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critic|all

IV International Conference
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São Paulo 25-26 March 2021

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01 Presentation

This fourth edition of Critic|all Conference consolidates the initiative that the Architectural Design Department of Madrid School of Architecture ETSAM UPM started some years ago to provide an international forum for criticism. This time, with a joint event co-organized with Faculdade de Arquitetura e Urbanismo of Sao Paulo University FAU USP, the Conference enhances its scope as a place of knowledge production from which to convene relevant voices around the proposed topic at each edition.

We would like to thank all participants for their work and trust, as well as the members of the Scientific Committee for their effort and commitment in a quite hard time for everyone all over the planet.

We would like to reinforce the idea contained in the conference's name. Critic|all is a call on criticism, and also a call for all. An appointment that, beyond the scope of each edition, we hope will be able to enhance a more general debate on the role of architecture in the present context.

Silvia Colmenares & Leandro Medrano

Directors of Critic|all

02

Call for Papers

#dual-ectics

The binary structure of the dual seems to have lost its status. Too simple to hold the complexity of our current world, too attached to the dichotomist schematism that splits positions into for and against. However, the implicit symmetry of the dual should not make us overlook the advantages of taking things in pairs.

Comparison is at the base of any intellectual activity committed to the production of knowledge, because meaning mostly stems from the observation of difference. As a primary scientific device, it generally addresses the task of confirming or refuting a certain hypothesis or theory. By pointing out the coincidence or divergence between the two terms of the comparison, it tends to rely on a logic of causality in order to proceed towards a generalization. Yet, in its barest form, comparison can also pursue a purely interpretive goal. Such is the case of analogy, based on the premise that the two terms paralleled are not at all equal, except from a specific point of view. Analogic reasoning proceeds from the particular towards the particular. From a formal logic stance, it lacks any demonstrative capacity because it relies, not on the probable, but on the plausible. The establishment of a causal relationship, a *de facto* link between the couple considered, is not as relevant as the things that can be learned when looking at each one in the light of the other.

The pairing of images has a long tradition in the history of art. Pendant paintings consist of two pictures that are compositionally and iconographically related as a pair but are not attached to each other the way hinged diptychs are. They hang or stand side by side but separately and autonomously. The term derives from the French phrase *faire pendant*, adopted to express the idea of one hanging or depending from the other, and evolved into 'pandam' to designate the dual nature of any disposition consisting of two fundamentally similar art pieces but different in detail, which both rely on each other to make full meaning of one another.

Meaningful arguments dealing with a dual structure of the subject matter need to address resemblance and coincidence as well as dissimilitude and divergence. Correlation is always a question of proportion: How much of 'this' is present in 'that'?

The confrontation of two objects, concepts, authors or works does not necessarily imply an oppositional choice. When put into practice by exemplifying exclusionary terms, comparison might only lead to the confirmation of previous convictions and the enunciation of value judgements. Instead, we suggest that placing two things face to face can be both systematic and remain open to unexpected results. A procedure clearly related to the practice of dialogue.

Any dialogue implies two *logoi* or reasons that agree at least to discuss a disagreement. Plato took this technique to its highest level as a means to push any argumentation forward. Such a dialectical mode of thinking always implies a sense of transformation. Therefore, dialectics raises as a self-conscious process which, by confronting the consequences of the simultaneous affirmation and negation of a proposition, achieves a certain explanation for this contradiction through a synthesis. Today, even if this 'resolutive' approach might be questioned, we must still acknowledge one real effect of dialectics: it forces us to remain critical towards reality.

We propose to carry out a critique based on a duality that avoids the oscillatory pendulum of alternative sides as much as it avoids the need to supersede this opposition with a third term. An exercise in sheer comparison, in the midst of today's growing complexities and multiplicities, that might lead to a deeper understanding of our discipline.

03 Conference Program

THURSDAY 25-03-2021

All schedule indicates local time Sao Paulo, Brazil
(UTC/GMT -3 hours)

	09:00 - 09:30	Welcome and Presentation
Sven-Olov Wallenstein Professor of Philosophy Södertörn University, Stockholm	09:30 - 10:30	Key-note speaker "Architecture and the Critical Project"
Break (15')	10:30 - 10:45	
panel #1 The dialectics of the case I	10:45 - 12:15	
Cathelijne Nuijsink ETH Zürich, Switzerland	10:45	"Disprogramming", "Plan-less", "Non-movement", "No Style": Dialectic Strategies in the Shinkenchiku Residential Design Competition (1965–2019)"
Guillermo Lockhart Universidad Politécnica de Madrid, ETSAM, Madrid, Spain	11:00	"(Post) Studio architecture: Buren VS Warhol"
Angelica Ponzio Universidade Federal do Rio grande do Sul, Porto Alegre, Brazil	11:15	"A Filter to the Frame – from the fenêtre en longueur to the finestra arredata"
Andrea Machado Universidade Federal do Rio grande do Su, Porto Alegre, Brazil		
Bárbara Salazar Pontificia Universidad Católica de Chile, Santiago, Chile	11:30	"Between a house and a museum: Redefining an emerging typology of exhibition"
Conducted by: Vanessa Grossman TUDelft	11:45	Discussion
Lunch time	12:15 - 13:00	
panel #2 The dialectics of the case II	13:00 - 14:30	
Suelen Camerin Federal University of Rio Grande do Sul, Porto Alegre, Brazil	13:00	"Trust in brick: parallels between Dieste and Benítez/ Cabral"
Juan Alejandro Saldarriaga Sierra Universidad Nacional de Colombia, Medellín, Colombia	13:15	"The In-between practice. La Fragua and Previ by Germán Samper Gnecco (1958-1969)"
Carlos Eduardo Comas Federal University of Rio Grande do Sul, Porto Alegre, Brazil	13:30	"The Sesc Project: A Tale of Two Units"
Fernanda Carlovich Columbia University, New York, EEUU	13:45	"Traveling Dome. Claims and climbs over Lebanese and Brazilian domes"
Conducted by: Marina Correia UFRJ	14:00	Discussion
Break (15')	14:30 - 14:45	

