

Michael Silver

READING DRAWING BUILDING

with an introduction by Stan Allen

Princeton Architectural Press

Introduction: Two Speculations

1. The Reading Room Project

"Poetry and engineering have nothing to do with domesticity."

(Thomas Pynchon, *V*, 327.)

"Is the house a typology in crisis?" This question was put to me, rather persistently, by Jeff Kipnis several years ago while we were teaching in adjacent studios. Suspecting a trap, I avoided the question. I was puzzled by what seemed to me a misplaced query. My response was this: The house is not a typology in crisis, because it never coalesced into a fixed type, unlike, for example, the court of law or the library...

The library, on the other hand—the traditional idea of the library as a vessel of collective memory—is a typology in crisis. Type is associated with the great institutions of the Enlightenment. As these institutions are called into question, their corresponding typologies lose a special capacity to order and represent their spaces. What were once places of certainty—orderly depositories of knowledge arranged in familiar and agreed-upon categories—have now been eroded by the onrush of consumer culture, media conglomerates, and the telecommunication industry. Architecture's special capacity to represent and shelter collective memory has in turn withered. To design a library today is to contend with an entirely new set of expectations. Above all, it means to recognize an ever-increasing uncertainty about what constitutes knowledge, who has access to it, and how it is distributed.



Library from the mid-eighteenth century

"LIBRARY: Always have one at home, particularly if you live in the country."

(Gustave Flaubert, *The Dictionary of Accepted Ideas*, 59)

The project for a narrative architecture, a short-lived spin-off from architecture's long-standing fascination with language (shared with

many other disciplines) seemed inevitably to revolve around and onto the figure of Jorge Luis Borges. Borges articulated, as no other writer, the spaces of language and the language of space. From "The Garden of the Forking Paths" to "Death and the Compass" to "The Circular Ruins," Borges's fiction (and his essays as well) unfolds in a space as concrete as any constructed by an architect. But if Borges brings "The Wall and the Books" together in the space of the page, there is also doubt worked into these speculations. He writes,

"Perhaps the burning of the libraries and the building of the wall are operations which secretly nullify each other."

(Jorges Luis Borges, *Other Inquisitions*, 5.)

"In the visual arts, those antique categories of painterly expression...were resuscitated...under conditions of absolute doubt—with the understanding that, as long as doubt remained an agency, and the painting it entailed affirmed that doubt, it could neither disintegrate into despair nor transcend into monadic assurance, but would remain, instead, always an absolute permission."

(Dave Hickey, "Richter in Tahiti," 82–83.)

Nevertheless, if architecture is not to cede itself to media politics and cyberspace, the creative effort to rethink its traditional typologies, now under "conditions of absolute doubt," persists. Silver's modest library project is an example of this research. A precise machine inserted in an existing domestic framework, it reworks familiar expectations at the same time it attempts to rethink the



Reading Room interior detail

idea of the library in the present. Unlike the Postmodern attempt to recover "meaning" as distinct from function, this project foregrounds function and meaning simultaneously. Its meaning is inherent in the way it works and vice versa. Its precision is both mechanical and geometric, recalling the Modernist aspiration for a timeless beauty. Yet this machine also resembles those devices, at once architectural and mystical, for measuring the universe and locating oneself within it.

For all that, the architect has not left Borges so far behind. In "On The Cult of Books," Borges cites Galileo,

"Philosophy is written in that very large book that is continually opened before our eyes (I mean the universe), but which is not understood unless first one studies the language and knows the characters in which it is written. The language of that book is mathematical and the characters are triangles, circles, and other geometric figures."

(Galileo, cited in Jorge Luis Borges, *Other Inquisitions*, 119–20.)

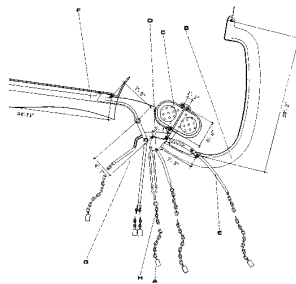
Much the same thing, one imagines, could be said about architecture: "Architecture is written in that very large book..."

2. Urban Drawing Machine:

"But in the dynamic space of the living Rocket, the double integral has a different meaning. To integrate here is to operate on a rate of change so that time falls away: change is stilled.... "Meters per second" will integrate to "meters." The moving vehicle is frozen, in space, to become architecture, and timeless. It was never launched. It will never fall."

(Thomas Pynchon, *Gravity's Rainbow*, 301.)

Architecture and time fit together uncomfortably. While constitutionally disinclined to the temporal, architecture nonetheless desires time. This is encoded in the old metaphor that describes architecture as "frozen music," in the Futurist dream of an architecture of speed, in certain aspects of Expressionism, in Le Corbusier's cinematic promenades, and in the more recent fascination with dynamic systems and animated form. Yet the passage of time works against architecture as well, through the slow process of decay or in a catastrophic collapse. Architecture traditionally sets itself up to resist time.



Drawing Machine plan

This paradox is addressed in Silver's second project, the Urban Drawing Machine. The Drawing Machine is a sensing device that moves according to the seismicity of its site. Architecture then not



Basel after an earthquake in 1356

only responds to this condition, but it also registers it, deploying an aspect of its own operations while creating a public space. Here time is collapsed. The inscriptions made by the Drawing Machine are continually written over as an indecipherable record, which, interestingly enough, would only be meaningful in the event of an even greater catastrophe, when the machine itself ceases to function.

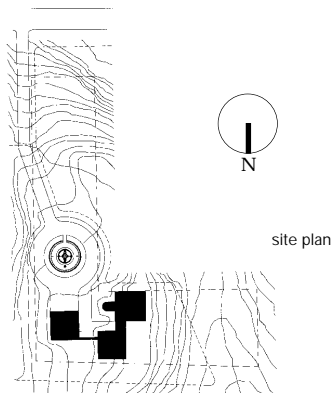
Like the Reading Room, the Drawing Machine is more device-like than building-like. But unlike the former, the latter creates an urban space. It is not a private retreat, but a place that depends on its public legibility, hence the language of machine parts: an architecture capable of producing a clear description of itself. Silver suggests here a new typology, more invention than building.

What is less interesting, however, is the formal implication of these projects. Rather, the author proposes a new articulation of architecture's paradoxical relation to movement and time. He suggests that, given the very real instability of the ground, an architecture that gives in to the complex forces of change and time might also suggest an alternate idea of stability.

Stan Allen, New York, 1995



Diagram of building collapse



site plan



interior view

Critical Ambivalence: A Brief Description of the Reading Room

"What reflections occupied his mind during the process of reversion of the inverted volumes? The necessity of order, a place for everything and everything in its place."

(James Joyce, *Ulysses*, 709)

"Child-societies frequently utilize turning, spinning around, and dis-

qualibrium. They look for sensations of vertigo and disorder as sources of pleasure."

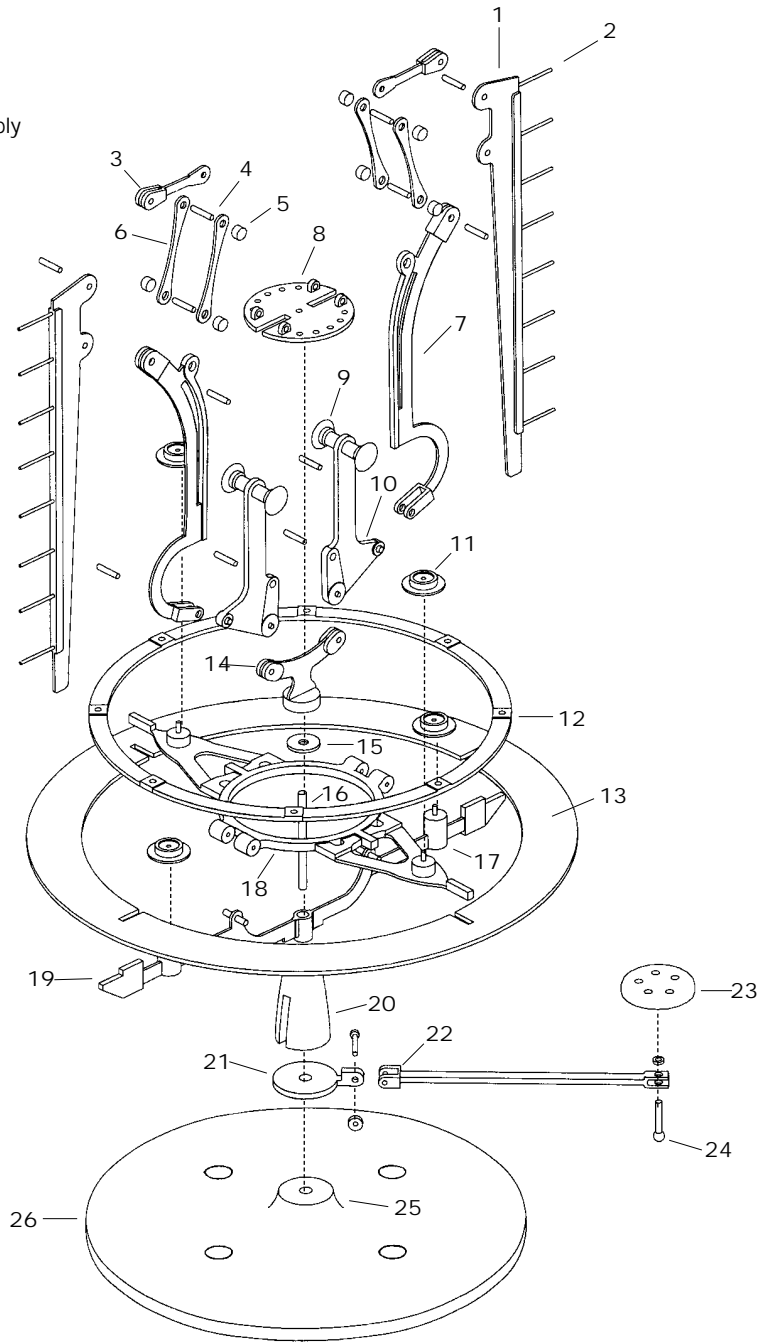
Paul Virilio, *The Aesthetics of Disappearance*, 12)

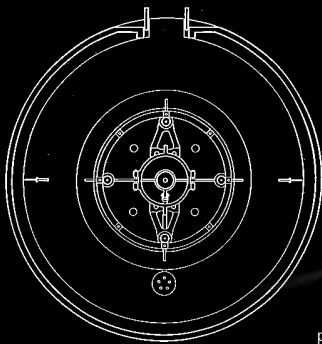
Speculating on what is now the contemporary home and office, designers in the past invariably imagined a paperless future—a future cleaned up, so to speak, by the digitization of work and leisure. Yet, with the advent of new desktop pub-

lishing technologies, word processors, and computer-aided drawing the demand for paper has actually increased. Made readily available through the use of new and more affordable methods of printing, the "hard copy" has become a popular alternative to the intangibility of data recorded on magnetic discs. Although paper has not disappeared as a result of the electronic revolution, computers continue to affect

