

Plagiarism

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Plagiarism is «the practice of taking someone else's work or ideas and passing them off as one's own.» [Oxford Dictionary]. This is meant to be an immoral action. Though plagiarism can also be the preamble to an own position, more related to methods like collage or montage. It is about giving novel meaning to isolated alien forms by composing, in order to create something specific. This text is an attempt to explore possibilities of reappropriation by building up a position on existing fragments of thoughts. Plagiarism is thus the method of the essay: The author acts merely as a composer and thief.

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Daniel Fuchs

«The architect in the [...] [twenty-first] century not only builds worlds but must confront the world that is already built, as well as the subjects and the mores that are forcibly built within and by it.»¹
 «[...] The intellectual is charged with the task not only to denounce error and unmask illusions, and not only to incarnate the mechanisms of new practices of knowledge, but also, [...] to produce a new truth.»²

«To do so, we need to seriously address the unequivocal social and cultural power architecture possesses to produce representations of the world through exemplary forms of built reality.»³ «A relationship is established between urban artifacts structuring the city and the imposition of an ideal project [...]»⁴ «An archipelago of those structures can counter the contemporary urban condition.»⁵

«To decide one's own counterpart means to consciously struggle for autonomy, but in a way in which, through this gesture of cutting, one also realizes an inner belonging to what one is detaching from. [...] to the extent that it is possible to say that to make a collective claim of political autonomy one must first declare one's counterpart.»⁶

[Today] «We have [...] largely surrendered our own individual right to make the city after our heart's desire to the rights of property owners, landlords, developers, finance capitalists and the state. These are the primary agents that shape our cities for us and thereby shape us.»⁷ «This city performs no natural function, it simply exists between mind and matter, detached from both, representing neither.»⁸ «Urbanization indissolubly and structurally links the motivation for upgrading human life in the urban environment to the possibility of enabling a fertile ground for reproduction of the labor and its control, or 'governance'»⁹ [According to Hannah Arendt] «The 'in order to' has become the content 'for the sake of'; utility established as meaning generates meaninglessness.»¹⁰ «The process of urbanization transcends not only the difference between public and private, but also any difference that matters politically, such as the difference between built space and open space, or between what Arendt identified as the three spheres of the human condition: labor, work, and 'vita activa'. All of those differences are absorbed within a process of growth that is no longer dialectical but incremental and therefore infinite.»¹¹

[At issue] «is not what we are but rather what we are in the process of becoming – that is the Other, our becoming-other.»¹² «In the biopolitical context, [...] the production of ideas, images, codes, languages, knowledges, affects, and the like, through horizontal networks of communication and cooperation, tends towards the autonomous production of the common, which is to say, the production and reproduction of forms of life. And the production and reproduction of forms of life is a very precise definition of political action.»¹³ «This suggests that it is possible to theorize a phenomenological and symbolic coincidence between political action and the making of form of an object. Both deal with the fundamental question of defining the limits that constitute related, but different, parts.»¹⁴ «[...] the provision of a place-form is [thus] equally essential to critical practice, inasmuch as

- 1 Kwinter, Sanford: *Radical Anamnesis (Mourning the Future)*, in: Sanford Kwinter: *Far from Equilibrium: Essays on Technology and Design Culture*, Barcelona: Actar, 2008, p.142. Essay first published in: *ANY 15, Memory, Inc.*, 1996.
- 2 Hardt, Michael and Antonio Negri: *Commonwealth*, Cambridge: Harvard University Press, 2009, p.118.
- 3 Rossi, Aldo: *The Architecture of the City*, Cambridge: MIT Press, 1982, p.130. Originally published in Italian: *l'architettura della città*, 1966.
- 4 Aureli, Pier Vittorio: *The Possibility of an Absolute Architecture*, London: The Mit Press, 2011, p. 1.
- 5 Fuchs, Daniel: *Plagiarism*, in: trans 22 - *Hal-tung*, Zurich: gta-Verlag, 2013.
- 6 Aureli, Pier Vittorio: *The Possibility of an Absolute Architecture*, London: The Mit Press, 2011, p. 28.
- 7 Harvey, David: *Notes towards a theory of uneven geographical development*, in: David Harvey: *Spaces of Neoliberalization: Towards a Theory of Uneven Geographical Development: Hettner-Lecture 2004* with David Harvey, Stuttgart: Franz Steiner Verlag, 2005, p. 68.
- 8 Smithson, Robert: *The Crystal Land*, in: Robert Smithson: *The Collected Writings*, edited by Jack Flam, Berkeley and Los Angeles, California: University of California Press, 1996, p.14. Essay originally published in: *The Harper Bazaar Magazine*, May 1966.
- 9 Aureli, Pier Vittorio: *The Possibility of an Absolute Architecture*, London: The Mit Press, 2011, p. 11.
- 10 Arendt, Hannah: *The Human Condition*, Chicago: University of Chicago Press, 1958, p. 154.
- 11 Aureli, Pier Vittorio: *The Possibility of an Absolute Architecture*, London: The Mit Press, 2011, p. 16.
- 12 Deleuze, Gilles: *What is the Dispositif*, in: Michel Foucault: *Philosopher*, edited by Timothy Armstrong, New York: Routledge, 1992, p.168.
- 13 Hardt, Michael and Antonio Negri: *Commonwealth*, Cambridge: Harvard University Press, 2009, p.364.
- 14 Aureli, Pier Vittorio: *The Possibility of an Absolute Architecture*, London: The Mit Press, 2011, p. 29-30.