panel #3 Identity Construction (through difference) I	14:45 - 16:15	
Guilherme Wisnik São Paulo State University, USP, Brazil	14:45	"Being Public in Private Spaces and Vice Versa: Brazilian Art and Architecture in the Late 1960s"
Luana Cavalcante + Raquel Paulino University of Porto, Portugal Ricardo Paiva Federal University of Ceará, Brazil	15:00	"(Dis)continuities in the treatment of the public-private interface in social housing produced in Brazil and Portugal"
Daniela Moro Federal University of Rio Grande do Sul, Porto Alegre, Brazil	15:15	"Blurring the map: Depicting the city of Curitiba as both Spectacle and Experience"
Alice Queiroz Universidade Estadual de Minas Gerais, Minas Gerais, Brazil Eric Crevels Technische Universiteit Delft, Delft, Netherlands	15:30	"Urban Predation: the symbolic economy of the pixo"
Conducted by: Nelson Mota TUDelft	15:45	Discussion
Break (15')	16:15 - 16:30	
panel #4 Identity Construction (through difference) II	16:30 - 18:00	
Rafael Urano Frajndlich + Gabriel Romero + Fernando Cavichioli Unicamp, Campinas, Brazil	16:30	"The Dialectics of National and International in Oscar Niemeyer's career: on his connections in the United States of America (1938-1947)"
Adriana Pablos GSD Harvard, Cambridge, EEUU	16:45	"Adaptation: Ubiquitous and Monofunctional Modernist Residential District"
Jale Sari Yasar University, Turkey	17:00	"From one Louvre to another: cultural constructs of the self through the other"
Jesús Utrillas Acerete Universidad Politécnica de Madrid, Madrid, Spain	17:15	"Ázone Futures Market. Insert Cãin to Start Playing"
Conducted by: Marcos Rosa FAUUSP	17:30	Discussion
Break (30')	18:00 - 18:30	
Gareth Doherty Director of the Master in Landscape Architecture Program, GSD, Harvard	18:30 - 19:30	Key-note speaker "Critical Landscapes"

FRIDAY 26-03-2021

All schedule indicates local time Sao Paolo, Brazil
(UTC/GMT -3 hours)

Carmen Espejel Full Professor Architectural Design Department and Director of the Master in Advanced Architectural Design, MPAA, ETSAM-UPM	09:30 - 10:30	Key-note speaker "No limits"
Break (15')	10:30 - 10:45	

panel #5 Critical Dualities (Methodologies)	10:45 - 12:15	
Marco Salazar Universidad Central del Ecuador, Quito, Ecuador	10:45	"Speculations on (Con)temporary Domestic Architecture: Politics, Domesticity, and the Irrelevance of Architecture in Two Rolling Projects"
Magda Mària + Silvia Musquera Universitat Politècnica de Catalunya, Barcelona, Spain	11:00	"Learning by comparing"
Gabriel Elias de Souza Universidade Federal Rural do Rio de Janeiro, UFRRJ, Brazil	11:15	"The architect's book as self-promotion and self-production: contrasting Rem Koolhaas S, M, L, XL and Bjarke Ingel's Yes is More"
Nikola Matevski University of São Paulo, Brazil	11:30	"Representing architecture on film. The case of Roberto Rossellini and Centre Pompidou"
Conducted by: Sergio Martín Blas ETSAM-UPM	11:45	Discussion
Lunch time	12:15 - 13:00	
panel #6 Conceptual Constructions (through difference)	13:00 -14:30	
Martín Cajade Facultad de Arquitectura, Diseño y Urbanismo, FADU Universidad de la República, Montevideo, Uruguay	13:00	"USA Neighbourhood Unit vs USSR Microrayon: A Cold War battle for the ultimate urban project of the twentieth century"
Silvana Castro Nicolli Pontificia Universidade Católica do Rio de Janeiro, PUC-Rio, Brazil	13:15	"Nature and Reversed Mimesis in Toyo Ito's Architecture"
Sergio Motomura + Rovenir Duarte State University of Londrina, Brazil	13:30	"Decomposition of the hierarchical system: dualities in SANAA architecture"
Conducted by: Guiomar Martín ETSAM-UPM	13:45	Discussion
Break (30')	14:15 - 14:45	
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Maria Paula Recena Federal University of Rio Grande do Sul, Porto Alegre, Brazil	14:45	"Elements of Architecture and Choreographic Objects: a new critical viewpoint"
Felipe Ferla Da Costa + Maria Paula Recena Federal University of Rio Grande do Sul, Porto Alegre, Brazil	15:00	"Eisenman e Reich: confluences and divergences between formal operations"
Peng Xue University of Edinburgh, United Kingdom	15:15	"A Radical Dual-ectics of Urban Formulation. Dashilar as a Heterotopic Partner to the Forbidden City"
Daniel Movilla + Esperanza Campaña Barquero Umeå University, Sweden	15:30	"Corset and Domestic Space: Ortho-architectural Exoskeletons in the Disciplinary Era"
Conducted by: Ignacio Senra ETSAM-UPM	15:45	Discussion
Break (15')	16:15 - 16:30	
Tom Avermaete Chair of the History and Theory of Urban Design ETH Zürich	16:30 - 17:30	Key-note speaker "Architecture 'Talks Back': On the (Im) Possibilities of a Critical Architectural Project"

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 Wright, Jim. "Ports and Maritime Networks in the Mediterranean: An Archaeological Perspective," Bryn Mawr, Bryn Mawr College. (2008).
 Yerasimos, Stefanos. *Quelques Elements Sur L'ingenieur Luigi Storari*, Architettura E Architetti Italiani Ad Istanbul Tra Il XIX E Il XX Secolo (Istanbul: Istituto Italiano di Cultura di Istanbul, 1997).
 Zandi-Sayek, Sibel. "Struggles over the Shore: Building the Quay of Izmir, 1867-1875." *City & Society* 12, no. 1 (2000): 55-78.

Biography

Fatma Tanış (Dalyan, 1990) trained as an Architect in Istanbul and Stuttgart. She holds Master's degrees in Architectural History (ITU), and Restoration-Evaluation of Historic Urban Sites (MSGSU). After living in Bodrum, İzmir, Porto, and Hamburg, where she deepened her interest in port cities, she has started her doctoral research on port city culture in İzmir in the Department of Architecture at the Delft University of Technology. Building on her interdisciplinary background, she has explored her home city İzmir from the cross-cultural perspective.

Minor Architecture as Major Architecture

Tapia, Carlos¹;Rodrigues Alves, Manoel²

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Abstract

Based on a supposed conceptualization found in Manfredo Tafuri on the notion of "Major Architecture", which only appears only in one of his books and in a way not explicitly developed, a whole series of authors compare the openings of a contrary notion, "Minor Architecture", which would serve to counteract the excesses that the discipline has historically perpetuated. In particular, the term "Minor" goes back to Deleuze/Guattari's interpretation of Kafka's work as "Minor Literature".

