

# POST-URBAN NARRATIVES

Tanis Paul

A Thesis  
Submitted to the Faculty of Graduate Studies  
In Partial Fulfillment of the Requirements  
For the Degree of

Master of Architecture

Department of Architecture  
University of Manitoba  
Winnipeg, Manitoba

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FACULTY OF GRADUATE STUDIES  
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**POST-URBAN NARRATIVES**

**BY**

**TANIS PAUL**

**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University  
of Manitoba in partial fulfillment of the requirements of the degree**

**of**

**MASTER OF ARCHITECTURE**

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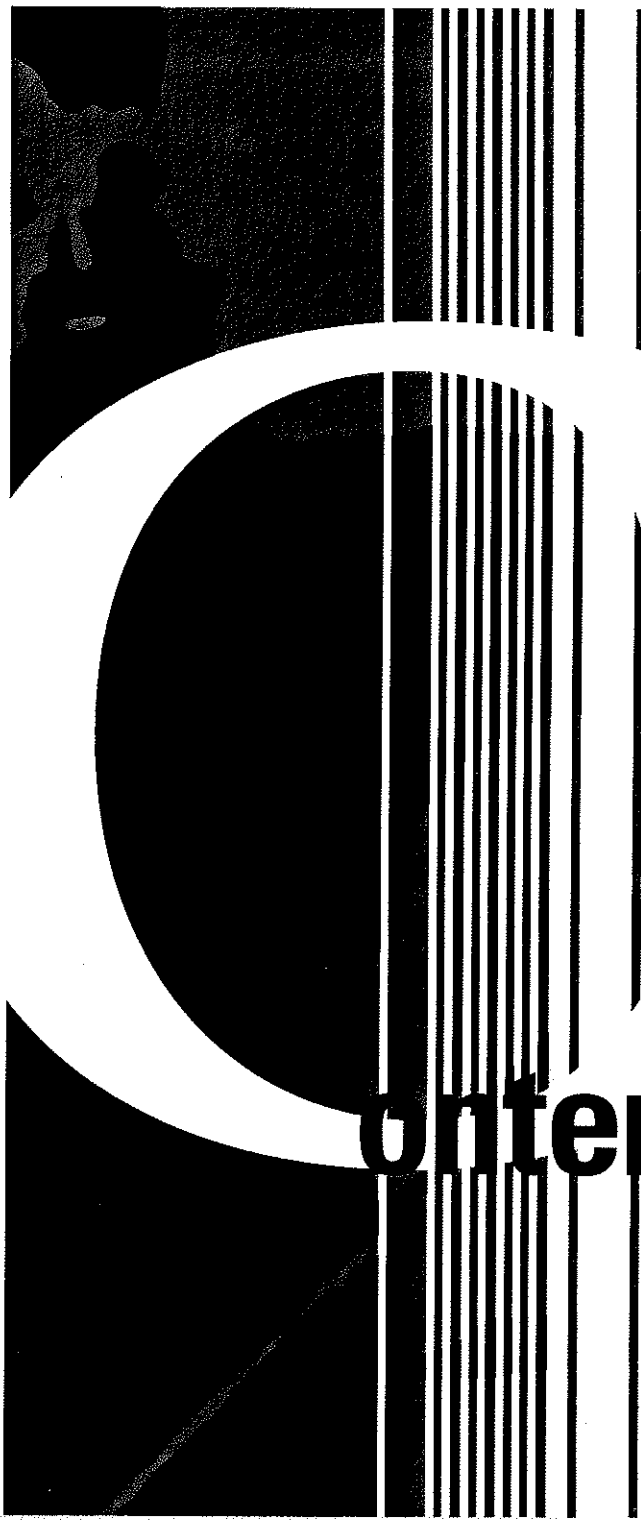
Post-Urban Narratives is a reading of the city, a city that is slowly fading into virtual obscurity due to the uncontrollable (and relentless) forces of information technology and mass communication. Traditional boundaries have been lost, edges are unable to be defined and geographic location is highly indeterminable. What was once an identifiable entity has now become simply a generic, yet integral part of a rather complex global fabrication, endlessly interconnected and thoroughly interwoven. In response to this, the notion of architecture must be redefined in order to address an environment that is manipulated by invisible transmissions (space, time, movement), as opposed to physical form. Physical form which once dictated *movement* through space has now been undermined by the *rate of movement* through space, allowing for time to become the contemporary urban dimension-- a reflection of the malleable condition that all individuals are immersed in everyday.

The intent of this thesis is to *reflect* the decomposing notion of architectural meaning solely through built form, as well as to experiment with the contemporary urban condition as it exists at the moment, the 'now'. The book serves to interpret that 'now', as well as to provide an alternate medium for particular urban events to occur. These events are experiments, utilizing textual and graphic methods of communication to further attempt to represent the *other* that resides simultaneously within our world.

Throughout the taking place of these events, it appears to be inevitable that the City has transformed into a veritable society of (image) saturation. It is no longer an easily representable entity, but rather can be captured *within* an (visible/ audible...) image amidst continually unfolding (visible/ audible...) sequences. Stability has been replaced by seducability-- a seduction of the mind that provokes a questioning of the current situation, that is, the *real*. The built environment, or what was traditionally determined as this real is now just one of many, lost in the vortex of multiple interpretations and communications.

It is argued that conventional ways of looking at the City, spatially, have become obsolete, and communications technology is one of the new mediums through which experience can be understood...

Post-Urban Narratives are another.



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**If you know one  
you know them  
exactly alike,  
geography makes  
So, I'll describe  
and no more**



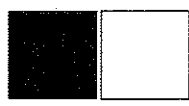
...e of their cities,  
...all, for they're  
...except where  
...es a difference.  
...e one of them,  
...tter which.

Sir Thomas More, *Utopia*

# Guide

Reading of this text, like the content itself, can assume a number of forms, and, as well, can accommodate simple perusal, or intensive study.

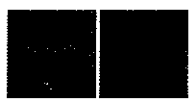
The following methods are suggestions, and by no means should dictate, nor instruct the way in which the text is ascertained.



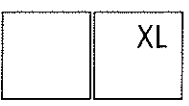
A silent monologue/ manifesto of the purveying ideas.



Textual body providing explication of the ideas through a historical, theoretical and analytical study.



As well as reading individual portions of the text in isolation, one can also combine sections as an alternate experiential approach.



Skim the body (of the text) through emphasis of certain lines/ portions, in order to move more evenly within the text.



the heavier weight paper signifies specific **events**, or experiments conducted, in order to examine the idea, as well as to provide visual applications of analysis.

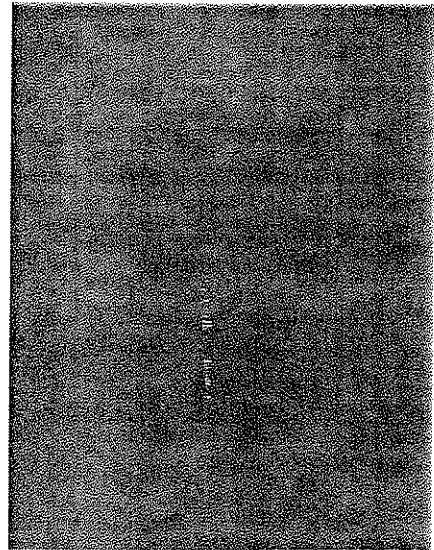
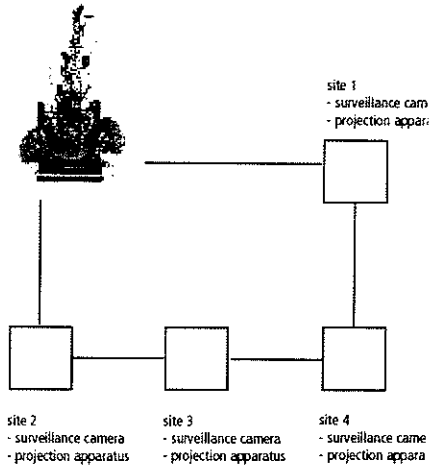
these can be read in any order.

*def:* 1. something that takes place or happens or an incident  
2. an actual response to a situation  
status and/or an indication

# Event <1.0>

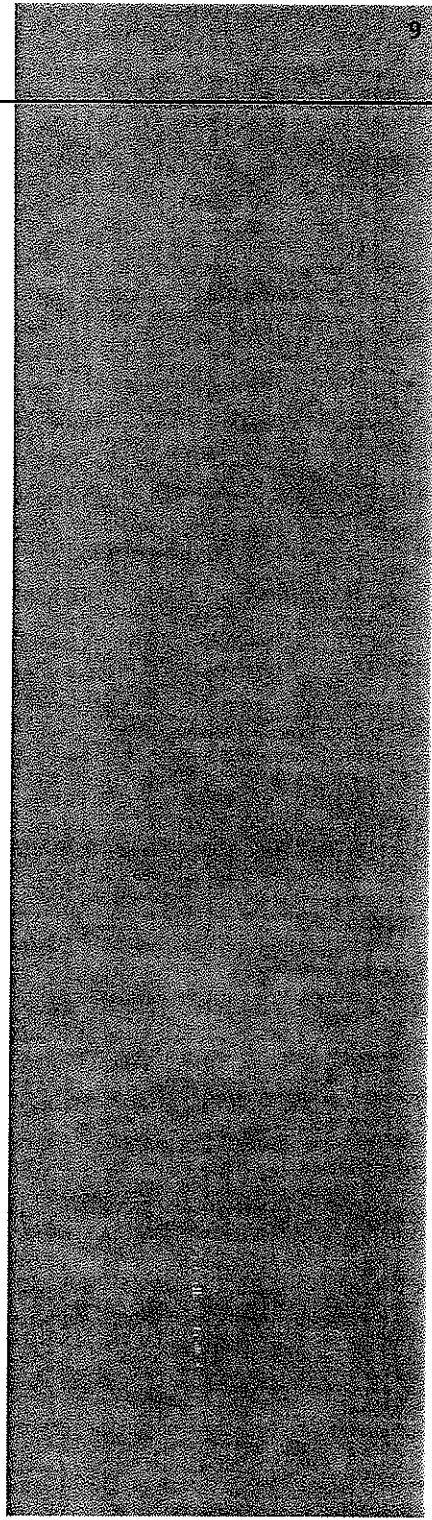
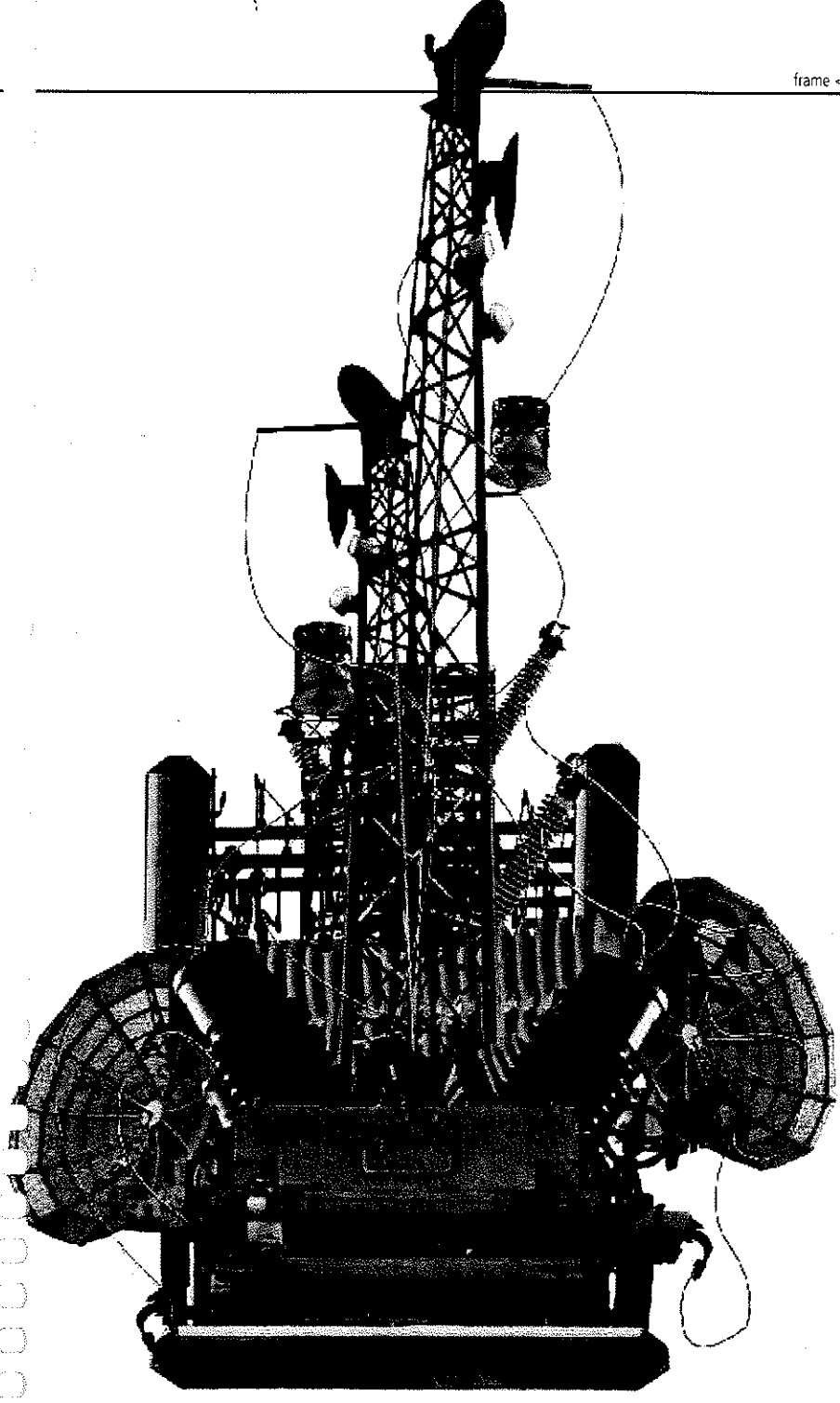
## communications (tele-) ports

These communications ports <1.0.1> are comprised of telecommunications paraphernalia, and have the ability to receive transmissions, both local and global. These transmissions are then redirected to various other ports, essentially becoming the trafficking and controlling station(s) for all televisual transmission.





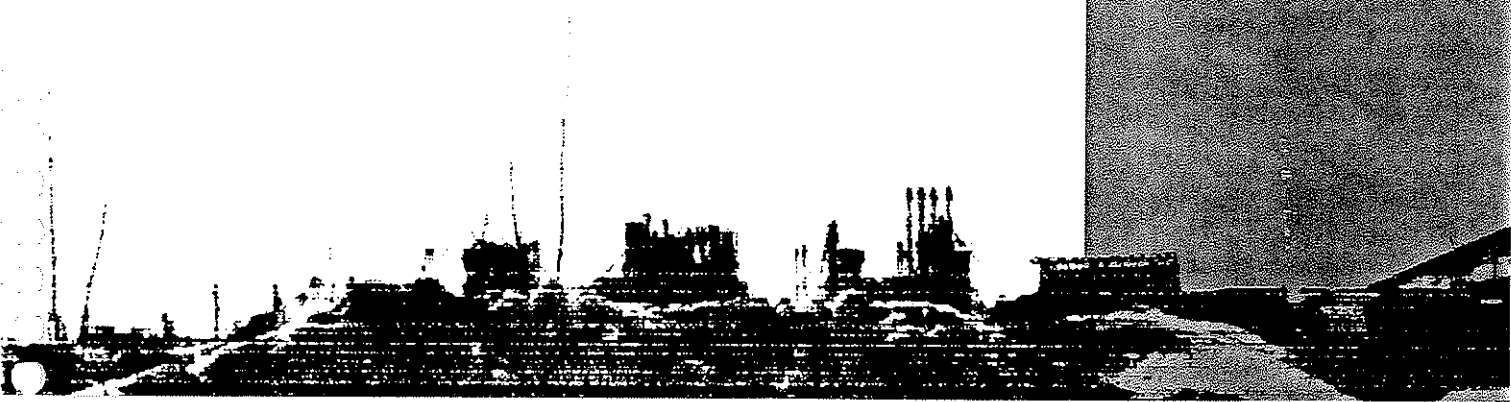
frame <1.0.1>

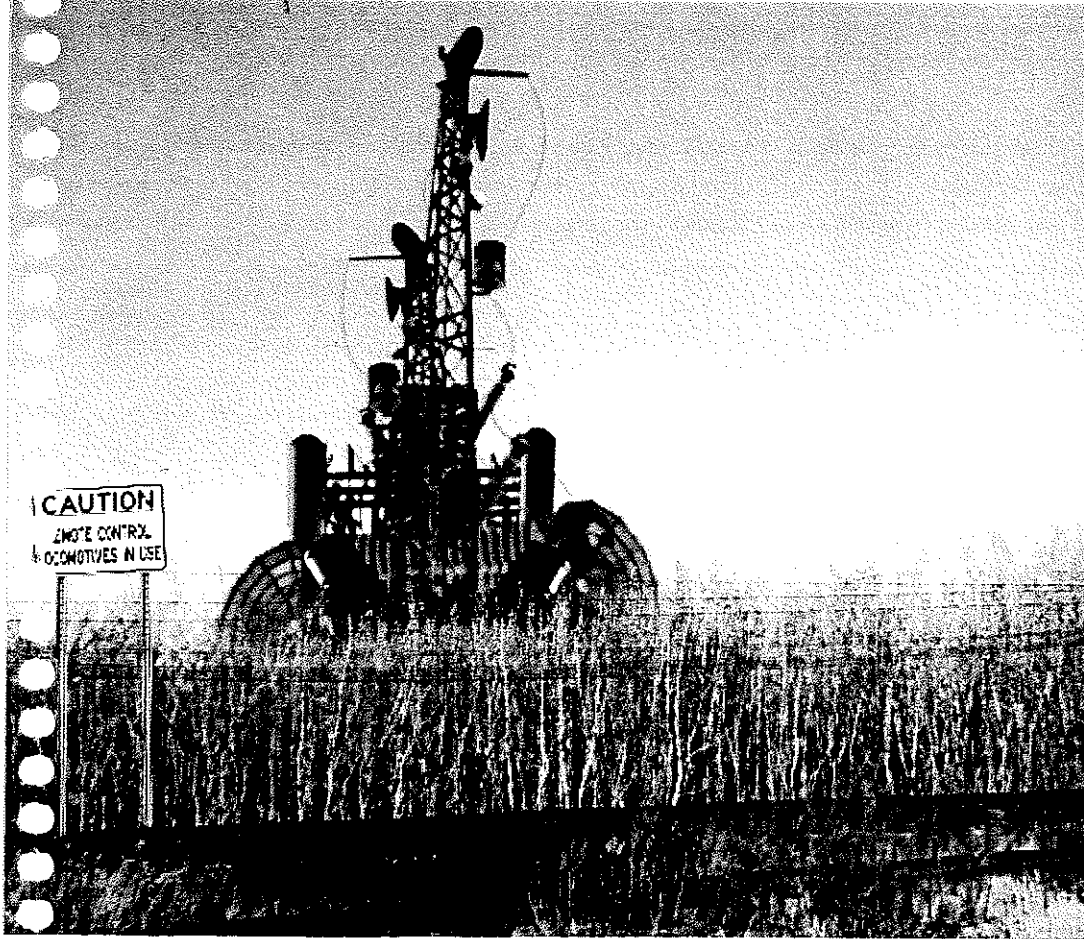


# Event <1.1>

## teleport distribution

The teleports are distributed throughout the city <1.1.1- 1.1.5> , in left over spaces, or voids within the urban structure. Due to the fact that they are constructed from the familiar (i.e. telecommunications devices, urban infrastructure etc.), they remain anonymous in the landscape, and are not subject to questioning or interference (by the viewer/ spectator).

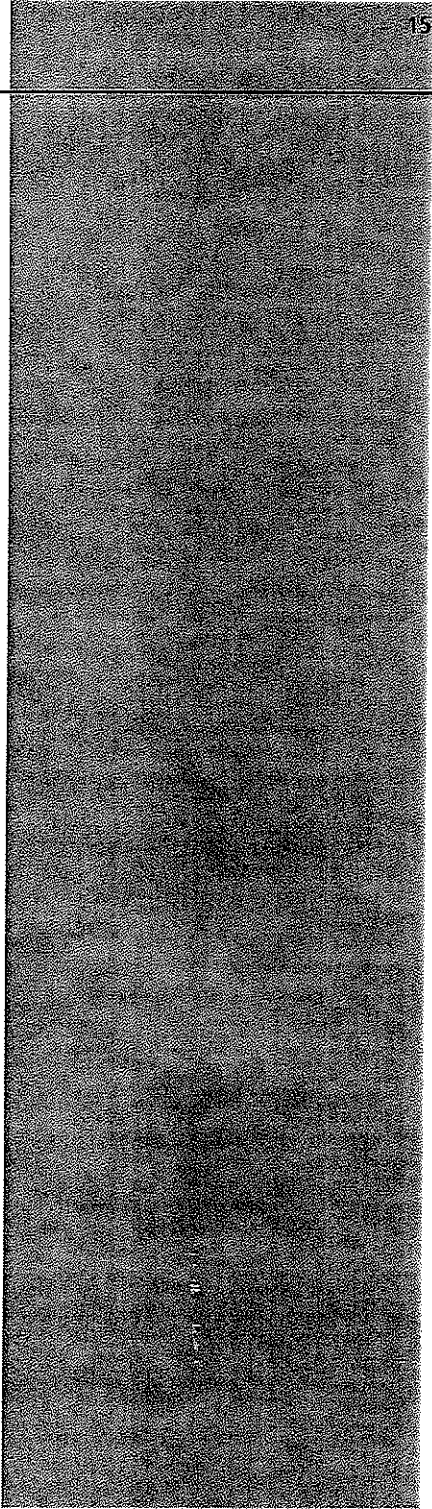
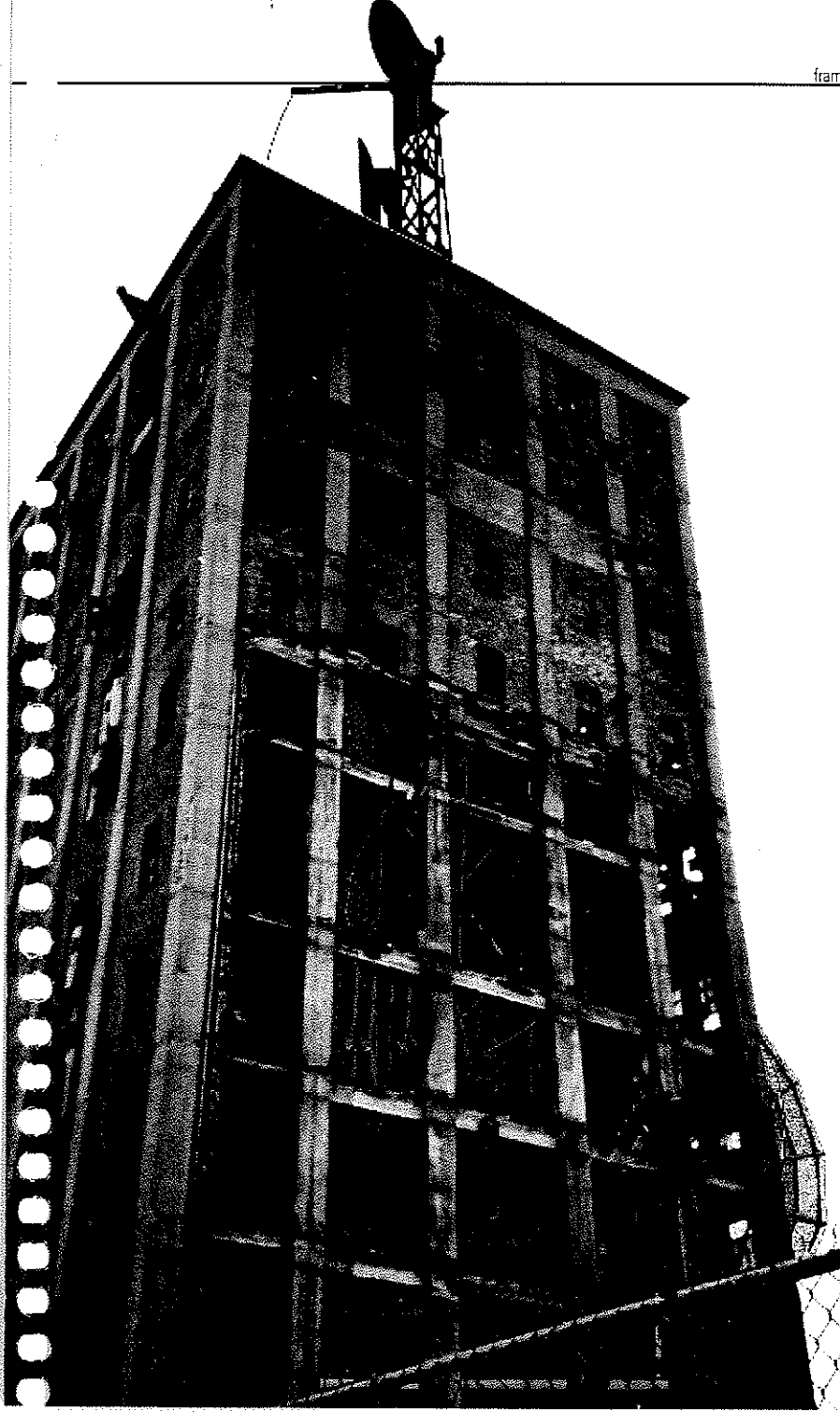




frame <1.1.1>

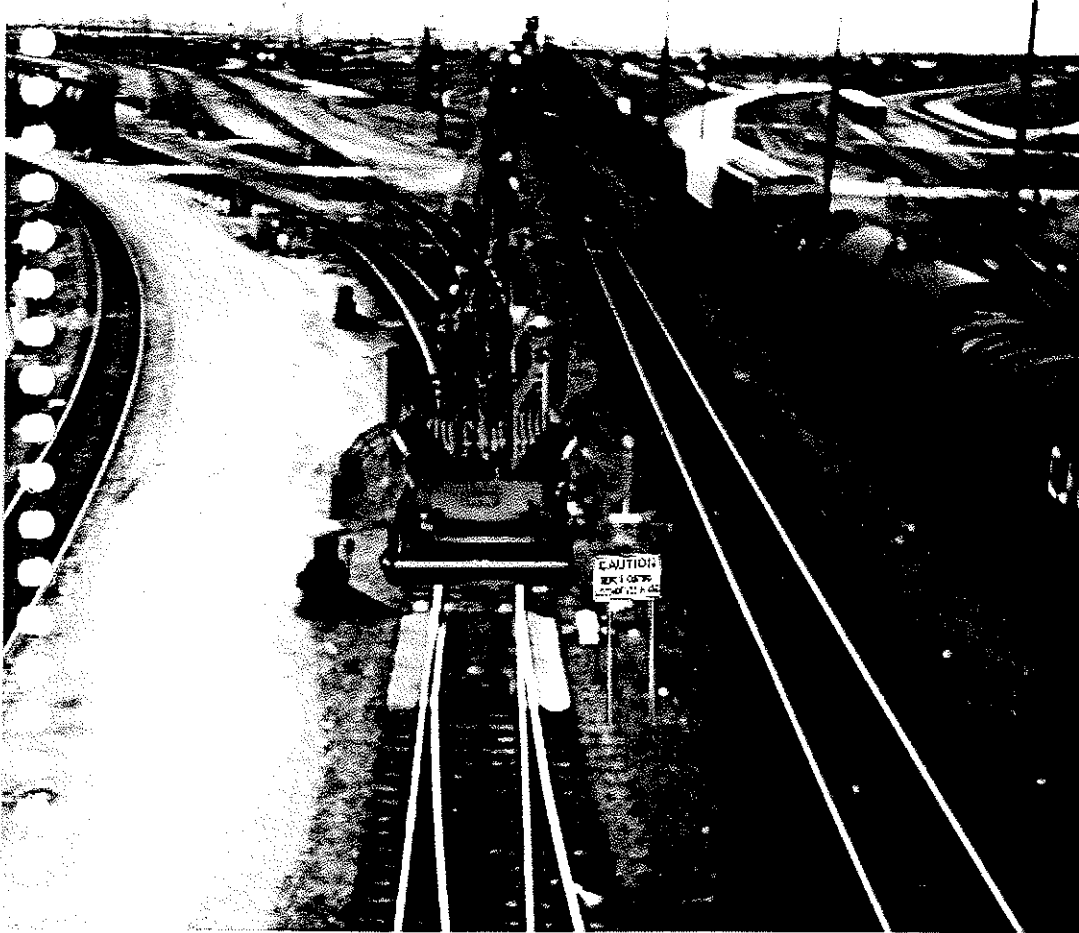


frame <1.1.2>

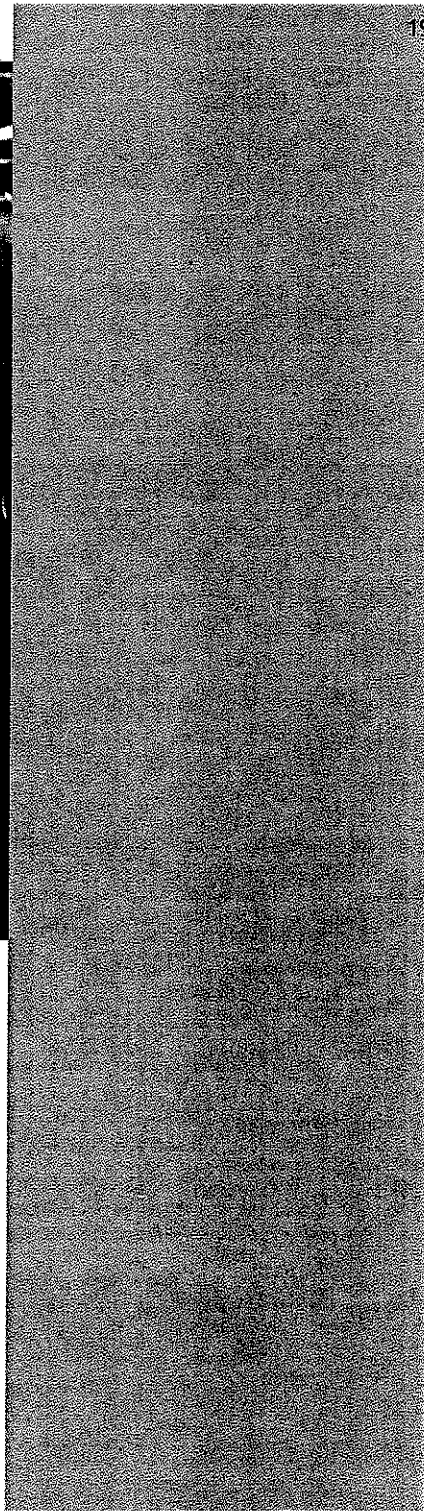




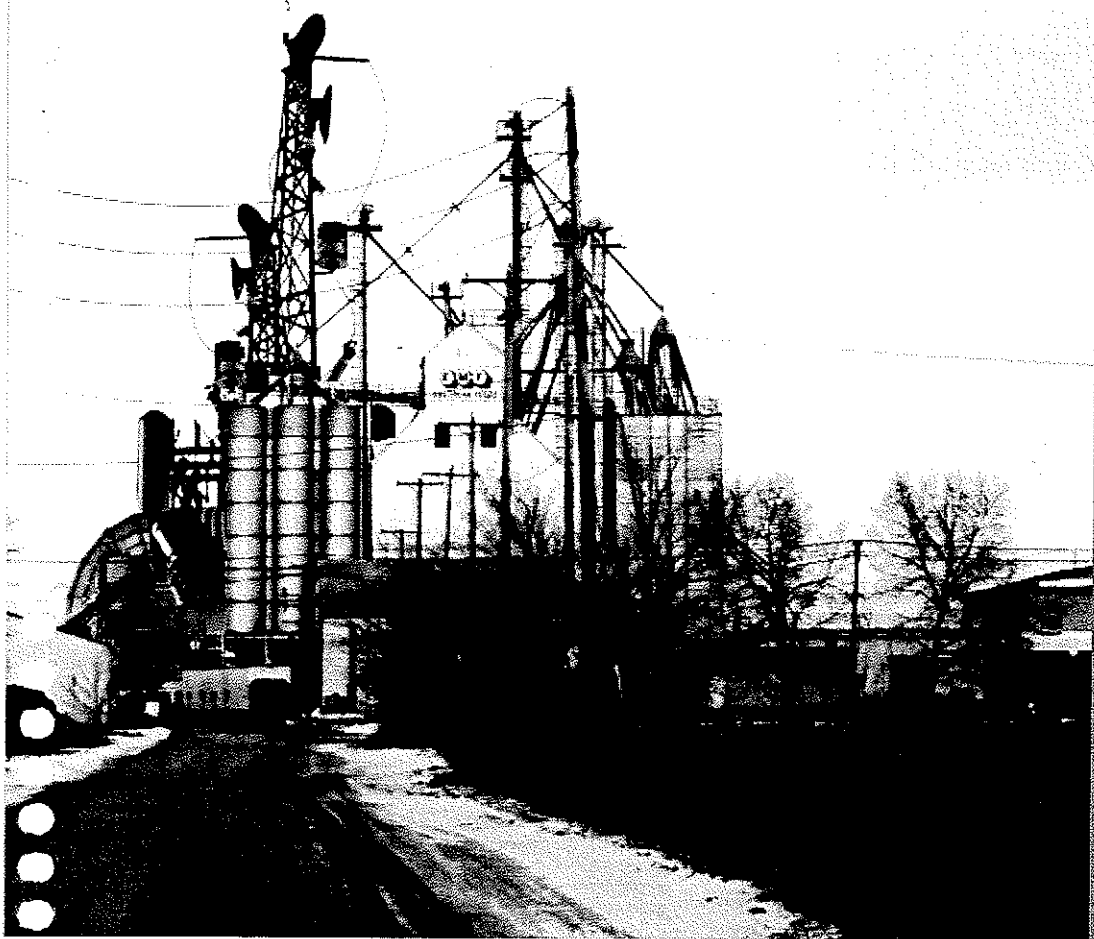
frame <1.1.3>



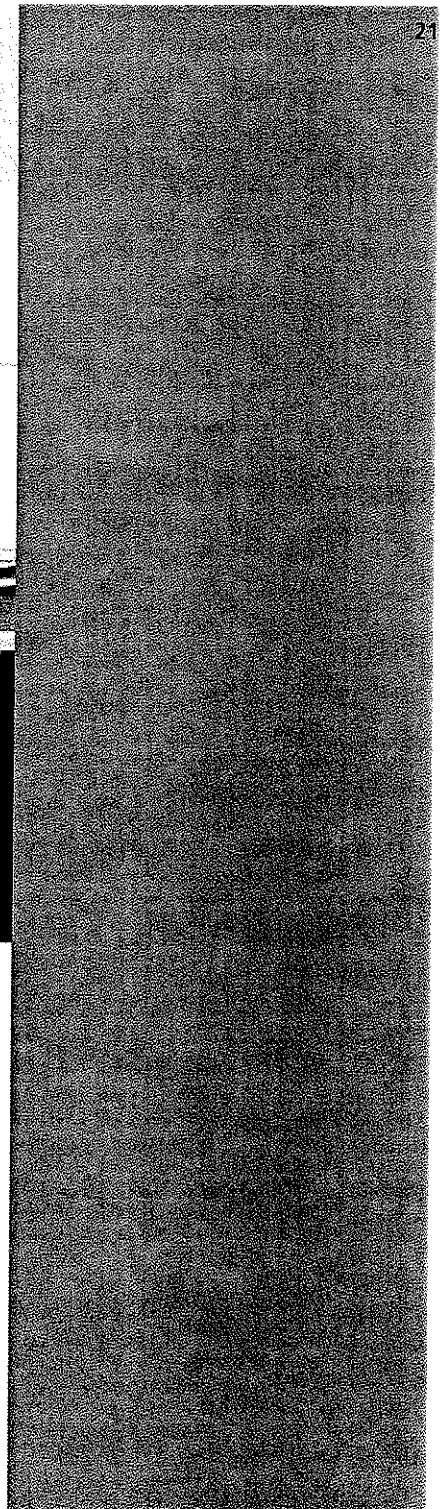
frame <1.1.4>







frame <1.1.5>



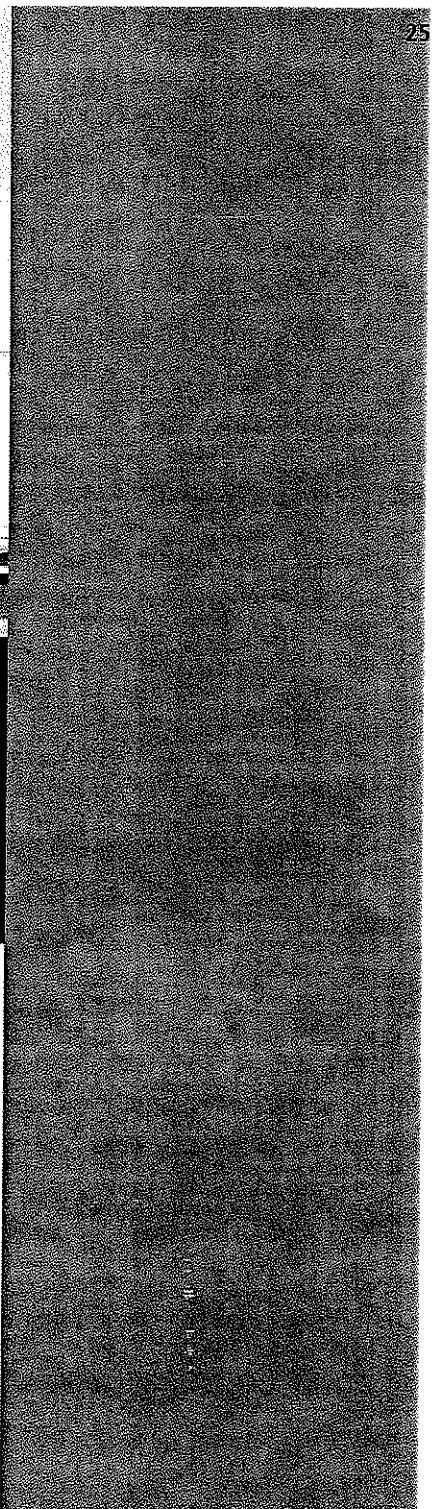
# Event <1.2>

## broadcasting billboards

The telecommunications apparatus has the ability to relay multiple transmissions through invisible lines throughout the globe, yet, as can be seen previously, it is camouflaged against the existing urban structure. Through the erection of billboards <1.2.1>, or screens that project the broadcast frequencies of each transmission as they move through the apparatus (and eventually, the city), the individual, drawn to the image (that portrays, or represents the 'real'), becomes aware of this (invisible) movement.



frame <1.2.1>



*Location*; from Galerie Grün, to the Café Grün. Bremen. *Exhibition*; Galerie Gruppe Grün, May 1993. At random times, on random days, during the period of the exhibition, the gallery should make at least one telephone call following the instructions below. The success of the work relies upon the collaborative relationships between the artist and the gallery/ the gallery and the café.

(1)The gallery will make a call to the public telephone at Café Grün. (2)The café owner, or an assistant, will answer the call with prior knowledge of the instructions. (3)The gallery asks the café owner to choose a customer from the clientele in the café. This should be someone whom the café owner can call by name. The owner should call the person to the telephone indicating that someone wishes to talk to him/ her. (4)The chosen customer will take the telephone and receive a spoken text, the artwork, from the gallery. (5)The text;

# ast begun.

(6)There should be no dialogue between the gallery and the café customer. The gallery should disconnect the call immediately after speaking the text. (7)The customers chosen from Café Grün can be male or female. (8)The text and these instructions should also be installed in the gallery.

from, Douglas Gordon, Instruction (Number 4)



**It's only ju**

# (introduction

The transformation of the City has traditionally been apparent, in the sense that structural changes to one's own environment were clearly recognizable. One is able to trace back throughout history, and visually recognize the isolated entities that cities once were-- veritable machines within which all actions and activities took place. Whether contained by walls, or simple geographic mapping and placement systems, one was able to establish and recognize highly specific locations at will. As a result of this, Cities could be analyzed, criticized and theorized simply by looking at their structural arrangements in a visual plan.

But, as time went on, and the walls fell down, the City soon began to move across the land at an alarming rate. The highly organized structure was beginning to deteriorate as the uncontrollable forces of urban sprawl were unleashed. The *rate of movement* began to dictate form and arrangement, something that in the past had been meticulously planned and thought out by groups of individuals.

As this City evolved, it started to become less recognizable and its edges less defined. Its physicality was still apparent, although traditional means of organization had been overthrown. This soon gave way to technology-- mass communications, telecommunications, digital networking-- resulting in a city that was no longer a city in the traditional sense, but rather, an undefined location in perpetual movement.

This thesis is about the current condition, but more importantly, it is about ways of *looking at* and *reading* the City as it exists (only) at the moment.

This is a **narrative** of the City.

**narrate:**

1. to tell or relate as a story; 2. to speak in accompaniment and explanation of (a motion picture, television program, etc.)

**def.:** 1. something narrated, as an account, story, or tale; 2. the act, art, or process of narrating



The  
underlying struc-  
ture of the City  
is slowly being  
transformed.

# Narrative



Figure 1  
Hamadan (Iran) 2001/02



Its initial premise is being undermined by information technology and mass communication... and ultimately, fading into virtual obscurity.

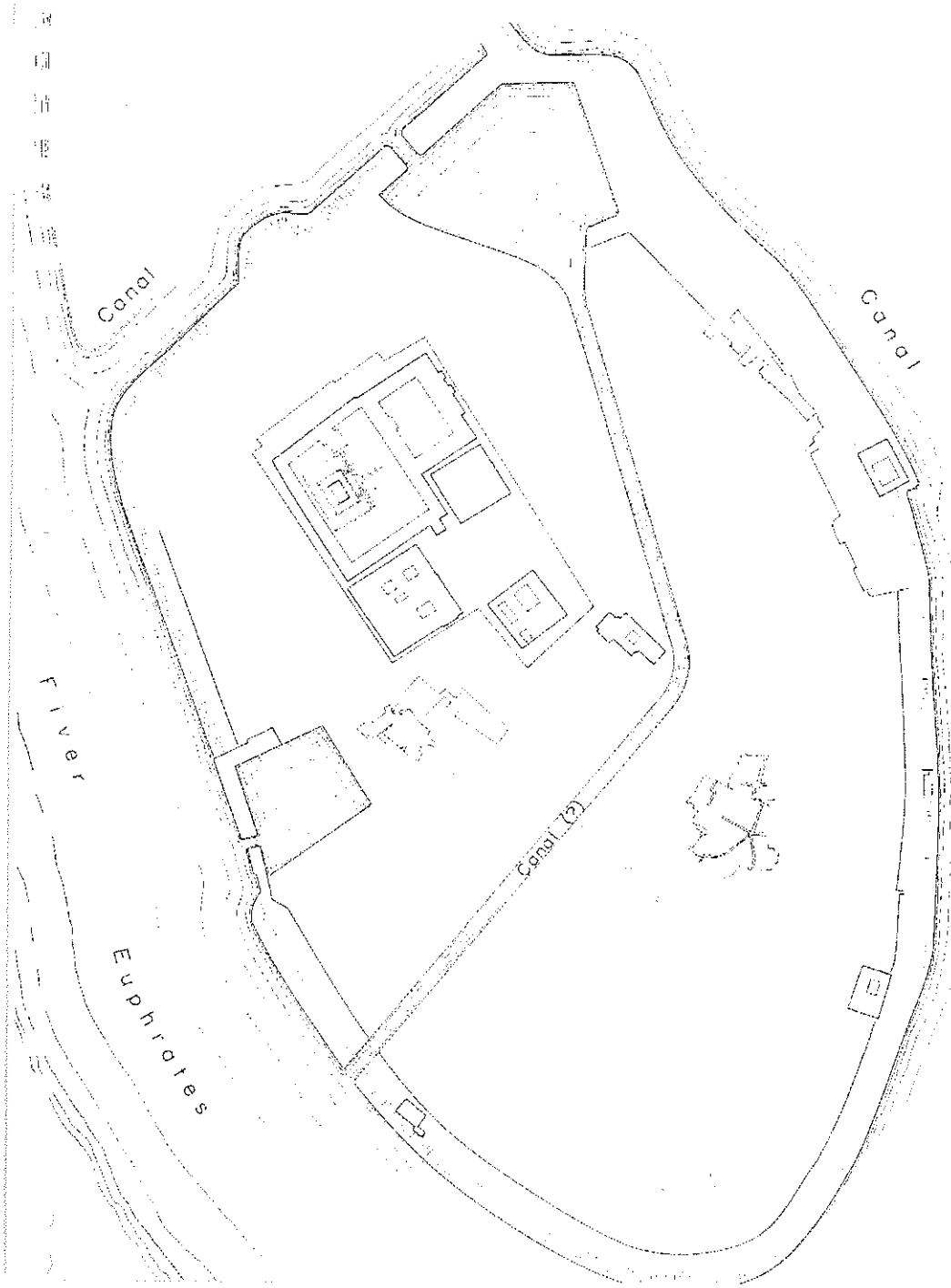


Figure 7  
Ur (Iraq) 2nd Millennium BC



The logical diagram that once formed the basis for the City is being masqued, as the notion of boundary (i.e. a definite demarcation of territory) becomes increasingly blurred, and ultimately exposed.

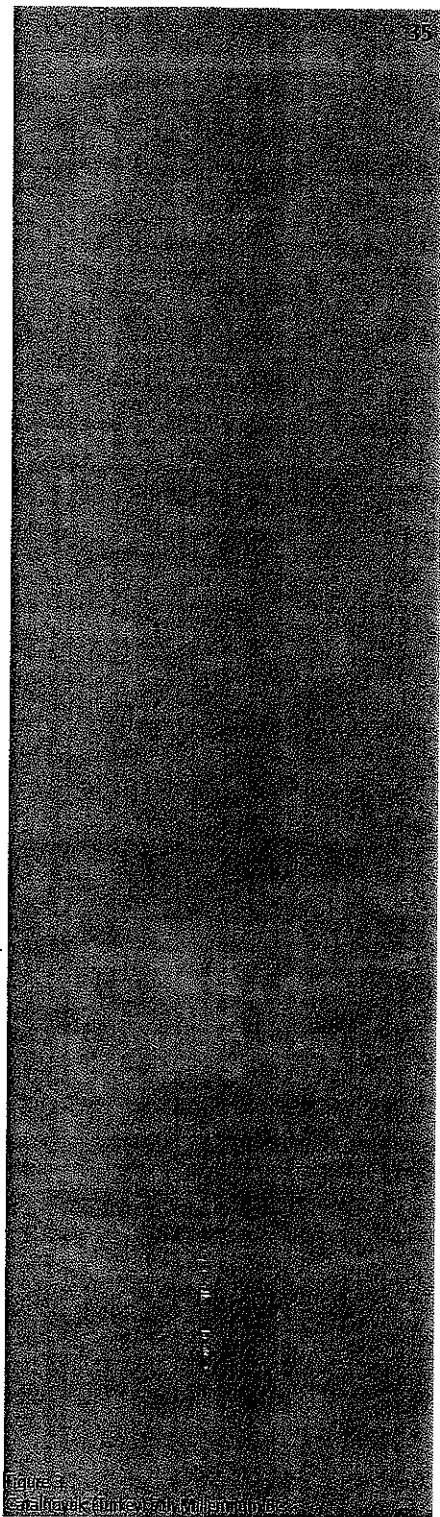
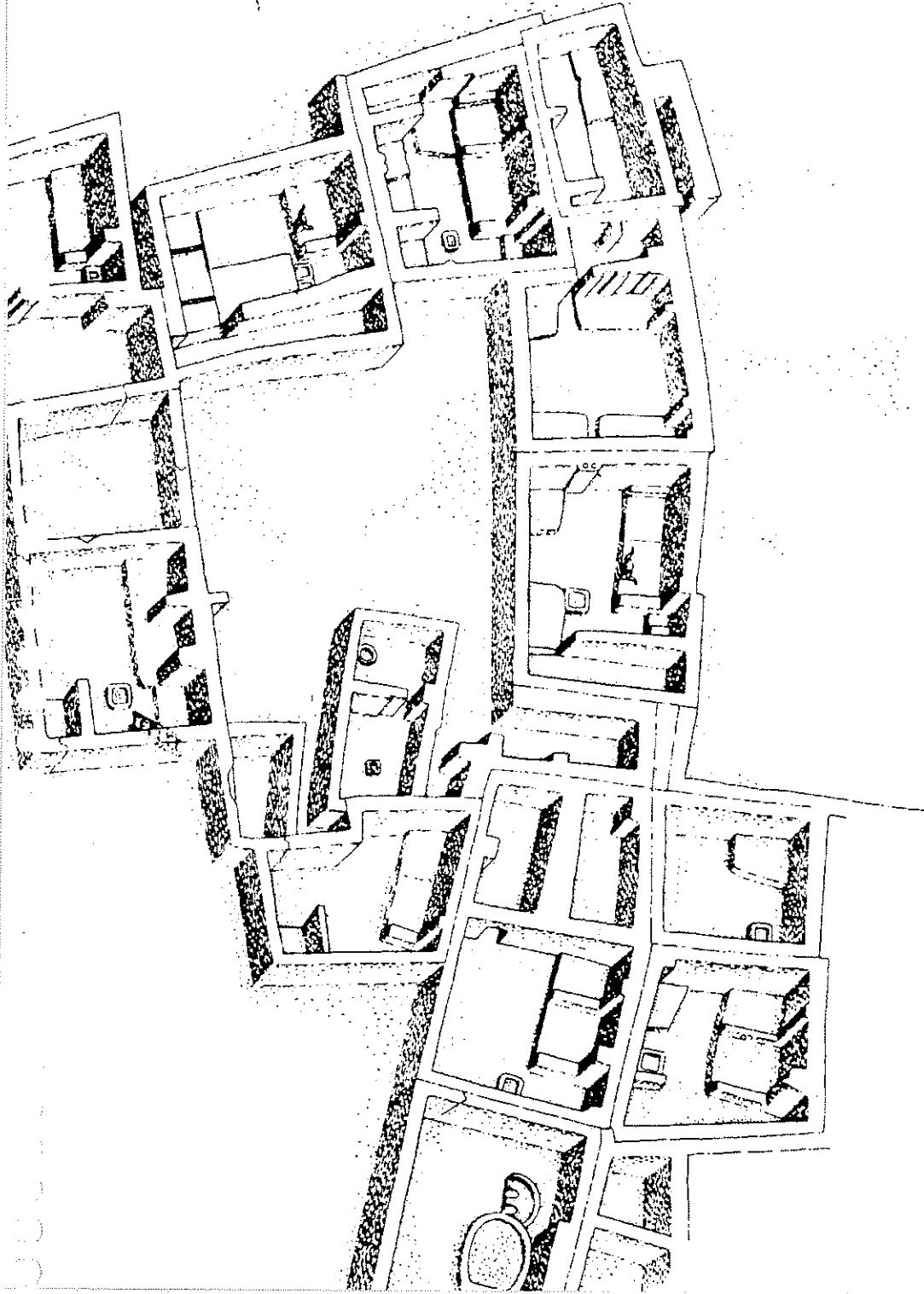
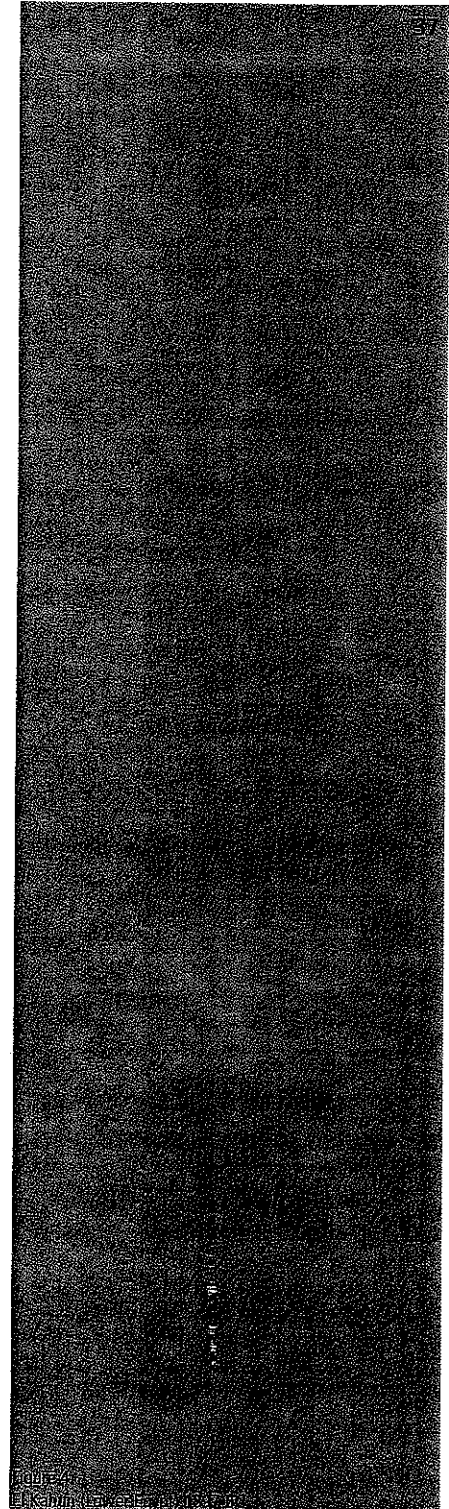
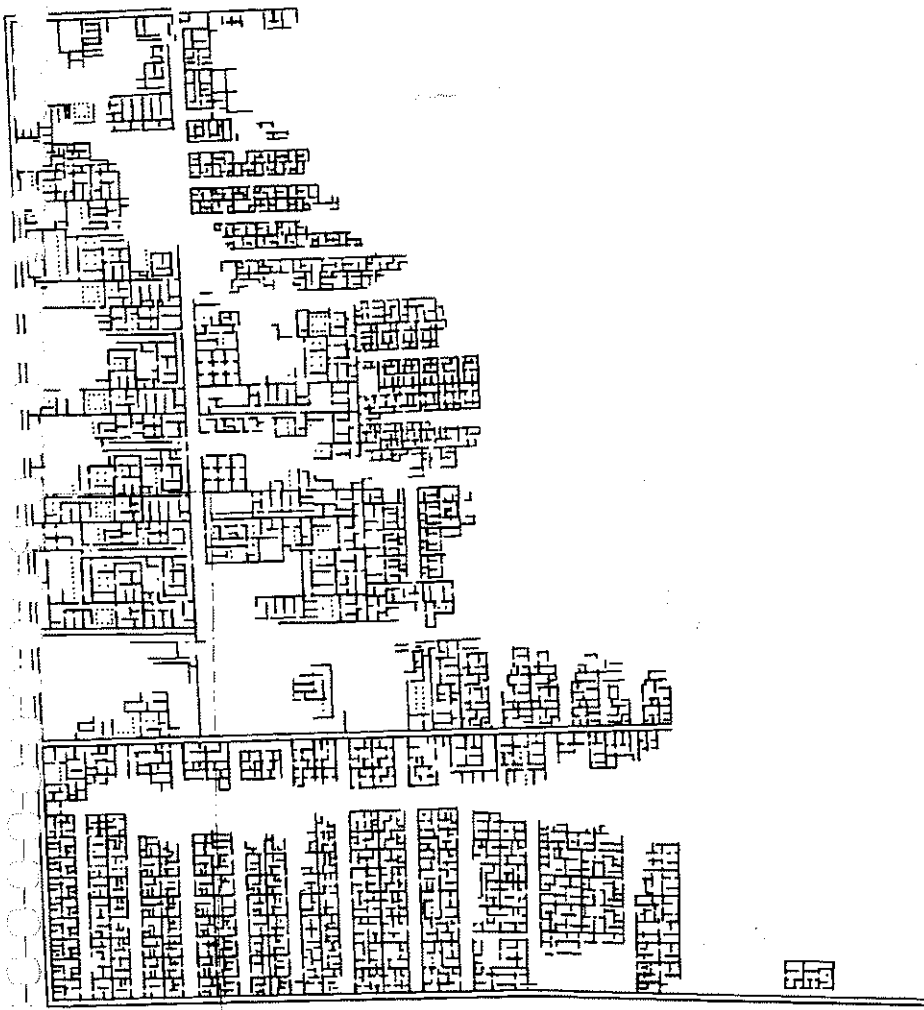


Figure 3  
Central Bank Building, New York, 1930

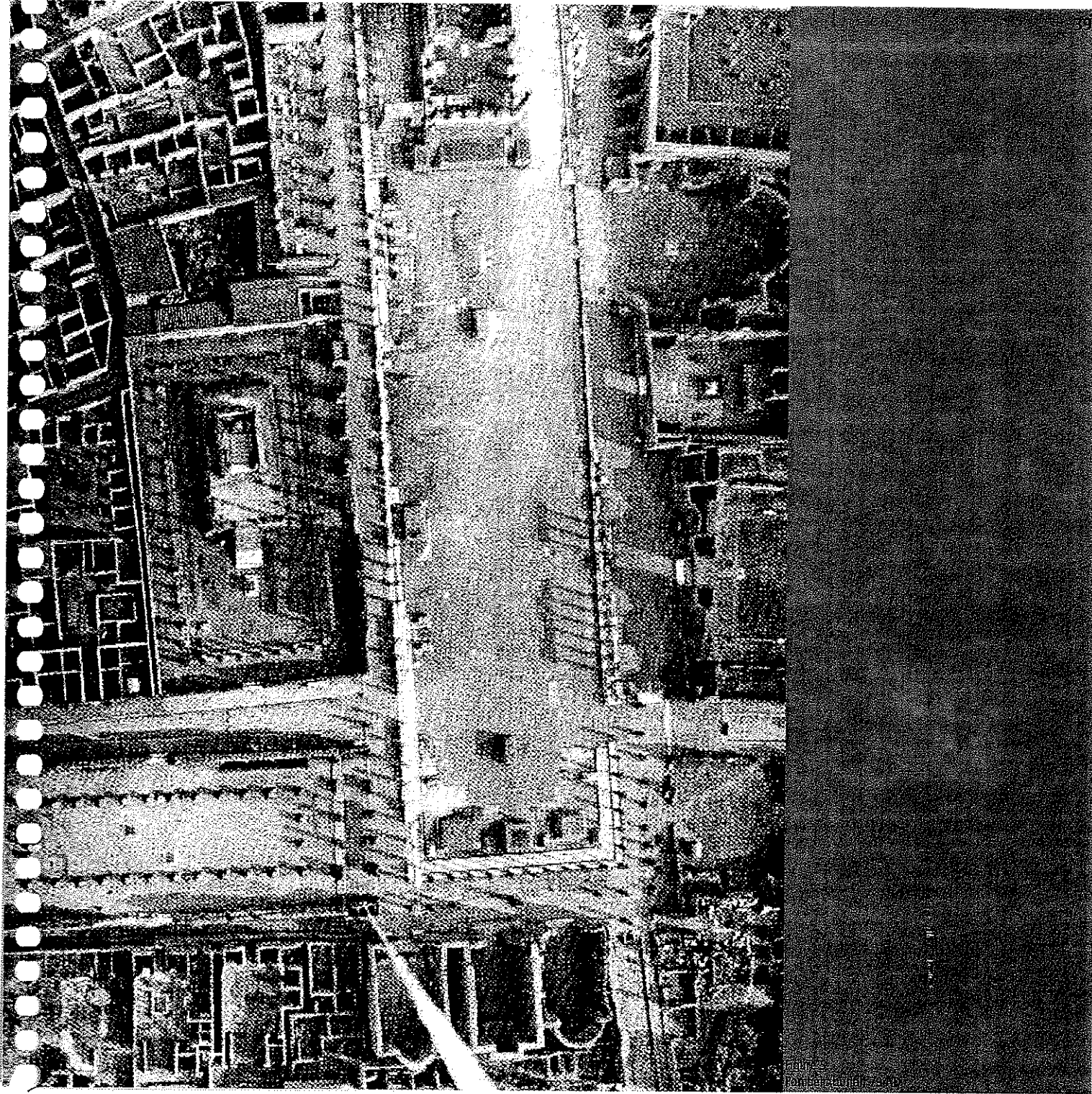


The City is no longer an isolated entity, but rather a component, a moment, in a highly complex and globally unified instrument.



