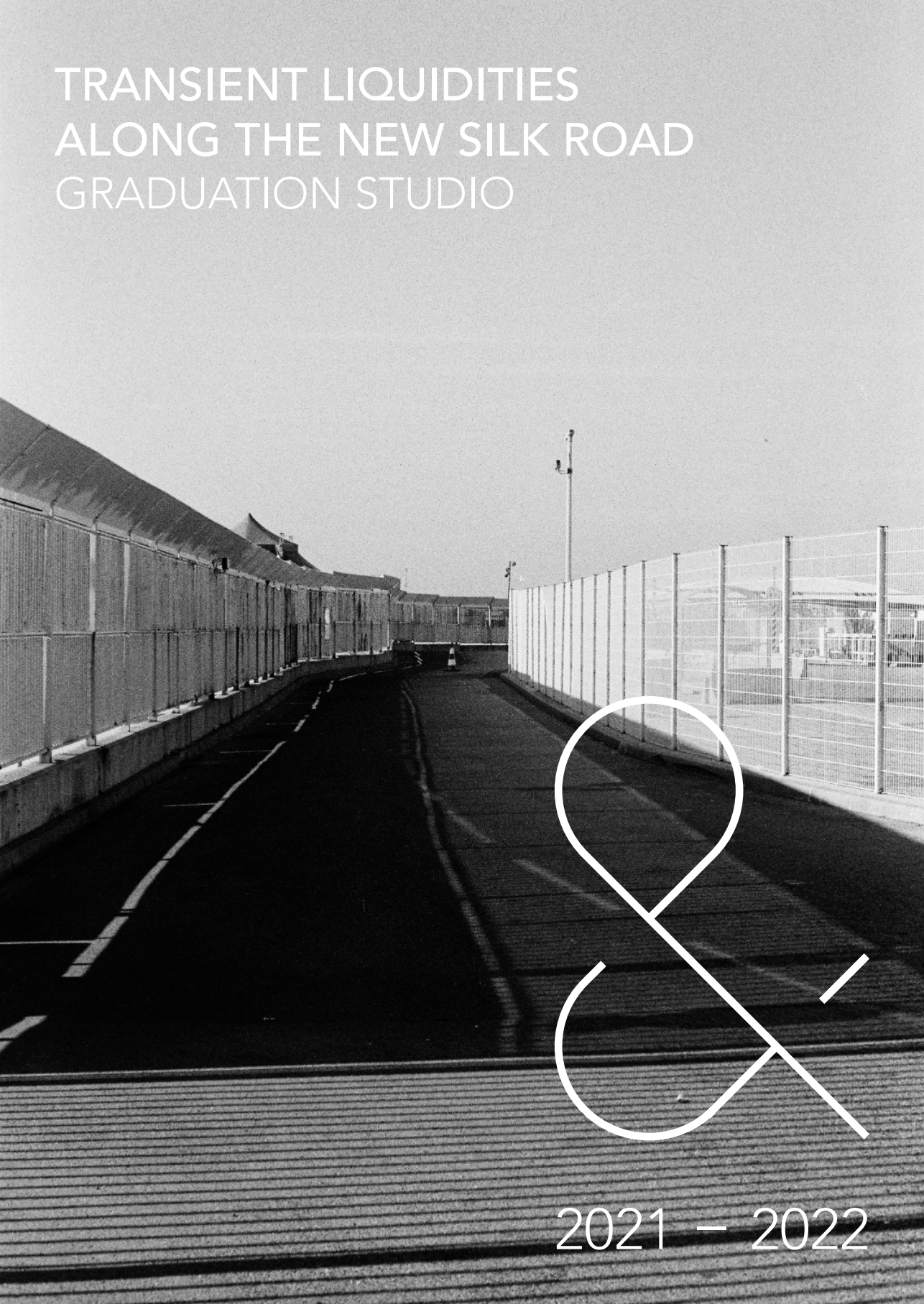
TRANSIENT LIQUIDITIES ALONG THE NEW SILK ROAD

GRADUATION STUDIO



2021 – 2022

TRANSIENT LIQUIDITIES ALONG THE NEW SILK ROAD

GRADUATION STUDIO

BORDERS & TERRITORIES

2021 – 2022
Faculty of Architecture
Delft University of Technology

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master graduation studio
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March 3rd 2022

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RESTRICTE
REA

INTRODUCTION

LA PLANÈTE MARS

The Massilia that came into existence around 2000 years ago has turned into a city unlike others in europe. Its millenia long history as a melting pot of cultures and nationalities has led to a city that might better be called a vast collection of villages, neighborhoods and projects. Known as a rough place, where the disenfranchised youth race the streets on their motorcycles while the elite build cultural palaces on the waterfront. The notion of the disconnected or fractured city echoes through all aspects of the city. This has led to a patchwork of tight-knit communities that connect the Marseillais through mutual respect.

This patchwork is described as a planet by the Marseillais themselves, La Planète Mars, a separate entity that supersedes France in their eyes. If you ask the people from the projects you will receive similar answers, whether they still live there or got out like football star Zidane: they are first from the project, then from Marseille and lastly from France.

The untamed and chaotic nature of Marseille however, is also what has made it more than its reputation as a dangerous city. As gentrification remains an impossible task, bottom up initiatives flourish, creating a more small-scale approach to culture for the majority of its inhabitants. Where 'low' culture, as the policy makers would call it, flourishes in street art and an underground music scene, which we experienced in a small-scale fully recycled and organic rave. The longer we stayed in Marseille the more we noticed that life was lived on the streets. When people were not working they seemed to spend their time outside the house.

The city is in a way the living room of the Marseillais. Whether it is in the teahouses, kebab shops, galleries or the cafes and bars that can be found everywhere, there are always people outside. This is at least partially caused by the sun that shines 300 days a year, but it might also be a result of the patched culture of the city. Where the city living room enables us to connect with people from the entire neighborhood or project, rather than just those close to us.

As we came back we were left with this feeling that Marseille is indeed a city of anomalies. Where every patch within the tapestry has their distinct elements that do not repeat themselves in the others. Where life is played out between the deviations that allow people to say, I am first from here, then Marseille and lastly France.

COLLECTIVE RESEARCH

ANOMALOUS MARSEILLE

TERRITORY MAP

Confronted with the multiplicity of possible interpretations and readings of Marseille's underlying workings and relationships, we decided to undertake a compound strategy that would yield the direction of our collective analysis of the city. Approach unfolded from initial observations; the first noticeable characteristic of the city, its relative otherness, albeit not only with regards to other parts of France, but more importantly its structural propensity to undergo 'othering' of its elements. Marseille is composed of various distinguishable spaces — or patches — with properties, in relation to each other and the rest of the city, are somewhat, 'weirdly' emphasised. As one of the biggest port cities of Europe, it represents a heightened transitional character. As people, ideas, beliefs or technologies travel through, they imprint, in one way or another, on the urban fabric.

RATIONALE: MARSEILLE AS A HETEROTOPIA OR MARSEILLE AS A COLLECTION OF HETEROTOPIAS

Suppose we call these distinguishable spaces heterotopias. We thus anchor and unfold from the Foucauldian end, who is drawn to sites and/or spaces "that have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutrali[s]e, or invent the set of relations that they happen to designate, mirror, or reflect. These spaces, as it were, which are linked with all the others, which however contradict all the other sites […]" (Foucault, 1984). Foucault enquired and emphasised on the necessity to formulate a somehow more systematic description of such entities, ergo the necessity to take as an object of study, the analysis, description and reading of those different spaces, of those other places. This suggestion, or perhaps provocation, combined with our initial reading of Marseille, instigated our thought process:

Firstly, we begin with the assumption that any culture has an inextricable tendency to produce heterotopias, yet they strongly depend on their context and cannot be treated as universal templates for conducting analysis.

Secondly, as Foucault (1984, n.p.) describes in his work Of Other Spaces, "space takes for us the form of relations among sites''. Those relations not only define the extent of the space or territory but also highlight its open and infinite character which requires us to formulate some kind of idea, logic behind any act of demarcation.

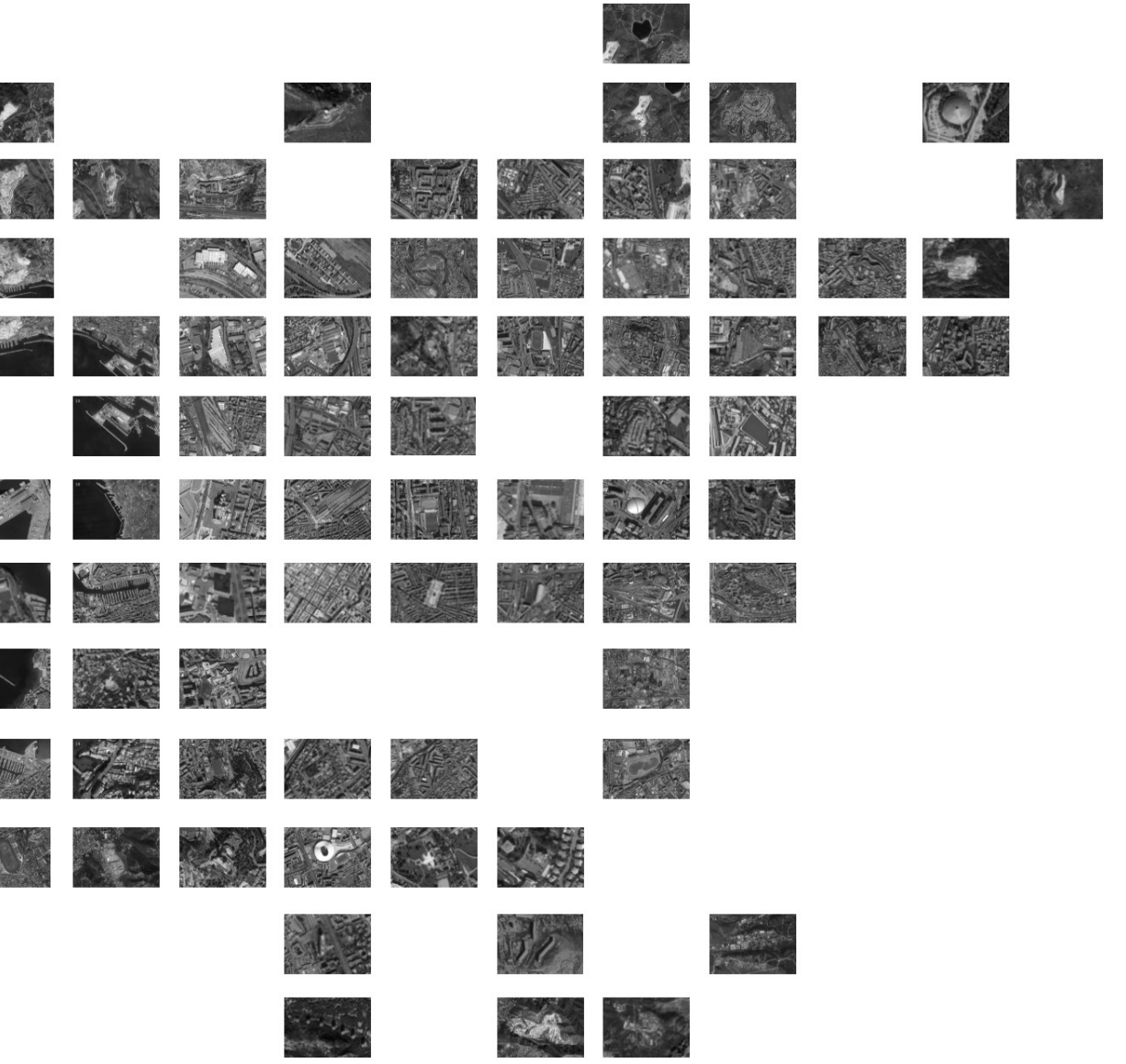
Thirdly, sites or heterotopias and the set of relations which defines and extends them beyond themselves present potential for describing the territory and its underlying functioning, we think, because heterotopias function fundamentally as mirrors, reflections and inversions of processes within the city. They can tell us, not only about the deeper meaning of the territory and its characteristics, but also about the relationships that exist between them. We can metaphorically compare them to water droplets on the web. When a droplet falls, it makes the web vibrate which then transmits this vibration to the next one. The vibration therefore defines the space.

METHODOLOGY: DECONSTRUCTING MARSEILLE

As previously mentioned, our departure point stems from noticing the presence of certain anomalies, or the 'other spaces', which essentially are spaces that somehow stand out and mark their presence in the setting. This observation was made on the basis of satellite images and although it is possible to make parallel findings from other perspectives — by which we mean street views, (historical) plans, news, social media, interviews et cetera — we chose this particular lens for we believe that looking from above offers a certain holistic overview but paradoxically restricts the level of information about the sites significantly at the same time. Furthermore, it randomises the selection process in a way that works in line with our stand on anomality. We then observed that those anomalies possess heterotopic characteristics and so concluded that our investigation will first wrestle with the question of a territory, defined through the relationships characterising them and the space between and/or beyond them.

We put all the observed heterotopias into the same 2-dimensional space, which in our case was a wall. Parallelly, an atlas that contains contextual information about the anomalies is developed to keep track of the abundant data we gathered. We then experimented with their positioning, relating one to another, finding connections and their extensions which, we hoped, will tell us more about the territory and instigate the process of noticing, distinguishing and analysing their border conditions. The process is therefore reversed in our case.

v

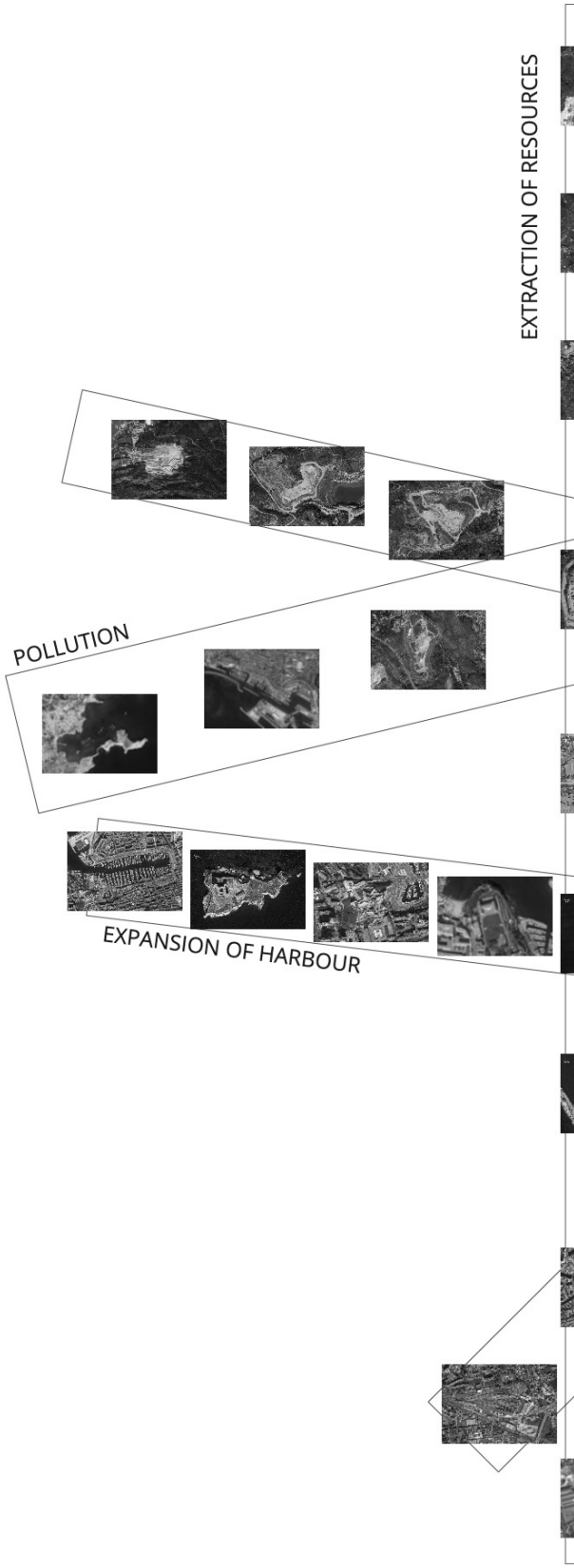


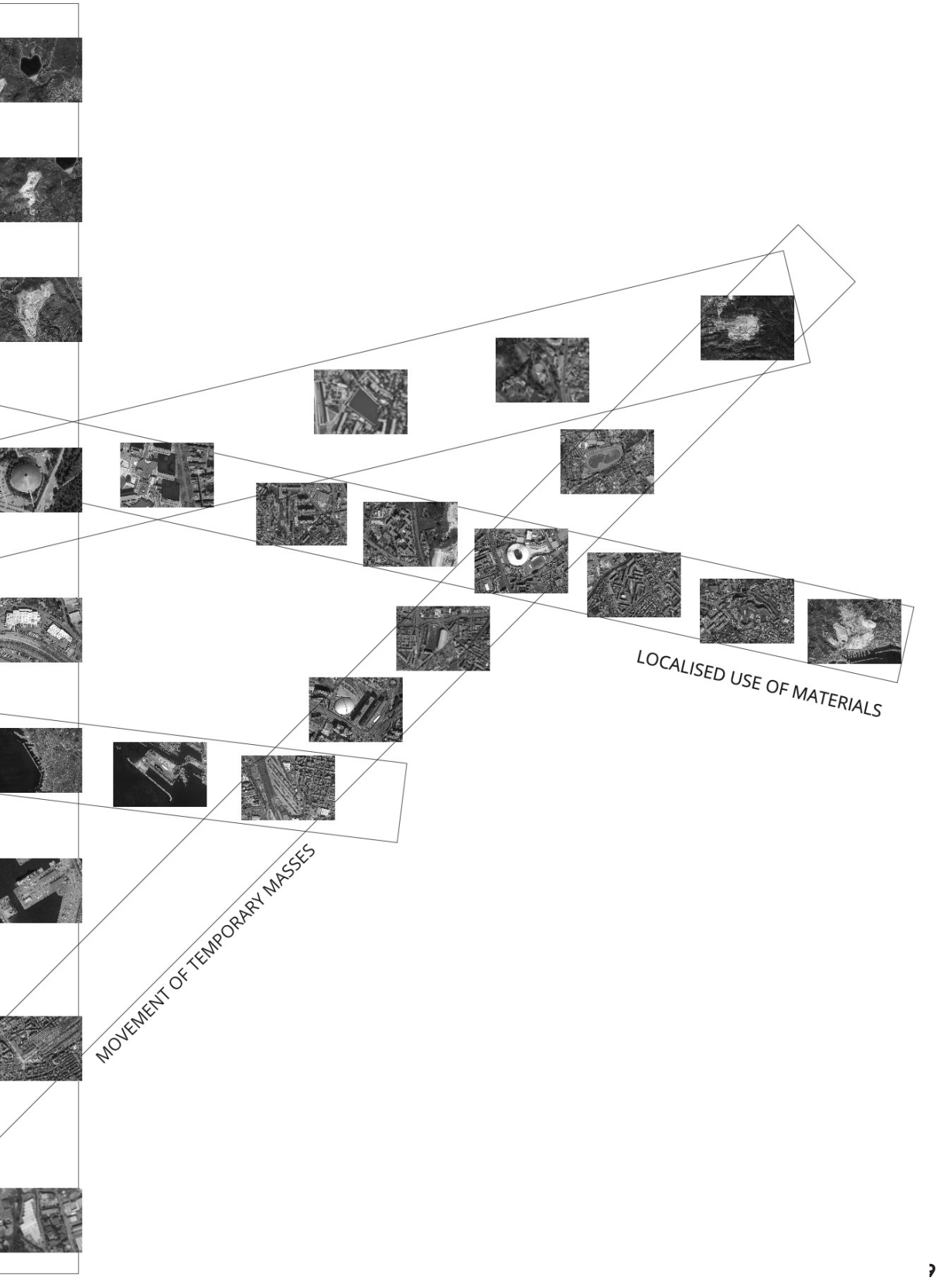
METHODOLOGY: RECONSTRUCTING MARSEILLE

It was then when an epiphany was reached; the connections between the anomalies that we sought to find did not feed into our redefining of Marseille neither as a heterotopia in itself nor as a collection of heterotopias, for it repetitively circled us back to the established systems and clichés of the city. Instead, we turned to studying the physiognomies that trademark the 'anomalies' as anomalies to experiment if we could reconstruct the image of Marseille in a way that is comparable to Canaletto's depiction of Vicenza and Braque's depiction of the violin and palette.

Inspired more so by the latter, the Cubist movement in art employs geometric and abstract depictions of subjects. Perceived forms are flattened and deconstructed to be reconstructed in multiple-point perspective within the strict parameters of a canvas. In consequence, objects remain very much distinguishable despite their fractured state. The viewer nonetheless gets to develop a supplementary way of viewing the otherwise ordinary objects and decoding the relationship(s) between these fragments now becomes an important role the viewer should embrace. On the technique of fragmentation, it is important to note Braque's remark that "it was as a technique for getting closer to the object", ergo the thought process the artist underwent to create the art should be equally but reversely transferred to the mind of the viewer as well (Cubitt, 2013, p. 72).

Reflecting back on our Foucauldian thoughts, it must be remembered that Foucault interprets the city in such a way that we can see the fragmented realm of the urban space as one of opportunities and freedoms, as one in

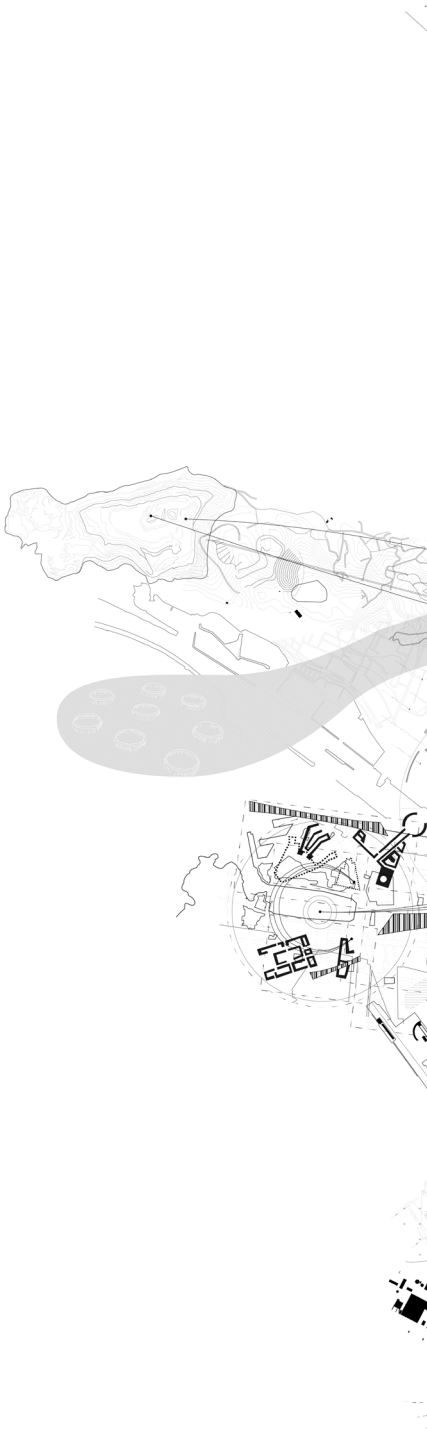


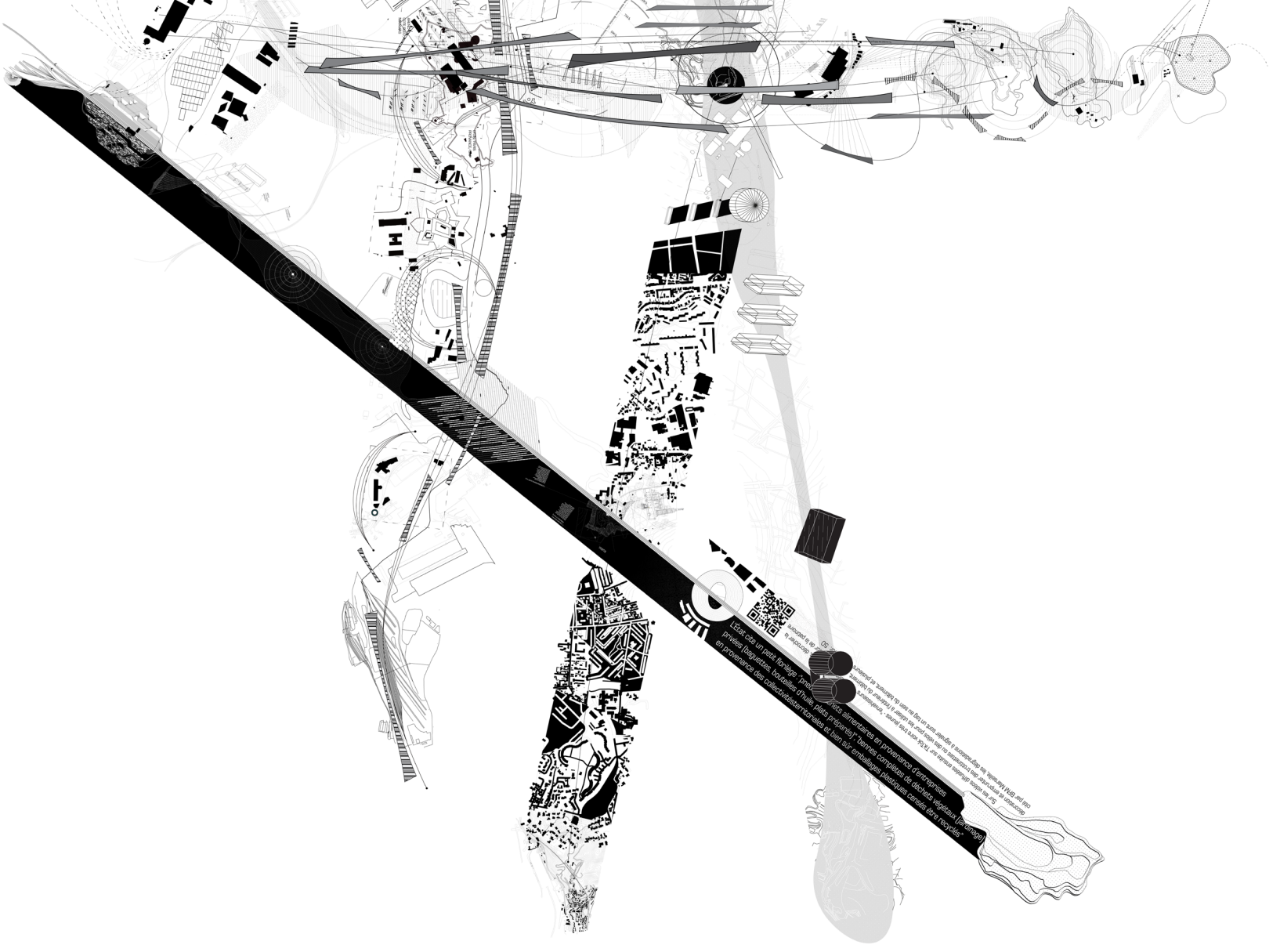

LOCALISED USE OF MATERIALS
MOVEMENT OF TEMPORARY MASSES

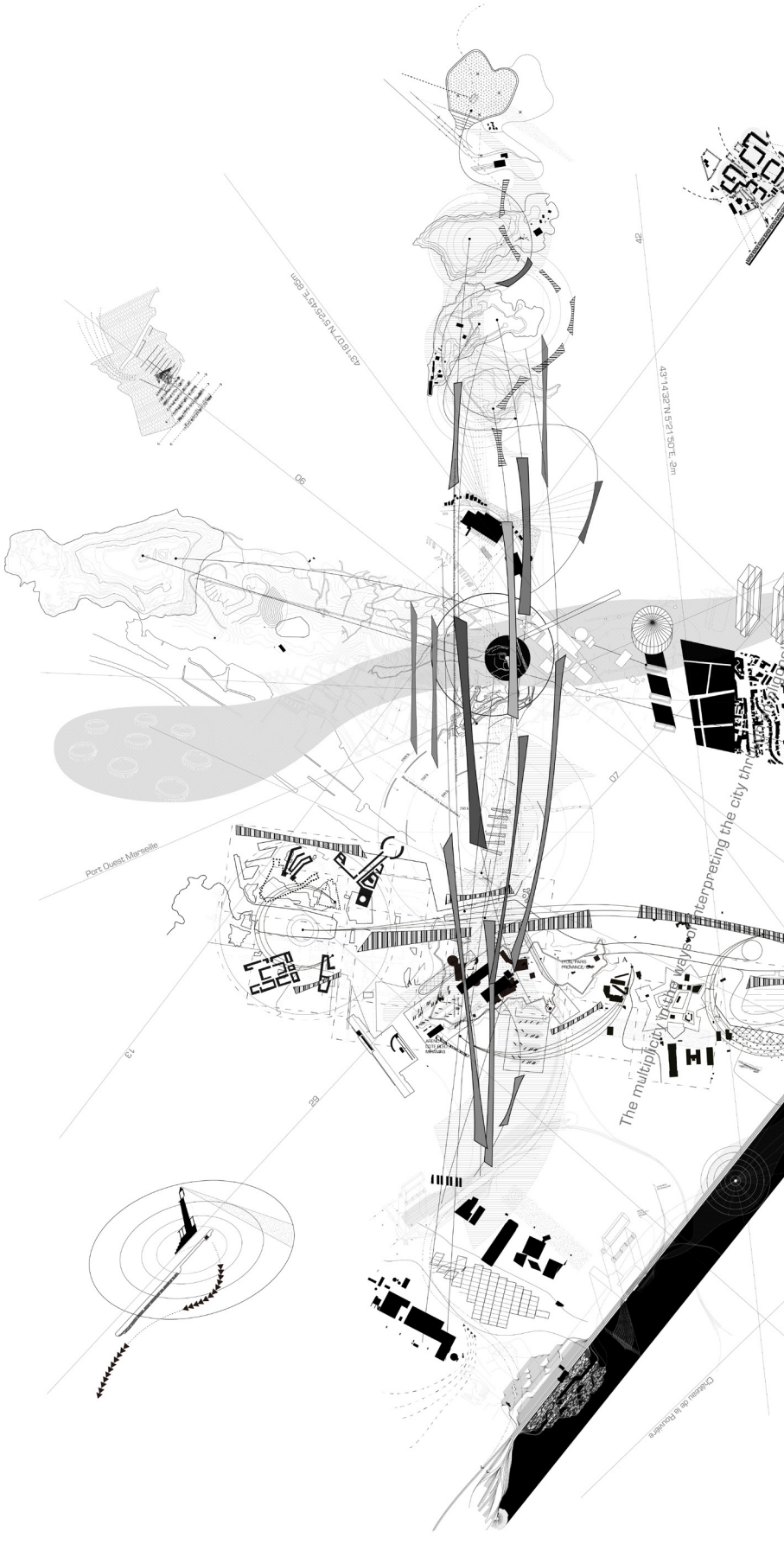
which ‘otherness’ becomes a real possibility. Our study therefore shifted to depicting the ‘othernesses’ of Marseille with which its spirit and (city)sphere is dominant, and distinguish their individual relevance and interdependence within the various processes of the city. The refocusing of our study called for additional research methods. We further developed our findings into abstractions, leaving behind only the most characteristic anomalies of each heterotopia. The image of the city is subsequently restructured with its founding based on the causality found within its constituent elements through an oligopolistic lens, precipitating five dominant workings and systems of the city: (1) the expansion of the harbour, (2) extraction of resources, (3) localised use of materials, (4) the movement of temporary masses and (5) pollution.

For instance, a train station (anomaly 21) in a harbour city (anomaly 26) needs a rail yard (anomaly 20) to facilitate the inflow and outflow of goods, and such an infrastructure paves the way for the transportation of masses for commuting purposes, perhaps to a football match (anomaly 10) or a horse racing event (anomaly 11). An inflow of the mass would naturally lead to the increase of waste produced in the city, all of which are transported to its landfills (anomalies 5 and 51).

The overlapping of processes is inevitable, for some anomalies are affiliated to more than just one system. Where there is plurality in urban significance, its illustrative representation is also varied. The multiplicity in the ways of interpreting the city through an oligopolistic lens on the other hand results in this map which can be read from every direction. This atlas, as such, comes into play if the viewer wishes to decipher what they see, a very much voluntary participation with the map.




L'Etat-cède un petit hangar "prêt à
prêtent [baignoires, bouteilles d'huile, pièces préservées]" bennes compatibles de déchets végétaux [broyage]
en provenance des collectivités/entreprises et bien sûr emballages plastiques censées être recyclés."


Port Ouest Marseille
Château de la Bouverie
The multiplicity in the ways of interpreting the city thro

Plateau des Marguerites
Parc Maurelette

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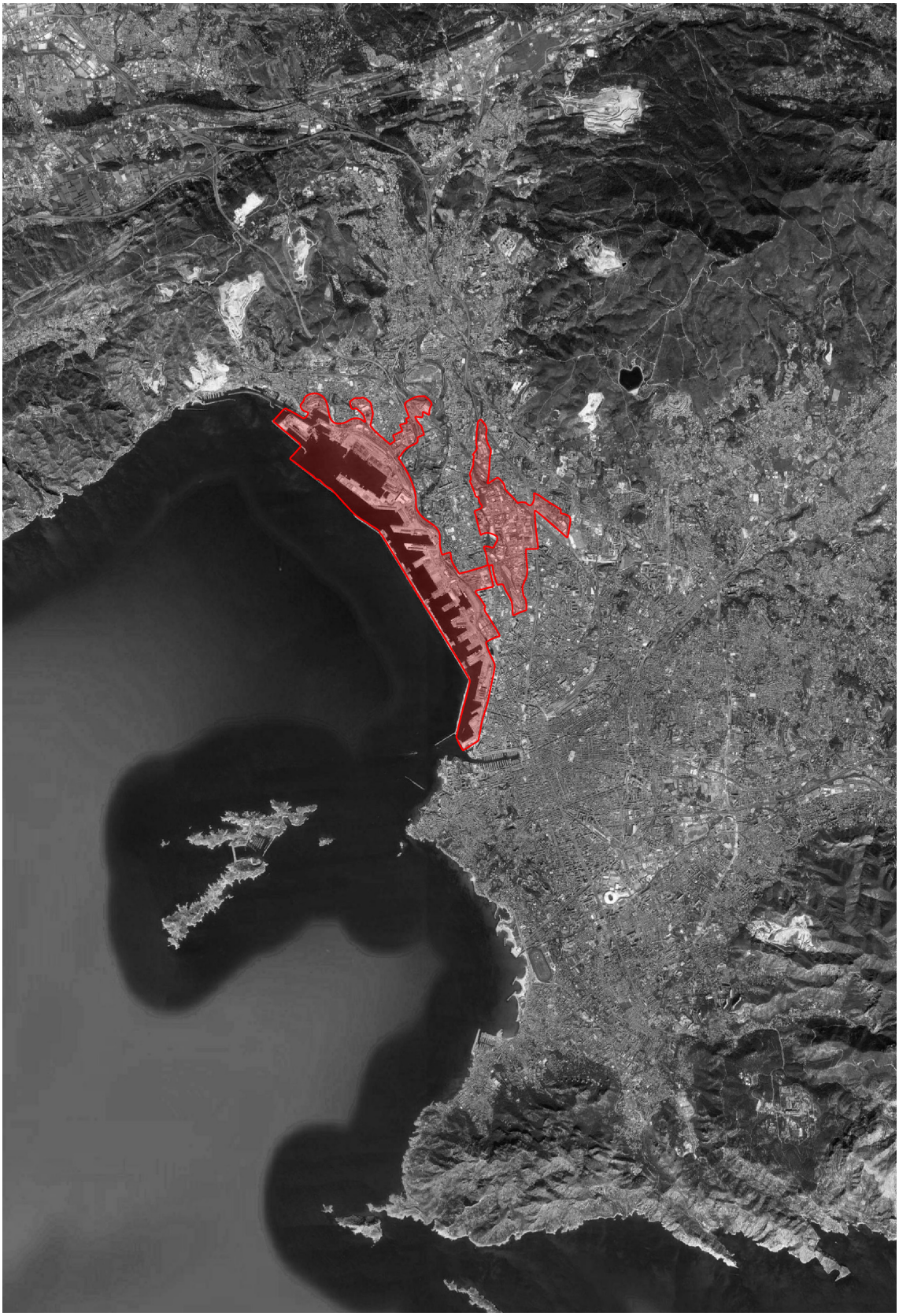
A THRESHOLD WITHIN THE CITY

BORDER MAP

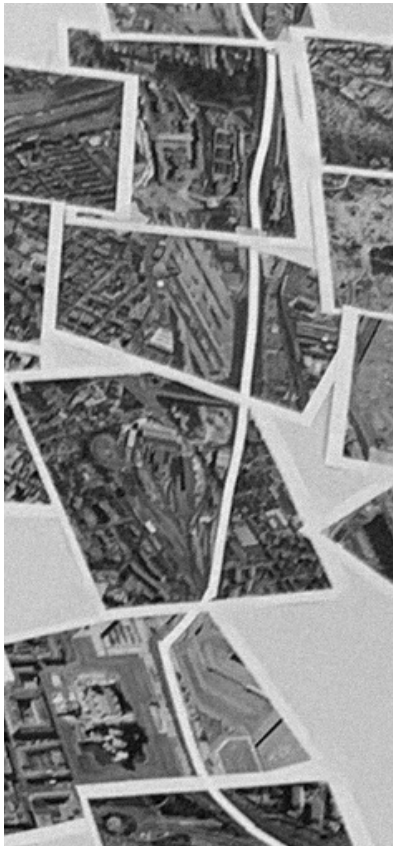


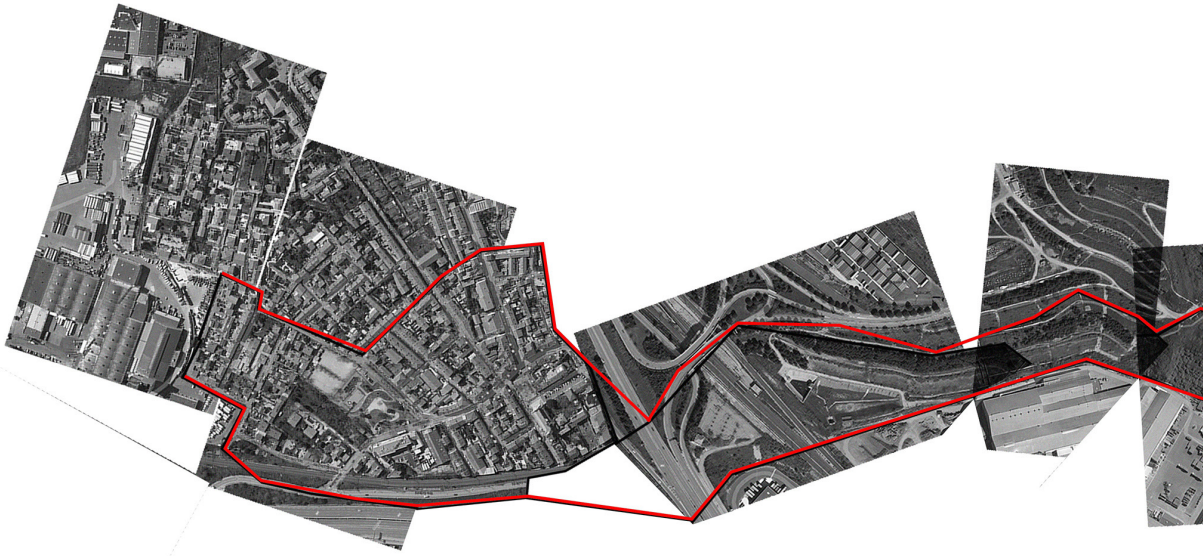
INITIAL OBSERVATION

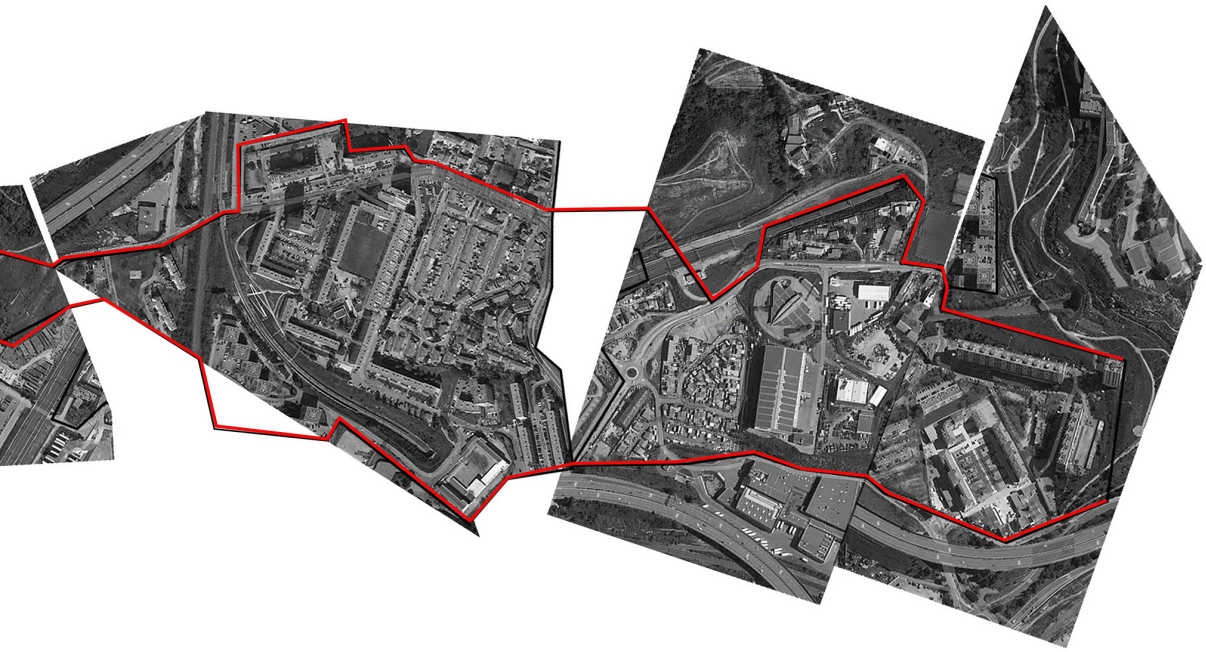
Port and industrial premises have a strong presence in Marseille, no doubt they are some of the crucial organs sustaining the city. Yet, and understandably so, they took the form of a rather restricted zone, and although Marseille and its Industrial part are mutually dependent, they seem to be two distinct cities. Sharp division exists between this industrial part and the rest of the city, where first is largely inaccessible to those unauthorised. Thus, it becomes an island within the city, the one to which you have rather restricted access. This division and border conditions at the edge of the industrial zone was something we decided to investigate further. We found ourselves moving in between those two zones, absorbing the tension emerging at the meeting of those two areas. The question emerged of what would be the best way to understand and investigate this condition. The line separating the two was drawn, it represents the border but also the path we took to explore this separation. Initially, satellite imagery was used to explore the problem, then more first-handed experience helped us to confirm our findings. We were thus strolling along the border, trying to make final adjustments to our map. Google street view helped us to prepare the first draft before going to Marseille. The tool was undeniably useful, yet it largely flattened our research. That is to say, since it only includes imagery, the visual aspect of the border was prioritised. Site visit which followed the first draft enabled us to focus on other, non-visual, conditions of the border. Thus, we explored things like sound, pollution, site's temporality or absence of light.