a resistant architecture in an institutional sense, is necessarily dependent on a clearly defined domain.»¹⁵

«Inasmuch as the formal is defined in terms of ‹limits› than self-sufficiency, it is fundamentally relational.»¹⁶ [And] «It is only when relationality connects to the absolute spaces and times of social and material life that politics come alive.»¹⁷

«Mesrin: Where are you from?

Azor: The world.

Mesrin: Do you mean my world?

Azor: Oh, I don't know about that, there are so many worlds!»

Marivaux, La dispute

«An archipelago is a group of islands set in a sea that simultaneously unites and divides them. Yet the archipelago is not just a collection of different parts that share proximity; the form of the archipelago presupposes that its parts, even in their ‹absolute separation›, are moved by an absent center, toward which island, in communication with the others, is oriented without claiming possession of this center. The absent center is the locus of confrontation among the islands.»¹⁸ «The more each 'island' celebrates different values, the more unity of the archipelago as system is reinforced. Because 'change' is contained on the component 'islands', such a system will never have to be revised.»¹⁹

[Archipelago] «Architecture must address the city even when the city has no goal for architecture.»²⁰ «Just as ‹collage› and ‹photomontage› develop techniques of extracting new and specific meanings from the confrontation of autonomous fragments, architecture, by contrasting ancient with new structures, finds the ground and the form in with the past and the present recognize each other.»²¹ «Through [selective] memory the future becomes possible, a future that the past could not think and the present – alone – dares not.»²² [Thus] «It is only the possibility of a closed, defined form that permits other forms to emerge.»²³ «And while it is always open to reconceptualize the meaning of [...] that material form so that people can learn to live it differently, the sheer materiality of construction in absolute space and time carries its own weight and authority.»²⁴

«[...] Because collage is a method deriving its virtue from its irony, because it seems to be a technique for using things simultaneously disbelieving in them, it is also a strategy which can allow Utopia to be dealt with as image, to be dealt with in ‹fragments› without having to accept it ‹in toto›, which is further to suggest that collage could [...] be a strategy which, by supporting the Utopian illusion of changelessness and finality, might [...] fuel a reality of change, motion, action and history.»²⁵

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- 17 Harvey, David: Space as a key word, in: Harvey 2005, p.115

- 18 AURELI, Pier Vittorio: The Possibility of an Absolute Architecture, London: The Mit Press, 2011, p. 42-43.
- 19 GARGIANI, Roberto: Rem Koolhaas / Oma: The Construction of Mervilles, Abingdon, Oxford: Routledge, 2008, p. 46.

- 20 AURELI, Pier Vittorio: The Possibility of an Absolute Architecture, London: The Mit Press, 2011, p. 46.
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- 23 ROSSI, Aldo, Gianugo Polesello, Emilio Mattioni and Luciano Semerani, Citta e territorativi negli aspetti funzionali e figurativi della pianificazioni continua, quoted in: Pier Vittorio Aureli: The Project of Autonomy: Politics and Architecture Within and Against Capitalism, Princeton Architectural Press, 2008, p.65.
- 24 HARVEY, David: : Space as a key word, in: HARVEY 2005, p.114.
- 25 ROWE, Colin and Fred Koetter: Collage city, Cambridge: MIT Press, 1984 (1978), p.149.

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