination is curiosity, is sensitivity, is activity! And Einstein himself said: “Imagination is more important than knowledge.”⁴, and thereby didn’t neglect the importance of knowledge but rather pointed to the close relation of both concepts.

To »look« and to »see« are two possible translations of the

Greek word »theorein«, the etymological root of the English term »theory«. Considering that, it is quite irritating to hear Hans Blumenberg’s statement that “theory is something one does not see.”⁵ So we could say that everybody is a speculator, looking for something that can’t be seen... And yes, just because something can’t be seen doesn’t mean that it isn’t there yet or can’t be there in general, or in the words of physicist Richard Feynman: “Turn some knobs on the box to get the swashing just right, and you hear Radio Moscow! And you know that it was there. How else would have it get there? It was there all time. It’s only when you turn on the radio that you notice it. But that all these things are going through in the room at the same time. Everybody knows, but you’ve got to stop and think about it, to really get the pleasure about the complexity, the inconceivable nature of Nature.”⁶ And taking a further step, following Jacques Lacan this complexity reflects inside of us: “Inside we are a formless continuous stream of consciousness made up of speedings, thoughts, desires and images we are polysexual, chaotic ever-changing and ambivalent to the core but on the outside we seem like a more or less stable entity with composed and symmetrical features that betray almost nothing of what is going on within.”⁷ In his

understanding words are our way to bridge that gap – to speak to the world. But remembering John Berger’s saying: first we need to see it!

Astronomy without eyes⁸

“Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight.”⁹ “The way we see things is constantly changing.”¹⁰ And sitting there, one could ask: Where is that change happening? Is it inside of us, in the things surrounding us, or in the in-between? When what we know conditions what we are and how we look – we change our world, things and universe with every sight we take on them (or not). Not in uncovering underlying structures, but in abstracting from them! Or as Socrates has put it: “Those intricate tracteries in the sky [the paths of the stars and planets] are, no doubt, the loveliest and most perfect of material things, but they are still part of the visible world.”¹¹ So let’s “use the embroidered heaven as an example to illustrate our theories – just as one might use exquisite diagrams drawn by some fine artists such as Daedalus.”¹² And S. Toulmin and J. Goodfield were adding: “A theory of the Heavens must not just describe how the stars and planets appear to move: It must make sense of those

movements.”¹³ Watching them with half-opened and half-closed eyes – being outside and inside at once, like in an observatory. Right in “the middle of field and laboratory”¹⁴, where both “sight and study might embrace within one and the same perspective the greatest possible number of objects and their greatest possible diversity.”¹⁵ A place to orientate and disorientate ourselves, a place for observation and speculation, a place where “thinking means inventing.”¹⁶

Articulating the sky

The “indeterminate action of the power of thought comes together in a word as a faint cluster of clouds gathers in a clear sky.”¹⁷ “Language is an activity”¹⁸, drawing from the full source of possibilities. It is neither nature nor culture, but it is both – laying at the center of their differentiation.¹⁹ And as it is with separations, the virtue of language “relies on the fluency, exactness and accordance of its divisions and connections.”²⁰ Wilhelm von Humboldt wrote: “Articulation is the very essence of language, everything it contains can be a part or a whole in it.”²¹ And the same can count for architecture! Taking an ancient greek perspective, one like Daedalus’, we would see that “every process of creation entails a process of differentiation from primordial chaos”²², or nowadays’s noise.

“Structure is not about framing or making skeleton, but about giving meaning to connectivity.”²³

“It was the discovery of fire that originally gave rise to the coming together of men, to the deliberative assembly, and to social intercourse. [...] And as they kept coming together in greater numbers into one place, [...] upright and gazing upon the splendour of the starry firmament, [...] they began in that first assembly to construct shelters.”²⁴ When Vitruvius pictured communication and architecture at their very first spark, it appears not to be just about safety, but rather about chances. Observing the abundance of the universe and seizing our place in it, over and over again. Architecture is not just reaction, it is action – or better an activity, inseparably interwoven with each moment’s knowledge, dreams and ideas of living with one-self and with each-other. Le Corbusier meant: “To search for the human scale, for human function, is to define human needs.”²⁵ Our spaces and objects are laying as much outside as inside of us; Hence, architects need to master them just as life itself – they need to be masters of their time, “observing the sky, but visiting the world“!²⁶

1 John Berger, *Ways of Seeing*, Penguin, 1972
2 Albert Einstein, *General Theory of Relativity*, 1915
3 Edwin A. Abbot, *Flatland. A Romance of Many Dimensions*, Seeley, 1884

4 Albert Einstein, Interview in *The Saturday Evening Post*, 1929
5 Hans Blumenberg, *Das Lachen der Thrakerin*, Suhrkamp, 1987
6 Richard Feynman, “Seeing Things”, Video-Interview in *Fun to Imagine*, BBC, 1983
7 Jacques Lacan, Video-Commentary in *Psychotherapy - Jacques Lacan*, The School of Life, 2016
8 Michel Serres, “Gnomon”, in *A History of Scientific Thought*, Blackwell, 1955
9 John Berger, *Ways of Seeing*, Penguin, 1972
10 David Hockney, Interview in *David Hockney* (Ed.: M. Livingstone), Thames and Hudson, 1996
11 Socrates, Quote in *The Fabrics of the Heavens* (Ed.:S. Toulmin & J. Goodfield), The University of Chicago Press, 1999
12 Ibid.
13 S. Toulmin & J.Goodfield, *The Fabrics of the Heavens*, The University of Chicago Press, 1999
14 S. Le Gars & D. Aubin, “The Elusive Placelessness of the Mont Blanc Observatory (1893-1909)”, in *Science in Context*, Issue 22, 2009
15 Henri Focillon, *The Life of Forms in Art*, Zone Books, 1992
16 Michel Serres, “Information and Thinking” (Trans.: J. Visser), Lecture at *Philosophy After Nature Utrecht*, 2014
17 Wilhelm Humboldt, Quote in *Dictionary of Untranslatables* (Ed.: Barbara Cassin), Princeton University Press, 2014
18 Wilhem Humboldt, *Schriften zur Sprachphilosophie*, Wissenschaftliche Buchgesellschaft, 2002
19 Jürgen Trabant, *Artikulationen*, Suhrkamp, 1998
20 Wilhelm Humboldt, *Über die Buchstabenschrift und ihren Zusammenhang mit dem Sprachbau*, Dümmler, 1926
21 Ibid.
22 John Hendrix, *Architectural Forms and Philosophical Structures*, Peter Lang Inc., 2003
23 Cecil Balmond, Facebook-Post, 2.11.2012
24 Vitruvius, *The Ten Books on Architecture*, Harvard University Press, 1914
25 Le Corbusier, *The Decorative Art of Today*, MIT Press, 1987
26 Michel Serres, Intro in *Thesaurus der exakten Wissenschaften* (Ed.: M. Serres & N. Farouki), Zweitausendeins, 2001

The Architectonic

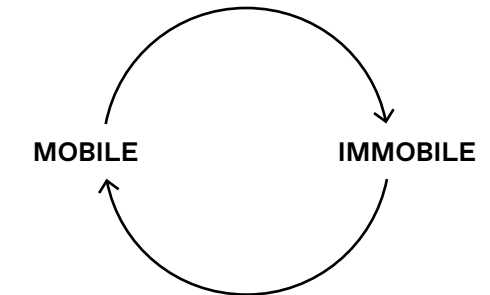
Body

Writing these lines, I am glad to release the volume at hand – a publication dealing with the past and future of the Daedalus Observatory.

Since opening the observatory three years ago in Vienna, seventy-six students of architecture and I were engaged in three courses, and over a period of six semesters, in work inspired by abstract thought and the contingency of contemporary life – investigating a present ‘mobile yet immobile’ character. And this research, advised by Vera Bühlmann and supported by Patrick Aprent, crystallized in the recently finished same-titled research series.

Throughout this period, we published our work in three reports from a »daedalian« perspective – the critical and inventive perspective of an architect, trying to make not one point, but many of them. In that manner, also this publication, collecting from and augmenting those prior volumes with additional outputs of the research, texts and talks, repeats, adds up and densifies certain elements – speaks sometimes to you and other times more for itself; Maybe some of its entries do not even make sense just on their own, but surely find meaning in their

togetherness with others – as in a building – emphasizing certain directions and strengthening thereby the whole. This is our final volume, let me introduce you briefly to some of its contents and to how it is conceived.



The first and the last of the prior volumes, the *Report on the Mobile* and the *Report on the Immobile*, were inverse to each other, each comprising a series of corresponding quests, you will also find them next to each other in this book. And the first of those, appearing second in this volume, was called ‘Measurements and Un-Measurements’. Here an excerpt from the brief: ‘Observation and speculation are two techniques able to show information on the very same subject. However, the two are conceived very differently – producing two valid, but mostly distinct measurements of the same thing.’ Our aim in this opening task was to exercise both of them and to see if and when they might even fall together. (p.58) (Initials next to each submission indicate the respective author.)

Working on both reports, we did

not start from nothing, but from a collection of voices, historical as well as contemporary, expressing the respective concept, »mobile« or »immobile«, in diverse tones, global and vernacular. And for the second assignment, we took the most prominent terms articulated in those collections, treasured them and reflected thereby on how they connect, or how they could connect, with present times, building up an open thesaurus of visual indices. (p.24)

Backed up by this »plenty«, we started to work on architectonic articulations, remembering and circulating those stories as well as the possible spaces, objects and life connected to them. First, we dealt with spaces: 'Take another look into the cloud of mobile/immobile voices, turn the pages first without order and plan, read by snatches and collect phrases and sentences meaningful. Start to bring them in relation. Let them speak to each other, exchange them, try new arrangements – find a way to deal with them and go on until you are content with the result, respectively till you have mapped a space of mobility/immobility.' (p.94)

Then we invented mobilizing and immobilizing objects. Once a »vessel« and the other time a »pedestal«, exploring and testing their shared double role as a

placeholder as well as something that is 'held at place' itself. (p.120)

And lastly, we mixed up our thesauri and created novel composites of two terms – developing a 'mobile yet immobile' glossary of contemporary life. (p.132)

—

Until now, the Daedalus Observatory has been our workspace and look-out, a space to explore and invent. But with the end of our research series, we are about to move out and leave behind this volume. A publication that combines our investigative work with the second ambition of this endeavour, namely to think and develop new forms of teaching/ learning architecture, turning from a paradigm of production to one of communication. Hence, it is in this sense that this book is thought to be an artefact itself, one that sounds – has a voice – mobilizing not just the research but also the format of the observatory as the 'communicative space' it was.

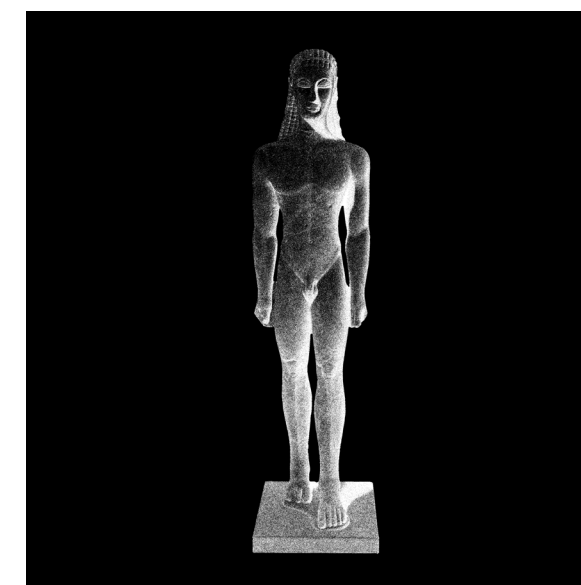
A few words on that. Research in architectural education, architecture at large as well as a majority of arts and sciences alike, was in the last years mainly conducted in two kinds of set-up – in laboratories or 'in the field'.

Speaking abstractly, laboratories operate placeless by cutting out their object of study; The field research operates inversely by immersing oneself in the environment of one's interest. And, also since some time now, this development is followed by a third kind, which aims to mix both of them – bringing them in a cycle of problem-finding and solving – a site of 'knowledge production'.

The Daedalus Observatory is the proposal to broaden this range. Itself mediating between the experiment as a practice of 'looking for the unforeseen' and the field-study as a practice of 'looking at what is right in front of you', the Daedalus Observatory aims to (re-)establish a way of seeing that is passive yet active. Operating from a relative placelessness, the observatory, in line with others of its kind, looks-out to stars, climates, cultures and more – to »cosmos« (order). A central notion of architecture, dating back as far as to Daedalus – Greece's mythical first architect; Daedalus, the patron of our observatory, who did not just create labyrinths and wings, but also built sculptures so lively that they had to be tied down in order not to run away.

The third and bridging course in the series, a design studio, dealt with sculptures of such kind,

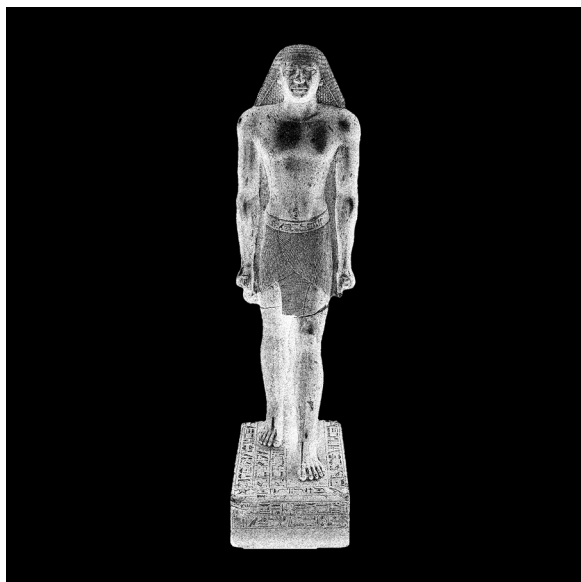
seeking to embody chance and necessity in contemporary figures of purposefulness – 'Mobile Statues'. (p.150) And this volume is of a similar nature.



Beginning in ancient times, moving sculptures can be found throughout history, for example in Plato's *Meno* – connecting it with 'elusive argument', or in Ovid's *Metamorphosis* – speaking about Pygmalion falling in love with a statue he had carved, raising thereby questions on creativity; And they also had physical manifestations, starting in the first stage of Greek sculpture, which is usually called »daedalic« – referring to Daedalus. (In the picture above, a *kouros* – a mobile figure placing one foot in front of the other and claiming thereby the autonomy giving them their name.)

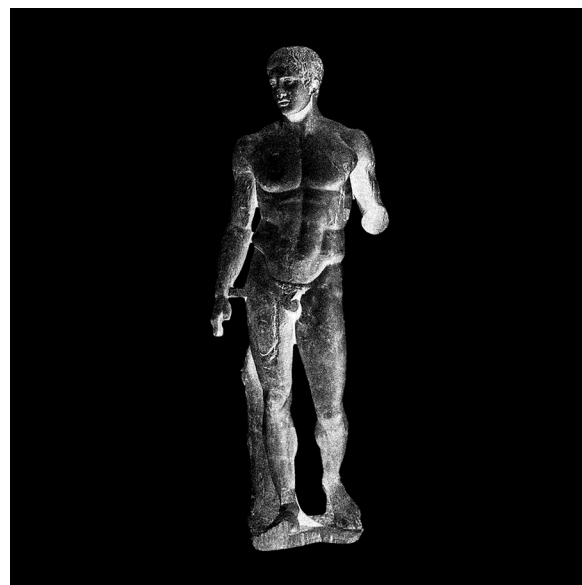
The daedalic style is also known as an »oriental« style, and truly

you can find similarities in prior Egyptian statues, yet, different to the Greek statues, the Egyptian statues remained connected to the ground; To be seen in the image below, a not fully liberated statue, keeping material between arms and legs – being still supported in terms of stone and construction, just as much as equally held back by it. Their quite literal ‘ground-breaking’ ability to move freely, but coming from somewhere, is more likely adapted from an even earlier daedalic statue the so-called *xoana* – archaic wooden cult images, which could also be nothing more than a plank of wood found in nature and looked at in a specific way. It is also here where the daedalian connection to mechanics becomes most clear, as this liberation happens in »tricking« nature.



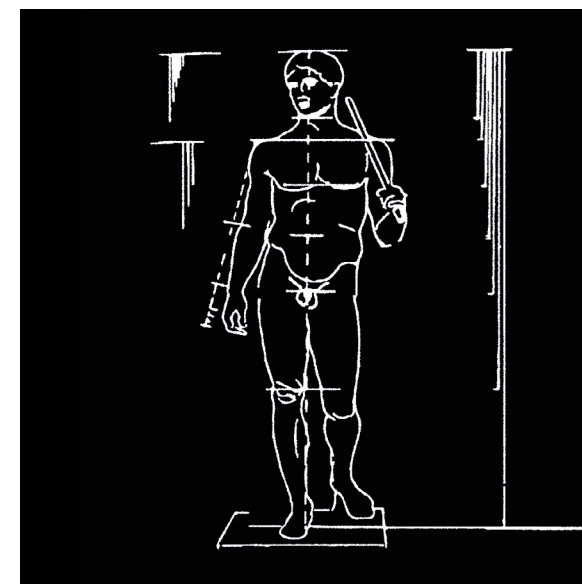
These sculptures are standing at the beginning of a line that is traceable

until today, e.g. to Duane Hanson’s ‘Window-Washer’ to name but one, where the common denominator becomes the ‘life-likeness’ of a figure – being seemingly alive and moving in the world. And the next development in ancient Greece, which I want to foreground here, came with a statue sculpted by the classical artist Polykleitos.



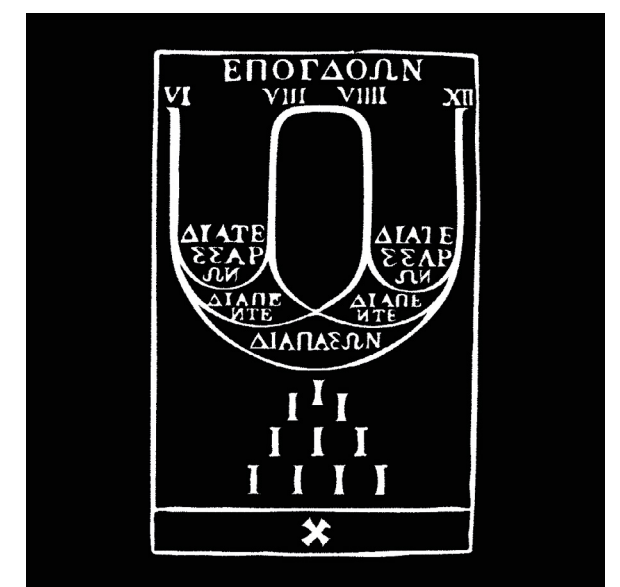
Whereas its archaic precursor was symmetrical, seen from the front, so that you could draw a line down the center of its body, Polykleitos’ body takes a gentle S-curve – counterbalancing itself. It liberates itself in embodying (incorporating) differences – one foot is standing (weight-bearing) whereas the other is resting; One hand is mobile the other immobile, carrying a spear, which gives it its name *doryphoros* (Engl.: ‘spear-bearer’). It is a sculpture almost dancing – a ‘strange object’ foreign yet familiar – doing things it was

not necessarily ‘asked for’. To be noted, these bodies become independent by becoming ‘self-responsible’ – being able to carry their own weight; And not just in carrying it, but in doing it with elegance, or »grace«. In sculpture, this is called a *contrapposto* pose. Which finds its most dynamic form in the *figura serpentinata*, typically for Mannerism and followed up on in the Baroque, where the figures in the ‘Laocoon Group’ or Bernini’s ‘Rape of Proserpina’ are twisting up into the sky – defying nature, defying its ground.



The ‘spear-bearer’, taking a further step, has not survived in its original state but in plenty of copies to be found in several places throughout the ancient world, and one reason for that is that it was initially conceived as a »canon«. More precisely, an artistic canon consisting of two parts – the statue and a treatise

on creating and proportioning this sculpture. As briefly touched upon, the notion of the body has a long, diverse and intertwined usage in art- and architecture history, especially due to the close reciprocity of sculpture and architecture. Renaissance architect Leon Battista Alberti, for example, described the building as a ‘form of body’, whereas, for him, it was proportion (arrangement) giving it grace. In the center of this lies a body of thinking that is essentially not individual – outlining the very question of the human and its harmonic relationship with the universe. Even-though it is said that Polykleitos chose the third part or *distile phalanx* of the little finger as a module to start to measure from, the body is here not to be seen as the source of the measure but moreover as the medium to measure.

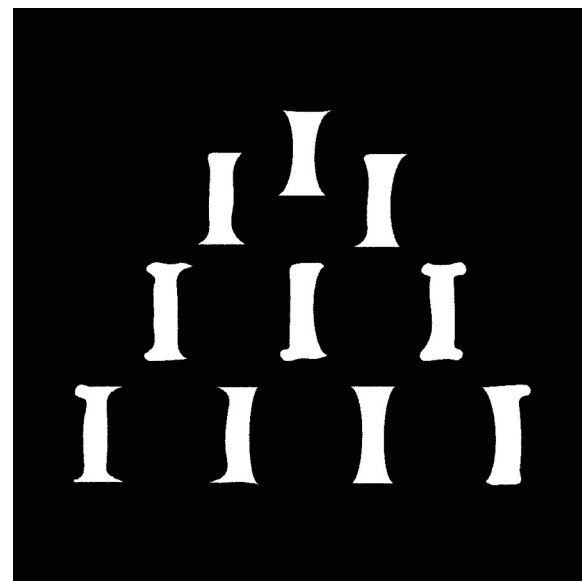


The next after Polykleitos, to write

on human body proportions based on the canonic tradition in art, was the Roman architect Vitruvius – one can see his ‘Ten Books on Architecture’ (Originally: *De architectura*) going directly back to Polykleitos.¹ And Polykleitos’ canon, as well as Vitruvius’ encyclopedia, are picking up thereby on another canon, coming together with the *monochord* of a Pre-socratic contemporary of Daedalus – Pythagoras. Pythagoras was interested in the invisible world of sound – the ‘Harmony of the Spheres’, which you can find illustrated in the scheme before, depicted in Raphael’s ‘School of Athens’. At the heart of his understanding was a direct relation between a numerically ordered cosmology and the proportions of the human body, including the role of number, or more specifically whole numbers, in the composition of the universe. The Pythagoreans believed, following again Alberti who also built up from this line, “that the numbers by means of which the agreement of sounds affects our ears with delight, are the same which please our eyes and our minds.”² And he explained further that „the musical numbers are 1,2,3 and 4.“³

1+2+3+4 equals 10. 10 was a central number in many ancient theories, and in the Pythagorean one can find it in the form of the

»tetractys« – a symbol of which it is told his followers have sworn on as the ‘fount and root of ever-flowing nature’. The principle of the tetractys as a gnomon that moves from unity (monad) to multiplicity, extending thereby as an ever-expanding series of angles, each comprising odd and even units. In this scheme the numbers were understood in geometric terms: 1 was a point, 2 was a line (connecting two points), and 3 was a plane (connecting three points); Whereas a minimum of four points was needed to construct a solid – a *tetrahedron*. Further, the 4 contained the first three numbers and was the geometrical number for the body. Hence also the name tetractys – ten points arranged in four (*tetra*) rows.



The Polykleitean testimony, with its emphasis on number, harmony and beauty, appears to be applying, or closely related

to Pythagorean wordings and conceptions; Vitruvius emphasized the importance of the number 10, central to Pythagorean philosophy, in his canonic description of the harmonic proportions of the human body as exemplary for architecture. Moreover, Vitruvius, aiming to write ‘the body (*corpus*) of architecture’, expanded Pythagorean number philosophy and embedded it deeply in architecture – ordering buildings and texts following principles that were observed in the order of nature. A history shared by Daedalus amongst others, and one that I/we pick up here writing, and building, the architectonic body of the Daedalus Observatory.

Georg Fassl

- 1 Indra Kagis McEwen, *Vitruvius – Writing the Body of Architecture*, MIT Press, 2003
2-3 John Hendrix, “Renaissance Aesthetics and Mathematics”, in *Visual Culture and Mathematics in the Early Modern Period* (Ed.: Ingrid Alexander-Skipnes), Routledge, 2017

Images:

- A Unknown, *Kouros from Attica*, Metropolitan Museum of Art, New York, 600-590 BC
B Unknown, *Portrait Statue of Mentuemhet*, Egyptian Museum, Cairo, c. 650 BC
C Unknown, *The Doryphoros*, Minneapolis Institute of Art, Minneapolis 120-50 BC

Text based on a talk at: *Advanced Research in Architecture Today*, Southeast University Nanjing, May 2019.

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“Thoughts are ...
not the fruits of
the earth. They are
not registered by
areas, except out of
human commodity.
Thoughts are
clouds. [...] Thoughts never
stop changing their
location one with
the other.”¹

... Immeasurable
Clouds.

Every point in the
world has its own
view, captures
its very own
analemma, which
is to say, has its
very own relation
to the universe.

Points do not have
any length, no area,
no volume or any
other dimensional
attribute; They
are immeasurable
and yet they are
here, just where?!
Everywhere (and
nowhere)... They
are in temperatures,
in relation with
forces – they are
forming clouds, and
our world is one of
them. ‘Finite yet
unbounded!’²

The world
is a moving
accumulation of
information and
every, material
and immaterial,

thing marks a
compression
within, a ‘discursive
formation’³.

“Receiving,
emitting, storing
and processing
information”⁴,
the four universal
rules condensing
life. Just as John
Berger stated, that
language’s home
“is the inarticulate
as well as the
articulate”⁵, so is
our contemporary
world a concept
charged with one
next to an infinity
of possible energies.
Le Corbusier called
a space of pure
energy, radiating

and not depending
on dimensions,
an ‘ineffable
space’⁶, and Steven
Holl elaborated:
“Ineffable space [...] is ineffable time, so
immeasurable space
is immeasurable
time.”⁷ Now
apparently,
architecture’s
relationship with
space is more direct
than that with time
but as Ludwig Mies
v.d. Rohe wrote:
“Architecture
depends on its
time. It is the
crystallisation of its
inner structure, the
slow unfolding of
its form.”⁸

Following Jan Christiaan Smuts, an early 20th-century statesman and philosopher: “A »concept« is not merely its clear luminous centre, but embraces a surrounding sphere of meaning or influence of smaller or larger dimensions, in which the luminosity tails off and grows fainter until it disappears.”⁹ Endorsing that, every concept, every form, has to domesticate the formless, has to

prove itself against the irrational, and combining it with the prior: Knowledge, perception and imagination unite in the universe as we see and measure it. “We are a way for the cosmos to know itself.”¹⁰

1 Jean-Francois Lyotard, *Peregrinations*, Columbia University Press, 1990
2 Albert Einstein, *Relativity: The Special and General Theory*, Henry Holt, 1920
3 Michel Foucault, *The Archaeology of Knowledge*, Routledge Classics, 2002
4 Michel Serres, “Information and Thinking” (Trans.: J. Visser), Lecture at *Philosophy After Nature Utrecht*, 2014
5 John Berger, *Confabulations*, Penguin, 2016
6 Le Corbusier, *New world of space*, Reynal and Hitchcock, 1948
7 Steven Holl, *Color Time Light*, Lars Müller, 2012
8 Ludwig Mies v.d. Rohe, “Architecture and Technology”, in *Programs and Manifestoes* (Ed.: U. Conrads), MIT Press , 1971
9 Jan Christiaan Smuts, *Holism and Evolution*, The Macmillan Company, 1926
10 Carl Sagan, “The Shores of the Cosmic Ocean”, Video-Commentary in *Cosmos: A Personal Voyage*, PBS, 1980

(IM-)MOBILE

COSMOS

**THESAURUS OF THE
PRESENT**

PEOPLE
TIME
LIFE
PHONE
WORLD
WAY
CODE
BEING
YEARS
SYSTEM
POWER
SOMETHING
SERVICE
DAY
MAN
THINGS
PHONES
CLASS
INTERNET
ACCOUNT
SERVICES
STATE
PART
SOCIETY
PLACE
HOME
SELF
ORDER
CHANGE
TODAY



GENERATOR
YEAR
WAR

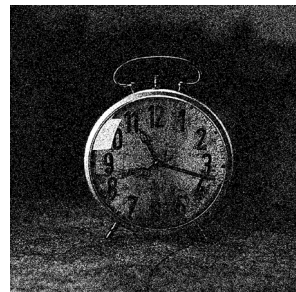


— L.K.

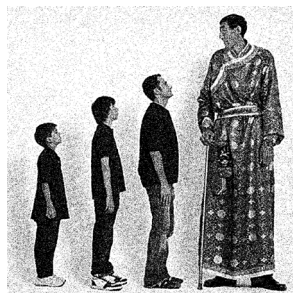
EVERYTHING
THING
GOD
LIMIT



— Z.D.



SENSE
GOVERNMENT
POINT
OTHERS
MONEY
BODY

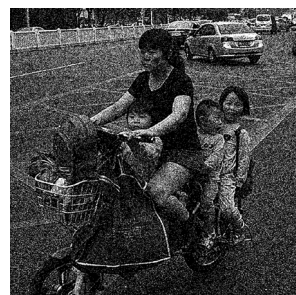


— N.T.



STATES
CHILDREN

— L.KG.



ACCESS
NOTHING
HISTORY
CALL
BUSINESS
END
FAMILY

TIME
BEING

— K.L.S.



LIFE

— C.W.



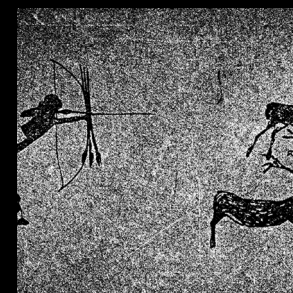
WAY
THINGS
WORLD

— C.R.



PEOPLE

— Z.C.



MOMENT
MAN
LOVE
BODY
THING

HANDS
DAY
SON
POWER
HAND

— F.R.



FACE

— M.K.



GOD
HEAD

— A.G.

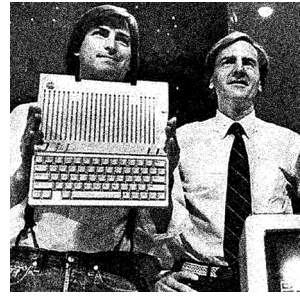


SENSE
HUMAN
WORDS
MEN

— E.S.



MEN



— P.P.

LOVE

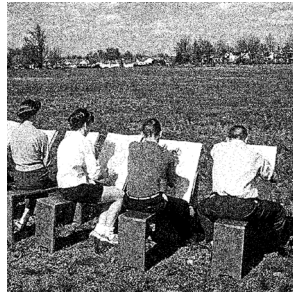


— N.Z.

CARE
COMPANY
FACT
DEVICES
WEB
COURSE



— E.K.



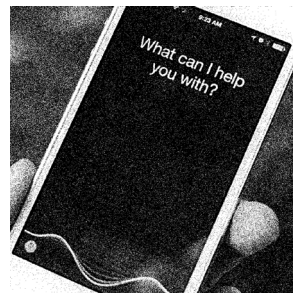
FORM



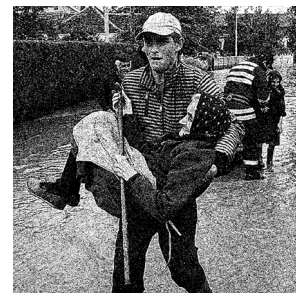
— E.H.



HELP



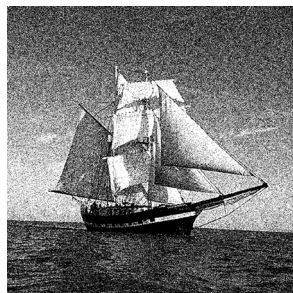
— E.T.



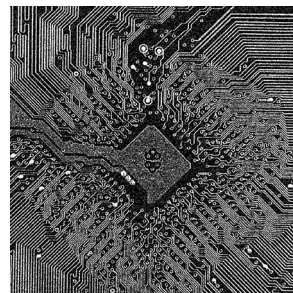
COUNTRY
PERCENT
MEDIA
ENERGY
CONTROL



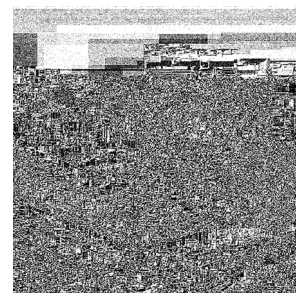
— A.W.



TECHNOLOGY
NUMBER
SUPPORT
APP
WOMEN
MIND
FUTURE
COMPUTER



— N.C.



CAR

CHURCH
BOOK
PERSON
INFORMATION
HAND
TIMES
LIVES

WATER
BEAUTY
FEAR
END
PLACE
DESIRE
ARMS
PAST
MOUTH
HEART
WOMAN
PAIN



— S.T.



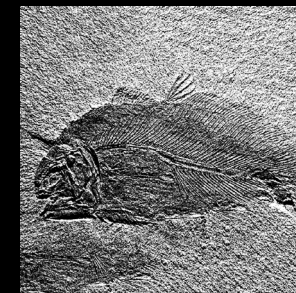
MIND
FEELING

— P.S.



DAYS
ANYTHING
STATE
EARTH

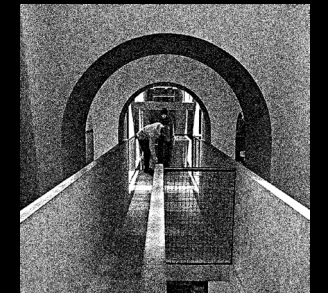
— A.A.



BED

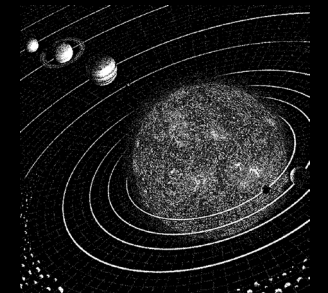
AIR
SOMEONE
SIDE
OTHERS
MATTER
LIPS
HELP
STEP

— M.K.



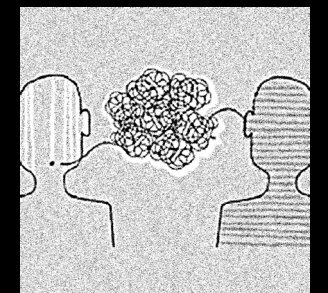
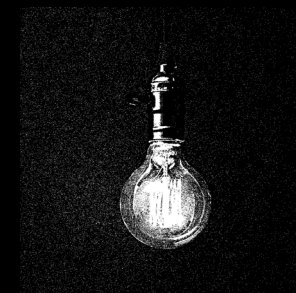
CHAIR
SELF
ROOM
DEATH
SILENCE
PERSON
FUTURE
ATTENTION

— S.T.



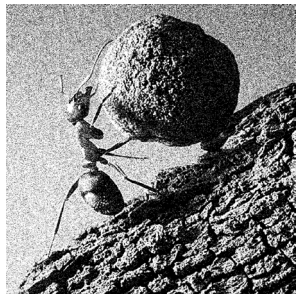
WORD

— V.B.

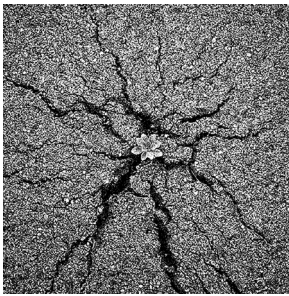


SCOOTERS
REALITY

**PROCESS
FORCE**



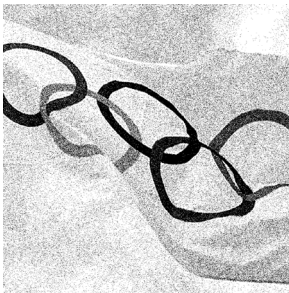
— M.S.



**FACE
COUNTRIES**

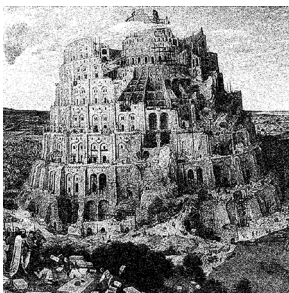
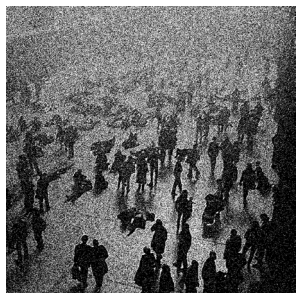


— A.G.



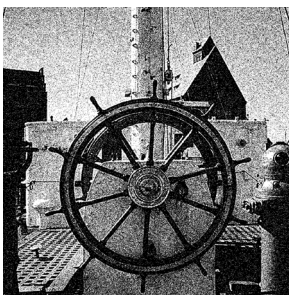
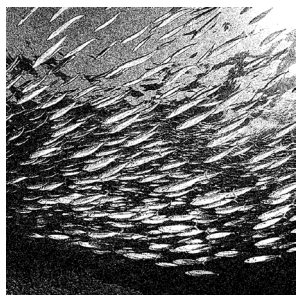
MEMBERSHIP

— F.F.



**EYES
ANYTHING
THOUGHT
MOMENT
LEADERSHIP**

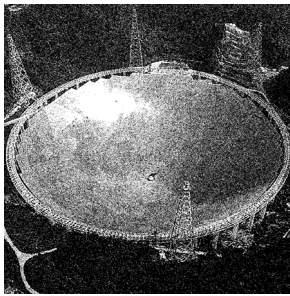
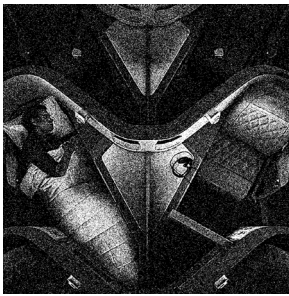
— P.R.



**WORDS
USERS**

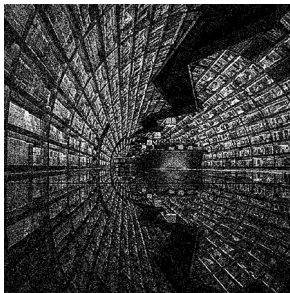
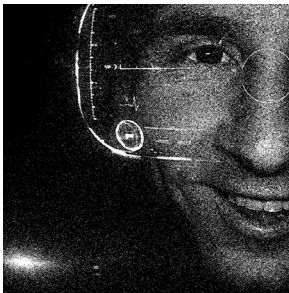
**SOFTWARE
IMPORTANCE**

— L.B.



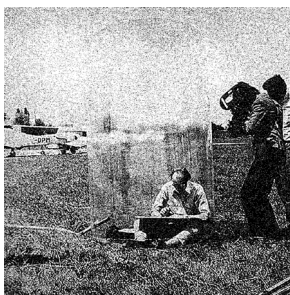
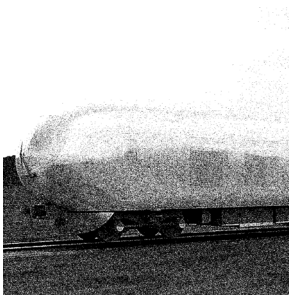
**MATTER
HEAD**

— L.B.



**GROUP
EXPERIENCE
DATA
PASSWORD
ARMY
KIND
PROBLEM
LAW
EXAMPLE
HEALTH
PAST
LOT
HOUSE**

— A.G.



**DAYS
CAPITAL**

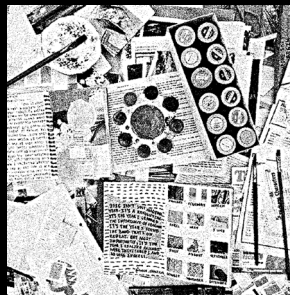
**MYSELF
MOVEMENT**

— J.B. & P.J.



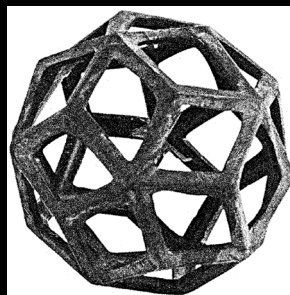
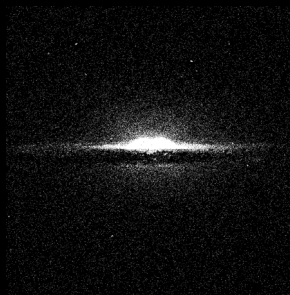
**HOURS
HAIR
ENERGY
LIGHT**

— D.G.



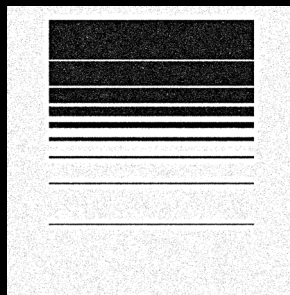
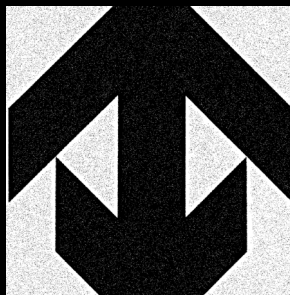
**WHOLE
VOICE
UNIVERSE**

— M.M.



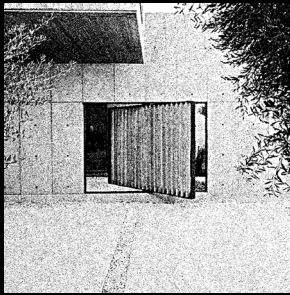
**TRUTH
TERROR
TEMPO**

— R.G.



**PART
MOTION
IDEA
FOOT
DOOR**

— J.G.



**FEET
TOUCH
TIMES
TALK
GOVERNMENT
HISTORY
STORY
FORCE
EXPRESSION
EXPERIENCE
BIRD
ACT
WORK
STOP
PIECE
PAPER
LEGS
HOME**

— K.F.



**GOLD
GAZE
FLOOR**

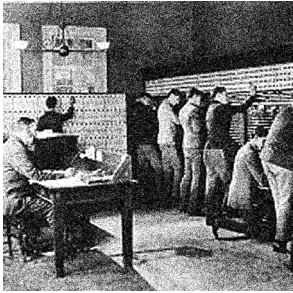
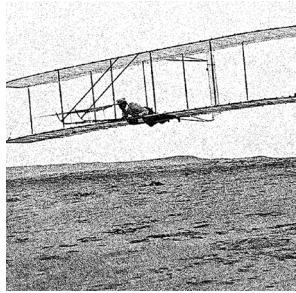
SYSTEMS
SECOND
NATURE

— I.M.



INCOME
EVERYONE
CENTURY

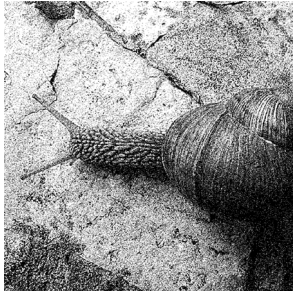
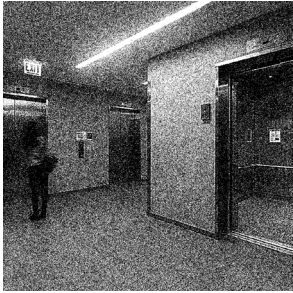
— B.dF.



LEADERS
ACTION
TEAM
RESULT
IDEAS
EMAIL
CITY
APPS
REASON
RESPONSIBILITY
PEACE
NATIONS
MORAL
MEASURE
MASSES
MANNER
MARKET
CHOICE
AGE
REVOLUTION

ROOM

— M.T.



FORMS
CULTURE
USER
SECURITY

— M.M.



PARTY
NAME

— H.H.



IDEA
GROWTH
DEVICE
DEATH
COMMUNITY
SPACE
OPPORTUNITY
EFFECT
TERM
SCHOOL
LINE
JOB

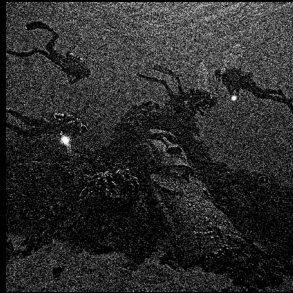
COUNTRY
CHOICE
CHILD
ACTION
YEARS
HARMONY

— D.L.



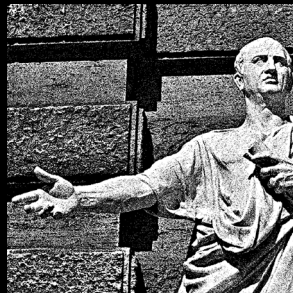
VIOLENCE
TRACK
CHEST
BREATH
TARGET
SMILE
SKIN
SHOULDERS
SEA

— P.S.



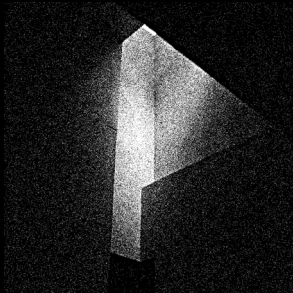
REST
PROPHET
ORDER
JUSTICE

— A.Ü.



FAMILY
FACT
DANCE
COURSE
CHANGE
CAR
BODIES
ARM
ANIMAL
VITA
SYSTEM
SORT
ROCK
PARTS
LEAVES
LANGUAGE
GROUND
FORM
FINGERS
FIGHT
EVENT
CLASS
BRAIN
BIRTH
WOMEN
WINDOW
WAYS
THROAT
TEARS
SPACE

— V.B.

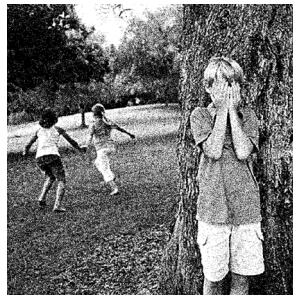


NIGHT
MORNING
LINE

**INDUSTRY
GROUPS
GAME**



— N.B.



**EDUCATION
COMPANIES**

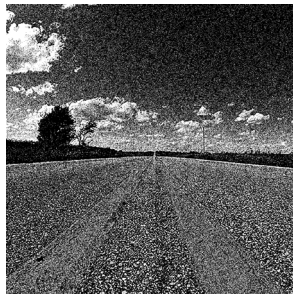


— A.P.



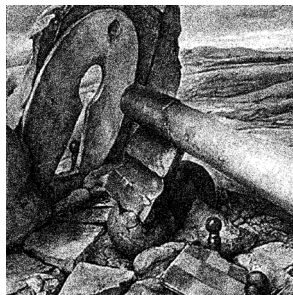
GROUND

— D.W.



**LIST
KEY**

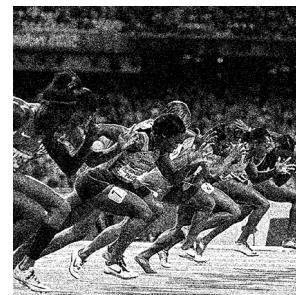
— A.Ö.



**FRIENDS
CELL
ATTENTION
WOMAN**

**VOICE
THINKING
RANGE
PRESENT
MASS
GENERATION
FRONT
FORCES
DOWNLOAD
COMMUNICATIONS
CASE
ANYONE
AIR
STORY
LAND
VIOLENCE
START**

— A.G.



**QUESTION
PROBLEMS
POPULATION
NIGHT
KNOWLEDGE
INSIDE
INDIVIDUALS
CHILD
VALUE
SIDE
SCIENCE
RIGHTS
NATION
MARK
DOOR
ANSWER**

INTELLIGENCE

— G.A.



**GRIP
FIRE
FASHION
ETERNITY
ESCAPE**

— E.S.



**CITY
CHILDREN
CHAIRS
CANVAS**

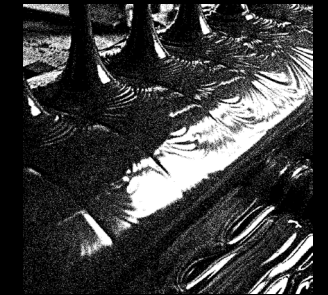
— F.R.



**WRIST
VISION
TERRA
SIGHT
SHOW
SHOULDER
SHADOW
REASON
PULSE**

PROCESS

— R.D.



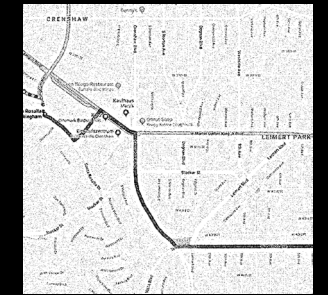
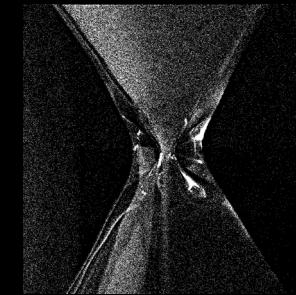
**POSITION
OPENING
NEEDS
NATURE**

— M.M.



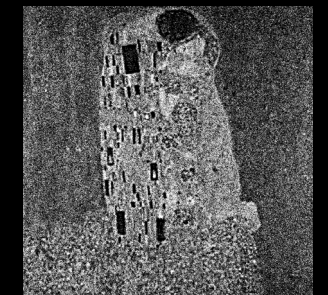
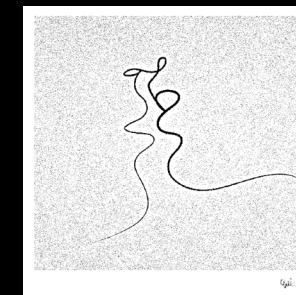
**NAME
MONTHS
MINUTES**

— Z.C.



**MINUTE
MILES
MEMORY
KISS**

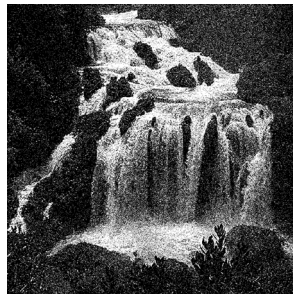
— J.G.



WATER

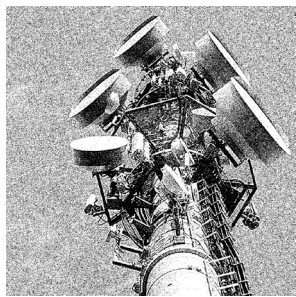


— B.dF.



RESOURCES
REALITY
NEWS
NETWORK

— A.P.



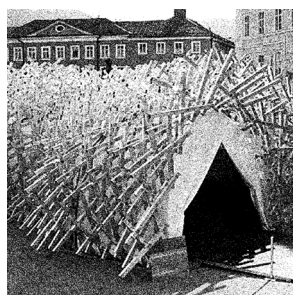
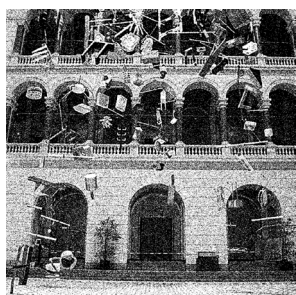
MEMBERS
FOOD
FEELING
EYE

— E.K.



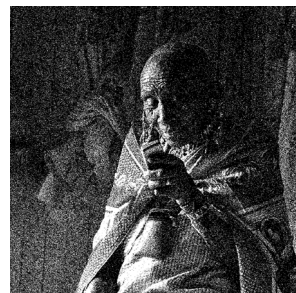
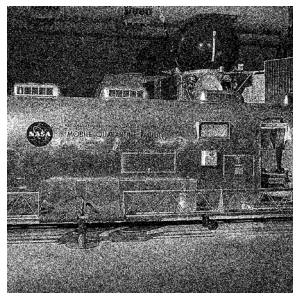
COST
CONTENT
ART

— E.T.



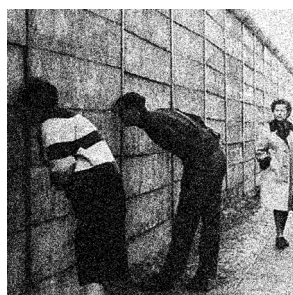
ACT
WORD
VIDEO
SOURCE
SITE
OURSELVES
OIL
MACHINE
INSTITUTIONS
EUROPE
CUSTOMERS
WAYS
STOP
SECRET
DISEASE

— L.KG.



RESPONSE
PROGRAM
PRODUCTS
PRODUCTION
ORGANIZATIONS
OFFER
MYSELF
HEART
HANDS
POLICE

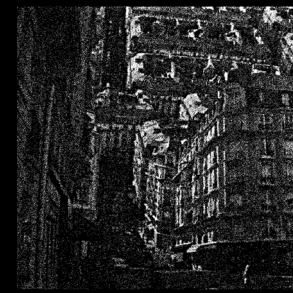
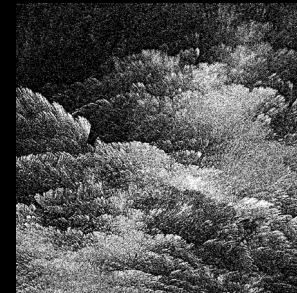
— N.C.



CENTER

JOY
MANNER
LACK
KITCHEN
IMAGINATION

— M.S. & P.J.



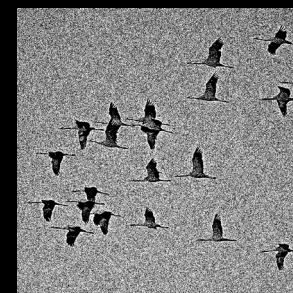
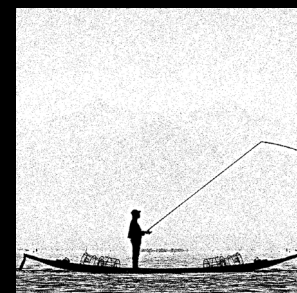
IGNORANCE

— A.Ü.



HOPE

— M.S.



GUN
GROUP

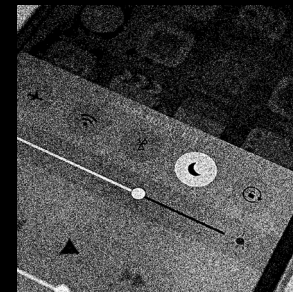
— P.S.



GIFT
FLESH
FACES

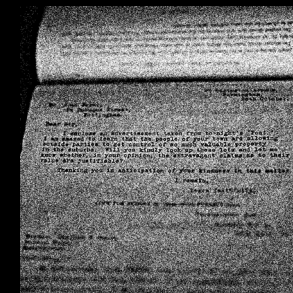
EFFECT
DREAM
CARE
BREAK

— C.R.



BOOKS
BOOK
BIRDS
BEAT
ANSWER

— M.E.



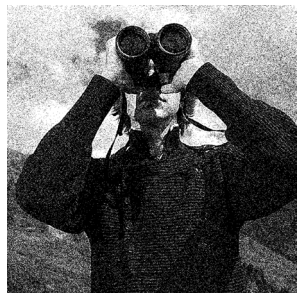
VULNERABILITY
FILM
FICTION
FORMS
CORNER
USE

— C.L.

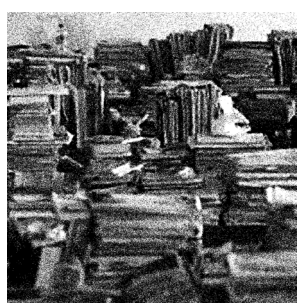
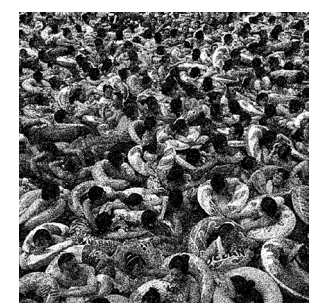


STOMACH
STATUE
SOURCE
SHOCK

TRUTH
TECHNOLOGIES
RATE
PARENTS
OUTSIDE
MESSAGES
MESSAGE
LIGHT
HOURS
FOCUS
ENVIRONMENT
DESIGN
VISION

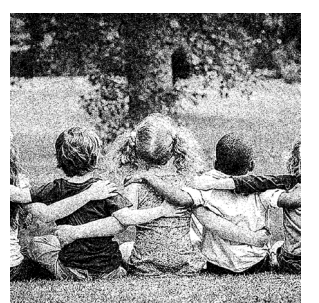


VIDEOS
STREET
PRESIDENT
MUSIC
MONTHS
MILLIONS

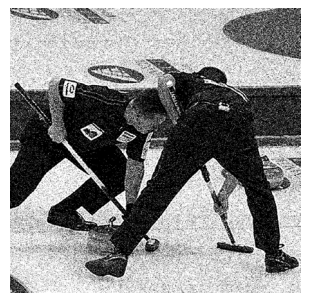


MAJOR
LABOR
FAMILIES
DEAL
CAUSE
CALLS
TOTAL

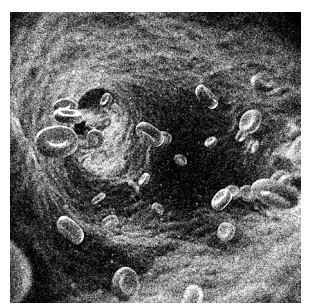
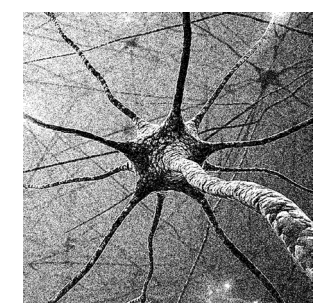
ECONOMY



STANDARD
ROLE



RESEARCH
POSITION
LACK
DESIRE
ALTERNATIVE
WORKERS
WEALTH
UNIVERSITY
TRAINING



TERMS
STRESS
STORE
PLAN
LEVEL
ISSUE
FIRE

SYMPTOMS



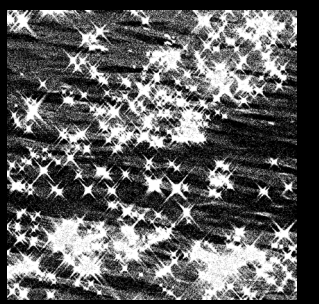
SCENE



SAFETY
SADNESS

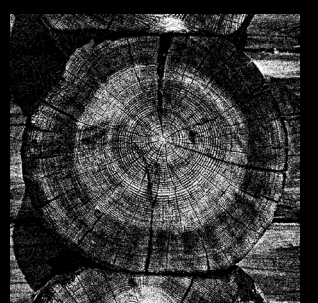


FONT
FICTIONS
HEALTH
RIVERS

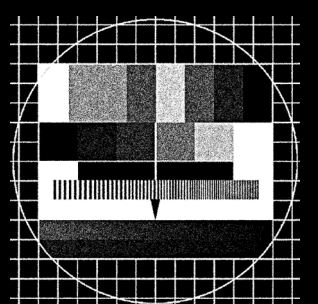


RELATION
PLEASURE
OBJECTS
NOISE

RING



NIGHTS



NECK

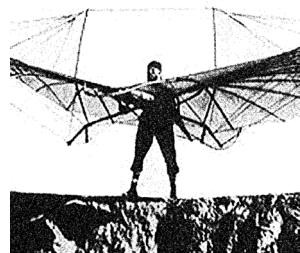


MUD
TRANSPORT
TOUR
THREAT
MOVEMENTS

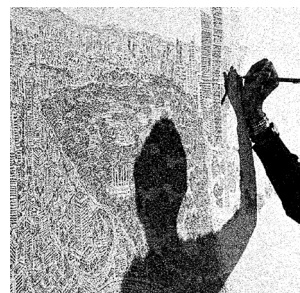


HELPLESSNESS
HAPPENING
LIVES
KNOWLEDGE

FEAR
CONDITIONS
DREAM

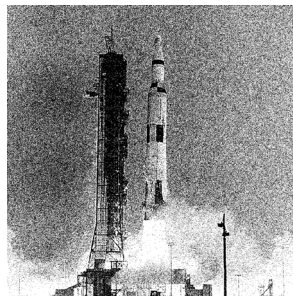


CHANGES
ABILITY



WORTH
TEXT
SUBJECT
STATUS
SEARCH
QUALITY
PRODUCT
POVERTY
PLACES
ORGANIZATION
ONES
MORNING
MEMORY
JOBS
EFFORT
COMPUTERS
COMMENT
CHARACTER
BUILDING
BEHAVIOR
APPLICATION

— E.H.