Our first attempt to deconstruct the border. Satelite images were brought together to map the path between the industrial zone and the rest of the city.

DON'T
TOUCH PLS

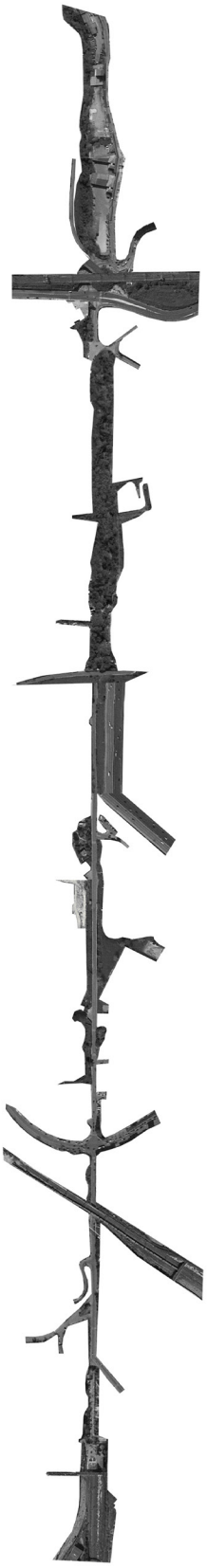


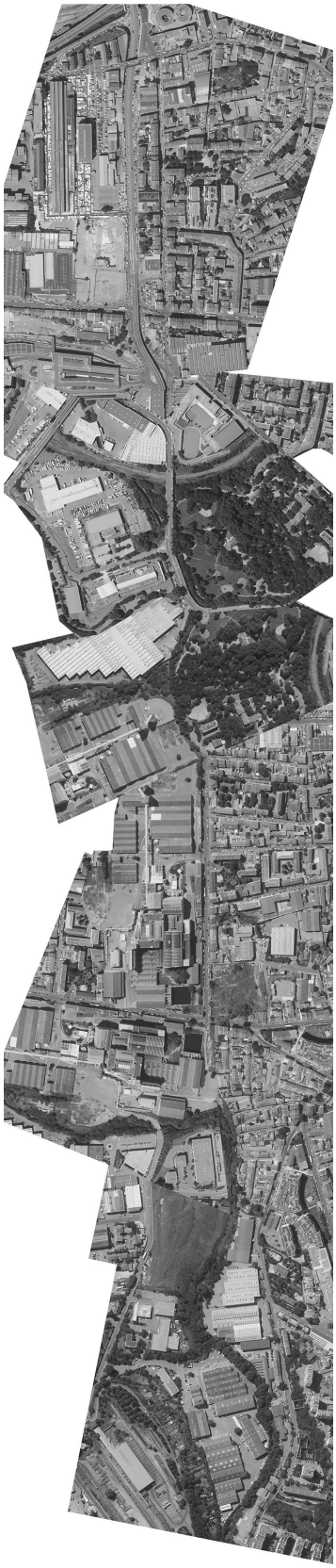


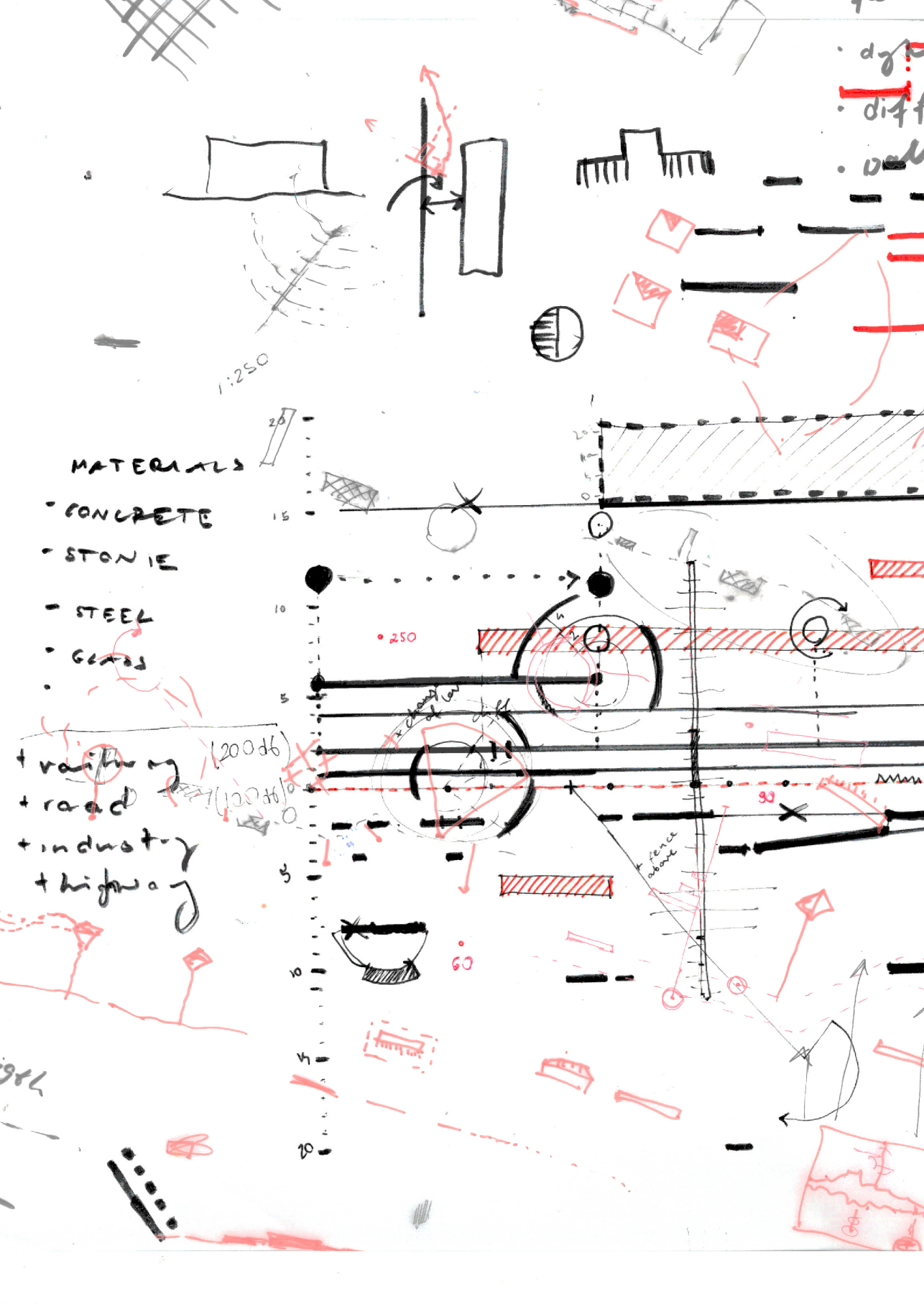


UNFOLDING THE BORDER

Following the previous demarcation of the border between the zones, we decided our map would take the form of a straight line enhanced with a notation system enabling us to record our findings from the border zone. We thus proceeded to the unfolding of the path. Satellite images were cut and reassembled. Various attempts were necessary, and a series of iterations to achieve the desired result. It was furthermore necessary to decide on how much information, on each side of the border, are we including. Each of us, therefore, marked the area of interest (see the image above). This aspect was altered many times and in the end, the zone around the border was largely reduced.






MATERIALS
- CONCRETE
- STONE
- STEEL
- GLASS
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+ road
+ industry
+ highway
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250
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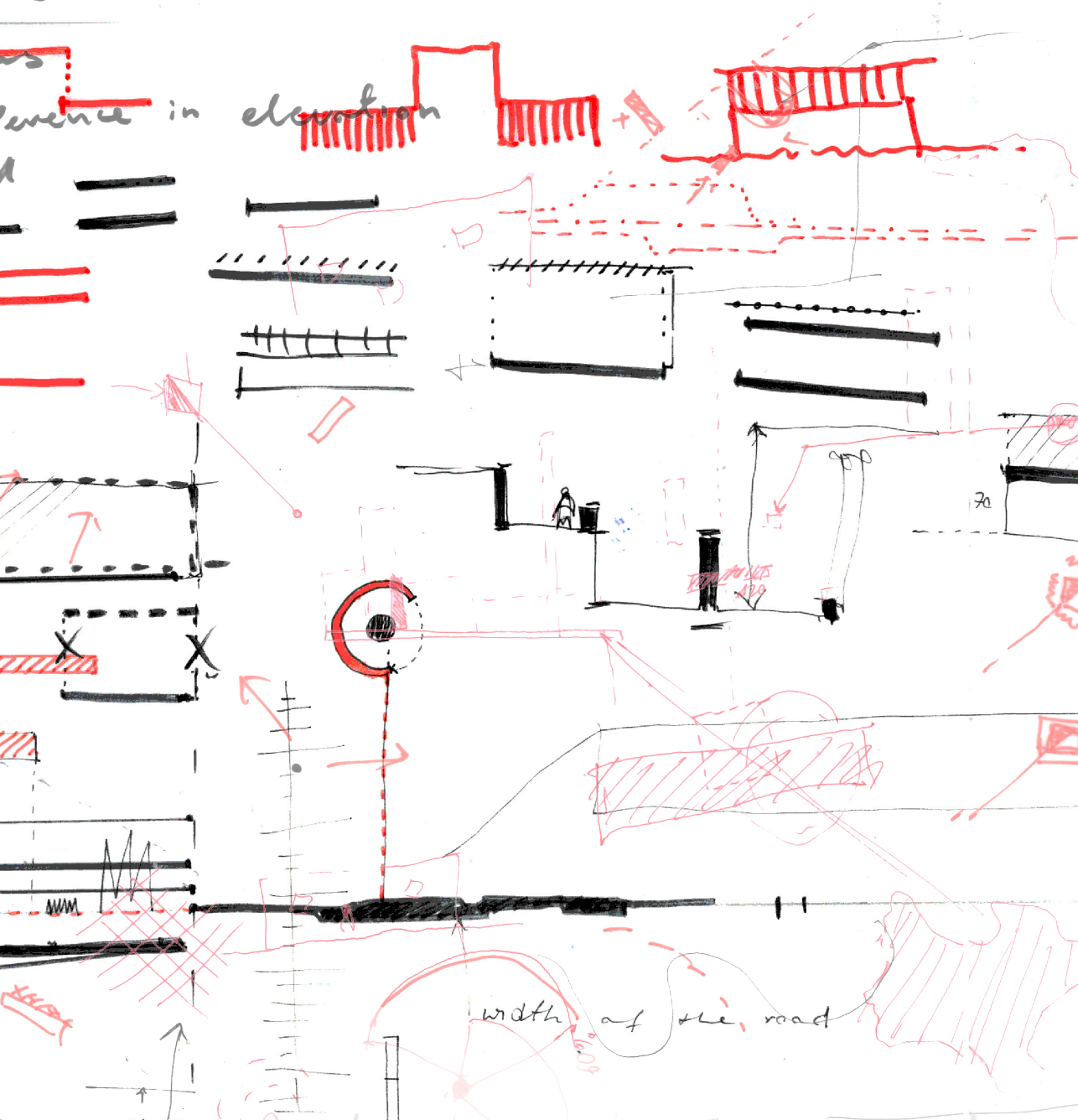
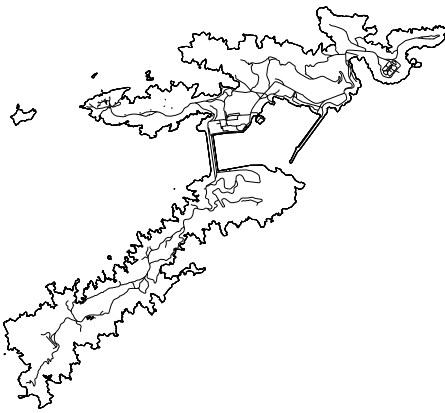


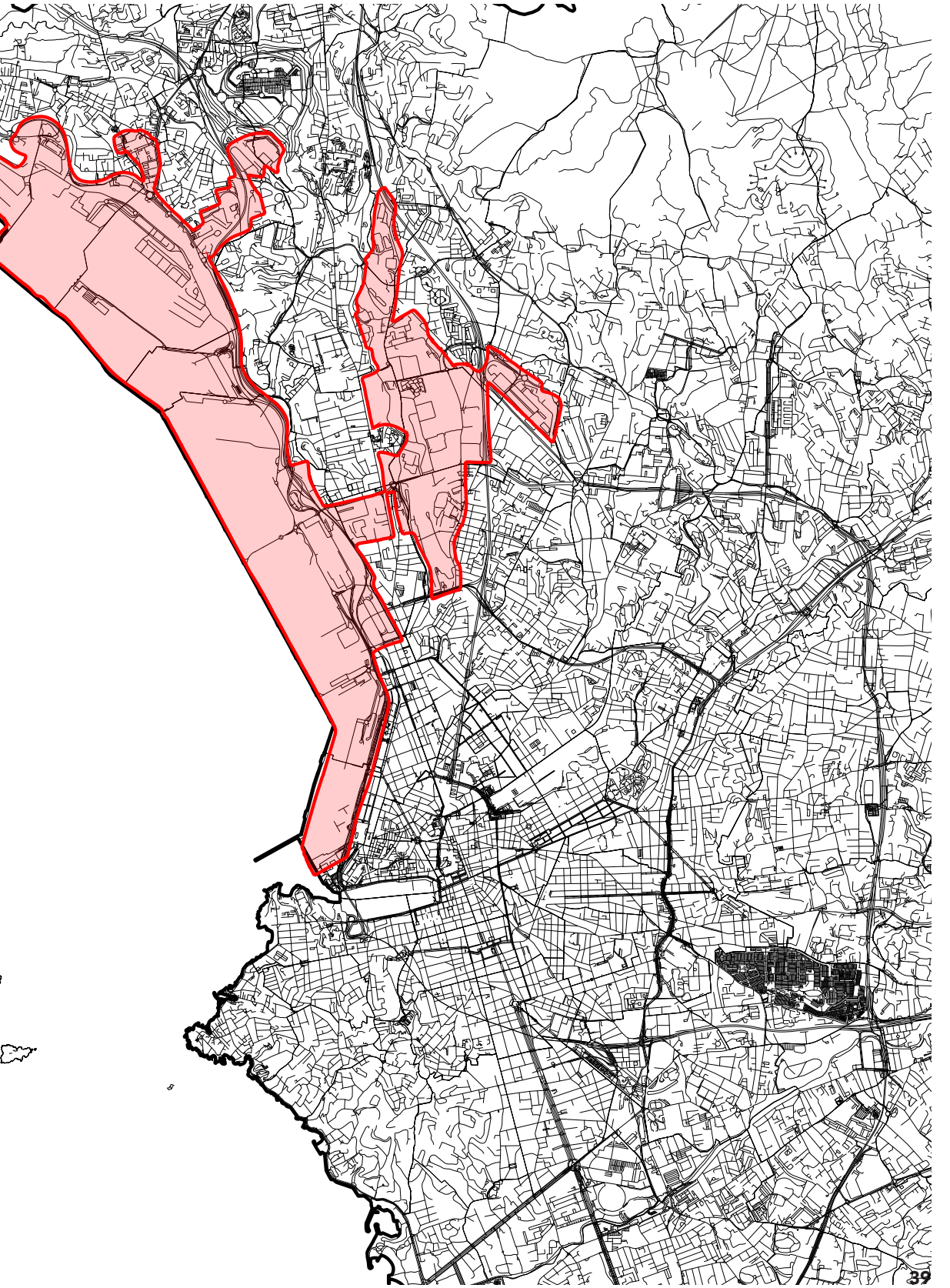
EXPLORING POSSIBLE NOTATION

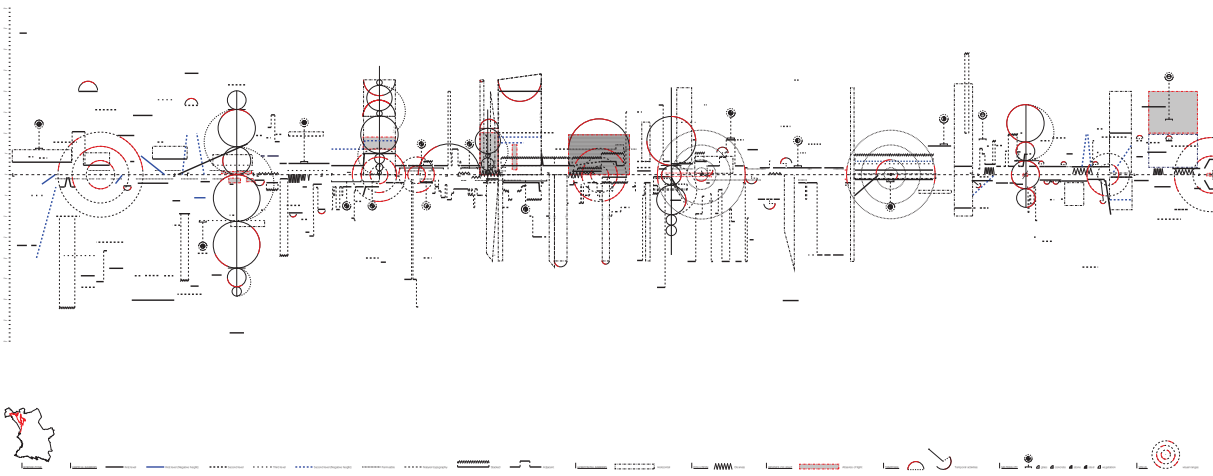
Next step involved establishing of a relevant notational system which would enable us to record all of the desired aspects of the border condition. Sketching was a tool which enabled us to communicate our ideas and exchange them between one another. Sketch in this sense recorded our conversation and an agreement on one uniform notation. We explored various cofigurations and represetations of physical qualities. We pondered on how to represent intensity, increase, reach or temporality, rythm etc. In the end we agreed on a set of elements but decided to still explore their use and potential. Therefore first draft of the border map differed internally, as we were still exploring our individual configurations.

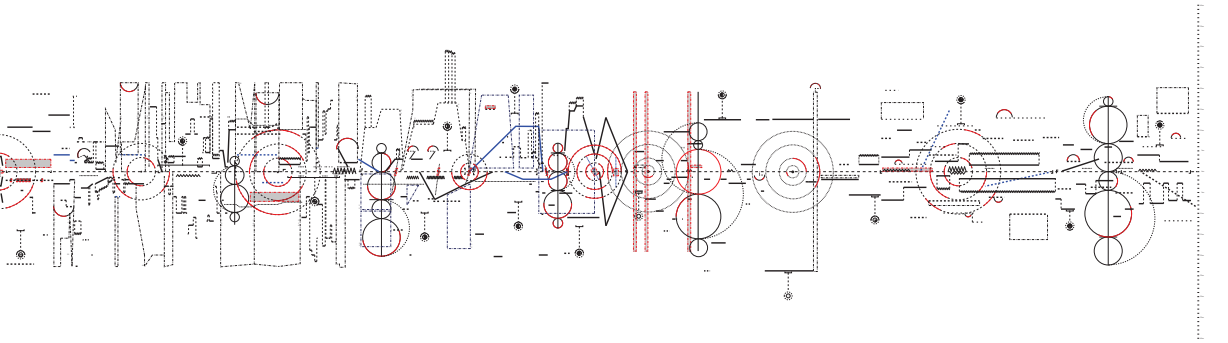
TWO REALITIES

On one side of the border, one might find large scale objects, infrastructures, rowdy machines. They are divided from the other part by tall fences, impenetrable, uncrossable. This part represents the realm of non-human, dominated by machines and technology. Our presence is there dispensable, besides, any living, organic being seems to be unwelcome in that zone, unless it benefits the machine. The other side is dominated and depends on human presence, it sustains fundamental aspects of human existence in the urban environment. One might wonder why is this division so emphasized and why can't the industrial part of the city be more integrated with the other part of the city. We are searching for the answer to that very question, hoping our mapping will highlight some crucial aspects of the division and enables us to better understand it's very nature.



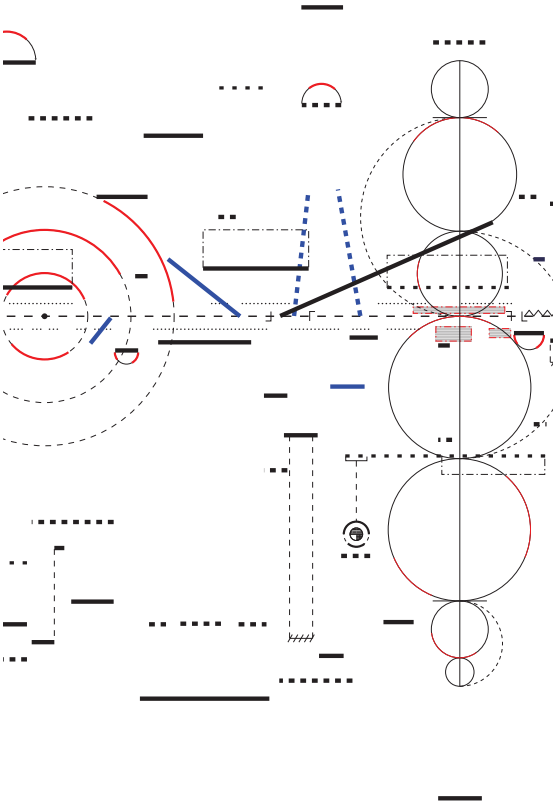






FINAL NOTATION

The final map allowed us to analyse the difference between the industrial part and the city. This opened up a space for speculation on how one could be incorporated into the other. The industrial part differs fundamentally, as it requires high levels of security, hence tall fences of varying typologies, while on the other side of the border those aspects seem to manifest less strongly in the urban fabric. The industrial part is spread horizontally as opposed to vertically. It furthermore tends to produce more noise and, of course, pollution. It is, furthermore characterised by little visibility or reduced visual access. Those characteristics seem to be some of the reasons for the separation between the two. It is, indeed, difficult to combine the two if there is so much differentiation. But could it happen? And if so, what spatial/architectural strategies should be employed?



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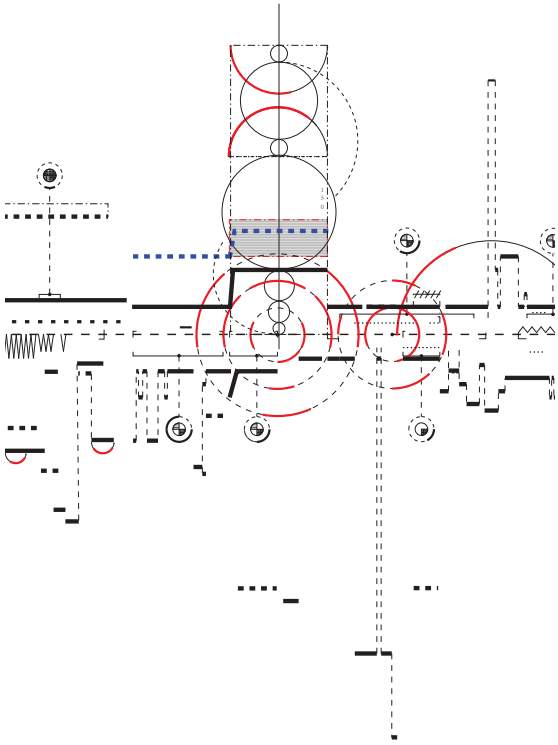
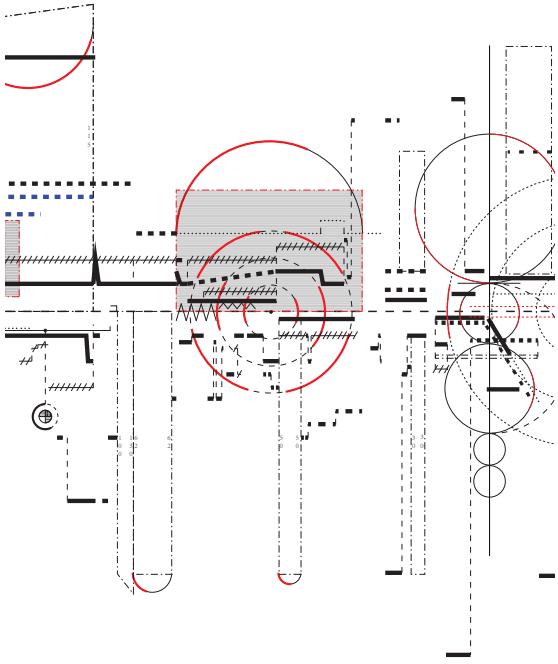
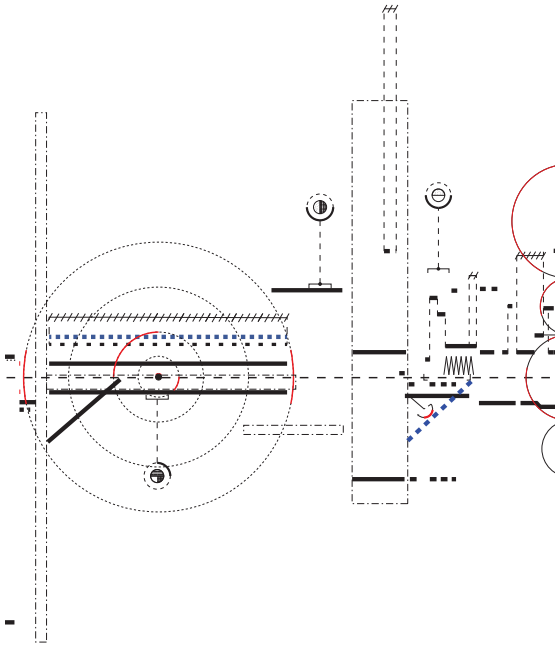


BOULEVARD
de
VINTIMILLE

BOULEVA
VINTIMIL





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KINOBÉ
GROUPE
KISSAO
NOUS SOMMES LÀ
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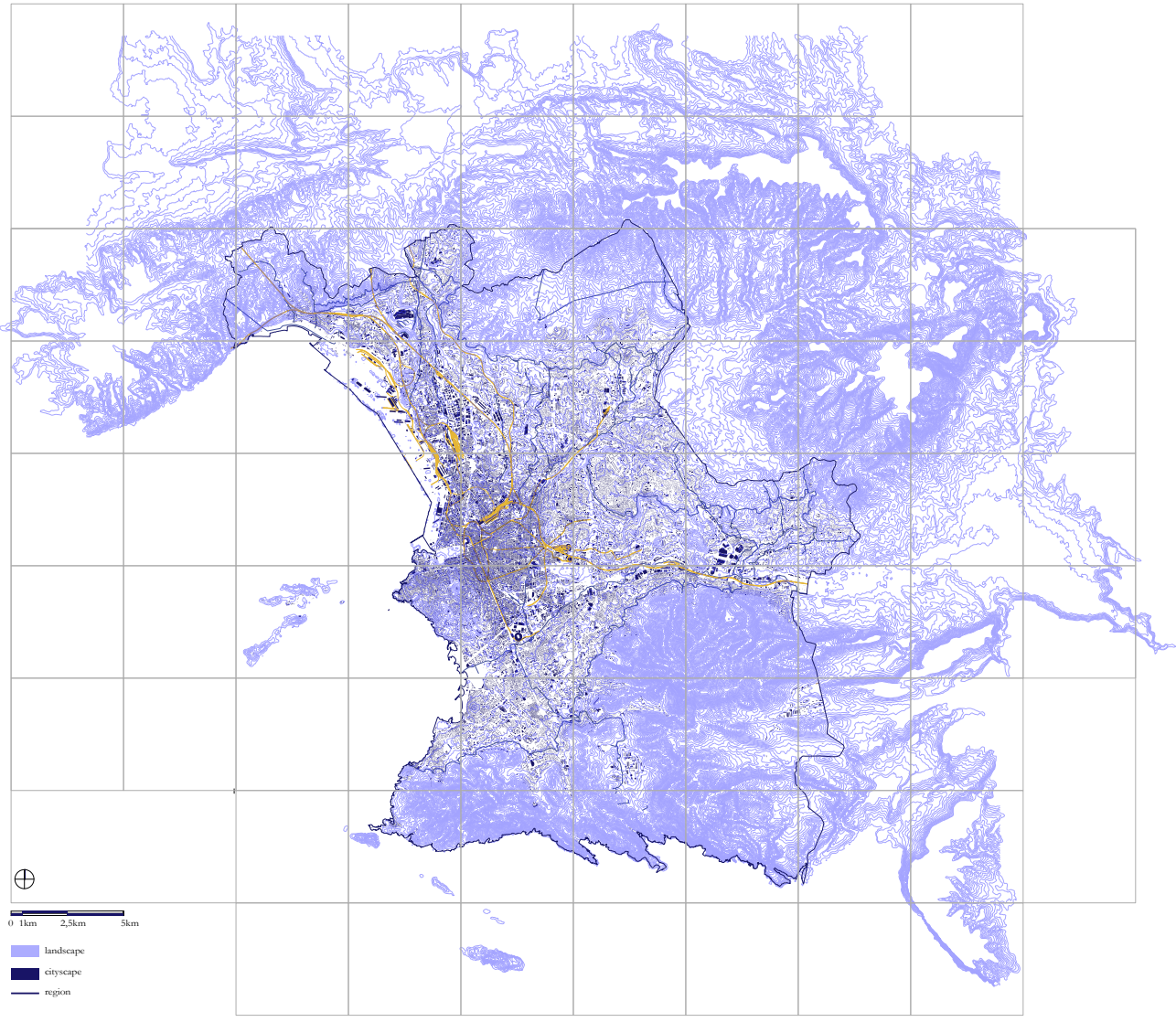
INDIVIDUAL WORKS


0 1km 2,5km 5km
landscape
cityscape
region

THE THRESHOLDS OF ATMOSPHERE

GRASPING THE UNSEEN BORDER

Agnieszka Omastka

"There is a knowledge of a place which is reducible two a sort of co-existence with that place, and which is not simply nothing, even though it cannot be conveyed by a description."

Maurice Merleau-Ponty

INTRODUCTION

Although you can not see it, you notice it from the threshold. It hangs in the air. It might be heavy or even dense. Formless. Immeasurable. Undefined. Without asking questions you know that something is changing around you. It is the atmosphere. Moving from one zone to another it could alter dramatically in a remarkably short time. I have always wondered where the boundary of space, if any, and how is it delineated or created? Often invisible, yet it changes the way one experiences the atmosphere. Every day we cross numerous spatial boundaries, moving from one zone to another, subject to constant transition. Without it, the transition, there is no possibility for entry and exit, which indicates that people create thresholds with that connection. They can separate spaces by defining borders between them, at the same time they can also be connected again. This dual nature of thresholds is a fascinating phenomenon in architectural theory, which became an important part of my research. Architect Wolfgang Meisen-Heimer calls them "tools of architectural choreography"; he also claims that "threshold details represent the most sensitive, elegant repertoire in architectural language."[1] For many years now, the atmosphere has been the subject of consideration among humanists, cultural researchers, and architects who want to discover its character, meaning, significance... and the instruction manual. In this study by investigating the phenomenon of thresholds of atmosphere, I will try to grasp what seems to remain beyond our reach.

Atmosphere and thresholds are the key components: where the atmosphere is intuitive and threshold applies more rational logic, especially that intangibility of atmosphere brings some level of difficulty into the research.

During my work I posed three main questions:

What is the essence of the thresholds of atmosphere and how can it be defined?

What are the urban characteristics that shape and influence the space atmosphere?

How can we create thresholds of atmosphere?

At the outset, it is worth mentioning a few definitions that will come up frequently in the research that follows.

Threshold — can be any place or point of entry / exit or start / change associated with experiencing something.

Atmosphere — is a form of physical perception of a place and the sensory qualities it emits, which is recognised through a person's emotional sensitivity.

Threshold of atmosphere — is the moment or place where a change in the surrounding aura is felt. It is influenced by both tangible and intangible elements.

The human body perceives its surroundings through the senses, emotions, past experiences and makes judgements based on the sensory information it receives from the environment. In terms of perception, atmospheric thresholds are challenging to the interacting human senses and can be extremely difficult to define. Threshold spaces arise from spatial boundaries, the need of breaking them apart or opening them up. They organise flows of movement, delineate divisions, merge spaces.

An attempt was made to read the city through certain aspects or moments that can be experienced as thresholds between external and internal, visible and invisible, tangible and intangible, psychical and psychological boundaries. The city of Marseille is further understood as a **manifold** that is continually reshaped by its inhabitants and with the thresholds of atmosphere playing a role as mediator between spaces. Consequently, the flow of the atmosphere (and atmospheric thresholds) became the entry point of this research.

The chosen site is the northern district of the Old Port of Marseille along with Fernand Pouillon's post-war urban development.

Without asking questions
you know that something
is changing around you.
It is the atmosphere.

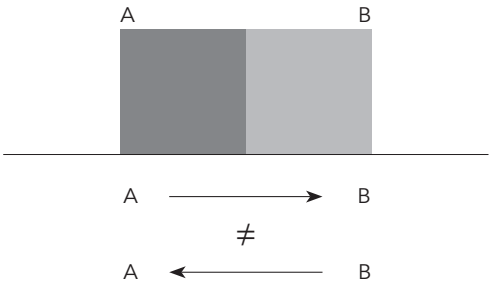
site image - satellite view

DUAL NATURE OF THRESHOLDS

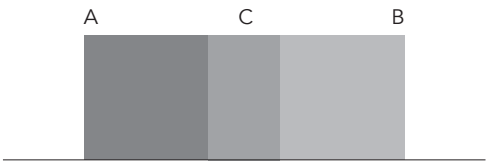
Following extensive group research and exploration, Marseille appeared as a city with many faces that can be characterised in countless ways. Various factors have contributed to its unique character — a harbour city that is a place of constant change. In addition to the economic development associated with the port's expansion, its rich history has been shaped by people of different cultural and ethnic backgrounds. At the same time, it is a city of marked contrasts and divisions. This multicultural structure generates many in-between spaces, in which certain changes of atmosphere can be observed. This shift can be very rapid and different sometimes in every street, which makes it a very intriguing area to study this phenomenon.

