

aiaVT



The aiaVT newsletter is published by AIA Vermont,
the Vermont Chapter of the
American Institute of Architects.

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project photographs:

how to work successfully with your photographer

Andrea Murray, AIA, LEED AP

Recently, I interviewed (by phone and via email) three local photographers: Gary Hall, Carolyn Bates, and Jim Westphalen. I asked them all the same series of questions about architectural photography. Hopefully their responses to those questions and their suggestions to you will help us all better record and document our projects. Enjoy!

In addition to just being good architecture, how can architects make sure their design intent comes through in the photograph?

GH: Have a clear idea of what you would like the photographs to convey. An image created for editorial and interior design use will have more emphasis on the styling of furnishings, while an image used to convey pure architectural design will have less emphasis on lifestyle and more on structural elements. If approaching a design publication, what do they prefer? If shooting for your own in-house promotional materials, decide what look you prefer, for example, will the inclusion of people enhance the design or detract from it? Is the interior furnished appropriately or will some items need to be replaced for the shoot? If shooting for a specific awards program, is there a consistent look to the winning imagery?

cont.

The Discourse of History Roland Barthes

Translated by Stephan Bann
Comparative Criticism, 3(1981): 7-20.

The formal description of sets of words beyond the level of the sentence (what we call for convenience discourse) is not a modern development: from Gorgias to the nineteenth century, it was the special concern of traditional rhetoric. Recent developments in the science of language have nonetheless endowed it with a new timeliness and new methods of analysis: a linguistic description of discourse can perhaps already be envisaged at this stage; because of its bearings on literary analysis (whose importance in education is well known) it is one of the first assignments for semiology to undertake.

This second level of linguistics, which must look for the universals of discourse (if they exist) under the form of units and general rules of combination, must at the same time obviously give an answer to the question whether structural analysis is justified in retaining the traditional typology of discourses; whether it is fully legitimate to make a constant opposition between the discourses of poetry and the novel, the fictional

cont.

7-8.06:1



Fletcher Allen Health Care, Burlington, Vermont
Photographs by Carolyn Bates
Architect: Isor/Kobus & Associates, Inc.

CB:

1. Take show and tell photos of the building and review the preferred images with photographer;
2. List specific design elements architect(s) want to appear in photos;
3. Understand mood the architect(s) want;
4. List photograph usages (web, poster, contest, portfolio, print for wall, ad, etc.);
5. Walk around building together while photographer takes show and tell photos, and be sure to actually LOOK through the camera. (What you see is not always what you get in a photograph. You see in 3-D while a photo is 2-D. Review these photos together to select those you want to have taken professionally;
6. Do not go cheap on your budget or make unreasonable time restraints, or go with photographer who promises 20 photos in a day! (The FAHC photos you see were taken over a period of three months, and it took another three months to process files, print, design and make posters;
7. Allow photographer freedom to look for additional angles while on the job and have money in budget for this. You often get that lucky five minutes when everything falls into place in a way that was not originally planned. And, if there is a budget for this, I know I will shoot it; and
8. If the photographer is shooting digital, budget for Photoshop work. There will ALWAYS be something that needs to be added or taken out.

JW: Finding the correct Photographer-Architect match is very important. You want your photographer to share your excitement for the project while understanding the most basic and complex design intentions. Also, scouting and planning ahead is crucial. I always try to find out what is important to the architect about a particular project and what he or she is trying to convey through the photograph(s). I like to know the orientation of the project ahead of time so I can begin to plan the timing of the shot and how best to shape the space.

narrative and the historical narrative. It is the last point which gives rise to the reflections set down here. Does the narration of past events, which, in our culture from the time of the Greeks onwards, has generally been subject to the sanction of historical 'science', bound to the unbending standard of the 'real', and justified by the principles of 'rational' exposition - does this form of narration really differ, in some specific trait, in some indubitably distinctive feature, from imaginary narration, as we find it in the epic, the novel, and the drama? And if this trait or feature exists, then in what level of the historical statement must it be placed?(1) In order to suggest a reply to this question, we shall here be looking, in a free and far from exhaustive fashion, at the discourse of a number of great classic historians: Herodotus, Machiavelli, Bossuet and Michelet.

I. THE ACT OF UTTERING

First of all, we may ask under what conditions the classic historian is enabled - or authorized - himself to designate, in his discourse, the act by which he promulgates it. In
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7-8.06:2



PHOTO: GARY HALL, PHOTOGRAPHY

Private Residence
Photograph by Gary Hall
Architect: Truex Cullins and Partners



PHOTO: GARY HALL, PHOTOGRAPHY

Private Residence
Photograph by Gary Hall
Architect: Freeman French Freeman, Inc.



PHOTO: GARY HALL, PHOTOGRAPHY

Sky Domes at Burlington Airport
Photograph by Gary Hall
Architect: John Anderson Studio

What kind of advance planning and preparation by the architect is most helpful to you prior to a shoot?

GH: *Space preparation is all about theater- or creating the conditions so the space can be effectively interpreted through lighting. I can do my job efficiently when all the elements are in place. The following is an excerpt from the ASMP guide to working with architectural photographers along with some of my own recommendations; it is very helpful to have this information ahead of time for a successful shoot, especially if a scouting visit is not possible.*

Interior Questions:

Directions to property; what is the best scheduling for available access and how does it align with finishing construction, occupancy and best time of day and year to shoot; do we need keys; are there alarms; floor plan with elevator locations; contact phone numbers; lights working; spare bulbs available; is lighting on separate circuits; ambient lighting; fireplaces operable; furniture and artwork movable; will AV systems be operable by photographer; are people in the space aware of the shooting schedule and able to work around photo crew; will a cleaning crew be in ahead; access to cleaning supplies; certificate of insurance necessary?

Exterior Questions:

Is maintenance scheduled; is interior adjustment of windows possible; are blinds and lights controllable; inappropriate signage or décor removable; when is landscaping mature; is exterior lighting on sensors or controllable; if customer or tenant parking is inappropriate can we send memos or emails ahead to move vehicles; are eyesores like dumpsters, scaffolding and debris removable?

other words, what, on the level of discourse - and not of language, are the shifters (in Jakobson's sense of the term)(2) which assure the transition from the utterance to the act of uttering (or vice versa) ?

It would appear that historical discourse involves two regular types of shifters. The first type comprises what we might call the shifters of listening. This category has been identified by Jakobson, on the level of language, with the term testimonial, according to the formula CeCa1/Caa2: in addition to the event reported (Ce), discourse mentions at the same time the act of the informer (Ca1), and the speech of the utterer which is related to it (Ca2). This form of shifter thus designates any reference to the historian's listening, collecting testimony from elsewhere and telling it in his own discourse. Listening made explicit represents a choice, for it is possible not to refer to it at all; it brings the historian closer to the anthropologist, in so far as he mentions the source of his information. Thus

cont.

