

POSTULATE III INVERSE ARCHITECTURE

Modern architecture is mostly based on an architectural piece of work and an accompanying text, which is, in most cases, just a technicality or a formal didactics of architectural composition's functional parts. A smaller, but more valuable part of architectural work is based on the principle that promotes architectural work as a physical manifestation of either an idea, or a concept with theoretical explanation which serves to explain the idea and make it clearer for an observer. However, we have turned the process from architectural work – theoretical explanation – observer model to the theoretical concept – observer – architectural work model, in which architecture is used as an instrument for description of textual concept.

THE ARCHITECTURE OF Metalinguistics

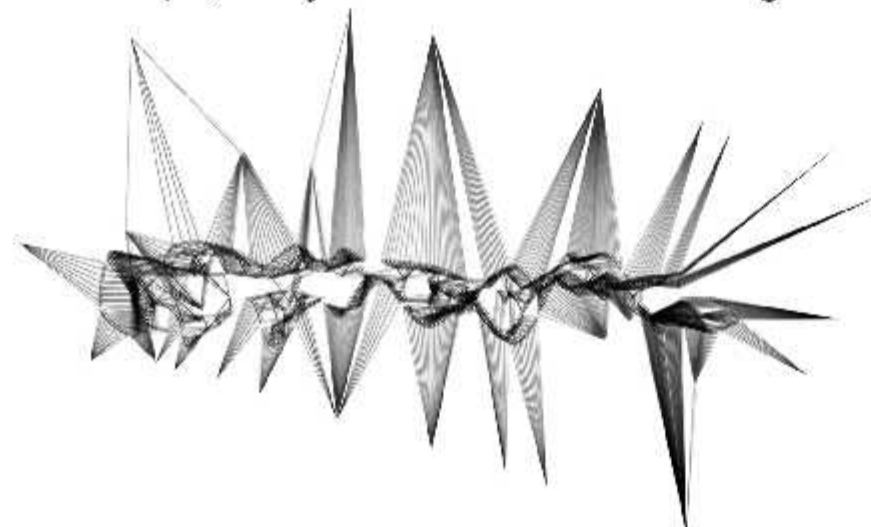
Language, as a complex system, has come to the moment of introspective analysis and parsing via paralinguistic constructions in hypothetical situations. It is a known fact that every science, especially science that is completely abstract and has exclusively an instrumental role out of which it can't expand – such linguistics is, can't allow itself to get to the moment in which it uses itself for defining itself as these patterns lead to the meaninglessness and to the creation of new undefined patterns.

In order to expand these mostly limited experimental frameworks, we came up with the idea of introducing, or transposing, architecture as an instrument for describing language. When we speak about language, we refer to it in both its narrow (linguistic) sense and its idiomatic sense which is used for understanding, explaining and creating any (artistic) piece work. If we start off with a canonical pragmatic language expression and turn it into a formal shape, we would get something like this...



We would get a linear-time system which is composed of the concepts separated by pauses. This formulation has been the main problem of linguistics and cognitive sciences that study it for some time now. In this text, we won't be dealing with grammar rules that connect these concepts and connect them into a coherent whole. We'll deal exclusively with ideas that condition and define the existence of these concepts as necessary for the articulation of our thoughts through rhythmic unites, e.g. sentences, dialogues, etc.

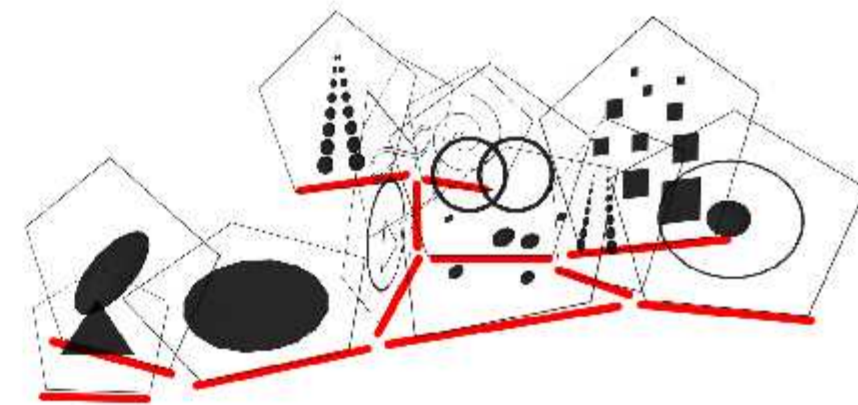
In order to explain modern sub-linguistic models that are used by analysts and theorists of language (both linguists and art critics), we have to go back to the "Universal grammar" which was studied by the linguists of the 17th and 18th century who divided language into deep (non-conceptual) and surface (phonetic) structures. They tried to find the connection between the two and thus create a single linguistic system. Although this theory has been abandoned and replaced with structural linguistic theories whose methodological approach managed to create progress in the systematization of language, the idea of the existence of 2 parallel language systems remained. The remainder of this story can easily be transferred to Freud and his theoretical essay on "slips in speech and writing" which was later used by Derrida in his deconstruction (not deconstructionism), and then in all sub-linguistic models we now know and use. If we would try to turn these modern sub-linguistic systems into a formal shape, they would look something like this...