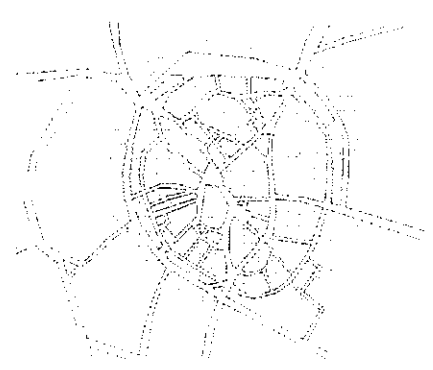


**This instrument  
that the City  
has evolved into  
can extend its  
arms far beyond  
geographical  
mapping.**

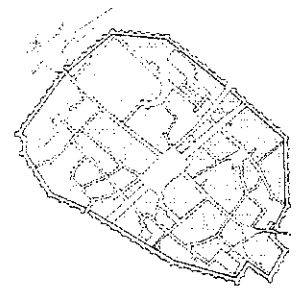




There are no longer any visible limits; rather, technology has replaced the concept of boundary, which was historically made up of physical constructs (gates to the city, city walls etc.). The distinctions between here and there have shifted their emphasis and have taken on a different role, furthering the idea that the City has virtually become unmappable.



Lennep (Germany)



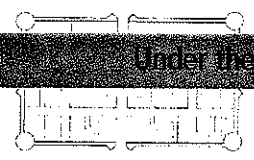
Barcelona (Spain)



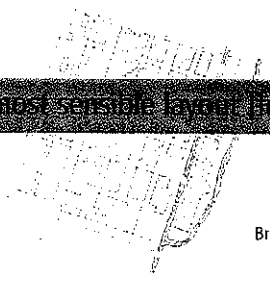
Olney (England)



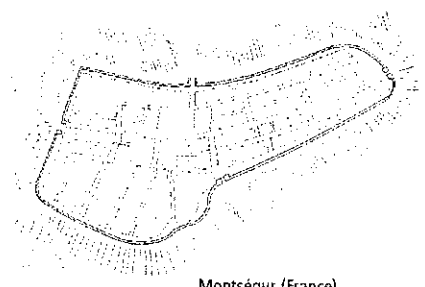
Stia (Italy)



Villa Real De Burriana  
(Castellon, Spain)



Briviesca (Burgos, Spain)



Montségur (France)

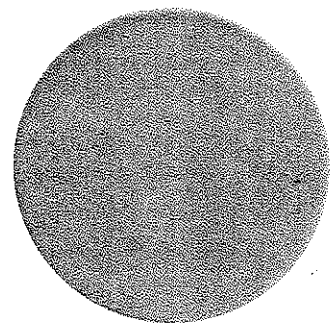
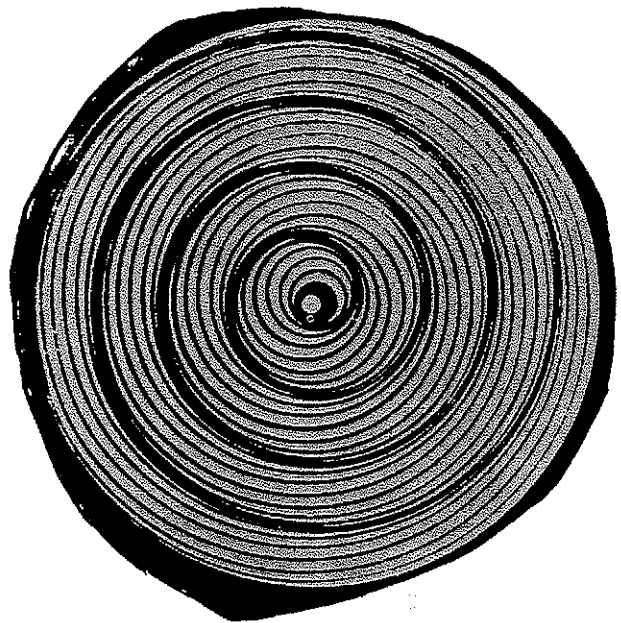
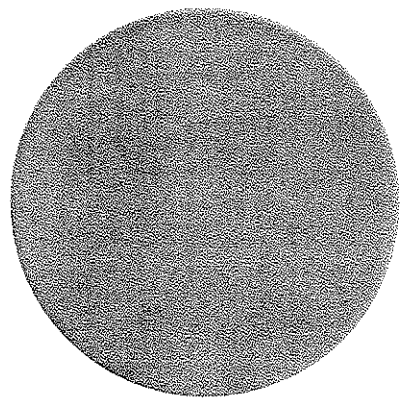


Montflanquis (France)

Under the circumstances, the most sensible layout for a city was the one that could be built.

Figure 6  
City Plans

# modern





This fluidity of boundaries, or definite city limits, has begun to change the nature of the architectonic element, whereupon it begins to "drift and float in an electronic ether, devoid of spatial dimensions, but inscribed in the singular temporality of an instantaneous diffusion". (Virilio 383)

The traditional European city transformed in the space of a century by the interaction of a number of unprecedented technical and socio-economic forces, many of which first emerged in England during the second half of the 18th century. (Frampton 20) The most prominent advances included mass production of cast iron rails (1767), the conversion of cast to wrought iron (1784), steam power (1820) and finally, the opening of the first public rail service (1825), which resulted in the introduction of a completely **new infrastructure**.

This substantially increased migration to the Americas, whereupon populations grew in the newly planned gridded cities, which ultimately **replaced the former finite city of the past**.

Throughout Europe, urban regularization was being developed through methods of standard residential plan types, facade consistency, public green spaces, improvements in the sewer system and water supply etc. In Paris primarily, the entire centre of the city was reconstructed by Baron Haussmann, which completely changed the shape of the old medieval form. Emphasis was placed on the importance of **rapid and efficient systems of transportation and movement**, which led to an entirely new organization of communication. The existing fabric was overlaid with a system of streets whose sole purpose was to link opposing cardinal points and districts across the Seine River, being the traditional urban barrier. This rapid transformation was taking place not only in European centres such as London and Paris, but Barcelona as well, where the expansion of the city was executed through a grid twenty two blocks deep, bordered by the sea, and intersected by two diagonal avenues. Emphasis was placed on urban movement, resulting in a circulation system that separated separate accommodation from transportation. This type of segregated zoning preceded the meticulous urban planning concepts that were to come in the 20th century

As the end of the 1800s drew near, the industrial revolution was beginning to show its course through numerous advances in technology in all aspects. The passenger lift was invented, and along with the perfection of the steel frame, the **high rise** building became the key instrument in the development of the city centre. After the Chicago fire of 1871, a massive building boom occurred which helped to further the notion of the relationship between a high rise downtown and a **garden suburb**. With the introduction of the underground railway (1863), the electric tram (1884) and commuter rail transit (1890), the garden suburb appeared to be the ideal means towards future expansion. Suburban transit was essential to a city's growth. The traditional city was quickly being transformed into a metropolitan region, where dispersed homestead and concentrated core became linked by **continual commuting**. (Frampton 27)

Due to its unprecedented size, the Industrial Revolution unleashed uncontrollable forces causing cities to become boundless, losing all power to control their own growth. Speculation determined urban structure, hence it was deemed necessary to analyze the urban problem as a whole. Out of this analysis arose particular **utopian visions** based upon the idea that form could be both defined and attained to create a healthy living environment

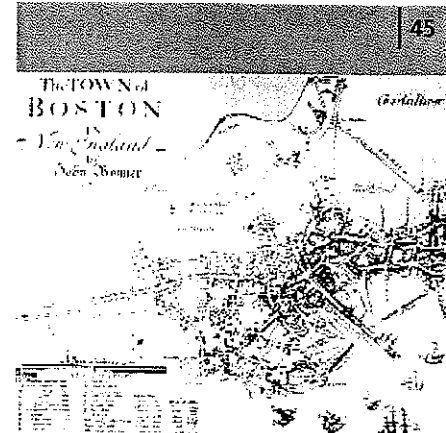


Figure Boston 1



Figure Boston 2



Figure Riverside (Chicago) 1

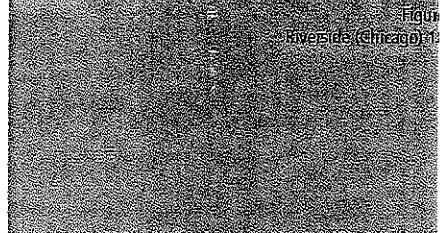


Figure Riverside (Chicago) 2



Architecture can reside *within* this notion of eternal movement and blurred boundaries, the primary components of the emerging invisible City. Invisible, because it no longer is able to be defined as an urban entity, but rather a global fabrication, endlessly interconnected and interwoven.



Ebenezer Howard, the 'father' of garden cities attempted to create such healthy, beautiful and efficient environments where society could flourish.

**The principle of the garden city was based upon the dual attractions towards both town (social intercourse) and country (nature), in an effort to allow a city to emerge out of a synthesis between the two.**

Rather than relying on utopian schemes of planning the outward form of the city, Howard instead concentrated on the process which would make it possible. Important features were its small size (32 000 optimal population) and its sense of identity due to the fact that it was a distinct and isolated entity, rather than being a part of a large expanding metropolis.

The garden city scheme was arranged on a series of concentric circles with six radiating boulevards and a central park. Within the framework of the entire estate, one-sixth of it, 1000 acres, Howard proposed should be devoted to the city proper. As well, the entire area was to be arranged into distinct zones for various activities.

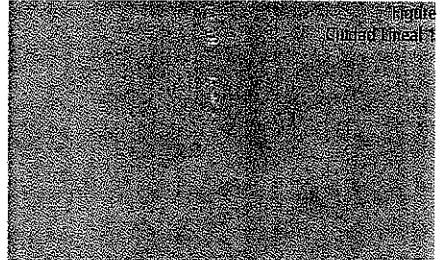
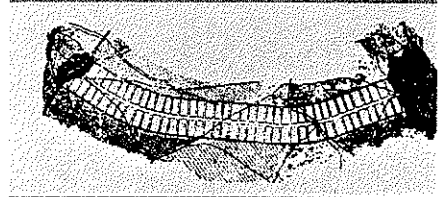
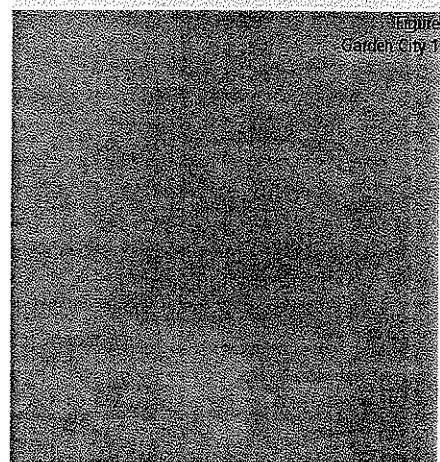
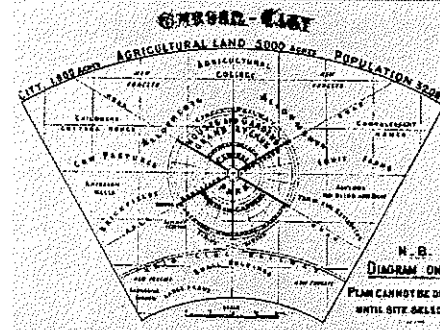
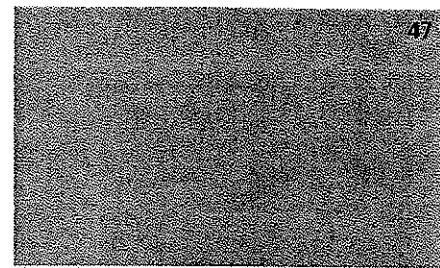
By doing this, the cities were spared the disturbance, noise and pollution of industry, while allowing it to be sited within the town limits. The outer ring of the town was, therefore, to comprise of workshops, factories and warehouses, which would be served by the circular railway system. The Crystal Palace, a glass arcade occupying the fifth circle next to the central park, was to be the main marketing area for manufactured goods, while the central circular area was to be 5 1/2 acres of well laid out gardens surrounded by the main public buildings. The third circle was to be occupied by the grand avenue of houses and gardens, schools and places of worship; the houses were to be grouped in crescentic form. The building lots are to measure 20 feet by 130 feet; the buildings were to be varied in design, but in harmony with the whole scheme.

John Moss-Eccardt, *Ebenezer Howard*, 24

As can be seen by both the diagrams and highly specific descriptions, it is quite apparent that Howard's **meticulous manner of organization** can be likened to that of someone working on a mechanical instrument. Careful attention was paid to every detail in order to fully ensure a healthy and pleasurable environment for all those living within its self contained boundaries.

In the early 20th century, many urban design theories were being developed, such as Arturo y Mata's Ciudad Lineal-- a continuous pattern of urban growth stretching through the countryside on either side of a rapid transit spine route, incorporating both old and new urban centres in a comprehensive whole. (Riseboro 213)

**Le Corbusier**, on the other hand, was primarily concerned with capital and its values in hopes that decentralization would preserve individuality, the social value that he prized most highly. He had great faith in urban organization, and felt that **industrialization was the key to a great city where large bureaucracies could coordinate production.**



One can argue that the City is such that it exists within a continuous (preconceived) metaphoric infrastructure. This continuum that constitutes the city is borne out of processes over time that are able to be understood, e.g. through deconstruction, in order to critically analyze the evolving structural assemblages.

Le Corbusier believed that cities were not dense enough, and found the solution to this in the form of residential towers. These high rise buildings would act as vertical streets, which provided urban density, while eliminating what he deemed the soulless streets of the old city.

The realization of this notion materialized in the Ville Contemporaine project (1922), a cluster of ten 12-storey residential blocks as well as twenty-four 60-storey office towers surrounded by a park, which ultimately maintained the **class separation** of the urban elite from the suburban working classes. Le Corbusier projected this as an elite capitalist city of administration and control, with garden cities for the workers being sited, along with industry, beyond the security zone of the green belt encompassing the city. (Frampton 155)

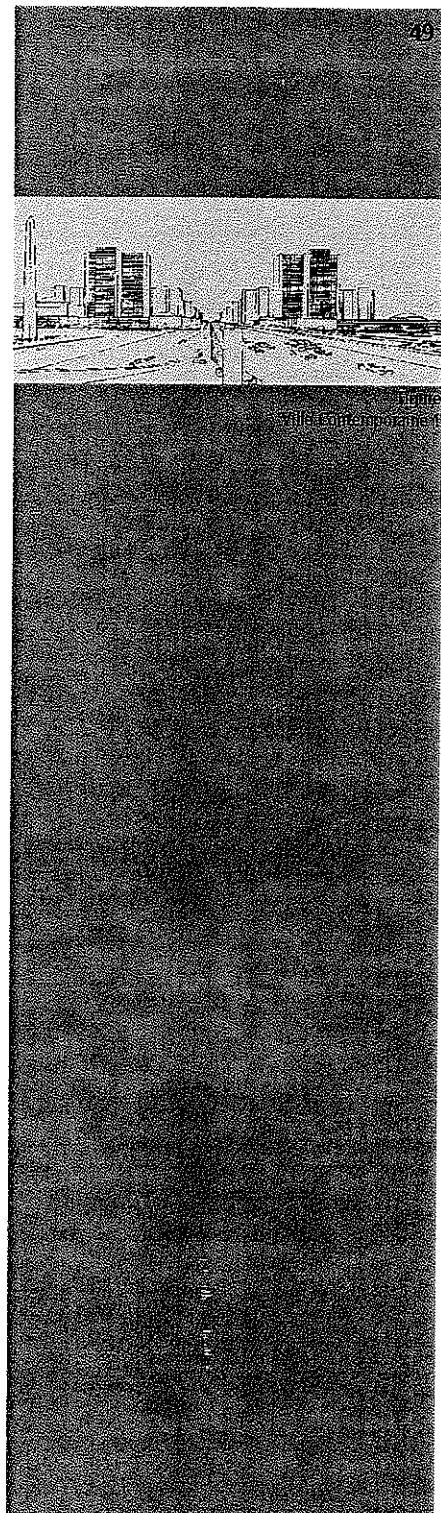
The residential districts of the Ville Contemporaine were organized into two different conceptions of the city; that of the walled city made up of streets, as well as the open city, one which would accommodate locomotion, as well as providing both sunlight and green through its wall-less nature.

This notion of the open city, was eventually achieved in the Ville Radieuse scheme (1928-46), a manifestation of **industrialization, mass production and classlessness**. Here, Le Corbusier moved away from his model of a centralized city towards a theoretically limitless concept, whose principle of order stemmed from it being zoned, like the Milyutin linear city, into parallel bands. (Frampton 180) Each band was assigned to particular zones, including:

1. satellite cities dedicated to education
2. business zone
3. transportation zone, including passenger rail and air transport
4. hotel and embassy zone
5. residential zone
6. green zone
7. light industrial zone
8. warehouses, plus freight rail
9. heavy industry

Within the city, all of the structures were elevated on pilotis in order to allow for the ground surface to become a continuous park, and further rooftop gardens provided both ample sunlight and space. Overall, it was intended to promote both an **enriching and healthy lifestyle**.

Additionally, it was the **machine**, the machine aesthetic, borne out of the Industrial Revolution, that was driving all of this meticulous town planning. **Strict organization was the key principle in establishing a visibly coherent division between nature and building, elite and proletariat, and as well, was pertinent in keeping the mechanism of the city finely tuned and in excellent working order.**





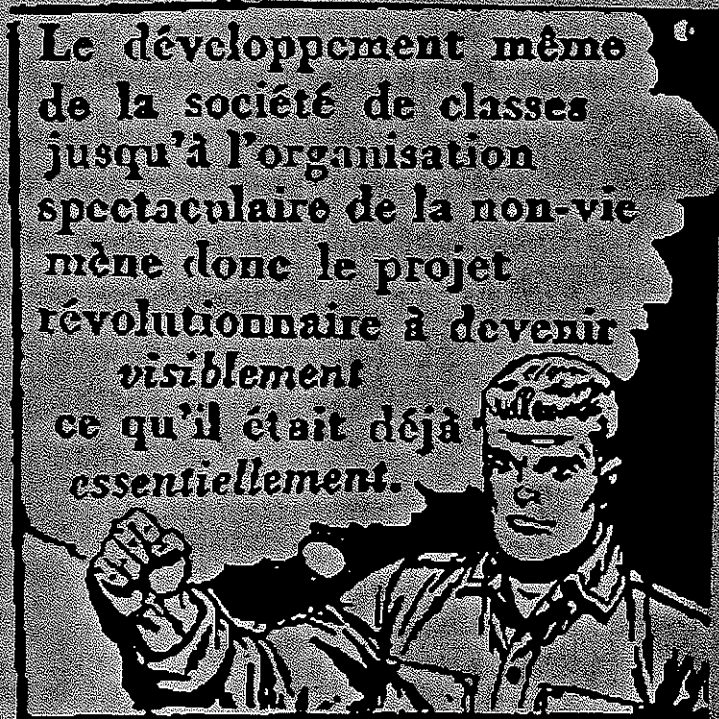


Figure 13:  
*The very development of class society to the point of the spectacular organization of non-life leads the revolutionary project to become visible what it already is essentially*

[situationalist-cartoon.net/humaness.com](http://situationalist-cartoon.net/humaness.com)

# The town is a working tool.

Towns do not normally fulfill this function. They are inefficient: They wear out the body, they frustrate the mind.

The increasing disorder in our towns is offensive: their decay damages our self-esteem and injures our dignity.

They are not worthy of our age. They are no longer worthy of us.

## A town!

It is an assault by man upon nature. It is a human action against nature, a human organism designed for shelter and work. It is a creation.

Poetry is a human act of concerted interrelationships between perceptible images. To be exact, the poetry of nature is nothing but a construction of the human spirit. The town is a powerful image that activates our spirit. Why should not the town, even today, be a source of poetry?

Geometry is the means with which we have provided ourselves for looking around us, and expressing ourselves.

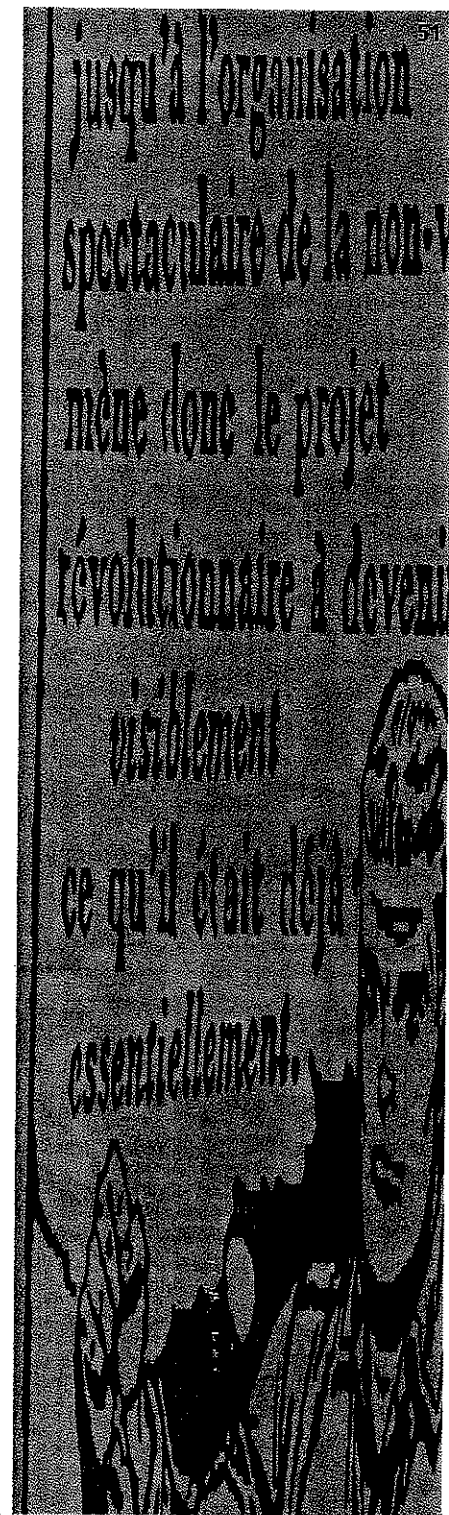
Geometry is the basis.

It is also the material foundation for symbols signifying perfection, the divine.

It brings us the lofty satisfaction of mathematics.

The machine develops out of geometry; it directs its dreams towards the joys of geometry. After a century of analysis, modern arts and thought are seeking something beyond the random fact and geometry leads them towards a mathematical order, an attitude of mind that is increasingly widespread.

Le Corbusier, *Towards a New Architecture*





The City eventually evolves into an assembly of fabricated experience, wherein the differences between the real and the natural cease to exist.



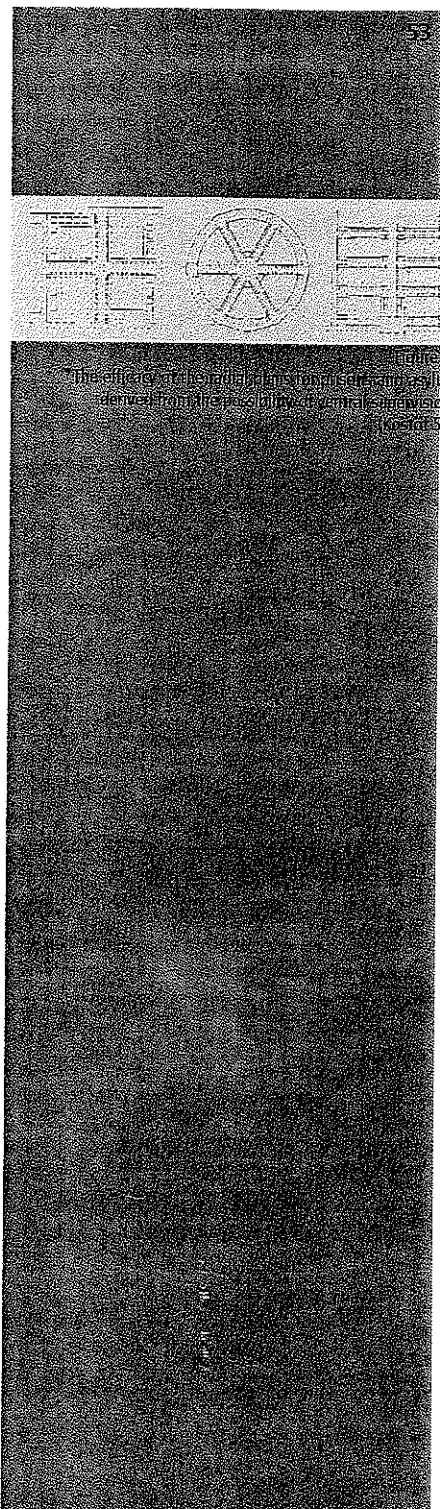
**The Machine** is neither the coming paradise in which technology will fulfill all our wishes, nor the approaching hell in which all human development will be destroyed--

**The Machine** is nothing more than the inexorable dictator of the possibilities and tasks common to all our lives.

Similarly, in North America, individuals such as **Frank Lloyd Wright** were recognizing the need to formulate a new role for architecture to advance a modern social order. Wright recognized that it was the destiny of the machine to bring about a profound change in the nature of civilization (Frampton 186), and set about to create Broadacre City (1928). The idea emerged out of his desire to create a nation of individuals, where decentralization was advanced beyond the small community to the individual family home. This was a direct response to the dispersed population that had arisen due to the mass ownership of the automobile. The car as the democratic mode of locomotion was to be the machine which propelled the concept in which the concentration of the 19th century city was to be redistributed over the network of a regional agrarian grid (Frampton 187). In terms of organization, the centre of society was moved to the thousands of homesteads throughout the countryside where in which everyone would have as much land as desired (minimum of one acre per person). Overall then, individualism would be founded on the grounds of individual ownership, and through the notion of decentralization it would be possible for everyone to live their chosen lifestyle on their own land. There would no longer be a distinction between town and country, but rather a more equal distribution of population over the land as an entirety.

In the years that followed, political developments in Europe came to have immense effects on North America. The Bauhaus in Berlin was closed for good, and all new architecture was brought to a sudden end. All of the prominent instructors such as Breuer, Gropius, Mendelsohn, Meyer, Mies and Wagner, to name only a few, left the country, and with their arrival in America, established a leading role in urban planning and architecture.

**As the city began to face the unavoidable reality of suburban sprawl created by modern urban planning, it came to the realization that urbanism had reached somewhat of an extreme. Its organization was running amuck, resulting in a severe loss in identity. There was absolutely no way to curtail its spread outwards for the mechanistic methods of confinement within a strictly adhered-to set of boundaries had been consumed.**



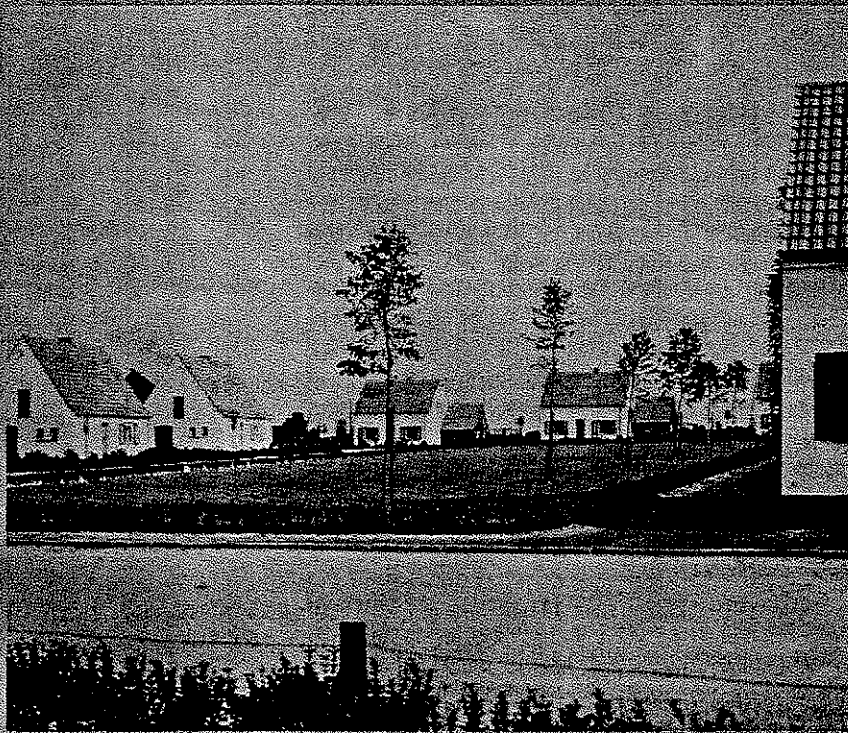


Figure 1  
Aachen (Germany), showing development of the 1970s

- 1 Lot and block rehabilitation has not been successful. Sweeping square mile rehabilitation has become a necessity since we have recognized the interrelationship of the town within its region.
- 2 Former suggestions such as The City Beautiful and other pictorial schemes have proved to be incomplete. First, action should be started by preparing legal, financial and administrative instruments to enable the planners to conceive and work out reliable master plans.
- 3 Places of work and their relation to places of living should form the pivot of all reconstruction work.
- 4 First of all the existing cities should be relieved of congestion and high blood pressure by removing those who cannot be permanently employed. Resettled around small industries in new townships, these people would regain their productive capacity and purchasing power.
- 5 The new townships should settle along super-highways and be connected by fast feeder roads with the old city centre.
- 6 The size of the townships should be limited by pedestrian range to keep them within a human scale.
- 7 The townships must be surrounded by their own farm belts.
- 8 Speculation often promotes blight and obsolescence. Therefore the community should own the land. The dwelling lots should be rented, though the houses may be owned.
- 9 The administrative setup of a township should take the form of a self-contained unit with its independent government. This will strengthen community spirit.
- 10 From five to ten-- or more-- neighbourhood townships may be combined into a countyship with an administration governing activities beyond the reach of a single unit. Its size and administrative setup should also serve as a model for the basic neighbourhood units of the old towns to be reconstructed.
- 11 It is suggested that the size of a township remain stable. Flexibility within its boundaries must therefore be achieved by making the housing facilities elastic.
- 12 Parallel to the resettlement of idle labour in new townships, a second process must take place; acquisition of land by the community of the old city. For not until that process of pooling land has been completed can the next step, the redistribution of land be taken, for the final reconstruction of the city.

Walter Gropius/ Martin Wagner: A programme for city reconstruction  
(United States of America, 1943)

Conrads, *Programs and Manifestoes on 20th Century Architecture*, 146

When they are rebuilt and homes made available  
up into new areas, and the old city centre  
each of them is a small township, the old city  
centre must acquire a new cultural and  
political life.

The better the houses, the better the townships  
reconstruction, and the smaller the task it  
must be built, the better.

In our country, we must have a new  
demand for a new kind of housing, and  
between the old and the new, and the  
residential, and the industrial.

A complete reconstruction of the city  
reconstruction of the city, and the

For dwelling, and for an industrial, and for  
business, and for the city, and for the  
government, and for the city, and for the  
by the city, and for the city.

A new War, and a new kind of housing, and  
reconstruction of the city, and the

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post modern

**Post Modern is a paradox--After Now, Post-Present**  
**Post Modern is posteriority, after all time**  
**Post Modern is the desire to live outside, beyond, after**  
**Post Modern is time-binding of past, present and future**  
**Post Modern is the continuation of Modernism and its transcendence**

If they scanned and rhymed, such verses could be set to music and be more memorable. At best, the propositions of a manifesto verge on self-parody and are funny when serious.

**Post Modernism is crossing boundaries, crossing species**

**Post Modernism is operating in the gap between art and life**

**Post Modernism is Cambozola Cheese**

(illicit hybrid with the best genes of Mrs Camembert and Mr Gorgonzola)

**Post Modernism is the rabbi's advice to his son:**

Whenever faced with two extremes, always pick a third.

**Post Modernism revisits the past with quotation marks**

**Post Modernism revisits the future with irony**

**Post Modernism is acknowledging the already said,**

as Eco has already said, in an age of lost innocence.

It is comprised of landscapes, both vertical and horizontal, that can evolve into a complex pattern of constructions that accommodate the movements of daily life (living, working), as well as all paths between; essentially, a mechanical interpenetration through urban buildings that house wor(l)ds within wor(l)ds.



Individuals such as **Kevin Lynch** countered this highly structured notion of town planning by implying that **the city is an artificial world**, and should be so in the best possible sense. He argued that throughout history, individuals have adjusted to their environments, and had the ability to discriminate and organize perceptually. Hence, adaptability to an environment shaped, patterned and **symbolized** by the individual is quite natural. He took it upon himself to form the new city into a visible, coherent and overall, imageable landscape. This new imageability required an active role on the part of the individual, so that one brings to a landscape, to a city, one's own personal attitudes, encounters etc. (= content), which approximates the composition of the public image and plays a large role in the establishment of a clear urban identity. Other influences such as social meaning, function, history, name and certain physical perceptible objects affect the imageability as well. Lynch focuses on the latter, whereupon the contents of the city are integral in the perception of a clear urban form, contents being paths, edges, districts, landmarks. He sees these as being the "building blocks in the process of making firm, differentiated structures at the urban scale." (Lynch 95) The overall solution to heightening the imageability of the urban environment, as proposed by Lynch, is simply to facilitate its **visual identification and structuring**.

9. Time series: series which are sensed over time, including both simple item by item linkages... and also series which are truly structured in time, and thus melodic in nature.

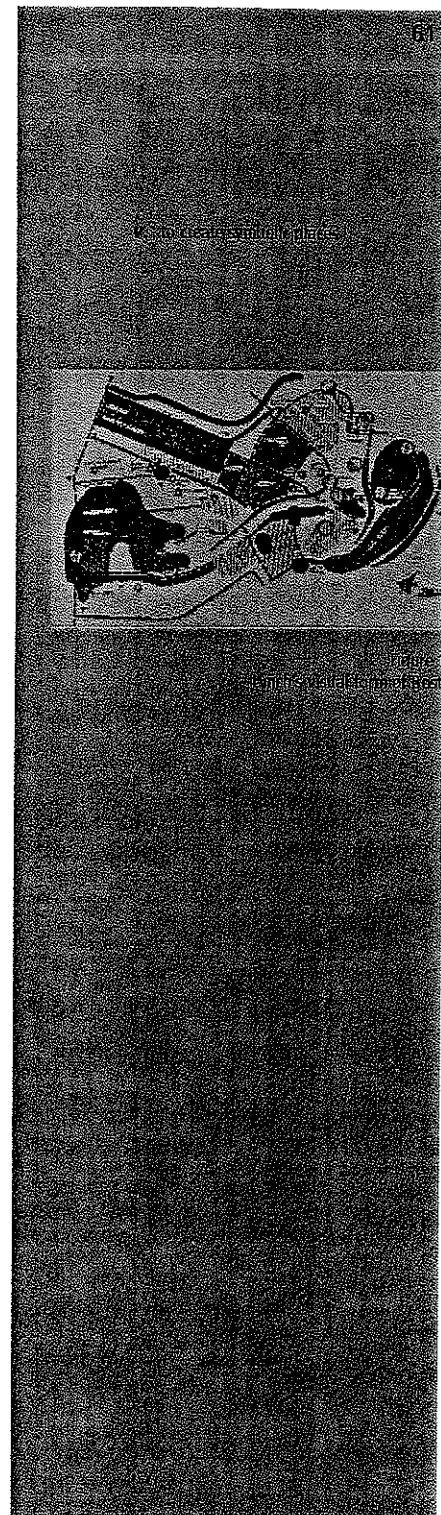
In 1961, **Jane Jacobs** in her book, *The Life and Death of Great American Cities*, exposed the discontent with modernist urbanism to the public. She blatantly attacked current city planning and rebuilding, and attempted to introduce solutions to urban problems--problems, she deemed, of organized complexity.

**Christopher Alexander**, in 1965, attempted to analyze this organized complexity in terms of looking to the past. Here, one would find the abstract ordering principles, which the modern conceptions of the city had not yet found. He makes the distinction between natural, or spontaneous cities (i.e. Siena, Liverpool, Manhattan), and artificial cities, or those deliberately created (i.e. Levittown, Chandigarh, British New Towns), as a basis for relating abstract patterns to the nature of the city. Alexander recognizes that...

**the city is basically a large collection of many small systems that make up a much larger, much more complex system.**

There must be a great deal of overlap within the units of the system, and interconnectivity, so that the individual does not trade humanity and richness for a planner's (supposed) conceptual simplicity.

Christopher Alexander, *A City is not a Tree* (Conrads 30)



The physical space of the city (or what was formerly defined as the city) is slowly disappearing, or dematerializing, evolving into an unmap-pable entity no longer having any imageable form.

# Representation I

Nicholas Mirzoeff, in observing that postmodernism is pure visual culture noted, "one of the most striking features of the new visual culture is the visualization of things that are not in themselves visual." (Mirzoeff 6) This is a critical issue not only in addressing the whole notion of representation in its purest form, but more specifically towards traditional architecture as *strictly* built form. If the city is no longer a bounded, immobile entity, then neither is architecture, and the question is raised as to how one represents theoretical notions that stand alone, both literally and figuratively (...as text, film, drawing etc.), at the same time playing a significant role in the informing of others. This method of practicing, or representing 'architecture' has the capacity to push ideas towards the edge in amongst themselves, as well as within the environment, the network, that they inhabit. Furthermore, it questions the structures that define our existence, and the spaces that arise out of those structures.

Representation of the city, or structure of the city, can only be manipulated (post analysis) if one first understands, or has the capacity to imagine, the modern (now) city--to imagine the invisible. The city is no longer a bounded territory, specifically mapped and occupied, but rather a seemingly ongoing narration of interchangeable events. Heidegger argued that boundary is the event which produces space, but more appropriately, it confines space at a specific moment.

This is a place that is everywhere and nowhere, a place you cannot get to from here. Sooner or later, the effort of mapping is interrupted by an encounter with the unmapable. The topography and the toponymy hide an unplaceable place. It was the locus of an event that never 'took place' as a phenomenal happening located in some identifiable spot and therefore open to knowledge. This strange event that took place without taking place cannot be the object of a cognition because it was a unique performance event. This strange locus is another name for the ground of things, the preoriginal ground of the ground, something other to any activity of mapping.

J. Hillis Miller, *Topographies*, 40

Space is produced through the taking place of events, hence, the city can be seen as a narrative within an urban topography. The narrative in itself is not necessarily linear, but rather a specific sequence of moments within innumerable others—a way of imagining the unimagable/ unrepresentable space. Virilio agrees that this may be true for the pedestrian, but in the age of rapid transportation systems, that not only transport the body, this has changed. There are no longer specific actions by individuals, but rather events as a result of other events... One cannot predict nor design *for* these events, primarily due to the fact that the present, the now, *is* an event in itself.

Expressed in the future perfect, urban reformism often disavows the viscous complexity of the present by representing a desired state as already having been achieved.

James Donald, "Imagining the Modern City", 184

Similarly, one cannot predetermine movement(s) in a potentially malleable situation. What is interesting though is how a static, structural system has the ability to be manipulated through representation, utilizing the staticity as a membrane, or arena, for (inter-) penetration of that which is (inter-) visible.



Geographical, or mappable space has been replaced by what Paul Virilio terms as chronological topographies, where telecommunications and electronic transmissions eradicate a sense of place.

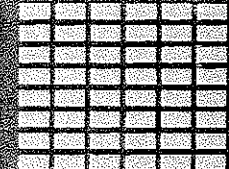
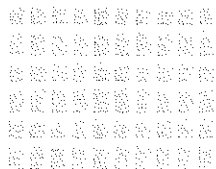
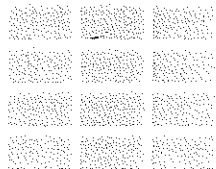
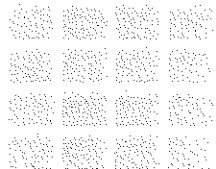
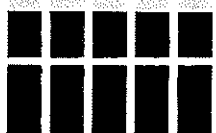
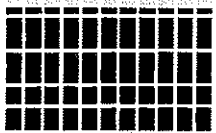
The originating structural system is not simply disregarded, but rather acts as an anchor for the dislocated condition that perpetually moves through it. The spaces between and within the built form continually change as the interplay between the *representation of the constructed* and the *constructed representation* takes precedence.

Overall, what potentially occurs then (in more simple terms) are more fluid gestures within the fixed urban structure. These gestures define the current transformation (or changing state) of architecture, and not only enact *between* built form, but also within-- moving in and out in a continuous motion, dissolving origin, dimension and geometry. Architecture becomes not simply a reaction to events, but rather, it **initiates** them, resulting in the potential for active participation by all.

1950s 1960s 1970s  
1980s 1990s 2000s  
2010s 2020s 2030s  
2040s 2050s 2060s  
2070s 2080s 2090s

1950s 1960s 1970s  
1980s 1990s 2000s  
2010s 2020s 2030s  
2040s 2050s 2060s  
2070s 2080s 2090s

1950s 1960s 1970s  
1980s 1990s 2000s  
2010s 2020s 2030s  
2040s 2050s 2060s  
2070s 2080s 2090s



*del*...  
*ate*...  
*rdipem*...

1950s  
2000s

mapping the projection

Through the mapping of the city's infrastructure (lines of transportation and telecommunications), and the resulting linear configurations, it is possible to generate pulse points where many of the lines converge. From this mapping, within the City of Winnipeg, seven sites were extracted <2.0.1- 2.0.7>,...

<2.1.>

Images are montaged onto the linear plans, representing projections that one would ultimately move through-- the emplacement assuming the role as the gap, or the interval between arrival and departure <2.1.1- 2.1.7>...

<2.2.>

Each site is analyzed in terms of the linear configuration, and an appropriate gesture applied to it <2.2.1- 2.2.7>...

- addition
- rotation
- erasure
- replication
- translation
- other...

The particular gesture could potentially form the structuring of the event.

