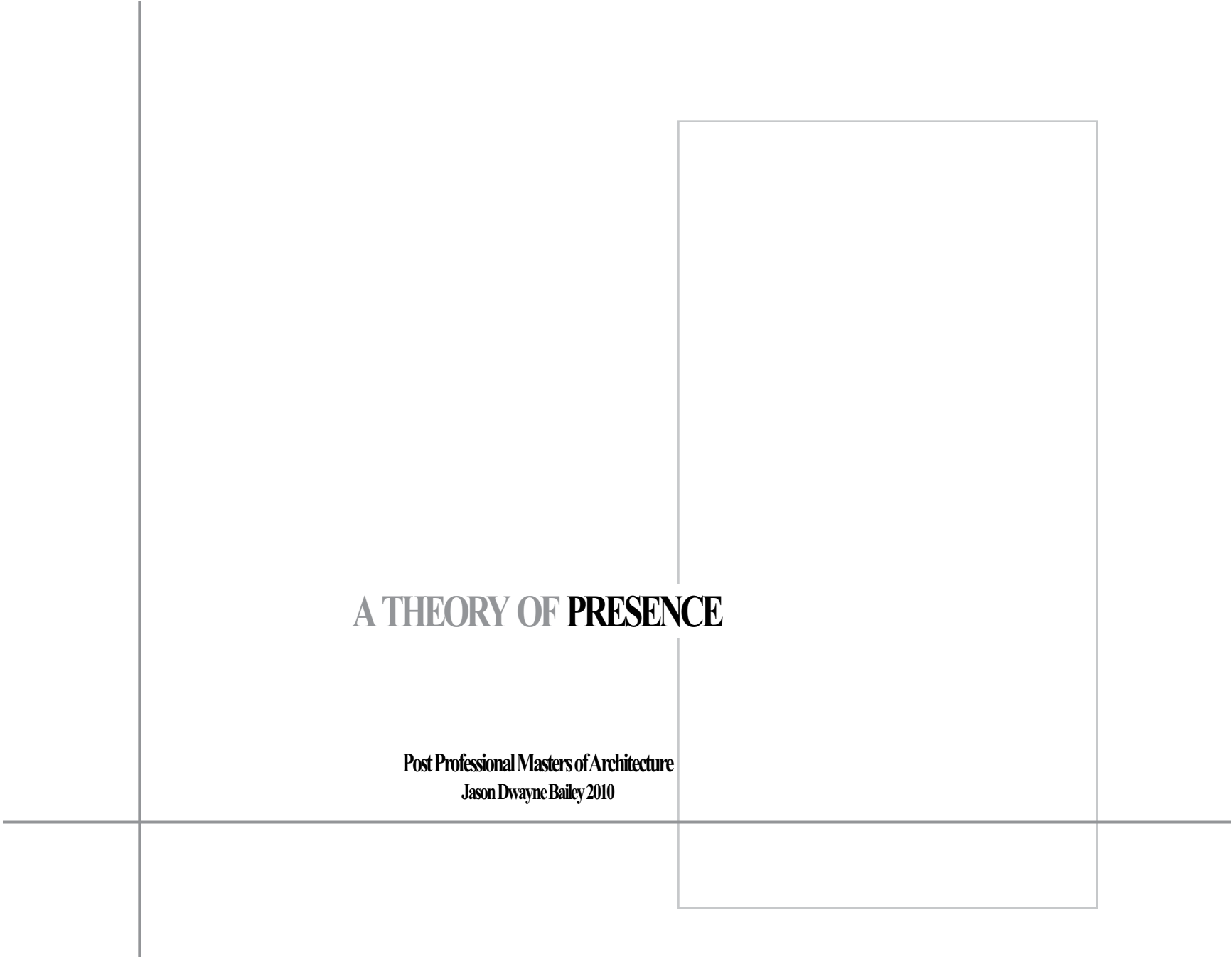




A THEORY OF PRESENCE

Post Professional Masters of Architecture
Jason Dwayne Bailey 2010

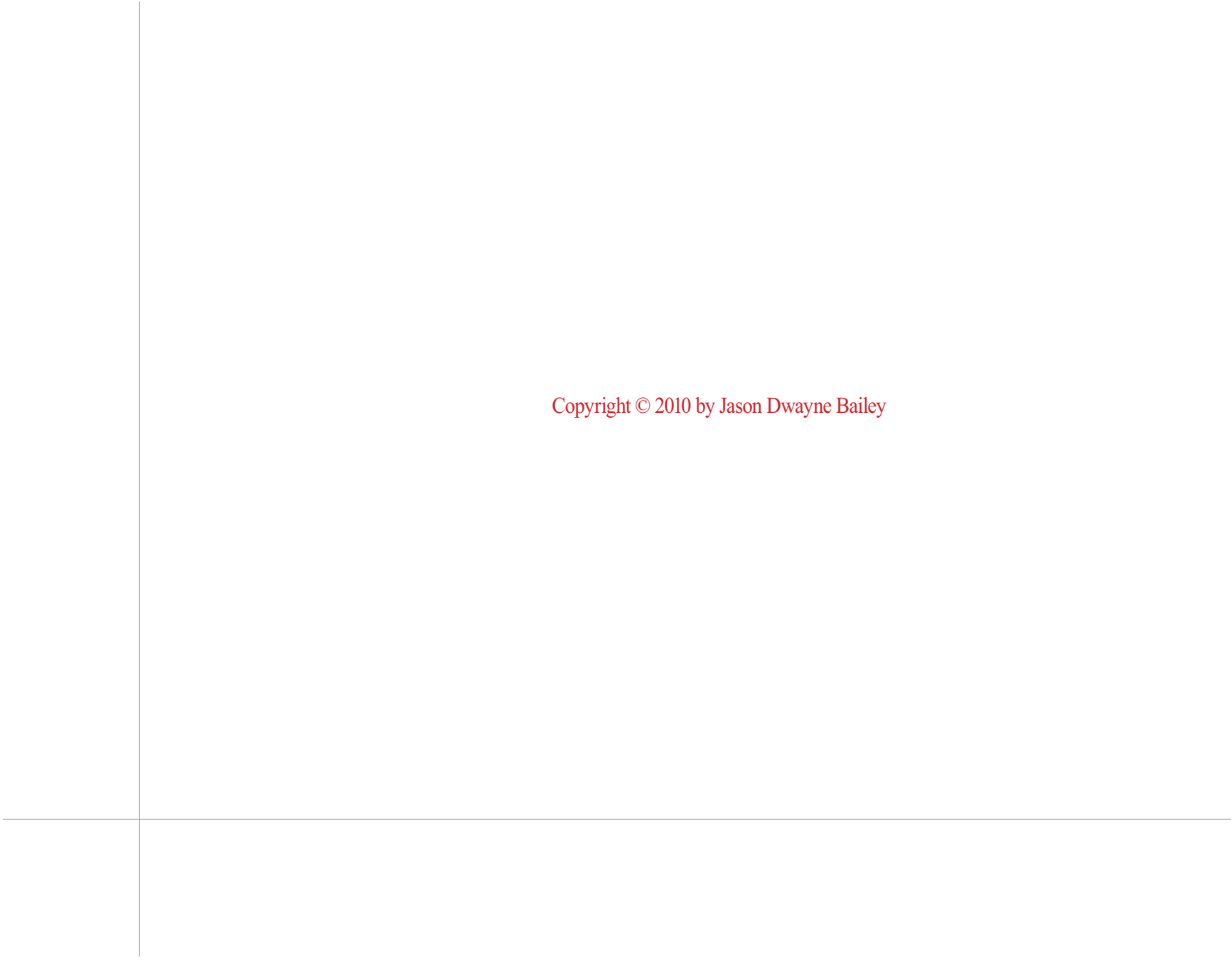
A THEORY OF PRESENCE



Theory of Presence

A Thesis
Presented to the Faculty of the Graduate School
of Cornell University
In Partial Fulfillment of the Requirements for the Degree of
Master of Architecture and Urban Design

By
Jason Dwayne Bailey
August 2010



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Jason Dwayne Bailey was born on the 20th of May, in Milwaukee, Wisconsin. At the age of two Jason moved with his family to Des Moines, Iowa, where he would attend primary, middle and high school. After graduating from Herbert Hoover High School he enrolled in the Department of Architecture Pre-Professional program at Iowa State University in Ames, Iowa.

In the spring of 1998 Jason earned a Bachelor of Architectural Design from Iowa State University.

Following graduation he relocated to Kansas City, Kansas to work at Horst, Terrell & Karst Architects to learn the craft of building through design. After two and a half years he return to Des Moines, Iowa to design for RDG Bussard Dikis Planning & Design. While at RDG he applied and was accepted to Masters of Architecture & Urban Design Program at Cornell University in order to fulfill a desire to engage minds not economy. He accepted the invitation to learn and began the journey anew.

The path toward earning the Masters of Architecture & Urban Design degree has been neither swift nor simple. The journey has revealed that the production of the this architect cannot be limited to time, place or design.

I. Background

The work to follow is a product of my thoughts regarding architecture. As a graduate student I have been allowed to develop my thinking about architecture and how architecture affects and is affected by social relations. The investigation of social aspects of architecture began as a undergraduate student limited by the necessity to interpret architecture as a system bound to language. The process of learning systems of architecture prohibited my ability to truly explore the social implications of architecture.

During the course of graduate studies I was able to move beyond the discipline of architecture and explore the inter-disciplinary nature of architecture as a discourse. The discourse of architecture allows one to meander away from the practical necessity into the realm of historical reference through literature, sociology, psychoanalysis, gender studies and architecture.

One of the goals of this project was to learn how to implement strategies promoting a heightened awareness of architecture as a social construct. In the future I intend to seek out teaching and research opportunities that allow me to continue exploring the boundaries of race, gender, and sexuality, regarding architecture as a discipline and discourse.

II. Topic

The topic of absence/presence regarding architecture was chosen as a means to investigate an urban site that had been adversely conditioned by social and economic structures. The topic allowed for an exploration of architecture as multi-dimensional entity that would promote the continuation of the

investigation. Architecture regarding race, gender and sexuality was also thought to be a viable topic but was revealed to be too vague. Ecology was considered as a topic but as a topic it was found to be difficult to establish an interdisciplinary relationship between ecology, literature, psychoanalysis, sociology and architecture.

III. Research

The research was conducted by selecting a site in Kansas City, Missouri. After selecting an urban site that seemed to be politically charged, I documented the physical elements of the site. While researching the physical elements I continued to research aspects of sociology and psychoanalysis that seem to be applicable to architecture. I was looking to discover relationships that appeared to negotiate the differences inherent in language usage created to promote economy.

The Feminist Difference, by Barbara Johnson was the primary literary source for the project. The text established an inter-disciplinary working language that relieved me of the arduous task of creation. Along with Johnson's text the project draws insight from cultural theorist such as Theodor Adorno, Jean Baudrillard, Henri Lefebvre, Louis Althusser, Juhani Pallasmaa, and others.

IV. Project

The project is a cultural analysis as well as a design problem. The cultural analysis seeks to explore the implication of language, literature, psychoanalysis, and social theory regarding architectural discourse. The ability of the project to penetrate language as a social construct that serves dominant

groups determines the limits of the project. The project is also a design problem that attempts to explore the process of design as a means to confront the practice as an apparatus of the state.

The project is not an indictment of architecture as a practice. The project does however seek to legitimize architecture as a tool used by dominant groups wittingly. The project will inform architects, cultural theorist, philosophers, and literary critics. The legitimacy of this project is grounded in my existence as a practicing architect and academic. My experience and scholarship grants me the authority to question the practice and the discipline without impunity.

This project has allowed me to continue to explore the limits of architectural discourse. My ability to expound upon thoughts and notion regarding the social and the physical facilitate my desire to converse about the world through architecture. Because architecture can be utilized to project my thoughts I will continue to challenge my thoughts as well as others within the vessel of architecture hoping to propel others into an enjoyable debate about humanity.

First I would like to thank John Stephens Rice for both sharing and shaping my thoughts regarding architecture as a discourse and practice worthy of critical study. Many of my thoughts are odd to the point of useless to John but he has never denied me the opportunity to share that which my mind finds perplexing.

I would also like to thank Avtar Brah for initiating my pursuit of racial studies through her course on nationalism. The study of nationalism lead me into the Feminist Gender and Sexuality Studies at Cornell which in turn allowed me to share the company of many sophisticated minds. At that time I began to attend FGSS courses taught by Ellis Hansen, that provided the framework for my rather simplistic understanding of female sexuality to evolve into greater misunderstandings. Ellis Hansen's presence has assisted my thought process greatly due to the inherent complexities of the psychoanalytic content Ellis introduced to me. Often without a complete comprehension of the subject matter being allowed to share space with Ellis and his students instigated my pursuit beyond that which is merely concrete regarding architecture. While attending a film with Yamasaki, Nobuko, for Ellis's course, she suggested *The Feminist Difference*, by Barbara Johnson, that sent me on my way to setting up the framework for this project. So collectively I owe a deep bit of gratitude to both Ellis Hansen and Yamasaki, Nobuko for bringing literature and psychoanalysis into my focus of study because it has contributed greatly to this project.

I would also like to thank Milton Curry my first committee chair for helping me focus beyond merely architecture, race and gender. My first thoughts regarding this work were

vague, Milton, assisted in my understanding of how to focus a project. Felicia Davis, took over as my chair while Milton Curry spent time away from Cornell and helped me understand the inherent density that characterized my site. I was overlooking the obvious and Felicia helped me understand my early diagrams while supporting my early efforts. I would also like to thank Lily Chi who helped me see the importance of inter-disciplinary study through her depth as an academic.

I would also like to thank my parents Robert and Sallie Bailey for their support. My parents know little of what I do but always support my efforts. I would also like to thank some of my colleagues from my days working in New York City; Cho, Il Young, Wilbert Soriano, Irmgard Reiter, Nishioka Yuji, Oshima Mikako, Dena Qaddumi, Lionel Lake, Kim Yen, Udiwood Udiwood, and Damien Webster. All of these individuals shared and allowed me to share thoughts regarding the discourse and practice of architecture. Without the constant dialogue regarding our divergent value judgments my project would have reached a very different conclusion. Lastly I would like to thank my daughter Hanako for changing my direction in life while enhancing my desire to learn about the world. I hope this work is appreciated by those who have assisted me as much as I appreciate the breath of the input.

Problematic:

The contention of this project is that the body of the black female figure is the primary site of cultural erasure. If the site of the erasure is the black female figure, and marginalized groups are collectively controlled through this figure, and the black female figure is the primary occupant of the dwelling object, then the secondary site of erasure is the dwelling object.

Framing:

I have selected hair as the medium through which I will explore race, gender, and sexuality regarding architecture. Hair will be used to map how the body is forced to mimic dominant cultural ideas. The ideas of dominant cultures are often unfamiliar to marginalized groups. The medium of hair will also assist in the establishment of an architectural typology. The project will explore the occupancy of a hair salon in order to re-map the process of cultural assimilation.

Intervention:

The primary intervention of this project shall be a cultural analysis, the purpose of which is to challenge the practice of architecture as a tool sponsoring dominant ideology. The product of the cultural analysis is the design of a hair salon that re-crafts the figure/ground framework.

Methodologies:

Since the primary method of investigation I shall employ will be a strategy of mapping, I will incorporate multi-form strategy of meaning in which any diagram can and will constitute a map.

Site:

The primary site for this cultural analysis will be Kansas City, Missouri. The selection of Kansas City was meant to prevent the familiarity evoked by well known urban sites such as New York City, Tokyo, London, etc.

Program:

The program of this construct will be developed around the conventional spaces used in a hair salon design.

Keywords.

Chapter | one

I. Absence | The lack or non-existence of a quality or feature. The term comes from Jacques Lacan in an attempt to define that which is desired. The non-existence in the case of architecture regarding the lack of political and or economic capital that foster strong communities.

II. Burn /Erasure | The elimination of that which once existed. The concept of erasure or removal of a physical presence that once gone signifies a loss beyond that which is merely physical. The loss of signs is a psychological dimension that is typically induced by an external entity.

III. Mimesis | The concept of mimesis (the Greek word means imitation) is a fundamental issue in all discussions of the representational nature of the arts, and particularly in discussions of realism. Barthes' (1957) MYTHOLOGIES demonstrate that the most 'natural ' images are constructed by the mechanisms of an ideologically motivated system of connotations; here realism is effectively equated with 'bourgeois IDEOLOGY". Mimesis remains, despite all the attacks, a central category of both aesthetic experience and everyday life. (Dictionary of Critical Theory, p.253-255; Penguin Group 2000)

IV. Presence | The existence of a quality or feature. The Lacanian term is used to define that which is demanded or marks the existence in the case of architecture regarding the physical nature of things or objects. The existence of things can maintain a psychological dimension.

V. Figure / Ground | The figural is at various times identified as the locus of DESIRE, of fantasy and the UNCONSCIOUS itself. References to ‘figure’ also appear in Lyotard’s discussions of the visual arts (especially 1984a), which owe a lot to MERLEAU-PONT’S phenomenology of perception. In this sense, ‘figure’ refers to the line of the painting, the plasticity of three-dimensional works, or to any element that is not reducible to simple communication. (Dictionary of Critical Theory, p.128-129; Penguin Group 2000)

VI. Cursive/ Recursive | There are two kinds of figures: cursively drawable ones, and recursive ones. A cursively drawable figure is one whose ground is merely an accidental by-product of the drawing act. [Later, Hofstadter refers to this as a “recognizable form whose negative space is not any recognizable form.”] A recursive figure is one whose ground can be seen as a figure in its own right... The “re” in “recursive” represents the fact that both foreground and background are cursively drawable--the figure is “twice cursive.” Each figure ground boundary in a recursive figure is a double-edged sword. (The Feminist Difference: Literature, Psychoanalysis, Race and Gender 1998 p.18-19; by Harvard University Press)

VII. Positive/ Negative | When a figure or “positive space” [call this “the male child” or simple “the child” or “Oedipus”] is drawn inside a frame [call this frame “psychoanalytic theory”], an unavoidable consequence is that its complementary shape -- also called the “ground,” or “background,” or “negative space” [call the “girl” or the “other”] -- has also been drawn. In most drawings, however, this figure-ground

relationship plays little role. The artist is much less interested in the ground than in the figure. But sometimes an artist will take an interest in the ground as well. There are two kinds of figures: cursively drawable ones, and recursive ones. (The Feminist Difference: Literature, Psychoanalysis, Race and Gender 1998 p.18; by Harvard University Press)

VIII. Desire | The distinction between need, demand and desire (1958b). Lacan now speaks of desire as a longing that persists once needs have been satisfied. Ultimately, desire is not caused by the wish to possess an object: it is caused by ‘a lack of being’ that signals the split or division at the heart of the subject. But Lacan introduces a rather different note by adding that desire is an appeal to receive from the other the complement to what it lacks. ‘Man’s desire is the desire of the Other’, (Dictionary of Critical Theory, p.94-95; Penguin Group 2000)

IX. Demand | Developed by Jacques Lacan, who linked it with need and desire (Lacan, 1966, 1991). Demand is identifiable by the five clinical traits that constitute it, by the status that it gives the object, by its function in relation to the Other, and finally by its topological register. Regarding demand, we can say that 1) it arises only from speech; 2) it is addressed to someone; 3) it is nevertheless only implicit; 4) it is related to a need for love, but also to desire; 5) it does not need to be sustained by any real object. The object of demand is what is lacking in the unconscious Other, and thus it is only a fantasmic object. Its function is to satisfy the drive and to make the demand of the subject and

the demand of the Other coincide. Although it is tied to both the symbolic and the real, the register of demand is primarily imaginary, and thus most closely related to the body. (Lacan, Jacques. (1966 [2002]).*Écrits*. Paris: Seuil.*Écrits: A selection*. (Bruce Fink, Trans.)).

X. Trauma | In its psychoanalytical sense, trauma denotes an event of such violence and suddenness that it occasions an inflow of excitation sufficiently strong to defeat normally successful defense mechanisms; as a general rule trauma stuns the subject and, sooner or later, brings about a disorganization of the psychic economy. (Freud, Sigmund. (1916-17a [1915-17]). *Introductory lectures on psycho-analysis*. SE, 15-16.)

XI. Ideological State Apparatus | MARXISM has traditionally emphasized the role played by the repressive agencies of the state (army, police and courts) in ensuring the maintenance of the social order. Just as Gramsci recognized that consent is as important as coercion if a HEGEMONY is to be established and maintained, Althusser (1970) stressed that repression alone cannot reproduce the existing social relations of production and that IDEOLOGY also has a crucial role to play. His category of the ideological state apparatus includes the educational system, the family and the media; their function is to reproduce the social relations of production by producing individual SUBJECTS who recognize themselves in the dominant ideology, and therefore acquiesce to it. (*Dictionary of Critical Theory*, p.197; Penguin Group 2000)

XII. Density | A term used by Jean Baudrillard to signify the emotional value attached to objects by humans. The conflation of the emotional and the physical establish a psychological dimension to the relationship between beings and objects. The re-crafted entity relocated the coexistence of beings and object that now see themselves in the other, and through the other.

This term also has a physical component through the architectural that reveals a materiality. The development of a layered physical presence lacking in modernity. The layering engages that which is beyond the visual.

XIII. Identity | Based on the contention that collectives and individuals are defined by criteria such as ethnicity, religion, gender or sexual orientation have interests that are not or cannot be promoted or defended by broader agencies like class or a constitutional state. Identity politics usually take the form of a demand for the right to be different, and for that difference to be recognized as legitimate. (Dictionary of Critical Theory, p.197; Penguin Group 2000)

XIV. Panopticon | Expression formed from ‘pan’ and ‘optic’ (all-seeing’) and coined by FOUCAULT (1975) to describe a form of power which relies not upon overt repression but upon constant surveillance of a population and ‘discipline’, or the regimentation of the body. Foucault derives the notion of panopticism from the writings of the British utilitarian philosopher Jeremy Bentham (1748-1832; see the materials collected as Bentham 1996). Bentham’s original ‘Panopticon’

is a model prison. A tower stands at the centre of a hollow circular structure housing a number of individual cells. The tower, which is also circular, is pieced by windows that allow a supervisor to look into the cells without being seen. The individual prisoner never knows whether he is under surveillance or not, and therefore assumes that he is; he is trapped by his visibility. (Dictionary of Critical Theory, p.290; Penguin Group 2000)

XV. Object | The term employed in PSYCHOANALYSIS in the sense in which one speaks of the object of someone's affection or attentions. No distinction is made between persons or inanimate things; individuals, parts of the body and the satisfaction of needs can all be objects. (Dictionary of Critical Theory, p.279; Penguin Group 2000)

XVII. Biopower | Biopower is a technology of power, which is a way of managing people as a group. For Foucault, the distinctive quality of this political technology is that it allows for the control of entire populations. Biopower is utilized by an emphasis on the protection of life rather than the threat of death, on the regulation of the body, and the production of other technologies of power, such as the notion of sexuality. Regulation of customs, habits, health, reproductive practices, family, "blood", and "well-being" would be straightforward examples of biopower, as would any conception of the state as a "body" and the use of state power as essential to its "life". Hence the conceived relationship between biopower, eugenics and state racism.

XVIII. Performativity | A form of speech in which the meaning of the utterance is also the performance of an action. Judith Butler applies the theory of the performative to the production of GENDER, arguing that the gendering is a reiterated performative process that begins when someone says of the neonate: 'It's a girl.' Butler argues that gender is a cultural meaning that is ascribed to human bodies and not an inherent attribute of personhood or subjectivity. (Dictionary of Critical Theory, p.295; Penguin Group 2000)

XIX. Culture Industry | The culture industry, in contrast produces works of art whose every detail is tailored to the needs of mass consumption, devalues the experience of art and dulls the critical faculties of the consumer. In a mass culture, the individual consumer is said to be king, but his supposed cultural needs have been anticipated and shaped by the requirements of the industrialized constraints of an industry... The principle of the culture industry is defined by Horkheimer and Adorno as purposelessness for the purposes declared by the market'. (Dictionary of Critical Theory, p.78-79; Penguin Group 2000)

Introduction.

Chapter | two

Thesis sentence:

Although our society has long regarded architecture as the practice of designing inert objects, a closer look reveals its most essential use is actually to map the absence of cultural identity. By using architecture as a mirror, absence can be located and challenged. As a result architecture as a discourse and practice is able to re-craft the production of space, and alter the physical existence of marginalized groups.

I. Buildings as objects

If space is to be considered as a social object, then the systems which construct societies must also condition spatial formations and spatial practices.

- A. Social space
- B. The culture industry
- C. Biopower

II. Mapping of objects

While slaves sought Kansas City, Missouri, as an escape from bondage, their descendants have not successfully continued to challenge racism.

- A. Kansas City, Missouri as the site of freedom
- B. 18th Street and Vine District

III. Cultural identity

Cultural identity operates through the concept of the self in the unconscious mind, but cultures are also constructed through the use of language formations as a means of re-crafting collective consciousness.

- A. The self
- B. False identity
- C. Language formations

IV. Mimetic objects

Buildings occupy physical space as inert objects while maintaining the status of social entities as objects mimicking their human occupants.

- A. Language formations
- B. Interdisciplinary examination
- C. Mirroring

V. Mapping absence

The absence of presence locates territories occupied by groups with substantial economic power; nevertheless, the existence of these moments reveals the density of space simultaneously by the occupied and the occupier by way of conceptual mirroring.

- A. Moments and trauma
- B. Density
- C. Imitating?

VI. The production of space

Even though the body is the primary site regarding the production of space, it is possible to focus on hair as a medium to investigate the multiplicity of dualities occurring in space.

- A. The body
- B. The lens
- C. Multiplicity of dualities

VII. Dwelling objects

Since the existence of objects reveals multiplicity within singularity, it is not possible for dwelling objects to incorporate the social practice of locating difference. Accordingly, the analysis of social categories collapsed the beauty salon and the barber shop into a singular object of culture.

- A. The salon
- B. The barber shop

| **Absence**, Thoughts Regarding.

IV. Mimetic objects

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- A. The salon
- B. The barber shop

Although our society has long regarded architecture as the practice of designing inert objects, a closer look reveals an important use is actually to map the absence of cultural identity. By using architecture as a mirror, absence can be located and challenged. As a result, architecture as a discourse and practice is able to re-craft the production of space and alter the physical existence of marginalized groups.

My project is not to boycott the discipline called architecture but to make a critical intervention from within. How does one locate the absence of presence in the context of architecture? How does one become an invisible presence? Does a nothingness exist that presupposes the locations of meanings? How do architects come to define and re-define such meanings? How do they sponsor the already-assumed theoretical positions, and how do they negotiate their discipline under the constraints of existing social conditions? Architecture as a practice is informed by inquiry seeking to resolve questions regarding how one designs, how social space is produced, and how neutral space is produced that is free from racialized and gender assignments.

