

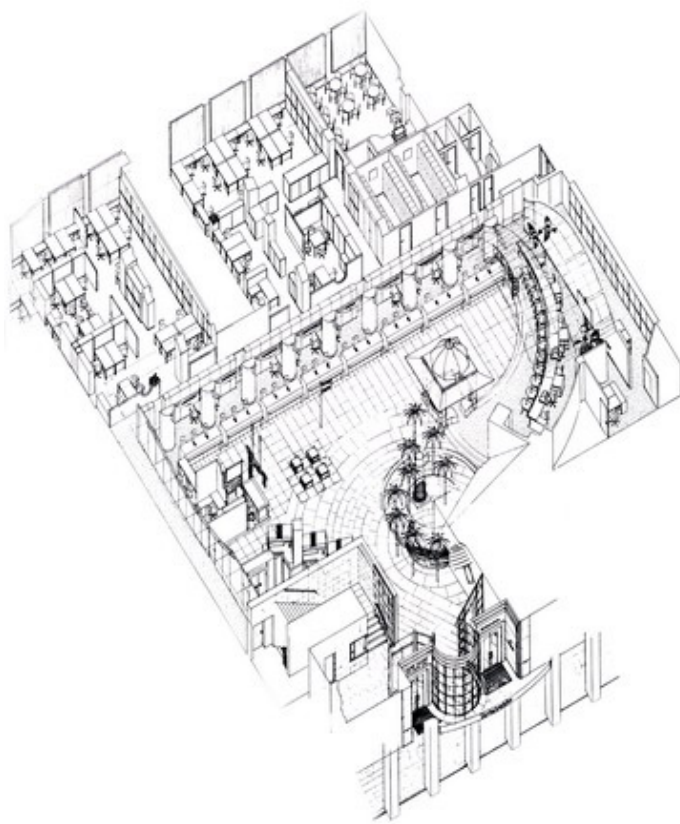
EXCEPTIONS

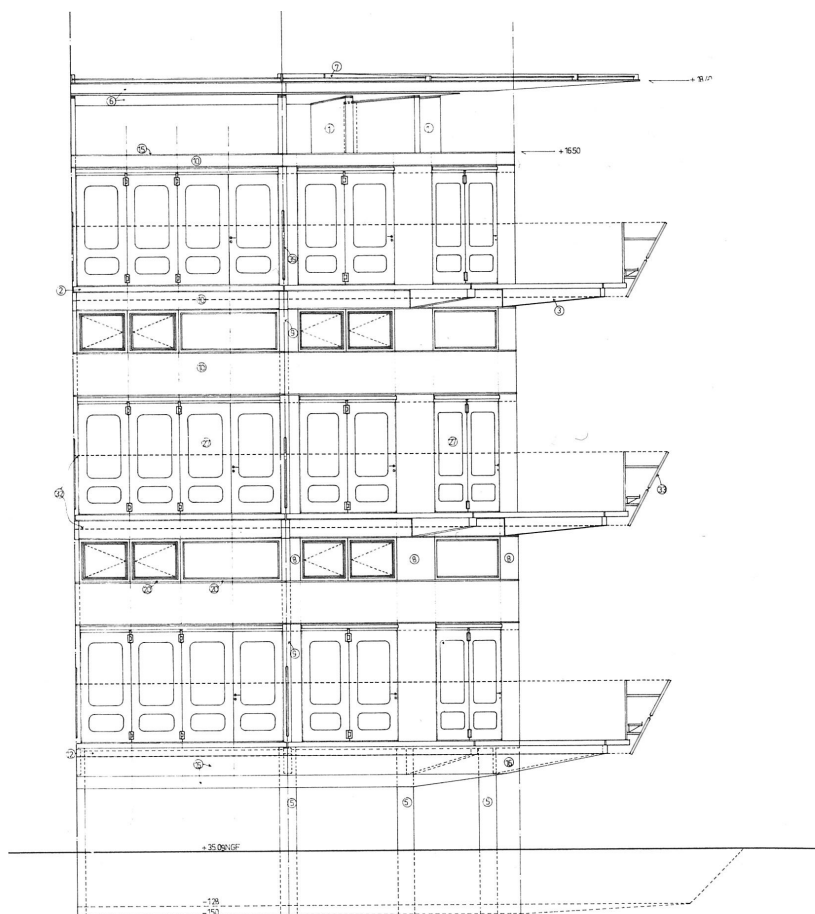


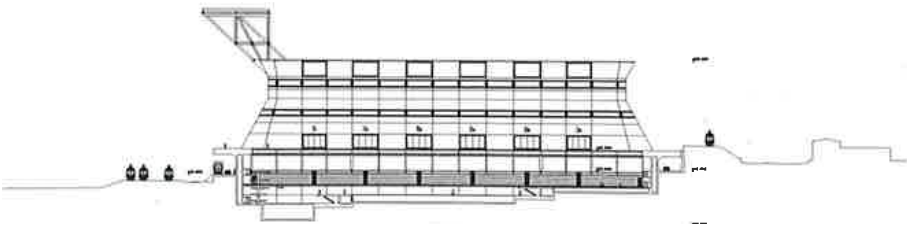


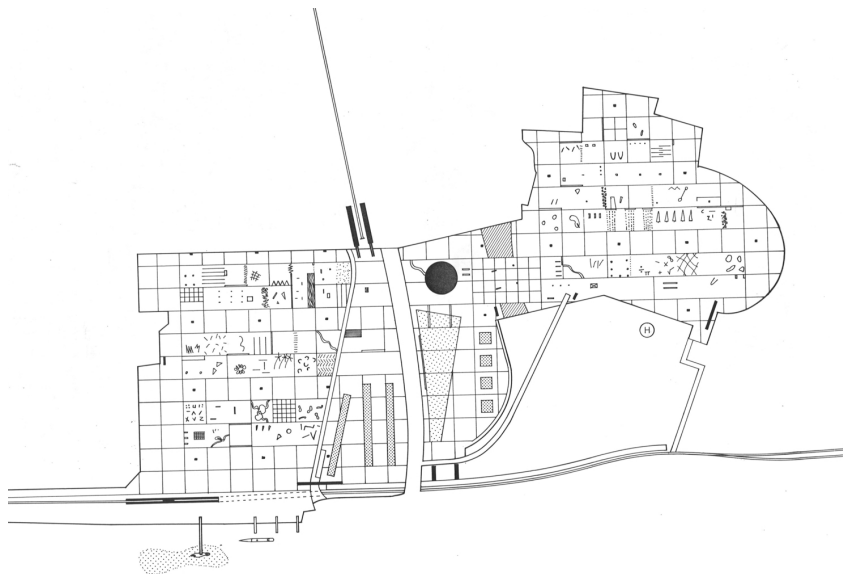












exception (n.)

late 14c., from Anglo-French *excepcioun*, Old French *excepcion*, from Latin *exceptionem* (nominative *exceptio*) “an exception, restriction, limitation; an objection,” noun of action from past participle stem of *excipere* “to take out” (see *except*).

The exception that proves the rule is from law: *exceptio probat regulam in casibus non exceptis*, “the exception proves the rule in cases not excepted;” exception here being “action of excepting” someone or something from the rule in question, not the person or thing that is excepted. The figure of speech in to take exception is from *excipere* being used in Roman law as a modern attorney would say objection.

One of the elements that make the state of exception so difficult to define is certainly its close relationship to civil war, insurrection, and resistance. Because civil war is the opposite of normal conditions, it lies in a zone of undecidability with respect to the state of exception, which is state power's immediate response to the most extreme internal conflicts. Thus, over the course of the twentieth century, we have been able to witness a paradoxical phenomenon that has been effectively defined as a "legal civil war" (Schnur 1938). Let us take the case of the Nazi State. No sooner did Hitler take power (or, as we should perhaps more accurately say, no sooner was power given to him) than, on February 28, he proclaimed the Decree for the Protection of the People and the State, which suspended the articles of the Weimar Constitution concerning personal liberties. The decree was never repealed, so that from a juridical standpoint the entire Third Reich can be considered a state of exception that lasted twelve years. In this sense, modern totalitarianism can be defined as the establishment, by means of the state of exception, of a legal civil war that allows for the physical elimination not only of political adversaries but of entire categories of citizens who for some reason cannot be integrated into the political system. Since then, the voluntary creation of a permanent state of emergency (though perhaps not declared in the technical sense) has become one of the essential practices of contemporary states, including so-called democratic ones.

