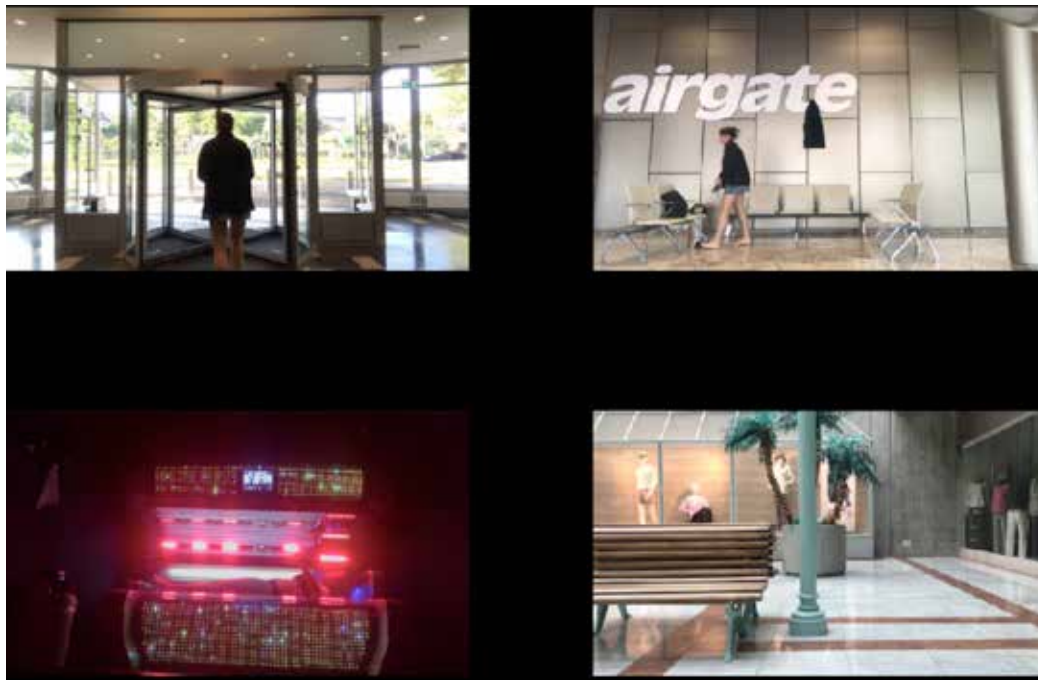


THE PUBLIC INTERIOR



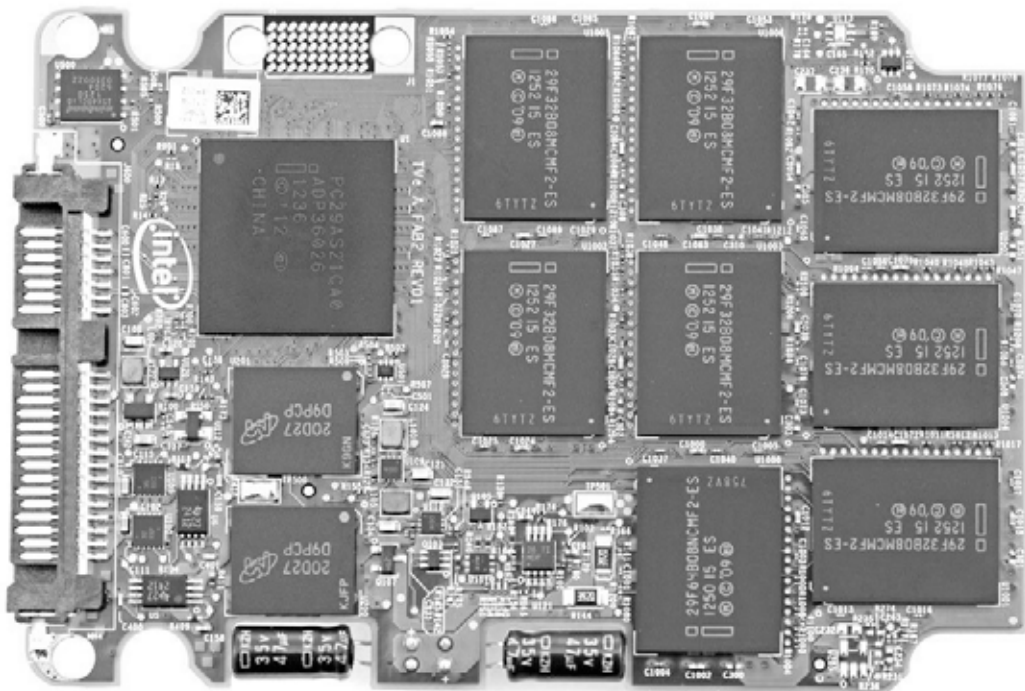
AND ITS POTENTIAL



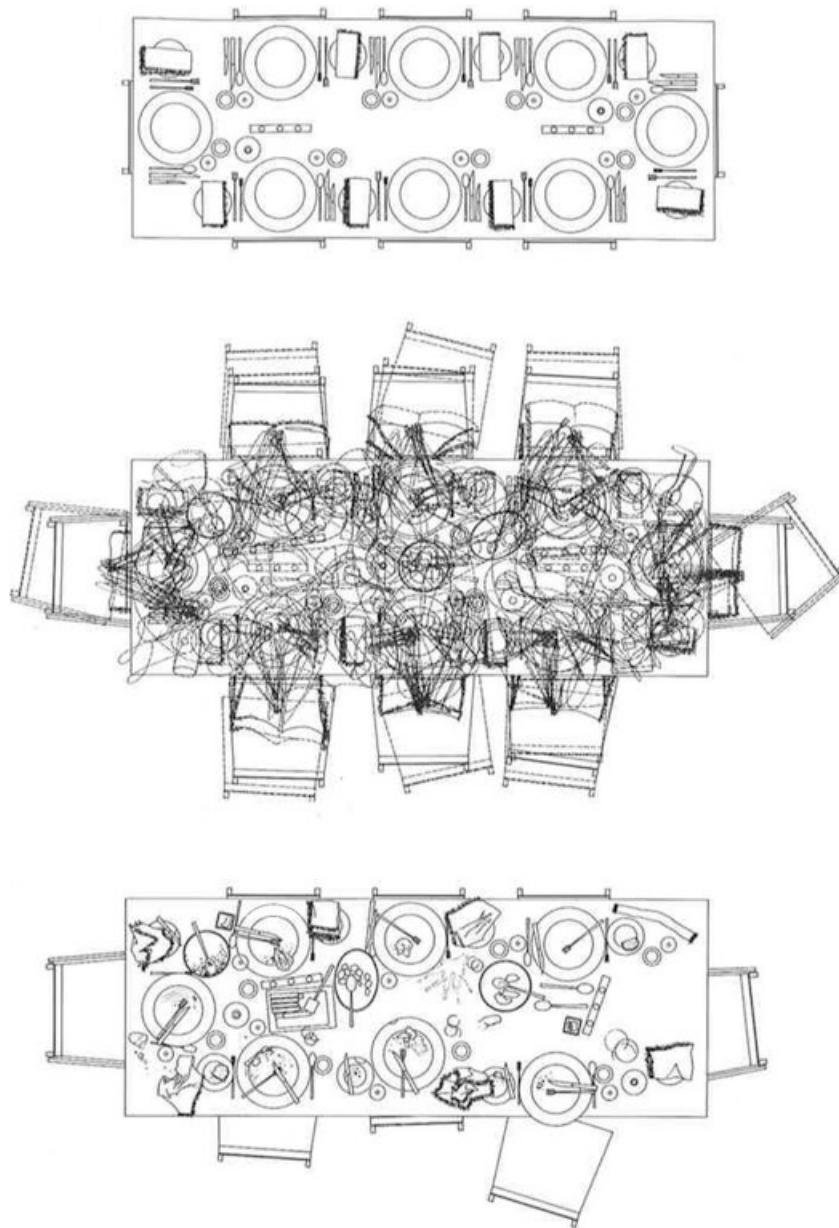
During a personal approach of these spaces, with the body being the most intimate mean of understanding the space, I tried to recreate the heterogeneity inside a building testing the social thresholds, the etiquette, how one should act in these spaces. Where Intimacy is considered an essential, secret and even occult quality of the mapped space.

How can these introverted architectural elements being a language of the public realm regain value of the society in this place? This street needs a new identity within the perverted language of the postmodern public private domain. How can these be changed, and how does the occupation of the space change the value given to these elements, without reprogramming everything?





HD DRIVE
INNER LIFE



“The rituals of eating,” Sarah Wigglesworth wrote in 2002, “played out on the plane of the dining table are similar to the rituals of domestic life.” These drawings of a dining table before (top), during (centre), and after (bottom) a meal, drawn by Wigglesworth and Jeremy Till, explore how the relationship between diners around a table can be compared to the interactions between occupants in the home. They formed the basis for their design of the Straw Bale House (2001)

SARAH WIGGELSWORTH

to be owner of the brand. sell out + trade out
out is becoming more accessible → huge market
local. distribution centers
14% online shopping

no traditional office space

4k - hotel no/
or really convenient or 5* hotel
order online

office calculator → invest + partners.
eccentricities + unique universality → will beat great need
architecture for the better world.

how one we gonna see → infinite franchises.
REALLY good - very good

financial - only rising up → power money

sustainable living.
real estate - en vogue. green washing. want to
become sustainable

economy is based on nothing
loophole - creates a demand - articulated
more regulation would help. - based on market
keep things under control
block chain - for the banks - insurance - so much money
hang → they have to invest. block chain

nico unwell - well - partners

micro business

- capital investment.
- especially in neo. classist economies

regain territory. - as architects

gaining compromises

redefine the general knowledge.

dipasquale theater.

the asset market

content.

- Bilbao effect is dead.

create ideas. strong ideas

return architecture.

thinking in products - vacuum that opens up.

regain territory. with the understanding of economics

anticipated 5 years.

" you don't want to rent an apartment + you

rent a lifestyle nowadays - social media

we are building for the younger generation.

new funds

→ storage plus

artbanker.

- urban agriculture - production of green

combination for high production

- high. end. manufacturing - made in

the city. made in funds.

- micro living. - water developer

markti - ausdußend waden →

reichem es kurz - beurteilen!

- interesting. 51 n 4 e - did a very clear urban strategy and walking and smaller local scale at the back. capturing the rather scattered urbanism of the office buildings.

love win

not so clear.



I like 51 n 4 e → about that facade → a clear statement in the backyard whereas now the backyards are undefined

video. - slowia

not a response for thursaeror now but in future.

I like that pierre luyfles ~~did~~ prepared the infrastructure of the frame of his work but we didn't stage it, being an architect, this is how I view my work of thursaeror.

I find that the learning countries there are ~~very~~ highly specific and too staged!

① - thm. pierre luyfles

martha roessler! part of the problem

to retain the heterogeneity → using
as walk places

mock-ups - more architectural.

→ more an event.

→ conclusion - tests sandwich

stick in the stream.

→ creating an environmental
dwascher.

big effect → no effect.

fischli + weis

→ pathetic

anonymous . part of the city.

center. close → another metropolitan calculation
a quarter of greater rich.

walking distance of 113.

how the city works → bad - no sense of connecting
to the next area.

- real loss.

more precise - methods that you are using
don't rush → process.

spatial research . performative act → how you record
record - process → no end result + final piece

how you do that.

better

theoretical part of the
institution

like institution

Financial institution doesn't have a future.
- same about the place → about strategically

interesting idea about the progression
architecture - a solid way.

politics - urbanism

material resources

productive method to work with

strategically, programmatically

survey the site in critical

way - which is testing

what the capacity of the building - basement?
my point

run the floors.

get into it.

price is interesting - other things

expectation of developers - land prices are
going up so much

dining it into project.

an all urban level

read / method

how you wanna work on the project.
economic forces - communicate is part of the
project.

artic. adam canoso.

figures - ceremony.

→ needs a new ~~est~~ center.

ling

about a future - not now. but with less fiction
and the restatements of manipulation

busy - wright

backyards.

speculative →

institutional → detour the quarter.

intentional - parabolic - institutional

- touch

→ density.

fundamentally distinct. making a proposal
new kind of institutional.

ugly - demolition

intentional + encavate - future of this territory
of that sensibility - only schobersonen

1980. westquarter + glattpark

utopian - exclusive utopian.

precise - propositional

good → even better + precise suggest news

heterogeneity - distinct - start to have
an identity → suggest it news

heterogeneity - start
to identify an
identity →

imaging places.

+ focus + views

look at the world.

+ without judging or. > everything is the same.

good qualities they would look at-

always find something constructive,

impedes - productive impedes.

interesting - provocative

institution - big scale.

huge for human

create the institution they - sociological

institution

performance

institutional
cultural

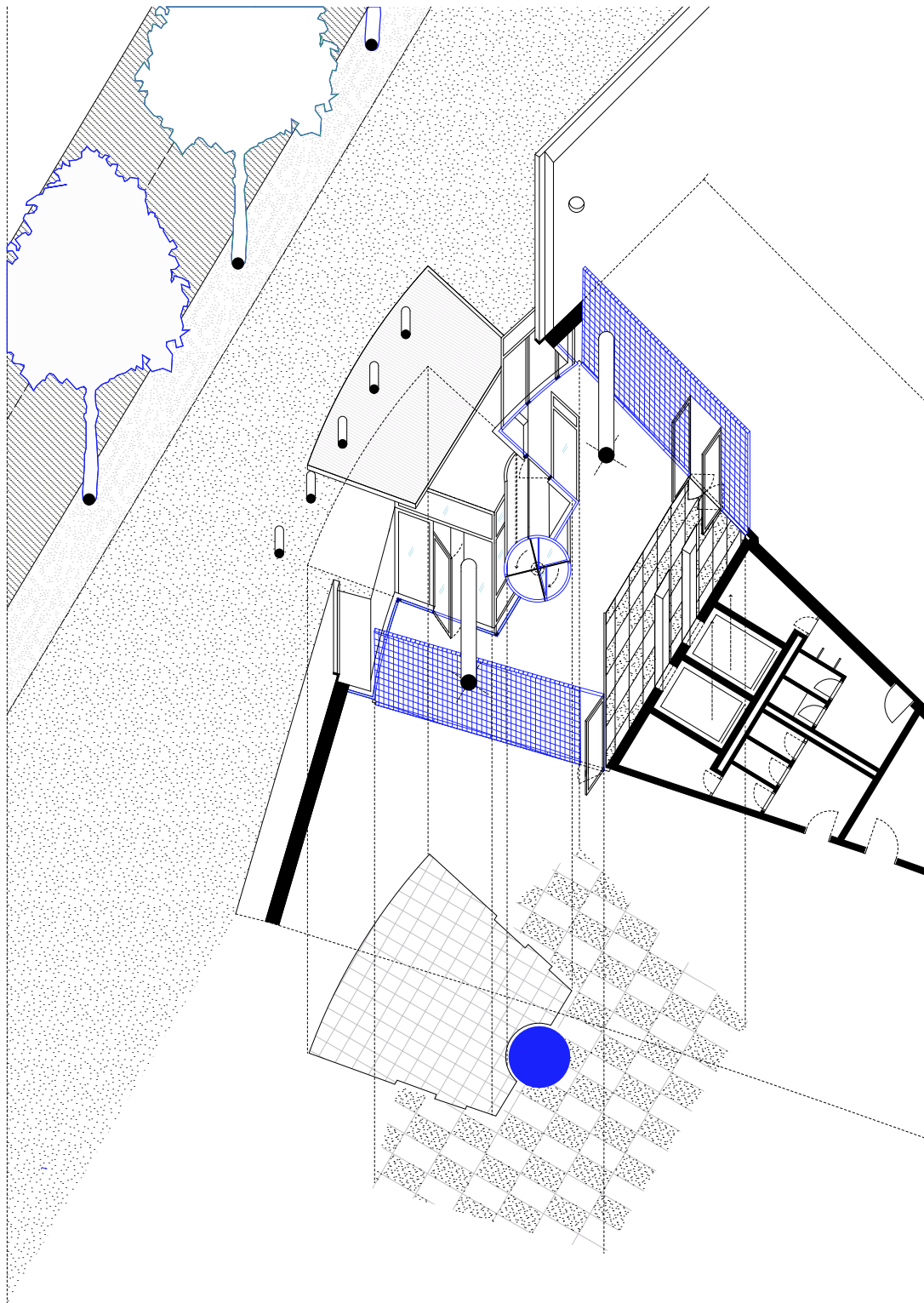
idea -> not one building -> art school in 20 buildings - sharing it with another university department.

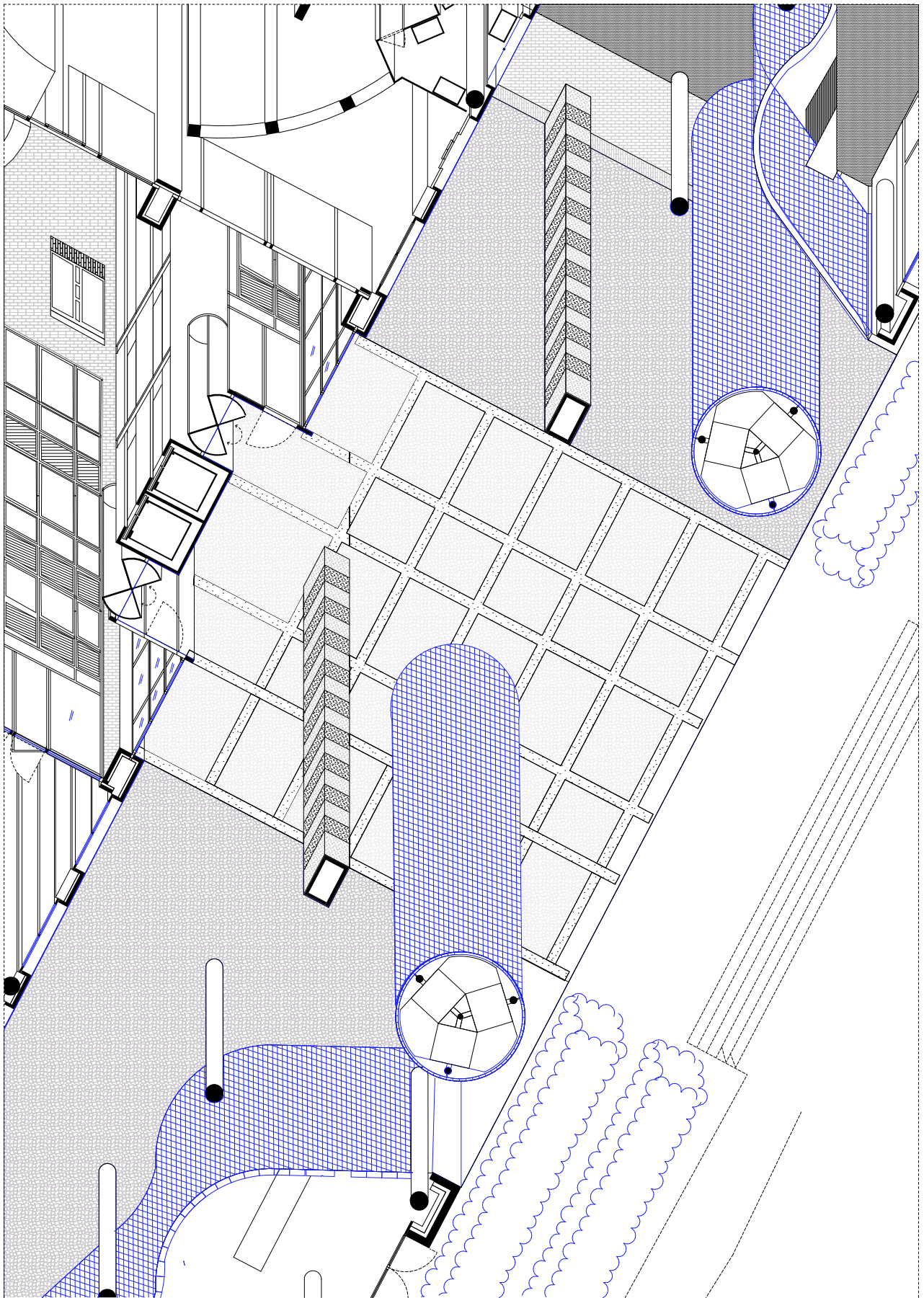
institution - knowledge -> not one building

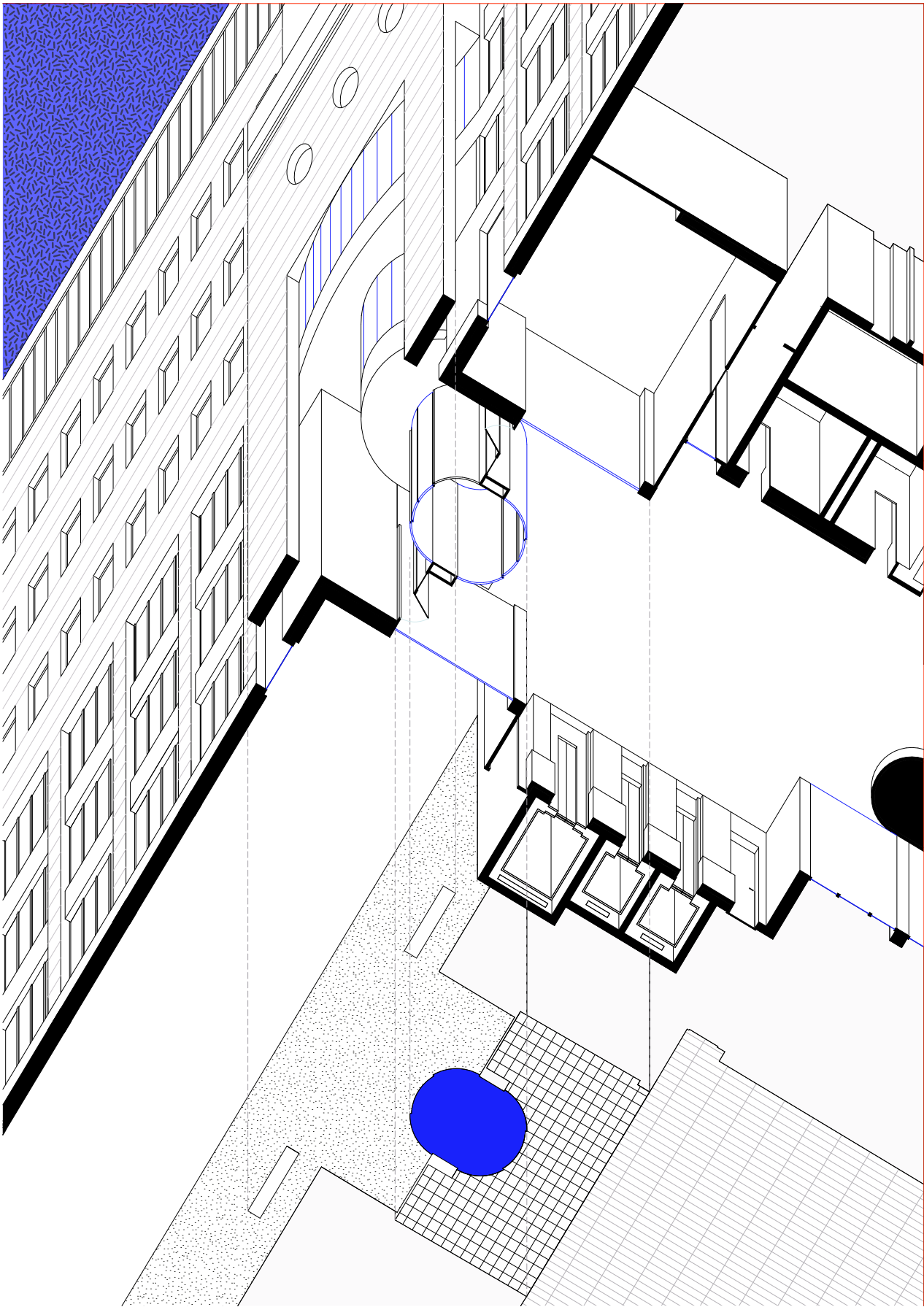
heterogeneity with contrast
every position is made of different worlds

not contrast -> a lot of potential
to understand them -> than usage than
landscape + attitude

While Mapping these public spaces inheriting architectural language of the public realm, but privately owned, I discovered that the thresholds, being the only or multiple gateway was a form of expression onto the street, and paradigm of publicness.







An Interview with Pierre Huyghe, George Baker

George Baker: I would like to start by asking you why you are now living in New York, and invite you to introduce the project of your recent Dia installation, on view here in New York before the Dia Center closed last January.

Pierre Huyghe: I came to New York for that project.

GB: But are you living in New York now?

PH: Yes, I have been here for more than a year. I originally came to New York to begin work on my Dia project, some nine months or so before the date of the exhibition. The exhibition is now closed, but the project still continues.

GB: Already in the summer of 2003, I saw—or rather listened to, since it was a recorded lecture—a piece of yours in Nicolas Bourriaud’s *Mapping* show at the Palais de Tokyo. This lecture seemed to consist in part of thoughts leading to the Dia work *Streamside Day Follies*. There was also a whole series of documentary images of the area in the Hudson Valley with which the work is concerned.

PH: That lecture was a sort of thinking out loud about the intentions and parameters of the project, from the theories of Fourier to early American proto-communist communities to the town of Celebration, Florida. It was also an attempt to understand how the artists originally involved with the Dia, like Robert Smithson and others, had played with the protocols of exhibition, and how they shifted the notion of representation.

GB: What do you mean by protocols of exhibition?

PH: There is one word which I can never translate into English and that word is *instance*. Lyotard used it in the sense that interests me in *L’instruction Paienne*, where he speaks about *les instances du récit*. It refers to the momentum of a narrative. But you don’t understand what the protocol of an exhibition is? Broodthaers played with the protocol of exhibitions, the rules.

GB: The conventions? The display?

PH: Yes. Land art, Minimal art, Conceptual art—these artists were all involved in the reformulation of protocols of exhibition and representation.

GB: But the Dia has a very specific history of engaging with this generation of artists and allowing for new types of projects and exhibitions to emerge.

PH: Absolutely. So being aware of this, I wanted to try to incorporate the history of this practice and in a certain way to register the manner in which there had been a shift in terms of these issues between the “Dia generation” and my own generation of artists. The earlier artists were mostly concerned with space and sculptural resolution, whereas temporal issues seem to be more important today.

GB: So you wanted to stress a shift from strategies that reformulated exhibition



- 1 *Pierre Huyghe. Streamside Day Follies. Dia Art Foundation, New York, 2003.*
Photo: *Pierre Huyghe. All images courtesy Marian Goodman Gallery, Paris and New York, unless otherwise indicated.*

protocols in terms of space to one that would open up these protocols in terms of time?

PH: Perhaps. Think of Smithson's *Spiral jetty* (1970). My interest was not in creating an object that escapes the exhibition frame only to merge with the landscape in its scale, but to do this more in a temporal sense. It would no longer be something in the middle of nowhere, no longer subject to this fascination of the Earth artists with the empty desert. My work would be precisely *in-between* the city and nature, in-between this place of meetings, signs, and corporations, which is the city, and nature.

GB: Your terms here though are spatial. You are saying that you wanted to locate your work between the city and nature, and in fact in *Streamside Day follies* you locate the work in suburbia. Temporally, I guess the parallel would be a desire to locate your work between history and nature, history and myth.

PH: You can call it suburbia, and this in-between often collapses into what we call suburbia, but the work was not about suburbia. I simply wanted the work to be neither in nature nor in the city, and ultimately to base my action not on the production of a physical form but on an event. And yet, at the same time, this event would have a kind of permanence not unlike Smithson's production of a material object like the Spiral Jetty. The event would not be a performance exactly, because a performance arrives and it dies. Although, as in the theater, it can sometimes be replayed. The replay really is the most important thing. It is not the event anymore that is important, it is the replay. If artists in the 1960s and the '70s used to deal with this idea of event, performance, action—Kaprow, for instance—the representation of the event was not incorporated into the conception of the project. But now things have changed, and ultimately representation or images became more important than real events. We can see this with the current war, we can witness the way the media twists an event, the way representation is dictating the event. Today, an event, its image, and its commentary have become one object. There is an interchangeability in their occurrence and an anthropophagy.

GB: Okay, that is very complicated, although you wrote about it a little in the short piece that I translated for *October* 100. We need to unpack what you have just said. Your focus here on a replay, on repetition, on the use of representation—it would allow us to link *Streamside Day Follies* to your earlier projects, to the repetition embodied in a work like *Remake* (1994-95), for example, where you remade Hitchcock's *Rear Window* scene by scene with amateur actors, or the ambiguities occasioned by your various



- 2 Streamside Day, 2003. (Production shots.)
Photo: *Pierre Huyghe, Aaron S. Davidson, and Guilherme Young.*
- 3 Streamside Day, 2003. (Video still.)

billboard projects, insertions of fictional representations into the spaces of everyday life. First, however, can you comment on the Dia work's title?

PH: Streamside Knolls is a new village in upstate New York on the Hudson River. Streamside Day is the celebration of a custom invented for this new place, and it took place a month before the opening of the exhibition at the Dia called *Streamside Day Follies*.

GB: It is the "follies" that I want to hear more about. Can you detail very quickly the work's various elements, as a viewer experienced them at the Dia?

PH: The exhibition is a *mise-en-scène* for Streamside Day and presents a project for a community center. The galleries are empty. Walls situated in different rooms slowly begin to move toward the main space. The migration ends when they form a new territory in the center of the space. A temporary pavilion thus appears in the exhibition space. It remains in this form for as long as it takes to project the film that I made about the celebration in Streamside Knolls. When the film ends, the pavilion comes apart and the walls go back to their original places. The pavilion prefigures what will be the mechanics of the community center. As the white mobile walls move away from their original position, they reveal a green iridescent verso, evoking perhaps the Emerald City, but also revealing a series of green drawings on the walls of the space. The one at the entrance announces the construction of the community center.

GB: Let's return to your notions of an event and of representation, and how they work in this project. Representation was the key critical term for art practices in the 1980s. One often spoke then about the "critique of representation." Your understanding of representation, however, is quite different from the artists of that moment. As is your desire to double events with new representations, to submit historical representations to further repetitions, to disseminate in a certain way an event, a representation, an image.

PH: What interested me was to investigate how a fiction, how a story, could in fact produce a certain kind of reality. An *additif* of reality. I'm not speaking about change here. In *Streamside Day Follies*, I wanted to create a fiction that would lead to a *fête*, a celebration, an event that could be repeated. If we take up a musical metaphor, we can call this fiction a "score," and its enactment a "concert." If we take up the metaphor of cinema, we could call it a screenplay. And if we take up the metaphor of theater, we can call my intervention the creation of a script, after which comes the play—and even, a few years later, the possibility for the reinterpretation of this same play.

GB: So how precisely "scored" was the event in *Streamside Day Follies*?

PH: The “score” was *before* the event; the event in that work—the celebration—is the “play.”

GB: Well, did you write a scenario?

PH: I didn’t write anything. It was not about planning. It involved the provision of a kind of structure, within which things could happen.

GB: You were involved in the creation of a situation, almost in the Situationist sense of the term.

PH: It is the production of a situation: that was the project of *Streamside Day Follies*. Inventing the rules of a game, the scenario for a situation that can locally affect a reality. It is a *ritournelle*, a time-score.

GB: Are you interested in the Situationist precedents here? Some relation to *détournement* or *dérive* runs through so much of your work (like *Trajet* [1992], or *Extended Holidays* [1996], or *Les Passagers* [1996]). But for this project, were you specifically interested in the Situationist negotiation of what Bataille called *la fête*?

PH: Yes, I’m interested in the idea of a celebration, in festivals and rituals. I wouldn’t say, though, that the Situationist ideas constitute the main horizon of the work. And yet what is important to me in this regard is the idea of play, and of the game, *le jeu*. The purpose of art is to involve both; the game is the quintessence of art. The situation I created was about setting up a platform, creating some characters—or elements, if one doesn’t want to use the theatrical metaphor—for others to use.

GB: So what were these elements in *Streamside Day Follies*?

PH: My score involved the idea that I would set up a time-based event, and it would be a celebration. Hopefully, if the event is successful, this celebration will be repeated, on the same day every year. It will be like Halloween, or like Christmas. What is Halloween, at its source? There is a scenario for this event too. What are we celebrating? We are repeating the fact that children in Ireland, at the moment of the famine, had to go from house to house to beg for food. It is now more complicated than that; there have been many added layers. But Halloween is a commercial fiction.

GB: It is interesting that you pick Halloween. It has been celebrated for a long time in the United States. But I remember when I was living in France in the late 1990s, it seemed a new import at that time, with a marketing campaign to match. Halloween is a relatively new celebration in France, right?

PH: It is like four years old there. We used to import products, and now we import traditions, invented traditions. I wrote a small piece on this, published in the Munich catalog on my work.¹ What is a celebration? A

celebration is supposed to be something that we have in common, that we share, and that we celebrate because of this common basis. It is like a monument. But unlike a monument, an event can be renegotiated each time it is repeated, although this is rarely the case. Mainly, planting a custom is about setting up a stable repetition. It is a marketing strategy, and all you need is to fill the year with traditions, to create a permanent celebration.

For Streamside Day, I was searching for something that the community shared—what was the minimum common denominator between all these people? The answer I came to was that everyone came from a completely different place, and so the idea of migration would have to be important. Of that, at least, I was sure. And I was sure about another thing: with this community, they were coming to this specific place because of nature, an attraction to something like that old, old American idea of the wilderness. *Streamside Day Follies* wasn't really about new home developments; it wasn't Dan Graham's *Homes for America* (1966-67). The community here was attracted to ideas of ecology, ecotourism, environmental issues. They were interested in going backward—it was, in a sense, postmodern. The homes in *Streamside Day Follies* were being advertised, literally, as “postmodern housing.” It was about going back to the past, tradition, nature, animals—ways of life from the past.

Now, I was not interested in critiquing any of this. I happened upon this real-estate development by chance. In my language, we would call this a “village,” something like a small town that had just been born, like in the gold rush. It had just been created. Given that newness, I would create a past for this place, or I would link this place to a past, something like the idea of a Founding Day for the community. The score as I envisioned it would concern itself with the two elements of migration and environmental issues, and then it would take the form of a celebration day, like Halloween, or Christmas.

GB: Exactly what elements constituted your score? What was planned out? How did you work with the community?

PH: You are assuming a lot about what I did. I just came to the community and proposed that there should be a celebration. They were in agreement, and wanted such a celebration. I wound up being a kind of celebration designer.

GB: But what did you design?

PH: An event that would focus on the shared ideas of migration and the celebration of nature. The village was decorated with white and green and



4 Huyghe. *La Toison d'or*. 1993. (*J,'vent in thefardin de l'Arquebuse, Dijon.*)

Photo: Pierre Huyghe.

5 Huyghe. *Chantier Barbes-Rochechouart*. 1997. (Billboard, Paris.)

silver balloons and banners. My first idea was to start with a long parade, beginning with all of the city service vehicles parading into the town—a police car, fire truck, school bus, Mr. Softee. The parade reenacts the idea of migration. This is exactly what happens in New York City, with all the different immigrant parades. The fact that they walk here, it signifies the fact that they have arrived. I wanted there to be some floats, very simple floats. It should all have this very polystyrene smell, very artificial, the smell of Dunkin’ Donuts. I was looking at images of many American celebrations. Also, I was thinking back to pagan rituals, and so decided that this parade should then progress to what you always have since man lived in the caves: music and food. I was interested in finding out what was pagan in this neoliberal community.

I had the Mr. Softee music slightly altered by a musician. We set up a stage. On the stage, ultimately the mayor of the town gave a speech, a lecture of welcome. Then the developers spoke. After this there was time for the people to eat, there was a small concert, and the children of the community played games.

GB: You contributed these ideas for the event? Or was the community involved in planning the day?

PH: I drew up all the aspects of the day, but then I let it go.

GB: And you filmed it.

PH: From the moment of my early work, I never script something in a totalizing way. I provide a framework, and then I let the framework go and things happen within the framework that are subject to chance, to interaction. These things are beyond my control.

GB: How would you say *Streamside Day Follies* connects to your earlier work? There is the obvious connection to your early event *La Toison d’or* (1993)—the costumes, the mythic elements, the children. Literally, your “score” seemed to borrow various elements from cinema, from representations, to be inserted into the space of a new community—I think of the references that your film of the event makes to Walt Disney’s *Bambi* (1942), but also to the Halloween scene in Steven Spielberg’s *E.T. the Extraterrestrial* (1982). There are surely mythic references as well—with the parade and the children one thinks inevitably of the Pied Piper. Some of your earliest works were billboard projects, where you would hire actors to pose at a construction site, or at a supermarket, performing the actions of labor or of consumption that take place in reality at those sites. You doubled the real here with a fictional documentary image, as if one were to take something like the staged documentary of a Jeff Wall photograph and assert that the

truly disruptive place for such a construction is not the gallery wall but the space of the street. *Streamside Day Follies* seems a logical outgrowth, however more complex, of those early works.

PH: It is absolutely linked to the *Association of Freed Time – L'Association des temps libérés* – which is otherwise one of the bases of all my work.

GB: Can you describe this project? I think we might call the piece in English the “Society of Freed Time.”

PH: The *Association of Freed Time* was my contribution to a group exhibition, Moral Maze, organized by Philippe Parreno and Liam Gillick at the Consortium in Dijon in 1995. I associated all of the artists in this exhibition, giving a social reality to the time of a collective show. The result was to turn the exhibition not into the end goal for various artists' works, a simple place for the exhibition of products, but to turn the time of the exhibition into a departure point for other projects, other scenarios. It was a way to extend the time of the exhibition to other projects of indeterminate length– *The House or Home?* (1995), *Mobil TV* (1995/1998), or *Temporary School* (1996), and even later on the project *No Ghost just a Shell* (1999-2002).

GB: This seems a key idea for you for a long time. To open the space of exhibition, to make of its time a time of process.

PH: It is less a question of “process,” which is too linear, but of a vibrating temporality. I was thinking of the exhibition as a departure point, not a place of resolution or conclusion–I was interested in how one can free an exhibition from this temporal format. I mean, why should an exhibition last five weeks? Why not six months, why not a year, why not a lifetime? Why not one day? Why not an hour? The time of visibility should be set in accordance with the project and it should be open to discussion. I am always concerned with the notion of a format, and with reformulating whatever the given conventions might be–whether I'm considering a magazine, a film, a television program, a celebration, an exhibition. Daniel Buren in a sense “freed” space from its given scenario, and from its conventional uses. I associate myself with a linked impulse. It is a re-negotiation.

GB: Two things come together in the *Association of Freed Time* that seem to run through all of your work. On the one hand, you react to the conventions of an art exhibition by collectivizing the work of exhibition itself. You form groups, you collaborate with other artists. This is an old avant-garde ideal. On the other hand, this collectivity and this collaboration work to frustrate the notion of any sense of the completion of an exhibition or the production of a stable art object. You often refuse to produce an object for

a specific exhibition space, but you instead use the time of the exhibition to do other things. The idea seems to be to open the exhibition to further projects, to a set of proliferating events. I think especially of your work with and collaboration with Philippe Parreno. You de-emphasize the idea of a singular artist producing work for an exhibition space, and you de-emphasize the production as well of an object for that space. It is extremely difficult as an art critic to even react to such a practice. We have neither a singular author nor a complete object in any one given scenario or situation or exhibition.

PH: That is an accurate description of some of my work, but it is not a rule. It is not the only way I work.

GB: You are fearful of this working mode becoming its own convention then?

PH: In a certain way.

GB: But unfortunately, despite your efforts, that conventionalization seems to have happened. Maybe this is part of the reaction of other artists and curators to your work, as well as a more general reaction to Nicolas Bourriaud's arguments in the book *Relational Aesthetics*. Collaboration and the open work have been taken as an increasingly dominant recipe for exhibitions and for art practice today. However problematically, collectivity is asserted and the art object disappears.

PH: We are not interested in this vaunted "disappearance" of the art object. We are not returning to that old trap.

GB: In fact, *Streamside Day Follies*, while it involved a temporal event and a community, resulted in a rather well-defined set of objects in the space of the Dia.

PH: Actually there were no objects in the exhibition. I do believe, however, that art objects should be seen as transitory, they are in-between, they are not ends in themselves. They have an outside. I shouldn't keep returning to him, but this is exactly what Buren showed us. Buren revealed the outside of painting.

GB: The outside: I associate this term with the thinking of Maurice Blanchot or Gilles Deleuze, especially his books on cinema. What are the important "outsides" to your practice? I should clarify what I mean: we could have a discussion of the importance of certain artistic histories for your current ideas and strategies. We could talk about Buren, but we could talk too about John Cage, it seems to me ... both you and Parreno have made works referencing Cage, like your *Silence Score* (1997), or *Le carillon* (1997) ...

PH: Rirkrit Tiravanija has too.

GB: ... we could talk about Situationism, or the *décollagistes*, or *Nouveau Réalisme*

more generally. That discussion of artistic precedents is one thing, and it is a discussion we should have. But the “outside” of your practice often seems to be related to fields that touch upon the visual arts but are not proper to them. I am thinking of the following fields: architecture, design, cinema, and music. These four seem especially symptomatic and important to your specific practice as a visual artist.

PH: There are others.

GB: I ask this question because one of the reasons I am interested in your work is precisely the difficulty I feel in attempting to “place” it—within avant-garde traditions, within a history specific to visual art. Your questioning of what you have called “formats,” your opening up of exhibition conventions, has led to the production of new forms and alternative formats that are extremely puzzling at times and difficult to place. This, it seems to me, is of course a good thing. We are not reassured by any stable reference to the past in your work, at least not all too often.

PH: I am interested in an object that is in fact a dynamic chain that passes through different formats. I am interested in a movement that goes through and between some of the fields that you mentioned.

GB: You mean that you are trying to create a chain of connections between these fields? Between art and architecture and cinema ...?

PH: No, I don’t care about that at all. I am not saying that everything is equal. I am not echoing that sentiment from the early 1990s that you can just abandon specificity and say, okay, now I am acting as an architect, now I am a designer, and so on. I believe each field is absolutely different and singular, and what in fact is interesting about each is its difference. I am more interested in what we can call topological systems.

GB: This term “topology” comes up a lot in discussions of your work, or that of Parreno. It is a term Parreno uses, for example, when he writes about your work. I know artists here in New York, like Gareth James, who are completely devoted in their practice to an idea of topology, but perhaps it is understood differently. What do you mean by it?

PH: It is about how you use something. It refers to a process of translation. However, when you translate something, you always lose something that was in the original. In a topological situation, by contrast, you lose nothing; it is a deformation of the same.

GB: It sounds like you are referring to a process of exchange, as in capitalist exchange.

PH: It refers to an equivalence.

GB: Why are you interested in this idea, in this activity? It has become a



working method—for you, for Parreno, for others too.

PH: In a way, it is rather structuralist.

GB: Okay, but I'm not understanding why there is this attraction to topology, to choosing a model of practice that has to do with translating one object into another type of object, one practice into another field of practice. Let me cite Parreno on topology and your work. He seems to connect the topological to specific works by you such as the billboard images, *Trajet*, the movie *Remake*, the film *Les incivils* (1995), your works dealing with pieces by Cage. Parreno writes:

Topology is concerned with the relative positions of figures, a question of points, the set of which defines spaces A donut and a cup of coffee are topologically equivalent because they describe the same space. An object is a more or less complex situation which can be transformed into another. By deforming it, by pushing it to its limits, we discover its affinities with what exists outside of it. ... To blow up an inner tube is to transform it topologically.²

Can you describe how topology might be said to work in some specific works that you have completed?

PH: It is the fold of a situation. It's a way to translate an experience without representing it. The experience will be equivalent and still it will be different.

GB: I am wondering why the fields into which you shift your own practice seem so consistent—architecture, design, cinema, music. All four fields were present in your 2001 Venice Biennale installation, *Le Château de Turing*.

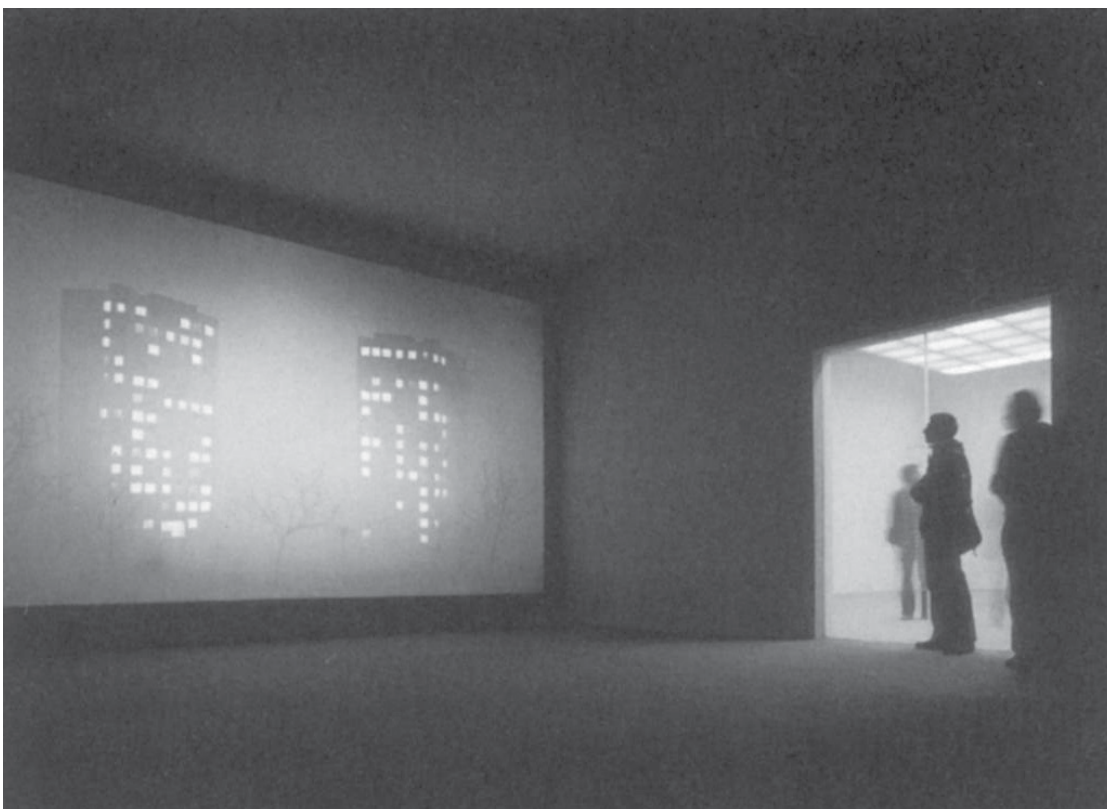
PH: You mean, why am I not interested in anthropology, medicine, sociology? Why these fields?

GB: Yes.

PH: I am interested in fields which at the given point of my own practice are actively shaping behaviors. And I am also interested in those fields that are part of what we call “entertainment,” basically. So I would add television to your list of course too. I mean, think of a Frank Gehry building. I don't know what you call such a practice. Sure, it's architecture, but. ... It is also entertainment. There is a friction and a transformation now in these fields. So when I work with an architect, like François Roche, he is aware of this transformation, and the work is very different. We exchange ideas that are not primarily specific to our own practice.

GB: What have you done with Roche?

PH: What have we actually built? Nothing. But as happens in architecture, we have completed two proposals for architectural competitions, and we are



7 *Huyghe. Les Incivils. 1995.*

8 *Huyghe. Le Château de Turing installation. Venice Biennale, 2001.*
(*Les Grands ensembles, 2001.*)



9 *Huyghe with Francois Roche. Chantier permanent. 1993.*
Photo: *Pierre Huyghe.*

thinking about a project for a community center for Streamside Knolls. My first encounters with Roche centered on an investigation of the practice of building housing developments in Italy, which led to the work *Chantier permanent* (1993).

GB: When I think about your projects as a whole, it seems to me that this early work—it was one of your first—can be seen as an allegory for your own practice, for all of your work.

PH: Perhaps.

GB: How would you translate “chantier”? Shanty?

PH: Construction site.

GB: Permanent construction site.

PH: Exactly. It does have the smell of Cage about it, doesn't it? But I didn't set out to make a work about my own working procedures.

GB: In retrospect, however, *Chantier permanent* seems to be a model for a practice. The project deals with homes that are built in Italy and the Mediterranean that are left unfinished even after they are purchased, in some cases with the intention that they should be perpetually unfinished.

PH: The project revolves around the ideas of planning and scenario, ideas that were becoming important to artists with whom I have been associated. Planning, for example, has been taken up as a model by Liam Gillick and developed in a much more theoretical way.

GB: It occurs to me: if *Chantier permanent* can be seen as a model for your practice, at the same time you can't get any further from the ideas embodied by the content of that early piece as you do in *Streamside Day Follies*. What I mean is that they are completely opposed types of housing projects. But perhaps they are also bookends within your own practice, and its internal transformations from the early 1990s to today.

PH: I don't know if I can respond to that.

GB: Then let's discuss in more detail the earlier work.

PH: *Chantier permanent* focuses upon the negotiation between the necessary and the contingent in architecture. It looked closely at a type of vernacular architecture that was left purposefully open to a future potential. Actually, it is about the present. It concerns the establishment of what we can call an “open present.” One responsive to any and all incidents that may occur. These houses were forms that were created as platforms, ready to be activated. It was in fact less about planning, less about what Gillick has been interested in, than about scenario. The instability of the situation creates a permanent transitory state. The houses are a form of construction done without an architect, but more than that, they represent an open scenario,

a form of potentiality, of possibility.

GB: And your work with this housing type consisted simply in documenting it photographically? Writing about it with Roche? These houses reappear in one of your earliest and most important films, *Les incivils*.

PH: It was an imperfect piece. The first idea was indeed to document and record this type of architecture. I traveled to the Mediterranean with a professional architectural photographer from *Domus* magazine. I originally hoped to give these documents to an architecture critic in order that this person might write about these buildings.

GB: And ultimately you gave them to Roche?

PH: Yes, in the end, it was Roche.⁵ The change being that he is not a critic but a practicing architect himself. No matter. In fact, the interest at the beginning was to have a whole series of interpretations of one thing.

GB: So, just as the homes are available to infinite adjustment and future additions ...

PH: ... I would invite a group of people to interpret and read these buildings, this phenomenon. The project was to produce a document, and then distribute it to a series of commentators, in effect. Later, in my work, I would do much the same thing in *Mobil TV* or in the *No Ghost Just a Shell* project. And I have also done the same thing with *Streamside Day Follies*. There, I have made a film, documenting the event. I have given it, again, to Roche for commentary; he will build a community center. I will give it to Dave Eggers, the novelist, and to other writers to write about it. Some people made drawings and photographs, and a singer came to produce a song.

GB: Interesting. But what I find compelling about *Chantier permanent* is that the “open houses” that you were documenting are left open as a form of fraud. Leaving the building unfinished is a way that property owners can escape paying taxes.

PH: Precisely.

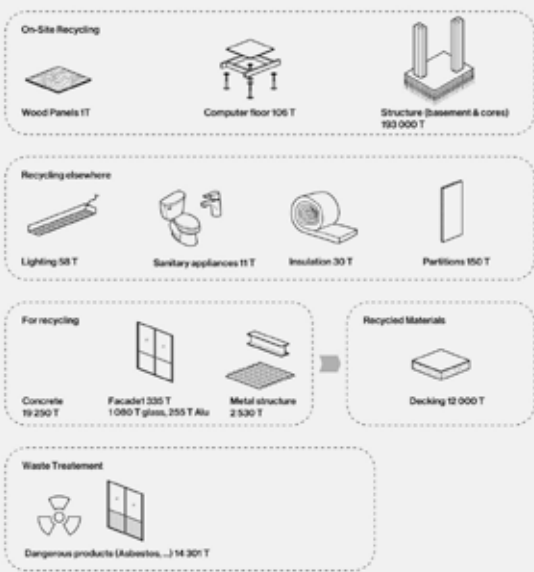
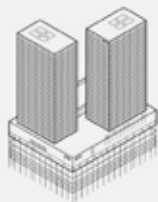
GB: Well, then that becomes more interesting if we can accept that this piece is a model for your own practice, for this focus on the open work. *Chantier permanent* is a deeply fraught type of open work. It is born from fraudulence. It's a tax shelter.

PH: It is about “making do,” as Michel de Certeau put it. Yes, it is a tax issue, and this occurs all across the Mediterranean. If you don't finish the house, you don't pay taxes on it.

GB: In your early work, you seemed attracted to working in Italy. After *Chantier permanent* would come the film *Les incivils*, which returned to the same

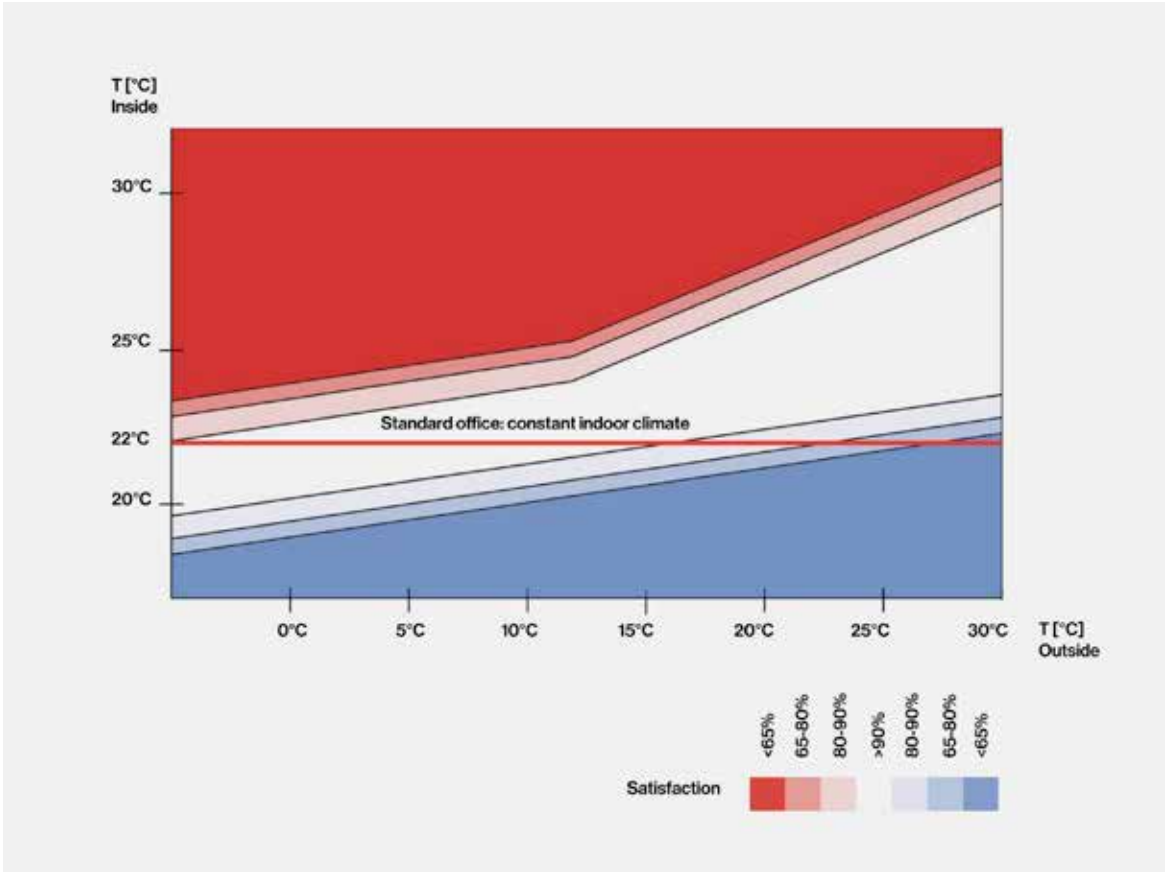


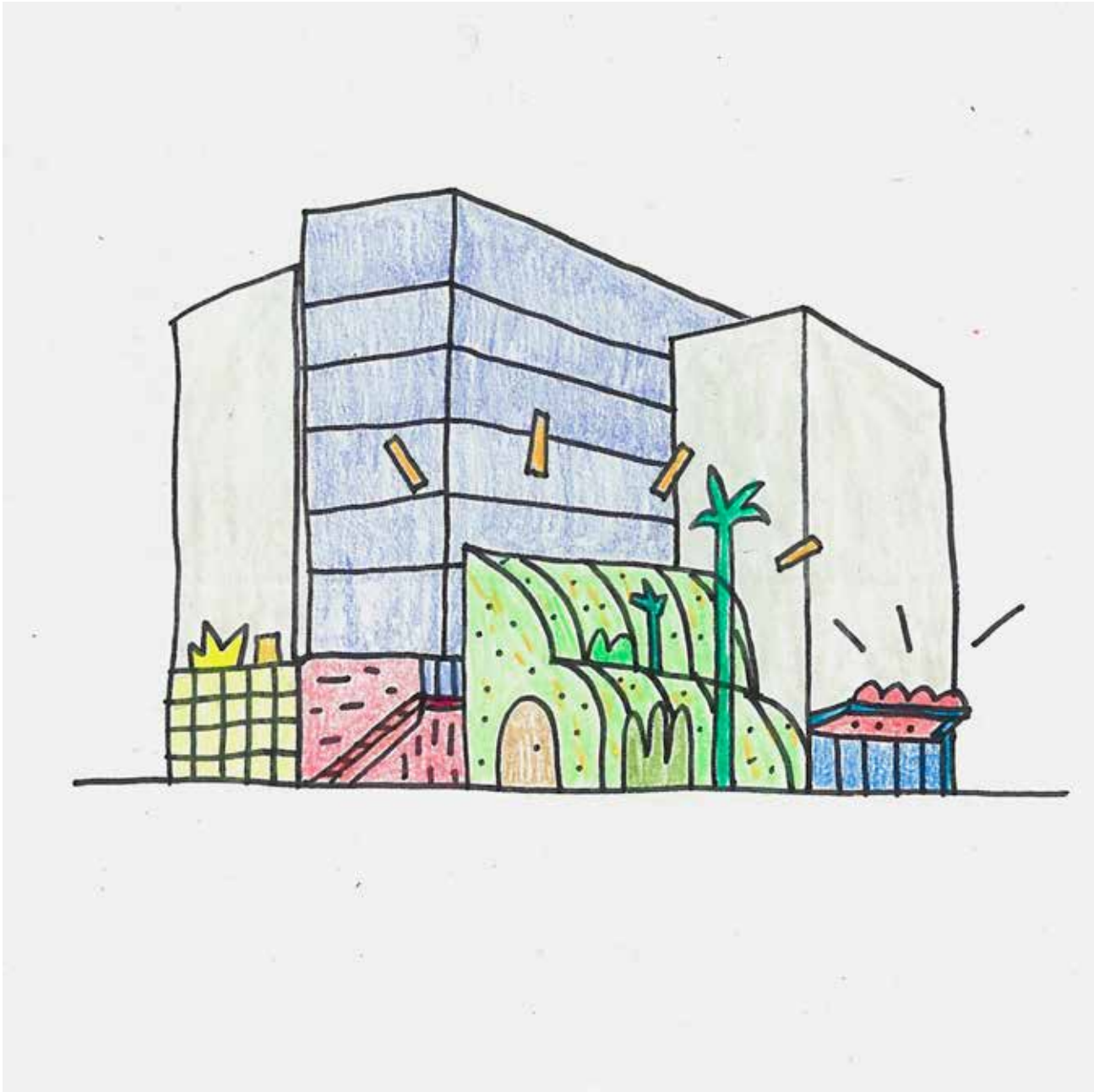
2010: WTC I & II



2023: A Building for the Future



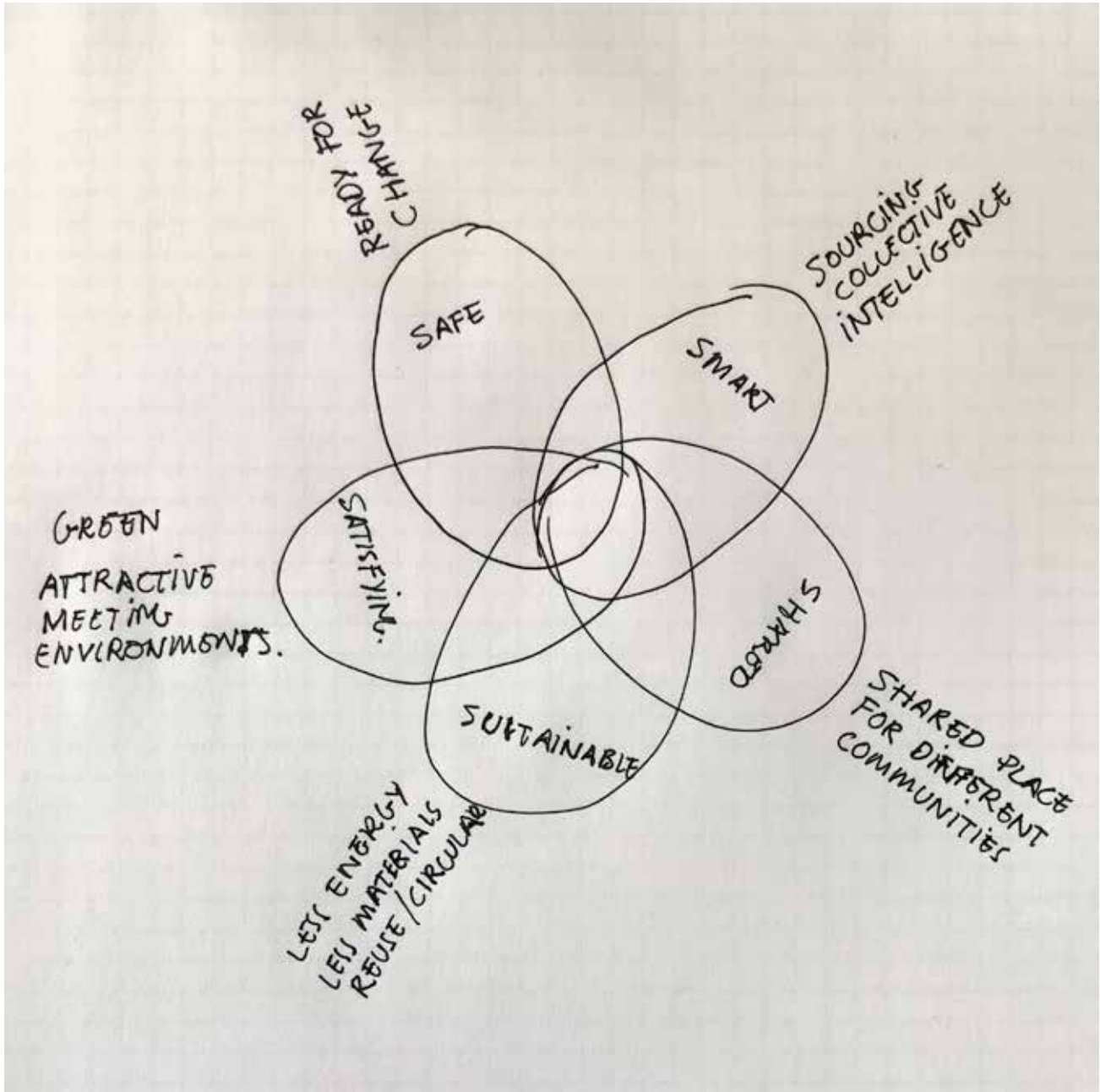




What are the values we aim to integrate? When do these buildings become shared environments?

These buildings can and should in fact be seen as cleverly engineered systems, efficient in their energy use and ready for adaptation to survive different life cycles. In that sense, reusing existing structures is a search for opportunities in how to improve their performance.

What are the values we aim to integrate? When do these buildings become shared environments?



On the table lies an areal picture of the Thurgauerstrasse quartier.

What I am interest in is the bigger scale, the kind of masterplan for the future of Thurgauerstrasse - both sides of it. I do believe that what you did with your office (Testplanung Thurgauerstrasse West 2014 by 51n4e) could have something to do with the empty surfaces of the other side of the street. So the first question would be: what would have been your attitude when you would have known that one could use the other side of the street as well (in the planning of the bigger district).

I think that one thing that got lost in translation with the project that we did is that we had to do a model that was very much at the centre of the discussion and this was showing a kind of volume. The idea behind it (the 8 floor long slab, n.d.r.) was to create a kind of envelope but it was not thought to be the footprint of the actual building. So if you imagine that there would have been cuts in that envelope you could somehow... that the actual shape of the building would develop over time, it was not pre-defined. And I think that's what caused confusion, because people took it as a kind of continuous form. So that's a mistake that we made. We should have maybe shown better that it could be interpreted differently. So we never wanted to create this kind of wall of buildings. And the reason why we didn't pre-define the cuts was the fact that it was interesting that you could also have a very small building. So that you could have a Genossenschaft that builds a building that is just 15 m wide. Because if you predefine the shape of the building too much, in a way you only enable one type of operation. And the plan that they chose has, I think, a bit of that problem. It's all similar operations which is empowering a certain kind of business, a certain type of real estate. So to come back, if this (Thurgauerstrasse east) becomes empty, what I would have taken from this and brought to that, is maybe this idea, of how you could have different sizes of operations. Different ownerships, maybe. This is also what we tried with the project North and demonstrated in a way: it was a building imagined for certain type of use, and we tested very different types of uses. It was something that we proved, in a way, that those buildings could become something else.

Do you think that you could do that because you were on site

Of course. Because you start to reason with what you have rather than what you think it should be.

Another thing that we tried to do with a project (with typologies) is to look at how to minimize the circulations, because that's what makes the building expensive, is this typology (T-form) is very interesting because you can activate a lot of the floor with only one or two cores. So one way to read this (Thurgauerstrasse East, n.d.r.), is to read the amount of vertical shafts that you have and maybe to activate them differently.

What potential do you see in the moments where programs come together?

If you design what is common, which is maybe the ground floor or the staircase, you could change the building without completely defining what the actual use would be. We have made in Albania a building which we started to call "program neutral building" (TID tower, n.d.r.). It's a tower, and the tower stands on a base, and if you look back at the design we have made three things very specific: one was to make the envelop specific, and this has to do with the fact that you can see the building from everywhere in the city, we have made this space that is part of the base, and that frames a specific monument, so suddenly you have a golden cupola.

Now if I look at this plan, I could imagine investigating this in-between spaces, spaces that are shared between buildings - but one should see how the plots exactly are. One exercise one could do would be, look at this buildings, imagine that this is something, and this is something else (two sides of one building, n.d.r.). And so once you start to design this as a common space, I think you change quite a lot the way how this buildings perform. You might then enter the building from here, and the building is suddenly in between a garden and a truck parking.

What we imagined when we were making these, that this would eventually, all of this (Einfamilienhäuser

in Grubenacker), would become like, maybe restaurant. But that's maybe unrealistic fantasy. But the idea was that this would become informal and more active. That it could start to respond to that. But they don't have to. But the idea of this informal backyard, I thought it could have been a nice meeting space.

The fact that Grubenacker residents formed a Genossenschaft might also be a potential for the place. Their recourse against the masterplan shows that the Gestaltungsplan might not be the solution for the plot.

They did? Well, that's great (laughs). But they're a bit late, aren't they?

Well one provocation that you could make is, if all of this is empty (Thurgauerstrasse West), why don't we turn this into housing first, before you start building the other one?

Would you see a potential in the horizontal connection (through cooperatives as actors)? Like building the main housing on the west side and the secondary rooms on the east side, such as guest rooms or student rooms?

Yes absolutely. I think this is something that, at first sight, this site suffers from. That everything on this side is treated longitudinally in the street direction; then the street is treated totally differently and on the other side of the street there's another thing, a sub-divided one. I think if you would start changing the in-between, like creating relationships, I think then you start changing the neighborhood. But anyway the advantage of the strategy that you propose, is that you can still leave the ownerships of the plots - this makes it less complicate.

Anyway, if you start to think from what is common, you also produce a certain freedom in the other things. So for example you design this galleria, and the rest around i quite a bricolage. But bricolage is also, to certain extent, life.

So that's also something that you can show. If you take one building and start defining all that is common then maybe other things can become much more messy.

Do you see this in the planning of one building or also in the planning of the whole?

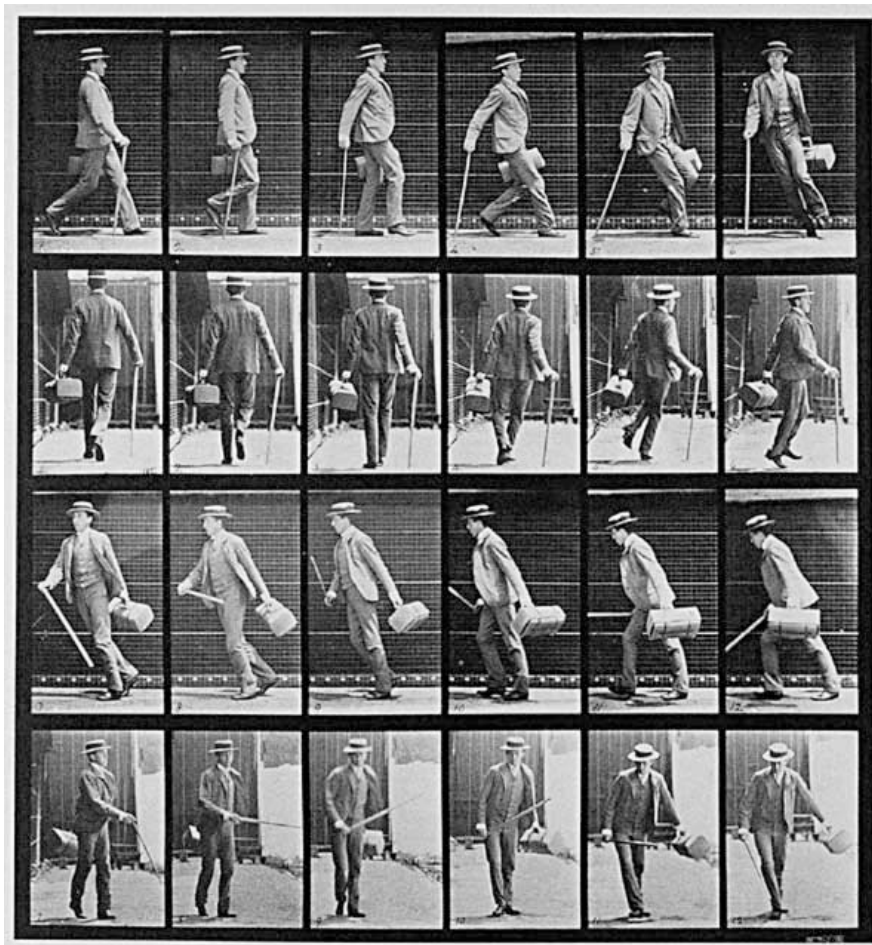
Of course you could see this within one building or in the planning of the whole.

We tried to do drawings like this, in an urban project, To represent what is there in a good way, or in a specific way, is also a project, I think. Because often, the way how you draw something prevents you also from seeing something. You could make a careful drawing of all the in between spaces, and every fence and so on, and you could make very small interventions. And this would be also very powerful.

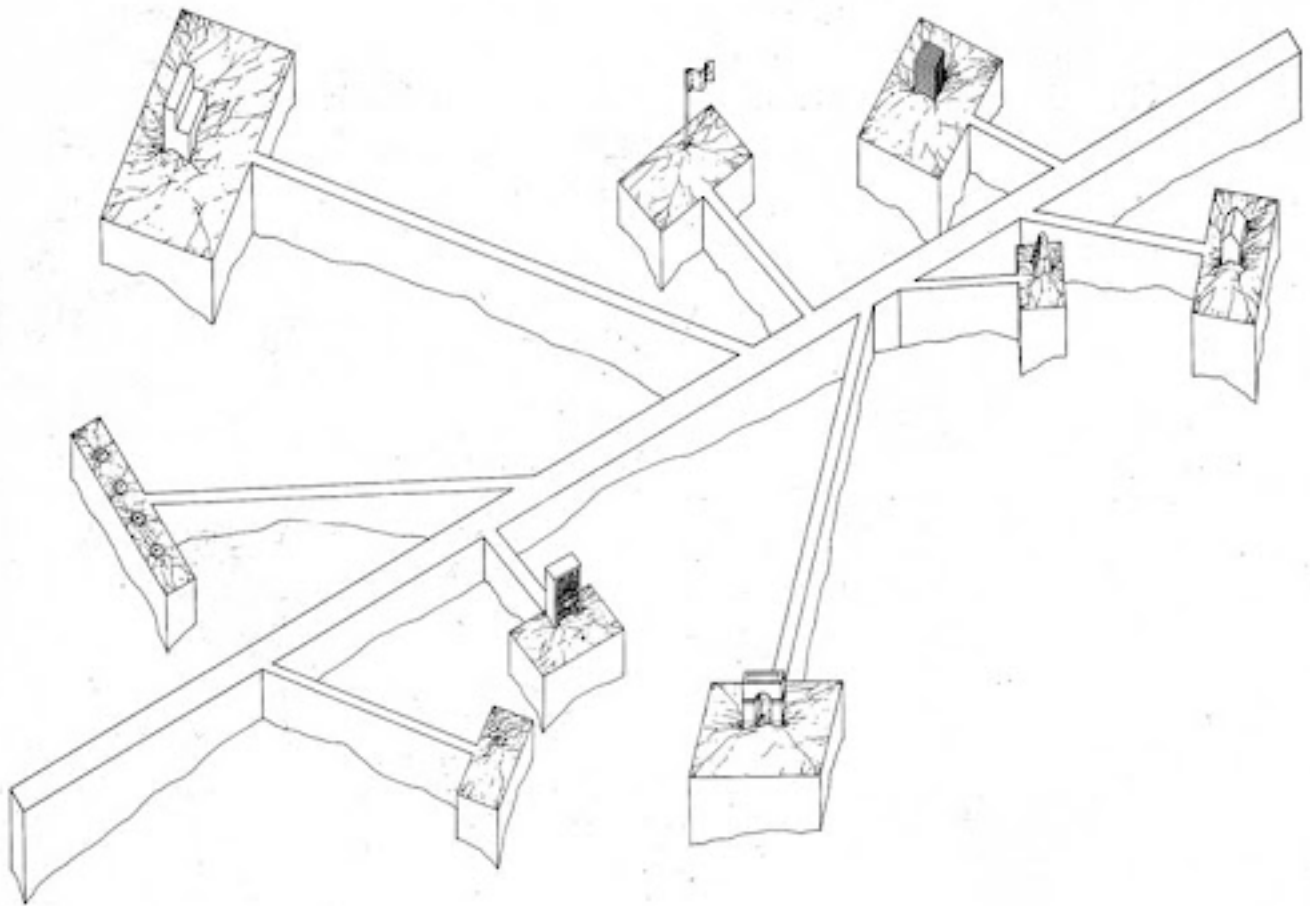
Often when people have to go through something small, there you have the opportunity for something collective. I have the feeling that the space is now quite vast. I was here recently (Hagenholzstrasse 80-100) it's huge, it's really a vast space.

One could read that it was planned in a very big scale.

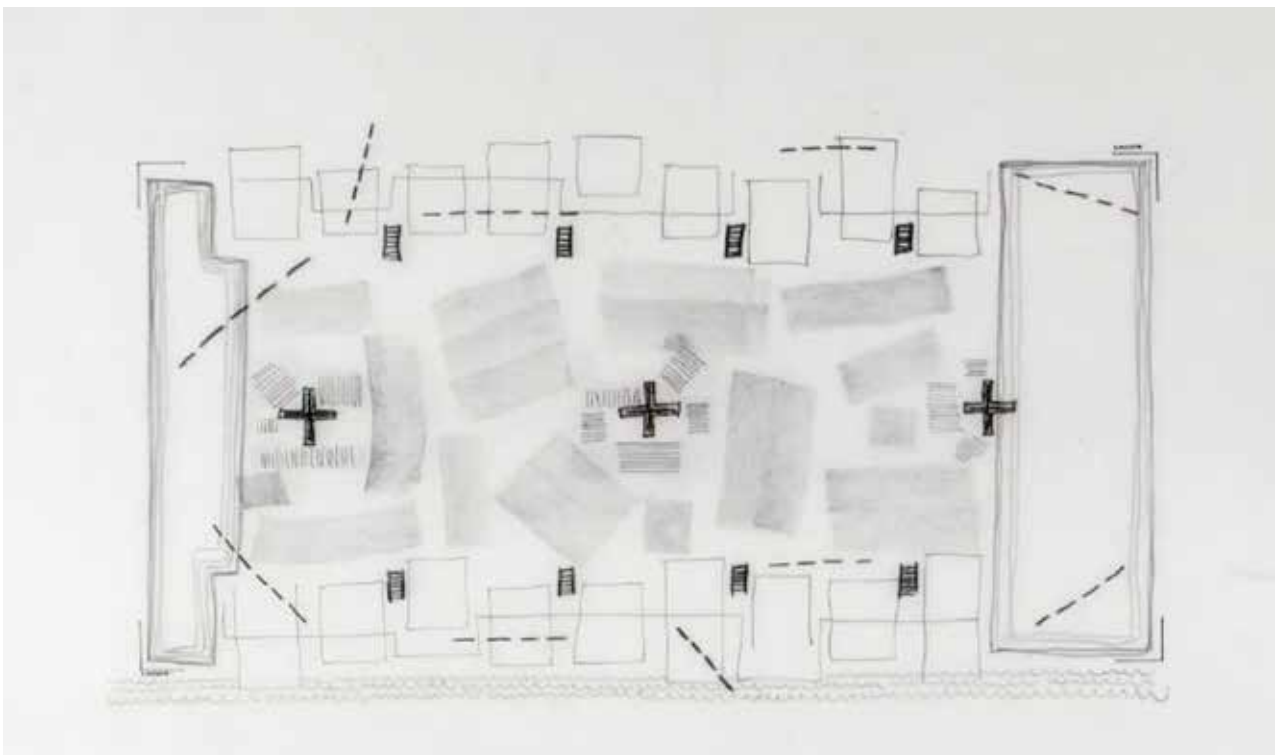
The type of drawings you make can also help to zoom in on very small things and make them meaningful. You might also not have any architectural design, but an architectural sensibility.



Bodily sensation and muscle movement are closely related to visual perception (photos by Eadweard Muybridge, 1887)

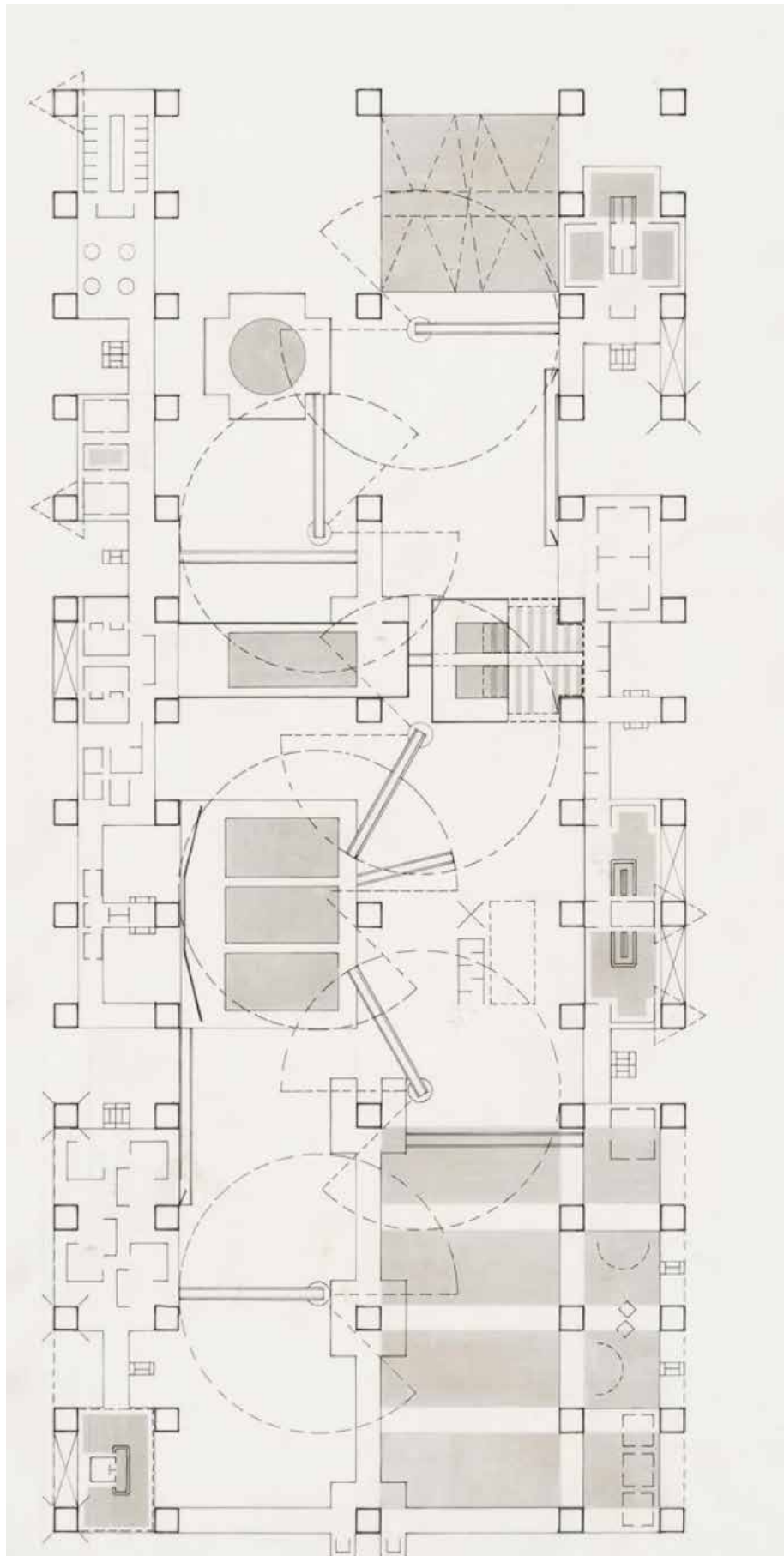


Psychogeographical Mapping hodological space
(drawing by Hans Dieter Schaal, 1978)

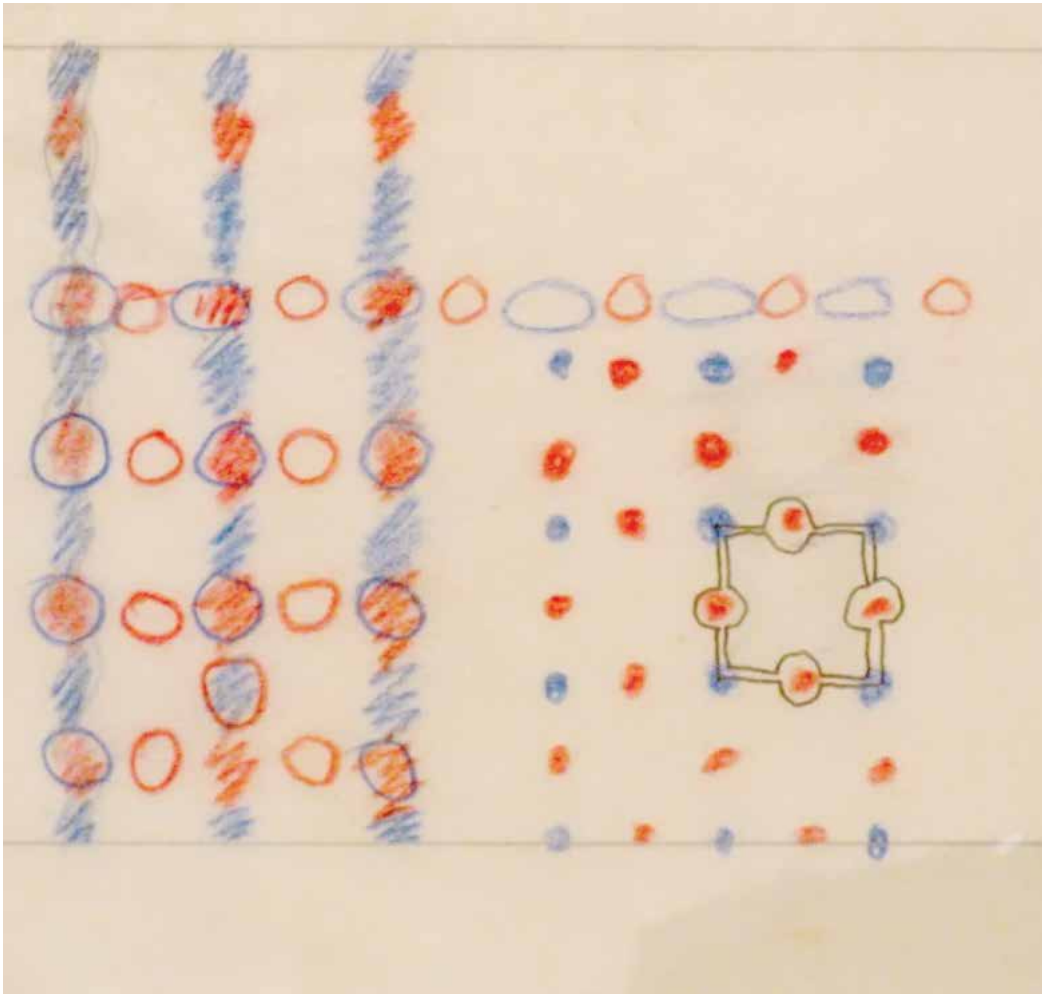


It was well into the detailed design of the project that, at an alcohol-inspired brain-storming session off Times Square in 1962, we decided on the name Fun Palace for our short-life conglomerate of disparate, free-choice, free-time, voluntary activities, planned as a public launching-pad rather than a Mecca for East London.

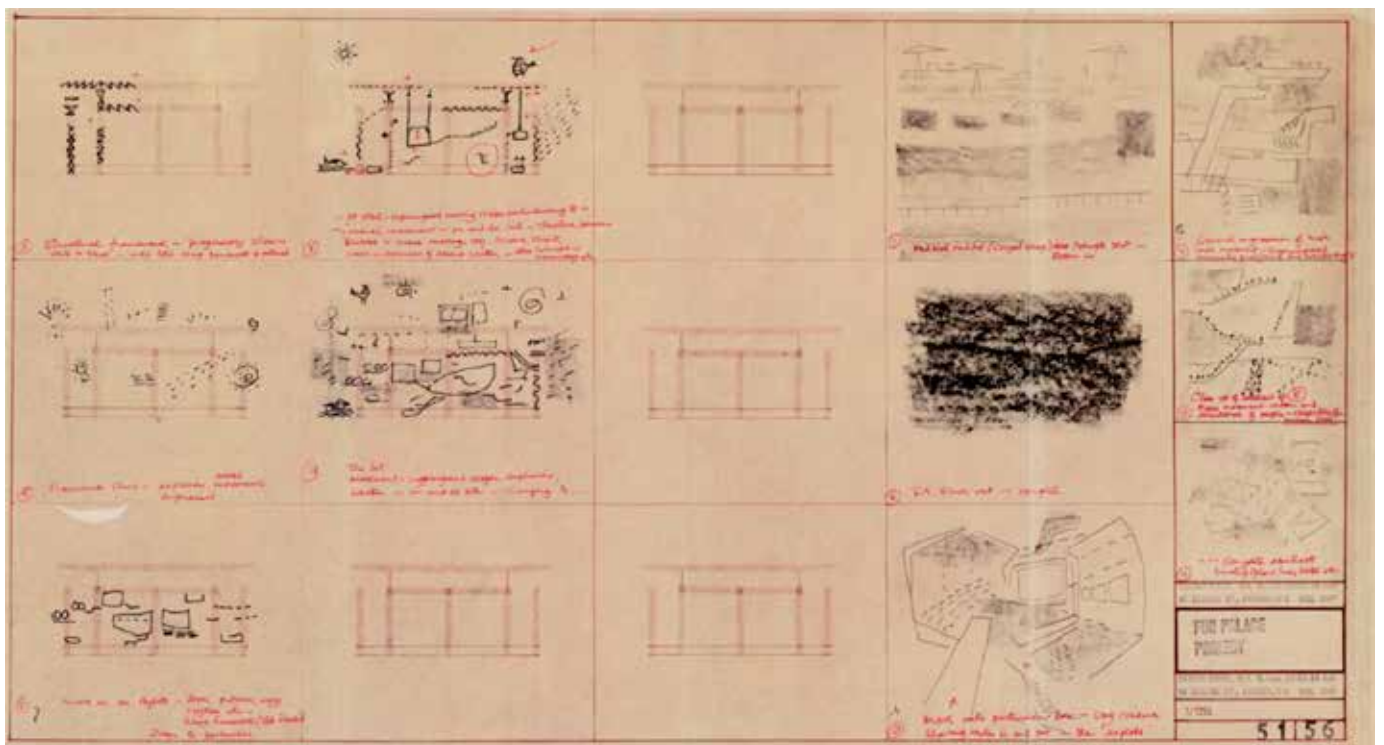
CEDRIC PRICE



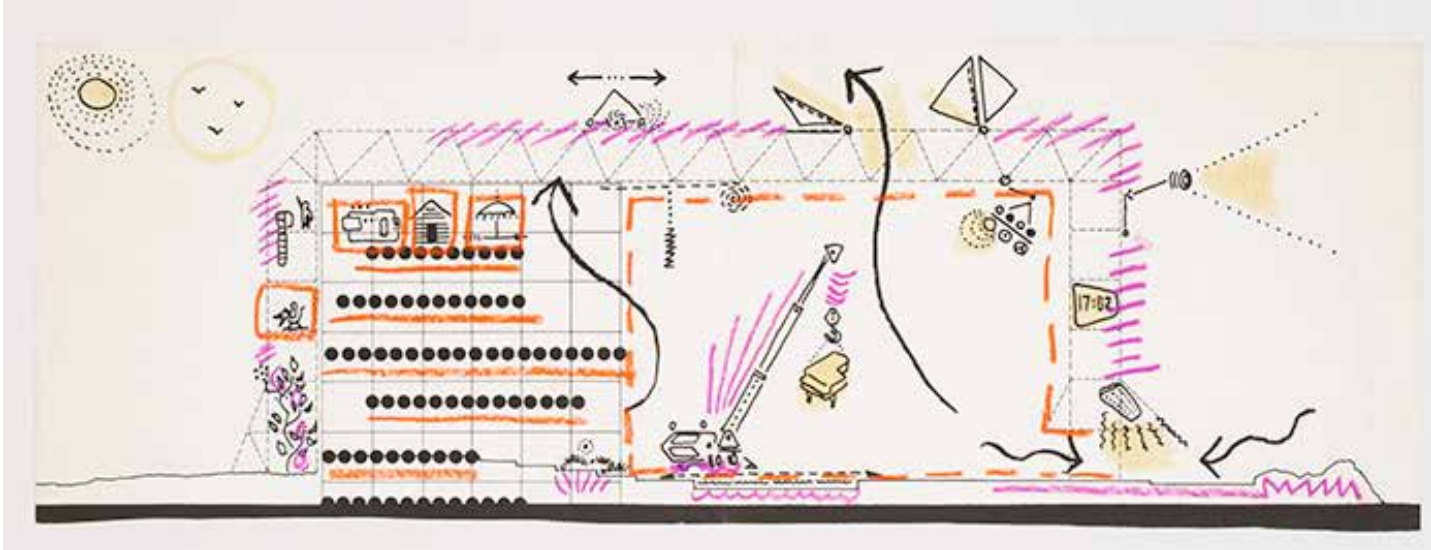
Cedric Price
Fun Palace for Joan Littlewood
Project, Stratford East, London,
England
1959-1961



Cedric Price
Fun Palace for Joan Littlewood
Project, Stratford East, London,
England
1959-1961

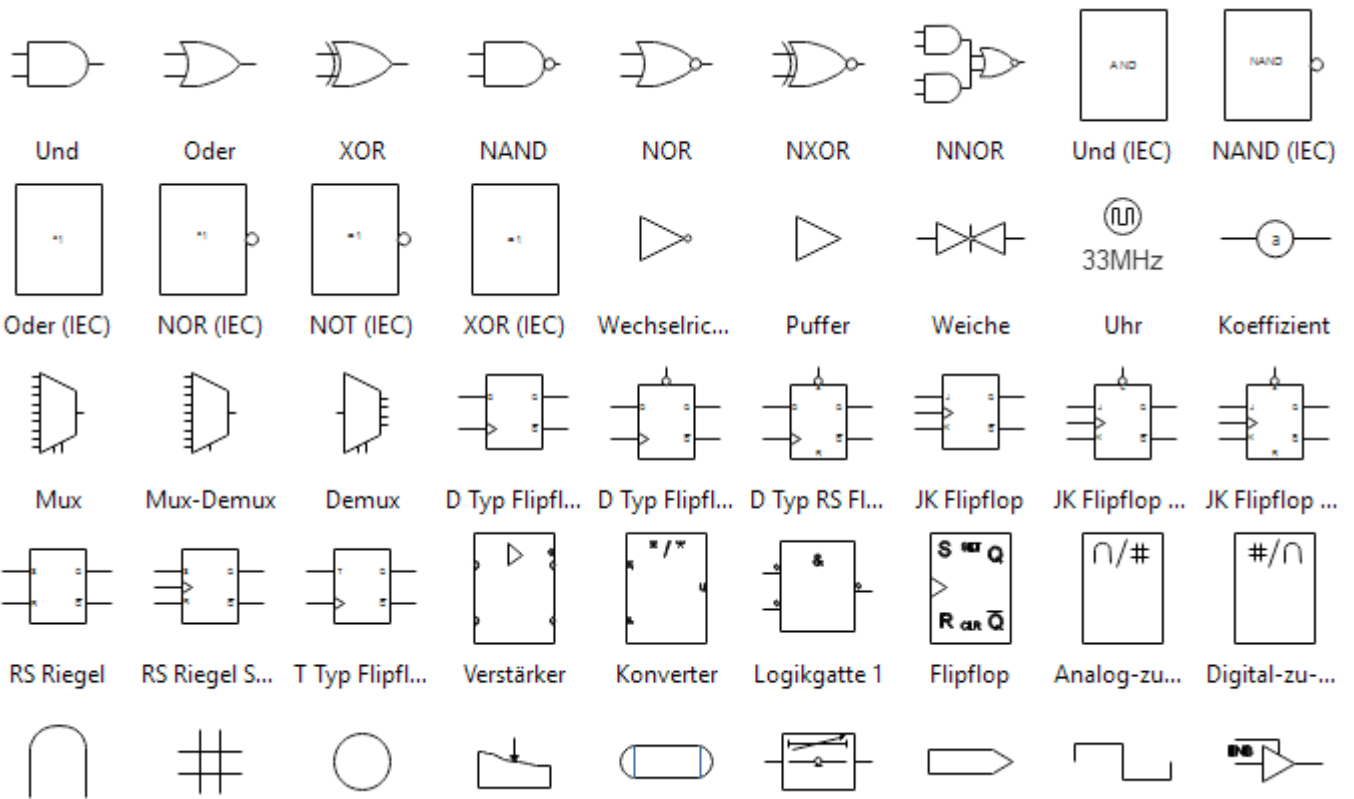


Cedric Price
 Fun Palace for Joan Littlewood
 Project, Stratford East, London,
 England
 1959-1961

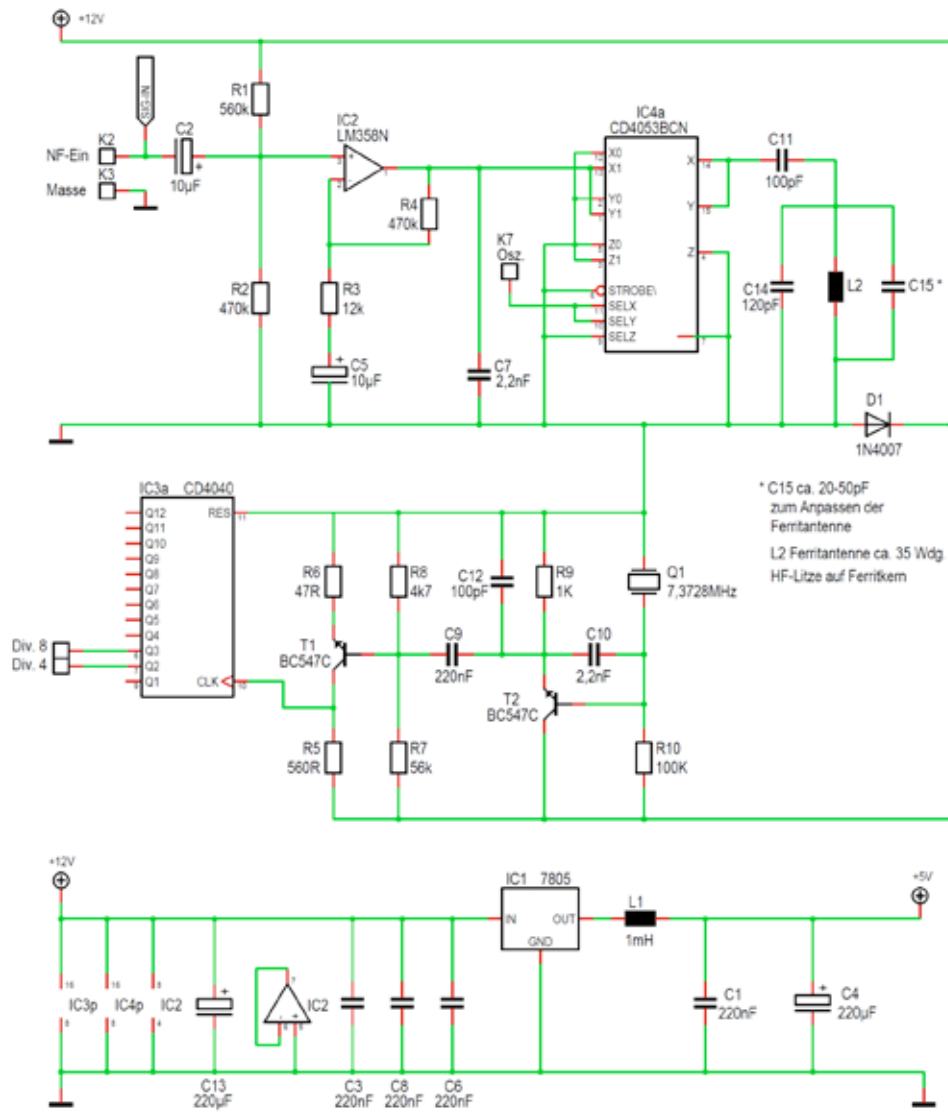


During a drive up to Cambridge in October 1961, the internationally renowned British theatre director Joan Littlewood tells her new friend Cedric Price about her life-long dream. She envisages an alternative kind of social space, an experimental space where the public can freely interact in new ways, endlessly stimulating their creativity and broadening their knowledge. As if in passing, she wonders whether architecture might play a role. Price, a 26 year old architect, doesn't answer. But soon he quietly starts to design a space that radically challenges most traditional assumptions about architecture. Lacking floors, walls, or a roof, this huge "antibuilding" is a vast mechanism that allows arrays of different kinds of space to be suspended in any position and continuously adjusted, moved or removed according to the changing needs of up to 55,000 simultaneous visitors. The only fixed element is a grid of 75 steel towers that rises high up from a vast horizontal plinth and is straddled by a giant gantry crane passing overhead. After 10 years, even this framework will go. Fun Palace is to be a celebration of the temporary, a huge machine dedicated to the transformative power of the ephemeral and unpredictable flow of creative forces. Price and Littlewood work on the project for over 5 years in a relentless yet unsuccessful campaign to get it built. The dream remains a dream, but so radical that architecture has yet to recover.

Mark Wigley



Katalog der Schaltelemente eines Schaltkreises



Schaltkreis

maybe no end result > final product how you do that better - theoretical part of the institution.

financial institution doesn't have a turn
some about the place, about strategically

interesting idea about the program
architecture - a solid way

Politics - urbanism

material resources

→ productive ~~to~~ method to work with
strategically - fragmentarily
survey the site in a critical way
TESTING 1

now you would work on the project → economic
forces - communicate is part of the project.

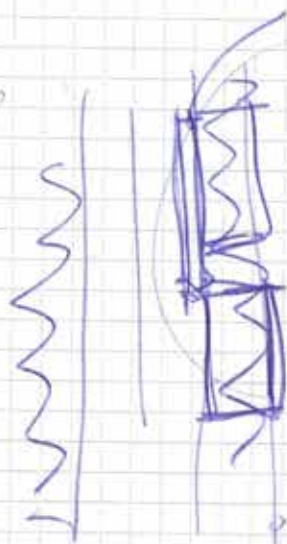
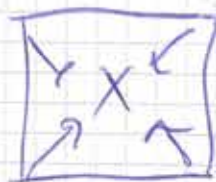
ideas - pay in data value → so not in \$
but your data being published.

a house being a data save.

Capitalism.

ideas of 1 to 1 - performances.

Willverbreitungsstufe
wenn ausfallen



talle

post-modernism

The idea of the public sphere, of an unbounded area of discursive interaction, is central to democratic theory and practice. The modern age however witnessed the erosion of a public ~~energy~~ realm distinct from the state and the market. ▽

→ theme: the minimal conditions necessary for a discursive realm free of structural coercion and manipulation. The resulting normative conception.

In question by post-modern-theorists including Foucault. who question the basic presuppositions of public realm theory.

→ they used unique elements and language of architecture for the market realm of society.

but only as a facade.

→ interesting two entrances.

postmodernism -> historical referential style.

2 pres for complexity and contradictions -> because a quite simple matter

to do -:

~~salvatore ferris - multi-peter reminiscences~~ ✓

holiplan? -> alle gebäude / städtische studieren

journal-diplom

* Russland 2014.

mathias - wemke.

corporate -> stränge meist.

durch jedes gebäude

-> corporate identity

-> städtebauisch.

postmodernism + wo sie sich am elementen der antike orientiert und wiedergegeben haben, dennoch waren dies typologien, die schon an den kapitalismus geknüpft haben, und nicht den öffentlichen Raum bedienen

ich könnte mir vorstellen - dass es wie einen Framework gibt, eine Leitlinie die diese engangsräume bespielen, und so dem neuwertelnden wohnern eine kulturelle

Beziehungspunkt schafft.

idee. food

garden. mall. clove

prentice hypothesis.

Da ich in oemikan arbeite, könnte ich mir vorstellen in 1:1 dort elemente zu testen, eine performative tv machen, und schauen wie das Umfeld reagiert, oder die beziehung tv diesen räumen.

alle sind wirklich durchgänge.

mathias - wendhe -

→ pop up.

- sichtbarkeit

→ vorort aktiv sein

format was uns daran teilhaben lässt - diskurs zu verraten → umkehr -

form packen → erfahrbar.

situationen schaffen, erheben, fragen aufwirft
→ methode
prozesshaft.

klausur format.

tagebuch: jetzt hat das stattgefunden.

zeitgenössischen denken.

abfolge der dinge → kreiert das eine richtung.

traumwelt.

fragen aufmachen → was ist das?
experimente - hat bestimmte fragen.

karriere der art.

persönliche erfahrung - nächsten vorkommen sein
praxis

diskurs → praktische formst + nur dadurch wird es
public.

→ tagesbuchartig - 1 site herausfindungsweise
vorbereitung - auseinandersetzung mit dem ort - wie du
das entwickelst.

materialität

ortsangaben + von dort sprechen, wie weit ist das fach -

wie wir wollen leben.

Platzumkehr

einige Vorlesung → geometrisch.

Städtebau

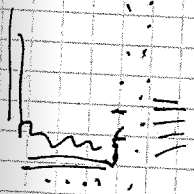
Projekt → berührt man das.

könnte es einfach - ablesbar ist.
weg nicht weiß

Einfachheit → klarheit

wäre es einfach.

prozess - wichtig für die Arbeit → tipps.



Course - work

workmess

culture has shifted over time
as a way of working

work : making money.

+ to direct our work.

practice + teaching

architecture. functional

look like + how they die work

how - history of culture

Kritik.

festplatte - sich davon bedienen

① - postmoderne - den
meinen Raum der damals
sich davon bedient hat zu der
Sprache der Antike, die damals der
ökonomischen Räume bedient wurden.
Demokratie - sprechen.
→ das aber im absoluten Kapitalismus.

② - wie wollen wir leben.

Lans Strauss?

→ Antwort → Methode aus der
Heterogenität des Ortes.

- organisiert
- nicht
unabhängig
|
*
Worte.

documentation

→ Körper + Ort.

Tagbuch

Wahrnehmung.

Straßen plan - nicht plan

③ Wert des Materialdes
Pierre Huyghe.

Film?

David

gut zu beobachten -

Intuition - lösen Probleme - systematisch

video - sparsamer

Permanenz

dinge -> Zusammenkommen

Lebensnieren konzent

- offen -> Beobachtung - entscheidung -> schon ein projekt

Weitermachen

Alternativen finden

alternative bewahren

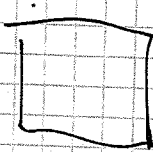
Spontane impulse

Neues System - befragen

Zusatz - vorschlag

beobachtung erbringen

-> Identität



die selben Regeln gibt

Identität zu haben -> Natur

Schritt zurück - einführen - Methode bei etablierten
Anforderungen

Projekt - methodisch zu einem resultieren können

Kultur - Zusammenhängen

Syntheschem - Themen miteinander

Oreima. - tuani + zucchero → Amoretti.
 - macarons.
 - mascarpone.

Oberfläche der gelebten Geschichte - weitere Bewegung.

- ① Amun
- ② Tundrafläche / Nebelwand
- ③ ~~3~~ eymasouje erschließbarfläche.



mi

na piauto

interindividuell + potentiell - Technik
 Luftschiff / Kletter.
 Wasserreservoirs.

- Kolliplan
- p.m.u.
- f.m.u.
- reichung

- reichung-
- mi
- bilder
- performances.



filme +
foto + videos
+ f.m.u.
 warte!?

film - weitermachen

heute: 1x film + samenstudio
 + videos

notiz plan 1:1000 - große - planhe
 turstoll usw.

to do : Loui plan .

- text about postmodernism
- name book . pierre levesque .

- videos

~~text~~

- the value of things ?

Lucius Richard - spacergang .

- ironic price . - mark wright .

section of the building

taking away the walls - and the roof .

he didn't want it to look like a building
sculpture - the name of the drawing itself .

→ not the architectural elements .

→ removal of everything - but the name .

pierre levesque

avantgarde → enables the appearance . so the human
building can be an architect

other building

→ the way he is describing it .

repeats the same pattern → grid

fun palace.

- physical and electronic patterns

laboratory space - structurely disconnected.

dotted line → structure → a dotted line

absolut favorite drawings

condemnation + of project.

↳ calculation why the structure + scalability
maximum possible amount of activity.

3 different dotted lines of different scales.

uncontrolled dotted lines

intense + unpredictable - expression unpredictable

activity.

name of the project - dotted line → sitting on a ventilated

anti - formalist architecture

word re stupidity

Walter Burckhardt

new science

→ new walk

against city planning projects.

their love of architecture

transgressive artist - outing

repression - kids, family

good artist

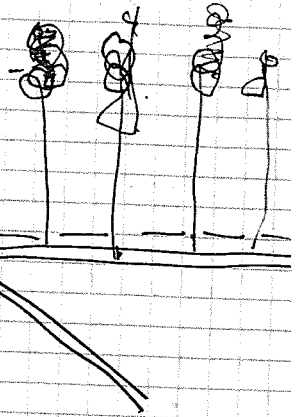
offer of kiding the complex

Mark Wipley

preservation itself is a forward-thinking celebration of life
preservation is understood as an always radical act.