7-8.06:3



Champlain College
Photograph by Jim Westphalen
Architect: Truex Cullins and Partners



Landmark College Residence Buildings
Photograph by Jim Westphalen
Architect: Bread Loaf Corporation



Private Residence
Photograph by Jim Westphalen
Architect: Truex Cullins and Partners

CB: Make sure of the following:

1. Building is totally ready before the shoot, i.e., windows washed, landscaping complete, floors polished.
2. Owners know about shoot and contact people are ready to work with photographer as necessary;
3. Show and tell photos have been taken by architect;
4. Architect knows basic camera angles she/he wants;
5. Usage for photos has been determined;
6. Budget has been determined;
7. If travel is part of shoot, help with room and board, directions, and maps; and
8. Have a person from the architect's office help with the shoot — someone who can make decisions on the job as questions arise, i.e. is it okay to have a window open? To have curtains closed? To leave that heavy plant that was not there when we took show and tell photos?

JW: The architect must set the stage with the project contact person or owner. It is important that everyone knows what to expect during the shoot. Architect should provide the photographer with a site plan, renderings, snapshots, and any other visuals ahead of time. These materials will help the photographer become familiar with the project and orient and schedule shots appropriately.

Are certain times (of day or year) better than others for specific shots?

GH: Winter can be an excellent time to shoot interiors when the low light is able to penetrate deep inside, to say nothing about the brilliant effects of sunlight reflecting up from the snow and bouncing off ceilings into a space. Autumn is great in that we have warm low light yet there is nice color outside for interiors that require outside views. Semi-cloudy days can be nice for exteriors in forested locations where direct sun would create splotchy light with inky black shadows.

we find an abundant use of this shifter of listening among historian/anthropologists like Herodotus. The forms vary: they range from phrases of the type of as I have heard, or to my knowledge, to the historian's use of the present tense which testifies to the intervention of the utterer, and to any mention of the historian's personal experience. Such is the case with Michelet, who 'listens to' the History of France as a result of an overwhelming personal experience (of the Revolution of July 1830) and takes account of this in his discourse. The listening shifter is obviously not distinctive to historical discourse: it is found frequently in conversation, and in certain expository devices used in the novel (such as anecdotes which are taken from fictional sources of information mentioned in the text).

The second type of shifter comprises all the explicit signs whereby the utterer - in this case, the historian - organizes his own discourse, taking up the thread or modifying his
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7-8.06:04

new high-performance on-line resource

Efficiency Vermont has announced the availability of an on-line database showcasing new high-performance Vermont commercial buildings at efficiencyvermont.com. This resource is part of the High Performance Buildings Database sponsored by the U.S. Department of Energy and showcases energy-efficient and high-performance buildings located in Vermont.

The website presents data on factors that affect a building's performance, such as energy, materials and land use. Information is available on various aspects of a project's design process, costs, and/or environmental performance. Projects may be certified green or may have one or more notable energy or environmental features. Some projects will be those that have won Efficiency Vermont's Better Buildings By Design annual competition for energy-efficient building design.

Projects currently featured are the ECHO at the Leahy Center for Lake Champlain in Burlington; Vermont Law School's Oakes Hall in South Royalton; and the Wind NRG Partners facility in Hinesburg. Additional projects will be posted on an ongoing basis.

To view this resource, visit www.efficiencyvermont.com and search for "High Performance Building Case Studies".

This soft light can also work well with complex angles and textures of an exterior featuring building stone. At twilight, when there is a colorful balance between interior and exterior light, the "building as lantern" shot can be very dramatic. Summer is the time to show off landscaping, especially gardens which tend to peak in July.

Natural light often plays an important role to illustrate the design emphasis on solar gain for a LEED[™] certified building. If a façade is north facing, be ready to shoot in June or July around the solstice period when the sun can reach it. You may need to schedule a night shoot if building occupancy is an issue and daylight is not necessary. This might be appropriate for a shoot of interior offices in a bank building, for example. Accessibility can often override our ability to choose the best time of year for shooting; for example, a university building may have to be shot during break, a great camp may have to be shot off season just before the caretaker closes up for the winter, or an office building may have to be shot on a weekend. To illustrate how a building is sited, aerials are often useful for getting an unusual perspective, especially if the structure is well embedded in the landscape.

CB: Yes

- 1. Northern facades can only be taken around June 21st when the sun is far enough around to be on the building;*
- 2. Early morning, midday, and sunset all have different colors of light;*
- 3. Reflections, shadows, and sky color are all dependent on time of day and facade orientation; and*
- 4. Dusk shots are very specific to time, date, weather.*

approach in some way in the course of narration: that is to say, where he provides explicit points of reference in the text. This is an important type of shifter, and there can be many different ways of 'organizing' discourse accordingly; but these different instances can all be subsumed under the principle that each shifter indicates a movement of the discourse in relation to its matter, or more precisely a movement in relation to the sequence of its matter, rather like the operation of the temporal and locational deictics 'here is/there is'. Thus we can cite as cases where the shifter affects the flow of utterances: the effect of immobility (*comme nous l'avons dit plus haut*), that of returning to an earlier stage (*altius repetere, replicare da piu alto luogo*), that of coming back again (*ma ritornando all'ordine nostro, dico come...*), that of stopping dead (*sur lui, nous n'en dirons pas plus*), and that of announcing (*voici les autres actions dignes de memoire qu'il fit pendant son regne*). The organizing shifter poses a problem which is worthy of attention, though it can only be lightly indicated here: this is the problem arising from the coexistence, or to be more exact the friction between two times - the time of uttering and the time of the matter of the utterance. This friction gives rise to a number of important factors in historical discourse, of which we shall mention three. The first relates to the many ways of producing the phenomenon of acceleration in a

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7-8.06:5

brownfields 2006 conference

The eleventh annual Brownfields 2006 conference will be in Boston on November 13-15, 2006. Over 5,000 participants are expected at this national event.

Brownfields redevelopment has captured national attention in the past decade, as the renewal of America's urban areas has moved to the top of the public agenda. Brownfields (properties with actual or potential environmental contamination) are found in nearly all urban and many rural areas. Clean-up and reuse of these sites has become a significant driver of community and economic revitalization, generating hundreds of millions of dollars in public and private investment, and re-invigorating municipal tax revenues.

