

ansar o concurso do lugar think place's competition

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ty, Richard (1982) - Consequences
egmatism. Minneapolis: University
nessota Press, 1982. p. xix.

tido oposto de distorcer,
ossie meaning of Twain

hor que tomar a premissa será
ara mais completa a inserção no
amento, crie na inevitabilidade
guagem (omissível) para
guem uma espécie de gravidade
tema-pensamento. É que, não
veres, esqueçemo-nos de tirar
as implicações do que dizemos;
mo lo sem o pensar. Ou melhor,
fmo lo sem o trazer à consciência.
a mais completa inserção soon in
it to occur instead of "setting
ense, we must perceive in the
ability of the language (omissível)
it as some sort of gravity of the
thought. Most of the time,
"get to deduce the implication of
at we say. "We said without
ng. Better yet, we thought
ut bringing it to consciousness



Warning: To think "the place" may not be possible
by using the spatial tool of the event. In
the instrument - writing

Admitting we didn't have enough resources to undertake
a task - what is it possible for (theoretic) meaning?
by having frustrated any imagination in this action we
transform it into some thing without an entire
purpose (lines) impossible because simultaneously
that "There is no way to think about either the world
or our purpose except by using your language"

What could we think to do then and prices?
(if we can only think within a language and suppress
that writing is at the "way to achieve it")
Perhaps we could give an opinion about it the
composition of the "tool box". This would make
the evaluation in place much more useful

From that very instant, that would give us the
responsibility (besides writing) the statements
mentioned before to speculate over what languages
would adequate best to the investigation of the place
which is, in fact, the only way of thinking. The difference
between a writing exercise and a genuine one

Being that this text is part of this publication
those who are playing more attention may start to fear
something perfectly plausible and quite qualified
— Oh, no, not another rebuke of the "drawing?"
You don't have to worry, we will focus on that
specificity and we do not pretend to discriminate
between methods of non verbal thinking

This believing for subaltern of logical consistency
of the exercise in the corporeality of the language
in the drawing thinking, we remember that from the
of the consequences of this premise - from the
beginning, it won't be thinking, but the language,
which, in some way, withdraws us (we are no longer
authors) and alienates us, because we thought we
perhaps ours, this recognition of the exclusive
tool of thought may continue for example the hence

democracies, this device say that truth is in motion
and not that the movement say that a body we should
say that we are in thought and not that thoughts are
motions - therefore, there is no to be "inside
the language" than to have thoughts "inside of us"

And there is also another detail that is forgotten
most of the time (indeed, it is much more relevant an
less discredited than the idea of the) and it must be
present in any real abstraction of the language - which
it is, when it not in place, as it is, when it is not

it is, when it not in place, as it is, when it is not
it is, when it not in place, as it is, when it is not
it is, when it not in place, as it is, when it is not
it is, when it not in place, as it is, when it is not



o movimento está num corpo devemos dizer que nós es-
tamos no pensamento e não que os pensamentos estão
em nós⁴. Isto leva-nos, portanto, muito mais a "estar na
linguagem" do que a ter os pensamentos "dentro de nós";
- e ainda, outro pormenor, quase sempre esquecido
(por certo mais relevante e menos dissolvente que o
ponto anterior) e que convém ter presente, em qualquer
consideração da linguagem, a de tomá-la, não em parte,
como instrumento de comunicação mas, muito seria-
mente, como meio para pensar.

Ora, rodada a folha sobre o estrador (ou nós sobre
ela), não é essa capacidade (de pensar) que se procurou
evidenciar no desenho? O desenho como desejo de in-
teligência? Não é este meio para pensar o projecto que
o desenho ousa ser?

