

5.10.2020

Mika Savela
M.Sc. (Archit.)
Ph.D. (Archit.)

mika@mikasavela.com
+358 40 5444860

ARK-E1502 Architectural Studio 1 – The Eye and the Icon
Aalto University – School of Arts, Design and Architecture

ON OFFNESS

IMAGE STRATEGIES
IN THE POST-ARCHIVE

1

OFFNESS

2

IMAGE

3

POST

ARCHIVE

4

STRATEGIES

5

CCA / Mellon Project

“OFFNESS”

A close-up photograph of Rihanna performing on stage. She is holding a microphone to her mouth, singing. She has dark hair styled in a short, slicked-back bob. She is wearing a black jacket with a camouflage pattern on the sleeves. Her right hand, with bright red nail polish, is gripping the microphone. A small tattoo is visible on her neck. The background consists of a blue and white striped pattern, possibly a stage backdrop or a window view. The entire image is framed by a bright yellow border.

"RIHANNA SERVING SEAPUNK REALNESS"

LIVE PERFORMANCE OF DIAMONDS ON SNL 11/10/2012

OFFNESS

OFF, “free” of meanings, Non-claiming

Escaping, adapting, accepting

Expressing dis-passion (being cool)

Started happening in the post-digital

Norm etc. -core

Situational

Non-deterministic

Adaptable

Unconcerned with authenticity

Empathy over tolerance

Post –aspirational

...

“IMAGE”