The temporality of the discussion between a major and a minor architecture starts in the field of the relationship literature/architecture in the American universities, at the end of the 1990s within the peak of the deconstruction. It should be remembered the definition of *différance*, where an economy of oppositions scans our language, as Derrida wrote. Jennifer Bloomer is the first to see such a concept "Major" but, in our opinion, with the little development that Tafuri makes, compared to others such as "incomplete architecture", it does not justify the comparison of all those who did not doubt that Tafuri developed it. From J. Stoner's book (2012) to the epigonal comparisons of courses at Yale (2015), with respectable academics such as F. Scott or J. Till, they have aimed to move from the minor in the literature to any other ways of making in culture, that deconstruction of the architectural sense.

Following a genealogical review of the writings that are linked to each other with the same fragile foundational condition in Tafuri, the aim is to determine if there is a weak argument and to evaluate the possibility that the lesser is comparable to the greater, for its usurpation. At the same time, we intend to elucidate whether when "architecture" is spoken of, it is understood on the contrary it is "space" and to promote an extension to counter-spaces and heterotopias.

Keywords: Major Architecture, Minor Architecture, Deconstruction, Architectural Research, Oppositions.

1. Introduction. On the insufficiency of the comparative. Even beyond the "Tertium datur"

If an expression had to be chosen to admire the manifestations of the human, and to fathom the ecstasy of the spirit, high on the list of those chosen should be that of looking up to the sky. If we were to be satisfied with this choice, we would be judged accordingly for a verifiable detachment from a reality that implicitly dissatisfies us, seeking a compliment by expanding our earthly life. Such a judgment has the appearance of obeying the –mythical– laws of those who feel that one must have one's feet on the ground, and the sentences that one would expect would be reproachful towards those who violate them by raising their heads. But it is not that simple to look at. The comparison between those who raise or lower their heads is the history of thought. And it has a courtroom –to the astonishment of some– where one can decide whether to look up or down, in the Vatican. The painter Raffaello Sanzio outlined philosophy when he painted Natural Truth in "The School of Athens" (1509-1510). That mural painting in the Room of the Segnatura has a focal point in the center, under the keystone of the vaulted arch that frames the in-depth perspective of civil architecture –perhaps a bathhouse– interrupted by the presence of a couple of philosophers. On the left, which is the right in the direction of the route taken by these two men as they move forward in the scene, there is an old man with his arm raised and his index finger pointing upwards. By his side, a younger man gestures with his outstretched hand containing anything that tries to rise from the ground. The first is Plato; the second, Aristotle. One is idealistic; the other, empirical and mundane. This is how the differences between the two have repeatedly been described and, from their intertwining there unfolds the development of Philosophy. It is strange, however, that this Plato is painted as if he were Leonardo, a man of science, who looked up to heaven, but to conquer his order. It is understandable if we think that Raphael's time is expressed as Plato's, incarnating his socio-political and cultural reality, for which historical readings are distorted, while simultaneously being critical (at best) of reality. We will now go on to consider whether it is legitimate today to distort our time, that of capitalism, which is pandemic and has environmental limits, by means of a global proliferation of minor actions of resistance. If an architect were to appear in the Vatican fresco, he would be characterized as Franz Kafka.



Fig. 1

As it happens, for those Greeks, such a story was a deviation from order. For them, what exists in purity (morality, a regulated *polis*, the order of the State, of the Nations...) is the *perihodos*, and its history is the changes of the sky within an order. Gadamer says that there is no thinker who manages to see the being of human existence other than from the invariants of the human being. His historical account is a misdirection of such indelible orders, as well as being 'the inextricable element of human disorder in an ordered whole' (Gadamer, 2004:138). The struggle between the oppositions order/chaos goes back a long way: The ancient Greek concept of chaos (from a root meaning "opening") signified a primordial formless space that existed before the appearance of earth and sky (Hesiod, Theogony).

It is important to remember that when the Enlightenment came, a man of science was characterized by the fact that the Atlantean twin who held the sphere of the *Ouranos* had already been relegated to the basement of obsolete objects. The manifestations of the human, sometime after Raphael's fresco, when looking at the sky, misuse the eye that commands because, although they look up with their heads back, they want to find their feet. It, therefore, follows that the earthly sphere had to be left behind the head of the Atlas (the Farnese Atlas, one of the best known), the other twin of the *Ouranos*, in order to force the philosopher to keep his gaze down however eager he was to lift the world. And historiography, as a scientific method, also covered human manifestations with a mantle of unity (as if it were a "motionless sky"), until Foucault (*The Archaeology of Knowledge*: 217, 322) lifted such a veil so that investigation would consist in discovering the deviations, gaps, independencies, autonomies, that lie beneath historical units. So, it can be said that the eyes are the organ of philosophy par excellence, since, according to Sloterdijk (2003:145), thinking would be a dialectic of the eye, seeing oneself seeing.