Faced with the unstoppable progression of what has been called a "global civil war", the state of exception tends increasingly to appear as the dominant paradigm of government threatens radically to alter - in fact, has already palpably altered - the structure meaning of the traditional distinction between constitutional forms. Indeed, from this perspective, the state of exception appears a threshold of indeterminacy between democracy and absolutism.

Hitler's Decree for the Protection of the People and the State has something of the Nightclub idea. As so the Third Reich. It is the physical elimination of adversaries and categories of citizens which seem to join such a horrible genocide with such an emotional escape. Let's forget for a moment the bouncers at the door and so its dictatorial power. The Nightclub is able to naturally select the individuals. There will be those who will hate it. There will be those who will love it. The Great Good Place from Ray Oldenburg. First places, Second places and Third places. The existence of this last one sustains the other two. The necessity of it. The exception to prove the rule. Those third places are not just a consequence of escape and search for shelter. It is its interior conditions and not just its opposition to external ones which make it desirable. Yet opposition is part of its identity. It is capable to both intensify social interactions and individuals desires. Foucault's speaks about it. Heterotopias. Spaces existing in all societies. Spaces of heterogenous character. Spaces of condensation. Spaces in time. Spaces of isolation. Spaces of mirror or contra mirror.

The exposition of Lewis Baltz. A series of black and white images are positioned one next to the other in a flat wall. But those exceptions, the colors, are placed in folded walls or metal gates. Made in projects a completely different house from the neighbor's ones. There is an opposition to its context and yet it seems a perfect answer. The same contradiction but even stronger is achieved in Herrero's Garoza house. A prefabricated condensation of urban intensity contrasting with the natural landscape. Two containers of cities are placed one in the north of Barcelona and the other in Nantes, respectively Walden 7 and Atlanpole. Kazunari's House seems a Japanese cousin of Venturi's one. Yet with Venturi the limit of exception to become rule is always there.

Shinohara seems to provide a third place, but between the exterior and the true interior. A beach like space for individual recreation. The same travel experience is achieved in Hans Hollein's Verkehrsbü. Both Small House from Sejima and Nemausus from Jean Nouvel land as a u.f.o. and as a boat in the middle of the urban condition. They provide parallel realities. Richard Rogers and Piano's building is a complete exception to the norm of Paris. As the Malley ice-skating from Made In if compared to the other projects of the competition. They are always asking for other alternatives. Both plans of Berlin Archipelago and the Exposition Universelle of Unger's and OMA show the necessity of a norm or rule in order to provide exceptions.

Nightclub is third places. Is the put in question. It is an alternative to norm. An escape space. Disconnection is its primal identity. Utopias or heterotopias. Is the opposition to the norm by understanding it. Is a not acceptance to rule. Is a scientific method of trial error for possible intense environments. Is a contra norm.

The wonder is that so little attention has been paid to the benefits attaching to the third place. It is curious that its features and inner workings have remained virtually undescribed in this present age when they are so sorely needed and when any number of lesse substitutes are described in tiresome detail. Volumes are written on sensitivity and encounter groups, on meditation and exotic rituals for attaining states of relaxation and transcendence, on jogging and massaging. But the third place, the people's own remedy for stress, loneliness, and alienations, seems easy to ignore.

With few exceptions, however, it has always been thus. Rare is the chronicler who has done justice to those gathering places where community is most alive and people are most themselves. The tradition is the opposite; it is one of understatement and oversight.

(...)

But there is far more than escape and relief from stress involved in regular visits to a third place. There is more than shelter against the raindrops of life's tedium and more than a breather on the sidelines of the rat race to be had amid the company of a third place. Its real merits do not depend upon being harried by life, afflicted by stress, or needing time out from grainful activities. The escape theme is not erroneous in substance but in emphasis; it focuses too much upon condition external to the third place and too little upon experiences and relationships afforded there and nowhere else.

Its first principle is that there is probably not a single culture in the world that fails to constitute heterotopias. That is a constant of every human group. But the heterotopias obviously take quite varied forms, and perhaps no one absolutely universal form of heterotopia would be found.