The post-shopping carter

posted
Sep 28, 2013

9,511 notes
Mar 22, 2015

Photogenic junkspace

posted
Sep 28, 2013

626 notes
Mar 22, 2015



The landscape of why stop there

posted
Feb 22, 2015

1,305 notes
Mar 22, 2015



Sep 20, 2013

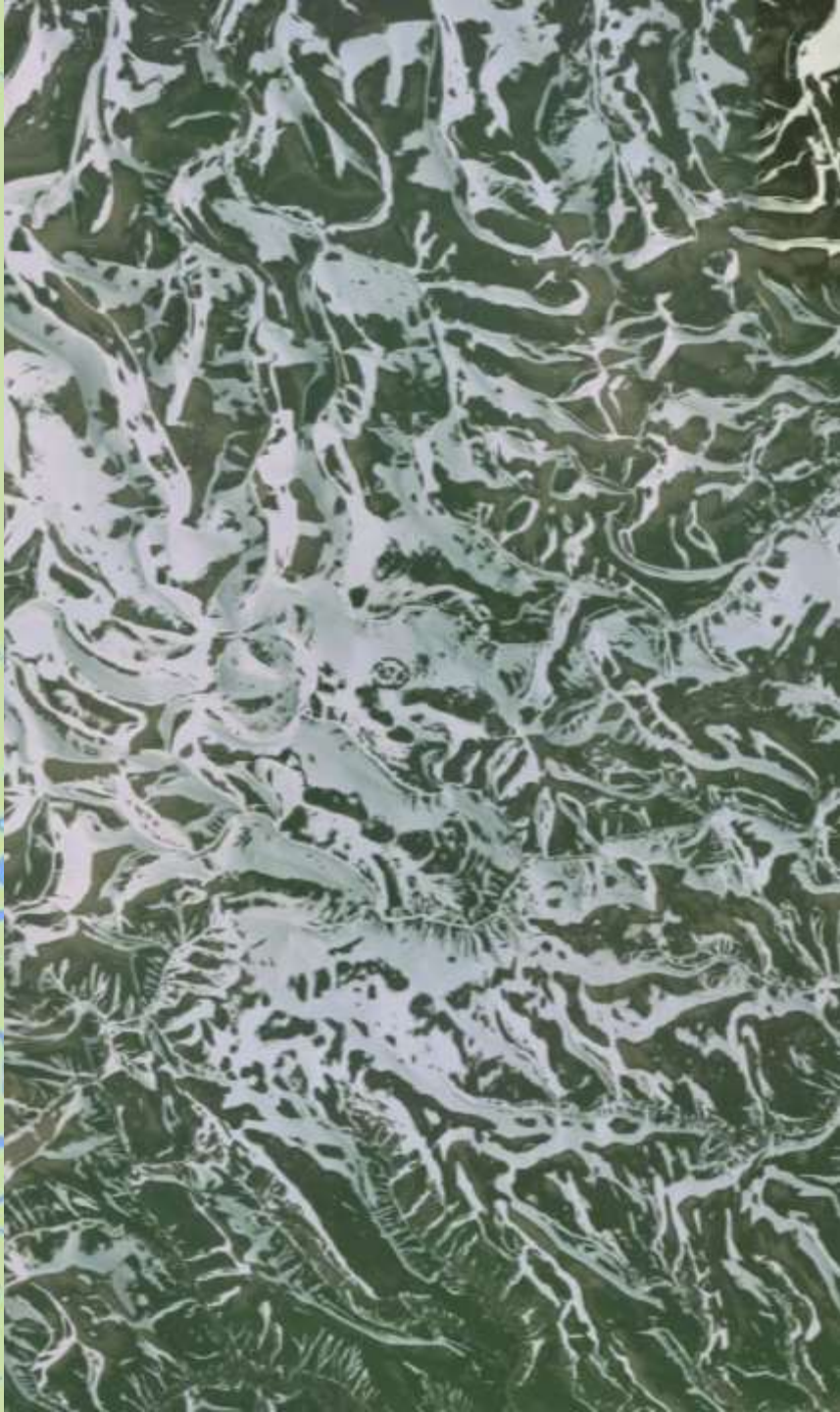
The non-shopping centre

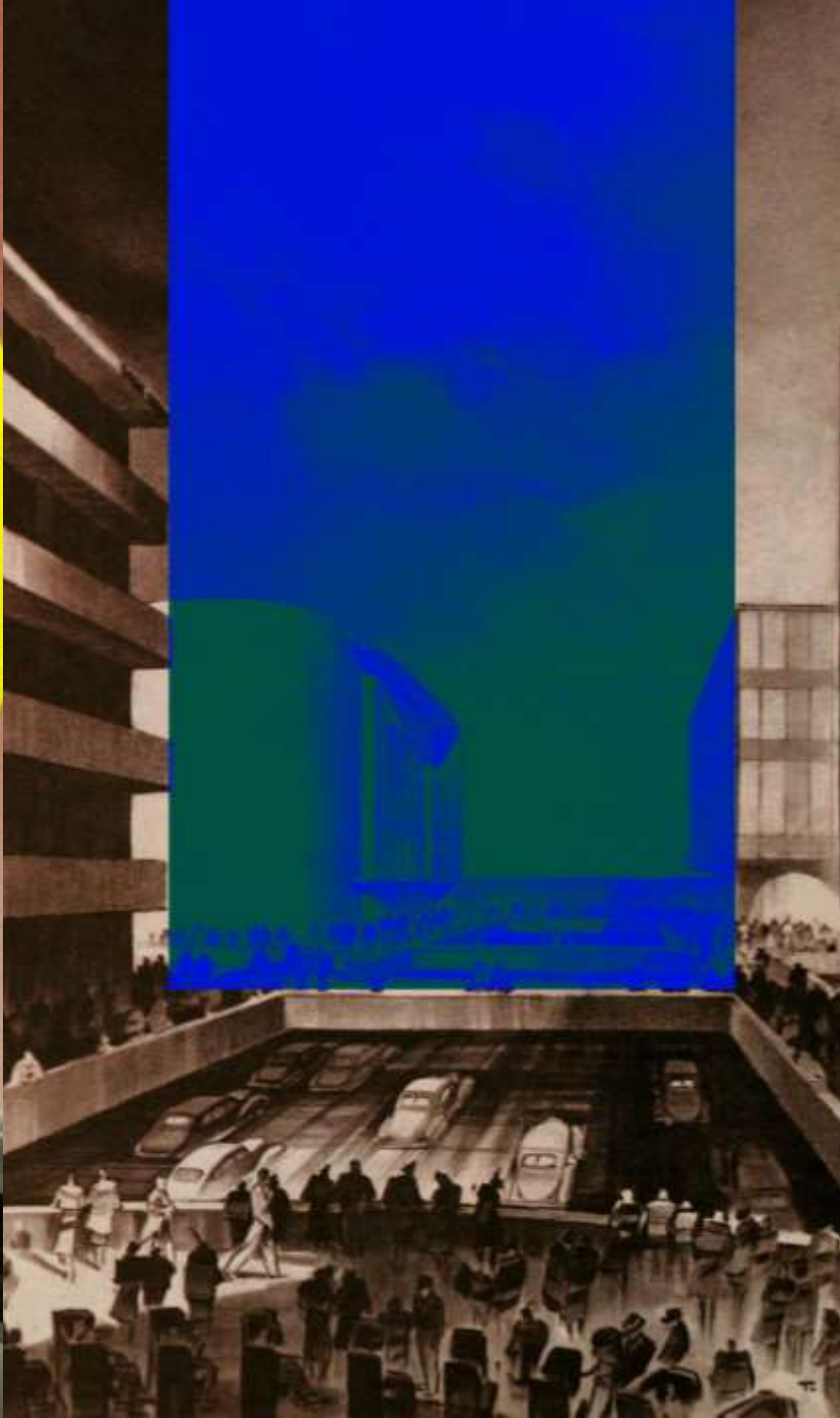


© 2017 Google



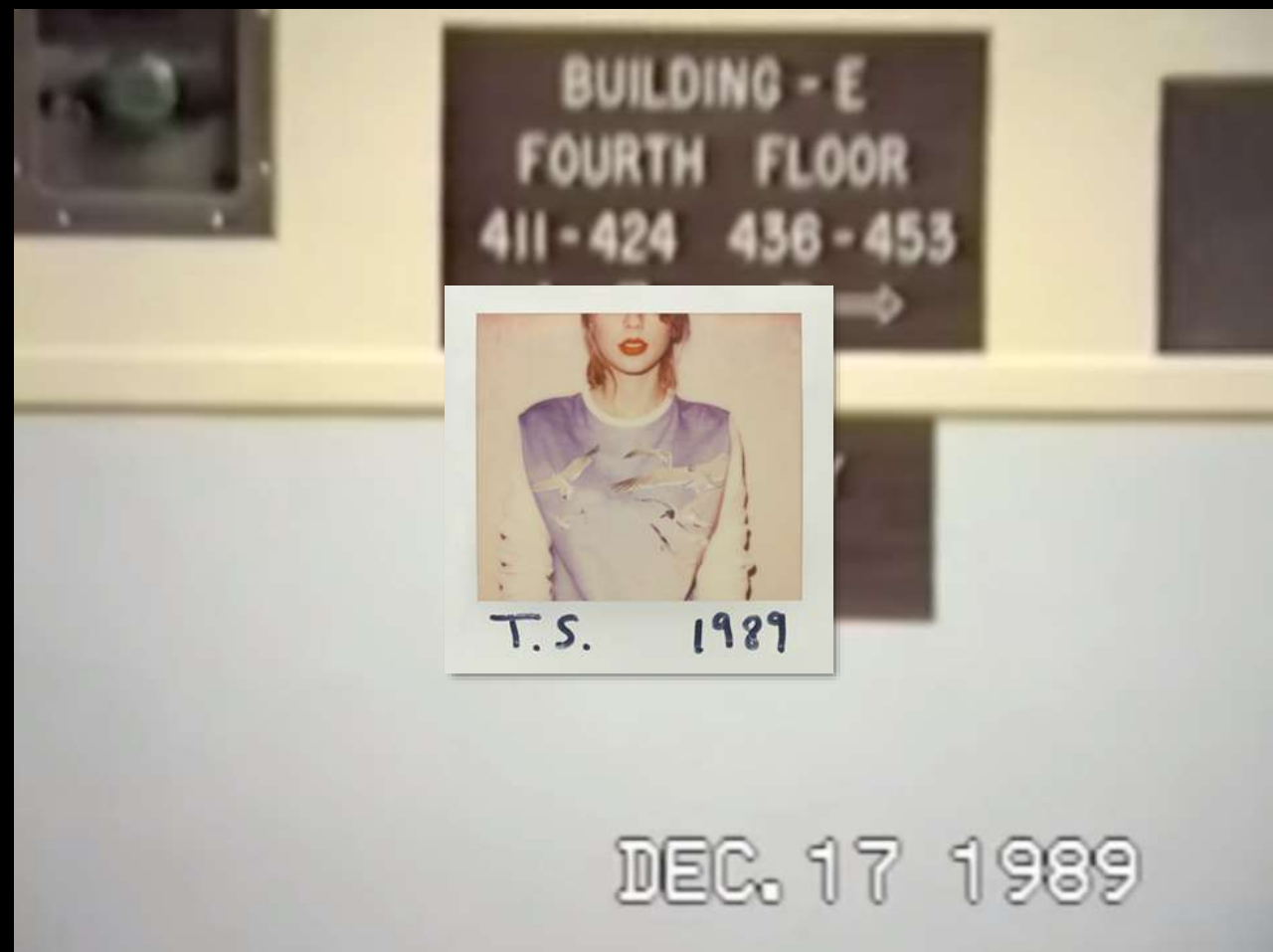
Burj Khalifa BMU







Screen capture a YouTube clip, originally digitized from home video, showing "normal tracking" function meant to appear on TV screen



Taylor Swift's 1989 album cover art polaroid and the album "launch video" with image stamp date in font typical of home video cameras

Everything as content



Tweet / Rihanna's SNL Performance (13 Nov 2012)
@systaime18

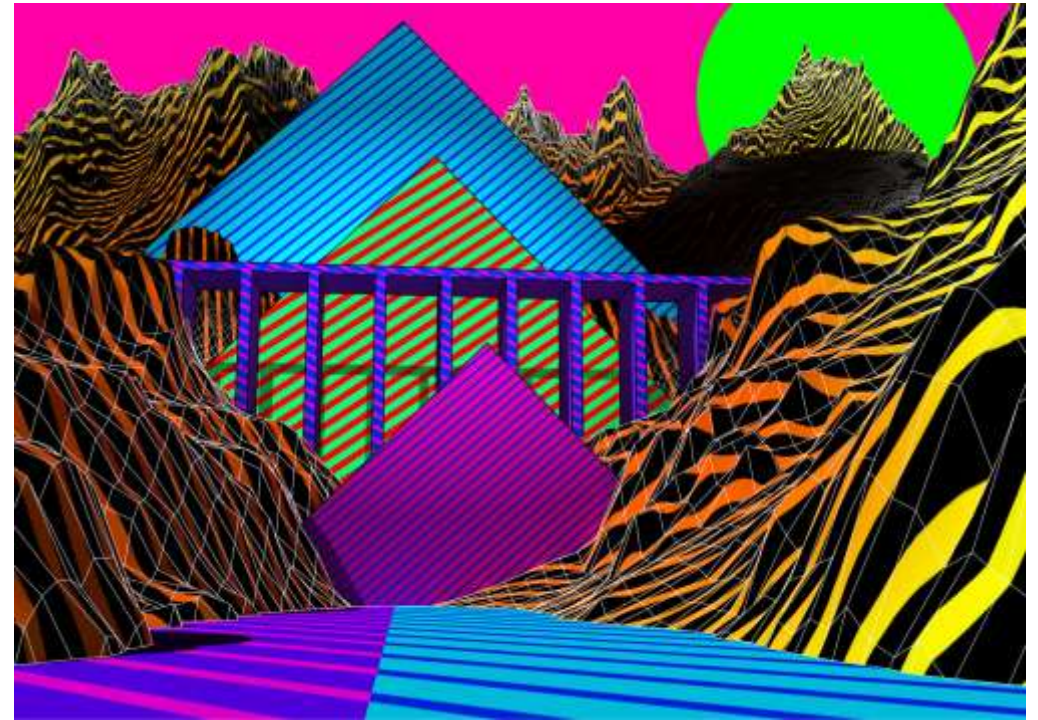


Content (2004)
AMO/OMA

Referencelessness as contemporaneity

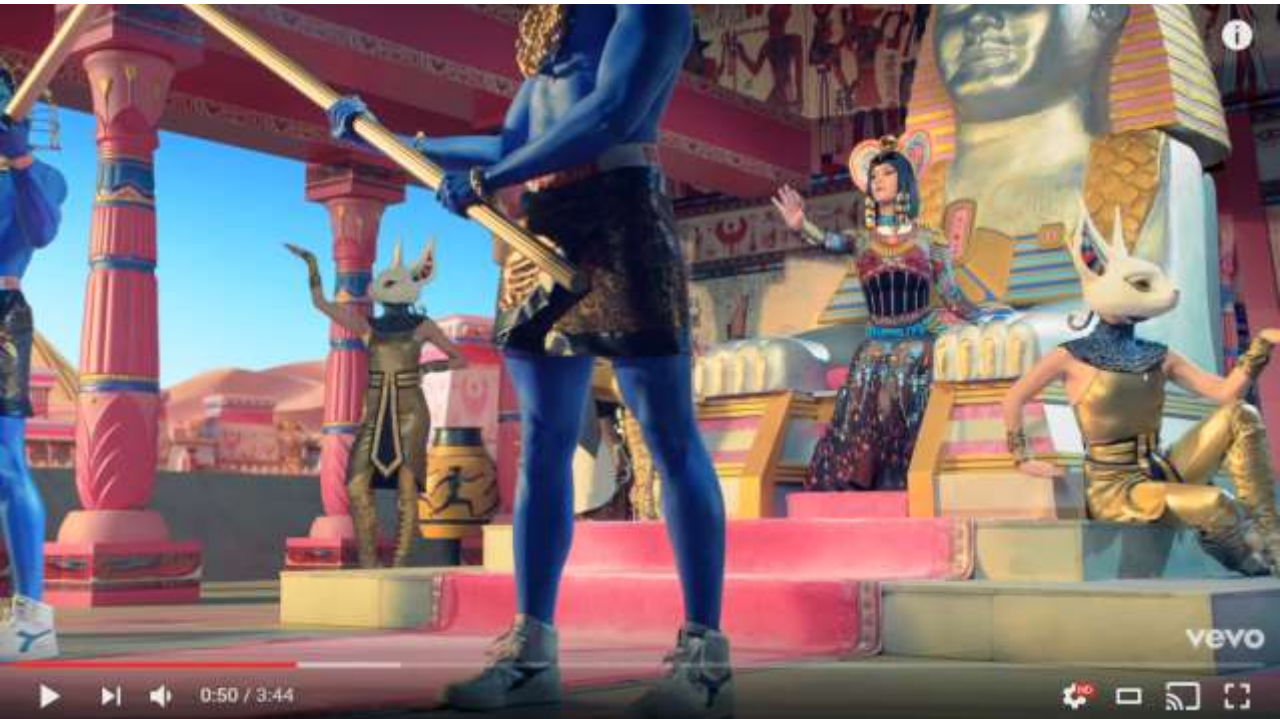


Floral Shoppe (2011)
Vektroid (Macintosh Plus)