Components of Assembly

- 1 Ladder Flange
- 2 Rung
- 3 Ladder Stabilizer
- 4 Dowel or Pin
- 5 Lock Bolt
- 6 Vertical Bracket
- 7 Ladder Armature
- 8 Hub Cap
- 9 Light Bulb
- 10 Lamp Stem
- 11 Catalogue Wheel
- 12 Card Catalogue
- 13 Reading Table
- 14 Pivoting Saddle
- 15 Lubricated Gasket
- 16 Axle Rebar
- 17 Wheel Base
- 18 Table Support #1
- 19 Table Support #2
- 20 Axle Cover
- 21 Chair Hub
- 22 Revolving Axle
- 23 Reading Chair
- 24 Coaster
- 25 Platform Socket
- 26 Platform





plan





exterior view

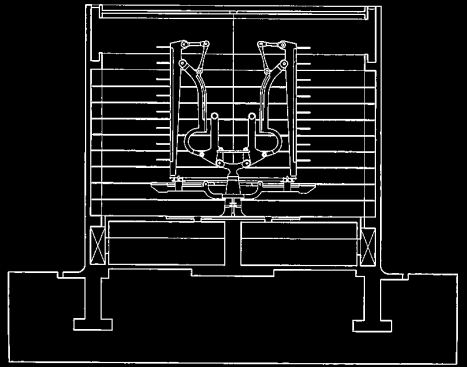
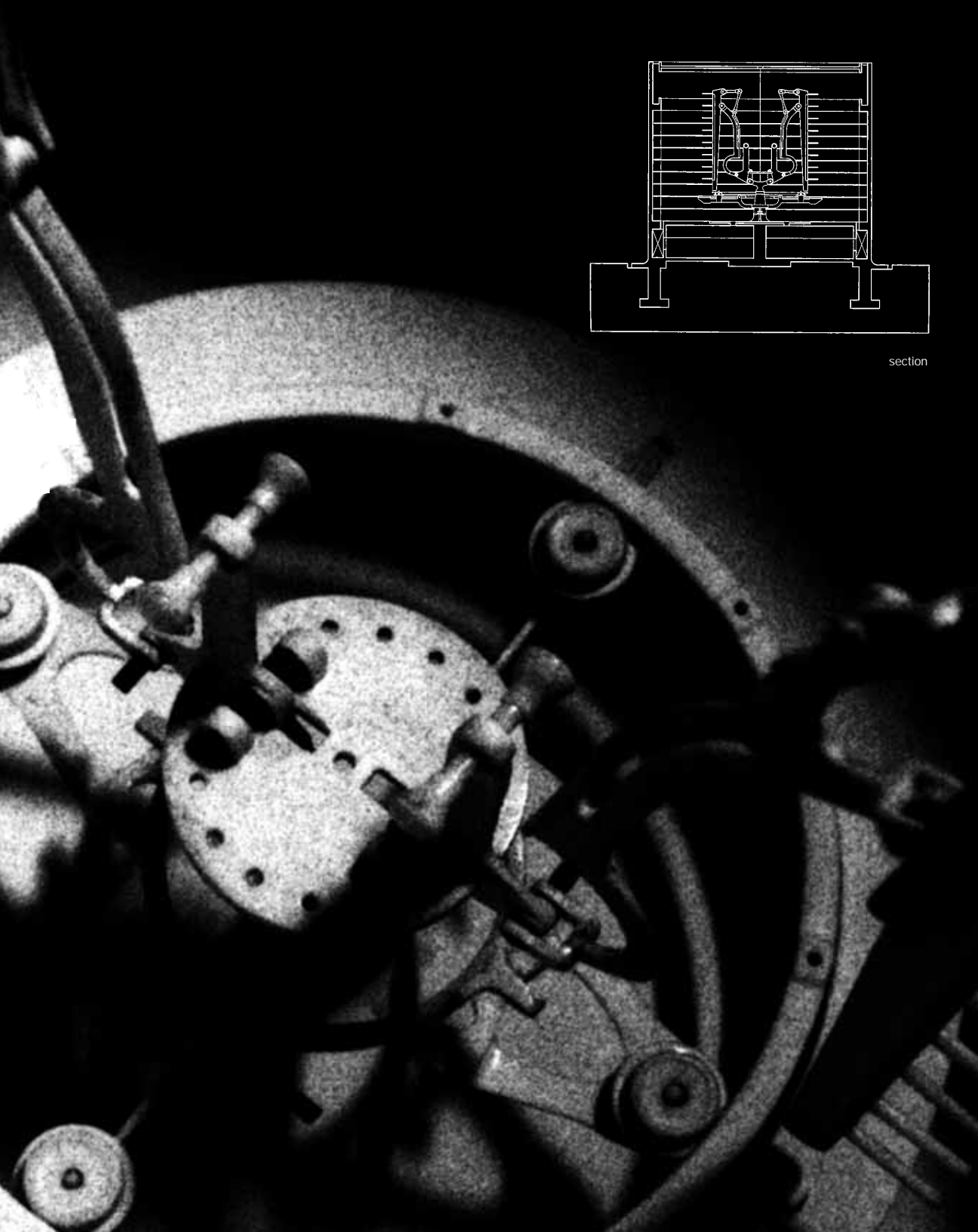


the evolution of printed materials by surpassing the traditional limitations of their creation, storage, and retrieval. Influenced by these conflicting trends the Reading Room was designed like a machine to facilitate the rapid acquisition of books. In this way an archaic form threatened with obsoles-

cence was reconsidered in the light of emerging systems of text consumption and production.

Designed for a large suburban house in upstate New York, the Reading Room was intended as a place of solitude and as a container for an ever-expanding

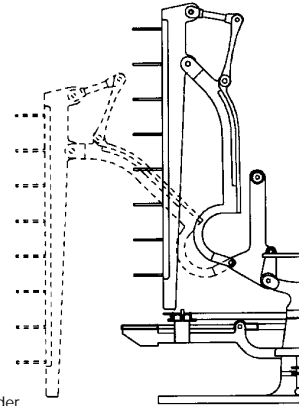
library. The project is located on a small parcel of land formed by an existing circular driveway surrounded by trees. A cylindrical wall of books encloses a small turntable supported from a revolving structure consisting of two ladders and a chair. A list of the library's contents, accessible from any point along the table's edge, is kept in a ring-shaped card catalog that also rotates in space. The orbital motion of these elements



section



The kinetoscope—using the book to draw the library. The moving components of the Reading Room are animated in plan and section using a simple sequence of drawings printed on separate pages.



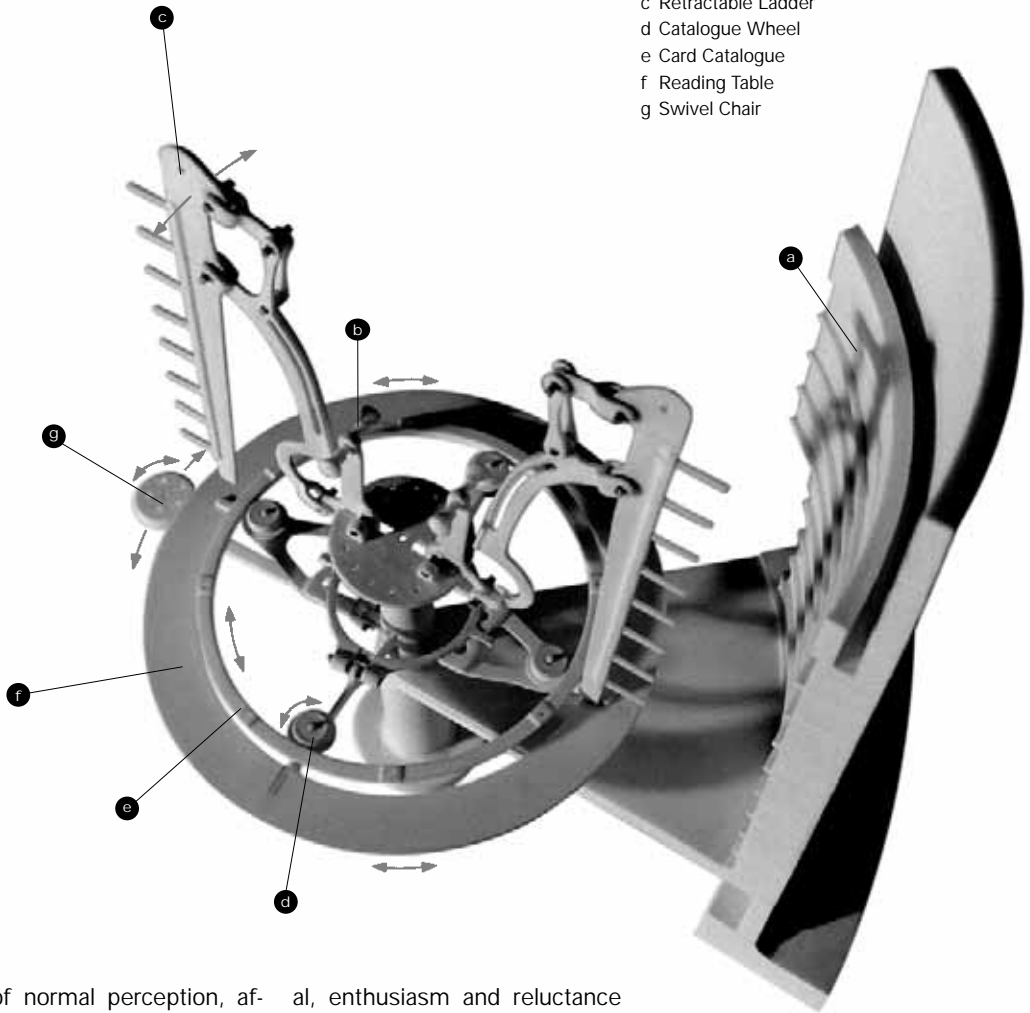
section with retractable ladder

is both emblematic and functional. The centrifugal motion of the reader away from the library's center, that is, towards its enclosing shelves, ultimately suggests a deliberate fusion of body and text. Likewise, the project serves the contemporary demand for speed and direct access while encouraging an ever-more fluid relationship between different categories of knowledge. From another perspective the design becomes a parody of today's

information culture. The hermetic space of the reading room mirrors the physical isolation imposed on the body by the personal computer—an isolation that has paradoxically reconfigured the paths of social exchange, resource distribution, and individual learning. In another way its unrelenting orbits serve as a means of confusion effecting, like a child's playground ride, the vertiginous disorientation of the senses. Here the direct assimilation of

data contained in the library is undermined by the reader's incessant rotary motion. Using this building ultimately leads to a nausea induced by an insatiable desire for knowledge. The fathomless interconnections between things and the volatility of truths experienced in both language and real life are amplified by the mechanism of the library itself. In this way, and aside from its apparent functions, the Reading Room disrupts the tight con-

- a Book Shelves
- b Interior Lighting
- c Retractable Ladder
- d Catalogue Wheel
- e Card Catalogue
- f Reading Table
- g Swivel Chair



trols of normal perception, affording an escape from the tyranny of order.