I. Buildings as Objects

If space is to be considered as a social object, then the systems which construct societies must also condition spatial formations and spatial practices.

If we claim that a space cannot be neutral since human beings occupy the space, then we are arguing that space is socially charged. Henry Lefebvre contends that in addition to being a product of humans, space is also a complex social construct. Lefebvre argues, “Social space is a social product - the space produced in a certain manner serves as a tool of thought and action. It is not only a means of production but also a means of control, and hence of domination/power.” (Lefebvre, p.14). In light of Lefebvre, we might be able to say that buildings are objects that occupy a social status existing as latent entities of/for human use and consumption. The buildings that function within human spatial environments render a condition that is fostered by a presumptive ideology that actively produces cultural meanings.

Adorno contends, “The culture industry claims to serve the consumers’ needs for entertainment, but conceals the way that it standardizes these needs, manipulating the consumers to desire what it produces.” (Adorno, p.12) Within the system of cultural production described by Theodor Adorno, buildings become products of mass culture. As defined by Terry Eagleton, ideology embodies a variety of meanings regarding collective thought; hereafter ideology will be used to signify false ideas which help to legitimate a dominant political power. (Eagleton, p.1)

The presence of biopower based on cultural ideol

ogies, and the related lack of cultural capital are elements of my theoretical argument. Michel Foucault describes biopower as a “technology of power, which is a way of managing people as a group.” (Foucault, p.140). If the lack of capital renders marginalized groups powerless regarding the construction of their identity, its maintenance and/or its reproduction, the lack of power renders racialized and gender presence as invisible. This project examines the 18th Street and Vine District of Kansas City, Missouri, in light of the invisible presence.

II. Kansas City, Missouri as the site of freedom

While slaves sought Kansas City, Missouri, as an escape from bondage, their descendants have not successfully continued to challenge racism.

Independence, Missouri, was a destination for slaves seeking freedom. During the period surrounding the writing of the emancipation proclamation, slaves and freed slave alike participated in the regions timber and masonry industries. Slave and freed alike garner wealth as merchants and community leaders, forming black communities in the West Bottoms that became known as “Hell’s Half-Acres”. Institutionalized racism was unknown through the late 1800’s in the entire Kansas City region. The lack of structured separation allowed blacks to form viable residential, business and political com

munities. In 140 years since the emancipation proclamation, blacks in this area have been unable to maintain the prosperity attained by generations past. The environment that remains today has been neglected and abandoned by former settlers who sought prosperity elsewhere.

Today, Vine Street District that was once a thriving community is merely a shadow of its past. The neighborhood displays the presence of absence this project seeks to illuminate.

III. Cultural Identity

Cultural identity operates through the concept of the self in the unconscious mind, but cultures are also constructed through the use of language formations as a means of re-crafting collective consciousness.

The legitimacy of meaning derived from cultural ideology within social structures is continually reproduced, reinforced and legitimized by unwitting architectural practitioners. Architecture's ability as a practice and discourse to deconstruct traditional notions of identity is in question. The underlying issue is the necessity of challenging the legitimacy of dominant ideology, but also the operation of architecture as an apparatus of the state.

For Louis Althusser, the state is a political entity that is repressive and inevitable. Althusser's concept of the ideological state apparatus along with Antonio Gram

sci's theory of hegemony work to structure the concept of self. The concept of the self is based in the unconscious mind as defined by Jacques Lacan.

This project aims to locate the terrain of conceptual invisibility within presence by employing the language of Lacan to establish an inter-disciplinary framework. Language along with the physical analysis of the urban site will help construct the conceptual basis for the project. The utilization of specific terms such as desire, demand, and trauma will assist in the establishment of the conceptual notion of moments.

The moment, as a response to notions of collective engagement in space, is derived from the cursive/re-cursive as defined by Barbara Johnson, in *The Feminist Difference*. Established by Johnson, the cursive or figure embodies the independent figure. The other within this framework is the re-cursive or ground that constitutes the complementary dependent figure. Even though the recursive figure is complementary, the figure represents a doubling or twice cursive figure that is both dependent and independent. The otherness Barbara Johnson introduces establishes the visual by defining figure/ground as analogous to cursive/re-cursive.

IV. Mimetic objects

Buildings occupy physical space as inert objects while maintaining the status of social entities as objects

mimicking their human occupants. Buildings are inert objects that operate within the social realm. Societies are governed by codes that continually re-craft how humans read other humans as objects. Buildings are read and re-read as system of objects, thus humans and buildings operate within social networks defined by language.

Through the use of common language (positive/negative or figure/ground in visual studies) the conceptual framework of this project merges psychoanalysis, literature and architecture. The use of figure/ground as a concept draws on literary theory while simultaneously referencing visual studies and also as a visual art. The critical understanding of language will guide this project from the literary to the visual, ultimately framing it within architectural discourse and practice.

V. Mapping absence

The absence of presence locates territories occupied by groups with substantial economic power; nevertheless, the existence of these moments reveals the density of space simultaneously by the occupied and the occupier by way of conceptual mirroring.

The focus on language will infuse a measure of density into architectural dialogue. Jean Baudrillard speaks of conceptual density as a product of time in space, that allows beings to locate themselves through objects, Baudrillard claims, “Human beings and objects

are indeed bound together in collusion in which the objects take on a certain density, an emotional value - what might be called a 'Presence.'" (Baudrillard, 14) While conceptual density is being established, a discourse promoting this architecture as a product of the physical, social and psychological site can be generated. The density this project seeks to discover will hopefully locate moments crucial to architecture as an operation mapping time, space, and traumas.

The development of this language will inform architecture as a discourse as well as a practice, producing objects as derivatives of governing cultural ideology. The by-products of dominant groups are not independent objects in that they are forced to assimilate that which is valued by the subject group. According to Adorno, culture not only mirrors society, but also takes an important role in shaping society through the processes of standardization and commodification, creating objects rather than subjects. (Adorno) The shaping and mirroring effect of culture prevents societies from constructing, maintaining or reproducing an autonomous culture. Through the use of biopower, subject groups force weaker groups to erase many vestiges of the re-cursive or dependent culture.

VI. The production of space

Even though the body is the primary site regarding the production of space, it is possible to focus on hair

as a medium to investigate the multiplicity of dualities occurring in space.

If we assume architecture is a product/object of culture, then its constructs mirror the occupants. The mirroring of the occupant happens through time as the occupants locate themselves in objects of culture marking space. If products of society (including architecture) mirror society then these objects of society mirror those who dwell within and also the group projecting their cultural ideology. In this regard the concept of mimesis, informs our understanding of cultural assimilation through imitation. If independent/dependent cultures are forced to imitate other cultures through the use of objects of the culture industry then the very bodies of the dwellers may also be regarded as the initial site of the mimetic process. Therefore, any investigation of cultural mimesis should consider the body of marginal figures as the primary site of Absence

VII. Dwelling objects

Since the existence of objects reveals multiplicity within singularity, it is not possible for dwelling objects to incorporate the social practice of locating difference. Accordingly, the analysis of social categories collapsed the beauty salon and the barber shop into a singular object of culture.

Everything that is known exists in multiplicity

because all things are known to man and exist prior to the reality of man. If all existence presuppose the actuality of humans then multiple forms of reality already exist. Because humans understand objects and give objects meaning through language systems, both objects and man are bound to the systems that sponsor the various means projected upon objects. Since various meanings are transferred to objects signifying a multiplicity of potentialities, then the objects in question cannot maintain a fixed meaning. If difference is the category in question, and the location of difference is never fixed, stable, or concrete, then the location of difference as a relevant social category cannot be possible.

Although a singular object of culture inherently maintains a multiplicity of dualities, categories of difference attempt to re-craft singularities. The singularity of social objects renders them unstable because the social system that construct the realm of objects rely on a lack of fixity. The absence of fixity allows for evolution of language systems. As language systems that sponsor social systems change, the objects that are defined and re-defined continually evolve along side meaning.

If the analysis of the category of difference is not possible, the social practice of gender difference begins to collapse. The hair salon and barber shop as gender specific architectural objects must collapse into a singular object of culture in order to maintain any social

viability. This can be argued based on the fact that the gender objects (hair salon and barber shop) attempt to maintain viability within the realm of social objects sponsoring institutional separation. If this practice is institutionally based on biology and not a social necessity, then the ability of the state to maintain the fixity and stability of the practice is required. Because practices sponsored by the state continually evolve, it is possible to suggest that the category does not and cannot maintain a reliable existence. The nonexistence of the category leads to the conclusion that the hair salon and barber shop must collapse into one entity that dismisses gender categorization as a worthwhile social practice.

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Juhani Pallasmaa, Questions of Perception : Phenomenology of Architecture (2007 by William K Stout Pub)

Colin Rowe, Collage City (1984 by The MIT Press)

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Neil Leach, Rethinking Architecture: A Reader in Cultural Theory (1997 by The MIT Press)

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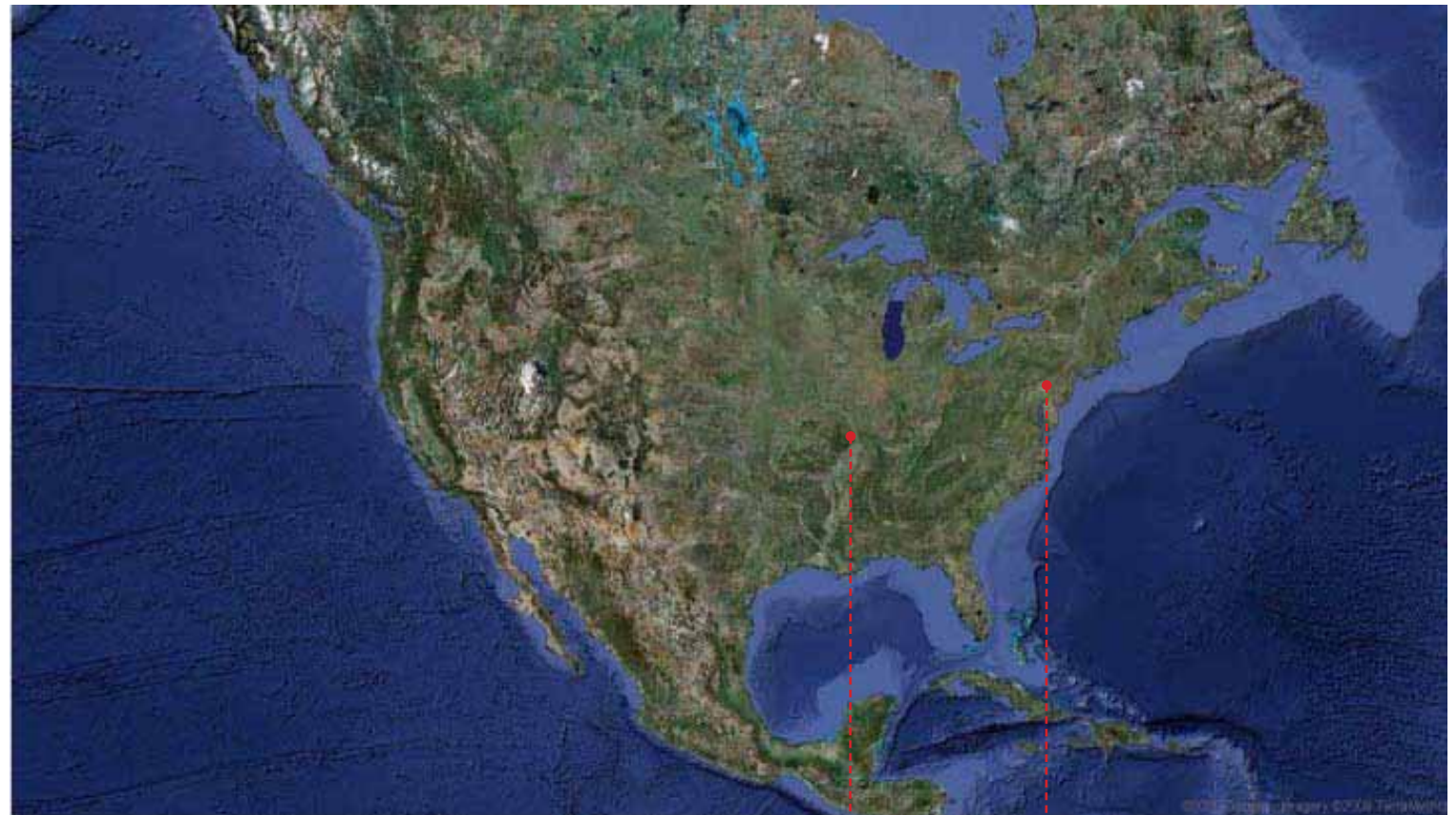
Andrew Ballantyne, Architecture Theory: A Reader in Philosophy and Culture (2005 by Continuum International Printing Group)

Absence.

Chapter | three



FIG. 3.0 AERIAL PHOTOGRAPHY OF HIGH EXCHANGE



THE SITE OF KANSAS CITY
MISSOURI

ITHACA, NEW YORK

FIG. 3.1 AERIAL PHOTOGRAPHS OF CONTINENTAL UNITED STATES.

SELECTED IMAGE: AERIAL IMAGE OF INTERSTATE EXCHANGE LOCATION. THE EXCHANGE PHYSICALLY ISOLATES THE VINE DISTRICT FROM THE CENTRAL BUSINESS DISTRICT.



THE SITE OF THE CITY CENTER OF
KANSAS CITY, MISSOURI

MISSOURI RIVER

FIG. 3.2 AERIAL PHOTOGRAPHS OF KANSAS CITY METROPOLITAN AREA.

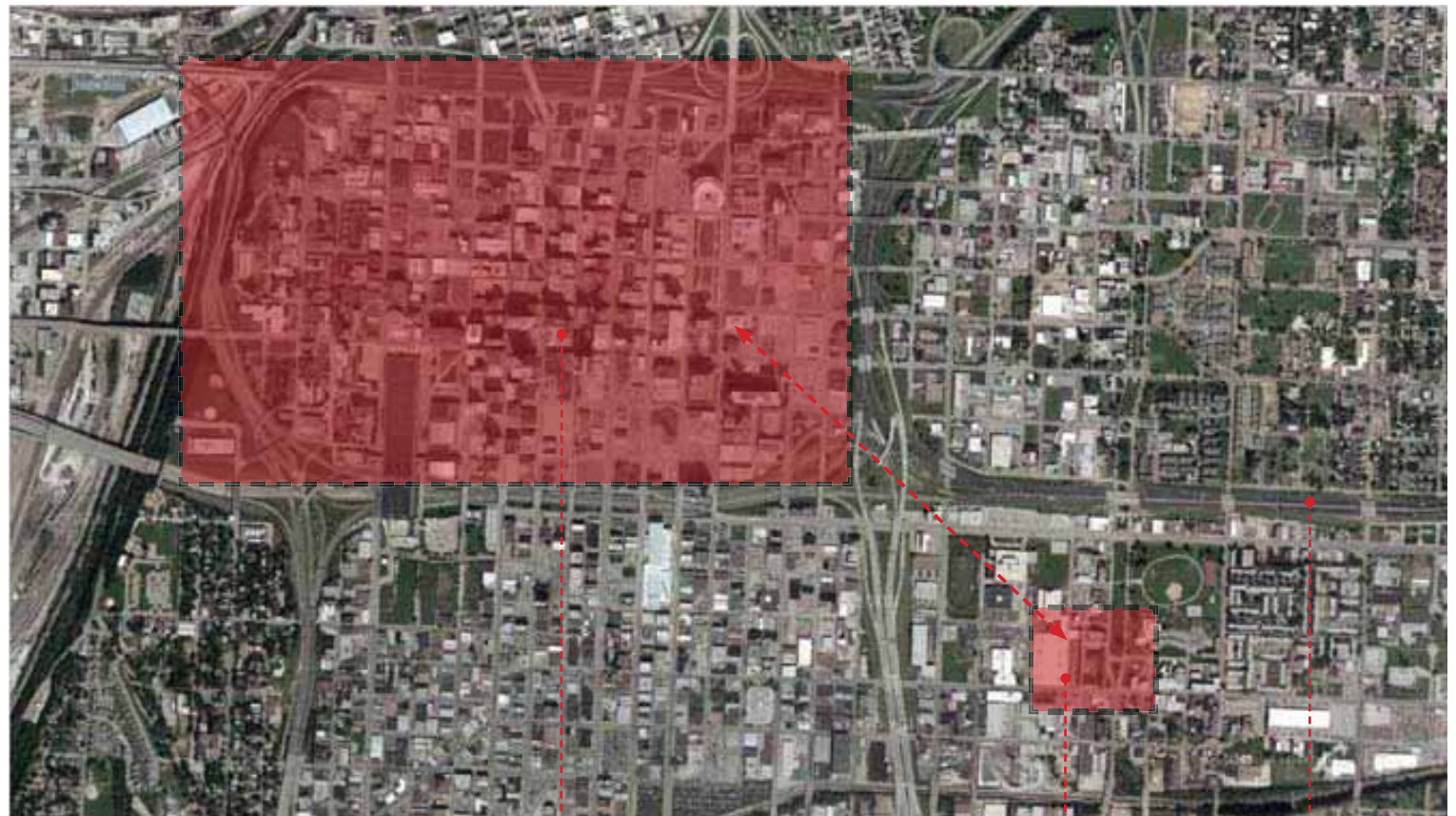


THE CENTRAL BUSINESS DISTRICT

THE SITE OF THE VINE DISTRICT

FIG. 3.3 AERIAL PHOTOGRAPHS OF KANSAS CITY METROPOLITAN AREA.

SELECTED IMAGE: AERIAL IMAGE OF INTERSTATE EXCHANGE LOCATION. THE EXCHANGE PHYSICALLY ISOLATES THE VINE DISTRICT FROM THE CENTRAL BUSINESS DISTRICT.



THE CENTRAL BUSINESS
DISTRICT

THE SITE OF THE VINE DISTRICT

U.S. HIGHWAY 70

FIG. 3.4 AERIAL PHOTOGRAPHS OF KANSAS CITY METROPOLITAN AREA.

SELECTED IMAGE: AERIAL IMAGE OF INTERSTATE EXCHANGE LOCATION. THE EXCHANGE PHYSICALLY ISOLATES THE VINE DISTRICT FROM THE CENTRAL BUSINESS DISTRICT.



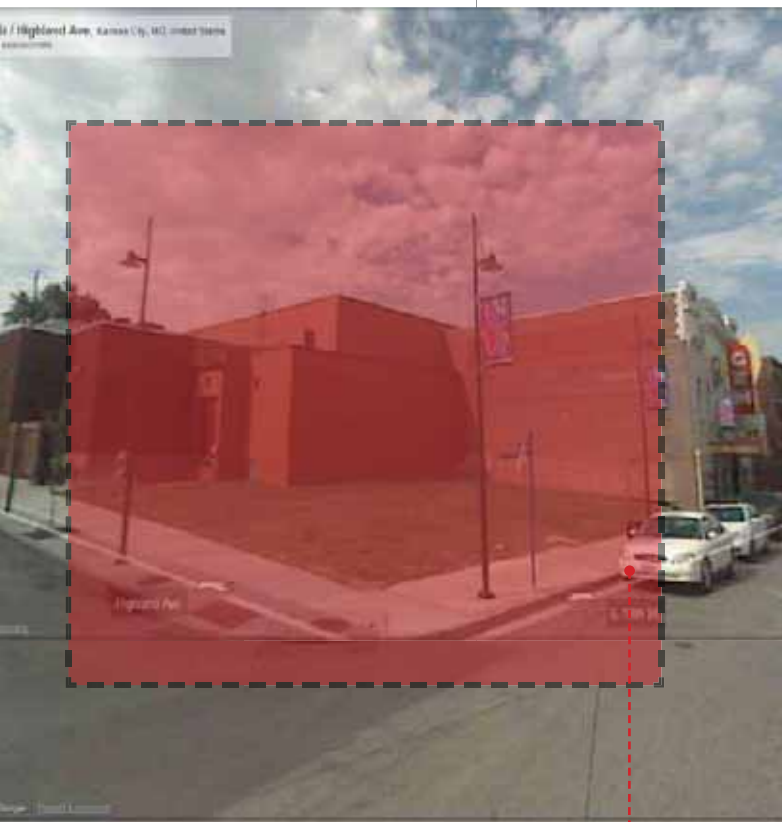
18TH STREET

BOONE THEATER

FIG. 3.5 360 DEGREE PANORAMA.

Absence . Chapter | three

SELECTED IMAGE: 360 DEGREE PANORAMA OF THE 18TH VINE DISTRICT USED TO LOCATE THE PROJECT SITE AT THE CORNER OF 18TH AND HIGHLAND AVENUE..



THE SITE AT THE CORNER OF 18TH & HIGHLAND

18TH STREET



THE AMERICAN JAZZ MUSEUM



FIG. 3.6 SITE/ STREET PHOTO NORTH & SOUTH



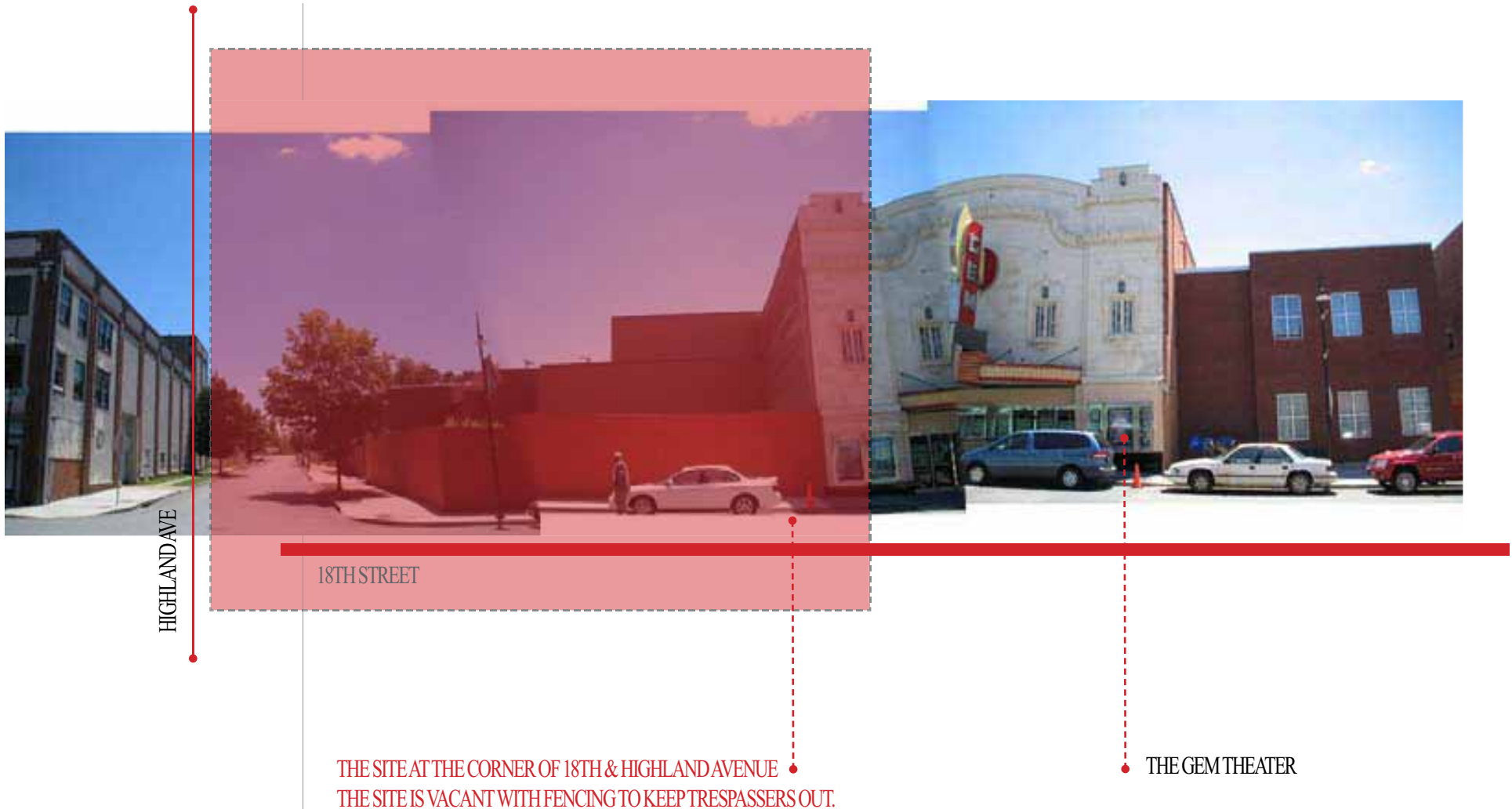


FIG. 3.7 SITE PHOTO/ELEVATION

Absence . Chapter | three

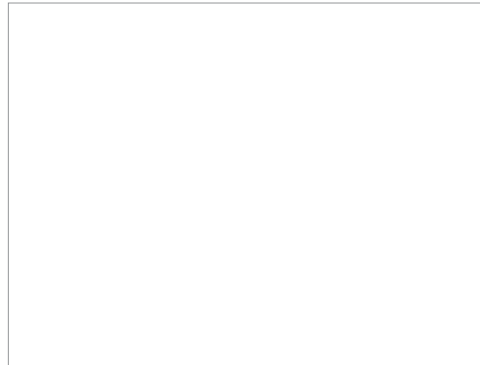
SELECTED IMAGE: IMMEDIATE SITE IN CONTEXT AT THE CORNER OF 18TH & HIGHLAND AVENUE



PROJECT SITE TIME UNKNOWN



NIGHT SCENE 18TH & VINE DISTRICT



FACADE OF GEM THEATER



FACADE OF GEM THEATER

FIG. 3.8-3.11 PHOTOS OF GEM THEATER



VIEW NORTH DOWN PASEO BOULEVARD



COMMUNITY CENTER



VIEW WEST DOWN 18TH TERRACE



REAR YARD OF THE AMERICAN JAZZ MUSEUM



THE GENERAL OPERATING PLANT



THE GENERAL OPERATING PLANT

FIG.3.12-3.17 PHOTOS OF VINE DISTRICT BUILDINGS

Absence . Chapter | three

SELECTED IMAGE: SITE PHOTOS FROM BUILDINGS AROUND THE SITE (PASEO STREET, COMMUNITY CENTER JAZZ MUSEUM, AFRICAN AMERICAN ARCHIVES)



THE BAKER TEMPLE



OLD YMCA BUILDING



ABANDON CHURCH BUILDING



VACANT LOT AT THE CORNER OF PASEO BOULEVARD
& 19TH STREET



VACANT LOT AT THE CORNER OF PASEO BOULEVARD
& 19TH STREET



VACANT SCHOOL BUILDING

FIG.3.18-3.23 PHOTOS OF VINE DISTRICT BUILDINGS & VACANT SITES

Absence . Chapter | three

SELECTED IMAGE: PHOTOS LOOKING AT BUILDINGS AND EMPTY SITES AROUND THE BUILDING SITE (BAKER TEMPLE, OLD YMCA, CHURCH ABANDON SCHOOL BUILDING.)



