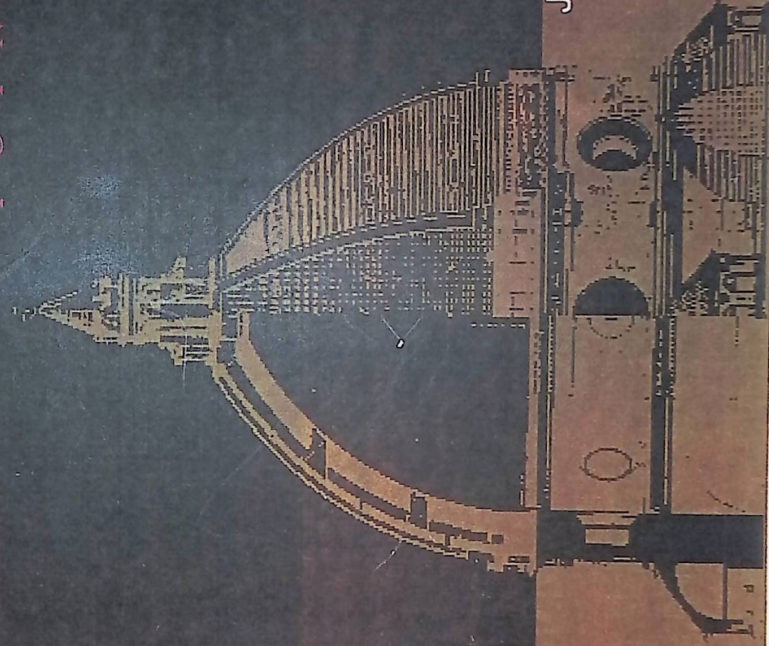


STATION
POINT

Jim Blake



S T A T I O N
P O I N T

Jim Blake



TWO STEPS PUBLISHING CO.

I'M GETTA' BUGGED DRINK UP AND DOWN
THE SAME OLD SODA

By Les Whittle

I'M GETTIN' BUGGED DRIVIN' UP AND DOWN
THE SAME OLD STRIP.

Brian Wilson

Two Steps Publishing Company–November 1999

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Since the modern-aesthetic or historical is always, in principle, what might be called a present-absolute, it creates a peculiar difficulty for the definition of any period beyond it, that would convert it to a relative past. In this sense, the makeshift of a simple prefix—denoting what comes after—is virtually inherent in the concept itself, one that could be more or less counted on in advance to recur wherever a stray need for a marker of temporal difference might be felt. Resort of this kind to the term 'postmodern' has always been of circumstantial significance.

Perry Anderson

The Origins of Postmodernity, Verso, 1998

TABLE OF CONTENTS

PROLOGUE	1
GLOSSARY	2
SYSTEM	8
THE WARS	16
ARCHITECTURE	18
AVANTE GARDE	24
CONE OF VISION	28
WORKING SPACE	30
UNPINNED SYSTEMS	40
CUBISM	46
EPILOGUE	52
MISCELLANEOUS THOUGHTS	54
DIAGRAMS	60
BIBLIOGRAPHY	

P R O L O G U E

The purpose of this text is to locate the term modern and all of its cousins (modernist, modernism, post modern, premodern and deconstruction) in contemporary intellectual discourse. Most authors of texts using modern in the title apologize for the lack of precision of this term. Like anything popular the word modern has many parasites. Entire movements, entire professions claim to be 'modern'—twentieth century modern—the century of Einstein and Picasso without possessing the fundamental formal characteristics that would warrant such a categorization. I will define these features in simple terms. In the spirit of the age, the features will be binary, either on or off or in my proposed terms, either pinned or unpinned. This text will make broad generalizations but it will be with the aim of providing clarity where there is at present none.

I began this project to answer a challenge by Norman Mailer to write a book on Cubism, a subject that I have lectured on for twenty years. In trying to define Cubism, I was led to the telling intellectual constructs of the Renaissance and then into the present to investigate the effects of cubism upon modern architecture. In all of my reading, whether anthropology, modern European history, Renaissance history, The French Revolution, Napoleon, painting, architecture, or social science, I encountered the terms modern and postmodern. Each author has a unique notion of what modern/postmodern means. Norman Cantor, Barbara Tuchman, Robert Hughes, Paul Johnson, Johann Huzinga, Marc Bloch, Ann Douglas, Leslie Fiedler, Perry Anderson, Jurgen Habermas, Alain Renaut, William Everdell, Leonard Schlain, Charles Jencks, Steven Best, Douglas Kellner, Simon Schama, Michael Benedikt, Astradur Eysteinnsson, Fredenc Jameson, et al. All of their definitions are different. The ideas contained in this text are meant to serve as a tool to be used in the analysis, classification, and speculations of science and the humanities including music, painting, architecture, theatre, politics, economics and war.

G L O S S A R Y

GRID: 1. The five hundred year span from 1412 to 1912 characterized by the emergence of the individual, the centered consciousness and all of the technical, scientific, philosophical ideas and artifacts that fueled the Enlightenment, the industrial revolution and capitalism.

DESCENT OF THE GRID: The development of methods and means for quantifying and exploring temporal time and space: Double-entry book-keeping, musical notation, mapmaking, scientific method, movable type, celestial navigation, linear perspective, optical devices, etc.

BEFORE-GRID OR B-GRID: The early Christian epoch from 330 A.D. to 1412 characterized by the sublimated individual whose chief concerns were focused in a context of feudal relationships and beliefs of heaven and hell as articulated by the Catholic church hierarchy.

POST-GRID OR P-GRID: The epoch that began in 1912 with Cubism and continues into the present. It is characterized by simultaneous multiple viewpoints by individuals who have the option and obligation to consider ideas and each other from several different points of view.

NON-GRID OR N-GRID: Cultures that have been peripheral to the Western European and Asian commitment to the beliefs and practices of Grid culture.

OFF-GRID OR O-GRID: As in 'going off Grid' - the act of rejecting Grid culture by one who was inculcated with its principles, i.e., 'dropping out' either to pursue a P-Grid or N-Grid lifestyle.

PARADIGM: A skein of beliefs about oneself and the world that allow one to formulate, identify and respond to a particular physical, mental and social reality.

PARADIGM SHIFT: An epochal change in the fundamental way in which the members of a society compose or diffuse their identities that in turn directly affects the way in which they characterize their physical and emotional world.

PARADIGM TURN: A multi-generational change in the sign-making habits of the members of a society or sub-group thereof. This is a smaller scale change than a shift. A turn may occur many times during a single epoch between paradigm shifts.

PARADIGM SWERVE: One of a series of smaller changes that occur within a Paradigm Turn. A course correction that integrates new technology or social and/or artistic developments as they change within a single turn.

PARADIGM JUKE: A generational change that encompasses language in the form of slang, fashion in clothing and music and miscellaneous other methods and means used to establish an identity separate from that of parents, age-mates or fellow inhabitants of the culture. A Juke box plays musical swerves from one's parents.

PARADIGM CONFLUENCE: A point in time that is characterized by all three major paradigm changes occurring simultaneously. The period from 1895 through 1920 was a Paradigm Confluence where a Shift, Turn, and a Swerve occurred within the span of a single generation.

PARADIGM CHAOS: (Thomas Kuhn) This is the phenomena of uncertainty, vitality, conflict, angst, fear and risk that are present when Paradigms at any level change. Chaos is present on a broad society-wide scale during a Paradigm Shift.

PARADIGM SIGNIFIERS: **Shift:** signifiers are the station point that represents a norm of how individuals are to position their identities in society. **Turn:** signifiers are specific to each of many classes, professions, or groups all of whom share the shift signifiers of their epoch at risk of

'mental illness'. **Swerve:** signifiers are the habits and norms learned by individuals in order to fulfill a viable economic niche in the workplace, i.e. workplace or professional jargon and procedures. **Juke:** signifiers are the localized codes that allow one entry in a localized clique or gang. Marketing experts try to identify juke signifiers that may have influence as adolescent swerve signifiers, thus giving them a market value as they move from a small local population to a much larger population.

MODERN: Of the day, happening now, regardless of time of origin. The modern is that which still has currency in contemporary society, thus modernity that has to do with how individuals define themselves as unique entities has roots in the fourteenth century. The modern epoch of the individual traces its roots to the late Medieval epoch. We are now in an advanced stage of industrialization that began in earnest during the early nineteenth century thus the modern industrial age began between 1805 and 1830. The Paradigm Shift that occurred at the change from the nineteenth to the twentieth centuries has been widely characterized as the birth of the modern, however, this broad brush definition fails to make the crucial distinction between changes that were of the shift and those that were of various fin-de-siecle turns, swerves and jukes from an earlier modernism. Most contemporary scholars have been very sensitive to the differences between developments in the arts, sciences and politics that are unique to the P-Grid shift, difference including from those that are merely responses to paradigmatic chaos in general or refinements that are of earlier Grid modernisms. They have been at a loss for an appropriate vocabulary to describe these distinctions

CITRA-MODERN: (Perry Anderson) Innovations that have their root conceptual notions in the P-Gnd ethos, i.e. unpinned station point, multi-valent observation, simultaneous referential frames. Citra-modern concepts must be modeled in three dimensions or abstractions thereof. Analytical Cubism is Citra-modern, as were Einstein's theories of

Special and General Relativity and Schönberg's twelve-tone musical composition. The architecture of Frank Gehry and Daniel Libeskind is Citra-modern.

ULTRA-MODERN: (Perry Anderson) Twentieth century turns, swerves, and jukes from traditional notions of the Grid, the pinned station point, i.e. linear, progress oriented, classical, orthographic, easily represented in two dimensions. The International Style in architecture was ultra-modern as were the poetry of T.S. Eliot and the symphonies of Stravinsky. As the new millennium takes purchase, ultra-modern concepts in science, architecture, literature and economies have robust momentum.

POSTMODERNISM: In its most literal sense it is that of the Post-Grid, the unpinned station point, of multi-valent, simultaneous frames of reference. In its problematic usage in architecture, it is that which followed 'modern' architecture which was, for the most part, of the Grid therefore ultra-modern, i.e. it did not share the principles of Cubism or Space-Time. Ultra-modern could be considered not twentieth century modern at all in that it did not participate in the paradigm shift that has given the century its radically unique features. **Post-ultra-modern (Grid):** Global capitalism, the acceleration and intensification of Enlightenment/techno-industrial rationalism, having to do with those aspects of the information age that reinforce the Western military-industrial hegemony. **Post-anti-ultra-modern (Grid):** The historicism and irony of Venturi, Warhol, Moore, Kostabi, Stern and Kincaide. A major swerve from Ultra-modernism, from the Bauhaus and the International style. **Post-citra-modern (Post Grid):** The reemergence of fin-de-siècle simultaneity and inclusion of the 'Other'. It is that of the unpinned station point. **Postmodern—the era:** The name of the cultural turn that coalesced in the 1960s that has become the designation for many scholars of the current era, therefore any cultural phenomena that occur within it, whether pinned or unpinned become, by default, postmodern.

DECONSTRUCTIVISM (P-GRID): Phenomena of the re-emergence of fin-de-siècle unpinnedness during the 1980s. Architecture and many of the humanities had exhausted the term postmodernism prematurel; they were forced to coin a new term to define the P-Grid/Citra-modern as it blossomed throughout society after a fifty year gestation. Deconstructivism and the Citra-modern are congruent.

EPOCH: A span of time bracketed by two paradigm shifts: (330-1412) and (1412-1912)

ERA: A span of time bracketed by two paradigm turns: (1905-1920) and (1966-present)

GENERATION: A span of time bracketed by two paradigm swerves: (1805-1825) and (1966-1980)

JAD: A span of time bracketed by two paradigm jukes, often three year intervals in popular music or six month intervals in athletic shoe styles.

