

Flying Cities. Hetherarchy, Macroscopy and Stratifications in the Marginal Drawings of 1960-1990

Telmo Castro, Andrea Pirinu, Giancarlo Sanna

Abstract

This work aims to investigate the essential principles and generative systems of imaginary drawing with particular reference to the production created between 1960 and 1990 and depicting flying, dynamic, suspended, floating architectures, free from any law of physics. The hand and the drawing can see things that the eye has not yet seen, materialize the impossible, conceive something that, perhaps, could exist only in the distant future and on distant mental planes: these creation depict spaces that can exist only on paper (hence “paper architecture”). These architectural ‘evocation’ drawings, however, also have a real design value and, although far-fetched, represent the object of a profound research carried out by several visionary authors-artists-architects such as Ron Heron, Peter Cook, Constant Nieuwenhuys or Yona Friedman and later Raimund Abraham, Lebbeus Woods and, in some proposals, Aldo Rossi. All these authors mentioned above investigate the marginal design but with different purposes, values and models therefore the graphic results vary a lot. In the space of the sheet of paper where everything is possible, the compositional and aggregation principles of architecture become a virtuosity free from the physical limitations of the reality in which we live, a space in which the authors, fascinated by the sky, even come to make buildings and cities hover in the air.

Keywords: macroscopies, heterarchy, paper architectures, marginal spaces, Flying Cities.

“These are really the thoughts of all men
in all ages and lands, they are not original with me,
If they are not yours as much as mine they are nothing, or next to nothing,
If they are not the riddle and the untying of the riddle they are nothing,
If they are not just as close as they are distant they are nothing,
This is the grass that grows wherever the land is and the water is,
This the common air that bathes the globe”
[Whitman 1891] [1]

To think of marginal drawings

To think of marginal drawings is to seek legitimacy in invention, a fixed point where to anchor the pure creative will, a trait (and a practice that is actually essential) that belongs to a no man’s land. The marginal *Disegno* has a clear contact with the disciplinary and operational action

of the architect’s project, it lies in the rethinking of models capable of articulating, or even demanding, new maps (infrastructures) including the heterarchy and macroscopy which collaborate in a common action in the design of the margin.

These concepts, in turn, allow the introduction of a perceptible and observable code as a map of a macroscopy. The revealing of the marginal expression, especially close to the architect’s design, is the speculative hypothesis. This type of design is almost always present in the architectural practice of the designer: The expression of such thinking takes place through the oscillation, drift or exchange between the central and peripheral idea; it takes place in the space designed by the project, regardless of its visual

configuration. There is something in between, something for which the practice of architecture derives from this representation, born from the interaction and exchange between the two floors.

The marginal design becomes something that illuminates the decentralized presence, produces a path, a possibility and, understood as a random genesis of the moment, builds, through successive transformations, romanticized visions of places and spaces and the diffusion of manipulable forms and compositions.

The individual strategy of this marginal place is also found in Alvar Aalto and in his search for an abstract condition (peripheral/marginal) for the redemption of doubts, uncertainties or imponderability and can be explained by E. H. Gombrich referring to the creative relationship of a conscious state in Paul Klee «far from starting with a firm intention, he let the forms grow under his hand», adding that this idea of scratching lets something “acceptable” [Gombrich 1999, pp. 217-219] emerge determining a complacency for having outlined “something” regardless of where it takes it.

In this way, through the process of idealizing at the margin, a consequent transformation of the manipulated compositions is determined, realized in the synthesis between spaces, in indefinite places perceptible through the stratification of levels of which the material thickness of the design is evidence of the rethinking, disseminated by the gesture and the existence of new layers.

The same rethinking manifests itself in the matter of new structures that give multiple densities to the substance of thought and of the project itself; this new layers materialize on the space of the sheet in order to rewrite the thickness or predict the density; the middle way, what can be and what will never be.

The decisive existence of idealization on the margin according to Aalto, but also according to many other architects, therefore attributes an abstract basis to the condition of risk inherent in this type of drawing; the activity of configuring peripheral spaces in which the contamination of the drawing and its representation of the inner imaginary takes place, reflects the search in the architectural framework of the necessary time delay, giving it a notion of periphery and consequently, touching the limit of the weightlessness of the margin.

Marginal design thus establishes new perceptions, new forms that are transmitted from the plane of the designed space to the deliberate deviation, in the transforming and emerging condition without style or deterministic concepts;

the drawing develops only as a result of successive approximations, a creative process by which the sketch is the scheme of reasoning of a specific activity that hypothesizes its most peripheral aspect. A freer, speculative and investigative characterization (fig.1) “It is the oscillation of the arguments that leads to the gradual transformation of the images, which ends when the designer deems it sufficient to be stored consistently” [Goldschmidt 199, p. 123] and through which he presents us with the operational interrogation of what is significant but meaningless, in an open and waiting state, a mediated field between architecture and this designed periphery.