NORTH DOWN HIGHLAND AVENUE FROM 18TH STREET



NORTH DOWN HIGHLAND AVENUE FROM 19TH STREET



EAST DOWN 18TH STREET FROM WOODLAND AVENUE



WEST DOWN 19TH STREET FROM HIGHLAND AVENUE



VIEW NORTH DOWN WOODLAND AVENUE FROM 19TH STREET



WEST DOWN 18TH STREET FROM WOODLAND AVENUE

FIG. 3.24-3.29 PHOTOS OF VINE DISTRICT STREETS

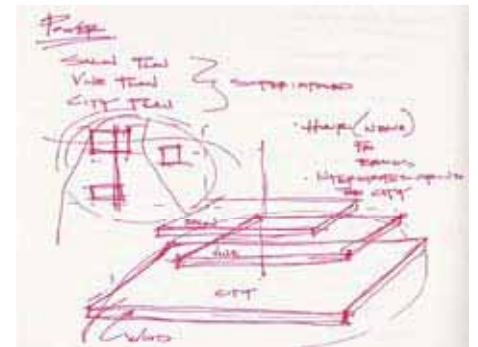
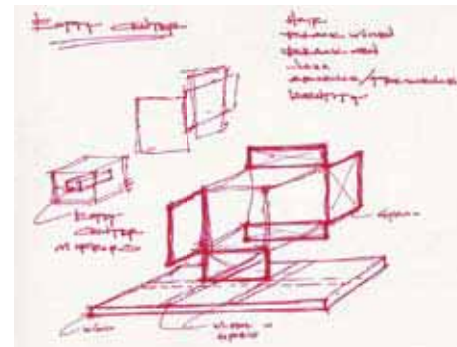
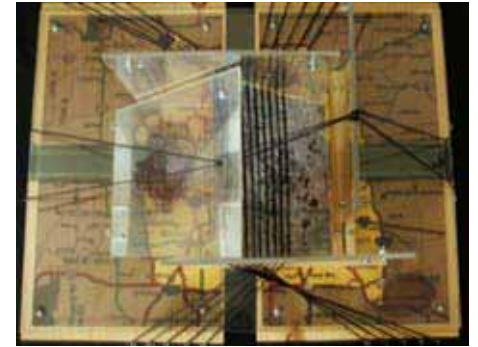
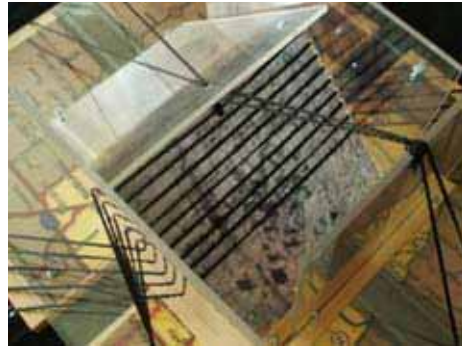


FIG.3.30-3.35 PHOTOS EMPTY CENTER MODEL

SELECTED IMAGE: MODEL DIAGRAMING A HOLLOW CONSTRUCT. THE CONSTRUCT WAS THE FIRST THOUGHT ABOUT FORM REGARDING A “SHOP” INTEGRATING A HAIR SALON AND BARBER’S SHOP.

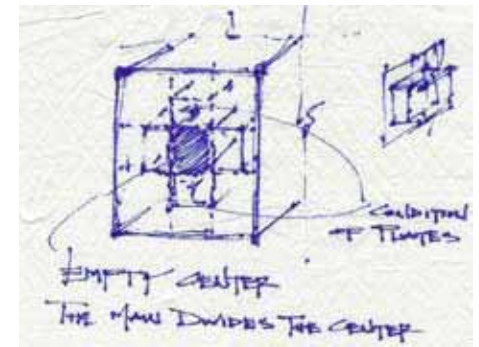
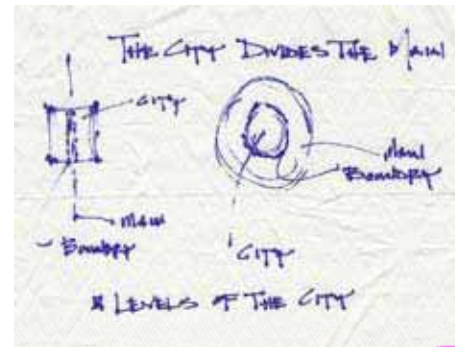
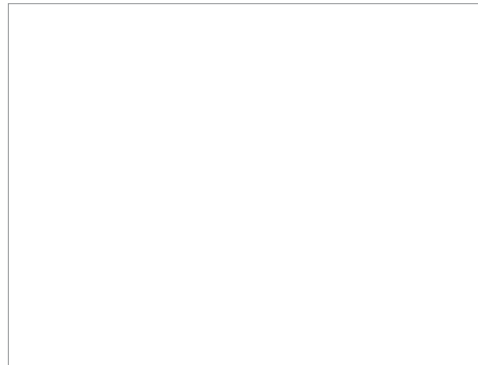
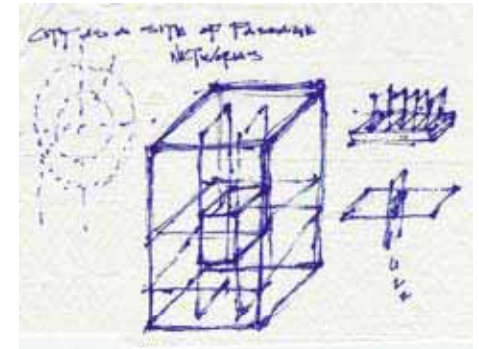
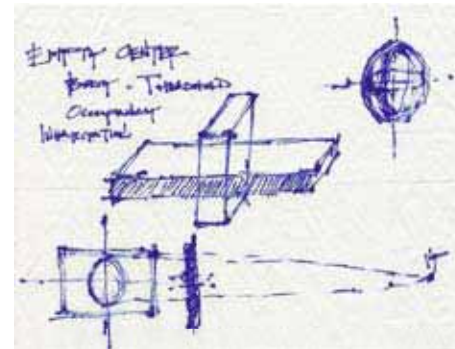


FIG. 3.48-3.51 SKETCHES OF EMPTY CENTER CONCEPT

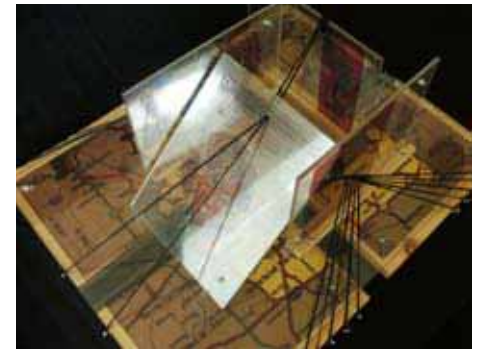
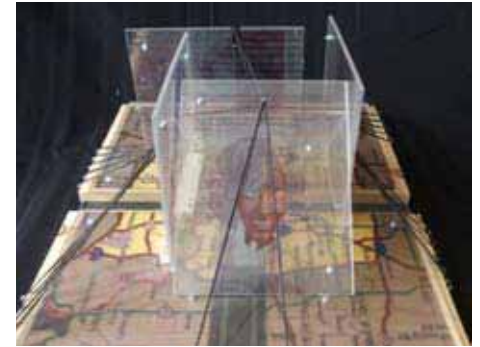
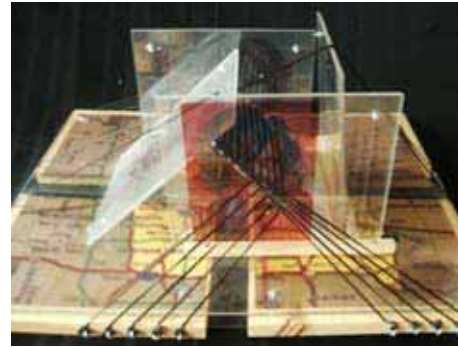
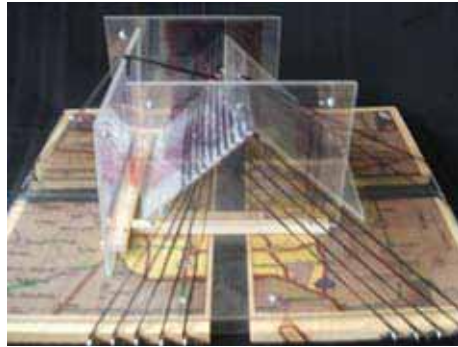


FIG. 3.36-3.41 PHOTOS EMPTY CENTER MODEL

Absence . Chapter | three

SELECTED IMAGE: MODEL DIAGRAMING A HOLLOW CONSTRUCT. THE CONSTRUCT WAS THE FIRST THOUGHT ABOUT FORM REGARDING A “SHOP” INTEGRATING A HAIR SALON AND BARBER’S SHOP.

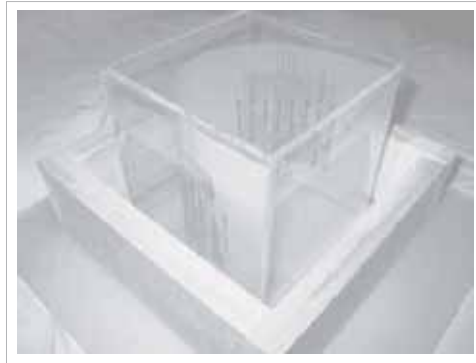
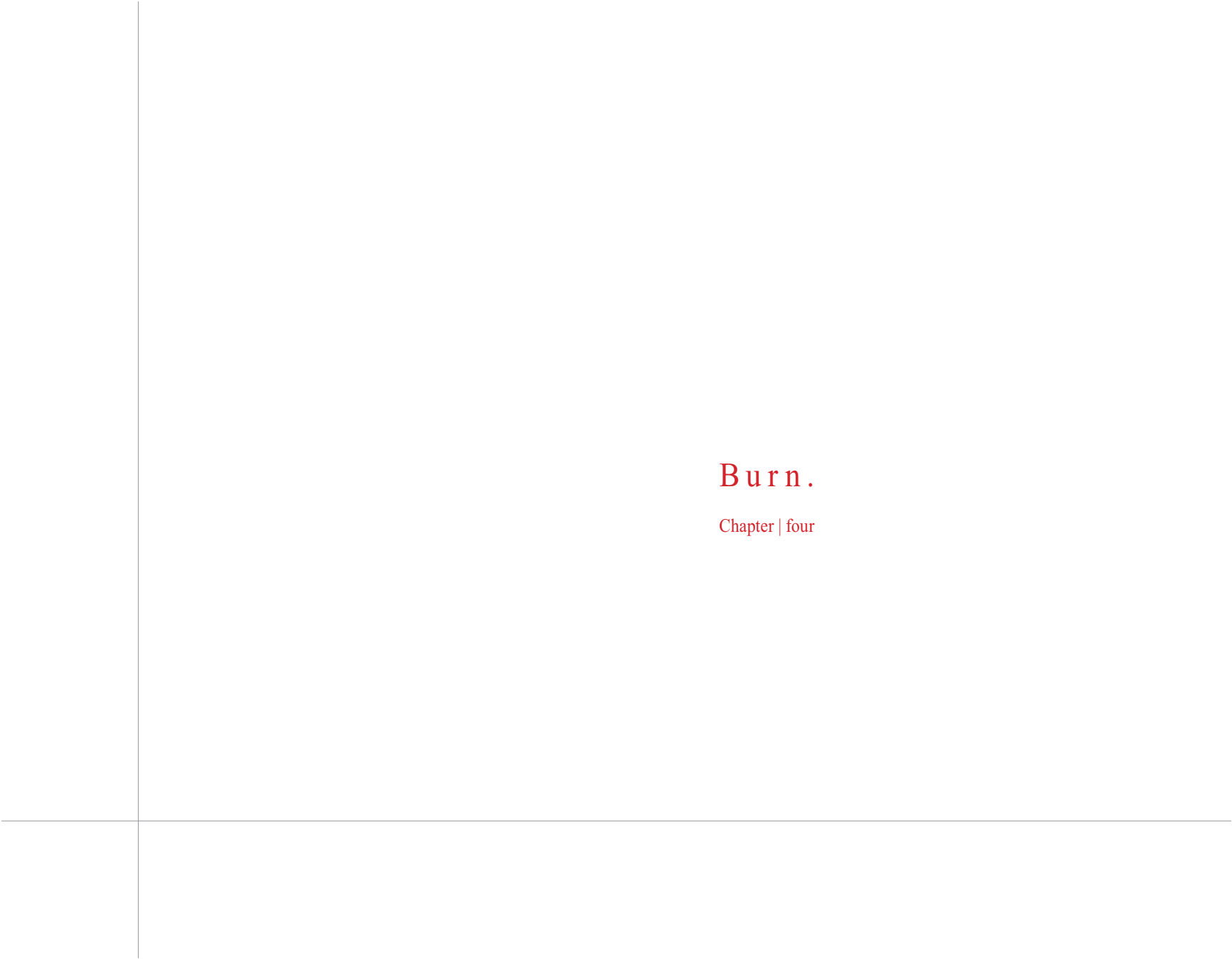


FIG.3.42-3.47 PHOTOS TRANSPARENT CENTER MODEL

SELECTED IMAGE: THE REPRESENTATION OF A SIMPLE TRANSPARENT CUBE “THE SHOP” PROTRUDING UP BEYOND AN OPAQUE RING
DISPLAYING PRODUCTS AND IMAGES INDIGENOUS TO SALONS.



Burn.

Chapter | four



FIG. 3.48-3.51 SKETCHES OF EMPTY CENTER CONCEPT



FIG.4.1 IMAGES OF FEMALE FIGURE MEDIUM LENGTH HAIR



FIG.4.2 IMAGES OF FEMALE FIGURE LONG LENGTH HAIR

BURN.Chapter | four

SELECTED IMAGE: WHO ARE THE PERSPECTIVE USER OF THE SALON?



FIG.4.3 IMAGES FROM BOOK HAPPY TO BE NAPPY

SELECTED IMAGE: IMAGES AND TEXT PRODUCED INTRODUCE THE PROBLEM OF “IDEAL” BEAUTY TO SALON USERS.



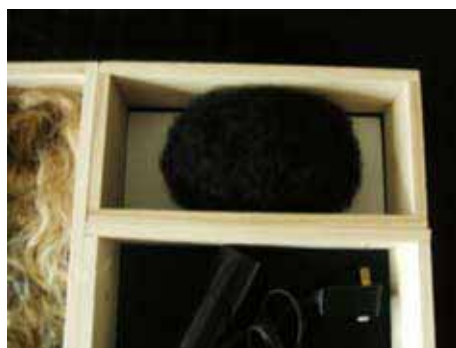
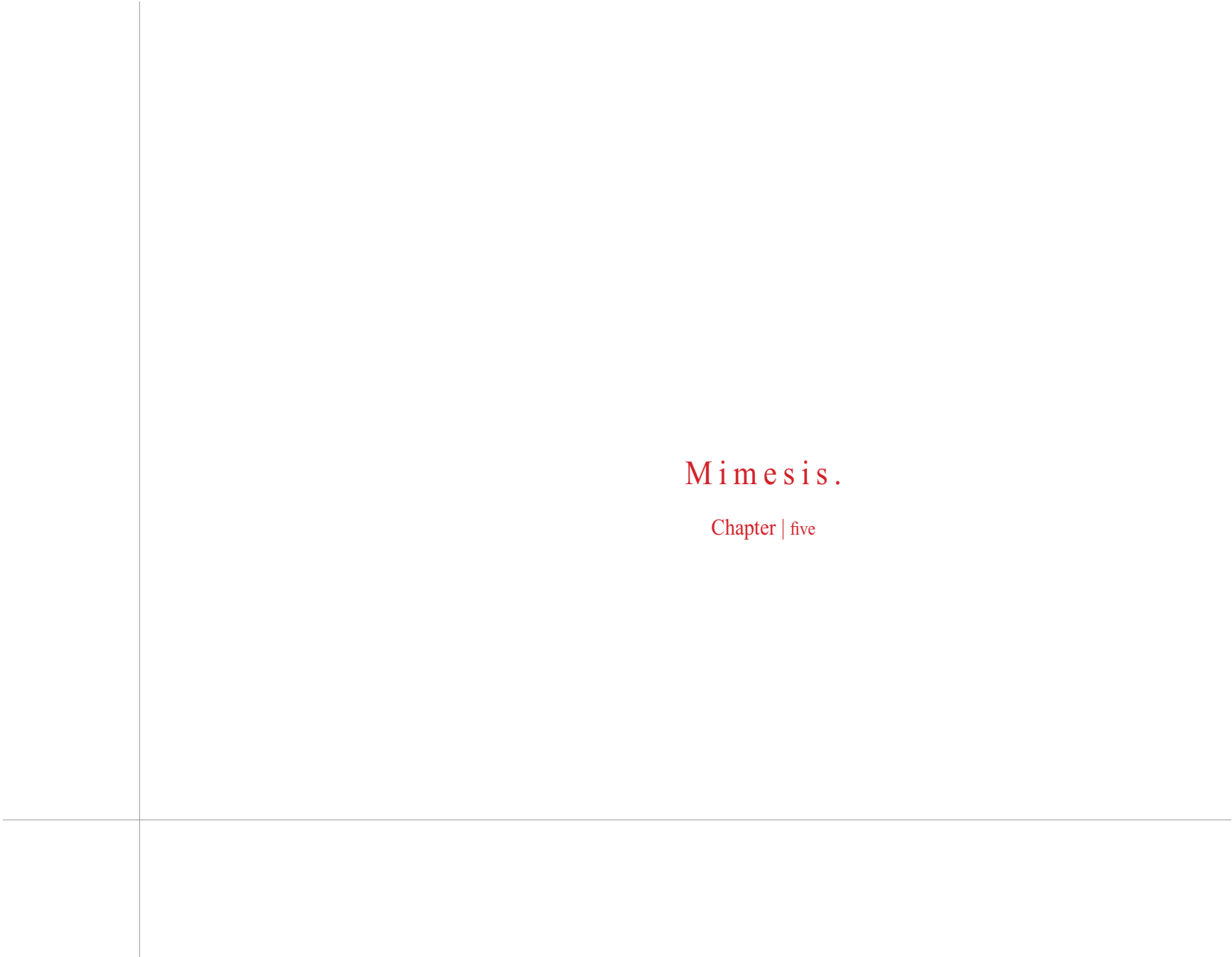




FIG.4.4-4.7 IMAGES OF TEXTURES

SELECTED IMAGE: THE MANIPULATION OF THE BLACK FEMALE FIGURE. THE ILLUSION OF TEXTURES, SKINS, BODIES AND HAIR USED TO RECONCILE THE DIFFERENCE INHERENT IN BEING HUMAN OR HORSE, TULIP OR DAISY.





Mimesis.

Chapter | five



MIDTOWN PLAZA SHOPPING AREA



WAR MEMORIAL



NELSON ATKINS MUSEUM



KEMPER ARENA



UNION STATION



PLAZA SHOPPING AREA

FIG.5.0-5.5 IMAGES KANSAS CITY

Mimesis . Chapter | five

SELECTED IMAGE: NOTABLE SITES AROUND KANSAS CITY MIDTOWN DISTRICT (PLAZA SHOPPING AREA, WAR MEMORIAL,, NELSON ATKINS MUSEUM, KEMPER ARENA, UNION STATION,



FIG.5.6-5.11 IMAGES OF SIGNS AROUND THE VINE DISTRICT KANSAS CITY

SELECTED IMAGE: SIGN AGE ON VINE STREET REVEALING THE ABSENCE OF CAPITAL THROUGH THE LACK OF INHERENT DENSITY.



FIG.5.12-5.16 MAGAZINE COVER IMAGES

SELECTED IMAGE: THE IMAGES OF MASS PRODUCTION USED TO REINFORCE THE ILLUSION OF BEAUTY. THE USE OF THE IMAGE PROHIBITS THE INTRODUCTION OF MULTIPLE FORMATIONS OF THE IDEAL. THE ILLUSION OF BEAUTY IS DEPLOYED THROUGH A MIMETIC PROCESS THAT OCCUPIES AND CAMOUFLAGES THE SITE OF DIFFERENCE RENDERING THIS DOMAIN UNINHABITABLE.

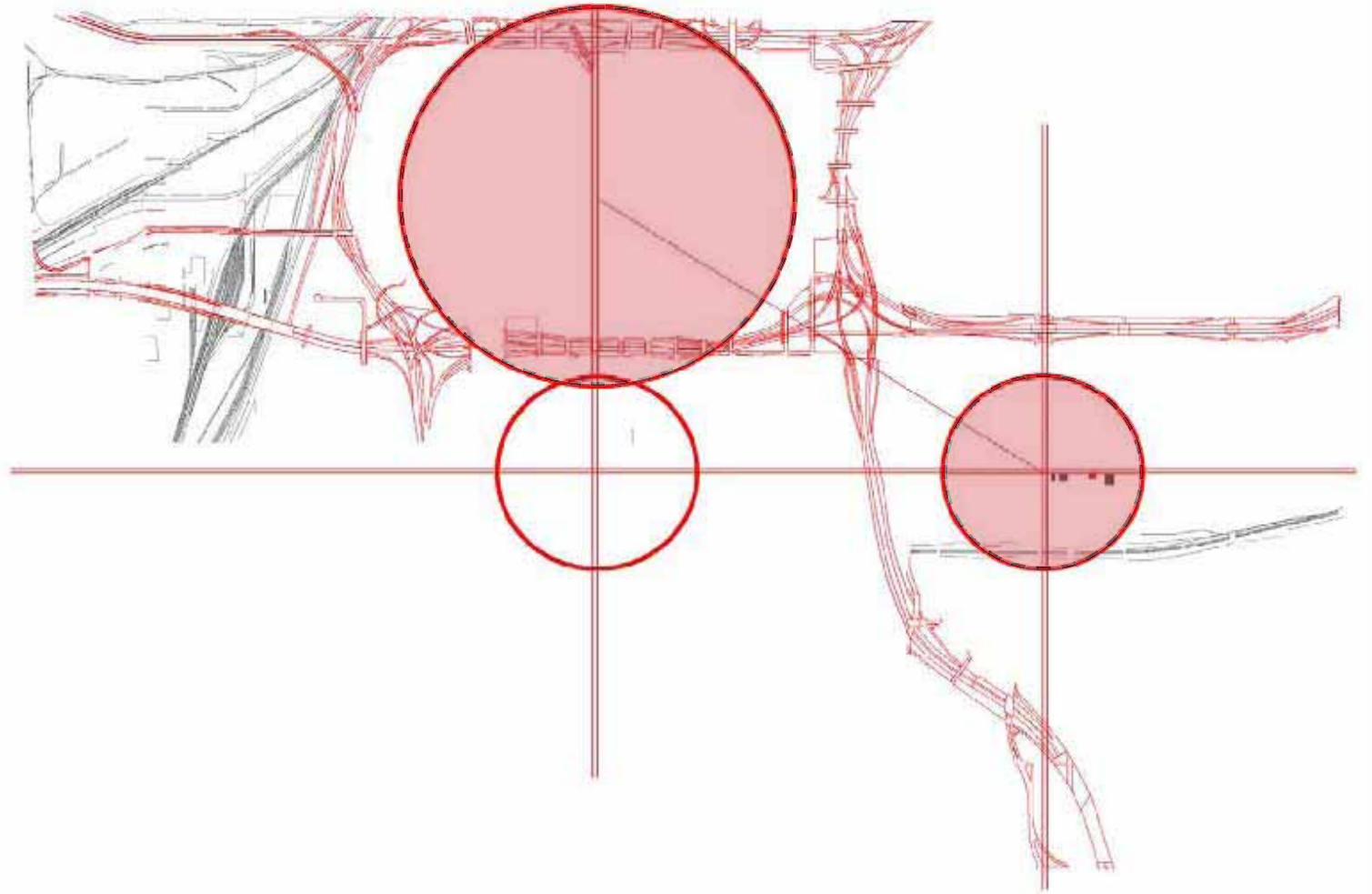


FIG.5.17 DENSITY MAP OF KANSAS CITY

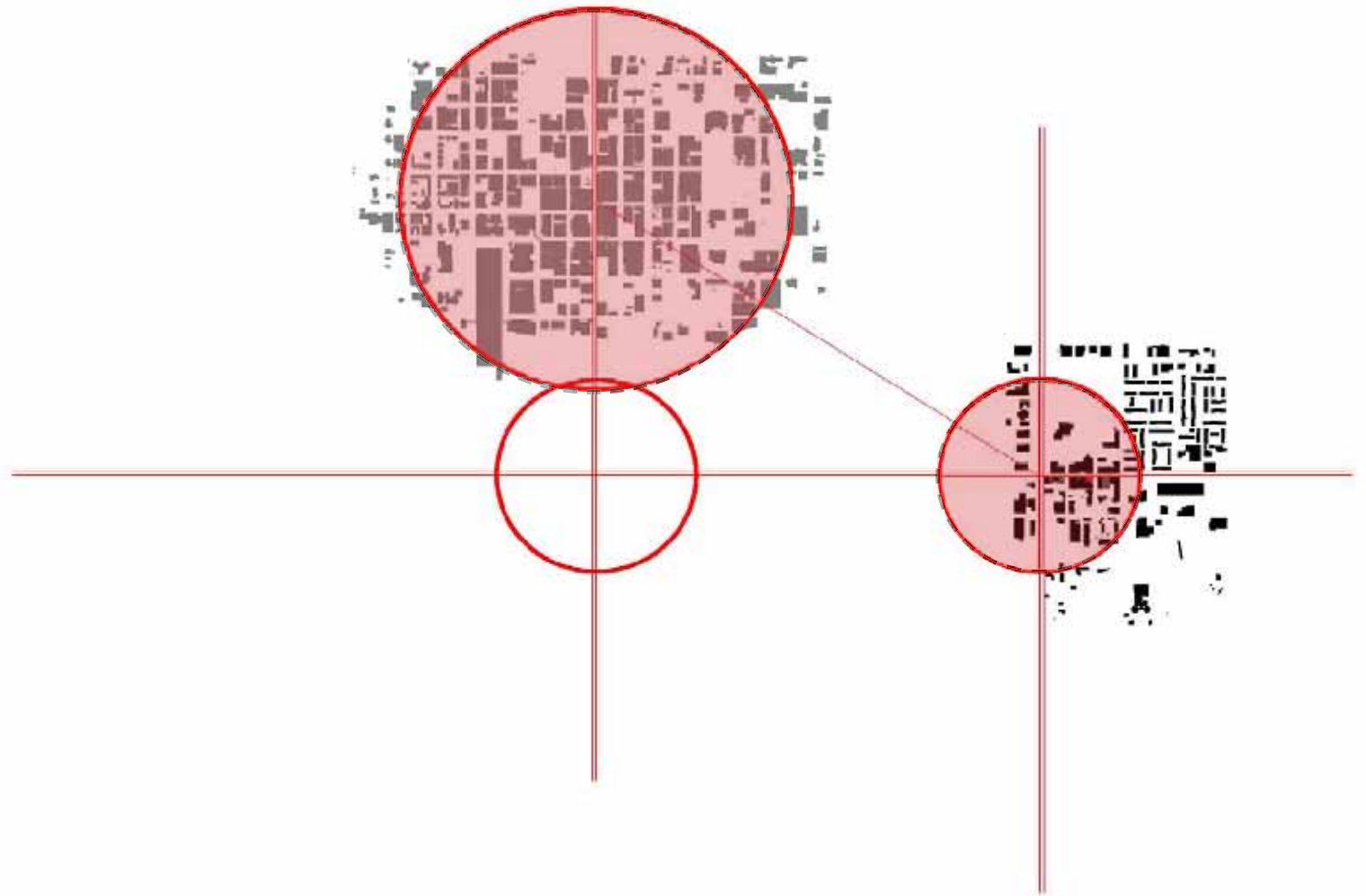


FIG.5.18 DENSITY MAP OF KANSAS CITY

SELECTED IMAGE: FIGURE/GROUND BUILD-UP OF THE CITY. CIRCULATION AROUND MAIN DISTRICT (DOWNTOWN) JUXTAPOSITION OF DOWNTOWN V. S. ABJECT SUPERFICIAL HISTORICALLY BLACK DISTRICT DEPOSITED IN FORMER INDUSTRIAL AREA. NO TRAFFIC, NO CIRCULATION OF CAPITAL, NO IDENTITY.

