Article

[the] Sensorium of Machine Architecture and the Onomatope/o

Bryan Cantley

Professor of Design Theory, California State University, Fullerton (CSUF)
Founder of Form:uLA
bcantley@fullerton.edu

Drawing, it may be said, is the attempt to corroborate many of the senses and multiple chronologies into a single 'recorded' event.

Machine Architecture, in the broadest sense, might be said to attempt to exemplify + amplify the notions of romantic expression of simplified function, efficiency, and artificiality.

However, my experimental drawings, attempt to do both, yet achieve neither in their pursuit of possibly the opposite... The machine architecture [if it may be labeled so] pursued reflects anything but efficiency and simplified functionality. This particular niche of typology deals with expression, yes, but to a deconstruction of the ideas of *singularity* [of function]... of a *reconstruction* of expressed bloated efficiency... but they certainly elicit the indication of a *synthetic* construct, one that shuns references to the 'natural' world.

My drawings follow as well, attempting to blur the standards of acceptance that proliferate the discipline. They exist as a condition of multiplicities of time and understanding. The sensorium here- the impression that the marriage of the two [experimental drawing and machine architecture] might appeal to a greater level of senses and sensibilities and hopefully *readings* of the potentialities of our profession.

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My new work, the *Myth-Appropriations* collages, start to explore what might occur if the field of information, the actual repository for graphic data itself, becomes part of the architectural dialogue? Impregnation device and receptacle have been conventionally segregated, for purposes of precision and instruction, and fittingly so. The experimental drawing endorses the blurring of not only the lines that it contains, but of the inimitable affiliations that materialize as those bonds of tradition are shattered and then forsaken. By doing so, the buffer zone between the notions of public and private are carried over into the suggestion of a larger context. We return to the essentials of line politics- exploring the capacities of social practice of relationships between non-parallel entities, event-spaces that may find harmonious coalitions in the most unpredictable of dwellings.

These patchwork amalgams allow the development of *rogue data*- entities that do conform to the rigorous rules and structure quoted by the graph/ledger paper... cell entries that by definition have no inherent meaning when they operate outside of the[ir] contextual framework. The framework here is the entry spaces within the ledger paper, not the realm of connotative meaning.

There is also the evolution of a series of mechanical relationships that suggest operative graphic conditions, a game of affiliations and strategies between the machine that is depicted, and the machines that operates the
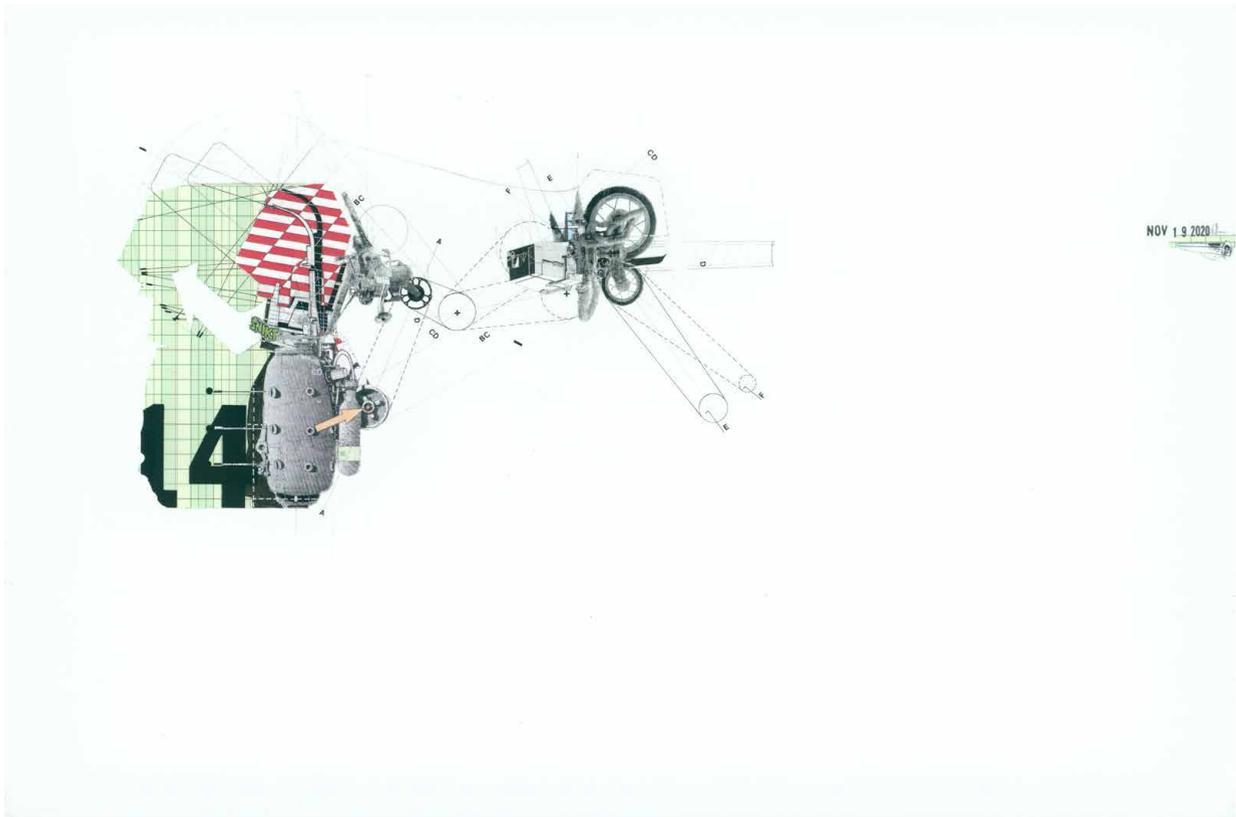
drawing and its plane of detonation. For example, if one draws a simple gear, the *semioticonstruction* suggests the physicality of a mechanical implement. In these drawings, it additionally becomes a functioning organism, that permits the read-or to engage with the operational structure and residues of the drawing. It is perceptibly suggestive of a mechanical system that moves through and around the drawing surface [the detonation], but it moreover becomes a mapping system of the drawing itself, allowing the spectator to circumnavigate the multiplicities of systems, chronologies, and spatial inferences of the linework [the denotation]. The gear [or any of the apparatuses] is an allegorical device, critical to comprehending the formal arrangement and all of its implications. This development allowed me to look at the architectural device, not only as a mechanical system operating or manipulating the drawing composition, but as a graphic system informing and deforming a bit of architectural thought, and hopefully space and its diverse constituents. As Baudrillard writes, "We shall not, therefore, be concerning ourselves with objects as defined by their functions or by the categories into which they might be sub- divided for analytic purposes, but instead with the processes whereby people relate to them and with the systems of human behavior and relationships that result therefrom. "