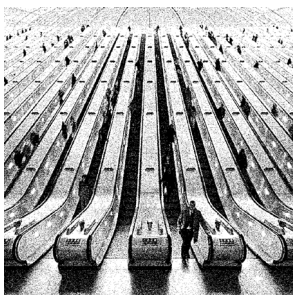
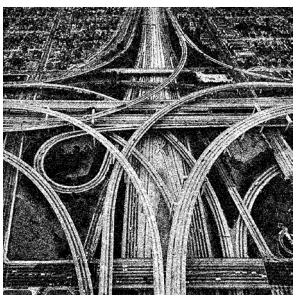


— A.W.



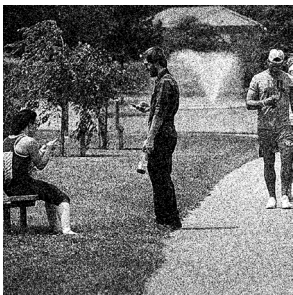
TAX
TAKES
PRICE
LOSS
EXPERTS
CARS
CAMERA
AVERAGE
WEBSITE
THOUSANDS
POTENTIAL
POST
PAIN
OFFICE
NETWORKS
MINDS
MANAGEMENT
LEVELS

— F.F.



HOMES
FAILURE
BATTLE
ACTIVITY

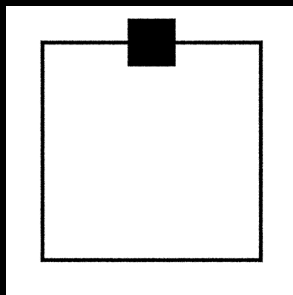
— A.G.



ACTIONS
VERSION
VALUES
SOCIETIES

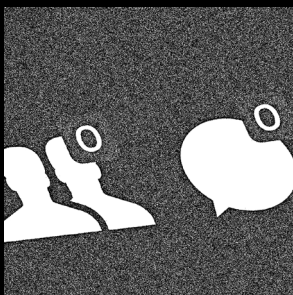
MEANING

— M.K.



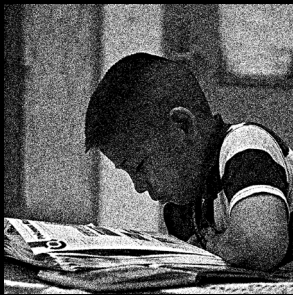
LONELINESS

— M.S. & R.D.



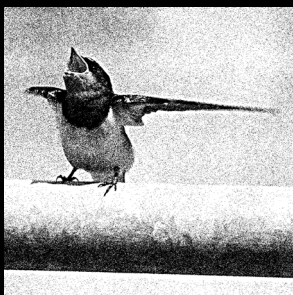
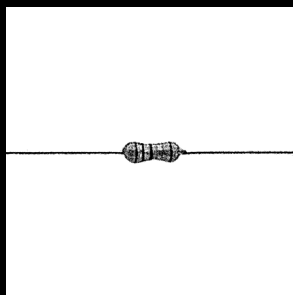
GLORY
GLANCE
GIRL
FOCUS

— D.H.



GAME
FORMS
COURAGE

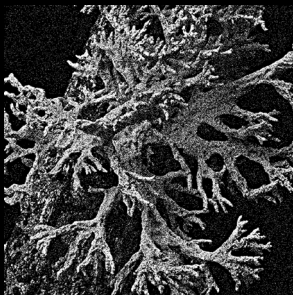
— K.M.



CORNER
CONSCIOUSNESS
FOREHEAD

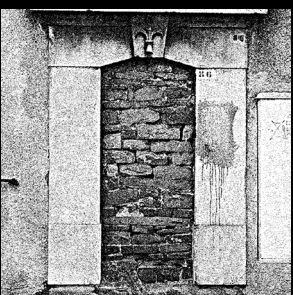
FLIGHT
EYE
EVENING
DOVE
CONFIDENCE
COMFORT
COMBINATION

— K.M.



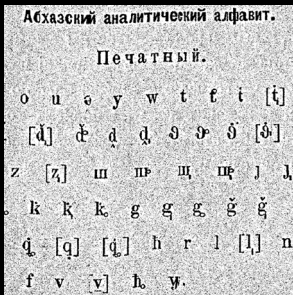
CIRCLE
CATCH
BOTTOM
BLOOD
ABILITY

— A.G.



ART
WINGS
WRITER

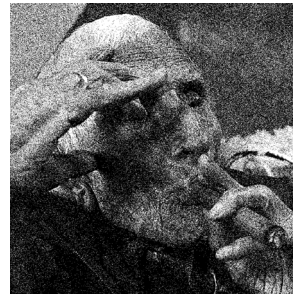
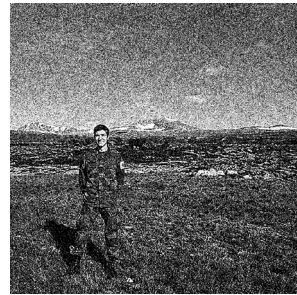
— A.A.



WEIGHT
WEB
WEAPON
TRAUMA

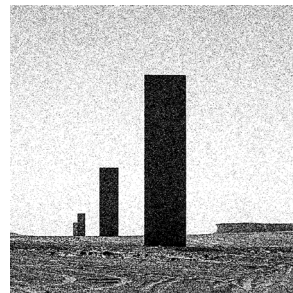
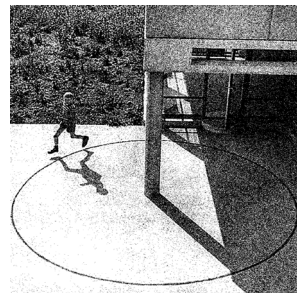
SON

— Z.Z.



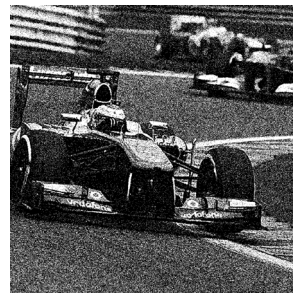
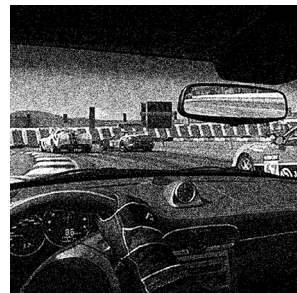
**SHARE
RIVER**

— A.H.



**NUMBERS
MINUTES
EVIDENCE
DRIVE**

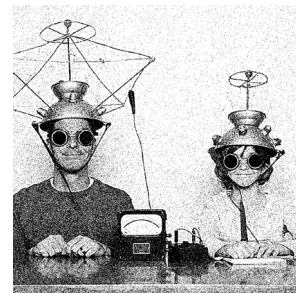
— B.M.



**DEMAND
COLLEGE
CHANCE
CAPACITY
BRAIN
ATTACK
WRITING
TRIAL
STORIES
SKILLS
REST
RELATIONSHIP**

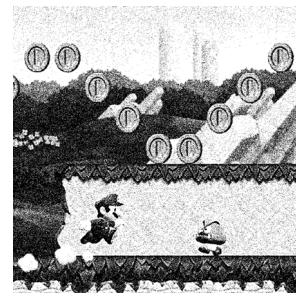
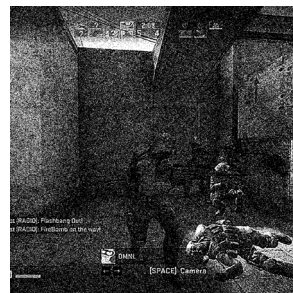
**MONTH
MAIL**

— M.S.



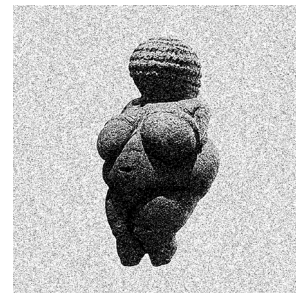
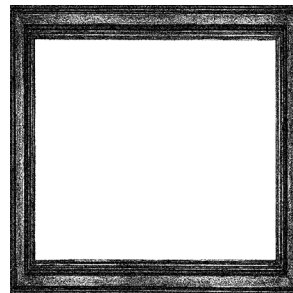
**INTERESTS
GAS
GAMES**

— M.B.



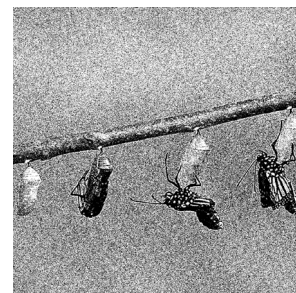
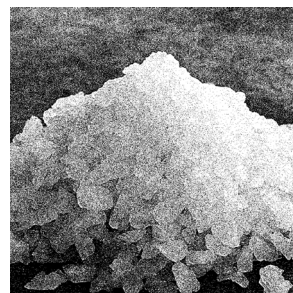
**CONTACT
ADVANTAGE
IMAGE**

— D.W.



IDENTITY

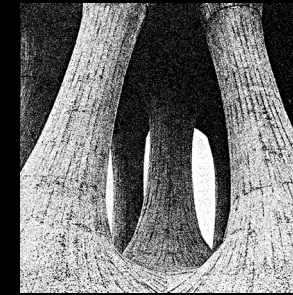
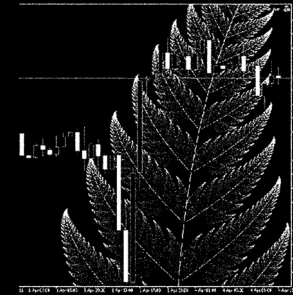
— M.T.



**WINDOWS
UNIVERSE
THREAT**

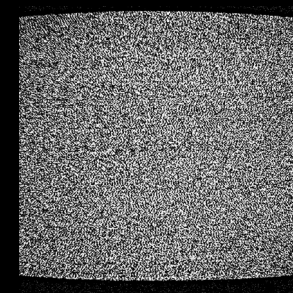
TRUST

— C.L.



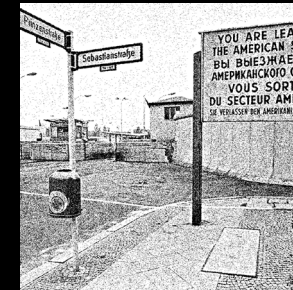
**TRANSPORT
TOUR
THREAT
TELEVISION**

— J.N.



**TEA
SYSTEMS
SUN
STONE
SOUL
SOCIETY
SLEEP
SHIRT
SPIRIT**

— L.H.



**SECRET
ROCKS
RESULT
QUESTION
PIECES**

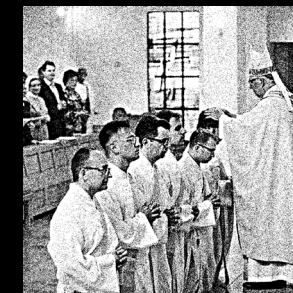
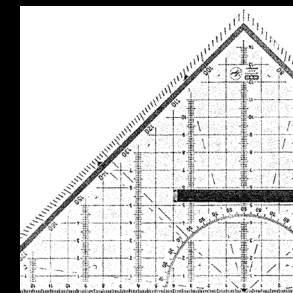
**PIANO
PASSION
PAROLE
PAGE
OUTSIDE
MUSIC**

— D.G.



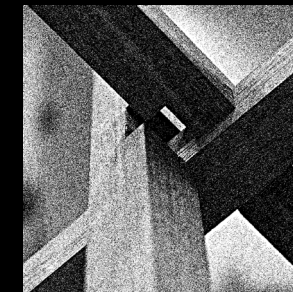
**MEDIUM
LINES
LIE
LEAD
LAW**

— K.F. & D.H.



**LAUGHTER
FEATURES
JOB
KNEE**

— J.N.

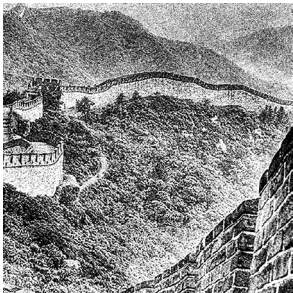


**HOUSES
HOUR
HEAT
HAPPINESS**

WONDER



— Z.Z.



THEORY
TELEPHONE
SPEED
SOUL
LANGUAGE

— P.P.

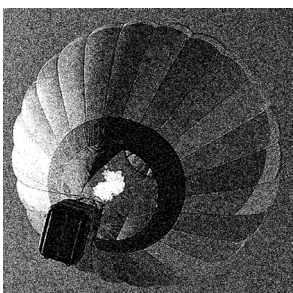


SCALE
SALES
QUESTIONS
PROTECTION
POLITICIANS
LOAN
KIDS
BOTTOM

— H.H.



GOLD
GOAL
GLASS
FIGHT
FIELD



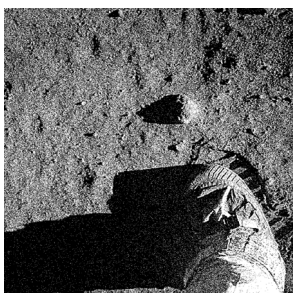
FATHER
EXISTENCE
EVIL
EQUALITY
DISASTER
BANK

— D.K.



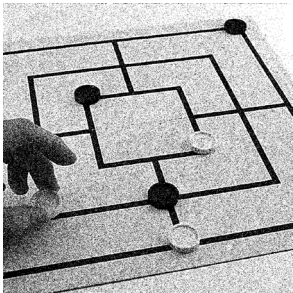
BABY
ACTIVITIES
WALL
VIEW
TANK
SURVEY
STRENGTH
STEP

— M.P.



STRATEGY
SITUATION

— M.P.



SILENCE
SHIFT
SAVING

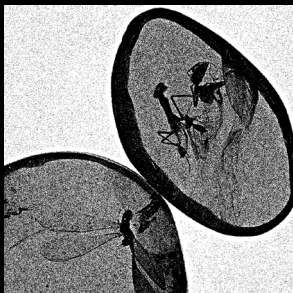
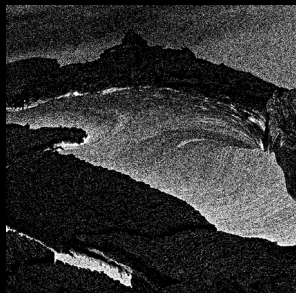
HORSE

— K.L.S.



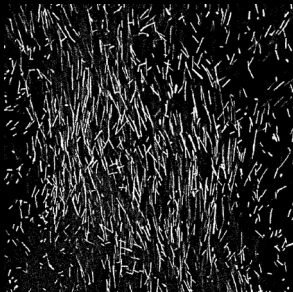
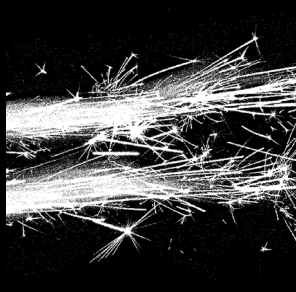
HONEY

— R.G.



FORCES
FEATURES
FAITH
SPARK

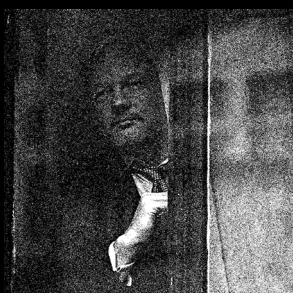
— D.L.



EXAMPLE
DOUBT
DOORS
DESTRUCTION
DEAL
CONTACT
COCK
CLOUD
CALL
BLOCK
BROTHER
BRIDGE
CAPACITY

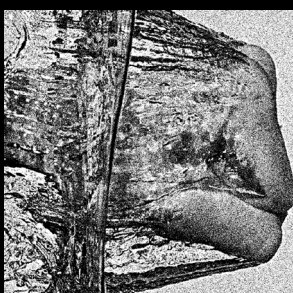
CAPACITY
CALL
CHAOS

— G.A.



BLOCK
BROTHER
BRIDGE
BLAME
BEACH
AWARENESS
APOCALYPSE
ANGER

— C.W.



ANGELS
ACCIDENT
AVENUES
ATTEMPTS
ANIMALS
ALERT
ADVANTAGE
ACTUAL
ABSOLUTELY
YOUTH
WRITING
WORTH
WONDERFUL
WISDOM
WINDS

“A self [...] exists in a fabric of relations that is now more complex and mobile than ever before.”¹

(Jean-Francois Lyotard, *The Postmodern Condition - A Report on Knowledge*, 1979)

1979–2020. Our knowledge has altered, and yet life seems to gain in complexity, our world has turned, and still the mobility appears to increase in it. And for real, could it even be different?! Even though these conditions seem so obvious, so clear and undoubtedly true for our today's self, their own actual condition is different – remains actually very vague, very formless and somehow hard to get a grasp on! What is the »mobile«, what is the »immobile«, and what could they be for us? Yes, it is complex!

In German language, the adjective »mobil« (Engl.: »mobile«) forms the etymological root for the concept »Möbel«, whereas the English equivalent »furniture« leads us contrarily to the act of supplying or providing. Its linguistic opposite, »immobil« (Engl.: »immobile«), in turn, informs our understanding of real-estate, which itself, conceptually, partners the German »Immobilie« with a rightful owner. Having a look into property law then, we can find the »movable«

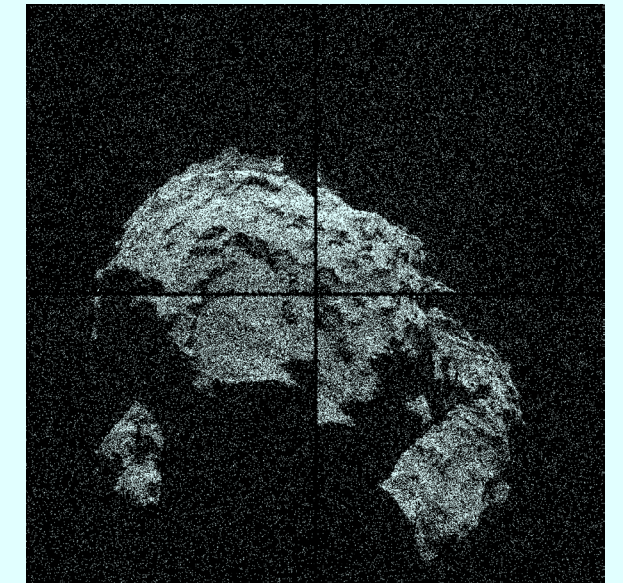
and the »immovable« as the basic division of things. Movability here is proofed when one can transport a thing without losing its substance. Which was also emphasized by Immanuel Kant in his *Philosophy of Law (Die Metaphysik der Sitten*, 1797), where he tells further; “The first acquisition of a thing can only be that of the soil ... [and] by the soil is understood all habitable land. In relation to everything that is moveable upon it, it is to be regarded as a substance, and the mode of the existence of the moveable is viewed as an inherence in it.”² Astronomically instead, our ground counts as mobile itself since Copernicus (*De revolutionibus orbium coelestium*, 1543) and physically, since Newton (*Philosophiae Naturalis Principia Mathematica*, 1687), motion and rest are anyhow conditions of one and the same body... Bodies exist in the play of forces, are understood as being in negotiation – as in Vilem Flusser's formulation (*Dinge und Undinge*, 1993): A country is apparently an immobile thing, but Poland has moved towards the west. A bed is apparently a mobile thing, but my bed has moved lesser than Poland did.”³ Let's ask again today, how can we think the »mobile« and the »immobile«, measure and calculate with them?

Following Flusser's line of thinking; “[25 years ago] our environment

consisted of things: houses and furniture, machines and motor vehicles, clothing and underwear, books and pictures, tins and cigarettes. ... Any catalogue of the world of things, whatever criteria are used to set it up—e.g. ‘animate–inanimate’, ‘mine–yours’, ‘useful–useless’, ‘near–far’ – is bound to have grey areas and gaps.⁴ And he, as one of several, thematized that this was about to change with information-technology – after them, our environment was about to become “ever softer, more nebulous, more ghostly”⁵, and to find one's way around it (or make a living in it) one will have to “take this spectral nature as a starting point.”⁶

The Daedalus Observatory aims to do so and further suggests to set up a fitter, more abstract and generous criterion by means of architecture, yet, without being restricted to it. One which is charged by the condition it has derived from, intuitively measures and is measured by itself, hence will consequently be lesser a fixed standard of judgement, then a kind of character, or notion, to see, think and articulate with – the ‘Mobile Yet Immobile’; Indexing a catalogue more like a magical thesaurus than a statistical register – a multi-material choreography, an abstract roundelay or an eclectic show of daedalian power. And following

the »casual«, as pertaining to chance, nature of its subject, this investigation is quasi-historical and quasi-mythical, it lives with the things and asks them out for a walk, or a spook.



STA-GE

I.Wander

Where do we »stand« when we »under-stand«? Physically mainly on the ground, yet etymologically right ‘in the midst’ – our bodies wondering on earth's body, itself wandering with other bodies.

II.Wonder

If astronomy is thought to be the study of the heavenly and geology of the earthly bodies, with which gesture should architecture then imagine its »invented«, its »artificial« bodies – shall it isolate or expose them, or shall it aim to

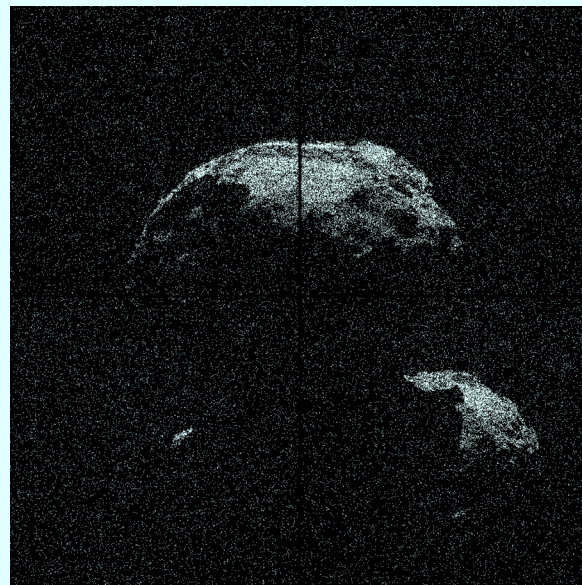
make them known with each other somewhere halfway...

III.See

Reading about Greece's earliest philosophers, Thales or Anaximander, it would most probably be more of the latter kind. Following the motions of the cosmos, they founded their understanding in the act of seeing things in relation – one could say architectonically – and began to study their nature, somewhat similar as we do it today.

IV.Play

And also somewhat similar thought Vitruvius in *De Architectura*, the only treatise on architecture surviving from classical antiquity, when he pictured the beginning of the architectural activity. For him, “it was the discovery of fire that originally gave rise to the coming together of men, to the deliberative assembly, and to social intercourse. [...] And as they kept coming together in greater numbers into one place, [...] upright and gazing upon the splendour of the starry firmament, [...] they began in that first assembly to construct shelters.”⁷ People started to observe the abundance of the universe and to seize their place in it, over and over again.



STA-TICS

I.Found

Vitruvius further divided architecture into three branches: the art of building (aedificatio), the construction of timepieces (gnomonice) and mechanics (machinatio) – for him, these three shall act together to build with due reference to beauty, utility and arguably foremost durability, as the latter also takes a defining role in the classical qualities of the prior. Following his writing, “durability will be assured when foundations are carried down to the solid ground.”⁸ A building anchored in the main-land.

II.Load

‘Terra firma’ was what the Romans called this land, as distinguished from islands, meaning dividing the hard (or sound) from the soft

(or noisy), yet for Vitruvius and up until the late 16th and early 17th century, still with the earth as its steady centre. In the forefront of Copernicus’ revolution, Galileo Galilei started to test this strength, mechanically – the newfound earth became just like the moon, both were “irregular, uneven, and very wavy”⁹. In Galileo’s experiments and telescopic observations, bodies began to stress and strain, matter mattered, and the formerly fixed earth finally moved, ex- as well as internally. His, as well as the discoveries of several of his contemporaries, initiated the post-Aristotelian, Newtonian and prospectively the modern way of thinking about architectural-statics, where buildings henceforth were (and are) brought and secured in equilibrium with and within their environment – questing not for lesser solidity, just looking for it somewhere else.

III.Lever

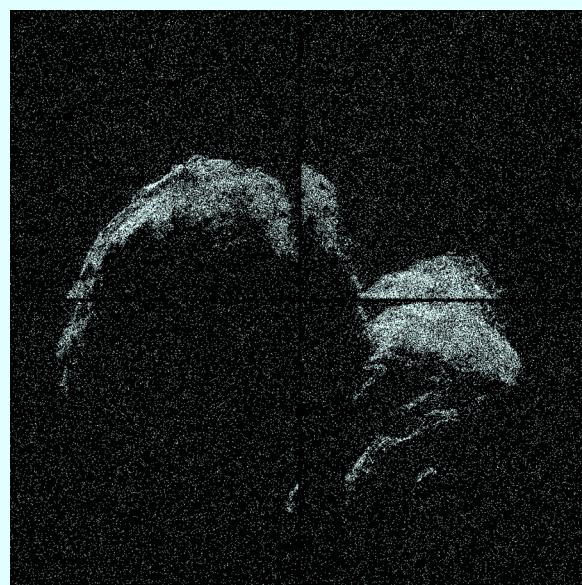
The emerging natural sciences mobilized the ancestral foundations and left Rene Descartes ultimately with nothing but one promise for a ‘human certainty’¹⁰: “Archimedes [Galileo’s ancestor] used to demand just one firm and immovable point in order to shift the entire earth; so I too can hope for great things if I manage to find just one thing, however slight, that is certain and

unshakable.”¹¹ And he prominently found himself as the last solid ground to stand and build upon. Yet doing so, in reference to philosopher Michel Serres, he too misjudged the solidity he claimed, overheard one constant sound – no matter how clean or firm a foundation might be built, noise will always be part of the house, is “always already there.”¹² And even the natural findings brought forward by the scientific methods, for example Galileo’s, imagined as progressing from belief towards truth, were, if we follow just some of Paul Feyerabend’s excursions into the ‘anarchic’¹³, already not as ordered as they may pretend to be, were, without undermining their value, already mixed and respectively included the unordered or irrational too.

IV.Level

In architecture however, we continuously, and even particularly reanimated today, tend to think similar, to measure the durability, beauty and utility of our buildings, even statically indeterminate, in terms of logical or material-truth, meaning trying to get rid of noise. Even though already Vitruvius’ writing allows a reading of architecture and communication at their very first spark, being rather about chances than about safety, today we still often remain

in the manners of solidity, purity and cleanliness, but asking with Serres: “Where do we put the dirt?”¹⁴ And, how do we treat the wetlands? “One always swims in the same river, one never sits down on the same bank.”¹⁵ “Fluctuation, disorder, opacity, and noise.”¹⁶ – The representation of time and motion has been a persistent theme throughout architecture history, but today’s often very literal handling of architecture as ‘real estate’ however, looking for its »proper« place, its proper form, offers potentially no state of the art other than being the art of the state, fixed and somewhat biased about life, and the question re-arises; How actually can we architecturally relate to forms of mobility at all, when building an object would mean to immobilize or ground it? Undoubtedly, to build certain structures of stability is one of architecture’s main ambitions. Yet, without just swapping over or mobilizing it, as in post-modernism, by replacing »pure« with »hybrid«, »clean« with »compromising« and »straightforward« with »distorted« as Robert Venturi¹⁷ suggested it, without giving up the »articulated« in favour of the purely »ambiguous«; On a digital continent, architecture has to reevaluate its general basis of assessment, or differently get ecstatic about its very own static in order not be dismissed by it.



STA-SIS

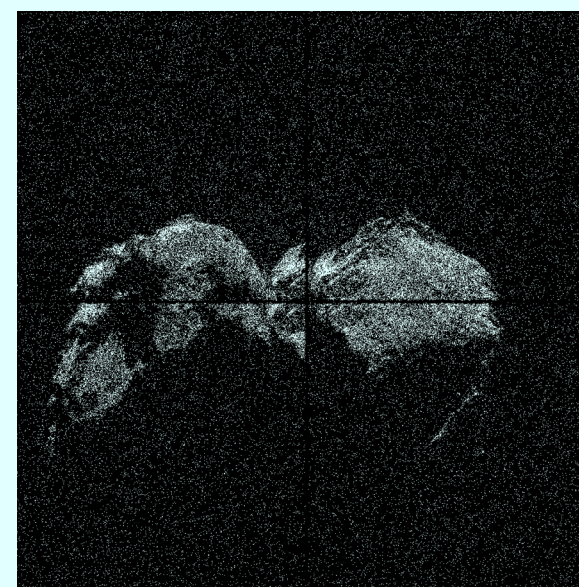
I.Differ

Without necessarily seeking to legitimize or to reconcile, ancient rhetorics already knew a way to resolve such disputes; They established what they called »stasis«, ‘a standing still’, a different kind of stability. The word stasis shares its root -STA-, meaning ‘to stand’, with the words »stability«, »statics« or »standard«, but is also familiar with »constitution« via its variant -STIT-. It basically marks the place where two opposing forces come together, where they agree to disagree on what is at stake. It brings stability in the sense that, what is in-between is in necessary contrast with both extremes, making a somewhat mediating yet not forceless ground to actively balance each-other out. In such a setup, the mobile and the immobile would be opposite movements, and

the stasis would be the stability negotiating between them.

II.Embrace

Similar to Serres’ *Parasite*, in establishing a stasis, we can leave the one-way: “The town makes noise, but the noise makes the town.”¹⁸ It allows to skip some doubt and stays with the intellect, allows to look through Galileo’s telescope from both sides at once and to face a universe, ‘finite yet unbound’¹⁹, helio- yet geo-centric, spectral or any-centric. That sounds somewhat absurd, and that is also what it partly is, but with information, and the sciences dealing with it we somehow entered a new setup – one embracing such paradoxes, allowing us to jump between the registers, between the schemes, to establish not an »or«, and not »and«, but a »yet«.



STA-TUES

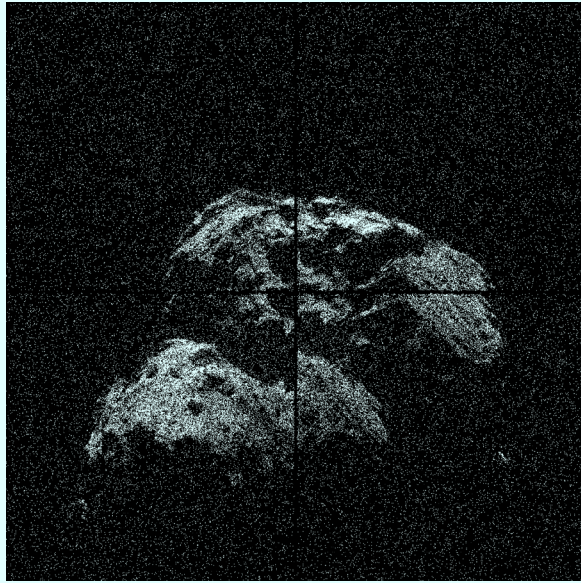
I.Embody

The controversy about the permanence of objects of knowledge is truly entangled with how we put forward and think of our architectonic objects – philosophy and architecture share ambitions in them. The English »object« and the German word for design – »Ent-wurf«, stand even literally very close to each other, they are both acts of ‘putting or throwing something before or against’, are both interested in getting to know some thing in opposition, in some kind of figuration or German »Gestaltung«, another translation of design. And having said that, there is also a characterization engendered by both subjects rooting in such paradoxical setup, taking the form of ‘mobile statues’, like the *daidala* crafted by the mythical first architect Daedalus.

II.Pose

Daedalus was an artist and a cunning inventor who did not just create labyrinths and wings but also built sculptures so lively that they had to be tied down in order not to run away. They circulated the Greek poleis as aesthetic, intellectual and ultimately playful figures, in many ancient accounts they marked qualities such as the »magic«, the »ritual« as well as the »exotic« – one could say they were

somewhat »strange«, somewhat 'not really from here'; But from where then were they? And asking contemporarily: Where would they come from or go to when not tied down?



SUB-STA-NCE

I.Emit

Daedalus is a legendary figure, and yet Socrates called him his ancestor, making him coeval with the already mentioned pre-Socratic philosophers. Taking Anaximander's perspective then, one would see that every act of 'coming into' or 'leaving life' (Germ.: »ent-stehen« or »ver-gehen«) is a process of differentiation or de-differentiation from the *apeiron*²⁰ – the »boundless« – an »archaic« anything. It can be seen in relation to Aristotle's notion of the now, who built upon Anaximander's scheme, as an act of

inventing or destroying of a stasis.

II.Receive

Reading Aristotle's Physics, now probabilistically, one could imagine a time having continuity comparable with the continuous ground of the continents and the now as a middle-point connecting as well as dividing it, in what we could call the time-passed and the time-to-come, or in case of a continent – mainland, holding together but also enclosing. Further, the »now« is what he calls a »boundary«, hence becomes a somewhat temporary point outside of time. Aristotle also defines it indirectly in terms of the »limit« in his Metaphysics as, "the furthest part of each thing, and the first point outside which no part of a thing can be found, and the first point within which all parts are contained."²¹ Inspired by this line of thinking we can think contemporarily of a now as a quantized point freed from the line, spectral and somehow ubiquitous. Not continuous, but contingent, and of there being potentially many of them.

III.Store

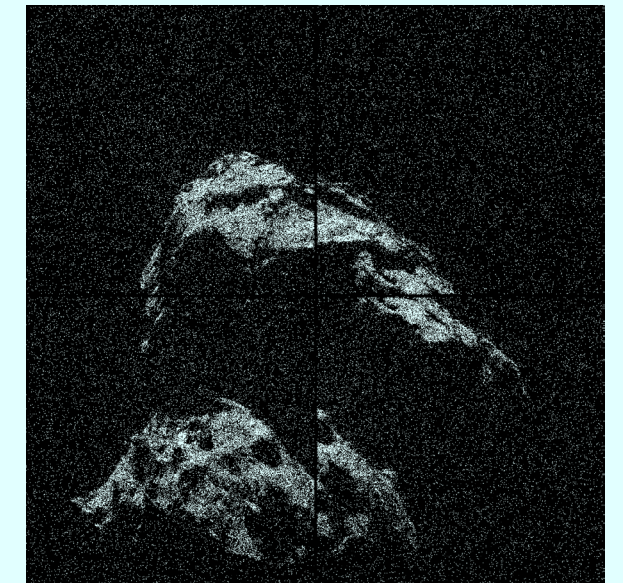
Building further upon Aristotle's definition of the limit we can formulate one for the boundless too, it is 'the furthest part of each thing,

and the first point outside which [no a] part of a thing can be found.' Another Paradox. Yet a productive one, cause rendered in that way, the time-past and the time-to-come somewhat collapses, and not into a singularity instead contrarily into a fullness, an 'enormous stock'²². In an alteration of Maxime du Camp's words, one could say, this "history is like Janus, it has two faces. Whether it looks at the past or at the [present future], it sees the same things."²³ Such an abundant history is embracing the cultured as well as the savage, the known as well as the unknown, it might be the place where the statues are when not here at the time, and the now could be the place to re-call, or simply, to call them... As contemporaries we do not ask anymore 'what is new?', we ask 'what is now?' – now invention and discovery are synonymous, look and find at the same place. They are both attracted by the currently unnoticed and un-perceived, are both processes of re-memembering, of un-forgetting the knowable – a kind of archaeology, augmenting the given.

IV.Process

The *apeiron* is a rich abstraction – a multiplicity indefinite in kind, comparable to how we can think of information today. Any act of rationalizing starts in subtracting, in domesticating the exuberant, just as a voice transcends the

noise in nowadays communication devices and yet is composed of it. Here and there one could not say something without anything already being there – however we might have gotten into this universe, but today it seems that 'nothing comes from nothing' just as in the worlds of Parmenides²⁴ or Lucretius²⁵, nevertheless applied here not as a principle of causality, but substantially of mass.



SUB-STIT-UTE

I.Craft

The complex surrounds us just as much as it imbues us – we are full of it, 'en masse', which is what makes us kind of boundless too. Hence living and consequently building in the realm of information can hardly be a cleaning or collecting, nor a visualizing, and also lesser an »animating«²⁶, but rather a living with – being guest as well as

host of the 'universal hotel'²⁷, the universal interior of life. An interior which characterizes itself here not in opposition to an exterior but rather mixed with it, like maybe an extensive interior or a "space to be lived with"²⁸ in the words of Susanne K. Langer. Here we think and do and do and think, and here we craft »artefacts«, well-made products of human inventiveness.

II.Relate

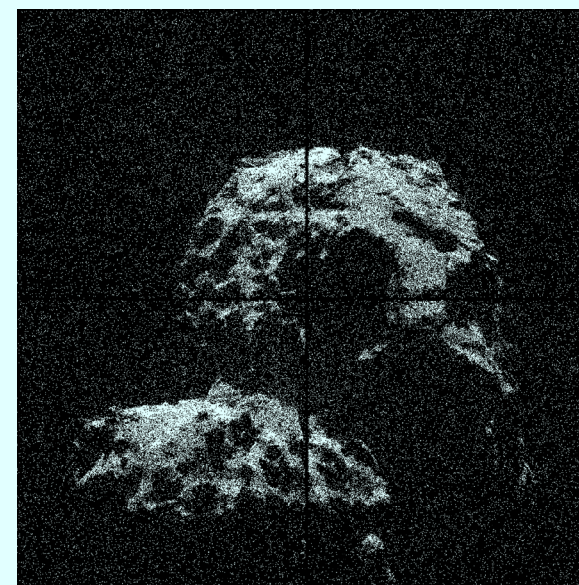
What makes a fact and what makes an artefact, and how do they relate into each other? One kind of mobility put forward by Daedalus' statues is the ability to transport states from one place to another; The second, inverted one, is the freedom to embody differences while standing still, or being here (wherever the case may be). In 1970 biochemist Jacques Monod wrote: "A rock, a mountain, a river, or a cloud – these are natural objects; a knife, a handkerchief, a car – so many artificial objects, artefacts. [...] Analyze these judgements, however, and it will be seen that they are neither immediate nor strictly objective."²⁹ Consequently, they are not strictly subjective either. Monod referred to them as »strange« too, but trying to think it inverted now we could also call them »ambivalent« – etymologically, having 'strength on both sides', foreign and familiar,

somehow similar to us – here we meet, and one could say they become »architectural«, objects to be lived with.

III.Exchange

Mobile statues within touch, or sight, are like 'wonders to behold' – concrete yet abstract, hence not just of purpose, but purposeful. Similar and different to other memorial (as committed to memory and 'search of lost time'³⁰) representations, they are treasuries for something which is and is not, fully to be found inside of them, they have intrinsic as well as instrumental value, are always partly exceeding that what can be perceived at a time. Which is what makes their body, again similar to us, not fully congruent with its content but possibilitates it, grants it with a certain openness to stand in and to hold a place for things one can get in touch with, a degree of anonymity. Anonymity yet not in the sense of a reduced or increased differentiability, a facelessness or indecipherability, but as an abstract similarity, a »facefulness«. And it is this anonymity which gives them their autonomy, what allows them to become more than what they are, to abstract from a specific role into a more generic, or generous, figure, into 'something your eyes can see and your mind can measure'³¹, over and over again. As addressed by Le Corbusier, it involves a kind of

pragmatism, yet a different one than we usually think of, a stasiatic kind of activity or praxis, a form of communication, dance or play, to relate to them. We talk, and they talk too.



CON-STIT-UTE

I.Code

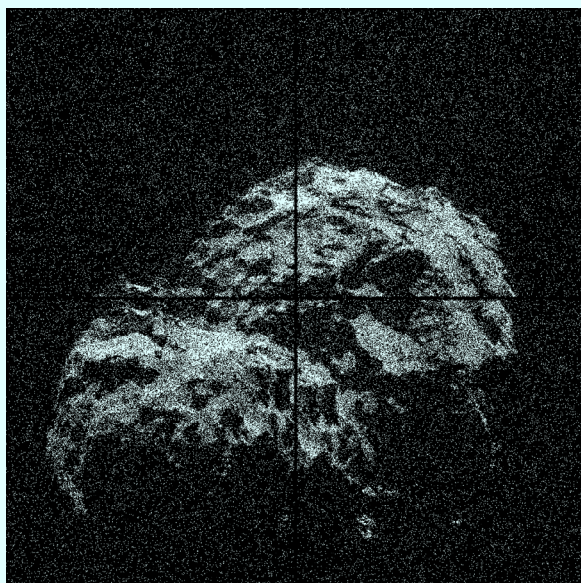
There are several recorded ways of how Daedalus' statues had a voice; One of them takes the form of inscriptions – letters running up and down their legs, making them fast. Greece's earliest epigraphers (en)coded them to bear a voice in poetic words. If usually the architect is more likely to be known as "a sculptor, so as to fashion stationary statues that stand on their same base"³² as pictured by pre-Socratic poet Pindar, and the poet himself as a maker of works that travel, in mobile statues they bring together their knowledge,

meet in their craft – sculpting figures of chance and necessity.

II.Encode

Hence talking to them is neither clear not purely smart, but it is sophisticated (yes, impure in a way) – they hear many voices, embody many times, one could say they have seen a lot, know a lot. And contrarily to immobile statues as Pindar pictured them, one could see communicating with them in reference to literature theorist Roland Barthes, as a 'weaving of voices' in an indefinite and partially reversible way – as crafting music. In his analysis of a short story by Balzac, Barthes established »codes« "as a kind of network through which the entire text passes (or rather in passing, becomes text)."³³ And he continues: "The code is a perspective of quotations, a mirage of structures; [...] the units which have resulted from it (those we inventory) are themselves, always, ventures out [...]; they are so many fragments of something that has always been already [...]; the code is the wake of that already."³⁴ – Daidala trigger us to remember massively, to see through them. "Knowledge [in their, as well as in reference to Michel Serres] is thus the ability to listen and to translate the scattered languages of things"³⁵, hence to 'have a voice' (Germ.: »Mündigkeit«) includes to have an

ear too, is not just a given, but an intellectual practice, in the sense that to grasp something implies that we reach for it – an ableness to address (whatever the case may be).



A self [...] exists in a [fabrie cloud] of relations that is now [more ,] complex and mobile [than ever before].”³⁶ (In alteration of: Lyotard, *The Postmodern Condition - A Report on Knowledge*)

In the turns of the digital we are dwelling in, what we could call, a ‘contingent present’ – involving the chance to do basically everything. And as such it becomes somewhat lesser about ‘what you do’ and a bit more about ‘how you do what you do’, not techno- or methodologically but in terms of gesture, which of course includes technique and the »what« in form and feeling again – sophistication.

Beyond a certain degree of

tendencies and capacities, of externalizing our inside, it is a different game, is about finding ourselves in the outside (over and over again), not anymore about »behaviour« but about »attitude« – and the same counts for the artefact. The ‘Mobile Yet Immobile’ informs the spectral body of architecture – embodies and disembodies what architecture is capable of. And designing just as living with buildings becomes a question of ‘movement of that body, or a part of it, intended to express a thought or feeling’ – etymologically »gesture« – to dance and communicate; And of »pose«, or »style«, as “it is by the principle of style that they [the body and its parts, we and them] are above all coordinated and stabilized [or based]”³⁷. For Vitruvius architecture’s first dependency was order (cosmos), and buildings measured and measuring mobile-yet-immobile look for order between movement and fixity, between heaven and earth, opening up spaces of everyday life while having an eye on the world at large – invented objects not afraid but inspired by the unknown, not ‘real estate’ but ‘real likeness’, or ‘mobile statue’. Originality fades, and personality appears, or in the words of art-historian Ernst Gombrich: “It is very difficult to explain in words what makes a style, but it is far less difficult to see.”³⁸

- 1,36 Francois Lyotard, *The Postmodern Condition - A Report on Knowledge*, Manchester University Press, 1979
- 2 Immanuel Kant, *Werke in zwölf Bänden - Band 8*, Suhrkamp 1977
- 3-6 Vilem Flusser, *Dinge und Undinge*, Carl Hanser Verlag, 1993
- 7-8 Vitruvius, *The Ten Books on Architecture*, Harvard University Press, 1914
- 9 Galileo Galilei, *Sidereus Nuncius*, Byzantinum Press, 2004
- 10-11 René Descartes, *Meditations on First Philosophy*, Cambridge University Press, 1996
- 12,14, Michel Serres, *The Parasite*, The John Hopkins University Press, 1982
- 16,18 Paul Feyerabend, *Against Method*, Verso, 1993
- 15 Michel Serres, *Hermes - Literature, Science, Philosophy*, The John Hopkins University Press, 1982
- 17 Robert Venturi, *Complexity and Contradiction in Architecture*, The Museum of Modern Art, 1992
- 19 Albert Einstein, *Relativity: The Special and General Theory*, Henry Holt, 1920
- 20 Anaximander, Trans. in *The Presocratic Philosophers* (G.S. Kirk & J.E. Raven), Cambridge University Press, 1977
- 21 Aristotle, *Aristotle in 23 Volumes, Vol.17&18*, (Trans.: H. Tredennick), Harvard University Press, 1989
- 22,27 Michel Serres, *Geometry - The Third Book of Foundations*, Bloomsbury, 2017
- 23 Maxime Du Camp, Quote in *The Arcades Project* (W. Benjamin), Harvard University Press, 2002
- 24 Parmenides, Trans. in *The Presocratic Philosophers* (G.S. Kirk & J.E. Raven), Cambridge University Press, 1977
- 25 Lucretius, *On the Nature of Things*, Oxford University Press, 1948
- 26 Greg Lynn, *Animate Form*, Princeton Architectural Press, 2011
- 28 Susanne K. Langer, *Feeling and Form*, Charles Scribner’s Sons, 1953
- 29 Jaques Monod, *Chance and Necessity*, Vintage Books, 1972
- 30 Marcel Proust, *In Search of Lost Time*, Penguin Classics, 2003
- 31 Le Corbusier, *Towards a New Architecture*, Dover Publications, Inc., 1986
- 32 Pindar, *Nemean Odes. Isthmian Odes. Fragments*. (Trans.: W.H.Race), Harvard University Press, 1997
- 33-34 Roland Barthes, *S/Z*, Blackwell Publishing, 1974
- 35 Michel Serres, “Information and Thinking” (Trans.: J. Visser), Lecture at *Philosophy After Nature Utrecht*, 2014
- 37 Henri Focillon, *The Life of Forms in Art*,

- Zone Books, 1992
- 38 Ernst Hans Gombrich, *The Story of Art*, Phaidon Press, 1950
- * Images: ESA/Rosetta/NAVCAM, *Comet 67P / Churyumov-Gerasimenko - 30th of November 2014*

Text based on a talk at: *Sophistication Conference#2: In »lieu« of Statements, »Articulation«*, Vienna University of Technology, November 2018.

I SPY WITH MY

EYE...

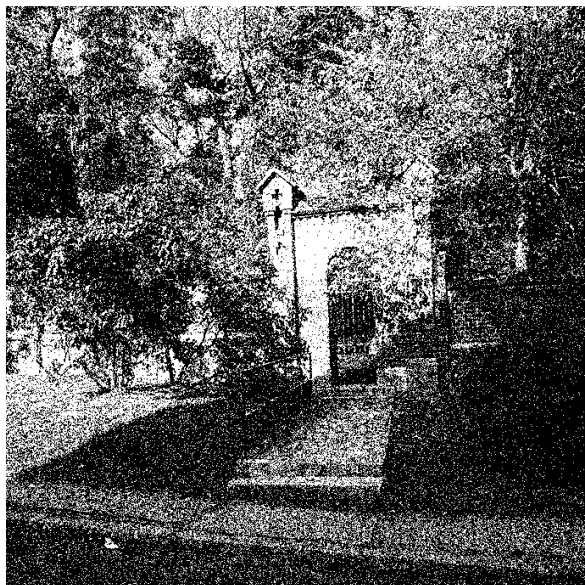
MEASURE

AND UN-

MEASUREMENTS

A Short Story of
Light and
A Delightful Story

“Into your eyes I
looked recently,
O life: I saw gold
blinking in your



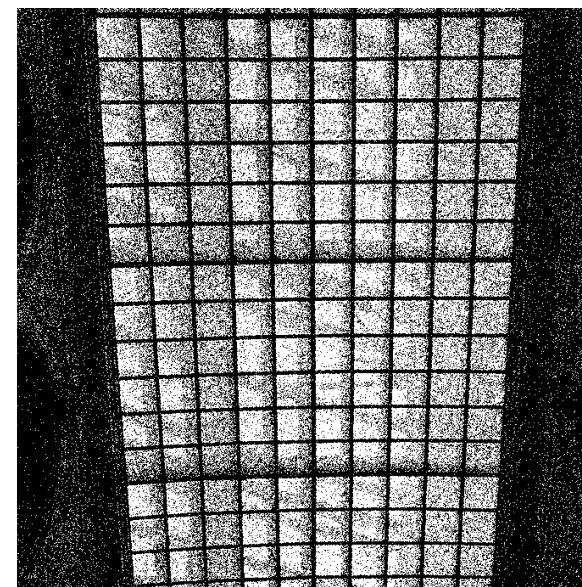
night-eye; my heart
stopped in delight:
a golden boat I
saw blinking on
nocturnal waters,
a golden rocking-
boat, sinking,
drinking, and

winking again. At
my foot, frantic to
dance, you cast



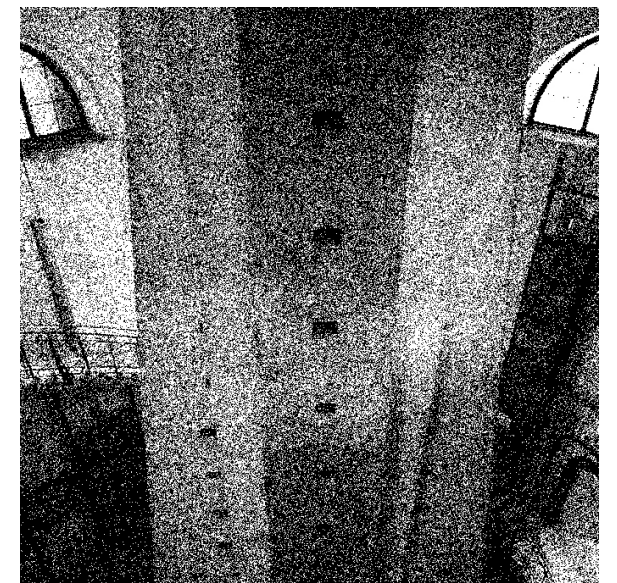
a glance, a
laughing,
questioning,
melting rocking-
glance: twice only
you stirred your
rattle with your
small hands, and
my foot was already
rocking with
dancing frenzy.
My heels twitched,
then my toes

hearkened to
understand you,
and rose: for the
dancer has his ear
in his toes.
I leaped toward
you, but you fled
back from my leap,
and the tongue of
your fleeing, flying
hair licked me in its
sweep.



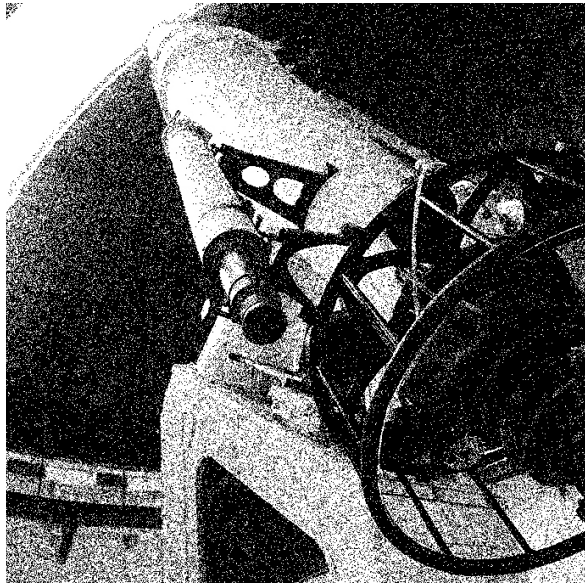
Away from you I
leaped, and from
your serpents' ire;
and already you

stood there, half
turned, your eyes
full of desire.
With crooked
glances you teach
me-crooked ways;
on crooked ways
my foot learns
treachery.



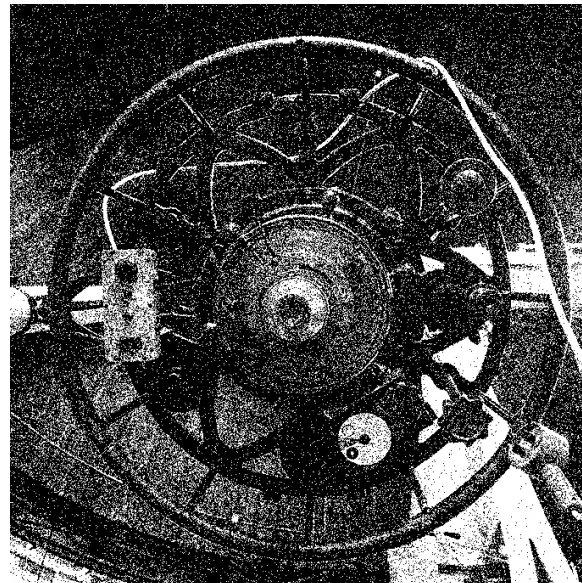
I fear you near, I
love you far; your
flight lures me, your
seeking cures me:
I suffer, but what
would I not gladly
suffer for you? [...]

One!
O man, take care!
Two!
What does the deep
midnight declare?

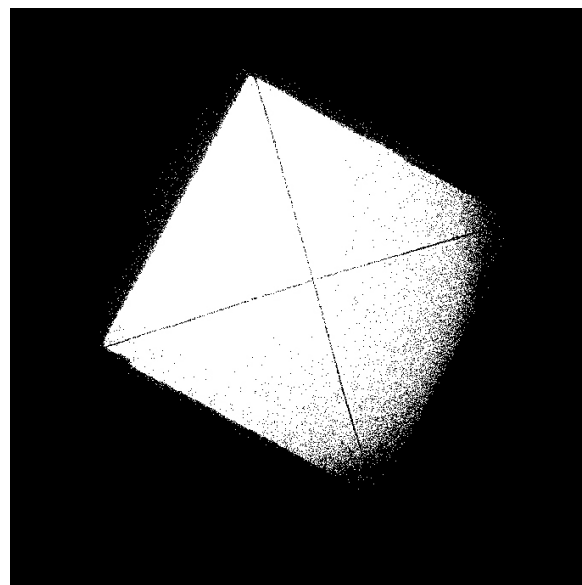


Three!
“I was asleep—
Four!
“From a deep dream
I woke and swear:
Five!
“The world is deep,
Six!
“Deeper than day
had been aware.
Seven!