The project thus maintains an important critical tension by disturbing the wish to read more and faster in a room designed to make books accessible. The Reading Room unremittingly encourages an ambivalence towards both antiquarian fetishes and dreams of the future. Here desire and aversion, suspicion and approv-

al, enthusiasm and reluctance are forced to coexist. Constructed in this manner architecture reaches beyond the limits of classicism while avoiding some of the pitfalls associated with a modernist, technophilic life style.



On Its Unbound Edge Painted Gold

1 A portrait of St. Benedict appears as the centerfold of *One Hundred Drawings from the Italian Renaissance*. When a strong light shines behind this image one can discern a small watermark styled in the shape of a bird. The bird with its wings outstretched hovers like a benevolent apparition above the monk's head.

2 *The Book of Evasions* is a diary used to quickly change the identity of its owner. It consists of a rotating panel secured to a metal frame that flips open. The panel displays on each side a different name stamped in gold.

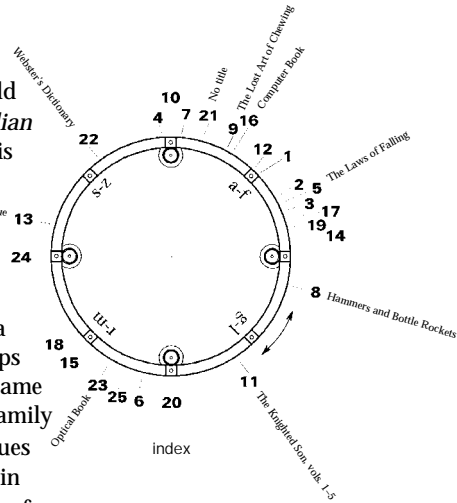
3 Concealed inside an album of family snapshots is a small machine¹ that plays Jacques Offenbach's "La Belle Hélène."

4 On two pages in *The Encyclopedia of Agriculture* is the description of a rare paper made of fine silk threads. A diagram next to some brief but very specific technical notes shows a tall windowless bunker topped by a set of wooden gears. Apparently the operator of this room could spin a crank forcing a rain of spiders to fall from the ceiling. Strands of gossamer produced by the spiders were then carefully gathered by a turning metal spool. This spool (nearly two meters long) also lifted the tiny bugs aloft, thereby completing a full cycle, which repeated at least one hundred times in the course of an hour.

5 Building plans, classified documents, and secret maps are kept in a round book about the size of a nickel. These drawings, visible with a magnifying glass, were discovered inside a shallow coffer formed by the torn pages of an inconspicuous romance novel.²

6 *Neither/Nor* is a ruthless critique of the early, middle, and later writings of Søren Kierkegaard.

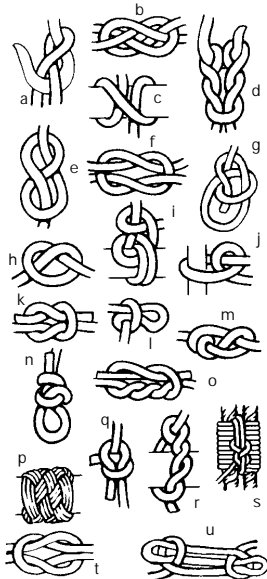
7 In addition to its extensive collection of graphs and diagrams, *Atlas of the Upper Atmosphere* contains seven hundred



1. The book as a musical instrument. The machine invades the book; the book encompasses the machine. Similar to above photograph from *Les instruments de musique mécanique*.

2. In addition to blind eyes and deaf ears the young lovers in this novel suffer from a painless skin disorder known as "dermotographism." This rare affliction produces with just the slightest touch a localized swelling of the flesh. Mottled and raised markings can therefore be drawn directly on the body like impermanent tattoos. As the story unfolds the lovers develop a way of using the disease in a Braille-like dialogue of signs. Eventually, they learn to feel entire thoughts directly in the vague sensations traced over the flesh. Both techniques, however, are not without peril since a few of their most violent exchanges have left permanent scars.

photographs of the sky. The photographs appear separately as single images on the lower right-hand margin of each page. When the reader flips through the book these images form a moving picture of the Aurora borealis.³ 8 Glued to the front page of an old magazine is a diagram of twenty-one different knots⁴ tied by mutineers around the figure of a British sea captain, an illustration of a dancer holding a small gyroscope designed as part of her costume, and a roughly assembled photo collage showing the faces of two politicians with anal sphincters pasted over their eyes. 9 In one book, through the

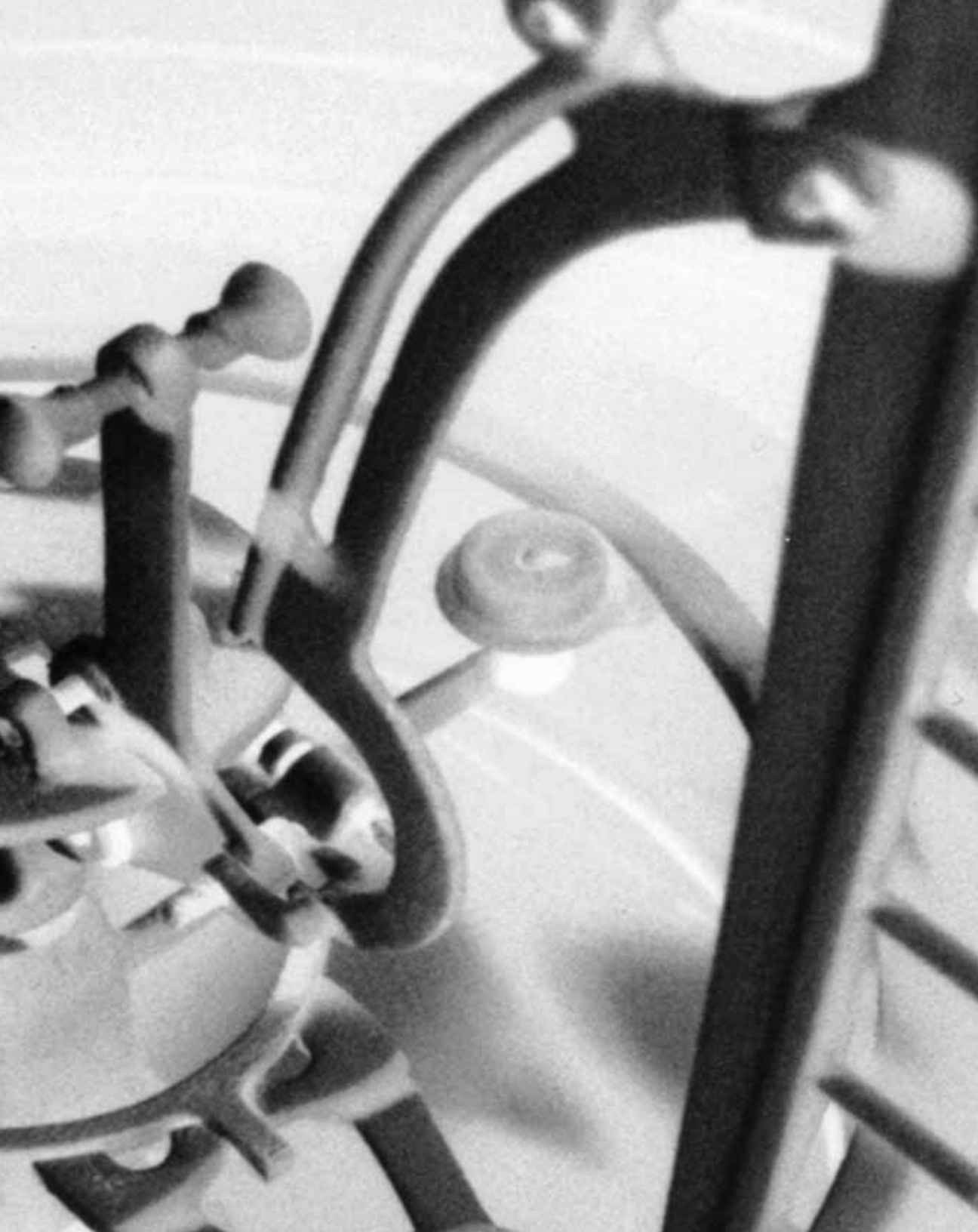


dense mantle of its pages laid, of course, one upon the other like geological strata, a small worm has carved an intricate network of passageways. Any one on these pages (spotted with tiny holes) gives the reader a precise cross-section through an otherwise inscrutable domain. 10 *Apollo 13*, a month-long drama, is played on stage by an ensemble of forty-three actors sitting at a table. Their dialogues are a mixture of bizarre innuendoes, mathematical formulas, cigar-smoke obscenities, blasphemous language, symbolic pronouncements, celebratory songs, oblique statements, fearful jests, technical jargon, exuberant declarations, panicked gibberish, mythic soliloquies, and unexplained gesticulations. The unseen astronauts to which these characters speak remain for the most part inaudible to the audience. The audience must therefore interpret the play as if they were hearing only one side of a telephone conversation. 11 A few books on the shelf are printed with glow-in-the-dark letters. These books, illegible in the daytime, light the reader's gaze at night with a dim, yellowish glow. 12 *My Death: An Autobiography* is a short novel illustrated by twelve color photographs of its author's rotting corpse. The photographs were taken by a doctor following precise instructions that form part of the text. The entire work is narrated from the writer's point of view as if the writer were a ghost

3. This atlas resembles the flip book or kineoscope used to animate the plan and section of the Reading Room. See photograph above.

4. See diagram at left: a. Blackwall hitch, b. carrick bend, c. clove hitch, d. cat's-paw, e. figure eight, f. granny knot, g. bowline, h. overhand knot, i. fisherman's bend, j. half hitch, k. reef knot, l. slipknot, m. stevedore knot, n. true lover's knot, o. surgeon's knot, p. Turk's head, q. sheet bend, r. timber hitch, s. seizing, t. square knot, u. sheepshank.





lamenting the decay of his human form. The last chapter, however, appears in the form of notes written by an archeologist who chanced upon a soldier's half-buried remains. In this chapter the archeologist⁵ reveals his true identity, claiming that in a past life the soldier's body had actually belonged to him. "Holding the skull of my own corpse in one hand" he explained, "was like becoming Yorick and the Prince of Denmark simultaneously." 13 The



binding of the oldest book in the library makes it seem like two separate volumes. Illustrated on its unbound edge painted gold is a mansion in a vast meadow spotted with trees. This picture made on a surface composed of nearly five hundred sheets of paper is dismantled and reassembled layer by layer as the reader proceeds through the text. Parts of the landscape therefore can be reduced to a string of ink marks organized along the razor thin edge of any page isolated at random. The house under an empty sky or a long stretch of carefully rendered foliage with some low hills and an occasional flock of birds are all visible as a complete image only when the book is closed.⁶ 14 *The Traveler's Guide to North American Flora* includes an empty spread bearing a subtle fragrance, some disintegrating leaves, and the reddish imprints of a single flower (*Dianthus armeria*) clearly marked on opposite pages like two building elevations.⁸ 15 *The Glass Bottle Poem* is read line by line as a text suspended in a transparent, semi-luminous, blue-green liquid. Merely a touch provides sufficient energy for the activation of its verses; "the night ocean spangled with glowing phosphorus" or "an apparition of his dead mother," for example, might appear suddenly out of



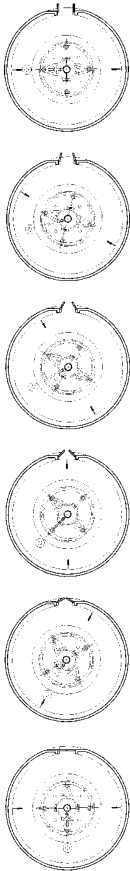
Depford Wildflower
Dianthus armeria

5. Dr. Chris Luda, School of Anthropology and Head Curator at the University Museum in Oslo from 1972–86, is also the author of several books, including *Metaphysical Archeology*, a work tracing the reincarnations of twenty-nine dead celebrities. John Marick, Ernest Hemingway, Allen Dulles, and Michael Landon are just some of the names encountered in this fascinating text. (See also *The Genealogies of Rebirth* [Oxford: Oxford Press, 1976]).

