

# ARCHITECTURAL AMBIDEXTERITY

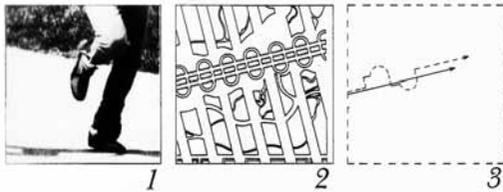
Ioanna Angelidou is an architect and writer. She holds degrees from Columbia University and Aristotle University in Greece, and has worked as an architect in Europe and Japan – most notably at Kengo Kuma and Associates. Her work has been published in periodicals such as *GA Document*, *Log* and *San Rocco*, as well as in the books *In Search of Public Space*, *Locus Solus* and *Raymond Roussel*, *Studio Space*, *Tourbanism* and *Theory for the Sake of Theory*.

The architectural archive can take on any form, being a collection of both realized and unimplemented concepts, projects and ideas. With the help of three case studies, Ioanna Angelidou states the potential of the concept book as a classification system, nurturing new ideas and concepts while reviewing and documenting old ones.

Eero Saarinen was ambidextrous. What is more, he preferred to write backwards and used carbon paper to make a right-reading copy.<sup>1</sup> This anecdote, though at first glance irrelevant to the notion of archiving, and beyond its encyclopedic value concerning the Finnish-born American architect, illustrates a process of registering a concept and subsequently formulating it in such a way that it can be properly communicated, understood, and implemented. This process is a form of ambidexterity in its own right that architects struggle with when dealing with their archives.

The architectural archive is perceived as a collection of projects and ideas – both realised and unimplemented, pragmatic or imaginary. In other words, the architectural archive can take on any form, from a simple sketch or a few words, to a 1:1 spatial enclosure. The architectural archive is more of a collection than a selection, and is primarily comprised of concepts, much like a thought scribbled backwards on a piece of paper. The concepts may constitute the archive but are not the archive *per se*, because an archive calls for an armature, an overarching system of operation or comprehension that binds them together and articulates an argument. This corresponds to Saarinen's carbon paper used to produce the right-reading copy, the articulated selection hailing from the archive, which architects have often found to be aptly represented by the (pseudo)monograph or concept book. In other words, the concept book could be seen as an archival challenge to their professional ambidexterity in print format, which further unveils fragments of potentiality in one's work through an inevitable process of documentation, digestion, and re-evaluation of recurring ideas.

The architectural concept book is precisely the development of a classification system. The latter may often seem bizarre, much like those described by Jorge Luis Borges in his story about 'a certain Chinese encyclopedia'. Nevertheless, as Borges' quoted, classifications are recognizable through their fragments of paradoxical truth; the reshuffling imposed upon the archived concepts reveals previously hidden links.<sup>2</sup> The concept book is not merely a publicity platform but rather an architectural device that unveils heterodoxies and nurtures the potential of links waiting to be formed in one's oeuvre. The dissection of three case studies



1. Bernard Tschumi, *The Manhattan Transcripts: 1. The Park*. Reproduced from: J. Kipnis, *Perfect Acts of Architecture*, New York 2003, p. 63.

establishes the concept book as mediated architectural archive, and traces respective categories of such: Bernard Tschumi's *The Manhattan Projects* as meta-manifesto, *SMLXL* by Rem Koolhaas and Bruce Mau as self-evaluative encyclopedia, and the *INAX Contemporary Architects Concept Series* as psychoanalytical pre-monograph.

### Inventions

But why the book? For one, books have accompanied and complimented architecture as a documentation, archival, and publicity medium for the last six centuries. Since the early renaissance, the collected print volume, for instance Palladio's *The Four Books on Architecture* (1570), has been used to bring together elements in constant flux: buildings, the architects' intent, and the images used to document them. In other words: spaces, ideas, and their representations. This kind of parallel archiving makes possible the detection of inconsistencies in the opaque relationships they form. It separates the 'what it is' (spaces) from the 'what it was supposed

to be' (ideas), and also from the 'what it looks like it is' (representations). In that sense, with the introduction of print, architecture not only gained an additional – and indeed very useful – tool, but it also 'acquired a dual existence'<sup>3</sup>: a spatial and an archival one.