Brownfields 2006 is Sponsored both by the International City/County Management Association (ICMA) and the U.S Environmental Protection Agency, and will feature over 100 educational sessions, over 200 exhibitors, poster presentations, mobile workshops and networking receptions.

The Vermont Department of Environmental Conservation (DEC) Brownfields Program is an Endorser of this important national conference. In Vermont the DEC and the Regional Planning Commissions have received hundreds of thousands of dollars in grants, from EPA, to undertake the essential environmental work needed to make these projects feasible in Vermont.

JW: *Certainly, but those times tend to be project-dependent. For example, a very glassy building may be best shot at dawn or dusk to avoid overwhelming glare. I also remind clients that some of the best shot can happen on overcast days, which seems to be a common misconception. North building facades are tricky shots to get as there is about a six-week period from late May through early July when the sun reaches around that far...north facades are my 'nemesis'.*

What are the advantages and disadvantages to digital photography and the various types of film photography?

GH: *Whether the image is captured digitally or with traditional film, retouching techniques and unprecedented color and tonal controls employed in the digital darkroom have allowed me to be more attentive to expressing my client's vision. Digital capture is my choice over film unless I am doing very large prints or murals. Small digital cameras have made architectural photography a joy, allowing me to interpret spaces in a much simpler manner. I can set-up, compose in less time and be less intrusive while moving with the light. On a recent shoot of an airport terminal concourse, I was able to shoot the spaces populated by travelers while the blue light of dawn made a short appearance prior to sunrise. Immediate feedback from the monitor helps me to fine tune composition, lighting and styling preferences. Many of the time-consuming techniques that are required for shooting film are now employed during post-production. Although we get more variations to choose from in the final edit, digital photography is not any less expensive than film, as sophisticated post-production techniques in Photoshop are required to realize our vision.*

historical account: an equal number of pages (if such be the rough measure of the time of uttering) can cover very different lapses of time (the time of matter of the utterance). In Machiavelli's History of Florence the same measure (a chapter) covers in one instance a number of centuries, and in another no more than two decades. The nearer we are to the historian's own time, the more strongly the pressure of the uttering makes itself felt, and the slower the history becomes. There is no such thing as isochrony - and to say this, is to attack implicitly the linearity of the discourse and open it up to a possible 'paragrammatical' reading of the historical message.⁽³⁾ The second point also reminds us, in its way, that this type of discourse - though linear in its material form - when it is face to face with historical time, undertakes (so it would appear the role of amplifying the depth of that time. We become aware of what we might call a zig-zag or saw-toothed history. A good example is Herodotus, who turns back to the ancestors of a newcomer, and the returns to his point of departure to proceed a little further - and the starts the whole process all over again with the next newcomer. Finally there is a third factor in historical discourse which is of the utmost importance, one which bears witness to the destructive effect organizing shifters as far as the chronological time of the history concerned. This is a question of the way historical discourse is inaugurated, of the place where we find in conjunction the beginning of the matter of the utterance and the exordium of the

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7-8.06:6

“society for design administration (sda)” introduction meeting scheduled

For: All aiaVT members and their business and administrative staffs

When: September 25, 2006
5:00 p.m. – Refreshments served

Where: Truex Cullins & Partners Architects
209 Battery Street
Burlington, VT

Presenting:

National SDA President Deborah Gill, SDA/C

“The Benefits of SDA”

The benefits of SDA will improve your design firm’s administration and practice management through educational resources and networking opportunities!

RSVP: Hanne Williams, Hon. AIA/VT by September 18th
Executive Director
(802) 496-3761
Email: aiavt@madriver.com

Please invite your business and administrative staff to attend this meeting with you. SDA is an affiliate of the American Institute of Architects. This meeting is intended to introduce the benefits of forming and joining a Vermont Chapter. We need your support and encouragement.

For more information please contact:

Marsha C. Wilmot, SDA
Black River Design Architects PLC
802-223-2044
Email: marsbaw@blackriverdesign.com

CB:

1. Digital is faster, has many more variables, and many more solutions for final image than film does;
2. To me, with my digital 22 megapixel Hasselblad, digital is the only way to go. I shoot 16x20 300ppi RAW files. Photos from this camera have become billboards in Canada — where they still allow them to be put up!
3. The only disadvantage I have seen to digital is that we tend to have more problems with certain fabrics and screens on porches;
4. The time to shoot is less, but the time to process images is greater than it is with film. So the end cost will NOT be cheaper than film;
5. You are not limited by film budgets or hindered by not having enough film;
6. You can take a chance on an over the edge shot and if it is not good, hit delete instead of paying \$100 for the film.

JW: Digital still lacks a certain depth with respect to color, shadow, and contrast — an aspect of film that cannot be duplicated. The greatest advantage to digital, however, is a quick turn-around. Note: the professional photographer’s camera must be a very high-end, minimum 11-megapixel camera. My preference is still 4x5 film with color, depth, saturation, swings, tilts, etc. that allow for perspective correction and more artistic interpretation.

Finally, do you have any other tips for us, architects?

GH: Plan ahead for documenting your projects. If possible, do a scout with your photographer prior to the shoot to discuss the above items. If this is not possible, email some digital shots of the project for discussing your preferences. It is a good idea to know what style of working you prefer; some clients like to art direct, style or assist, while others prefer a more hands-off approach. Remember, when your project is finished, it represents the clearest possible statement of your design, as waiting could bring on wear, new owners or inappropriate renovations.

uttering. (4) Historical discourse is familiar with two general types of inauguration in the first place, there is what we might call the performative opening for the words really perform a solemn act of foundation; the model for this is poetic, the I sing of the poets. So Joinville begins his history with a religious invocation (Au nom de Dieu le tout-puissant, je, Jehan, sire, Joinville, fais écrire la vie de nostre Saint roi Louis), and even the socialist Louis Blanc does not disdain the purificatory introit, (5) so evident is it that the beginnings of speech always carry with them a kind of difficulty, perhaps even a sacred character. Then there is a much more commonly found element, the Preface, which is an act of uttering characterized such, whether prospectively in so far as it announces the discourse come, or retrospectively in that it embodies a judgement on the discourse. (Such is the case with the Preface which Michelet wrote to crown his History of France, once it had been completely written and published.) Bearing in mind these different elements, we are likely to conclude that the entry of the act of uttering into the

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7-8.06:7



meyer installed as NCARB regional director

Robert A. Meyer, AIA, of Manchester Center, VT, was installed as the director of Region 1 (New England Conference) on the National Council of Architectural Registration Boards' (NCARB) Board of Directors during its 2006 Annual Meeting and Conference in Cincinnati, OH, in June. Please see the attached News Clip and photo.

looking for more units? HSW learning units?

aiavt again obtained the CD's for the new, improved seminars and lectures from the 2006 convention. These are much more user friendly, multimedia presentations, still using pdf notes and slides with mp3 files for audio. You use the pdf to navigate the lectures and they play as you open the titles. Many are registered for HSW credits and most are 1.5 hrs.