6. See the above photograph of *Les Aventures de Telemaque*, vols. 1 and 2, an epigram of text and architecture.

7. An entomologist discovered two flat mosquitoes preserved in coitus between a pair of blood stained pages.

8. In a similar way, the Shroud of Turin represents the body as a trace left by its direct contact with a two dimensional surface. Here Christ is depicted not as a rendered image drawn by hand but as a disappearance. Given the painterly conventions at hand in the thirteenth century the artist of the Shroud had to imagine the



animated plan

nothing and then vanish. This flat, booklike container of liquid never presents the same idea in the same way to the same reader. Words no longer static on a page swim about like tiny creatures expressive in both what they signify and how they move. 16 A small computer, nestled between two misplaced volumes of an encyclopedia, measures about one foot square and is only a few inches thick. Its memory bank can retain more information than a conventional library. 17 Printed on the spine of an old farmer's almanac is a carefully rendered tower partly obscured by clouds. Some claim this image was at one time part of a colossal illustration, a vast and finely detailed picture composed entirely of books.⁹ 18 *The McNauton Anthology of Irish Prose* is a wide leather-bound volume with numerous green book marks sprouting like blades of grass from the reader's favorite passages. 19 Little Mina, in the last chapter of *The Feast*, peers attentively into the edge of a one-inch-thick glass table covered with the remnants of her family's supper. Pressed against the long strip of emerald green, her eyes stared into another realm, a realm of transparent reflections, infinitely extending between the glass like an amusement park's house of mirrors. 20 Every sentence in *The Eclipse of Memory* is carefully underlined with a yellow florescent marker. 21 The most destructive book in the library has a long rectangular shape, blank pages, and a nameless sandpaper jacket. It is therefore hard to determine its proper location on the carefully ordered shelves. This difficulty is clearly marked by the countless titles that have been scratched up or else totally erased by the book's abrasive cover. 22 A thin column of sunlight cast at an angle perpendicular to the earth's horizon moves imperceptibly against the curved shelves. Splitting this light into small reflections that shine on books otherwise left in darkness is the broad title of a dictionary gilded with silver foil. 23 Another book describes the careful application of pressure against the reader's closed eyes. It specifies ideal lighting conditions, the duration of immobility, correct posture, and the exact placement of fingers relative to other parts of the face. In this way is observed a sudden display of

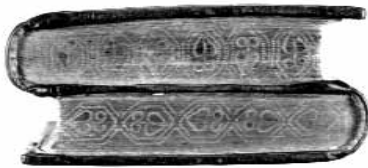
body as an absence orthographically projected, like two drawn elevations of an unseen three-dimensional form. The patrons of this simulated relic unintentionally inspired a new way of conceiving the body in two-dimensional space. This conception of course was not considered aesthetically valid until the advent of late modernism. (See Eves Klien's *Anthropometries*)

9. Electrostatically attached to the almanac's front cover is a long strand of black hair. A similar strand (origin unknown) can also be found between pages 64 and 65 running nearly parallel to the second line on the right-hand calendar page for Saturday, December 24, 1902. "Famous cold day, Ohio river freezes. Full sea Boston - 5 a.m. / 5 p.m. Tides @ 9.1 + 8.5, under a bright gibbous moon."

lights like fireworks or tiny stars in the cold depths of interstellar space. Then, as if assimilated by a flooding sea, these give way to bright pools of color filled with pulsating geometric patterns. With just a simple breath or movement, new images seem to flower and dissolve: blood vessels on the retina appear suddenly like reddish-yellow trees, illuminated objects drift out of view, while filaments of bright turquoise or purple slither aimlessly through patches of expanding darkness.²⁴ Although prefaced by a short list of instructions, *The Book of Staring Lessons* is mainly filled with a monotonous collection of bold letters. Beyond its pages, the afterimages of these letters seem to haunt the library walls, as if the reader had stared into the sun.¹¹ Pressed together on a shelf and victim to damp air that sometimes circulates through the library is an unintended combination of two famous novels. The back covers of both texts have stuck together so that their spines face in opposite directions. Time and water have thus joined these books in a way that forms an extended narrative running forever in circles. A reader completes the first book and rotates the entire assembly one hundred and eighty degrees to begin the second, which ends again with the first. Some astonishing facts about this hybrid include its uncanny resemblance to a rare book printed in the sixteenth century (see photograph below),¹² the real life marriage of its authors, and the compatibility of their seemingly disparate styles.



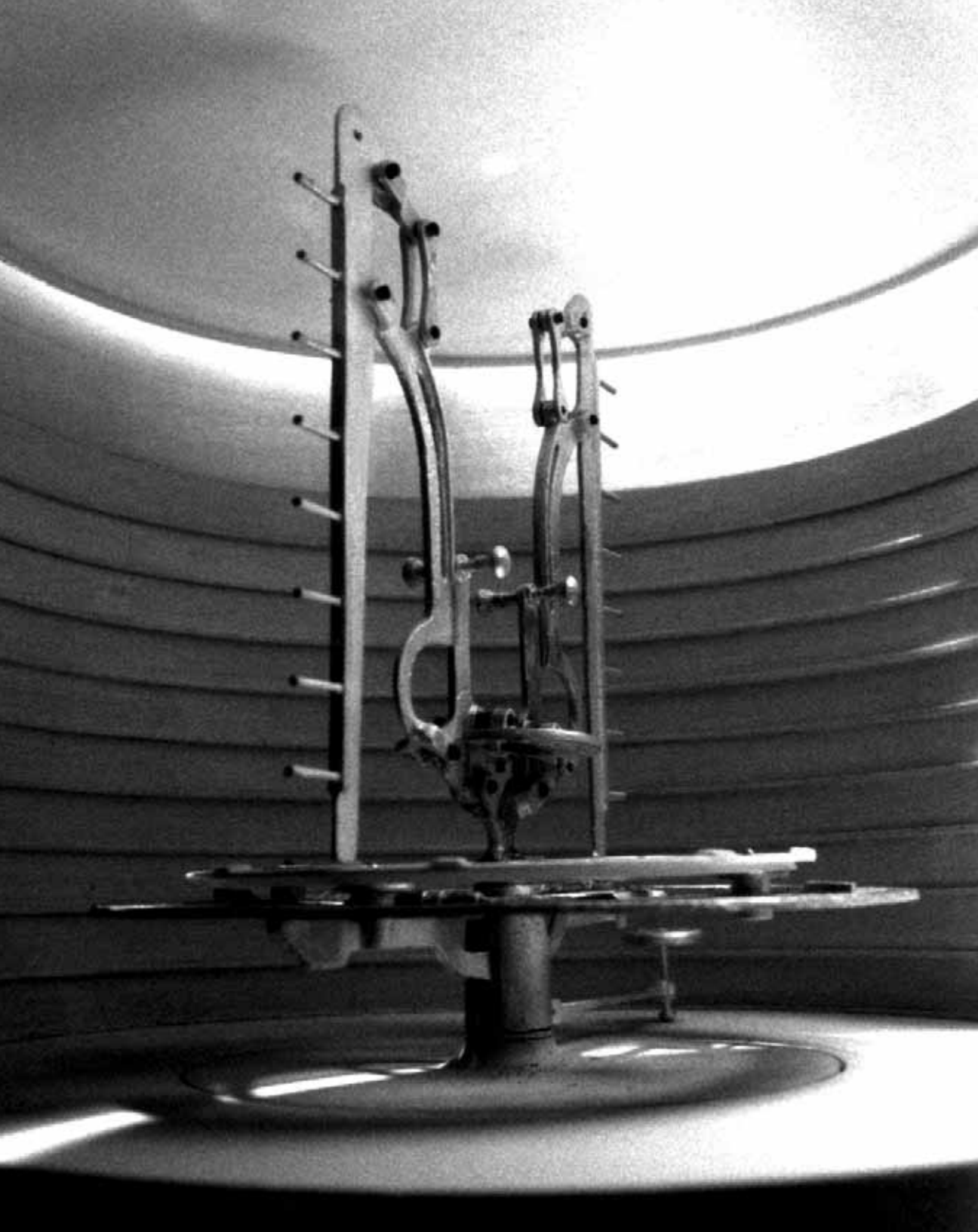
A



10. The letter and a target for its after image. From *The Book of Staring Lessons*.

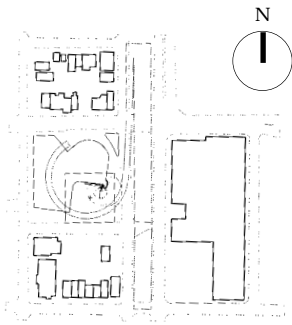
11. An untitled color lithograph from the nineteenth century (now on display at the Hermitage Museum in St. Petersburg) depicts the halo of Christ with a series of finely rendered circles each placed one inside the other. Staring at the circles creates an illusion of moving lights, a subtle flickering produced by the optical transformation of static linework. Unlike most signs of divinity this halo is not a flat emblem like rays of yellow pigment nor a disk filled with gold leaf. Rather it exists between the work and its viewer. Ahead of its time this small print foreshadows the development of Op-Art in the 1960s as an artistic means of rendering the ineffable.

12. Wittenburg panel-stamped, dos à dos binding.





site



site plan

Urban Drawing Machine: Garden, Memorial, Seismograph

"The swift elimination of familiar places...these are narratives scarcely encompassed within the usual parameters of architectural telling...[major catastrophes] remind us of the ephemerality of what we presume to be enduring constructions."

(Janet Abrams, "Storm Warning," 107-08.)

