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Statement is a magazine entirely made of "mission", "philosophy" and "about" texts found on websites of architecture offices from all over the world.

Statement is made by copying and pasting, without any kind of editing – even typos are left as they are. When available, English translations are privileged, otherwise any other original language is accepted.While electronic texts are always potentially transformable – or removable – Statement appropriates whatever is present on the web at a precise time, and it irrevocably fixes it on the materially stable support of paper. This change of format prevents any future operation of digital reproduction: by cutting the relation between a text and its contexts, Statement subverts the inherent hypertextuality and volatility of textual web contents.

Quoting Bourriaud's famous essay, Statement's post-productive attitude consists in the invention of new "protocols of use" for pre-existing "formal structures". The scope of such operations is not so much to interrogate pre-existing meanings, as to "inhabit" pre-existing forms in order to produce unprecedented effects [1].

The different statements are graphically homogenised and made anonymous through erasures so as to lose any

1. Bourriaud, Nicolas, Postproduction. Culture as Screenplay: How Art Reprograms the World. (New York: Lukas & Sternberg, 2002), pp. 17-18.

sense of hierarchy – and avoid copyright infringement. This operation of "enstrangement" allows to focus on the pure literary quality of the statements – facilitating comparisons among different themes, registers and metrics.

Statement is a multimedia project that revolves around a printed magazine. Every issue comes in A5 format in fifty numbered copies, and it comprises twenty-five saddle-stitched statements digitally printed in black and white: the zero-grade of publishing. Windsor & Newton paper colored covers and Canson tracing paper jackets are the only frills.

The printed magazine is distributed in some of the best libraries, bookshops, universities, architecture offices, galleries and public toilets in the world. Given the pirate nature of its content, the distribution takes place through alternative means:a network of friends-turned-volunteers-couriers periodically drop copies in selected locations and take a picture to document the delivery. The availability and exact location of the delivered copy is subsequently notified on the magazine's blog, so as to give interested blog readers a chance to grab it for free. However, the temporality of such notifications is somewhat similar to that of electronic texts on the web: no one can guarantee that someone else won't take the free copy in advance, that a diligent librarian won't collect it, an astute bookseller won't sell it or a cleaner won't throw it in the bin.

A map published on the blog provides a real-time overview of all the locations where free copies have been distributed: from the slick AA bookshop to Alvaro Siza's austere Porto library, from Motto's hipster fanzine sanctuary in Berlin to the more institutional bookshop at the Centre Pompidou in Paris. In addition to that, the blog hosts Radio Statement: an audio archive where the different statements are read out loud by an electronic voices. As printed copies sells out – or get lost in the world – Radio Statement progressively substitutes them as an atypical, non editable, non retrievable digital archive.

Statement deliberately short-circuits the relationship between digital and material supports: it turns words into pure image and ephemeral sound.

Statement

Statement is a by-product of the internet.

Since having a website became the sufficient condition to take part in the architectural scene, architects have to spend considerable energies thinking how to stand out from the crowd.

As architectural practices face the necessity of introducing themselves to the world in few lines, they are giving birth to a new literary genre: the statement.

Statements work like leveling agents: regardless from the dimension of the practice, their fame and visibility in the world of printed publications, very few escape from the temptation of a statement.

If the eyes are the mirror of the soul, statements are the mirror of today's discourse on the discipline of architecture: they are keys to access the
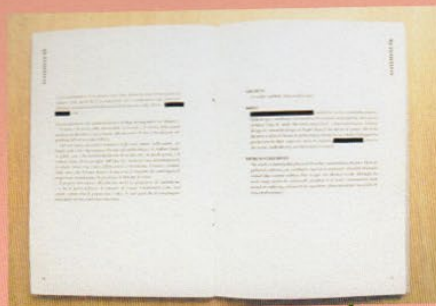
by Forestieri Pace Pezzani

most popular topics, terms and registers in the field.

Every office needs to introduce itself in the most synthetic way, but most of them take advantage of the occasion to say something about the meaning of architecture – and the meaning of life.

Some try to be funny, some are brutal. Some show off shamelessly their attributes, some opt for under-statement. Some start by stating that statements are no longer possible, then they write the last possible statement. Some write in verses, some in prose. Some are as dry as business cards, some try to be touching.

Do you smile when you shake someone's hand for the first time? Would you rather be thought of as professional or sustainable? Do you care for natural light?

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