The separation of the two, or their further intertwining for that matter, is based upon, and cultivates analytical knowledge. Thus, it is not only architectural history that emerges from the schism in the perception of architecture, but also criticism and, inevitably, theory as well. These are all additional platforms to understand, disseminate, and, occasionally, produce architecture, which have developed parallel to architecture, utilizing its tools and continuously enriching it. Indeed, not only becoming incorporated architectural fragments, but creating sub-fields thereof. This entails the potentiality of further schisms; redefinitions that do not occur through the practice of architecture *per se*, but rather allow dissemination by drawing influence from the broader cultural context.<sup>4</sup> Such a metamorphosis has not been deprived of speculative standpoints; the evolution of graphic representation has been a good ally to architecture, at certain moments to the extent of replacing the architectural object, and thus instigating reconsiderations and upgrades that add new layers of novelty. A continuous cycle of invention.

### Intentions

This in part explains the invariable status of the book as a medium of unquestionable intellectual respectability. The power and status of the print volume is similar across disciplines and fields, and it therefore holds the potential of communicating intentions, rooted in business, politics, or even plain vanity, to the world outside its respected discipline. Why else would Frank Lloyd Wright, as early as 1909, insist on altering the commission terms for his portfolio, to be published by Wasmuth, so that it were to exceed in luxury and in scale the other monographs produced by the same German publishing house for their *Architecture in the 20th Century* series, was it not for the fact that he understood this sort of portable archive as something that can 'market architecture as cultural desideratum and luxury commodity'<sup>5</sup>

It is no coincidence that the concept book arised and reined as a means of mediated archive in twentieth century architecture. Nor is this oc-

currence irrelevant considering the linguistic turn in contemporary culture from the 1960s onwards. During this period a significant number of architects launched their careers and rose to fame through writing, combined with the production of imagery that transcends the conventions of the discipline. Yona Friedman, Peter Eisenman, Rem Koolhaas, Bernard Tschumi, and even the Metabolists, have utilized the power of printed matter and its rapid, nearly explosive industrialization, in order to communicate ideas and fathom where those ideas were taking them. In a lecture given at the Architectural Association, Koolhaas, referring to *Delirious New York*, famously admitted he wanted to write a book in order to figure out what he wanted to do.<sup>6</sup> Often the book, as an object, has been used to make a statement beyond the text and images it contains. Peter Eisenman typed the entirety of his PhD dissertation on a specially built typewriter, requiring permission from Oxford University, where he was undertaking doctoral studies, in order to have the final product presented as a square 21 x 21 centimetre volume rather than a conventional A4 page template.<sup>7</sup>

Even if a doctoral thesis is not a concept book *per se*, the architect wanted to impose on it the appearance of a concept or, rather, an argument he had already started formulating and was eager to demonstrate. Indeed, the argument is the essence of the concept book itself, and as the concept book constitutes an alternative to an archive, it means the architects utilize it as a means of virtual history that accompanies their own projects. Inevitably, a process that involves creative documentation tends to detach itself from the task of objectivity and historical accuracy. However, it remains historically necessary because not only does it archive the emergence of the argument, it also traces its development by positioning it within a genre and thus enabling its deconstruction. In other words, the concept book is creative documentation, an assemblage of historical fiction in architecture.

### Sequential Meta-manifesto

*The Manhattan Transcripts* is the collection of drawings and diagrams that positioned the then young Bernard Tschumi as a figure of importance within contemporary architecture, before he had even attempted to implement his ideas through actual buildings. Tschumi recalls that the *Transcripts*

did not make a particular big impact at the time of the book's publication in 1981. In fact, the project seemed to draw more attention from the art world than the field of architecture, which was then preoccupied with mannerist aesthetics relevant to the post-modern revival of historicism. It was his prize-winning competition entry for Parc de la Villette only two years later, in 1983, that catapulted Tschumi to fame, and revived the conceptual armature that *The Manhattan Transcripts* formed, the Villette project proposal embodying the demonstration of the argument already formulated in the book.