FIF: A span of time between one and fifteen conceptual minutes during which a group or an individual is tapped by the media for 'fifteen minutes' of Warholian fame.

COLD DARK MATTER: Ninety-five percent of the population of a society whose collective will generates the avant garde it requires to reinvent itself.

S Y S T E M

I am proposing a system that will clarify the words modern and post-modern and replace them in certain contexts with a simple lexicon that will allow precision in the analysis and categorization of concepts, events, and institutions of the past millennium. The key principles of this system have been touched upon, hinted at, and all but articulated clearly by many scholars in recent years. The tenets of the concept are known intuitively by most of them. Once its principles are defined, it may become a tool to assist in the investigation, analysis, and categorization of the ideas of our age.

When we express ourselves in any language, verbal, visual or mathematical, there is an underlying structure in the expression that defines the relationship of the observer to the external world. I am an architect so I will use a term that I am familiar with and that I share with all of the visual arts directly and the humanities and sciences indirectly. The word that signifies my point of view is known as the "station point" in the system of linear perspective invented in 1412 by Filippo Brunelleschi. I will use the term "station point" to mean the place where I stand to view my world, literally, figuratively, politically, socially, metaphysically.

This system is based on the station point alone. It is either pinned (singular) or unpinned (multiple). If the station point is pinned, then the individual is fixed at the center of his world. If he is standing on earth, the horizon line divides the sky from the earth. Wherever he fixes his gaze, there is a vanishing point. All planes parallel to earth vanish toward points along the horizon line. If the station point is unpinned, the observer is de-centered and has the option of multiple, simultaneous perspectives, each with its own internal logic, its own history, its own time and space.

There is a station point present, either implicit or expressed, in all human endeavor. It is either pinned or unpinned. Pinned is a subset of unpinned. There are pinned or unpinned governments, computer languages, stage plays, string quartets, novels, laws of physics, dances, wars, life paths, historiographies, medicines, games, meals and paintings.

This system of pinned and unpinned station points has analogous constructs with sources in the earliest civilizations. Although not directly consonant with the following, they all bear directly upon the matter: Apollonian/Dionysian, Medieval/Renaissance, Renaissance/Modern, Modern/Postmodern, Left Brain/Right Brain, Rational/Intuitive, Linear/Lateral thinking, etc. These binary terms have become too specific to serve as the tool that I am proposing. Although each has a large proportion of either pinned or unpinnedness, they are inadequate at this point in the development of the English language to serve a clarifying function.

There have been two paradigm shifts during the past millennium. The first occurred in 1412 when Brunelleschi pinned the station point in his system of linear perspective, the other was in 1912 when Picasso and Braque unpinned the station point in their mature analytical cubism. These two intellectual events serve as loci for cultural changes that occurred within their respective eras. I am choosing them not only because they occur at the center of their respective shifts, but because the concept of the station point (man's conception of his relationship to the world) is so clearly embodied in each in a literal, graphic representation. The pinned station point in Brunelleschi's perspective allowed the features of linear perspective to be discerned, and the unpinned station point in Picasso's analytical cubism resulted in a graphic representation of the simultaneity of multiple frames of reference. Prior to 1412 the station point was unpinned, and after 1912 the unpinned station point has been struggling for spiritual hegemony with the pinned. Our civilization experienced a five hundred year stretch that has been

labeled by Ken Wilbur as the epoch of "The Descended Grid" during which the station point was exclusively pinned.

When observing the texture of cultural consciousness of a contemporary adult, there exists a hierarchy of belief and behavior, some elements of which have deep roots in a time prior to ancient civilizations and some that are as new as the latest trend in hem lines. The roots of European languages can be traced back over several millennia. Our Judeo/Christian heritage is well over three thousand years old. The sources of the contemporary individual can be traced to the emergence of humanism during the late middle ages. Enlightened notions of democracy, organized legal systems, education for the common man are rather new concepts only a few hundred years old; trends in painting and architecture, fashion in clothing, taste in music, hair style, technical jargon have a more recent point of origin. The term modern has been used to describe any phenomenon no matter how deep the roots, that is still an active force in the life of an individual in our culture. Therefore, Christianity is a modern religion, the notion of the individual formulated during the twelfth century is a notion of a modern sensibility, the scientific method is a modern way to examine reality. To use steam-driven machinery in manufacturing was modern but is no longer modern, to interface with the myriad technologies of the twentieth century is modern, to enjoy rock and roll or hip hop music is modern, to be wearing black, thick heeled shoes is modern, to sport a pierced or tattooed body part, to communicate in 'valley' speak, like you know was modern in an exhausted *jad*, but is now *passé*.

Modern means 'of the day'. The roots of our present existence have varying depths of the modern from three minutes to three thousand years. Each of these many cultural components can rightfully be called modern. A Medieval scholar, a chemist, an architect and a painter all have quite specific definitions of what modern means to their endeavor.

Because the word must be elaborately qualified for every use and because this rarely happens, there is a need for a more rigorous vocabulary in order to locate an event or an object or a concept. Modernity is a continuous hierarchical stream, the station point is a discontinuous concept. In a given epoch, the spirit of the age is either essentially pinned or unpinned. During the medieval epoch, man's vision was either toward the heavens or down into the dirt he was plowing. In terms of the station point, his optical axis was rarely parallel to the surface of the earth, it was pointing up or down, it was not fixed nor was Medieval man at the center of his sphere, that was a place for God and the angels.

Renaissance man became a central figure to himself with the help of a Christian theology that shifted its focus from a demanding, difficult God to His forgiving son. The message was that you are entitled to your place at the center. You are entitled to your dreams on this earth and the knowledge required to achieve them. The Mediterranean cultures of the fourteenth and fifteenth centuries needed many men with a grasp of language and numbers who could follow complex business transactions that took years to run their course. The prosperity of the Venetians and the Florentines depended on accurate bookkeeping, on a mind that was focused clearly on the distant horizon from which the wealth laden ships would return, a mind with an eye that was parallel to the earth not fixed on heaven or hell. Brunelleschi's fixed station point captured in a most elegant, mathematical way the potency of the concepts of ambition and progress experienced when one is both centered and forgiven. With a pinned station point and a limitless horizon, Brunelleschi put Neil Armstrong on the moon.

I define events occurring prior to 1412 as B-Grid (Before Grid), those events occurring between 1412 and 1912 as (of the Grid), and events occurring after 1912 as P-Grid (Post Grid) with the point between the medieval and Renaissance being the pining of the station point and the

point in time between the Grid and the post-Grid being the unpinning of the station point. The years 1412 and 1912 bracket the unchallenged reign of the Grid.

Each of the three epochs defined by B-Grid, Grid, and P-Grid has a unique mixture of pinned and unpinned zeitgeist. The B-Grid epoch from 330 AD to 1412 was almost exclusively and singularly of an unpinned ethos. The epoch of the Grid was characterized by increasingly intense hierarchy, first by heredity then by education. It is defined by a small but powerful segment of the global population, the rational, educated class, but the overall reading is that it is uniformly of the Grid, uniformly hierarchical. The epoch of the P-Grid 1912 to the present is characterized by the simultaneous existence of both the Grid (which has yet to run its course and may be gaining power as we accelerate toward the imminent exhaustion of petrochemical resources), and the P-Grid which is non-hierarchical. The relentless conflict between these world views has given the twentieth century much of its identity, one of conflict on a hierarchy of scales from a P-Grid sensibility fighting with a Grid sensibility over the morality of eating beef to the devastation of an N-Grid jungle tribe by a Grid petroleum company exploiting a South American oil field.

Sharing the Earth with B-Grid, Grid, and P-Grid Western Europeans there are N-Grid (non-Grid) cultures that have existed throughout history in the non-Western world. These cultures are the indigenous societies of Africa, the Americas, Polynesia and Asia.

During the B-Grid epoch the Christian church had effectively obliterated its opposition. The people of Western Europe shared the fundamental religious notion of heaven and hell and the role of the church hierarchy in popular conformance to these beliefs. To voice opposition to church dogma was to court death. After 1412 when the absolutist

governments of Spain, England, and France began to coalesce, the church was challenged by secular opposition of growing power. The nobility began to revive classical learning in order to mitigate the intellectually oppressive effects of church dogma. The church then became actively involved in the teaching of the classics so that its leaders could contend with the imminent realities of an educated populace. The church recognized reading and writing as powerful tools of leadership.

During the five hundred year epoch of the sole reign descended Grid, Western Europe began to outpace the cultures of the Middle East, India and the Far East in technological developments. Europe also evolved centralized governments that could harness technology for political ends. The key feature of the pinned station point is hierarchy. When the station point is fixed and the optical axis stretches to the horizon, there is a cone of vision created. This cone creates peripheral zones of increasing lack of focus as one moves away from the optical axis which extends through the center of the cone parallel to the earth from the eye to the horizon. When a picture plane is placed in the cone of vision, there is an image created of the world. This image has a focal point, and all elements in the working space (the volume represented) serve this focal energy. Historically in the realm of painting, it has been the Virgin Mary or Jesus, a mythical hero, a war hero or, as those themes became exhausted, they were replaced by a bowl of fruit, the take of a hunt, a sad little girl, a languorous lady or a portrait of a royal. In the larger world of the Grid culture, the focal point was a noble family or later, a governing bureaucracy. At the penphery, supporting that bureaucracy and the national economy it represented, was a colonial empire consisting of N-Grid societies that were used to extract natural resources or who themselves became resources via slavery. Not everyone buys into the Grid or is trained to dominate the Grid or reaps the advantages of the Grid. Most of the world's inhabitants participate willingly or unwillingly in it. You are of the Gnd whether you are an engineer or a slave.

A clear hierarchy emerged during the Victorian era which has accelerated into the present. As the Grid descended over Western Europe, the age of exploration, scientific discovery and industrialization strengthened its grip. The Grid now touches everyone. You don't have to buy into it, it will own you one way or another. At the focal center are those whose education and wealth have placed them in roles to which accrue the spoils of the system. The irony of the Grid as it becomes diluted by P-Grid sensibility is that there are no participants in it who do not feel its negative effects. All humans suffer when another species disappears, when forests are destroyed, when traffic stalls, when the competition to secure for one's children a spot in the cone of vision becomes a perplexing burden.

We have been living in the P-Grid epoch since 1912 when Einstein and Picasso and Schönberg showed us that our station point was unpinning. Few people understand the mechanics of cubism or the principles of Special Relativity, nor do many enjoy the subtleties of atonal music, but these endeavors inform us of primary means for giving order to our reality that is more inclusive than a single point of view can accommodate. They remind us that hierarchy excludes the Other. Since 1912 the ethos of the Grid has gained momentum even as its central principles have been eroded by the art and science of the unpinning station point.

We are now in an epoch of simultaneous paradigms as Grid civilization burns through the veil of natural resources on the planet in a linear trail of combustion. There has arisen, a countervailing spirit that questions that intensity. The P-Grid ethos is an intellectual virus generated by the body of Western Civilization to force it to consider itself prior to its self-destruction.

From Rousseau and Nietzsche's objections to the central themes of

the Enlightenment, Manet's destruction of Leonardo's deep space, Picasso's surgical dismantling of Brunelleschi's station point to Einstein's dissolution of Newton, there has been a rebellion against a Grid whose cone of vision eliminates too much. As the millennium turns, we are seeing the consciously articulated effects of P-Grid sensibility break out of the sac of the arts and theoretical science into broader realms of academia and the general population. This recent emergence has been investigated and articulated by contemporary thinkers and labeled "the postmodern turn". The system proposed here would call it the emergence of the P-Grid, as the inventions of the shift of 1912 reach a vast population.