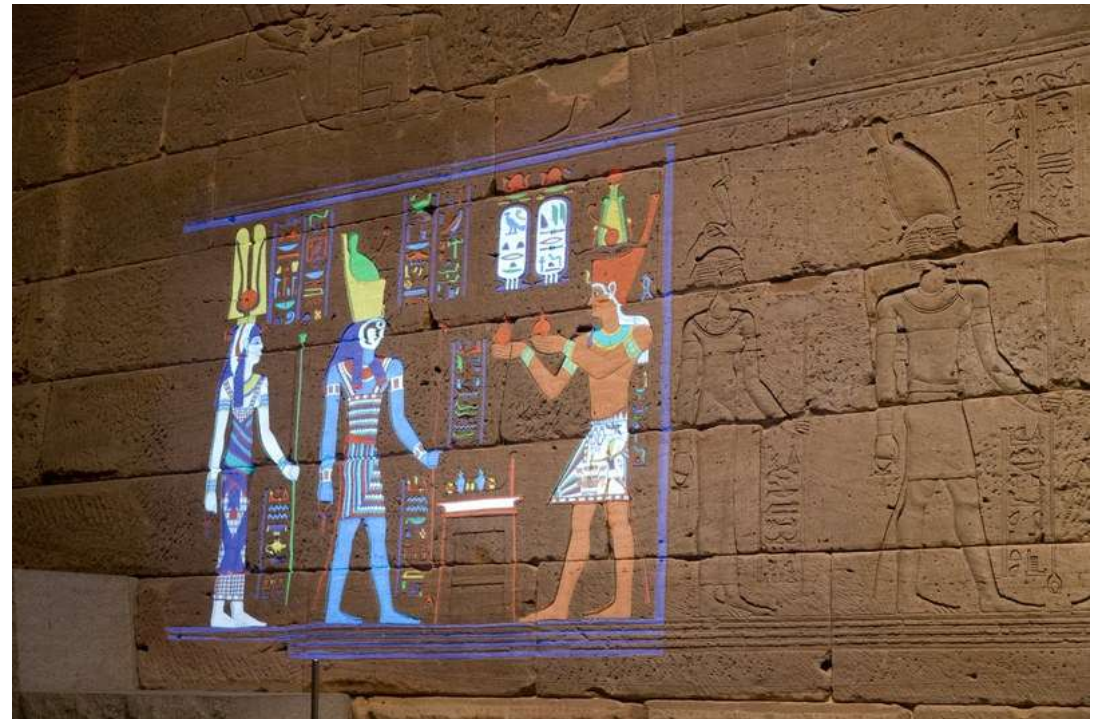


Baumeister Baroque (2015)
Adam Nathaniel Furman

Hijacking



Dark Horse (2013)
Katy Perry

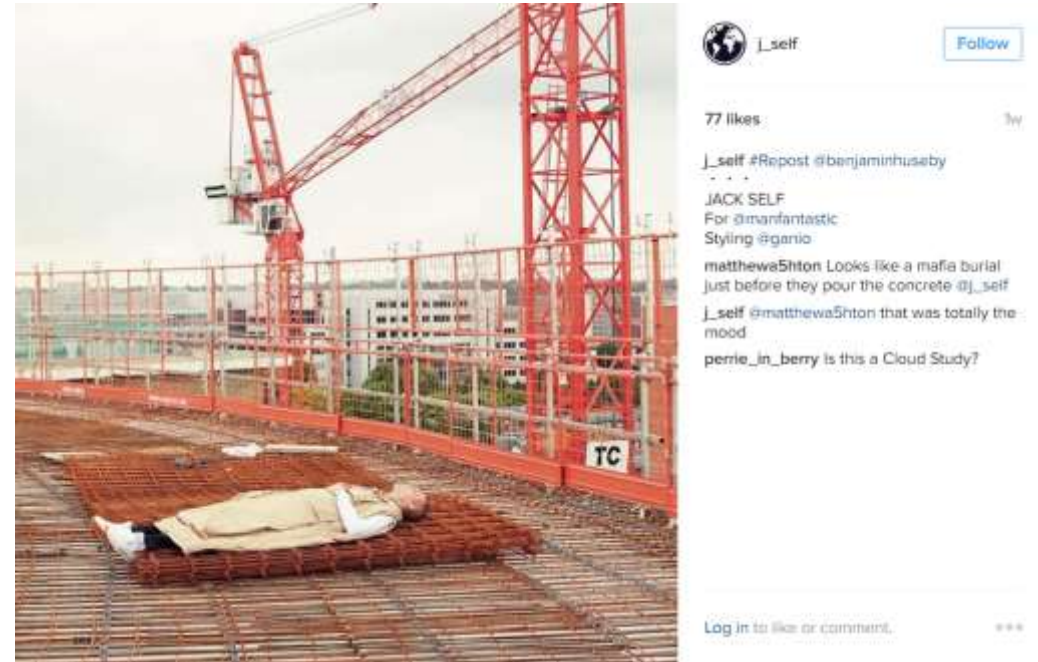


Color the Temple (2015)
Met Medialab

Architecture, Only as Style



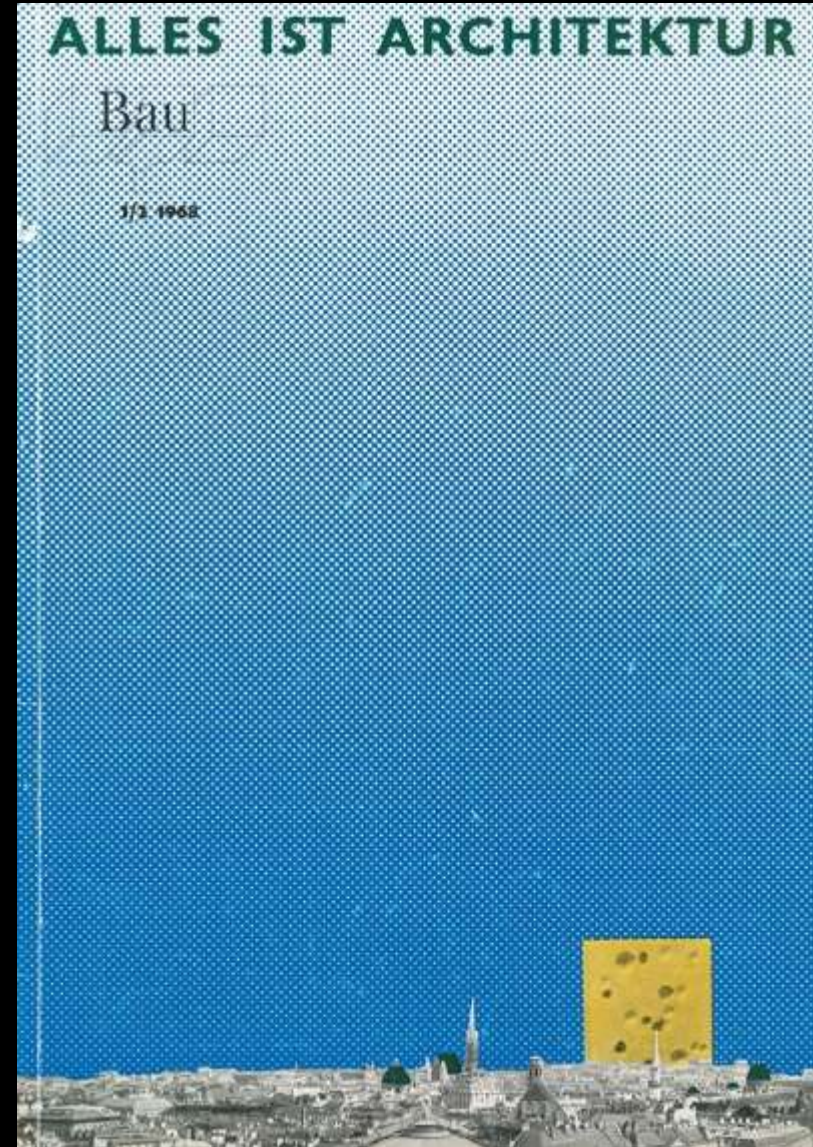
Prada Lookbook Real Fantasies (F/W 2011)
AMO/OMA



Jack Self in *Fantastic Man* N°24 (2016)
Photos by Benjamin Alexander Huseby,
styling by Julian Ganio

Jack Self. "Is Everything Architecture?"
The Architectural Review, 20 August, 2015

"Read Hans Hollein's 1968
polemic 'Everything is
Architecture' today and suddenly
everything from Uber to Amazon
is spatial practice."



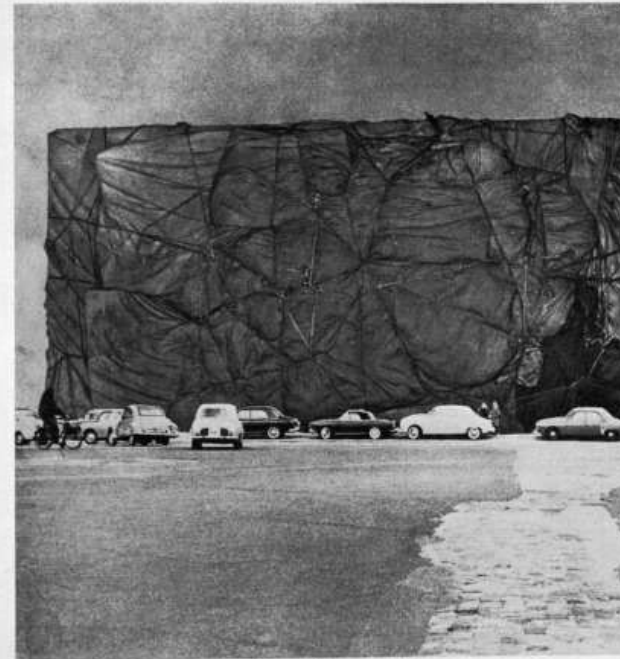
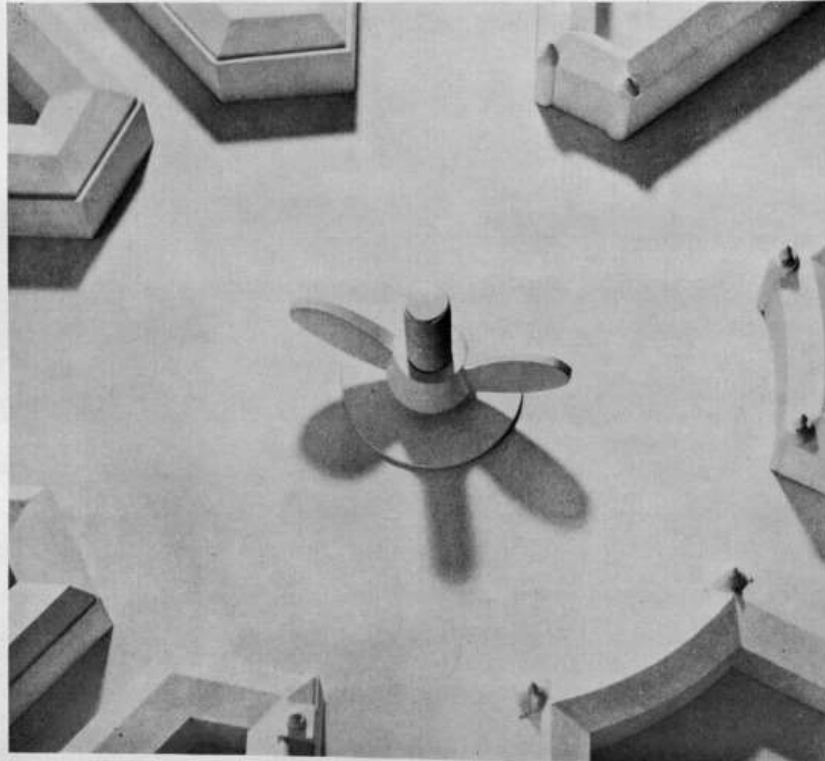
Alles ist Architektur