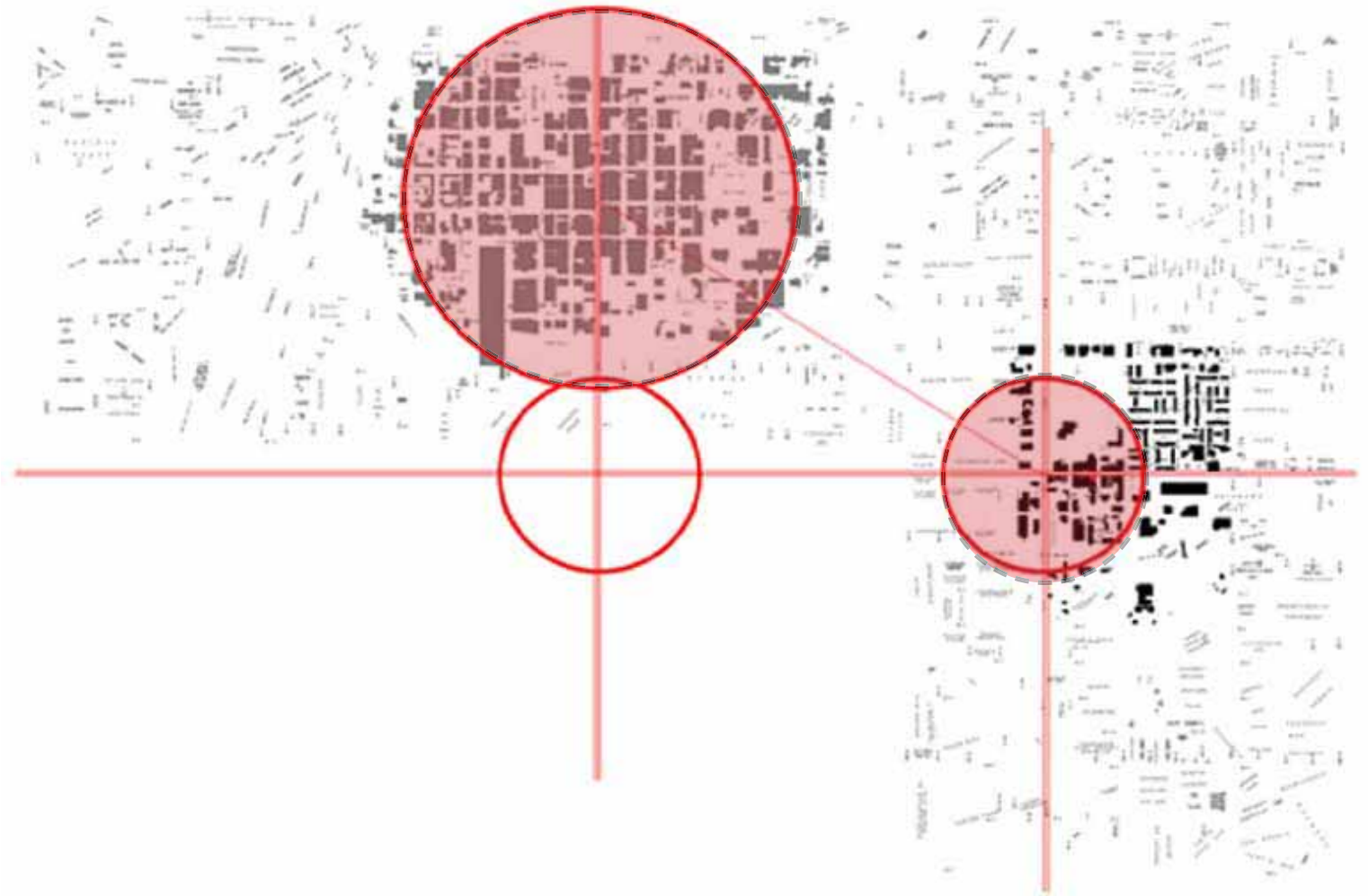


FIG.5.18 DENSITY MAP OF KANSAS CITY

SELECTED IMAGE: FIGURE/GROUND BUILD-UP OF THE CITY. CIRCULATION AROUND MAIN DISTRICT (DOWNTOWN) JUXTAPOSITION OF DOWNTOWN V. S. ABJECT SUPERFICIAL HISTORICALLY BLACK DISTRICT DEPOSITED IN FORMER INDUSTRIAL AREA. NO TRAFFIC, NO CIRCULATION OF CAPITAL, NO IDENTITY.



FIG.5.19 DENSITY MAP OF KANSAS CITY

SELECTED IMAGE: FIGURE/GROUND BUILD-UP OF THE CITY. CIRCULATION AROUND MAIN DISTRICT (DOWNTOWN) JUXTAPOSITION OF DOWNTOWN V. S. ABJECT SUPERFICIAL HISTORICALLY BLACK DISTRICT DEPOSITED IN FORMER INDUSTRIAL AREA. NO TRAFFIC, NO CIRCULATION OF CAPITAL, NO IDENTITY.



FIG.5.20 DENSITY MAP OF KANSAS CITY

SELECTED IMAGE: FIGURE/ GROUND BUILD-UP OF THE CITY. CIRCULATION AROUND MAIN DISTRICT (DOWNTOWN) JUXTAPOSITION OF DOWNTOWN. S. ABJECT SUPERFICIAL HISTORICALLY BLACK DISTRICT DEPOSITED IN FORMER INDUSTRIAL AREA. NO TRAFFIC, NO CIRCULATION OF CAPITAL, NO IDENTITY.



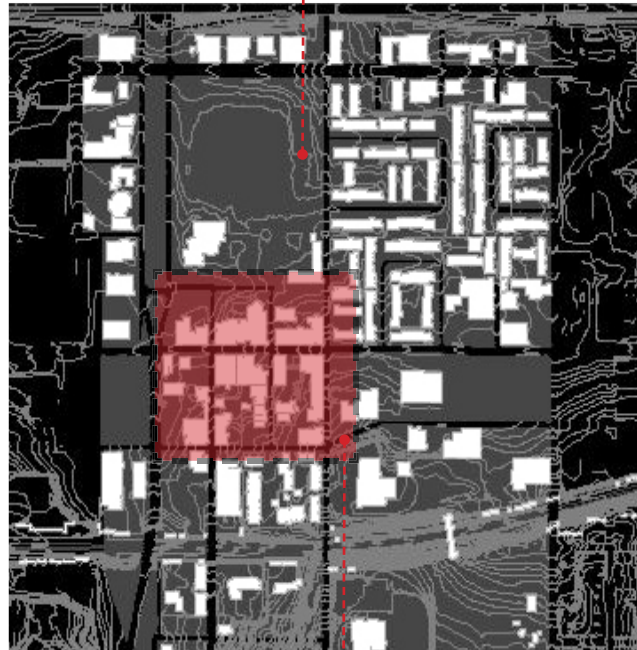
FIG.5.21-5.22 DENSITY MAP OF KANSAS CITY & VINE DISTRICT





FIG.5.23-5.24 DENSITY MAP OF KANSAS CITY & VINE DISTRICT

PARADE PARK



SELECTED IMAGE: AERIAL DENSITY OF KANSAS CITY METRO AREA. FIGURE / GROUND OF DOWNTOWN DENSITY V.S. VINE DENSITY.

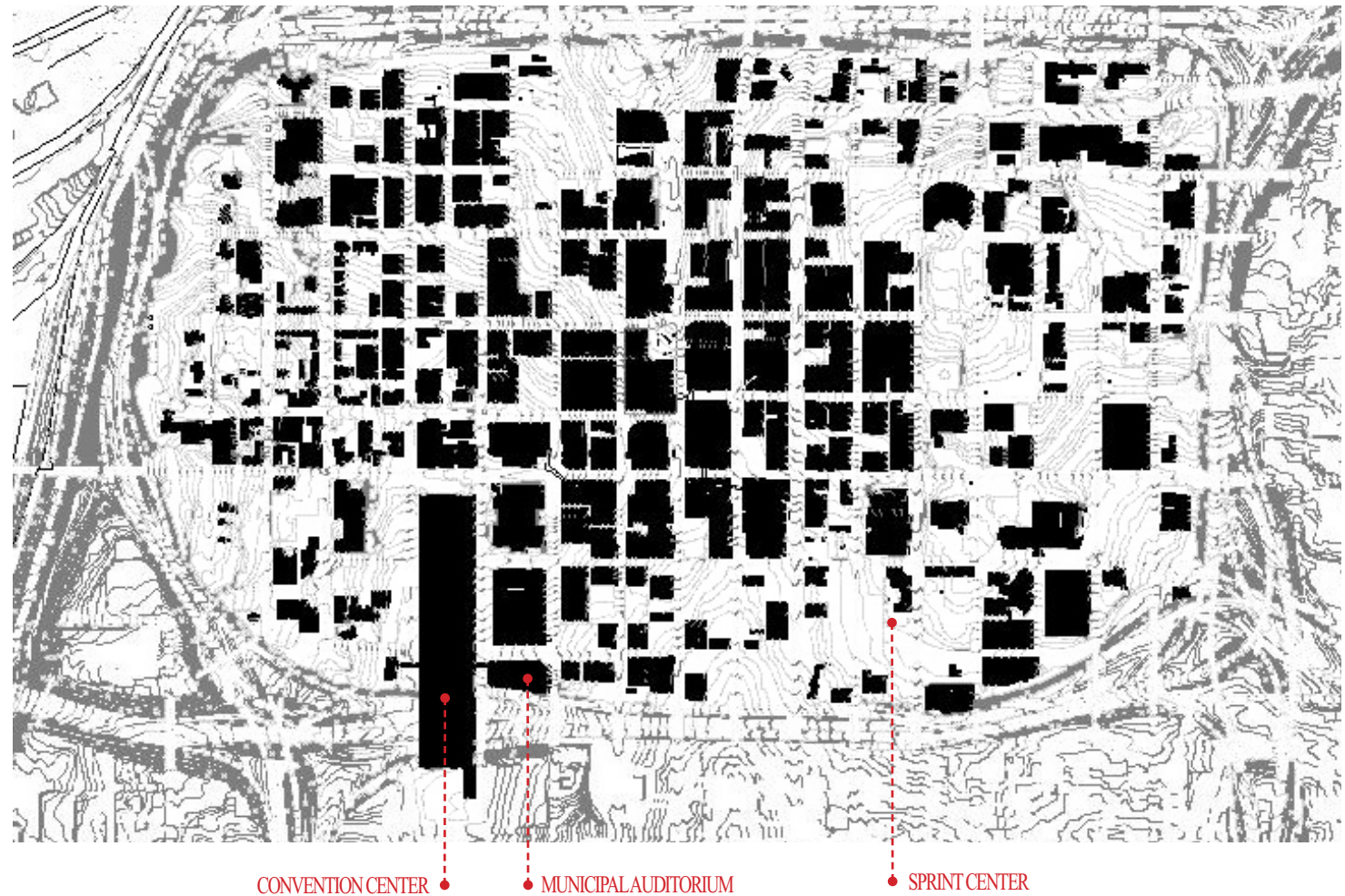
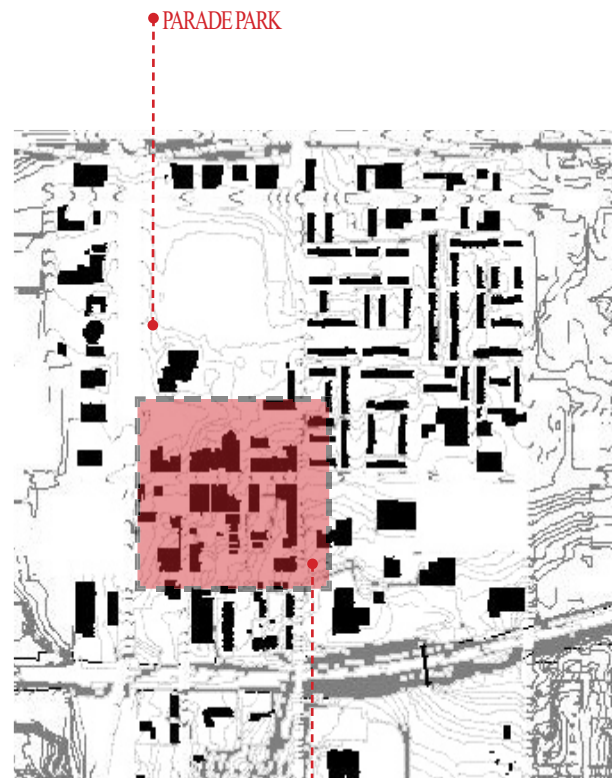
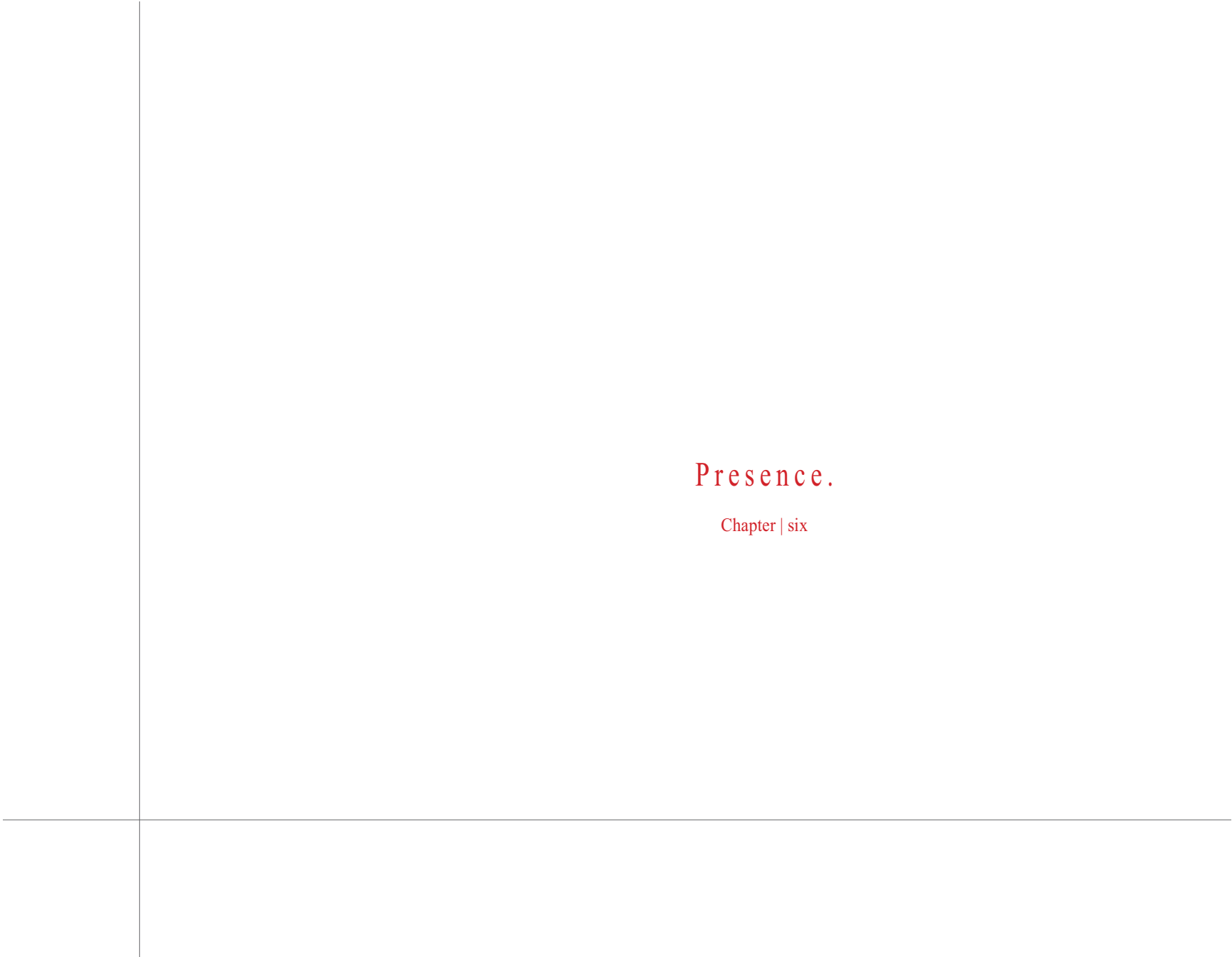


FIG.5.25-5.26 DENSITY MAP OF KANSAS CITY & VINE DISTRICT

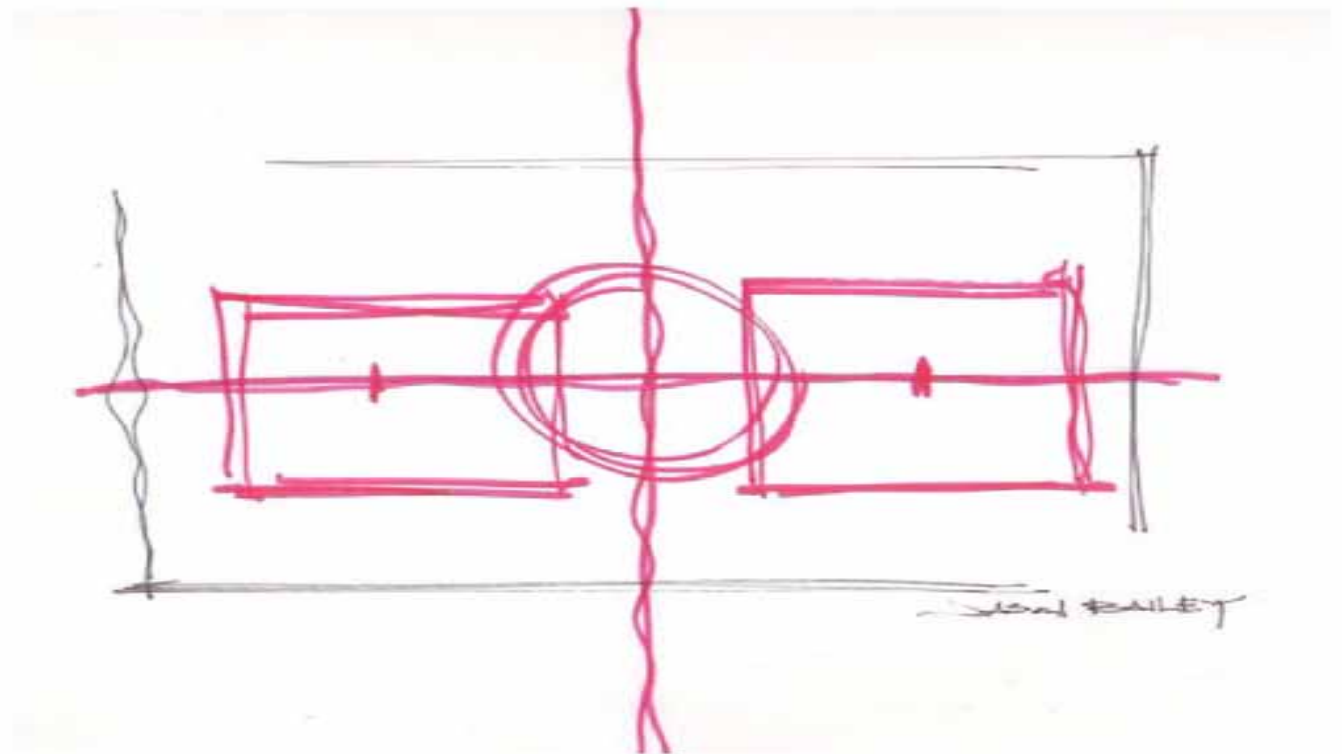


• SELECTED IMAGE: AERIAL DENSITY OF KANSAS CITY METRO AREA. FIGURE/
GROUND OF DOWNTOWN DENSITY V. S. VINE DENSITY.

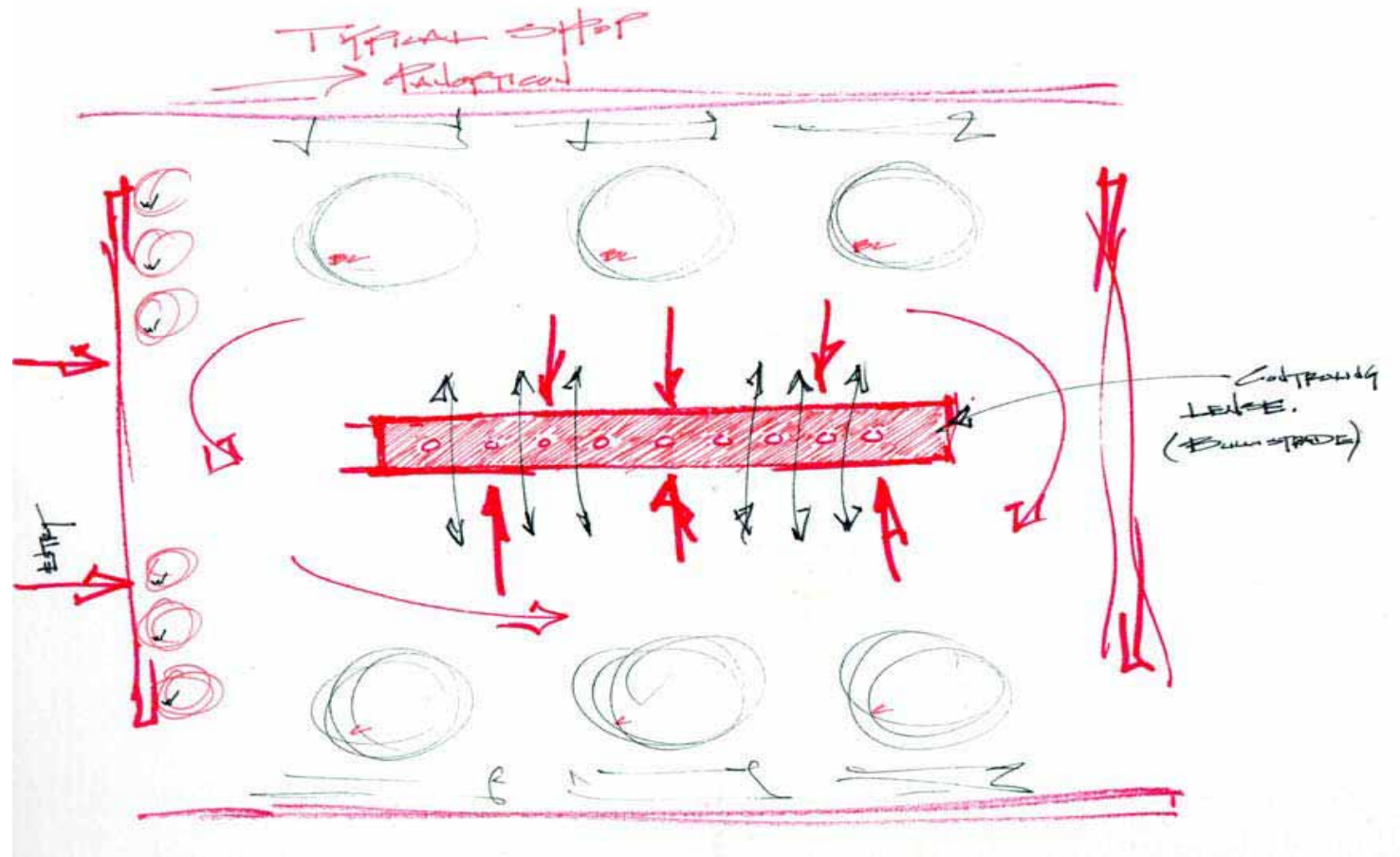


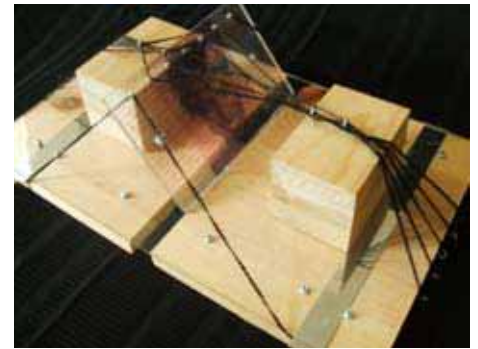
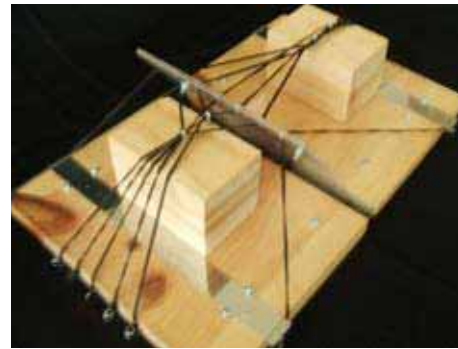
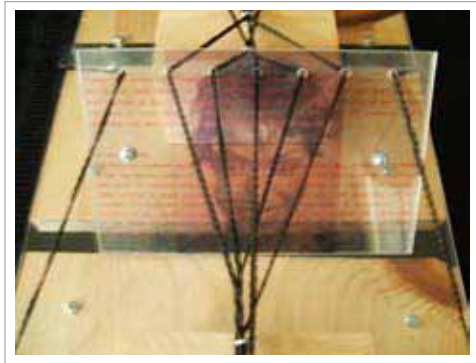
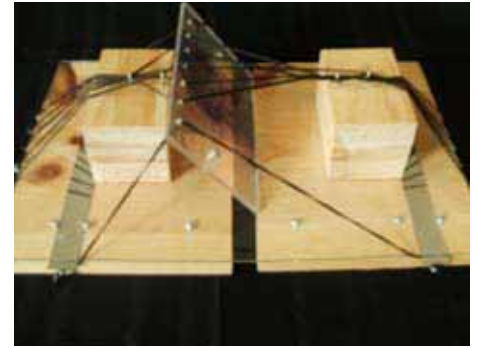
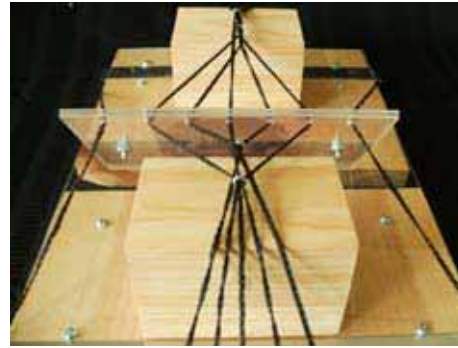
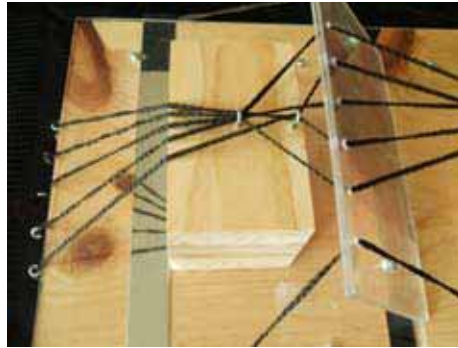
Presence.