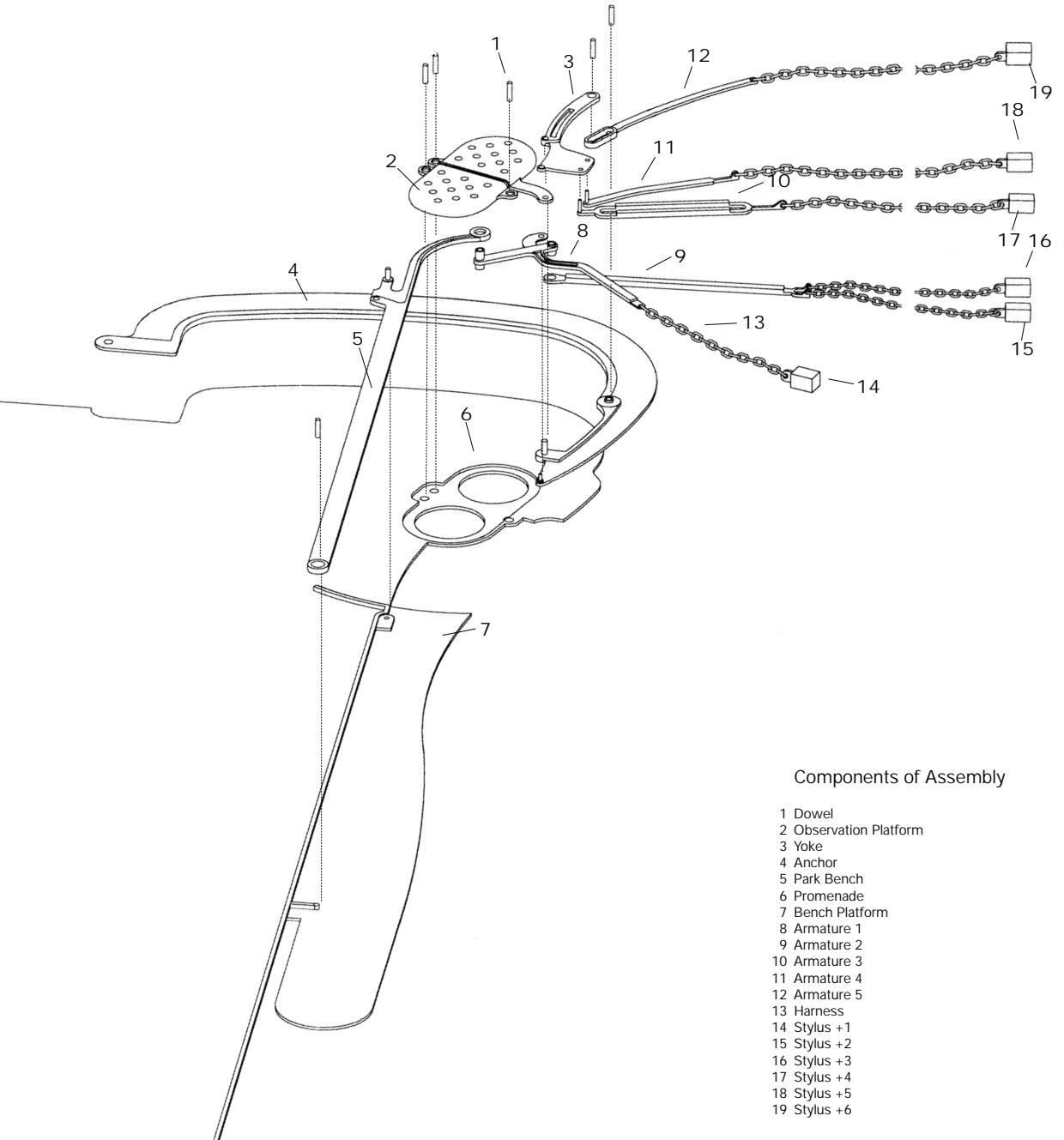
"Beauty will be convulsive or it will not be at all."

"The human heart as beautiful as a seismograph."

(Andre Breton, *Nadja*, 160.)

The Urban Drawing Machine was designed after the 1989 Loma Prieta earthquake on a site in Oakland, California left vacant by the collapse of Route 17. Part of a proposed outdoor garden, it provides informal

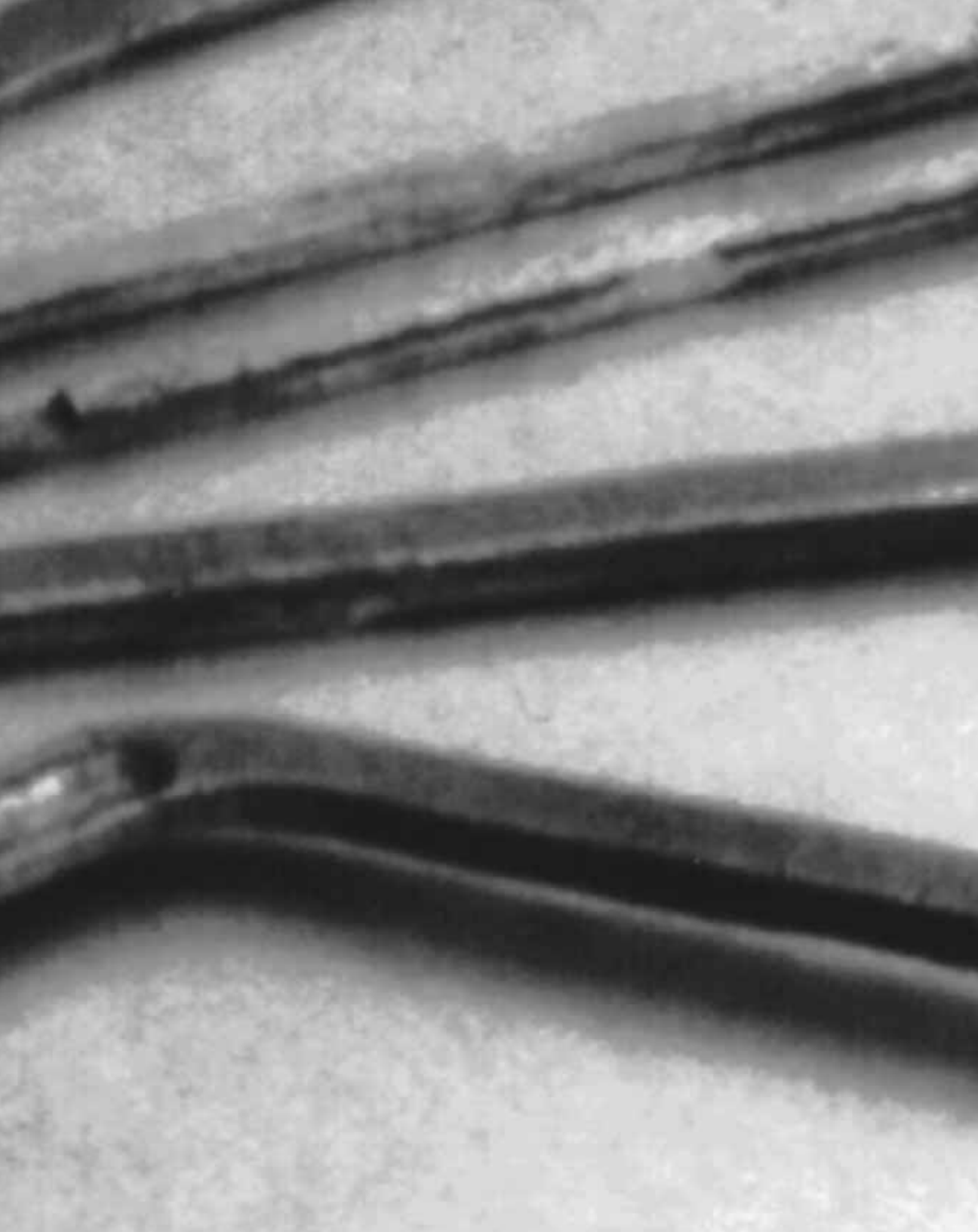
seating (six individual casts made of solid iron) for the inhabitants of a small domestic enclave. The seismic displacement of each iron cast or "stylus" results in the overall reconfiguration of the garden's layout. The plan of the project therefore depends on forces that transcend desire and predictability. These ongoing reconfigurations are simultaneously registered on site as an array of chaotic abrasions: lines drawn by the friction between



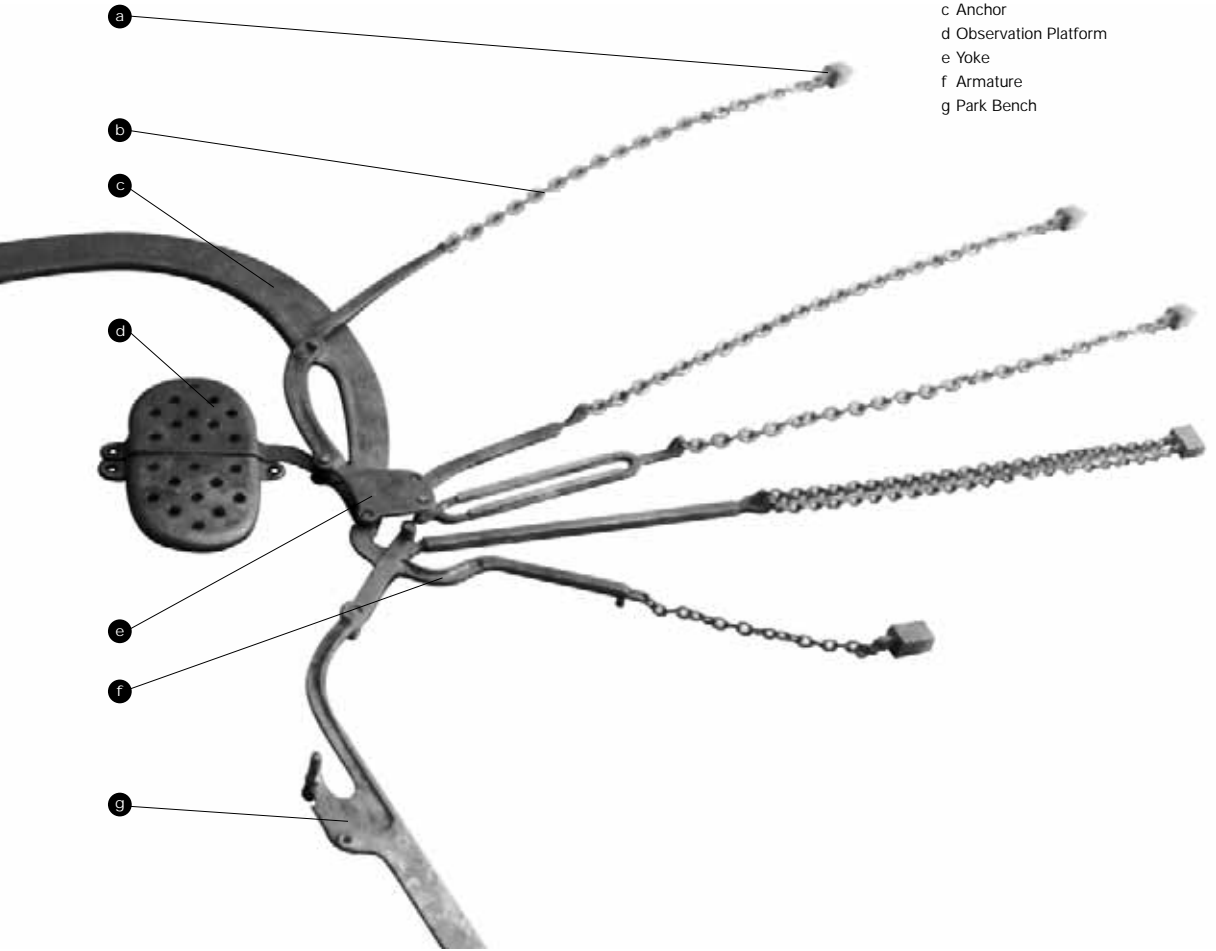
Components of Assembly

- 1 Dowel
- 2 Observel Platform
- 3 Yoke
- 4 Anchor
- 5 Park Bench
- 6 Promenade
- 7 Bench Platform
- 8 Armature 1
- 9 Armature 2
- 10 Armature 3
- 11 Armature 4
- 12 Armature 5
- 13 Harness
- 14 Stylus +1
- 15 Stylus +2
- 16 Stylus +3
- 17 Stylus +4
- 18 Stylus +5
- 19 Stylus +6





- a Stylus (Informal Seating)
- b Harness
- c Anchor
- d Observation Platform
- e Yoke
- f Armature
- g Park Bench



concrete and metal. As a generator of traces, of wounded pavement, the Drawing Machine functions directly on the ground of the city. Each of its marks becomes a record of the geological forces that periodically undermine the stability of architecture.