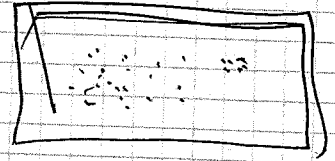
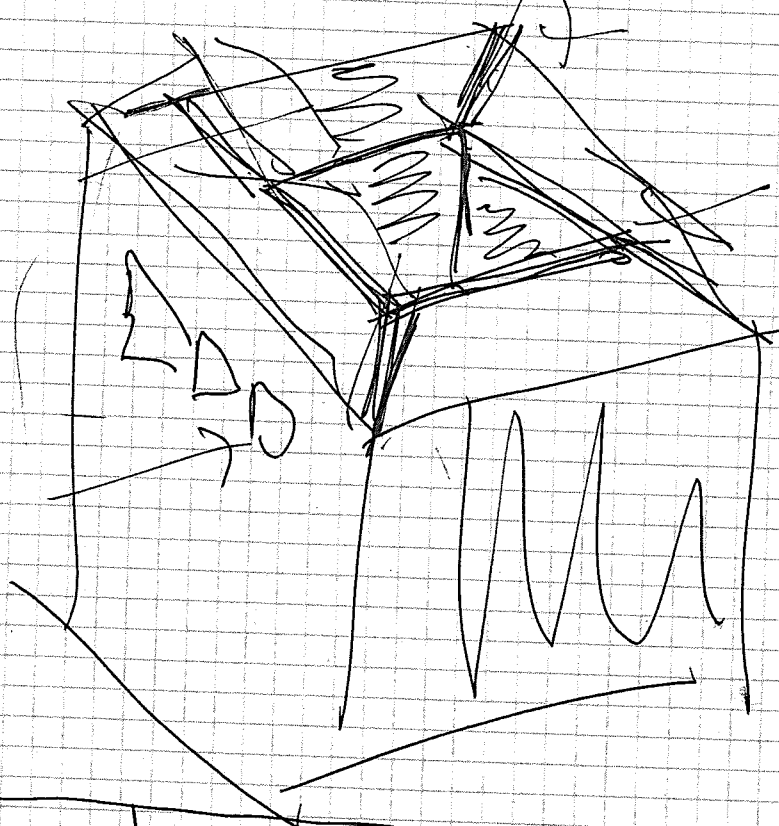
preservation is always forward-thinking

suspended between life and death



Anna + Domingo

→ journey - working
new bases
- incursions - stehelich



Donnerstag
Peter Ob

to do
film
~~text~~
Loren 514E
Lora

thysauerstr. in an market being a street,
a headquarter taking in a heavy
neurogenous
- with a wide range of audiences and a
high potential of shelftime there

Written to SINUE lecture
about postmodernistic
building

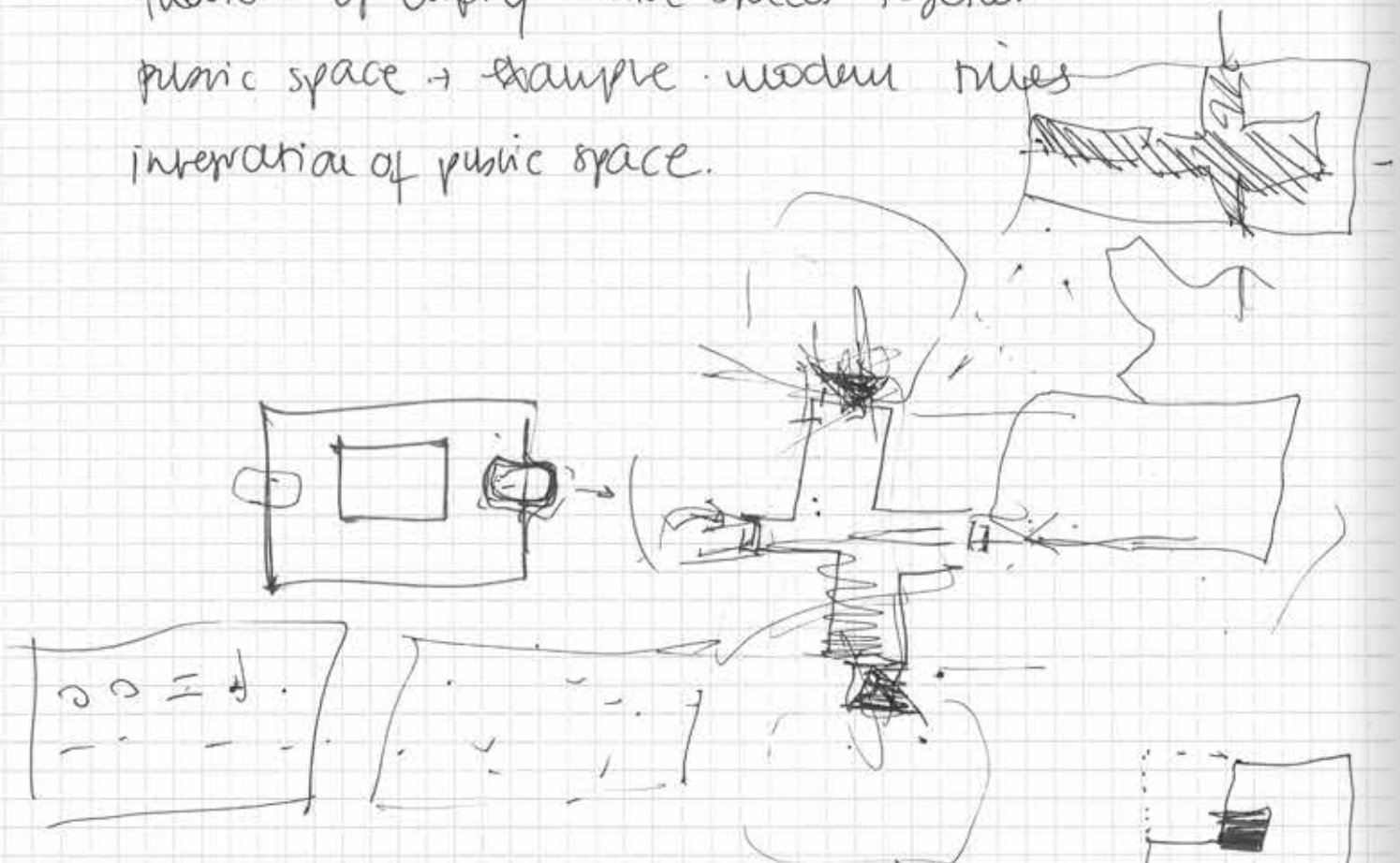
SINUE.

→ public space as part of the architecture.

threshold of empty build spaces together

public space → example · modern times

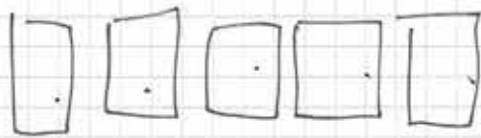
interpretation of public space.



read the ~~recent~~ last air again

video

do a text.



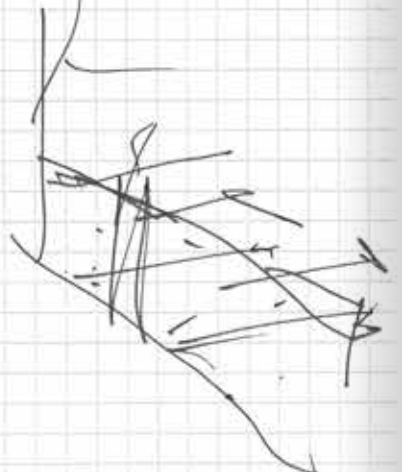
Catalog - - threshold · areas of threshold

schwelle

Schaltkreis

Installation → inhin

hahnino



Claudio
Scheider

ammonium - externen ständmen

menschenwäde Körper - externe Rolle spielt

Öffentlichkeit entziehen

ungeordneten Rängen statt. Hypothese in dieser

Gruppe hätte - Übergänge außen denken würde

Methodik - protokolle - durchwurfsstell.

→ Körper ein andere Rolle

durchgang - nicht nur ammen

praktisch - jedoch werden können

viel würde sein

kurzstruktur, separat ist.

zu groß bewegt

wie an anderen Ort.

klare sein

- wie verknüpft man das in bestehenden system.

externen entscheidend.

konzept-

for.

drehtür

technische phase

spartenartige plattform - besser.

intermediäre kurzmuster → lokale - körper.

existierendes netzwerk + schellen.

beispiele, die man damals einprägen

systeme hooken.

nicht programmatisch

flexibilität.

Claudio
Schneider

bewusstsein der Schwelle.
Körper- denotieren

der Mensch ist befreit - von A-B.
späterer - weitaus - wege
praktisch sein könnte

architektonische Interventionen
weiter dmin. Stadt.

- Schwelle.
- Körper.
- alternativen Netzwerk
- Entscheidung
- Programm

Weiterer Schritt

präzise Messung. Standort, der etwas in Rollen
bringt.

Lebendiger.

Freiheit.

Wie kommen würde

Praktischer Teil sein.

Komplett anderen Blick.

ermöglicht.

der Mensch.

Architektur. dieser Tätigkeit dient.
ausgestoßen wird.

interni öffentliche Normen gedacht.

Kategorien. Elemente enthält.

systematisch.

Interventionen. Fortschritte.

turnad. potential
- schwellen.

claudio schweide

versucht. nicht zu unterbreiten
ein plan systematisch
darzustellen

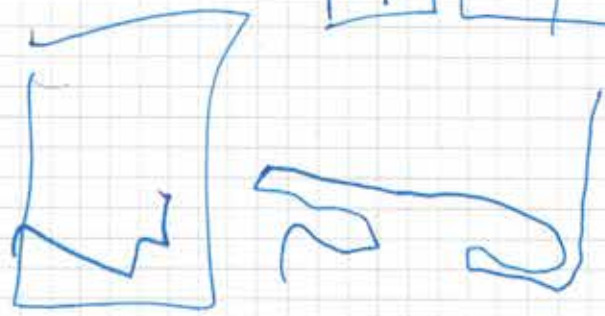
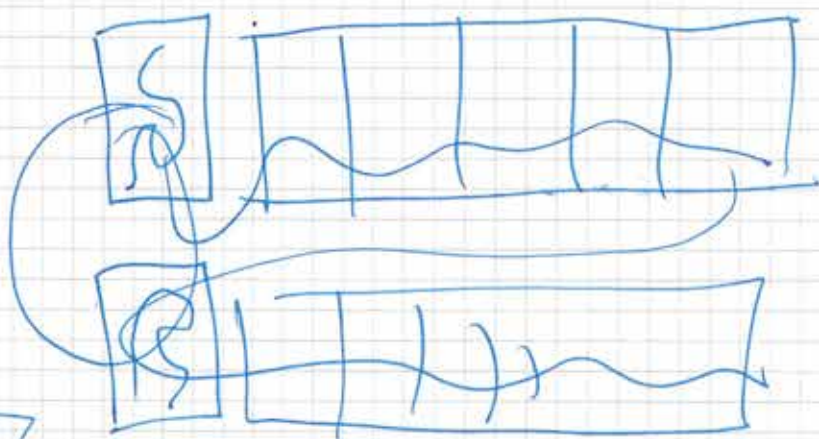
Ebenen aufnimmt.
system entdeckst. stellen entdeckst.
zusammenraum dokumentieren
schwelleraum unterbreiten.
-> gleich brauchbar.

wert ermittelt. formen?
netzwerk erstellt. über die kategorie die
bedeutung haben

wichtig impulse zu setzen

wie es im quantitat. punktwert
kategorien

24h ^{tag.} ^{keine} ^{sonde}
faktoren



winter erkennen

miter vorkristalisieren -> kein total

Pierre Luygues.

dawolij

Räume erschneipt.

gerichte Veränderung von Strukturen.

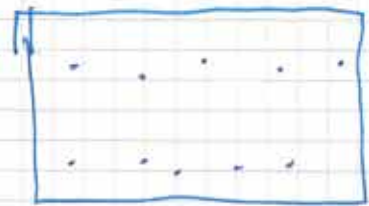
Schafft du ein Bewusstsein für
Wand Räume.

→ Bewusstsein von Räumen provozieren.

Raum durch - Raum daneben.

Menschen andere Situation

entwerfen - Anreizsysteme.



Beziehungsverhältnis

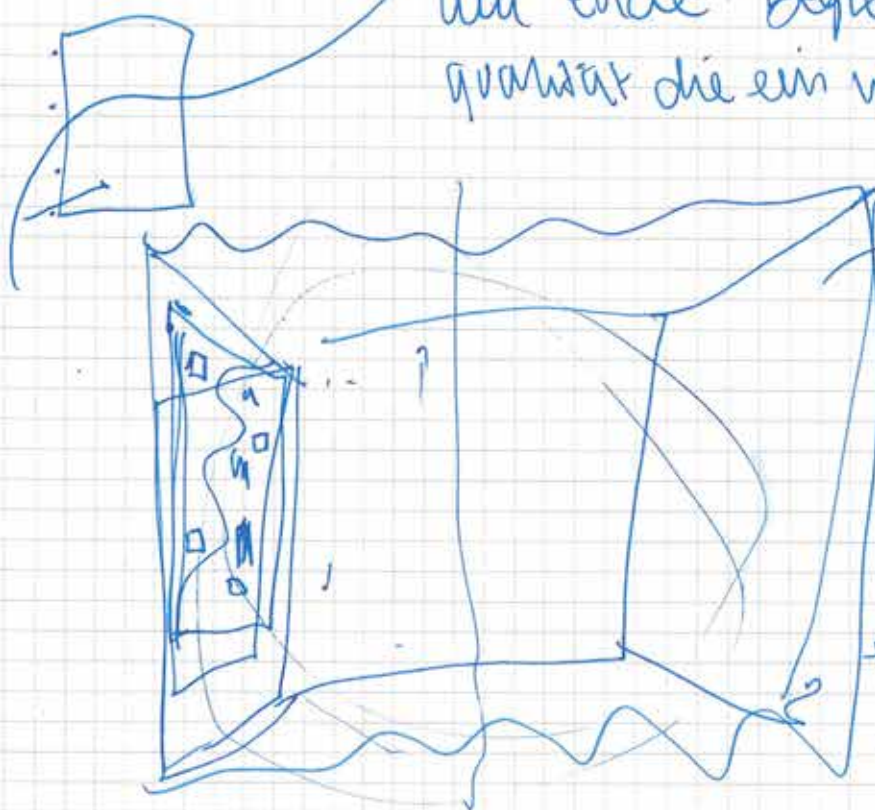
Zwischenräume, die nutzbar wären

1:100 - Räume - Schnitt flacher sollen wird

1:1000

am Ende begleitet

Qualität die ein Werk herstellt.



Galax

zentrales
element der
Arbeit

spezifischen Menschen

→ Kartographien

Schwerer. Kartographien

Schwerer wieder das bearbeitet

video - wurm

antworten -> auch in der teilung - bestrahlen
-> auch repositionen helfen

provokant die Freigelegungen.

ebene - darstellern
können.

zeichnen spannen
stellen nicht
können.

wissen noch nicht ganz
geordnet

Europe - architecture with
buildings and public space
construction - that makes it
attractive -> institution
generic offices.

scale of the architecture

"building - interface of the environment
person or not individual emotion - not an
object"

relation to the air which is mediated through
the facade.

human - scale of the building
by the gallery - have the character

canon carpet /

plonic - heterogeneous tissue

preek perijn.

- lab north - brussels - how do you compare it with things elsewhere?
- real estate - project - cycle - up for demolition
- corona? - 1.5. brussels
how do we want to work?
- myriad business districts.

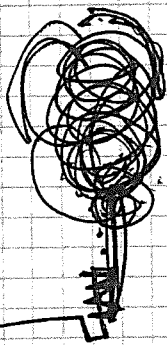
rethink - myriad not mono-functional
on site

challenge - what the buildings could become
made into the tower.

on site.

how important was it that you were on site?
attract. more likelihood.

DIVERSITY



real estate → reaching to demand
by cooperation - possible client.

too marginal
allowance

look out the city - could become

scenario. what would your attitude?

envelope. of the building. share of the buildings over time.

as a form - mistake.

generalization

different sides of generalization - different ambiguity

lab work. imagined for certain types of views

→ proven.

→ on site →

formwork → open there.

minimum. the circulation → § expansion

enables different programs -

design. what is common. what the actual use.

program neutral.

cedric price.?)

tower. stands on a base - specific.

envelope of specific
frames a window

inbetween space - very important.

outdoor - common room.

meshgate inbetween space

how these buildings perform?

silent. garden. full of "trucks"

urban auditory - that have a distinct quality.
water → that you're aware of.

3 timeline →

respond to that. informal backyard.

①. corona.

②. justification

different roles → workshop.

2 week workshop on site
public lectures.

debate salon

site for two weeks - be there.

- with architect.

→ outdoor - sunrise.

in return

facilitator. 57 h4E

availability of projects.

The push - more - w/ firm

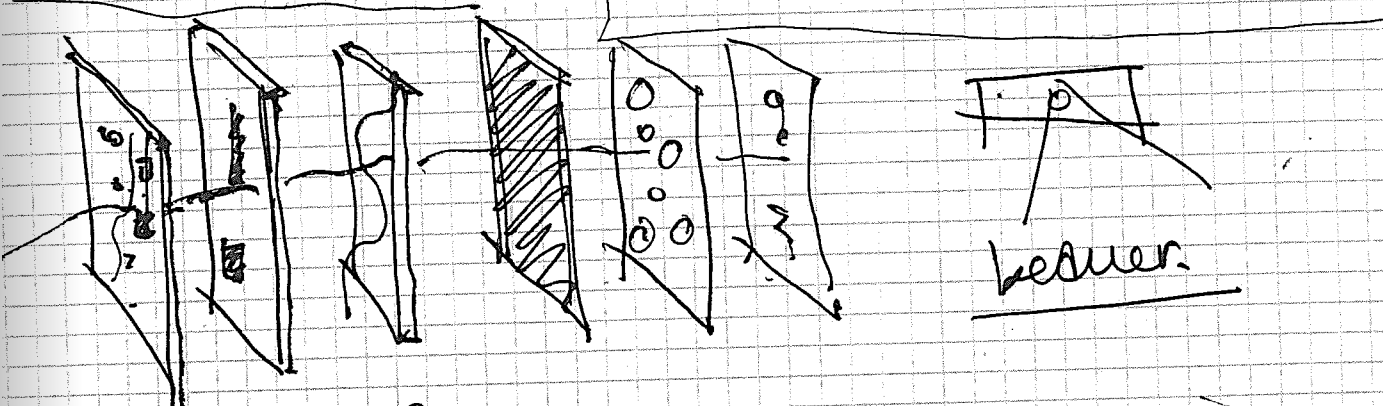
documentary - working question

conglomerate - portfolio

land - ownership

Katalog - schneller
Konzept

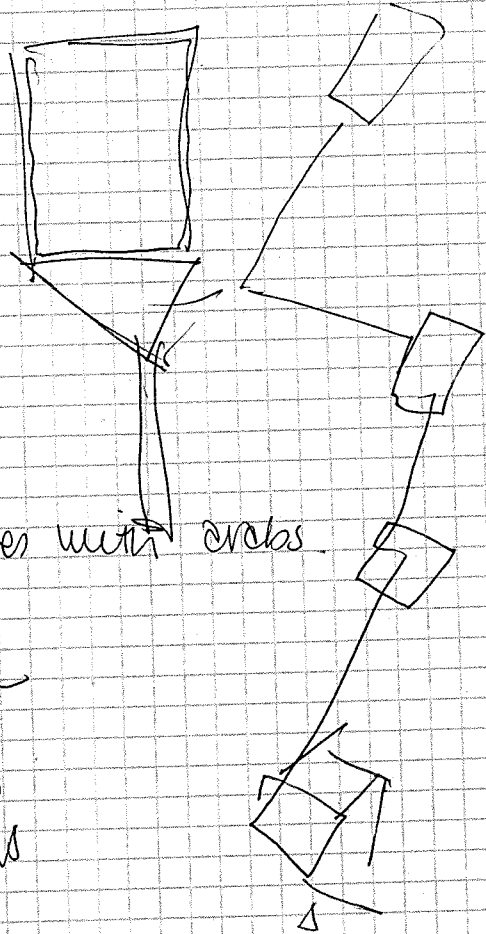
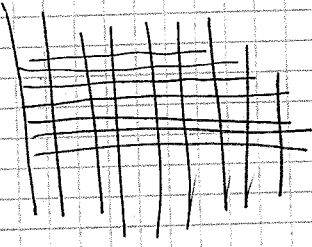
→ registered - on end.
any of us - meeting
voices - off screen



bedroom

schellen dmeis wese

4 Jahre

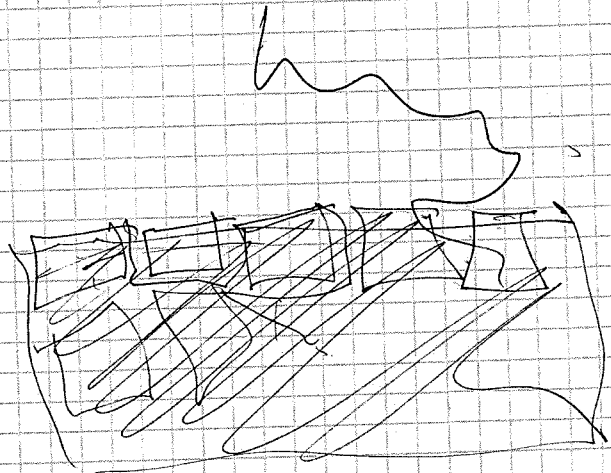


→ grid - schurri

Smaller than - material chosen with crabs
newsp for example -
building material

digital description of nodes
description of nodes

- protocol
 - plan
 - fides - site? go.
- teuisschauer longhane



- protocol. deutsch / englisch.

- trawl. reproduction.

→ bilder mit 14 feinst. werden.

→ im atelier.

heute nachdruck / schutz.

but in every repetition comes variation and change:
a repeat, a revision, a reproduction.

how innocent is a copy?

reproductions lose resolution
a reproduction, is not a pre copy and the process cannot
help but change the image.

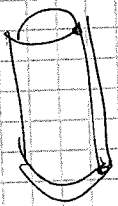
keramik

- lokal new dent

interval fasten.

10-18 Uhr.

13-21 Uhr



→ process.

fotos. schwandungen → dann hier entwickeln.

Wahl: chance, Akzidenz, Schicksal,

S

13-21

fotos in TMC.

inprostrumen und offene Räume sollen aufeinander abgestimmt werden, um die Schamierfunktion des öffentlichen Raumes. zwischen regionalen und lokalen Netzwerken zu schwächen.

→ sensorielles Verständnis für Nachbarschaften voraus.

Städtische Gesellschaft - eine entscheidende Rolle
→ nur begrenzt beeinflusst.

Wirkungsdauer, soziale Direktheit und Erfahrungswert bis zu einem gewissen Grad beeinflussbar.

Gleichzeitigkeit + unterschiedlicher Akteure
für Raum - vertikalen Orientierung
für Produkte - neue städtische Typologie

Kritik - so wichtig - da dies auf einer Kritik
beruht und. Wohlstand

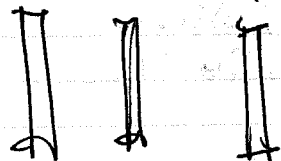
Spekulation

Interaktion

sonderer, kultureller, und ökonomischer
Ebene. nicht nur, sondern die Bevölkerung.

→ oder die Architektur der Stadt

(mittlere Ebene)



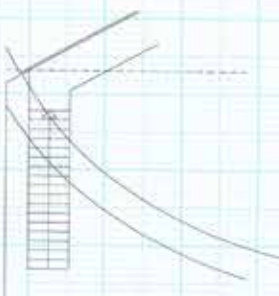
spatial, social + economic
aspects to be considered

Denkweise. Gesellschaft → nicht nur Wert der Stadt
quantitativ. Qualität
Erhaltung der Qualität

der
man
t.

neue
Strukturen

zeigen
d



Postmodernism

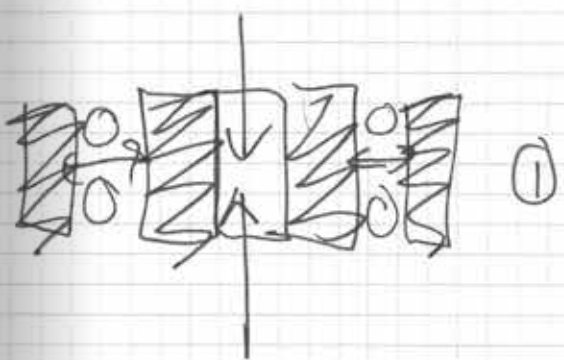
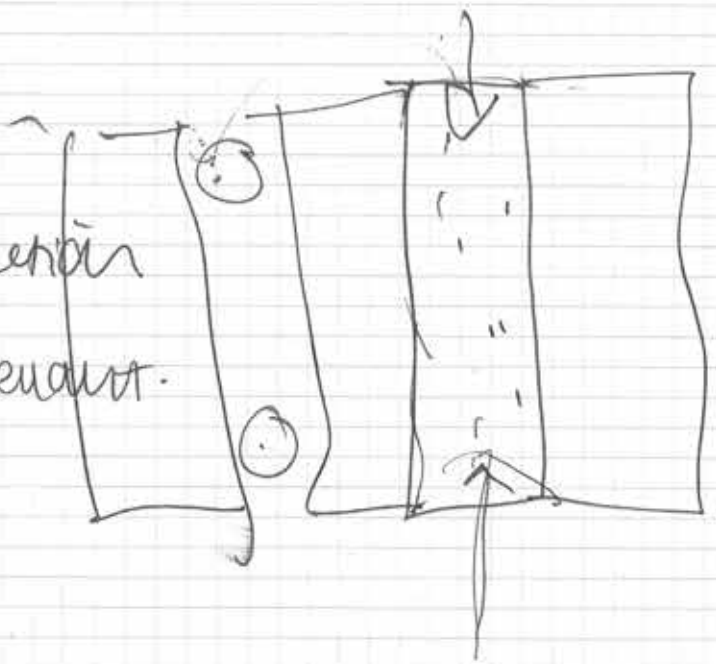
emphatic

②

①

→ connection

bedeutung → changes towards

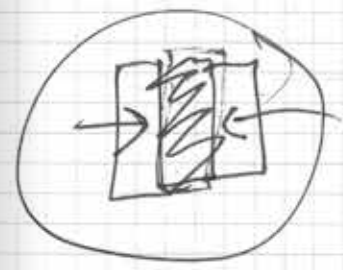


①

→ Postmodernism space.

②

→ 3D. answer



③

precise how you compose the mass - straight → symmetry.

park.

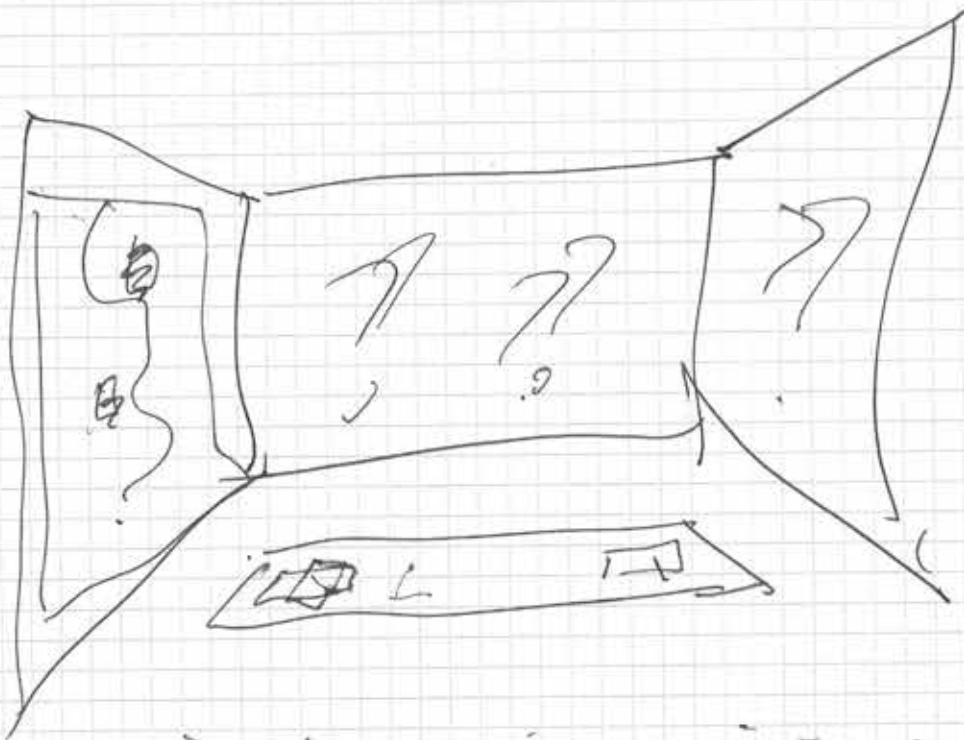
manuf.

frame.

better call saw. → the way they are things
near. → relating an aspect of the building

Spaces - that think it's super kitsch.
take palms → thuy.
positive + crazy.
part situation

14.10
emimi



precise by thing + smart - constructive
geometry.

mainway → middle → at that point.

→ up → situation

what do I want to say. aspect of the room

not used →

heavy quality of it - continue → everyday
series →

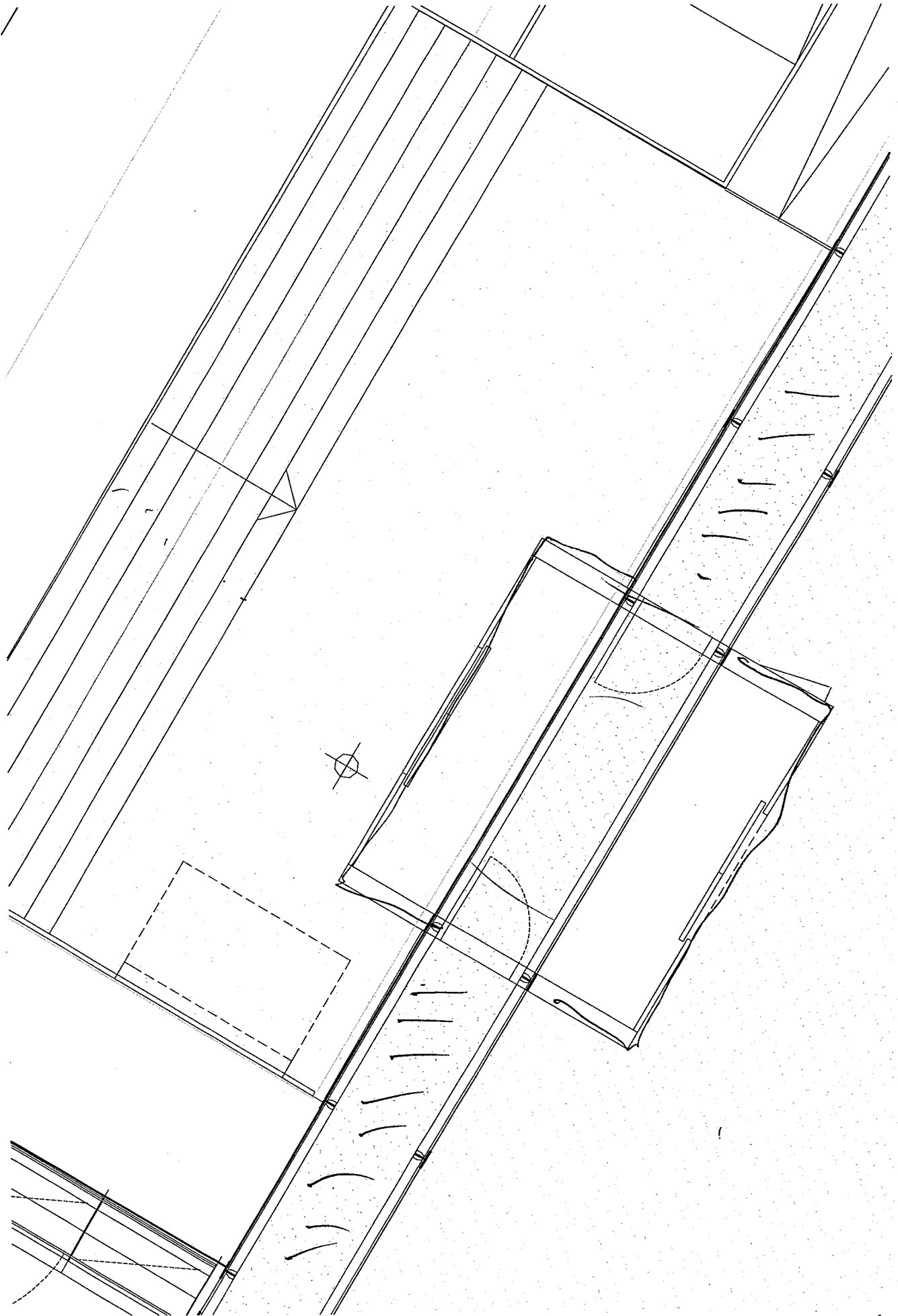
next series - numbers.

circulate →

lot to speak - serie

precise you feel
space inbetween

SCHWELLENATLAS



M A ß S T A B 1 : 5 0

N

Postmodernism

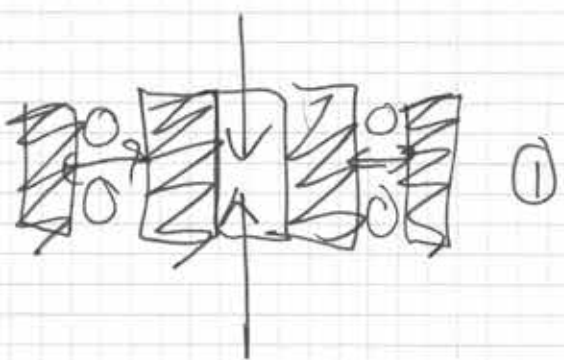
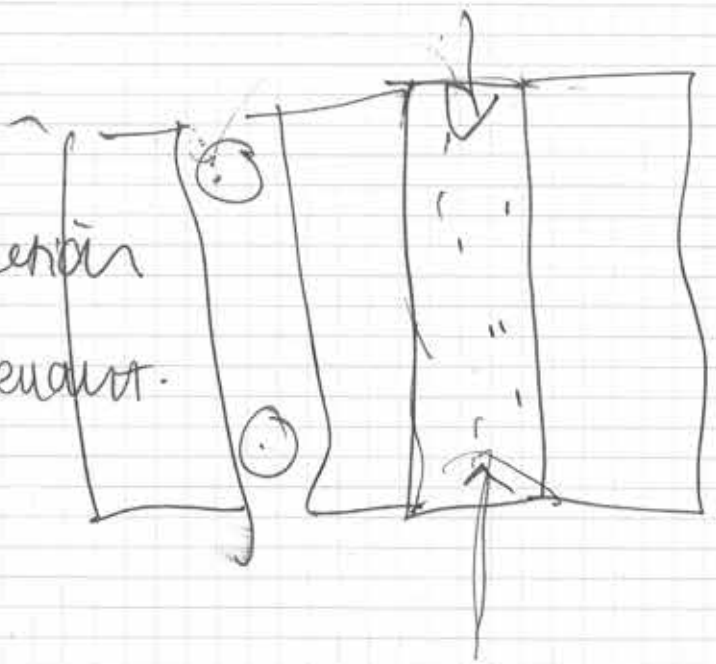
emphatic

②

①

→ connection

bedeutung → change tenant.

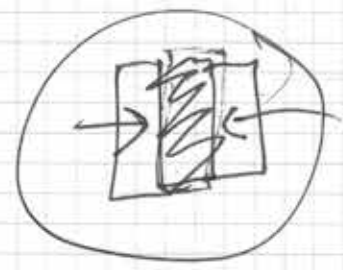


①

→ Postmodernism space.

②

→ 3D. answer



③

precise how you compose the mass-
straight → symmetry.

park.

market.

frame.

better call saw. → the way they are things
near. → relating an aspect of the building

small - project.

spaces.

14.10.
Lille

arrange serie → what

just a door →

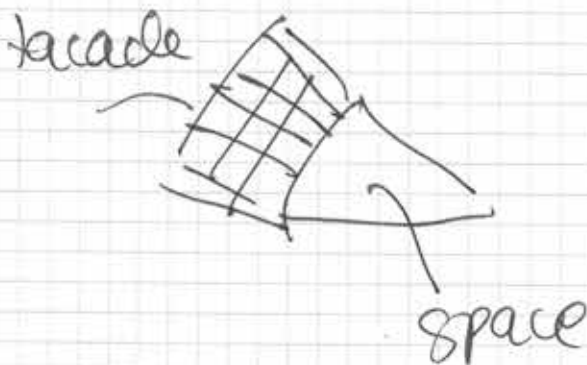
identity →

place has a history.
layer.

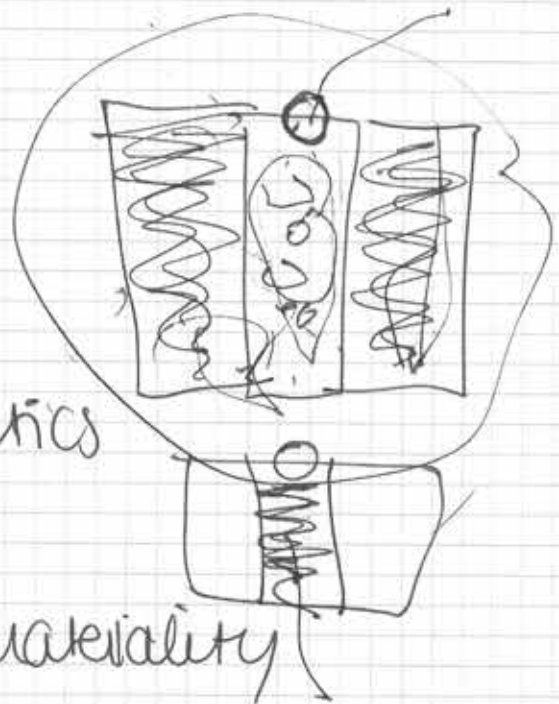
keep everything

aesthetic → place.

celebrating + the aesthetics



adaptation



materiality

canet - stalden
prene huyhes

changes

really - special

spatients → design →

domestication

near visit - aesthetic

elevation

fascinate you.

1.500 - scale.

aspect.

captures the discourse

The way you present with the same approach

colour:

14.10
eminie

deutsche - mauer → kniesstrahlung
abgesen worden.

ersetzt worden → designte mauer.

89 → uniditbar - park.

kerliche + geleset → perforianiert + da seit es
weiter
verletzt:

Portmoneum

Isellajett wird

physiologisch - toruck in emotionalen.

→ daraus entsteht ein gemeinsamer sabb.

wehen

- kurz. treckreicher Raum
versucht was da ist. alternativ zu unkonventionen.
radikalität

frage stellt

architekturdiplom hochschule.
→ perforieren → begrifflichkeit.

ausschnitt einer welt → intellektuell Isellent hat.
bild was in der welt ist.

was willst du mit der Arbeit.

Mele Ebene → mein nachdenken

hierarchien / schwellen + die unterschieden kann → zweckmäßigkeit

wacht nur die Formelameigenen -> außerhalb der Box zu denken.

geteilt hat.

14.10
wenke

Bewusstsein - Instinkt rausheuten - ETH didaktisch
passiert - greifen aufgestellt.

Entscheidung.

Konnotationierung - Film ist so.

irritierend.

bedient auch vorhandenen Vokabular.

nötig - reiner die wir miteinander hat.

ausgehen in der Folie zu bewegen.

was du weißt - wecheneinander - gegenseitig zeigen

abstraktes Vokabular.

physikal. Überwindung -> zur Debatte steuert.

Spernjkeit

diskurs dmi - gorden - maria dark -

antetalet - behachte ich das als Kunst - Subjektive
Subjektive Qualitäten

architektonische Qualitäten - mock up.

Zeit - architektonisches Netz
Leidenschaft sein

intimer Raum / öffentlicher Raum.

sexuellen Raum. Warner Raum. tie mental

was du machst?

du Architekt - phd. in practice
normierung + teuren - kollektive Kunst.
experimentell - um dich nur phd.

willst du auch klassischen phd - mit drei
kompetenz - nicht du dus?

ausgeprägter wachst = 15%

14.10
wencke

hybrid -> schwächt das ab.

fließ / frisch -> evolution - vorkonzepte

Schulen -> karriereförderung

sich zu messen -> Variante - feste streife

entscheidung nicht -> wahlend auf + sucht an.

trial and error - mehr Arbeit

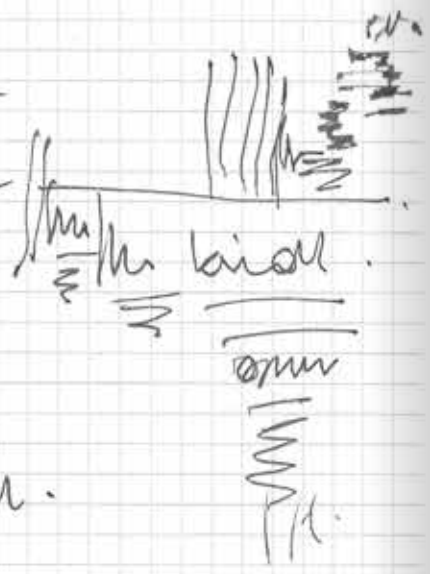
anwalter - dankbar -> reinhardten - sensibel

wie weit bist du ready.

nicht konsequent -> keine serie Handlung

weiter

verwalter - Steuer zahlen



schuelen video

specken

thresholds

- neural threshold

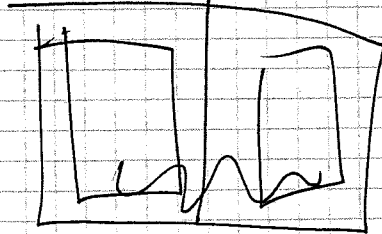
→ etikette - what if you change the etikettes

the way are standard use

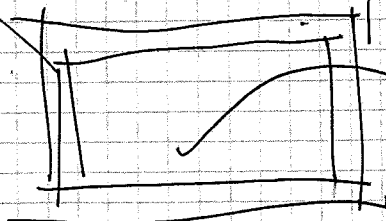
the thresholds - stader?

* konnien class

video 1



video 2



situationen label

»Now we've reached the moment where the life expectancy of a building is shorter than the life expectancy of the inhabitants. [...] It means that the building rests shorter than your own life. You will never transmit your building to the next generation, so why should you then invest all the other non economic aspects of value?«

Guillaume Habert, Professor for Sustainable Construction
ETH Zürich, Interview 14. Oktober 2019



The German term «Schwelle» refers to the basic beam that carries the structure of a wall. In the first instance, then, it is the place that fixes the boundary between inside and outside, private and public, pure and impure, warm and cold, cosy and uncanny. In architecture, «Schwelle» also designates the strip of wood, stone or metal forming the bottom of a doorway – the threshold where one crosses between realms, where the closure of the four walls is dissolved. The threshold thus articulates the idea of the open house, of a total connectivity between the space and the environment. At the same time, over the past 150 years, the threshold has been the locus of technological development, as people have continually sought new ways to organise, demarcate and control this space that is open on all sides. A reflection on these changes can be observed in the visual arts, in the destabilisation of the “aesthetic border” that mediates between pictorial space and reality.

The current Threshold Atlas is – in its contentual and ironic differentiation from the usual genre of structural engineering compendia – at least a comprehensive manual for practical but culturally and historically reflected design of entry-, passage- and throughways. In design decisions has it ever been considered how an automatic door closer disciplines its users, how biometric access control fragments the body or what mirror glass says about late capitalism? An analysis of the background of concrete architectural elements and technical objects says much about the conventions and conditions of present-day building. Starting with specific elements and technical apparatus of the threshold, the authors take a conceptual look at the diverse fields of discourse concerning thresholds and the relationship between the inside and outside, and which at the same time determine architectural practice. What changes are the design and significance of physical thresholds undergoing and how are they modifying conventional ideas of space?

Architecture, in a historical deterministic perspective, can be viewed as a technological system that is expressed in ‘objective’ parameters such as construction, material or functional operations. Correspondingly, the history of architecture can be understood as a history of its technological development, which is focusing on innovations. Yet, architecture is not only technology but also belongs to the field of commodities. Accordingly, the technological developments not only lead to the change of the built environment but also to a change of their experience and their use. Biometric controls, motion detectors and different media of telecommunication such as the Intercom lead to an extension and change of the perception of the human environment. Nevertheless, the origin and the significance of these technological developments can only be understood within a wider cultural context, as an expression of new, real or imagined needs, or as their representation. This article uses the architecture of the threshold as an example to examine these questions. The threshold separates the public and private sphere, private and common property and self-determined and over-directed action. As an architectural element or spatial configuration, it highlights historically specific, culturally determined zones of transition, in which certain gestures and activities are performed.

LAURENT STALDER

Von Absperrgitter bis Zeitmaschine

Editorial

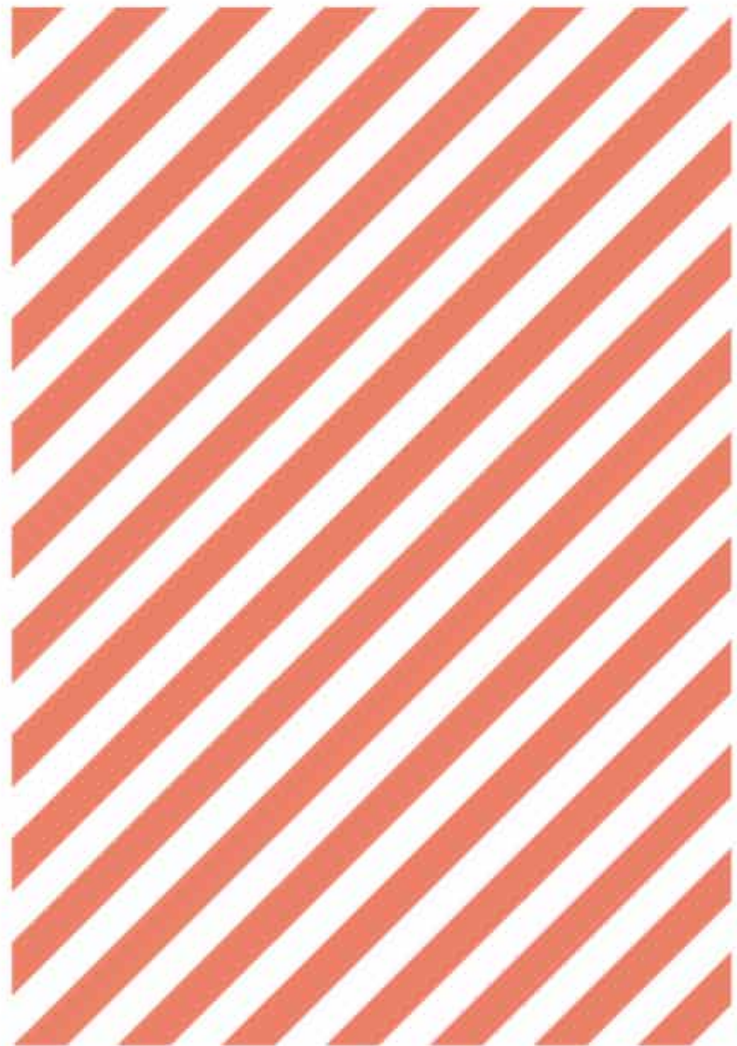
Der vorliegende „Schwellenatlas“ ist – nach zahlreichen bautechnischen Kompendien wie dem Fassaden-, Dach- oder Holzbauatlas – endlich das umfassende Handbuch zur gebrauchtorientierten, kulturell und geschichtlich reflektierten Gestaltung von baulichen Ein-, Aus-, Durch- und Übergängen. Wann wird bei Entwurfsentscheidungen schon je in Betracht gezogen, wie ein automatischer Türschließer seine Nutzer diszipliniert, wie biometrische Zugangskontrolle den Körper fragmentiert oder was Spiegelglas über den Spätkapitalismus aussagt? Dabei verrät eine Auseinandersetzung mit den Hintergründen konkreter architektonischer Bauteile und technischer Gegenstände einiges über die Konventionen und Bedingungen gegenwärtigen Bauens.

Ausgangspunkt dieser Ausgabe ist eine Reihe von Forschungsseminaren über Mikroarchitekturen des Öffnens und Schließens, die an der Assistenzprofessur für Architekturtheorie am Institut für Geschichte und Theorie der Architektur (gta) der ETH Zürich stattfanden. Mit einem interdisziplinären Ansatz, der aktuelle Untersuchungen zur anonymen Architektur mit Fragestellungen der Technik- und Kulturgeschichte verbindet, richteten die Seminare einen differenzierten Blick auf die Objekte der gebauten Umwelt und ihre Entstehungsgeschichte. Im vorliegenden Heft wird diese Recherche weiterentwickelt und zugespitzt: Ausgehend von spezifischen Bauteilen und technischen Apparaturen der Schwelle nehmen die Autorinnen und Autoren unterschiedliche Diskursfelder des Übergangs in den Blick, die das Verhältnis zwischen Innen und Außen gedanklich fassen und gleichzeitig die architektonische Praxis mitbestimmen. Das Heft widmet sich der Frage, welchem Wandel die Konstruktion und Bedeutung baulicher Schwellen unterliegen und wie sich Raumauffassungen damit verändern.

Die Beiträge sind alphabetisch geordnet. Ein Glossar erzählt Episoden der Technik- und Kulturgeschichte von 45 Schwellenelementen, die auf ihre Relevanz für die aktuelle architektonische und räumliche Praxis befragt werden. Für zehn Elemente trugen Autorinnen und Autoren verschiedener Disziplinen vertiefende Essays bei. Diese spannen den Bogen vom automatischen Türschließer über Drehtür, Fahrstuhl, Fenster, Jalousie, Körper-Scanner, Müllschlucker, Spiegelglas, Strichcode bis hin zum Telefon. Sie reflektieren die Zusammenhänge zwischen Architektur, Technik, sozialen und kulturellen Bedingungen und fragen damit nach dem Stellenwert von Diskursen über Privatheit, Hygiene oder Sicherheit für die Architektur. Interviews zeigen auf, wie unterschiedlich die Schwelle in den Kulturwissenschaften und in der architektonischen Praxis gedacht wird. Die Bildtafeln des Glossars dokumentieren an Schwellen generierte visuelle Informationen, Anweisungen für den Gebrauch, sowie bauliche Abwandlungen und Umdeutungen von Öffnungen.

Unser besonderer Dank gilt Georges Teyssot, auf dessen grundlegenden Arbeiten zur Schwelle in der Architektur dieses Heft aufbaut.

Elke Beyer, Kim Förster, Anke Hagemann, Laurent Stalder



Dank

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Nikolaus Kuhnert, Anh-Linh Ngo

Präliminarien

Laurent Stalder

Etymologisch, nach Grimms Wörterbuch, meint die *Schwelle den Grundbalken, der einen Aufbau trägt. Schwelle kommt also nicht von schwellen, sondern von gründen (germ.: „svelo“). In der Architektur bezeichnet die Schwelle jedoch nicht nur den unteren Querbalken einer Konstruktion, sondern auch den des Türrahmens. Ihre Bedeutung ist also eine doppelte, widersprüchliche. Sie ist auf der einen Seite der Ort der Gründung eines Bauwerks, an dem die Grenze zwischen innen und außen, privat und öffentlich, rein und unrein, warm und kalt, heimlich und unheimlich fixiert wird. Auf der anderen Seite ist die Schwelle aber auch der Ort, wo diese Grenze übertreten werden kann, wo die Geschlossenheit der vier Wände aufgelöst wird und die „Beschränktheit abgesonderten Fürsichseins“ mit der „Unbegrenztheit aller Wegerichtungen“ verbunden wird, wie Georg Simmel treffend in „Brücke und Tür“ (1909) über den Eingang notierte.

Diese doppelte Eigenschaft der Schwelle umschrieb der Anthropologe Arnold van Gennep bereits 1907 in *Les Rites de Passage* mit den Begriffen der „Grenze“ und der „Randzone“. Bei der Grenze werde ein „bestimmter Raum“ durch die rituelle Setzung von „Grenzsteinen oder Grenzlinien“ abgesondert und für Fremde unzugänglich gemacht. Im Gegensatz zur Grenze sei die Zone ein neutrales, zwischen den Grenzen liegendes Gebiet, das sich sowohl auf der Ebene des Territoriums wie auch in seiner städtischen Entsprechung in Dorf, Stadt, Quartier, Tempel oder Haus wiederfinde. Dabei, mit abnehmendem Maßstab und Grad an Öffentlichkeit, reduziere sich die Zone von einem landschaftlichen Raum, wie Wüste, Sumpf oder Urwald, über das einzelne Bauelement, wie das Tor in der Mauer, die Pforte zum Quartier oder die Haustür bis hin zum einzelnen tektonischen Bauglied, wie dem einfachen Stein, dem Balken oder der Schwelle. Nach van Gennep ist also die Schwelle durch ihre Doppeldeutigkeit zugleich Grenzlinie und Verbindungsraum.

Auf van Gennep berief sich einer der größten Schwellenkundler des 20. Jahrhunderts, Walter Benjamin, in den 1930er Jahren. In ihrer konkreten Materialität erkannte er die Schwelle nicht nur an Tür oder Tor, sondern auch

an der Klingel, am Automaten oder Glückspielapparat, um gleichzeitig in dieser modernen Entwicklung eine Verflüchtigung der immer unkenntlich und unerlebter werdenden Übergänge festzustellen: Das Einschlafen, so notierte er im *Passagenwerk*, sei vielleicht neben dem Erwachen die letzte Schwellenerfahrung, die geblieben sei. Damit stellte bereits Benjamin jene zunehmende Abstrahierung des Schwellenbegriffs fest, die sich im heutigen Sprachgebrauch durchgesetzt hat. Zwar findet sich die Idee der Grenzüberschreitung in den Wendungen Reiz-, Hemm- oder Aggressionsschwelle, des Schwellenlands oder der Epochenschwelle, doch sind die mit dem physischen Übergang verbundenen Sprachwendungen wie „Überschreiten der Schwelle“ oder „Schwelle des Todes“, wie der Kulturwissenschaftler Thomas Macho notiert hat, kaum noch gebräuchlich. Von seiner tradierten räumlichen oder zeitlichen Funktion getrennt, wird der Terminus heute vornehmlich metaphorisch gebraucht. So offensichtlich sich im Sprachgebrauch eine zunehmende Abstrahierung des Begriffs nachweisen lässt, die Macho mit dem Bedeutungsverlust von Ritualen in der Moderne gedeutet hat, so offensichtlich ist aber auch, dass die Schwelle in der Architektur diesen Wandel nicht nur überdauert hat, sondern dass sie durch eine Reihe von neuen Apparaten oder Maschinen ergänzt worden ist. Die festgestellte Mentalisierung des Begriffs weist somit weniger auf einen Verlust als auf einen umfassenden Wandel in der materiellen Entwicklung und im Gebrauch der Schwelle hin – mit entsprechenden Konsequenzen für die Architektur. Diesen Fragen ist das vorliegende Heft gewidmet.

Das neue Verständnis von Raum, das Benjamin in den anonymen Architekturen des späten 19. Jahrhunderts entdeckte und insbesondere am Beispiel der Passage beschrieb, ist zu seiner Zeit auch durch die künstlerische und architektonische Avantgarde mit Nachdruck thematisiert worden. Um befreit zu sein, so Sigfried Giedion in *Befreites Wohnen* (1929), müsse man ein „geöffnetes Haus“ finden. Es dürfe „kein Gefühl von EINGESPERRTSEIN“ aufkommen lassen, müsse „leicht, lichtdurchlassend, beweglich“ sein. Zwei Jahre zuvor hatte Le Corbusier in seinen „5 Punkten zu einer Neuen Architektur“ d

architekturtheoretischen Grundlagen zu dieser Auffassung geliefert und mit der Auflösung der Mauer in eine klimatische Membran und tragende Pilotis die „Befreiung des Plans“ auch konstruktiv untermauert. In der Folge sollte das offene Haus zu einem zentralen Thema der Architektur des 20. Jahrhunderts avancieren, sei es unter ästhetischen Prämissen mit dem Begriff der „Transparenz“ (László Moholy-Nagy, Colin Rowe), unter sozialen mit dem Konzept des „psychogeographischen Raums“ (Guy Debord), unter technologischen mit der Idee des „environment“ (Reyner Banham) oder unter medialen mit den Begriffen der „Schnittstelle“ oder des „Warteraums“ (Peter Sloterdijk).

Diese Entwicklungen sind jedoch nur die eine Seite, wurden doch die traditionellen Eingangsarchitekturen wie Tür, Tor oder Portikus in den letzten 150 Jahren durch eine Reihe von Techniken ergänzt, welche die unterschiedlichen, den tektonischen Aufbau der Architektur durchbohrenden Ströme von Personen, Dingen, Flüssigkeiten oder Informationen regulieren: zum Beispiel Apparaturen, wie **→ Drehkreuze**, **→ Schiebetüren** und **→ Air Curtain**, technische Geräte wie Klingeln, **→ Türsprechanlagen** und Kartenleser, oder Infrastruktureinrichtungen wie **→ Müllschlucker**, **→ Fahrstuhl** und Wasserleitungen **→ Wasserbahn**. In der Tat stoßen an der Schwelle zwei gegensätzliche Kräfte der zeitgenössischen Architektur aufeinander, deren Hierarchie sich im Laufe des 20. Jahrhunderts nach und nach umgekehrt hat. Auf der einen Seite steht die immer wieder theoretisch untermauerte Vorstellung vom offenen Haus und schwellenlosen Raum, die die vollständige Vernetzung mit der Umwelt anstreben, auf der anderen Seite, von der Geschichtsschreibung weitgehend ignoriert, eine Reihe von Techniken, die sich in den letzten 150 Jahren entwickelt haben, um diesen allseits offenen Raum immer wieder neu zu organisieren, zu begrenzen und zu kontrollieren. Auf der Schwelle finden diese widersprüchlichen Bedingungen ihren Ausdruck, in ihrer konkreten Materialität, wie auch in ihrer Auswirkung auf den alltäglichen Gebrauch und die Wahrnehmung von Architektur.

Aus einem technischen Blickwinkel kann die Geschichte der Eingangsarchitekturen seit der Mitte des 19. Jahrhunderts als eine scheinbar fortlaufende Auseinandersetzung mit den beiden Anforderungen des Schließens und des Öffnens verstanden werden. Entsprechend kann man die Entwicklung von der Tür zum Luftvorhang bis hin zum Netzwerk als kontinuierliche Verbesserung eines „technischen“ Gegenstandes lesen, in dessen Verlauf sich die inhärenten Widersprüche (Durchlass und Verbot) und Widerstände (Gewicht oder Material) in scheinbar immer kohärentere Strukturen auflösen. Nicht zufällig wird gleichzeitig mit dem Beginn einer umfassenden Mechanisierung der Architektur in der Mitte des 19. Jahrhunderts auch die Wohnung als eine *Machine à habiter* bezeichnet. Wie Georges Teyssot aufgezeigt hat, wird diese Ingenieursdefinition der Architektur von zwei Genealogien geprägt, die um 1840 konvergieren: zum einen von einer sanitären, welche auf die „exakte Quantifizierung des Fluidums“ ausgerichtet ist, zum anderen von einer technologischen, welche neben der maximalen Ausnutzung der Räume auch ihre „vollständige Programmierung“ erstrebt. In einem umfassenderen Sinn wird also in der *Machine à habiter* – folgt man Peter Sloterdijk – das „Wohnen explizit gemacht“, indem „die Existenz als Aufenthalt architektonisch, ästhetisch, juristisch“ entfaltet wird – mit entsprechenden Konsequenzen für das räumliche Verständnis von Architektur und ihren Grenzen.

In seiner Studie *The Architecture of the Well Tempered Environment* (1969, deutsch *Die Architektur der wohl-temperierten Umwelt*, in: ARCH+ 93, 1988) hat Reyner Banham am Beispiel der Architektur Le Corbusiers aufgezeigt, dass die technischen Errungenschaften der *Machine à habiter* die Möglichkeit der Auflösung der traditionellen tragenden, schützenden, isolierenden Wand in einzelne eigenständige funktionale Bestandteile erlaubt haben: Die Glaswand gegen den Regen, der *brise-soleil* gegen die Sonnenstrahlen, der *mur neutrolisant* gegen Kälte oder Hitze und die schallisolierte Wand gegen den Lärm. Diese grundsätzlichen Veränderungen in der architektonischen Praxis spiegeln sich an und auf der Schwelle wider. Durch die Staffelung der Raumbegrenzungen sind auch die Übergänge von einer klaren tektonischen Grenzlinie in eine Abfolge kontinuierlicher Schwellenräume überführt worden: von einer einheitlichen, klaren Grenze zu einem Grenzraum, von einer einzelnen Grenzmarke zu einer Abfolge von Grenzmarken, von der Grenze als Trennendem zum Grenzbereich als Verbindendem, von der Schwelle zum Schwellenraum. Garantierte die Tür eine klare Trennung zwischen Außen und Innen, so haben die Differenzierung der Eingangsarchitekturen und der Einsatz von techni-

schon Apparaten eine Aufsplitterung der Schwelle in eine Abfolge von einzelnen Schwellenelementen mit ihren eigenen Grenzziehungen mitgebracht. Diese bilden dabei voneinander unabhängige Räume, die den vier Wänden eine unzählige Reihe eigenständiger olfaktorischer, sicherheitstechnischer, hygienischer oder klimatischer, zum Teil kaum voneinander unterscheidbarer Sphären gegenüberstellen.

Aus dieser Perspektive, die bewusst auf die Schwelle fokussiert und die zunehmende Performanz der Architektur in den Vordergrund rückt, können die Architekturen des Überganges als Apparate gelesen werden, welche die einzelnen Funktionen der Schwelle, wie Licht- und Luftführung, Blickverbindung oder die Erschließung von Räumen regulieren. Apparate sind aber, wie Bruno Latour am Beispiel des **→ automatischen Türschließers** aufzeigt, anthropomorph, nicht nur weil sie vom Menschen gestaltet sind und seine Handlungen erleichtern oder ganz ersetzen, sondern weil sie diesen auch Gestalt geben, indem sie den Durchgang reglementieren und entsprechend dem Benutzer und seinem Körper Handlungsvorschriften vorgeben. In der Entwicklung der Eingangsarchitekturen spiegelt sich somit nicht nur die Tendenz zur Differenzierung der unterschiedlichen Funktionen der Schwelle wider, sondern auch eine Differenzierung von Gebrauch und Wahrnehmung. Durch die Aufsplitterung der Grenzerfahrungen – etwa Erkennung, Durchgang und Reinigung durch einen Iris-Scanner, eine automatische **→ Drehtür** oder eine **→ mobile Desinfektionsschleuse** – wird nicht nur der Übergang zeitlich und räumlich fragmentiert, sondern auch die Wahrnehmung des Körpers: Körperteile, die den Sensor der Lichtschranke animieren, Körperhüllen, die durch den **→ Körper-Scanner** abgetastet werden, Organe, die in der biometrischen Kontrolle erkannt werden **→ automatische Gesichtserkennung**, Identitäten, die durch einen Zahlencode oder einer Unterschrift festgestellt werden. Dieser dividierte Körper, der in seiner Ganzheit erst durch die Passage der einzelnen Grenzen erfahrbar ist, kennt kein Innen und Außen mehr, sondern nur noch ein dauerhaftes Mitten-drin, keine Grenze mehr, sondern nur noch mögliche Margen, keinen Übergang, sondern nur noch einen dauerhaften Durchgang. Dabei ist, wie Gillian Fuller aufgezeigt hat, die Wahrnehmung dieses Grenzen überschreitenden Körpers nicht mehr nur räumlich differenziert, sondern auch zeitlich, hinterlassen doch die unterschiedlichen Grenzpassagen unterschiedlich dauerhafte Spuren in einem vielgliedrigen Datennetz.

Mit Eingangsarchitekturen verbundene Innovationen sind somit nicht lediglich technischer Art. Sie spiegeln nicht nur die Rationalität eines immer weiter verfeinerten technologischen Systems wider, sondern spannen auch ein diskursives Feld auf zwischen den widersprüchlichen Vorstellungen von Komfort, Sicherheit oder Hygiene auf der einen und Disziplinierung und Kontrolle auf der anderen Seite. In der Multiplizierung dieser anonymen Apparaturen im Laufe des 20. Jahrhunderts scheint jenes von Michel de Certeau beschriebene „verstreute“, „verkleinerte“ und „polyvalente“ Feld der sozialen Praxis letztendlich seine materielle Entsprechung gefunden zu haben. Auf der Schwelle werden die unterschiedlichen Erzählungen gefestigt: in der **→ Drehtür** die Ein- und Ausschlussmechanismen der modernen Großstadt, im **→ Fahrstuhl** die Verhandlung zwischen Innen- und Außenraum im mehrstöckigen Haus, in der **→ Jalousie** der wechselnde Umgang mit der Frage der Repräsentation, im **→ Körper-scanner** die zunehmende Kartierung des Körpers mit elektronischen Daten, im **→ Müllschlucker** die unterschiedliche Handhabung von Abfall im und außer Haus, im **→ Spiegelglas** die Vorstellungen von öffentlichem Raum, im **→ Strichcode** Konsumverhalten und Kontrolle und im **→ Telefon** die mediale Vernetzung des Individuums. Diese Erzählungen, die den Raum ausbilden und gliedern, haben in den zahlreichen, die traditionelle Tür ergänzenden technischen Erfindungen ihre materielle Verfestigung gefunden. Davon zeugt die Schwelle. Sie ist somit auch im übertragenen Sinn eine Standortbestimmung.



Drehtür Permanente Umwälzungen

James Buzard

Die meisten Architekturhistoriker haben der Drehtür keine Beachtung geschenkt, ebenso wenig die Philosophen der modernen Stadt und die Historiker des Kaufhauses¹. Nur wenige Künstler, Schriftsteller und Filmemacher haben erkannt, welche symbolische Kraft der Drehtür innewohnt und welche kulturelle Leistung sie darstellt. Dabei handelt es sich doch um eine allgegenwärtige – vielleicht darf man sagen: zentrale – Technologie des modernen Lebens. Die Drehtür, die in der Regel aus drei oder vier Glasflügeln innerhalb eines kreisrunden Windfanggehäuses besteht, erweitert die Wirkungsmöglichkeiten ihrer „inhärent vieldeutigen“ Glas-scheiben, indem diese die Räumlichkeit und die Erfahrung der Schwelle neu konfigurieren. Material und Ort, Glas und Schwelle – jedes für sich „ein Bereich, in dem ein Austausch zwischen Innen und Außen stattfindet, ein Bereich, der die Verletzung des Raums ebenso wie das Umschließende und Beschützende deutlich macht“ – gehen durch die spezifische Aufteilung von Raum und Bewegung in diesem architektonischen Wunder eine intensive Beziehung ein. Die Drehtür ist die einzige Art von Tür, die zugleich ein Raum ist, sodass man sagen kann, man befinde sich „in der Tür“.



Charlie Chaplin, The Cure

„The Flaneur ... actually discovers and invents passages even when he recognizes them as points of rupture in the city's fabric. The flaneur disturbs the continuum of habit as well as the fabricated coherence of the urbanistic ratio. Walking thus assumes the status of a paradigmatic act which reinvents discontinuity at the heart of uniformity, an act that therefore discovers otherness at the heart of homogeneity.“

Stavros Starvides in Towards the City of Thresholds

Fenster

Zwischen Intimität und Extimität Georges Teyssot

Es definiert viele gegensätzliche Räume: die Außenwelt und das Intérieur, was von Licht beleuchtet wird und was im Schatten bleibt, das Sichtbare und das Unsichtbare, das Öffentliche und das Private.

Erkennt man den aktuellen Verlust traditioneller öffentlicher Räume an, wird eine Neubestimmung der Grenze zwischen öffentlicher und privater Sphäre unumgänglich. Daraus erwächst die Frage, ob wir uns einen öffentlichen Raum vorstellen können, der auf Pluralität basiert, der nicht in seiner Einzigartigkeit und Besonderheit, sondern als Teil einer Vielfalt von Orten wahrgenommen wird. Durch die Neuen Medien haben sich die Grenzen zwischen Intimität und Öffentlichkeit verschoben und so einen digitalen Flâneur und ein weltweites Dérive (Umherschweifen) entstehen lassen. Diese neuartigen Grenzziehungen lassen bislang unbekannte Lebensbereiche entstehen, die zwischen Individualität und Kollektivität changieren. Themen wie der Blick, Aufstieg und Verfall der Privatheit und das Konzept eines Zwischenzustands stehen dabei zur Diskussion. Zudem könnten die Veränderungen im Verständnis der Elemente Fenster, Tür, Rahmen und Bildschirm Aufschluss darüber geben, wie diese im neuen Gewand zur Entstehung eines virtuellen Terrains oder einer digitalen Topographie beigetragen haben.

„Die eigenen vier Wände“

Das viktorianische Konzept von Privatheit und Öffentlichkeit gründet auf der räumlichen und juristischen Konstellation der Wohnung. In diesem Sinne wurde in Frankreich 1791 eine erste gesetzliche Verfügung zur Unverletzlichkeit der Wohnung verabschiedet. Türschwellen, von diversen Wächtern und Hausmeistern gehütet, Pförtnerloge, werden zu komplexen Filtern zwischen Innen- und Außenwelt. In der ersten Hälfte des 19. Jahrhunderts gewinnt der Ausdruck von den „eigenen vier Wänden“ als Schutzzone für das private Leben seine rechtliche und soziale Bedeutung. Der französische Begriff intérieur bezeichnet nun nicht mehr die Innerlichkeit des Herzens und der Seele, sondern die räumlichen Voraussetzungen für Glück und Behaglichkeit. Von der Grenze zur Schnittstelle

Die Idee der Grenze an sich ist zu hinterfragen. Nach Paul Virilio werden Grenzen heute durch Schnittstellen von Mensch und Maschine markiert, nicht mehr durch Häuserfassaden oder Parzellen.²² An die Stelle der Unterscheidung zwischen privat und öffentlich, zwischen Haus und Straße tritt für ihn eine neue „elektronische Topologie“, in der die scharfe Trennung zwischen Nähe und Distanz aufgehoben ist. Die Erforschung der Schnittstelle von Mensch und Maschine hat die Kybernetik als grundlegendes Prinzip der Entwicklung etabliert: Von der Steuerung der Maschinen über selbstregulierende Systeme bis hin zur Vorstellung des Körpers als einem Informationssystem sind wir inzwischen bei der Simulation von Sinnesreaktionen für virtuelle Umgebungen angelangt.

Unter dem Gesichtspunkt der Leistung als Paradigma der Architektur der Moderne kann die umfassende Transformation des Verhältnisses zwischen innen und außen, privat und öffentlich, und Körper und Umwelt aufgezeigt werden.

Technische Objekte, reproduzierbare Mikroarchitekturen, fungieren dabei als Dispositive zur Optimierung der Leistung von Architektur, um gewünschte materielle und soziale Interaktionen hervorzu- bringen.

Die konkrete Rolle von Dingen in der Architektur der Moderne lässt auf die Veränderung in der Betrachtung und der damit einhergehenden Gestaltung der Umwelt schließen, die charakteristisch ist für die Umwälzungen der Moderne. Anhand der Luft, des Teppichs, des Glases und der Leitung zeigt sich wie die Kontrolle von Flüssen und Milieus aus Energie, Materie, Information und Menschen zum definierenden Moment der Gestaltung sozialer Räume wurde.

Luft — Seit der Moderne kann Architektur erstmals als die gezielte Konzeption von Umwelten durch technische Hilfsmittel gesehen werden. Peter Sloterdijk sieht den Ursprung der Schaffung von „Atmosphären“ für die Konsumgesellschaft in den Innenräumen der glasüberdachten Passagen des 19. Jahrhunderts, in denen durch die Kontrolle von Luft artifizielle Milieus geschaffen wurden, um Waren zu verkaufen. Die Kontrolle von Luft, nicht mehr als reine Metapher oder gar nur als Material, sondern als Substanz und Ding, ermöglicht die Auflösung fester Grenzen zwischen innen außen und zur Schaffung von angepassten Umwelten für den menschlichen Körper. Dies geht einher mit der Verschiebung von einem mechanischen Verständnis des Körpers hin zu seiner Reduktion auf biologische Funktionen, die im Verlauf der Moderne zu einem dominierenden Parameter räumlicher Gestaltung werden.

Luftvorhang: Ein Dispositif, der eine immer geschlossene und immer offene Schwelle zwischen innen und außen gewährleistet — Trennung zw. innen und außen wird minimiert — doppelte Kraffteinwirkung der Sogwirkung und Windkraft — in den späten 50er Jahren Entwicklung eines einfach reproduzierbaren Moduls für Eingänge mit Luftvorhang in der Nachkriegszeit Veränderung von mechanisch betriebenen Drehtüren zu energiebetriebenen Luftvorhängen — Luft wird immer mehr als Material oder Ding in sich genutzt

Walther Prokosch / Emanuel Turano, Pan AM Terminal, 1960: „Luft als Wände“ — vollautomatisierte Maschinerie, die zum Komfort der Gäste beiträgt — Gewährleistung eines Klimas entsprechend Komfortvorstellungen wird zur Aufgabe von Architekten

Allison & Peter Smithson, House of the Future, 1956: „vertical tube of unbreathed private air“, welches über jeder Einheit steht — Privatheit als Hoheit über saubere Luft

Warren Chalk, Cushicle, 1965; Hans Hollein, Mobiles Büro, 1969: das auf der Welt sein gründet sich hier nicht mehr wie bei Heidegger auf der „Lichtung“, sondern allein auf das „in der Luft sein“ (ohne Bauen als primäre Kategorie der Existenz — Vgl. Heidegger: *buan* (sein) — bauen)

Teppich — Der Teppich wird in der Gestaltung von Arbeitsräumen im 20. Jahrhundert als Garant für Komfort die Art, wie Menschen arbeiten, nachhaltig verändern. Am Beispiel der Bürolandschaft zeigt sich eine direkte Korrelation zwischen der Leistung des Teppichs für den Komfort und der Optimierung der Arbeitsleistung von Büroangestellten.

akustische Qualität des Teppichs zur Schalldämpfung ist die Bedingung für die Verbreitung der Bürolandschaft als Typologie

Entwicklung Perlon velour Teppich: artificial, flexible, strong, durable, resistant material and much easier to clean than wool high sound absorption capacity and positive effect on noise

Norman Foster, IBM Offices, Cosham, Portsmouth, 1971: carpet overcomes noise problems of the open plan, integration of cable network for computer terminals into the floor

the carpet tile developed in the 1960s in order to synchronize carpet with overall organization of buildings — improves maintenance — carpet tile used to cover technical installments and allows for easy access for maintenance — flexibility in layout of workstations through rearrangement of carpet tiles

So kann man nach der Mechanisierung der Büroarbeit am Anfang des 20. Jahrhunderts die Rückkehr von Büroarbeit als kreative Tätigkeit nach Hannah Arendts *Vita Activa* beobachten. Der Teppich als Ding schafft durch seine akustische und taktile Leistung die Bedingung für diese Neuauslegung der

Arbeitswelt. Die Förderung von Austausch und Informationsflüssen, zeugt vom organischen Verständnis von Raum in der Idee der Bürolandschaft. Der große Raum definiert sich nurmehr durch die sozialen Konstellationen, die in ihm Platz finden. Die Metapher der Landschaft steht für die Schaffung eines schwellenlosen, topographischen Raumes, einer ewigen inneren, domestizierten Umwelt, die sich beliebig ausbreiten lässt. Somit verschwimmt die Unterscheidbarkeit von innen und außen, Arbeit und Freizeit, Wohnzimmer und Arbeitsplatz.

Glas — Neben der seit dem 19. Jh. paradigmatischen Rolle des Glases in seiner metaphorischen Funktion (als Symbol für Transparenz und die Abschaffung räumlicher Schwellen z.B. in Glasbau, Walter Gropius, 1926 — Verbindung von Innenraum mit dem Allraum, Glasarchitektur, Ludwig Hilberseimer, 1929 — Leichtigkeit und Durchsichtigkeit, Le Corbusier) entsteht in der Nachkriegszeit ein neues Interesse an der operativen Dimension des Glases — Durch die technische Erforschung der materiellen Eigenschaften von Glas wird das Material fortan zur klimatischen und atmosphärischen Optimierung von Räumen genutzt. Das Material wird als materielles Medium, das mit Licht, Klang, Wärme interagiert, zu einem Mittel, das die Verhandlung zwischen innen und außen erlaubt. St. Georges School Wallasey, Emslie A. Morgan, 1961

Zusammenspiel von Glas und anderen Bauteilen — Glas als Teil eines klimatische Denkens Außen- und Innenfassade mit verstellbaren Flügeln, die Lichteinfall kontrollieren Faculty of History Library Cambridge, James Stirling, 1964-67

Fassade nicht als isoliertes Bauteil, sondern als Teil eines umfassenden Umweltdenkens, in der klimatische Eigenschaften von Glas aufgrund seiner Lichtbrechung ins Gesamtsystem integriert und zu einem technischen Ensemble werden: durch aufsteigende Hitze wird ein Kamineffekt geschaffen, der das Gebäude kühlt

Pimlico Comprehensive School, LCC / John Bancroft, 1967-70

Glas in seiner physikalischen und ästhetischen als Teil eines ökologischen Haushalts, in dem durch Technik auf Umweltbedingungen reagiert wird Verständnis des Gebäudes als technisches Ensembles (Leitung) — von Struktur zu Infrastruktur, von Statik zu Medien —> Entwicklung lässt sich anhand der Zunahme von Pfeilen als Repräsentationstechnik für immaterielle Ströme in Gebäuden nachvollziehen (Sterling)

Die Anwendung dieser spezifischen Dinge zeigt die Entwicklung des wissenschaftlichen Verständnisses physischer Prozesse und Materialien und dessen Anwendung zur Neudefinition des Verhältnisses von menschlichem Körper und Umwelt in immer effizienteren und den gesellschaftlichen Bedürfnissen angepassteren sozialen Konstellationen. Anhand der Betrachtung von Luft, Teppich und Glas als Dinge, die für den Raum etwas konkretes leisten, lässt sich ein Wandel in der Idee von Architektur von dem einer beständigen, festen Konstruktion hin zu dem eines technologisch gestalteten Milieus aus flüchtigen Strömen und Umweltbedingungen nachvollziehen.

Joshua Guinness zu Stalder

Schwelle (1)

Christina von Braun im Gespräch mit Elke Beyer und Laurent Stalder

In der Anthropologie betrachtet man die Schwelle am Beginn des 20. Jahrhunderts in engem Bezug zu den Ritualen des Übergangs, so zum Beispiel Arnold Van Gennep in seinem Buch *Les rites de passage* (1909).

CvB: Das erweitert den Schwellenbegriff noch um eine zusätzliche, biografische Dimension. Die Schwelle ist der Moment oder der Ritus, durch den ein Individuum entweder in die Gemeinschaft integriert oder aus ihr ausgeschlossen wird. Die Schwelle spielt also in der Beziehung von Individuum und Gesellschaft oder Gemeinschaft eine wichtige Rolle. Sie ist dabei nicht unbedingt räumlich, sondern vor allem psychologisch zu sehen. Ein junger Mann oder eine junge Frau werden hinübergeführt in ein neues Lebenszeitalter, in eine andere Form der Integration in die Gemeinschaft.

Diese Schwellen und die damit verbundenen Rituale werden ja materialisiert, sei es in Form von Prozessionen oder konkreten Bauelementen. Gibt es einen Moment, an dem diese Handlung ...

CvB: ... geografisch festgemacht wird? Nicht unbedingt. Es gibt durchaus kulturelle und soziale Schwellenphänomene, die nicht an einen bestimmten Ort oder einen geografischen Raum gebunden sind. Das Verhältnis zwischen Materialisierung und Handlung oder Ritual ist wechselseitig und kann sich in einer historischen oder kulturellen Situation auch sehr stark verändern

Aus einer architektonischen Perspektive interessiert uns die Differenzierung auch auf der Mikroebene. Hier stellt sich zum Beispiel die Frage der Unterscheidung zwischen öffentlichen und privaten Räumen.

CvB: Die westliche Gesellschaft, die die Trennung zwischen privat und öffentlich so stark in Frage gestellt hat, ist meiner Ansicht nach die Ausnahme. Ich sehe darin eines der Symptome dafür, dass die Gesellschaft so stark in unsere einzelnen Körper eingegriffen hat, sie domestiziert hat

Wie wird man von einem Raum oder einer Umgebung in die andere übergeleitet? Wird die Schwelle aufgelöst oder so weit wie möglich versteckt? CvB: Es bedarf zunächst einer hohen Bereitschaft, hinüberzuwandern in den anderen Raum, ähnlich wie bei der Hypnose, wo es bei manchen Menschen einen hohen Grad an Suggestibilität gibt und bei anderen einen niedrigen. Je weniger ich die Schwelle wahrnehme und je stärker ich sie wegdenken kann, desto besser kann ich mich hinübergeben. Insofern wird jedes gute immersive environment oder jede gute architektonische Konstruktion, die ein immersive environment herstellen möchte, dazu beitragen, dass mir nicht bewusst wird, wie ich mich in den anderen Raum hinüberbewege.

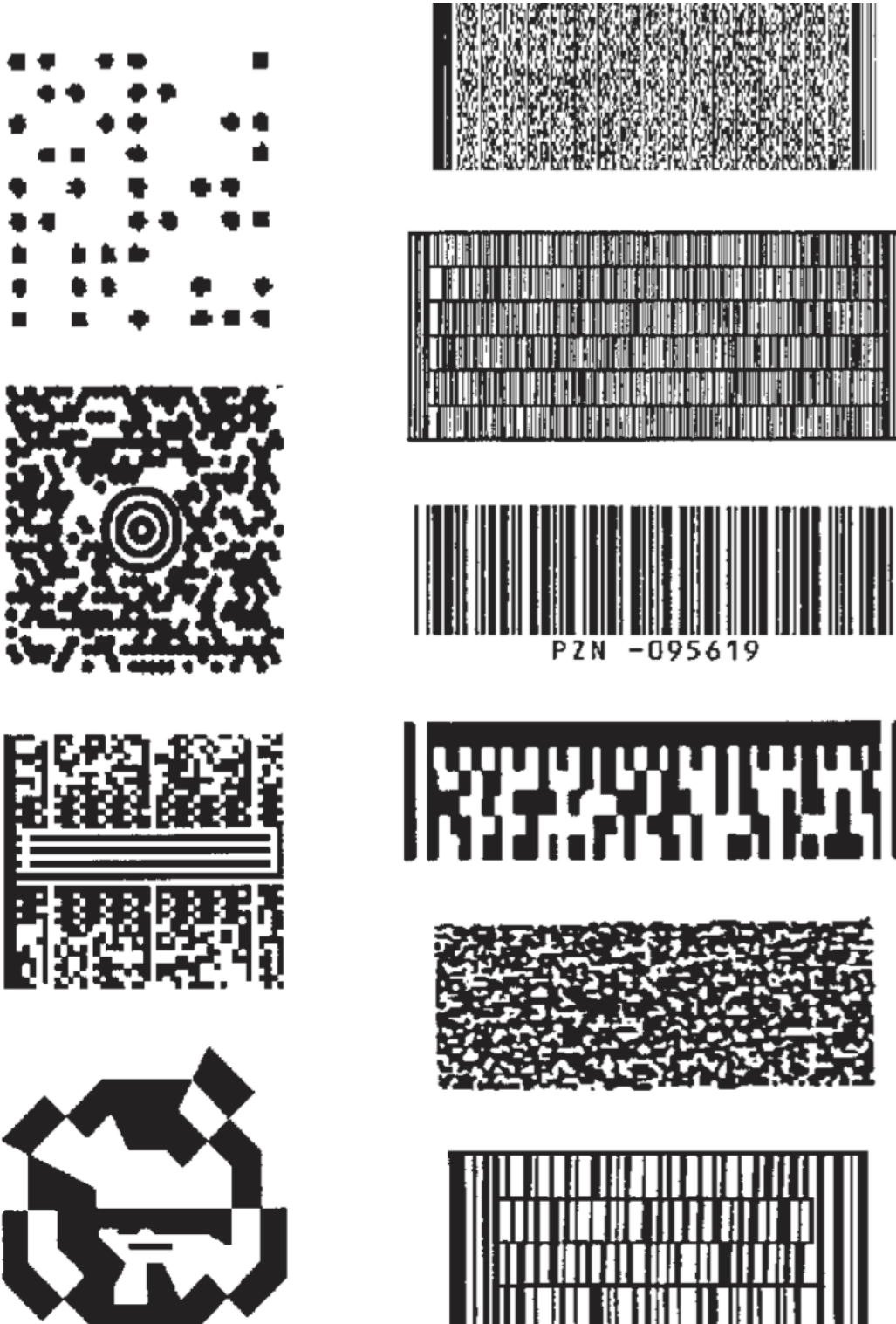
Interessant ist, dass der Begriff des environment in der Architekturdebatte in den 1960er Jahren auftaucht, als über den architektonischen „fließenden Raum“ hinaus die Technik eingebunden und wirklich auch ausgenutzt wird, um eine möglichst frei gestaltbare Umgebung zu schaffen. In der Konsequenz löst sich die Grenze des Gebäudes in eine Abfolge von Zonen oder Schwellenräumen auf. Man kann nicht mehr von einer Grenze zwischen Innen und Außen sprechen, sondern nur noch von Zwischenbereichen – zwischen kalt und warm, sicher und unsicher, privat und öffentlich. Man befindet sich eigentlich immer zwischen unterschiedlichen Sphären, von denen jede spezialisiert und funktionalisiert ist. Entspricht dies nicht einem immersive environment?

CvB: Sie beschreiben, wie dieser Schwellenraum immer größer geworden ist, immer mehr Platz einnimmt. Dazu gibt es auch kulturelle Parallelen. Nach dem Ersten Weltkrieg etwa entstand zunehmend eine Kultur des Dazwischen-Seins. Intellektuelle in Berlin zum Beispiel schätzten es hoch, nicht einer bestimmten Kategorie zugeordnet werden zu können, sondern gerade das Dazwischen auszuleben.



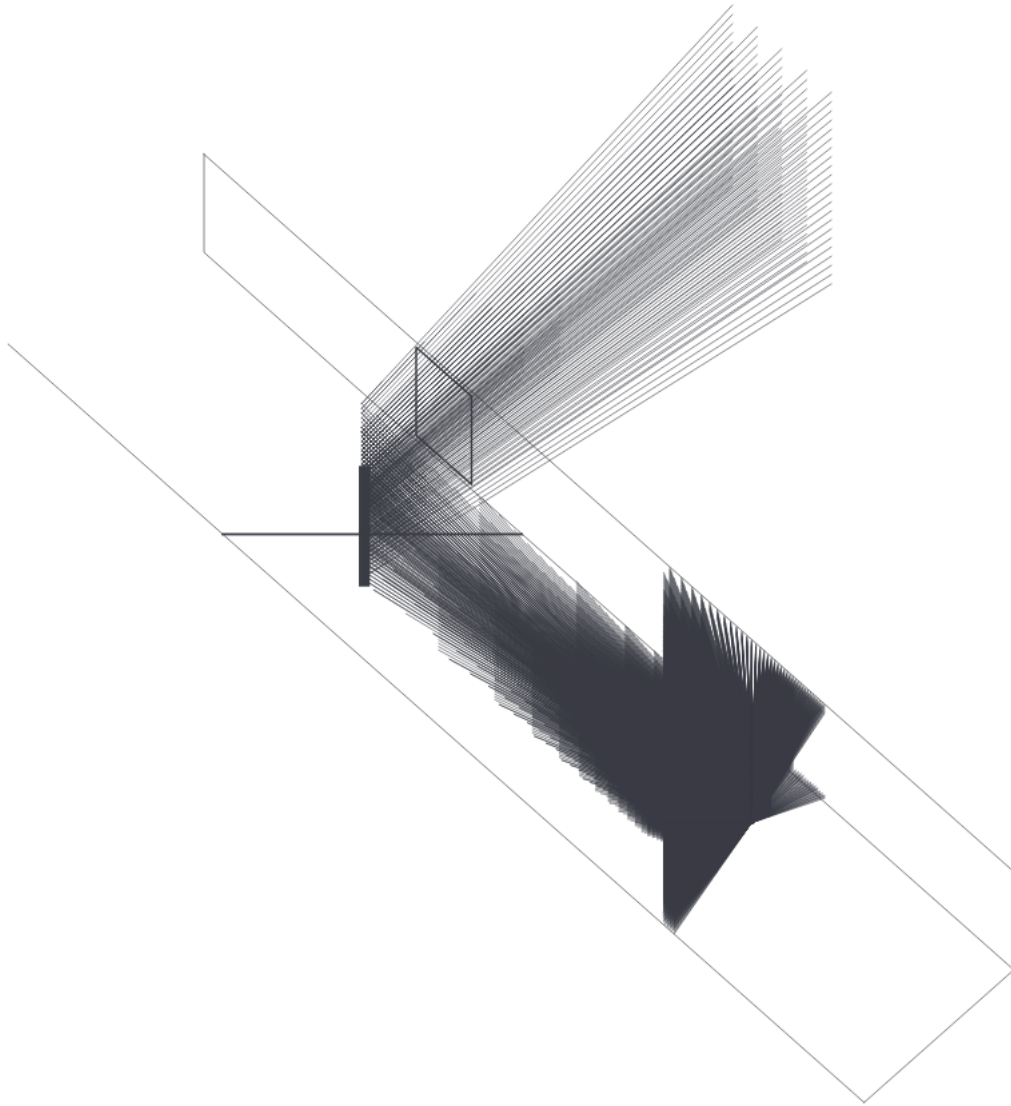
Urban Window, Installation von Elizabeth Diller und Ricardo Scofidio in der Ausstellung Il Progetto Domestico, Triennale Mailand 1986, Fotografie: Luigi Ghirri

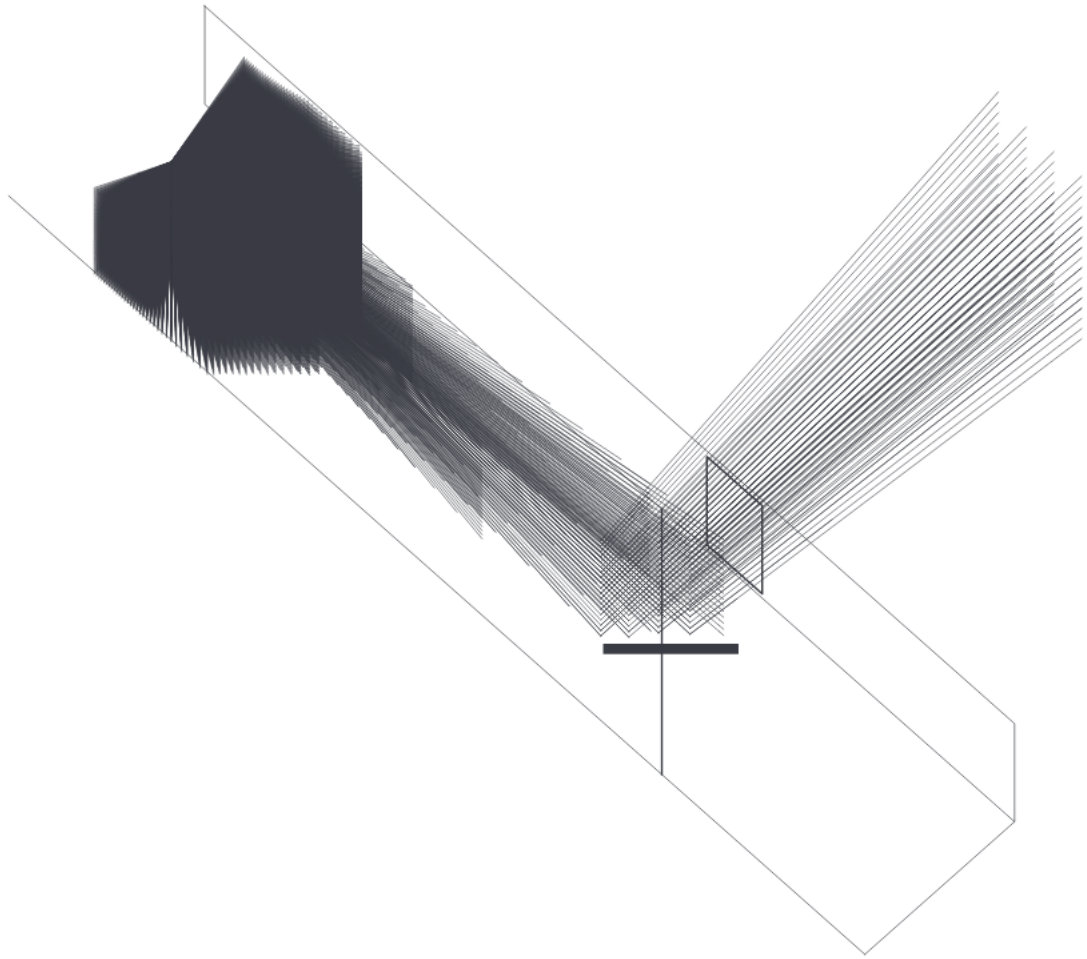
Erste kameragestützte Überwachungsversuche öffentlicher Plätze und Straßen fanden in den späten 1960er Jahren statt. Bis heute entwickelte sich die Videoüberwachung insbesondere in Großbritannien zu einer eigenständigen urbanen Infrastruktur, vergleichbar mit den bestehenden Gas-, Elektrizitäts-, Wasser- und Telekommunikationsnetzwerken. Hier filmen heute geschätzte vier bis fünf Millionen Kameras die öffentlichen Räume. Ihrer englischen Bezeichnung closed circuit television (CCTV) entsprechend bildet die Videoüberwachung ein geschlossenes Netzwerk des Flusses visueller Information.

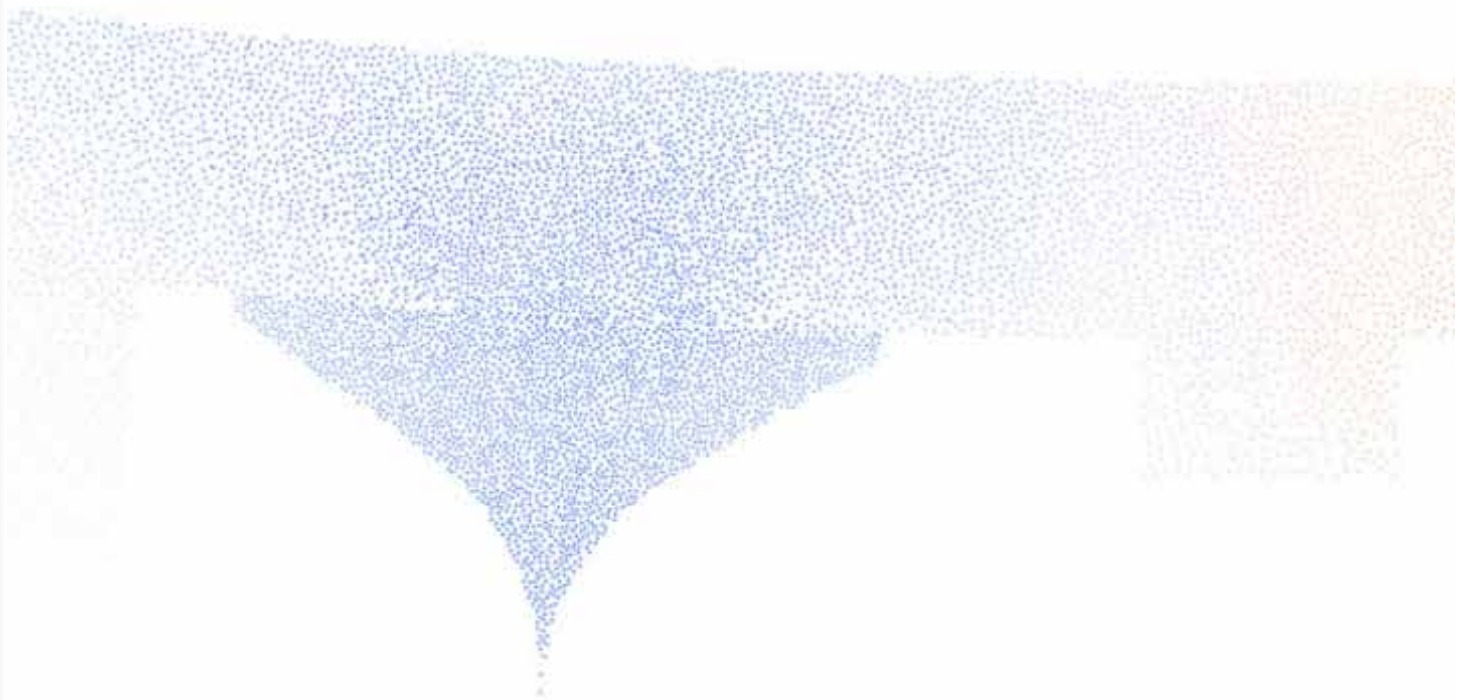


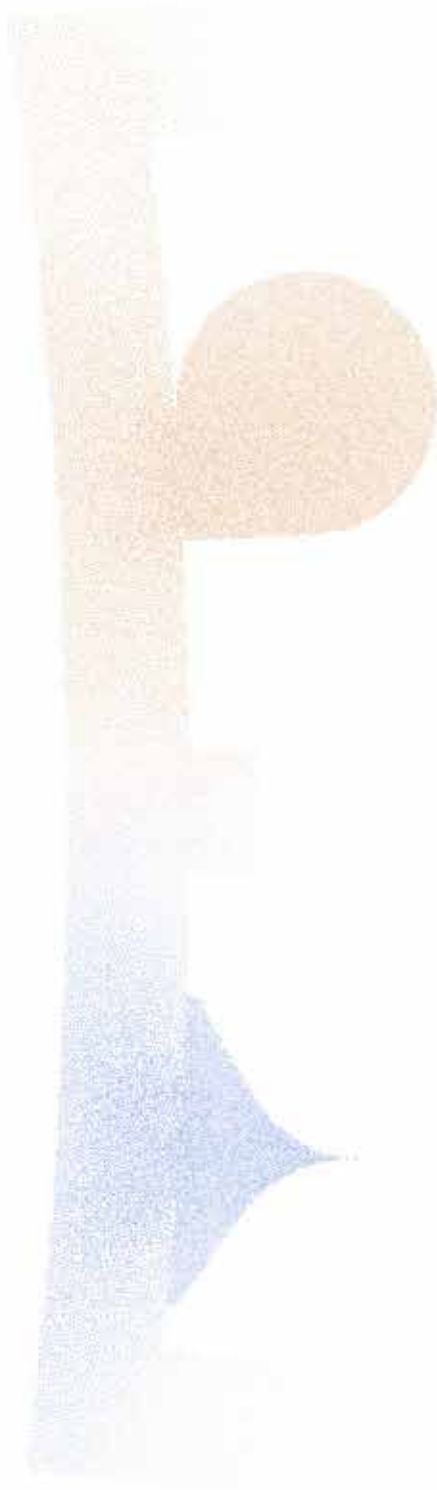


Handwritten notes and a color key are located on the right side of the page. The notes are written in a cursive script, likely in Japanese, and appear to be a list of measurements or instructions related to the textile design. The color key consists of several small, irregularly shaped patches of color, including shades of red, orange, yellow, green, and blue, which correspond to the colors used in the pattern. A small 'X' mark is visible near the color key.



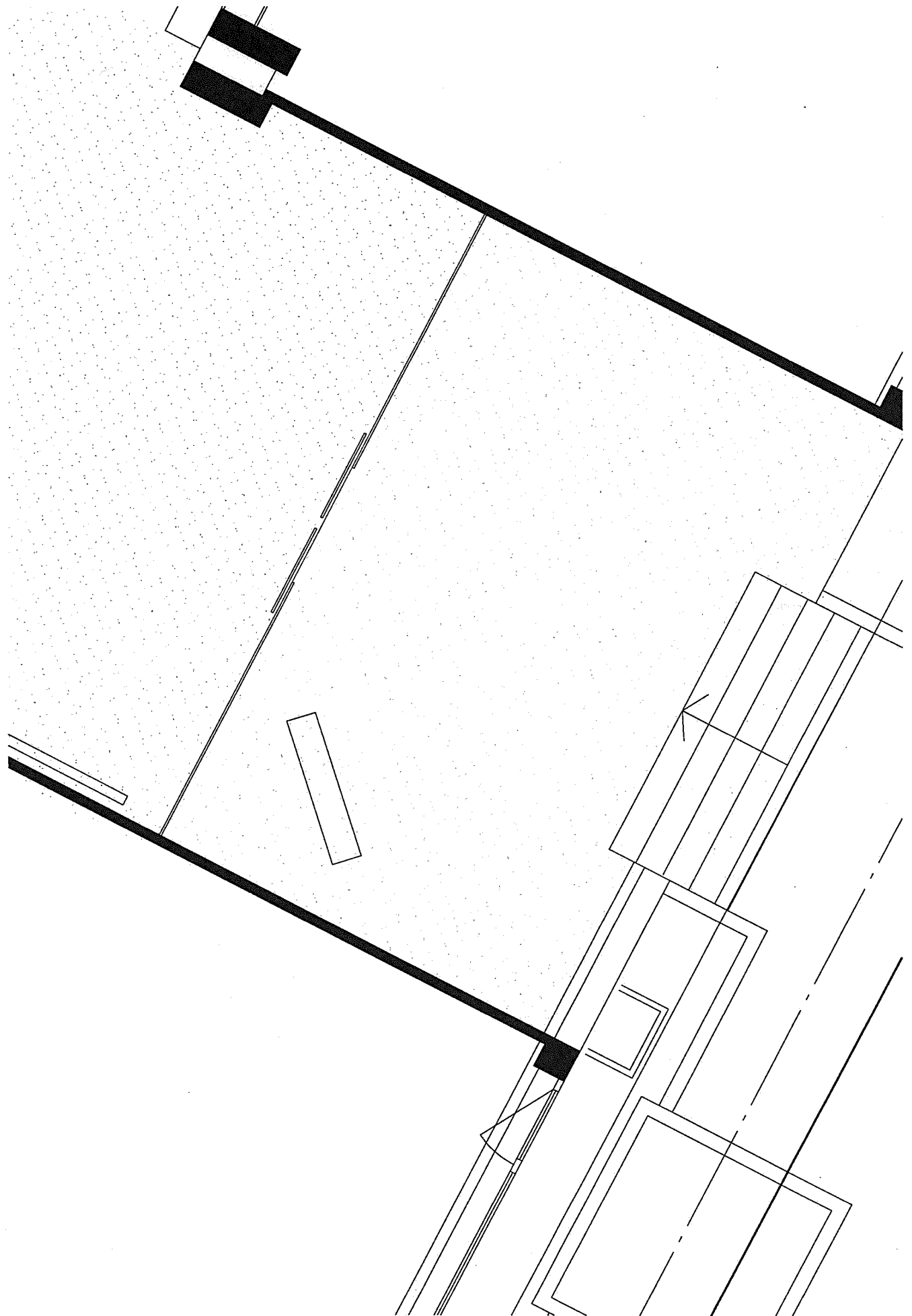






Sarah Oppenheimer

SCHWELLENATLAS



MAßSTAB 1: 50

N

to do :

draw physical schuette.

stara stamides

video → parkplatz · tennis

columns. public owned land.

shows the use of park.

mo develops the use - authorises -

park becomes a column.

the making process.

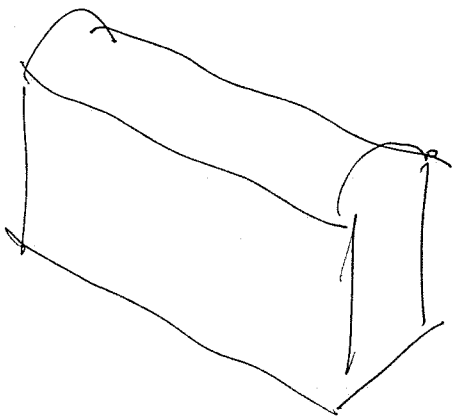
actively meaning!

code → there big buildings

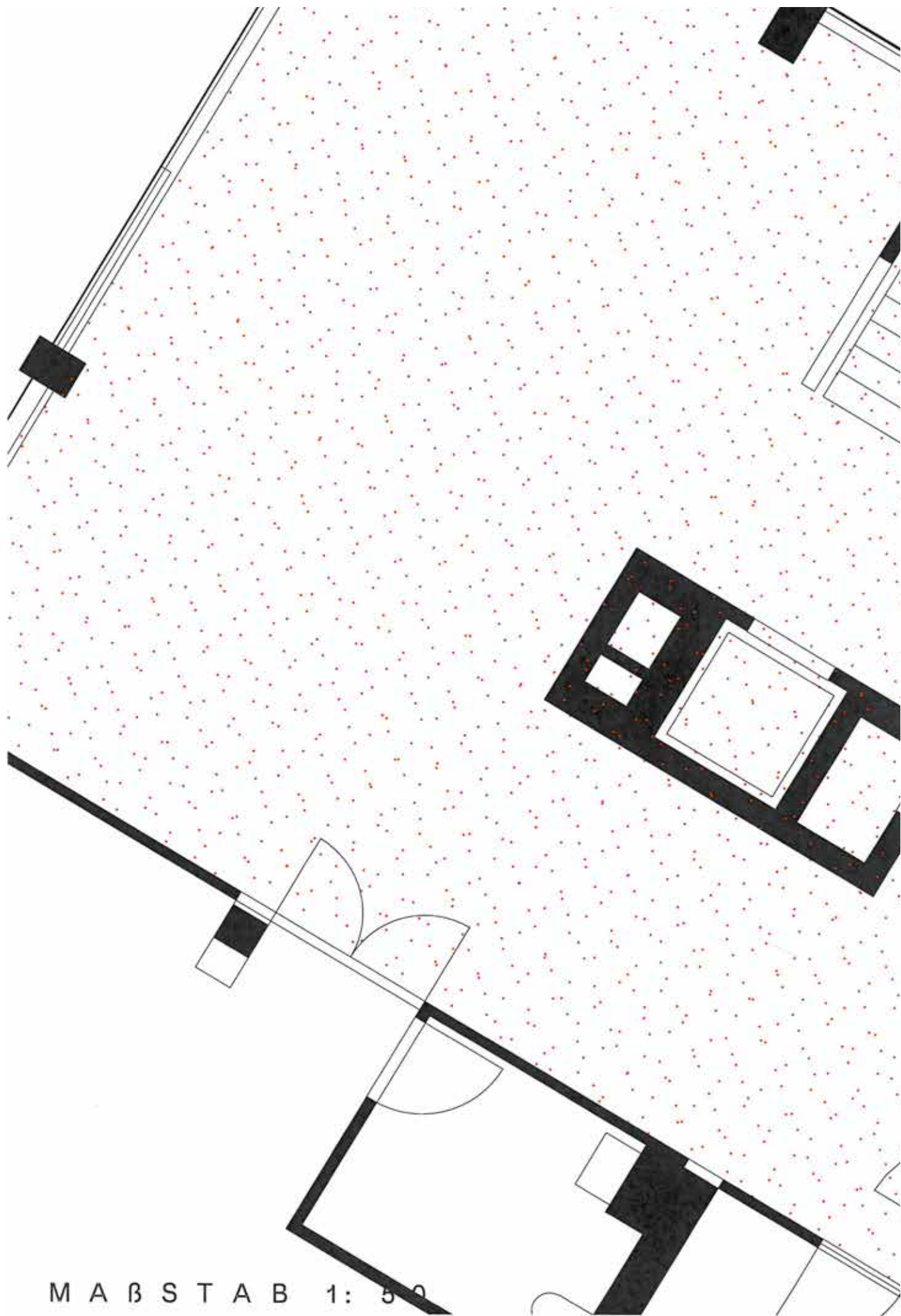
by people and ideas

→ collaborative

atres



important violence → military or police violence.
colonial structures



M A ß S T A B 1 : 5 0

ideological -> more penetrat.

-> dignity of work.

bring for making
your making

for whom?

-> gemeinschaft.