T H E W A R S

Each major social conflict performs a deep function. The French Revolution broke the rigid barrier between the nobility and the masses that was preventing the dissemination of knowledge. The Napoleonic wars gave birth to the educated bourgeoisie and global capitalism. They created broad access to the tools of the Enlightenment. Napoleon established a legal and education system that institutionalized access to science and mathematics and language skills. The social fallout from the Napoleonic wars created intellectual cannon fodder for the Grid: the managerial class, the bourgeoisie.

World War I revealed the tight relationship between industry and warfare, that profit could be made at the center of the cone of vision by preying on the periphery. The Grid eats its young. It was clear after WWI that the Grid was a vast social engine that required the lives of its children to sustain itself. As this knowledge spread, the growth of P-Grid art expanded until, at the midpoint of the century there was a temple (art museum) in most major cities in which one could connect with the century's defining system – the unpinned station point, or as Francois Lyotard has so deftly phrased it: "Nazism burns, assassinates and exiles the avant gardes; capitalism isolates them, speculates on them, and delivers them muzzled to the culture industry".

World War II was a demonstration of the power of warfare to jump start as well as eradicate entire economies, proving the central role of warfare in the life of the Grid. Without warfare and the threat of warfare at the core of the grid hierarchy, the rational mechanism loses momentum.

The coercion of the church gave cohesion to the Medieval epoch. The dynamism of industrial economies gave cohesion to the epoch of the

descended grid. The Grid/P-Grid epoch, which is now almost one hundred years old, has a chaotic identity resulting from a growing dominance of P-Grid unpinnedness in the general population. As war assumes the characteristics of the P-Grid episteme, the battlefield shifts from guerrilla warfare (the unpinned enemy)—Vietnam, to the battlefield of the streets, as terrorism with its most diffuse soldiers), becomes the conflict of today. Terrorism is a type of warfare that does not build economies, although its effects may reach wide enough to dismantle them.

ARCHITECTURE

Architecture is a realm of the arts that has suffered from the lack of a vocabulary to define clearly shifting, turning, swerving paradigms. Thirty years after the publication of On Scientific Revolutions by Thomas Kuhn, the word paradigm has been diluted to mean any shift of referential frame from the shifts of Ptolemaic to Newtonian celestial mechanics and Newtonian to Einsteinian space down to Stephen Covey's "paradigms" that affect how you interpret your job prospects. There exists a hierarchy of paradigms, some are more far reaching than others. Some are primary; most are not. There are many levels of varying scale. The shifts between the Grids are primary. The twentieth century has been wracked by the Kuhnian paradigmatic chaos that exists along the edge of two adjacent and conflicting world views.

The term 'modern Architecture' has accrued a specific meaning with its many twentieth century spokesmen. Modernism is now a hermetic, historic body of work. We can examine it as a unity. Modern architecture was a rebellion from an oppressive and exhausted Victorian attitude not a primary, paradigm-shifting movement. The rules of the game of architectural modernism, although formulated during the coalescence of the P-Grid at the turn of the century, possessed no unpinned simultaneity, architecture merely swerved from stylistic features that were Victorian eclecticism. It is either ironic or pathetic that during the five hundred years of the maturity of rational thought, architecture remained referential to classical models and when the avant garde arts of the twentieth century rejected the rational paradigm of the Grid, architecture embraced the rational, fell passionately, obsessively in love with the Grid and the machine. As they say in the army "there are always ten percent who never get the word." It was not

until the 1980s that there were more than a few architects who grasped the essence of the unpinned station point.

One might make a tentative case for 'Modern Architecture' being P-Grid in that it attacked Beaux Arts classicism from many different sides. The European leaders of the movement, Le Corbusier, Gropius, Reitveld, Macintosh, Behrens, Perret, Loos, each represented a new station point. Taken together they constitute an unpinned approach to form that matured in the 'International Style.' The case for modern architecture as P-Grid is, however, not tenable in principal. Although a major swerve from Beaux Arts Classicism, this architecture was still conceived from a single station point, i.e., the specific formal mechanisms, gestures, strategies and space-making for a building were generated by the plan, studied in elevation, rendered in perspective and photographed from a prime station point. Their proportions were studied and refined using drawings; they were organized on two-dimensional grids using all of the tools that were invented by the architect who captured the essence of the Renaissance, Filippo Brunelleschi. These tools were too intoxicating to abandon, too addictive for the individual designer. Once an architect learns to use the magical tool of linear perspective to illuminate his designs, he will rarely relinquish it.

The architecture of the Bauhaus/International Style was a sublime expression of the Grid. Architecture finally caught up with the machine age and throughout the twentieth century has been a handmaiden to the Grid ethos. Although there have been limp efforts to link Gropius and the Bauhaus to Analytical Cubism and its paradigm shifting unpinned station point (see S. Gideon, Space, Time and Architecture) because it was fashionable to be so linked, there wasn't in the 1920s and there isn't today, a link between Bauhaus Modernism and the signal features of the paradigm shift that marks our century. Because the word 'modern' was lifted from a fashionable trend in the plastic arts of

the 1920 by Gropius and company without understanding or addressing the unpinned station point, the term postmodern in architecture is in itself problematic. The postmodernism of Venturi, Moore, Graves, and Stern was a reaction to features of the tiresome International Style that had become oppressive dogma in U.S. academia and in the corporate architecture firms that built our cities. Postmodernism was a rebellion against an architecture that was not modern in the first place. Nothing in the twentieth century can be genuinely 'modern' if its station point is not unpinned.

The 'modern' of Gropius is of the Grid, The 'postmodern' of Venturi and Jencks is a Bloomian swerve, not a Kuhnian shift from an entrenched Grid way of building, therefore it is also of the Grid. A case may be made for the unpinned spatial concepts of Frank Lloyd Wright's Prairie Houses but it was the late formal explorations of Le Corbusier at Ronchamp, Chandigarh and the Carpenter Center at Harvard, that began to manifest an architecture of the unpinned that was truly of our age. It was this architecture that inspired Frank Gehry and the deconstructivists to develop a true architecture of the unpinned station point, an architecture that addresses Analytical Cubism.

The fundamental confusions that have suppurated throughout the architecture of the twentieth century have their roots in the inability of the word 'modern' to carry the freight of distinctions that must be made in order to comprehend the vital transition we are now experiencing throughout Western culture. To reiterate: there exists a hierarchy of paradigms, some epochal some trivial. If we can name four or five levels of paradigm transitions, then we can begin to identify the features and meaning of the guiding concepts of our culture. By using B-Grid, Grid, and P-Grid to define the primary paradigm shifts, we can identify qualities of the modern in each generation. All generations see themselves as modern.

It is because of Corbu's late and Walter Gropius' non-understanding of the implications of the unpinned station point that the term "modern" in architecture doesn't mean unpinned as it does in physics, painting, and music. Architecture evolved features within its design processes that created stylistic swerves from the Victorian, but they were trivial in relation to changes that developed when the station point was unpinned. The modern architecture of Eiffel, Behrens, Perret, Reitveld, Gropius, Mies, early, mid-Corbu and all that their innovations spawned, has not been modern at all but merely a reworking of the five hundred year old grid paradigm. These were innovations that were enabled by the machine, left wing politics and the fertile and vulnerable American institutions of higher learning, not by Cezanne, Einstein, and Picasso. A case could easily be made that it was Wright's intuitive understanding of the unpinned station point that stimulated the revolution in his spatial conceptions as seen in his shift from the static Winslow house to the dynamic Prairie Houses of 1909-1915. Cubism could have been Wright's little secret that fueled his lifetime of spatial innovations up to the Guggenheim museum, but if not Cubism then certainly the unpinned organic sonorities of the granddaddy of the American P-Grid, Walt Whitman. That Wright has been so easy to mimic and so very difficult to understand, proves both his own unwillingness, or inability to articulate the conceptual roots of his process and the difficulty that a mind steeped in American or European enlightened rationalism would have coming to grips with the notion of the unpinned station point.

Architecture has had a difficult time with modernism as defined by an unpinned station point, perhaps because the inventor of the fixed station point was an architect (Brunelleschi). Other architects could not readily conceive of abandoning the perceptual system that supplied such a beautiful tool for studying and creating buildings and cities on paper prior to their materialization in the community. Brunelleschi's lin-

ear perspective is a system that gives a mathematical rigor to building as well as to painting, a means for testing proportion on paper before committing it to stone or canvas. Whatever the reason, twentieth century masters of architecture were shy to unpin and it is only since the 1980s that a handful of architects have developed systems for studying and delivering an architecture that responds to the fundamental feature of twentieth century modernism; the Unpinned Station Point. Le Corbusier was certainly inspired by Cubism and concerned enough for his credibility as an avant garde thinker to invent his own jargon that he called Purism. He internalized the power of Cubism during the 1920's but it wasn't until very late in his career with his Chapel at Ronchamp and the Carpenter Center for the Visual Arts at Harvard that his architecture expressed a fully developed understanding of the processes of the unpinned station point. If painting demonstrated a full grasp of the unpinned in 1912 and physics in 1915, it wasn't until the 1950s that Corbu's unpinned experiments were constructed and then during the 1980s when Frank Gehry, directly inspired by Corbu's Ronchamp, began his elaborate series of explorations of the unpinned station point in architecture. That Gehry has a commitment to the use of models rather than drawings in his conceptual studies reveals his understanding of designing from many simultaneous points of view.

Architects have traditionally paid too dearly for their rational skills to cast them aside for an intellectual trend that is not firmly entrenched. Now that there is a century-long foundation of painting, music, politics and wars of the Unpinned, architects can begin risking their hard won reputations on simultaneity, uncertainty and discontinuity. Perhaps the global pressure on architects to begin thinking of a sustainable environment will force a new outlook that institutionalizes the Unpinned. A modest hope would be that the multiple perspectives would not be limited to formal esthetics but to a cross-cultural, multi-disciplinary understanding. With the power of the computer, perhaps it will become cost

effective to perform the billions of calculations required to deliver a 'smart building' that breathes and sweats in an environmentally sensitive way.

The rate at which a new paradigm gets integrated is related to the rate at which an enlightened generation relinquishes its power and goes away. They will not likely be changing their minds. As long as new generations of architects are trained in the processes of the Grid, the Grid will prevail in architecture. Architecture is very slow to change.

How will architects exploit the opportunities of the Unpinned? How radically will they change? How can one be expected to change the most ingrained perceptual tool when the cultural milieu is filled with archaic forms and institutions?

Do we know at this time that there is any inherent superiority to the Unpinned paradigm? Does it make relations with people more fruitful to have ten ways to know them? Can we know so much from our multivalent investigations that we are immobilized with new found sensitivity? It is better not to know too much about the workers we are exploiting and the cows we are killing? Are there no more bosses? Are we not only created equal but destined to remain equal? Does education matter? Can anyone fly a jetliner? Repair a jetliner? As long as we are tied to the maintenance of our machinery, we will have hierarchies. In an absolute mechanical hierarchy, he who holds the torque wrench is at the pinnacle.

A V A N T G A R D E

How much of twentieth century painting has internalized the unpinned station point? It fell into the same rut as architecture. After the great burst of international Cubism, painting slipped away from an internally logical evolution of the unpinned station point and began to embody conceptual Unpinnedness. Dali and Magritte and DiChirico were of the Grid. Pollock, Kline and DeKooning, while P-Grid, were exploring narrower notions of simultaneity than had Picasso and Braque. The Pop artists, while addressing the plane of the canvas and the object quality of the pieces, had expanded the notion of "frame of reference" beyond the artwork itself to its social impact as an ironic commodity. The minimalists pinned their station point on a hyper-rational stratum. At this point, the P-Grid concept has become intensely literal with the voices of the 'Other' taking center stage: politics, feminism, macabre gothicism.

How can the B-Grid, Grid, P-Grid system be used to identify specific works? What does Unpinned mean? Is there an authentic level and a superficial level and levels that are authentic but shallow?