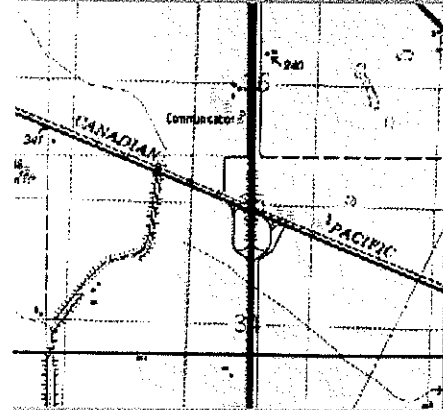
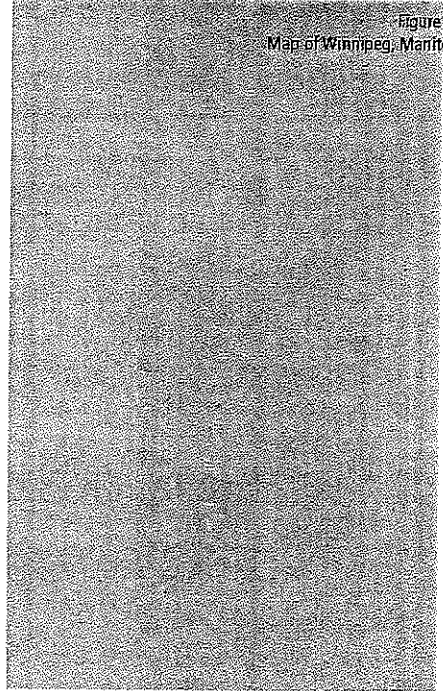
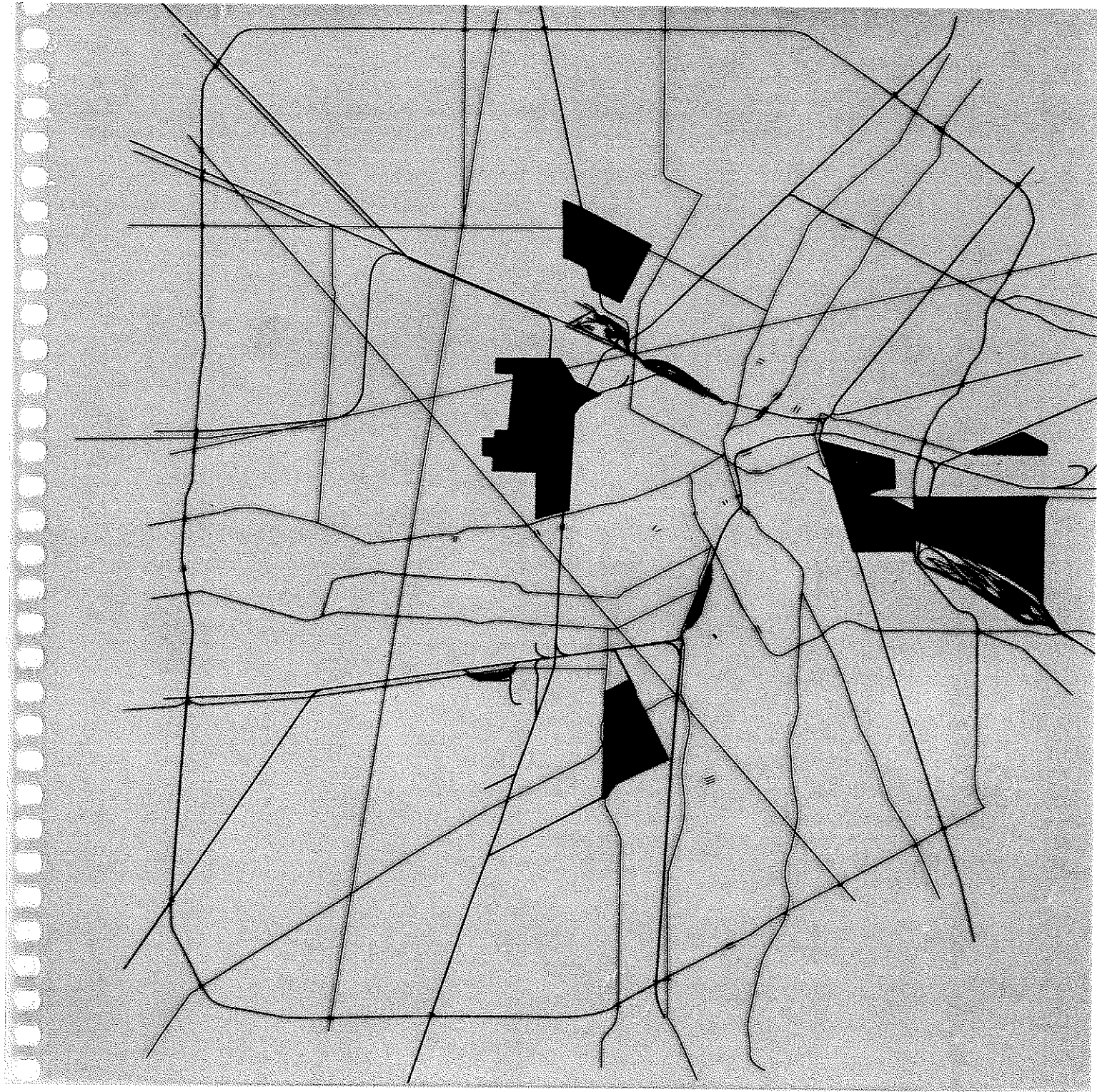
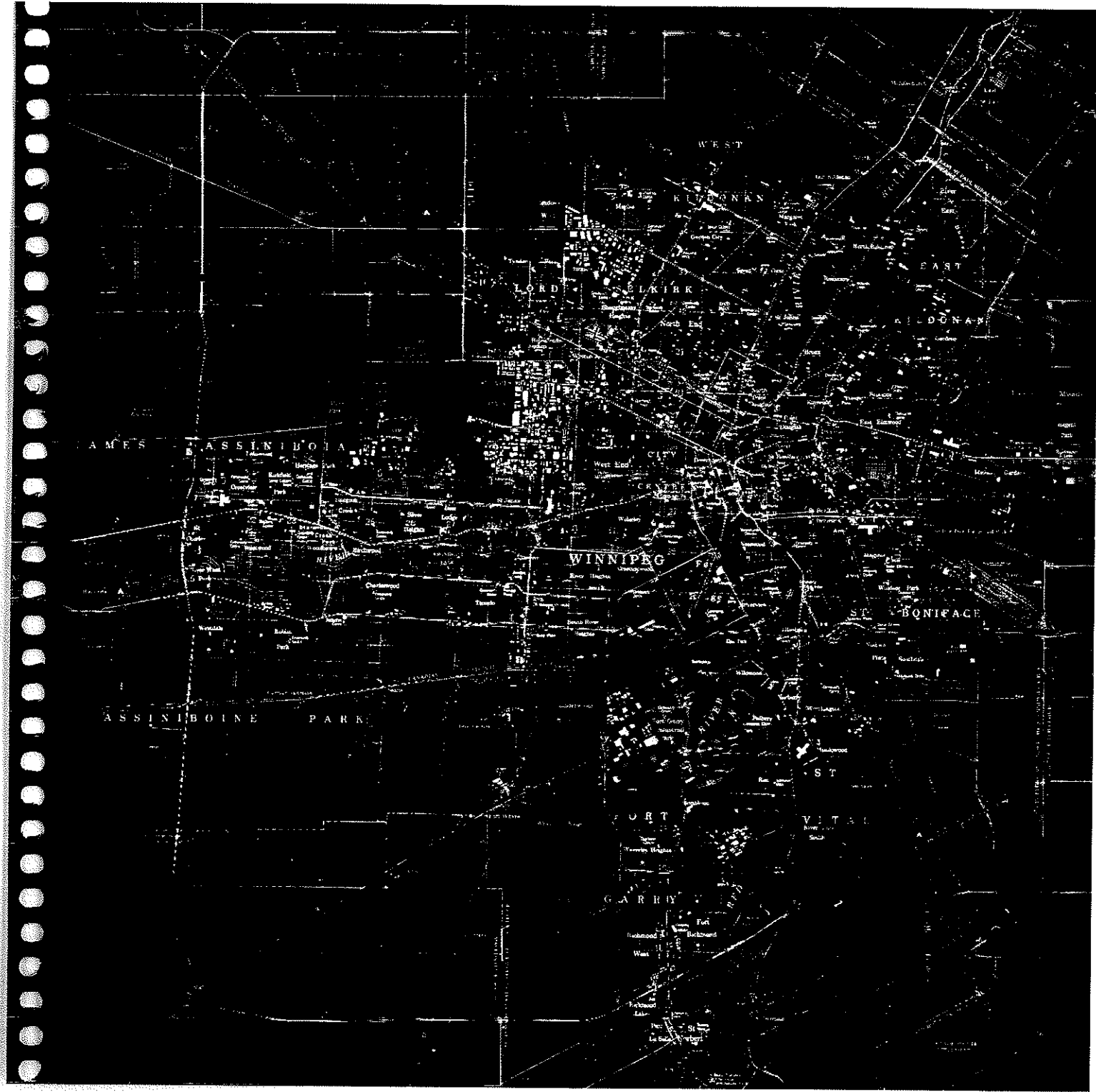


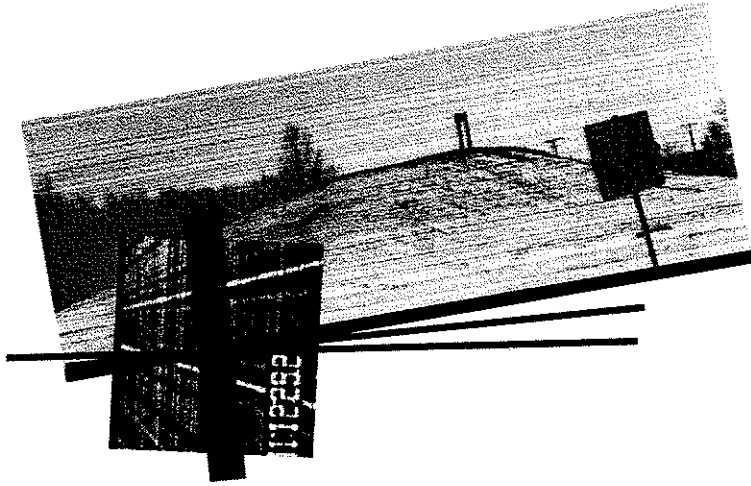
Figure  
Map of Winnipeg, Manitoba











\_\_\_\_\_ addition

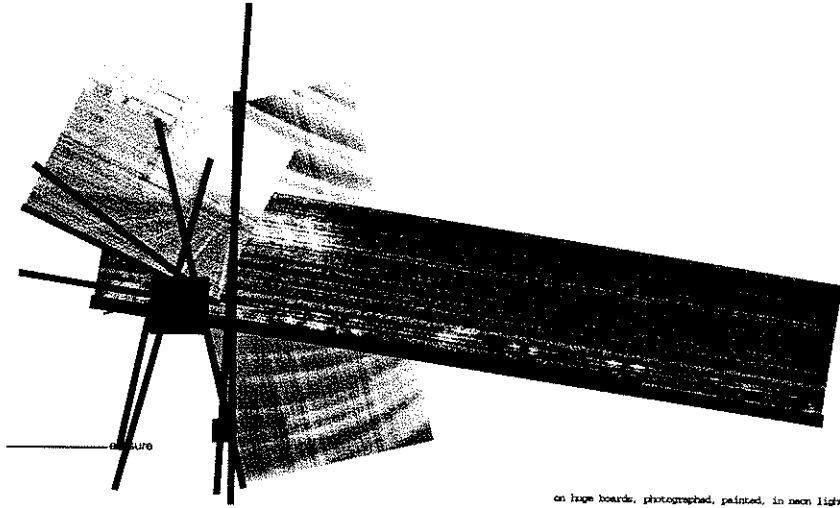
\_\_\_\_\_ rotation

Pictures and signs everywhere.

frame <2.2.1>

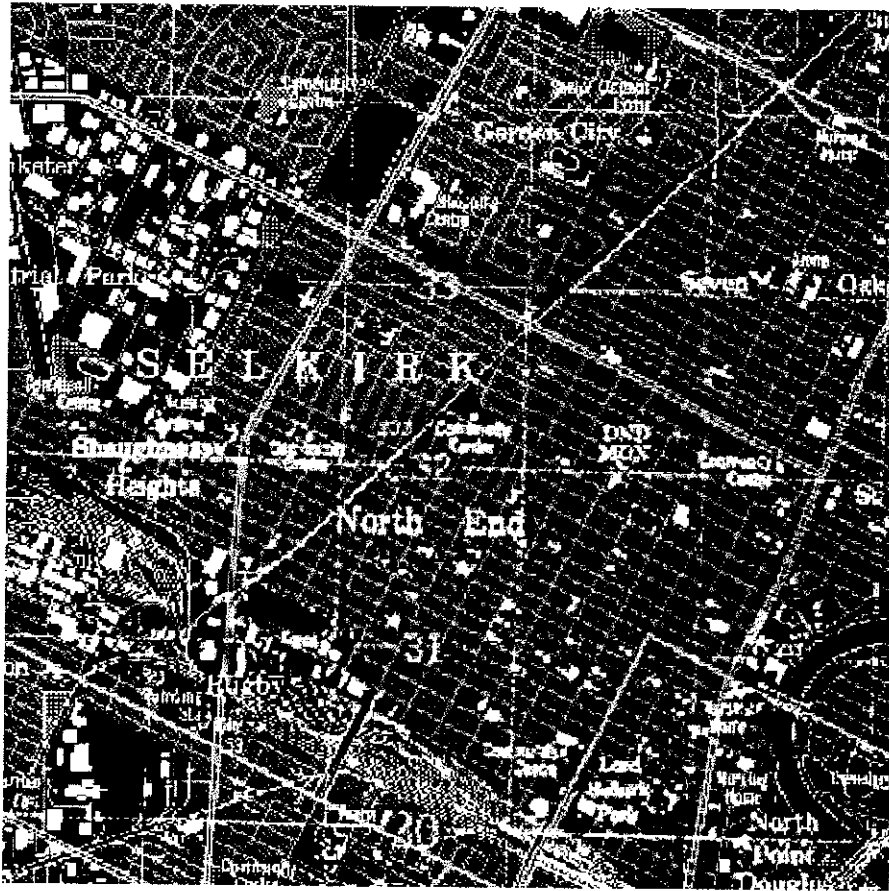




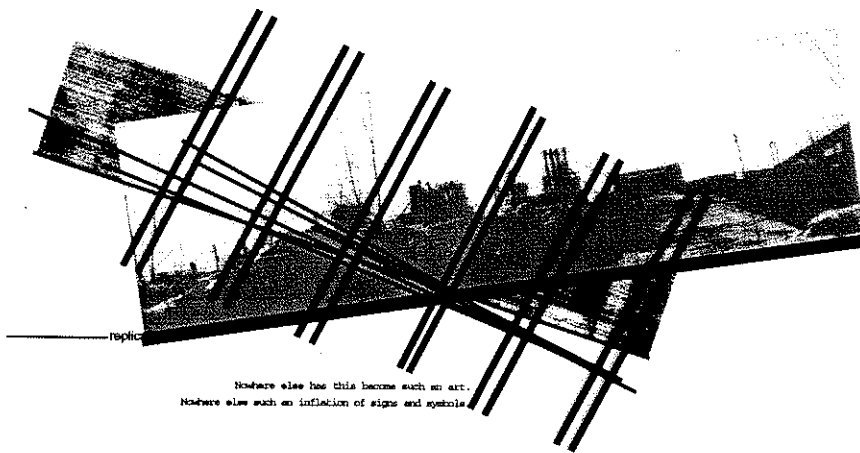


on huge boards, photographed, painted, in neon lights

frame 2.2.73



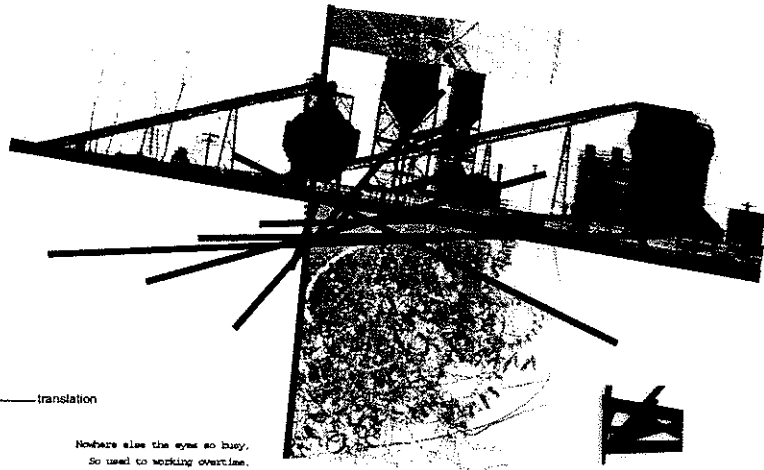




Nowhere else has this become such an art.  
Nowhere else such an inflation of signs and symbols.

frame <2.1.3>  
frame <2.2.3>



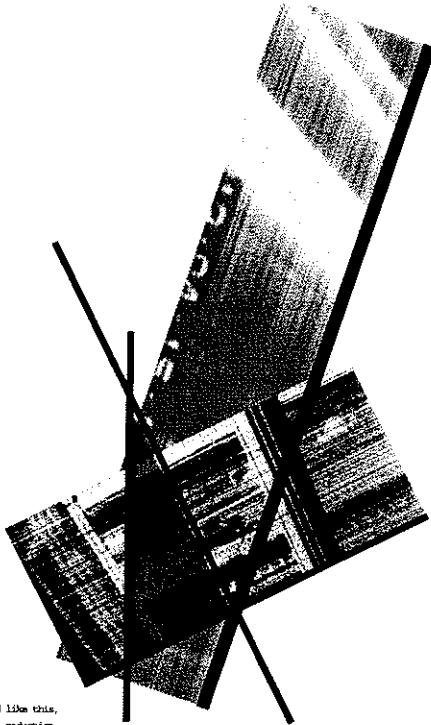


translation

Nowhere else the eyes so busy,  
So used to working overtime.







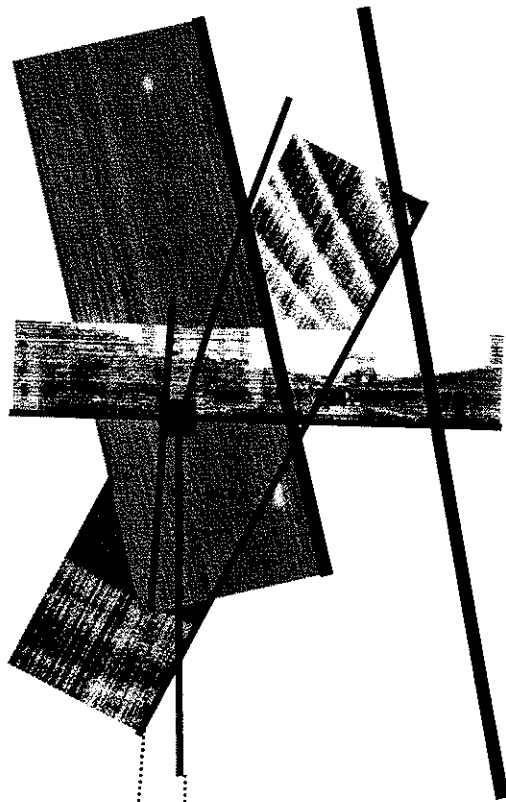
other/ III

Notare also is vision harnessed like this,  
to the service of selection.

frame 42.53







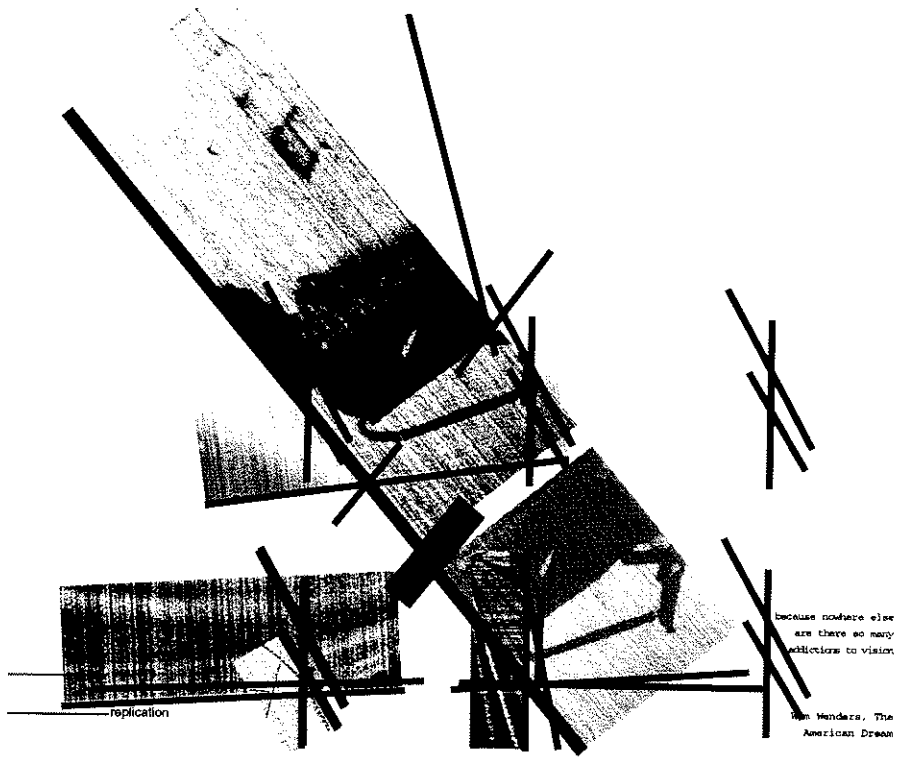
— assurance

Nowhere else, therefore, so many longings and needs

frame 22.288



frame <2.0.6>



replication

because nowhere else  
are there so many  
reflections to vision

Van Wenders, The  
American Dream





The notion of place, or the city, has lost all spatial boundaries and distinctions, evolving into a continuum of like spaces, existing in an unmappable, though highly contemporary terrain. Virilio argues that the city exists as merely a connector point

(i.e. airport, computer terminal)...

Could you describe what a screenwriter of the future will be like and how the metaphor of navigable cinema relates to Transarchitectures?

Habitable cinema and navigable music are anticipations of a poetics of presence in which the burden of meaning is shared equally by the maker of the work and the person immersed in the work. In this way the screenplay becomes a "world-play" and comes closer to life: there is neither a fixed narrative, nor a fixed number of choices, but rather a continuum of shifting interrelationships. The "worldwriter" must envision circumstances that are likely to produce dramatic situations without knowing for certain which eventualities will come to pass. In this, worldplays are more like stochastic music, in which the composer arranges chains of likelihoods, the outcome of which is only statistically known. We have yet to accomplish this in any sort of general sense: what is needed is a "dramatic continuum mentality." In the language of Deleuze, we are still operating in "striated space" when we could be operating in "smooth space." Transarchitectures seeks to dissolve the distinctions between the artifices of virtuality and the matrix of everyday life, claiming, indeed, that such a dissolution and its alien progeny are part of the intellectual and cultural outlook of transmodernity. Transarchitectures creates the possibility that habitable cinema and navigable music happen anywhere in the technologically heightened continuum of physical-to-virtual space, so that Shakespeare's phrase "all the world's a stage" is no longer just a metaphorical statement but becomes a statement of literal fact.

from "A Conversation with Marcos Novak"

Arguably, the notion of photography has all but vanished, in the sense that the image has become merely a freeze frame in a visual sequence. Just as static images can/could portray/ represent a composed reality (at a specific moment—the present, with no past or future), it seems more appropriate for cinematic representation to project the city, both literally and figuratively, that is in continual motion.

Film analogies are convenient, since the world of the cinema was the first to introduce discontinuity-- a segmented world in which each fragment maintains its own independence, thereby permitting a multiplicity of combinations. In film, each frame (or photograph) is placed in continuous movement. Inscripting movement through the rapid succession of photograms constitutes the cinegram.

Bernard Tschumi, *Architecture and Disjunction*, 196-197

This is not to say that traditional cinematic approaches must be utilized, but rather it is the *exploration* of the recording of images through selecting and determining a field, as well as separating and creating montages, allowing for one to truly experience time-space, the landscape of the telepolis—"a city in which people are there without being there; where they assemble without assembling; where all paradoxes become possible." (Virilio, "Life in Cinecitta," Splinter 9)



evolving into a  
two  
dimensional  
flatland in  
which the city  
can  
disappear.



Black light, white light: the nocturnal scenes receive contrast from big bare panoramas across which the eye sweeps, coming to rest on some unexpected natural or artificial accident in the landscape. The pallid grey horizons of the [Fellini] landscape do not really follow any symbolic or Manicheistic concept of lighting. It is simply that the poetic and visual universe is always based upon the refined, striking alternation between dark and light, between the open sky and the dense culture medium. The unrestricted views, the fields, the immense bare spaces, the beaches and unlimited stretches aerate the filmic landscape like so many esoteric compositions. If the swarming masses of the city call to mind Hieronymous Bosch, the desolate open spaces evoke instead the paintings of a Salvador Dali.

Gilbert Salachas, *Federico Fellini: An Investigation into his Film and Philosophy*, 45

The structuring of cinematic space, a potentially eternal movement of images, is the (pre-) determined setting for the physical realization of the time-space relationship that the city form has dissolved into. Image has taken precedence over physical being, and it is these images, mobilized sequences, that allow for the invisible city to become readable.

The traditional city, the former meticulously organized machine, has literally evolved into a mechanism of events that accommodates the **automation of seeing**.

I remember once getting terrified that I could only see out of my eyes.  
Two little fucking holes. I got really terrified by it.  
I'm kind of trapped inside with these two little things to see out of.

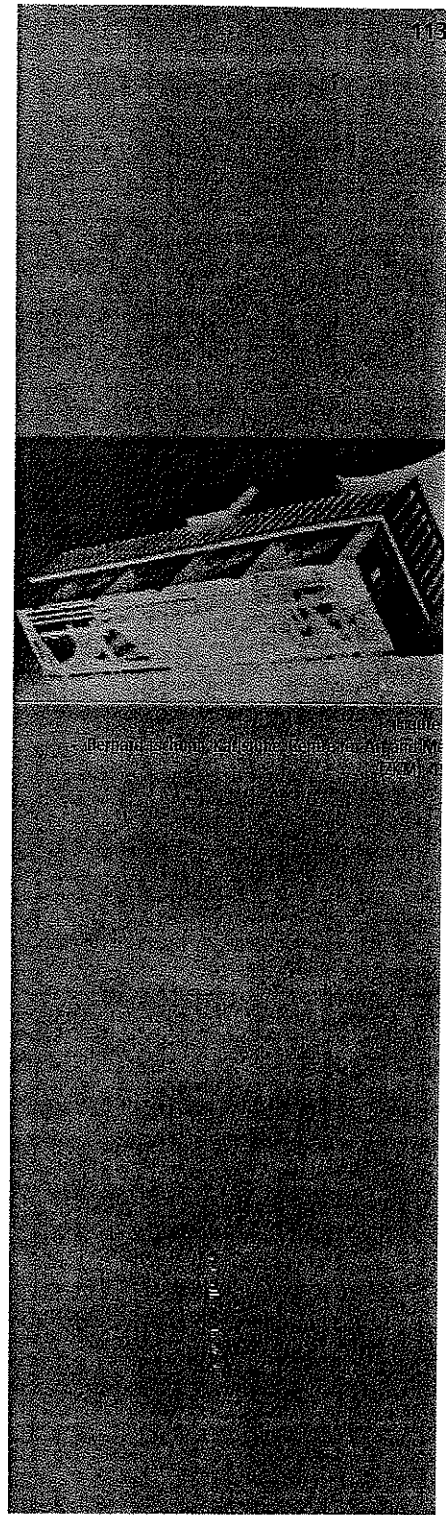
Damien Hirst 1992

Such is the case with surveillance cameras whereupon, through image recording, the city is cut into sectors, or readable units, that have the potential to be reorganized and reassembled, ultimately restructuring the notion of place—or quite possibly, one's compositional reality.

Welcome to post-liberal Los Angeles, where the defense of luxury lifestyles is translated into a proliferation of new repressions in space and movement, undergirded by the ubiquitous 'armed response'. This obsession with physical security systems, and, collaterally, with the architectural policing of social boundaries, has become a zeitgeist of urban restructuring, a master narrative in the emerging built environment of the 1990's.

Mike Davis, *City of Quartz*, 223

In other words, as one moves through the city, through images, or sequences of images, interspersed with physical/ static constructs, the city takes on a new form, both through the mental *and* physically constructed realities—reality being defined as one's *perceived* environment. This ultimately brings to light the temporality of the city in regards to movement, or more appropriately, the time-space (as opposed to space as space) relationship, where one can act (and be acted upon) from any distance in the immeasurable state (...of being, at that particular time). One moves, or is in motion, within the city, rather than assuming the central role of the narrative, where one moves through and within *physical form*, creating/ causing event through interaction. Image has taken temporary precedence over the object (built form), and it is through this means that one begins to construct.



112

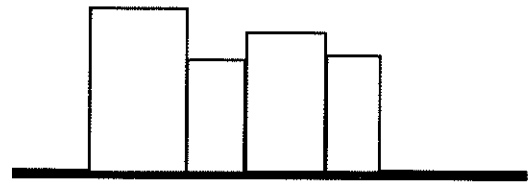
Although this seems plausible, that the city is simply a location within the global network, it is highly unlikely that it becomes flattened into one complex membrane, hovering over the physical structure of the former city. Rather, what is formed is a gap between what we know as the traditional city, the machine composed of specifically allocated distributions of bodies to uses to create a mechanically efficient distribution of space, and the present notion, an invisible network relying on the continual movement of space and time that could ultimately destroy, or overthrow, the function of form.

Could the city potentially act as a 'neutral' space devoid of anything stationary, any staticity?

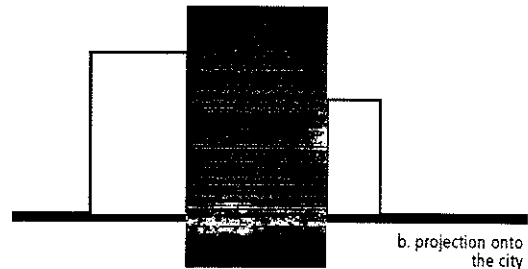
- a point of transfer, a location
- city as a representation of some other place or time

Can the city exist through (re) assembled projections of surveillance?

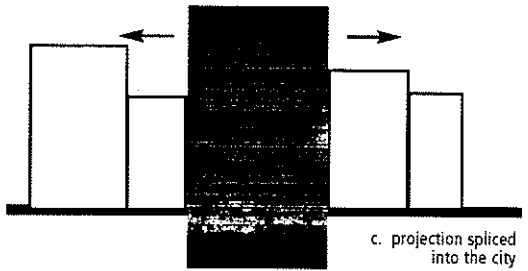
If image has taken precedence over the object, then to what extent can image (or sequences of images) manipulate the form of the city?



a. the city

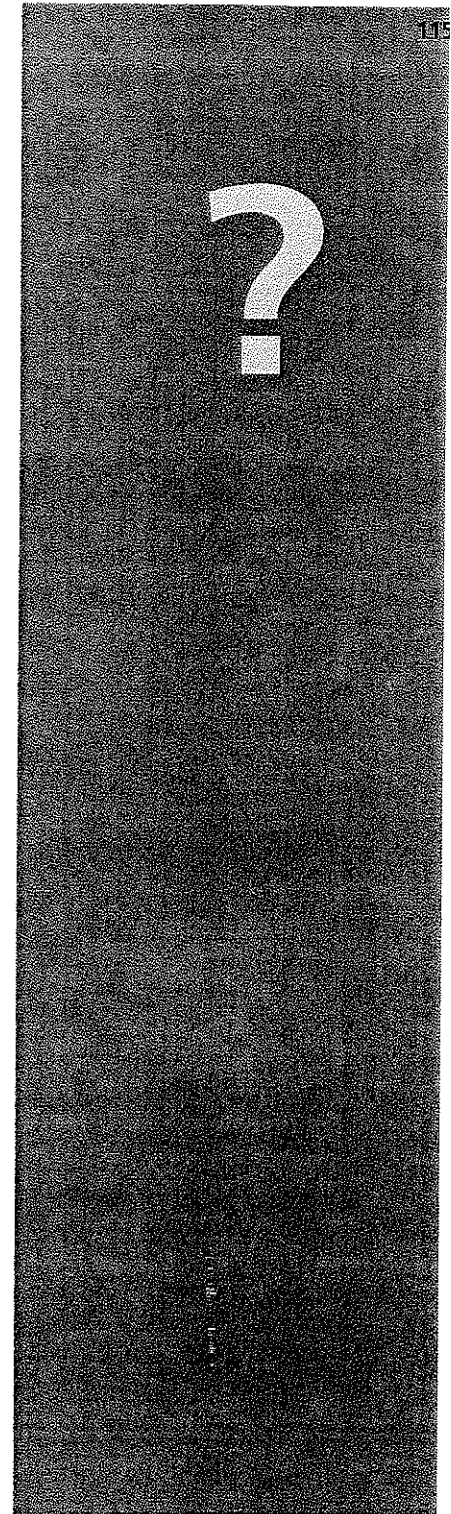


b. projection onto the city

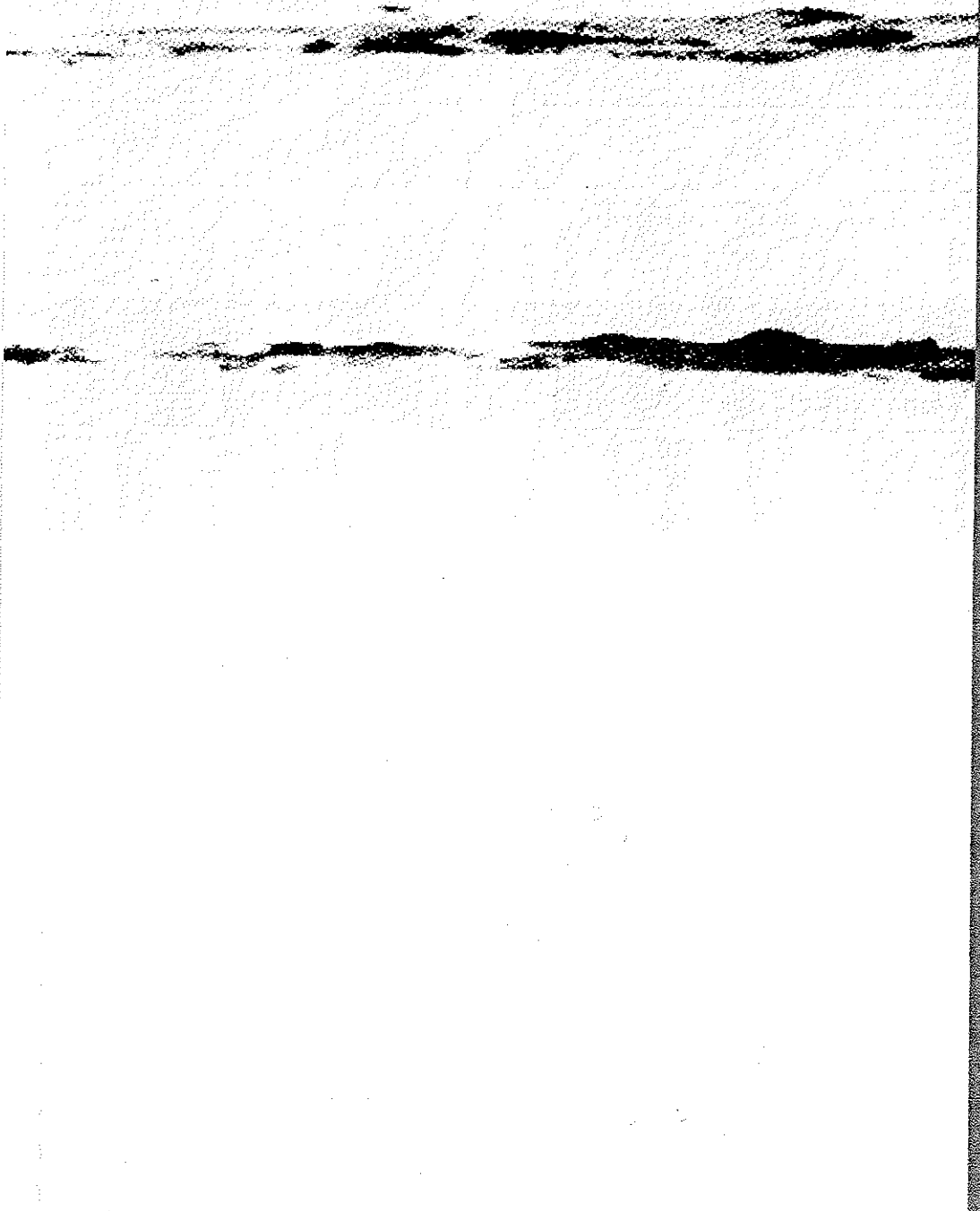


c. projection spliced into the city

Figure 20.



# trajectory





Time then becomes  
the contemporary  
urban dimension of  
sorts, and movement  
creates the new  
sense of place,  
emplacing, rather  
than displacing.

Virilio states that the origins of cinema resulted in the introduction of artificial light as a means of illuminating cities. Hence, even prior to the phenomena of film as a means to represent the outside from the inside, the city was recognized/ organized not as a bounded entity, but rather a composition of lines forming a succession of images created by movement.

**Cinema: light interrupted and fixed by frame lines...the flash of an image repeated...a pulse...an architecture of individual pleasure.**

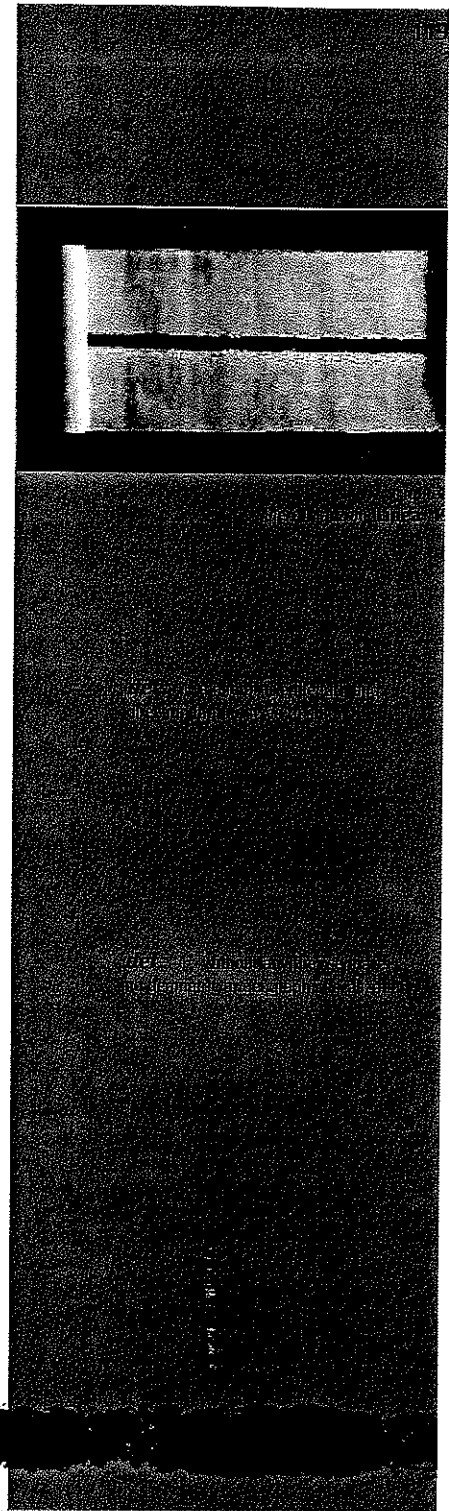
Cinemat Elementary Cinema 91

Because the traditional notion of the city no longer exists, and people tend to occupy transportation and transmission time, instead of inhabiting space, it is proposed that the **trajectory**, or composition thereof, becomes the new technique of mapping. Cities will no longer be characterized by form, or the forms within them, but rather the configuration of their trajectories and the spaces that arise out of this configuration. The trajectories then have the potential of becoming the spaces in the city which create the territorial domains by which form is dominated.

The non-specific city is further measured by these trajectories, by movement through space (i.e. transportation, invisible infrastructure), in the sense that they 'divide' up a specific geographic area. Movement is ultimately allowed to create the new sense of place—**emplacement**, as opposed to displacement. These emplacements will seek to activate the imagination, question the existing structure, provoke a realization of process and translate the city as it exists at the moment. It does this by simply breaking the movement into a sequence of freeze frames much in the same way footage from a digital video camera can be deconstructed into a series of sequential images.

Above all, though, it is an **exercise in representation**—an exploration into the translation of boundary, or lack thereof, movement, line, (infra-) structure, optics...

It is, in its entirety, a mechanism for engagement.



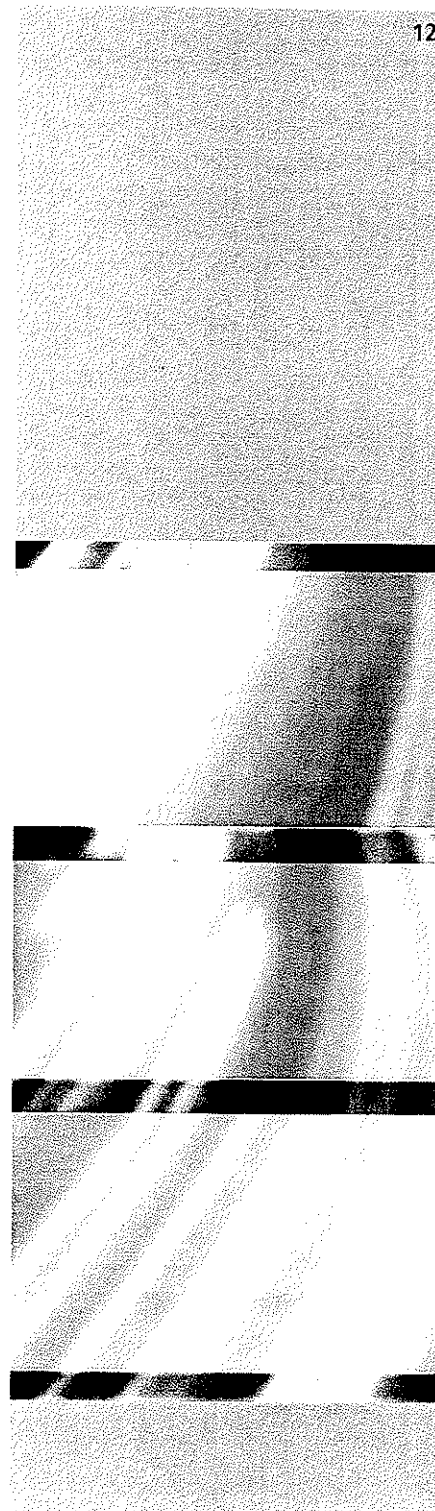




Newton and Descartes considered Time a neutral product of relationships between energy and matter, or a condition essentially independent of them. Their Time was a linear field of infinite extension, described by regular increments; accordingly, their universe was not only eternal, but also of infinite measure.

EINSTEIN, however, conceived a new Time, one interdependent with the mechanics of motion and materiality. His is a Time of transparency and elasticity, of subtle and complex interval and modulation, a forceful, active Time that colors and shapes event. His universe is a warp of finite duration and boundary yet of infinite renewal and continuity.

Lebbeus Woods, Einstein Tomb 1980





The invisibility of the city is being furthered by the fact that it is lacking in any sort of conceptual framework...

The contemporary city is a process of construction and assemblage entailing contingent associations and juxtapositions.

?

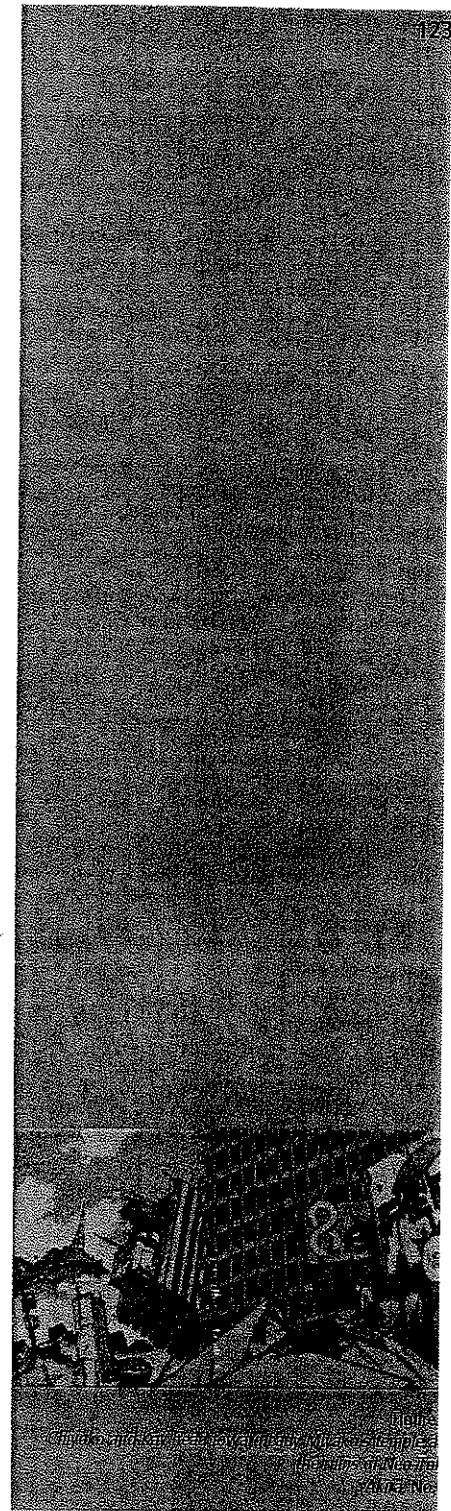
The representation of the metropolis has quite often utilized the instrument of photography to convey images that flood the memory and imagination. Photography, according to Ignasi de Sola-Morales Rubio, is the "principle vehicle for information that makes us aware of the built and human reality that is the modern metropolis." (Rubio, "Terrain Vague," *Anyplace* 118) Furthermore, it is through this medium that one has the ability to manipulate an object captured by the camera, through framing, composition and detail. This allows for the creation of an 'other' reality—a reality composed by an individual to seduce the viewer into a fabricated environment—a collage of the real. Such is the realization of print media, including advertising, where a two dimensional composition of text and images creates the visual setting for an unknown object/ message that may or may not exist. This causes one to question the reality that the individual exists in—a composed reality of individual interpretation perhaps? Reality is not a setting, an 'urban landscape,' but rather a personal state of being at any given time. In a sense then, our reality has been constructed by the image(s).

When one sees an advertisement in a magazine, a public announcement or a shard of propaganda, one does not question whether it is real, or whether the setting truly exists, rather one acknowledges it as reality, and decides whether to commit it (fully/ partially) to memory, or simply discard it. Only a small percentage of individuals will in fact, analyze and question, but not without regarding it as real, and then question its significance/ degree of truth.

What, in fact, is the true tree? The one perceived in a pause, every detail of which can be visually itemized, every branch and leaf; or the one glimpsed flashing past in the stroboscopic unfolding of the car windscreen, or else through the strange skylight of television?

Paul Virilio, *Open Sky*, 89

As has been recognized, the city is becoming less and less a physical composition, able to be geographically sited, accurately measured and precisely sited, due to the attraction to the image, or the representation. Rather, it has become an invisible composition of trajectories—lines of telecommunication, transmission and overall movement of body, information... through a disparate geography.





"new development is no longer an extension of the core, but rather, a unique organism at the brink of overwhelming its past" (Boyer 19). Nevertheless, this transformation introduces a gesture foreign to the forces which traditionally drove urban development. It is these forces that formed the underlying structural assemblages that the traditional city had been borne out of...

Cyberspace: a new universe, a parallel universe, created and sustained by the world's computers and communications lines. A world in which the global traffic of knowledge, secrets, measurements, indicators, entertainments and alter-human agency takes on form: sights, sound, presences never seen on the surface of the earth blossoming in the vast electronic night.

Cyberspace: the tablet becomes a page become a screen become a world, a virtual world. Everything and nowhere, a place where nothing and everything changes.

Cyberspace: access through any computer linked into the system: a place, one place, limitless; entered equally from a basement in Vancouver, a boat in Port-au-Prince, a cab in New York, a garage in Texas city, an apartment in Rome, an office in Hong Kong, a bar in Kyoto, a café in Kinshasa, a laboratory on the moon.

Michael Benedikt, "Introduction." Cyberspace: First Steps

Is it not possible then to interject frames of 'reality' into everyday life (such as with advertising), in order to convey the 'other' reality that each individual is literally immersed in, and if so, how far can this be taken?

Is it not possible to construct this 'other' reality through manipulated images of what is taken for real, in order to transpose one's reality upon another?





I would like to think of a text, whether, book, paper, film, painting or building, as a kind of thief in the night. Furtive, clandestine and always complex, it steals ideas from all around, from its own milieu and history, and, better still, from its outside, and disseminates them elsewhere. A conduit not only for the circulation of ideas as knowledges or truths, but a passage or point of transition from one (social) stratum or space to another. A text is not the repository of knowledges or truths, the site for the storage of information (and thus in imminent danger of obsolescence from the revolution in storage and retrieval that information technology has provided as its provocation in the late 20th century) so much as a process of scattering thought, scrambling terms, concepts and practices, forging linkages, becoming a form of action. A text is not simply a tool or an instrument; this makes it too utilitarian, too amenable to intension, too much designed for a subject. Rather, it is explosive, dangerous, volatile. Like concepts, texts are complex products, effects of history, of the intermingling of old and new, a complexity of internal coherences or consistencies and external referents, of intension and extension, of thresholds and becomings. Texts, like concepts, do things, make things, perform connections, bring about new alignments.

Elizabeth Grosz, "Architecture from the Outside" (Anyplace)

# Representation I

The traditional city was organized in the manner of an isolated machine "composed of mechanisms of discipline and the architectural spaces of enclosure (i.e. asylum, factory, prison, school, family)" (Boyer 17). Each individual was bound by strict disciplinary control to a specific function associated with a specifically allocated space.

Due to the fact that place exists in a neither here nor there continuum of unfixed dimensions, it is highly difficult to enable a means or method of representation. Just as photography ended the authority of painting to reproduce reality, technical innovation in the infrastructure of the city has outstripped the superstructural traditions of visual art. Traditionally, it has been believed that **realism** depends on a mirror theory of knowledge whereupon the mind is a mirror of reality, and anything existing outside of it can be adequately and accurately represented. Postmodernist thought argues that representation must account for the manipulated view that one becomes engaged in within the gap between seeing and the actual object. More simply, one must take into account the variety of personal viewpoints and possibilities of doubt. This brings into play the individual's own past history, experience and biases, which inevitably result in a distorted reality, or hyperreality, where images are potentially devoid of any intrinsic references or meaning. Devoid, because personal interpretation is highly manipulative.

French cultural theorist Jean Baudrillard argues that the border between art and reality has vanished, and that both have collapsed into a universal simulacrum. This is arrived at when the distinction between representation (sign) and reality (what is referred to in the real world) breaks down. He distinguishes four successive phases that the image-sign goes through:

1. reflection of a basic reality
2. masks and perverts a basic reality
3. marks the absence of a basic reality
4. bears no relation to any reality whatsoever-- it is its own pure simulacrum

Richard Appignanesi and Chris Garratt, *Postmodernism for Beginners*, 130

This breakdown is largely due to the fact that culture has come to be the production and consumption of signs (through mass production), but because signs have come to signify reality, everything becomes cultural, and hence, available as meaning, or having meaning. He argues that art cannot represent the world of mass consumption, and has basically reverted to simulation rather than representation. In effect then, signs now construct the real as simulations, resulting in a blurred sense of reality hidden behind production. If representation is impossible, then how can it be possible for theory to represent the world? Baudrillard argues that "theory in the age of the object must forget about representing the world-- it must assume the form of a world where truth has receded." (Horrocks 144)

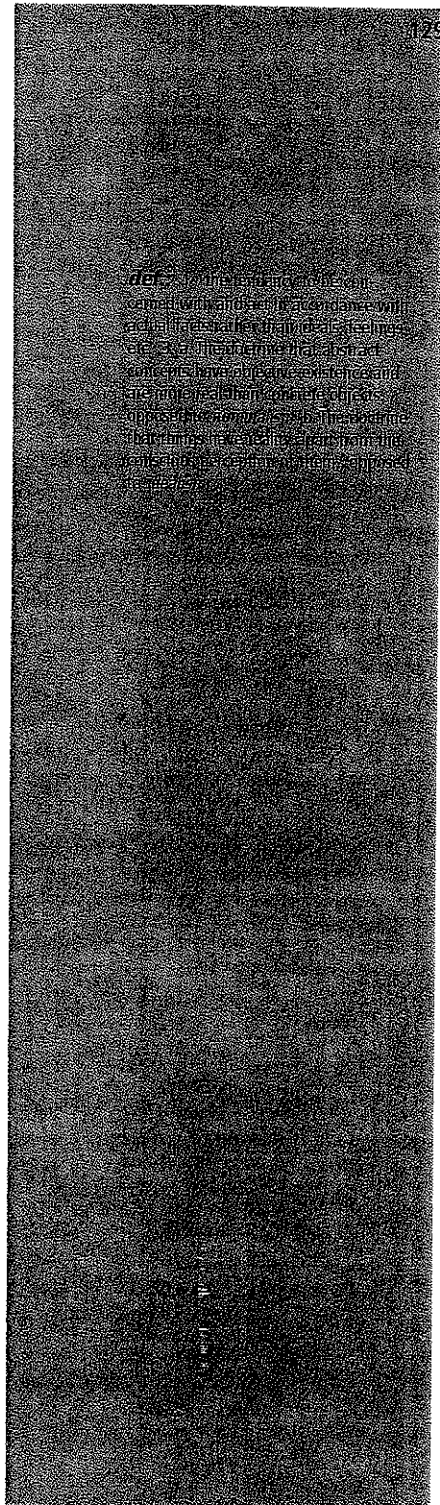
The Real--not opposed by the imaginary but accelerated into hyperreality: the realer than real

Movement-- not opposed by the immobile but increased into speed

The notion of **affect through effect** is a direct result of the current visual condition (more commonly called crisis) in the global society. The visual has become not only the medium of information and mass culture, but also the tool that allows for a sensual immediacy that cannot be rivaled. Traditional ways of looking at the world, the cities, have virtually become obsolete, and technology has become the new language through which experience can be both analyzed and understood. This is seen by many as a crisis due to the fact that it is difficult to control something of this nature, whose infestation is boundless, and edges are non-existent.

It has become the modern tendency to visualize pure existence, where in which one seeks to

*Affect* is the feeling and emotion...  
...formed and...  
...technology...  
...affect...  
...and...  
...approach...  
...the...  
...and...  
...approach...





With the advancement of telecommunications and electronic networking, this notion of the city has transformed from a machine of production that required a disciplined labour force and a planned and organized locale, to one that merely inhabits a space of movement, of flows, the eternally moving structure that makes no attempt to adhere itself to the antiquated frameworks of the past.

understand how a complex composition (of visual media) falls into the sequential montage that forms ones' life. Rather than involving oneself in structured settings like the cinema or art gallery (\*which also have the potential to lose their physical boundaries), the individual creates his/ her own series of events through movement through space. Similarly, in film, and even literature, these sequences can be manipulated at will, something that is not possible with (fixed) built form.

Traditional architecture, (or built form) has predominantly been the physical translation of the idea. More and more, this notion is losing its validity, where in which a structural entity is no longer sufficient. As has been argued, notions of place, space, even city, are all undergoing transformations, and architecture must address these changes. Peter Eisenman recognized that since World War II there has been a dramatic shift from the mechanical paradigm to an electronic one. The electronic paradigm, as reinforced by Baudrillard, poses a challenge to architecture, because "it defines reality in terms of media and simulation, it values appearance over existence, what can be seen over what it is. Not the seen as we formerly knew it, but rather a seeing that can no longer interpret." (Jencks, ed. 295) Furthermore, this paradigm questions the notion of sight, because since media manipulates how and what we see, architecture must come to terms with this, for fear of being trapped within a Renaissance or Classical viewpoint. Because vision is a way of organizing space, as well as elements *in* space, ultimately defining a relationship between a subject and an object, architecture has the potential to create *other* spaces.

A possible first step in conceptualizing this *other* space would be to detach what one sees from what one knows--the eye from the mind.

Peter Eisenman, *Visions' Unfolding: Architecture in the Age of Electronic Media*, 295

This is simply yet another opportunity to look *outside* of our vision, without relying on the understanding of traditional architecture.

Architecture can no longer rely on physical form as the sole means of representation, but rather must exercise alternative methods to represent the idea (i.e. text, photography, film, video etc.). It is *these* forms of representation that will act as instruments of knowledge

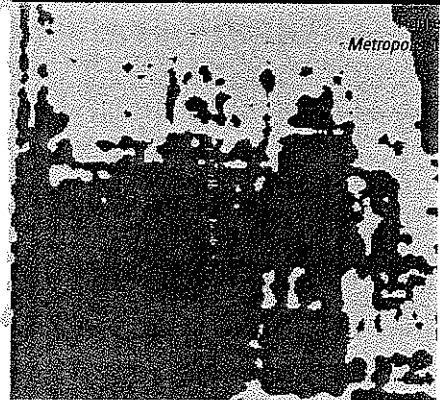
Architecture is about the movement of bodies through space, so what then is the appropriate method of translation?

Visual culture is criticized...

The popular dissemination of architectural images through eye catching reproductions in magazines often turned architecture into a passive object of contemplation, instead of the place that confronts spaces and actions. Most exhibitions of architecture in art galleries and exhibitions encouraged 'surface' practice and presented the architect's work as a form of decorative painting.

