

## Jordan Dykstra

### *Within, Outside, and Beside Itself: The Architecture of the CFA*

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*A lecture-performance in 3 parts for amplified voice and stone with harmonizer.*

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Debut performance on December 6, 2017  
World Music Hall at Wesleyan University in Middletown, CT

## I. **STONE**, Within: CFA & Bunker Archeology

# STONE

**[The Center for the Arts' Indiana limestone concrete] rectilinear blocks, as studies in solid sunlit planes and deep shadowed voids, inevitably bring to mind comparisons with Louis Kahn's work of the same period, such as the Salk Institute [for Biological Studies] in La Jolla, California, completed to broad acclaim in 1965, the year that Wesleyan commissioned [Kevin] Roche. Both sites work with large cubic volumes to define and partly enclose outdoor space, lending it a quasi-ceremonial character.**

*The fortification, once an object, tended to become a "subject"; moreover, was not the tank a fortification on wheels? With its tens of tons, the tank could be identified as an iron casemate...*

*The light artillery turret that pivoted on its tracks could also pivot on the concrete base of its support points: the "Tobrouk" were more often than not equipped with the turrets of disarmed tanks...*

*Moreover, General Theo Habicht erected in 1944 in the north of France the prototype of a mobile bunker, the epitome of this frenzied hybridization, while at the same time German engineers were working in their arsenals on a mock-up of a giant combat tank, a real colossus the size of a building...*

*The "survival machine" of reinforced concrete—similar in closeness to the submarine, similar in its mass and artillery to the tank, flown over by flying fortresses—borrowed many of its elements and its accessories from these machines. Hydrodynamics, aerodynamics—this interpenetration of*

*elements, up to then radically differentiated, constituted the most recent confusion of the animate with the inanimate: aerostatic architecture.*

*If man has no need for the machine to live in his natural environment, he needs the machine to survive in a hostile one. Now, during combat, the surface of the earth became uninhabitable and the simplest of gesture became impossible.*

**The use of walls to partly or wholly enclose spaces, the balance of axial formality and asymmetrical informality, the resonance with vernacular types, the articulate level changes, and the sensitivity to scale in the boys' school and the Art Academy all have their analogies in the Wesleyan center. Roche's solution also brings to mind Erik Asplund's Woodland Crematorium for the Skogskyrkogården (Woodland Cemetery) in Stockholm (completed in 1940), where a long ascending pathway from the entrance to the main chapel passes two smaller cubic, limestone-clad chapels with courtyards partly defined by walls. These look like the art studios in Wesleyan's center.**

*If the rampart is thick, it is not to avoid landslides but to resist the shock of shelling, of mines, things absent from natural probabilities. The fortification answers to the accidental, the duel between arms and armor leaves its mark on the organization of the territory by progress in its means and methods, by the potentialities of its inventions—war is thus present in peacetime. A history unravels itself parallel to the history of civilian production; powers and energies develop ceaselessly in the constantly renewed perspective of conflict, but this production, secret and surprising, is ignored. An infant is surprised over the alternation of day and night, his first storm [and] snow; then he gets used to the conditions and sequences of his familiar environment ... whereas only a few specialists know about the shock wave of nuclear arms, the fiery hurricane of phosphorous, the fog of phos-gene. Those are the art-i-fices of ar-tif-i-cers, of an atmospheric work; just as*

*there are artificial music and theatrical works, an ecological spectacle will be devised to surges the crowd by its vastness and sheer originality.*

**In 1946, [Roche] visited, among others, Le Corbusier's works on a trip to France, Switzerland, and Italy. After apprenticing with modernists Michael Scott in Dublin and Maxwell Fry and Jane Drew in London, Roche traveled to the United States in the fall of 1948 to study under Mies at the Illinois Institute of Technology. Of his studies there, he later recalled: "But what I didn't realize then was that I was going through another kind of Beaux Arts education. It was a formalist architectural education, one which dealt with the elements, the vocabulary, the syntax of architecture, separated from its social and cultural service."**

II. **STONE**, Outside: Old Spice, “Terry Chest Drums” & Loris Malaguzzi  
(Reggio Emilia school)

## **STONE**

**There is a Muscle Man sitting in a Room different from the one you are in now.**

**There is one chair in the room, a room which has a backdrop of white folded cloth.**

**In the chair sits the Muscle Man. His name is Terry Crews and he sports a red Speedo.**

*We value space, to create a handsome environment and its potential to inspire social, affective and cognitive learning. The space is an aquarium that mirrors the ideas and values of the people who live in it.*