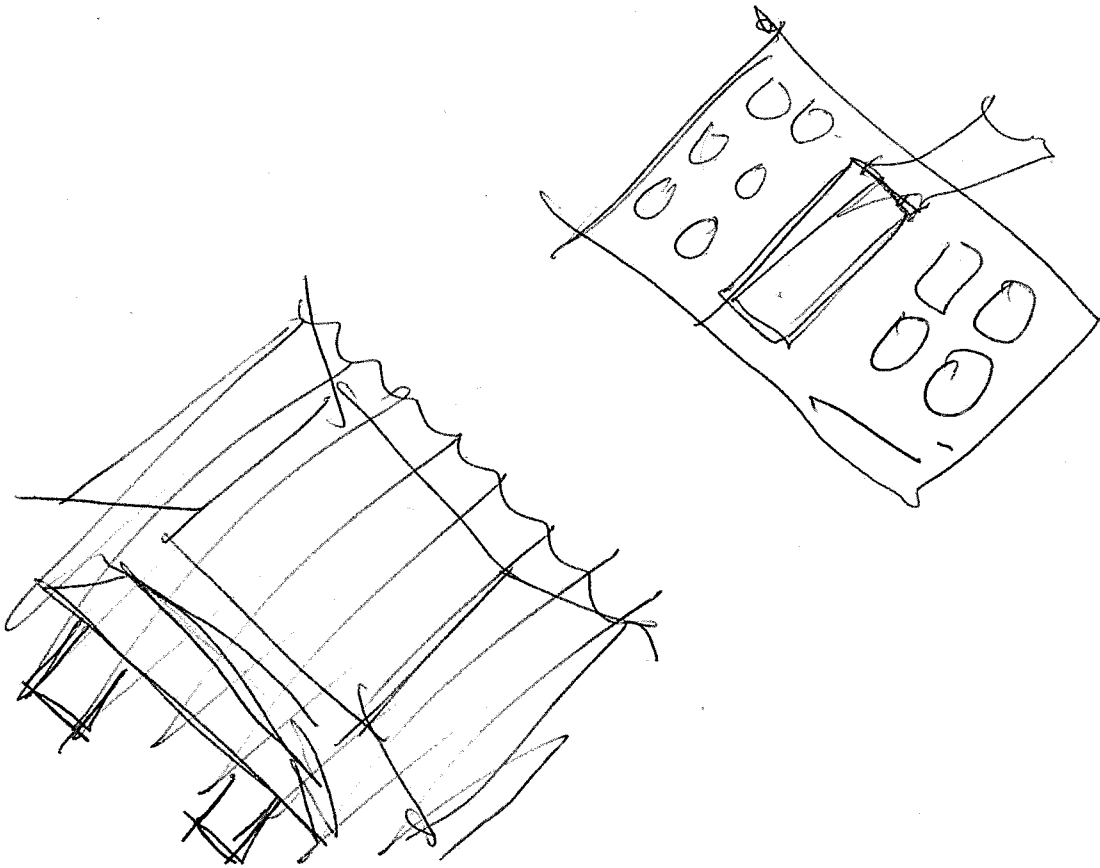


autonomous

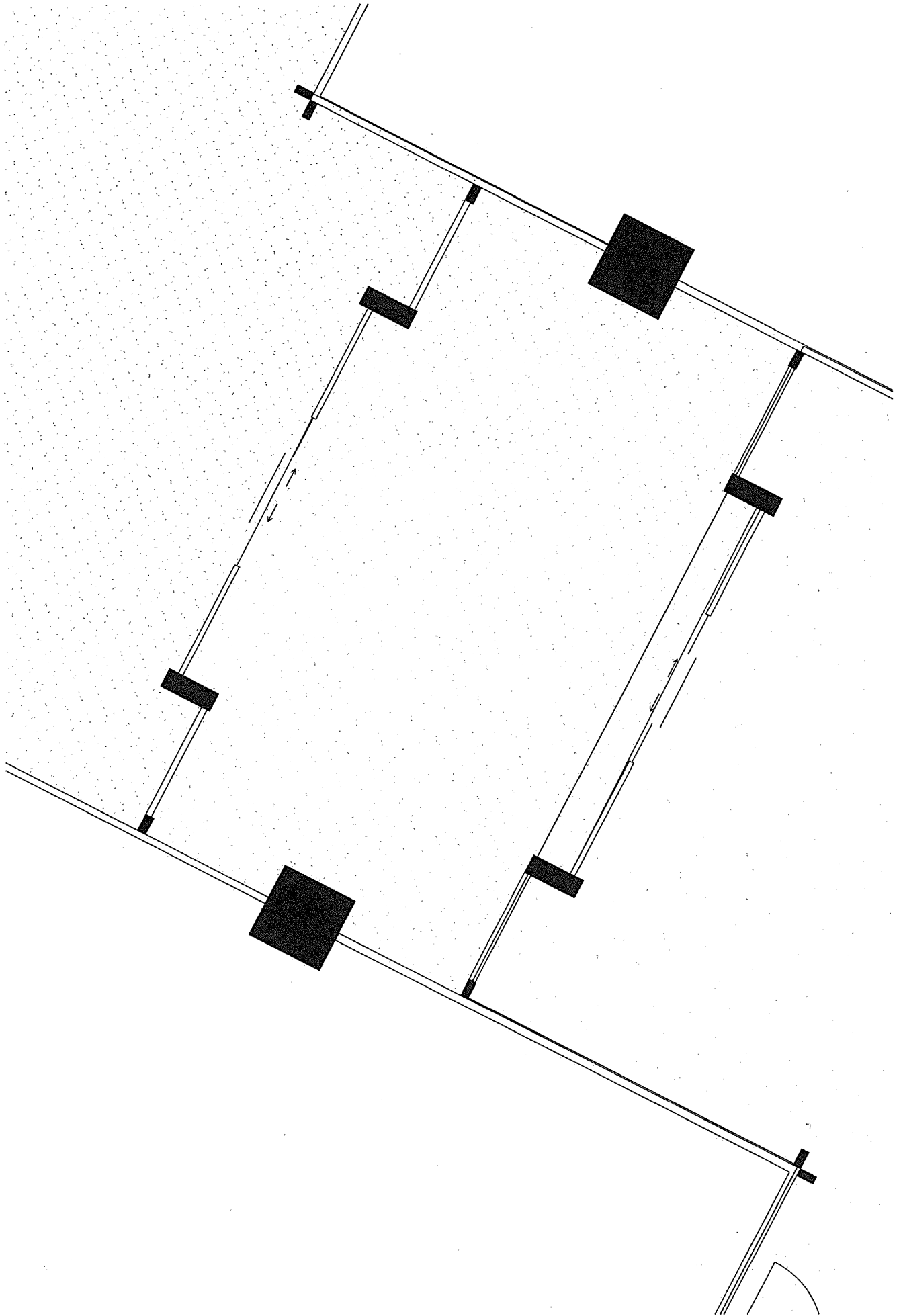
public space.

that the possibility of public life has well come to an end.

dichotomy



SCHWELLENATLAS



MAßSTAB 1: 50

N

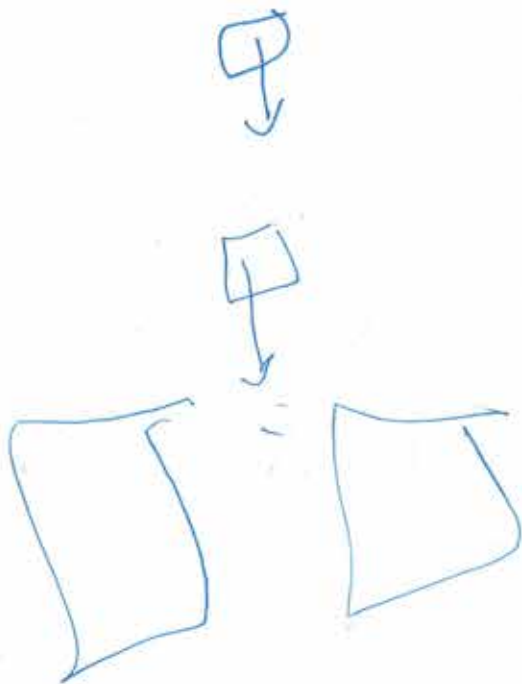
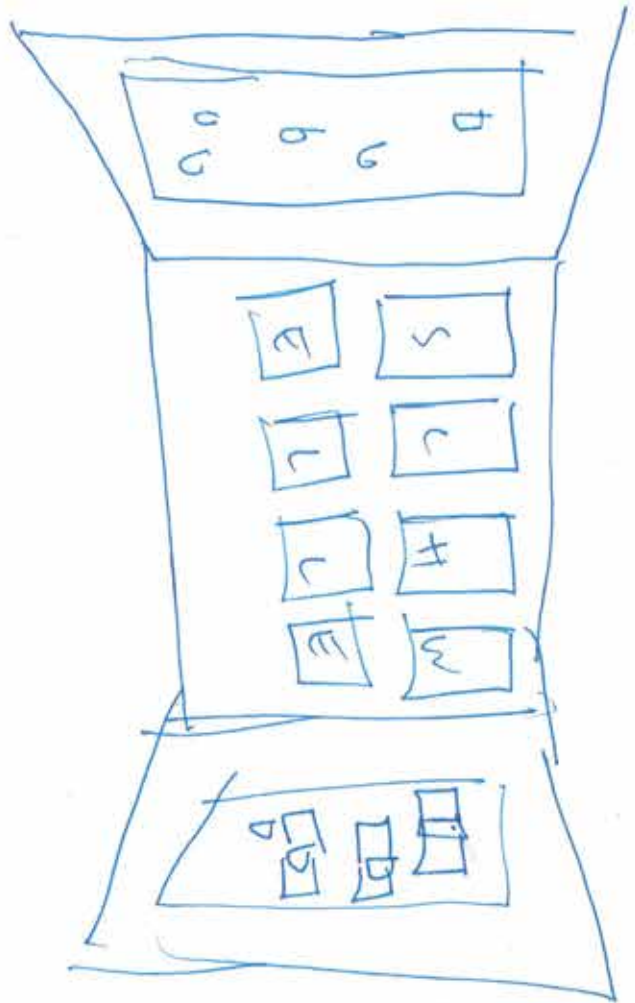
15. marko.

15. myros

coop 9.

myros 25.

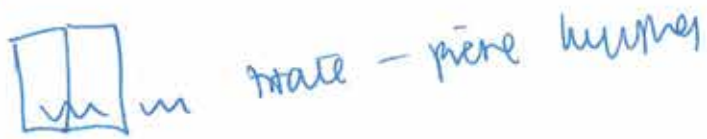
dener 12.





①

video insert — stano roth 2020
however piere mynes.



②



stano of schueller.
transparent paper.



③



SCHWELLENART.

PHYSICAL

④



the video intervention with the thresholds +
social etiquette + how one would behave in these
spaces

SOCIAL

THRESHOLD

ideenraum - Identität + appropriation





parking

parking

①

②

→

→

③

④

⑤

⑥

drive

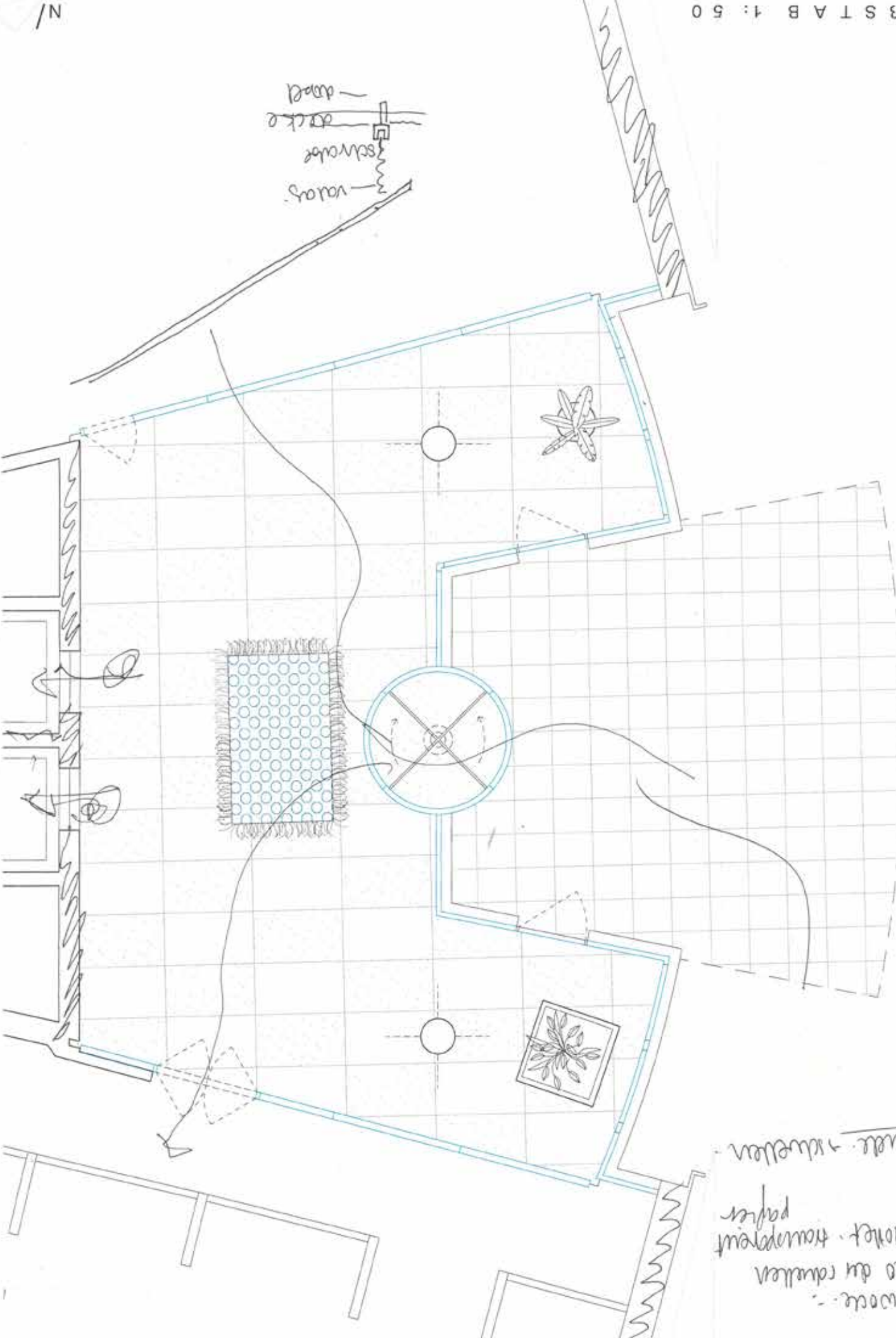
⑦

⑧

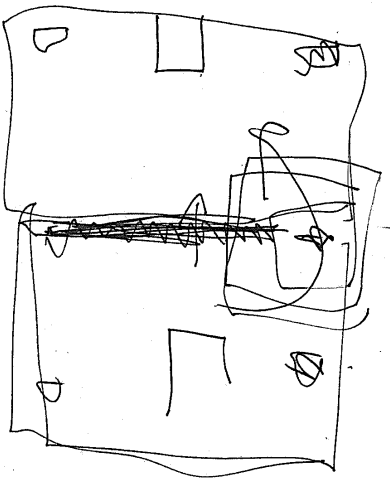
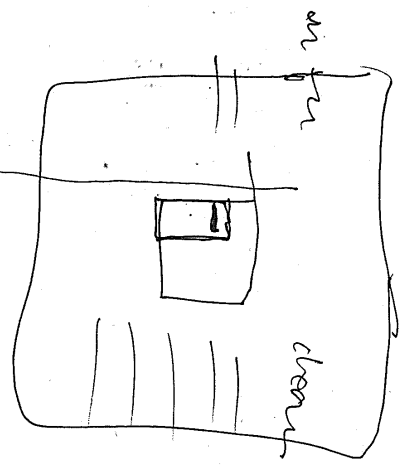
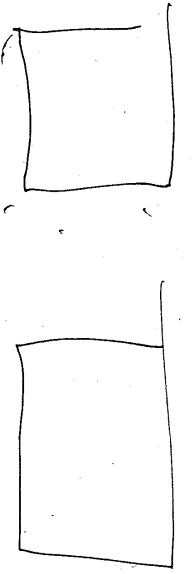
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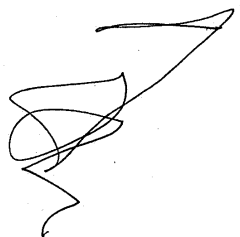
- doppel
 - dach e
 - schraube
 - wasser



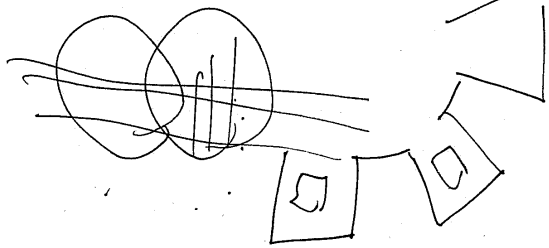
wasserwelle -> schellen
 wasser welle -
 wasser durch schellen
 wasser transparent
 papier



1
2



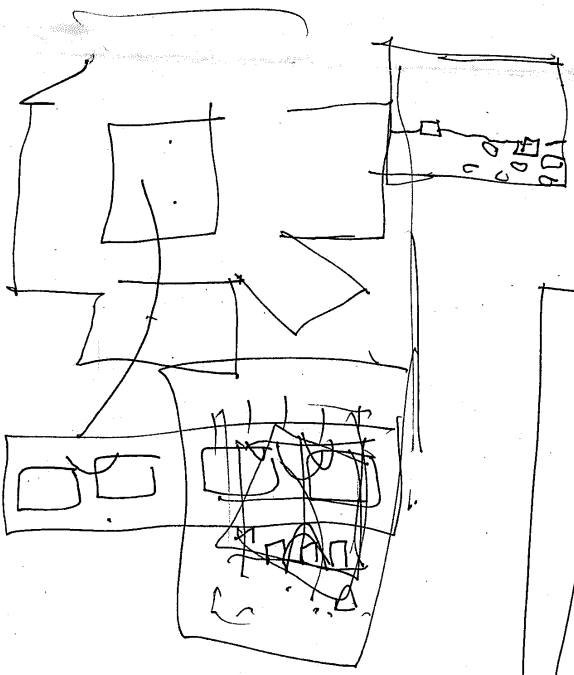
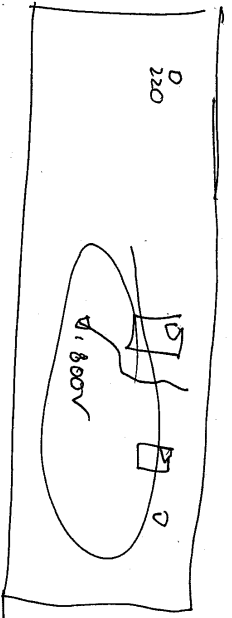
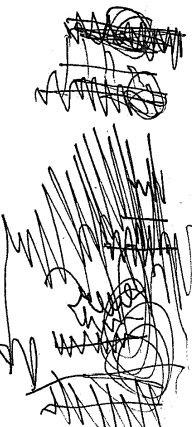
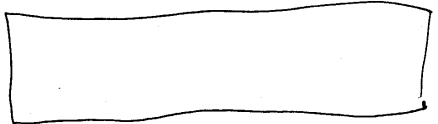
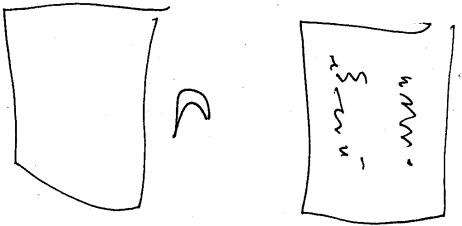
prima



weekend

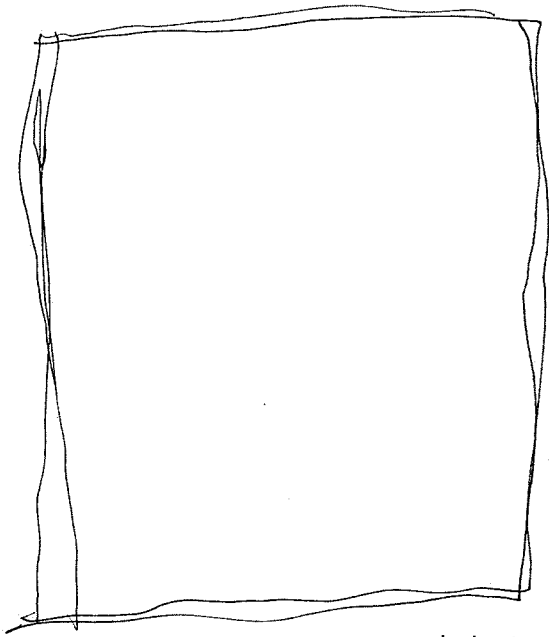


gious laornd



to do

mm. | m- 



production → capitalism - specific structure
about dignity. not added value
bureaucratic structure at the market.

capitalism ≠ democracy. not the
same thing.

relationship: production + capitalism
wearing in their life → characteristics of late
capitalism.

relationship: — industrial capitalism
or extend capitalism?

new form of enterprises

→ they are know what they want to do

work

—
spent. couldn't think spent &
work.

many

in socialism didn't

shall

DIGNITY.

power will decrease

value of work you give to other people. + analyzing the
value of the work

It is one of the great ironies of architectural history that Leon Battista Alberti, who famously published the first description of linear perspective in 1435, explicitly warned architects not to use the technique. Alberti himself was well known as an architect, and he credited another great Renaissance designer, Filippo Brunelleschi, with inventing the system he elucidated. (Fig. 1) Yet despite the fact that perspective was the most powerful tool then available for the representation of space, Alberti dismissed it as useless in his field.¹

This apparent paradox revolves around the diagonal lines that characterize perspectival drawing. Although they are crucial for making the recession of space not just legible but naturalistic, seemingly almost real, they are unreliable as measures of distance: in creating the illusion of depth, they distort space itself. This renders them impractical, if not downright confusing, for both the architect attempting to accurately lay out the dimensions of a structure and the builder endeavoring to erect it. Architects, Alberti suggested, should stick to the technique now known as orthographic projection, wherein lines parallel in actual space remain parallel in the drawing, rather than converging toward a vanishing point. Here, depth is always approached indirectly—represented through the coordination of essentially two-dimensional representations that show space undistorted, but in only one plane at a time. (Fig. 2) A plan and an elevation, for example, together give an accurate accounting of the space of a building, but offer no impression of what it is like to inhabit: in quantifying and describing space, they transform it into an abstraction.

For Alberti, the distinction between these two representational techniques reflected an essential disciplinary division. While artists should strive to present things as they seem, architects must concern themselves with the world as it actually is. As he put it in his canonical treatise *On the Art of Building in Ten Books*, “The difference between the drawings of the painter and those of the architect is this: the former takes pains to emphasize the relief of objects in paintings with . . . diminishing lines and angles; the architect . . . without altering the lines and by maintaining the true angles, reveals the extent and shape of each elevation and side—he is one who desires his work to be judged not by deceptive

*appearances but according to certain calculated standards.*²² In this rhetoric of truth and deception, Alberti was not only outlining different tasks for architects and painters but positing a profound conflict between *experiencing* space and *understanding* it, between subjective appearance and objective reality.

This fundamental split has persisted into the present, widening as space has become, paradoxically, both more rational and more subjective in the modern era. Industrial capitalism brought with it the need to homogenize and control space with a new level of precision; the open, unencumbered expanses of modern architecture, enabled by the invention of the free plan and the curtain wall, seemed perfectly suited to these ends. This was the terrifyingly objective architecture of the planning grid—of the factory floor, the office cubicle, and the housing block—the space that Henri Lefebvre condemned as having “nothing innocent about it: it answers to particular tactics and strategies; it is, quite simply, the space of the dominant mode of production.”²³

By the time Lefebvre issued this scathing critique in the mid-1970s, an emerging generation of artists was already seeking other options. If modern art had been defined in part by a rejection of the perspectival representation of space, postwar art was often characterized by desire to intervene in space directly, evinced in the proliferation of new spatial strategies ranging from the installation to the artwork. But as artists tried to open up alternative understandings of space, they inevitably had to turn against

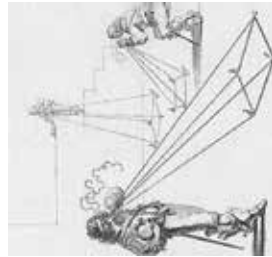


Fig. 1
Detail from Abraham Bosse,
Les Perspectives, 1648

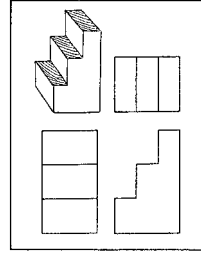


Fig. 2
Orthographic projection
drawing of stairs, from Thomas
E. French and Carl L. Svendsen,
Mechanical Drawing, 1919

architecture, too, given that it was deemed responsible for manifesting corporate and institutional power in concrete spatial configurations. In response to what they viewed as the hyper-rationalization and abstraction of architectural space, many artists emphasized the fundamentally contingent and subjective nature of experience, turning to understandings of space that were more phenomenological than visual, encompassing time, movement, and an embodied viewer. In this way, the oppositions originally outlined by Alberti—between art and architecture, the subjective and the objective, appearance and reality—were fiercely redoubled.

Today, disciplinary conflicts over the nature of space seem to have reached a strange stalemate. Architects are more and more frequently the purveyors of icons and images, leaving space itself to the specialists who can best organize and monetize it, as exemplified by the common practice of so-called starchitects designing only the form and exterior surface of a building, leaving the interior layout to consultants and efficiency experts. No doubt this trend is exacerbated by an ongoing paradigm shift in architectural representation. As digital modeling and rendering become ubiquitous, architects no longer need to grapple with spatial abstraction and translation on a daily basis and instead enjoy the illusion that they can design directly in real (digital) space. Artists, too, have largely abandoned spatial interventions for the pursuit of spectacular visual effects at an ever-larger scale, as both the production and consumption of art have been

increasingly drawn into the branding exercises and global tourism central to the economy of contemporary culture. And so space itself seems to be fading from view in both disciplines, perhaps because its divergent trajectories have proved irreconcilable.

The seeming intractability of the problem of space is what makes Sarah Oppenheimer's work so urgently important. She has placed the centuries-old conflict between experience and understanding at the crux of an oeuvre that continually confounds expectations. At a time when both art and architecture seem to be abandoning space, she brings it back into focus; after decades of artistic hostility toward architecture, she embraces and expands the discipline. And at every stage in her work—from its design to its fabrication to the experiences it engenders—she radically multiplies our knowledge of space, both carnal and conceptual.

Yet it would not quite be accurate to describe space, per se, as the subject of Oppenheimer's practice. More precisely, her focus could be explained as the rigorous interrogation (and masterful manipulation) of the ways in which architecture frames perception. For Oppenheimer, in other words, space is neither an ideal, ordered expanse nor an impalpable medium of experience, but a concretely bounded set of horizons that generate a range of possibilities for movement and vision. Her first step in beginning any project, then, is to explore the fluid interchanges among eye, body, and architecture that exist within a given structure.

The relationship between these three elements poses a notorious representational dilemma. Within architecture, the perspective drawing was long the method of choice for simulating visual experience, but because it is anchored in a single viewpoint, it cannot address movement, which entails a sequence of shifting viewpoints over time (although the perspective has now largely been supplanted by the photo-realistic rendering, the latter is subject to essentially the same restrictions). A plan drawing, on the other hand, enables the visualization of a range of possible progressions through a space but eliminates the possibility of seeing that space from any particular spot. The increasing popularity of digital animations would seem to alleviate this problem by introducing a mobile viewpoint. But such representations still suffer from the fundamental limitation of perspective, which is that it is by definition impossible to escape the perspective of a perspective view; the viewpoint itself cannot be tracked through space, and so the relationship between eye and architecture can be examined only indirectly.

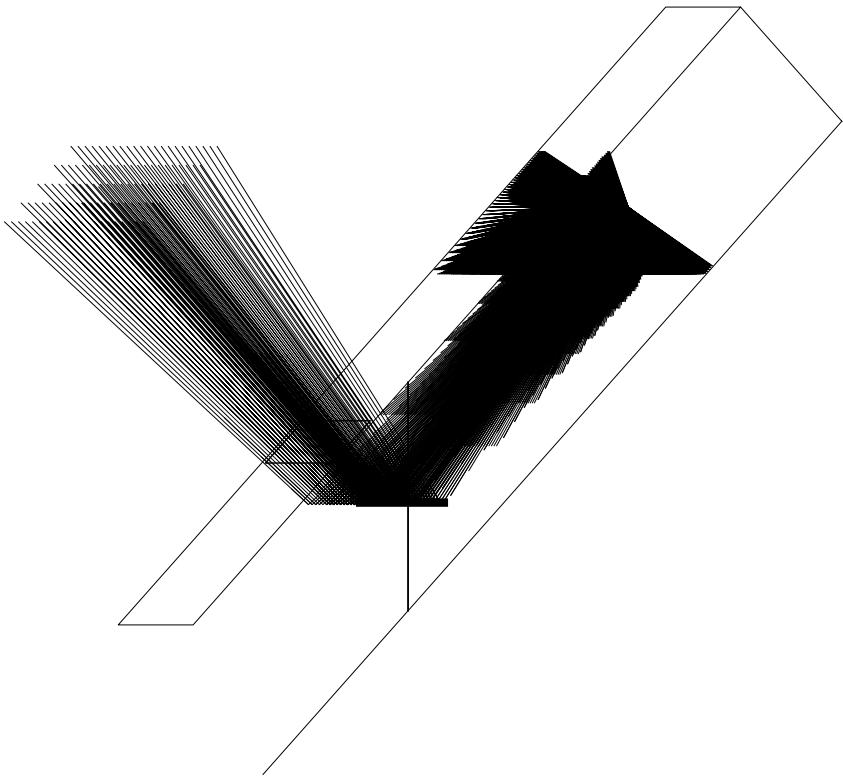
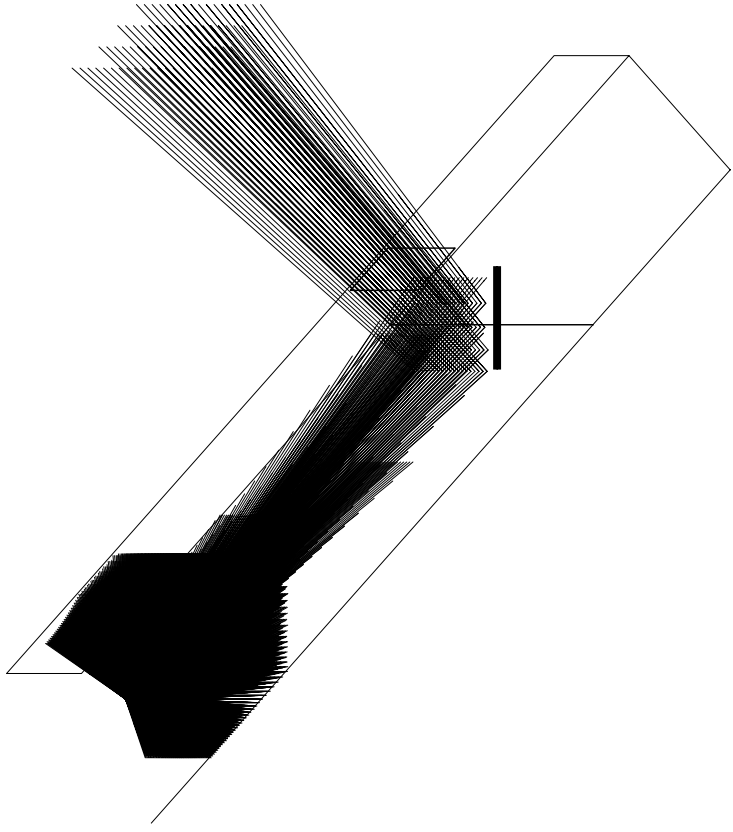
Oppenheimer has deployed a new tool to address precisely this problem. In the 1960s and '70s, urban planners and landscape designers began to use a kind of diagram they termed an *isovist*, which describes the field of surrounding space visible from any given point. Unlike in a perspective drawing, however, that viewpoint remains visible in the image, sitting at the center of the isovist itself. (The concept is extremely useful in a understanding, for example, how new development in a

Pages 34–35

Fig. 3

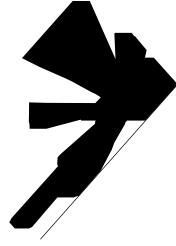
Isovist reflection
diagram: 33-D, 2014

Dimensions variable



downtown might affect the visibility of an existing landmark building, or how much of a park can be taken in from a particular spot within its terrain.) Collaborating with a computer programmer, Oppenheimer developed a custom plug-in for her digital modeling software that allows her to place a viewpoint in a three-dimensional model of a space and then visualize the isovist of that point three-dimensionally. Crucially, the software updates the isovist in real time as she moves the viewpoint around the space. (Fig. 3)

Seen in action, this software is remarkable. The isovist of a simple interior can be visualized fairly easily—in an empty room in which all points are visible from all other points, the isovist is isomorphic with the architectural envelope, and remains static as the viewpoint is shifted. But obstructions such as columns, corners, doorways, or windows complicate matters considerably, turning the isovist into a jagged star of wedge-shaped rays streaming outward from the selected point. (Fig. 4) And as the viewpoint shifts, the isovist transforms dramatically, suddenly spraying out through a doorway into an adjacent space, spilling past a corner, or abruptly retreating in the face of a column or wall. The most recent versions of this software produce more complex isovists by taking into consideration such variables as directional movement and reflective surfaces, precisely visualizing the ways in which a turn of the viewer's head, a step forward or backward, or the introduction of a mirror into his or her field of view might limit or expand the range of his or her perception.



What is most impressive about Oppenheimer's isovist tool, however, is its powerful combination of analytical abstraction and experiential fluidity. At a time when many architects are using new digital technologies primarily to immerse the viewer within ever-more-convincing simulations of spatial experience, Oppenheimer models spatial experience itself—demonstrating that it is the dynamic product of the ongoing interplay between a mobile, embodied viewpoint and an architectural envelope. And the computer's capability to continuously update the isovist in real time allows her to easily test the effects of an almost infinite variety of interventions—different spatial configurations, different trajectories of movement, different material conditions—in endless combinations. In other words, she has found a strikingly effective method of directly studying the seemingly intangible interactions that are the main subject of her work, laying the foundation for the manifold perceptual effects produced by her pieces themselves.

Custom computational tools also help Oppenheimer mediate directly between her explorations of space and the material realities of the physical world. The work for which she has become known over the last decade involves subtle interventions into interiors, with each piece structured around a series of apertures (sometimes inserted into existing walls, and sometimes into partitions she has introduced), each sharply delineated by a matte black aluminum sleeve. Although the works are often quite spatially

p. 36–37
Fig. 4
Isovist study, 2014
Dimensions variable

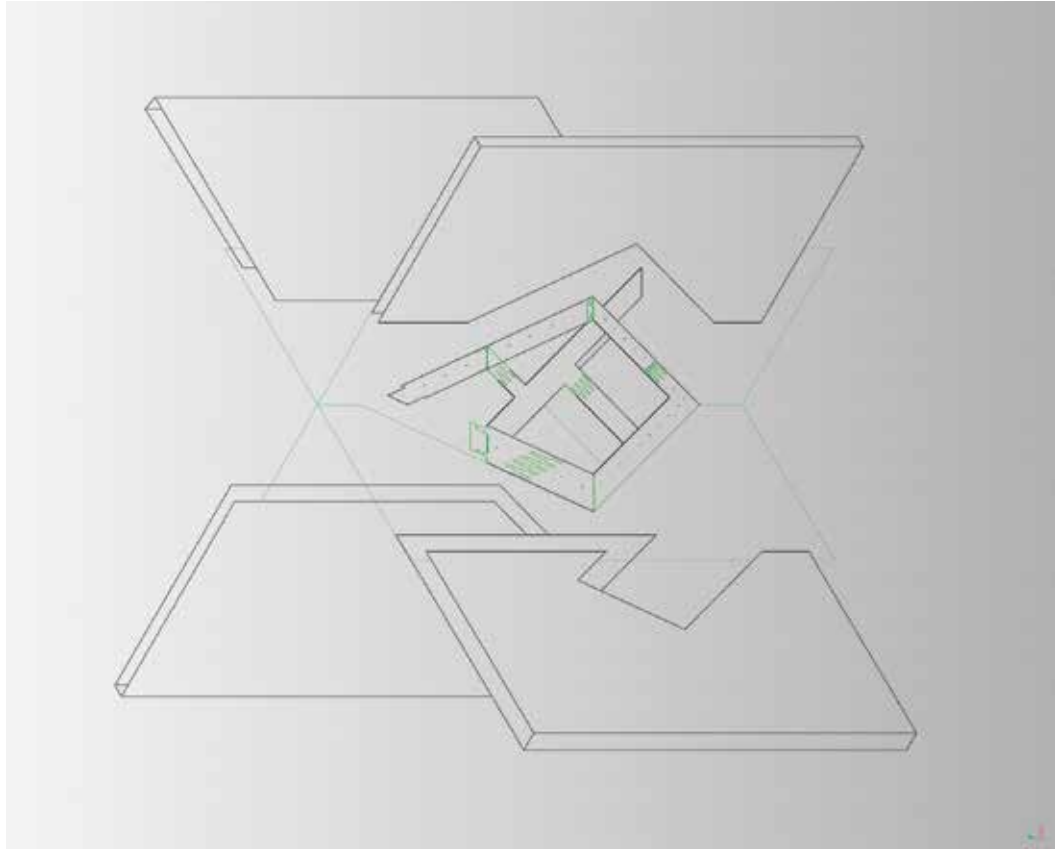


Fig. 5
Assembly diagram, 2012
Dimensions variable

complex, as she develops her design, Oppenheimer models them (digitally) in the simplest way possible: as a series of intersecting planes rather than as slabs of material with actual thickness. (Fig. 5 & 6) By keeping her digital model so minimal, Oppenheimer achieves an absolute conceptual purity. In this state, the entire piece has the strict precision of geometric proof: two planes intersect in a single line, two lines in a point.

But such exactness would seem impossible to render in physical form. The problem is most acute in the joints between the aluminum pieces at the corners of each cut, where intricate geometry necessitates sharp corners and tricky folds in their lining. Here, rather than two weightless planes meeting in a line, Oppenheimer is faced with the messy reality of two quarter-inch slabs of metal butting into each other, requiring a physical connection to keep them from falling apart. The artist had several options for these joints. She could have used hardware to create a mechanical connection, but any brackets or screws would have disrupted the visual clarity of the metal surface, introducing a tectonic dimension that seems at odds with their conception. The aluminum could be cut out in pieces and welded together at angles, but this would be labor-intensive, requiring extensive grinding and hand finishing, and it would be nearly impossible to achieve a crisp corner given the additional material deposited in the joint by the welding process. Alternately, the aluminum could be formed on a break-bender, a tool used to make precise folds in sheet metal. Oppenheimer has experimented with

this last option, but although the tool creates bends with a tight enough radius to be suitable for a wide variety of architectural and industrial design applications, she found it to be too imprecise for her purposes. Bending a sheet alters its dimensions minutely, creating a nearly imperceptible distortion by compressing the material on the inside of the fold and expanding the material on the outside.

The technique Oppenheimer has developed, in close collaboration with her fabricators, is analogous to folding paper along a perforated line. Using a CNC milling machine, Oppenheimer removes a thin channel of material from the line along which the sheet is to be bent, and drills evenly spaced holes to facilitate folding. Distortion still takes place, but only across the thin sliver of material left at the joint, and with so much less metal being crunched on the inside of the fold and stretched on its outside, the corner can be formed with near perfection. Moreover, Oppenheimer has developed another software plug-in that largely automates the translation from the flat plane of her model into a cut file for the mill. Despite the origami-like structures the technique produces, then, it has nothing in common with so-called paper architecture, a phrase often used by designers to lend a sheen of avant-gardism to their willful neglect of material problems. Nor is it the “file-to-factory” fantasy of totally automated digital fabrication, where materiality loses its specificity by being entirely subsumed within technological processes, reduced to the generic abstraction of 3-D printer powder. Instead, Oppenheimer uses her software

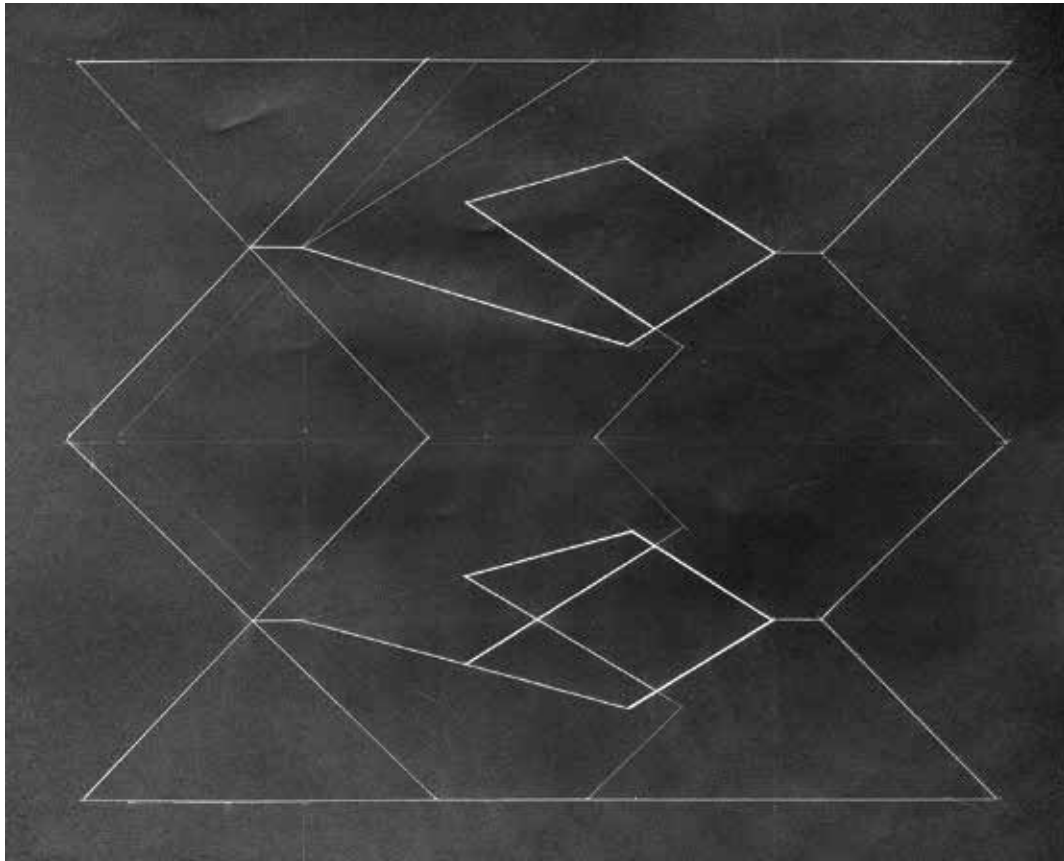


Fig. 6
A/B/C/D/E/F condition:
orientation diagram, 2012
Ink on paper
22-1/2" x 26-1/4" (57 x 66.6 cm)

to translate the precision of her digital models into real material structures.⁴

Her construction method is also diametrically opposed to the typical architectural approach. Traditionally, architects start with an assumption about the degree of imprecision inherent in their building materials and work backward, building a contingency factor known as construction tolerance into their designs. While the degree of acceptable tolerance varies greatly depending on the kind of building, the ambition of the architect, and the skill of the builder, in the case of a typical workaday structure—for example the kind of interior stud wall in which Oppenheimer often intervenes (or emulates in her additions to the rooms in which she works)—a normal tolerance would be in the range of a half inch; this means that a given component of the wall could be located anywhere within a one inch zone surrounding the point at which it was drawn on the plan. Working with such a wide tolerance is almost like looking at space through a blurry lens—it is impossible to tell exactly where anything is. Oppenheimer's approach, on the other hand, allows her works to be constructed to a tolerance of less than one thirty-second of an inch: she sets space into razor-sharp focus. While at first glance her work looks like architecture, then, it actually belongs to another spatial order entirely (this is even true of the seemingly unassuming partitions she often introduces—while they appear to be typical Sheetrock walls, they are actually constructed from MDF, which can be cut or milled to much finer

tolerances). This extreme precision establishes a fresh perceptual clarity; viewers become hyper-aware of even the most subtle visual or spatial shifts, and new kinds of effects become possible.

If architecture is the starting point for each of Oppenheimer's works, it is architecture of a specific type: almost all of her pieces are housed within the blank, rectilinear volume of a gallery or museum. These structures have evolved to offer a vision of space at its most coherent. The white box, that ubiquitous viewing environment for contemporary art, emerged from the belief that gallery space should in no way distract from the art it contains—it must be so obviously legible as to go almost unnoticed. And as linear perspective demonstrates so clearly, understanding space is inseparable from the problem of perceiving depth. While depth perception works according to several principles, the distances within a gallery are far too small for atmospheric perspective to come into play, the occlusion of overlapping planes is generally avoided, and the light is so even that strong directional shadows are eliminated. The only remaining visual cue is the recession of lines in space. These "lines" are formed where the boundaries of the room meet—wall to wall, wall to floor, or wall to ceiling. Because we know from repeated experience that galleries are almost always boxes, we know that all of these lines are *actually* parallel. Therefore, any lines that *appear* to converge are read as a sign of depth—just as in a perspective drawing.

Oppenheimer often begins her intervention precisely at the point where these lines are most visible—in the corners of the gallery. The best example of this strategy to date is probably her 2012 work *D-33*, installed in P.P.O.W. Gallery in New York. Here Oppenheimer subdivided the gallery into six roughly equivalent squares (using an arrangement of two parallel walls both bisected by the same perpendicular wall) and then carried out a series of incisions through the walls' intersection. (Fig. 7) The most basic effect of this operation was to reshuffle the visitor's sense of adjacency and path of circulation. Because the openings were large enough to pass through, one could move through the spaces diagonally, transgressing the geometry of the grid that otherwise defines the space and enjoying a series of oblique views through the suddenly interconnected rooms. More importantly, Oppenheimer's intervention effectively removed or obscured the corners themselves. And when walls slip past each other, space becomes ambiguous—in a sense, the effect is similar to that generated by a curved photo backdrop or a panorama, where the absence of a definite corner suggests infinite depth.

In this work, and most others, the cuts themselves run obliquely in relation to the walls and floor. This is a deeply subversive move, because it creates diagonal lines that are not necessarily signs of depth. These lines appear to recede in space but they may not, or they may do so at a different rate than the apparently diagonal (but actually perpendicular) lines running along the junctions of



Fig. 7
D-33, 2012
 Aluminum, glass, architecture
 Dimensions variable

the walls with the floor and ceiling. The result is wildly exaggerated or confused readings of the extents of the room. For the viewer, walls no longer remain upright, but seem to lean crazily or threaten to collapse inward, as if the gallery had been rebuilt according to some mad, expressionist geometry.

All of this is the product of false signs of depth. To the degree that perspective is indeed a visual language—a symbolic form, as Erwin Panofsky famously argued—Oppenheimer is deconstructing it, piece by piece.⁵ Indeed, when several successive generations of twentieth-century artists rejected perspective and the depiction of space in favor of actual spatial intervention, they did not really leave the problem of representing space behind. For when it comes to space, and particularly depth (the primary subject of perspective), experience itself essentially amounts to an act of systematic interpretation; even in physical space, we perceive depth primarily by “reading” the signs of perspective. Yet, as countless commentators have pointed out, perspective approximates, but cannot fully capture, depth as we live in it. In his *Phenomenology of Perception*, Maurice Merleau-Ponty referred to depth as “the most ‘existential’ of all dimensions” because “more directly than the other dimensions of space, depth forces us to reject the preconceived notion of the world and rediscover the primordial experience from which it springs.”⁶ This explains why Oppenheimer’s incisive plays of diagonal lines seem to have more urgency and impact than we would expect from a purely linguistic operation, no matter how

radical; in disrupting perspective, they encourage us to look past it, and thereby rediscover some of space's raw, enigmatic character.

Yet these same works also undertake fascinating plays with flatness. Because the aluminum lining is a deep, matte black that absorbs light rather than reflects it, the metal bands tend to flatten out, almost as if they are hovering vertically in front of one's plane of vision. This graphic, almost pictorial quality creates eccentric patterns so complicated that it seems impossible that they could have been generated by simply carving through the intersection of two perpendicular planes. But while the practice of "cutting a section" has long had an explanatory and clarifying function in architecture, used to create drawings that reveal a building's underlying order, it is also an excellent way to release underlying complexity by abruptly reducing the three dimensions of a given spatial configuration to the two-dimensional plane of the slice. A section drawing relies heavily on the convention of making an incision along an axis parallel to the walls of a building. Crucially, the plane of this cut is also perpendicular to the direction of the viewer's gaze. In other words, a section drawing is organized so that you are looking straight through the imaginary window that constitutes both the drawing's surface and the section cut. This logic is, in a sense, replicated by the typical mode of viewing two-dimensional work in a gallery, where a visitor looks directly at a wall, directing his or her gaze to meet it squarely at ninety degrees. Routine

punctures in gallery walls such as windows and doors don't look alarming, because they create holes that are parallel to both our viewing plane and the walls themselves. But when the plane of cutting is not parallel to the plane of viewing, the compression of three-dimensional space into the two-dimensional surface of the cut quickly gets out of hand. In this way, an oblique slice through two perpendicular, intersecting walls can suddenly produce an eccentric figure that looks something like the result of a jarring collision between two mirrored Ys, a shape so complex it seems impossible for it to have been contained within the sober geometry of a ninety-degree corner. Oppenheimer thus reminds us that even if the typical room has been constructed to ensure that space is as legible as possible from our particular point of view—lines neatly receding into the distance, walls reassuringly straight, and corners at exactly ninety degrees—the space contains latent complexities that are revealed as soon as it is analyzed according to another logic.

As if all of this were not enough, Oppenheimer has also used glass to introduce another layer of visual effects into many of her pieces, most impressively with *33-D*, 2014, installed at the Kunsthaus Baselland. Glass can produce extraordinarily complex perceptual effects, but architects tend to domesticate it. Safely contained within a frame, and set parallel to our plane of vision (as in most windows and doors), it is something we look through and rarely notice. But take it out of its frame, and its edges will disappear. When viewed from an oblique



Fig. 8
Two views. 33-D, 2014
Aluminum, glass, architecture
Dimensions variable

angle, or tilted in relation to the plane of a wall, it will bounce one's gaze in unexpected ways, producing destabilizing reflections. In *33-D*, Oppenheimer has inserted a sheet of glass into each of the two main openings (cuts through white walls lined in black aluminum, similar to those in *D-33* and most of her other works from recent years) that constitute the piece. (Fig. 8 & 9) The glass is rotated ninety degrees from the wall and passes through the aperture, so that it protrudes into the room on either side. Oppenheimer has purposefully left the edge of the glass sheet unpolished, its dull, milky surface melting into the air rather than creating a strong visual highlight, so that locating the edge of the sheet or understanding its orientation or dimension becomes extremely difficult; this indeterminacy blends the space of the work into that of the surrounding room.

Adding to the confusion about where the glass stops and starts—indeed, where it *is* at all—each sheet is exactly perpendicular to the floor, in the same vertical orientation as the wall it intersects, which means that it reflects that wall in such a way as to precisely double it. In other words, looking at the glass, one sees a perfect continuation of the line where the wall meets the floor, as if the wall itself continues and the glass is not there. This seemingly simple visual sleight of hand is entirely dependent on the remarkable precision with which Oppenheimer's works are constructed—if the glass and the wall were even a fraction of an inch out of alignment, the reflected line would swing up or down and the effect of

continuity would be broken. It is also perhaps the most thought provoking of her interventions. Most perceptual illusions are constructed around a single point of view, and so are quickly exposed to the roving viewer. This is certainly true of a perspective view constructed on a flat plane, as Brunelleschi himself emphasized in his most famous demonstration of his newly invented technique, wherein he forced viewers to look through a peephole at the reflection of one of his paintings in a mirror—rather than at the work itself—in order to ensure that it could be seen only from the point from which the illusion was most convincing.⁷ But in *33-D*, the doubling of the reflection is *not* dependent on a fixed viewpoint, because it is solely the result of the relationship between the glass and the wall—of shared vertical orientation and perpendicular intersection—and accordingly, the effect will remain the same no matter where the viewer travels within the room. The persistence of this illusion even in the face of the viewer's movement calls into question the commonly assumed opposition between the way things seem and the way things are that is both endemic to art and architectural theory and as old as philosophy itself. Alberti, for example, dismissed visual effects as “deceptive” because he saw them as divorced from the objective standards by which architecture should be measured. But the ghosted wall created by Oppenheimer's reflective glass reminds us that sometimes the underlying order of the world is in fact made manifest through the impressions it produces, and that experience is neither entirely

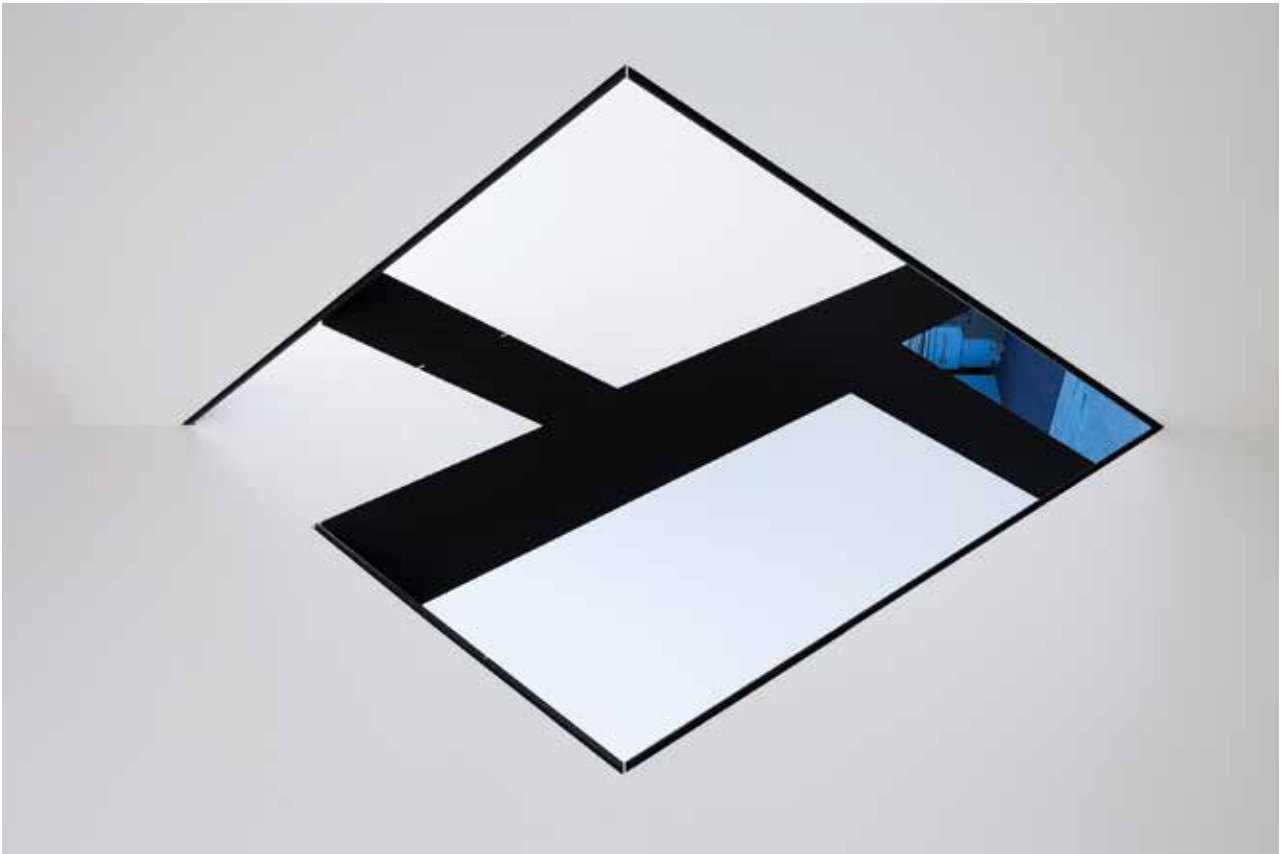
Pages 52–53

Fig. 9

Two views. *D-33*, 2012

Aluminum, glass, architecture

Dimensions variable



subjective nor totally objective: it is a bridge between appearance and reality.

A common trope in the discourse emerging around Oppenheimer's practice is the description of her pieces as disorienting. But this reading is a disservice to her work, which is about nothing so easily comprehensible as perceptual incomprehension. That narrative also fails to distinguish her contributions from the flood of work in recent decades that, in the guise of an exploration of experience, posits space as both immersive and essentially unknowable, an atmospheric condition or affective medium, favoring special effects that extravagantly transgress the limits of perception. In a sense, such work has fled from the inherent incongruities of space, as if surrendering to their insolubility. But these contradictions will continue to animate Oppenheimer's work precisely because she too recognizes them as ultimately unresolvable. Layering multiple articulations of space—some complementary, some contradictory—into a single architectural container, Oppenheimer abandons the binaries and dialectics that have so long structured our understanding of space in favor of a carefully calibrated embrace of simultaneity.

1 Appropriately, given his views on its application, Alberti published his description of perspective not in his writings on architecture but in his treatise on painting: Leon Battista Alberti, *On Painting*, trans. John R. Spencer (New Haven: Yale University Press, 1966). Originally published as *De Pittura* in 1435. His warning against its application in architecture was published in his treatise on architecture, *On the Art of Building*, discussed below.

2 Leon Battista Alberti, *On the Art of Building in Ten Books*, trans. Joseph Rykwert, Neil Leach, Robert Tavernor (Cambridge: MIT Press, 1988), 34. Emphasis mine. First published as *De Re Aedificatoria* in 1485.

3 Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1991), 360. Originally published as *La production de l'espace* in 1974.

4 I am grateful to the architect Leo Henke for sharing his insights regarding the application of computational tools to material problems in architectural construction, which have been invaluable in shaping my understanding of this aspect of Oppenheimer's work.

5 Erwin Panofsky, *Perspective as Symbolic Form*, trans. Christopher Wood (Cambridge: Zone Books, 1997). Originally published as *Die Perspektive als 'symbolische Form'* in 1927.

6 Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 2002), 298. First published as *Phénoménologie de la perception* in 1945.

7 For an extensive discussion of Brunelleschi's experiment with this panel, now lost, which apparently depicted the Florentine Baptistery, see: Hubert Damisch, *The Origin of Perspective*, trans. John Goodman (Cambridge: MIT Press, 1994), especially pp 88–98. First published as *L'origine de la perspective* in 1987.

door
how your body navigates through space
enter from space
from another space allows horizontal and vertical
primary orientation physical

how the piece personal in space
appropriation
arranging and establishing meaning

project spatial illusion

SARAH OPPENHEIMER

Friday:

Matthias Wehrle - aufklappen - ausstellen

- Temperaturen:

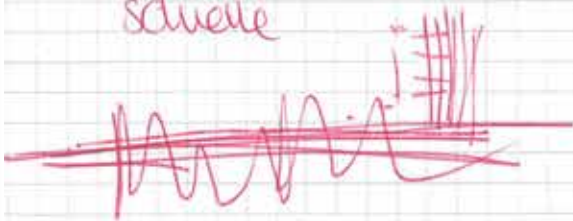


Schwellen auch ein Bild

den Raum als
Schwelle



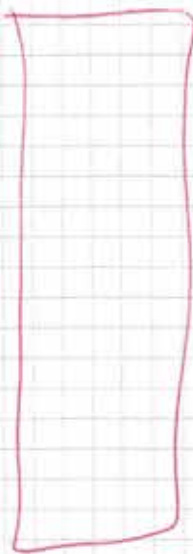
aber auch
die Sprache die
diese soziale
Ermittlung
beschreibt



Welche Kamera?

fall in love
with the
drawing

Plan 1:1000



experimentell - unstrukturiert
material erfinden

auf nicht fest

- da steckt schon viel drin
erfahrung erfinden
Erfahrung gemacht.

Ausgangspunkt.

Ausschlüssen - Mässigkeitssinn

komponen
- material → unendlich.
- mit annehmen.

erwartete rede

prozess — permanente video

schulle von 04
blanch kennhaben
für sie selbst.

material samlung
annahmen →

left.

früherische frönder setzung
material samlung → gut präferieren
→ sammeln.
eigene qualität.

Arbeit machen kann.

schüler-näher.

schulle - sich selbst werden

macht das jetzt mal, nicht nur dann

punkt durchleben.

Abstand-gespräch dafür → erkennen

Text stößt → bringt mich total weiter.
Kategorien.

Medien.

die ich selber mache.

zu verschiedenen

Referenzen - Begrifflichkeit

künstlerische Beispiel - Literatur.
Synergie

↳ konkret → Energie

Erlebnis - Wührens - Emma Kunz. große
grafische - Harald Seemann.

Steinbruch → große
Energie beim

drinnen + draußen. → Energie selbst.

wahrscheinlich aus dem man arbeitet

viel schichtiger - andere Akkustik + andere Temperatur.
wetter verhältnisse.

Wahrnehmungen

Form - ich tue das.

→ kommt von ganz alleine

ausgeht, die Realität geworden ist

finanzierte Beispiel

Architektur - Erfahrung

medium -> ~~die~~ künstlerische Forschung

technische Hochschule

Diplomprozess

inneren Ansätze
äußeren Ansätze.

gerade malra clark.
Souveränität zeigen.

Hybrid

nur nach hinten denken.

Situation -> verabschieden muss.
Nameng- Architekturdiplom

kontrafakt du dich um die Sprache

gibt Situation

künstlerisches Diary

Wahrnehmung.

Verantwortung für dich selbst.

intuitiv -> reflektiert.

Kommunikation lebt

Souveränität -> Pferd. in so einem kleinen Detail

Komposition des Bildes.

persönliche Meinung - Technisch

superfiziell des Bildes.

+ Film etc ~~etc~~

Matthias.

Public Performance

George Baird's new book argues for the enduring importance of public space.

Words Freerk Lomme

Canadian architect, critic, educator and theorist George Baird attempts a close reading of people as they negotiate public spaces. His newly released book, *Public Space*, offers a fresh interpretation of urban choreography dating back almost a decade and seems to be inspired and informed by the human energy he describes.

According to Baird's empirical readings, 'public space' manifests as a theatre of sociability. Here, sociability becomes epic (in a narrative) through its choreography and performative aftermath, and performance comes political. Whereas architecture often neglects to acknowledge the dynamics of urban movement, Baird builds upon traces of public movement, as recorded in photography, and presents his unassuming speculations.

Instead of simply commenting on the banal results of top-down design, Baird critiques and rather favours a public emancipation of the private, as this enables the further liberation of 'the public'. His approach is generously user-centred, and his latest book

is a call to engage in an underlying public script and to practise its politics.

Baird bases his speculations on a range of sources, from his readings of street choreography, as represented in photographs, to urban architecture and philosophy.

Is the urban epic people-specific or site-specific?

George Baird: I would say that it is somewhat man- or woman-specific and not particularly site-specific. There are some local culture-specific issues, such as degrees of the socially acceptable proximity of bodies in public space, but – assuming a supportive architectural frame – the urban epic is possible in many different places.

Is the performance of the epic the key to the user-centred accountability of urban architecture?

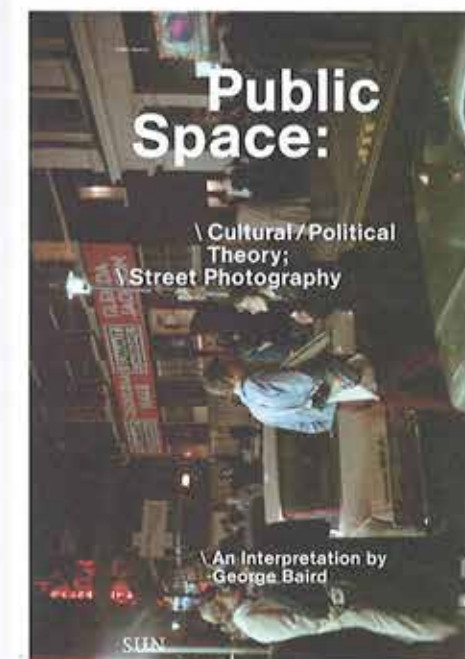
In my opinion, it is certainly one key. I am trying, through the use of both Arendt and Benjamin in my theoretical argument,

to show in what modest psychological increments of self-awareness in public the 'epic', as you call it, can gradually take shape.

You describe the presence of the plural and seem to acknowledge the presence of conflict. Is public space

inevitably a stage for political drama, and, if so, what does this say about

'Europeans are over-anxious about diversity'



current political views on the urban that try to narrow the scope of the practice of liberty to diversity?

Yes, I would say that it is such a stage, albeit one that can enact such drama – even potentially high drama – from a very modestly quotidian point of departure. As for narrowing the scope of the practice of liberty to diversity, for me this would be quite inappropriate. However, as I am a Torontonian – we believe we live in the most diverse city in the world – I have to say that like many of my Toronto friends, I find Europeans over-anxious about diversity. We would argue that you should just relax and try to act magnanimously.

Are your interpretations meant as a manual to bring about sociability in public space or as a guide to understanding it? What do you want of your readers?

Again, I would say both. I am particularly interested in encouraging architects and urban designers to reaffirm their confidence in the vast potential of public urban space in our time. But, like everyone else in the world, we designers are also citizens.

What does your reading of the area offstage – of social performance – say about the morality of the actors?

Not much, I would venture to say. As Hannah Arendt so tendentiously observed, political action is not so much about doing good as it is about seeking glory.

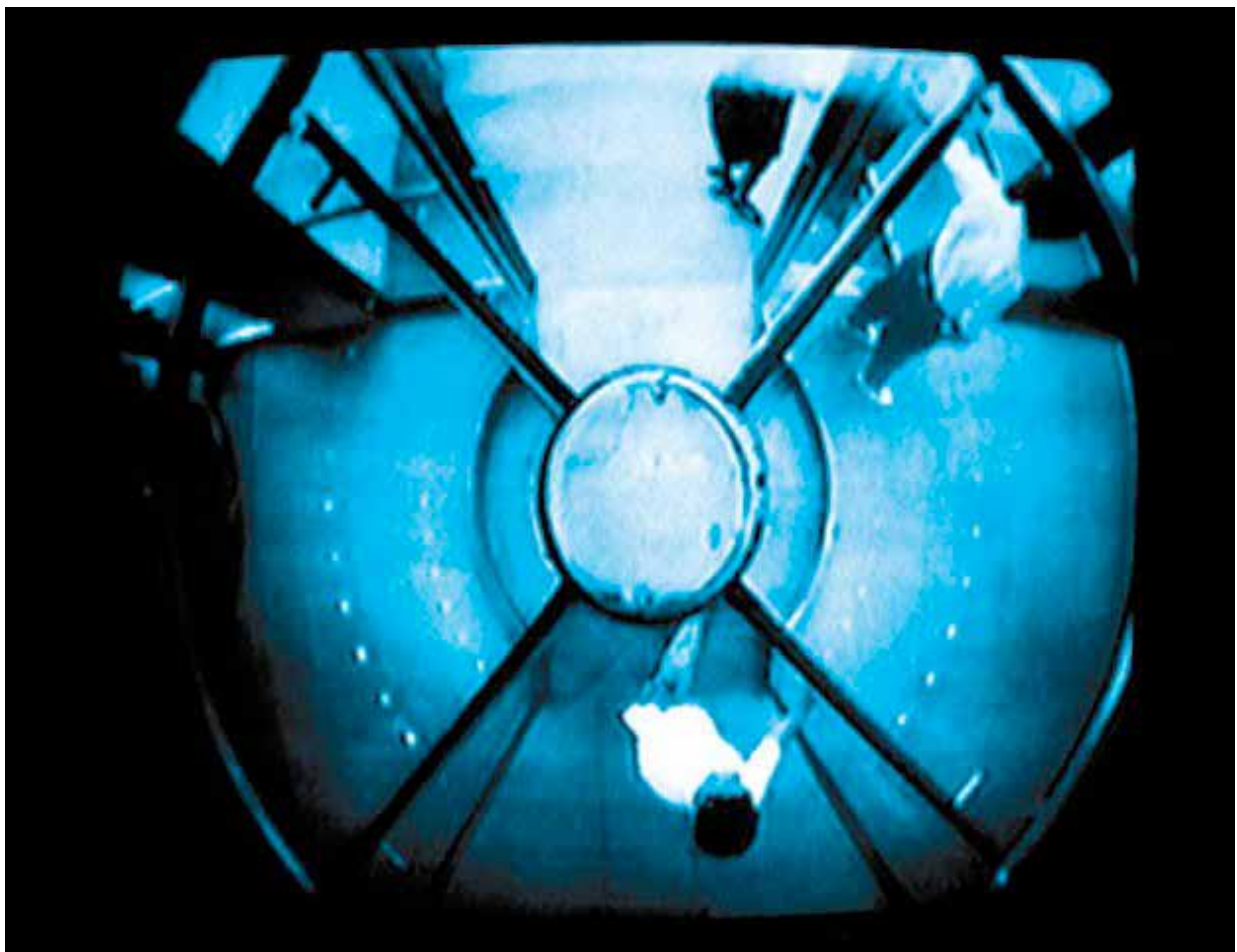
Public Space: Cultural/Political Theory; Street Photography
By George Baird
Published by Sun Architecture
ISBN 978-9-46105-174-5



The installation is modeled on Michel Serres' three definitions of parasite: just as the biological parasite is physically opportunistic and feeds off its host organism, the installation steals its structural and electrical sustenance from its host site; just as the social parasite entertains its host to earn welcome at the dinner table, the installation offers the entertainment value of voyeurism to a public unwittingly drawn into an interrogation of vision; just as the technological parasite creates interference in an information network, the installation interrupts the systems of the museum to interrogate it. The installation electronically links the Projects Room with three remote sites of circulation in the museum, linking self-conscious and unsuspecting viewers in a reflection about looking—the primary activity in the museum.

DILLER SCOFIDIO
MUSEUM OF MODERN ART

1989 PARASITE



The Museum of Modern Art

For Immediate Release
June 1989

PROJECTS: ELIZABETH DILLER/RICARDO SCOFIDIO

July 1 - August 15, 1989

The Museum of Modern Art continues its PROJECTS series with a site-specific installation by Elizabeth Diller and Ricardo Scofidio, on view from July 1 to August 15, 1989. Organized by Matilda McQuaid, curatorial assistant in the Department of Architecture and Design, the exhibition, titled para-site, uses video in combination with Museum architecture to alter the viewer's experience of the gallery space.

Diller and Scofidio, both teachers at The Cooper Union for the Advancement of Science and Art, have collaborated since 1979 on numerous architectural projects. Their temporary installations go beyond conventional architecture and recall performance art of the seventies. The human body as active participant or as viewer is central to their work.

In para-site, seven surveillance cameras are mounted on metal rods and attached "like parasites" above the Museum's entranceways and escalators. They transmit fragmented images of Museum visitors to monitors in the Garden Hall Gallery, recording their movements from various angles and vantage points. Some of the cameras are mounted directly above the revolving doors, flattening them into an architectural plan; others focus on a specific point on the escalators, scanning visitors in elevation as they ascend or descend.

Within the gallery, convex mirrors and dissected chairs are suspended by structural elements that seem to defy gravity. Dotted lines halve the room vertically and provide a point of reference for the viewer. The effect is

- more -

perplexing: video cameras and monitors orient the viewer within the context of the Museum, while mirrors and upside-down chairs disorient.

Diller and Scofidio emphasize the structural nature of the materials they use in the installation. Video cameras are mounted on finely crafted metal pieces that resemble the legs of an arthropod or jut outward aggressively on attenuated cantilevers. Ms. McQuaid writes in the brochure accompanying the exhibition, "The structural supports for the video machinery complement this scientific scrutiny of the body and create a highly technical and disturbing environment, one that is measured by the machine and not by the human body."

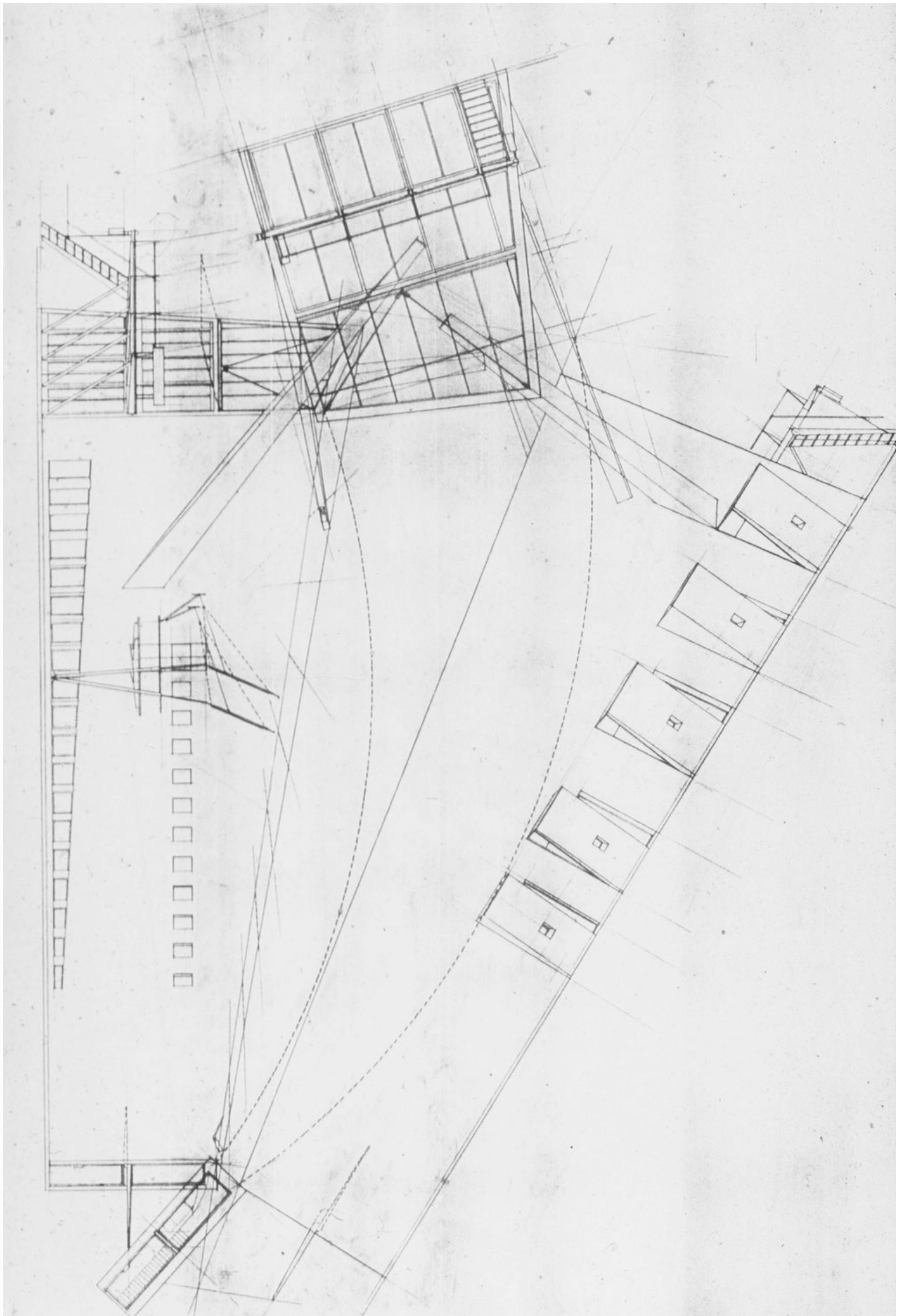
Born in 1935 in New York City, Ricardo Scofidio graduated from Cooper Union in 1955 and received a bachelor of architecture from Columbia University in 1960. Elizabeth Diller was born in 1954 in Lodz, Poland, and received her bachelor of architecture from Cooper Union in 1979. Previous collaborations include installations for Galleri Rom, Oslo, and the Institute of Contemporary Art, Philadelphia (1988); the Storefront for Art and Architecture, New York, and the Capp Street Project, San Francisco (1987); and Art on the Beach, New York (1985), as well as group exhibitions in Frankfurt, Milan, and New York.

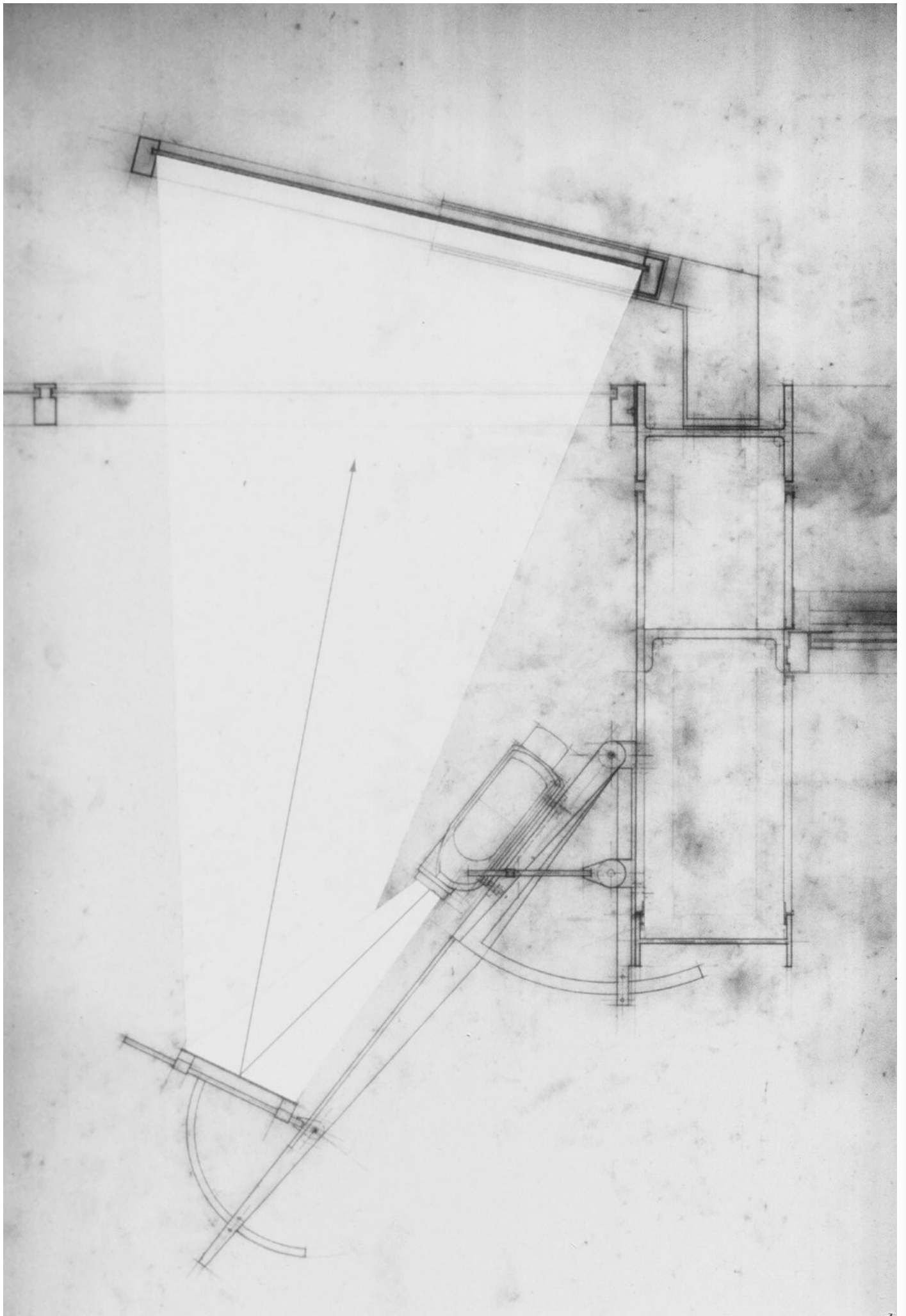
PROJECTS is made possible by a generous grant from the Lannan Foundation. Additional support for this exhibition has been provided by the Graham Foundation for Advanced Studies in the Fine Arts, the New York State Council on the Arts, the National Endowment for the Arts, and The Lyda Ebert Family Foundation. Video equipment has been provided by Sony Corporation of America. PROJECTS: MATT MULLICAN, the next exhibition in the series, is on view from August 24 - October 24, 1989.

* * *

No. 69

For further information or photographs, contact the Department of Public Information, 212/708-9750.



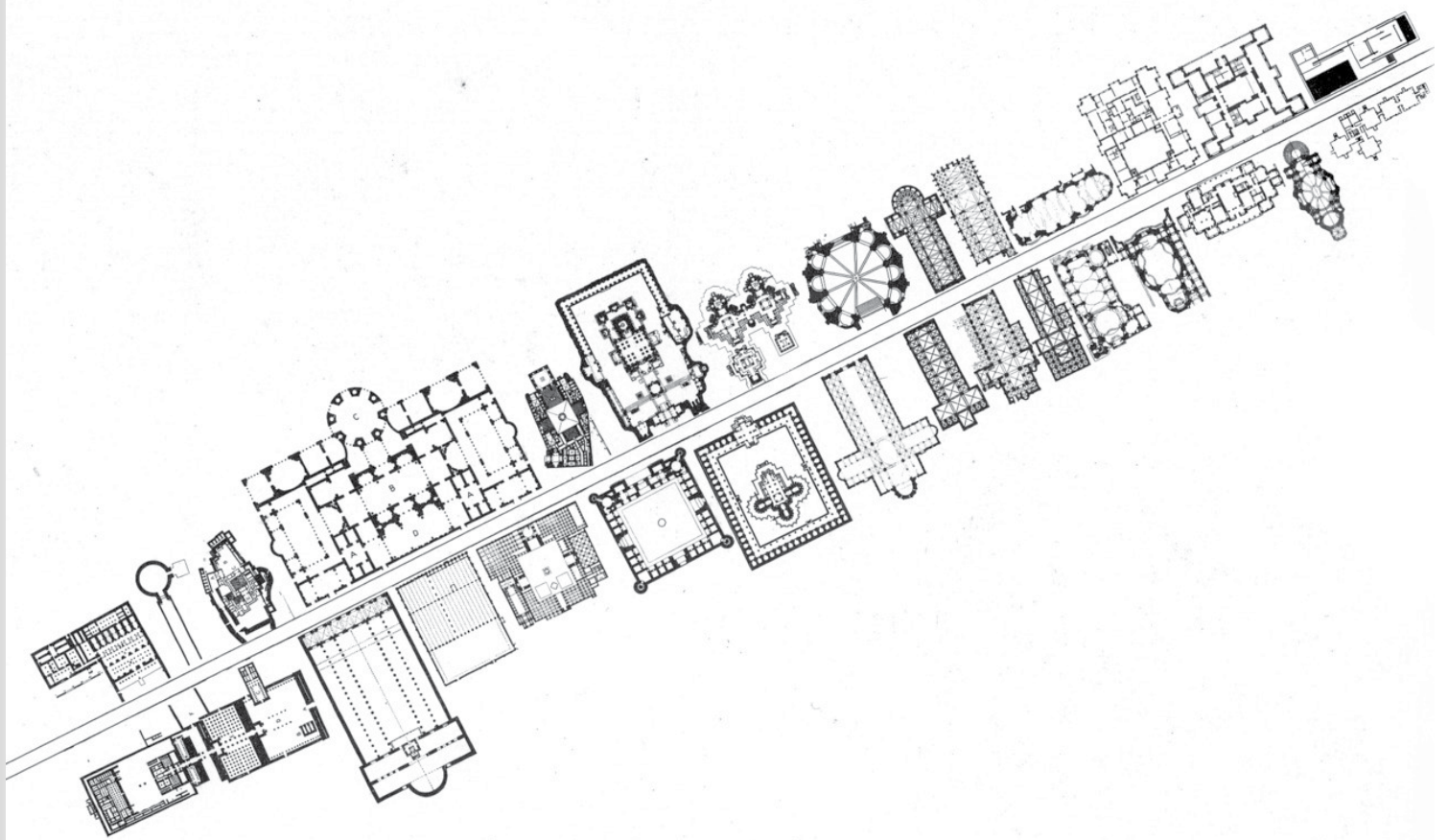


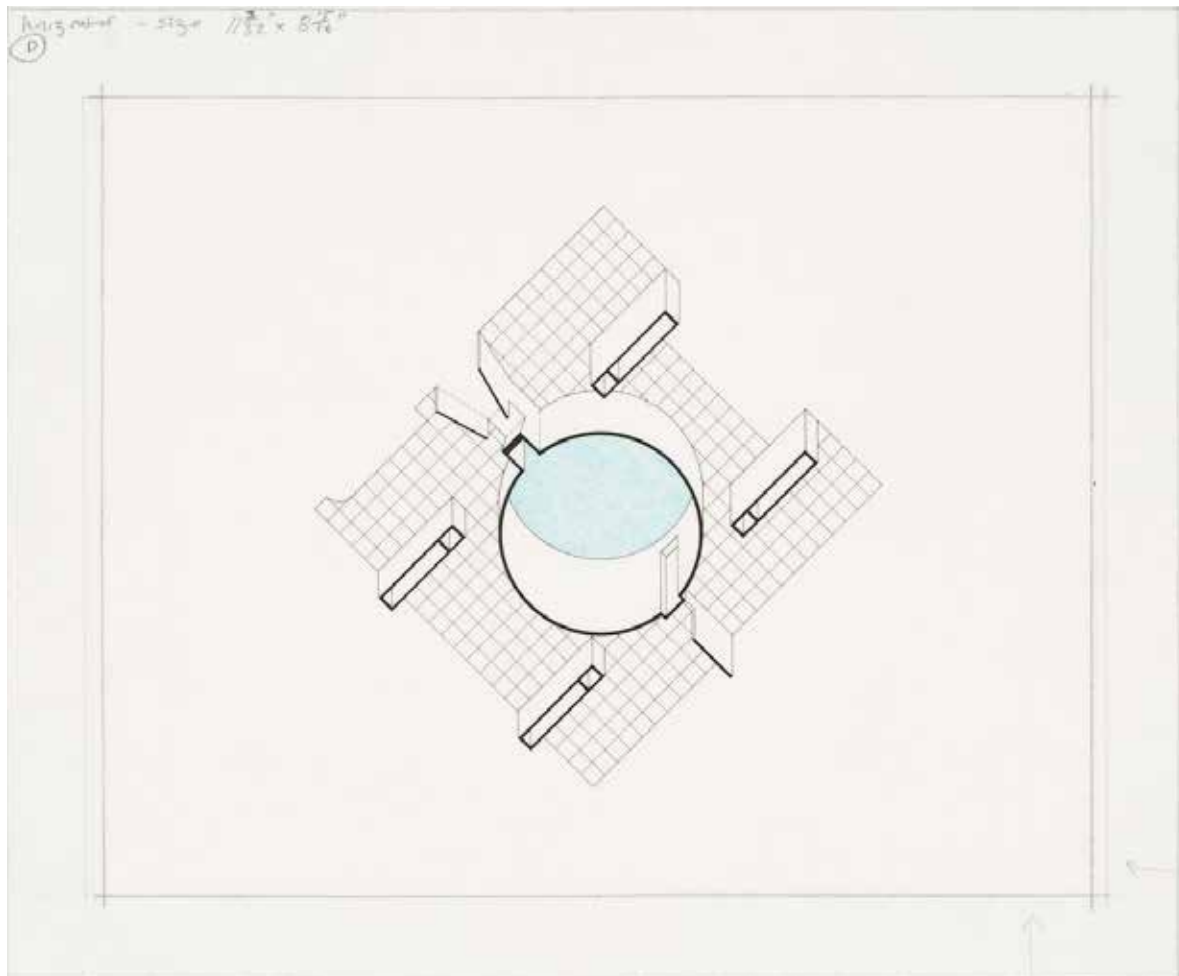




ENVELOPE

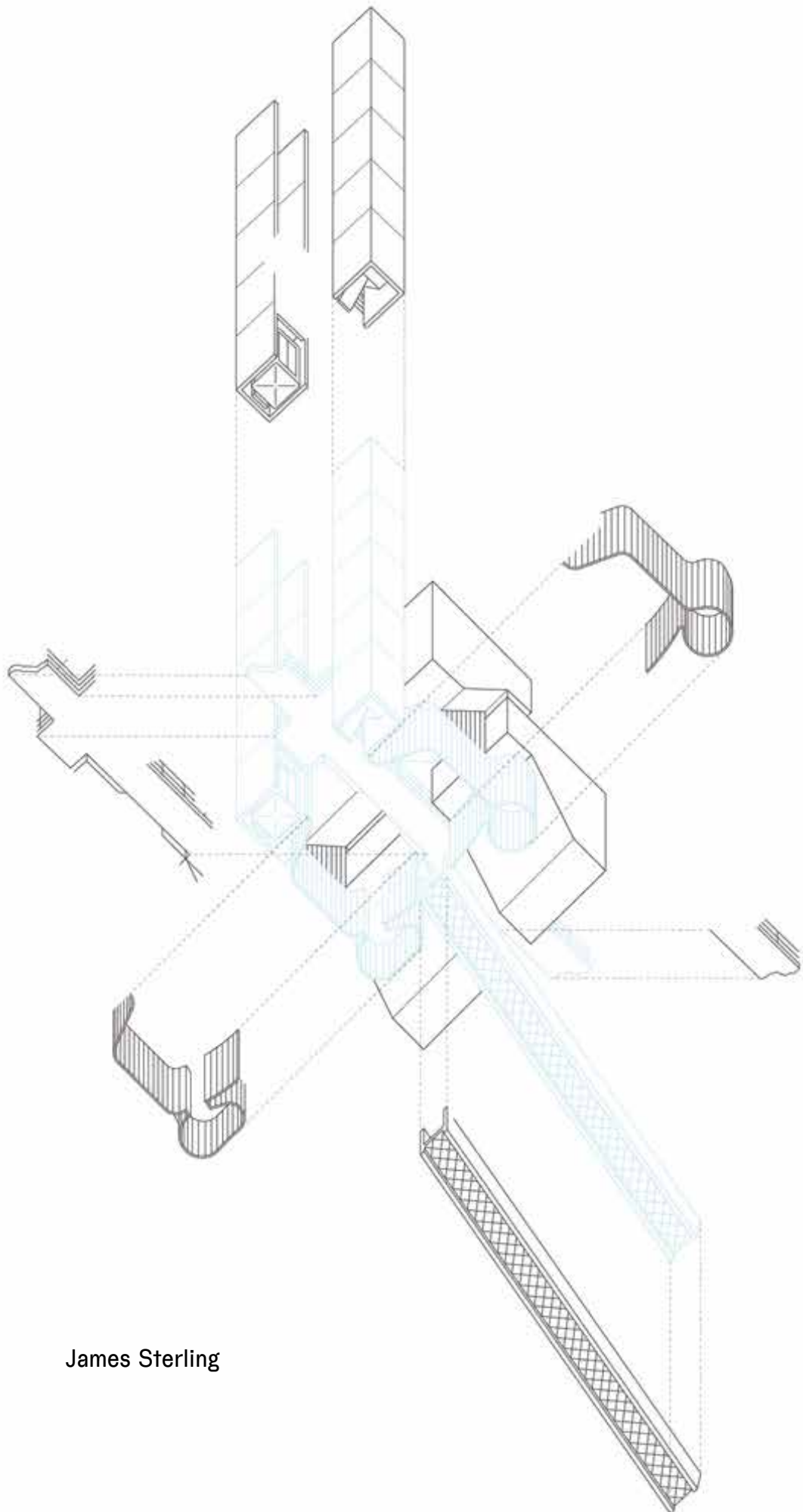
Envelope is a general term that covers objects that form a space by creating a fat and complete or extensive boundary between inside and outside. For example, the atmosphere forms a shell around the earth or the skin forms a shell around the human body. Examples of envelopes are containers, clothing, architecture, packaging, membranes. An envelope can be completely separated from the content it surrounds. It chooses to either reflect or camouflage its interior. The design of an envelope affects the worth of the content.



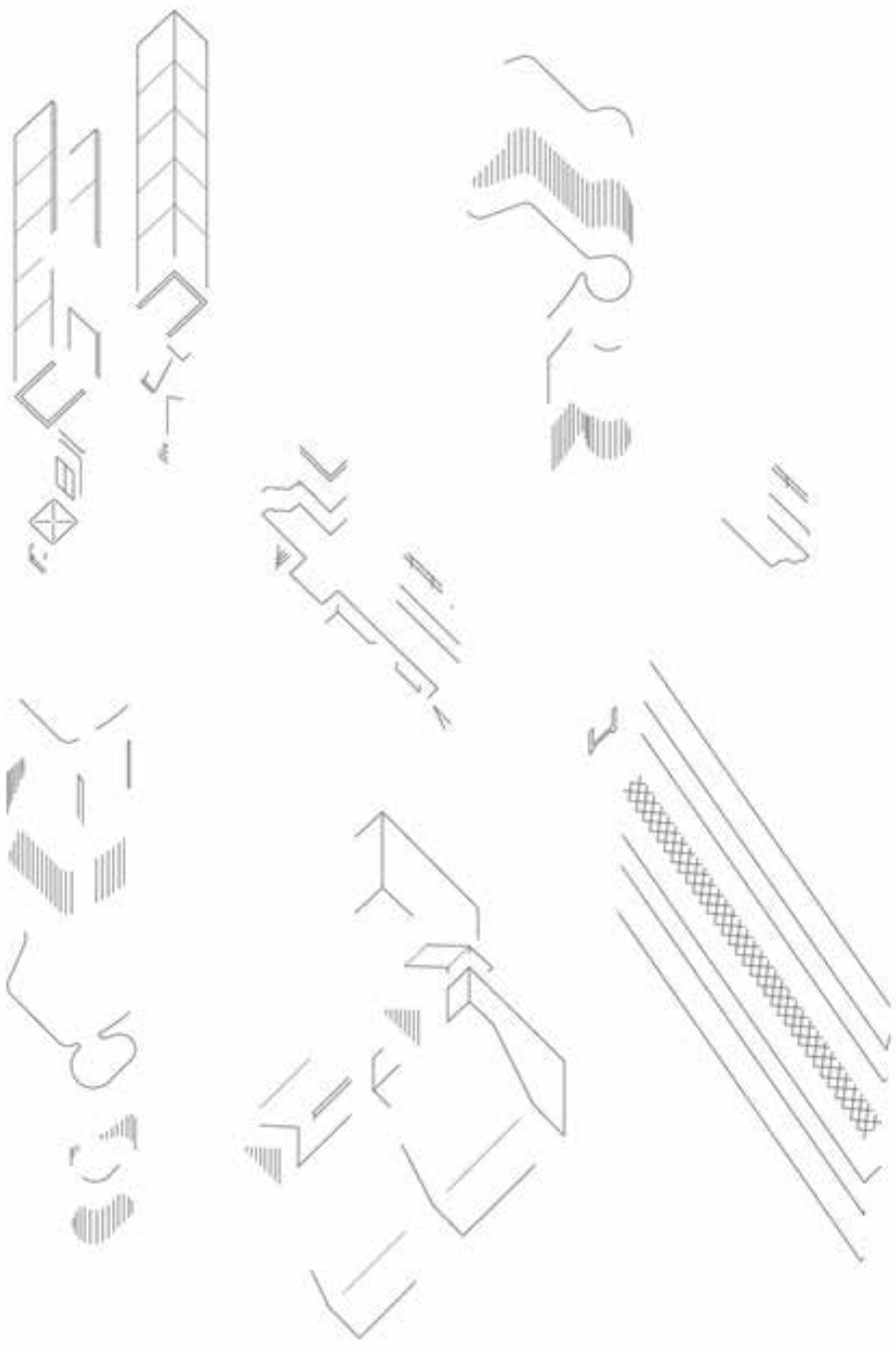


WORMS EYE PERSPECTIVE JAMES STIRLING

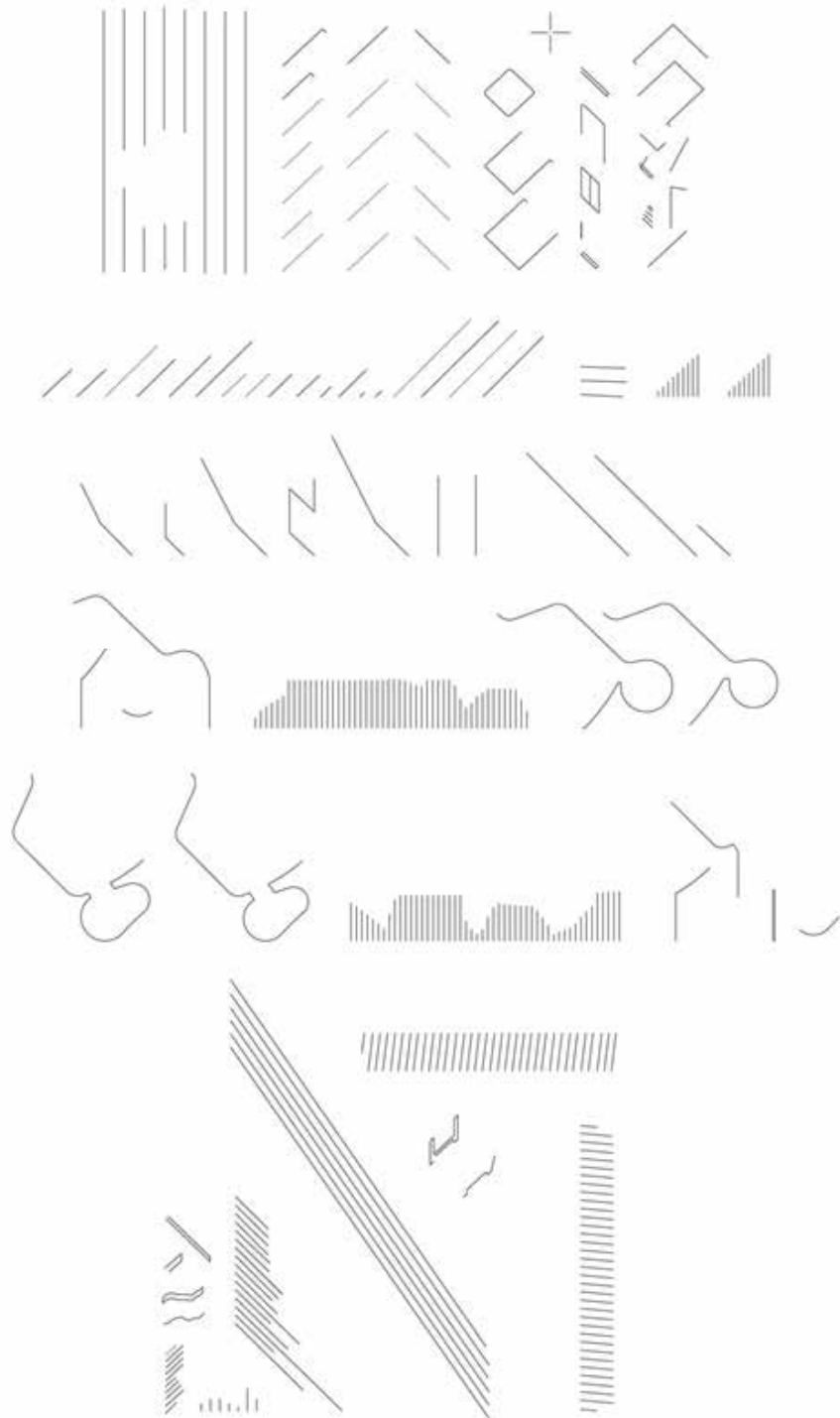
It can be used to look up to something to make an object look tall, strong, and mighty while the viewer feels childlike or powerless. A worm's eye view commonly uses three-point perspective, with one vanishing point on top, one on the left, and one on the right.



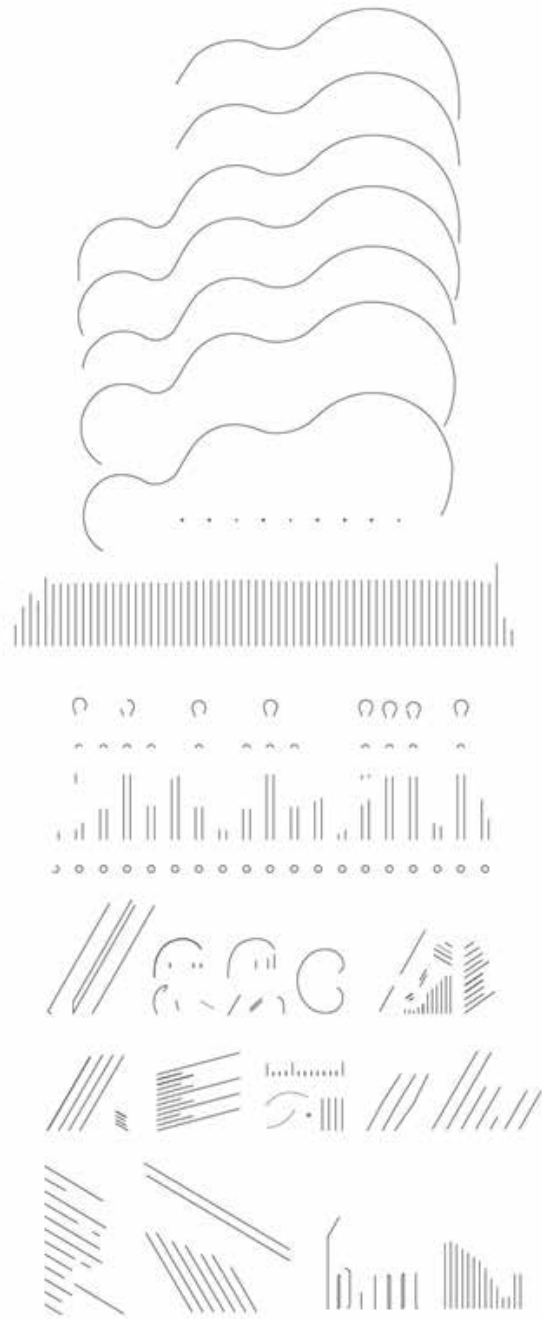
James Sterling



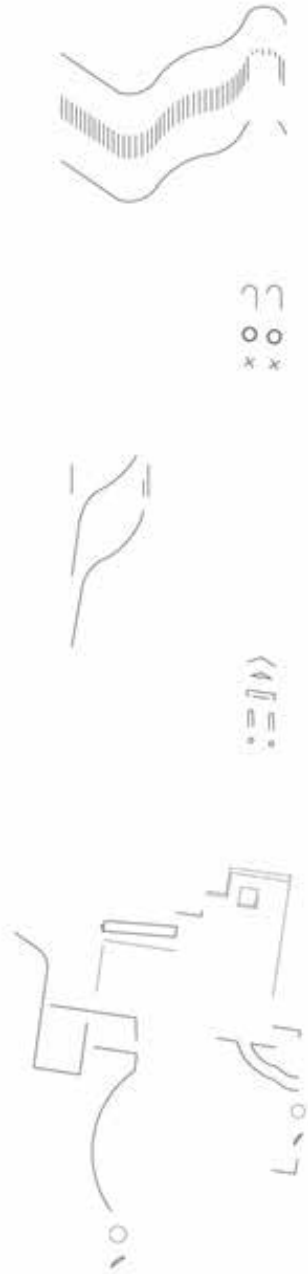
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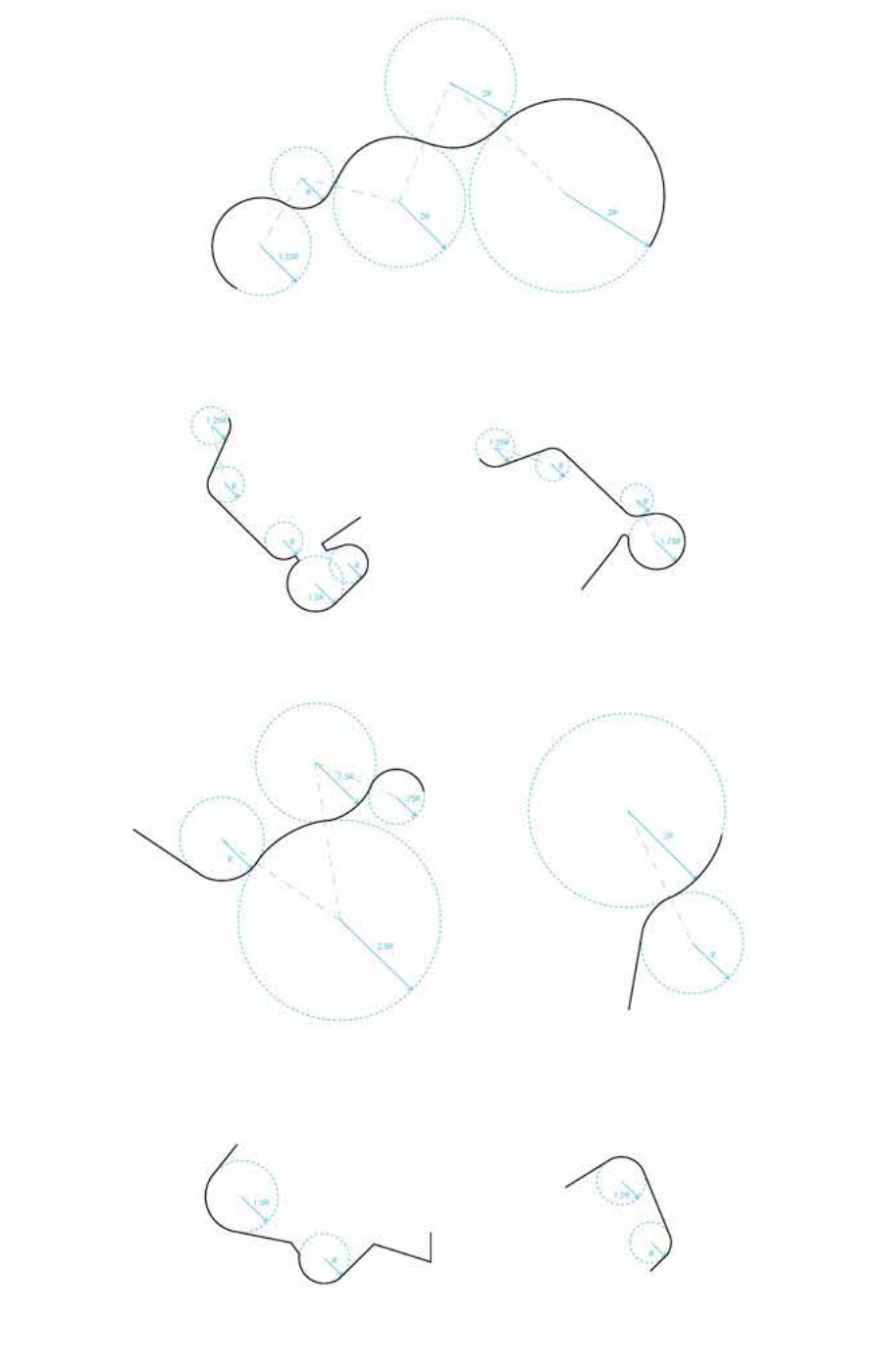
James Sterling



James Sterling



James Sterling



James Sterling

In approaching the vast site of Thurgauerstrasse I performed a series of walks through the area as an entry point (Zugang) in order to grasp its heterogeneous qualities. Beginning with superficial ^{access} walks, through courtyards, through streets, through suburban places with defined programmes, like refusal stations, to more precise places, more private spaces like gardens and small scale housing. the heterogeneity of the coexisting different spheres fascinated me, and I tried to capture this at the heart of homogeneity through my nearly daily walks.

By walking I invented passages through an otherwise fragmented urban fabric discovering the introverted public interiors of the postmodern headquarters. I learnt a new way of reading this place, through walks, through buildings, through eras.

They ^{are introverted public spaces} make of an somewhat archipelago within the urban fabric. These buildings being in the postmodern era have perverted the use of architectural language of the classic age with elements that represented the merely public realm. However in Postmodern Era the institution was frowned upon, and the these over dimensional spaces were commercialized for the capitalistic era, ^{even more as a service hierarchy} As these spaces now clearly defeat its purpose, I want to indulge into these spaces, and understand its potential qualities within a heterogeneous area, to give a new layer.

While Mapping these public spaces inheriting architectural language of the public realm, but privately owned, I discovered that the thresholds, being the only or multiple gateway was a form of expression onto the street, and paradigm of publicness. In detail I want to study the thresholds, being the barrier, between the public and private spaces, analyzing the intimacy and its gradient. Physical Thresholds being a door, an entrance, a corridor, contrasting architectural elements that enable fluidity in a heterogeneous fabric within autonomous buildings.

During a personal approach of these spaces, with the body being the most intimate mean of understanding the space, I tried to recreate the heterogeneity inside a building testing the social thresholds, the etiquette, how one should act in these spaces. Where Intimacy is considered an essential, secret and even occult quality of the mapped space.

Using the tool of worms eye perspective, also a language of the postmodern era, where the medium was used to make an object look tall, strong, and mighty while the viewer feels childlike or powerless, is an attempt, to understand and see this with irony, and further invent a new fiction.

How can these introverted architectural elements being a language of the public realm regain value of the society in this place? This street needs a new identity within the perverted language of the postmodern public private domain. How can these be changed, and how does the occupation of the space change the value given to these elements? I want to give these a new reason, bring back the language for new public spaces, always having Pierre Hyhuges use of framework in mind, without reprogramming everything.

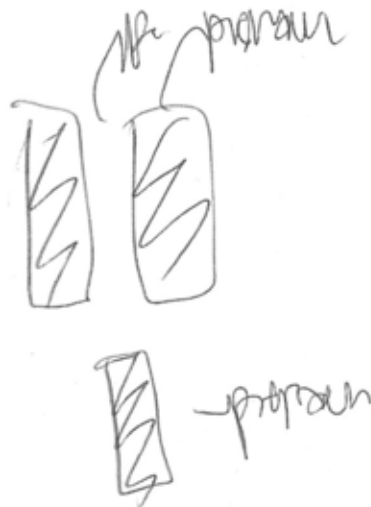
worms eye

things looking mighty

of these perverted spaces

WORMS EYE PERSPECTIVE

JAMES STIRLING



Jacques, hand-drawn
 San Vito
 have barrels
 tangit
 to meet
 in a
 academy
 and
 academy

program
 |
 living
 library
 school.

don't reward.

Walk. quality of embodiment -
certain behaviour.

functions - address
failure of
what it is.

choreography
for the time
sep.

- photograph.

small piece of world.

very open.

really good photographs.

sketches → dimension.

yoga -

more beautiful,

→ ~~the~~ conventional of representation

- space

without changing thing

maybe you do good.

real things you would
do.

sensuality
+ course

frankfurt surprise

- showardless surprise.

basic attitude.

→ ~~the~~

led a tour of the airport

murder.

wandering ->

certain amount of direction.

vast territory

subversive.

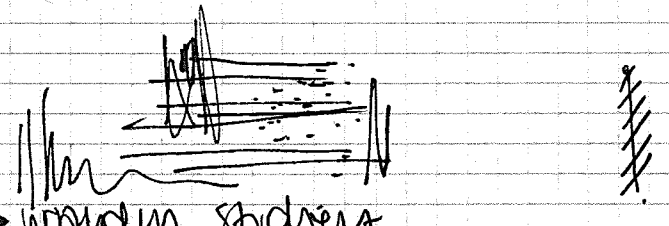
many things

flower 19th century
those inhabitants of the
city.

model - laufen soll.

B. kunst.
zoom.

medienkunst → wandern strecken



digital native.
lass das mal sein.

ausarbeiten.
betonen sollte - spielerisch Spaß
mit + geben Arbeit

fehlt davon nehmen

keine Nutzung. ein eingetrag.
Ausdruckszeit kontrahiert.
gegenüberhalten nichts ändern.

Schwellenstruktur. +

berührt zu sein - im Inneren.
Arbeit versuchen zu erreichen.

Mythos → zeigen.

embarrassment → nicht zu schade zu sein.
ansprechen
überschreiten einer Schwelle.

zoom, be drücken.
sind → aufpassen

aufgehals. ds. types.



Paralyse

↳ Kulturverhalten.
gesellschaft.
die sind in
Mehrfach.
Andrea Fraser

28.10.2020

mathias weinke.

backside der lobby. + idoms in die backside tv lüngen
persisches + subversiv künftiges Bild.

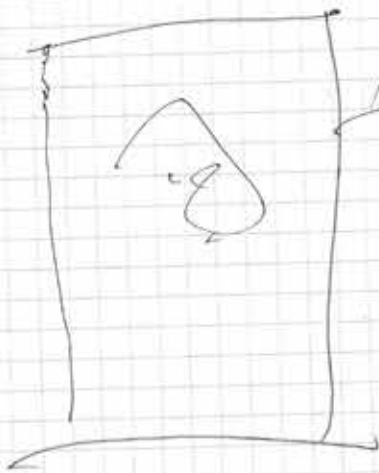
parallel moments.

wandering idee. - nat potential.

threshold. - immer noch wegen der demnach der
schwelle - all tv architektonische idee.