Periphery, understood in a certain sense as a simulacrum image, a space of externalized reflections on the void, a place of transforming configurations on the idea of tectonic movement, of vibration of space, of the construction of new, conjecturable and radical references.

For this reason, we believe that the field of drawing, initiated in the peripheral/marginal condition by experimental/visionary architectures and, simulates between: natural and artificial, saturated and speculative, the moment that precedes the act of designing or drawing. This condition of contrast of opposites explodes the ineffable concept questioned by Leonardo every time he tried a new effort tell me if something was ever done [2] (tell me if something has already been done) [3], even when the conditions that determine it affect the transformations of these drawings and, consequently, in architecture.

“This project is based on the possibility of an impossible architecture associated with its experimental and visionary genesis, it is so entitled by a lyrical and marginal narration, concretized by the design material of experimentation, where [...] this ‘experiment’ contains an ‘experience’ and an ‘experimentation’ beyond consciousness” [Gil 2005, p. 17]. The purpose of these experimental and visionary projects [4], observed throughout history and used over the centuries as a way to imagine new realities and rethink the world, has given rise to radically new architectural theories. Paolo Soleri stated in 1959 “the natural landscape is not the most suitable frame for the complex life of society. Man must make the metropolitan landscape in his own image: physically compact, a three-dimensional and dense energy package” [Spiller 2006, p. 74].

These topics are the formalization of the emerging themes that would come to anticipate, especially after the 60s, what Neil Spiller defines as “the second poverty of heroic structures and Arcadian networks”.

After the Second World War, in a liberating and optimistic environment in technological vision matters, Archigram and Superstudio begin to devise utopian technologies, twisting the architectural imaginary in disturbing representations in dystopian ubiquity and radical conformism. Concepts that have had and still have a fundamental role in the rhetoric of the architecture of the new millennium and shared by the exponential technological development, by the manual skills of the machine in its evolution of new realities [Spiller 2006, pp. 8-17].

Rewrite new visual topographies, record in the tectonic relationship a state of emotional dynamics between observer and object, especially in prosthetic geographies, which act as speculative graphic material in a set of embedded experiences, adapted to the visionary, imaginary, utopian, marginal places context.

In the same way, the importance built under the multi connective and relational action of drawing can be understood as something stratified, creates density and influences, acquires differentiated states of communication: they can be operational, deviant, speculative or mobilize a set of possibilities that appropriate in the heuristic sense.

The (un)constructed, which continues to be architecture [5], just as the material building is a crucial point, the design is where the architecture is in the building, in its externalization in the design of space and in the experience of that space. This condition of projecting through the drawing, in an action that brings together graphic artifacts (recordings), transforms and expresses itself in the white space of the sheet, showing the agitations revealed by the traced limits, of a cosmogenic exteriority.

The circumstances of these traced boundaries that trigger these artifact-places through which connections can be constructed between transient and incomplete topographies (macroscopies) and dialogues of illusory dimensionality, explode under a non-Cartesian geometric field [6]. A dialogue, a comparison between real and imaginary, a sort of non-synthetic assembly, a reconstruction that embodies the approach to the fantastic, to the unexpected, to the discovery of the unimaginable.

In a sense, the threshold of atmospheric perspective is contextualized in the drawing of the Lebbeus Woods *Turbulence* (fig. 1) which represents the revelation of these perspectives reconstructed in unusual and ubiquitous cartography. This perspective is the result of the overlapping of the landscape, of the addition of a new topography that builds the ideological emergency that according to Woods [7], is the same ex-

perience of the project/drawing, in the conjectural imaginary or in the recognition of having acted accidentally. Action that causes the stimulation of the imagination, a sort of seduction of the null being, that is, to present the unconstructed in the rise, in the sinking, in the flow, a flow condition.

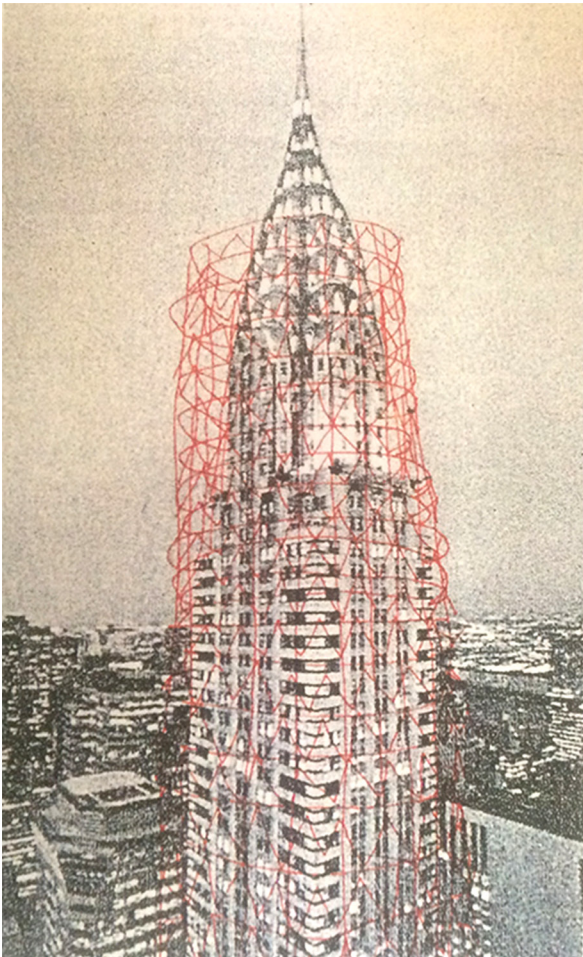
The arrangement of drawing as an idiosyncratic resource establishes a reflection accompanied by broader or more stimulating hypotheses, with drawing as a marginal hypothesis a space of resistance, a sort of "return to the origins" [Petherbridge 2010, p. 11].

