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ACTING SPACE.....FOLLOWING THE LINE:
Architectures of the Drawing Act

by

MARK KROECKEL

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
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Abstract

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This thesis maps out four lines of thought which propose drawing as the material practice of architecture. The first line follows the clockwork diagram that underlies the whole of time, space, and therefore, drawing systems within Western culture. The second line follows the effect the clockwork had upon developing projective drawing systems, and how these techniques of drawing were essential in producing architecture as an autonomous, remote profession. The third line of the thesis develops a philosophy of the drawing act or the performative diagram, which opposes itself to the rationalized time and space of the clockwork drawing systems by insisting on the real time of the act. The fourth line of thought in the thesis, which encompasses all other lines and is continually constructing itself, involves the various acting spaces or drawing acts produced through operating within the material practice of following the line.
Acknowledgments

The production and completion of this thesis would not have been possible without the help of several people. First and foremost, I would like to recognize and thank my diagramming conspirators: Mike Clodgo, Jeff Johnson, Ted Landrum; and my mapping...on the road copilot, Blair Satterfield. I would also like to thank my committee members for their criticism in addition to the students, jurors and guests who assisted in producing the various architectures of the drawing act.
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This narrative is not a true account, but fiction. It describes a reality not necessarily the same as the one the reader has experienced: for example, in the French army, infantrymen do not wear their serial numbers on their coat collars. Similarly, the recent history of Western Europe has not recorded an important battle at Reichenfels or in the vicinity. Yet the reality in question is a strictly material one; that is, it is subject to no allegorical interpretation. The reader is therefore requested to see in it only the objects, actions, words, and events which are described, without attempting to give them either more or less meaning than in his own life, or his own death.¹

Alain Robbe-Grillet, *In the Labyrinth*

¹ Alain Robbe-Grillet, Two Novels by Robbe-Grillet: Jealousy and In the Labyrinth, trans. Richard Howard (New York: Grove Press, 1965), 140.
Introduction

There is no way to make a drawing—there is only drawing.²
Richard Serra, Writings Interviews

Because one never knows in advance how a line will turn, politics is an experimental activity.
Make the line break through, says the accountant: but that's just it, the line can break through
anywhere.³
Gilles Deleuze, "Politics"

This research and project proposes the drawing as the material practice of architecture—that drawing
is architecture. As the material practice the drawing offers the most novel and dangerous site and
machine for architecture. The theoretical architecture of the drawing is to be made up of lines, acts,
assemblages and desire existing in a synthetic composite of real time; in a word, performance. Based
in the performative drawing displaces the envelope of representation to operate at the surface of
presentation. This activity is undertaken as a terrorist enterprise, in that like the terrorist, it is only formed
and understood through the act of terrorism, and only through this action is the terrorist political. This
activity also follows the trajectory of the "experimental activity" as it could end up "anywhere" yet
through its operation it will form a pilable definition of the drawing.

If one is to comprehend this position one requires a new understanding of the term drawing, as it is a term so naturalized, to the plateau of being Barthesian myth, within the extensive history and practice of architecture. The drawing will be insisted upon, if only to oppose it to the rationalized drawing system and its continual incrementalization of space and time. This activity not only requires a loosening of the term drawing, but a completely new way of practicing architecture. It is important to note this project of drawing has preceded my (and your) entering into it, I have merely followed certain existing lines and edges that have been continually produced in spite of other limiting, sedentary systems.

If drawing is to be constructed in an entirely novel way—producing a novel architecture—then it must be problematized and understood in terms of the act, specifically the drawing act or performative diagram. Drawing, no longer the stable noun, is the transitive verb, meaning it employs an action which operates on matter—it is operative and functions, much in the way that Richard Serra's "Verb List, 1967-68" defines a list of acts to be performed with yet to be named materials. One can speculate on why Serra didn't include "to draw" within the list considering the importance of the drawing to his work. I believe that he already understood "to draw" as immanent to the entire list, and that the diagram is produced each time these verbs are performed. The drawing act presents a problem of time, in that it proposes and exists in the real time of the act, or as others have used, event. Drawing as act occurring

4 See Roland Barthes, Mythologies, trans. Annette Lavers (New York: The Noonday Press, 1972), specifically the essay "The Blue Guide," which incorporates the exposing of the naturalized artificial spatiality of the mountainous or rolling terrain through the deletion of the flat horizontal terrain within the Blue Guide's descriptions of landscape of countries. This myth is more than an analogy to the naturalization of drawing systems within architecture and their effect upon the production of architecture.

always in real time implicates new relationships of bodies, subjects, objects, matter and space. Emile Brehier, by way of Deleuze, describes the event both as a verb and a way of being:

When the scalpel cuts through the flesh, the first body produces upon the second not a new property but a new attribute, that of being cut [we substitute drawing]. The attribute does not designate any real quality...it is, to the contrary, always expressed by the verb, which means that it is not a being, but a way of being...⁶

Drawing as understood in terms of the act occurs not in a pre-coded, divisional space but unfolds within the most radical of improvisational spaces, the acting space. The acting space is a space assembled through real time and is not space created independently or prior to time, nor is it space of the clockwork. Serra's list outlines a series of tactics or events that do not attempt to either pre-code the object--material--nor to define exactly who or what the subject is. The list only provides what the action of the diagram, only the way of being which will constitute its performance.

Prior to establishing a philosophy of the drawing act certain trajectories must be laid bare to establish what in fact is potentially so novel in the idea of the drawing as architecture. Certainly the question of time and space are central to this genealogy, as well as its resultant effects, the projective drawing systems that are so infused with the production of architecture. In the terms laid out by this project the diagram opposes these systems and argues that the projective drawing systems compose a completely different organization of space and form and are the result of a completely different diagram--the clockwork. These projective drawing systems employ a certain type of line, what Deleuze calls molar or segmented lines, that are continually dividing space, time, matter and us. They are of a system that codifies and measures time, space and dampens or substitutes the performative diagram by offering the

prefigured template or punctual system. The drawing system as a further refinement of the clockwork diagram is linked to the trajectories that are inseparable from the forces (segmented lines) of modernization which were instrumental in the routinization and rationalization of practices and techniques, affecting the whole of philosophy, science, art, architecture—the entire social field. The drawing act constructs itself between and across these lines, actively, temporally and tactically employing and incorporating these systems into its relational flux.

This theoretical project will rely on certain tactical actions not to merely expose a certain dormant history of drawing and the diagram, but assemble a larger and porous philosophy of drawing. This tactic will pursue many lines, both segmented and molecular. It will diagram the material practices of the drawing and of architecture through multiple constructions: first, to present the problem of time as the first diagram of what Lewis Mumford describes as “the first machine” and its implications for the conception of space and material practice; second, to follow these lines of the clockwork into the development of architecture as an autonomous practice simultaneous with the refinement of the projective drawing systems; third, to define in much more specific terms the drawing act, as it is assembled as a different diagram than the clockwork model; and finally, to become the terrorist experimenter and to activate the performative diagram and operate within the acting space.
The classical age discovered the body as object and target of power. It is easy enough to find signs of the attention then paid to the body - to the body that is manipulated, shaped, trained, which obeys, responds, becomes skillful and increases its forces. The great book of Man-the-Machine was written simultaneously on two registers: the anatomico-metaphysical register, of which Descartes wrote the first pages and which the physicians and philosophers continued, and the technico-political register, which was constituted by a whole set of regulations and by empirical and calculated methods relating to the army, the school and the hospital, for controlling or correcting the operations of the body. These two registers are quite distinct, since it was a question, on the one hand, of submission and use and, on the other, of functioning and explanation: there was a useful body and an intelligible body. And yet there are points of overlap from one to the other.\(^7\)

Michel Foucault, *Discipline and Punish*

If the drawing act problematizes time and exists within the medium of real time, what then are the roots of time in which the drawing act differs? The late 19th and 20th centuries can be seen as refining time and our location within time. This pursuit of time that has marked the last one hundred years is an abstract, non-real time that is merely the concretization and development of a much older further implication notion of time. It is this deep-seated diagram of time that we can follow to show its organization of projective drawing systems and architecture itself. The clockwork, both as conceptual orderer and later as actual mechanism, is the diagram that begins and controls the rationalization of technique. Techniques that would penetrate the social matrix through art, science, economy, culture the whole of material practices.