Bernard Tschumi, *Architecture and Disjunction*, 141

...for its displacement of (global) meaning, although perhaps it is a true representation/ simu-





Out of this, a gap emerges, or more appropriately, exists, between this traditional city that we can visualize...



lation of the environment that we inhabit. Derrida defines displacement as the moment when, "undecidability disrupts the binary structures of metaphysical thinking," (Derrida 48) which ultimately causes a displacement in the structure of oppositions (either/ or) that disallows any sort of fixture or adherence. This is represented textually, as well as visually, in his notion of *chora*, or non-place. Here, place is **re-placed** by a spacing that provides the necessary condition for everything to take place. As can be seen in Tschumi's Parc de la Villette, this idea can be represented architecturally (in the traditional sense) to some extent, although the problem lies in the visual tendency to **re-place** static fixtures (that the body moves through) to sequences of continual movement, sustained by movement. Presence is highly temporal, and the present is **re-placed** by the present moment, the now.

This does not say that displacement does not occur, for when two moving bodies interact (potential for collision), the notion of place can take on an entirely different meaning.

At a much larger scale, the analysis of the city must be looked at in a different light. Modern technology has reduced everything to surface, and measurability of that surface is difficult to define. It is this surface that is composed of sequence plans of an almost invisible montage, that which once were architectural plans. Places are no longer fixed, and emphasis is on the structuralist notion of synchronic (existing now), rather than the diachronic (existing and changing over time). Existence is fleeting and architecture must be instrumental in its recognition and representation. A new narrative must evolve out of this, a new form of mapping, a new language and overall, a new instrument of knowledge-- **the organon.**

Stephen Graham, in his essay, "Imagining the Real Time City", attempts to bring to form this invisible, or 'phantom city' of media and information. He recognizes that in the past, space itself was treated more or less as an absolute object within which human existence was allowed to move. Time and space were treated rationally, as regular patterns, whether they be of work, leisure or urban organization, permeated everyday life.

A blueprint does not predict the cracks that will develop in the future; it describes an ideal state that can only be approximated.

Rem Koolhaas, *Delirious New York*, 11

It is Le Corbusier's all-consuming ambition to invent and build the New City commensurate with the demands and potential glories of the machine civilization. It is his tragic bad luck that such a city already exists when he develops this ambition, namely Manhattan.

Rem Koolhaas, *Delirious New York*, 259

To understand this fixed, immobile city, one only had to analyze the visual space of specific points, planes and boundaries. As time went on, cities, in effect, grew by overcoming the effects

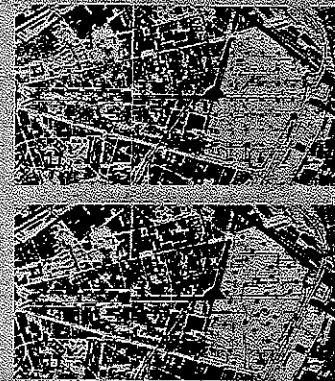


Figure 25: Parc de la Villette, point grids

*def.* a system of rules and principles considered as an instrument of knowledge or thought

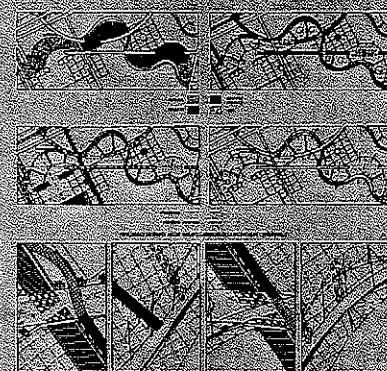


Figure 26: Parc de la Villette, superpositions

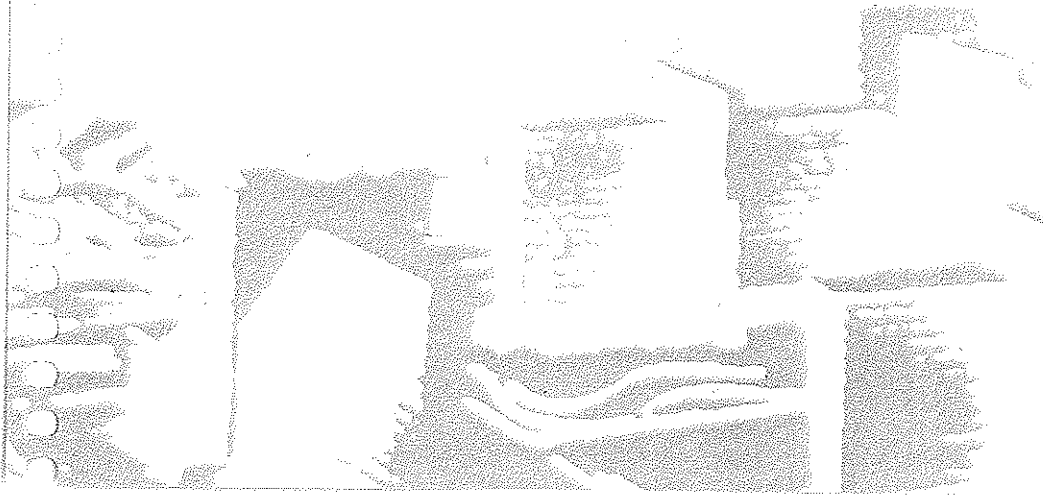
(form)

of distance and time delays that inhibited both movement and interaction. The invisible infrastructure of telecommunications became more efficient both within the city, as well as within the interconnected network of cities. Conceivably, **all information** could be in **all spaces** at **all times**.

Everything is being turned on its head at this fin de siecle--not only geopolitical boundaries but those of perspective geometry.  
Arse over heels! Appearances generally and those of art in particular are being deconstructed--but so is the sudden transparency of the world's landscape.  
Soon we will have to learn to fly, to swim in the ether.

Paul Virilio, *Open Sky*, 3

Due to the fabric of the city transforming into this informational, communicational and transactional network, Nigel Thrift comments that "it has become increasingly difficult to imagine cities as bounded spacetimes with definite surroundings, wheres and elsewheres." (Graham 42) In effect, all geographical limitations have been removed, and the urban infrastructure has become the arena for space to intensively overcome time, or vice versa. Time dictates *and* measures the paths of movement whether they be undertaken by an individual or an electronic transmission, in effect creating an endless series of boundaries and ever shifting edges.





and the invisible  
city that is  
constituted in  
*and* through its  
fields of infor-  
mation circula-  
tion...

"Another night, arriving at another airport, and coming from yet another city: For the first time in his life he was sick and tired of travelling. All cities had become one. Somehow he kept thinking of a book that he must have read as a child. All he remembered of it was this feeling of being lost..." That could be the beginning of another story or another film. Just cut to a close-up.

Wim Wenders, voiceover from *Reverse Angle*

As has been argued, image *has* taken 'temporary' precedence over the physical object, although rather than it being fixed and immobile, it is regarded more appropriately as a freeze frame in a visual sequence (in a world that is in continual motion). It is this visual sequence, or cinematic structuring of space, that ultimately becomes an integral part of the urban structure. It reflects how the body moves through the space of the city (time-space relationship), and enables a realization of its structure (affect through effect). Furthermore, through the notion of urban montage (image/ object juxtapositioning), reality becomes a part of perception, in a sense, revealing other layers of the city through forced perception.

In the world where nothing at all is fixed, mobilized sequences of images is the ultimate conception of the fusion of space and time. Furthermore, because the frame of the film image shows only a portion of reality, polarizing space inward, it allows for the potential to splice new architecture into the city. It essentially allows for an intervention in the urban landscape, and projects onto the screen the newly constructed relationship between architecture and urban space. The individual, or viewer, identifies with both the image and the environments, ultimately composing an 'other' reality (or sequence of 'other' realities).

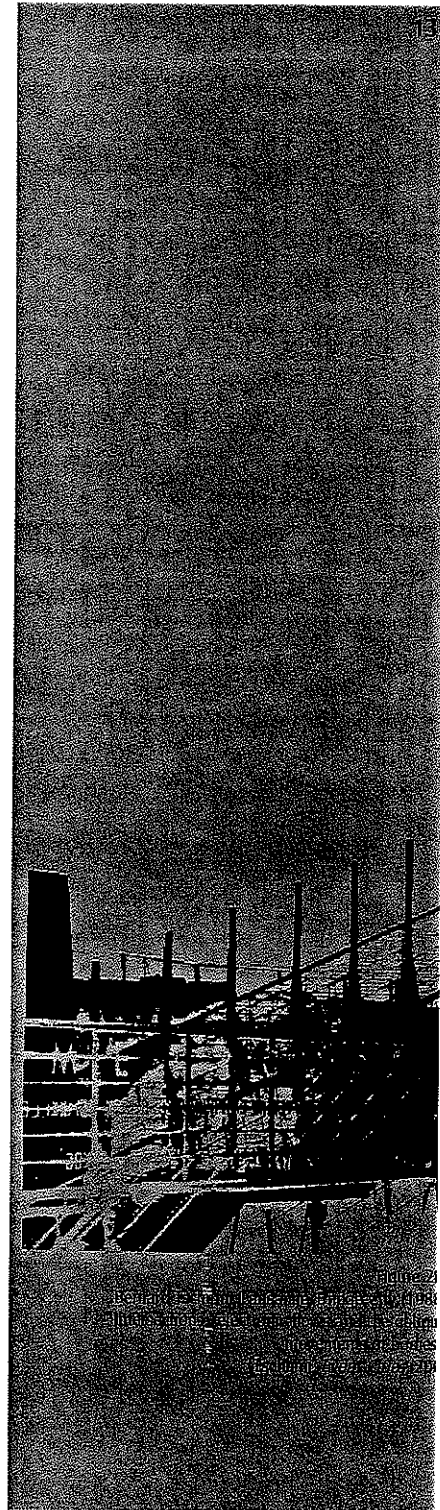
The repetition makes you dizzy: disorientation engendered by scanning images already seen, by pursuing an idea repeatedly returning on itself.

A.S., "Nouvel and Wenders," *Abitare*, November 1995

This exploration of space-time sequence ultimately allows for what is invisible to become visible through the usage of the transmission (image etc.). The construct, or, more appropriately, the emplacement, that one moves through, not only acts as the interval between departure and arrival, but also as the mediating zone where cinematic space and urban space can communicate with one another. One moves through a dynamic spatial sequence in relation to the (familiar) urban environment, and through cinematic language, (frame, montage, illusion, close-up, slow motion...) layers of the city once perceived as invisible become visible. Furthermore, as one moves through the projection, they become so close, so within, that they are more inside of the image becoming a part of the sequence, the image, themselves.

The real is not that which can be reproduced,  
but that which is always already reproduced. The  
hyperreal.

Jean Baudrillard



### urban montage/ 1

The organization or structure of the emplacement is such that as one moves through, one's reality becomes an integral part of their own perception, both of the urban environment and the constructed real. One is moving *through* movement, ultimately redefining the space-time relationship. Events and phenomena coincide as new architecture is spliced into the city.

#### <3.1>

communication between the inner and outer world...

#### <3.2>

the projection becomes the image, the object...

#### <3.3>

the cinematic structure...

#### <3.4>

The spectator identifies with the whole from afar, as well as with fragments of the envisioned space, in relation to the discontinuous structure of urban reality.

#### <3.5>

The viewer is transported through a constructed space, and participates in its narration-- one becomes *inside* of the image.

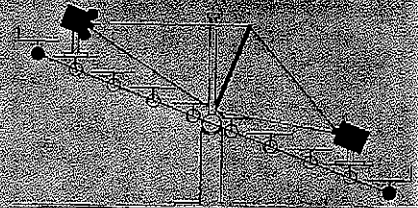
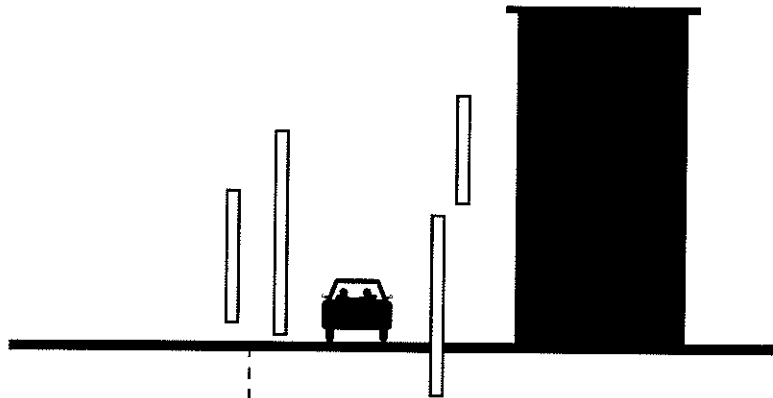


Figura 2





frame 3.4

frame 3.5

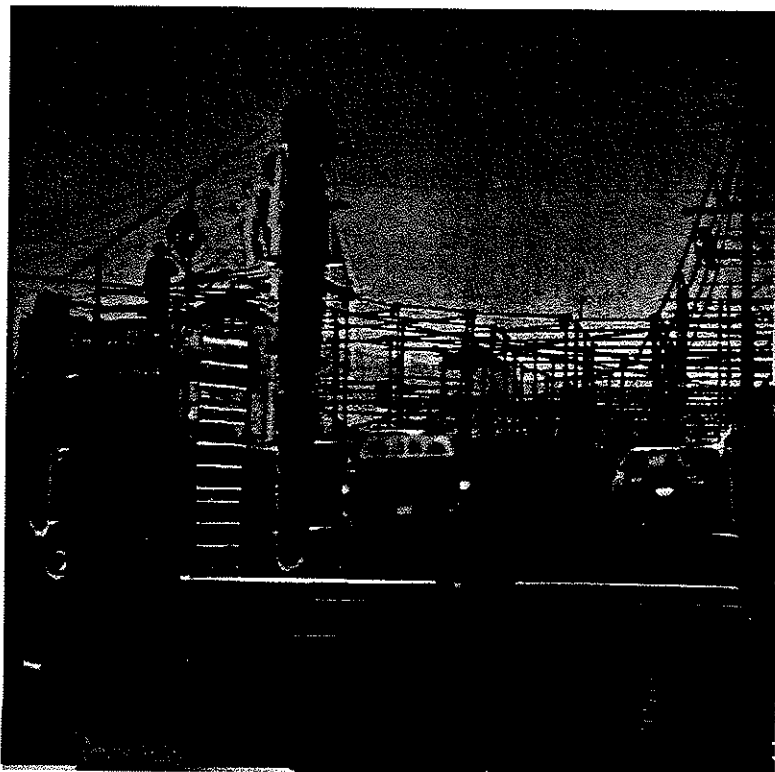
spectator  
[outside of emplacement]

viewer  
[within emplacement]

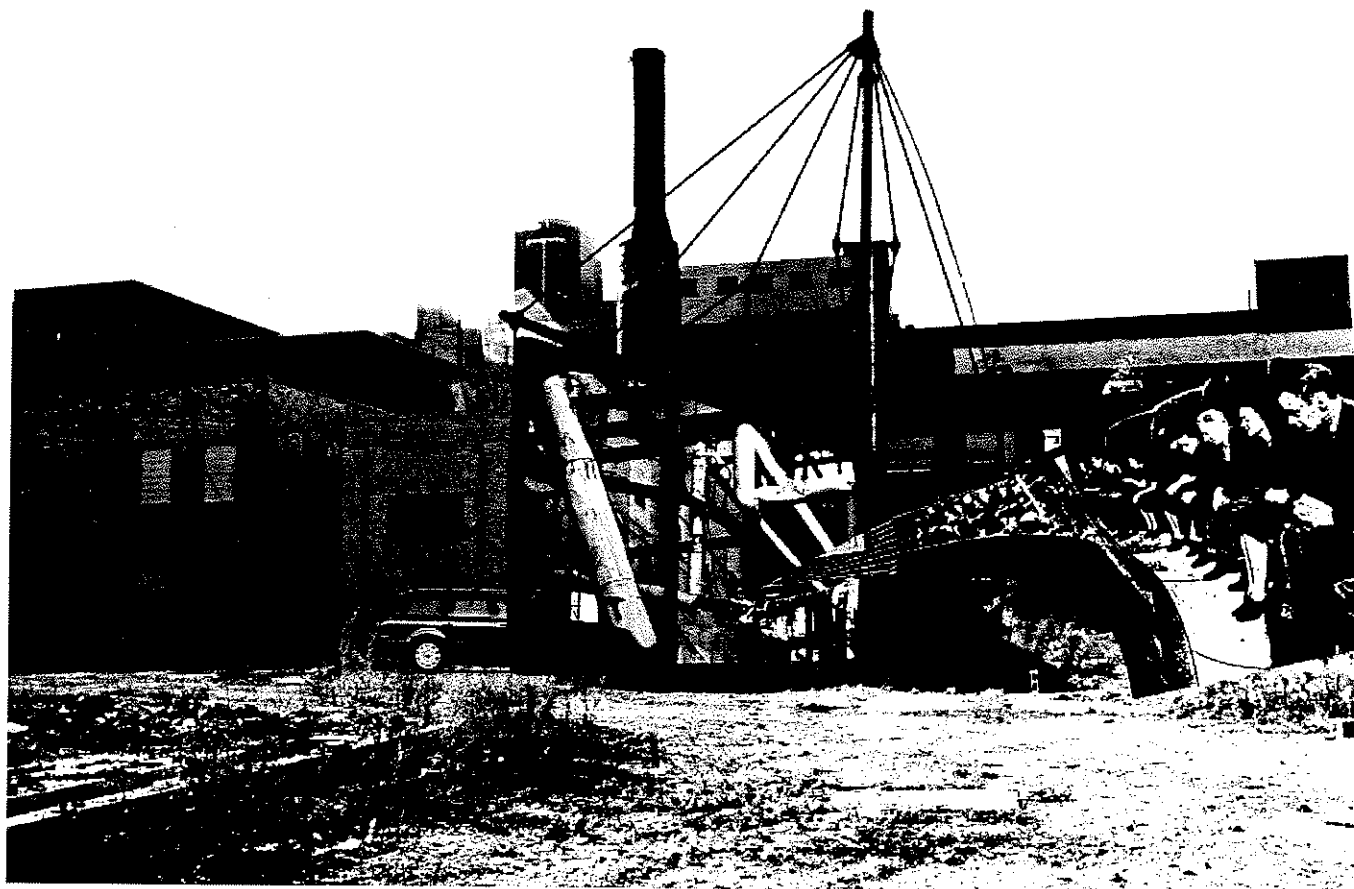
- sees sequence as a whole -- projections interspersed with urban environment and viewer in motion

- identifies with image and urban and environment
- immersed in a [re]constructed reality
- experience of time/[as] space relationship

frame <3.1>



frame <3.3>



frame <3.4>





frame <3.5>



cinematic time-space sequence/ site 3

One of the sites is analyzed in terms of its structuring for a potential emplacement. Structuring in this sense, is defined as the projections, the moving images, in relation to the movement of the viewer.

This reinforces the notion that the city can be arranged into dissections (and then ultimately reassembled).

<4.1>

positioning of the screens...

<4.2>

the physical, or urban reality-- the views ahead as the viewer moves down the street...

<4.3>

the projections-- the constructed reality interspersed with the urban environment

the projections are time lapsed, moving with the viewer, although seconds behind (i.e. the viewer sees what has passed, communicating with what is now)

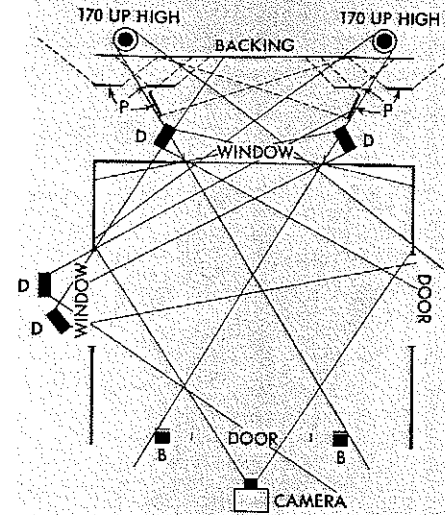
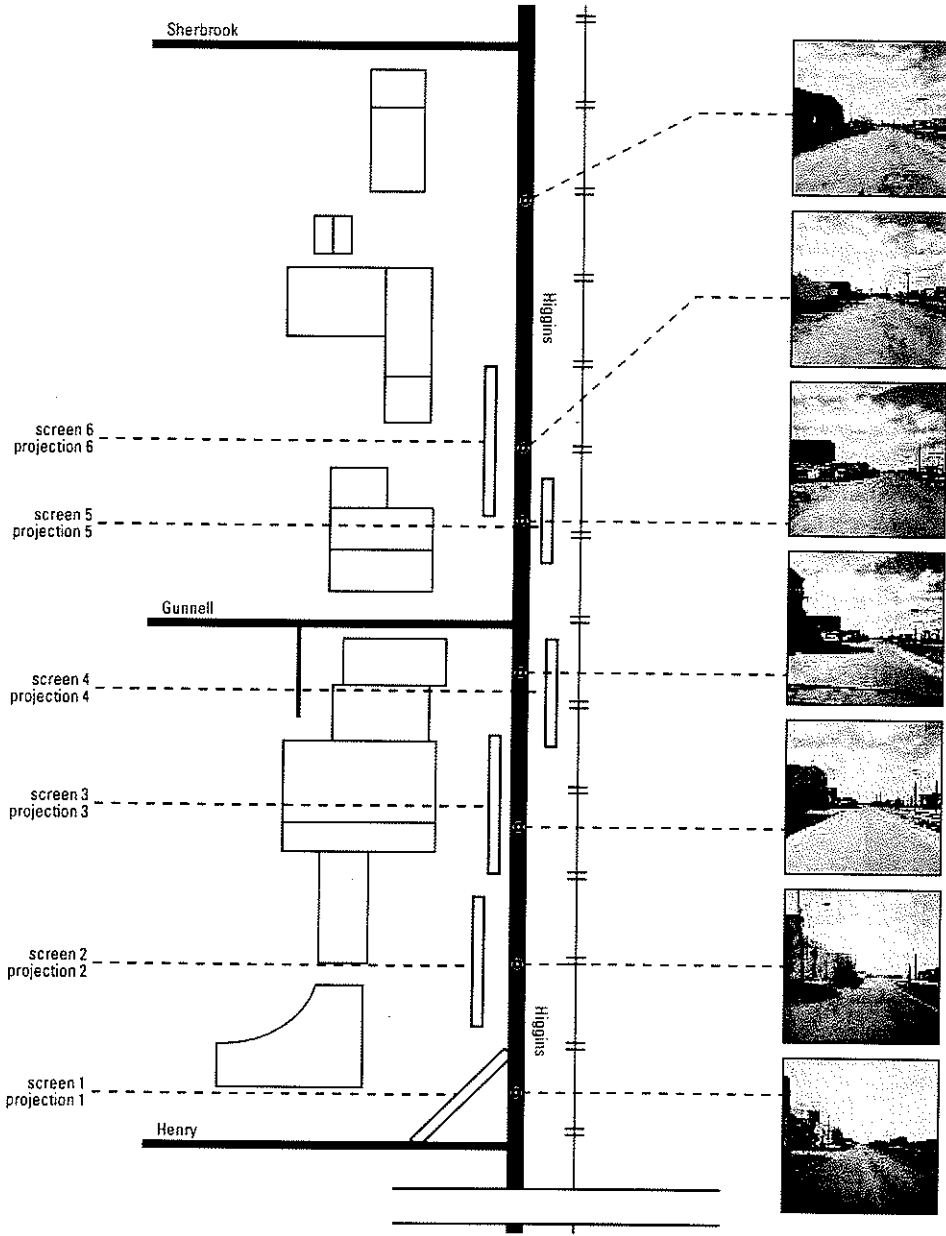
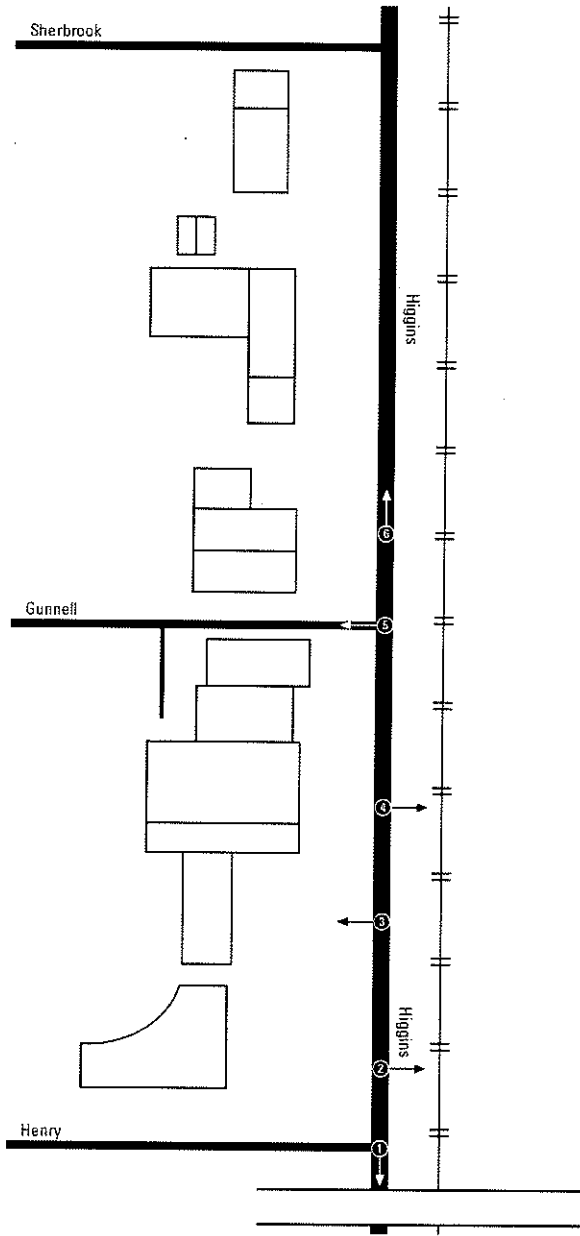


Figure 30.



frame <4.1.2>

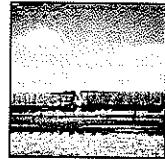




projection 6



projection 5



projection 4



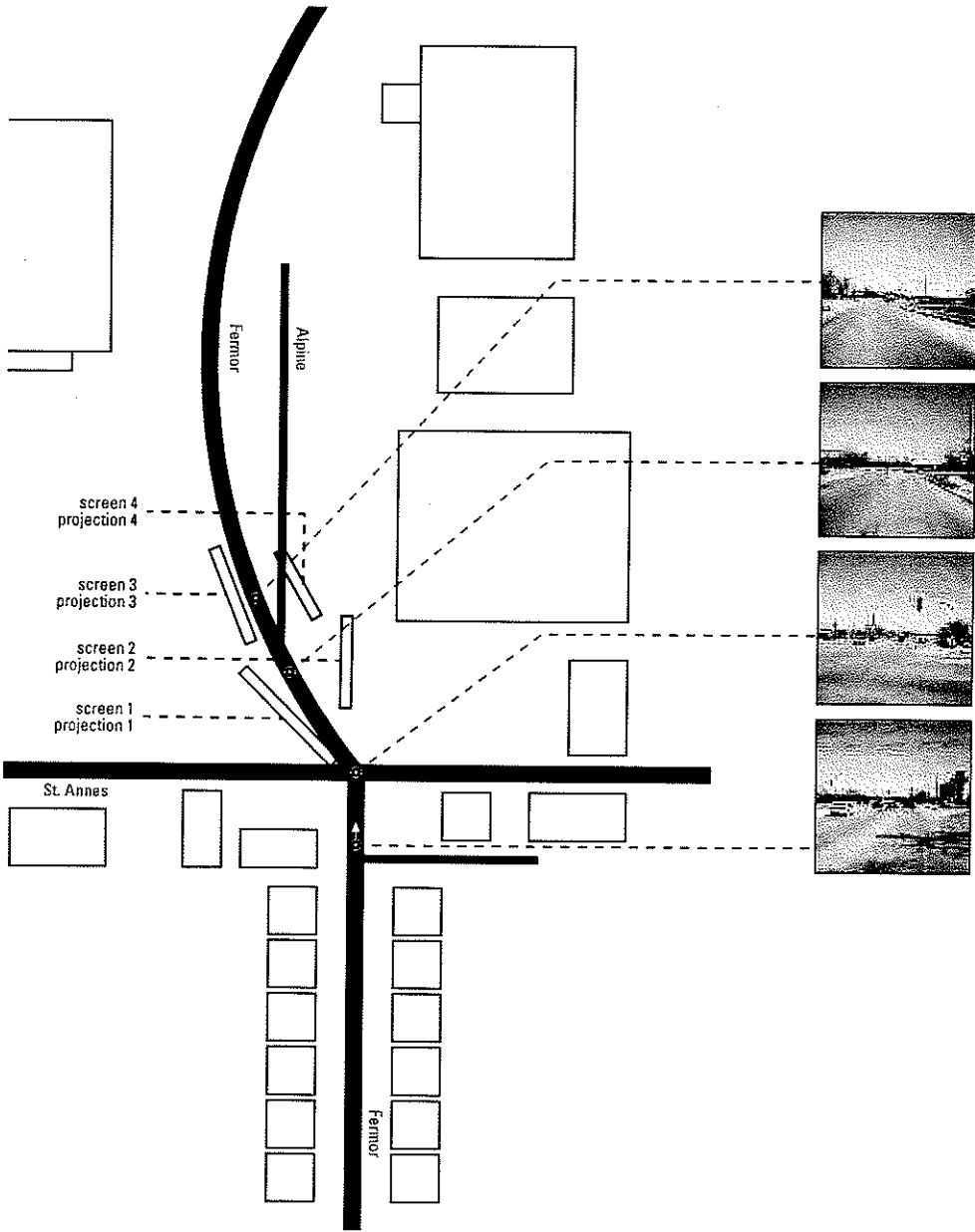
projection 3



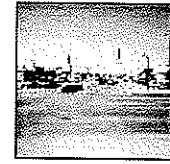
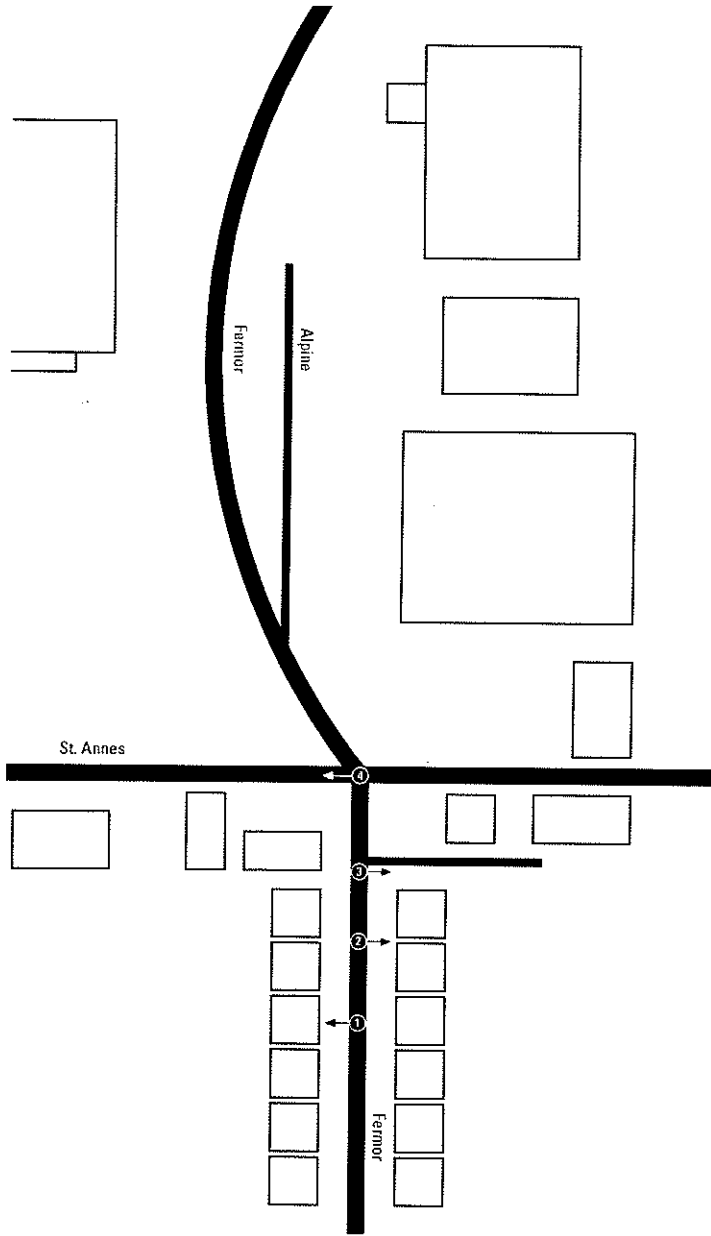
projection 2



projection 1



frame <4.2.2>



projection 4



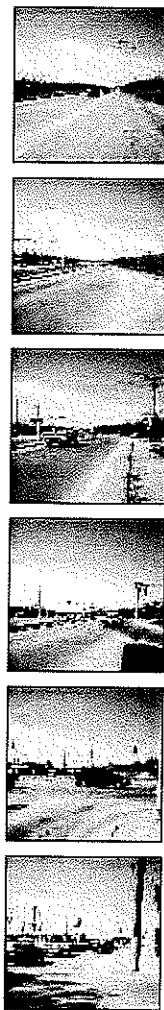
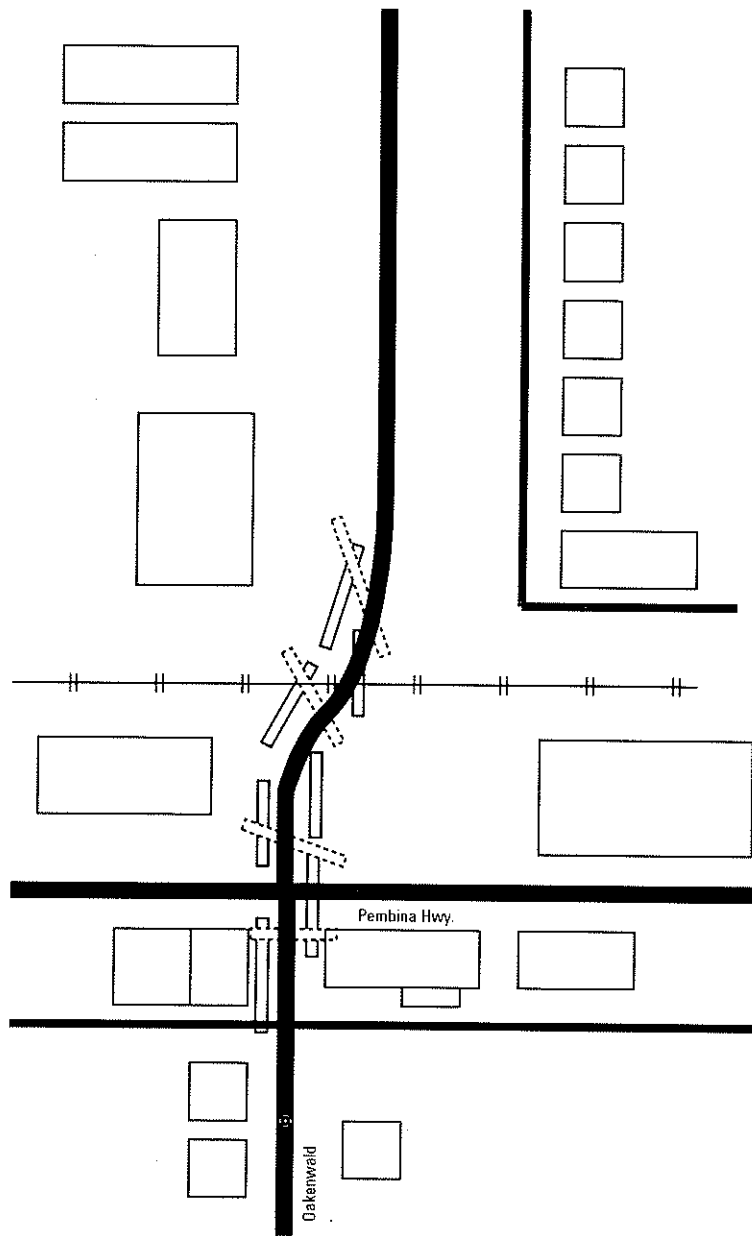
projection 3



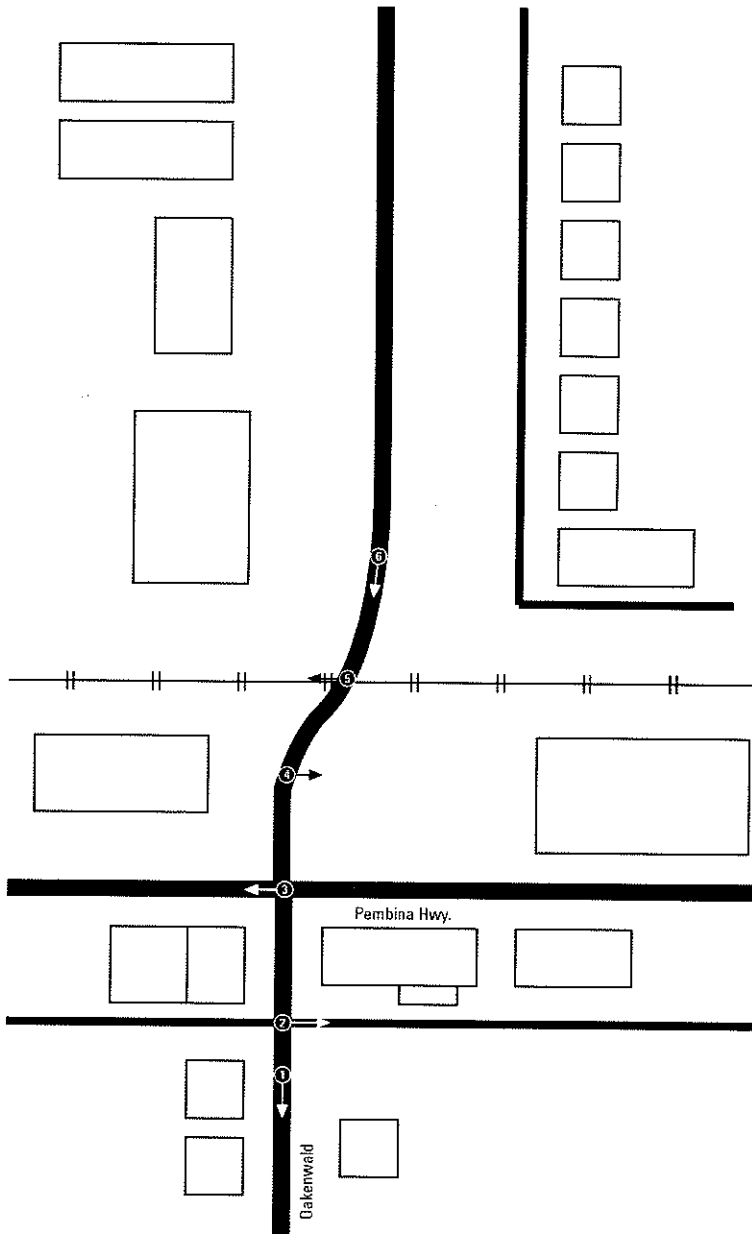
projection 2



projection 1







projection 6



projection 5



projection 4



projection 3



projection 2



projection 1

The predominant aspect of the incorporation, or splicing of cinematic space within the physicality of the city is the generalized notion of time, space and movement, therefore constructing an 'other' reality (within...), or hyperreality,

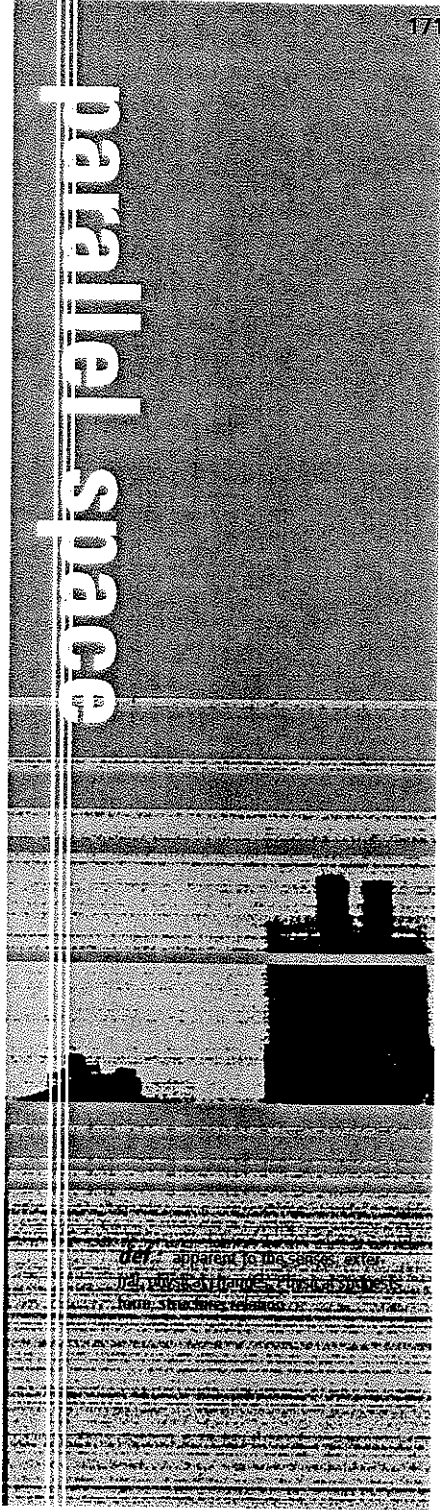
...a reality constructed and artificial-but with the full awareness of the participants in the reality. It is a reality that exists while at the same time negating (or even denying) other realities, but the fact that the participants (and creators) are self conscious of its artificiality opens numerous possibilities for paradoxes.

Boskovic, 1

The 'other' simply poses the question of the possible expression of a possible world, whether that be through effect (insertion in an organization), or affect (release from an organization).

<b>situation 1</b>	time	time	
	space	space	
	movement	movement	
 <b>situation 2</b>	time	space	movement
	time	space	movement
 <b>situation 3</b>	time		
	movement		
	space		
	space		
	movement		
	time		

What has the possibility of emerging is a parallel reality, interwoven within the physical one (**situation 3**), and is thus made apparent--**physical**-- through the events. This will ultimately allow the individual, the viewer, to view their existence in what is known as the constructed real, and to utilize the traditional conventions of film/ digital video (techniques, vocabulary etc.) to allow it to *become* real(-izable). Film, or rather the utilization of some form of sequential montage (film, digitized/ video sequencing etc.) is appropriate for this study because



What potentially could exist in this gap could be a series of vertical vectors that penetrate into the existing structure, attempting to infiltrate, or permeate, the processes that have been established over time.

it captures time, space and movement in a conceptually constructed representation, as well as offering an instrument for the discussion of reality. Reality, or what is considered as an arena for existence, *must* incorporate time, space and movement (of the individual), therefore, one must consider what actually occurs in the collision between the two-- when there are two times, two movements, two spaces, coexisting side by side? As well, if the two exist simultaneously, parallel or otherwise, what happens in the gap, virtually, between reality and reality?

The emplacements have the ability to provide for a cinematic field within the normal path of sequential movement created by the architecture of the city, allowing for reality to retrieve, or reclaim, its original ambiguity. Traditional architecture is not only about form and space, but also about time and movement, which legitimizes the notion that architectural meaning must not solely be intellectual. Through the incorporation of cinematographic depth within the city, it is possible that the present differences within the aesthetic and technological cultures will collapse, opening up the possibility and acceptability that one can be led *outside* of cartesian space, yet still within the normal pattern of things--

...we move efficiently, yet go nowhere, and objects remain constant beings seemingly unaffected by the motion of becoming and the archaic notion of place.

Alberto Perez-Gomez, *Polyphilo*, xxiii

Furthermore, perception is taken beyond the reduction of reality to one (true) world picture (what is commonly recognized as the **perspective**), prompting one to question universal geometric space as the sole place of human existence.

*def.* 1. the art or theory of representing solid objects on a flat surface in such a way as to convey the impression of depth and distance or a picture giving the illusion of space or depth.

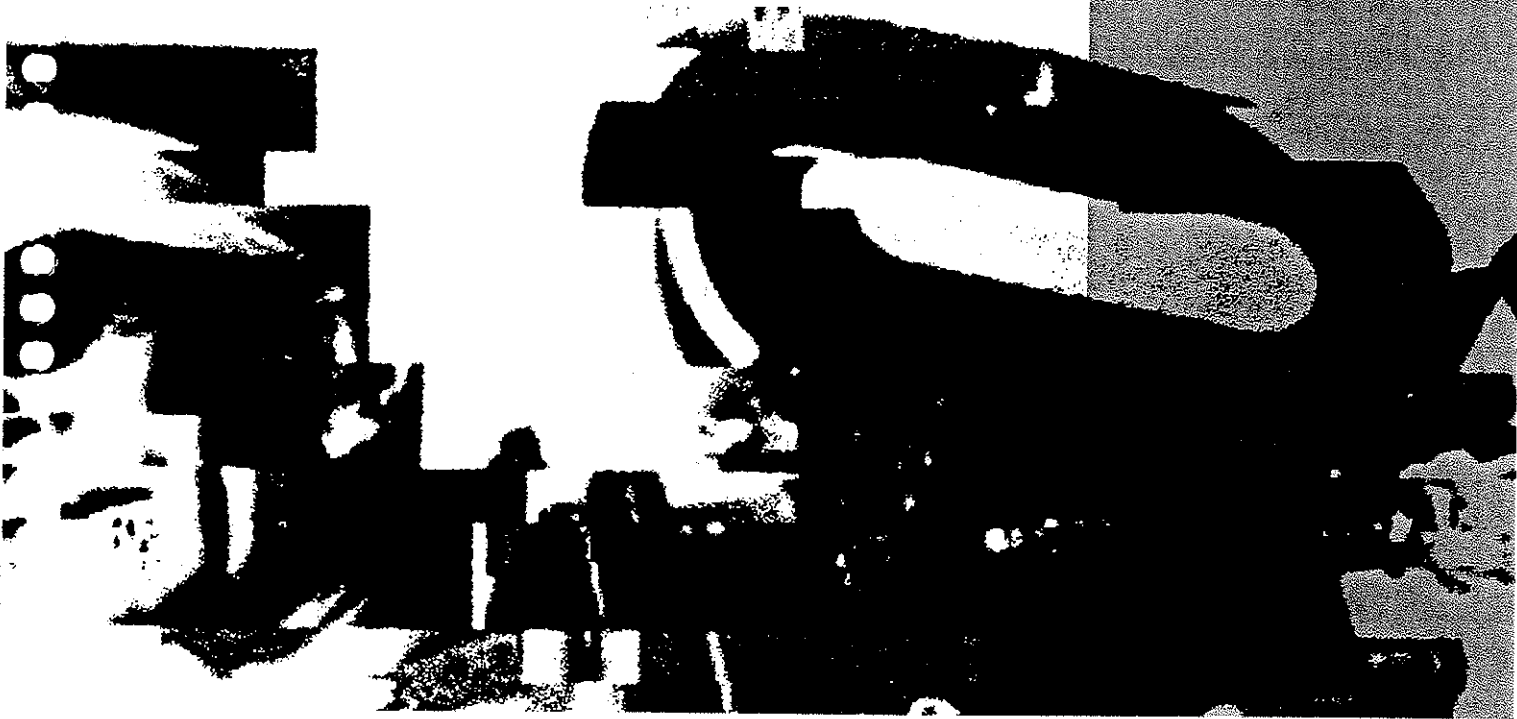


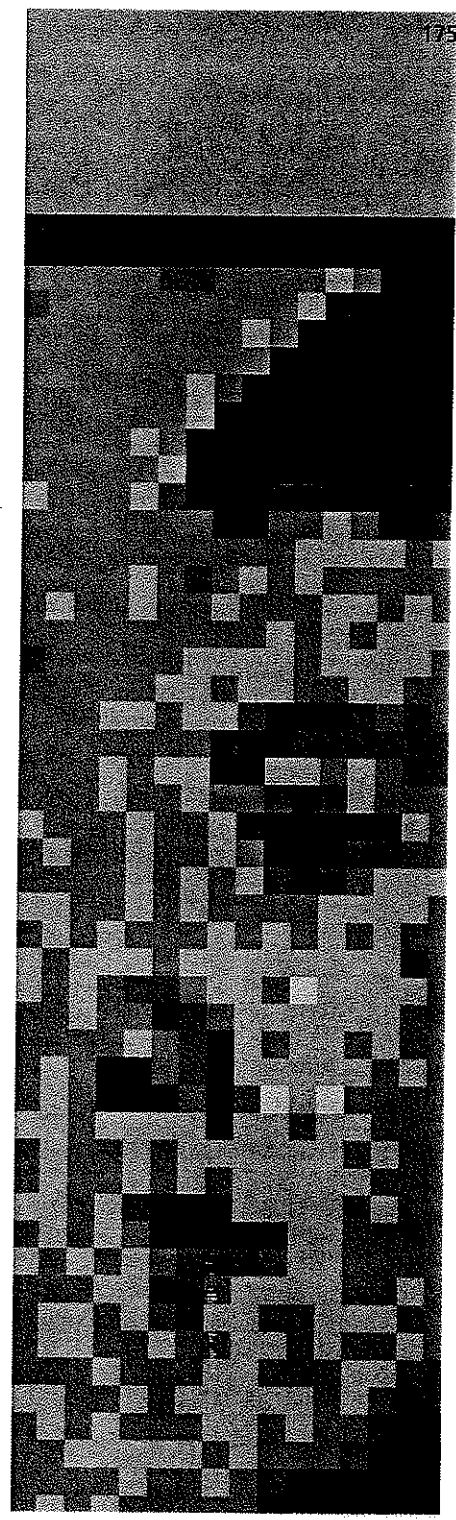


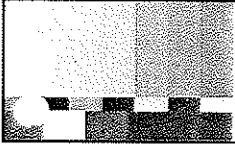


Figure 31

...also important is the basic phenomenological lesson (or Hyperotomachia) connecting architectural meaning to embodied experience through discourse, rather than simply accepting meaning as an effect of exclusively mental or intellectual processes liable to be dismissed as a logical impossibility in the age of immanent reason.

Alberto Perez-Gomez, *Polyphilo* xxiv

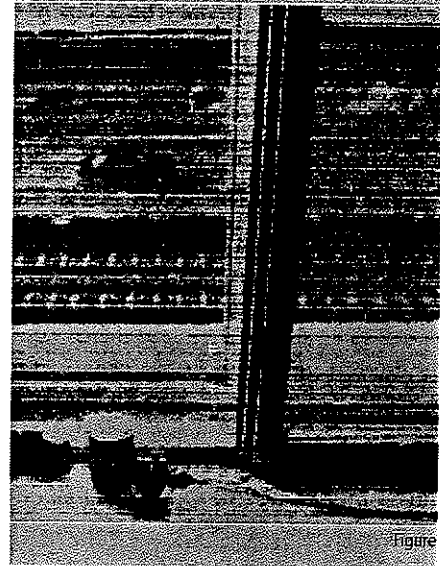




### screen perspectives

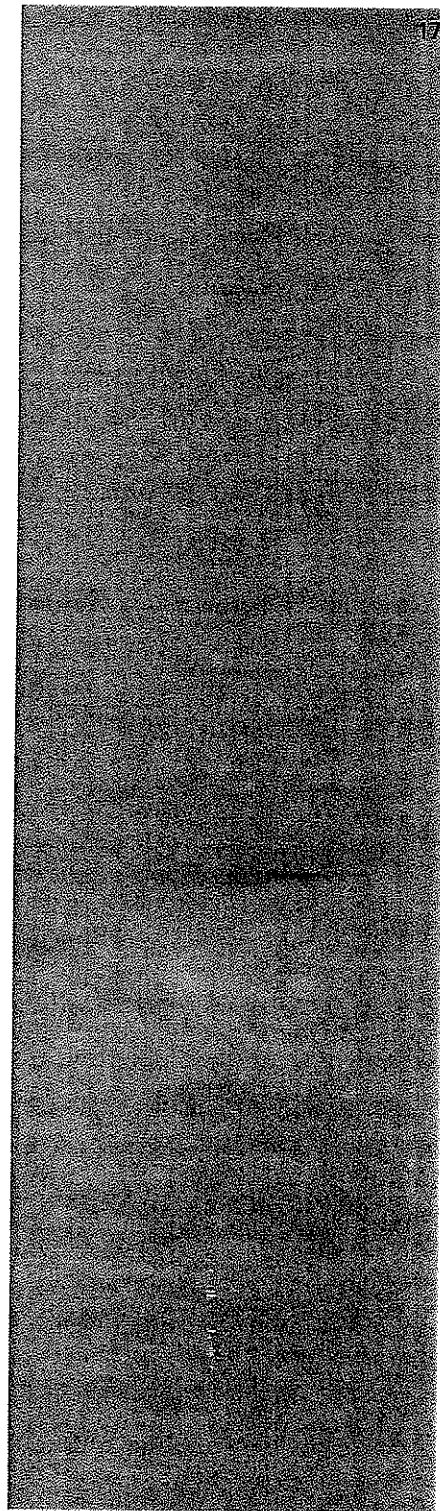
Several screens are fragmented within the space of the emplacement in order to experience a sense of surrounded projection, as well as an increase in depth and density of perception, as the spaces begin to penetrate each other.

The movement from frame to frame <5.1-5.6> is successional through site 7.