Chapter | six









SELECTED IMAGE: THE MODEL DISPLAYS TWO MASSES REPRESENTING THE SEPARATION OF THE BEAUTY SALON AND BARBER'S SHOP INTO TWO DISTINCT ENTITIES.

443 627 0213

adulul Paul.Voskresenskiy.com

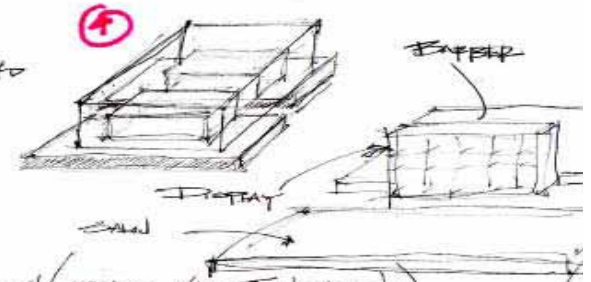
Product sales Double Profitability of salon.

DETAIL OF HAIR

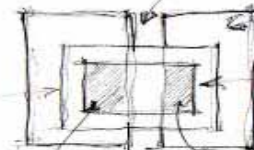
- NATURAL
- STRAIGHT
- CURLY
- EXPANDED



STANDARD SIZE 85cm x 140
WENT TO DISPLAY



REX



REX

CAPITALISM (AREA OF WHITE TRANSACTIONS)

SALON (MASS)

RECEPTION (MASS)

POWER / MOVEMENT

RANDOM ENTRY ON ANTAR.

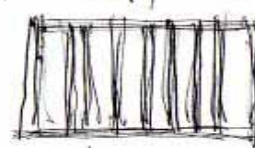
VISIBILITY / CONTROL

WOOD

QUALITY / TRANSPARENT

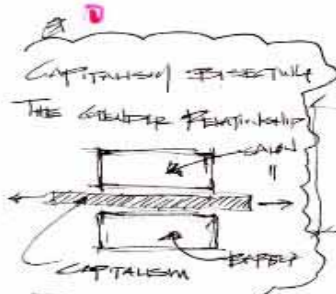
FLEX (GLASS)

HOLDS

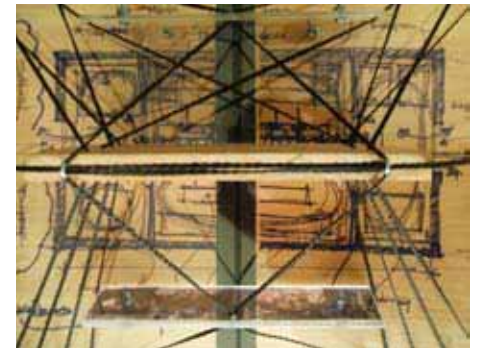
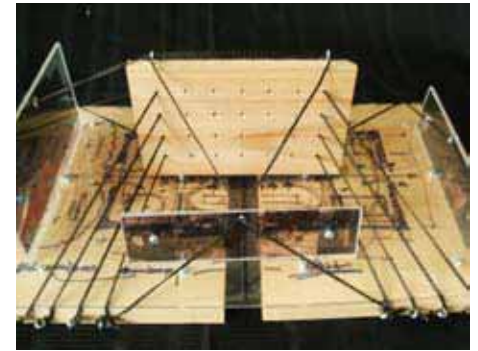
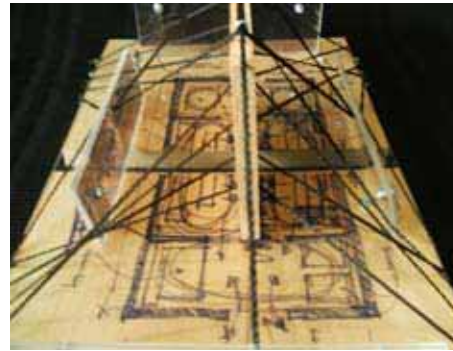
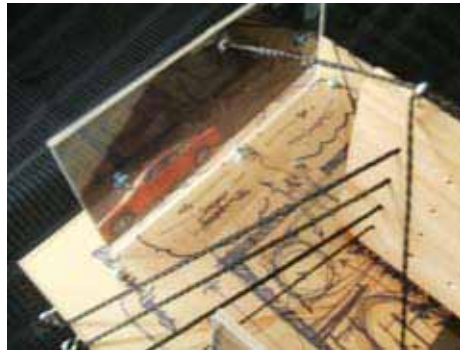


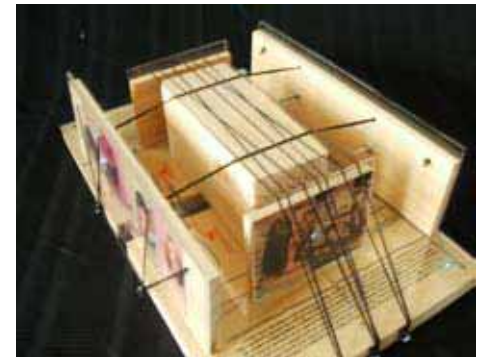
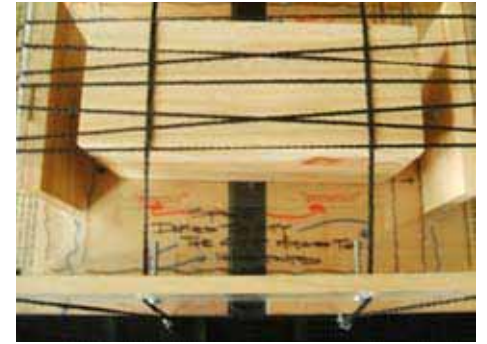
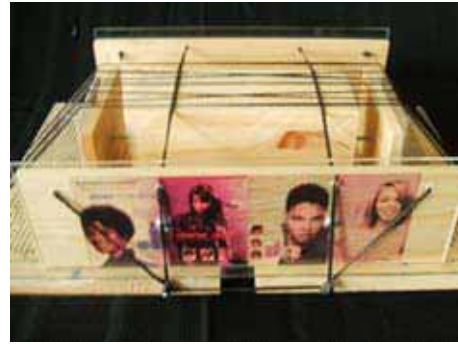
VERTICAL

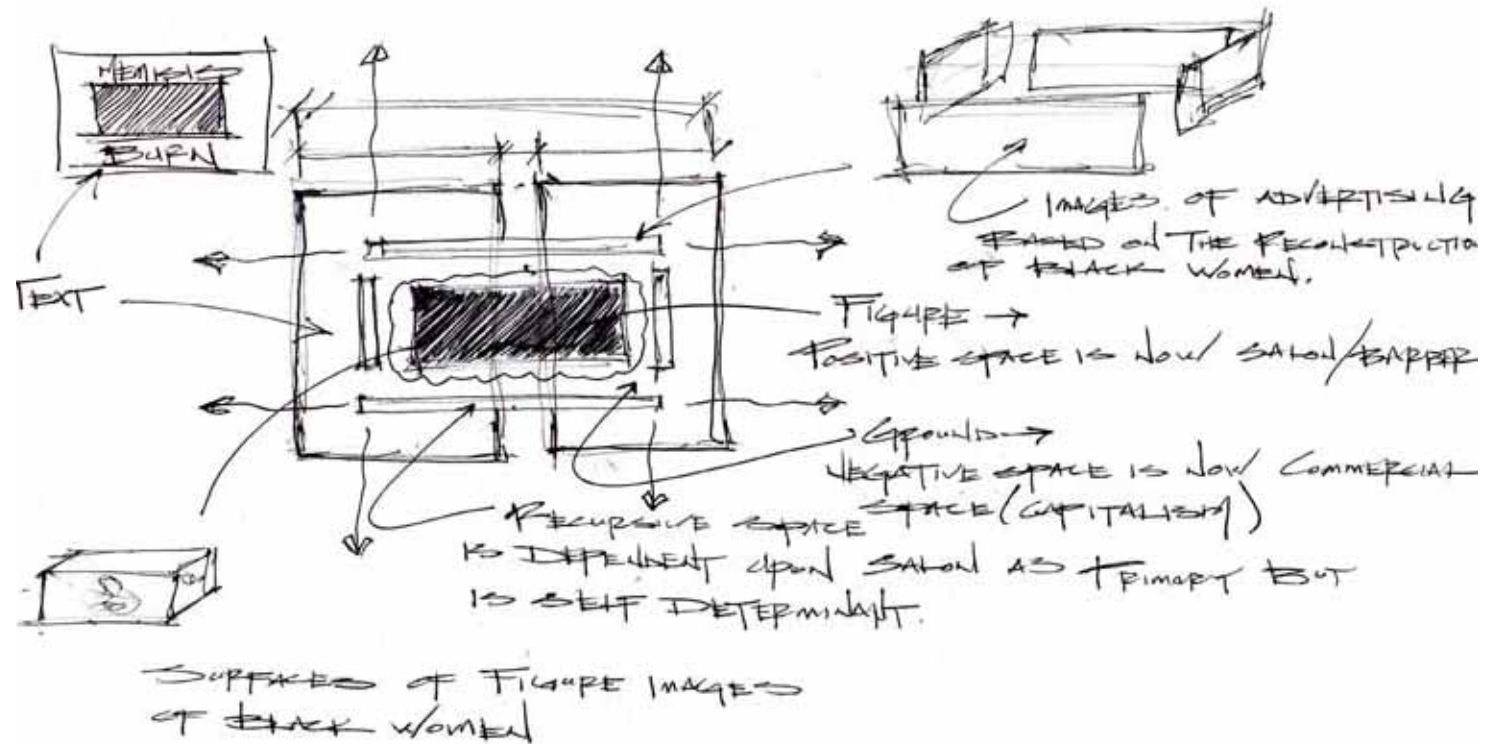
HORIZONTAL

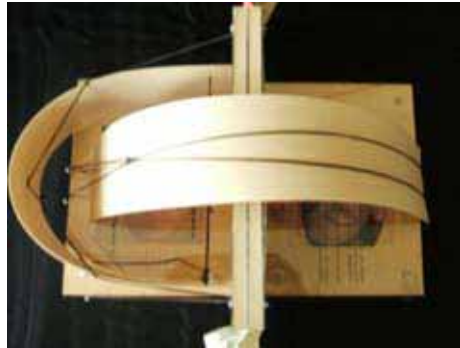


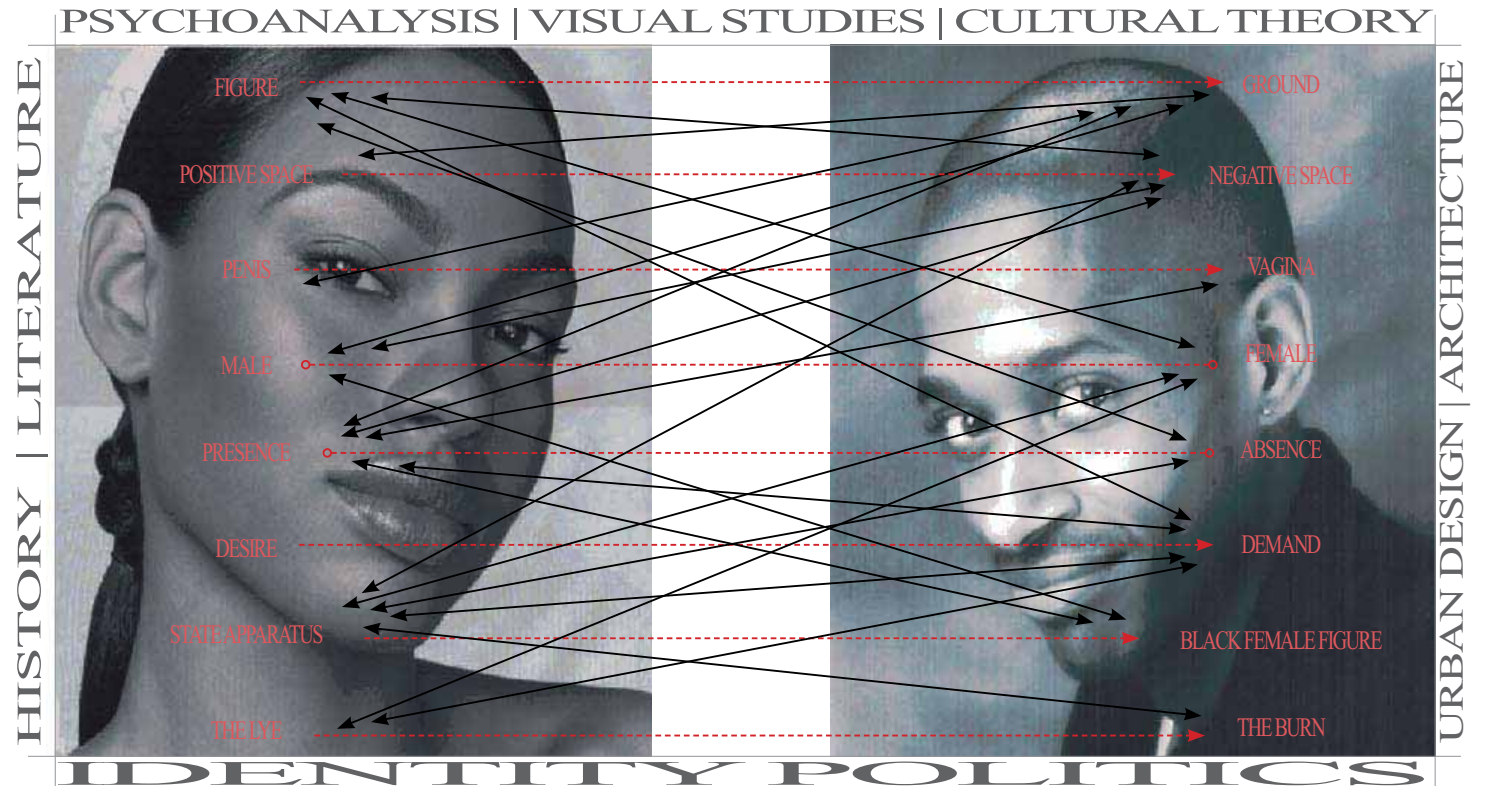
WHAT IS THE STORY?



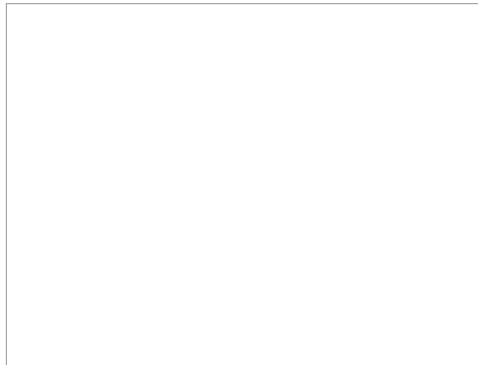






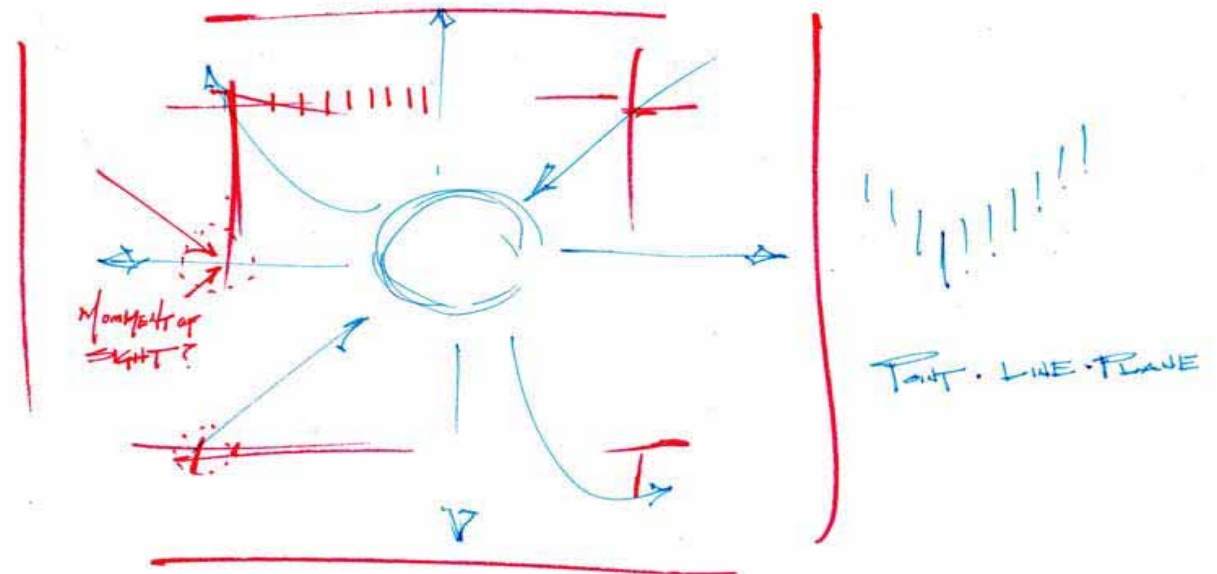




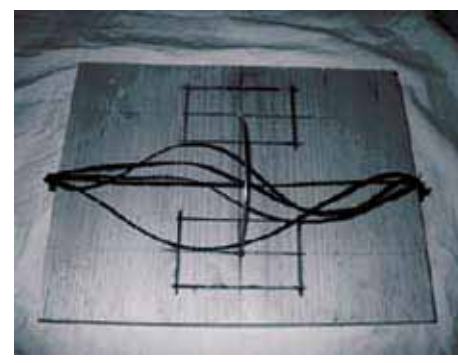
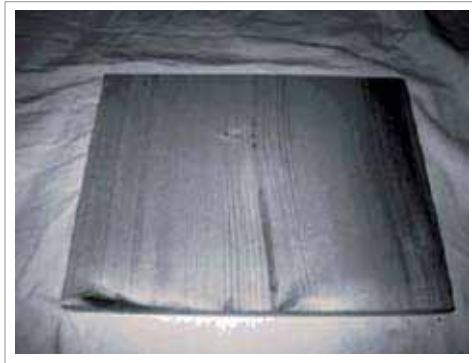
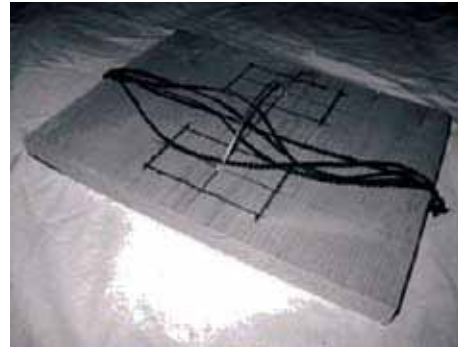
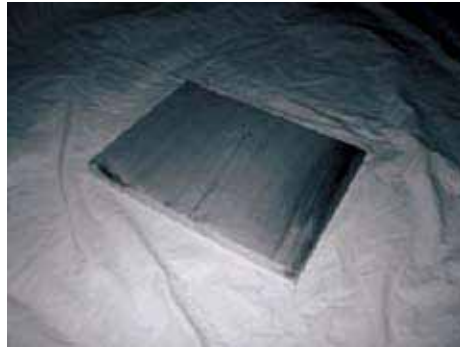


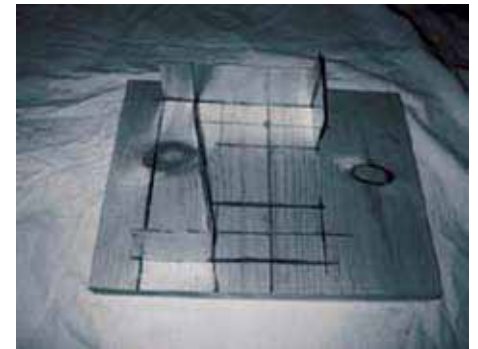
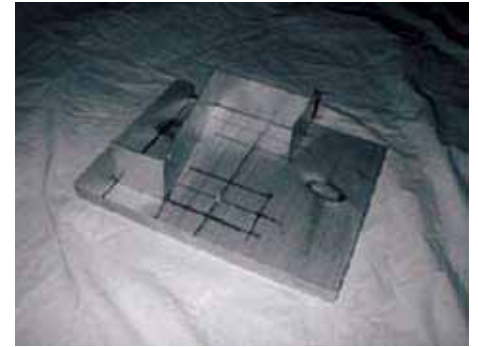
Seeing →

I HAVE BEEN LECTURING COLLEAGUES ON SEE & WAYS OF
SEEING. VISIONARY AS USUAL IS ON A SIMILAR PATH TEACHING ABOUT
SIGHT THEN COMPOSITION

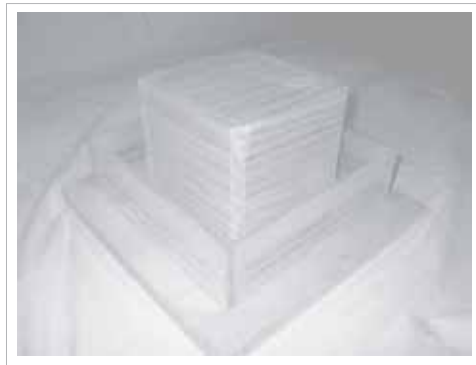


WHAT ARE WE SEEING? WHO IS GRANTED THE PRIVILEGE/POWER TO VIEW?/?
HOW/ DOES SEQUENCE AFTER ONE'S IDEAS REGARD THE SIGHT?