Lewis Mumford provides one of the most poignant accounts for the conceptualizations and implications of the clockwork in his seminal work *Technics and Civilization*. Mumford places the base for the development of "the machine" within the conceptualization of the clockwork and only later as an actual physical mechanism. Mumford as well as others argue that this conceptualization of time as the abstract occurred, at least conceptually, within the monastery walls by way of Benedict's seven canonical hours. This ordering of the devotional periods would become the regulator of the machine, as both conceptual, but more importantly as material, real practices of organizing both matter–monastery space–and actions–ritualized performance of monks. It is important to emphasize the depth to which time–here as the first diagram–organized and exerted upon not only inorganic matter, the physical development of the monastery, but its infiltration into and onto the bodies of men. It is at this point, the mastery of the abstract machine upon the body, that time become a totalizing concept and diagram. By the fourteenth century practices of regulated time, initially as an abstract machine diagram and now as mechanical apparatus moved outside of the monastery and began to organize and regulate the city:

The bells of the clock tower almost defined urban existence. Time-keeping passed into time-serving and time-accounting and time-rationing. As this took place, Eternity ceased gradually to serve as the measure and focus of human actions.9

This complete saturation of the clockwork would have profound effects on new techniques, and specifically the development and production of a specific type of space, it in fact made possible a codified, quantifiable and measurable space: "...a dial and a hand that translated the movement of time

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into a movement through space."\textsuperscript{10} Now not only was time made abstract and divisible into minutes and seconds but space itself was now equally mastered and divisible. This abstraction and divisibility not only allowed them to be controlled, now time and space could be manufactured or produced through further division and more importantly through the development of techniques that could more precisely refine and manage it. It is this management and procurement of time along with other practices of measuring, such as the emergence of double entry bookkeeping accounting practices that would lay the seeds for the later far more refined capitalistic economy. This artificial time which "...disassociated time from human events and helped create the belief in an independent world mathematically measurable sequences..."\textsuperscript{11} marked the death of the event or act which emerges in the medium of real time.

One only has to look at the development of the arts, perspectival systems, cartographic techniques, philosophy, sciences and economic systems in the fourteenth to seventeenth century to understand the far ranging extent to which the ordering and abstraction of time and space has had on cultural practices. The spatialization of the emerging optical through the perspective, which allowed the exact orientation of objects in relation to the frame and the horizon line would not only be developed through architectural treatise. Developments in military weapons, namely the cannonball projectile, forced a new fusion of spatialization techniques and the architectural object, namely evolution from the fortress to the bastion. Manuel De Landa in his book, War in the Age of Intelligent Machines, outlines this change:

A defense through height gave way to defense-in-depth, consisting of novel outworks that allowed the defenders to control the different outterlayers, ramparts and ditches of a fortified town. But

\textsuperscript{9} Mumford, Technics and Civilization, 15.
\textsuperscript{10} Mumford, Technics and Civilization, 14.
\textsuperscript{11} Mumford, Technics and Civilization, 15.
perhaps what really inaugurated a new era for defense technology was the introduction by military engineers of mathematical knowledge into the design and construction of fortifications.\textsuperscript{12}

The geometrization of the town was further refined by the military engineer Sebastion Le Prestre de Vauban who implemented a set of tables and guidelines for the layout of fortresses based not only on geographic conditions of site, but the conditions of the bastion itself. Here again, like the monastery, not only was material affected by the strict regulation and codification, but the social culture was infused as well:

Although siege warfare had immediate logistic effects on the economic life of a town, dividing its space and time through restricted zoning and curfews, some of its effects were often more enduring, affecting the organization and even the shape of the town." \textsuperscript{13}

What one encounters with the bastion is the effects of the larger diagram of ballistics. But not just material change in relation to the ballistical change, but firstly and most profoundly at the social level, of life itself. This effective property of the diagram which produced the bastion correlativey produced an entirely new type of siege warfare. A tactical alteration was made to battle the bastion by using the same geometrization of space, in which the same geometry’s that provided the bastion with effective crossfire and vision of its entire wall was inverted to provide protection and effective coverfire for the slow advancement of troops on the bastion. It is through the larger implications of constructing an entirely new field or territory upon which the battle unfolded that the impact of divided, mathematical and calculable space be understood.

Time as understood through Mumford's clockwork is the first machine only in that it is first an abstract machine—a diagram—prior to taking form. Diagram here is in its most general terms, and the drawing

\begin{flushright}
\textsuperscript{13} De Landa, War in the Age of Intelligent Machines, 51.
\end{flushright}
act—the performative diagram—must be temporarily suspended and exist as a type of diagram. Gilles Deleuze reading Michel Foucault provides a clear definition for the diagram:

The diagram is no longer an auditory or visual archive but a map, a cartography that is coextensive with the whole social field. It is an abstract machine. It is defined by its informal functions and matter and in terms of form makes no distinction between content and expression, a discursive formation and a non-discursive formation. It is a machine that is almost blind and mute, even though it makes others see and speak.14

So Mumford's abstract machine of time quickly fills the field of first the social space of the monastery and then the social space of the city; secondly it begins concretized through actual form and mechanisms. Here one sees the impact of time upon modernization through the guidance and development of technique. Deleuze again through Foucault's work delineates the diagram as preceding techniques, but completely necessary for the selection of which techniques to employ:

The concrete machines are the two-form assemblages or mechanisms, whereas the abstract machine is the informal diagram. In other words, the machines are social before being technical. Or, rather, there is a human technology which exists before a material technology. No doubt the latter develops its effects within the whole social field; but in order for it to be even possible, the tools or material machines have to be chosen first of all by a diagram and taken up by assemblages.15

The lineage of divisible time and space from the clockwork becomes material as it develops techniques and practices that further its proliferation and control. It is this mechanism of the diagram through technique that one can say drawing, even the projective drawing system, is the material practice of architecture. Architecture as understood here is both formed or understood through techniques; drawing, material or what not, but also itself as a larger more complex system for dispersing and implementing techniques and practices at both the small scale of the body to the larger field of social

14 Gilles Deleuze, Foucault, trans. and ed. Sean Hand (Minneapolis: University of Minnesota Press, 1988), 34.
15 Deleuze, Foucault, 39.
structure. Drawing as traced through this line presents itself not as a neutral tool for the production of architecture, but in fact as a technique resultant from a much deeper diagram, that is responsible for the very organization of architecture in terms of both material and more importantly in organizing men. Sanford Kwinter in noting, "...technique is the architecture of architectures," provides a much broader definition of architecture, in that it allows for the methods, practices and effects of architectural production to be folded into and be immanent within architecture. As such, one can place the techniques and practices of drawings systems as the site of architecture.