Civilization generates alternatives-mutations via its geniuses to cover bases in the event the current belief system fails. There are always far more geniuses than social changes that might validate their work. If a genius gets tapped, he's a hero if not, a schmo. Geniuses are like a load of sperm on a trip toward a fertile egg—one will do the vital work, a few of them will curl their tails to block the next man's load and the multitude create a wet spot on the sheets.

Is a paradigm shift a genius magnet? A great attractor of talent from the always teeming pool of innovators, risk takers, and nut cases? What came first, the genius or the shift? Society is composed of nine-

ty-nine percent cold dark matter just like universe. The bulk of the population is just trying to make a living, trying to fit in, to raise their children in peace and retire. However, it is the immense energy of their collective striving that predicts an epoch, defines it in a million ways, generates its own avant garde and exhausts opportunity in the system prior to a shift. It is the collective, countless, quiet but actively forceful actions of millions of people that prescribe the path of genius. It was the pioneers of the American midwest whose economy brought maturity to a teeming Chicago, forced office buildings into the air and inspired the development of the elevator that filled the imagination of young Einstein with notions of free-floating inertial frames, curved space-time and simultaneity. The avant garde are not so much the self-appointed leaders of the society who have isolated themselves in their brilliance to lead the people in vital new directions, as they are human residue squeezed out of cold dark matter and charged with the option of significant innovative thought. A society that creates an untenable housing situation in its cities for its young thinkers is choking off its avant garde and its future. Paris in the twenties was a hotbed because Paris had inexpensive housing. San Francisco has lost its avant garde leadership due to exorbitant housing costs. Oakland is now the intellectual center of the west.

The avant garde are catalysts: they coalesce, they make their statements they inject their virus then they dissolve. they are too arcane for general understanding. They are translated and interpreted by seekers after the new. Each new generation needs intellectual tools with which to define itself. The products of the avant garde serve youth in their search for a juke from their parents.

Individuals who do not participate in the shifts of their own generation are missing an important component of the individuation process, one that would give their lives ongoing vitality as the older generation ossi-

fies. What we accept, what we replace, what we reject are vital ongoing decisions. One pays a high price for taking the "easy" path into adulthood, that of unquestioned acceptance of the values of one's source generation. A primary reason for the cultural stagnation of the middle ages was the inviolable tradition of each generation following the life-path of its parents. Rebellion is oxygen for Western culture and the human psyche.

The P-Grid, unpinned world view has taken command of the media and of youth culture. How long until it infiltrates the department of public works, the sugar refinery and the machine tool industry? What are the implications of a P-Grid outlook on the infrastructure of our way of life: air travel, freeways and the civil engineering department of the state university? Can one build a new freeway with an unpinned station point or navigate an airplane with ambiguity?

CONE OF VISION

The two featured artists presented thirty films and two videos. The first fifteen were silent and French. Francis and Marie-Claire Hugué, working with Hugué, had selected for this volume of their series of films, "Cône de vision," which was in the shape of a light cone. "Cône de vision" was presented in a continuous loop of thirteen films, each film being a different scene from the same film. The first film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The second film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The third film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The fourth film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The fifth film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The sixth film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The seventh film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The eighth film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The ninth film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The tenth film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The eleventh film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The twelfth film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The thirteenth film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The fourteenth film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué. The fifteenth film was a scene from the film "Le silence est d'or" (1964) by Francis and Marie-Claire Hugué.

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CONE OF VISION

The late Medieval epoch produced Giotto, Dante and Brunelleschi. The late Victorian era produced Freud, Einstein and Frank Lloyd Wright. Groups and individuals are defined by the nature of their cones of vision. What does an individual see in the course of a day? What makes that vision shift? Your optical axis has a Medieval tilt toward the heavens. My optical axis is fixed on my boss' rear end. While driving up the freeway, I am forced to focus my optical axis upon the road ahead but my thoughts range from my dying mother, to my marvelous girlfriend, to my friendly client, to the black hole at the center of the Milky Way. My cone of vision has an external focus and a multiple, ever-shifting internal focus. I project my fate five years hence on a new house, happy children and great clients or a stinking jail cell, a fissured sphincter, no mail from home, a psychopath in the mess hall, up, down, in, out—multiple station points and their multiple realities. Some individuals keep their station point fixed and create multiple views, some create multiple views with multiple station points. Any personal paradigm jukes on the horizon? What if they held a paradigm swerve and no one came?

Picasso, Einstein and Freud embodied the P-Grid paradigm in their work. We have had our first P-Grid war, Vietnam. We have felt the effects of advanced unpinned warfare—international terrorism. Although Analytical Cubism has never overtly understood by many, its precepts (it has been widely noted) have overtaken the realm of mass market film-making, video, graphic art, illustration and advertising. Schönberg and those messengers of the Unpinned tonal center in contemporary classical music, the Kronos Quartet have an enthusiastic and rapidly expanding audience. The unpinned has been a healthy notion among discerning music audiences throughout the world for many years. There is certainly no tonal center in much of rap/hip hip

music which shares the tribal vitality of the masks of Picasso's "Damoiselles d'Avignon" The spirit of the P-Grid epoch has taken hold in the popular imagination. It has suffused the cold dark matter of the general population. We will now see a shedding of the Grid as Gutenberg is replaced by Gates and as our diminishing petroleum reserves suffocate global capitalism.

WORKING SPACE

In 1984, Frank Stella presented his idea of "Working Space" in the Charles Eliot Norton lectures at Harvard. His key example was the paintings of Caravaggio, sixteenth century Italian master of chiaroscuro. Working Space refers to the amount of real estate a painter has made tangible from the picture plane back into the portrayed room or landscape or dream that comprises the subject of the painting. In non-objective art, working space refers to effects of depth achieved with color and line that can be as tangible as the illusion of depth in a work that utilizes linear and aerial perspective techniques. In the case of Caravaggio, a phenomenal amount of working space was manifest through dramatic arrangements of human figures and an intense use of light and shade. Working Space can be measured on a scale from shallow to deep or from unconvincing to very convincing, depth is achieved by skillful, committed rendering of form, not simply by exercising the opportunities of linear perspective. For example a twelve foot deep room painted by Caravaggio can have more working space than a view to the moon across the vast landscape of "The Battle of Darius and Alexander" by Albrecht Altdorfer. A drip painting by Jackson Pollock can have a deep working space while a dark Ad Reinhardt may be quite shallow spatially.

It is not a value judgment that deep, convincing Working Space is good and shallow space is less good, only that the concept exists. There are occasions where shallow space is the desired effect. Clement Greenberg's 'Cult of Flatness' originating during the post World War II years created an intellectual milieu valorizing shallow working space.

I would like to explore the uses of the concept of working space in Cubist painting in order to examine multiple, simultaneous Working

Spaces. One might use the concept of Unpinned, simultaneous Working Space to examine Einstein's inertial frames from his Special Theory of Relativity, Joyce's working space in *Finnegan's Wake*, and notions of narrowly defined, but intensely convincing Working Space in the lives of the cold dark matter of the West. Each of us has a conception of our personal Working Space, and we spend our lives trying to make it convincing to ourselves and to others. The crux here is how the P-Grid zeitgeist has already and will in the future affect the ways in which we define our private and public Working Space. For example, a public figure such as the President of the United States has, by definition, two theoretically separate Working Spaces: that which is related to his job leading the country and that space in which his family and friends form a private reality. Each of these two primary spaces has a multitude of sub-spaces. It might be said that certain presidents had a more convincing public working space than others. In retrospect, Abraham Lincoln and George Washington were the Caravaggios of the office, whereas Millard Fillmore and Woodrow Wilson were more of Puvis De Chavannes. Presidential working space is something that continues to be revised by myth and history.

Louis Kahn achieved significance because he imparted resonant spiritual depth into the Working Space of his architecture. His spaces reveal a passionate resolution in the material and technique with which spaces are created. There is a lot of quasi-drama in contemporary architecture, a sort of Altdorferian aerobatics in efforts to define great space but meaning is achieved in the orchestration and resolution of convincing ideas.

Thomas McGuane has brought an unpinned, P-Grid intensity to his novels with language serving a variety of ends to reveal characters rendered in surreally convincing emotional space that is shallow like a train wreck. You don't see far back toward the horizon, but events are

potently and poetically rendered.

Working Space is the bite you have taken from life, the stake you have claimed for yourself. How public must it be? Is there life after press? Some of us are impressionists with our space, projecting a vaporous, seductive lack of definition. Some manifest their spiritual working space like a four-hundred ton subterranean forest floor fungus that covers one hundred square miles. It may be the world's largest living thing but no one knows it exists.

What of the Working Space of Foucault's 'Other' whose every interaction transmits pain, the one whose existence defines a norm by its rejection of the 'normal.' The criminal, the insane, the sick, the crippled, the starving, the homeless, this 'Other' is the interior of the cold dark matter, the screaming, voiceless ones who hate you by definition. Their Working Space defined by darkness, filth, shame and rejection, ugliness, pustulating stench, putrefying gag and ooze. Working Space with loss at the center, fetid horror smudged on the ceiling, vacuity and mindless violence pasted along the horizon, stupidity, meanness, countless station points pinned to the dirt as shallow as the space between your eye and the gutter with a cop's boot on your neck. This too is a P-Grid reality. The culture is a great reciprocating engine constantly turning over, exposing new individuals to the light, while others get sucked into the depths only to be heard from as one billionth of the silent wail of a fading generation that never really registered as individuals, whose public Working Space was never consummated, a generation whose fifteen minutes were spent sharing Nixon's checkers speech from the dumb end of a television set.

Frank Stella's Working Space is a conceptual tool for everyday life not just for painting. Working Space is created by a station point pinned or unpinned and it is bounded by a cone of vision. With an optical axis running down the center of the cone, there is a characteristic B-Grid, Grid

and P-Grid working space. This space is defined by philosophy and religion and language and by the art and science of an epoch. Personal working space is defined by individual character, character is defined by grace and grace, by God. Where is your focal point? At what angle is your Optical Axis? How broad is your cone of vision? How convincing are your gestures? How real is your Working Space? How effective is your Station Point? Like the lady said as I blocked her access to the magazine rack – "MOVE"! What are Tom Peters, Tony Robbins, Stephan Covey, Norman Schwartzkopf, and Zig Ziglar really saying? Define your cone of vision, your horizon, your station point. Be very careful, be bold.

It is interesting to compare the ratio of cone of vision (an individual or group's stated or implied mission) with the working space—that zone of control, the realized or digested aspect, that part of the dream that has become tangible. In the realm of letters, the career of Norman Mailer is notable in that he proposed a vast cone of vision for himself early in his career and although the The Naked and the Dead is as tangible as a Caravaggio, his early cone of vision was Altdorferian in scope. It was not until the great series Executioner's Song, Harlot's Ghost and Ancient Evenings was complete that it was clear that the working space had been boldly realized.

Upon examining the U.S. Constitution, the Declaration of Independence and the Bill of Rights, one sees a vast cone of vision that encompasses a full palette of the rights of man as articulated by the great Enlightenment philosophers of the 17th and 18th Centuries. Our founding fathers had a great vision. It is fascinating to examine two hundred years of North American life to measure the density and conviction of our national Working Space.

Another interesting line of thought is to examine some very powerfully

resolved personal cones of vision and see how fragile any one of a dozen individual traits are. Good manners, patience, careful consideration of strangers and a page of Ben Franklin's homilies make for a bullet proof cone that has the resolution of a great painting as does Ghandi's cone of non-violent protest vs. British military might. There is the individual with a marvelous cone of talent and very shoddy, messy ill-defined cone of private standards and habits and vice versa, for example, the prosperous accountant who fills her attic with her numbingly vacant artwork then sells it by the pound at a street fair.