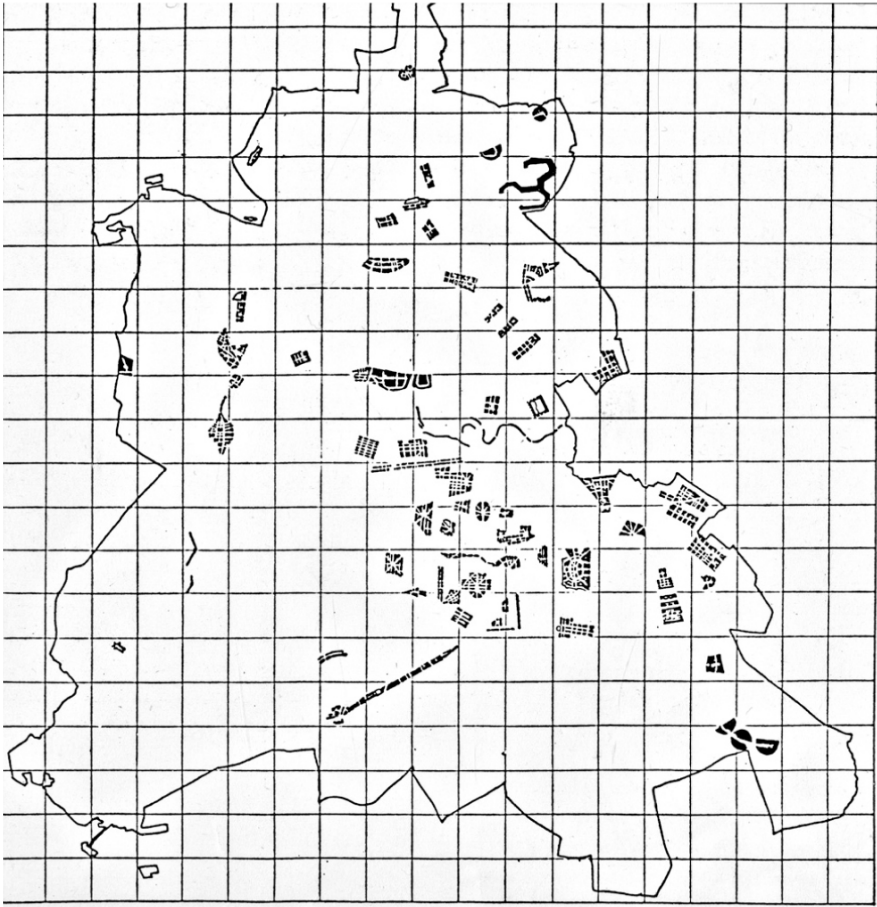
The second principle of this description of heterotopias is that a society, as its history unfolds, can make an existing heterotopia function in a very different fashion; for each heterotopia has a precise and determined function within a society and the same heterotopia can, according to the synchrony of the culture in which it occurs, have one function or another.

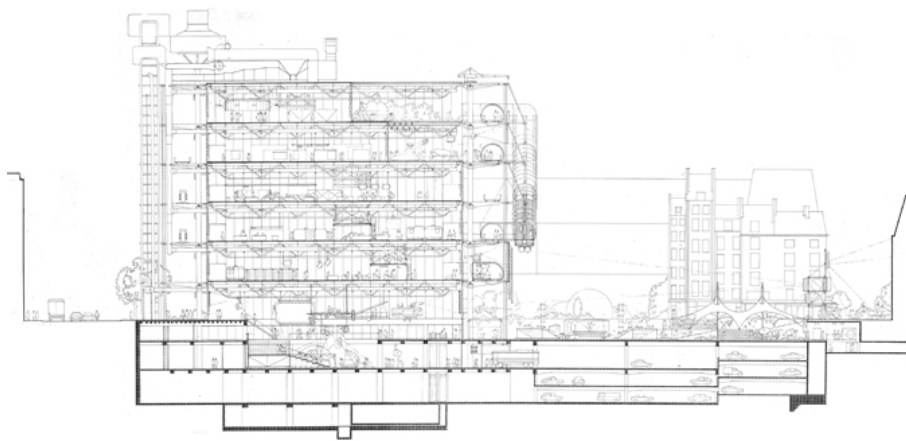
The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible.