Hans Hollein, 1964, High-rise-building (Collection Museum of Modern Art, New York)

ALLES IST ARCHITEKTUR

Claes Oldenburg, 1966, Die große Schraubenmutter, Monument für einen Platz in Stockholm.



Christo, 1963, projet pour un edifice public empaqueté

ALLES IST ARCHITEKTUR

Bob Morris, 1967, Untitled, Collection Mrs. Albert List, New York



**“POST-
ARCHIVE”**

\$300

PERMIT FOR PRIVATE USE
OFFICIAL BUSINESS

CARLSBAD, NEW MEXICO 88530
P.O. DRAWER 1778
BUREAU OF LAND MANAGEMENT
DEPARTMENT OF THE INTERIOR
UNITED STATES



DEPARTMENT OF THE INTERIOR
POSTAGE AND FEES PAID

UNITED STATES

DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT
P.O. DRAWER 1778
CARLSBAD, NEW MEXICO 88530



DEPARTMENT OF THE INTERIOR
POSTAGE AND FEES PAID

OFFICIAL BUSINESS
PENALTY FOR PRIVATE USE
\$300



BRAZIL BUILDS

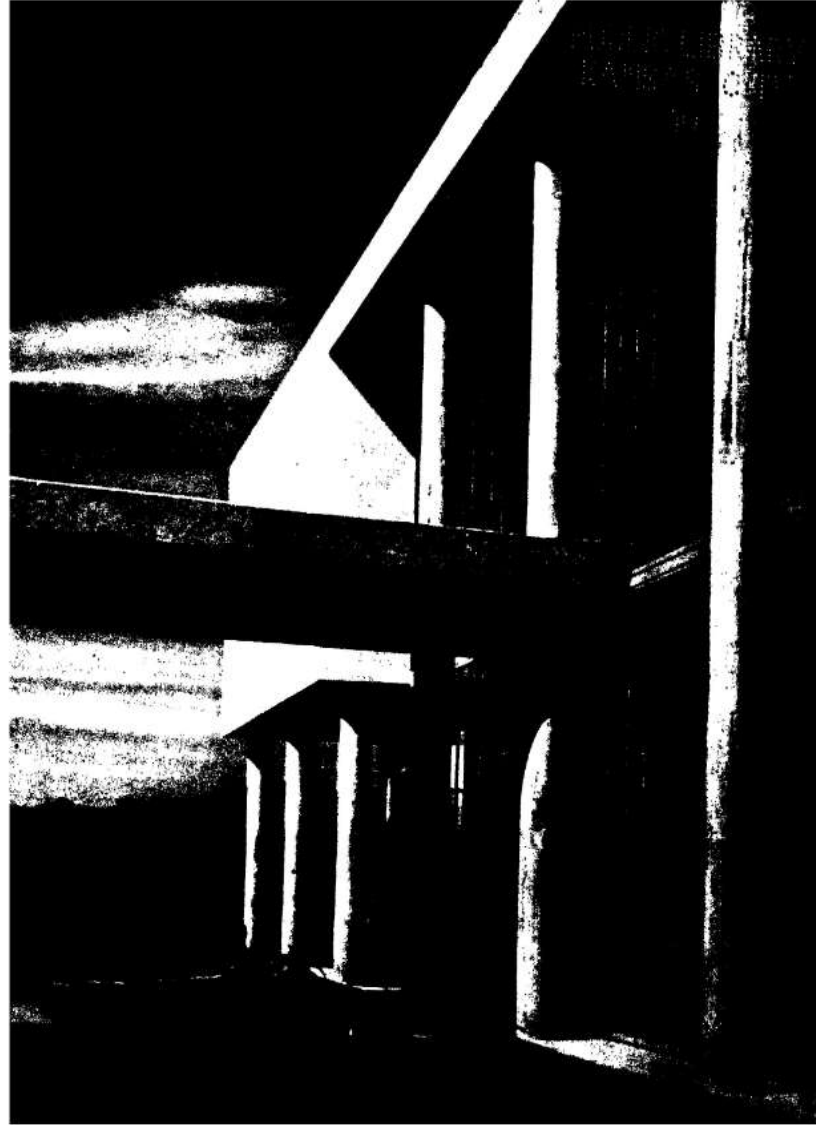
ARCHITECTURE NEW AND OLD 1652-1942

BY PHILIP L. GOODWIN

PHOTOGRAPHS BY G. E. KIDDER SMITH

*Brazil Builds Architecture
New And Old 1652-1942.*
(1943) Philip L. Goodwin.
Museum of Modern Art.

THE MUSEUM OF MODERN ART, NEW YORK, 1943





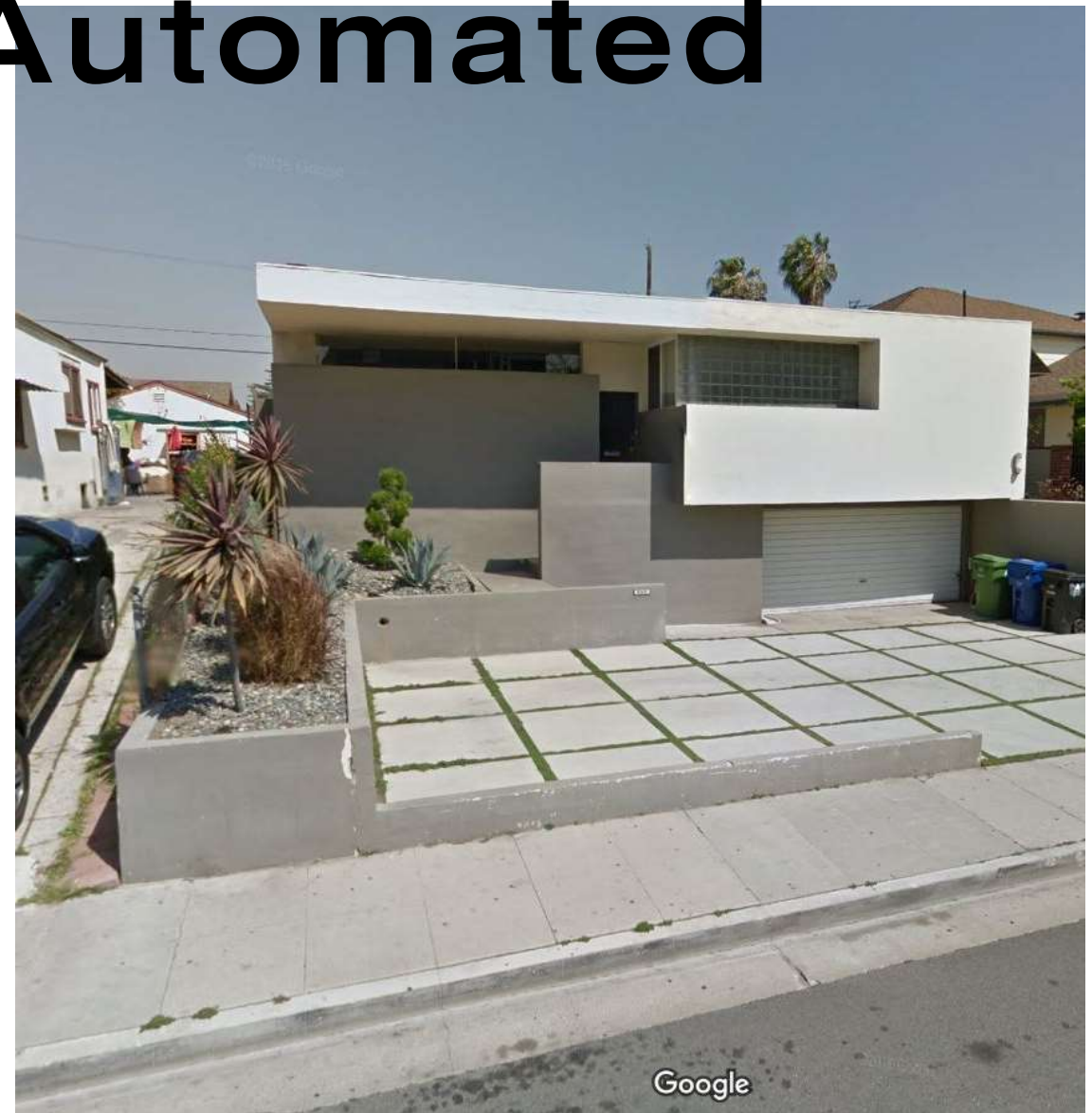
Lansburgh's Department
Store, Washington DC.
Historic American Buildings
Survey (HABS), 1970s.