A sort of black-box continuum between the design process and its manifestation, as either imagery or text, was a theme in the production of the *Transcripts* and in the articulation of the tripartite mode of notation the project adopts. *The Manhattan Transcripts* is essentially a fragmented story told through four New York archetypes, which are illustrated deploying three simultaneous levels of reality. The archetypes explored are *The Park*, the story of a crime in Central Park; *The Street*, an agonizing stroll (or indulgent chase) through 42nd Street; *The Tower*, a fall from the window of a downtown hospital, jail or asylum; and *The Block*, a series of dispersed incidents simultaneously taking place in the courtyards of the same Manhattan urban block. In each story/archetype the architect uses an iteration of a representation technique that corresponds with a disjuncture, both systems constituting a layer of the tripartite mode of notation. For example, in *The Park* photographs extracted from films and newspapers are used to represent the event (crime), original architectural plans are used to denote the space, and re-created diagrams of sport or theatre choreographies are used to represent movement. The combination of the representational triplet plan-diagram-photograph is a graphic device that employs the triplet convention-notation-evidence to unveil the identity of the architectural triplet space-movement-event and weave in the order of time as yet another triplet, namely moment-interval-sequence (Fig. 1).

Before releasing the *Transcripts* as a compilation, each of the four stories appeared individually between 1976 and 1981, one gradually leading to the other, each time increasing in graphic complexity. The first one was *The Park*, which was presented alongside *The Street* in the New York gallery Artists Space in 1977. Tschumi then continued to

develop the idea, resulting in the other two installments, this time consciously exploring both the limits of his multi-layered system as well as the Manhattan urban clichés. However, the roots of the project are to be found in his earlier work, each stage having undergone a gradual enrichment before arriving at the particular moment of representational invention. Still a tutor at the Architectural Association, Tschumi produced a series of posters titled *Advertisements for Architecture*. His intention then was to create a set of polemical architectural statements, an ironic propaganda, that would play with the genre. Once immersed in the potentiality of graphic representation, he started undertaking quick exercises by testing techniques and devices borrowed from the cinema, such as collage or montage and fade-out, in order to determine their architectural equivalent. These tests together comprise the project *Screenplays*. Later, he would reformat each brief exercise into text by extracting its essence and developing it into a statement or theorem to be demonstrated, thus gradually creating the series *Architectural Manifestos*.

The experience from *Advertisements for Architecture*, *Screenplays*, and *Architectural Manifestos*, like pieces falling into place, led to the tripartite mode and the imagery of *The Manhattan Transcripts*. According to Tschumi, each one could be perceived as an essay in preparation of a novel.<sup>8</sup> One idea leading to the other, each exercise executed again and again, each iteration valued, evaluated and reworked, the process eventually giving birth to a concept. This concept culminated in a project, not just the book, but the actual space of Parc de la Villette. This sequence would not have been possible without the numerous sub-projects that preceded it, a research 'digested and documented relentlessly'.<sup>9</sup> *The Manhattan Transcripts* is not the proto-manifesto of a young architect. Rather, the book is an archive documenting projects that illustrate concepts waiting to be born by blurring their order in time. In other words, the archive constructs a narrative in retrospect.

#### Paranoid-critical Encyclopaedia

*SMLXL* is the bulky, perhaps somewhat cumbersome, but nevertheless iconic book conceptualized by Rem Koolhaas and graphic designer Bruce Mau as a form of mid-career critical reassessment of the Office for Metropolitan Architecture (OMA). Just twenty pages short of 1400, *SMLXL* does not

impose any sort of order on the classification of projects, undertaken by OMA since its foundation almost twenty years earlier, other than their size. Hence the four chapters entitled 'Small', 'Medium', 'Large' and 'Extra Large'. This anti-system of order, or rather disorder, builds upon OMA's earlier work, specifically a 1977 monographic issue of *Architectural Design* dedicated to the group, then still comprised by Koolhaas, Madelon Vriesendorp and the Zenghelis couple. In *Architectural Design* Koolhaas and Elias Zenghelis chose to negate typological and formal assessment by loosely organizing the projects in ambivalent categories, such as the one based on size.<sup>10</sup> Roberto Gargiani makes an interesting observation regarding the historical precedent of this idea, tracing it back to an older article written by Andrea Branzi, architect, designer and co-founder of Archizoom.<sup>11</sup> Published in *Casabella*, the article bore the triptych small-medium-large in the title.<sup>12</sup> Given the impact of radical architecture groups like Archizoom and Superstudio at the time, as well as the fact that they produced a number of iconic projects only to dissolve soon after, it is no coincidence that OMA chose an earlier polemical statement by Branzi as a cliché upon which to construct an argument for their own visionary projects.