*for more detailed examples check the appendix

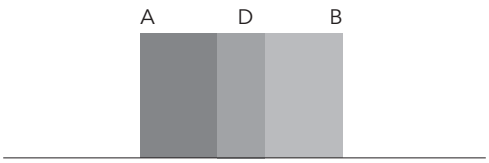
This research aims to identify and define the thresholds of the atmosphere in a broader urban context on the example of Marseille, which in its diverse nature becomes a challenge while offering a wide spectrum of research. The subsequent objective is to classify its characteristics — the elements and objects that influence the place under analysis. To explore the moments in which there is a threshold space or, in other words, thresholds of atmosphere, an attempt was made to experience the transition between them, established on two experiences: the moment of entry and the moment of exit. This allowed investigating how the perspective of the atmosphere changes and whether it is (dis)continuous.



two atmospheres adjacent to each other, where the transition from A to B is not equal to the transition from B to A



two atmospheres adjacent to each other produce a in-between space (C)

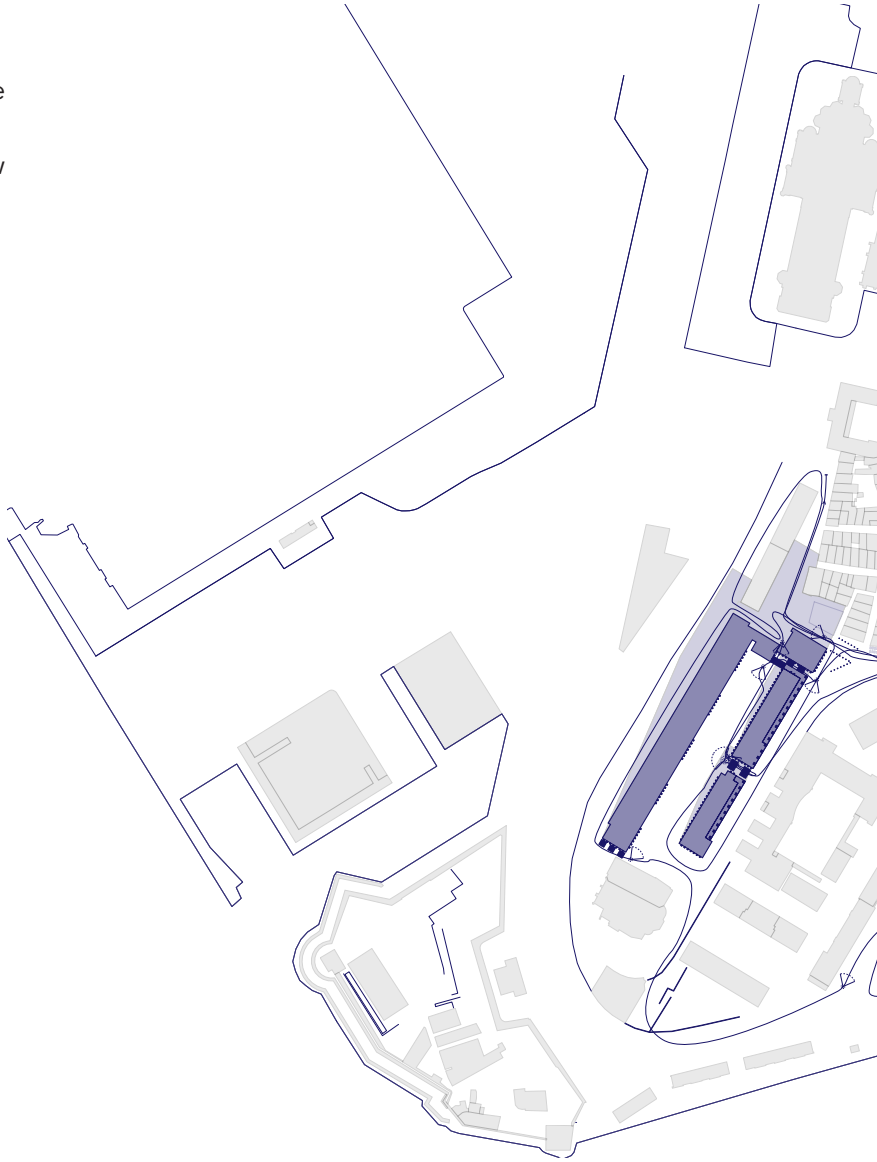


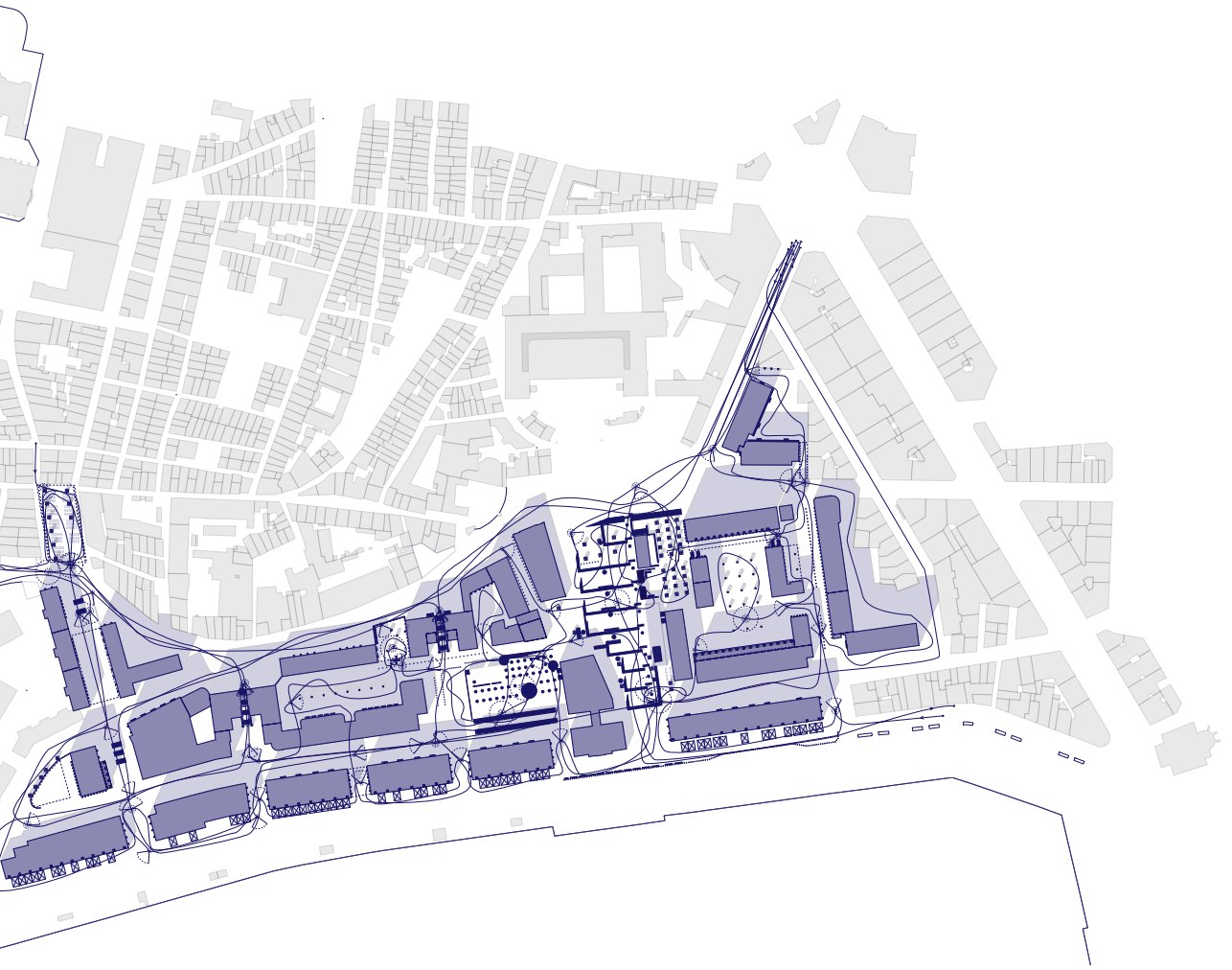
two adjacent atmospheres overlap to create a new space (D)

METHODOLOGY

When we visit a place for the first time, it takes a while for an image to form in our mind, but as we get to know the space better, this image changes. Some internal relations and connections, which were not noticed before, become visible. This makes it possible to discover many potential interpretations between these relationships. For this purpose, a system for their identification has been developed, which can serve as a toolbox (compendium) for further exploration or can be applied to a new urban context. The atmospheric experience in the case of Marseille could be many times extreme and change dramatically in a very short time.

*for more detailed maps check the appendix





The point of view taken is based on in-situ research, collection of information and its further interpretation. The research was based on the survey of the current situation and exploration of the thresholds of the atmosphere in the multi-narrated urban context of Marseille, which is conducted with the **etic point of view** — from the observer perspective (local observations, categorisation, explanation and interpretation of the chosen site). The method is based mainly on **the act of walking** combined with the mapping and photography series. Walking seems to be the right choice, as it is not only a motion but also a form of cognition that allows one to stop spontaneously or change direction at any time, it also gives a specific — the pedestrian gaze of the explored area.

The method consists of the following steps: an exploration of the unknown, discovering thresholds, focus on specific qualities, such as:
- flow of the atmosphere
- shadow
- objects in space
- thresholds moments and continuity / discontinuity in materiality

Later on, based on combination of the shadows and objects in space, intensity map was generated, which led to the final mapping where all layers are overlaid, giving broader perspective and deeper understanding of the investigated site.

Additionally, the set of rules was established: visiting the site multiple times during different times of a day; being there alone and with the group; walking, staying still or sitting for a while; but always walking with the pedestrian gaze, sometimes staying still or sitting for a while. The repetitiveness of the act of walking during my site's visits, introduced a new dimension of the site, which characteristic was reached in many fascinating threshold's of atmosphere, appearing multiple times within the space on the explored zone. Being present in a given context after knowing the general characteristics of Marseille, it allowed for a better understanding of certain relationships, connections and influences that are revealed in the chosen urban space.

However, it is worth stressing that this context is unique in the city and therefore not fully representative, but its analysis through the chosen research method allowed to specify

elements that influence the creation of thresholds of atmosphere, which are universal and can be applied to any chosen place. This contemporary analysis of the existing context of the city, together with the selected space presented here, aims to propose a way of reading the existing situation. Beginning with the awareness of the existence of certain elements and relationships that recur in the space, through the relations created between them. At the same time, due to the limited time of the study, it should be acknowledged that there is a somewhat simplification of the listed elements, whose character, as universal as possible, should fit into any urban context. The initially chosen methodology of photo survey developed into a system of translating space into graphic language, enriched with textual description. In the chosen methodology two main surfaces were taken into consideration: the urban plane and the drawing surface, which develop interrelationships between them. This concept was inspired by Aldo Rossi's urban studies.[2] The double meaning creates a new understanding of the context, its scale and the body of the space — which might be understood as a given situation and its objects.

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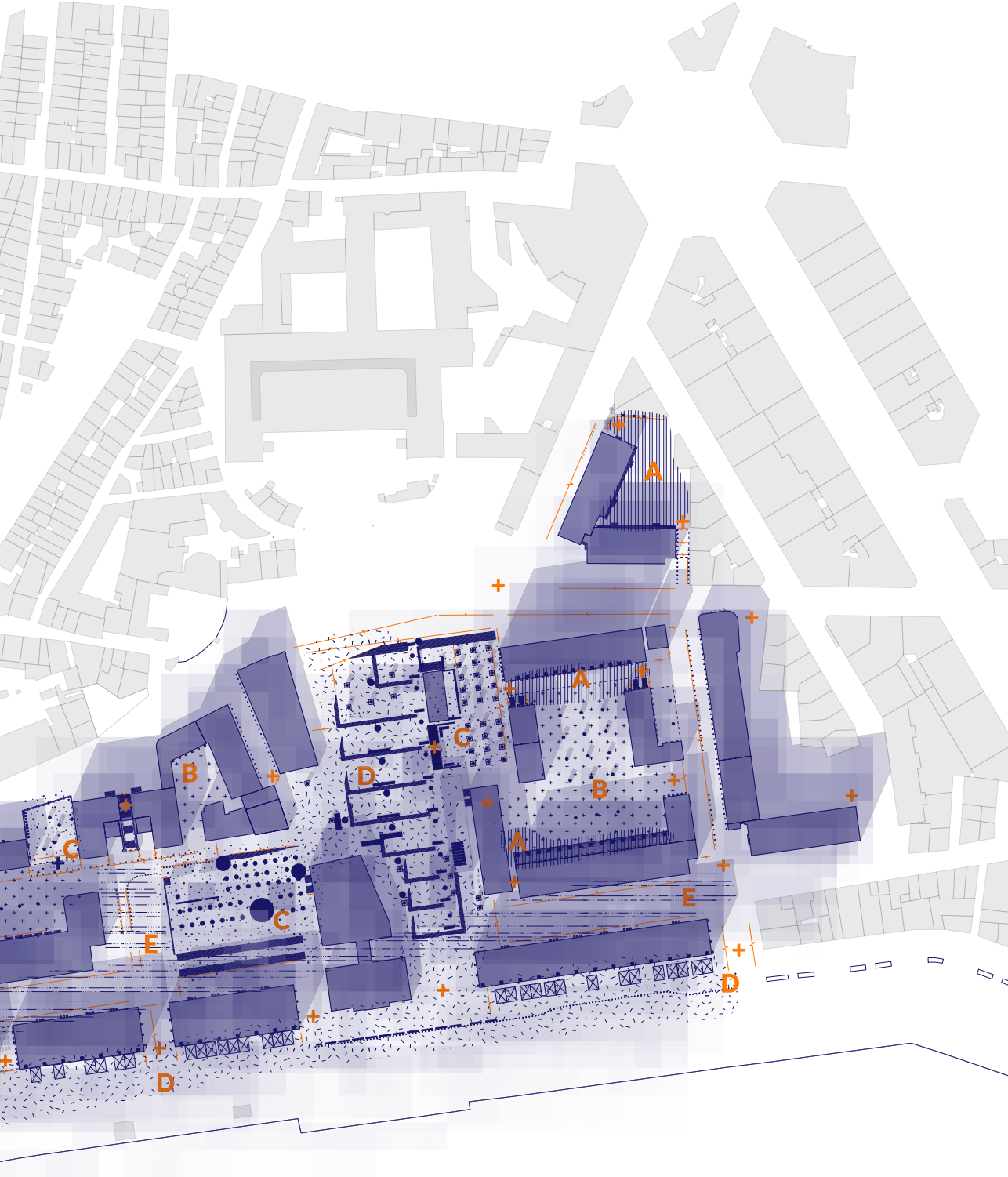
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THEORETICAL FRAMEWORK

Referring to existing texts on atmosphere published by phenomenologists, philosophers, and architects, there is a strong emphasis on the contribution of emotions and senses in the perception of atmosphere. Peter Zumthor states that "We perceive the atmosphere through our emotional sensitivity [...]".[3] Similarly, Martin Heidegger points out that our emotional relationship with space is the rule rather than the exception. According to the German philosopher, we are always in a certain mood, even if we are not aware of it.[4] Depending on our attitude, the world may appear to us differently.[5] The experience of atmosphere, as Juhani Pallasmaa has noted, is perceived by various senses. "Every significant experience of architecture is multi-sensory; qualities of matter, space, and scale are measured by the eye, ear, nose, skin, tongue, skeleton, and muscle. Ultimately, we sense works of art and architecture through our senses of self and existence."[6] However, it goes beyond the scheme of the five senses as it also includes the sense of orientation, gravity, balance, stability, movement, duration, scale and clarity. Thus it can be concluded that our body reacts to its direct environment. Similarly, the environment responds to our body, which happens outside our consciousness. In the words of Pallasmaa when we enter space, space enters us.[7] The human body perceives environments through senses and makes judgments based on the sensorial input that people receive. Maurice Merleau-Ponty emphasises this simultaneity of experience and sensory interaction: "My perception is [therefore] not a sum of visual, tactile, and audible givens: I perceive in a total way with my whole being: I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at once".[8] However, the emotional relationship with the world is not limited to the projection of feelings onto the surroundings. Merleau-Ponty emphasizes the immediacy of understanding another person's emotions through bodily expression and interaction. In his unfinished work The Visible and the Invisible, he describes the flesh — something that is and yet has no shape, no form, an opening, a reference, a rotation that is always concerning something.[9] Gernot Böhme, on the other hand, does not treat the atmosphere as a projection of the individual's emotions onto the world, nor as something independent of man. According to him, it is something that appears between and within each person, thing and place

simultaneously. The atmosphere is a "sphere of presence", a "marked space". On the one hand, it is like a mist that surrounds people, things and places, "[...] that is why we can speak of the calm atmosphere of a spring morning or the familiar atmosphere of a garden".[10] Furthermore, Böhme argued convincingly for the study of not only how the atmospheres are experienced, but also how these experiences and their emotional effects can be strategically produced, designed, and staged,[11] which can be seen as the concept of the atmosphere and its threshold as defined and designed spatial scenes.
In *The Aesthetics of Atmospheres* (2018), Böhme stated that the atmosphere functions as an effective, sensual, and meaning-giving substance.[12]

Directly related to the phenomenon of the atmosphere is the issue of threshold, which is the more specific moment of change in the ambience that can be defined by numerous parameters and various elements. The threshold can be physical, psychological, emotional, social, economical. It can divide the space into public, semi-public, and private areas. New and old, open and closed, outside and inside space, it can be an intersection or gathering point and many more… Till Boettger defined it as spatial conditions which create openings in the boundary that can be experienced especially through the movement.[13] Those openings can be seen in elements such as doors, colonnades, porches, stairways, patios, etc., which are physical borders. On the other hand, there are also non-physical borders, such as: light, sound, smell, the flow of air. The threshold can be associated with symbolic meaning and rituals. The expectation of it is that it can be perceived, recognized and even defined. Transparent boundaries organize space and can be understood as thresholds even if they do not provide for spatial transitions.[14]
The composite threshold space is a complex spatial sequence composed of several smaller spaces strung together to form a circle.[15]
Boettger listed six main parameters which he used to describe threshold space. In addition, he distinguishes in them counterbalancing pairs of opposites. These are: delimitation: open — closed; sequence: freely selectable — guided; geometry: free — ordered; topography: independent — embedded; materiality: neutral — distinctive; furnishings: unobtrusive — self-contained.[16]
A slightly different view was taken by

Catherine Dee, who described threshold as something that links spaces, mediums or objects, that is the component that provides integrated and complex transition.[17] "Thresholds are identified as distinct small spaces or forms in the landscape that, like edges, have transitional and integrative functions. Unlike edges, thresholds have 'focused' rather than linear spatial form and support distinct and wide ranging social and cultural uses and experiences."[18] An alternative understanding of this concept was proposed by Johann Friedrich Geist, who defined that the threshold "[...] is the common element of a transition, a threshold, a process, a measured route or something that passes. Something happens, the movement becomes an experience",[19] which may lead to the conclusion that the threshold is used as a device for slowing down the person perceiving it.[20]

In reference to the theorists mentioned above, some of them have attempted to identify the various factors that influence the formation of the atmosphere. Peter Zumthor listed the main components of the atmosphere: the body of architecture, material compatibility, the sound of the space, the temperature of the space, surrounding objects, between composure and seduction, the tension between interior and exterior, lever of intimacy and the light on things.[21] Gaston Bachelard in his publication mentioned several parameters of the atmosphere, which could be defined as the quality of the light, shade, security of being and intimacy, depth of being and distance, geometrical expression and rhythm analysis, noise, surface, the spirit of the space.[22] Those categories provide a first indication of how we can try to measure and analyse the atmosphere of a given space. However, these parameters do not seem to be always relevant and sufficient in the case of the thresholds of the atmosphere, which is a somewhat more specific and unique place due, among other things, to the moment of transition and change. Referring to Zumhor's proposal and taking into account the urban research context, I propose the following categories in a manner appropriate to his proposal: the body of the space, materiality, sound, space intensity, objects in space, rhythm, tension and light while recognising that sound and tension in the chosen context are not relative. The body of the space includes the side categories that make up its perception: scale, shape, details, distance, depth, geometry, orientation and surface. The materiality of

the threshold space can correspond to the materiality of its surroundings — surfaces on the ground, buildings and objects in the space. Additionally, parameters such as light on the material, its colour, texture are relevant, as well as the aspect of continuity and discontinuity that might create a strong contrast between two materials and therefore sometimes two spaces. Olafur Elliason emphasized that "materiality can actually make atmospheres explicit — it can draw your attention and amplify your sensitivity to a particular atmosphere. All materials have psychosocial content, and the right material can make the atmosphere apparent by giving it a trajectory, by making it almost tangible."[23] Another subject is space intensity, understood as the compilation of different phenomena overlapping each other. It is related to issues such as openness and closedness (limited or narrow space), emptiness and the accumulation of elements (density). Those elements — furnishing, are relevant with category objects in space, which mainly includes physical objects that can be temporary or permanent. These can include trees, their pots, benches, chairs and tables, stairs, chimneys and many more. Rhythm can be described by the presence of the grid, modular composition, sequence, symmetry, spatial balance which can be visible in the building's façade structure or arrangement of the rows and distances between trees. The last category is the light aspect, which is mainly related to the themes of bright — dark (light — shadow) and warm — cold (light temperature). In addition, light is directly related to most of the mentioned categories because it can change the perception of material, add a certain spatiality to objects in space and thus influence space intensity. Likewise Boettger, I believe that materials and lighting play a decisive role in forming the threshold space. "Changes in material can be heard, felt, or seen and thus mark the breaks. Transferring the familiar into a new context makes it possible to provide spaces with a new character."[24] However, in my work, I will try to consider all the mentioned categories equitably.

CASE STUDIES

During my site investigation I noticed that when we visit a place for the first time, it takes a while for an image to form in our mind, but as we get to know the space better, this image changes. Some internal relations and connections, which were not noticed before, become visible. This makes it possible to discover many potential interpretations between these relationships.

Therefore, I proposed six categories with which I attempted to measure and analyse the atmosphere of a given space.

The body of the space includes the side categories that make up its perception: scale, shape, details, distance, depth, geometry, orientation and surface.

The materiality of the threshold space can correspond to the materiality of its surroundings — surfaces on the ground, buildings and objects in the space. Additionally, parameters such as light on the material, its colour, texture are relevant, as well as the aspect of continuity and discontinuity that might create a strong contrast between two materials and therefore sometimes two spaces.

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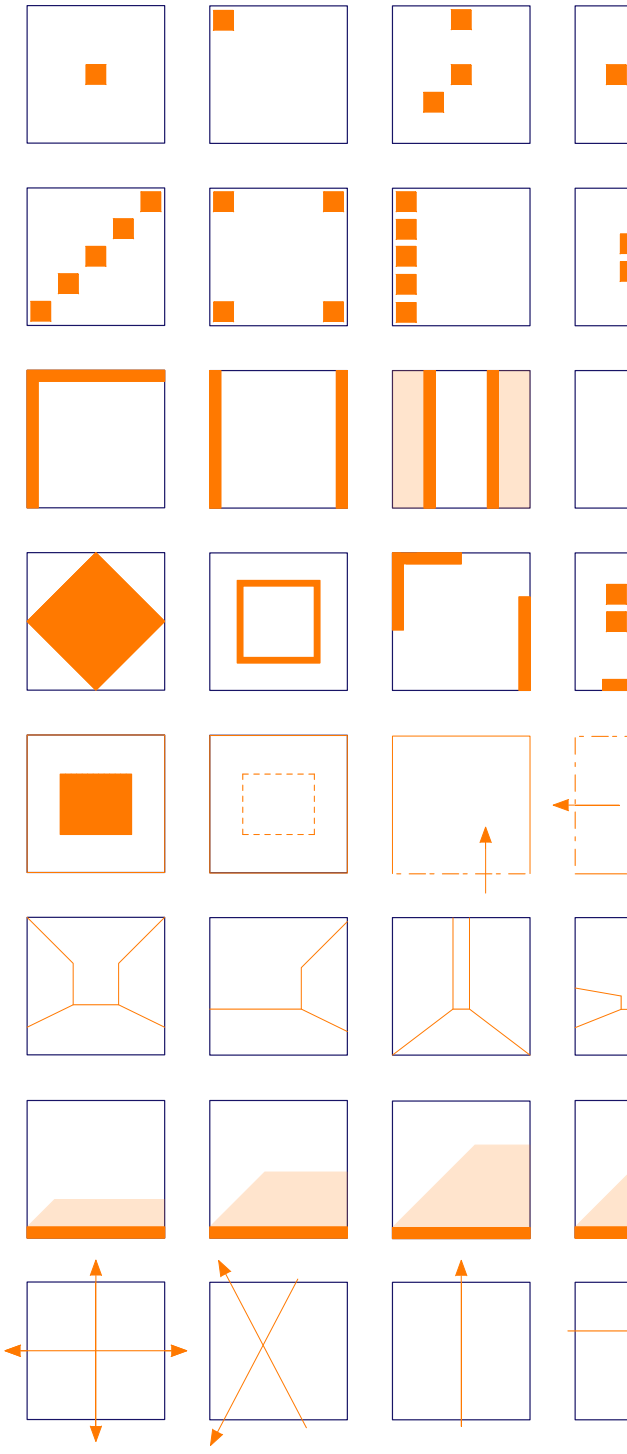
Rhythm can be described by the presence of the grid, modular composition, sequence, symmetry, spatial balance which can be visible in the building's façade structure or arrangement of the rows and distances between trees.

The light aspect, which is mainly related to the themes of bright — dark (light — shadow) and warm — cold (light temperature). In addition, light is directly related to most of the mentioned categories because it can change the perception of material, add a certain spatiality to objects in space and thus influence space intensity.

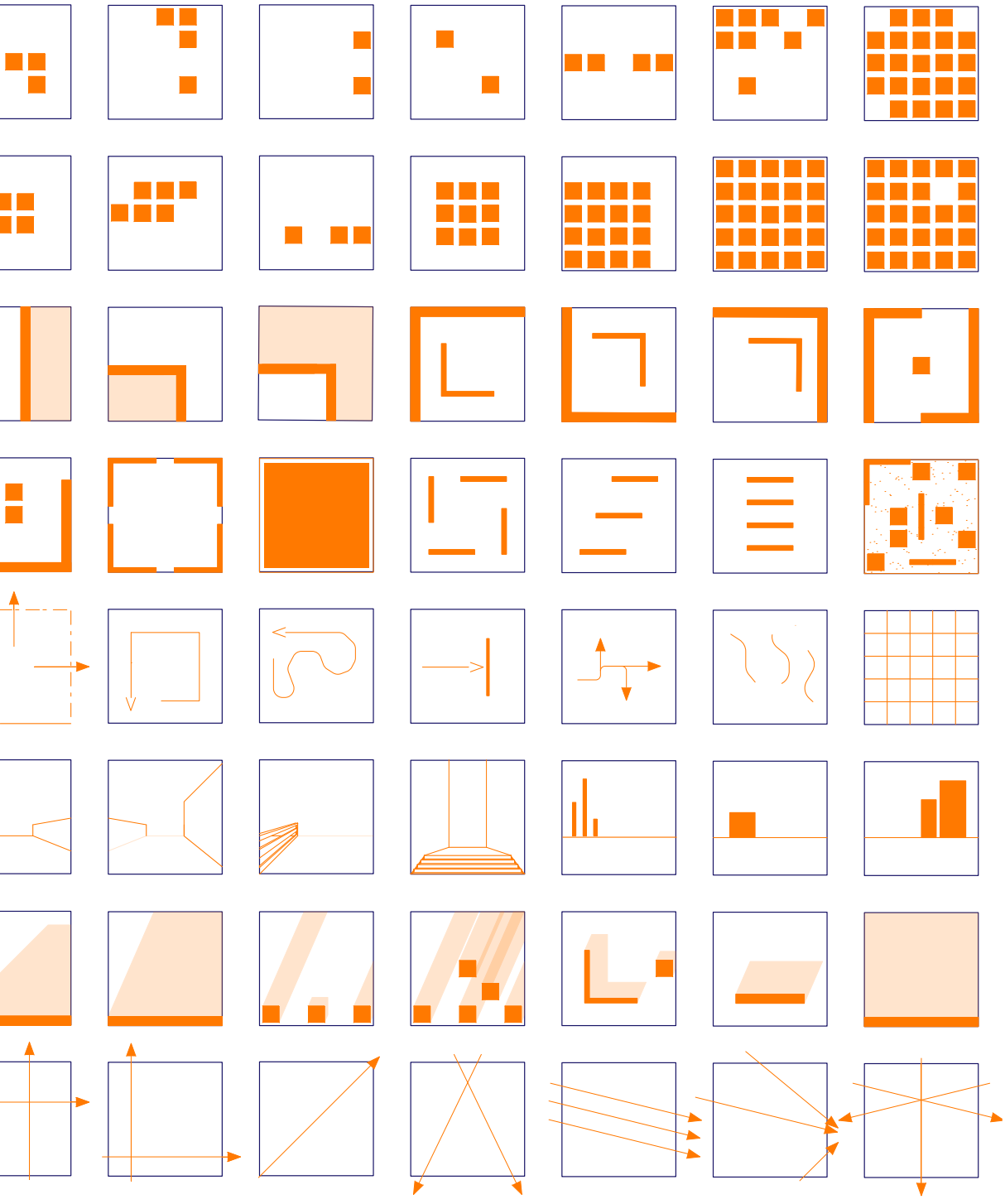
In further mappings I focused on four selected thresholds of atmosphere, which I represented them in three different ways:
- the existing condition
- textual description
- my own perception and interpretation of the experienced space

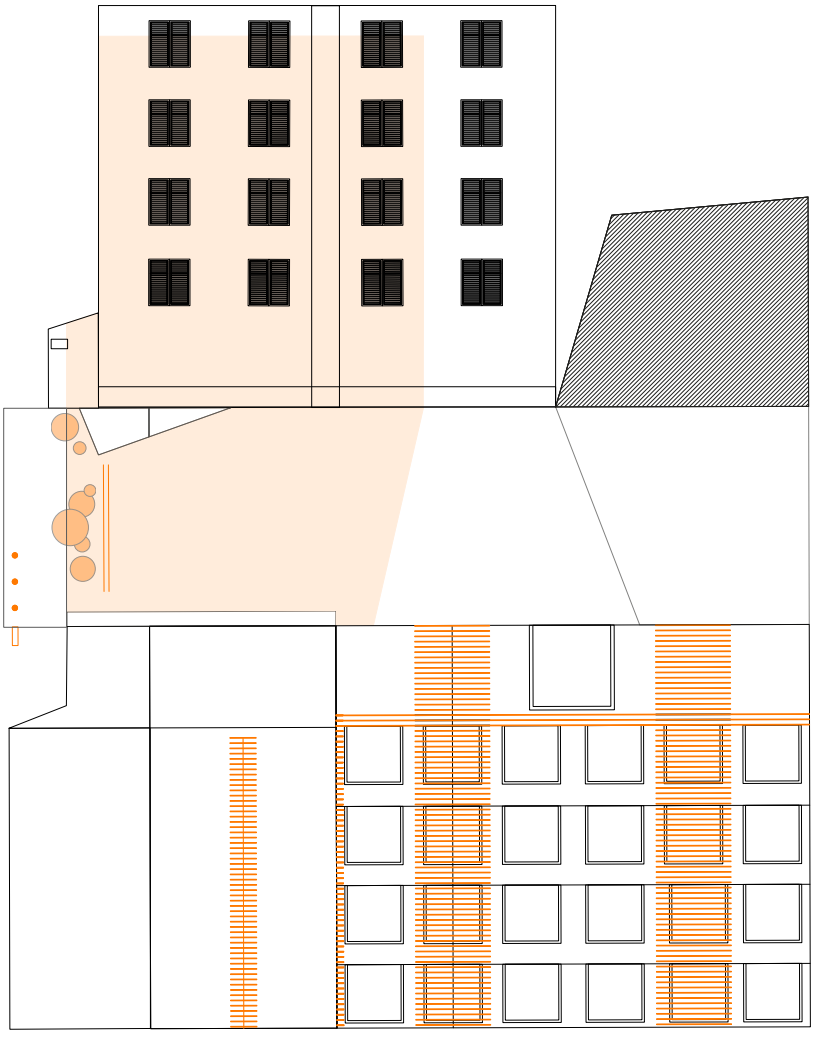
In order to compare further interrelations between the internal elements creating the thresholds of atmospheres, I decided to overlay the individual mappings on top of each other (see pages 77 and 78), which resulted in multiplying the effect and showing how different the perception is between what is found and what kind of atmosphere the place generates from the person's perspective.

*for more examples check the appendix



All aspects mentioned above were translated into graphical icons that have different possible configurations and helped me to read investigated space.

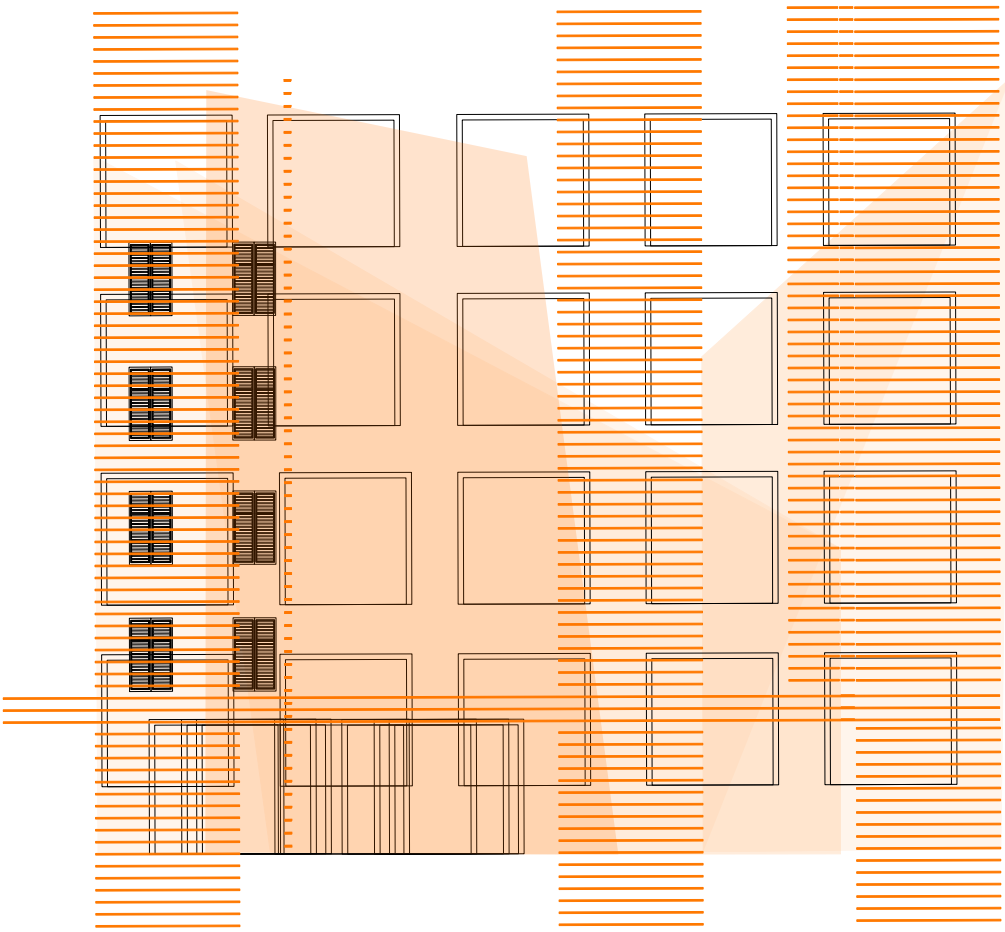




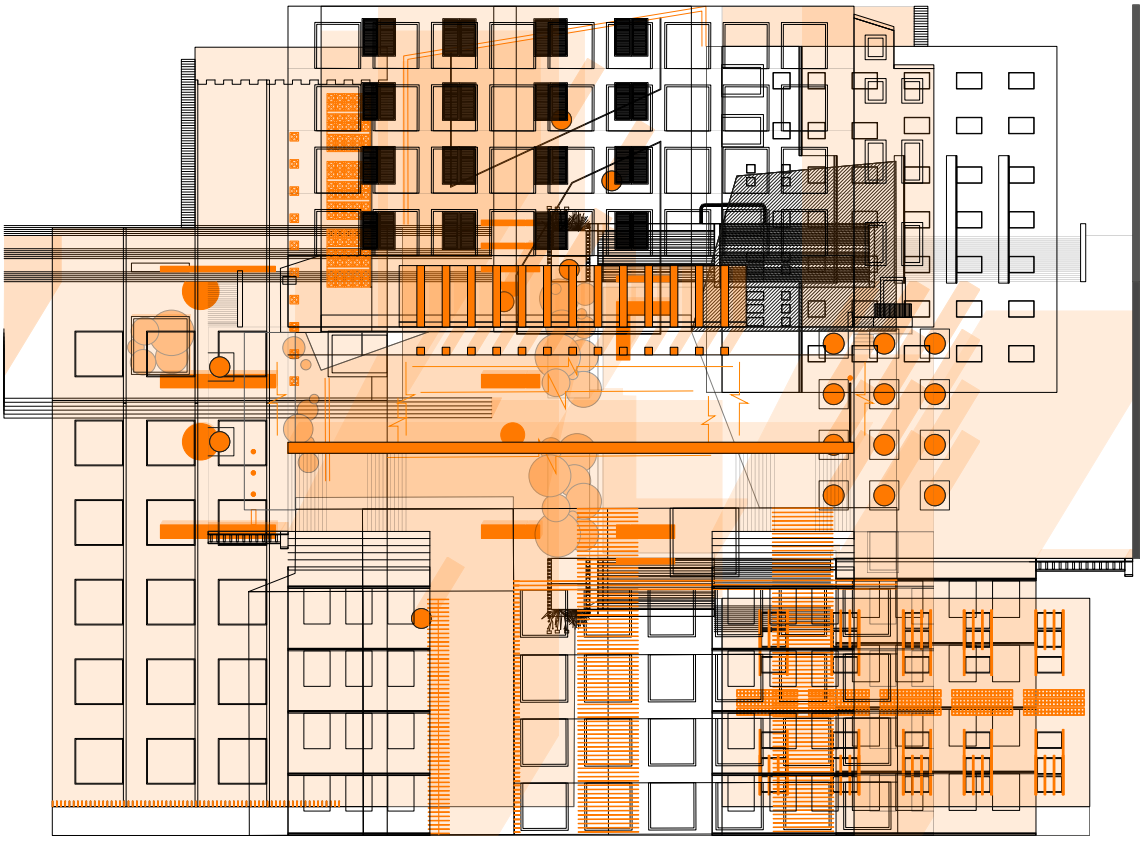
Rue de Bannières - existing conditions

On one side a passage as if to a magical space, from a bustling street full of passers-by and people drinking coffee in a café, the passage lined with pots of greenery, the muralen seemingly inviting. On the left window bars covering the draws on the right and on the building — repetitive ornament, around the corner of which there was a transition into a cold grey space with grey paving, grey facades and grey cars. The razor-sharp detail became more intense and introduced a sense of unease. On the other hand, here I certainly feel like a stranger, I am being watched closely by the inhabitants.... the irregularly shaped courtyard, which is also a car park, is surrounded on all sides by buildings and a slope, above which stands a tenement house with a beige façade in the Parisian style, compressed in the sunlight — as the only building here and heavily outlined by the shadow of the neighbouring buildings. The second exit from the courtyard leads to similar buildings, but is much longer in itself, surrounded by walls on both sides, with a series of white pillars at regular intervals on the right and black ones on the left. At a certain point the passage is interrupted by a strip of yellow line, which gives the impression of separating zones — the grey again becomes more warm in perception. The ugly, chipped pink paving changes to a well-kept pavement laid in stone blocks.

