

That employs the comparative method to illustrate an architecture for now in the context of an architecture of now,

That makes a plea for an architecture whose elemental dimensions embrace generic shelter, symbolic content, electronic technology, scenographic imagery, and flexible iconography that itself celebrates pluralities of cultures and contexts over time,

That suggests the demise of a twentieth-century aesthetic which promoted a universal architecture as expressive space, industrial structure, and functional form and which has lately been spiced with chic distortion, hype coloration, cute symbolism, and heroic theory:

Hey, what's for now is a generic architecture whose technology is electronic and whose aesthetic is iconographic – and it all works together to create decorated shelter – or the electronic shed!

Oh, for an architecture:

Whose aesthetic and social bases are pragmatically real – rather than ideologically correct,

*Sweet and Sour*

Whose universal dimension is valid generic – rather than passé industrial; whose regional dimension is iconographic – rather than passé industrial,

Whose spatial and formal bases are generic and conventional – rather than heroic and original or obsoletely innovative,

Whose architect is an anti-hero – rather than a signature,

Whose content embraces human dimensions – rather than promotes abstract forms,

Whose rhetorical basis is iconographic surface – rather than heroic form,

Whose compositional basis is rhythm with exceptions – rather than exceptions skewering exceptions,

Whose content embraces pragmatic convention via reference or symbol – rather than industrial fanfare ornamenting Cubist abstraction,

Whose electronic ornament is dynamic – rather than whose metallic rocaille is static,

Whose symbolic basis is representational and iconographic – rather than surreptitious and arbitrary,

Whose symbolic content is relevant and vital – rather than arbitrary historical or stylistic-Modern,

Whose sheltering surfaces project ornamental pattern – rather than whose abstract planes project colorless texture,

Whose ornament is explicit appliqué – rather than unconscious essence – remembering Pugin: it's all right to decorate construction but never construct decoration,

*A not so gentle manifesto*

Whose essential technical basis is twentieth-century electronic technology – rather than nineteenth-century engineering rhetoric,

Whose wording consists of iconographic information up front – rather than esoteric theorizing up front: whose content accommodates our Information Age – rather than our aged theorists,