~~see~~ axo. besser zeichnen -
- compartmental.



ganz plane
→ über den Rand

- schelle - über alles
quiblen

Idiom Ideen → terrain of urban space and infrastructure space

sculptures da

radical weppal → work relates at an an site
material. reached.

from an architectural background.

my awareness + formulating + clarity

my philosophy
progress in society.

relation between the notion of urban space
and also institutional space.

critical → scavenges urban landscape and uses
herself as a tool → radical weapon to look at
the spaces -
→ her own body.
found material.

urban . landscape for her own use.

by how

einmal → anders

" the citizens who had learnt to avoid the city are starting to
visit it again

public space → social cohesion of the city.

demands to what is being
→ no kind of alienation.

sandtrack.

→ maybe take out material
→ change the place increasingly

spatzengeige . auseinander.

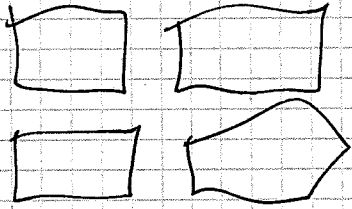
→ sachness of era.

wie gehen wir damit um?
wir sind uns.

forschung
→ experimentelle künstlerische Forschung
gesellschaftlichen + architektonischen mittel

ähnliche Handlungen: an gleichen Orten.
gleiche performance.

aktiv: das gleiche. — split screen.



context: um anderen Ort.

Schwelle: das haben was sie haben.
performance - ein mittel was klar zu machen.

Wahl - Asia Lydia Altman - finnische Künstlerin

das zwei perspektiven — narrative aufheben

krasse qualität
so eine tolle narration.

sound - temperatur → steht da nicht so drauf.

tip → weitermachen

konkret → wie erfahrung - macht.

sprechen das -

dannings zu kommen.

archivierung → ↗



View of “Klara Lidén: Grounding,” 2018. Klara Lidén

Klara Lidén’s primary mode is the disruption and detournement of urban space. The artist’s recent video works follow in the wake of a series of experiments at this gallery. In 2008, Lidén transformed Reena Spaulings into a pigeon coop. Four years later, she filled it with a forest of discarded Christmas trees. With this exhibition, Lidén upholds her fervent disregard for rules.

Using Massive Attack’s 1991 music video for “Unfinished Sympathy” as a point of departure (where vocalist Shara Nelson walks Los Angeles’s Pico Boulevard while singing), *Grounding* (all works 2018) captures Lidén as she traverses the streets of Lower Manhattan. The camera follows her walking with apparent poise, until she performatively—and repeatedly—falls. While Nelson is dignified as she struts down a rugged stretch of LA neighborhood, Lidén fumbles in a tony setting replete with markers of capital: the

New York Stock Exchange, Chase Manhattan Plaza, and the monumental Dubuffet sculpture originally commissioned by David Rockefeller. This landscape stands in stark contrast to the pamphleteers, street musicians, and motorcyclists that populate “Unfinished Sympathy.”

But *Grounding* is more than its video component; Lidén emphasizes the importance of the built environment, going so far as to reconstruct it. The video is projected onto a plywood ramp that divides the gallery in half. Inset with a trapdoor, it resembles the metal sidewalk entrances outside many New York storefronts. The other side of the ramp reveals its armature, shoring jacks traditionally used in scaffolding, as well as a video displayed on a monitor. This short, *GTG TTYL*, was made as a preliminary sketch for the show. In it, Lidén climbs onto a sofa and a temporary wall, located precisely where the monitor is now mounted. What is consistent about Lidén’s *Grounding* and “Unfinished Sympathy” is their unmoving rhythm, the determination of the single-shot camera take, the authoritative stride of their protagonists. Shara Nelson sings about heartbreak. Where, then, does Lidén’s wordless music video lead?



Previously, Lidén's installations have pointed outwards beyond the conventional display mode of the gallery, or otherwise attempted to invert the relationship between private space and the street, through sculptural and architectural means. Upon entering this exhibition, the viewer encounters a video projected, at nearly full scale, onto a plywood surface set back at an angle of approximately 60 degrees. The looped film begins with Lidén clambering up the stairs from the Wall Street subway station and traces her steady pacing – set to an uneasy, percussive soundtrack by Askar Brickman – in a single continuous take. Loitering construction workers, a stroller-toting father and delivery men briefly share the frame with Lidén as she encounters them on her circuit, a choreography interrupted only by her regular, unprovoked tripping and falling to the ground. Somewhat comically – if not for the unsettling sonic tempo – these missteps do little to slow or inhibit her progress as she crosses a few blocks into an empty square on Liberty Street, a privately owned public space below a 60-story landmarked skyscraper that is only eerily implied in the low camera angle tracking her modest movement at ground level. Here temporary scaffolding, plastic site barriers and safety netting – evidence of ongoing urban development and the increasing entanglement of finance and real estate – rigorously intervene into, trap or almost contain the walkway, ironically undermining the name of the artist's designated route. Emerging onto Broadway, just steps away from Zuccotti Park (once the staging ground for Occupy Wall Street), the camera stops as Lidén continues down the street and finally around the corner, out of the frame. A doorway cut into the plywood projection surface at the gallery allows viewers the possibility to cross through (or into) Lidén's film, behind which its construction – propped up on those ubiquitous scaffolding pipes and tubes – can be observed. GTG TTYL plays on a small wall-mounted monitor in this intimate background area, allowing some relief from the public exposure of *Grounding*. Having implied a relationship between the space of the gallery, or art world, and one of Manhattan's more fabled emblems of power, the structure of Lidén's show invites, yet again, a question of embodied action in relation to broader social and economic systems. Furthermore, her frequent contact with the pavement in *Grounding* – including a faceplant in the vicinity of Jean Dubuffet's overblown *Group of Four Trees* (1969–72) – suggests that art's historical capacity to camouflage predatory financial practices may now be exhausted. But as long as free passage in the New York City streets is still possible (for privileged subjects, at least), there may yet be a necessary politics or even pleasure – that is, another kind of value – left in the unmediated practice of the *dérive*.

HUMAN PHENOMENOLOGY OF THE CITY

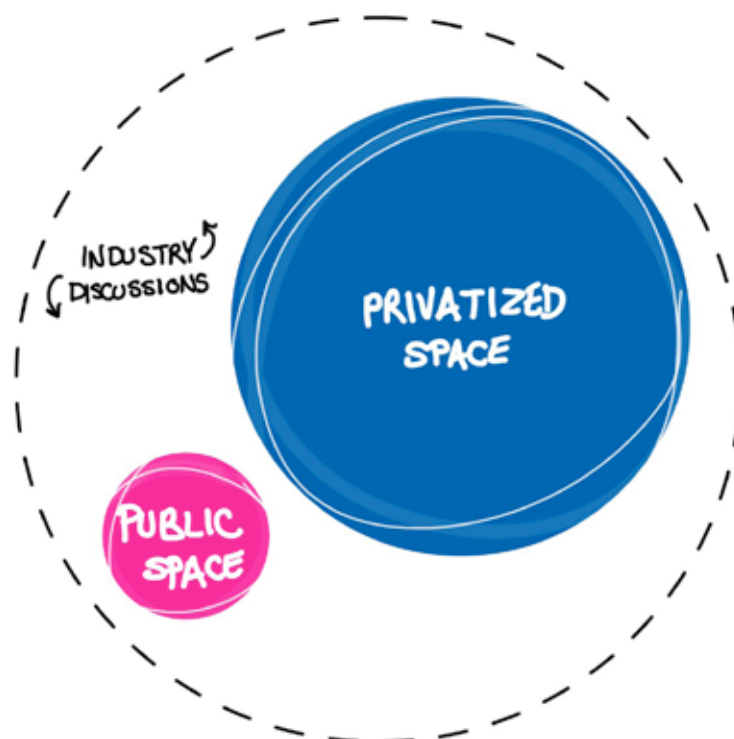
Baird believes that architecture is highly capable of manipulating affects on human experience at a subconscious level.

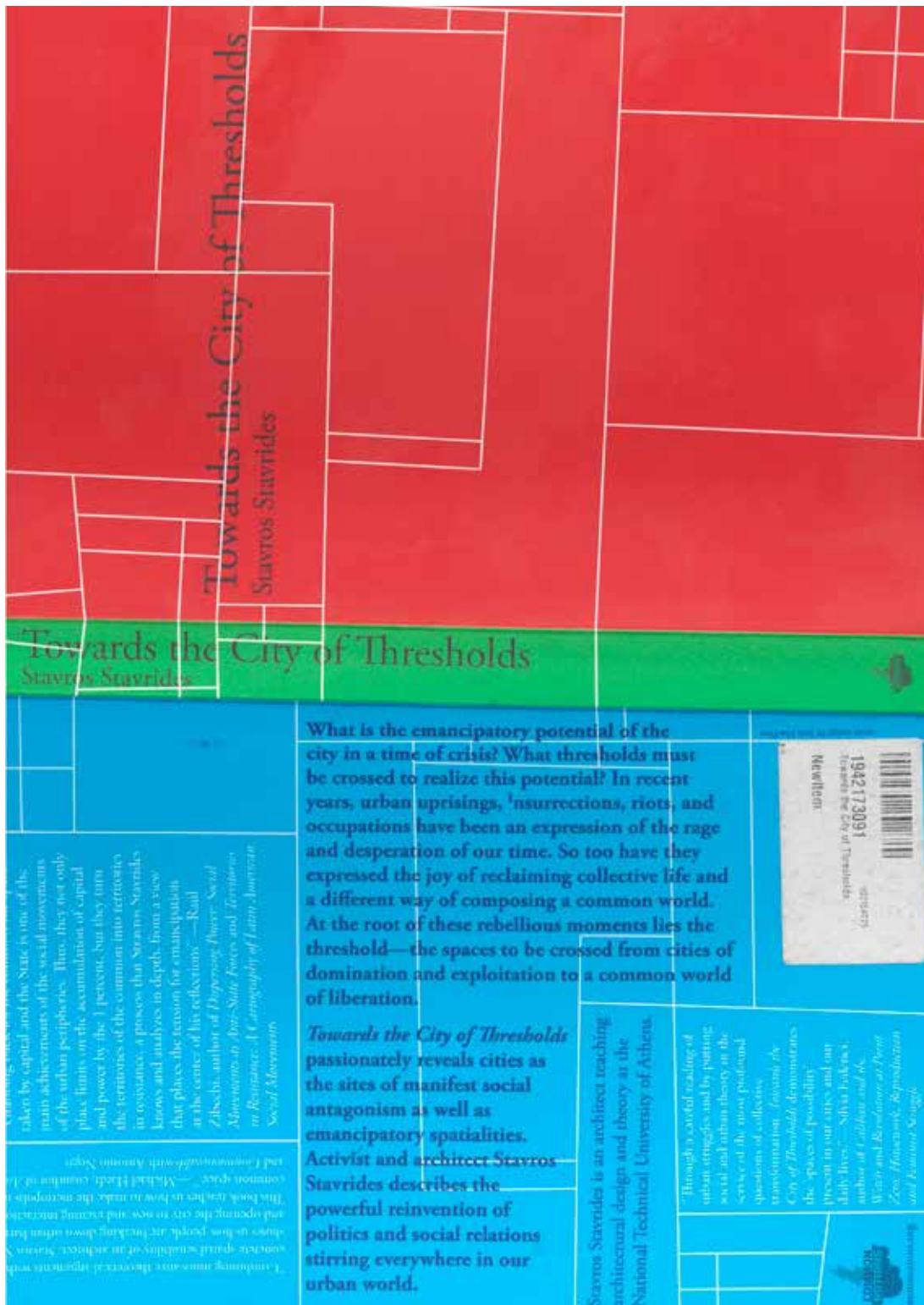
“Architecture’s power comes not from the iconographical charge it can carry, but instead from the fact that it structures our consciousness and our way of being in the world in ways which we ourselves are not fully conscious of”

“these striking images, none the less, bear powerful witness to the scope of the contemporary photographic image and to its capacity of both to portray and to shape the contemporary political forms of publicness, generally, and of public space, specifically”

In relationship to architecture and urban design, each of these conditions work within the physical and psychological networks of bodily proximity and become present to those who exist within shared public space. Baird insists that the way we work on, interpret, and project the city relies heavily on the phenomenological aspects of architecture.[7] He emphasizes that experiential journeys of bodies through physical spaces are crucial in understanding the cityscape; however, postmodern city centres have grown too large and complex to fully understand its entirety in this way. Similarly, to his syntheses presented through street photography, the city must therefore be understood through the approximations, representations, and other intermediate means of publicness

GEORGE BAIRD





Stavros Stavrides - Towards the city of Thresholds

Navigating the metropolitan space: walking as a form of negotiation with otherness

ing for a redeemed aura, nor for a re-enchantment of the world by modernity's myth of "newness." Nor was he for transitoriness, either, as long as not every ephemeral present revealed a "weak, messianic power" that may open it to a possible, radically different future (Benjamin 1992, 246). In an allegorical gaze that pierces urban phantasmagoria, the experience of modern dwelling is disenchanted and the monumental order of the interior as a private collection is forever shaken.

Can we perhaps imagine that a redeemed modernity, respecting the inherent transitoriness of modern dwelling without reproducing the nonplaces of metropolitan alienation, could create a modern city of thresholds? And, can we understand this city as epitomizing an experience of discontinuities that may orient collective behavior towards an emancipating public culture?

The metaphor of navigation

A metaphor is a convenient way to describe an unfamiliar experience through the use of a familiar image. This is probably why so many metaphorical terms and expressions are used for the Internet. Many of them emanate from the simple and easily graspable idea that cyberspace is like a vast sea in which every user seeks their way.

No metaphor used to describe cyberspace is innocent. As Alice Rayner suggests, the metaphor of the theater that we tend to use for describing representations of possible human actions is not valid in the case of cyberspace. Although in a video game, representations of simulated human actions may unfold, the "as if" of scenic space is replaced by the functionality of an imaginary setting meant to facilitate interactivity. The distance that supports the theatrical "as if" is collapsed and the imagined becomes virtual: a crafted reality that responds the way reality is supposed to respond. Thus, according to Rayner, the metaphor of the theater will be misleading in its use to convey the experience of interacting with cyberspace (1999, 285–290).

In a different context, Kevin Robins criticizes as "conservative and nostalgic" descriptions of the Internet that deploy the metaphor of "*agora*." According to them "the Net is seen as rekindling a sense of family—a family of invisible friends." They thus present the Net as an "electronic variant of the Rousseauist dream of a transparent society" (1996, 98).

What the two examples above indicate is that metaphors do not only help us to approach the unknown as analogous to what is already known, transporting—as the etymology of the word indicates—characteristics and meanings from familiar areas of experience to unfamiliar ones. Metaphors, in a way, contaminate the experiences they mediate through an image-centered comparison.

Not that everyone on the Net imagines herself surfing the waves of a California beach. The metaphor creates a kind of understanding that constructs a whole ideology or a set of value-invested cognitive schemas. A metaphor effectively molds the way we grasp an experience as socially meaningful and therefore possessing a certain social value. Lakoff and Johnson propose, "human conceptual systems are metaphorical in nature and involve an imaginative understanding of one kind of thing in terms of another" (Lakoff and Johnson 1980, 194). Through metaphors, the Internet experience is molded.

Understood in this way, experience is actually lived differently, depending on the different meanings and values attributed to it through metaphorical descriptions. Metaphors sometimes become so powerful and so effectively integrated into an experience that they end up being considered as literal descriptions. Just think what it means to describe the mode of doing something as a kind of route: we say, forgetting the metaphor we use, "I will do it my way."

The image of a sailor riding over the waves, finding ways to discover new lands, the image of a cybernaut cruising the seas of information, is surely powerful enough to instill in the act of Net

browsing the positive values of an adventurous and heroic navigating experience that promises pleasure and, most probably, profit.

Can we possibly discover a different, latent potential in the metaphor of navigation? Can we transport this potential from the virtual space of the Net to the actual urban environment, and can we imagine ourselves navigating the material world instead of the immaterial one? Is it certain that a buried collective memory of an actual sea navigation cannot be revived with new meaning in the metaphorical appreciation of the modern experience of traversing metropolitan space?

The ancient Greeks seemed to place a lot of value on the abilities of a skillful sailor to depict the general characteristics of a peculiar and distinctive wisdom, which they called "*metis*." Different from the wisdom of philosophers, *metis* is an inventive competence immersed in the universe of social practices and molded through practice. *Metis* must guide decisions on the spot, within limited time, exactly as in the case of a sailor facing situations that mostly require fast and accurate decisions.

This intelligence must also be multifaceted, resourceful, and cunning: because situations to be confronted are multiform, versatile, and open to unexpected events, however typical their form may appear:

there is no doubt that *metis* is a type of intelligence and thought . . . it implies a complex but very coherent body of mental attitudes and intellectual behavior which combine fair, wisdom, forethought, subtlety of mind, deception, resourcefulness, vigilance, opportunism, various skills, and experience acquired over the years. It is applied to situations which are transient, shifting, disconcerting and ambiguous, situations which do not lend themselves to precise measurement, exact calculation, or rigorous logic (Vernant and Detienne 1978, 3).

So, somebody equipped with metis possesses the ability to be as inventive as the circumstances demand.

The navigation metaphor instills in the practical intelligence of metis one crucial image: To be able to take advantage of an unexpected, strange situation is to be able to find a way through and perhaps out of it. Navigating thus means being able to discover the signs to guide you (as in the case of the archetypical sailor watching the stars), being able to seize the opportunity in order to profit from a situation (like the archetypical sailor swiftly rearranging the ship's sails), being able therefore to invent a passage, to establish a route in what appears as a hostile unknown environment (like the archetypical sailor governing the ship in open sea).

For the ancient Greeks, the image of an unknown sea with no recognizable points of reference, with no seashore in view, was an image of absolute alterity. That is why it used to metaphorically describe passage to the Nether World. To cross the sea, the sailor must actually invent a passage, a *poros*. Sea navigation becomes an activity that may metaphorically represent the experience of confronting an unknown otherness. Thus, it can be employed to provide a meaningful representation of habitual activities that are meant to deal in inventive ways with the unknown or the unexpected. Knowing how to behave at work, in public space, during war, in the market, at court, or in the athletic games and exercises meant for the Greeks knowing how to behave in a variety of circumstances that escape prediction.

Not only were there different persons who developed different strategies in different social circumstances but also the gods always intervened, often involving mortals in their quarrels. Navigating through the circumstances could mean creating passages of escape or approach, thus regulating a potential relationship with the surrounding otherness. And this otherness equally encompassed both the unpredictable whims of the gods and the multiform interests of mortals.

One crucial characteristic of this ancient art of navigation is that it is constantly on the move. It is a kind of mobile art. And to be mobile is being always inventively different from one's self. This is the art of changing in order to cope with change. It has nothing to do with the ability of the chameleon to adapt to the surrounding environment. Metis is a form of taking hold of the situation not because someone is powerful enough, yet equally not because someone is so hopeless as to only try to give up whatever distinguishes him or her from the surrounding social environment in order to face the alterity of others.

The ancient navigator uses the ruses of metis in order to negotiate with otherness, to create passages, often aiming to propitiate the gods and the sea alike. The ancient navigator thus provides an archetypal image of the everyday politics of social interaction. And their practical intelligence is indicative of an ancient wisdom: the wisdom that develops ways to negotiate with otherness whether it stems from human actions or from the actions of nature and those of transcendental beings.

Crossing passages to otherness

Does this mean that the navigation metaphor could lead us to a new way of understanding how to deal with the experience of otherness erupting everywhere underneath the homogenizing blanket of globalization? If every modern social encounter means not only confronting everyone as a potential enemy but also being able to negotiate, judge and estimate otherness, then metis offers a model of action rich in nuances.

"Navigating the material world" constitutes not only a convenient metaphor, with the air of heroic colonialism filling its sails but, essentially, a metaphor instilling in social interaction a new or equally quiet old form and value. Is it then possible for us to con-

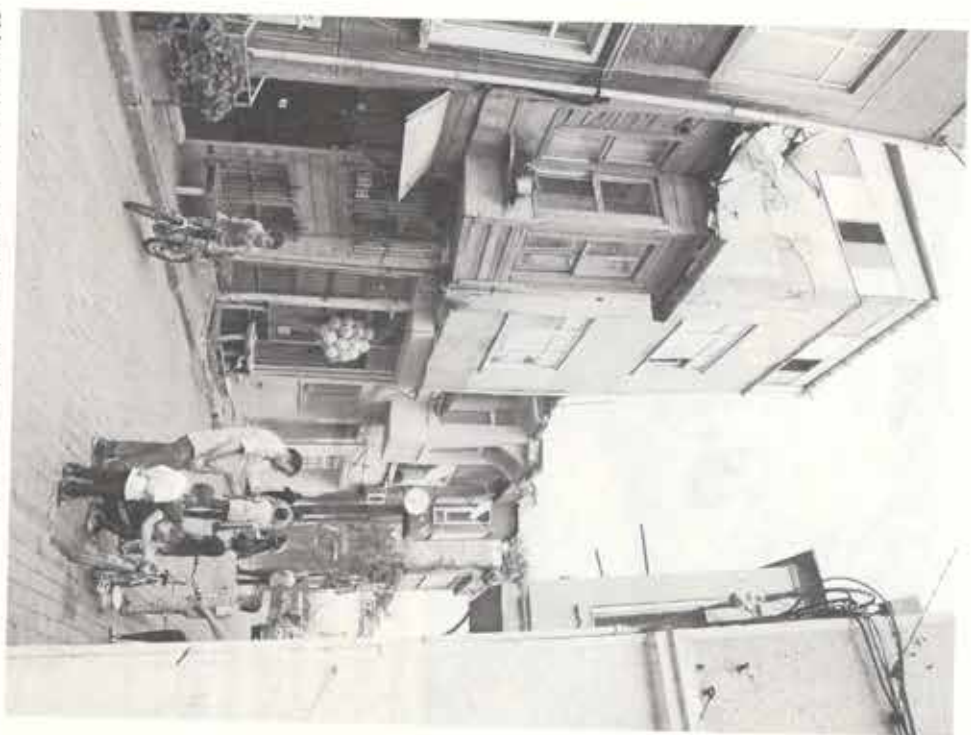
ceive of navigating the metropolitan space as actively constructing a relationship to otherness? And if this activity is actually a passage-creating activity, is it perhaps at the same time an activity that is based on the ability to inventively become other in order to cope with otherness?

In ancient Greek, the word for passage is *poros*. A ship that crosses the unknown sea is called *pontos*. For example, the ship of the Argonauts is a *pontoporos* ship (a ship literally creating her own route as a fleeing passage). If one cannot find his or her way, one stands in front of what appears to be unknown or "other," being in doubt. The Greek word for doubt is *aporia*, literally "lack of passage."

Otherness therefore takes the form of a seemingly unapproachable land. Passages to otherness, however, do not tame or eliminate otherness. They may only create, with the help of a resourceful intelligence, intermediary spaces in order to approach otherness: spaces of negotiation (we must not forget that the Greeks were actually negotiating with their gods, they were not simply afraid of them).

In English, "aporia" may be described as an attitude characterized by "an awareness of opposing or incompatible views on the same matter" (Gove 1981). Can't we then perhaps say that aporia is actually a form of heterogeneity awareness? And couldn't we consider the discovery of a necessarily temporary solution to the problems posed by heterogeneity as the discovery of a precarious passage, an unsteady poros? The art of navigation is the art of transporting aporia, not the art of eliminating it. As the passage closes behind the ship, so does the passage to otherness. It's always temporary. Social artifacts are created on the move.

There is another meaning for the Greek word poros. Poros also refers to the small holes on the surface of the skin. Pores are the passages that connect our body to the surrounding environment.



Urban porosity: immigrants on the streets of Yenikapi in Istanbul.



"A grain of Sunday is hidden in each weekday," a social housing terrace in Athens.

When we describe something as porous, we consider that it is communicating with its environment. A body in aporia would thus be a body hermetically sealed.

In one of his famous "city portraits," Benjamin uses porosity to describe everyday life in Naples:

As porous as this stone [the stone of the shore by the sea] is the architecture. Building and action interpenetrate in the courtyards, arcades, and stairways. In everything they preserve the scope to become a theatre of new unforeseen constellations. The stamp of the definitive is avoided (Benjamin 1985b, 169).

And:

Porosity results not only from the indolence of the southern artisan, but also above all, from the passion for improvisation, which demands that space and opportunity be at any price preserved. Buildings are used as a popular stage (Benjamin 1985b, 170).

In the above passages, porosity appears to describe those circumstances that bear the distinctive marks of an occasion. That is why porosity results from the "passion of improvisation," this everyday theatricality, this art of coping with ever differing situations, becoming inventively other without losing oneself.

In such a city as Naples, where "a grain of Sunday is hidden in each weekday" as Benjamin observes (ibid., 172), social interaction becomes more than a series of prefixed and schematized procedures. Social interaction is characterized by porosity. As in the navigator's art, porosity is the creation of passages, poroi, and "pores" through which every social body breathes the air of inventive interaction. In the generalized mobility of Neapolitan life as Benjamin sees it in the twenties, a metaphor of the bodily mediated experience of the modern city emerges. Porosity is the key to this metaphor, as the quality of both material and immaterial elements of this experience. The buildings and people's habits are porous. The streets and everyday encounters are porous. Porous are the omnipresent staircases, the families, and the relationships in open-air markers.

Negotiating choreographies

When we recall that Benjamin was a theoretician of the art of wandering, we can understand why porosity and navigation coincide in a metaphor for modernity's hidden liberating potential. As a metropolitan wanderer, an idiosyncratic pedestrian, the Flaneur loses

himself in the city only to discover, hidden behind the metropolitan phantasmagoric facade, the false promises that have propelled modern civilization. The flâneur in "the chorus of [his] idle footsteps" (de Certeau 1984, 97) has a feel for passages, a feel for thresholds (Benjamin 1999, 416). He discovers and invents passages even when he recognizes them as points of rupture in the city's fabric.

The flâneur has a feel for passages because he has a feel for heterogeneity. True, he may fall victim to the deceptive heterogeneity of appearances that imitate pluralism in the modern metropolis. But while navigating the metropolis without following obligatory itineraries, one can potentially discover ruptures in the projected uniformity of modern urban phantasmagoria. The flâneur disturbs the continuum of habit as well as the fabricated coherence of the urbanistic ratio. Walking assumes the status of a paradigmatic act that reinvents discontinuity at the heart of uniformity and thus discovers otherness at the heart of homogeneity.

It is not enough to acknowledge the power of every individual spatial practice to concretize individual though anonymous "ways of use" or "styles of use" as de Certeau (1984, 100) does. We have to see in every walking act not only an idiosyncratic rhetoric but also the power to move towards otherness. To walk in the modern city, no matter how strict the rules delimiting pedestrian movement are, always contains a grain of unpredictability, a mark of individuality. The predominance of chance encounters and the complexity of contemporary city life makes it necessary for city dwellers to develop an inventive navigational intelligence. Walking—not only wandering—opens often-unnoticed potential passages towards undefined destinations that are nevertheless explicitly felt. This revealing and exploratory encounter with otherness gives to walking gestures an expressive power.

Dance theory can help us locate the modalities of such a walking expressivity. Tracing the history of modern dance's interpre-

tion of pedestrian acts, Susan Leigh Foster distinguishes three different forms of theatricality:

The first is characterized by modern choreographies based on the "blending of pedestrian and dancerly elements" (Foster 2002, 128). This is a theatricality in which the effects of theater are transported into everyday pedestrian acts (ibid., 131). We could say in this case, walking is seen in a new way: it is appreciated as theatrical.

The second, according to Foster, is an alternative theatricality constructed together with an alternative viewing practice. Pedestrian movement in this context refers not only to trivial quotidian walking gestures but also the flow of movement. It makes this flow the guiding principle for dance improvisations. "Letting the dance happen" (ibid., 132) thus extracts from walking a structural principle rather than a repertoire of formal elements.

In the third kind of theatricality, an emphasis is put on the discontinuity of movement: "choreography conducts an anatomical investigation, not of the body, but of its movement" (ibid., 140). Recognizable pedestrian gestures are reflexively presented (ibid., 142): movements are connected both with the bodies that perform them and with their own structural characteristics.

What Foster's inventive research can perhaps show is that walking, this act of artful connection of places, can be understood and employed as a form of individual presentation that goes beyond the expression of individual moods, sentiments, and orientations. Walking is a form of bodily practiced negotiation with otherness; it is a form of addressing others.

In this kind of gestural theatricality, the actor-walker not only presents him or herself but also creates a temporary stage on which the other is implicitly invited. "Acting-out" a walk can thus become a negotiating gesture towards the otherness of those who pass by.

Baudelaire, the poet-flâneur, describes *une passante* in her erotic, implicitly theatrical walking:

Tall, slender, in deep mourning, with majesty,
A woman passed, raising, with dignity
In her poised hand, the flounces of her gown;
Graceful, noble, with a statue's form.

A pedestrian spatial practice is taken to be expressive not simply because somebody chooses to address somebody else but because every gesture, no matter how trivial or functional, can be taken as demonstrative, as revealing hidden intentions, as orchestrating its own meaning. Ambiguous and elusive or powerful and demanding, this kind of meaning can only emerge in an urban setting. First, it is assumed strangers are likely to meet. Second, it is assumed or deliberately transmitted that people in such a setting do not simply walk, they navigate.

Benjamin's navigation is both similar and at the same time symmetrically opposed to the ancient Greek navigating intelligence, *metis*. It is similar because it creates a negotiating and inventive relationship with otherness mobilizing a multilayered time-awareness. And it is its symmetrical inverse because whereas *metis* navigates through otherness creating passages, Benjamin's navigation seeks to discover the otherness hidden beneath the uniformity of modern urban phantasmagoria. Benjamin seeks to open modern social life, trapped in the myth of human progress, to the otherness of human emancipation.

Navigating the metropolis may be considered in terms of a distinctive experience, but may also provide us with a metaphor to evaluate and understand such an experience. The navigating image may thus constitute a metaphor describing the creation of passages towards, in the direction of, otherness. Navigating

essentially means negotiating. Or perhaps, as in the theatricality of Neapolitan life or in the resourceful ruses of an inventive sailor, navigating means attempting to approach, to discover, to face otherness. What makes walking a practice which may condense navigating act's metaphorical potential is the fact that negotiation with otherness is not the result of a carefully constructed plan. This negotiation happens as people walk, whether they improvise to face unexpected encounters, whether they decide to express an interest in somebody as they pass or whether they let their moves be expressive, purposefully or not, addressing everybody or nobody. Walking, understood as navigating, epitomizes a particular embodied wisdom, the wisdom that understands social identities and behaviors as constantly in negotiation, creating out of differences and similarities the fabric of human interaction.

Theatricality: the art of creating thresholds

Approaching the other

Thresholds mediate a relationship with otherness by marking passages in time and space. In the inventive social interaction characterizing life in Naples between the two World Wars, thresholds appear to function as—often temporary—urban stages where encountering otherness is practiced. Is perhaps this encounter with otherness an act based on the socially acquired ability to become other; the ability to assume, check, express or even deny identities? And is it perhaps that thresholds, because of their inherently comparative and relational character, provide the ground for these gestures and acts of becoming other? Are thresholds the spaces such a negotiating encounter creates? Are thresholds those precarious stages upon which a theatricality of encounters develops?

Theatricality is connected to the temporal dimension of human interaction. It emanates its time of unfolding and, as all practice, it is defined by its rhythm. Theatricality is not ascribed to a homogeneous time; it intervenes in its flow, accelerating or decelerating it, even suspending it (at the moment of the "strike,"

Anwohner weitgehend davon leben, dass sie die unsinnigen Planungen der Planer ausführen; wo die vielen Bauarbeiter arbeiten sollen, wenn der Wiederaufbau vollendet ist, und wer dann die von ihnen verlassenen Städte bewohnt, bleibt ein Rätsel.

Der Gedanke des kleinsten Eingriffs ist eng verbunden mit der Ablehnung aller modellhaften Erfahrungen. Erfahrung ist nicht die Art und Weise, wie man einmal einen Eingriff erfolgreich durchgeboxt hat; vielmehr müsste die Vermittlung von Erfahrung darin bestehen, zu zeigen, wie man sich in einem besonderen Fall Information verschafft, die es einem ermöglicht, sich genau dieser Situation angemessen zu verhalten.

Aus dem Dia-Archiv von Annemarie & Lucius Burckhardt

Rechts: „Un air rosé“ nannte **Bernard Lassus** 1965 sein Experiment mit der Tulpe, in deren Blütenkelch ein weißer Papierstreifen gehalten wird, der zeigt, dass die Luft rot leuchtet – ohne etwas physisch zu verändern. Ein Prinzip des minimalen Eingriffs.

1. Doppelseite

Joseph Beuys, „7000 Eichen für Kassel“, 1982-1987, ein umfangreiches Kunstwerk, dennoch ein minimaler Eingriff, weil es künstlerische Mittel verwendet, um Umweltprobleme zu kommunizieren. Sachzwänge der Politik und der öffentlichen Ordnung können durch einen Außenseiter, einen Künstler überwunden werden – weder durch Gewalt, Revolution noch durch eine subversive Underground-Aktion, sondern durch normale öffentliche demokratische Prozesse.

2. Doppelseite

Ian Hamilton Finlay, „Osiers/Osiris“, Baumtafeln, Stonypath, Little Sparta (seit 1966) und beschrifteter Stein „F. Hodler“, Furka 1987; Finlays Inschriften auf Baumstämmen sind Anspielungen, arkadische Poesie und das Motiv, seinen Namen in die Baumrinde zu ritzen. Auf Steine oder Holz geschriebene Interpretationen verändern Ausschnitte aus der Landschaft im Bewusstsein des Betrachters und verändern die Wahrnehmung der Umwelt.

3. Doppelseite

Paul Armand Gette, „Kassel – Ein botanischer Garten“, documenta urbana - sichtbarmachen 1982. Gette verwandelte die Straßen und Freiflächen der Stadt in einen einzigen botanischen Garten. Die Pflanzen, die aus den Rissen der Bürgersteige sprießen, wurden mit lateinischen Namen beschriftet. „0 Meter“, Furka 1992. Wo fängt die Landschaft an? Alles, was sich direkt vor uns befindet, läßt sich naturwissenschaftlich benennen, heben wir den Kopf, entsteht irgendwann eine Landschaft.

Links von S. 167

Durch einen extrem minimalen Eingriff interpretierte **James Lee Byars** im Sommer 1983 eine unendlich weite Landschaft, natürlich nur in den Köpfen der Zuschauer. Die Performance mit dem Titel „A Drop of Black Perfume“ wurde in der grandiosen Umgebung der Furka, zwischen Wiesen, Felsen und Schneeresten inszeniert. Byars setzte im goldenen Gewand einen Tropfen Parfüm auf einen Granitblock. Das Foto von Annemarie Burckhardt zeigt die zweite Aktion von Byars auf der Furka, „The introduction of the sages to the Alps“, 1984.

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Die Idee vom kleinstmöglichen Eingriff durchzieht sein gesamtes Werk, von der Urbanismuskritik bis zur Spaziergangswissenschaft. Der kleinstmögliche Eingriff steht für ein Stück neue Planungstheorie, die auf der Ebene der Landschaftsgestaltung davon ausgeht, dass es zwei „Landschaften“ gibt, die real sichtbare, und die in unseren Köpfen. Die Theorie des kleinsten Eingriffs bedeutet, nicht mit gewaltigen Mitteln in die bestehende Umgebung einzugreifen, sondern diejenigen Eingriffe sind nach Lucius Burckhardt die wirkungsvollsten, die auf das Landschaftsbild in unseren Köpfen einwirken und ein ästhetisches Verständnis der Umwelt erzeugen.

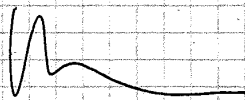
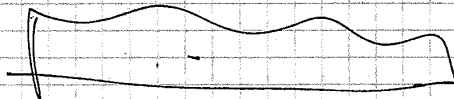
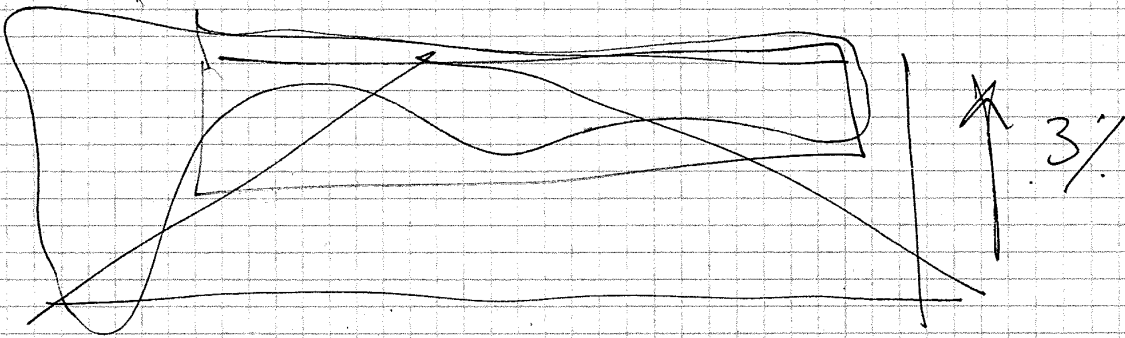


Bernhard Lassus, la vie en rose

→ gear broken.
abholen.
→ + gear board.

uniofer policy.

grotesque display of capitalistic power



V THE MACHINE

The machine has served as a metaphor for both the modern state and the metropolis throughout modernity. Nineteenth-century metropolitan Paris, in its transformation by Baron Georges Eugène Haussmann, was regulated and organised like a machine. Its construction followed norms that aligned with those characteristics of repetition, efficacy and efficiency that were germane to machines. As the setting for the daily lives of millions, its aesthetic—its full expression—was impressed upon them through its forms. The appearances of Paris did not conform outwardly to those of many-wheeled metal behemoths—the machines of the infernal factory—yet were consistent with their nature. With the advent of electric light, the underground train (*le Métropolitain* or *Métro*) and the emergence of the motorcar, the aesthetic of the machine in the city, delivered by advances in technology, came to both represent the city's image and its traumas.¹

In emerging modern states, procedures, regulations, organisations and formats were developed so that they might function with some degree of predictability; their many aspects were regulated so to be in balance, with their effects transferred to those working to execute them as well as those subject to them. The Western metropolis—a phenomenon of the mid-nineteenth century—came to rely upon more rigorous organisation and rationalisation of its processes, governance, bureaucracy, and ultimately, its forms. As each of these aspects grew in order of complexity, ever-more rigorous solutions were sought to relieve them, pursuing efficiencies and arriving at the design of systems—of organisations and 'structures'—to achieve them. The development of the modern state and that of the metropolis were in parallel; the metropolis was the most evident manifestation of both the problems of management of populations and physical solutions to them. The metropolis was subject to rapid growth and specific and myriad social and physical problems that were a consequence of that growth. The metropolitan condition was a phenomenon of great complexity that was difficult to control without extensive regulation. Populations grew in relation to the development of industry, which often found its place expediently, and the problems of housing, sanitation, health, public order and poverty soon emerged, their proliferation following the pressured conditions of the environment.

The assertion of control in the metropolis and the state was realised through attention to the issue of improvement, so that all aspects of their operations and functions would perform to expectations. This attention was not necessarily consistent in focus or motivation: it was taken up by various protagonists, some within government, some within the burgeoning civic society, and some independently, businessmen, philanthropists and philosophers among them. Yet by and large, common to these efforts of improvement were—because of their scale—approaches that reflected the efficiencies delivered by systems that tended to render organisations, processes, performance and structures (phenomenal and literal) within each subject of concern as effective and predictable as possible, repeated so to achieve clear and regularly occurring outcomes, whose workings might be comparable to those of a machine: one that could work without human interference. The scale of the system might be attuned to a specific task, or to the operation of much more complex organisations and their correlate objectives. The modern state constructed systems to address its formidable burdens of society, economy, bureaucracy, institutions, and their management. The term 'state apparatus' indicated the vast

complexity and *machine-like* character of the means of the bureaucratic—and often authoritarian—state that arose in modernity. This machine-like character was reflected in the shaping of institutions; in the forming of professions; in professional education; in the realisation of policy; in buildings and the organisation of activity within them; and in the city—the metropolis in particular—and its spaces, all of which were used and experienced by citizens, who were furthermore shaped by them. The state's systemic address of the problems germane to it were reflected in the programmes and methodologies of scientific and engineering academies and their approaches to problems of the equipment of the state and the city: its institutions and infrastructures and the approaches to their construction, as well as the forms of institutions for improvement, repair and even reform of the body and the mind. The governance of the state was reorganised, and the city was recast as a complete infrastructural system, including its form and its representations, at all scales. A regulated and formulaic approach was applied to the places and interiors of the city, and the metropolis in particular.

Mechanisation in factories increasingly met with ideas geared to increase the productivity of their workers. The principles of scientific management founded by Frederick Taylor (1856–1915) scrutinised processes of work in the factory and the office in order to improve their efficiency, and this too led to machine-like conditions in the places of work. Interpretations of Taylorism would see workers acting in complete symbiosis with their machines; their bodies fitted and groomed to the machines they operated. The machine as representative of the repression of the worker and the metropolitan citizen, and the corresponding overthrow of the machine as a motif for the emancipation of the worker has been an abiding theme since the advent of industrialisation, from the Luddite movement (1811–1816) to the fictive revolution of subterranean workers in Fritz Lang's *Metropolis* (1927). In contrast, the machine-modernism was embraced by Futurists such as the architect Antonio Sant'Elia, the poet Filippo Tommaso Marinetti and the painters Umberto Boccione and Carlo Carrà, who saw the mechanisation of the city and its citizens positively, realising the modern epoch's potential. Le Corbusier's ode to the machine's purity and corresponding beauty, in his *Vers une architecture* (1927); his declaration that a house was a 'machine for living' and his enthusiasm for aerial machines and their capacities for ennoblement of the human spirit and surveillance of the urban condition was representative of an aesthetic of the machine. Modernism's 'machine aesthetic' which was more than a matter of appearance, but a matter of its total performance and its relation to its users and subjects, was innate to Modernism in architecture, and the 'International Style'² in particular, and incorporated and fused into the scientific management systems that characterised corporate modernism and the architecture of the office from the 1950s onward.

THE MACHINE

The emergence of the modern nation state and the metropolis was met by the development of building types whose object was to process their users, and whose organisation and spaces were instrumental in achieving certain patterns of behaviour in them, handling them and shaping activities to achieve predictable effects. There were those that transformed their users from one way of being to another: from unwell

to well; from criminal to reformed citizen; or from citizen to consumer or citizen to passenger. All of these transformations were effected within their interiors, whose spaces engaged or handled significant numbers of people who were treated as a mass. Individuals entered, things happened to them, and they were passed through staged processes, events and experiences. There were core conditions, such as convalescing in a ward, or shopping in a mall, or watching a spectacle, or even dancing, but therein there were always processes that sent people, with great efficiency, to the exit and/or into the world, with something having been done to them; with some change effected. These interiors were conceived as machines, in operation if not in appearance. In our view of the public interior so far, we have repeatedly encountered the phenomenon of the metropolis and the distended city, which, because of its size and complexity, has been a testing bed for solutions regarding the very problems it has generated. The metropolis as a designed phenomenon—in opposition to the intensity of its chaos—has demonstrated its makers' consciousness of its ambitions in legislation, regulation, its spaces and its appearances and a corresponding desire for identity in architecture. These ambitions have been proposed to its citizens, asking them to involve themselves in the metropolis's abiding fictions; while the shared and public interiors of the metropolis—wherever its ideas have been manifested—have been the spaces in which they have been tested, and where the city's idea of itself has been displayed and played back to its citizens, reinforcing their identification with it, with each other and their ways of behaviour. The public interior has at once accommodated its users (its subjects), played to them, charmed them and manipulated them.

The modern era does not have an exclusive hold on the machine aesthetic, its full range of attributes and ensuing relations that it implies: the collective complexities of ancient Rome dealt with the issues of use specific to large numbers of citizens, for leisure and spectacle. The Colosseum is renowned for its workings and its managements of audiences, prisoners and animals, all in the service of mass spectacle. The great Baths of Diocletian and Caracalla were giant working machines, not only in the sense that they kept water for ablutions at various temperatures (*Caldarium*, *Tepidarium*, *Frigidarium*), but managed the movement, processing and pleasures of a great many people—perhaps some 3,000 at a time in the case of the Baths of Diocletian, 1,600 in the Baths of Caracalla—through the prescribed processes inscribed in their chambers. The spaces of the Baths of Caracalla and their management of people directly inspired McKim, Mead and White's design for Pennsylvania Station in New York (1910, demolished 1968), which we have encountered on several occasions, concerning the quotation of the 'ruin' of the Baths of Caracalla as imagery, and the relation of the iron structures of the shed in relation to these 'ruins'. The main hall's appearance was derived from historical reconstructions of the Baths in their pomp, and effectively reconstructed and re-presented in a manner consistent with approach to the construction of American institutions at that time. Beaux-Arts Classicism legitimated the American project, insofar as it replayed European themes, and McKim, Mead and White were its representative architects. The hall's orchestration of the complex movement and interaction of many travellers, paths, connections and trains echoed the Baths of Caracalla's organisation, conduct and distribution of crowds. The Baths and the station both operated to achieve predictable and highly controlled performances, despite the

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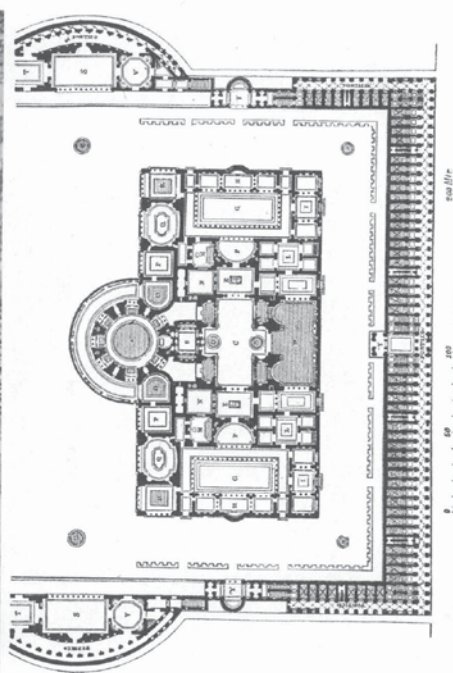
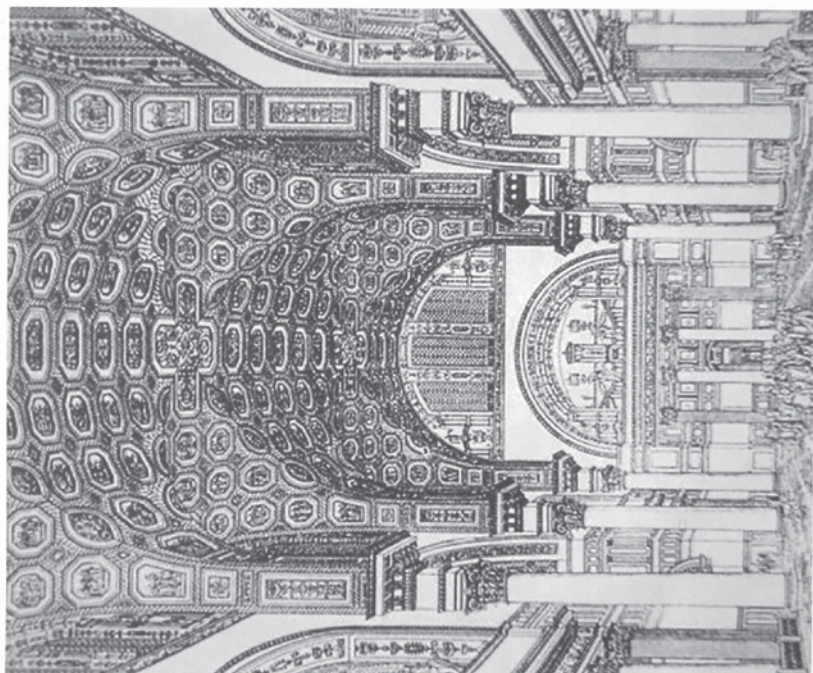
diverse and individualised experience within them. The machine-like organisation of each—spatial, functional and technological—was given a representational form that communicated the character of its ideas to their users. In the case of the Baths, they assumed the imagery of Roman basilicas and their aura of higher purpose, while the station assumed the imagery of the Baths to borrow the ancient city's aura of ultimate centrality. This 'dressing' of the machine was closely bound to its aesthetic and its workings. We shall see machines that, in the service of control, left their workings brazenly visible; and those that clothed, decorated or disguised their workings in order to make their prescriptions more palatable, and even pleasant, to their users.

From the onset of modernity in the mid-eighteenth century, demands particular to scale and number—essential dimensions of both the nation state and the large city—were accompanied by the need for an increasing variety of building types that could accommodate increasing specialisation within the operations of society. These new types would come to represent the authority of the nation state through institutions that demonstrated mastery of the complexity of the tasks they faced. There were problems that were exacerbated by increasingly larger numbers of people that threatened the state's operation: issues of health and behaviour; problems of governance, of order; of storage. New institutions, serving the workings of the state and those serving the state of society, could address them. Their creation, and that of other fiscal and regulatory devices required extensive work on methodology, and the ordering, regulation management of an entire state and society, which would be both realised and represented through buildings.

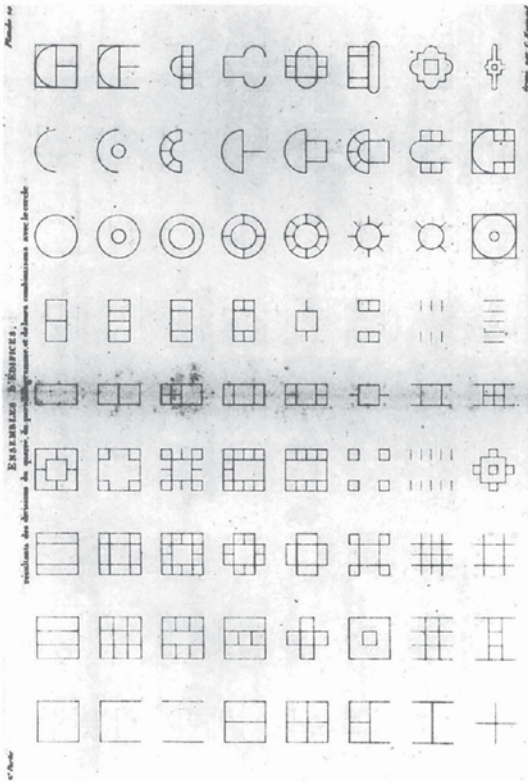
TYPE

Formal and organisational problems of buildings and infrastructures particular to a new order of scale required solutions that could be applied and repeated broadly. Notable schools in France pursued this: the *École Polytechnique*, and highly specialised institutions concerned with training those who would enact operations of the state at strategic, bureaucratic and instrumental levels, such as the *École Nationale des Ponts et Chaussées* (1747). Their efforts—representative of Enlightenment thought—were put to the purpose of reforming the institutions of state and society on the basis of reason and scientific method. So it followed that the devices and equipment provided for society—its institutions and infrastructure—would follow rational bases and improve society. In buildings, this was reflected in the design of institutions that were centred on the achievement for desired forms for a vast society, as well as its reform: the reform of the body through the hospital, the reform of the individual through the prison. This was paralleled by efforts of individuals and movements concerning the inequitable consequences of industrialisation, and the desire for the reform of the conditions of working people, represented by projects for ideal communities and/or communal dwellings.

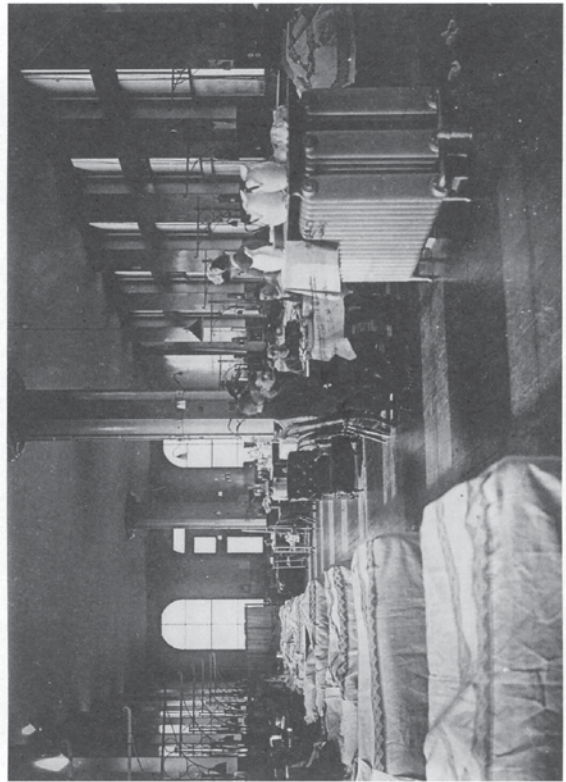
Jean-Nicolas-Louis Durand (1760–1834), Professor from 1795 at the *École Polytechnique* (founded as the *École Centrale des Travaux Publics* in 1794), taught architecture through the exposition of types. The idea of the type—through which essential and abstract characteristics form indelible bases for architectural models to follow—was developed by Antoine-Chrysostome Quatremère de Quincy (1755–1849),



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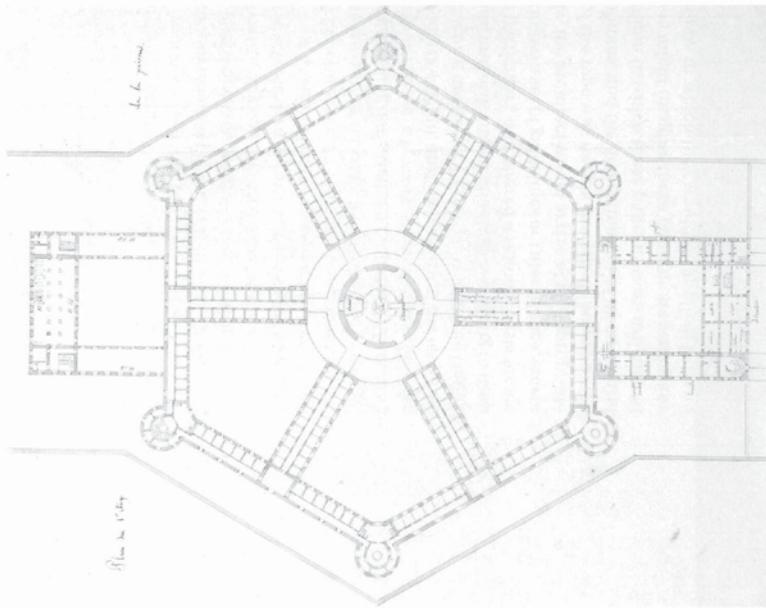


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and articulated in his *Dictionnaire d'architecture* (1788). The type as described by Quatremère de Quincy emerged from his assessment that the origins of architecture were the outcome of specific environmental and cultural conditions that forged characteristic figures, whose essences repeated themselves within locally specific architecture: a deep and culturally specific structure at the origins of subsequent constructions and their styles.³ In a sense, type persisted as a deep pattern, and its implementation acted as a guarantor for a designed structure's workings, the engine within an architectural vehicle. Durand's architectural education system, based within classicism rather than any locally specific language, seemed to use this idea, as the pattern diagrams that accompanied his course suggest. Durand's two great contributions were a study, *Recueil et parallèle des édifices de tout genre, anciens et modernes* (1799), and a summary of his lectures, *Nouveau précis des leçons d'architecture données à l'École polytechnique* (1809). Durand prescribed the classification and ordering of buildings according to deep patterns visible within the plan (in particular), and offered a rational basis for architectural organisation that constituted a set of guidelines or rules of engagement for architects. If followed correctly, the architect would arrive at an appropriate solution, within which the logic of the type was deeply inscribed, bound to the composition of the plan and its volumes, and the determination of its structural and representational order. The idiom in which these patterns were articulated was inevitably classical, though one might imagine these patterns served by any manner appropriate to the conditions in which they would be applied. Durand considered these published works 'encyclopaedia' or 'architectural museums'.⁴ The patterns set out by Durand were employed to build structures that represented the large and far-reaching apparatus of the State. The elemental structures offered to illustrate his *Leçons* can be seen inscribed in the proposals of the visionary architect Etienne-Louis Boullée, and generations of Ecole des Beaux-Arts-trained architects that followed. These patterns were the foundation of the architectural language of the nineteenth-century institution in France, and were influential internationally thereafter. International students from the Ecole des Beaux-Arts brought its principles back home with them, and early twentieth-century architecture in the United States vividly illustrates their influence.

THE SICK, THE INFIRM, THE INSANE, THE DEVIANT

Among the earliest issues that demanded rational and consequent attention was that of the sick and infirm, and their care and treatment in hospitals. The task of the earliest of these was palliative care. The first hospitals emerged from religious foundations, in halls and cloisters. Religious communities of monks and nuns provided care, shelter and food for the poor and the sick, in institutions before the age of dedicated institutions, such as in the Hôtel Dieu, Paris (651). Their work was reinforced by Charlemagne's declaration, consistent with his plan for the restoration of hospitals in the late eighth and early ninth centuries, that all cathedrals and monasteries in the Holy Roman Empire should have hospitals attached: the Benedictine Abbey hospital at Cluny (910) was exemplary. In England in the sixteenth century, the dissolution of monasteries by Henry VIII (1540) set hospitals in the hands of citizens. There and elsewhere, the Enlightenment saw the emergence of what we

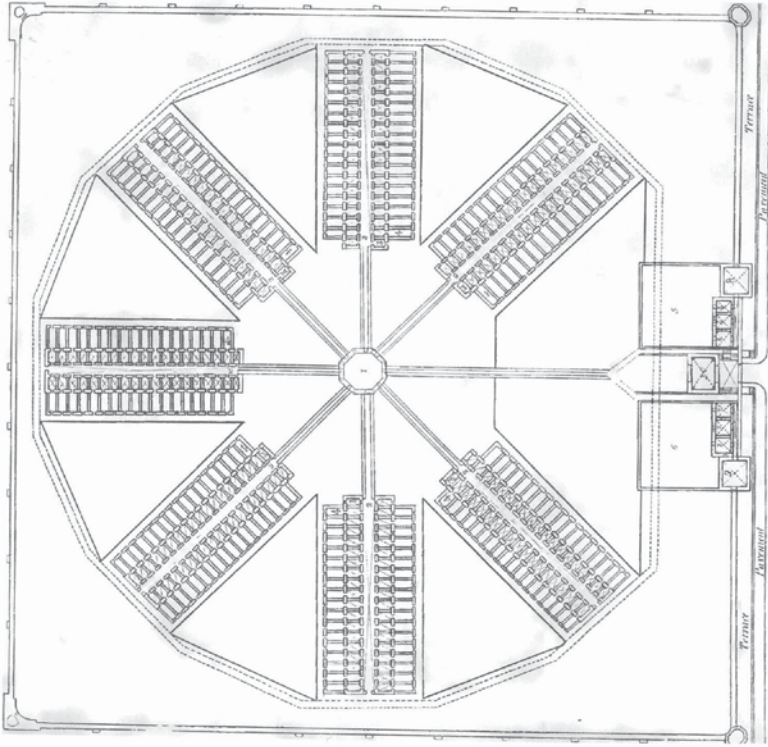


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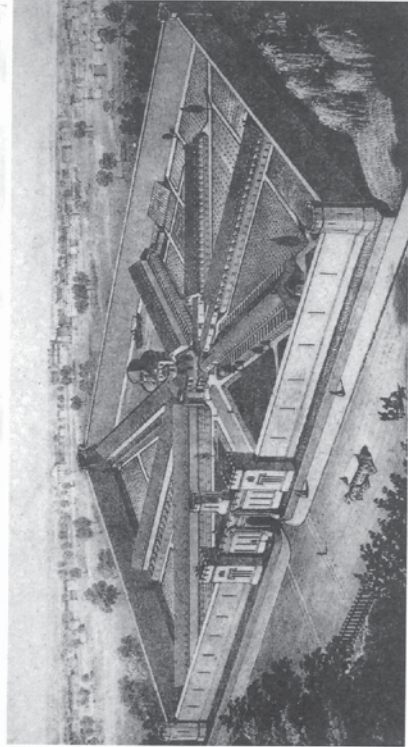
consider the modern hospital or the hospital as a machine: organised on the bases of observation of patients, and the isolation and treatment of specific types of ailments in different departments. In Britain, following the Apothecaries Act of 1815, professional medical practice was mandatory: hospitals⁵ became places in which physicians practiced medicine on professional basis, and where medical education and training occurred. Florence Nightingale (1820–1910), witnessing the appalling suffering of soldiers in field hospitals during the Crimean War, campaigned for the modernisation of patient care, nursing, hospital administration and sanitary conditions, which had a profound influence on the architecture of patient wards that can be recognised still. These wards were rational, and, despite their bases in human care and contact, relentlessly regular in character and form.

© 04

The organisation of hospital plans echoed the processes of treatment contained within them, and represented machine-like approaches to the solution of problems. This was particularly apparent in plans for hospitals for the mentally ill or the insane, as they were generally categorised, such as St Mary of Bethlehem (known as Bethlehem, or Bedlam) in South London, designed by James Lewis (1815) and Robert Smirke (the architect of the British Museum (1835 and after)), and those institutions—largely in the United States—that derived from it, which shared many



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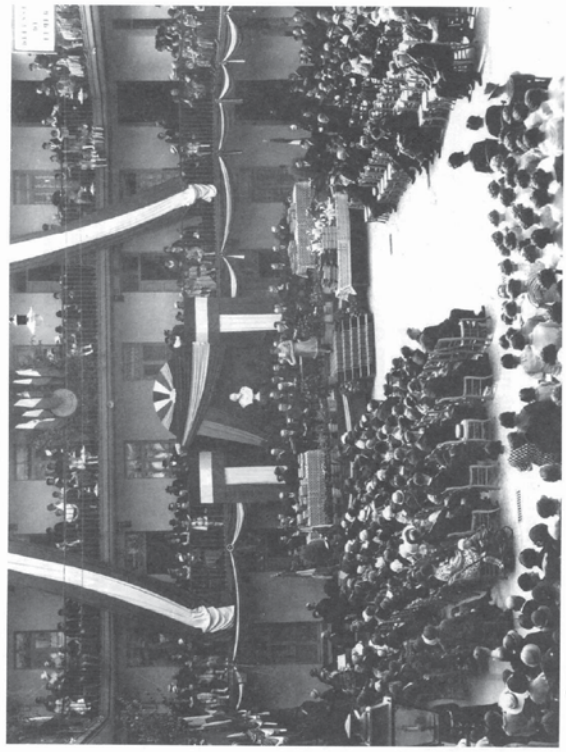


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of the characteristics of the design of prisons. In these, convicts were placed under supervision, isolated from one another and controlled, as in rationalised hospital design, where patients suffering from contagious conditions were isolated from each other. In prisons, criminals and deviants were to be punished and *transformed*; a transformation that would be achieved through restrictions of the body and association with others, segregated and surveyed. The design of prisons approached that of machines for 'breaking' offenders. The philanthropist, philosopher and reformer Jeremy Bentham (1748–1832) devised a prison design—the Panopticon (1797)—in which all movements of prisoners could be effectively surveyed through an invention that made prisoners believe they were being watched at all times. The design was centred on a central interior watchtower. All prison cells would be closed to each other but open, through barred doors, to the view of the tower and the gaze (or not) of a monitor who occupied it, who could watch all the cells at once. The prisoner could not see the occupant of the tower due to its design, and could not determine whether he was being watched or not. The only conclusion the prisoner could arrive at was that he was under constant surveillance, and therefore induced into behaving in accordance with the tightly proscribed regime of the prison. The gaze or its idea from within tower was palpable in all cells and to all prisoners and, in its representation of the complete authority of the State itself, inescapable. Michel Foucault wrote that the Panopticon was 'the diagram of a mechanism of power reduced to its ideal form.'⁶

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© 13

COLLECTIVE HEALING

Through much of the nineteenth century, the treatment of the poor shared characteristics with that of *criminals*: their freedoms were sacrificed so that their debts might be redeemed through work. Their behaviour was controlled and reduced as a consequence; accommodation for the poor—debtors and their families—often resembled that of prisons. There was a desire to reform this situation, and to find other, more humane means to relieve the poor. It was thought that new building types might help create a better society, and provide models for social utopias that would transcend the venality that was so often characterised as the lot of the impoverished, and the scourge of society.

In his book *Contrasts* (1836), Augustus Welby Northmore Pugin (1812–1852) presented the decency of certain kinds of care for the poor; in the medieval cloister as an alternative model contrasted with the prison-based workhouse.⁷ The cloister model offered by Pugin, in which people were meant to be inspired to live 'correctly'

© 10

within a complex that balanced worshipful practice, family life and work, was also an ideological model that could be repeated and deployed *in toto*: a machine for better living.

The reform movements were at once a legacy of the Enlightenment and critiques of the prevalent inequalities within society, including those embodied by the metropolis. Models were offered—arrangements, plans, buildings, interiors and urban propositions—as agents for an improved society. Some radical reformers proposed overturning the existing order, and imagined new societies and new devices to deliver them, often in the form of new settlements isolated from the harmful effects of the world. Charles Fourier (1772–1837) and his colleague and disciple Victor Considerant (1808–1893) proposed utopian communities, given form—*phalanstères*—which they characterised as ‘grand hotels’ but we might regard as palaces put to the service of workers rather than rulers, whose occupants would be liberated through their free choice of work, their own education and their freedom to pursue individual passions and capacities. Their object, according to Fourier—a visionary with many progressive views (and several that were lamentable)—was to completely transform civilisation, which he saw as constrictive and punitive. His view was that labour should be transformed into pleasure, and to achieve this, labour had to be attractive, and so the passions of individuals needed to be recognised and cultivated so that they might develop completely fulfilling existences. His theories about people and their passions generated the *phalanstère*'s characteristics: twelve common passions were thought to yield 810 types of character, and taking into account male and female—who Fourier regarded as equals—he determined each ‘phalanx’ or ‘colony’ should accommodate 1620 adults, who would pursue their work and their interests with joy. The radicality of Fourier's proposal was reflected in the composition of collective dwellings proposed by the Russian Constructivists (such as Moisei Ginzburg's Narkomfin building in Moscow, 1929). The ideal buildings of the *phalanstère* were presented with the outward form of palaces or workers' Versailles; they were hierarchical, with those of greatest individual motivation at the top. The American Fourierist colonies—Utopia in Ohio or La Réunion, founded by Considerant in Texas 1855 with the help of Jean-Baptiste-André Godin—were short-lived. However, another with a rather less radical yet generous social programme—a *familistère*—was established in Guise, in northern France, and devised and sponsored by Godin, in 1865. It was a phalanx-like community tied to a stove and cooking equipment factory, and accommodated in a grouping of buildings for living that included a *palais social*. In its interior, apartments on several levels were arranged around a central, top-lit space 20 × 40m, and connected by galleries. The day-lit courtyard—the representative interior of the *familistère*, and partner to its palatial exterior—was designed to relieve the workers of inclement weather conditions, and to allow children to play indoors throughout the year. Day nurseries were also provided so that children's parents might be free for some time to carry on their own interests. The courtyard also served a social space for communal events under the light of the sky. In this collective interior, all residents and the hierarchies that defined their place in that closed society of 1,200 people living in 350 apartments were visible to each other.

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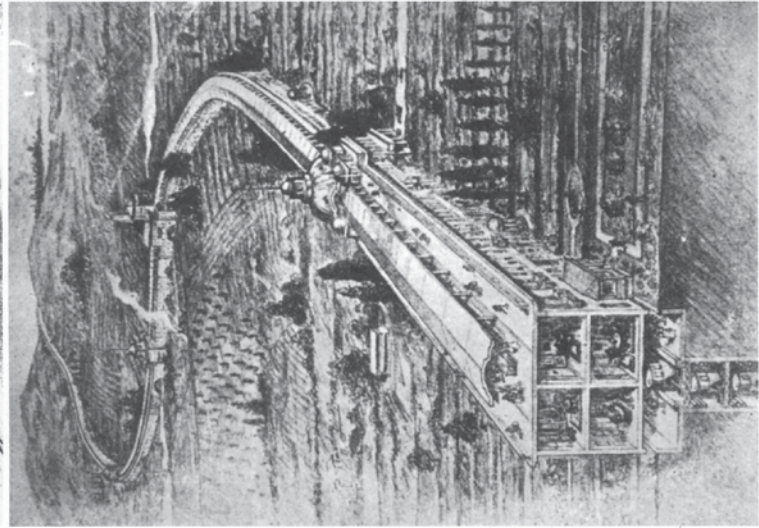
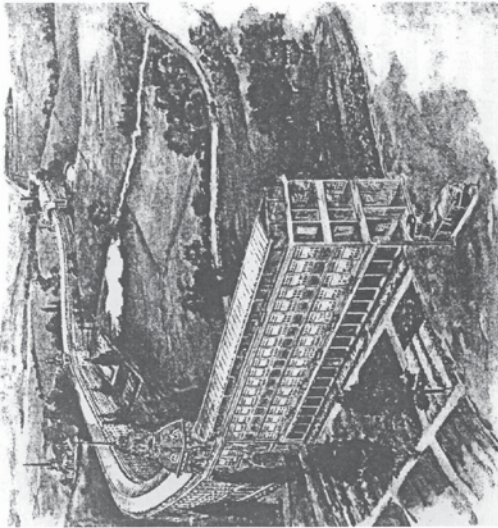


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COMPANY TOWNS

Reform movements dedicated to the improvement of the lot of the worker frequently prescribed machine-oriented remedies for the conditions of repression and dehumanisation wrought by the machine, and idealised life that would be played out in new settlements or institutions of a ‘mechanical’ character that shaped behaviour. The *familistère* at Guise bound Godin's company and its workers together into one ‘society’, which could be claimed to be a voluntary agreement between the company and its workers. However, arrangements ‘tying’ workers to companies in set architectural arrangements abounded in the nineteenth century in Europe and North America: larger communities in which a whole town would be dedicated to the production of one company, in which working and living would be incorporated in one design, were called company towns. These towns, their shared spaces and interiors, embodied the idea of how their citizens were to relate to their employers (patrons) and each other. The configuration and expression of those spaces were controlled in order to effect predictable behaviour in its citizen-workers, which were reinforced by informal legislation and contractual obligations.⁸

The town of Chaux-Are et Senans (1804), designed by Claude Nicolas Ledoux (1736–1806) was a precursor to the company town. The town was in fact a salt works, in which all of its buildings spoke of their labour through their *architecture parlante*. All parts of its radial layout led the eye to its representative administrative centre. Company towns dedicated to the production of single commodities sprang up across Europe: Alfred Krupp effectively transformed Essen into a company town for his steel works in the 1860s; in the United States, the most well known company town was Pullman, outside Chicago, established in 1880. Chicago hosted a series of such towns in its expansive territories, connected to the city by rail, keeping workers under control and apart from each other, so they could not gather or protest about their working conditions. George Pullman's objective was to create an environment in which workers and production could be completely controlled through a complex of ‘soft’ measures. The workers, isolated from agitators in the city, could consider the satisfaction of their improved living conditions in a quasi-urban setting, at whose heart was a factory that produced luxury railway carriages. In town, the behaviour of workers and their families was monitored and moral pressure was asserted through internal legislation and conditions—on rent, for example—and through its normative architecture and plan.⁹ The plan's repetitive layout rendered the hierarchy of the company town visible, with the company and its benefactor central to the town's representative imagery, with its theatre, hotel arcade and view of the factory premises contrasted with the fabric of dwellings rented by its workers, and its regular



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distribution of places of worship. All were entirely dependent on George Pullman. The designs of the houses were carefully controlled, their distinctions calibrated, and residents under the conditions of their leases were obliged to maintain their appearance. The entire town—its houses, churches, streets, park and arcade—was subject to a condition of intertiority whose total design impelled norms of behaviour determined by its sponsor, owner and operator. The buildings around the town's most public space were arranged to demonstrate the hierarchy of power and the limits of 'citizenship' therein; shopping was ordered within an arcade that was contained, rather than leading anywhere. One might regard the Company Town, and Pullman in particular, as a model of how the relation between corporations (and the states that advocate on their behalf) and workers were idealised: as interiorising machines in which workers' working, domestic and public lives could be controlled and instrumentalised within carefully calibrated representative environments.

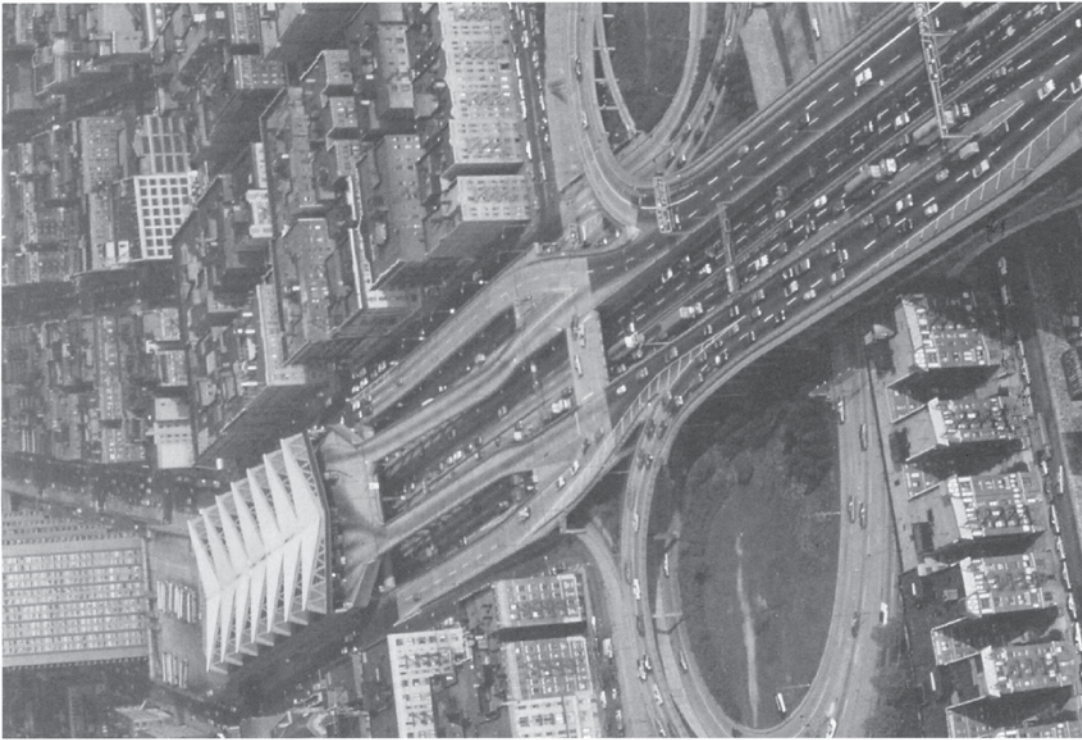
THE CITY AS MACHINE

Some urbanists of the nineteenth and twentieth centuries asked if a working model could be devised at the scale of a self-contained colony or company town, why couldn't a system be arrived at for a larger urban structure, taking care of the distribution of dwellings and places of work, integrating necessary connective infrastructure and integrating the urban construction with landscape and its structures? The solutions for so-called linear cities all attempted to solve problems of urban distribution, growth, transport and hierarchy within single gestures, in which the infrastructure of transport and services would be central. All other urban functions would be connected to this infrastructure, which would become the central representative figure of the shared urban interior. All of these linear cities, from Alberto Soria y Mata's Ciudad Lineal for Madrid (1882), through Edgar Chambliss's Road Town (1910), Ivan Leonidov's and the OSA group's projects for Magnitogorsk (1930), Paul Rudolph's Manhattan Expressway (1967-1972) and Michael Graves and Peter Eisenman's project for a Linear City (1969) were effectively megastructures, whose outward forms and correlate interiors primarily represented their organisation and hierarchy, which were inevitably in the hands of administrative or political authority, and dependent upon their vitality.

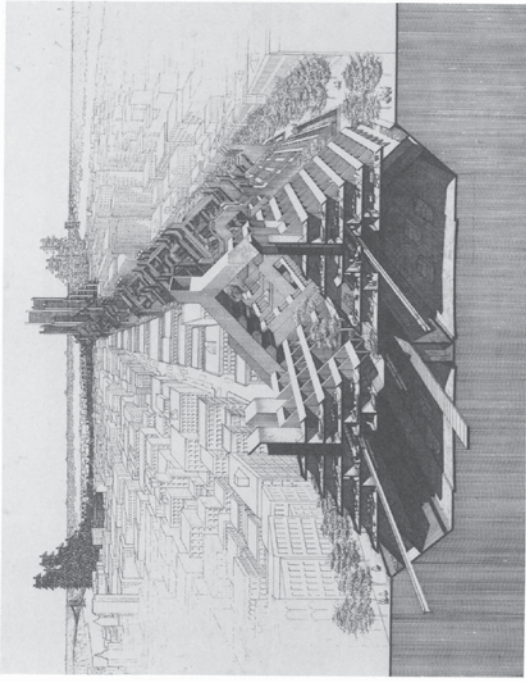
There was something in these projects of the spirit of Eugène Hénard's work in Paris at the end of the nineteenth century: indeed, Hénard, to whom we will return, was re-evaluated in the 1960s by architects¹⁰ who recognised that new architectural projections increasingly tended toward the condition of infrastructure: pursuing this tendency would yield a new kind of public interior that reflected the structure of the city as a whole. The megastructure, that monumental framework that contained and determined all subsidiary components—a complete infrastructure of exaggerated structural expression—was characteristic of the urban projections of the 1960s.¹¹ The Manhattan Transit Authority terminal, New York (1962) designed by Pier Luigi Nervi was one such realised project, which extended the George Washington Bridge, incorporated the terminal, and served as the core for a chain of office blocks above with interiors that bore the character of its grounding in traffic management. Paul Rudolph's later project for the Lower Manhattan Expressway,¹² commissioned by the Ford Foundation imagined—like Hénard's projections—

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the whole city as an interconnected structure: a network, and a great piece of processing machinery. The megastucture embodied the idea of the processing and distribution of services, vehicles and people (in that order of priority). Every part of the megastucture's large-scale construction was subservient to a central structural motif, which ultimately depended on a central administrative or directional authority. This dependence was a structural weakness, so the megastucture came to a formal dead end despite its international currency among architects.¹³

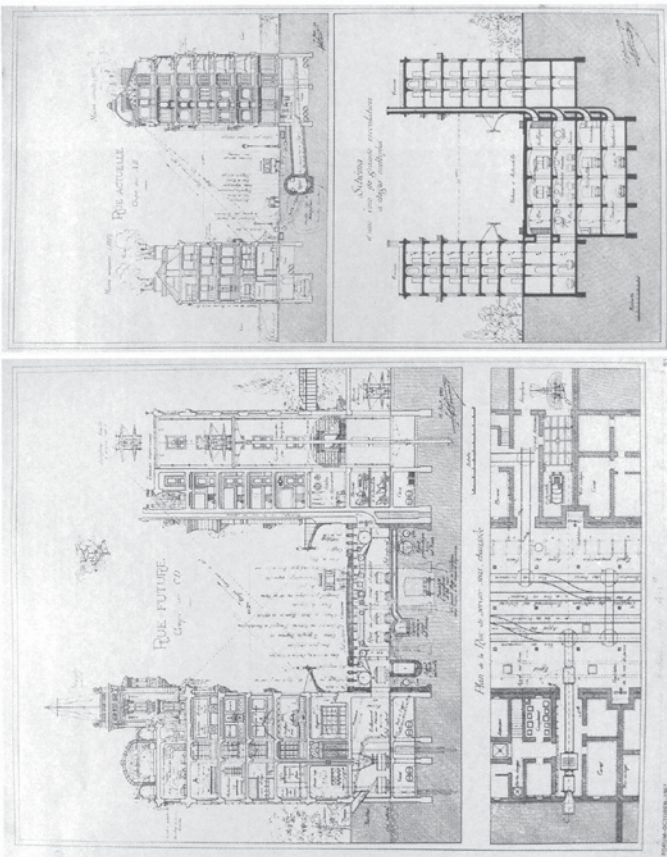
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HAUSSMANNIAN PARIS AS MACHINE

In the guise of reform, one could observe the development of an instrumental architecture, and appreciate its spatial consequences, particularly in the public interior. In the construction of the metropolis, many devices were created that managed the movement and behaviour of crowds, from the railway station through the department store. We have considered Paris repeatedly in these chapters, primarily because of its pre-eminence as the Western metropolis of the nineteenth century. The treatment of the masses in Paris after 1850 was an integral aspect of its design; from its regulation to its infrastructural systems and architectural expression, it bore the character of a carefully adjusted and well-appointed machine.

The radical modernisation of Paris as devised by Baron Georges-Eugène Haussmann, Prefect of the Seine Department under the Emperor Louis Napoléon III, entailed the complete re-organisation of the city fabric and its administration (1853-1870). The city was partitioned (and bound) by a new system of avenues and boulevards cut through the existing street pattern, involving extensive compulsory purchases and demolitions, work that can be described as the destruction of medieval Paris.¹⁴ The city's new thoroughfares divided the city into different administrative zones or *arrondissements*, each with their own responsibilities and authority for collecting taxes. The new roads also provided the opportunity to revise the city's

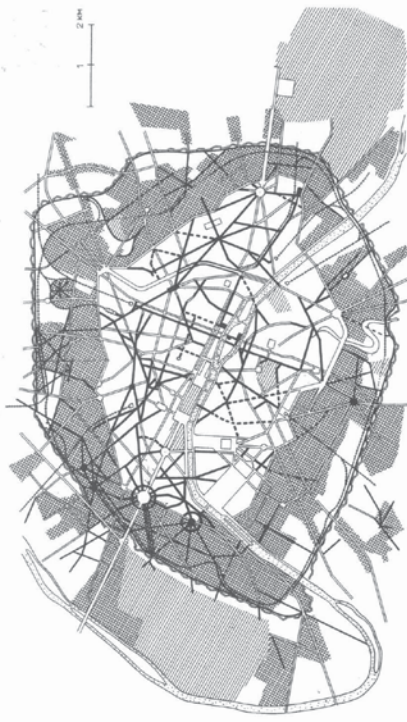
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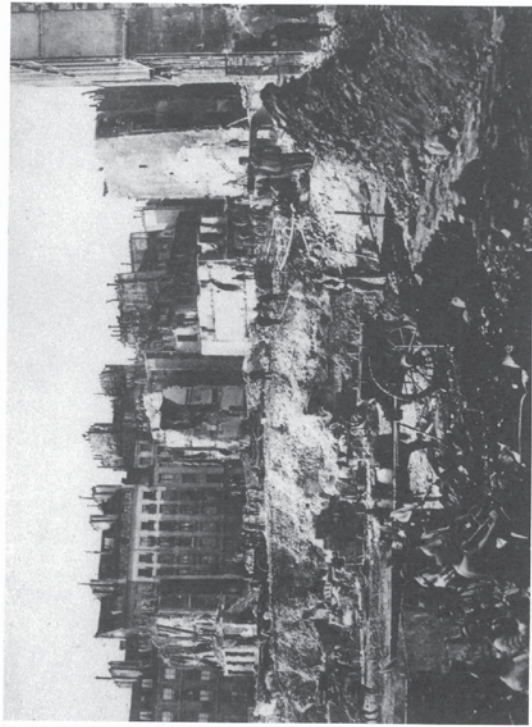
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infrastructure (water, sewage, metropolitan railway, pneumatic post), and became express routes for the rapid deployment of emergency services (and armed forces). They furthermore provided building developers with many kilometres of 'new' real estate to exploit, producing many kilometres of new building façades. These gave the city a completely new appearance—derived from its previous character, but altered—and set out an orthodoxy regarding Paris's self-image that would be projected into the future. New façades were obliged to conform to strict codes of appearance, composition, expression and materialisation. The buildings—or *immeubles*—were organised in compliance with legislation, visible both in their elevations and their sections, which suggested how the various levels of the social hierarchy might be distributed within their interiors. Outside in the street, and from rooms within buildings, one knew one's place in the city and within the social order. The new streets of Paris built under the Haussmann directives were widely derided as alienating, yet they produced a recognisable and ordered metropolitan environment that would condition the populace's behaviour therein. The new city-wide public interior thus created—full of effects—was animated by an array of standardised street furniture including lamps, bins, urinoires, kiosks, advertising columns and benches; while its myriad cafés, and their own standard equipment and fare constituted an infrastructure in their own right.

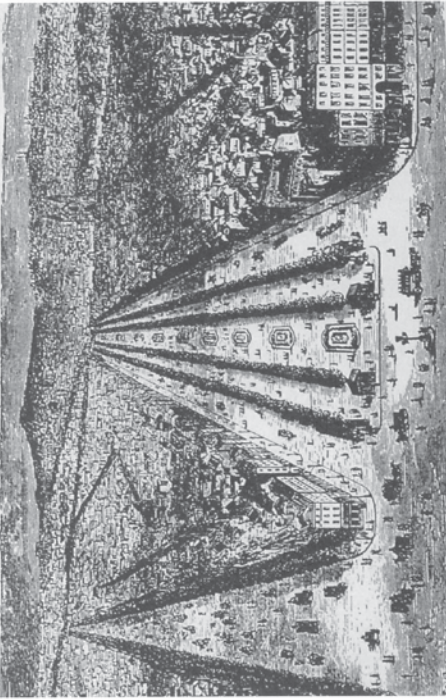
The streets' regularity—a network of broad, straight routes—allowed them to be easily monitored, thereby deterring insubordination in the citizenry: military



79 - Esquema de los *percevements* efectuados por Haussmann; en blanco las calles ya existentes, en negro las abiertas durante el Segundo Imperio; en cuadrícula los nuevos barrios; en rayado las zonas verdes.



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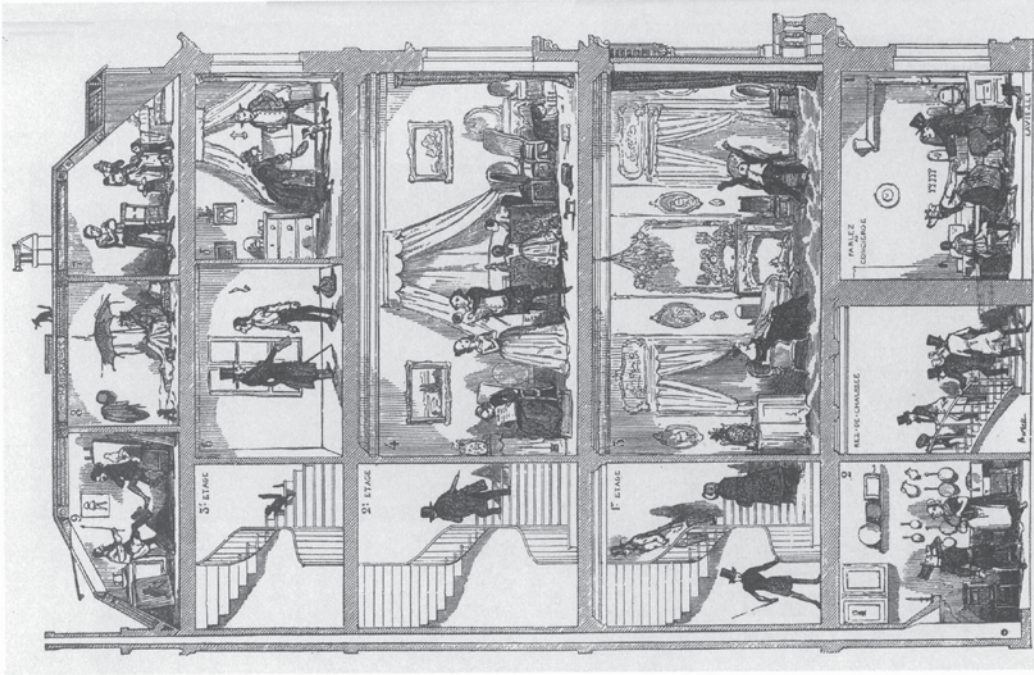
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forces could be deployed quickly across the city to dispel disorder and suppress insurrections. Within this framework—a vast device for both control and performance—there were fragments, interiors in particular, that extended or elaborated its workings, and presented these as spectacle. The department stores or *grands magasins* that we have seen on several occasions in this series were machines for consumption, designed to effect expenditure at a maximum level.¹⁵ The circulation within and the relations of displayed items to its movements were devised to effect maximum visibility according to the principles of the correct placement of goods in relation to the consumer and his/her itinerary through the space of the store. These principles have come to be developed to a very high degree—as a kind of science based in psychology—in both the contemporary department store and the shopping mall.

In this context, *Les Halles Centrales* (1853–1857) could also be regarded as a machine, one that worked efficiently within the network of neighbouring streets, and in its totality, its arrangement of sheds and streets operating as a system that



3. Cross section of a Parisian house about 1830 showing the economic status of tenants varying by floors. (Edmund Texier, *Tableau de Paris*, Paris, 1832, 1, 65.)

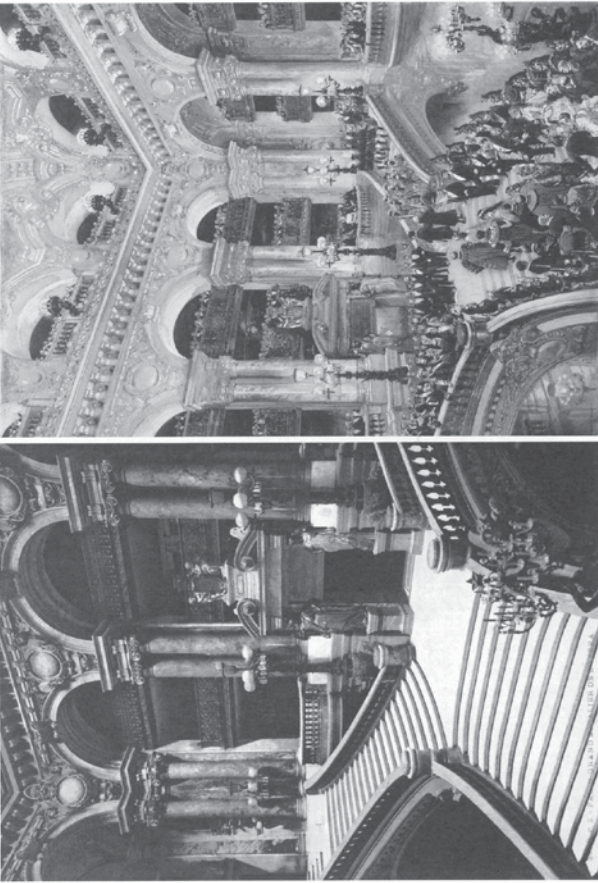
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processed and distributed the various products under its roofs. The planning of Les Halles was consistent with that of Haussmannian Paris, and was continuous with its principles. The structures of Les Halles worked like one coordinated machine, and they shared this characteristic, evident in their representative spaces, with the more monumental new figures of the metropolis.

SPECTACLE

The Opéra (1860–1875) designed by Charles Garnier (1825–1898) was a spectacular building, or rather, a building offered as a spectacle. It was placed at the end of the new diagonally oriented Avenue de l'Opéra that had been carved into the city by Haussmann, and was the most conspicuous ornament of the entire plan. The interiors were very elaborate both in their decoration and their interrelation, and together, they choreographed the movement of audiences as they arrived, lingered and departed. This movement began from a great distance away from the building, and the view of its main façade from the *Comédie française*. The new Avenue acted as a conveyor belt for the movement that was designed within the theatre itself. For the majority, stairs from the Place de l'Opéra led into the interior, and the visitor was swept into the sequence of spaces that ultimately led to the auditorium. All were decorated in the manner of a palace, and indeed the features of the interior suggested the sequences of movement associated with the palace that we have encountered earlier, and the object of transformation of audiences that was germane to the palace as both a phenomenon and a type. A grand salon situated on the *belle étage* looked back down the Avenue and, with a curiously artificial atmosphere, played the part of being the great ballroom for the city's *élite* for the evening. However, what was most remarkable about the Opéra was its management of discrete sequences of movement within its interior, for distinct social groups and hierarchies from not only the Avenue, but three additional points of access that signalled their exclusivity. Entries for the Emperor, special subscribers and artists all had special lobbies, stairs and salons dedicated to them, placing them, ultimately, in their correct places in the auditorium, without having to meet those outside their circle of contacts, not dissimilar to how residents, visitors, staff and trades were separated in large villas and palaces. The interior marked out the privileges particular to each of those groups, discreetly, and so reinforced the social order of the metropolis even within its *élite* classes, demonstrating that the public interior was capable of subtle calibration, just like the city's *immeubles*, in which social order was inscribed. The *bourgeoisie* followed the central route from the main front, entering the auditorium through the elaborate central staircase. The movement around the stair replicated the excitement that could be anticipated within the auditorium itself. The stair embraced the gathering through in a wide opening movement, which was then split into two streams, each of which would arrive at the first floor to either side of the auditorium, and ultimately moved into a ring of space around the staircase itself and the perimeter of the auditorium. Small balconies, like theatrical box seats, were suspended from this ring of space around the stair, and a few steps down from the level of the first floor. The audience already arrived was able to look at the audience arriving, and *vice versa*, replicating the effects of the auditorium. One could see over the whole plan a similar streaming

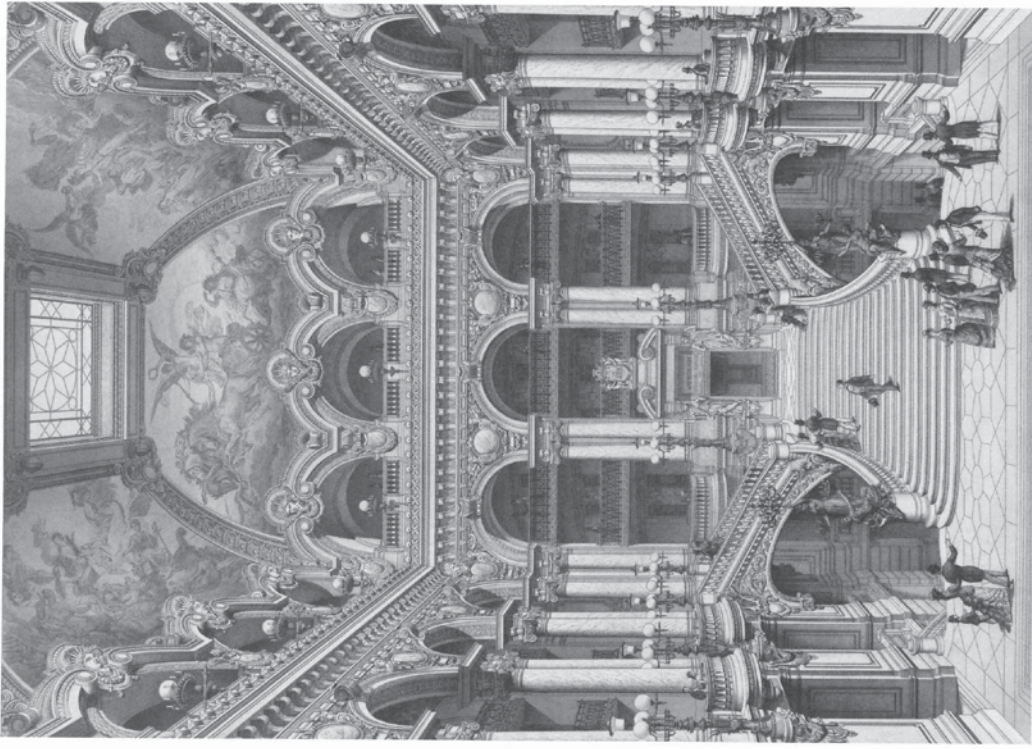
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of movement, for the audience, the performers, the stage sets and equipment. The longitudinal section through the building demonstrated that the whole was devised as an elaborate machine for spectacle, involving both the effects of the theatre and those provided by the metropolitan audience itself, whose adornment about their persons was mingled with the *décor* of the public rooms. The Opéra was a machine that effected transformation through its allusions, illusions and artificiality. This was all described in great detail by Garnier in *Le Théâtre* (1871):¹⁶ he completely unpackaged the aspect of theatricality within the design and the artifice that was required to sustain it, as well as the urban and social task that his machine both resolved and represented. The auditorium itself did what every opera theatre had done before it: its horseshoe-shaped plan provided a special focus on the events of the stage and deep space that receded behind the proscenium, and another upon the audience itself. As within the staisse, the audience looked at itself and a picture of the entire social hierarchy, including a dedicated section—a box within an aedicule—for Louis Napoléon III, who gave the impulse to the transformation of Paris and its new structures, and his wife, the Empress Eugénie. The boxes looked to other boxes, the boxes to the stalls, and the stalls to the boxes. The visit to the Opéra could be imagined as a kind of frenzy of metropolitanism, an almost automated event: the Futurist painters understood this characteristic and represented it years after Garnier had articulated it.

The plans of Eugène Hénard (1849–1923) for a thoroughly modern Paris seem to take the city as a mechanistic device to an extreme, but his proposals were merely extrapolations of conditions that were already in place. They included plans for ideal streets, including all their infrastructure, street crossings and roundabouts, and



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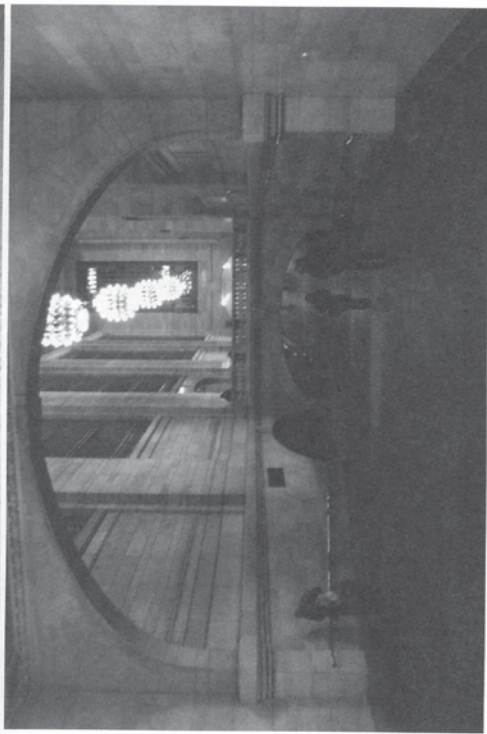
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further projects to complete or upgrade the Haussmannian idea. Hénard proposed technologies that were meant to accompany these devices, such as moving pavements: 'futuristic' technologies we are familiar with from our use of underground public transport systems and airports. Hénard's propositions gave a central role to that aspect of modern Paris that made it work—its infrastructure—and recognised it as a functioning armature and the pre-eminent representative realm of the city, wherein an underground passage could be regarded as a public interior, worthy of attention just as much that of the Opéra.

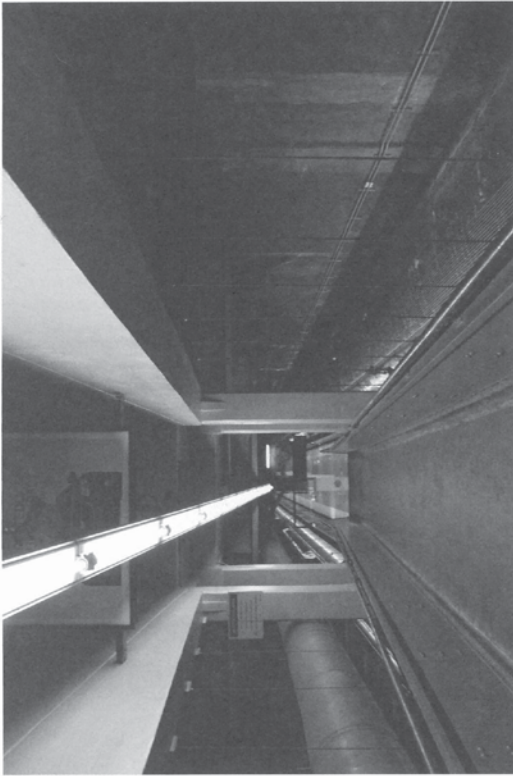
AMERICAN METROPOLITAN MACHINES

In the United States, public buildings in the late nineteenth and early twentieth centuries were also being proposed as machinery: the Auditorium Building in Chicago (1889), by Dankmar Adler and Louis Sullivan, was a complex that combined a university, hotel and public theatre, in an interlocking puzzle or collage of programmes, each with its own circulation, and each scientifically considered, much like Garnier's project (such as the case of sight lines of the auditorium), so that it might work best. It operated and processed its users like a machine, with great efficiency, keeping its apparently contradictory contents apart while integrating them into a complete structure. This was best represented in the construction of Grand Central Terminal in New York, to which we will return in the final chapter, designed by Whitney Warren and Charles Wetmore (1910). In various cutaway sections, one saw that the complex was a distributive device, with the central concourse as its network's—and its machinery's—central theatre. Cutaway views that combined the attributes of the plan and the section were applied for all those 'machines' that were miracles of the new, from Leonardo da Vinci's sketches of a new, ideal city (c. 1485), through the famous section of the Haussmannian *immeuble*, Pierre Cyprien's Rijksmuseum, Louis Sullivan's Auditorium Building, Harvey Wiley Corbett's plans for a multi-level

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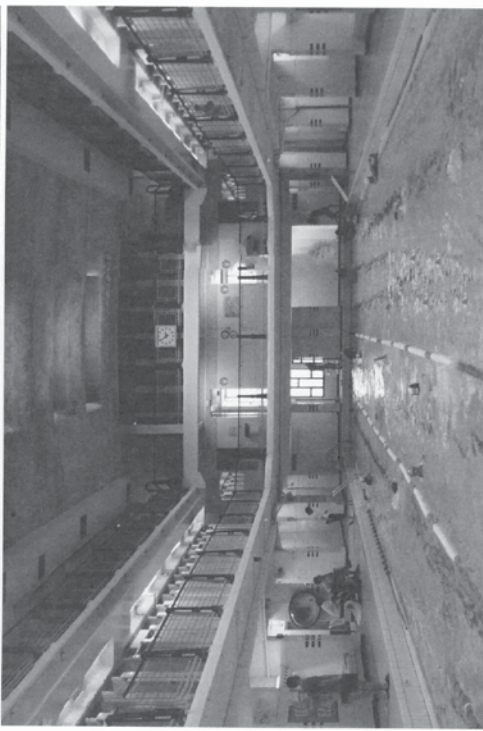
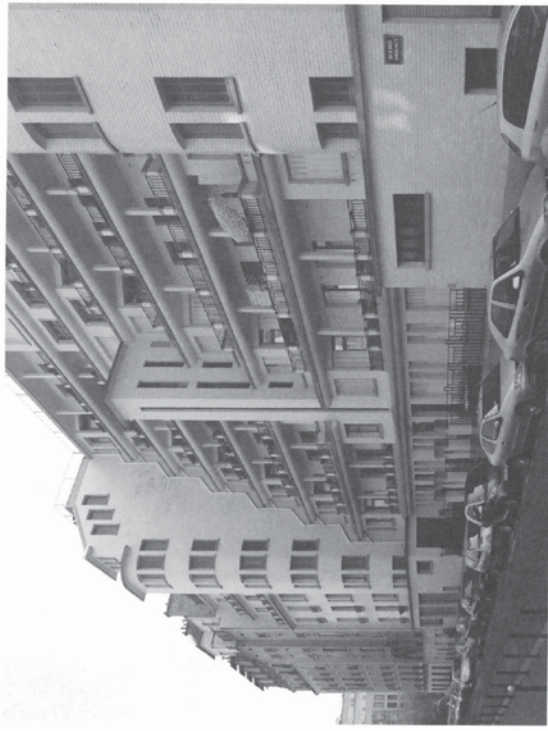


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Manhattan, the Waldorf Astoria Hotel, ocean liners, and wherever the metropolitan project 'appeared'; in linear cities, in underground cities that echoed Fritz Lang's *Metropolis*, in the New York World's Fair's Futurama as a section of the future at work, in fighter jets and spacecraft, megastructures of the 1960s, and Norman Foster buildings of the 1970s: all machines that showed the possible condition of the metropolis as it was proposed. The drawings proposed a reading of the city that pertained to the metropolitan project, particularly as realised in New York, Paris, and London, one that celebrated the city as both a great, connected mechanism, and as a network, re-presenting the spectacle of what Rem Koolhaas, when discussing Manhattan, characterised as the 'delirium' of its 'culture of congestion'.¹⁷ Again, the spectacle of mechanical procession germane to the numbers within the metropolis was part of its total expression—its aesthetic—regardless of its outward architectural style. Grand Central Terminal established a visual theme representative of the city and the public interior for the twentieth century. In the case of the hospitals, asylums and prisons of the nineteenth century, the machine-like distributions of and within buildings assumed control and exercised policy, authority (and power) invisibly and secretly. But in the working monumental machines of the American metropolis, it was important that processes were seen. In its public interiors, the metropolis as a phenomenon was demonstrated through the form of spectacles of its own operations. The public interior was its principle theatre, whose *ballet mécanique* was and remains germane to the metropolis and its spectacle.

MACHINES FOR WORKERS

The character of the machine was adopted by other 'new' types that arose at the end of the nineteenth century, as a consequence of the emergence of the labour movement and a correlating space—both political and social—for workers and the working class in cities. This may be seen as a continuation of the idea that assuming



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the controls of the machine might achieve emancipation for the working class. Buildings with this ambition were addressed to needs for assembly, education and health. A great many buildings and interiors could be discussed, but we are concerned with the imagery that some of the most well known of these assumed, their adoption of machine aesthetics and what they may have communicated through their appearances as products of an industrialised society, and as machines whose controls were in the possession of their users, the working man and woman.

The Maison du Peuple in Paris-Clichy designed by Eugène Beaudouin, Marcel Lods, and Jean Prouvé (1935–1938), which we have already encountered, contained machine-like characteristics that could be arranged in various configurations through folding and sliding partitions, and open to the sky by a sliding roof. The appearance of the building and the interior was redolent of both a machine and a hangar; one that had been put to civic use. Its multivalence evoked that of Walter Gropius's theatre for Erwin Piscator (1927), which proposed a radical re-appraisal of player-audience relationships by rendering both the stage and the audience's seating mobile, and capable of completely different configurations. Its idea was that the audience might be completely immersed in the experience of the performance, and this immersion, or the capacities imparted by its adaptability and enabled by its evident technology, would also seem to be at the heart of the project for the Maison du Peuple. The building as an operable machine enabled the agency of its users, who could shape their environment in accordance with their desires, reinforcing their capacities to affect their conditions, and their lives. The building furthermore embraced the industrial condition, echoed its expressions, and legitimated them as public forms, placing them in the hands of those who laboured in spaces of industry (the original users of the building), doubly reinforcing the idea that its users would, as they mastered its spaces and their representations, be masters of their own destinies.

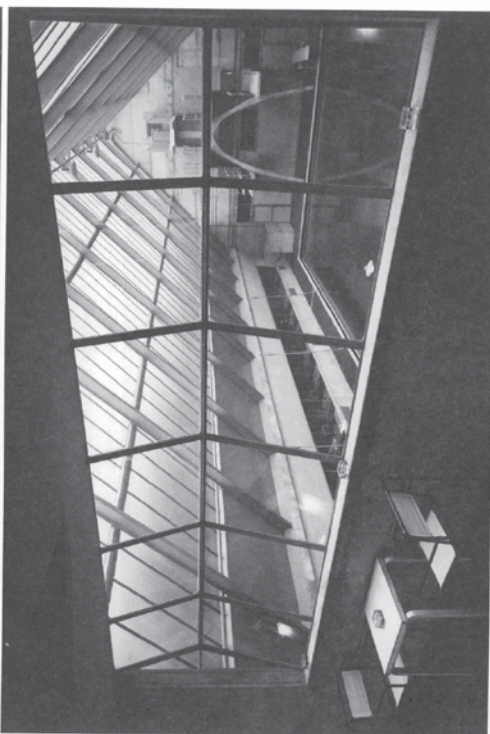
This idea was extended in other community-oriented buildings: the apartment building at Rue des Amiraux, Paris designed by Henri Sauvage (1927), contained a public interior that also invoked the machine. The appearance of the exterior of the building, clad in white glazed bricks, advertised the prospect of light and hygiene. It was meant to be one of a series of identical zigurat-form blocks, distributed over an urban district, whose arrangement of terraces would provide fresh air to every inhabitant. Its interior, a public facility containing a swimming pool, reflected the zigurat form of the building without a tapered hall surrounded by galleries of changing rooms. The clearly recognisable relationship between the unconventional yet communicative external form and the public interior allowed for a reading of the whole block, outside and in, as a single device: a machine for the good of residents of both the building and the whole neighbourhood.