*Contact Hanne at 802-496-3761 to check out a CD.
<http://www.aiavt.org/resources/2006TOC.pdf>*

When discussing fees, knowing how you will use the images is important as photography is intellectual property and priced according to usage. Knowing the uses, or possible uses up front, can aid in getting a fair price both parties will be comfortable with. Realize that any other usage outside of the initial agreement must be licensed separately. For example, if a manufacturer's product is shown and he would like to use the image for an ad, he must go back to the photographer for licensing unless he was party to the original arrangement. The same goes for a magazine as most have fee structures to pay for publishing work.

Enjoy- The act of photographing something is a form of acquisition. Besides getting more work, you will always have your life's work at your fingertips.

CB: *Stay where your strengths are. If it is design, stay there. If it is photography stay there. If it is not photography, then be willing to pay good money for an expert photographer to take the photos for you while you focus on your design work. You will make a lot more money doing the things you do best, than you will trying to do something that is a hobby for your business. Your work will only be as good as the photos you use to represent it.*

JW: *Planning ahead is half the battle. The project should be well scouted for the right shots and the right time of day. Make sure you choose a photographer who understands how to shape and light a space – to show it off in the best way possible.*

historical utterance, through these organizing shifters, is directed less towards offering the historian a chance of expressing his 'subjectivity', as is commonly held, than to 'complicating' the chronological time of history by bringing it up against another time, which is that of the discourse itself and could be termed for short the 'paper-time'. To sum up, the presence in historical narration of explicit signs of uttering would represent an attempt to 'dechronologize' the 'thread' of history and to restore, even though it may merely be a matter of reminiscence or nostalgia, a form of time that is complex, parametric and not in the least linear: a form of time whose spatial depths recall the mythic time of the ancient cosmogonies, which was also linked in its essence to the words of the poet and the soothsayer. Organizing shifters bear witness, in effect — though they do so through indirect ploys which have the appearance of rationality - to the predictive function of the historian. It is to the extent that he knows what has not yet

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7-8.06:8

CORA meeting

CORA (Congress of Residential Architecture) will have a meeting and presentation of the idea of a colloquium on "Affordable, Green Manufactured Housing" at the Offices of Truex Cullins & Partners on August 30th.

Contact Hanne at 802-496-3761 for more information.

aiaVT welcomes

richard groman, assoc. aia of middlebury

Gary Hall, an AIA affiliate, photographed the Random House book, *ADIRONDACK STYLE*, featuring contemporary interpretations of the rustic style of architecture. Visit Gary's website at <http://www.garyhallphoto.com/>.

Carolyn Bates is also a professional affiliate of the AIA and has been living and photographing projects in Vermont for the past 30 years. Visit Carolyn's website at <http://www.carolynbates.com/>.

Jim Westphalen has been creating commercial and fine art imagery for more than 20 years. His photographs are widely published in advertisements, magazines and catalogs in the U.S. and abroad. Jim's landscape images are showcased in numerous galleries throughout the state of Vermont and can also be seen in his newly published book, *Vermont Impressions*. Visit Jim's website at <http://www.jimwestphalen.com/>.

been told that the historian, like the actor of myth, needs to double up the chronological unwinding of events with references to the time of his own speech.

The signs (or shifters) which have just been mentioned bear solely on the very process of uttering. There are other signs which refer no longer to the act of uttering, but to what Jakobson calls its protagonists (Ta): the receiver and the sender. It is a fact worthy of note, and somewhat mysterious at the same time, that literary discourse very rarely carries within it the signs of the 'reader'. Indeed we can say that its distinctive trait is precisely that it is - or so it would appear - a discourse without the pronoun 'you', even though in reality the entire structure of such a discourse implies a reading 'subject'. In historical discourse, the signs of the receiver are usually absent: they can be found only in cases where History is offered as a lesson, as with Bossuet's Universal History, a discourse which is explicitly addressed by the tutor to his pupil, the prince. Yet in a

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7-8.06:9



VGBN Green Pages

As you probably know, the Vermont Green Building Network is a non-profit organization dedicated to increasing Vermont's participation in green building and to promoting the environmental, financial, community, and health benefits of green design, construction, and building operation practices. VGBN provides networking opportunities for green building professionals and a centralized clearinghouse for consumers.

In order to fulfill our mission of networking green building in Vermont, we want to share VGBN Green Pages networking opportunities and information with your organization and your members:

VGBN Green Pages - The Vermont Green Building Network is moving forward with one of its top priorities in 2006 and we hope AIA Vermont can help us with this project. As both a networking organization for green building professionals and a centralized clearinghouse for consumers, we are hoping to get our resource database, the "VGBN Green Pages", launched by Summer, 2006. This VGBN Green Pages is FREE and available for everyone, and VGBN will be marketing the site extensively.

cont.

certain sense, this schema is only possible to the extent that Bossuet's discourse can be held to reproduce by homology the discourse which God himself holds with men - precisely in the form of the History which he grants to them. It is because the History of men is the Writing of God that Bossuet, as the mediator of this writing, can establish a relationship of sender and receiver between himself and the young prince.

Signs of the utterer (or sender) are obviously much more frequent. Here we should class all the discursive elements through which the historian - as the empty subject of the uttering - replenishes himself little by little with a variety of predicates which are destined to constitute him as a person, endowed with a psychological plenitude, or again (the word has a precious figurative sense) to give him countenance. (6) We can mention at this point a particular form of this 'filling' process, which is more directly associated with literary criticism. This is the case where the utterer means to 'absent himself' from his discourse, and where there is in consequence a systematic deficiency

cont.

7-8.06:10

hello all,

Recently, my husband Mark and I went to a movie recommended to us by several of our friends. Many of you may have heard of it by now - "An Inconvenient Truth". I'm writing to recommend it to all of you because we feel the only way a movie like this can work is by spreading the word about it. Yes, this is a documentary about global warming. Yes, Al Gore, a politician and a Democrat, is in and created the movie. No, this is not an environmentalist issue. It is not a political issue. It is an issue that affects each and every one of us. If you have questions, doubts, or skepticism about global warming, I implore you to see this movie. "An Inconvenient Truth" is not one politician's opinion on what might happen; rather it is a combination of indisputable images and empirical data. It is reality. I've attached the handout we picked up after the movie. It contains a short list of little things we can all do to lessen our impact and help save our home. Below I've also listed the website for the movie as well as websites for a carbon calculator and an ecological footprint calculator.