Much like Tschumi's *The Manhattan Transcripts*, a borrowed idea re-emerged in order to be re-worked and distilled to produce a new concept, which this time manifested itself in the production of *SMLXL*. Each size-chapter contains projects, both realized and unrealized, as well as texts and research that are perceived to fall under this category. Full-bleed photographs – colour and grayscale – of rooms, buildings and cities; essays, poems and haikus, diary excerpts, manifestoes and memoranda; diagrams, concept sketches, even stills from censored Japanese pornography and photographs of the peanut-butter sandwich leftovers forgotten on the table in the office's meeting room. All these, and many more, construct the ambivalent world of OMA. Each chapter includes an essay by Koolhaas that ponders on the marvels of each scale and its effect on architecture: 'The Terrifying Beauty of the 20th Century' in 'Small'; 'Typical Plan' in 'Medium'; 'Bigness' in 'Large' and 'The Generic City' in 'Extra Large'.

Spread throughout the entirety of the book and in alphabetical order are hundreds of fake definitions, aphorisms and truisms resourced from



#### LEARNING JAPANESE

##### Rotterdam

Desperate phone call to Tokyo.  
Our instructions for first  
Japanese exhibition: display models freestanding  
in space.  
Their layout according to  
incoming fax: all models  
up against the wall.

Never-before-seen Japanese man steps  
out of our elevator.  
Hand hits the phone; he saves  
the day; immediate employment:  
Fumitori Hoshino.

##### Tokyo

Japan, 7 days later.  
First impression: the vastness  
and shamelessness of its ugliness.

Being on intimate terms with the  
utilitarian is major strength:  
no frills, ever.

Europe, and even America, try  
(with more or less success)  
to create situations where  
everything is as "good" as possible;  
Japan lives (serenely?) with drastic  
segregation between:  
the sublime, the ugly,  
and the utterly without qualities.

Dominance of the last 2 categories  
makes mere presence of the first  
stunning:  
when beauty "happens,"  
it is absolutely surprising.

##### Schedule

Japanese schedule:  
written prison that blocks freedom,  
excludes improvisation, eliminates possibility,  
voids time, plans non-event.



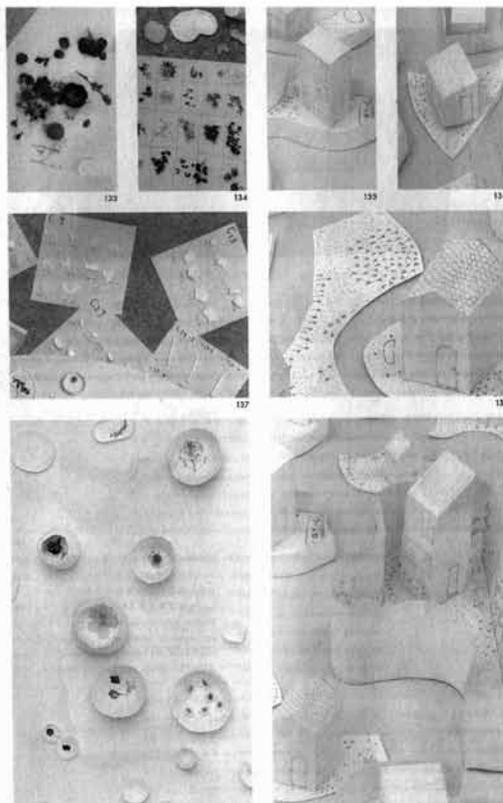
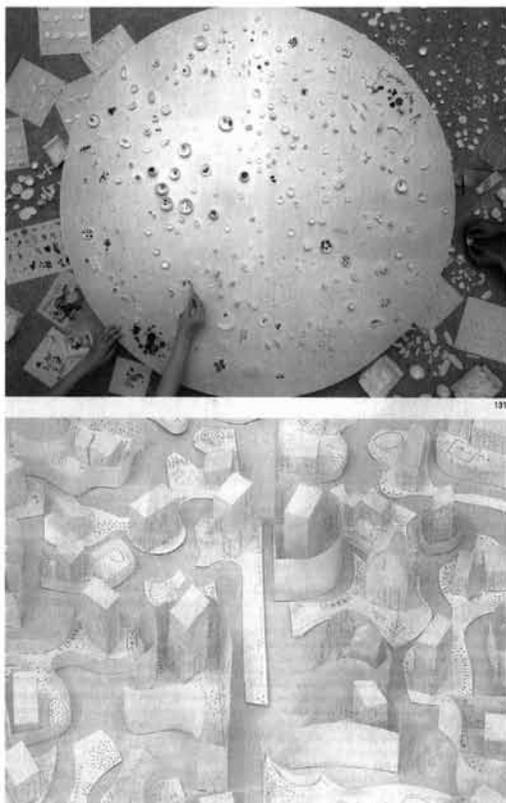
Living rooms emerge by night.