Paintings on the origin and actions of a drawing linked to a pathos of imagined construction, an interconnection produced by a fragmented mapping and reconfigured into new transformed landscapes. which are transferred by expressing the upper and the lower, the vertical and the horizontal, the compact and the fluid, the opaque and the transparent, the immobile and the mobile, through which "the exteriority of things is overcome" [Francois 2008, p. 20]. A heterarchical field where the connections and testimonies of a system that collects on the same level the oscillations of the designed space are evoked.

Fig. 1. L. Woods, *Turbulence*, 1992 [Woods 1995, p. 41]



Fig. 2. Mosquito net, project, after 9/11. The attacking plane would explode when hitting the space-frame envelope outside the building, 2001 [Friedman 2006, p. 109].



Hetherarchy

The concept of hetherarchy initially formulated by neuroscientist Warren McCulloch in the study of neural networks can help to explain the correspondence between this type of 'network' and marginal drawing or even macroscopy as a system where there is no centralized to vertical control (Hierarchy), but a system where consensual order and design predominate as a resource of mediation between the operational and the speculative. In Yona Friedman's drawing (fig. 2) we can understand the hetherarchy, or network, elaborated by a system of organization of space, time and society composed of self-inventive and self-sufficient actions, whose structure changes continuously according to needs and conditions. Inhabiting the system means embodying existence and freedom, but also the rewards of enduring them without illusions, randomness and a heterarchic order.

The hetherarchy exists as an illusory, ephemeral, constantly evolving model of free communication that proceeds and is brought within isolated but distinct spaces, a largely hidden contemporary manifestation, as emerges from the individual spaces of the margin.

Yona Friedman says: "I discovered the unimaginable potential of composition between randomness and order. I worked and designed to manipulate and understand this potential" [Friedman 2006, p. 31]. Think of drawing on the margin, its contact with the disciplinary action of the architect's operational project to rethink it in models capable of articulating the concepts: hetherarchy, macroscopy in a common action.

Correlated to the concept of heterarchy are these statements by Kandinsky "direct impressions of an external nature expressed in drawn and painted forms"; in a second moment as «expressions, largely unconscious and suddenly formulated of facts of inner character» can produce provocations that feed creative thinking, and finally refer to «expressions that are formed in a similar way, but whose slow elaboration allows to take them up, examines them and works on them from the first gestures that I call compositions" [Kandinsky 1987, p. 121]. These in turn makes it possible to introduce a perceptible and observable code to the concept of macroscopy based on an imaginary or even affirmative logic that resorts to the phenomenon external to itself, the action of projecting subtractions and additions of materials (graphite) on the paper support through the drawing. A sort of reconstruction of the proximity to the

archaeological action on the drawing of the artifact that is discovered by the detailed movement of the previous moment, "to find the disturbing unimaginable" [Seguí 2017]. This mediation explores the whim as a design on the margins of utility, which allows us to rediscover a logic of thought based on a tense relationship between dichotomies: juxtaposition/opposition, static/dynamic, light/dark, regular/irregular.

Hybrid topographies thus appear, in a consensual order between two fields: the artificial against the natural that result in a cross between two distinct realities that establish relationships between them and expand new cartographic visions, transforming in itself the architectural idea itself.

The plane of the hetherarchy adapts to understand and support theories about space [8] and network relationships, in ambivalent perspectives, freely transferred between unrelated images. It functions as a unified field of connectivity, where images allow the morphosis of new layers and spaces with new thicknesses. It is from these complex spatial interactions and the articulation of different scales that the logic and production of the designed space change and produce new meanings.

It translates into an architecture that does not exist, in the visible dimension of a macroscopy where only the design of the synoptic manifestation, of the magnifying or reducing instrument, and in a suggestive landscape of the imagined construction of the drawings in pure speculation can be glimpsed.

