

the SEVENTH library

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from E.E Cummings to architectural deviations

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'Reality only reveals itself when illuminated by a ray of poetry. All around us is
asleep.'

Georges Braque

ABSTRACT

Do we look at and comprehend the contemporary architecture through a representation that requires an empirical interpretation, rather than experiential? If we do so, we may be dividing ourselves between truth and fiction - between a transcendental realm and the ordinary world. If we were to restore a homogeneity between space and participant, might we become more aware of our asphyxiating society? A society that tries to control the way we live our life, keeping our individuality in a chokehold?

If we wish to design for an architecture of the verb rather than the noun, perhaps the study of language can offer an advantage. Language syntax holds a similar chokehold over letters and words, only accepting a sentence as 'proper' if the constituent parts are assembled according to code. For the Poet, E.E Cummings, this is a metaphor for society in general. He believed that if he were to develop a method with which to distort a 'proper' sentence in language, the same principles could conceivably distort rule and convention in society.

Perhaps we can apply this analogy to architecture as well - by distorting the 'proper' construction of a building. Like Cummings with language syntax, we first must reduce the conventional building down to its individual conceptual parts. Study them. Distort them. And then rebuild them.

Perhaps this action will accelerate Cummings's crusade to rescue the individual - so we can become the protagonists of our world rather than the spectator.

for Grandpa

PREFACE

FROM THE GREENBELT TO E.E CUMMINGS

A literature enthusiast with a strong aversion to poetry, it is curious how I came across the work of E.E Cummings.

As an architectural student, language has always inserted itself into the initial stages of my design process not only to record original thoughts, but as a catalyst for my ideas. As the design process continued, however, language would fade into the background and other mediums would take precedent over representation.

This was until my first year MArch with Professor Roger Connah. The scope of the MArch project was to re-wild the Ottawa Greenbelt using a series of photovoltaic trees that galvanized a series of mixed-use buildings aimed at bringing together humans and woodland creatures. The project was represented through equal parts drawing and text, each supplementing the missing parts of the other. The whole idea was brought together, subsequently, with the intersection of both mediums, but there were still areas of ambiguity allowing for the imagination of the viewer to complete the picture. Out of this investigation I decided to look further at the inherent properties of drawing and language as tools of representation, but more importantly, how we could learn from language to design and represent ideas for a building.

From this initial interest, I began the search for a kind of representation that might incorporate language and drawing, a representation that would embrace the indwelling characteristics of both mediums. My attention was drawn, therefore, to the Concrete Poem, a kind of

spatial poem that appears to juxtapose the finite characteristics of drawing and inherent vagueness of language in order to convey an idea.

Edward Estlin Cummings is well known for his concrete poems. Once I began researching him further, I became intrigued at the ideological depth behind his poetry, inspired by the Transcendentalists yet modified to suit his personal beliefs. I was also interested at how his apparently playful manner of scattering type across a page was quite calculated and measured according to rhythm and tempo. Finally, I became interested in how he distorted syntax to create new meanings in language - motivated by his belief that if you could transform the word then you were on your way to transforming the world.

These elements, I believed, were quite homologous to architecture. However, it wasn't until I actually experienced his poems themselves without attempting to deconstruct them, that I was reminded of what I really loved about architecture; the ambiguities that could only be filled in through imagination and experience, situated very carefully by the architect through the intersection of context, form, and program; ambiguities that are not always planned, such as the way a sunbeam shines through an angled window, illuminating thousands of stirred-up dust particles, suspended and dancing in space.

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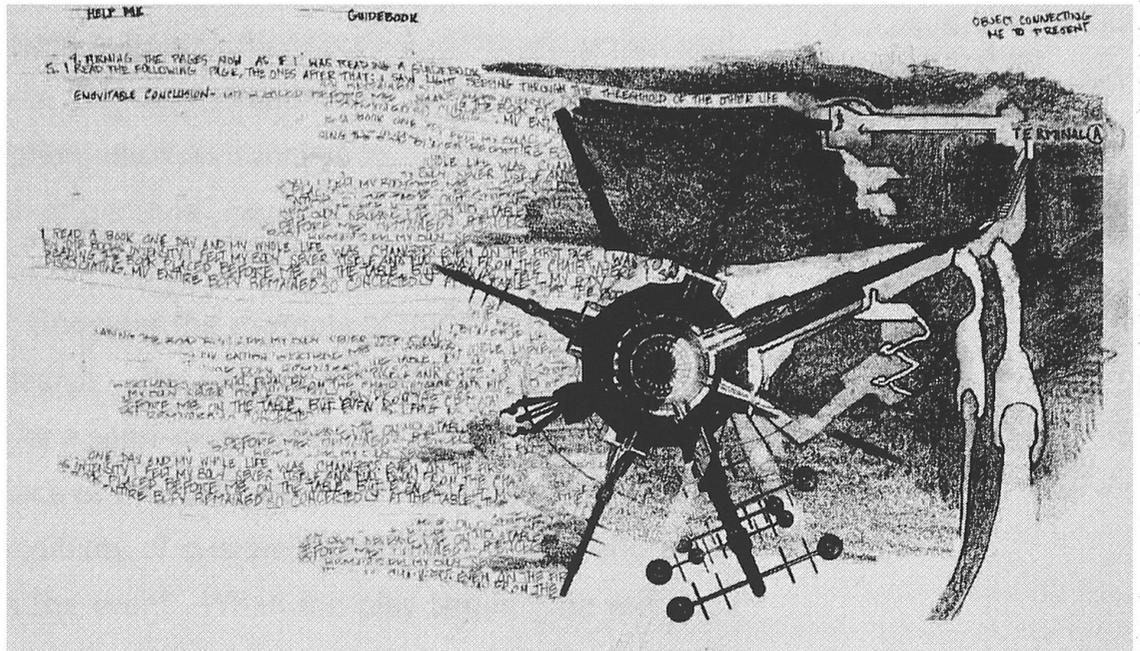
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FRONTIS-PIECE: excerpts of text taken from *The New Life*, written by Orhan Pamuk
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INTRODUCTION

"there is no clear point where the experience of life leaves off and the experience of architecture and the environment begins."¹

Ambiguity and architecture - the notion is, appropriately, a little fat around the hips. But as the opening statement suggests architecture, although prescribed to some degree, is laden with ambiguity making its perception, even its conception often, fundamentally a matter of personal experience and involvement in the world.

Consider the example of the 'fourth wall' in theatre design. The theatrical stage imposes only three walls (or a semi-circle wall) in which the audience takes the place of the fourth wall. The audience assumes the responsibility of sustaining this fourth wall and completes the event. When the play begins, the audience is likely aware of the stage for a few minutes, perhaps fiddling with a program or readjusting their seat, but as the play continues they lose account of their surroundings and escape into the world of the play. The hinge between three walls and the fourth is impossible to articulate* and is singular to each and every member making up the audience.

Traversing to other fields, this notion is also stanchioned in language. When the reader optically moves through a piece of text (let us assume the language is English), the type must be arranged according to the way the eye moves across a page, mirroring our inherited method of using speech to communicate. These parameters are required to 'set the stage;' Just as the stage in theatre begins with the first three walls in order for the 'fourth wall' to exist, the writer begins with the

*demarcation line > where the actual
3-dimensional object
left off + the illusionistic
perspective began.
(I never found that line.)*

"demarcation line > where the
actual 3-dimensional object left
off and the illusionary perspective
began.
(I never found that line)"

John Hejduk (Frampton, 42)

* there is no clear point when
the fourth wall comes into ex-
istence, as the fourth wall is
an metaphor for an individual
experience

elements of a word. The words are in turn assembled to create new meanings according to that language's syntax. The fourth wall comes into play when it is parallel with the reader's interpretation of the text, which does not coincide entirely with what the author imagined; in this way the reader completes the story. Of course, this notion can be described infinitely through other fields as well. The artist requires a viewer in order to express an idea just as a musician relies on a listener and the acoustics of a space with which to accept their sound.

Why is personal experience important? Is it not the moment that distinguishes us from everybody else? Our experience enables us to activate our surroundings to suit our idiosyncrasies. If you sit through the same play twice, it is never experienced in exactly the same manner both times. Perhaps the understudy has taken lead, or the baritone allow the note to continue just a moment longer than before. If you re-read a favourite novel you will likely uncover a tidbit that was initially skimmed over. Or perhaps you re-read the same novel on the terrace, lounged comfortably under the shade of a tree branch instead of propped up in bed with a ceiling fan oscillating overhead. If you revisit a building, you will never replicate the exact steps you originally took - regardless of how hard you try. Even the smallest deviation in step or pace will allow you to experience something new. Perhaps you uncover a loose stone in an Chartres cathedral, or hear the faint lingering notes of a woman wailing as she prays in Ronchamps Chapel, the acoustics and your placement aligned exactly. Let us consider that these experiences make up what we can call a 'transcendental moment.'

We must now take on the obvious - how can architects design for these transcendental moments? It is of course, impossible to forecast but it can, however, be approached through fixed mediums such as the examples given above. It appears that these moments and the tactile elements which give shape to them are contingent on each other, although the inherent nature of these two elements appear to be polar opposites. The organic verses the artificial, perhaps? The dynamic verses the static, even! The process verses the product, and so on. The poet and Paradoxer, E.E Cummings*, believed that it was only through these opposites that a transcendental moment could exist. Although rejecting the precepts of order, calm, harmony, balance, idealization, and rationality, Cummings believed that they emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental. "Not only does love transform unlove; it needs that unlove in order to come into being."²

These beliefs galvanized Cummings's poetry. Just as the anarchist would have nothing to defy without a government, his poetry could not exist without conventional language. It is for this reason that Cummings turned to language to provoke a transcendental moment through a series of operations performed on the conventional syntactic rules that generate typical English sentences. Language is the method of human communication - either spoken or written, consisting of the use of words in a structured and conventional way. For Cummings however, language was the very catalyst with which these transcendental moments could

Paradoxer: those who say that freedom is achieved through order, and those who say that order is achieved through freedom
(Friedman 5)

* *Edward Estlin Cummings*, (October 14, 1894 to September 3, 1962); poet, playwright, prose writer, and painter.



image source: <http://blog.tilos.hu/malestrip-show/eecummings.jpg>

exist. In other words, language can not serve its purpose without these conventions. However, Cummings believed that these conventions could be distorted without destroying the language altogether. His various techniques of 'stripping the film of familiarity from language'³ were established in order to strip the film of familiarity from the world.

Perhaps we can learn from the operations Cummings performed on conventional syntax and typography (according to his themes of life, death, and timelessness) and apply them to architectural conditions? In this way we might also, paraphrasing Cummings, 'strip the familiarity of architecture in order to strip the film of familiarity from the world.' However, it is not the aim of this exploration to orchestrate moments for a timeless or transcendental experience. Surely that would be contradictory. Rather we wish to explore and set up an unusual architectural syntax and then operate within it in the hope that this action will induce interesting architectural spaces that are both contextual and adaptive. To do this, the enquiry and thesis will be organized into three parts.

Part One will look at various parallels between architecture and linguistics in an attempt to understand how we will be appropriating elements of language. Part Two will begin by establishing an architectural syntax that will set the stage for a series of six field studies. These field studies are aimed at appropriating the operations performed by Cummings on conventional syntax and typography and applying them to the preceding established architectural syntax; to be referred to as 'Architectural Deviations'. These enquiries will

then inspire a proposal for a public library that bridges a highway overpass in Ottawa, Ontario (illustrated in Part Three), to be known as The Seventh Library.

PART ONE SEMANTIC SPACE TO STRUCTURAL SPACE

THE SPOKEN HOUSE

It appears antithetical, the Spoken House.* A house that is described through words, not drawings? An architect meets with their client and instead of laying out a thick stack of AutoCad drawings, they press play on an audio recording device. The architect asks the client to close their eyes and experience the space through the recording. The architect navigates the client through a series of rooms, beginning with the interior/exterior threshold, using simple descriptions. They describe the texture of the walls, the angle of the light shining in through a clerestory window, the shadow underneath the stair. They do this as though the client were walking through the rooms and experiencing the space themselves. After the architect has walked the client through the house, they give the client a pen and ask them to quickly sketch a floor plan, assuming, of course, that the client has a little bit of drawing skill. What they come up with is likely very different from what the architect has in mind. This is due to the uncertainty or inexactness of meaning in the language chosen to depict the space. One client associates 'texture' in architecture to a masonry wall, while another might associate the same word with vinyl cladding.

The ambiguity of words allows the individual to choose a meaning, and often this choice is far from impartial. Although architecture can set up certain spaces with which activities might occur, analogous to the theatrical 'fourth-wall' and conventional words in

**The Spoken House* is simply an anecdote intended to set the stage for discussion. It is not based upon a real event nor has it been appropriated from another source, although it has been influenced by the book, *La Petite Maison*, by J.F. Bastide

convention: the way in which something is usually done.
<http://dictionary.reference.com/browse/convention>

language, meaning in architecture is concomitant with personal experience. Perhaps this is why the linguistic-architecture analogy is a popular topic of discourse - the interpretation of both sister-arts is contingent on the protagonist. Because of this similarity, language appears to be an appropriate tool in discussing architecture or describing an architectural experience. But the study of language can also be used to facilitate architectural design. It is important to note that it is one does not *need* to address the language analogy to create a meaningful architecture. Rather, a meaningful architecture *can* emerge through the study of language. By looking a little more closely at the language metaphor we can set up our own language-architecture analogy, one that focuses on the syntactical deviations of E.E Cummings as a clue for designing and, even, depicting space.

AS A METAPHOR

It makes perfect sense to describe an architectural experience through language. The reason we choose language as a medium is instinctive, perhaps because most of us can speak, but also because it is the best tool of communication. Inherently sequential, language is spoken or written in a linear fashion.* And unless we are atomized into a thousand pieces and simultaneously suspended throughout a building, we experience architecture by the same token. We slowly un-clothe the space, piece by piece, over a period of time, such as in the case of the Spoken House. Because of this similarity, might it not make more sense to represent our buildings through language rather than draw-

metaphor: a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable
<http://dictionary.reference.com/browse/metaphor>

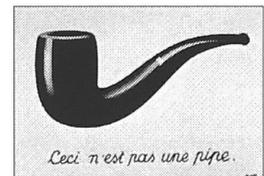
*aside from ideographic writing systems, such as the Chinese character or Egyptian Hieroglyphic

ing? Language encourages one thing to be 'seen as' another, it stimulates the sense of potential ambiguity that lies at the basis of meaning, in a way that drawings can only do prosaically.

Traditionally, the drawing is the principal tool of the trade, the architect's main medium in imparting information to the builder. The drawing is also a method with which to record an initial idea. It is even referred to as the natural language of architecture. This reference, however, suggests that the 'natural language of architecture' is merely a tool which represents something without being the actual thing itself. Rene Magritte illustrates this notion through his painting of a pipe where the text beneath an image of a pipe reads: "Ceci n'est pas une pipe,"** suggesting that the pipe in the painting is not actually a pipe, but simply an image of one. The 'natural language of architecture' is only a representation of an actual space and gives no indication of a spatial experience.

If we were to take the phrase: 'natural language of architecture' and reorganize the order of the words, we might arrive at 'architectural language.' Language's role subsequently changes. Instead of being akin to architecture only as a tool of communication, language is used to describe a method of building logic or construction. In ordinary language, the way words in a sentence frequently occur together is referred to as a 'spoken chain.' An example of such a chain in English would be: "What is the matter with you?" or, "It's been a nice day." In linguistics, this notion is called a syntagmatic relationship: *of or denoting the relationship between two or more linguistic units used sequentially*

In his book, *Words and Buildings*, Adrian Forty refers to the traditional architectural drawing as the natural language of architecture. Ever since the dawning of the industry, the drawing has been the primary tool used to communicate ideas for a building. For centuries, the education of an architect focuses on studies in technical drawing and The Azraeli School of Architecture and Urbanism is no exception. First year students are immediately corralled into a rigorous drawing studio, in which they are required to draw, photo realistically, such objects as concrete, cloth, and the human hand.



***La Trahison des Images* by Rene Magritte, 1928-1929

to make well-formed structures.⁴ We could simply replace the word 'linguistic' with *spatial* and this definition would make sense for architecture as well. To ensure a well-formed architecture, an understanding of each material component used in assembly and their inherent properties would be necessary, so that a proper coupling could be made between them.* The rules for construction, in this circumstance, are derived from the materials themselves and not from a preordained paradigmatic origin. If materials are limited to an immediate source, there will be a consistency in all the architecture of a particular region during a period of time.

The Gypsies are a nomadic people who traditionally live by seasonal work, itinerant trade, and fortune-telling. Their dwellings therefore tell the story of their travelling life, a rather eclectic mix of parts taken from each region they travel through. This is not unlike our dwellings today; marble from here, bamboo from there, although these materials tell the story of global consumerism, not of a nomadic lifestyle.

People today, as well as nomadic Gypsies, adhere to a certain social code, a collective agreement on the proper arrangement of architectural elements. For the French cultural philosopher, Roland Barthes, this is not unlike the garment system. He writes in *Elements of Semiology* (1964), "The language of fashion is set by social contract; men, after all, rarely wear skirts, but within the limits set by this social contract, each of us is free to choose individual garments in terms of size, shape, colour and so on."⁶ More often than not, we will cringe in humiliation when we think of our previous

*materials in architecture, are like words in a phraseology; having separately but little power; and they may be so arranged, as to excite ridicule, disgust, or even contempt; yet when combined with skill, expressed with energy, they actuate the mind with unbounded sway. An able writer can move even in a rustic language, and the masterly disposition of a skilful artist, will dignify the meanest materials.⁵

code: a set of rules and standards adhered to by a society, class, or individual; a stern code of honor.
<http://dictionary.reference.com/browse/code>

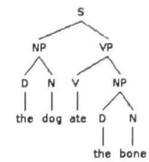
'garment chains.' For me it is stirrup sweatpants and socks with sandals. This notion can suggest that the social contract of architecture, like language and fashion, is dependent on region and time period, much like the availability of materials. As in fashion, architectural elements appear to resurface once in a while, but not in the same arrangement as before. Gothic architecture is a good example of this. According to the *Penguin Dictionary of Architecture (2000)*, the architecture of the pointed arch, the rib vault, the flying buttress, clerestory windows, and walls reduced to a minimum by spacious arcades. "These are not isolated motifs; they act together and represent a system of skeletal structure with active, slender, resilient members and membrane-thin infilling or no infilling at all. The motifs are not in themselves Gothic inventions."⁷

Just like words, Gothic motifs are meaningless units until they are *read* together. As the Dutch Architect, Herman Hertzberger puts it: "what matters with forms, just as with words and sentences, is how they are read, and the images they evoke in the eyes of 'readers.'"⁸ To suggest this analogy at a larger scale, we turn to Aldo Rossi's *The Architecture of the City* (1984). A respected example of the transfer of the linguistic model to the urban scale, *The Architecture of the City* suggests that buildings are capable of infinite modifications of use and signification while still themselves remaining unchanged. He writes:

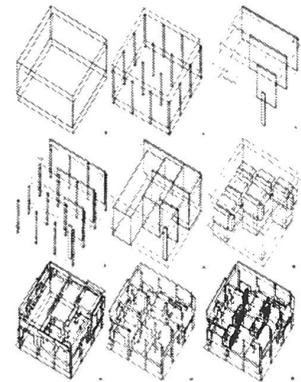
The significance of permanent elements in the study of the city can be compared to that which fixed structures have in linguistics; this is especially evident as the study of the city presents analogies with that of linguistics, above all terms of the complexity of its processes of transformation and permanence.⁹

The Architecture of the City is Aldo Rossi's major work of architectural and urban theory. The book protests against functionalism and the Modern Movement as an attempt to restore the craft of architecture to its position as the only valid object of architectural study. The book also analyses the rules and forms that govern a city's construction.
paraphrased from the introduction by peter eisenman
Rossi, Aldo. *The Architecture of the City*. Boston: the MIT press, 1984.

The linguistic analogy as a means of describing processes of transformation and permanence sparked the curiosity of American Architect, Peter Eisenman. Eisenman studied the work of linguist Noam Chomsky and his theory of generative grammar, which refers to a particular approach to the study of syntax. Generative grammar of a language attempts to give a set of rules that will predict which combinations of words will form grammatical sentences.¹⁰ These rules will also predict the morphology of a sentence. But if the combination of words making up a traditional sentence are reduced to the syntactical level and then modified, perhaps new meanings in language can result. Eisenman believed that architecture could likewise be modified at the syntactical level to elicit new meanings. A Syntax Tree diagrams the grammatical process of deconstructing a sentence, reducing the sentence to its single conceptual units (or words). Perhaps the conventional forms of construction found in architecture, such as columns, walls, floor slabs, etc, can go through a similar reverse sequence. Eisenman investigated this notion through the axonometric transformative drawings of ten houses to arrive at the pure, conceptual starting point of the rectangular box.*



A Syntax Tree
 image source: http://image.ab-soluteastronomy.com/images/encyclopediainages/b/ba/basic_english_syntax_tree.png



*House II: axonometric transformational diagrams
 Semester A, Quarter 2, 2009-2010 // 1/19/2010 // TU/e eindhoven // 7x886 - Theory of Architecture 1: Contemporary Theory // Dave Ten Hoope - 0611396 // Professor: Prof. DR. Bernard Colebrandier //

TO FACILITATE DESIGN

We have observed in the case of the Spoken House, where the architect describes a space and then asks the client to sketch their interpretation of it, a manner in which language can be used to facilitate the design of a space.

The Swiss Architect and Urbanist, Le Corbusier

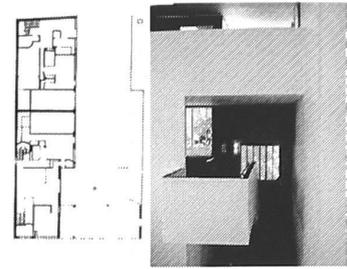
explores the notion of using language as a method for designing circulation in a building. He designed Maison la Roche (1925) in such a way that one must follow the route prescribed by the architect with absolute precision, so it is impossible to move through the sequence of spaces in any other way.

