

A/Myth  
of  
Architecture

by

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"Paradise is a strange land but a familiar presence; few have been there, but many people have an idea of what it is like. As a garden at one end of time and a city at the other. Paradise is in one sense remote from worldly concerns. But Eden has not been allowed to rest in memory, nor Jerusalem to choose its time of arrival. The study of Paradise must take up not only the two scriptural versions, or models, but their recreations in both simple and complex or synthesized forms. These re-creations exist within the time of human history and the matrices of human societies, and they consist both of words and of stones: that is both literature and architecture have maintained Paradise in our lives as a real presence. In both media the translations, or recreations are both literal and metaphoric."

from intro. of "The  
Architecture of  
Paradise", William A.  
McClung.

# Overture

There is a place between dreams and memory. A place that reflects the being and becoming; mirroring the society and individual. A place that is between here and there. The quest and question are both beginnings for understanding such a place. A place that is not a futile utopia but a meaningful portrait of existence.

This thesis is a portrait of a quest that explores the idea of a/myth of architecture. Its intent is to search for a way of better understanding meaning in architecture. The purpose is not to design a building, but to gain insight into the ideas and attitudes that guide the design process and the making of architecture.

Tcshumi speaks of his authorship as "a book OF architecture not a book ABOUT architecture." The difference between a book 'of and a book 'about' is important for this thesis is also a book of architecture. Such a book of architecture attempts to reveal the nature of architecture through the idea of Erring.

Erring is the natural, evolutionary process of building and rebuilding. Erring is change over time. Whether we are conscious of it or not we continually build and rebuild our perception of the environment. Our environment is the collection of human explorations, adjustments, adaptations, mistakes and errors. The total collection is our history and architecture. An understanding of our environmental collection is the construct of A/myth of Architecture.

Myths and theories are tools we use to understand and define our world. The a/myth is the possibility of a ground between myth and theory. The difference is not as clear as one being fact and the other fiction. Both the theory and the myth are approximations and attempts to portray understanding. A theory's A theory's approximation is with its subtly value laden attitudes to view of a framework of reality. Whereas the myth establishes, with its values rather explicite, a comfortable explanation of the human condition. What is important to the a/myth is not so much the differences of the myth and theory but the similarities. The idea of an a/myth is to suggest a possible weaving between the differences. The a/myth attempts to be explicite in its assumptions and values while revealing a construct of reality. The title of a/myth is used instead of a/theory as an subtle expression of this author's bias.

Using the story-telling and dialogue of myths, the a/myth is unfolded as a play of three acts. Each act of the play is an evolving concept that is contained by its three scenes. The scenes unfold through the dialogue of two voices that portray the process of change in their discussion of two characters (Apollo and Dionysus).

The a/myth's play wanders between fact and fiction. The wandering is an approach to the processes of generating architecture. The core of the Voices' dialogue is a discussion that reveals the values used in generating. The dialogue is Socratic in nature. These two voices are the pro and con, the me

and I, the student and teacher, and the issues of architecture and the individual. The voices set up the structure of the a/myth. The content of the a/myth's structure is the myth of Apollo and Dionysus.

The characters of Apollo and Dionysus used this dialogue are referenced from Nietzsche's portrayal of the classic Greek characters of the same names. Nietzsche portrays a fictional relationship of Apollo and Dionysus as the symbolic root of all authentic art. Nietzsche also uses the theatre of Greek tragedy to portray how the relationship of Apollo and Dionysus generates authentic art.

The use of the act, scene, and character constructs also relates to Burke's portrayal of 'symbolic action'. Symbolic action parallels the understanding of Erring. Symbolic action is a perceptual attitude of space that uses the concepts of act, scene, agency, and agent to portray an understanding of space. Erring and symbolic action are attitudes that portray the relationships of the subjects and objects of space.

To the issue of how this journey (book) is justifiable architecturally, one need only to realize the way in which architects design. Architects do not design by building. They design by drawing. And to the issue of designers writing, it can simply be argued that writing is a specialized type of drawing. Even though these answers are over simplified they are enough to justify an exploration of architecture through the means of a

book.

It can then be said that designing is the process of thoughtful writing/drawing. The question then becomes how is this exploration any different than the traditional thinking of the design process. Fundamentally, this exploration is no different than the tradition of how designer's think. What is a bit non-traditional is the explicit method of the journey (book).

Traditionally when designers draw a building they are physically producing a thoughtful translation of issues. In many cases this is seen as a mystical and unfathomable action. The complexity of the translation is not caused by the movement from the idea to the action itself. The confusion is in what is happening in this movement. The designer in many cases is unconsciously assuming that the three-dimensional forms implied by the two-dimensional drawings, actually are the issues being transformed. The three-dimensional forms implied are not the issues being transformed. The perception of this situation is ground that makes this exploration nontraditional.

The issues of architecture are originally linear in nature. To add to the confusion, architecture, as defined, is not contained within the three-dimensions of the building. Architecture is defined by experience. Experience is then defined over the fourth dimension of time. So if this can be put together simply. Designers explore

the possibilities of three-dimensional form through two-dimensional drawing that is a response to the issues exposed by the thinking of a linear dimension. But most critical is that architecture exists though in the fourth dimension of time.

Designers spend much of their time in the translation between two-dimensionality and three-dimensionality. This sort of limited vision (that holds the place of architecture as only in the translation from two-dimensions to three) is the perception that gridlocks design. The journey here is to explore the possibilities of architectural transformations in the places between the other dimensions.

Again, this is a conceptual exploration of architecture. The thesis takes a stance that is questioning the basic assumptions of architecture. The communication of the thesis explicitly relies, as tradition establishes, on the manifestations of the linear and planar dimensions (writing and drawing). The understanding of the linkages in these dimensions will imply a process to understand the linkages with the other dimensions. It is important to remember that the goal of this thesis is not to reveal laws or dogmas of design, but to open up the possibilities in the perception of architecture.

This book is not intended to passively present information but to be an active experience of the reader. Reflecting that intent, the journey of exploration is not merely internal to the book (as it is

manifested in the dialogue of the voices, and the structure of a play). But has an external relationship that is implied by the action between the reading and writing of the book. The turning the pages and the experience of reading implies the activation of the relationship of the reader to the writer. This is not a phenomenon unique to this book. It is a phenomenon that occurs in any reading of a writing. The book becomes an intergal part of the reader's experience. The concept of a book being integral to an individual's experience begins to reveal how a book can be of architecture.

Architecture is the reflexive art of defining experience. This is the open ended definition of architecture held by this author. As a book defines a sequence of experiences that become integral to an individual, a book can become of architecture. And as a building, a book's architecture is only authentically judged through its own intent. The intent of this book is to present a synthesized depiction of a personal exploration attempting to understand the design process. The understanding of a relationship of the reader and the writing of the book, mirrors an understanding of the relationship of the individual and building. This becomes a key for understanding the book.

Another key to understanding this book of architecture is that the journey's methods are never singlefold but relate to a number of constructs. The content of the journey is a synthesis portraying the process of reflexive and

7 reflecting relationships.

There are many keys to the understanding of this thesis construct. So there must be something for these keys to open. What is opened can be seen as a framework. A framework in which to construct meaning. The book focuses on what can be referred to as three portraits. The first, which is the subject of act one, is a portrait of the frame itself. The frame is the refinement of the attitude of Erring. The second act puts the frame on the issue of the city. And the third act focuses the framing on the issue of house.

These portraits are not so much focused on the physical structure of each construct, but a structure of the issues contained within each frame. The idea of frames and constructs may seem a bit strange to both the lay person and architect. Especially since this is presented as book of architecture and not just a story about architecture. But as the book is a journey of an exploration, tools such as frames and constructs make the way of the journey clearer.

"The borders of those ancient California are, of course, clear. These enormous maps were no more exact than their predecessors. Nor could these... objects hope to substitute... the empire. Mountains, rivers, and cities could never spring forth from them. Like written texts, they remain flat sheets with marks inscribed."

"... It exists as desire -- in a kind of stops, if not starts. It holds out the promise of inhabitation, even if it does not fully attend it."



# Program

This is a playbook entitled A/Myth of Architecture. A play that after its reading could also be titled, Erring; a dialectic of constructive deconstruction, or From an Architecture of Society to a Building of Self.

## Act ONE

In this act we are introduced to the voices and characters of the play. The characters of Apollo and Dionysus being architecture and the individual respectively. The scenes' action moves in the tradition of introduction, conflict, and resolution. The first scene begins with the relation of individual to architecture. The next scene moves into the relationship's fragmentation and is finally retied in the relationship of Erring.

## ACT TWO

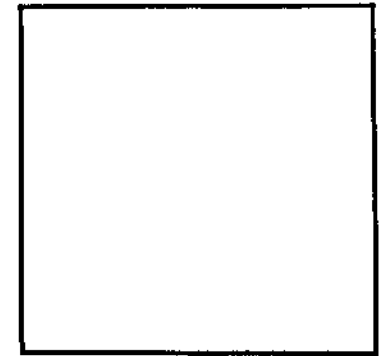
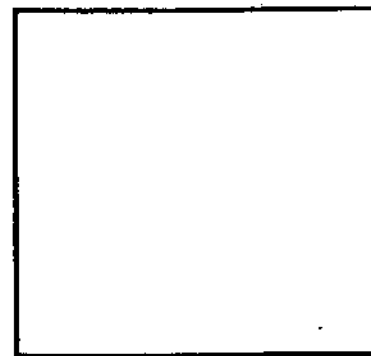
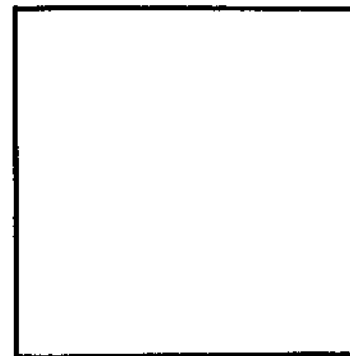
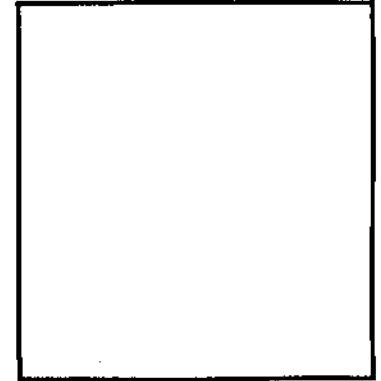
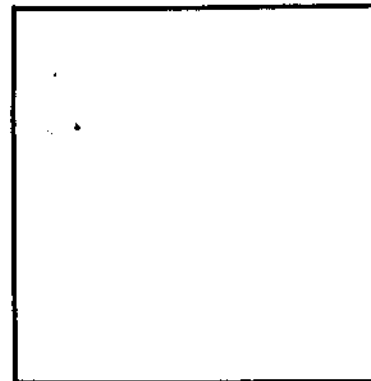
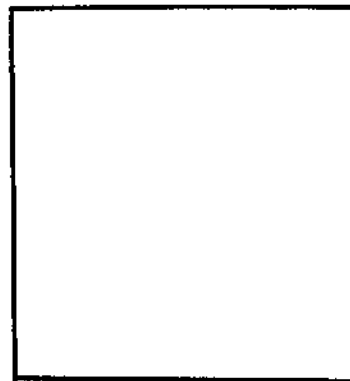
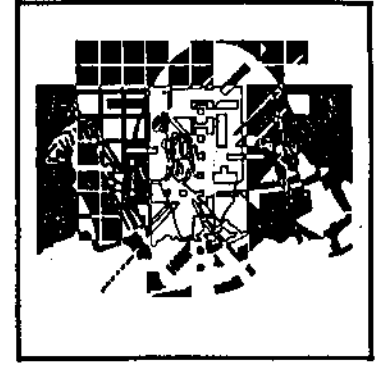
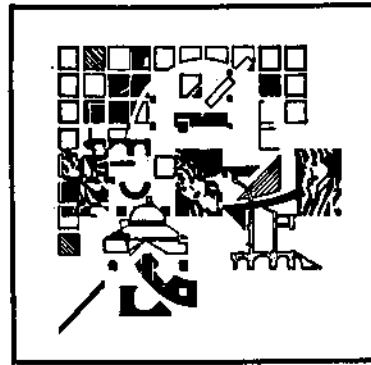
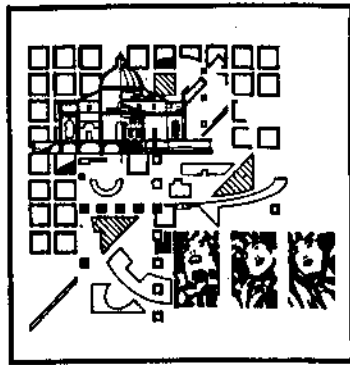
In this act the characters are introduced to the issue of city. In a sense the characters move from the relationship between themselves to a relationship with the society. Again, the act unfolds in three scenes. But this time the each scene has a construct of duality to it. The duality relates to the carry over or traces of the disappearing characters (Apollo and Dionysus). While Apollo and Dionysus are disappearing, our third character, Erring, is appearing. The first side of each scene confronts the issues of city from the ordering concepts (the Apolloanian. The second side of the scene concerns itself with a sense of experience (the Dionysusian). The Erring is the ground between order and chaos.

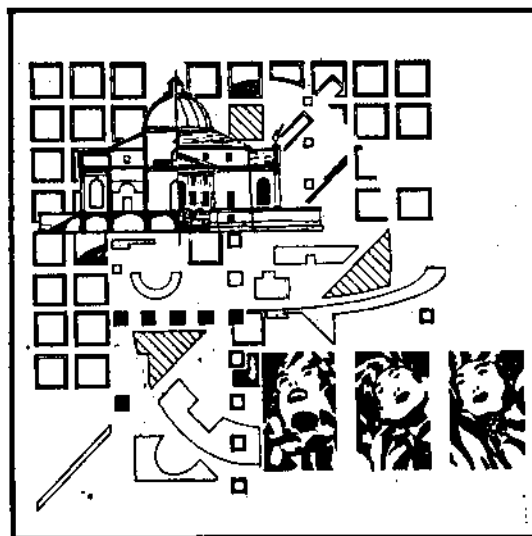
## Act THREE

The final act of the experiment brings to issue the house or the building of self. In the other acts the scenes moved in in more or less a straight line progression. In this act the order of the plot crosses. The scenes become acts that contain scenes and then the sequence of scenes turn to contain the acts. As for the characters, they have become completely consumed by Erring. Even though it seems as if Dionysus has consumed Apollo. The three scene/acts are representative of the rural house (a tree in a field), the urban house (a clearing in the forest), and the suburban house (a garden). If one remembers the child's toy of wooden dolls one inside another a link can be made to the nature of this act. The idea of a thought inside a character, inside a place, inside a thought is where the meaning of this play /journey can be experienced.



# Act ONE





#### DESTINATEE

ad un solo che  
in una di due parti  
meno di un secondo  
ambiano che  
cristo per due  
per due due  
sidi in due e due

# Act ONE: scene 1



Voice One  
Architecture is a human construct.

Voice Two  
But what does that mean? It seems a rather obvious statement. What is the question? What exactly are we going to discuss?

Voice One  
It certainly is loud in here. But anyway, the conflict can be seen is clearer if we look at two classic characters. These characters are Apollo and Dionysus.

Apollo is the god or embodiment of what could be called the Hellenic spirit. He is beauty. Beauty in the sense of sanity and moderation. His story is one that has been written through careful involvement. Apollo holds the knowledge of order and control. He is seen as the light that overcomes the dark. Using him in our discussion, he is Architecture. Apollo is architecture as the ordering, the knowing, and refinement of the environment.

The other character here is Dionysus, an incredibly confusing and ambiguous character. Dionysus's story is a spontaneous reaction to life. Dionysus was born as a mortal. Yet even Dionysus's birth is a rather strange story. For Dionysus was born by Zeus. Zeus is usually the father of the gods but not the mother. Zeus takes on both roles because Dionysus's mother was destroyed through Hera's (Zeus's jealous wife) trickery. As a result of such strange circumstances, Dionysus being is in a position

14  
between mortality and immortality. Dionysus was conceived of a god and a mortal, but born by the immortal father. Where Apollo is clear and defining, Dionysus is convoluting, vage, and flirting. Dionysus is for our discussion as the individual, mortal but desiring immortality.