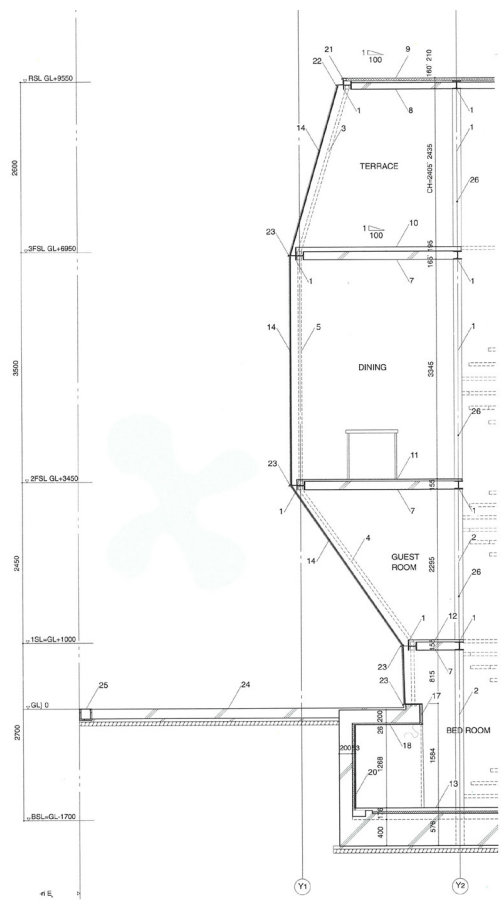
Fourth principle. Heterotopias are most often linked to slices in time—which is to say that they open onto what might be termed, for the sake of symmetry, heterochronies. (...) Opposite these heterotopias that are linked to the accumulation of time, there are those linked, on the contrary, to time in its most flowing, transitory, precarious aspect, to time in the mode of the festival. These heterotopias are not oriented toward the eternal, they are rather absolutely temporal [chroniques].

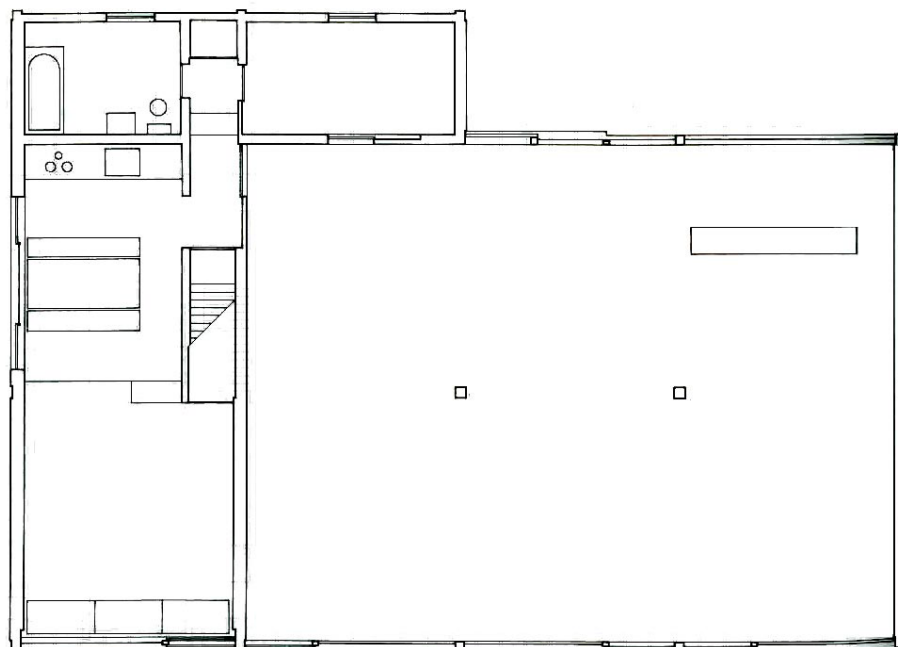
Fifth principle. Heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable. In general, the heterotopic site is not freely accessible like a public place. Either the entry is compulsory, as in the case of entering a barracks or a prison, or else the individual has to submit to rites and purifications. To get in one must have a certain permission and make certain gestures.

Sixth principle. The last trait of heterotopias is that they have a function in relation to all the space that remains. This function unfolds between two extreme poles. Either their role is to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory (perhaps that is the role that was played by those famous brothels of which we are now deprived). Or else, on the contrary, their role is to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled.

