IN THE BEGINNING AND THE END

Apophenia, the Origins of Architecture and SUGIBERRY.

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Notes & References

1. They say that when Captain Cook arrived in Australia, the Indigenous people (who they referred to as Indians) could not see his ship, as they had no frame of reference to understand what they were seeing.

2. Adams, T. 2009. Benoît Goetz: A French reader of Rykwert's On Adam's House in Paradise. Intersections 10: 88-96

3. Ibid.

4. Jan van Riebeek is the symbol of European settlement in South Africa, and his portrait was printed on all currency until the end of Apartheid. It turns out the potrait they used was actually not him, and of someone that never even set foot in South Africa.

5. Spencer, J. R. 1980. On the Origins of Architecture. Perspecta Vol. 17: 7-8.

6. Ibid.

7. My wife told me the Japanese word arigatō and the Portuguese word obrigado both mean thank you. Even though their trade relations span decades, the words are unrelated.

8. Fujimori, T. 2005. History of Humans and Architecture. Tokyo: Chikuma Shobō. [Translated by Mayu Takasugi (SUGIBERRY)]

9. Ibid.

10. So apparently pizza as we know it was invented as a result of the limitation of ingredients available to Italian immigrants on their settlement in the United States. As the United States grew more prosperous some Americans started touring Italy looking for authentic Italian pizza. Italians saw an opportunity, and imported the American pizza, adjusting it to the Italian context. When the Americans found authentic Italian pizza, it was again imported into the United States, and so on...

11. Egenter, N. 2006. Anthropology of Habitat and Architecture. AR. Arhitektura, raziskave Vol. 3(1): 16-31

12. Ibid.

13. I remember reading somewhere that Columbus discovered the Americas by mistake, in his quest to find a shortcut to India. By miscalculating the circum- ference of the earth, he was the only person confident enough to make the trip, and today some people still refer to Native Americans as Indians.

14. Fabricius, D. 2016. Architecture before Architecture: Frei Otto's Deep History. The Journal of Architecture Vol. 21(8): 1253-1273

15. Ibid.

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Brugger, P. 2001. From haunted brain to haunted science. In J. Houran and R. Lange (eds), Hauntings and poltergeists: multidisciplinary perspectives, pp. 195–213. McFarland & Company, Jefferson, NC.

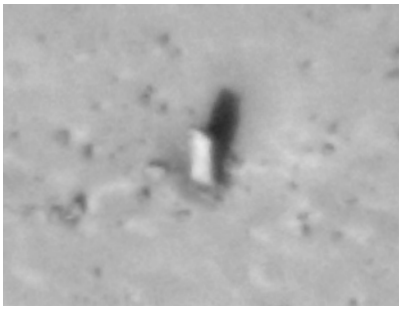
Shermer, M. 2008. Patternicity: finding meaningful patterns in meaningless noise. Scientific American, http://www.scientificamerican.com/article/patternicity-findingmeaningful-patterns/; accessed 5 March 2020.

Melcher, D. Bacci, F. 2008. The visual system as a constraint on the survival and success of specific artworks. Spatial Vision, Vol. 21(3–5): 347–362

Davis, B. 2018. Duchamp Did Not Invent the Readymade. artnet, https://news.artnet.com/exhibitions/first-sculpture-makapansgat-pebble-1269056/;accessed 05/03/20

Mishara, A. 2010. Klaus Conrad (1905–1961): Delusional Mood, Psychosis, and Beginning Schizophrenia. Schizophrenia Bulletin Vol. 36 (1): 9–13

Apophenia, the unmotivated seeing of connections accompanied by a specific experience of abnormal meaningfulness (Brugger 2001), is what Shermer calls Patternicity, the tendency to find meaningful patterns in meaningless noise (Shermer 2008). More specifically, Pareidolia is the human tendency to perceive objects and patterns in a random visual or auditory stimulus (Bednarik 2016: Melcher 2007).



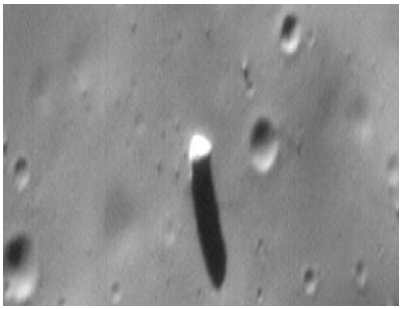


Figure 1b: The Shanxi Black Granite originates from China, and was provided and produced by Potier Stone in Maldegem (BE). The Recycled Polyurethane Foam was provided and produced by Stuntmarkt in Zwijndrecht (NL).