Voice Two  
Okay, these characters seem interesting. But what exactly is the conflict to be discussed? In using these characters the problem is all ready solved. What I mean, Apollo is a god and immortal. He is the order and rationale of the universe. And Dionysus is the individual that is mortal. She is then within the reality of Apollo's order. Architecture, is related as an order above the being of the individual. These characters define the story of the relationship of the individual and architecture. But they do not present a problem.

DIONYSUS

Apollo did you hear something, I feel as if someone else is here? Someone talking about me, and you to.

APOLLO

Do you see any one else here? No, only you and me. Standing alone in this room.

DIONYSUS

I'm not so sure. You may be hiding something from me. You never do move from that spot. Apollo I want to stand there, I want to have what you are hiding!

15 Voice Two

Well there certainly seems to be some problem in there. But isn't the conflict just Dionysus's absurd attempt to be immortal; the finite being attempting to have the infinite.

Voice One

Yes, but that is not the totality of the conflict. but it is as good a starting point for the conflict as any other. The conflict can start with Dionysus. But the conflict is not just the attempt to become immortal, but more of what Nietzsche refers to as "the will to power". In essence, Dionysus refuses to accept the law of Apollo. So far the law is Apollo's position. When the Dionysus refuses to accept the constraints of Apollo, the constructs of the authority becomes meaningless. The authority outside the individual is inauthentic for Dionysus. In architectural terms, this denial of authority is what makes buildings devoid of meaning.

Voice Two

Well, it may be Dionysus's will to deny the greater order of Apollo. But that is her error and does not fault the truth of Apollo.

Voice One

The truth of Apollo may be the truth of that greater that the individual; order, society, and architecture. But looking closer, what makes up society? The answer is that individuals make up society. As was stated earlier, Architecture is a human construct. Or in other

words, individuals make up architecture. In this case an individual makes a myth of architecture. Dionysus will not accept the rule of Apollo. And Apollo can not prevent Dionysus's question with his rationality. If there is to be meaningful architecture for the individual there needs to be an active relationship between Apollo and Dionysus.

DIONYSUS

Apollo, I want to move. This room is so dull. Let's find somewhere else to go, this room can't be all there is.

APOLLO

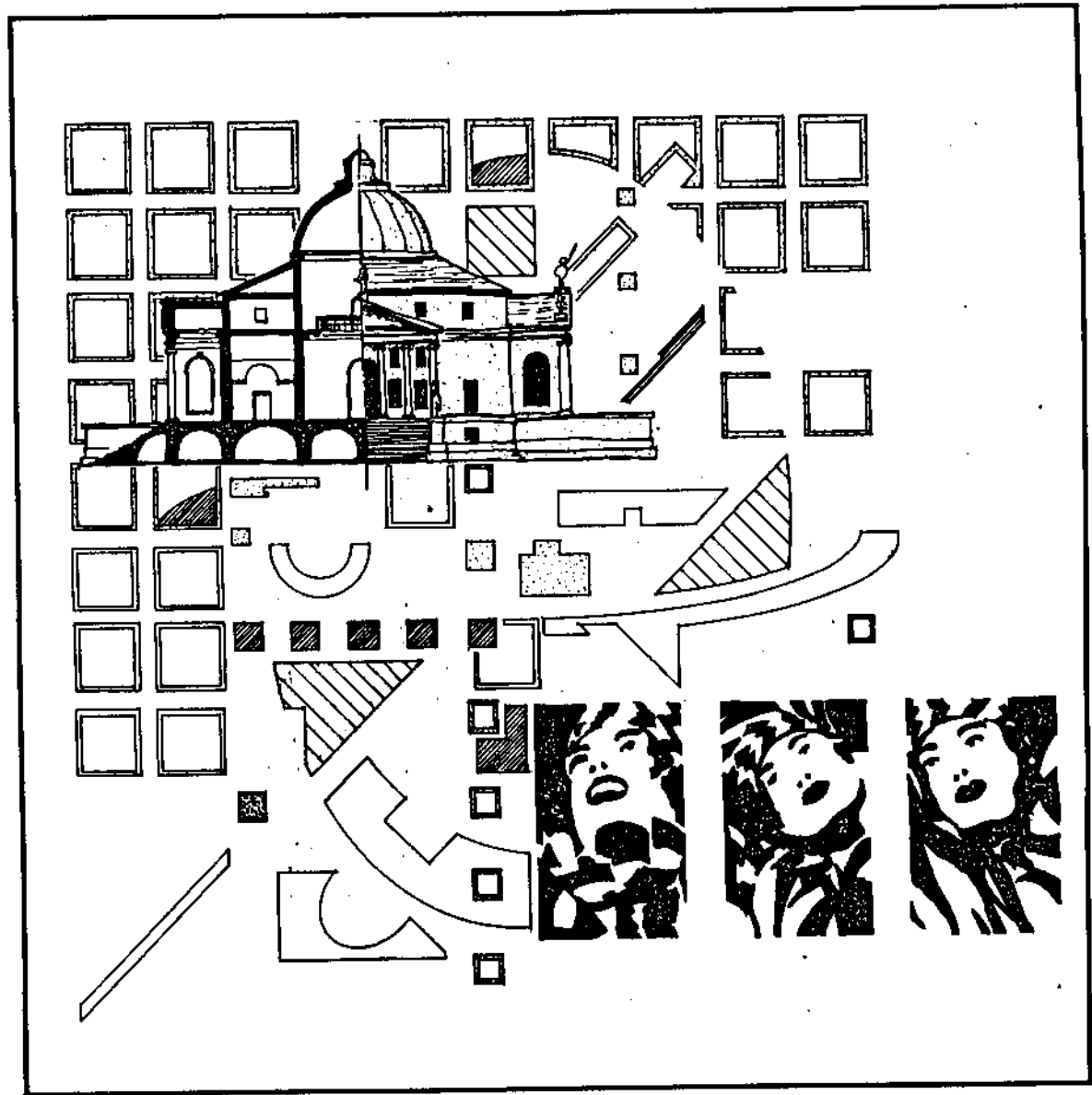
This room is all that there is. So be happy, all is in order and you know exactly where you are.

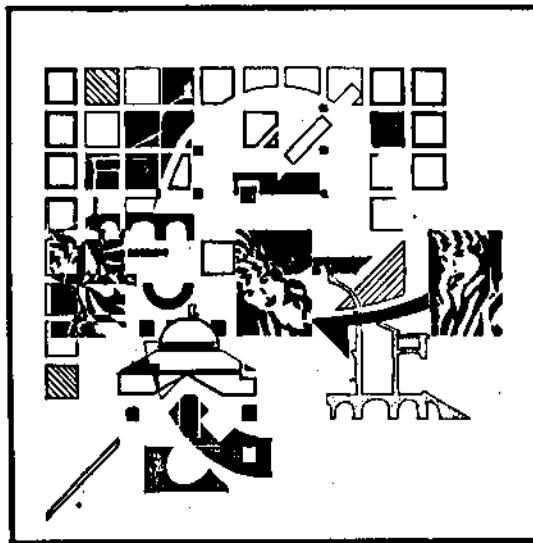
Voice Two

Apollo should be able to convince Dionysus that the room is not as dull as she sees it. Or perhaps Apollo should let Dionysus decorate the room to fulfill her urge to move elsewhere. This way the order of the room shall remain and the passions will be contained within the order. The situation of this scene fits into the concept of the American nuclear family. That way the two sides will be intrinsically bound. The bond then sets up a condition to produce and the production here would be meaningful architecture.

Voice One

Well, that sounds like an idea worth exploring.





#### FRAGMENTATION

act one scene two  
 --the individual's  
 struggle to be an  
 integral element of a  
 fragile cosmology; a  
 struggle that reveals a  
 cracking, dissolving,  
 and disappearing of both  
 architecture and the  
 self--

# Act ONE:

## scene 2



Voice Two

The idea of a bond between the characters of Apollo and Dionysus and the allowance of decorating can be expanded to the trends of current architecture. The new attitudes of contexturalism and the popularity of color and whimsical forms suggest that such a marriage is anticipated. If not already expired."

Voice One

Yes, but isn't there something strange about the current trends. Something perhaps a bit naive and disconcerting. The presupposition is that allowing Dionysus to decorate the room will end the feud between Dionysus and Apollo. Is the empty sterility of the International style (Apollo) being filled with the life and vigor of Dionysus? If so, why then arguments still being heard? And architecturally what does that give us, bright new exciting buildings referencing to the traditional and assumed meaningful buildings of the past. Why then are so many of today's buildings unconvincing as architecture? It is as if one character were pasted over the other as a cartooned mask.

If this relationship is also a portrait of the American nuclear family, it falls apart. For it is not possible in this state, with these characters. Dionysus is not, as was assumed a she, but a he. True, as a character he is very ambiguous.

Voice Two

So why did you suggest that the analogy was an idea worth exploring.

If you knew that Dionysus was male, there was no reason to explore. 18

Voice One

There was a very simple reason. The error in assuming Dionysus was female can portray the error in the thinking that the dilemma of creating meaningful architecture can be easily resolved.

Voice Two

Well this whole Apollo, Dionysus myth or allegory is ridiculous anyway. It is not reality and has nothing to do with the reality of architecture.

Voice One

Our myth is not real in the sense that Apollo or Dionysus are having an agruement or that anyone actually proposed they should marry. But it does set up the possibility to portray some insight to how we think and value.

The question is how does meaningfulness or meaninglessness comes from the individual. The myth of Apollo and Dionysus will portray the answer through individual's way of thinking.

Individuals have constructed meaning in many ways. The individuals of the Bauhaus have defined meaning in architecture as a group construct. The Bauhaus constructs portray very concise and clear ways of thinking. But that which was not within its thinking was meaningless. The problem, that has so obviously evolved, is that there is more outside of the Bauhaus



19 view of meaning than within it. The ideas that have come to be associated as the Modern Movement have shown themselves as equally unable to contain meaning. But that is the logical result of a movement that was merely a prostitution of an ideal.

Meaning has become a very fragmented idea. An idea that has become lost in the furvor of wild Dionysusian abandon of popular society. What is becoming apparent to some individuals is a sense of covering much of ground but not moving anywhere.

#### DIONYSUS

You are going to have to move. The chair is going right where you are standing.

#### APOLLO

This is where I stand. It is not the place for the chair.

#### DIONYSUS

Apollo you can just as well stand over there. If you are not going to be helpful just get out of the way.

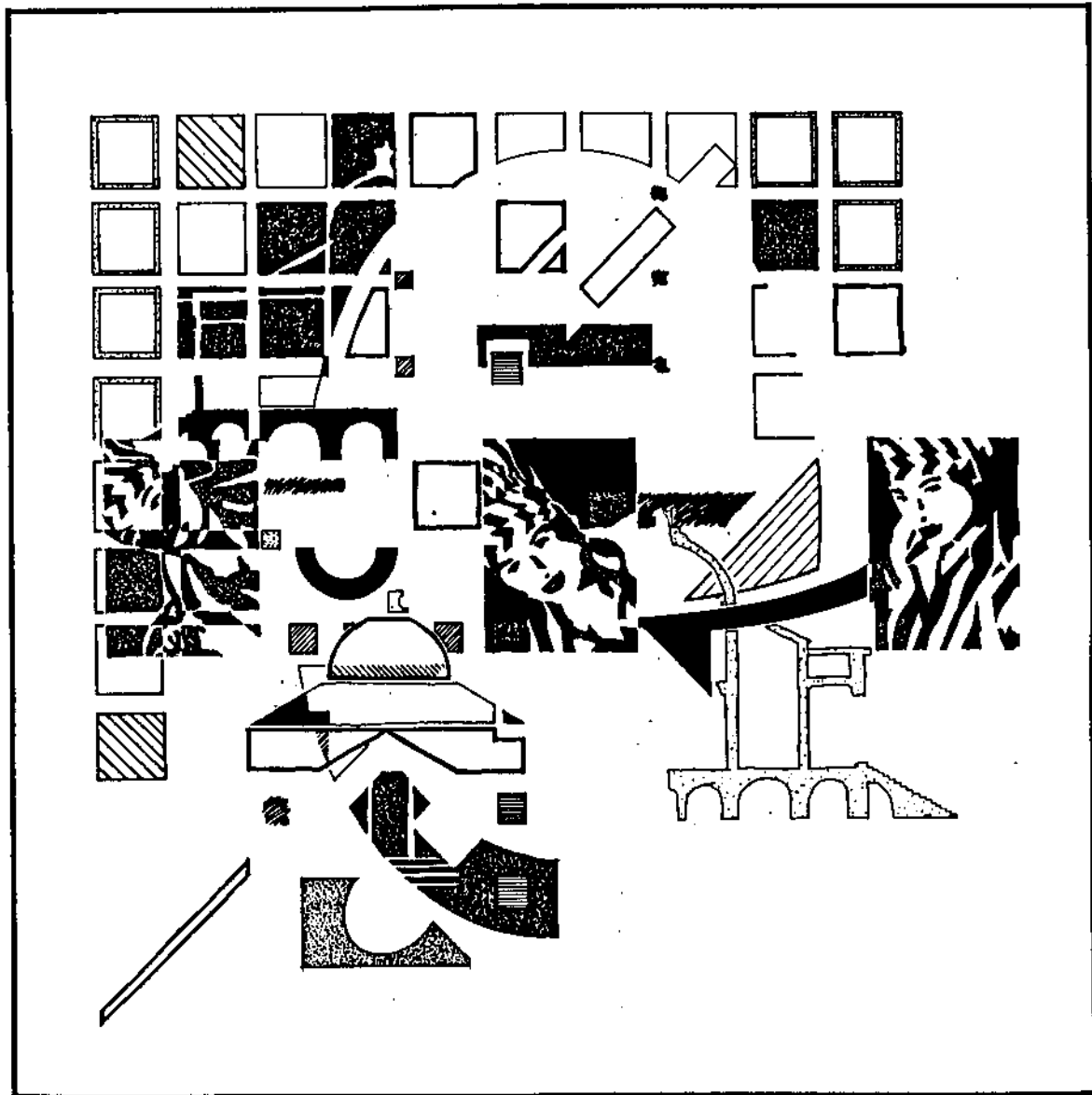
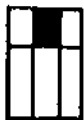
#### Voice One

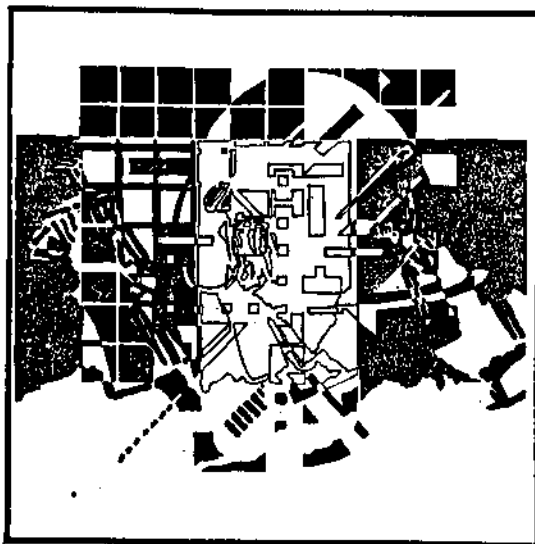
This relationship of Apollo and Dionysus is not working very well. But that is because the relation has continually assumed Apollo's authority as necessary. Apollo's authority is a writing of restraint, control and order. Such authority is not the nature of the Dionysusian attitude. But there is an element

of the Dionysusian character that may open up a way to construct meaning.

#### Voice Two

So you are going to stick with these characters or myth of Dionysus and Apollo. But you have suggested that the way of Apollo or architecture is somehow through Dionysus. This I do not quite understand.





ERRING:

act one scene three

--upon the total  
disappearance of the  
subject/individual and  
the object/architecture  
all is left open,  
without meaning; but  
this state reveals the  
freedom of Erring to  
construct meaning--

# Act ONE: scene 3



Voice One

The element of Dionysus that may open a way to construct meaning will not wholly exclude Apollo. They are both essential. The element of Dionysus, that is essential, is an idea of moving between.