“Deep is its woe;
Eight!
“Joy—deeper yet
than agony:

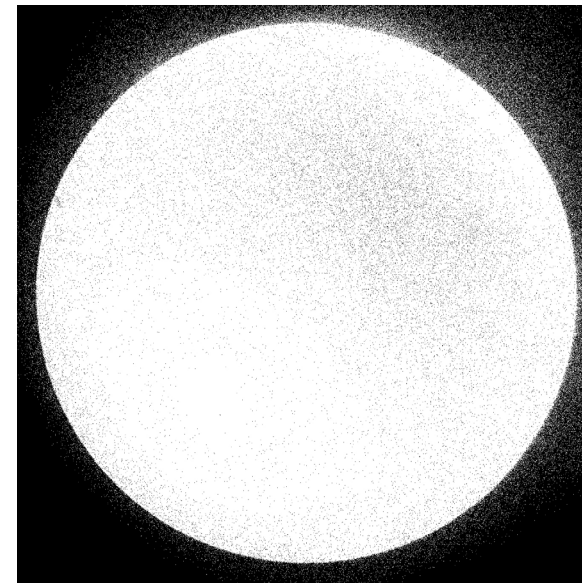


Nine!
“Woe implores: Go!



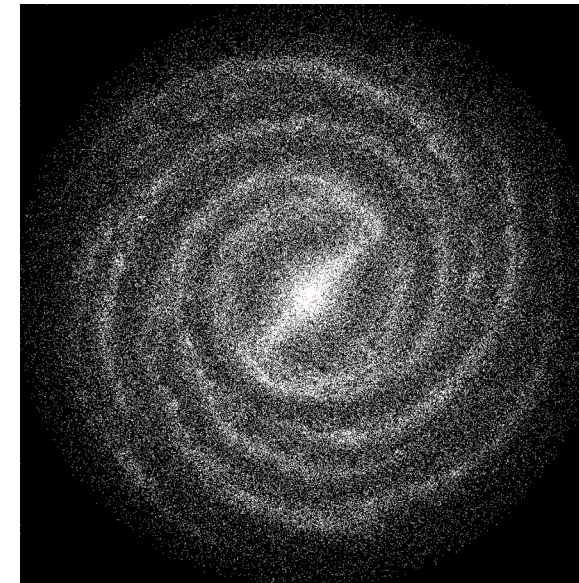
Ten!
“But all joy wants

eternity—



Eleven!
“Wants deep, wants
deep eternity.”
Twelve!¹

¹ Friedrich Nietzsche, “The Other Dancing Song”, in *Thus Spoke Zarathustra - A Book for None and All*, Penguin, 1978
* Images taken at the ‘Vienna Observatory’

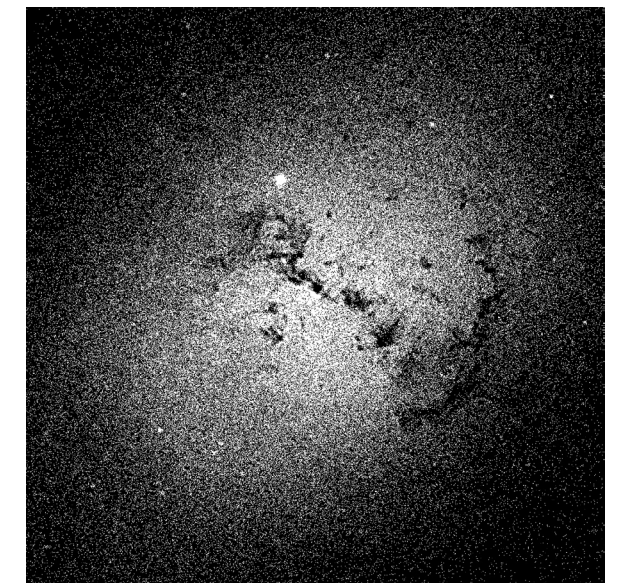


Milky Way

— M.T.

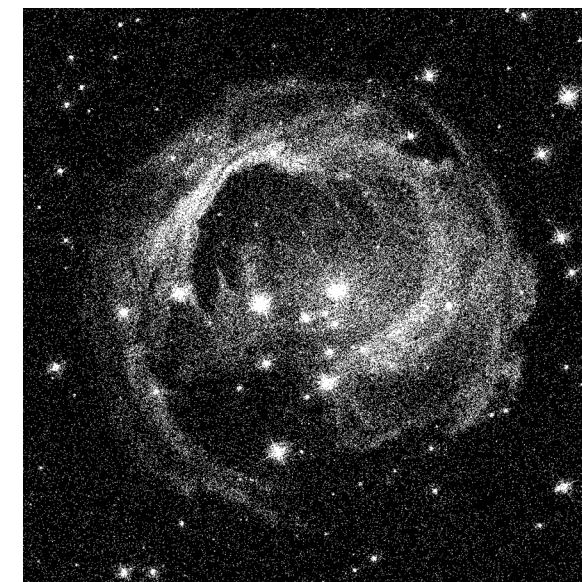
“Our Sun (a star) and all the planets around it are part of a galaxy known as the Milky Way Galaxy. A galaxy is a large group of stars, gas, and dust bound together by gravity. They come in a variety of shapes and sizes. The Milky Way is a large barred spiral galaxy. All the stars we see in the night sky are in our own Milky Way Galaxy.”

“Like dust bunnies that lurk in corners and under beds, surprisingly complex loops and blobs of cosmic dust lie hidden in the giant elliptical galaxy NGC 1316. This image reveals the dust lanes and star clusters of this giant galaxy that give evidence that it was formed from a past merger of two gas-rich galaxies.”



Fornax A

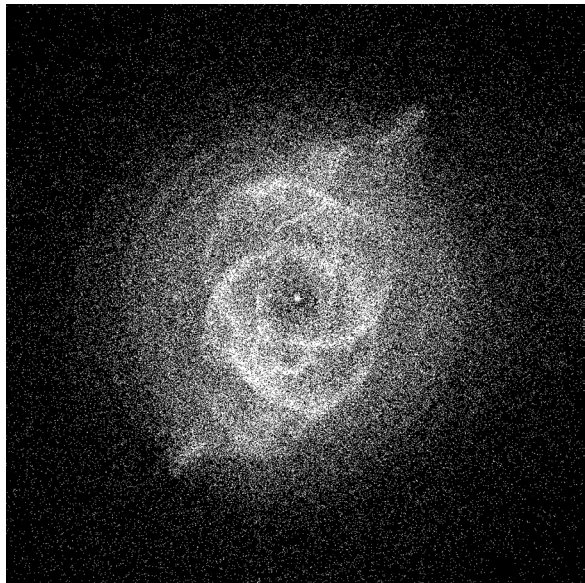
— A.P.



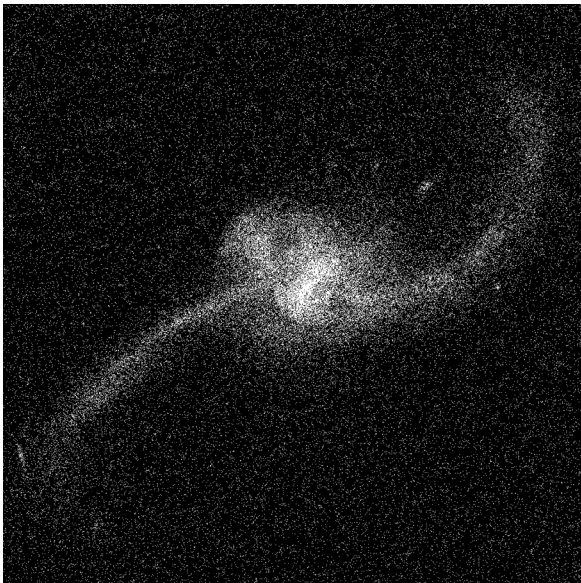
V838 Mon

— M.P.

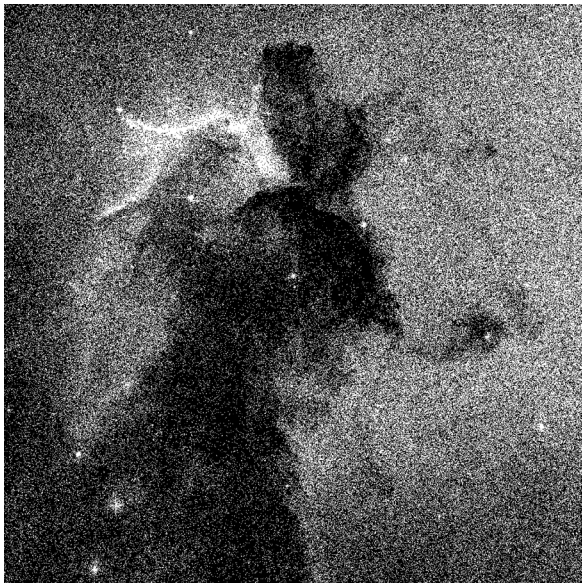
“For reasons unknown, star V838 Mon’s outer surface suddenly greatly expanded with the result that it became the brightest star in the entire Milky Way Galaxy in January 2002. Then, just as suddenly, it faded. A stellar flash like this had never been seen before - supernovas and novas expel matter out into space.”



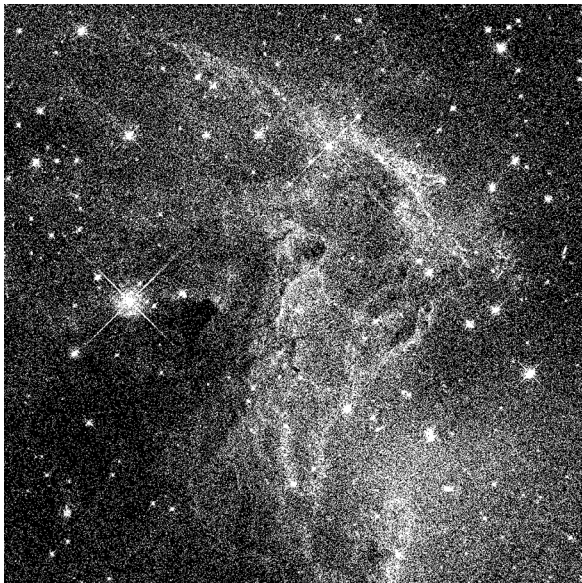
Cat's Eye Nebula — L.B.



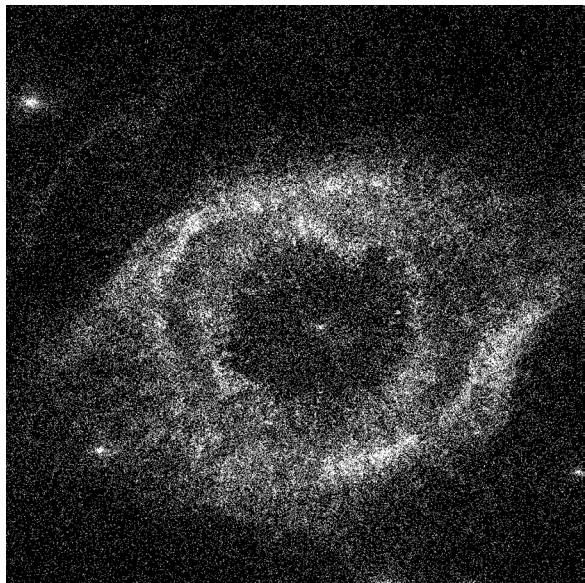
NGC 2623 — N.C.



Eagle Nebula — H.H.



Monkey Head Nebula — E.K.



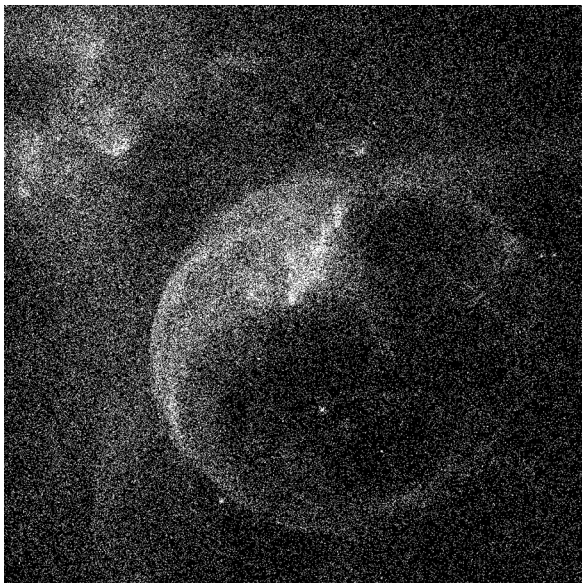
Helix Nebula — A.C.



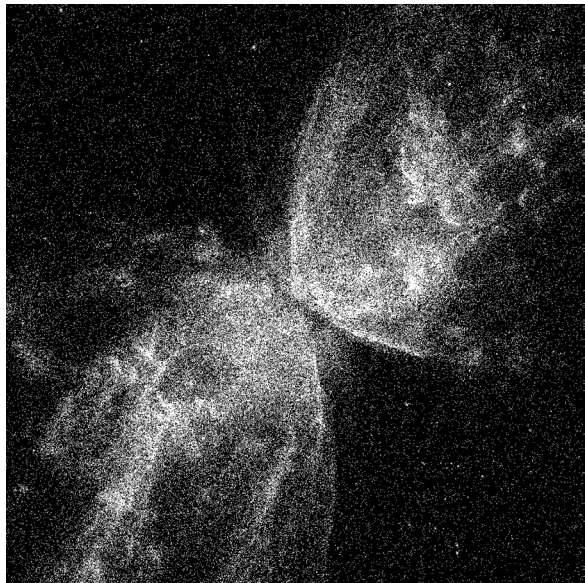
Thor's Helmet Nebula — B.d.F.



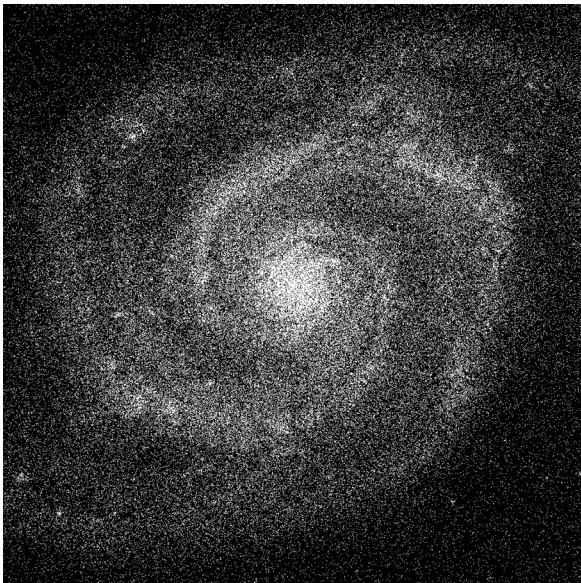
Cygnus Loop Nebula — L.K.



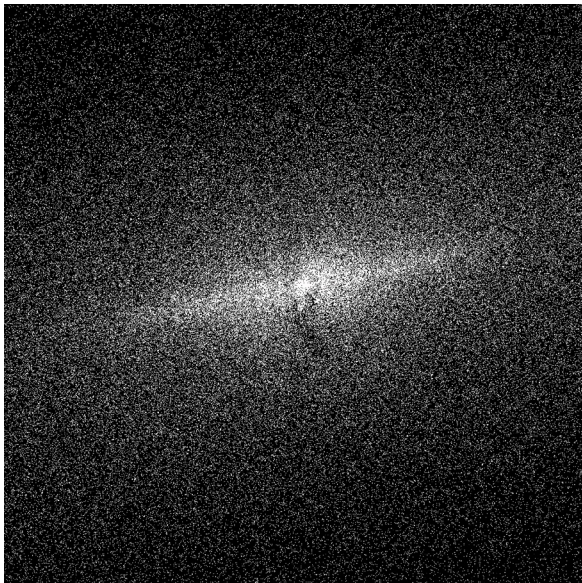
Bubble Nebula — M.K.



Butterfly Nebula — F.F.



Whirlpool Galaxy — M.G.



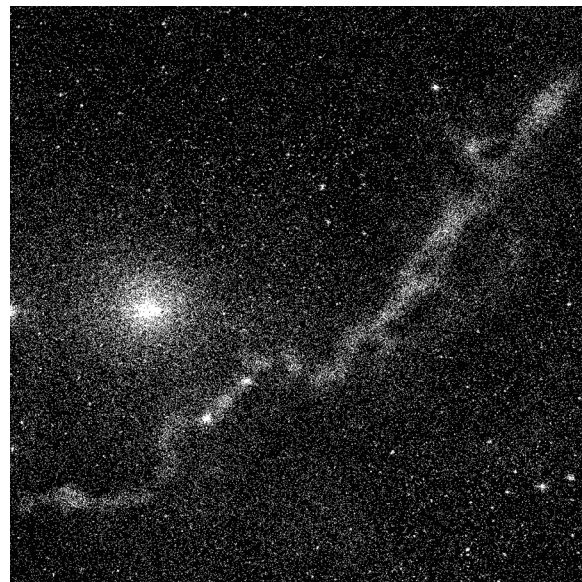
NGC 4111 — M.M.



Red Spider Nebula — A.Ö.

**I see an ocean.
A deep dark ocean
with this structure
of light.
A glimpse and a
strain.
A promise.
Maybe.**

**I imagine myself
swimming down
there in this
abstract world.
No left,
no right.
No above,
no below.
Just undirected.
Between.
Awaiting the
colourful life
hidden in this dark
deepness.**

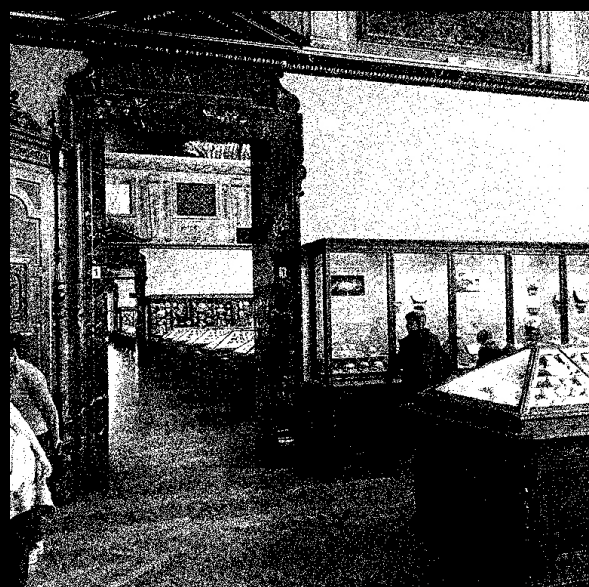


Taurus Molecular Cloud

— A.W.

“The Cave streamed
with Light

Dazzled with the light after so long a darkness.... (the two heroes) thought at first they were



the prey of some ecstatic illusion, so splendid and unexpected was the sight that greeted their eyes. They were in the center of an immense

grotto. The ground was covered with fine sand



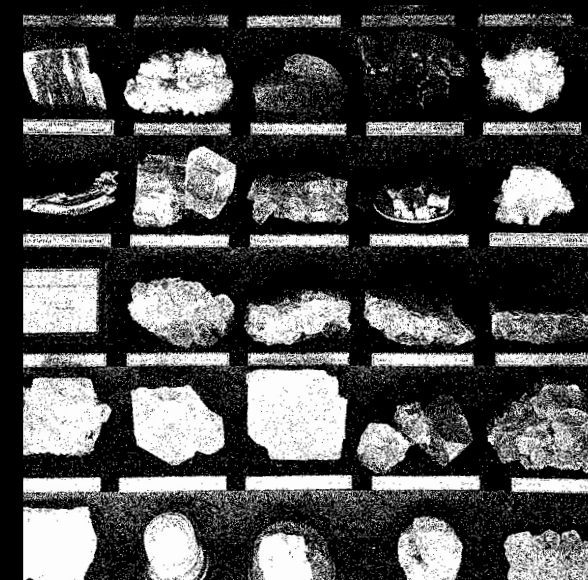
bespangled with gold. The vault was as high as that of a Gothic cathedral, and stretched away out of sight into the distant darkness. The walls were covered with stalactites of varied hue and wondrous richness, and from them the light of

the torches was reflected, flashing back with all the colors of the rainbow, with the glow of a furnace fire and the wealth of the aurora. Colors of the most dazzling, shapes the most extraordinary, dimensions the



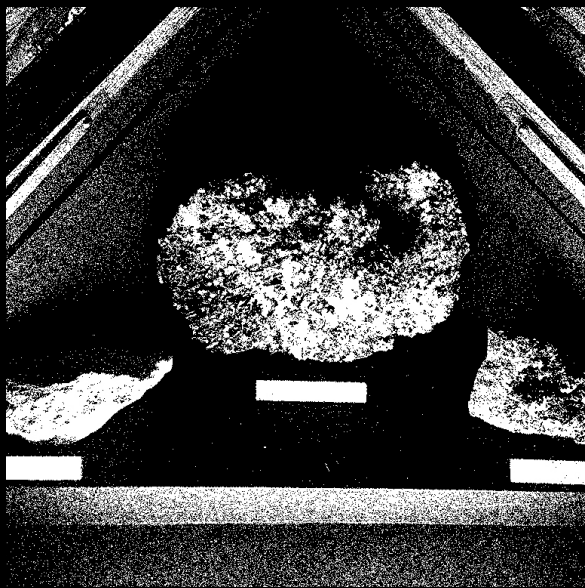
most unexpected, distinguished these innumerable crystals. They were

not, as in most grottoes, pendants, monotonously similar to each other, but nature had given free



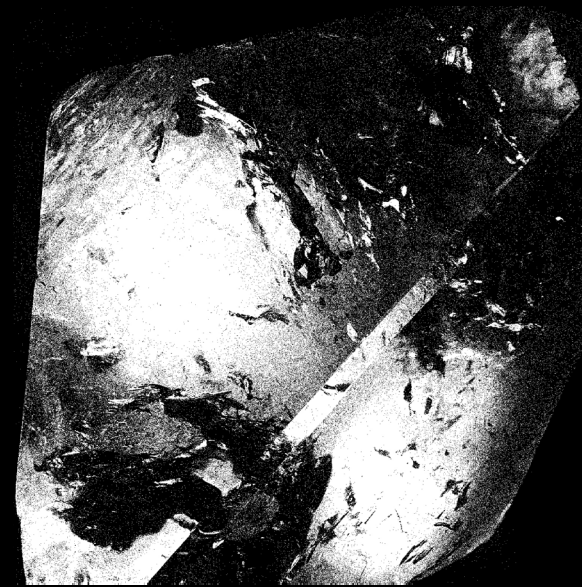
scope to fancy, and seemed to have exhausted every combination of tint and effect to which the marvelous brilliancy of the rocks could lend itself.

Blocks of amethyst,
walls of sardonyx,
masses of rubies,
needles of emeralds,
colonnades of
sapphires deep and
slender as forest
pines, bergs of



aquamarine,
whorls of turquoise,
mirrors of opal,
masses of rose
gypsum, and gold-
veined lapis lazuli
all that the crystal
kingdom could

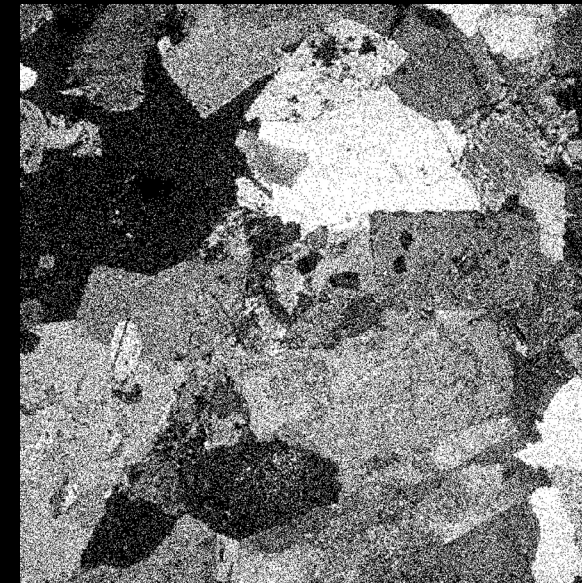
offer that was
precious and rare
and bright and
dazzling had served
as the materials for
this astonishing
specimen of
architecture; [...] so many splendors
that the eye refused
to grasp them. The
decomposition of
the luminous rays
by the thousands of
prisms, the showers
of brilliancy that
flashed and flowed
from every side,
produced the
most astonishing
combination of
light and color that
had ever dazzled
the eyes of man.¹



Jules Verne's
cave reverses
the Platonic one.
The latter sings
the glory of one
sun, discovered
in the daylight,
as one emerges
from the shadow,
while the former
is an invitation to
penetrate under
a vault that is so
deep that one's
gaze is as lost as if
it stared at a starry

sky: here, in this
cave, a thousand
lights dazzle the
thinker."²

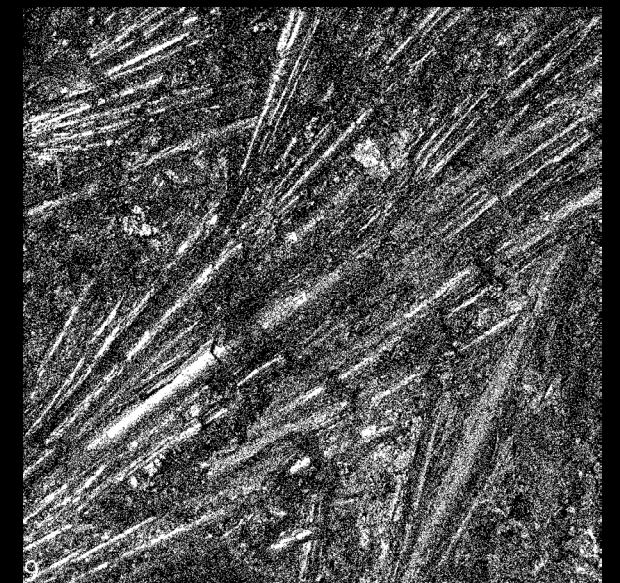
- 1 Jules Verne, *The Star of the South*, Ch. XIX, C. Horne (ed. and trans.), p.276-77.
- 2 Michel Serres, "Information and Thinking" (Trans.: J. Visser), Lecture at *Philosophy After Nature Utrecht*, 2014
- * Images taken at the 'Natural History Museum Vienna'



Granodiorite

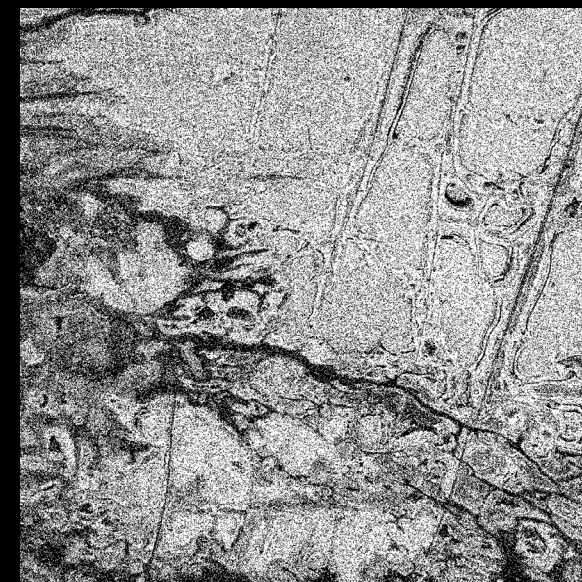
— P.J.

“Cylindrite is a sulfosalt mineral containing tin, lead, antimony and iron with the formula: $\text{Pb}_3\text{Sn}_4\text{FeSb}_2\text{S}_{14}$. It forms triclinic pinacoidal crystals which often occur as tubes or cylinders which are in fact rolled sheets. It has a black to lead-grey metallic colour with a Mohs hardness of 2 to 3 and a specific gravity of 5.4.”



Cylindrite

— C.R.



Variscite

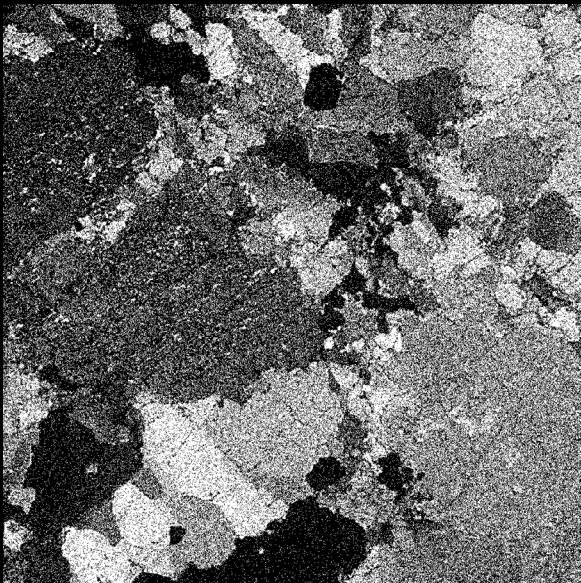
— C.W.

“On average, the upper continental crust has the same composition as granodiorite. Granodiorite is a plutonic igneous rock, formed by the intrusion of silica-rich magma, which cools in batholiths or stocks below the Earth’s surface. It is usually only exposed at the surface after uplift and erosion have occurred.”

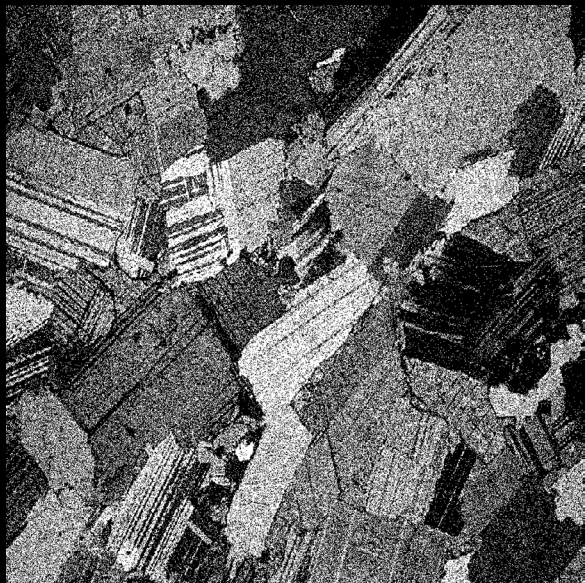
“Variscite is a secondary mineral formed by direct deposition from phosphate-bearing water that has reacted with aluminium-rich rocks in a near-surface environment. It occurs as fine-grained masses in nodules, cavity fillings, and crusts. It often contains white veins of the calcium aluminium phosphate mineral crandallite.”



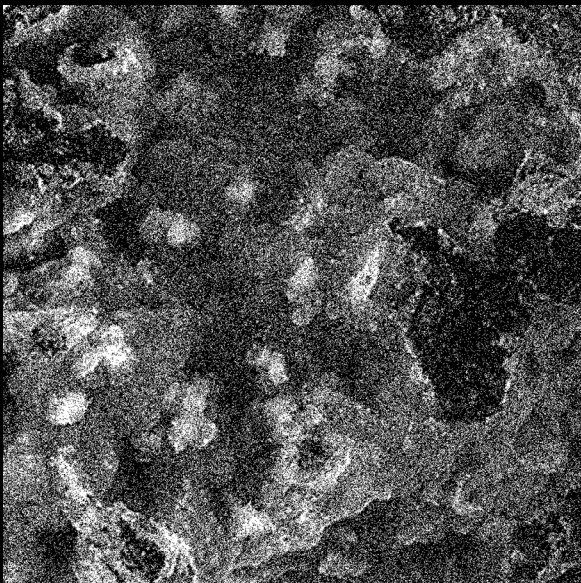
Pyrite — A.A.



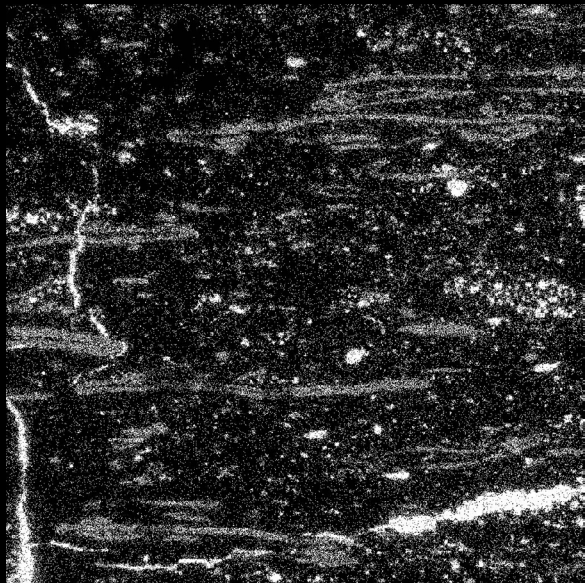
Peridotite — V.B.



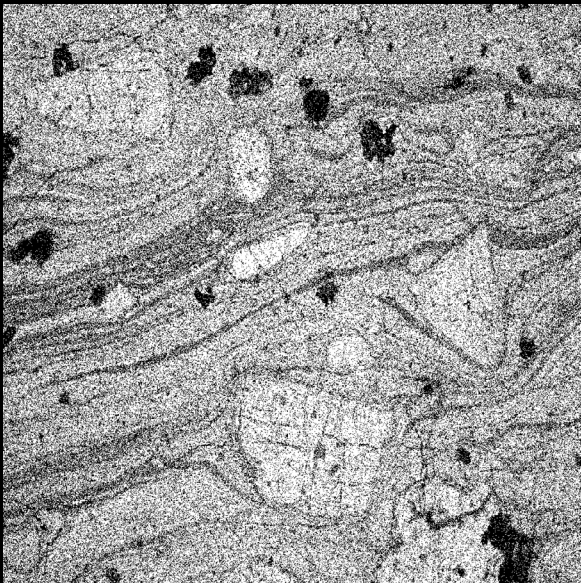
Gabbro — J.B.



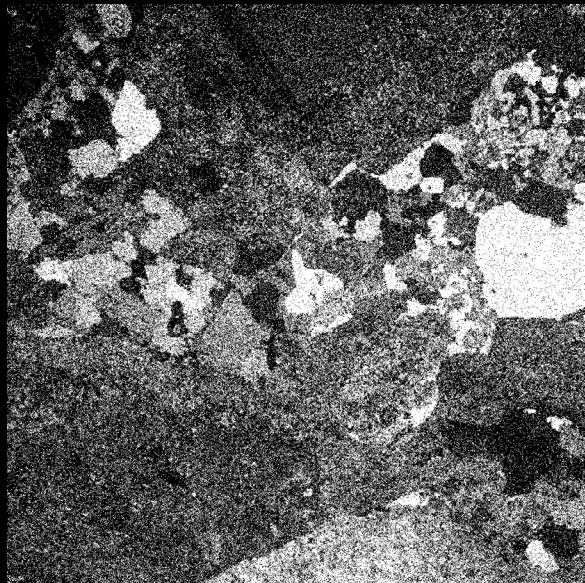
Feldspar — Z.C.



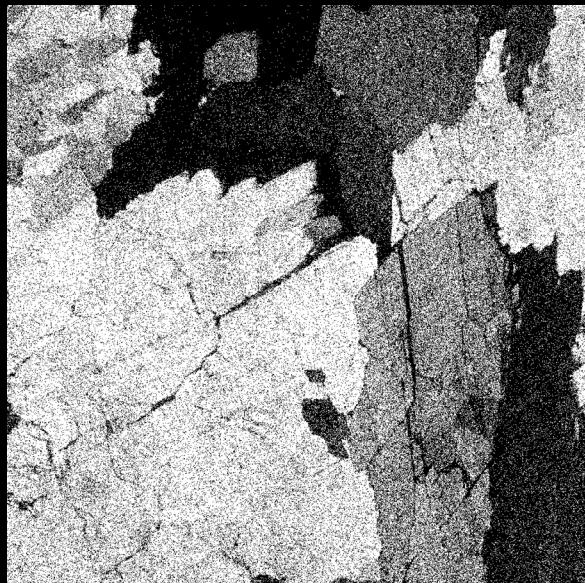
Coal — R.D.



Rhyolite — M.E.



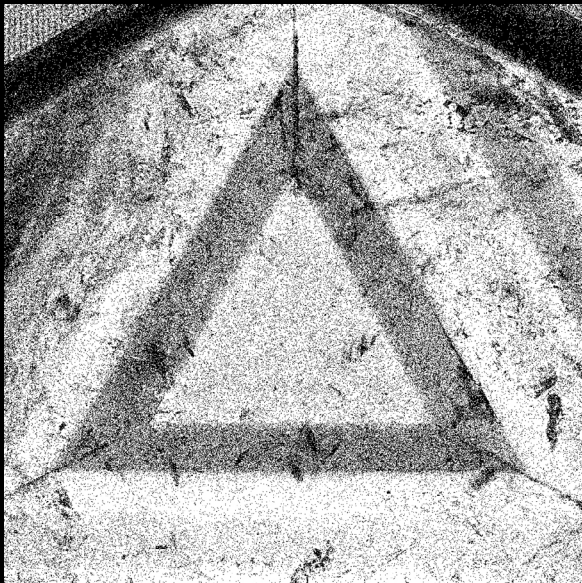
Granite — K.F.



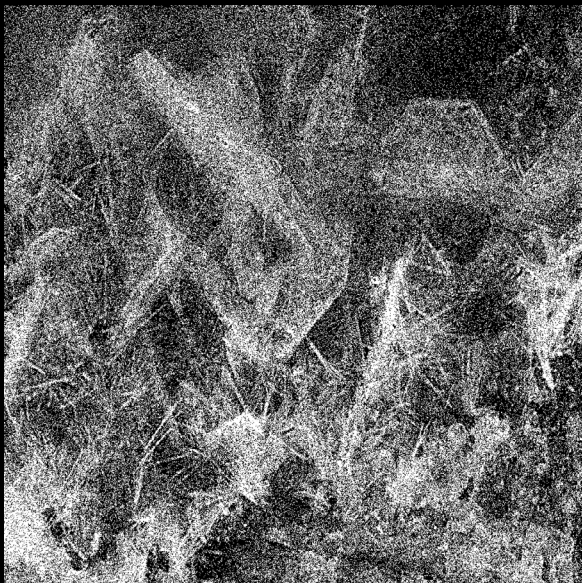
Actinolite — D.G.



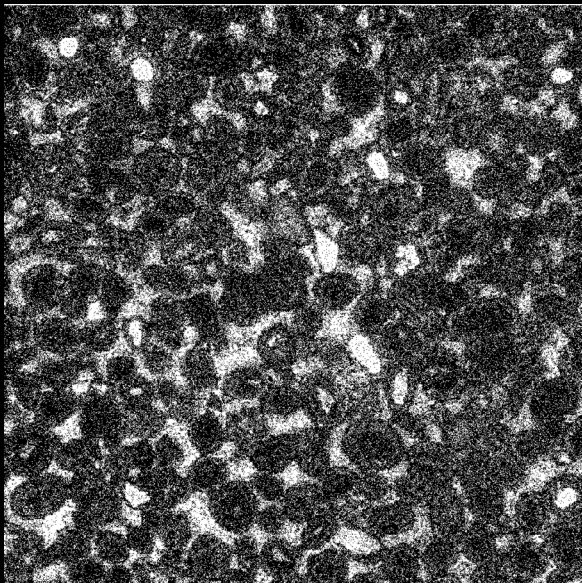
Rock Salt — D.H.



Tourmaline — A.G.



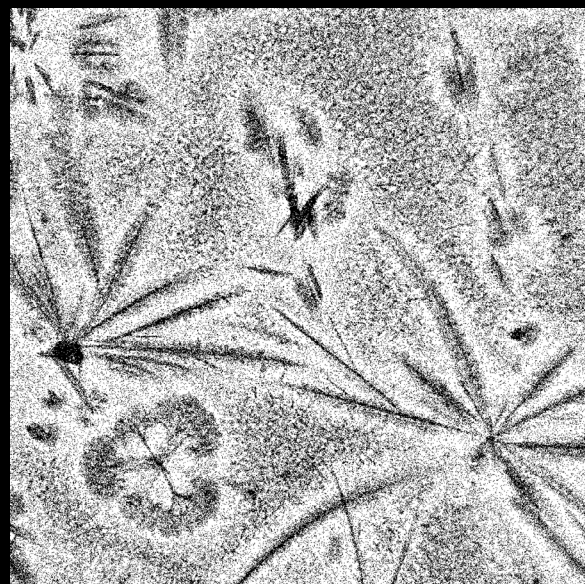
Rhodesite — J.G.



Limestone — L.H.

Notice how they
radiate from certain
points, trying to
reach each other.
Trying to embrace
each other. As if
rocks were trying
to be plants. As if
plants were trying
to be humans.
When the infinite
hot creates with
the infinite cold.
Something new.

Notice how they
bloom from certain
points, trying
to spread their
particles. When
rocks spread their
feathers and dive
deep into the
limitless dark. And
take root down
below. From liquid
to solid, they create.
Something new.



Obsidian

— J.N.

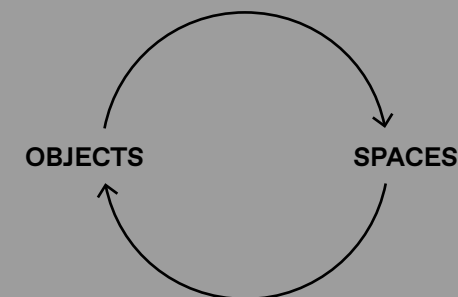
Spaces, Objects and Life

»Objects«, »spaces« – two basic terms of architecture, and yet, not much else reveals itself as self-evident at first sight and remains as mysterious under close examination. What do they tell us, what can we articulate with them?

OBJECTS

SPACES

Reflecting on this, we can build from three abstract architectonic principles: First, objects are in space; Second, there is space in objects; Hence, third, there must be space for architecture!



Dating back to ancient Greece, we know three main spatial concepts: *chora*, *topos* and *kenon* – commonly, but not exclusively, translated today as »space«, »place« and »void«. It is since the Classical and Hellenistic period, that the making sense of problems connected to space takes a vital role in many philosophical debates; And accounts of this

engagement can already be traced earlier, as in the legend of Daedalus – the legendary first architect, who built a ‘dancing place’ – a *choros* – for Ariadne.

The term *choros* derives from the Greek word *chora*, and is the root to words like »chorus« or »choreography«. It was most prominently used in Plato’s *Timaeus* to describe a sort of »receptacle« – a ‘third kind’ – neither being nor non-being, as an interval in-between. Since then, the term became influential in many fields of study, e.g. media-studies as a »substance«, and vocabulary to many philosophical writers, including Martin Heidegger, Jacques Derrida (together with architect Peter Eisenman) and late Michel Serres. To be found in most of these writings is *chora*, the so-called ‘nurse of becoming’, as involving life and death – remembering and forgetting – in that sense similar to Anaximander’s *apeiron*.

A principle also reflected in the upcoming Greek *poleis*, where the *chora* additionally designated the outer, exurban, area of a city. Counter the Mycenaean cities, this became the location of new sanctuaries, and ritual processions led from the inside of daily life to the outside and back again, like a dance, to make the city continuously reappear. “Plato’s

chora is eternal and indestructible, but the chora of the nascent archaic polis not. [...] It was not a vessel with a fixed form, but like the appearing surface of a woven cloth.”¹

Coming back to Daedalus; “It is in the *choros*, considered together with the labyrinth and [...] the dance, which the legend places at about the midpoint of Daedalus’ career, that the whole notion of making and remaking [as mentioned above], of appearing and reappearing, becomes most transparent.”² In early Greek poetry *choros* became to be dancing place as well as dance, or more precisely: “Before Daedalus made Ariadne’s dancing floor in the Iliad [...] there was no thought given to the »place« for the dance. Dancing was dancing, and the measure of the dancing floor was the measure of the dance itself. The place appeared with the dance and disappeared when the dance was over. [...] When *choros* first becomes dancing place, it does not cease to be dance, however.”³ It still was linked, “with the dancing of the youths and maidens, who should be noted are very *kosmetai* (»decorated«) in all their finery and with the pattern of their movement – their crafted cloth and the weaving of the dancer’s feet reflected in the rhythms of the poet’s verse.”⁴ But, there started to be something to host it!

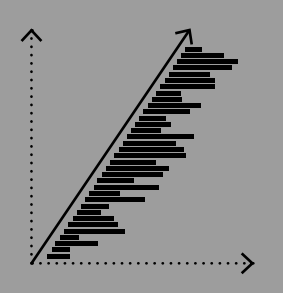
A symmetry to be found in many architectonic objects – material gestures, artefacts – both in their double role as a place holder as well as something that is held-in-place itself.

THE LIVES

Following this line further, let’s move to the study of art history then, and also build from its proclaimed foundations, where we can find Giorgio Vasari’s book on the *Most Excellent Painters, Sculptors, and Architects*, also called *The Lives*, as one of its first important accounts. *The Lives* is a book on »rebirth« – Renaissance (*rinascita*), and the first testimony of this term naming a cultural movement.

The collection of texts was written in the 16th-century by Vasari, who was an artist himself, portraying his colleagues – in his words: “as a painter”⁵. And truly, “his biographies transcend a dry, factual accounting of names, dates and titles. Vasari was a skilful storyteller whose anecdotes could reveal the personality of an artist in vivid terms. [...] Vasari’s artist was both a humble craftsman or artisan and a divine artificer [...] with a

craftsman knowledge (*disegno*).”⁶ Reflecting his belief, that “an artist should possess a clear conception of the idea underlying whatever he was depicting”⁷, succeeding in best case in art’s fundamental goal, that of imitating the natural and the human world. A common line in art history since on, resulting in *grazia* (»grace«).



In *The Lives*, Vasari ordered the contents chronologically (reading-time points upwards and historical-time sideways) – telling each biography, starting with the birth and ending with the death of an artist – one after the other, old to young, which still is an important model of art historiography. In this manner, the whole volume forms a finite progression determined by the author’s death. Further, Vasari divided the time discussed into three stages: the rebirth, the second period (of improved invention and execution) and high-time. From humble beginnings to high perfection – similar as he thought of the artist’s life himself.

In Vasari’s order, movement leads into the height – forms a personality or a »figure«; And the

same progression characterizes his writing. Let’s read a few lines from the beginning: “The endless flood of misfortunes which swept over and drowned the wretched country of Italy had not only destroyed every thing that could really be called a building but, even more importantly, had completely wiped out its population of artists, when, in the year 1240, as God willed it, there was born in the city of Florence to the Cimabue, a noble family of those times, a son Giovanni, also named Cimabue, who shed first light upon the art of painting. [1 CIMABUE]”⁸ And the end: “Although a large number of artisans studied with Titian, not many of them can truly be called his followers, for he did not teach much, but each one of them learned more or less, according to what they knew how to take from the works Titian executed. [34 TITIAN]”⁹

It was, and still is, widely discussed how objective Vasari’s method is, apparently he himself had favoured his friends and colleagues, confused prior periods, e.g. Byzantine and Greek art; And the next prominent writers on Renaissance art challenged Vasari’s account. For example, Jacob Burckhardt, who in 1860, centuries later, extended art-into a cultural-history in his book *The Civilization of the Renaissance in Italy*. And even more direct is the approach of his student Heinrich

Wölfflin, trying to, as he called it, the opposite of Vasari – writing an ‘art history without names’. Wölfflin’s »formal« approach, also facing criticism today, was firstly deployed in his doctoral thesis on *Renaissance & Baroque* and further developed in his book *Kunstgeschichtliche Grundbegriffe* (English: *Principles of Art History*).

RENAISSANCE

BAROQUE

Wölfflin counts as the first art historian to consider the Baroque as a subject worthy of investigation. Before him, this period was widely dismissed, following its own etymology, as »impure«. Still, for Burkhardt, the Baroque artists “despised and abused detail”¹⁰, because they lacked a “respect for tradition”¹¹; Wölfflin was the first to look for a language beyond such judgement, and he found it in a comparative method that lent his arguments considerable rhetorical power.

His »principles« contained five pairs of opposites: ‘linear–painterly’, ‘plane–recession’, ‘closed-form–open-form’, ‘multiplicity–unity’ and ‘absolute clarity–relative clarity’.¹² Five pairs that are thought to rotate continuously, shifting thereby

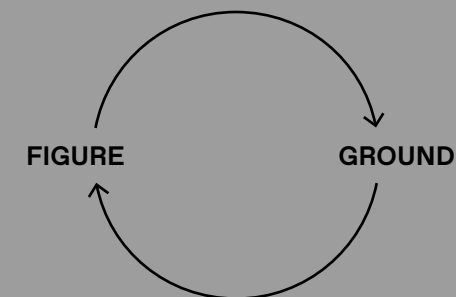
between two periods: »linear«, true but not restricted to the Renaissance, and »painterly«, true but not restricted to the Baroque. A theory he called »Wellentheorie«. (English: ‘wave theory’).



Let’s apply these principles on our scheme. Two comparable works of art next to each other (a Wölfflinian ‘double-projection’): First, the left painting: Raphael’s ‘Lamentation of Christ’. The painting is a work of Renaissance art, considered as »linear«. Its painting technique is *unione*, a technique applying a vibrant colouring, and the figures are painted equally and easily distinguishable within a clear union light. A clear outline distinguishes them from each other as well as from the landscape in the back. They have a closed (rational) form. We can say, the artist is interested in the objects and that they are, I suggest, »dancing«.

Secondly, the right painting: Caravaggio’s ‘Deposition of Christ’. This is a Baroque painting and considered to be »painterly«. The painting technique is called *chiaroscuro*, which translates as ‘light-shadow’ painting. The

figures are painted unequally and not easily distinguishable within a strong contrasting light. The outline is unclear, letting the dark background collect and embrace them. They have an open (irrational) form; We can say, the artist is interested in space. Here the focus lays, I suggest, on the »dancing place«.



What we can draw from this comparison is the relation of »figure« and »ground«, visually and content-wise. On the one side we see ‘figures on ground’, on the other ‘figures in ground’. Both show both, but one takes over – the known or the unknown – Renaissance ideal or Baroque impurity. Which similar can be observed in the artists themselves. The Renaissance is interested in the figure, and the artist is with the ground (stabilizes); The Baroque is interested in the ground, and the artist becomes a figure (dramatizes).

Interesting now, Vasari himself counts today as a Mannerist artist – a period in-between Renaissance and Baroque times, leading some historians to consider it as late-Renaissance and others as early-

Baroque. And Vasari’s writing speaks for that too, describing the specific *maniera* (»manners«) of the artists and periods, drifting thereby away from Renaissance ideals.

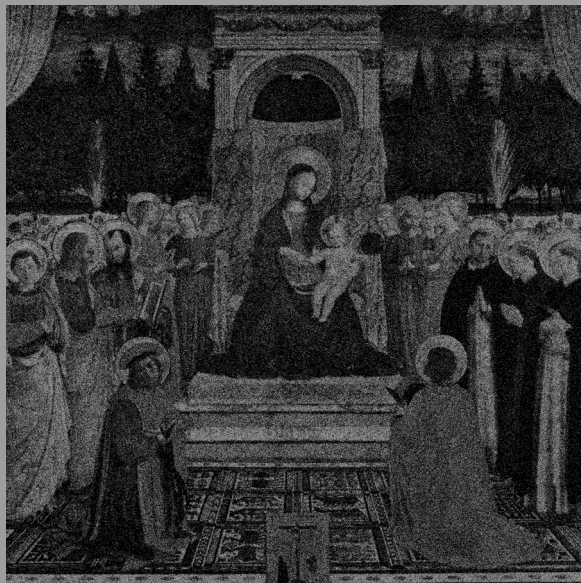


Studying the paintings of this time then, we can find ‘figure-ground reversals’ – shifts in the viewer’s perception, such that what at one moment appears to be the figure of a composition can become the ground in the next; The art becomes ambivalent, partly grotesque. The figures have a very long neck, are twisting their bodies unnaturally, melt together as masses or undergo perspectival distortions, see Parmigianino to name but one. Or as in one of Vasari’s own paintings, ‘St Luke Painting the Virgin’ (see the image below), where the artist opens a play between the imaginary and real.

At the turning point of a

‘Wölfflinian wave’, both, figure and ground, are equally present and however well painted, none of them is perfected. Not to say that these are not sophisticated works of art, but they appear »mixed« in this given criterion.

Let’s move on with the argument, and therefore back to Vasari’s book, now as a testimony as well as a witness of Mannerist times.



Vasari’s book is dedicated to Cosimo di Giovanni de’ Medici, called ‘the Elder’. Cosimo was a banker in a family of bankers, also known as the ‘bankers to the pope’, and he was the first member of the Medici political dynasty, which served as de facto rulers of Florence during much of the Italian Renaissance. To say the least, Cosimo was a man of power; And he was a patron of the arts, which is how he and Giorgio Vasari crossed paths. Cosimo and Giorgio where in a creative relation

and the ‘Accademia delle Arti del Disegno’ (initially, ‘Accademia e Compagnia delle Arti del Disegno’, or English: ‘academy and company of the arts of drawing’) in Florence, founded by Cosimo under the influence of Giorgio, proofs that until today. The painter/architect/writer and the *maecenas* – another relationship of figure and ground.

The name Cosimo has its etymological root in the word »cosmos«, which means the »universe«, the »world«, but also stands for »arrangement« or »order«, and also »adornment«, which becomes graspable in the related term »cosmetics« – cosmos as an activity. Here, as it is argued to be true since early Greece, “cosmos, at times, seems to share the very identity of making.”¹³ In Cosimo’s case, a making that seems to be tied to the dancing place over the dance. Being one of the wealthiest men in Europe at the time, he spent a substantial portion of his fortune on government and philanthropy. Acting almost by destiny; As Cosimo was named after Cosmas, an early Christian martyr who was family patron to the Medici. Himself an Arab physician who accepted no payment for his services, which led to his name, ‘the silverless’ or ‘holy unmercenary’. A characterization Cosimo sympathized with, as several representations of him as Saint

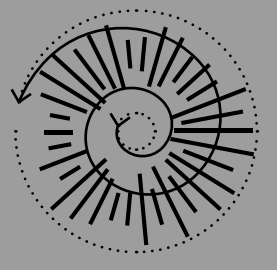
Cosmas show. (To be seen in the image above: Cosimo, respectively Cosmas, kneeling in the front row, left.)

THE LIVES

In mannerism, as it was said, we can observe the equal presence of the double, and as Vasari wrote ‘as a painter’, and paintings of that time, as we have developed, come with figure and ground, we can assume both to be present in his texts as well. And we can do an experiment, trying to invert Vasari’s ‘The Lives’, located on the side of the objects before, with the help of Wölfflin’s principles, and see if we can find out more about space; Attempt to make it appear in a companion text to Vasari’s book, that doubles Vasari’s writing ‘with names’, with a second version ‘without names’. This text shall be called ‘The Lives’ aswell, but here it shall not be about the ‘most excellent painters, sculptors, and architects’, but about the many lives of their patron, Cosimo, as cosmos. Here, instead of going into height – ‘forming a figure’ – we will go into the width – ‘make ground’.

In this scheme, all biographies are set equal, as they all contribute to telling us about their cosmos –

contemporaneity. The order here is circulating, collecting the first sentence of the first biography, the second sentence (in proportion) of the second biography, and so on. Always in relation to the length of each biography and rounded up or down. In difference to the original volume, this text can become infinitely long depending on the defined resolution.



Let’s read a few lines of this text too. In this example, the text is set to turn three times, names are exchanged and sentences concatenated to let Cosimo sound through.

“The endless flood of misfortunes which swept over and drowned the wretched country of Italy had not only destroyed everything that could really be called a building but, even more importantly, had completely wiped out its population of artists, when, ^[1 Cimabue] the birth of this great man *Cosimo* took place. ^[2 Giotto] Truly happy are the men who are by nature inclined to those arts which can bring them not only honour and great profits but, what is more important, fame and an almost everlasting reputation; even

happier are those who in addition to this inclination exhibit from infancy a gentility and civility of manners which make them most pleasing to all men. ^[3 Simone Martini] No doubt those who are the inventors of anything notable attract the greatest attention from historians, and this occurs because new inventions are more closely observed and held in greater amazement, due to the pleasure to be found in the newness of things, than any number of improvements made later by anyone at all in bringing these things to their ultimate state of perfection. ^[4 Duccio]

The first of his works worthy of notice was done [...] when he was nineteen years old ^[5 Jacopo Della Quercia] *Cosimo* learned how to design and to work in wax, and as his confidence increased, he began to make objects in marble and bronze, and because these objects turned out very well indeed, he devoted himself so completely to sculpture, altogether abandoning the goldsmith's craft, that he did nothing else but chisel all day long and sketch at night. ^[6 Luca Della Robbia] *He* perfected the method of drawing perspectives from the groundplans of houses and the profiles of buildings all the way up to the summits of their cornices and roofs by way of intersecting lines, by foreshortening and diminishing them at the centre after having first fixed the point of view he desired,

^[7 Paolo Uccello] in his time. ^[8 Ghiberti] Let me say [...] that when *he* realized this fact, it caused him to learn so much from his endless studies that he can be numbered among the first who in large measure purged the art of painting of its harshness, imperfections, and difficulties, and who paved the way towards more beautiful expressions, gestures, boldness, and vitality, achieving a certain relief in his figures which was truly appropriate and natural. ^[9 Masaccio] When it was completed and put in place, it was considered very beautiful, ^[10 Filippo Brunelleschi] no one could really expect more from him in design and judgement, or from the way he carved and executed the work. ^[11 Donatello] He was regarded as an uncommon master of the problems of regular bodies in both arithmetic and geometry ^[12 Piero Della Francesca] – this good priestly painter was [...] Saint Laurence, Saint Mary Magdalene, Saint Zenobius, and Saint Benedict. ^[13 Fra Angelico] The truth of these statements is clearly demonstrated by *Cosimo*, who, having studied the Latin language and having practised architecture, perspective, and painting, left behind him books written so well that although countless modern artisans have proved more excellent than him in practice, they have been unable to equal him in writing about their craft. ^[14 Leon Battista Alberti] The many who experimented with such methods or other similar ones

but failed ^[15 Antonello Da Messina] brought him boundless fame, since ^[16 Fra Filippo Lippi] who had never before seen such a thing, was suddenly struck with wonder, and began most attentively to examine and to contemplate the style of such work. ^[17 Castagno and Veneziano]

In 'the middle panel', *Cosimo* portrayed the occasion when Saint Francis goes to Rome to the court of Pope Honorius [...], presenting roses to ^[18 Domenico Ghirlandaio] Saint Augustine [...], who had ^[19 Sandro Botticelli] began to cast some little figures in bronze which ^[20 Andrea Del Verrocchio] depicted a God the Father sitting in majesty among the Doctors of the Church ^[21 Mantegna] [...]"¹⁴

The ground is irrational – infinite and full; And even though the horizon forms a figure – *Cosimo* in this text – it recedes when we approach it. The result is him performing a 'circle-dance' of the many, a Greek *chorea* (German: »Reigen«) another cognate of *chora* (space), »decorating« and »ordering« (Greek: *kosmeo*) a dancing place – the choreography of the group transcends the mastery of the individual.