Specialists assembled the prefabricated CLS Timber frames and Granite table slabs, which were dimensioned based on their standard sizes. We then stabilised the Timber structure using standard sized Jute Sandbags, after which we hung the standard sized acoustic Polyurethane Foam cladding.

Foam Stone Cafe, 2016 Kortrijk (BE) - SUGIBERRY

The cafe provided a place to rest, from the expo environment, serving food and drinks in combination with scent.

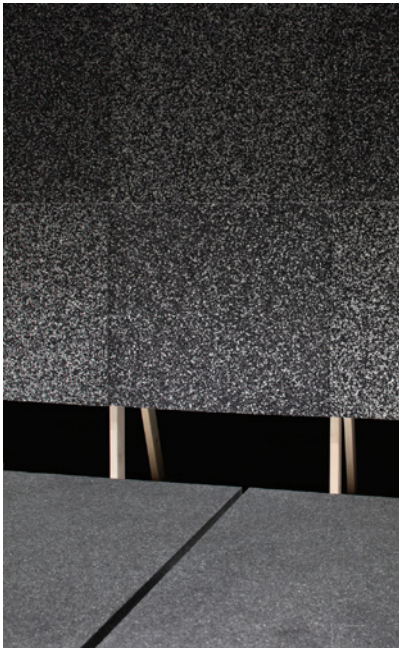
In his 2001 book Dislocation: Architecture and Philosphy Benoît Goetz writes,

"... in paradise Adam did not have a house. Or if he had one, it would not have been outside, and consequently would not have constituted an inside either. Paradisiac space is without division, strictly speaking it is nowhere and only the tree of knowledge introduces rupture into the field of immanence such that an anywhere, a "this is paradise" becomes possible. On leaving this place, on leaving Place, the first man and first woman did not only discover suffering and shame, they discovered an outside, and by trying to construct an inside they then, and only then, invented architecture. The meaning of this apologia is that the partition of space that constitutes "the first dislocation" is constitutive of architecture itself."[2]

Figure 1a: Mars Monolith (NASA/JPL/UArizona 2008), Phobos Monolith (Mars Global Surveyer 1998).

Goetz goes on,

"Architecture 'composes' with this first dislocation of the existents from existence, by dis-posing their places, in other words by distinguish-ing them, separating them, specifying them. The 'dis-' of dis-location is not therefore, to start with, anything destructive... not therefore a catastrophe, an annihilation, an apocalypse... It is an event, a cascade of events that has always occurred from the beginning..."[3]



Pareidolia, is the result of a shortcut build into the visual and auditory systems to respond faster to external sensory stimuli than normal discrimination and processing would require (Bednarik 2016). There is less risk in identifying the rustle in the grass or the shape of a shadow as a predator, than the other way around, and as such pareidolia has been favored in our evolution (Shermer 2008).

Figure 2b: The Daikon Vegetable Washi Paper was produced and provided by Awagami Factory in Tokushima (JP). The Takigahara Tuff Stone originates from Takigahara (JP), and was produced and provided by Araya Syouten in Ishikawa (JP).

We folded the Daikon Vegetable Paper in 8, cutting out dovetail shapes, to then unfold revealing bowtie cutouts, these Papers formed the space (wall & floor cladding). Takigahara Stones, with pre-cut dovetail joints, were assembled, by fixing their joints with the remaining dovetail / bowtie Paper cut-outs.

Paper Stone Bench, 2018 O-saka (JP) - SUGIBERRY

The bench was the only place where you could sit down at the exhibition.

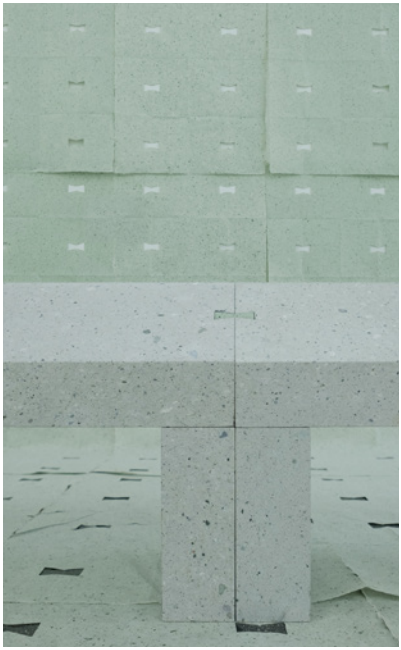
In his 1464 Treatise on Architecture Filarete writes,