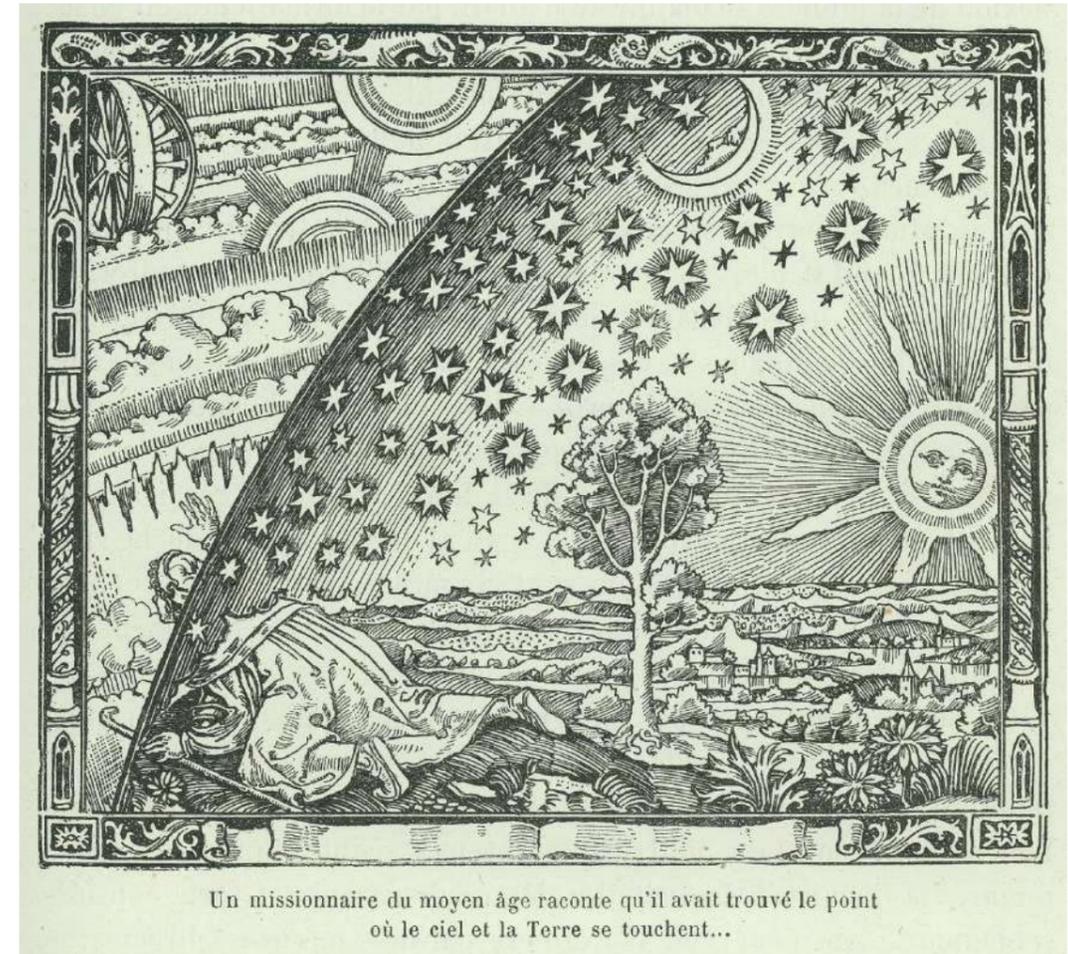


Fig. 2

To admire the sky, as a confirmation of the astonishment of human facts since Anaxagoras, is a task – and a cause for controversy– shared by language and by its otherness, literature: sky as remission and recurrence of nostalgic feelings; second-hand sky, as in Murakami's "A Wild Sheep Chase"; sky as a geometrizing and cut-out frame of intermediate layers in which to stop before letting oneself go completely in (almost all) the "Oblivion" of Foster Wallace; skies only visible on the horizon, as a limitation of the given, in Calvino's "The Road to San Giovanni"; onerous skies as in Joyce's "Dubliners", which threaten to come tumbling down transfixed upon our heads, in a certain sense similar to Beckett's, as skies that fall on us in the form of the tremor of the night ("Waiting for Godot"). Ground-skies, beautiful, all of them. Nevertheless, the risk of depositing the beauty of human facticity in speech or in writing is recognized when one resorts to literature detached from its time to preserve its statutory framework (Cusset, 2005: 62) and using the armor of a theory, a strong one, like all theories. The Foucauldian card of "what does it matter who is speaking" cannot be played as a joker if, granted by the license of sliding, it is used to legitimize a non-co-responsible time, which happens with the multiplication of the minor in all disciplinary fields. We would say with Martin Jay (1993:314) that,

were we to continue following Foucault's trail, which it is still worthwhile to do, in order to be able to speak of the minor thing, we should concentrate well on what we said earlier regarding the dialectic of the glance –to look while we are looking– because it is fair to recognize the capacity of the visual experience as resistance. And Foucault, wanting to denounce the panoptic imposition, wore a "hegemonic ocular device" that did not show the micro-practices of resistance against power in everyday life. Incidentally, as an apostille and as a testimony of our pandemic time, the difference established by Foucault in "Surveillance and Punishment" within the disciplinary program between the stinking city and the panoptic establishment would now be branded as impossible. In the exceptional case of an epidemic, power rises and constitutes the counter-city with a perfect society, of ideal functioning, sustained by a simple ideology: life against death. The panopticon, on the other hand, was invented to stay in control of daily life. These two are Foucault's comparative poles. However, while writing these lines we believe that there is no transience, that is, the panopticon has found its best formulation for the control of micro-practices due to the permanent state of exception that is and will be from now on the fight against viruses.

Sliding through the sky, unbound from the ground, to expand its *noosphere*, has to be a subtle break (against the iron theorization), which does not occur because of the magnificence of a mythical bird, but because of the transcendence of the raised eye, of a worldly being, of an idealist who pushes his body to disrupt things by destroying himself for his pure contradiction made existence. It is not a matter of sliding through the sky, that feeling of ecstasy that is the fracture through which to rid oneself of the dominant ground represented by the *Flammarion* engraving of 1888 but of sliding the sky, as Kafka did.

Kafka, of whom his friend Scholem said that his texts were the perfection that destroys, canceled the duel of binary oppositions with one of his Aphorisms (Bloom, 2002:276):

The crows claim that a single crow could destroy the heavens. This is unquestionable, but it does not prove anything against heaven, because heaven means precisely the impossibility of the crows. (Blue Octavo Notebook, 62)

No literary tinsel in Kafka, which in Czech is pronounced to sound like *kavka* (Bloom, 2002:276), a rough bird like a rook or a raven. Kafka, therefore, is more crow than Jeanneret-Gris, coming from an onomatopoeia, if writing as a mortal provokes the envy of the gods, more than those commoners who wanted to imitate the omnipotence of the deities from the start. For Kafka, Deleuze and Guattari wrote an essay entitled "Toward a Minor Literature". For himself, wanting to behave like the gods, Le Corbusier wrote: "The Modulor" in two volumes¹.

This text wants to separate itself in some way from those that have dealt with the minor –obligatorily in writing, still *logocentric* and, for some reactionaries of the *philosophy of difference* (Cusset, 2005:25), *suspicious* and *pragmatically* harmful– in the last 30 years. We could say that *the minor* takes the place destined to the *major* but it overcomes the traditional elective dichotomy. A second assumption would be to add that since the initial Platonic dialogues there is a correlation, common ancestral blood, as Indra K wrote. McEwen (1997:2), between the emergence of philosophy and architecture, between the ancestor of Socrates, Daedalus –at that time, the first architect– and speculative thinking. In the end, thinking and feeling² are prepared in the architectural action and it is the polarity by difference from which we have started. It could well be that the etymological separation that goes from *lithourgos* to *leitourgia* deserves a detour for a proper approach. The former means stonemason, the one who grants the form, and the latter is liturgy, the order of celebration of the religious rite and, beyond that, public service.

If there is a possible philosophy, and these are Derrida's terms, it is defined as an *episteme*, and this concept must be understood as the functioning within a system of essential obstacles, of conceptual oppositions, outside of which it becomes impracticable. Plato already ruled out that *epistēmē* and *sophia* have anything to do with skills. The episteme in Daedalus is the uncertain, that elusive element within the knowledge of experience as a gaze (McEwen 1997:126). We turn to his myth recurrently with the hope of not obviating that there is a part that ritualizes, historicizes, periodizes, unifies, in all architectonic action that is erected upon a solid bastion in its time³.