As an extension, I became quite interested in what "connective tissue" might mean in an architectural environment. Our discipline is literally constructed with said matter[s], and the ability to understand the relationship between material and their inter/intra-relationships is quite necessary if we are to progress into new [ma]territories. These relationships allow not only the physical correlation between materials or systems, but even more-so between users/consumers, in addition to the[ir] producers. The opportunities for the legislation of mi/acro-relationships are critical and timely. These drawings allow for such explorations of potentially frictional and healing opportunities to exist. Investigational drawing allows us the chance to witness, digest, and fabricate new spatial, and therefore political/social strategies. This drawing series has explored such new relationships and have produced rich prospects for surveillance and realization.
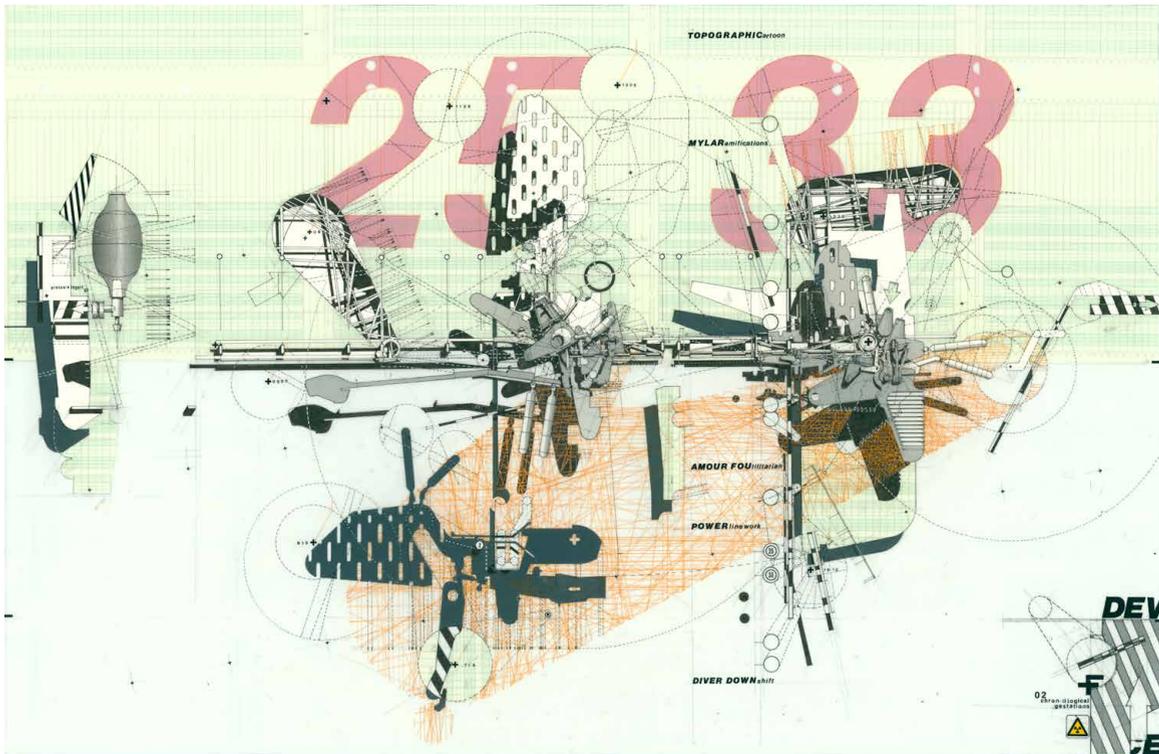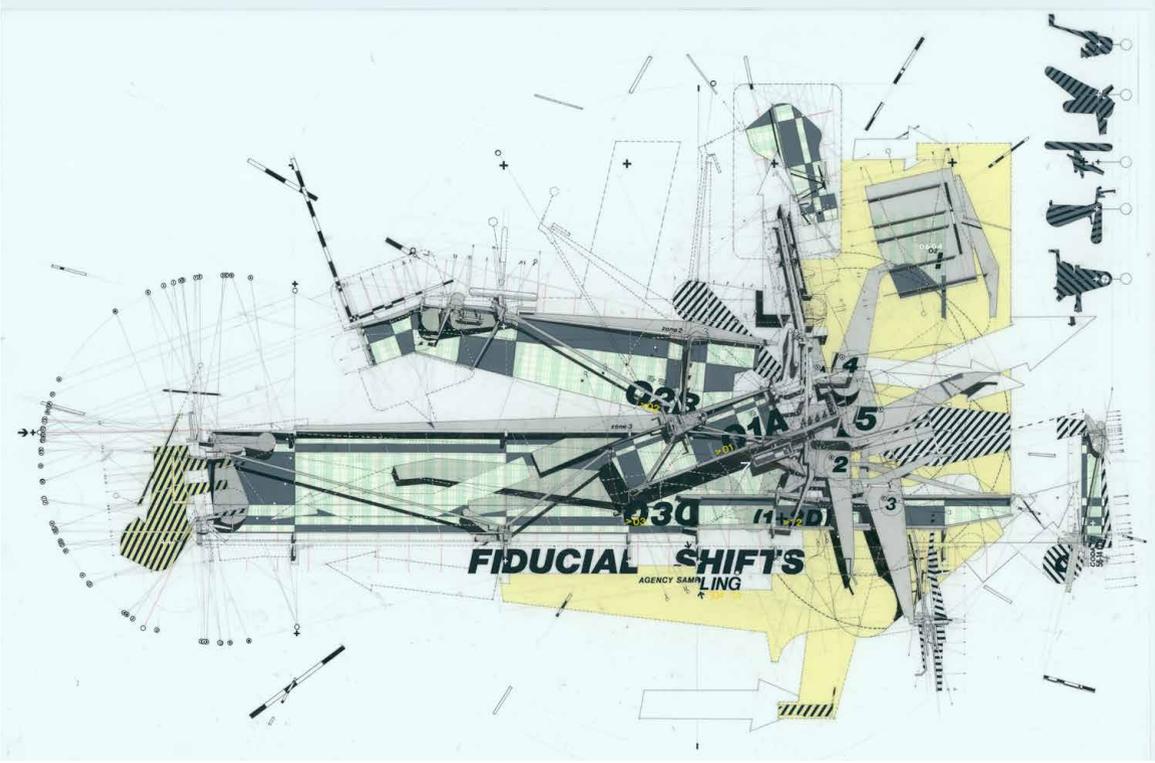
25/33. Fiducial Shift Series 02. Taxonometric Device- the articulation between machine and [its] drawing.
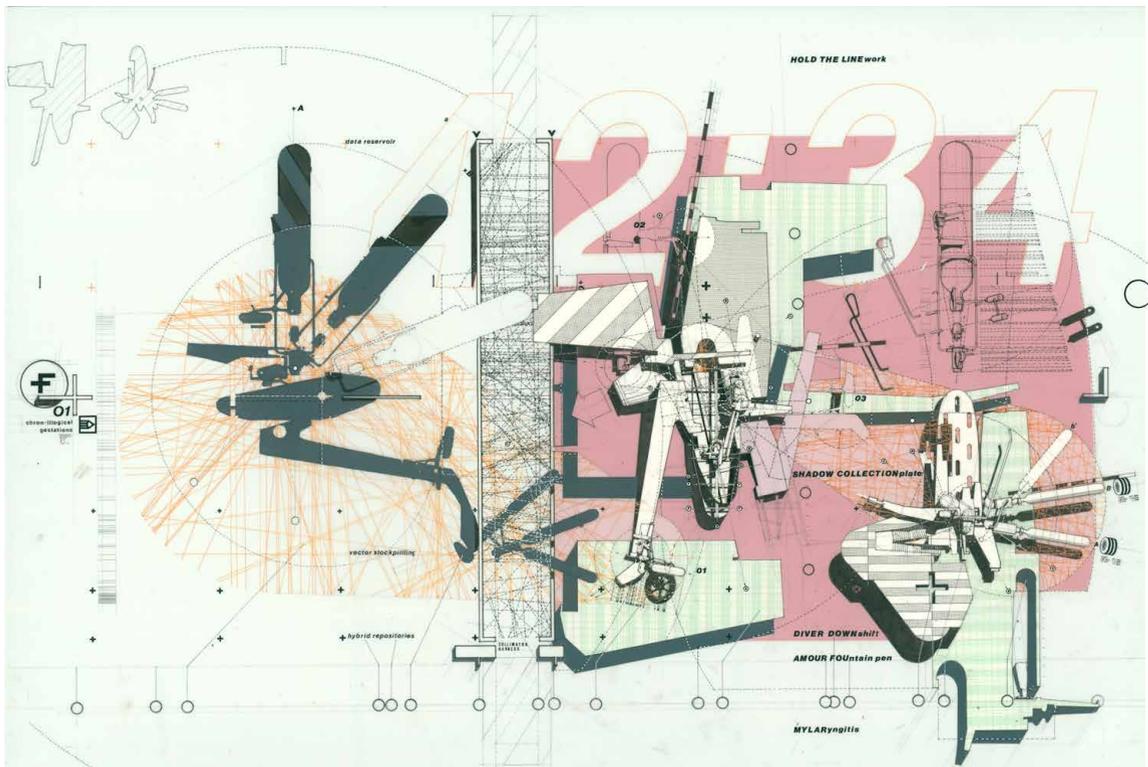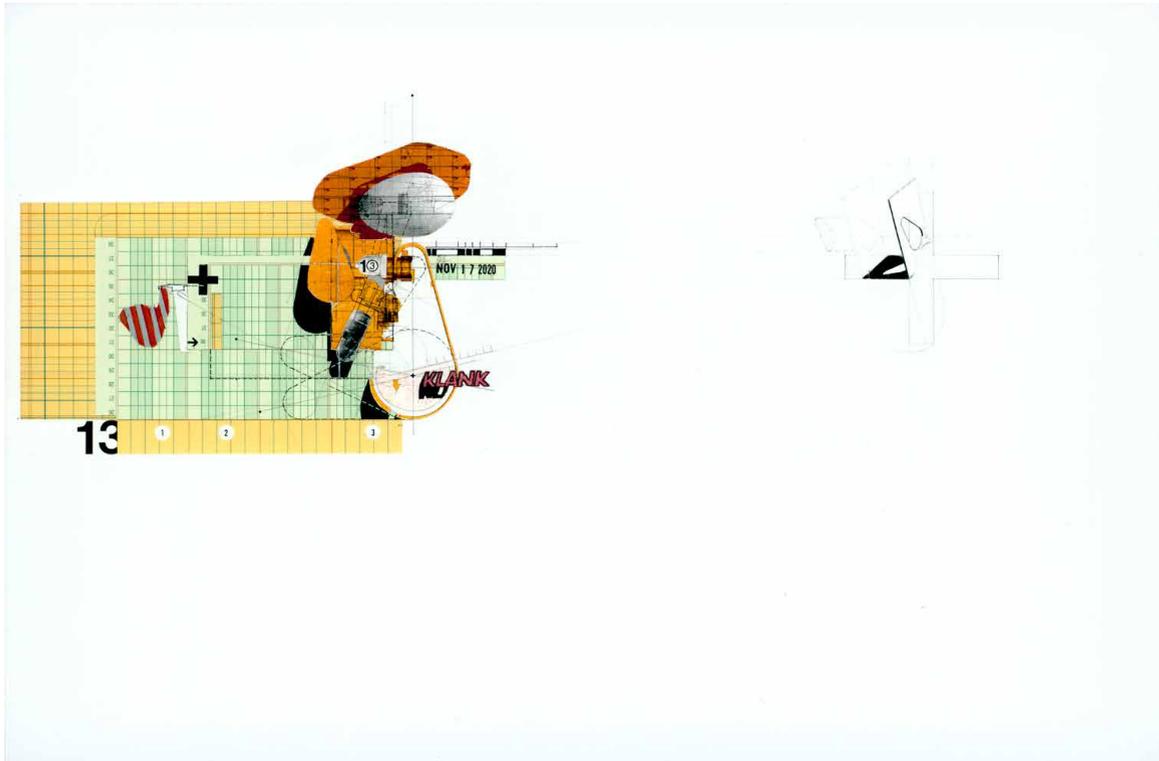

