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Le Corbusier, Le Modulor, 1950 (Foto, © Centre Pompidou / Dist. RMN-GP/ Ph. Migeat © FLC, ADAGP, Paris 2015 mit freundlicher Genehmigung des Centre Pompidou, Paris). Deconstruction: Theodor Barth.	*La Kahina—from foto: Finn's photo (1962), 6007 Eighth Avenue, Brooklyn 20, N.Y., TR 1-5825. La Kahina resided in the US (New York) from 1962 to 1965. She was married to the diplomat K. Photogravure: Theodor Barth.*

In the image the labels read: T_0 process T_1 performance T_2 production

The scenario proposes a *leap* beyond the current: which means that it has a superficial similarity o science fiction. The scenario has to propose a leap of faith unto life-conditions *beyond* the current reach of *planning*. However, it differs from SciFi in that the proposed leap has to earn *credibility* amongst its audience, because it intends to ready us to land on some *decisions*. For this reason, scenarios are developed in a small *edition*: say, a minimum variety of *three* scenarios (ed=3).

What concerns us here is the quality of *choice.* Scenarios are often used in *professional* decisions. We are presently going to expand on the possibilities of scenarios on our *cultural* repertoire, because there exists a *scenario* that escapes business methodology, but is relevant to *art* and *philosophy*: the leap *from* the current *to* the present. From the *calls and cries of everyday life*, to the sense of *presence/being* present *with* design and architecture.
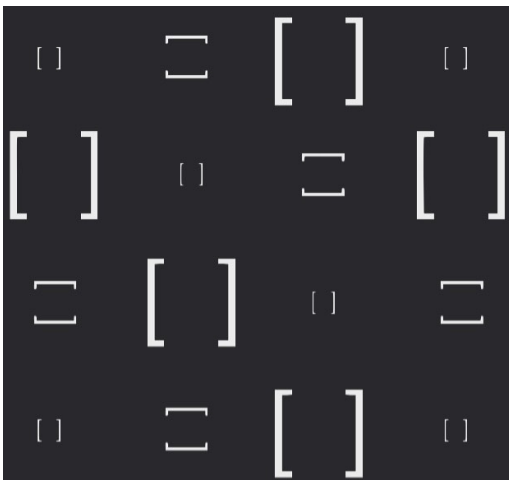
Magic squares—Modulor R/L transmission-grid

Modernism proposes a *comfort zone*: it *accommodates* the 'calls and cries'—whether from the *daily* world-news (as TV spectators) or from people and their ways (*daily* encounters, interaction and exchange). If modernism evolved to become a "sound-proof" illusion, where the comfort zone is letting current realities slide off like on Teflon, we can use the scenario as way to explore and propose how it *could have come out differently*.

This kind of scenario is called *back-casting*, since it takes a *leap* of faith into the *past*. Not as an historical analysis of when/how *it all went wrong*. But following the continuation of the modern project along *other* lines than it actually took. Looking at the reception of modernism among people who opted for it: for instance, how were they equipped to *level with* Le Corbusier's *Modulor*? If

the *Modulor* was intended to read and transpose unto modern living—then *how*?

Let us imagine, for a moment, that the category of people we are talking about were not only living modern, but are also educated to a modern *literacy*: that they know to read modernism and find a way to transpose it. Live and act from modernism. Le Corbusier's *Modulor* remains relevant since it clearly invites such reading (or claims to). In the top left image, three layers are identified that invite 3 receptions: **1)** playful *process*; **2)** forceful *performance*; **3)** real *production*.

This says something about the *reception*: the readability and reverberation of the *Modulor*. Readability relies on this: that the *Modulor* can be *deconstructed* layer by layer to feature *process*, *performance* and *production*; and then that it can be assemblaged to transmit and create a *usage* from the *Modulor*. In the scenarios that I propose people can be relied to put down some *work*, *effort* and *study*. Whereby innovation is *not* arrested with lock and key in Le Corbusier.

It continues. So, the scenarios we can develop from this new route, all presupposed—as a ground rule—that Le Corbusier's innovations (& al.) opens for and invites other innovations: the readability of the Modulor is intended exactly for that. From this we can develop 3 scenarios (which I cannot do here because of the space) by adding other innovations to the modernist innovation. Modern life is **A)** American; **B)** Soviet; **C)** Modern.

In scenario **A)** [John F. Kennedy](#) decides that innovation—as much of it as possible—should be American, come from America and/or serve American interests. In this scenario, the earth's entire population want to be Americans (if not acknowledgedly, then secretly). In scenario **B)** [Nikita Krushchev](#) decides that modern innovation should be the vehicle of Communism as *scientific politics*. Here, *science* and *politics* are pledged to the *common good*, through *dictatorship*.

At this point the reader may object that these scenarios are too close to actual historical developments to be called 'scenarios'. I will contend that—in history—the shorthand of **A)** and **B)** were *violently* opposed illusions. In other words (cf, FORMATs), they were worlds *unto themselves* containing *their own reality*. In the above outline, however, they are accommodated as *fiction*: that is, collectivised ideologies that would be marked by reality, and submitted to the work of time.

Arguably, we are presently living the *demise* of **A)** and **B)** as illusions, and their revelation and redemption as *historical* fictions. So, what of scenario **C)**? Evidently, we cannot any longer opt for **A)** and **B)**: whether as off-the-shelf options, or ideological commitments of a more existential nature. Which means that the *modern* scenario **C)** is one where innovation neither is locked to Le Corbusier (& al.) nor locked into a political doctrine of the powers that be (public or corporate).

INTERCEPTION   INTUITION   X

In this scenario schools offering education in e.g. [art and architecture—flanked by anthropology and archaeology](#)—could make sure that all innovation (i.e., new use) should allow innovation (i.e., ulterior new use) and define this as a major tenet of the *open society*. Here, innovation would be an agent of *public value* creation, designs for the *contemporary*, general education programmes. Here, **C)** comes close to the postwar visions and dreams of *social democracy*.

Do we come out of this with a *flat tire*? To *La Kahina*, the top right image, the modern world was *amenable* to these three scenarios: because she *didn't* believe in ideologies they *didn't* have the lure of illusion. As she was married to the diplomat *K*, the life she lived on the international arenas she attended/hosted, made them *fictional*/modern disenchanted. Her intuition was fed and guided by *artistic* input, her interceptions were far-reaching and keen. She practiced *yoga*.