This house... will be rather like an architectural promenade. One enters, and the architectural vista presents itself immediately to view; one follows a set route, and a great variety of perspectives present themselves: there is a play of light, highlighting the walls or casting shadows. Bay windows open onto perspectives of the exterior, and one rediscovers architectural unity.¹¹

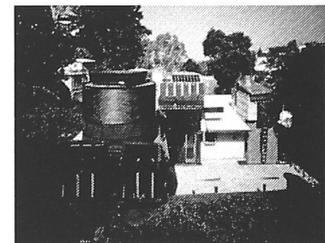
Often, the results of such an endeavour can be surprising, whether or not the product is successful.

For Morphosis Architects, this meant an experimental project completed in 1989, called the CDLT House, where the outcome of the building was unknown. In this project, no working drawings were produced. Rather, the architects produced hand-drawn sketches each day and discussed possible ideas with the builder. The builder had degrees in literature and music composition, which helped when tossing ideas back and forth. The idea was then able to travel from the architect's head to the contractor's hand without the need for the traditional construction drawing.

But the architect's 'hand' can also elicit interesting and innovative spaces if the language-architecture analogy is applied to representation. The traditional way to represent a space is through the orthogonal and perspectival drawings. The orthogonal drawing is a drawing that is projected from an infinity of points perpendicular to the surface of the paper. The perspectival drawing is an approximation of a space as it would



floor plan + interior photo of Maison la Roche in Paris, France [1925] designed by Le Corbusier
image source(interior photo): <http://picsaweb.google.com/1h/photo/CzMtO1IRd-EqEZMFAXieX5Q>



CDLT House by Morphosis Architects, 1989
image source: http://www.rotoark.com/proj_hous_cdlt.html

be seen by the eye, assuming the viewer is one-eyed and motionless.¹² Both types of drawing have little correspondence to reality and presumes the reader is outside of the object, that being, in architecture - space. The reading of these drawings is immediate; all the information is displayed concurrently. As Adrian Forty puts it:

What language itself allows is ambiguity, and a freedom from the relentless exactitude of drawing; where drawing demands finite precision - either there is a line or there isn't - language allows architects to deal with everything that they find difficult, or choose not to be precise about - nuances, moods, atmosphere. Where drawings pretend to project a reality, language is about keeping reality at bay.¹³

For the Greenbelt Project described in the preface, I turned to language to communicate that which I could not through the drawings. By supplementing each drawing with text, I wanted to achieve a certain 'inexactness' aimed at sparking a curiosity or reverie from the reader through a kind of visual narrative. The text was written at the same time the drawings were developed, and therefore influenced the direction of the project itself. But the drawings themselves do not display the in-distinctiveness and ambiguous qualities of language. Rather, they represent an approximation of space through the more traditional, perspectival drawing mentioned above.

A LANGUAGE - LIKE - DRAWING

Forty believes that the only type of drawing capable of this indistinct and ambiguous quality is the architectural sketch. The 'sketch' has become increasingly popular as a way of presenting to public view the

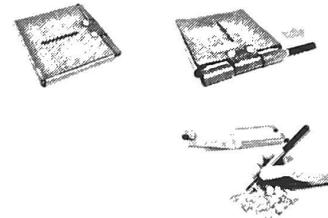
intended effect of a completed building, as we see in Frank Ghery's sketch for the Weatherhead School of Management of Case Western Reserve University. Gestural in appearance, this sketch is seen as an attempt to make a drawing more language-like in its uncertainty. Not only is the architectural sketch a method of representing mood, or architectural experience, it is used as a catalyst for design.

The initial ideas for a building are typically generated during the discussion between the architect and the client. Often, the architect will quickly jot down the parti of a building in a gestural manner - negating line precision and scale - to demonstrate their ideas to the client. If this occurs during a meal, the architect may turn to a serviette as a drawing surface, as though the architect does not own a single sketch pad. The book, *Dinner for Architects (2004)*, is a collection of such napkin sketches, and an indication of the popularity and even trendiness of this method.* The napkin drawings in this collection are language-like in that they were speedily executed throughout the course of a conversation and therefore gestural in appearance.

Architects are not the only ones responsible for achieving language-like representation. If gesture and motion are the dominate contributors, then Marcel Duchamp's post-Cubist canvas, The Nude Descending a Staircase (1912) is a good example of a language-like painting. In this piece, Duchamp wanted to explore the possibility of representing movement through the juxtaposition of a three-dimensional human body on a two-dimensional surface. Influenced by chronotophtographs**, which are comprised of multiple exposures

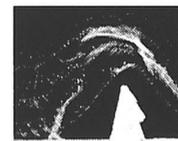


case .67 - na.
Sketch for the Weatherhead School of Management of Case Western Reserve University by Frank Ghery



© © by 2005 by Fridolin T. Beisert. All Rights Reserved. Patent Pending.

*Perhaps to parody the fad, a 'napkin sketchbook' is now available for purchase, although without the coffee stain or wine ring mark. This type of sketchbook may even prove superior to the Moleskin sketchbook, hitherto dominating the market.



**Etienne-Jules Marley, 2009



Nu descendant un escalier n° 2, by Marcel Duchamp, 1912

showing people and animals in successive stages of frozen movement, he signified movement through various planes of colour that represent the various parts of the body in successive stages of movement.¹⁴

We are a little obsessed with how language serves architecture, but perhaps architectural principles can serve language as well. However, consider reversing the equation, “language-like-drawing” to “drawing-like-language.” If a writer, for example, wishes to convey a particular experience through language, an image can take shape through the spacing of words on a page. But instead of a serviette or a canvas as a drawing surface, the poet (the term, poet, will be used here instead of ‘writer’ - as it points more clearly to the artistic division of language) uses a letter-size piece of paper. Instead of a dull pointed pencil or paint brush, the poet draws with a typewriter.

PART ONE A DRAWING-LIKE-LANGUAGE

Children of today will not be familiar with these (typewriters) - the manual machine with keys for producing print-like characters one at a time on paper inserted around a roller. When unrolled, the paper is embossed with black ink that, in its tactility and inconsistency of tone, is almost a piece of art in itself. Arranged on the paper in a certain way, the print-like characters might form a recognizable shape. Supplemented with words and sentences, a theme slowly, unmeasurably, fades into focus.

Although this type of representation may not appear 'language-like' as set forth by Adrian Forty, it does yoke together the finite precision of drawing - either there is embossment on the paper or there isn't - and the inexactness of language, in one harmonious setting. It is called the Concrete Poem, a kind of visual poetry that arranges words or letters on a page in the shape of a theme. One of the forefathers of this kind of poetry is Edward Estlin Cummings, a poet who, chronology notwithstanding, could be the metaphorical love child of Peter Eisenman and Frank Gehry*. This being said, Cummings is a curious mixture of romantic visionary, whose explorations into the syntactical roots of language point to a serious view of life - and naughty-boy anarchist, who by scattering type across a page and using nothing but lower-case letters suggests a revolutionary act against (the) convention. This mixture yields a particularly interesting breed of concrete poem, very much unlike its primitive roots.**

*Cummings was actually born to Edward Cummings senior and Rebecca Haswell Clark, in Cambridge, Massachusetts, on October 14, 1894. 17

Naughty-boy anarchist is the term Friedman gives Cummings in his book: e e cummings: The Growth of a Writer. Carbondale: Southern Illinois University Press. 1964

**Primitive Roots refers to Guillaume Apollinaire's 'Calligrammes' - an indigenous collection of concrete poems. His poem written in the form of the Eiffel Tower is an example of a calligramme.

