One rainy day in 1919, finding myself in a village on the Rhine, I was struck by the obsession which held
der under my gaze the pages of an illustrated catalogue showing objects designed for anthropologic, mi-
croscopic, psychologic, mineralogic, and paleontologic demonstration. There I found brought-together
elements of figuration so remote that the sheer absurdity of that collection provoked a sudden intensifi-
cation of the visionary faculties in me and brought forth an illusive succession of contradictory images,
double, triple, and multiple images, piling up on each other with the persistence and rapidity which are
peculiar to love memories and visions of half-sleep.

These visions called themselves new planes, because of their meeting in a new unknown (the plane of
non-agreement). It was enough at that time to embellish these catalogue pages, in painting or drawing,
and thereby in gently reproducing only that which saw itself in me, a color, a pencil mark, a landscape
foreign to the represented objects, the desert, a tempest, a geological cross-section, a floor, a single
straight line signifying the horizon...thus I obtained a faithful fixed image of my hallucination and trans-
formed into revealing dramas my most secret desires – from what had been before only some banal
pages of advertising.

STATEMENT

In architectural drawing, one typically begins with free-hand notation that evolves into precise and
constructed orthographic projection - plan, section, or elevation. This methodology describes a linear,
more localized, process used in the creation of a single design. So from where do these first marks
originate? The Italian word for design - disegno - does not differentiate between drawing and design
and implies that perhaps mark-making is synonymous with the creative act - a speech act. On a
broader level, one might think about the process of design in relation to the brain, the hand, and the
eye; a system of thinking, making, consuming. For this particular assignment, you are asked to gener-
ate brought-together elements and place them into a plane of non-agreement thereby challenging
more traditional methods. The source of these original words will be the most recent issue of Vogue
magazine.* You are asked to scour the pages for language that strikes you as having a strong visual
and auditory component. As such, your starting point is not drawn from memory but is external. This
of course does not mean we are dealing with a random process as you are choosing specific words
for a reason. One could see precedent or a site’s context as providing a similar kit of parts with which
to begin a conceptual process; a kind of jump start to the creation of a truly original idea. Attached
is description of Dali’s Paranoid-Critical Method (PCM) which will serve as a valuable guide for this
assignment and the desire to make a fresh start.

* Because of current circumstances related to the COVID-19 virus, an online version of the March issue
of Vogue is being posted online for public use. Please be aware that this content is copyrighted and
that you are advised to obtain a physical copy when possible.

MATERIALS

vogue, pen, pencil, paper, typewriter or laptop, printer

FINAL PRODUCT

You are asked to construct a 150 - 200 word piece of prose from the word fragments you have iden-
tified. The process should be as fluid and as inventive as possible. Evaluation will be based on the
precision of your language and the depth of worlds created. The presentation of your final text must
identify in some form the specific words used from Vogue and be properly attributed.

TOE
Facts wear, reality is consumed.

The Acropolis disintegrates, the Parthenon is collapsing due to the ever escalating frequency of tourists’ visits.

As the big toe of a saint’s statue gradually disappears under the onslaught of his devotees’ kisses, so the Big Toe of reality dissolves slowly but inexorably under perpetual exposure to the continuous Kiss of mankind.

The higher the density of a civilization – the more metropolitan it is – the higher the frequency of the Kiss, the faster the process of consumption of the reality of nature and artifacts. They are worn out so rapidly that the supply is depleted. That is the cause of the Reality Shortage.

This process intensifies in the 20th century and it is accompanied by a parallel malaise:

The facts that all facts, ingredients, phenomena, etc., of the world have been categorized and catalogued, that the definitive stock of the world has been taken. Everything is known, including that which is still unknown.

The PCM is both the product and the remedy against that anxiety: it promises that, through conceptual recycling, the worn, consumed contents of the world can be recharged or enriched like uranium, and that ever-new generations of false facts and fabricated evidences can be generated simply through the act of interpretation.

The PCM proposes to destroy, or at least upset, the definitive catalogue, to short-circuit all existing categorizations, to make a fresh start as if the world can be reshuffled like a pack of cards whose original sequence is a disappointment. PC activity is like cheating with the last moves of a game of solitaire that refuses to come out, or like banging a piece into a jigsaw puzzle so that it sticks, if not fits. PC activity ties the loose ends left by the rationalism of the Enlightenment finally together.