An example of this is the graphic work of Giovanni Battista Piranesi (1720-1778), a space for co-production. That is, they are "the storage of information, essential for architectural design and creative imagination, originates in events that impress positively or negatively" [Lobato de Faria 2014, p. 37]. However, considering the variants of prestige that history testifies, as a way of thinking about drawing, it plays an important role, as a tool to invent architecture from "ground zero" or, more assertively, the concept of soil that, according to Wölfflin, "it has to do with a *formlosigkeit* (lack of form) that holds back the immanent life force of things, overcoming *Formkraft* (force of forms) a drag upwards from this formless state, against which all life struggles" [Rajchman, Virilio 1998, p. 78].

In practice, the notion of causality [9] in design action is used in this way, as a premise determinant of the process of mediation and representation through the drawing of the architect as an author, who builds a synthesis and materializes the work on the threshold of the (un)constructed.

Fig. 3. L. Woods, D.M.Z., 1995 [Woods 1995, p. 78].



Drawings that emerge in a radiant and freely appropriate way, which convey to the visionary idea the space for experimentation and an approach to art through abstraction and the notion of margin [10]. The material explorations of the mediums (graphite ink or others) in the designed spaces are geometric and topographic conceptualizations, signs and limits common in architecture, which present, in a certain sense, states of surprise and anxiety.

These elements perform not as unitary forms, but as fragmented elements of discovery, subjected to the gaze delimited by horizons in a certain sense idealized from which they appear spontaneously, in a compositional altruism of colliding spaces, dissolved in random groupings. The ways in which they are based, either through fictionalized formulation or by trying to understand the notion of heterarchy, expose states of tension and convergence of an environment approaching the (un)constructed.

The other side of this denser and more opaque (marginal) design language explores the register in the memories of lived spaces, hypothetical in living, in the unknown, in the fantasy drawn in paper cities, in the echoes of the *Invisible Cities*, as well as in the poetic dimension, making the imaginary visible, "making it appear" [11] or reappear. Architecture, as a disciplinary, is not one or reassuring, in certain circumstances it refers to the stronghold of its ideology, where original thoughts or true inventions are rare, it stands out in its originality especially through its designed expression.

As Javier Seguí says "the design of the building (psychological reality) is... a virtual germ of the world" [12]. This interiority transports us to the exterior. Another side, closer to the imaginary or the edifying invention of drawing, which also seeks density and interrogation of the action of the projected in the new thicknesses, expanded by exploratory spaces in structures built by intertwined actions and mediated by the traces of drawn gestures.

These actions of the drawn gestures are thus born by analogy and circumstance, (circum = around + instance = presence) supported by the radical transformation of the drawing and drawn experiments. Lebbeus Woods explores the landscape by merging the artificial and the natural, as the example of the design drawings for the Korean DMZ Peninsula claim (fig. 3). The landscape is the exponential architecture to the territory on the tectonic surface, it is fundamental without being subtle. built and deliberated by the casuistry organic coexistence,

expressed in the multiplicity of forms and surfaces with which it builds a presence, a tense and decidedly design coexistence in the relationship between building and landscape or, more precisely, between architecture and landscape.

The works produced by exponents of contemporary architecture such as Lebbeus Woods seem to be a result of 'complex fictions', spatial experiences framed in a relationship of complicity between observer and drawing. The viewer recognizes objects that seem to be architectural structures but that clearly distance themselves from the current reality (sometimes they are almost abstract compositions). Only with the active participation of the observer, who must put on the field the will to see a true architecture and a potential in the forms, the vision acquires its true meaning. With this operation the observer becomes the creator of his interpretation of the image. If there's going to be another movement, another direction in architecture, it has to engage people differently. Other than saying, here, look at this, isn't this amazing? It has to interactively involve them other than as spectators ... it has to engage them as creators.

On the other hand, *(Un)fold* landscape drawings take place through layered sequences. Built for different densities and stratifications through overlaps, digging into the void, redoing and summing, retracting as a design palimpsest, even if absent from its fragmented syntax.

This manipulation, which takes place in the space of architectural representation, allows to review, in the concept of notation of Bernard Tchumi, the relationship between event, space and movement, as Xavier Seguí, of Derrida, refers even if analogously to architectural notation as follows: "the eye is blind to draw, useless when drawing. The vision operates later when it is stopped drawing, and the drawing, like the mark of various movements, presents itself as a figurative visible set, being able to say, it is drawn as it is written, leaving space, limiting the amplitude" [Seguí 2012, p. 96].

This breadth of the system/device in which this design is realized (macroscopy) involves the hetherarchy as a dynamic process establishing a network of relationships like the roots of a forest in its intentional or necessary deviations thus recognizing the hierarchical and centralized absence, in continuity with the axes of space, that is, plane against pyramidal, and individual against network. However, to understand the concept of hetherarchy in front of the macroscopic device that builds the designed

process, reference is made to the marginal space built between the proliferated limit of idealized images and those resulting from the spaces under construction of new vectors that define a structured and localized action.