Authentic vs. Automated

Malibu, Hollywood, Los Angeles, Calif., 1939

Hollywood, Los Angeles, Calif., 1939

Details Share Download/Save



Re:visiting



Crash Pad (2013)
Andreas Angelidakis

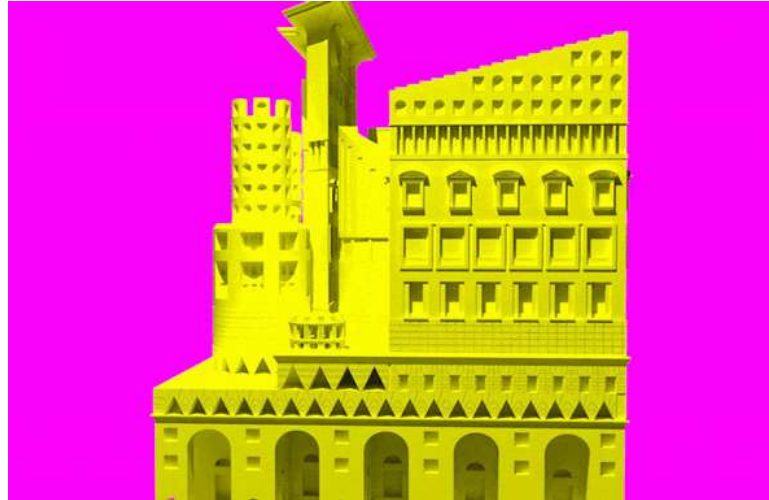


Talbotypes of the Shores of the Mediterranean (1846 to 1852)
George Bridges

Re:making

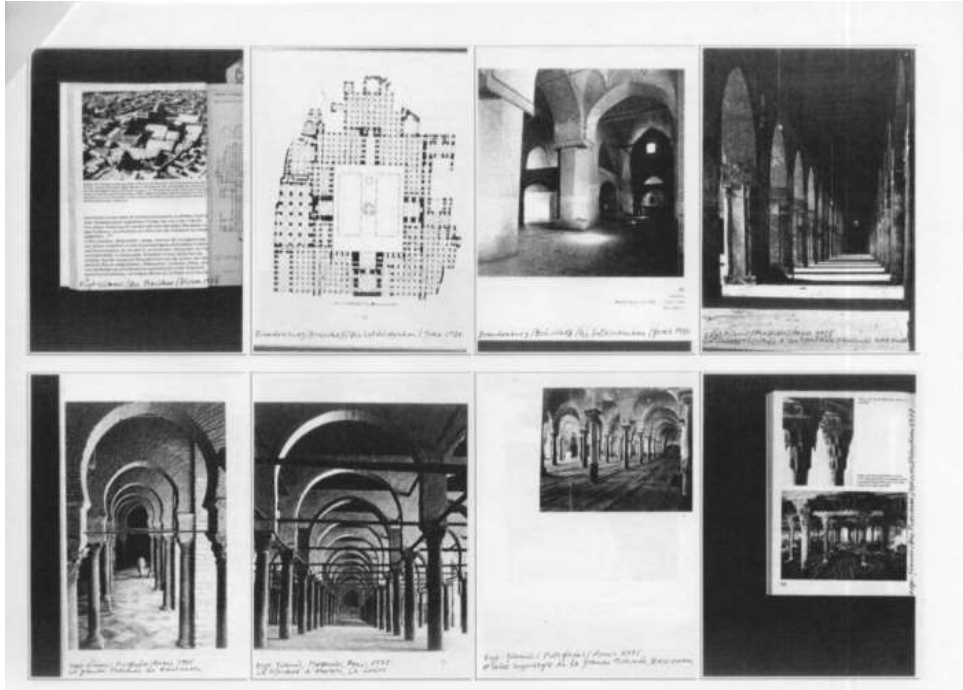


Roman Singularity (2015)
Adam Nathaniel Furman

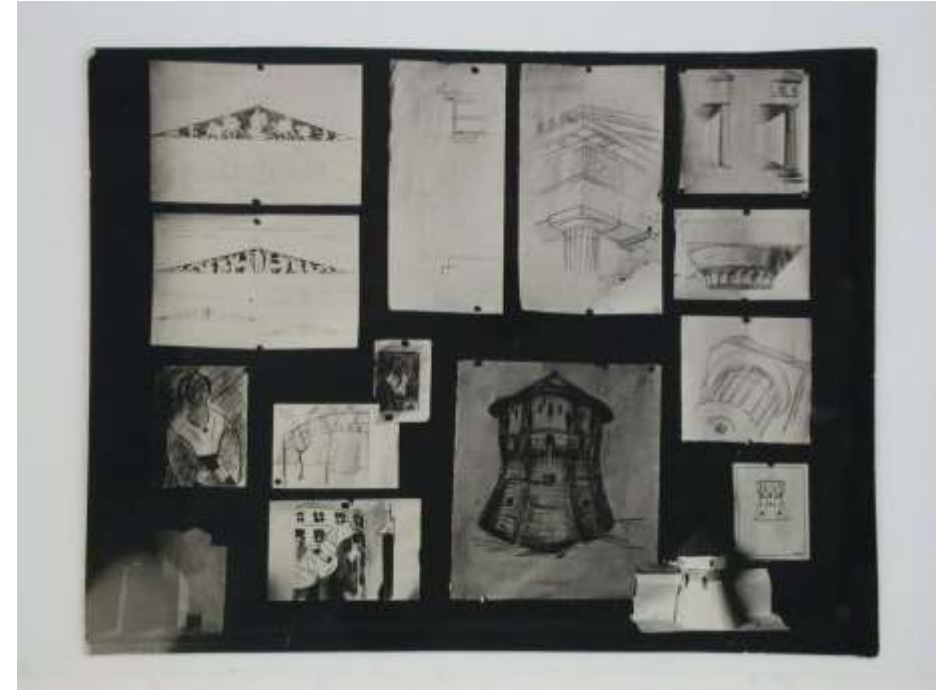


James Stirling Birthday Cake (1985)

Only copies will survive



Book of Copies (2012)
San Rocco



Didactic boards, Vkhutemas (1926-30)
CCA, PH1998:0014:009

“STRATEGIES”

33 The Work of Art in the Age of Mechanical Reproduction

Walter Benjamin

I

In principle a work of art has always been reproducible. Man-made artifacts could always be imitated by men. Replicas were made by pupils in practice of their craft, by masters for diffusing their works, and, finally, by third parties in the pursuit of gain. Mechanical reproduction of a work of art, however, represents something new. Historically, it advanced intermittently and in leaps at long intervals, but with accelerated intensity. The Greeks knew only two procedures of technically reproducing works of art: founding and stamping. Bronzes, terra cottas and coins were the only art works which they could produce in quantity. All others were unique and could not be mechanically reproduced. With the woodcut graphic art became mechanically reproducible for the first time, long before script became reproducible by print. The enormous changes which printing, the mechanical reproduction of writing, has brought about in literature are a familiar story. However, within the phenomenon which we are here examining from the perspective of world history, print is merely a special, though particularly important, case. During the Middle Ages engraving and etching were added to the woodcut; at the beginning of the nineteenth century lithography made its appearance.

With lithography the technique of reproduction reached an essentially new stage. This much more direct process was distinguished by the tracing of the design on a stone rather than its incision on a block of wood or its etching on a copperplate and permitted graphic art for the first time to put its products on the market, not only in large numbers as hitherto, but also in daily changing forms. Lithography enabled graphic art to illustrate everyday life, and it began to keep pace with printing. But only a few decades after its invention, lithography was surpassed by photography. For the first time in the process of pictorial reproduction, photography freed the hand of the most important artistic functions which henceforth devolved only upon the eye looking into a lens. Since the eye perceives more swiftly than the hand can draw, the process of pictorial reproduction was accelerated so enormously that it could keep pace with speech. A film operator shooting a scene in the studio captures the images at the speed of an actor's speech. Just as lithography virtually implied the illustrated newspaper, so did photography foreshadow the sound film. The technical reproduction of sound was tackled at the end of the last

Source: H. Arendt (ed.), *Illuminations* (Cape, 1970), pp. 219–226. Originally published in *Zeitschrift für Sozialforschung* V, 1, 1936. Footnotes have been omitted. Abridged from Walter Benjamin, *Illuminations* © 1955 by Suhrkamp Verlag, Frankfurt. English translation by Harry Zohn, edited by Hannah Arendt, © 1968 by Harcourt Brace Jovanovich Inc. Reproduced by permission of Harcourt Brace Jovanovich Inc. and Jonathan Cape Limited.

Walter Benjamin
The Work of Art in the Age of
Mechanical Reproduction (1955)
in *Illuminations* (1970)
Ed. H. Arendt.

