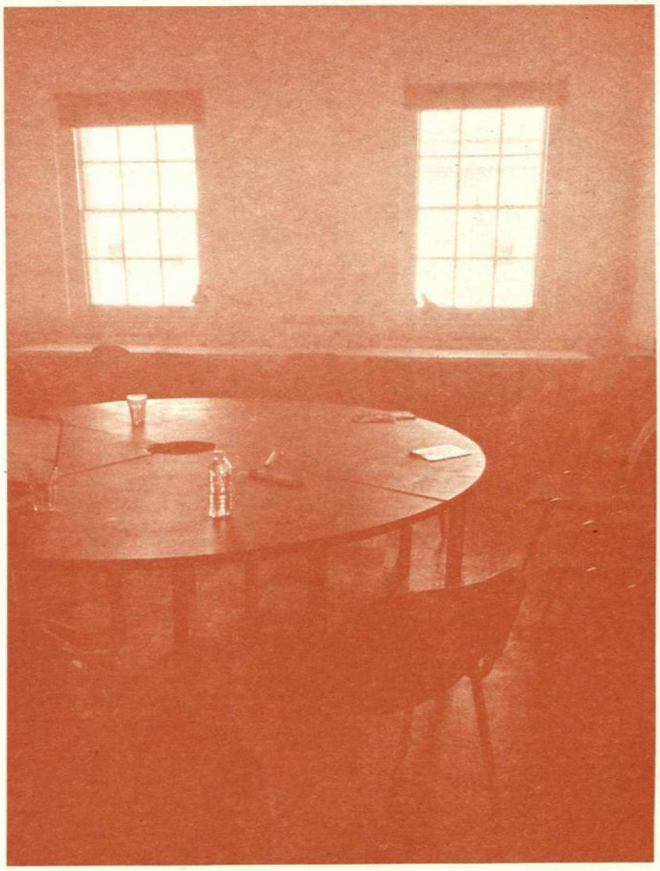
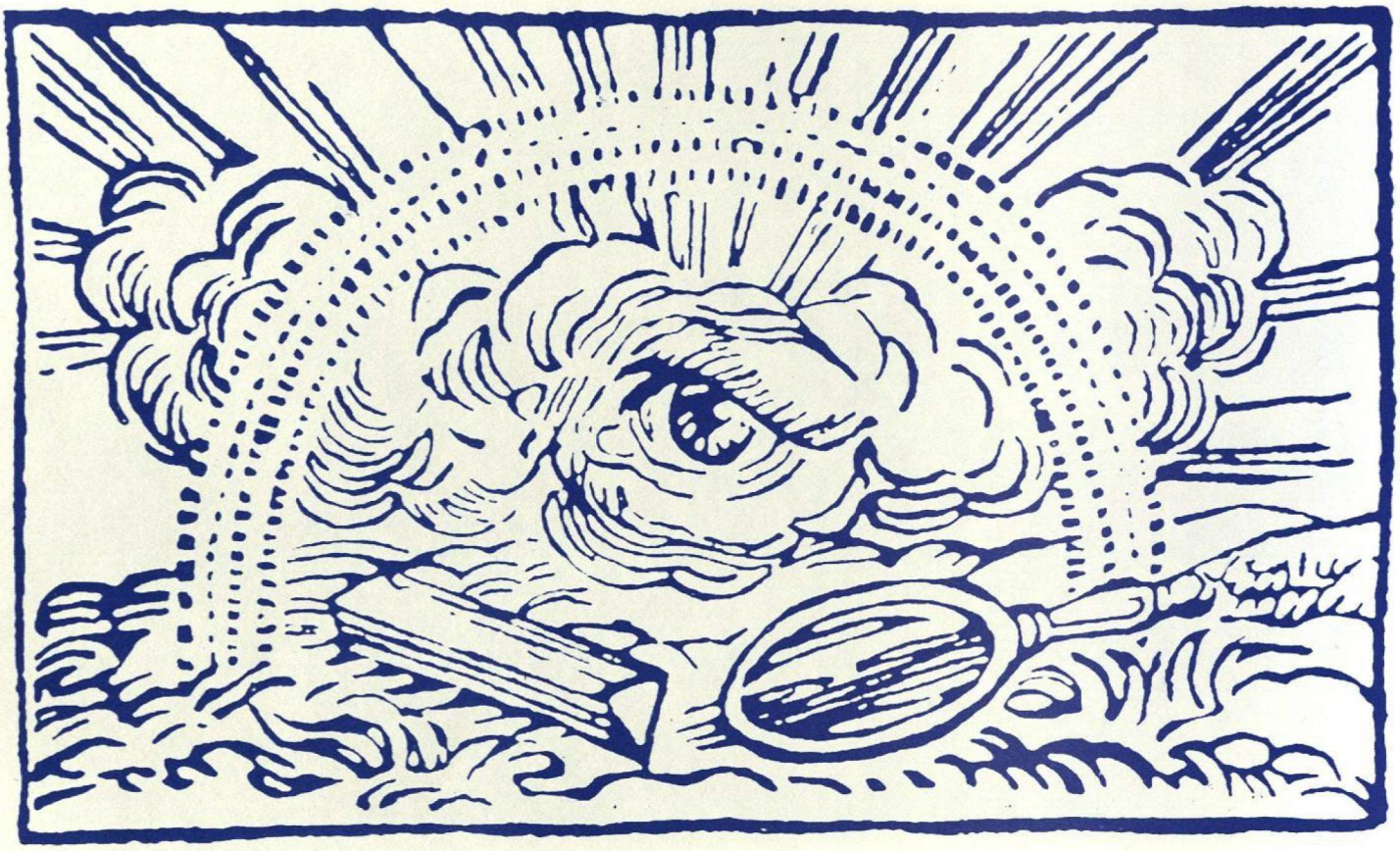
1911–2011: the Past of the Present
the Architecture of Brechtian Cybernetics
Bastar Development
Black Image Assemblage
on Camps, Cars, Containers and Petroleum
Coherent Ecologies
Deliberate Move
Encounters
Extraction
Law Creates its Ontology of the Sea
the Logistics of Sense
Migrant Birds in the Ex-Jungle of Calais
on the 4th of November 1995 (03:04)
Observable Universe
on the Other Posthuman
the Riot Act
Three Greens in – Between
Trace Element
on Turner's Snowstorm
Untitled
Viscosity (see Material Flows)
Wilson Harris: Quantum Fiction
the Woman Who Saved Earthrise