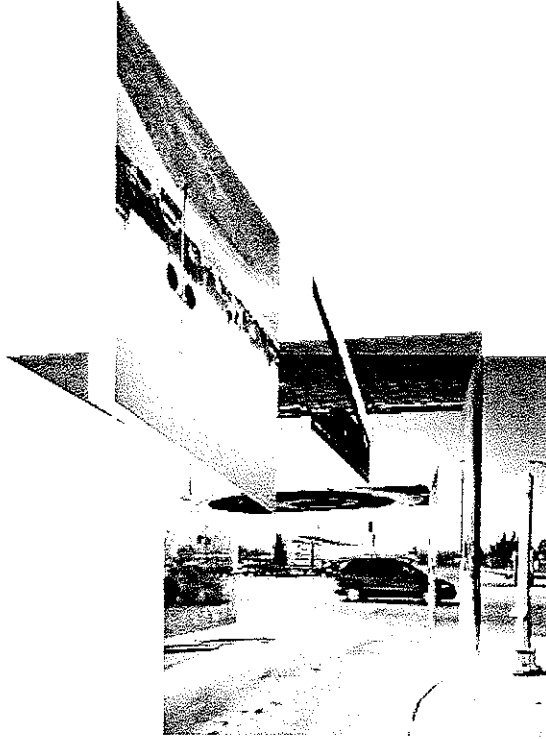




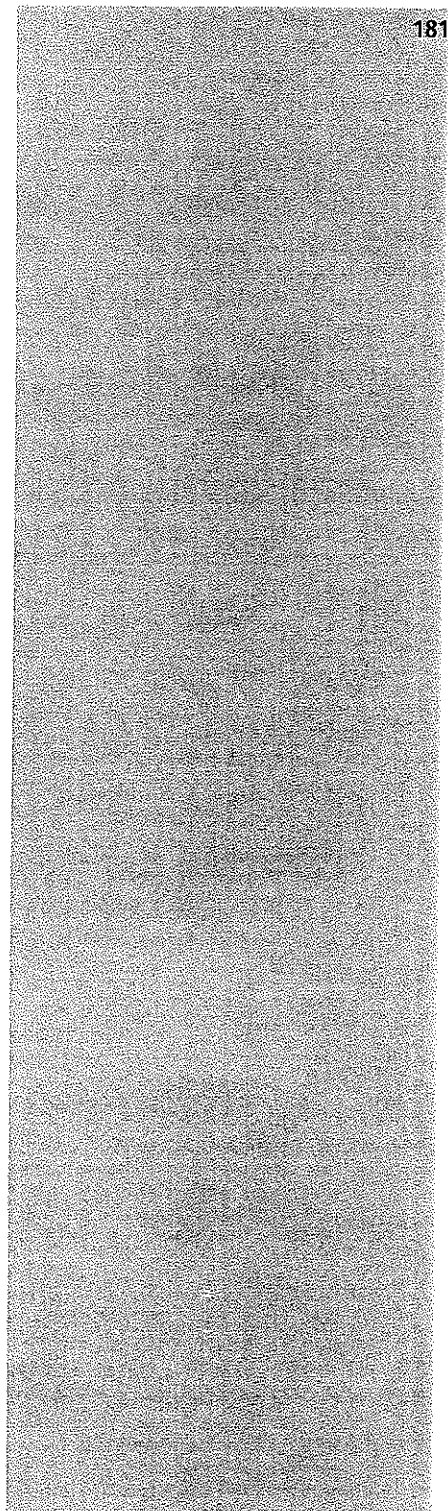
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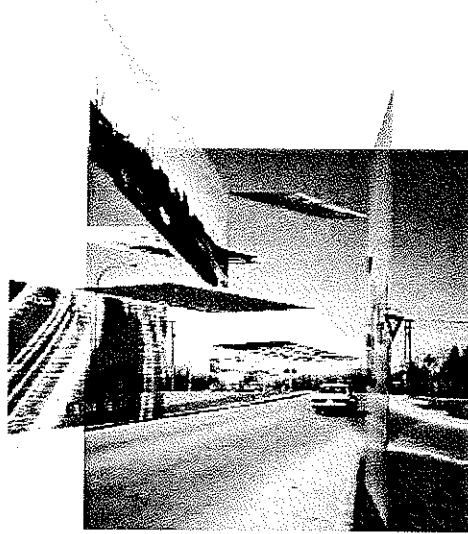




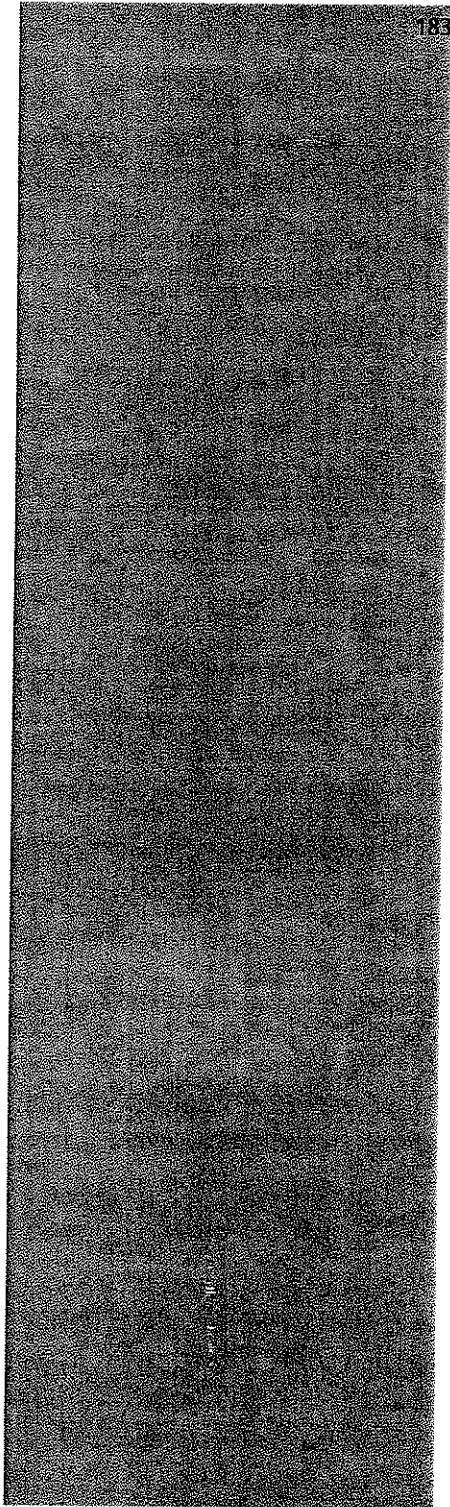


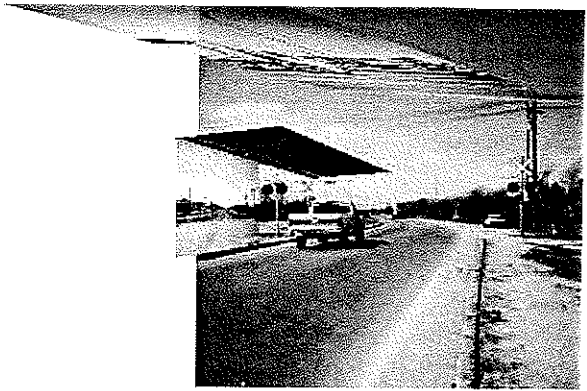
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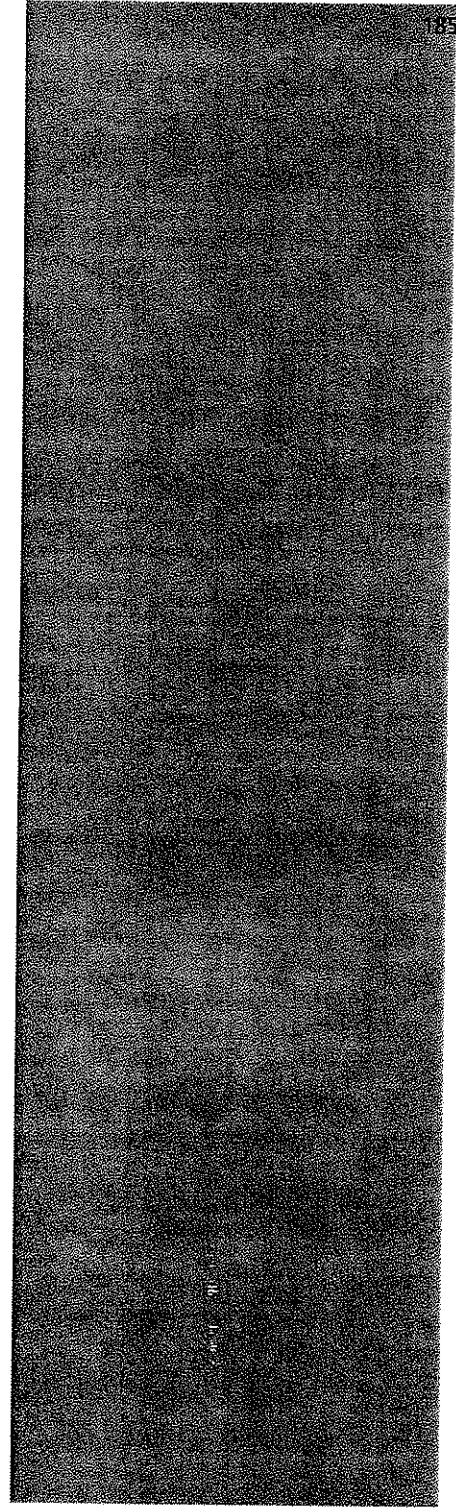


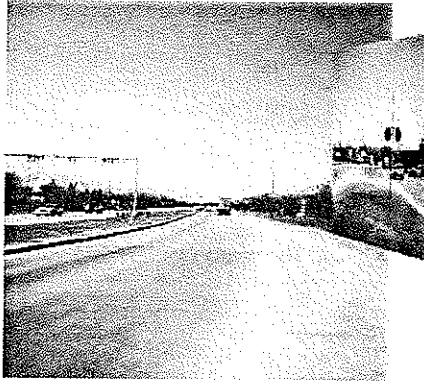
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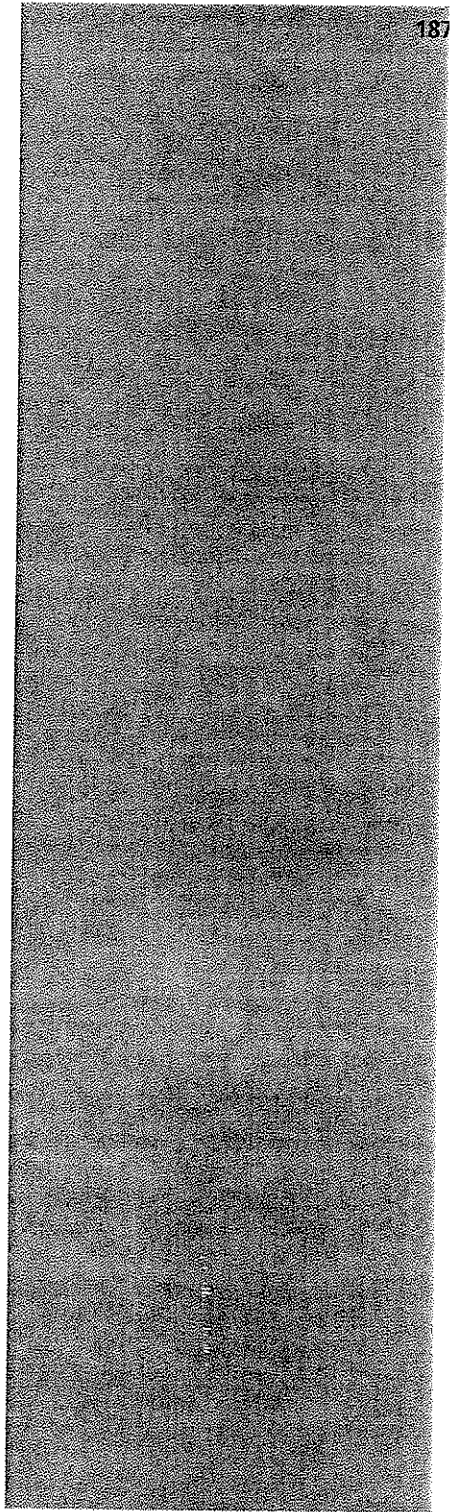


frame <5.4>





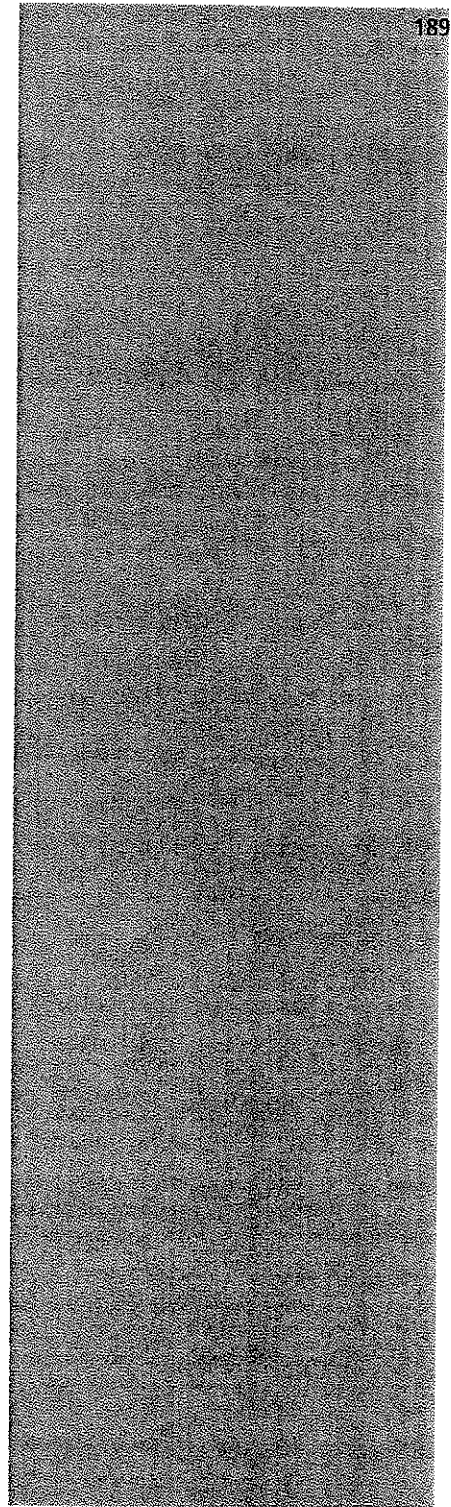
frame <5.5>







frame <5.6>



By interweaving and interpenetration through physical form, the present urban structure can serve to mediate, as opposed to overthrow, or be overthrown.

The emplacements seek to construct the gap between arrival and departure—a gap that provides a parallel system of movement *within* that which is recognizable. The normal flow of time, space and movement is interrupted, as continual motion restricts the possibility of arrival (at any such place).

Through conventional editing techniques (text, film, video or otherwise), the architect can expand and extend space, creating an urban condition that is open to discussion, and at the same time accepting the necessity of movement. Roemer van Toorn in 'Architecture Against Architecture' recognizes that this method of engagement is a form of unmasking that, "is not something you do in order to uncover an authentic ideal unsullied by the spectacle, but to break the representation open. The aim is to be able to see realities that are free of a simulation where nothing matters anymore." (van Toorn 1) Such was the intent of the Situationists who continually searched the urbane culture (a reflection of everyday life) for an 'other' reality hiding behind the world of **spectacle**.

The emplacements seek to construct that reality, and are dependent not so much in their aesthetic nature, but in the events that take place both through and between them. They are completely open to illusory decisions and interpretation, the latter being constantly in motion as well, furthering the notion that time is always the present, or, the present is always now. The attempt is not to simply show the phenomenal world, for this could be partial and inadequate, but to overlook the complex interaction through overlaps, inserts and intercutting of the projected activity to bring to light the various meanings that could be derived from the double movement between the concrete and abstract, and back into the concrete. Through a comparison to Marx's critique of the political economy in 1857, similar techniques are utilized:

Instead of merely reflecting phenomenal reality, it deconstructs that reality and reconstructs it through its own conceptualization. It allows, in other words, for the process of transformation.

Crofts, Rose, 'As Essay Towards Man with a Movie Camera', 11

The interplay then, between the concrete and the abstract is complex, as the plausible world collapses with the illusory one. Potentially, physicality begins a process of fragmentation as a synonymous space starts to emerge and become visible. The synonymous space comprised of cinematic projections is not merely a creation of an 'other' reality (solidity, completeness etc.), but a possibility of one, recognized through its transparency, fragility and potentiality.

These images, in their incomplete state, thus do not offer themselves to our gaze as an object, but invite the gaze as it were to enter and slip between the components, the little things, the elements of which it is made up. The viewer has to force a way into the image in order to understand its essence, it is not a matter of seeing the things-in-themselves, but of penetration, of getting in between things.

Jean-Luc Godard

Through this depth lies the potential of the viewer to form a relationship with the image that is much more intense than one's relationship with reality. The intent—to reflect the decomposing notion of architectural meaning solely through built form, and as well, to experiment with the contemporary (urban) condition that one is immersed in. It is, essentially, a challenge to see the world differently in a (condensed) transmissible form of urban reality. **(cont. on p203)**

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The society which eliminates geographical distance reproduces distance internally as spectacular separation.

Guy Debord, Society of the Spectacle

def: that which is exhibited to public view



figure





Figure 24



By close-ups of the things around us, by focussing on hidden details of familiar objects, by exploding commonplace milieus under the ingenious guidance of the camera, the film, on the one hand, extends our comprehension of the necessities which rule our lives; on the other hand, it manages to assure us of an immense and unexpected field of action. Our taverns and our metropolitan stress, our offices and furnished rooms, our railroad stations and our factories appeared to have us locked up hopelessly. Then came the film and burst this prison-world asunder by the dynamite of the tenth of a second, so that now, in the midst of its far flung ruins and debris, we calmly and adventurously go travelling. With the close-ups, space expands; with slow motion, movement is extended...an unconsciously penetrated space is substituted for a space consciously explored by man... the camera introduces us to unconscious optics as does psychoanalysis to unconscious impulses.

Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction'



If the city can no longer be characterized by urban form, and if movement creates the new sense of place, then the notion of the body and its interaction within form and space ultimately comes into question.

This feeling of adventure definitely does not come from events. I have proved it. It's rather the way in which the moments are linked together. I think this is what happens: you suddenly feel that time is passing; that each instant leads to another, this one to another one, and so on; that each instant is annihilated, and that it isn't worthwhile to hold it back etc. etc. And then you attribute this property to events which appear to you in the instants; what belongs to the form you carry over to the content. You talk a lot about this amazing flow of time, but you hardly see it. You see a woman, you think that one day she'll be old, only you don't see her grow old. But there are moments when you think you see her grow old and you feel yourself growing old with her. This is the feeling of adventure.

Jean-Paul Sartre, *Nausea*

# (movement)

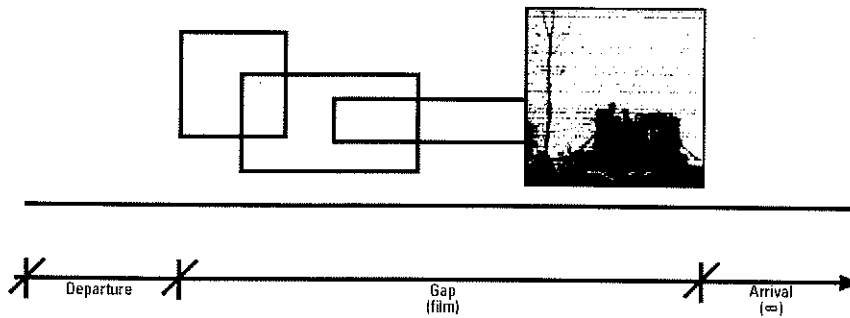


Figure 35



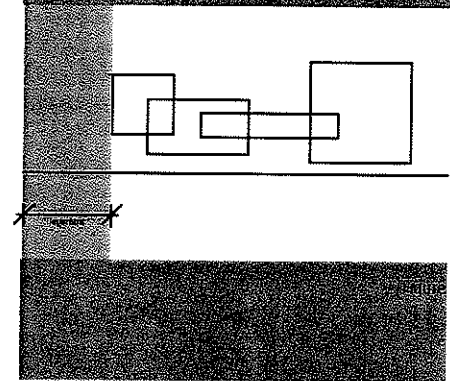
The individual no longer inhabits space, but rather occupies transportation and transmission time.



The ability to see and hear fades away when one has lost one's sense of self.

told to Philip Winter, protagonist in Wim Wender's, *Alice in the Cities*

As one moves through the city, one makes their way through sequential moments established by the spaces and forms of the constructed environment. Buildings create a sense of surrounding, of closure, and the spaces provide opportunity for diversion. Regardless of the path one undertakes, movement is closely monitored--in the past, by illuminated stretches of space occupied by street lamps, and currently, through the installation of video cameras at intersections, public places, sides of highways, train stations and airports. Through methods of electronic illumination, images are gathered, and evaluated in the appropriate terminals (i.e. police station, government agency). This has evolved into an automated method of seeing conducted *by* these computers. Nevertheless, the individual maintains movement, maintains a constant state of departure, as the present is always the present--continually departing from frame (to frame). As well, *as* one departs, one does not simply initiate movement, but rather 'meshes *into* an existing wave.' The notion of a starting point has vanished, and a way of coming into the trajectory has taken place.



Places are easily  
interchangeable as  
the individual  
becomes immersed  
in instantaneous  
communications  
media...

The sign was not there only  
To be seen and draw attention to  
The hotel that stood behind it.  
It was also there on its own account.  
It was a sheer pleasure to see it.

Wim Wenders

The event/emplacement is a field of projection within the normal path of movement, and is constructed in the gap between (external) departure and arrival, forming an instrument that allows for (and potentially is) the discussion of reality. Furthermore, it opens up avenues in the urban reality towards other realities, accelerating Rem Koolhaas' notion of the 'super now' where there is no sense in denying what potentially presents itself as reality. Space comes into life, into movement and expression, so that one's surroundings no longer surround, but enter the experience as presence. Architecture now participates in the experience, as its bulk and form amalgamate with the plasticity and transparency of the moving image(s). Spaces begin to press backward and forward, moving in and out of each other, incorporating the two realities as a whole.

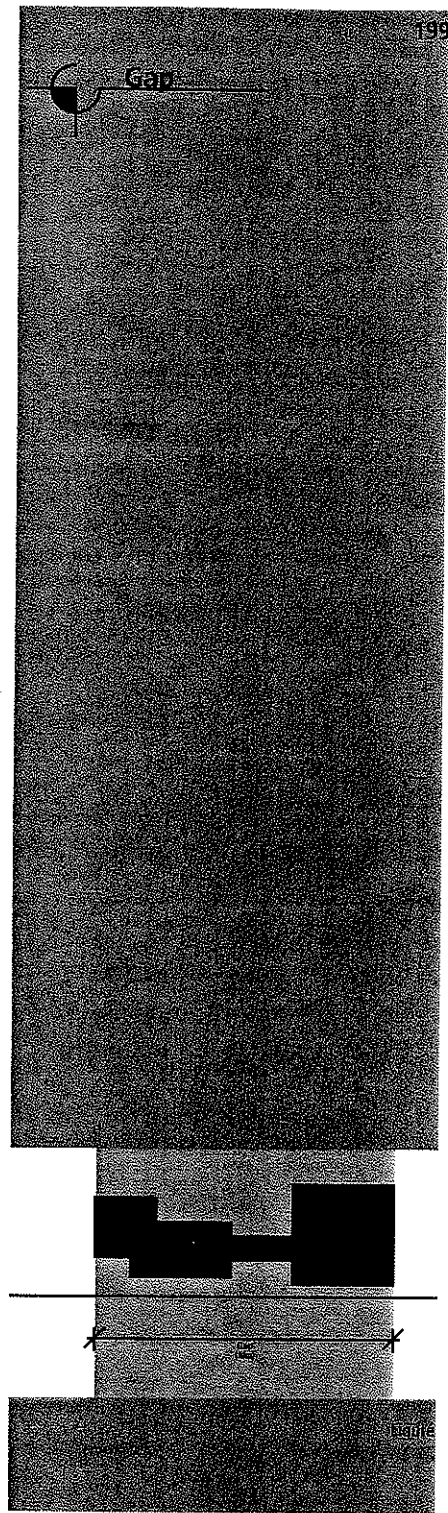






Figure 31



A corridor in an office building. Wall veering outward from the floor, traversed by sharply defined parallel strips, emphasizing the perspective and broken violently by pyramidal openings, streaming with light, making the doors; the shadows between them vibrating as dark cones of contrast, the further end of the corridor murky, giving vast distance. In the foreground, a section of wall violently tilted over the heads of the audience, as it were. The floor cryptically painted with errant lines of direction, the floor in front of the doors shows cross lines, indicating a going to and fro, in and out. The impression is one of formal coldness, of bureaucratic regularity, of semipublic traffic.

A street at night: Yawning blackness in the background-empty, starless, abstract space, against it a square, lopsided lantern hung between lurching walls. Doors and windows constructed or painted in wrenched perspective. Dark segments on the pavement accentuate the diminishing effect. The slinking of a brutal figure pressed against the walls and evil spots and shadings on the pavement give a sinister expression to the street. Adroit diagonals lead and rivet the eye.

An attic: It speaks of sordidness, want and crime. The whole composition a vivid intersection of cones of light and dark, of roof-lines, shafts of light and slanting walls. A projection of white and black patterns on the floor, the whole geometrically felt, cubistically conceived. This attic is out of time, but in space. The roof chimneys of another world arise and scowl through the splintered window-pane.

A room: or rather a room that has precipitated itself in cavern-like lines, an inverted hollow of frozen waves. Here space becomes cloistral and encompasses the human--a man reads at a desk. A triangular window glares and permits the living day a voice in this composition.

Herman G. Sheffauer, on Robert Weines' *Das Kabinett des Dr. Caligari*



allowing for  
the ability  
to switch  
locations at  
will.

(cont. from p191)

Here, an entirely new space, or event(s), or reality, is produced, one that is all embracing and all absorbing both in depth and movement. As well, it is a space without limits, as time, space and movement are all extended, creating imaginary spaces within their *own* movement. This is directly affected by the rate of movements simultaneous with each other—the fps of the film, the speed of the automobile, the gait of the pedestrian, the staticity of the city. Furthermore, the notion of bodies moving through space is overturned, as space itself becomes mobilized by, "...approaching, receding, turning, dissolving and recrystallizing as it appears through the controlled locomotion and focusing of the camera and through the cutting and editing of the various shots." (Panofsky 218) The architectural composition melds itself into the cinematic montage—a continual flux of form that has the potential to fragment into a succession of events. Essentially, the role of the architecture is to situate the participants as they engage in the hyper-reality; the role of the image is much more complex.

In German, the two words  
Project and seduce have the same root.  
Seduced by projection  
The passive form of the active verb to see.

Wim Wenders

The experience of the image is not necessarily utilized to acquire a knowledge of the real, but rather to make whole the experience of reality. In other words, physical reality is not intended to be read independent of the instrument, the emplacement, but rather as an entirety. Despite the individual frames of the images, the participant, through electronic immediacy, transforms this fragmentation of time into a series of perpetual presents.

Postmodern discourse argues that the image is something that separates the individual from the world that exists beyond that image, and in turn, undermining reality...

The audience has no basis on which to judge the validity of what is heard, its relationship accurate or otherwise, to the world. Instead the flow of visual images represents only itself, its own reality as simulacrum. 'The contemporary period is the age of simulacra, of endlessly circulating signifiers of representations that nowhere touch a reality.'

Tony Wilson, "Reading the Postmodernist Image", 396

This dualistic separation of image and reality perhaps exists within parallel realities, but for an interwoven situation such as the one described, these are not intended to be read in isolation (of each other). That is not to say that the world is becoming two dimensionalized evolving into a mere glossy skin, but rather is becoming *doubled* in density. Reality need not be dissolved *into* the image, but instead *assumes* the image to increase its *own* density and vice versa.



Figure

1  
In societies where modern conditions of production prevail, all life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation.

2  
The images, detached from every aspect of life, fuse in a common stream in which the unity of life can no longer be reestablished. Reality considered *partially* unfolds in its own general unity as a pseudo-world *apart*, an object of mere contemplation. The specialization of images of the world is completed in the world of the autonomous image, where the liar has lied to himself. The spectacle is general, as the concrete inversion of life, is the autonomous movement of the non-living.

3  
The spectacle is not a collection of images, but a social relation among people, mediated by images.

4  
In a world which really is *topsy-turvy*, the true is a moment of the false.

5  
The spectacle subjugates living men to itself to the extent that the economy has totally subjugated them. It is no more than the economy developing for itself. It is the true reflection of the production of things, and the false objectification of the producers.

6  
Where the real world changes into simple images, the simple images become real beings and effective motivations of hypnotic behaviour. The spectacle has a tendency to make one see the world by means of various specialized mediations (it can no longer be grasped effectively); naturally finds vision to be the privileged human sense which the sense of touch was for other epochs; the most abstract, the most mystifiable sense corresponds to the generalized abstraction of present-day society. By the spectacle is not identifiable with mere gazing, ever combined with hearing. It is that which escapes the activity of men, that which escapes reconsideration and correction by their work. It is the opposite of dialogue. Wherever there is independent representation, the spectacle reconstitutes itself.

Guy Debord, Society of the Spectacle

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transparent elevations

The interplay between elevations, both the luminous and the physical, is explored, as the two fields begin to amalgamate, creating a synthesis between the two reals. One moves through the emplacement catching only glimpses of what was once thought of as real, as it begins to fuse with the moving image. The two become a blur of what was passed/ past, what is now.

The sequence <6.1-6.10> is through site 7, moving westward.

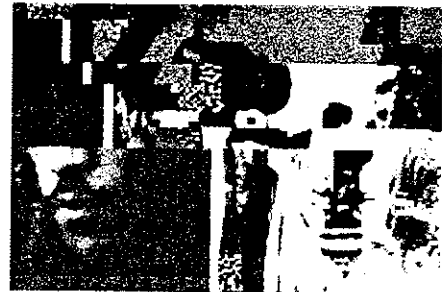


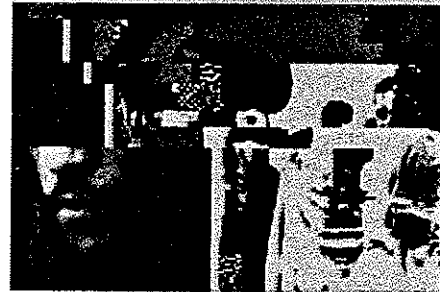
Figure 1



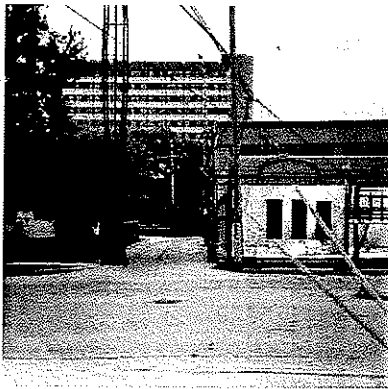
### transparent elevations

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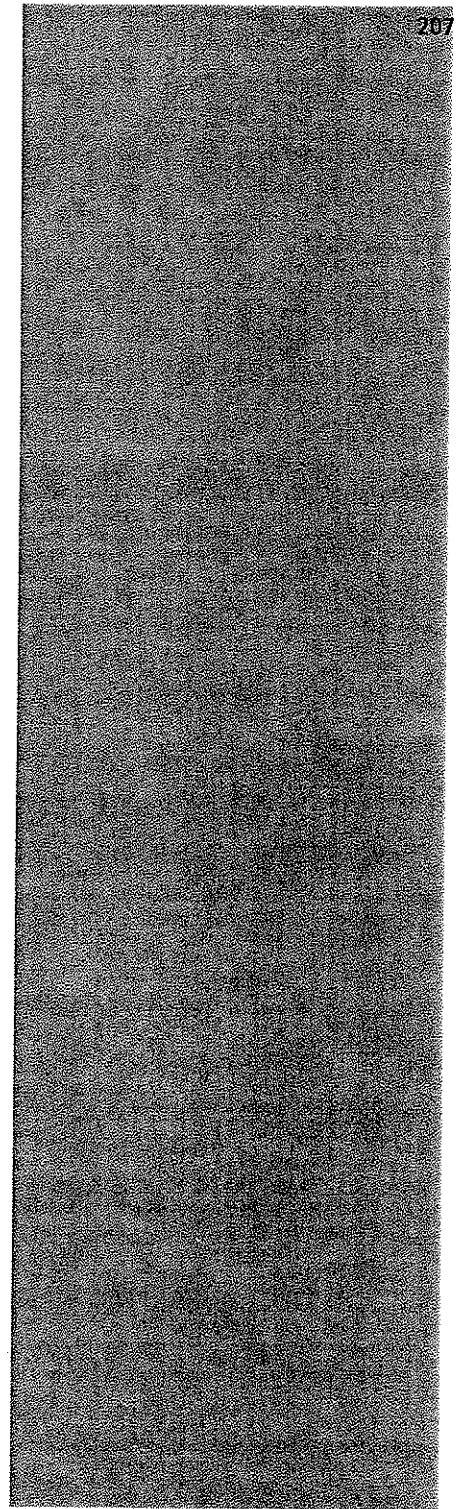
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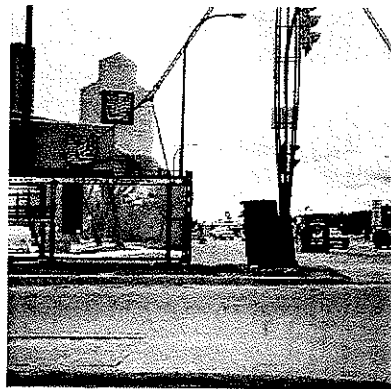


Figure

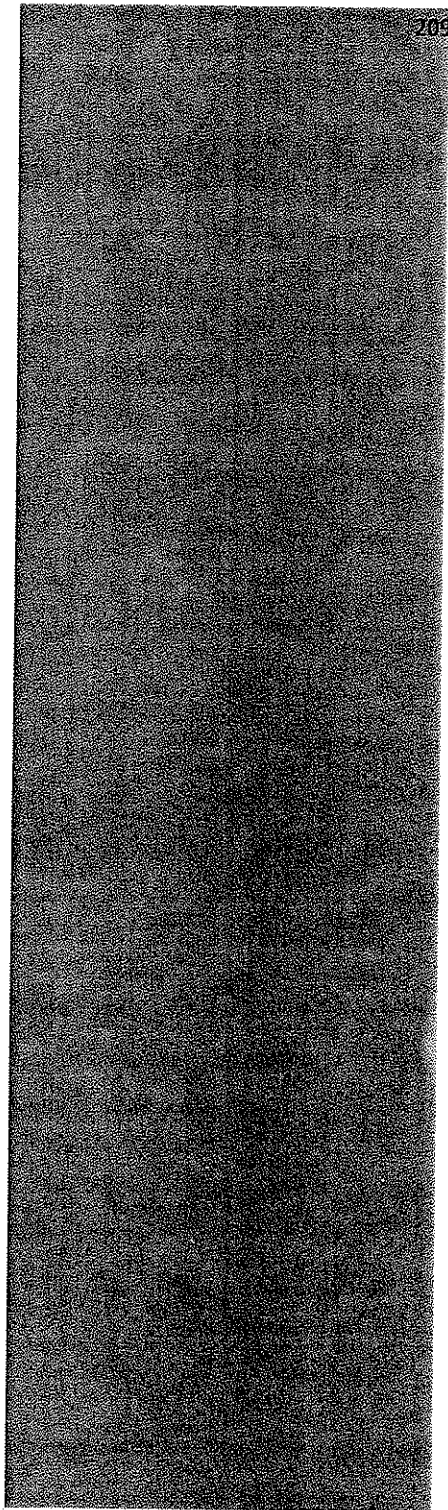


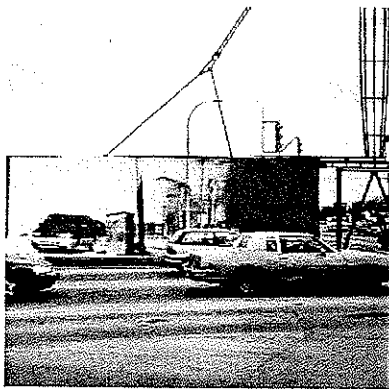
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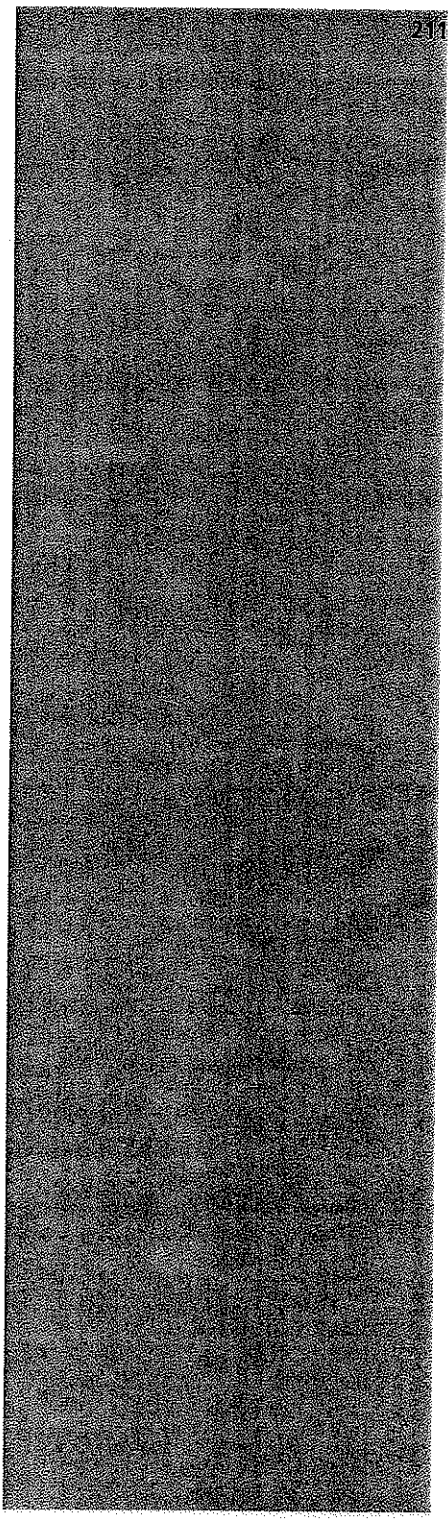


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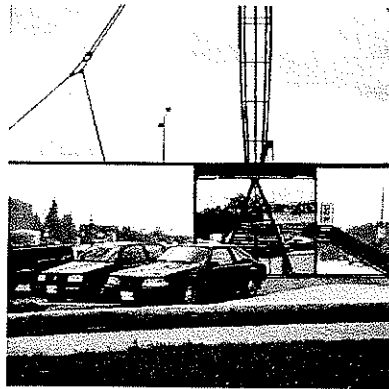




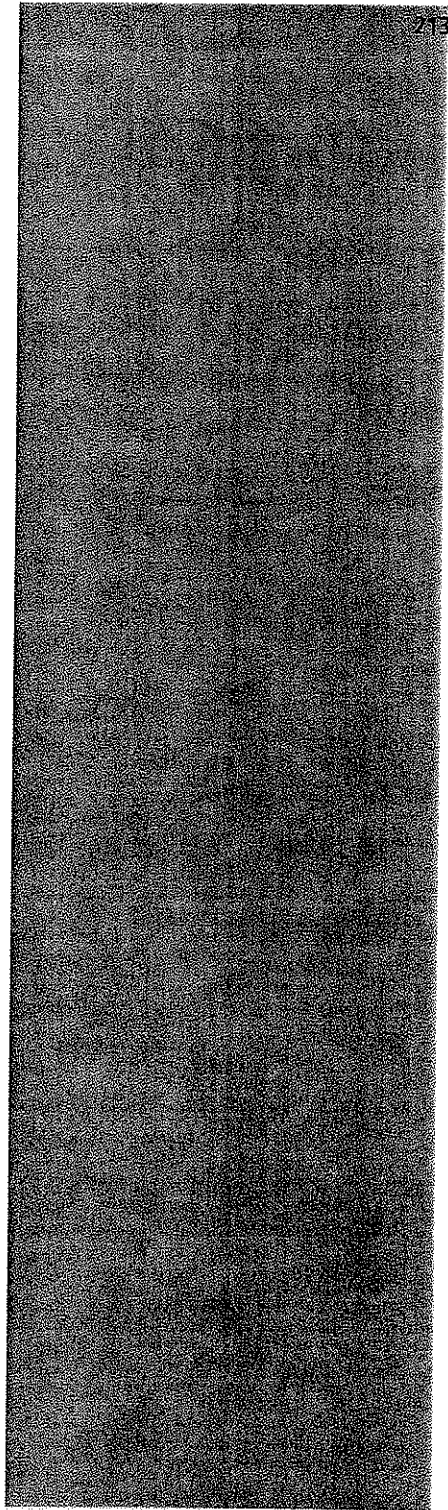
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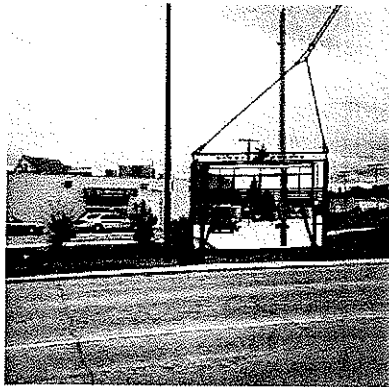




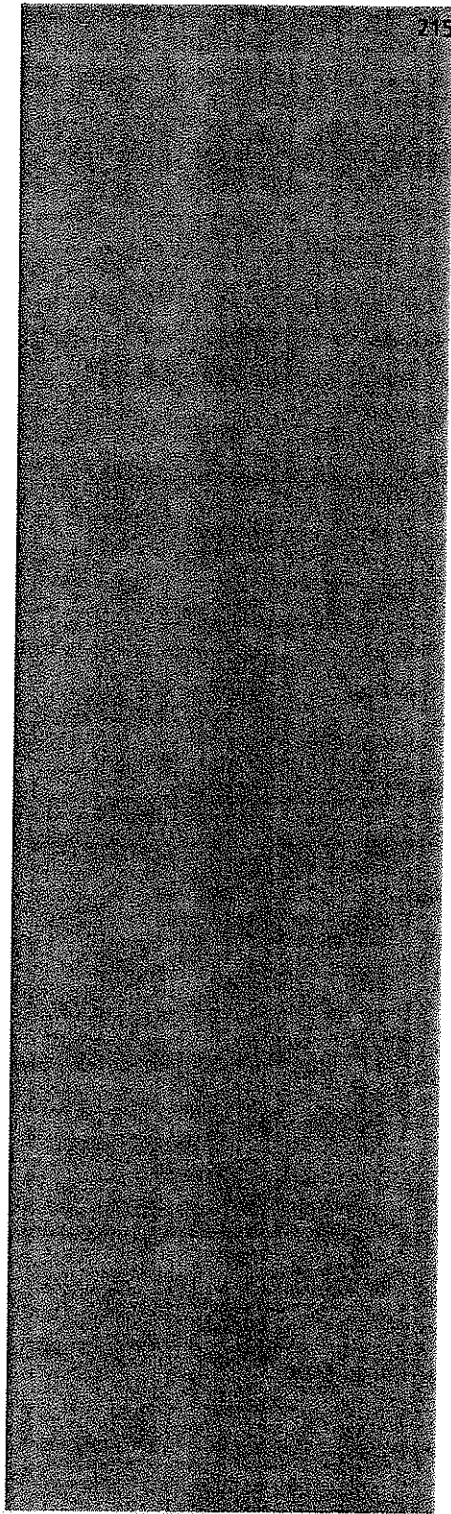


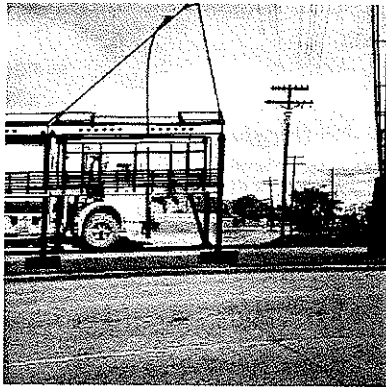
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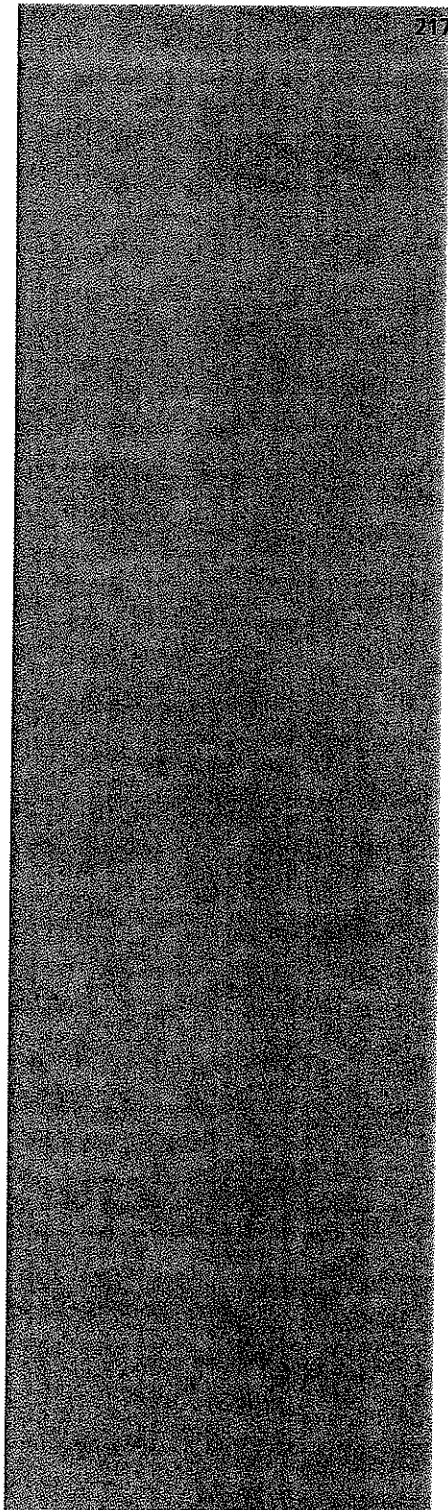


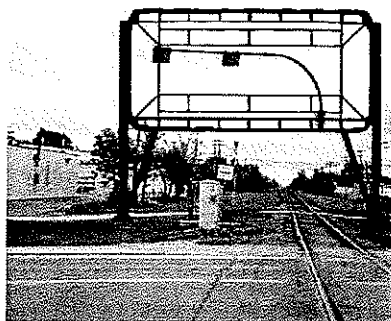
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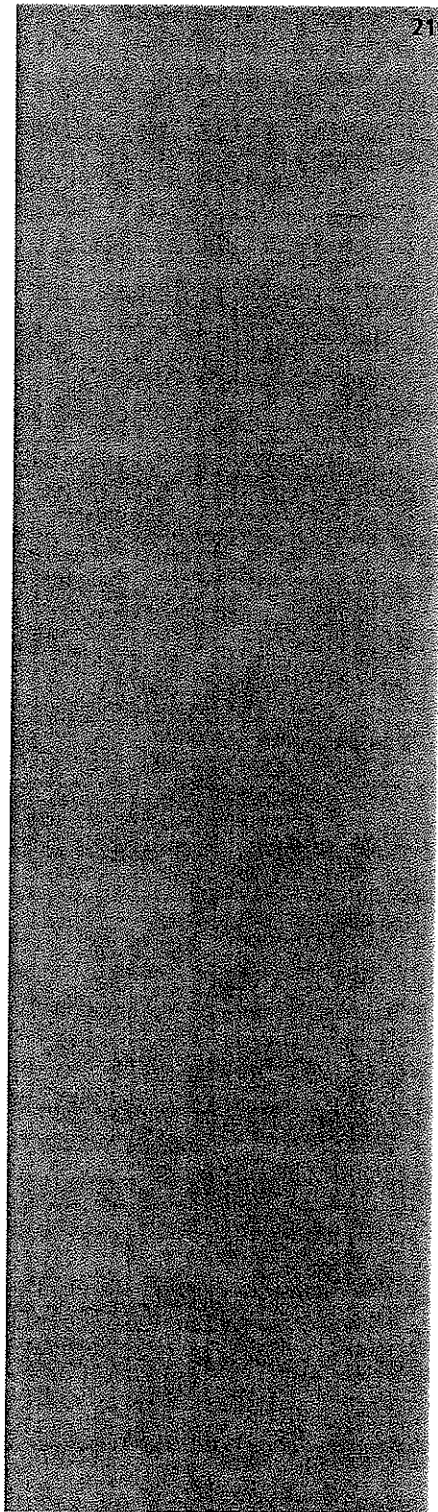


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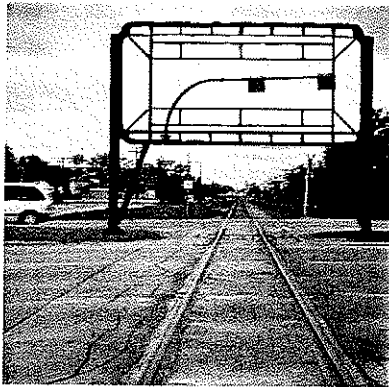




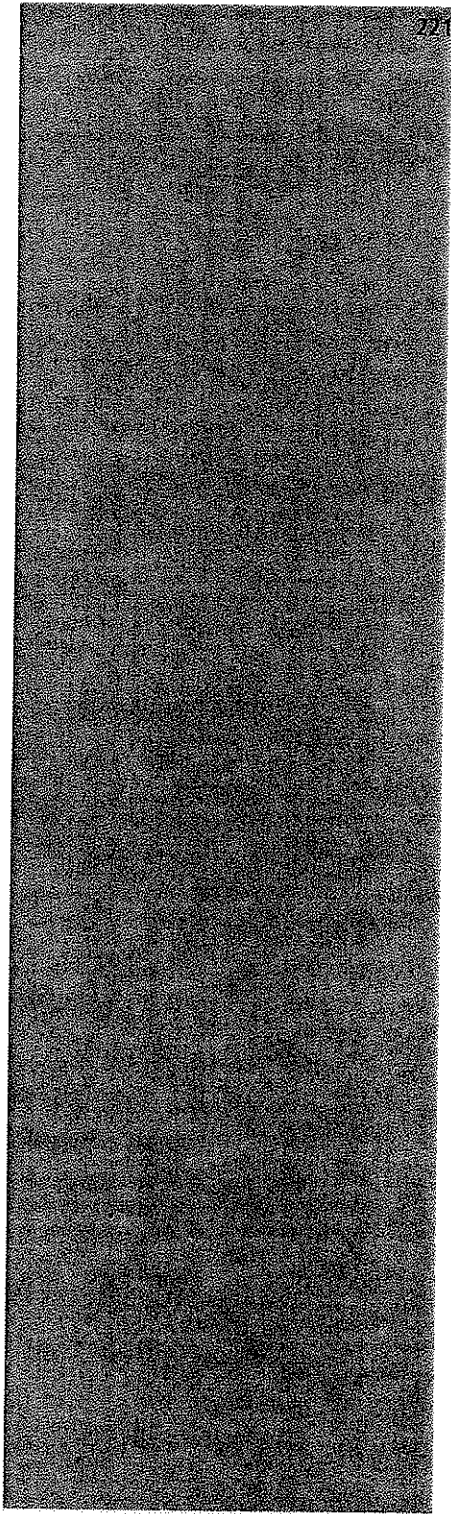
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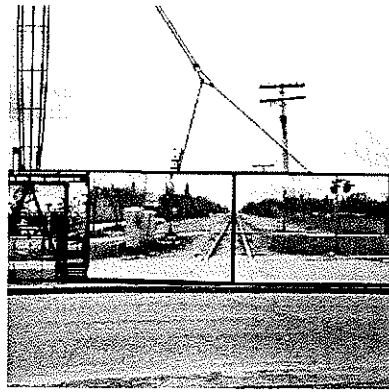




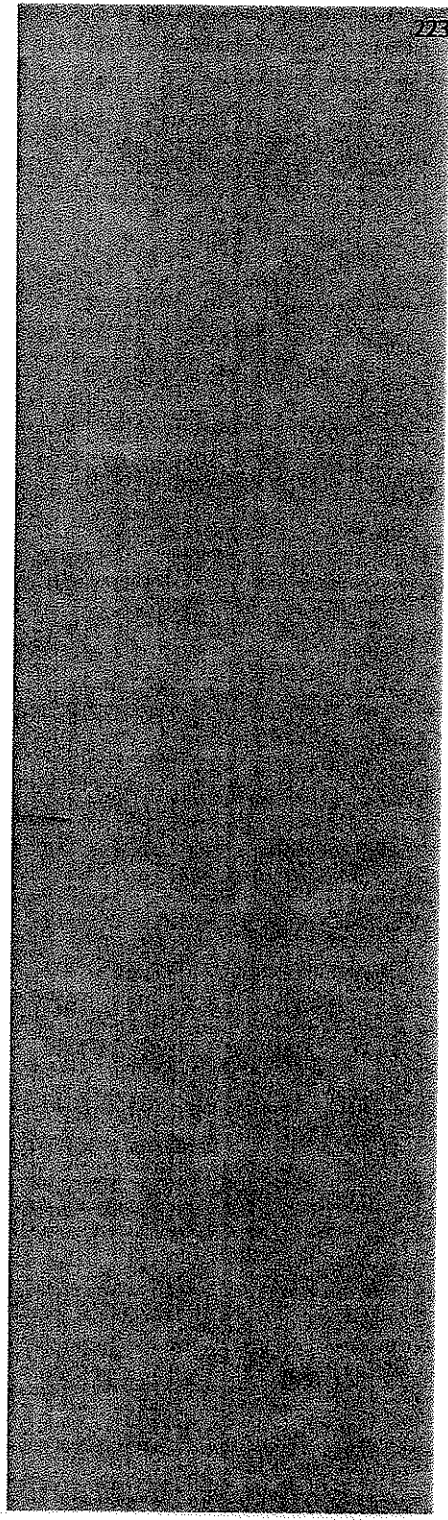


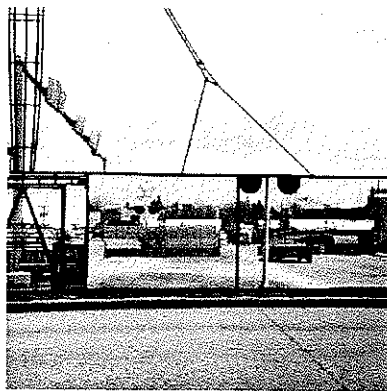
frame <6.8>



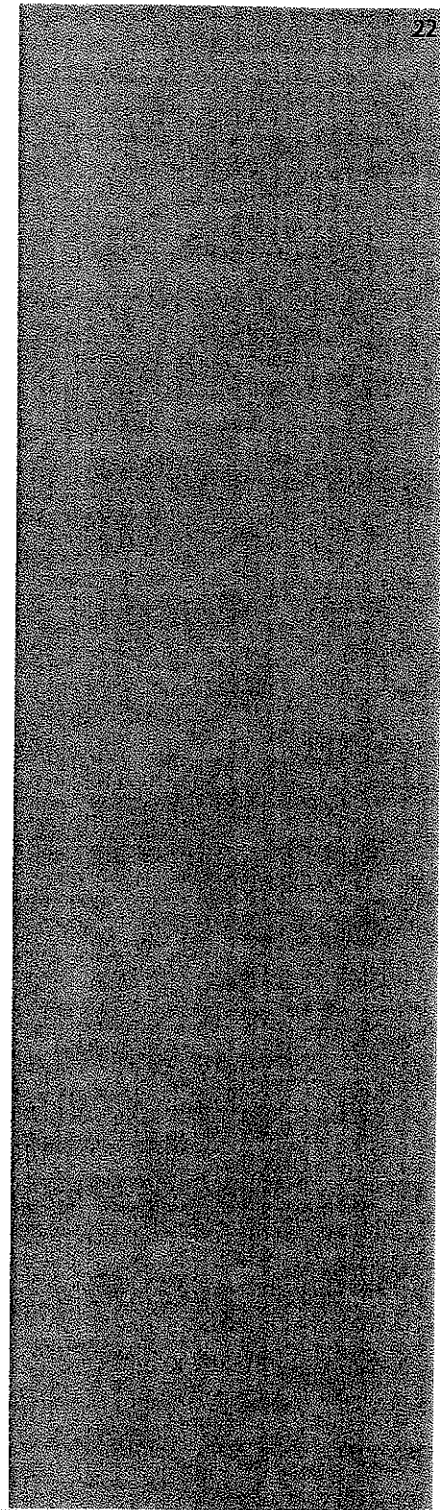


frame <6.9>





frame <6.10>





This brings to  
mind the post-  
structuralist  
notion of  
fragmented  
existence, or in  
other words...



