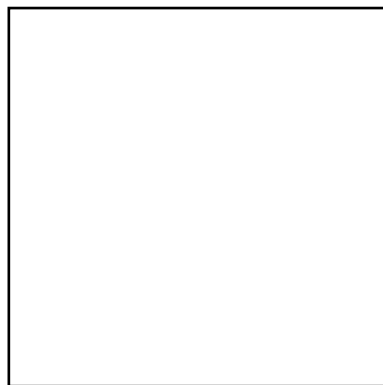
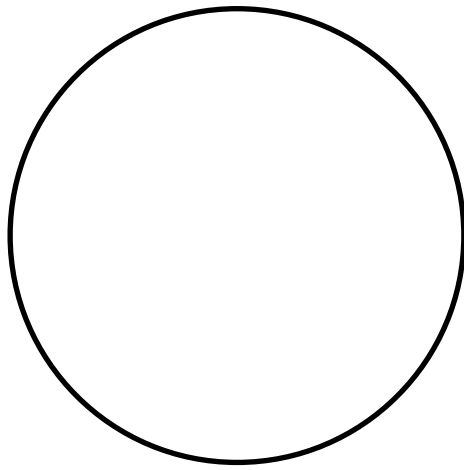


Architecture Writing Prize
october 2022

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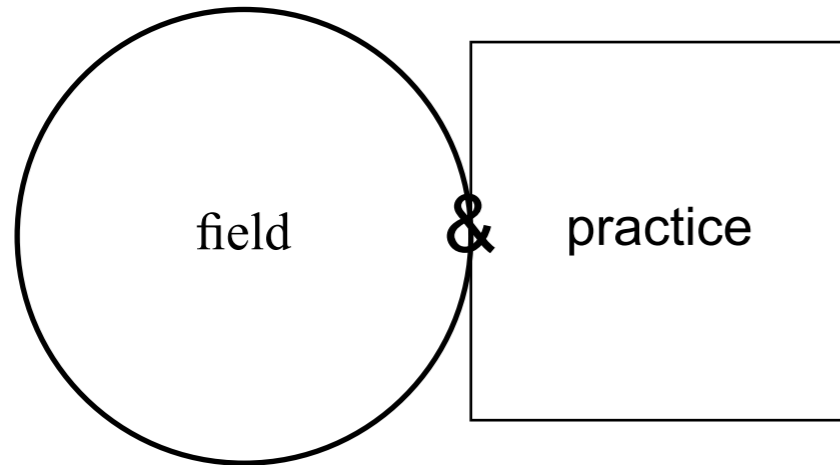
Architecture and Representation

essay

title

observation, perception and loss:

of spectrums and ghosts

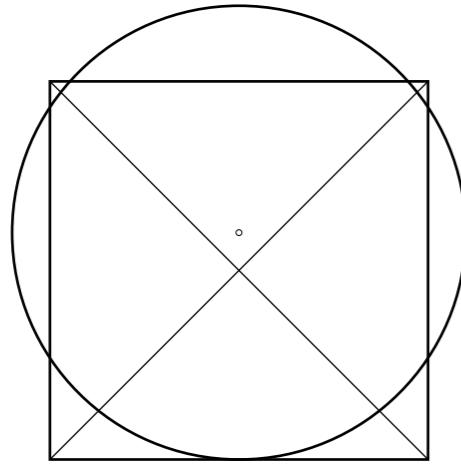


#field #practice #observation #perception #loss #spectrum #ghost
#pedagogy #process

the title of my ongoing PhD thesis

Sérgio Miguel Magalhães

Category 1:
Architecture and Representation
Supported by Drawing Matter

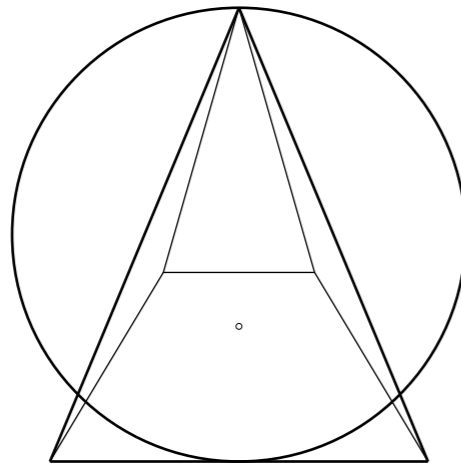


Among the countless daily visual publications, systematically disseminating *architectural projects*, I can accuse in almost all of them, a frailty correlation between **observation** (as constructive empiricism) and **perception** (as sensorial construction).