In our scheme, this text is placed on the »painterly« side of Wölfflin's scheme; Therefore, it is related to the Baroque, or its equivalent period. And truly we can find such environments in the paintings of

the time. For example, in Peter Paul Rubens' and Jan Brueghel's Allegory of 'Sight'. One part of a series of pictures dedicated to the five human senses.



In this painting, "Venus, the epitome of visual knowledge and carnal beauty, is surrounded by artificial instruments of observation, mathematical devices, and artificial representations of natural, historical, religious, and mythological scenes."¹⁵ Quite literally, amidst a lot of »stuff«. A word deriving from *staffage* – a term, especially popular in Baroque paintings; Derived from the Old French term *estoffe*, meaning »stuff«, or the German *staffieren* for »decorating«, which refers to unnamed humans, animal figures and objects of all kind that populate pictures.

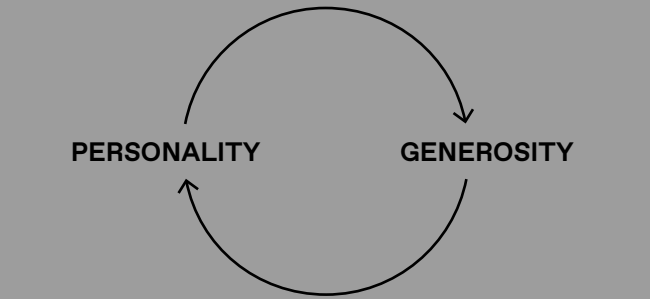
Despite sharing most characteristics, there is one element

the Northern Baroque, of which the ‘Allegory of Sight’ is one example of, thematized stronger than its Italian equivalent – the relation to the new practices of early modern knowledge and science coming up at the time.

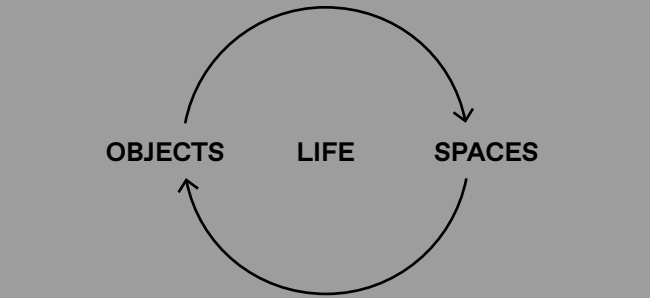
Baroque was dismissed for its »exuberance« from early on; “But when the empiricism of the new [modern] sciences is considered as an intellectual challenge, rather than a discovery of a proper ‘scientific method’ the Baroque obsession with detail no longer appears as a self-indulgent extravagance. Rather, it is a related, sincere attempt to come to terms with the overwhelming variety of new objects that the seventeenth century [similar to ours] impressed in savants and artists alike. Similarly, Baroque sensuality no longer appears as decadent extroversion when one takes into account the unprecedented powers awarded to the senses by the new scientific instruments, mostly of vision. So the interest suggests itself not in an illogical playfulness, but as a study of orderliness [cosmos] and the problematic ways of producing it, for artists and savants alike.” An exploration of space, paralleled today.

Concluding, we have entered the domain of life and derive at »personality« in the line of »figures«

and »objects« – ‘the quality of being a distinct individual character’ – a person, or a persona. And on the side of »space« and »ground«, we find »generosity« – ‘the quality of being unselfish and plentiful’, which brings us to propose a fourth architectonic principle: Space is generous; And as such, architecturally addressable.



We are in space; There is space in me, and I can give space to you. We can build a house that has space for a table, and the table again has space for us. Equally, there is generosity in the objects – in the things, between the things and in us – opening up spaces and making things appear.



And, we can articulate: Architecture is spaces and objects activated, or bridged, by life.

1-4,13 Indra Kagis McEwen, *Socrates’ Ancestor – An Essay on Architectural Beginnings*, MIT Press, 1993
5,7-9, 14 Giorgio Vasari, *The Lives of the Artists*, Oxford University Press, 1991

6 Julia Conaway Bondanella & Peter Bondanella, “Introduction”, in *The Lives of the Artists* (G. Vasari), Oxford University Press, 1991
10-11 Jacob Burckhardt, *Der Cicerone – Eine Anleitung zum Genuss der Kunstwerke Italiens*, Schweighauser’sche Verlagsbuchhandlung, 1855
12 Heinrich Wölfflin, *Kunstgeschichtliche Grundbegriffe*, Hugo Bruckmann Verlag, 1917
15 O.Gal & R.Chen-Morris, *Baroque Science*, The University of Chicago Press, 2013

Images:

A Raffaello Sanzio da Urbino, *Lamentation of Christ*, Galleria Borghese, Rome, 1507
B Michelangelo Merisi da Caravaggio, *Deposition of Christ*, Pinacoteca Vaticana, Vatican City, 1603-1604
C Giorgio Vasari, *St Luke Painting the Virgin*, Santissima Annunziata, Florence, 1569-1570
D J.Brueghel the Elder & P.P.Rubens, *Sight (The Five Senses)*, Prado Museum, Madrid, 1617

Text based on a talk at: *Digital Gnomonics Research Workshop*, Vienna University of Technology, February 2019.

S P

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MOBILES AND STABILES

DRAWING IN SPACE

"I am my own landscape, I watch myself journey - Various, mobile, and alone. Here where I am I can't feel myself."¹ "It is impossible to make my portrait because of my mobility."²

"Immobility is itself an act, it's a choice. It can sometimes take as much energy to remain immobile as it does to be mobile."³ "Visible and mobile, my body is a thing among things; it is one of them. It is caught in the fabric of the world, and its cohesion is that of a thing."⁴ "Overhead, the stars were wheeling and infinite, a complicated mobile made by giants. They pulled me amongst them, into space and memories."⁵ "Above me, billboards advertise gun shows, mobile-telephone plans and law firms that specialize in drunk-driving cases. I looked into renting a billboard recently but my application was rejected.

'The greatest prosperity comes to its end, dissolving into emptiness; the mightiest empire is overtaken by stupor amidst the flicker of its festival lights'"⁶

"I'd begun to think of the Immortality Bus as the Entropy Bus, and of ourselves as trundling across Texas in a great mobile metaphor for the inevitable decline of all things, the disintegration of all systems

over time."⁷ "Other, lesser, ships. Frigate crews, however, were well aware of the concept. Which was why they referred to themselves as mobile missile intercept systems"⁸ "the cosmic space rocket is in fact a mobile tomb."⁹ "Where do their other things go? Like mobile phones and all the music on ipods? I imagine mountains of phones. Songs forgotten in clouds."¹⁰ "Did you know that there are more Mobile Phone users than: - there are automobiles on the planet? - there are credit cards? - there are TV's? - there are computers?"¹¹ "Remember when only a few people had mobile phones."¹² "The truth was mobile and contradictory, and I was willing to live with that."¹³ "a prerequisite for the creation of the intellectual edifice upon which your spreadsheets, air-conditioned offices and mobile phones rest was the curiosity-driven quest to understand the motions of the planets and the Earth's place amongst the stars."¹⁴ "Others say that the universe is the aggregate of matter—mobile and immobile."¹⁵ "The mobile phone acts as a cursor to connect."¹⁶ "They will help you and give you mobile phone hacking ideas as well as reliable service of hacking."¹⁷ "You need to study to look after your mobile smartphones.

"Immobilize me and stab me straight through the heart 'cause"¹ "Intuition starts from movement, posits it, or rather perceives it as reality itself, and sees in immobility only an abstract moment, a snapshot taken by our mind, of a mobility."² "anything that tends to render immobile [...] offered to us as real, as true, as good."³ "It's a heightening of the senses, the kind that immobilizes a cat crossing the street, transfixed by the blinding headlights of a speeding car. You know you have to head for cover, run as far and as fast as your legs can carry you.

But you can't."⁴ "pierced by overwhelming, paralyzing beauty; immobilized with wonder; felled by curiosity; unable to get past appreciation; unable to function"⁵ "Between the viaducts of your dream, Where immobile steel rims crack, And the ditch in the back roads stop,"⁶ "Immobile with both dread and longing, [...] Longing. Wishing."⁷

"Her soul is a scorching noon time, without a single breath of a breeze, nothing moves, nothing changes, nothing lives there; a great emaciated sun, an immobile sun."⁸ "a narcotic pleasure, too: a mournful

contemplation so flawless, so crystalline, that it can [...] immobilize"⁹

"First he would lose the strength to stand, and with it the ability to stave off the cold. Immobile, hypothermic, and oxygen-starved, he would soon lose consciousness. Death would inevitably follow."¹⁰ "a smooth immobile face that looked as if it had been carved from ivory, pale and serene."¹¹

"Beauty is a handcuff and a leg iron; it captures you and it immobilizes you!"¹²

With Sherrylin Kenyon¹, Henri Bergson², Michel Foucault³, Psyche Roxas-Mendoza⁴, Carl Safina⁵, Van Morrison⁶, Jessica Khoury⁷, Jean-Paul Sartre⁸, Daniel Mendelsohn⁹, Bear Grylls¹⁰, Douglas Nicholas¹¹ and Mehmet Murat Ilda¹².

— G.A.

"The perfectly blue days that have begun and ended in golden dimness continue, immobile and accessible."¹ "In a sense, I am a moralist, insofar as I believe that one of the tasks, one of the meanings of human existence - the source of human freedom - is never to accept anything as definitive, untouchable, obvious, or immobile."² "Harder

Mobiles phones have designed a world without the need of limitations. Mobile telephones similar to the iphone can be employed for entertainment also. You do need technical information to jailbreak iphone five”¹⁸ “But what is it, then, that truly is? For time is a mobile thing, which appears as in shadow, with matter always running and flowing, without ever remaining stable or permanent.”¹⁹ “There are, above all, times in which the human reality, always mobile, accelerates, and bursts into vertiginous speeds. Our time is such a one, for it is made of descent and fall.”²⁰ “In this way, I argue, mobile phones have become a new tool for intimacy.”²¹ “Mobilis in Mobile”²²

With Fernando Pessoa¹, Anaïs Nin², Tony Kushner³, Maurice Merleau-Ponty⁴, Maggie Stiefvater⁵, Joy Williams⁶, Mark O’Connell⁷, John Ringo⁸, Lewis Mumford⁹, A.J. Betts¹⁰, Doug Johnson¹¹, Simon Pegg¹², Siri Hustvedt¹³, Brian Cox¹⁴, Sri Ramanananda¹⁵, Marissa Meyer¹⁶, SPYMATE¹⁷, How to jailbreak Iphone 5¹⁸, Roger Ariew¹⁹, José Ortega Y Gasset²⁰, Judy Wajcman²¹ and Jules Verne²².

— L.B.

“I watch myself journey -

Various, mobile, and alone. Here where I am I can’t feel myself.”¹ “Overhead, the stars were wheeling and infinite, a complicated mobile made by giants,”² “an action separated from reflection, an action that does not imply any future, a visible sign of existence, of mobilization, of energy.”³ “In a natural state of flux and mobility, like water, earth, air, sun, moon and stars the Universe itself was a divine being, a living thing endowed with soul and reason,”⁴ “a heart in the center of a mobile.”⁵ “Your soul will mobilize accordingly. It will mobilize ecstatically, in fact, because this is what your soul was born for.”⁶ “Oscillate, expand, contract, backtrack, atrophy in part, proceed erratically according to experience”⁷ “not thinking artificially or mobilizing rational logic. It is a state in which you come to obviously and plainly know, without trying to get it right.”⁸

With Fernando Pessoa¹, Maggie Stiefvater², Anonymous³, Paul Harrison⁴, Langston Hughes⁵, Elizabeth Gilbert⁶, Anaïs Nin⁷ and Ilchi Lee⁸.

— N.C.

“I recognised the familiar smells and colours of a summer evening.

than any pottery or steel was a person’s manner of thinking; if a person chose to be firmly set in his ways he was forever immobile.”³ “But the problem here is that the metaphors still reinforce the sun doing all the moving around a stationary immobile earth.”⁴ “Power is anything that tends to render immobile and untouchable those things that are offered to us as real, as true, as good.”⁵ “Anyone whose confidence relies on not making mistakes will find himself living out one or more of these realities: Being prideful, arrogant and self-idolizing Stuck in a rut and immobile.”⁶ “And what in earlier years would have brought animation to my face, arousing laughter and incessant chatter, now slips past me and my immobile lips preserve an impassive silence. Oh my youth! Oh my freshness!”⁷ “To have understood is to be fixed, immobilized.”⁸

“The voices rose up, and then they died of new. The great circle was now immobile, in silent expectation.”⁹ “It seemed certain that it was necessary as long as possible - wait, remain motionless, do nothing, do not move, that the supreme understanding, that true intelligence was that, to do nothing, to stir as little as

possible, to do nothing.”¹⁰ “They were lost in a modern world, one they didn’t have the energy to understand. And, in being lost, they were immobilized against it.”¹¹ “For a moment the Attolian queen was immobile, her smile gone as if it had never been.”¹² “She folded her hands over her stomach and leaned forward, staring at the headstone as though she expected it to suddenly topple backwards. A low moan escaped from my mother’s lips, the kind of sound that a wild animal makes when it’s dying and alone. I wanted to comfort her, but in my own selfish, possessive grief I was immobilized.”¹³

“To think intuitively is to think in duration. Intelligence starts ordinarily from the immobile, and reconstructs movement as best it can with immobilities in juxtaposition. Intuition starts from movement, posits it, or rather perceives it as reality itself, and sees in immobility only an abstract moment, a snapshot taken by our mind, of a mobility. Thought ordinarily pictures to itself the new as a new arrangement of pre-existing elements; nothing is ever lost of it, nothing is ever created. Intuition, bound up to a duration which is growth, perceives in it an uninterrupted continuity of

In the darkness of my mobile prison I rediscovered one by one, as if rising from the depths of my fatigue, all the familiar sounds of a town that I loved and of a certain time of day when I sometimes used to feel happy. The cries of the newspaper sellers in the languid evening air, the last few birds in the square, the shouts of the sandwich sellers, the moaning of the trams high in the winding streets of the town and the murmuring of the sky before darkness spills over onto the port, all these sounds marked out an invisible route which I knew so well before going into prison.”¹ “... I felt that I was not penetrating to the full depth of my impression, that something more lay behind that mobility, that luminosity, something which they seemed at once to contain and to conceal.”² “The more I strive to seize the concrete, the more my formulas become complex and hesitant, then the more I become irritated at not being able to make them flexible and mobile. Whenever I pronounce absolute words I know I am speaking in the abstract and that I am speaking of the void.”³ “The mistrust we have in our intuitive abilities leaves us, like sheep, extremely vulnerable. Our culture’s present emphasis on the importance of intellect at the expense of instinctual knowing

has rendered us defenseless. We have crippled ourselves in our hesitation to mobilize our instincts, even when to do so would save our lives.”⁴ “It is impossible to make my portrait because of my mobility. I am not photogenic because of my mobility. Peace, serenity, and integration are unknown to me. My familiar climate is anxiety. I write as I breathe, naturally, flowingly, spontaneously, out of an overflow, not as a substitute for life. I am more interested in human beings than in writing, more interested in lovemaking than in writing, more interested in living than in writing.”⁵

“An’ here I sit so patiently Waiting to find out what price You have to pay to get out of Going through all these things twice Oh, Mama, can this really be the end To be stuck inside of Mobile With the Memphis blues again”⁶

“Could it be that Americans are a restless people, a mobile people, never satisfied with where they are as a matter of selection? The pioneers, the immigrants who peopled the continent, were the restless ones in Europe. The steady rooted ones stayed home and are still there. But every one of us...are descended from the restless ones, the wayward

unforeseeable novelty; it sees, it knows that the mind draws from itself more than it has, that spirituality consists in just that, and that reality, impregnated with spirit, is creation.”¹⁴

With Mark Helprin¹, Michel Foucault², Nadia Scrivera³, Brian Godwa⁴, Mark Helprin⁵, Michelle Walker-Wade⁶, Nikolai Gogol⁷, Eugène Ionesco⁸, Viviana Giorgi⁹, Nathalie Sarraute¹⁰, Michelle M. Pillow¹¹, Megan Whalen-Turner¹², Heather Babcock¹³ and Henri Bergson¹⁴.

— A.A.

“Vulnerability is the underlying, ever-present, and abiding undercurrent of our natural state. To run from vulnerability is to run from the essence of our nature. The attempt to be invulnerable is the vain attempt to become something we are not.”¹ “When I ask, ‘What are you afraid of?’ I’m asking, ‘What is it that immobilizes you? What is stealing your joy and destroying your hope? What is robbing you of sleep, night after night?”²

“Occurrences which stop us dead as though by some impalpable intervention, like a sheet of glass through which we watch all subsequent events transpire as

though in a soundless vacuum.”³ “Pain locks them in place so they spend hours, days, and lifetimes held captive.”⁴ “Stunned with despair, like those rats that lose hope in laboratory experiments and lie down in the maze to starve.”⁵ “Even if they ran as fast as they could, they wouldn’t have been able to escape it.”⁶ “For just a moment we wish we could go back to being stone”⁷ “to stop on one step in the middle of a staircase, or with one foot in the void and the other on the endless stair. But a mere why, a new why can set one off again, can unpetrify what was petrified, and everything starts flowing afresh. How can one understand? One cannot.”⁸ “We must learn to live in this world, because we have no other choice. What we do have a choice in is how we choose to live.”⁹ “Bad things do happen; how I respond to them defines my character and the quality of my life. I can choose to sit in perpetual sadness, immobilized by the gravity of my loss, or I can choose to rise from the pain and treasure the most precious gift I have – life itself.”¹⁰ “And I understand now, maybe not completely, but more, that in times of overwhelming joy, immobile sadness, hysterical laughter, absolute fear, and sometimes just perfect quiet there is Life. Real Life. And it

ones who were not content to stay at home.”⁷ “Consistency and an established worldview were excess baggage in the intellectual mobile warfare that flared up in the mass media’s tiny time segments, and it was his great advantage to be free of such things.”⁸ “He felt like a mobile library. Where other investigators gathered fingerprints and evidence, he gathered books.”⁹ “He continued, “Or, perhaps, you and I, we both are in a book and someone is reading it on its couch, bed, in mobile or in train.”¹⁰ “To avoid each other, their eyes had developed an amazing mobility with all the cunning of enemies fearful of meeting each other head on.”¹¹ “He, too, had dreamed dreams. Folk are usually content to draw from such visions portents which sometimes prove true, since they reveal the sleeper’s secrets; but he surmised that these games the mind plays when left to itself can indicate to us chiefly the way in which the soul perceives things. Accordingly, he sought to enumerate the qualities of substance as seen in dream: lightness, impalpability, incoherence, total liberty with regard to time; then, the mobility of forms which allows each person in this state to be several people, and the several to reduce

themselves to one.”¹² “A single and same voice for the whole thousand-voiced multiple, a single and same Ocean for all the drops, a single clamour of Being for all beings: on the condition that each being, each drop, and each voice has reached the state of excess – in other words, the difference which displaces and disguises them and, in turning upon the mobile cusp, causes them to return.”¹³

With Albert Camus¹, Marcel Proust², Han Ryner³, Adele von Rust McCormick⁴, Anais Nin⁵, Bob Dylan⁶, John Steinbeck⁷, Haruki Murakami⁸, Louise Penny⁹, Himanshu Chhabra¹⁰, Guy de Maupassant¹¹, Marguerite Yourcenar¹² and Gilles Deleuze¹³.

— A.H.

“Ever thought of updating yourself instead of updating your mobile?”¹ “Science fiction didn’t see the mobile phone coming. It certainly didn’t see the glowing glass windows many of us carry now, where we make things amazing happen by pointing at it with our fingers like goddamn wizards. The central metaphor is magic. And perhaps magic seems an odd thing to bring up here, but magic and fiction are deeply entangled, and you are all now present at a séance for

really is that simple.”¹¹

With David Whyte¹, David Jeremiah², William Faulkner³, Christopher Greyson⁴, Donna Tartt⁵, Dorit Sliverman⁶, Ekaterina Sedia⁷, Eugene Ionesco⁸, Claire Bidwell Smith⁹, Walter Anderson¹⁰ and Dito Montiel¹¹.

— M.E.

“Listen with attention.”¹ “A gaze fixed on heaven [...] remained motionless for [...] years.”² “immobilized by the hugeness of the task ahead.”³ “It did not emerge, appear: it was just there, immobile, fixed [...], not as big [...] but as big as [...] expected, [...] dimensionless against the dappled obscurity.”⁴ “The first step in conveying your clarified desire, idea, or image to the deeper mind is to relax, immobilize the attention, and get still and quiet.”⁵ “The immobile had been changed to mobility.”⁶ “to remain immobile is a movement.”⁷ “The world is changing every moment and its appearance is new every moment and so it is born every moment.”⁸ “It can sometimes take as much energy to remain immobile as it does to be mobile.”⁹ “The sobering truth of the matter is that [...], none of us create or do anything in isolation [...]. We are system-

bound [...]; a continuum.”¹⁰ “a way of reading the past-not just the scenes recorded and the faces immobilized into permanent images.”¹¹

With Sri Ramanananda¹, Victor Hugo², Anne Lamott³, William Faulkner⁴, Joseph Murphy⁵, Albert Gleizes⁶, Thomas Merton⁷, Sri Ramanananda⁸, Tony Kushner⁹, Peter Joseph¹⁰ and Alan Trachtenberg¹¹.

— K.F.

“The Universe is one, infinite, immobile. The absolute potential is one, the act is one, the form or soul is one, the material or body is one, the thing is one, the being in one, one is the maximum”¹

“Everything that makes diversity of kinds, of species, differences, properties everything that consists in generation, decay, alteration and change is not an entity, but a condition and circumstance of entity and being...”² „In everything that lives, if one looks searchingly, is limned the shadow line of an idea – an idea, dead or living, sometimes stronger when dead, with rigid, unswerving lines that mark the living embodiment with the stern immobile cast of the non-living.”³ “Immobile, certain, and permanent things,

the future. We are summoning it into the present. It's here right now. It's in the room with us. We live in the future. We live in the Science Fiction Condition, where we can see under atoms and across the world and across the methane lakes of Titan."² "What should a city accomplish after it meets our basic needs of food, shelter, and security? The city should strive to maximize joy and minimize hardship. It should lead us toward health rather than sickness. It should offer us real freedom to live, move, and build our lives as we wish. It should build resilience against economic or environmental shocks. It should be fair in the way it apportions space, services, mobility, joys, hardships, and costs. Most of all, it should enable us to build and strengthen the bonds between friends, families, and strangers that give life meaning."³ "Our family. We were like four figures in a mobile above a child's crib: We danced and turned alone in our stories, but we were all connected, and the tossing and flailing of one affected us all."⁴ "...each mobile is, truly, a metaphor for the experience of living, for the interconnected movement of separate elements that make up a life. Each mobile tells us to stop, to wonder, to wonder some more, and to

celebrate."⁵ "An' here I sit so patiently waiting to find out what price you have to pay to get out of going through all these things twice. Can this really be the end to be stuck inside of Mobile?"⁶ "Surround yourself with people who move you, motivate you and mobilize you."⁷ "This lifestyle provides the mobility to choose your locations just on a whim. Mobility is freedom to explore. Home is there when you need to relax and refresh."⁸ "When expectations of mobility are combined with a consumer mind-set, people are very likely to leave when things get difficult."⁹ "That's a constant. What's always in flux, especially in this noisy, mobile world, is how, when, and where the story gets told, and even who gets to tell all of it."¹⁰ "The kind of society we live in can contribute to loneliness. Mobility and constant change tend to make some individuals feel rootless and disconnected."¹¹ "I don't think we should try to make space our own. I believe that as modern people we should live in mobility. We should always be moving."¹² "With the earth firmly beneath our feet, we can approach what attracts us, and withdraw from what unnerves us. If there is real danger, we can run. Mobility means security, both physically and emotionally."¹³ "With the

ideas, works and beliefs change, transform, and disintegrate."⁴

"Man is someone creating himself or destroying himself. He is not an immobile being, fixed, cast in a mold once and for all."⁵ "The metaphor of transformation deepens as we consider how a butterfly needs to struggle for its ability to fly. If the chrysalis is broken by someone in an attempt to help free the butterfly, its wings will be shrivelled and immobile."⁶

"We must learn to live in this world, because we have no other choice. What we do have a choice in is how we choose to live. We can remain grey and immobile in the wake of our losses or we can open ourselves up to the world"⁷ "one of the meanings of human existence - the source of human freedom - is never to accept anything as definitive, untouchable, obvious, or immobile. No aspect of reality should be allowed to become a definitive and inhuman law for us. We have to rise up against all forms of power - but not just power in the narrow sense of the word, referring to the power of a government or of one social group over another: these are only a few particular instances of power. Power is anything that tends to render immobile and

untouchable those things that are offered to us as real, as true, as good."⁸

"When both privileges and the disqualifications of class have been abolished and men have shattered the bonds which once held them immobile, the idea of progress comes naturally into each man's mind; the desire to rise swells in every heart at one, and all men want to quit their former social position.

Ambition becomes a universal feeling."⁹

With Giordano Bruno¹, Giordano Bruno², Voltairine De Cleyre³, Jean Tinguely⁴, Francois Mauriac⁵, Gabriel Cousens M.D.⁶, Claire Bidwell Smith⁷, Michel Foucault⁸ and Alexis De Tocqueville⁹.

— A.G.

"If desire itself is a kind of fracture, every movement of desire inevitably results in pain. But even the desire to end the pain of desire is a movement, and therefore causes pain. The desire to remain immobile is a movement. The desire to escape is a movement. The desire for Nirvana is a movement. The desire for extinction is a movement."¹ "There seems to be little cultural difference in this.

many uncertainties, of one thing I was sure. I could not escape love, the very thing that had kept me mobile since the day I realized I was capable of giving and receiving it.”¹⁴ “She never left his side. They were inseparable, and not because he needed her guidance with mobility. They were all alone in the world, and they only had each other. Despite the community of love around them, they would always have a pain too deep, a woundedness, that separated them from everyone and everything in this world.”¹⁵ “Where is their freedom? Oh, the freedom of mobility?”¹⁶

With Yash Gupta¹, Warren Ellis², Charles Montgomery³, Libby Cataldi⁴, Blue Balliett⁵, Bob Dylan⁶, Tony Curl⁷, Beth Inman⁸, Christine D. Pohl⁹, Gary Vaynerchuck¹⁰, Billy Graham¹¹, Yohji Yamamoto¹², Capt Tom Bunn LCSW¹³, Rachael Wade¹⁴, Brian Godawa¹⁵ and Robert Peate¹⁶.

— L.K.

“I have a very clear memory of my first encounter with myth, sitting in a mobile library and travelling, at the same time, with Theseus on the road to Athens. By the time we’d met, and disposed of, the pine-bending giant Sinis, I’d become completely entranced. Within a

few months I’d read every book on myths, legends and folklore in our two nearest libraries.”¹ “For kids who are exposed to books at home, the loss of a library is sad. But for kids who come from environments where people don’t read, the loss of a library is a tragedy that might keep them from ever discovering the joys of reading - or from gathering the kind of information that will decide their lot in life.”² “We are training our brains to have an attention deficit. A lot of people simply cannot focus for an extended period of time anymore.”³ “Consistency and an established worldview were excess baggage in the intellectual mobile warfare that flared up in the mass media’s tiny time segments.”⁴ “I actually think that people are never stuck, there’s no such thing as writer’s block, I think that there’s terror that can silence you. But if you can think of it as a dynamic thing it’s a paralysis an immobility and the thing that has immobilized you is a very powerful force. Immobility is itself an act, it’s a choice. It can sometimes take as much energy to remain immobile as it does to be mobile.”⁵ “To think intuitively is to think in duration. Intelligence starts ordinarily from the immobile, and reconstructs movement as best it can with immobilities in

The face of horror in childhood is grave and relatively immobile. It may look dazed, but it rarely looks hysterical.”² “It is a secret which can be revealed only to a particular man, and, then, only at his insistence. But women have no secrets, except from women, and never grow up in the way women do. It is very much harder, and it takes much longer, for a man to grow up, and he could never do it at all without women. This is a mystery which can terrify and immobilize a woman, and it is always the key to her deepest distress. She must watch and guide, but he must lead, and he will always appear to be giving far more of his real attention to his comrades than he is giving to her. But that noisy, outward openness of men with each other enables them to deal with the silence and secrecy of women, that silence and secrecy which contains the truth of a man, and releases it.”³ “Life is an immobile, locked, Three-handed struggle”⁴ “And since we in this country, on average, watch television more than four and a half hours per day, those circuits of the brain are constantly being activated. The constant and repetitive triggering of the orienting response induces a quasi-hypnotic state. It partially immobilizes viewers and creates an addiction to the constant

stimulation of two areas of the brain”⁵ “Though in perceiving it we image that it is in motion, and unfinished, it is quite finished and quite astonishingly beautiful. In the end, or rather, as things really are, any event, no matter how small, is intimately and sensibly tied to all others. All rivers run full to the sea; those who are apart are brought together; the lost ones are redeemed; the dead come back to life; the perfectly blue days that have begun and ended in golden dimness continue, immobile and accessible; and, when all is perceived in such a way as to obviate time, justice becomes apparent not as something that will be, but something that is.”⁶ “The immobile had been changed to mobility.”⁷ “There are some things which happen to us which the intelligence and the senses refuse just as the stomach sometimes refuses what the palate has accepted but which digestion cannot compass – occurrences which stop us dead as though by some impalpable intervention, like a sheet of glass through which we watch all subsequent events transpire as though in a soundless vacuum, and fade, vanish; are gone, leaving us immobile, impotent, helpless; fixed, until we can die.”⁸ “Immobile, certain, and permanent things, ideas, works

juxtaposition. Intuition starts from movement, posits it, or rather perceives it as reality itself, and sees in immobility only an abstract moment, a snapshot taken by our mind, of a mobility. Intelligence ordinarily concerns itself with things, meaning by that, with the static, and makes of change an accident which is supposedly superadded. For intuition the essential is change: as for the thing, as intelligence understands it, it is a cutting which has been made out of the becoming and set up by our mind as a substitute for the whole.”⁶ “An object cannot be fully comprehended by conceptual understanding alone. Knowing is not thinking artificially or mobilizing rational logic. It is a state in which you come to obviously and plainly know, without trying to get it right.”⁷ “Change won’t come from the top. Change will come from a mobilized grass roots.”⁸ “When we set up a goal for ourselves our body start to mobilize all its strength in one direction.”⁹ “Happiness is within range only for adroit people who give the slip to America’s values. These rebels will necessarily forgo exalted titles, glamorous friends, exotic vacations, washboard abs, designer everything – all the proud indicators of upward mobility – and in exchange, they

may just get a chance at a decent life.”¹⁰ “Constitutions become the ultimate tyranny,” “They’re organized power on such a scale as to be overwhelming. The constitution is social power mobilized and it has no conscience. It can crush the highest and the lowest, removing all dignity and individuality. It has an unstable balance point and no limitations.”¹¹ “For it is not likely that we would take on different passions without changing; and what suffers change does not remain one and the same, and if it is not one and the same, then it also is not. But, as to being a complete being, that also changes being simply, constantly becoming another from another. And consequently the senses deceive us and lie to us by nature, taking what appears for what is, for lack of knowing what it is that is. But what is it, then, that truly is? What is eternal, that is, what has never been born, will never have an end; time never brings it any change. For time is a mobile thing, which appears as in shadow, with matter always running and flowing, without ever remaining stable or permanent.”¹²

With Allen Lee¹, Michael Moore², Kevin Horsely³, Haruki Murakami⁴, Tony Kushner⁵, Henri Bergson⁶,

and beliefs change, transform, and disintegrate.”⁹ “But [...] moving is not the same as immobile.”¹⁰ “There is no real loss of authority in this, since you get to decide whether to do the thing or not, and you can intervene and embellish the technique any time you like; if you want to ride a bicycle backward, or walk with an eccentric loping gait giving a little skip every fourth step, whistling at the same time, you can do that. But if you concentrate your attention on the details, keeping in touch with each muscle, thrusting yourself into a free fall with each step and catching yourself at the last moment by sticking out the other foot in time to break the fall, you will end up immobilized, vibrating with fatigue. It is a blessing to have options for choice and change in the learning of such unconsciously coordinated acts. If we were born with all these knacks inbuilt, automated like ants, we would surely miss the variety. It would be a less interesting world if we all walked and skipped alike, and never fell from bicycles. If we were all genetically programmed to play the piano deftly from birth, we might never learn to understand music.”¹¹ “Others say that the universe is the aggregate of matter—mobile

and immobile.”¹² “This is called anthropomorphism and is obviously poetic. But the problem here is that the metaphors still reinforce the sun doing all the moving around a stationary immobile earth.”¹³

With Thomas Merton¹, Lenore Terr², James Baldwin³, Philip Larkin⁴, Al Gore⁵, Mark Helprin⁶, Albert Gleizes⁷, William Faulkner⁸, Jean Tinguely⁹, John Danforth¹⁰, Lewis Thomas¹¹, Sri Ramanananda¹² and Brian Godawa¹³.

— L.H.

“Reading in bed is a self-centered act, immobile, free from ordinary social conventions, invisible to the world, and one that, because it takes place between the sheets, in the realm of lust and sinful idleness, has something of the thrill of things forbidden.”¹ “Fire in the Sky is a good example. The substance immobilizes.”² “By the transport of books, that which is most foreign becomes one’s familiar walks and avenues; while that which is most familiar is removed to delightful strangeness; and unmoving, one travels infinite causeways; immobile and thus unfettered.”³ “All writers must go from now to once upon a time; all must take care not to be captured and held immobile by the past.”⁴ “Exchange rates would be fixed,

Ilchi Lee⁷, Barack Obama⁸, Sunday Adelaja⁹, Thomas Lewis¹⁰, Frank Herbert¹¹ and Roger Ariew¹².

— I.M.

“Words accrue and lose meaning through a semantic mobility dependent on the community in which they thrive, and these meanings cannot be divorced from bodily sensation and emotion. Irony requires double consciousness, reading one meaning and understanding another. If a meaning is lost in one sentence, it might be gained or added to the next one.”¹ “In a society as mobile as your own, many people are totally anonymous to those around them. They do not care what they do before strangers or to strangers. If one feels no shame, punishment only angers. If one feels shame, punishment is almost unnecessary.”² “As to the mouth, it delights at times in laughter; it is disposed to impart all that the brain conceives; though I daresay it would be silent on much the heart experiences. Mobile and flexible, it was never intended to be compressed in the eternal silence of solitude: it is a mouth which should speak much and smile often, and have human affection for its interlocutor.”³ “Our face is exquisitely expressive. Its

features are incredibly mobile. Because our face ‘speaks for itself’ with muscular eloquence and candor, speech has comparatively few words for its diverse gestures. Emotionally, the face is mightier than the word.”⁴

“Truth is a mobile army of metaphors, metonyms, anthropomorphisms, in short a sum of human relations which have been subjected to poetic and rhetorical intensification, translation and decoration. Truths are illusions of which we have forgotten that they are illusions, metaphors which have become worn by frequent use and have lost all sensuous vigour. Yet we still do not know where the drive to truth comes from, for so far we have only heard about the obligation to be truthful which society imposes in order to exist”⁵ “The kind of society we live in can contribute to loneliness. Mobility and constant change tend to make some individuals feel rootless and disconnected.”⁶ “The habit of mobility had become ingrained.”⁷ “As modern people we should live in mobility. We should always be moving.”⁸

With Siri Hustvedt¹, Sheri S. Tepper², Charlotte Bronte³, David B. Givens⁴, Friedrich Nietzsche⁵, Billy

as under the gold standard, but now the anchor - the international reserve currency - would be the dollar rather than gold (though the dollar itself would notionally remain convertible into gold, vast quantities of which sat, immobile but totemic, in Fort Knox).”⁵ “Nothing speeds brain atrophy more than being immobilized in the same environment: the monotony undermines our dopamine and attentional systems crucial to our brain plasticity.”⁶ “Producing a kind of momentary Japanese effect, and making him think of those pallid, jade-faced painters of Tokyo who, through the medium of an art that is necessarily immobile, seek to convey the sense of swiftness and motion.”⁷ “Feelings of helplessness, immobility, and freezing. If hyperarousal is the nervous system’s accelerator, a sense of overwhelming helplessness is its brake. The helplessness that is experienced at such times is not the ordinary sense of helplessness that can affect anyone from time to time. It is the sense of being collapsed, immobilized, and utterly helpless. It is not a perception, belief, or a trick of the imagination. It is real.”⁸ “Doubts immobilize. Believing that we are independent and competent

enough to master the external tasks constantly fortifies us in our attempts to become so. It is only later we discover that logic cannot penetrate the loneliness of the human soul.”⁹

With Alberto Manguel¹, Lou Baldin², M. T. Anderson³, Margaret Atwood⁴, Niall Ferguson⁵, Norman Doidge⁶, Oscar Wilde⁷, Peter A. Levine⁸ and Gail Sheehy⁹.

— M.K.

“The life of God is above the past, the present, and the future; it is measured by the single instant of immobile eternity.”¹ “And what in earlier years would have brought animation to my face, arousing laughter and incessant chatter, now slips past me and my immobile lips preserve an impassive silence. Oh my youth! Oh my freshness!”² “The circumstances have long faded from my mind except for the haunting presence of his features, lined and immobile as a Greek mask.”³ “In other words, the brain evolved to learn. Nothing speeds brain atrophy more than being immobilized in the same environment: the monotony undermines our dopamine and attentional systems crucial to our brain plasticity.”⁴ “As people become immobile, they see less, hear

Graham⁶, Doris Kearns Goodwin⁷ and Yohji Yamamoto⁸.

— M.P.

“We are all animals of this planet. We are all creatures. And nonhuman animals experience pain sensations just like we do. They too are strong, intelligent, industrious, mobile, and evolutionary. They too are capable of growth and adaptation. Like us, firsthand foremost, they are earthlings. And like us, they are surviving. Like us they also seek their own comfort rather than discomfort. And like us they express degrees of emotion. In short like us, they are alive.”¹ “We were not designed to stand still. If we were, we’d have at least three legs. We were designed to move. Our bodies are bodies that have walked across vast continents. Our bodies are bodies that have carried objects of art and war over great distances. We are no less mobile than our ancestors. We are athletes. We are warriors. We are human.”² “There are, above all, times in which the human reality, always mobile, accelerates, and bursts into vertiginous speeds.”³ “There are various essential attributes of life - particularly human life - such as sentience, mobility, awareness, growth, autonomy, will. It is

possible to kill or attempt to kill one of these attributes without actually destroying the body. Thus we may ‘break’ a horse or even a child without harming a hair on its head.”⁴ “When you’re experiencing a negative emotional state—angry or upset or fearful—your brain goes on alert. It prepares your body to enter a full-blown, fight-or-flight response. This response evolved to mobilize the body to face an external threat—think of a tiger coming after your ancient ancestor”⁵ “According to stress researcher Robert Sapolsky, all vertebrates respond to stressful situations by releasing hormones such as adrenaline and cortisol to mobilize energy throughout the body, particularly in those areas that allow us to fight our way out of or flee from danger, such as the large muscles in our lower body.”⁶ “Long after a traumatic experience is over, it may be reactivated at the slightest hint of danger and mobilize disturbed brain circuits and secrete massive amounts of stress hormones. This precipitates unpleasant emotions intense physical sensations, and impulsive and aggressive actions. These posttraumatic reactions feel incomprehensible and overwhelming.”⁷ “Trauma affects the entire human organism—body, mind, and brain. In

less, and process less new information, and their brains begin to atrophy from the lack of stimulation.”⁵ “But slow moving is not the same as immobile.”⁶ “So-called immobile objects exist only in movement.”⁷ “But even the desire to end the pain of desire is a movement, and therefore causes pain.”⁸ “Long ago, abdominal pains were called ‘cowardice grass’. This is because they come suddenly and render a person immobile.”⁹ “However achieving any sort of deep intimacy [...] requires allowing oneself to experience immobilization without fear.”¹⁰ “Fearlessness is an accounting trick. You feel the fear; you just defer it. I could stand on the cliff immobile, feeling terrified, or I could leap and feel the terror while falling.”¹¹ “And so, out of rapacious curiosity or immobilizing fear, I undertook to devour the entire thing at once,”¹² “An Immobile story.”¹³

With Reginald Garrigou-Lagrange¹, Nikolai Gogol², Robinson Jeffers³, Norman Doidge⁴, Norman Doidge⁵, John Danforth⁶, Jean Tinguely⁷, Thomas Merton⁸, Tsunemoto Yamamoto⁹, Bessel A. van der Kolk¹⁰, Elizabeth McCracken¹¹, Sana Krasikov¹² and Yann Martel¹³.

— C.L.

“Philip closed his eyes and

stood upright and immobile in the middle of the silent room.”¹ “Your silence exists as does my self gathering. But so does the almost absolute silence of the world’s dawning. [...] before every utterance on earth, there is a cloud, an almost immobile air.”² “You want a story that won’t surprise you. [...] An immobile story.”³ “carefully constructed, but immobile. Subtle but, unfit to take up the burden of the times.”⁴ “Substitute ‘reader’ for the fly and ‘academic prose’ for the spider’s silk, and you get a fairly accurate picture of how”⁵ “The impala becomes instantly immobile. However, if the impala escapes, what she does immediately thereafter is vitally important. She shakes and quivers every part of her body, clearing the traumatic energy she has accumulated.”⁶ “And here she was, back where terrors could immobilize her, and wonders too,”⁷ “sees in immobility only an abstract moment, a snapshot taken by our mind, of a mobility. [...] For intuition the essential is change: as for the thing, as intelligence understands it, it is a cutting which has been made out of the becoming and set up by our mind as a substitute for the whole. [...] nothing is ever lost of it, nothing is ever created.”⁸ “Shock held her immobile and he used the time to his

PTSD the body continues to defend against a threat that belongs to the past. Healing from PTSD means being able to terminate this continued stress mobilization and restoring the entire organism to safety.”⁸ “It is important to learn the difference between staying with an experience until it is completed and hanging on, trying to get something more-anything more-from a situation which is either finished or barren. The basic clues are whether attention to the issue is loose, unfixed, mobile attentiveness or whether it is an attentiveness which feels glued to its object.”⁹

With Joaquin Phoenix¹, John Bingham², Jose Ortega Y Gasset³, M. Scott Peck⁴, Nick Ortner⁵, Heidi Hanna⁶, Bessel A. Van der Kolk⁷, Bessel A. Van der Kolk⁸ and Erving Polster⁹.

— M.T.

“Closeted in cozy darkness; they turn off their mobile phones and willingly give themselves, for ninety minutes or two hours.”¹ “exercise in engineering or saving souls for mobilizing human energies and directing them toward set aims... channel communication, and find some way of”² “civilized man; body mobilized”³ “You may rightfully

believe your chances of life being, Not only should you prepare concerns the body, you should learn to premeditate your imagination you’ll automatically know what to do, but in seconds your memory will load the proper video into your mobile disk drive, concerns the mind. Fill your brain with these visualizations —run mind-movies in your head, develop a repertoire you’ll feel like you’re watching. Everywhere you go, think what could happen and how you might/could/would/should respond. You’ll know what to expect and how to react. The foundation for satisfying when lifetime catches you by surprise. But Use your imagination”⁴ “Our will is mobilized and we decide For the energetically charged autonomous patterns of feeling and behavior. Energy cannot simply be stopped by an act of will. What is needed is rechanneling or transformation.”⁵ “I become irritated at not being able to make them flexible and mobile. And so only the individual possesses something that can without lying be called existence. But we should never forget that no word can give us the essence of a being, not even my own essence, and that no thought, whatever good will and sympathy might animate it, will ever penetrate the essence

advantage.”⁹ “the cosmos is full (i.e., no void), uncreated, eternal, indestructible, unchangeable, immobile sphere of being, and all sensory evidence to the contrary is illusory.”¹⁰ “it is measured by the single instant of immobile eternity.”¹¹ “It is the sense of being collapsed, immobilized, and utterly helpless. It is not a perception, belief, or a trick of the imagination. It is real.”¹² “It was unconscious, immobilized, totally vulnerable.”¹³ “He had encapsulated it; made a permanent, fixed Idea out of it; had converted it to a rigid, immobile Immortal Truth.”¹⁴ “according to an immutable and immobile eternity, not measured by time, nor subject to any variation, before which nothing is, nor will be afterward, nor newer or more recent, but one really real being, who with one single now fills always; and there is nothing that is truly real but him alone”¹⁵ “Does she know I feel immobile and fixed, lost in her?”¹⁶ “inconsolably shadowed by delight; pierced by overwhelming, paralyzing beauty; immobilized with wonder; felled by curiosity;”¹⁷

“And so, out of rapacious curiosity or immobilizing fear, I undertook to devour the entire thing at once,”¹⁸ “and gave birth to that slow immobile light, the

solitary form of desire”¹⁹ “desire itself is a kind of fracture, every movement of desire inevitably results in pain. But even the desire to end the pain of desire is a movement, and therefore causes pain. The desire to remain immobile is a movement. The desire to escape is a movement.”²⁰ “Her soul is a scorching noon time, without a single breath of a breeze, nothing moves, nothing changes, nothing lives there; a great emaciated sun, an immobile sun eternally consumes her.”²¹ “a changeable, mobile face, subject to decay, of an immobile, permanent and eternal being.”²² “as immobile as a sibling pack of predators, gone to ground overnight, dormant and pressed close for warmth.”²³ “In this stretching emptiness, all is unchangeable, immobile, congealed, crystallised. Objects are stage trappings, placed here and there, geometric cubes without meaning. [...] phantoms whirling on an infinite plain, crushed by the pitiless electric light. And I - I am lost in it, isolated, cold, stripped purposeless under the light.”²⁴ “each night, [...] Alone, immobile, exposed to the elements, [...] full of defiance. [...] chained, but noble. He is tied down and tortured, but still heroic. [...] his story is ultimately about the salvation of humanity

of another. Already knew, nothing real, nothing concrete is definable. The necessities of thought, speech, of science and action force us to act as if the definable exists. Never forget whenever I pronounce absolute words I know I am speaking in the abstract, as the cynic philosophers already knew”⁶ “but from the start that as long as you are breathing, there is more right with you than wrong with you, no matter how ill or how despairing you may be feeling in a given moment. But if you hope to mobilize your inner capacities for growth and for healing and to take charge in your life on a new level, a certain kind of effort and energy on your part will be required.”⁷ “and you want to say ‘Yes, I will butterfly glance with a torn wing from Meridian, when you ask them where they are from, they tilt their heads and say ‘Mobile’ and you think you’ve been kissed. Make you think of love”⁸ “of this planet, we are all creatures. Strong, intelligent, industrious, mobile, and evolutionary. And nonhuman animals experience, They too are capable of growth and adaptation. Like us, firsthand foremost, they are earthlings. And like us, they are surviving”⁹ “I trust the mystery. I trust what comes in silence and what comes in nature where there’s

no diversion. I think the lack of stimulation allows us to hear and experience a deeper river that’s constant, still, vibrant, and real. And the process of deep listening with attention and intention catalyzes and mobilizes exactly what’s needed at that time”¹⁰ “visions portents which sometimes prove true, since they reveal the sleeper’s secrets; But these games the mind plays when left to itself can indicate to us chiefly the way in which the soul perceives things. Total liberty with regard to time then, the mobility of forms which allows each person in this state to be several people, and the several to reduce themselves to one; last, the sense of something akin to Platonic reminiscence, but also the almost insupportable feeling of necessity. Such phantom categories strongly resemble what Hermetists clam to know of existence beyond the grave, as if the world of death were only continuing for the soul the awesome world of night.”¹¹

With A.B. Yeshoshua¹, Philip Selznick², Philip K. Dick³, Robert Brown Butler⁴, Connie Zweig⁵, Han Ryner⁶, Jon Kabat-Zinn⁷, Toni Morrison⁸, Joaquin Phoenix⁹, Angeles Arrien¹⁰ and Marguerite Yourcenar¹¹.

— N.Z.

and the possibility of human progress.”²⁵ “He sank back into his black-and-white world, his immobile world of inanimate drawings that had been granted the secret of motion, his death-world with its hidden gift of life. But that life was a deeply ambiguous life, a conjurer’s trick, a crafty illusion based on an accidental property of the retina, which retained an image for a fraction of a second after the image was no longer present. [...] nothing but a delusion, an attempt to outwit mortality. As such it was doomed to failure. And yet it was desperately important to smash through the constriction of the actual, to unhinge the universe and let the impossible stream in, because otherwise - well, otherwise the world was nothing”²⁶

With Valerio Massimo Manfredi¹, Luce Irigaray², Yann Martel³, Tony Kushner⁴, Helen Sword⁵, Marilyn Van Derbur⁶, Margo Lanagan⁷, Henri Bergson⁸, Jennifer Probst⁹, John Freely¹⁰, Reginald Garrigou-Lagrange¹¹, Peter a. Levine¹², Ransom Riggs¹³, Robert M. Pirsig¹⁴, Roger Ariew¹⁵, Anaïs Nin¹⁶, Carl Safina¹⁷, Sana Krasikov¹⁸, José Ángel Valente¹⁹, Thomas Merton²⁰, Jean-Paul Sartre²¹, Giordano Bruno²², Dan Abnett²³, Marguerite Sechehaye²⁴, Eric Greitens²⁵ and Steven

Millhauser²⁶.

— P.S.

“Reading [...] photographs is also a way of reading the past - not just the scenes recorded and the faces immobilized into permanent images”¹ “Reading in bed is a self-centered act, immobile, free from ordinary social conventions”² “le [...] immobile étend ses eaux dormants où l’étoile du sur lève dans l’azur”³ “or sees in immobility only an abstract moment”⁴ “ensuite ils restent immobiles”⁵ “what happend is not an event skewered and immobilized by time, but a continuing and timeless mirror of ourselves.”⁶ “what is a dream but a series of lies designed to keep us immobilized in a dark room for hours at a time”⁷ “There are some things which happen to us which the intelligence and the senses refuse just as the stomach sometimes refuses what the palate has accepted but which digestion cannot compass [...] leaving us immobile”⁸

With Alan Trachtenberg¹, Alberto Manguel², Alphonse De Lamartine³, Henri Bergson⁴, J.R.R. Tolkien⁵, James Baldwin⁶, Mallory Ortberg⁷ and William Faulkner⁸.

— C.W.

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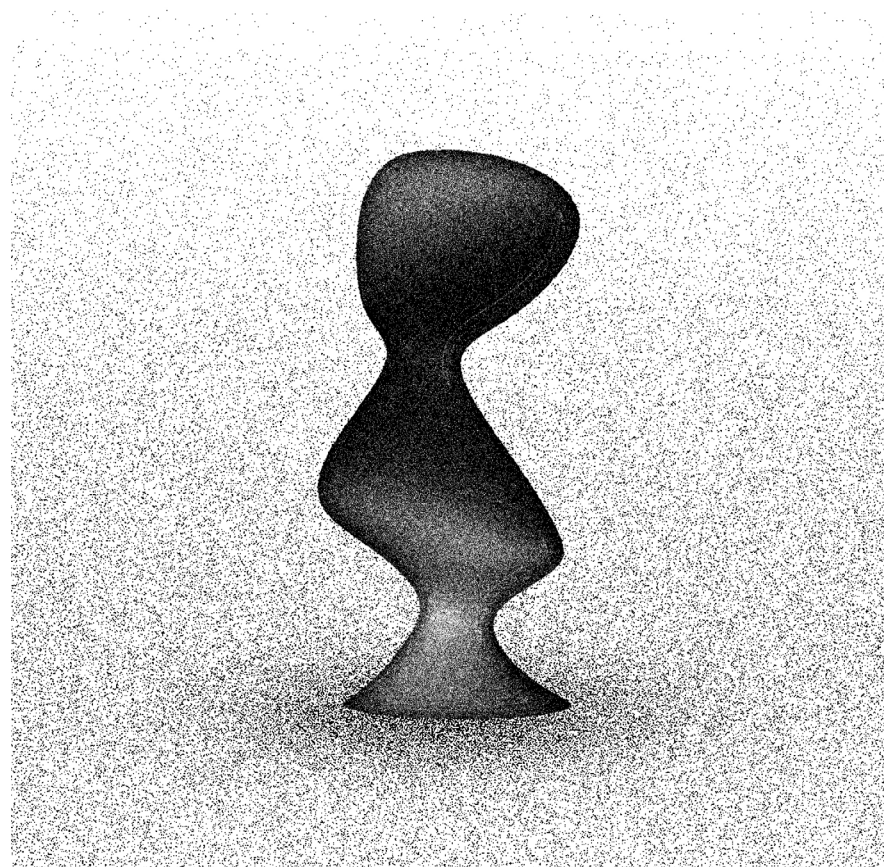
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ON PLACE AND
PLACEHOLDER

**VESSELS AND
PEDESTALS**



— L.B.

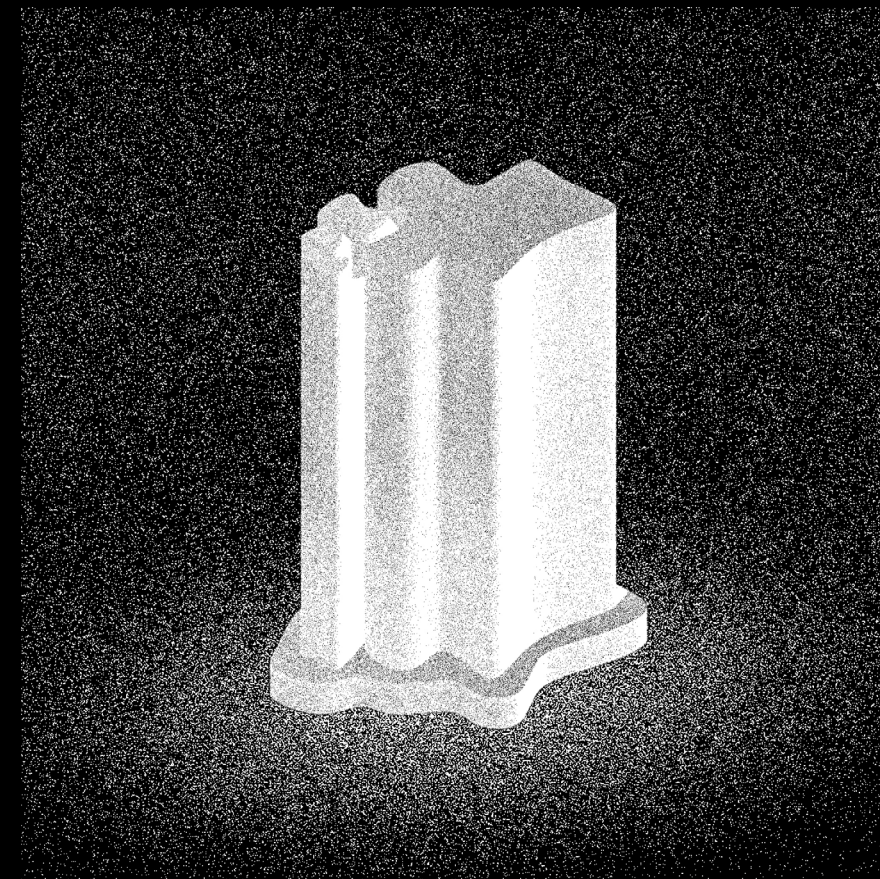


— Z.D.