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When the man lies down on the Bed and it begins to vibrate, the Harrow is lowered onto his body. It regulates itself automatically so that the needles barely touch his skin; once contact is made the steel ribbon stiffens immediately into a rigid band. And then the performance begins. An ignorant onlooker would see no difference between one punishment and another. The Harrow appears to do its work with uniform regularity. As it quivers, its points pierce the skin of the body which is itself quivering from the vibration of the Bed. So that the actual progress of the sentence can be watched, the Harrow is made of glass...In the Designer are all the cogwheels that control the movements of the Harrow, and this machinery is regulated according to the inscription demanded by the sentence...Of course the script can't be a simple one; it's not supposed to kill a man straight off, but only after an interval of, on an average, twelve hours; the turning point is reckoned to come at the sixth hour. So there have to be lots and lots of flourishes around the actual script, the script itself runs round the body only in a narrow girdle; the rest of the body is reserved for the embellishments...But how quiet he grows at just about the sixth hour! Enlightenment comes to the most dull-witted. It begins around the eyes. From there is radiates. A moment that might tempt one to get under the Harrow oneself. Nothing more happens than that the man begins to understand the inscription, he purses his mouth as if he were listening. You have seen how difficult it is to decipher the script with one's eyes; but our man deciphers it with his wounds.17

Franz Kafka, "In the Penal Colony"

If the monastery is the birth of the clockwork—the abstract machine, then later concrete practices, in this case projective drawing systems, only provide greater degrees of efficiently and accuracy in dividing and conquering both time and space. The diagram is able to penetrate smaller and more intricate zones of the body and social field. If the projective drawing systems evolve out of this milieu,

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of development and refinement, then architecture is itself a technique first, as far as it can be seen to develop through the very evolution and dissemination of drawing systems, and secondly that it exists as an autonomous profession due to its further refinement of the drawing system diagram. The incorporation by Vauban of techniques for breaking space into discrete and interchangeable parts and coupling that with the ability to calculate and measure these spaces provides the template for what would later become the domain of the architect.

Drawing systems, more specifically projective drawing systems as a technique for the further rationalization of time and space are integral to the development and definition of the architect, of architecture. One could argue that the whole capitalization of architecture and the clear framing of architecture as an autonomous and definable profession was due to the organization of materials and the division of labor through the simultaneous development of drawing practices. In Why Architects Draw Edward Robbins posits an understanding of drawing not as a neutral object but in terms of it first being a practice:

Architectural drawing in this view must be understood as a human and therefore social practice first and an object second. It is as a practice that architectural drawing first impresses and produces consequences.18

He continues by showing drawing as a practice—a technique—to imbue a diagram on the social field, so that drawing is at both times the concrete—practice—and the abstract machine—diagram, "Drawing, at the same moment that it represents a conceptual production and practice, can also provide a code or template that guides the social production of the object it represents."19 But Robbins argues this with the much larger aim of connecting the very development of the architect as he stands at the late 20th

century—in fact to the very emergence of the architect to the development and very introduction of drawings into the production of building.

The first line followed will be that of the development of drawing practice as a concretion of the diagram of the clockwork and its production of time and space. If we have previously shown that the development of the clockwork completely saturated human existence with mechanical, abstract time then its impact on space is all the more important to drawing. Divisible quantifiable space becomes the charge for a whole panoply of notional systems between the 14th and 17th centuries:

Space as a hierarchy of values was replaced by space as a system of magnitudes. One of the indications of this new orientation was the closer study of the relations of objects in space and the discovery of the laws of perspective and the systematic organization of pictures within the new frame fixed by the foreground, the horizon and the vanishing point...The measured space of the picture re-enforced the measured time of the clock.\(^\text{20}\)

With the advent of the frame, what could be drawn of described within the boundary of the frame is all that could exist, or be seen. What was in the Medieval period a wild open field of events in real time unfolding on a continually transforming and evolving field was now drastically delimited by a closed system. It is not surprising that Wittgenstein would employ the projective space of geometry to show that something cannot exist because the system–frame—cannot see it:

It is impossible to represent in language anything that 'contradicts logic' as it is in geometry to represent by its co-ordinates a figure that contradicts the laws of space, or to give the co-ordinates of a point that does not exists.\(^\text{21}\)

What could be seen within the drawings systems of the Renaissance was a Newtonian conception of space and movement, an abstract homogeneous space:

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Within this new ideal network of space and time all events now took place; and the most satisfactory event within this system was uniform motion in a straight, for such motion lent itself to accurate representation within the system of spatial and temporal co-ordinates.22

Erwin Panofsky in his book, *Perspective as Symbolic Form*, furthers the idea of the unifying absolutism of the now rationalized systems of perspective. This rationalization of space would not only determine objects in space and their measurement, but also the territorialization of the landscape as connected to these indexed objects:

...they permits not only the construction of free landscape scenery and finally the "correct" deployment and measurement of the individual objects found therein. In this way the Renaissance succeeded in mathematically fully rationalizing an image of space which had already earlier been aesthetically unified. This, as we have seen, involved extensive abstraction from the psychophysiological structure of space, and repudiation of the antique authorities.23

As Panofsky shows, the calculable nature of the mathematically derived perspective system is merely the refinement of the already existing diagram, the will to abstract space.

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The Drawing Act and Performing the Diagram

If Hitler is obliged to resort to strategic defense, fascism is over and done with; indeed, a state like the Third Reich has from its inception founded its military and political life on the offensive. Put a stop to the offensive, and its existence ends.\textsuperscript{24}

Mao Tse-tung, in Bunker Archaeology

What Mao Tse-tung's insightful observation makes clear is the death of the German war machine by the very consequences of inaction, of the movement diagram, Blitzkrieg, to be transformed into merely a segmented line, the Atlantic wall. The Blitzkrieg relied specifically on the tactic that was pure action in real-time, once forced to concretize and form the Atlantic wall it was killed, it ceased to be political, form overcame the pure diagram the Lighting War. To borrow a phrase from Victor Hugo, this—bunkers and fortifications—killed that—the diagram of fascism. Though it would be wrong to assume that the Atlantic wall is not a diagram. It is a diagram of an entirely different kind, the sedentary kind. It would also be unwise to assume that any form kills the performative diagram as it is the medium through which the diagram flows. The difference being in two entirely different conceptions of space; one is fluid based on real, unfolding time and the other based in the geometrical organization, demarcation and calibration of space with time also just as incrementally controlled. The Blitzkrieg as a performative diagram maps a continuously changing—moving and unstable—territory, it is in effect always producing the space within which it occurs.