Rue de Bannières - textual description



Rue de Bannières - own perception



overlapped drawings - existing conditions

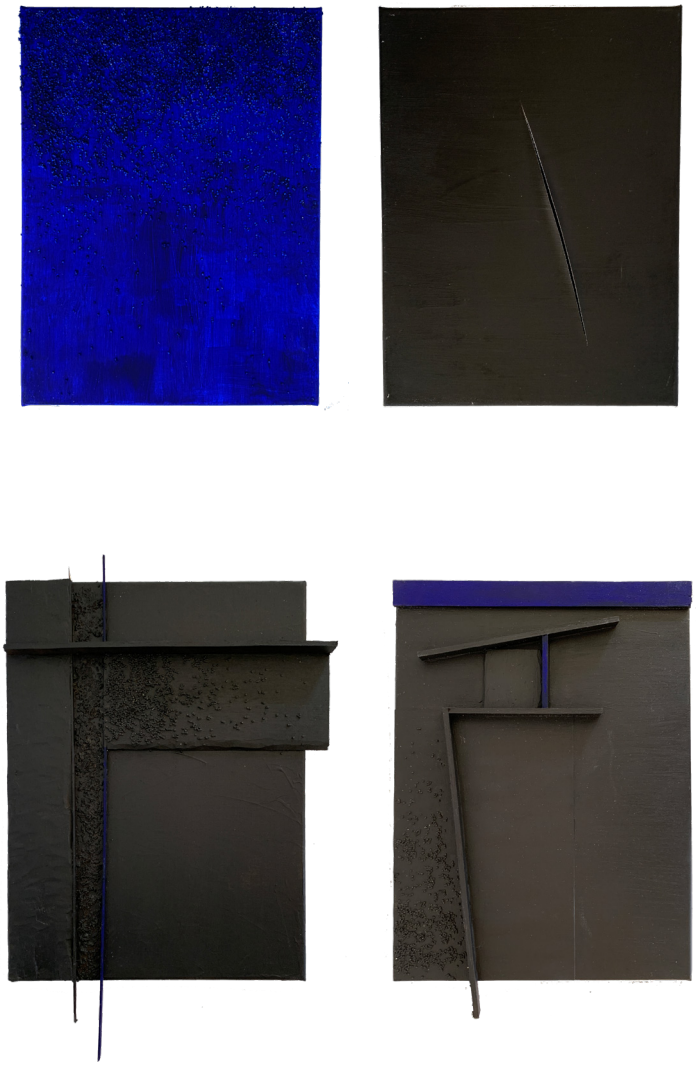
overlapped drawings - own perception

MODI OPERANDI

During the first week, when our task was to create 2.5D models by which I analysed my site using several media. Starting with a wooden model juxtaposing different elements, I tried to open up the flat atmosphere of the site. Then, I analysed the terrain, which changes its elevation and therefore creates an interesting scene for the space, playing with the different levels of elevation and creating interesting in-between spaces. Then, using spaces and wooden elements, I tried to recreate the most characteristic features and textures of the chosen space.

MO1 - 2.5D models

The following week our theme was assemblage. Initially, I started with two paintings representing terms of intensity and (dis) continuity, followed by two assemblages that were a more random juxtaposition of the elements of space used in the previous exercises. This assignment gave me an idea of a site as a playground where we can use different elements of thresholds to build a given atmosphere. This is a concept I will want to continue with in my further work on the project.



MO2 - assemblage

CONCLUSION

The difficulty of the chosen ambition was to grasp something that is not essentially physical and can be perceived in many different ways, depending on a person's personal feelings. However, the attempt was made. An interesting observation was the changing atmosphere with the change of the chosen viewpoints. Standing in one place, e.g. in a city square, and slowly turning around one's axis, one can observe certain shifts in the space and its atmospheres that change over and over again. This simple procedure emphasised the multitude of thresholds of atmosphere that arise at the border of one larger zone with a homogeneous ambience. A similar change was observed during the act of walking. The points of the change are an extremely fascinating concern, the analysis of which is intended to systematise the aspects which influence the threshold and which, in a further step, may allow the production of thresholds of atmospheres, which can be compared with space staging. Reading the composition of urban elements or thresholds of atmosphere makes that space more readable. The identification of individual elements that form the threshold of the atmosphere indicates liberation of them from its context. They might be perceived as singular properties or choreography artefacts that emerge under specific atmospheric conditions. The potential manipulation of selected aspects suggest innumerable possibilities of change, and thus the creation of many atmospheres, often quite different from each other, generates a dynamic system in which a change of even one parameter will influence the others. They can be transformed, substituted or re-situated in another situation. For example, abstracting a narrow passage from its context might amplify the feeling of separation or division. The same passage surrounded on both sides by high walls with no door or window openings will emphasize darkness, cold, uncomfortable, maybe even the gloomy or dangerous atmosphere. The same place will take on a completely different look if the material is changed to, for example, translucent coloured glass, which partially lets through the light and its surroundings, which will be partially visible. And yet another when, while retaining their full opacity, lowered to a height of one metre, opening up a free view of the immediate surroundings, which also affects the atmosphere of a given place. A completely different feeling will occur in the case of different surroundings, for example by water or forest, and a completely different one if such a walkway is suspended

above a busy road or is located between a high density of buildings. It will also be different if there is an obstacle on our path in the walkway — both in the physical and psychological sense. There are many factors involved in creating an atmosphere, many of which are nuances — seemingly small, invisible, yet important components of a given place. Furthermore, it is worth noticing that removing certain elements establishes voids in the space, which create a completely new face of the same space. The void might be an interesting tool for analysing the city structure that contains it; in this particular case, Marseille's urban context and history. The process of removal allows for the projective possibility.[25] Moreover, reductionism is the method by which one can reduce complex phenomena to simply isolated systems that can be fully controlled and understood.[26] Combined with the quantitative methods it determines to what extent this may occur. It can introduce the possibility of establishing a new urban narration of the city in which an understanding of thresholds of atmosphere can be used as the main tool supporting this interpretation. Even in a seemingly empty space, a specific atmosphere is felt, which is generated by materiality, light, and a set of elements that create a space body. It reveals the intensity of the space, which is a component of many overlapping elements. This can be considered as a urban composition, designed or accidentally created, that influences people's perception of a given space. Some of its elements are constant and unchangeable, while others undergo continuous changes, for example, light and directly influence the perception of the latter. It is important to notice the different forms that create the city and its diverse character influenced by the different building styles and its (dis)continuity, the intensity of the space — the busy and vibrant street or deserted city square. The city that is constructed by various elements (which are a part of the designed system and set of rules) that are arranged into specific situations and forms create a new ambience of the space similar to the cinematographic narration. It is important to stress that thresholds of the atmosphere are produced by us, professionals — architects, urban planners and designers. By using them, we can emphasize changes, make them more explicit, so people using them are more conscious. At the same time, this is a very important responsibility and a powerful tool that we should be aware of.

ENDNOTES

[1] Wolfgang Meisenheimer, Choreografie des architektonischen Raumes (Düsseldorf: Fachhochschule Düsseldorf, 1999), Ch. 2–5.

[2] Cameron McEvan, "The Analogical Surface: City, Drawing, Form and Thought, Drawing On," Journal of Architecture Research by Design, (2018), 18-19.

[3] Peter Zumthor, Atmosphere: Architectural Environments - Surrounding Object (Basel: Birkhäuser, 2006), 13.

[4] Martin Heidegger, Bycie i czas (Being and time), trans. Bogdan Baran (Warszawa: Wydawnictwo Naukowe PWN, 2004), 172-173.

[5] Ibidem, 176.

[6] Juhani Pallasmaa, "Space, Place, and Atmosphere: Peripheral Perception in Existential Experience" in: Architectural Atmospheres (Birkhäuser: Basel, 2014), 34.

[7] Ibidem, 2.

[8] Maurice Merleau-Ponty, "The Film and the New Psychology." In Sense and Non-Sense. Evanston, IL: Northwestern University Press, 1964, 48.

[9] Maurice Merleau-Ponty, The Visible and the Invisible (Evanston: Northwestern University Press, 1968).

[10] Gernot Böhme, "Atmosphere as the Fundamental Concept of a New Aesthetics," Thesis Eleven 36, no. 1 (1993): 113-114.

[11] Christian Borch, "The Politics of Atmospheres: Architecture, Power, and the Senses" In: Christian Borch, Architecture Atmospheres, Basel: Birkhäuser, 2014, 61.

[12] Gernot Böhme and Jean-Paul Thibaud, The Aesthetics of Atmospheres (London: Routledge, 2018).

[13] Till Boettger, Threshold Spaces (Basel: Birkhäuser, 2014), 16-19.

[14] Ibidem, 46-47.

[15] Ibidem, 108.

[16] Ibidem, 110.

[17] Catherine Dee, Form and Fabric in Landscape Architecture, (London and New Yours: Spon Press, 2004).

[18] Ibidem.

[19] Johann Friedrich Geist, Passagen, ein Bautyp des 19. Jahrhunderts (Munich: Prestel, 1969), 11.

[20] Till Boettger, op. cit., 33.

[21] Peter Zumthor, op. cit.

[22] Gaston Bachelard, The Poetics of Space (Boston: Beacon Press, 1969), 60-222.

[23] Christian Borch, Architecture Atmospheres, (Basel: Birkhäuser, 2014), 95.

[24] Till Boettger, op. cit., 50.

[25] Cameron McEvan, op. cit., 18-19.

[26] Stanford Kwinter and Umberto Boccioni, "Landscapes of Change: Boccioni's Stati d'animo as a General Theory of Models," Assemblage, no. 19 (1992), 53.

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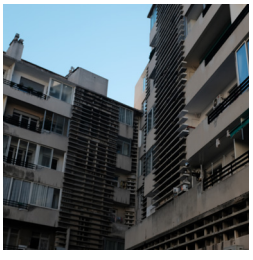
APPENDIX

— DUAL NATURE OF THRESHOLDS

The following sets of photographs were taken from a single position while rotating on its axis or within a small area. They are evidence of the changing space around us — and the resulting change in the atmosphere, which can change considerably.

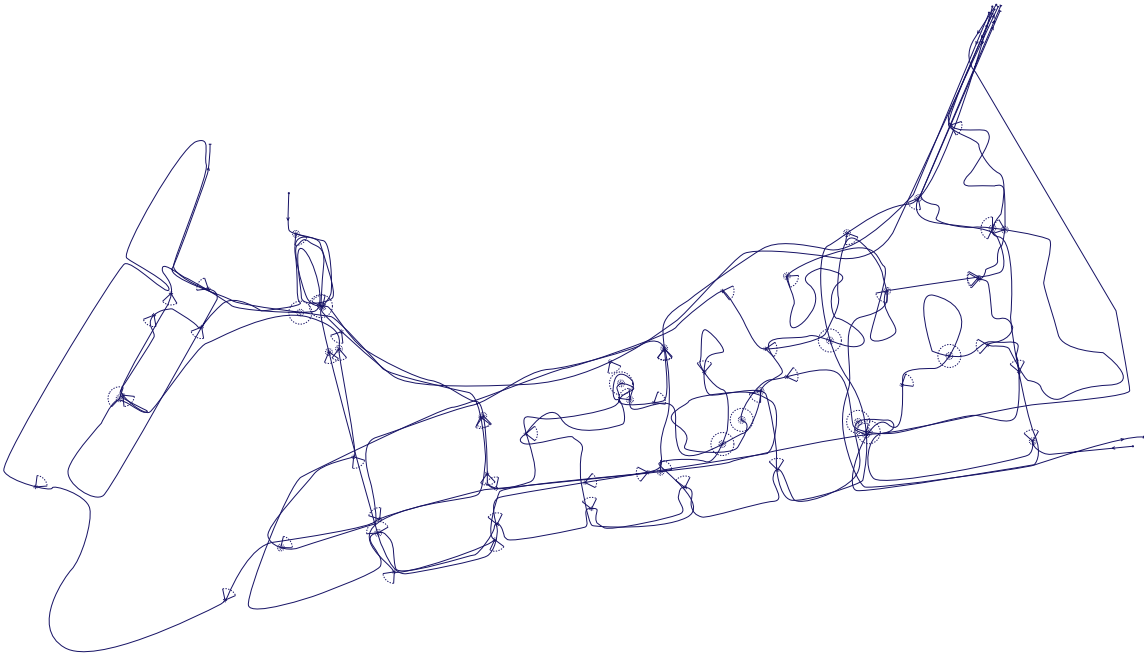
Les Buvards

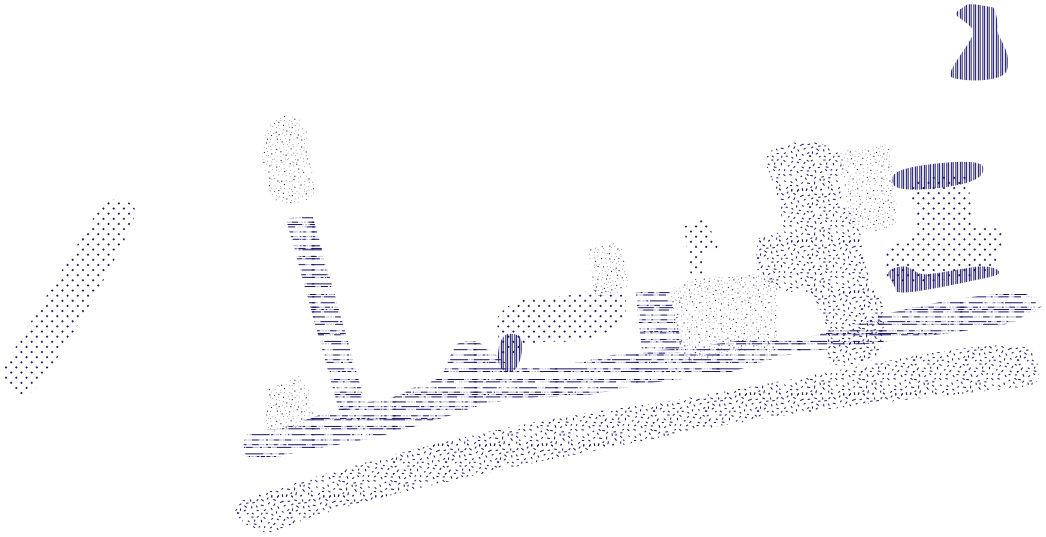


APPENDIX

— METHODOLOGY

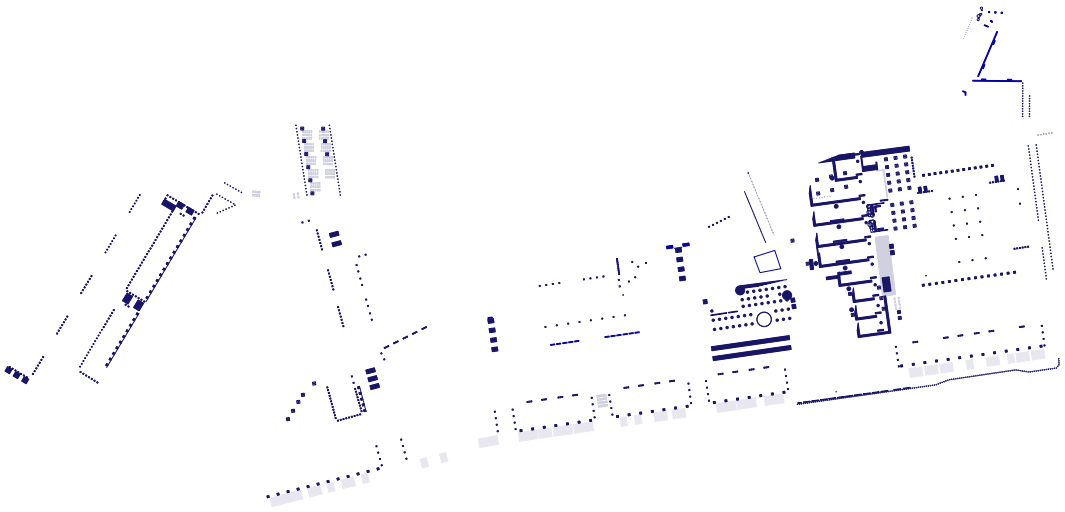
The site's mappings below are a part of my research. They constitute individual components from which the master map was created. They include: the act of walking, in which the stopping points, its time and the spectrum of observation are marked. Maps of the different atmospheres, shadows, objects in space, (dis)continuity map including the threshold space and an intensity map that was generated from the map of shadows and objects in space.



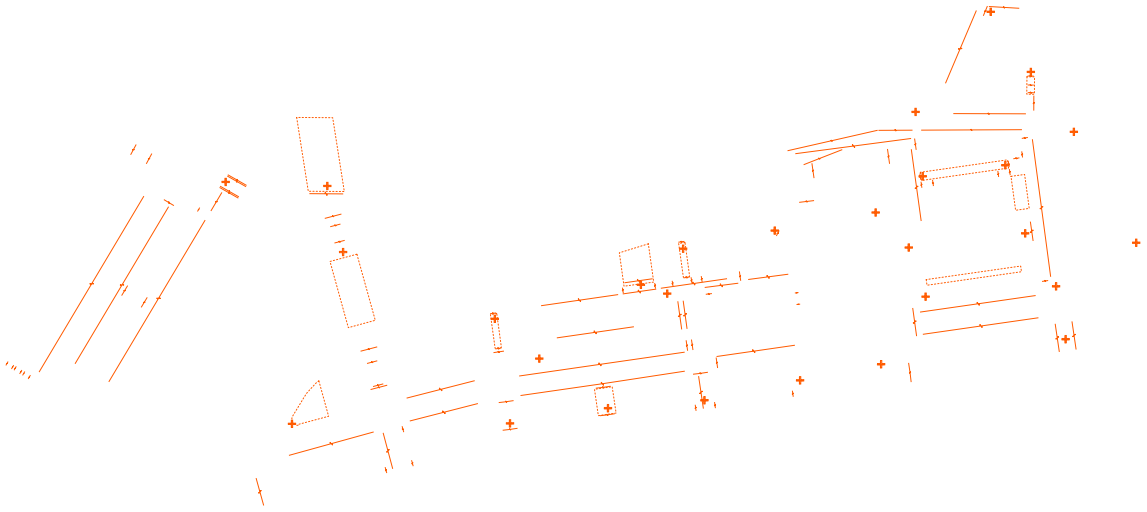


atmosphere mapping

shadows mapping



objects in space mapping



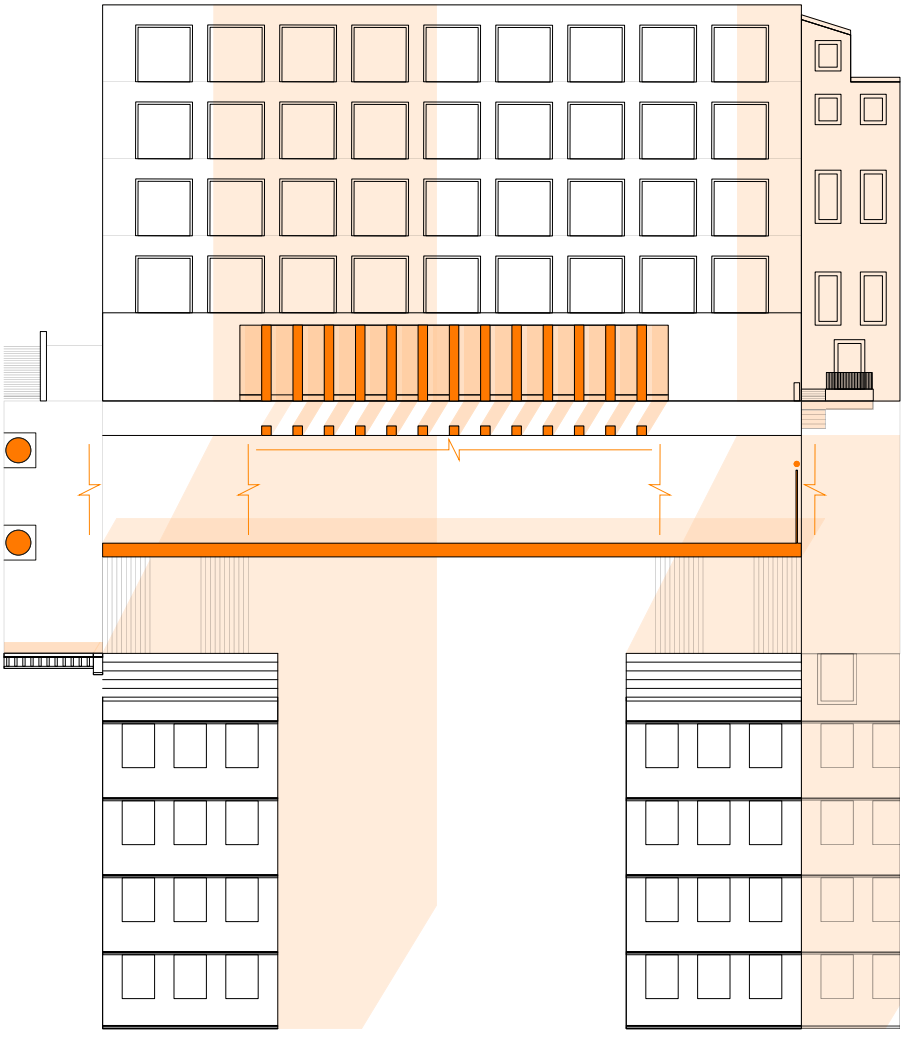
(dis)continuity mapping

intensity mapping

APPENDIX

— CASE STUDIES

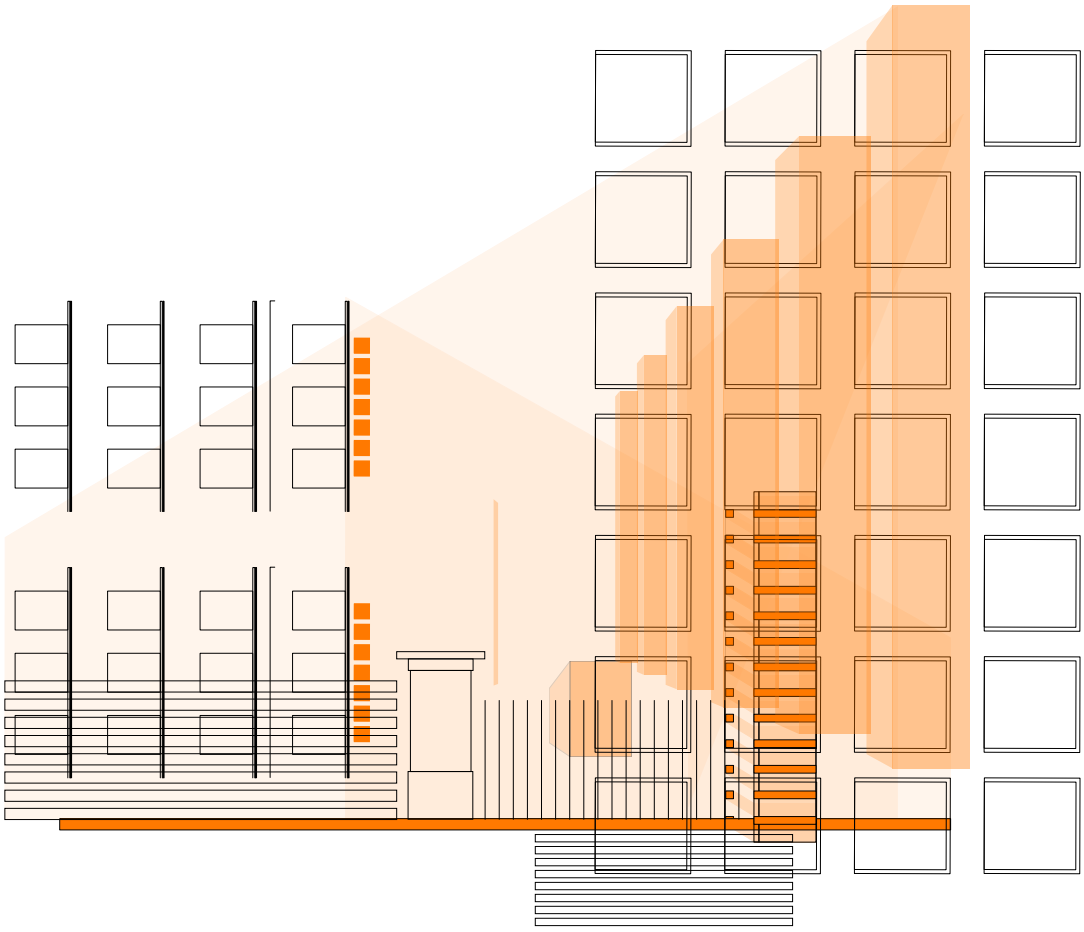
The following examples of analyses include three different understaing and representation of the investigated sites: the existing conditions, textual description, my own perception and interpretation of the experienced space.



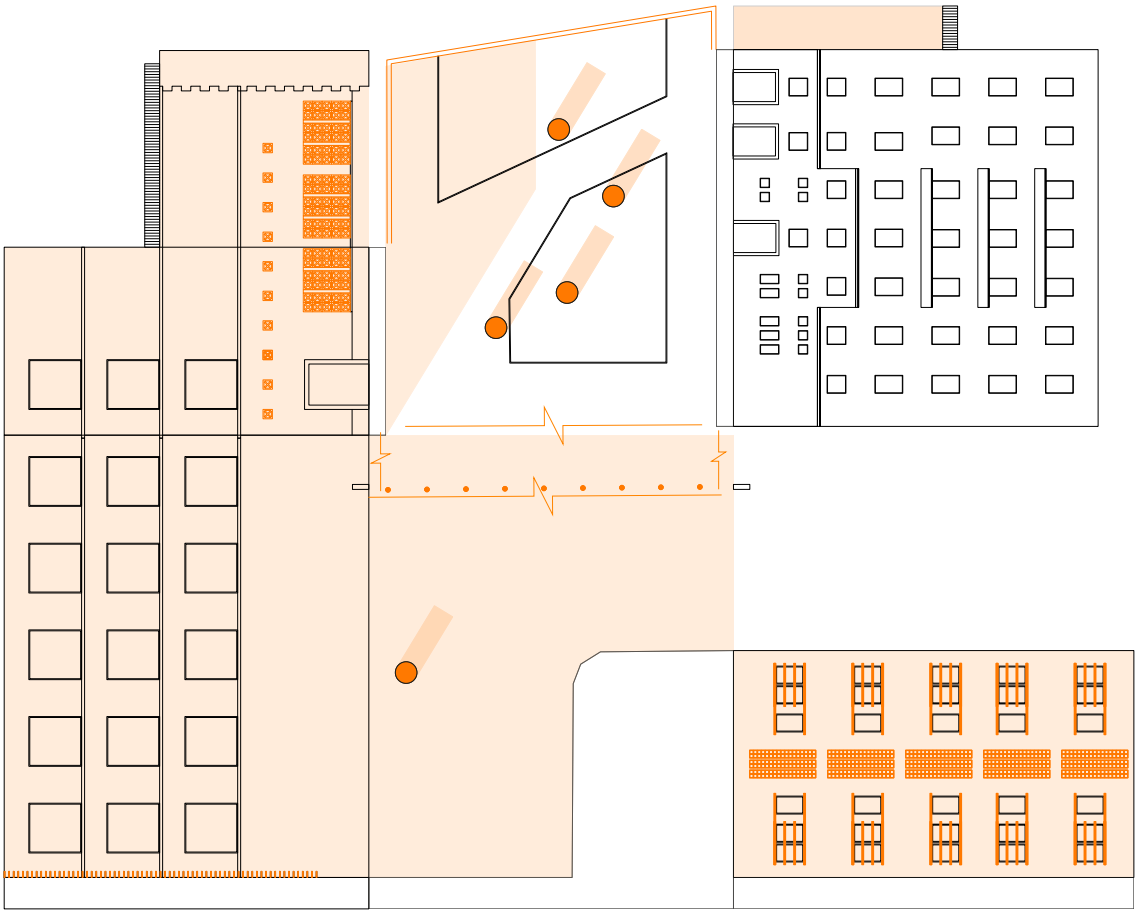
Pl. Victor Gélu - existing conditions

A narrow passageway between buildings, on one side a colonnade of square geometric shape, with buildings above it. On the other side, a stone barrier separates it from a much lowered courtyard filled with trees and cars. The entrance from the street gives the impression of being uneasy, uncertain and perhaps even dangerous, especially when occupied by a group of men. On the other hand, when not occupyed, it gives the impression of being peaceful, which is probably due to the symmetry and rhythm of the passage. Passing from the street, we see a long passage at the end of which is an open space with trees playing with their shadows on the warm stone floor of the square, where there are tables of the nearby café. In contrast, the passage in the other direction (i.e. from the square to H Street) is quite different, with the wall of a residential building at its end, with regular square windows in warm tones. This passage seems somewhat less appealing and inviting. Another important element is the changing flooring, which in the passage is not neat and noble, the covering has numerous cracks at many moments, when at both ends the floor — different in form and colour, but made of stone.

Pl. Victor Gélu - textual description



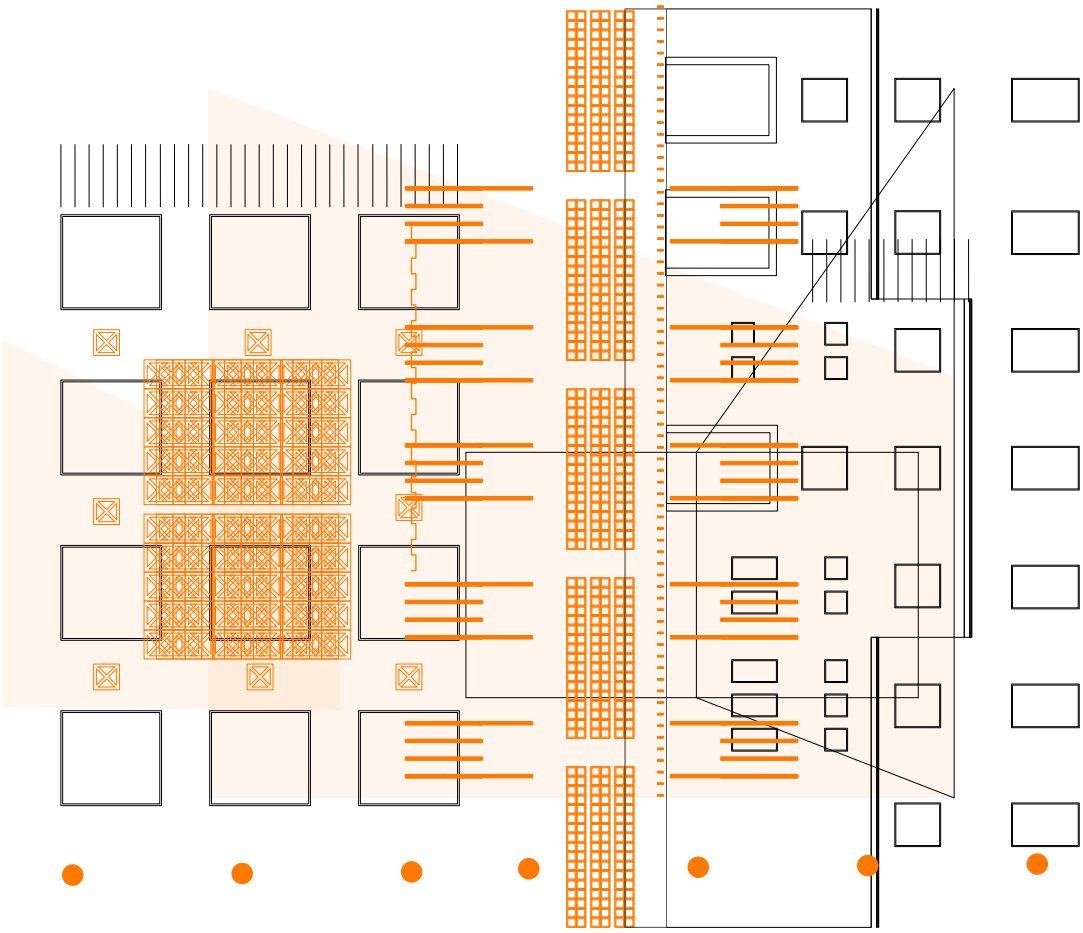
Pl. Victor Gélu - own perception



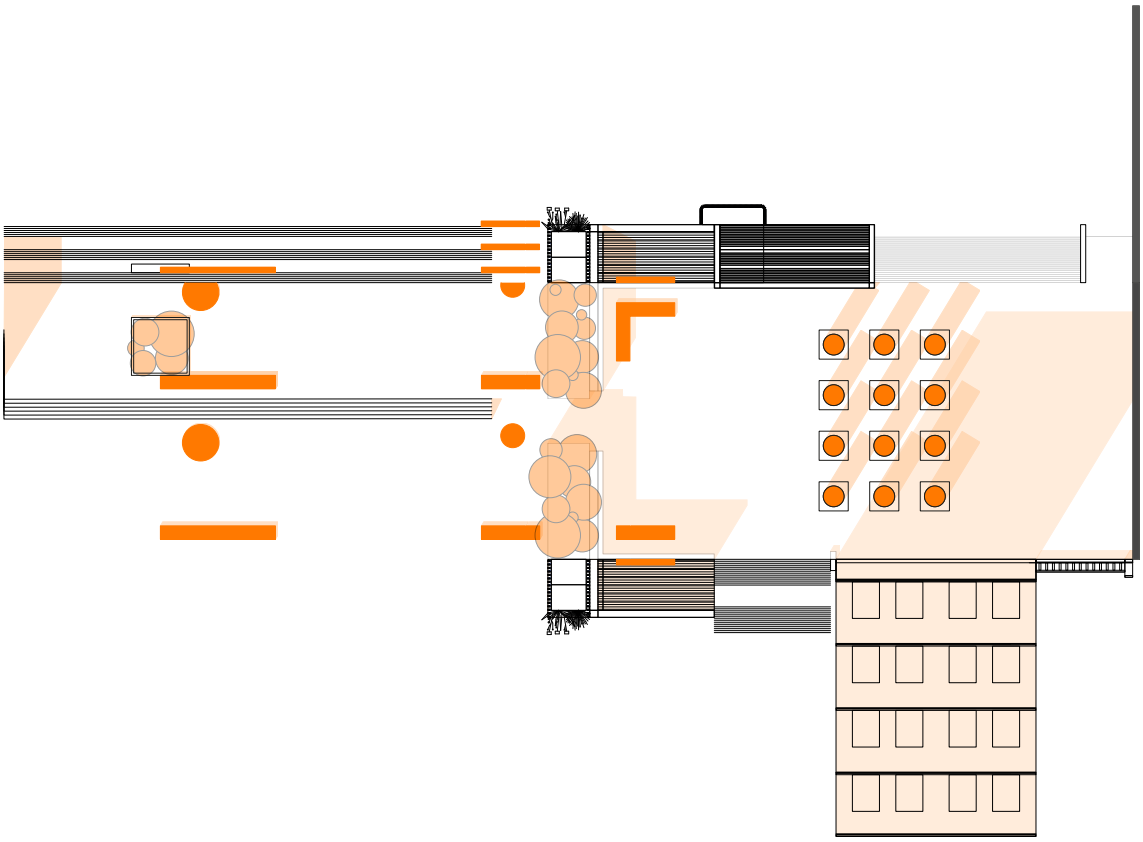
Pl. Vivaux - existing conditions

Isolated, secluded and promising a sense of intimacy and security, definitively inviting by its hospitality. Surrounded on two parallel sides by buildings, and on the third by a wall-scarp from the top of which passers-by can look down. On each of these walls there is a rhythm which has the form of a square, but each of them is completely different, with a different intensity. The whole is hidden in the shadow of large trees, which changes the composition on the warm floor. Small plots separate the spaces reserved only for nature. It is also a resting place and accommodated by animals over homeless people. Who have found peace there.

Pl. Vivaux - textual description



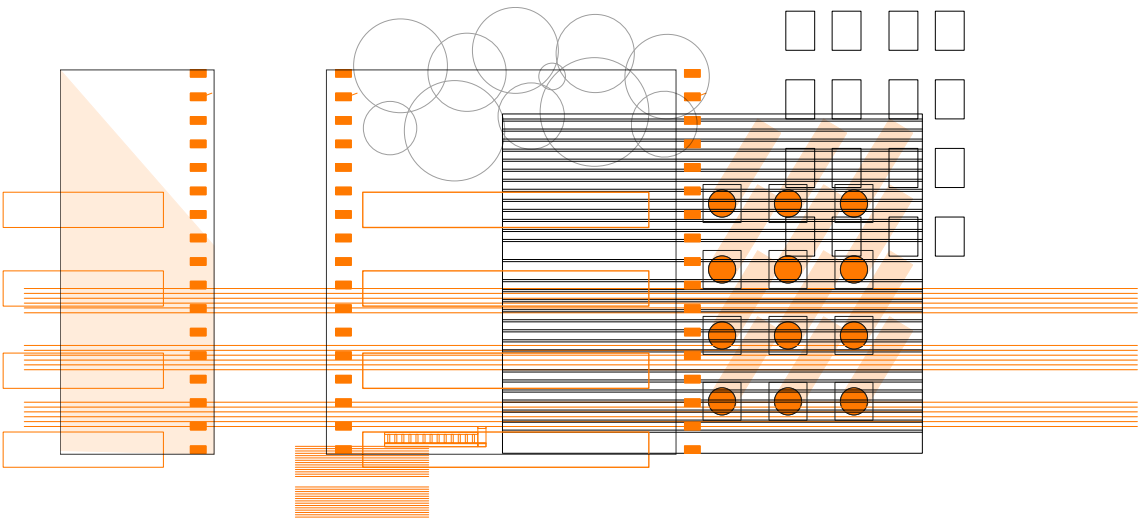
Pl. Vivaux - own perception



Théâtre grec de Marseille - existing conditions

Sequence, rhythm and symmetry. Large olive pots forming a kind of forest in the urban space. The delicate play of shadows and the chairs and tables scattered among them hide the sense of intimacy from the fugitive city. On the other hand, the emptiness of the square and the stairs — as if a gap to a completely different reality. A sense of space, greater scale, openness and very often lack of people. A kind of urban desert, which nobody benefits from. A space with a dual character, rather open, accessible to everyone. On one hand inviting, on the other not hospitable, maybe even repulsive.