Concepts are unclear, their continuity isn't evident, and neither is their genesis (except for the assumption that complexes and neurosis influence their constellation. They exist below the surface of "surface" language and dictate its form and manifestation.

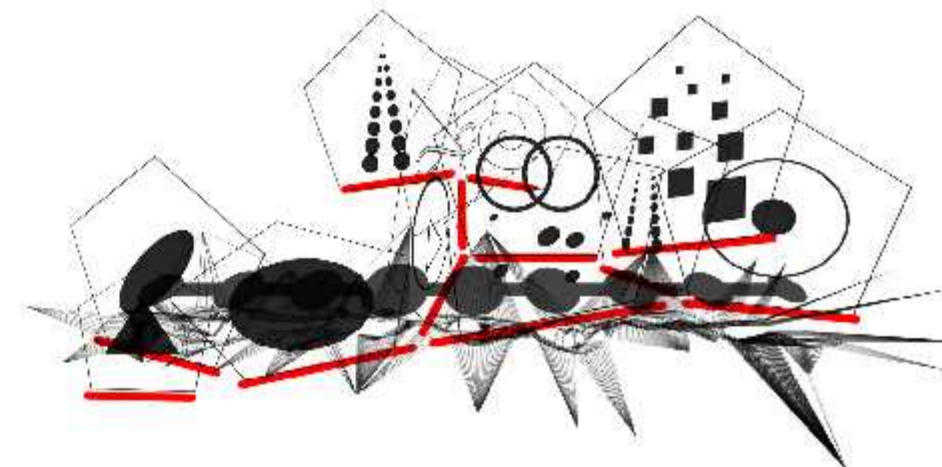
The error in this entire idea is based on the idea that the entire language (spoken, written, idiomatic, etc.) – being suggested exclusively by sub-linguistic elements which are, again, defined solely by the personal unconscious and thus relatively individual – can't be a subject to any universalities although universalities were a starting point for Universal grammar. Although the argument stands that a big portion of our personalized language is influenced by personal, unconscious sub-linguistic creations, it seems rather limiting and restrictive, especially with today's knowledge in psychology, psychiatry, etc. which negates this absolutistic idea to a certain degree.

In order to gain a perspective different from this one that is commonly accepted, we need to free ourselves from two-dimensional view of the system in which sub-linguistic variables are infinite and hard to understand, and thus difficult to describe. The only solution to offer some kind of explanation is introducing a third modus (inverse sentence model), which has direct, vertical influence on previously mentioned linear-time form, whose purpose isn't didactical explanation of fragmentary meaning, but rather pre-articulated disposition of explaining the whole; which is perceived in a single moment with full intensity, is always present, does not have strict beginning, middle or end and thus does not condition concepts in their linking properties, but is embedded in their pauses and exists in the imagery (non-discursive) form and has the same influence as personal sub-linguistic authorities. This model, as you can conclude, is not based on the personal conscious or personal unconscious (where the number of discursive and non-discursive concepts, and other things that influence language is infinite, or where knowledge and understanding of the interlocutor, writer, artist, etc. is required). It is based on collective unconscious, or personal super-consciousness which is the only sphere that is dominated by generalizations that have direct influence on every person, and yet, a small number of people is aware of their influence on sentences, dialogues, texts and even epochs. However, this system, as already mentioned, can't be explained via instruments of language, but has to be projected in three dimensions, especially because of the influence the primordial representations have. It would look like this...



In our case, we decided to select 12 universal primordial representations, although there are many more, but still less than individual representations. The advantage of using these universalities lays in the fact that people have the same or very similar relationship to them (except in the cases of extremes). Another advantage is the fact that relationship itself exists and is excluded from many scenarios in which an observer or an interpreter finds himself in the situation to choose affirmation or negation because the representation excludes him.

When we relate these three patterns, we get a system that can look like this...



The goal of this text and, at the same time, the goal of this sculptural-architectural piece of work is awakening and enriching of language that we use on daily basis, but are still not aware of grand archetypal implications which influence it and which add ethical and esthetic values to even most banal sentences. We have already mentioned the possibility of applying this model to the artistic idioms other than language and this would function by means of explaining artists' aspirations, e.g. their personal tendency towards specific archetype among those most common in their language system. This would make the analysis of any text, sculpture, image, as well as of an architectural piece of work much easier and more straightforward.

12 SELECTIVELY CHOSEN PRIMORDIAL IMAGES