DIONYSUS

The story says I was born the illegitimate child of Zeus and have no claim to authority. But I was born by Zeus himself which should give me a legitimate claim to authority and immortality. But here I am in this room with Apollo.

APOLLO

Dionysus, you are merely an arrogant mortal who refuses to recognize his position in the Olympian order. You are the hedonistic darkness of the individual; incapable of knowing truth and beauty. Whatever you touch is destroyed and defiled by you base experience.

Voice One

Before our characters stray to far from the subject we should compare their personalities. Yes, Dionysus is traditionally the illegitimate child of Zeus. And was born by Zeus himself. These circumstances set up a character that is both legitimate and illegitimate, at the same time. Another aspect of his character is that he is both feminine and masculine without a compromise to either. The whole of Dionysus's character is never contained in an either/or attitude. It is more revealed by the idea of both/and.

This both/and character is describable through the concept of dialectics. A dialectic being a process of change in which a concept passes over into and is preserved and fulfilled by its opposite.

So far Dionysus and Apollo have been in a position of polemics. Apollo as the rational and Dionysus as the irrational. But if the character revelation goes further, Apollo's nature can be seen as the either/or and Dionysus's as the both/and. It is the either/or of Apollo that makes the construction of meaning so difficult.

It is Apollo as the constructive that judges this as meaningful and that as not. But it is the deconstructive Dionysus that says both are meaningful. But Dionysus also say that both are meaningless. Dionysus's position enrages and infuriates Apollo. Dionysus has found the way to his immortality. It is through his mortality.

The nature of Apollo is to thrash out at anything that is outside his containment. But the character of Dionysus becomes ever yielding. The result is Apollo's wearing down and Dionysus's being unscathed. Such results do not fit in to Apollo's sense of order. His rationality is being destroyed by a power that exerts no direct will upon his. Apollo's grip is lost. The rational power of Apollo is consumed by the irrational weakness of Dionysus. Just as the passions of the individual defy the rationality of architecture.

With an unthinkable action Apollo becomes a part of Dionysus. He is



23 no longer a separate god/imortal. By the irrational consumption of the rational order, Apollo is now the internal other of Dionysus. Dionysus does not remain unchanged by this consumption. In Dionysus's struggle to gain immortality he has comitted the greatest sin. He has consumed his god and his meaning. Architecturally. the individual has destroyed the sense of stable order. Gone is any belief that can fully contain or define.

Voice Two

How does this consumption of Apollo solve the problem of meaning? With Apollo's order there was, at least, some meaning. But with the will of Dionysus all meaning is destroyed. How can this help the dilemma, it only makes it worse!"

Voice One

Not if you keep going. To put the idea in different words, or to translate a bit, the way out of the dilemma is freed. Dionysus errored. In his attempts to create meaning he deconstructed all meaning. But in deconstructing his meaning, he not only consumed his god, he consumed himself. All that is left is his error, his attempt. His attempt to construct meaning. The consumption of Apollo by Dionysus leaves, and creates what can be called Erring.

If the individual destroys his architecture, his meaning may be gone but his being is not. His being continues. In a sense the individual continues to err. And through the traces left of meaning (the possiblity) the individual will construct a individual meaning.

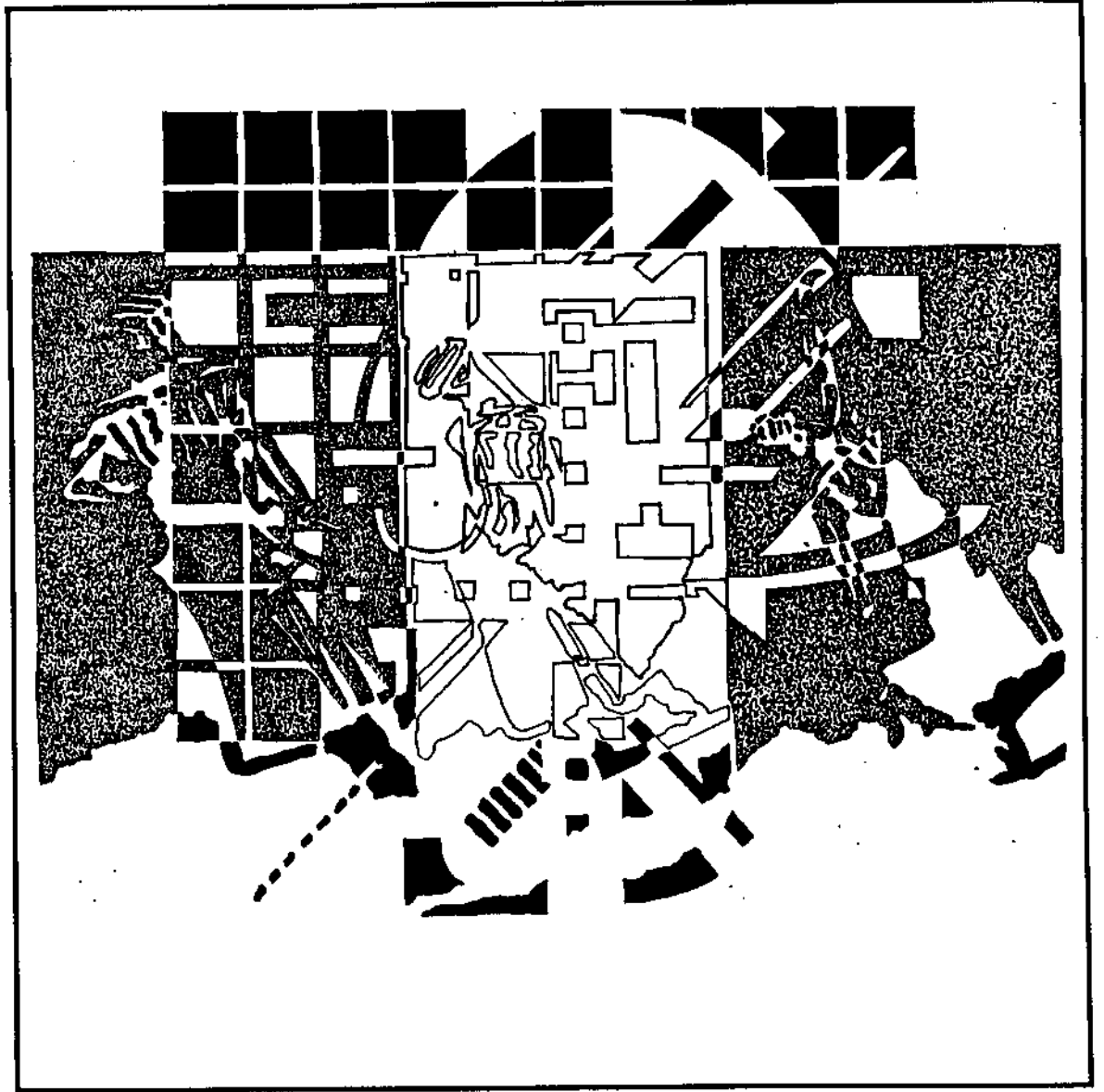
Dionysus's freedom (from Apollo) allows him to fearlessly leap into the possiblity of meaning. With the definitive order of architecture gone, the temporal building of the individual can begin.

Voice Two

I do not understand this. Dionysus has consumed Apollo. So is Dionysus is no longer Dionysus? If so, is Dionysus now Erring? This is very confusing. If the characters could be put in a larger context than the room, I might make some sense of all this.

Voice One

First, we need to hear what Erring is saying.





## Erring:

So this is where I am. I can never be totally sure of where I have been and I am never totally unsure of where I am going. But the dilemma at this moment is one of meaning. What is it to be meaningful? How can we answer this question? A name is needed. A name that contains the dilemma of meaning, my name. Taylor in his book "Erring: A Postmodern A/theology, has a way to approach the dilemma of meaning. He titles his way of approaching meaning erring. This erring is an ever malleable approach of evloving err. In a sense it is a learning to leap, leaping into the unknown. The idea of erring is essentially of the same intent as Gardner's term self-renewal, which is from his book of that title. Erring is an attitude, a way of thinking and seeing. It is to err, to stray, to wander with a purpose and intent but without fear. I think my name shall be Erring. If this is my name and my name is to be reflexive of by being, assuming that authenticity/meaning is when the name and the contents are parallel, what must I do? My name says to err and suggests to leap into the unknown, but a method or a process is needed. A method that moves in and out of ideas. The process of dialectics should work. Dialectics as process are the dialogue of the Hegelian idea of "the process of change in which a concept passes over into and is fulfilled by its opposite" (Webster's Unabridged Dictionary). By using a dialectic the contents of my name can be meaningful. The dialectic I shall use is that of constructive deconstruction. As a dialectic constructive deconstruction is the

movement between synthesis and analysis. It is the thoughtful taking apart to open up the possible reconstruction. The reconstruction will not be the same as the construction. The reconstruction is related to it through the traces of the construction in the reconstruction. Constructive deconstruction is the process of a child disassembling an old typewriter. The typewriter does not work the way it was intended by the adult so it is given to the child as merely a toy. But that toy is reality to the child, it is his dilemma. Not knowing the fear of failure the child dismantles the typewriter to fix it for the adult. But something happens along the fixing process, new possibilities arise. The typewriter does not become a working typewriter again, but becomes apart of the child's experience -- the experience of possibilities. As my name is Erring I shall deconstruct all construction I find to make them the contents of my experience.

"What is the meaning or purpose of this ambivalent viewpoint, Olympian and human (or insectile)."

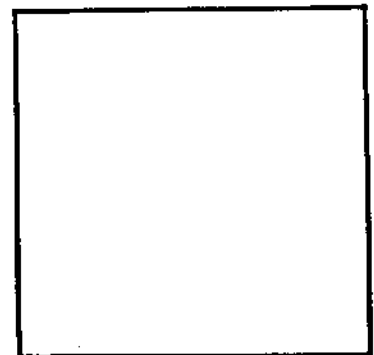
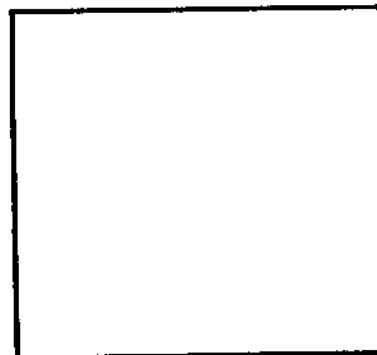
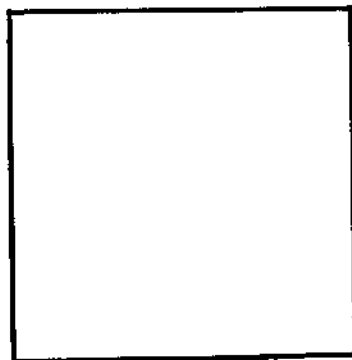
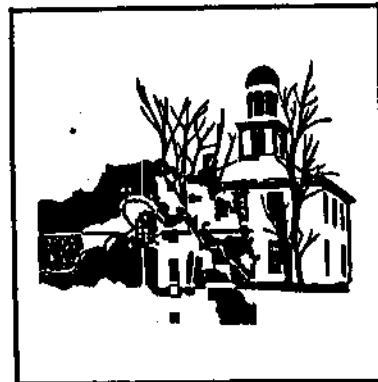
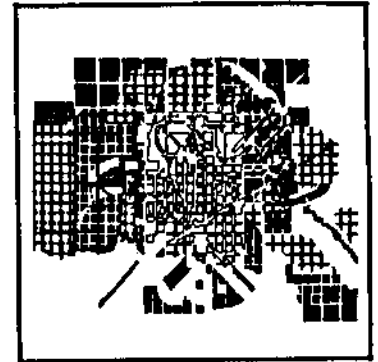
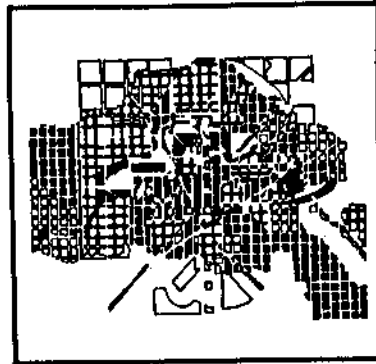
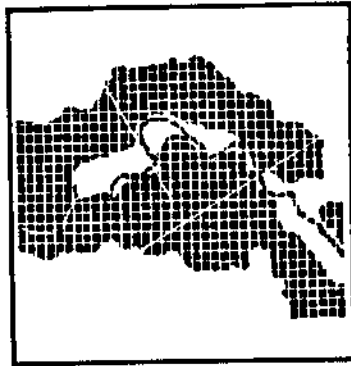
Richard Peamer from  
"Postscript to a Post-  
Modern" in Idea as  
Model.

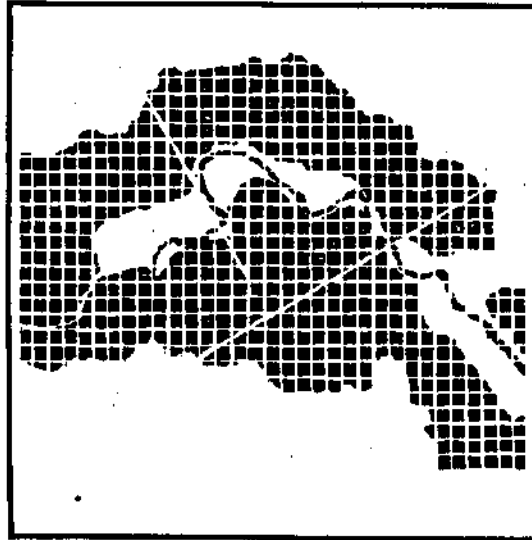
"Ironically, the modern  
the world can also be  
seen as a culture.  
Artists can be merging  
their work with the  
discourses of life or  
making it neutral,  
social, architectural,  
narrational, theatrical,  
or ornamental but  
they're doing it."  
turning to Fantasy and  
Fiction."

Christian Hubert, from  
"The Ruins of  
Representation" in Idea  
as Model.



# Act TWO



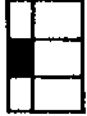


## ROMULUS CITY

act two scene one

--the scene of an  
ordered conception of  
place. this is the place  
as a national city--

Act TWO:  
scene ONE



DIONYSUS'S WILDERNESS  
at two scene one  
the place in the woods  
between the rock and a  
cloud. This is a place  
of ...  
wilder-ness

Voice One

You was suggested that Apollo and Dionysus be put into some sort of architectural context to make this attitude of Erring clearer. Okay, the context of the city seems to be a somewhat logical context. By city let's use the model of a average small American city. Now as we start off , Apollo is of course interested in the ordering of the city. His question is how it is layed out. Dionysus on the other hand wants to experience what it is like. But they both agree to look at the city over progressing time.

30

Voice Two

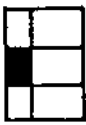
That seems like a reasonable approach. But I can not say that I understand how Dionysus is going to be transposed into Apollo and be fulfilled by the nature of a city.

APOLLO

Well let's see what we have here. A woods around a unnavigateable river in a shallow valley. Not much, but I think if a plan is put down. I can do something with this area. But, not much more than a small town.

DIONYSUS

Oh, Hey, that dull room is gone. This is much better, a flowing river shaded by trees. Apollo, look each tree is different. And each leaf is on this tree is different from the others. Yes, this is much better than that room that was always the same.



31

#### APOLLO

What are you talking about Dionysus this is a mess. So what if each leaf is different. I do not have any desire to understand each one, there needs to be similarity. We need a plan and organization to know where we are.

#### DIONYSUS

A plan? Why we are standing between the tree and the river, under the warmth of the sun, and looking at the clouds. This is where I am not on some plan.