2. Towards an architecture, from literature born as philosophy

It should be noted that there are many reasons that explain both what has been said so far and what should implicitly be found in those same paragraphs. Although our era is marked by transdisciplinarity, by the logic of the Law of included middle, by gradation and phase, by the relational, it cannot pretend that everything achieved in understanding by the comparative way has nothing to do with it. Thus,

Plato versus Aristotle, reason versus unreason, theory and practice, science and spirituality, the significance of looking upwards or downwards no longer leads to decision-making by exclusion, but its historical updating provides us with a drift that prevents the stability of any of the poles in dispute, and of the dispute model itself. An ocean of difference emerges, we might say (Tapia & López-Marcos, 2014: 634).

In the brief display of representative epithets that we have drawn upon an introductory basis, we also present the general hypothesis of this paper, which must be understood in this process of distortion or drift: The minor gives architecture a chance to be tied to morality rather than an ethic for times when crises are permanent and architects' responses merely remedial. Making architecture in the minor abandons action in order to better "consist": Kafka says he does not like literature, but that he consists of literature. Therefore, if it is a matter of comparison, better Kafka than Derrida, better Kafka than Le Corbusier, establishing two affinities that are not elective, but rather the coming and going between them creates a vibration which could cast a ray of possibilities for the redefinition of the status of architecture.

Meanwhile, the very form of our introductory paragraphs, with a modest literary intention, is a tentative exercise that delves into the significant structures which do not name but rather reveal an attitude and an epochal recognition, and, most importantly, this refers to an epoch that is not the present one, as we will explain later. Despite the need for a comparison of formal expression of literary genre, a distancing has been sought that will be perceived by those who were, like us, in the classroom one way or another (Tapia, 2019) a couple of decades before the beginning of the 21st century, fascinated by the amphibologies of "not yet and almost already". Reading Peter Eisenman at that time caused a sort of implicit acceptance of a language of domination whose cloning was emerging complicitly and undoubtedly among members of a select clan, on both sides of all the earth's oceans. Once the workings of the literary springs had been grasped, any follower could think that Joyce or Beckett were textual spaces to be architecturally projected by stylistic aggregation (written rather than drawn) with a great lack of sociological and psychological references that these particular writers never neglected. But it is a question of time in the sense of the epoch that each one exhibits in its becoming, oedipally or, anti-oedipally⁴, as it will be important to point out with respect to the minor based on the crucial reference that is the book on Kafka by Deleuze and Guattari. In the 1960s in France, the education of architects by means of architectural theory not only did not exist but faced outright rejection (Cusset, 2005:248). As written by Hanno-Walter Kruft (1985:731), the Theory of Architecture was established in the Schools of Architecture after the '70s and today their departments still hesitate to treat it as a history of architecture or as methods of composition or go so far as to force its closure to mark a *perihodos* following which project thinking prevails rather than ideas of supposed unity and fashion, such as the linguistic, the deconstructive, the informal, the critical, the historical post-operational, the post-critical, the diagrammatic, the project-narrative, etc.

Our reflections, with the presentation of the project of the architects Flores & Prats for the Beckett Theatre in Barcelona, will conclude that the possibility of a Minor Architecture⁵ in our time is not negligible, but that its emergence from the departments of Theory of Architecture transformed into departments of Comparative Literature⁶, mainly in the United States and under the (historical!) intensity of the lustrums between 1970 and 1995, has naturally required the maintenance and enhancement of a Major Architecture for its existence by comparison.

3. The minor in architectural discourse

After these decades, we have sought to return once again *toward* Kafka's readings⁷ by taking charge of these legacies, which have already been patrimonialized, in the face of the disadvantages of relying on the desire for appropriation from deconstruction for a formal architectural justification, despite this causing *reterritorialization* in the sense of Deleuze, as we already know from the repose of the years following its rise.

After Le Corbusier wrote, "Toward an Architecture" in 1923, where the programmatic bases of modern architecture proposed are vehemently accepted with worldwide fervor, in 2012 Jill Stoner's "Toward a Minor Architecture" was published. In this time span of almost a century, the comparison between the two titles is not a matter of chance but of intention and clear response. The opposition is manifest, the denunciation for the achievement of the cancellation of a *perihodos*, verifiable. Stoner argues that minor architectures are ephemeral by necessity, "They [...] slip through cracks of Euclidean convention, and pay no heed to the idea of the formal". She adds that the previously prevalent material gives way to the immaterial. The form does not happen, it dissipates. And, with a certain conclusive hesitation, she suggests that "The subtle aesthetic within these spaces will likely evade even the trained eye of an architectural photographer, though a canny journalist may be able to track the intricate relations of its existence, which are wrapped up in time." (Stoner, 2012:2).

The correlations between this architectural thinking and deconstruction are obvious and Stoner does not hide them, even though her book is not intended to be a philosophical appendix, nor can it be said that this book is a clear specification for architectural action. We find in Stoner connections with Derrida who left her clues or traces to follow, as in "I do not write without artificial light". The idea would be, and there have already been attempts in the twentieth century, to create a different form of life, says Derrida. In order to do this, old conventions cannot be accepted, whereby the project plays a dominant role in everything it touches. To move towards a fundamental renewal in the relationship that goes from the plane to space, one cannot start from scratch, from "an absolute objectification"; one has to establish a parallel from the labyrinth of Daedalus to the Tower of Babel with our time. And the French philosopher states: "Here too, the sky must be conquered in an act of eponymy, an act that remains inextricably linked to the mother tongue". Eponymy is understood as the act of naming periods after the rulers who occupied their office during that time. Mother tongue, incidentally, is not the dominant language, but it is prevalent, it is not greater, we could say, and advocates a very different comparative analogy with the divine, abandoning those of the Greek and Christian deities, etc. From that tongue, Derrida insinuated that the basis for architectural thought would emerge. The exact phrase (Derrida, 1999:136), with his head, held high, was: "*perhaps architectural thought does not exist; but if there were to be one, it could only be expressed in the dimensions of the high, the supreme and the sublime. Seen in this way, architecture is not a question of space, but an experience of the supreme that would not be superior but, in a way, older than space and, therefore, is a spatialization of time*".

Stoner finds in the affection that his literary readings transmit to her the inspiration to spatialize the experiences of her biographical or fictional "characters". Her parallels run through a set of examples from which she tries to show what architectural consistency is, leaving the practice of architecture itself to perceive its sacrifice. Thus, the eyes that are behind two peepholes in the cells facing each other in the same corridor of a prison for the repression of opponents in Videla's Argentina, some hawks reterritorializing the heights of the skyscrapers every time they are expelled from their natural habitats, the creative ruins of the consumed Detroit, or the Cheever swimmer redrawing with each dive into the pools of his county the way back home, are the spatializations of the minor that show resistance, the necessary counterweight to understand what must be consistent, in architecture.