Macroscopy

Macroscopy seems to be the visualization of the expression necessary for the recognition of spaces that gravitate marginally, or of appropriation, ambiguous, internal spaces, external spaces, spaces without space. As Michel Foucault suggests: "we live within a set of relationships that define "sites", which are irreducible with each other and certainly not overlapping with each other" [Foucault 1984, p. 350] [13].

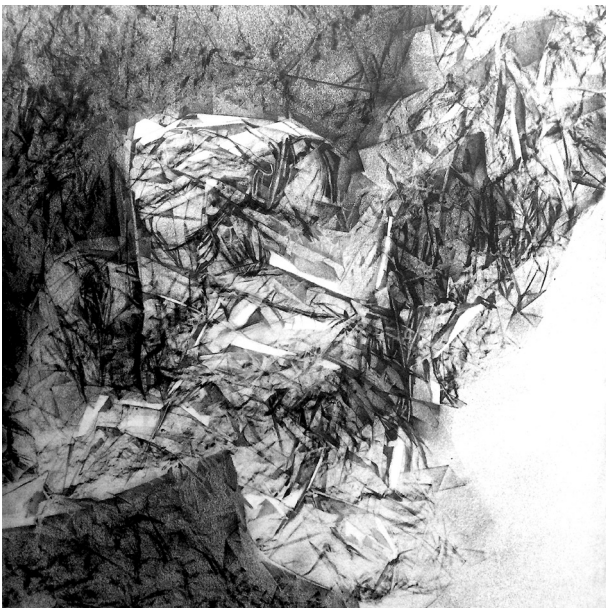
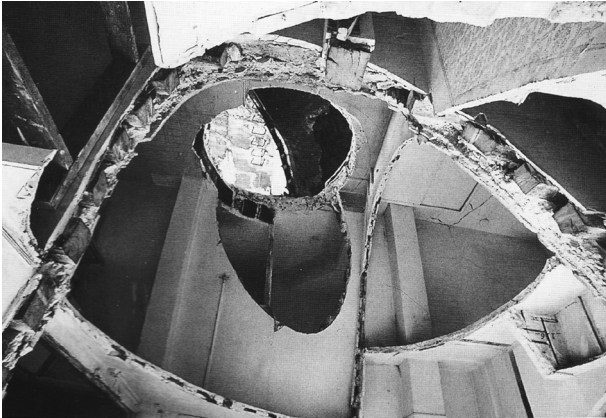
A 'marginal' drawing that, according to a macroscopic projection, is characterized by two instances: first, because it is autonomous, speculative and investigative, second, it presents the questioning of a meaning still without meaning, in an open and waiting state, a mediated field between architecture and this design, understood as a simulacrum.

They are presented in transforming configurations of the tectonic idea, tectonic movement, the vibration of space, the construction of new, conjecturable and radical references. They can be characterized in their non-construction, the (un)built [14] that remains architecture without its constructive dimension. Just as the building is a crucial point, the drawing is the place where the architecture is not yet in the building, but exists in power in its externalization of the space and in the experience of that space.

Speculating on this imaginary reality (the other side of the barricade, reflects a field that can be called *freefield*), [15] we perceive a plane in which the architecture and transversely the marginal drawing relates to another imaginary field, a sort of entity, the one that builds, transfers and fragments, to sediment and propagate again, expressing a place of refined nuances differentiated or integrated by continuity/discontinuity, dissemination/dispersion, movement in space and time. Macroscopy presents as an observation device and central drawing tool, consisting of observable filters determined by: reason; "strategy"; "imagination"; "Image"; "composition"; "expression/atmosphere"; "technique"; "surface"; "fantasy" [Cook 2008]. These filters translate methodologically into events drawn on drawing actions, sometimes encoded by the observable macroscopic hypothesis, sometimes in their ontological dimension, where their expression and enun-

Fig. 4 *Conical intersect*, 1975 (40,5x59 cm) [Matta-Clark 2003, p. 95].

Fig. 5. Telmo Castro, [Un]fold Landscapes Série IV.



ciation elaborates the questioning of imagined spaces and architecture.

A propitious territory of paper architectures where drawn topographies are built that define narratives of latent spaces, visible only by the imagination drawn on the plane of the image [16] or hidden when observable with other lenses. Macroscopie's apparent construction of multiple meanings is manifested in the transversal logic of architectural thought and in the similarities that cross areas of art complementary to architecture.

Closely analyzing, for instance, the examples of material sections of Gordon Matta-Clark spaces, we can identify, from the stratification operations of the construction, from the visible cutting of the surfaces and from the assembly of materials, planes and volumes, which are capable to configure a new order.

Individual self-control and variable periphery, are present in this kind of drawings intended as actions built between the determination of the architectural object and the compositional configuration of the form. The drawings present the appropriation of the revelations of spaces/permanences/intermittences and visible only through the action of inscribing signs that can be observed through a macroscopy in the structured action of the drawing.