42/34. Fiducial Shift Series 03. Taxonometric Device- regenerative drawing [me]chanisms.
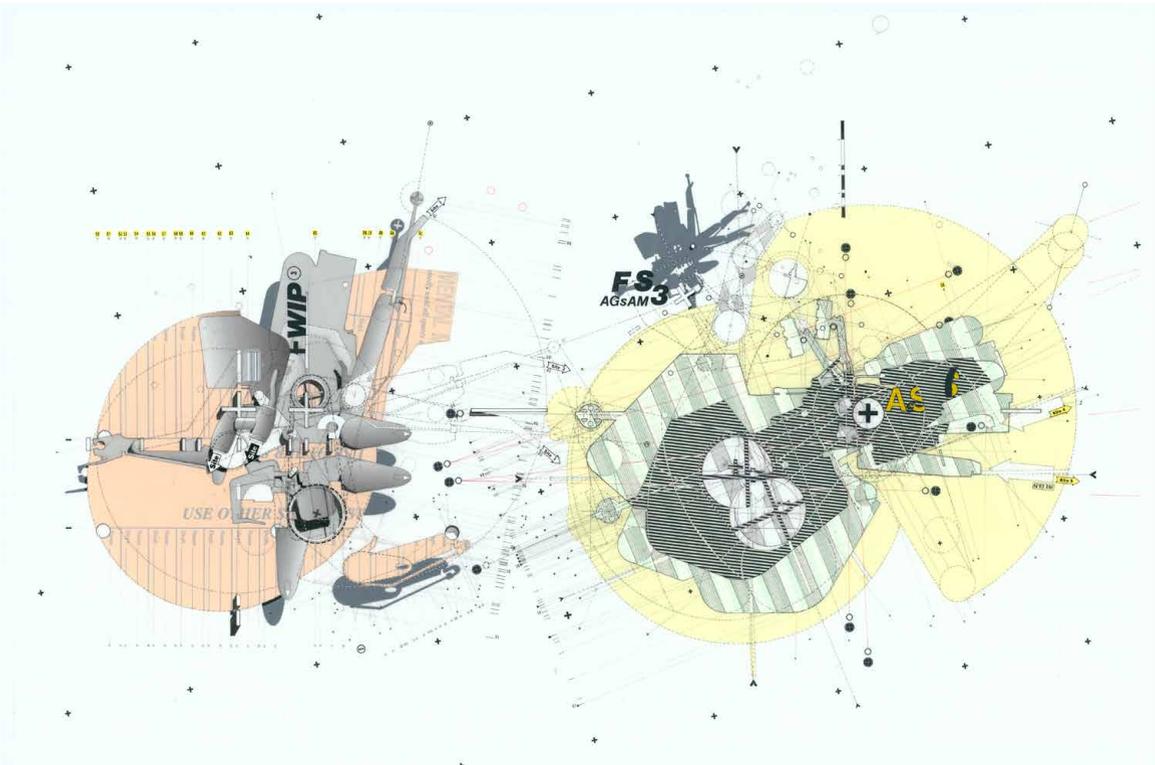
Line politics. The plane of denotation, detonated.
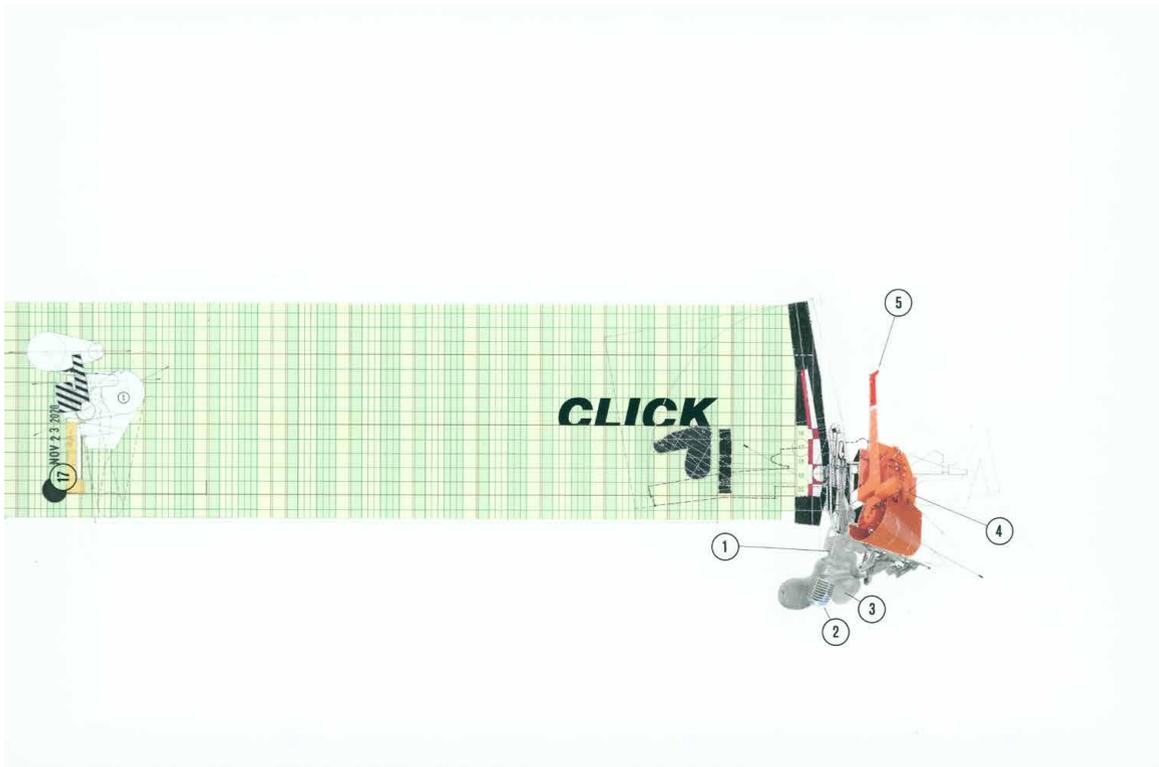*Personal collection of Thom Mayne.*