2. Office for Metropolitan Architecture, spread from *SMLXL*. Reproduced from: R. Koolhaas, B. Mau et al. (eds.), *SMLXL*, New York 1995, pp. 88-89.

literary books, popular magazines, television programs, Koolhaas' own essays and interviews, random quotes and observations: 'compliment: if you are hated by the right people it's a compliment.'<sup>13</sup> 'Ex: look at it logically – an ex is usually an ex for a good reason.'<sup>14</sup> 'Genealogy: the history of architecture is not the chronology of architectural form but the genealogy of architectural will.'<sup>15</sup> 'Taxi: there are 17,000 taxis in Hong Kong.'<sup>16</sup> 'Tokyo: 35°40 N, 139°45 E.'<sup>17</sup> A paranoid-critical dictionary that is impossible to defy since it is extracted from the paradoxical nature of experience and reality. This *parathesis* of disparate information, ideas and images, a collection based on quantity, artificiality, and complexity that instigates cross-contamination, is a programmatic alchemy exactly like the one induced by 'Bigness' as Koolhaas describes it: 'a promiscuous proliferation of events in a single container, developing strategies to organize both their independence and interdependence within a large entity, in a symbiosis that exacerbates rather than compromises specificity (...) to support genuinely new relationships between functional entities that expand rather than limit their identities' (Fig. 2).<sup>18</sup>

A cumulative concept book like *SMLXL* does not condense information nor does it at-

tempt to edit it. Quite on the contrary: it invests on endlessly expanding data. Quoting its author once again, the book 'enters the stratosphere of architectural ambition, the pure chill of megalomania, which can be achieved only at the price of giving up control'.<sup>19</sup> Indeed, control was eventually lost, as OMA almost went bankrupt in the process of producing this Babel-like project, and Rem Koolhaas practically had to sell and re-buy his own firm. Form prevailed, however, and this type of personal architectural encyclopedia became a precedent, employed primarily by young Dutch architectural firms like UNStudio, which produced the monograph *Move*, and the Koolhaasian disciples MVRDV, which produced an array of brick-books such as *MetaCity-DataTown*, *FARMAX*, and *KM3*. However, the credo architecture extracted from *SMLXL* was neither the sheer size of the volume *per se*, nor the iconographic density of the information. The emergent ideology was the importance of research beyond the constrained boundaries of the discipline, and the subsequent – erratic – documentation thereof, with a monomaniacal intensity that borders on 'systematic overestimation'<sup>20</sup> and the over-indulgent tendency, perceived as both duty and chore, for constant innovation.<sup>21</sup>



3. Junya Ishigami, spread from *Small Images*. Reproduced from: J. Ishigami, *Small Images*, Tokyo 2008, pp. 66-67.

### Concepts for an 'Endless Everyday'

*Contemporary Architects Concept Series* is a series of concept books by young Japanese architects, commissioned by the publishing sector of the INAX Corporation. Not only a form of recognition of their architectural potential, but a professional project in its own right, architects belonging to the so-called post-bubble generation – represented by the likes of Atelier Bow Wow, Sou Fujimoto, and Kumiko Inui – were invited to collect, select, edit, and design their own concept book. The criteria imposed by the commission were to come up with an original editorial approach by selecting everything themselves, from images to font and paper quality, using only a modest budget, working within a tight production schedule and under the additional limitation of specified and uniform volume dimensions chosen in advance by the publishing house.