The camera was adjusted so as to penetrate more deeply into the visible world, to explore and record visual facts, to prevent forgetting what is happening and what it is therefore necessary to bear in mind. But the camera has had no luck. It was invented when there existed no country where capital did not reign. The bourgeoisie had the diabolical idea of using this new toy to entertain the working masses or, more accurately, to distract workers attention from their fundamental objective, the struggle against their master.

Dziga Vertov 1923

Within the emplacement, the rate of movement of the images-frames per second (fps) is dependent upon the speed of movement through (or perhaps the speed of movement outside of) the apparatus. It is essentially activated by movement, as its rhythm is found in the movements of that which surrounds. The viewer (as well as the spectator) becomes actively involved, versus being swamped with images and experiences, becoming a part of the cinematic space, viewing the urban condition as a montage of reels/ reels. Through the usage of variable camera speeds, dissolves and split screen effects, reality is transformed through a tightly structured montage of actualities. Actualities being defined in the sense that the projected images are a representation of some other place or time, and there is no longer a balance between the real and the imaginary.

I am Kino-eye. I am mechanical eye, I, a machine, show you the world as only I can see it.

My path leads to the creation of a fresh perception of the world I decipher in a new way a world unknown to you.

Dziga Vertov 1923

The projections display the images gathered by urban surveillance, so that the viewer, through time lapse, views their own movement in relation to an other context(s). The organization of the frames is based upon a segment of movement within the continual sequence.

1. a credo, or, in Barthes' analysis of classical rhetoric, an Egressio, designed to show off the orator's, or in this case, the film's capacities.

(shots 1-4)

2. Induction: the audience for the film

(shots 5-67)

3. Section One: Waking. This comprises the whole series beginning and ending with the Waking Woman.

(shots 68-207)

4. Section Two: The day and work begin. This concludes with the introduction of the first editing segment.

(shots 208-341)

5. Section Three: The day's work

(shots 342-955)

6. Section Four: Work stops, leisure begins

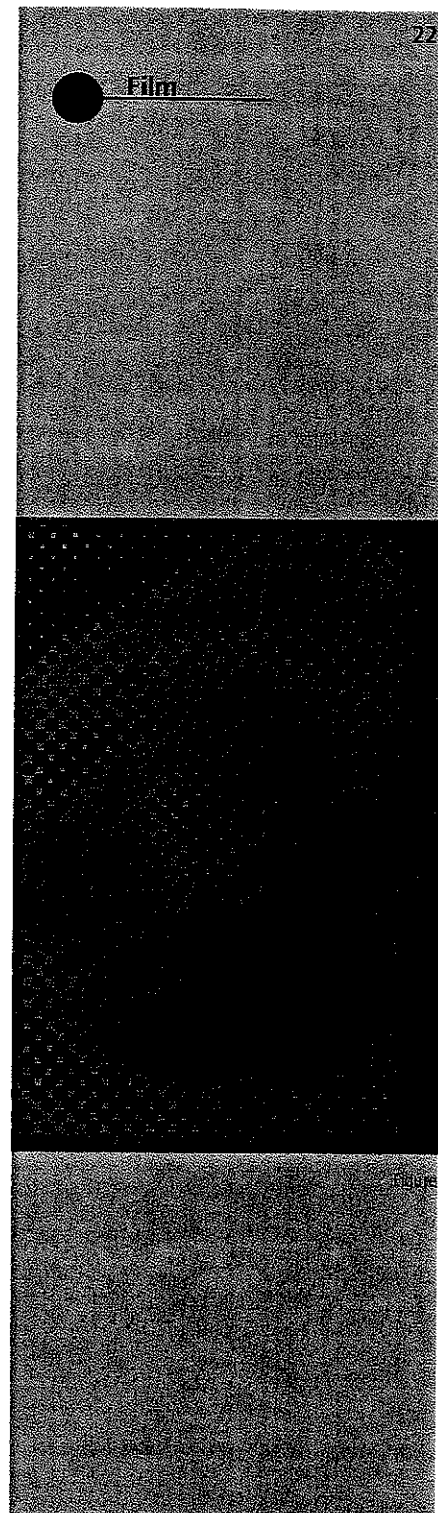
(shots 956-1399)

7. Coda: The audience for the film

(shots 1400-1716)

\*shot numbers are given to indicate the placing of segments etc. within the film.

Film: Man with a Movie Camera, Dziga Vertov



to exist is  
to exist  
here and  
now.

This particular film construction process is in accordance with the projectional movement within the emplacements as each segment represents a past sequence of presents. Meaning is allowed to be read *back* into the text of the film, allowing for the projection not to be seen because it *is* a projection, but because it is a questioning of the truth, of reality, something discovered only in process. Therefore, :

The formal determinant of this is the film's montage-'intervals', the gaps, the discontinuities between the individual shots, its disjunction of its representations of phenomenal reality: 'Everything depends on this or that juxtapositioning of visual features. Everything lies in the intervals.' Montage is thus conceived as 'the organization of the visible world' and not 'the collage of separately filmed scenes.'

Stephen Crofts; Olivia Rose , "An Essay Towards Man with a Movie Camera", 17

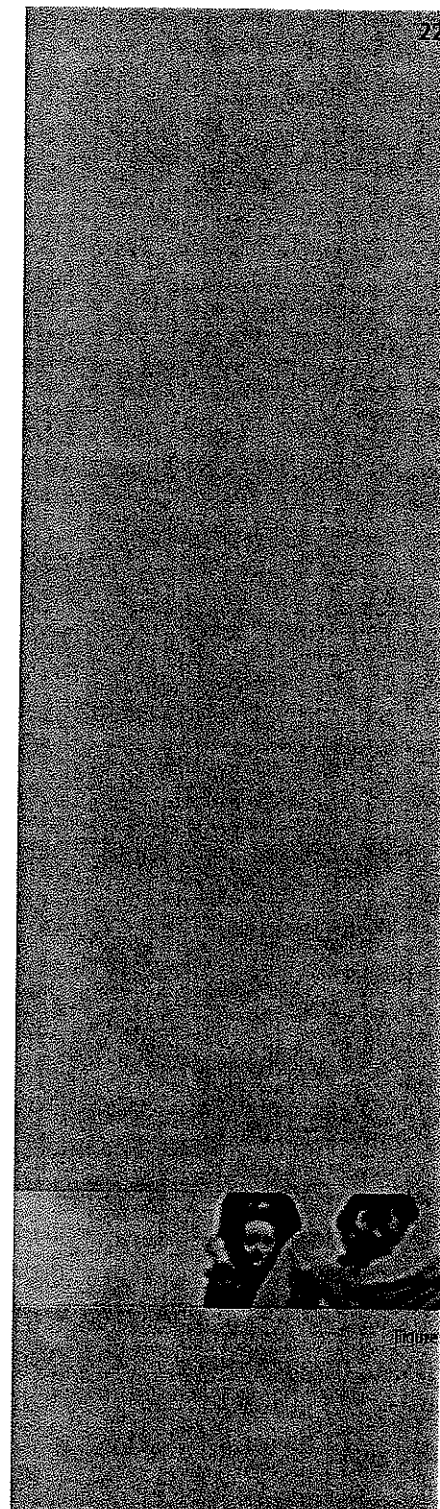
The viewer (and the spectator) is then able to decipher meaning, upon specific combinations of images, essentially structured on a system of intervals which *allow* the viewer to construct their own meanings. Thus, the construction process (the process of shooting, editing and viewing of the filmic video) of the emplacement could be, as follows:

**Filmic Montage = Emplacement**

1. The physical urbane, at that particular present-exact image upon the real.  
(shots \_ to \_)
2. The spectators-the external viewers.  
(shots \_ to \_)
3. Section One: the urban landscape upon supposed departure.  
(shots \_ to \_)
4. Section Two: movement through the urban landscape upon approach of the particular emplacement.  
(shots \_ to \_)
5. Section Three: time lapsed movement within emplacement.  
(shots \_ to \_)
6. Section Four: film stops.  
(shots \_ to \_)
7. The spectators/ viewers  
(shots \_ to \_)

Spectators are advised that this film is an experiment in the cinematic position of visible phenomena, without titles, without sets, without studio. This experimental work aims to create an absolutely cinematic language, based on a total departure from the languages of theatre and literature.

Dziga Vertov, Premier Plan 1965



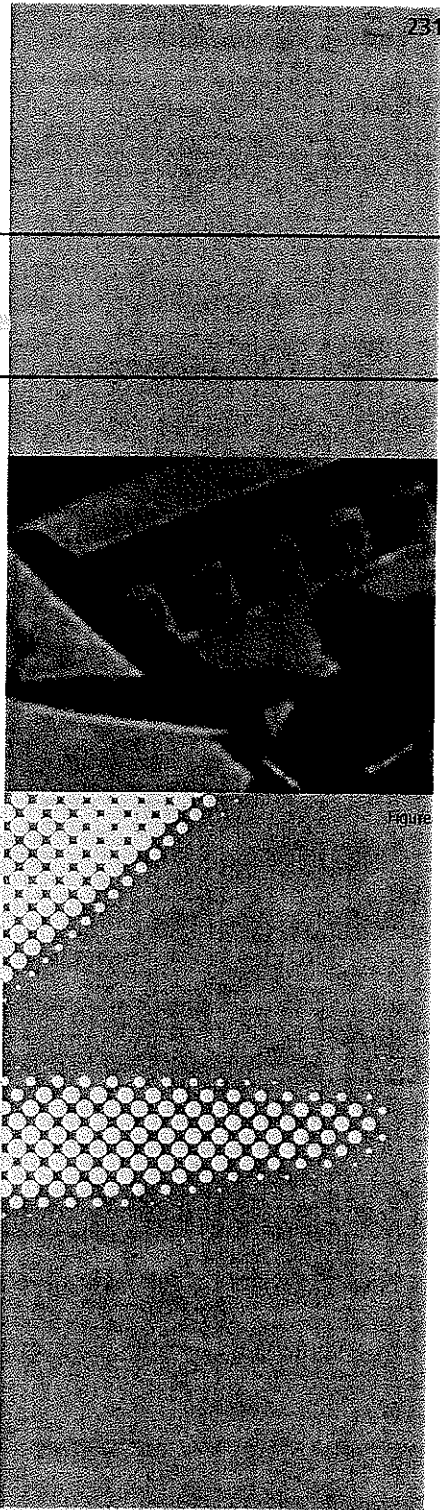


# Event <7.0>

## plastic montage

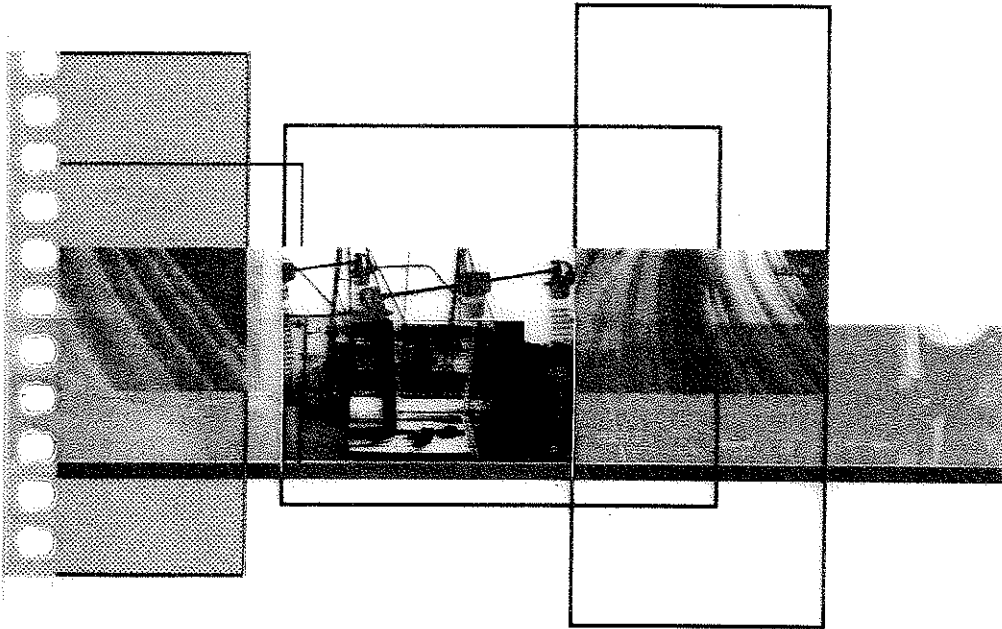
The projected images begin to interweave through the generic built form <7.1-7.4>, eliminating hierarchy, ultimately creating a situation for discussion, for a questioning of the urban. Space begins to expand both through extension and depth, implying not a structure of time, but rather a plasticity of the image, or rather, a plasticity of what is considered reality.

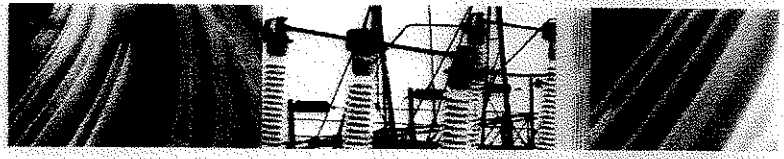
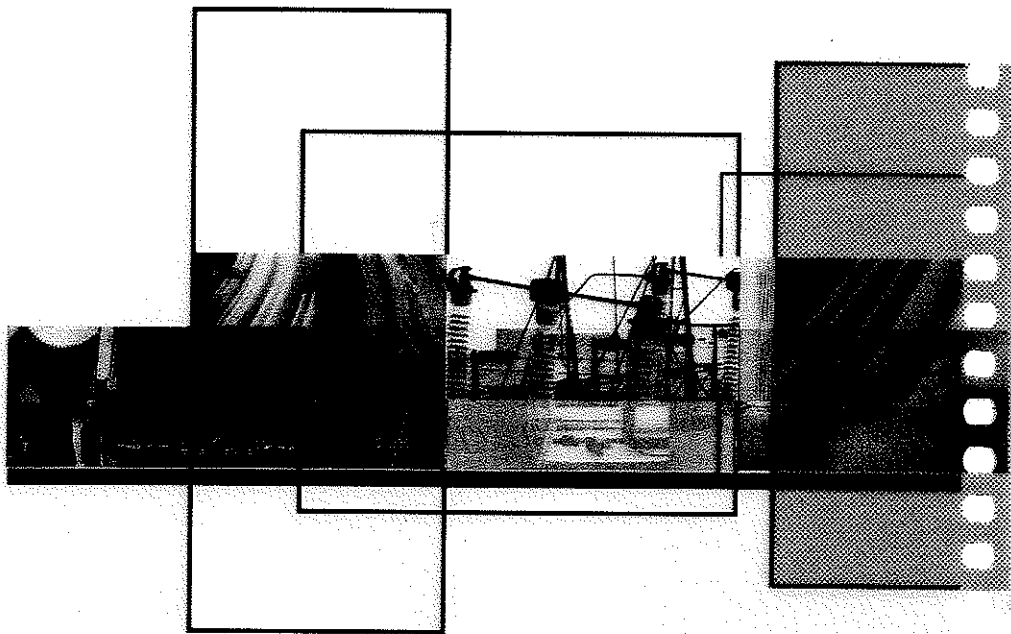
Through careful editing and splicing, one forces their way *into* the image, into the montage of visual material from everyday modern culture (including that of built form).

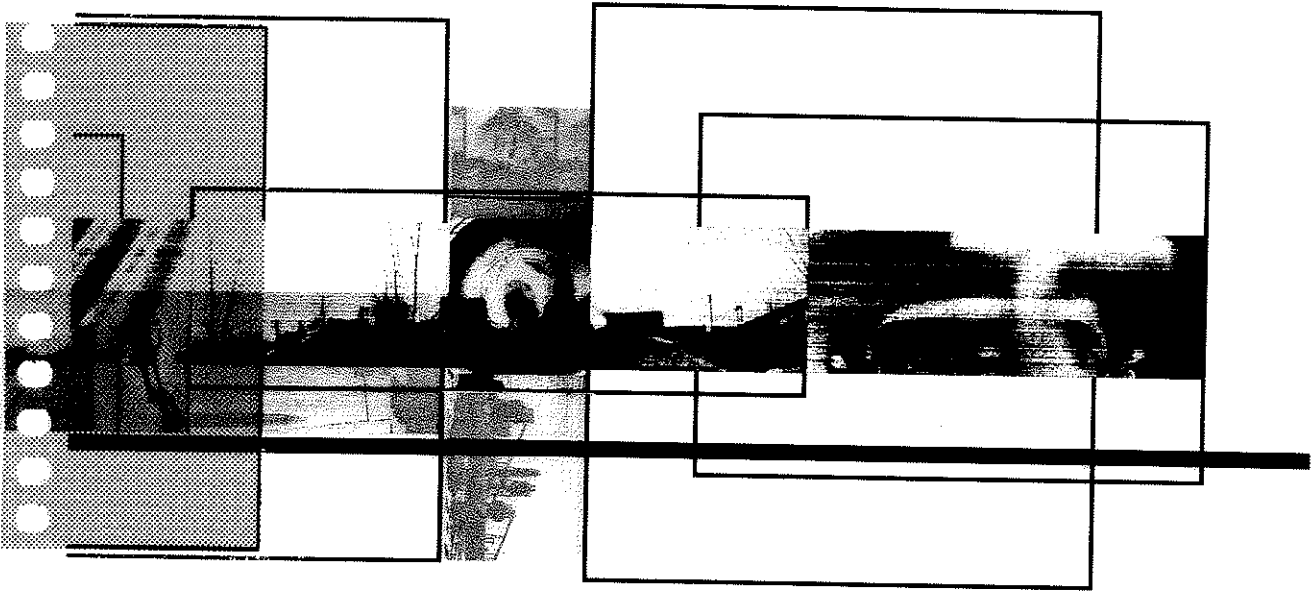


Figure

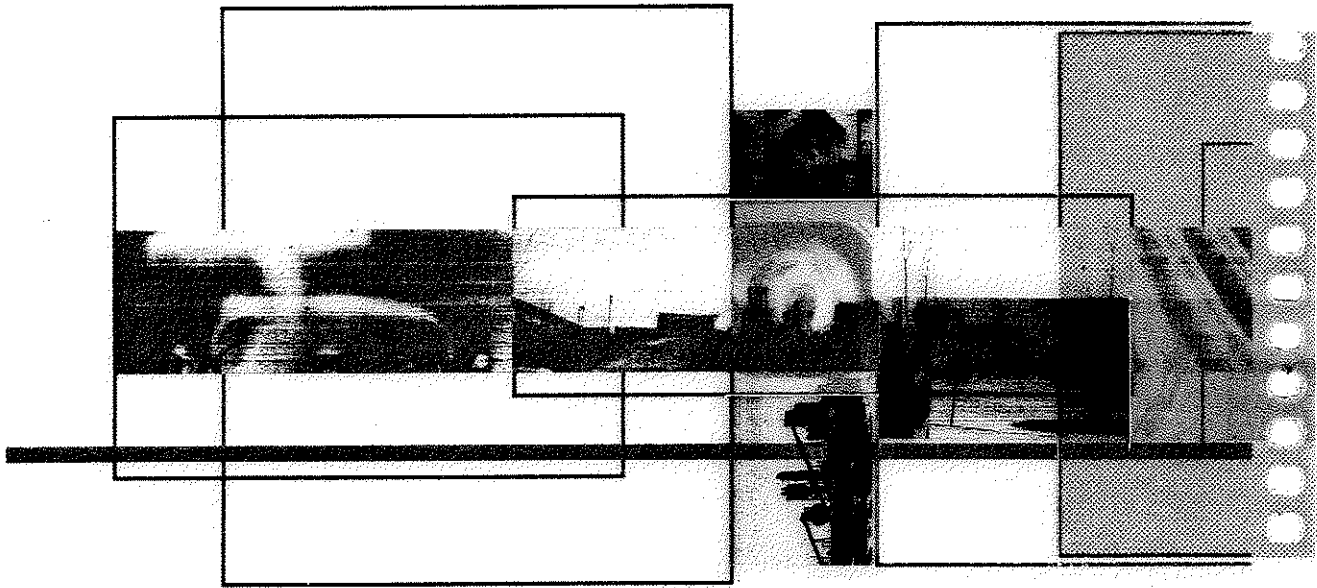






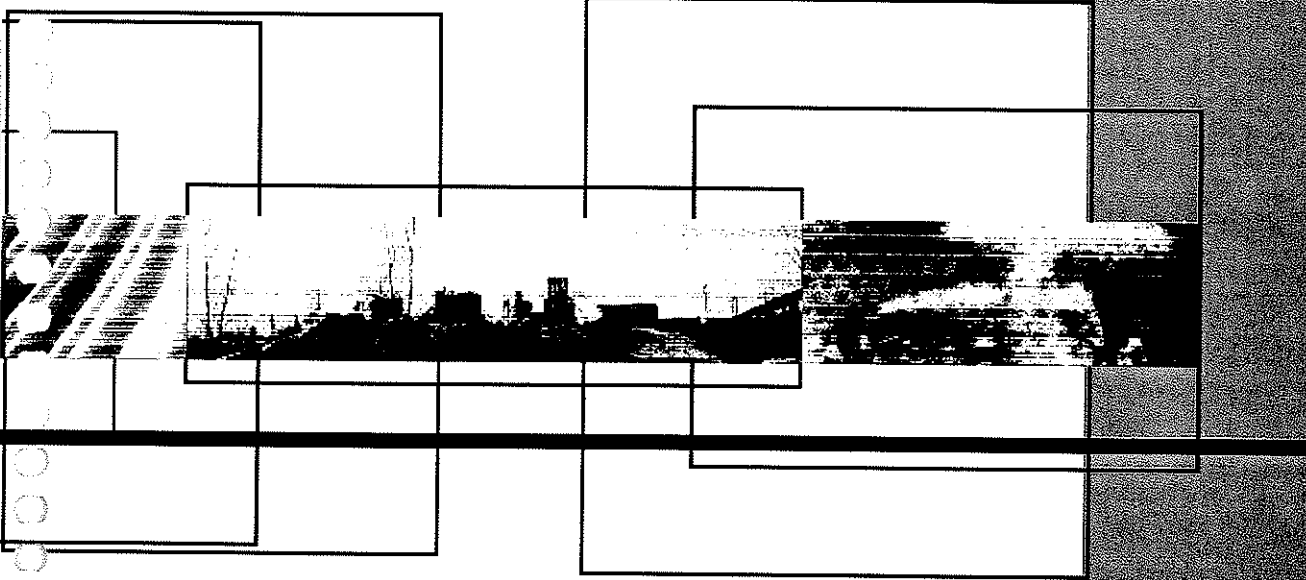


<frame 7.1>

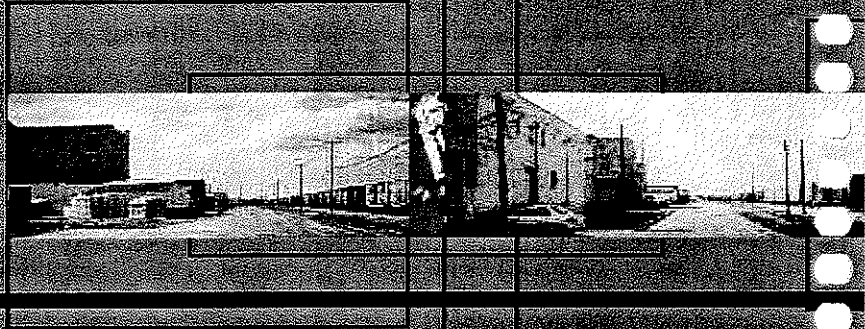


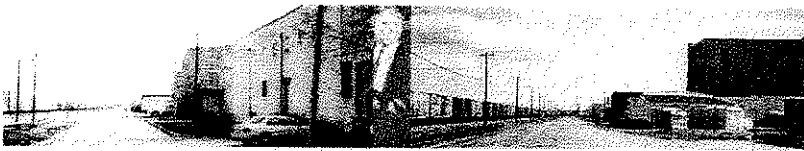
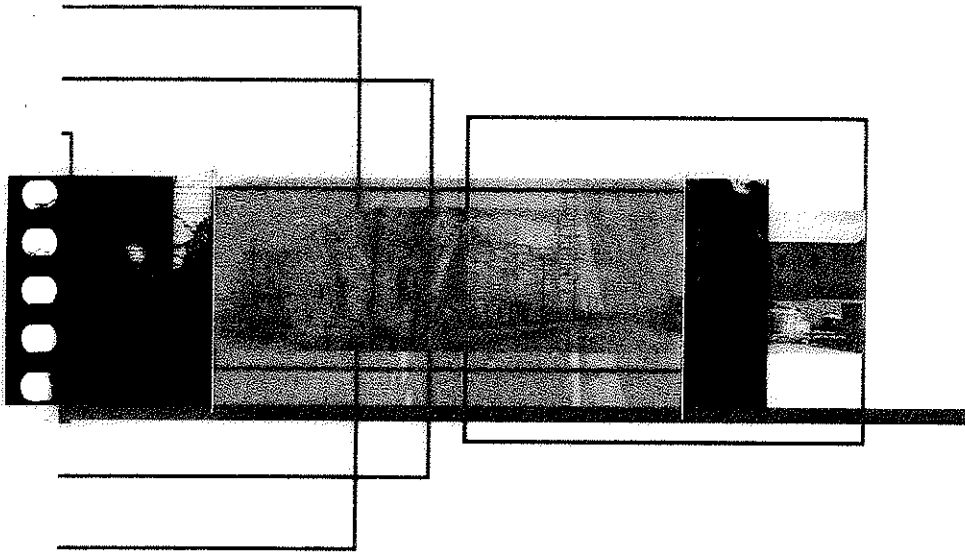
<1.5 smart>

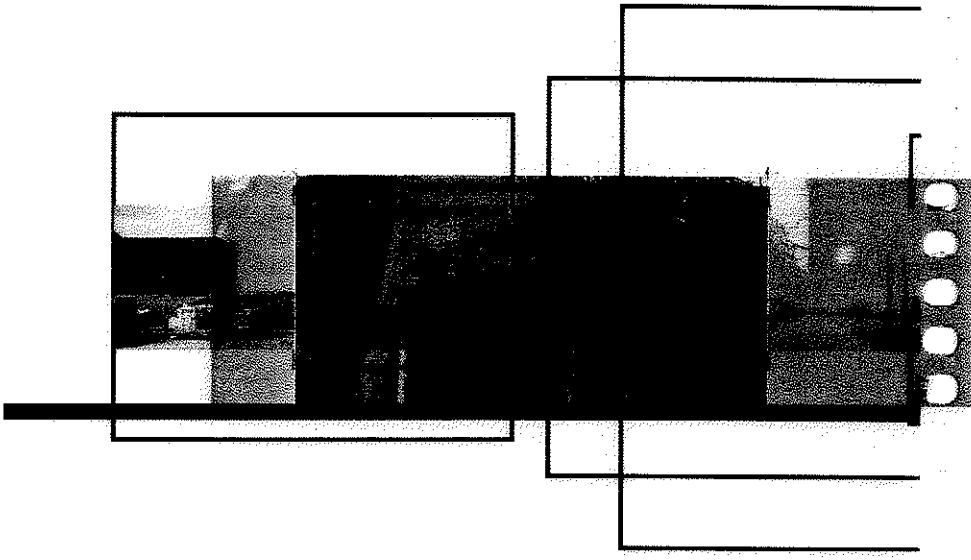




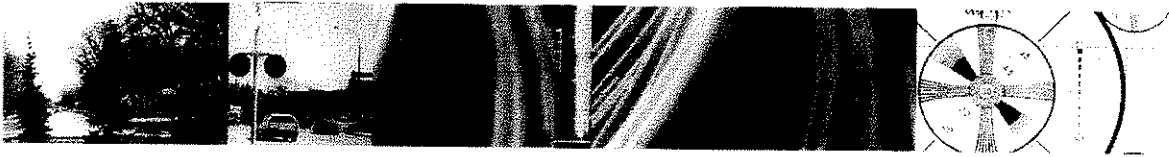
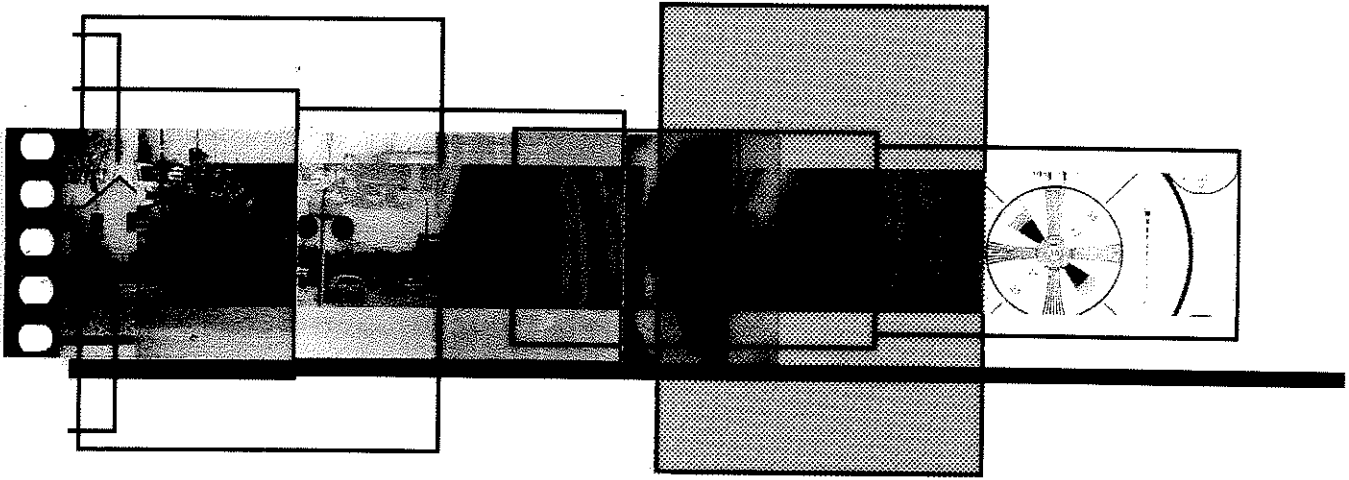
<frame 7.1>



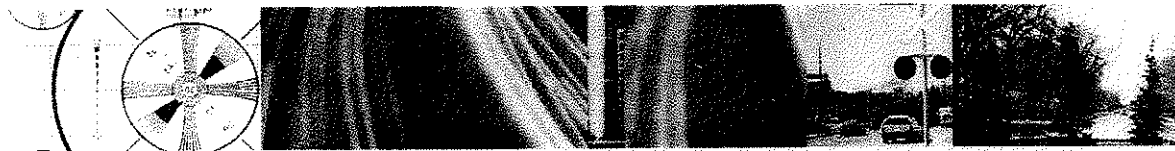
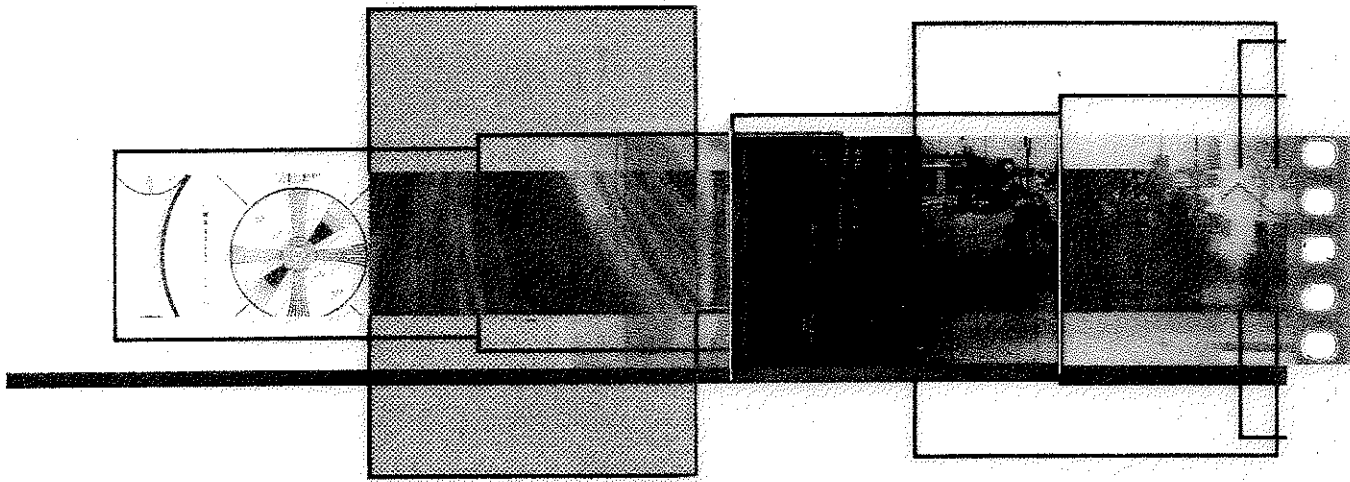




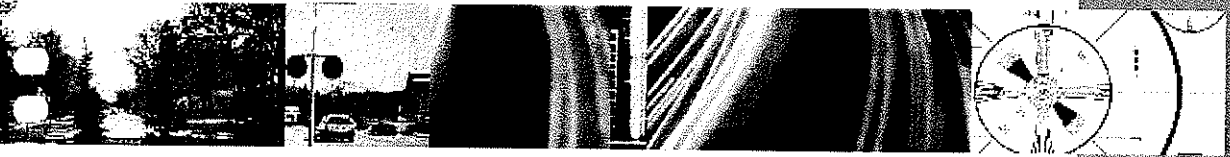
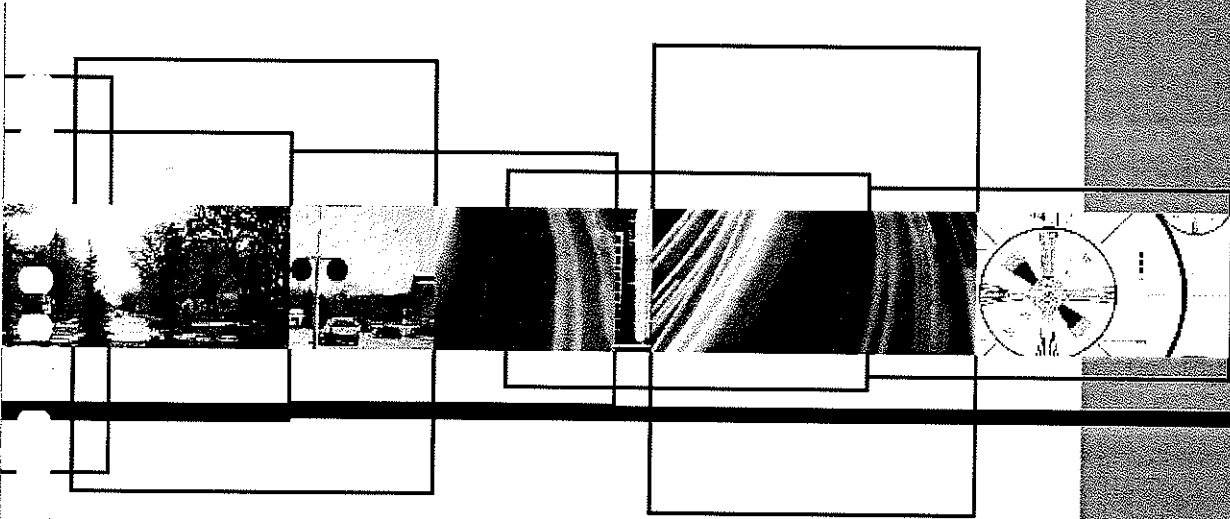




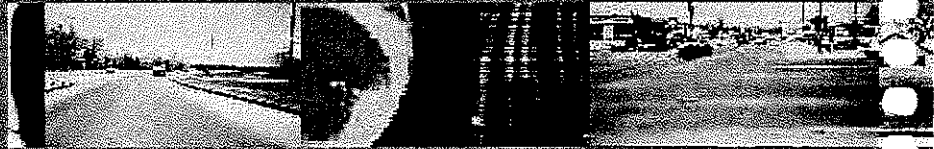
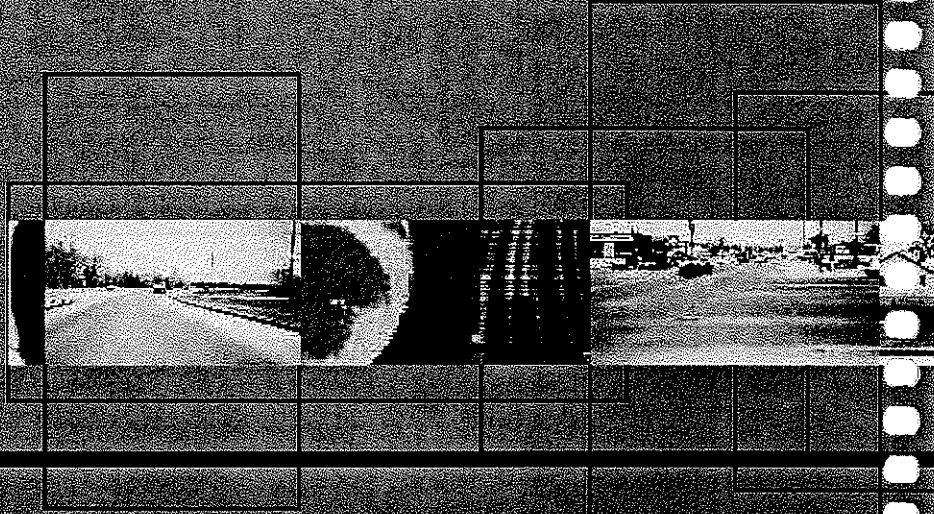
<frame 7.2>



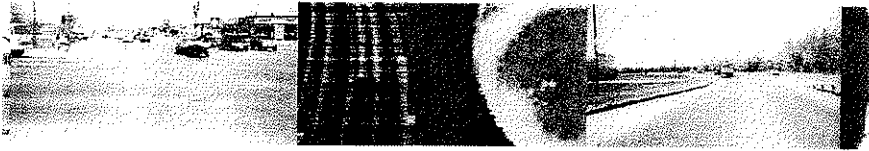
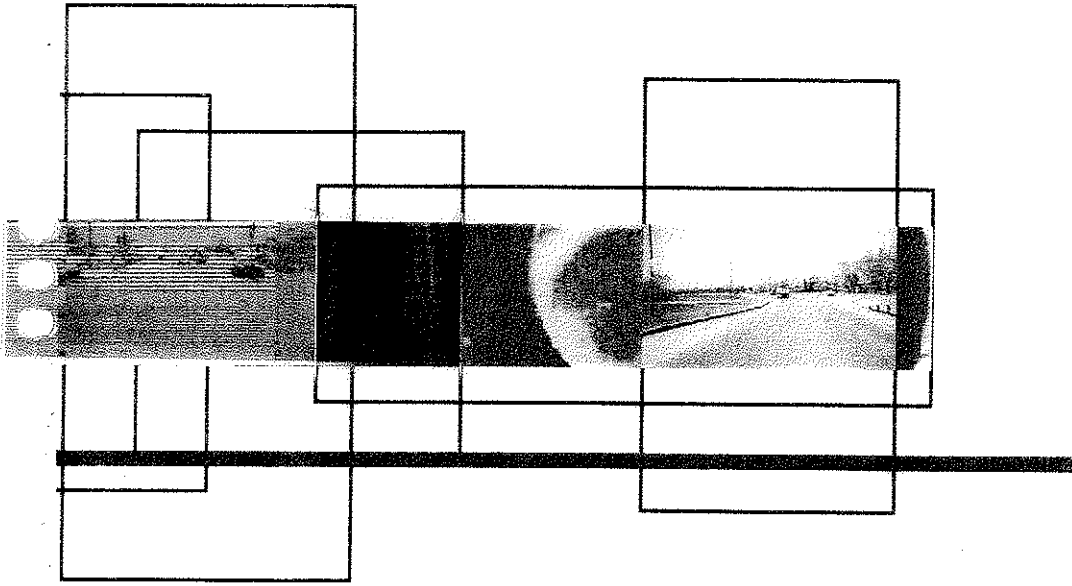
<time 7.5>

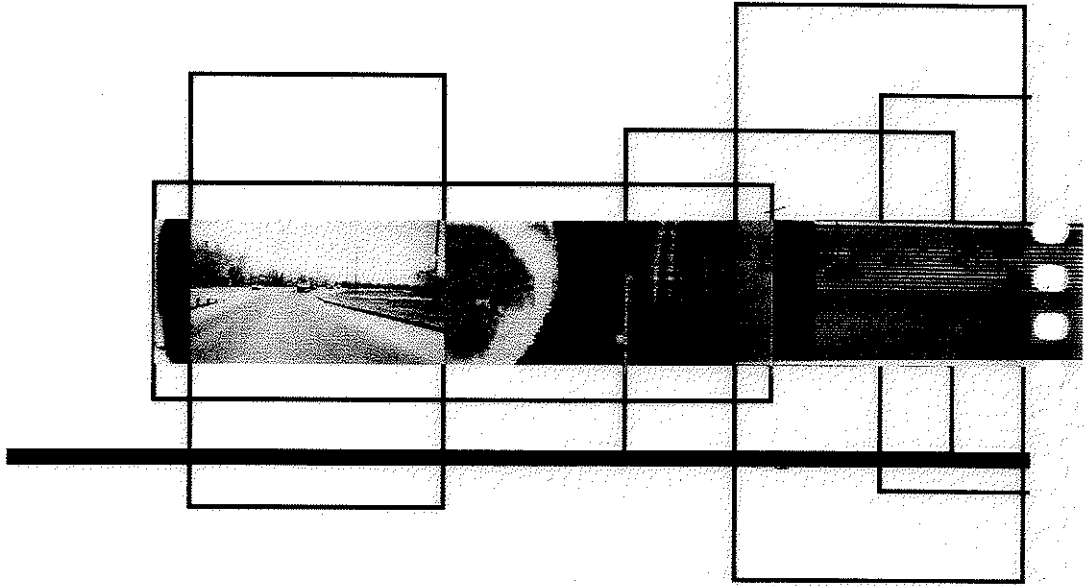


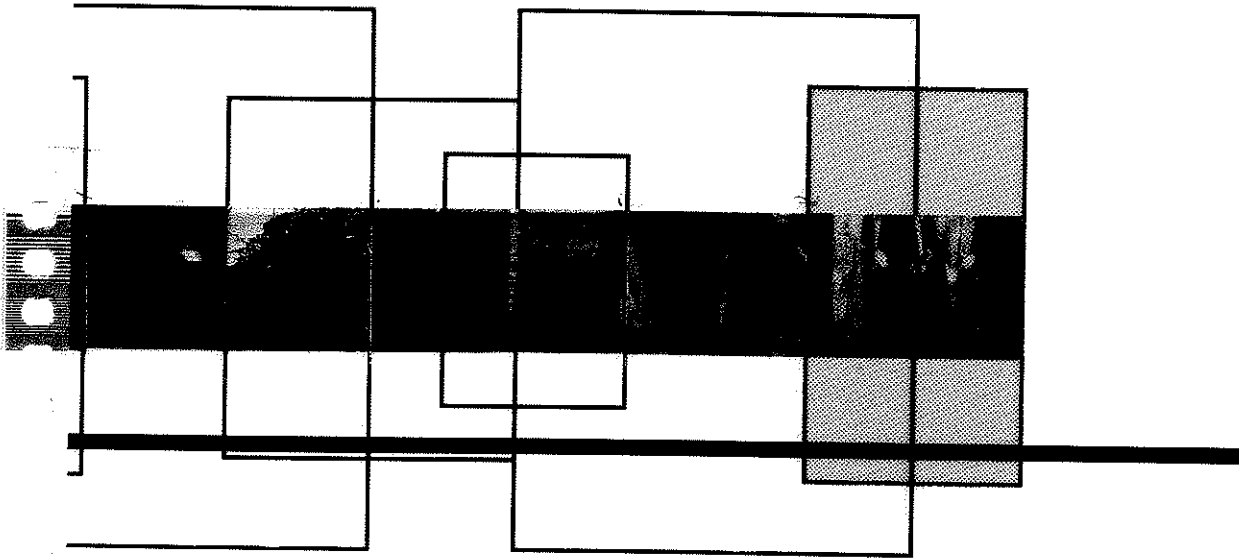
<frame 7.2>



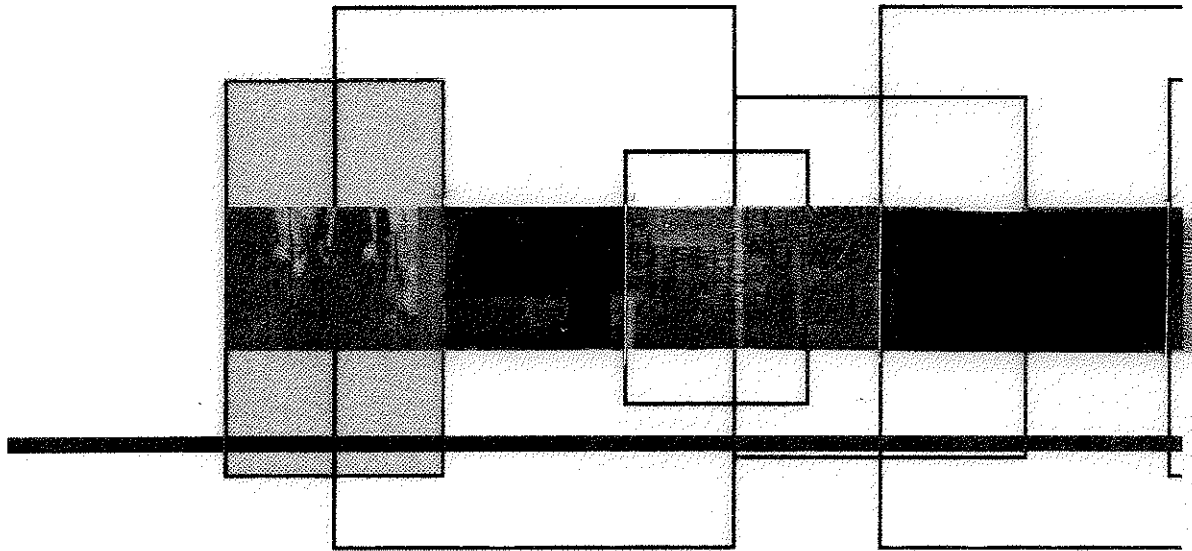






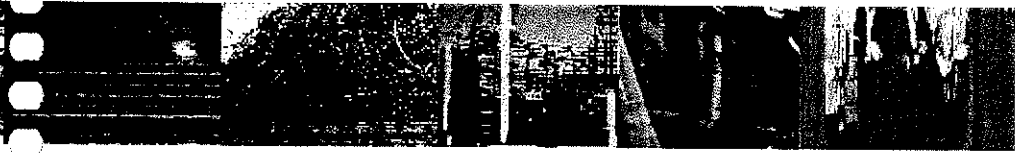
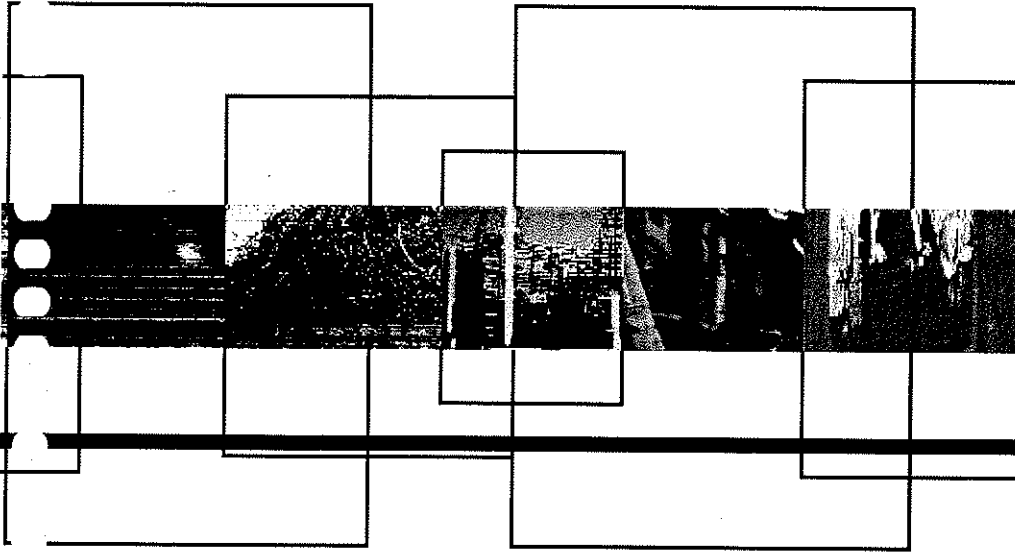