Théâtre grec de Marseille - textual description



Théâtre grec de Marseille - own perception

THE THEATRE OF EVERYDAY

RETHINKING DESTRUCTION AND REPAIR AS THE TOOLS TO CREATE PERFORMATIVE ARCHITECTURAL SPACES

Ziemiecka Ewa

ESCAPING SITES OF FRICTION

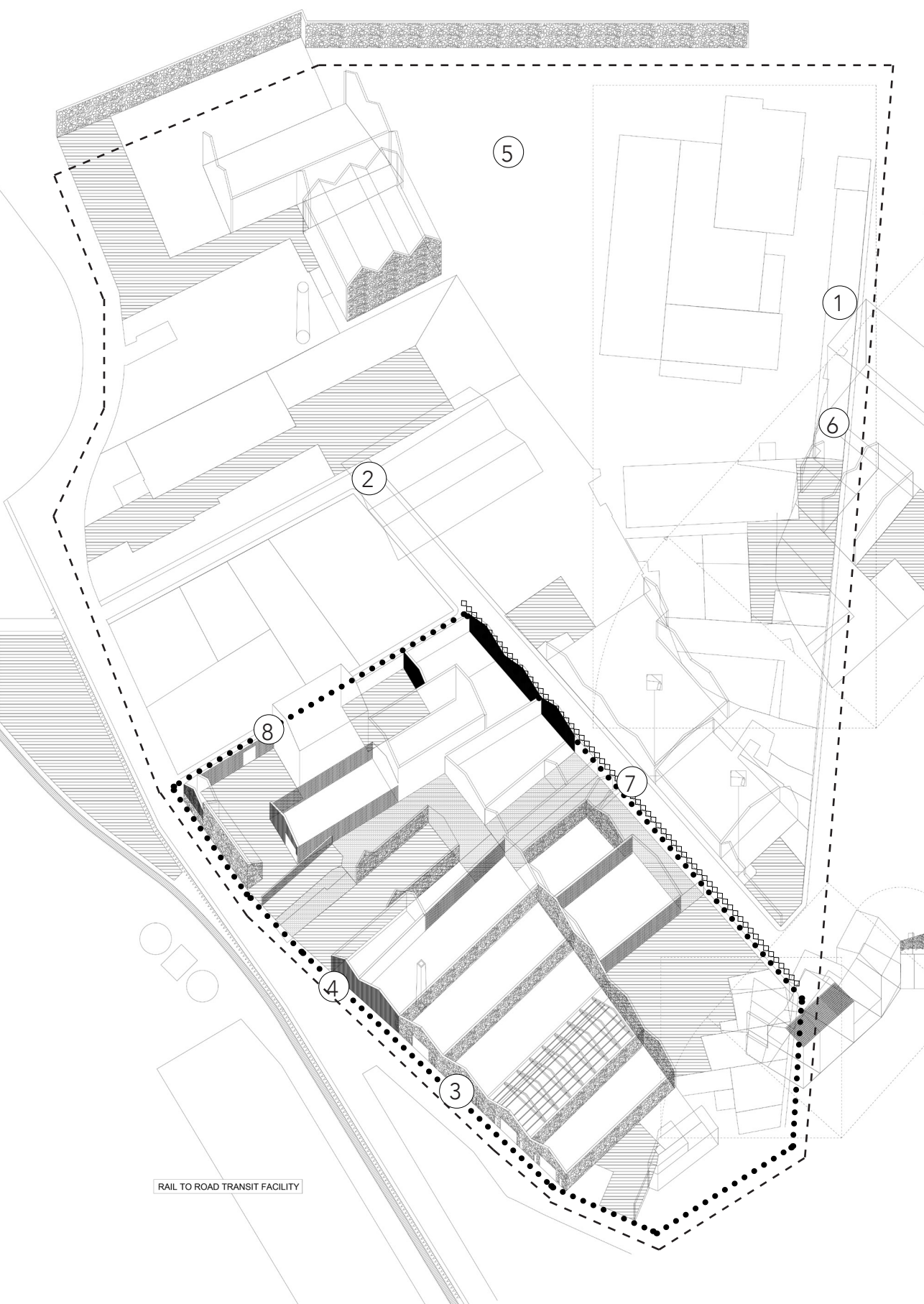
Sites of friction are wide-spread phenomena, they are spaces, surfaces, objects etc. which very existance depends on forcing specific architectural and infrastractural ideals. Their condition, as culturally and aesthetically acceptable is constantly being maintained, we can thus suggest their inherent instability which is being held off through various spatial practices. The problem seems to emerge from the very initial condition of those sites, that is their construction or design already anticipates their maintenance-intensive character. What if design and construction do the opposite - anticipate destruction, decay, patination, layering? Furthermore, what if destruction and repair instead of mutualy neutralising character move towards mutually perpetuating and accelerating dynamic, such which ensures its ever-changing character? In this way performative function of architecture is being maintained. But, interestingly enough, it acquires another important characteristic, i.e. gains theatricality, becomes a stage for experimentation with the way we construct and inhabit spaces.

Suit for walk around the Block

Perceived Discontinuity

Structural Discontinuity

④ View from the site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RAIL TO ROAD TRANSIT FACILITY

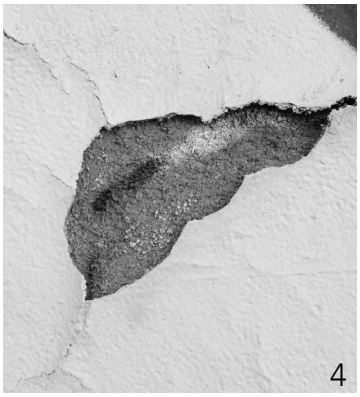
1

THE WAY THINGS FALL APART

Visting the site - Les Crottes in Marseille, area intended for the complete demolition and transformation of its industrial character into a dwelling one, one might become overwhelmed by its uncanny nature. During the years preceding the start of demolition, site started to lose its so far character, becoming less maintained, as demolition was anticipated. Thus, dynamic between destruction and repair was disturbed, walls of the buildings were covered with graffities, paint started to come off, windows were shuttered, cracks apeared on the walls and various methods of an ad hoc way of dealing with those 'problems' came up. Importantly, those techniques were not in accordance with the established architectural and infrastractural ideals. In this isolated reality, those occurences could exist without being removed. If allowed, things fall appart inevitably, if it was not for our maticulous practice of maintenence. They still would, but more dramatically and violently, through controlled destruction. Such is intended to make place for new more complient infrastractures and architecture. This violent act performed over urban fabric has to do with the practice of replacement, as opposed to practice of repair. Repair here is understood differently to maintenence itself, in a way that maintenance is constantly trying to bring something to its original state and preserve its qualities, while repair alters its original condition and gives such new qualities, be it aesthetic or functional.

2

3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5

Rubble, dust
and rust

amputated wall of
a building

and debries
lying between
remaining walls

and their
metal prosthesis

mount of debris
juxtaposed with
new dwellings

New and old
exist next to,
on top,
within,
and close
to one another.

6

7

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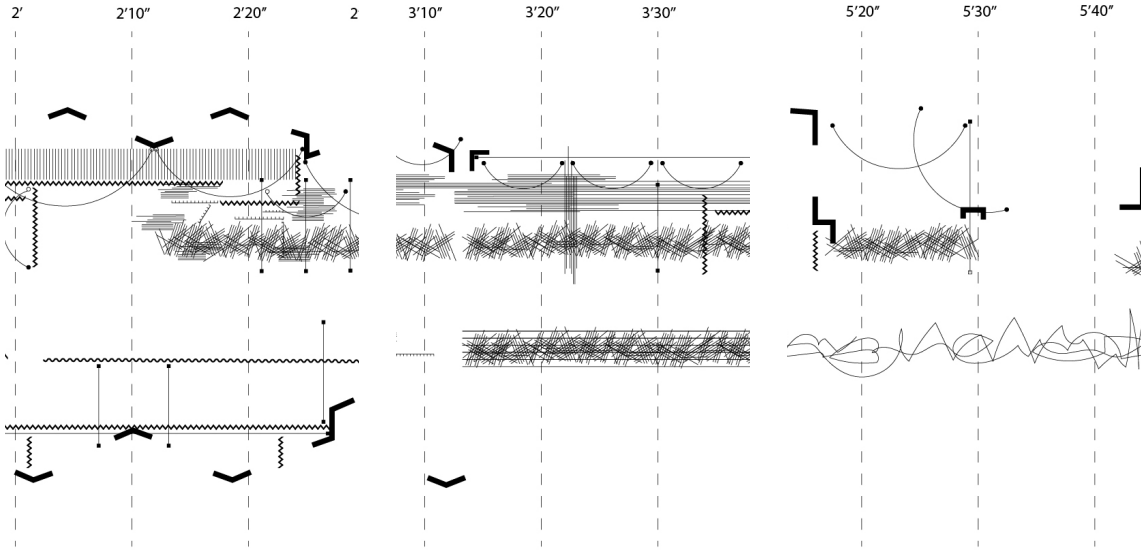
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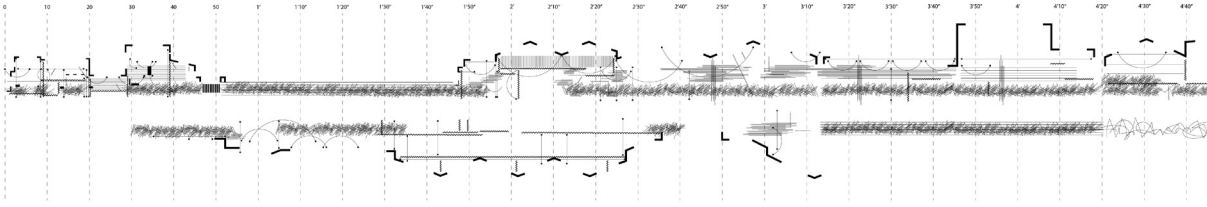
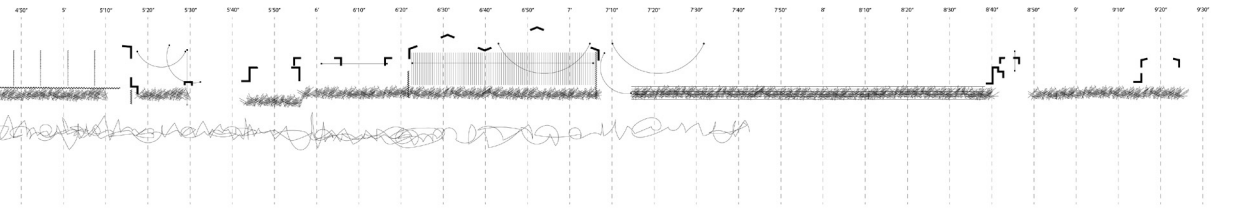
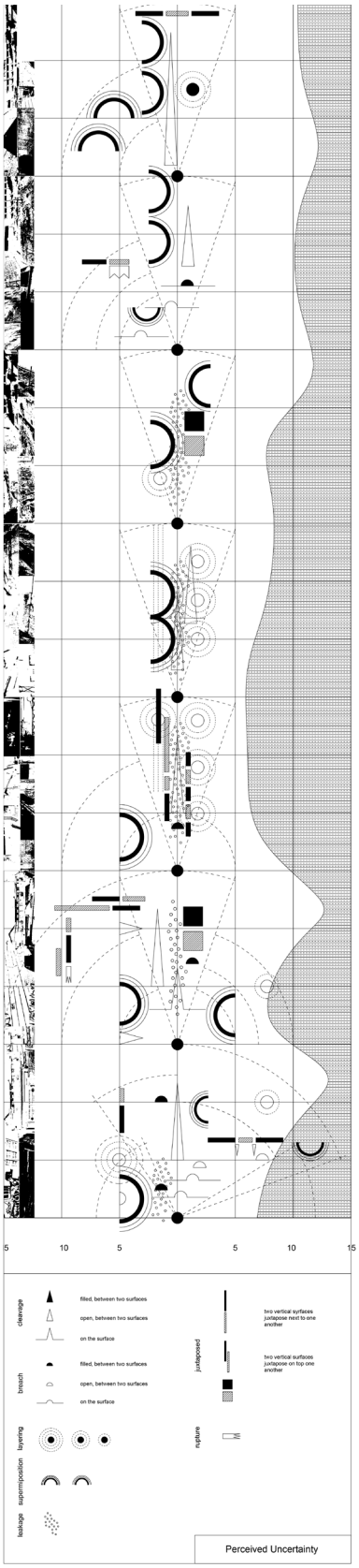


SUIT FOR WALK AROUND THE BLOCK



RECORDING DISCONTINOUS SURFACES

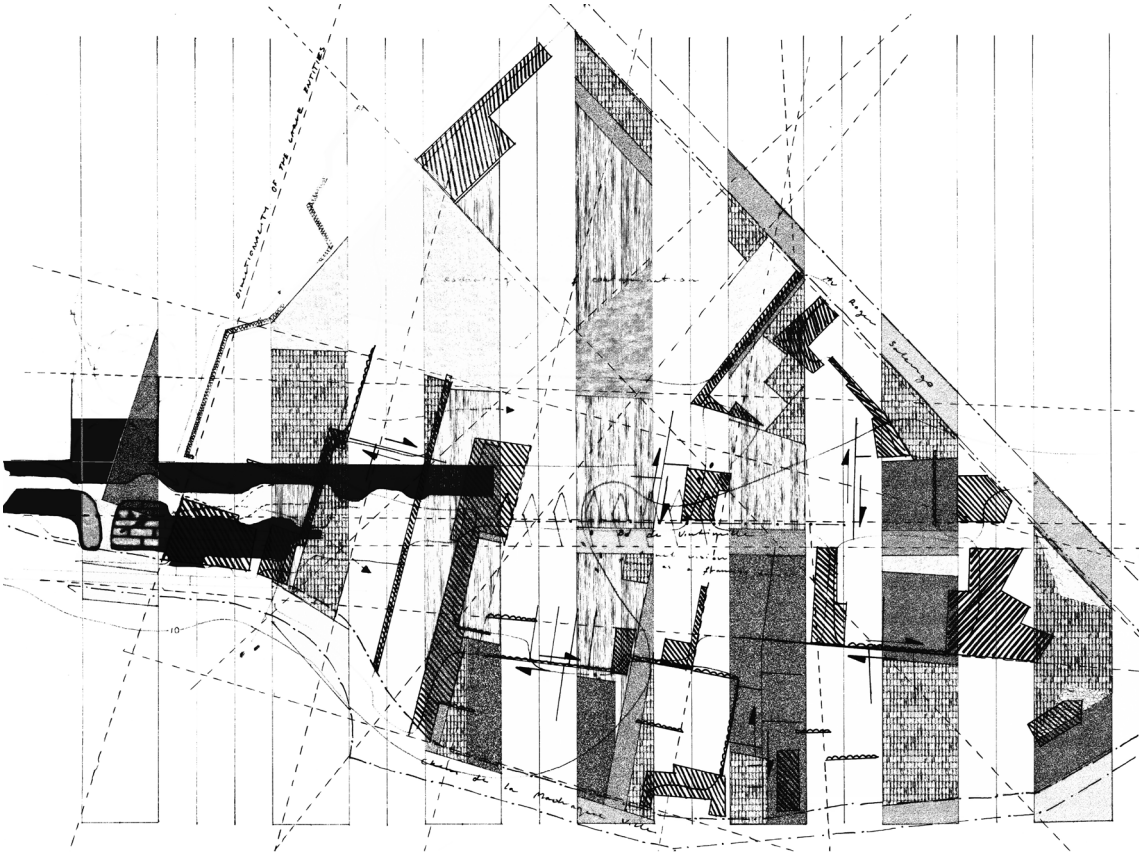
When is something perceived as deteriorating or loosing its original character? The problem of perception is valid for this research as dynamic between destruction and repair is being conditioned by the ideals which are strictly releted to such. That is to say, perceived difference between ideal condition of say, a surface and one which has deteriorated, is the basis for taking an action towards such.
This mapping explores discontinuity. By recording various aspects of the vertical surfaces, encountered on a walk around the site. Those elements are recorded and given a symbol. They include: change in outline, repainting, attached structures, empty gaps, material change, texture change, embeded lines/symmetries. Notation is then translated into musical piece, where each symbol is given a sound of a specific intensity and length. The length of a full score responds to the time, a man would circle the plot. Listening to the phonic composition, reveals another aspect of the perceived deterioration. That is to say, it highlights the importance of repetition, overlapping of sounds or their length as often affecting the experiance.



ARCHITECTURE AS PERFORMANCE WE INEVITABLY FACE

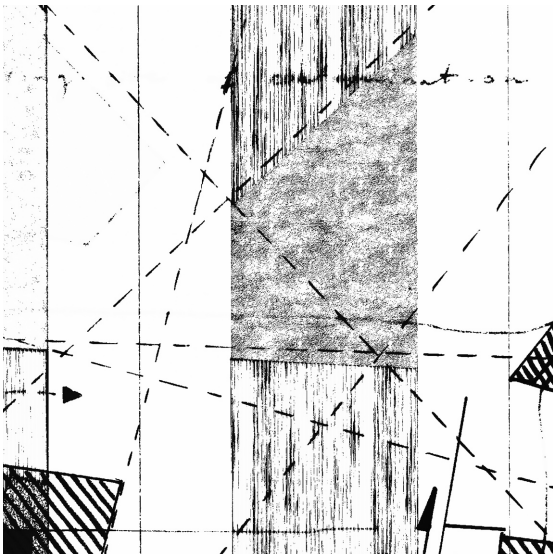
Can we think of architecture as a performance, where ques of components tell the story about the site? Their composition evokes certain attitude towards the environment? How are views and overlayed instant memories affecting the overall experiance? Can we choreograph the space so that it enables liberation from the preset expectations and embeded ideals? Composed site might engage more with exercising agency over the space, pushing forward experimentation with material assemblies and their aesthetics. New functions might be reveald in that process, new ways of inhabiting and interpreting space might be suggested.

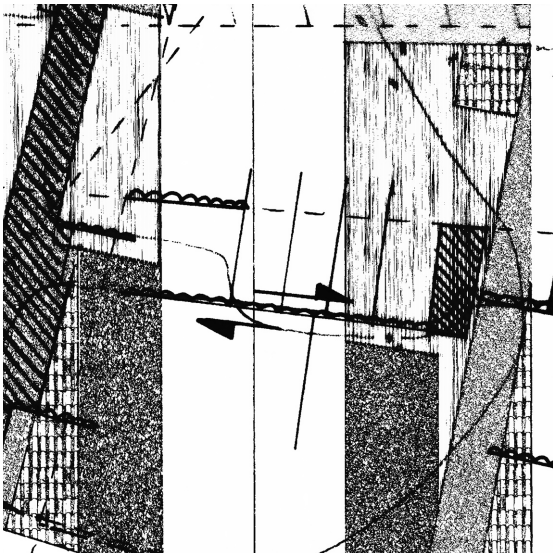
STRUCTURAL DISCONTINUITY

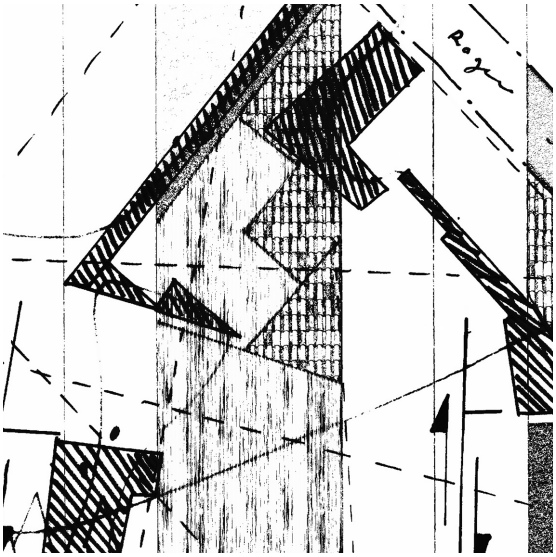


MATERIAL AND STRUCTURAL DISCONTINUITY

Drawing above explores other types of discontinuity and invastigates their presence on the site. These are changes in site's materiality and distribution of certain materials within the site's borders. Projected lines by large architectural entities were also analysed to further the understanding of the structural discontinuity of the site. Distribution of empty plots and their character highlight the absence of an overall scheme which would utilise those. There are furthermore widespread differences in the building hight and roof offset which proove the longterm lack of development scheme. The question emerges of how to work with such a context and whether demolition is the only answear to the present conditions.

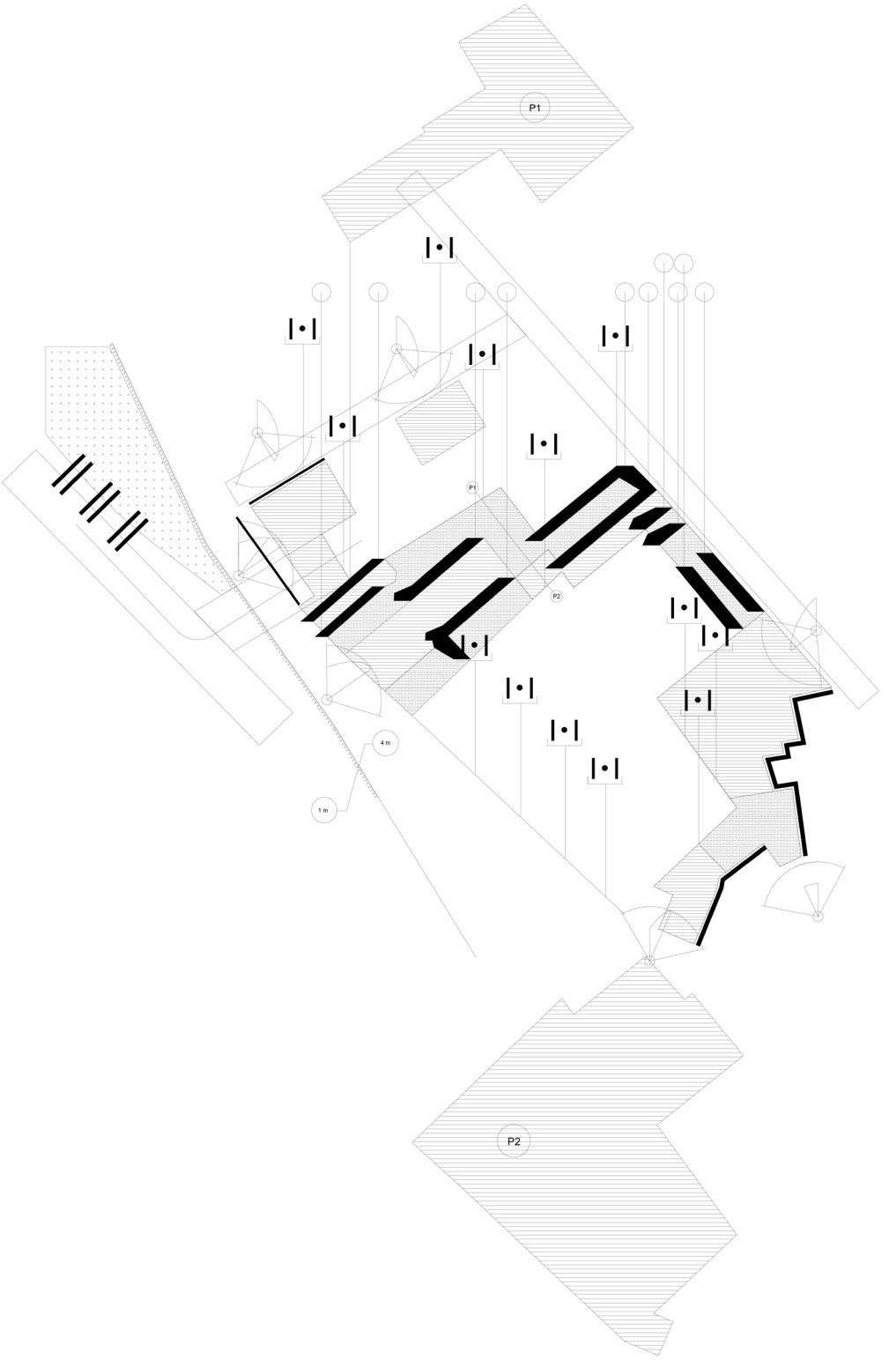


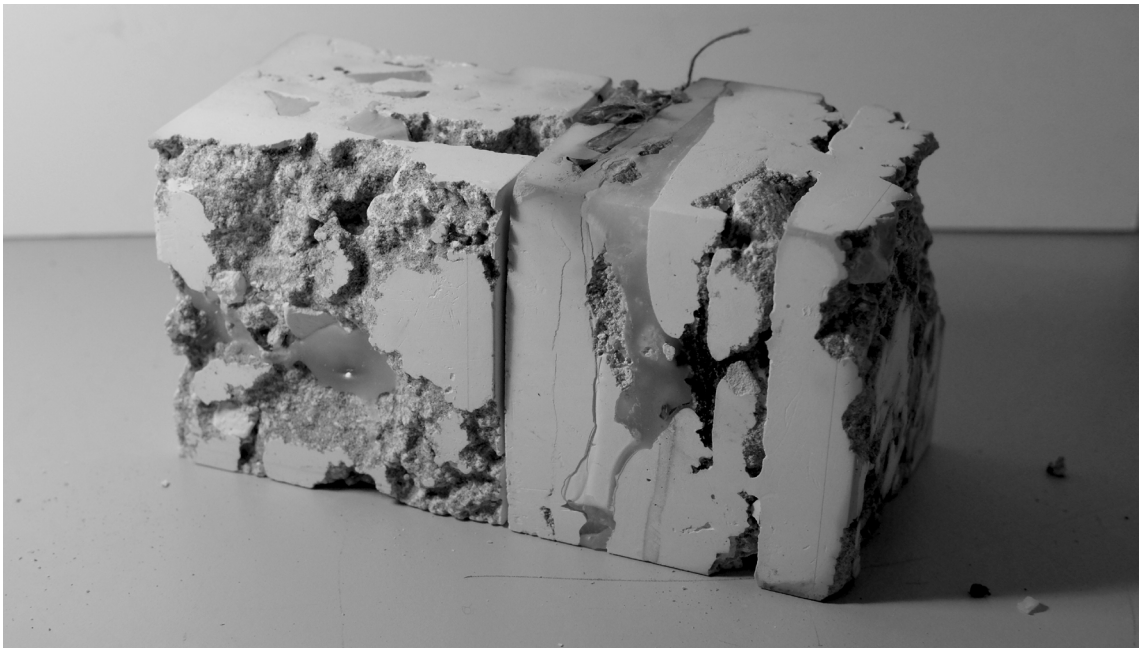




SITE STRATEGY

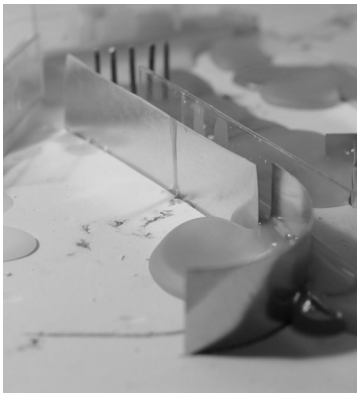
Site strategy involves connecting the existing voids, while using the existing spaces as the production sites (P1,P2) - thus preserving their industrial character. Demolition would taraget only those structures which disturb connection of the empty plots (marked black). New function introduced within the continous void, that is a dwelling (as currently planned by EUROMED), would posess a theatrical character - celebrating the act of everyday and performative character of architecture. Dwelling becomes the 'theatre of everyday' , a stage for experimentation with the ways of constructing and inhabiting the space, manifesting those new typologies to the public. Additionally, relationship with the railway is being reestablished, through which material for assembly of the structures flows. Emergent architecture is assembled adhock, is dynamic and informal, challenging the favoured aesthetics.

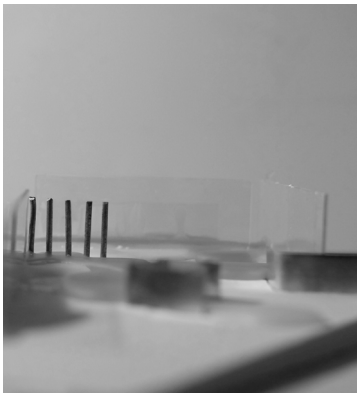

P1
P1
P2
4 m
1 m
P2

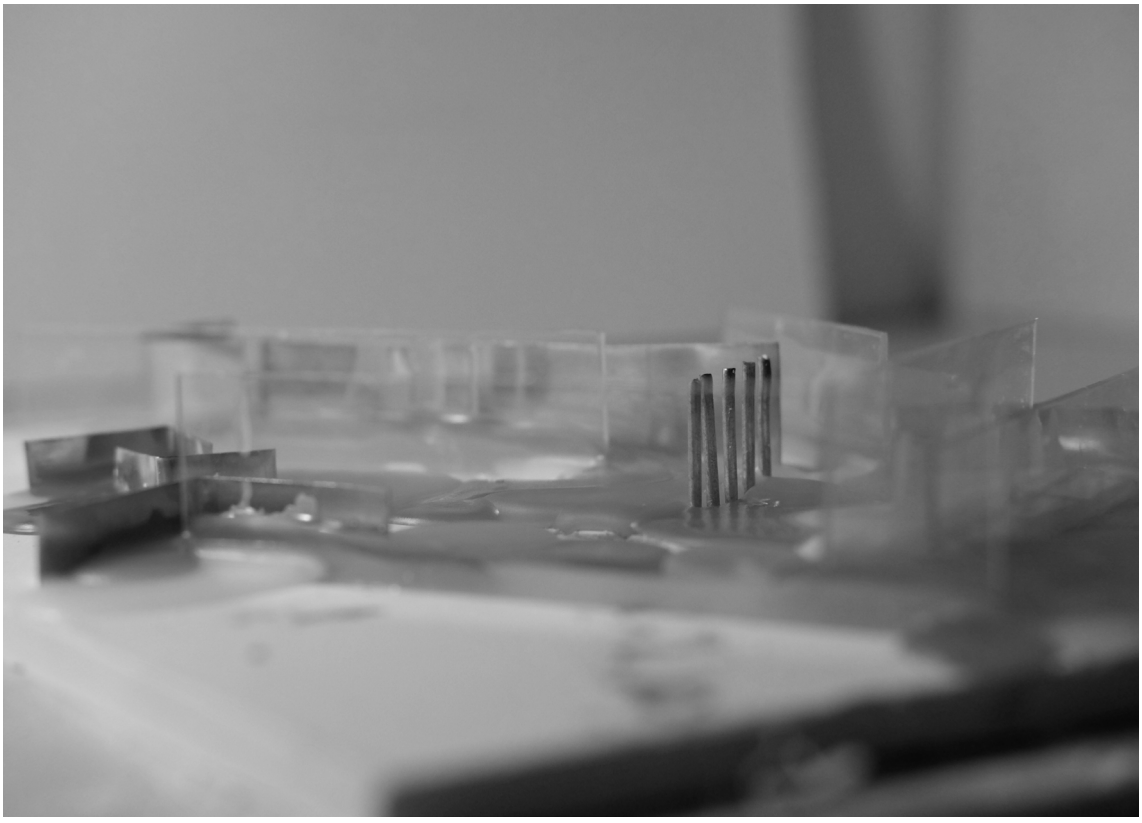


MODI OPERANDI

During Modi Operandi workshop three aspects were invastigated i.e. site, assemblage and spatial situation. The first one analysed the site as a layering of processes that affect such, that is: weathering, leakage, accumulation etc. The top layer does not reveal the complexity hidden within the model, only when one flips the cube it might become visible how individual walls inform one another, especially in terms of it's internal structure. The question emerges of how to translate this characteristic into an architectural space. Second exericse - spatial situation, invastigates the function of the walls and the space in between them. Later, this invastigation influenced the site strategy, where voids are being connected and walls create a continuous surface, space in between them becomes the site of invastigation, existing walls become an integral part of the project.







Last exercise - assemblage, intends to bring together materials and opperations which together might establish new meanings or functions. Model is composed of a porous fabric dipped in plaster, this combination of materials gives the model a sculptural effect, plaster hardens while fabric is being molded to produce various fantastical folds. Those can be invastigated endlesly, as combination of plaster and fabric creates a complex assembly oscilating between transparent, filigrine and solid. Other elements like sheets of metal and pipes are being inserted as well to fix the sculpture. Thus, ordering elements, such as wall or a metal rod, enter a dialog with insubordianated, chaotic mass of plastered fabric. Such, we might say intends to disturb or destroy the order while those fixing elements are pulling in another direction, intending to preserve the shape of the folds.

Escaping Sites of Friction: Rethinking the Dialectic between Destruction and Repair

Ewa Ziemiecka

Delft University of Technology, Faculty of Architecture,

Their heads are turned towards us – viewers, their eyes fixed on someone who occupies the same position as the one looking at the painting - the painter. Both them and us are engaged in some form of dialog, mediated by the one whose strokes produced the very artwork. The subject of this silent contemplation is what stretches behind them – the landscape, or one might prefer – the land. This is what is so striking about this painting, or rather its implicit relationship with the figures looking at us. Thomas Guisborough's intention, as Berger emphasized, was not to depict them as a couple in nature in the Rousseauian understanding of the word, but as proud landowners whose 'proprietary attitude towards what surrounds them is visible in their stance and their expressions'[1]. Two figures, whose names we shall now reveal as those of Ms and Mr Andrews, were among people who took 'pleasure of seeing themselves depicted as landowners and this pleasure was enhanced by the ability of oil paint to render their land in all its substantiality'[2].

This 'physical and mental entity called land'[3], as Corboz puts it, can be understood as human transformation of earth, both physical and mental, but also as an indefinite process perpetuated by the cultural and scientific developments and various practices of representation and demarcation. Along this trajectory, human – nature relationship has undergone a significant recalibration. How has nature become the land and land turned into propriety? We are again in front of the Guisborough's painting. It is one of those many representations which seem to confirm the fact that how we depict our environments is never neutral and never without the consequences. It has an impact on how represented spaces are perceived, how we relate ourselves to the natural environment, how such is being managed and eventually constructed. The painting reveals not only the truth behind our attitude towards the natural but the problematics and implications of the representations on our perception of the natural.

Human proprietary stance towards transformation of earth has implications, and those are visible through what is a dominating tendency in architecture and other spatial practices. Engagement between the two, as Gissen highlights, has been historically preoccupied with incorporating more normative forms of nature[4]. Those which seem not to endanger the practice or established ideals and narratives. By 'forms of nature' I mean both the processes and consequent spatial situations. But what seem to perpetuate this tendency and tighten up the narrative, are architect's modes of production and representation. Especially with the current use of software, architects tend to depict spaces as idealised landscapes, static and devoid of any agency, smooth, seamless and eternally purified by the invisible hand of some unidentified agent. Those representations, yet reveal a tragic condition of our constructed environments and our relationship with it, disclosing our aspirations and culturally constructed ideas about what is beautiful and aesthetic. Such environments are culturally and politically inflicted, their condition contingent on humankind and his architectural

and infrastructural ideals. Picon notes interestingly that: 'In many cases, the relation between man-made constructions and nature is inverted, nature finding itself henceforth circumscribed, as if confined within mechanisms that no longer have anything to do with it.'[5] This perverted relationship, cultural ideals and politics of consumption seem to strongly influence, the way we construct, what we expect and how we care for our built environment, which is subjugated to an endless practice of maintenance and purification. Dialectic between destruction and repair, under such spatial regime, is contaminated by what is more detrimental than useful for our vital growth as a specie and our entanglement with the non-human agents or natural processes.

SITES OF FRICTION

Frictions emerge due to underlying and systemic imbalance between nature and culture, in this case certain transformative processes and architectural spaces. Historically, this was given a name of a divide – namely, what belongs to the natural realm can not be the outcome of human intervention; secondly, cultural development is achieved against nature. Latour argues, that distinction between nature and culture never existed, and yet intellectual differentiation between the two is so embedded in our culture, that it succeeds at producing very physical results. As to resolve this very issue, Latour proposes 'Parliament of Things' wherein natural phenomena, social phenomena and the discourse about them are not seen as separate objects to be studied by specialists, but as hybrids made and scrutinized by the public interaction of people, things and concepts.'[6] Culture itself can be compared to ecology within nature, such which systematically produces various mechanisms of differentiation. Morton gives this separation a different name – severing, i.e. a foundational, traumatic fissure between reality and the real[7]. Where reality signifies the human – correlated world, while real, the ecological symbiosis of human and non-human parts of the biosphere. This process can be best exemplified by his very poetic and metaphorical description, which in its substantiality holds a strong architectural or spatial/physical character:

'Since nonhumans compose our very bodies, it's likely that the Severing has produced physical as well as psychic effects, scars of the rip between reality and the real. One thinks of the platonic dichotomy of body and soul: the chariot and the charioteer, the chariot whose horses are always trying to pull in another direction.'[8]

Severing, indeed, produced various physical and spatial phenomena. In the context of human altered environment I call them - sites of friction. This is where problem of differentiation becomes visible, intellectual problem undergoes process of spatialisation. Modern city, as landscape saturated by human endeavours[9], might be the one most affected by them – a real manifestation of the aforementioned frictions, self – perpetuating and self – inflicting.

Sites of friction produce the city and in return are being produced by it, granting its very functioning as a construct choreographed by modern infrastructural, aesthetic and hygienic normativity. As previously discussed, they emerge due to imbalance between natural and cultural phenomena, as a direct manifestation of the tension between what is and what is expected, how things naturally behave and how they should to serve well respective human activity. Elements constituting such sites, ideally, are in equilibrium , their interaction ensures sites very existence in a culturally accepted form.
In such a case, world is ready – to – hand[10] as Heidegger sets out. Only, in case of an error, becomes present – to – hand[11], and this very engagement with stuff of urban phenomenology being forced out of its proper state by the perverseness and insubordination of matter[12], is hypothetically what might help to re – establish our very relationship with nature.
Should sites of friction be concealed and inaccessible, what can be identified as one of the modern infrastructural ideals, we will never learn and reposition ourselves towards natural phenomena. We will never get an opportunity of destroying ontological concepts:

> *'When tradition thus becomes master, it does so in such a way that what it 'transmits' is made so inaccessible, proximally and for the most part, that it rather becomes concealed. Tradition takes what has come down to us and delivers it over to self-evidence; it blocks our access to those primordial 'sources' from which the categories and concepts handed down to us have been in part quite genuinely drawn. Indeed it makes us forget that they*

have had such an origin, and makes us suppose that the necessity of going back to these sources is something which we need not even understand."[13]

In order to reposition ourselves towards frictions and challenge the very existence of their spatial manifestations, we should first discuss what do those constitute and what might they produce. Firstly, their existence is not always evident, thus their elements. Take for instance façade where undisturbed glazed surface does not reveal any form of unwanted intrusion. In that case, we might not notice the enormous effort invested in order to preserve it. Both it's physical character and maintained state are culturally situated. We glorify cleanliness which in the case of such architectural object is analogous to 'non – presence', act of cleaning is necessary to preserve it's modern transparency. Ritual cleaning breaks with history by erasing it's temporal effects[14]. The fact of it being a site of friction is anchored to it's unstable limit between inside and outside, continually changing in response to environmental conditions like dirt, dust or pigeons[15]. We can thus describe sites of frictions as culturally driven phenomena, ceaselessly endangered by various forms of unwanted processes, sites requiring maintenance and tools, which drive the technological progress and invention forward.