#### Voice Two

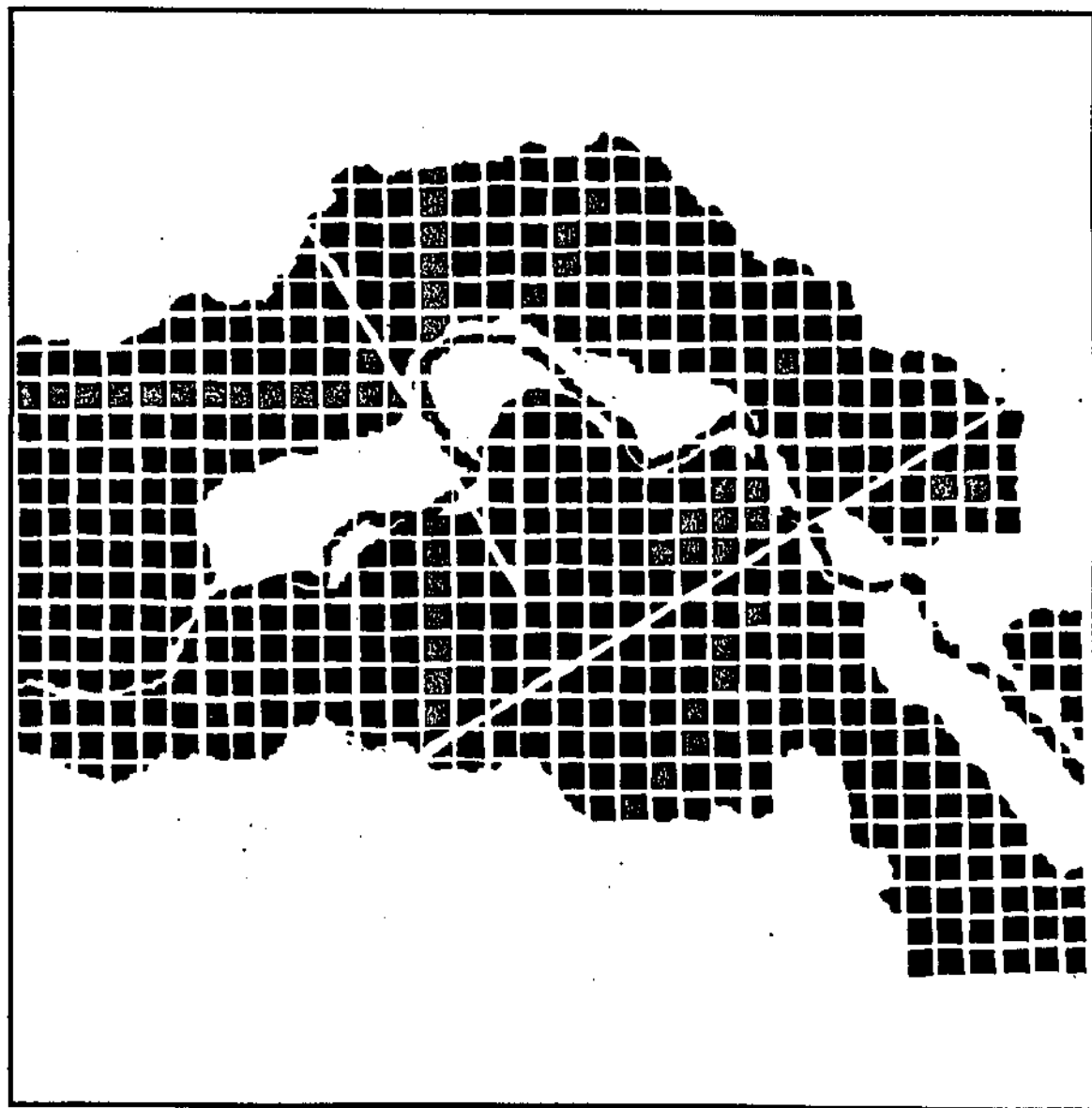
I thought that Dionysus was struggling to create meaning, and Apollo was content with his order. This presents the opposite.

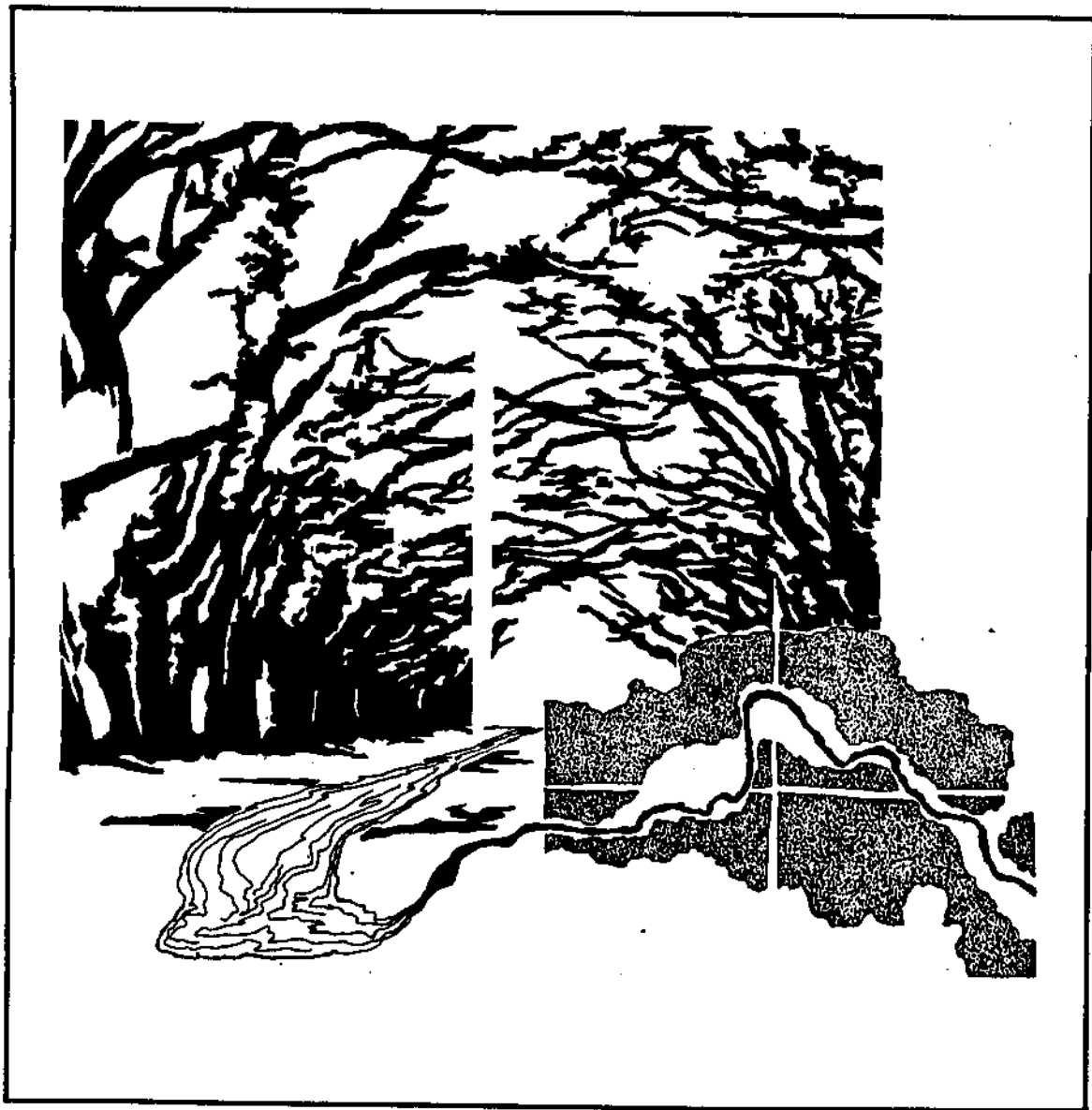
#### Voice One

The attitudes of our characters seem to be reversed, but the change is in the situation not in the characters' attitudes. Before, Apollo and Dionysus were in an idea of a room. Now they are in the place of a city. The change in location changes the character's response. Apollo's response is of the nature of a god. That nature being other-worldly. It is an order from outside the physical being. Dionysus, at this point in the myth (for we are at the beginning, again) is an integral being of his world. And relating the myth to the situation of the native Americans and the European explorers. Dionysus as a native of the land has just come across the plan of

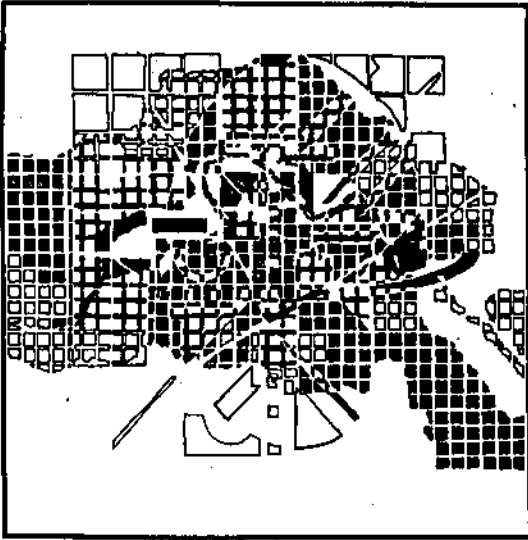
Apollo's and the explorers construct. But the plan is only empty lines to Dionysus.

No, it is not the reverse until the consumption. Apollo's reaction is as the nature of a god. That nature being other-worldly. It is an order from outside the physical being. Dionysus at this point in the myth (for we are at the beginning again) is an integral being of this world. Dionysus has not yet stumbled across Apollo's construct of order. Dionysus can represent the native Americans and Apollo the European explorers, as added dimensions of their characters revealed by this act.



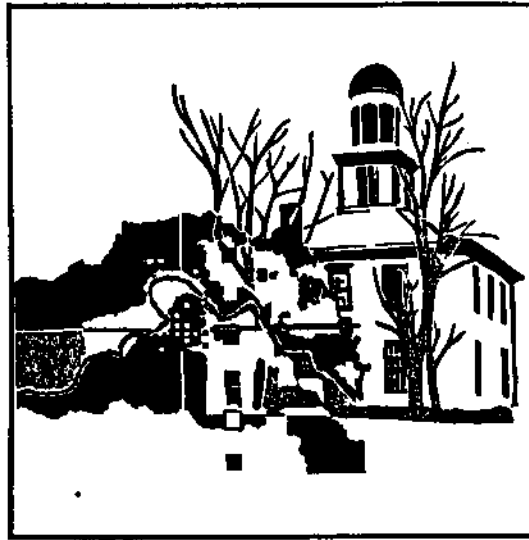






#### PLAN CHAOS

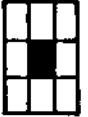
act two scene two  
 the order of the city  
 is lost through the  
 individual responses to  
 place; the city's  
 structure, that was to  
 contain meaning, is left  
 empty as it is filled--



#### BUILDING INTRUSION

act two scene two  
 the building as an  
 order is an intrusion  
 upon the place of the  
 land; but the  
 unconscious nature  
 dissolves the conscious  
 order--

# Act TWO: scene 2



APOLLO

This plan is not working out. The grid is still here but it keeps getting lost in these conflicting ideas. I need stronger materials to make this last. If it does not last it can not hold any meaning.

DIONYSUS

Apollo feel this. There is something blowing from under the rock. It is very strange.

APOLLO

Do not fool around with that. It is probably some natural gas escaping from a cave. Natural gas, now that is something that we can use. Now there is a reason to notice this place.

Voice One

The city develops with the discovery of natural gas. But the chaos of Dionysus still takes over the plan. The Apollonian grid becomes more the exception than the rule. Dionysus's strength comes from the values of a society that believes in the freedom of the individual. Apollo's order is becoming nonsensical. Just as the vision of the Modern Movement's heroic creators vanished under the will of democracy. But there is a problem with the power of a group of individuals asserting order on the single individual, that is not really any different than Apollo's position of order over Dionysus.

Voice Two

I'm not sure I understand this. Now, Apollo is an external order

36  
that is represented through the manifestation of architecture. But the society believes in the freedom of the individual. This will allow the individual to deconstruct the order of Apollo. But doesn't the deconstruction of architecture's order also deconstruct society's order?

Voice One

Yes it does. And in this scene Apollo's order is becoming near an anarchy of society. For Dionysus the experience of the place is also disappearing. Apollo's order does not see the place between the tree and river. Apollo sees only the usability of the gas. As Apollo builds the place of Dionysus is used. If meaning is found in place, then is the building place or the land place.

ERRING

The land is place.

Voice Two

Then why these buildings?

ERRING

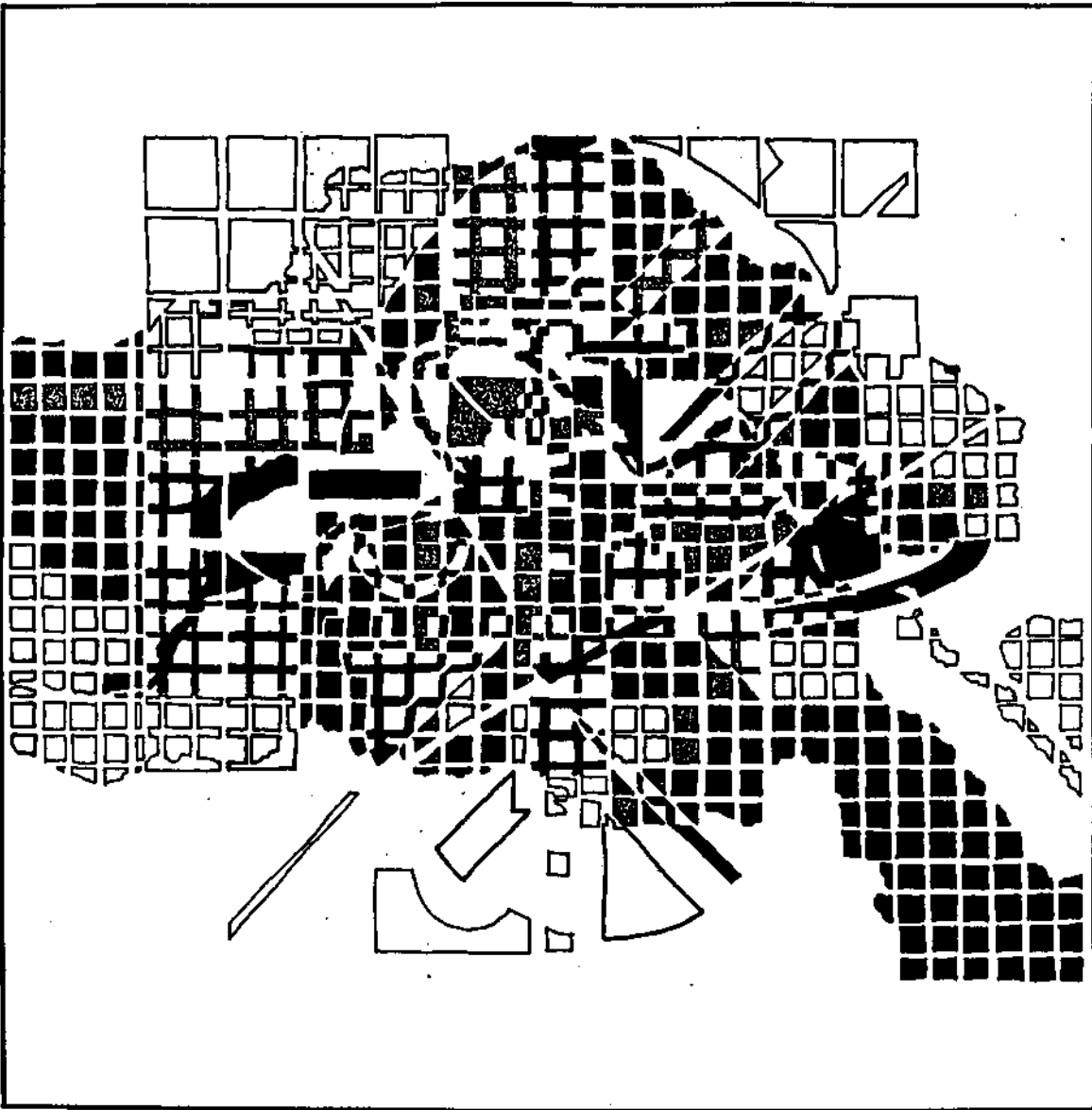
Laurie Anderson said, "Otherwise what are the character going to fall off of."