The drawing act is in many ways not definable, in that its effects are always shifting, transforming and eluding any specific structure within which to exist. But its effects are always real. The drawing act similarities with the speech act as developed and defined by J. L. Austin in his book *How to do Things with Words*:

I propose to call it a *performative sentence* or a performative utterance, or, for short, 'a performative'. The term 'performative' will be used in a variety of cognate ways and constructions, much as the term 'imperative' is. The name is derived, of course, from 'perform', the usual verb with the noun 'action': it indicates that the issuing of the utterance is the performing of an action—it is not normally thought of as just saying something.\(^{25}\)

Austin's general definition of the speech act emphasizes the verb as the key point of the performative sentence. As such the subject and object are inseparable from the performance as it unfolds in time, "In these examples it seems clear that to utter the sentence (in, of course, the appropriate circumstances) is not to describe my doing of what I should be said in so uttering to be doing or to state that I am doing it: it is to do it."\(^{26}\) The drawing act and the speech act both unfolding in the event are non-representational, in that the performance occurs only in the space and time while it is happening. Though the speech act in concept repeats itself or has a repetitive system based upon the fact that ships are constantly christened, bets are continually placed and wars are continually declared. These speech acts are thus bound to a certain field in which they can occur, the fact that to christen a ship one needs to be at the site of the ship or to actually have a ship to christen. The drawing act on the contrary can appear at anytime, and can be constructed at any location.


The drawing act as a verb, or way of being as described in the introduction, is constructed within the mix of real time. It is the constant construction of the reality of the act that allows the novel to occur. M. Bakhtin in developing a philosophy of the act proposes the act as the construction of being and life:

Every thought of mine, along with its content, is an act or deed that I perform—my own individuality answerable act or deed [postupok]. It is one of all those acts which make up my whole once-occurrent life as an uninterrupted performing of acts [postuplenie]. For my entire life as a whole can be considered as a single complex act or deed that I perform: I act, i.e., perform acts, with my whole life, and every particular act and lived experience is a constituent moment of my life—of the continuos performing of acts [postuplenie].

The drawing act in somewhat opposition to this philosophy of the act works in collusion with other subject and objects to form a reality or being that is always larger or multiplied from the single distinct subject.

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ACTING SPACE.....FOLLOWING THE LINE:
Mapping...On The Road

...In that Empire, the craft of Cartography attained such Perfection that the Map of a Single province covered the space of an Entire City, and the Map of the Empire itself an entire Province. In the course of Time, these Extensive maps were found somehow wanting, and so the College of Cartographers evolved a Map of the Empire that was of the same Scale as the Empire and that coincided with it point for point. Less attentive to the Study of Cartography, succeeding Generations came to judge a map of such Magnitude cumbersome, and, not without Irreverence, they abandoned it to the Rigors of sun and Rain. In the western Deserts, tattered Fragments of the Map are still to be found, Sheltering an occasional Beast or Beggar; in the whole Nation, no other relic is left of the Discipline of Geography.²⁸

Jorge Luis Borges, *A Universal History of Infamy*

If the previous lines denote a genealogy or philosophy of the drawing act, then it becomes imperative to operate in, or to borrow a term from Deleuze, *on the line*. To occupy the acting space generated through the performative diagram. Acting space is always in a state of becoming, it like the diagram is constantly being produced and constructed as a reality. Its use of the nomenclature, space, must be understood not as being produced through space, that of the clockwork, but of that produced through the real time of the act. Although the previous lines operate to a certain extent within the acting space, the following experiments aggressively place themselves within the dangerous folds of the drawing act.

Maps occupy a unique position in both the realm of drawing and that of representation. At both times maps are abstract, in terms of breaking elements down into symbols, signifiers, etc. and real, not just real in terms of being produced on paper as an object but in terms of an open field of action, or possibilities. As shown through cartographies long ever changing history the maps degree of "accuracy" in positioning one in space has been constantly perfected or objectified through further rationalization of mapping techniques. In fact, with the advent of the GPS (Global Positioning System), coupled with a map of high accuracy, such as the USGS (United States Geological Survey) maps, one should be able to locate oneself within the segmented realm of clockwork space. This one finds is not the case, as demonstrated by the recent work of Laura Kurgan.\textsuperscript{29} If such terms as deviation and distortion diagram are common terms in cartography and one still cannot accurately finds their location within the most accurate methods of orienteering possible, then one can find other ways to operate the diagrams of cartographic projections.\textsuperscript{30}

As Borges' story reveals one can occupy both the real and the abstract simultaneously or exchange what is real for what is abstract. In other words, one can construct a performative diagram that produces its own mapping in time between and across the projective systems of cartography. If the institutionalized mapping systems of the USGS produce a highly striated space—not only between systems of cartography, but between government agencies, state and local municipalities—then the terrorist finds a new way of operating to construct a temporal smooth space, acting space.


The initial mapping was started as a tactical understanding of the systems within or used by the USGS topographic maps and then moved into a larger system of integration. The larger integration consisted of linking the maps to a series of movements: first the movement of travel and its correlative mapping; secondly, the transference of this mapping (charting) to four other maps in remote locations via the facsimile machine. This simultaneous mapping produced a bifurcation of information, allowing it to move into various forms of resolution. Refer to the fax transmission log for the diagrams and drawing acts resulting from the mapping.
During his stay in England, he happened at one time to be living in Bath and found it necessary to go from there to Folkstone on pressing business. His method of doing so was far from conventional. Instead of going to the railway station and inquiring about trains, he shut himself up in a room in his lodgings with a supply of picture postcards of the areas which would be traversed on such a journey, together with an elaborate arrangement of clocks and barometric instruments and a device for regulating the gaslight in conformity with the changing light of the outside day. What happened in the room or how precisely the clocks and other machines were manipulated will never be known. It seems that he emerged after a lapse of seven hours convinced that he was in Folkstone and possibly that he had evolved a formula for travellers which would be extremely distasteful to railway and shipping companies. There is no record of the extent of his disillusionment when he found himself still in the familiar surroundings of Bath but one authority relates that he claimed without turning a hair to have been in Folkstone and back again. Reference is made to a man (unnamed) declaring to have actually seen the savant coming out of a Folkstone bank on the material date.\textsuperscript{31}

Flann O'Brien, The Third Policeman

The motel compression was a focusing of the diagrams--mappings, trip, and fax transmissions--back into the space of the motel as a way of extracting more lines of desire within the room and motel as a complex, in addition to, the related virtual or real sites of the motel in Chicago, New York and Brooklyn. If the mappings had exposed the possibility of constructing the real through the exploitation of the cartographic systems and symbols then the motel as an acting space could activate simultaneous constructions of the real in various displaced--in terms of geography--locations.

The motel compression, like the mapping on the road, linked Chicago and New York via the fax machine. In addition to the fax machine a projecting machine was installed within the room as an other.
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BUSY: BUSY/no RESPONSE
NS: POOR LINE CONDITION
CV: COVERPAGE
CA: CALL BACK MSG
POL: POLLING

fax transmission-outgoing 01.00.0
transmission report-Chicago
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fax transmission-outgoing 01.00.1
transmission report-New York
Acting Space

To Mike Clodgo: Chicago
c/o Bernhardt Associates
Fax. 312.554.1775

From Mark Kroeckel: Houston
Fax. 713.285.5277
Acting Space

Jeff Johnson: New York
c/o Bowery Lab
Fax. 212.343.1482

From Mark Krocekel: Houston
Fax. 713.285.5277
ACTING SPACE

N = 0deg, 360deg, -360deg
S = 180deg, -180deg
E = 90deg, -270deg
W = 270deg, -90deg

ALL degree measurements and bearings are referenced and should be plotted from the longitudinal line nearest the last given location. Plot locations as points and connect points with a solid/unbroken line.