Post - Notepad
 Posted 2 years ago with 24 notes

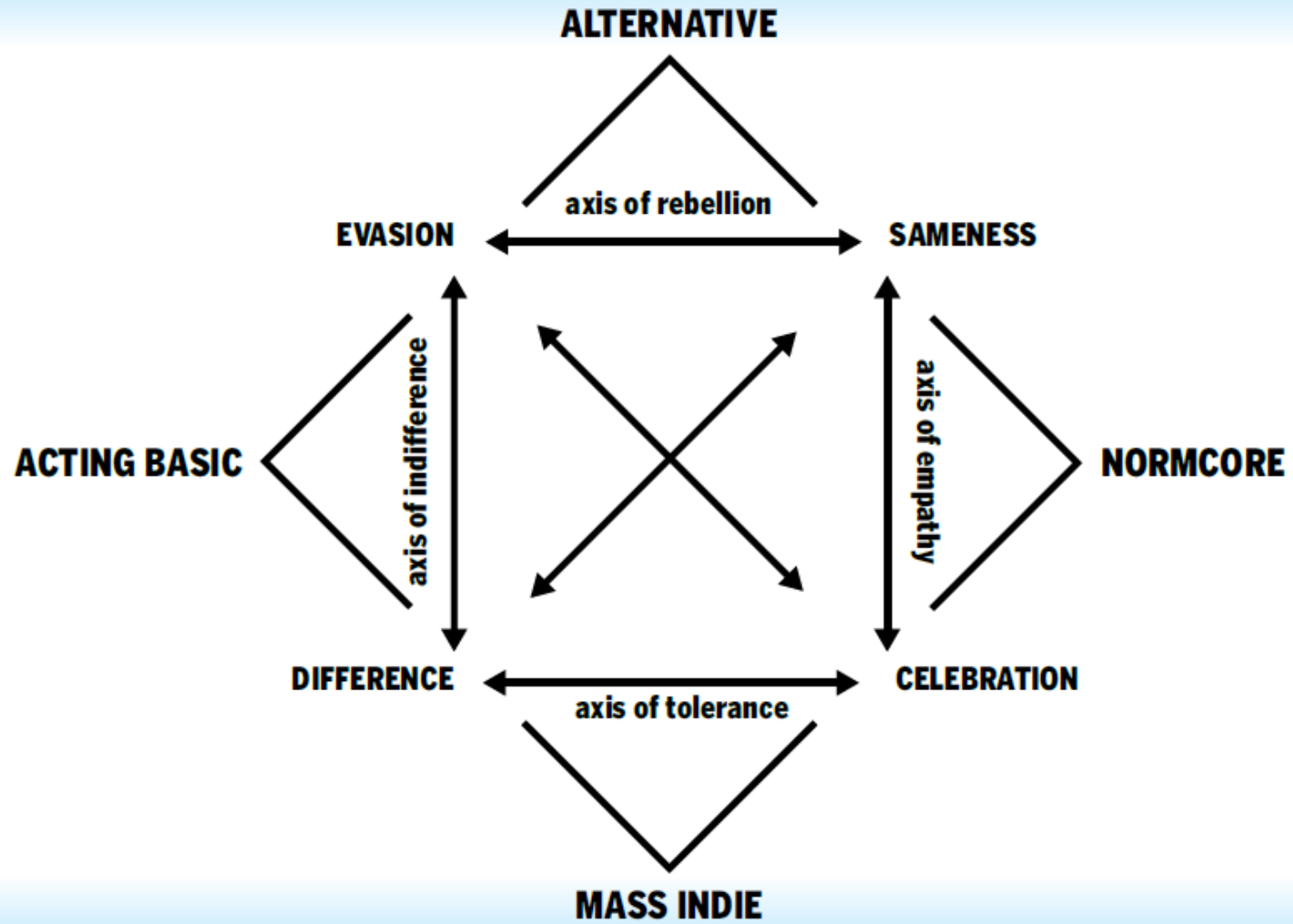
Mid-2014 Hashtag Roundup

This diagram was cobbled together in MS Paint during March 2014. Some of the action on these hashtags has died down since, but not because they're totally over. Instead, we've seen them turn from hot-debate items into more-or-less stabilized concepts. I initially kept it un-posted because I wanted to wait until I had made a slicker-looking version, but then I forgot about it. Now, it's an interesting relic from the brief moment these terms turned into full-blown memes— or, in the case of Nu-Guard, before they didn't.

Tagged: #post-internet, #normcore, #generation y, #millenials, #vaporwave

Mid-2014 Hashtag Roundup

<http://lexusnexus.tumblr.com/post/94449362709/mid-2014-hashtag-roundup-this-diagram-was>



K-Hole & Box 1824
*Youth Mode – A Report on
Freedom* (2013)

<http://khole.net/issues/youth-mode/>



This is the first of four programmes in which I want to question



some of the assumptions usually made about the tradition of European painting.



That tradition which was born about 1400, died about 1900.



Tonight, it isn't so much the paintings themselves



which I want to consider, as the way we now see them.



Now, in the second half of the 20th century, because we see these paintings as nobody saw them before.



If we discover why this is so,



we shall also discover something about ourselves and the situation in which we are living.

WAYS OF SEEING
JOHN BERGER

Seeing comes before words. The child looks and recognizes before it can speak.
But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.

 the door	 the wind
 the bird	 the violin

The Surrealist painter Magritte commented on this always-present gap between words and seeing in a painting called *The Use of Words*.
The way we see things is affected by what we

John Berger
Ways of Seeing (1972)

Ways of Seeing (1972) BBC – Episode 1 of 4
https://youtu.be/0pDE4VX_9Kk

1 **TOP TEXT**

2

BOTTOM TEXT

Typical format for internet meme images. Wikipedia user Barronwbster, 13 May 2015. https://commons.wikimedia.org/wiki/File:Typical_internet_meme_image_format.svg



⏸ 2:47 / 5:48 🔊 🗄

Whitagram - Add White Background To Your Instagram Photos

Amyra Abigail · 32,657 views

👍 207 🗨 23 + 🔄 🚩



粗口夫婦大戰抄牌警 俾阿Sir一句"大家咁話"KO (字幕版)
Jack Sze
405,049 views

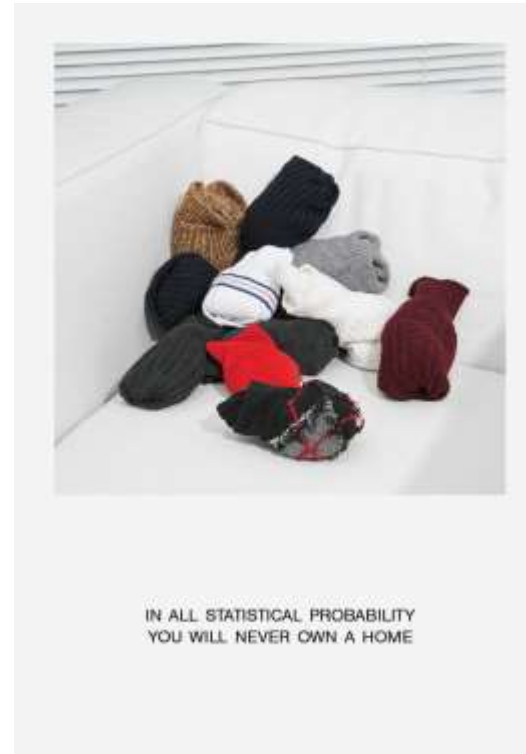


FULL MATCH - Bhutan vs Hong Kong: 2018 FIFA WC Russia & AFC Asian Cup
AFC Asian Cup

Coping with OFFNESS



TOO MUCH
Magazine for Romantic Geography



Home Economics (2016)
Catalog for the British Pavilion at the Venice Biennale 2016
OK-RM



CCA / Mellon



Architecture and/or Photography” (2016–2017)

Second project of the Multidisciplinary Research Program - a research initiative funded by the Andrew W. Mellon Foundation.

In 1982, the CCA published the book Photography and Architecture: 1839-1939, edited by Richard Pare, our first investigation of the encounter between the medium of photography and the built environment. Today, however, the paramount power of photography as both medium and mediator in the visual culture of the digital era must be taken into account, as well as its reflection upon architectural discourse through mass dissemination. This (social) media turn implies that the representation of architecture, landscape, and the city has become a commodity consumed at an unprecedented scale.



In order to rethink the relationship between photography and architecture as a vehicle for knowledge and to critically understand the medium's aesthetic and epistemic values, we propose to look at photography from two perspectives: as artifact and as record. First, because photographs are objects fabricated in a specific cultural context, we re-imagine the collection as a repository of specimens. Second, because photographs also document the development of architecture, we investigate how such transformations also changed the cultural significance of visual representation.



CULTURES OF
THE VISUAL

CULTURES OF
ARCHITECTURE

CULTURES OF
THE VISUAL

CULTURES OF
ARCHITECTURE

or architectural?

...in place of aura, there is buzz.

David Joselit, "Image Explosion"
Turning Inward, eds. Lou Cantor and Jahn Clemens
(Berlin, 2015), 51.

Because designers and intellectuals fail to reflect critically upon the conditions under which their own actions comes about, their mediating role between private and public interest has been lost... In the media, problems of public nature are veiled by a multiform spectacle, the public interest is increasingly formulated by marketing, and the visual language of graphic or other design – originally intended to act as a liberating force – has been replaced by the forms of expression of advertising and public relations... We have reached a point where reality is permeated by the spectacle.

Jan van Toorn
"Thinking the Visual: Essayistic Fragments of the Communicative Action"
And Justice for All..., ed. Ole Bouman (Maastricht, 1994), 142-143.

THE ACTION IS
THE FORM

VICTOR HUGO'S
TED TALK

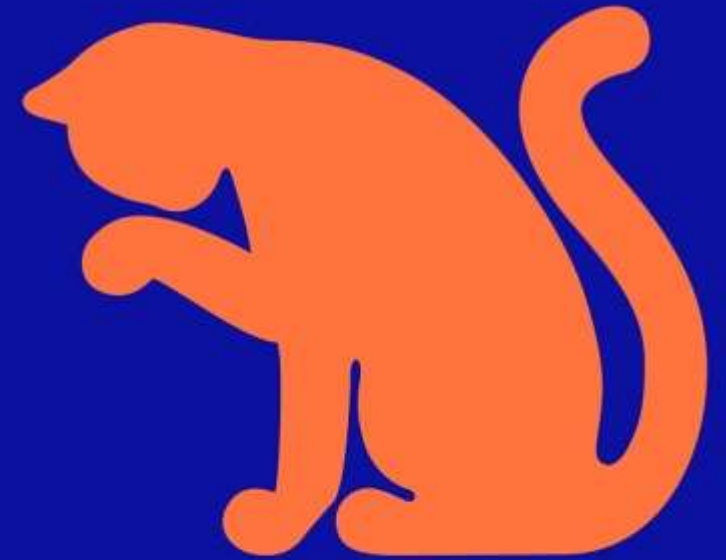
KELLER
EASTERLING

BEFORE
AND AFTER



EYAL AND INES
WEIZMAN

CAN
JOKES BRING
DOWN
GOVERNMENTS?