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      E
      A
    LUT
      M
      O N
      D E
    DONT
    JE SUIS
    LA LANG
    QUE E
    LOQUEN
    TE GUESA
    B O U C H E
    O PARIS
    TIRE ET TIRERA
    T O U JOURS
    AUX A L
    L E M A N D S
    Calligrammes, 1913-1916

```

Before we continue, it is important to note that E.E Cummings has written approximately 2,900 poems, two autobiographical novels, four plays and several essays.¹⁵ It is therefore difficult within the constraints of this paper to provide an extensive account of his life and work without short-changing the value of such a figure. We will, thus, organize our information with a selective look at the precepts that lie within scope of this project. This will be followed with examples of his poetry and the specific syntactic operations that build them in Part Two: Six Field Studies.

HIS PRECEPTS

since feeling is first
who pays any attention
to the syntax of things
will never wholly kiss you;

wholly to be a fool
while Spring is in the world

my blood approves,
and my kisses are a better fate
than wisdom
lady i swear by all flowers. Don't cry
--the best gesture of my brain is less than
your eyelids' flutter which says

we are for eachother: then
laugh, leaning back in my arms
for life's not a paragraph

and death i think is no parenthesis

since feeling is first, is 5 (1926)

Although this poem is not the best example of Cummings's syntactic experimentation or typographical poetry, it is laden with clues that point towards an ideology.

For example, the words, 'syntax,' 'paragraph,'

and 'parenthesis,' which suggest rule and convention in language, are used to contextualize the metaphysical themes of life and death. Stitching them together to compose the phrase: "Since feeling is first / who pays attention / to the syntax of things / will never wholly kiss you" he suggests a paradoxical equation inasmuch as language is the very embodiment of rule and convention and is not, perhaps, the best method with which to communicate themes of the metaphysic. But the underlying message of this poem points to Cummings's dissatisfaction with humanity; and the belief that the authenticity of the world is asphyxiated by rules set out by society. In turn, Cummings believes that the qualities of the individual is threatened, forced as they (we) are to live by these rules. Of course, this heady topic is not without bias. In fact, Cummings, who joined the American Red Cross in France during the First World War, was actually imprisoned by French authorities for merely loving France and not also hating Germany. Another reason for Cummings's imprisonment was his lack of "illimitable respect" for bureaucratic procedures.¹⁶ This detainment is accountable for one of Cummings's first publications, The Enormous Room, based on his experiences of 1917. Ripening already critical thoughts on the pitfalls of humanity, Cummings began to focus his attention on the individual.

Humanity i love you
because you would rather black the boots of
success than enquire whose soul dangles from his
watch-chain which would be embarassing for both

parties and because you
unflinchingly applaud all
songs containing the words country home and
mother when sung at the old howard

The Enormous Room is a 1922 autobiographical novel by the poet and novelist E. E. Cummings about his temporary imprisonment in France during World War I.¹⁷

Humanity i love you because
when you're hard up you pawn your
intelligence to buy a drink and when
you're flush pride keeps

you from the pawn shop and
because you are continually committing
nuisances but more
especially in your own house

Humanity i love you because you
are perpetually putting the secret of
life in your pants and forgetting
it's there and sitting down

on it
and because you are
forever making poems in the lap
of death Humanity

i hate you

Humanity i love you, XLI POEMS (1925)

For Cummings, an individual experience is the only thing that separates us from each other and the mass of humanity; the best chance we have at combating the uniformity of society. To paraphrase Friedman, An individual's experience can be found only in nature; in the process rather than the product, in the dynamic rather than the static, in the organic rather than the artificial, and in the becoming rather than being.¹⁷ He was influenced by the Transcendentalists, a group of people including Ralph Waldo Emerson and Henry David Thoreau who protested against the general state of culture and society. The Transcendentalists believed that the principles of reality are discovered through an intuitive or spiritual, rather than empirical, process.¹⁸ Of intuition, Cummings writes: "The artist is not a man who describes but a man who FEELS."¹⁹ And this is precisely how Cummings would like his readers to experience his work - a poetry that is felt, not analyzed. But lan-

Transcendentalism: an idealistic philosophical and social movement that developed in New England around 1836 in reaction to rationalism. Influenced by romanticism, Platonism, and Kantian philosophy, it taught that divinity pervades all nature and humanity, and its members held progressive views on feminism and communal.
<http://dictionary.reference.com/browse/Transcendentalism>

guage is empirical in nature, a system of communication used by society, effective through the application of words in a structured and conventional way. Not at all tactile, It seems to be an unlikely communicator for tactility. But when we revisit the statement, "Not only does love transform unlove; it needs that unlove in order to come into being"²⁰ we can assume that Cummings has turned to language precisely because of its empirical nature. Accordingly, there would be no transcendental world without an ordinary world, just as there would be no dream state without a state of consciousness. It appears only appropriate, therefore, to distort the rules of convention in language in order to create a 'felt' poetry with the hope that his readers would become more aware of an increasingly ordinary world.

Recall Peter Eisenman's syntactical analogy - the deconstruction of a house to return to the original, rectangular box as a way of investigating meaning in architecture. To investigate meaning in language, Cummings returned to its syntactical roots. He believes that each word has two sides: a front, or conventional meaning that one sees and hears (such as 'bad'), and a back, unseen and unheard (such as 'good').²¹ In order for his readers to *feel* his poetry, he must emphasize this 'back' side of the word, or as he phrases it: "the ability to see around [a] word."²² Cummings assumes that we understood the conventional meaning of the word and relies on this conventional meaning to leave a semantic trace on the back of our mind. He compares this simultaneous reading to colour "...just as the colour red leaves a fleeting afterimage of its complement, green, on the retina. Placed side by side, red

and green intensify each other; would 'complementary' adjectives ('good bad') do likewise?"²³

To encourage this kind of sneaky afterimage - the backside of a word - perhaps a distortion of convention language at the syntactical level is required, much like Eisenman's theory that the distortion of architectural elements at their analogous syntactical level could extract new meanings in architecture. This distortion includes a series of technical operations performed on words and sentences, most clearly illustrated through the following three aspects: typographical rhetoric, syntactic dislocation, and word formation.

TYPOGRAPHICAL RHETORIC

As typography refers to the process of setting and arranging type on a page,* this technique relies on the participation of the eye. As opposed to the 'normal' methods of arranging type - in English the letters would be placed in a sequential manner, generally beginning from the left side of the page - typographical rhetoric places letters, words, and punctuation in a manner that performs a series of functions, such as indicate the tempo of reading, emphasize a certain idea, or compose an image. Cummings is most reputable for his typographical rhetoric, as it appears he simply scatters type across a page in a playful, childlike manner. In fact, his use of these techniques are clearly calculated. The following eleven devices have been identified in his poetry as typographical rhetoric. A more thorough investigation into a few of them will take place in Part Two: Six Field Studies.

*<http://dictionary.reference.com/browse/typography>

- 1 The elimination of capital letters at the beginning of sentences
- 2 The use of the lower-case 'i' on most occasions
- 3 Irregularities of line-arrangement
- 4 Words spaced out on the page to indicate the tempo of reading
- 5 Word-dismemberment
- 6 Word-mixing
- 7 Rhetorical capitalization
- 8 Rhetorical punctuation
- 9 The visual appearance of the poem echos its meaning
- 10 Typographical irony (the use of numerals, amper-sands, equalization signs and the like where one would ordinarily expect the dignity of words)
- 11 Verbal Camouflaging²⁴

he dis
a
ppeare
d leavi
ng on its
elf pro

Collected Poems, 303

SYNTACTIC DISLOCATION

This technique refers to the distortion of conventional English words and the construction of proper English sentences. The distortion is not merely an insupportable deconstruction; rather, the merging or dislocating of words and sentences are intended to change the meaning of the original. There are many combinations that achieve this, but the following four serve as a good example, and will resurface in Part Two: Six Field Studies.

- 1 rearranging the proper grammar of a sentence, such as placing articles behind instead of before their nouns: "while thumb a plus fingers all" (1X1, VI)
- 2 adverbs behind adjectives: "and here's to silent certainly mountains." (No Thanks, 41)
- 3 Cummings often performs these 'syntactic dislocation' to make the meaning of words more ambiguous, such as in the phrase: "bombed the by ocean earth bigly shud ders." (XAIPE, 41)
- 4 In mathematics, permutation refers to the action of changing the arrangement of a linear order and this definition applies for language as well. Cummings will permute whole sentences while keeping distinct their separate identities: "drowning in sub(at the next)naked ness (table but three)hero's carnivorous(smile by lipstick smell by matchabelli)tits" (1X1, VI)²⁵

article: a word that combines with a noun to indicate the type of reference being made by the noun
<http://dictionary.reference.com/browse/article>

WORD FORMATION

If Cummings needed a word, he simply invented

one. We will take a quick look at two ways in which Cummings has invented words:

- 1 Through the forming of compounds. His compounds varied in complexity. A example of a simple compound would be: "deathmoney." A more intricate compound would be "twistandtwirl."
In this example, Cummings joins together two verbs in order to make a noun.
- 2 Cummings will often transfer the role of a word to new use. For example, he loves to make nouns out of all kinds of other words, such as adverbs ("newlys of silence"), verbs ("nothing arrives a so prodigious am", and adjectives ("merely to toil the scale to shrness")²⁶

compound: a word made up of two or more existing words, such as steamship.
<http://dictionary.reference.com/browse/compound>

With these techniques in mind, we return to architecture. We see how Cummings has preformed 'operations' on conventional language in order to coerce the reader into 'feeling' his poetry and, ultimately - his ideology. If we likewise reduce conventional architecture to its syntactical roots and distort architectural elements at this level, perhaps we will arrive at a methodology that could encourage interesting and innovative spaces, as well as exact a reevaluation of contemporary society. To do this, we will begin by establishing an architectural syntax, derived from a personal definition of 'conventional architecture.' From there, we will reduce the building down to its syntactical level and identify its single, conceptual units. Lastly, we will select a number of techniques employed by Cummings and 'operate' on these units.

Ideology: the ideas and manner of thinking characteristic of a group, social class, or individual.
<http://dictionary.reference.com/browse/compound>

PART TWO SETTING UP AN ARCHITECTURAL SYNTAX

WHAT IS THE SYNTAX OF ARCHITECTURE?

This is a good question. We already know what the syntax of language is - *the principles and rules that determine the correct arrangement of words and phrases to create well-formed sentences.*²⁷ And if we have learned anything about the multi-faceted language-architecture analogy set forth in the previous chapter, we can assume that the syntax of language is a conceivable metaphor for the 'proper' construction of a building.

In language, the correct arrangement of words and phrases that create a well-formed sentence is dependent on the relationship between each linguistic unit (letters, words, punctuation, etc). The syntax therefore, determines the correct placement of the linguistic unit based on their relationship with each other.

In architecture, the linguistic unit is much like the *architectural detail*. Italian Architect and Theorist, Marco Frascari believes that "...the 'construction' and the 'construing' of architecture are both in the detail. Elusive in a traditional dimensional definition, the architectural detail can be defined as the union of construction..."²⁸ In his article, *The Tell-The-Tale-Detail* (1981), Frascari quotes Jean Labatut, a French Beaux-Arts-trained Princeton professor of architecture: "Whatever the air spaces, areas and dimensions involved, it is the precise study and good execution of details which confirm architectural greatness. 'The detail tells the tale.'"²⁹

To suggest that an architecture is great is a bit presumptuous if the definition of 'architectural greatness' applies to the union of details - as believed by Labatut. This is because the union of details is, as we discussed in Part One, determined by the social contract of a region and time period.

the social contract of architecture, like language and fashion, is contingent with territory and time period.

The master builders of the Gothic Style, for example, would have a difficult time discussing construction techniques with Le Corbusier or Frank Lloyd Wright due to very different perspectives. While the master builders will wear tunics and leggings with pointed shoes to their meeting, Le Corbusier and Frank Lloyd Wright will arrive in suits with pocket watches. Although the articles of clothing may appear similar - woven cloth that protects you from the elements - the way these cloths are tailored, coloured, and assembled are constrained within the limits of the current social contract.