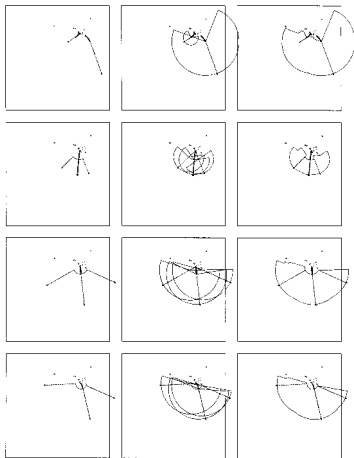
"The [earthquake] completely realigned the landscape. It moved cypress trees fifteen feet south... The rose garden was placed where the path had been. The eucalyptus

trees slid into a space vacated by the rose garden. The farmhouse was shifted north and the granary behind it moved south."

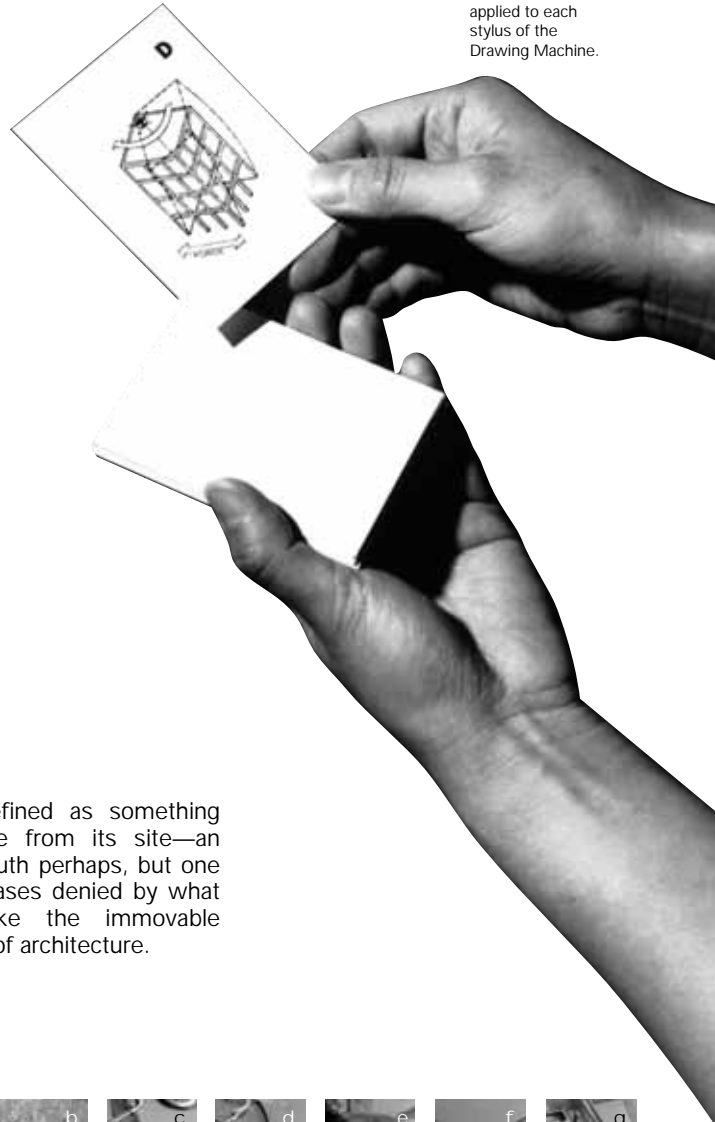
(Gordon Thomas and Max Morgan Witts, *The San Francisco Earthquake*, 67.)

Because seismic events are wildly unpredictable, conventional means fail in approximating how the Drawing Machine might change over time. A game of playing cards and dice

was therefore developed to simulate the long-term, uncontrolled movement of its parts. According to the game's results the drawing machine produces irregular lines. But unlike a seismogram, these lines are drawn in a pattern of synchronized traces that occasionally intersect (see inscribed sequences a and b, pages 32–35). These traces form a single plane of inscription, a flat area superimposing events actually separated in time. The Drawing



movement diagrams

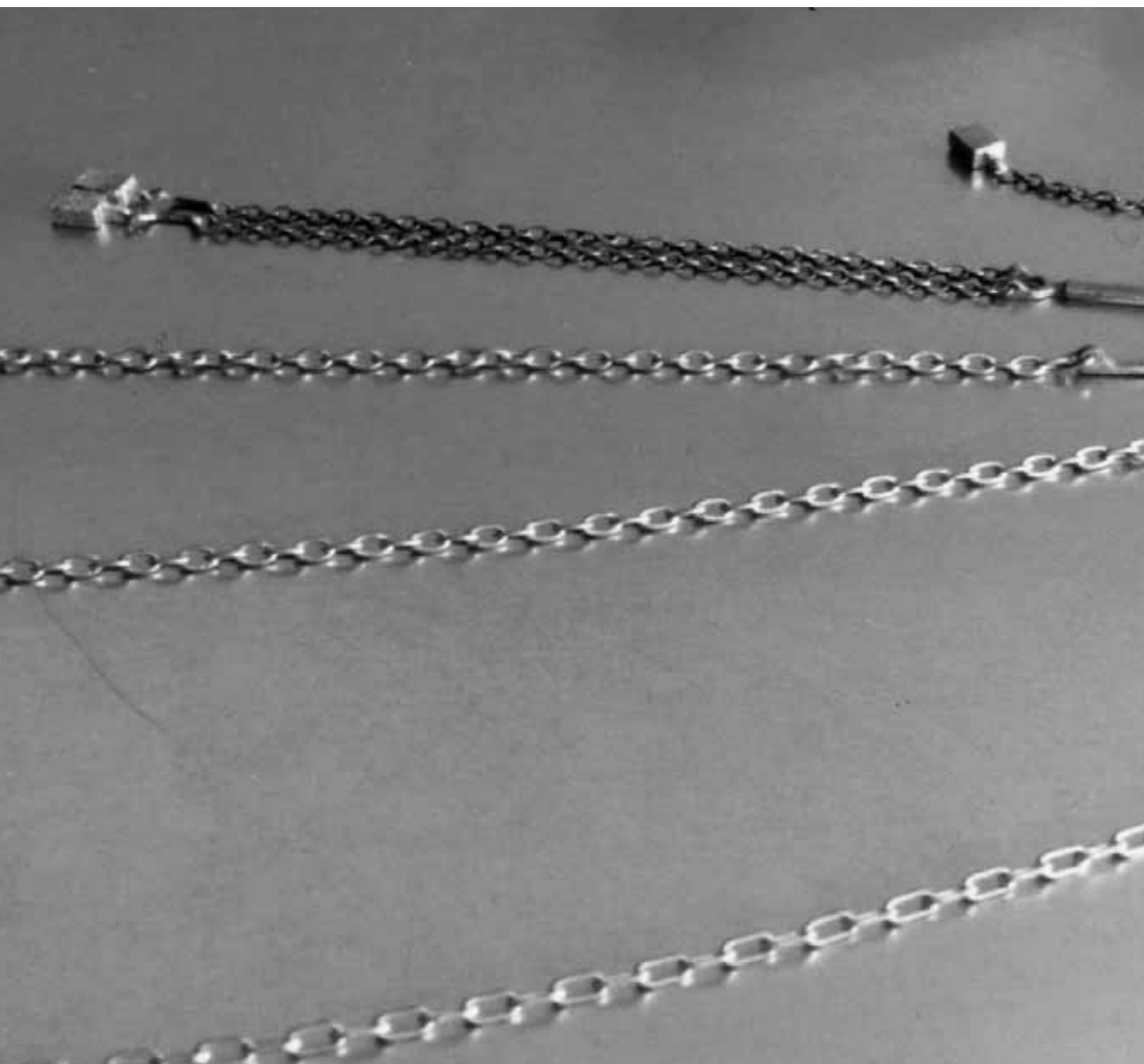


Special dice and playing cards were used to randomly determine the duration, magnitude, and general direction of forces applied to each stylus of the Drawing Machine.

Machine, with its endless ability to overwrite itself, intentionally works against the classification of forces that affect widespread chaotic change. Here drawing is the outcome of architecture; it is not merely a plan for some future three-dimensional structure, but an inhabitable domain moved though in real time and space. With the Drawing Machine chance and uncertainty are openly displayed as parts of the urban condition. In this way the

city is defined as something inseparable from its site—an obvious truth perhaps, but one in most cases denied by what seems like the immovable presence of architecture.