4. Consisting of philosophy, like consisting of literature, like consisting of architecture

The architecture of and for resistance using a minor language: That is the challenge. In an unpublished lecture delivered at the School of Architecture of Seville in the years of the apogee of deconstruction in architecture (1993) by Spanish philosopher Mariano Peñalver (one of the most experienced scholars and translators of Derrida's work in Spain), he defended that if architecture could be diagnosed according to the epistolary exchange of a few years between Derrida and Eisenman as the last "fortress of metaphysics", deconstruction would be the attack on that fortress. Peñalver cleared up the fallacy that deconstruction is the destruction or a philosophical or discursive metaphor of architectural demolition. Finally, he defined deconstruction as "the economic, strategic and sober resistance to the solid resistance of the stone fortress that houses and legitimates a nostalgic, teleological and beauty-filled dwelling." With perhaps excessive optimism, he said that deconstructive thinking in architecture promoted without naivety and without axioms, an inventive architecture, or, more splendidly: "the repetition of the invention of architecture".

This challenge of the repetition of the invention of architecture, which is taken up by Stoner, who teaches Contemporary Space Theory in relation to contemporary fiction and poetry at Berkeley, and is director of the Azrieli School of Architecture and Urbanism in Ottawa, embodies some particular foundations that must be taken into account.

Stoner met Jennifer Bloomer when she was director of the architecture degree program at Iowa State University and a member of the Chicago Institute for Architecture and Urbanism⁸. Stoner had already read Bloomer's 1993 book "Architecture and the Text: the (S)cripts of Joyce and Piranesi" where there is a short entry entitled "Minor Architecture" that establishes the relationship between the major and the minor in architecture from Tafuri:

The concept of minor architecture is adequately deduced from Manfredo Tafuri's concept of "major architecture" and illegitimately appropriates Gilles Deleuze and Félix Guattari's concept of minor literature. (Bloomer, 1993:173)

The repetition of the invention of architecture in Stoner's book is not a degree zero of architectural action, but a differential appearance, though always correlated with another established, pertinent but dominant, major architecture. This definition can be compared with other authors who, like Cindi Katz,

have been maintaining a *minor theory* in their work, from the same decade of the 90s to the present. For us, and not for Katz, the absence of a major architecture dissolves any possibility of the existence of its reverse, the minor, since its mission according to her is to resist, re-elaborate, and undo hegemonic social relations and practices. If her assumption is utopian, ours comes from simple logic. Nothing can be made minor without having reached a peak previously.

Both Bloomer and Stoner trained as architects in the years of post-structuralist counterbalancing between philosophy, literature, and architecture, and as teachers, they maximize the capabilities of those transfers in their lectures by observing how minorities in literature operate, subverting a language from within. Stoner goes so far as to say that "a work of minor architecture is architecture in its most literary mode" (2012: 12). And that is Kafka in the learnings taken by these two women from reading Deleuze and Guattari's "Toward a Minor Literature". A Czech writer in the German language who drags his origin within a system of dominant oppositions that are therefore evident, who avoids history as a destiny, which is highly political but is neither imaginary nor symbolic, but lacks interpretation, without meaning, recognizable only as protocols of experience (Deleuze & Guattari, 1975:17).

5. Minimizing the minor. Controversies

Bloomer must be attributed to the role of insurgent if we can illustrate her attitude with the paradigmatic literary examples of her theses, such as "Les Guerrillères" by Monique Wittig. In a text of extreme difficulty of understanding, in accordance with those obligatory comparisons of the most deterritorializing writers, such as Joyce or Beckett (Bloomer, 1992:52), she says that Eisenman is right: "architecture will always resemble architecture". However, for her this resemblance is precisely what must be questioned through an architecture of desire, which is the other way of naming the minor, delving into the interstices left by the major. An architecture that emerges as a bastard, by overwriting the hegemonic one. Architecture as an inscription surface, in which its processes bleed by scratching. And she allows herself to end the paragraph, like a pure hemorrhage, with a laconic "KAFKA".

For us, 30 years after the first open wound in architecture caused by the *narration* of the minor by Bloomer, this scatological fascination can only mean one of two things. Either that reaction was necessary as a counterbalance and its mission are not over, or it is a surrender of the good ones left by some acolytes, out of ignorance or contempt, fighting on their own.

In the first case, one would have to know against whom one was fighting then and against whom now. The spark was this phrase of Tafuri's that has to be inserted here in its most extended excerpt:

"Architecture, from an absolute object, becomes in the landscaped context, relative value: it becomes a medium for the description of an edifying play. The Gothic, Chinese, Classical and eclectic pavilions inserted in the texture of a 'nature trained to be natural', are ambiguous objects. They allude to something other than themselves, losing their semantic autonomy. It is the same phenomenon that, a little later, will move into major architecture, that will explode in the period of eclecticism and be recovered in the expressionist (or quasi-expressionist) bricolages of Gaudí, Poelzig, and the Wendingen group, that touches the first Wright and the Californian school of Maybeck and Greene & Greene, and that the Bauhaus and l'Esprit Nouveau, from opposite sides, will try to contain. But it is also the same phenomenon in which we are again immersed". Theories and history of architecture. M. Tafuri. pp.100

Certainly, the quote does not seem long enough to pick up the ax of war and slay it with reasons. Reasons, there were, but the fact that this quote was the spark produces a certain perplexity in us. Firstly, because Tafuri made new concepts out of standard terms, reviving them politically, which were used profusely by the academy from then on, such as those described by J. Till,⁹ who is one of the most complacent reviewers of Stoner's book. We have not found in all of Tafuri's work development of this idea of a Major Architecture. If it is implicit in the context of those years, the –mythical– use of Tafuri would be like a mere legitimizer: major, in the defense of minor. The curious thing is that no one, not one of those who have used this reference, investigated further. Stoner hides in Bloomer, in a mention quoted in a note at the end of the chapters of her 2012 book. This was done by those who wrote before her, but also by those who incorporated themselves into the oversized minor: minor urbanism, minor criticism, minor cartography, minor geography, minor risks, minor resources, minor work, minor landscapes, etc. Note that this list belongs to the titles of the lectures at the Yale Contemporary Architectural Discourse Colloquium in 2015, under the heading "Minor Architecture: Destabilizing Major Narratives".

Furthermore, as a point of controversy, it is somewhat disheartening to think that Gaudí, Poelzig, or Wright had their *minor moment*, to transfer their example to the resistance that could be given today.