To give you an idea of what your impact might be:

<http://www.climatecrisis.net/>
<http://www.climatecrisis.net/takeaction/carboncalculator/>
<http://ecofoot.org/>
[http://www.ecologicalfootprint.org/
Global%20Footprint%20Calculator/
GFPCalc.html](http://www.ecologicalfootprint.org/Global%20Footprint%20Calculator/GFPCalc.html)

This letter came via Michelle Mullarkey as VGBN News.

The VGBN Green Pages will provide local and regional contacts for green building products and services offered in this State. While there are several excellent national databases which provide a comprehensive source of green building products, the VGBN Green Pages will expand on these resources by providing:

1. *both local and regional contacts for products;*
2. *more information on services, such as designers and builders, (which is generally not available for Vermont online, in one place);*
3. *and a comprehensive and easy-to-use resource for both professionals and consumers.*

We are hoping aiaVT members will add listings to the VGBN Green Pages. We will do this as a courtesy for any aiaVT members or regular volunteers who wish to be listed. All they have to do is contact me at:

GreensGood@EcologicArchitecture.com

The goal is to have 500 businesses listed by the end of the year, but we would be thrilled to have more by that date.

of any form of sign referring to the sender of the historical message. The history seems to be telling itself all on its own. This feature has a career which is worthy of note, since it corresponds in effect to the type of historical discourse labelled as 'objective' (in which the historian never intervenes). Actually in this case, the utterer nullifies his emotional persona, but substitutes for it another persona, the 'objective' persona. The subject persists in its plenitude, but as an objective subject. This is what Fustel de Coulanges referred to significantly (and somewhat naively) as the 'chastity of History'. On the level of discourse, objectivity - or the deficiency of signs of the utterer - thus appears as a particular form of imaginary projection, the product of what might be called the referential illusion, since in this case the historian is claiming to allow the referent to speak all on its own. This type of illusion is not exclusive to historical discourse. It would be hard to count the novelists who imagined - in the epoch of Realism - that they were 'objective' because they suppressed the signs of the 'I' in their discourse! Today

cont.

7-8.06:11



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design-build: threat or opportunity for architects?

barry e. bannett, aia, dbia;

When I entered the practice of architecture more than 35 years ago, it was important to me to ensure that projects were built the way I designed them and became a tangible reality for my clients. While the goal has never changed, the process has changed substantially.

In the beginning I went through all the conventional steps of design and documentation only to have someone else change my design to save money. This was frustrating for me and my clients, so I added construction management to my services, as the client's or owner's representative. I quickly realized that better control meant the ability to communicate all changes directly and to provide value-engineering alternatives that allowed clients to make the financial decisions that would affect their projects. This change gave me better control over both the design and the costs.

As I became more involved with estimating, bidding, and purchasing construction, I gained a greater understanding of construction costing, cost containment, and cost control—all leading me to prefer design-build project delivery.

The reality is that our clients want to know sooner rather than later whether the budget meets their needs. Through design-build, I developed a process that—after developing the initial design and gathering the data for a detailed cost evaluation—enables me to explain to clients the various costs that affect the project (land acquisition, agencies and approvals, design/engineering requirements, and so on) from design through completion.

linguistics and psychoanalysis have made us much more lucid with regard to privative utterances: we know that absences of signs are also in themselves significant.

To bring this section which deals with the act of uttering to a close, we should mention the special case - foreseen by Jakobson and placed within his lattice of shifters, on the linguistic level - when the utterer of the discourse is also at the same time a participant in the process described in the utterance, when the protagonist of the utterance is the same as the protagonist of the act of uttering (Te/Ta): that is, when the historian, who is an actor with regard to the event, becomes its narrator, as with Xenophon, who takes part in the retreat of the Ten Thousand and subsequently becomes its historian. The most famous example of this conjunction of the I in the utterance and the I in the act of uttering is doubtless the he of Caesar's Gallic War. This celebrated he belongs to the utterance; when Caesar explicitly undertakes the act of uttering he passes to the use of

cont.

7-8.06:12


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By identifying this information early in the design process and becoming the design-builder, I gained control and could make sure the project was delivered within my clients' budget and retained my original design. Clients are satisfied because the design and construction are merged into a single contract with single-source responsibility, and they are involved in all the choices affecting their project.

The building process over the past 60 years has become overlaid with bureaucracy, regulatory issues, environmental and energy-related concerns, technical and equipment advances, and user needs—making what used to be a straightforward architect/engineer-contractor bid-build system become unglued. With the system unglued, projects can become delayed, over budget, more expensive, unyielding, and sometimes not built at all.

Architects, designers, engineers, and construction professionals need to work together as a team to build a project. As the design-builder, I can assume the leadership role in project delivery. My involvement in the project from land acquisition through design/approval, financing, permitting, and construction, ensures that we can meet my clients' budgets, expectations, and time schedule.

In any project, leadership is critical to guide the team and the process from concept to completion. In our business, the only professional with the breadth of knowledge to operate in this capacity is the architect. Design-build as a project delivery system is a proven benefit to our clients. Projects completed by this method are more innovative, 33 percent faster, and 6 percent less costly than the conventional design-bid-build method. Studies show that this method will surpass construction management and design-bid-build as the preferred method of project delivery by 2010.

we (ut supra demonstravimus). Caesar's he appears at first sight to be submerged amid the other participants in the process described, and on this count has been viewed as the supreme sign of objectivity. And yet it would appear that we can make a formal distinction which impugns this objectivity. How? By making the observation that the predicates of Caesar's he are constantly pre-selected: this he can only tolerate a certain class of syntagmas, which we could call the syntagmas of command (giving orders, holding court, visiting, having things done, congratulating, explaining, thinking). The examples are, in effect, very close to certain cases of the performative, in which speech is inextricably associated with action. Other instances can be found for this he who is both a past actor and a present narrator (particularly in Clausewitz). They show that the choice of an apersonal pronoun is no more than a rhetorical alibi, and that the true situation of the utterer is clear from the choice of syntagmas with which he surrounds his past actions.

II. THE UTTERANCE

It should be possible to break down the historical utterance into units of content, which can then be classified. These units of content represent what is spoken of in the history;

cont. **7-8.06:13**

This is our opportunity. Statistics indicate that 54 percent of design-build contracts are contractor-led as opposed to architect-led. Architects are still in the best position and have their clients' confidence from the beginning of the project. With the knowledge, understanding, and vision of the entire project from concept to completion, the architect is in the unique position of being the leader in project delivery through the design-build system.