**From the anterior position we see that electrodes are connected to the Muscle Man’s vastus medialis, rectus abdominus, pectoralis major, flexor carpi radialis, deltoid, biceps, and trapezius.**

**Wires connect the electrodes to a number of instruments, most of which belong to the percussion family: 1 tambourine, a set of claves, 1 cymbal, 3 temple blocks, 2 rack toms, a washing basin, a 3.5 octave keyboard, an electric guitar, 3 saxophones, and 3 orange hexagonal electronic drum triggers.**

*There are three teachers of children: adults, other children, and their physical environment.*

**Deep within concentration and focus, as Mr. Crews flexes his muscles the enormously amplified signals engage each one of the carefully**

**placed instruments set up around the room: the rack toms are struck, the tambourine is slapped, and the claves clapped.**

**Following the minimal, yet effective, 3-note Flame Sax Solo—and via an unveiled mirror on Terry’s posterior position—it is revealed that the Muscle Man has been controlling 4 of the instruments with electrodes on his trapezius and latissimus dorsi, all along.**

**At the end of the performance, when Terry jovially belts out, “And that’s the Power of Music!”, it is clear: the Muscle Man does, indeed, have great command over the instrument that is his Body.**

## **STONE**

(Quiet hum-singing in “Hindi”: “Ahh-my Sha-ve-va Goo-ma Shav-ya Hmm...”)

**Hi Friends.**

**So the solar comedone removal.**

**You can see, a big button shaped solar comedones are being removed.**

**A lot of blackheads are presented on this nose.**

**The big and the small ones, all are extracted slowly and slowly.**

**Sometimes when the ring part doesn't work, the cup part works excellent-ly.**

*Mirror neurons are one of the most important discoveries in the last decade of neuroscience. These are a variety of visuospatial neurons which indicate fundamentally about human social interaction. Essentially, mirror neurons respond to actions that we observe in others. The interesting part is that mirror neurons fire in the same way when we actually recreate that action ourselves. Apart from imitation, they are responsible for myriad of other sophisticated human behavior and thought processes. Defects in the mirror neuron system are being linked to disorders like autism.*

**There is no shortage of blackheads in this country.**

**Trying to edit a long video, let's see after how much time it could be uploaded, because of internet times in India. They give the plans of 3g but the speeds of 2g.**

## **One nose and millions of blackheads.**

*Mirror neurons represent a distinctive class of neurons that discharge both when an individual executes a motor act and when he observes another individual performing the same or a similar motor act. These neurons were first discovered in monkey's brain. In humans, brain activity consistent with that of mirror neurons has been found in the premotor cortex, the supplementary motor area, the primary somatosensory cortex, and the inferior parietal cortex.*

**A nose which is decorated with lot of blackheads.**

**Simple, gentle pressure and they are out.**

**Coming to this, the other side of the nose.**

**Now, the another case.**

*A recent experiment by Christian Keysers and colleagues have shown that, in both humans and monkeys, the mirror system also responds to the sound of actions. Functional magnetic resonance imaging (fMRI) can examine the entire brain at once and suggests that a much wider network of brain areas shows mirror properties in humans than previously thought. These additional areas include the somatosensory cortex and are thought to make the observer feel what it feels like to move in the observed way. Neuropsychological studies looking at lesion areas that cause action knowledge, pantomime interpretation, and biological motion perception deficits have pointed to a causal link between the integrity of the IFG and these behaviors. Transcranial magnetic stimulation studies have confirmed this as well.*



**Sometimes gentle pressure doesn't work. Now it's time, a little more pressure—and it came out.**

**A lot of Brits are seen, in this case. Actually he had to had it off. Just pinching those blackheads or the pimples with the nails and as a result, a lot of Brits has developed.**

**I used to edit some of the parts earlier where there is no extraction.**

**(long sigh)**

**So, if you like the video, please give the like, leave your comments, and don't forget to share it. Don't worry, there's still... There is 4 minute video more.**

**I have a profile on Reddit, too. Vik, Username: d-r-v-i-k-r-a-m-0-0-8**

**Last time, a 13 minute video was uploaded. It was a good but on a average, when analytics is checked, people are watching around 5 minutes of those 13 minutes. So average length is only the 5 minute and what is they're uploading is so big and big videos.**