Start Point: given

start-1tx: .22" @ 272.5deg wsw
1tx-2tx: .07" @ 269.5deg wsw
2tx-3tx: .20" @ 258.1deg wsw
3tx-4tx: .33" @ 267.0deg wsw
4tx-5tx: .17" @ 257.5deg wsw
5tx-6tx: .32" @ 254.0deg wsw

END SHEET ONE
ACTING SPACE

N = 0deg, 360deg, -360deg
e = 90deg, -270deg
S = 180deg, -180deg
W = 270deg, -90deg

ALL degree measurements and bearings are referenced and should be plotted from longitudinal line nearest the last given location.

6tx-7tx: .57" @ 268.5deg wsw

******NOTE******
Second mapping line will begin at point 6tx(6tx') and will be represented as a dashed or broken line (--------). The designation for the second set of coordinates will be prime ('').
Point 6tx and 6tx' are the same point. All subsequent mappings will continue along the specified paths (6tx to 7tx, 7tx to 8tx, 6tx' to 7tx', 7tx' to 8tx'...).

***************
6tx'-7tx': (.61" @ 268.5deg wsw)
7tx-8tx: .18" @ 277.5deg wnw
7tx'-8tx': (.19" @ 277.5deg wnw)
8tx-9tx: .39" @ 305.5deg wnw
(.49" @ 305.5deg wnw)
9tx-10tx: .25" @ 292.5deg wnw
(.29" @ 292.5deg wnw)
10tx-11tx: .31" @ 275.5deg wnw
(.33" @ 275.5deg wnw)
11tx-12tx: .15" @ 292.5deg wnw
(.21" @ 292.5deg wnw)

12tx-
13tx Motel O1: .13" @ 262.0deg wsw
12tx'-
13tx Motel O1': (.17" @ 262.0deg wsw)

END SHEET TWO
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fax transmission-outgoing 02.00.1
transmission report-New York
Acting Space

To Mike Clodgo: Chicago
c/o Bernhardt Associates
Fax. 312.554.1775

From Mark Kroeckel: Houston
Fax. 713.285.5277
Acting Space

Jeff Johnson: New York
c/o Bowery Lab
Fax. 212.343.1482

From Mark Kroeker: Houston
Fax. 713.285.5277
**ACTING SPACE**

\[ N = 0\text{ deg}, 360\text{ deg}, -360\text{ deg} \]
\[ S = 180\text{ deg}, -180\text{ deg} \]
\[ \Sigma = 90\text{ deg}, -270\text{ deg} \]
\[ W = 270\text{ deg}, -90\text{ deg} \]

All degree measurements and bearings are referenced and should be plotted from the longitudinal line nearest the last given location.

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<th>Site or Location</th>
<th>Bearing 1</th>
<th>Bearing 2</th>
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<tr>
<td>13tx' Motel 01-14tx</td>
<td>01'</td>
<td>.21' @ 303.0deg wnw</td>
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<tr>
<td>13tx' Motel 01'-14tx'</td>
<td>.23'</td>
<td>@ 303.0deg wnw</td>
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<td>15tx Site 01</td>
<td>.03' @ 311.5deg wnw</td>
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</tr>
<tr>
<td>15tx' Site 01'</td>
<td>(.03' @ 311.5deg wnw)</td>
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<td>15tx Site 01-16tx</td>
<td>.20' @ 300.0deg wnw</td>
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<tr>
<td>15tx' Site 01'-16tx'</td>
<td>(.21' @ 300.0deg wnw)</td>
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</tr>
<tr>
<td>16tx-17tx</td>
<td>.03' @ 274.0deg wnw</td>
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<td>.03' @ 274.0deg wnw (17tx-18tx)</td>
<td>.17' @ 289.0deg wnw</td>
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<td>.17' @ 289.0deg wnw (18tx-19tx)</td>
<td>.03' @ 284.0deg wnw</td>
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<td>.03' @ 284.0deg wnw (19tx-20tx)</td>
<td>.13' @ 280.5deg wnw</td>
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<td>.17' @ 280.5deg wnw (20tx-21tx)</td>
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<td>.09' @ 320.0deg nw (21tx-22tx)</td>
<td>.10' @ 307.0deg nw</td>
<td></td>
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<tr>
<td>.12' @ 307.0deg nw (22tx-23tx)</td>
<td>.21' @ 312.0deg nw</td>
<td></td>
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<td>.24' @ 312.0deg nw (23tx-24tx/1nm)</td>
<td>.06' @ 355.5deg nw</td>
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<td>.07' @ 355.5deg nw (24tx/1nm-2nm Motel 02)</td>
<td>.17' @ 344.5deg nw</td>
<td></td>
</tr>
<tr>
<td>24tx/1nm-2nm' Motel 02'</td>
<td>(.17' @ 344.5deg nw)</td>
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**END SHEET THREE**

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TIME : 10/11/1995 20:11
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FAX : 713-285-5277
TEL : 713-527-4864

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fax transmission-outgoing 04.00.1
transmision report-New York
Acting Space

To Mike Clodgo: Chicago
c/o Bernhardt Associates
Fax. 312.554.1775

From Mark Kroeckel: Houston
Fax. 713.285.5277
Acting Space

**Jeff Johnson:** New York  
c/o Bowery Lab  
Fax. 212.343.1482

**From Mark Kroeckel:** Houston  
Fax. 713.285.5277
ACTING SPACE

\[ N = 0\text{deg}, 360\text{deg} - 360\text{deg} \]
\[ S = 180\text{deg}, -180\text{deg} \]
\[ E = 90\text{deg}, -270\text{deg} \]
\[ W = 270\text{deg}, -90\text{deg} \]

ALL degree measurements and bearings are referenced and should be plotted from the longitudinal line nearest the last given location.

2nm Motel 02-
3nm:
2nm' Motel 02' -
3nm' :

3nm-4nm: 
.29' @ 49.5deg ene
(.42' @ 49.5deg ene)

4nm-5nm:
.04' @ 299.5deg wnw
(.05' @ 299.5deg wnw)

5nm-6nm:
.11' @ 56.0deg ene
(.12' @ 56.0deg ene)

6nm-7nm:
.33' @ 6.0deg ene
(.39' @ 6.0deg ene)

7nm-8nm:
.21' @ 299.75deg wnw
(.25' @ 299.75deg wnw)

8nm-9nm:
.18' @ 273.25deg wnw
(.19' @ 273.25deg wnw)

9nm-10nm:
.15' @ 303.75deg wnw
(.19' @ 303.75deg wnw)

10nm-
11nm Site 02: .09' @ 256.5deg wsw
10nm' -
11nm' Site 02': (.15' @ 256.5deg wsw)

11nm Site 02-
12nm Motel 03: .21' @ 90.75deg ese
11nm' Site 02': (.32' @ 90.75deg ese)
12nm Motel 03':

END SHEET FOUR
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**TRANSMISSION VERIFICATION REPORT**

**TIME:** 10/12/1995 12:50  
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**TEL:** 713-527-4864  

fax transmission-outgoing 05.00.0  
transmission report-Chicago
TRANSMISSION VERIFICATION REPORT

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NAME : ACTIV3 SPACE
TEL : 713-285-9277

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fax transmission-outgoing 05.00.1
transmission report-New York
Acting Space

To Mike Clodgo: Chicago
c/o Bernhardt Associates
Fax. 312.554.1775

From Mark Kroeckel: Houston
Fax. 713.285.5277

fax transmission-outgoing 05.01
Acting Space

To Jeff Johnson: Brooklyn
c/o Bowery Lab
Fax. 718.399.8710

From Mark Kroeckel: Houston
Fax. 713.285.5277
ACTING SPACE

N = 0deg, 360deg, -360deg
S = 180deg, -180deg
E = 90deg, -270deg
W = 270deg, -90deg

ALL degree measurements and bearings are referenced and should be plotted from the longitudinal line nearest the last given location.