METAHAVEN

Hito Steyerl, "In Defense of the Poor Image," *e-flux journal* #10, 2009.

Now!

The poor image embodies the afterlife of many former masterpieces of cinema and video art. It has been expelled from the sheltered paradise that cinema seems to have once been. After being kicked out of the protected and often protectionist arena of national culture, discarded from commercial circulation, these works have become travelers in a digital no-man's land, constantly shifting their resolution and format, speed and media, sometimes even losing names and credits along the way.

Now many of these works are back—as poor images, I admit. One could of course argue that this is not the real thing, but then—please, anybody—show me this real thing.

The poor image is no longer about the real thing—the originary original. Instead, it is about its own real conditions of existence: about swarm circulation, digital dispersion, fractured and flexible temporalities. It is about defiance and appropriation just as it is about conformism and exploitation.

In short: it is about reality.

NOTHING
CAN BE HIDDEN
FOREVER



Actress carrying geopolitical positioning coordinates



but as a way to change the nature of reality itself.



Over It: Post-Critical

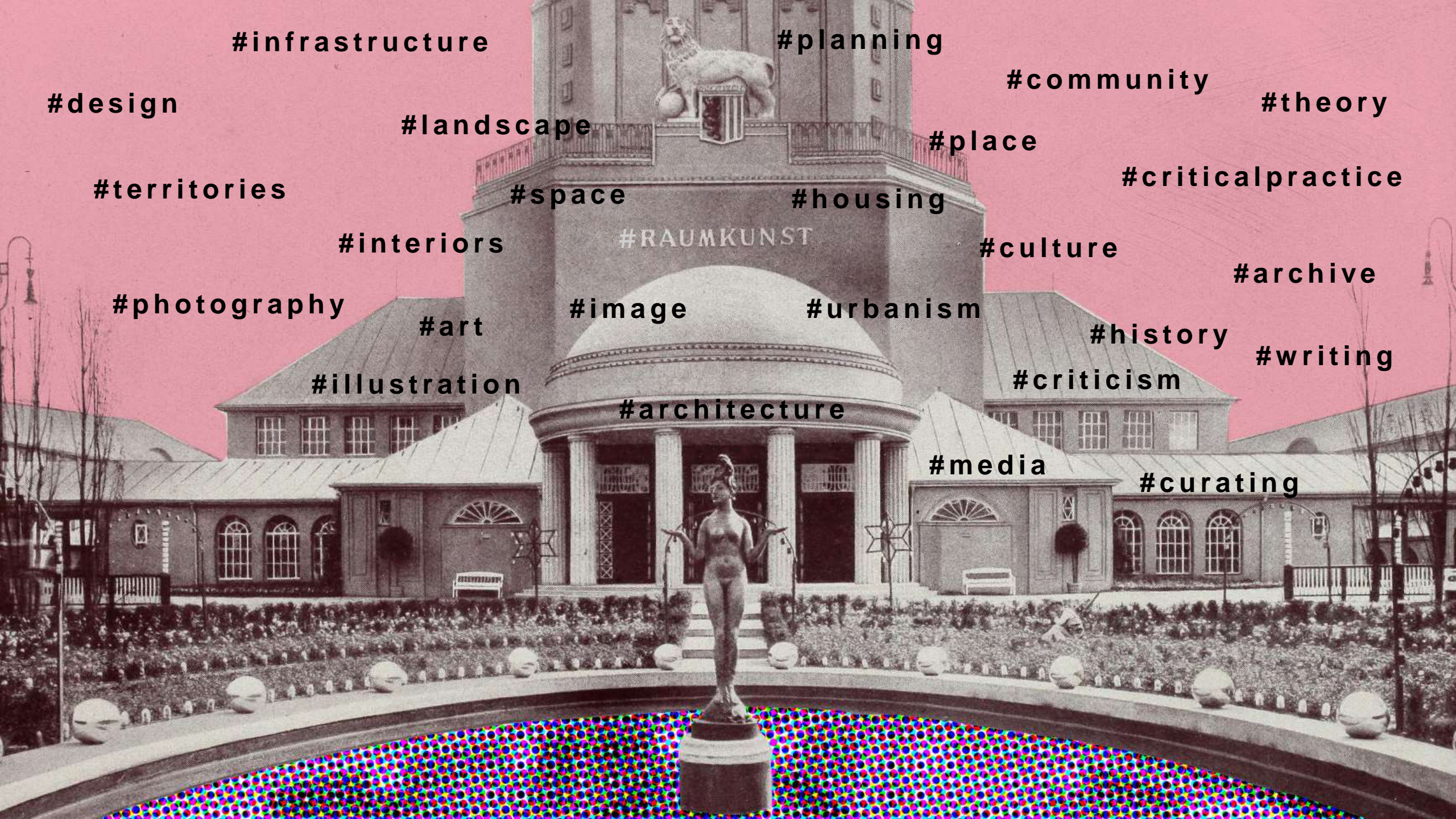
...The project of critique, at least as represented by critical theory, is in trouble. Indeed, the grandees of an older generation of critics are warning of the dangers of a "post-critical" condition, where presumably power does not only go unchecked but doesn't even have to suffer the indignity of critique.

...Yet, the idea that critical theory is in crisis may come as a surprise to anyone who has recently passed through a graduate program in the arts or humanities, where it remains dominant.

...Largely cut off from social processes and political impact in its academic enclaves, critical theory poses little threat to the powers that be, who are more or less happy to let it persist, defanged, in these melancholic holdouts where it waits for the generational dialectic to gather momentum.