This perfunctory environment of mass dissimulation and lubricated transmission of information disturbs me.

A positional *dispositif* (where one can measure the hubris of an agent inflecting the misuse of a semiotic appropriation by the end user) irremediably affecting the **pedagogy** of an *architectural practice*. It is as if both representations, of the process and of the project, are stranded in an imbalance of disciplinary values, perhaps between **seeing** and **perceiving**.

This crisis affects the *entente* of the message and, as such, *the practices of the practice*.



Observation as a *de facto* process is a contextual assimilation of concepts transmitted from *the field of architecture*. This activity as communication admits a set of actions that identify and define an architectural project as a written, drawn and imminently complex process. If this assumption is approached as a pedagogical objective, one cannot avoid thinking about how the **design process** is increasingly just an **image** as a result, and only for a very few interested spectrums, a descriptive construction of the options taken towards a project. Dramatically, only to an even fewer inquisitive minds, these predicaments are expanded to the acknowledgment of which practises sustain observation. Unfortunately, this field entanglement is not transmitted as the combination of its **processual materialisation** (written and drawn) and **immaterial practices** (ethical and political) and broadly communicated as *the architectural project*.

Perception as a semantic meaning inherent to the same *de facto* process is surprisingly an imposed condition (instead of a natural appropriation by the observer) of the use of representation and communication techniques. Immensely subversive of the elemental principles of the exercise of architecture, we witness the prevalence of **the image** (sometimes real, sometimes confusing and virtual, and almost always manipulated) accepted as *the normal practice*, inevitably circumstantial and superficial, of those *architectural projects*. A process of perception cannot avoid the need for a rigorous definition of the perceived process, at risk of orientating the obtained result to the innocuous *field of taste*. However, mandating that every *appreciation* is always an erudite one, does not provide universal access to *perceivable content* by laypeople.