V.OBJECTS

122

»MOBILE«



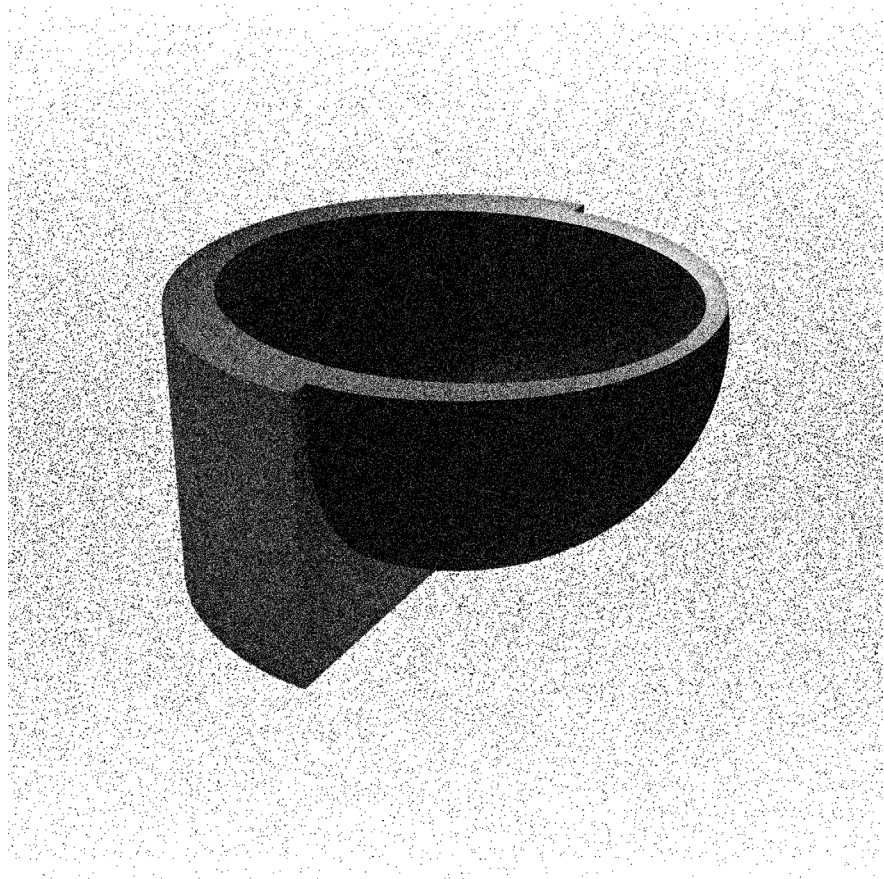
— S.K.



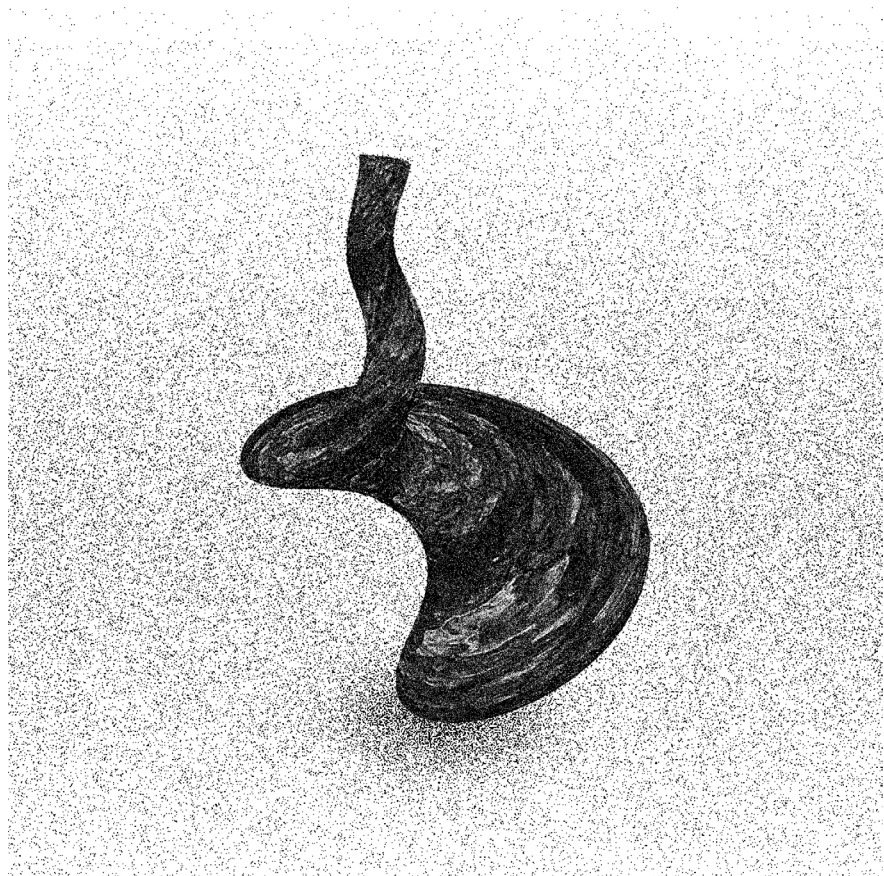
— M.S.

123

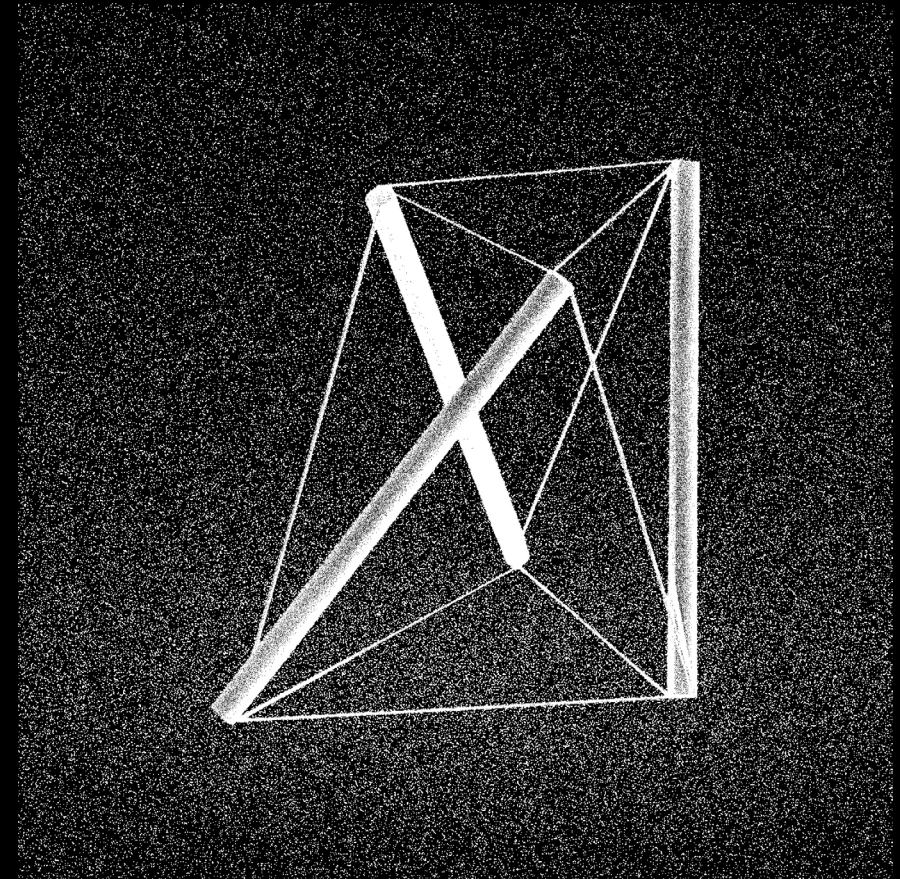
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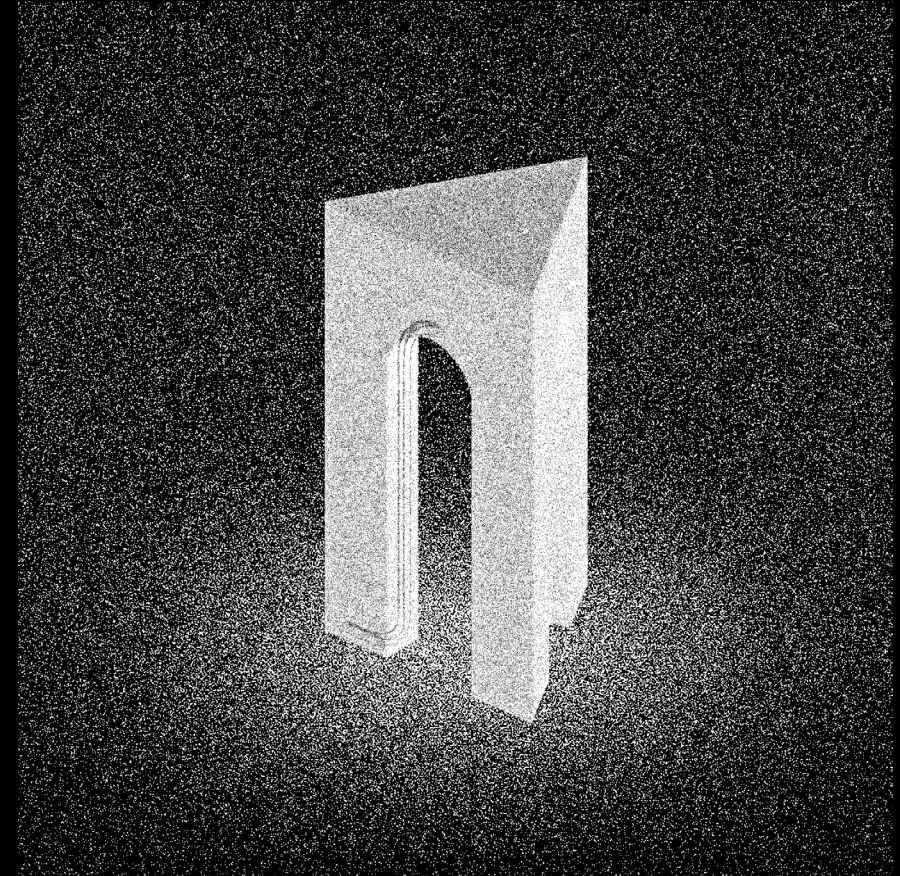
— L.K.



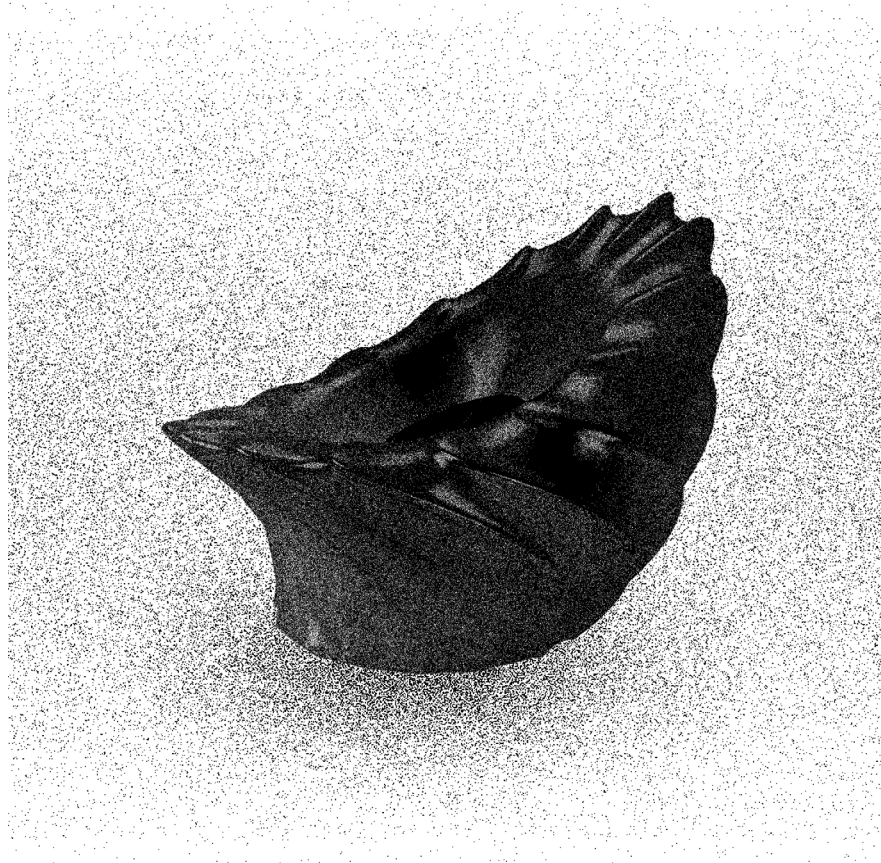
— N.T.



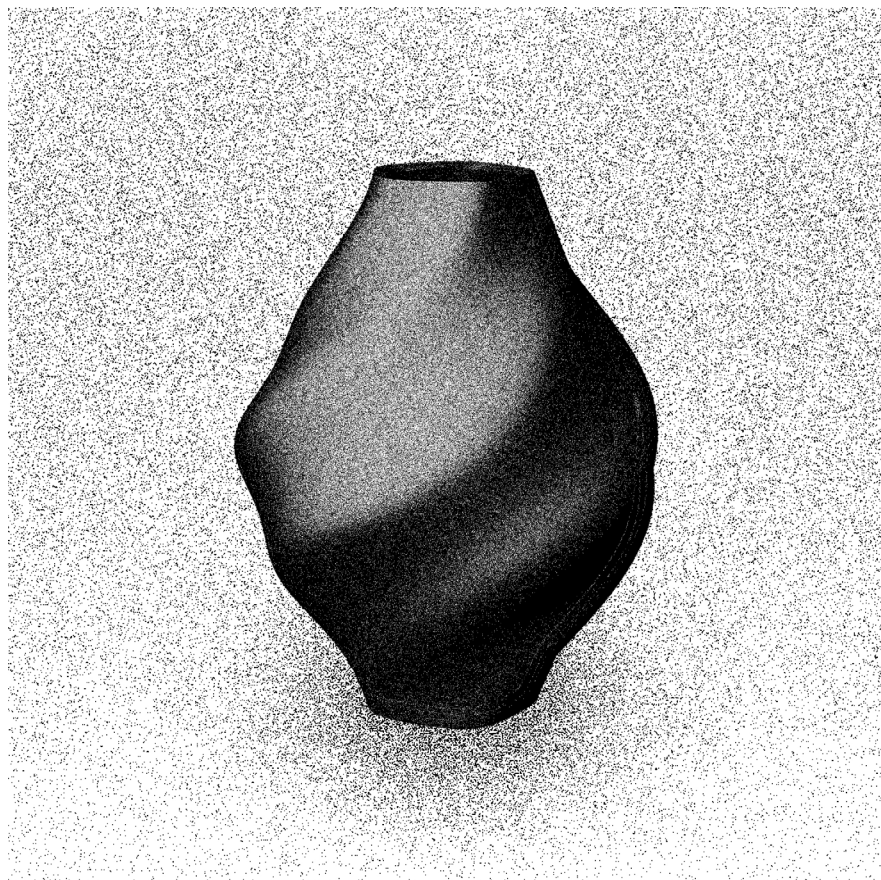
— A.G.



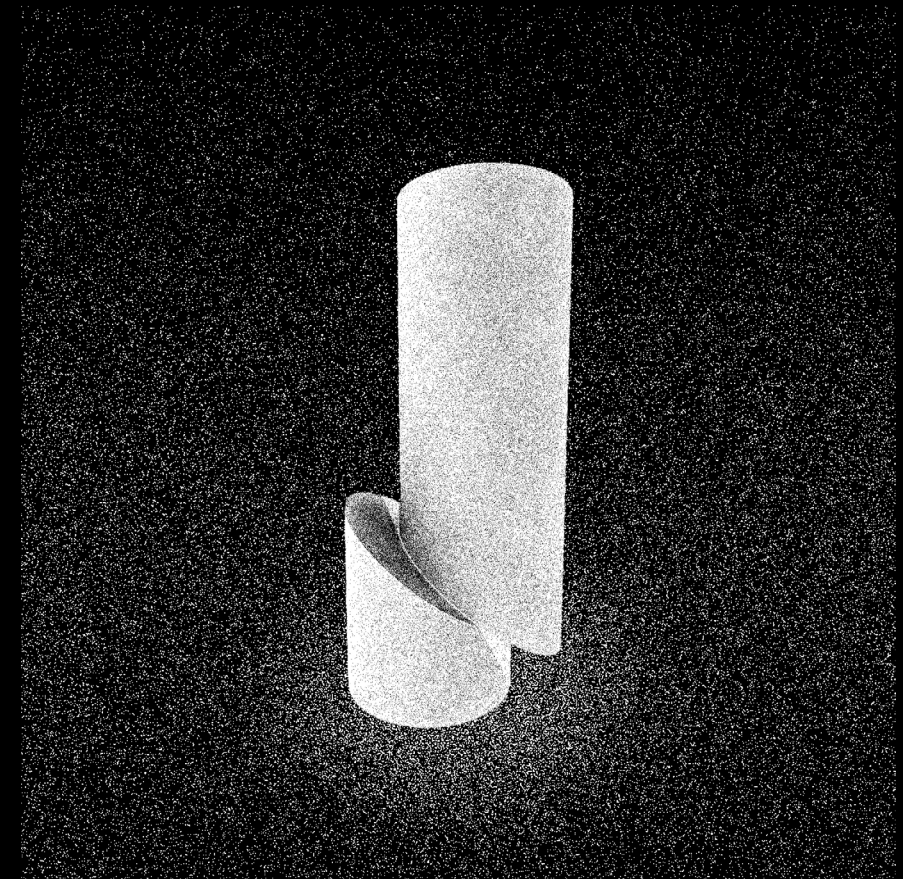
— L.H.



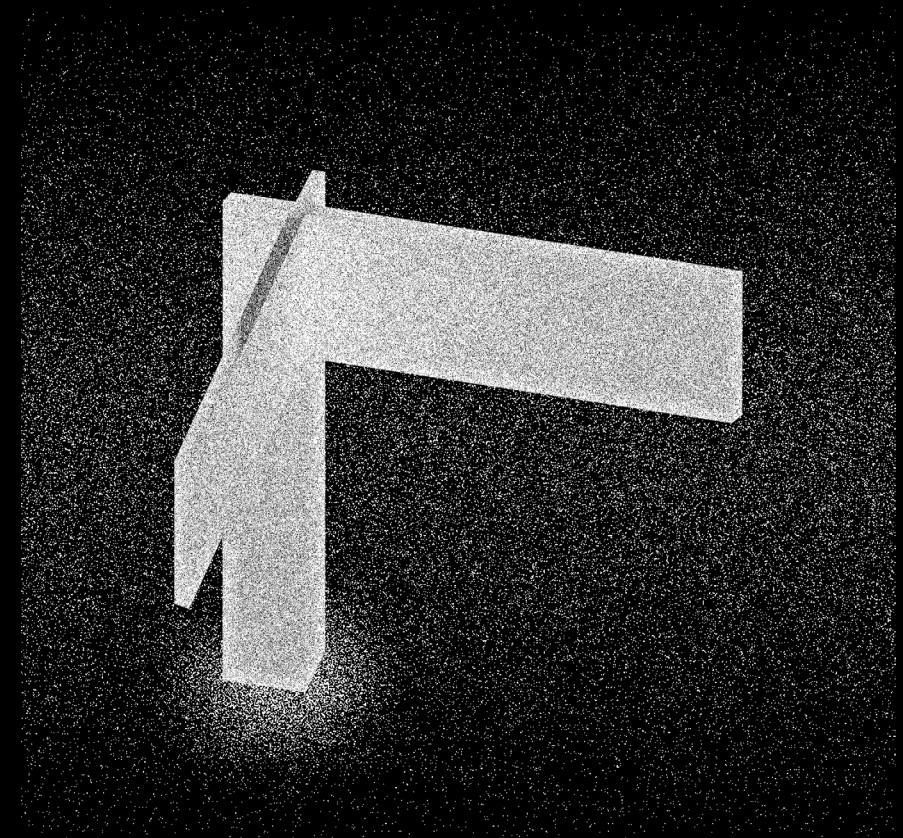
— A.G.



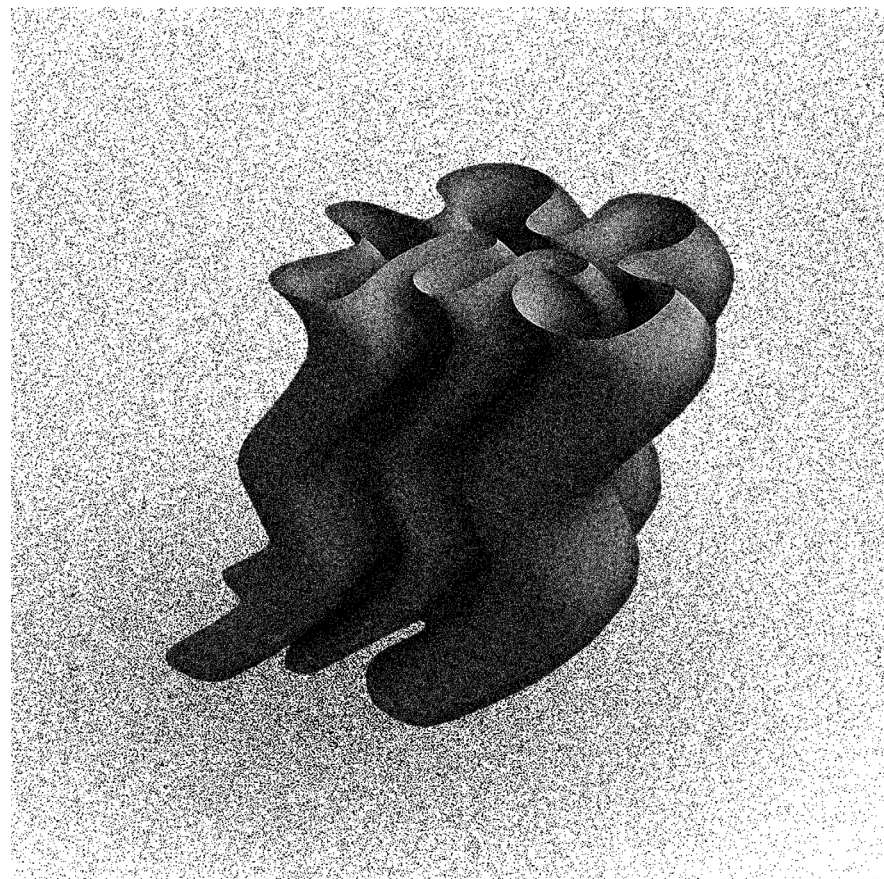
— P.P.



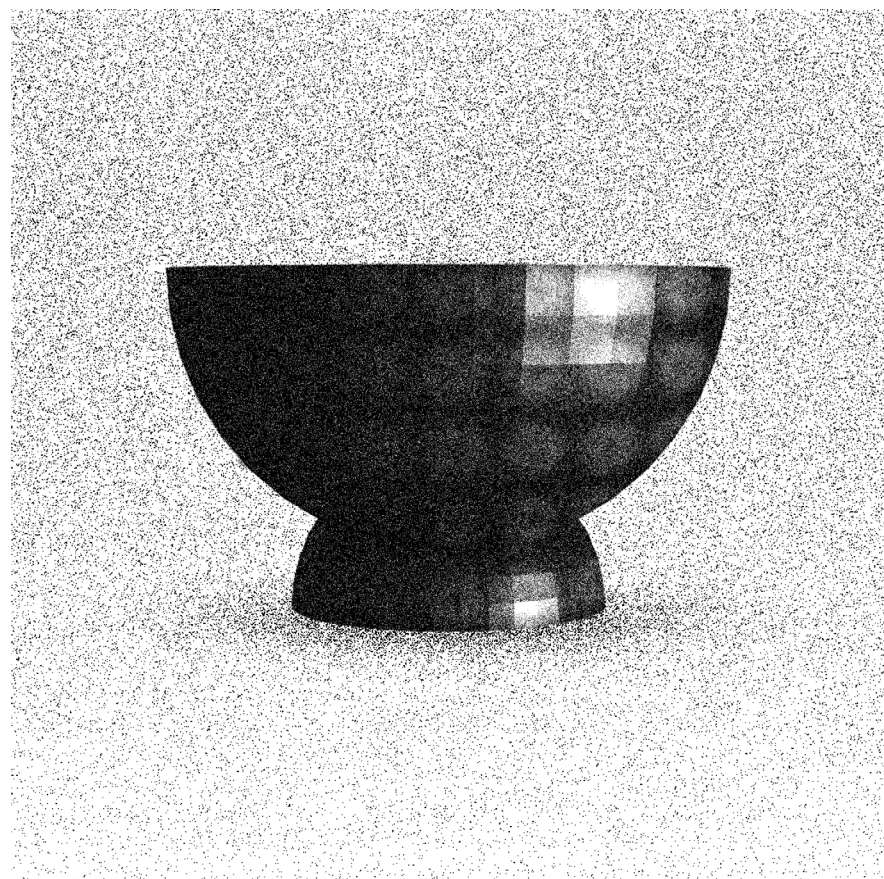
— K.F.



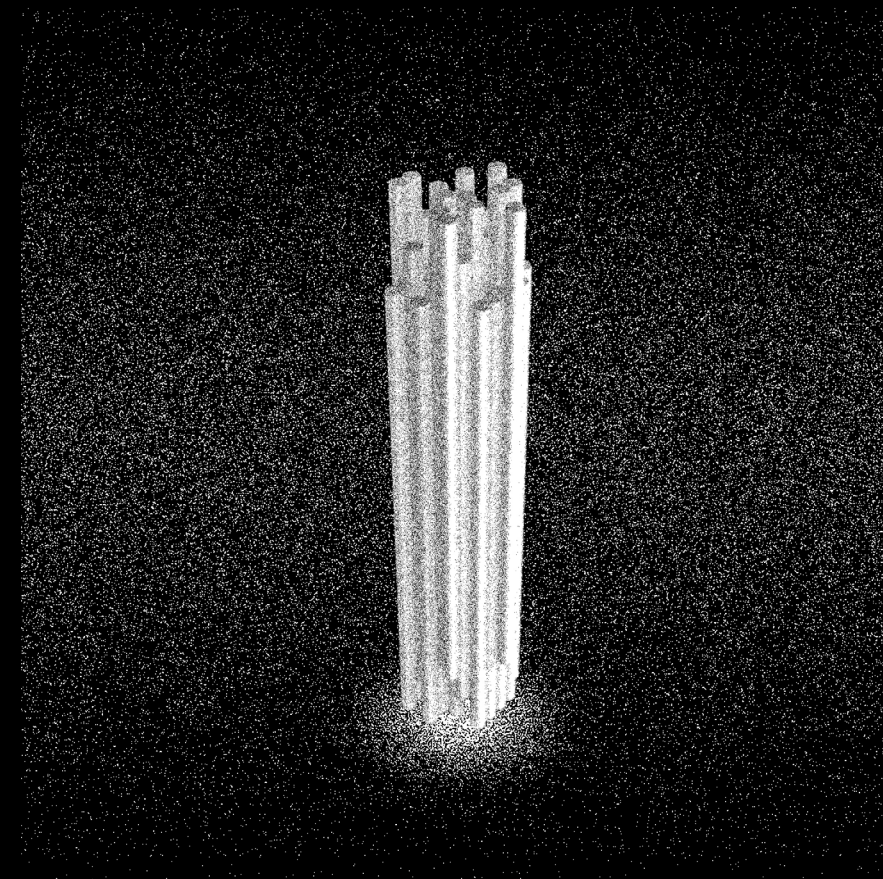
— M.K.



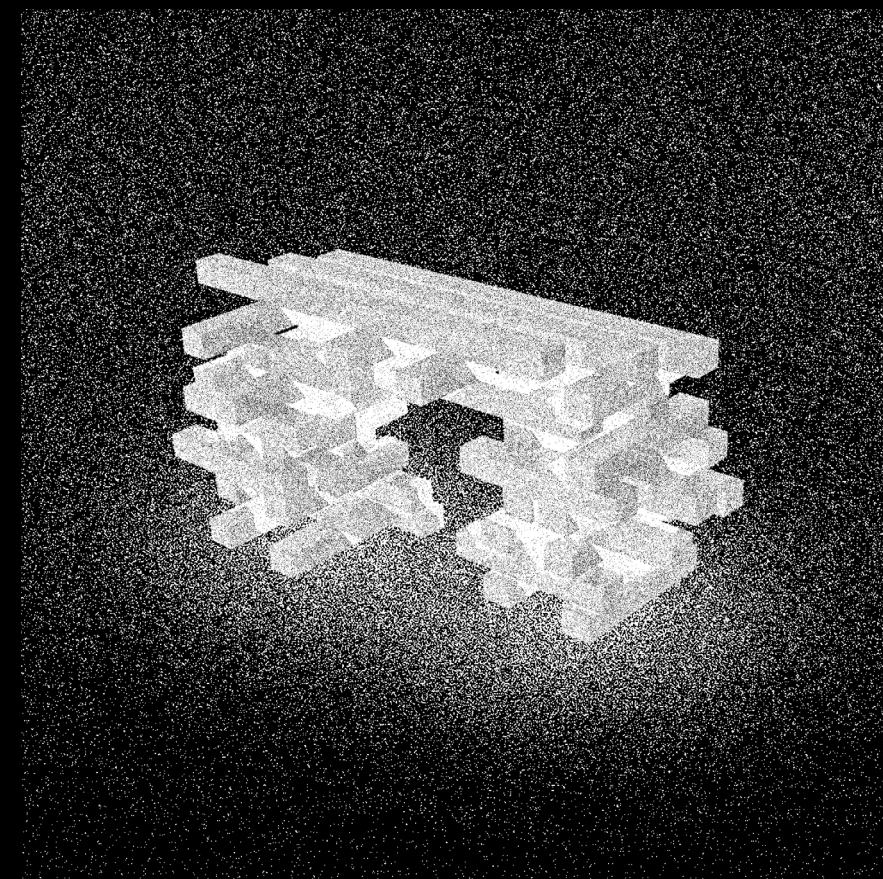
— H.H.



— A.C.



— R.G.



— K.L.S.

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F

E

JOINTS AND MEMBERS

ARTICULATE
INVENTIONS

ABSTRACTBODIES**ACCELERATESPASSENGERS**

- M.T. An operator or device with the ability to transport passengers, accelerating peoples travelling time and cutting it in half.

ACTSPURPOSES**AFFECTIONCRUCIAL****AGEDILLUSIONS**

- A.H. A well-camouflaged stock photo of an everyday life scene ongoingly shared and personally identified with on social media.

AGEDON

- N.C. An accessory that while being worn mixes up the spatial dimensions with the temporal dimensions; E.g. instead of a turn to the left one can find him-/ herself going backwards in time.

AGEEYE

- A.C. The age of a specific bit of information; Not the time since its birth, but the time since it became visible to humans.

ALIVECONNECTED**ALONEGOVERNMENTS****AMIDSTCOMPUTER****ANTICIPATINGSUBJECT****ATTACKREMEMBER**

- P.P. A leftover from times of war.

AZURESOCIAL**BADLIFE**

- H.H. The representation of a wicked era in which one has found him-/ herself inside.

BAGGAGEINSTEAD**BENDINGTRUNK**

- E.H. A feeling that occurs when somebody permanently adapts to one's surroundings until he/she/it forgets who he/she/it actually is and what he/she/it wants.

BREATHACHIEVING**BROKENSATISFIED****BULBPALPABILITY****BUSYDELIGHTS****CASHMESSAGES**

- B.M. Any hidden message inside a text; Data written down but not visible to everybody, just for the ones who know how to read its currency.

CENTURYSOUL

- A.C. The facts, inventions and moments that commonly define a given century at a specific moment in time.

CERTAINDECEPTIVE

- M.P. A doubt emerging right after thinking about the future or right after making a decision.

CLASSLESSCOMMUNICATION**COLLECTIVEGLUED****COMMUNICATIONANCIENT**

- H.H. A forgotten non-verbal sign language translation system, acting like a universal encryption code that allows an alien to understand every message.

CONCLUDEREMOVING

- A.G. The act of comprehending an object's movement while the movement is happening.

ABSOLUTEADVANTAGE**ABSOLUTEDURATION**

- F.R. The amount of time it takes the universe to cycle through – until everything starts all over again.

ABUSEFOOT**ACCELERATORSPIDER**

- P.J. A tiny machine that speeds up or catalyzes everything you wish for.

ACCELERATORDECAY**ACTEXPECTATION****ACTIVEDELUSION**

- J.N. The decision to believe in something while being convinced of its inaccuracy.

ACTIVEPRESERVE

- C.W. The inspiration one finds in everything around him-/ herself combined with the ability to use it.

AFFECTLUST

- M.S. The intent to impress others by playing the role of a different character.

AFFECTPRESENCE**ANTHROPOMORPHISMNARROW****ANTSIMMOBILITY****APPEARANCEAFFECT****APPEARANCEPAINTERS**

- A.G. The individuals, instances or artefacts that alter the appearance of something in the desired way; Including but not limited to: architects, scientists, priests, spindoctors, sunglasses or psychedelic drugs.

AREASHOLDING**ASPECTSLEEP****ATTEMPTSEVIDENCE**

- M.S. The expression that appears on someone's face when wanting to say something but holding it back.

ATTENTIONILLUSION**BEATASPECT****BEDWORLD**

- P.J. The idea that the world can be controlled from the bed and vice versa.

BENTBED**BICYCLEUNDERCURRENT****BIRTHEFFECT****BIRTHWORK****BOUNDVOICE****BREEZEAMBITION****BURDENSTATIC****CAPTIVEBEAUTY**

- R.G. An image one can not ever look away from, even if it only exists in one's mind.

CARRYVIEWER**CASKETISOLATION**

- P.S. The state of persons who have eternally distanced themselves from their current life.

CAUSESSTOPS

- S.K. A period in life where one doesn't want anything to happen for a reason.

CAUTIONCITIZENS

- A.U. The people who are not living in a certain place, location or community but remain there.

CERTAINTIESFORMS**CHAIRLEAN****CHANGESKIND**

CONTEMPORARYIS

- M.G. A model of a peaceful society developed by the contemporaryists, who believe that as long as humans are not able to travel in time, everything one cannot remember has no importance.

CONTINUEFINGERS

- N.B. The continuous change caused by swiping and being swiped slowly and smoothly through time.

COOPERATIONRETURN

CULTIVATEGAINED

DECLINELIVING

- Z.D. The denial of any past, present or future change because of the fear to experience just another temporary way of living life.

DATAVOICE

- A.C. The identification and evaluation of meaning inherent to a specific bit of data; Very timely information, information of great interest, has a very high datavoice.

DEEPLYFORGOT

DEFINITELYSOMETHING

DENIEDDECAY

- Z.Z. A condition in which time is either irrelevant or where human consciousness perceives it as something that is passing by – even though it might be present in all forms and always.

DIFFICULTCHERISHED

- M.M. A method to overcome a dark moment by remembering someone or something beloved, transferring its light into the future.

DIGNITYMEANINGS

DIMLYGIVEN

DISPOSITIONPERCENT

DISTINGUISHINGPUPPETS

DOWNLOADINGSURROUND

DURINGMOMENTS

- A.G. The sensing of a feeling or several feelings (love, hate, satisfaction, discomfort, etc.) about a given moment at the same time as it is occurring, just before it becomes a memory.

EFFORTTHROUGH

ELSERECOGNIZED

- N.Z. The act of recognizing that you are flying while missing to realize that everything else is flying as well.

EMOTIONFAMILIAR

EMPTINESSOH

- L.B. The moment when too many thoughts come together, colliding and leaving a vacant crater before one can process and express those in words.

ENDLESSCELL

- N.T. The brief moment of transition in which something or someone has the potential to unlock infinite possibilities of becoming.

ENJOYEDTAILOR

ENJOYRIDICULOUS

CHARACTERUNIVERSAL

- A.A. An opinion or world-view which is expected not to be tied to an individual character.

CHILDHOODREPUBLIC

- R.D. The land of one's dreams ruled by a naughty boy or girl that can fly and never grows up.

CHRYSAISFAITH

CIRCUITSDIFFERENCES

CITYGIANT

- G.A. A character that falls into town from dusk till dawn – running down the clouds and hills through the valleys, moving on nebulae, a soft blanket that covers everything, playing hide and tag in the empty maze of cities and rise again in the mornings, guarding towns against blue sky and sun.

CITYPALMS

- M.M. The part of our memory which grows during the process of storing expectations; It can be repaired, but it is not possible to return it to its original form.

CLEARINGIMPOSITION

- M.S. A violinist who never tunes his instrument to make the same songs always sound different.

CLINGPOWER

CONDITIONWISH

CONSTANTTASKS

CONSCIOUSNESSABSOLUTE

CONTINUITYSYSTEMS

- M.S. The human ability to keep individual intentions alive.

CONTRIBUTIONHIDE

- Z.C. The modesty displayed by an individual when meeting someone new, holding their experiences and knowledge back, to portray a confident, mostly superficial and neutral image.

CORNERQUIVER

CREATUREAFFECT

- K.F. The mental state, after being exposed to a creature not familiar to the ones of someone's typical surrounding.

DANGERSIMPLE

DARKEFFECT

DAWNINGSTRIDES

- A.A. The beginning of something new; Shattering settled beliefs without being sure of coming to light- or darkness.

DAYATTEMPT

DAYPROPERTIES

- M.K. The value and immobility of things owned by someone at a particular time, materialistic but also idealistic or spiritual. (Compare Nightproperties: the value and immobility of thoughts)

DEALMAN

DECADESHEADLIGHTS

- D.L. The most popular themes during the past, present and next ten years.

ENTERPRISEBYWORD**ESCAPETRIBE**

- E.H. The people who are trying to break out of the social norms and cultural restrictions of tradition.

EVERENERGY

- z.z. The act of seeing the world as a river, like *Siddhartha* in Hermann Hesse's book; It remains but is never the same, never repeats itself – it is just there in the moment as a witness of time and its immense power.

EVERYONEHAPPINESS

- N.T. A period of time in which a person is in awe of something and gets blind for everyone and everything else around and inside of him or her.

EVOLUTIONALOPPONENT

- F.F. An omnipresent rival, a tireless competitor, never-ceasing to chase you through the course of evolutionary time.

EXCGHANGEBECOMES**EXISTENCEINSIDE****EXISTOUTDATED**

- L.K. A past situation or moment which does not matter anymore, as it had never happened.

EXPLODEDKNOWLEDGE

- M.G. A piece of information that loses energy while being spread by masses until it fades or mutates into something else.

EXPLOREEVER

- B.dF. The constant desire for something new or the instinct to discover beyond the limits of time.

FLOURISHASPIRATIONS**FLYARMY**

- M.S. The contemporary 'round the clock warriors with the 102/104-key keyboard as their weapon.

FOLLOWSURROUNDED

- E.K. A situation in which you can not get rid of something.

FOODSURMISED**FOOTCHANCES****FOREIGNERSLIKE**

- M.T. The feeling of someone or something to be out of place and time or foreign in his, her or its surroundings.

FORMPOWERS**FORWARDDISTRACTION**

- A.G. A mobile item to prevent from concentrating on certain issues, thus to prevent from moving further on.

GRACECURSOR**GRANDFATHERNOTHING**

- P.P. The condition in which no property is or may be inherited.

GREATERSCALE**HAPPYDESIRES**

- M.P. An instinct that starts to accumulate every moment in every pore of us and rushes like the blood through our veins, making every beat of it sound like a clockwork.

DESIRESRUN**DIFFERENCESVIADUCTS****DISPOSITIONSPOWERS****DIVERSITYDEVIL**

- K.Ls. The complications and difficulties that occur within the state of being composed of many different elements or types.

DONNECESSITIES

- A.Ü. The necessity of dressing correctly, not too unique or strange, just as everyone else on average.

DREAMRISK

- J.N. The chance of injury or death by sleepwalking.

EARTHLOOKS

- M.E. A word used to describe the apparent fruitfulness of planets in the Milky Way.

ELECTRICGROUP**ESCAPESSTEPS****EXPECTATIONS DAYS**

- M.K. A period of time in which one is not interesting for him-/herself.

EXPECTATIONSHAKES

- C.W. The state of doubting; When one's expectations no longer meet themselves.

FACESHELPLESSNESS**FACTSBELIEVING**

- R.D. The true belief of believing only in truth.

FACTSSMOOTH

- K.Ls. The act of slowly breaking the edges of a fact, making it appear closer to one's desired shape.

FACTUALITYLITTLE**FADEWAKES**

- P.S. The ceasing to be; Leaving an inconceivable wave of unrealized potentials or possibilities that never will be.

FALLTHINKING**FAMILYVACUUM**

- F.R. The moment when all ancestral relations are nullified as a result of avoiding behaviour.

FEELINGSWRITERS

- K.F. A profession that addresses the emotions of today's world in written statements.

FELTPSYCHOLOGISTS**FIGHTHEAVEN**

- J.N. A place in the afterlife reserved to release pent-up aggression.

FLATFRESHNESS**FOELIFT****FOURTHVARIATION**

- A.G. The variation of the variation of the variation (of something or its state).

FUNCTIONIDEAS

- P.S. The ideas which purpose is to solve the most current problem of an era.

FUNCTIONORDINARY

- M.K. The belief that one shouldn't replace, substitute or change one's daily routines – an act of passivity.

GHOSTREDEMPTION**GODDEAL****GREATFORMS**

HARDSHIPS
AUTHORITY
HELPED
TRAUMATIC

– I.M. A traumatic situation that is stopped by a third party before it eventually happens.

HELP
FAILURES

– F.F. An infinite series of failed attempts to help somebody.

HORDES
MARATHON

INTENSE
TECHNICAL

IMMOBILIZED
GRID

– L.B. A situation that suddenly turns from a state of ceaseless bustle to complete stillness nevertheless can turn back to an activity like a power grid during a blackout.

IMPORTANCE
CURRENT

– P.P. The condition of knowing the price of a present situation.

IMPULSIVE
FORGET

– N.C. A substance with the temporary effect of not permitting short-term memories to become long-term memories – allowing one to experience but not to remember.

IS
AGGREGATE

JOY
LOSS

– M.P. An occurrence that is watched like sand running through an hourglass, measuring the passage of it.

LABOR
INCREDIBLE

– I.M. A situation in which a living person manages to achieve any goal in less time than a machine would need for it.

LEAST
BREATHING

LEFT
LAY

LEGITIMATE
CREWS

LIGHTNESS
GRANDIOSE

– M.T. A lightness so bright that everyone and everything in its presence stops for a moment, wondering and forgetting about things around them – time, appointments, meetings and obligations – one remains watching.

LIST
MILLENIAL

LITERALLY
LACK

LONGER
DIE

– A.G. The condition of being in a state that exists outside or regardless of timeframes and which means to die slowly; On the assumption that you can go back/forward in time, you are always in a longerdie status, and it can only be paused when you are aware of another object's movement.

LOOKS
RULED

LOOSE
FOREST

– A.P. A place of everything and nothingness, so full of information that you get lost in the search for the ones to hold on to.

MEANINGLESSNESS
SUPRISINGLY

– B.M. The situation when someone reads one of the articles, books or texts he/she has just finished and is not able to find its meaning and correlation with the title anymore.

HAMMER
FEARLESSNESS

– M.S. The moment when something or someone is being hit while remaining in passive and indifferent satisfaction.

HAPPINESS
BOTHER

– D.H. The feeling when a loved person does something one may not like, but one still feels pleasure watching it.

HAZARD
THRILL

– R.D. The fear of having a gloomy day.

HEADLIGHT
IMMOBILITY

– D.G. The state of rushing somewhere not knowing why; A conscious/unconscious moving forward.

HEADLIGHTS
JOY

– C.L. The instinct that makes deers and other animals wait in anticipation of an oncoming car.

HEAD
NOUS

HELPLESSNESS
SCIENCE

HEROIC
TOIL

HISTORY
POSITION

HOLDING
POTENTIAL

ICE
SADNESS

– K.M. The feeling of sorrow in which one's whole body gets colder and colder until it forms a solid-state.

ICICLE
STARE

– G.A. An unpleasant coldness, piercing a person one has been observing.

ILLUSION
CAUTION

– R.G. The preparation for what could still always be wrong.

IMAGER
RETINA

– S.T. An area not bounded by time or space, inside which all truths and all facts are divided by zero.

IMMOBILIZATION
LEAVES

IMPALA
MANNER

IMPOSSIBLE
LAUGHTER

IMPOSSIBLE
MAKING

– M.E. The act of remaining in a situation until it turns from manageable into undoable.

INSIDE
PLEASURE

– S.K. A private moment of pure happiness; Mostly occurring when one is doing something one isn't supposed to do.

INSIDE
IVORY

– C.W. The state of mind where the things inside of someone are in peace with everything that is outside him/herself.

INTELLIGENCE
SUBSTITUTE

– L.H. The attraction to a dull object.

INTIMACY
GROUP

IRREGULAR
DELUSION

– L.H. The sudden awake from a daydream.

KEEPING
INTIMACY

LEANING
SAYS

LEAP
LEAVING

– S.T. The act of letting go of all the forces that bind us to the ground; To finally be able to remain permanently immobile, to be free, or to die.

LET
GRAVITY

LIE
IRON

LIFE
TIME
SLEEP

MEANINGSPARTS**MEMORIESSIZE****MEMORIESSANDWICH**

- A.H. The result of a mental process which combines several memories into a brand new one, also twisting memories to create a better story.

MOBILISSHALLOW**MOBILIZETECHNICAL**

- M.M. The art of mentally manipulating an object's movement through space and time.

MOBLOCK

- E.H. A medium that can get a large group of people to follow a specific idea within seconds.

MOODSUPPLIES

- M.G. The substances which alter the chronology of memories to treat mental disorders.

MORNINGSNO**MOVEMENTDISTURBING****MOVEMOVIE**

- N.B. A mobile gadget that screens any person's life as a movie as he/she moves forward and goes back in time.

MYTHSNOTICE**NATIONSINTENSIFICATION****NEEDEDSECONDS**

- L.K.G. The moment of nothingness before the appurtenant reaction of a person to an unexpected type of activity; Mostly involving a rather delicate subject that is of great importance to that same person.

NOLANGUID

- M.M. The tense feeling of having an urge to move, to be energetic and to take actions.

NYLONBRIGHT

- Z.Z. The ignorance towards feelings which deal with the interweavings of things that are and the ones that are about to happen – thinking you have all the time in the world.

OBJECTIVESAGAINST**ONSECOND**

- A.P. The moment of truth.

PARALYSISFRIENDSHIP

- Z.D. A stagnation in which the states of the processes involved constantly change with regard to one another and therefore remain non progressing.

PASSIONSENSITIVITY

- J.M. A situation of enormous connectivity entangled with understanding; A moment that lasts deeply.

PATHINSIDE**PEROWN**

- E.K. The achievement of something by someone on its own.

PAYINGLAZINESS

- B.d.F. The passive suffering as the consequence of a lazy action.

PICKPULL**PINKINCREASINGLY**

- F.F. The phenomenon of progressively rising pink colouration through the course of a day.

LITTLEPOINT

- K.M. A thing with a very small chance of being important.

LONGERSIMPLE

- M.K. A plain method for a long-term result or experience.

LOVESTASKS

- A.Ü. The tasks which can not be planned due to loves natural spontaneity.

MEANINGNOVELTY**MEANINGSRETINA**

- Z.C. The outcome of jumbled thoughts after a brainstorming session consisting of colliding ideas, problems and their meanings.

MEANINGSTARGET

- M.S. The act of inventing points after a pointless conversation.

MEDIUMHANDS**MINDMAXIMUM**

- D.H. The state of concentration in which everything around you disappears, and your mind is just working on finding that one solution.

MOBILEPLANTS

- V.B. The situation in which something unmovable disappears for a few seconds.

NECESSARYSTUPID

- D.G. A situation in which you need to show the unsoundness of your mind to gain consent.

NONESILENCE

- M.K. The constant production or consumption of speech, written words, noise and smells.

PANICFOE**PATCHBICYCLES****PATIENCEHUNTERS****PEOPLEIMAGES**

- S.T. The reflection of an immoral, immaterial and unknown entity which is capable of arousing emotions and sentiments.

PERFECTCARE**PERIPHERALSLOWNESS**

- V.B. The augmented duration of something happening very quickly.

PERSONENTITY**PHOTOGRAPHSINTIMACY****PICTURESGOLD****POPROADS****POSSIBILITYCOSMOS**

- P.S. The incomprehensible, infinite and immobile web of connections and prerequisites of potentials for everything that ever was, is or will be.

POSSIBLEPAINTERS

- S.K. The people who are not coming to fame and popularity during but straight after their lifetime.

POTENTIALCOMPASS

- P.S. A powerful device that allows navigating through the infinite web of potentialities, allowing them to track down specific potentials and comprehend their connections and prerequisites – ultimately allowing the wielder to pursue them and force their being.

PRESENTGUESS

PLUNDEREMPLOY**PRECIPITATESDEVELOPED****PREHOUSE**

- L.K.G. The necessary effort and time invested during construction to complete or renovate a certain structure; Or in general, the effort and time invested to achieve or renew a relationship.

PRICKDEPENDS**PROGRESSEXAGGERATE****PROMISCUOUSADVERTISE**

- M.S. A platform to put an hourly price on everything.

PROVOKERESTLESSNES

- D.W. The unsettling feeling for the need to provoke always.

PUSHINGFAR**PUTLOT****REASONINTUITION**

- J.M. The constant struggle between mind and feelings.

REMAININGDO

- N.B. The past activities that are affecting the present life, vice versa.

REMEMBEREDMILLION

- A.W. An event or a series of events you will never forget, because of it's once in a lifetime experience.

ROADBACKED**ROOMDEVELOP**

- N.C. A modular space-developing software which extracts temporal constructs from your thoughts and translates them into the real world.

RULERSTATUS**RULESPLAN**

- P.R. A well-planned order of activities which are decided in a group and usually do not allow spontaneous changes over time.

SEIZEPAIN

- A.G. The feeling of being thrown into a place where time has stopped.

SERIOUSEATING**SERVICEFACTS**

- A.P. A selection of truths that is supporting somebody's personal opinion and worldview.

SHOCKSBUZZING

- M.S. The moment of revelation when chronophobia shivers the contemplation of our temporality in the eternal.

SHOULDSENTIENCE**SITUATIONDRAMATIC**

- J.M. The strange moment when your vision of time isn't clear because other senses are projecting different moments simultaneously.

SIZELIVE**SMARTSEPARATE**

- A.G. A quota-like system of distributing time.

SONGSINTRODUCED**SOULRUNNER****STARTDECORATION**

- I.M. The moment when the humidity in the air is very high, and skies are clear; The time for a super-moon.

PROBLEMCOMFORT

- Z.C. The act of exchanging comforts for goods, mostly related to personal freedom and control.

PROGRESSSNAPSHOT

- C.L. The custom of taking (mental) pictures of every minor change in one's life to freeze the moment for safe-keeping.

PULSEWILD**PULSEASKING**

- D.G. A method to believe in one's bodily feelings like a fifth element when you're confused or lost, or anything else.

QUEENTITLE**QUICKINFLUENCE**

- P.S. A person who affects people by blocking any interference from the outside world.

QUIVERSKAT**RAGEIRREGULAR****REALITYVARIABLES****REDEMPTIONNIRVANA****RETINAGOLD****RETINASIMPLE****ROADSLOG****RUNPICTURE****SAWPARTICULAR****SEESTHINK**

- C.L. The act of consciously analyzing every single frame of a scene to capture the very essence of what it means to move in space and time.

SENSESEARTH**SERIESBEST****SETAREAS****SETWANTS****SHADOWSTARE**

- K.L.S. The act of glancing; To slowly watch something move or disappear entirely while getting lost in thoughts and time.

SHEETMEDIUM**SHEETSCIENCE****SINKSCOUTING****SKYCOMBINATIONS**

- R.G. The ever-changing picture of the above in the reflection of the beneath.

SLEEPPOWERS

- J.G. The amount of power needed to gain time from sleeping.

SLOWNESSABSENCE**SLOWNESSMISS****SNAPSHOTSNAAPSHOT**

- A.G. A glimpse of something; A portrayal of something brief or transitory at a particular moment in time, capable of being reloaded to restore an earlier state.

SOLITARYPLACE**SORTDISSOLVE****SOUNDSTILLNESS****SPIRITUALITYTRANSPORT****SPREADIRREGULAR****STAIRCASESUBJECT**

- M.M. A temporary spiral-shaped web, which, when broken, needs to be entirely replaced by another sequence or pattern.

STAYBLUE

- M.E. A device to cool down an environment before it gets too heated up by humans.

STUCKCENTURY

– N.T. A period of time in which nothing ever develops and nothing ever regresses.

SUPERMARKETEXPRESS

– H.H. A high-tech universal mobile purchase in the blink of an eye.

SUREPRIVILEGE**SURFACETRANSLATION****SURPASSACCEPT****SUPERMARKETINVISIBLE****SUSPECTPHONE**

– L.B. A mobile phone that often malfunctions, refuses to work properly, turns off unexpectedly or calls people by itself, causing unpleasant situations and therefore leading to considerable doubts about its usefulness and allegiance to the user.

SYSTEMSDAY**TAKEPOWERS****TALENTSRELAX**

– D.W. A person that is resting his/her talents by balancing his/her inclinations.

TALKTASTE**TECHNICALTAPE****TEXASREADY**

– A.W. The moment when life hits you in a good or bad way, and you are up for a great change.

THESEPOSITS**THINKSHELTER**

– L.K. A basic architectural structure or building where you can think freely whilst being temporarily protected from

the local environment.

THINKTAKE

– A.H. The prêt-à-porter thoughts or facts that make you sound smart when stated in any conversation.

THOUSANDSCATEGORY**THROUGHMOMENTS****TIGERCLUTCHING**

– B.dF. The feeling when you realize that time is getting out of your hands – sneaking away like a tiger.

TOILINVADED**TOMBINTERLOCUTOR****TOPSAVING**

– Z.D. An act of doing things that fill you up for a long time.

TRANSACTIONHACKING**TRANSFORMCOURAGE****TRANSITOBJECT****TRANSPARENTADDED**

– A.W. A thing stuck in your subconscious, which only comes to your mind at specific times in your life.

TRAVELLINGPROJECT

– N.Z. A cosmological scheme for the expansion of the universe; It develops itself travelling through time, having started long before the past it will continue to the end of the future.

TWENTYFUTURE

– N.Z. An indefinitely continuing process of being in between twenty times at once – between existing and non-existing.

STAYFORWARD**STAYSLOGIC**

– J.G. The act of not moving and therefore leaving a spot to be occupied by someone else.

STRANGENESSARISTOCRACY

– K.F. A formerly strange group of people that reconnects in the present to gain power in the future.

STROKESCIRCUS**SUNSHINEAUTHORITY****SURROUNDINGSPULSE**

– D.L. The inspirations rushing between people, coming to a person in waves.

SWIFTNESSNARCOTIC**SYSTEMSTERN****TARGETGUIDE**

– P.J. The state of having the best conditions to reach a target; A journey well marked, well prepared.

TARGETMAKE**TENDINGBELIEVING****TENDINGFUTURE****THOUGHTRENDER****TRUEGRASS**

– G.A. The state of feeling softly secured by plenty of facts that contribute to truth.

TRUTHCONJURER**TRYDRY****TRYROADS****UNCONSCIOUSASKING****UNDERCURRENTUNIVERSE**

– L.H. An optimism motivated by its reality.

UNIVERSALMAXIMUM**VARIETYADVANTAGE****VERTEBARAVACUUM**

– M.M. A set of signs allocated along the circling lines of memory, built from fulfilled and blocked expectations.

VIRTUEMOVES

– A.A. A series of interrelated actions based solely, or mainly, upon the confidence of being honourable or morally right.

VOICESPLAY

– D.L. The ability to seduce a person just with the sound of spoken words.

VOIDCROWD**VOIDCOLUMN****VULNERABILITYAUTHORITY**

– K.M. The fragile state of being respected by people.

WAKEFUTURE

– M.K. The moment one starts to find a self.

WAKEOCCURRENCES

– V.B. The last visions a mind projects right before waking up from a dream.

WAKESYOUTH

– J.G. The indefinite period of waking up and feeling reborn.

WASHOUTSLIE**WATCHSTRUGGLE**

– D.H. The feeling when one is not allowed to look at a specific thing but wants nothing more than that.

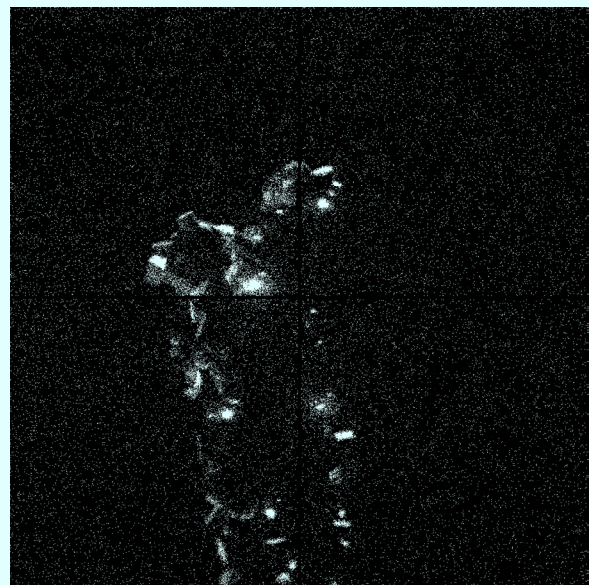
WILDCOURAGE**WORLDVARIETY**

– M.K. The diversity of cultures; Also, individuality.