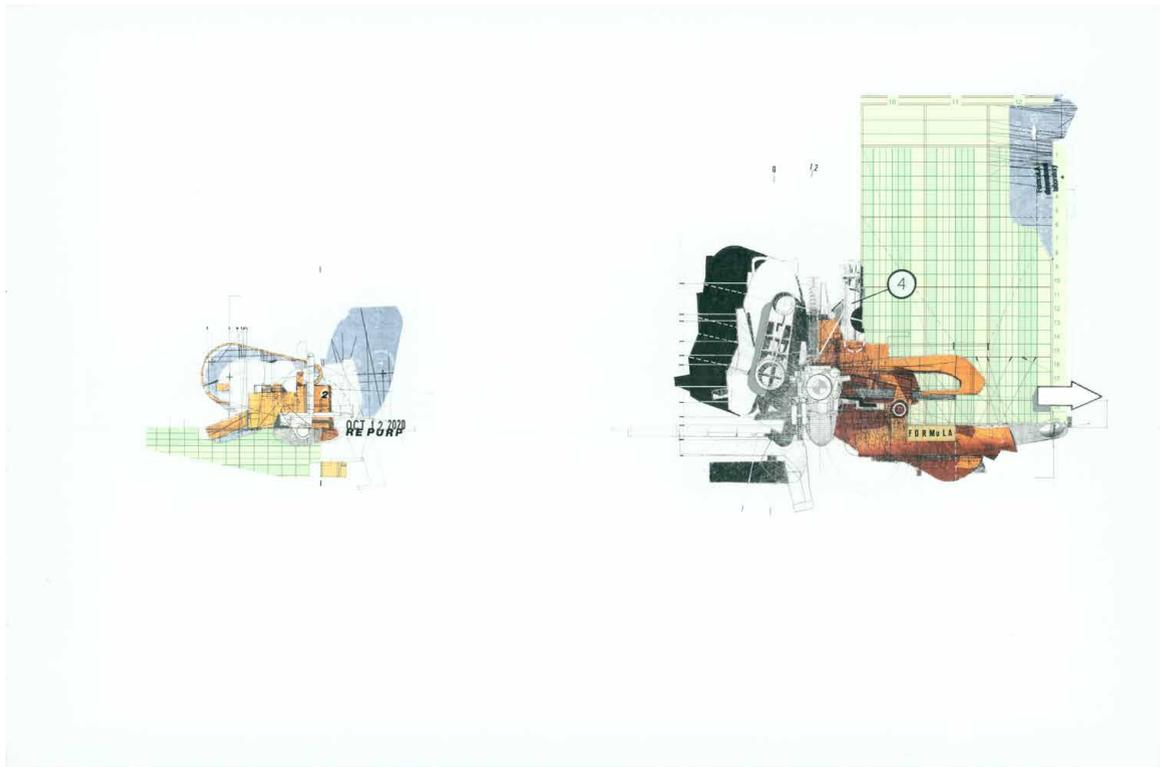Fiducial Shift Series 001. Assembly de/instructions.
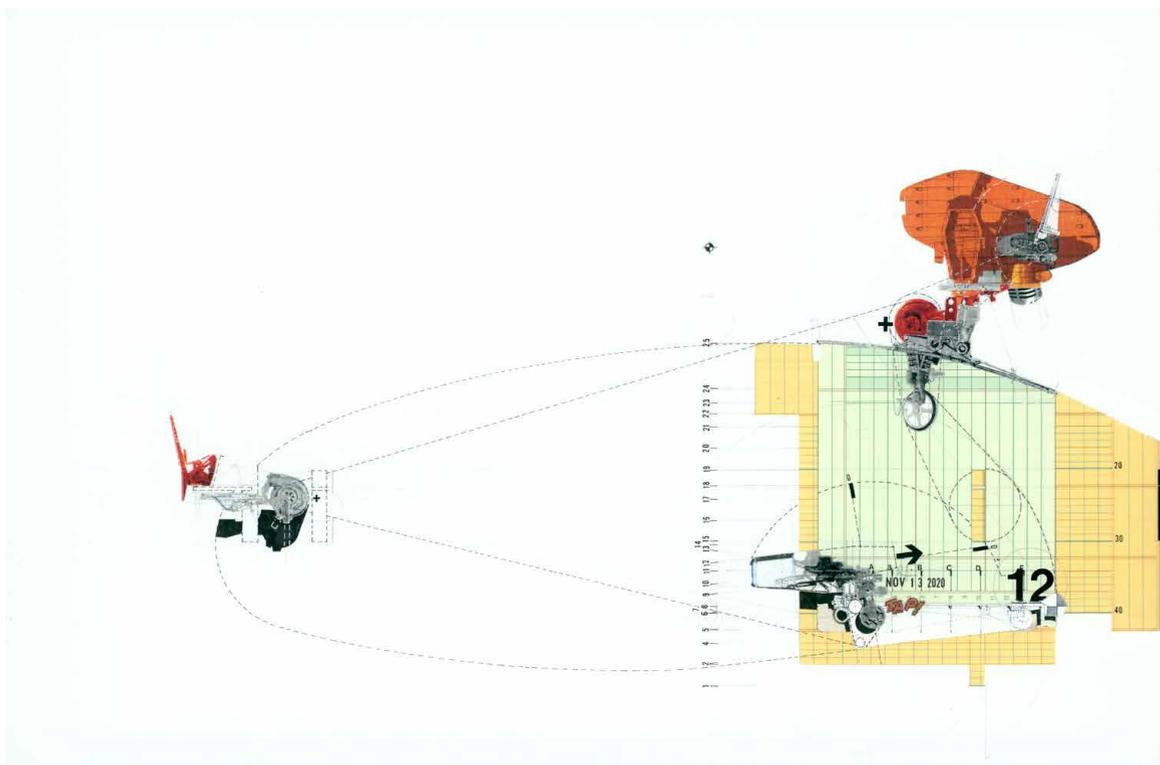
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Line[r] Notes-