Such a project bears similarities to both proto-manifestos and critical archiving, and as such has unfailingly proven to be a launch pad for many of the involved architects' consequent professional recognition. The first architect to participate

was Sou Fujimoto, a young, almost entirely self-taught architect who, instead of going to graduate school, chose to return to his native Hokkaido and concentrate on developing his own personal approach. This might seem natural for most young Western architects, but in Japan, with its master-apprentice culture based on professional hierarchy, such a choice was not entirely stereotypical. After realizing several projects in Hokkaido, and gaining the attention of the architectural scene by unexpectedly receiving the second prize in the competition for the Aomori Museum of Art, first prize going to the office of the older and more experienced Jun Aoki, Fujimoto relocated to Tokyo and started his practice anew in the dense and chaotic metropolis. His concept book, titled *Primitive Future*, was published in 2008 and, much like the issue no.0 of a new magazine, was the testing ground for the *Contemporary Architects Concept Series*. With hardly any realized projects, Fujimoto used close-up photographs of detailed models, concept sketches, and borrowed material such as as-found objects, like the famous diagram of Le Corbusier's Dom-Ino house or excerpts from musical scores by Bach, to

communicate his idea of an architecturally ‘primitive future’.<sup>22</sup>

The book, partly due to the freshness of the ideas and partly due to its simple, almost abstract design and small size, was an instant commercial success for INAX and instigated a very useful, thus also much desired, publicity platform for other architects. Second in line was Junya Ishigami, Kazuyo Sejima’s very young and vividly imaginative protégé, who had stunned the international architecture scene during the 2008 Venice Architecture Biennale by installing a greenhouse outside the empty Japanese pavilion in the Giardini, and drawing sheer, almost invisible child-like images of urban life on its interior walls. His concept book, very aptly titled *Small Images*,<sup>23</sup> builds on the national participation catalogue produced for the Biennale, enriched with countless miniature drawings, tiny-lettered text, and countless iterations of concepts, projects in progress, images of plants, and white surfaces – small and abstract representations of *kawaii* micro-urbanisms.<sup>24</sup> The latter is a playful and child-like abstraction employed by the majority of the architects in their *Contemporary Architects Concept Series* books, a tendency that admires and reclaims the urban quotidian and is described within Japan as ‘the endless everyday’ (Fig. 3).<sup>25</sup>

Another architect who ventured into the psychoanalytical process of producing this kind of pre-monographic book was Kumiko Inui. She chose to present hardly any images, but rather elliptical representations of her projects, though most were already realized. She went on to unfold entertaining or even humorous side-stories. ‘Once, I was asked to work on a renovation design of a kindergarten office. On my first visit to the site, a disorganized room in a total mess awaited me’, she recalls. ‘I proceeded making measurements, when a white object appeared under a table [...] a white rabbit sat there with a bewildered look [...]. Someone told me that the rabbit was brought in from a neighbor who had to give it up, and was since left unbothered. I was excited by the fact that it was just there, living quietly under the documents.’<sup>26</sup> But how is this incident at all relevant to the project in particular or even architecture in general? Inui explains how she approached the programme and the design that she got from it after a revelation she had from this experience. ‘The encounter with the rabbit at the kindergarten

made me realize that my understanding for [sic] architecture was one-dimensional and somewhat doctrine-bound. Following this approach it would be impossible to provide space for a rabbit – in other words, the things and occurrences that melt into our unconscious in everyday life.’<sup>27</sup>

### Cross-contamination through Creative Documentation

The INAX *Contemporary Architects Concept Series* further included books by Ryue Nishizawa, Atelier Bow Wow, Hiroshi Nakamura, and Akihisa Hirata, and there are many more forthcoming. This initiative provided a much-needed professional platform for young architects in the country, as well as an alternative form of commission in the post-bubble years, with the Japanese construction industry greatly shaken, and local young architects struggling for a chance to implement their ideas through design. But this sort of project bears a number of striking, indeed almost genealogical, similarities to precedent iconic concept books, much like the younger counterpart in an architectural family-tree. Like OMA’s *SMLXL*, although of an exponentially smaller size, *Contemporary Architects Concept Series* allowed young architects to dissect and communicate real experiences that sparked ideas that would eventually develop into concepts for projects. The representation method chosen to achieve this could either precede or follow the concepts and the projects. But, like *The Manhattan Transcripts* by Bernard Tschumi, they could only be properly articulated to produce concrete evidence through a process of collecting, documenting, and re-working the archive. Indeed, this self-imposed scrutiny is a sort of encoding in retrospect and constitutes the archival challenge of the concept book to the architect’s professional ambidexterity. An almost surrealist juxtaposition of archived ideas, images, and text brought together randomly, yet through calibration of their archival value resulting in something interesting and original, ‘like a chance encounter on the dissecting table of a sewing-machine and an umbrella’.<sup>28</sup>