On one hand, those settings are becoming increasingly invisible, where more sophisticated systems are being invented in order to conceal their presence. On the other hand, they are being composed from ever greater range of materials, thus requiring ever more engagement[16]. Although it is impossible to speculate on the future dynamic and character of those sites, we might theorise on the danger of those becoming invisible, and our cities becoming seamless. Firstly, they pose a real danger of our further separation from the natural, transformative or entropic processes; secondly, they will further continue to mould our sense of what is and what is not aesthetic, and therefore endangering the existence of everything else that falls beyond this narrowing category; thirdly, concealed, will cease provoking us to question normative character of our cities; lastly, absence or invisibility of frictions might diminish our ability to improvise, imagine and invent solutions.

ARCHITECTURAL REPRESENTATION AND THE UNCERTAIN GROUNDS

Representation is never innocent, it has profound influence on how we relate to the world, how we position ourselves in it, what we perceive as normatively appropriate and how we shape the environment. It's involvement in daily weaving of the narratives and reactions towards various forms of spatial situations is

1.

2.

1. Attia, K. Traditional Repair, Immaterial Injury. (2018)
2. Pike, D. An example of kintsugi repair by David Pike.
3. Piranesi, G.B. Hadrian's Vila. (1800)

3.

not something we can ignore, particularly in the context of modern technology and software which enables to mimic the reality ever so well. That is to say, representation, and architectural representation in particular, has an undeniable power to set certain ideals, standards and expectations towards the space. They engrain those in the collective apprehension, and thus become increasingly difficult to alter. Let's take for instance work of Piranesi which marks a significant change in archaeology, aesthetics and architecture. It seems to allow the viewer to reposition with regards to the idea of ruination, decay and destruction, concepts and spatial occurrences deeply romanticised through his technique and use of drawing. Could representations such as this, really have no influence on emergence of theories and ideas, in this case anti – restoration movement, where Ruskin rejects the idea of restoration, labelling it as producing inauthentic objects, while considering natural property of things to age and mature as an essential quality[17]? Logically, the way we represent, draw, the technique or medium, further defines our attitude towards the space. For example, the use of pictorial perspective deeply influenced, not only the depiction/reception of the space, but more importantly its very construction. Consequently, it started taking form of 'infinitely extended lines radiated across the landscape' opening up and redefining the 'inward looking enclosures of the medieval period'[18]. This is well exemplified by renaissance and baroque gardens, where nature is humanised by man, becoming a symbolic representation and reconstruction of the landscape which lays beyond.

Depictions, in short, disclose the world. When analysed, a referential structure is being uncovered, where object of representation, its materiality, form, relationship to the environment or cultural, political and economic constructs, even medium and technique, are related to each other. They indicate our collective preferences towards spaces we construct.

Following this line of thought, we can conclude that representation discloses and conditions nature – architecture engagements and sites of friction themselves. If it helps to establish certain infrastructural and architectural ideals, into which space is entangled, how can we ignore its importance and potential of acting reversibly. Architectural representations usually ignore the unwanted occurrences in the building, those which endanger the ideal or the ideal condition of the project. Transparency of a glazed façade is always at its hight, it is never intermediate. Roads and pavements, never littered and devoid of holes or cracks. Surface of the building, smooth and clean, while plants carefully curated within the scheme,

geometrically organised, rarely spreading where they should not. Change and flux of the architecture's ideal condition is always held back in such representations, analogically in the real life. While there are sites where such ideal condition is disturbed, this is rarely purposeful. What emerges is the question of how this performative function of natural processes of destruction/transformation could be harnessed and incorporated into representation and construction.

DIALECTIC BETWEEN DESTRUCTION AND REPAIR

Sites of friction disclose a worrying dialectic between destruction and repair. *Destruktion,* to borrow from Heidegger's terminology, is a necessary process or function of our being, a method of unearthing the deeper truth, through which we challenge ontological concepts and tradition[19]. While, presently, destruction is rather perceived assomething negatively charged, that which should be held of by the practice of maintenance and repair, it is rarely thought of as an important aspect of our ability to learn, think and invent. Stephen Graham in his 'Out of Order' highlights this possibility multiple times, further indicating that the quality of improvisation is key since fault-finding and repair is a process of ongoing, situated enquiry[20]. He also questions the object of repair, asking: 'Is it the thing itself, or the negotiated order that surrounds it, or some 'larger' entity?

There are two inflicted conditions of destruction and repair: first, their visual presence is suppressed; second, their existence depends on the need for ever – present newness, which in return relies on technology. Heidegger in his ''The Question Concerning Technology'' describes technology not as a set of advancements but rather as underlying conditions within culture that prompt the development of technology[21]. Furthermore, as such makes those two becoming increasingly invisible, there is, as Graham notes, a widespread assumption of urban infrastructure as 'somehow a material and utterly fixed assemblage of hard technologies embedded stably in place, which is characterised by perfect order, completeness immanence and internal homogeneity rather than leaky, partial and heterogenous'[22].

This problem, namely of distorted dialectic between destruction and repair or holding off the interference of natural processes like decay, ruination or patination is especially emphasized in the context of modern city, and technologically altered landscapes. How is it that we 'are so often disconcerted, indeed even anxiety ridden, by landscapes of this type'[23], environments saturated by human endeavour, where rust, dust and decay creeps

in inevitably. 'Such a question emerges, one might imagine, in direct connection with that of technology, since we are not disturbed by views of untouched countryside. These are places where nature seems to have obliterated itself or at least yielded to man-made artifacts.'[24] If we go back to the Guisborough's painting we might speculate that, should the landscape depicted was disturbed, invaded and overgrown, it would undermine the position of its landowners, the position of control over the land. Yet, it would most probably not disturb us in terms of its aesthetics, it would come closer to that of an untouched countryside. It, indeed, becomes interesting to wander about the possibility of redefining the dynamic between destruction and repair in the context of technological landscape. Can destruction and repair be used in a more productive and enriching way? Can the emergent space, between destruction and repair, take on aesthetics which help us learn about the world, rather than engrain certain ideas of stability? Lastly, could those become a visible and performative act which re-establishes our relationship with nature, reframing the normative basis of our society?

Wanting to embrace the broken world thinking and, as Steven Jackson wrote in "Rethinking Repair," "take erosion, breakdown, and decay, rather than novelty, growth, and progress, as our starting points"[25] we need to rethink what stability is and advance our appreciation for the aesthetics of repair, thus destruction. Act of caring for our environment, should no longer be concealed. We must also ask: how tools we use, which disclose the truth about our attitude towards aesthetics and shaming of the maintenance act, can be redefined? Trying to imagine what would be possible, we might well shift our attention toward art. Lets take, for example, Japanese art of repair – kintsugi, which echoes what can be found in primitive African societies, where broken objects were repaired several times, representing an incredible fusion of injury and repair—by repairing an object so roughly you actually leave the injury visible. On the contrary, what we see is happening now, in the modern art of plastic surgery and cosmetics, is constant strive to force the idea of the removal of injuries and marks on the body. Kader Attia comments on that, for him, repair and destruction are essential. They are "an endless process of intellectual, cultural, and political adjustments that humanity carries on in parallel with its natural process of evolution."[26] Erasing them or their visibility, endangers this very function of our being. But how defective objects or landscape are being restored, is very rarely commented on and, frankly, it rarely comes into a visible focus. Mierle Laderman Ukeles was the one to comment on the invisibility of the maintenance process and its workers. "It's

one of the funny things about maintenance, it's almost impossible to see.''(Mierle Laderman Ukeles, 2008). In her practice she highlighted the overlooked instances of social production, job hierarchies but also questioned the nature and societal reasoning behind the maintenance. In the Manifesto for Maintenance Art she wrote: "Maintenance: Keep the dust of pure individual creation; preserve the new, sustain the change; protect progress; defend and prolong the advance; renew the excitement; ".[27] As Graham indicated, what is being repaired, maintained, restored is much larger, it is the negotiated order that surrounds the thing.

END NOTE

Synthesis of the argumentation and discussion, contained in the previous chapters, gives a rough indication of the possible action to be undertaken on behalf of an architect or researcher. That is to say, if our incentive, as architects, is to reestablish how the constructed environment responds and integrates natural phenomena, we must question the way we operate as designers and how our practice is situated.

Natural phenomena, as it must have come across, have a broad spectrum. In this paper they have a wide range and are positioned on the side of destruction. Such is not necessarily undertaken solely by the non-human agents. Natural condition of any construction is to undergo a complex process of deterioration, which is being held off by the practices of maintenance and repair. Thus, if we want to redefine nature – architecture engagements, analogously we could target the dynamic between destruction and repair.

In our attempt to do the above – mentioned, three aspects can be addressed. Firstly, it is necessary toquestion how architecture is being represented. We can use such to imagine possibilities rather than solidify situated ideals. Representation can challenge the dynamic between destruction and repair by addressing the questions of instability, friction, flux and their productive potential. Secondly, by rethinking aesthetics. There is a well established idea of what is and what is not beautiful, repaired objects usually fall beyond those categories. What are the aesthetics of repair then, and what could they become? How could they serve and develop our understanding of the environment? Thirdly, by addressing the problem of construction and materiality of the project. Can architectural construct anticipate destruction and provide space for it. Can destruction be productive? In a sense that, through instigating the process of repair, it introduces new aesthetics and new spatial qualities? The moment we remove ourselves from the situated thinking, is the moment when the productive potential of the design is revealed.

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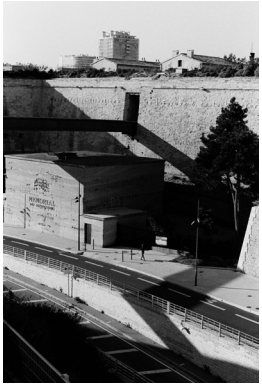
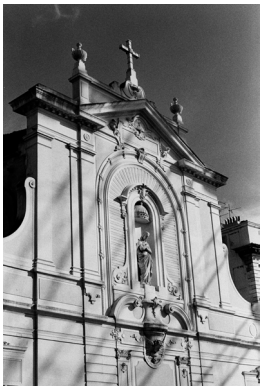
ALDI

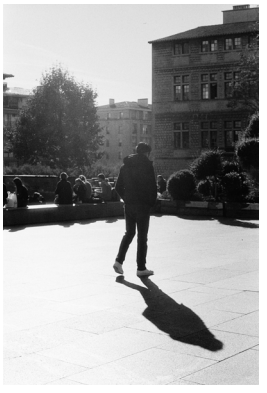
IN SHADOWS WE BOOGIE

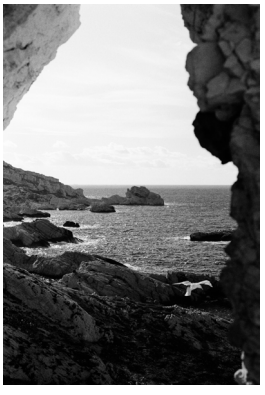
INFINITE MOVEMENT WITHIN A FINITE MOMENT

Friso van Dijk

17 Excerpts from the photographical study of Marseille.





In our current age of light pollution nearly everything has become uniformly illuminated and in doing so bound architecture to simple, inert relations. To amend this regression we must reintroduce light and shadow. Not the light that renders space useful, but rather the light that gives objects existence and the shadow it conjures that gives them form. Light as an immaterial material, that does not become, nor is given form, until it touches a body. Be it made of stone, glass or steel, does not matter, architectural space eclipses its materials when light is pulled in. To this effect architectural form must be simplified and materials limited. By minimising expression one must attempt to operate light and shadow to give form to architectural space. To create, through movement of people and natural light, a dynamism that can only exist and be appreciated within simple space. To achieve an experience that changes throughout time and space and invites conscious perception of the relation between viewer, object and light. To pursue an eternity and monumentality of objects that can only be established by shadow.

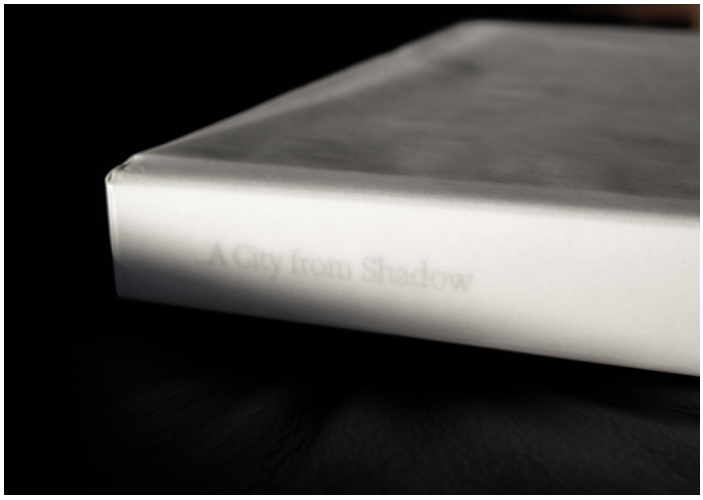
_A CITY FROM SHADOW

To investigate this phenomenon in Marseille I mostly roamed around taking analog black and white pictures of shadows of all kinds. This method was chosen to create some degrees of separation or abstraction, between the way one would remember the city and how the camera would capture it. Allowing for a recreation of a city from shadow, rather than memory.

This idea is mostly based on the theory that our perception or understanding of 3D space is mostly generated from seeing an image that only consists of luminosity and linking that to a certain database of rules and recognitions in our head. In simple words, it is light and shadow that allow us to understand form. In a way this primitive type of photography is somehow closer to how we process space than modern full colour digital photography.

To reconstruct Marseille from shadow a book was compiled, showing 80 of the 207 analog photos. They have been combined into photomontages of 8 randomly selected pictures each.

The PDF version of the book can be found here or with the QR code.



_Boundary

_Boundary

_Porosity

_Porosity

_MAPPING MOVEMENT IN THE MOMENT

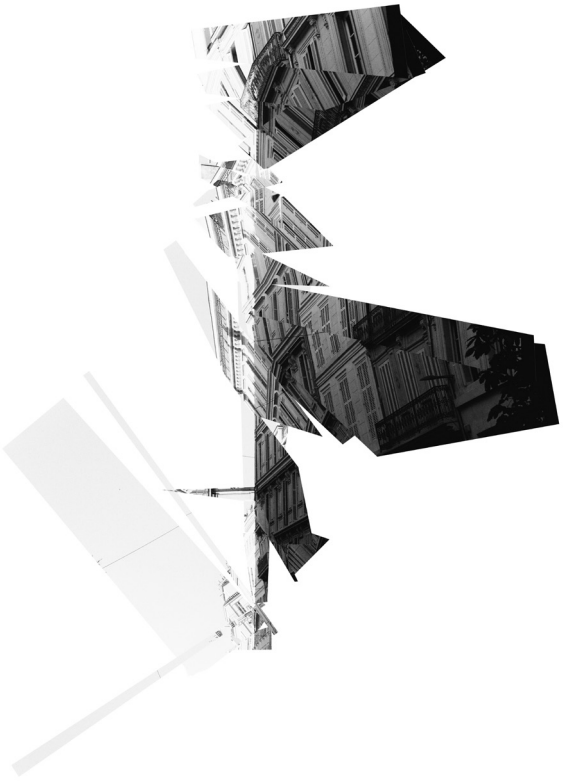
To bring it back to the physicality or perception of space in Marseille, we might remember the photographs I took before. Due to the representational nature of photography they represent, not only light and shadow, but also form or matter. To recontextualise the image according to the shadow present within it, a single image is cut up. To unravel the synthesised perception of shadow as it moves through time and space we follow the shadow's edge as captured in the photograph. As the edge changes direction, be it due to the caster, the casted upon, or some intermediate matter, we cut the image and align it, as if the shadow never changed direction. In this moment, matter enters the state of becoming that shadows normally exist within. If the image is taken at a different time, or approached from a different angle, the result is changed, but the shadow remains the same straight line. This reversal of cause and effect generates a new understanding of a non-physical space. It instead renders light and shadow as physical and object only takes form after matter falls along the line.

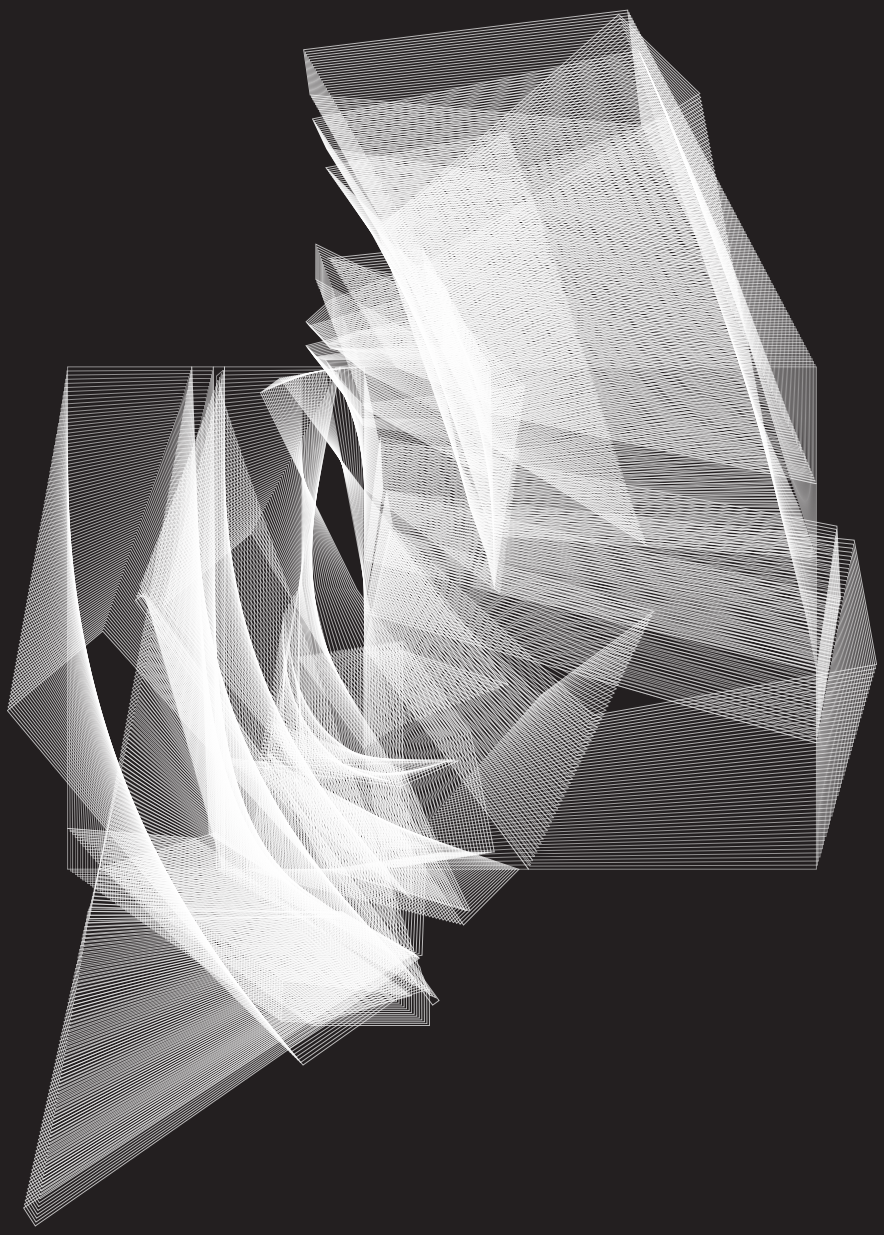
The mapping itself then, is in a way, not so much about shadows alone anymore. Rather it seeks an understanding of the infinite movement happening within the finite moment. The moment of being perceived or experienced, the moment of becoming. Where Form catches Light or Light catches Form. Where what is perceived as space is this movement between these states of consequence. How would one experience the becoming, rather than the became. How does movement become static, what is reality within these frames of space.

The maps attempt to draw the movement between the cartesian and phenomenal understanding of space. The movement that destroys space as we know it creates its own space. I attempt to deal with the deconstruction of formal architectural space, to allow for individual interpretation. Any delineation of space limits the vast possibilities of reality, but we can mindfully interact with it in the design process. Through specific interaction with natural elements and human presence architectural space can let in a measure of chaos or entropy as an immaterial function of space. Allowing one to individually appropriate space for a moment. To reflect the messiness of reality and question the inherent contradiction of the possibility of this reality existing within an order or frame. To do this I let go of the actual subject matter within the photo and montage, and rather kept only the outlines of the cut. Which are moved around to show the translation between the two states. The result, to me, has become this kind of ethereal dancing veil that almost seems to move itself. The aesthetic of this also seems to be somewhat three dimensional itself, as it could also be seen as the contour lines of an object, or landscape.

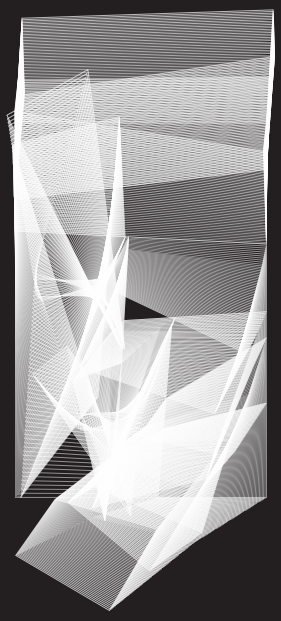
Photograph. Cuts. Inverse Relationship. (facing page)

Inverse Relationship 1. Movement 1-9. (subsequent pages)

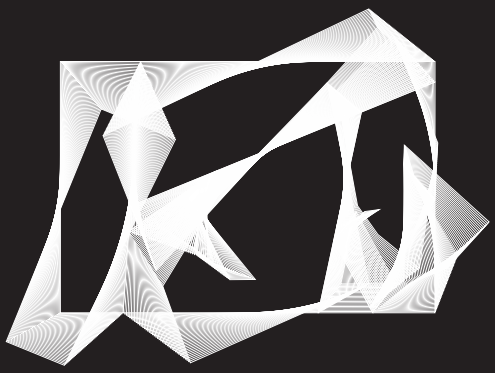




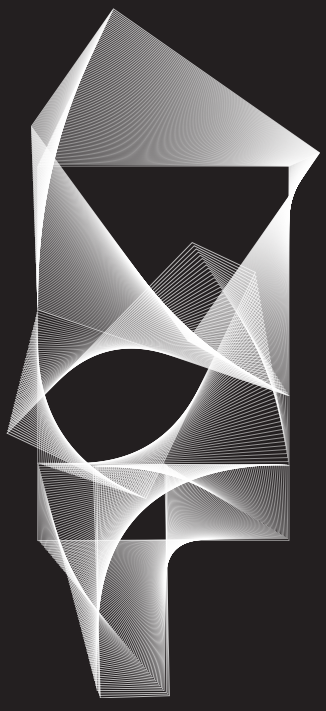
01_Building



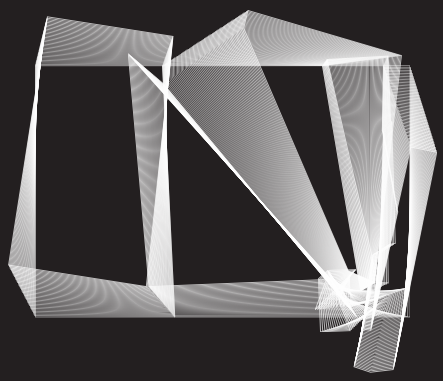
02_Rock



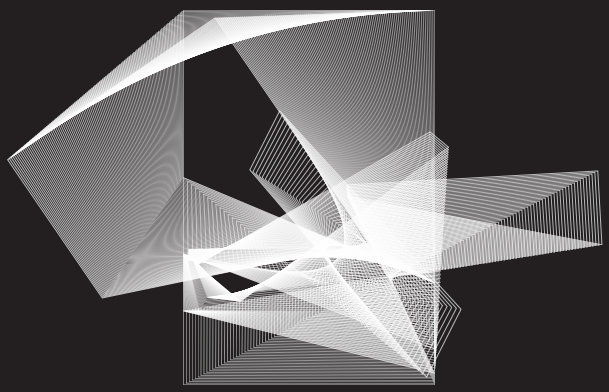
03_Wrap



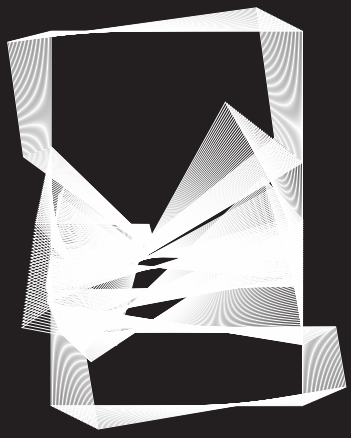
04_Dock



05_Plaza

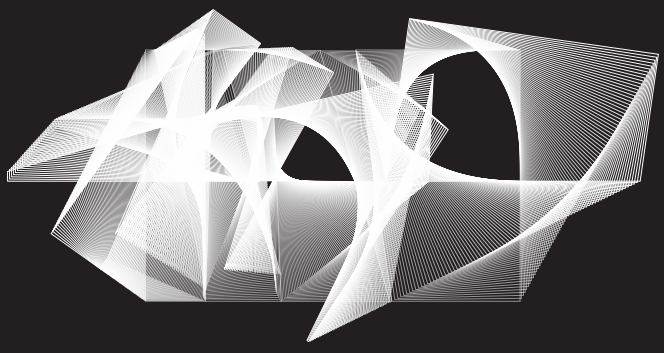


06_Fort

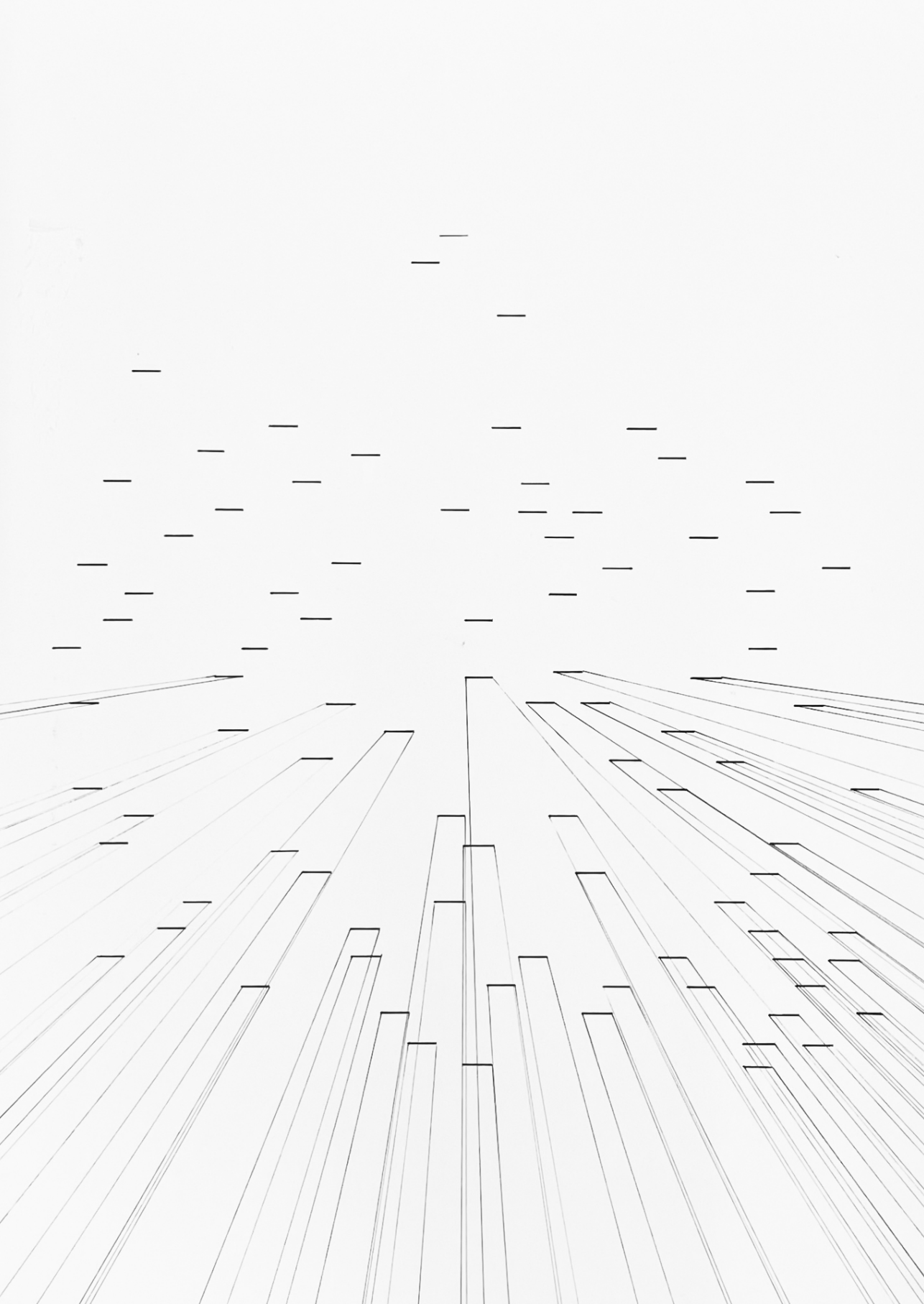


07_Alley

08_Stair



09_Facade



_MODI OPERANDI

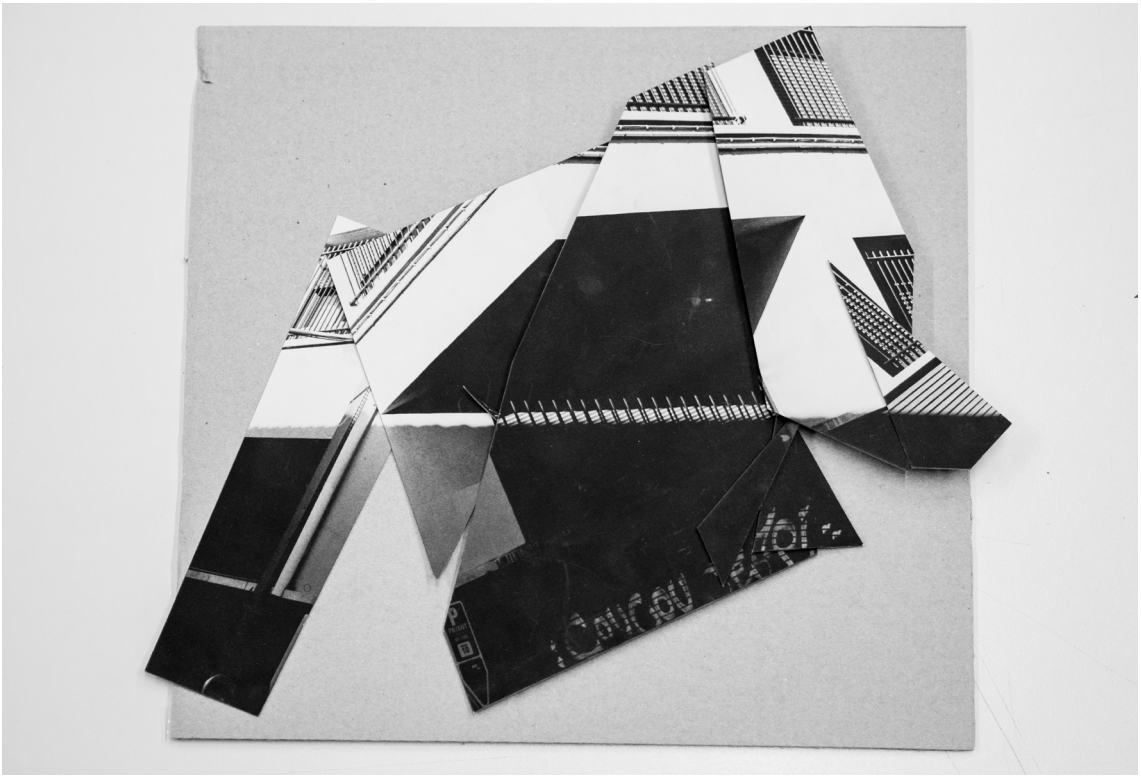
I started by attempting to turn my mapping of Marseille through photomontage into a 2.5D physical object. Then I tried to first abstract the image, by reducing it to shadow and light through transparent and translucent parts of the plexiglass. Then I attempted to turn the concept into a more three dimensional playbox of sorts where I could test what happens when you start overlaying different transparencies and patterns on a 3D surface, resembling a flattened version of the original building the shadow was found on.

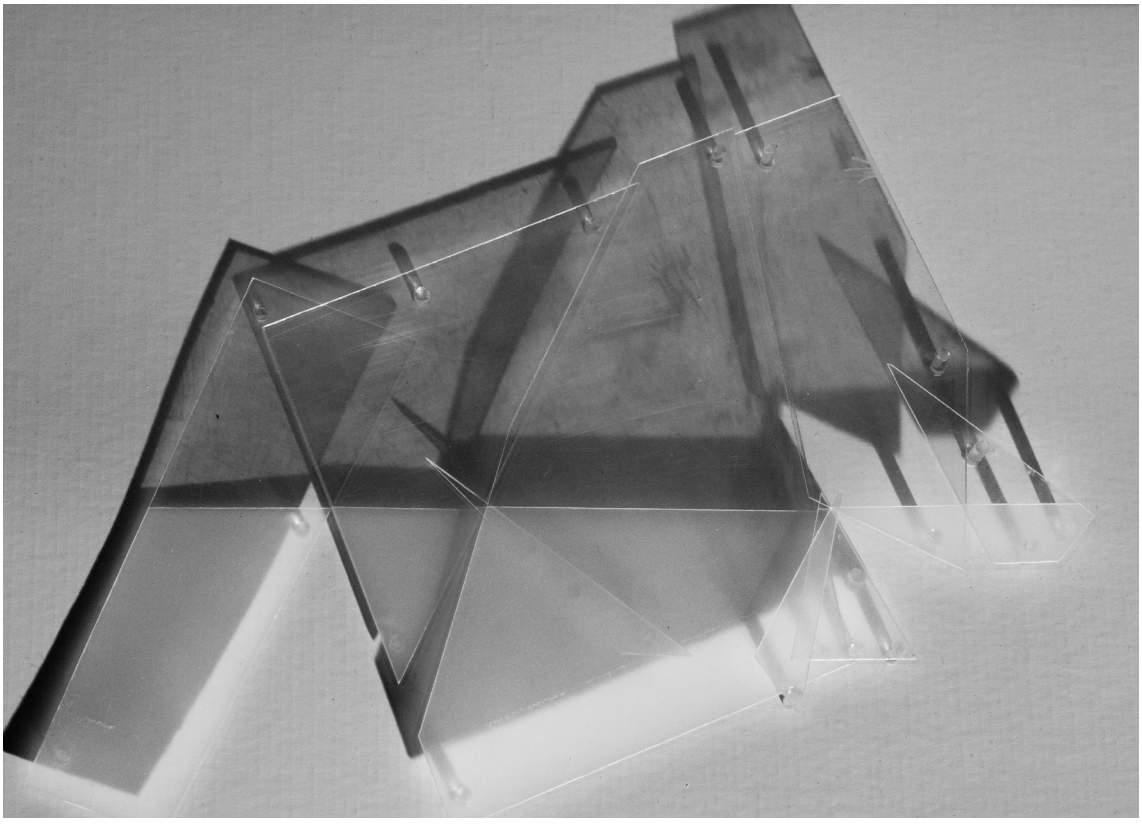
I mapped all of my photos taken in Marseille, not based on geographical location, but rather by moving them around so the light source that casts the shadows present within is in the same location. This creates a composition of planes that are offset from each other in X and Y, but not in rotation. Then by varying their depth and flipping them around on the rods they are strung on the Z value is varied based on the luminosity in the images. This is placed here behind a translucent plane to be projected on. By moving the light source around the object this machine of sorts creates changing maps of potential spatial situations.

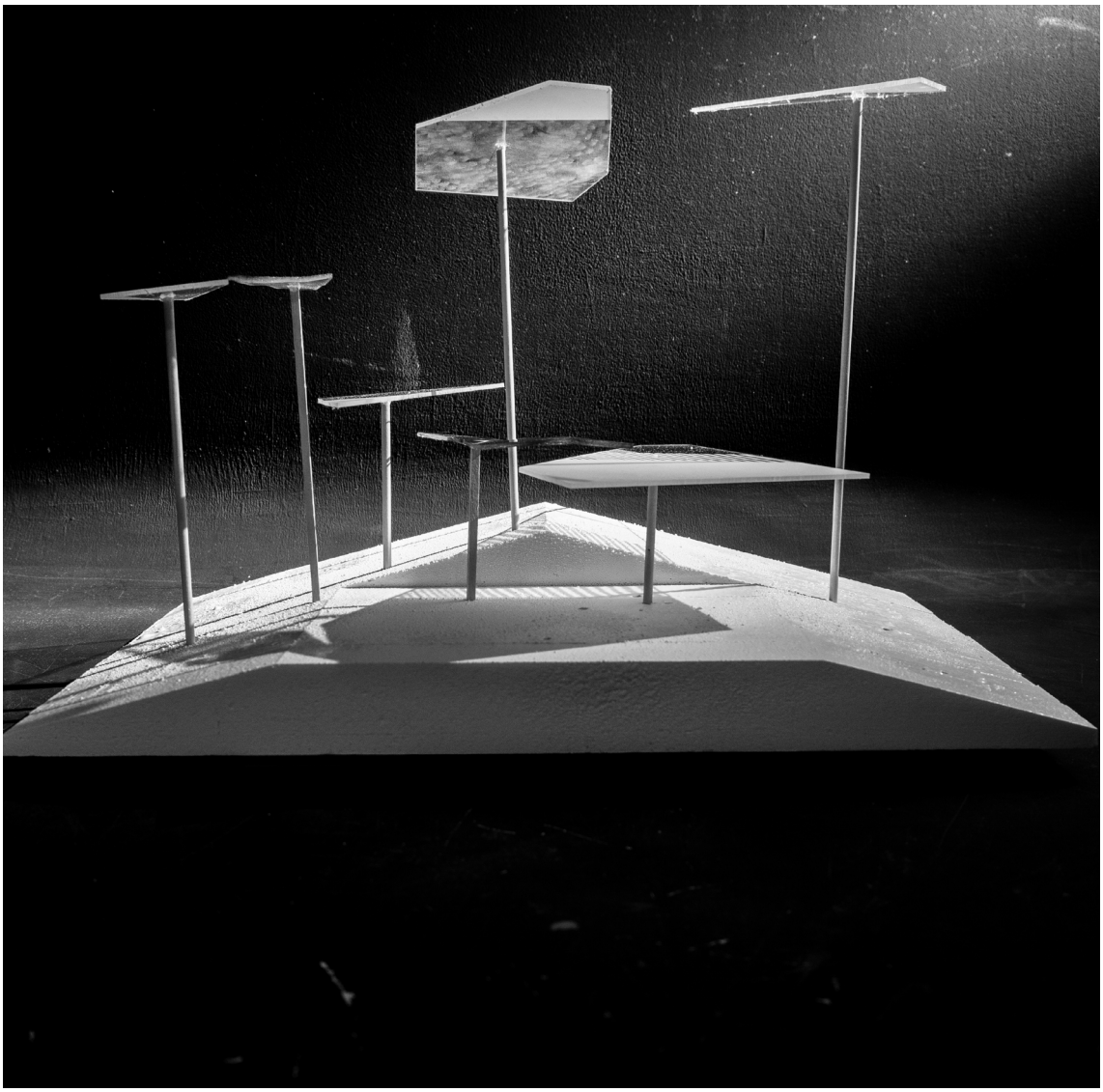
Spatial experience should allow for conscious participation. The experience in space should change throughout time and space, a built object is not perceived from a single place, nor in a single moment. Shadows are an ever present reminder of this principle, they morph over time if cast by the sun, or in place when sources are moved or turned on and off. The built object should create different experiences when the time and place of the participant change. The object is not immobile, waiting to be seen, but it is also becoming while it is being watched. The object becomes an act, instead of a consequence.