WORRYSPEEDING

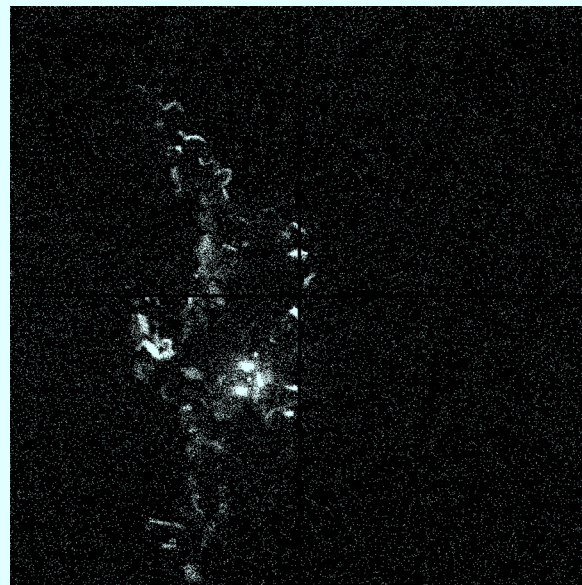
He had waited
for a very while

before “he paced twice, slowly and in silence, from the fireplace to the window and from



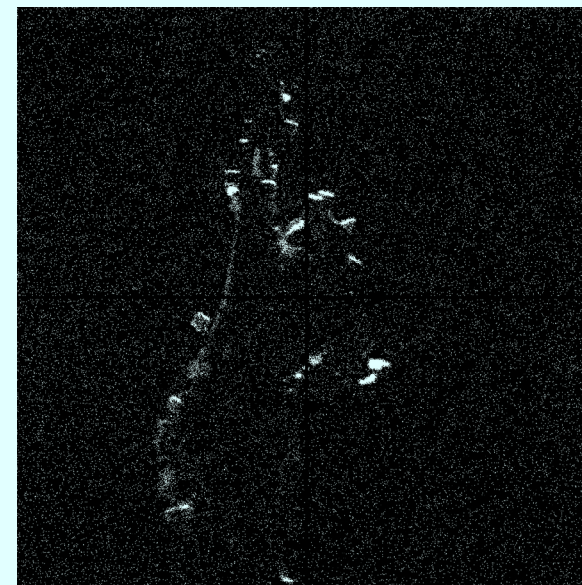
the window to the fireplace, traversing the whole length of the room, and making the polished floor creak as though he had been a stone statue

walking.”¹ A guest



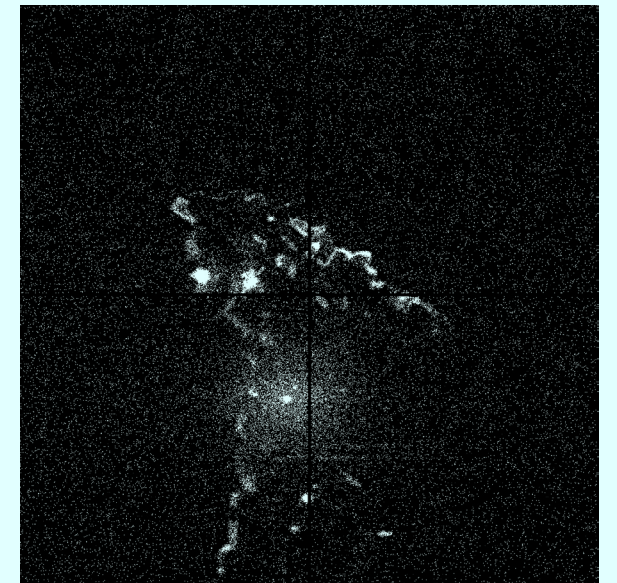
in Hermes’ and Hestia’s home and well, ‘as though he had been a statue’, right!? Mobile Statues, “these things cannot happen: a statue cannot move or speak; it cannot open its eyes, nod, or call out, cannot tell a story, dance or do work; it cannot turn on

the viewer or run away, banishing its solidity and repose, shedding its silence. A statue is almost by definition a thing that stands still. [...] Yet these things happen”², and we can also,



almost by definition, say that statues are ‘set up to keep things present’: “to represent them in

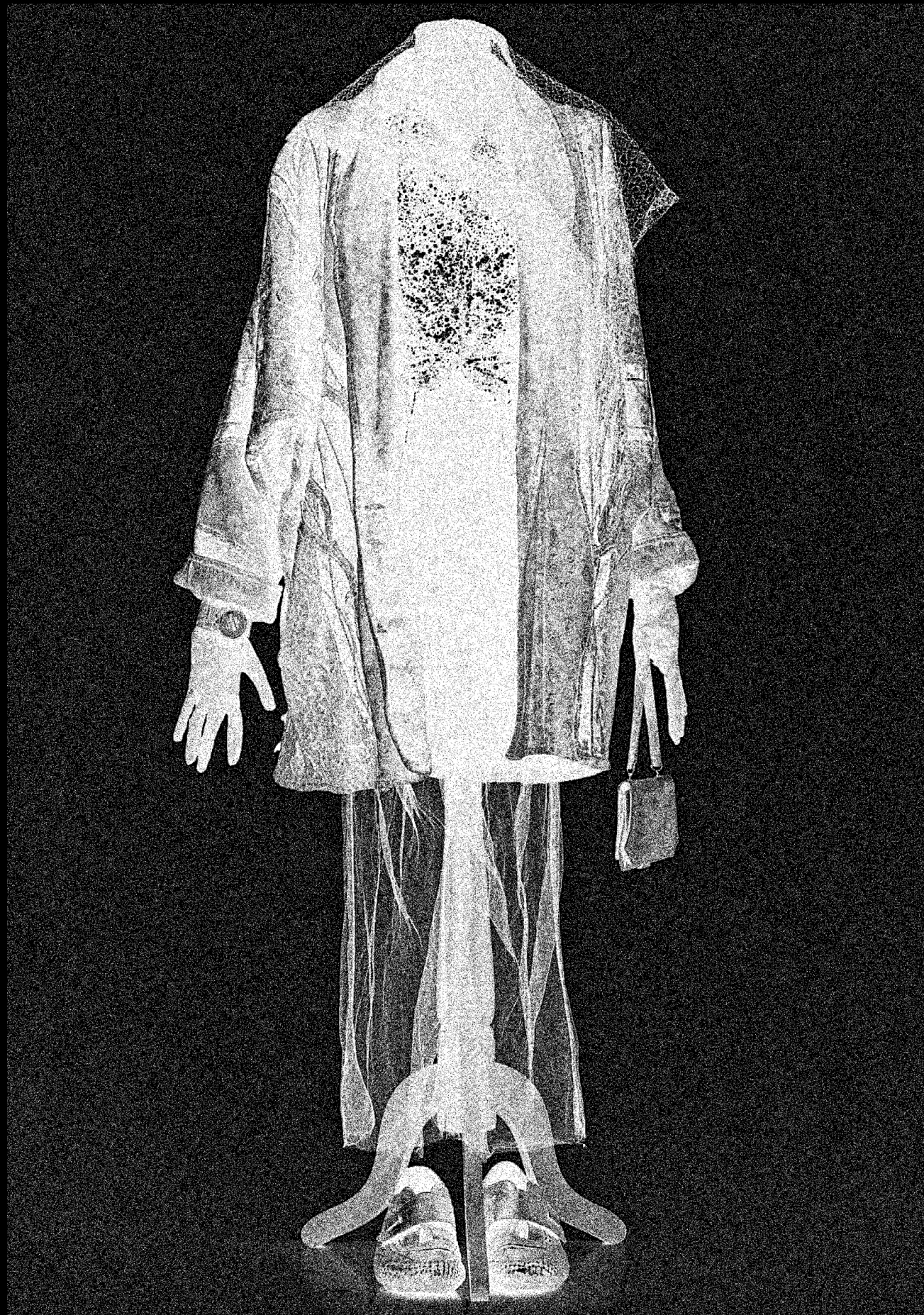
our space (not to represent ourselves in their space) [...] they step into our life.”³ By chance



or invited, they are daedalian guests, finite yet unbounded.

- 1 Victor Hugo, *Les Miserable*, Planet eBook online-publication, 2018
- 2 Kenneth Gross, *The Dream of the Moving Statue*, Cornell University Press, 1992
- 3 Benjamin Alexander, *The Arcade Project*, Harvard University Press, 1999
- * Images: Mafalda Millies & Roya Sachs, *Virtually There - A performance inspired by Oskar Schlemmer's Triadic Ballet*, 2016

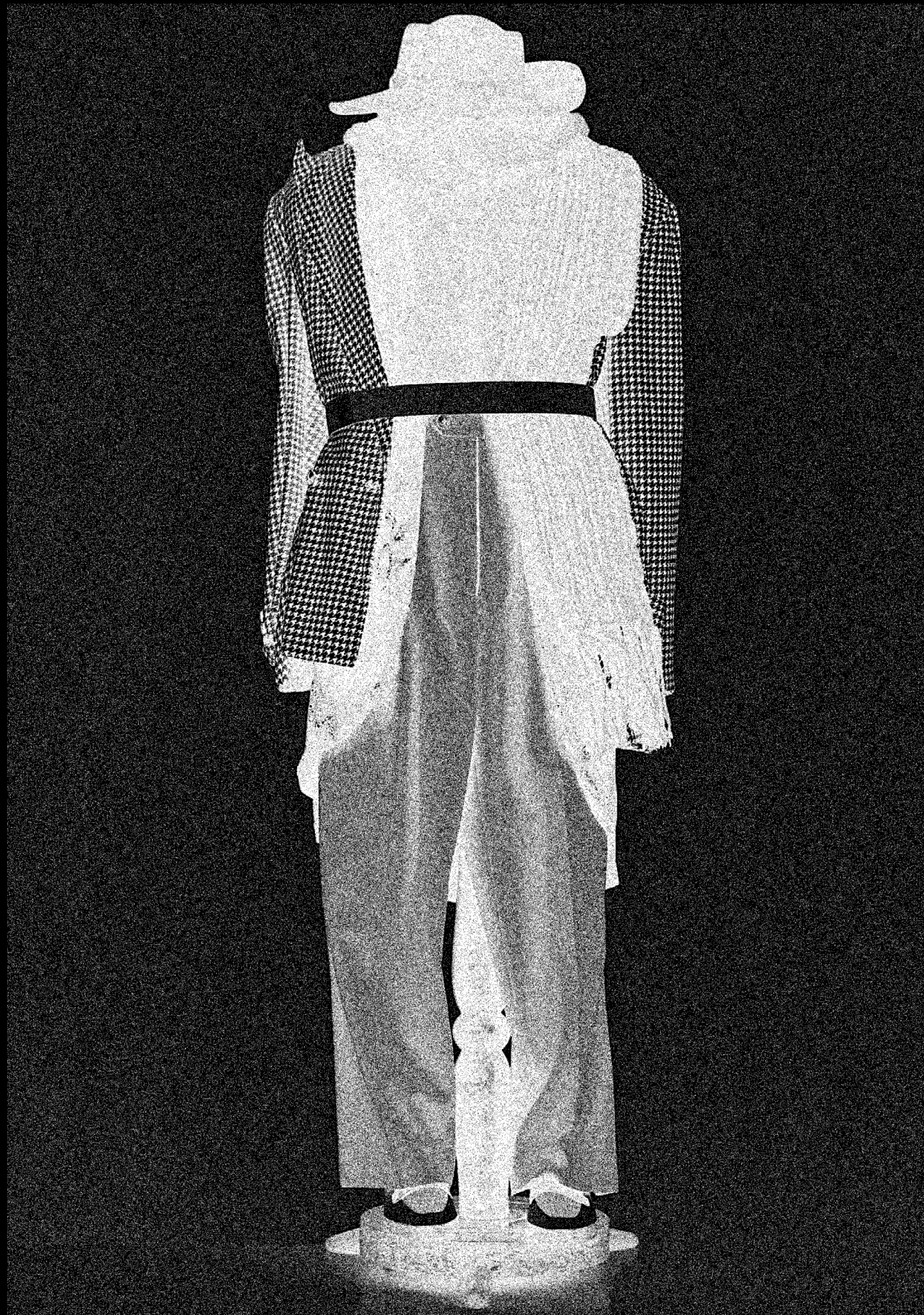
A MULTI-MATERIAL
CHOREOGRAPHY
**CATALOGUE OF
MOBILE STATUES**



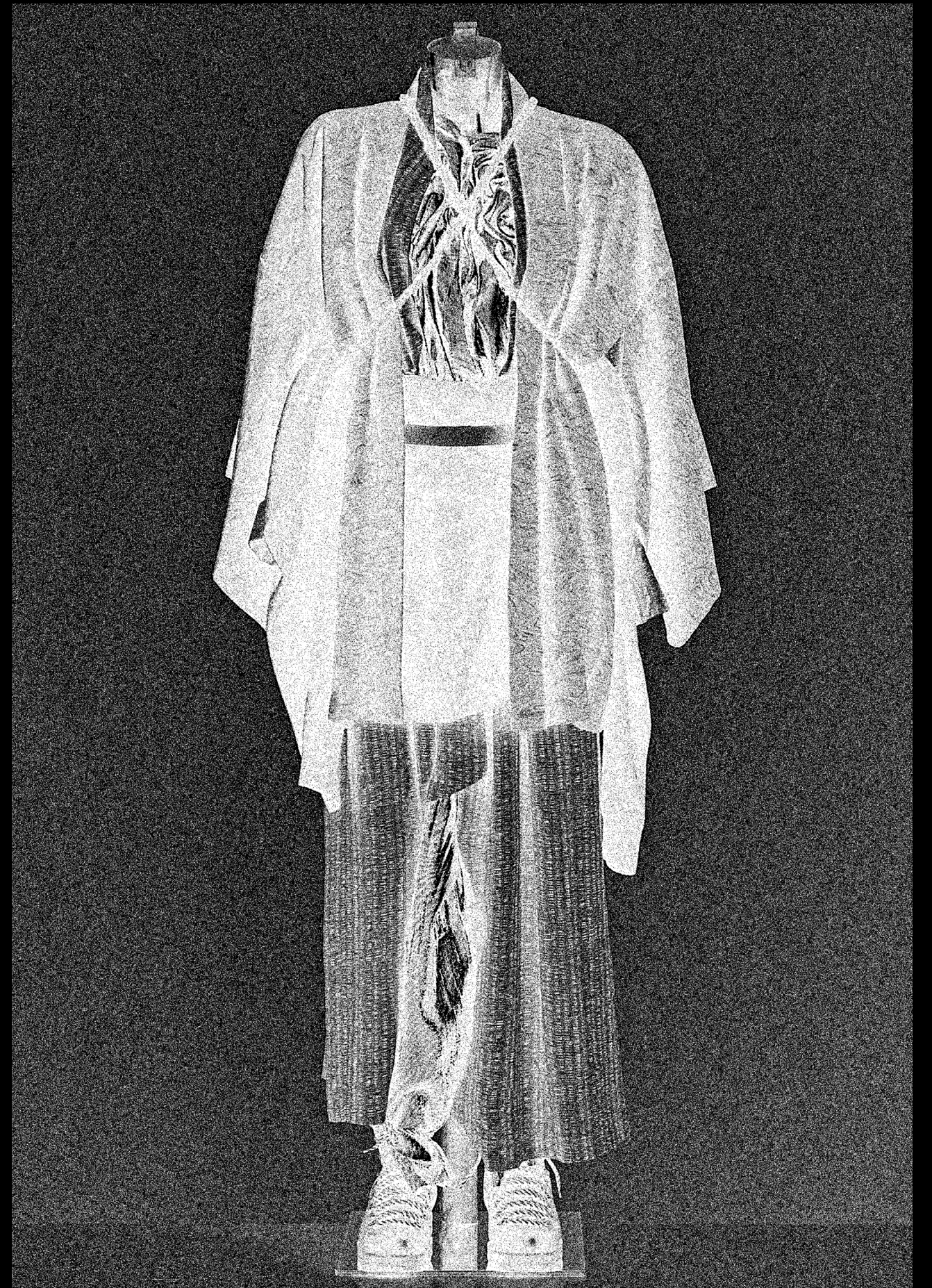
— S.C. & F.D.



— M.A. & G.K.



— D.G. & M.P.



— A.P. & M.S.



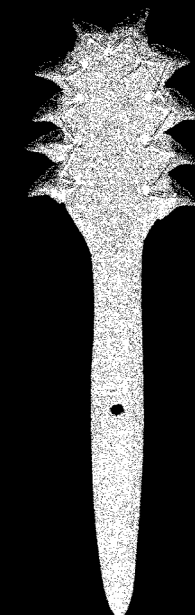
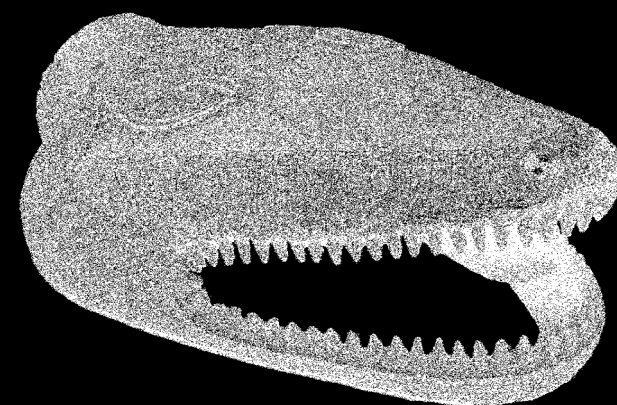


— A.G. & J.L.

STORM
WAY
ART
IMAGE
TODAY
TIME
JUDGE
RESPECT
BOTTOM
LINE

CRUDE

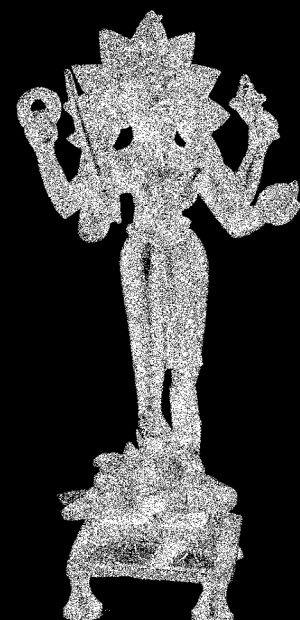
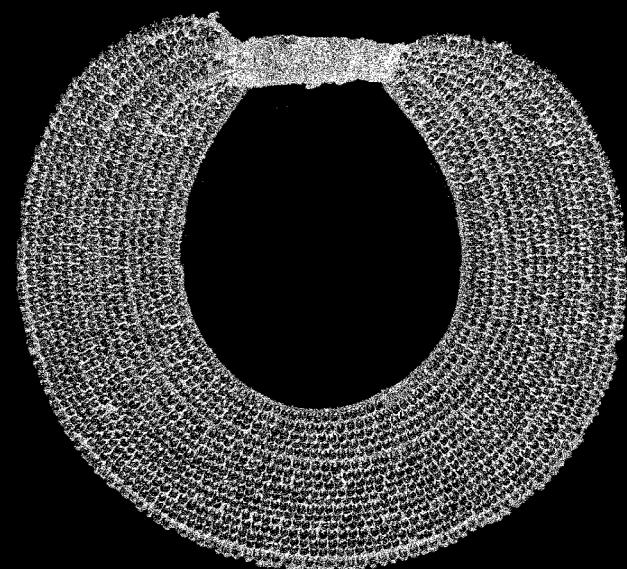
BOORISH, CHEAP, CLUMSY, COARSE, GRASS, INDECENT, LEWD,
OBSCENE, RAW, RUDE, SAVAGE, BARNYARD, FOUL, GROSS, ROUGH



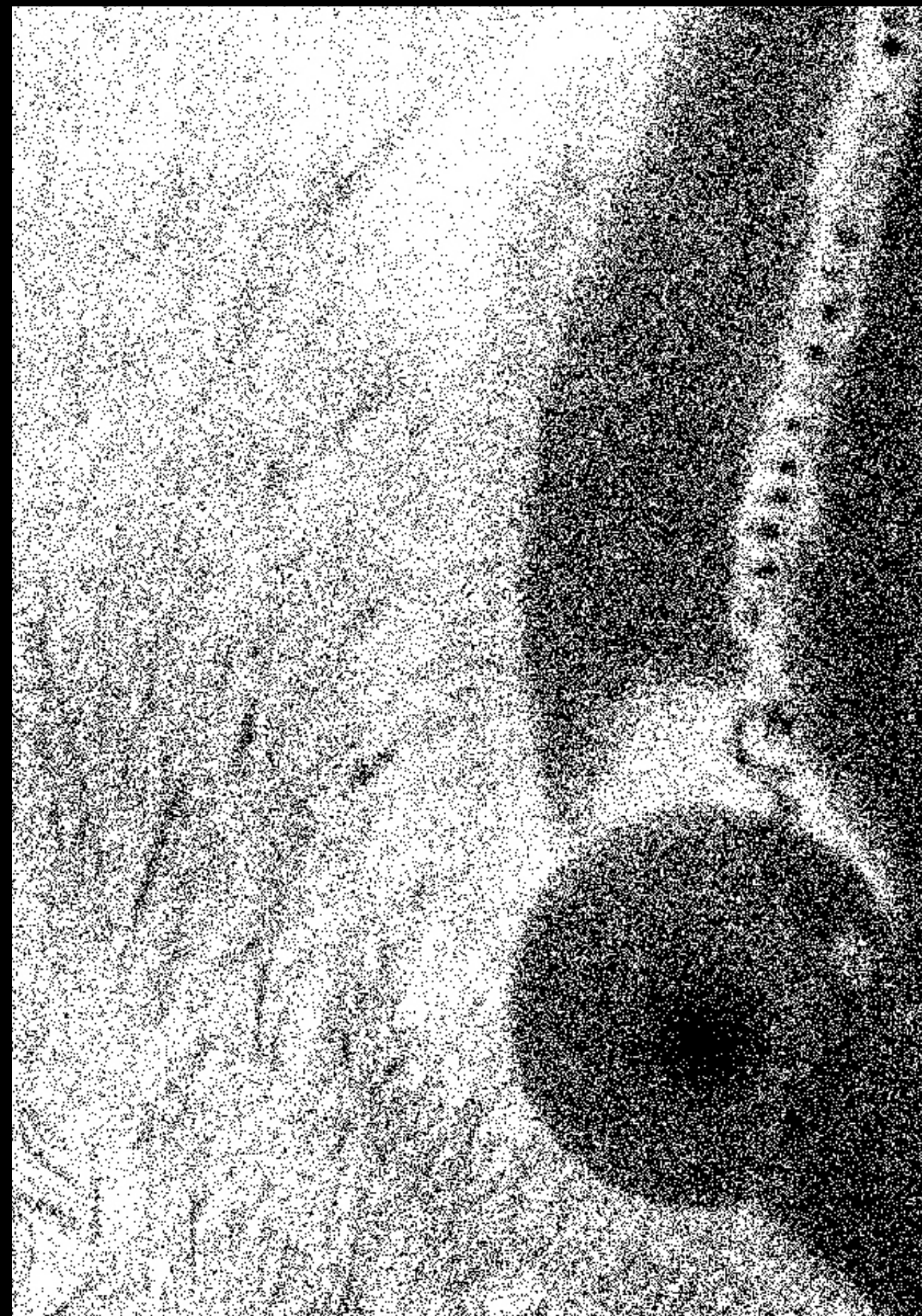
FASHION
CHANGES
LIFE

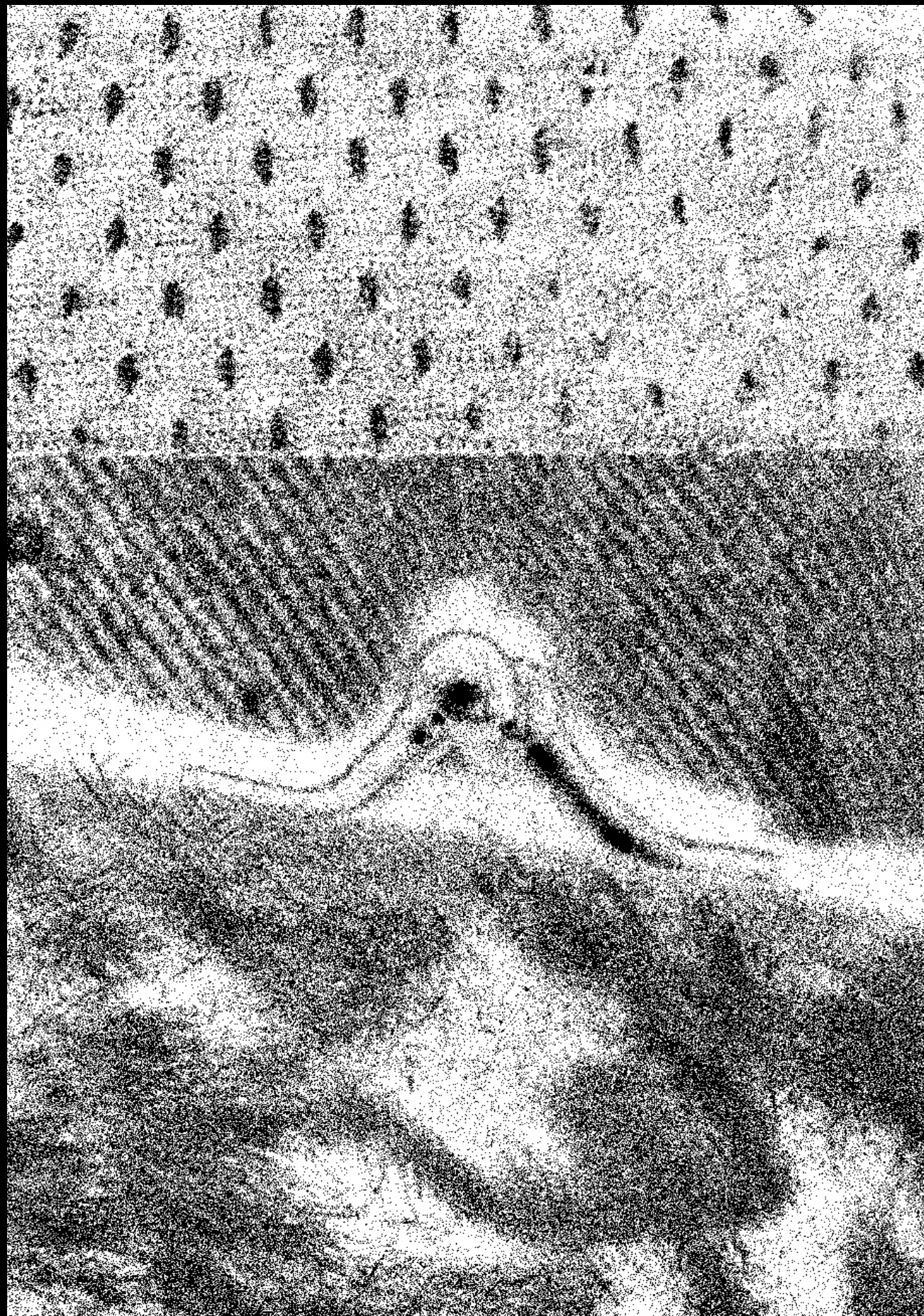
EVERYTHING
PLACES
EXPERIENCE
RENAISSANCE

REBIRTH, RENASCENCE, REVIVAL, RECONSTRUCTION, RENEWAL,
RESURRECTION



EXPRESSION
MATTERS
QUESTION
TRUTH
PROCESS
CONTROL
ACTIONS
PEOPLE
WORDS
HIGH





— A.G. & J.L.

PROJECT
APPEARANCES
STEP
EVOLUTION
IMPROVISE
COMBINATIONS
REINVENT
CHANCE
FACE

MATTER

ELEMENT, MATERIAL, THING, AMOUNT, BEING, BODY, ENTITY,
INDIVIDUAL, OBJECT, PHENOMENON, QUANTITY, STUFF, SUM

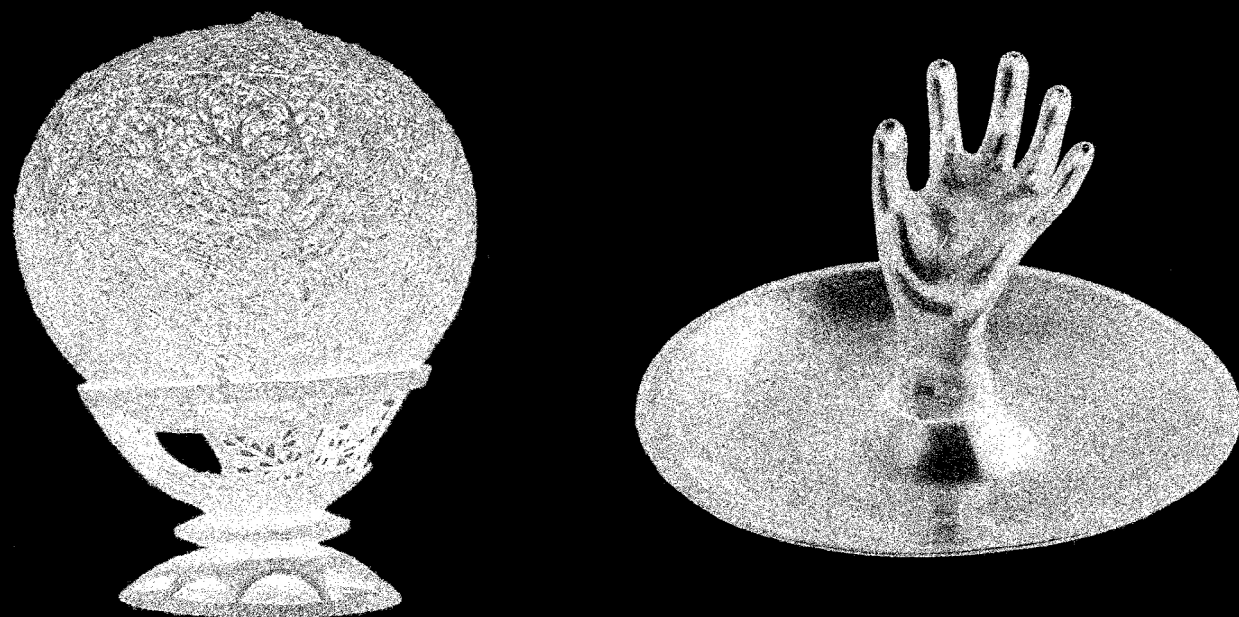


DETRIMENT
TRUST
AIR
PEACE

TIME
GAMES
LOVE
DIMENSION
AUTHOR
REINVENTING
PLEASURE
PATH
MYSTERY

FORCE

EFFORT, STRENGTH, VIOLENCE, ARM, DRAFT, ENFORCEMENT,
IMPACT, IMPULSE, MIGHT, MOMENTUM, MUSCLE, PAINS,
POTENTIAL, PRESSURE, PUSH, STEAM, STIMULUS, STRAIN, STRESS,
TENSION, TROUBLE



DEVICE
FACT
OTHERS

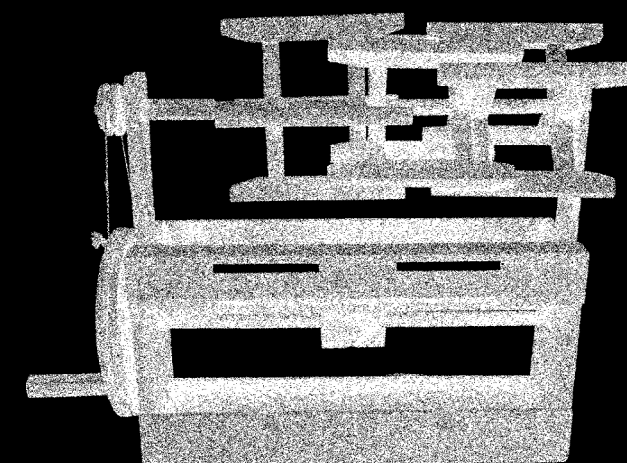




— A.G. & J.L.

MOMENT
MOODS
MOLD
FREEDOM
EVOLUTIONS
CHANGE

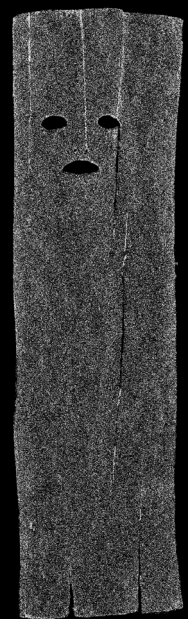
SHIFT, **FLUCTUATE**, **TRANSFORM**, **VACILLATE**, **RESOLVE**, **ACTION**,
EXCHANGE, **INTERCHANGE**, **MUTATION**, **SUBSTITUTION**,
CONVERSION, **PERMUTATION**, **TRADE**, **SWITCH**, **VARIETY**,
INNOVATION, **DIFFERENCE**, **VARIANCE**, **DIVERSITY**, **SHIFTING**,
VICISSITUDE, **MONEY**, **SILVER**, **CASH**, **CURRENCY**, **MIX**, **SHUFFLE**,
EXPAND, **VARY**, **INCREASE**, **ALTER**, **CONVERT**, **COMMUTE**,
TRANSPOSE, **FIX**, **NEUTER**, **CASTRATE**, **GELD**, **STERILIZE**, **SCUFFLE**,
EMASCULATE, **VARIETY**, **CORRECTION**, **REDRESS**, **AMENDMENT**,
REMEDY, **REVISION**, **TWIST**



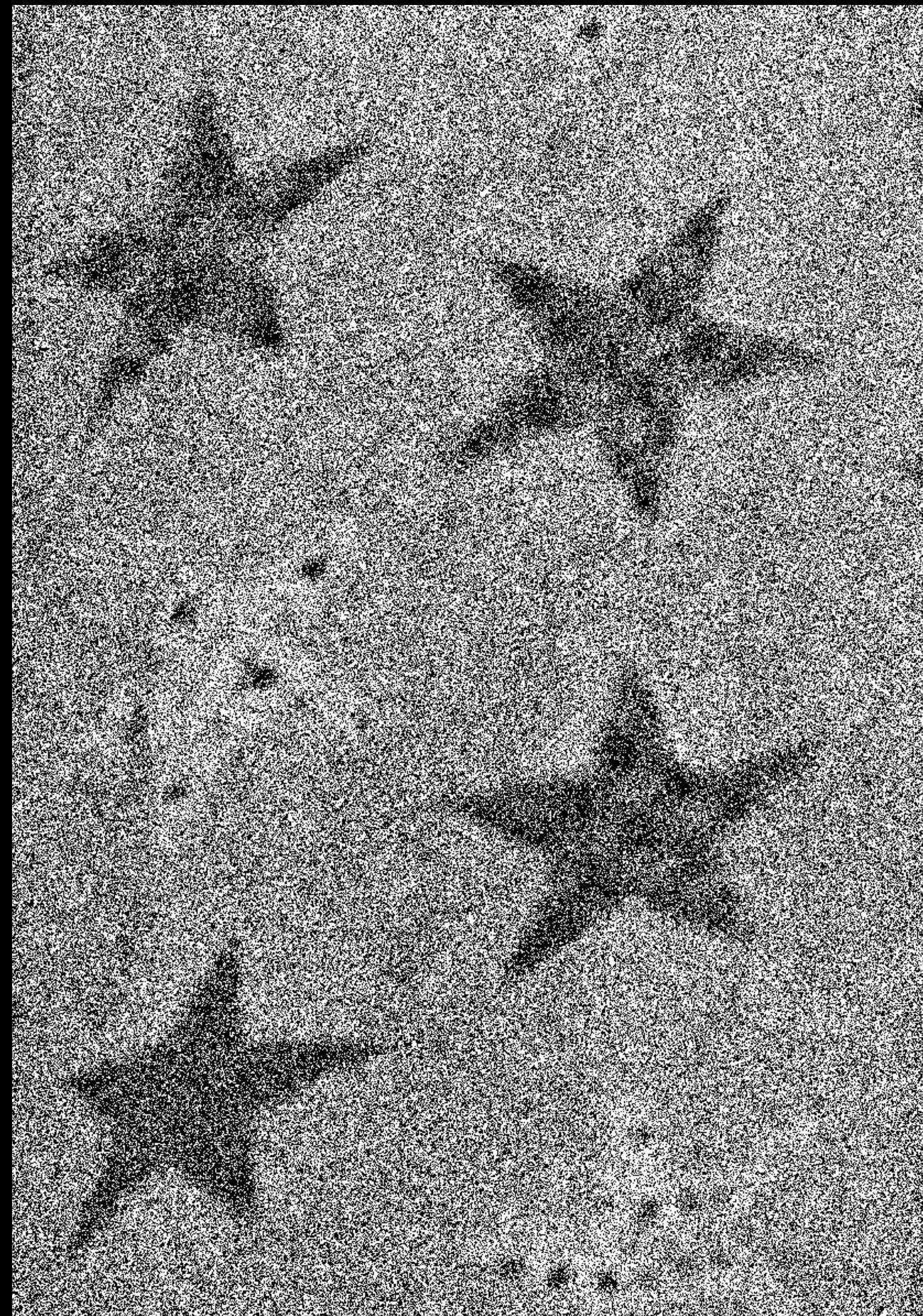
DAY
REPTILES
ILLUSION
CONSISTENCY

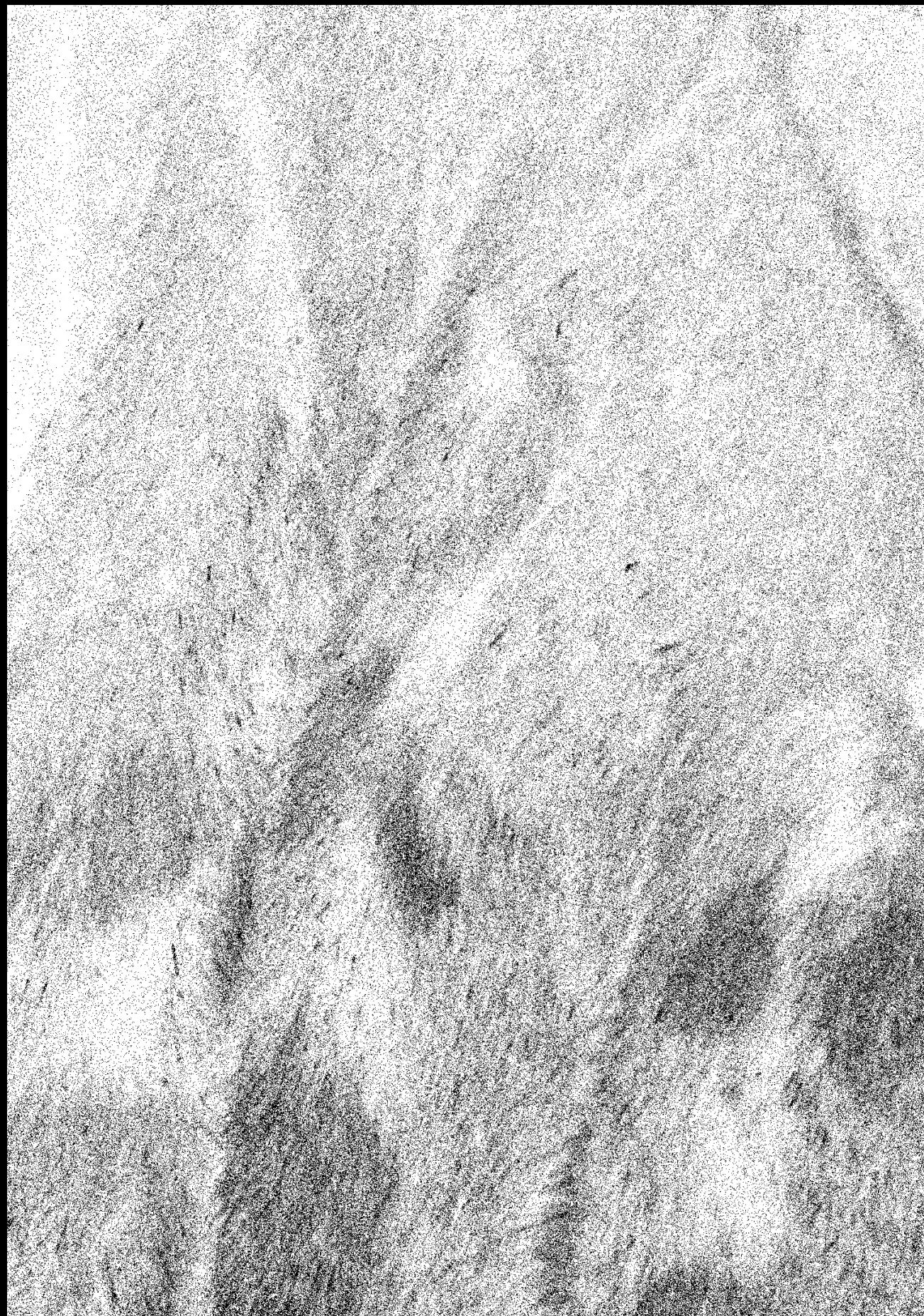
HUMANS
WORLD
BIRDS
CHARACTER
SUBJECT
EYE
WEAKNESS
REASON
PLAN
NATURES
UNITY

SYMPHONY, HARMONY, UNISON, UNANIMITY, CONCORD,
RAPPORT, ONENESS, TOTALITY, SYNTHESIS, SINGULARITY,
CLEARNESS, EXPLICITNESS, AGREEMENT, ACCORD, PEASE,
CONSENSUS, ADHERENCE, COHERENCE, COHESION, INTEGRATION,
ADAPTABILITY, COMPATIBILITY, JUNCTION, MERGER



WEAKNESSES





— A.G. & J.L.

STRENGTHS

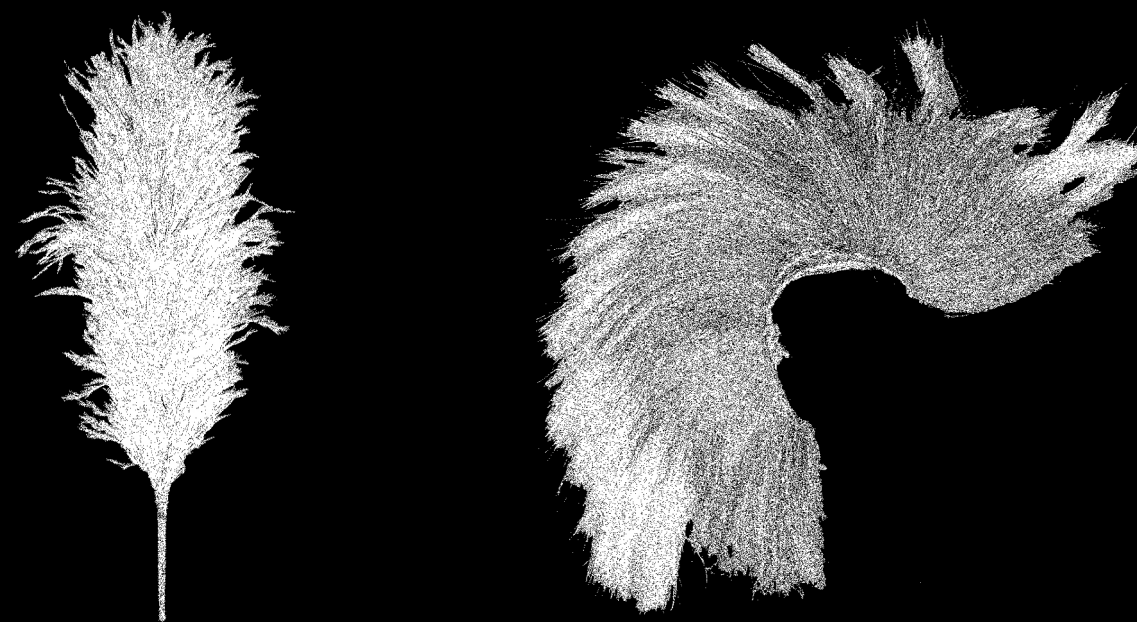
LIVES

BOOKS

MAN

DIGNITY

NOBILITY, HONOUR, SELF-RESPECT, DISTINCTION, CULTURE, IMPORTANCE, STATUS, POSITION, PRESTIGE, SIGNIFICANCE, STANDING, ORDER, RANK LEVEL, STATION, CASTE, EMINENCE, PEDIGREE REPUTATION, SOLEMNITY, GRAVITY, SERIOUSNESS, COMPOSURE, RESERVE, EQUANIMITY, SOBRIETY, NAME, PRESTIGE, PROPERTY, GRANDEUR, SPLENDOUR, GLORY, MAGNIFICENCE, ILLUSTRIOUSNESS, GREATNESS, MAJESTY, EXALTATION, ELEVATION, NOBLENESSE, REFINEMENT, LOFTINESS, GRACE, BEAUTY, POLISH, FINISH, TASTE, ELEGANCE



BEAUTY

THINGS

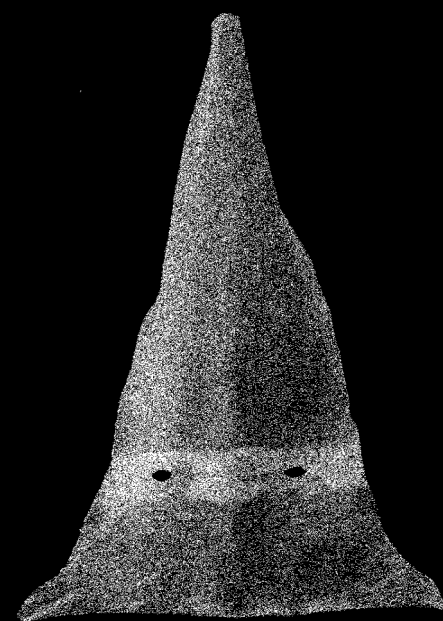
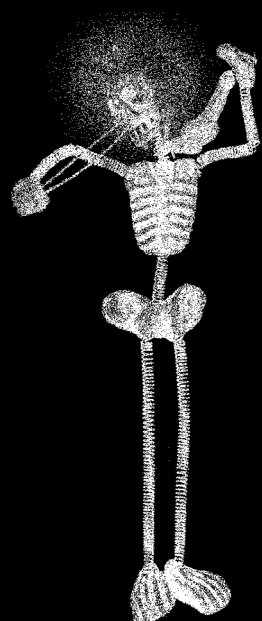
WORKS

ARTISTS

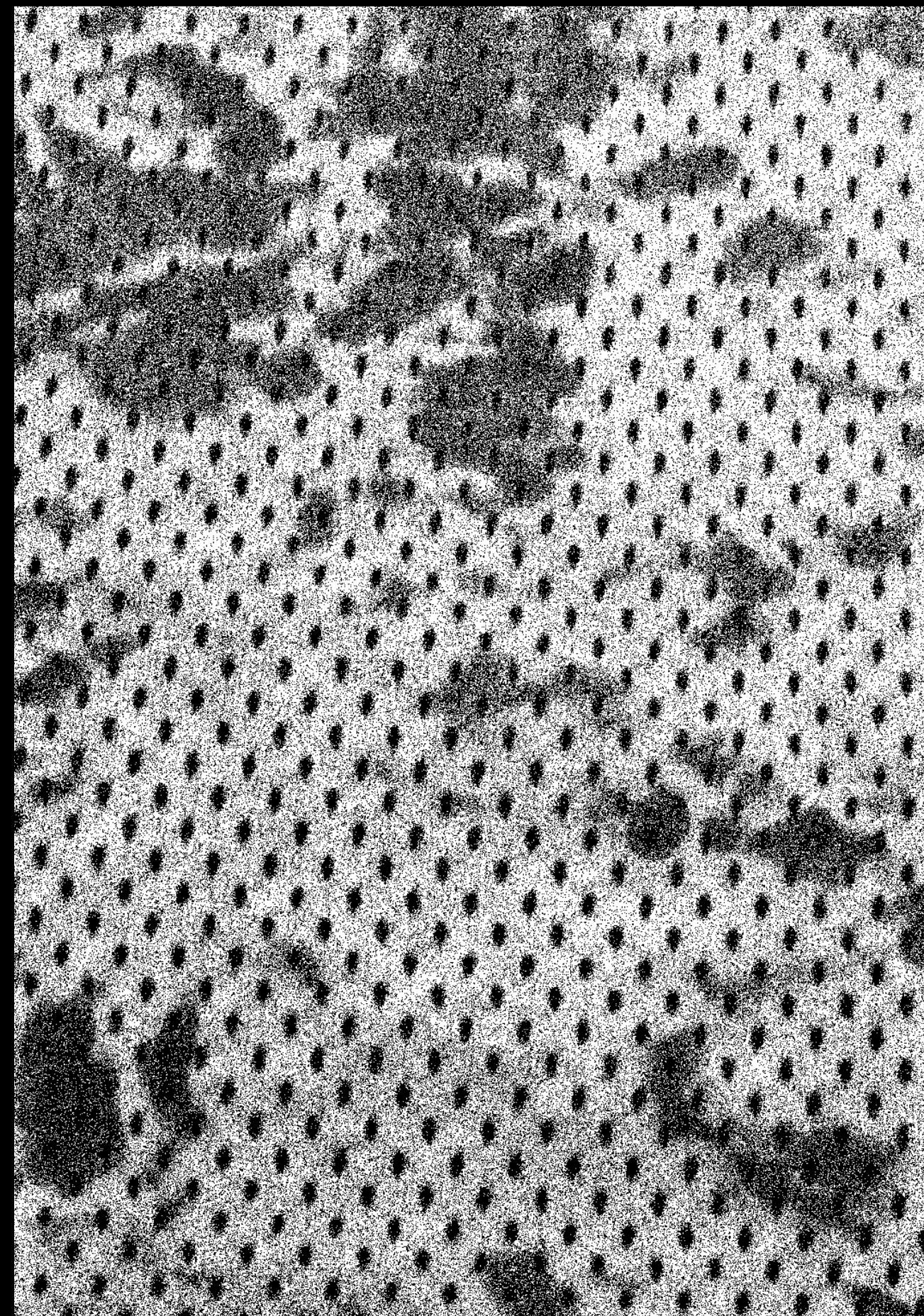
POWER

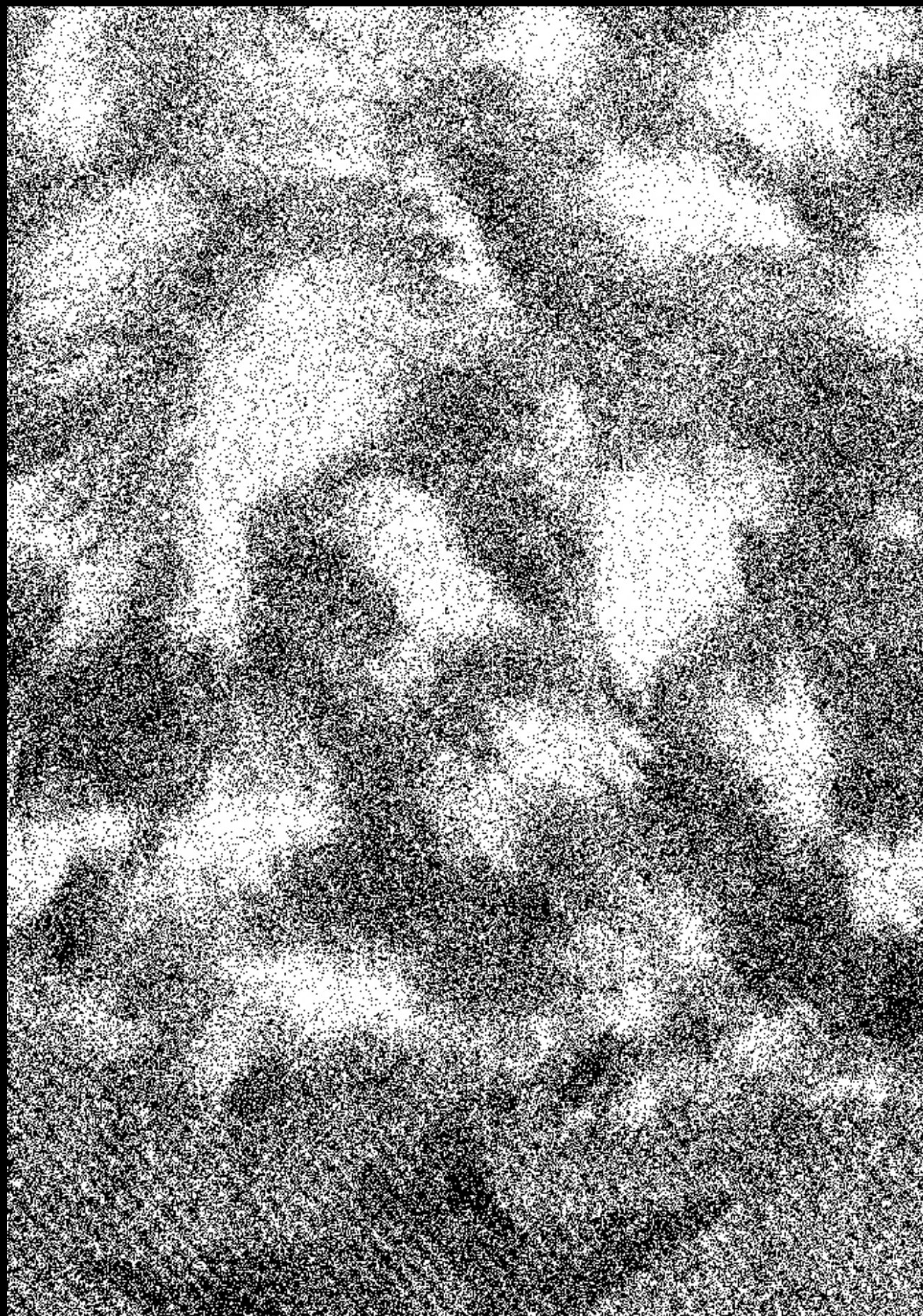
STRUCTURE
CASE
THING
NOTHING
ANIMALS
BUILDING
BRAVERY
FIRE
FEAR

ANGST, ANXIETY, CONCERN, DESPAIR, DISMAY, DOUBT, DREAD,
HORROR, JITTERS, PANIC, SCARE, SUSPICION, TERROR, UNEASE,
UNEASINESS, WORRY



EYES
DOUBT
WONDER
ARCHITECTURE

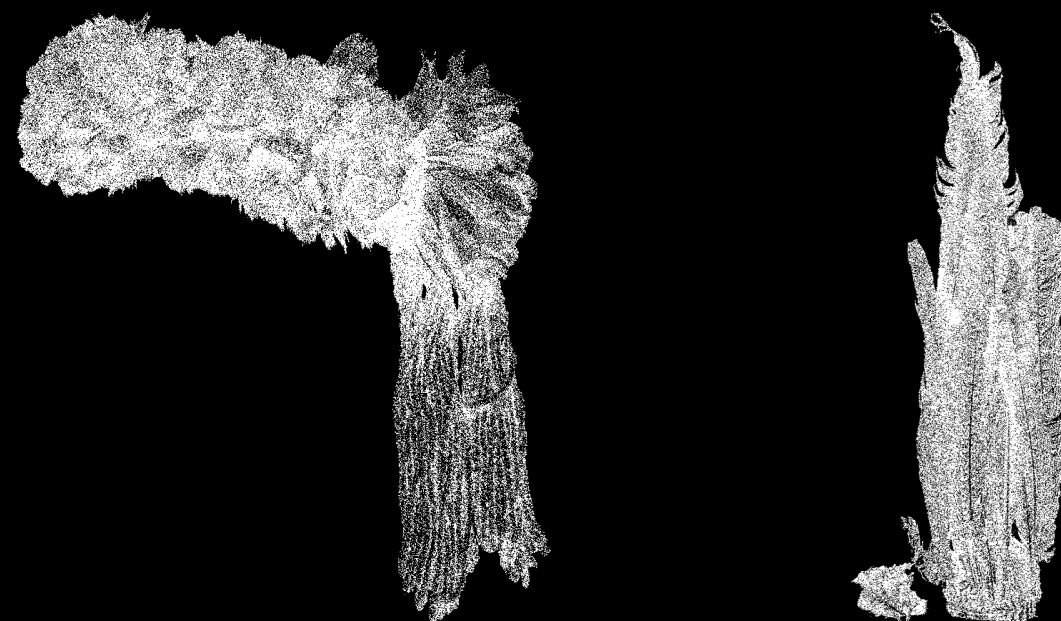




— A.G. & J.L.