**Lot of, blackheads: 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11, nearly 11 - 12 blackheads I present—orients to like a constellation.**

*Mirror neurons are associated with one of the most intriguing aspect of our complex thought process, that is "Intention understanding". There are two distinct processes of information that one can get observing an action done by another individual. The first component is WHAT action is being done? And the second more complex component is WHAT FOR or, WHY (Intention) the action is being done.*

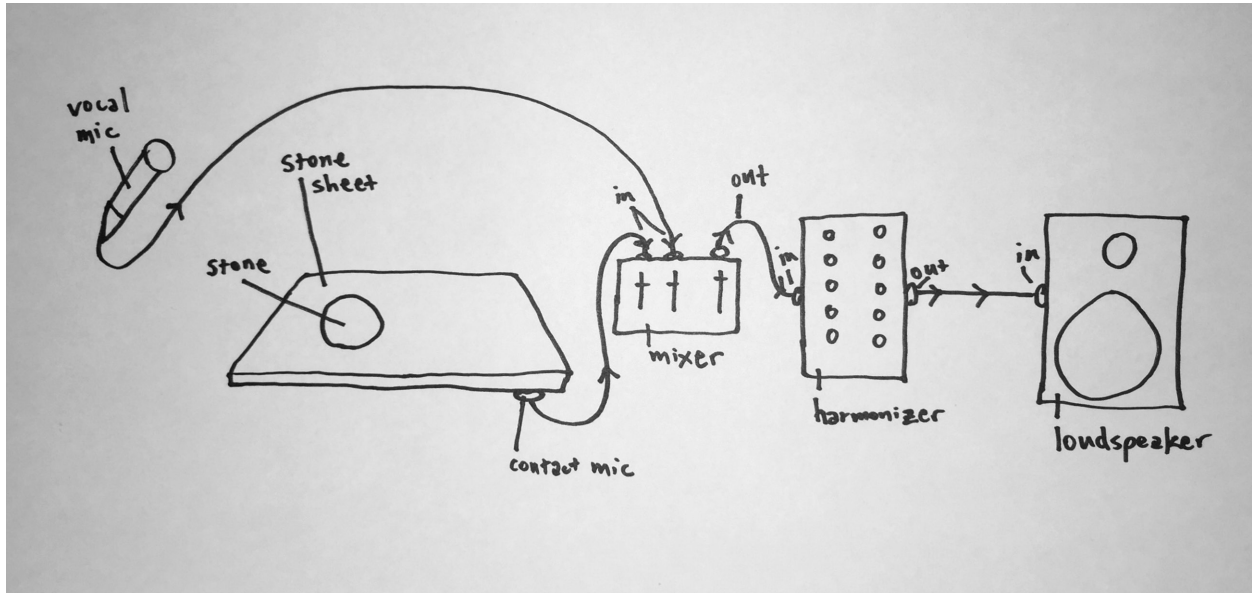
**On an average, people are on phone call between... and I forget what I was saying... so, as for my analytics record around the previous video which I uploaded was of 13 minutes duration. But, on an average, it is watched for about 5 minutes. And whatever the 5 or 6 minutes videos are uploaded, they are watched for around 3 or 4 minutes. So the**

**thing is that people, on an average, they watch about 4 to 5 minutes video. So people are saying, upload longer videos, longer videos, longer videos.**

**Anyways, it's 17 minutes now. Thank you for giving your valuable time.**

## Performance Notes

*Within, Outside, and Beside Itself: The Architecture of the CFA* is a lecture-performance in 3 parts for amplified stone and voice with harmonizer. The setup for the performer should include a stone sheet, a stone, a contact mic, a vocal mic, a mixer with at least 2 inputs and 1 output, a harmonizer (i.e. Digitech Whammy), and a loudspeaker.



During the entirety of the piece, the harmonizer should always be on.

In the text, when the reader sees:

**STONE**

they are directed to rub the stone on the stone sheet for a minute or two, slowly adding more gain (and harmony) to the amplification of the noise produced by rubbing the stones together.

The spoken text is presented in 2 voices:

**Left-aligned Bolded Voice**

*Right-aligned Italicized Voice*

The added harmony to the voice is changed from one setting to another (and back again) depending upon the way in which the text is presented, as show above. These harmonies will vary for each of the three Parts.

## Works Cited

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