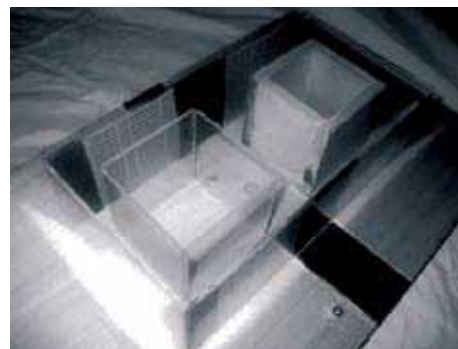
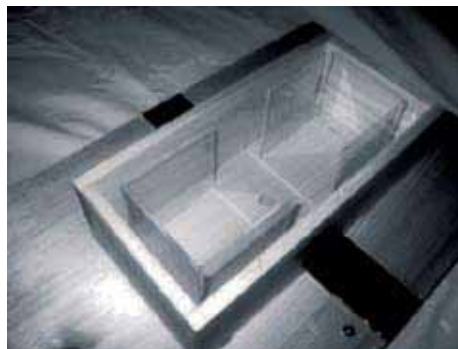
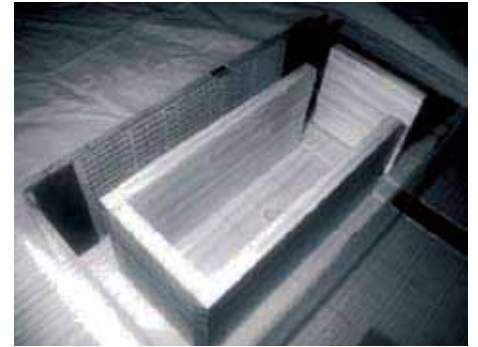
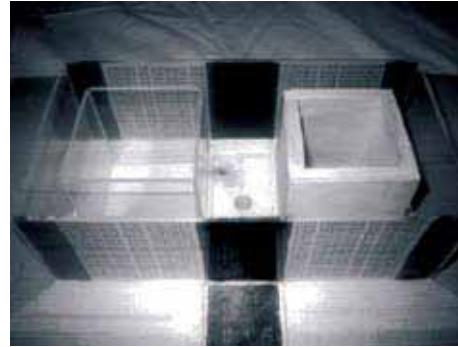


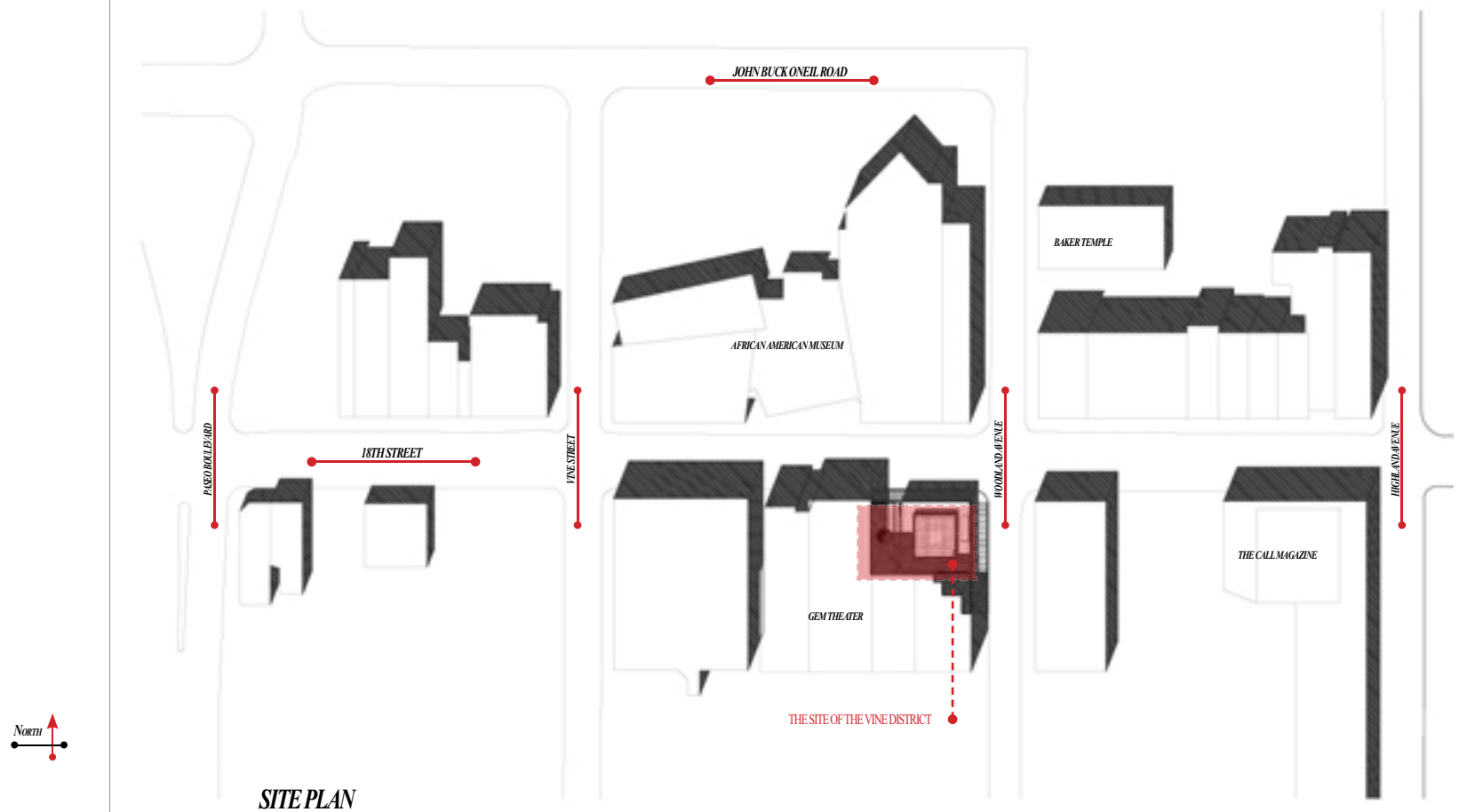


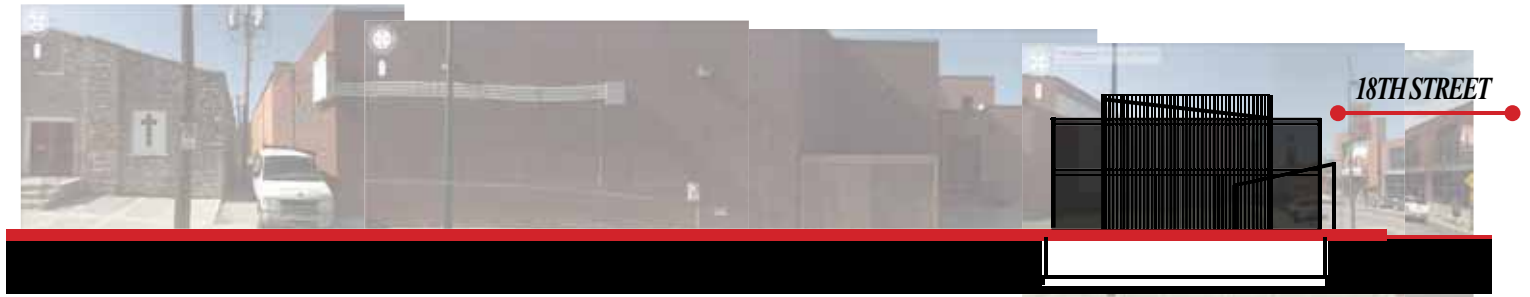
SELECTED IMAGE: **NUMBER FOUR** IN THE SERIES REPRESENTING ELEMENTS OF THE DESIGN THE SOLID MASS REPRESENTING THE FORMATION OF CAPITALISM ON THE PERIPHERY OF THE CONSTRUCT ALONG THE STREET FRONTS. **NUMBER FIVE** IN THE SERIES REPRESENTING ELEMENTS OF THE DESIGN THE STAINLESS STEEL PLANES REPRESENTING THE CONTINUATION OF THE COMMERCIAL RING.; **NUMBER SIX** IN THE SERIES REPRESENTING ELEMENTS OF THE DESIGN THE SEPARATE ELEMENTS COMPOSED ON THE EMPTY SITE



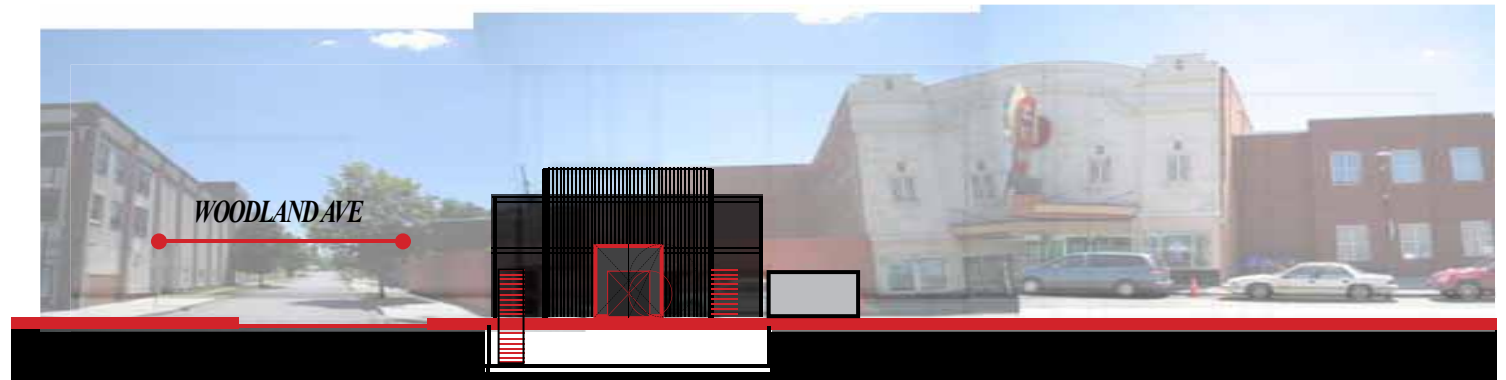
SELECTED IMAGE: THE PHYSICAL RESPONSE TO THE ANALYSIS OF FIGURE/GROUND ANALYSIS. THE RESPONSE THUSLY REARRANGES VISIBILITY RENDERING THE COMMERCIAL TRANSPARENT. THE INTERNAL MASS (SHOP) BECAME OPAQUE.



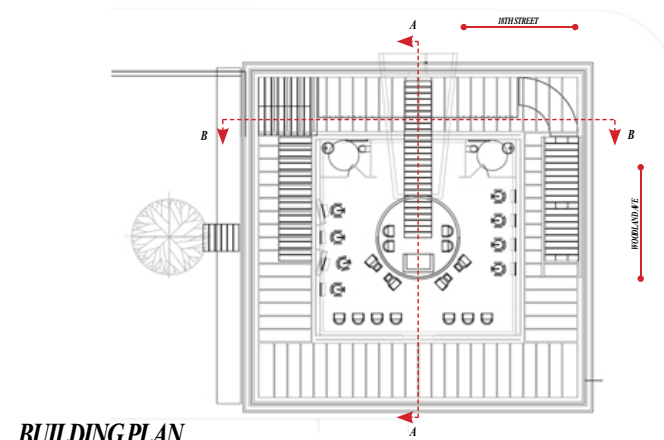




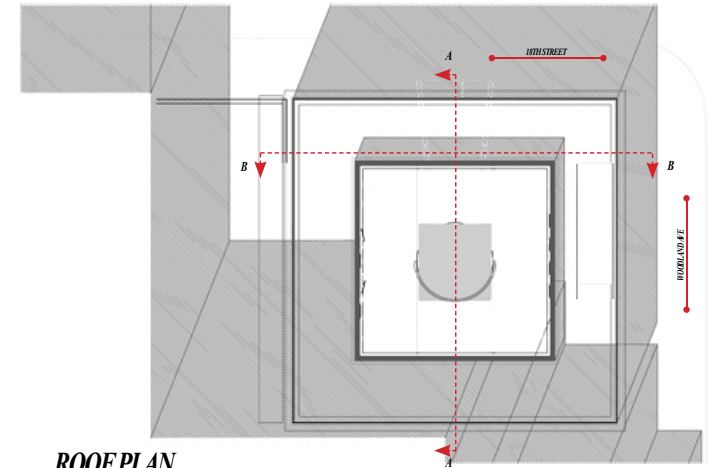
SITE SECTION A



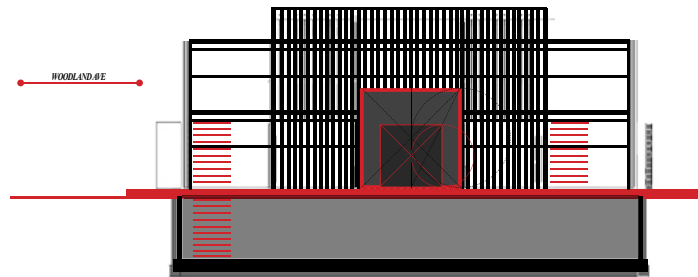
SITE SECTION B



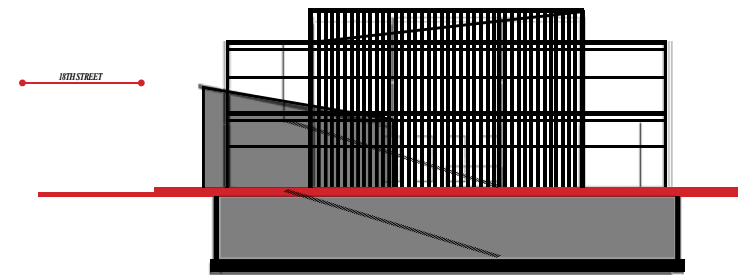
BUILDING PLAN



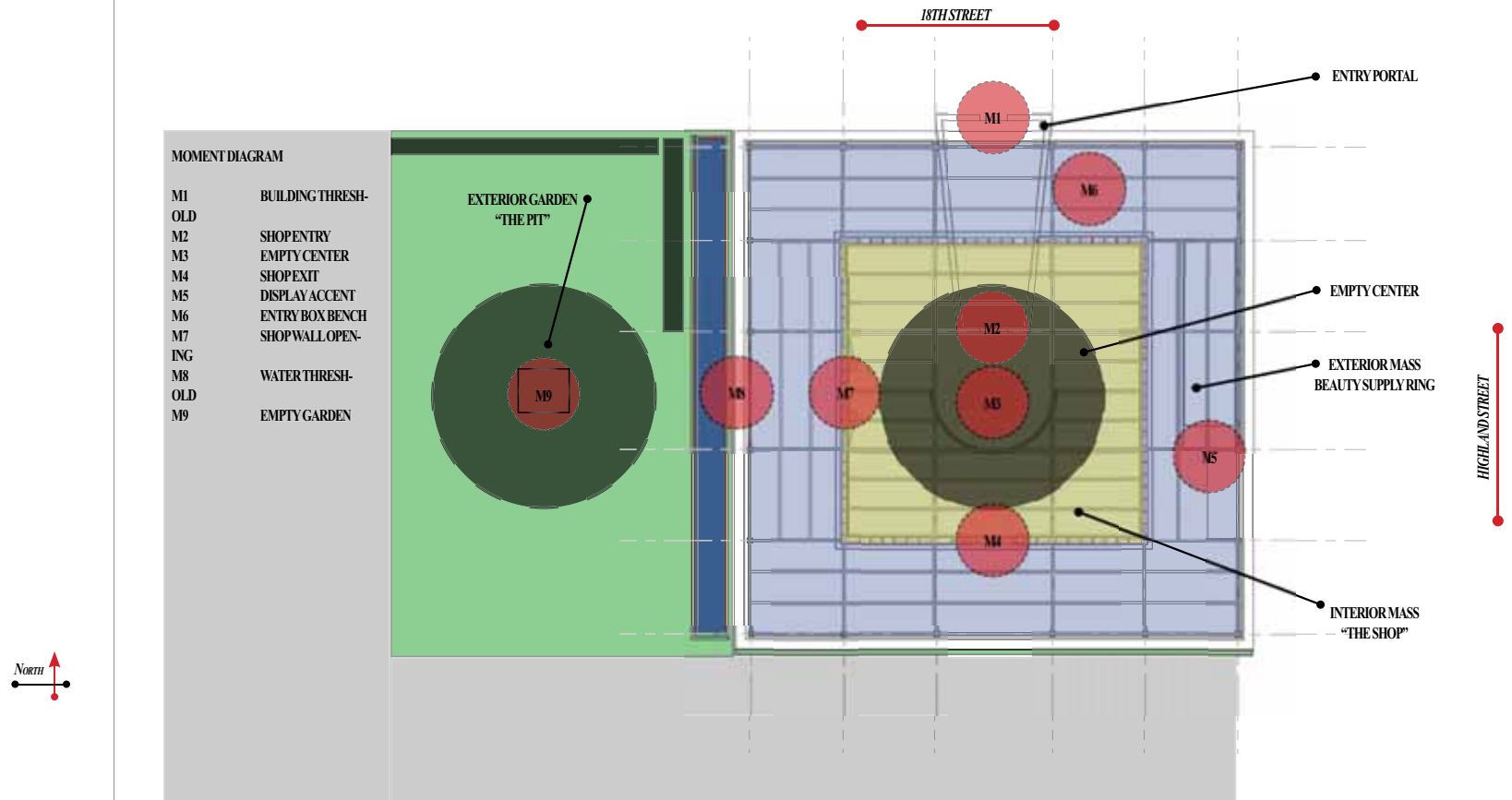
ROOF PLAN

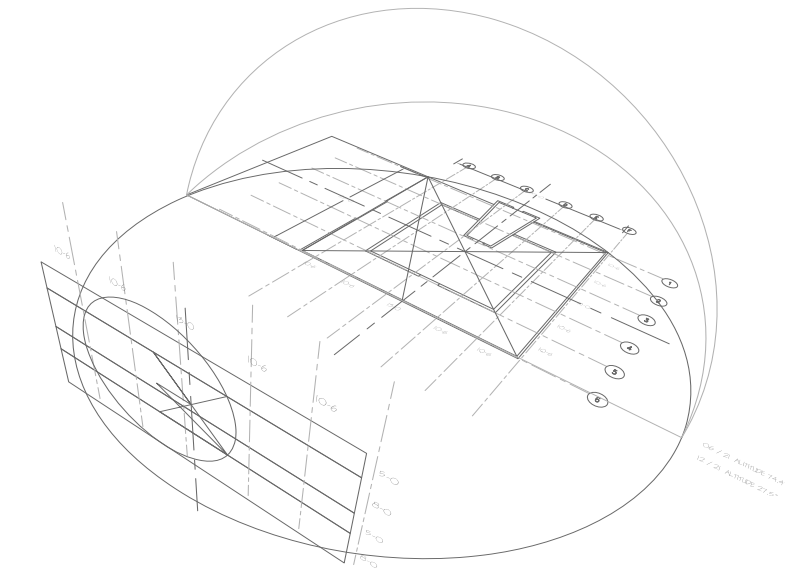


BUILDING SECTION B-B

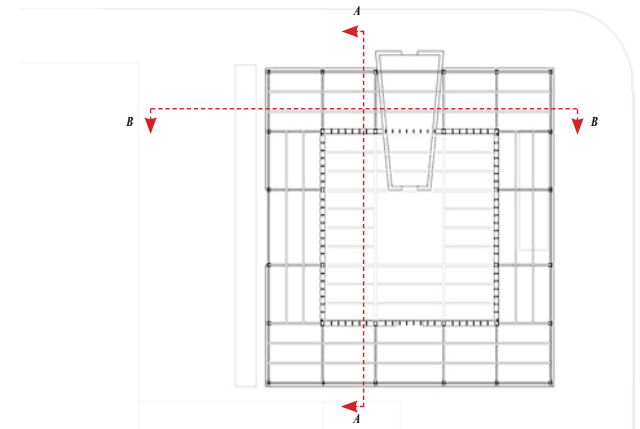


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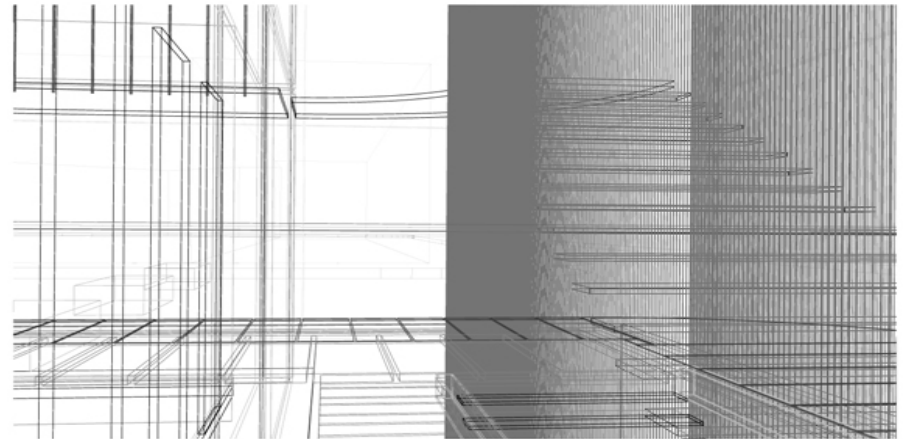
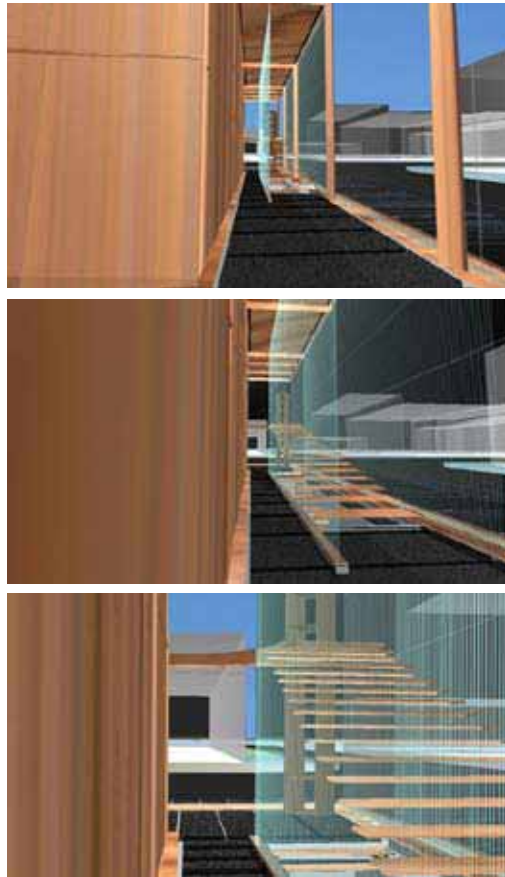


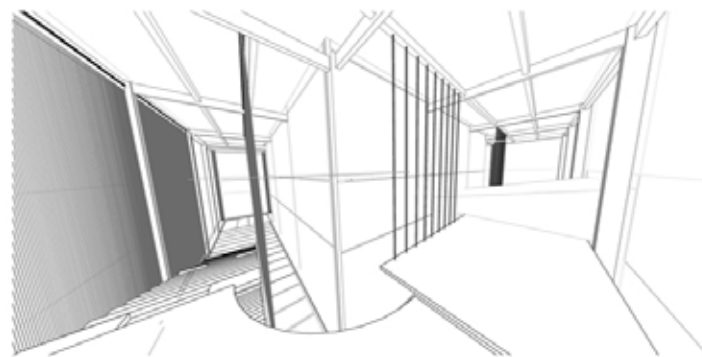
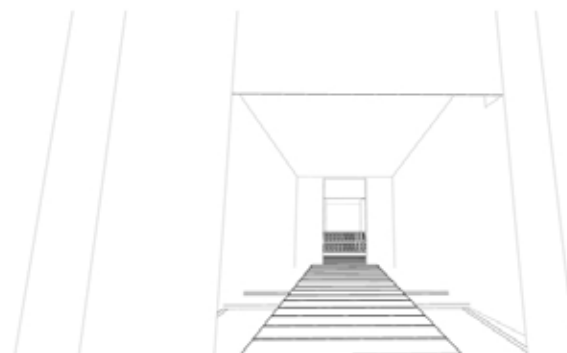
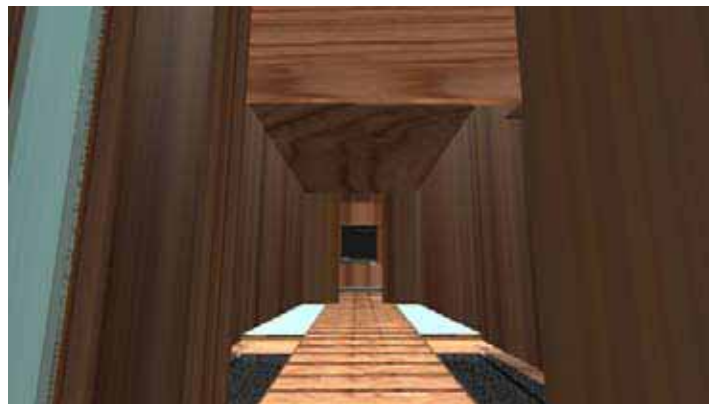


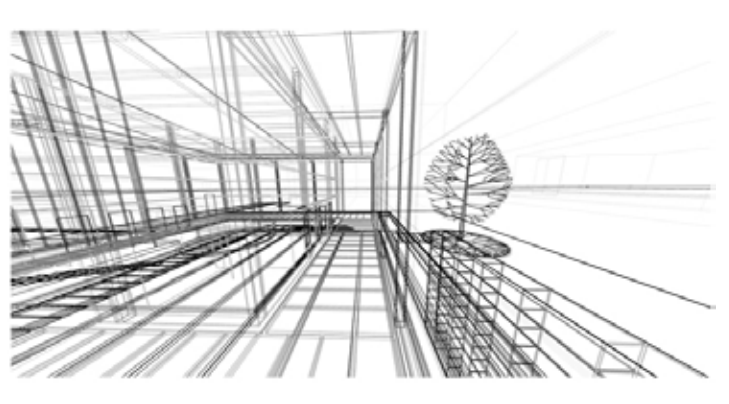
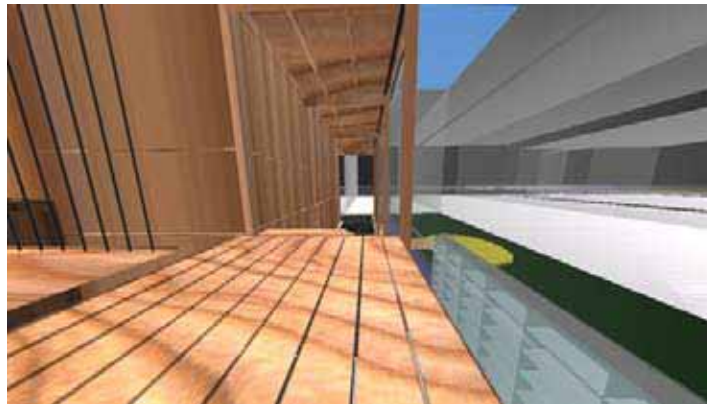
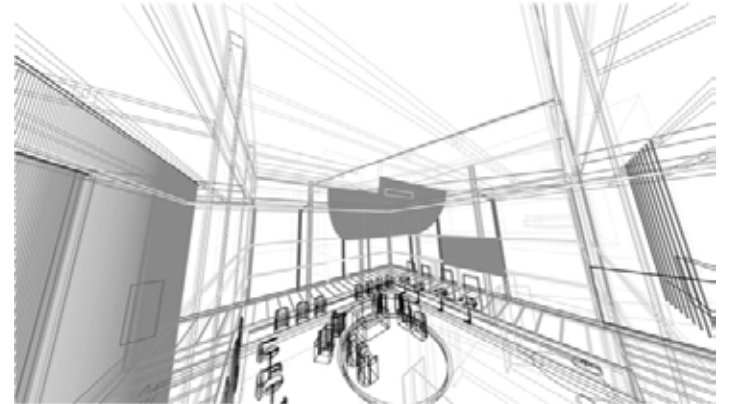
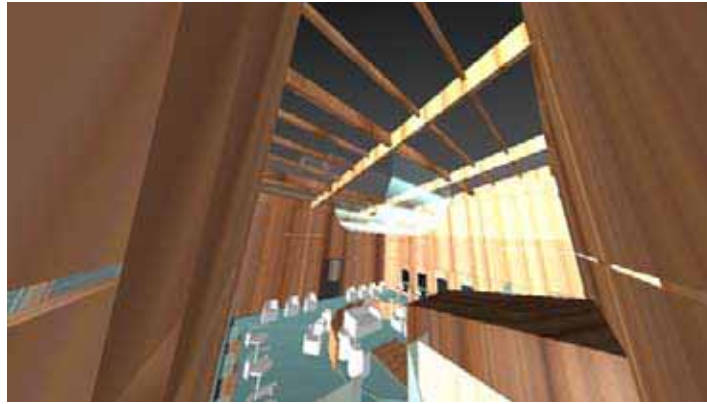
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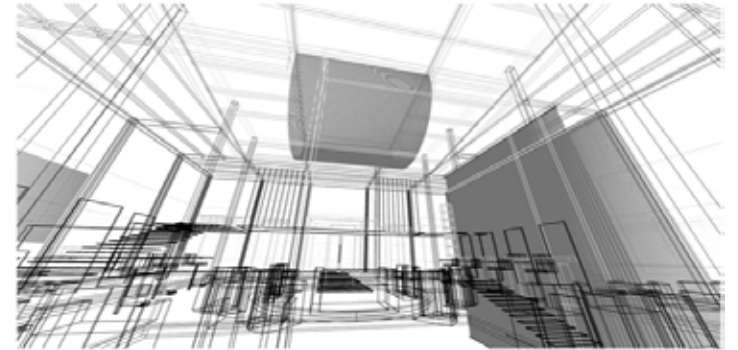
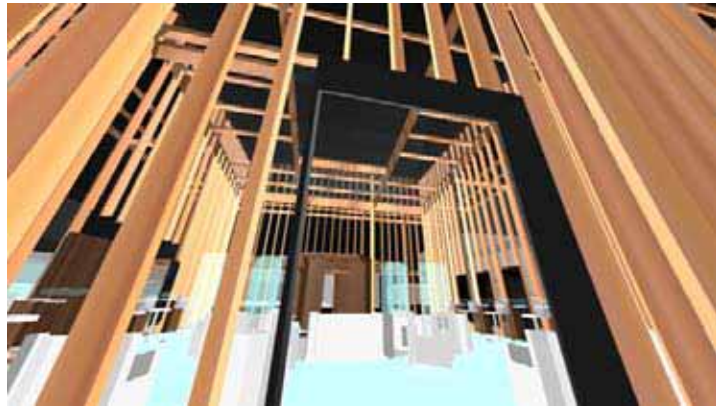
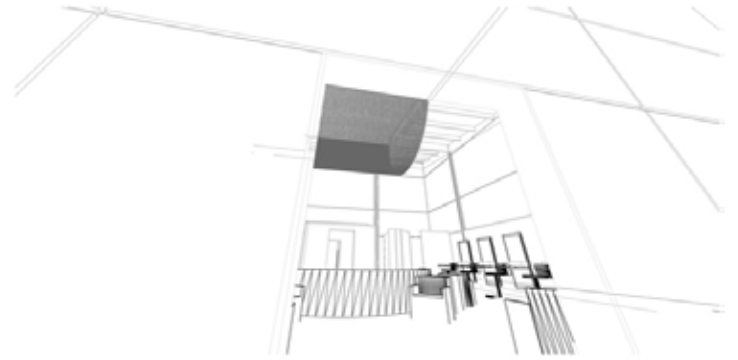
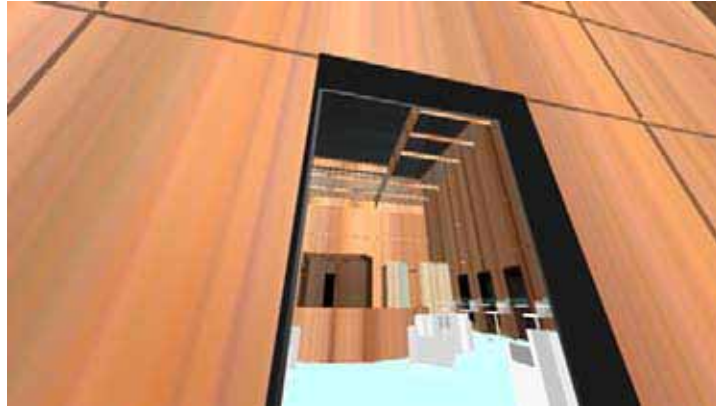


