

# REPETITION DIFFERENCE

**repentir, s.m.**

**A. RELIG. Regret douloureux de ses péchés avec le désir de les réparer. Vif regret d'une faute, d'une erreur, d'une faiblesse. B.1. Littér. Retour en arrière. 2. DESSIN, PEINT. Correction du trait ou des couleurs apportée en cours d'exécution. (<https://www.cnrtl.fr> [2021])**

*“Since the trace is not a presence but the simulacrum of a presence that dislocates itself, displaces itself, refers itself, it properly has no site—erasure belongs to its structure. And not only the erasure which must always be able to overtake it (without which it would not be a trace but an indestructible and monumental substance), but also the erasure which constitutes it from the outset as a trace, which situates it as the change of site, and makes it disappear in its appearance, makes it emerge from itself in its production. The erasure of the early trace of difference is therefore the “same” as its tracing in the text of metaphysics. [...] The paradox of such a structure, in the language of metaphysics, is an inversion of metaphysical concepts, which produces the following effect: the present becomes the sign of the sign, the trace of the trace. It is no longer what every reference refers to in the last analysis. It becomes a function in a structure of generalized reference. It is a trace, and a trace of the erasure of the trace.” (J. Derrida, *Margins of Philosophy, Différance, 1982 [1972]*)*

**CONTENT** Pursuing our rambling exploration on the lookout for urban environments beyond reasonable and more than ever considering humankind as embedded in, acting upon and dependent on its geological era, we shall look upon history's intertwined layers and sediments as raw potential to be appropriated and composed with – joyfully disrespecting scientific authenticity.

The visionary Hístor seeks, finds novelty in the old, rather than an unfounded assertion of the present with the past. This semester aims at both designing erratic hyper-contexts generated by hypothetical ruling incentives, and the obsessive recording of their past and present traces of erasures and becomings.

**REPETITION / DIFFERENCE** invokes identity and sameness, evolution and change, patterns and habits, originality and copy, time and recurrence, beat and rhythm... all things seemingly constant, all shades of their endless variations. How may such abstract notions contribute to shape immaterial processes and crystallise timeless and paradigmatic urban environments?

The careful and critical consideration of architectural paragons, socio-economical dynamics, geopolitical shifts, further endowed with the lure of fiction, shall initiate new beginnings to alternate (hi)stories and cityscapes.

**PROJECT** Students interpret, negotiate, and make meaning from information presented in a source movie, before transcribing their subjective reading to a telling but suggestive **cinematographic draft** (1.80x1.80m). Beside the final drawing, all design stages will be recorded according to the principle of the **repentir** borrowed from the beaux-arts. Audacious and unprecedented urban environments are then extrapolated from the narrative as singular **metropolitan orthoimages** (1.80x1.80m) become the recording canvas of these proliferating storylines. Furthermore, students will construct an **argumentative arsenal** to support their **discursive argument**, based on an encyclopedic compilation of evocative historical sources.

The complementary drawing, image and discourse crystallize the fictional metropolis' shared desires and aspirations in an effort to re-write alternate architectural and territorial fictions and reflect critically on contemporary conditions, overthrowing socio-economic status quo.

**TEACHING**

**Objectives:** *Research and curation of contemporary concepts, articulation of a discursive argument, visual literacy and storytelling, image montage and composition, architectural drafting and projecting.*

**Incentives:** *Movies and scenario, territorial and urban scale, collectivity,*

*situations and artefacts, socio-political dimension, critical position, contemporary conditions.*

**Steps:** *(1) Analyse a movie, research contemporary concepts, identify potentials, articulate a critical position. (2) Project an urban scenario on both the artefactual and the territorial scale, focussing on collectiveness and the socio-political aspects of society. (3) Express a critical position towards a contemporary condition by the means of such a fictive context in both image and plan. (4) Train rhetorics and argumentation, master drafting skills as well as image montage.*

**TEAM** Dominik Arni, François Charbonnet, Marine de Dardel, Pedro Guedes, Steffen Hägele, Patrick Heiz, Marina Montresor, Francisco Moura Veiga

**DATES** Start: SEPT 21<sup>ST</sup>, 10h  
Intermediates critiques: tbd  
Final critiques: DEC. 21<sup>ST</sup>– 22<sup>ND</sup>

**INFO** Group Work only English  
LV-No. 052-1145-21 Reader: CHF 30

**CREDIT POSTER** Yasumasa Morimura, Las Meniñas Reborn in the Night IV (2013)