Barry E. Bennett is CEO of The Bennett Group, a third-generation family-owned business in Cherry Hill, N.J., specializing in design-build services for retail, medical, and religious facilities as well as project and construction management, architecture, interiors, and construction. He will address the Architects' League of Northern New Jersey on November 16, 2006.

in so far as they are signifieds, they are neither the pure referent nor the discourse as a whole: their wholeness is constituted by the referent inasmuch as it has been broken down, named and rendered intelligible, but not yet made subject to a syntax. We shall not attempt to go deeply into the investigation of these classes of units in this article. Such an effort would be premature. We shall confine the discussion to a few preliminary remarks.

The historical utterance, just like the utterance in sentence form, involves both 'existents' and 'occurrences', that is beings or entities, and their predicates. Now an initial examination enables us to foresee that both of these categories, in their different ways, can form lists that are to a certain extent closed, and therefore accessible to comprehension: in a word, they can form collections, whose units end up by repeating themselves, in combinations that are obviously subject to variation. Thus, in Herodotus, the existents can be reduced to dynasties, princes, generals, soldiers, peoples, and places, and the occurrences to actions like laying waste, putting into slavery, making alliances, organizing expeditions, reigning, using stratagems, consulting oracles etc. These collections, in so far as they are (to a certain extent) closed, should observe certain rules of substitution and transformation and it ought to be possible to structure them - a task which is obviously more or less easy according to the historian. The units found in Herodotus, for example, depend largely on a single lexicon, which is that of war. It would be an interesting question to investigate whether, for more modern historians, we should expect to find more complex associations of different lexicons, and whether, even in this case, historical discourse would not turn out to be based, in the last resort, on strong collections (it is preferable to talk of collections, rather than of lexicons, since here we are discussing only the level of the content). Machiavelli seems to have had an intuitive understanding of this type of structure: at the beginning of the History of Florence, he presents his 'collection', that is to say the list of juridical,

cont.

7-8.06:14

4th annual:

integrated design/ integrated development conference

october 6 at crotched mountain

The annual Integrated Design/Integrated Development Conference brings together the many professionals shaping the built environment: architects, landscape architects, engineers, developers, contractors, and others. The goal is to open communications among the disciplines in order to strengthen the connection among site, building, neighborhood, and community through environmentally responsible, economically compelling design and development.

In addition to the design and construction trades, the conference includes realtors and bankers, who are learning about the advantages of Integrated Design and Development for their clients, and their investment.

The 2006 IDID Conference (presented by AIA New Hampshire and The Jordan Institute) is scheduled for October 6, 2006 at Crotched Mountain in Greenfield, NH.

The theme of this year's Conference is "Dollars and Sense of Integrated Design." A panel on "Municipal Sustainability: NH Style" will include planners from Keene, Nashua, and Portsmouth presenting information on efforts they have made to combat climate change, save money, and serve as community leaders. Green buildings, biodiesel, wastewater treatment, master plan updates, and working with city officials will all be topics of discussion and it will also include an overview of the first municipal building in New Hampshire working towards LEED certification.

political and ethnic objects which will subsequently be mobilized and set in combination in his narrative.

In the case of less well defined collections (in historians who are less archaic than Herodotus), the units of content may nonetheless receive a strong structuring which derives not from the lexicon, but from the personal thematic of the author. These (recurrent) thematic objects are numerous in the case of a Romantic author like Michelet, but we can also find them without any difficulty in authors who are reputedly more intellectual. In Tacitus, fama is such a personal unit, and Machiavelli establishes his history on the thematic opposition between *mantenere* (a verb which refers to the basic energy of the statesman) and *ruinare* (which, by contrast, implies the logic of affairs in a state of decline). (7) It goes without saying that, by means of these thematic units, which are most often imprisoned within a single word, we can find units of the discourse (and

cont.

7-8.06:15

Other sessions will include a tour and presentation on the Open Prototype Initiative at Crotched Mountain. Working in partnership with Bensonwood, a home builder from Walpole, NH, and the MIT Open Source Building Alliance, based in its School of Architecture, the campus is the site of the first of a series of custom built prototype homes designed to demonstrate revolutionary design and building concepts. Barbra Batshalom, founder and Executive Director of The Green Roundtable, will talk about mainstreaming sustainable development and the hidden costs of traditional construction. We'll also feature case studies on the NRG Building in Hinesburg, VT, and the National Outdoor Leadership School headquarters in Wyoming, both winners of the 2005 IDID Excellence in Sustainable Design and Development Awards. (The call for Entries for the 2006 Awards is on line at www.aianh.org/action/ididcall.shtml.)

We are very excited to announce that Steven Strong of Solar Design Associates will be our Keynote Speaker. Strong is regarded as the pre-eminent authority on integration of renewable energy systems in buildings in North America. Drawing on his background in architecture and engineering, he has earned a reputation for pioneering integration of renewable energy systems – especially solar electricity – with environmentally responsive building design. A dynamic and provocative speaker, you will definitely have a response to his presentation! (For more information about Steve Strong and Solar Design Associates, go to www.solardesign.com.)

not of the content alone). So we come to the problem of the naming of historical objects. The word can convey with economy a situation or a sequence of actions; it aids structuring to the extent that, when it is projected on to the level of content, it forms in itself a small-scale structure. So it is with Machiavelli's use of the conspiracy to save having to make fully explicit a complex datum, which designates the sole possibility of struggle remaining when a government has vanquished every form of opposition that can be displayed in the open. The very act of naming, which enables the discourse to be strongly articulated, is a reinforcement of its structure. Strongly structured histories are histories which give an important place to the substantive: Bossuet, for whom the history of men is structured by God, makes abundant use of substantives in sequence as a short-cut. (8)

These remarks are just as applicable to the occurrents as to the existents. The processes of history in themselves (however they happen to be developed through the use of terminology) pose an interesting question- among so many others, that of their status. The status of a process may be affirmative, negative or interrogative. But the status of historical discourse is uniformly assertive, affirmative. The historical fact is linguistically associated with a privileged ontological status: we recount what has been, not what has not been, or what has been uncertain. To sum up, historical discourse is not acquainted with negation (or only very rarely, in exceptional cases). Strangely enough, but significantly, this fact can be compared with the tendency which we find in a type of utterer who is very different from the historian: that is, the psychotic, who is incapable of submitting an utterance to a negative transformation. (9) We can conclude that, in a certain sense, 'objective' discourse (as in the case of positivist history) shares

cont. **7-8.06:16**

And for fun, we've built in hikes and a gourmet banquet with local, healthy, foods, some being grown specifically for the conference!