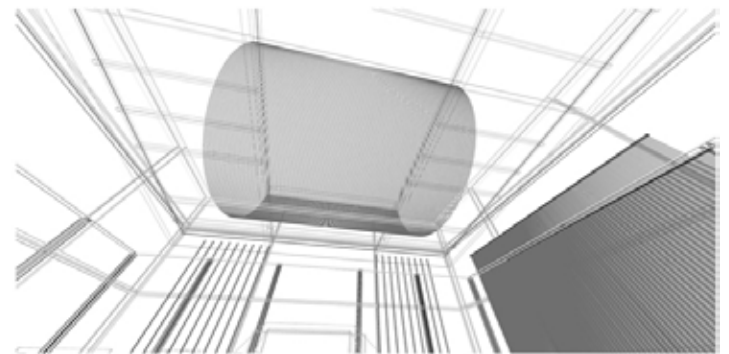
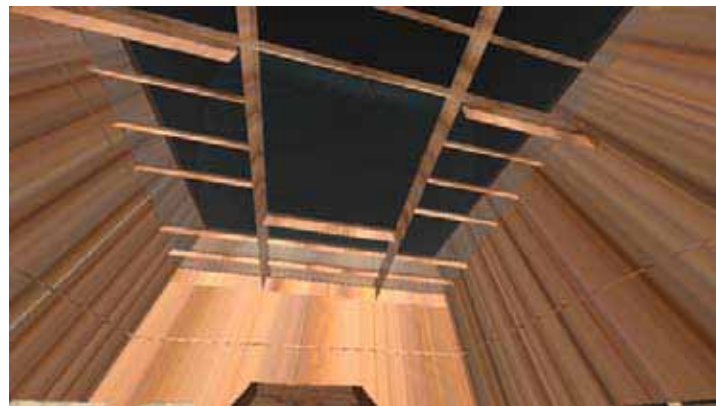
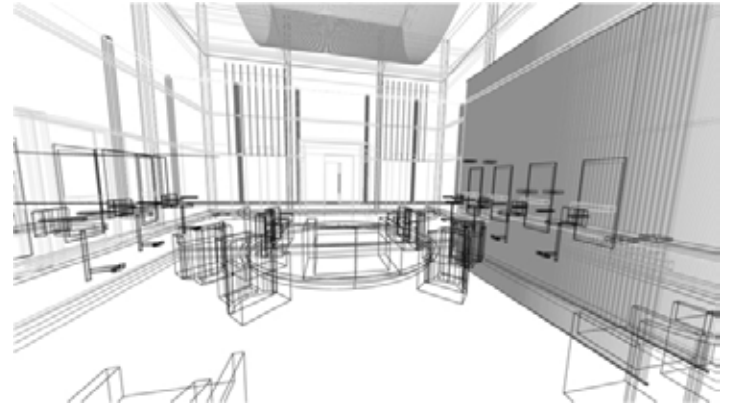
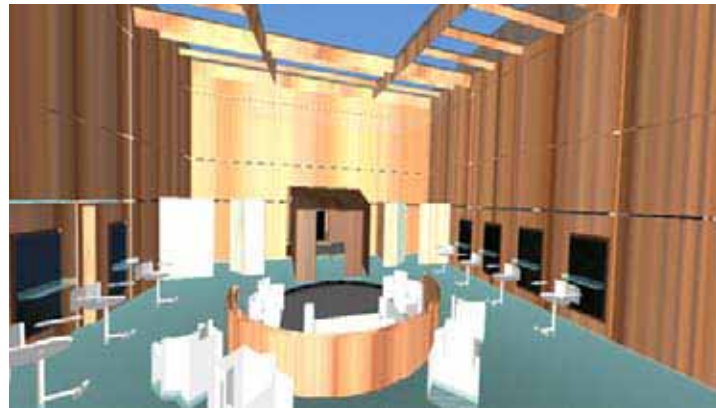
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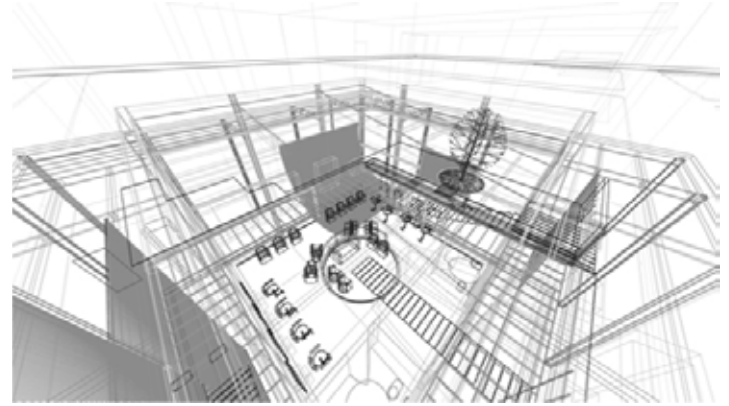
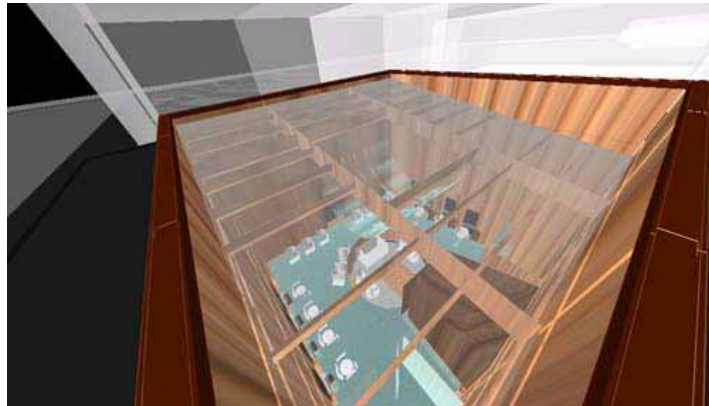
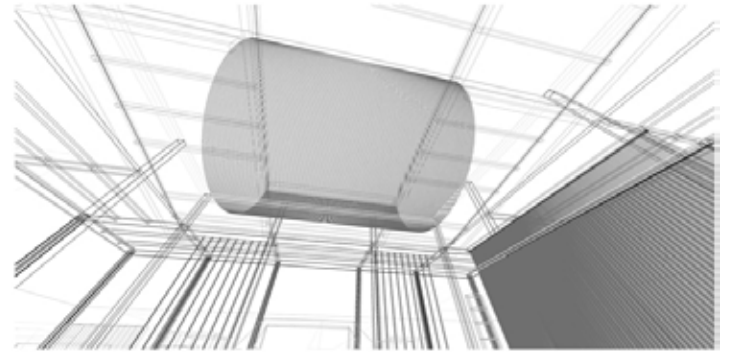


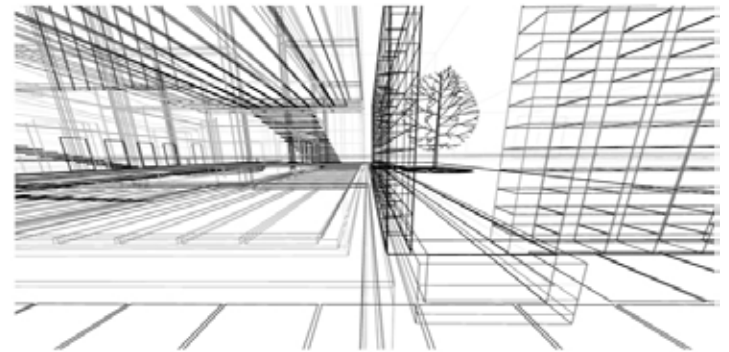
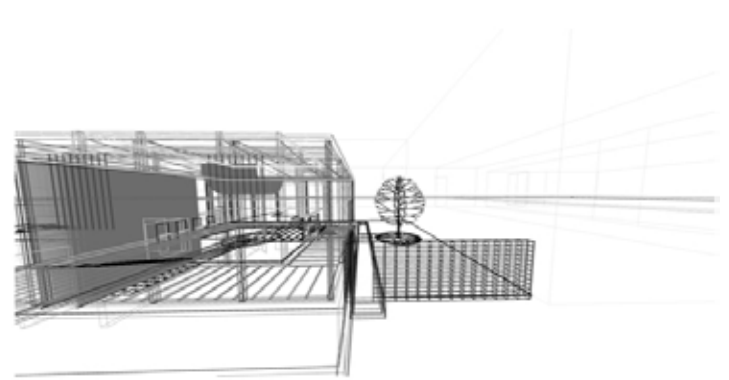
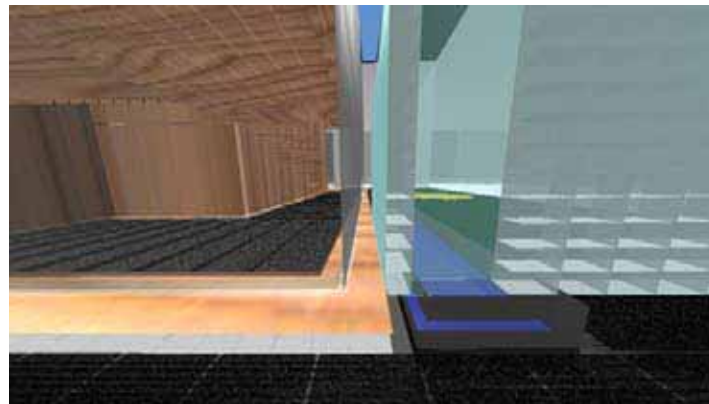
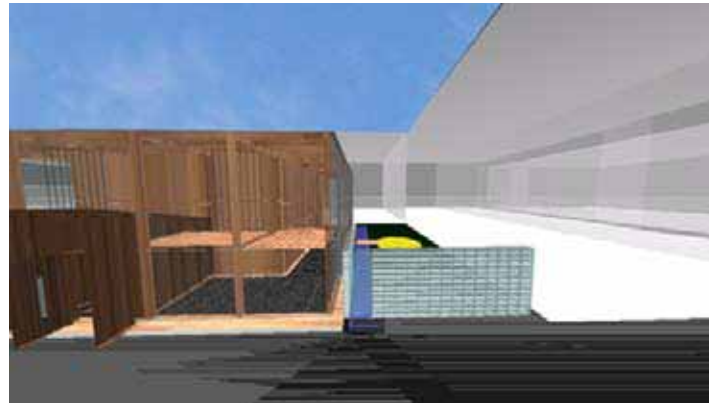


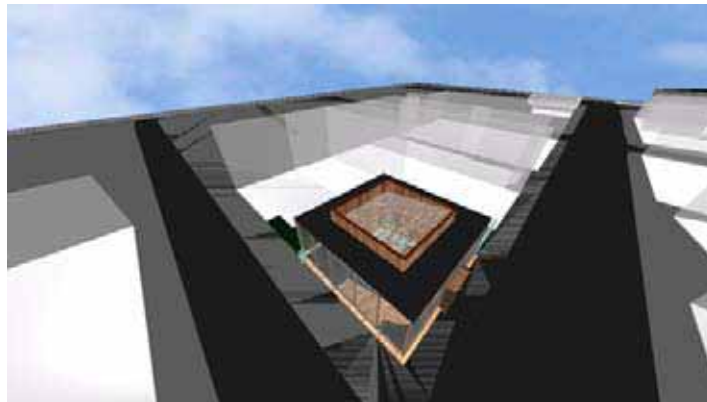
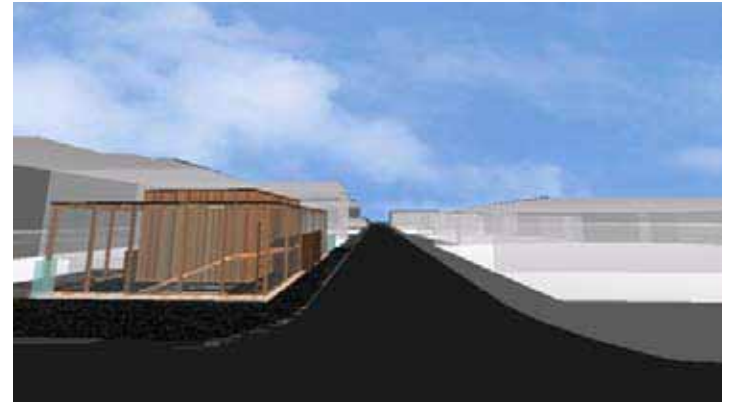


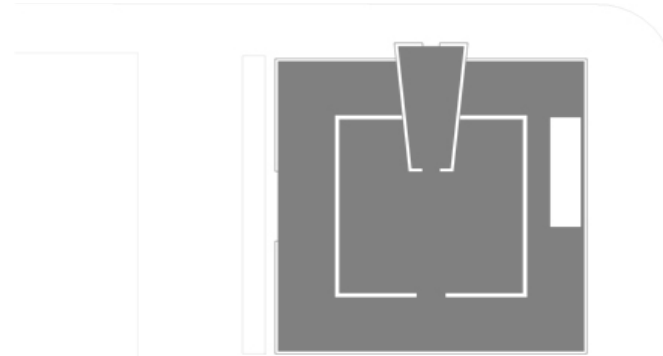




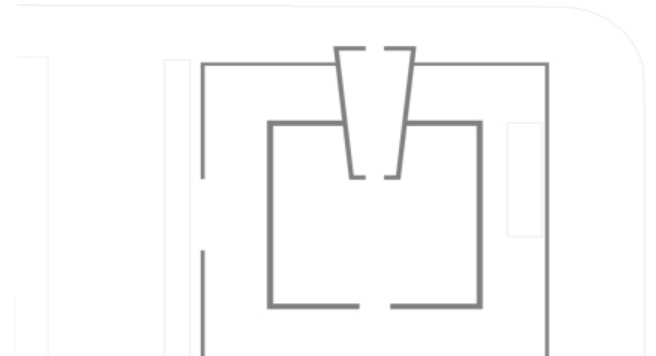




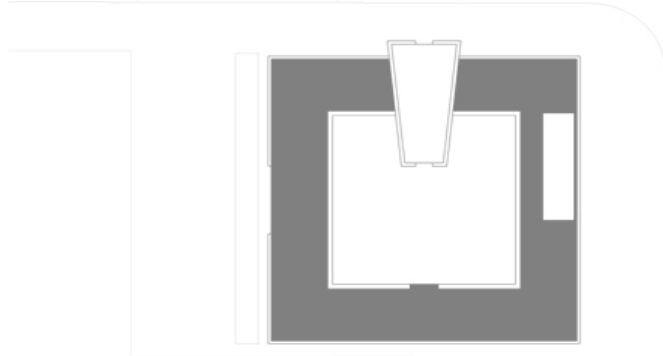




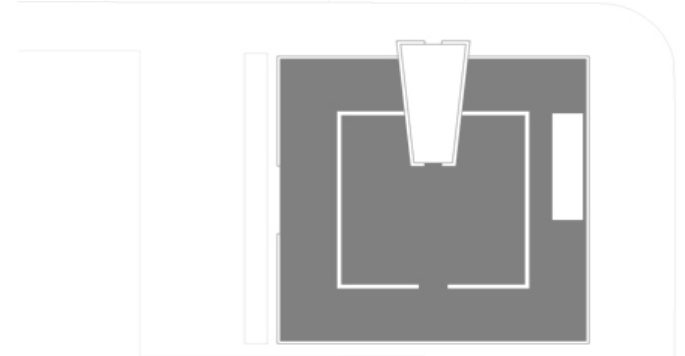
FIGURE/GROUND NEGATIVE NEGATIVE FRAME



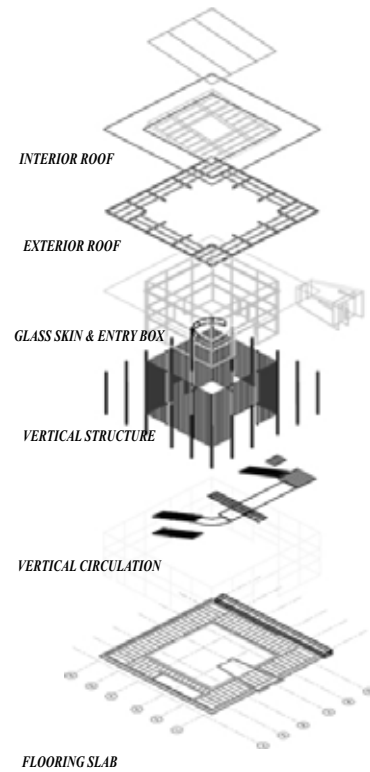
FIGURE/GROUND POSITIVE FRAME



FIGURE/GROUND DIAGRAM NEGATIVE MASS



FIGURE/GROUND POSITIVE MASS

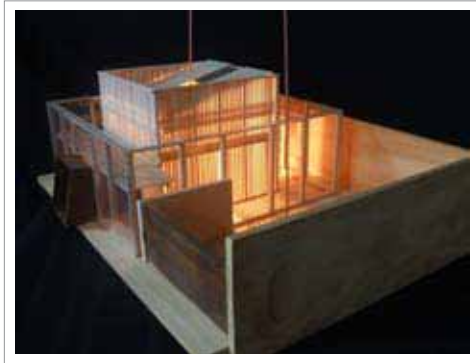
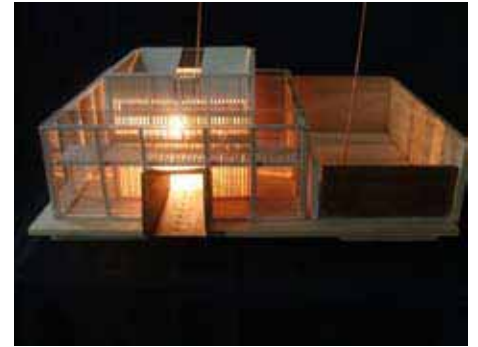


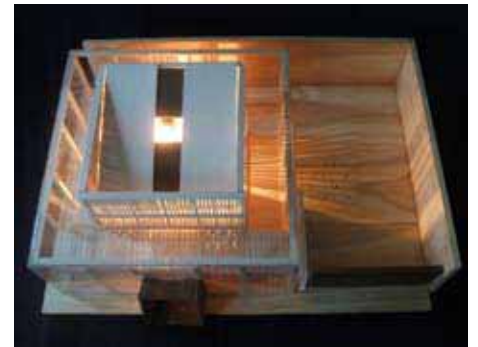
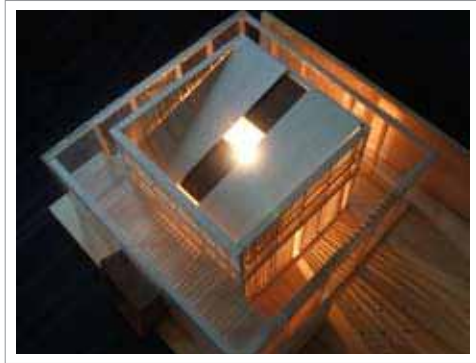
*INTERIOR STRUCTURAL BEARING AND
NON-BEARING MEMBERS*

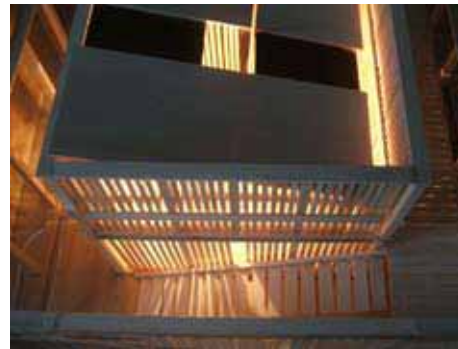
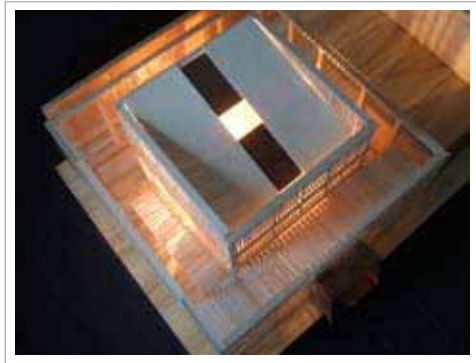
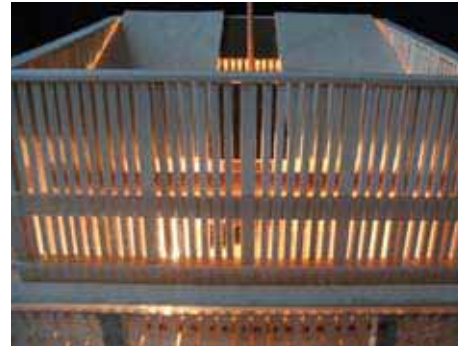
*HORIZONTAL AND VERTICAL STRUCTURAL
MEMBERS*

INTERIOR STRUCTURAL BEARING MEMBERS

VERTICAL STRUCTURAL SYSTEM

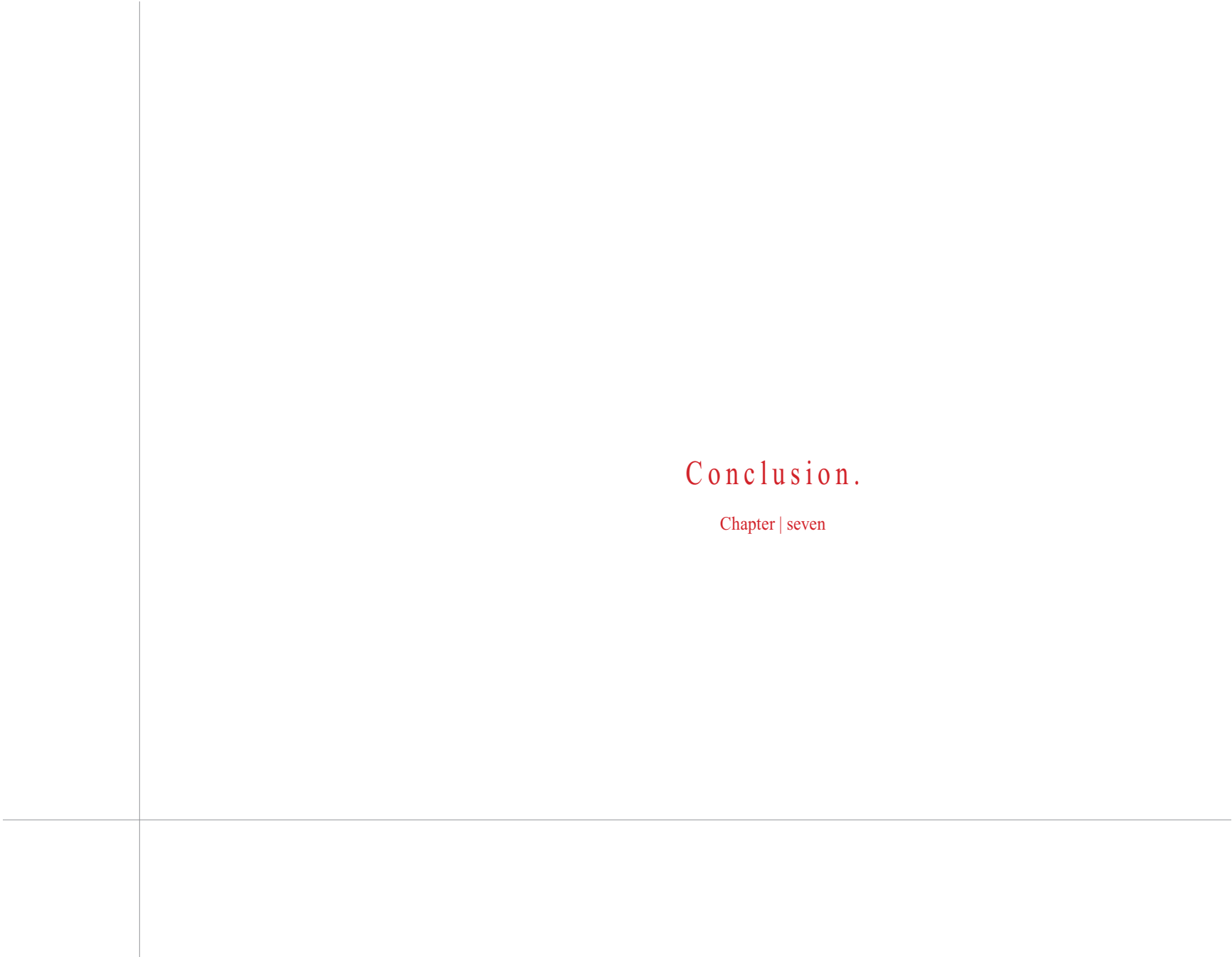












Conclusion.