Voice Two

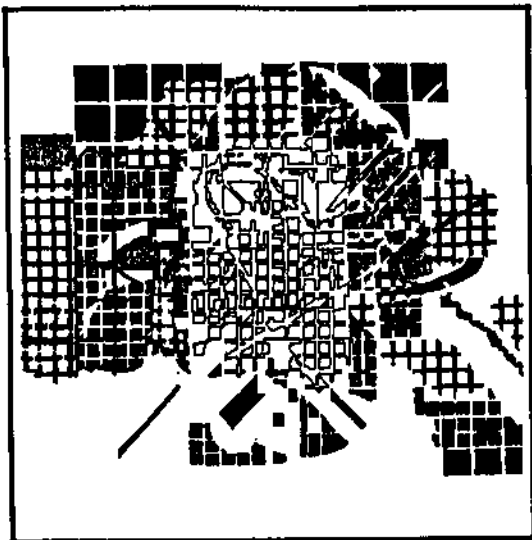
This is getting silly again. Would somebody mind explaining what is going on here.

ERRING

I have a feeling that, that is going to be your responsibility.



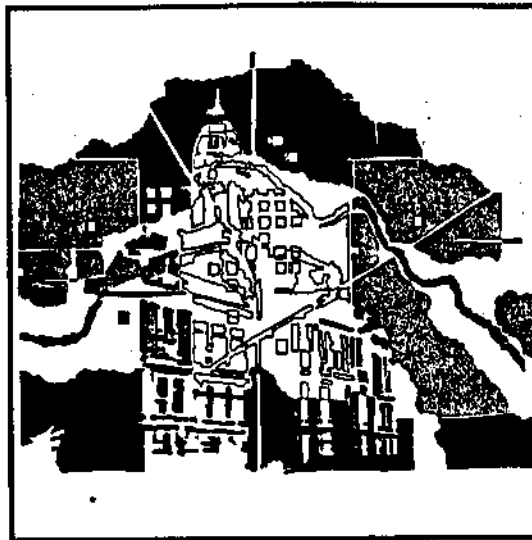




## CITY AS GARDEN

act two scene three

--an order of place  
between the built and  
the natural; a place  
that moves around an  
uncentered whole--

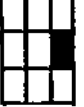


## PLACE AS SELF

act two scene three

--the self defines the  
flowing experience of  
city, building, and land  
in a mapping order of  
place--

Act TWO:  
scene 3



"So with Apollo's loss of power to a society of individuals the ground of center of order is lost. Just as the center of the city is vacated to the development of the edges. So without the positive center or focus gone the individual is free. But free to do what? For meaning is lost. This anarchical state of undifferentiation is insanity."

It would be insanity if Dionysus does not gain anything from the consumption of Apollo. Dionysus is a character with a case of unending amnesia. He is in what Husserl describes as the phenomenological stream. But Dionysus's chance consumption of Apollo leaves traces.

Traces that mark rationality on Dionysus. That trace of rationality is memory. It is the freedom of memory that allows Dionysus to say "THIS is what the characters could fall off of."

"So, Dionysus is able to say this is what the characters fall off of. How does that create meaning. Descartes saying 'I think therefore I am' creates meaning. But what this Laurie Anderson says is nothing."

Not really. Descartes 'I think therefore I am', still places the order of being outside the being. Just as Apollo's order of architecture was from outside the experience of Dionysus. A step towards the attitude of erring can be found in again in Husserl with his rewriting of Descartes statement to 'I think something.' What this says is

that the only meaning I know is that something is experienced.

40

"But what happens to the city with this attitude of erring? Is it consumed like Apollo and lost forever? I guess I still do not know how this approach is meaningful."

It is lost forever only in the sense that the city as an entity separate from the individual. The city through erring is only that which the individual constructs. The city's being is defined by the individual's experience of it. The city is no longer the order imposed upon experience, but the order the individual places on experience through memory. How this approach becomes meaningful is through the reflective action of memory. The city exists as a reflection or tracing of experience; of walking down a street, entering a plaza, looking in a shop, or riding the train to work. In that Apollo has been consumed, Dionysus has also disappeared. He is as much a part of the city as the city is a part of him. Not only does this make the city's order and the individual's experiences meaningful, it makes Dionysus responsible. For years architecture and the city have been viewed as responsible for the individual's dehumanization. But with the Dionysusian consumption of the Apollonian city, the individual is now responsible for the environment of experience. We can not blame our constructs for our problems.

responsibility for our problems is what Kierkegaard refers to as that overwhelming dread, 'angst', fear and

trembling. A meloncoly that can only be relieved through a what he calls a 'leap of faith' to a higher eternal order. That in this case would be Dionysus's return to the order of Apollo."

Yes that is a possibility. But it is a possibility that will return exactly to the arguement's begining. Still left without integral meaning. But if one makes no assumptions of a reality external to the individual's experience, the responsibility is not terrifying. It is merely a part of the experience. It is the responsibility that allows the freedom.

Erring:

I have a name and I have a way to construe or a signature that reflects my name and my being. My signiture is the visual model of the spiral. It is the spiral that can be found in the nature of waves crashing on the shore or the ordered construct of the golden section. As the wave crests and rolls, over and over, Erring moves in and out of ideas and objects. As the construct of the golden section and its spiral, Erring moves infinity outward from its vortex.

The construct of the golden section and spiral in the realm of the a/myth are reflexive of the constructs of architecture. The spiral as the individual strays within the section. The section is the society. From the view of the society/section the individual/spiral is Erring. But it is the way of the spiral that expands the framework of the section. The way of the spiral is constructive deconstruction. The spiral deconstructs the section that it is in to construct a larger framework for the section to contain. Architecture's position in this signature or model of Erring is similar to that of the position of the society. Architecture's construct is only changed through the Erring of the individual. The section of society and architecture can only contain through repetition. The section is repeated over and over but not as expanding change, which is the nature of Erring, but as the grid locking itself permanently. It is the spiral that is the signature of my Erring.

"The fragmented elements of the house, archaic by their own nature, become inseparably compressed within a fragile cosmology, denying the conquest of habitation, unless space is stripped of its Euclidean dimension..."

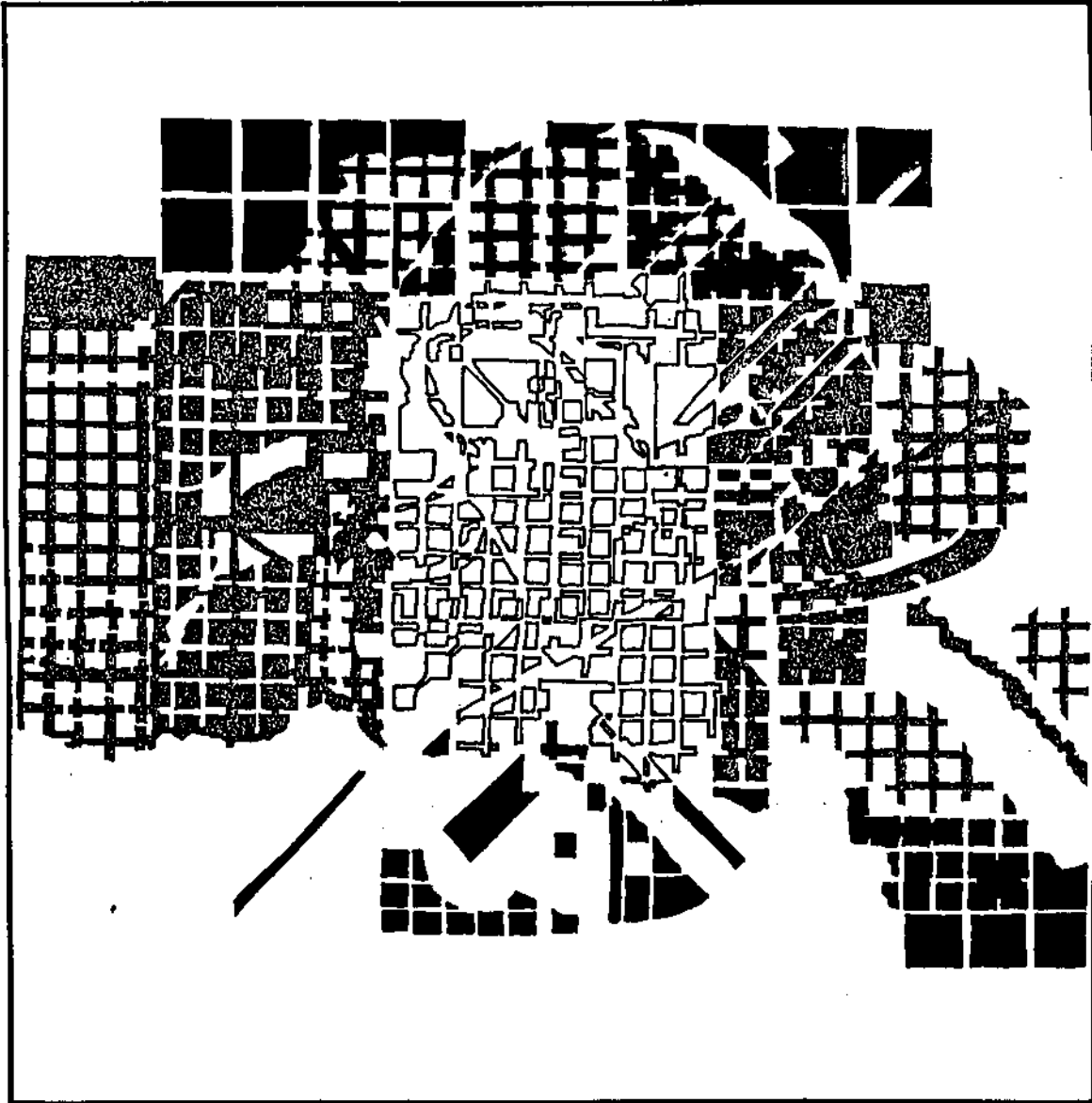
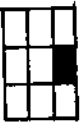
Diana Agrest and Mario Gandelsoas,  
"Architecture Between Memory and Amnesia".

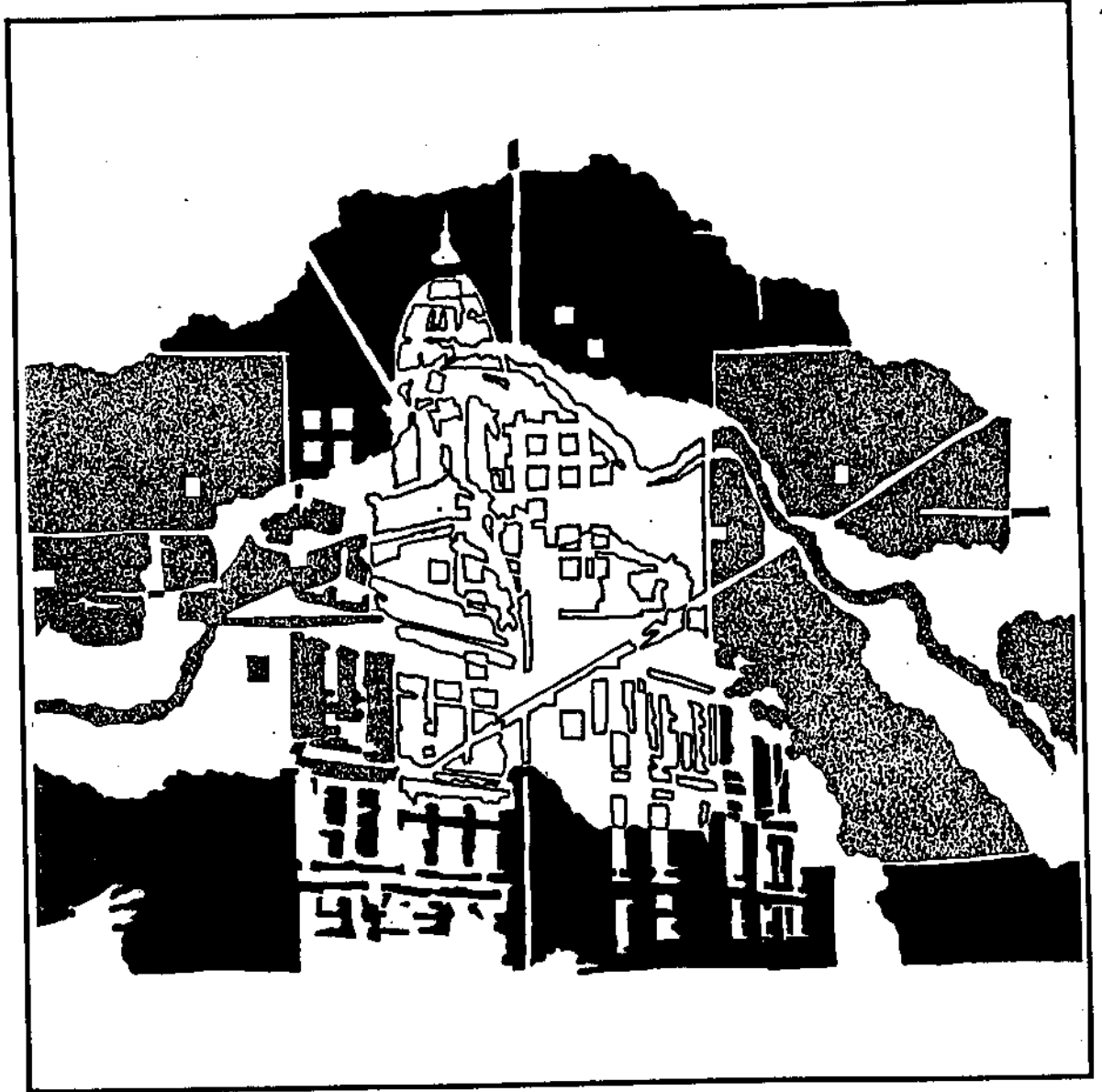
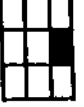
"When man consciously took an isolated, clearly defined area from indefinite, unlimited open space, and demarcated this area -- he created an architectural space."

O.M. Ungers from  
Morphology of the Cube  
(An Extract).

"...To walk from one space to the other is to go from the inside of one space to the inside of the other. There is no outside in this concept. Inside and outside are interchangeable, and therefore the space has no beginning and no end..."

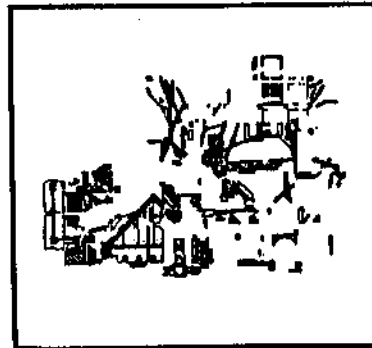
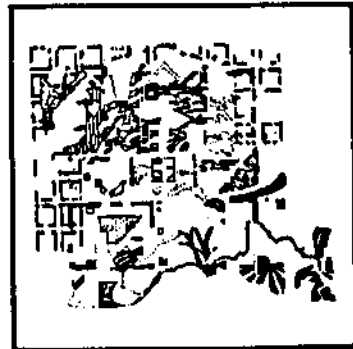
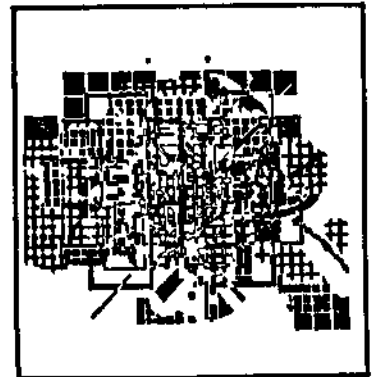
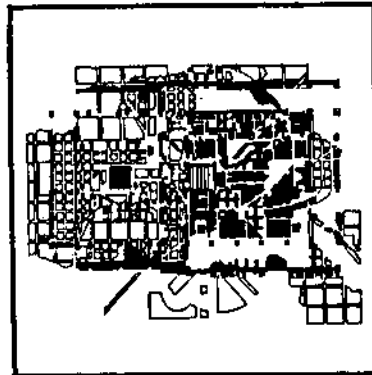
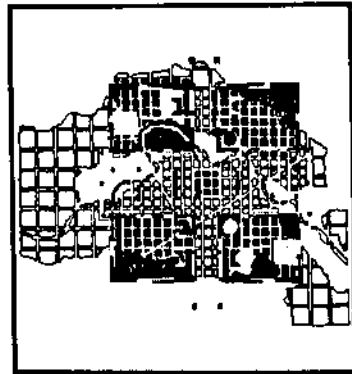
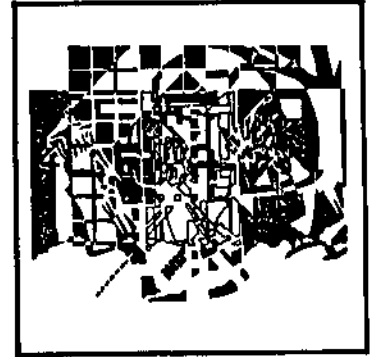
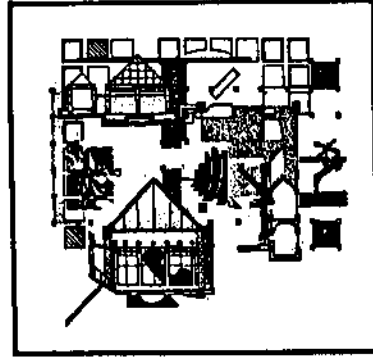
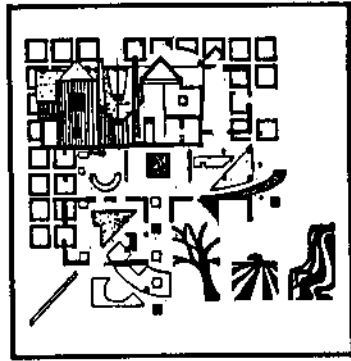
O.M. Ungers from "House within a House".