1- Click track echoes and *onomatopeicartographies*. Mapping the embedded soundscapes of the drawing. *1,2,3,4...*

2- The emergence of the *Br[y]-collage* [the mis-appropriation of my own work], and exploring the *datafield* as an architectural event. The *parasite[mporary]* becomes the *host[opography]*.

3- The *Palimpself*, a multiplicity of repurposing my own work, searching for a second life, new beginnings, redefinitions and new spatial prototyping. Possibilities of the *impossible[gibility]*.

4- Pentimentopographical Insertions and the Plane of Denotation, Detonated [PODD]. Voyeur device insertion-*looking at the looking in…*
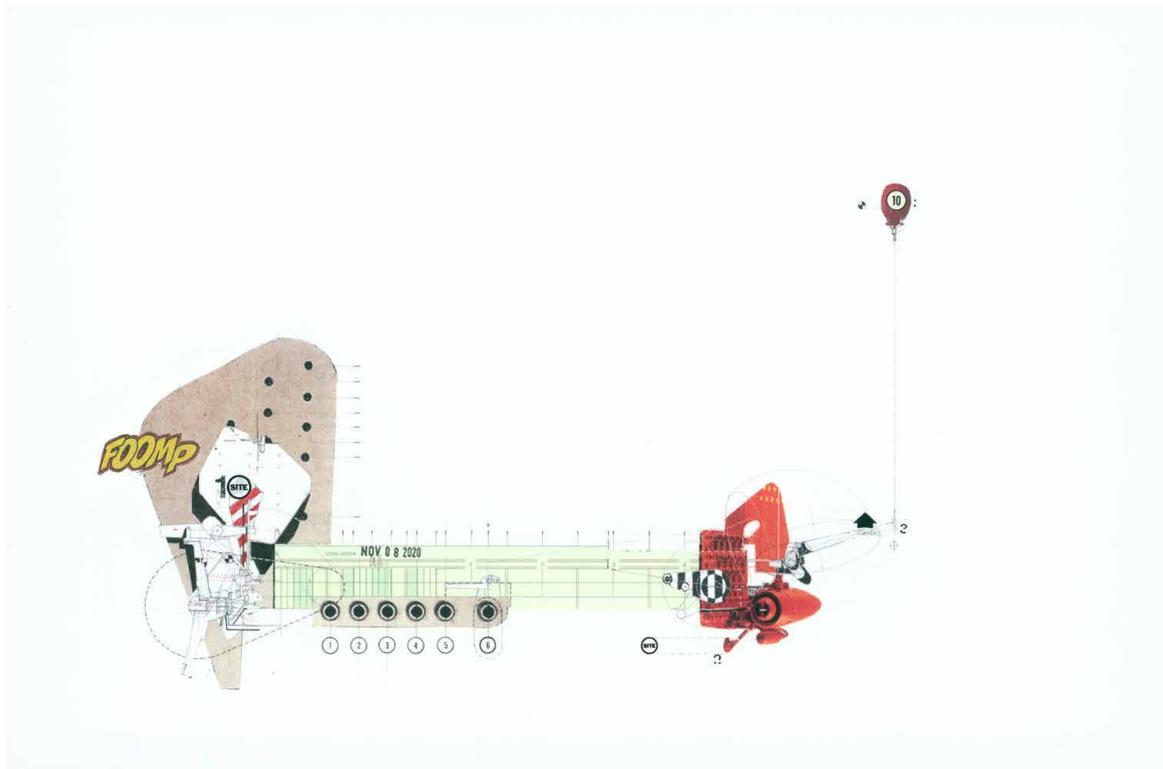