Chapter | seven

What are we to understand by the phrase, “absence of presence”? While addressing the notion of the invisible essence regarding architecture we can expose social and psychological structures that contribute to the development of our physical environments. If these physical environments are not inert and enjoy the status of beings, then how do they operate?

The notion of presence signals the existence of a perceivable essence. This essence is not always visible or tangible. The essence this project endeavors to discover and expose represents a human desire. Previously in this work I defined desire as that which is beyond or lacking. The ability of the individual to perceive the lack is not being questioned; rather the question concerns what constitutes the psychological concept and how it operates. If built objects function as social entities, then we can use the social realm as a frame of reference when attempting to address how humans relate to them. Humans attach emotional value to objects, so even when an object no longer exists, the subconscious desire for the object persists. The site of the lost object is what this project endeavors to map, then re-craft.

If the charge of architecture is to question, then the charge of this project is to question why and how we resolve the presence of absence. The notion of presence leads to the recognition of physical and psychological sites that embody loss, and which are manifestations of cultural systems that foster their existence. As a discourse, architecture has a responsibility to locate sites of desire and to formulate alternatives to existing conditions.

The practice of architecture is obligated to capital; acting as an agent of the state, architecture maintains a posi

tion of passivity. Unlike the discourse of architecture, the practice of architecture maintains no obligation to respond to conditions of loss leading to, and fostering, social imbalances. The ability of architects as agent of the state unwittingly operate as tools. As agents of the state, architects unwittingly operate as tools obliged to reinforce the imbalance the discipline should be attempting to overcome. Because architects are not independent agents, it is virtually impossible for them to locate, analyze, and reconstruct sites lacking a viable social presence.

I. Absence

This project endeavors to expose the lack of a viable architectural forms in Kansas City, Missouri, as well as to locate the presence of absence.

If this project claims that Kansas City, Missouri, lacks viable architectural forms, we must be arguing that we understand what determines value regarding architecture. This project analyzed the 18th and Vine Street District in order to expose the existence of invisibility's relationship to abandonment. The abandonment of the Vine District is not unique to this area of the city, or any city in the United States. What is unique about the Vine District is its history as__ the destination of freedom for many.

Today the Vine District exists as a vacant territory. It is characterized by energy and vibrancy through its history as a jazz quarter; though its present-day condition is less than the notion of jazz and nightlife would suggest. The Vine District is currently occupied by lounges, a museum, a community center, and many small businesses, along with many empty

sites. The vacancy is the absence this project seeks to expose. The absence within the sites is not singular because the physical sites can be characterized differently. Some of the sites display a vacancy signified by signage conveying the limit of vacancy consigned by external capital. Other sites within this neighborhood contain a presence of absence consigned by a prior flight of capital from the neighborhood.

The physical absence is aligned with the social absence within the realm of the conscious, and the two forms work to construct absence within the subconscious mind of occupants of the site. Because the Vine District lacks a thriving social fabric, the inhabitants that have attempted to occupy the site have sought physical, social and psychological presence in other environments.

II. Erasure

If to erase is to remove the presence of that which once occupied a site, then physical and/or psychological erasure would require the manipulation of the physical and psychological being of the objects subjected to the removal.

The removal of beings or bodies is not always a physical action. The passive removal of beings through the exclusion of investment is an example of biopower. In order to develop and redevelop the physical environment there must be access to capital. Because the Vine district is occupied by groups lacking collective capital, the physical environment is manipulated by external investors. The external sponsors not only manipulate through the development of the physical environment by the denial of investment. The vine district has

been devalued by those seeking to erase the collective capital that had fostered unity within the once-thriving environment, as well as by its occupants. The erasure of the physical environment signifies to the occupants the impending de-evolution of the environment. Not only do the occupants witness the erasure of the physical environment, they internalize the conditions of the deterioration before them.

III. *Mimesis*

Mimesis is the process by which the One becomes the Other and the Other becomes the One. If the process of becoming the object of desire allows the object to maintain the essence of self, then the process of assimilation can produce a physical and psychological density. The density this project seeks builds upon the terrain of that which is, while developing a sensitivity to that which can be acquired randomly.

The conditions of poverty that have enveloped the Vine District mirror the existence of the inhabitants of the environment. The occupants of the district have become the site and manifestation of imbalance. The re-cursive figures occupying the district are dependents of the Other. The proposals for future development of the Vine District mimic the development and density of other neighborhoods owned and operated by the external capital. Just as the physical development begins to mimic the “Other,” the beings and bodies of the residents begin to assimilate through the mimetic process. The act of ownership is an active technology of biopower, unlike the more passive process of assimilation that operates

through various mediums to recondition the psychological. Once the process of mimesis reconditions the group, notions of the self are altered.

This project seeks to expose the epistemic violence mimesis. The ability of societies to assimilate that which is useful can only enhance them as they evolve; however, the use of biopower to manipulate subject groups eliminates cultural density.

IV. Presence

If an object is to exist it must have a mandate to operate freely within its own space. This project has endeavored to reveal objects not merely mimicking lost capital, but rather locating the operations of capital.

This project located built objects in the Vine District that mimic built objects owned and operated by groups from outside the district. The development of the area by outsiders lead to the erasure of the indigenous, historically black culture that migrated to the area in the post Civil War period. The culture constituted by institutions such as beauty shops, barber shops, lounges, corner stores, whiskey shops, tobacco shops and textile shops has been violently removed, leading to the development of cultural institutions that are not unique to the indigenous peoples. The forcible insertions of entities such as coffee shops, check cashing offices, commercial banking centers, and smoothie shops mimic dominant cultural development while constructing the lack of density characteristic of deliberate assimilation, and producing the absence of presence.

In order to re-craft the Vine District, the development must maintain some vestiges of the history or risk losing any connection to vibrant indigenous culture that once occupied the site. The process of free assimilation allows the indigenous culture to co-exist with the new, dominant culture. The development of cultural institutions that sponsor the culture that is/was fosters the presence of culture. If the indigenous culture can be identified through appropriate entities, we can then re-craft presence through one or many of these entities.

This project used hair as a medium to locate and analyze race, gender and sexuality in urban development. The use of hair governs the selection of the hair salon and the barber shop as building types through which one could analyze and re-craft the presence of presence.

V. Panopticon

This project attempts to uncover the means of passive control that manipulate how domination occurs; thus, this project must expose the mechanisms of capital operating via sight. The Panopticon, as a passive tool enabling continual oversight, must be re-crafted.

Early models of the programmatic arrangement organized the shop as a mass center within a ring sponsoring retail activity. The retail activity locates the shop within the greater society as a viable commercial entity. The ring also identifies the environment that connects the shop to external capital, as well as the culture industry. The ring fostering commercial interest operates as a subversive body that manipulates culture; because the environment operates passively, its true modes of operation are obscured within social practices and were

initially represented as a solid mass. The internal mass representing the shop constituted the re-cursive or dependent figure that controlled and manipulated by the retail entity acting as an agent of the state. The core was viewed as a transparent mass which acts as the background.

As this analysis progressed, the cursive/commercial and re-cursive/shop entities argument doubled back against itself. The two bodies revealed that the commercial body was the transparent entity and the shop entity was the opaque body. The dependency relationship reversed in part because the presence of cultural capital inherent in cultural institutions negated the absence of presence. The development of the shop environment as a cultural body functioned to reinforce the indigenous culture while accepting commercial interest. By accepting commercial interest the shop assimilates characteristics of dominate culture, thereby attaining density through random assimilation.

The opacity of the core dissolved to incorporate transparency into the solidity used to veil the shop from external manipulators. The dissolution of the vertical surfaces into a diaphragm acting to incorporate rather than control visibility crafts the shop into a Panopticon, allowing the shop to monitor the retail ring or be monitored by the retail ring.

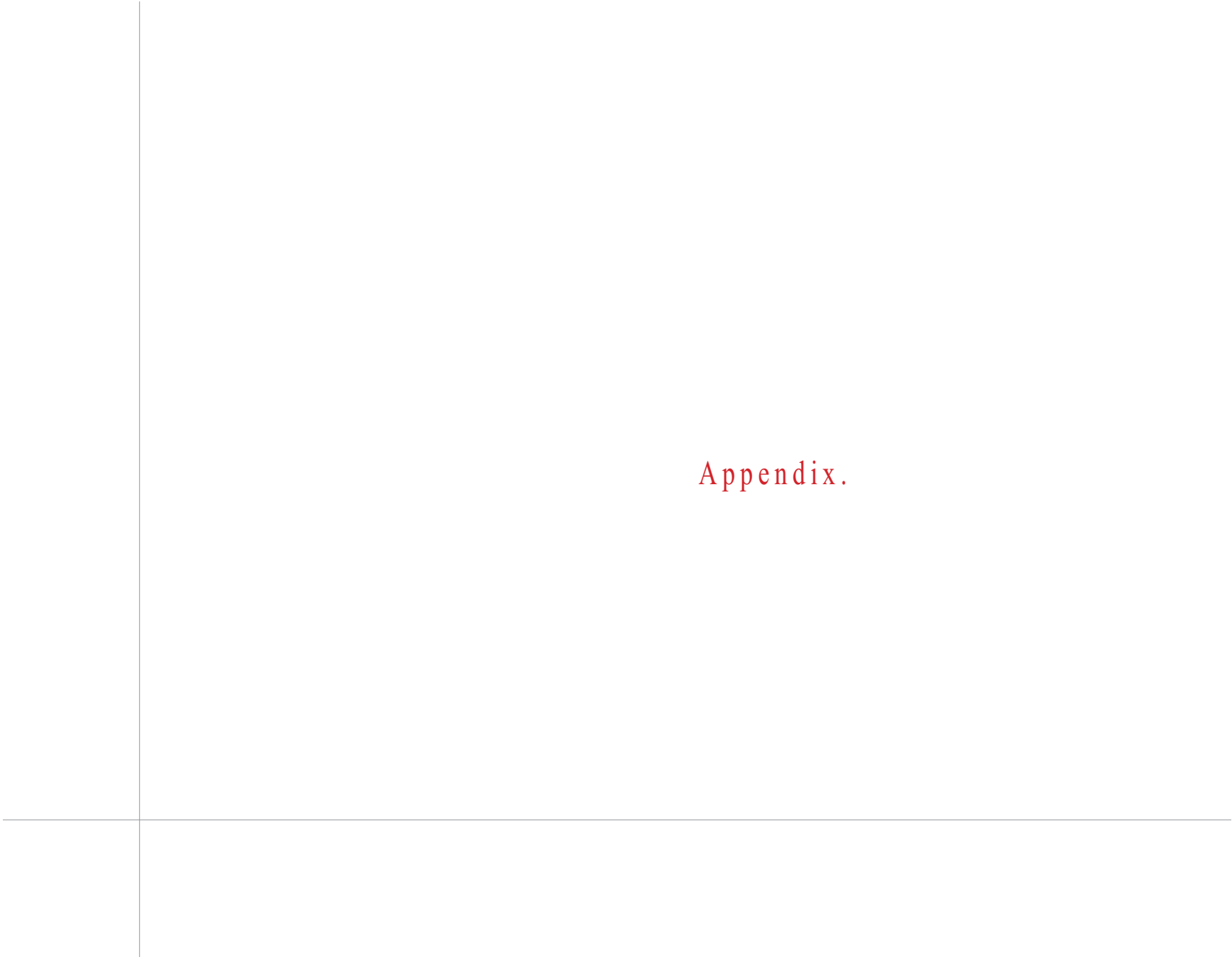
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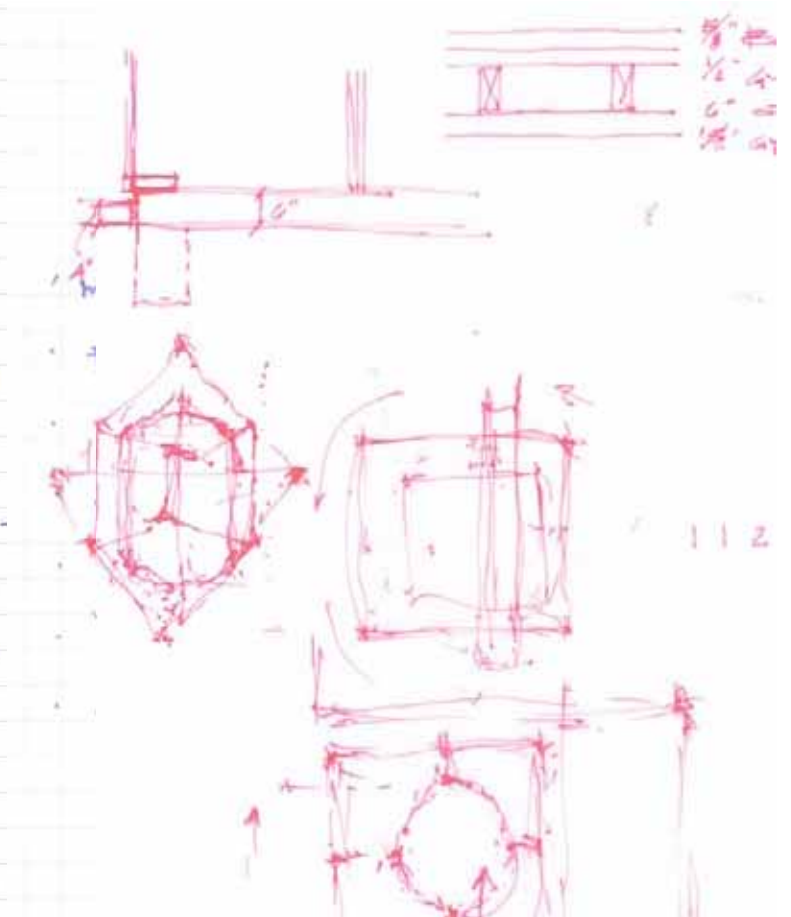
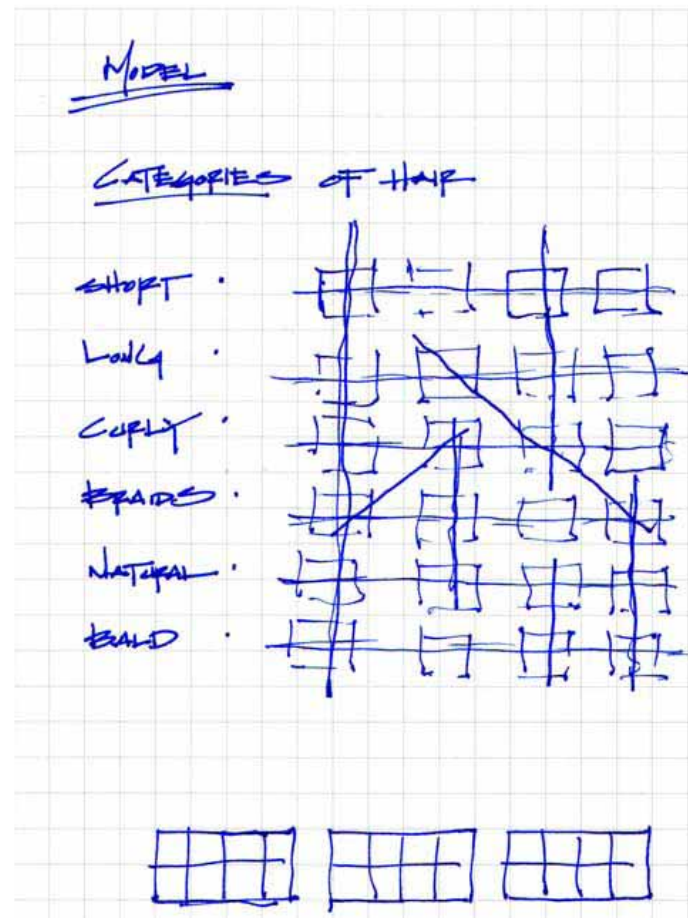
Within the Panopticon the shop operates through time and space as a sequence of moments or traumas. The initial moment in the sequence is framed at the entry, the initial trauma one encounters upon traversing the threshold negotiating exteriority and interiority. The solid black bamboo entry box pierces the external glass wall as well as the internal bamboo diaphragm.

The terminus of the entry box within the internal diaphragm locates the second moment or trauma at the threshold of the empty center or shop. The empty center is that which is not the presence of presence, because the void framed by the diaphragm houses the absence of presence that is now the presence of presence. The presence the culture maintained by the sponsorship of cultural institution is the presence or acceptance of trauma.

Mapping of random moments throughout the architectural diagram locates thresholds, or voids, that signify a transition within the mass. The overall diagram of the shop frames the empty center that now envelopes beauty salon, barber shop and the beauty supply entity. The conflation of these disparate parts identified by difference is now defined by the density of the presence of presence.



Appendix.



Hopkins

Pop! —→ absence

■ THE PRODUCTION OF IDENTITY THROUGH THE NEGATION OF THE OTHER

ERASING OF HAIR + SKIN OF THE APOCALYPTIC FIGURE (AFRICAN AMERICAN FIGURE) LEAVING A REMOVAL IN THE IMAGE (ILLUSION) OF A WHITE WOMAN.

■ MATERIALS —→

- SYNTHETIC HAIR
- GLASS
- SHEET OF STAINLESS STEEL
- PIECE OF WOOD
- FLAME



HAIR MAT.

HAIR + MAT.

FLAME
HAIR + MAT.

REMOVAL

PRESENCE

ABSENCE

Modeler

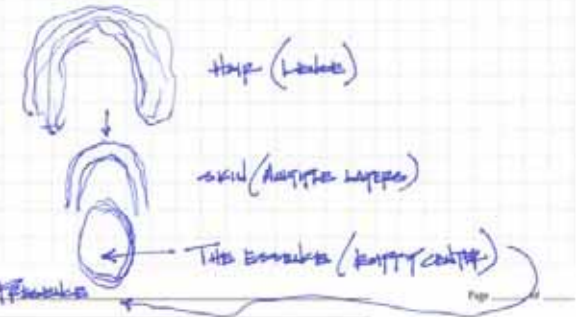
Change

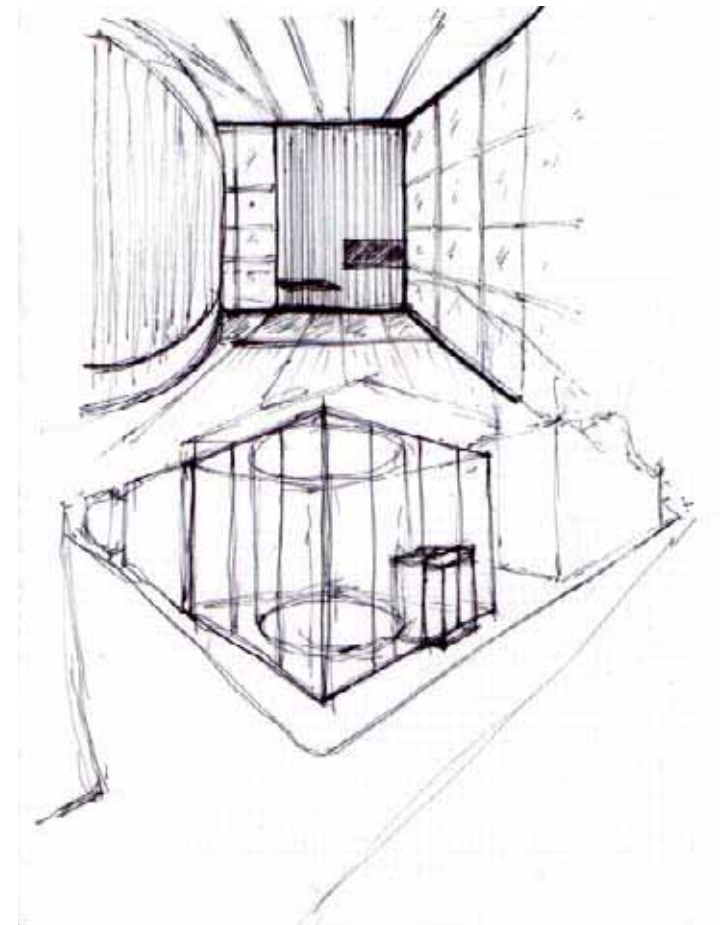
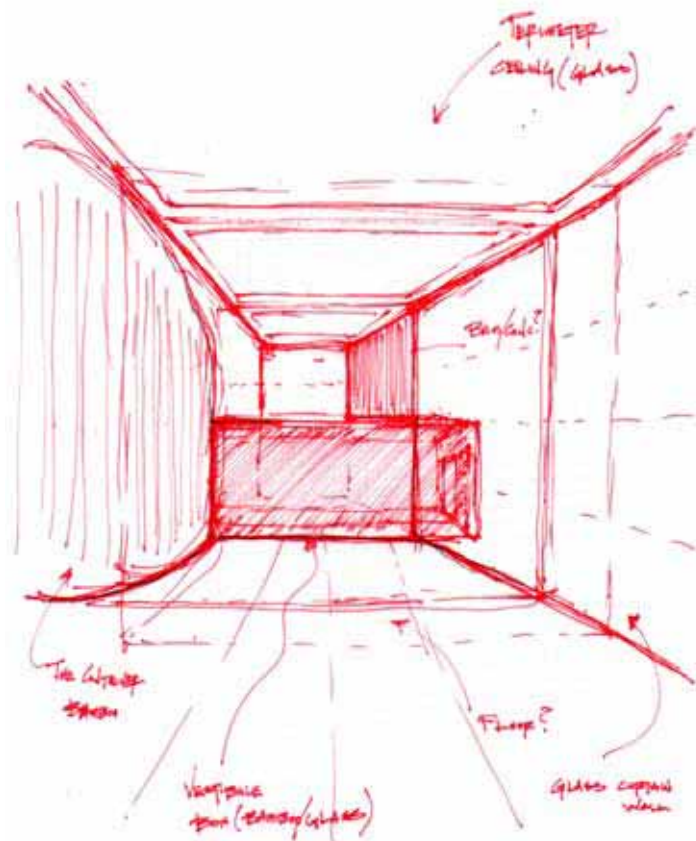
■ LOOK @ THE HAIRWEAVE INDUSTRY THAT CONSTITUTES THE LAYER OF CULTURAL TOOL THROUGH WHICH IDENTITY IS DEMONSTRATED (ERASED) LEAVING THE REMOVAL (AFTER) +

REPRODUCED IN THE IMAGE (ILLUSION) OF TWO AFRICAN FEMALE FIGURE.

THE CHANGE IS INTENDED TO DISPLAY THE TOOL OF PRESENTATION TO REVEAL THE UTOPIAN STATE OF THE SUBJECT'S FLAME (TOOL)

ALSO DEMONSTRATING THE VARIETY OF FORMS UTILIZED TO MAINTAIN THE APPEARANCE MATRIX.

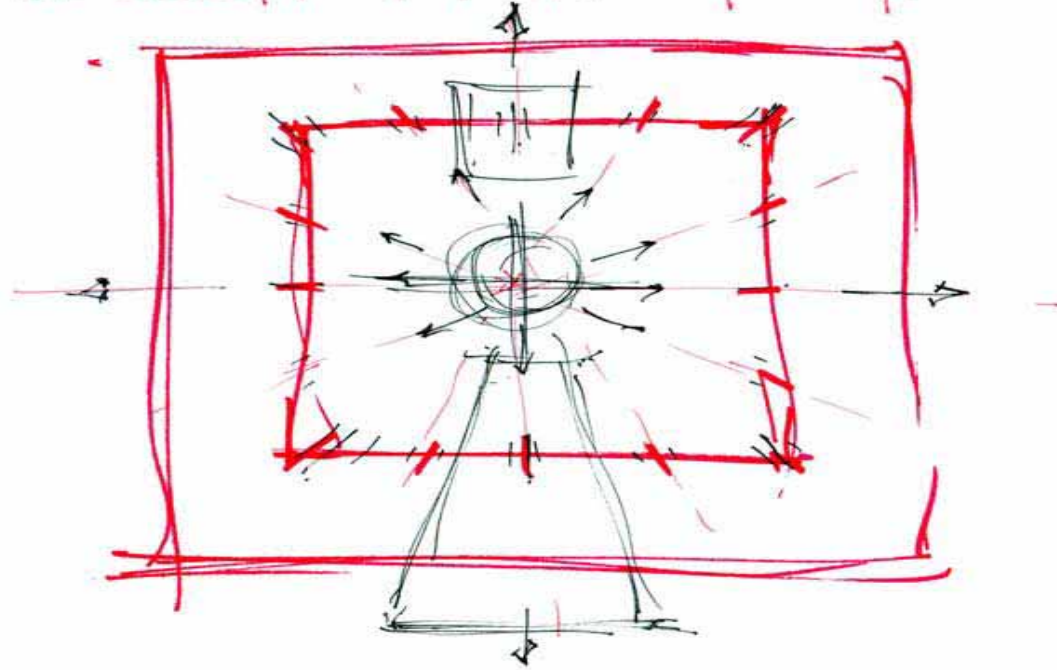




Radopticon + Architecture

→ Urban-critical urbanism To explore Radopticon's + Architecture as a means to teach comp lit. strategies.

Interestingly enough the Thesis Diagram embodies the concept of Radopticon's urbanism.



The Domicile

A hand-drawn diagram of a 2x2 grid. The top-left cell contains the letter 'A', the top-right cell contains 'K', the bottom-left cell contains 'B', and the bottom-right cell contains 'L'. Arrows indicate movement: from 'A' to 'K', from 'K' to 'L', from 'L' to 'B', and from 'B' to 'A'. There are also arrows pointing from 'A' and 'K' towards the center of the grid.

- Visibility
- Monitor

Control

• Examples → Physical

1.7 billion \$
Energy
system

II Movement: Moves by which individuals navigate
geographic time becoming the primary vehicle
~~that~~ that supports the transition of an