But if we are to remain within one particular social contract - let's take the 1930s - we notice that the variation in clothing of this time period and region is more subtle than the differences between a waistcoat and a tunic. For example, Le Corbusier's waistcoat may be dark grey while Frank Lloyd Wright's waistcoat is black. Perhaps their "Oxford" shoes are a slightly different size and stitched together in a different pattern. However, the clothes are still indicative of the current convention. And yes, convention is a current thing.

If we were to apply this analogy to language, we could equate it with a New York City cab driver attempting a conversation with William Shakespeare. The cab driver might ask: 'Hey, wassa madda wichoo?' Although the cab driver is speaking the same language,

Shakespeare may not understand the question he asks. Referred to by some as *slang*, the *dialect* spoken by the cab driver in New York is very far removed from the language spoken during the Elizabethan Era* both in region, social group, and time period.

In architecture, we do not use the word *dialect* to describe varying construction practices among a region or social group. We prefer to call it a vernacular architecture - an architectural argot, if you will, to the more classical methods of construction, where the *order* of architectural elements is paramount. The Classical Order*, as an example, is distinguished by the proportion, characteristic profiles, and details of the parts of a column. According to the Penguin Dictionary of Architecture, five Classical Orders have been identified. Alterations in the arrangement of column, shaft, base, capitol, entablature, architrave, frieze, and cornice that comprise a column determine which order the column belongs to.³¹ If the arrangement of these elements were jumbled (if E.E Cummings had a go at it, let's say) the column could no longer be considered a Classical Order.

The Classical Order of the present day, although to a lesser degree, also follows a certain *order* for the assembly of architectural elements. But instead of column, capitol, and entablature, the contemporary *kit of parts* is more likely to be the two-by-four wood member, metal fasteners, rigid insulation, and gypsum. It would appear that the social code of present-day, however, deals less with the proper order of constituent parts and more with economy. By supplying builders with standardized materials, purchasable from the lo-

slang: a type of language that consists of words and phrases that are regarded as very informal, are more common in speech than writing, and are typically restricted to a particular context or group of people.
<http://dictionary.reference.com/browse/slang>

*William Shakespeare (1564-1616) lived during the Elizabethan Era (1558-1603)³⁰

vernacular architecture: a non-pedigree architecture
<http://www.vernaculararchitecture.com/>

*an ancient style of classical architecture

cal Home Depot, buildings can be constructed quickly, cheaply, and without difficulty. We could trace the contemporary *kit of parts* syndrome back to the industrial revolution and advent of assembly line production, but that would be another discussion in itself.

In brief, a grammatically correct sentence (“What is the matter with you?”) in language can correspond to the contemporary *kit of parts* in architecture. All buildings assembled with the contemporary *kit of parts* are of the same language. But like the subtle differences in the waistcoats of Le Corbusier and Frank Lloyd Wright, there are variations in the assembly of these parts, giving each building a particular vernacular, or *dialect*.

ESTABLISHING ONE ARCHITECTURAL SYNTAX

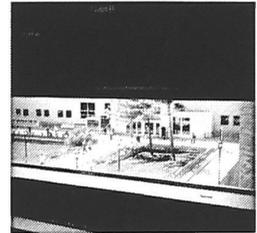
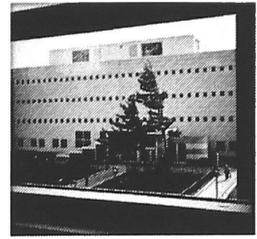
The English language was E.E Cummings’s mother tongue, passion, and area of expertise. Only when he familiarized himself with the syntactical roots of the English language could he begin operating on it at this level. If I am to operate on an architectural syntax following Cummings’s technique, I must likewise familiarize myself with an architectural language. I do not know which building would best represent my ‘mother tongue,’ but it would likely be a language I am most familiar with.

Perhaps it is because my present studio space, situated within the confines of a rather sterile, institutional environment, fits the bill perfectly. Or perhaps it is because I look out an inoperable window at the Carleton University Library day after day as I think about isomorphism; the internal grid plan of that building, sheathed in a banal white cladding with square punc-

isomorphism: corresponding or similar in form and relations
<http://dictionary.reference.com/browse/isomorphism>

ture holes that offer minimal light to the lucky students who get a window seat. But for one or both reasons, I was drawn to the conventional *kit of parts* that perpetrates both buildings as a possible language I could work with. Which parts of the University Library would correspond, then, to the letters that make up a word in an English language?

To begin, let us look a little more specifically at the chosen building which will provide the original framework for deviation. The library at Carleton University is known as the MacOdrum Library, named after Murdoch Maxwell MacOdrum, Carleton's former president and vice-chancellor. The collection of documents at this library includes more than three million books, journals, government documents, maps, newspapers, music scores, CDs, microforms, archives, and rare materials.³² Resembling a large white box, the library is situated at the west end of campus and opens up to the main courtyard. Though interesting, the history of the MacOdrum library is not important for my field studies, and I will not go into any specific details. However, I did discover (through my own library experiences) that other than a preeminent resource collection and possible social networking site, the architecture of the building appears subordinate. Perhaps this subordination is a worthy canvas for the building's function - a blank slate that serves only as a template for possible use that might endure several programmatic shifts (such as technological advancement and foreseeable book redundancies). As a library, it probably serves its function well - not unlike a report written to communicate hard facts. Accordingly, the library's structure



TWO VIEWS OF THE MAC
ODRUM LIBRARY FROM
MY STUDIO WINDOW

follows a grid-like pattern and the internal spaces are organized around six inch square columns, arranged approximately five meters from each other. The main circulation is situated in the centre, with two offset stairwells and a vertical elevator that spans the entire five stories, but does not, curiously, extend to the basement level. There is a separate elevator for that. The library connects to an other, older masonry building, which contains individual study spaces and a network of computers. This older portion will not be included in the syntax.

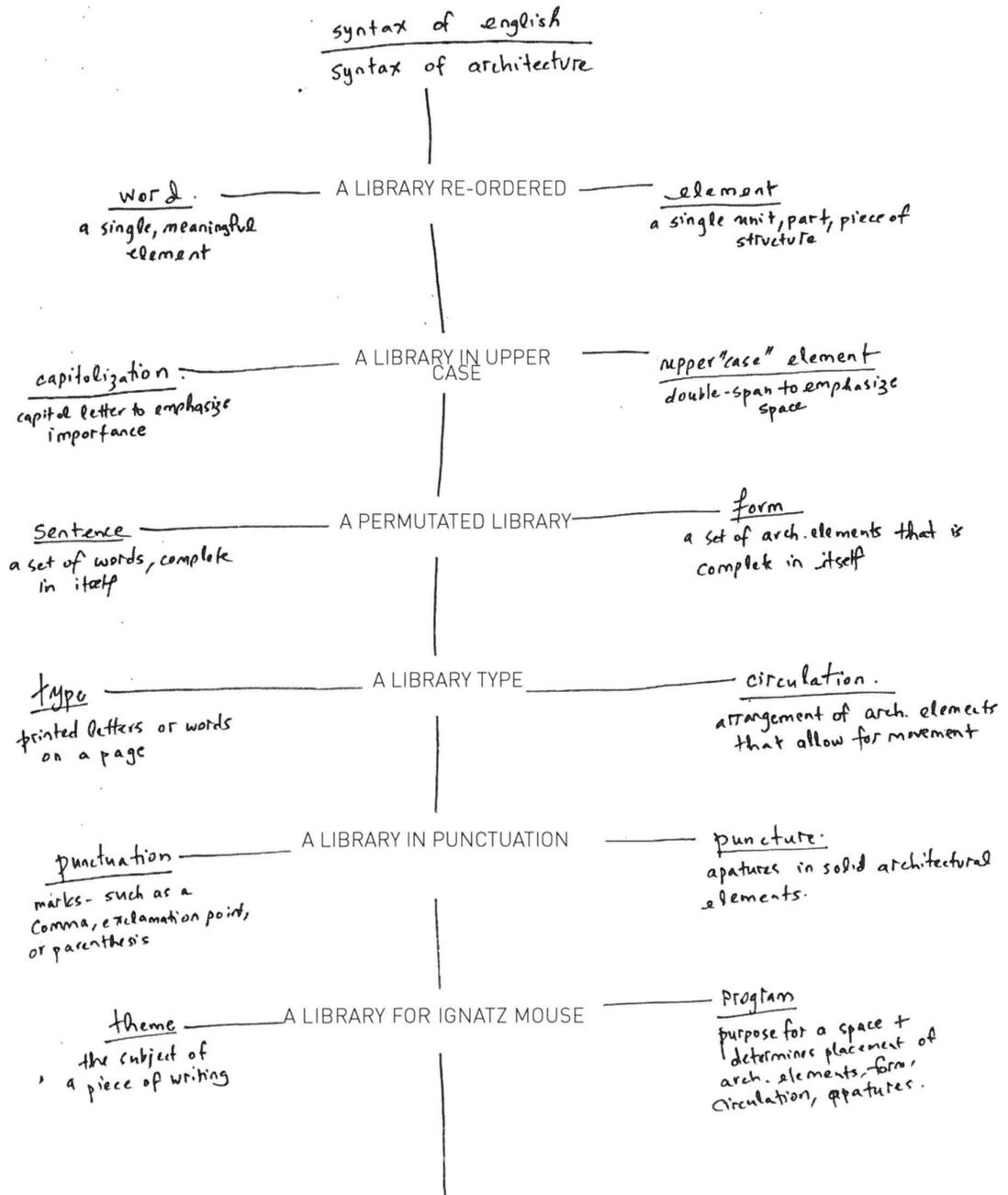
The internal structural system and circulation of the MacOdrum Library will provide a framework for an architectural syntax. The materiality of the building and most programmatic features will be excluded.

We can identify six components at the syntactical roots of language and appropriate them to the lowest conceptual units of an architectural syntax - where the language syntax is derived from the grammatical English and the architectural syntax from the MacOdrum Library. We will look at specific techniques employed by E.E Cummings that, by distorting the syntactical roots of language, build a concrete poem. From the same conceptual units that comprise a conventional* building, we will then appropriate Cummings's techniques to rebuild a series of unconventional spaces.

*the convention of contemporary architecture is the *kit of parts* construction practice

The following six field studies document these explorations into the syntactic roots of the MacOdrum Library. Instead of using the term 'technique,' 'architectural deviation' will be used to re-name the MacOdrum Library accordingly.

PART TWO: FIELD STUDIES



A diagram showing the appropriation of language syntax to architectural syntax through six deviated libraries

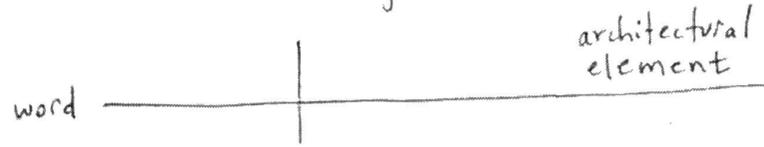
A LIBRARY RE-ORDERED

In order to get the ball rolling, we will begin with a simple operation. Like lowercase letters in an alphabet, the predominate structural elements will become the letters of my architectural syntax. I have narrowed these elements down to three: the four columns that make up a quadrangle, a wall plane that is the length and height of one of the quadrangle sides, and a floor slab that is the length and depth determined by the placement of quadrangle columns. In language syntax, letters can be combined to make up a word - a single, conceptual unit. Likewise, the columns, wall plane, and floor slab can be assembled to become a single spatial unit. E.E Cummings would operate on the single conceptual units of language by dismembering words. Two ways which he would dismember words are through letter-dispersion, and re-arrangement of letters.³³ Let's now apply these two techniques to the single spatial unit by reorganizing the conventional arrangement of individual letters of a word and see how the space changes.



Four columns in the McOdrum library. Together, these four columns represent a single spatial unit.

language syntax
 architectural syntax



a single, distinct meaningful element of speech or writing, used with others or sometimes alone to form a sentence.

typically shown with a space on either side when printed or written

<http://dictionary.reference.com/browse/word>

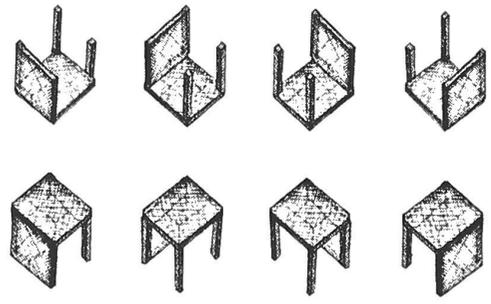


LETTER
 floorslab
 wall
 4 columns

WORD
 floorslab + wall
 + 4 columns
 to make a
 conceptual unit



LOWERCASE LETTERS



8 VARIATIONS OF
 POSSIBLE WORD FORMATION

conventional use
 ee. cummings

word

a single, distinct meaningful element of speech or writing, used with others or sometimes alone to form a sentence.

typically shown with a space on either side when printed or written

Cummings rearranges the individual letters in a word. This makes the word unpronounceable, demanding a visual, rather than vocal, reading.

He also disperses the individual letters of a word to scatter playfully throughout the poem

He does this to mimic the movement of a grasshopper hopping across a page

word

r-p-o-p-h-e-s-s-a-g-r
 a)s w(e loo)k who
 upnowgatb PPEGORHRASS

erimgint(o-
 a)he):l eA !p:

S
 a rlvlnG (r .gR-
 rEaPsPhOs)

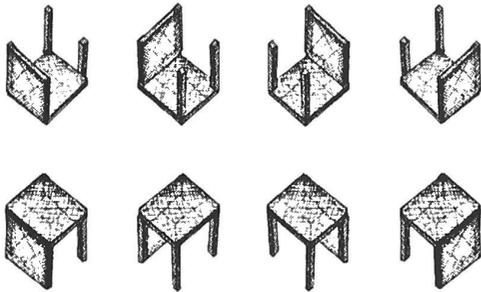
to
 rea(be)rran(com)gile)ngly
 ,grasshopper

r-p-o-p-h-e-s-s-a-g-r
 No Thanks 13

architectural syntax
architectural deviation

architectural element

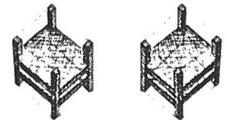
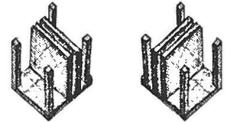
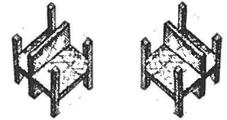
// word-mixing"
"word-joining"



8 VARIATIONS OF
POSSIBLE WORD FORMATION

r-p-o-p-h-e-s-s-a-g-r
als w(e loo)k^{who}
upnowgath PEGORHRASS
erimgint(o-
athe):l
eA
lp:
S
a
rlvInG (r .gR-
rEaPsPhOs)
to
rea(be)rran(com)gi(e)ngly
.grasshopper

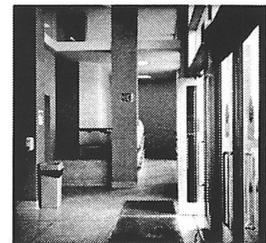
r-p-c-p-h-e-s-s-a-g-r
No Thanks 13



RE-ARRANGED LETTERS
IN A WORD

A LIBRARY IN UPPERCASE

If the letter in language becomes uppercase, the architectural alphabet respectively changes. The columns will stretch double height, the walls extend to double the width, and the floor slab cantilevers just slightly beyond the original quadrangle perimeter. A technique referred to as rhetorical capitalization, Cummings makes a whole word or individual letters upper-case. He does this for two reasons. The first is to emphasize the importance of the word or individual letter, and the second is to convey a visual perspective. The placement of upper-case letters also indicate motion; by moving around capitals which are arranged in a pattern, emphasis is constantly being shifted between words and letters, imitating motion.³⁴ Let's now take the architectural word, or 'single spatial unit' and capitalize either the whole unit or individual elements (letters) that comprise the spatial unit.



Four double-height columns in the MacOdrum library. Together, these four columns represent a single spatial unit that will extend two storeys.

language syntax
architectural syntax

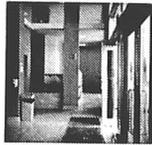
capitalization

emphasize importance

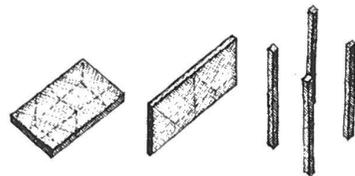
writing a word with its first letter as a majescole [upper-case letter]

<http://dictionary.reference.com/browse/uppercase>

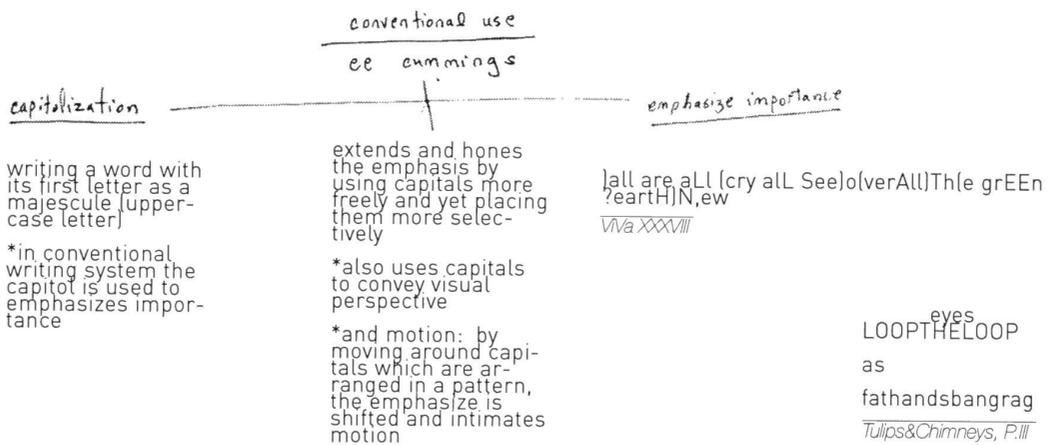
*in conventional writing system the capitol is used to emphasizes importance



UPPERCASE LETTERS
cantilevered floorslab
extended wall
double height columns



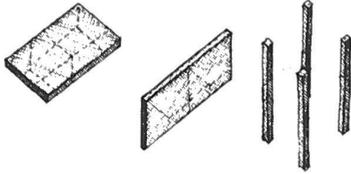
UPPERCASE LETTERS



architectural syntax
architectural deviation

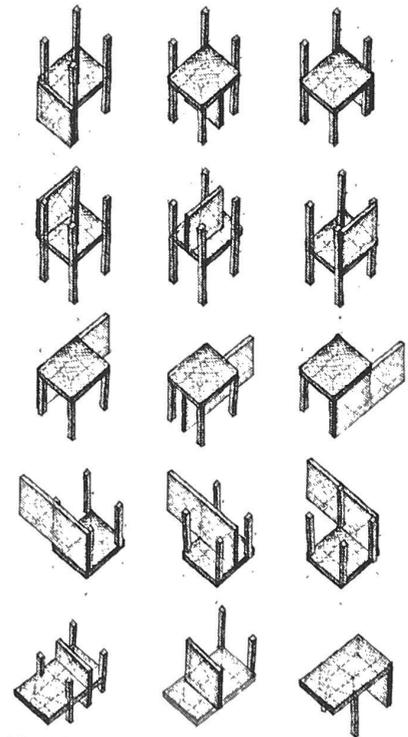
capitalization

emphasize importance



UPPERCASE LETTERS

fall are all (cry all See)(verAll)The grEEn
?earth)N,ew
Viva XXXVIII

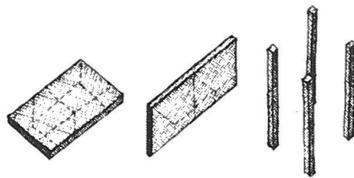


15 VARIATIONS OF: JUST 1 UPPER-CASE LETTER IN A WORD

architectural syntax
architectural deviation

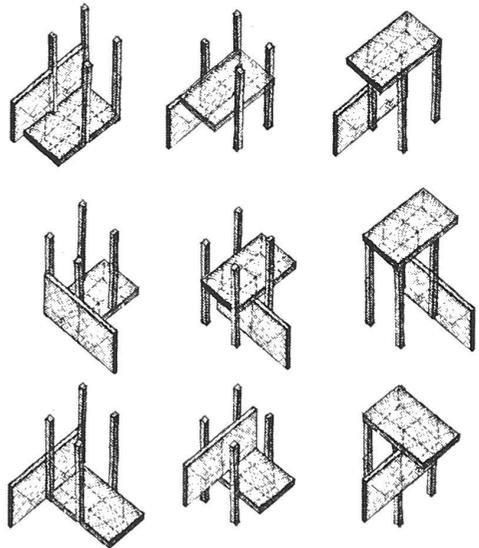
capitalization

emphasize importance



UPPERCASE LETTERS

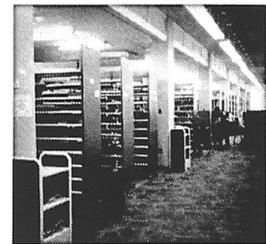
^{eyes}
LOOPHELLOOP
as
fathandsbangrag
Tulips&Chimneys, P.III



9 VARIATIONS OF
ALL LETTERS CAPITALIZED IN A WORD

A PERMUTATED LIBRARY

When words are strung together, they make a sentence. When architectural 'words' are strung together, they make an entire floor, a 'storey.' E.E Cummings changes the traditional structure of a sentence via permutation: the action of changing the arrangement, especially the linear order of a set of items. He often permutes whole sentences (while keeping their distinct identities) into the interstices of other words or sentences. Another technique Cummings imposes upon the traditional sentence is spacing between the words in the sentence. He does this to indicate tempo of reading.³⁵ Let's now take one architectural 'sentence' (keeping its distinct identity) and intersect it within the interstice of another architectural sentence to investigate a permutation in architecture. Also, to indicate the tempo of moving through the architectural sentence we select individual spatial units (architectural 'words') and slightly shift them vertically, which will force a pause in circulation.