The day before the conference, October 5, we will hold a LEED NC Technical Review training session at the same site. On the 7th we will join in with the NESEA Green Building Open House, arranging bus transportation to sites in the Monadnock Region.

Benefactors for the 2006 Conference are PSNH and MacMillin Company. Parksite Plunkett Webster (PPW) is a Patron. Other sponsors are Bruss Construction, Panel Pros, and Patcraft Carpet.

The IDID Conference is open to anyone interested in environmentally responsible design and development. For more information on the IDID Conference and registration information go to <http://www.aianh.org/action/idid.shtml>.

To register for the LEED course go to: <http://www.usgbc.org/workshops/register>

the situation of schizophrenic discourse. In both cases, there is a radical censorship of the act of uttering (which has to be experienced for a negative transformation to take place), a massive flowing back of discourse in the direction of the utterance and even (in the historian's case) in the direction of the referent: no one is there to take responsibility for the utterance.

To introduce another aspect, an essential aspect, of the historical utterance, we must turn to the classing of units of content, and the way in which they fall into succession. As far as a preliminary sample seems to indicate, classes of this kind are the very same as we have claimed to discover in the fictional narrative. (10) The first class comprises all the segments of the discourse which lead back to an implicit signified, through the process of metaphor; so we have Michelet describing the motley clothing, the garbling of coats of arms and the mixture of architectural styles, at the outset of the fifteenth century, as so many signifiers of a single signified, which is the disintegration of morality at the close of the Middle Ages. This particular class is therefore one of indices, or more exactly of signs (and it is a class very frequently found in the classic novel). The second class of units is formed by the fragments of discourse which are rational, or syllogistic by nature: it would perhaps be more accurate to call them enthymematic, since it is almost always a case of syllogisms which are approximate, or incomplete. (11) Enthymemes are not exclusive to historical discourse; they occur frequently in the novel, where bifurcations in the anecdote are generally justified in the eyes of the reader by pseudo-reasonings of a syllogistic type. The enthymeme confers upon historical discourse a non-symbolic intelligibility, and for this reason it deserves attention. Does it still exist in historical studies, where the discourse attempts to break with the class Aristotelian model? Lastly, there is a third class of units - which is no means the least important - comprising what we have tended to call, after Propp, the 'functions' of the narrative, or the cardinal points whence the anecdote may adopt a different course.

cont.

7-8.06:17

These functions grouped together: they may be syntagmatically grouped in a closed succession, with a high degree of logical entailment or sequential order. Thus, in Herodotus, we can find on more than one occasion an Oracle sequence, composed of three terms, each of which presents an alternative (to consult or not, to answer or not, to follow or not); these may be separated one from the other by other units which are foreign to the sequence. The foreign units are either the terms of another sequence, in which case the schema is one of imbrication; or they are minor expansions (items of information, indices), in which case the schema as a catalyst which fills the interstices between the core elements.

To generalize - perhaps unwarrantably - from these few remarks the structure of the utterance, we may offer the suggestion that historical discourse oscillates between two poles, according to whether it is indices or functions that predominate. When the indexical units predominate in a historian (testifying at every moment to an implicit signified), he is drawn towards a metaphorical form and borders upon the lyrical and symbolic. This is the case, for example, with Michelet. When, by contrast, it is the functional units which predominate, History takes on a metonymic form and becomes a close relation of the epic. An example of this tendency can be found in the narrative history of Augustin Thierry. There exists, it is true, yet another form of History: the History which tries to reproduce in the structure of the discourse the structure of the choices lived through by the protagonists of the process described. Here reasoning is dominant; the history is a reflexive one, which we might also call strategic history, and Machiavelli would be its best demonstration.

III. SIGNIFICATION

For History not to signify, discourse must be confined to a pure, unstructured series of notations. This is the case with chronologies and annals (in the pure sense of the term). In the fully formed (or, as we say, 'clothed') historical discourse, the facts related function inevitably either as indices, or as core elements whose very succession has in itself an indexical value. Even if the facts happen to be presented in an anarchic fashion, they still signify anarchy and to that extent conjure up a certain negative idea of human history.

The signifieds of historical discourse can occupy at least two different levels. First of all, there is the level which is inherent to the matter of the historical statement. Here we would cite all the meanings which the historian, of his own accord, gives to the facts which he relates (the motley costumes of the fifteenth century for Michelet, the importance of certain conflicts for Thucydides). Into this category also fall the moral or political 'lessons' which the narrator extracts from certain episodes (in Machiavelli, or Bossuet). If the lesson is being drawn all the time, then we reach a second level, which is that of the signified transcending the whole historical discourse, and transmitted through the thematic of the historian - which we can thus justifiably identify as the form of the signified. So we might say that the very imperfection of the narrative structure in Herodotus (the product of a number of series of facts without conclusion) refers in the last instance to a certain philosophy of history, which is the submission of the world of men to the workings of the divine law. In the same way in Michelet, we can find that particular signifieds have been structured very strongly, and articulated in the form of oppositions (antitheses on the level of the signifier), in order to establish the ultimate meaning of a Manichean philosophy of life and death. In the historical discourse of our civilization, the process of signification is always aimed at 'filling out' the meaning of History. The historian is not so much a collector of facts as a collector and relater of signifiers; that is to say, he organizes them with the purpose of establishing positive meaning and filling the vacuum of pure, meaningless series.

As we can see, simply from looking at its structure and without having to invoke the substance of its content, historical discourse is in its essence a form of ideological

elaboration, or to put it more precisely, an imaginary elaboration, if we can take the imaginary to be the language through which the utterer of a discourse (a purely linguistic entity) 'fills out' the place of subject of the utterance (a psychological or ideological entity). We can appreciate as a result why it is that the notion of a historical 'fact' has often aroused a certain degree of suspicion in various quarters. Nietzsche said in his time: 'There are no facts in themselves. It is always necessary to begin by introducing a meaning in order that there can be a fact.' From the moment that language is involved (and when is it not involved?), the fact can only be defined in a tautological fashion: what is noted derives from the notable, but the notable is only - from Herodotus onwards, when the word lost its accepted mythic meaning what is worthy of recollection, that is to say, worthy of being noted. Thus arrive at the paradox which governs the entire question of the distinctiveness of historical discourse (in relation to other types of discourse). The fact can only have a linguistic existence, as a term in a discourse, and yet it is exactly as if this existence were merely the 'copy', purely and simply, of another existence situated in the extra-structural domain of the 'real'. This type of discourse is doubtless the only type in which the referent is aimed for as something external to the discourse, without it ever being possible to attain it outside the discourse. We should therefore ask ourselves in a more searching way what place the 'real' plays in the structure of the discourse.