"There is no doubt that architecture was invented by man, but we cannot be certain who was the first man to build houses and habitations. It is to be believed that when Adam was driven out of Paradise, it was raining. Since he had nothing else at hand to cover (himself), he put his hands over his head to protect himself from the rain. Since he was constrained by necessity to (find his) living, both food and shelter, he had to protect himself from bad weather and rain. Some say that before the Flood there was no rain. I incline to the affirmative, (for), if the earth was to produce its fruits, it had to rain. Since both food and shelter are necessary to the life of man, it is to be believed for this reason that after Adam had made a roof of his hands and had considered the need for his sustenance, he thought and contrived to make some sort of habitation to protect himself from the rain and also from the heat of the sun."[5]

Figure 2a. Vitrivius Adam (Filarete 1464), Rudementary Hut (Filarete 1464).

Filarete goes on,

"When he recognized and understood his need, we can believe that he made some sort of shelter of branches, or a hut, or perhaps some cave where he could flee when he needed. If such were the case, it is probable that Adam was the first."[6]



Pareidolia is the state of recognising faces and other figures in clouds, Mars etc. Klaus Conrad who coined the term apophenia, characterizes it as being in a world between walking and sleeping, where the subject cannot voluntarily, critically or reflectively examine the experience. Eventually with sufficient data and time the subject snaps out of this state, and has a sense of closure (Mishara, A. 2010).

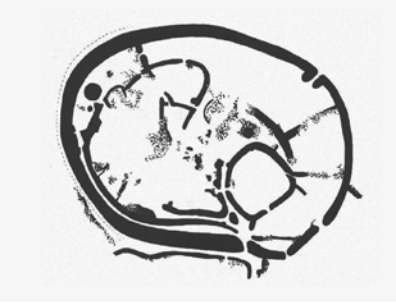


Figure 3b: The 30MPa, 100%OPC, 13mm aggregate, Riebeeck Valley Sand pumpmix & Xypex mixture, was produced and provided by Afrimat in Paarl (ZA). The Treated Cape Pine Timber was produced and provided by Airton Timbers in Cape Town (ZA).

65% of the building space is made of poured Concrete, shaped by our custom designed Treated Pine formwork panels, made by a cabinetmaker. All the Treated Pine formwork panels are re-used to form the remaining 35% of the building space.

Pine Concrete House, 2020 Paarl (ZA) - SUGIBERRY

A separate one bedroom house, connected to the existing multi-generational family house on the premises.

In his 2005 book History of Humans and Architecture Terunobu Fujimori writes,

"From the end of the old stone age to the beginning of Neolithic, there are rich religious, cultural and artistic expressions which still attract us today. As such I would like to think that the mind and spirit effected the shape of the first house. Besides the practical, let's look for reasoning coming from within us. When you give a crayon to a child to draw, they draw everything circular (roundish), including humans, flowers and houses. Human perception of space starts from the circle. As a child, when marking my territory on the ground, it was circular. The circle is the simplest shape, depicted from one dot and one radial. The shape which comes from the subconscious, is the circle, and so it appeared in the plan of the house. When humans made the first house, because they started subconsciously, they started from a perfect circle. What do you think?"[8]

Figure 3a: Plan of Great Zimbabwe (Johannes Berry 2020), Children's Drawing (William Robinson 2002).

Fujimori goes on,

What does the house look like after human's invented Neolithic tools?... Let's look at the plan. The plan is circular. For both stone walls carrying a roof, or just a roof like structure directly on ground, they share a circular plan. Bird's & small animal's nest are always circular. Looking at huts in Africa, they stick branches in the ground to form a weave of arches. The circle is the easiest small space, both for making and using?"[9]

The first readymade might not have been Duchamp's urinal after all, but a pebble resembling a human face, picked up by one of our ancestors (Davis 2016). We also find examples of found objects used as tools (Bednarik 1994, 2013) and even where the identified figure has been exaggerated through artistic modification, which can explain how drawing and sculpture was first invented (Melcher and Bacci 2007).