sixteen sets of a single conceptual unit (four columns) will make a floor. The above photo represents a view down one such floor in the McOdrum Library.

language syntax
architectural syntax



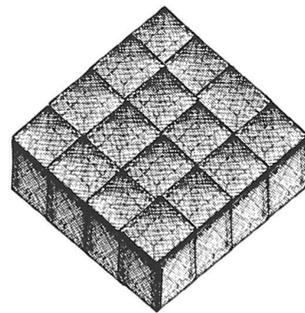
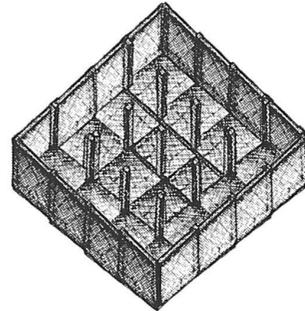
SENTENCE

a set of *words* that is complete in itself - conveying a statement, question, exclamation, or command.

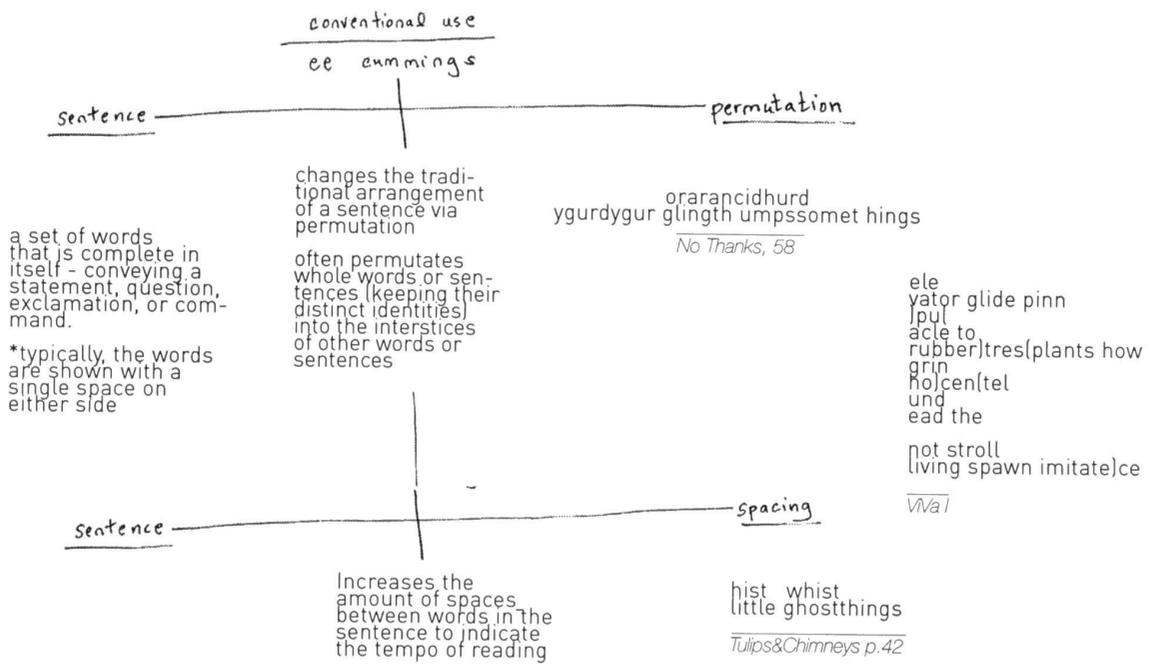
*typically, the words are shown with a single space on either side

<http://dictionary.reference.com/browse/sentence>

a set of architectural elements that is complete in itself - conveying a spatial experience through the combination of columns, floor slabs, and walls.



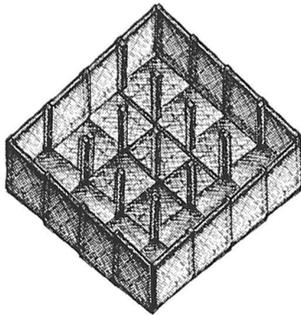
2 VARIATIONS OF
AN ARCHITECTURAL SENTENCE



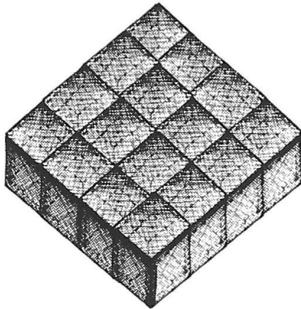
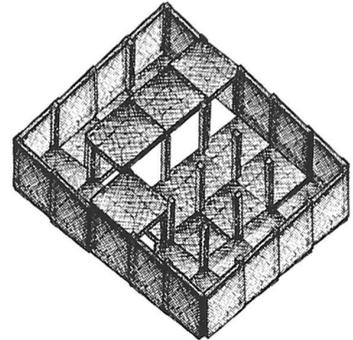
architectural syntax
 architectural deviation

sentence

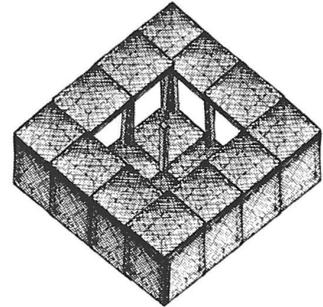
permutation



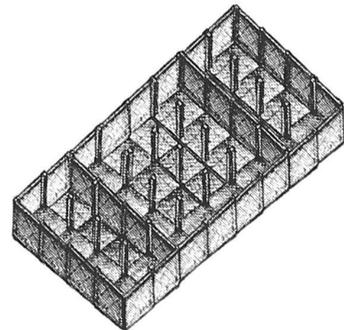
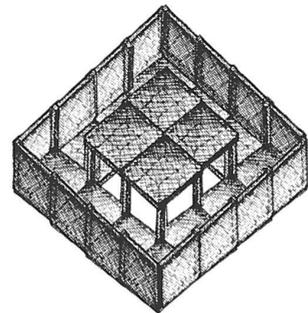
ele
 yator glide pinn
 lpul
 acle to
 rubber)tres(plants
 how grjn
 ho|cen(tel
 und
 ead the
 not stroll
 living spawn imitate)
 ce
 Viva!



permutes 1 archi-
 tectural sentence
 (while keeping
 distinct identity) into
 the interstice of an-
 other architectural
 sentence



2 VARIATIONS OF
 AN ARCHITECTURAL SENTENCE

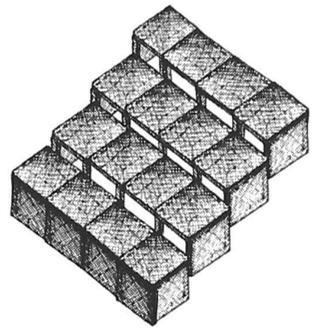
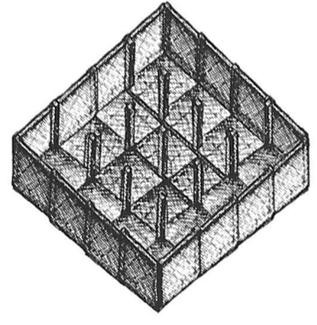


4 VARIATIONS OF
 ARCHITECTURAL PERMUTATION

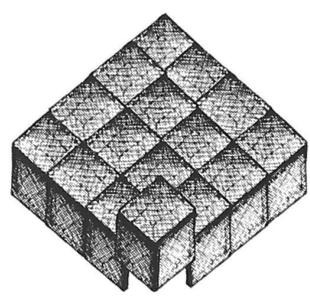
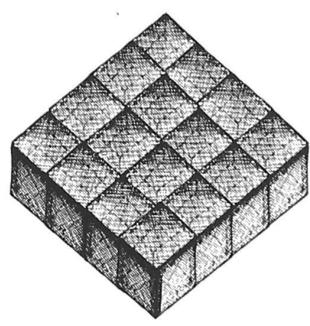
architectural syntax
architectural deviation



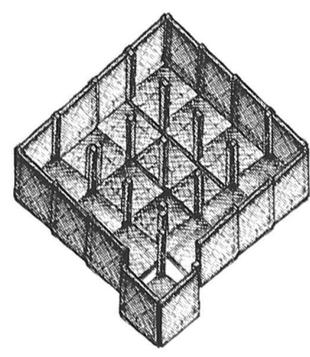
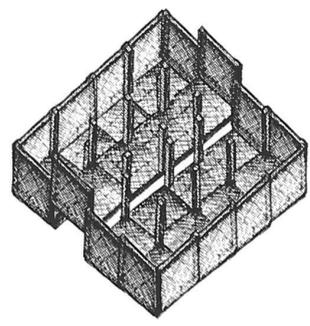
hist whist
little ghostthings
Tulips&Chimneys p.42



spaces architectural
elements in a sen-
tence to indicate the
speed of movement
through the space



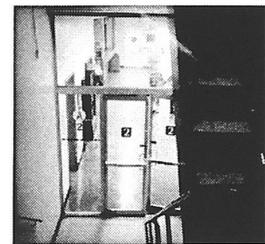
2 VARIATIONS OF
AN ARCHITECTURAL SENTENCE



4 VARIATIONS OF
SPACE-SPACING

A LIBRARY-TYPE

Type in language refers to printed letters or characters on a surface.³⁶ In the English language, letters are arranged in a linear sequence, from left to right across a page. The circulation in a building controls the manner with which people move. In the MacOdrum Library, like most other buildings, circulation is either horizontal or vertical. The horizontal circulation is controlled through hallways, and the vertical through an elevator. Where the horizontal circulation meets the vertical circulation, you will find two stairwells. For E.E Cummings, there is not only one way to read through a poem: by rearranging type across the page in a non-linear fashion, the poem can offer two paths for the eye to follow, suggesting a concurrent theme when read together, or two separate themes when read apart.³⁷ Taking the linear horizontal and vertical circulation units and deconstructing them further to their single components, perhaps they can be rearranged to form non-linear paths. We have identified four non-linear circulation paths (derived from non-linear arrangement in language): convergent, parallel, divergent, and spiral (the latter is further divided into two parts: double-helix and single-helix).



This photo was taken within one of two stairwells in the MacOdrum Library - where the horizontal circulation units meet the vertical.

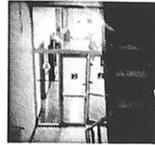
language syntax
-
architectural syntax

type ————— | ————— Circulation

printed letters or words on a page

*typically, in a fashion that will elicit an ease of reading, such as words arranged linearly from left to right (as in the English language)

<http://dictionary.reference.com/browse/type>



CIRCULATION UNITS

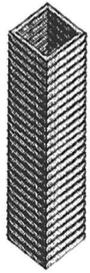
stairwell

Vertical elevator shaft

Arrangement of architectural words to make a hallway



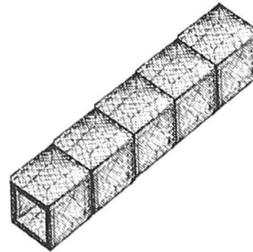
VERTICAL CIRCULATION UNITS



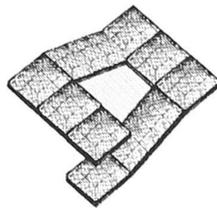
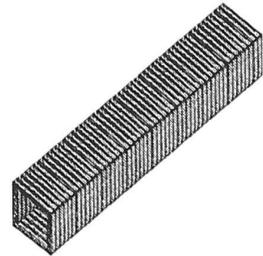
⌈ ELEVATOR SHAFTS ⌋
5 UNITS HIGH (STORIES)



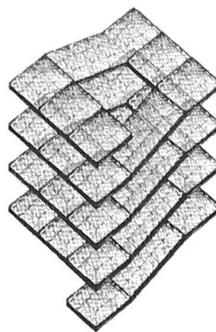
HORIZONTAL CIRCULATION UNITS



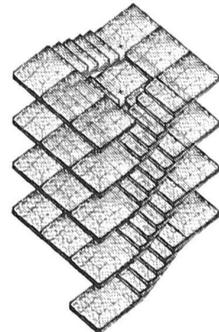
⌈ HALLWAY PASSAGES 5 UNITS ACROSS ⌋



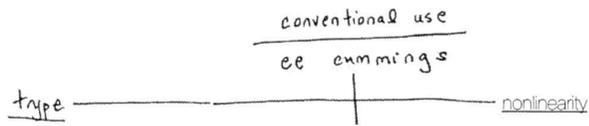
HORIZONTAL + VERTICAL CIRCULATION UNITS (RAMP + STAIRS)



RAMP
5 UNITS HIGH (STORIES)
4 UNITS ACROSS



STAIRWELL
5 UNITS HIGH (STORIES)
4 UNITS ACROSS

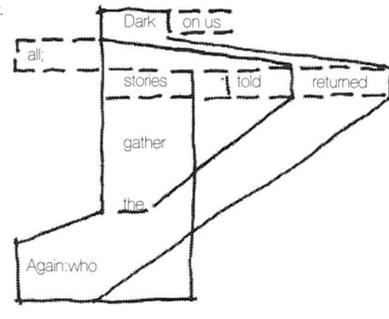


printed letters or words on a page

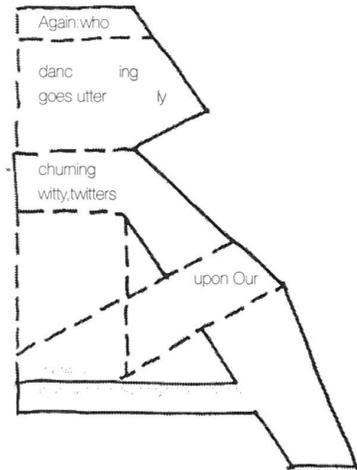
*typically, in a fashion that will elicit an ease of reading, such as words arranged linearly from left to right (such as the method with which you are currently reading)

*there is not only one way to read through a poem. By arranging type across the page in a non-linear fashion, the poem can offer two paths for the eye to follow, suggesting a concurrent theme when read together, or two separate themes when read apart

windows go orange in the slowly.
 town, night
 feathery swifts
 the
 Dark on us
 all;
 stories told returned
 gather
 the
 Again:who
 danc ing
 goes utter ly
 churning
 witty,twitters
 upon Our
 (ta-te-ta
 in a parenthesis!said the moon



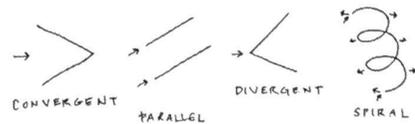
Complete Poems, 103



The lines indicate the various ways this poem can be read, either all at once, negating the spacing of the words, or by joining together the words that are spaced out, such as:

the / Dark on us / all
 stories told returned [dreams?]
 Dark / stories / gather / the / Again
 Dark / returned / again

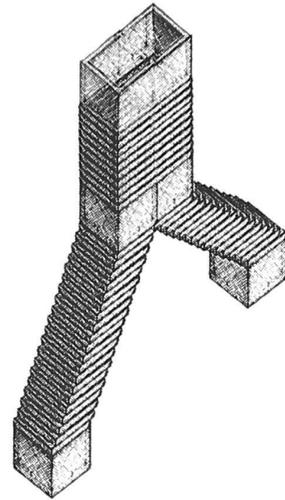
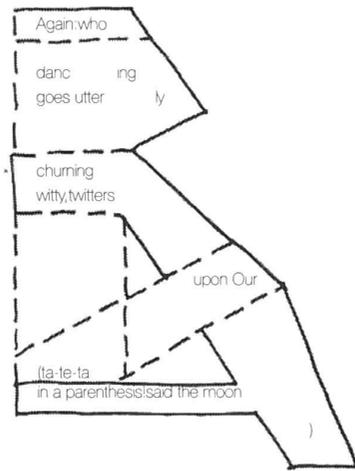
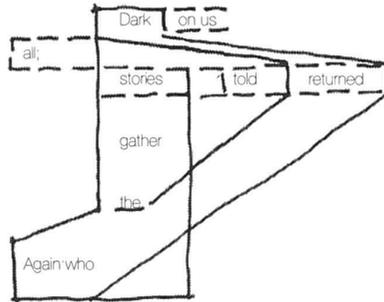
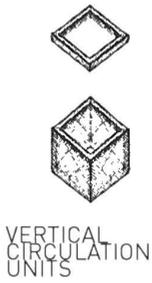
When thinking about various possible narrative directions, I have come up with four: convergent, parallel, divergent, and spiral. These non-linear arrangements will determine the following circulation deviations.



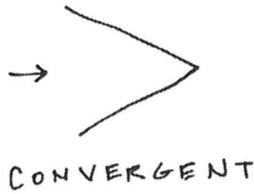
architectural syntax
 architectural deviation

linear VERTICAL circulation

nonlinear VERTICAL circulation



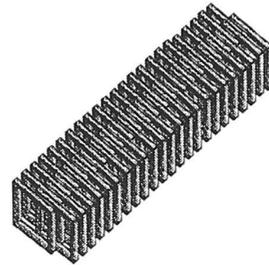
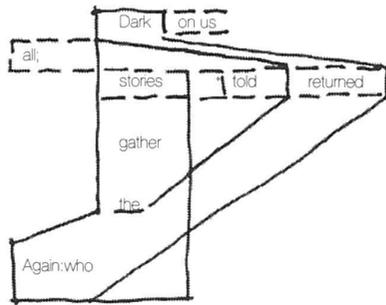
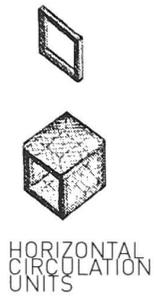
TWO SEPARATE ELEVATOR SHAFTS
 CONVERGE TO A SINGLE POINT
 (CONVERGENT)



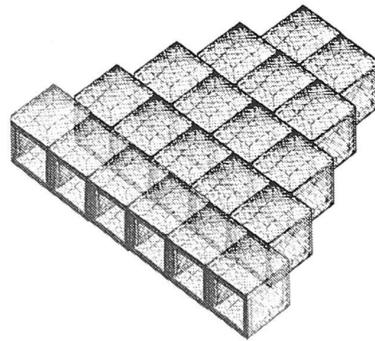
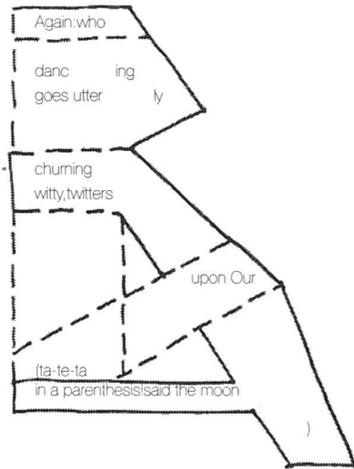
architectural syntax
architectural deviation

linear HORIZONTAL circulation

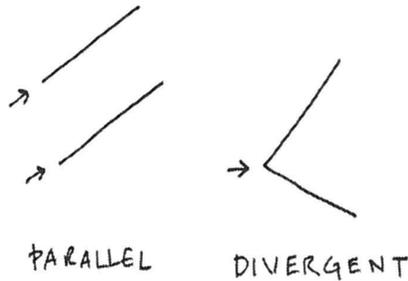
nonlinear HORIZONTAL circulation



INDIVIDUALLY INTERSECTED HORIZONTAL UNITS TO SUGGEST SIMULTANEOUS PATHS THAT BEGIN AND END AT SAME POINT (PARALLEL)

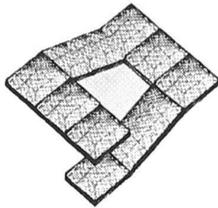


HORIZONTAL UNITS ARRANGED IN SUCH A WAY TO SUGGEST MULTIPLE PATHS THAT WILL END AT THE SAME POINT (DIVERGENT)



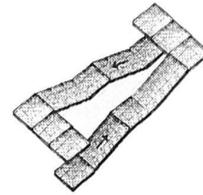
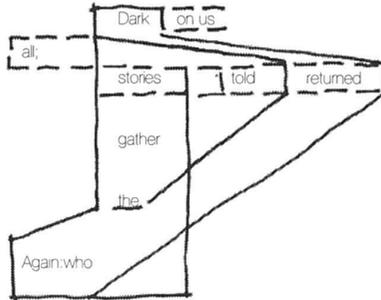
architectural syntax
 architectural deviation

linear HORIZONTAL +
 VERTICAL
 circulation

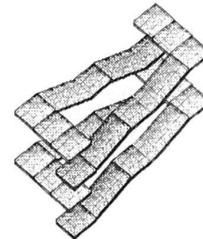
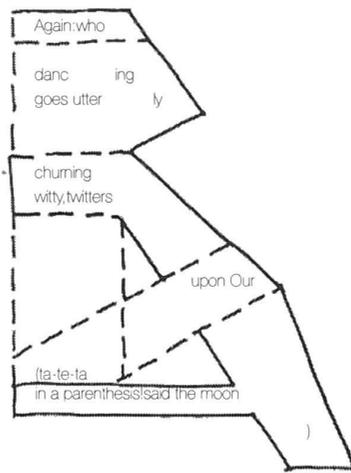


RAMP

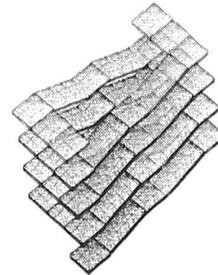
nonlinear HORIZONTAL + VERTICAL
 circulation



TWO RAMPS
 (DOUBLE HELIX)
 2 STORIES



ADDING ANOTHER TWO
 STORY RAMP
 (DOUBLE HELIX)



OVERALL RAMP CIRCULATION
 (DOUBLE HELIX)



SPIRAL

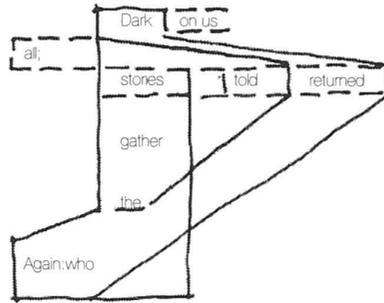
architectural syntax
 architectural deviation

linear HORIZONTAL + VERTICAL

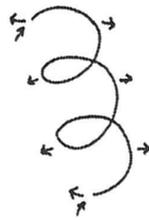
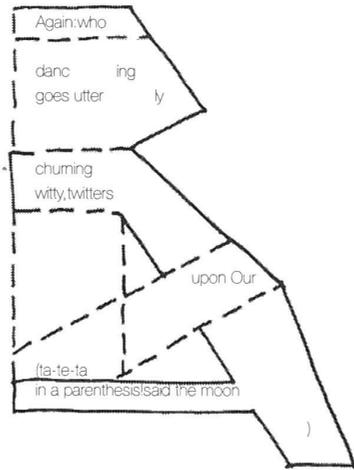
nonlinear HORIZONTAL + VERTICAL circulation



STAIRS



SPIRAL STAIR (SINGLE HELIX)



SPIRAL

A LIBRARY IN PUNCTUATION

Punctuation marks, such as the comma, exclamation point, and parenthesis, are used in writing to separate sentences and their elements, and to clarify meaning.³⁸ Light penetrates the MacOdrum Library through small square windows on the third, fourth, and fifth floors, uncovering interior space and exterior context. Doorways and shortened floor slabs indicate a pause in movement. I have labeled these conditions 'apertures' and correlate them to the use of punctuation in language. Two types of aperture: *transparent solid opening* puncturing through an architectural letter (wall unit or floor slab) and *full or partial cavity*. The first type of aperture corresponds to a glass window, either between the interior space and the exterior, or the interior space to another interior space. The second type of aperture corresponds to an entry way, the absence of a column, wall, or floor slab, or a shortening of floorslab to create a mezzanine level. E.E Cummings incorporates punctuation marks in various ways. He uses commas, for example, to indicate a pause in a sentence, an action that slows down a reading so the reader can fully digest the poem's theme. Cummings places exclamation points, which typically come at the end of a sentence and used to emphasize emotion and suddenness, in the middle of sentences, creating a rather abrupt pause. If the poem is about surprise or explosion, the exclamation point acts as an ideogram in that it indicates an emotion without requiring sounds. Cummings also makes use of the parenthesis in this way (as an ideogram) but also in the traditional way, as an afterthought brought into a passage that is grammatically complete without it.³⁹ Let's now re-place these architectural 'punctures' with Cummings techniques in mind.

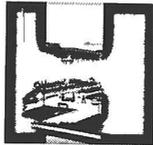


This photo was taken from inside MacOdrum Library, capturing the view outside the Library through one type of aperture, a *transparent solid opening*

language syntax
 architectural syntax



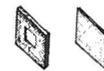
apertures in solid architectural words (floor slab + wall + column)



APERTURES

1 transparent solid opening in architectural word
 * glass window

2 full or partial cavity
 * in architectural word (such as entryway)
 * whole letters of the architectural word (such as the omission of column, wall, or floor slab)
 * shortening of floor slab to create a mezzanine level



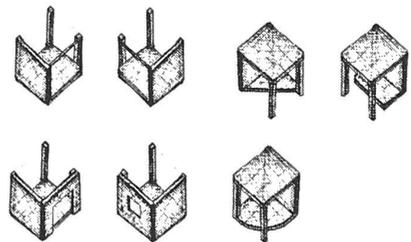
TRANSPARENT SOLID OPENING (GLASS)
 2 VARIATIONS:
 1 GLASS WINDOW (NO MULLIONS)
 2 GLASS CURTAIN-WALL



CAVITY (ENTRYWAY)
 3 VARIATIONS:
 1 SINGLE
 2 DOUBLE
 3 FULL



SHORTENING OF FLOORSLAB
 3 VARIATIONS:
 1 TAPERED
 2 ROUNDED
 3 BEVELED



7 VARIATIONS OF:
 WORD + PUNCTUATION

punctuation marks, such as a comma, exclamation point, and parenthesis used in writing to separate or join sentences and their elements and to clarify meaning

}
 }

<http://dictionary.reference.com/browse/punctuation>

conventional use

ee cummings

comma

indicates a pause between parts of a sentence ,

<http://dictionary.reference.com/browse/comma>

places comma after every word in a sentence so that there are multiple pauses

this action slows down the reading of the poem so the reader can fully digest the poem's theme

(as that named Fred
-someBody:hippopotamus,scratching,one,knee with,its,
friend observes I
pass Mr Tom Larsen twirls among

is 5, "ONE," XXIII

exclamation point

indicates a sudden cry or remark expressing emotion (anger, surprise, pain)

*typically comes at the end of a sentence in lieu of a period

!

http://dictionary.reference.com/browse/exclamation_point

places the exclamation point in the middle of sentences, creating a rather abrupt pause that is placed according to the poem's theme

also used to emphasize emotion and suddenness (surprise!)

But he turned into a
fair
y! a fair
y! a fair
y!!!

No Thanks, 18

parenthesis

an afterthought brought into a passage that is grammatically complete without it

*marked by curved brackets

()

<http://dictionary.reference.com/browse/parenthesis>

uses the graphic image of the parenthesis) as an ideograph, aimed at reinforcing the poem's theme

also uses the parenthesis to provide an afterthought, or supporting word in the traditional way

windows go orange in the slowly.
town, night
featherly swifts
the

Dark on us
all;
stories told returned
gather

the
Again:who
danc ing
goes utter ly
churning
witty,twitters

upon Our
[ta-te-ta
in a parenthesis!said the moon
]

FOOTNOTE

uponthe beyondimagining-
spasmrise
we
you-with-me
around(me)you
|You

No Thanks, 57

architectural syntax
architectural deviation

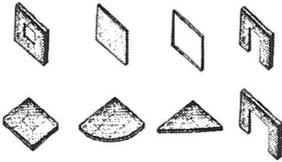
But he turned into a
 fair
 y! a fair
 y!! a fair
 y!!!

No Thanks, 18

exclamation point

indicates a sudden cry or remark expressing emotion (anger, surprise, pain)

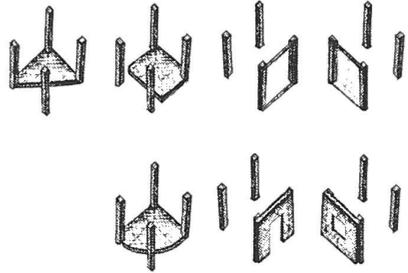
*typically comes at the end of a sentence in lieu of a period!



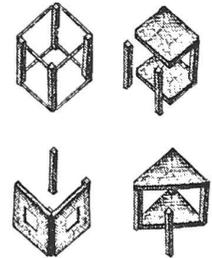
EXISTING PUNCTURES IN THE ARCHITECTURAL SYNTAX

places the aperture in the middle of the architectural word creating a rather abrupt pause in movement

also used to emphasize emotion and curiosity

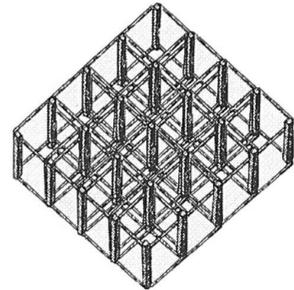
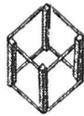


ONE PUNCTUATION MARK IN THE INTERSTICE OF A WORD

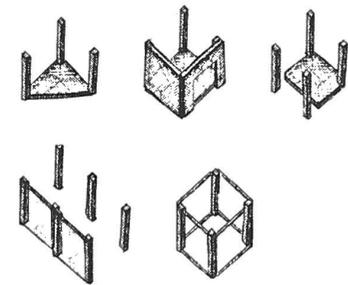


MULTIPLE PUNCTUATION MARKS IN THE INTERSTICE OF A WORD

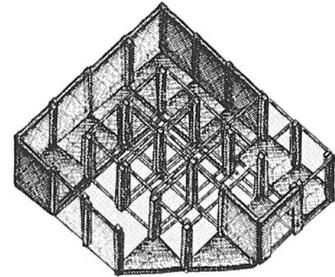
RANDOMLY
SELECTED
PUNCTUATION
MARK



1 VARIATION OF
IF THE WHOLE ARCHITECTURAL
SENTENCE WAS PUNCTUATED



RANDOMLY SELECTED
PUNCTUATION MARKS



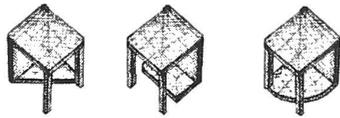
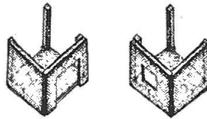
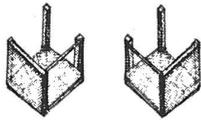
1 VARIATION OF
A COMBINATION OF PUNCTUA-
TION MARKS IN AN ARCHITEC-
TURAL SENTENCE

architectural syntax
 architectural deviation

comma

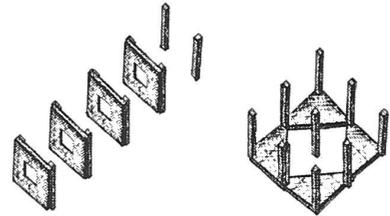
indicates a pause between parts of a sentence.

(as that named Fred
 -someBody:hippopotamus,scratch-
 ing,one,knee with,its,
 friend observes I
 pass Mr Tom Larsen twirls among
 is 5, "ONE," XXIII

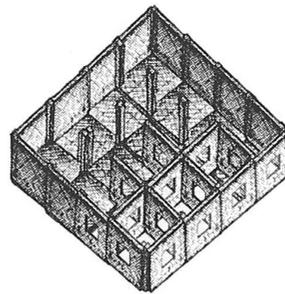


WORD + PUNCTUATION

puncturing a wall
 unit or floor slab in
 a repetitive pattern
 to indicate a pause
 or to slow down the
 movement through a
 space

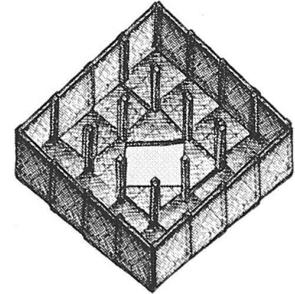


2 VARIATIONS OF:
 PLACING PUNCTUATION IN A REPETITIVE PATTERN TO INDICATE A NUMBER OF PAUSES OR A SINGLE LONG PAUSE



A NUMBER OF SMALL PAUSES IN AN ARCHITECTURAL SENTENCE

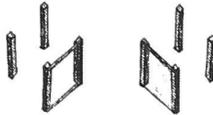
IN THIS VARIATION, SOME UNITS ARE COMPLETELY CLOSED OFF FROM THE REST OF THE FLOOR, POSSIBLY INDICATING A LIGHT WELL OR FORBIDDEN ROOM



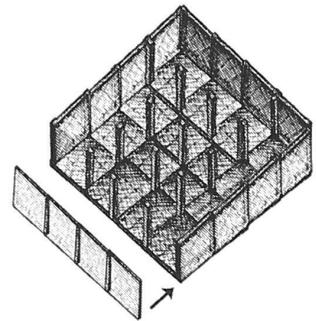
A SINGLE LONG PAUSE IN AN ARCHITECTURAL SENTENCE
 IN THIS VARIATION, THE PUNCTURES IN THE FLOOR SLABS INDICATE A MEZZANINE LEVEL

architectural syntax
architectural deviation

parenthesis
 an afterthought
 brought into a passage
 that is grammatically
 complete without it
 *marked by curved
 brackets ()