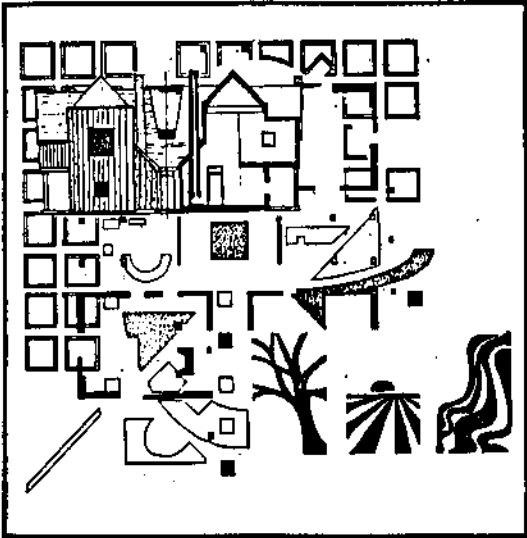






# Act THREE

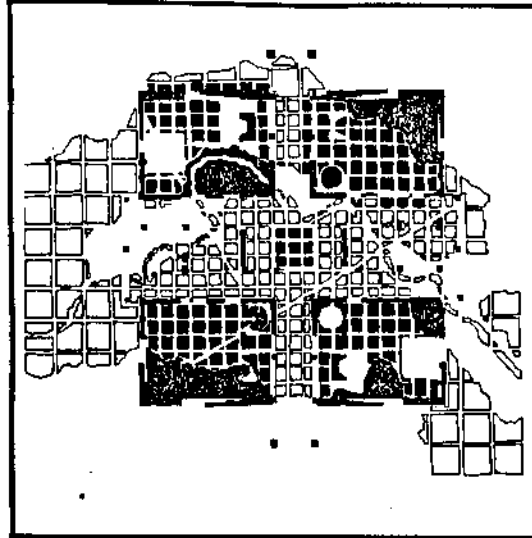




RURAL HOUSE

act three scene one

a house as an object;  
 an order within  
 emptiness; but also an  
 object within a subject;  
 the individual's  
 experience of place

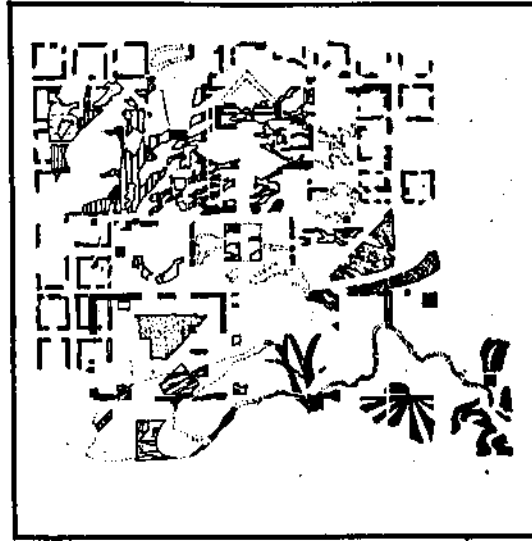
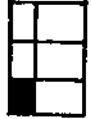


CONTAINED SPACE

act three scene one

into order the self-  
 entry. the plan begins  
 to dissolve, empt its  
 center and open room for  
 internal placement

Act THREE:  
scene 1



ACT THREE SCENE ONE  
... for the place to be  
architecture ...  
further dissolve into  
the ...  
the ...  
the ...  
the ...

Voice One

Well our story has now journeyed to the issue of the house. And in a sense our journey has returned to its beginning. But, time, words, and images have past, thus changing the beginning. We have met Apollo and Dionysus, and seen their conflict. Our a/myth has also assumed a structure of beginning, conflict, and resolution. The character of resolution has been suggested as Erring. But this character of Erring makes definitive resolution or end impossible.

Voice Two

Wait. Are you going to discuss the issues of House, Apollo and Dionysus, or the short comings of a myth? I can assume some connections, but we seem to be heading towards further fragmentation or deconstruction.

Voice One

My attempt here is to show a weaving of the issues. A weaving as a synthesis not an analysis. The weaving is a construction of deconstruction. The idea of deconstruction is the opening up of cracks in the architectural and social framework. A crack in a wall will not stop by being replastered. The wall's problem is internal just as society's and architecture. The crack is the result of misdirected stresses. The same can be said for architecture's and society's crack of the meangless. Deconstruction expands the cracks to understand how to reconstruct.

The issue is house. Remembering that Erring is an attitude between



47 memory and dream, Apollo and Dionysus can again be used. This time to understand house. But the characters need to make some added associations. First, with Apollo, he has been order, beauty, morality, and architecture. As such he is now the position of the house (in this scene, the rural house). He is it's walls, doors, floors, hearths, and roofs.

Dionysus as disorder, ambiguous darkness, and chaos is that which the Apollo/house is to contain. Dionysus as the experience of place, earth, and water is what Apollo would define as disfunction. Something to be defined and solved by a function. The approach of Apollo towards Dionysus is as that adult to a broken typewriter. Is the house to be a limit or a possibility? Is it for Apollo to order Dionysus? The being of one is ont the being of the other. Is the house to order the environment it is in?

Voice Two

Again, there is a conflict of who is to power. And although Dionysus has come to power in the past, why can't Apollo be able to contain him in the scale of the house? The order of the house, especially the rural one, can be a beautiful order that allows place, earth and water.

Voice One

Perhaps, but it becomes a cell or prison for Dionysus. For such an ordered place is other than his nature. Or worse, only an empty prop for his being. If a rural house is related to a single tree in a field, the tree is a place. But it is also an object in a greater place. And as that tree the house

is isolated. from that which surrounds it (no matter how many windows it has). Dionysus can be the tree, but he can not enter the place of the tree.

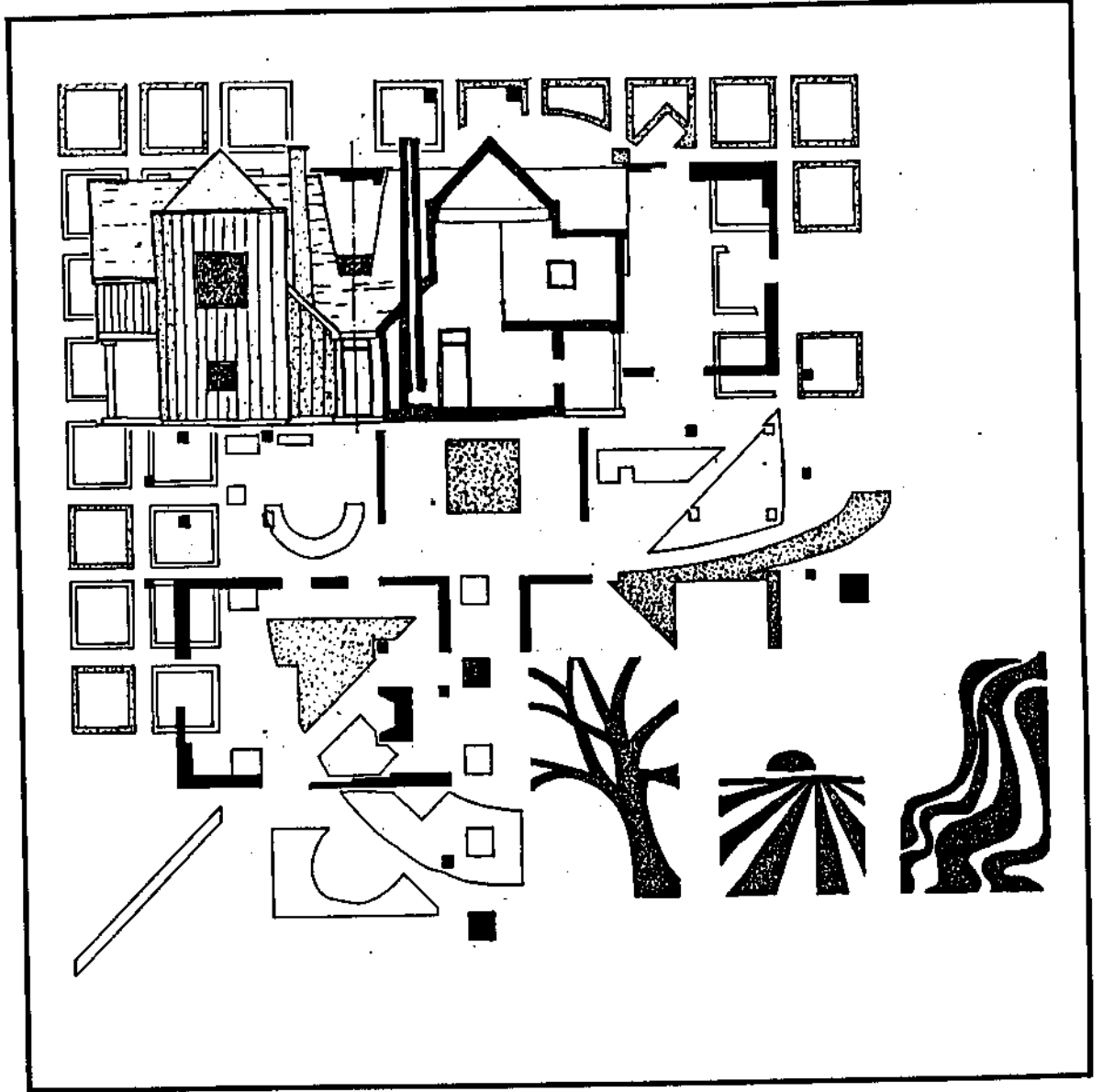
Voice Two

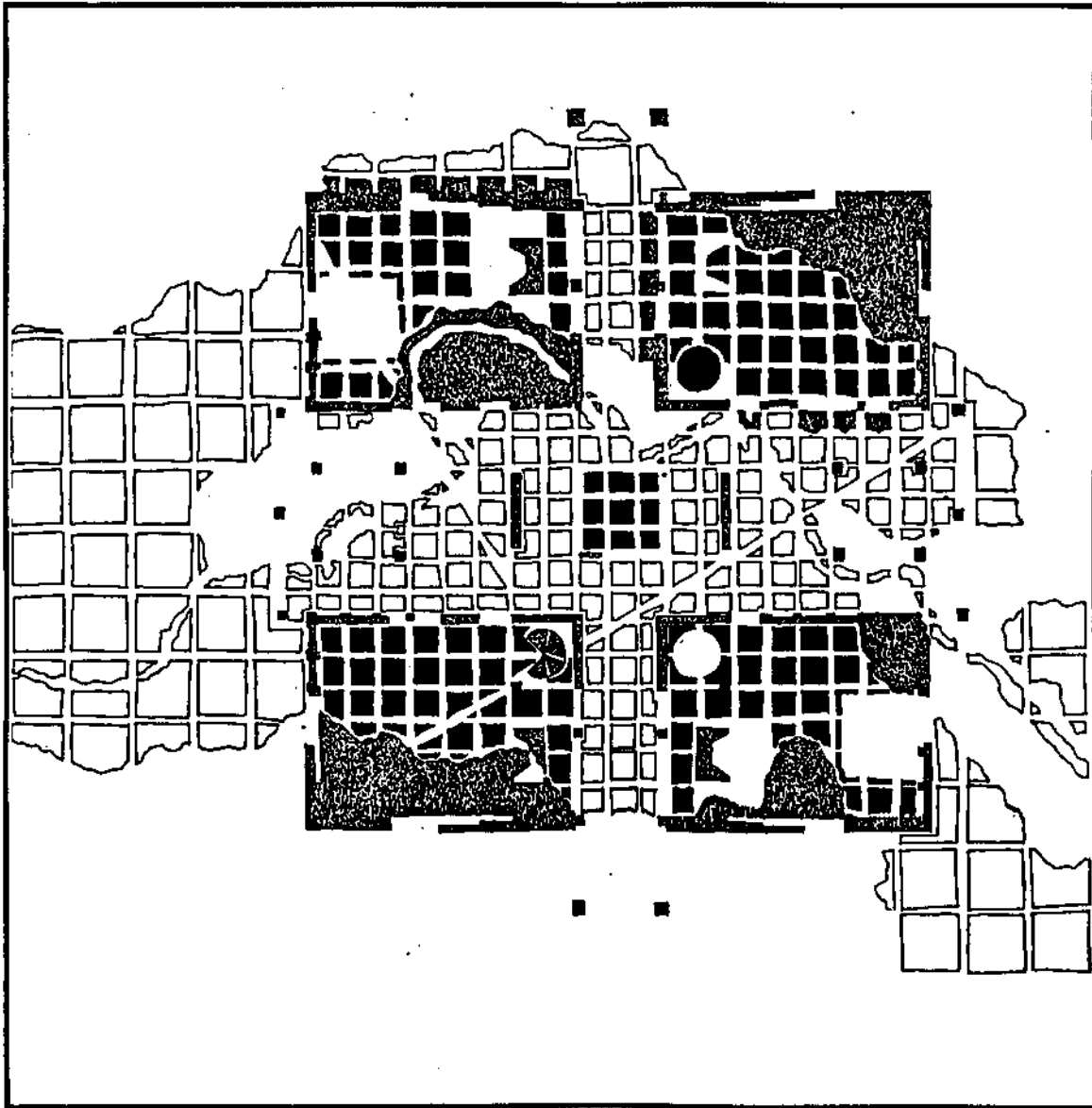
Well without the order being imposed upon the disorder. What happens to Apollo? The house is needed to protect. If Apollo is the house and Dionysus is whom it is to protect, then why can't Dionysus enter the house?