In order to measure the concept of the Pinned/Unpinned station point, scenarios must be described. In a Pinned station point scenario the egotistical Belgian Lieutenant led his squad upriver into the Congo jungle and coerced the post-pubescent tribal males at gunpoint to march over to King Leopold's rubber plantation and get to work in order to put tires on the Pugeots of Brussels. An Unpinned scenario would see the officer has taken anthropology courses along with his ROTC and the blacks on campus kicked his ass at flag football and sat next to him in calculus class. He may have protested his college's African investments and was reminded by his girlfriend that Asians are not Oriental and that Kwanza is celebrated alongside Hannuka and Christmas. He joins the peace corps and teaches tribal members to filter their water. He has had his station point unpinned by the academy and is sent with his multiple points of view into a world that still lionizes and rewards the fiercely pinned personalities of the business world. The simultaneity of Picasso and Einstein also means the simultaneous existence of the personality of the pinned with the unpinned.

Can a Pinned society be comprised of a majority Unpinned individuals? Does the sum of the characters in a society automatically define it by the combined effects of their matter? Individuals try hard to draw away from the brutalities committed by their collective social engine. It is their

collective private cold dark matter that flows beneath the surface in an unreasoning ferocity. A society is swayed by the mass of its collective cold dark matter. Its unspoken but relentlessly acted upon will to national individuation. Franklin Roosevelt, Nixon, Hitler, and Napoleon were the undiluted manifestation of the cold dark matter of their eras. Great leaders have no secrets. Does the fact of Napoleon's single name being his first name like Madonna, Marilyn, Wynonna and Vendella make him effeminate when the more 'macho' posturing demagogues used their last names, Stalin, Hitler, Mussolini, Talleyrand.

What are the rituals of Unpinning? Pinning? It is the role of the family and the schools to help a child establish a cone of vision. It is the texture of love and respect that allows the child to begin to create a viable working space that gives meaningful, gratifying definition to that child's vision. How does society integrate the child from the ghetto, the child from an emotionally vacant family or from a turbulent, destructive fullness of emotion. What about station points of the 'Other' where Hitler or Napoleon is manifest at the dinner table in the person of father or mother? When the family has no trust in a hierarchy of diffusion of cultural guilt and aggression, it is unfiltered and corrosive at a primary level in the household.

The zeitgeist of the Unpinned station point precipitated out of Victorian culture. Victorian cold dark matter created its Avant Garde of politicians, artists and scientists who formulated an Unpinned world. They inspired cultural and scientific revolution in malleable societies and revolution in the arts. We now worship the artifacts of the Unpinned revolution safely locked away in mausoleums of modern art in our major cities. Many Americans and Europeans are still terrified of the Unpinned station point. Our culture needs a new word to define a non-hierarchical, Unpinned yet Democratic system. Absolute Democracy!

Why did the Victorian era generate the concepts of the Unpinned? These concepts have always comprised a great proportion of the Cold dark matter of the West. Rationalism is hard work. It takes years of intense education to create and nourish a good practitioner of Enlightenment ideals. Once educated, they penetrate, they dominate, they decimate. Their influence and public presence far outweigh their numbers. It takes relatively few individuals to define an age. The key of the success of the current unpinned paradigm will be to maintain and nourish the signal features of the Grid as one of the multiple cones of vision of the epoch of the unpinned station point, without allowing the narrowness of traditional Grid-think to dominate the discourse and temper of the nation. The historic purveyors of the descended Grid; our engineers, scientists, doctors and other status-bearing professionals must be more broadly educated. All four-year undergraduate programs must embrace multiple cones of academic vision. There should be no specialization during undergraduate years. Students should be tested for their dominant brain hemisphere then forced to encounter its opposite. If pinned and unpinned are only manifestations of the Aristotelian/Platonic dialectic then every Plato must confront his Aristotle and vice versa. Every artist shall confront his scientist, every scientist his artist. The chief benefit of unpinning is that we begin to see each other.

When there are only two options for a nation's station point/cone of vision/Working Space, fear overtakes all. When the P-Grid epoch was in its infancy, it was Communism or Capitalism. By raising the binary decision to the next quantum, i.e., to that of pinnedness or unpinnedness, the level of national political ideology becomes more flexible. The palpable fear that a Cold War Capitalist feels for a Communist and the rapacious Capitalist spirit of post-Soviet Union Russian businessmen are attitudes worth examining.

As each individual attends his own enlightened self-interest there naturally emerges an anomalous individual. Each size of group in a hierarchy of scales produces a characteristic selection of anomalous individuals to serve group interests as they accrue. Every army platoon has a leader and a fuck-up, a painter, a writer and/or a musician. There is always a guy to paint the nose art on the bomber and one to blow Reveille.

It is ironic that a structurally Fascist medium like Rock and Roll with its intensely limited song structures, unrelenting 4/4 time signature, narrow cone of vision and wafer thin but loud working space has been the sound track to the opening of Western society to many of the intellectual products of the Unpinned station point. Just as Sub-Saharan iconic/mythic sculpture fueled the imagination of Picasso in his struggle for escape velocity from the Grid paradigm, so the music that was born with that sculpture in the heart of Africa becomes the mode of choice for the spawn of the second act of the P-Grid paradigm.

Black culture, even more than Marxism, is at the root of the P-Grid ethos. What scares a corporate suburban white guy 'n' gal more than Commies and Negroes? Now that jazz has found its way into the college curriculum and Picasso's most tribal outburst, "Les Demoiselles", is ensconced in the locus of honor at New York's Museum of Modern Art, we are in widespread embrasure of many nourishing aspects of the Unpinned. Tribal drumming clubs spread amid the Generation-X brain trust of Silicon Valley and Hip Hop dominates radio and television airwaves. Blackness is being integrated at levels more profound and incessant than open housing would ever allow. This is the century of black. Jazz is our music, our original sound track. Ebonics is just another of those languages we will acknowledge from our multiple station points. Black cultural heritage in the U.S. is to American society as struggling artists are to their art works, the work gets separated from

its creators for a pittance and begins an exalted journey to the center of the cold dark matter where it informs and entertains and educates. The creators are left with a severed ear. That was Van Gogh's ear crawling with Dali's ants on David Lynch's lawn in "Blue Velvet." Black society in the United States is a social force serving the role of Avant Garde artists. Their innate unpinnedness is a wonder to behold. What human being has ever been more joyfully unpinned, reaping the immediate, simultaneous benefit of multiple cones of vision (one out the back of his head) than Michael Jordan in flight toward the basket?

As the P-Grid epoch progresses toward adolescence in the new century, the last of the uniquely gridded residual Victorian souls will disappear. There will be no more blustery, self-important, domineering, self-reliant, egocentric, chauvinistic, imperialistic, progress obsessed, infinitely resourceful men. As the P-Grid develops, those men with the Grid in their souls will be forced to temper themselves. In another few generations, this tempering will be unspoken and pervasive. Only outlaws will be Grids and of course Grids will be outlaws. We're going to miss the men of the Grid. They built this city. They did the work. They relocated the Native Americans to make room for Minneapolis. It was dirty work; somebody did it. One day we'll see Crazy Horse on the twenty-dollar bill.

What if a society somewhere on earth elects to embrace the Grid as Western civilization is evolving away from it? Will they kick our ass? Will their progress-obsessed single station point, narrow cone of vision, solid working space citizens engulf us with their continuity? Will our society be too diffuse for defense? Will our all-seeing Post-Enlightenment awareness become a diluting handicap? How many cones of vision can one embrace before losing critical voltage?

Grid civilization is characterized by continuity. P-Grid is discontinuous,

jerky, leaps are quantum not smooth. Grid growth is continuous. Darwin proposed that evolution is continuous, gradual so one would hardly notice it. The essence of the P-Grid is discontinuity. Mendel's peas were evidence of the discontinuous nature of evolution. A pea was either wrinkled or it was not. A gene either kicked in or it waited unexpressed.

U N P I N N E D S Y S T E M S

By studying the emergence of new forms of organizing perception whether it is Cubism, stream of consciousness fiction, atonal music, Space/Time physics, or self-referential drama, one can develop a tool kit for analyzing the relationships between individuals, groups and the physical world. During the grid epoch these forms blistered up like buboes on the body of the Enlightenment as moveable type, double-entry bookkeeping, timekeeping and scientific method. We are in the midst of a plague on the Enlightenment as a sole source of viable global epistemology. By understanding cubism, we can examine the failures of the world it is replacing. We can acknowledge the facts of our age.

An epochal paradigm shift is experienced once every five hundred years. Since the birth of our grandparents we have been in the center of the chaos, the cauldron that erupts along the colliding tectonic plates of two distinctly different ways of perceiving reality. Many of the features identified as characteristics of 'modernism' by Norman Cantor and others, such as radical breaches of decorum, ambiguity, doubt, dislocation of conventional syntax, anti-historicist, elitist, complex, difficult, and lack of pattern, are actually characteristics of any paradigm shift. These characteristics were present in the population when Rome fell, when the Medieval epoch coalesced, when the Medieval epoch ended and when the P-Grid epoch began. Spiritual eruptions caused by any paradigm shift should not be confused with the features unique to each shift, i.e. self-absorption, depression and catatonia which have been noted as characteristics of the 'modern' ethos are simply evidence of spiritual displacement that was in evidence when the Roman Empire was eviscerated or when the Feudal system of Fourteenth Century Europe was supplanted by bourgeois economies and should not be confused with the signifiers and behavior characteristic of the Unpinned

station point. There are some exciting tasks for scholars, separating the intrinsic features of the Grid/ P-Grid shift of 1912 from all of the ideas afloat that are simply residue of any major upheaval. There may only be a handful of genuine P-Grid novels, the rest are responses to the fact of chaotic shift. More simply stated, Joyce was a P-Grid novelist while Hemingway, Faulkner, Steinbeck, Fitzgerald were chroniclers of shift residue. On Faulkner: the Northern states carry the Grid into a B-Grid agricultural economy with the Civil War, the torment and turmoil in Yokapatawpha County was the essential effect of this shift on individual lives. It is beginning to appear as though the novel itself is a Grid phenomenon born with Richardson's Pamela and reaching full flower with Dickens, Melville, and Dostoyevsky. It appears as though P-Grid civilization may witness the evaporation of the novel into a heat mirage on the Information Highway. Perhaps James Joyce was the author of the epitaph for the form, Finnegan's Wake as the wake of the novel.

The bulk of twentieth century fiction is commentary on paradigmatic chaos. T.S. Eliot and Hemingway commented on WWI, Mailer and Jones on WWII, Mailer and Caputo on Vietnam, and Graham Greene and John Le Carré on the Cold War. To abandon narrative is too great a leap for fiction. The great twentieth century novel, for anyone who is interested, will be a Brobdingagian feast of unpinned passion that touches every soul. It cannot be a narrative exercise and be of the twentieth century's most salient feature, the Unpinned station point.

There are many Unpinned systems with which one can begin to understand and represent objects, space, cultures, and business organizations. In evaluating a business, look at the promo material, look in the front office, visit the back office, join the staff, date the staff, interview the clients, examine the local economy, examine the global economy, analyze the blood of the key people. Visit the homes of the staff, meet their children, examine their credit history. Interview the past loves of

all current staff and clients. Speak to their parents and their parole officers. This would certainly comprise an 'unpinned' examination of a business organization. Rather than make a commitment to do business based on the size of the conference table, the bond rating, the voice of the receptionist, a handshake and web page layout, one would really get to know them.

Returning to the linear, superficial, judgmental and cruel manner in which a Victorian Belgian rubber plantation superintendent sizes up the natives in the Congo jungle: all he needs to know is whether or not these people are obedient and if they are capable of being coerced into working on his plantation. An unpinned approach to understanding would involve procedures used to create an ethnography for an anthropology dissertation in which case the tribal customs, involving marriage rites, property rights, puberty rituals, kinship systems and other cues to the operative tribal epistemology would be studied. The end result may well be a realization that this culture has components that are equally complex, in relation to those of Leopold's Brussels, and perhaps their tribal life style should not be subverted for the benefit of European automobile owners.