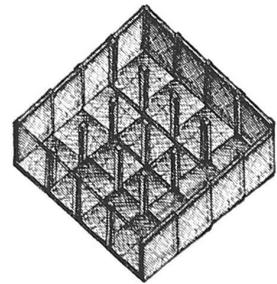


windows go orange in the slowly.
 town, ^{night}
 featherly swifts
 the
 all; Dark on us
 stories told returned
 gather
 the
 Again:who
 danc ing ly
 goes utter ly
 churning
 witty, twitters
 upon Our
 (ta-te-ta
 in a parenthesis! said the moon
)



FOOTNOTE

allowing for a trans-
 parent exterior to.
 Indicate the function
 of the interior

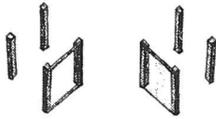


THE TRANSPARENT PERIMETER
 ALLOWS FOR THE EXPOSURE OF
 THE INTERIOR

architectural syntax
 architectural deviation



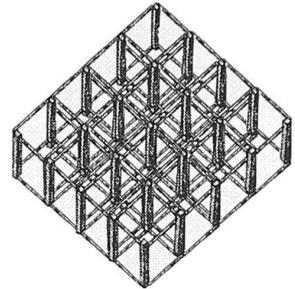
parenthesis
 an afterthought
 brought into a passage
 that is grammatically
 complete without it
 *marked by curved
 brackets ()



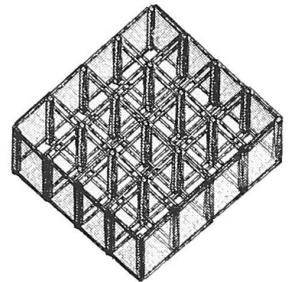
upon the beyond imagin-
 ingspasmrise
 we
 you-with-me
 around (me) you
 You

No Thanks, 57

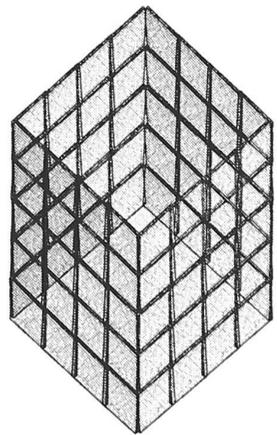
puncturing all the
 walls and floor slabs
 in an architectural
 story to allow for
 permeation of func-
 tions throughout
 whole floor, much
 like an open-
 concept residential
 building



IF ALL THE WALLS ARE PUNCTURED, ALLOWING FOR TOTAL INTERIOR EXPOSURE (LIKE AN OPEN-CONCEPT HOUSE)



A TRANSPARENT EXTERIOR + TOTAL PUNCTURED INTERIOR

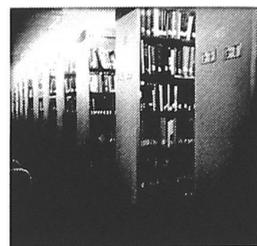


IF THE TRANSPARENT EXTERIOR EXTENDED ALL FIVE FLOORS, CREATING A CURTAIN-WALL CONDITION

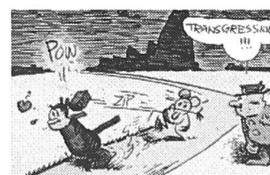
A LIBRARY FOR IGNATZ MOUSE

Letters, words, sentences, type, and punctuation would be meaningless without an idea or message. A big jumbly mess of uppercase and lowercase, undecipherable font type, mix-matched words, not unlike a magnetic poetry board, disparate pieces scattered haphazardly across a surface. A theme brings them together, decides which words should go where and how they should be arranged on a page. In architecture, a theme can correspond to program. A program can provide an answer to the placement, necessity, and assembly of each architectural element. Well known for his themes of love, life, death, and timelessness, Cummings places his operations accordingly. For example, if a poem is about an *explosion*, he litters his words and sentences with an over use of exclamation points. If a poem is about a *leaf falling*, he scatters type across the page to mimic the action of a leaf falling. If a poem is about *love*, he may use verbs, adverbs, and adjectives as nouns. He even invents words to convey something that an already existent word cannot. Instead of 'love' as a theme, I will now select five existing functions of the MacOdrum Library and adjust these functions according to the programmatic requirements of a *public library*, rather than a *university library*. (a more detailed litany on these functions will be provided in Part Three, The Seventh Library)

I have called this library, *A Library for Ignatz Mouse** because a new space is constructed with the deviated conventional elements (now unconventional, according to our architectural syntax) that I have explored in the previous five field studies. It is important to note that I began with an *architectural sentence* before it has been deviated for each programmatic shift. It is also important to note that the resulting form of the following thematic deviations will not look so very unconventional. Keep in mind that they have been deviated from the established architectural syntax. If we were to take Frank Gehry's Guggenheim Museum in Bilbao as an architectural syntax, the thematic deviations would look very different.



The principal function of the MacOdrum Library is to catalogue a vast collection of resources and make them available to the public. Books, for example, are arranged in alphabetical and numerical order, placed on a series of bookshelves which stretch to a height of about seven feet. These bookshelves are organized in a grid-like manner across all five floors of the MacOdrum Library.



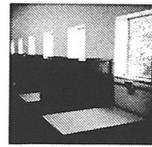
*Cummings was a fervent admirer of the Krazy Kat comic strip by George Herriman, a popular cartoon that ran in daily newspapers from 1913-1944. He wrote the introduction to the first collection of the strip in book form. In brief, the cartoon was based around three characters: Krazy Kat, Offissa Pupp, and Ignatz Mouse. The strip is focused on a curious love triangle between Krazy Kat, Ignatz Mouse, and Offissa Bull Pupp (a protective police dog). Krazy nurses an unrequited love for Ignatz Mouse but the Mouse despises Krazy and constantly throws bricks at Krazy's head, which Krazy misinterprets as a sign of affection. Offissa Pupp, as Coconino County's administrator of law and order, makes it his interfere with Ignatz's brick-tossing plans and lock the mouse away forever.⁴⁰ For Cummings, Ignatz Mouse represents the *Individual*, and Offissa Pupp, *Society*.⁴¹

language syntax
 architectural syntax



a theme in language would indicate the idea that recurs in or pervades the work of literature

<http://dictionary.reference.com/browse/theme>



READING NOOKS



CIRCULATION DESK WHERE BOOKS ARE SIGNED OUT



COFFEE SHOP



PRESENTATION ROOMS



GREENSPACE (PARK) LOCATED IN THE "QUAD" (THE LIBRARY'S FRONT YARD)

conventional use

ee cummings

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate;
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course
untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his
shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

WILLIAM SHAKESPEARE, LOVE SONNET 18

The theme of both poems is Love, but each poem uses very different techniques to communicate this emotion.

We will assume that the sonnet is a more traditional type of love poem (indicated to the left). If E.E Cummings should have a go at a Shakespearean sonnet, we might arrive at the poem to the right.

Three techniques employed by Cummings in this poem:

1 beginning sentences with lower-case letters

2 arranges the type to indicate the tempo of reading

3 Uses an adverb as a noun (i like its *hows*)

i like my body when it is with your
body. It is so quite a new thing.
Muscles btter and nerves more.
I like your body. i like what it does,
I like its hows. i like to feel the spine
of your body and its bones, and the trem-
bling
-firm-smoothness and which i will
again and again and again
kiss, i like kissing this and that of you,
i like, slowly stroking the, shocking fuzz
of your electric fur, and what-is-it comes
over parting flesh And eyes big love-
crumbs,

and possibly i like the thrill

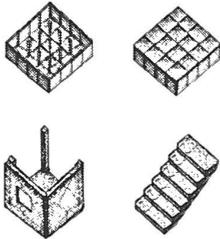
of under me you so quite new

& (AND)

architectural syntax
architectural deviation



READING NOOKS

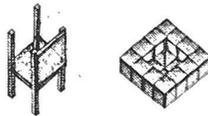


THE EXISTING READING SPACES ARE COMPOSED OF AN ARCHITECTURAL SENTENCE AND A TRANSPARENT SOLID OPENING (GLASS WINDOW)

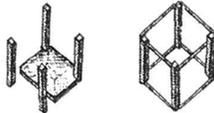
We will take the programmatic principles of the reading nooks to the left and apply three architectural deviations explored in the previous field studies. These principles include a series of private reading spaces that are organized around the perimeter of each floor; a window for each reading space, and public computers arranged in the middle of the floor.

The reading room to the right is a variation of a possible arrangement to facilitate the aforesaid program, applying three deviations that have been explored in the earlier field studies.

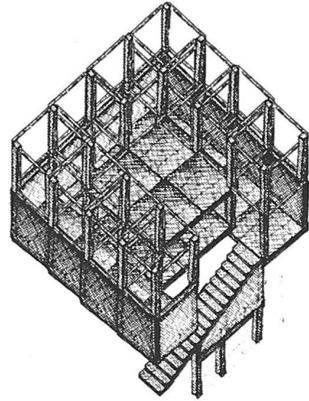
DEVIATIONS:



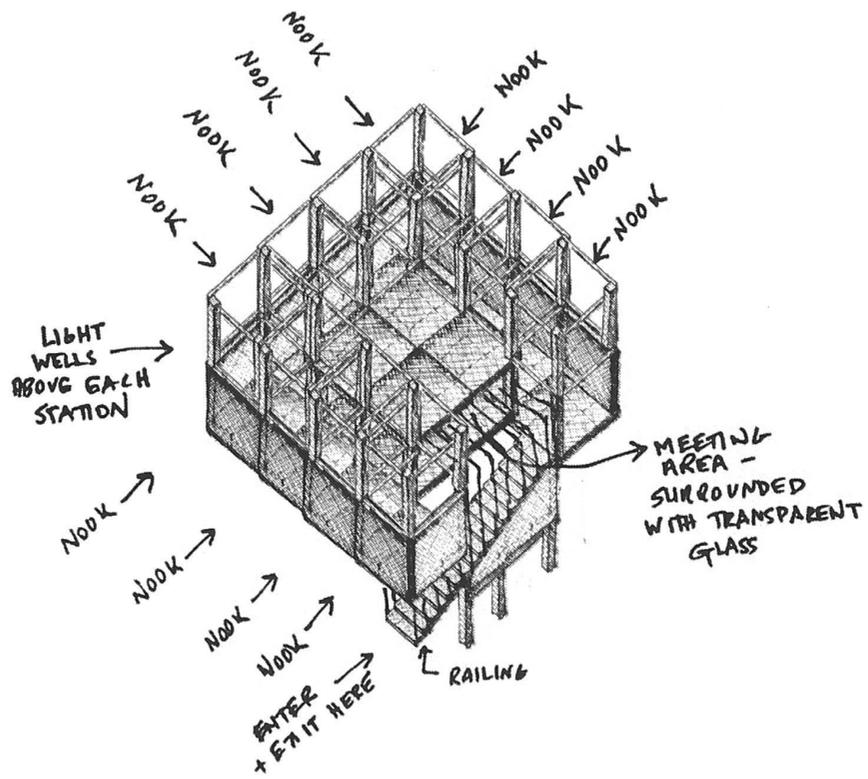
UPPERCASE ◀ ▶ PERMUTATED



◀ PUNCTURED ▶



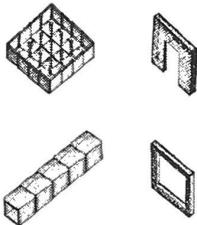
A READING ROOM
 PLEASE TURN THE PAGE FOR MORE DETAILS



architectural syntax
architectural deviation



CIRCULATION
 DESK
 WHERE BOOKS
 ARE SIGNED
 OUT

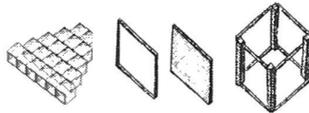


THE EXISTING CIRCULATION AREA IS COMPOSED OF AN ARCHITECTURAL SENTENCE, A POINT OF ENTRY + EXIT (DOORWAY), AND 1 DIRECTIONAL HORIZONTAL CIRCULATION UNITS

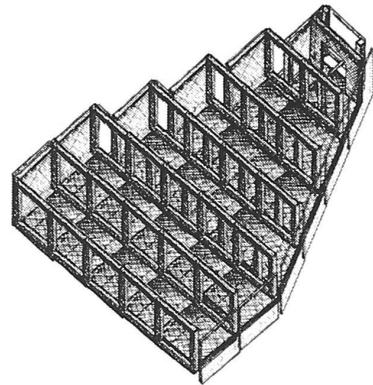
The circulation desk (to the left) is the area where library books can be checked out. There is a designated space for lining up.

A bookstore also needs a space for lining up and also for displaying books and other merchandise. The bookstore (to the right) is a variation of a possible arrangement to facilitate these functions, applying two deviations that have been explored in the earlier field studies.

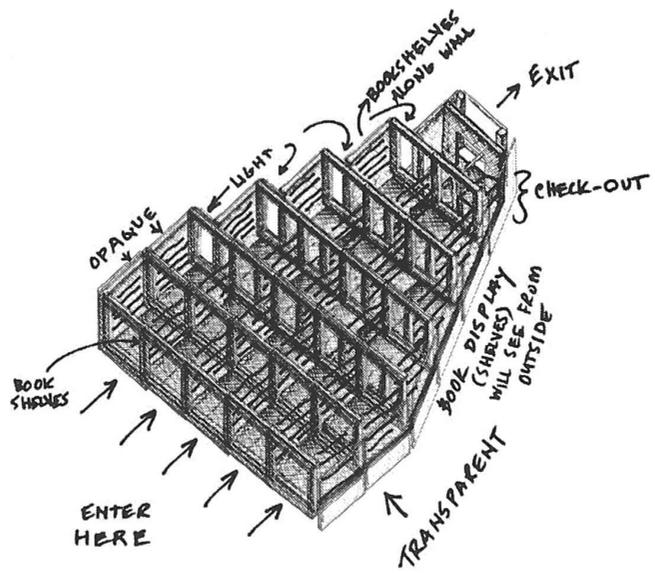
DEVIATIONS:



TYPE ◁ PUNCTURED ▷



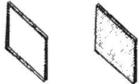
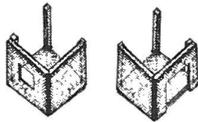
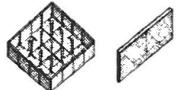
A BOOKSTORE
 PLEASE TURN THE PAGE FOR MORE
 DETAILS



architectural syntax
 architectural deviation



COFFEE SHOP



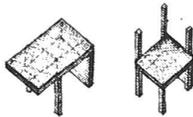
THE EXISTING COFFEE SHOP IS COMPOSED OF AN ARCHITECTURAL SENTENCE, AN ARCHITECTURAL UPPERCASE, AND PUNCTURES

The coffee shop (to the left) allows comfortable seating for people to sit, either with somebody or alone, as well as surfaces for studying or enjoying a meal.

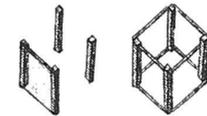
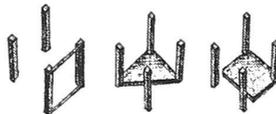
The coffee shop (to the right) has indoor/outdoor areas for people to sit, with the coffee bar located in the northern corner.

At night, however, this coffee shop will turn into a bar. The coffee bar will become a DJ booth and the space above can become a DJ booth, or a place for performances.

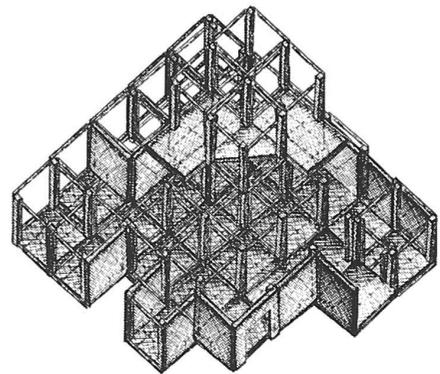
DEVIATIONS:



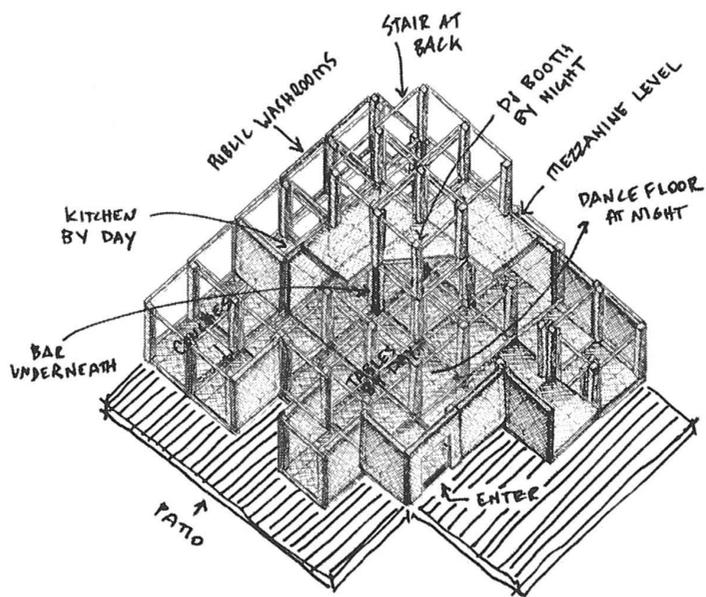
↳ UPPERCASE ↻



↳ PUNCTURE ↻



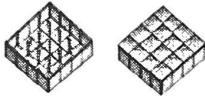
A COFFEE SHOP BY DAY
 A BAR BY NIGHT
 PLEASE TURN THE PAGE FOR MORE DETAILS



architectural syntax
architectural deviation



PRESENTATION ROOM



THE EXISTING CONGREGATION SPACE IS COMPOSED OF AN ARCHITECTURAL SENTENCE

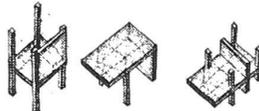
There are presentation rooms in the MacOdrum Library - all of which resemble the one shown in the photo to the left. Perhaps these rooms fit the function of an academic library, but what about a public library?

The presentation room becomes a theatre (indicated on the right) to accommodate larger crowds of people

DEVIATIONS:



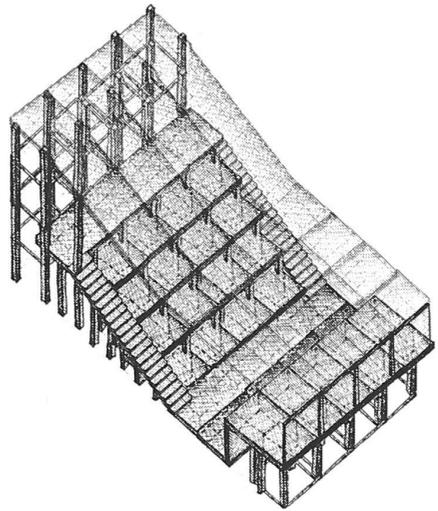
PERMUTATION



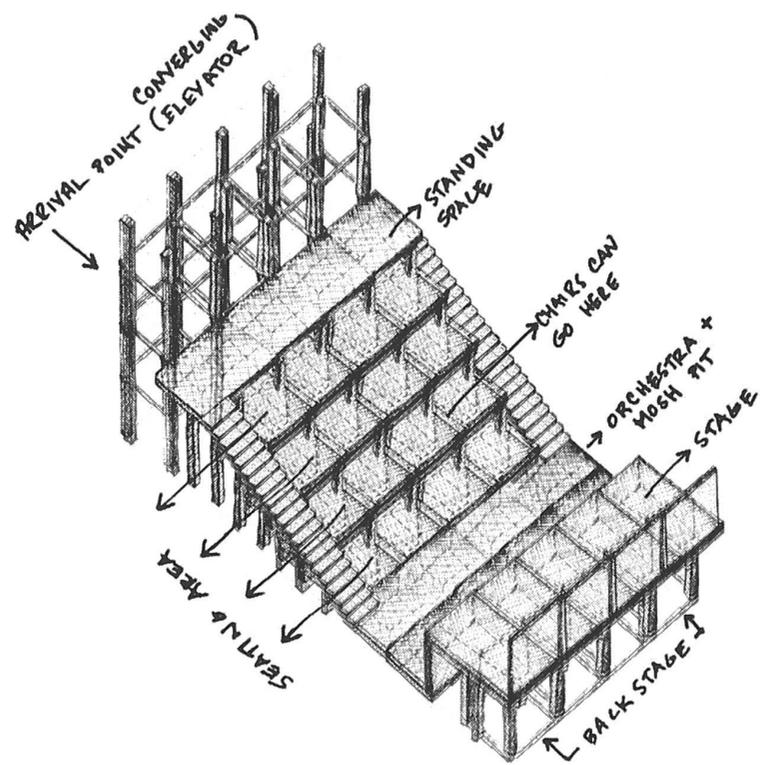
UPPERCASE



PUNCTURE



A THEATRE
 PLEASE TURN THE PAGE FOR MORE DETAILS



architectural syntax
 architectural deviation



GREENSPACE
 (PARK)
 LOCATED IN
 THE QUAD
 (THE LIBRARY'S
 FRONT YARD)

The courtyard in front of the MacOdrum Library is a desirable place to bask in the sun or read a book under a tree. It is a simple area, dissected by a pathway in an + pattern.

What if the greenspace became a vertical park of sorts, with a steadily non-linear ramp allowing for alternate modes of travel.

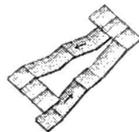
DEVIATIONS:



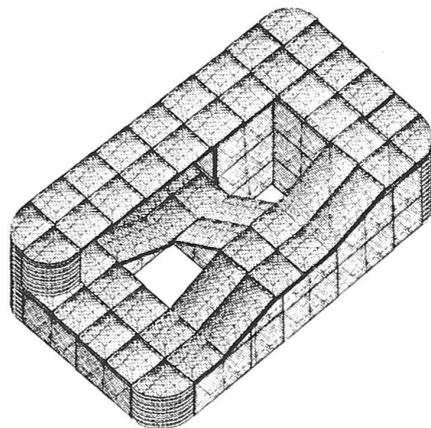
THE EXISTING GREENSPACE IS COMPOSED OF AN ARCHITECTURAL SENTENCE AND TYPE



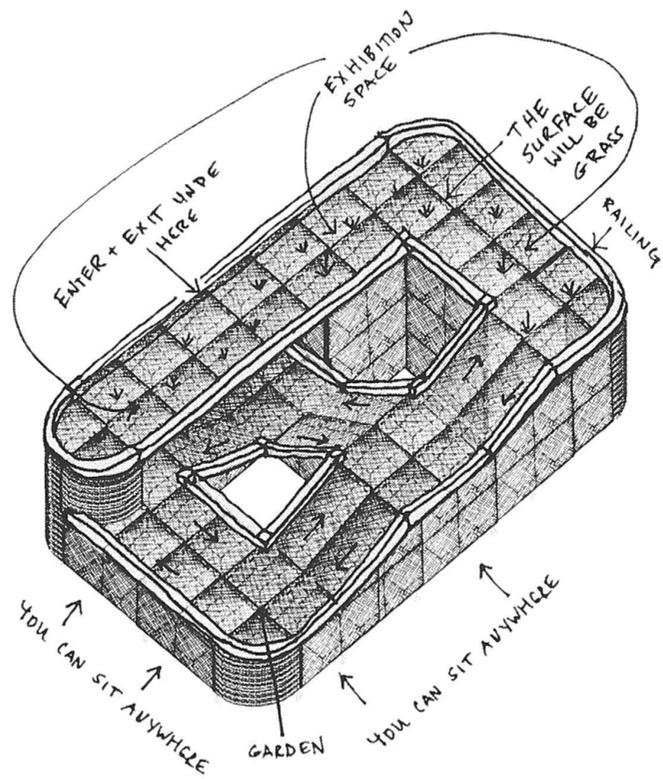
PUNCTURE



TYPE



A PARK - PLEASE TURN THE PAGE FOR MORE DETAILS



PART THREE SETTING THE STAGE

Now that we have developed a deviated architectural language based on the existing components of the MacOdrum Library - illustrated through six field studies in the previous chapter - let us test our enquiry at a larger scale.

We can not simply scatter our deviated spaces at whim across a site, just as E.E Cummings does not randomly operate on language syntax. For Cummings, the underlying message of a poem dictates how and where he will place his techniques. In Part Two, *the sixth field study: A Library for Ignatz Mouse*, we looked at various ways where Cummings will tailor his techniques to suit a poem's theme. However, the sixth field study fails to address the significance of font*-type.**

To illustrate the importance of font, we will look at the poem, l(a). Here, Cummings uses the letter l (l) as the number 1 (1) where the font type in brackets is *American Typewriter*. As you can see, the letter "l" in the font type, *DINPro*, is very different from the number "1," but in the font type, *American Typewriter*, the letter "l" is exactly the same character as the number "1."

It is important that the "l" and the "1" are the same character because the "l" conveys an abstract idea (the "1" replacing "l" in loneliness) and a concrete image (the symbol for the number "1"). The idea of *one* thus perpetrates this poem many times, and together with the understanding of the parenthetical word "loneliness" interlaced with the phrase "a leaf falling," the reader will conjure up an image of autumn, sadness,

*I realize that Cummings, most likely, had only one font type to work with since he wrote most of his poetry using a typewriter. Nowadays, a font type that resembles something typewritten is referred to as *American Typewriter*.

**Please note that the term 'type' is also used in Part Two, *the fourth field study: A Library-type*. In this field study, however, type indicates the various ways of arranging text on a page and does not have any correspondence with font.

l(a)
le
af
fa

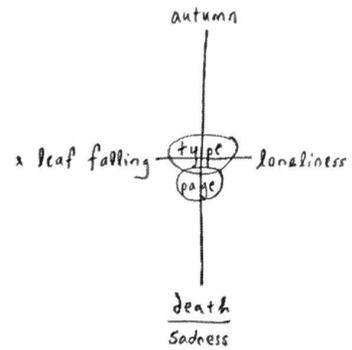
ll

s)
one
l

iness

and ultimately - death.

Through the intersection of font, theme, and technique, Cummings creates a meaningful poem that through a reader's participation, points to an underlying ideology. If we are to intersect three aspects of architectural as well - context (font), program (theme), and deviation (techniques explored in Part Two, *six field studies*) - perhaps we will arrive at an architectural intervention with a more meaningful outcome than the simple scattering of deviated syntactical parts.



this diagram indicates an underlying ideology through the intersection of themes, typography, and font.

FONT CONTEXT

For the purpose of the exploration, we will equate the font and the page in language with context in architecture. Although font in language can vary incalculably in size, style, and colour, the page is a like a bounding box; there are definable limits. Both font and page, however, are necessary mediums in the communication of a poem. In architecture, the page is more akin to topography and the font to an architectural vernacular. We often select a certain kind page and particular font type simply because we find them attractive. I chose the following location as a site to test my syntactic enquiries based upon a similar attraction, but more so for its unique paradoxical condition.

A HIGHWAY OVERPASS

The Queensway Highway is the primary east-west transportation artery in Ottawa. Portions of its route are elevated on a berm and run directly through downtown Ottawa, feeding and dissecting inner-city residential neighbourhoods. Bank Street, running north-south, is a historical urban arterial road in Ottawa that runs directly underneath the Queensway. This crosshair poses an interesting dichotomy. On the