12nm Motel 03-
13nm: .46° @ 12.0deg nne
12nm' Motel 03'-
13nm': (.56° @ 12.0deg nne)
13nm-14nm: .37° @ 42.5deg nne
(.42° @ 42.5deg nne)
14nm-15nm: .37° @ 222.5deg ssw
(.45° @ 222.5deg ssw)
15nm-16nm: .37° @ 94.75deg ese
(.75° @ 94.75deg ese)
16nm-17nm: .34° @ 74.5deg ese
(.36° @ 74.5deg ese)
17nm-18nm: .26° @ 86.75deg ese
(.30° @ 86.75deg ese)
18nm/25tx-26tx: .60° @ 91.75deg ese
(.70° @ 91.75deg ese)

26tx-
27tx Motel 04: .34° @ 119.5deg ese
26tx'-
27tx' Motel 04: (.36° @ 119.5deg ese)

END SHEET FIVE
PLEASE RESPOND TO THE HOUSTON FAX# 713.285.5277 UNTIL FURTHER NOTICE

fax transmission-outgoing 05.02
ACTING SPACE

N = 0deg, 360deg - 360deg
S = 180deg, -180deg
E = 90deg, -270deg
W = 270deg, -90deg

ALL degree measurements and bearings are referenced and should be plotted from the longitudinal line nearest the last given location.

27tx Motel 04-
28tx: .10" @ 154.0deg sse
27tx' Motel 04' -
29tx': (.11" @ 154.0deg sse)
28tx-29tx: .27" @ 113.25deg ese
28tx'-29tx': (.28" @ 113.25deg ese)
29tx-30tx: .48" @ 110.5deg ese
30tx-31tx: (.52" @ 110.5deg ese)
31tx-32tx: .63" @ 138.0deg sse
32tx-33tx: (.70" @ 138.0deg sse)
33tx-34tx: .25" @ 157.25deg sse
34tx-35tx: (.25" @ 157.25deg sse)

END SHEET SIX

fax transmission-outgoing 05.03
ACTING SPACE

N = 0deg, 360deg, -360deg
S = 180deg, -180deg
E = 90deg, -270deg
W = 270deg, -90deg

ALL degree measurements and bearings are referenced and should be plotted from the longitudinal line nearest the last given location.

34tx-35tx:  .36" @ 150.25deg sse
34tx'-35tx': (.39" @ 150.25deg sse)
35tx-36tx:  .29" @ 167.25deg sse
            (.31" @ 167.25deg sse)

36tx-
37tx Finish: .17" @ 176.0deg sse
36tx'-
37tx' Finish': (.21" @ 176.0deg sse)

END SHEET SEVEN
END MAPPING TRANSMISSIONS
**TRANSMISSION VERIFICATION REPORT**

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TIME: 10/12/1995 22:27
NAME: ACTING SPACE
FAX: 713-295-5277
TEL: 713-527-4964
TRANSMISSION VERIFICATION REPORT

TIME: 10/12/1995 22:30
NAME: ACTING SPACE
FAX: 713-285-5277
TEL: 713-527-4864

DATE, TIME          10/12 22:30
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DURATION            00:00:00
PAGE(S)             00
RESULT              BUSY
MODE                S.FINE

BUSY: BUSY/NO RESPONSE

TRANSMISSION VERIFICATION REPORT

TIME: 10/12/1995 22:35
NAME: ACTING SPACE
FAX: 713-285-5277
TEL: 713-527-4864

DATE, TIME          10/12 22:35
FAX NO./NAME        91900255528812133431482529457063599
DURATION            00:00:36
PAGE(S)             01
RESULT              OK
MODE                FINE

fax transmission-outgoing 06.00.1
transmission report-New York
Fax Transmission Missing
**TRANSMISSION VERIFICATION REPORT**

**TIME:** 03/16/1996 01:37  
**NAME:** ACTING SPICE  
**FAX:** 713-285-5277  
**TEL:** 713-527-4964

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**fax transmission-outgoing 07.00.0**  
**transmission report-Chicago**  
48 of 51 pages transmitted
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fax transmission-outgoing 07.00.1
transmission report-San Francisco (New York)
Acting Space

To Mike Clodgo: Chicago
c/o Bernhardt Associates
Fax. 312.554.1775

From Mark Kroekel: Houston
Fax. 713.285.5277
Acting Space

To Jeff Johnson/Jill Leckner: San Francisco
c/o The Phoenix Hotel
Fax. 415.885.3190

From Mark Kroeckel: Houston
Fax. 713.285.5277
ACTING SPACE

Enclosed: Motel Drawings 01, 02, 03, 04.

The drawings are assembled left to right, top to bottom in the order they are received. Twelve pages per drawing.

The enclosed drawings are linked to the previous mappings, note location numbers referencing point locations on the New York/Brooklyn mapping. Motel Drawing notations apply to both non-prime and prime designation points.

Pretext: These drawings are diagrams of a strated and representational projective drawing system that exists as a practice first, and as an actual material drawing (object), second. In that they are part of a diagram they are real, meaning they can be re-deployed within the new forming diagram; the drawing act. The enclosed drawings as representations and system are a tracing of the segmenting devices of the frame. In the case of the motel the frame is; the door, window, mirror and television. In the case of the drawing the frame is; the elevation, plan, isometric and axonometric—the orthographic projective drawing system. These devices and practices as a type of segmented diagram can only leave voids for the places of desire that the nomad, weary traveler surely produces and inhabits. In other words, it can only identify or see that which can be shown within its structure, and because of this closed logic it cannot assemble the performative diagram (the drawing) that we are constructing.

Parameters: You are to begin constructing your performative diagram, your own real. Use or invent practices that can assemble the drawing act, but remember that you like the terrorist can only be political through actions. Your drawings should not be representational. Produce no atmospheric drawings or representations that signify something external to themselves. Remember the drawing act is real. It can only be constructed within free multi-linear real time, it does not unfold in space. Certainly it creates space (acting space) and deploys matter, but only as part of acting, unfolding in time.

The enclosed drawings, as diagrams of certain practices (projective drawing), are to be used (whole or only part), opposed, manipulated, etc. by you to begin constructing your drawing. These faxed drawings along with the maps may eventually disappear as the drawing is continually being produced, but they will remain integrally historical to the assembling of the larger diagram (the trip, mappings, faxing). As such the Motel Drawings is linked to the corresponding sites in the city and the very processes that have been designating these sites. You are to begin drawing by incorporating the motel drawings, as realities, into the corresponding sites and its reality (of course you may only begin to draw one site or all, but remember they are all linked). You will not be producing a motel or any other building as one might think of them. The motel exists only as a series of practices, connections, interchanges, movements, etc. and secondarily as an object. As such, the motel is linked to the mode or modalities of connection between you and the site, between the various mapped cities (New
York, Chicago and Houston), the facsimile and even the trip that generated the coordinates, as much as these are considered systems and practices rather than objects.