É certo que isto não é uma apologia do desenho; antes,
um lembrete para pensar o lugar. O "lugar" onde estamos
como na "nossa linguagem", que pensa por nós; o tal "si-
tio" que nos leva à lógica do projecto, que se desenvolve
e nos transporta. Pois: "O projecto está para o arquitecto
como o personagem de um romance está para o autor;
ultrapassa o constantemente..."⁵. Ultrapassagem que
executamos a nós próprios, e que voltamos a aclarar
com Pierce, "Esta actividade do pensamento pelo qual
nós somos carregados, não onde queremos, mas a uma
meta predestinada, é como uma operação do destino."⁶

Razão (e meio) de que os pensamentos não se libertam,
inescapável "real" da linguagem porque lembra, ainda
Pierce: "O real é o que não depende do que pensamos
sobre ele."⁷

Aparentemente soltos do "nosso" destino, por saber-
mos que ele predestina, sim, a linguagem, descobrimos,
logo imediatamente, que indo com ela (linguagem) em-
bateremos nele (destino).

Como fugir?

Como previnamos na advertência inicial, talvez não
seja possível escrevendo. Tentemos outra linguagem; tal-
vez, os números nos salvem? Que contas fazer para
sair deste "lugar"? Não, não será, ainda, a certa ma-
temática que traçará o caminho de saída, desta "prova
real", aliás, a prova real é até a marca de como ofendo
para o exercício não o compreendemos; ou o repetimos,
verificando todos os passos ou com um contra-algoritmo
validamos o resultado, confirmando a tautologia.



So, after rolling the sheet of paper in the drawing;
heard (or we over it) isn't that capacity (of thinking)
that we sought to show in the drawing? The drawing
becomes a wish of intelligence? It is not this way of
thinking the project that the drawing wishes to be?

It is certain that this text isn't a drawing either
but rather a reminder to think the place. The "place"
where we stand like in "our language" that thinks
for us, that particular "place" that takes us to the
edge of the project, that develops itself and leads us
because "The project is to the architect such as the
character of the novel is to the author: it overtakes him
constantly..."⁵. Overtaking that we do ourselves and
which we, once again, clarify with Pierce: "This activity
of thought by which we are carried, not where we
wish, but to a preordained goal, is like the operation
of destiny" (reason (and way) that our thoughts
do not free themselves, inescapable "Real" of the
language, because it reminds us, just like Pierce said
"The real does not depend on what we think of it")⁷

Apparently released from "our" destiny,
because we know that the predestinations language,
we almost immediately find out that by following
language we will collide with destiny
How can we run away?

Just as the initial warning stated, perhaps it
is not possible by writing it. Let us try some other
type of language; perhaps numbers will save us (?).
What operations must we do to leave this "place"?
No, it won't be the precise mathematics that will
draw the way out of this "real task", in fact, the real
task is, in fact, the mark that, by looking into an
exercise we do not understand it, we will repeat it,
checking every step or with a counter-algorithm
we validate the result, confirming the tautology

Thus, we see the potentialities of the language in
its symbol's articulation for thinking "productively"
just like Alfred Jules Ayer states in language, Truth
and Logic: "It is easy to see that the danger of error in
logical reasoning can be minimised by the introduction
of symbolic devices, which enables us to express highly
complex tautologies in a conventionally simple form"⁸

The handless example of those symbolic
mechanisms capable of minimizing mistakes is our own
fingers. With our fingers we can easily perform addition
and subtraction operations. However, is it "wrong"
to count with our fingers "because the instruction is
directed towards the mind. The student must perform
"the ad operations" renouncing the physical security of
seeing mathematics in its own hands. A division of body-
mind is imposed, and it seems that the hand thinks,
but all the repetition and "educative" effort cannot
erase the stamp of the body that lies within numbers.

4 Pierce, Charles (1865-1914)
- The Collected Papers of Charles
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8 Pierce, Charles. (1878)
- How to make our Ideas Clear.
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www.marxists.org/reference/subject
/philosophy/works/us/pierce.htm

7 Cláudio por Lisboa, Fernando (2001).
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da Ciência e da Tecn. Ideologia. In
Arquitectura - Pórtice do Corpo.
Porto: Gonçalo Furtado et al. p. 23
7 Quoted by Lisboa, Fernando
(2001). Some commentaries about
Art, Science and Techn. Ideology. In
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