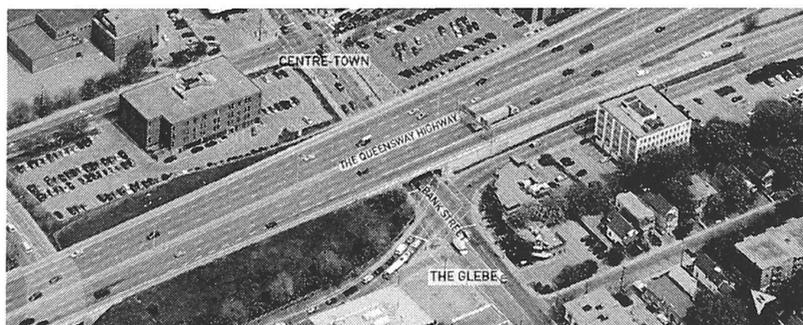


image source (interior photo): <http://www.bing.com/maps>



THE QUEENSWAY HIGHWAY
(LOOKING NORTH)

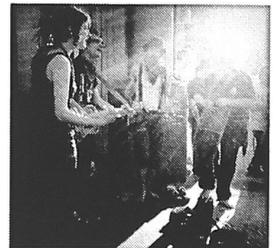
North side of the highway, the neighbourhood is known as *Centre-town*, and on the South side of the highway, the neighbourhood is known as *The Glebe*.

Parliament Hill sits at the North point of Bank Street, and many of the buildings in Centre-town are offices and high-rise apartments. This area of town is subsequently more dense than other neighbourhoods and attracts different types of residents - those who prefer apartment or small home living and wish to be close to their place of work. As a result, many people living in this part of town do not require a lot of space. Aesthetically, This side of the highway is the complete antithesis of quaint, charming neighbourhood. It could even be called a little 'run-down' because of vacant shop fronts, chipped paint, and graffiti that appears to be celebrated, and appreciated. Hydro poles are over-run with rusty staples - the residue from poster after poster advertising music concerts, guitar lessons, yoga; much more so than other areas of the city.

On the South side of the highway, the neighbourhood known as The Glebe, is the very epitome of a quaint, charming neighbourhood - aesthetically speaking. Bank Street is littered with shops that sell bike parts, musical instruments, used books, art supplies, environmental products, and fair-trade coffee shops. But as soon as you step off Bank Street onto one of the side roads, you are immediately surrounded by a family-friendly residential neighbourhood. The general feel of The Glebe is one of community and historical preservation. Where as in Centre-town you might get the impression that after every use of a space, the facade is simply *peeled off* to accommodate new use, the



A THEATRE-TURNED-NIGHTCLUB. THIS FACADE IS A GOOD EXAMPLE OF CENTRE-TOWN AESTHETIC



CENTRE-TOWN BUSKERS OUTSIDE HARTMAN'S INDEPENDENT GROCERY STORE



METRO GROCERY + PHARMACY IN THE GLEBE it has recently been renovated to achieve this aesthetic



THIS NEIGHBOURHOOD PARK IS OFTEN USED FOR ART EXHIBITS (such as Ottawa's ART IN THE PARK) AND OTHER COMMUNITY EVENTS

Glebe appears to *add* substance with the hope to return to an original use.

The Queensway highway offers an interesting intersection between an urban infrastructure and societal infrastructure and acts as a threshold between the rather static and collective characteristics of the Glebe and the more independent and dynamic characteristics of Centre-town. The highway is ruptured by an underpass - the only place where Centre-town and The Glebe come together. The underpass creates an intriguing atmosphere, although quite banal in appearance. When walking underneath, the tunnel magnifies the sound of cars from above, while visually offering framed perspectives of the two contrary city landscapes at both ends. Surrounding the underpass is atopic space, reserved for the overflow of parking and dismal landscape that is protected by chain-linked fences.

If a transcendental moment can occur through the juxtaposition of two opposites, our site could offer a similar paradoxical condition to the one Cummings explored through the English language.

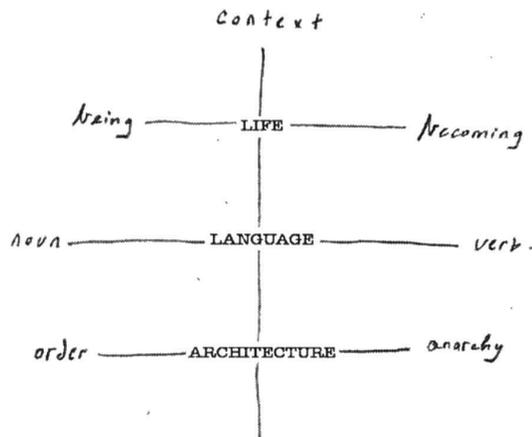
If we refer to the diagram on the following page, we see that a transcendental experience lies at the moment of collision between two opposites in life: *being* and *becoming*. Cummings believes that a similar experience can occur at the moment of collision between the *noun* and the *verb* in language, transmissible through his distortions of the English language syntax.* Does it suffice to say that a transcendental experience could occur at the moment of collision between *order* and *anarchy* in architecture? If we allot Centre-town with *anarchy*, and The Glebe with *order*,** perhaps the

atopic space: no space, a society which has no territorial borders
<http://dictionary.reference.com/browse/atopic>

*Language syntax, in this circumstance, would represent the noun; or *being*. His syntactical distortions attempt to shift the static characteristic of the noun to the transcendental (*becoming*) attributes of the verb.

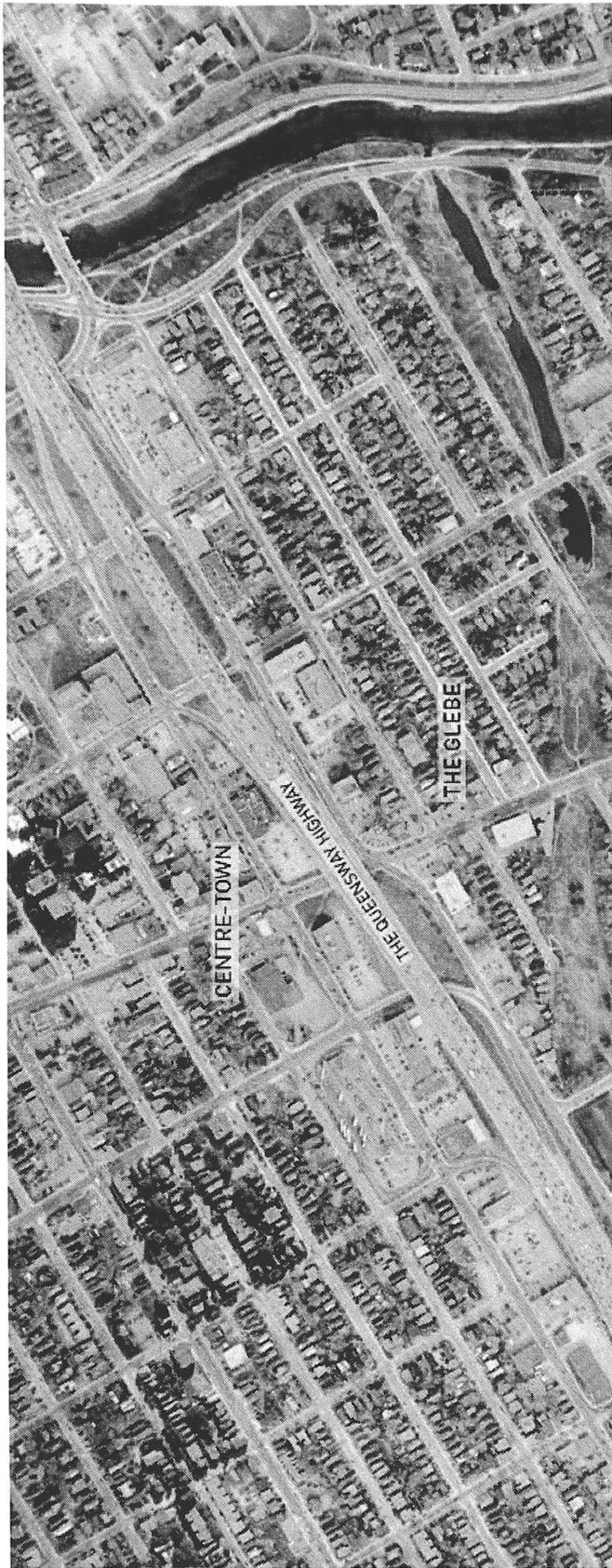
**E.E Cummings makes a similar allotment between the popular cartoon characters, Ignatz mouse as the *individual*, and Offissa Pupp as *society*. In our case, *anarchy* is akin to Ignatz Mouse, and *order* to Offissa Pupp. For more details on the Krazy Kat comic strip, refer back to *the sixth field study: A Library for Ignatz Mouse*.

banality and ordinariness of this atopic space can serve as an adequate transcendental-inducing portal between two such opposites.



this diagram represents the polarity between elements in Life, Language, and Architecture

What kind of intervention, then, can exploit the polarity of both neighbourhoods so that their individual vernaculars further heighten this threshold?



AREIAL VIEW, CENTRE-TOWN AND THE GLEBE, OTTAWA, ONTARIO ←N
please turn your head (or the page) to view the image properly
image source(interior photo): <http://www.bing.com/maps>

THEME PROGRAM

What kind of library would oblige the inhabitants of Centre-town and The Glebe?

Ottawa is well known for The Writer's Festival, an event that celebrates the world's best writing from home and abroad with an eclectic program that presents interactions with leaders of science, history, poetry, politics, spoken word, economics, drama, fiction, biography, music, religion, spirituality and more. The Festival began in 1997 and occurs twice throughout the year, in Spring and Fall.

"We launched the **first Ottawa International Writers Festival at the National Arts Centre on September 5, 1997**. We called our inaugural Festival the "Writes of Passage" and we spoke of the gift of literature and the **intimate relationship between the writer and audience**. Those were heady days, when we were crazy enough to program six writers each evening without an intermission! **Heady days, when we transformed a former NAC bookstore turned storage room into our 'Irishtown Pub'** - selling more beer during the course of the Festival than the entire NAC supper program! **The Fourth Stage was born!** Local writers have always been of special importance in Festival programming, ensuring that this city's best share the stage with greats from around the world."

an excerpt from The Writers Festival Website
<http://www.writersfestival.org/>

The Ottawa Writer's Festival has no discernible site. Rather, the location appears to hop around according to specific events. If there is a book signing, for example, a special kind of space is needed to accommodate a possibly long queue. If there is a spoken-word performance a theatre space is required. Sometimes an event is in Centre-town, sometimes it is in the Glebe, but the events appear to circumscribe around these two neighbourhoods predominately. Perhaps there is a reason that the Writer's Festival is site-less (I have not come across one in my research), but for the sake of exploration, let us suggest that they

could benefit from one site - perhaps, even, without exaggeration, the perfect place to anchor themselves permanently!

A WRITERS FESTIVAL ON TOP OF A HIGHWAY?

“Heady days, when we transformed a former NAC bookstore turned storage room into our ‘Irishtown Pub’ - selling more beer during the course of the festival than the entire NAC supper program!”⁴²

We will not be transforming a former National Art Centre bookstore into an Irishtown Pub, but we will be building a library on top of a highway overpass. The idea appears ludicrous for a number of reasons. Libraries should be quiet, for one. Or should they? Perhaps the constant droning of the high-velocity vehicular traffic will be the perfect white noise for reading and even inspire new kinds of reading nooks - ones outfitted with earphones and audio books, possibly.

Most libraries, public and academic, generally adhere to the following strict programmatic requirements: display of book collection, circulation desk, conference rooms, office space, reading nooks, storage, and administration, to name a few. The overall form of these libraries often result in a box-like* or circular geometry, an unlikely shape for a library bridging a six-lane highway.

The MacOdrum Library is a good example of a “box-like” geometry. A rigid grid in plan and in section, each plan is simply stacked on top of one another, not

*I realize that a “box-like” geometry is a generalization, but it was the best term I could find in describing a recurrent rectilinear library form. The only justification for this recurrence is that it is the best form to facilitate conventional functionings of a library. But perhaps it is simply because a book is also quadrilateral.



plan of
MACODRUM LIBRARY
image source: <http://www.library.carleton.ca/about/floorplans/index.html>

unlike a pancake pile.

At least The Dutch Architect and Urbanist, Rem Koolhaus tried to spice up convention with the Seattle Public Library (2004), offsetting the floor plans to achieve angles in section, the glass facade following these angled lines. These lines create an interesting facade, but the floor plans are still designed around their function, and consequently “box-like.”

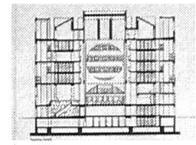
Even Exeter Library (1972) is quadrilateral in plan and in section. American Architect, Louis Kahn designed the library around a central cavity space with large circular apertures that span the entire height of the library, connecting the central cavity with each floor. The experience inside Exeter Library, however, is much more memorable than most conventional libraries, perhaps due to the colossal circular apertures that evoke a feeling of infinity and scaleless-ness.

And since we have touched on the topic of infinity and scaleless-ness, we can go so far as to include the Library of Babel as a precedent. A metaphor for the universe, the Library of Babel is similarly designed around a matrix of books. Artistic renderings of the popular fictional space depicts hexagonal or circular units, each space infinitely connected to one another.

But a library for the Writer’s Festival is not a metaphor for the universe. Nor is it situated on a site that would allow for a “box-like” form without constricting the existing traffic. It therefore demands a few programmatic deviations. Administration, restroom, and mechanical requirements aside, the following is a list of programmatic requirements derived from previous Festival events and forecasting possible future use.



section of
SEATTLE PUBLIC LIBRARY
Rem Koolhaus
image source: [http://www.google.ca/
imgres?imgurl=http://architectureinmedia](http://www.google.ca/imgres?imgurl=http://architectureinmedia)



section of
EXETER LIBRARY
Louis Kahn
image source: [http://people.virginia.
edu/~mjb6g/arch302/library.htm](http://people.virginia.edu/~mjb6g/arch302/library.htm)

The Library of Babel is a short story written by Argentine author and librarian Jorge Luis Borges (1899-1986), conceiving of a universe in the form of a vast library containing all possible 410-page books of a certain format.



LIBRARY OF BABEL
Pierre Clayette (1930-2005)
image source: [http://www.john-
coulthart.com/feuilleton/wp-content/
uploads/2008/09/clayette1.jpg](http://www.john-coulthart.com/feuilleton/wp-content/uploads/2008/09/clayette1.jpg)

BOOKSTORE It is important to have a place that can sell books or other merchandise specific to the theme of each biannual festival. Items on display will fluctuate accordingly, featuring work from the invited writers and artists. Preceding featured merchandise will be consigned to an on-site repository.

LIBRARY Like all public libraries, this function of this space is to display and organize a collection in an alphabetical or numerical fashion so that a book can be easily found. Bookshelves are an important dimension to consider here; the size and shape of books do not fluctuate greatly.*

READING NOOKS These are adequately lit spaces for the public to comfortably read their books.

DISPLAY BILLBOARDS Because the library hovers over a high-velocity vehicular highway, it would be a perfect opportunity to advertise the Writer's Festival through display billboards. Featured events and celebrated art and literature could be exhibited here, on and off festival season.

PARK (ING LOT) With three parking lots at the intersection between Bank Street and the Queensway Highway, perhaps we can transform one into an outdoor area that could be used for festival activities such as art and theatre. This area could also be used to have a picnic, read a book, etc.

THEATRE A small, informal theatre could accom-

*according to our society. If this library was for Battlestar Galactica, the bookshelves might be a different dimension, given that the books of this society have eight corners, not four.



image source: http://community.brandrepublic.com/blogs/gordons_republic/sosayweall.jpg

modate the festival's theatrical events, as well as project celebrated Canadian films on and off festival season.

CAFE/BAR Despite the multitude of coffee-shops already littering the Glebe and Centre-town, we will add just one more, but it will have a double feature. In the evenings, the cafe will transform into a bar. This way the charming, unexpected use of an old NAC bookstore turned storage room as an Irishtown Pub can be preserved - to a more permanent degree. It will include an elevated area that will be a small kitchen during the day and a DJ booth at night. It could also be used as a stage for open-mic nights, or spoken-word performances.

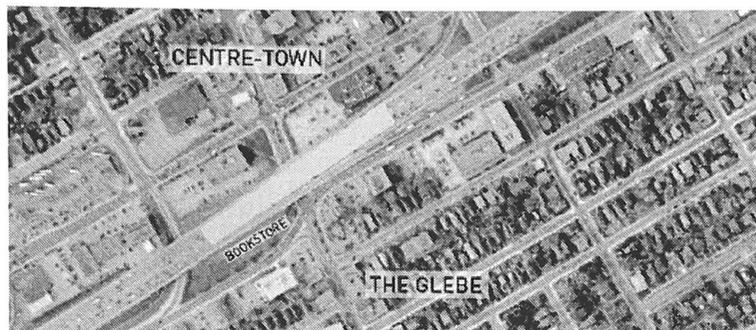
Now that we have informally established seven programs for The Writer's Festival, we need to determine their placement on the site. If we wish to heighten the threshold between Centre-town and The Glebe through our library intervention, the placement of program should depend on the vernacular of each neighbourhood. The following programs have been assigned to a neighbourhood with this in mind.

PLACING PROGRAM ON THE SITE

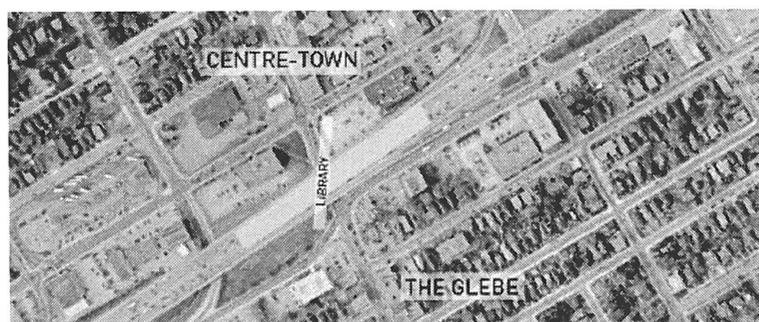
The Glebe is an area of town that flourishes with quaint shops selling local art and craft, well suited for the addition of a Writer's Festival bookstore. Incorporating a childrens section, doorways will be

broad enough to accommodate double-wide strollers.* Outfitted with community reading rooms, the bookstore can offer summer reading and writing camps for all age groups.