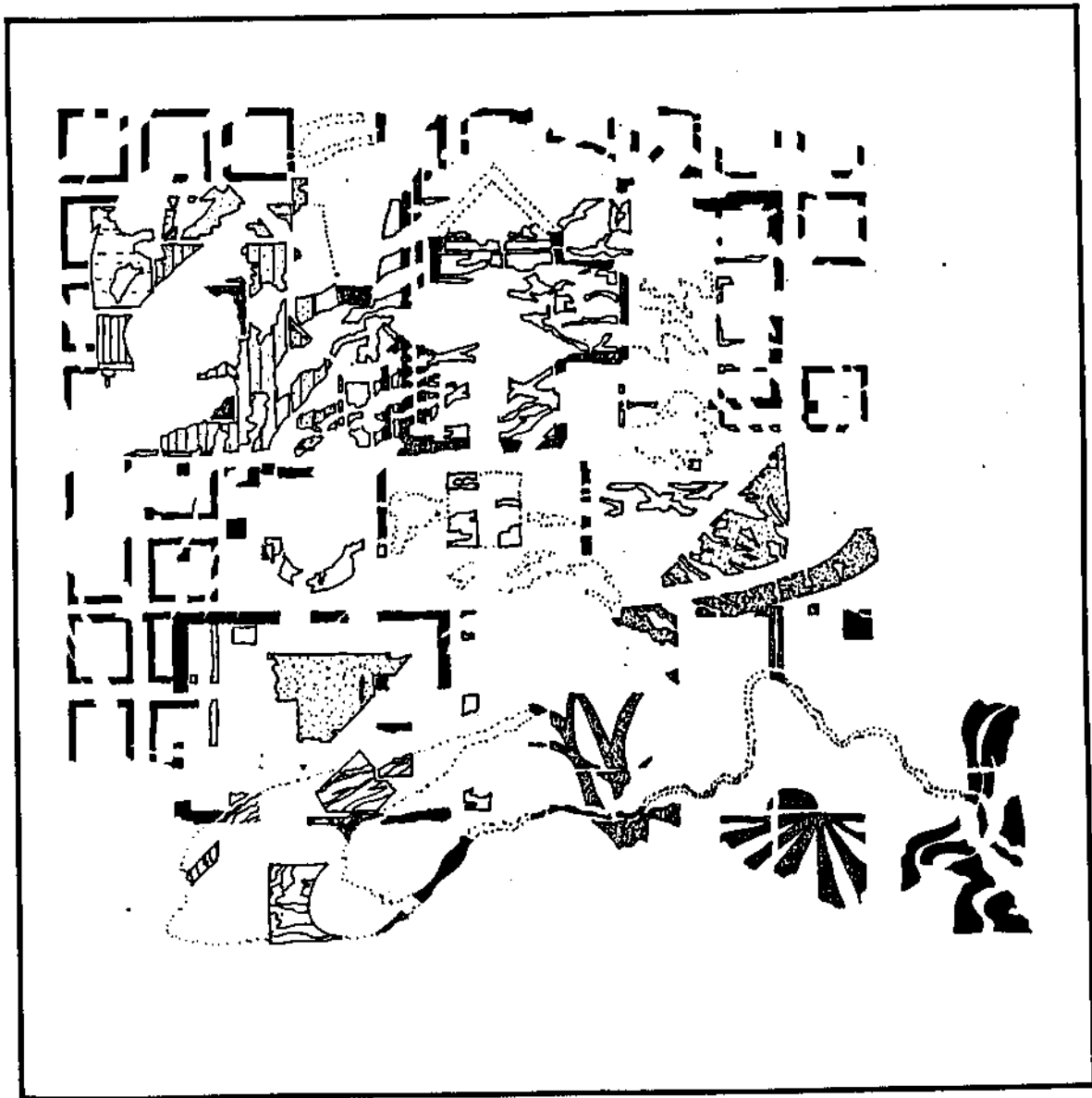
Voice One

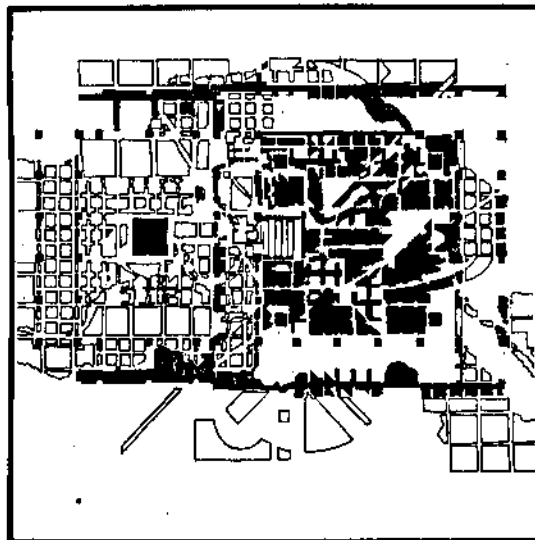
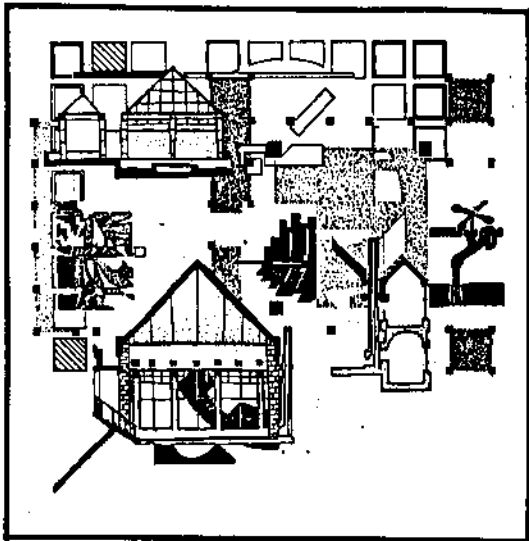
Dionysus as the individual and environment can not be contained or made definite. He is all of what he has experienced and is only definite at his death. Dionysus's death being the point when all possibility of change is ended. A room as Dionysus is only that which happens within it. The physical being of the walls does not define the room. It is each human activity or thought that contains the room.. And as long as the walls exist the room is in the process of being defined. The definition is only complete through deconstruction of the walls and the disappearance of the room.

With Apollo attempting to contain the environment of Dionysus in the house. Dionysus becomes a corpse that is only a grotesque mask of his being. But if the Apollo is consumed by the environment, the house is no longer separate from house is no longer separate from Dionysus. It is a place between the field and tree.









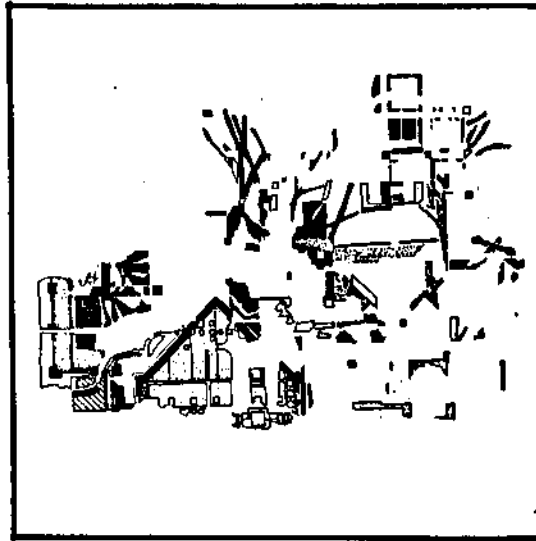
#### URBAN HOUSE

act three scene two  
 --the fragmentation and  
 separation of the self  
 from the object; the  
 self as the subject is  
 lost in the objects;  
 again a piece as object  
 that the self can not  
 enter--

#### CONTAINING PLACE

act three scene two  
 --the plan is opened to  
 a void, but still  
 surrounded by  
 containment; an empty  
 center filled by the  
 self; yet still defined--

Act THREE:  
scene 2



A CLEARING IN A FOREST  
act three scene two  
the place is of the  
self, a center built but  
the forest that contains  
it is left empty.

Voice Two

I will accept Dionysus's relation to the rural house. But if the house is in an urban context Apollo's attitude would make sense. A house constructed through Apollo's way of order would be a part of, inside, the Dionysian chaos of the city. The house would provide a sense of stability integral and a part of Dionysus.

Voice One

Well that might work as an attitude for one house within a Dionysian chaos. But it becomes rather undesirable if repeated. Another problem is what exactly the nature of the Dionysian chaos of the city is. Is this chaos of the city actually Dionysian or something else? Is this a weed in the garden or a topiary wilderness?

Remember, that the initial order of the city was Apollonian. The chaos of the city is most likely the individual's response to the inhospitable order. The individual can not handle a display case existence. The chaos is only the perception of Apollo.

If the urban house is of the Apollonian character, it would only be a scale reduction of the total problem of the city. The city as defined by objects is uninhabitable by Dionysus. Only by deconstructing an Apollonian house will Dionysus ever be able to enter.

For Dionysus, a house would be better represented as a clearing in a forest. The house is, for now, necessarily fragmented as a reflection of its urban context.



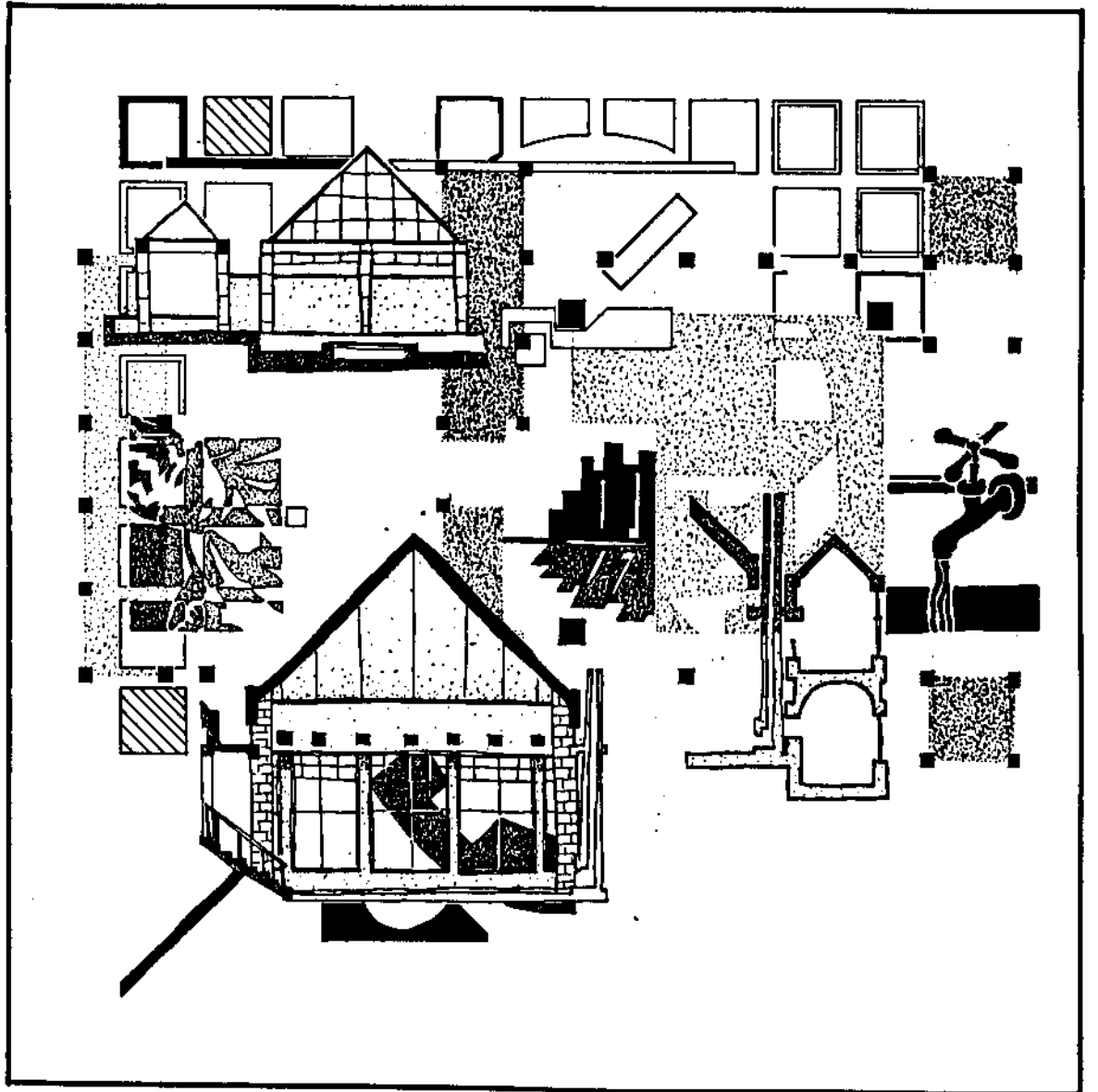
The central character of the house is to re-enstatee the natural being or the position of Erring.

This attitude of Erring moves between the constructs of humanity and the orders of the universe. And so the urban house must reflect this position; of being in a social construct that is a part of a fundemental being.

That fundemental being is the position of Erring. And it is helpful to remember that Erring is always bound to the individual (Dionysus) and not the order (Apollo). Yet the existing urban context still illicities a strong conflict between our characters. The conflict is too strong for the position of Erring to be easily recognized or resolved in the urban situation.