The transformation of machines from agents of control of the state or industry into catalysts for the improvement of conditions for working people was established in these projects; the appearance of the machine as protagonist, inverting the standard order; communicated their agency. The Pioneer Health Centre designed by the architect-engineer Owen Williams (1936),¹⁸ contemporary with the Maison du Peuple at Clichy, was another such benign and beneficial machine, specifically geared toward the betterment of life of the working class population of an impoverished area of

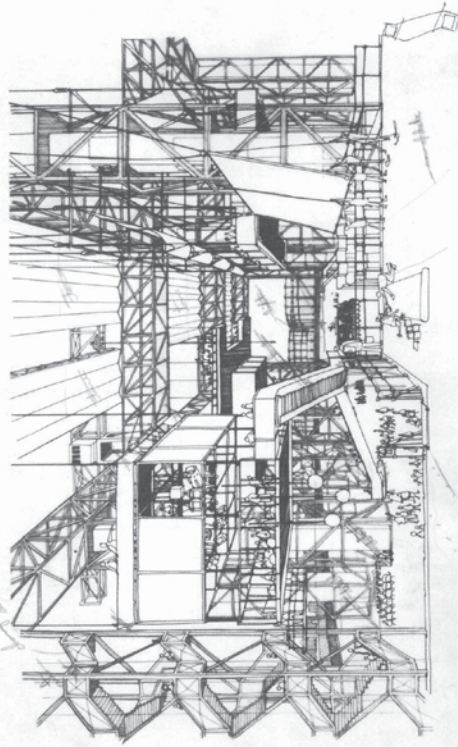
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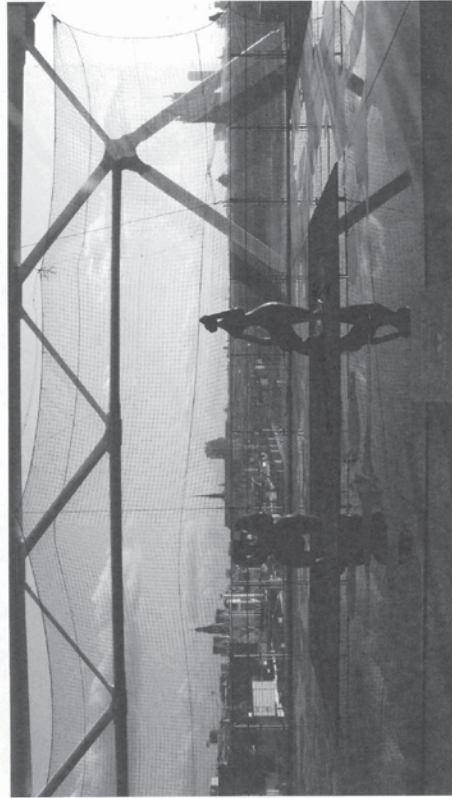


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southeast London, which offered a variety of collective activities and access to family health care. An initiative of the Peckham Experiment by the doctors George Scott Williamson and Innes Hope Pearse to study general health as a medical condition,¹⁹ it was intended that the whole package of facilities would improve local health and wellbeing, and that the effects of providing care in combination with those facilities such as a swimming pool, gymnasium, dance hall and nursery would be observable and their relations could be studied. Both the exterior and interiors of the building assumed the guise of a public factory for good living.

The aims of the Pioneer Health Centre anticipated those advanced twenty years later by theatre director Joan Littlewood and the architect Cedric Price in their project—which we have discussed several times—for a Fun Palace (1958–1962) for London's East End, which, like Peckham, was poor compared to the rest of the city and lacking any public facilities of a scale concomitant with its largely working class population. The building and its vast interior was presented and designed to operate as a giant machine, complete with moving parts, for the purpose of 'fun' in its broadest sense, intended to activate inter-subjectivity and myriad impromptu interactions, implicitly political in nature. The machine was to serve its public by inspiring and responding to individual and group desires, prompting sociability, and free and unpredictable behaviour. The input of the cyberneticist Gordon Pask, who with Price studied processes of decision making with regard to the programmable possibilities of the Fun Palace reinforced an emerging tendency toward the treatment of architecture as individually responsive machinery. This was proposed by many architects in the 1960s and 1970s in relation to individual environments, such as Joe Columbo's Total Furnishing Unit (1972); Ugo La Pietra's 'La Casa Telematica' (1972),²⁰ in which domestic technology at the command of user transformed both the home and the collective condition, or another kind of public interior; the Archigram projections of David Greene, 'Electronic Tomato' (1969), and Michael Webb, 'Cushicle' (1964) and 'Suitaloon' (1967), which responded to and provided sensory stimuli; and to public environments, in Archigram's 'Instant City' (Peter Cook, Ron Herron and Dennis Crompton, 1968–1970), in which a whole city was proposed to be dropped in on an unsuspecting town to demonstrate the possibilities of completely mutable quasi-urban experience. Critique came in the form of Archizoom's No-Stop City (1970) project, in which the entire environment was a machine, a dominant condition already in existence but without concrete form, in which the general working and consuming population played a role, agreeing to and engaging with those devices that ensured its enslavement.

It was Cedric Price's and Archigram's suggestions that could be felt in Richard Rogers and Renzo Piano's design of the Centre Georges Pompidou (1977), wherein the machine became the image of the building: its users were encouraged to expect it to respond to their demands for access to its facilities; the machine imagery sustained the idea that their access and its corresponding flexibility would be realised. As we have encountered previously in the Palast der Republik in Berlin (1976), a building could be seen as a huge device that represented the ideal view of the state: a machine, in this case, that delivered both the state's ideological message and its intended correlated social image. The building was clearly a mainframe—its components evident—into which disparate activities were inserted. The Palast deployed,



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rather obviously, imagery of the ideal workers' democracy, in a manner consistent with the ideology of the State. The building was the device upon which this imagery was suspended; and after it was stripped out and awaiting demolition, it became a device that was played on by its emancipated visitors.

AMERICAN SUBURBAN MACHINES

The imagery cultivated by the Palast der Republik, which suggested continuity between it and its society's ideal, could also be deployed within a much larger environment, whose size made it difficult to perceive as a single entity. The distended city of post-war America was typically organised as a regional network of residential areas, industry, retail and entertainment facilities and offices, whose unifying elements were the individual automobile and the motorway. The distended city was a grand device in the service of a regional and national economy, with a set of carefully elaborated (and predictable) working elements that tied the dwelling to suburban settings and the suburb to urban centres and sites of production, consumption and entertainment, all of them caught up in connective webs of motorways.²¹ These were constituent elements of a network—the theme addressed in the final chapter—but its individual components were efficient, market-tested machines, connected by machines, and filled with machines that delivered, in the case of the dwellings, comforts the same as those of one's neighbours and those advertised openly and subliminally in media. The shopping mall, where such goods were purchased, delivered predictable outcomes to retailing strategies. The shopping mall was a direct outgrowth of the regional shopping centre, which was placed within the network of motorways to serve the vast suburban developments that emerged in the 1940s and 1950s as a consequence of federal policies intended to transform the war-time, weapon-producing economy of the United States into a peace-time consumer-goods oriented economy, one in which home ownership, individual mobility and the 'freedom to consume' were cornerstones. The individual dwelling was a mass-marketed and mass-produced consumer 'durable',²² and intended to be the receptacle for consumer goods and the representative site and figure of standardised values and predictable social behaviour, begetting predictable patterns of consumption, production and performance.²³ The suburban dwelling had been rendered public by its absorption of predetermined characteristics and mediated imagery. The climate-controlled shopping mall, arrived at or invented by the Vienna-born architect Victor Gruen, was to be at once a social, quasi-public space; a commodity distinctly absent in suburbia, which Gruen bemoaned,²⁴ and at the same time, a high-performance retail machine, organising a 'society' of retail units of different goods and scales into a coherent 'experience', thus maximising the profits of individual stores and the shopping centre development as a whole.

The shopping centre was a privately owned building, with an interior that was considered to be public by its users. The first indoor mall, designed by Gruen, was the Southdale Center, in Edina, Minnesota, a suburban nexus outside Minneapolis, which we have discussed earlier. The extremes of weather—very cold in the winter, very hot in the summer—caused Gruen to think that the sales and profits of a shopping centre could be increased, the number of days amenable to and

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pleasant for shopping could be maximised. It was necessary to design an interior that would give shoppers the impression that they were liberated from both the weather and their cars, and so free to mingle, associate and shop. (Gruen had observed that suburban dwellers actually walked around open-air malls on Sundays just to experience something like an urban social experience.)²⁵ The Southdale Center was placed on its site and manipulated in its section so that it could be serviced and stocked without obstructing consumers' vehicles. Internally, it was arranged so that the thresholds between consumers and goods were perceived to be as minimal as possible, leading to the blurring of boundaries between promenades and shop interiors. The environment that framed all of this was the mall itself, which Gruen designed to resemble a kind of village square, with stylised furniture, planting and sculpture creating scenery (the sculptor-designer Harry Bertioia designed a monumental decorative screen). The interior was not a village square; rather it was a stage set that consumers could identify with, particularly given its resemblances to scenes seen on television, and interestingly, to corporate office lobbies. Gruen's design eschewed obvious statements to become 'natural'; and, as a medium for the relationship between the consumer and the consumer object of desire, 'transparent'. The mall was a machine, but one that appeared in completely benign attire. The machine aesthetic had been adjusted so that its appearances were consistent with the total representation of 'normality' that saturated American media. The Southdale Center was the working prototype for outdoor malls to follow, notably by Gruen himself, who saw their characteristics as solutions to inner-city blight. The model continued to develop in suburbs and city centres alike, in North America, Europe, Africa and Asia. The mall was the

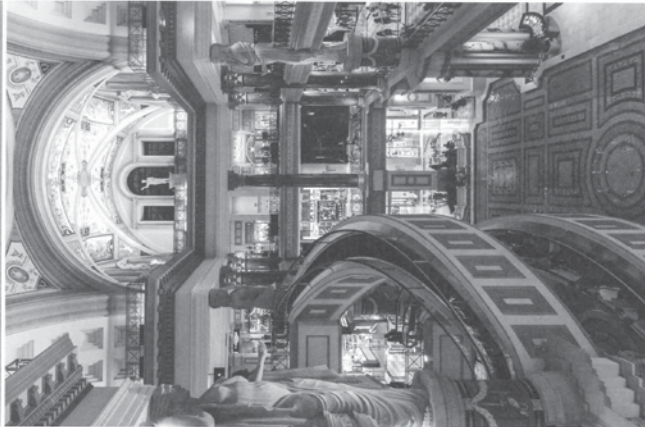
ubiquitous, unrecognised and maligned⁴⁸ public interior that had been sustained, until quite recently due to the dramatic transformations of consumer habits, by its dependence on the machinery of motorway and automobiles.

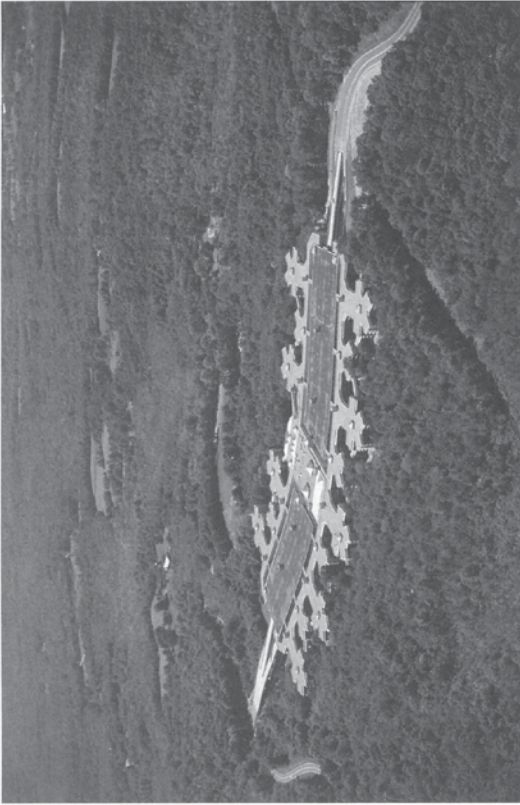
MONEY MACHINES

Those machines dedicated to relieving American consumers of excess income have been epitomised by Las Vegas casinos, which have used their interiors to dissociate their visitors from the outside world. Within, a completely different condition has prevailed that has replaced the world without with one of endless interiority and acute artificiality. Robert Venturi, Denise Scott Brown and Steven Izenor wrote of the disorientation affected by the interiors of Las Vegas casinos,⁴⁹ largely through artificial lighting that confused visitors, disrupting diurnal cycles and offering illusions of boundlessness. At the time of their research in the late 1960s, casino spaces were mostly horizontally oriented, but in contemporary casinos, such as Caesar's Palace (a subject of their earlier studies), a fully three-dimensional confusion reigned. The casino has demonstrated itself to be an elaborate machine for collecting money, filled with machines, gaming tables, bars, restaurants, shops, malls, hotels and entertainment venues, whose various aspects and identities have been integrated through their continuity and efficiency, much of it learned from the science of the layout of shopping centres. Fittingly for Caesar's Palace, its abiding fantasy contrived to be the evocation of the luxuries of ancient Rome: and to this end, boundless extravagance and kitsch poured forth—golden statues, fountains, and gaudy wall-to-wall carpeting, entwined with spatial and polychromatic effects worthy of the Baths of Caracalla. In this instance, gamblers and tourists were encouraged to ascend the heavenly vaults of a contemporary plasterboard monument via spiralling arcs of helical escalators, in scenes of spectacular historical one-upmanship. The Las Vegas machine, having learned from the Romans, and from McKim, Mead and White's homage to the Baths of Caracalla at Pennsylvania Station, proclaimed itself as bigger and better than all of them. The public, immersed and mesmerised in this interior realm of the spectacle, was seduced and contented by the all-too-obviously artificial outward representation of the casinos' own machine aesthetics, and volunteered to assist in its workings. The casino, the ultimate machine of indulgence and corruption, represents a cautionary tale for the public interior.

WORKING MACHINES

The 'umbilical' was the word used by the architect Kevin Roche to describe the motorway that tied the place of dwelling and the place of work together, and in fact the entire dispersed American urban condition. He made the point that the boundaries between the dwelling and the offices were increasingly illusory, yet the bond tying them together was strengthened by communication technology.⁵⁰ The office interior was to him therefore a part of urban experience, intimately tied to the experience of the dwelling, which was in many respects, as a product of external formation through media, a public space, its claim to be a private realm a fallacy. For the regionally situated Union Carbide World Headquarters in Danbury, Connecticut (1976–1982), Roche and John Dinkeloo plugged the building directly into the motorway system; workers drove directly into the building from a spur road, erasing the



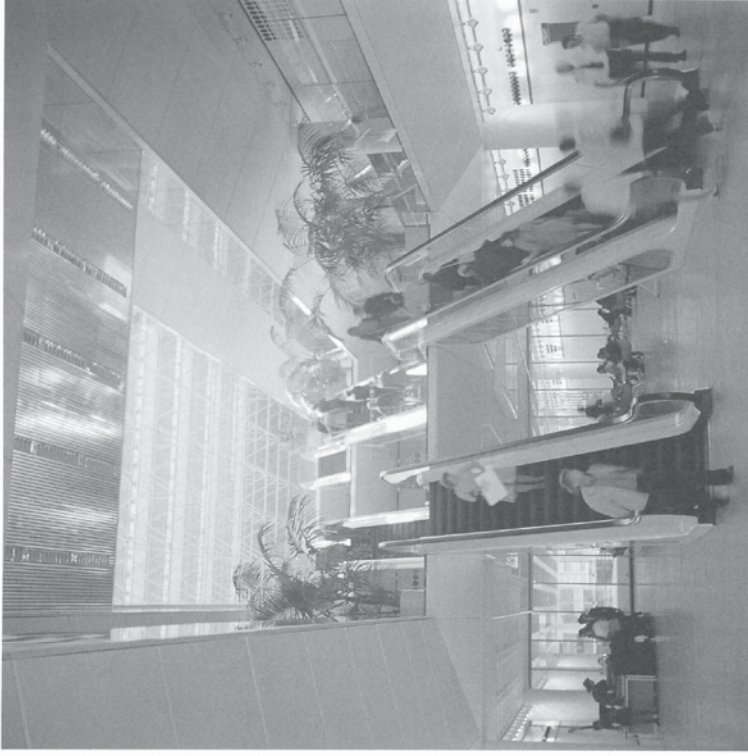


© 47

distinction between the regional network and the building which was a part of it, or, in Roche's thoughts, the dwelling, the automobile, and the office, with motorway as the 'umbilical cord' maintaining their codependency. The office interiors were developed through questionnaires with individual (executive) employees, which frequently led to the quite literal extension of the décor of their homes into them. The building—a megastructure in the woods—was an articulation of the distended urban machine and its family of representations.

The interior of the office has been introduced as a public interior here not because of its accessibility to everyone, but because it has been a space that has shaped the experience of workers in the manner of a small society, one that has attempted to replace 'real' society. In 'corporate culture', sets of agreements have been imposed on employees, often embodied in architecture and in particular, in the design of the interior. In its history of development, the office could be regarded as a kind of machine that has produced obeisance to the hierarchies of its society's 'culture'. The office as machine was established as early as the Uffizi in Florence (1560–1581), and was much in evidence in iconic buildings such as Frank Lloyd Wright's Larkin Building in Buffalo (1901). Its object was to increase productivity and effect allegiance. The office building designed by Norman Foster and Associates for the insurance company Willis Faber Dumas in the market town of Ipswich (1975) was, similarly, such a machine, organised about a central bank of escalators rising diagonally through its three-storey structure. The offices were contained within an undulating, dark glass curtain wall, each floor plate an open expanse oriented toward the horizon, defined by grass-green carpeting and reflective metal ceilings. The idea was that the building would avoid the cramped and manifestly hierarchical arrangements that characterised the company's offices in the City of London, replacing its effects with openness, transparency and a measure of environmental comfort. Leisure and health facilities were provided to complement the office spaces.

© 48–50



© 48



© 49-50

A swimming pool on the ground floor and a canteen and lawn on the roof and the offices between were connected by escalators, redolent of both the department store and the airport interior. The section of the building and its interiors as a machine was legible as one passed between its floors on the escalators; one worked in the guts of the gadget. The curtain wall, open plan and reflective ceiling suggested an endless space of free movement, despite its confinement. The escalators provided places for casual meeting and informal surveillance, from which all workers could be seen at once. The facilities above and below encouraged workers to spend 'quality time' at the office before, during and after work, and reinforced the idea that the workplace was a self-sufficient society. The drawings for the building varied between two opposing paradigms: in arguing for its friendliness, Foster commissioned the newspaper cartoon artist Frank Dickens to have his protagonist, the long-suffering office worker Bristow, pad around the proposed spaces of the building contentedly, representing a happy employee. Everyman.²⁹ The architectural drawings for publication, in contrast, showed the building as an elaborate, serviced construction in cutaway perspectives and exploded axonometric projections, in the manner of *Popular Mechanics* or *Scientific American* magazine illustrations, or those from technical manuals, again, a trope typical of descriptions of architectural 'machines'. The truth of the building, like so many of Foster's in the 1970s, lay somewhere between two extremes: it was a machine, yet a soft machine impelling its users to savour its many technologically-sustained benefits. It gave the impression of being benign, but it was designed so that it might consolidate the corporate culture of its sponsor, and effect predictable outcomes of employee behaviour and performance in its interiors, its 'world'.

This idea of performance was, of course, well known to the history of office design. Frank Lloyd Wright's Larkin Building, innovative in many respects—particularly in environmental comfort—was also an exercise in Taylorist principles of scientific management, as may be seen in the design of the furniture (office chairs integrated with desks, ergonomically designed for typing, into which one swung). The office design communicated—often directly, through well-placed inscriptions equivalent to today's motivational posters—the ethos and hierarchies within the company, which to the outside world, appeared in the guise of a blank, masonry monolith. The elaborate and vivid interior regime was defended by its outwardly enigmatic public image, as was the case of innumerable Modernist corporate headquarters, and precisely so in the case of the inscrutable black glass façade of Foster's Willis Faber Dumas Building: its continuously undulating surface following the irregular contour of its site.

FLYING MACHINES

Airports, our transport hubs are often charged—like Grand Central Station—with reconciling competing infrastructural components; and furthermore, must divide departing and arriving passengers through complex and discrete interior realms in the pursuit of security. Along the way, they have been compelled to ensure that their users are coerced into consuming goods and services voraciously. The most transparent and unapologetic about the necessarily mechanistic character of this Herculean effort of management has been the Charles de Gaulle airport (1969-) in

© 51–52

Paris, designed in several phases over the last forty years by Paul Andreu. The first terminal in particular was a constructed diagram of the positioning and distribution of people and airplanes and the crossing of their myriad paths. The torus-shaped building received automobiles directly from the regional *autoroute* system, drawing them into its orbit, while airplanes docked at regularly spaced satellites to and from which passengers were conveyed by extremely long travelling walkways in snaking, cavernous tunnels. The torus accommodated, on several levels, all service roads, check-in desks, passenger facilities, security checks and baggage halls. Due to the processes involved, passengers were obliged to pass from one section of the torus to another, often opposite each other, at different levels. This was achieved by crossing the void at the centre of the torus, conveyed along moving walkways encased in tubes of curved glass. The many overlapping routes traversing the empty provided a spectacle suggesting a futuristic, mechanistic, Piranesian *carcere*.

Such extraordinary scenes have been difficult to achieve in airports, given that the increasing burdens of air passenger traffic and economic imperatives have obliged them to adapt and adopt new external and internal arrangements on a constant basis. Schiphol, outside Amsterdam, has become such an airport. Originally a simple structure of great clarity and elegance designed by Marius Duintjer and Kho Liang Ie (1967),³⁰ from its architecture to information and graphic design, the airport has undergone constant modification by Benthem Crouwel Architects since 2000. This work has been made to accommodate far greater passenger numbers, the integration of the motorway system, train network and the burden of an expanded obligation to security measures and retail facilities. Airports have for the last decades had to generate income well beyond that provided by air carriers, and so have become retail centres. Benthem Crouwel Architects have tried to create public interiors as clearings within the nexus of passageways and processing halls. The first and greatest of these—and to our feeling the most evidently public—is Schiphol Plaza, which receives train passengers and those on foot arriving from coaches, taxis and car parks. A sprawling, vaulted industrial shed—filled with access pavilions for trains platforms below, ticket machines and various kiosks, surrounded by concessions—serves as a place in which people orient themselves, meet fellow travellers and descend to trains or ascend to departure gates. Passages are arranged around the Plaza's perimeter. Once past security gates, clearings within each terminal provide the lasting image of the airport's 'public interior'. These are offered in the manner of shopping mall atria, with all the paraphernalia and phantasmagoria that attends such environments. Pavilions appear (including a putative fragment of the Palais van Volkslijst); directional and advertising signs; lights, sparkling surfaces and materials throughout that support the illusions or fantasies associated with consumerist wish-fulfilment. The retail spaces, often extracting what they can, ultimately propel visitors toward the wings of departure gates. The clarity of the spaces seems to be compromised by their effulgent surfaces, but navigation through them is necessary and so ensured through signage and announcements through the public address system, with, which its regularity, suggests a disembodied mechanical process of shepherding. Schiphol, as a device, is not merely a conveyor-belt leading passengers to airplanes, but a retail machine that is obliged to charm, and cajole, and entice its captive 'customers' in order to

© 53–55

function. As a public interior, it frames the public in publicity and conveys them through it and to their aircraft in machine-inflected processes and atmospheres visible in the technique of the building itself. The moments of departure and arrival are mere episodes in the interstices of its working chambers.

Schiphol represents the current state of public interiors, which convey, in every aspect of their appearances and experiences, the theme of the machine. It is notable that descriptions of interiors within this particular thematic framework have been less spoken of in terms of their qualities than in terms of their performance, or 'quantities'. In the case of Charles Garnier's Opéra, the mechanistic distributions of several publics were accompanied by specific representational supports, each speaking the 'language' of recognisable building tropes (in its case, that of the palace). Yet Schiphol also speaks a language, and its industrial structures are elided with sparkling surfaces that signal the casino and the mall. These particular identities are so common that they slip under the perception of the enormous numbers of people who use or pass through the airport; yet they are visible, and sweeten the pill of movement through the extensive guts of the airport's machinery. It may be that we have arrived at a moment when we might think of machinery that gives pause as it is used, or invites, like the Maisons du Peuples or Fun Palaces we have seen, the humanising events of engagement.



© 55



This architecture is a substitution for the meeting's interface, it is a prerequisite for reinventing man's manipulated environment and becomes an ante-chamber of the wild and hostile state of nature. True protected area, this shelter allows us to rediscover this fusion with the other and to learn again to dialogue by and with the body. It establishes a time to reveal oneself, to love oneself, to reach this inner rest.

A micro-architecture adaptable to urban space. This nomadic capsule opens a new dimension. It questions the boundaries between public and private space by proposing an intimate meeting place incorporated into urban and landscape passageways. Its roaming rethinks the way in which the territory is occupied and encourages the development of an unconstrained nature. In contrast to this sustainable and fixed quest marked by the human footprint, this ephemeral conception brings a sincere correlation between architecture and landscape. Urbanity is in search of a return to its roots, to Eden. This module provides a stepping stone to this new paradigm. A connection place away from the screens for Adam and Eve 2.0.

A particular escape to abandon one's thoughtful mind and achieve an instinctive body.

Didier Fiúza Faustino is an architect and artist working on the relationship between body and space. He started his own practice at the crossroad of art and architecture just after graduating in architecture in 1995.

He has been developing since then a multi-faceted approach, ranging from installation to experimentation, from visual art to the creation of multi-sensorial spaces, mobile architecture and buildings.



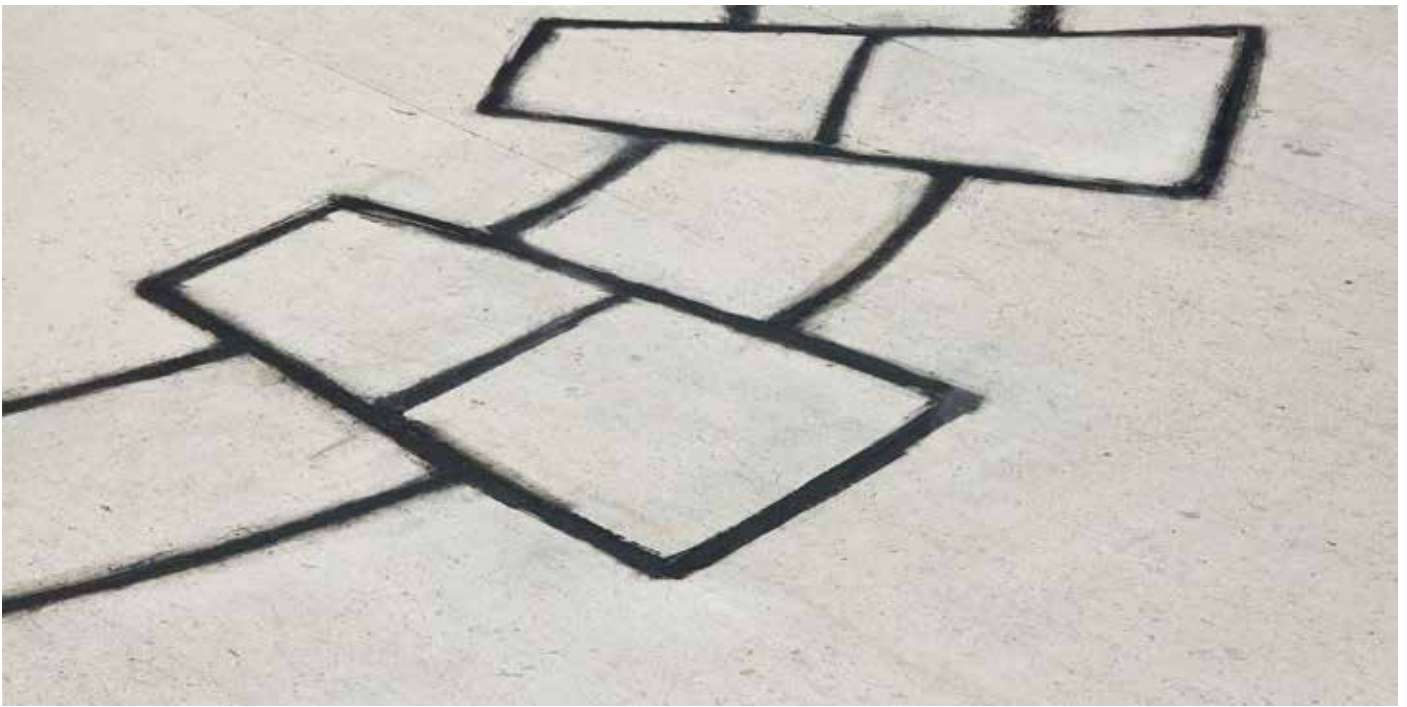
« An animal may be ferocious and cunning enough, but it takes a real man to tell a lie »
Excerpt from the book of H.G Wells, The Island of Dr. Moreau, 1896.

The city will not become the Jurassic park of tomorrow

Our world has been altered over the years. We are moving towards an increasingly artificial nature. Today, our human relationships are deteriorated, wrong due to the extent of new technologies to our reality. Informations are only exchanged through interfaces. Everything is filtered up to the physical encounter, our way of communicating is undeniably lacking.

In a world where everything is fake and negotiable, how to find a form of animality, to immerse oneself in a primitive landscape ? How can we move away from the educated and domesticated being we have become to grasp a form of wilderness state ?

Tender Room, one volume, two identical hulls, one bedroom.



“Future Will Be a Remake” is a game that invites people to appropriate architecture through the act of play. Drawn on the floor, an endless hopscotch board creates a new trajectory enabling the body to occupy the space in a temporary and unusual way.

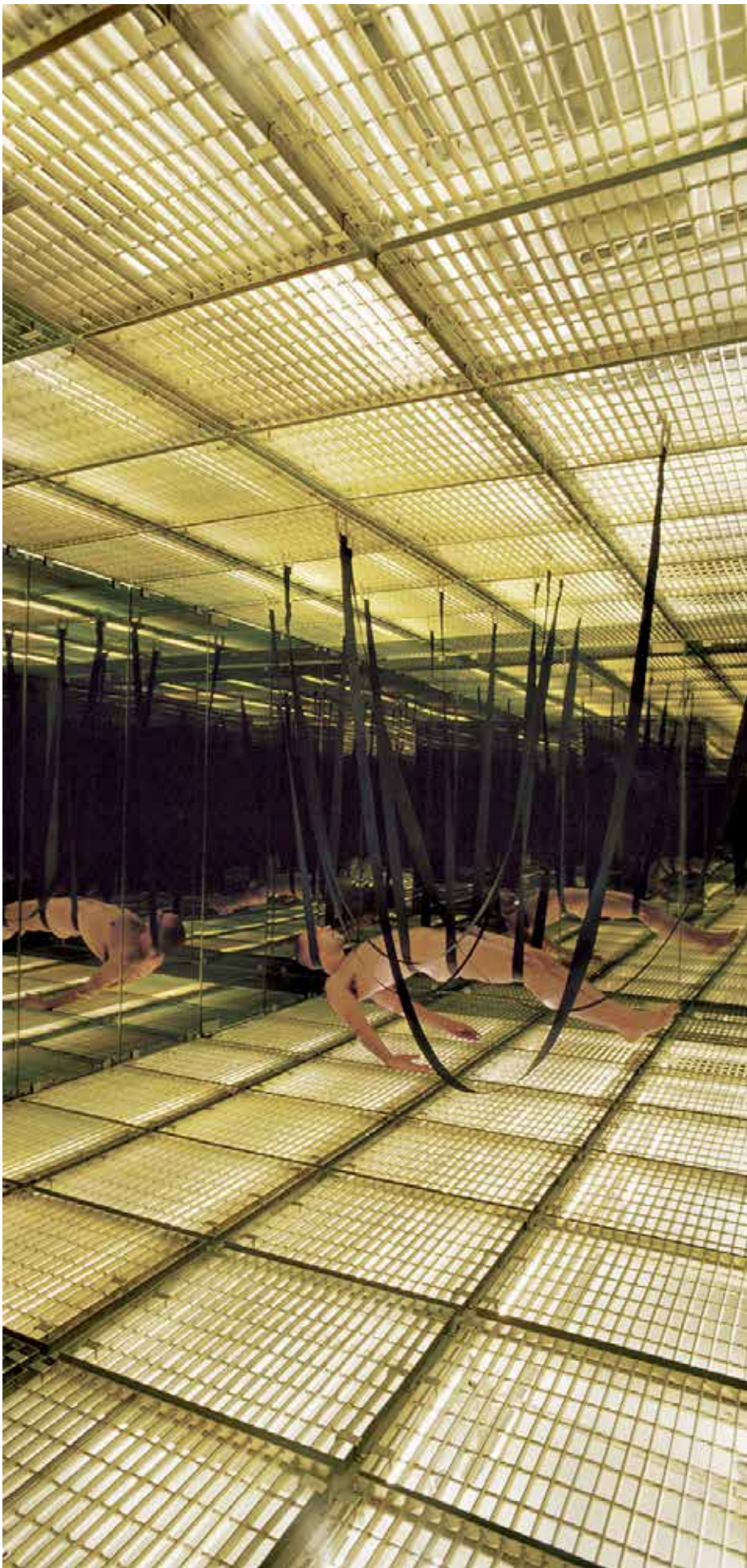
In this game of hopscotch, life is seen as a simple ascension from the earth to the sky, from hell to paradise. It is a game where life ends in the rest frame, a simplification made in fake innocence. Once the visitor takes a step in this new version of the hopscotch, his body is taken into the infinity of roving. Life is fast and asks for infinite mobilization. Through repetition of an hypnotic movement, the visitor lets himself to enter a mental world, a new space with infinite dimensions. No more earth, no more sky, no more up and down. Only a virtual area physically traced.



Trying to question our perception of space. Through architecture projects, art installations, scenography and other media, he investigates the ambiguous relationship between the public domain and the intimacy of our contemporary society. Each time, architecture and our relation to space are being interrogated, re-articulated and reinvented.



With Büro für Umtriebe people can particularly create an enclosed dark space within which they can meet and exchange freely and intimately, whereas the outside façade offers a lightened open public space. It is a means to favour freedom of opinion and expression.

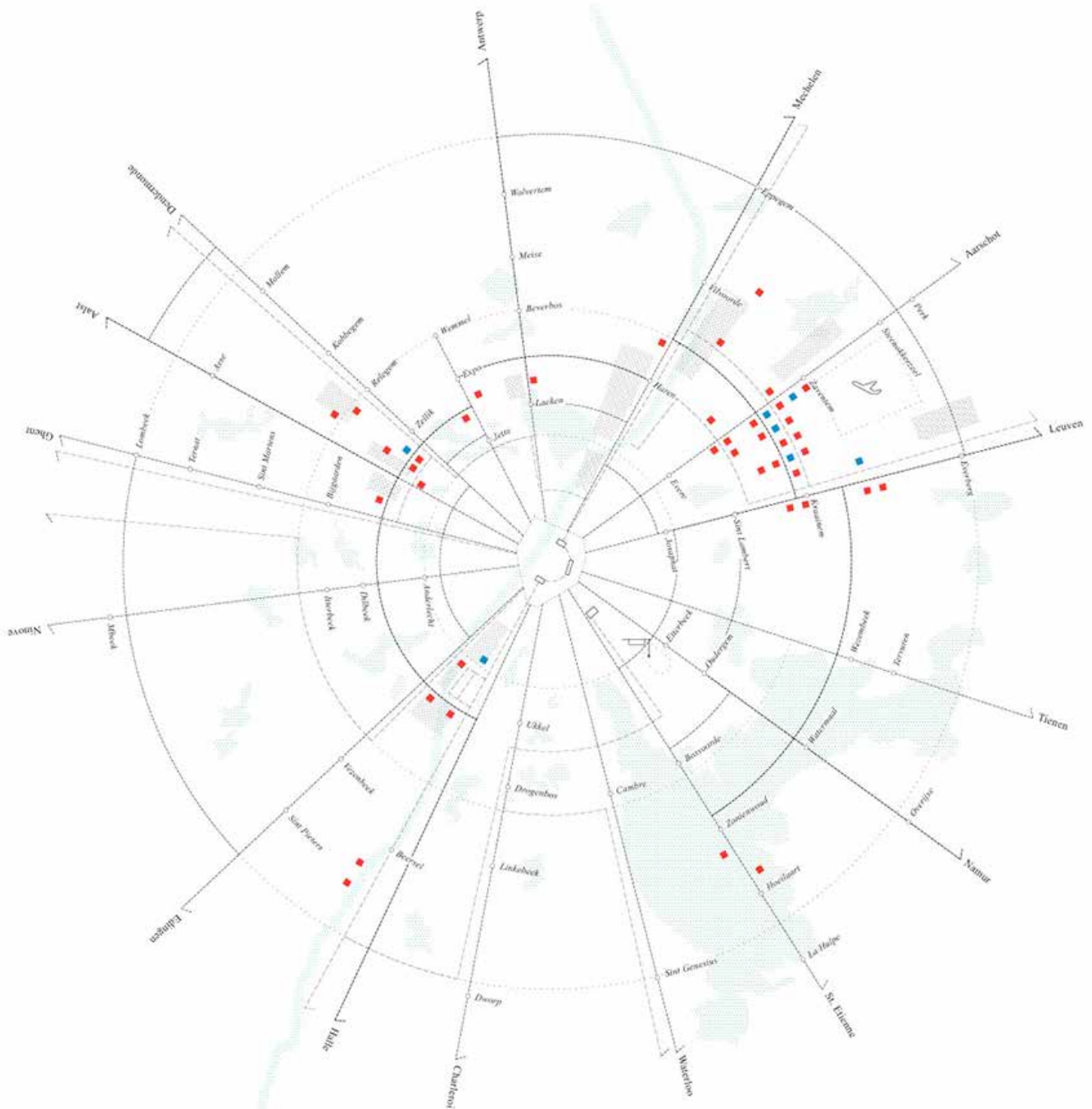


More than other projects, "Home Palace" defines living space as an endless negotiation between public and private, between function and representation. Mirrors are used not to reflect but to indicate an infinite number of combinations. By creating a suspended time in this infinite mirror space, "Home Palace" suggests -prescribed uses.

A blurred photograph of a city street scene. In the foreground, a traffic light is visible, showing a red light. The background is out of focus, showing buildings and a street. The overall tone is somewhat desaturated and grainy.

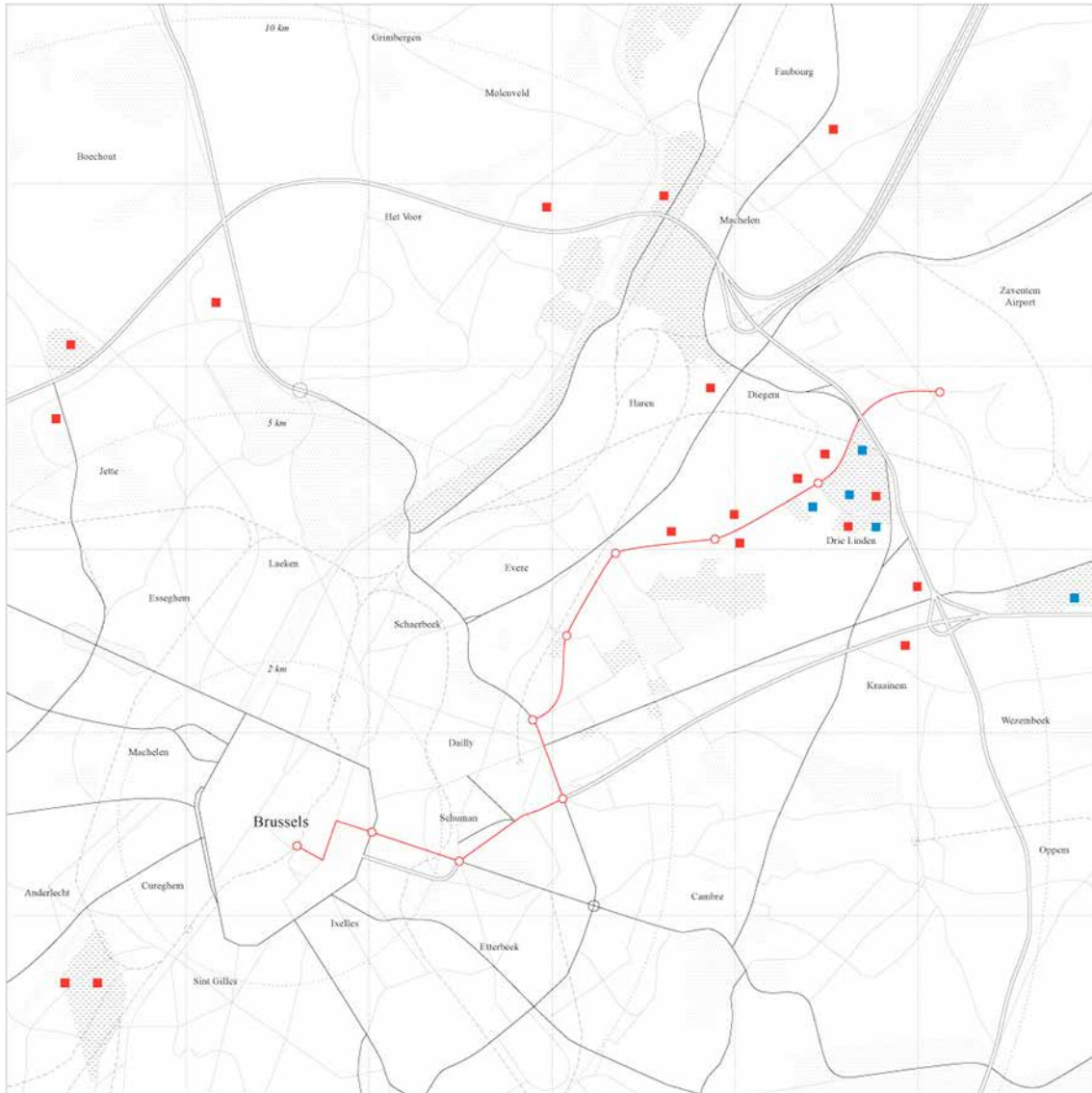
The Generic City

It was then I realised that one problem with Pops (privately owned public spaces) is they lack that kind of energy. They feel too monitored, too controlled, to allow this communal activity to simply unfold. London, and many other cities, are failing miserably to enable diversity in people's engagement with such spaces.



Architecturally, the office plan offers a generic building layout. Typically organized as unobstructed space with a minimum number of vertical supports and vertical circulation and clustered services, the office plan can easily be adapted to any use and occupation. In his essay “Typical Plan,” Rem Koolhaas celebrated the conventional office plan as zero-degree architecture “stripped of all traces of uniqueness and specificity.”⁸ With its radical abstraction, the “typical plan” approximates and gives spatial form to what Marx understood as the most generic faculty of the human being: the potential to produce. Marx did not distinguish work from labor. For Marx, labor coincided with the entirety of human subjectivity: labor as the aggregate of mental and physical capabilities to produce.⁹ For this reason, to transform office into housing is not only an act of recycling an increasingly under-used typology, but a possibility of giving tangible and spatial form to the contemporary condition of labor in which work, domestic labor, socialization, rest, and exchange are understood no longer as separate spheres but as part of the same productive stream.

Everyday is like Sunday
 DOGMA - Pier Vittorio Aureli



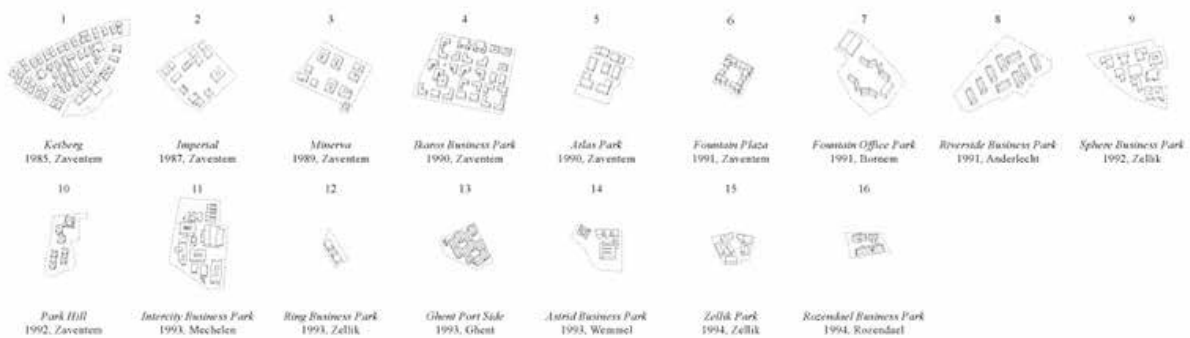
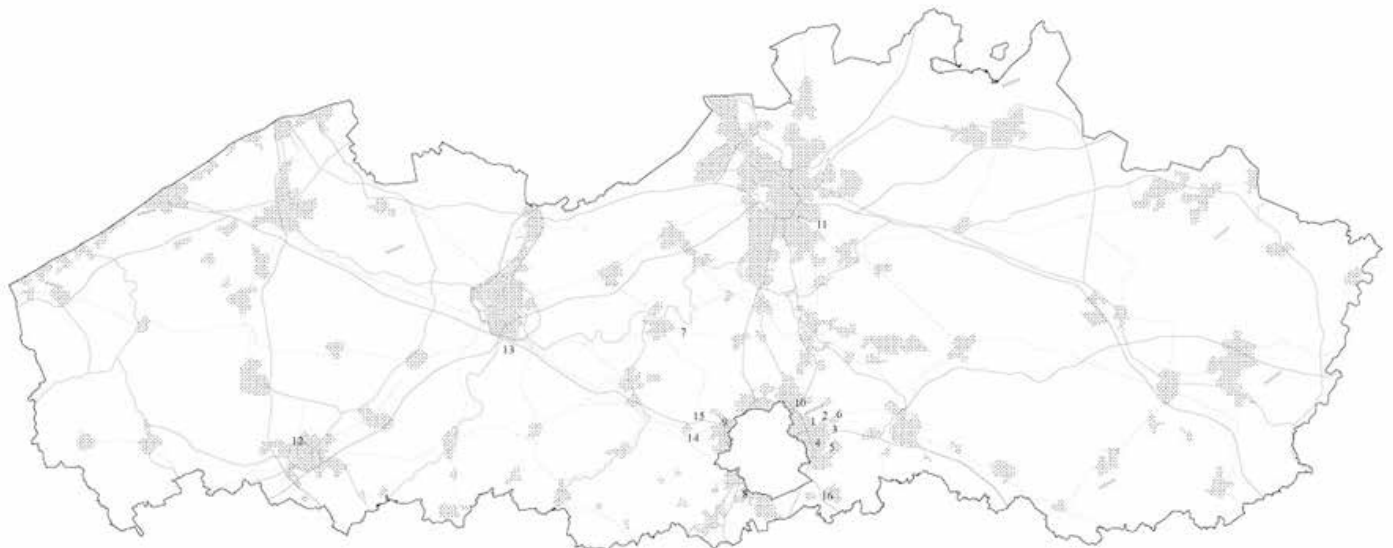
Yet by establishing a more open spatial framework that makes imaginable and possible living together beyond the nuclear family frame, our projects aim to repoliticize domestic space as a truly public sphere where different forms of life are no longer enclosed by the individual home but can be openly confronted, discussed and reorganized.

Everyday is like Sunday
DOGMA - Pier Vittorio Aureli



While the office park was considered an attractive workplace in postwar suburban America, its import to Europe, beginning in the late 1970s, has been less successful. Rather than being developed by corporations, office parks in Europe are often initiated by developers as rentable spaces. Frequent turnover of tenants has made European office parks the utmost generic workplace. Often located on the outskirts of cities, they are always strategically connected to major infrastructures. It is precisely the generic character of these workplaces that makes them transformable.

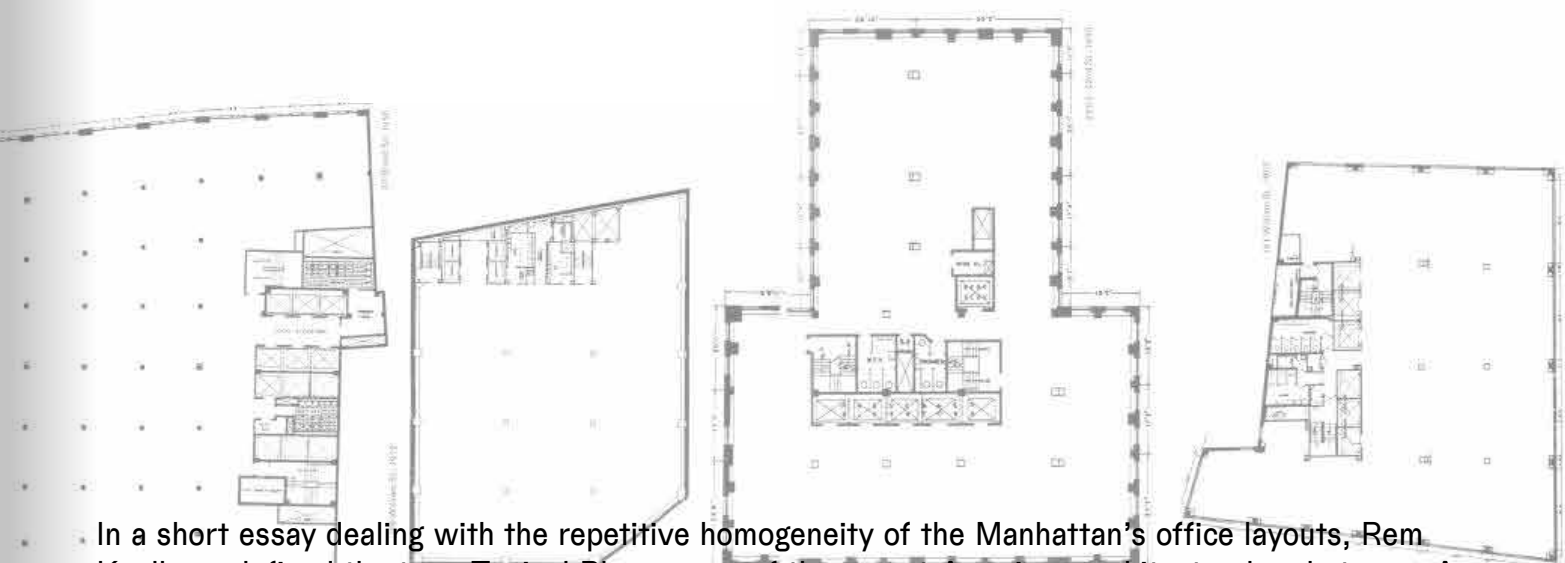
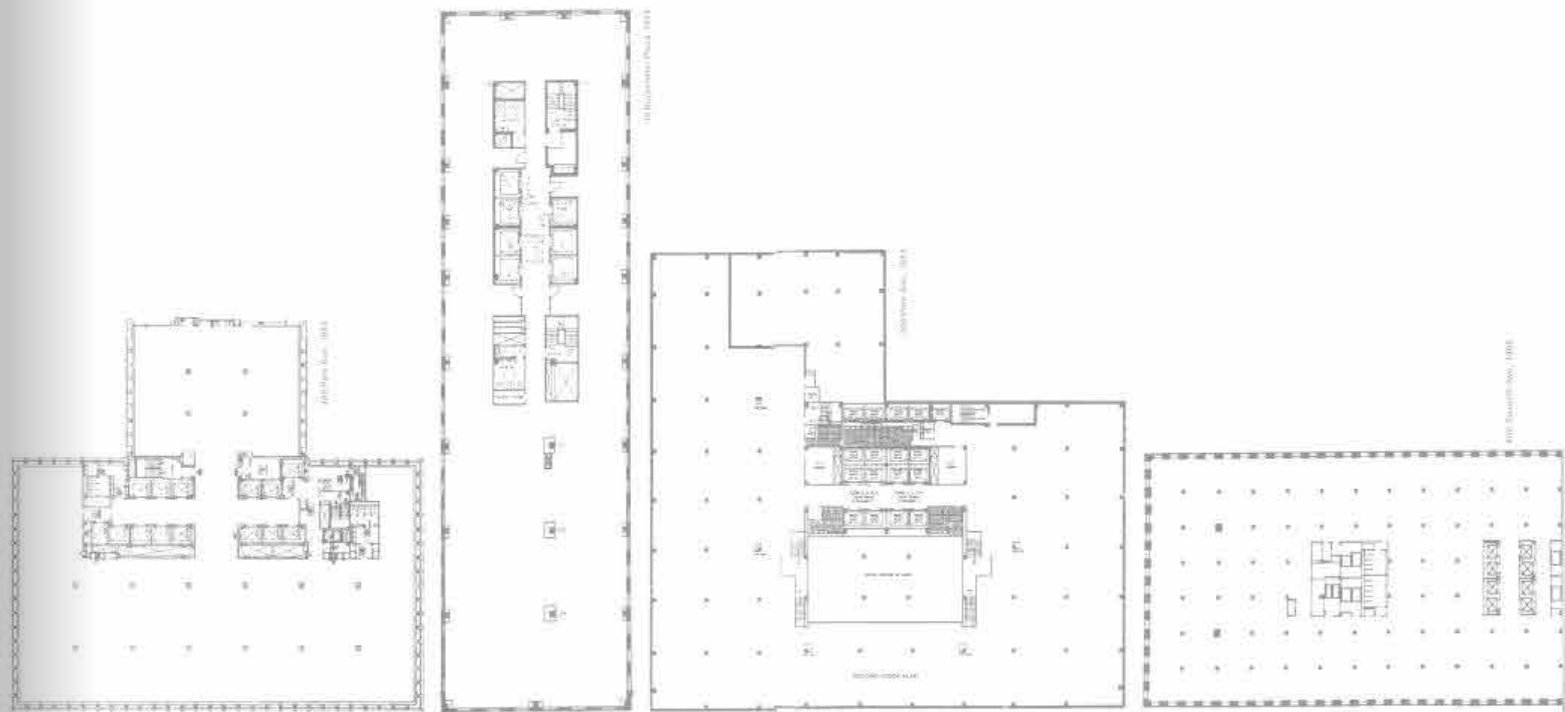
Everyday is like Sunday
DOGMA - Pier Vittorio Aureli



In *The Human Condition*, Hannah Arendt distinguishes labor from work.¹ While she identifies work as the production of lasting objects (a table, a chair, but also a poem or a painting), labor is defined as the sheer, unending business of reproduction: eating, sleeping, preparing meals, giving birth, raising kids, cleaning, etc. If work leaves behind things that may outlive human existence, labor is destined to immediate dissipation for the sake of reproduction. Following Aristotle and the reality of the ancient Greek polis, Arendt locates the archetypal place of labor in the house. Unlike public space, which is the space of politics, the house is the place of *oikonomia*, or the management of the household.²

Beyond simply offering refuge, the goal of the house has always been to create the possibility of frictionless cohabitation in which people can reproduce themselves. This is why the subject of the house becomes the family. The term “family” comes from the Latin *familia*, which means servile. The house is thus a congregation of *famuli*, of servile persons whose lives are dedicated to reproduction. If in the ancient *oikos* these persons were women and slaves, in modern times the servile subjectivity of the house survives in the many forms of domestic labor that are still needed in order to maintain the household. Unlike the medieval house where domestic space and the workplace were often combined within the same building, modern housing is conceived as a space disconnected from the world of production and completely focused on reproduction.

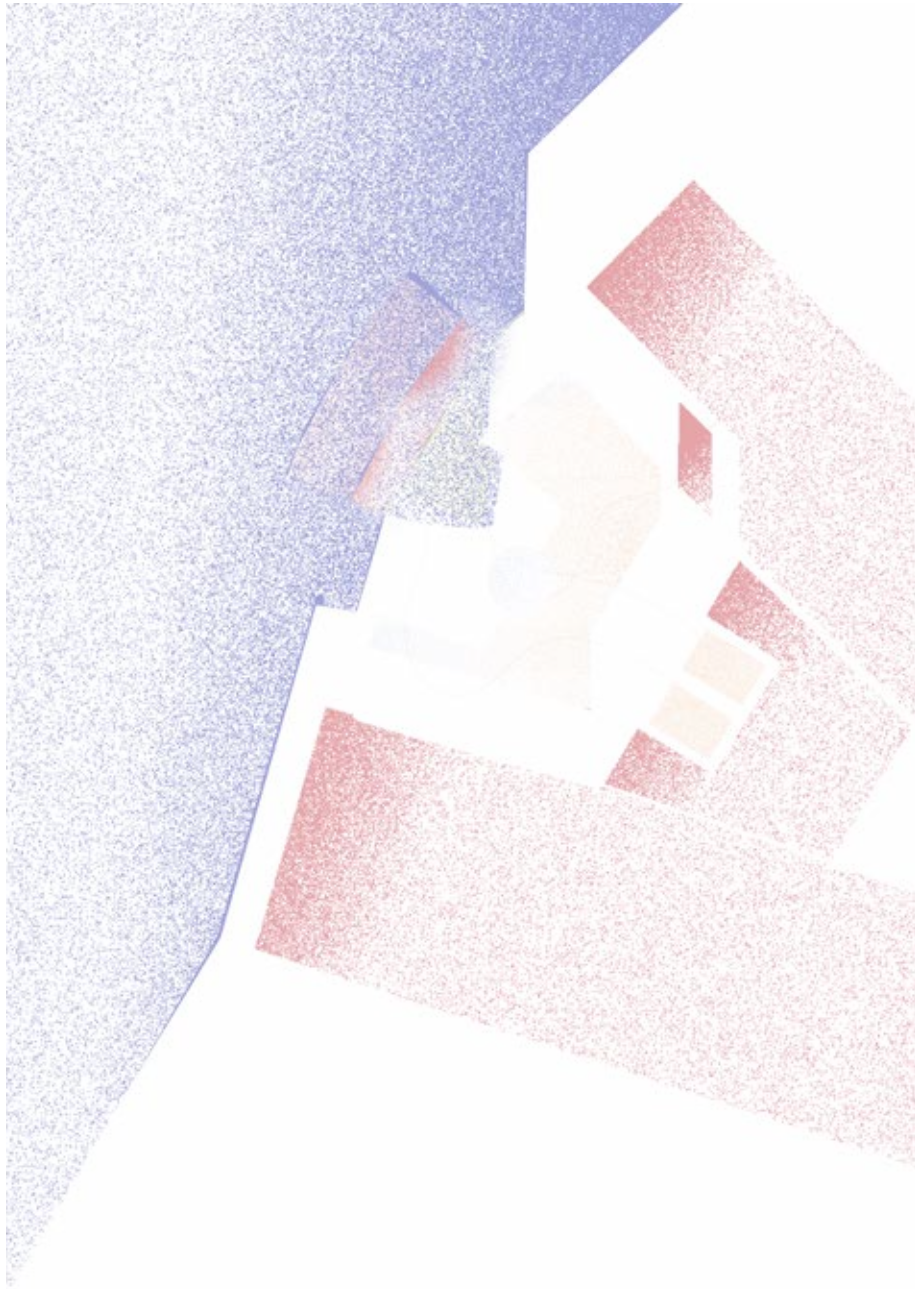
Everyday is like Sunday
DOGMA - Pier Vittorio Aureli



In a short essay dealing with the repetitive homogeneity of the Manhattan's office layouts, Rem Koolhaas defined the term Typical Plan as one of the purest American architectural archetypes. A plan stripped of all its qualities and reduced to a calculated relation between discreet standardised elements: an empty surface able to host whatever program and on which life could be simply performed. Nevertheless, more than a technical achievement in electric lighting, air-conditioning and fire-safety protocols, the alleged "specific indeterminacy" of the typical plan was the outcome of violent political and economical passages, epitomised by that historical convergence between the modern industrial revolution, the scientific management of production and the financial imperialism which marked the first three decades of the 20th-century. Through the analysis of coeval case-studies in United States, Germany, Soviet Union and Italy, this thesis conjectures the typical plan as the creation of the working-class, whose struggle always forced capitalism to constantly extend its infrastructural apparatus and to further improve its architecture of production in order to ultimately reduce the genericness of labor-power as lymph for progress. Only by reconstructing its spatial genealogy through the instruments of political economy and the dialectic of class conflict, the typical plan could be eventually reconsidered in its twofold framing character, both as managerial dispositive – to maximise exploitation and profit – but also as a platform of organisation – to articulate the workers' opposition and resistance against any form of slavery, within and beyond the factory walls.

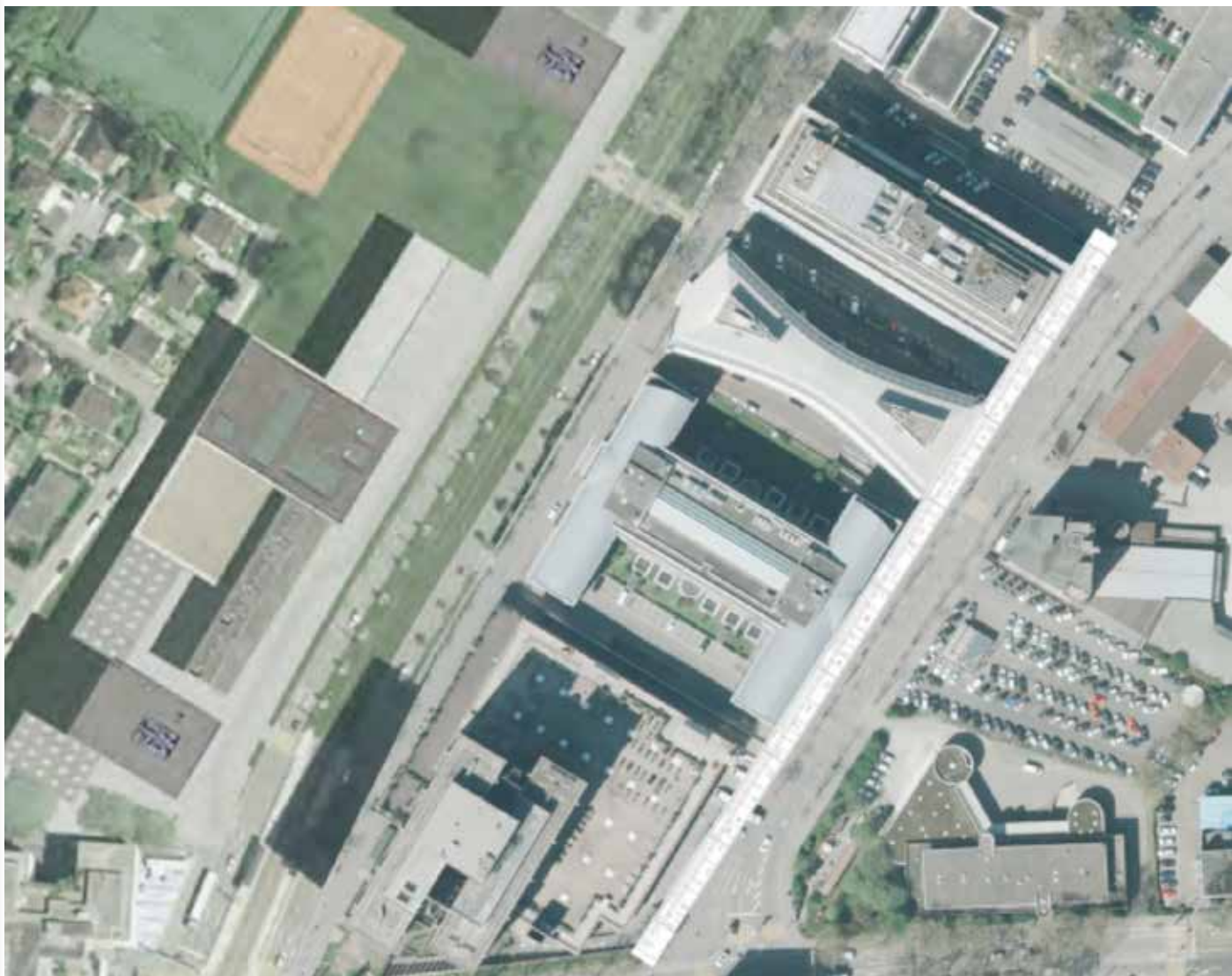


Sebastiano Serlio, Scena Tragica, from the Second Book of Architecture (1545)



Temperature GVZ





paradigm intention of an intimate theatre of commodity
the typical plan implies repetition, it is relentlessly enabling, ennobling background

insertion of a new layer, a spine, infrastructural insertion.

I don't believe in small gestures

architecture can solve urbanism, new layer



a typical plan - firm totally abstract program.

it does not demand a particular architecture, its only function is to let its occupant exist.

business can invade any architecture.

out of this indeterminate typical plan generates character.

you can only be in typical plan, not sleep, eat, make love.

It has evolved beyond the naive humanist assumption that contact with the exterior - so called - reality is a necessary condition for human happiness, for survival.

As the ever increasing dimension transmits to core - the hidden potential of depth - it produces the superiority of the architect.

typical plan is neutral not anonymous.

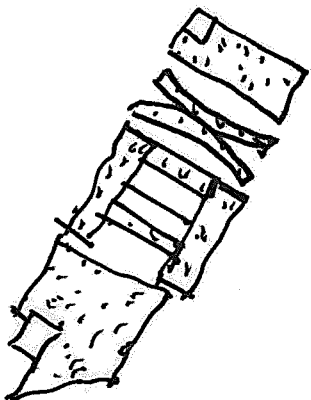
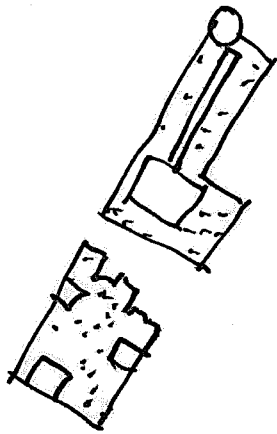
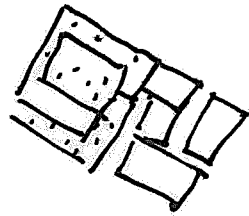
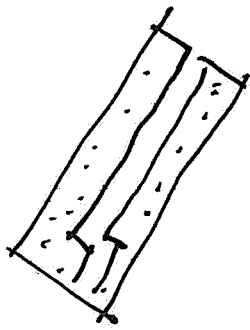
its neutrality records performance, event, flow, change, accumulation, deduction, disappearance.

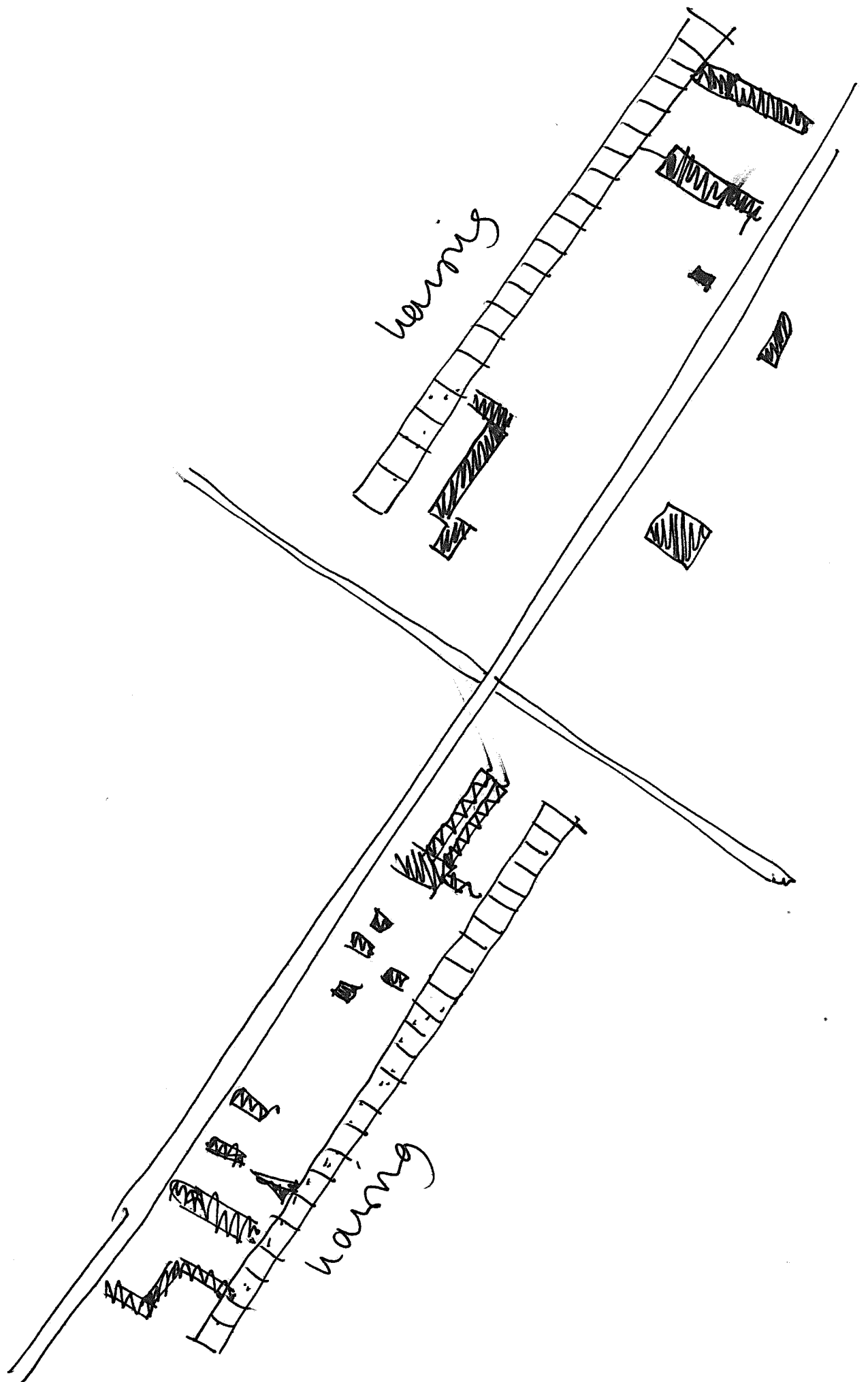
typical plan is relentlessly erasing, erasing background.

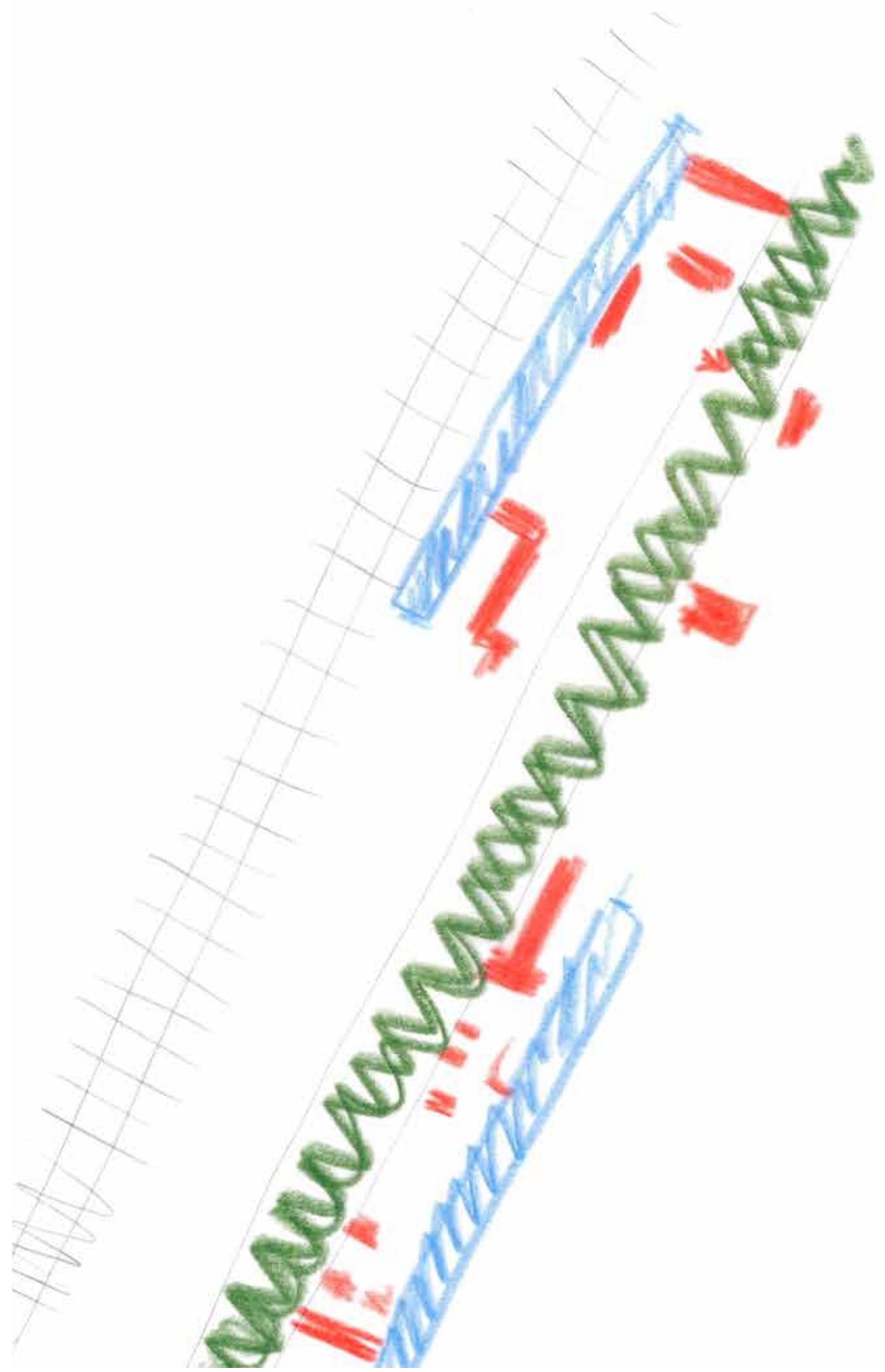
typical plan implies repetition.

intimacy.

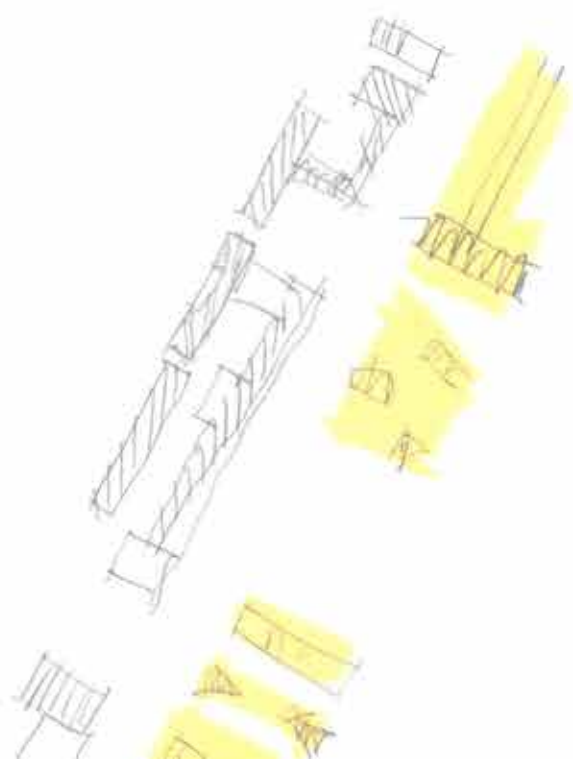
an environment that demanded nothing and gave everything was suddenly seen as an internal machine for snipping identity.







Handwritten notes on a yellow sticky note, including the words "DIVERSITY" and "EQUITY".



autarkia



To create conditions
temperature

humidity

save these places

a

meaning

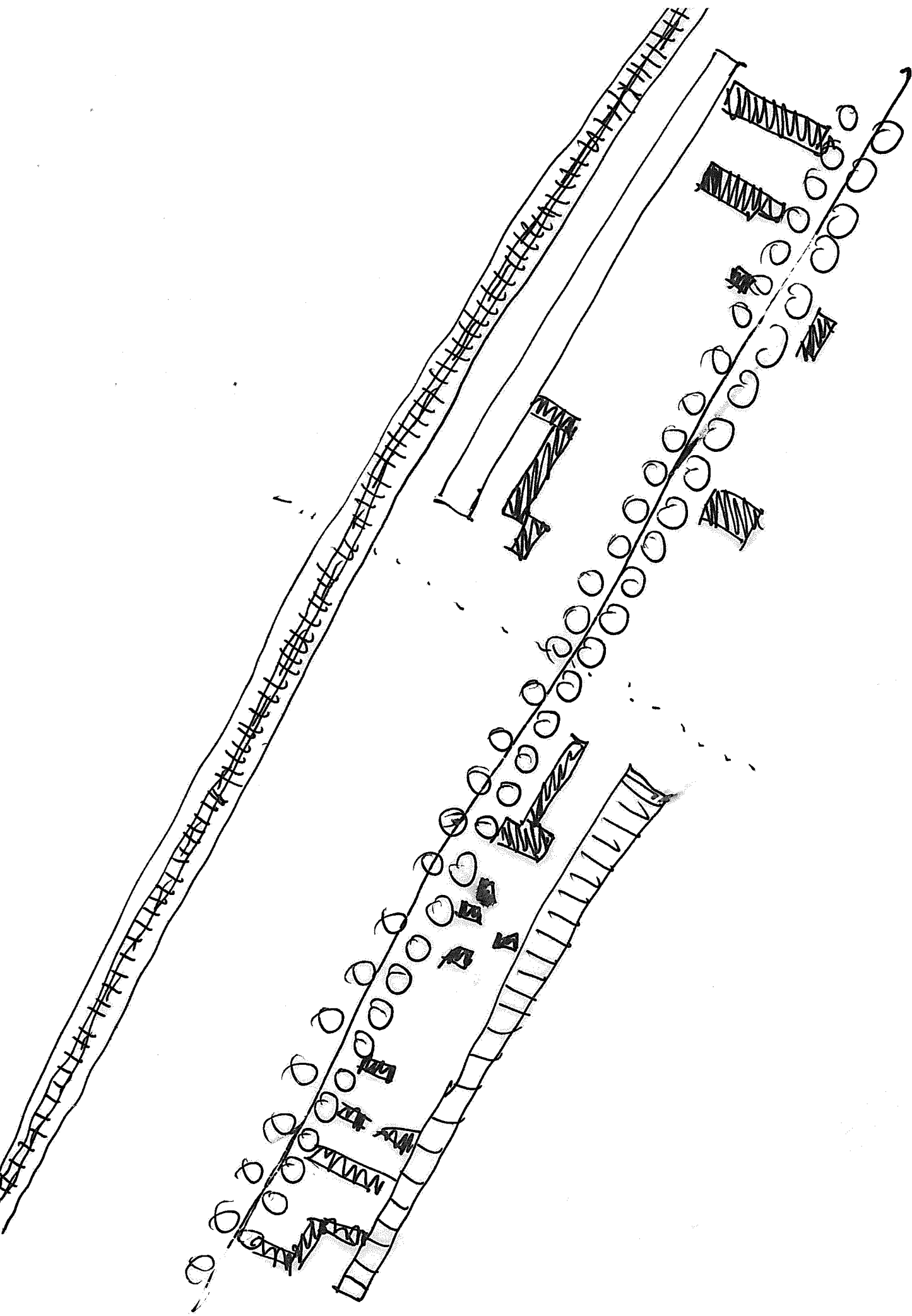


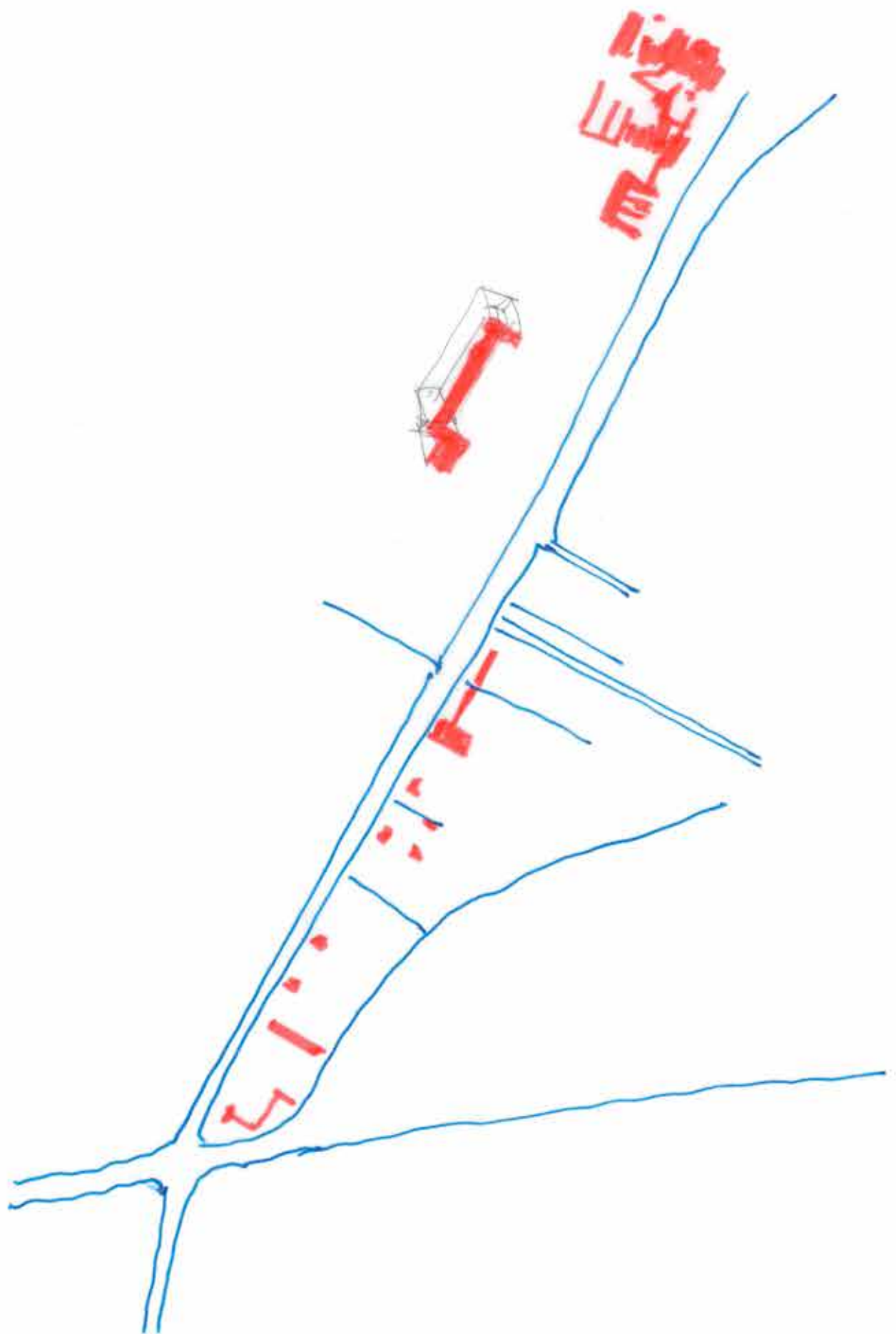
calculating
the
backyard:

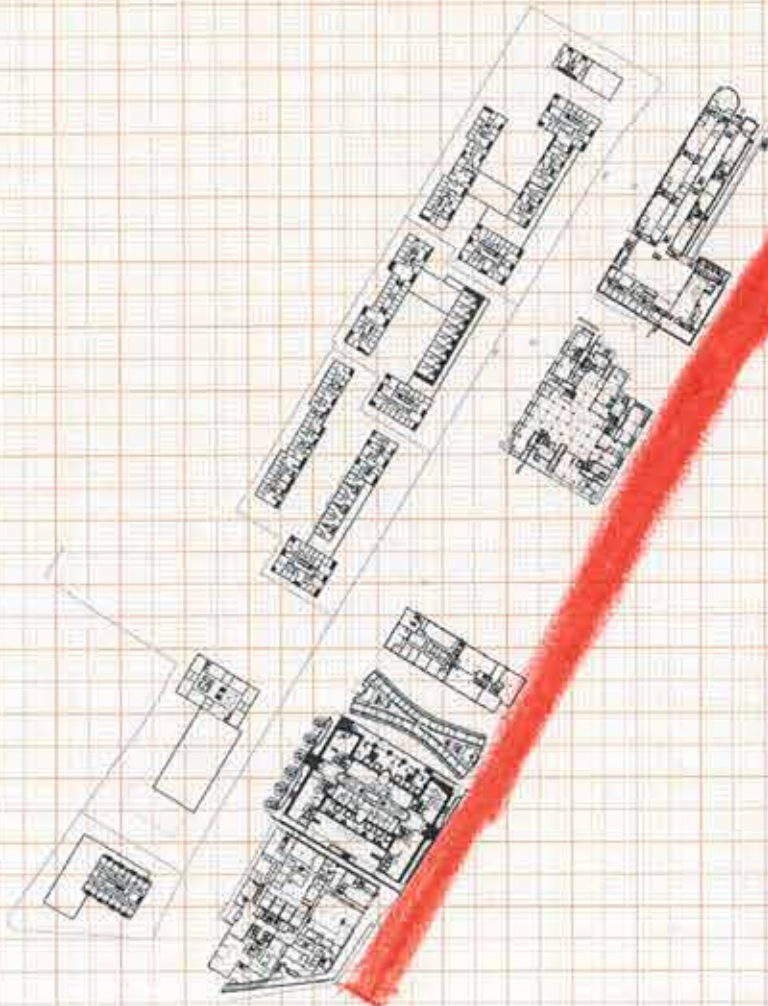
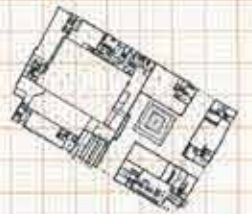
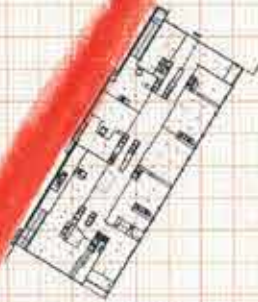
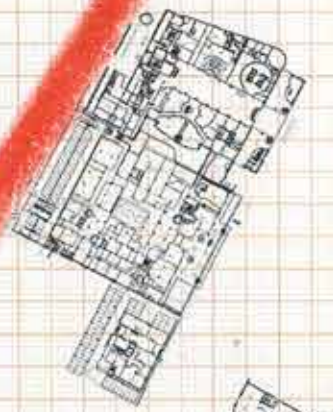
paradigm insertion
of an meme theatre
of commodity.
consumer landscape.
consumer landscape.

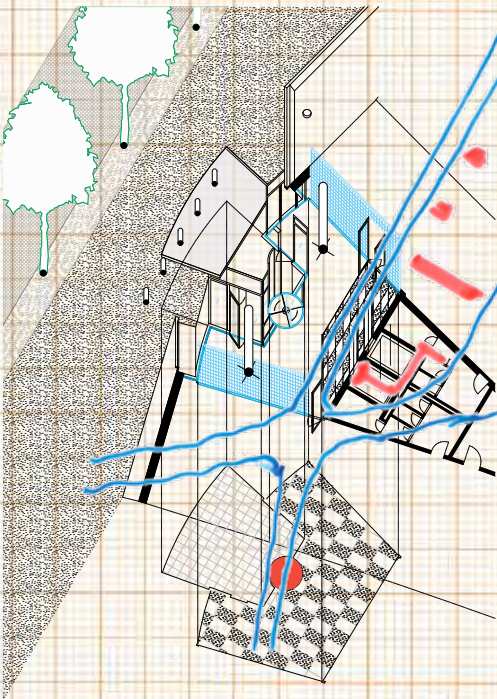
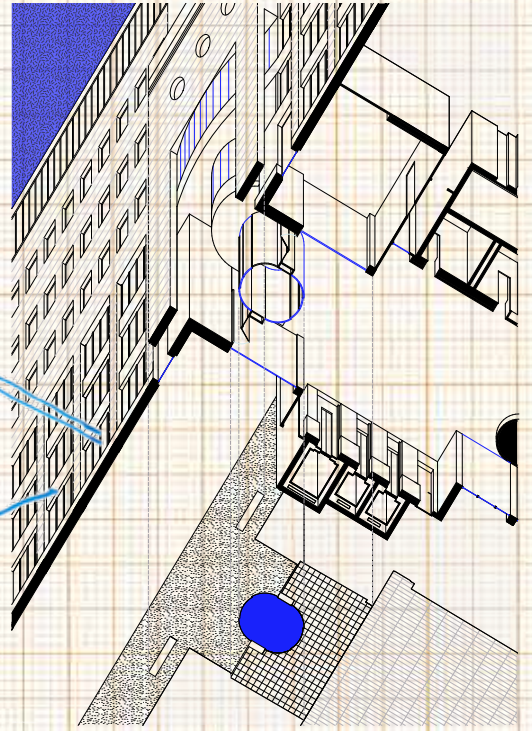
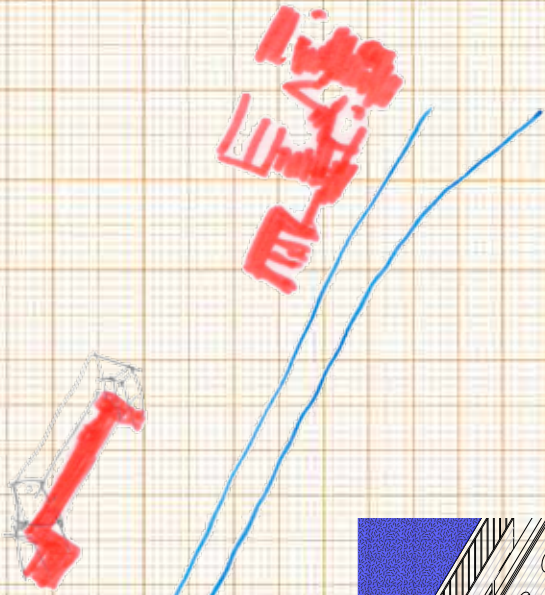
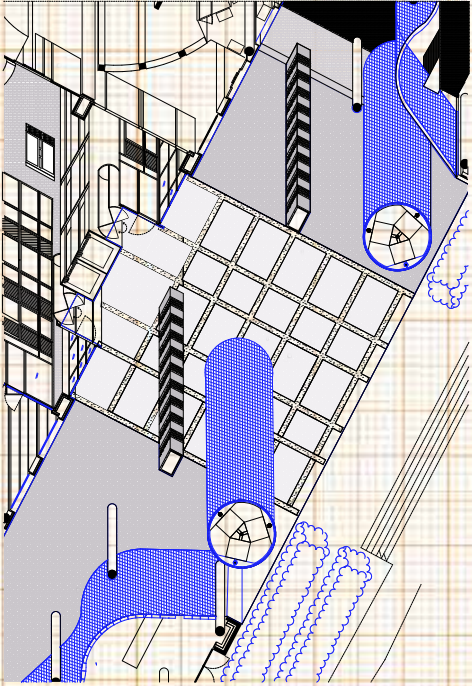
insertion of a
new
layer
& spine

Intrastructural insertion
don't believe in small
settles.





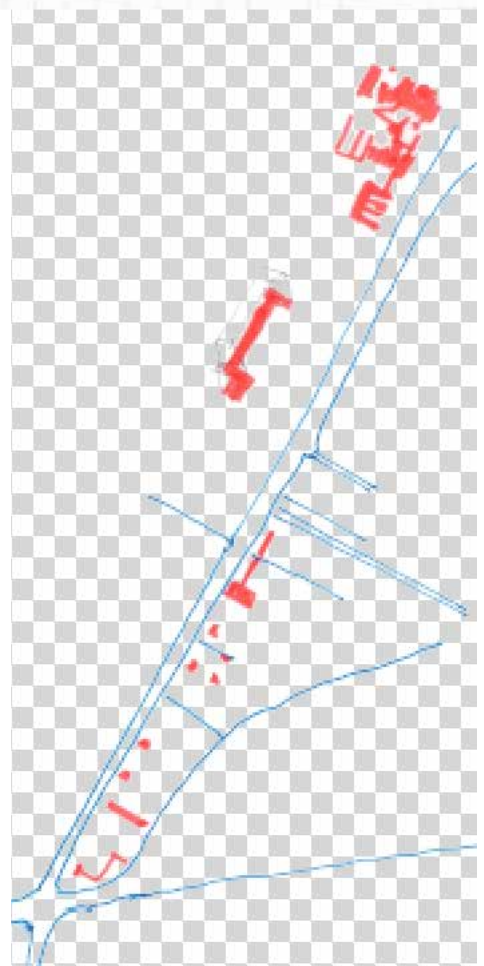
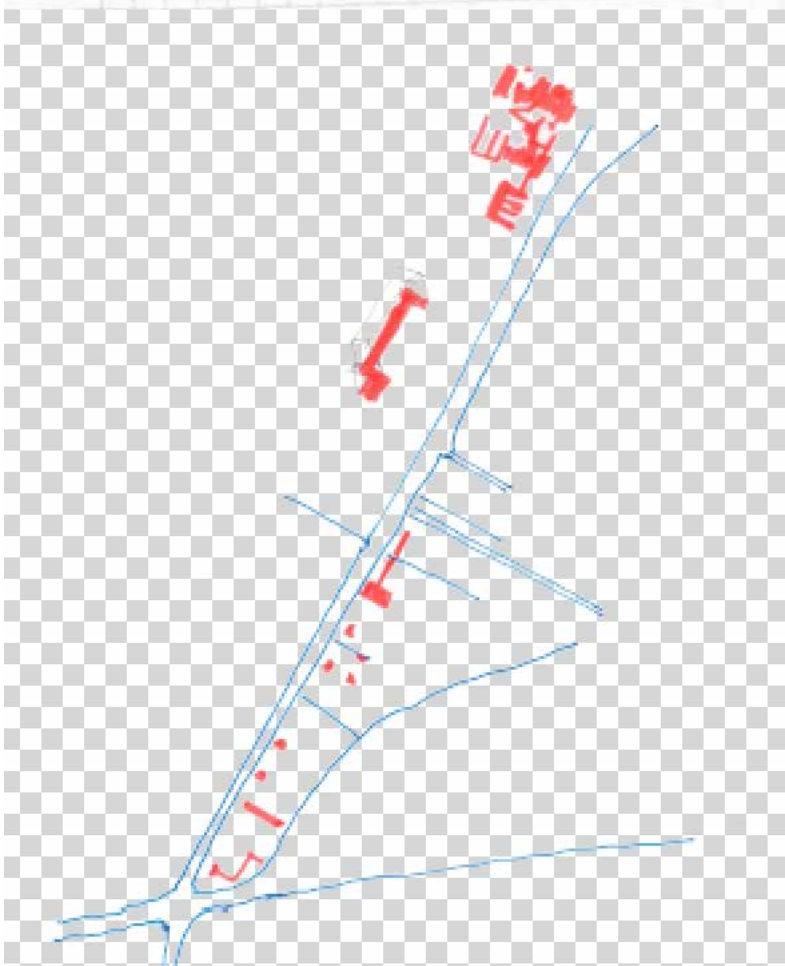




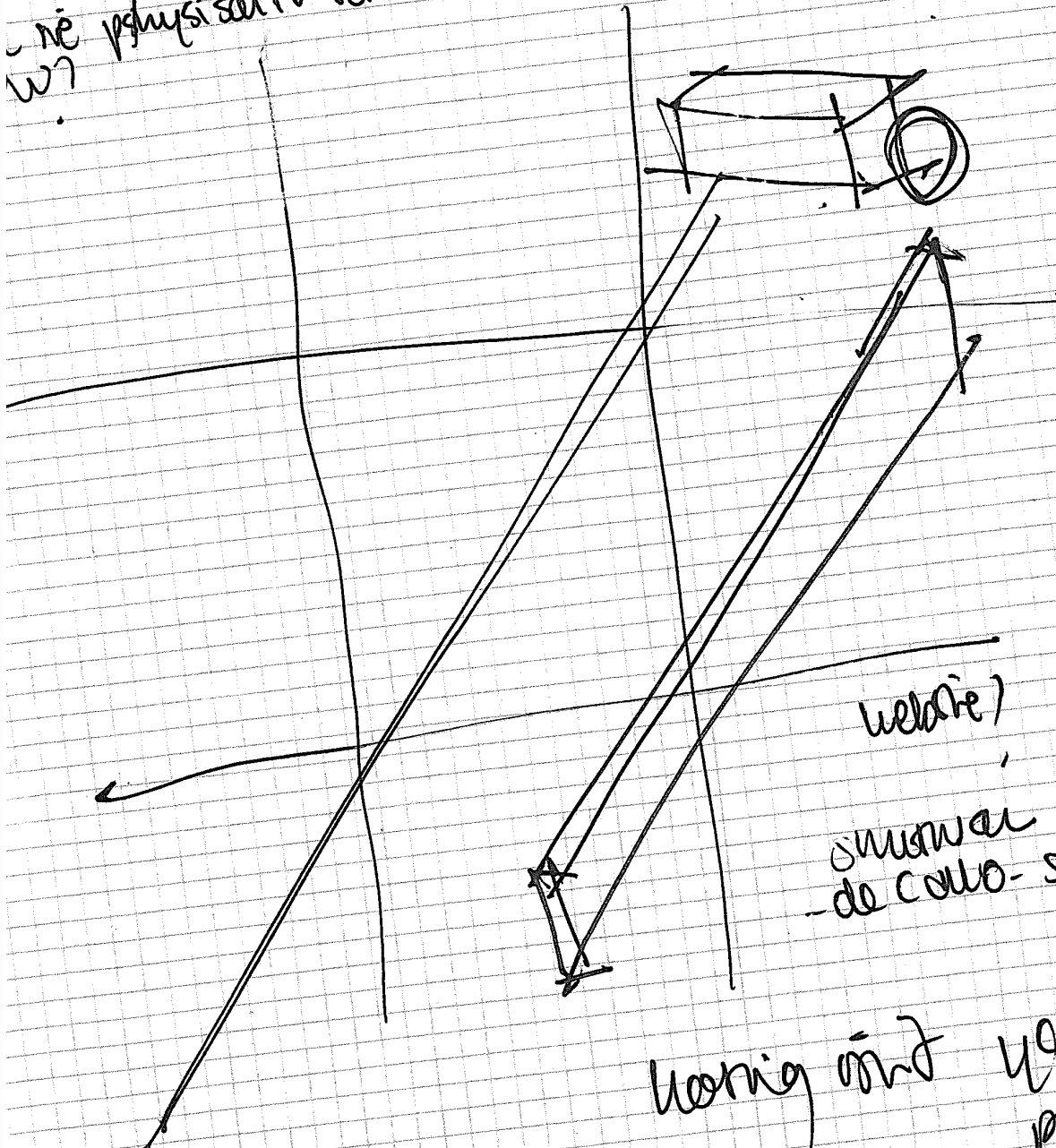
MUT

ZUM

SCHNEITERN



maely
 - ne psuysia sa ru verändern.
 W?

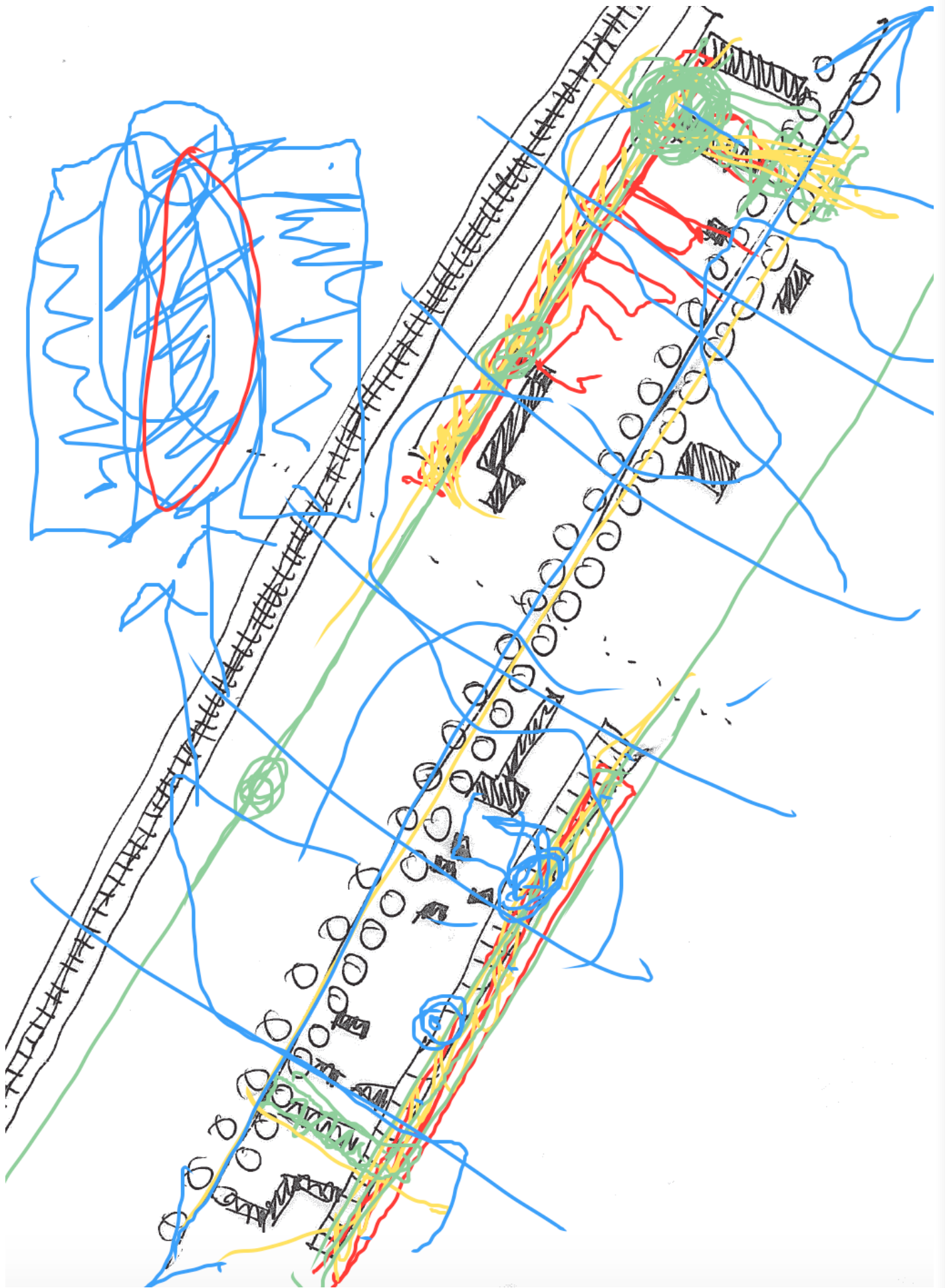


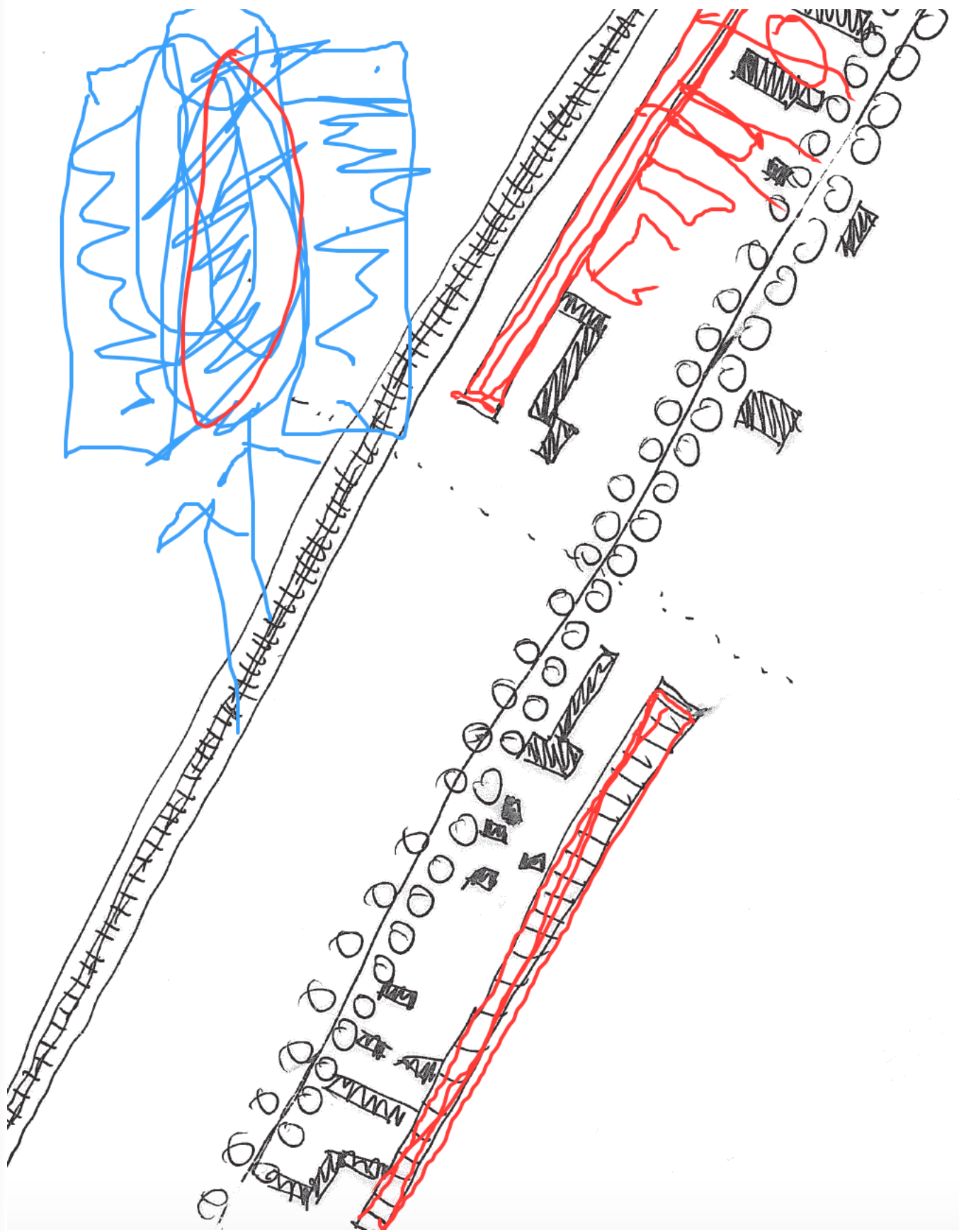
Weldie?

Stimmung
 - de collo- scule

Wichtig sind hier
 project

Qualitäten zu erweitern
 -> will sie nicht absetzen.
 über. brauch ich einen neuen Layer, -?
 nicht grundlegend verändern





Schulungs- schule - Struktur.
→ Struktur.

Struktur

Widerspruchlichkeit, schöne Strukturen sind.
qualitativer sind. + Leute die dort leben.
Selbst entscheiden

(1)

relativ die Gedanken.

neu. 8

Projekt + Vertrieb

nicht nur das Admin + Verantwortung

vor Büro auf → ähnliche Qualität haben.
menschen nicht abgerechnet

eine Idee einzeln.
ethisch kann man

Wichtig - nicht Interaktion

Weniger gehen mit einer
größeren Seite.

Intervention - drängen

Vorsicht macht - nicht zusammenlösen lässt.

Spezialer Aufwand → das verspricht

nein Erkenntnis.

Interventional was
→ das hat

Idee - Idee der Intervention richtig die

benötige Texte.
eine Struktur zu
kann manieren.

zu eindeutig
abgewandten Röhren
entschieden.

(2)

rücken → aus dem UFA. - abnehmen können
Widerrufe → für Strafe ausgewachte Strafe.

Wahl void. → P.

caudalio

caudalio hat Programm.
- unterschiedliches Passieren.

Übergänge eindeutig.

fore. sind oder Wicht

passergänge → P.

seinerzeit zur Strafe.

grund dafür zu sehen → frei + kann zu sehen.
impuls - anders zu bewegen.

Heuten + großen Eingriffen

Machbarkeit →

Rahmenbedingungen.

wie kann sich das aufs Quartier verändern?

menschliche maßstab → Röhre relevant + entdeckt

infrastruktur - was erlaubt - formal verbinden möchten

interpretation - gesund nur - euklump zu verarbeitbar
erleben. wertwerk aufbau. rückgrad da ist
alternativuegung - ohne die man eindecken
hat

appropriation. fordert. + + armii
widerwärtig →

8)

kantorian - die das Programm verändert -
kantorian → einrichten, schallt man sehr
Nöthigkeiten - andere Programme ausdehnen.
ver. akzent - Strategie ist - greift in die Hauptfunktionen
festhalten Raum - Zeitraum - unvollständigen - kantorian
a sind, die sich aufteilen konnten

► praxestellung - Gedanken machen - was will
man verändern

- vermachlässigt - den zwischenmaßstab - entwurf -
sehr stark - an stellen die die behälter
wechsell.

Städtebauliche Haltung → Konsequente projekt.

projekt im größeren Maßstab verstehen.

ideen vermehren.

exemplarisch - einzelne punkte bearbeiten
vokabular - folie programmwechsel.