*a stipulation based upon the preceding analogy between The Glebe and Order (*Society*), and Centre-town and Anarchy (*the individual*)

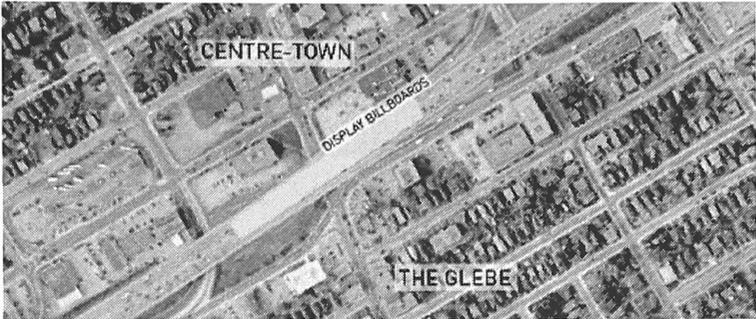


The bookstore will merge into the library. Various standardized book sizes will determine bookcase dimensions, and reading nooks will be of the old school kind - comfortable couches with energy sustainable light bulbs hanging overhead. The library will stretch across the highway. On the Centre-town side, however, books will be stacked vertically and in no particular order. Reading nooks will be outfitted with fire wall-free computers that might turn a blind eye to movie and music pirating.

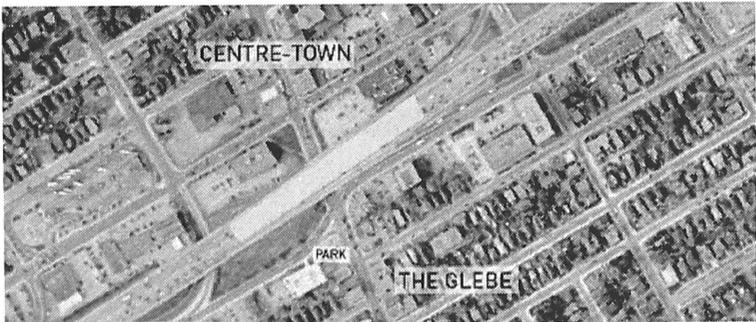


The Display Billboards will operate along the same lines as Centre-town hydro poles, advertising music concerts, spoken-word performances, indepen-

dent films, and other Writer's Festival events. Each poster, after completing its period of office, will be removed to accommodate new use. Peeled off with insouciance, the residue from each advertisement will remain and build up over the years. The Display Billboards will also act as the theatre's south-facing wall.

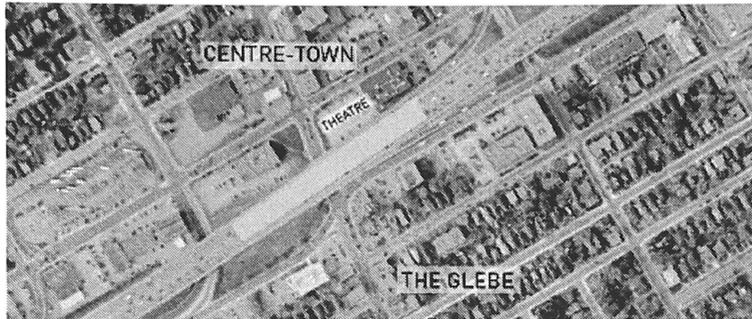


We can assume - indicated by several eco-friendly shops along Bank Street - that The Glebe is quite fond of the environment. The residents of this neighbourhood will therefore offer no objection to the transformation of a current parking lot into a park. Maintained all year round, this park will serve the commonwealth, as well as provide a location for outdoor Festival events.

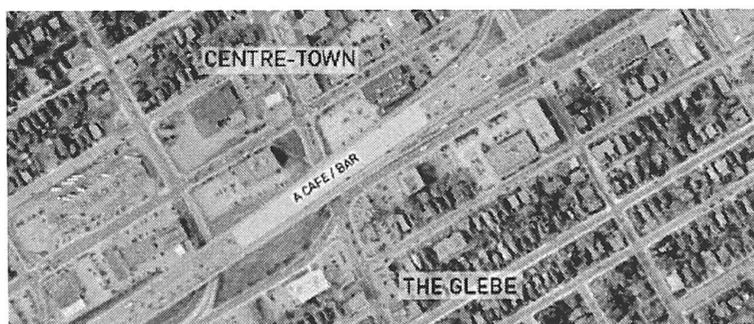


The theatre will intervene on an existing parking

lot in Centre-town. Across the highway and kitty-corner to the commonwealth park, the theatre will show local and independent films, as well as accommodate several Festival activities biannually.



It is difficult to place the cafe/bar according to existing vernacular, as both inhabitants of Centre-town and The Glebe indulge regularly in the consumption of coffee and spirits. Perhaps, then, this program belongs along the hinge itself - the highway median. Acting as the point of collision between Centre-town and The Glebe, the cafe/bar could well be the meeting place for anarchy and order.





ALL PROGRAMS SITUATED ON THE SITE ←N
please turn your head (or the page) to view the image properly
image source(interior photo): <http://www.bing.com/maps>

TECHNIQUE ARCHITECTURAL DEVIATION

In Part Two, we studied the process of building a concrete poem through Cummings' distortion of language at the syntactical level. The principles of his distortion techniques were appropriated to suit a series of architectural deviations, illustrated through six field studies. From there, we went on to investigate the possibility of instigating a transcendental moment through the collision of two opposite elements in language; the noun and the verb. Applying this analogy to context in architecture, we arrived at a paradoxical location - the meeting place between two dissimilar architectural landscapes in Ottawa, Canada; Centre-town, representing the Individual, and The Glebe, representing society. To further enhance this paradoxical location, we have arranged a program according to the existing vernacular of the site, with a Cafe / Bar resting on the meridian between poles.

Let us now then proceed to extend our enquiry into deviation and take the MacOdrum Library, the paradigm for our syntactic studies in Part Two, and rebuild it on top of the Queensway Highway, in this way applying deviations based on our context and program. The deviation of five existing programs from the MacOdrum Library, explored in the sixth field study: A Library for Ignatz Mouse: A Bookstore, Reading Room, Cafe / Bar, Theatre, and a Park were at the time, context-less programs and therefore could take any shape necessary to carry out their function. If we are now to place these programs according to the context we have established

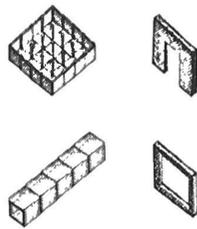
earlier (refer to FONT), along with alterations in function to support a Writer's Festival and Public Library (refer to Theme), we will have managed to juxtapose, and parallel, what for E.E Cummings would be Font, Theme, and Technique - three aspects that build a concrete poem.

We thus now arrive at our seventh and final field study! This will be called The Seventh Library for it has become an anthology of sorts, a collection of the field studies, selected, assembled, and tailored according to context and program. The following section will illustrate this juxtaposition of Font, Theme, and Technique, beginning with the programmatic deviations explored in the sixth field study.

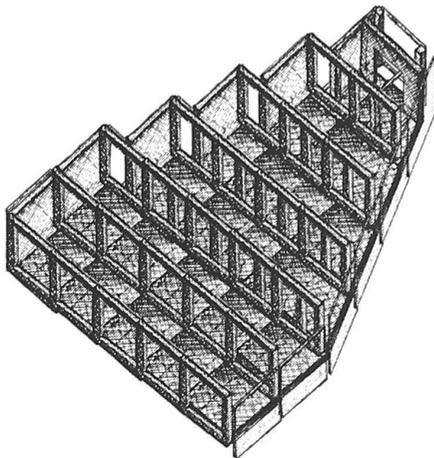
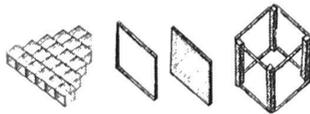
the SEVENTH library

PORTFOLIO

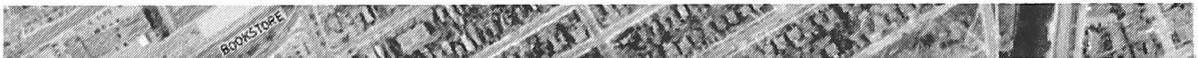
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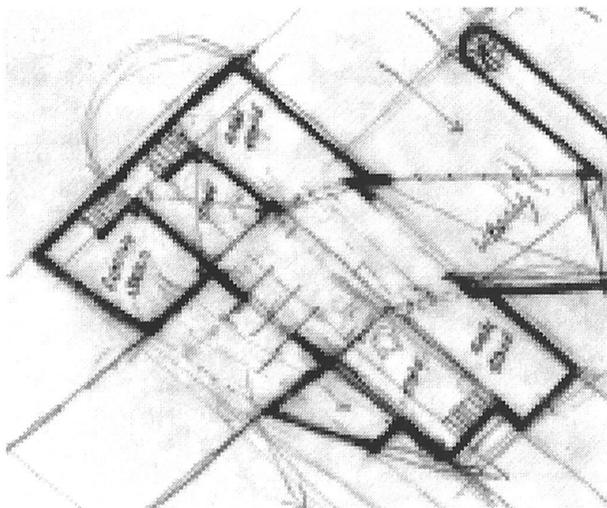
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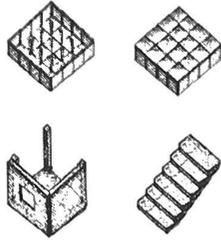
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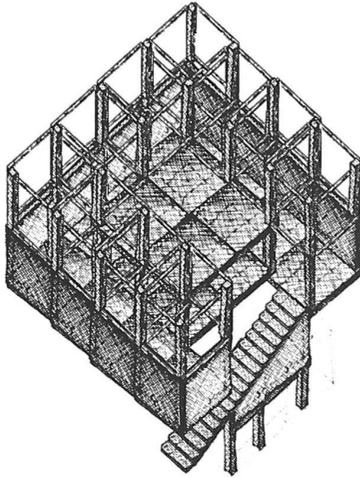
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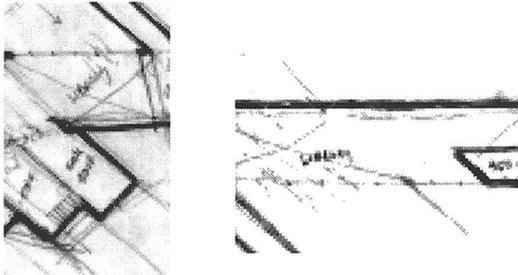
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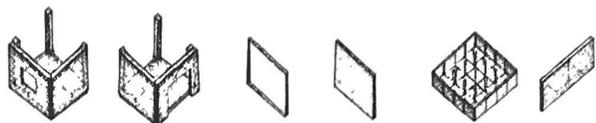
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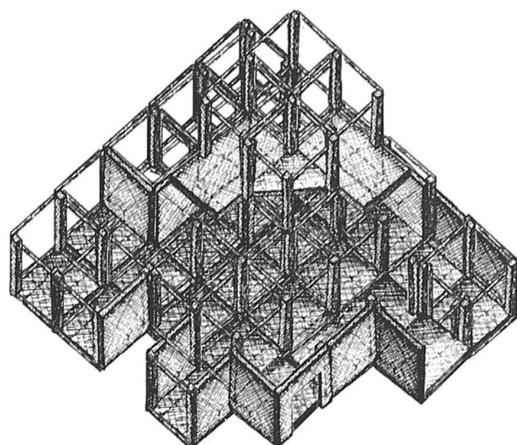
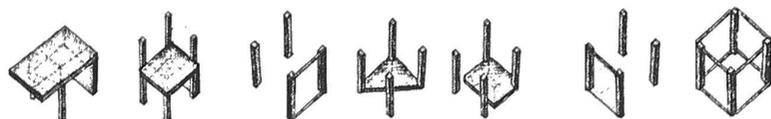
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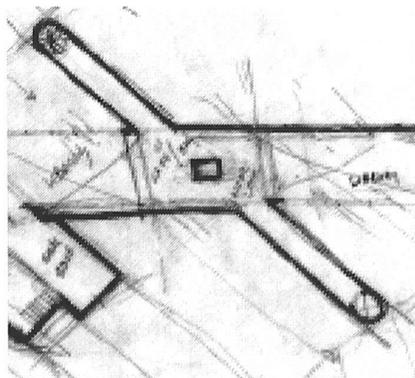
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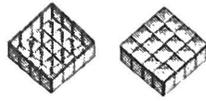
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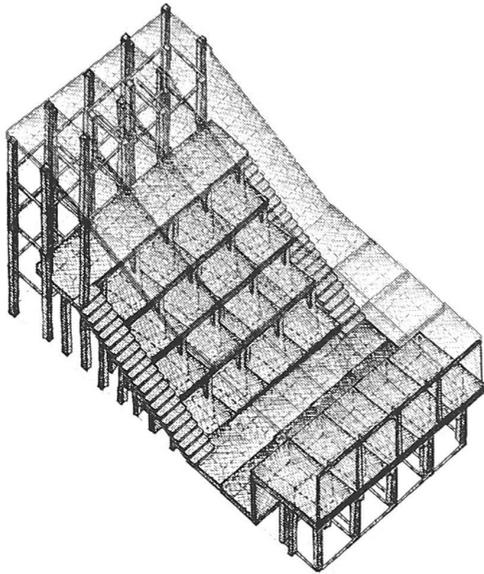
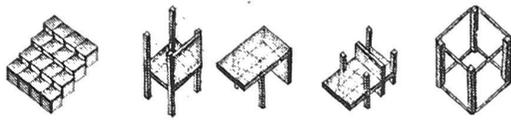
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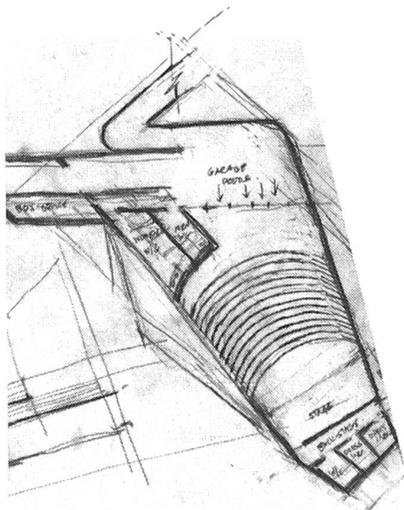
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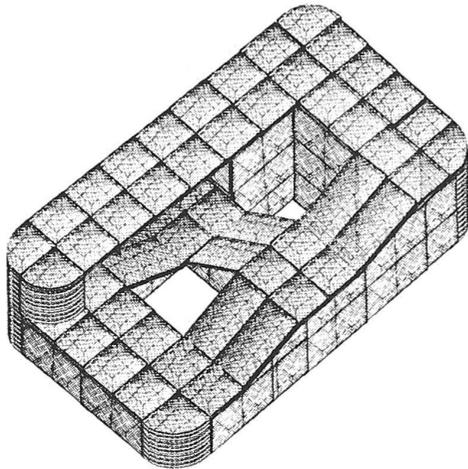
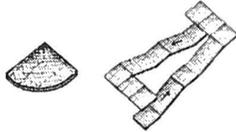


THEATRE / DISPLAY BILLBOARD

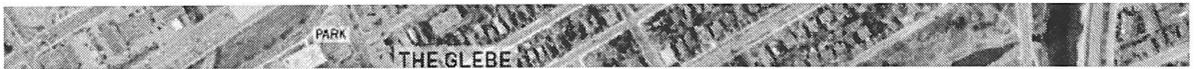
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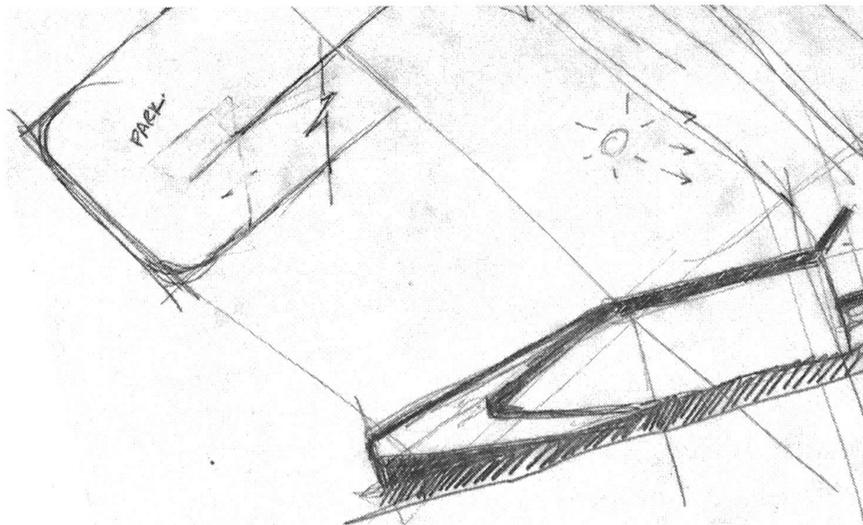
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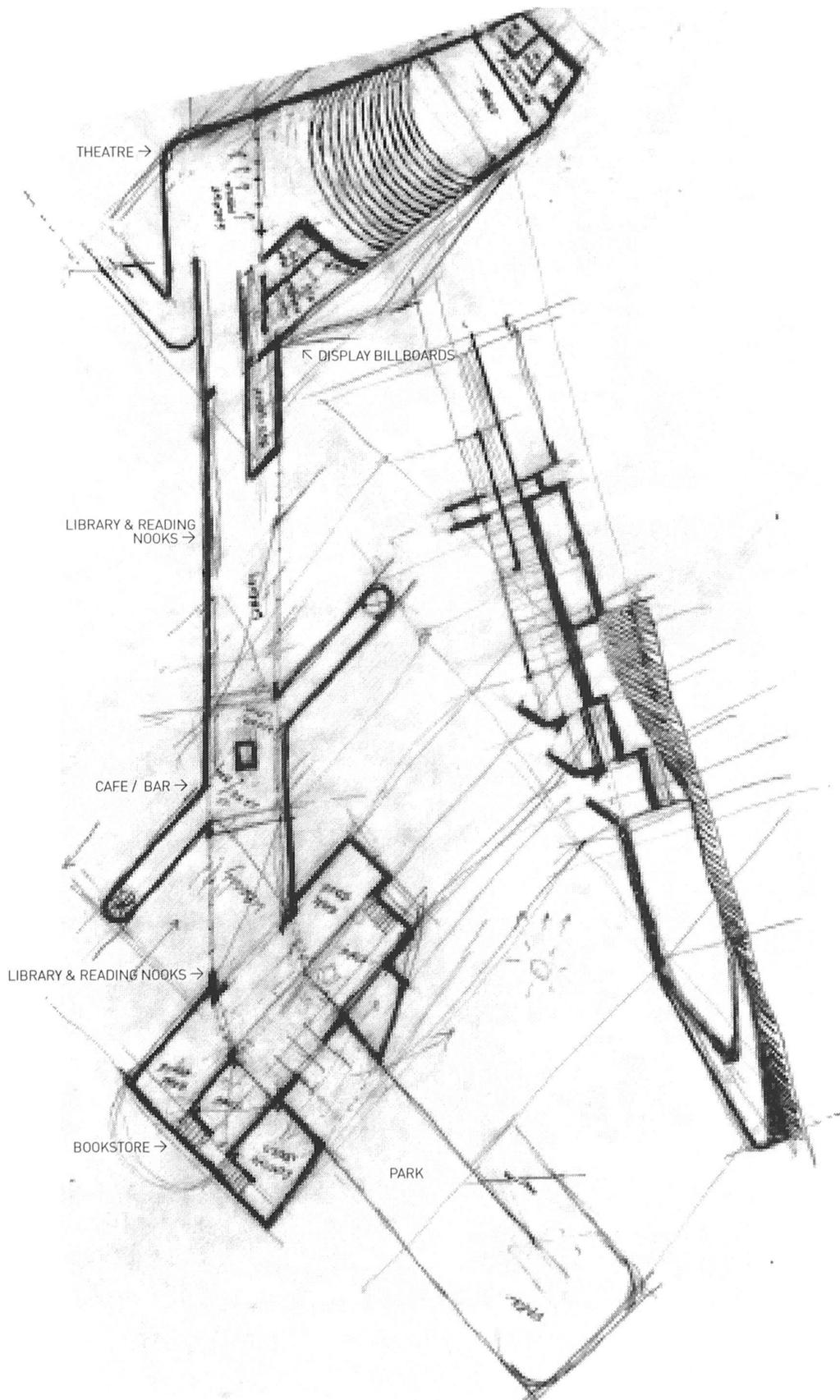


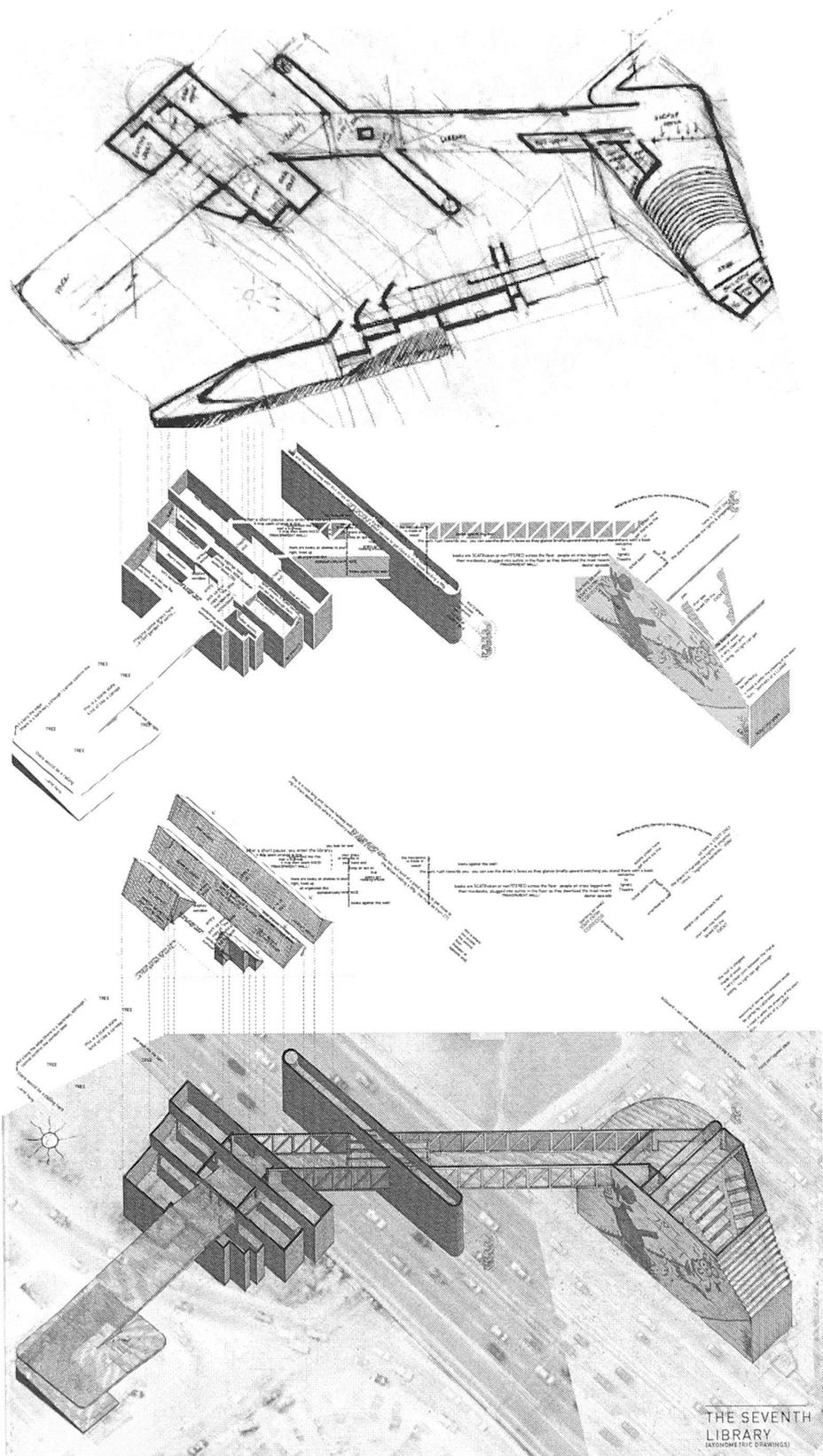
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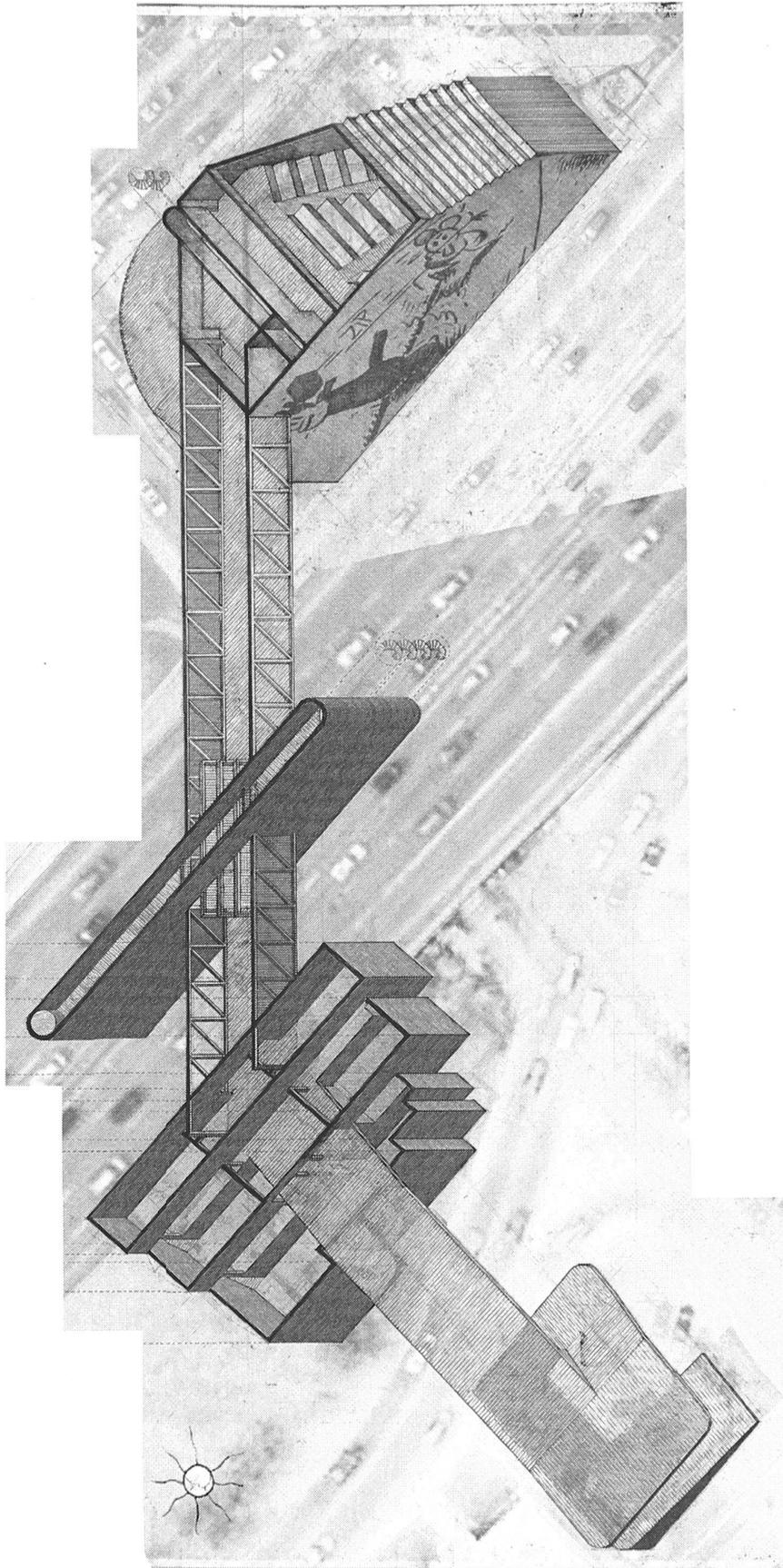
THEN:







THE SEVENTH LIBRARY (HAND DRAWN + DIGITAL AXONOMETRIC DRAWINGS)



DETAIL OF THE SEVENTH LIBRARY WITHOUT TEXT

POST-SCRIPT DEVIATIONS TO A CONVENTION, OR CONVENTIONAL DEVIATIONS?

In language, a noun is used to identify a class of people, places, or things - could this be suggesting that humanity itself can be arranged into a category of sorts? A society, even? Where something that is usual, typical, or standard becomes the convention?

What then, is the convention for contemporary architecture? Is it what we might call an Architectural Noun? If so, the *kit of parts* building method currently practiced in North America could be producing, for economical reasons, Architectural Nouns. Architectural Nouns are static, uniform spaces - what we might say, within reason, a space that is without context, without detailing, without meaning - all because the constituent parts come from Home Depot and are assembled according to our social code (could we even say - building code?)

Surely this begs the question - what classifies a meaningful architecture? Is it an architecture of the verb, perhaps, and not of the noun? A building in the state of flux - continuously adjusting itself according to program shift, individual participation, context - that may allow for a transcendental moment through the intersection of these three elements?

Given the reality of the situation (the Architectural Noun perpetrating our society) how, then, can we make an architecture of the verb *out of* an architecture of the noun? And has it helped us in any way to explore the work of E.E Cummings?

Paradoxeur, Transcendentalist, Cavalier Love

verb: a word used to describe an action, state, or occurrence.

<http://dictionary.reference.com/browse/verb>

Poet, Naughty-boy Anarchist - these nick-names were not given to Cummings by chance. His poems act like a series of insurgent attacks on society, believing that the distortion of language at its syntactical roots might encourage the individual to reevaluate the general state of the world, and revolt! Perhaps this revolution can begin at the root of convention: by transforming a noun to a verb in language.

If Cummings can do this with language, we have attempted to show how this might also be accomplished with architecture, using Cummings's syntactical distortions as precedent through a series of field studies. Here, where we have deviated the lowest levels of an architectural syntax, The MacOdrum Library - a conventional building by our definition - we have arrived at The Seventh Library. Looking back, have we achieved a building that might, in its conception and perception, be called an Architectural Verb? Or have we merely rearranged one such Architectural Noun to another Architectural Noun?

To begin with, let us explore this question through a reevaluation of our methodology.

We have arrived at an unconventional building, by definition, through the deviation of conventional building elements. But this action alone has not delivered an Architectural Verb, for it does not allocate for an individual's experience - the very crux of a verbal space. And to say that something is 'unconventional' is in reference to the present - seeing as the meaning of the term itself is in a constant state of flux.

But by reassembling these deviated parts according to a function we have begun to consider the

For a formal revolt against the convention, *Disturbed Architecture* might be the way to go - where the distortion of the normal functionings of a space, when unexpected, calls convention into question.

Boulet, Cédric. Please Disturb! Exploring the Virtues of Dysfunctional Architecture. Ottawa, Carleton University, 2010.

individual's experience, not to mention a space that could accommodate a constantly-shifting function (the cafe / bar perhaps? the park (ing) lot?). We cannot determine exactly how an individual will experience our Library. Surely, E.E Cummings would assume that every person would interpret his poetry in a different way (actually, it was his aim that they would). By his example, if we demand a certain amount of participation from the individual, we can, perhaps, arrange for *some* kind of personal experience, whether or not it is the one we originally intended.

How can we do this? By placing our programmatic deviations on a site, connected to each other in a way that might navigate the individual through the building. Of course, this direction is not always linear - alternate 'readings' at certain stages of the building allow the individual to choose a direction (*similar to the fourth field study: A Library-Type*). Might this 'gentle' choreography then induce an idiosyncratic experience? Either through the relief in finding a-long-searched-for book? Watching the traffic speed by below, standing suspended between Anarchy and Order? Or simply in sharing a whiskey with a new acquaintance, after the cafe has shut down for the night? (To suggest a few.)

The overall form or aesthetic of the building may not appear verbal - or unconventional - aside from the fact that it is a library that hovers over a six-lane highway, with a cafe / bar resting on a narrow meridian. The intersection of two contradictory elements, however, may inspire a reappraisal of society. A Library meets a Highway where Anarchy meets Order? At first glance, the meeting of these two opposites may ap-

pear absurd or self-contradictory - if this threshold is further heightened through The Seventh Library, perhaps the individual will begin to question the general state of society.

So then, assuming that we have achieved an Architectural Noun with the Seventh Library, how might this methodology come into architectural practice?

It is possible (as we have illustrated with the MacOdrum Library) that the deviation of the contemporary *kit of parts* at a syntactic level can generate what we call an Architectural Verb. Our intervention is an exaggeration however, seeing as a library-on-a-highway overpass may not adhere exactly to the Ontario Building Code.

Many architects today feel that they are hindered by standardized construction materials and building code, believing that these inexpensive conditions result in an Architectural Noun. They may not have the freedom of creating a verbal space through the creation of their own syntax (the Starchitects might), for Architectural Verbs do not *need* to arise out of deviations to an existing architectural syntax - many architects have achieved a verbal space through the creation of their own.

We accept, now, that we *can* arrive at an Architectural Verb by working *with* the convention - studying it, deviating it, rebuilding it. A worthy challenge for the contemporary architect perhaps! Encouraging individuality in an increasingly syntactic world - deviating a convention!

Or is it conventional deviations?

Starchitect: an celebrity architect - if you will - who is often given a big-ticket projects.

ACKNOWLEDGEMENTS

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ENDNOTES

- ¹ Cohen 14
- ² Friedman 7
- ³ Friedman 13
- ⁴ <http://dictionary.reference.com/browse/syntagmatic>
- ⁵ Forty 67
- ⁶ Baird 51
- ⁷ Flemming 235
- ⁸ Forty 81
- ⁹ Forty 81
- ¹⁰ http://dictionary.reference.com/browse/generative_grammar
- ¹¹ Baird 57
- ¹² Forty 41
- ¹³ Forty 37-38
- ¹⁴ Baird 57
- ¹⁵ Marks 17
- ¹⁶ Marks 17
- ¹⁷ Friedman 7
- ¹⁸ <http://dictionary.reference.com/browse/Transcedentalists>
- ¹⁹ Cohen 73
- ²⁰ Friedman 7
- ²¹ Cohen 69
- ²² Cohen 69
- ²³ Cohen 69
- ²⁴ von Abele 914-920
- ²⁵ Von Abele 914-920
- ²⁶ von Abele 914-920
- ²⁷ (<http://dictionary.reference.com/browse/syntax>)
- ²⁸ Frascari 22
- ²⁹ Frascari 22
- ³⁰ <http://dictionary.reference.com/browse/Elizabethan>
- ³⁰ <http://dictionary.reference.com/browse/Shakespeare>
- ³¹ Flemming 411
- ³² <http://www.library.carleton.ca/about/floorplans/index.html>
- ³³ von Abele 914-920
- ³⁴ von Abele 914-920
- ³⁵ von Abele 914-920
- ³⁶ <http://dictionary.reference.com/browse/Type>
- ³⁷ Cohen 103
- ³⁸ <http://dictionary.reference.com/browse/Punctuation>
- ³⁹ Cohen
- ⁴⁰ Friedman 9
- ⁴¹ Friedman 9
- ⁴² <http://www.writersfestival.org/>

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