In the second case, the temporal displacement generates an earthquake towards the past that would, when the wave comes back around, give the reaction a greater amplitude of sense than it had in its time. That is why we said that its contemporaneity was not clear. Like Plato portrayed as Leonardo, this would define one more symptom of dispersion and uncertainty in terms of the moment and architecture, but it would give credit to the minor action. But we have already said that such action also has to relate to the comparison with its becoming, which Stoner establishes in the revision of 4 basic myths in individual chapters: that of the object, the subject, interior, and nature. What is strange about the treatment of these myths in her book is that there is no clear reference to the moment or to the most revealing literature that highlights the architectural impulse due to the secular invariance of these myths¹⁰. Perhaps it is Rykwert's reading for that of nature, but there is only one mention to Lucretius in a note. And we know nothing of the myth of the interior, perhaps Platonic. The review by Bremner & Till (2012) on Stoner's book does not doubt that this categorization of the four myths has a pertinent affiliation with the history of architecture, without needing to verify its origin. The fact is that, based on them, Stoner makes it possible for minor architecture to become a playing field, for its interiors to behave like escapes, for the natural truth (that painted by Raphael) to be shown in each building through deterritorialization, and for architectural subjects to be defined by their relationships. The veil entails dissidence, but also fragility, let us not forget. It is not that we want to delegitimize this proposal of Bloomer and Stoner or of the minor wherever it is shown. Our intention is to achieve more rigorous precision. So, let us be like Bloomer in this: KAFKA.

6. Looking up with your eyes closed: doing (and not just reading) minor architecture

"I danced at 'Café Müller'. We all had our eyes closed. When we did a repeat, I couldn't get the feeling of what was new, how important it was to me. Suddenly, I realized that it makes a big difference, behind closed eyelids, if I look down or up.

That makes a difference! The right feeling comes immediately. The smallest detail matters. It's a language you can learn to read. Café Müller dancing. PINA, a film by Wim Wenders. 2013. About Pina Bausch, choreographer.

Based on some drawings that Kafka made between 1907 and 1917 (Fig.4), Deleuze&Guattari (1975:14) generate a comparison between the representations of heads bent or raised from the spaces extracted from the novels of the author of "The Castle", which also serve Stoner to extract the myths with which he articulates the possibility of a minor architecture.

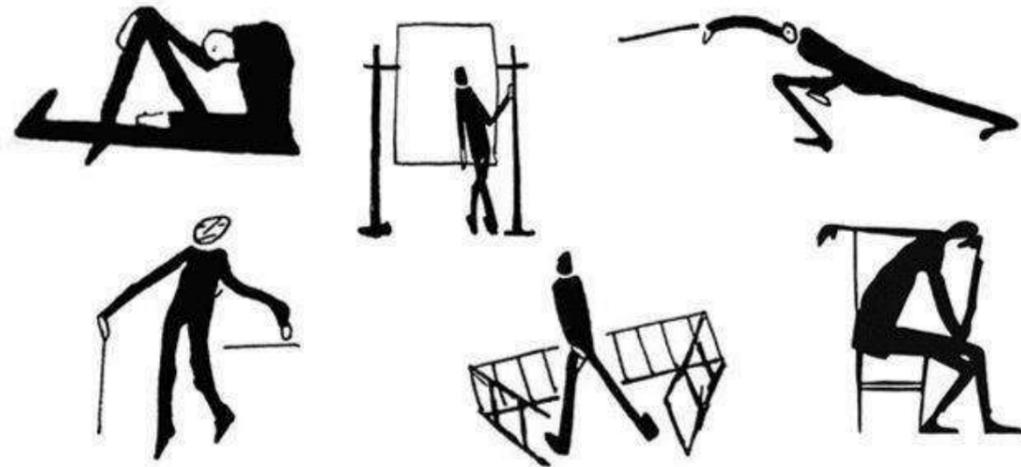


Fig. 3

head down	=wish blocked, submitted or subdued, neutralized, with minimum connections,
portrait-photo	a memory of childhood, territoriality, or reterritorialization.
erect head	=wish that rises, or escapes, and opens to new connections, childhood block
sound-music	or animal block, deterritorialization.

Fig. 4

It should be stressed that this ranking is not a finalist. There is a whole vibration from one to the other that prevents the comparison from being elective. The complete disarticulation of the notion of space by both spatial representations would make a minor architect embodied in Kafka's work understand that to look at the sky is to raise one's eyes, implying spirituality, immateriality, religion, or, conversely, that the architecture resulting from Kafka's understanding of the bent head revokes his space to be subdued, with repressions of desire. But Deleuze and Guattari do not allow the comparison to be settled in choice. It is a matter of finding the unformed matter extracted from each expression, be it music or photo so that

the opening of deterritorialization is maintained. For this reason, we rely on Pina Bausch's inspiration: behind closed eyes, looking up or down gives the right feeling. But it is not said which one it is, it is not elective.

To conclude, somewhat hastily because of the limited space available here, we would like to approach what we believe would define a minor work in architecture, in the sense that these pages have gathered from different times and authors: the Obrador Internacional de Dramaturgia, Teatro Sala Beckett, by the architects Eva Prats and Ricardo Flores. We do this because there is also a minor theatre, as Sanchís Sinisterra has said, and it is linked to Beckett himself¹¹. Everything seems to be an extension of what Bloomer and Stoner said, but revised as a distortion, as this example is one of the most successful ways for the minor to appear, as a concrete architectural project action, a *work*, which is something that is missing in the texts of Bloomer and Stoner.



Fig 5.

Let us look at Figure 5. The constitution of the sky is established by the breaking of all limits. We must not look up, but if we do, we will see the architects flying like a raven who does not admit the binary, who disintegrates the comparable. We see it in the stories superimposed on the echo of the fragments *thus found* where space reaches presence. Where is the Leonardo here, in our time? He is not here to conquer an order, just as he was not when he usurped Plato's body. We will say it with the words of Juan José Lahuerta (2017) regarding this same work: the Beckett Room *"is an extraordinary exercise of recognition, which reminds me of the advice that Leonardo gave to painters: look at the bark on the trees, at the shapes of the clouds, at the patches of damp on the walls, to see in them great forms of mountains, valleys, and rivers, of characters and horses, great stories."* To consist of architecture in Flores & Prats, in the minor that resists and expands at the same time, as Lahuerta says, elevates the work from being a commodity to being "the real thing". Perhaps, if it ever stops its inherent infinite beam of excitement.