Figure 4b: The Picture Stone originates from Vioolsdrift (ZA), and was produced and provided by Stone Age Construction in Klapmuts (ZA). The African Teak originates from Southern Africa, and was provided and produced by Wollies in Wellington (ZA). Vertical Wood supports have cut outs, so the horizontal Wood carriers can lock in. Wood Laminated boards with cut-outs, lock into the verticals and rest on top of the horizontals, stabilising the structure. The top board is Stone lLaminated, stabilised by its own weight. No fasteners, just interlocking pieces, working together to stabilise the structure.

Teak Stone Shelf, 2019
Paarl (ZA) - SUGIBERRY

A bookshelf.

In his 2006 paper Anthropology of Habitat and Architecture Nold Egenter writes,

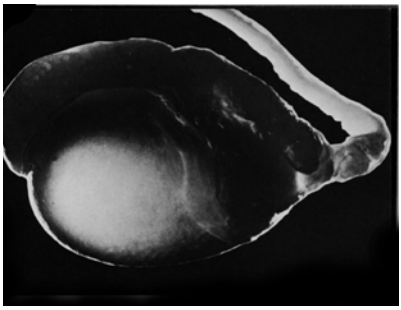
"If, the routine nest building is put into the foreground, the use of early tools as cutters for fibrous materials might have produced the 'first architectural revolution'. It was mentioned above that the building of the pongid ground nest is bound to the corresponding biotope (rooted materials). Consequently tools of the pebble tool type must have freed constructive work from this fixation to biotopic conditions. Materials could now be 'harvested' where they grew and could be carried to the 'construction site' where they could be combined with other materials. Material combinations of constructions could be extended. A process of structural differentiation is initiated which might have led to an elementary material culture of the fibrous or fibroconstructive type ... Geometry is produced by a specific technology- a bundle of stalks will always be round, cylindric."[11]

Figure 4a: Bundled Fibers (Nold Egenter 2006), The First Building (Violet-le-Duc 1870).

Egenter goes on,

"... hutlike type and columntype. Both differ only quantitatively in regard to their basic diameter. In culture they have evolved differently as roofhut or roof and symbolic column. Important is their autonomous structure, a result of a grip of the hand without any preconceived idea." [12]

Essentially, we see what we want to see, because it is more difficult and time consuming to see what we do not expect to see. Impressions are matched with information stored in the brain, i.e. data deriving from previous experiences forming what is called an 'internal model': a rendered simulation (Bednarik 2016).



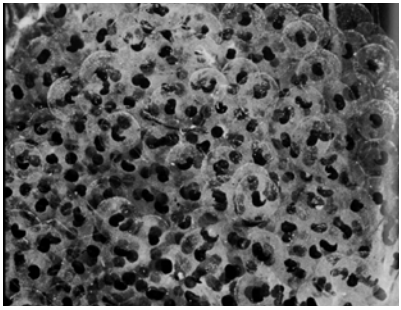


Figure 5b: The 170g/m2, Cotton 65% Cuprammonium Rayon 35% Textile was designed by Van Hongo (BE) and produced in Hyogo (JP). The Azul Bahia Granite originates from Brazil, and was provided and produced by Potier Stone in Maldegem (BE).

The dimensions of the tea pavilion's timber structure informed the sliding panels which informed the kitchen. One slab was used to make the utilities. The kitchen informed the drinking fountain, informed the step, informed the footbath which finally became the fountain, and the other way around.

Textile Stone Utilities, 2019 Flanders (BE) - SUGIBERRY

Interior and utilities for a semi private tea pavilion, yoga space and spa.

In the 1962 paper (co-written with Johann-Gerhard Helmcke) Lebende und Technische Konstruktionen: Bemerkungen zu Schalen und Raumtragwerken in Natur und Technik Frei Otto writes,

"The far-reaching accordance between technical and living constructions can only now be observed, as technical constructions have attained a higher level of accomplishment. The first constructions of early humans resemble the holes, nests, and designs of animals, but not at all the inner structure of living beings themselves, which already existed to a high level of perfection in prehistoric time."[14]

Figure 5a: Testicles of a 20-year-old man, Frog spawn (IL9: Pneus in Nature and Technics 1977).

Otto expands on this,

"The more that they penetrated the form-world of the pneus, and the more they learned to identify pneus just from the form, the more pneus they saw in biological objects, and they convinced themselves that they truly had real pneus before them... They kept seeing more pneu-forms in their daily environment, even in objects that are not even pneus... The architects of the IL were now seized by something similar to a 'hunting fever." [15]

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