<frame 7.3>

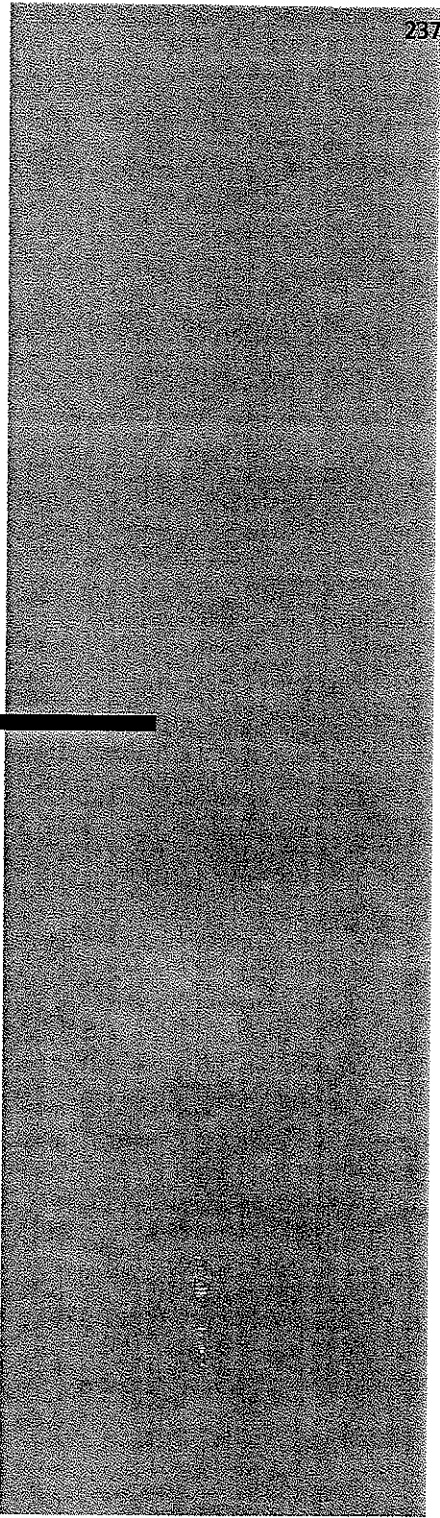


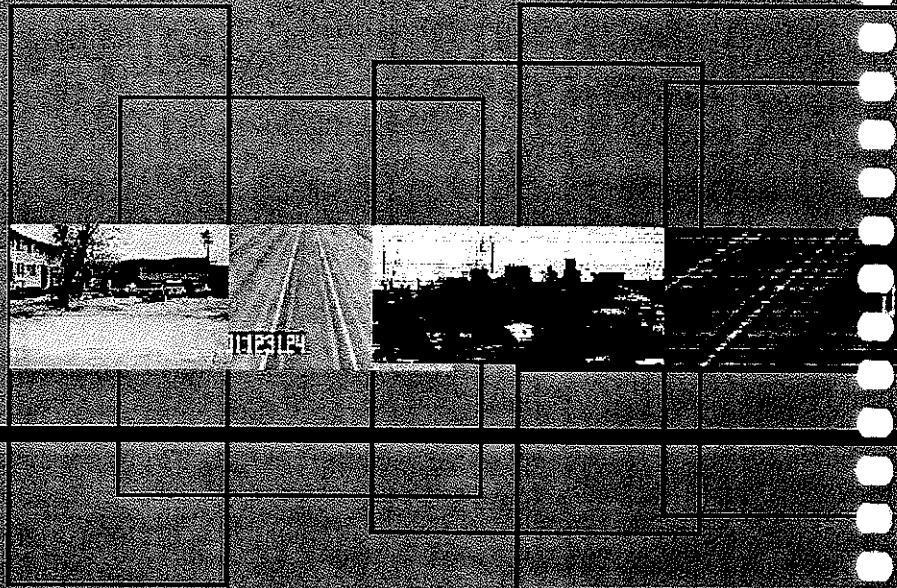
<E.9 amst>

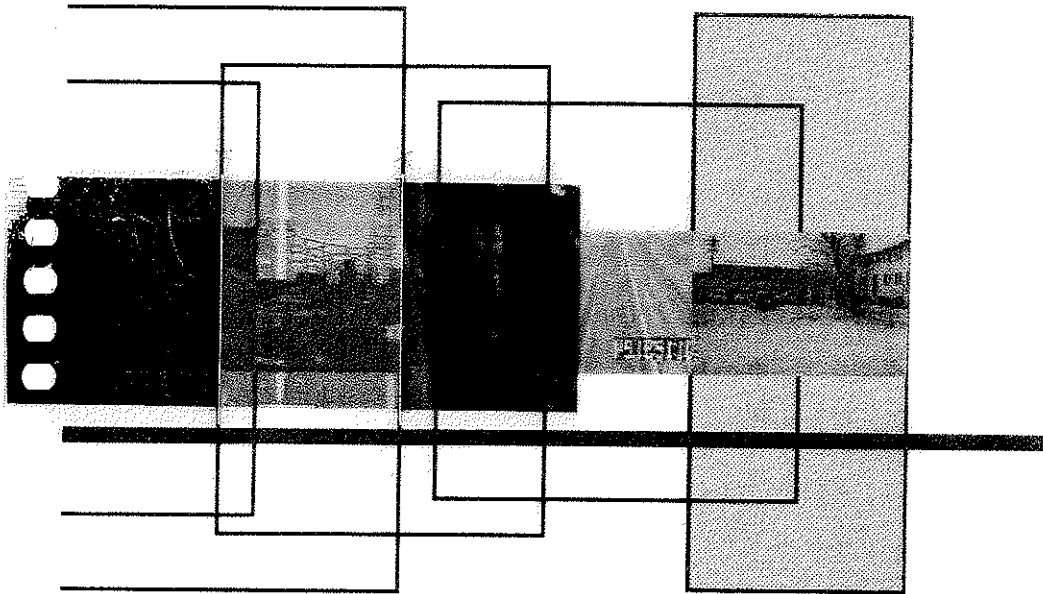


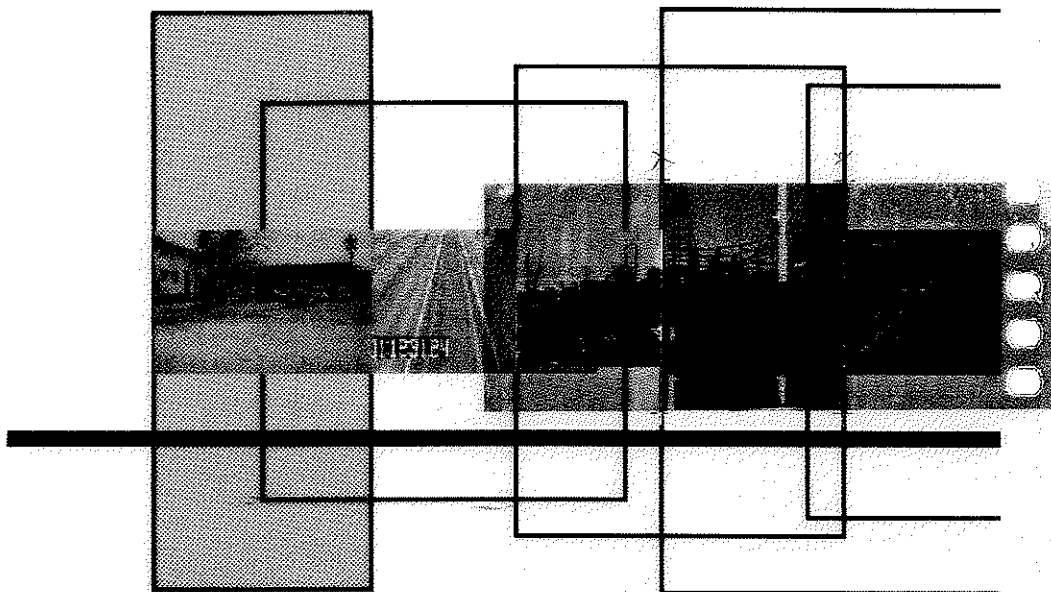


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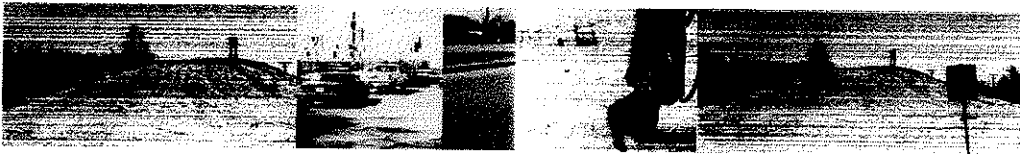
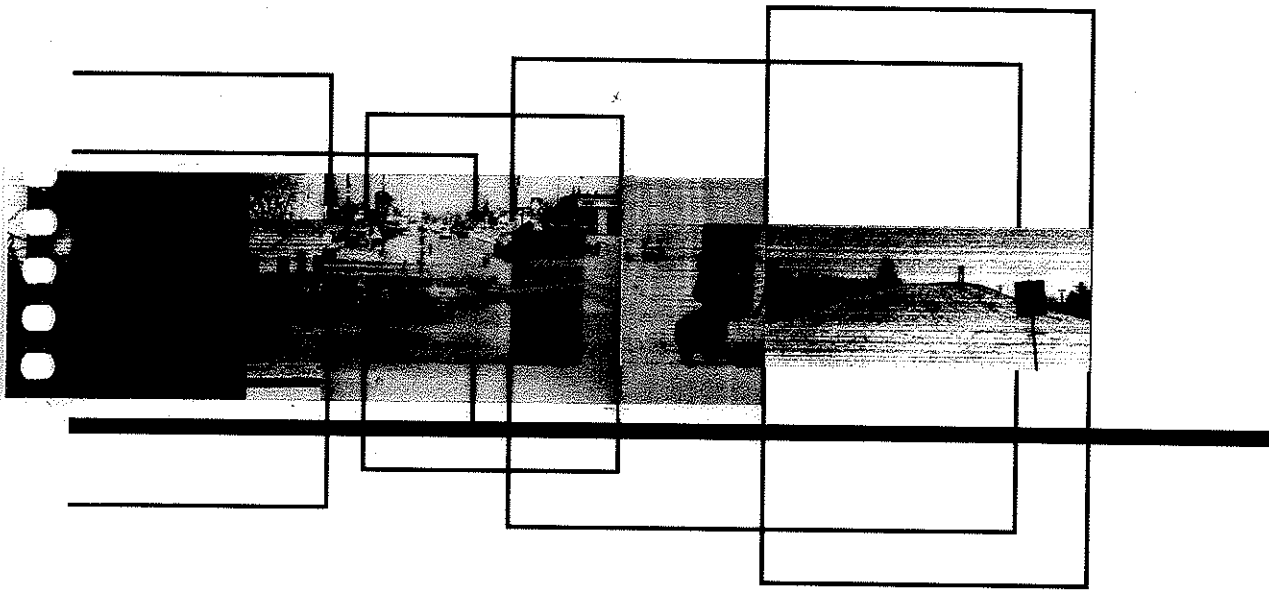




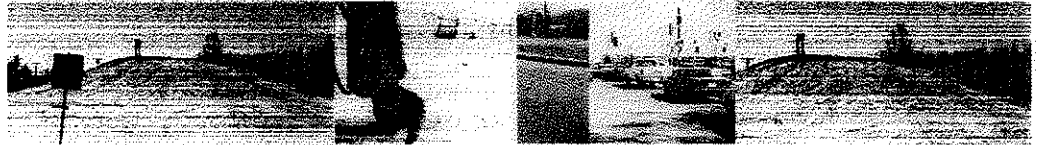
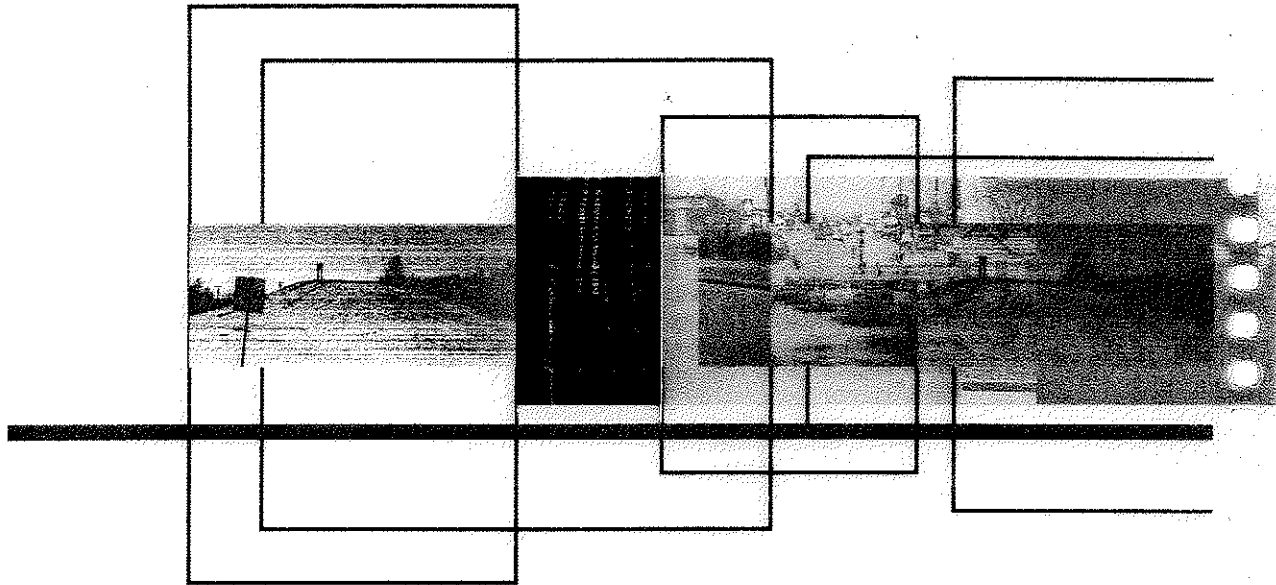




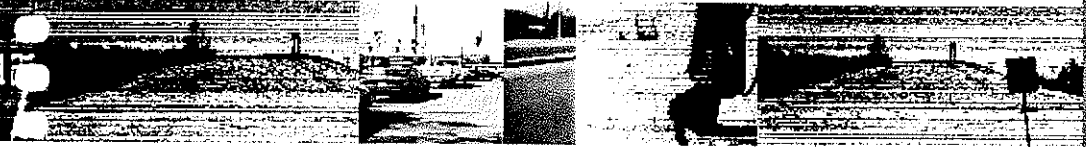
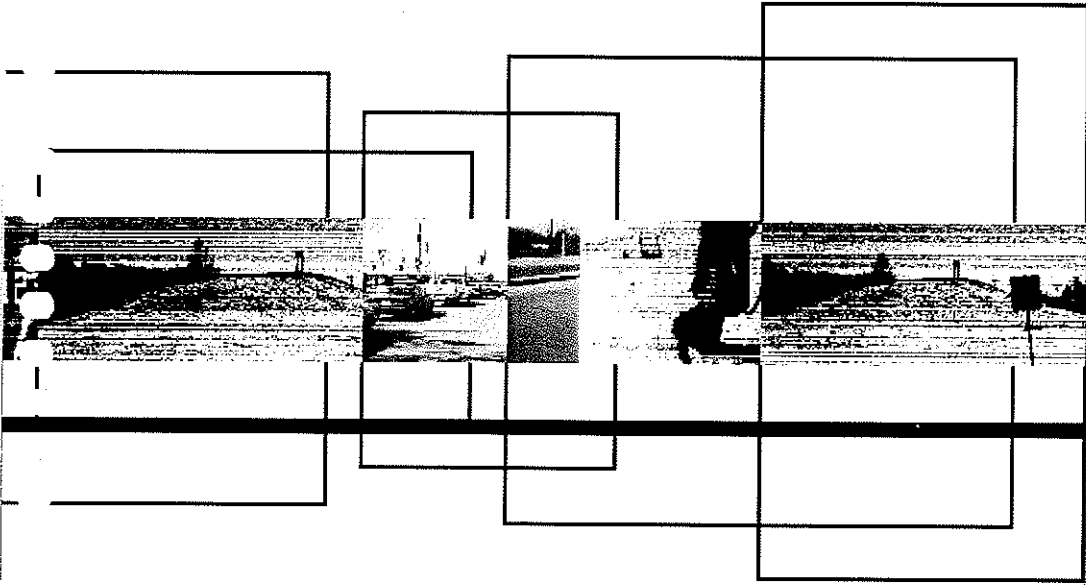




<frame 7.4>



<A.7 emst>



<frame 7.4>

Every moment of  
everyday, the  
environment, the  
places that we inhabit  
are composed,  
recomposed and  
reconfigured around  
individual itineraries.



As for the actual images, their usage determined by the aforementioned automated eye of the evaluator, have the potential to be edited a la conventional film/ video editing techniques:

- 1. Images on filmstrip, or filmstrip and stills which are activated in the editing segment and incorporated later in the film.
- 2. Images from earlier in the film which are frozen to stills and reactivated later.
- 3. Images on filmstrip or stills which may or may not be activated but are incorporated earlier or later.
- 4. Images on filmstrip and/ or stills which are merely activated within the segment, but not used elsewhere in the film.
- 5. Images on filmstrip or stills which are neither activated within the segment nor appear elsewhere in the film.

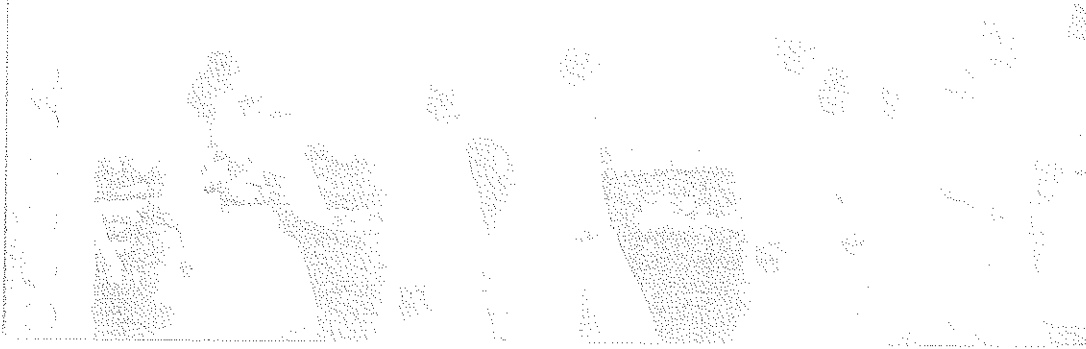
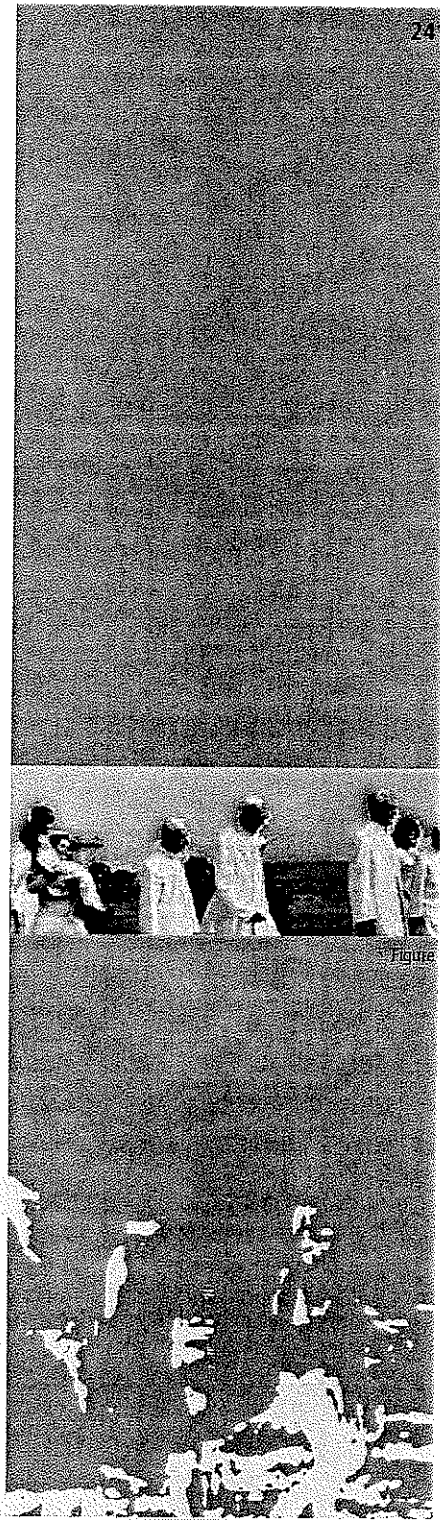
Stephen Crofts; Olivia Rose, "An Essay Towards Man with a Movie Camera, 19

All in all, the film's construction of geographically impossible spaces allows for the capability of being in simultaneous elsewheres, at the same time, refusing any closure...

### The film on the screen sets in motion a film in the head of the spectator.

Wim Wenders

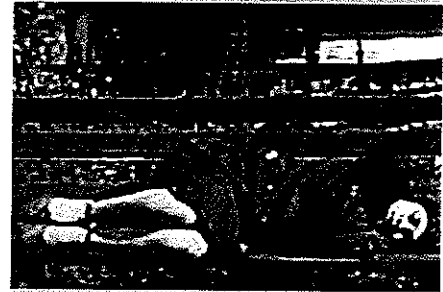
Meanings are read through the transposition, rather than in the re-presentation of an other reality, and the constructed reality (of the past presents) become the now (or more aptly termed, the aforementioned, 'super now'). It is essentially, "a construction which coherently organizes, but rarely challenges our ways of seeing the world." (Crofts; Rose 22) Furthermore, utilization of the method of alternating a three dimensional depth of field with the two dimensional flatness, coherently and concisely organizes the constructed space based predominantly upon phenomenal reality.



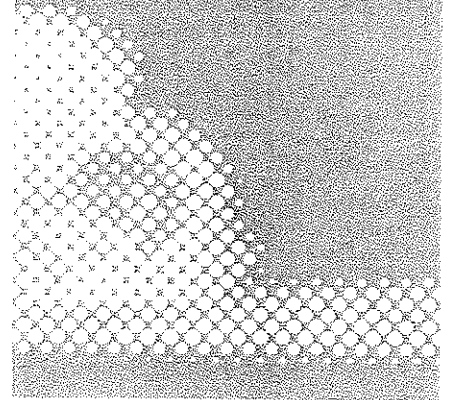
montage of reals/ reels

Just as the previous event suggested the interplay between the image and the physical diagrammatically, here it is experimented with the building facades of site 3 <8.1-8.2>, evoking much the same effect...

What appeared as stable and permanent is now challenged by the image.



Figure





frame <8.1a>

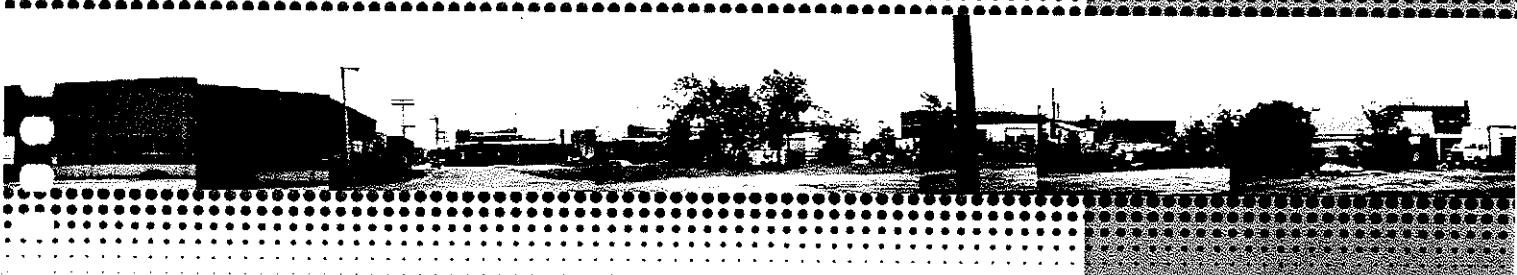


frame <8.1a>





frame <8.1b>



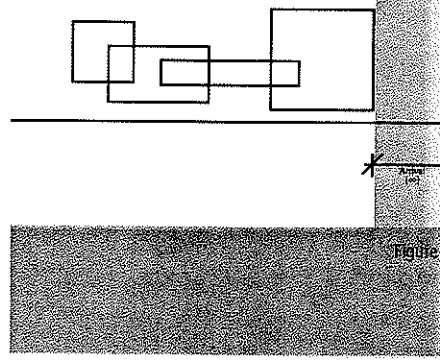
frame <8.1b>

This reinforces the new sense of place whereupon it only comes into existence at that particular time. This is contrary to the modernist ideas of place, in which place is a culmination of one's own existence (memories, experience etc.), rather than a series of fragments within a momentous continuum.

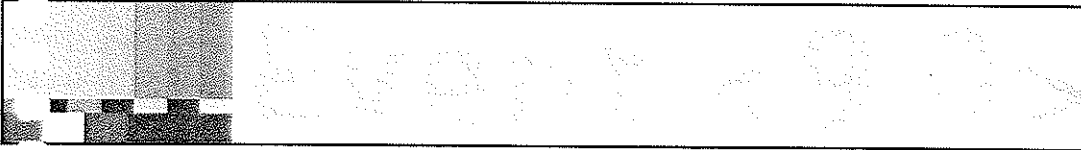
Everything is about to disappear. You've got to hurry up if you still want to see things.

Paul Cezanne

Upon departure from the composite city (or emplacement), the individual may experience a fundamental loss of orientation, but is then quickly positioned within the network of trajectories (as defined in **event 2.0**). One merely arrives at each present, never assuming a fixed position, nor reaching a final destination.



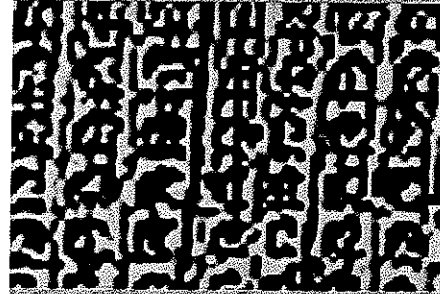


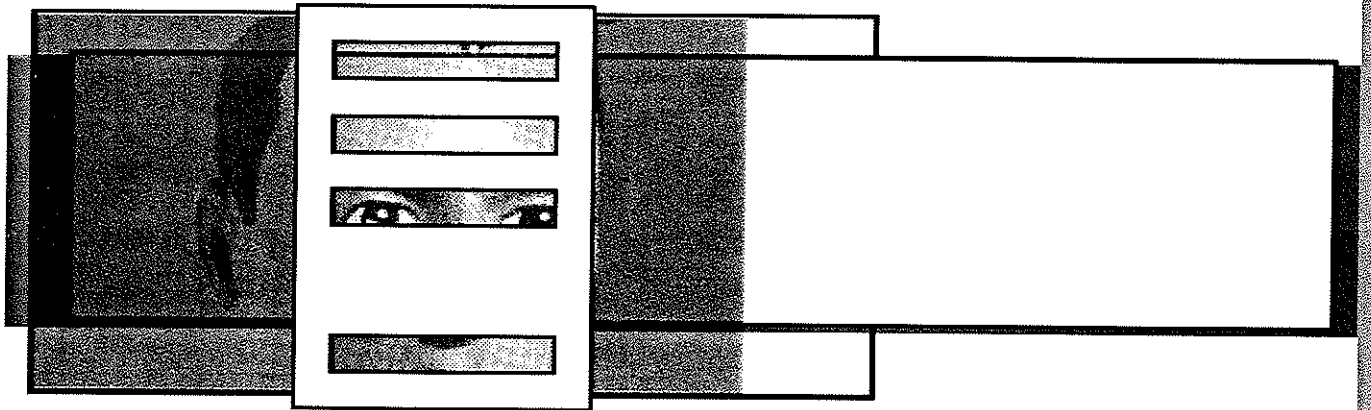


#### facade layer studies

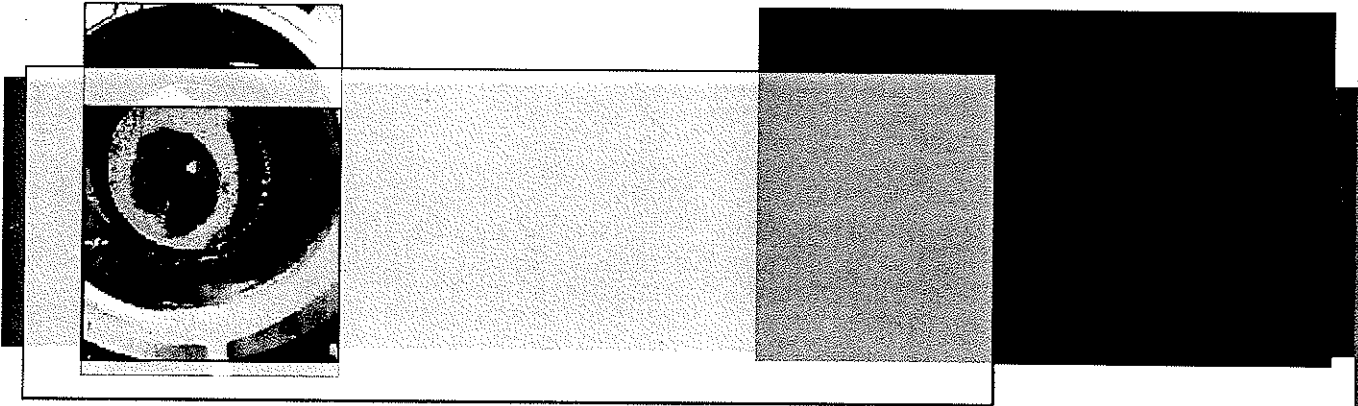
The implications for multi-layered facades and projections are studied <9.1-9.4> in order to increase the apparent depth of the two dimensional image, thus magnifying its impact and establishing it as a space within the urban context.

Various materials (i.e. perforated steel, screen) are utilized to allow the projection to seep through the planes in alternate manners.





frame <9.1>

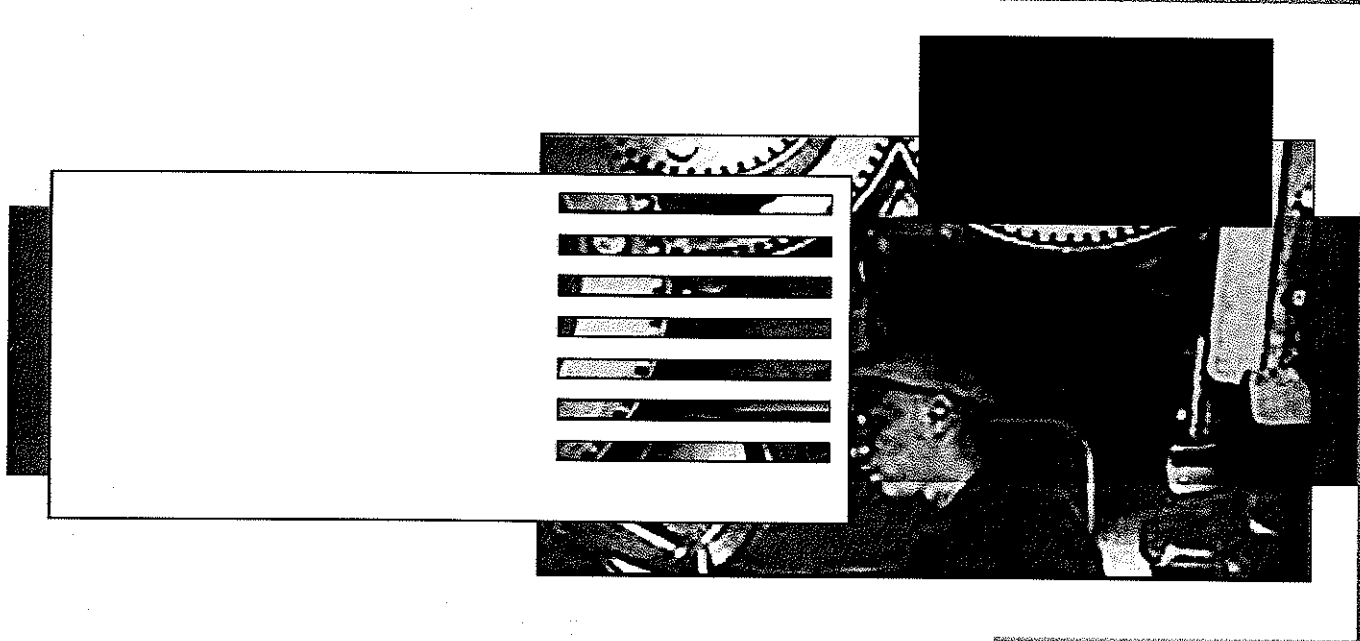


frame <9.2>

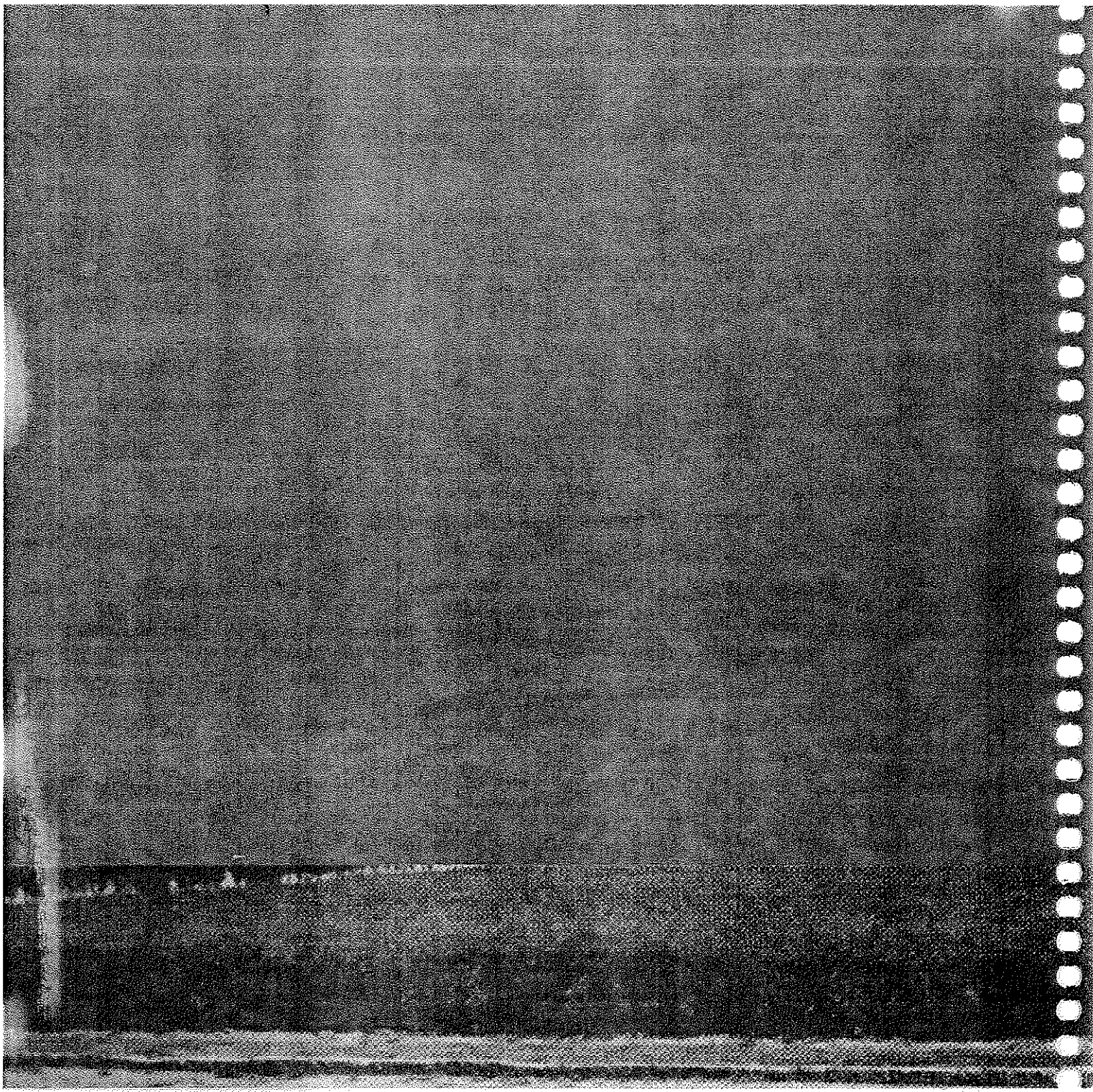


frame <9.3>



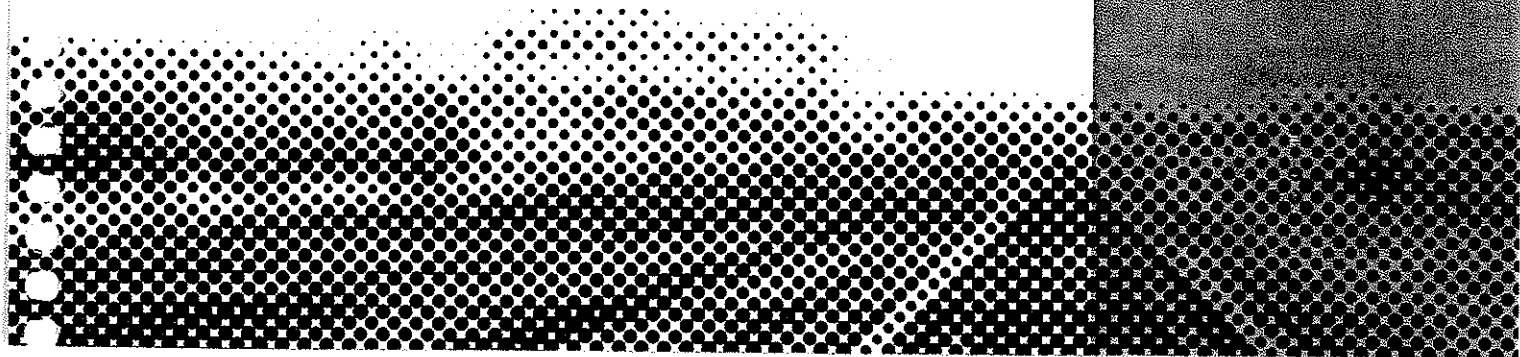


frame <9.4>



My stories always start from images. When I began working on my first film I was only interested in "landscape portraits." My very first film, *Silver City*, consisted of ten shots, each three minutes long-- that was the length of a 16mm reel used for daylight shooting. Each shot was of a cityscape. The camera remained in one place, and nothing happened. Basically, these shots were like the watercolour paintings I had been doing before, only this time they were recorded on film. However, one shot was different: it was of an empty landscape with railroad tracks; the camera was placed right next to the tracks. I knew when the train would go by. I started shooting two minutes before the train arrived, and everything seemed to be exactly as it had been in all the other shots in the film: a deserted landscape. But then two minutes later someone ran into the picture from the right, passed by close to the camera, jumped over the tracks, and disappeared on the left. And just as he left the frame the train roared into the shot from the right, in an even more startling fashion than the strange man before. (Because there was no sound track-- the film was only set to music-- you could not hear the train coming.) In this tiny bit of "action"-- a man crossing the tracks just before the train passes through-- all of a sudden a "story" begins: What's wrong with the man? Is he being followed? Did he want to commit suicide? Why is he in such a hurry? And so on and so forth. The stillness of the "landscape with train" was interrupted. I think at this very moment I became a storyteller.

Wim Wenders

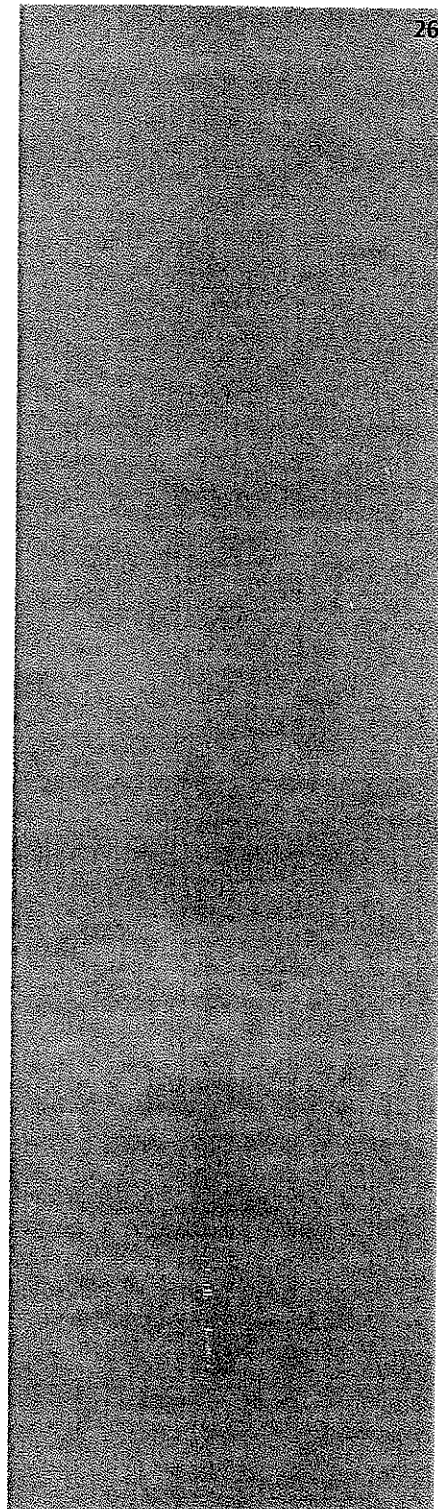
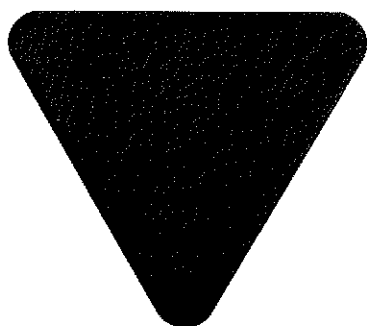




...bodies reinscribe and project themselves onto their socio-cultural environment so that this environment both produces and reflects the form and interests of the body.

Elizabeth Grosz, *Anyplace* 242





**The individual, the body, then exists in an environment where real time prevails above real space, and is manipulated by such barriers as sound, heat and light, as opposed to physical form. Physical form, which once dictated the path of movement now serves only as remnants of a disciplined and highly structured condition, one that clearly opposes the fluidity which permeates the 'present' urban situation.**

It seems inevitable through experimentation, analysis and general being, that the city has transformed into a veritable society of saturation. It is no longer a representable entity, but rather, can be captured solely within an (visible/ audible) image amidst continually unfolding (visible/ audible) sequences. Reality, or what is perceived of as real-- the existence in which we thrive-- has assumed an entirely new definition, where lines of information and communication, as well as their temporary reminders (the image), now comprise what was once fixed and immobile. It is this that has now become the new reality, or hyperreality-- a virtual world that floats not above, but within the (real) world.

Many theorists dispute this statement, believing that the image (etc.) does not reflect reality, but rather perverts it, creating a Disneyland effect, or simply a world of pure simulation...

It is a world that has lost touch with its referents in the real world, and where, paradoxically, the term "real" has been hijacked by the multinational conglomerates and turned into an empty advertising slogan, claiming its authenticity against its very absence of authenticity, such that "authenticity" becomes a suspect, counterfeit currency in the hypermarket of hyperreality. It's the "real thing," a Coca Cola world of industrially manufactured "natural" ingredients, a dream world of commodities seemingly conjured up from nowhere and paid for with computerized, invisible credit.

Neil Leach, *The Anaesthetics of Architecture*, 3

Jean Baudrillard has postulated that, "we live in a world where there is more and more information, and less and less meaning" (Baudrillard, "Xerox and Infinity" 51), but must this necessarily be so? Is it not possible, as has been illustrated in this thesis, to allow this cultural condition to *permeate* and *penetrate* present society, rather than obliterate it? The image has not replaced reality, but rather displaced it, reinventing its definition from one of automated production to that of automated perception. The world is not one which is perceived in terms of a proliferation of aesthetic images devoid of **content**, but rather one that addresses its mobility and significant temporality. The image, whether "photo-cinematographic or video-infographic" (Virilio 90), serves to mediate between this temporality, and that which is deemed credible.

**def.:** 1. that which a thing contains; the *contents* of a box or book; 2. subject matter, substance of a document.





The modern city has become reorganized, not disorganized, by technologies, creating a temporal order that infiltrates the spatial structure of the former city.



Architects such as Lebbeus Woods have been criticized for participating in the distortion of reality in his own work, relying simply on aesthetics, and lacking in any political or social agenda. In fact, Woods *clearly* addresses the current condition, and serves to diminish the distance between the image and the supposed 'true' reality of life. He has demonstrated that the image *alone* does not seduce, but rather this is done through its penetration *into* the existing urban framework. There is no longer merely one city, one urban, one world, but rather a dense matrix of (new) conditions, or systems (texts).

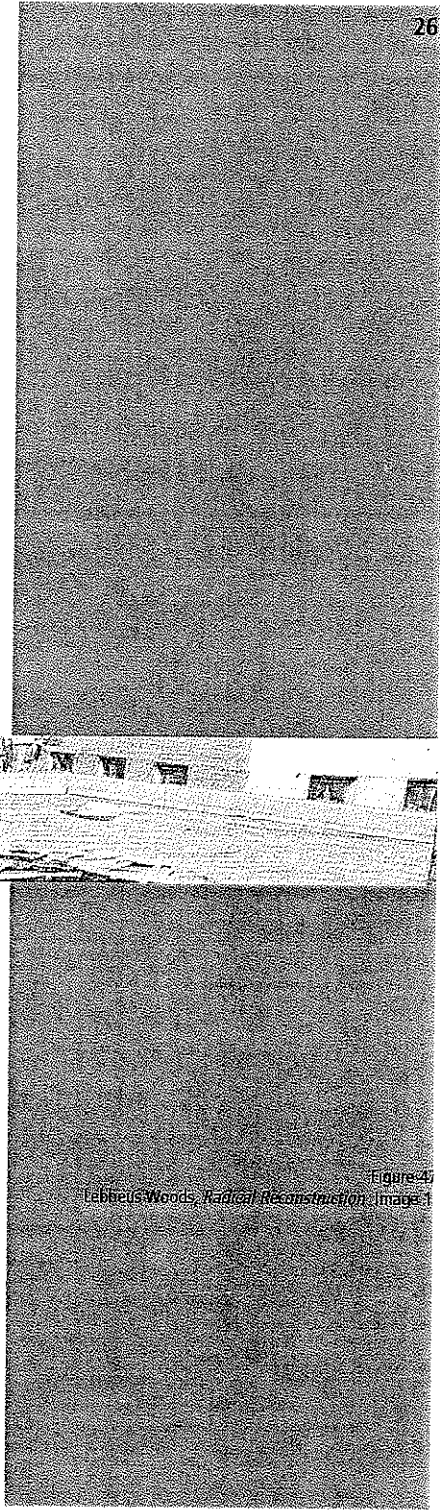
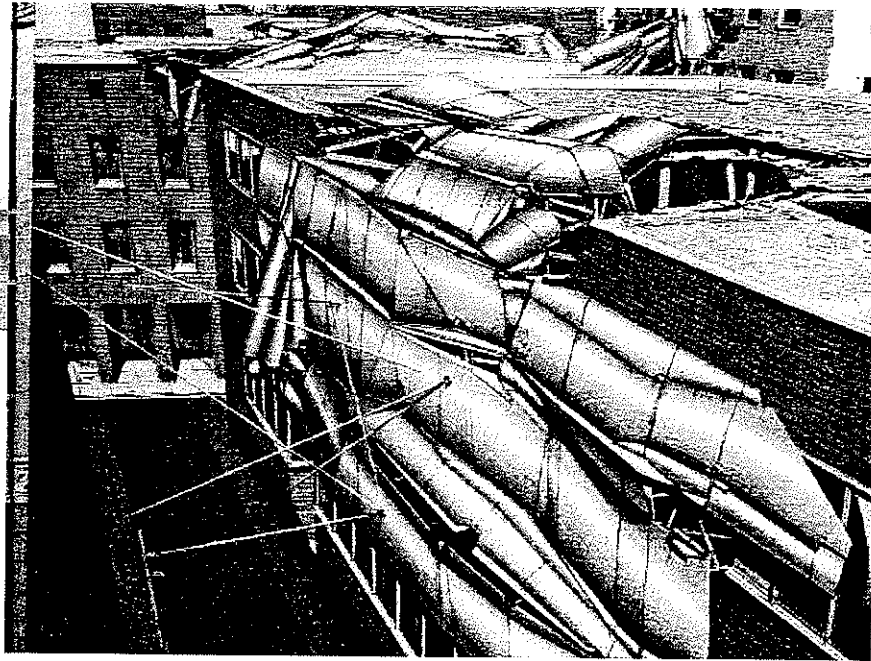


Figure 47  
Lebbeus Woods, *Natural Reconstruction*, Image 1

Although this may result in a loss of orientation, a loss of one's bearings, due to the everchanging point of existence, one is immersed in a continuum of movements that both reflect and deflect the complex patterns of daily life.

Seduction solely through the image reflects Guy Debord's Society of the Spectacle, wherein he argues that reality has become so obscured beneath an accumulation of images that it is not possible for one to truly experience it directly. Baudrillard, on the other hand, believes that seduction is synonymous with culture, and ultimately cannot exist in North America...

No charm, no seduction in all this. Seduction is elsewhere, in Italy, in certain landscapes that have become paintings, as culturized and refined in their design as the cities and museums that house them. Circumscribed, traced out, highly seductive spaces where meaning at these heights of luxury, has finally become adornment. It is exactly the reverse here: There is no seduction, but absolute fascination-- the fascination of the very disappearance of the aesthetic and critical forms of life in the irradiation of the objectless neutrality.

Neil Leach, *The Anaesthetics of Architecture*, 98

Perhaps these theories were once valid when seduction was solely through the eye, and not the mind, which holds currently true. In order for a seduction of the mind to occur, the constructed reality will tend to cause subversion and questioning by the viewer/ spectator, which is the implied reaction to what is being suggested here. Surface denotes not what is in front of or behind (form), but rather the resulting effects of the integration of the two.

**'On the surface', merely attracts-- 'within the surface' creates affect through effect.**

When looking at these two particular notions independently, the distinction is a conceptual one. Affective spatial disposition, "seeks to release figures or movements from any such organization, allowing them to go off on unexpected paths or relate to one another in unexpected ways" (Rajchman 92), while through effective measures, "one tries to insert movements, figures, stories, activities into some larger organization that predates and survives them." (Rajchman 92) For the two to exist simultaneously within the surface of that which is real, an expression of a possible world, the other, is potentially released. The other works *within* the confines of existing geometries, allowing for otherwise disparate points to co-exist, either with, or perhaps even in the absence of an architectonic system.



Image  
Huntington Library  
New York City



Virilio, in his analysis of the overexposed city, asks the question if the metropolis is still a place, an actual geographical site.



Form has traditionally been valued for its independence from content in architectural abstraction, but perhaps now there is a *new* method of abstraction that does not isolate form, but rather reorganizes it within the overall structure of the city. Once this melding occurs, immersing the individual in the new reality, rather than being separated by it, there is a significant increase in perceptual depth. This furthers the argument that the other does not hover within its own hermetically sealed envelope, but *rather* acts within the structure, as a response to the present urban condition-- the now. Any sort of separation would only serve to remove *both* value and content, which through this new abstraction, is being reclaimed.

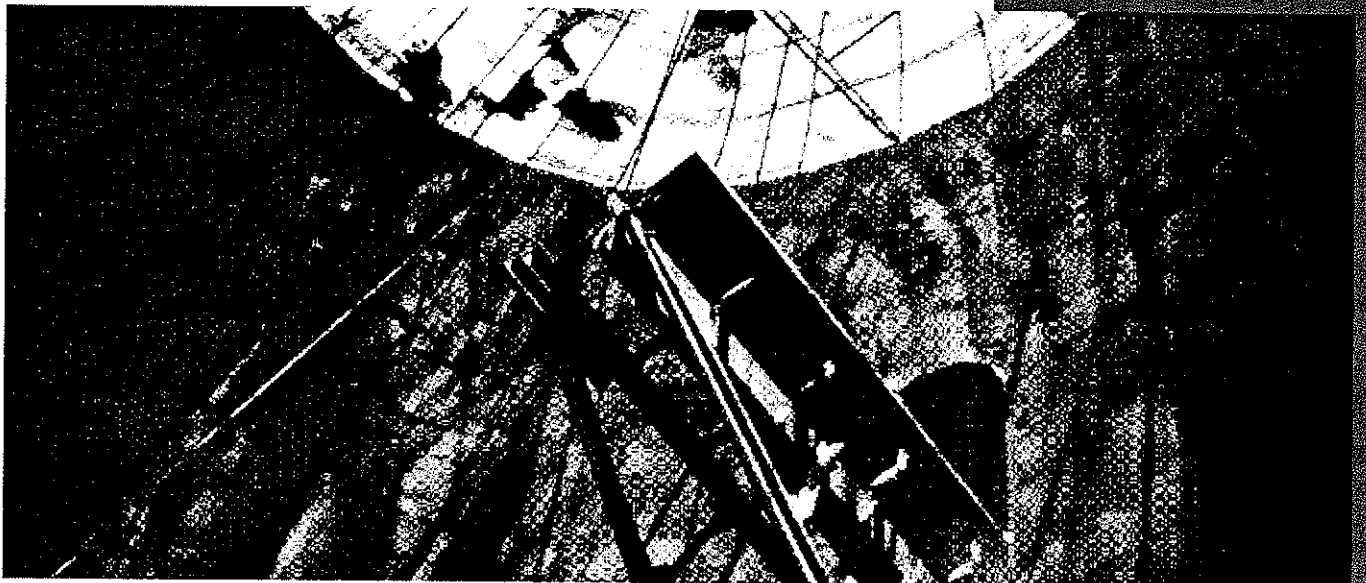


Image 49  
West Building

Although he argues that it is no longer organized into a localized and axial estate, due to the suburban tendency to move the city to the periphery, it can in fact be visualized in a topographical sense. Chronological time and historical time, once the indicators of a city's progression (time that passes) is replaced by a time that exposes itself instantaneously.

How does this new condition impact the City in a state devoid of physical distance, and overall immeasurability? Paul Virilio sums it up clearly, with the following...

[So] the skyline that once limited the perspective of our movements is today joined by the square horizon of the TV set or the skylight of the plane or bullet train.