As your drawing is produced it should be feed back into the system, the larger diagram, through the facsimile to the other linked sites, Houston and Chicago, as well as the linked sites within the city.

You are acting in the diagram, you are constructing desire and reality and the drawing is always being produced.
fax transmission-outgoing 07.41
To: Mark Krooeckel

From: Michael Clodgo

3-17-96  fax. 713.215.5277

fax transmission-incoming Chicago 01.00
03.20.96
fax transmission-incoming New York 07.00
03.25.96
fax transmission-incoming New York 11.00
03.25.96
## TRANSMISSION VERIFICATION REPORT

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**FAX:** 713-285-5277  
**TEL:** 713-527-4864

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NG : POOR LINE CONDITION

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fax transmission-outgoing 08.00.0  
transmission report-New York
TO: SEF DEMO

I am at the hotel

to get my room. Call 713-523-7777

This will get you the front desk. Then

Ask for Room 264. They will

Book it through, you'll have to do this

manually.

to get the office at the hotel. Call 713-523-7701

Put in value back to me.

I'll be in the lobby of the hotel later.

I got the maps this morning.
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To: Mr. Close

I'm at the Hotel. To find my room,
call 718.523.2777 and ask the Desk. My
room #822 and they'll let you in through
the front office. Call 718.522.7551 and ask
for River View to give me an rm #843.

I'll call the campground at where my rattles
is located.

Mark

Fax transmission-outgoing 09.01
please forward three pages to Mark Kroekel, Room 364

Thank-you
mark - this is all bullshit which is nowhere really - these are my preconceptions which are here disposed of -
as an unwanted sex organ is removed - or a tragic memory glossed over - or an inappropriate thought ignored -
I have not been able to write anything very interesting (even to myself) since last year - it seems I need a
project - preferably a hopeless, tragic, or inappropriate one - and I need a partner:
collaborator-victim-accomplice-corruptor-brother... (--) (--) (--) - forgive my babbling.

1
the story goes that eccentricity replaces leadership (direction?)
- too aberrant
personality fills in for purpose?
- perhaps this is a preconception
this is not a bad story and being without meaning is not exactly good either - the tale simply goes without
saying these days
it is quite concrete - you could say - if you absolutely had to put it into words that we wear it like a hat - or a
pair of dress shoes - or a loud audacious tie.
let us not get bogged down in theater
this story is not one which we may choose whether or not to attend.
2
a detail, an embarrassment, an accidental introduction, a callous rejection
practically nothing at all... an undeserved glance
the look in a stranger's eye or a waft of dumpster breath taken in after a long-winded speech - with much
punctuation but little chance of surviving the least distraction.
3
an incident
+the liar caught in a blizz of information happens on a kind of truth.
+the irony goes unnoticed
+the facts disregarded
+a piece of evidence is found but never connected to anything
+another incident makes the liar appear wise
+the liar lies to himself about the nature of this accidental wisdom.
+the prior piece of evidence now meaningless arbitrarily celebrated as a token - and given as a gift to a
beautiful woman? - which happens to be looking for something very similar indeed.
+the evidence, disconnected, is worn and becomes, in a third incident a piece of evidence once again
overlooked. By all capable of positing a connection.
+the liar is appointed mayor.

4
two people walking around fail to run into each other - even though they seek the very same thing - although
they need what they are looking for they do not really desire it. When found - the article demonstrates this
lack - the need alleviated but without appreciation leaves both seekers in a rapid conversation about the
uselessness of things... they go so far as touching forehead in a gesture of impossible communacation - the
two-part company for convivial reasons, pursuing whatever they may till at last they die from boring injuries
- like forgetting how to swallow and choking on a bone.

5
a klutz, a fetishist, a thief, and a drunkard, all steal the same carafe. the klutz who on his first day is drying
dishes, breaks a carafe, and steals it in order to hide his clumsiness, a fetishist, while playing with his food, is
suddenly captivated by a carafe of wine, he places it in his jacket, pressing its curve into his side, a grin on
his face all the way home, a thief in need of practice steals a carafe from his neighbor's table. a drunkard,
enters the restaurant, and seeing a carafe of wine, steals it, for immediate consumption.

later the four men float ashore in a river, their carafe-filled pockets keeping them afloat; later the four men
meet each other at the pawn shop each unable to convince its owner the value of a stolen carafe.
a workman’s shirt gets stained differently each day. we see this happen in close-up:
he spills something accidentally, he stands beneath a drip, he leans against a dirty thing, he wipes his hands.
he sweats, he crawls through a small hole, he pulls something dirty to his pocket, he dribbles his lunch and
even dooos. he cuts himself and stops the blood, he uses the shirt to polish off his finished work, he wipes
his hands again, he tosses the shirt on the floor: he sells it to a gallery and buys himself some beer.

seven trees lean against the wind, their roots buried by the sea. they are the cliff’s multiple erections.
straining toward the intermittent scream of various fish eating birds... the underside of leaves mimic the
texture of a stern, the pebbles play at speaking to my toes and I turn and look away from you - in time to see
a ship slide forever between the darkening waves... all this in an instant, thankfully, and disposed of, as
quickly, with a comment about the picturesque delay.

a diagram working very hard to escape the need for its subject - avoiding knowledge - avoiding relevance.
avoiding conventions - avoiding meaning - a diagram spontaneously erupting on one’s face in a moment of
utter confusion, the relief felt when this has passed, a theory which only leads itself astray: aimless
harking for the lucid articulation of meaningless being... a secret which is best misunderstood, an abstract
seduction - a genuine, heartfelt lie told without deception - the last diagram and the last apology.

youth mistaken for a cure bounces to a lively beat, firm muscles, yielding skin... the capable anticipation in
an early voice: what all pedophiles know but none admit: that action is irreversible.

how very much I would like this one to be the last.

neither is it want I have in mind
what would like one is
very! to be neither here but none
want what done want but merely need and so can even doo on let alone wear to a party
a stern. is it here yet
is it her yet yet not yet yet enough so as to act that way early but barely and, so, is want I have in mind.
escape confused apologies for picturesque dismay
slip to slip alone and not to merely lean toward the very far away.
and ten become eleven trees and beer and beer on pebbled play
a small hole’s maze upon my task that stolen flask given as last as pay
something dirty in his pocket spills differently each day
sells wipes to stop the blood and beer from mingling
two people singing lines in their late
bore through to touching demonstrativeness

touching foreheads, hands, injuries painted while out looking for desire
drops dropped from projects dropped
but deeper than before until at last neither is it want nor what none want nor hers, even, nor the party
nor the mayor-khan-ferish-friend too drunk to

fax transmission-incoming New York 14.02

03.29.96
Fax #
713.523.7501

TO: MARK KROECKEL
ROOM #364.