5- OnomatopeiCONtexts and Palimpsestuous fallouts. Multi-planar CONstructs. Drawing as a site of occupancy itself, and of the measurement of that *occupation[otation]*.

6- If a drawing makes a sound, but there is no one around to read it…

What are the sounds of these architectures, if the information of a soundscape reference would allow the read-or and draw-or to engage their spatial occupancy as a tonal variant? The *Soundraw*?
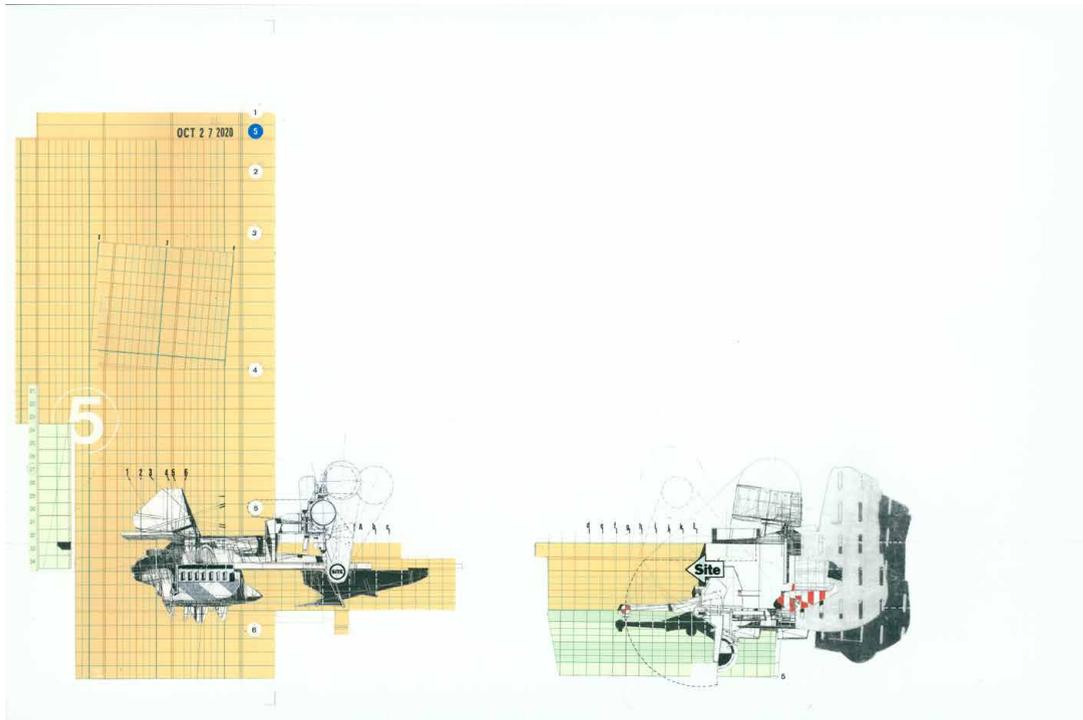
