



Chamnan Pakdeesuk, *Bangkok International Fashion Week*, 2011

Things becoming walls becoming things they are not

Pictures drape over figures like walls, floors, furniture, and bodies. Machine production is a trope and model for repetition, decorative excesses, and informal taste. At handiness is a form of presence, personal address, and informal decorative production. Rug, Curtain. Wall. Low relief. Layer. Context. When did [surface articulation per se become painting?](#)

Decoration, ornament, and structure, become each other depending on transformations and the angle of view. It is a topological space. Ornament may be integral to a building's function, e.g. the color and temperature of a wall, but it is not necessary for the building to work structurally. One may also use color programmatically to mark off areas of a building, but as one moves into smaller and slighter articulations of the colored surface, one moves closer to decorative painting, that is further removed from the building's purpose.

In [Balthasar Neumann's Residenz Palace, Würzburg](#), the shape of a leaf does not give more integrity to the building's function. This is when ornament becomes

decoration, and not in the pejorative. While décor is completely excessive and/or external to architectural integrity, it is simultaneously the freest and most imprisoned artistic system in the built environment, and therefore something to take seriously.

Similar topological relationships exist in pictorial space in the transformations between Renaissance, Baroque and Rococo perspectival-optical systems. Baroque pictures take [bare bones classical perspective](#) to extremes. Think of Caravaggio in [demented subject treatment and twisted forms](#). Nevertheless, there it is, classical perspective, but only after scraping off a few warped features. Caravaggio ornaments with expansions and contractions that are not necessary to give the sense of a believable three-dimensional space on a two-dimensional plane.

If one projects a Caravaggio onto a classical Renaissance building then the relations between structure, ornament, and décor intensify. Above all, the Neumann building reduces perspective ad infinitum. There is so much ornament of ornament of ornament of ornament that it all becomes something else. It becomes decorous. It is like the difference between Chopin, Mozart, and Haydn, or Mondrian, Rothko, and Stiegel, where Haydn and Mondrian act as exemplar classicists. The becoming of something else, becoming decorous is the saving grace of pictorial space, the way out of an infinite regress.

Hanging carpets remained the true walls, the visible boundaries of space. The often solid walls behind them were necessary for reasons that had nothing to do with the creation of space; they were needed for security, for supporting a load, for their permanence and so on. Wherever the need for these secondary functions did not arise, the carpets remained the original means of separating space. Even where building solid walls became necessary, the latter were only the inner, invisible structure hidden behind the true and legitimate representatives of the wall, colorful woven carpets.

- Gottfried Semper

At moments the syntactic and semantic functions of the built environment become more important structurally than anything else. Meaningful decorative patterns on a tapestry become literary form becoming walls.

Now there are 3 sets of 3 to permute over,

{structural painting, ornamental painting, decorative painting}

{structural building element, ornamental building element, decorative building element}

{structural literary geometry, ornamental literary geometry, decorative literary geometry}

leaving an ordered list with no repetitions at 362,880 possible combinations.

Site Information:

- i. A single room with:
 - a. One non-load bearing wall
 - b. One load-bearing wall with a door in it

Technique 1:

- ii. Hang a tapestry the size of a non-load-bearing wall in front it
- iii. Knock out the non-load bearing wall behind the tapestry
- iv. Use the curtain-like-tapestry to divide rooms

Technique 2:

- i. Hang a painting without stretcher bars on a load-bearing wall
- ii. Cut a doorway into the load bearing wall behind the painting
- iii. Use the curtain-like-painting to control room temperature

Technique 3:

- i. Take a large rug off of the floor
- ii. Hang it in front of a non-load-bearing wall, like a tapestry
- iii. Knock out the non-load-bearing wall behind the tapestry-like-rug
- iv. Use the curtain- like-tapestry-like-rug to hide something

Technique 4:

- i. Take a large rug off the floor
- ii. Hang it on a load-bearing wall like a tapestry or painting without stretcher bars
- iii. Cut a doorway behind the tapestry-like-painting-like-rug
- iv. Use the tapestry-like-painting-like-rug as a door decoration

Technique 5:

- i. Hang a curtain the size of a wall in front of a non-load bearing wall
- ii. Knock out the non-load-bearing wall
- iii. Use the curtain as a wall to meditate behind