Notes

- 1 This is literal: "Behold, one day, passing by the wall where the gods act, I heard. I was irresistibly curious..." Le Corbusier, *The Modulor 2*, last sentence on the last page of the book.
- 2 With the intention of avoiding a possible accusation of being simplistic by attributing the actions in conflict with feeling and thinking to the work of the architect, we will reveal that our intention is to make the debate prevail as an argument at this moment about what it is to do architecture, under consciousness and theoretical understanding or about the craft and sensation. When Goethe saw Strasbourg Cathedral for the first time, he was amazed by its beauty and frustrated at not technically understanding its compositional keys. He expressed this in writing in 1772. His conflict between reason and sensation, as described by Rykwert in "Adam's Cabin in Paradise" (1999:109), was conjured up when he questioned his mentor, Abbé Laugier, about it. Carlo Ludovico, the "Socrates of Architecture", could also have been the object of his denunciation. The vision of the cathedral, at the same time in ecstasy and uneasiness, made Goethe exclaim that heaven should provoke this same duality and he gave the architectural disciplinary body the task of the future: "Multiply, pierce the gigantic walls that you must raise against the sky so that they ascend like sublime and leafy trees of God, whose thousand branches, millions of leaves and twigs ... announce the beauty of the Lord, his owner...". Much earlier, and Goethe (who, by the way, is recognized as the founder of modern comparative morphology), could have reconciled himself with having thought about that first modernist who was Brunelleschi, who clarified by replacement the Gothic emphasis in the Pazzi Chapel in Florence through a mystical vision of Heaven but with a rampant lucidity of rationality from history and geometry (Chakraborty, 2014:42).
- 3 Maybe that is why both J. Quetglas and B. Colomina wanted to propose Ariadne as the first architect. Their attempt is co-responsible with the spirit of the Daedalus, although the argument is weakened by being shown as a ranking, when in fact it is not necessary.
- 4 According to Deleuze and Guattari, oedipalization constitutes an illegitimate limitation of the productive syntheses of the unconscious, because it emphasizes 1) global persons, thus excluding all parental objects of desire, 2) exclusive disjunctions, thus banishing the subject to a chronological series of moments to which a coherent narrative can be given, and 3) a segregative and biunivocal use of conjunctive syntheses, thus reducing the subject's identity to a coherent or static set of one side in a set of oppositions.
- 5 For those who are interested in studying architecture in-depth, we would like to point out that our research has been based on our work as professors in the Master's Degree in Sustainable City and Architecture at the School of Architecture in Seville, Spain. For the subject that seeks to train our students in research, we proposed that they spend one academic year working on the concept of "Minor Architecture". This research, shared between professors (J. López-Canti, F. De la Iglesia, and C. Tapia) and students, has given excellent results that have been uploaded to Wikipedia for international debate in Spanish. It contains the genealogy of the term in different authors and texts that we have used here, except without that traceability as an argument, but as necessary sources, at the end of this paper. For more information, see the article "Devenir menor en lo arquitectónico: politización y potencialidades de resignificación espacial" in *Thema*, 5. FADU Montevideo, November 2020, signed by the participating students.
- 6 Note here that it is not only a matter of finding out, in order to evaluate the extent of the dissemination of so-called *French Theory* in American literature departments, which of them changed their study programs but also of tracing the training of the architects who later took charge of the development of the most influential architectural theory in the United States and abroad. Many of them had been trained with teaching programs coming from Literature, in institutions that did not train architects. Michael Speaks, for example, dean of the Syracuse and Kentucky Schools of Architecture, among others throughout his career, studied literature with F. Jameson at Duke, in a program where Terry Eagleton, S. Žižek, Franco Moretti, etc. also taught. Speaks, interviewed by Mitášová (2014:358) recalls that, in those years, philosophy was basically analytical, incapable of generating theory, and that French poststructuralist thought entered North America through these departments in Literature. According to Cusset (2005:90), as philosophy becomes literature, literature becomes a mere parcel of theory. This process of indistinction of the literary and philosophical corpus was not immediate and, moreover, required the institutional apparatus of, among others, the first interdepartmental research institutes, or the regroupings between campuses, such as the influential School of Criticism and Theory, in Irvine.
- 7 Architectural attempts since Kafka's readings have been many. Bofill, for example, made several attempts that should be considered the best of his prolific and contradictory career. But for us, to look to Kafka means to pull back the growth around him to see his primordial stem again.
- 8 1988 is a unique date for the establishment of Theory within the schools of architecture. In an event organized by this Institute and published by the magazine *Assemblage*, all its participants declared themselves to be theorists of architecture, neither architects who write nor critics, nor historians. Two years later, the MoMA was already holding a symposium on architectural theory and practice, consecrating it. Jennifer Bloomer was one of the speakers.
- 9 See, "Architecture depends", lo-fi architecture concept versus hi-fi architecture. It is obvious to point out the presence of the thesis of the minor confronted with the major also in this work.
- 10 In *Mythologies*, Barthes says that the myth brings clarification, though not quite an explanation, which is what Stoner could argue to justify the way she resolves the matter without naming the origin of the selected myths. However, Barthes goes on to say that myth is also a statement of fact, so the internal record must be made visible at some point. Lebbeus Woods worked with these myths, as did John Hejduk, and they can be reconstituted from their acerbic oral narrative traditions where beings that embody nature or the human condition exalt it to make the characters extraordinary beings and unique architectural resolutions.
- 11 "As opposed to the notion of the character as something compact, a more or less schematic transcript of a complete human being, representative of a certain sociological or psychological archetype, minor theatricality accepts the incomplete condition of the dramatic character, his partial and enigmatic character, revealing only a minimal part of himself. The Beckettian image of the mutilated, blind character, reduced to a face, a mouth, a voice... has to do with this reductionism, with this minorisation of the concept of the character. A concept, by the way, that, by identifying with the notion of person, is highly ideologized in our Judeo-Christian-Romano-Western tradition. All the questioning of the self, of the subject, undertaken by contemporary thought, is reflected in the treatment of the character as a residue, as something incomplete and unfinished that minor theatricality advocates." *Toward a Minor Theatricality*. Sanchis Sinisterra (2007).

Image Captions

- Fig. 1. Raffaello Sanzio "The School of Athens" (1509-1510). Stanza della Signatura. Vatican. Wikipedia Commons.
- Fig. 2. Flammarion engraving. Book by Camille Flammarion, *L'Atmosphère: Météorologie Populaire* (Paris, 1888) pp. 163
- Fig. 3. The Drawings of Franz Kafka (1907-1917). Personal Papers. Unpublished.
- Fig. 4. *Toward a Minor Literature*. Book by Deleuze&Guattari. Excerpt pp. 14.
- Fig. 5. Obrador Internacional de Dramaturgia, Teatro Sala Beckett, by the architects Eva Prats and Ricardo Flores. Interior.

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