COUNTS WORK NATURE DRAMA

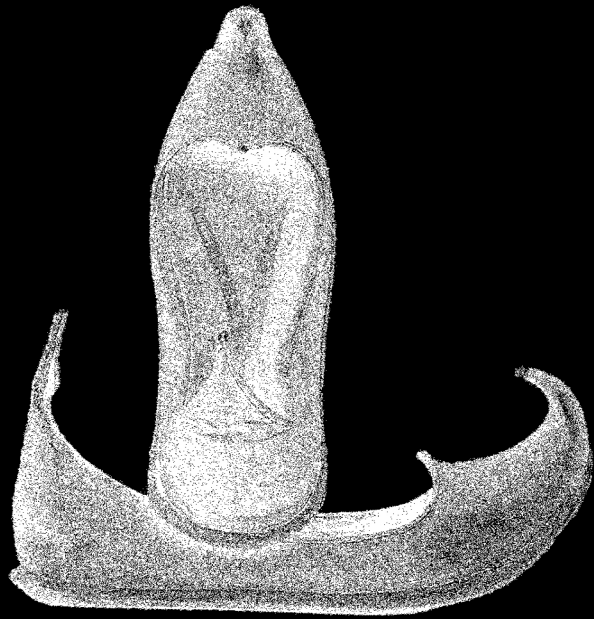
SHOW, BOARDS, PLAY, FOOTLIGHTS, STAGE, THEATRE, ACTIVITY,
ACTING, FARCE, SHOWMANSHIP, CLIMAX, EMOTION, TENSION,
TRAGEDY, LIGHT SOCIAL SATIRE, PARODY, COMEDY OF
MANNERS, EXHIBITION, COMPOSITION, PIECE, PRESENTATION,
PERFORMANCE, PRODUCTION, STAGING, HISTRIONICS,
EXAGGERATED COMEDY, COMEDY, THEATRICAL MANNERISM,
SATIRE, SKIT, BURLESQUE, INTERLUDE, MELODRAMA, ART, STORY,
FANTASY, MYTH, NOVEL, ROMANCE, LEGEND, TALE, FICTION



SELF EARTH SENSE DELIGHT FEELING RESOLUTION

BALANCE

**EQUITY, HARMONY, TENSION, ANTITHESIS, CORRESPONDENCE,
COUNTERBALANCE, EQUIVALENCE, EVENNESS, HANG, PARITY,
PROPORTION, SYMMETRY, STASIS**



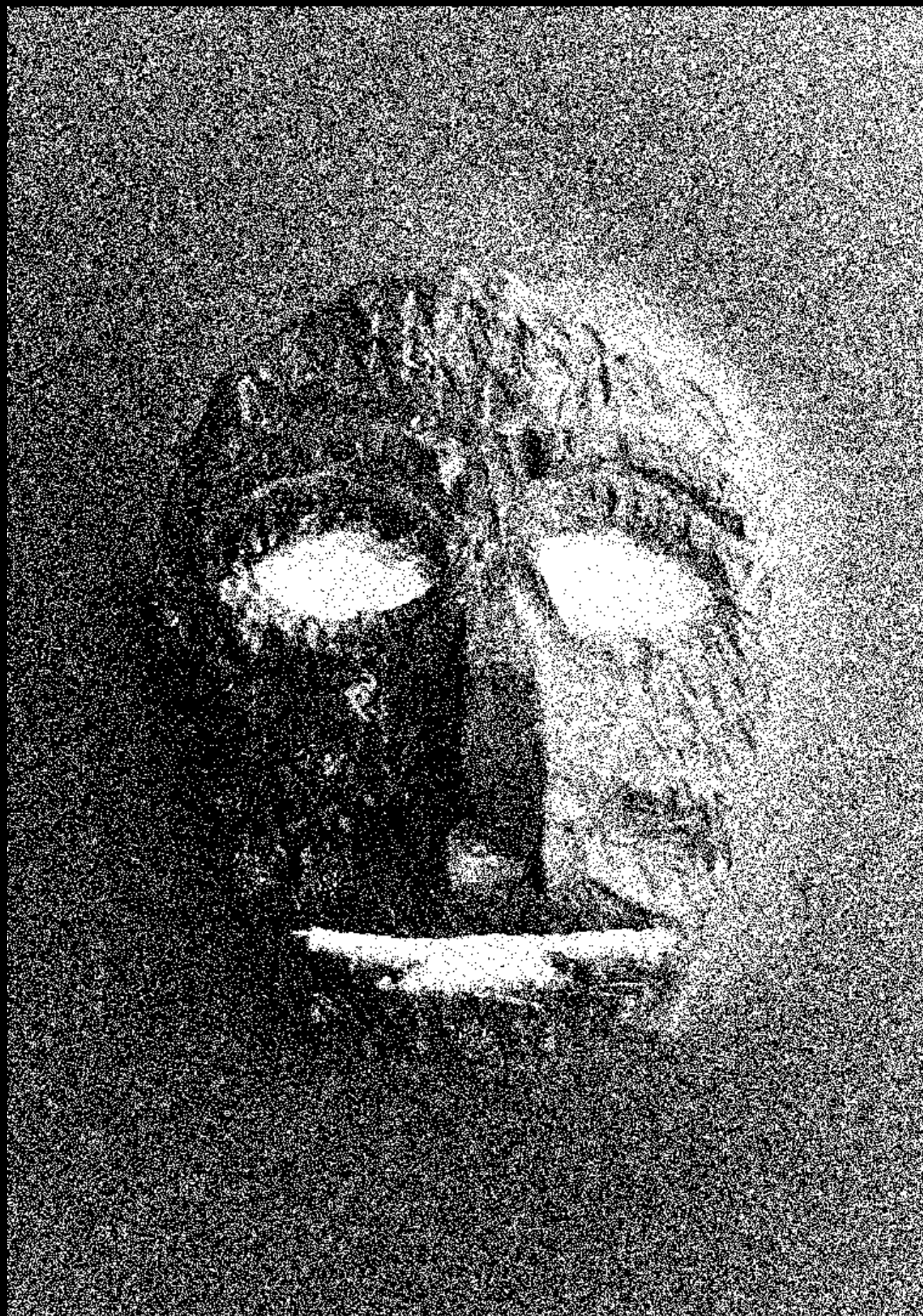
**DEATH
NOTHING
WAR
WALL
DIRECTION
SHOTGUN
NOTION
ARC
INTERCOURSE
SORT
GENERATION
PERIOD**







— D.G. & M.P.



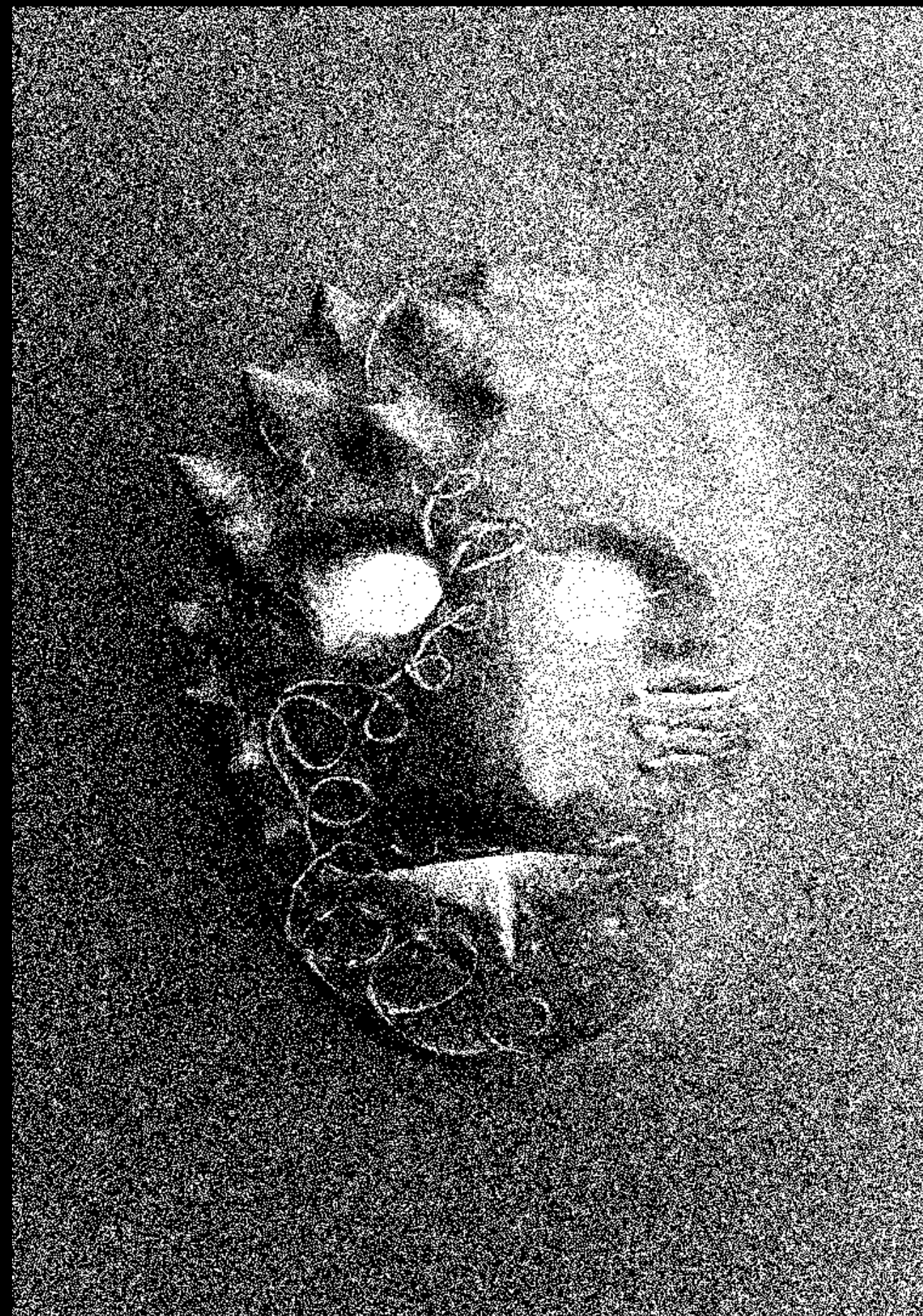
— M.A. & G.K.



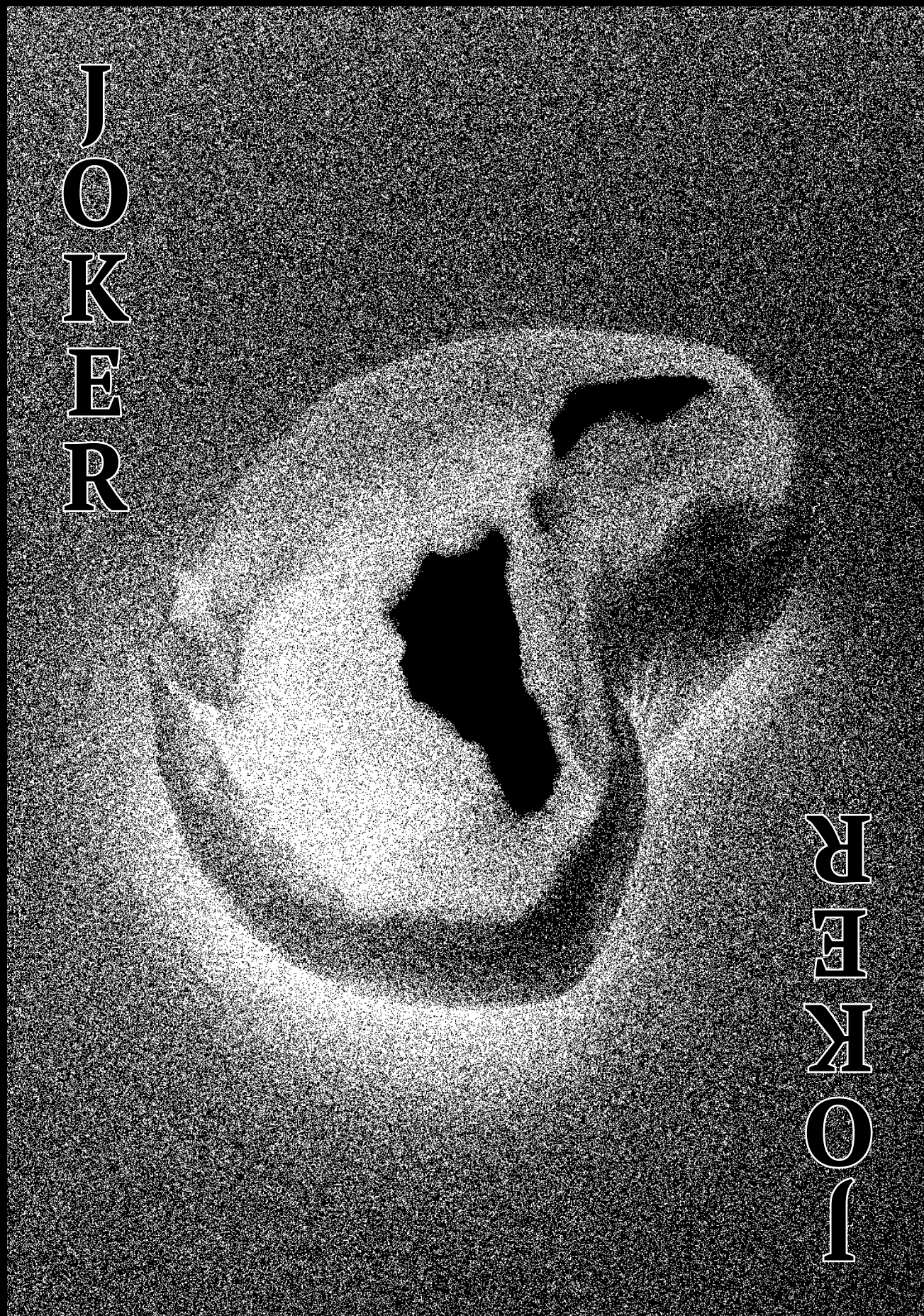
— S.C. & F.D.



— A.P. & M.S.



— A.G. & J.L.

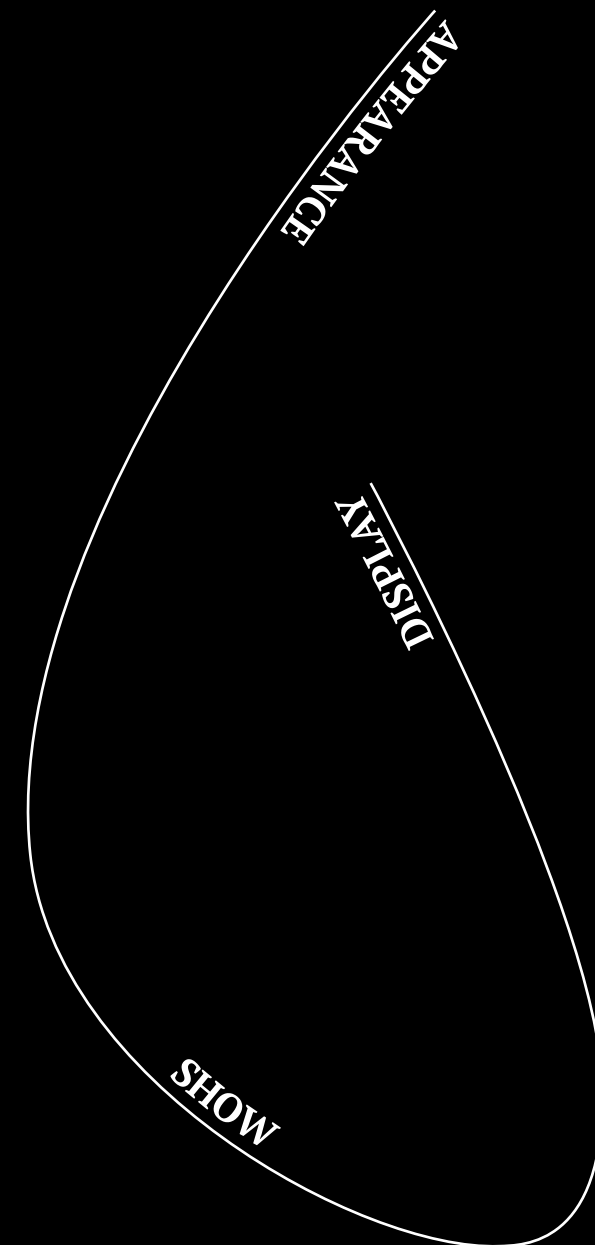


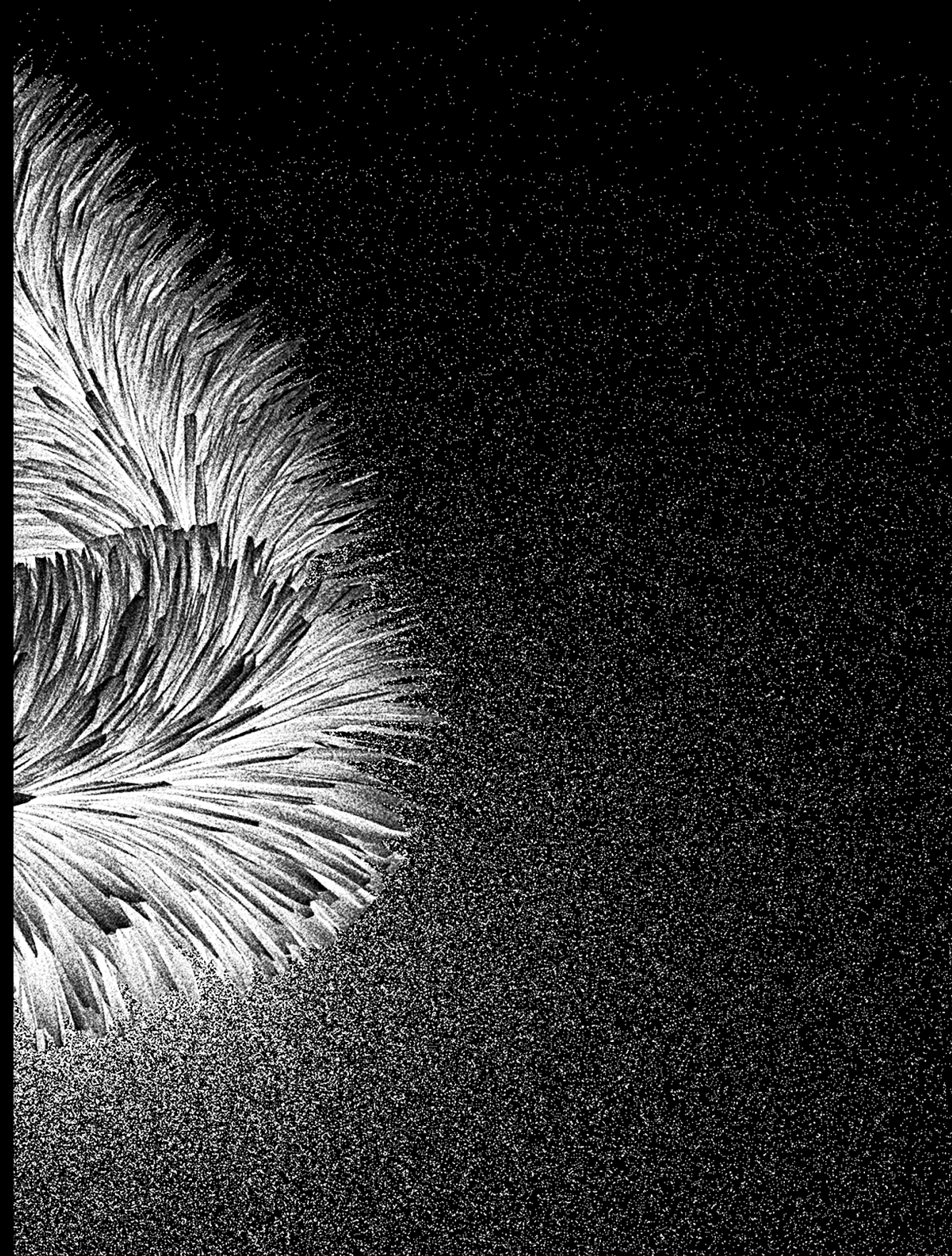
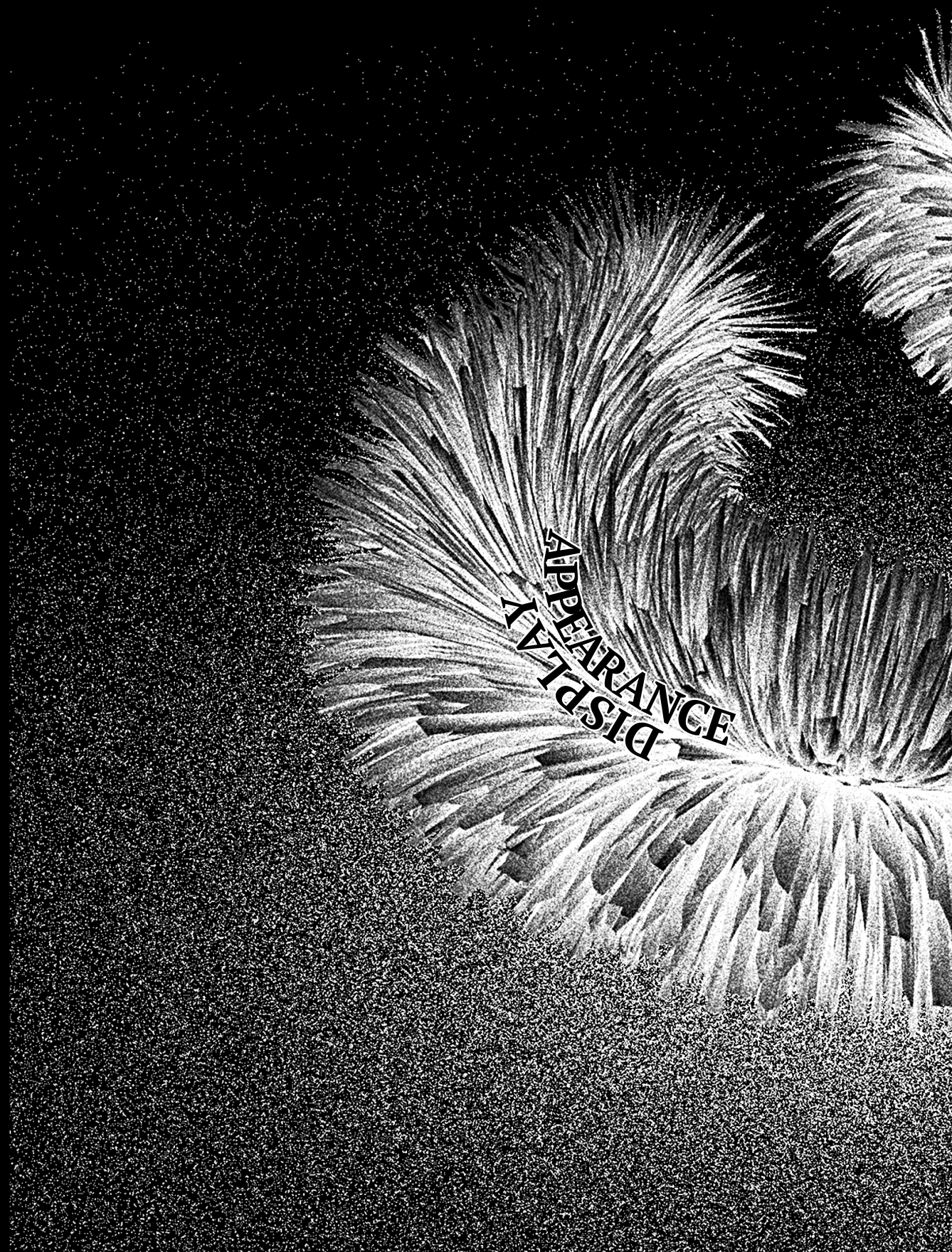
— A.G. & J.L.

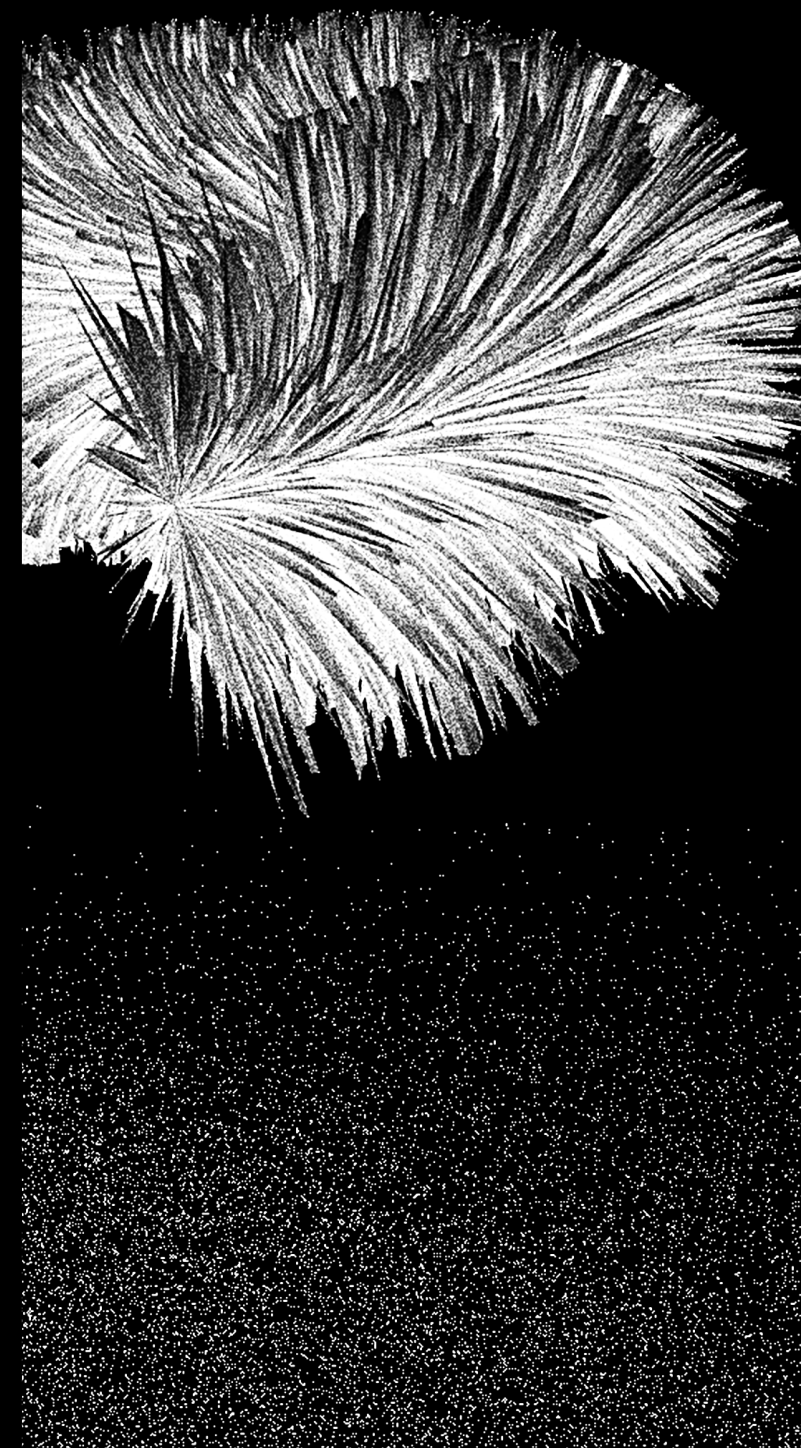
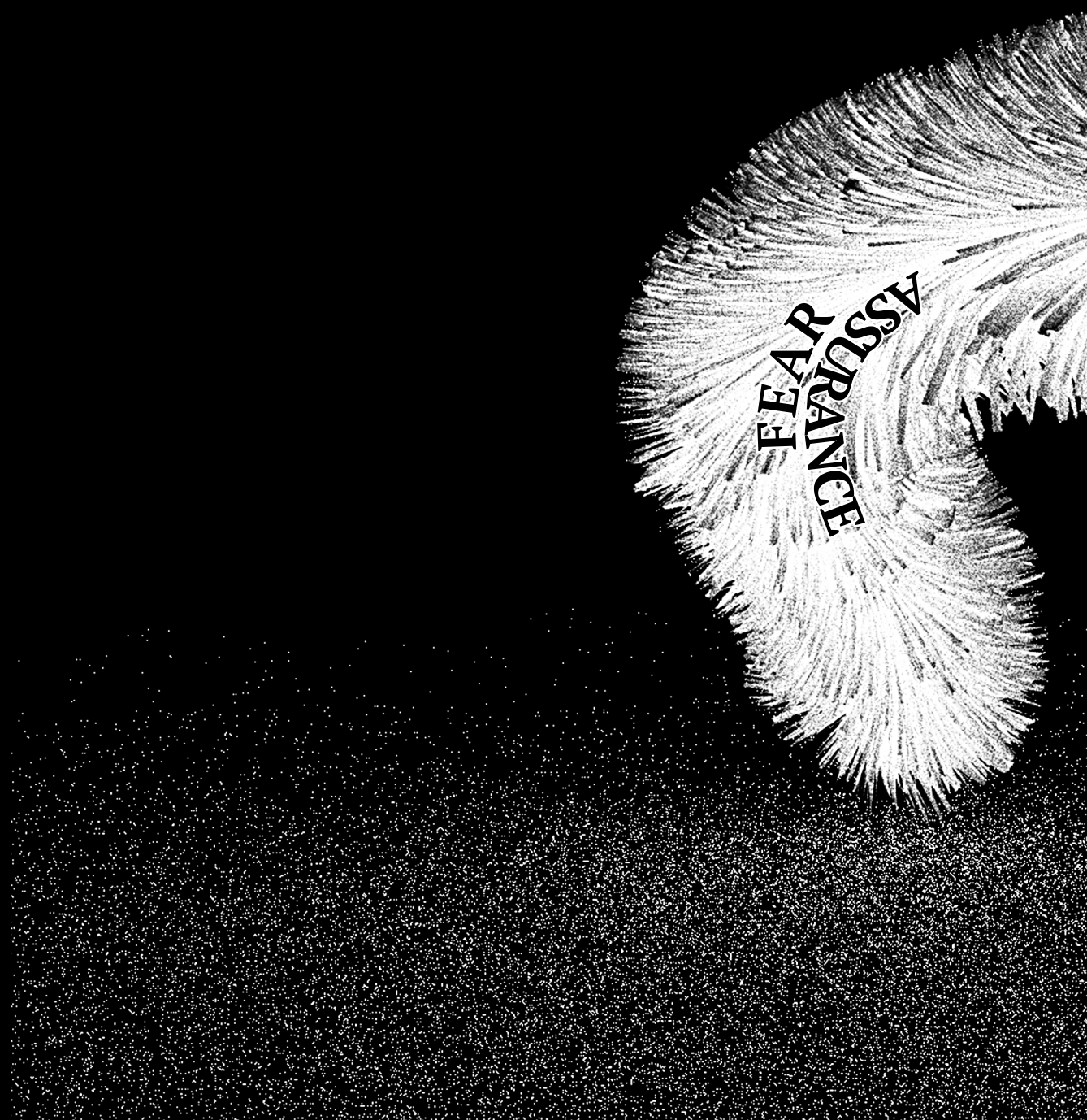
APPEARANCE

DISPLAY

DESCRIPTION, OSTENTATION,
MANIFESTATION, EXHIBITION,
EXPOSURE, UNFOLDING, BLAZE,
FANFARE







FEAR

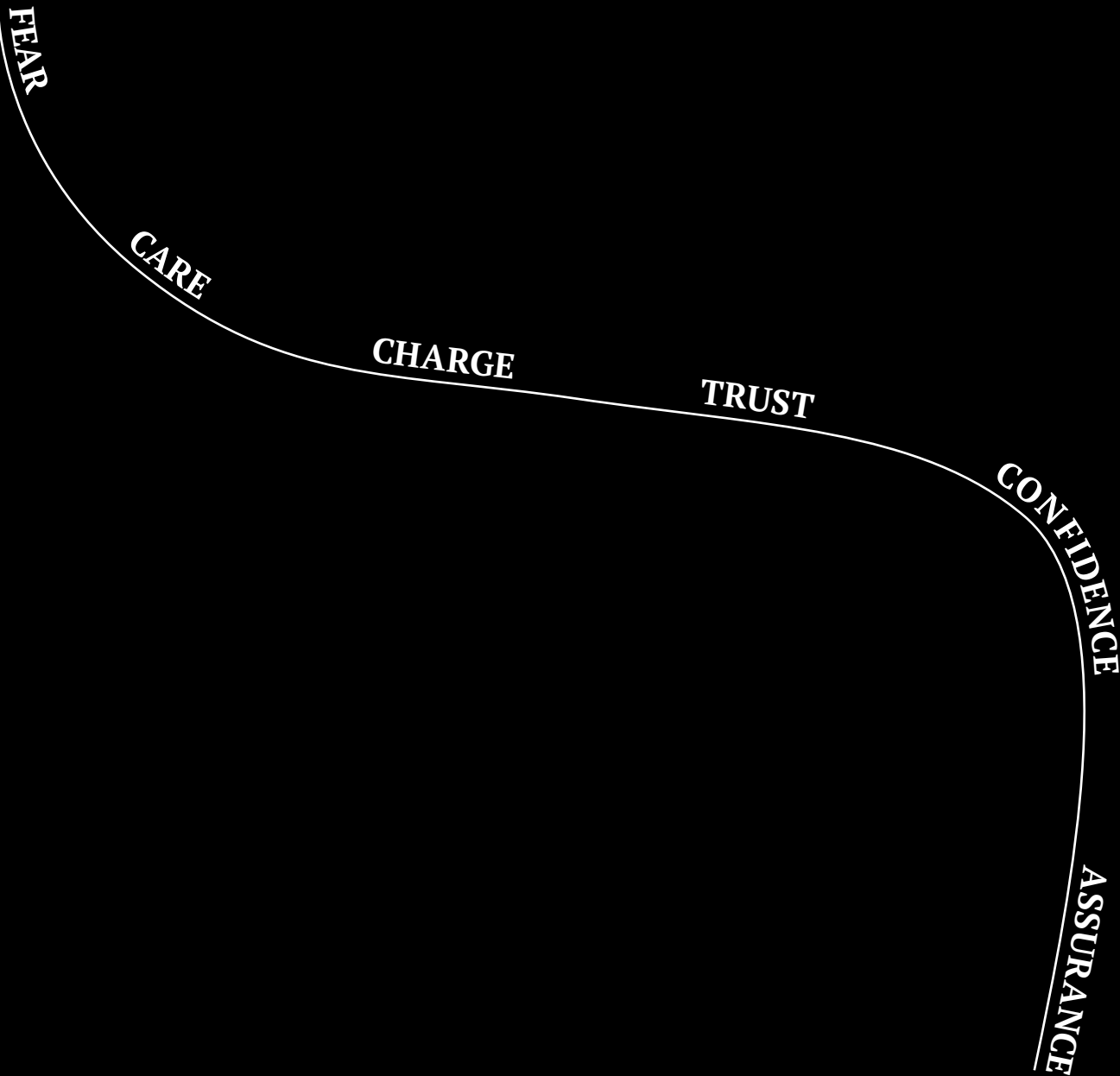
ASSURANCE

AFFIRMATION, ASSERTION,
GUARANTEE, PLEDGE,
PROMISE, SECURITY, SUPPORT,
WORD, DECLARATION,
INSURANCE, LOCK, OATH,
PROFESSION, VOW

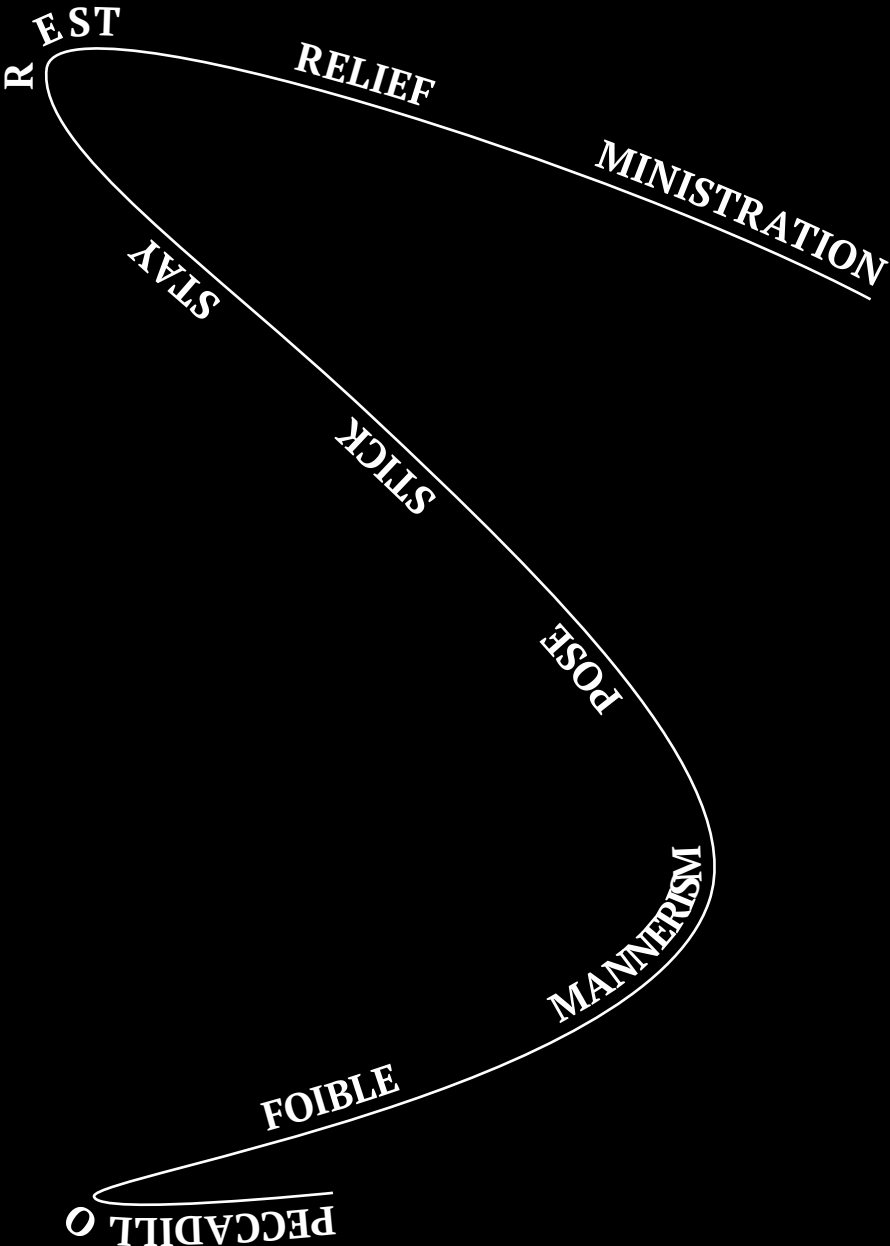
PECCADILLO

MINISTRATION

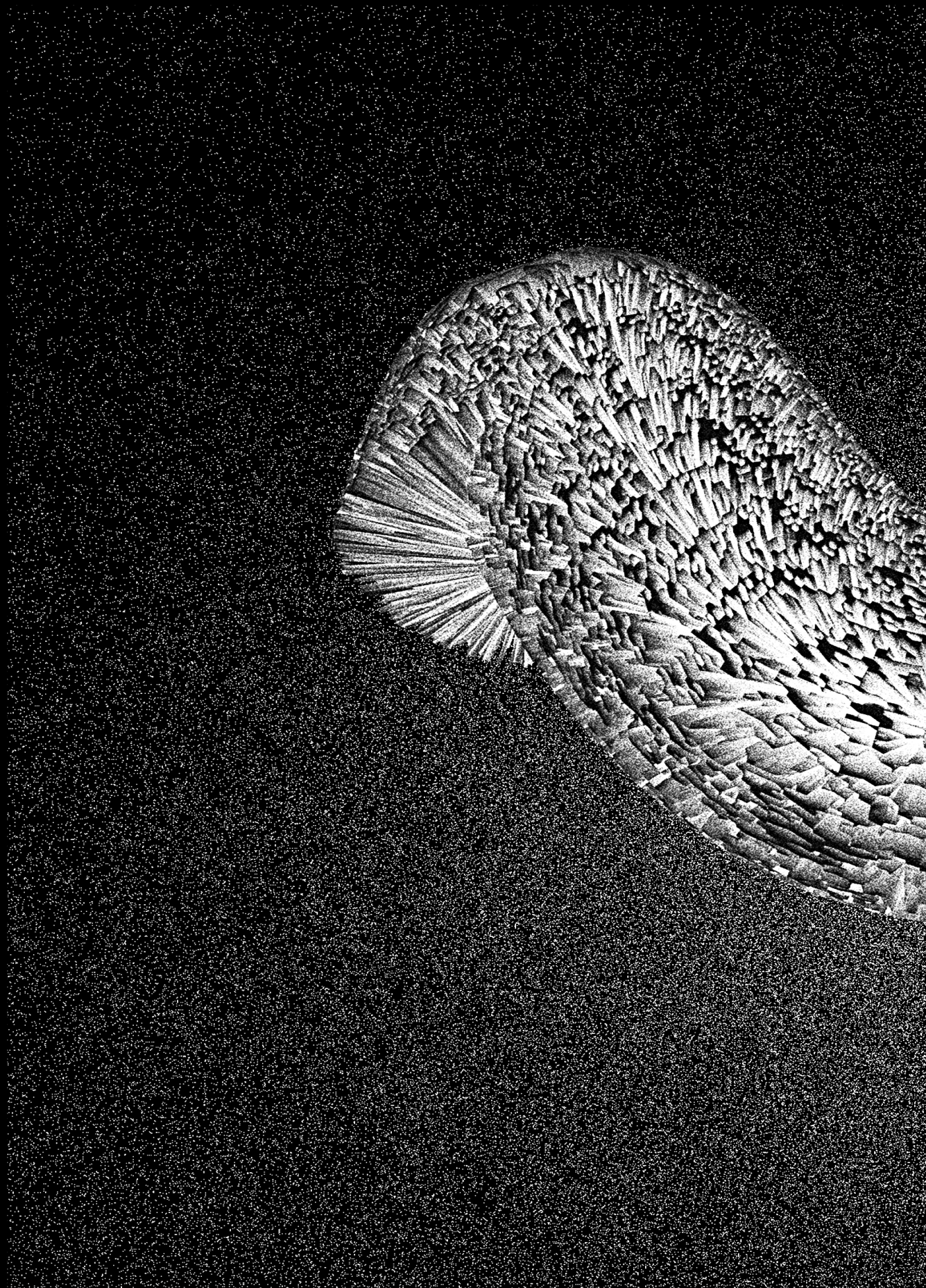
CONCERN, REGARD, SPOTLIGHT,
TREATMENT, OBSERVATION,
SERVANT, AWARENESS, AVOWAL



— A.G. & J.L.



— P.A. & M.S.



FEAR

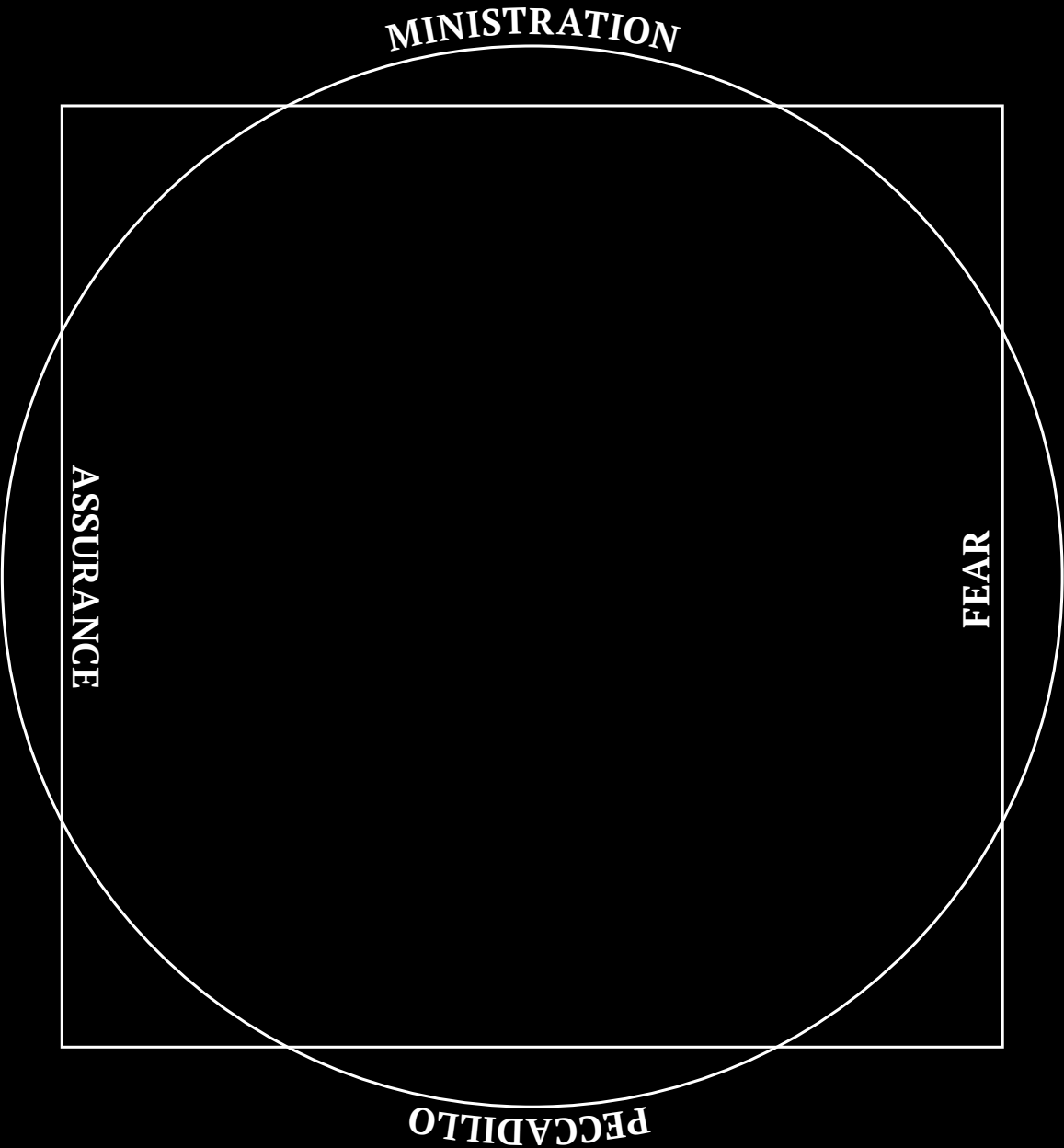
CARE WORRY VEX POSE
MANNERISM FOIBLE

PECCADILLO

ASSURANCE

PLEDGE SUBSCRIBE SUPPORT
BACKUP RELIEF

MINISTRATION



— A.G. & J.L.

MINISTRATIONFEAR

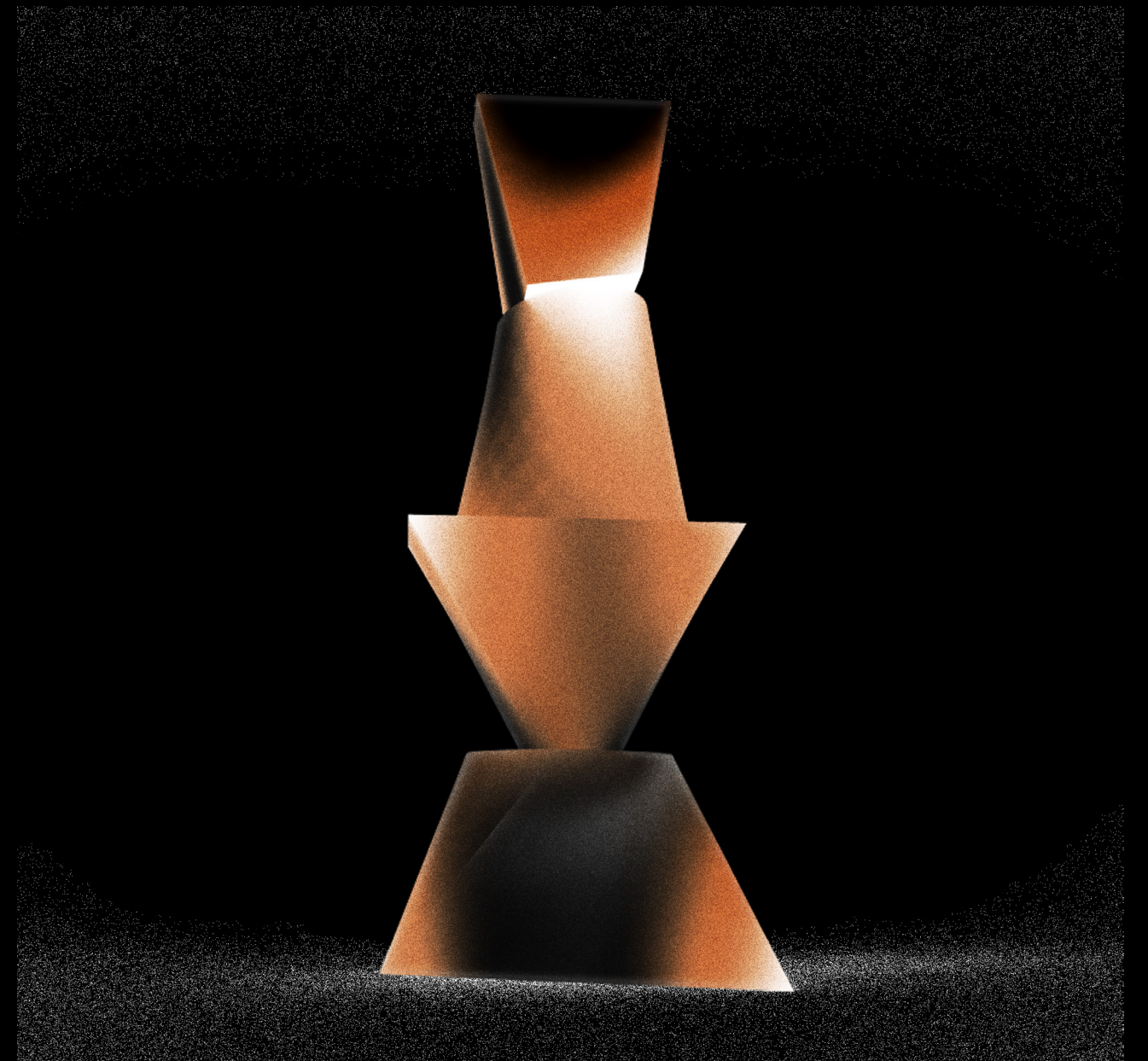
The moment of interference between assistance and care.

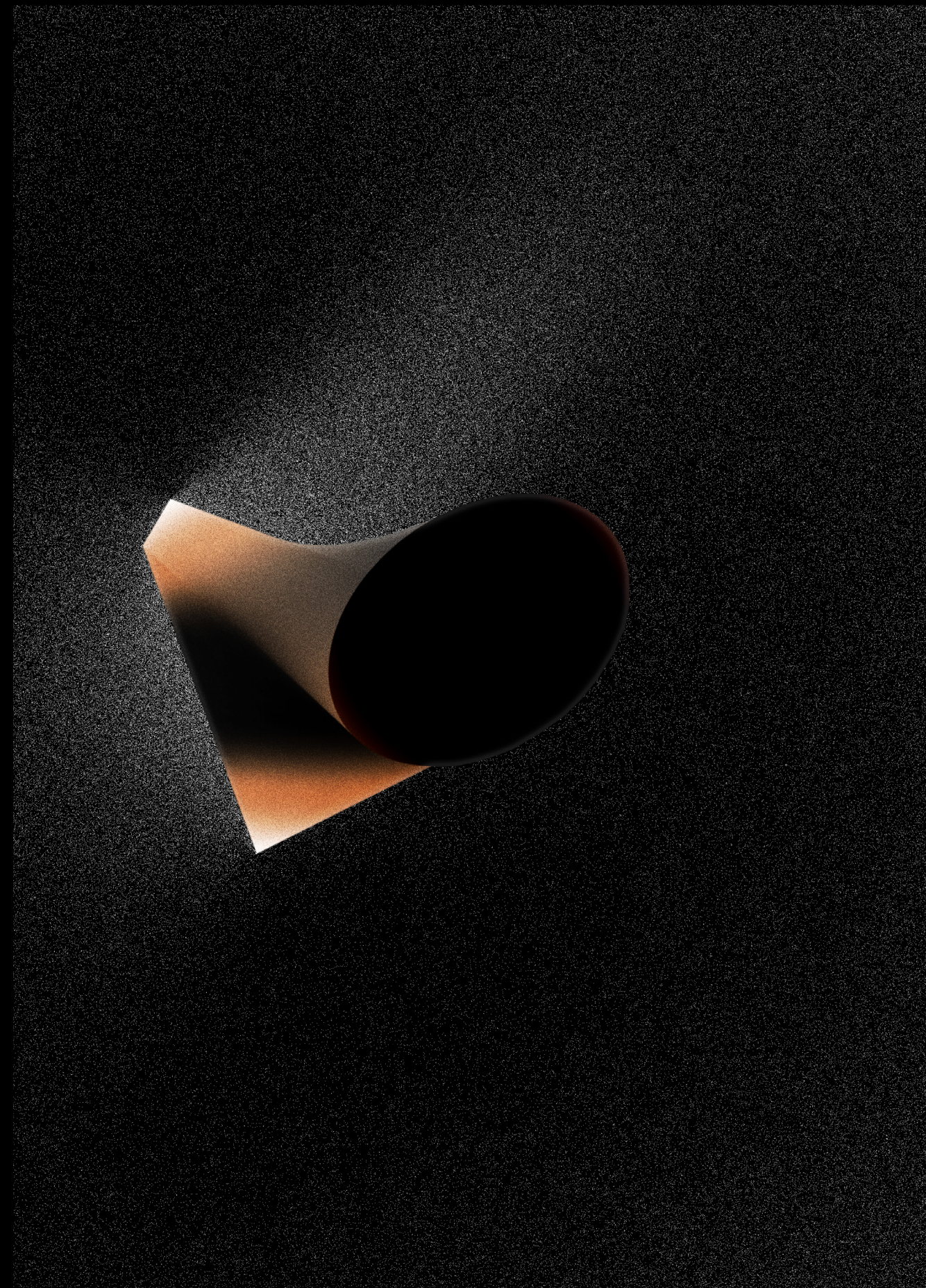
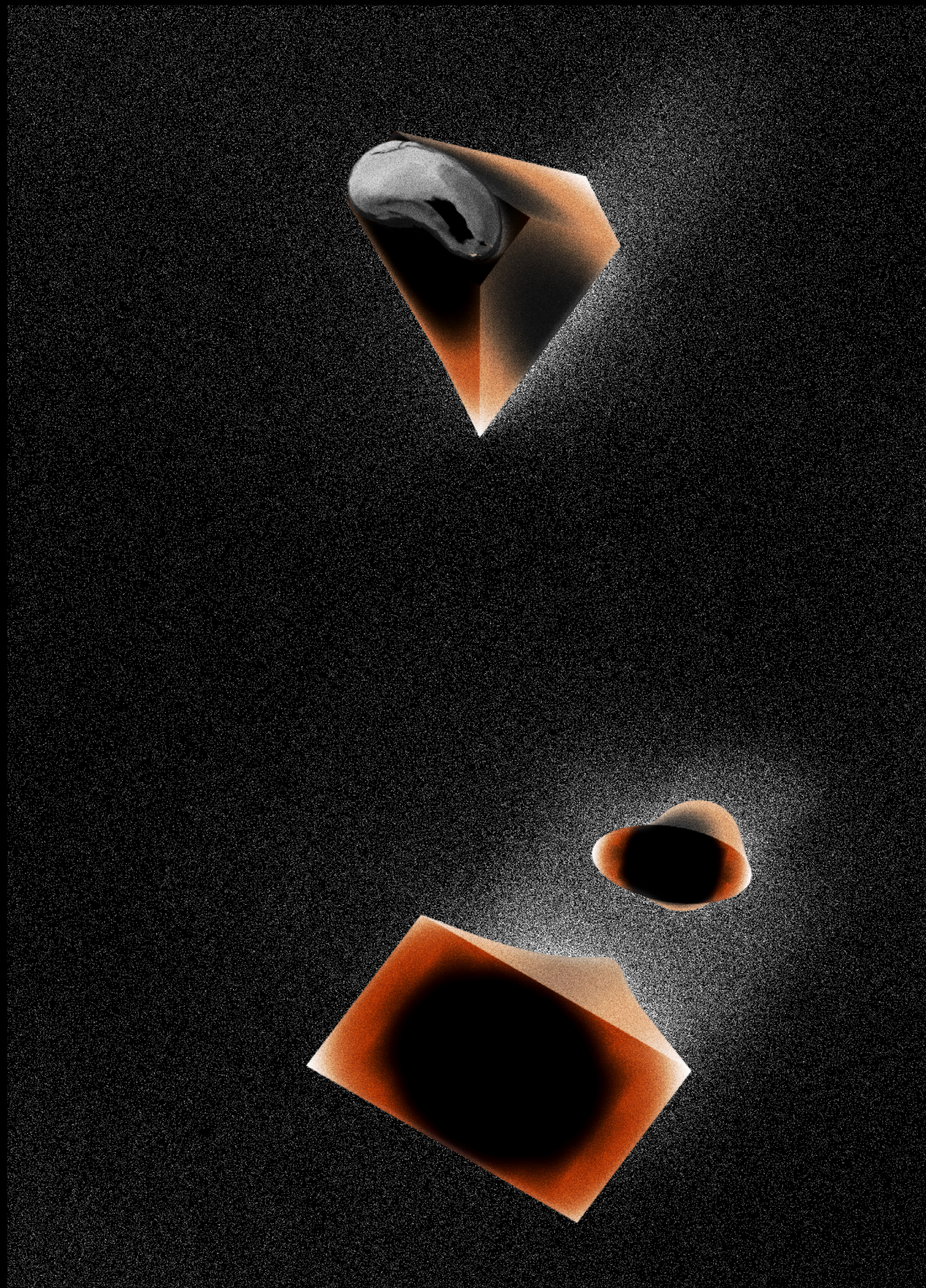
ASSURANCEMINSTRATON

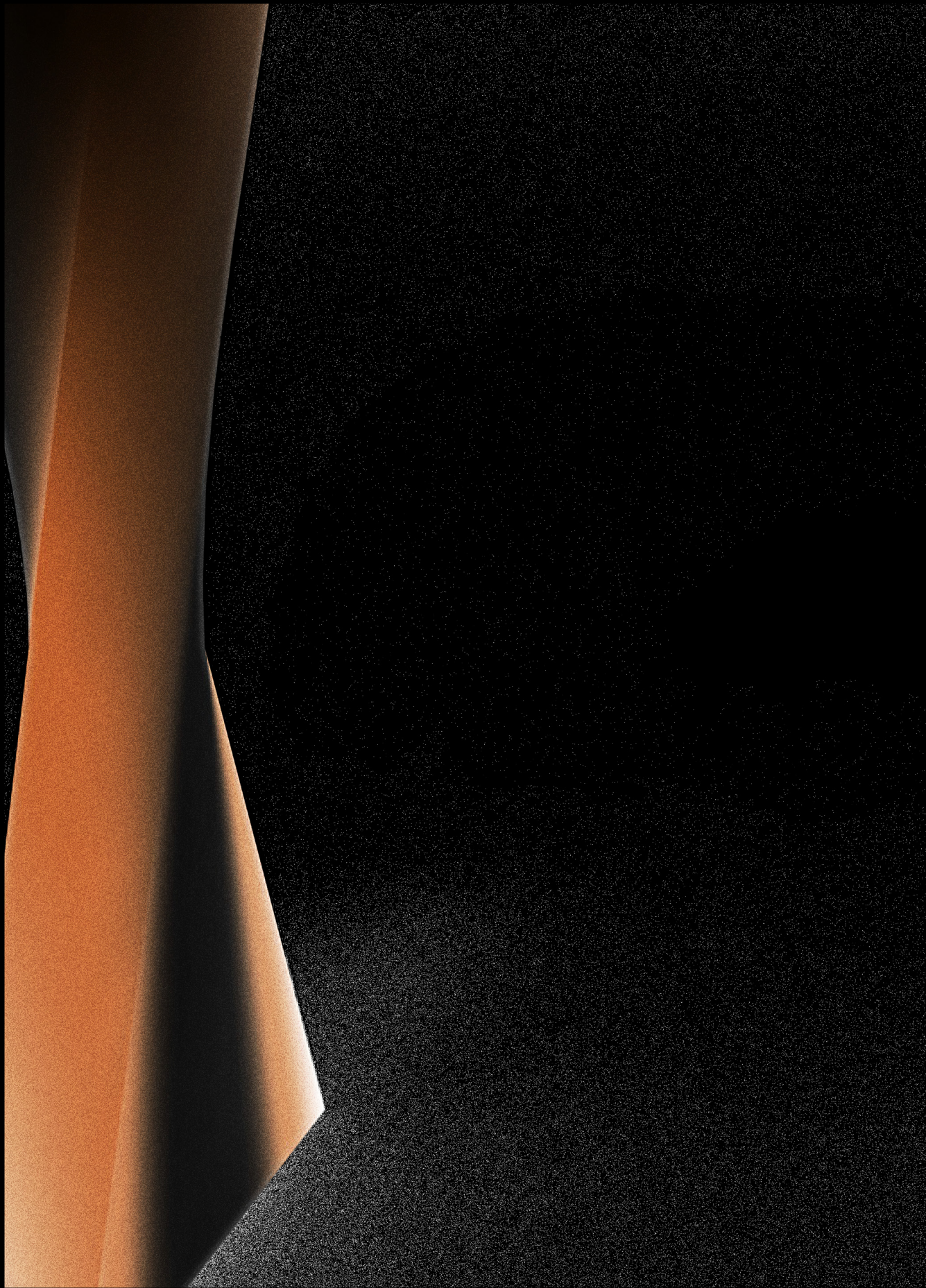
PECCADILLOASSURANCE

The great ruse of wandering outside within; To maximize fluently.