Round Table, Room RHB 312

Footnotes from the Centre for Research Architecture



The Midpoint between light and dark

It is the 15th century and art can no longer be about objects. Now, Art requires the depiction of an object in its world, an object-world. Like biblical fiction, lightness and darkness are established first. An inky black for the object world's total shadow: background. The purest white possible for absolute lightness: foreground. Representing semi-darkness or semi-lightness is not as direct. Artists frantically search for a colour that unites physical law (the colour of distance) and psychological law (the colour we expect to see to represent distance). Scientifically and artistically, green becomes the midpoint between light and dark, and is used to represent mid-tones (Sean Cubitt).

The Catalyst of light / dark polarity

(More biblical fiction.) 'When God said 'Let there be light', she never specified how much light' (Olaf Müller). Goethe was walking through the snow covered alps when he began to question why the shadows appeared green when there was no green physically present. There was no colour theory to explain the phenomenon, after all Newton's Optick's was a creature of the night, an astrologer's prism of light in a field of darkness (Olaf Müller). Goethe's colour spectrum became it's opposite, his experiments were conducted in bright, white spaces, showing colours that operate in-between light and dark. They may be possible to experience because of light, but their expression is dependent on a contrast between light and dark.

The Point of light before dark

(This time just fiction.). 'Have you sometimes observed the sun set over the sea?... it will not be, as one might think, a crimson ray which falls upon the retina of the eye, it will be 'green' but a most wonderful green, a green which no artist could ever obtain on his palette, a green which neither the varied tints of vegetation nor the shades of the most limpid sea could ever produce the like! If there be green in Paradise, it cannot but be of this shade, which most surely is the true green of Hope' (*Le Rayon Vert*, Jules Verne).

As our own watery object world fluctuates, it balances lightness and darkness to allow for soils, plants, and organisms. Green is the compromise between energy inputs and outputs, and thus Green is the precarious condition of our planet in-between binary, polarised states. Today, the so-called 'Green apocalypse' pitches the way we represent, and therefore think, our world into chaos. With the waning of the mid-tone, Green, 'the foreground itself disappears, as a foreground cannot exist without a background.' (Joseph Dodds)

NEWS1

The Centre for Research Architecture (CRA), Goldsmiths, University of London, engages spatial practice in relation with contemporary culture, politics, media, ecology, and justice. It brings together students from a wide variety of cultural and educational backgrounds, and from a diverse range of disciplines to work through questions of this kind. The Centre offers an alternative to traditional architectural education through a unique studio-based environment that investigates the urgent political conditions of our time through a combination of fieldwork, theoretical enquiry, and forms of creative practice.

CRA students explore the interplay between practical and theoretical considerations. Each student engages in an individual research project based on a distinct issue, process, or site, in order to unpack spatial, political, ethical, and aesthetical components. The aim is to translate these findings both into a dissertation and an exhibition, experimenting different modalities through which the research can be presented both within and outside the boundaries of the academia.

Footnotes from Centre for Research Architecture brings together short contributions by students and staff of the MA 2017-18 programme.

Placed either at the end of the page, a chapter or a book, footnotes affect the body of a text from without. From the margins, footnotes operate as powerful tools to unwrap and expand a key concept/context, to give space to shadowy information, to expose a methodological approach, to highlight a discovered source, to acknowledge an external contribution, to set the limits of a text, to redirect the reader. By inverting the figure-ground relation, we aim to give space to material that haunts our research projects from the outside.

This publication provides a conceptual framework to compile a series of visual and textual footnotes by each of CRA's students. It enables each student to make visible a crucial fragment of the research process that fits neither within the dissertation's narrative, or within the exhibition's format.

By mapping CRA's field of interests, this collection of fragments exposes the heterogeneity of methodological approaches practised and taught within the Centre for Research Architecture.

IF publications, Gato Negro,
Instituto de Investigaciones Independientes

ISBN – 9788494590153