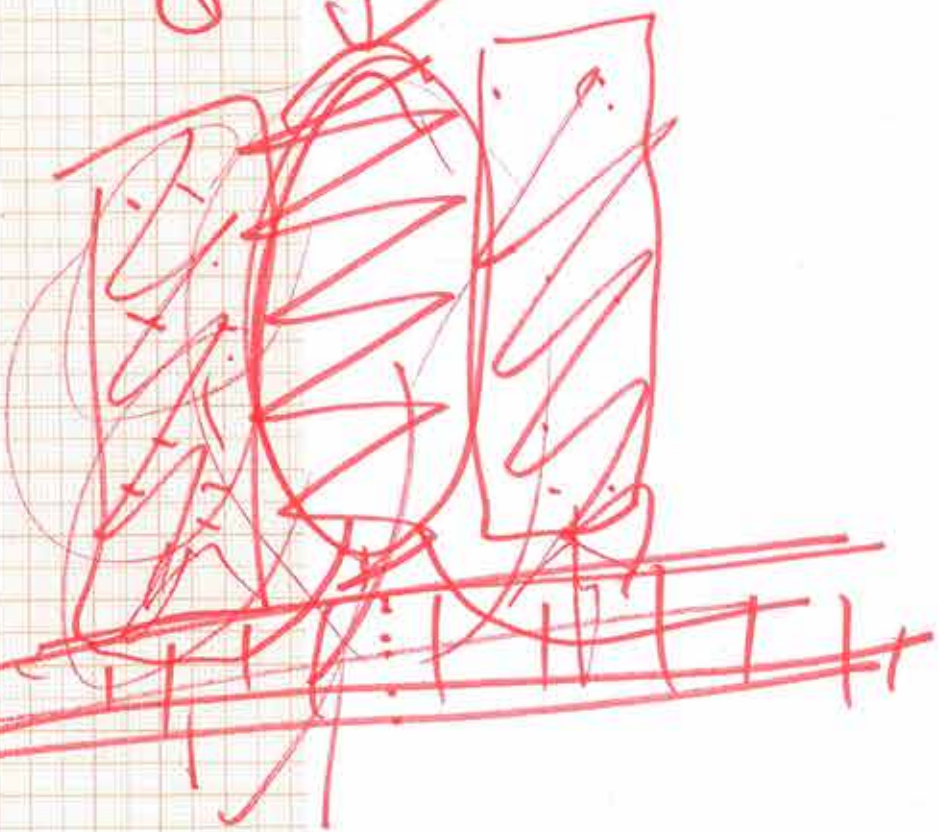
inhaltlich - spektrum von programm
menschen einbeziehen + in betriebe

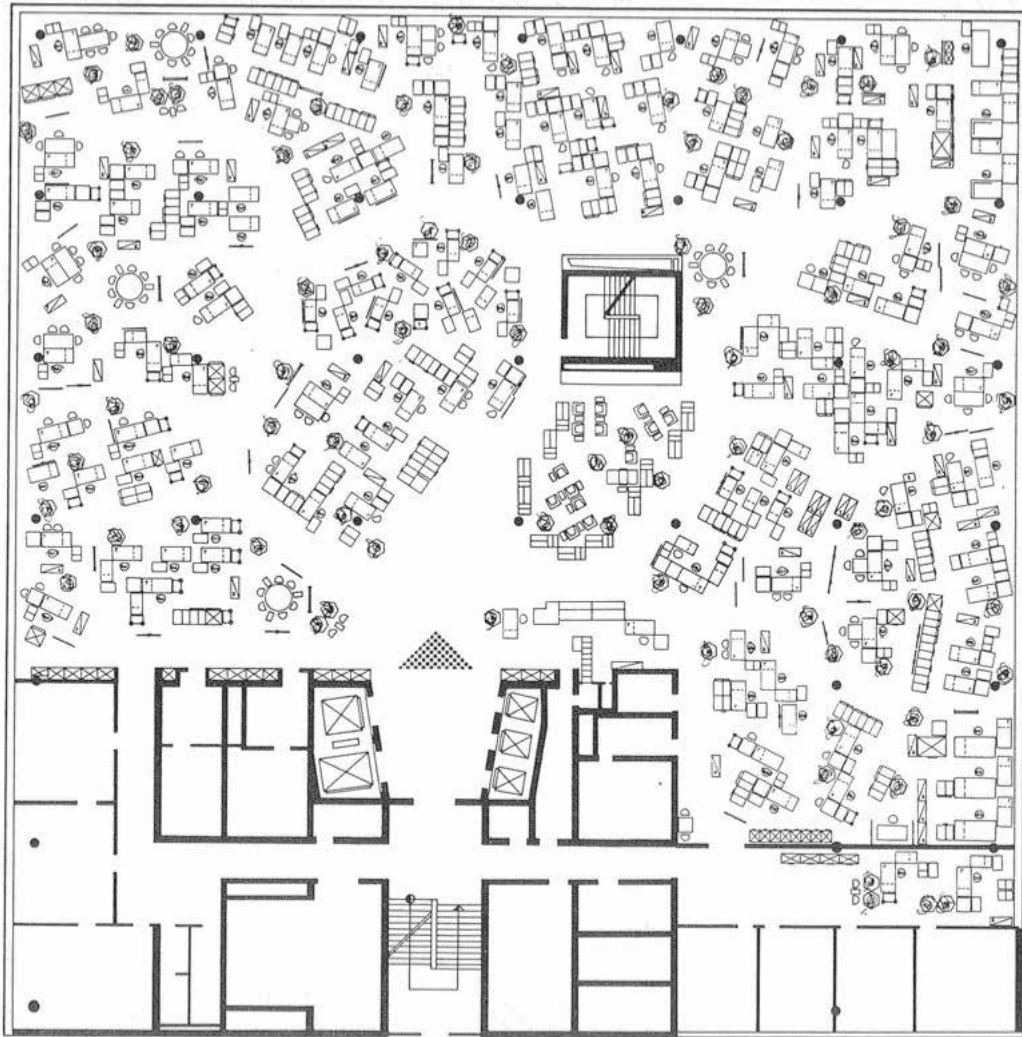
entdeckt → nicht räumlich ist

oben beginnt - die das man alles verändert

- bottom-up.

kleinere situation. offenkundiges problem
durch wandern der punkte
löst das problem.





0 10m

3.25 OSRAM GmbH Administration. (Munich, 1962) The building has 6 floors and a basement. There are 134 work stations, 26 typists, 1 rest room area with 15 seats, 76 planters, 53 screens (31 low, 22 high). The useable space is 1960 sqm and an average of 14.6 sqm per work station on a 2 x 2m electric grid.

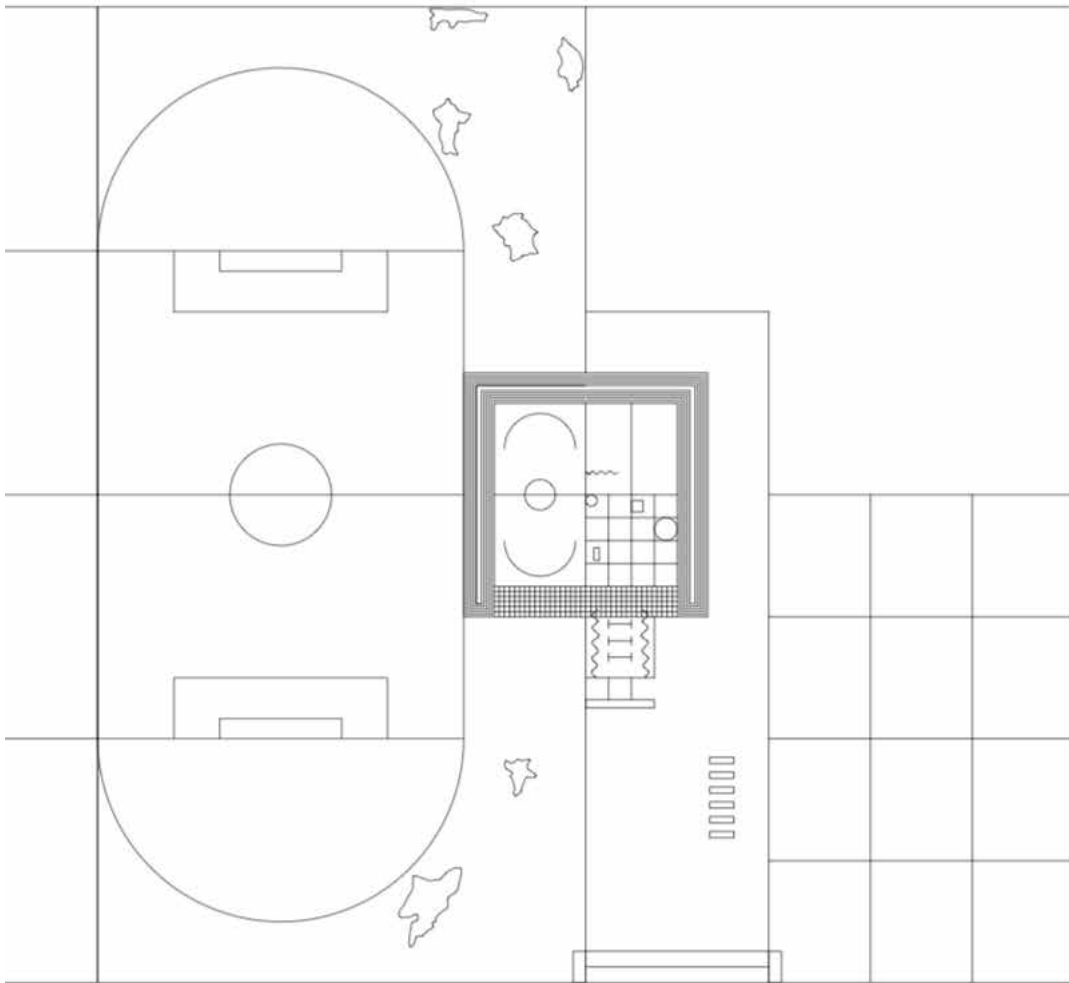
An office is what it does. It is a praxis that coincides with its own effectuality, an operation that defines itself and its agents only by being performed: it resembles a behaviour more than a thing. It does not refer to specific subjects or end-products; rather, it depends upon the conditions in which it is placed. In other words, its “content” coincides with its “context”.

The more the “office” fulfilled its own effectuality, the more its plan became empty, abstract and reproducible in order to prevent the limitation of its subjects’ ability to act. This “typical plan”, which not only abolished any programmatic differentiation of its interior spaces but also rhythmically framed the adjacent contextual conditions, proposed the possibility of creating an entirely homogeneous, continuous, flexible layout that was capable of making any human material or immaterial potentiality productive.

The Office and the Loggia.

Giorgio Vasari’s Architecture for Bureaucracy.

Published in San Rocco Magazine, #4 Fuck Concepts! Context! (pp. 135-144, 2012).



IV
Physical Culture Sector with Swimming Pool and Winter Garden

The Office and the Loggia.
Giorgio Vasari's Architecture for Bureaucracy.

Published in San Rocco Magazine, #4 Fuck Concepts! Context! (pp. 135-144, 2012).

Colorado mall theatre killings and the Clackamas Town Centre killings) the shooters wore costumes, masks or other regalia, as if to role-play within the fantastical scenography of the mall spaces. Or perhaps, as Walter Benjamin presages in *One-Way Street*, they were attempting to mimic the inanimate world of folly architecture around them. The most recent mimetic phenomenon of "clown sightings," several at shopping malls, have highlighted the use of costumes and masks to incite fears of violence in public spaces. Reinforcing the simulated atmosphere of malls, many witnesses to these shootings remarked that they misidentified, or initially perceived, the perpetrators to be part of a film production. To exacerbate confusion, the malls' predominant architectural typology of veiling or recessing exit doors may have prevented quick egress for some of the unfortunate shoppers, while their labyrinthine floor plans allowed shooters a greater advantage for eluding capture. Under such conditions the same disorientating spaces that encourage leisure through a funhouse idyll can quickly transpose themselves into a snare or "haunted house" for those desperately seeking escape.

The motif of "haunting" has taken on a recurring significance in the retail industry's lexicon of mall terminologies following the building busts of 9/11 and the 2008 global financial crisis. Retail industry terms like "dead malls", "grayfields" and "ghostboxes," indicate the decline in both mall renovation and new activity. They also suggest the suburban shopping centre is in jeopardy of becoming a relic of the twentieth century. According to a Bloomberg report, the year 2007 saw no new mall openings in the US, for the first time in more than forty years – a period that witnessed persistent

building and development. The next mall opening occurred only five years later.

A widespread news story in mid-2016 quoted retail analyst Jan Kniffen's prediction that one-third (approximately 400) of indoor malls would be shuttered in the coming years. The widening gap between the wealthy and the under-classes is evidenced in the highest percentage of closures being those of lower-end shopping centres (so-called Class B and C malls). Meanwhile, the popular website *deadmalls.com* has archived and photographed hundreds upon hundreds of defunct shopping complexes, their once flamboyant interiors-turned-crypts fetishised as examples of post-capital ruinology.

In some instances, the skeletons of these retail giants have been resuscitated and re-purposed at the local level – their new identities include multi-use churches, community centres and technical schools. Gutted of their decorative and incentivising scenography, the building's interior wells are partitioned into spartan classrooms or meeting halls.

Other malls have been successfully converted into hospitals, libraries and county fair spaces. A shuttered Cleveland, Ohio mall was recently repurposed as Gardens Under Glass, a hydroponic project that utilised the building's vaulted glass atria as a greenhouse, an accidental testament of sorts to Paxton's original template for the Crystal Palace. In its moribund state, the repurposed mall may have come nearer to Gruen's vision for a civic urbanism indebted to market forces, but characterised by education and community. In spite of his paradigmatic invention of an immersive theatre of commodity, Gruen's legacy will remain immured in this magical and blighted monument to the American consumer landscape.



WHAT DOES IT MEAN TO LIVE TODAY?
Peter Markil

Your motivation must always be to do something that is relevant for your time. What defines the contemporary is that we no longer have a clear idea of how anybody should live. This is very different from an era like the nineteenth century. Back then, there were highly codified systems of power that dictated housing and urban models, and there was little freedom to choose alternatives. In Europe at least, we now govern by democracy. It is no longer a dictatorial model of society, and each minority must have the possibility of realising their own visions for life in our cities.

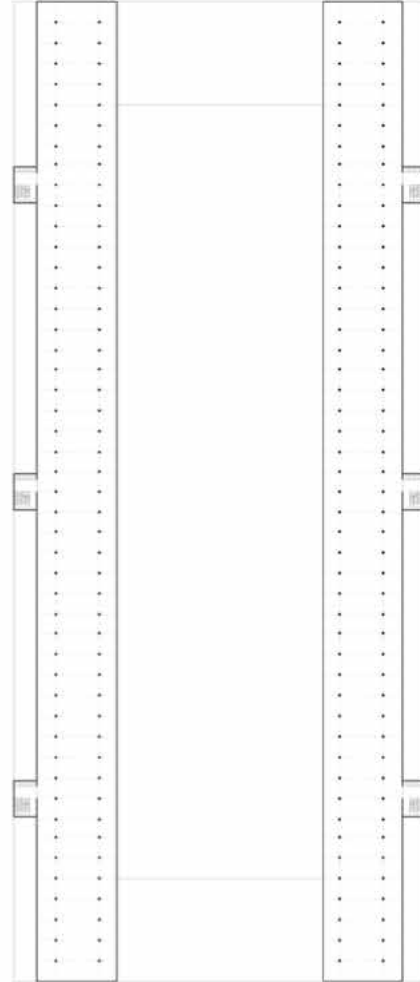
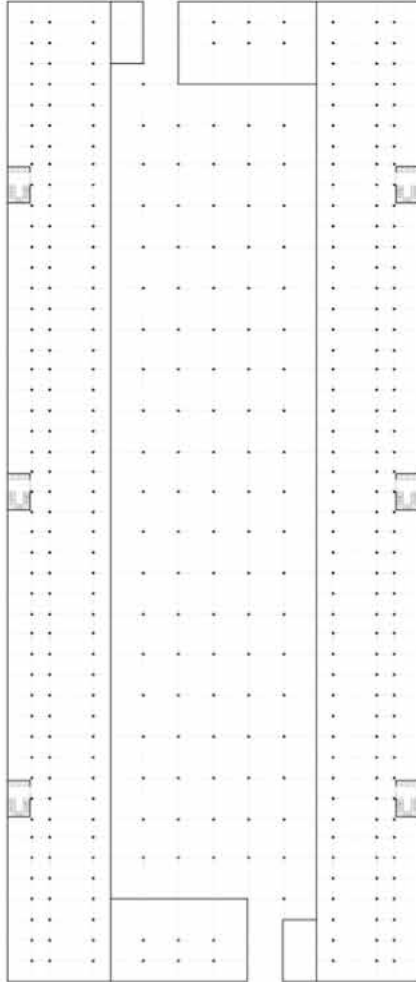
The consequences of the nineteenth century are ideas about privacy and family and functionality that are very rigid. Most apartments, for example, still have two to four linear bedrooms and only one public room. I never design like that, if you start thinking about the "living room" you have already lost the purpose of design today. It's true you do need certain things, like the kitchen and the bathroom, but the spaces in between them should not be conventional or constricting.

As architects, when we design for unknown occupants (such as with rental apartments), we must think about how future inhabitants might be able to interpret the space. You can't make decisions that exclude people. For example, painting a wall yellow. Only one in one hundred people like a yellow wall. I think of how to organise different spaces within the home not as if they were blocks but almost as if they were a geographic arrangement (which is to say, based on physical properties that each finds in its own special area). Every room must have a specific quality that is not like the others - this could be a certain quality of light or proportions or a relationship to some other room. A room should not dictate a single use, but offer a number of possibilities. The reason to design like this is because we can no longer prescribe the lives of others. I have no idea how you live. You have no idea how I live. But more, I do not even know how I will live in ten years time, or what I would like to do.

Of course, in all this you must be economical.

With every square metre you must do something that is important for the people who live in that building. Every design decision costs money. Architecture must be very straightforward, and very simple. Most of all, even though you are building with fixed walls, people must be able to interpret the spaces of the ground plan and adapt them to their own purposes. When a space suggests a variety of ways it might be used (as a dining room, as a home office, as a child's bedroom, as a television room) then you can design one plan and produce perhaps five or more possibilities for how to live there.

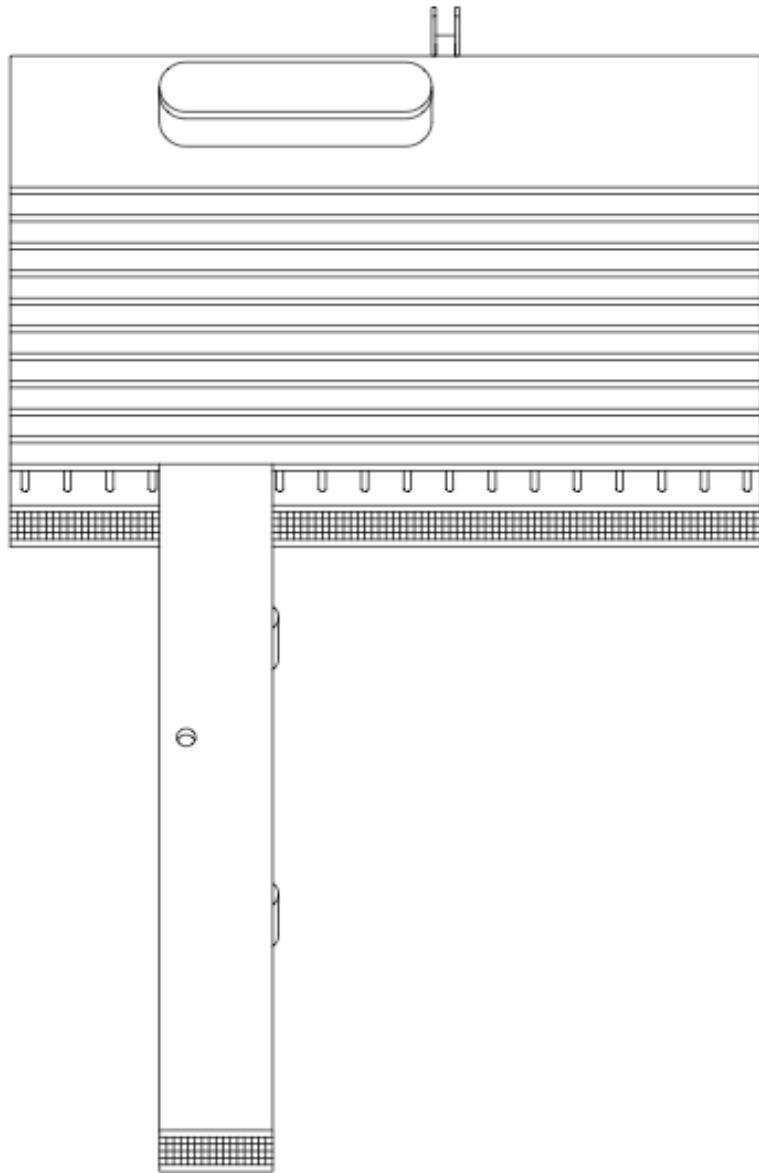
This is how you design a space for living today, and for tomorrow.



0 20m

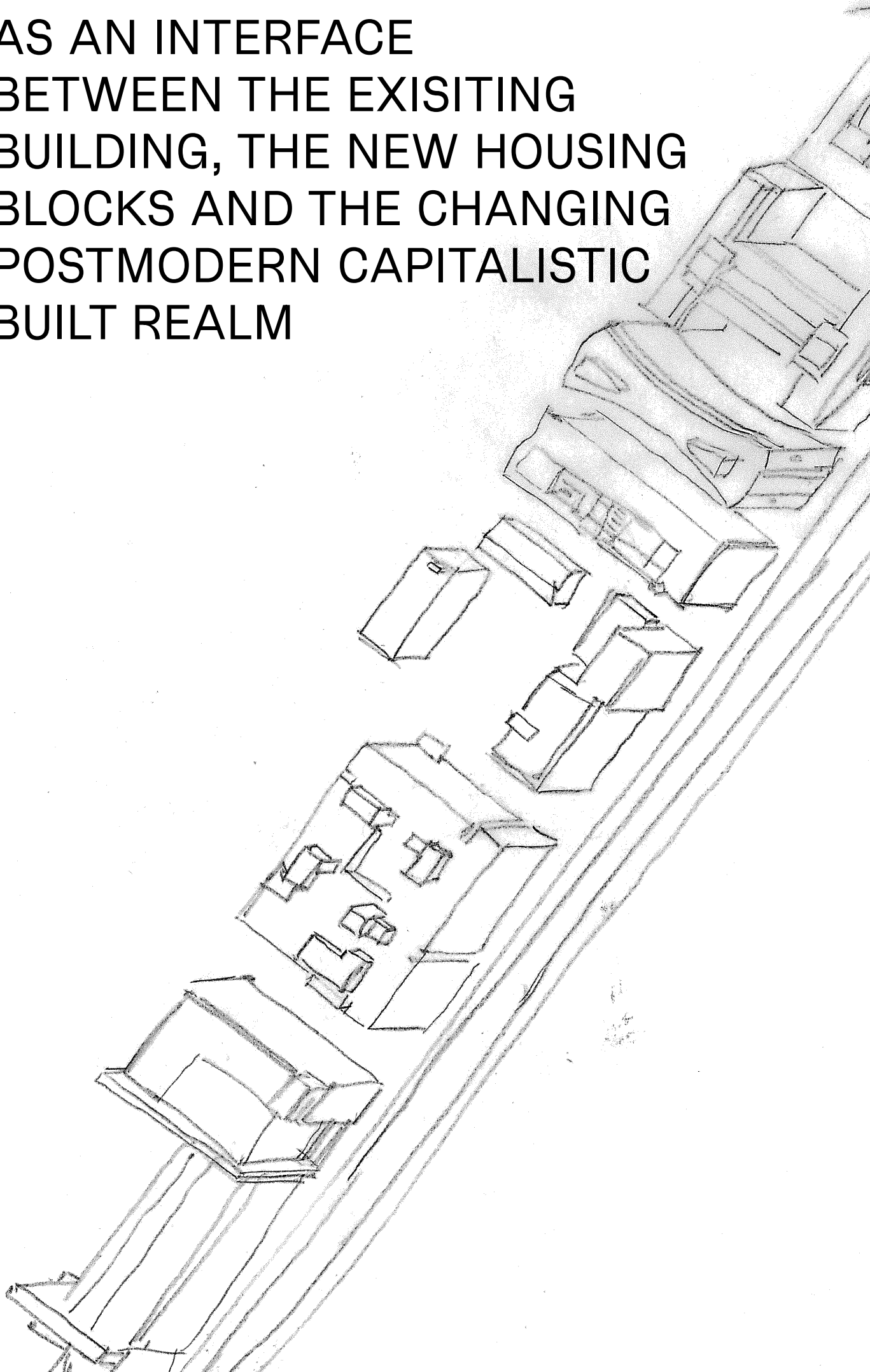
3.23 *Vorschlag zur Citybebauung* (Proposal for a City Building) Ludwig Hilberseimer. (Berlin, 1928)
Typical plans redrawn by the author.

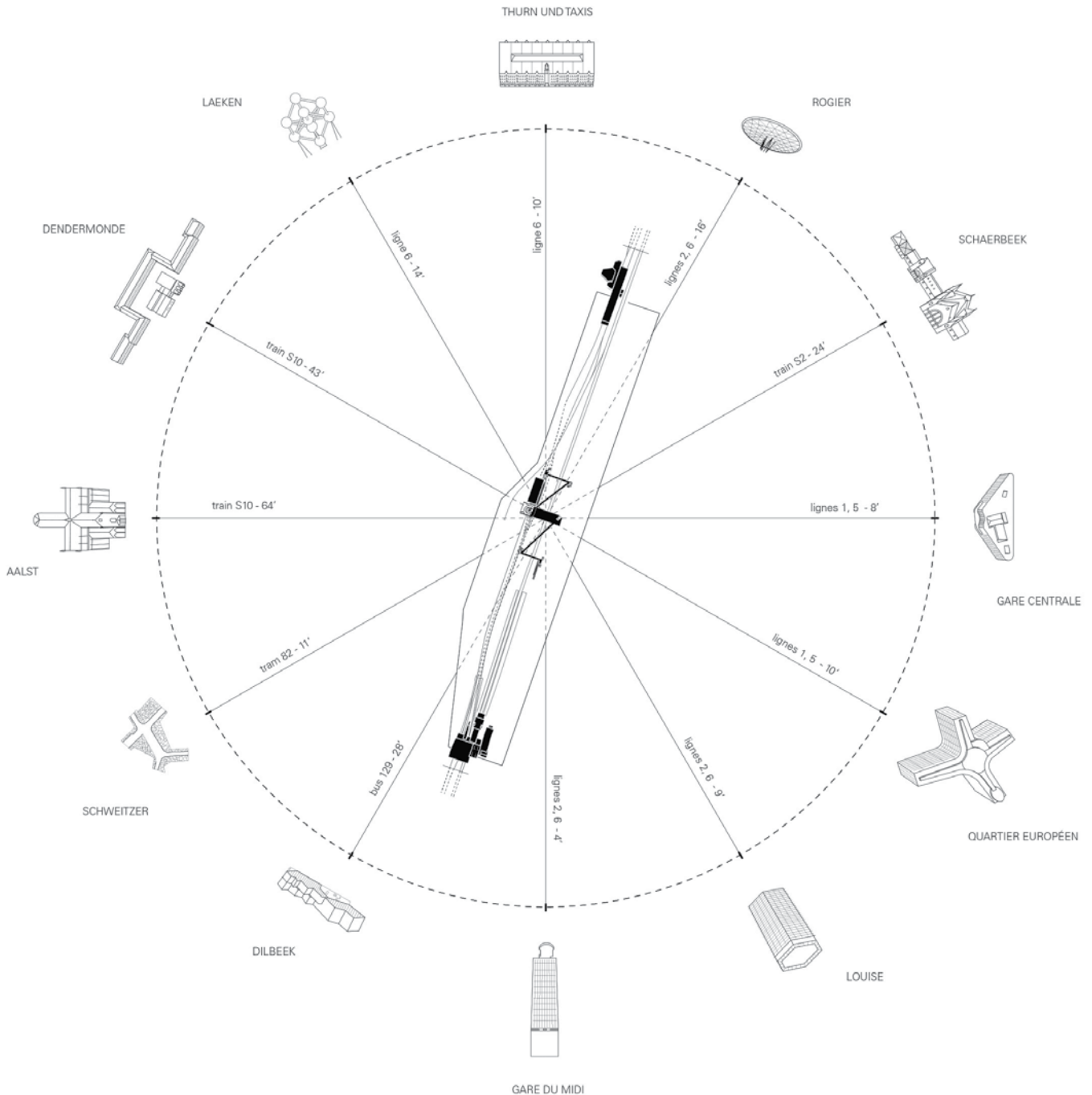
TYPICAL PLAN
the architecture of labor and the space of production
Francesco Marullo



TYPICAL PLAN
the architecture of labor and the space of production
Francesco Marullo

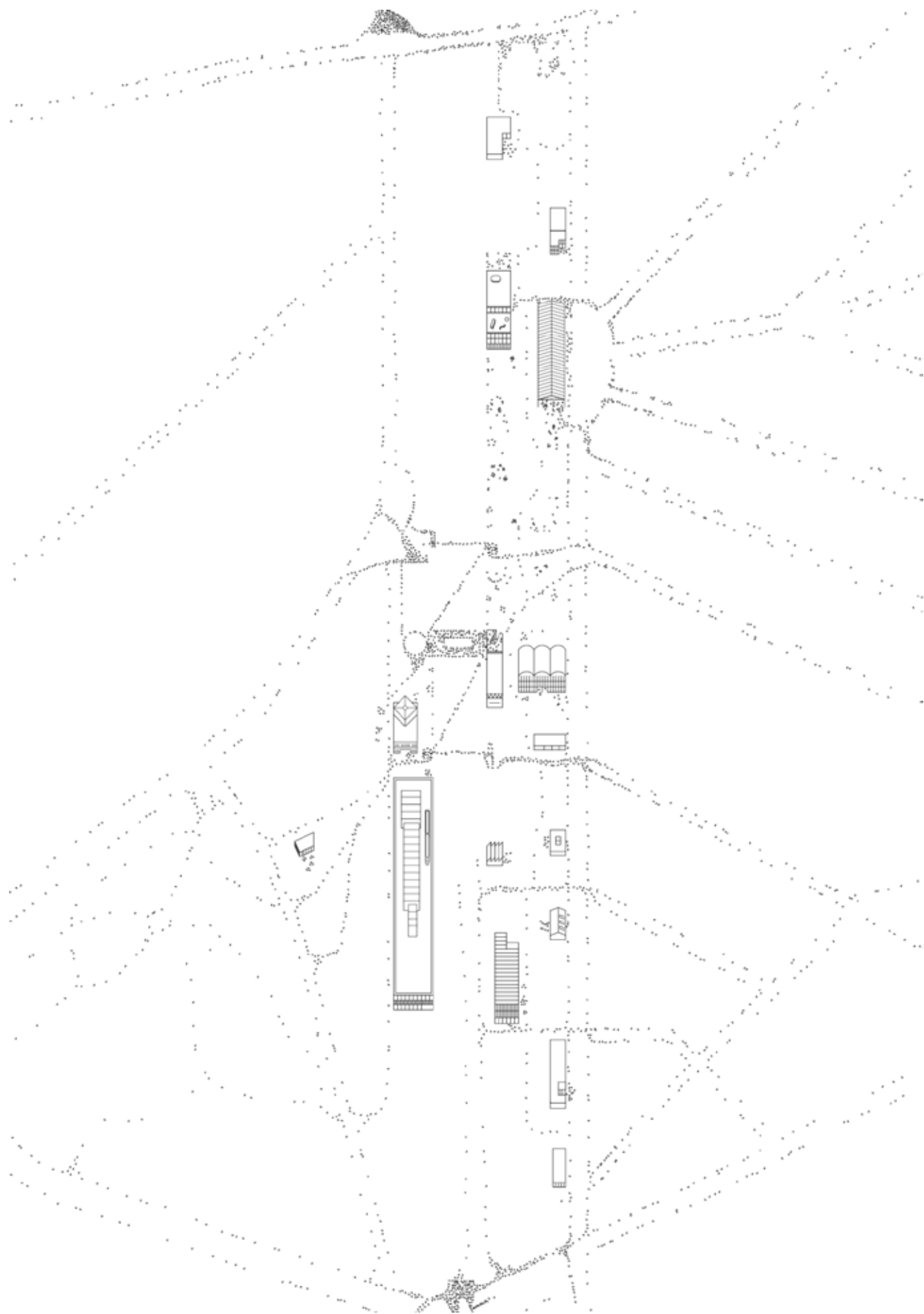
AS AN INTERFACE
BETWEEN THE EXISTING
BUILDING, THE NEW HOUSING
BLOCKS AND THE CHANGING
POSTMODERN CAPITALISTIC
BUILT REALM





**BUREAU BAS SMETS, LIST
BRUSSELS-WEST STATION**

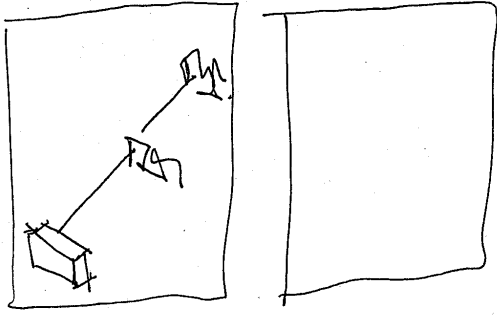
Brussels-West Station is a competition masterplan for the area surrounding the station in Sint-Jans-Molenbeek. The masterplan includes a 3 ha park, 45000 sq.m of housing, 27000 sq.m of offices, 18000 sq.m of equipments, shops and activities. The project is based on the idea that the West Station area is a potential Metropolitan Landscape, underlining three existing metropolitan criteria: accessibility, systemic value and vicinity of programmes. The project is built around the new Maelbeek park. The park crosses the site from South-West to North Est, on either side of the railway line, and forms the heart of the future neighbourhood.



„Because there is no project end, the project can develop – it allows for hesitation, for research, for coming back to propositions in order to verify or prove them. It is a work in progress which can accept changes.“

– *Freed Time Association, Pierre Huyghe*

human scale.

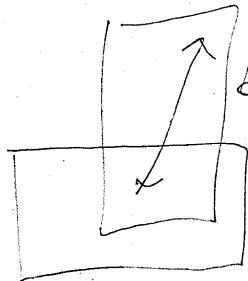
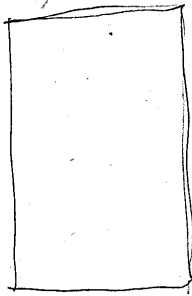


JOHN WILSON

WILLI

Analysis of typical plan

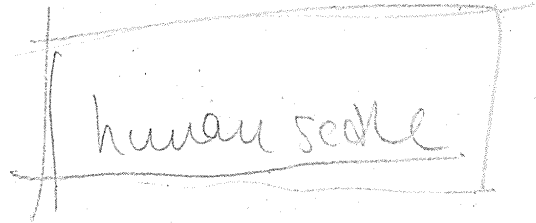
Project website.



Sketch

plan
note.

Städtebauwerk darstellen



human scale



the shed

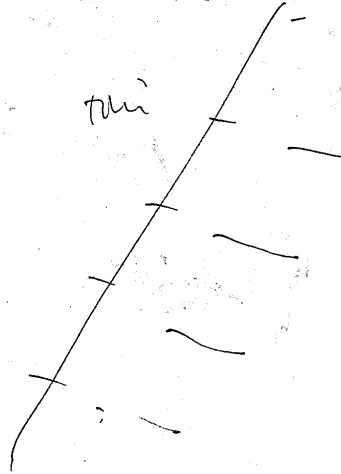
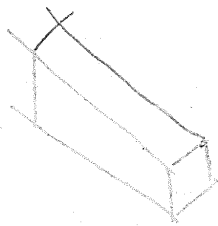
the garden

the palace

plan. 1:500.

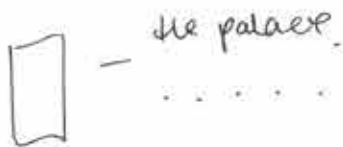
landing

the



nolhi plan
sketch schaal.

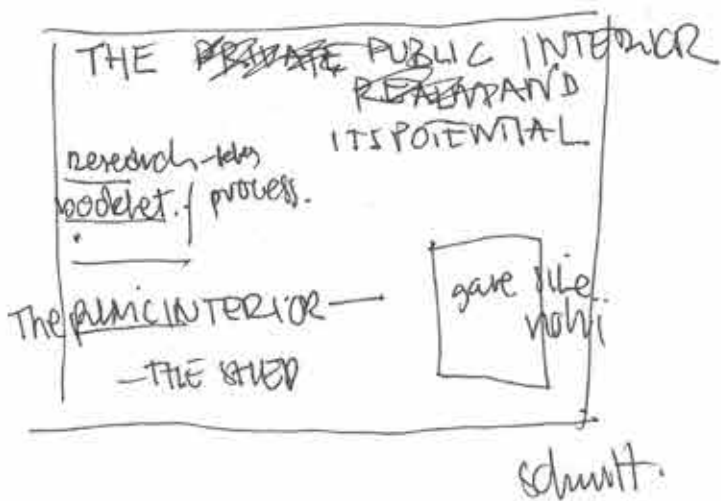
Schnitt mit turgenen +
opferbar.



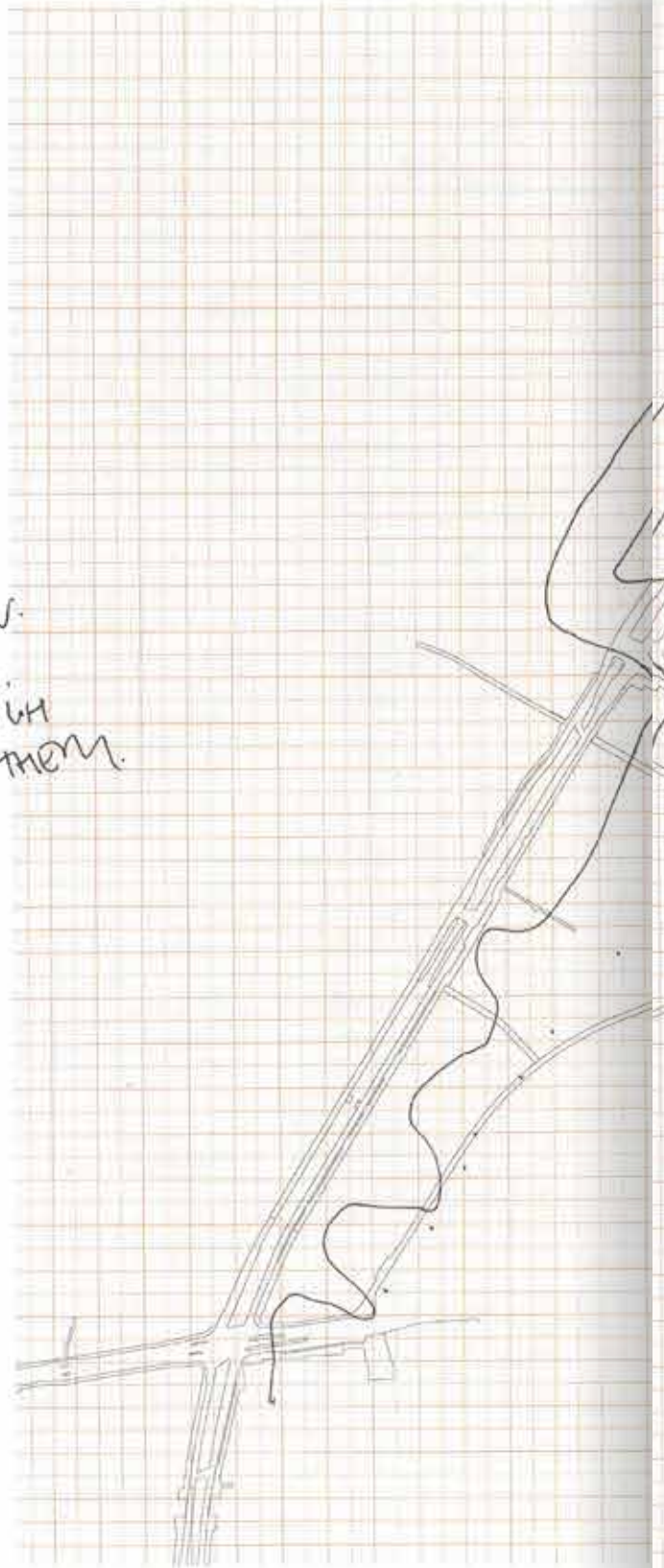
video.
und rendering

research fotos.
+

STADTBAU.
- WALK
THROUGH
THEM.



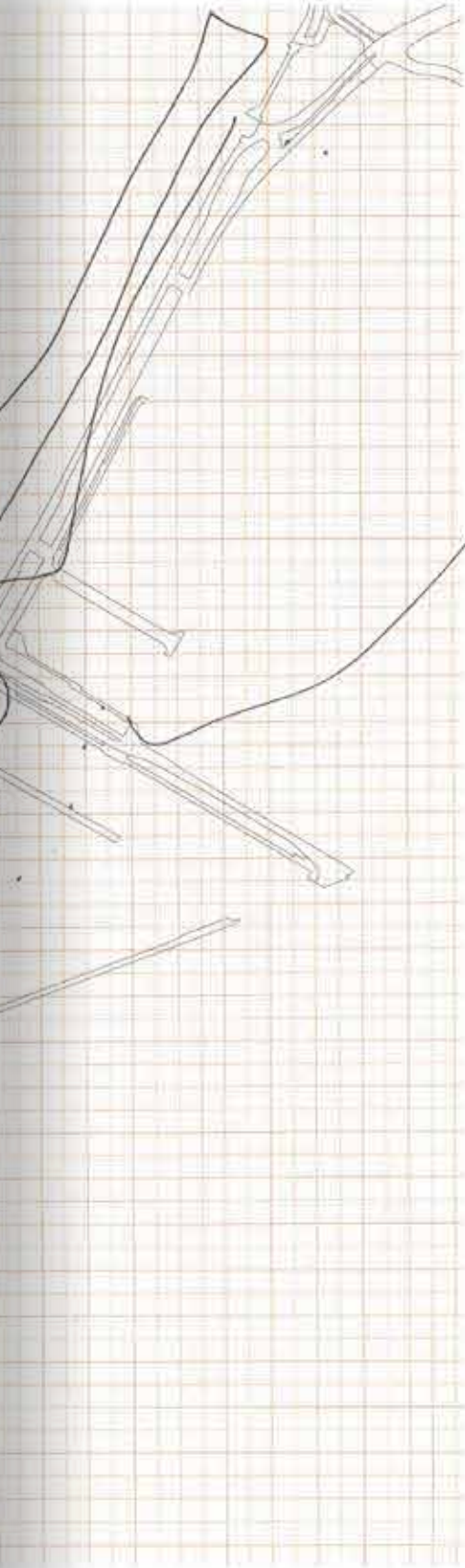
nolhi.
schnitt.
render



THE PUBLIC

INTERIOR AND ITS

POTENTIAL

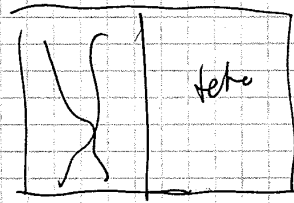


↑
w/wh.
- trees)
bas smets.

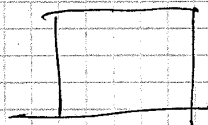
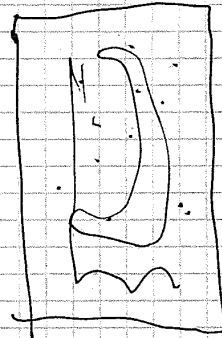
2

standardteil. —

drahtig.



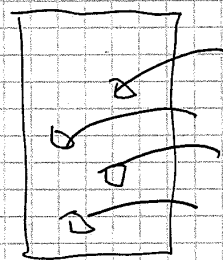
drahtig list - bestand



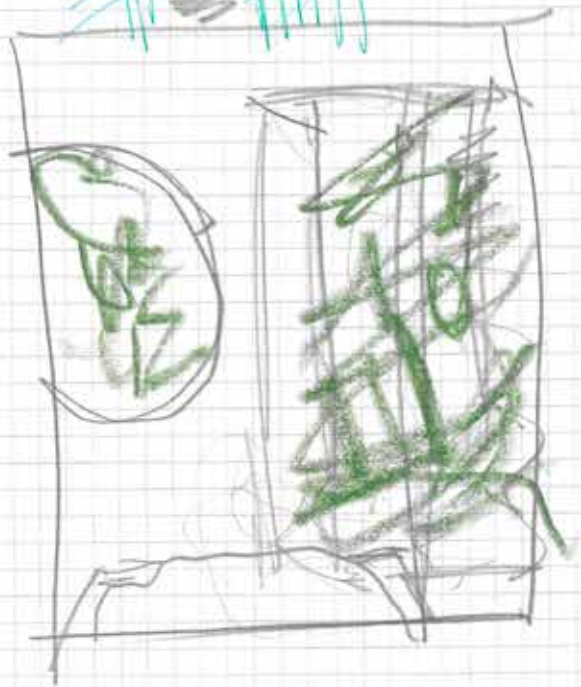
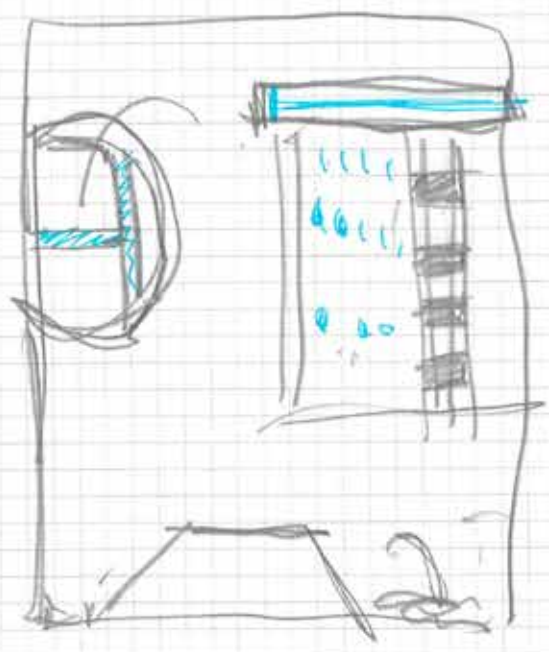
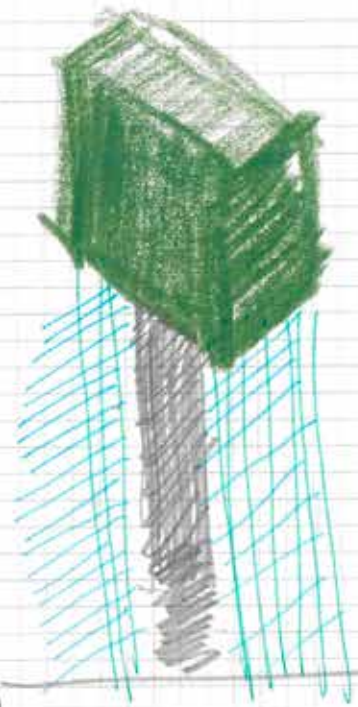
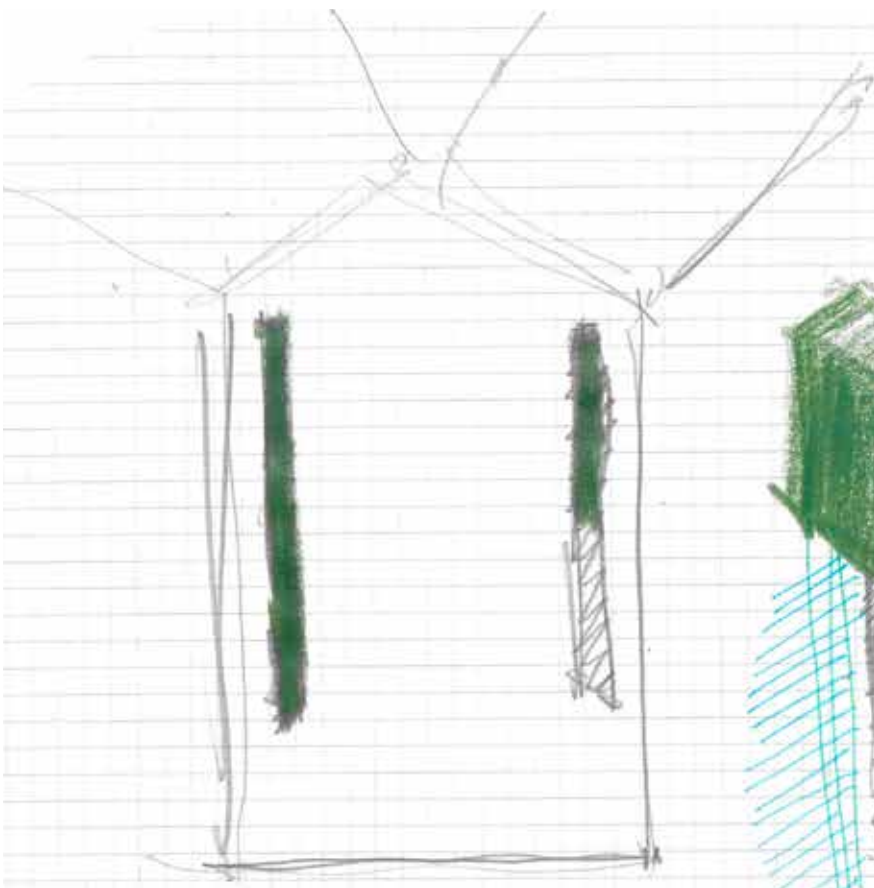
video
premie kugeln.

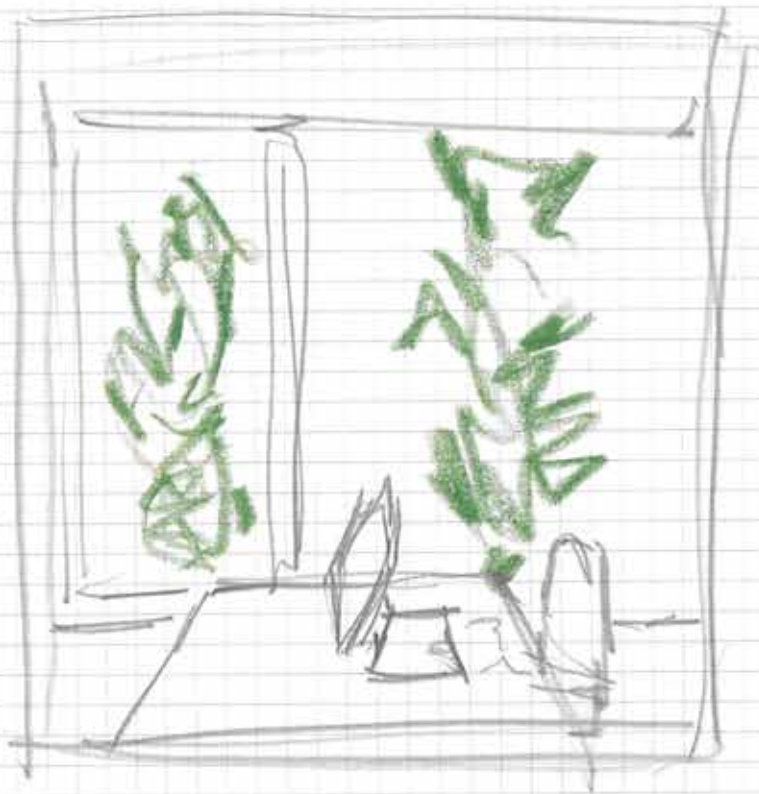
xxx. wrapping the plastic material. - text

caracenié - mel. —

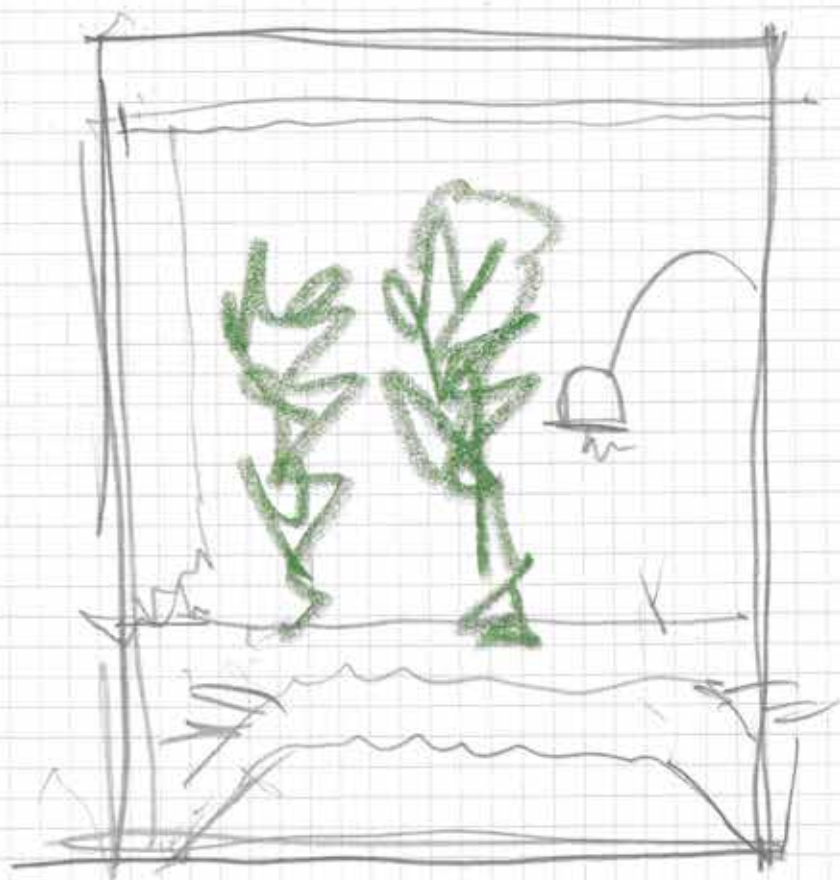


the rain





2032



2032

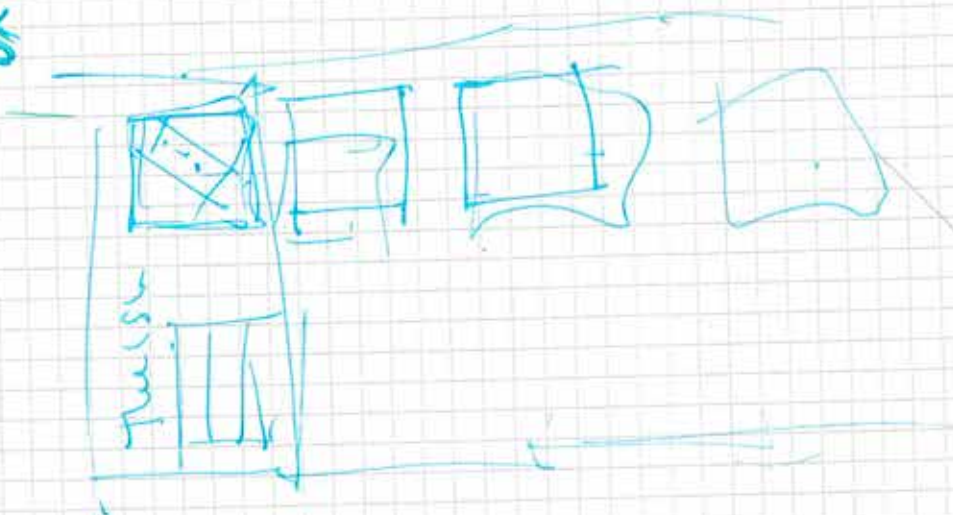
the garden

- a sea of ~~Mass~~ - typical plans
- archipelago ^{of generous} distinct interior spaces.
- cores of buildings as a spine of public spaces for future transformation of the area into ~~it~~ a dense urban fabric dominated by housing. Resilient They form a resilient core at the heart of ~~or constantly~~ constant

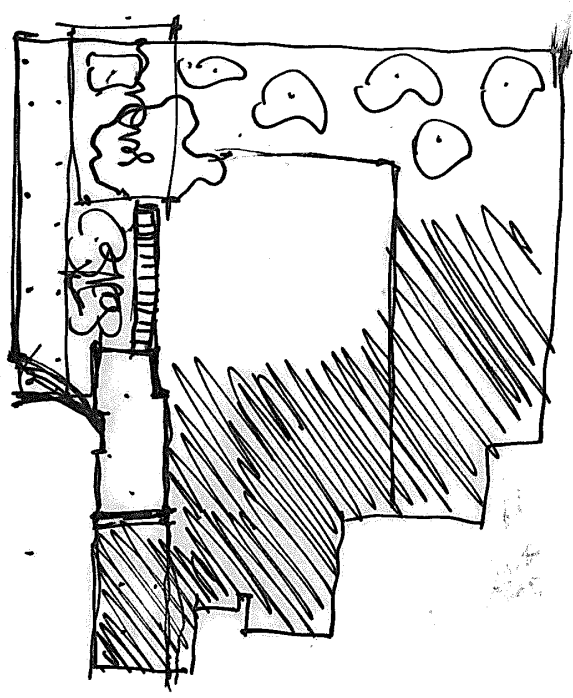
• The urban proposition create a network of public interior types connected through ~~continuous~~ → a sequence of distinct spatial qualities and atmospheres open to the appropriation ~~of~~ by the public.
A continuous



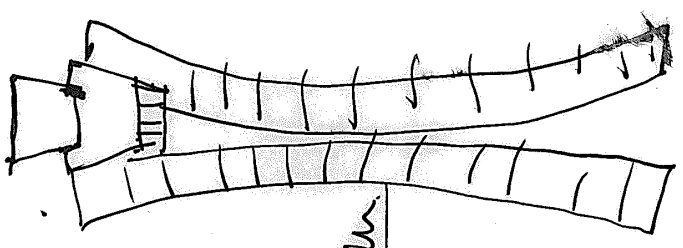
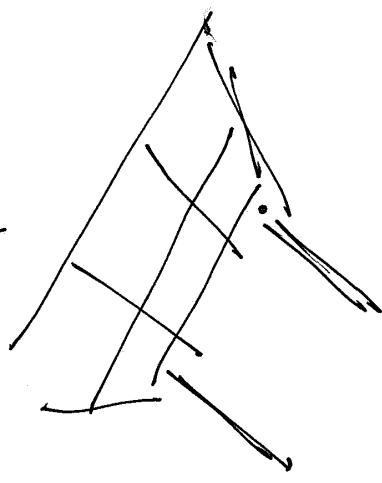
6x



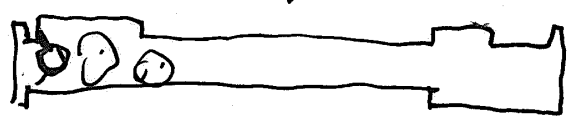
space



the canopy.



the garden

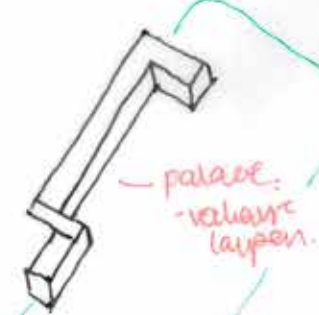
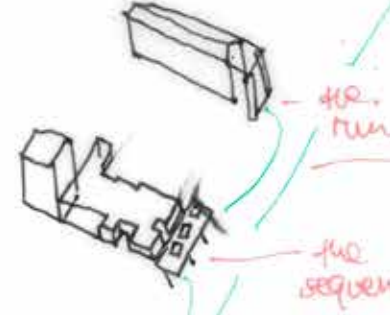


orange.

the machine

fridge

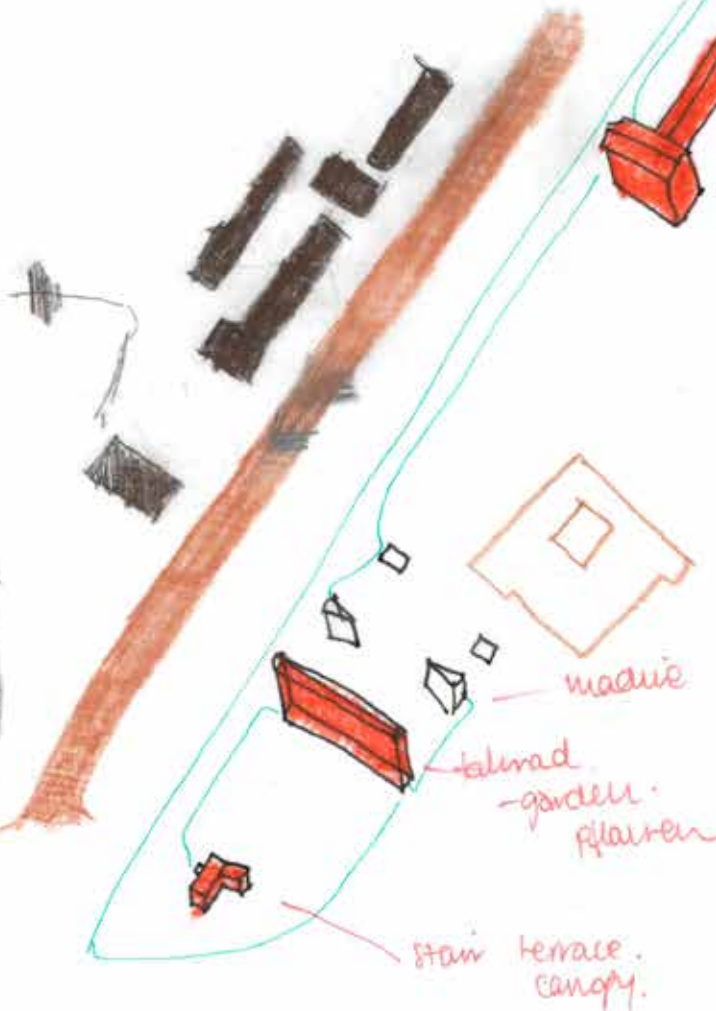
network
all together.
corporate
identity.



ix performance

As the city
the direct of

in tungarenn. today the
body is messy. ...



INTERIORITY AND THE CONDITIONS OF INTERIOR
MARK PIMLOTT, 2018

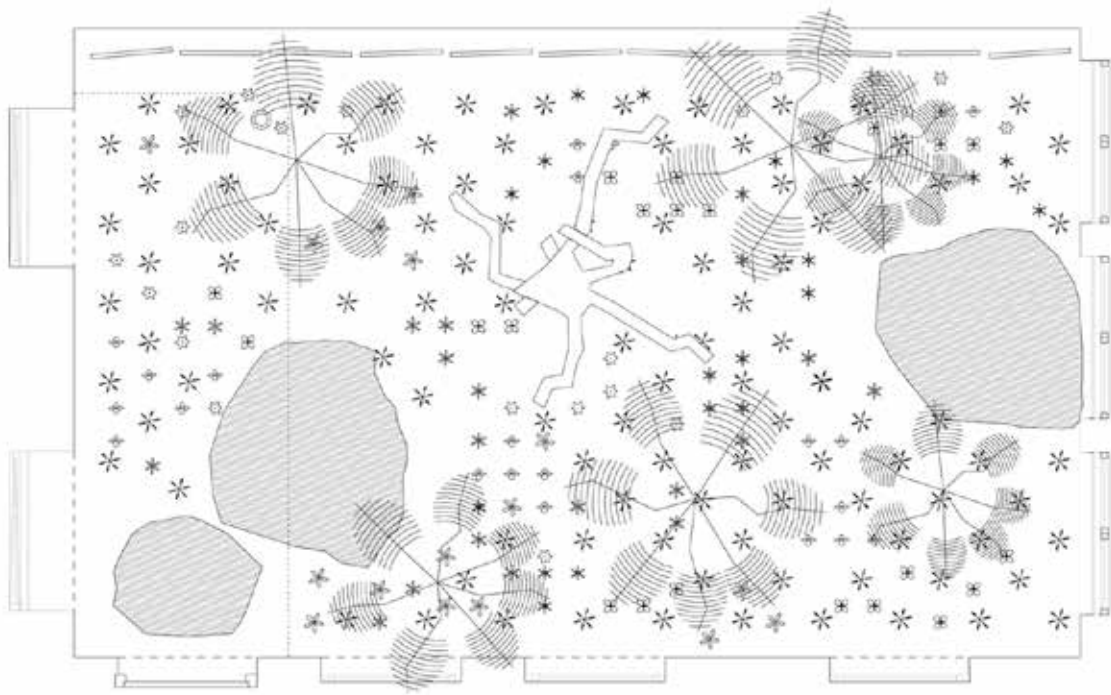
Interiority pertains to the individual's inner life, rich and set in opposition to the pressures of the world. (...) Public interiors have the obligation to realise this, and exemplars have offered places for gathering and interaction, promoted freedoms of movement, association and action, and advocated consciousness of the self and others. (...) In the English language, the word 'interiority' denotes 'inner character'², and infers a condition of inwardness and individual contemplation. (...) when differentiated rooms appeared whose natures were distinct from public space. The interior as an increasingly specialised realm at once offered a retreat from the world for the self, and a place in which subjectivity could flourish. The company of one's intimates would allow the individual to feel free to express oneself. (...) Familial and spatial intimacy, and other structures and strictures of the domestic interior construct a condition of interior through prescribed codes of behaviour to which an individual is subject. (...) I used—interiority—as inaccurate: rather, the processes and means of colonisation produced a condition of interior. These processes may be seen to be continuous, in that the devices through which laissez-faire capitalism operated, and which were represented in the dispersed urban environment, were extensions of those processes of colonisation that preceded them; (...) The writer and filmmaker Patrick Keiller, who, through his protagonist 'Robinson', also contemplated "the problem of London" (1994), calls this mode of re-construction "radical subjectivity" (2014), a process through which the city assumes features that are meaningful for those individuals who interpret them. In these interpretations, the city does not appear as something other than itself, but as a bearer of myriad embedded narratives and histories that are significant, and which the individual makes their own. (...) the term 'city' pertains to the dispersed and diffuse total urbanised environment, formed by power relations and their residue, the effects of capital, and currently shaped by the effects of neoliberalism. Interiority, as specific to the experience of the individual, is difficult to accommodate as a programme for those who must think about the making of the city and its interior; however, we must attend to its possibility because of the freedoms it enables. To do so, we, as designers and architects of the interior, must make places— and particularly public interiors—of specific character, materiality, atmosphere and evidence of relations, through which people may be more conscious of themselves and others, the world and their place in it.

Hannah Arendt's words, in the space of appearance (Arendt, 1958). Sennett is concerned with notions of value that emerge despite the oppressive narratives of the metropolis, and with effects that can be made to generate situations in which awareness of people, contact between them and their potential interaction can occur. In such situations, interiority and its associated freedoms are produced, as is a consciousness of self among others, who appears among them and is engaged with them. The public interior can be designed to resist its deployment as an instrument and its reduction to a kind of scaffolding for coercive spectacle. Rather, it can become—as it has been, historically—a stage (Serlio, 1545) for people, upon which they can appear (Arendt, 1958; Baird, 1992), move, act, associate, and become conscious of themselves and their place in the world as individuals, as selves, as others, as selves among other selves, together and distinct, in public. In such an interior, people—as individuals, among other individuals—can be afforded pleasures of experience and consciousness and the freedom of personal interiority and anonymity; they can read and interpret allusions and representations through which they might occupy other imaginative realms, unbound by power relations; they can occupy real environments that evoke ideas and themes that at once reinforce experience of the present, reconcile the present with the past, and excite the imagination. There, one can be oneself (and turn to one's own thoughts) among others, in a place that represents an idea about the city—the city's idea of what it wants to be—a place whose narrative concerns relations between people rather than power, a place that is in the world and that suggests that that world is both the possession and their responsibility of the people within; a place of real material and spatial qualities with allusions to other places and other times, one that permits reflection and interiority, and is at once a shelter and a home, a place of the city and within the city, both of the present and the past, a public interior rather than a condition of interior, and so, like the previous examples and exemplars, a model.



reading its potential
climate is different than off the street, resulting in a distinct quality
exotic forest, as the buildings facade create a canopy of a higher sheet, like in the
wild
adding humidity creating a biotop
a system which works autonomous, but also helps the adjacent buildings creating
quality of framing.

SUNKEN GARDEN
BAS SMETS
Location: London, United Kingdom
Surface: 400 m2
Photographs: François Halard



SUNKEN GARDEN
BAS SMETS
Location: London, United Kingdom
Surface: 400 m²



Vorhänge, Kunst am Bau

Firmenneubau, Synthes, Solothurn von Studio Peter Märkli

Chantal Imoberdorf Projektleitung, Entwurf in Zusammenarbeit mit Elisabeth Rutz, Caroline Pachoud, Aline Vuillomenet



Vorhänge, Kunst am Bau

Firmenneubau, Synthes, Solothurn von Studio Peter Märkli

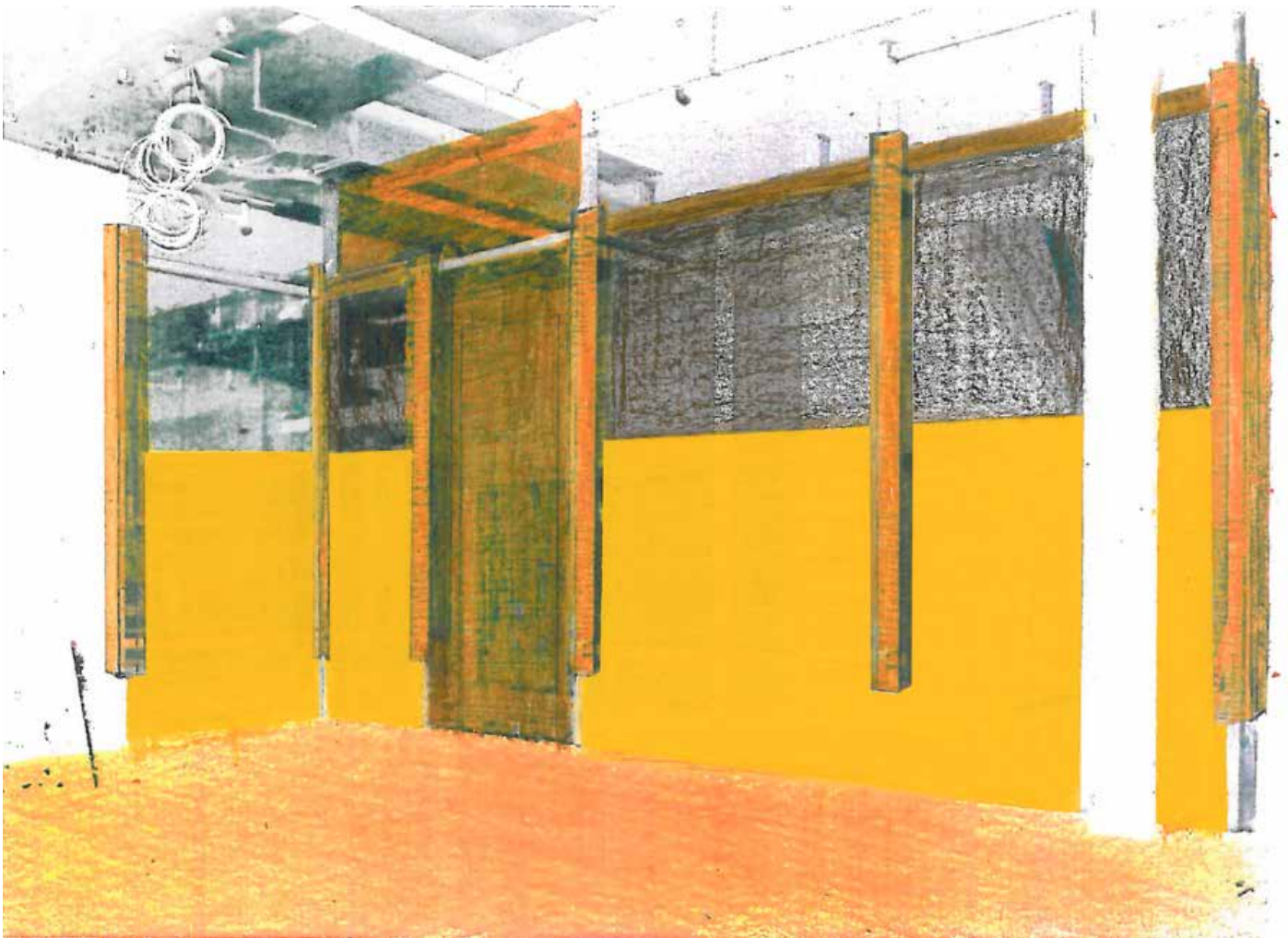
Chantal Imoberdorf Projektleitung, Entwurf in Zusammenarbeit mit Elisabeth Rutz, Caroline Pachoud, Aline Vuillomenet



Vorhänge, Kunst am Bau

Firmenneubau, Synthes, Solothurn von Studio Peter Märkli

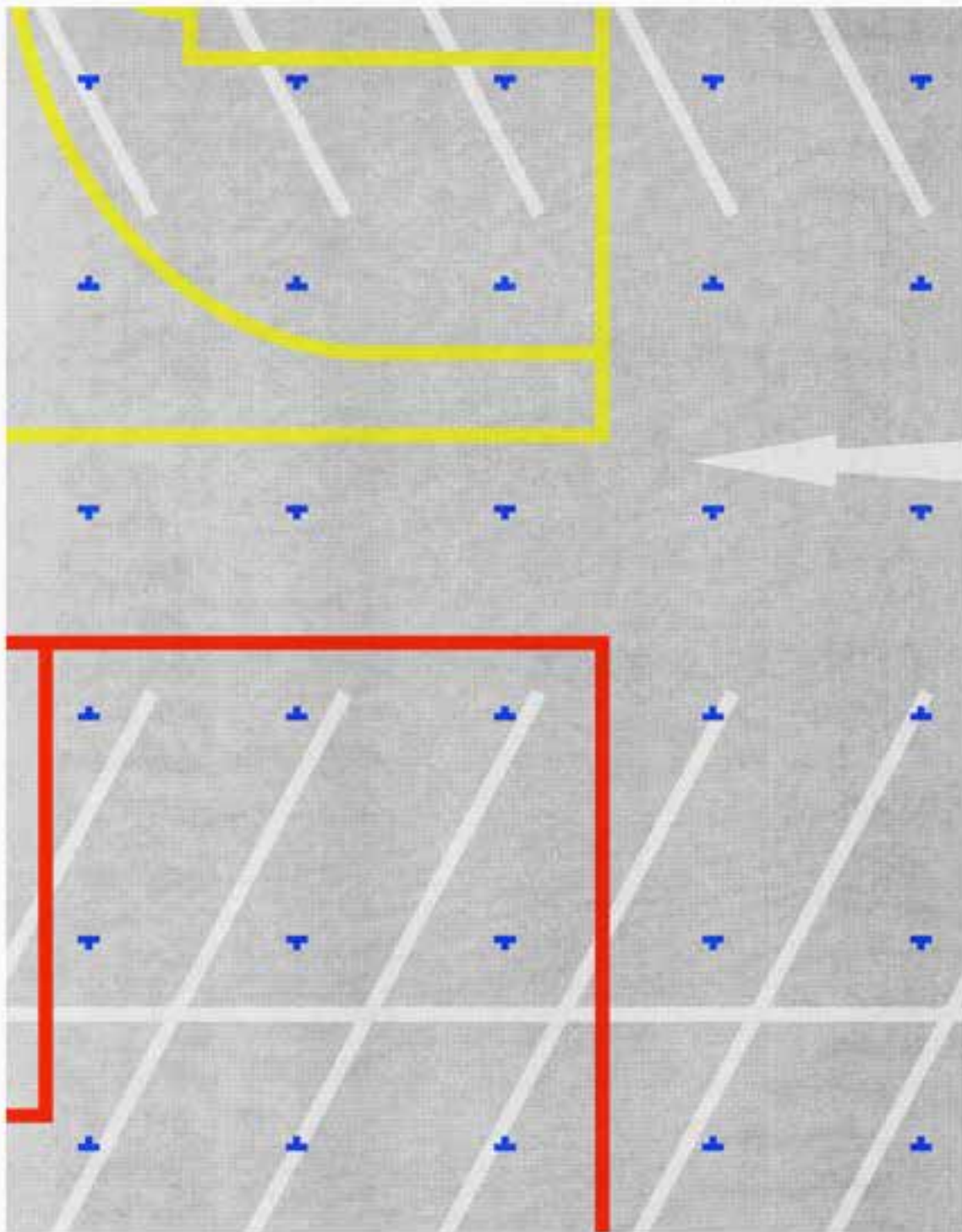
Chantal Imoberdorf Projektleitung, Entwurf in Zusammenarbeit mit Elisabeth Rutz, Caroline Pachoud, Aline Vuillomenet



Vorhänge, Kunst am Bau

Firmenneubau, Synthes, Solothurn von Studio Peter Märkli

Chantal Imoberdorf Projektleitung, Entwurf in Zusammenarbeit mit Elisabeth Rutz, Caroline Pachoud, Aline Vuillomenet



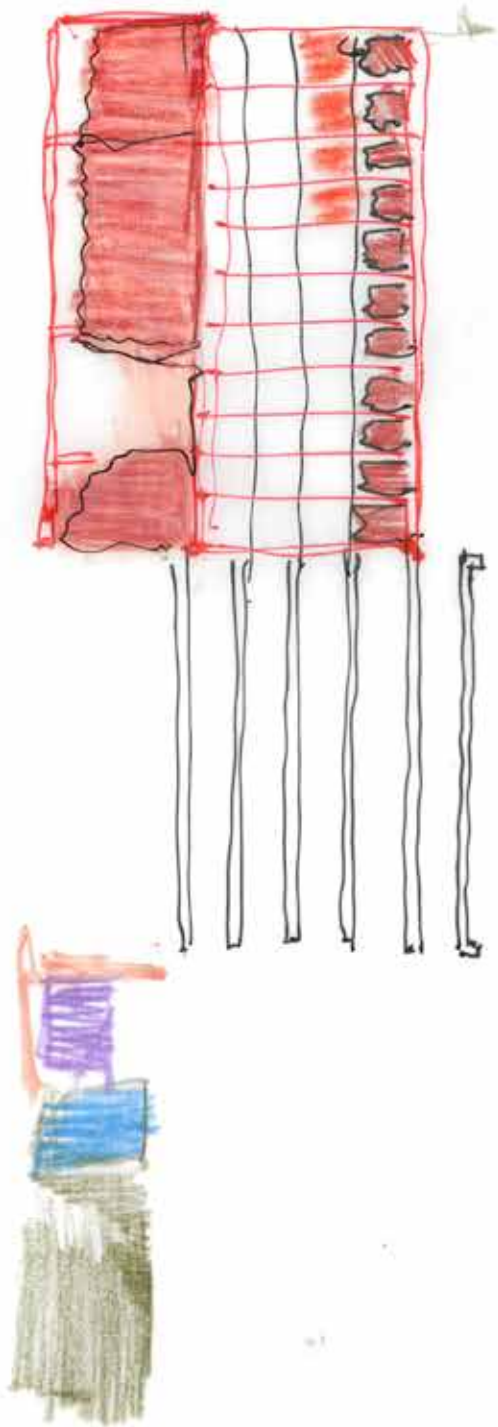
Potential multiple use
of a hypermarket's parking lot



Wettbewerb im offenen Verfahren für einen Ersatzneubau des Krematoriums Friedhof am Hörnli,
Basel

Conen Sigl Architekten





PALACE

netwerk - risalen.
lappen.
compare identity.
alle risalen.

elke 1bb. 2 same.
ideen veranderen elke

①

dxo. → value - step
verandering

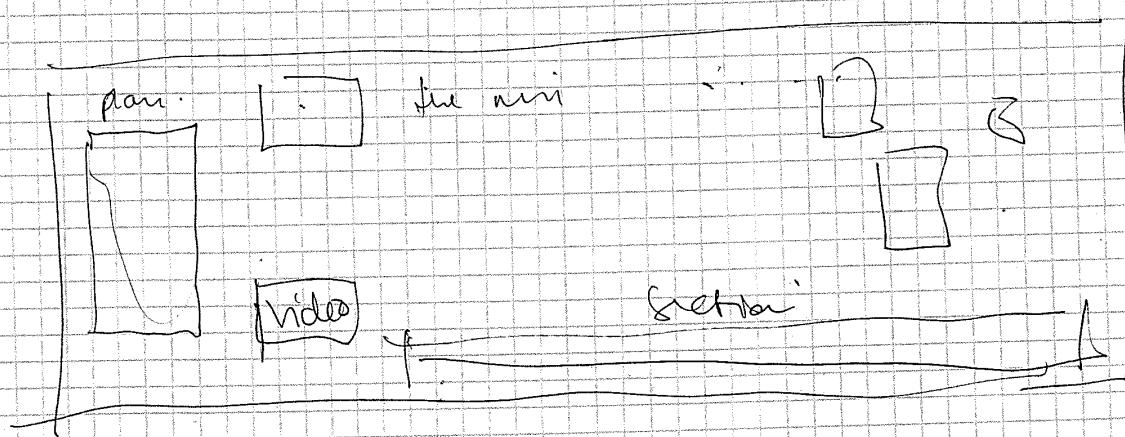
Schritt → weiß
schwarze
ursachen

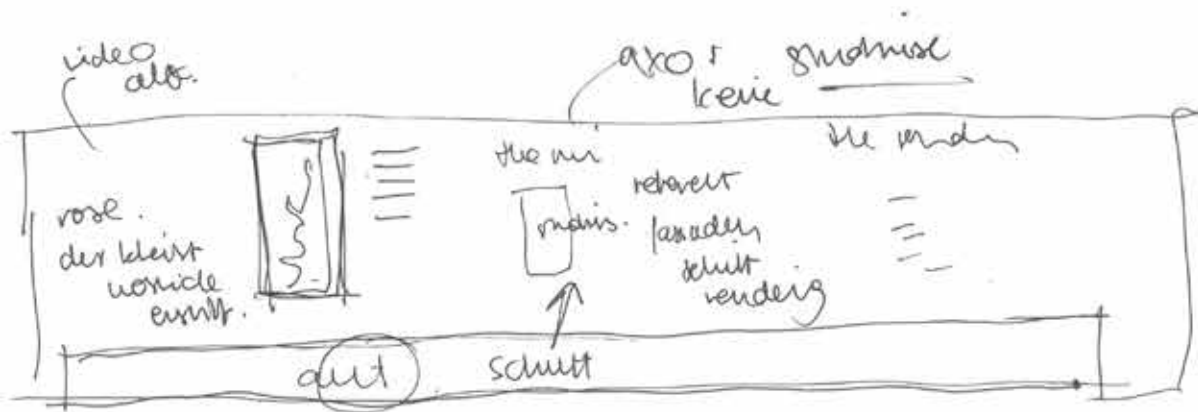
section - waken risalen.

meer veranderp
paquet, handelaar

collage

dxo





- mid
new.
eff. reichg.

total



netzwerk darunter
grünis alles.

worzen IDD. jede kilank einsein
+ grünis der typologien
moltiplan.

- conceptual landscape strategies

to do: →

mid- quares.
+ little text.

3 netzwerk darunter - separate
identity.
+ erweise darunter
alle anseh

bröckchen → bröckel

-reicht hart.

→ Spannung - arbeiten eines
Lehrstuhls.

Wacht —

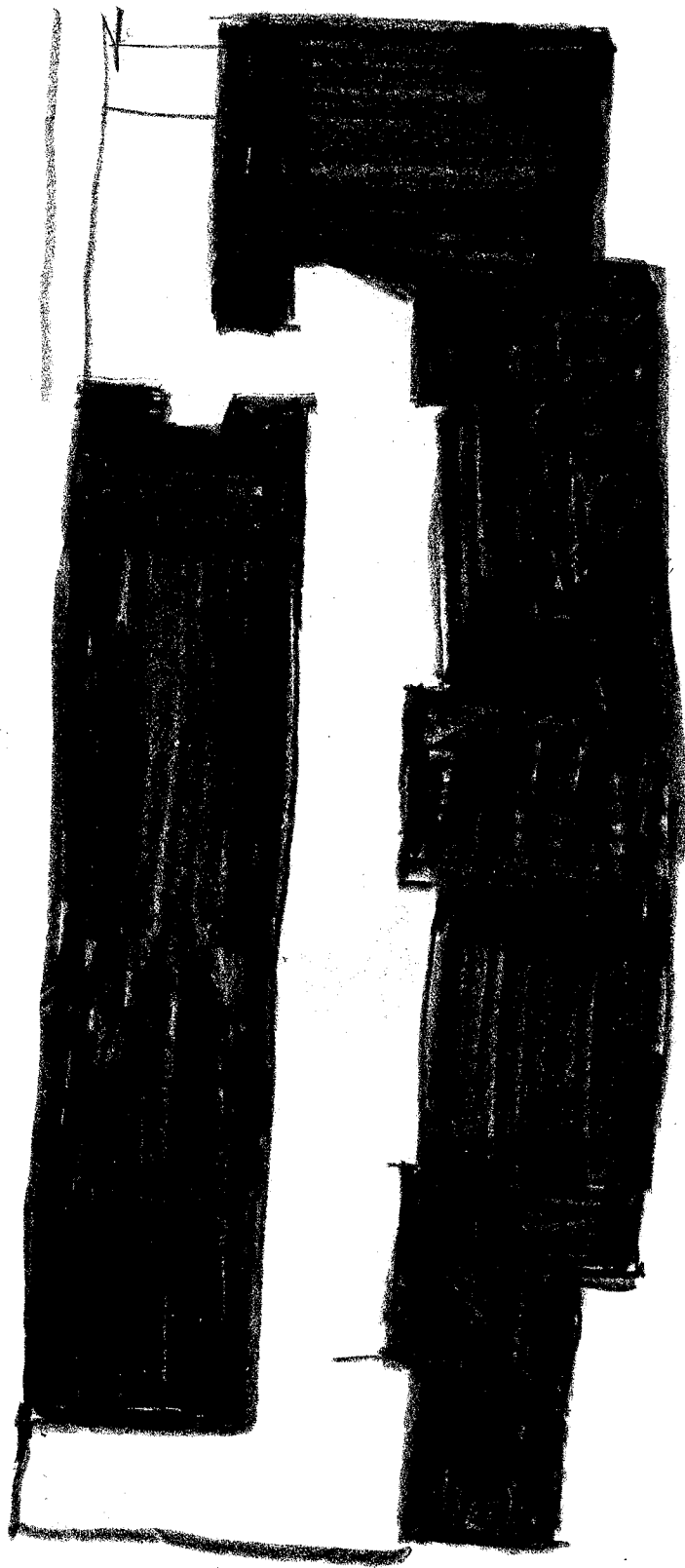
der kleinstmögliche Ort.

- Kennzeichen

Bemerkung Lassus

an den Tümpeln - plate + räume
Spielraum.

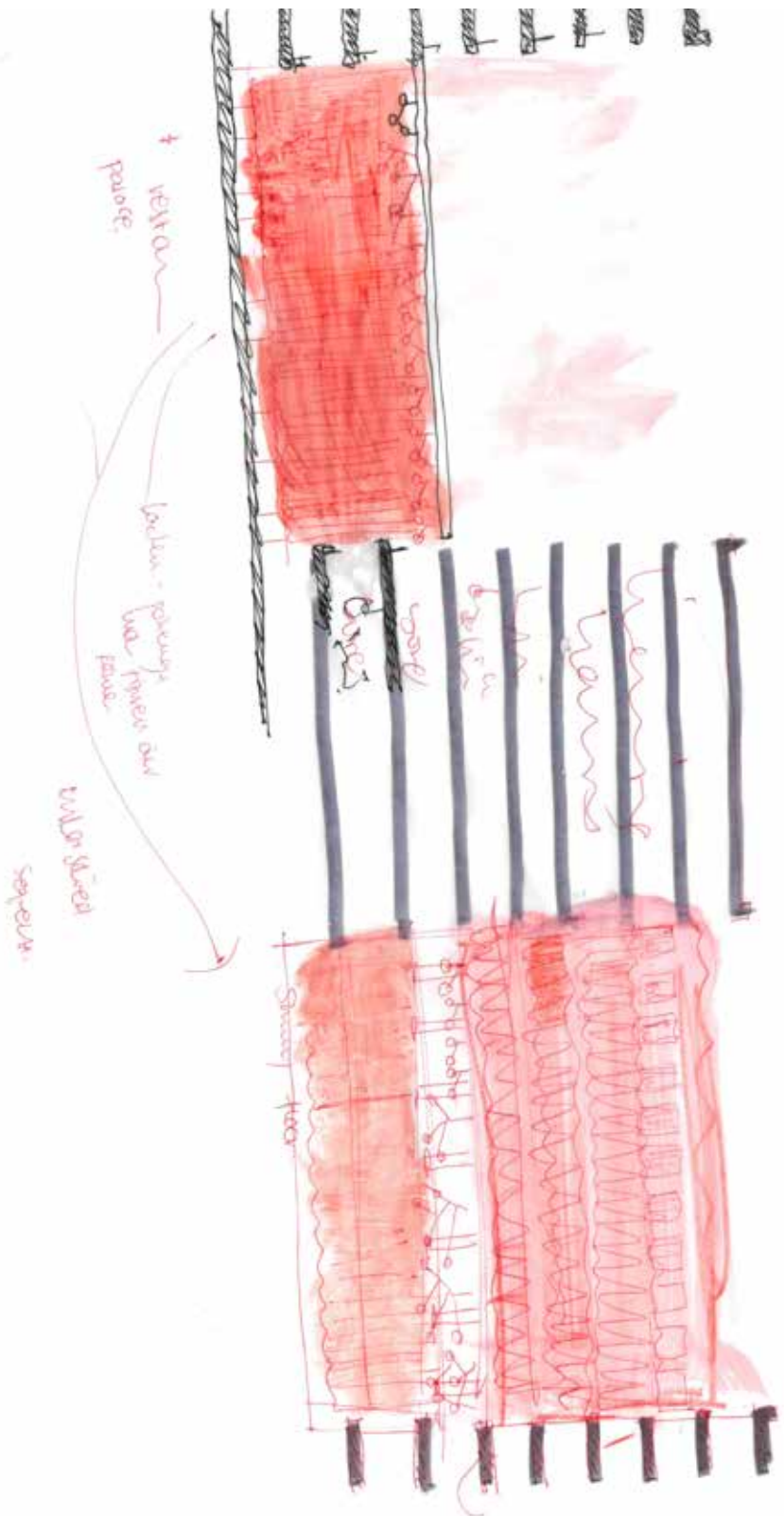
vom vordere



AVALE

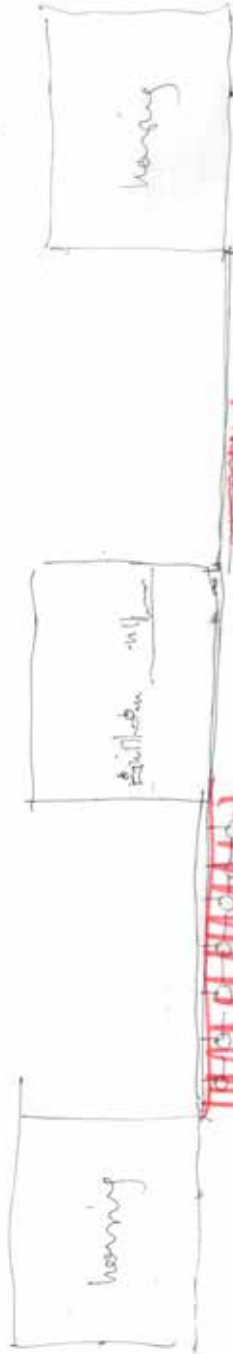
WITDOWN

wicking
samen layr
betraukt - dusee idee
proportion
woof





Depart. 11/11/2018



richness.
of. Intimated.
by modern
architecture

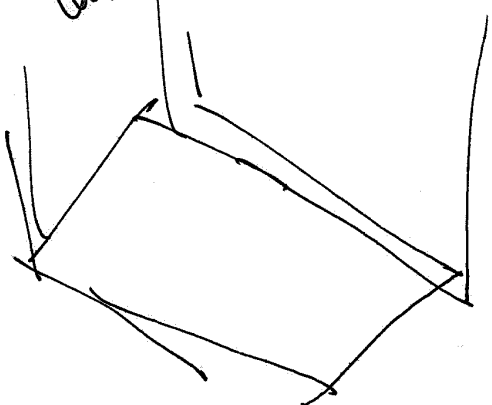
Jacques
Laudelaine

entwischen.

oto

capturing rather
ambiguity rather
convention articulate
than design
incarnation.

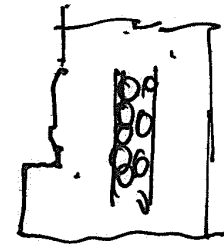
12:47.
13:00



SECTION A.

to do.

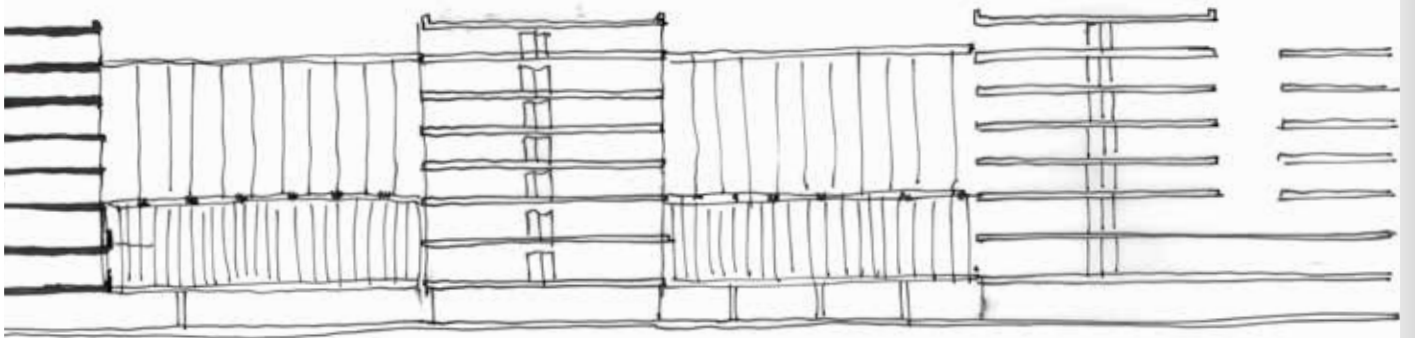
- section
- mid. → typen
rest typen.
mark pmuloff

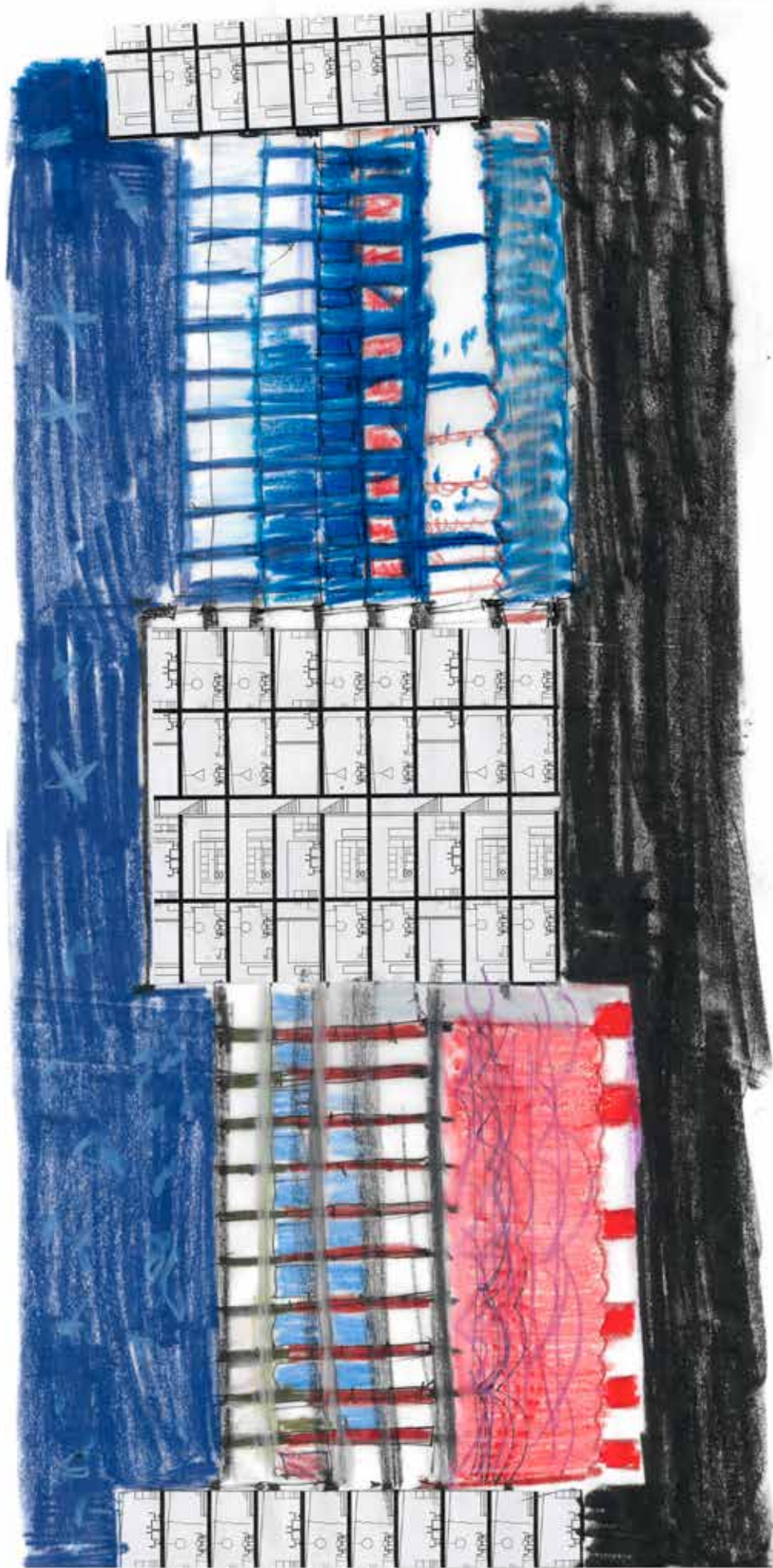


→ oto - waus eye - games
schärde


entwischen einzel
Raum.

collapse





intensity memory top
| scale.


 wohnen
 -> wohn
 atmen
 -1000000

fahen
 + veränderung
 fahen
 + amval city
 + erdeest.

faher
 wafy
 kannast.
 - dicker
 rechte der Pausen
 bestärkung des dach
 - magstiel -
 fahen

-> aber
 faher
 -> bei terra.

wie wirkt das?
 + schult - das war wie
 findet

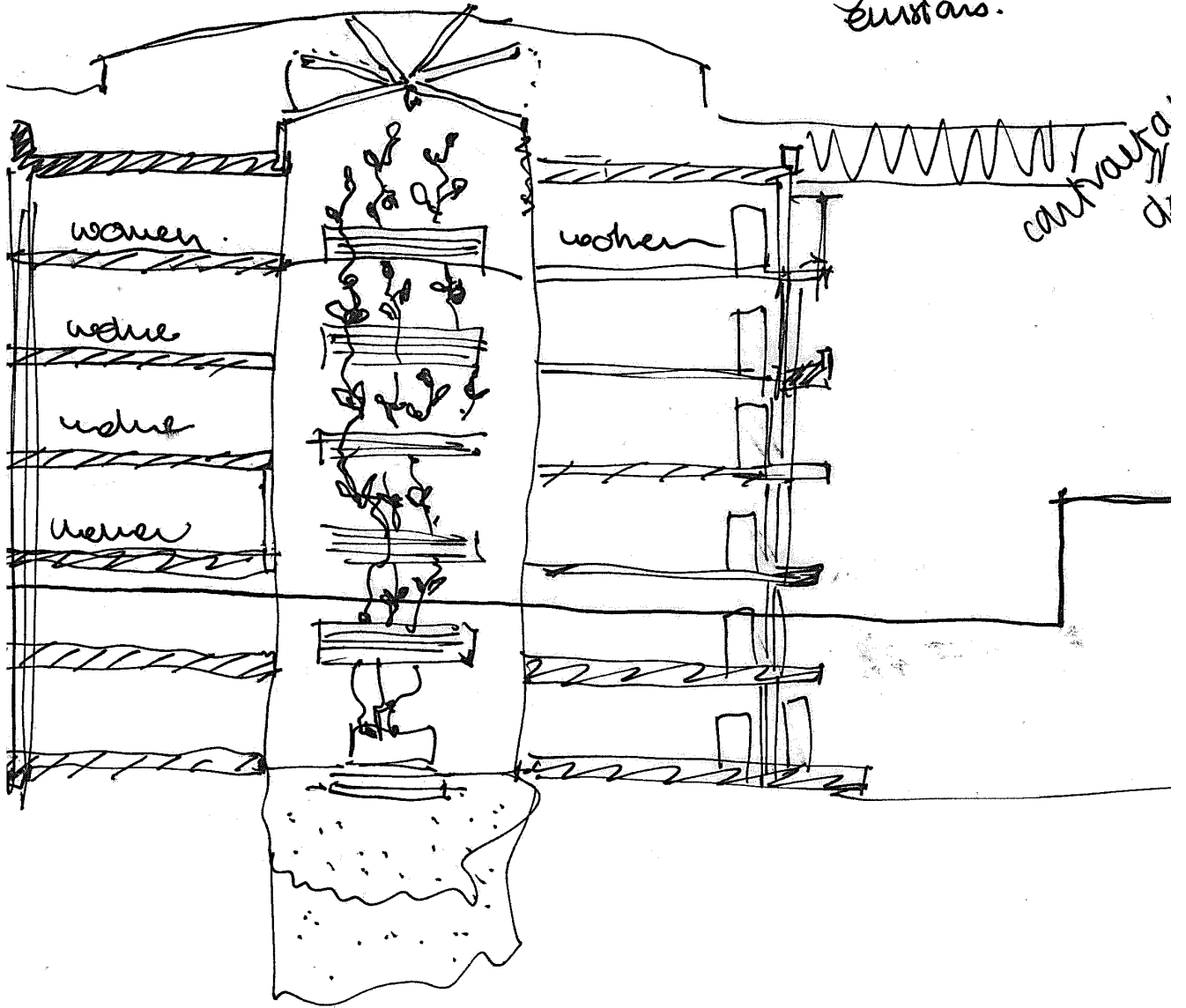


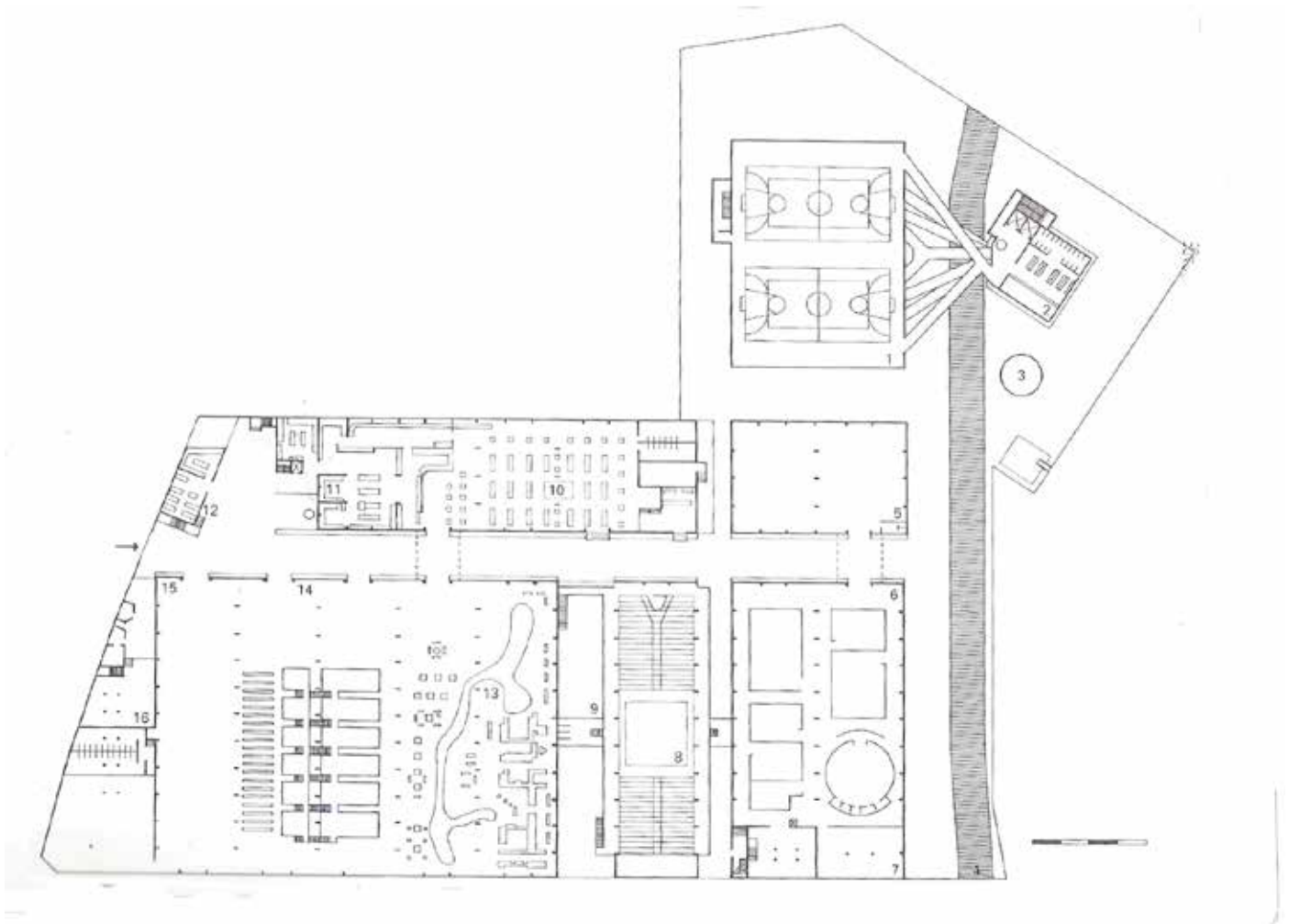
anhalten projekt
 gerechtigkeiten
 flur
 wout
 + diagramm - wohnen
 am -> amalytisch
 darstellungskriterien
 anpassen.

weckel
 ergebn
 -> genau - wohnen
 in detail
 -> wohnen
 planische kriterien
 + felds räume
 + felds räume

fahen -> mehr hefe.
 + - diagramme
 + felds räume
 rechner
 verorten
 paket-bilder
 rechner
 verorten
 sensibile aufwaert
 konvergenz stark
 KRIKK
 srennt + julius

thermo dynamic
sheltering
reducing the CO₂
emissions.