Station point informs ethics as well as esthetics. The act of seeing from multiple points and weighing this information simultaneously by making an effort to synthesize it, affects the behavior of individuals and groups. In a Democracy there is always a fundamental struggle over who will be doing the looking whether it is from a pinned or an unpinned station point. Perhaps the Congolese will be examining the plantation owner from many points of view to conclude that there is no place for him at all in their country.

The Pinned station point remains one of the options for an observer in the Unpinned paradigm. The option of rational thought, reason,

analysis, and measure remain open when exploring uncertainty and discontinuity. The Pinned universe of the Grid is a valid subset of the Unpinned.

C U B I S M

.Cubism is a style that helped define the P-Grid revolution of the Unpinned. It is a style that takes a key notion of Cezanne's space-making strategy and isolates and exaggerates it. Cezanne's notion is that the station point for a single painting is not fixed. This is manifest in his work by shifting edges of flat planes, tables, baskets, plates. By unpinning the station point, Cezanne swerves from the most salient feature that served the Renaissance, Enlightenment and Victorian epochs, linear perspective. It is mathematical perspective more than color or composition or narrative or oil technique that defined painting as a fine art rather than a craft for five hundred years. Exploring Cezanne and Picasso led to an awareness that it is not art that causes or predicts cultural revolutions. Linear Perspective did not cause a paradigm shift in 1412 any more than Cubism either caused or predicted a paradigm shift in 1912. These two inventions may have revolutionized the ways of picture making in their time, but they were in themselves minor representations of vast shifts in the cold dark matter of the late Medieval and Enlightenment epochs. The people, the great beast, was collectively changing the way it conceives the world. The internal pressure of millions of souls caused these pictorial inventions to emerge.

In Cubism, Picasso and Braque not only look at their subject from ten different places but they recreate bits of information from each view in each painting. They do not pick the best view. They do not let all of the views coalesce into a representative master view. They do not distill their visual information but recreate one facet per station point in each painting. In so doing, they create a surface effect that has its own continuity in the object(s) that can be discerned in the picture. The process of constructing the image is revealed and treated as a subject of the painting. To illustrate: in order to paint a still life, Picasso had to perform

one hundred separate cycles of observation and action during which he looks at the arrangement of a guitar and vase on a table and after each observation, places a patch of pigment on his canvas. In an Analytical Cubist painting, Picasso has made a discreet record of each event in order to demonstrate the process of painting. During the Grid epoch, painters went to great length to obliterate process. In order to deliver to the viewer the integrity of the things observed or imagined, the painter smoothed all transitions that would have revealed the process of creating the image.

By revealing process via faceting, Picasso re-presents time. These paintings do not try to appear as snapshots, as a single moment frozen in time. When looking at a Cubist painting, the viewer can imagine participating in the act of painting. The very strokes of the brush are there to see in clusters that are the width of a paintbrush with a shape that reveals the attack and release of each stroke. If there were one hundred facets, i.e., observational events, we can count ten or fifteen brush 'hits' per station point. Not only is elapsed time expressed in the faceting of separate station points resulting from unpinning; but also in the "fracture" of the separate brush marks. These small fields of brush strokes serve a dual role, that of rendering the subject and that of acknowledging the surface, i.e., lack of phenomenal transparency of the canvas surface. A Cubist painting simultaneously demolishes the concepts of Victorian continuity, single point of view, canvas as window and concealment of process to serve the product. These paintings communicate both the time it takes to observe a subject from many points of view as well as the time it takes to create a single image of those observations.

The physical tangibility of the vehicle for the image plays a role equal to that of the objects represented. Picasso and Braque put great effort into creating an equal balance in their Analytical Cubist works between

the vehicle (stretched canvas) and the subject matter. The aspects of the vehicle have as many facets in their works as the objects represented. They were taking the five-hundred year tradition of the art of painting and flaying it, dissecting it, looking at it from multiple station points, drawing, narrative, color, linear perspective, finish, chiaroscuro, and sfumato. The Analytical Cubist works from 1909 through 1911 are an explosive dismantling of the Renaissance tradition. Many of these features had been addressed and de-clawed by the pioneers of the Nineteenth Century. It was the complete shattering of linear perspective that was the unique contribution of these revolutionary paintings. It is linear perspective, the mathematical system that fixes man at the center of his universe, that characterizes the entire age of the descended Grid. Linear perspective separated Renaissance images from Medieval images, raised painting from a craft to an art which rivaled music and mathematics in humanist endeavor. By demolishing Linear Perspective with a system that uses many obvious and clearly articulated station points, Picasso and Braque reveal their understanding of the power and heritage of the fixed station point of the Renaissance. They harnessed this power to achieve revolutionary, grid-shifting pictorial ends. They methodically and poetically dismantled the Renaissance, Enlightenment, Victorian paradigm. For this they are heroes. Their violent act sent shock waves through avant garde communities of Moscow, Vienna, Berlin, London, Rome, and New York. Their achievement was recognized immediately.

Analytical Cubism had a massive immediate effect in Western Europe on painters, however, its much more powerful message has been to all of Western culture in announcing a new paradigm for the twentieth century, one that fundamentally shifts the role of the individual from a world view that had lasted from 1412 until 1912—five-hundred years. Just as surely as Brunelleschi's invention of Linear Perspective pinned the station point and announced the age of the descended Grid and with it,

time-keeping, bookkeeping, musical notation, the scientific method, exploration and all Enlightenment wonders of science and art, so did Picasso and Braque's invention of Cubism unpin the station point, acknowledging, representing, embodying the spirit of discontinuity as illuminated by Einstein, Bohr, Mach, Poincaré, Joyce, Schöenberg, Strindberg, and dozens of others who simultaneously condensed from the ether a new way of viewing the world. There were now multiple equally valid inertial frames, points of view, perspectives from which to distill reality. The icons of sub-Saharan/Iberian tribal ritual have a place alongside the whores of Barcelona in a painting that serves as ground zero of twentieth century thought. Picasso's "Les Femmes d'Alger" is not only a preview of the shattering techniques of Cubism but also a confluence of the earth's cultures: N-Grid meets P-Grid. The visceral power of its bold tribal abstractions have a resonance equal to five-hundred years of European image making. This painting symbolizes the confluence of the 'Other' of Foucault with the "Ladies of the Club" on a docent tour of MOMA. It is a deconstruction and beacon, a key for understanding the meaning of the phrase "all men are created equal." Cubism reveals a democracy of the picture plane.

The B-Grid epoch lasted one thousand years from Constantine to Brunelleschi, the Grid epoch lasted five hundred years. If the P-Grid has a lifespan of two hundred fifty years then it is now approaching middle age. What end does an Unpinned station point serve? The world's petroleum reserves will be exhausted in forty years. As the options of P-Grid thinking spread throughout the cold dark matter, we are preparing ourselves to confront the sudden and potentially catastrophic end of our long, tortured romance with the Grid. It was clear to the soldiers of the American Civil War, the lower classes of Victorian London and bourgeois youth of the roaring 20s that the Grid was spiritually bankrupt, and it will be the youth of the 2020s that will terminate the Grid as a primary force in Western culture. The emergence of the automobile,

as a weapon, the fever to hurry each new generation into the pace and geometry of the Grid, and the strangulations of global capitalism are the supernovae before a great contraction into a black, oil stained hole for the paradigm that blossomed during the Italian Renaissance, was loosed into the cold dark matter by Napoleon, burned into our consciousness by two world wars and is currently engaged in a reaming of the planet.

The Baby Boom generation has played both sides of the fence. As an agitated block of cold dark matter, it took a lofty moral stand against the Grid (most clearly manifest at the time as the Military Industrial Complex) during the 1960s with accompanying Rock and Roll soundtrack. This generation had its ass handed to it by the Unpinned war where the shifting, unpredictable station point of Vietnamese nationalists confused and demoralized the soldiers of the Grid and later by the economic reality of corporate America: Get on or Get Lost! Now as the Boomers are dutifully shepharding their parents off to nursing homes, they invest in suburban ranch houses, drive gas guzzling land barges and fight with the idealistic young Generation-X teachers to keep their children on the math fast-track to a slot in the higher reaches of corporate Grid culture. Where have you gone Joe Dimaggio? Indeed! Puckered and crouching in suburbia with tail between legs, a vast heart full of rebellion against a system gone hay-wire has been reduced to recycling lawn clippings as its gesture toward saving the planet.

Does art predict physics as Leonard Schlain proposes? If so, then Jackson Pollock predicted String Theory physics and our paradigm may be shifting yet again. Art and physics are one; they are simultaneous Aristotelian and Platonic manifestations of the same cold dark matter forces. Each serves one of two types of minds—left brain or right brain dominant. Cold dark matter is bilingual, it serves up its truths so every-

one gets a shot at understanding. Picasso for right brainers and Einstein for left brain folks. The cold dark matter takes no chances—dual messengers when there is a message that matters. Leonardo and Newton covered the waterfront for the Grid, Einstein and Picasso for the Post-Grid. We have probably already spawned our first neo P-Grid artists and philosophers.

EPILOGUE

Cubism was the death blow to the Renaissance/Enlightenment paradigm that had been methodically attacked during the nineteenth-century in the following way. A left hook to the body as Delacroix dismantles precious draughting and glazing techniques that had been perfected by Van Eyck in the fifteenth-century. His bold, passionate impasto opened avenues of expression not seen since Hals, the Dutch Master. A right cross to the gut as Manet flattens pictorial space, right jab to the head as Manet introduces irony, dismantles the grand historical narrative and develops a painterly short-hand that defies academic precision for a matter-of-fact suggestive abstraction. A jab to the nose from Courbet's defiance of academic narrative, for his earthy realism, his foregrounding of the mundane. A body-slam from the tag team of Monet, Pissarro and Sisley as the studio draperies are drawn open to sunlight, the doors are thrown wide and with their new, collapsible lead tubes of oil paint they capture the fleeting essence of the retinal effects of daylight on the natural world around them. They put classical academic pictorial composition in a head lock and drive a fist into the concept of long range pictorial planning (multiple compositional and color vignettes). The Impressionists retrieved the sensorial present from an epochal dormancy. Gauguin puts a hard elbow against the ear of the great Renaissance colorists Raphael and Titian with his non-linear, intuitive harmonies learned from the Japanese Woodblock print masters, he set color free to carry symbolic meaning. Degas put a permanent tilt in the brute's optical axis proving that the cone of vision does not always focus upon a distant horizon. Cezanne sent the woozy academic beast into a stagger by defying the core belief of the entire five-hundred year old system. He removed the pin from the station point that had held visual rays in conjunction and convergence in previously strict observance of the laws of Linear Perspective. Cezanne boldly defied the laws that had elevated painting to a fine art. It was, however, Picasso and Braque who ripped the tired cranium and spinal cord from the stagger-

ing colossus by codifying Cezanne's celebration of the unpinned station point. It was Picasso and Braque who developed a transferable pictorial system that was entirely devoted to the exegesis of this single idea: that man was no longer at the center of the world. When Copernicus established that the Earth was not at the center of the known universe, the Renaissance princes quickly rushed in to fill the void. It was Brunelleschi's rules of Linear Perspective that served as the intellectual relic upon which their religion of reason was established. Linear Perspective, with its fixing of man at the center of a vast temporal cone of vision, symbolized more than any other intellectual construct, the essence of the Age of Exploration, the Enlightenment, the Industrial Revolution and all of the crystalline ferocity and vicious, predatory, squalor that has come to pass under its dominance. It was this icon of an epoch, Linear Perspective, that Picasso and Braque destroyed. The young intellectuals of every major Western metropolis had ripped off a piece of the carcass by the time the first shots were fired in World War I.