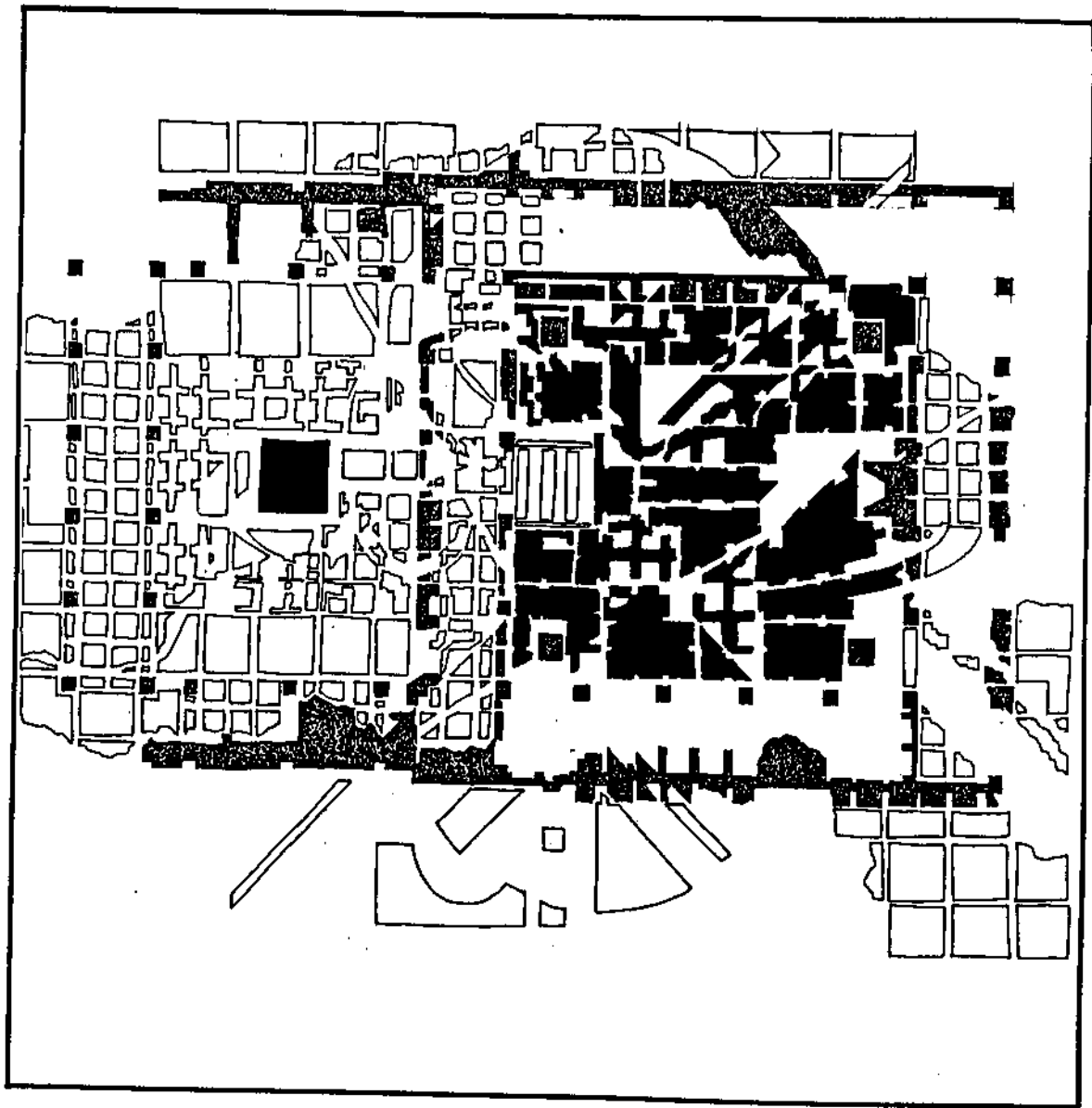
#### Voice Two

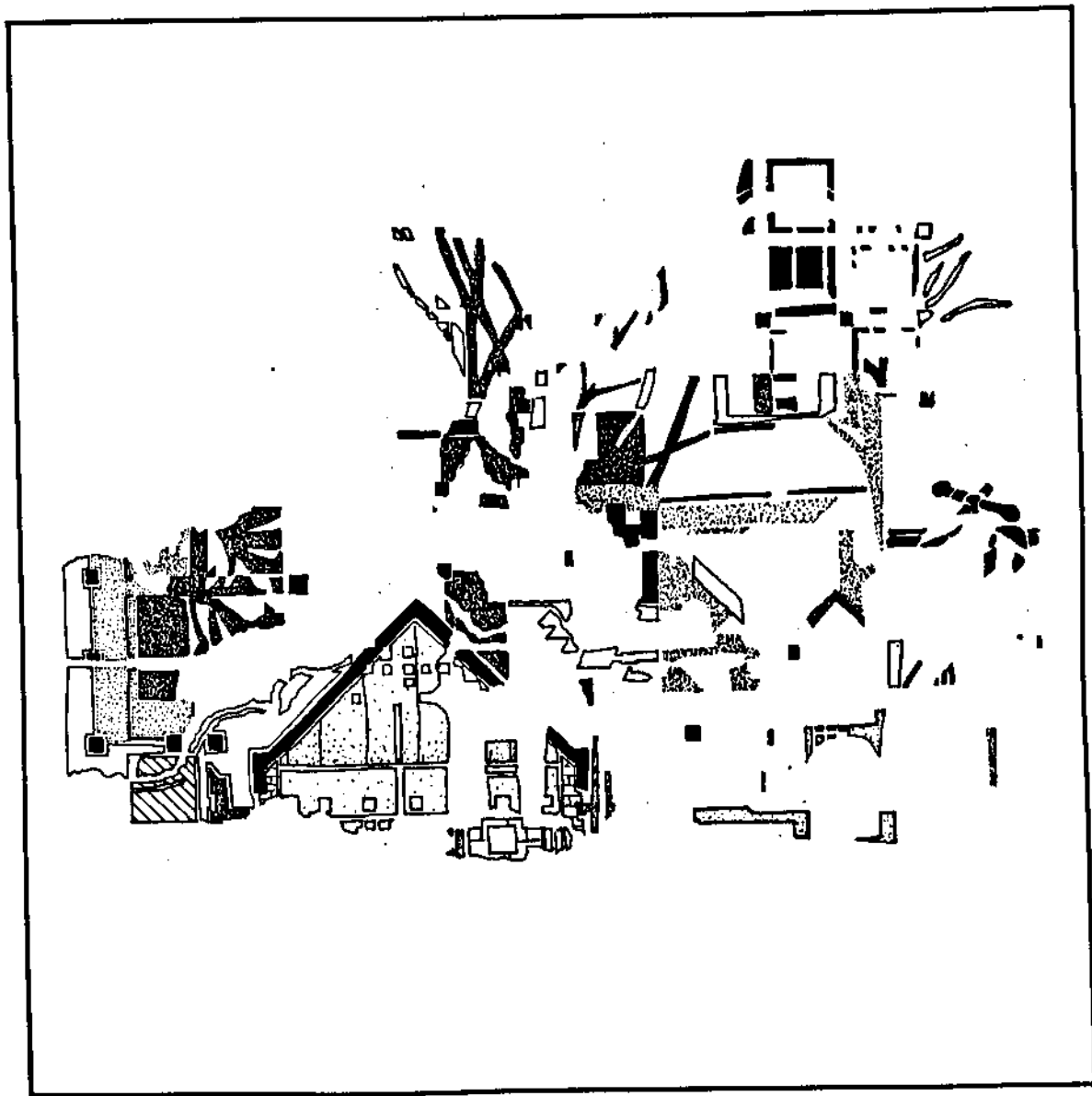
So you are left with the suburban house. It just seems that the suburban house is such an unfortunate condition to attempt to construct meaning in. If the attitude of Erring is a fundemental notion then it must be fundemental in the core American housing type; suburban.

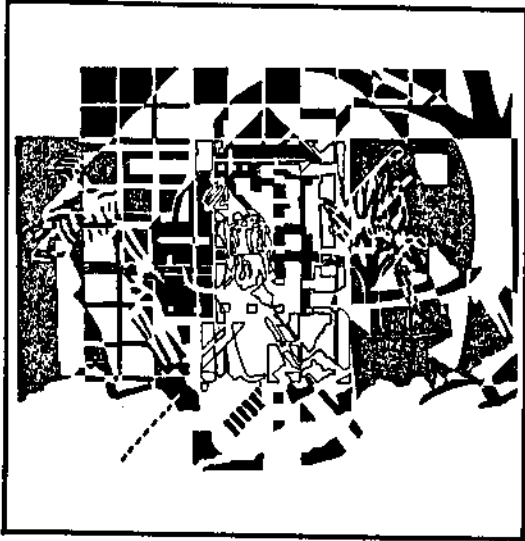




55



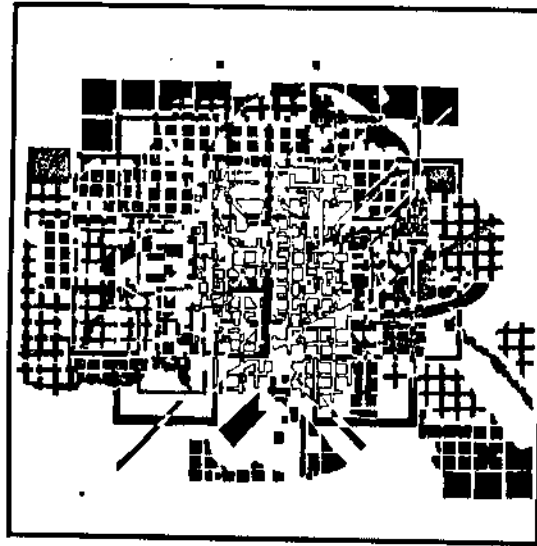




#### SUBURBAN HOUSE

act three scene three

--the house is a concept  
internal to the self; a  
place where the  
definitions are stripped  
away to experience--



#### SELFING PLAN

act three scene three

--each element is within  
the other; but the other  
is not external; the  
wilderness is within the  
city, the city is within  
the house, the house is  
within the self--

Act THREE:  
scene 3



GARDEN AS SELF  
act three scene three  
the place becomes  
meaningful as the edges  
space define it and  
reconnected to the  
center of the self--

Voice Two .

The suburban house is the ideal of the American individual where meaning needs to be constructed.

58

Voice One

Well that is a fairly demanding challenge. If the challenge is for a meaning more encompassing than a singular portrayal of Apollonian abstractions. As has been the conflict through out the journey is the wilderness of Dionysus. But if the suburban house is meaningful it's nature must be Erring.

The attitude of Erring is that which is between; idea and object, rational and irrational, and construction and deconstruction. A house of Erring would also be between built and natural. The conflict between Dionysus and Apollo must disappear. The conflict is the edge that defines the ground of Erring.

Within an Erring attitude importance of the walls, doors, floors, hearths, and roofs is only through their relationship with the individual. The physical presence of the house disappears as such and becomes the forms of issues. The house disappears within the individual. Its meaning is not that of the house itself but of the experience of the individual.

The suburban house is a garden. It is the individual's portrait of the environment. It is a place between the built and natural. A house that is the forest and the clearing. It is the garden that is the wall and the room. It is as the wooden doll inside another doll toy; an object



59 within an idea, inside an object within an idea. Erring is an attitude that has no outside.

Voice Two

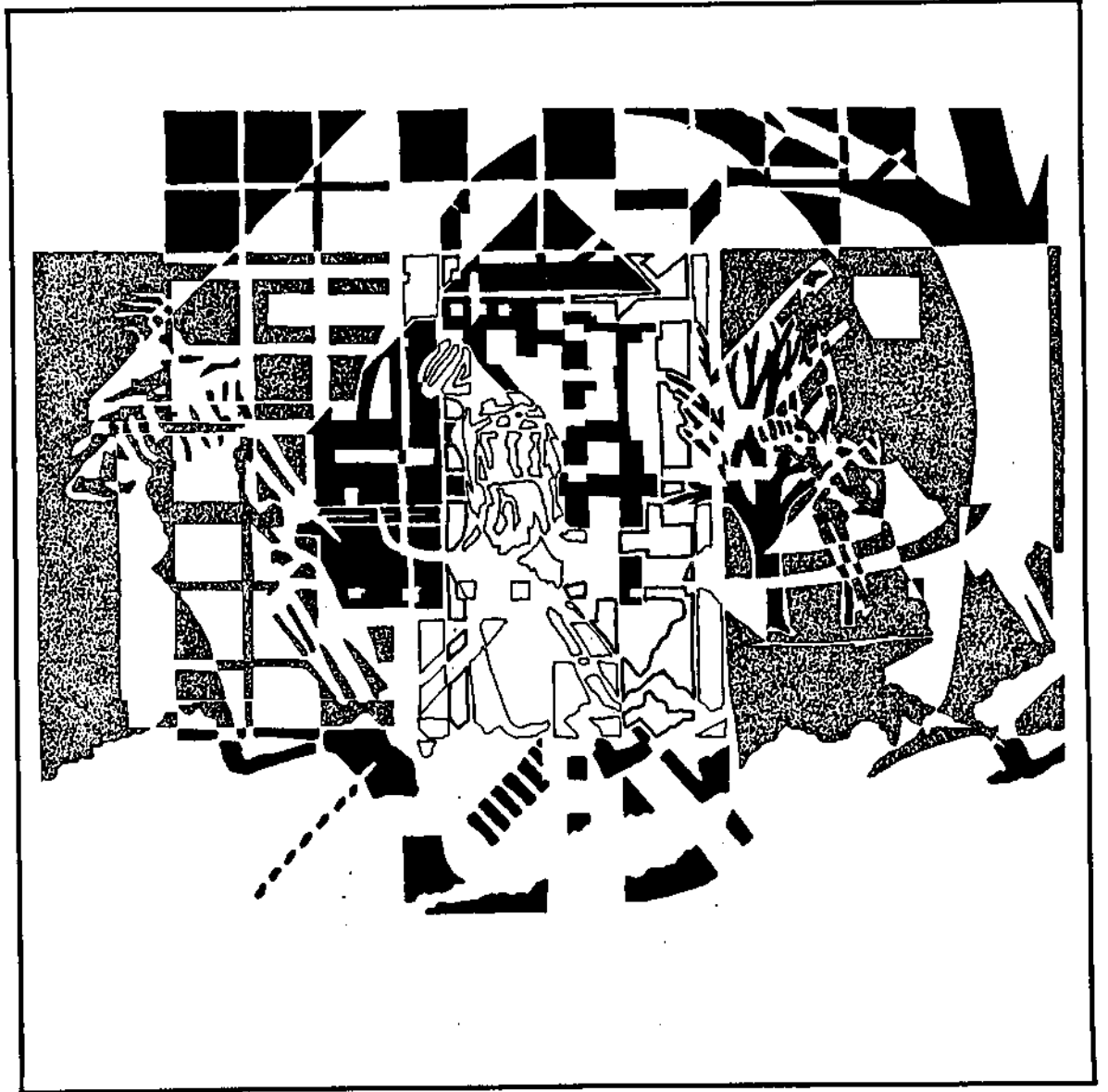
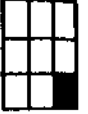
But what do these houses look like? What are their layouts? And how can I know you are correct without seeing such houses?

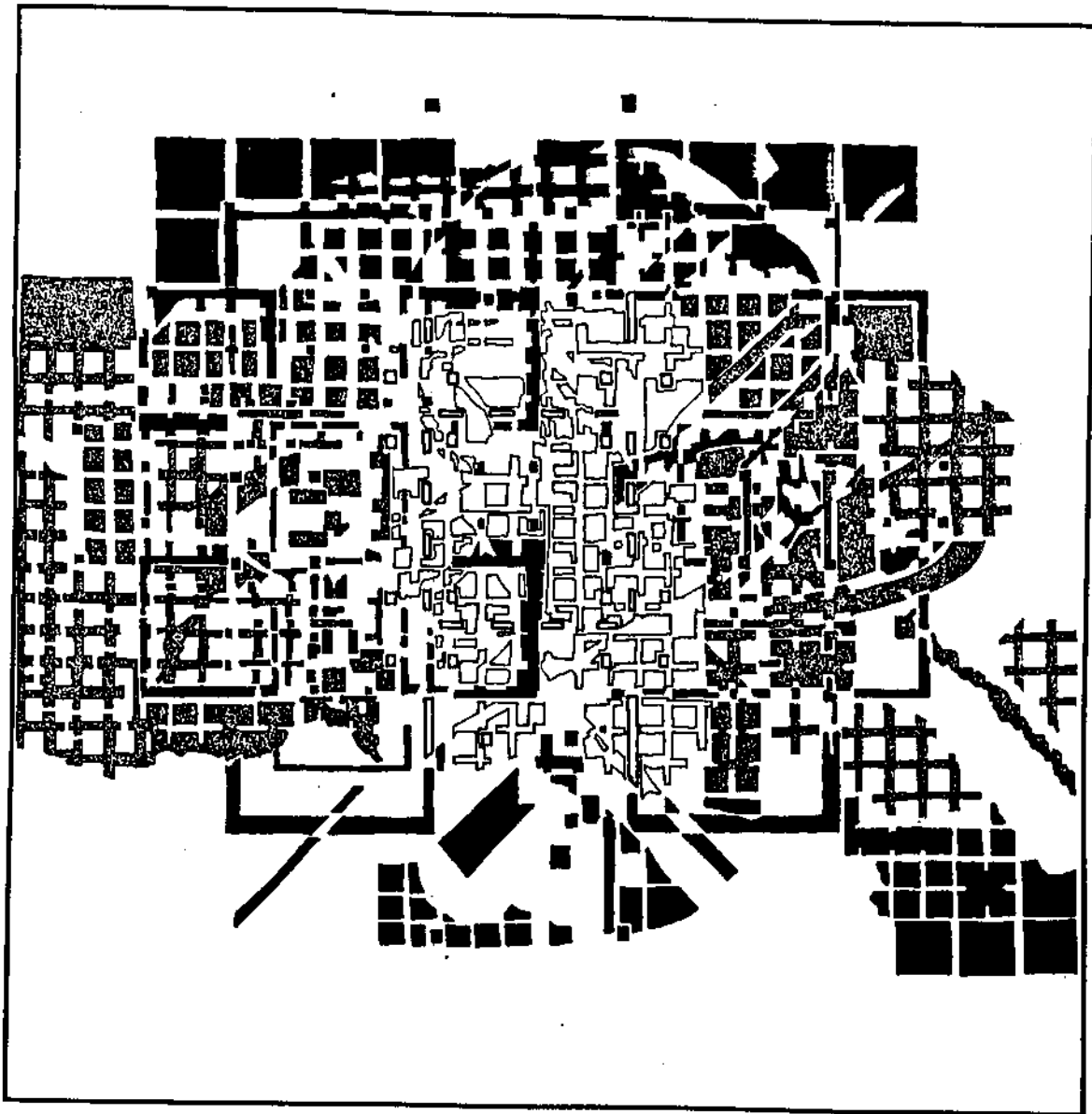
It was never the intent to show what the object of Erring might be. But to portray the issues and attitudes that could construct such meaning. You never can know if I am correct. But you can understand a possibility. The intent of this journey in reflection was to find a path that could lead to meaningful building. Meaningful architecture has been constructed in the past along much different paths than what has been traced here. but it seems that more meaningless buildings have arisen from those other paths than meaningful buildings.

To ask the question of how do we know a concept is correct before doing it is absurd. We do not know. We only calculate probabilities. But the attitude of Erring allows us to unafraidly try and thus change. Erring is an attitude of experimentatin. Dogmas and rules of design become antidesign for the problem in front of you might very well be the exception to the rule. If it is, then the rule is deconstructed, and its meaning no longer belongs to the rule.

So this journey does not end the problem of meaning. It actually opens it up. It is a journey that as it knows more, the questikons become unanswered. Until the point that the window opens.

There is place between memory and dreams. The individual and the collective are reflected in the being and becoming of that place. A place that understands both the quest and question. A meaningful portrait of existence as place.







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