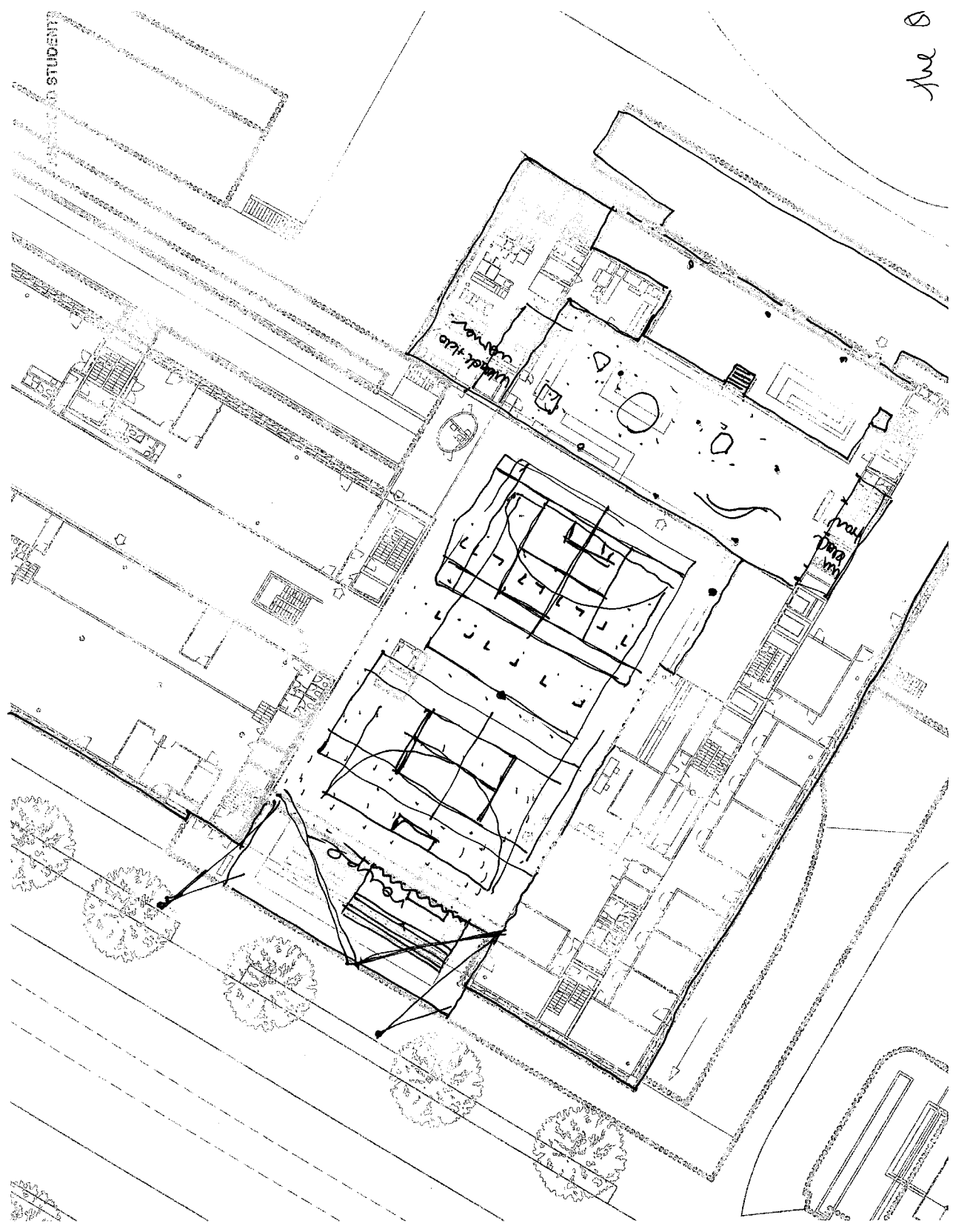




SESC LINA BO BARDI



SESC LINA BO BARDI



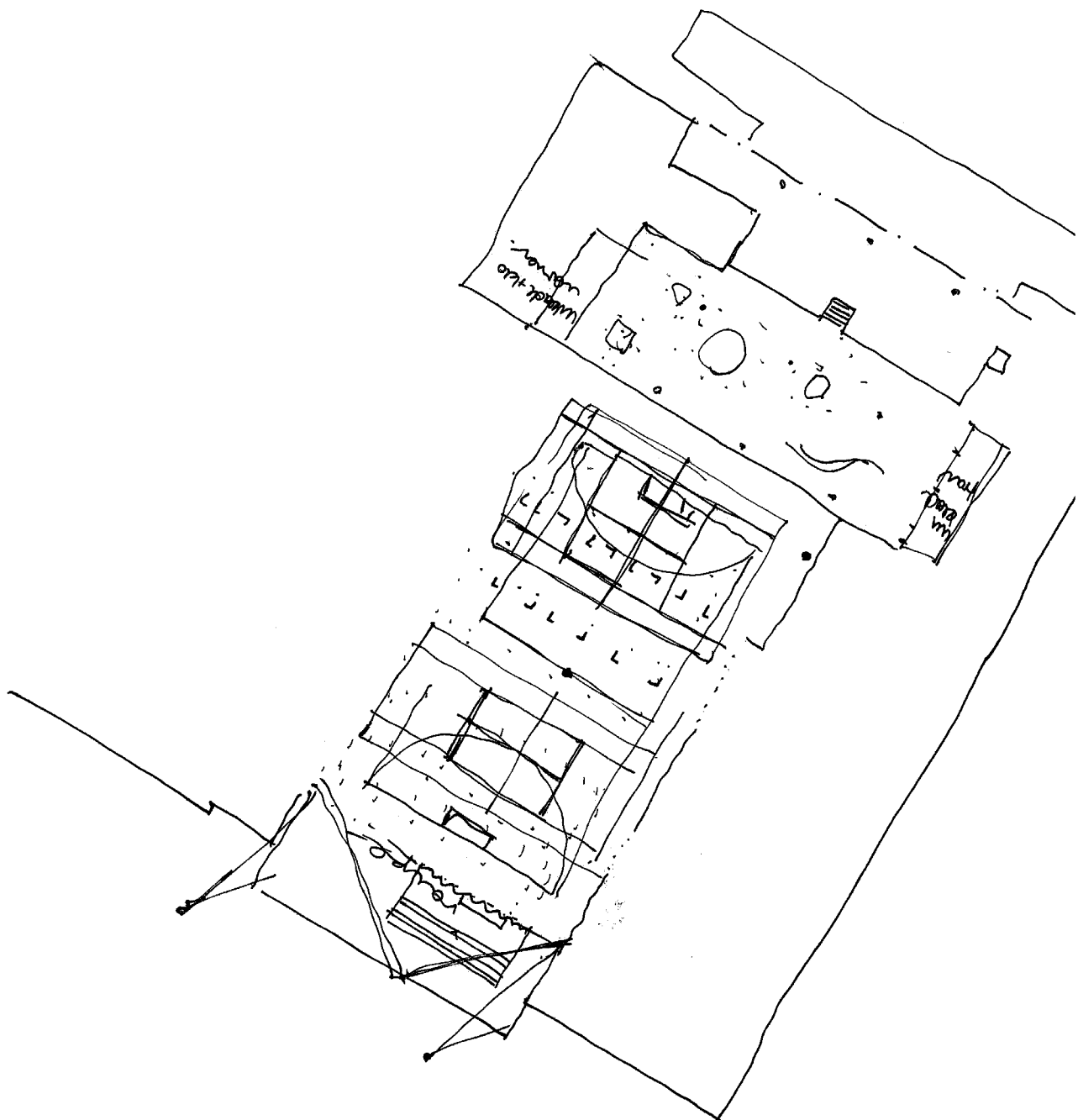
STUDENT

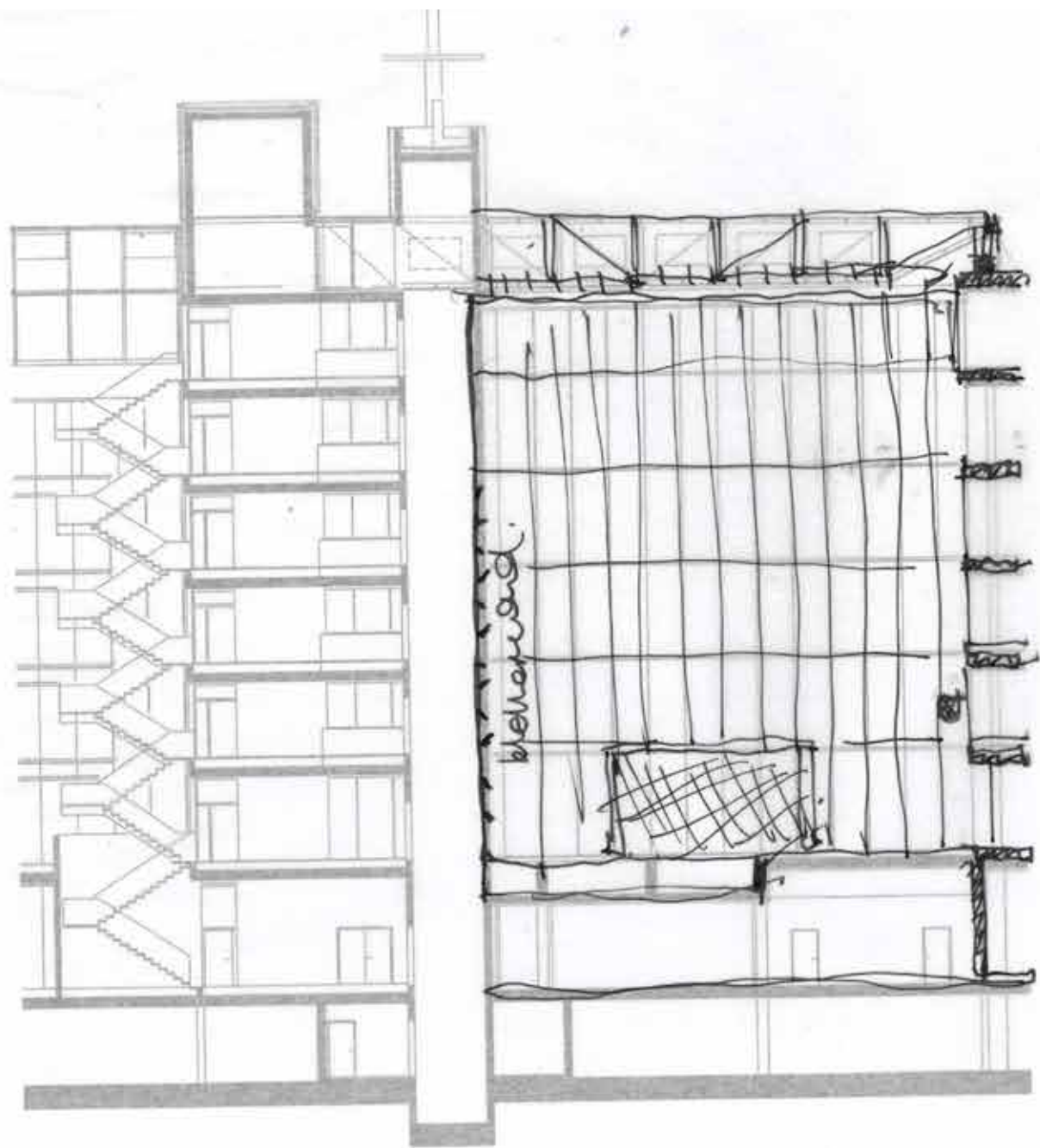
Handwritten notes in a building area, possibly indicating a specific room or section.

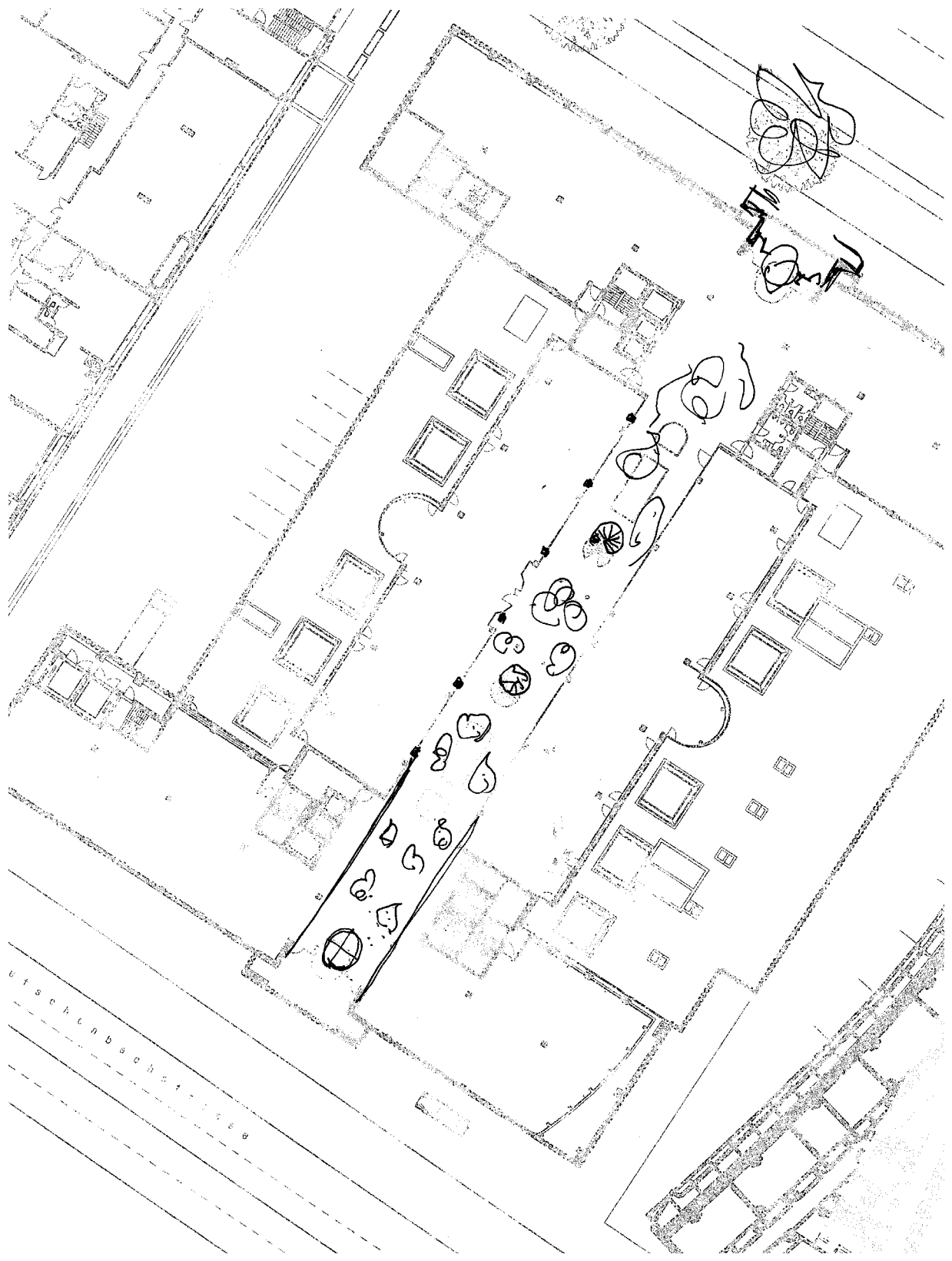
Handwritten notes in a building area, possibly indicating a specific room or section.

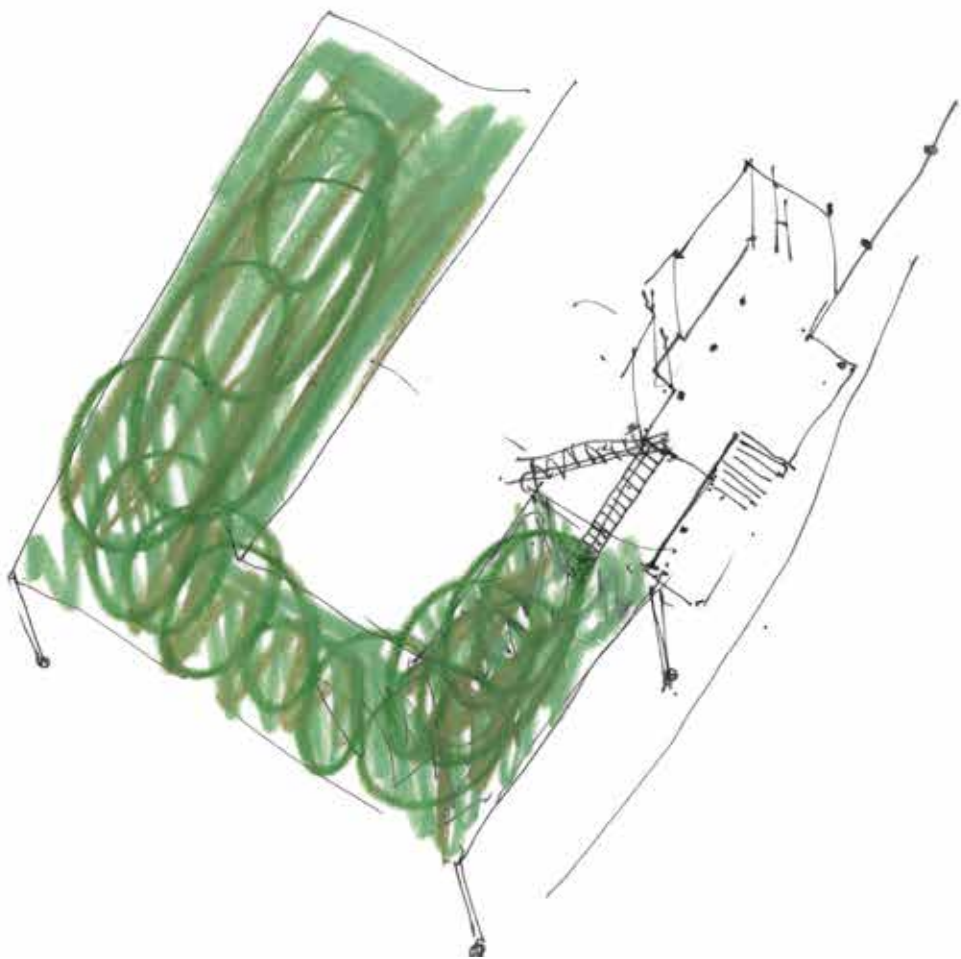
Handwritten signature or initials in the top right corner.

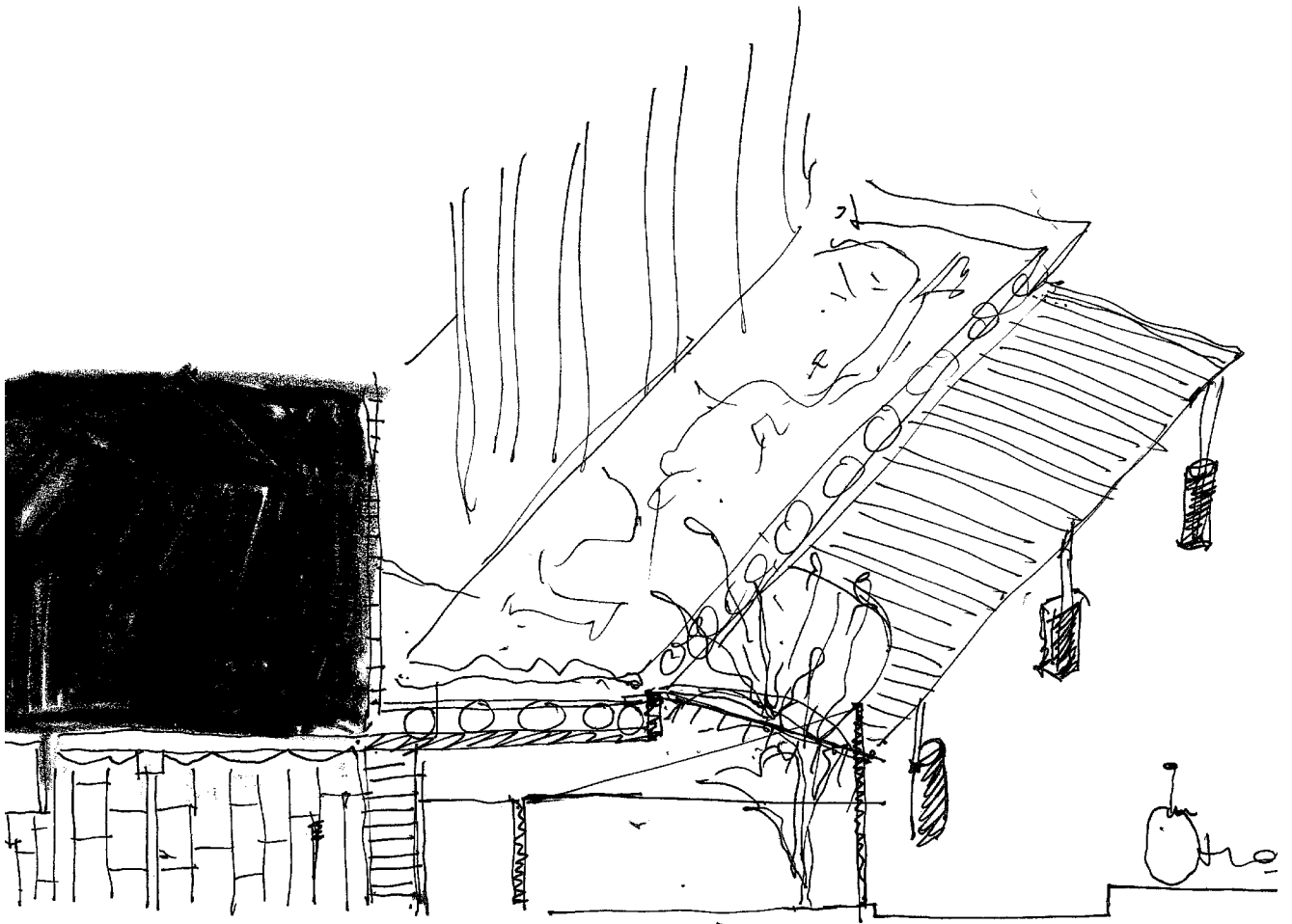
the shed



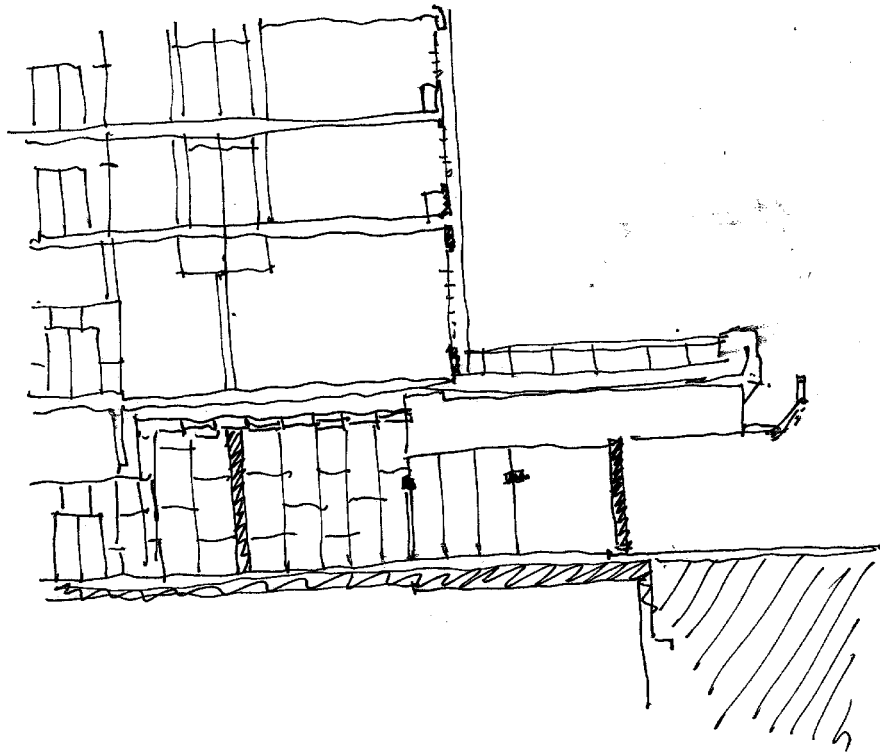








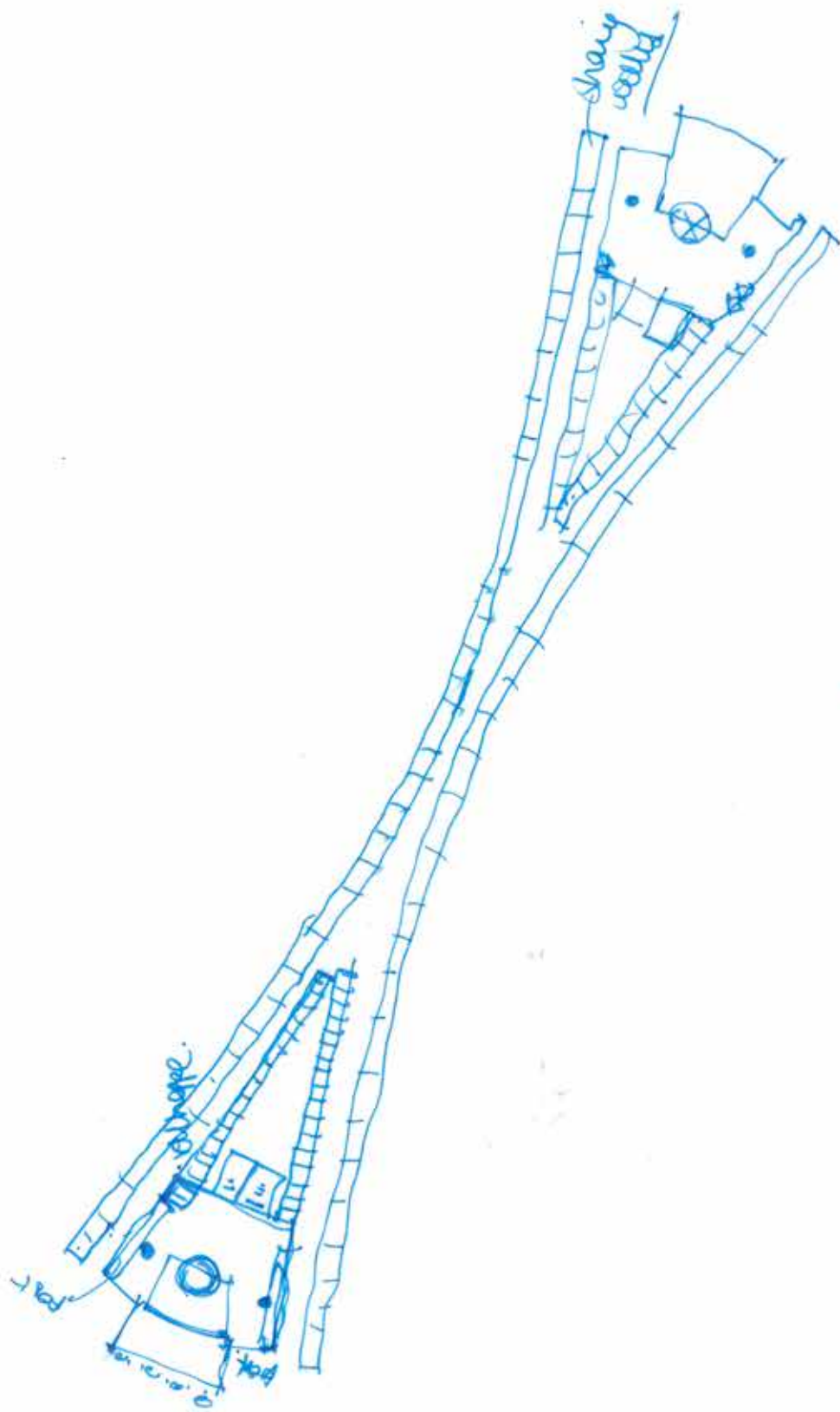
canopy.



Ingate

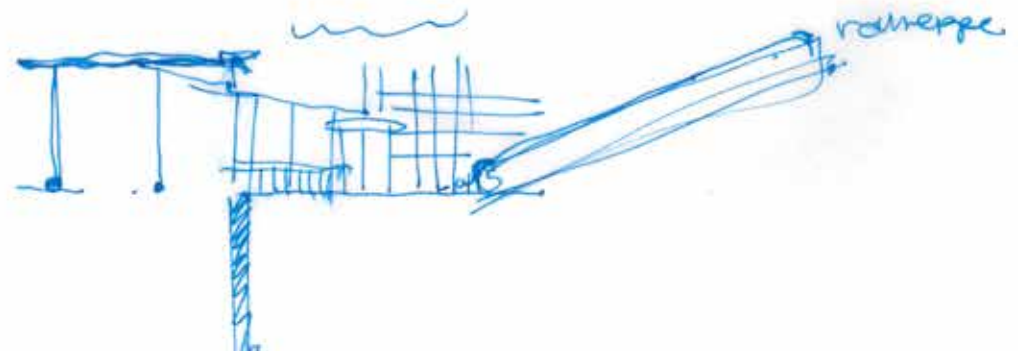


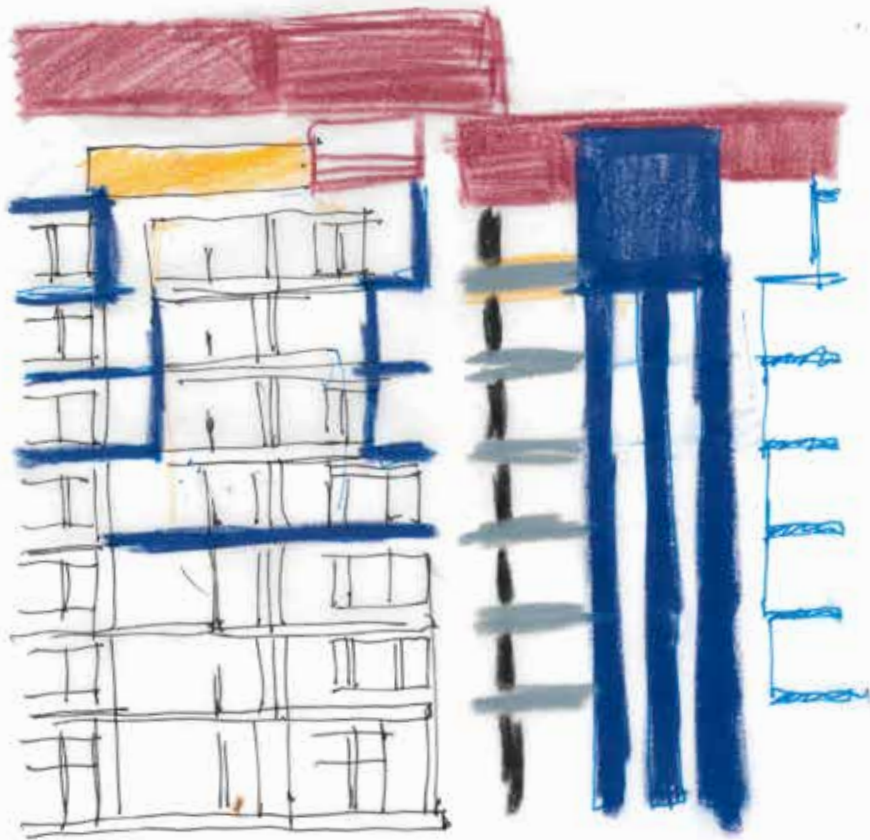




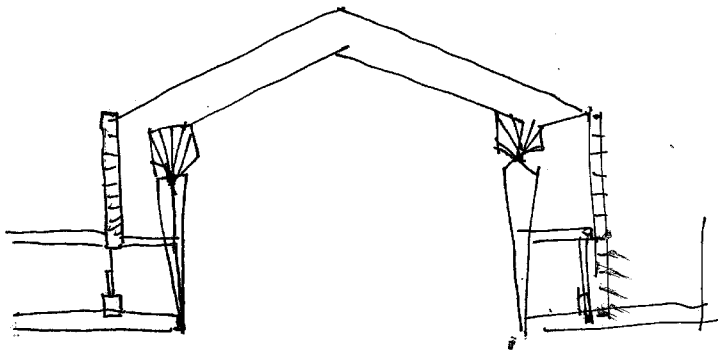
machine . with machine

daelwaare.

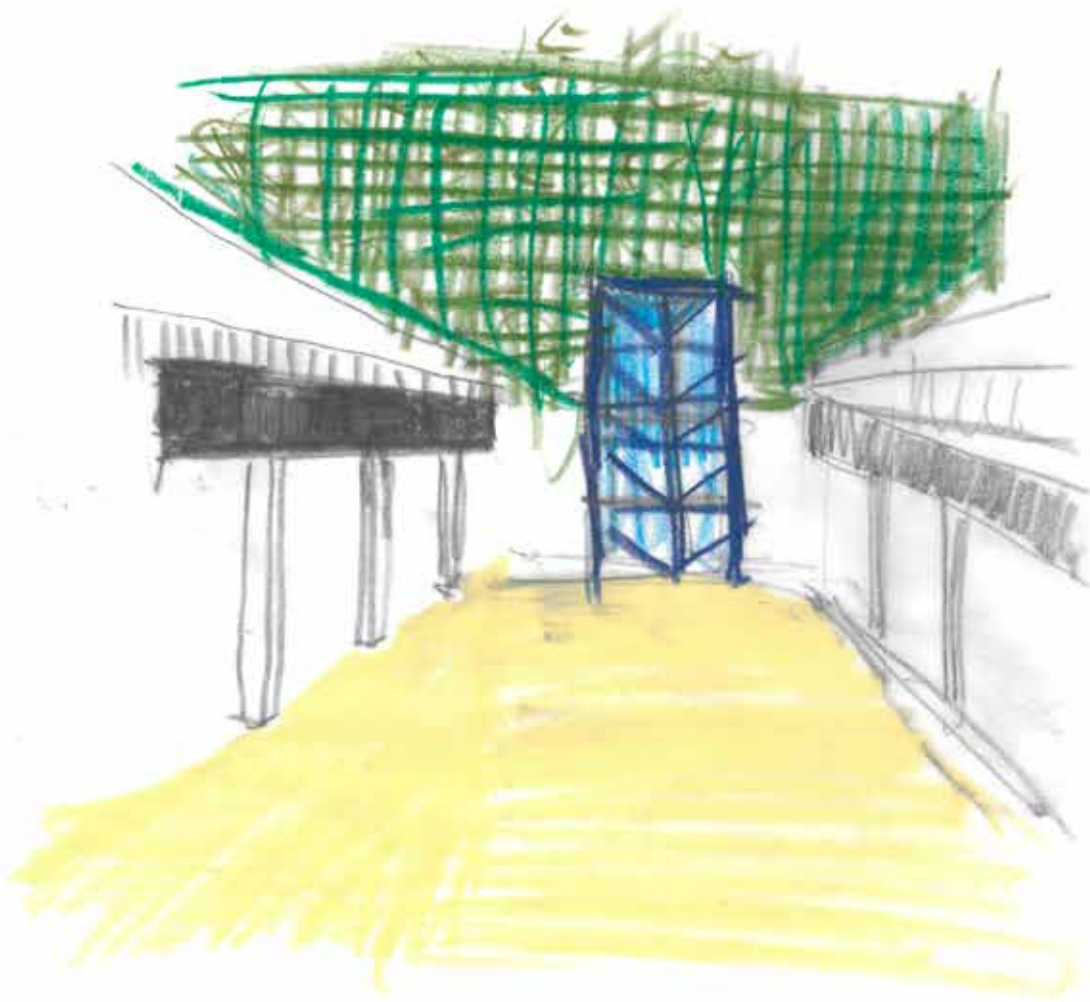


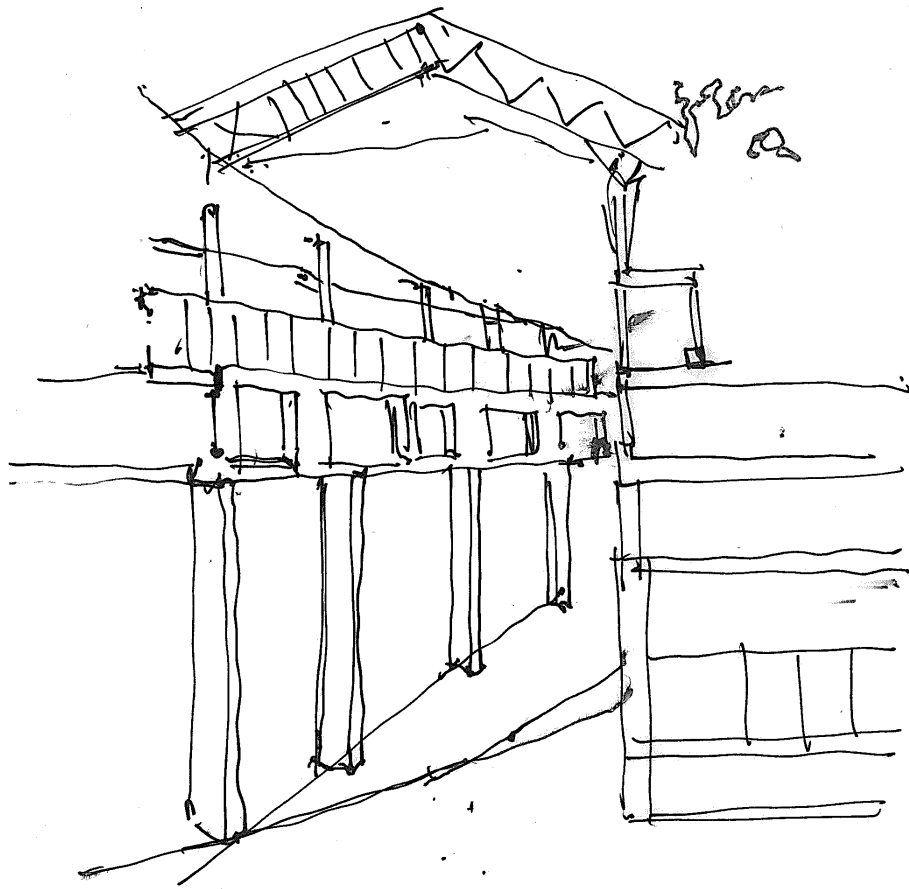


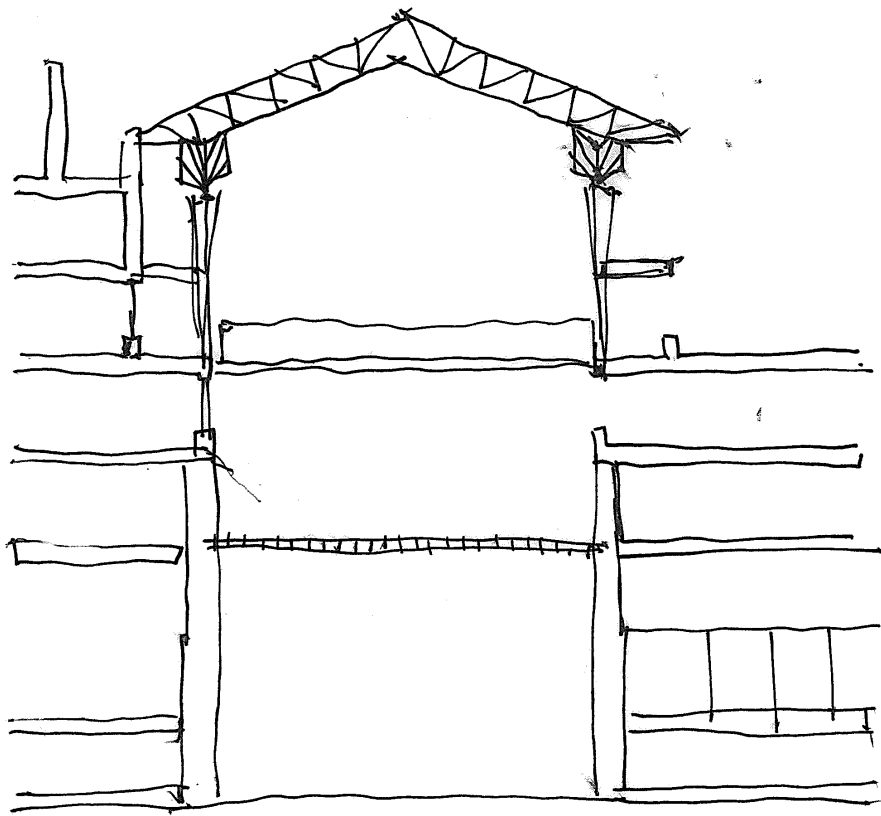
07

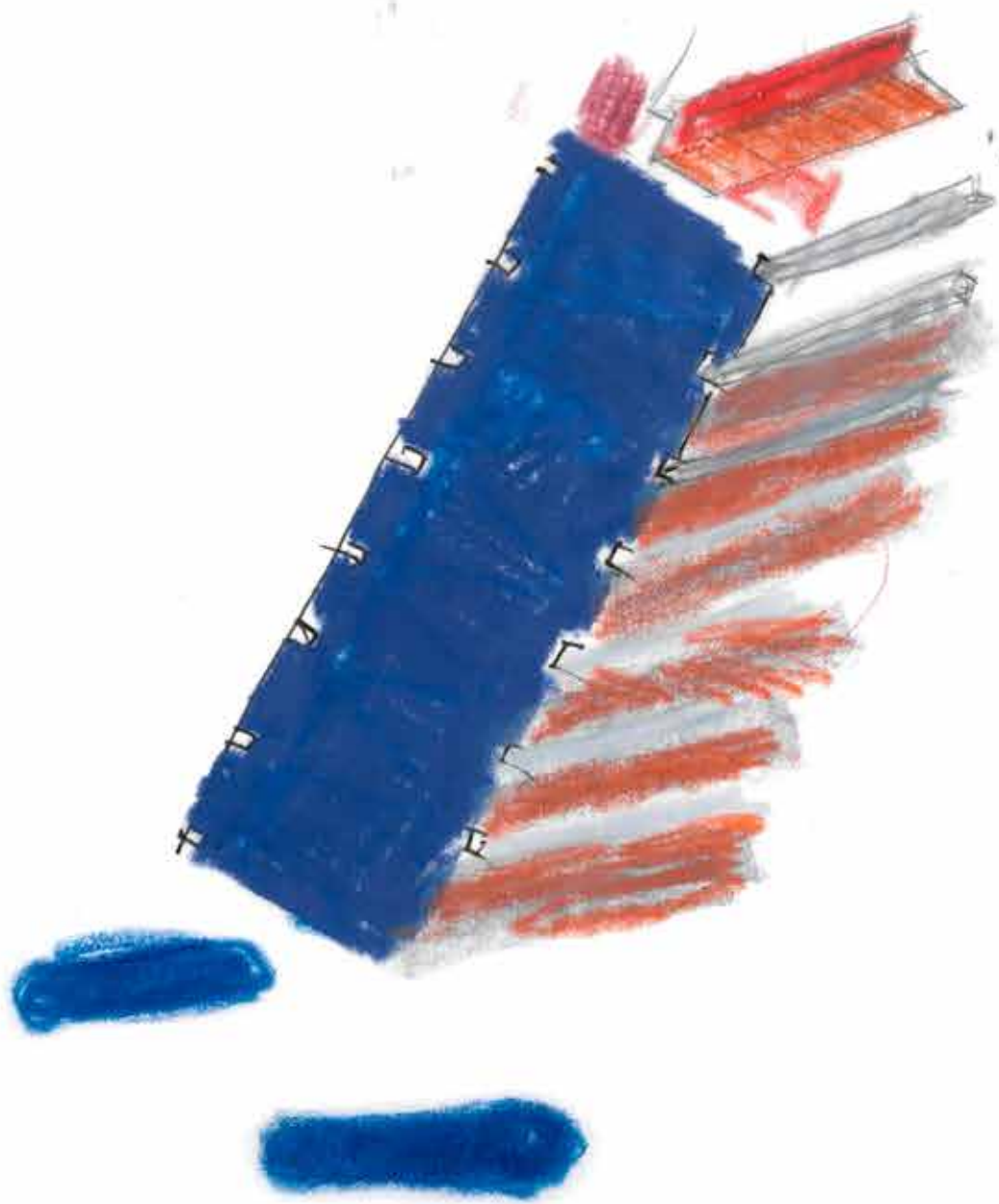




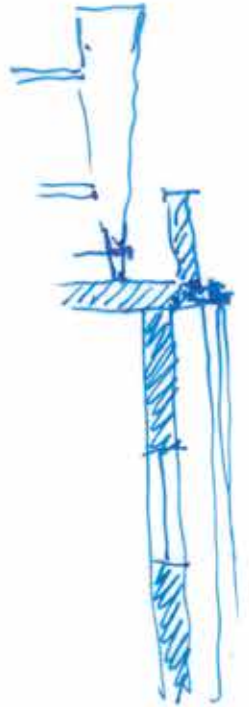
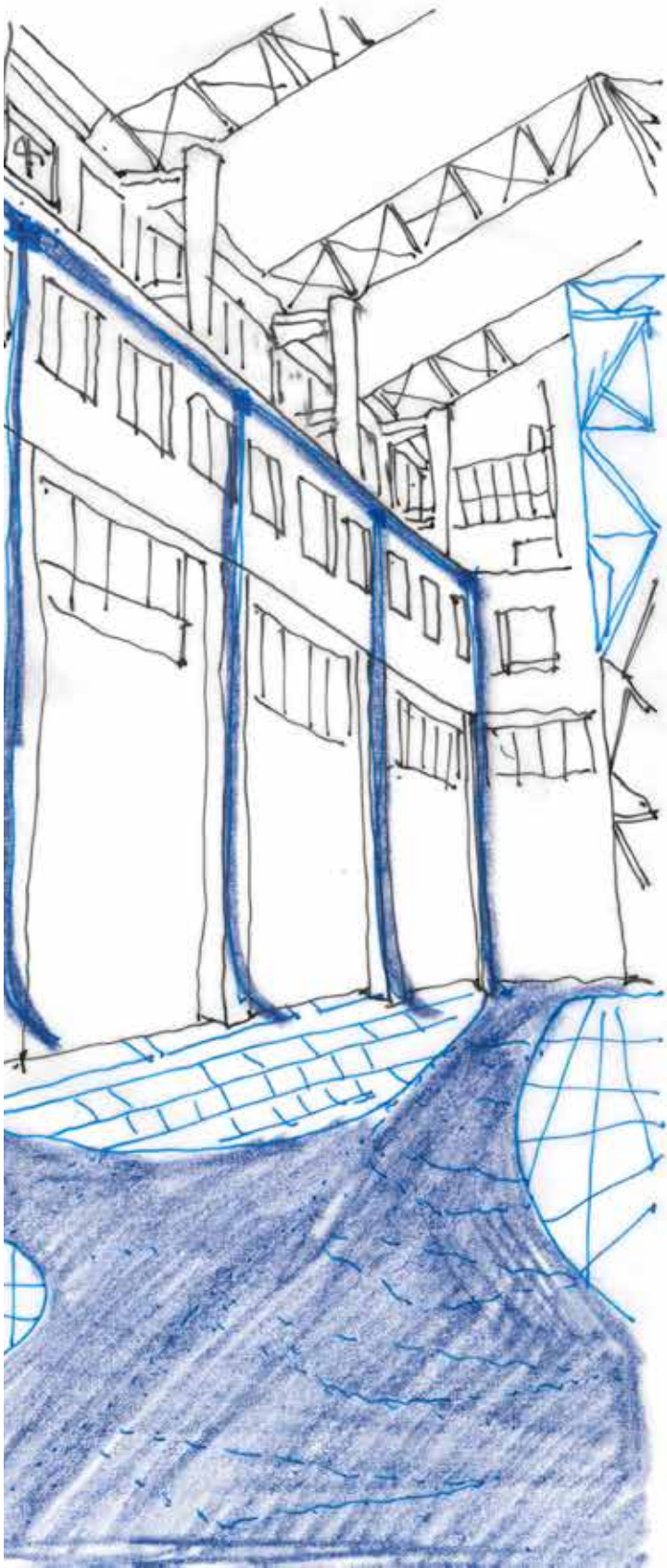




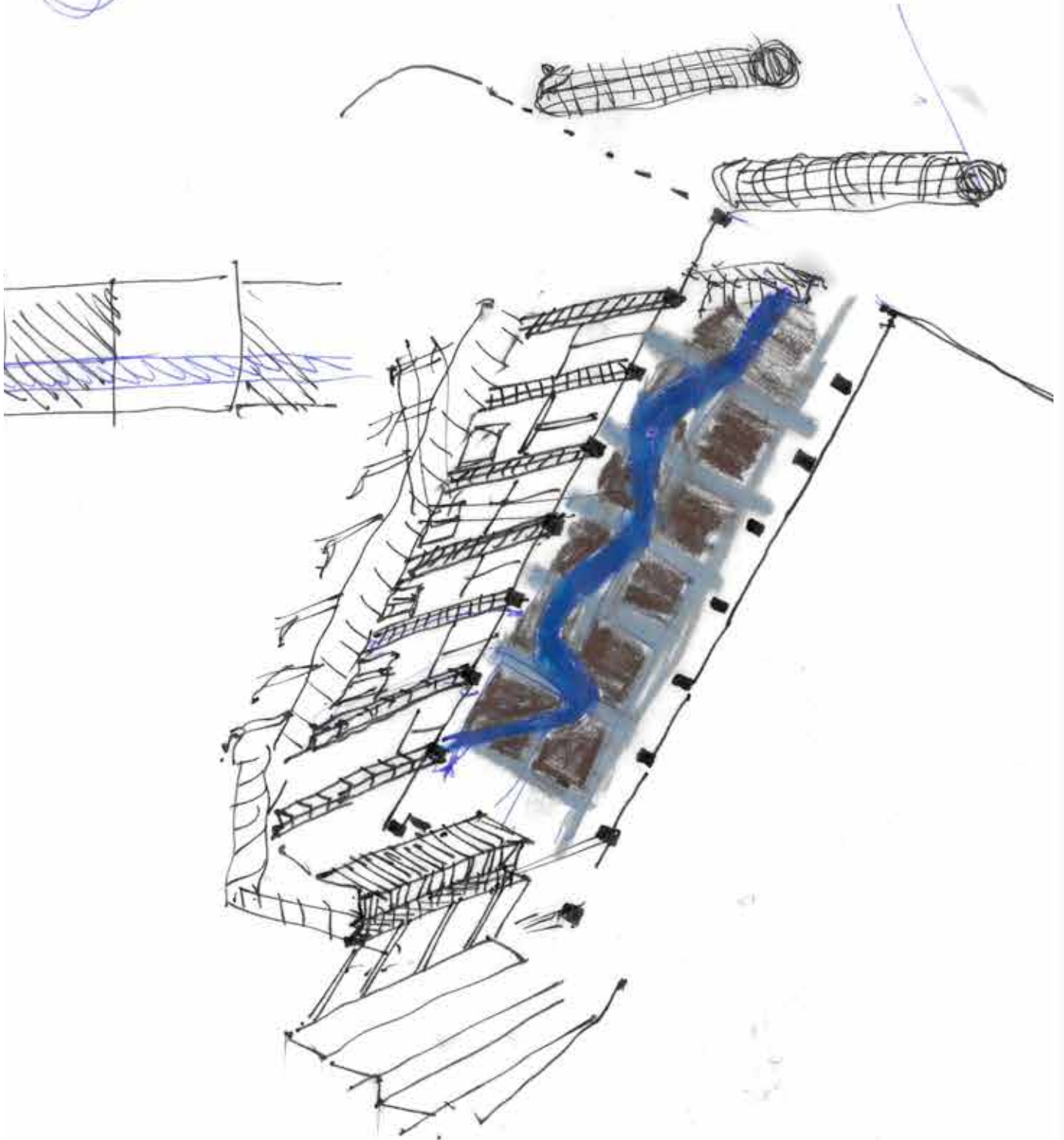




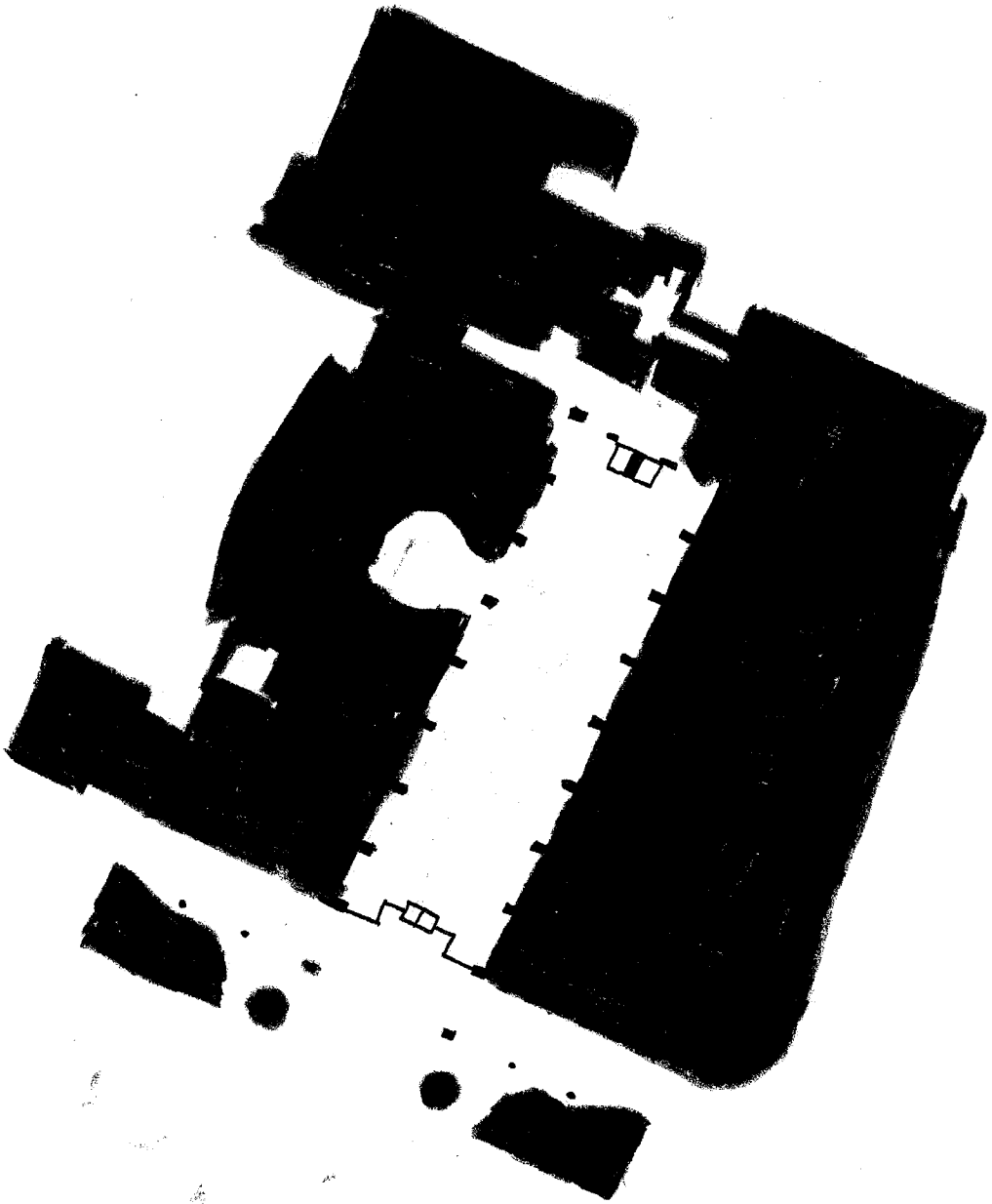




режим



jedes



Mark Pimlott: The Public Interior as Idea and Project

The Garden

„The ‚everythingness‘ of the Garden represents the completeness of Creation on Earth, its perfect state, its almost incomprehensible variety of living things.“

„The roots of the word Paradise are from the Avestan language: pairi (around) and daeza (make, form, build), meaning a bounded or enclosed space, a walled enclosure, wherein a wall surrounds the garden and separates the garden within from the world without.“

„Arcady at once came to represent pastoral innocence, peace, and simplicity (paradisical), and a dark, and mysterious realm. The fusion of pastoral and wild Arcady — and its ‚everythingness‘ — yielded a realm in which a place of thought, reflection and study might be found; or a place for solitude or the contemplation of mortality, or for entertainment, or terror.“

The Palace

„Visitors would be in wonder at the variety and spaciousness of the rooms, their proportions and beauty, their features and appointments, and the apparent endlessness of their succession.“

„The role of the palace has been to embody and represent the power, significance, or authority of its host ... “

„The functions it contains are, by nature, representational or ceremonial. A palace is indeed a scaffold for representation and ceremony: an empty, perfect vessel.“

„[The interior] transforms its itinerant occupants through its spatial characteristics and representational systems, either humbling or ennobling them.“

netwerk - rassen.
lagen.
corporate identity.
alternativen.

elke 1bb. 2 same.

ideen veranderen enkel



axo. → rone. Stelij
verandering

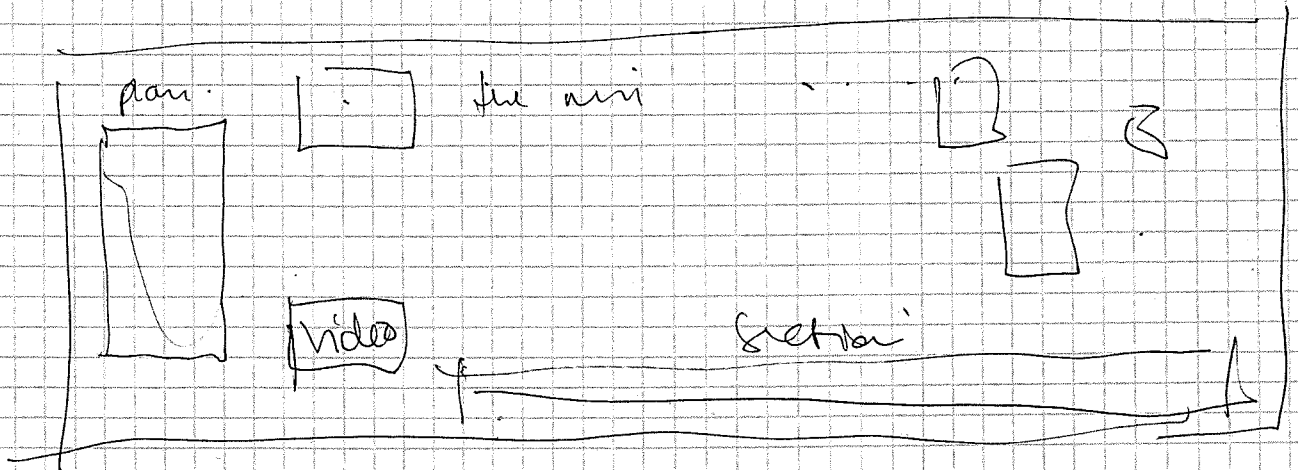
Schijf →
weß
schwarz
usda

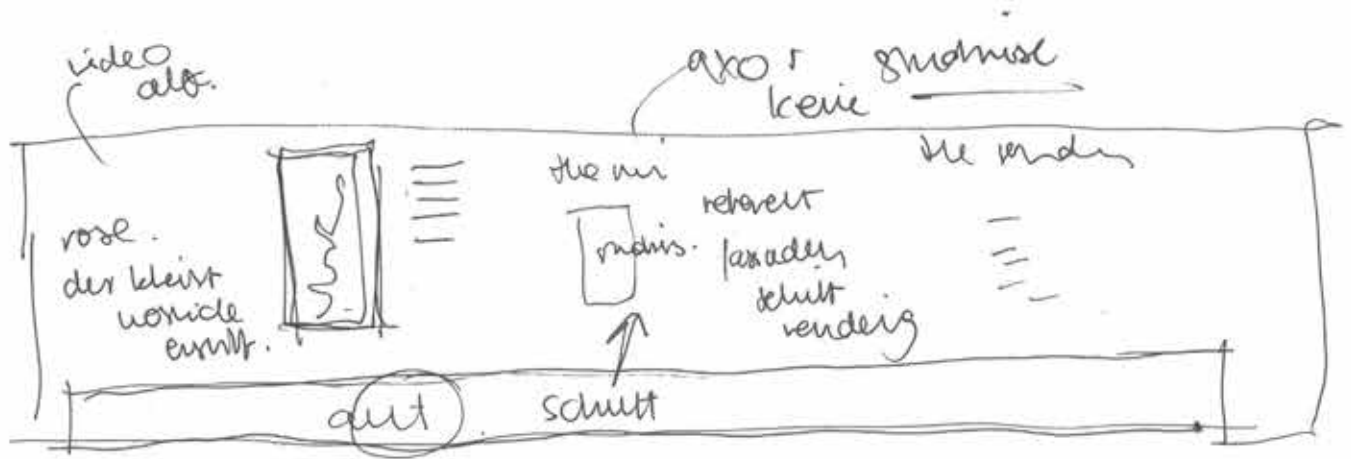
section. waken rassen.

meer. vrendenp
paquet, handelaar.

collage

axo.





- mid
 bew.
 eff. zeitig.

table



wertwert darunter
 symmetris alles.

wegen IDD. jede räumlich einsein
 + symmetris der typologien
 multiphan.

- conceptual landscape strategies

to do:

→

mid - quater.
 + mitte text.

3 wertwert darunter - cap
 identity.

+ einwirkte. darunter

alle anen

brockkästen → bewirkt

-verleht hart,

→ spannung - abbildern eines
behälter.

wirkt — —

der kleinstmögliche ort.

— kreuzarmen

Bemerkung Las

an den tinnen - platte + röhren
spielraum.

vom vordere

to do heute

~~literatur~~ ~~causae~~ schreiben

18:00 sandh

texte rausschreiben.

endk. - marker.
- nicht formulierte

videos - programm van dort.
→ das dort verstehen.

andertypal. plurimentional.

→ human body as a propagation.

omni fas. →

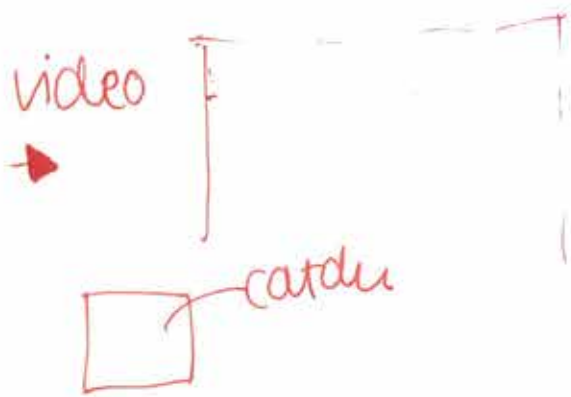
- 3mal erzählt.
wahrnehmung

→ aysa illa attila - neuen weg mit video
checkpoint - der breitet mit ab.

perspektive des GI

fremdgesteuert + konditioniert

mehrwert - erzeugen



damad pdf.

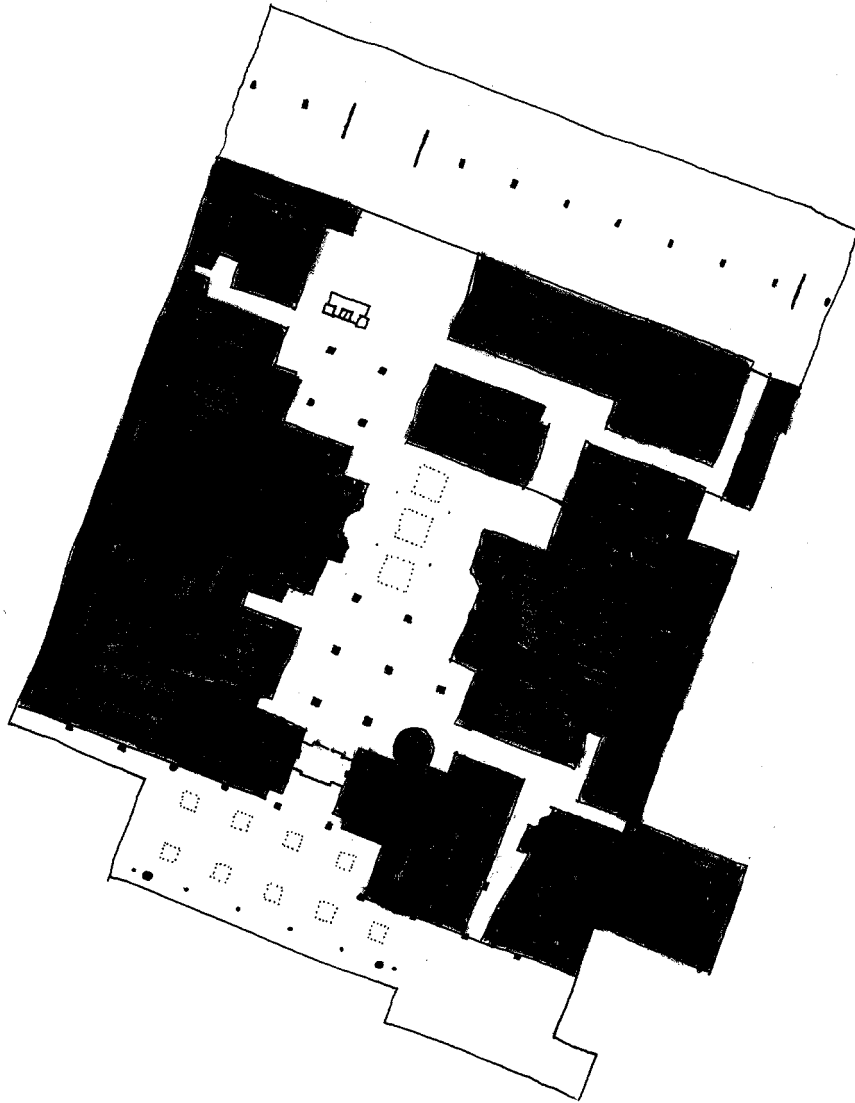
mitmachen - spezi daher hatten

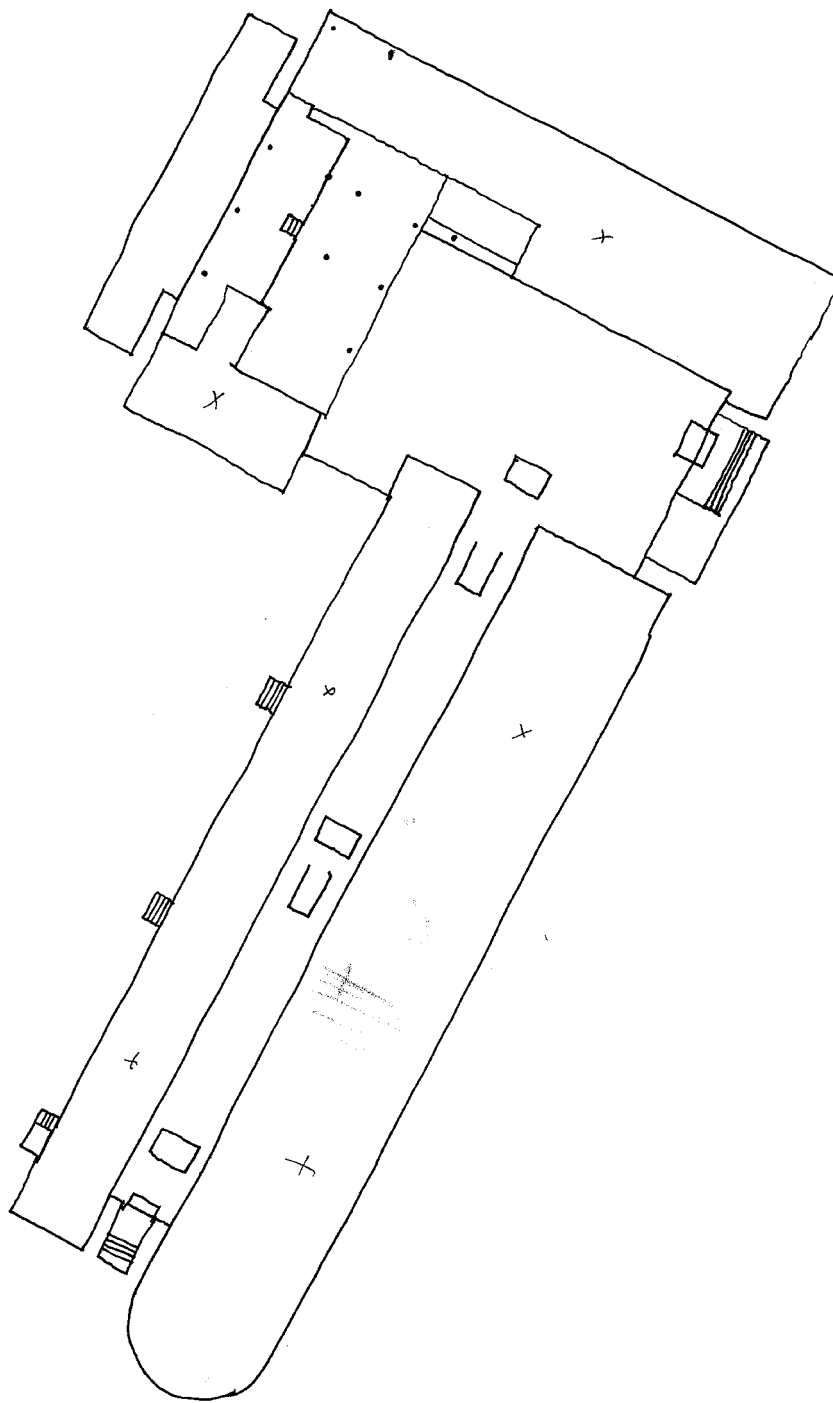
Chemie schwenkener

Joseph bey: taj diese wurde.

das teht. + andere den nomen Rott.

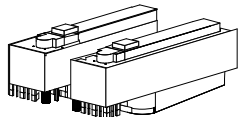
großes Rander





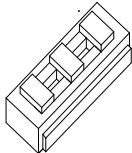
“Some of the greatest changes of the globalizing world are being written in the language of architecture and urbanism. So there has to be a chance that we know something more about it, than the 28-year-old McKinsey consultant who is making most of the global decisions.” Keller Easterling

THE RUIN
Galleria



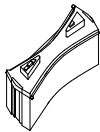
1807 m²

THE PALACE
Ambassador



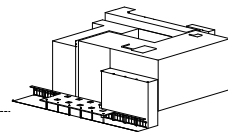
2935 m²

THE MACHINE
g v z



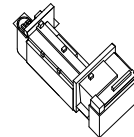
212 m²

THE SEQUENCE
Fashionsquare



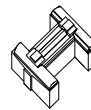
2668 m²

THE SHED
Leonardo



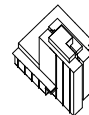
1612 m²

THE GARDEN
Imperial

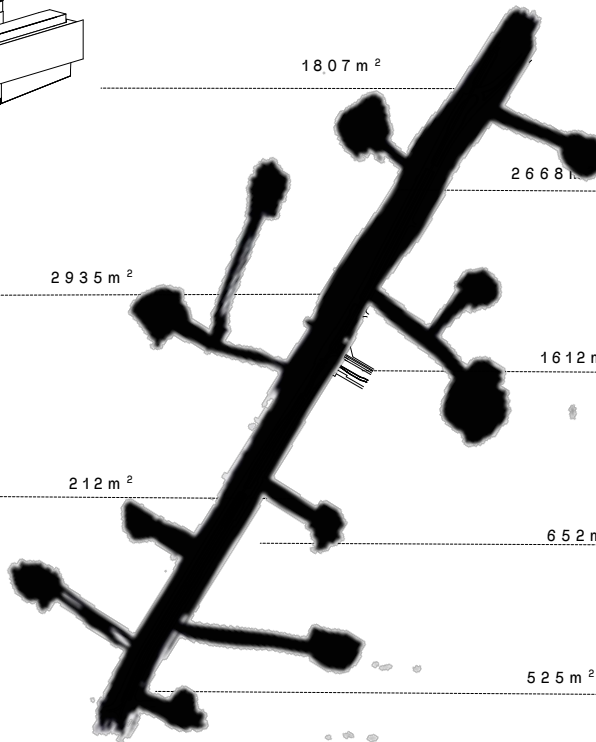


652 m²

THE CANOPY
Airgate



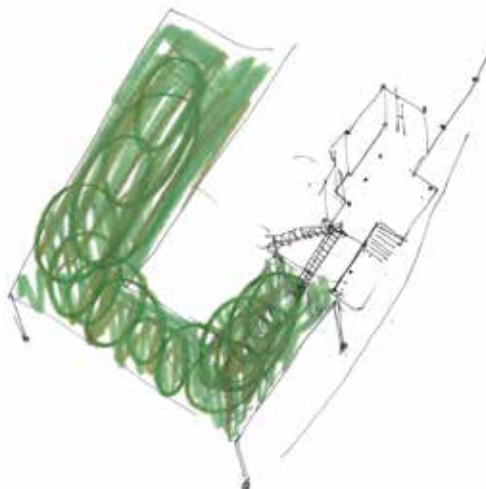
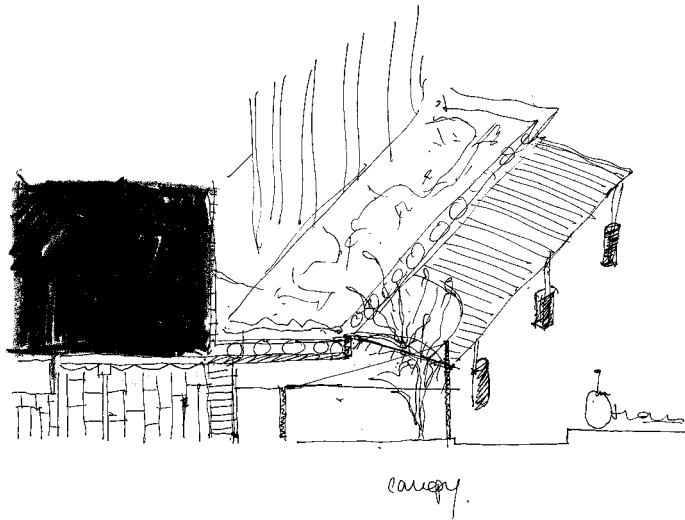
525 m²

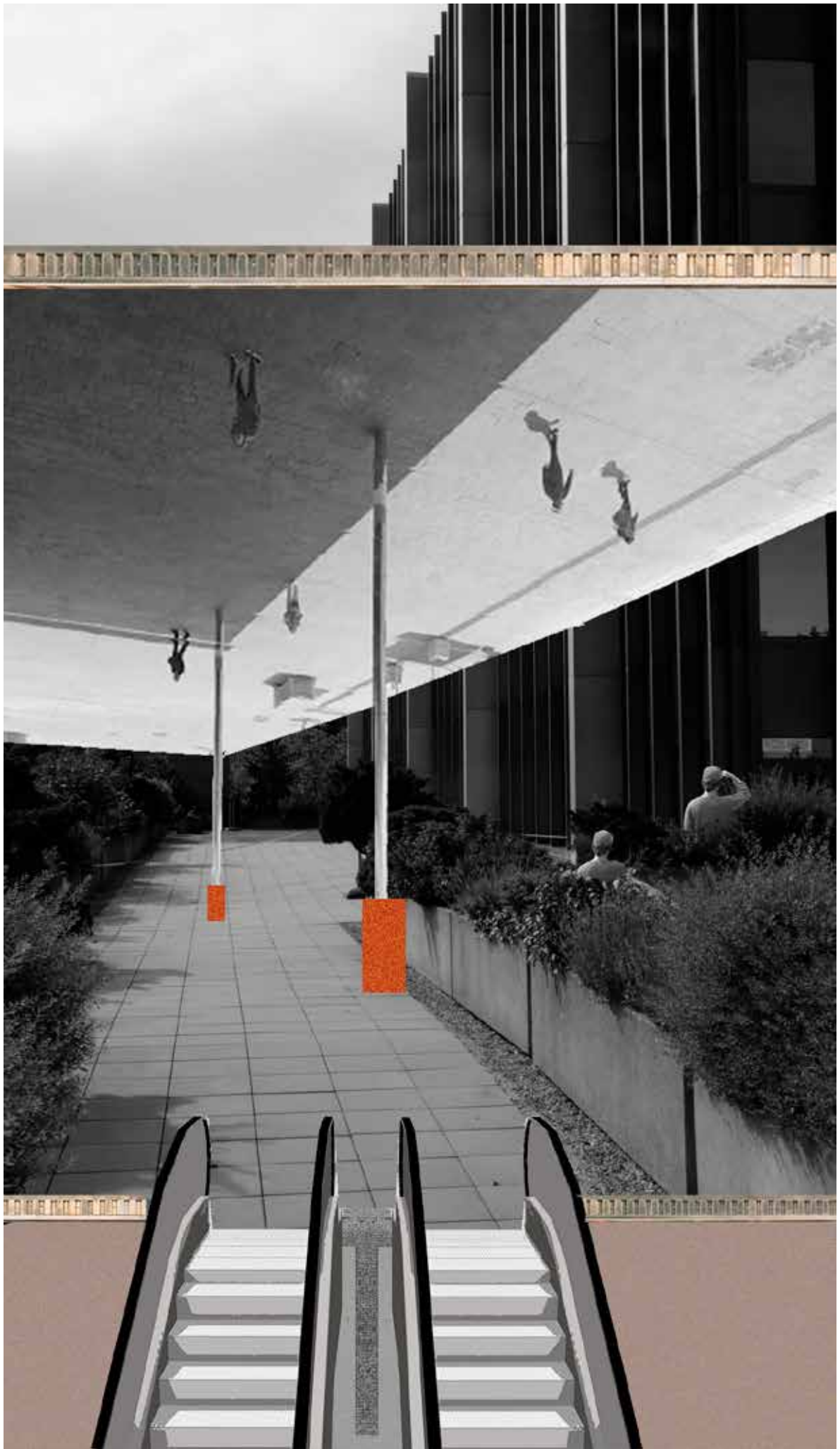


Candillis Woods

The Canopy

The sidewalk is extended upwards by escalators leading to a public canopy. On the first floor of the Airgate, a delicate, reflective roof hovers above a terrace, signaling openness and dynamism towards the street below.

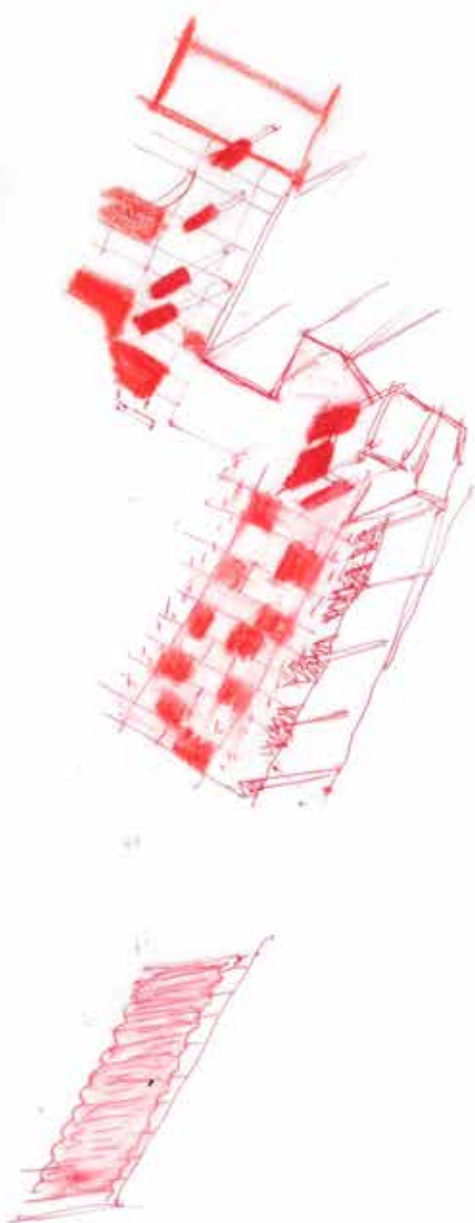


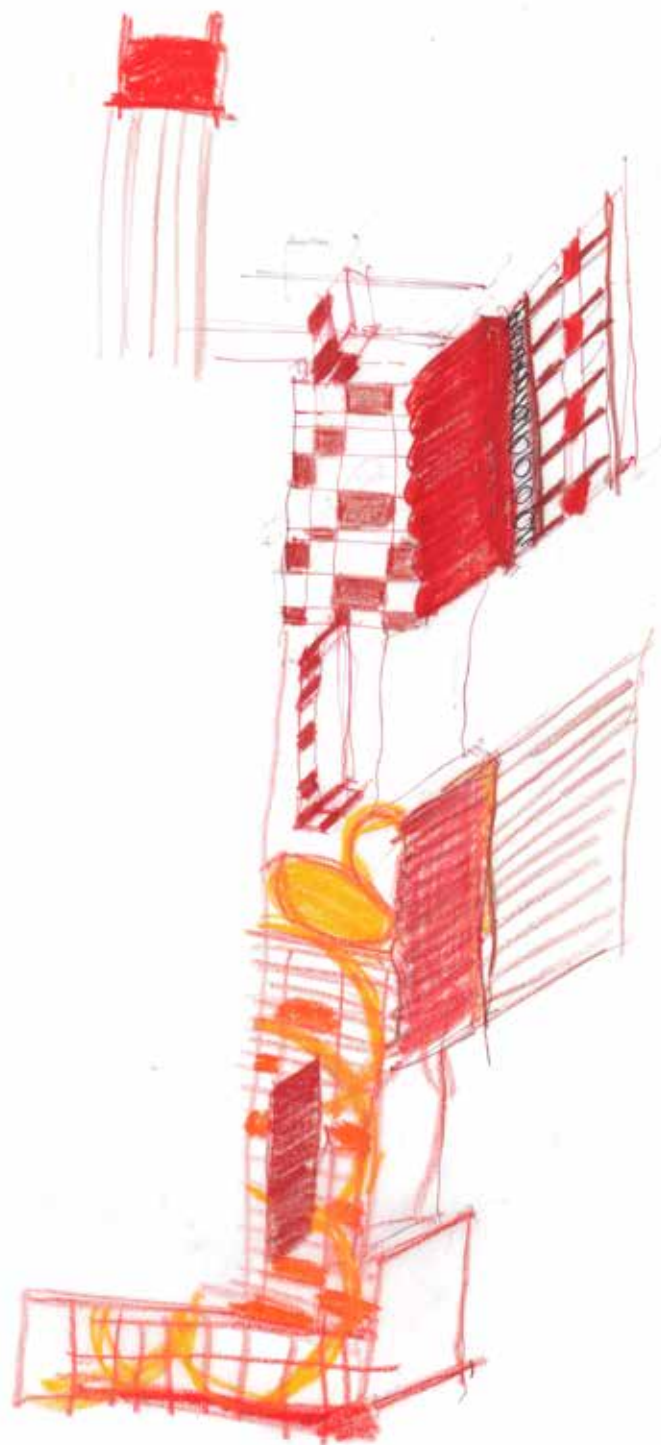


The Palace

A carpet of marble tiles extends into the street-front lobby, luring the passer-by into an interior sequence of vast, lavish atriums. Through its system of large-scale curtains, the interior serves as the backdrop for a choreography of movement and event, an enobling scaffold for representation and ceremony.

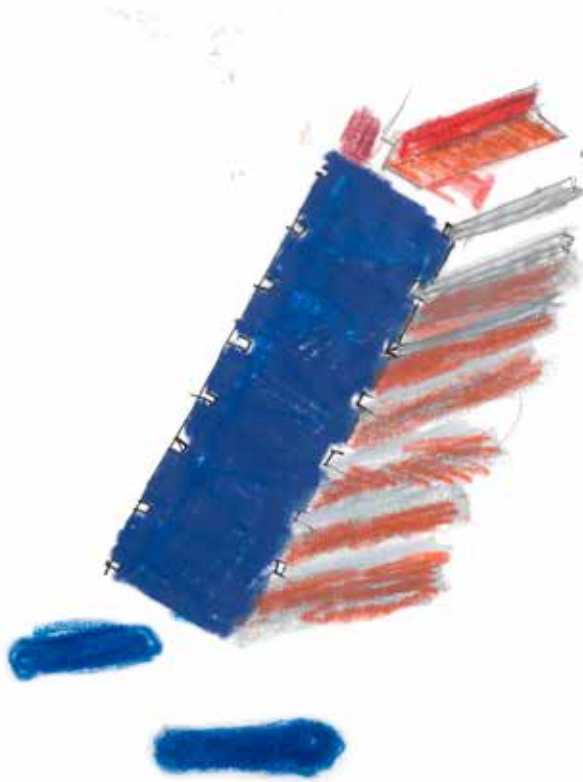


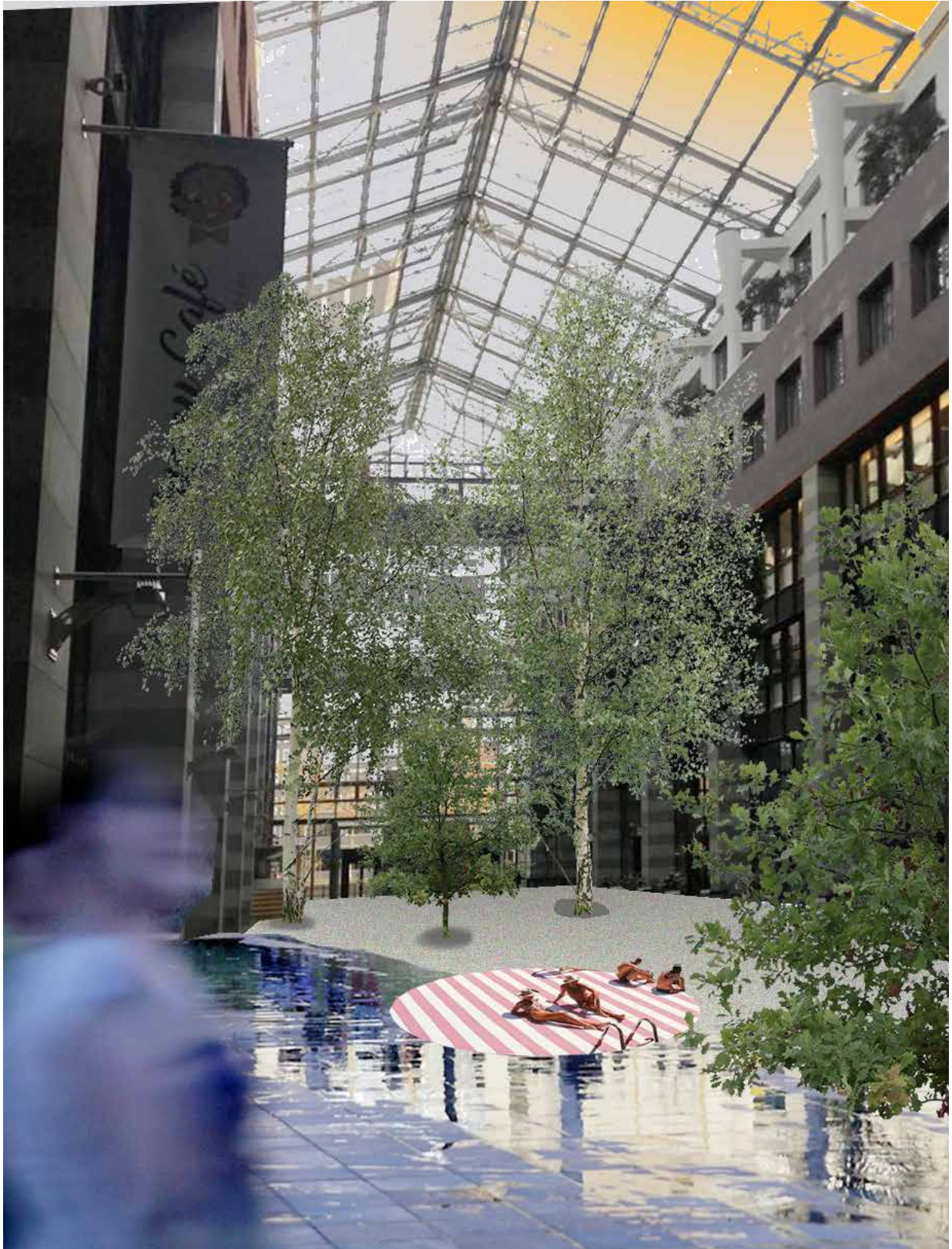


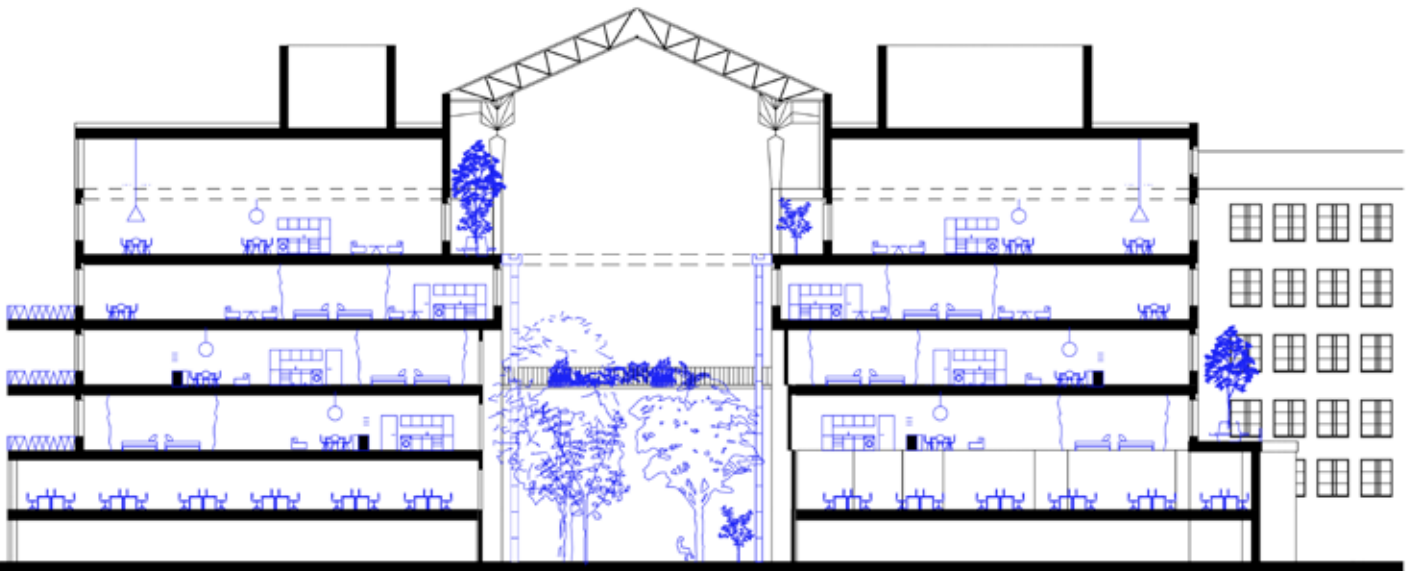


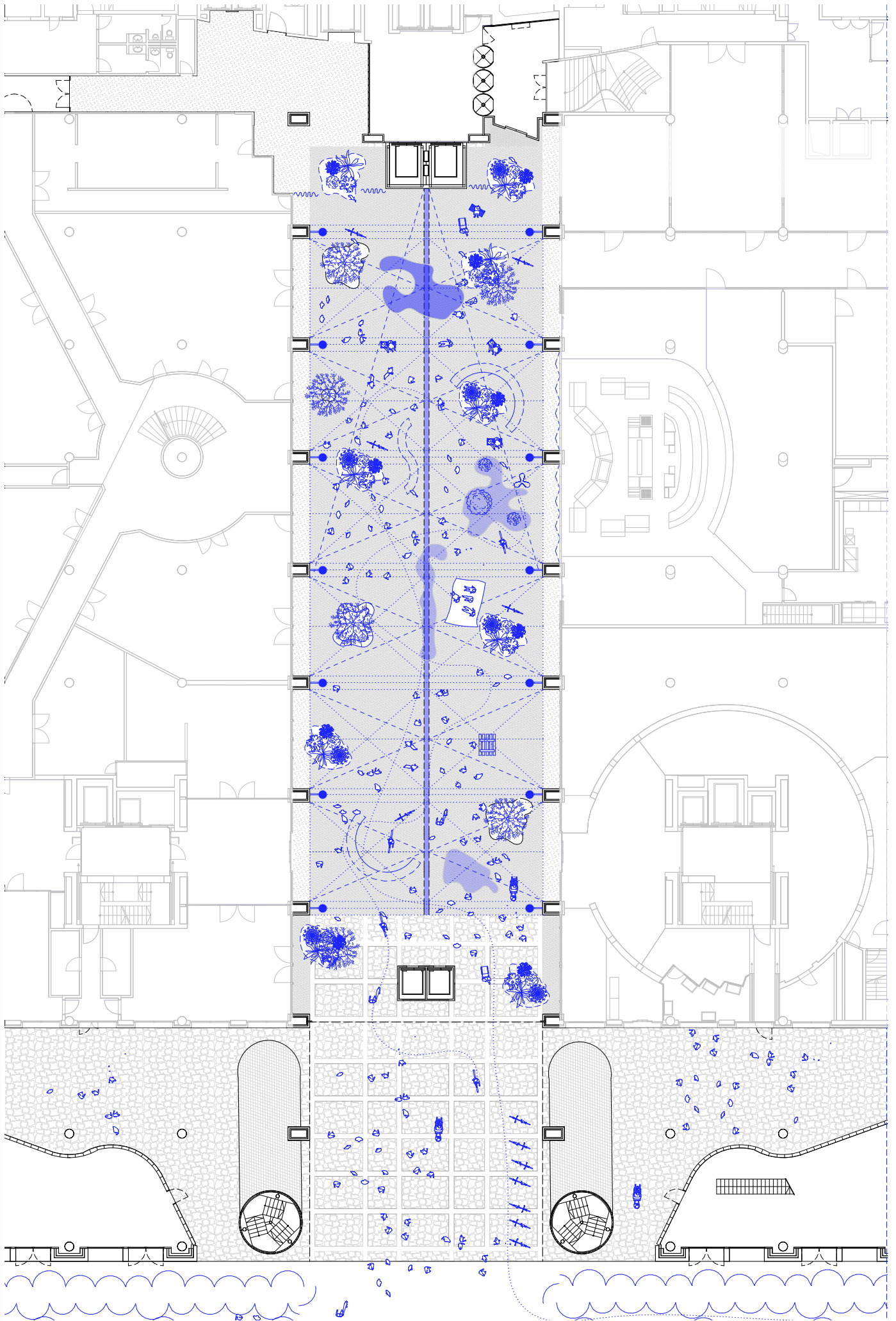
The Ruin

By opening the building's representative hall up towards the sky, its controlled, stifling atmosphere is subverted by a process of slow material decay. The ruin is historically grown and incomplete at once: a skeletal relic of a recent past open for future appropriation.



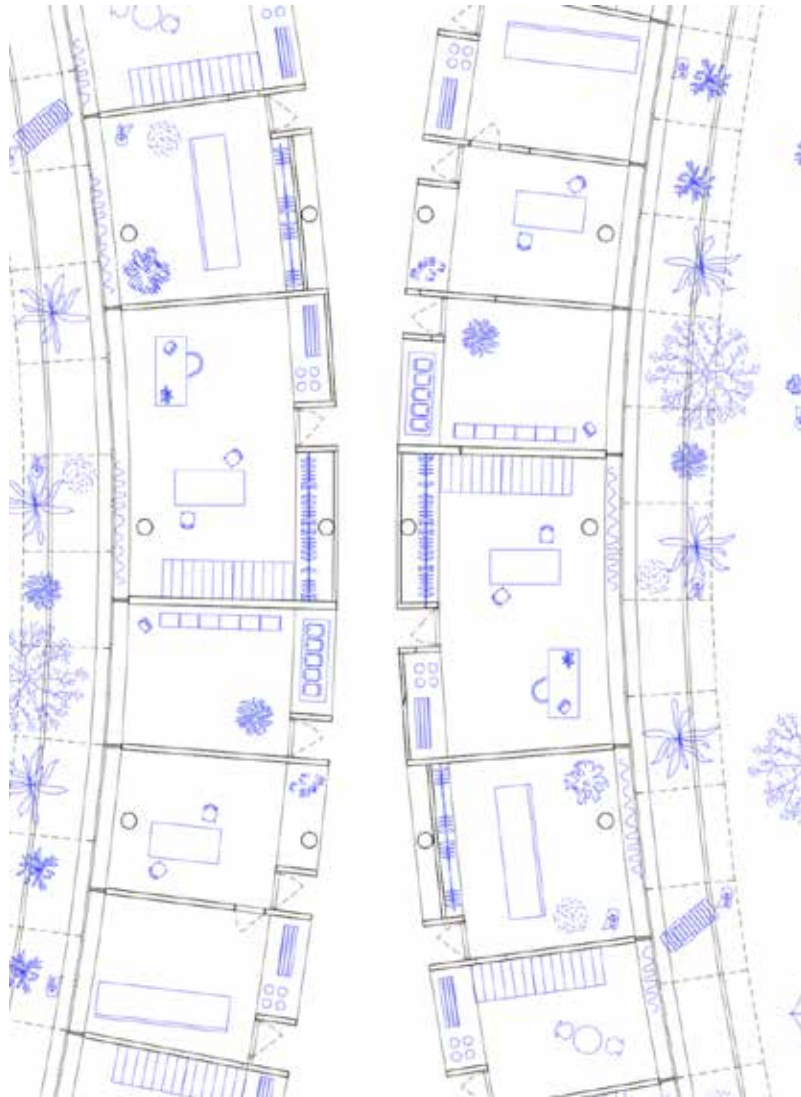






The Machine

At the foot of a dense housing machine, the entrance is reimagined as a performative collective space on the threshold of public and private. A battery of shared storage space is wrapped in a metal curtain that forms a mediating layer towards the street. The theater of everyday activity merges with a space for public spectacle on the sidewalk.

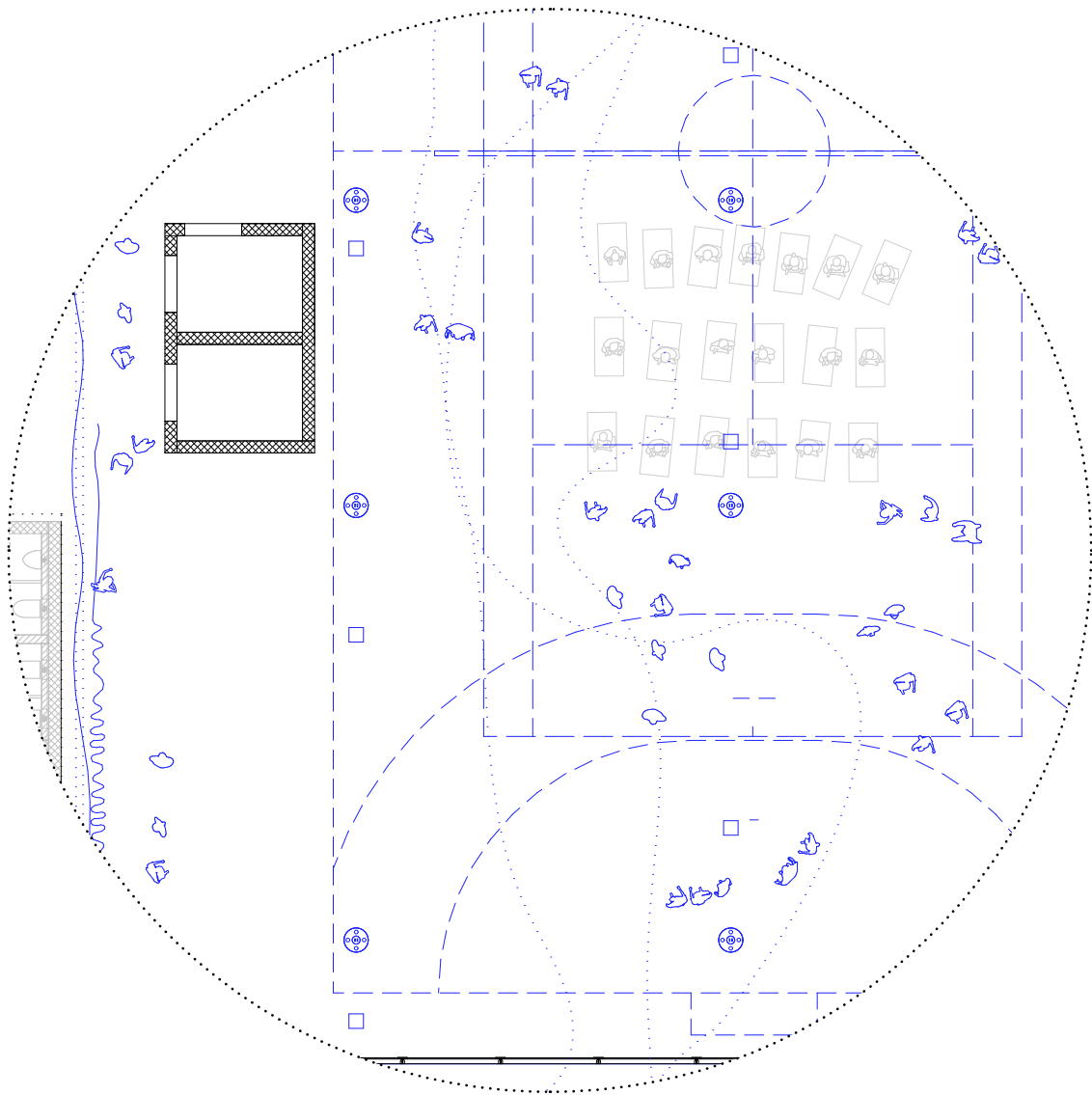


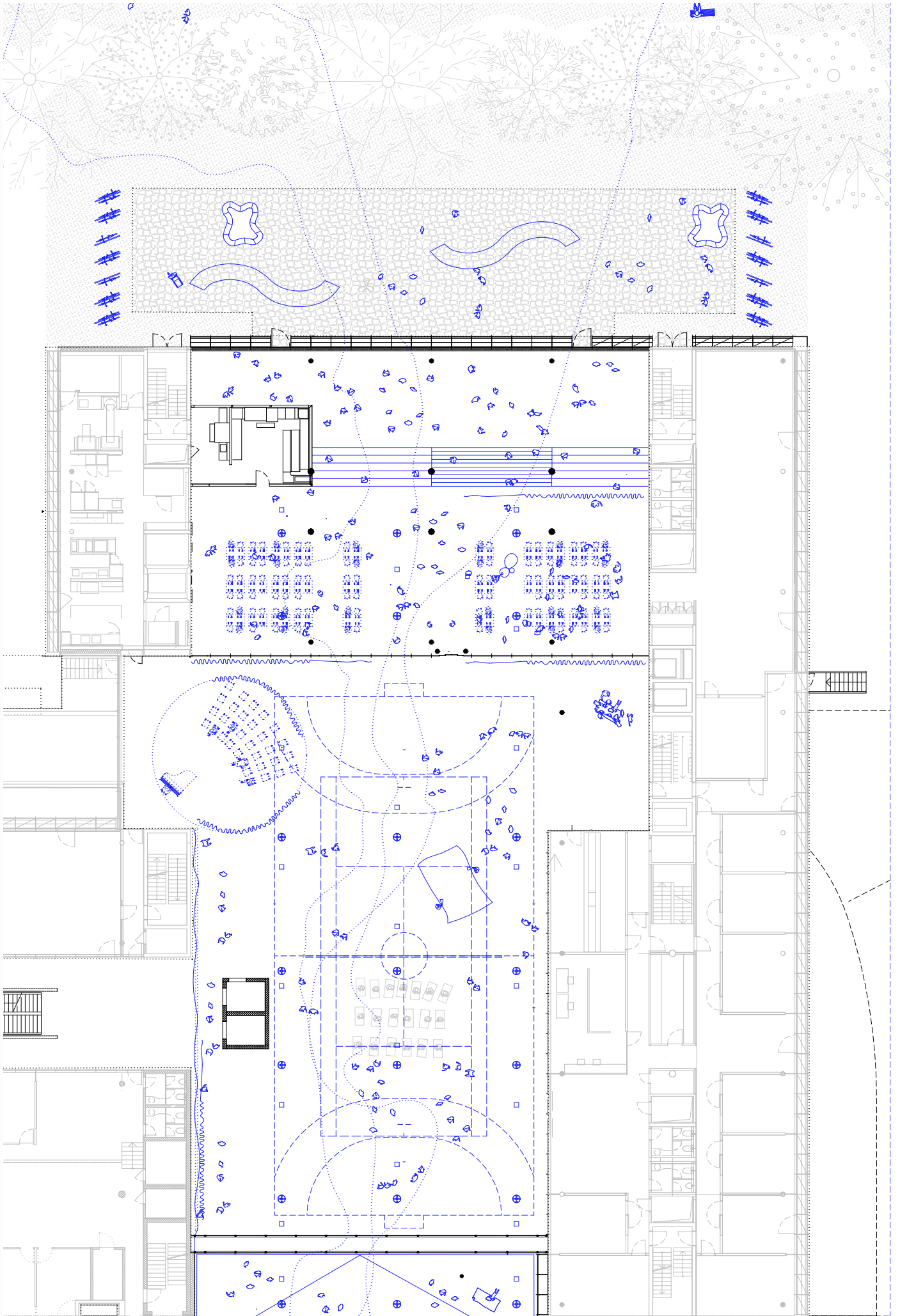


The Shed

A large public ramp slopes from the main street into a transparent, homogenous interior, ready for appropriation. A plethora of possible activities and interaction overlap between the continuous floor surface and the vast ceiling that extend from one side of the urban fabric to the other.







The Garden

By making use of the office building's controlled climatic environment, the public entrance hall is re-imagined as a lush tropical garden. A slim, vertical volume of conditioned air yields a serene atmosphere for thought, reflection, and study.







brötchen → beutke

- reißt hart,

→ spannung - abkühlen eines
beutke.

weicht —

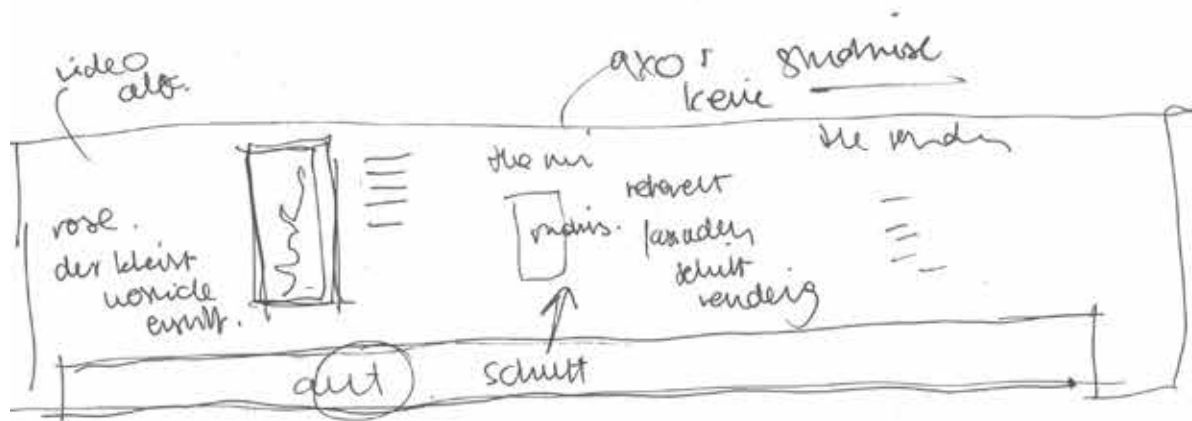
der kleinsten wärme

- trennmittel

Benand Lass

an den trenn - plate + räume
spielraum.

vom vordere



- und
bew.
st. reichg.

lindel



netzwerk darunter
grunds alles.

Wegen IDD. jede Relanz einm
+ grunds der typologien
multiplan.

- conceptual landscape strategies

to do: →

add - quates.
+ inline text.

3 netzwerk darstellen - separate
identity.
+ erweite darstellen
alle aspek

netwerk - risalen.
lagen.
corporate identity.
alle risalen.

nette hbb. 2 same.
ideen veränderen enkel

①

oo. → räume. Schritt
veränderung

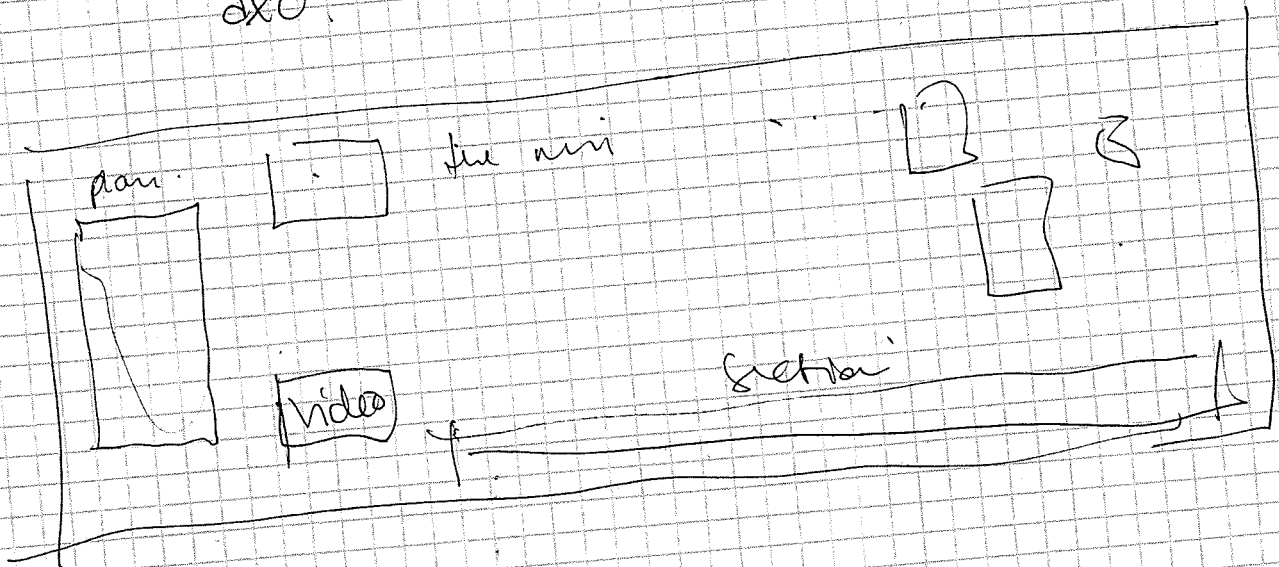
Schritt → weiß
schwarze
wechsel

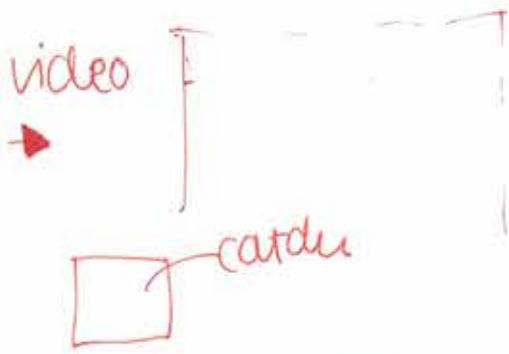
Section. wdh. risalen.

meer. wdh. risalen?
paquet, handelste.

collage

dxo



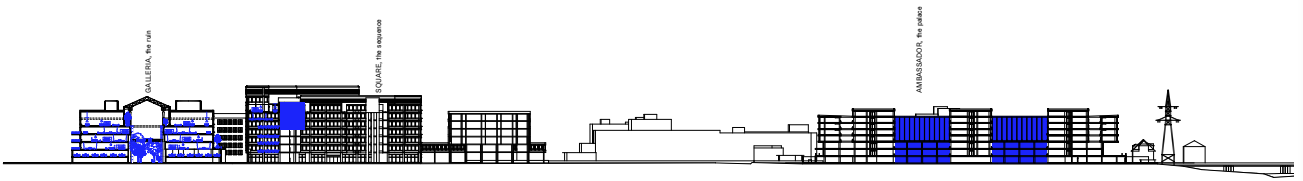


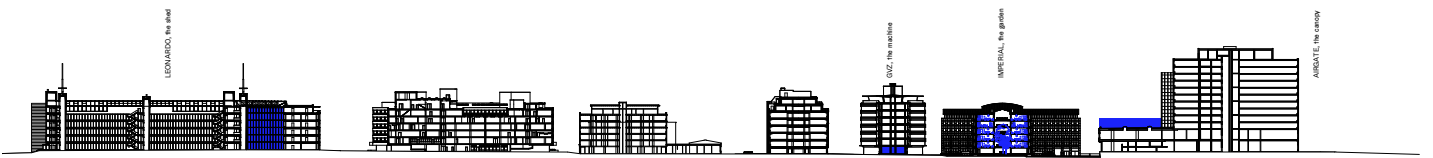
domen pdf.

instrumti - greji daror katten

chimiam schwenfent

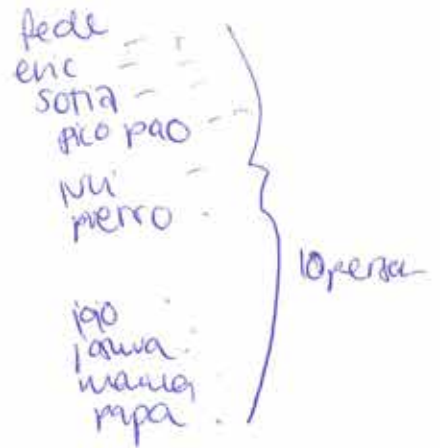
Joseph bey: raj deine uunde.
das teht. → audire den nörmen Rott.
probes farden.







nicht mit der Realität interagiert.
 technisch von Nyelem



Wiliba taber Pumas
 building, Ipswich,
 Foster Associates

1978.

trial and error.
 if you ~~fail~~ try to be an artist, you soon become
 an artist.

→ programme change.

Schaubzell. maximaler Wert.

- torhaus-

- skiving the city

naturlicher element - wind - luft
 the b-things

website.

- ein
 audience
 publikum.
 technical
 analysis
 wert
 unterwegs

1-2
 3-4
 5-6
 7-8
 9-10
 11-12
 13-14
 15-16
 17-18
 19-20
 21-22
 23-24
 25-26
 27-28
 29-30
 31-32
 33-34
 35-36
 37-38
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 57-58
 59-60
 61-62
 63-64
 65-66
 67-68
 69-70
 71-72
 73-74
 75-76
 77-78
 79-80
 81-82
 83-84
 85-86
 87-88
 89-90
 91-92
 93-94
 95-96
 97-98
 99-100

autark. volkswirt.
 → gebäudeverehrung

eisener layer
 wettertaugl.