The phenomenological experience is closely connected to the graphic construction, decomposed in the artifact and in the very design of a plot in real time, intricate, simultaneously haptic, visual and performative, observed in Matta-Clark, seem to be the anchored hypotheses of the performative, experimental drawings, simultaneously carved in the thickness of the paper; the instrumental artifice of separating, cutting and drawing.

When constructing a condition of "blur" [Molina 2001, p. 46] is found in *Conical Intersect* (Paris 1975) (fig. 4), the figural argument of the fractured movements of the drawn expression.

On the other hand, the experimental character of these drawings moves between imaginary models, in cities buried underground as single or dispersed units, or as continuous sculptural topographies in the landscape (fig. 5).

Although they can be combined in the thematic proposals of Walter Pichler or his contemporaries Hans Hollein and Raimund Abraham, they present propositions and ambiguities, questions rather than solutions, led to undertake a deliberately uncertain path between art and architecture: the mechanist and the biomorph, the dominant and the human, the ironic and the ideal.

From another perspective, Lebbeus Woods in collaboration with Cristoph A. Kumpusch, in his project "The Light Pavillion" in the Raffles City Complex, Chengdu, China, by Steven Holl Architects produces a space of "intersection between non-homogeneous entities and geometric conflict" [Mucci 2016, p.156], however Lebbeus Woods explains the unique motivations revealed by the unusual circumstance of the project (fig. 6): "It was designed to be an experimental space, that is, one that gives us the opportunity to experience a type of space that we have never experienced before. [...] This is the most crucial aspect of its experimental nature, and we, its transient inhabitants, ... each of our experiences will be unique and personal. [...] Its deviation from the straight grid frees the spaces from static stability and sets them in motion, [...]. The space is designed to expand the scope and depth of our experiences. This is its only purpose, its only function" [Woods 2011, p. 171].

In the pavilion drawings (project sketches, fig. 7), architectural analogies are incorporated through breaks and discontinuities, producing new layers «as unique overlaps and connections between different temporal layers as can be observed in film editing» [Rajckman 1998, pp. 80, 81]. However, the idea of experimental space that "attempts to appropriately distance itself from the visual, geometric or rectilinear, horizontal and vertical form [...] which gives rise to a sense of space more Piranesian than Mondrianesque" [Rajckman 1998, p. 80, 81], are the elements that define it, not always following the rectilinear geometry of its surrounding scenario designed by Steven Holl, but obeying a geometry defined by dynamic movement, the rectilinear deviation, freeing itself from static stability and placing movement in space; expanding the action and depth of experience, as in Gordon Matta-Clarck's *Conical Intersect* (Paris 1975) a form of 'Anarchitecture' [Harries 2011], term used by Lebbeus Woods in his book published in 1992, which introduces in a monographic way the ideological principles of his experimental architecture.

This underlines the regular/irregular, linear/curved, static/dynamic dialectic, absent from the representation of architectural syntax, through fragmentary signs of an uplifting narrative in architectural thought that combines the game of relationships between form/imaginary space, in a territory conditioned by its impossibility of materialized object as architecture. An apparent and autonomous revelation turns out that peripheral and marginal, explained through the awareness that the drawing often takes place accord-

ing to a plot that encloses and opens possibilities, allows to trace some of the observable characteristics of a macroscopy, for which the spatial dispositions are constituted in the drawing and their geometries, as John Rajckamn argues: "We can distinguish between two types of spatial arrangement, effective and affective. The first seeks to insert movements, figures, stories and activities into some larger organization that precedes and survives; The second, on the other hand, seeks to produce figures or movements of any organization, allowing them to move in unexpected paths or to relate to others in indeterminate ways" [Rajckamn 1998, p. 92].

John Rajckamn's argument seeks to clarify that in the construction of various geometries, these are fixed in points or planes, while others in a more informal way, almost in diagram format, create their own distinct and conceptual contacts; it does not represent the construction or space of a city. However, these are built between spaces that reveal the tension between the two, in an Albertian principle 'God exists, so everything is allowed'. Still on the subject of these geometries, Gilles Deleuze thus formulates as "the expression of a possible world that exists only within this expression" [Rajckamn 1998, p. 93]. A possible world caught between experiential geometries and fictions.

The process of imagination, which is an inherent and essential character in this type of design, simultaneously ideological and conceptual, becomes an essential element that establishes the bridge between contemporary avant-garde art and architecture. This process is realized through the

Fig. 6. The Light Pavillion <https://lebbeuswoods.files.wordpress.com/2011/02/int-5-11.jpg> (accessed on 2021, June 20).