FEARPECCADILLO







MINISTRATION IN THE VACUUM
WHERE FEAR CAN NOT CONTAIN

HEAR THE PECCADILLO
IT'S SPEAKING IN TONGUES

EXPANDING IN SPACE
LOSING ITS PLACE

ASSURANCE IN THE SHADOWS

LOSING ITS KIND
EXPANDING IN TIME

WATCH THE PECCADILLO
IT'S SPEAKING IN TONGUES

MINISTRATION IN THE VACUUM
WHERE FEAR CAN NOT CONTAIN

— A.G. & J.L.

AT THE PRELUDE OF DAY
IN THE SOLID IMMERSED

WELL-FORMED FEAR
BEFORE GRAVITY-FORMED FEAR

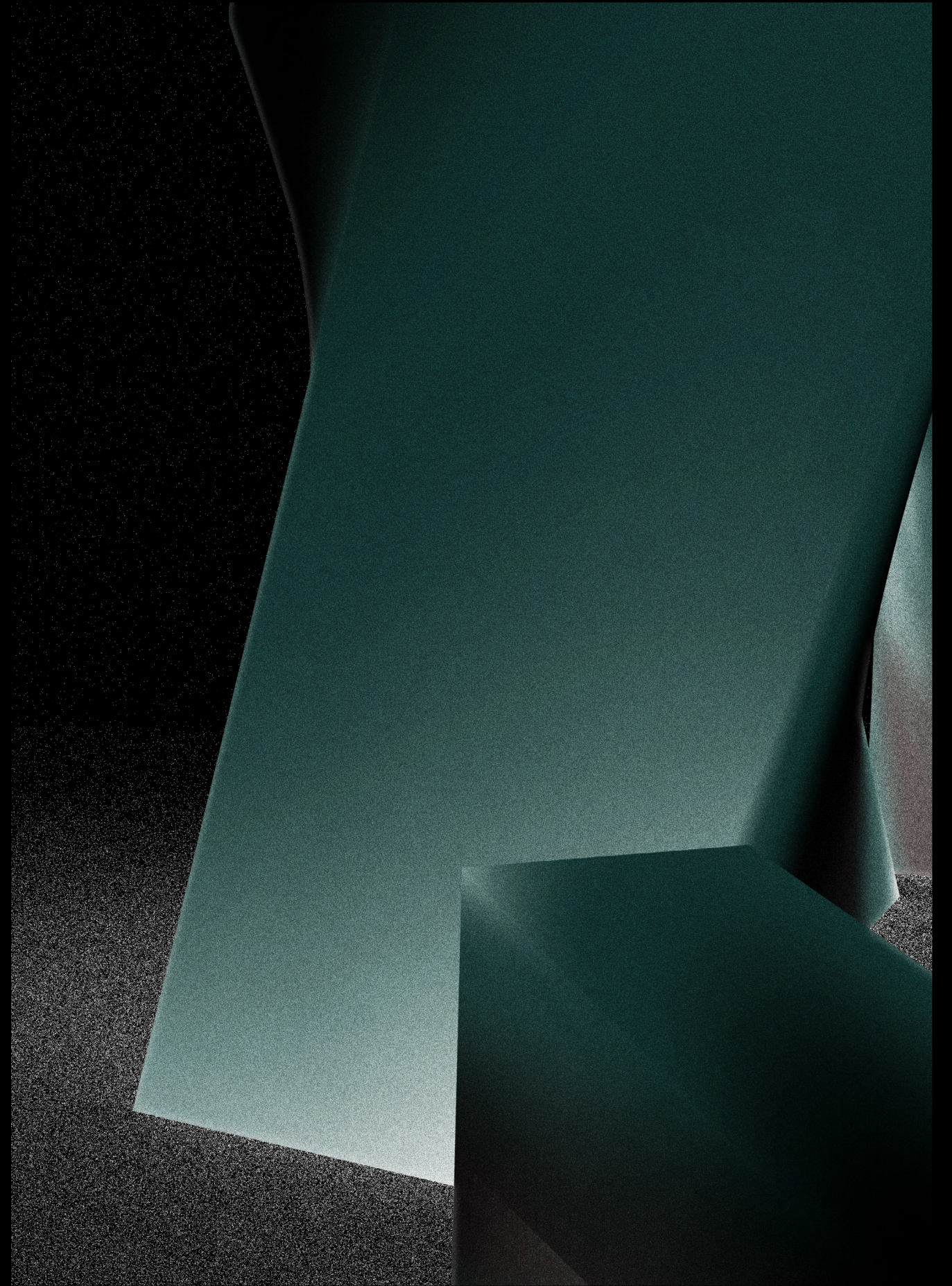
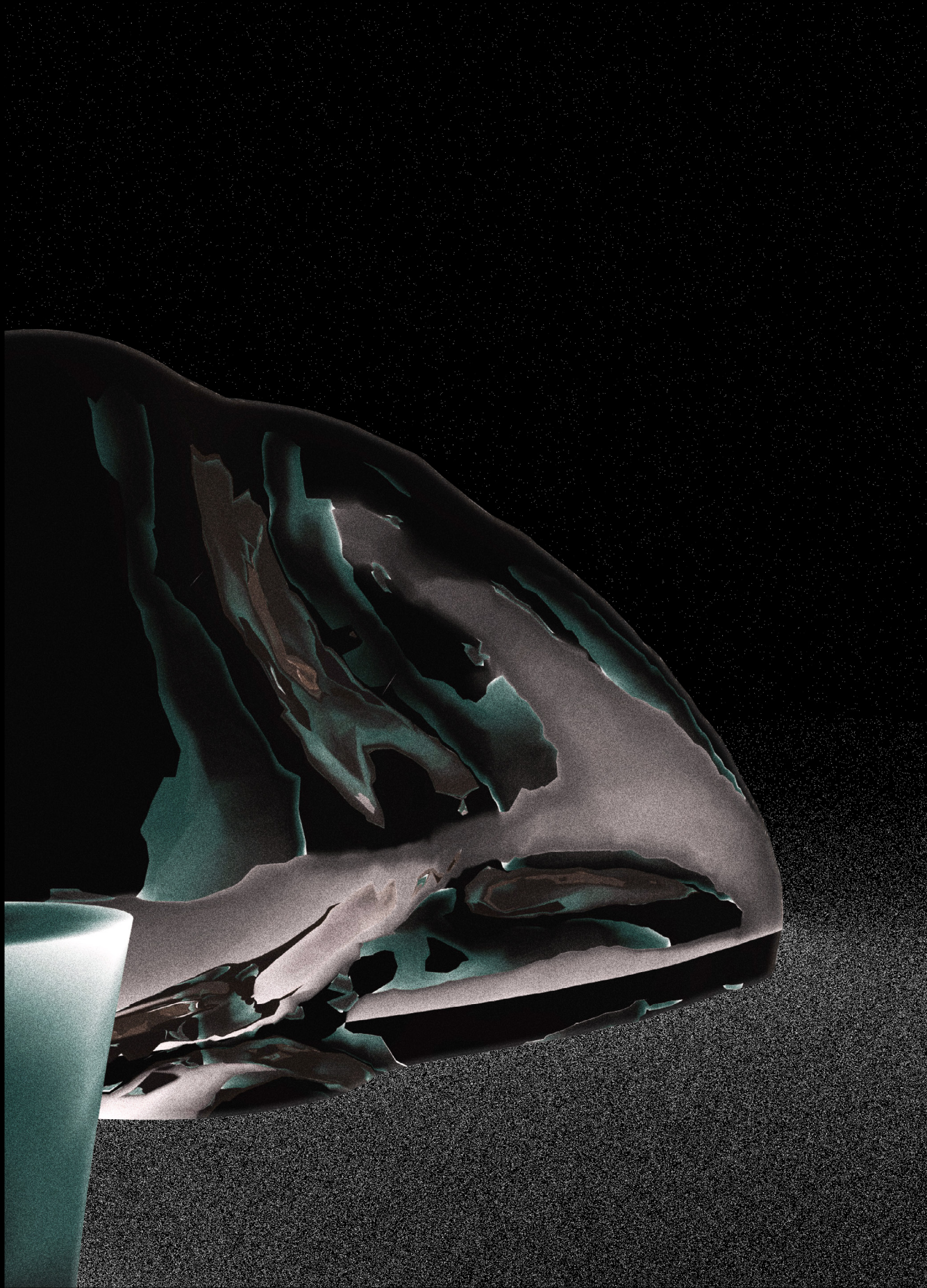
ASSURANCESUBSTANCE RAMBLES
ASSURANCESUBSTANCE SCRAMBLES

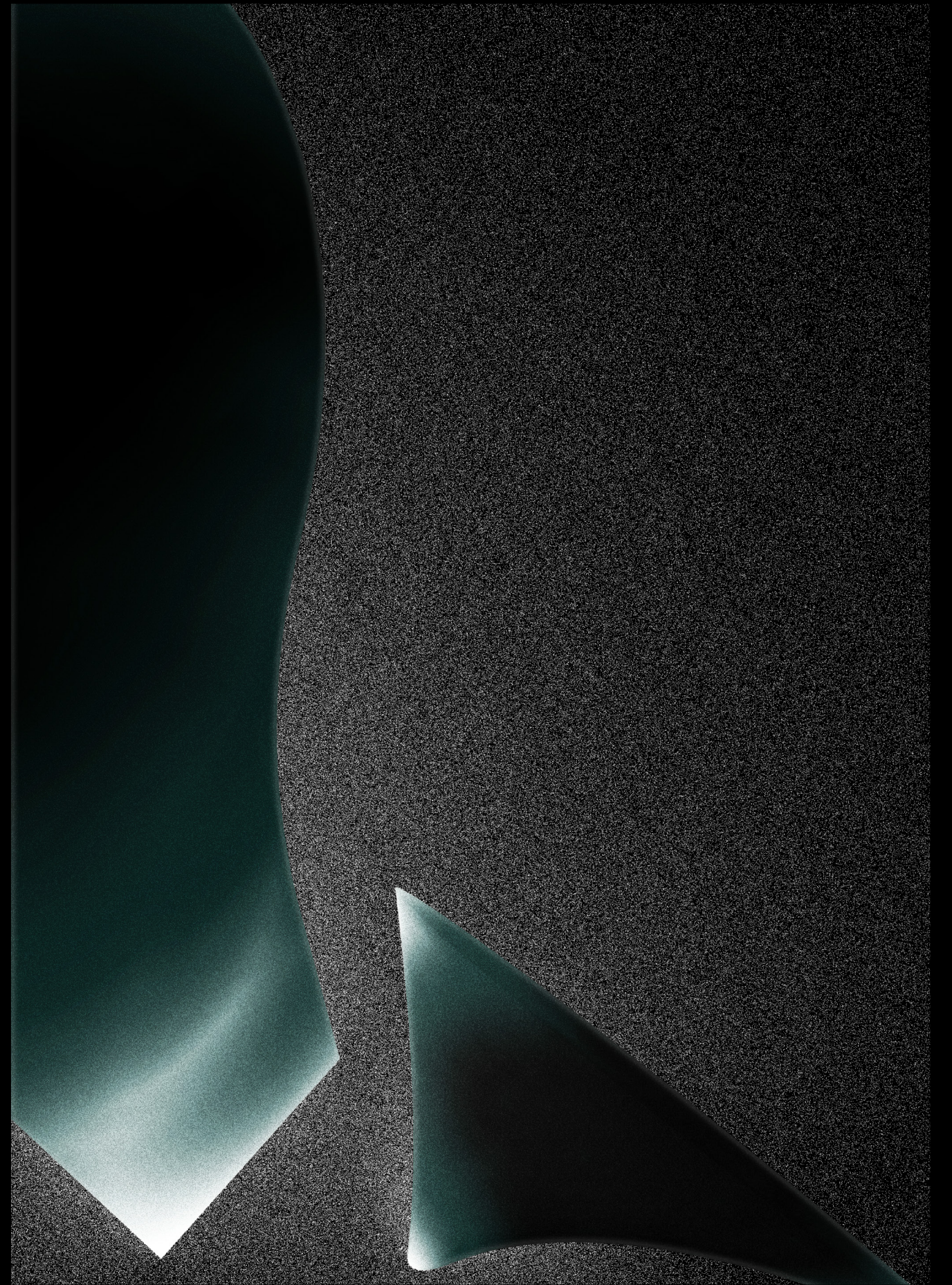
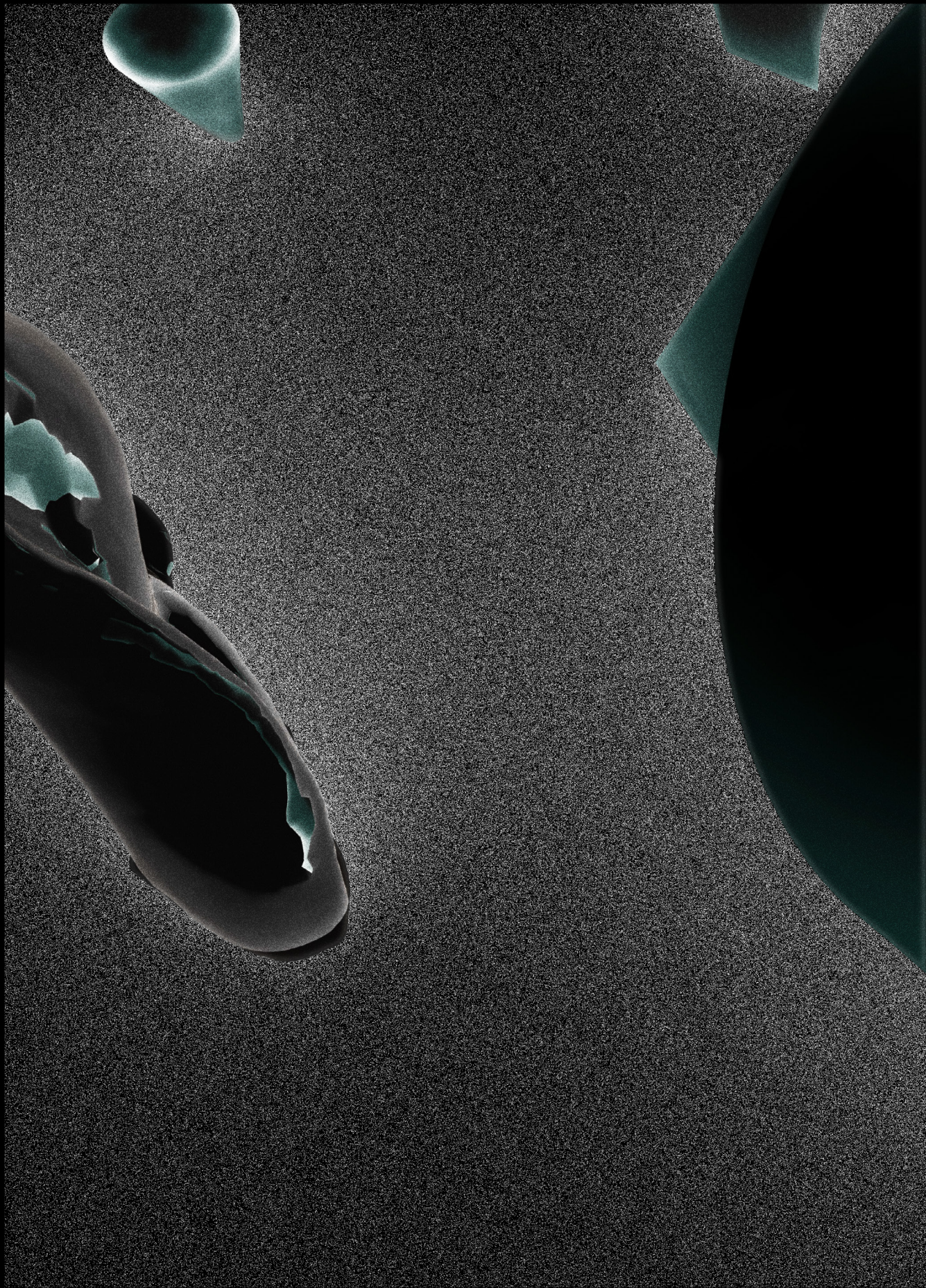
IN THE SOLID IMMERSED

ASSURANCESUBSTANCE RAMBLES
ASSURANCESUBSTANCE SCRAMBLES

WELL-FORMED SPHERE
BEFORE GRAVITY-FORMED SPHERE

AT THE PRELUDE OF DAY
IN THE SOLID IMMERSED





ASSURANCESUBSTANCE

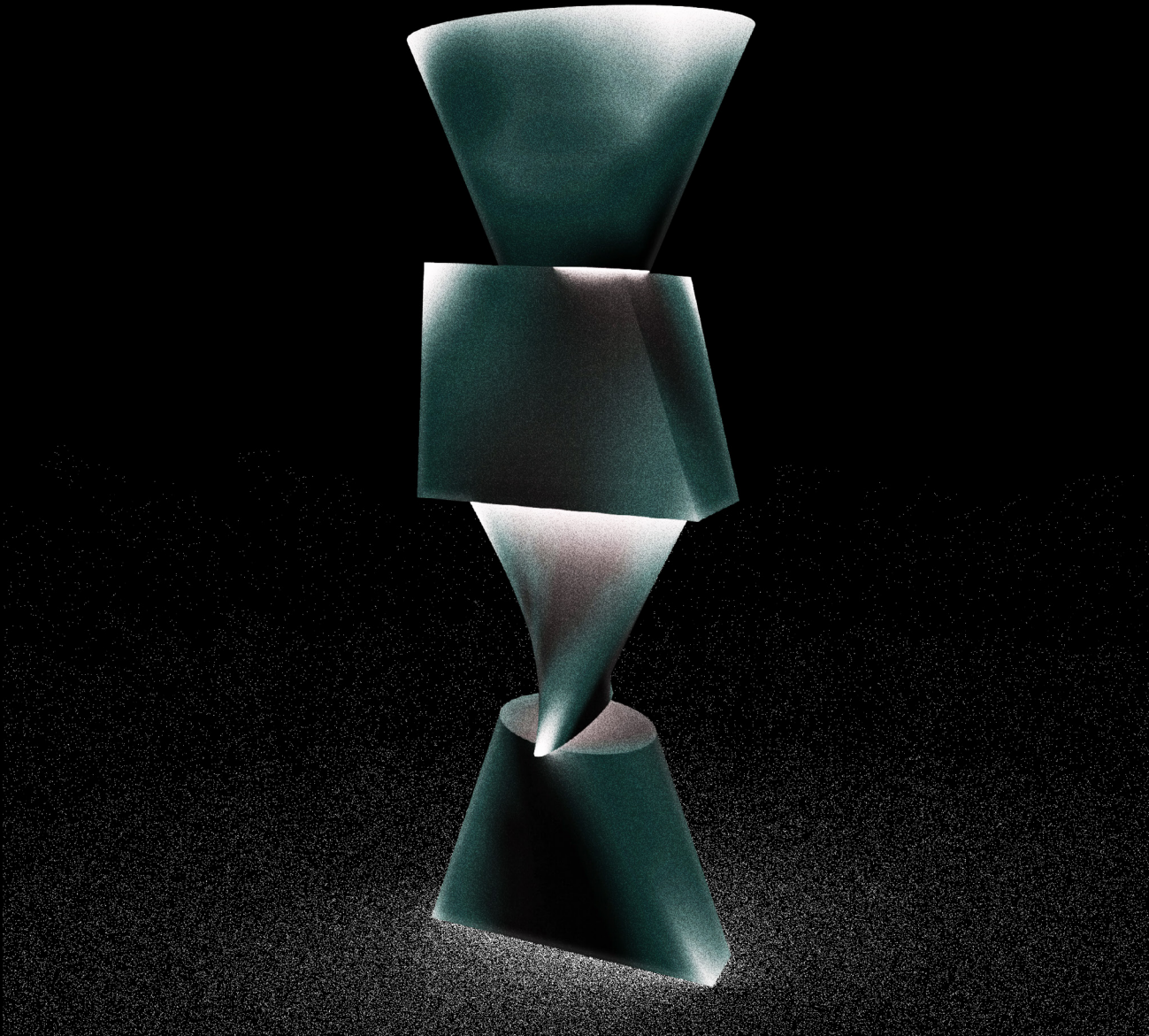
A promenading element of well-formed trust bringing life into your balance.

SOLIDASSURANCE

FEARSOLID

A basic yet vivid instinct to give weight to objects, to push against them energetically from light to massive.

SUBSTANCEFEAR



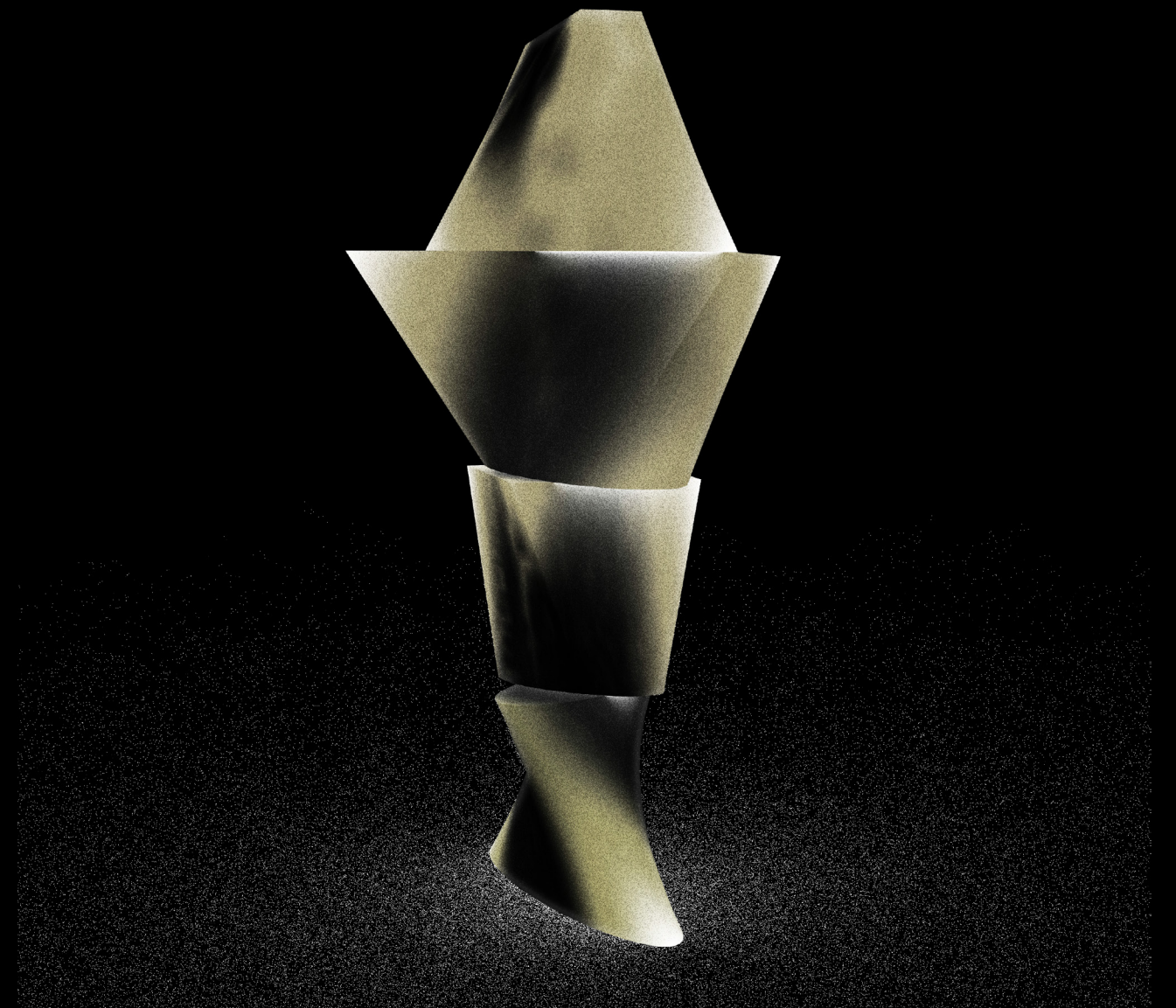
— D.G. & M.P.

CONFUSESHINE
ABSORBCONFUSE

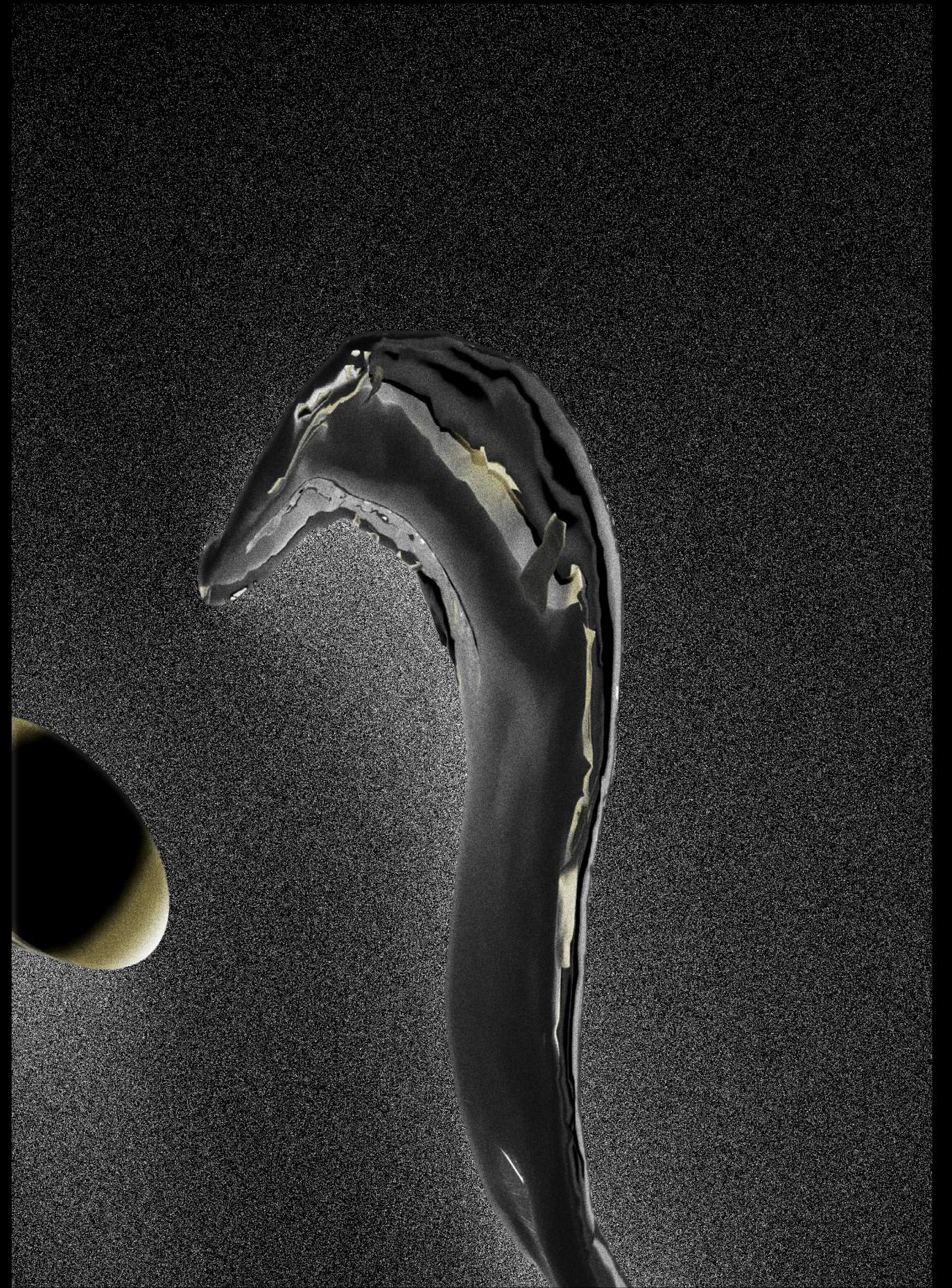
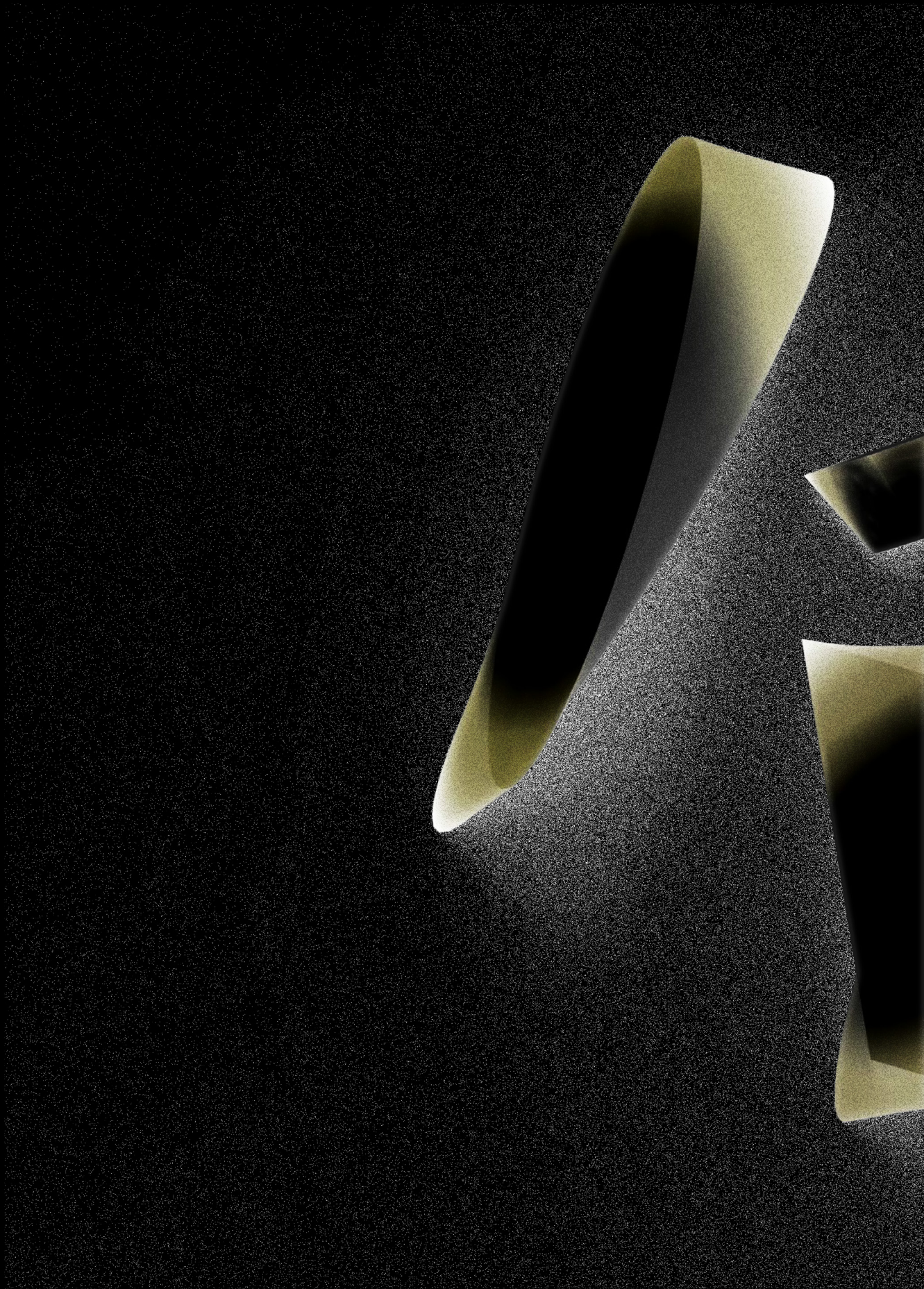
The act of embracing all given insecurities; To listen to music within the cloud.

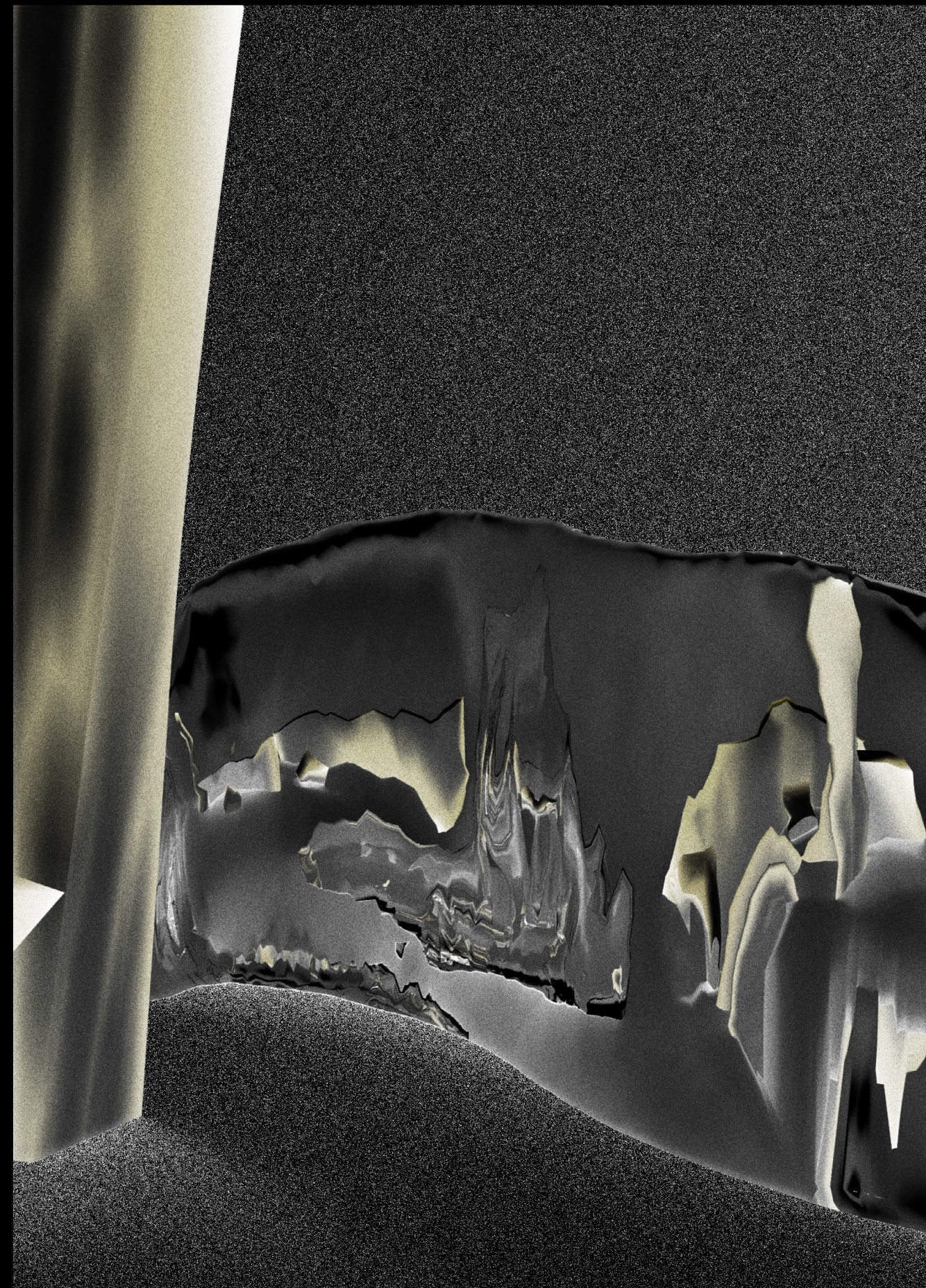
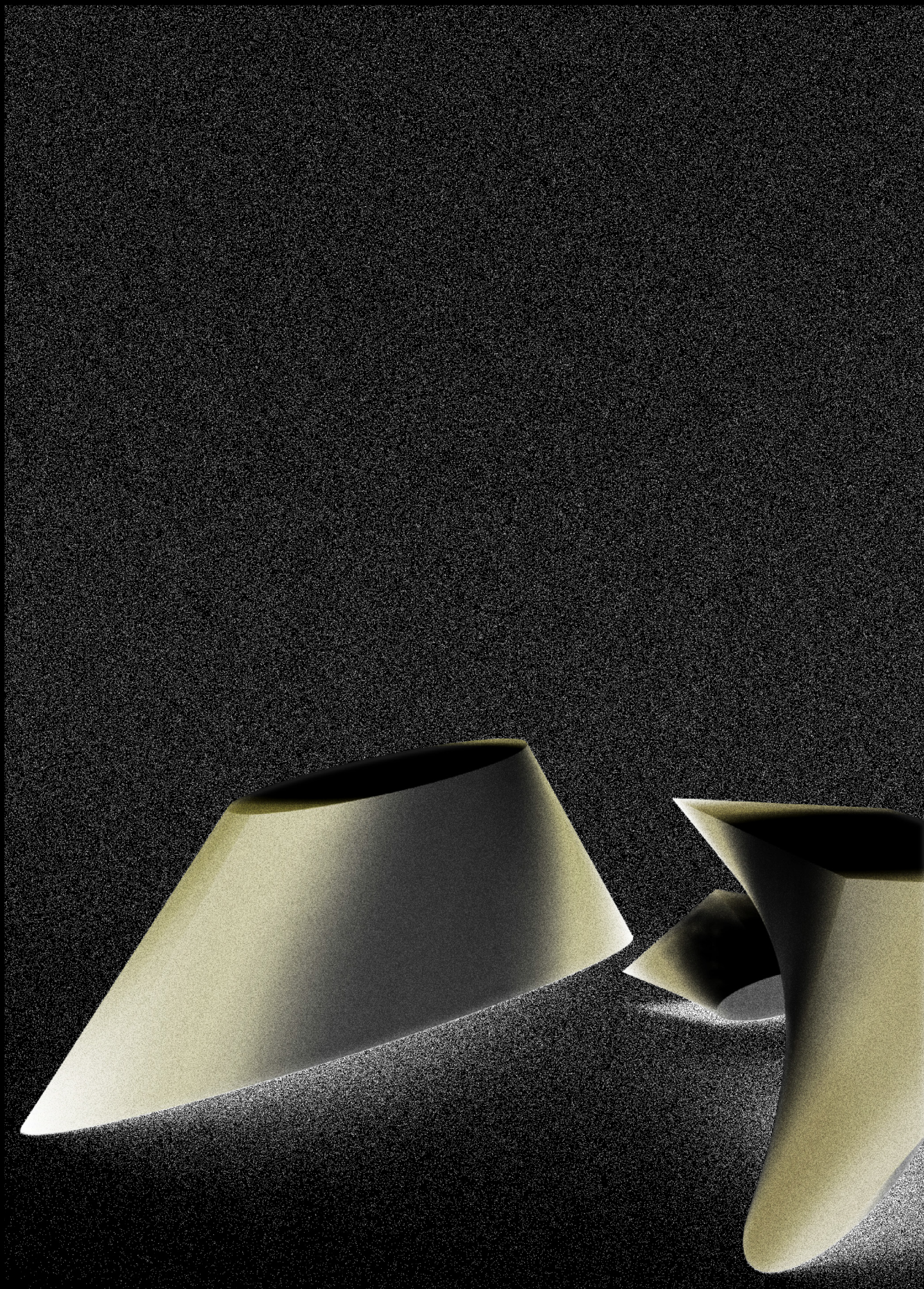
LABELABSORB
SHINELABEL

An abundantly type-consuming strip in time, lighting up its inside and parading to its outer self.



— S.C. & F.D.





THINKING IN CIRCLES
GOING OUTSIDE

HEAR THE MUSIC
LISTEN TO THE PARADE

SOFT LIGHT
THEN NIGHT

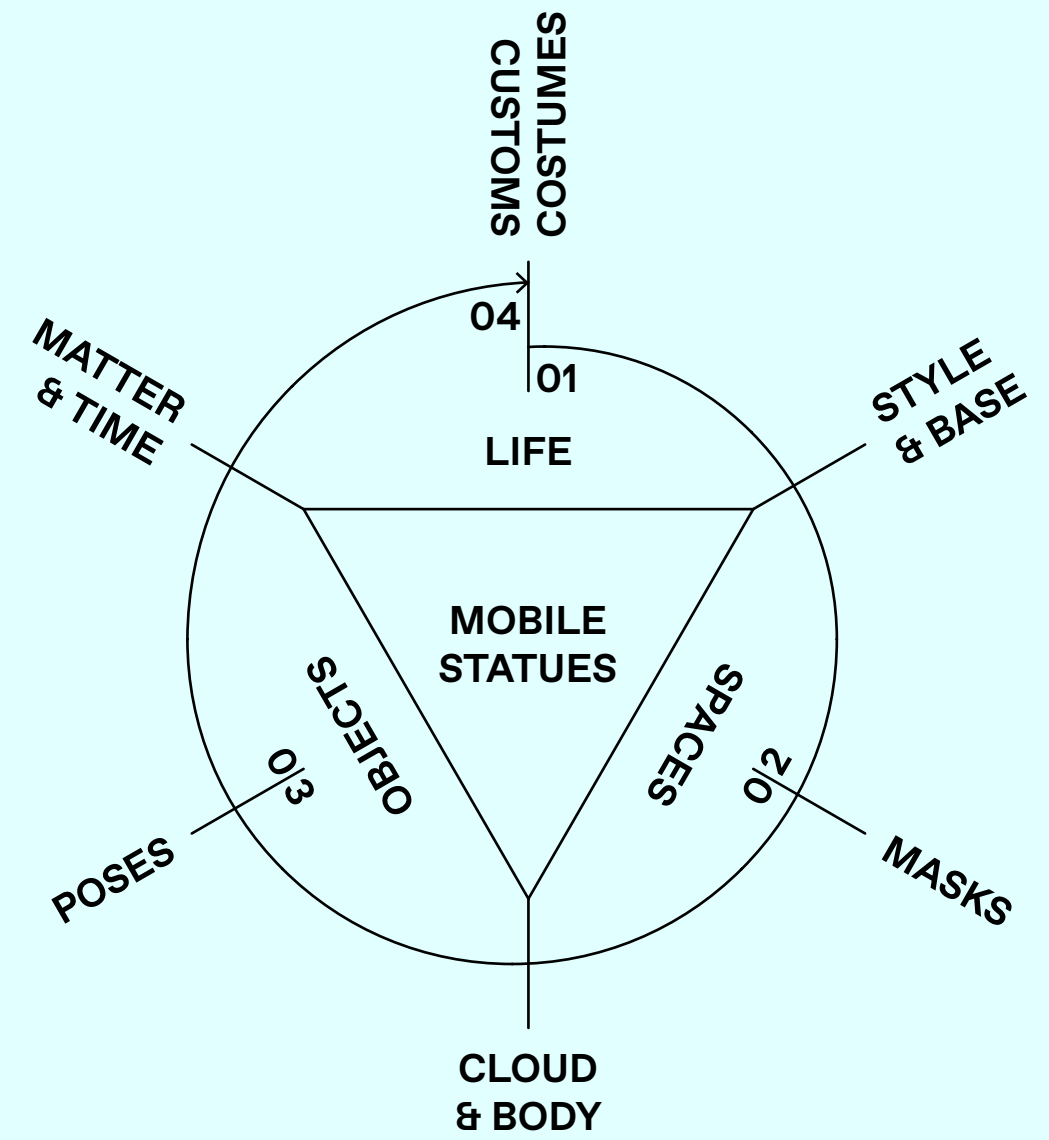
THINKING IN CIRCLES

NOW NIGHT
HARD LIGHT

HUM THE MUSIC
SING TO THE PARADE

THINKING IN CIRCLES
GOING OUTSIDE

— S.C. & F.D.



BASE

“bottom of anything considered as its support, foundation, pedestal,” early 14c., from Old French *bas* “depth” (12c.), from Latin *basis* “foundation,” from Greek *basis* “a stepping, a step, that on which one steps or stands, pedestal,” from *bainein* “to go, walk, step,” from PIE root *gwa- “to go, come.”

BODY

Old English *bodig* “trunk of a man or beast, physical structure of a human or animal; material frame, material existence of a human; main or principal part of anything,” related to Old High German *botah*, but otherwise of unknown origin. Not elsewhere in Germanic, and the word has died out in German (replaced by *Leib*, originally “life,” and *Körper*, from Latin), “but in English *body* remains as a great and important word” [OED].

CLOUD

Old English *clud* “mass of rock, hill,” related to clod.

> SKY

c. 1200, “a cloud,” from Old Norse *sky* “cloud,” from Proto-Germanic **skeujam* “cloud, cloud cover” (source also of Old English *sceo*, Old Saxon *scio* “cloud, region of the clouds, sky;” Old High

German *scuwo*, Old English *scua*, Old Norse *skuggi* “shadow;” Gothic *skuggwa* “mirror”), from PIE root *(s)keu- “to cover, conceal.”

COSTUME

1715, “style of dress,” but also more broadly “custom or usage with respect to place and time, as represented in art or literature; distinctive action, appearance, arms, furniture, etc.,” from French *costume* (17c.), from Italian *costume* “fashion, habit,” from Latin *consuetudinem* (nominative *consuetudo*) “custom, habit, usage.” Essentially the same word as custom but arriving by a different path.

CUSTOM

c. 1200, *custume*, “habitual practice,” either of an individual or a nation or community, from Old French *costume* “custom, habit, practice; clothes, dress” (12c., Modern French *coutume*), from Vulgar Latin **consuetumen*, from Latin *consuetudinem* (nominative *consuetudo*) “habit, usage, way, practice, tradition, familiarity,” from *consuetus*, past participle of *consuescere* “accustom,” from *com-*, intensive prefix (see *com-*), + *suescere* “become used to, accustom oneself,” related to

sui, genitive of *suus* “oneself,” from PIE **swe-* “oneself”.

LIFE

Old English *life* (dative *lif*) “animated corporeal existence; lifetime, period between birth and death; the history of an individual from birth to death, written account of a person’s life; way of life (good or bad); condition of being a living thing, opposite of death; spiritual existence imparted by God, through Christ, to the believer,” from Proto-Germanic **libam* (source also of Old Norse *lif* “life, body,” Old Frisian, Old Saxon *lif* “life, person, body,” Dutch *lijf* “body,” Old High German *lib* “life,” German *Leib* “body”), properly “continuance, perseverance,” from PIE root **leip-* “to stick, adhere.”

MASK

1530s, “a cover for the face (with openings for the eyes and mouth), a false face,” from Middle French *masque* “covering to hide or guard the face” (16c.), from Italian *maschera*, from Medieval Latin *masca* “mask, specter, nightmare,” a word of uncertain origin.

MATTER

c. 1200, *materie*, “the subject of a mental act or a course of

thought, speech, or expression,” from Anglo-French *matere*, Old French *matere* “subject, theme, topic; substance, content; character, education” (12c., Modern French *matière*) and directly from Latin *materia* “substance from which something is made,” also “hard inner wood of a tree.” According to de Vaan and Watkins, this is from *mater* “origin, source, mother”. The sense developed and expanded in Latin in philosophy by influence of Greek *hylē* (see *hylo-*) “wood, firewood”.

MOBILE

late 15c. (Caxton), “capable of movement, capable of being moved, not fixed or stationary,” from Old French *mobile* (14c.), from Latin *mobilis* “movable, easy to move; loose, not firm,” figuratively, “pliable, flexible, susceptible, nimble, quick; changeable, inconstant, fickle,” contraction of **movibilis*, from *movere* “to move” (from PIE root **meue-* “to push away”).

OBJECT

late 14c., “tangible thing, something perceived or presented to the senses,” from Medieval Latin *objectum* “thing put before” (the mind or sight), noun use of

neuter of Latin *objectus* “lying before, opposite” (as a noun in classical Latin, “charges, accusations”), past participle of *obicere* “to present, oppose, cast in the way of,” from *ob* “in front of, towards, against” (see *ob-*) + *iacere* “to throw” (from PIE root **ye-* “to throw, impel”).

POSE

“act of posing the body; attitude, position, whether taken naturally or assumed for effect,” 1818, from *pose* (verb), in a sense developed in the French cognate. Figuratively, “attitude of mind or conduct,” from 1884. Earlier in English it meant “something deposited, a pledge” (mid-15c., from Old French *pose*, past participle of *poser*), hence “a secret hoard or treasure.”

STATUE

late 14c., from Old French *statue, estatue* “(pagan) statue, graven image” (12c.), from Latin *statua* “image, statue, monumental figure, representation in metal,” properly “that which is set up,” back-formation from *statuere* “to cause to stand, set up,” from *status* “a standing, position,” from past participle stem of *stare* “to stand,” from PIE **ste-tu-*,

from root **sta-* “to stand, make or be firm.”

SPACE

c. 1300, “extent or area; room” (to do something), a shortening of Old French *espace* “period of time, distance, interval” (12c.), from Latin *spatium* “room, area, distance, stretch of time,” of unknown origin (also source of Spanish *espacio*, Italian *spazio*).

STYLE

early 14c., *stile*, “writing instrument, pen, stylus; piece of written discourse, a narrative, treatise;” also “characteristic rhetorical mode of an author, manner or mode of expression,” and “way of life, manner, behavior, conduct,” from Old French *stile, estile* “style, fashion, manner; a stake, pale,” from Latin *stilus* “stake, instrument for writing, manner of writing, mode of expression,” perhaps from the same source as stick (verb)).

TIME

Old English *tima* “limited space of time,” from Proto-Germanic **timon-* “time” (source also of Old Norse *timi* “time, proper time,” Swedish *timme* “an hour”), from PIE **di-mon-*, suffixed form of root **da-* “to divide.”

* Etymology: www.etymonline.com (11.2020)

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Bachelard, *Drawers, Chests and Wardrobes*
Baudelaire, *Painter of Modern Life*
Benjamin, *The Task of the Translator*
Buehlmann, *Virtualisierung von Dialektik*
Burckhardt, *Design Is Invisible*
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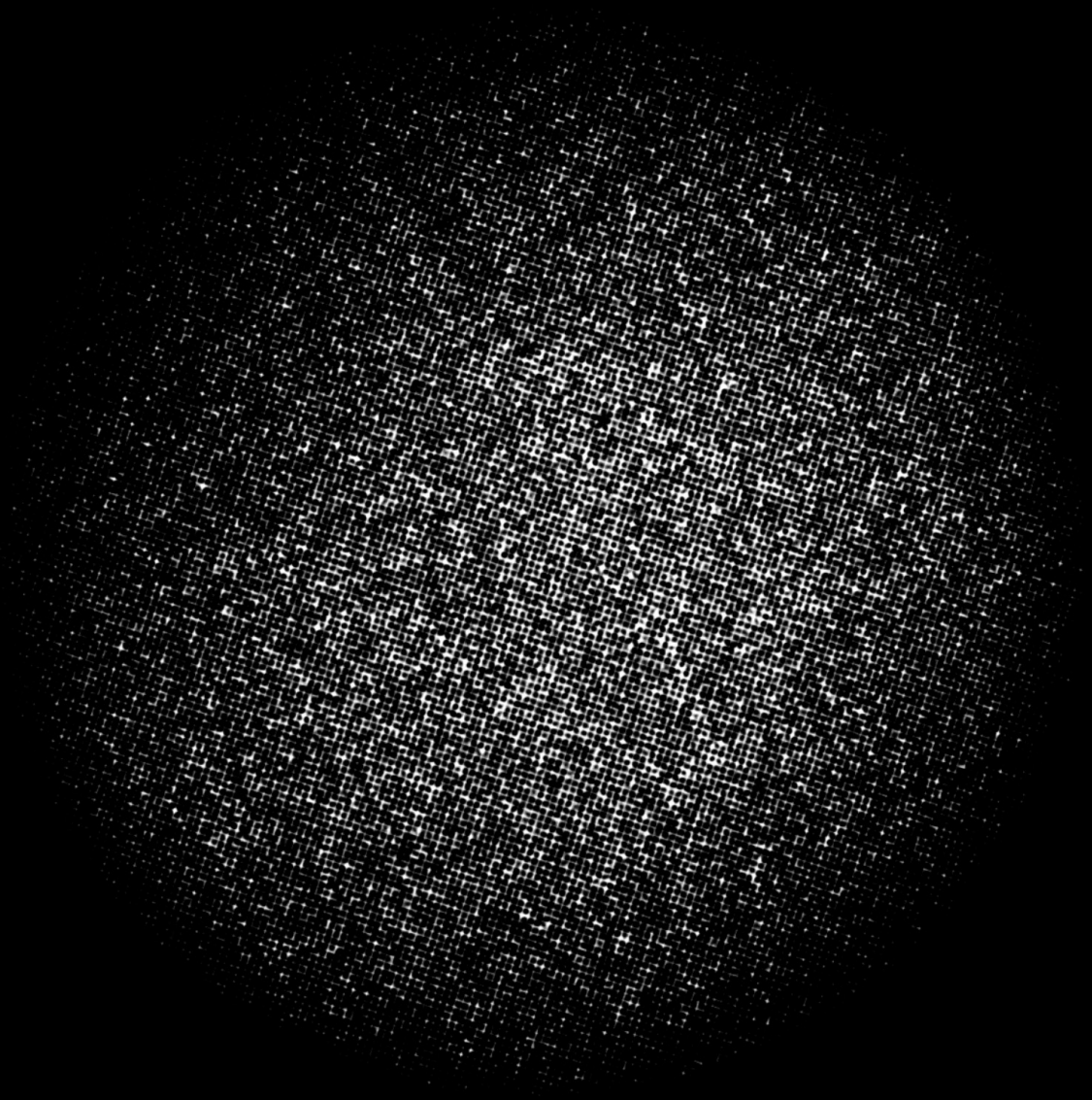
**With many thanks to Dr. Vera
Bühlmann (TU Vienna), Dr. Ludger
Hovestadt (ETH Zurich), Dr. Elias
Zafiris (NKU Athens) and the
Digital Gnomonics research group.**

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**This volume is edited and
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