partial plan

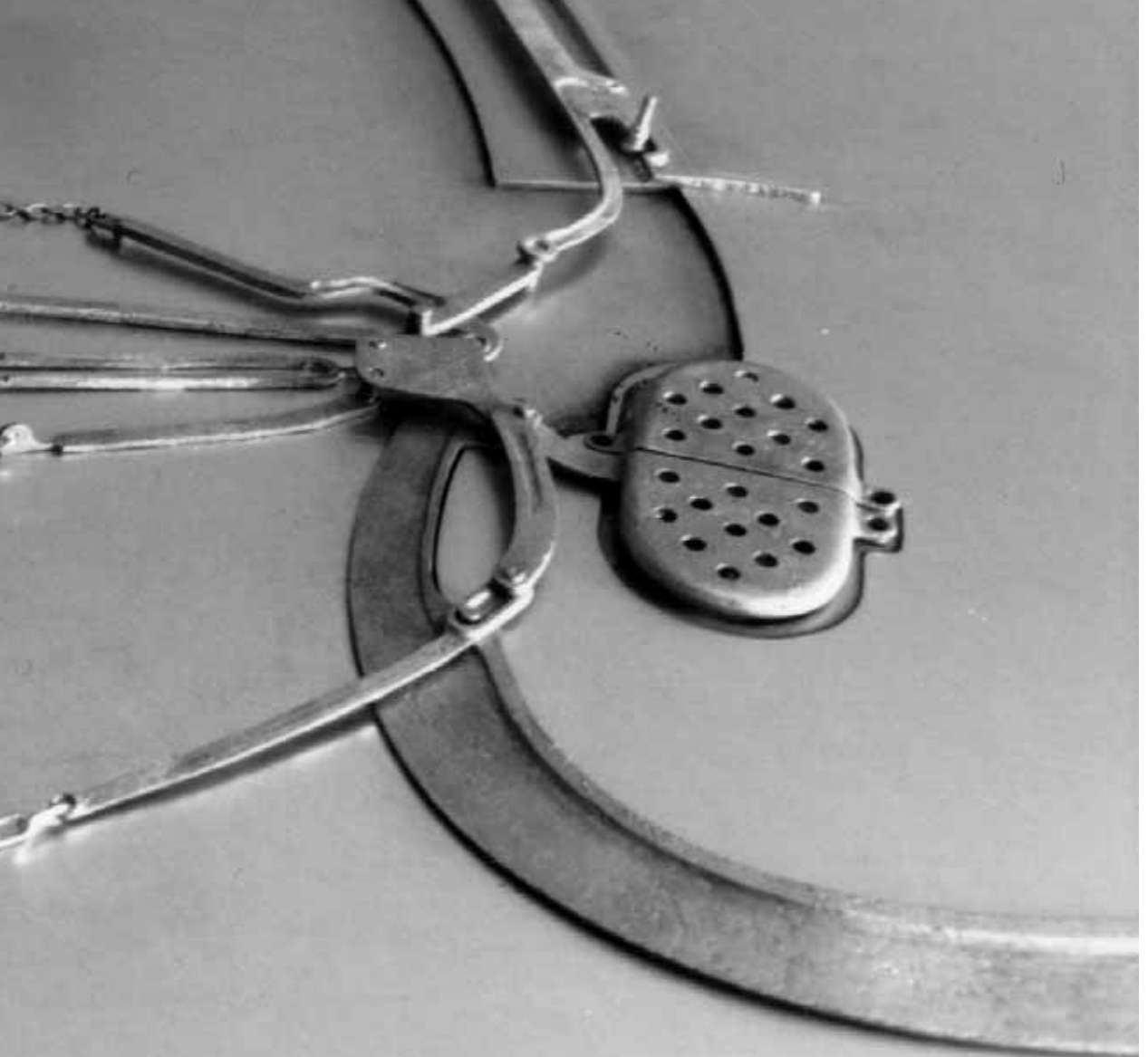
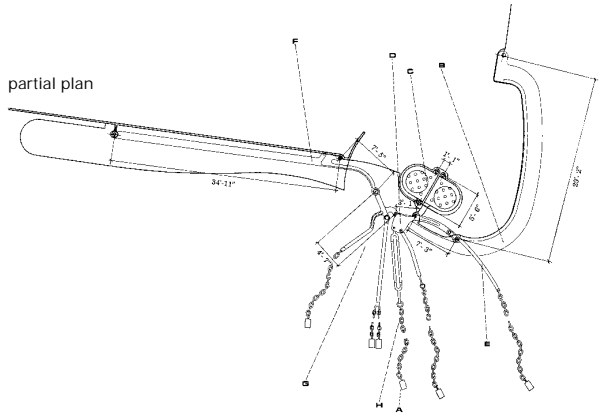
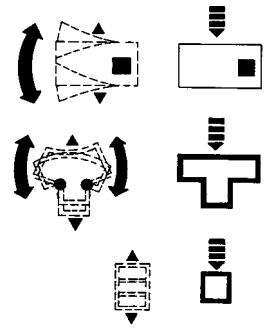


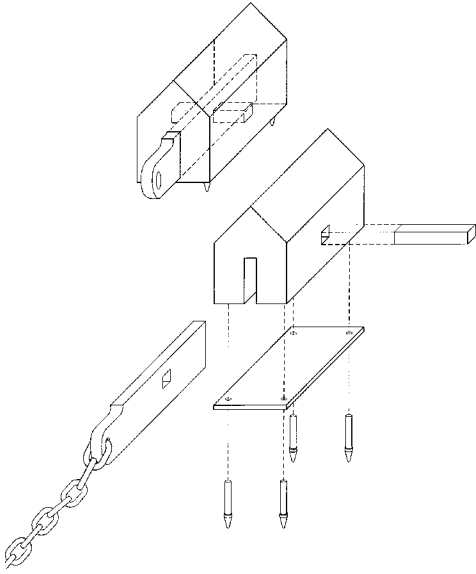


IMAGE SOURCE?