FROM: MICHAEL CLODGO
Fax # 312.554.1775

Pages: 09.
2003 96. for acting space. by m. krecocke

act one. i will begin this documentation with 13:tx, motel 01.
my drawing act will be as follows: bus #76 to lincoln ave. there
are 7 stops before reaching lincoln ave. one continuous line
drawing will be made between each stop. the pencil will touch
the paper continuously and be affected by the motion of the bus
and by my reactions to what is witnessed out the windows. at the
end of each drawing segment a circle will be drawn at that point,
connecting it ultimately with the succeeding segment. each stop
is a point of entry/exit. a frame. the bus serves as motel in
motion until arrival at destination 01. transfer point to motel
02. destination 02 is sought out. initial walk to bus #76 and
distance walked between lincoln ave. bus stop and destination 01
will be designated by a hidden line. this act is not spatially
contained and therefore cannot be recorded.

walk from my apt. to pine grove & diversey pky.
bus #76 goes east/west from sheridan to same
point off our map. each stop is therefore
on this east/west stretch. bus #76 is taken
to lincoln ave. (the 7th stop). from
here you walk to 13:tx

fax transmission-incoming Chicago 02.01
03.29.96
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fax transmission-outgoing 10.00.0
transmission report-Chicago
Acting Space

To Mike Clodgo: Chicago
c/o Bernhardt Associates
Fax. 312.554.1775

From Mark Kroeckel: Houston
Fax. 713.285.5277

fax transmission-outgoing 10.01
Welcome to
Days Inn· Downtown/Medical Center

4640 Main St. • Houston • Texas 77002 • (713) 523-3777
## Transmission Verification Report

**Time:** 03/22/1996 12:37  
**Name:** Acting Space  
**Fax:** 713-285-5277  
**Tel:** 713-527-4864

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Fax transmission-outgoing 11.00.0  
Transmission report-New York
Acting Space

To Jeff Johnson: New York
c/o The Office
Fax. 212.226.4656

From Mark Kroockel: Houston
Fax. 713.285.5277

fax transmission-outgoing 11.01
Welcome to Days Inn• Downtown/Medical Center

4640 Main St. • Houston • Texas 77002 • (713) 523-3777
31 March 96

To: Mark Kroekel
Room # 344

From: Jeff Johnson
Rowen Lab
Brooklyn

The developing diagram extends a history unknown to its inhabitants. A delination of nomadic passages on palm sunday. Yet where are not the palm leaves of the holy land, but the monocromatic armor of the inevitability. The transient observer gazes about his destination through the odours of inherent cultural misrepresentation. However, the acknowledgement of this misrepresentation sheds no familiarity of security. The transient's mobility becomes his fortress. The nomad records only photographs which once again misrepresents the misrepresented. The ghost of fear haunts the predator as the photo machine hunts its prey. All the evidence recorded becomes circumstantial.

Hood Theory:

The described neighborhood of Fort Greene, Brooklyn was once home to the carptenter/Walt Whitman. And currently, on the corner of Fort Greene Park, where Whitman instigated its realization, stands Sparky Lee's shop, film studio and residence.

The included images are photos of Brooklyn site 03 and site 04.

Call us when you receive the fax.

Fax transmission incoming New York 15.00
03.31.96
TO:  MARK KROECKEL 
    ROOM #364.

FROM:  MICHAEL CLODSO 
        fax # 312.559.1775

PAGES: 03
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FAX: 713-285-5277
TEL: 713-527-4864

fax transmission-outgoing 12.00.0
transmission report-Chicago
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Acting Space

To Mike Clodgo: Chicago
c/o Bernhardt Associates
Fax. 312.554.1775

From Mark Kroechel: Houston
Fax. 713.285.5277
Acting Space

To Jeff Johnson: Brooklyn
c/o Bowery Lab
Fax. 718.399.8710

From Mark Kroecckel: Houston
Fax. 713.285.5277

fax transmission-outgoing 12.01.1
RM# 364
To: Mark Krochel

From: Mike Cleago

Pages: 06
RM# 364
To: Mark Kroechel

From: Mike Closgo

Pages: 03
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NG : POOR LINE CONDITION

fax transmission-outgoing 13.00.0  
transmission report-New York
Acting Space

To Jeff Johnson: New York
c/o The Office
Fax. 212.226.4656

From Mark Kroeckel: Houston
Fax. 713.285.5277
**TRANSMISSION VERIFICATION REPORT**

TIME: 03/24/1996 13:17  
NAME: ACTING SPACE  
FAX: 713-285-5277  
TEL: 713-527-4864

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transmission report-New York
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**TEL:** 713-527-4864

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*fax transmission-outgoing 16.00.0  
transmission report-**New York***
3.31.14
8:11 PM

Nightclub Lounge

6 Televisions
   1 Playing Selena - Behind the Blue Moon
   5 Playing James Bond 007
      w/ Roger Moore

1 Rear Fireball - Asian
1 Waitress - Filipino
1 Bartender

1 Karaoke Machine

Bar Keeping Corona - 1/2 Price
Cigarettes - Hassle and $1.25

6 Orange Red Stools
9 Round Tables
   5 Orange Vinyl Chairs on - a - Rollars
8:21
Second cigarette

8:24

Married with children resides Salem.

Kareoke replaces James Bond.

9:15 am 6 вечера 9 Furniture.
3 Hispanic male
1 white male

8:30
Science special raises in Bundy.

The Karaoke machine invent the lines of the song could it be the next line instrot to cry to line being sung.

8:32

Carini's Pizza man came to delivers Pizza to two Hispanic males leaves.

8:34

Hygiene male at bar
Flur through the channels.

8:36

Asim joins Kareoke "Moon River"

8:40

Asim girl Kareoke "Beauty and the Beast"

Fax transmission-outgoing 16:02
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TRANSMISSION VERIFICATION REPORT

TIME : 03/24/1996 13:58
NAME : ACTIVS SPACE
FAX : 713-285-5277
TEL : 713-527-4664

fax transmission-outgoing 17.00.0
transmission report-Chicago
Nights at Lounge

6 Televisions
  1. Playing Selznick Behind Bar. Selznick killed 1 year ago today.
  5. Playing James Bond 007
     W/ Roger Moore

1. Bar Tender - Asian
1. Waiters - Hispanic
1. Bartender
1. Karaoke Machine

Drinking Corona, Malta
Cigarettes - Marlboro lights
6. Orange Bar Stools
9. Round Tables
   5. Orange vinyl chairs ear-on-rollers.

fax transmission-outgoing 17.06
Rm. # 364

To: MARK KROECKEL

Fax: 713 523 7501

From: MIKE CLOEGO

Pgs.: 03
Run # 36.4

TO: MARK KROECKEL
fax: 713 523 7501

FROM: MIKE CLODGO
PAGE: 02

fax transmission-incoming Chicago 07.00
04.01.96
Run #364
To: MARK KROECKEL
fax: 713 523 7501

From: MIKE CLONDO
PGs: 02
4.02.69
fax. #: 713.285.5277

TO: MARK KROECKEL

FROM: MIKE CLODGO

RGS: 05
unfractured space?

fax transmission incoming Chicago 09.04
04.02.96
video image-Performing the Diagram 04
04.27.96
video image-Performing the Diagram 08
04.27.96

APR. 27 1996
video image-Performing the Diagram 10
04.27.96
video image-Performing the Diagram 12
04.27.96
Welcome to Days Inn Downtown/Medical Center

APRIL 27 1996

video image-Performing the Diagram 17
04.27.96
video image-Performing the Diagram 24
04.27.96
polaroid image-Drawing Act Maps 17
04.29.96
Conclusion

This project as an installation was disassembled and removed from the Rice School of Architecture on April 29th, 1996 due to its violation of the fire code as mandated by the Fire Marshall of the Houston Fire Department.
Bibliography


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