I used a camera to freeze some of the potential maps created by light around the object. These maps were then translated into spatial situations for the third Modi Operandi workshop. These spatial situations not only try to move beyond the 2D map, but they are also material and textural studies that attempt to somehow play with how our perception of space changes based on location of the viewer and the light sources.

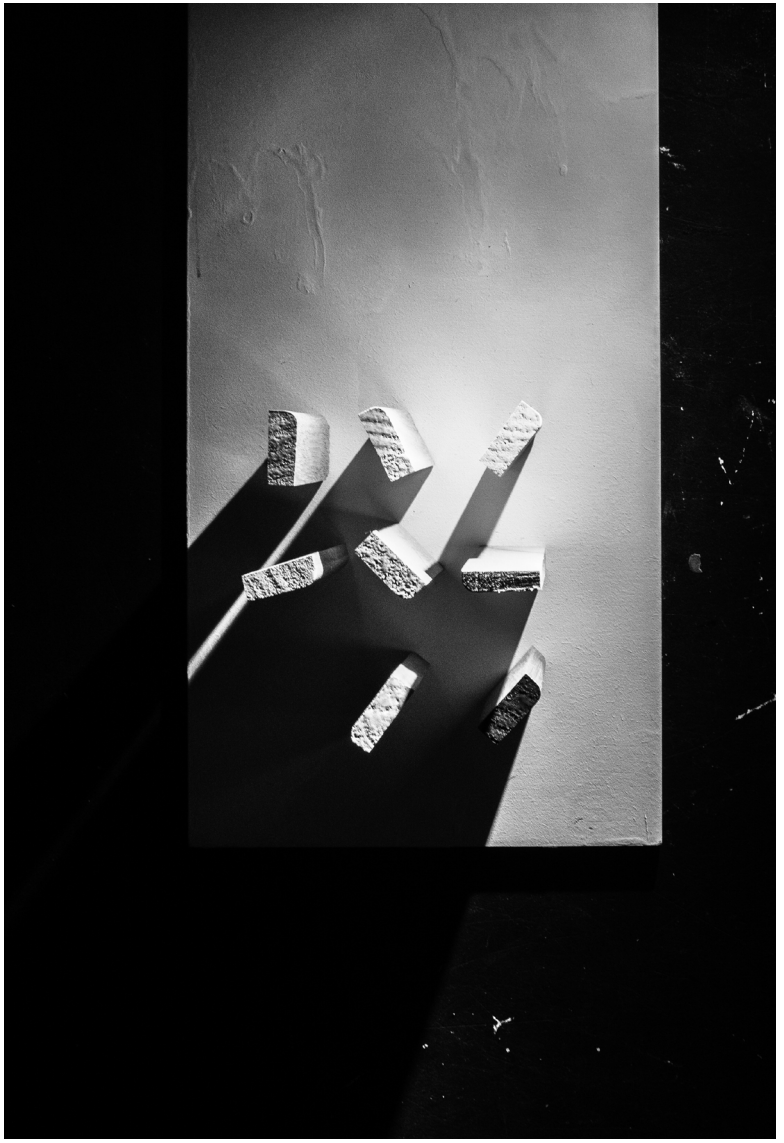
The final models came forth from this idea of the movement between shadow and matter as a guiding principle for perception. It seemed interesting to me to try and create some intervention where the initial step is subtraction. Building versus removing, is digging a hole still building. Is the hole, as a consequence of building, not also architecture? And what of the leftovers? What are the physical properties of rubble? There is a diffuseness to it, in contrast with architecture's polished shininess. Could we cut out the middle step of traditional 'architecture' and instead create this space for perceiving shadows, from cutting voids into mass and constructing mass into the void from the ensuing rubble? Inverting the preconceived idea, creating a shiny hole and a diffuse mass, what then is the consequence and cause? The void might become the cause and the mass, or the 'building' if you will, has become the consequence.

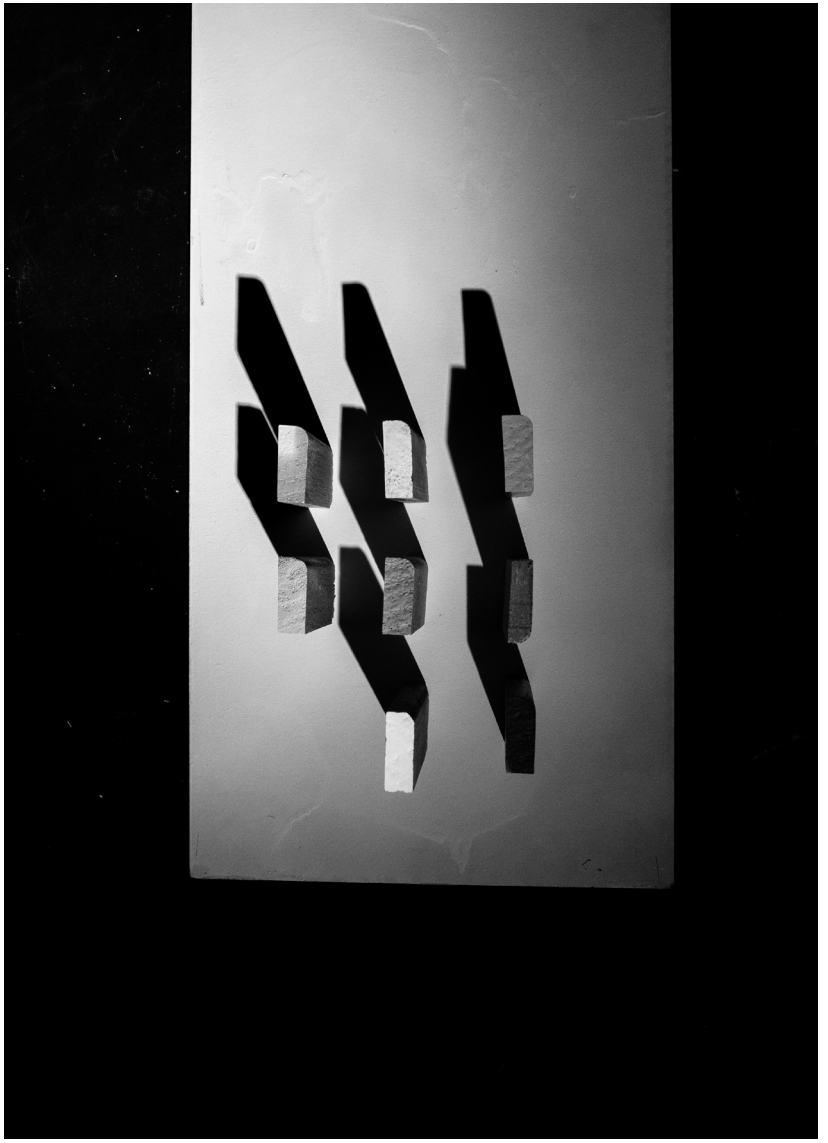


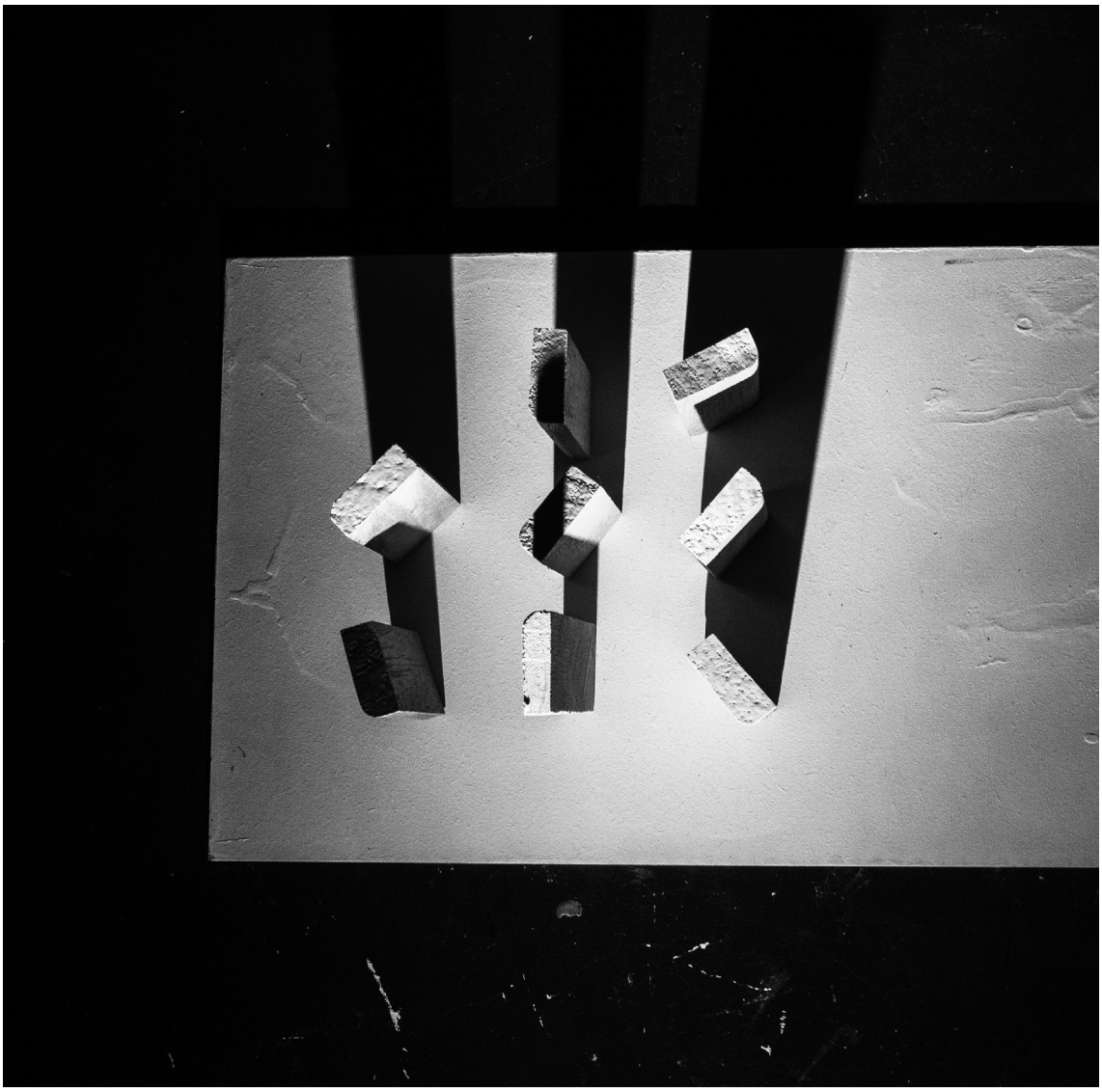




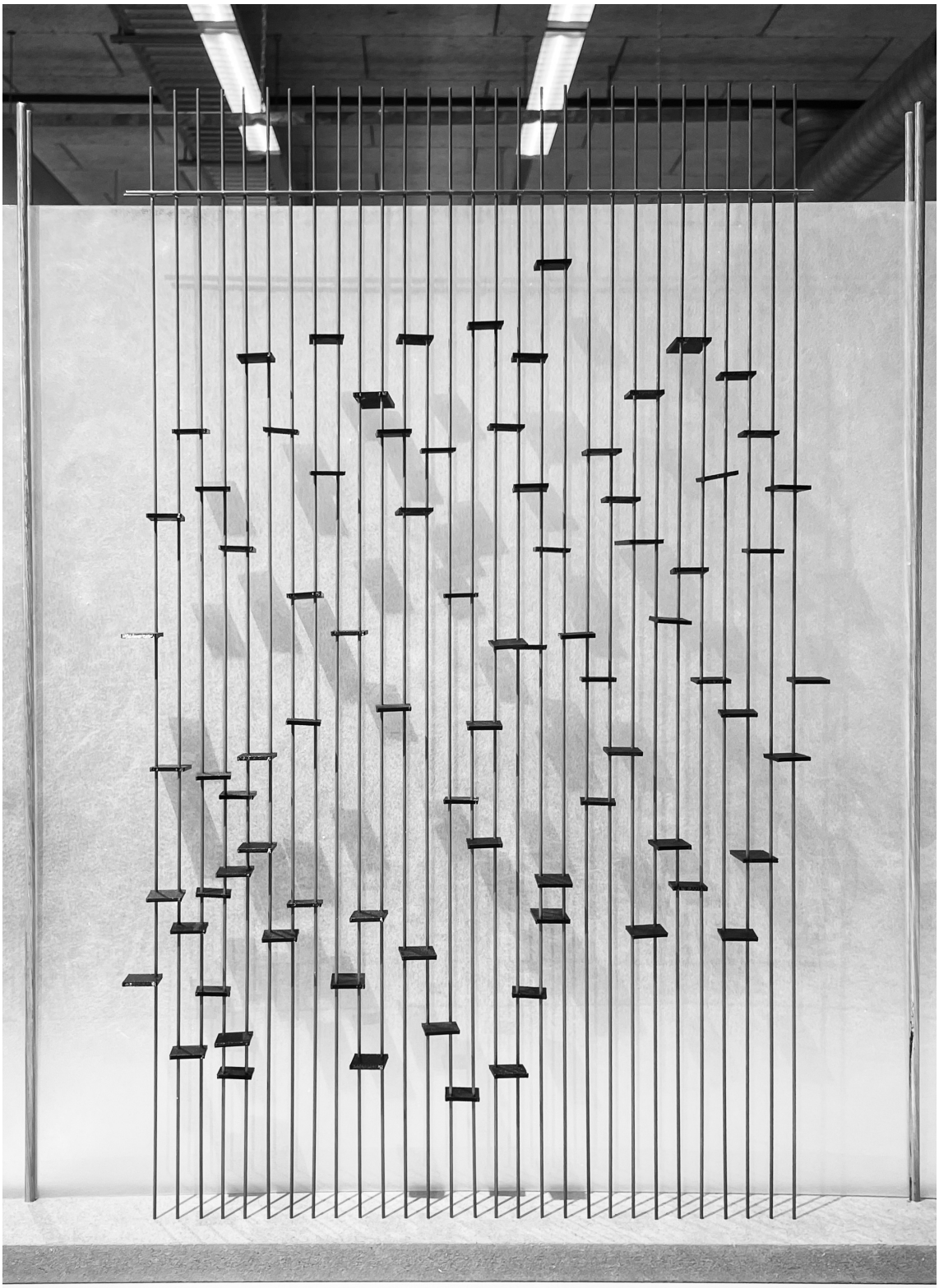
Model 1, Montage. Model 2 Translucence. (facing page)
Model 3, Toolkit for experimentation with overlapping shadows and translucencies. (above)





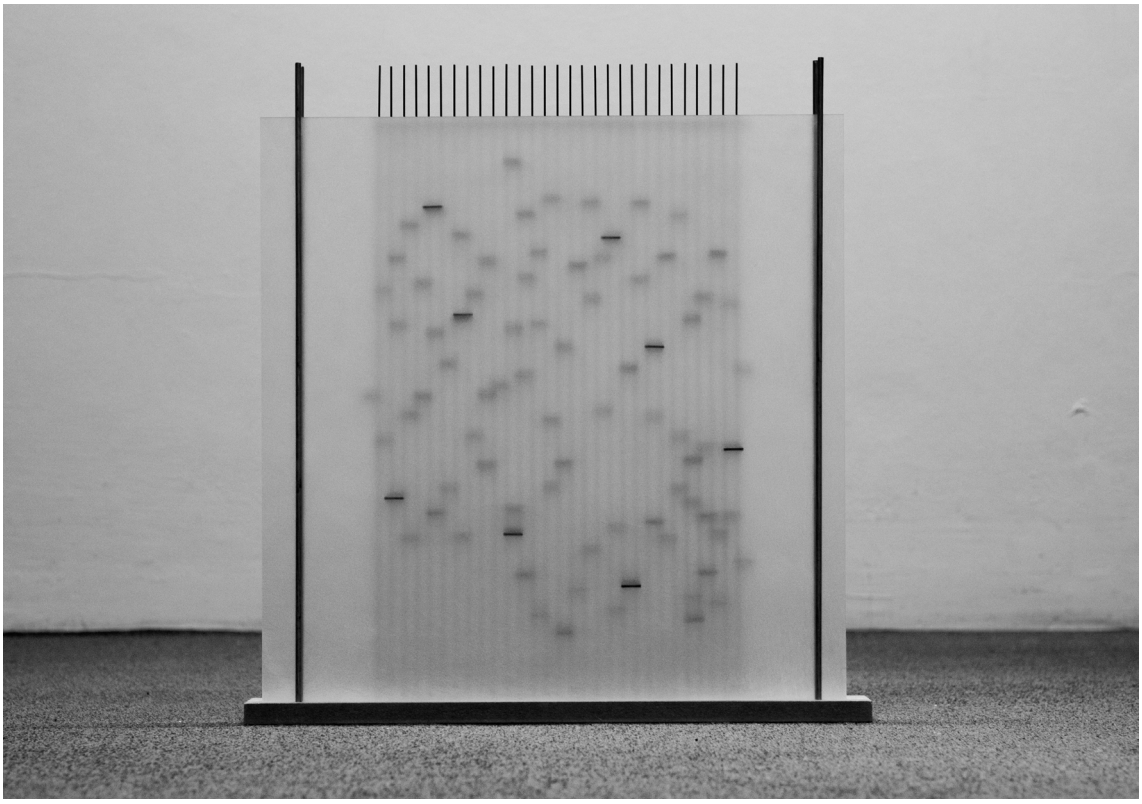


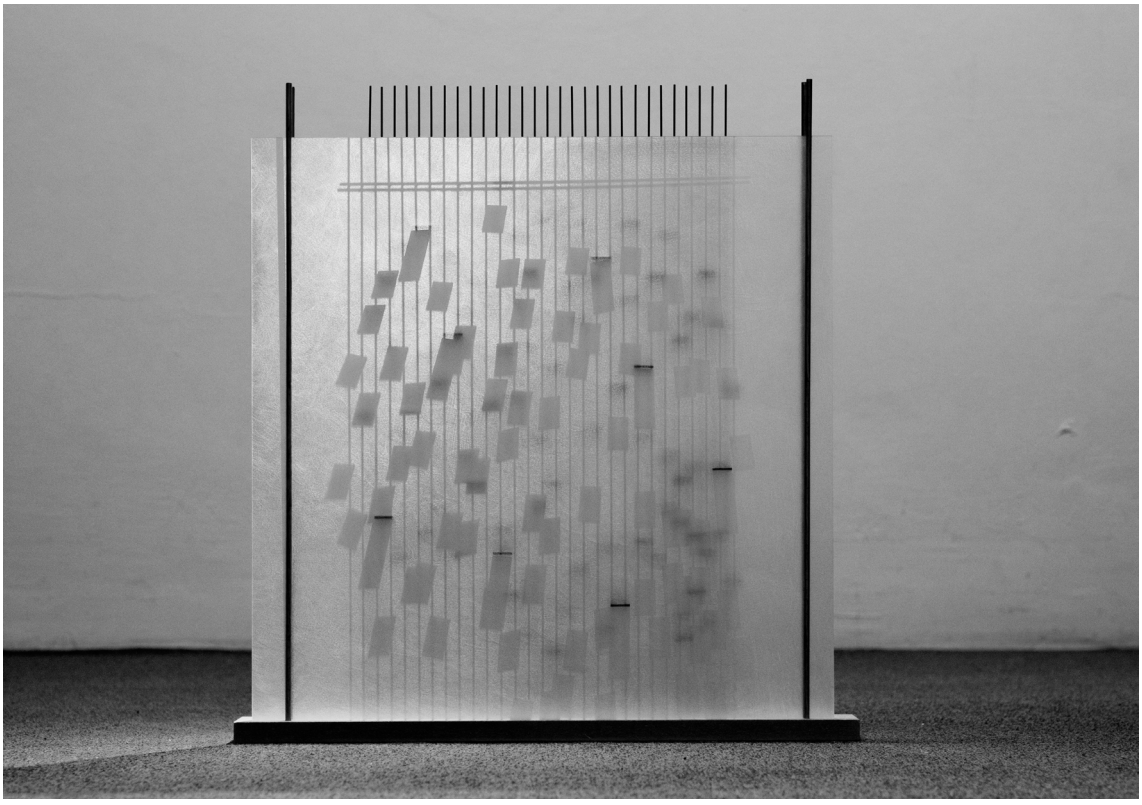
Model 4, Experimentations with shadowcasting load bearing elements.

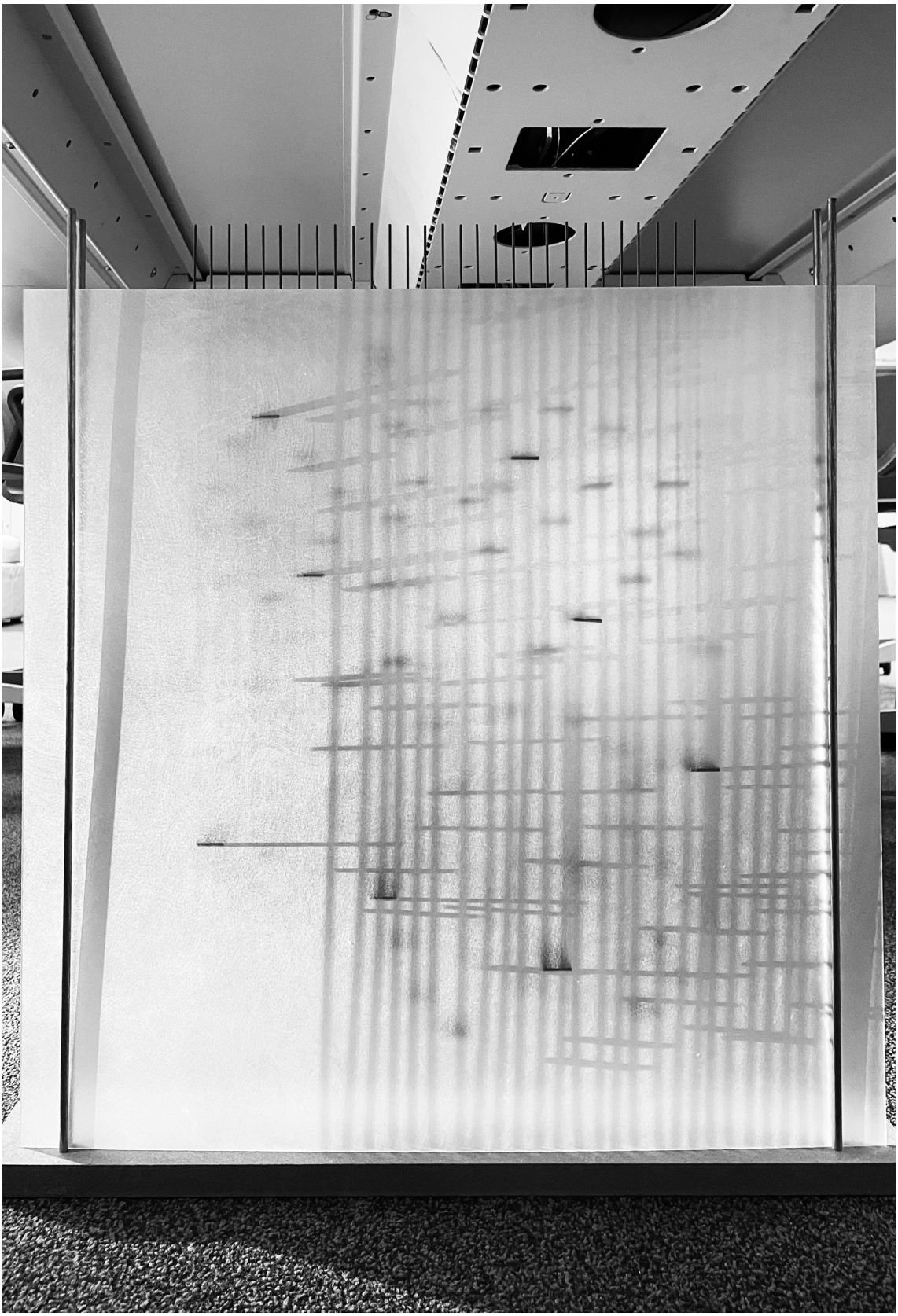


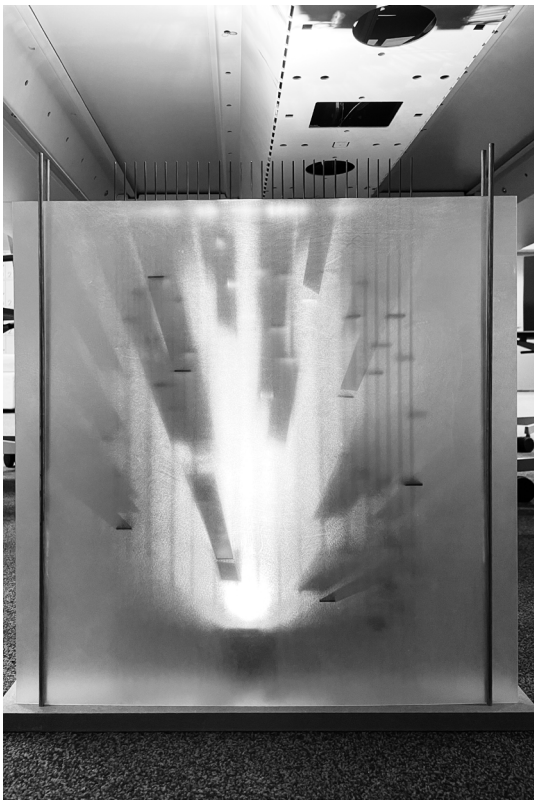
Backside, XY strung planes, Z defined by direction and depth of plane.

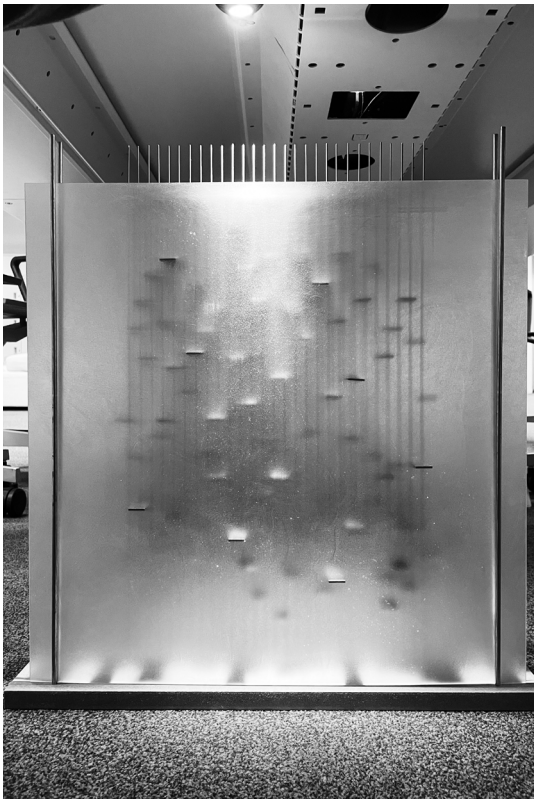
The changing map of potential spatial situations 1-6. (facing and subsequent pages)