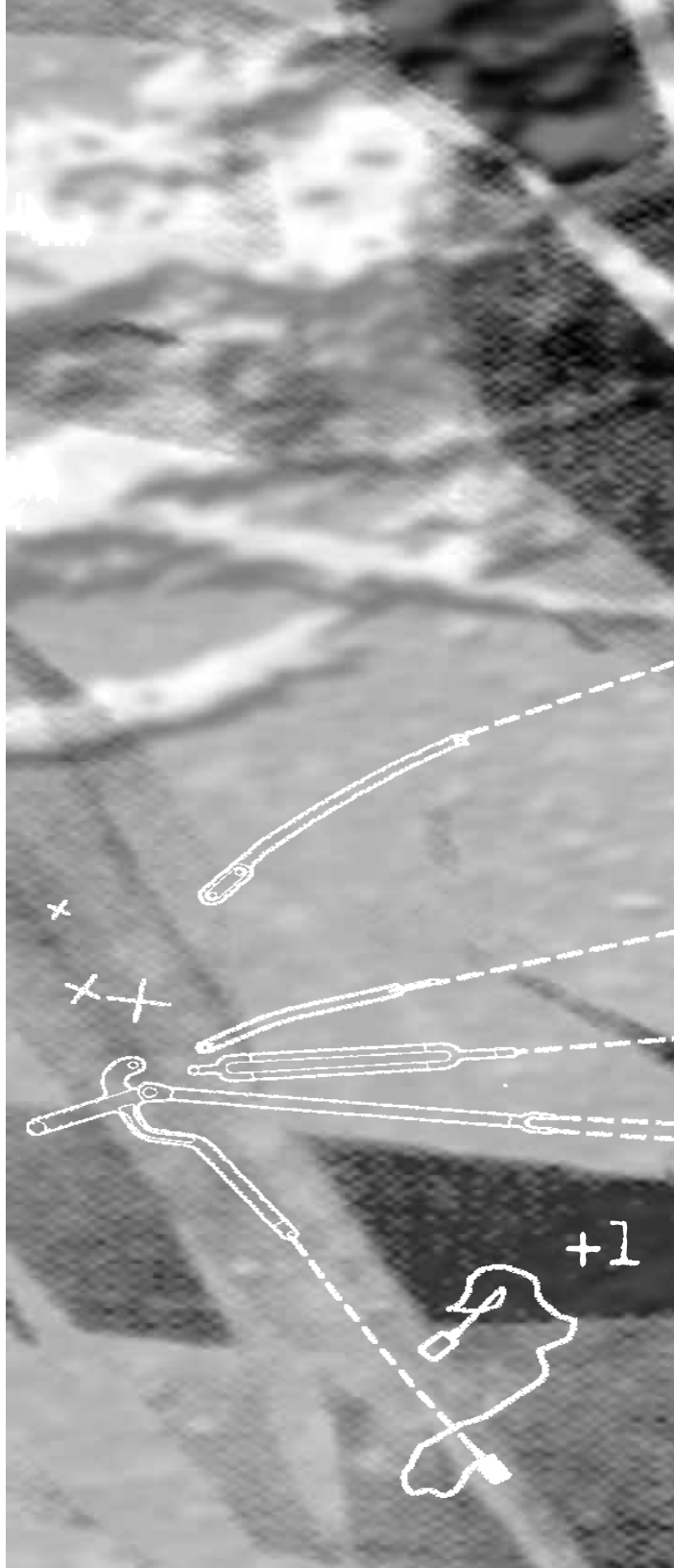


typical building motions during an earthquake

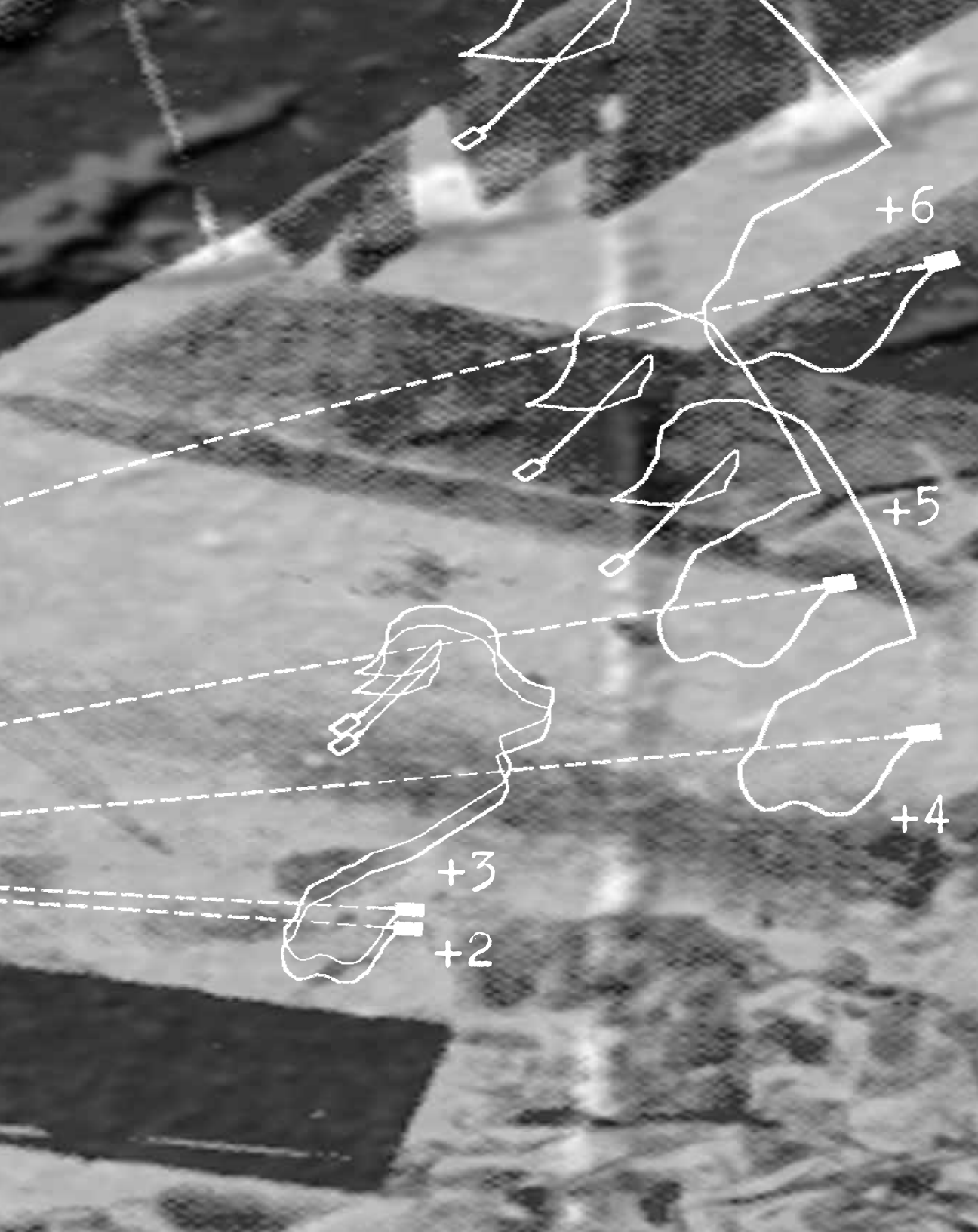




stylus +6: wandering house



inscribed sequence a



+6

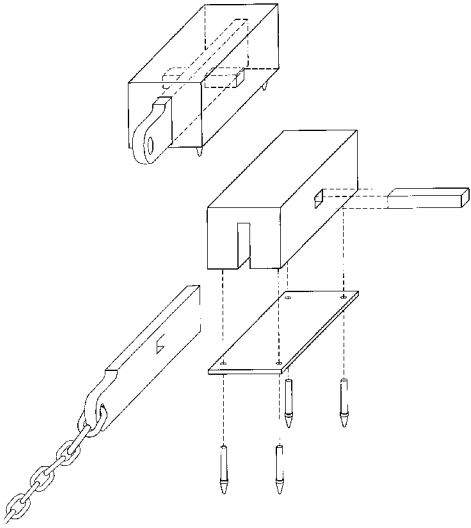
+5

+4

+3

+2

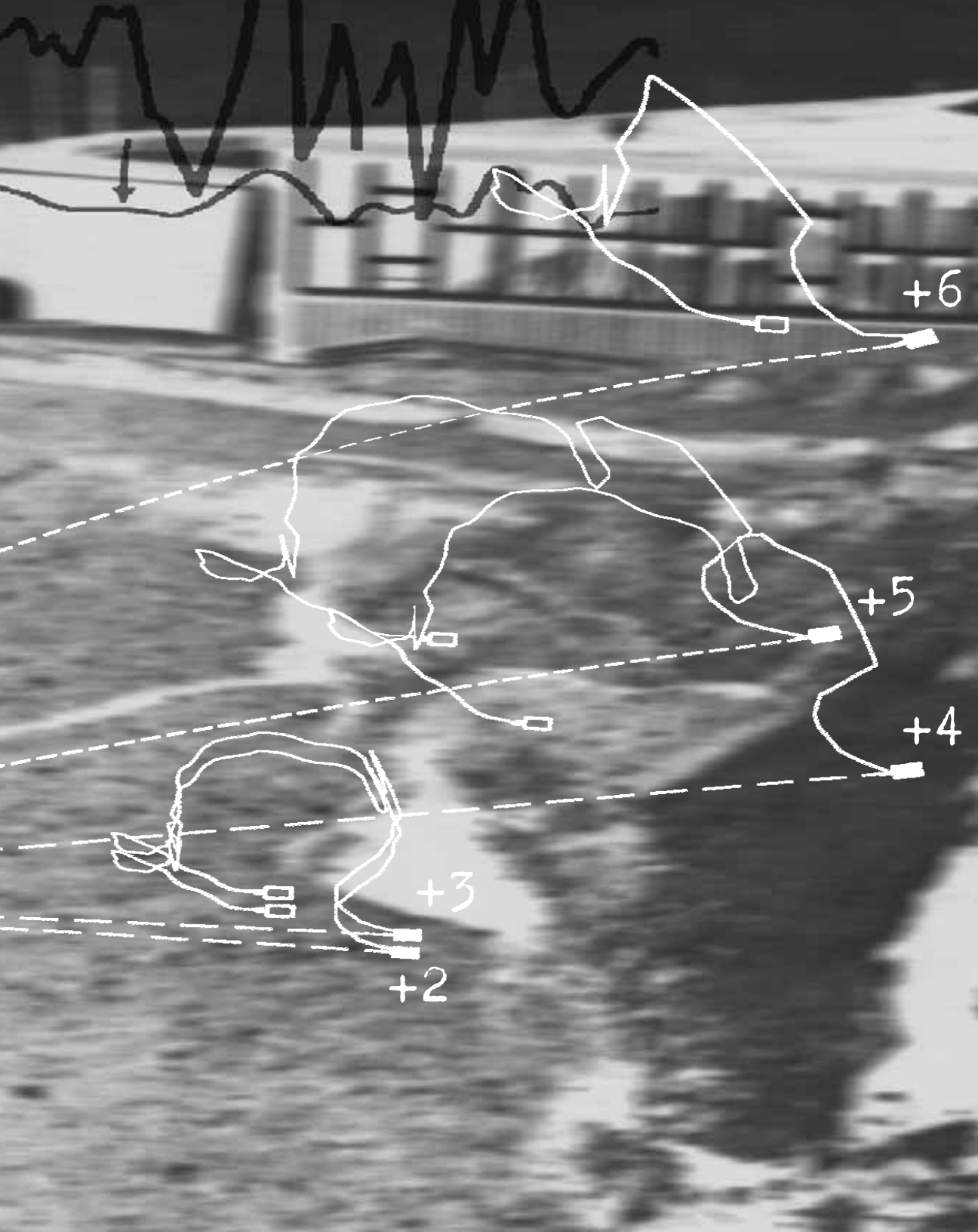
34



stylus +1 through +5: informal seating

inscribed sequence b





+6

+5

+4

+3

+2

Bibliography

- Abrams, Janet. "Storm Warning." *Lotus International* 79 (1993).
- Borges, Jorges Luis. *Other Inquisitions*. New York: Simon and Schuster, 1964.
- Breton, Andre. *Nadja*. New York: Grove Press, 1960.
- Flaubert, Gustave. *The Dictionary of Accepted Ideas*. New York: New Directions, 1968.
- Thomas, Gordon and Max Morgan Witts. *The San Francisco Earthquake*. New York: Stein & Day, 1971.
- Hickey, David. "Richter in Tahiti." *Parkett* 35 (1993).
- Joyce, James. *Ulysses*. New York: Random House, 1990.
- Pynchon, Thomas. *V*. New York: Bantam, 1964.
- Pynchon, Thomas. *Gravity's Rainbow*. New York: Viking Press, 1973.
- Virilio, Paul. *The Aesthetics of Disappearance*. Brooklyn: Semiotext(e) Autonomedia, 1991.

Image Credits

- 2 Besuch des Kaisers in Einer Bibliothek, mid-eighteenth century (German National Museum, Nurnburg), from Margarete Baur-Heinhold, *Schone Alte Bibliotheken* (Munich: Verlag Georg D. W. Callwey, 1972), 154.
- 5t Basel after the earthquake of 1356, drawn in 1580, from Christian W. Urstisen, "Basel und das Erdbeben von 1356," *Basler Chronik* (Basel: Rudolf Suter, 1956), reproduced from Bruce A. Bolt, *Earthquakes* (New York: W. H. Freeman & Co., 1978), 217.
- 5b Seismic distortion of a typical structure, from John Ray Hoke, ed., *Architectural Graphic Standards* (New York: John Wiley & Sons, 1988), 568.
- 10c Office automation (hard disk drive), from Jean-Claude Corbeil & Ariane Archambault, comp., *The Macmillan Visual Dictionary* (New York: Macmillan, 1995), 529.
- 14b Nineteenth-century musical book, from Alexander Buchner, *Les Instruments de Musique Mecanique* (Paris: Gründ, 1992), 137.
- 15b Illustration of knots, from *Webster's Ninth New Collegiate Dictionary* (Springfield, MA: Merriam-Webster, 1989), 665.
- 18t Les Aventures de Telemaque, from *French XVIIIth Century Illustrated Books* (London: Maggs Bros. Booksellers, 1930), 43.
- 18b Diantus Ameria, from William A. Niering and Nancy C. Olmstead, comp., *National Audubon Society Guide to North American Wild Flowers* (New York: Alfred A. Knopf, 1995), 456.
- 20b Wittenburg panel-stamped dos à dos binding, 1582, from Paul Needham, *Twelve Centuries of Bookbindings 400-1600* (New York: Pierpont Morgan Library, 1979), 283.
- 31t Building motions during an earthquake, from John Ray Hoke, ed., *Architectural Graphic Standards* (New York: John Wiley & Sons, 1988), 568.

Pamphlet Architecture was initiated in 1977 as an independent vehicle to criticize, question, and exchange views. Each issue is assembled by an individual author/architect. For more information, pamphlet proposals, or contributions please write to Pamphlet Architecture, 435 Hudson Street, 4th Floor, New York, New York 10014. Pamphlet Architecture is distributed exclusively by Princeton Architectural Press, 37 East 7th Street, New York, New York, 10003. Telephone 212.995.9620.

Pamphlets published:

1	Bridges	S. Holl	1978*
2	10 California Houses	M. Mack	1978*
3	Villa Prima Facie	L. Lerup	1979*
4	Stairwells	L. Dimitriu	1979*
5	The Alphabetical City	S. Holl	1980
6	Einstein Tomb	L. Woods	1980*
7	Bridge of Houses	S. Holl	1981*
8	Planetary Architecture	Z. Hadid	1981*
9	Urban and Rural House Types	S. Holl	1983
10	Metafisica Della Architettura	A. Sartoris	1984*
11	Hybrid Buildings	J. Fenton	1985
12	Building;Machines	R. McCarter	1987
13	Edge of a City	S. Holl	1991
14	Mosquitoes	K. Kaplan/T. Krueger	1993
15	War and Architecture	L. Woods	1993
16	Architecture as a Translation of Music	E. Martin	1994
17	Small Buildings	M. Cadwell	1996
18	A+A+...	J. Knoop/F. Rascoe/ P. Whang/J. Woell	1997
19	Reading Drawing Building	M. Silver	1996

*out of print

© 1996 Michael Silver
All rights reserved
Printed in the United States of America
99 98 97 96 5 4 3 2 1 First edition

For a free catalog of books by Princeton
Architectural Press, call 1.800.722.6657
or visit our web site at www.papress.com.

No part of this book may be used or reproduced in any
manner without written permission from the publisher,
except in the context of reviews.

Design: Jung-Ah Suh
Copy editing: Clare Jacobson and Mel Hecker
Special thanks to: Stan Allen, Julius Babilonia, Corey
Dunham, Juan Garcia-Nuñez, Steven Holl, Clare Jacobson,
Kevin Lippert, Allen Prusis, Joan Silver, Jung-Ah Suh,
Bernard Tschumi, Tod Williams, and the Avery
Architectural and Fine Arts Library

Library of Congress Cataloging-in-Publication Data
Silver, Michael, 1964—

Reading drawing building / Michael Silver.

p. cm. — (Pamphlet architecture ; 19)

Includes bibliographical references.

ISBN 1-56898-079-5 (alk. paper)

1. Architecture—Research. Reading rooms.

3. Seismology—Research. I. Title. II. Series:

Pamphlet architecture ; no. 19.

NA2005.S56 1996

720—dc20

95-49187

CIP