RAUMKUNST



#infrastructure

#planning

#community

#theory

#design

#landscape

#place

#territories

#space

#housing

#criticalpractice

#interiors

#RAUMKUNST

#culture

#archive

#photography

#art

#image

#urbanism

#history

#writing

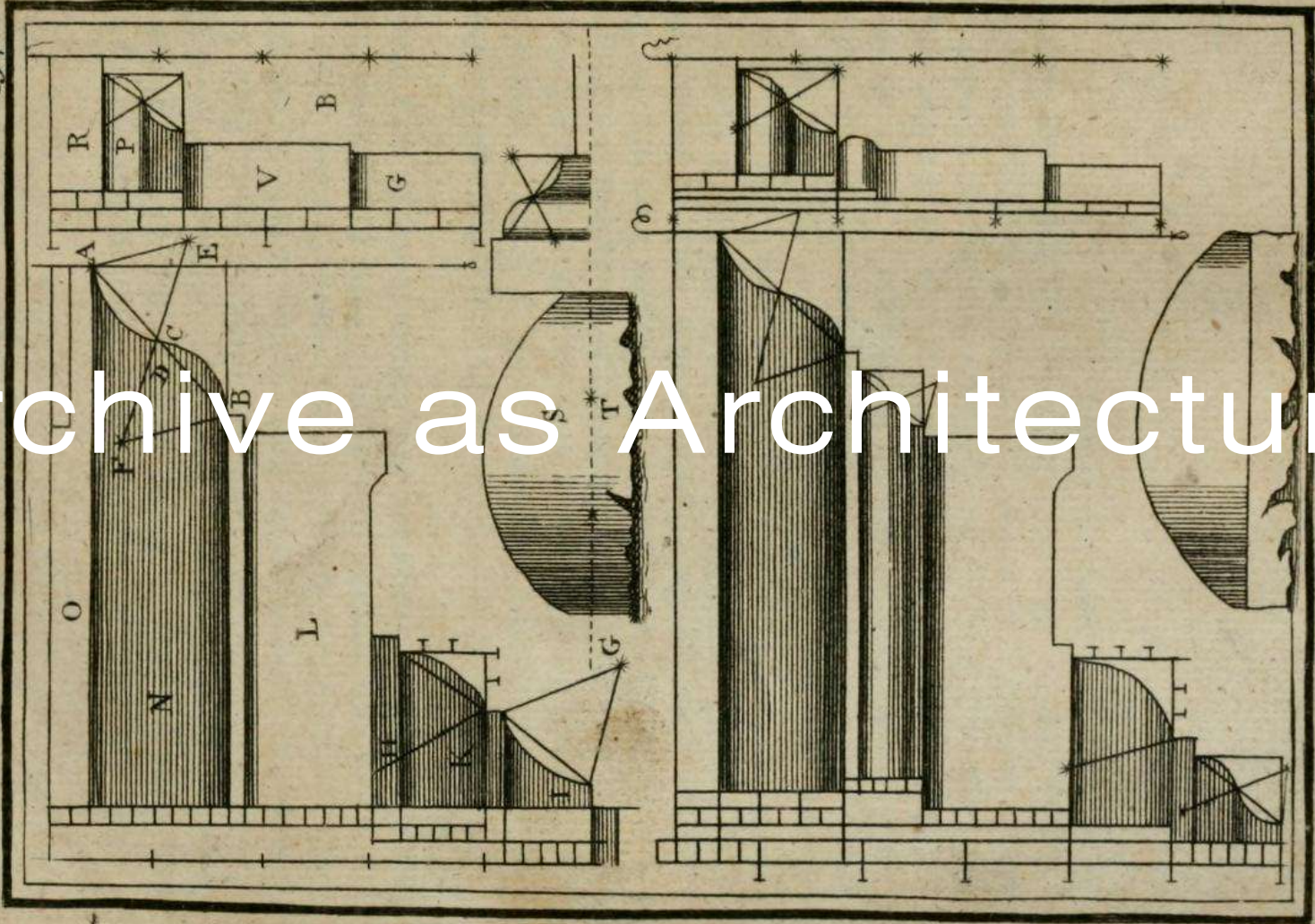
#illustration

#architecture

#criticism

#media

#curating



Archive as Architecture



Screenshot as Architecture

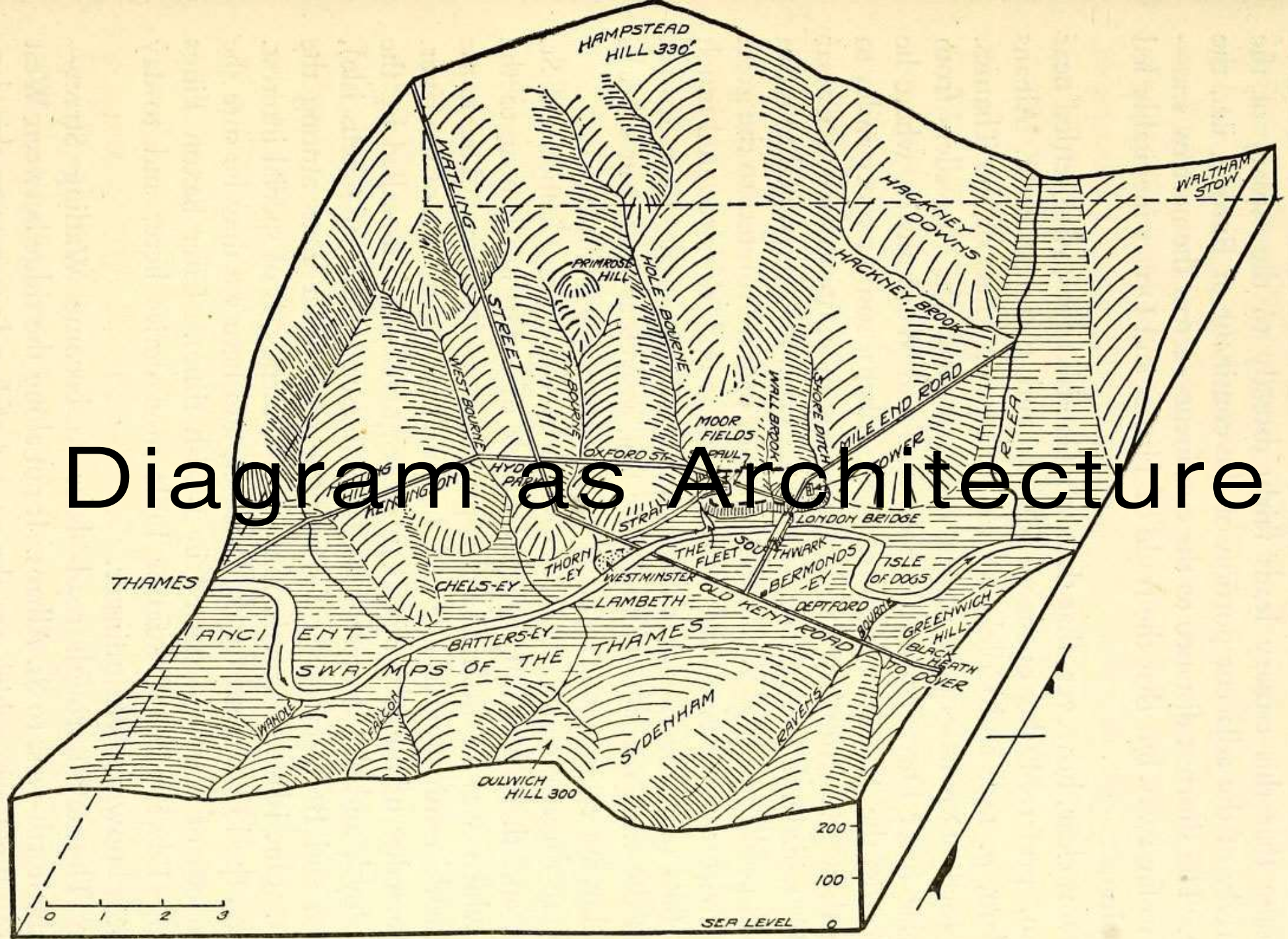


Diagram as Architecture

A photograph of a tropical river or canal flowing through a dense forest of palm trees. The water is calm, reflecting the surrounding greenery. The text "Nature as Architecture" is overlaid in white, centered horizontally across the middle of the image.

Nature as Architecture

A black and white photograph of a desert landscape. In the foreground, two people wearing light-colored, hooded robes stand on a sandy ground. Behind them, a large, leafy tree stands prominently. In the background, there are some low, rectangular structures, possibly made of mud or stone, and a palm tree. The sky is clear and light. The text "Distance as Architecture" is overlaid in white, sans-serif font across the middle of the image.

Distance as Architecture



Freedom as Architecture

Forensics as Architecture



88/27/84
21:45:00

675 AUTO
DFLT AUTO 775

-60-

-65-

-70-

-75-

Surveillance as Architecture

220 225 230 235 240

48:43:47N 192 872 48:43:48N
73:50:10W 1000 20 8.2 73:50:11W TGT



FREE

Economy as Architecture

PERSONAL

COMMUNAL

THE FUTURE IS
LOOKING SLIGHTLY MORE PRESENT
THAN YESTERDAY

SAFE

A photograph of a modern building's exterior. The scene is dominated by a large, dark, overhanging architectural element that creates a deep shadow over a paved plaza. The building's facade is composed of light-colored, rectangular panels. A metal railing runs across the middle ground. The overall atmosphere is minimalist and architectural.

Nothing as Architecture

DISCIPLINE vs
EXPLOSION

HOW TO
PURSUE

e.g. ARCHIVES vs
SHADOW ARCHIVES etc

THE SOCIAL IMAGE

Travel Polaroid photo
Aldo Rossi

THE
FILTERED
IMAGE

Detail of column capital
Cyanotype

THE POOR
IMAGE

Maquette for
S, M, L, XL, 1994

THE FUN IMAGE

Anywhere Conference
1991 Japan

THE
CURATED
IMAGE

Shirley MacLaine's House
Arthur Erickson

NEW TROPICALITY

PAST(EL) DIGITAL

CLASSIGRAPHY

CONTENT CURATOR

CYANOTOPIA

グランツースモ
GURAN TSŪRISUMO

HOLOMONTAGE

ALDOROSSILATERGRAM

While all this may sound fatalistic

Depressing

Telling, of the dispersing of thoughts, previous uniform fronts, groups, foundations, knowledge

Due to digitalization, speed (and other lamentations...)

It is also linked to a positive notion on beyond digital, to not think of the urgency and force, but rather the cultures born

Thinking about the archive, forming with everything, of greater opportunities in valid cultural notions and agents

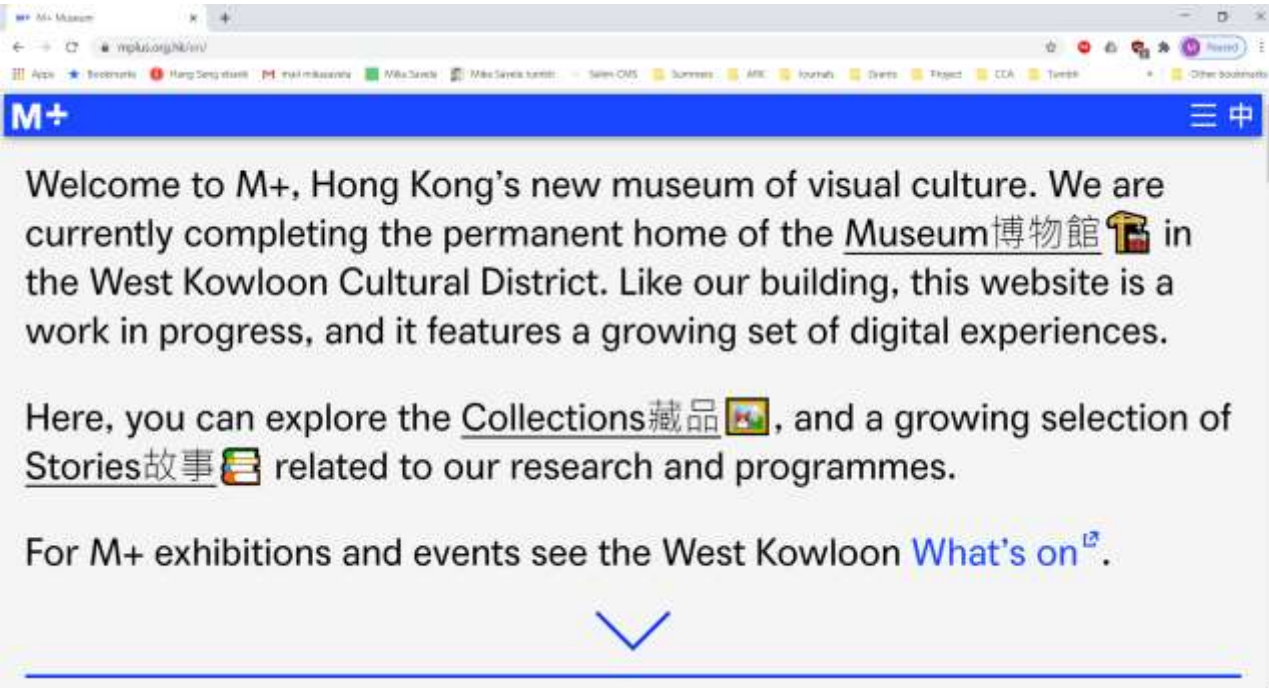
Merger of imagery in architecture, things seen as architecture, architecture seen as things

For architecture, getting better at these kinds of readings over visual culture is important, too

Testing how even direct, shallow and quick linkages are orchestrated in institutional settings, that are, in the same way as everyone else, facing big questions on what images can mean

The expansion of photographic contexts, changes is disciplinary lines

e.g.



5.10.2020

Mika Savela
M.Sc. (Archit.)
Ph.D. (Archit.)

mika@mikasavela.com
+358 40 5444860

ARK-E1502 Architectural Studio 1 – The Eye and the Icon
Aalto University – School of Arts, Design and Architecture