Cubism created a firestorm in the arts. The heat of the Cubist inferno turned the bones of the beast of academic painting to ash. Linear Perspective, the brain of the Renaissance/Enlightenment paradigm was finished even as a peripheral organ of the art of the twentieth century. Cubism is important because it terminated a very rich, abundant five-hundred year old humanist tradition while simultaneously giving birth to the stunning innovations of twentieth century visual art. Cubism is important because it sent a powerful signal on behalf of the visual arts that placed them alongside Einstein's Theory of Special Relativity in redefining the fundamental relationship of man to his world. Cubism gave birth to as much as it destroyed. It can be placed squarely along the chaotic seam between two epochal cultural paradigms, the Grid and the P-Grid. No movement in the arts since has either destroyed as much as Cubism or given birth to as much as Cubism. It has been an immensely fertile idea.

MISCELLANEOUS THOUGHTS

1. The architectural red herring – Jencks misreading the sources of postmodernism. Architecture is culturally anomalous and not to be used for identifying cultural shifts, larger swerves and revolutions. There was a major turn in architecture that has its sources in Venturi, Scully, Moore, Stern, but it is a swerve away from the architecture of the Grid that had reached its vicious sublimity by the mid 1950s. The profession/art of architecture hijacked the term "modern" from the avaricious fashionable Paris avant garde without incorporating its key principle—the unpinned station point. The changes described by Jencks in his writing on postmodernism architecture are a swerve from the sublime high Grid not a turn from it.

The postmodernism of Charles Jencks is a swerve not a turn from modern architecture but again because the post modernism of Jencks is an architecture of the pinned station point and the orthographic elevation, it is not by the revolution of the P-Grid turn of Picasso, Einstein, Schöenberg and Joyce. In fact Jencks' postmodernism has more to do with the Beaux Arts tradition than any formal concepts generated in the twentieth century.

Jencks has been a red herring for Kellner, Best and Jameson who have used his work in defining a swerve within the profession/art of architecture in order to inform their texts on the expansion of the effects of the P-Grid shift that burst into popular culture in the sixties and seventies. I am proposing a brief lexicon that may help prevent misreading the pinned work of Venturi, Graves, Stern, Moore with the unpinned work of late Corbu, Gehry, Hadid, Eisenman, Liebskind, et al. Not to fault Jencks, he enthusiastically and thoroughly catalogued a major swerve in contemporary architecture from

what was known as 'modern' architecture. Why should we not call it "post" modern architecture? Because it simply did not have a thing to do with the Post-Grid, unpinned zeitgeist. We would have to wait for the deconstructivists for a movement of unpinned architecture that was unique to the twentieth-century.

2. The term 'Modern Architecture' in all of its Bauhausian saturation is a swerve from the architecture of the Beaux Arts Academic tradition. While acknowledging all of its vitality, originality, and global influence and the genius of Gropius, Mies, Behrens, et al., it continued to be of the pinned station point, conceived on paper in the form of orthographic elevations (perpendicular views of the interior and exterior walls). It was still directly tied to the root concepts of Brunelleschi, however propelled by twentieth century technology, innovation and a social concerns. Modern Architecture was rarely of the unpinned station point.
3. When confronted with obvious structural anomalies in work that is all defined as 'modern', Perry Anderson has taken the step of creating the words Citra and Ultra to define what he can see as clearly two different families of ideas. "Citra" is work that by my definition is of the P-Grid, i.e., the unpinned station point, tracing its roots back to Cezanne through Picasso, Einstein and Joyce, "Ultra" is of the Grid with roots in the Renaissance/Enlightenment epoch, as manifest in the twentieth century and at the same time as the work of the P-Grid. It is characterized by sublimity by ultra refinement as in the poetry of T.S. Eliot and the architecture of Mies Van Der Roë.
4. Frederic Jameson has identified a broad range of characteristics, events and trends that comprise significant social, political, cultural changes that have mushroomed since the 1960s. It is difficult to clearly illuminate their era of change using

terms like modern and postmodern. The turns and swerves of the twentieth-century cannot be described by using the words modern or postmodern because these words have multiple and contradictory meanings in different political, social, artistic realms. The use of architecture to clarify any twentieth century swerves, turns or shifts other than those of architecture itself are intensely problematic.

5. The architecture of the Bauhaus and the International Style was never more than a swerve from the architecture of the nineteenth century and because Jencks' postmodern architecture was never more than a swerve from the heritage of the Bauhaus, it should not be considered part of the shift from the Grid that was delineated by Cubism, free verse, space-time physical models or atonal music. It wasn't until Frank Gehry (inspired by the P-Grid sculptural explorations of Corbu at Ronchamp and Harvard's Carpenter Center) designed his non-elevated architectural collages that there was an architecture that fully addressed the P-Grid, unpinned paradigm shift. Gehry, Hadid, Coop Himmelbau, Peter Eisenman and Daniel Libeskind are all architects of the P-Grid. The generating orientation of their work is of the unpinned station point. They are of the shift, while Gropius, Venturi, Moore and Stern are of one or the other of the major swerves from the still vital architecture of the Grid.
6. Jameson, Anderson, and Kellner/Best have been swayed by Jencks in their efforts to classify the cultural turns of the 60s and 70s as a unique phase of twentieth century cultural development that superseded 'modernism'. I propose that the cultural eruptions of this period were either a second phase of the P-Grid shift or swerves from the Grid. Therefore there was nothing epochally unique happening during this 'postmodern turn', nothing on the scale of a paradigm shift, nothing that was 'post' the modernism of the unpinned station point.

Postmodern architecture was a flowering of the cool abstractions of the ultra-modern grid. The epoch spawned by unpinning the station point was too young in 1970 to have exhausted itself making way for a new 'ism'. The architecture of the 1990s is just beginning to address the unpinned station point of Cezanne, Picasso and Braque.

7. It will be very useful to establish a clear definition for three levels of changing paradigms. Reserving "shift" for epochal transitions such as that from Ptolemy to Gallileo, Aristotle to Newton, Brunelleschi to Picasso. The word "turn" might be used to describe generational upheavals, major wars and their after effects, major economic transitions, philosophical shifts within professions, the arts or academic disciplines. These are the shifts that define generations but not epochs. It so happens that the shift from Grid to P-Grid is a change that defined a whole new epoch as well as the generation that ushered it in. The word 'swerve' using Bloom's concept, can be applied to third echelon transitions in taste or fashion such as that from big band music to rock and roll or as Bloom originally used it, to stylistic evolution among Romantic poets and if required we might use the word "juke" for any less resonant minor changes.
8. The postmodern turn of Jameson, Kellner, Anderson is the economic, political, social turn that resulted from a deep shift first registered by Einstein, Picasso, Joyce, Wright, and Schönberg near the turn of the century. These scholars have grappled with the problem of trying to describe cultural phenomena using the intensely limiting and confusing terms modern and postmodern, terms that have a wide range of meaning and that are inherently ephemeral. Many have observed that at a point in time there is a mode of the day, i.e., modern and an avant garde, i.e., postmodern. When these terms become locked into a specific style, it becomes problematic to sum up

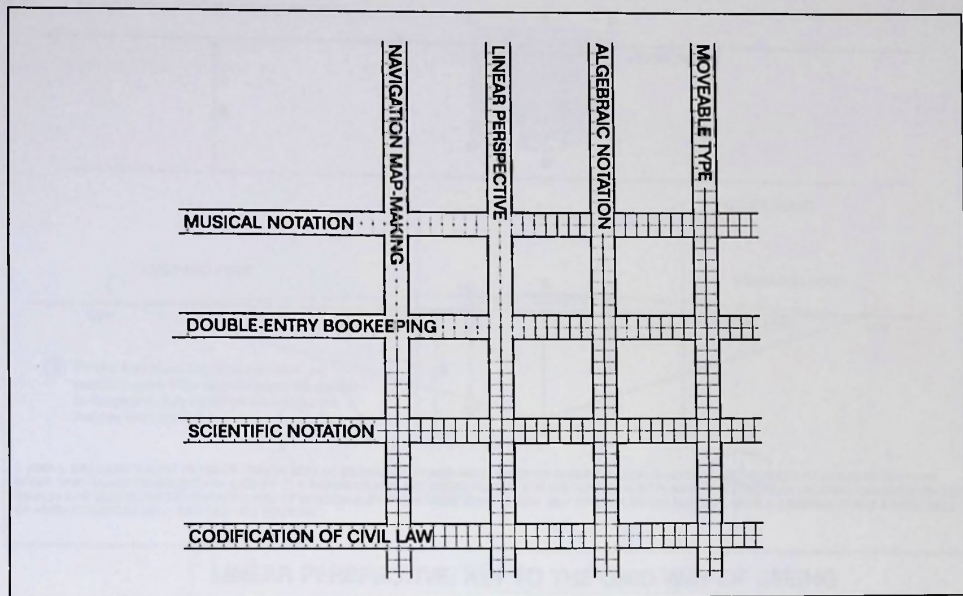
cultural phenomena that span several generations since each has created its own 'modern' and 'postmodern'.

9. The modern scientific epoch began with Newton. The modern political epoch began with the French and Scottish Enlightenment philosophers. The epoch of modern space-time is characterized by a pair of drastic events: the unpinning of the station point and the sinking of the Titanic. Le Corbusier used the ocean liner to symbolize his vision of a modern architecture inspired by machinery rather than historical pastiche. The ocean liner was the sinking sun Modern architects mistook for dawn.
10. Modernism and postmodernism have too many meanings to be precise, they don't directly identify epochal shift. Anderson sensed the limits of the word modern and coined the very useful qualifiers "Citra" and "Ultra" to distinguish between two distinct camps in twentieth century cultural discourse that have both been called modern because they occurred in the same generation.
11. "Citra" modern is unpinned, "ultra" modern is sublimely pinned. With these new tools, the architecture of Venturi, Moore and Stern becomes anti-ultra modern, a paradigm "swerve", and the work of Gehry, Hadid and Eisenman becomes neo-citra-modern with the unpinned Prairie Houses of Wright becoming the first citra-modern, an architecture of the unpinned station point, that of a genuine paradigm shift. So Phillip Johnson was wrong, it was Gropius after all who was the greatest architect of the nineteenth century or the fifteenth century and Frank Lloyd Wright who unpinned the station point, who defied Brunelleschi and Alberti ushering in an architecture of space and time, an architecture of the twentieth century. To reinforce Wright's hegemony as harbinger of the spirit of the P-Grid, his organic architecture can be traced to the spirit of Walt Whitman who liberated verse from the

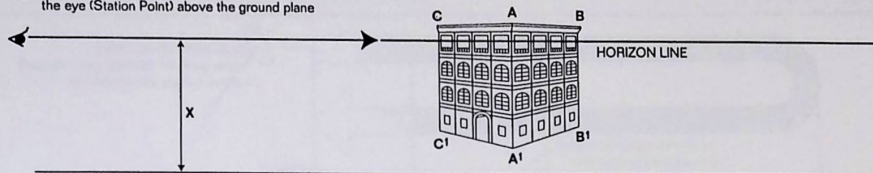
tired rigors of Enlightenment meter, an American precursor of the unpinned station point.

12. How do information and social will coalesce in cold dark matter? Wait an extra two seconds at a stoplight and feel its power in the horn and angry voice behind you. A small group of people is a molecule and an atom represents an individual and neutrons, protons and electrons are the id, ego superego, i.e., internal components. Libido is the strong magnetic force. Look at the mechanism of a single human as representative of all the cold dark matter in this corner of the universe. Where is it going? What is its residual genius cooking up from all of the pressure of existence? A new language? An unpredictable shift, turn or swerve?
13. James Cameron's movie Titanic is a far greater and more significant film than even he suspects. It so powerfully illustrates the spiritual and temporal end of the Grid as the sole operative paradigm of the West. That young Picasso is mentioned in the film is icing on the conceptual cake.
14. Robin Evans observes in his essay "Figures, Doors and Passages" the manner in which the layout of rooms in a late medieval villa reflects carnality and gregariousness while floor plan configurations of Reformation England suggest a society that finds carnality distasteful "which sees the body as a vessel of the mind and spirit, and in which privacy is habitual...in this respect Modern architecture was an amplification of nineteenth century sensibilities" Evans notes the residential corridor was invented in 1597 as a means of isolating individual rooms.