7- *Pro[2]:typ[o]ing*. Situational Politics, narrative gerrymandering, and relational inforMAnts. A Data runner, with a side of CONtext poche. Scribing the *nonscribable*.
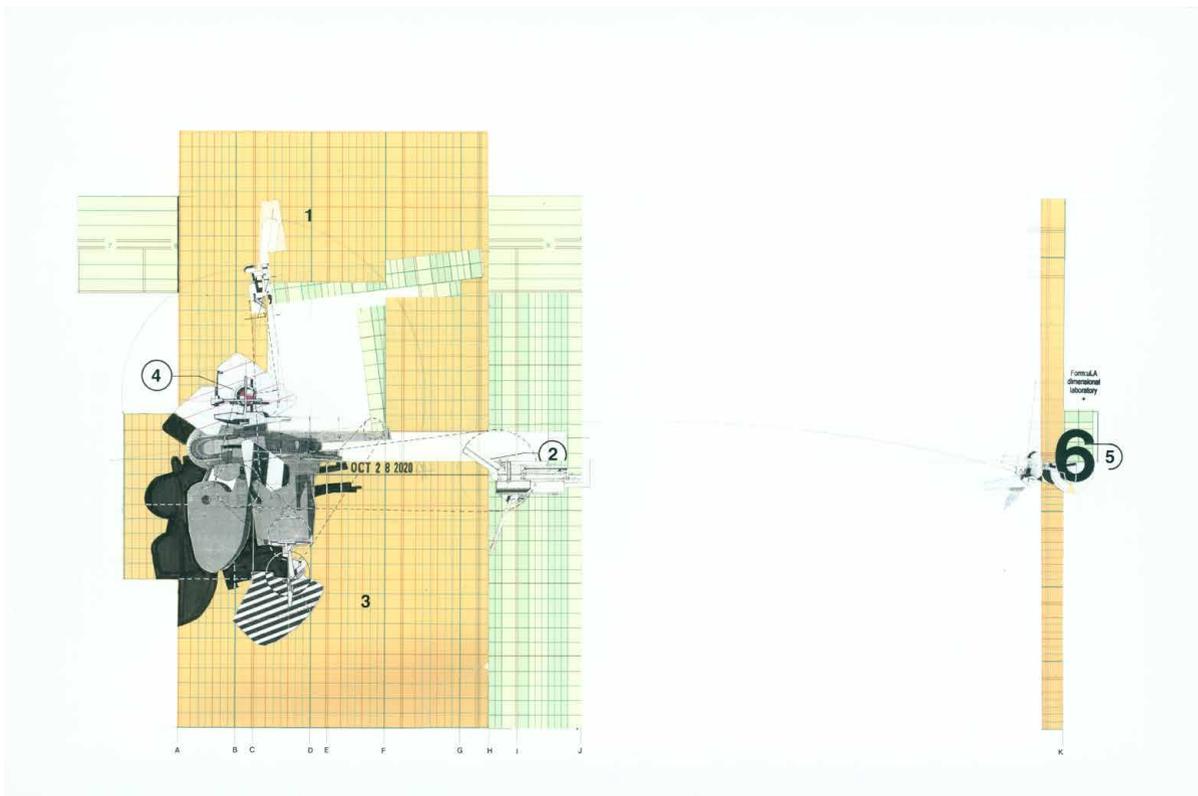
8- The plane of denotation, annotated- connotation[s]? *Appropri[v]a[ca]tion destination[oted].*
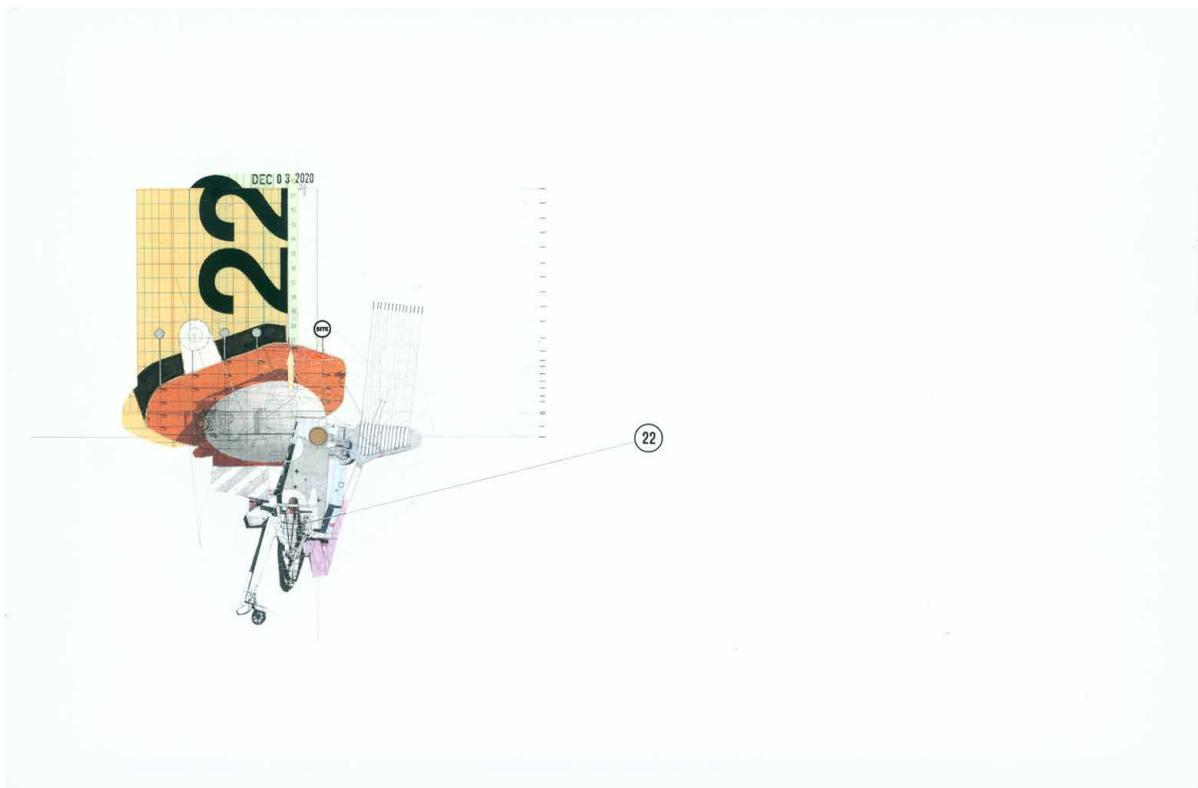
9-Post residual myth-appropriated [in]appropriations, appropriately [de]noted. PREMAD, *post-conjecturalanguage.*