- 1 E. Pelkonen, '(Un)timely Saarinen', *Log* (2010) 19, pp. 107-117.
- 2 'These ambiguities, redundancies and deficiencies recall those that Dr. Franz Kuhn attributes to a certain Chinese encyclopaedia entitled *The Celestial Emporium of Benevolent Knowledge*. In its remote pages it is written that animals can be divided into (a) those belonging to the Emperor, (b) those that are embalmed, (c) those that are tame, (d) pigs, (e) sirens, (f) imaginary animals, (g) wild dogs, (h) those included in this classification, (i) those that are crazy-acting (j), those that are uncountable (k) those painted with the finest brush made of camel hair, (l) miscellaneous, (m) those which have just broken a vase, and (n) those which, from a distance, look like flies.' See: J.L. Borges, *Other Acquisitions, 1937-1952*, Austin 1975, pp. 101-105. See also Michel Foucault's discussion of Borges' fictional taxonomy in M. Foucault, *The Order of Things*, 1966, London/New York 2009, pp. xvi-xx.
- 3 K.W. Forster, 'Why Buildings Need Books', *Log* (2009) 15, p. 18.
- 4 Idem, p. 20.
- 5 A. Powers, 'The Architectural Book: Image and Accident', in K. Rattenbury (ed.), *This is not Architecture: Media Constructions*, London 2002, p. 168.
- 6 B. Steele, 'Afterword(s): 100 Points on Eisenman and Koolhaas', in: P. Eisenman, R. Koolhaas and B. Steele (eds.), *Super-critical: Peter Eisenman & Rem Koolhaas*, London 2008, p. 97.
- 7 Idem, p. 99.
- 8 B. Tschumi, E. Walker, *Tschumi on Architecture*, New York 2006, pp. 30-45.
- 9 J. Kipnis (ed.), *Perfect Acts of Architecture*, New York 2003, p. 58.
- 10 See: *Architectural Design* (1977) 5.
- 11 R. Gargiani, *Rem Koolhaas and OMA: the Construction of Merveilles*, Lausanne 2008, pp. 222-245.
- 12 A. Branzi, 'Radical Notes 9: Piccolo, Medio, Grande', *Casabella* (1973) 379, p. 12.
- 13 R. Koolhaas, B. Mau et al. (eds.), *SMLXL*, New York 1995, p. 210.
- 14 Idem, p. 380.
- 15 Idem, p. 574.
- 16 Idem, p. 1194.
- 17 Idem, p. 1206.
- 18 R. Koolhaas, 'Bigness', in: Koolhaas and Mau et al. (eds.), op.cit. (note 13), pp. 511-512.
- 19 Idem, p. 513.
- 20 H. Foster, *Design and Crime and Other Diatribes*, London 2003, p. 61.
- 21 '...suddenly nauseated by the apparent obligation of "my" profession to invent. Why me? Why not everybody else?' See: R. Koolhaas, 'The Very Big Library', in: Koolhaas and Mau et al. (eds.), op.cit. (note 13), p. 616.
- 22 See: S. Fujimoto *Primitive Future*, Tokyo 2008.
- 23 See: J. Ishigami, *Small Images*, Tokyo 2008.
- 24 Japanese for cute
- 25 'endless everyday' is a proposition which sociologist Shinji Miyadai advocated to refer to the postmodern condition in Japan after the terror by the cult group Aum in 1995. See: S. Miyadai, *Owari naki Nichijou wo ikiro*, Tokyo, 1995.
- 26 K. Inui, 'On Order and a Rabbit', in: K. Inui, *Episodes: When I Leave the Room Quietly*, Tokyo 2008, p. 11.
- 27 Idem, p. 10.
- 28 A line from a poem attributed to the Uruguayan surrealist Isidore Ducasse, known also by the pseudonym Comte de Lautréamont. Breton would also use it as a prime example of Surrealist dislocation. Foucault uses it (unattributed) in his preface to *The Order of Things* op.cit. (note 2), p. xvii.