Schnitt wehren

fünf von sechsten
 -ten

causaren?



50
 91
 30
 41

palace.
 true.
 angelt



ohne scheidun.
aus games.

fri 

swanis - mache
- breitenarten aulke

Senebergarten

cdhonen - von pedum.
- hash.



copy - sequence

video +



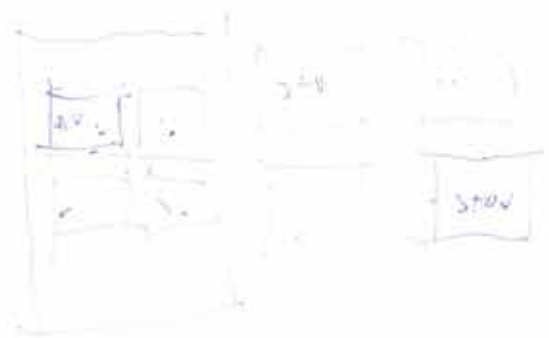
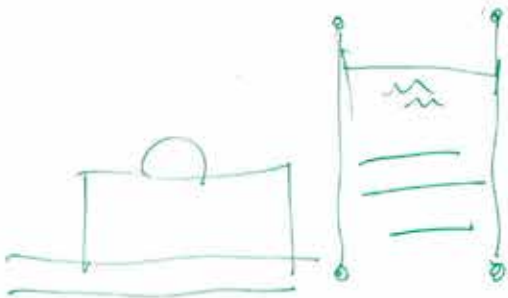
text - von pedum

fruel - kerklet - she + draugs

video



copy



→ measuring → that spaces could work
piece of work - super realistic.

→ chance to do that

- a good on a high level → sometimes a state of the road.

after crit Emily + Claudio :

A + D + C in all.
few pieces of work
A - denies from a nice
building.

to direct to yourself:
few buildings
7 in total
interesting to a
certain
level
potential
to be more
into
detail
3 - or
Team
Scale

having → stay - together.
wander - more

- stories detail everything

you need to start the whole thing

how much you change

* website
Miro board
interactive
pdf.

intervention - comes together.

gain some knowledge.
Image first

- make them different - conceptual merge
- working at that.

narrative → how you gonna present that

- out of the context - walks

2 types of
crosses
image in the
end -
scrappy + more
technical
take away
information

Overall drawings → different medias - other parts
of the work

→ make interesting juxtaposition

few maps - how you arrange the work.

viewer - same problem I have now -
one could make

no danger isn't
a success
a great places
invented spaces

good project.

- good remember.

→ really surprised by the client.
- arrange it in a good way

workspace
on the screen

analogy: ballroom
- not used as a ballroom.

too generic

popularian. renaissance - models
- urban
for this consolidation
platz.

condition of space → network. public - civic interior
inhabitation of the area.

domestication -
site full - development.

in parallel -
design the housing
min. - appropriate the space.
misappropriation - living in the city.
- architecture.

mixed signals - first thing - intervention - reinforce.
the fact that the public accessible

gardens - public - space
certain amenities - more specific

introy of the place.

break out of street - 54% - build across the street.
building → 40% → 60%. One into the existing buildings.

In approaching the vast site of Thurgauerstrasse I performed a series of walks through the area as an entry point (Zugang) in order to grasp its heterogeneous qualities.

By walking I invented passages through an otherwise fragmented urban fabric discovering the introverted public interiors of the postmodern headquarters. I learnt a new way of reading this place, through walks, through buildings, through eras, fascinated by the heterogeneity of the coexisting different spheres.

~~They make of an somewhat archipelago within the urban fabric.~~ ^{public interior} ^{always} These buildings being in the postmodern era have perverted the use of architectural language of the classic age with elements that represented the merely public realm. However in Postmodern Era the institution was frowned upon, and the these over ^{nos.} dimensional spaces were commercialized for the capitalistic era. As these spaces now clearly defeat its purpose, I want to indulge into these spaces, and understand its potential qualities within a heterogeneous area, to give a new layer. ^{giving a} ^{give a new meaning.}

~~While Mapping these public spaces inheriting architectural language of the public realm, but privately owned, I discovered that the thresholds, being the only or multiple gateway was a form of expression onto the street, and paradigm of publicness.~~

During a personal approach of these spaces, with the body being the most intimate mean of understanding the space, I tried to recreate the heterogeneity inside a building testing the social thresholds, the etiquette, how one should act in these spaces. Where Intimacy is considered an essential, secret and even occult quality of the mapped space.

How can these introverted architectural elements being a language of the public realm regain value of the society in this place? This street needs a new identity within the perverted language of the postmodern public private domain. ^{these public interiors.} How can these be changed, and how does the occupation of the space change the value given to these elements, without reprogramming ~~everything?~~ ^{everything - the entire street}

The present condition of Thurgauerstrasse is characterised by the spatial consequences of market demands and privatisation. Lined up along the busy street, empty, oversized corporate headquarters and commercial parks wait silently for their demolition as profits dwindle and business stagnates. Within this sea of introverted, generic office buildings organized by typical plans lies an archipelago of representative interior halls and atriums. The hollow remnants of the corporate megalomania that produced them, their post-modern architecture suggests publicness while merely obliging consumption and respect for private property, suffocating any kind of freedom of use. In its sheer volume, this multitude of distinct, generous interiors has the potential to become the resilient backbone of an area on the verge of rapid transformation. As a network of public islands connected by a continuous pathway, the interiors are re-interpreted to act as an interface between the existing urban fabric, new housing developments, and the changing commercial landscape. In discovering and inventing new passages through the highly dispersed and fragmented area around Thurgauerstrasse, the human body engages in a new relation with its diverse, heterogeneous surroundings. The existing spaces are linked in order to form an urban sequence of distinct spatial qualities and atmospheres based on archetypal public interiors, to breathe new life into these spaces and constituting a framework open to appropriation by the public.

The Ruin

By opening the building's representative hall up towards the sky, its controlled, stifling atmosphere is subverted by a process of slow material decay. The ruin is historically grown and incomplete at once: a skeletal relic of a recent past open for future appropriation.

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A large public ramp slopes from the main street into a transparent, homogenous interior, ready for appropriation. A plethora of possible activities and interaction overlap between the continuous floor surface and the vast ceiling that extend from one side of the urban fabric to the other.

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At the foot of a dense housing machine, the entrance is reimagined as a performative collective space on the threshold of public and private. A battery of shared storage space is wrapped in a metal curtain that forms a mediating layer towards the street. The theater of everyday activity merges with a space for public spectacle on the sidewalk.

The Garden

By making use of the office building's controlled climatic environment, the public entrance hall is re-imagined as a lush tropical garden. A slim, vertical volume of conditioned air yields a serene atmosphere for thought, reflection, and study.

The Canopy

The sidewalk is extended upwards by escalators leading to a public canopy. On the first floor of the Airgate, a delicate, reflective roof hovers above a terrace, signaling openness and dynamism towards the street below.

The Palace

A carpet of marble tiles extends into the streetfront lobby, luring the passer-by into an interior sequence of vast, lavish atriums. Through its system of large-scale curtains, the interior serves as the backdrop for a choreography of movement and event, an ennobling scaffold for representation and ceremony.

The area of Thurgauerstrasse is re-envisioned as an ever-changing passage through intense interior worlds that react individually to their surroundings. By establishing a connection between these isolated public spaces, they perform as an urban ensemble that sets a starting point for future development. - housing?

Ownership remains the same.

→ changes with the area.

I want to give these a new reason, bring back the language for new public spaces, always having Pierre Huyghe's use of framework in mind, without reprogramming everything.

website, video, being a threshold

workcore

- come up with something

→ like something → totally off st

equivalent - SP - commercial across the way
stupid

2020 - mystery.

virianaly.

how it could happen.

→ two readings.

realism + virian.

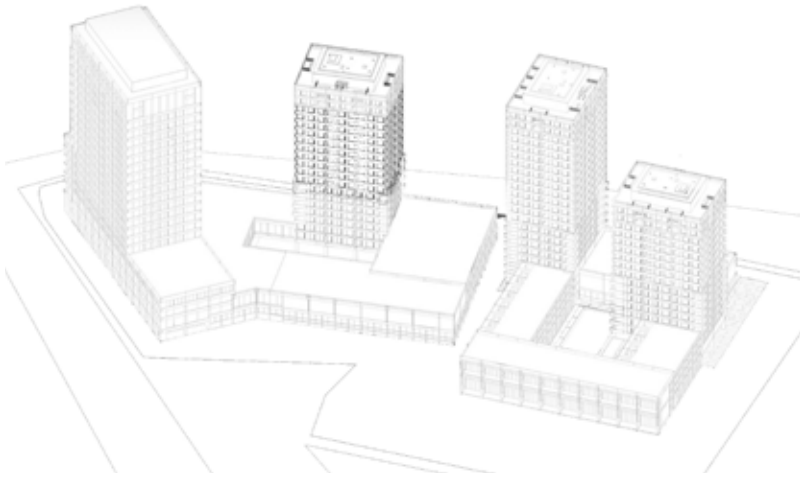
framed - properly in
that
text.

Program - to finish the
project.

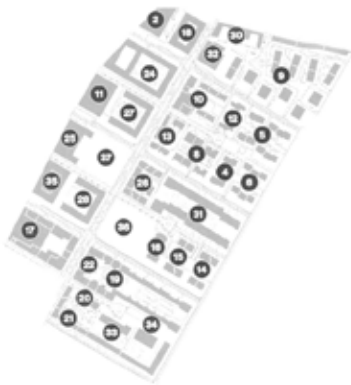
relational
overthinks

Inclusionary impact

value of what is coming



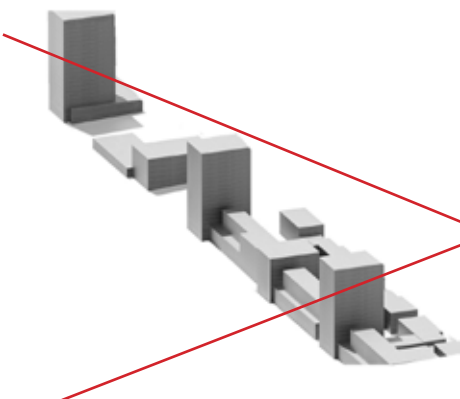
Wolkenwerk - 300 Apartments



Glattpark - 3165 Apartments



Leutschenbach / Mehr als Wohnen - 450 Apartments



Planung Meili Peter - 700 Apartments

last ever university critt ydifhoadhfilshdfilshdfihdsf

Precondition:

You need to frame it: this network of civic spaces is required because of the inhabitation of the area generally

Infragestellung des Gestaltungsplans

no development across the street, all program goes into the empty buildings e.g.

Umnutzung der Bürogebäude

Aussenräume werden erhalten

All the buildings are like ruins that are appropriated or misappropriated

Subversiver Approach der Appropriation wird vielen zugänglich gemacht

It's about a confidence of living in the city

Occupation of the space too generic

ground references that come from antiquity etc.

Qualitäten der Räume beschreiben die verstärkt werden

Dadurch Link zu den Referenzen herstellen

Detailliertere Ausarbeitung einzelner Räume, andere reduzierter darstellen, weniger repetitiv

Shed: do less

linked to the use of the school so that the space has a „home population“ - the kids, and out of school hours the communitiy

Garden: do more

design more in detail, garden looks too much like the ruin

How is the project working as an instrument, is it leading or is it following

Darstellung:

How do you bring all together

One Big plan with the network

Zoom in

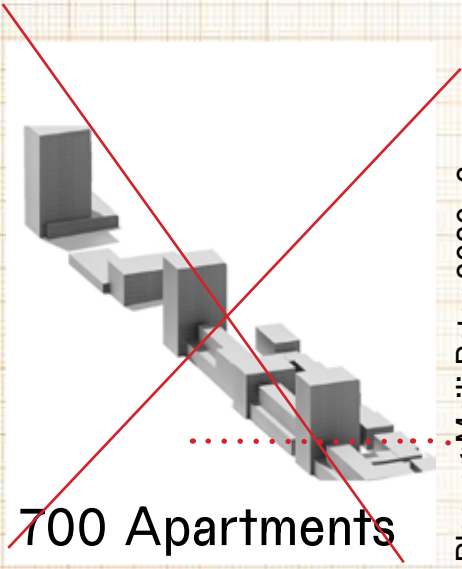
Nolliplan Map: percentage of different uses that you project /speculate and of the population, just make a statement like that to show that there are 10000 of people within 7min of walk

„I didn't write anything. It was not about planning. It involved the provision of a kind of structure, within which things could happen.“

„I provide a framework, and then I let the framework go and things happen within the framework that are subject to chance, to interaction. These things are beyond my control.“

Pierre Hyughe

HOUSING initiatives along thurgauerstr

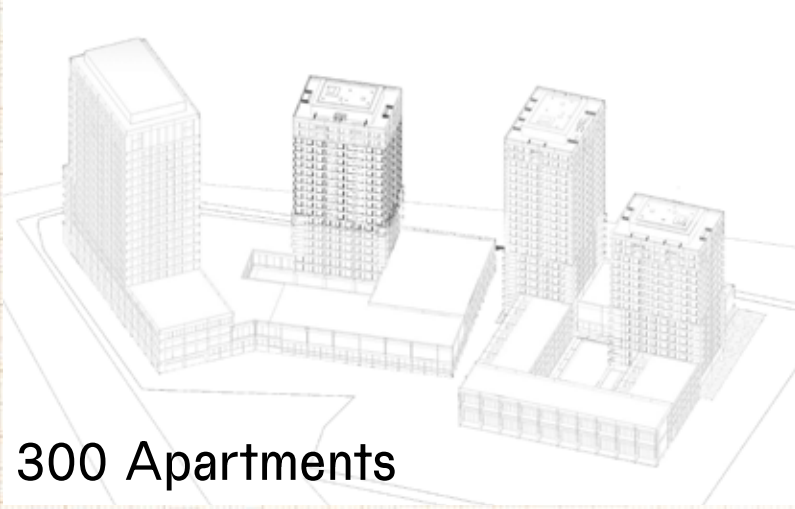


700 Apartments

Planung Meili Peter 2020 - ?

STOP!

13'000 PEOPLE IN 2KM RADIUS



300 Apartments

Wolkenwerk - 2020



3165 Apartments

Glattpark - 2000

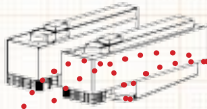


450 Apartments

Mehr als Wohnen - 2010

37% VACANCY

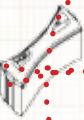
THE RUIN
Galleria



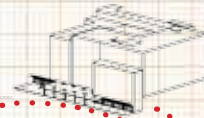
THE PALACE
Ambassador



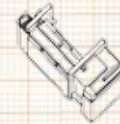
THE MACHINE
g v z



THE SEQUENCE
Fashionsquare



THE SHED
Leonardo



THE GARDEN
Imperial



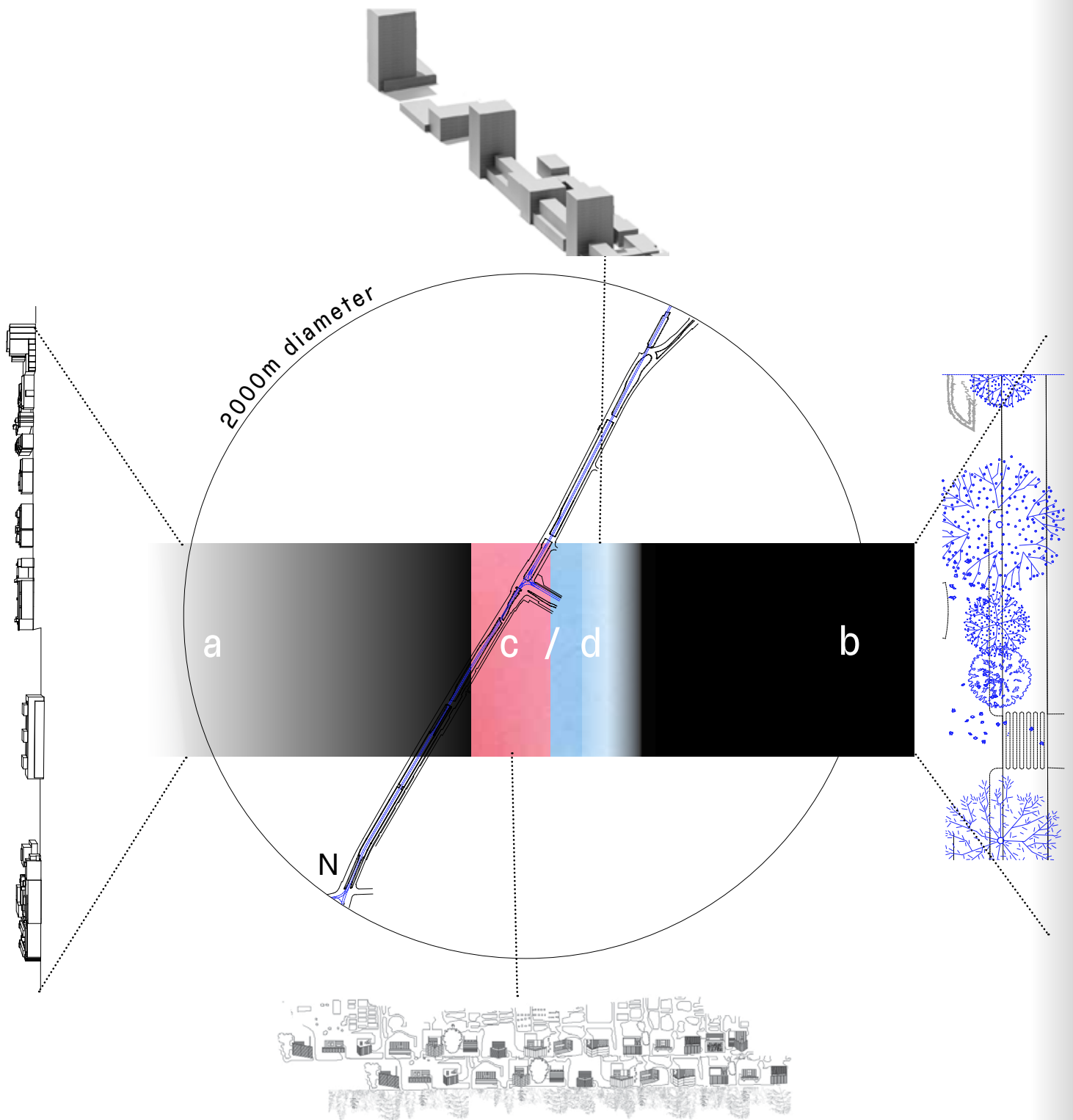
THE CANOPY
Airgate



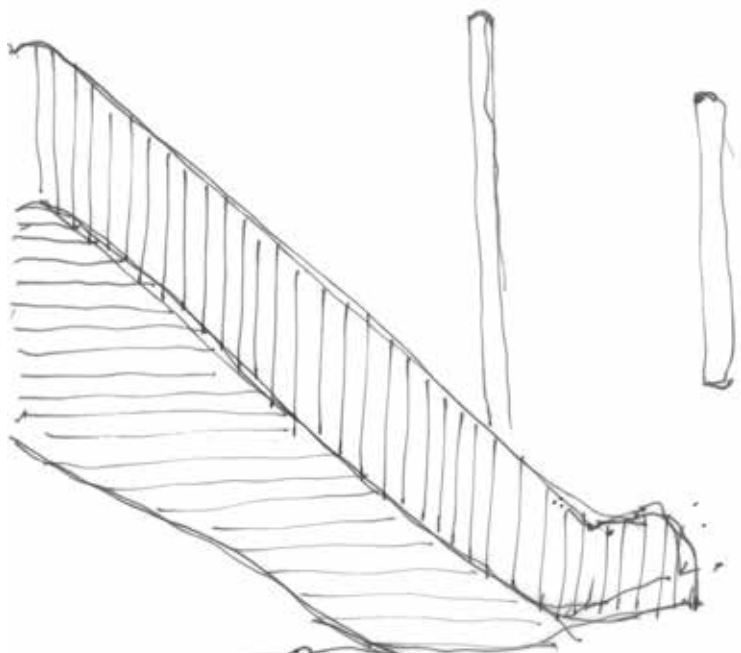
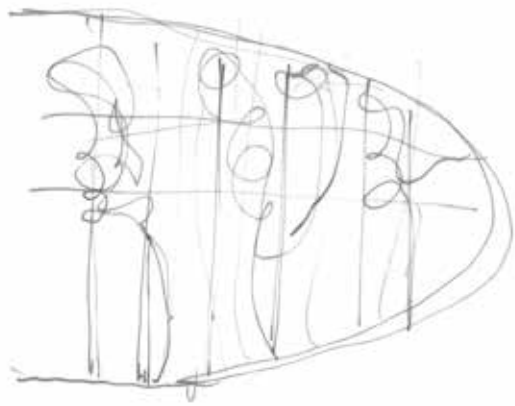
2000m

37% vacancy in
corporate office
buildings along
thurgauerstr

25'000 PEOPLE in
existing housing
inititiatives



- a** increasing vacancy (currently 37%) in corporate office buildings along Thurgauerstrasse
- b** increasing housing initiatives, currently housing 25'000 inhabitants around Thurgauerstrasse
- c** 37.000 m² - city owned reservoir of Zurich - currently used by communal urban allotments
- d** Gestaltungsplan foresees 700 apartments built on last remaining city owned land reservoir



mark Pimlott

INTERIORISED REALMS

heterogenous compositions of singular buildings and regular constructions built around...

the interiority of their arrangements was central to their experience, and reinforced their environments

necessitating the appropriation

A NETWORK MAY BE A TRACE, OR A WEB OF CONNECTED Interiors; a network may be linear or diffuse. In cities, networks have been used to resolve complex demands for the management of complementary and incongruous components and the activity, movement and distribution of many individuals within them and their interconnectivity. Networks in cities are consequences of agreements made over time that have yielded ad hoc environments that make informal relationships concrete; and networks in cities have been built all at once as attempts to both reconcile complex relationships and anticipate future conditions, connections and extensions, as systems whose forms have been defined that have been implemented in order to capture „freedom“ of naturally emergent patterns and phenomena. Many of the public interiors characteristic of our time (among those which one might even consider to be either public or interiors) are networks of parts of larger networks, legible and navigable at least as much through their network characteristics as through those offered by their appearances. High degrees of connectivity are essential for the operation of urban complexes, for the movement of people and goods, and for realisation of value of property for landowners. This complex of benefits has been germane to the making of urban networks, and has revealed itself in public interiors that have deployed a variety of inventions, that cut across and through existing urban structures in order to realise complex objectives.

Within the spaces of this extensive and continuous interior, a multitude of discrete environments and experiences were encountered sequentially, yielding an effect akin to collage, splicing together banal, infrastructural, commercial, civic and monumental episodes.

The network extended itself by expanding around newly built infrastructural projects and then forging connections with new and established interior realms in proximity to them, gradually creating fully linked lines of disparate interiors.

(...) network binding dispersed or atomised components (...)

The object of the public interior is to make the city a home in the world for its citizens. As the city becomes ever more dense and yet more fragmented, harsh and inequitable in both fact and experience, this condition becomes more acute, and the case for a true public interior becomes more urgent.

(...) and leave the public interiors of the city barren or transformed into thoroughly inaccessible, private, secure, surveilled enclaves - and places to work and live for the resident population.

Public spaces increasingly fall into private ownership or sponsorship, tying access to behaviour acceptable to their owners, inevitably obliging consumption; monetising all activities at the expense of wandering or rest; suffocating flânerie.

These demands contrive to privatise space, and diminish the public interior's capacity to accommodate and represent all. In such spaces, the individual - who we would rather regard as the citizen - is meant to consume, to respect private property, to behave as instructed, to refrain from

assuming any kind of freedom of either action or association.

A far more desirable situation would be one in which one might come to depend on the public interior - as one has throughout history of the city in modernity - and reflect on that condition of control, and propose a new public interior that is an antidote to omnipresent control; as an idea and as an environment that provides succour; as a place for everyone that stimulates the eye, the body, and the mind, and is, somehow, generous.

The public interior might place us in profound contact with our own material culture, with what we have made in the world, with the natural world, and with each other.

The character of the network is bound to its experience; its dimensions and proportions, its qualities under one's feet and hands, its accomodation of the bodies and minds and lives of many, its ways of making those bodies and minds conscious of each other, as sensous, sentient beings, free to move, to associate, to act, to be together, to be alone, to be.

german - 50%

american
LIT

opinion :

today : diagram - Straßenplan
vorbereiten

+ design - shed

1-2 some time
bedarf

grünflächen

from - deutscher

- network -> public urban
space

liste - . Straßen + Grün.

. fbi

. jahn

. vormal

. lera?

. traucera.

. maie

. allena

namen

city

network of public
spaces

unappropriation



lit - wege die ich rekonstruieren +
strategie 3D datei bauen

video teufel -> leonardo!

1 - städtebau - term
network - pilot.
plane 7x.

Abgabe

□ protestieren

1-2 fotos

debris ->

Paisadenschnitt

take away

wareless

Project.

1/2/11

discussion is not about the building the full

Prod - waste the school.
design have explanation

now it works in
environment.
some are tedious
some are tedious

Collage → sale
you don't work out.

garden - underware detail
→ picnic space.
in the 21st century.

→ as a final product.
now you bring it all together.
→ as a final piece.

spaces.
→ avenues

all of them were specific.

→ in the rear → victory of the piece.

gesture of you → savviness.

54% vacancy.

willd across the street.

either discussion → into the empty

building

were the network.

wide intervention

- 3 you do more detail

conception of the site

garden - picnic space.
re-locate the picnic appropriation.

to agency

energy of a ballroom - not used as a ballroom.

irony.

garden → sensory proposals - not only

totally realistic.

namely → explain - who?

Thursday:

now people to finish the project

abstract the explanation

interactions component.

now you bring it together - emotional design + financial investment

Arbeitsteilung referenzen.

Savoh - cargo.

→ context.

①

network

Savoh.

- Mathias.

②

was würde ich zeigen, was wie



① Kernzone definiert

links → rechts was anderes hat.

in den einzelnen Raum hinein

② cartman selbst → nivell anknüpfen

③ neu → text

Kult.

über strecken

poler u. u. u. u.
tlm

nicht jedes specific

utopisch realisierbar

aper specific

appropriation - ermöglicht - mikroaktivität erreicht

paar neue datieren swara

kill your dallings.

netzwerk - keydate

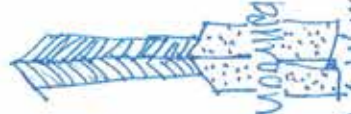
krasser → provokativ

welche - klassische Konzepte → Leistungen

erprobte - Scheitern als chance → geht mal doch alt neuen wieder.

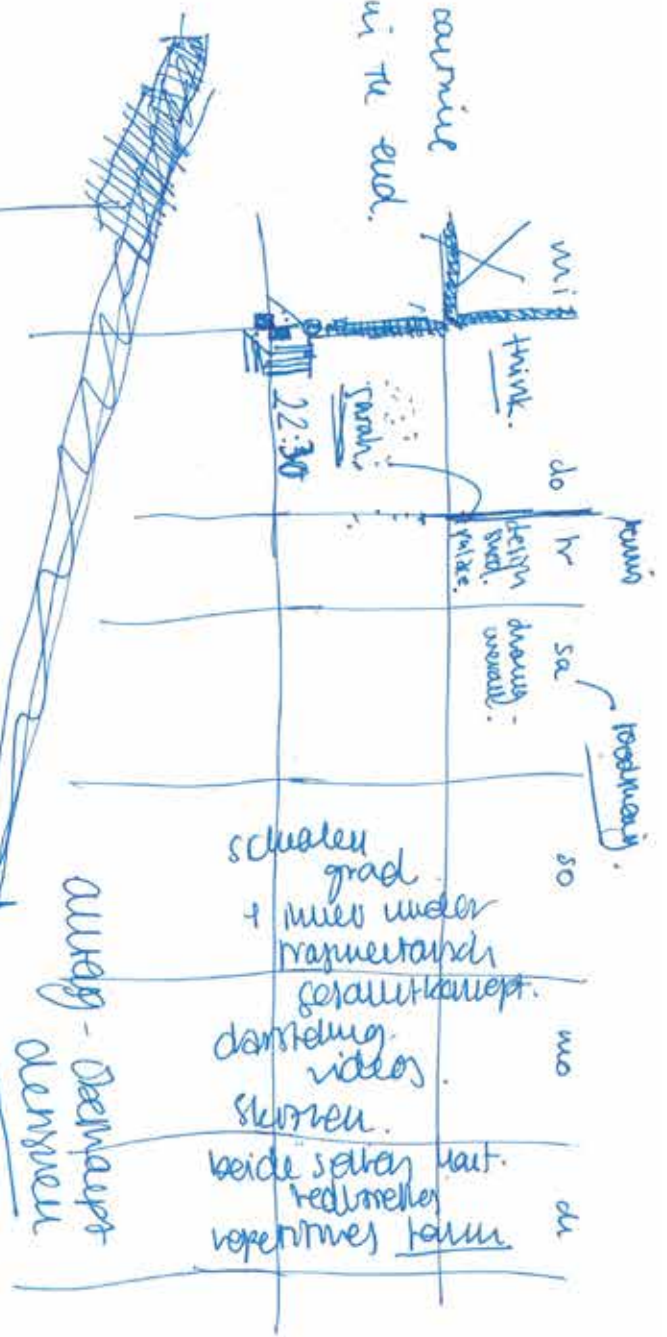
proprorne fotografie.

very productive worker - someone
 how you structure in the end.



design 3 in more detail.
 ballroom. you wanna fill

- plattform - 3 165 wohnungen
- Umlaufwerk - 300 wohnungen
- 4FD wohnungen - verschiebbar
- 900 wohnungen. weiß peter.



100% wir haben
 raumst. energie in die raumstruktur

qualitäten schon vor!

1+2 same damp. aber dauer

links n den rechenstellen herrschen.
 danach die idee → was er werden kann

ausgang - Oberkante denkmal
 + per se
 wird vorbereitet. qualität - wie verstanden wurde
 punkte → einbauen aber - rechner + weit
 so viel weichen muss mehr n gefallen.
 mehr wifel. neuer wifel
 raum mit spates namam aufbaut



15a jemand
jemand nichter

multilateral -
raumfragen - programm -
wiederwert → wert
- oder - an
collaborativer austausch.

Karl Josef - jung.
- hilflos - eine wachstum.
kaputt. made.
auseinander setzen mit dem...
Stellst du das nicht in noch anderen
sehen - durchwischen du diese
dreifache?

→ Ark people

vermutungslogik
mitgestalten - hilflos -
lea georg arate
an karava

vie tabure -
Schlafzimmer

peter weist für
katholik verlost. - widersprüche

entwässert → schwach sein
→ atm.
persönliches erdruin.

Knappen verpufft auch
nicht erst in vordergrund - noch viel mehr.

Kein Keller.
ent enthalten sich damit beschäftigen
bock haben zu forschen

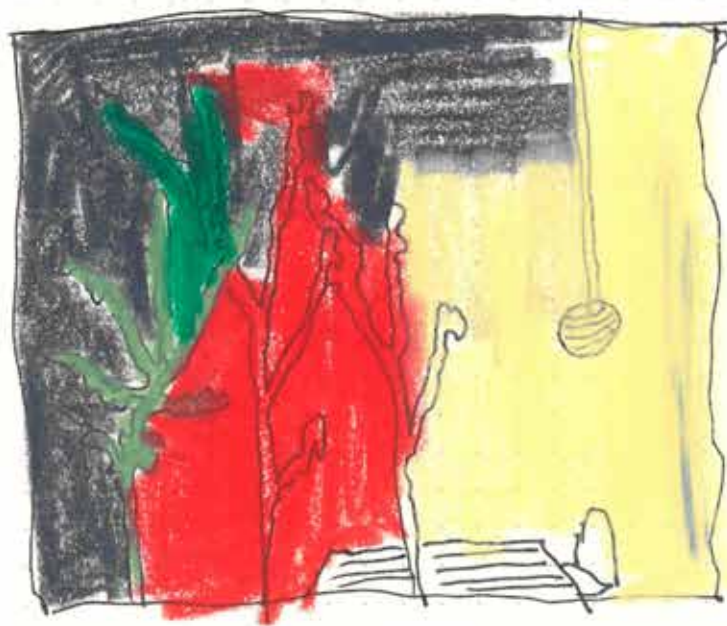
das lumpy gemodel
janssch film

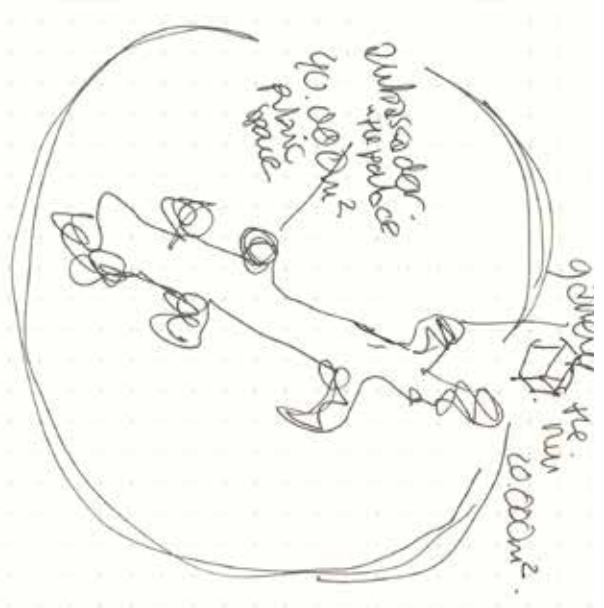
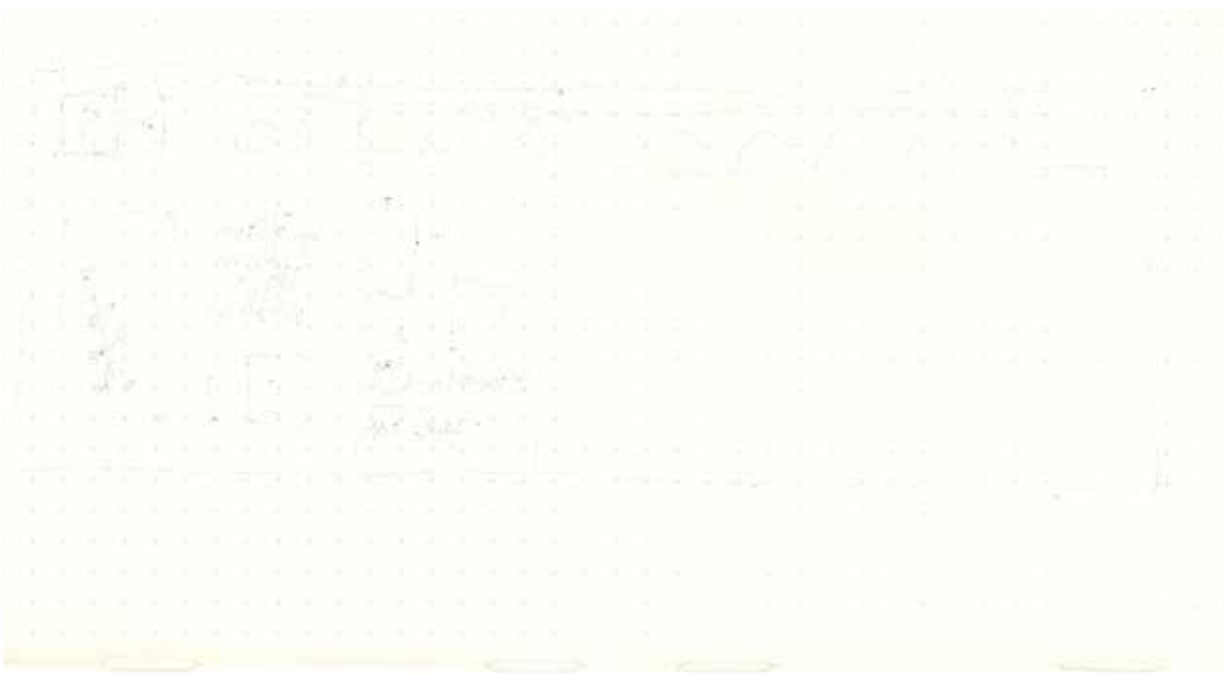
auch so zu bedienen.
lyth auf gegenüber

gilt der deese.
- kein statement

bedürfen - kapput.
umschreiben - oberfläche - psychoanalyse

↳ dann smart cohen mit
installation
cyprien gollard - HKW.
geste aus dem recht kunst
intermittier Schwerk.

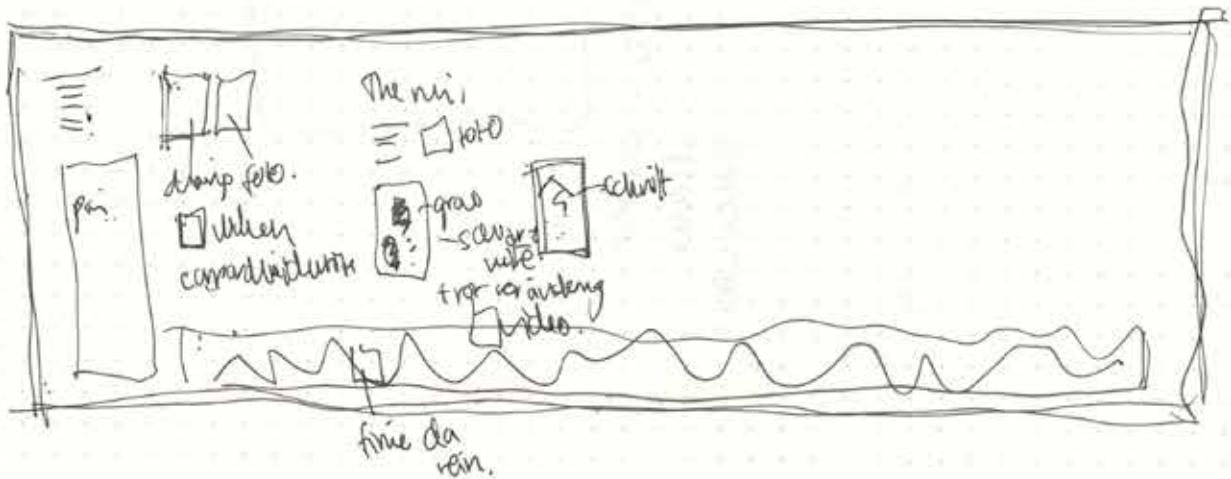




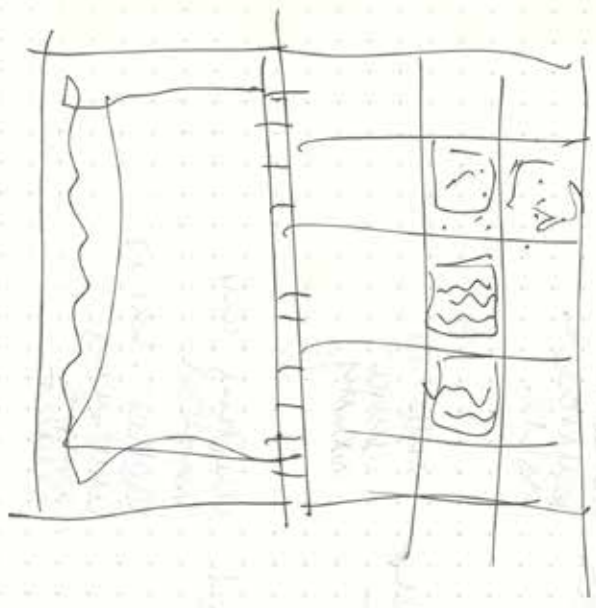
THE POTENTIAL.

OF PUBLIC

~~SPACE~~ INTERIORS



The palace



• kochen → stadt.

• bodenknappe? - wenn genug

• romanen winterfrucht heft

• innerer fenderle schnell

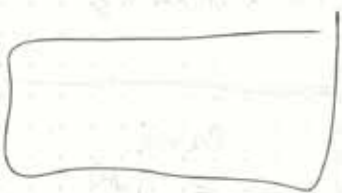
• wasser wasser

• kochen m.

• wasser



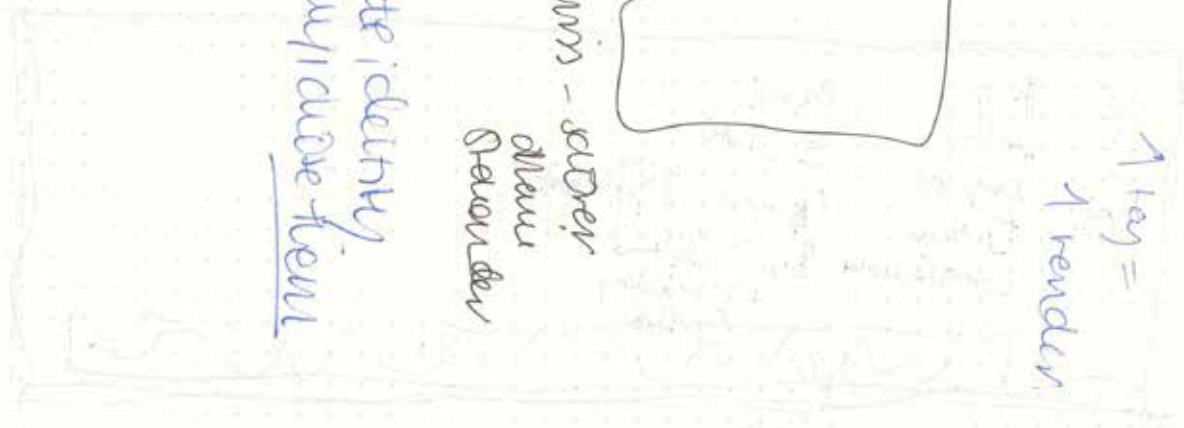
↑ tag =
↑ render



fraktionen - schein
allein
Sonderbau

Corporate identity
- why/ where/ from

W2 -



emine.

- layout.

- only these spaces

- ? as a conclusion

but throw the identity!
found there.

different durums.

+ bad example?

? - corporate identity = map

pressure that it will be leaving

guidance der ersten stelen

? - konstruktion

Palace.

volume.
horizontal
lights.

garden

- walls
superior
ambiguity.

shed

cutting away
vertical.
whether - leads
walling
rough
water.

sequence

the canopy

rows + terrace

the waste

Shawing -
+ rough type.

the ruin

- water
leave off.

square

clear artistic walk -

→ smug

absurd - building that there

dislike - about that

unstable

backstage.

wandering: apartments
- room for
students.

maps - in the drawing

ambiguity.

already existing there.

truncated writing →

what do you do show the spaces

real intervention
- ambiguity

roof.

ruins - animals - cohabitation

Richard
Weiss

- all the flowers

overlaid.

- all the basic cities
belong here.

Schubert

detect pictures of things

part of everyday life.

artistic work.

timothy carrique.

weiss + vest

Everyday showing a video

device

marcelle - sort of trace

visiting the post modern building

why

- crazy - cunning. - built bridges
"monks of nature."

architectural elements - de

①

question - but you don't have to

complicating things.

what gonna happen

→ answer an indeterminate

you see the places have certain stories - you show that → other programs in the future.

crystallising - the hot and suddenly the potential the way you could expand that.

the potential

It really clear -
NOT writing

next of the building - map at the beginning - less at the beginning

anthropocene

CO₂ habitation with animals
circuits

photos - helps the plants

ferma - culture

wave in a certain cycle

invacio - invasion

industrialie gebiet

cut out the floor.

- keep the floor -



corporate

lyout - lamps at night

haus on the map.

backstage of the street.

pelotti → staying at the street

fashion square
what to do there

no idea at the beginning
have some beers - tell ideas
certain direct

3D - vacuum cleaners

the machines

every five years

timothy colmeire

episode 1 + 2

oscar weiss

kino sid - timothy colmeire
doing sort of derive

episode 1+2 watch again
strict academical purpose.
interesting for your project.

gadget -> part of this
provisional you made

detail - story telling
run

classical architecture

ritual aspect

last detail

Playing with ambiguity

classical example



performance

~~performance~~

• Leonardo: Lewis - Midway

• TMC

• Ophelia

• Sander - Wipend - never's work.

• Angate + Jasseren. ~~W~~ + waukena

• grz -

~~W~~



rebuilding + and rearranging things.

think of spaces -

time.

try not to push too much too early.

mapping - way between the rest.

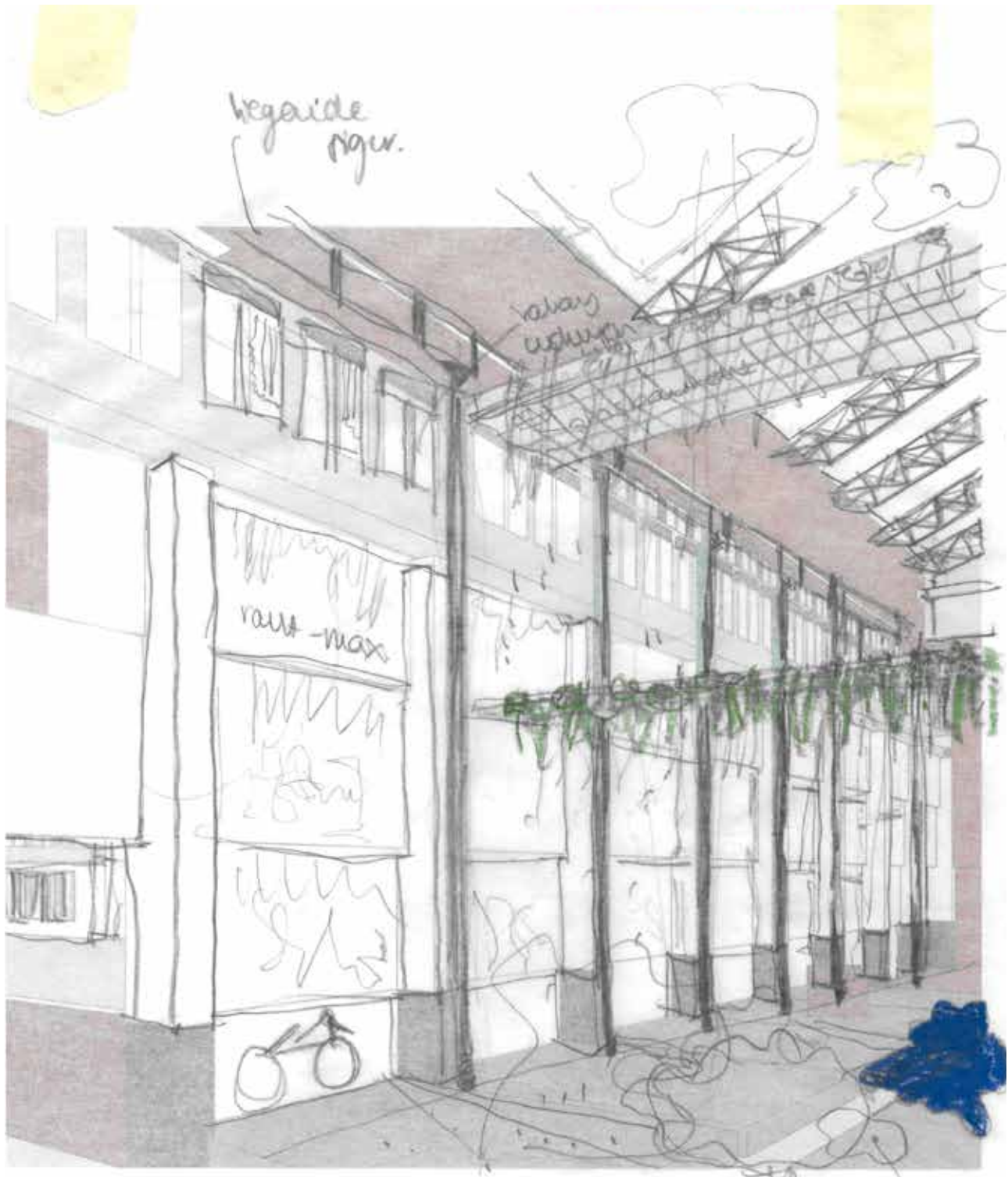
schout work

leidung. gallena □

ausgesendet □

15:35 matrices

waukena



vegaidé
rigv.

valay
ushuv

raut-max



wassau

revenir mit dem Dokument auf die Website

guide d'orientation
website

privat-

horizontal scroll
- appendix
- jenseitigen Thema

pop. up. → auseinander nehmen
schön wäre.

Kapitel - Themen - zur Website
verknüpfen

während der einige Sachen auf-macht

programmieren - zentral -
Vollprogramm

programmieren - Visualisierung

arbeitet
primär
sinn / ma

blau. u. schwarz.
→

a- d. blau
b- aussicht blau.

c/d. andere
Farbe

Validat - Möbel
Inventar → nicht wert
mehr.
Pflanzen
noch durch
verknüpft in

gelb.

welt. exotisch
Wind
Kultur
bedeutung
gut.
- Forderung

neuronal-
Witz

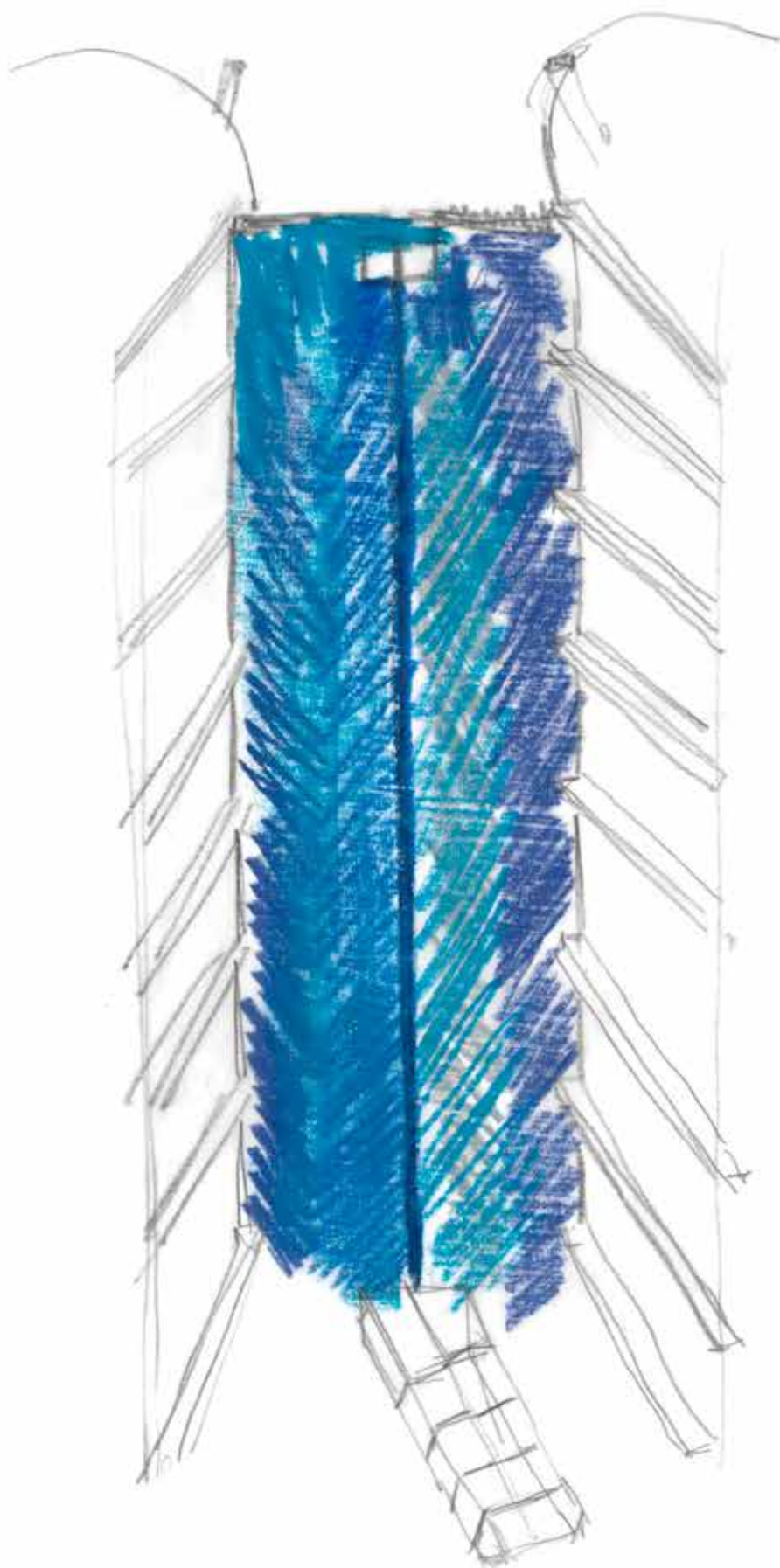
Stränge. die
dadurch
gehen.

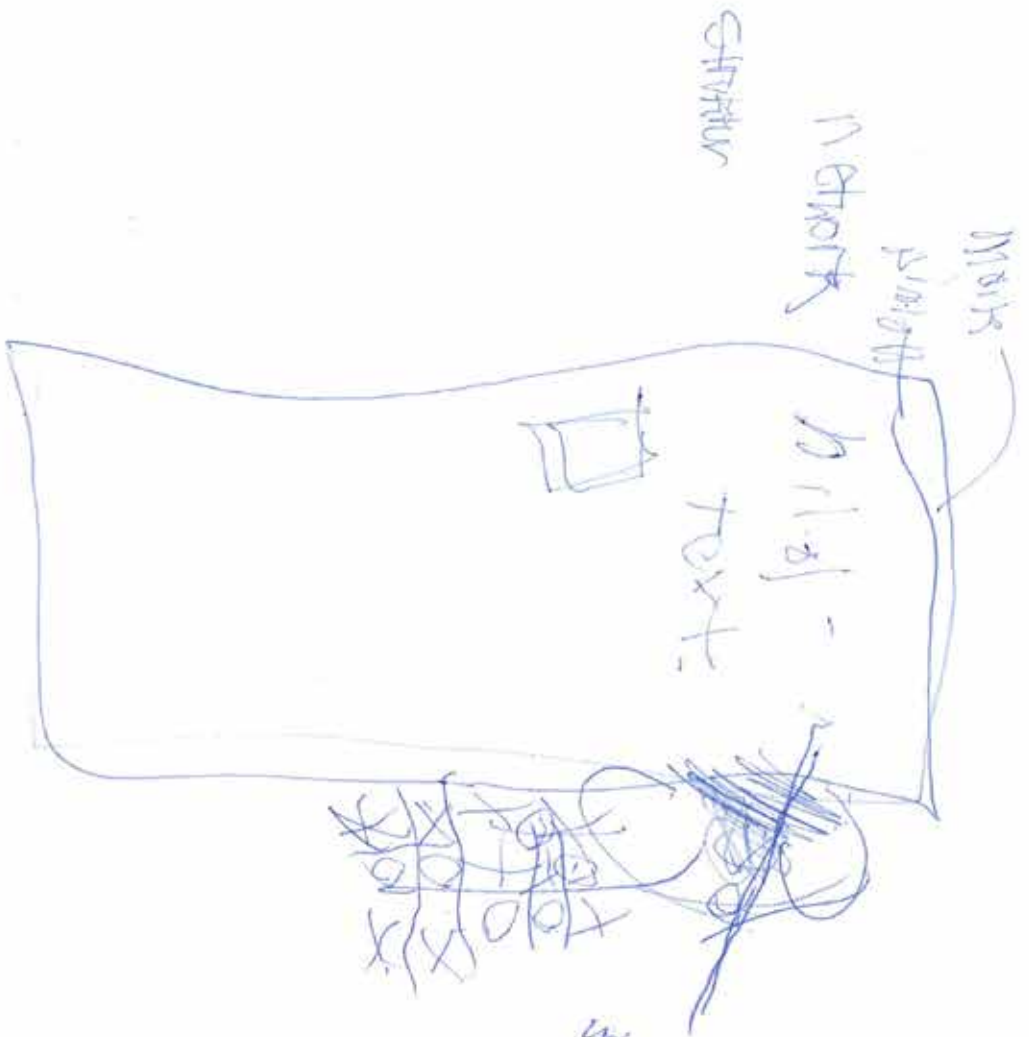
- verknüpfen

potential
erkent.
viele dieser
Ortster
wie sie sind
→ die erkennt.
Z. bauen

gleich bearbeitung-aud.

Witz





WIKI
- online

Produktions
- online - online

- Salei

querkont.
nod fawnit

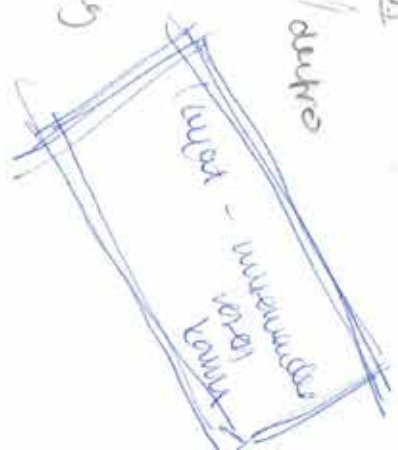
- Montag - Saturday of the

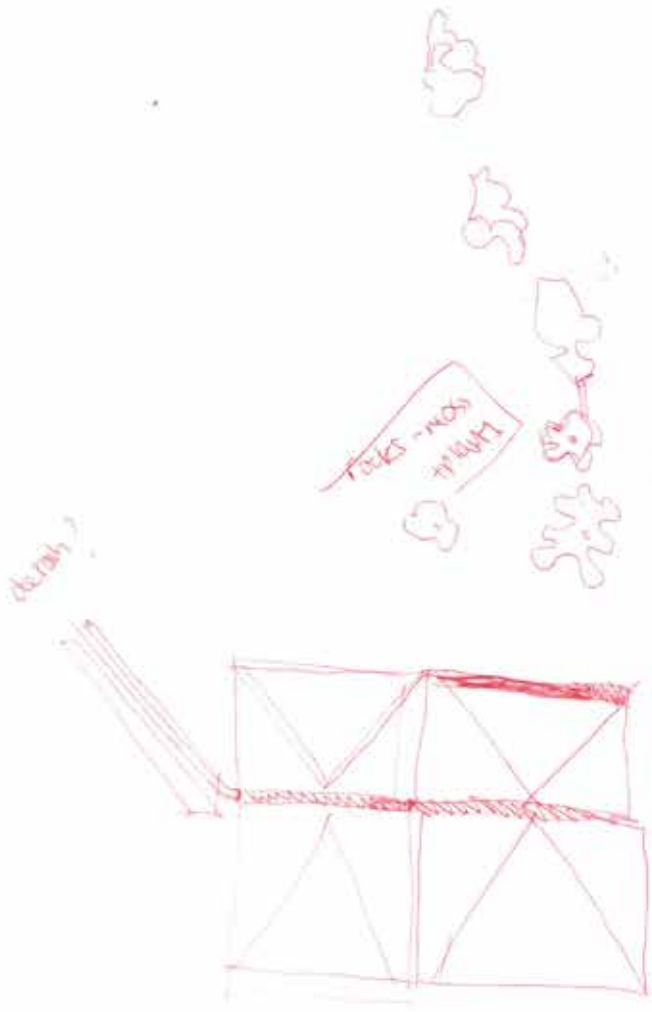
- Logpion - (1991)

person - / deute

order - [91]

Personen - reading





film studio (2x)

paar männliche Leuchtdioden

weitere Parabolreflektoren

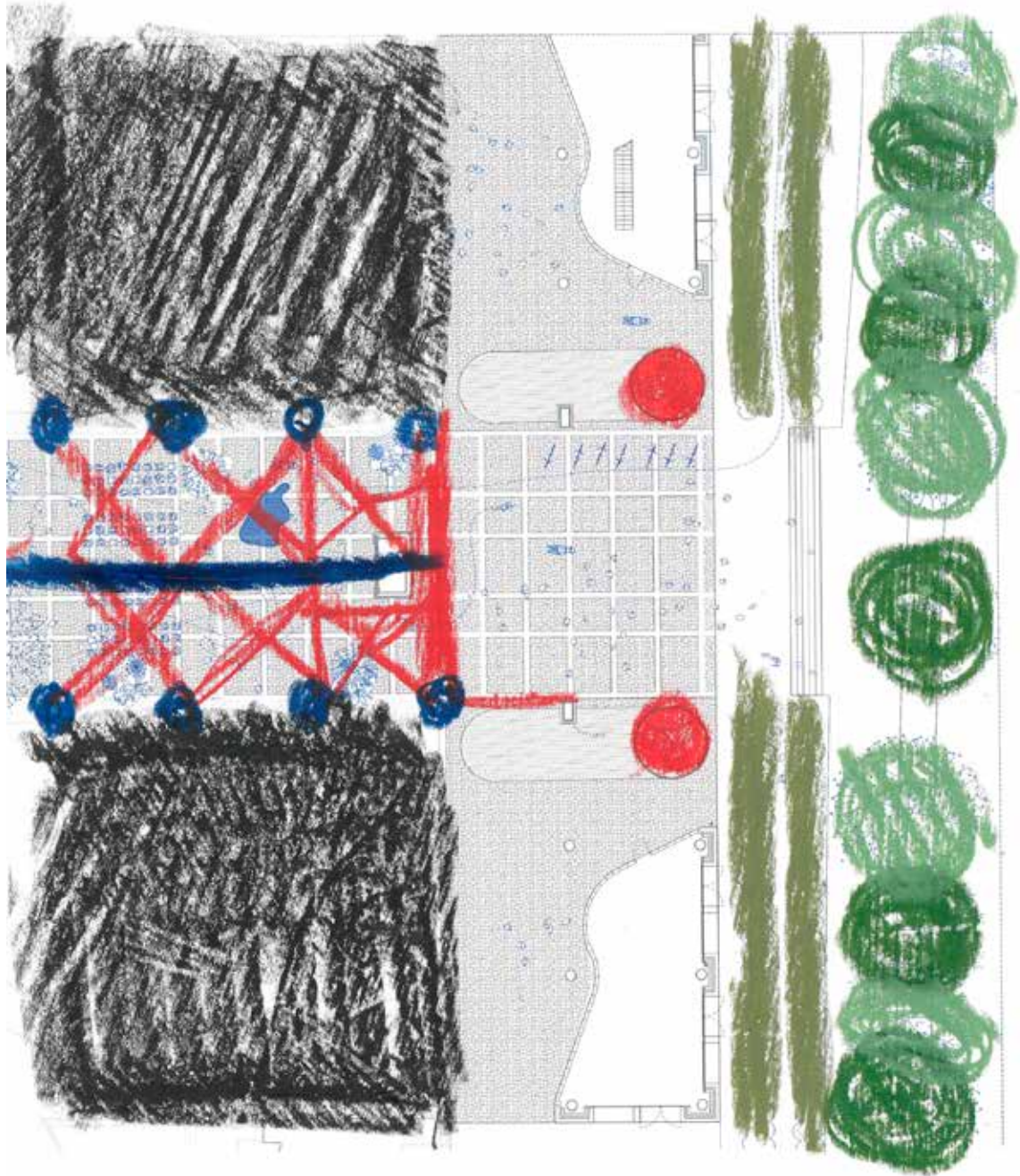
-Bildschirm

Wurde verwendet

Wurde verwendet für die Szene

Personen





① ~~Sticht - Punkt~~
~~1000er aus dem 1000er~~
~~Spannungspunkt~~
 drehweise → folder zusammen.


 Summe
 gestaltungspan-
 saubere art.
 - aufmerksamkeit
 auf sich

② ~~Wahmet Schritt gegeben~~
~~rechnerisch~~



ich: erweitern!

schwache reichen!
 ermitteln
 wie so bandl

~~festumpset~~
 fett rv bestand
1-2 sätze

7 corporate identity
 -mer schwarz-weiß?

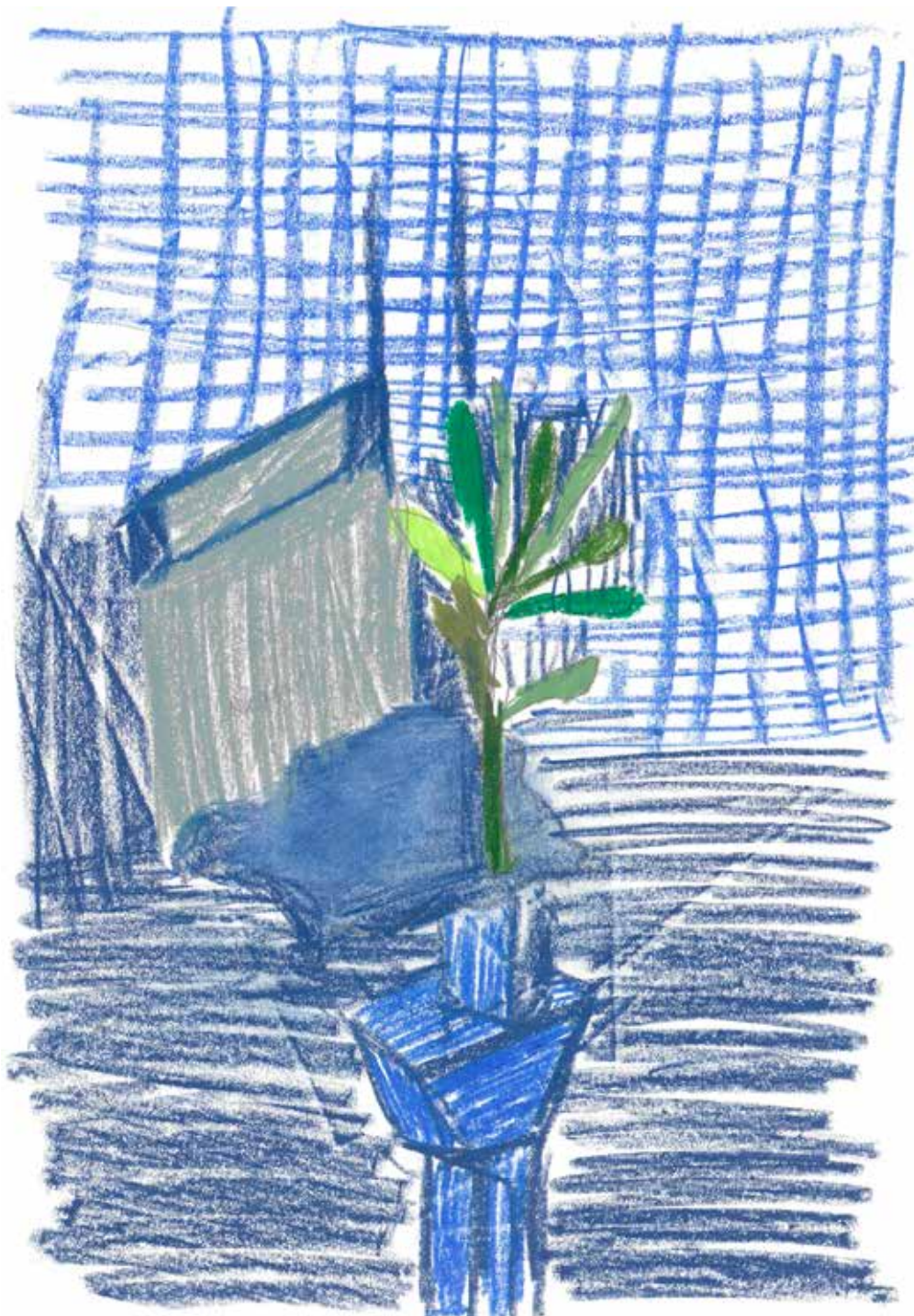
Shed
 mlace

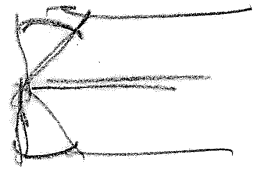
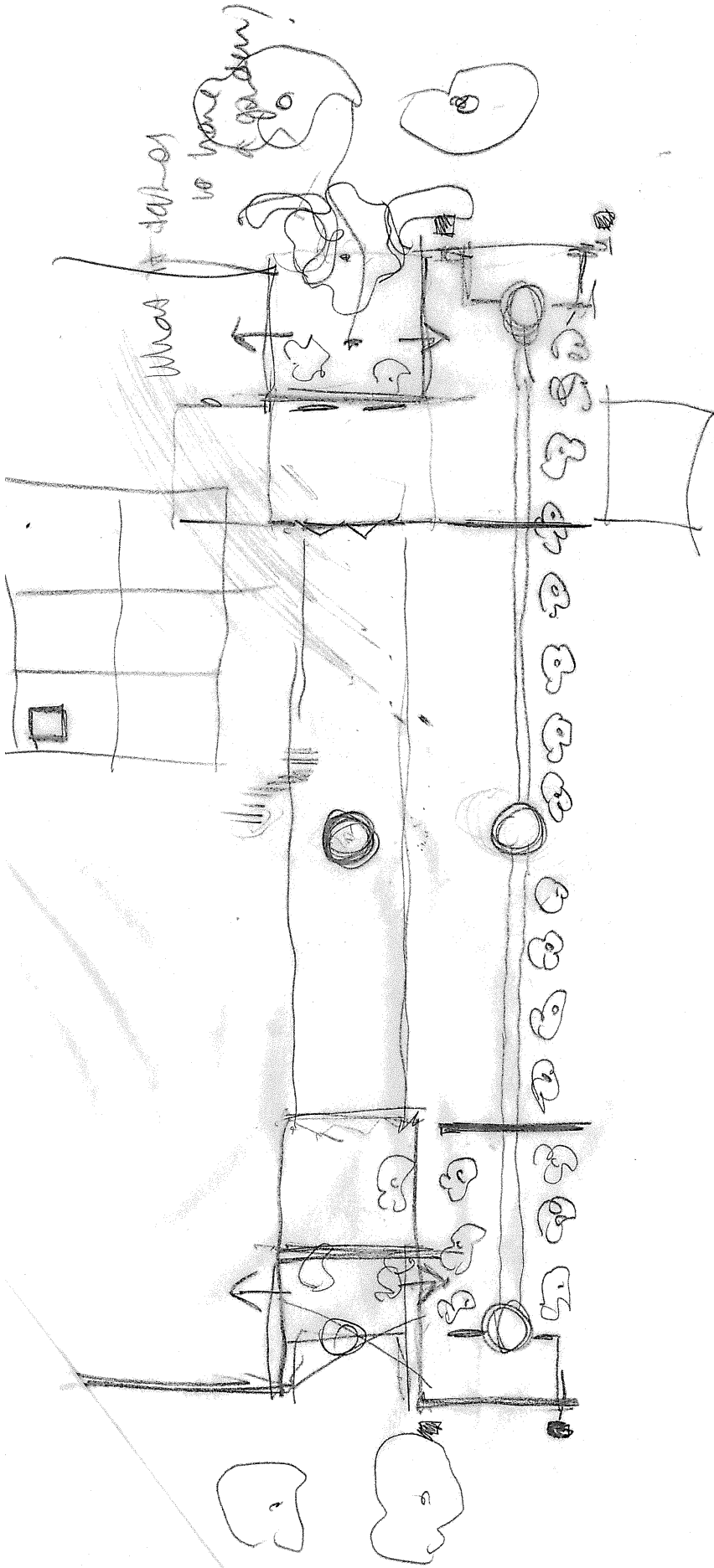
dienten
~~system~~
 oder als
 parse
 Kamera
 petanque
 rein
 shed

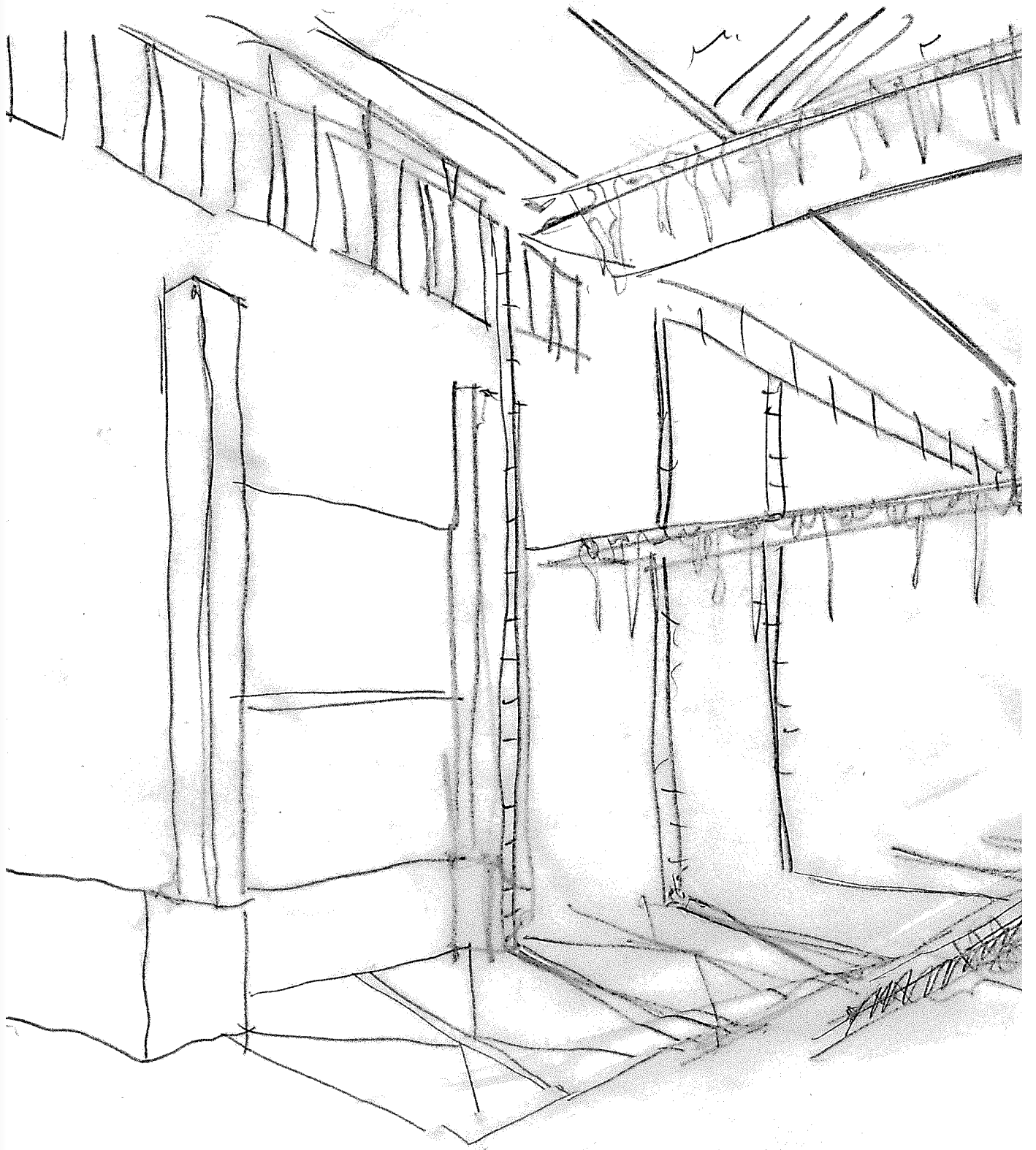
Text - form
 noch publiz!
 Körper ende

→ fotos resourcen

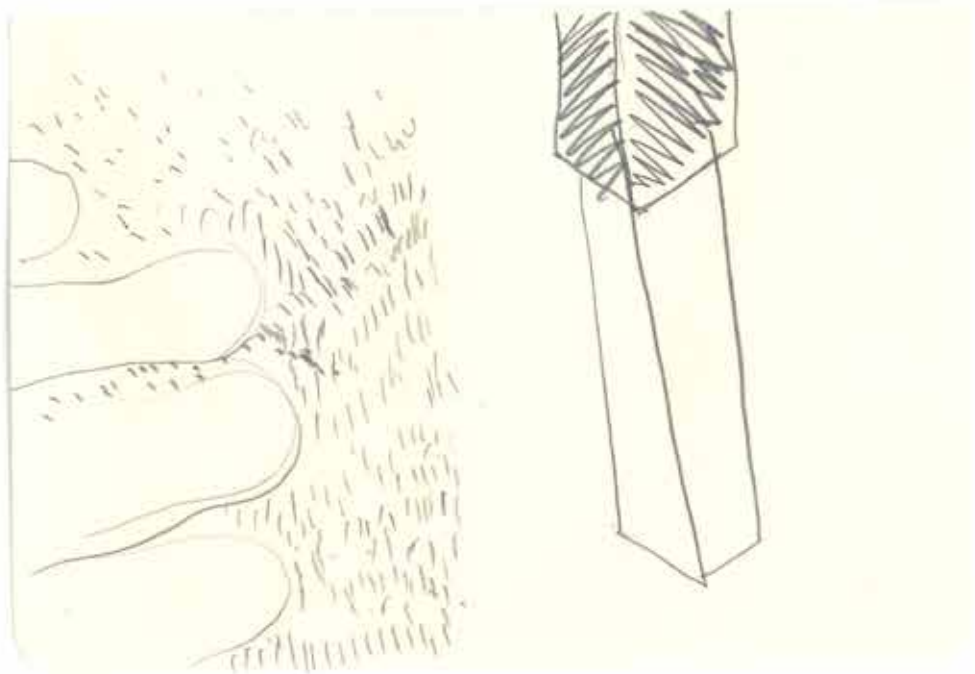

 map - (1) zahlen drauf

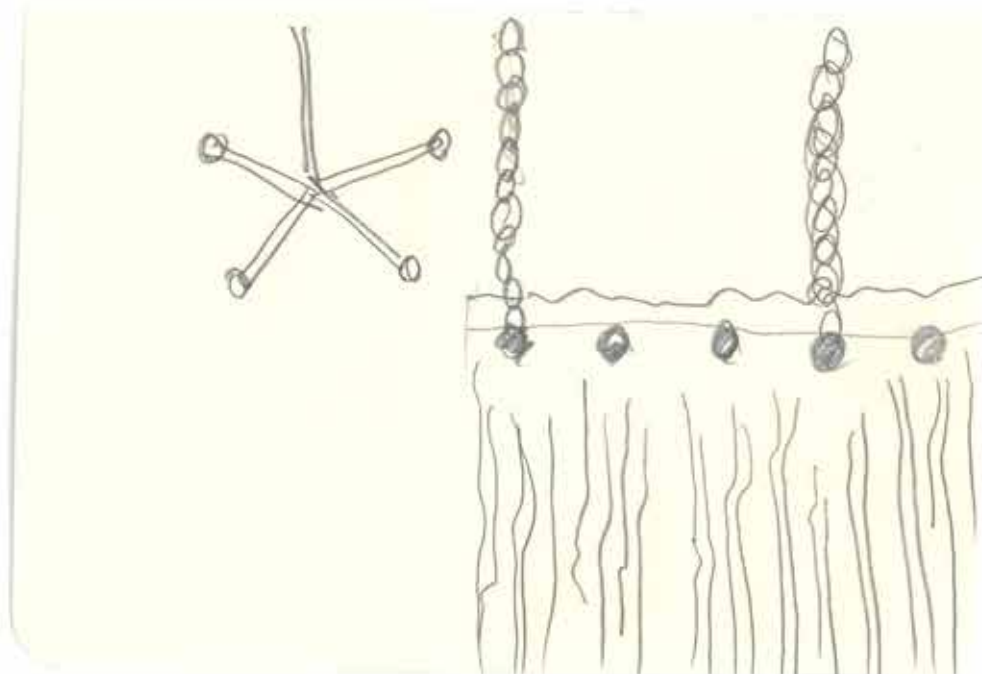


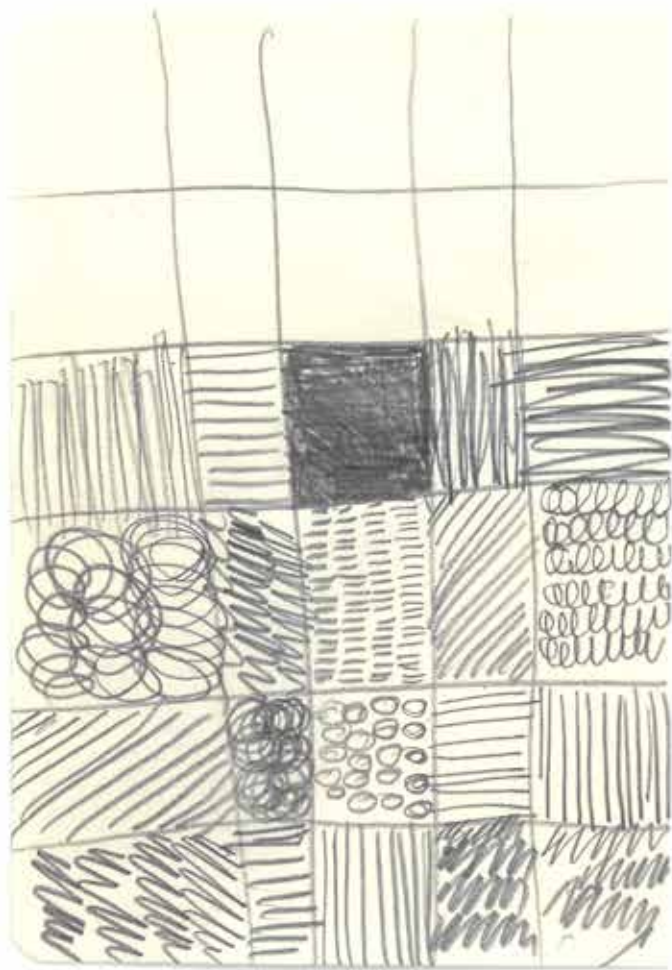


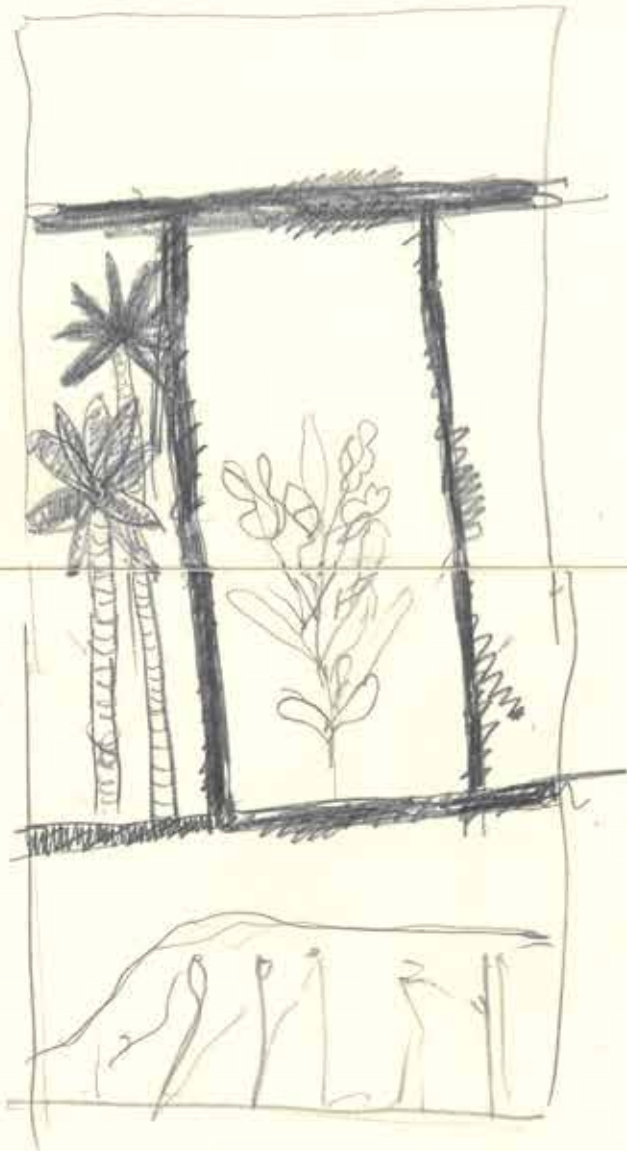


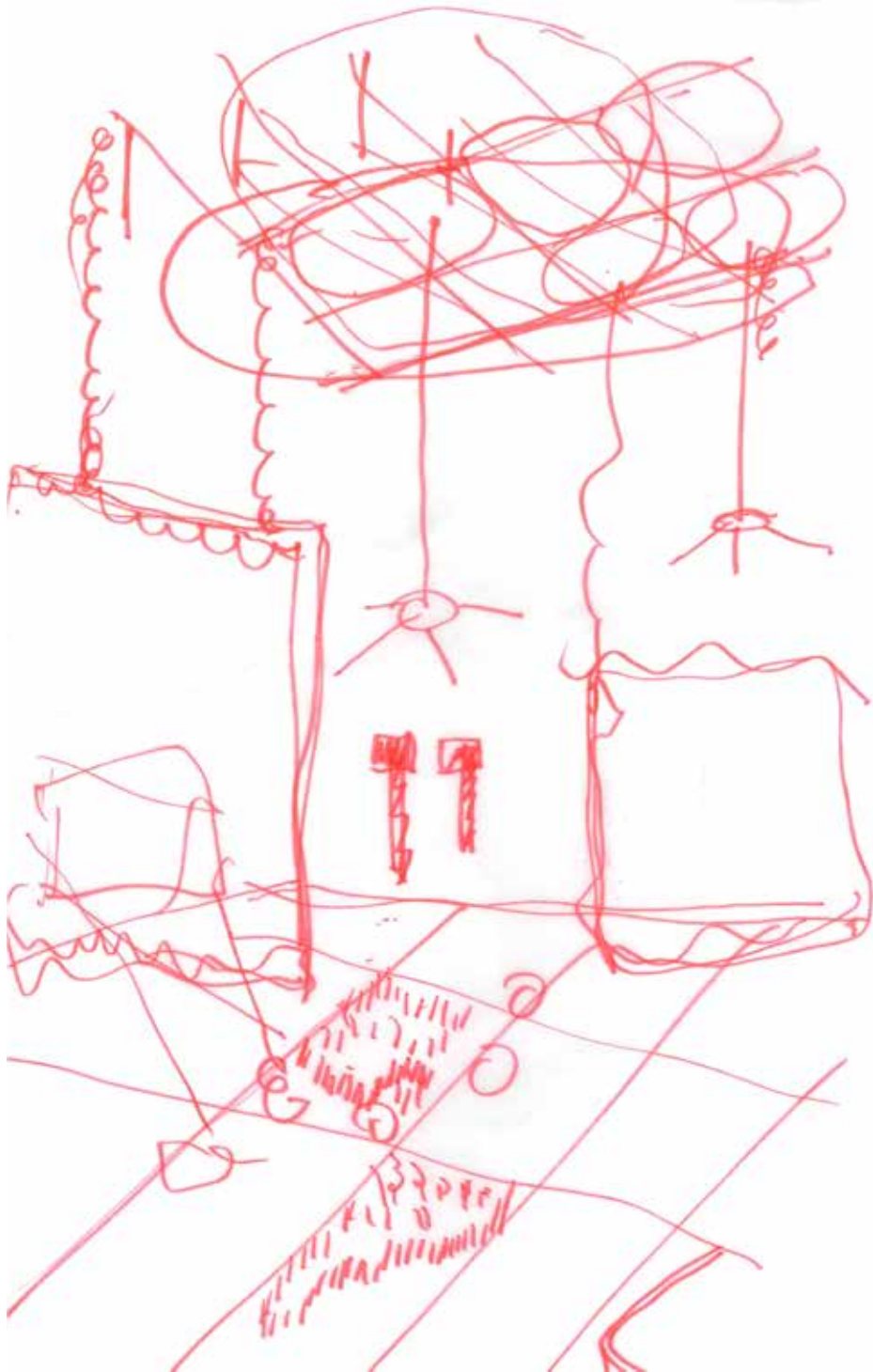


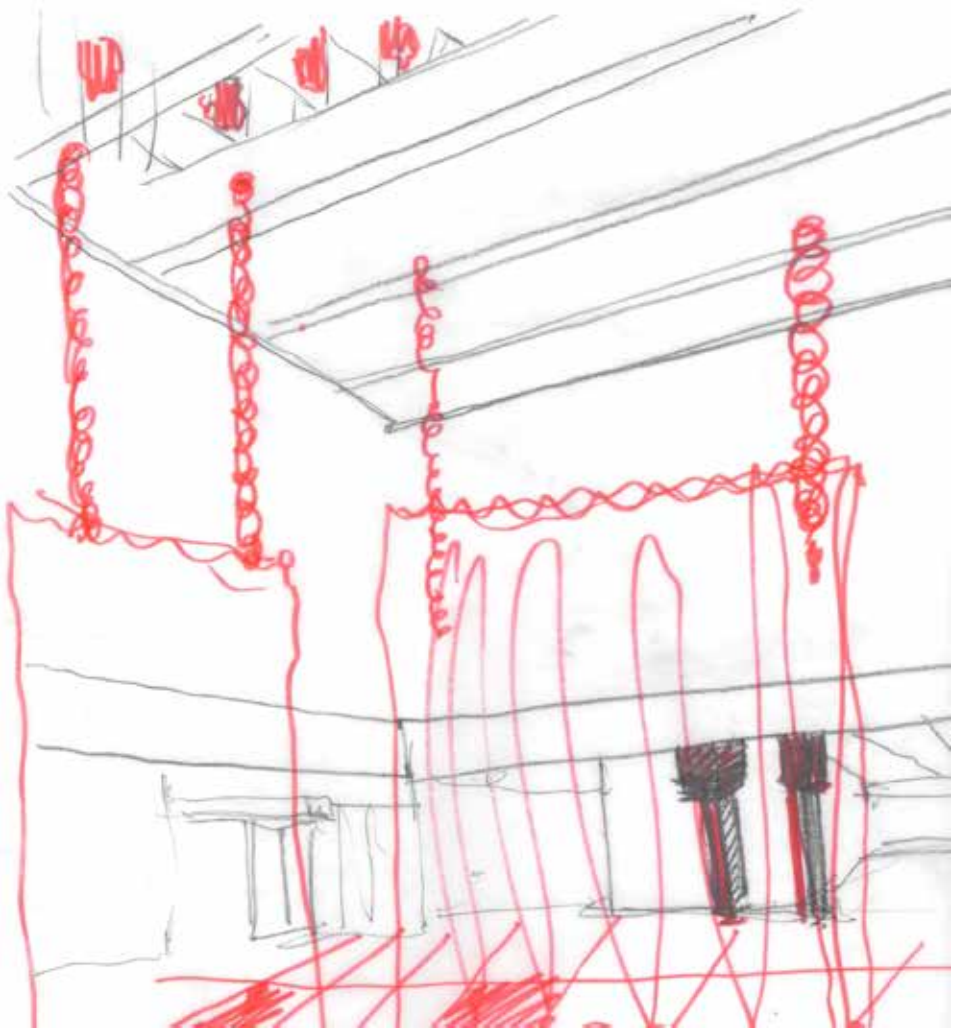


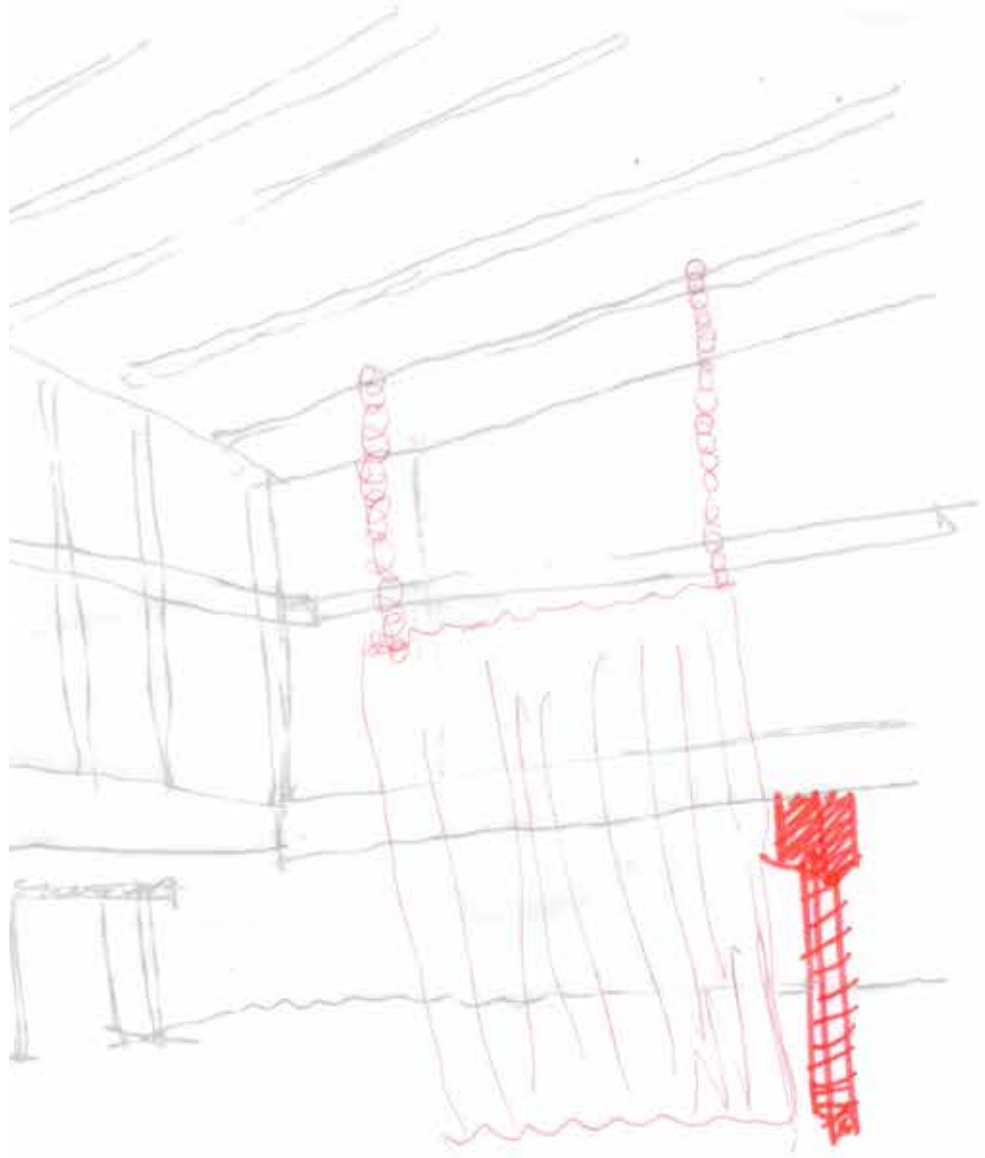




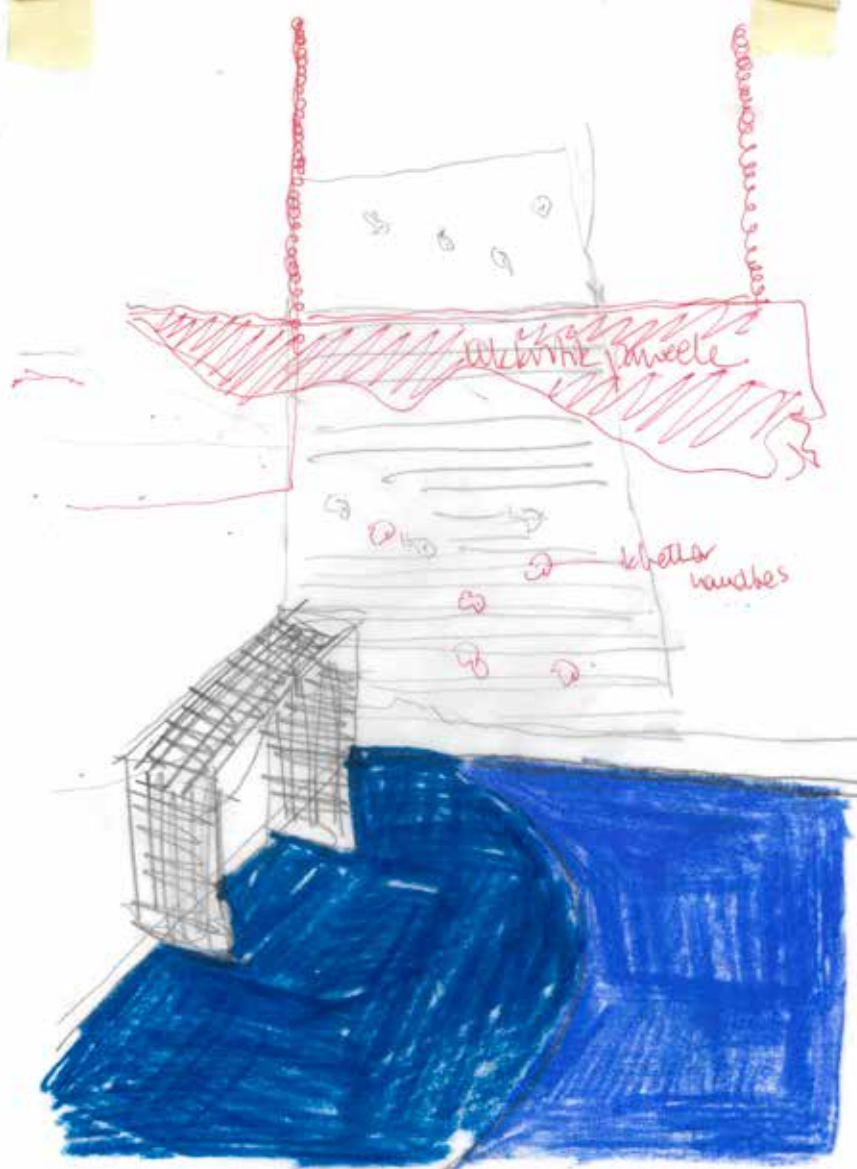


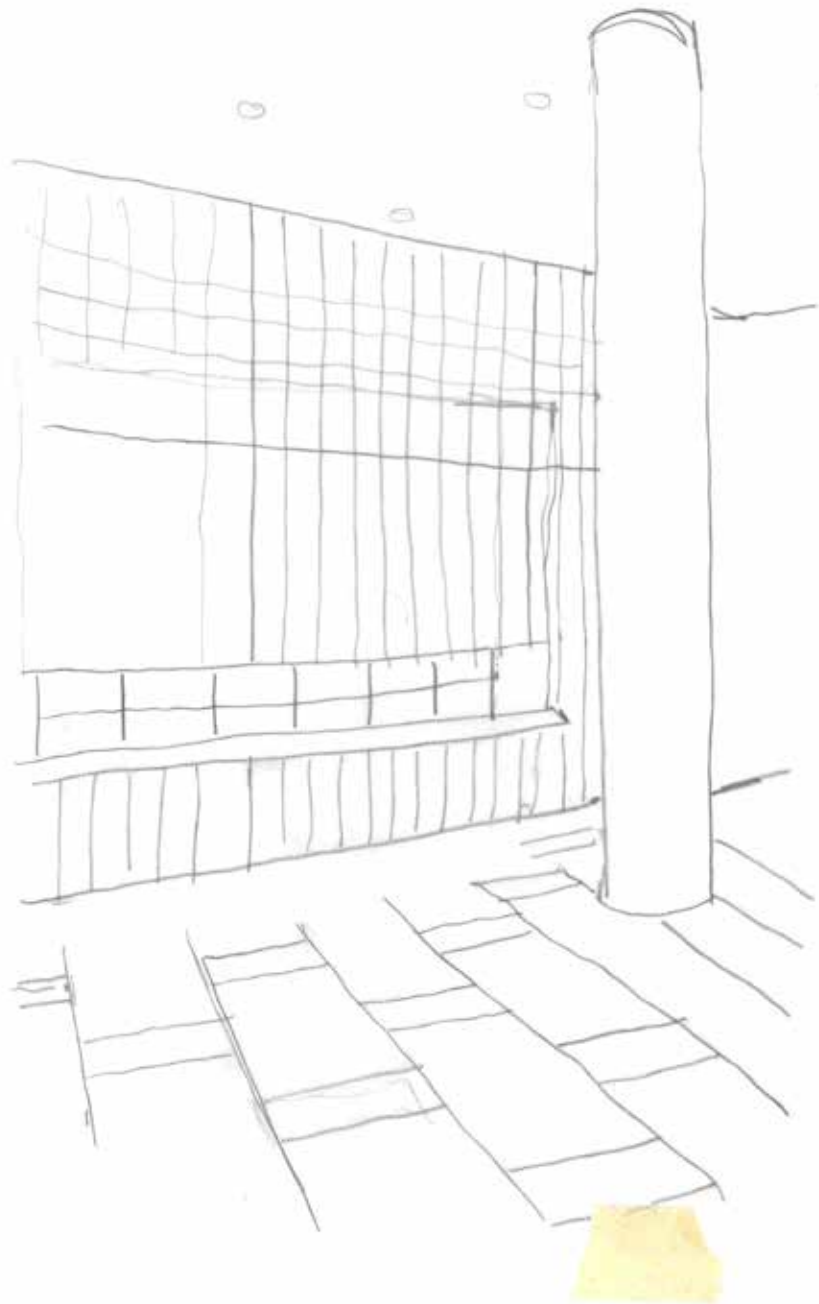


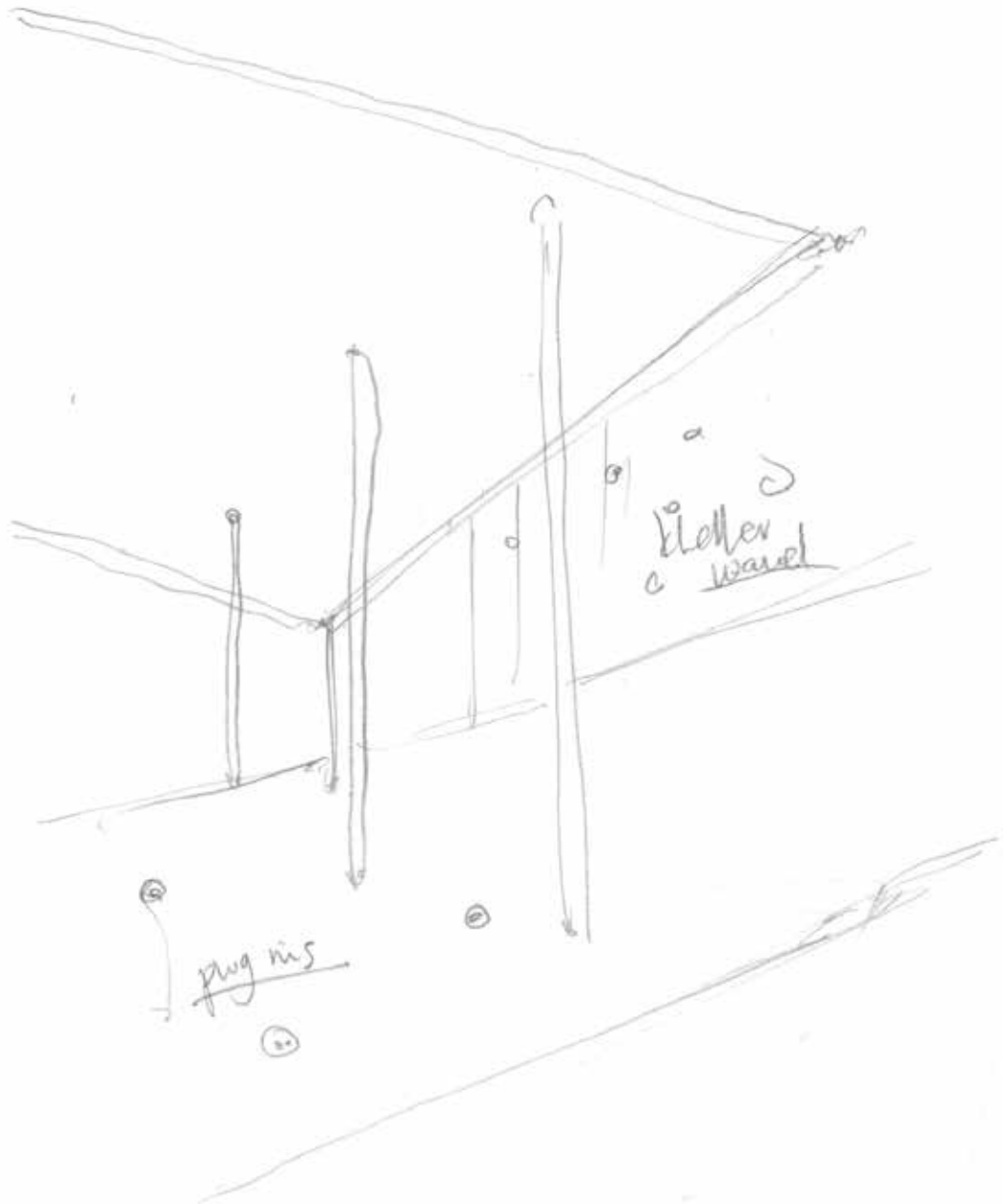


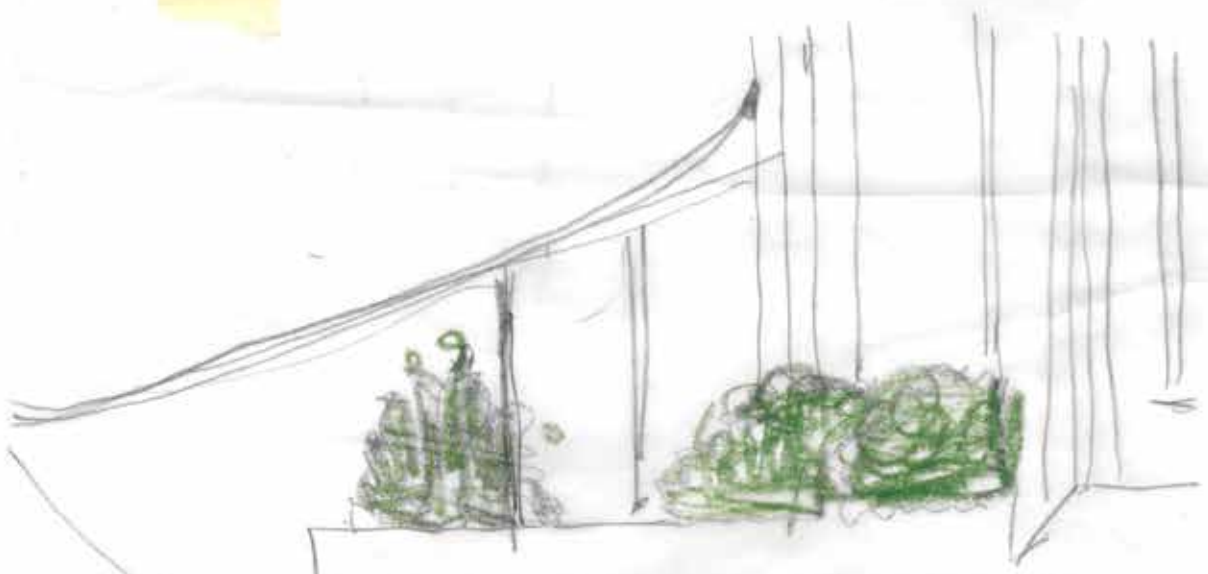


①

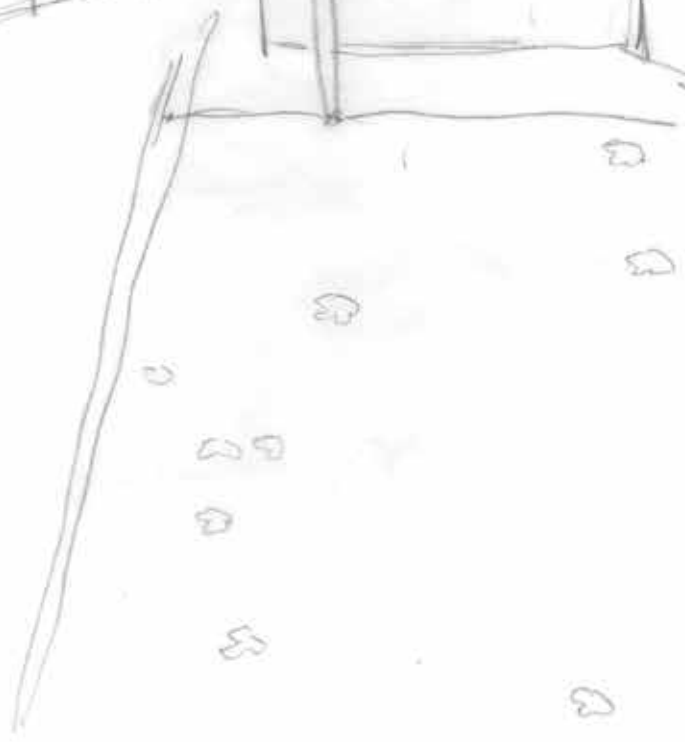
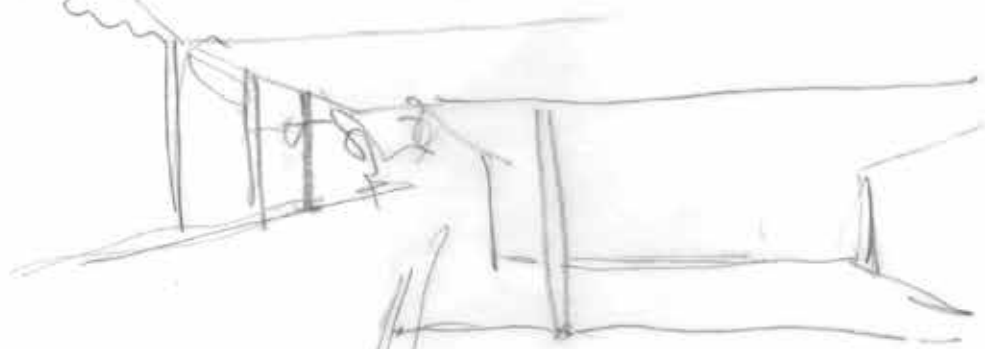








airgate / the canopy



set 2

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