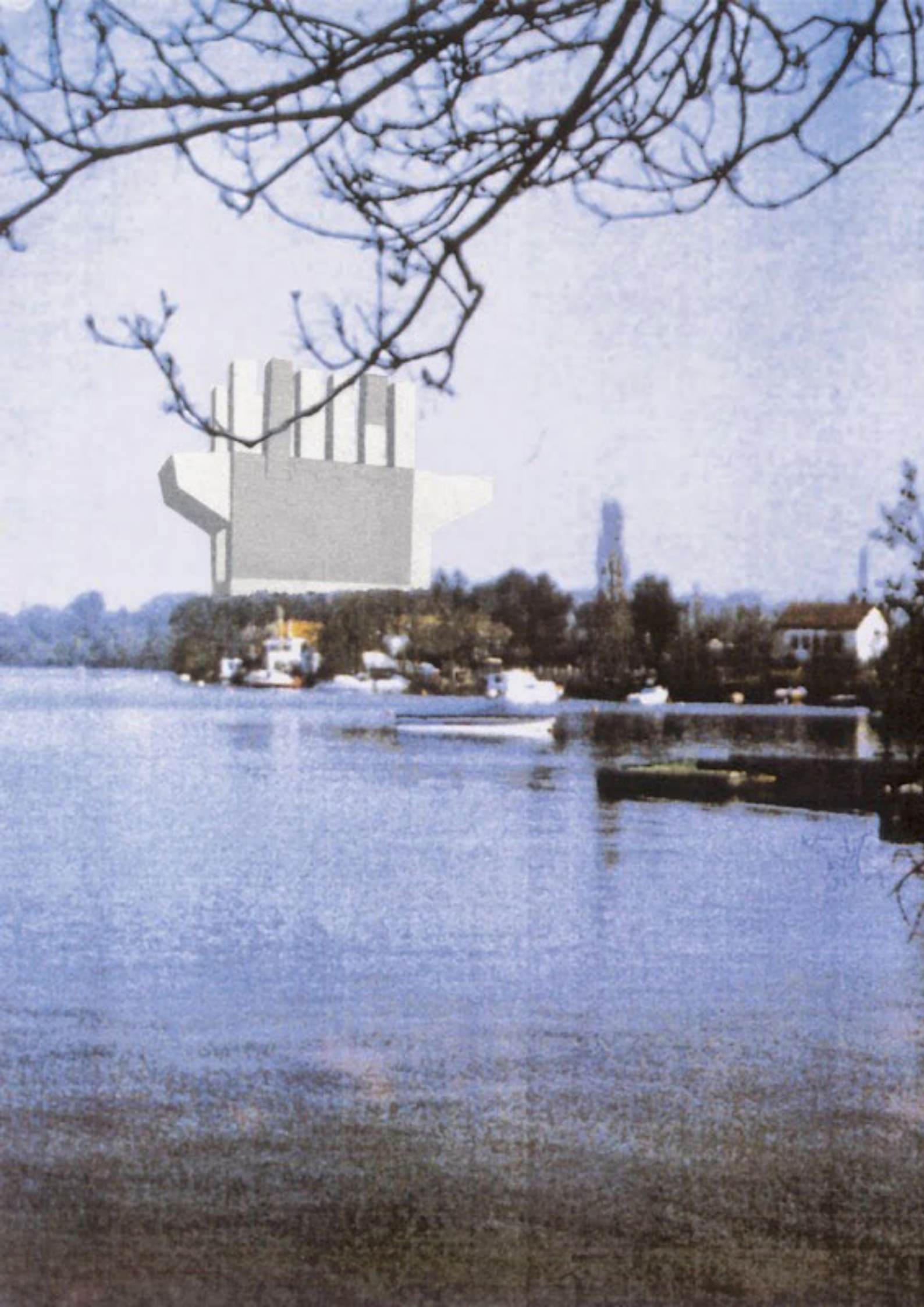
















Rule without Exception, Mills College, Ca., 1991. Installation design John Randolph, Bruce Tomb. Interim Office of Architecture.

Robert Venturi - Vanna Venturi House. Image © Maria Buszek. <http://www.archdaily.com/62743/ad-classics-vanna-venturi-house-robert-venturi>
Hans Kollhoff - Atlampole. <http://socks-studio.com/2016/03/22/the-compact-city-of-atlampole-nantes-by-hans-kollhoff-1988/>
Abalos & Herreros - Garoza House. Image © Javier Callejas. <http://javiercallejas.com/?photo=garoza-house-10-1>
Lewis Baltz - Rule Without Exception. Rule Without Exception, First Steidl: Gottingen 2012

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