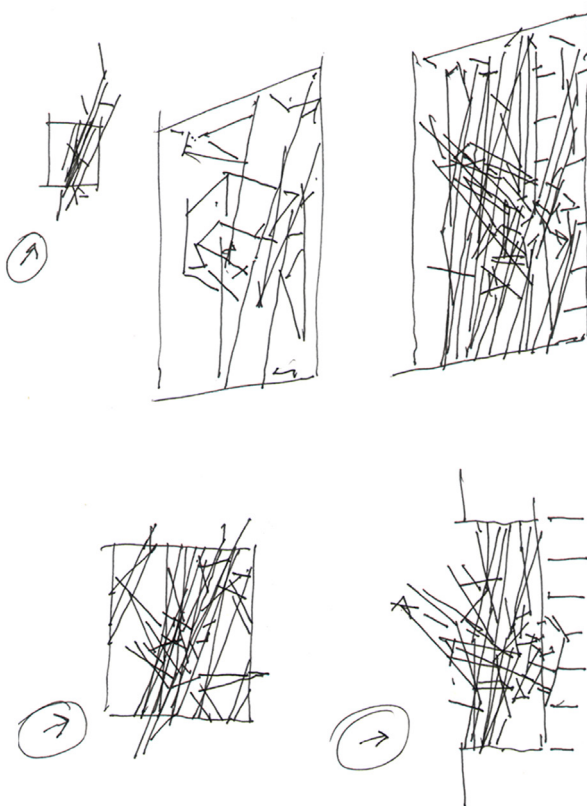


application of an analytical-experimental perspective and an artistic-projectual research.

One of the central themes in the utopian-imaginary drawing is then the search for a code, a link, which gives usefulness to the uselessness of the architect's creative process, a process that is never interrupted but that conforms in a fragmented representation, in a phenomenological design of the opposite, lyrical and dissonant.

"I am an architect, a constructor of worlds, a sensualist who worships the flesh, the melody, a silhouette against the darkening sky. I cannot know your name. Nor can you

Fig. 7. Light Pavilion in <https://lebbeuswoods.wordpress.com/2011/02/15/a-space-of-light-2/> (accessed on 2021, June 20).



know mine. Tomorrow, we begin together the construction of a city" [Woods 1993, p. 1].

All that matters and remains for the creator of the project (architect) is the path, the exploration and the methodological process represented by the drawing itself.

Conclusions

Since the drawings vary, they transform and take drifts, exploring the direction that gives amazement to the author(s). The problem of yielding to the form, to the material of fantasy, is a process that in the culinary slang is called 'reduction', which means, concentrating, reaching the essence of the designed thing, the effective awareness of what matters, of what can no longer be reduced. When this process has reached its limit it transcends to be what will cover the project, and the 'reduction' will be reproducing the clairvoyance of the architect who is part of it, of a new essence. Diluting, mixing, while maintaining the indelible existence, the need to be present.

Since the drawings vary, they metamorphose and take drifts, in the straight direction that the author(s) gives to astonishment, the problem of surrendering to the form, to the matter of fantasy, is a process which in the kitchen is called "reduction"; that means to concentrate, reaching the essence of the designed thing, the effective awareness of what matters, of what can no longer be reduced. Since the "matter" has reached the limit of itself, to be what will finally permeate the drawing, and which reproduces the clairvoyance of the architect making it part of a new essence. Diluting, blending, yet maintaining the indelible existence, the need to be present.

They are presented as evidence of a state of affairs, motivated by a clear view of the relationship between analysis and creativity. An annotated observation of what was seen and lived, no less lateral or even insignificant. An existence that is discovered in a lucky moment or the discovery of a less obvious reading, being assertive.

The hypotheses questioned by this work are for a confirmation reason an open state, being however not far from what is imagined as a clear possibility, however; the marginal drawing is a representation that happens in the oscillation as we can observe in Alvaro Siza or Alvar Aalto, and it contains the potential of the argument necessary for us to be able to ask the question, above all through the artifice of inventing something new, emergent, original.

However, by relying only on the simple proposition of speculative drawings –a place on the sidelines– the operative process of the project and its drift translate into experimental architectures. They are still the desired position on these exploratory drawings between what it proposes as an alternative and the tangibles of its limits.

In addition, we sought an argumentative association linking marginal and experimental to induce imagery linked to visionary architectures, the convenience of this take of position was to be able to introduce alongside the marginal issue, the sense of possible dissection taken to the less publicized part of these. Representations in the margin, the naked gaze, the macroscopy of what the drawings offer, finding and finding among them the supported confirmation of what clearly exists but which the moment hides. Desacralize the drawn figuration, taking it as a consequence, its origin. Because it has an origin and it crosses time, Lascaux or Altamira are to be repeated, although unrepeatable, transformable, perhaps, in the right measure of the invention, at this point we understand that the enunciated revelations correspond to the importance of the formulated hypotheses, the place of compromises and miscegenation of the margin not only because of its

peripheral reflection but because of the almost impossible constructions. Discovering while remaining on the sidelines the transformation of the reality of a suitable drawing is a greater challenge in obtaining an answer that encompasses a conclusive character; we would say that it is a difficult door to close. That is, to get the answer to the hypothetical question, about the architect's marginal drawing.