Historical discourse takes for granted, so to speak, a double operation which is very crafty. At one point (this break-down is of course only metaphorical) the referent is detached from the discourse, becomes external to it, its founding and governing principle: this is the point of the *res gestae*, when the discourse offers itself quite simply as *historia rerum gestarum*. But at a second point, it is the signified itself which forced out and becomes confused with the referent: the referent enters into a direct relation with the signifier, and the discourse, solely charged with expressing the real, believes itself authorized to dispense with the fundamental term in imaginary structures, which is the signified. As with any discourse which lays claim to 'realism', historical discourse on admits to knowing a semantic schema with two terms, the referent and the signifier: the (illusory) confusion of referent and signified is, as we know, the hallmark of auto-referential discourses like the performative. We could say that historical discourse is a fudged up performative, which what appears as statement (and description) is in fact no more than the signifier of the speech act as an act of authority.(12)

In other words, in 'objective' history, the 'real' is never more than an unformulated signified, sheltering behind the apparently all-powerful referent. This situation characterizes what we might call the realistic effect. The signified is eliminated from the 'objective' discourse, and ostensibly allows the 'real' and its expression to come together, and this succeeds in establishing a new meaning, on the infallible principle already stated that any deficiency of elements in a system is in its 'significant'. This new meaning - which extends to the whole of historical discourse and is its ultimately distinctive property - is the real in itself surreptitiously transformed into a sheepish signified. Historical discourse does not follow the real, it can do no more than signify the real, constantly repeating that it happened, without this assertion amounting to anything but the signified 'other side' of the whole process of historical narration. The prestige attached to it happened has important ramifications which are themselves worthy of historical investigation. Our civilization has a taste for the realistic effect, as can be seen in the development of specific genres like the realist novel, the private diary, documentary literature, news items, historical museums, exhibitions of old objects and especially in the massive development of photography, whose sole distinctive trait (by comparison with drawing) is precisely that it signifies that the event represented has really taken place.(13) When the relic is secularized, it loses its sacred character, all except for that very sacredness which is attached to the enigma of what has been, is no longer, and yet offers itself for reading as the present sign of a dead thing. By contrast,

the profanation of relics is in fact a destruction of the real itself, which derives from the intuition that the real is never any more than a meaning, which can be revoked when history requires it and demands a thorough subversion of the very foundations of civilized society.(14)

History's refusal to assume the real as signified (or again, to detach the referent from its mere assertion) led it, as we understand, at the privileged point when it attempted to form itself into a genre in the nineteenth century, to see in the 'pure and simple' relation of the facts the best proof of those facts, and to institute narration as the privileged signifier of the real. Augustin Thierry became the theoretician of this narrative style of history, which draws its 'truth' from the careful attention to narration, the architecture of articulations and the abundance of expanded elements (known, in this case, as 'concrete details').(15) So the circle of paradox is complete. Narrative structure, which was originally developed within the cauldron of fiction (in myths and the first epics) becomes at once the sign and the proof of reality. In this connection, we can also understand how the relative lack of prominence (if not complete disappearance) of narration in the historical science of the present day, which seeks to talk of structures and not of chronologies, implies much more than a mere change in schools of thought. Historical narration is dying because the sign of History from now on is no longer the real, but the intelligible.

NOTES

'Le discours de l'histoire' was first published in *Social Science Information* (1967). See also the translation by Peter Wexler in Michael Lane, ed., *Structuralism: A Reader* (London, 1970), pp. 145-55.

1. Translator's note: Barthes makes frequent use in this essay of the linguistic terms: enunciation/enonce. While the latter denotes a statement or proposition, the former is used to designate the act of making the statement or proposition, in speech or writing. Since this distinction is central to Barthes' purpose, and cannot easily be conveyed in any other way, I have used the two terms: act of uttering/utterance.
2. R. Jakobson, *Essais de linguistique generale* (Paris, 1963), Ch. 9.
3. Following Julia Kristeva, we designate by the term 'paragrammatism' (which is derived from the anagrams of Saussure) forms of double writing, which involve a dialogue of the text with other texts, and call for a new logic (Julia Kristeva 'Bakhtine, le mot, le dialogue et le roman', *Critique*, 239 (April 1967), 438-65).
4. The exordium (in any form of discourse) poses one of the most interesting problem in rhetoric, to the extent that it is a codification of ways of breaking silence and combats aphasia.
5. 'Avant de prendre la plume, je me suis interroge severement, et comme je ne trouvais en moi ni affections interessees, ni haines implacables, j'ai pense que je pourrais juger les hommes et les choses sans manquer a la justice et sans trahir la verite' (L. Blanc, *Histoire de dix ans* (Paris, 1842)).
6. Translator's note: Barthes uses the term *contenance*, which combines the two sees' of 'content' and 'countenance'.
7. Cf. E. Raimondi, *Opere di Niccolo Macchiavelli* (Milan, 1966).
8. An example: 'On y voit avant toutes choses l'innocence et la sagesse du jeune Joseph; ses songes mysterieux; ses freres jaloux; la vente de ce grand homme; la fidelite qu'il garde a son maitre; sa chastete admirable; les persecutions qu'elle lui attire; sa prison et sa constance' (Bossuet, *Discours sur l'histoire universelle*, in *Oeuvres* (Bibliotheque de la Pleiade) (Paris, 1961), p. 674).
9. L. Irigaray, 'Negation et transformation negative dans le langage des schizophrene', *Langages*, 5 (March 1967), 84-98.
10. Cf. 'Introduction to the Structural Analysis of Narratives', in Barthes, *Image, Music, Text*, translated by Stephen Heath (London, 1977), pp. 79-124.
11. Here is the syllogistic schema in a particular passage of Michelet (*Histoire du moyen age*, vol. iii, book vi, chapter I): (1) To distract the people from revolt, it is necessary to occupy them; (2) now, the best way to do that, is to throw them a man; (3) the princes chose old Aubriot, etc. (Translator's note: the term 'enthymema' 'enthymeme' has been used, from Aristotle onwards, to denote an argument based on merely probable grounds: i.e. a rhetorical as opposed to a demonstrative argument.)
12. Thiers expressed with great purity and naivety this referential illusion, or this confusion of referent and signified, thus fixing the ideal of the historian: 'Etre simplement vrai, etre ce que sont les choses elles-memes, n'etre rien de plus qu'elles, n'etre rien que par elles, comme elles, autant qu'elles' (quoted by C. Julian, *Historiens francais du XIX siecle* (Paris, n.d.), p. lxiii).