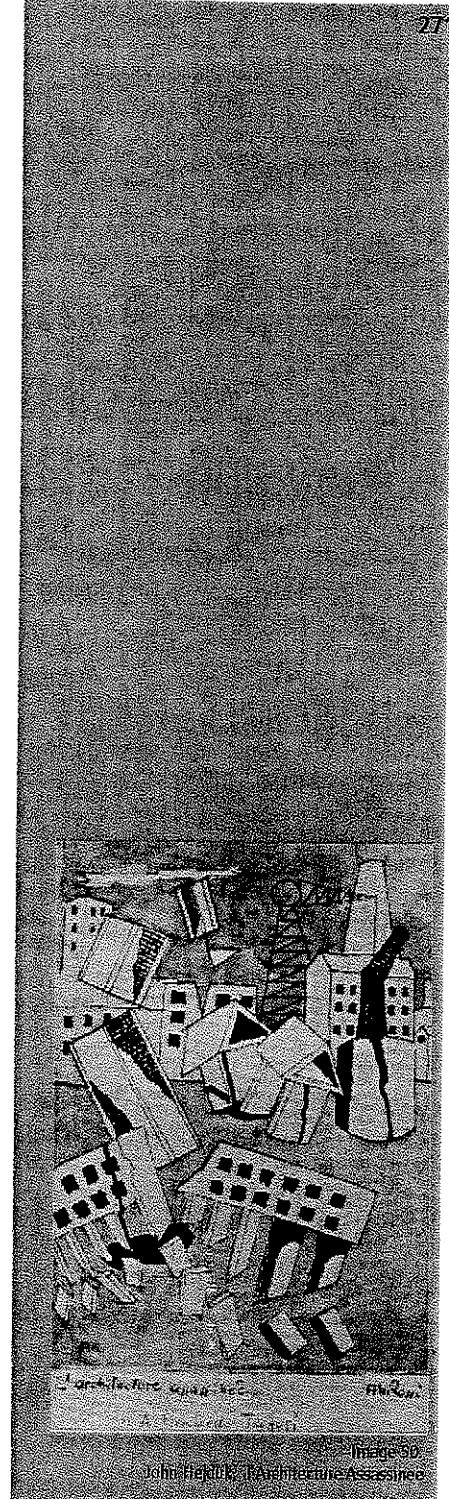
Paul Virilio, *Open Sky*, 90

The city has evolved into a linear, yet readable composition that defines a "visible that never stops vanishing" (Virilio 90), as society prepares for its transformation to the virtually unstable. Visual and perceptual systems are ultimately altered to allow for a mental and physical editing/ reconstruction of eternal transmissions and movements that make up and redefine the notion of space.

'Not being able to believe your eyes' is no longer, in fact, a sign of amazement or surprise, but rather a mark of a 'conscientious objection' that now objects to the hold of the objective image, of the image mediatized not only by the live or recently pre-recorded TV broadcast, but also by an excessive mobilization of the domestic household to the lift in the high rise tower of the wired smart building.

Paul Virilio, *Open Sky*, 90

So then, can one make a contribution to architectural discourse by suggesting an architecture that does not exist within the confines of a tangible reality-- an architecture that is not there? Certainly, for architecture (like the City), has removed its boundaries, redefined its edges, and has ultimately transformed into the freeze frame within this mobilized urban condition which is currently termed, the City.



Architecture 101  
Image 90  
John Hejduk, Architecture Assassin



The important thing here though, is that it does expose itself in a succession of fragmented sequences of events.



INSTRUCTIONS on how to become a short-range guerrilla TV broadcaster with some readily available materials:

MATERIALS

a VCR or camcorder with video or RF outputs

a ham radio six metre band linear amplifier to boost the RF signal for broadcast (6 MHz bandwidth for best results)

coaxial cable with UHF connectors

a cable TV patch cable with both an F and UHF connector to link the RF signal to the linear amp

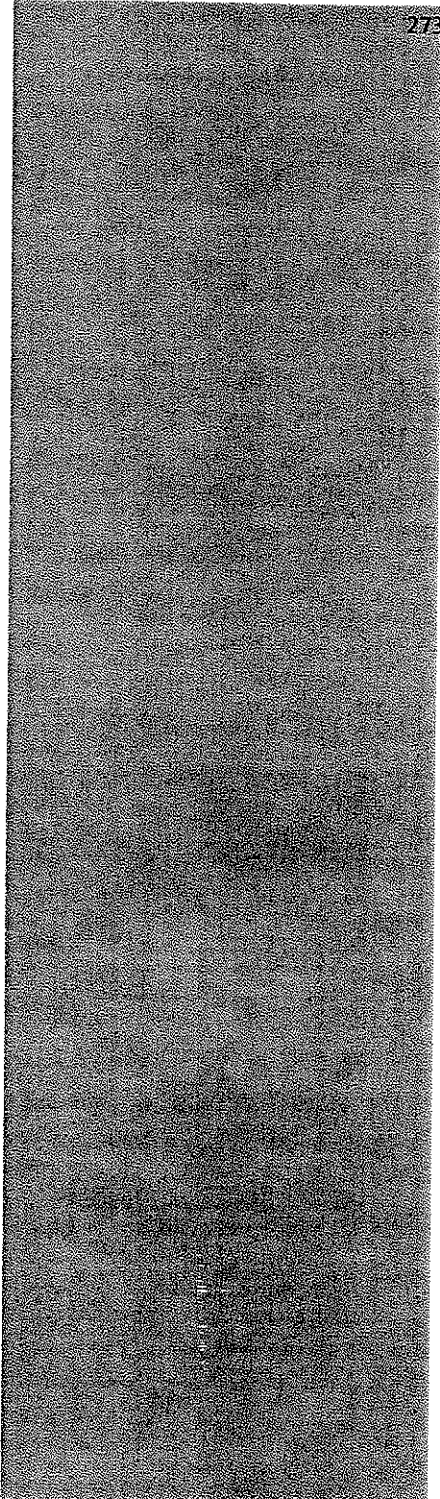
an external RF modulator to convert video to Channels 3, 6, 12 etc. (if your VCR does not have RF outputs), and a stereo cord to connect the two

a six metre ham radio antenna (which can also be made with twenty feet of wire, three ceramic antenna insulators and a UHF connector)

CONNECTION

consult 2600 magazine, at <ftp://ftp.2600.com/pub/files/boxes> and download the file **snw.gz**

from, Shift magazine (Summer 1999)



Where geographical space once was arranged according to the geometry of an apparatus of rural or urban boundary setting, time is now organized according to imperceptible fragmentations of the technical time span, in which the cutting, as of a momentary interruption, replaces the lasting disappearance, the program guide replaces the chain link fence just as the railroad timetables once replaced the almanacs.

# non-narrative



# Time



Entering the emplacement is like a negative spatial extension

as the projected, reflected projections superimpose themselves onto the elevations of Cartesian order forming incandescent squares upon the planes. I move slowly as the images flutter

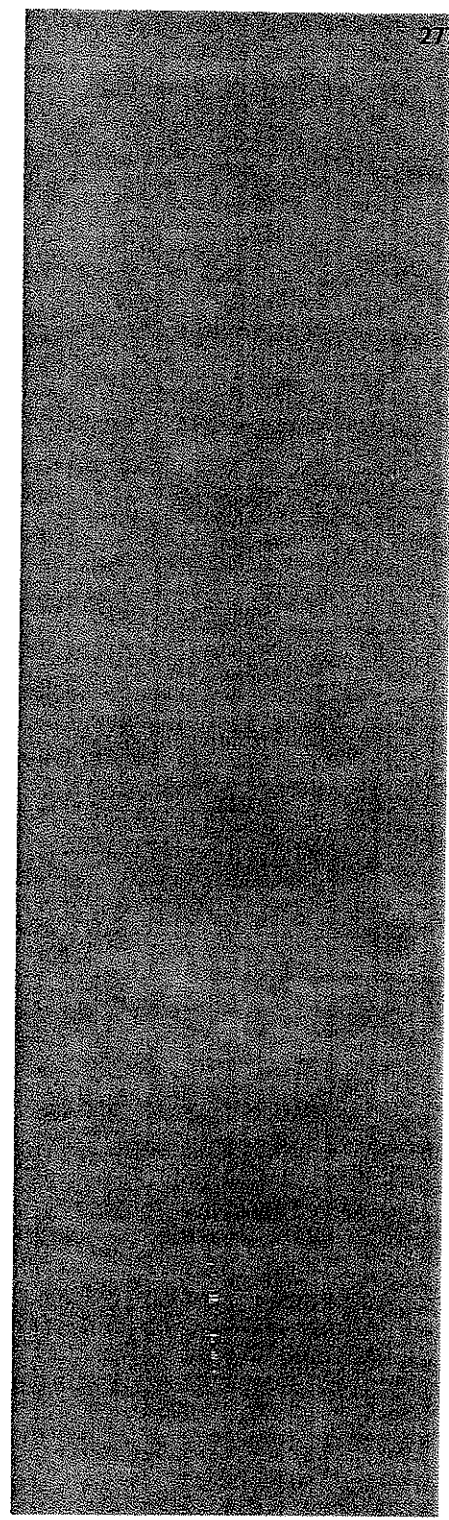


synonymous with my rate of movement-- I accelerate, and they rush by in a blinding blur, stimulating my senses, my memory, my body. Each step, each increment along the electronic trajectory is blindingly linked to invisible paths through my former paths-- paths that constructed a phenomenological ideal within that which I construed as real.

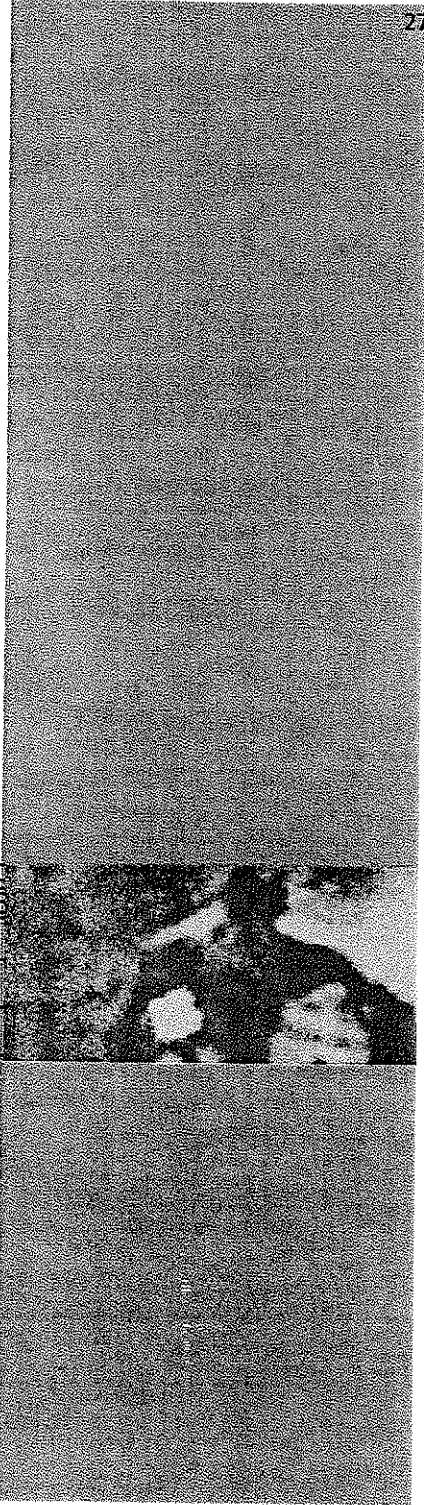
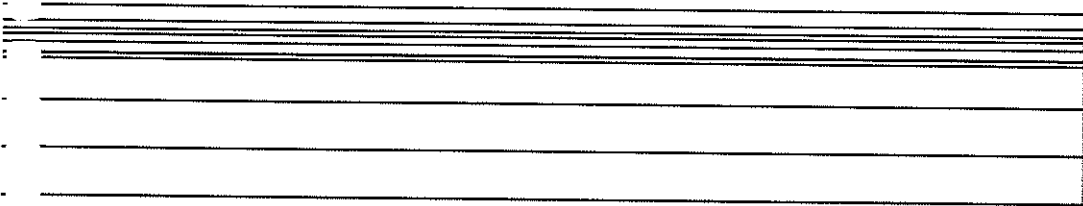
Now I pass ambiguously through the penetrable landscape that has captured my gaze, increasing the depth of my consciousness. My progression is linear as the spaces that which surround contract and expand within one another, melding the reals that my mind, external of the emplacement had intended to separate out in dualized experiences. This interval within which I travel is in direct contrast with the horizontal landscape-- vertical white fields whose only texture is the grains of their composition and the lines of sequential separation. Within the recesses of the luminous landscape, I catch glimpses of what was once regarded as the one true being-- the motionless bulk and form of the traditional anchor. I remain suspended between the inner edge of the opaque, translucent projection and the outer edge (as the spectator now...) of (stati-)city, becoming immersed in a nostalgic collage of the presents of my past. The vertical narrative of the luminous labyrinth has spliced into the continuum of my existence.

I have only become momentarily immersed, yet my movements have taken on the guise of mechanical wanderings, as I dodge the splinters of light, and shards of nothingness. Where am I, and how far have I come?

The city that I once inhabited now inhabits me, as it proceeds to move with me at varying speeds. No longer do I recognize familiar monuments and spaces, for I have become disoriented, not with the city, but with myself. My loss of place, of space, has only to do with the sequences that I have chosen. Time is no longer continuous, linear, parallel, but fragmented, as the montage attempts to reconstruct what has been displaced.



ultimately  
becomes  
the urban  
dimension-

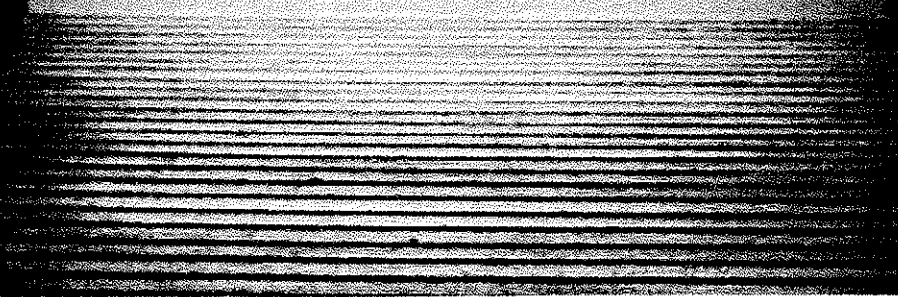


UNREALITY

WATCHER

WATCHING

LANCO





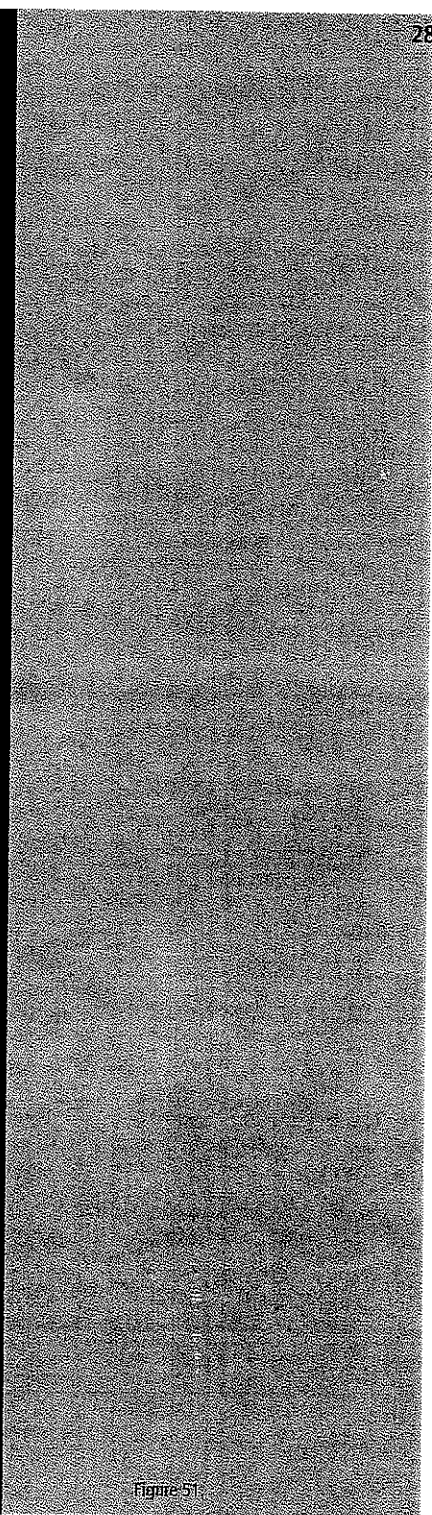
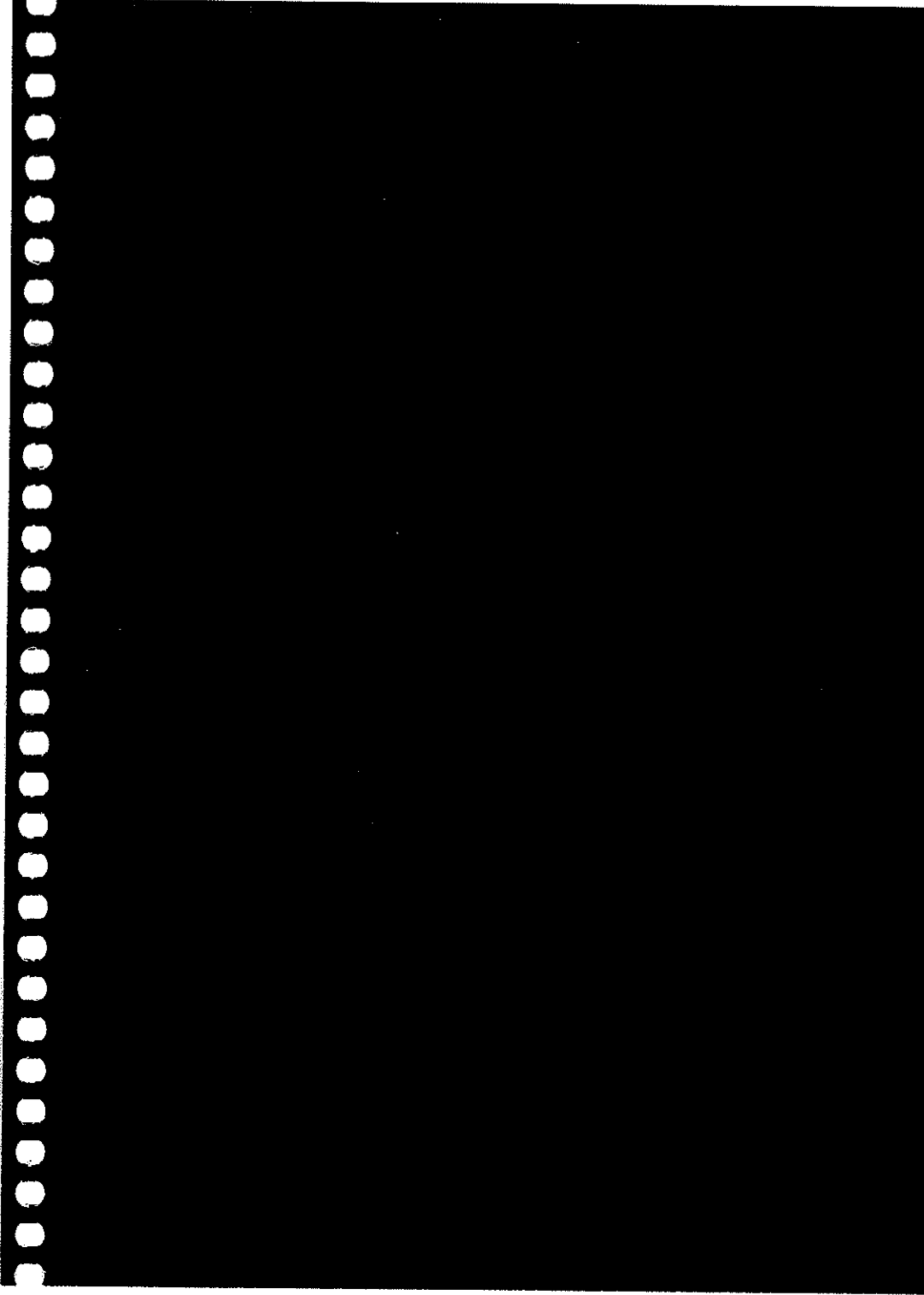


Figure 51

UNREALITY

WA

WATCHING REAL.

OCTAVE PAZ, BLANCO

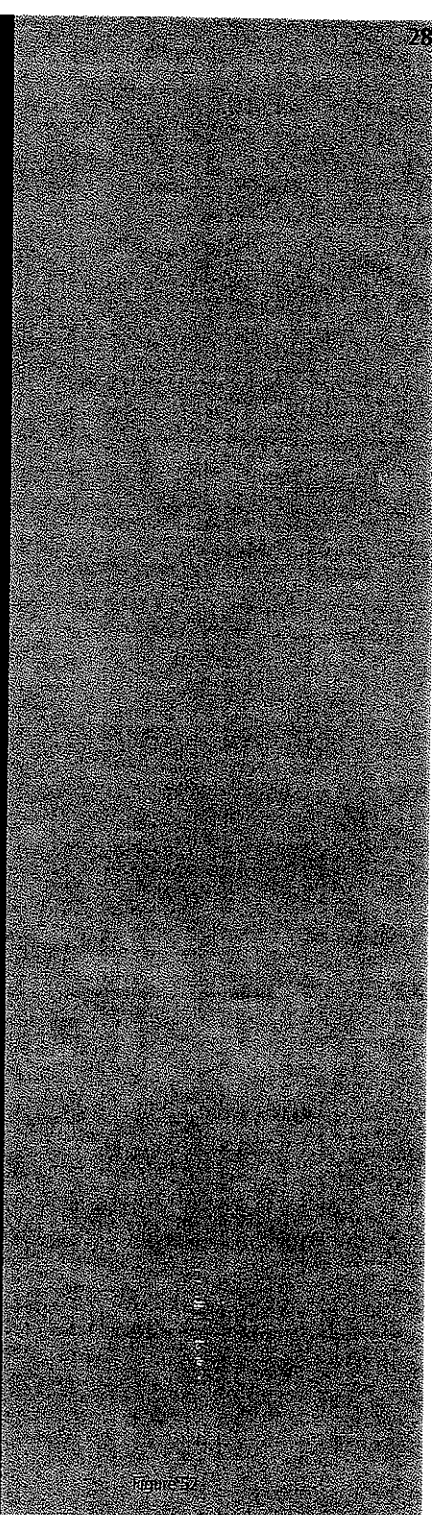
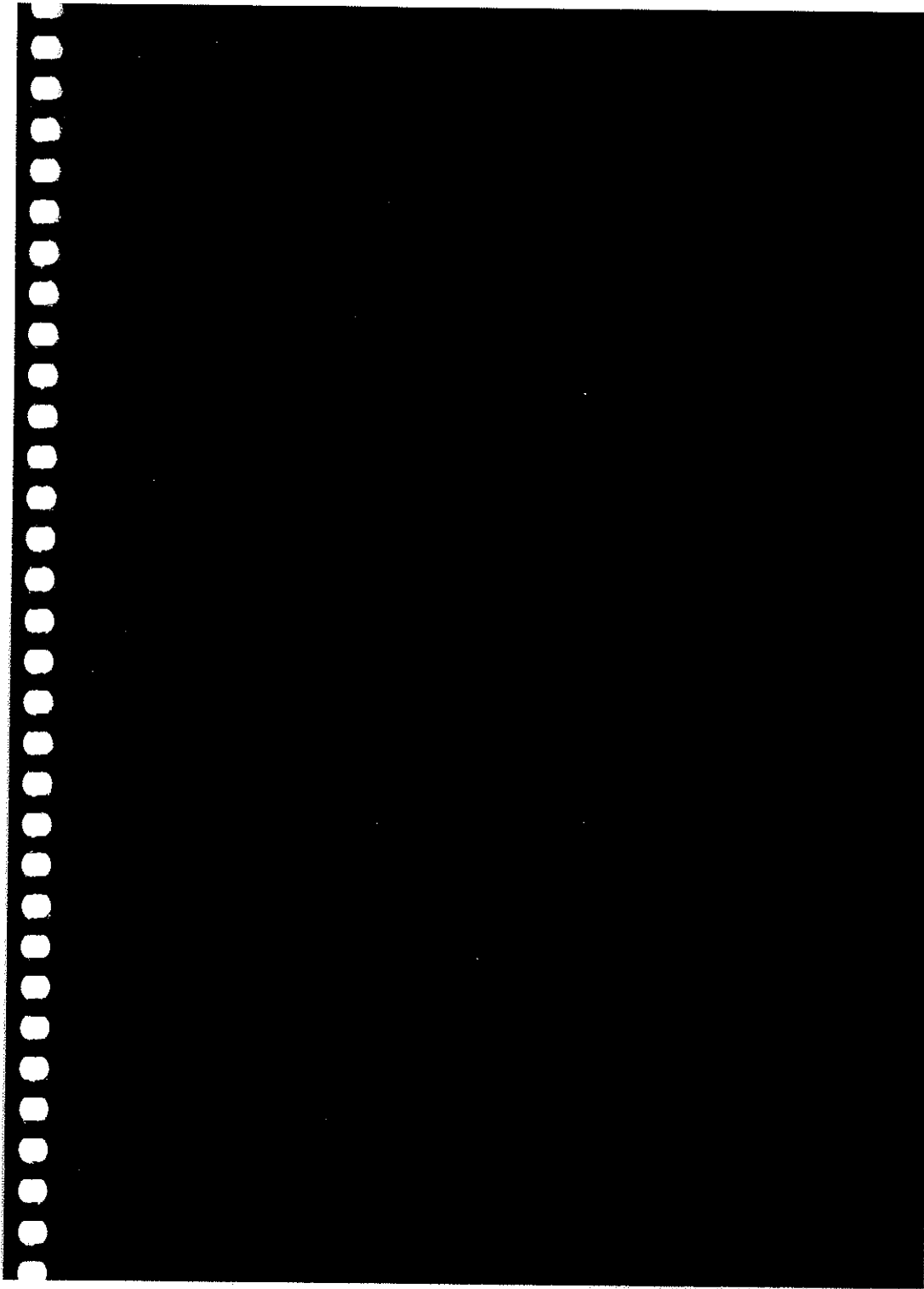


Figure 52

THE  
UNREALITY WATCHED

SCOTT W. BLANCO



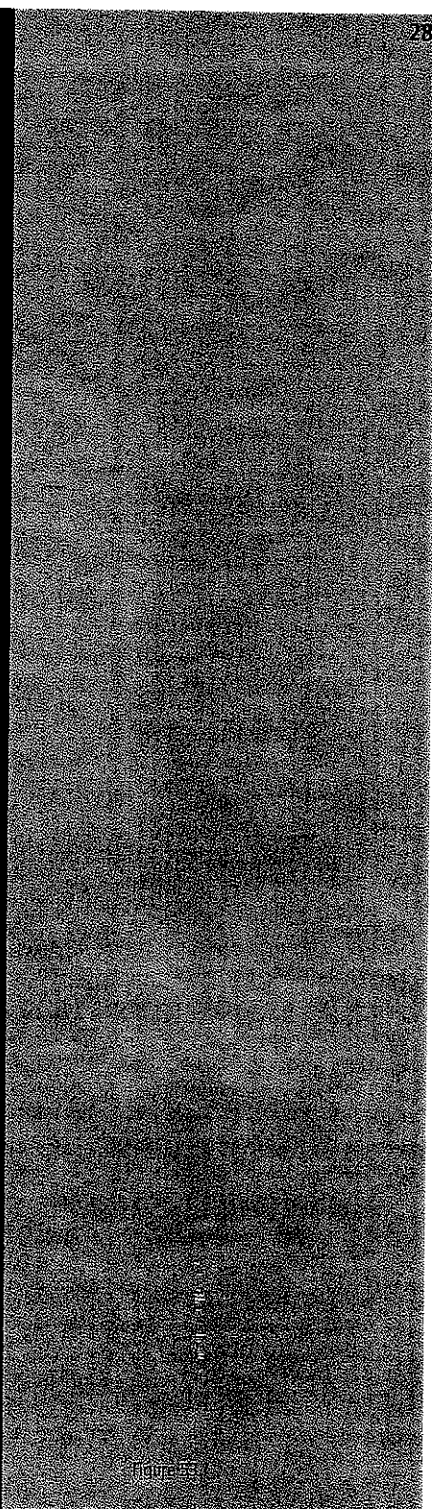
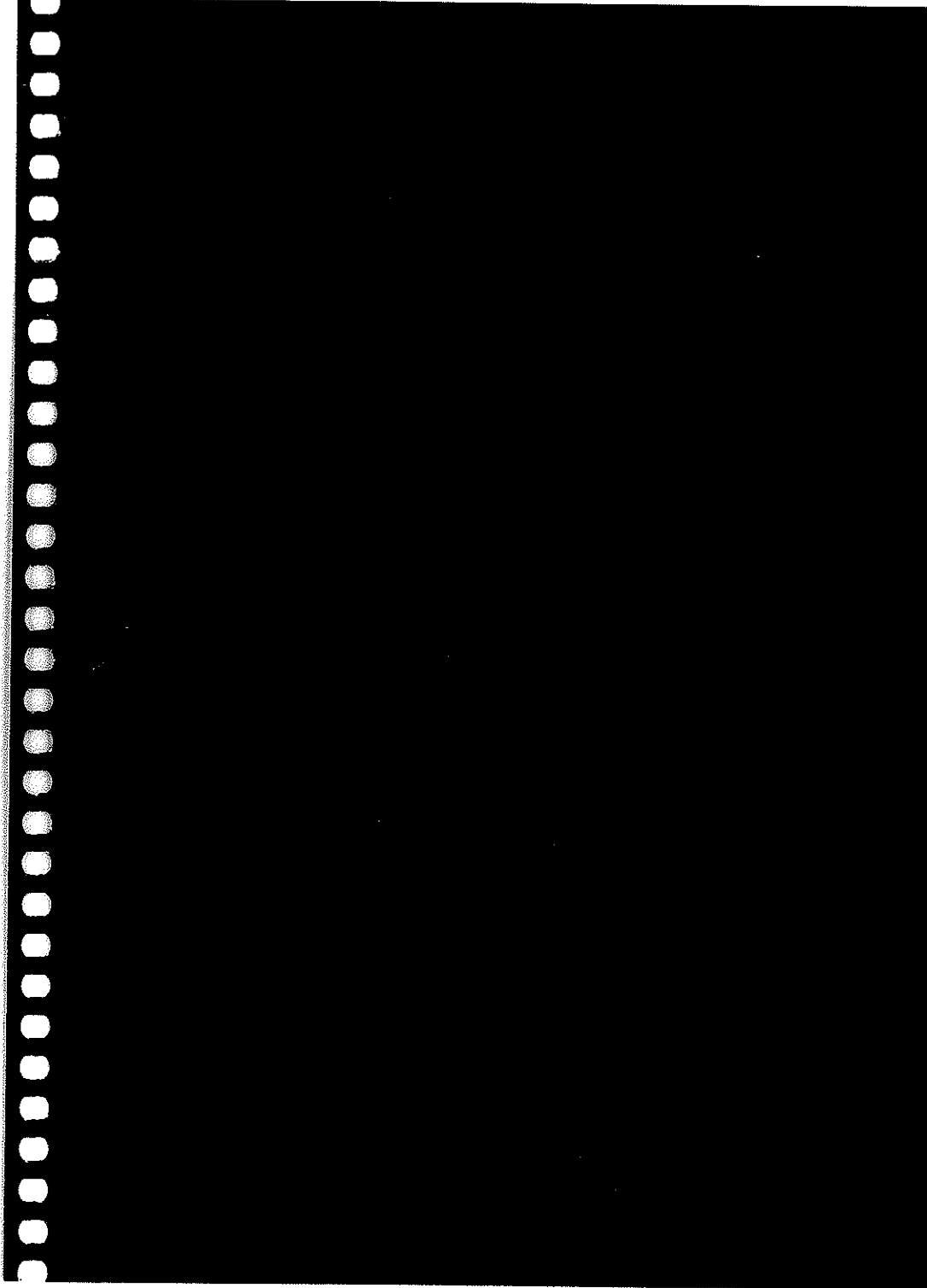


Figure 53

UNREAL WATCHED

WATCHING

OCTAVIO PAZ

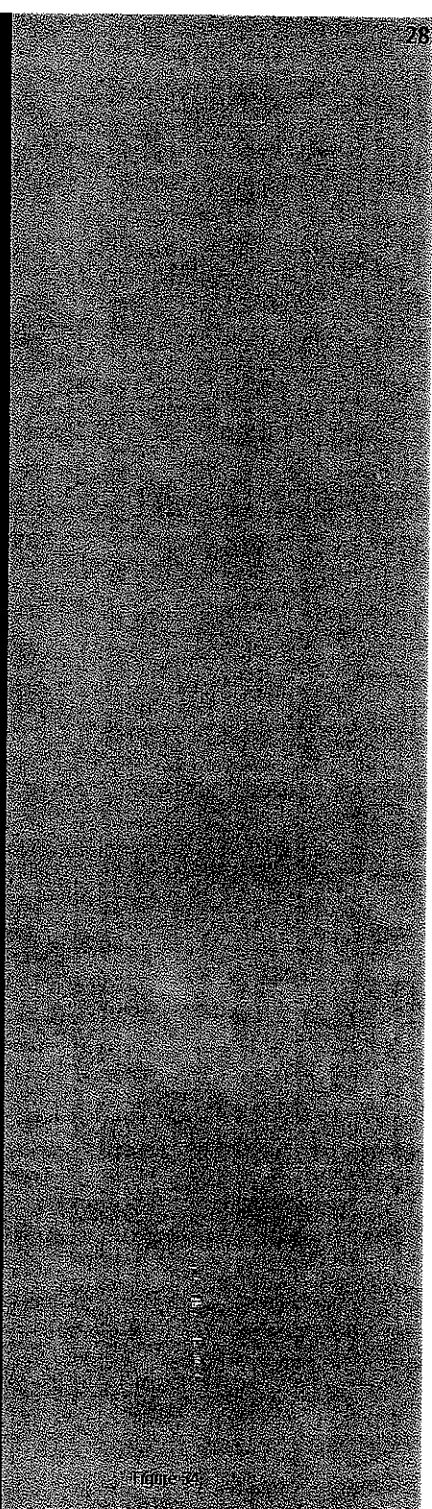
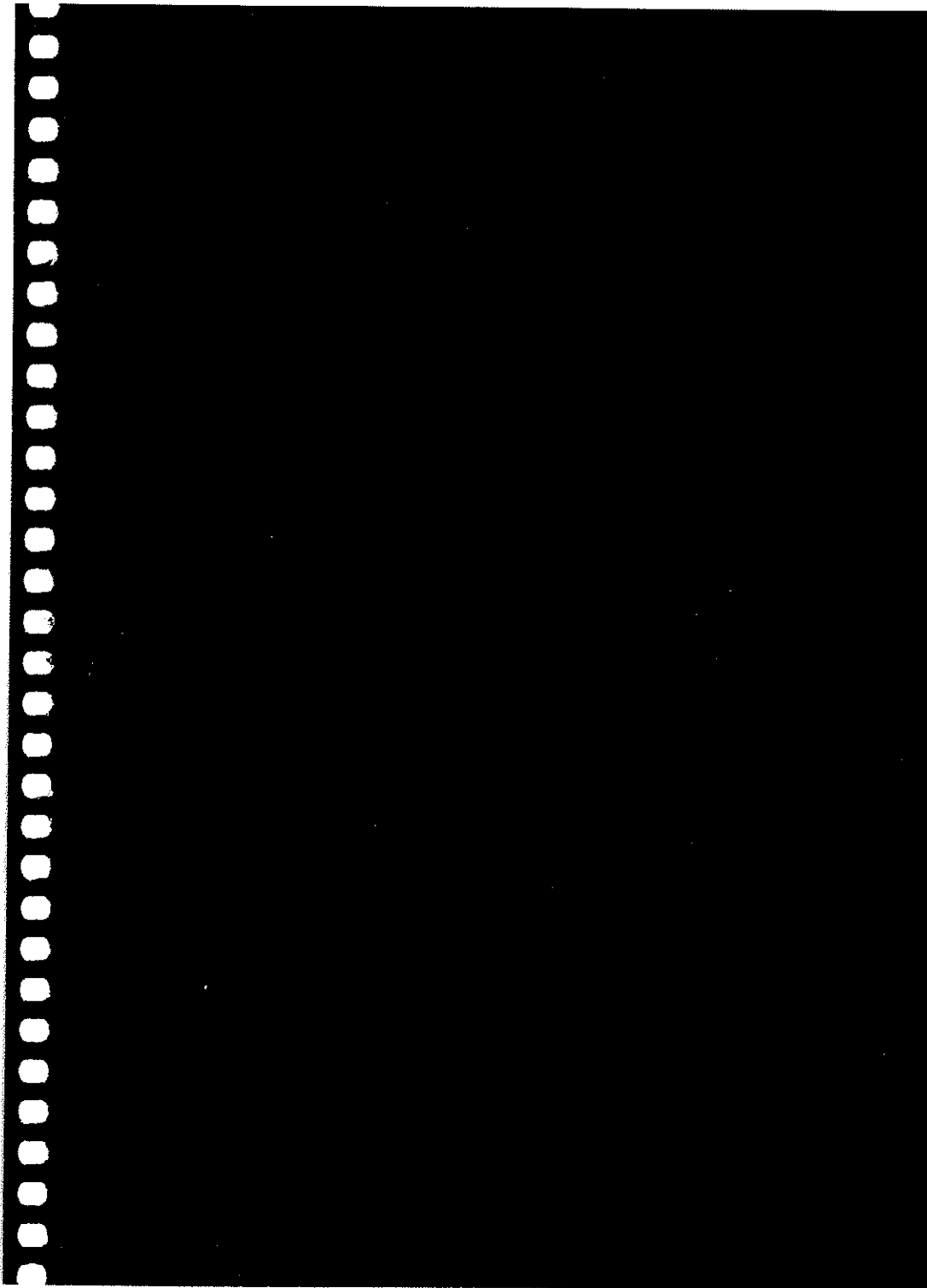
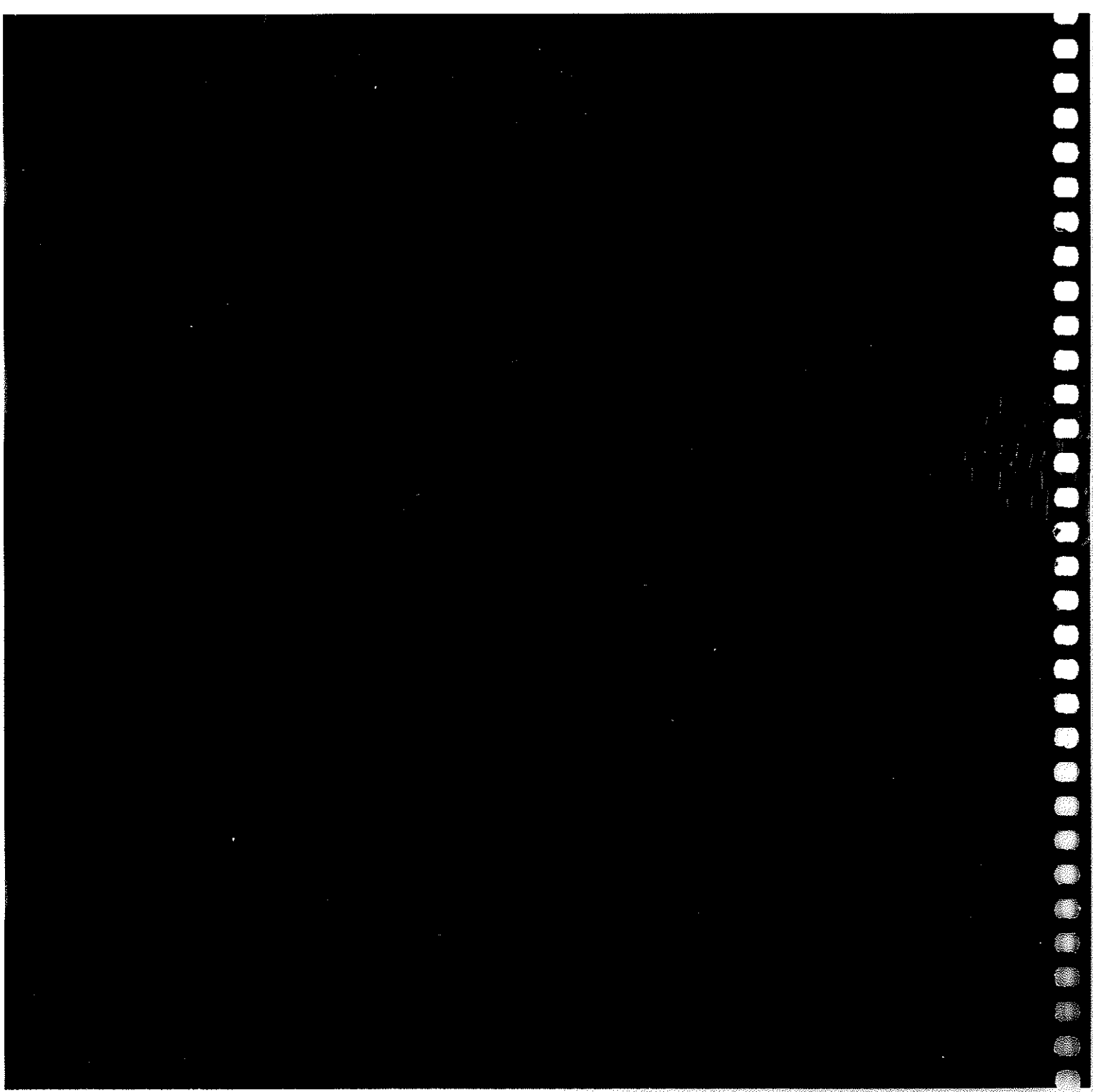
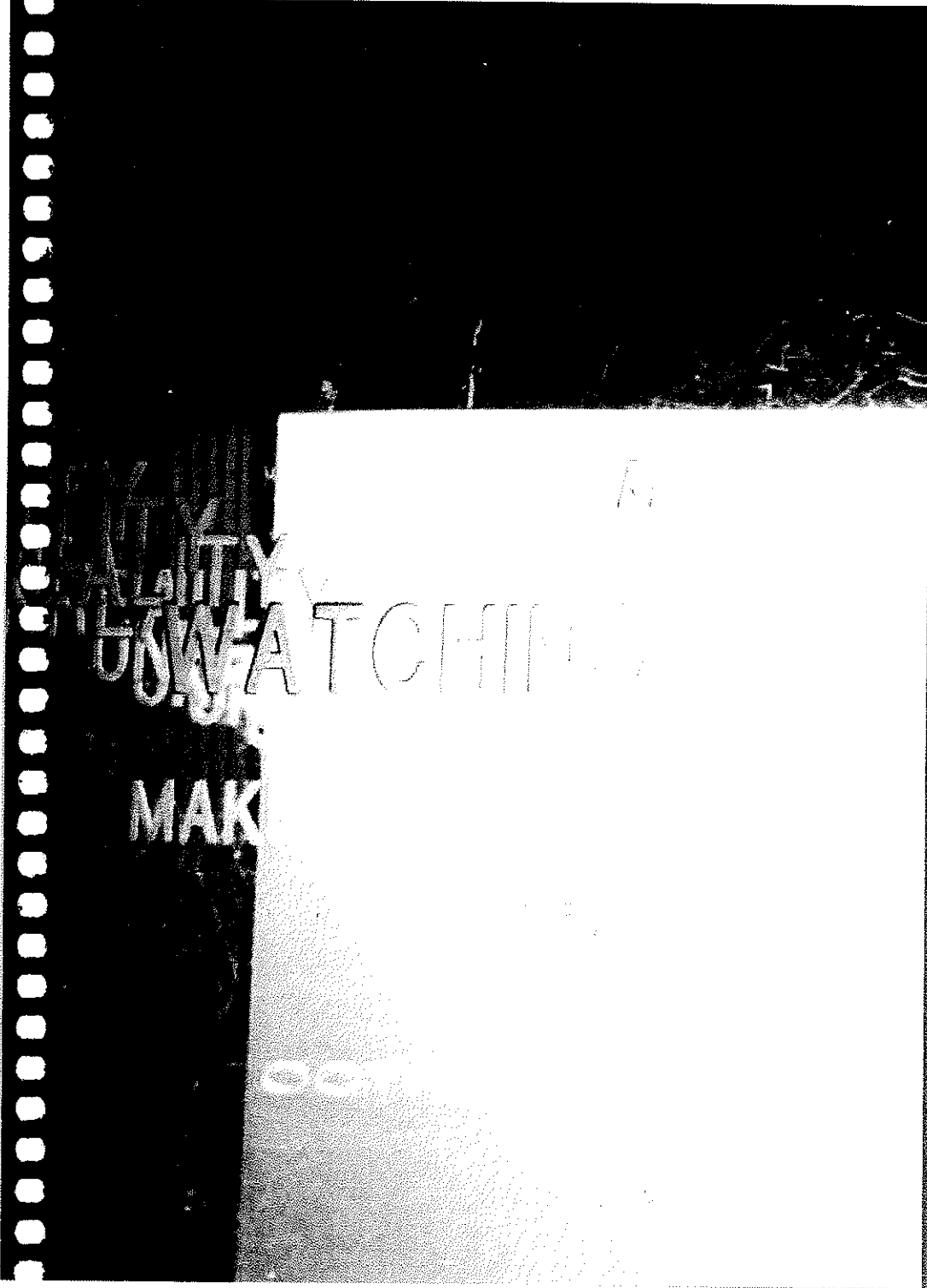


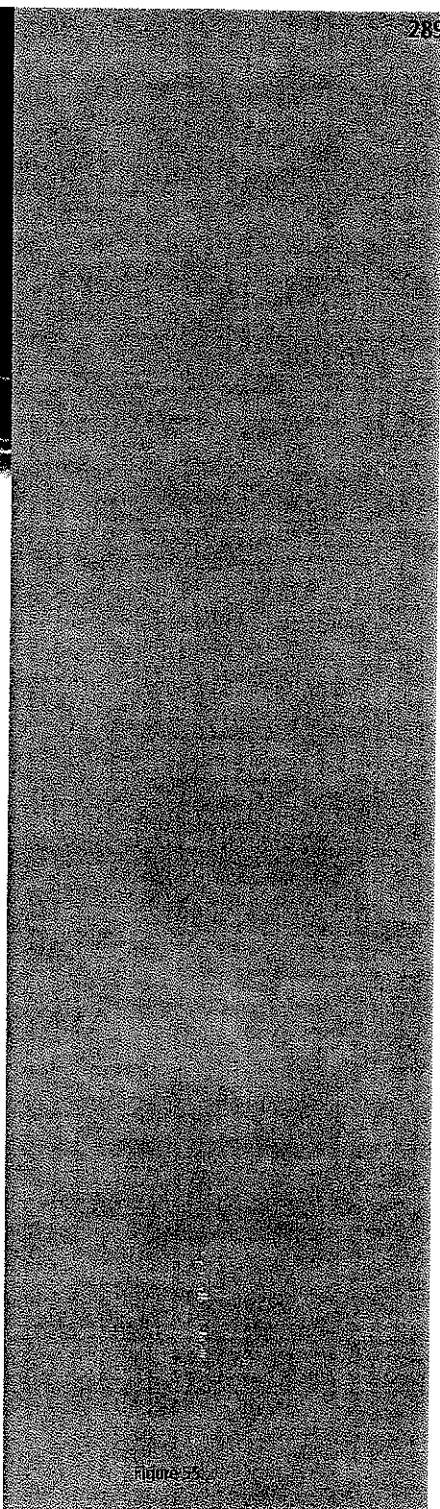
Figure 24







QUALITY  
UNWATCHING  
MAK



that which a  
is measured  
tion to built  
as to



... movement  
both in rela-  
form as well  
other...



m o v e r



ments.



If the city can no longer be characterized by urban form, then the movement creates the place, then the movement and its interaction with space ultimately

longer be charac-  
orm, and if move-  
e new sense of  
otion of the body  
*within* form and  
comes into ques-





Figure 56



1. Hamadan (Iran) 7000BC. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
2. Ur (Iraq) 2nd Millenium BC. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
3. Catalhoyuk (Turkey) 7th Millenium BC. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
4. El Kahun (Lower Egypt) 1897 BC. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
5. Pompeii (burial) 79 AD. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
6. city plans. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
7. Boston 1722. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
8. Boston 1855. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
9. Riverside (Chicago) 1868. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
10. Garden City 1892. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
11. Ciudad Lineal 1882. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
12. Ville Contemporaine 1922. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
13. situationist cartoon. From: [nothingness.com](http://nothingness.com)
14. radial plans. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
15. Aachen, Germany: housing development. From Spiro Kostof (1985): *A History of Architecture: Settings and Rituals*.
16. visual form of Boston. From: Kevin Lynch (1993): *The Image of the City*.
17. city grids. From: Albert Pope (1996): *Ladders*.
18. map of Winnipeg, Manitoba. From: Manitoba Natural Resources- Land Information Division.
19. Karlsruhe Centre for Art and Media (ZKM) 1989. From: Bernard Tschumi (1994): *Event Cities: Praxis*.
20. interpenetration of images within city. Diagram by author.
21. Linea, 1959. From: Piero Manzoni (1995): *Le Carte di Piero Manzoni*.
22. headlights at night. From: Energy Film Library On-Line Stock Footage.
23. frame from "Akira No. 18." From: Celeste Olalquiaga (1992): *Megalopolis: Contemporary Cultural Sensibilities*.
24. film still from "Metropolis" (1926). From: *A/D: Film Architecture*.
25. Parc de la Villette, point grids. From: Bernard Tschumi (1994): *Event Cities: Praxis*.
26. Parc de la Villette, superpositions. From: Bernard Tschumi (1994): *Event Cities: Praxis*.
27. film still from "The Fountainhead" (1929). From: *A/D: Film Architecture*.
28. Lausanne, Bridge-City, 1988. From: Bernard Tschumi (1994): *Event Cities: Praxis*.
29. camera set-up. From: John Alton (1995): *Painting with Light*.
30. camera set-up. From: John Alton (1995): *Painting with Light*.
31. film still from "Breathless" From: internet.
32. film still from Wim Wenders' "Silver City", 1968. From: ed. Roger F. Cook et al (1997): *The Cinema of Wim Wenders...*

33. Fellini film stills. From: federicofellini.com
34. film stills. From: internet.
35. diagram of movement through event/ displacement. Diagram by author.
36. "departure" segment. Diagram by author.
37. "gap" segment. Diagram by author.
38. film still from Wim Wenders' "Same Player Shoots Again", 1967. From: ed. Roger F. Cook et al (1997): *The Cinema of Wim Wenders...*
39. film still of Brigitte Bardot. From: godard.com
40. Fellini film stills. From: federicofellini.com
41. film still from Dziga Vertov's "Man with a Movie Camera." From: internet.
42. Fellini film stills. From: federicofellini.com
43. film still from Dziga Vertov's "Man with a Movie Camera." From: internet.
44. Fellini film stills. From: federicofellini.com
45. film stills. From: internet.
46. "arrival" segment. Diagram by author.
47. Image 10. From: Lebbeus Woods (1997): *Radical Reconstruction*.
48. Rivington Sculpture Garden, New York City, 1987. From: Celeste Olalquiaga (1992): *Megalopolis: Contemporary Cultural Sensibilities*.
49. looking up at a wood burner. From: Daniel Mihalyo (1997): *Wood Burners*.
50. "l'Architecture Assassinee." From: John Hejduk.
51. Photograph by author.
52. Photograph by author.
53. Photograph by author.
54. Photograph by author.
55. Photograph by author.
56. detail of duct tape. Photograph by author.

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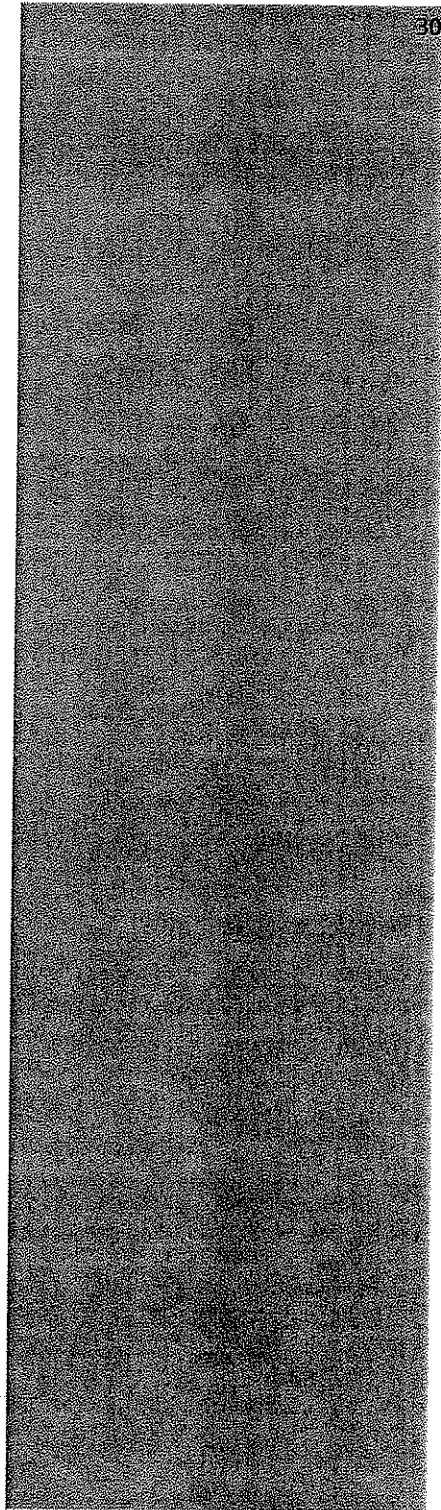
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