



→ NOTES FROM ROGER HUBELI:

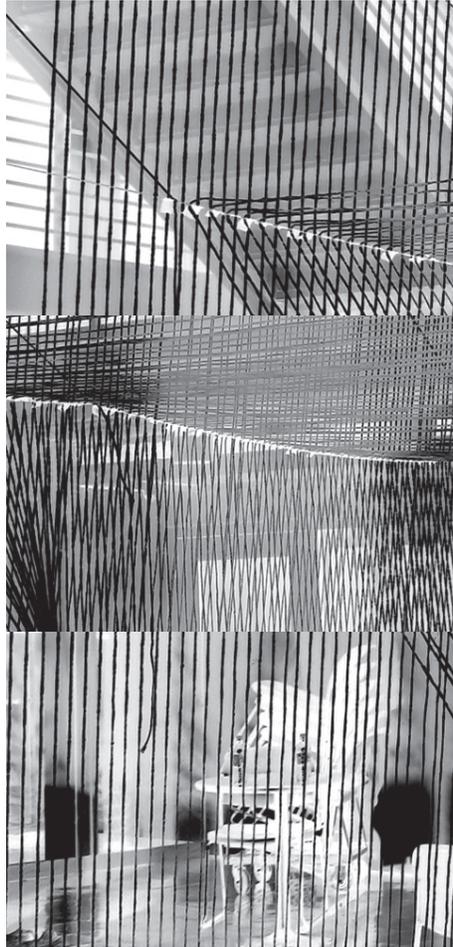
SETTING OUT LINES

Right: (detail) Installation located in atrium of Temple Hoyne Buell Hall.

A collaborative project for the New Faculty Show 2009 organized by ASAC. Thousands of feet of string hung from the existing building form an alternative office and meeting place.

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The geometric line is an invisible thing. It is the track made by the moving point; that is, its product. It is created by movement - specifically through the destruction of the intense self-contained repose of the point. Here, the leap out of the static into the dynamic occurs.

—Wassily Kandinsky, *Point and Line to Plane*

It is with lines that architecture is thought about and constructed. Lines demarcate the basis of our constructs in thought as well as in reality. Through lines we establish a territorial organization and culture in its most fundamental and archaic way as well as

in its most complex expression of the contemporary Zeitgeist. Drawings depend on their strength to coordinate; whereas cad programs are based on their math.

The Roman lines of the *Cardo* and *Decumanus* formed references to organize their planning as well as references to their spiritual construction of the world. The line in the laying out of the grid was present as concept as well as physically in the form of the strings of the *Groma*, the principal Roman surveying instrument. Still today the exact position of a foundation is calibrated

1. Deleuze, Gilles & Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. Translated by Brian Massumi. Continuum International Publishing Group, New York, NY, 2004. p. 9.

through a series of aligned string lines on batter boards and walls are positioned with the help of snap and plumb lines. It is this that resonates when Le Corbusiers starts to explain his plan vision of a streak dividing Paris and when Stan Allen investigates the linear characteristic of the great infrastructural projects of the 20th century.

Perhaps it is no accident that archeological fieldwork starts practically with the same operation as the building of a new structure. With a series of strings archeologists create a grid to organize their site, making sure the origin of the excavated fragments can be as precisely located as they once were positioned in the ground. When the Roman augurs would draw

the first line of a city in faith, the modern archeologist will be inherently aligned in the same history. Not a linear history but a history of lines interconnecting ideas.

The line is part of a structuralist as well as a poststructuralist philosophy. The line stands in for the deterministic and hierarchical organization of structuralism. In post-structuralism, the line can stand for the relationship and connections of different plateaus, as in the thinking of Gilles Deleuze and Félix Guattari. Deleuze and Guattari state in *A Thousand Plateaus*:

There are no points or positions in a rhizome, such as those found in a structure, tree, or root. There are only lines. When Glenn Gould

speeds up the performance of a piece, he is not just displaying virtuosity, he is transforming the musical points into lines, he is making the whole piece proliferate.'

We argue, without referring to deconstructivism, that such is relevant architecture. Inherent in the perception of time as well as interaction, architecture in this sense is linear. It is defined and constructed along an endless amount of ever-changing lines of interactions within its physical and theoretical context. It leaps out of the static into the dynamic, a dynamic in space and time.

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