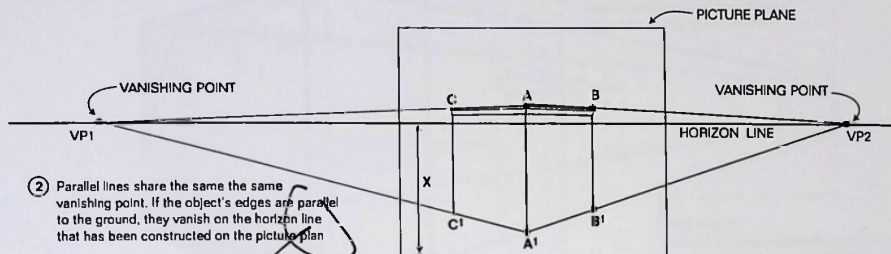
DESCENT OF THE GRID



- ① The horizon line is coincident with the level of the eye (Station Point) above the ground plane



- ② Parallel lines share the same the same vanishing point. If the object's edges are parallel to the ground, they vanish on the horizon line that has been constructed on the picture plane



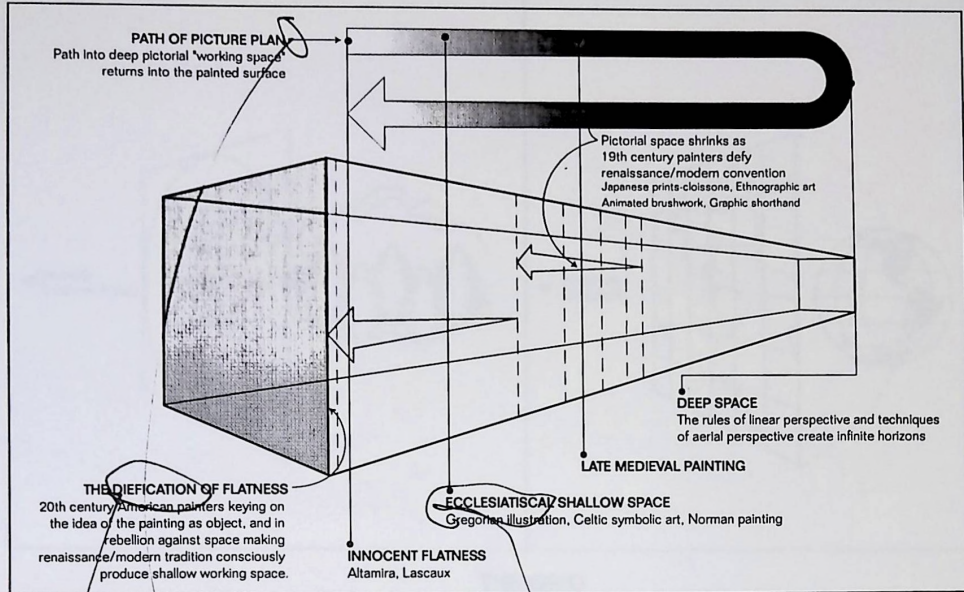
1. AND 2. ARE FROM THE SET OF RULES FORMULATED BY BRUNELLESCHI AND ARTICULATED BY ALBERTI IN LATIN (1432) THAT ARE THE RULES OF LINEAR PERSPECTIVE. RULES THAT RAISED PAINTING FROM A CRAFT TO A RIGOROUS FINE ART, TAKING ITS PLACE IN THE PANTHEON OF HUMANIST SUBJECTS OF LEARNING CENTERED ON THE TRIVIAL AND QUADRIUM-THE SEVEN PILLARS OF WISDOM-NOW THERE WERE EIGHT-A NEW WAY TO MEASURE THE RATIONAL WORLD-DRAWING-IT WAS A BASIC SKILL OF MOST SCIENTISTS WELL INTO THE 19TH CENTURY.

LINEAR PERSPECTIVE: KEY TO THE GRID WAY OF SEEING

plane

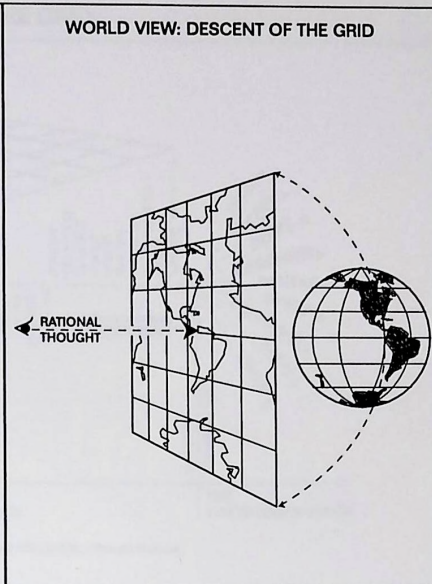
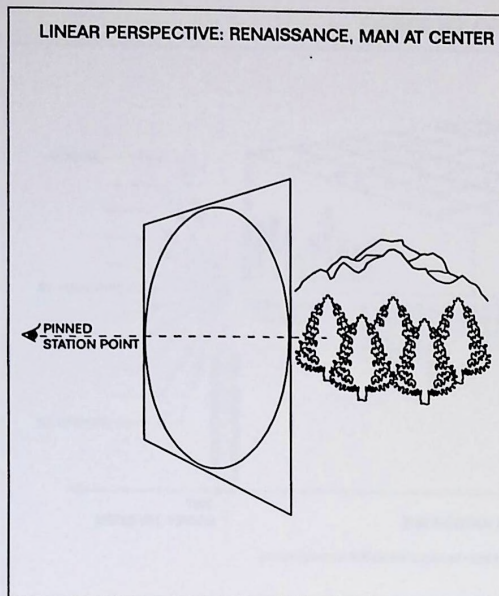
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WORKING SPACE



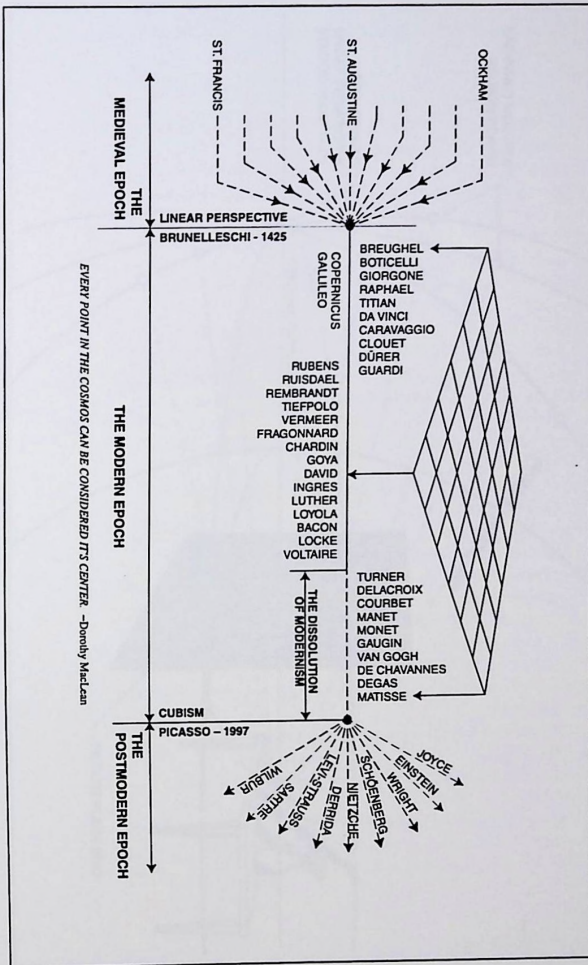
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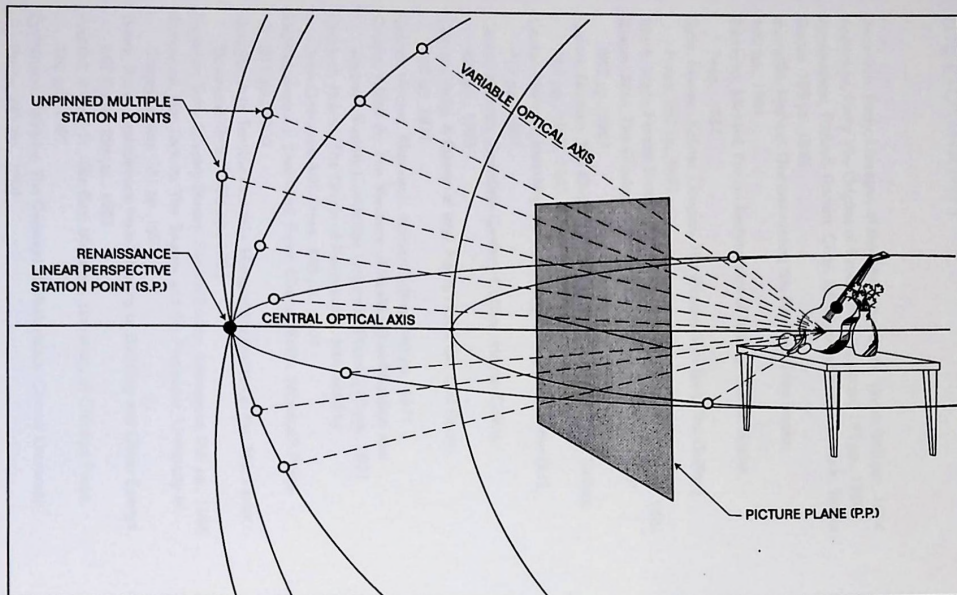
DIAGRAMS



THE GRID

DESCENT OF THE GRID





ANALYTICAL CUBISM-DEMOCRATIZATION OF THE PICTURE PLANE

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STATION POINT BY JIM BLAKE is his response to Norman Mailer's challenge that he write a book explaining Cubism. In an effort to articulate the technical, esthetic and social impact of Cubism, Mr. Blake has created a new set of conceptual notions that provide contemporary thinkers with a set of tools for analyzing the political, social, cultural trends of the past millennium emphasizing the twentieth century. Mr. Blake's research for Station Point has covered Medieval, Enlightenment and Modern History with an emphasis on the recent texts of Paul Johnson, Frederic Jameson, Perry Anderson and Douglas Kellner who in their efforts to come to terms with the root concepts of modernism and postmodernism have revealed the need for a new vocabulary of change. Station Point is a brief, concentrated text that may be used to clarify and popularize the language of cultural transitions of our epoch.

Mr. Blake draws upon his twenty year commitment to understanding Cubism as a painter and as an architect. Station Point is informed by his broad technical grasp of the laws of Brunelleschi's Linear Perspective and of the roots of Analytical Cubism. His experience as a drawing instructor at the Harvard Graduate School of Design and as a lecturer on Cubism and the history of the picture plane have augmented his historical researches to bring an in-depth conceptual freshness to this proposal for a new language of modernism/postmodernism.

Mr. Blake is a graduate of the University of Washington Department of Architecture where he won the Floyd Narramore fellowship for study at Harvard. He graduated from the Harvard Graduate School of Design with a Masters Degree in Architecture in 1979. He currently lives in Palo Alto where he has completed evening classes on Einstein's Theory of Relativity and early twentieth century painting and the Napoleonic Era. He is chairman of the Santa Clara Valley chapter of the American Institute of Architects Urban Design Charrette Committee and is consulting to Joint Venture Architects on the construction administration phase of the new San Francisco International Airport Terminal.

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