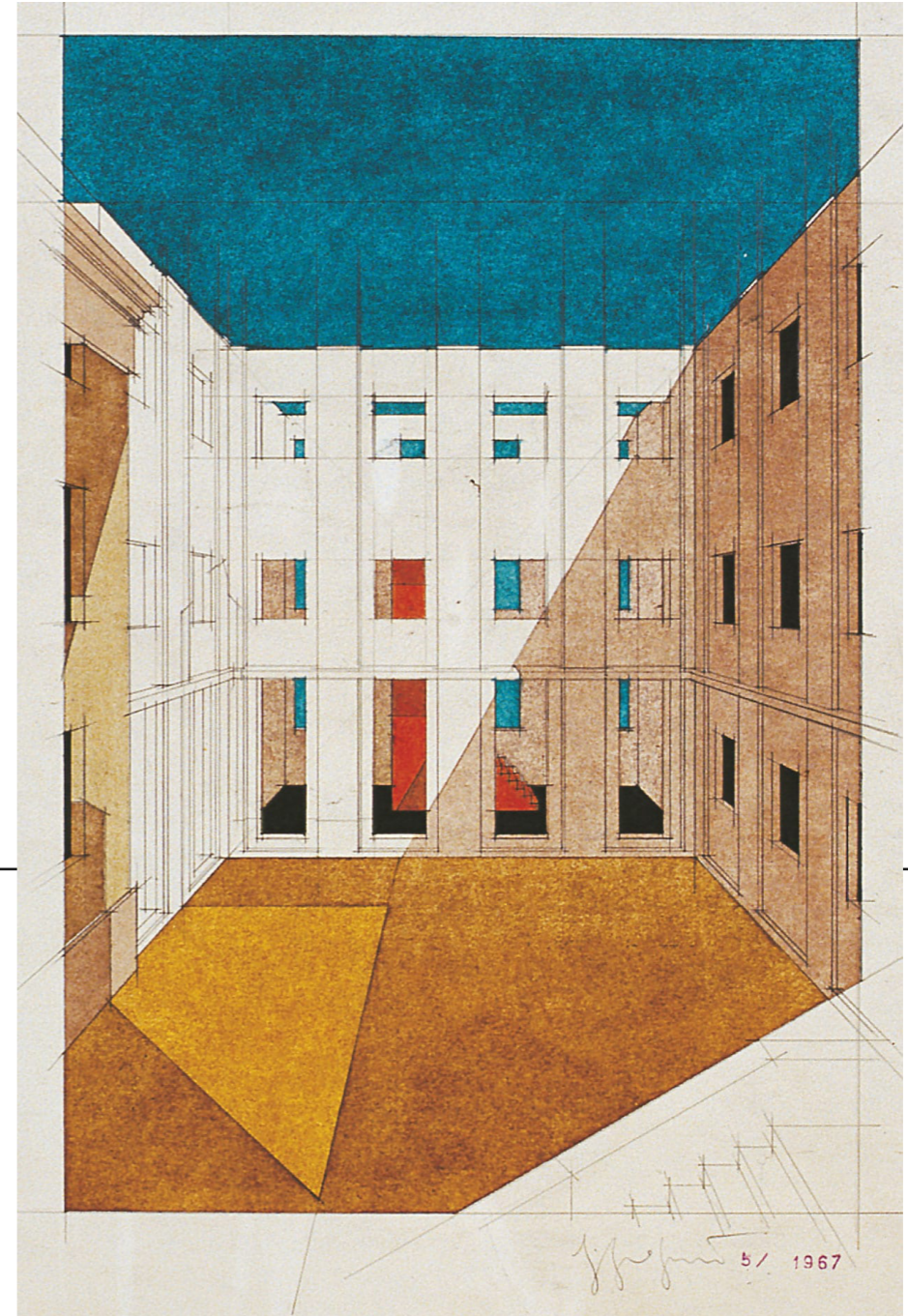
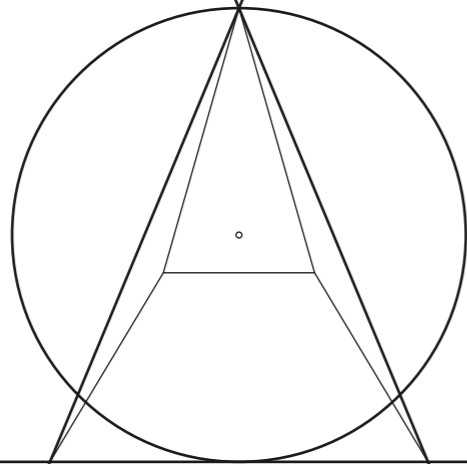
How to overcome this *impasse*, in which we need to demand from the agent an exemplary *architectural practice* while also providing a realistic notion of information, accessibility, decodification and simple appropriation? How to guarantee erudition without imposing an absolute and discriminative order?

The use of *semiotics* as deception cannot be an autonomous practice at the service of architecture.

The use of a *representation system* based on superficial and ephemeral values is entirely devolutionary.

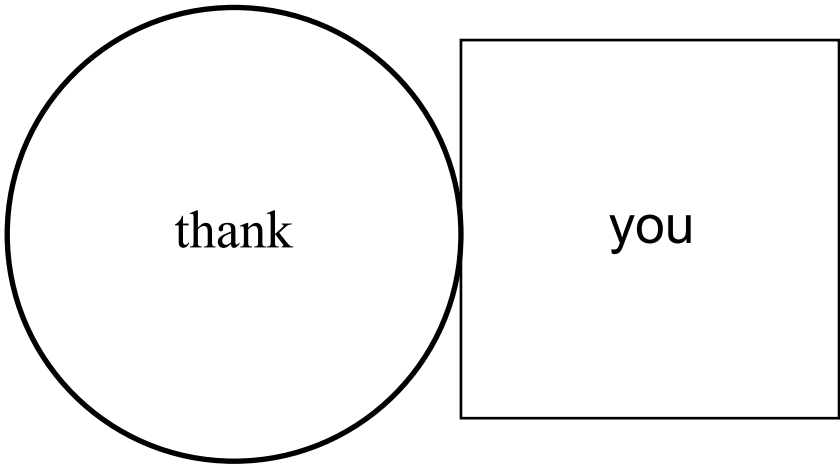
The use of the **power** of architecture in the construction of a **contemporary habitat** cannot be left unattended to pure chance, urging spectrums and ghosts to save all those images that die immediately after publication.

medium



@ Divisare_1966_GRASSI_ristrutturazione di un edificio monumentale in Via Azario a Pavia_unbuilt

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