An answer encompassed by the presence of critical thinking, considering drawing to be a convenient and convincing artificiality, as they constitute a diversified reality, which simultaneously allows seeing and communicating. Crossing the relationship of these shreds of evidence –drawings, testimonies, experiences– that refers to the knowledge and practice of the architect, as an 'artist', in the direct influence, in the way the theme establishes the unavoidable and difficult-to-confluence relationships, in the research of evidence to the issues addressed by this drift of drawing flying cities, between drawing and architecture, an attempt was made to build, in the experimental event of a drawing, the meaning for a shareable knowledge –placing the design in the action in drawing– that plays between the usefulness of the useless.

Notes

[1] *Song of Myself*, 17 Walt Whitman - Poems | Academy of American Poets.

[2] Martin Kemp in exhibition catalogue, Leonardo da Vinci [Gombrich 1999, p. 216].

[3] Leonardo da Vinci's phrase is an archaic phrase, so what makes all the difference in this sentence is the expression "*se mai*" and the expression can mean: in the event of...; if ever... was...; if ever... Was... made (alg) a thing... In this way the translation may mean: "Tell me if anything has ever been done"; "Tell me if something has ever been done".

[4] With the symbolic Archadean views of the late 19th century as precursor references. XV with the Baroque-inspired publication *Hyperotomachia Poliphili*; in the 19th century. XVIII Piranesi with ancient Rome and Rome ideal city as well as the *Carceri D'invenzione*; in the late 1970s. XVIII, Claude-Nicolas Ledoux with the project of the ideal city of Chaux, and in the contribution of his contemporaries Denis Diderot and Jean le Rond d'Alembert in the areas of literature, philosophy and mathematics, becoming precursors of visionary architecture of the 20th century.

[5] It refers to the monograph of Raimund Abraham's complete work called (un)built , in which the act of "drawing" questions the autonomous reality as a manifestation of projected concepts and its unbuilt character.

[6] Point of resistance to Descartes' philosophical concept where the body is separated from the mind and where the perception of reality is thought of as a lie or illusion.

[7] On this subject Lebbeus Woods, says: "The architectural design in its sinuous network of alternation of forces, patterns and unpredictable movements, in mental changes, spontaneously alternate disintegrating and synthesizing positions" [Woods 1992, p. 40] and adds: "As in all cases of coexistence, neither presence is sacrificed at the expense of others; instead each affects the other in the creation –fortunately– of balance, even in a new form of harmony" [Jacobson 2015, pp. xi-xi].

[8] On this subject Bernard Tschumi makes a taxonomy of space on what builds, defines or conceptualizes it; see: Tschumi 1994.

[9] The interest is to emphasize as such a notion, as long as it is underlined as internal causality or *causa sui*, favors the establishment of difference as the origin of being (in drawing), a fundamental ontological requirement for Deleuze: "Determination can only sustain its being through a cause, a purpose, or chance" [Hardt 1996, p. 33].

[10] The notion of margin implied as the limit that completes the unpredictable in the integrity of an infinitely diverse and polarized game.

[11] The act of making an object appear and disappear is an essential part of the process. On this dualism John Berger suggests: "My hunch is that drawing is a manual activity whose aim is to abolish the principle of disappearance (or –to put it another way– to turn appearances and disappearances into a game that is more serious than life" [Berger 2008, pp. 109, 110].

[12] Text provided by Javier Seguí via electronic mail in April 2017 entitled *La no Representation* (19/01/2017) Madrid.

[13] See: Leach 1997.

[14] Title of the book with the same name; referring to the work of Raimund Abraham, in which the drawing questions the emerging reality of architecture as an autonomous manifestation of the architect with his idiosyncratic views.

[15] Conceptual definition enunciated by Lebbeus Woods published in *Anarchitecture: Achitecture is a Political Act* "as an unpredictable geometric field determined by conditional flows within a field, e.g. a field of nonlinear systems" [Woods 1995, p. 142].

[16] The whim refers to landscapes or architectural compositions that combine real elements, such as recognizable buildings or monuments as elements of fantasy or imagination. Several Venetian artists, especially Canaletto, Marco Ricci, Antonio Visentini or Giovanni Battista Piranesi used paintings and drawings of Capricci themes, a genre particularly associated with 18th-century Venice. Canaletto usually moved and altered buildings in their ostensibly accurate visions to obtain a better composition, and whimsy was an additional extension of this creative interaction of reality and invention.

Authors

Telmo Castro, Department of Architecture, Escola Superior Artística do Porto, telmo.castro@esap.pt

Andrea Pirinu, Department of Environmental Civil Engineering and Architecture, University of Cagliari, apirinu@unica.it

Giancarlo Sanna, Department of Environmental Civil Engineering and Architecture, University of Cagliari, giancarlo.sanna8@gmail.com

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