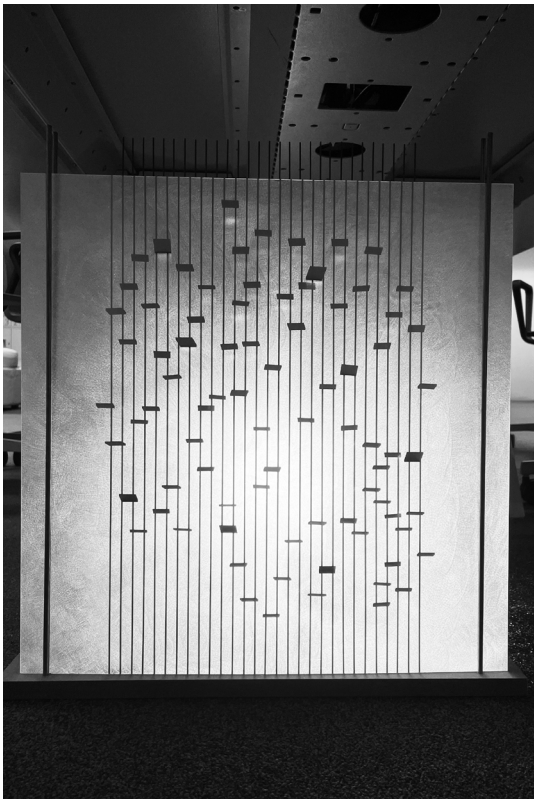


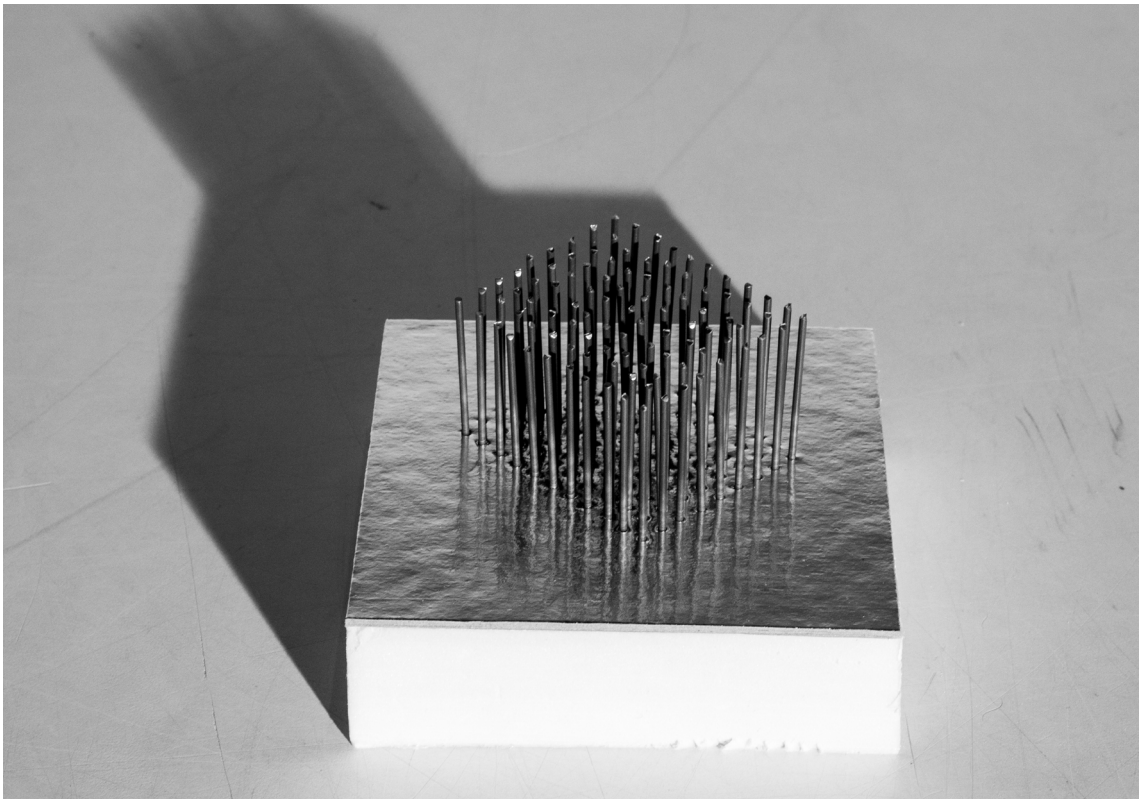


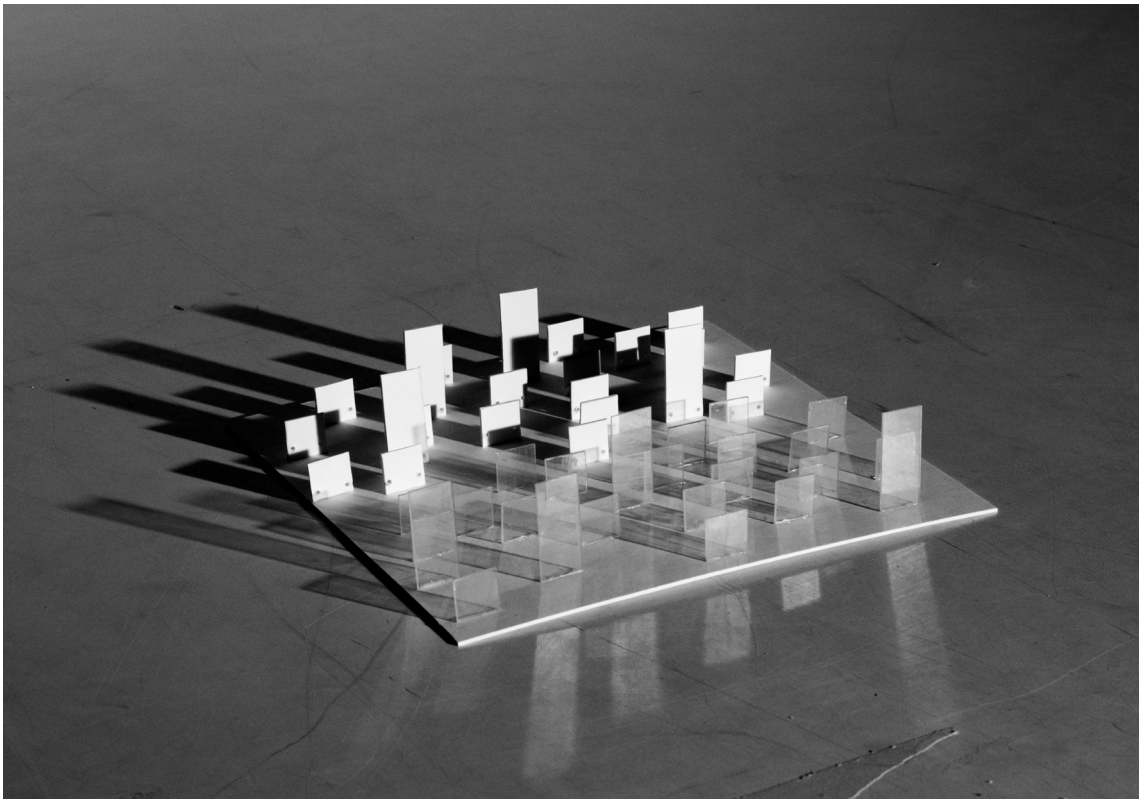


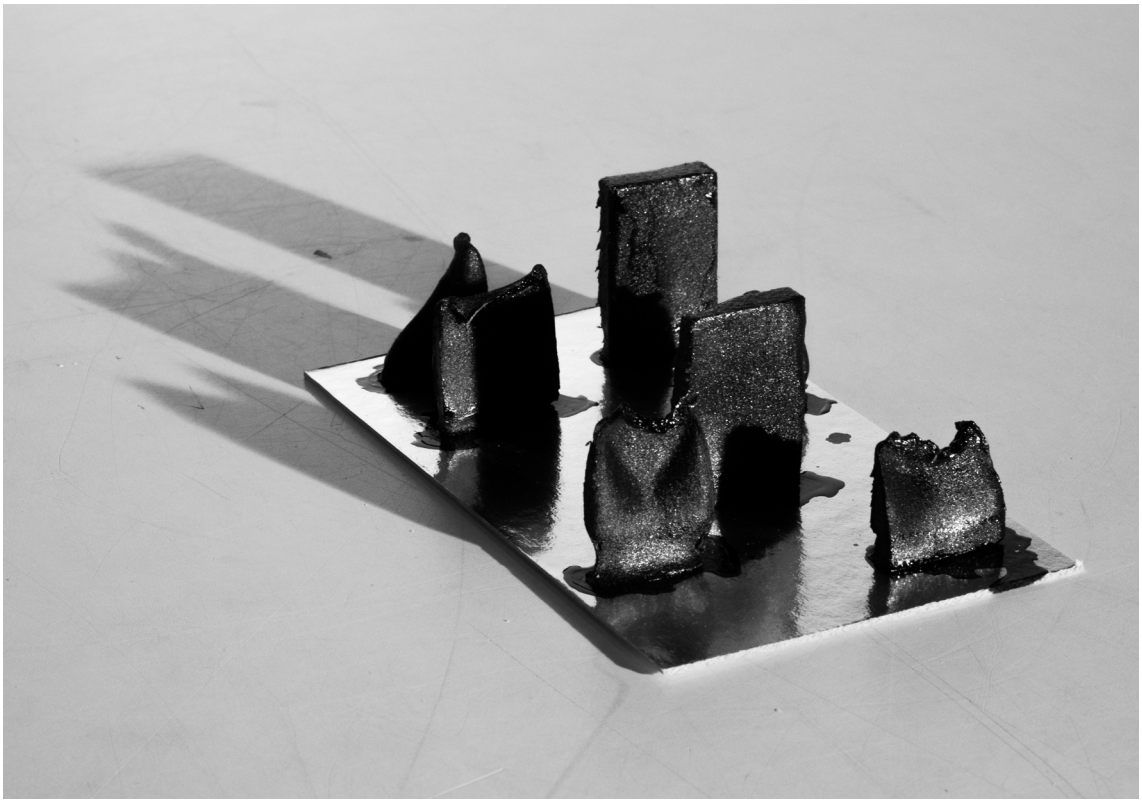




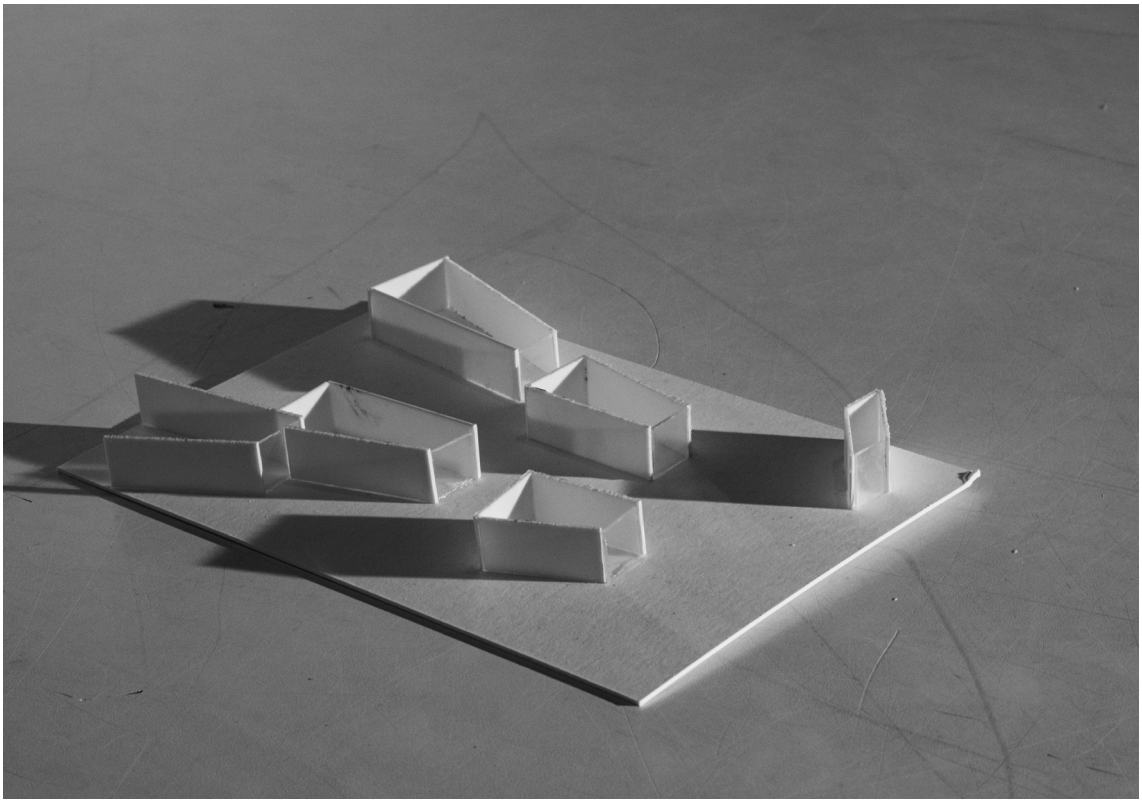


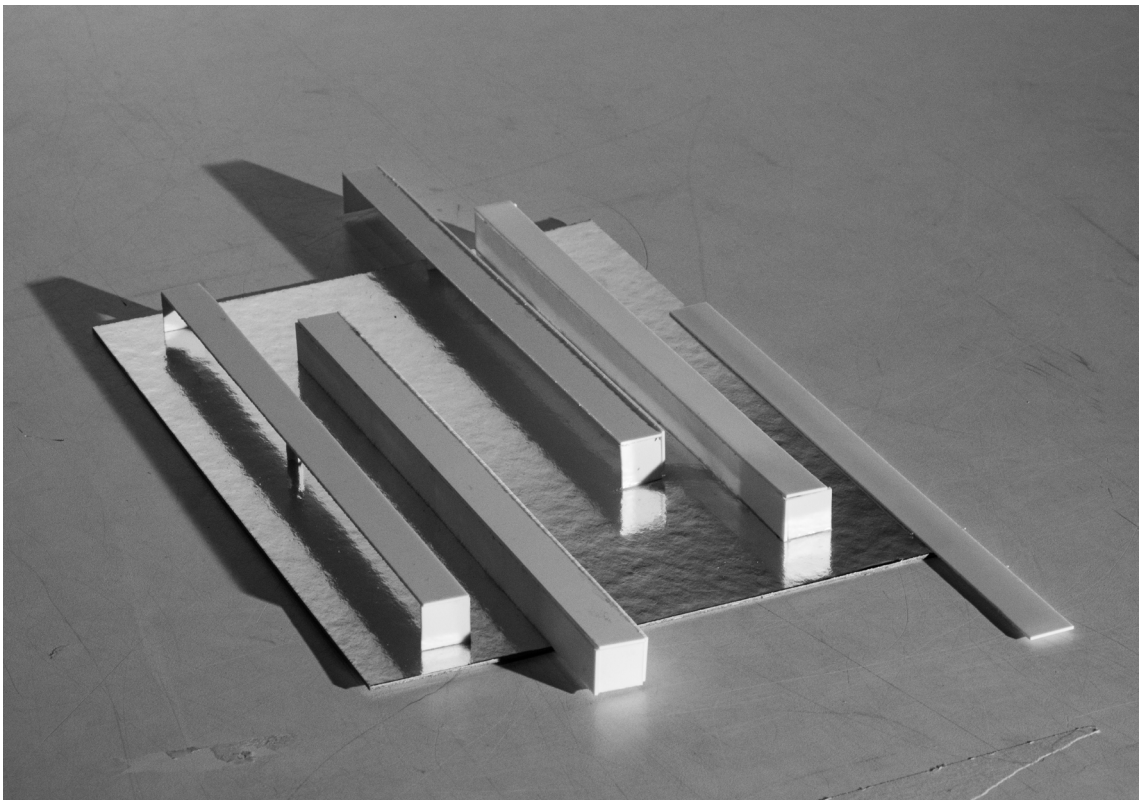


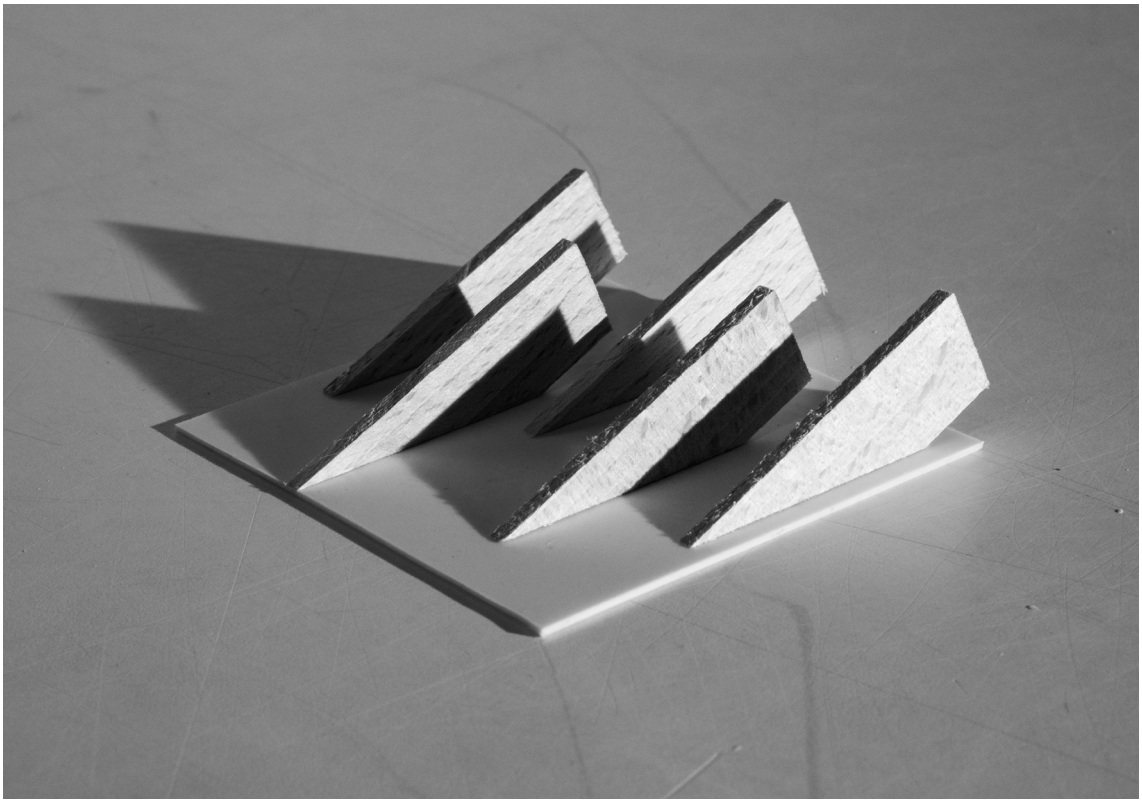


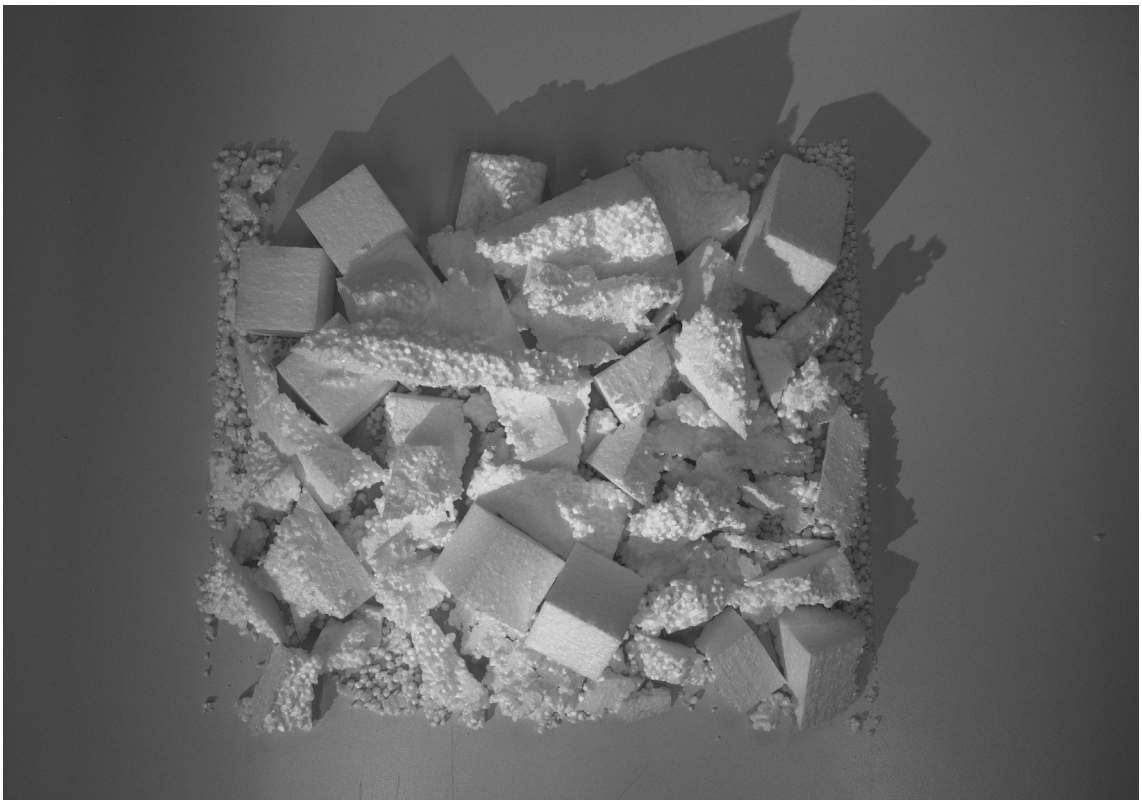


Spatial interpretations of the generated maps.
1,2. (facing page) 3. (above) 4-7. (subsequent pages)



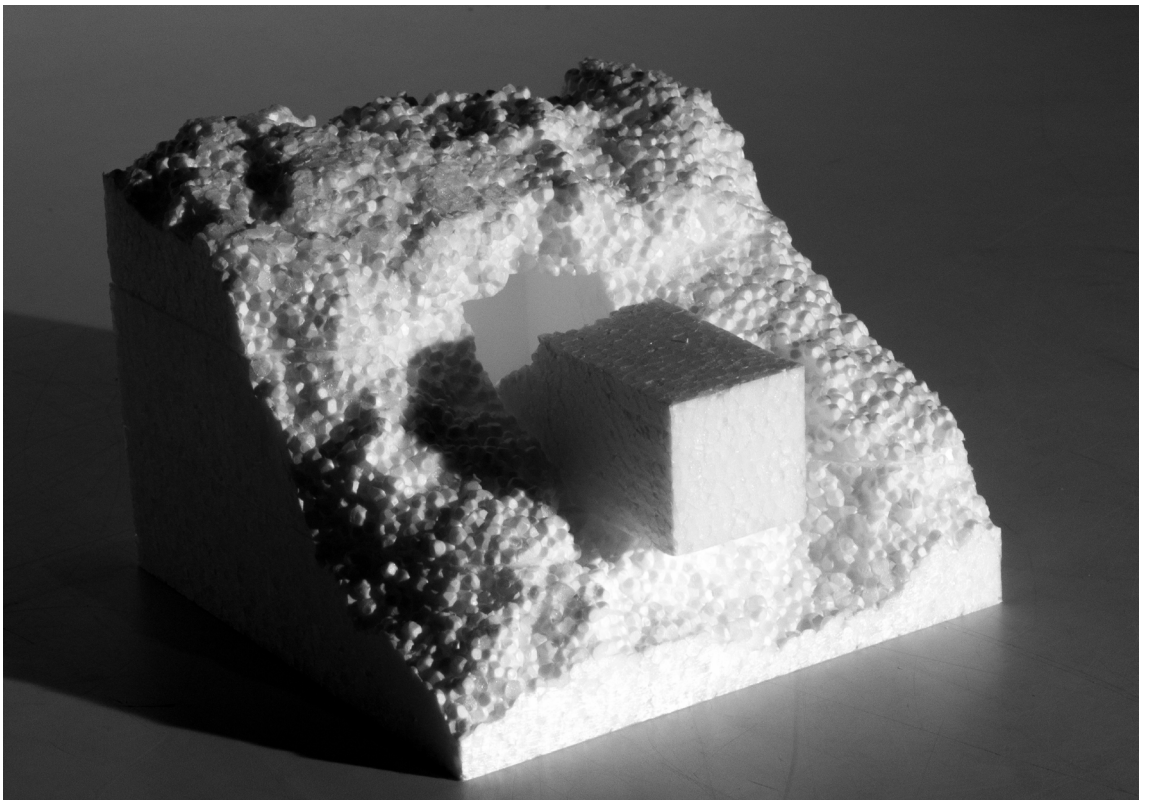


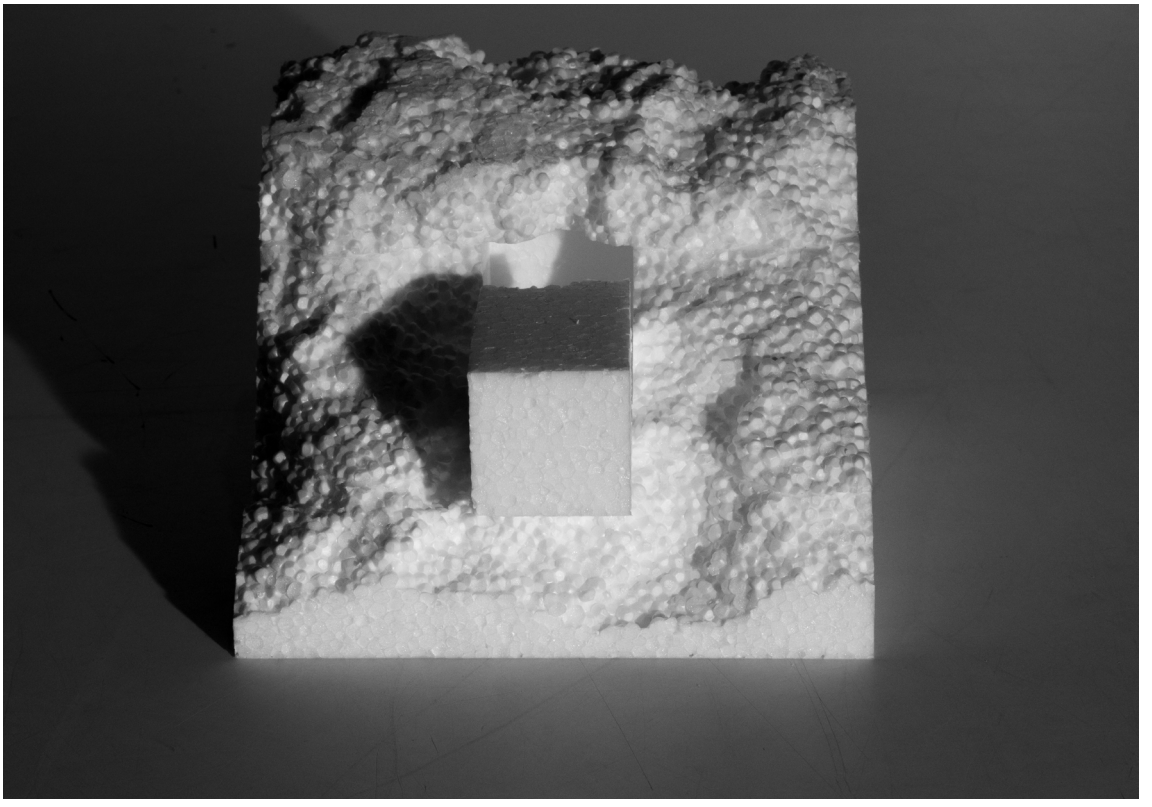




Modi Operandi 3.1 material qualities of rubble.

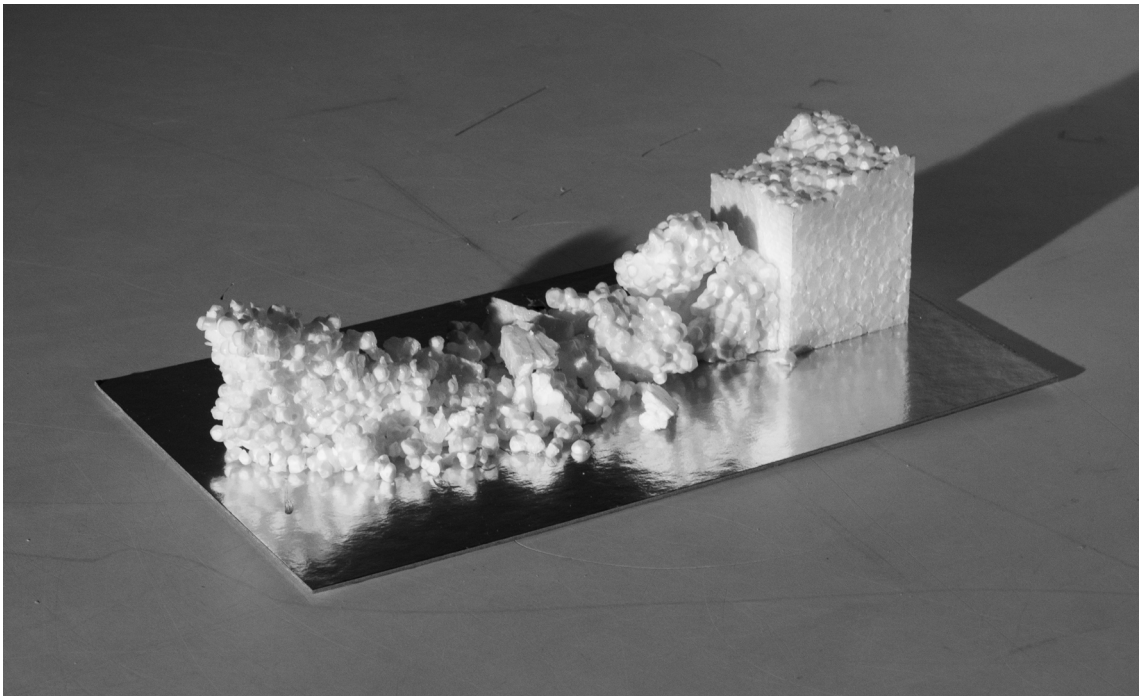
Modi Operandi 3.2 a phsyical investigation into a net neutral intervention (facing page)

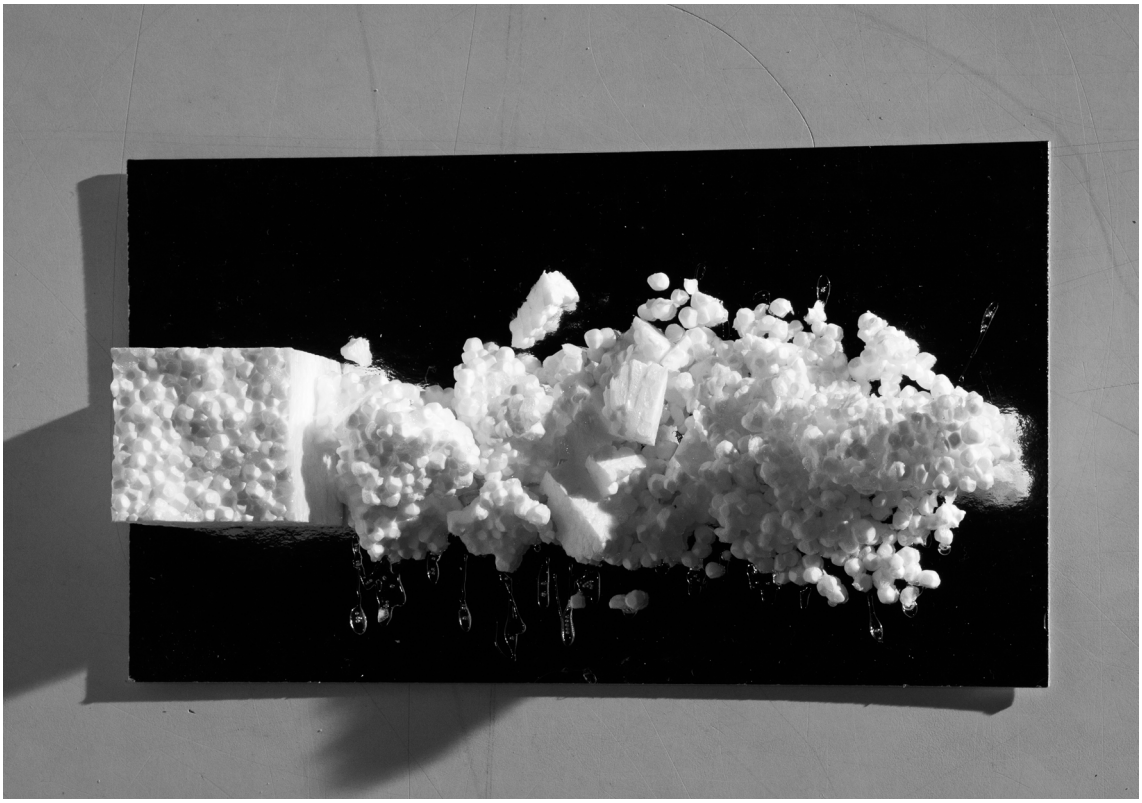


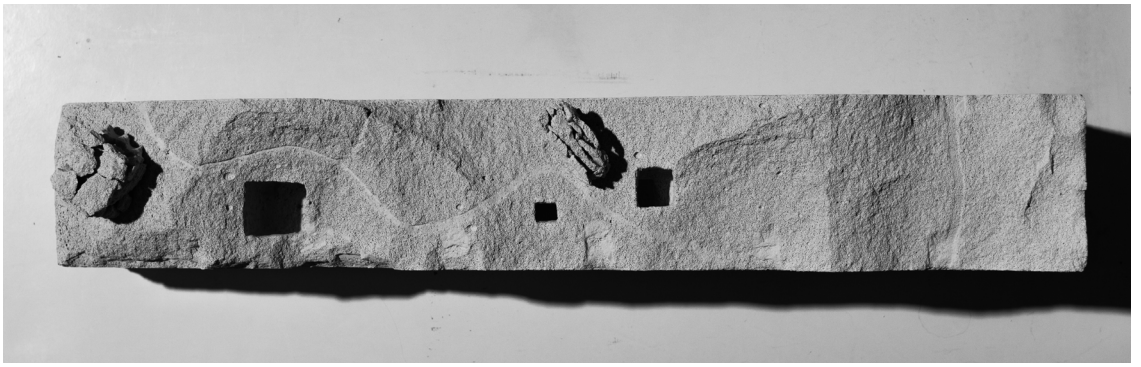


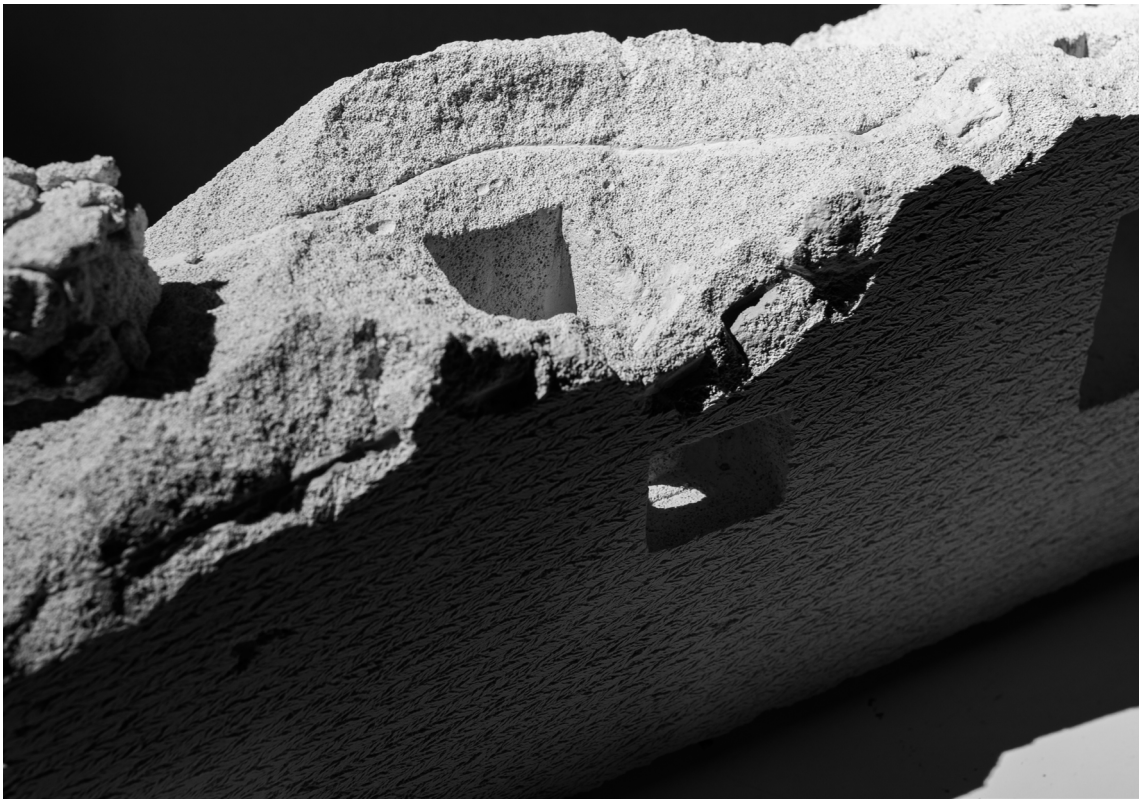
Modi Operandi 3.3 investigation into the movement between states of being of matter

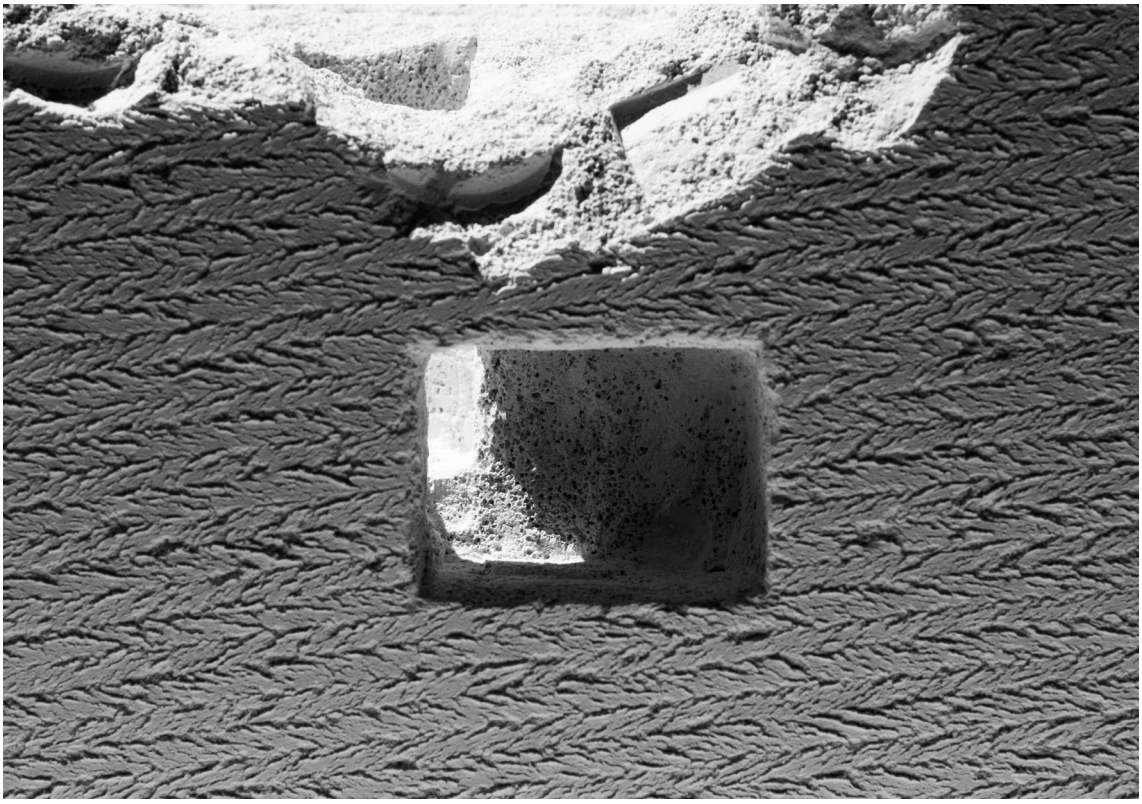
Modi Operandi 3 culmination of concepts in concrete (facing and subsequent)

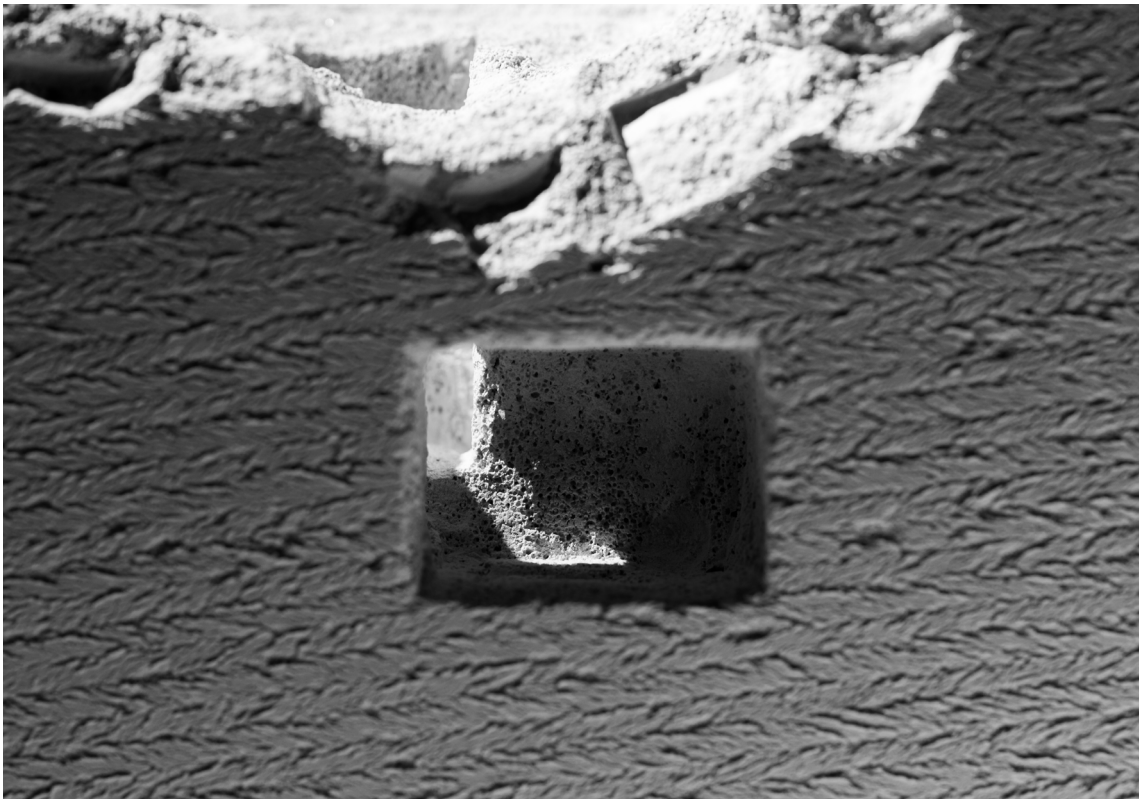


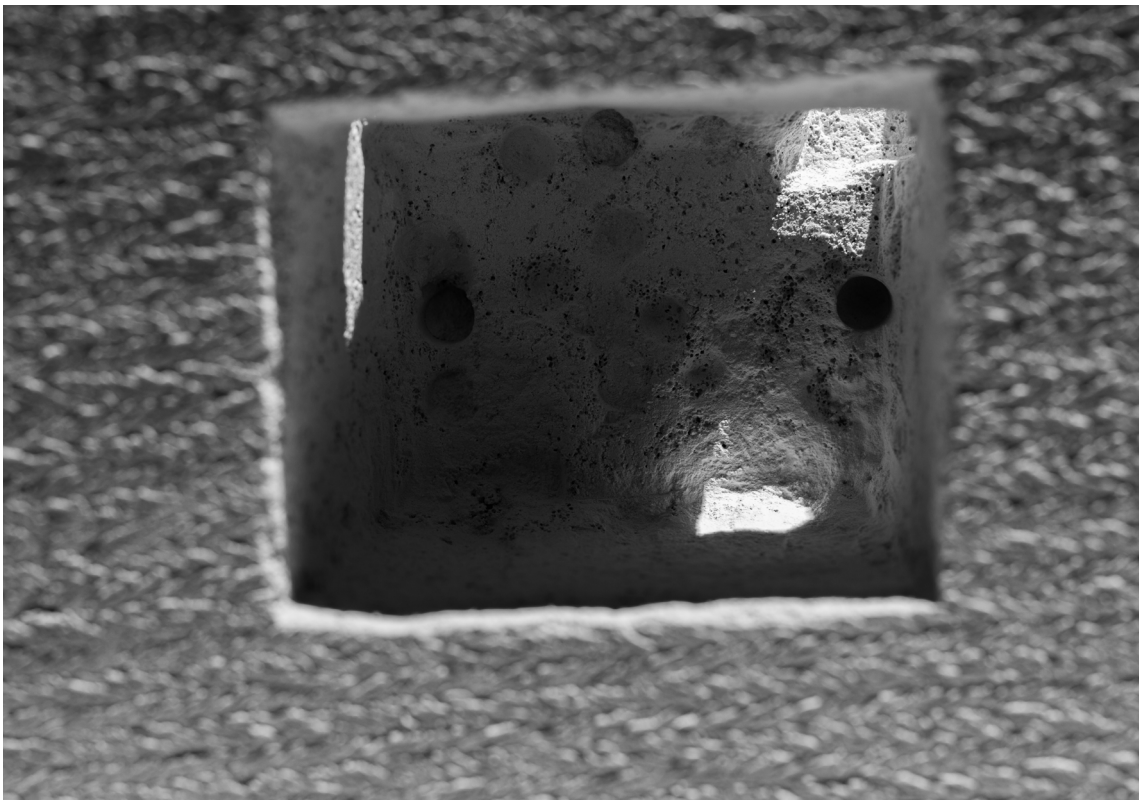












The final model is a more refined version of the concepts that I tested with foam before. It is an attempt to both work with shadow as a material within space, movement through time and the idea of the net 0 intervention. To get a more visual understanding of the movement within the model a video can be found here or in the QR code.

IN SHADOWS WE BOOGIE

LIGHT, SHADOW AND THE REPRESSION OF DARKNESS

_IN SHADOWS WE BOOGIE

The space and atmosphere created within the shell of architecture has always been of particular interest to me. It appears that the way one processes space might be based on less physical elements than architects seem to usually imply. Since perception is not only based on the tacit, but also visual stimuli and memories of past interactions with space. This reasoning is in line with Böhme's thoughts of architecture and art as generators of atmosphere:

> *"that what makes a work an artwork cannot be grasped solely through its concrete qualities. But what exceeds them, this "more", the aura, remained completely undetermined. "Aura" signifies as it were atmosphere as such, the empty characterless envelope of its presence."* (Böhme, 1993)

This seems to be the reason that architecture must be considered an artform, even if, so often the process tends to stray from the artistic, towards the corporate. Yet, the topic of atmosphere is slightly too disconnected from the physical to be of interest for investigation for me. As I am more interested in the characteristics of the void or space that is created within the architecture the words of Endell resonate more strongly:

> *"Whosoever thinks of architecture initially always thinks of the elements of the building, the facades, the columns, the ornaments and yet all of that is of second rank. What is to most effect is not the shape, but it's inversion, the space, the emptiness that spreads out rhythmically between the walls, is delimited by them, and that vibrancy is more important than the walls."* (August Endell, 1995).

This would pose our perception of architecture as a consequence of the phenomena that it causes, rather than its concrete qualities. What then would be the phenomenon that most strongly shapes the way we process the world we perceive? In this essay I aim to substantiate that it is light and shadow, as immaterial materials, that allow architectural space to eclipse its physical materials.

Shadows are not only imperative in our perception of space, but also appear to have been given a prominent, yet differently characterised, status in our cultures. The status of shadows has a dichotomous nature, as is exemplified in the difference between the stories of the origin of knowledge, by Plato and origin of painting by Pliny the Elder (Stoichita, 1997). In Plato's allegory of the cave, you have to literally free yourself from chains and turn your back on the world of shadows, the cave, to ascend to a place of understanding and knowledge, which casts shadows as cruel and sadistic. Whilst in Pliny's love story Corinth creates the first painting by tracing the shadow cast by her lover, which puts shadows in a more positive light. Strangely, the positive myth seems to be the one that has slowly been forgotten in the west (Stoichita, 1997). Eventually during the renaissance painters started to experiment with usage of shadow in paintings, yet still only using them very sparingly as they were deemed ugly and dark. Masaccio would be one of the first to combine the newfound usage of perspective with the depiction of accurate shadows and even going beyond that and painting a story about shadows, the story of Saint Peter, whose shadow cured illness (Stoichita, 1997). It seems that the inherent darkness of shadow has given it an insurmountable negative connotation that persists even in current cultures.

Yet, shadow is more than just the subject of stories and myths, it has an intrinsic connection to some of the oldest forms of measure. Shadow can ubiquitously be found as a marker for the passing of time, as astrological devices and sundials can be found all over the world. Further the size of the earth was first calculated by Eratosthenes some 2300 years ago, by measuring and comparing shadows.

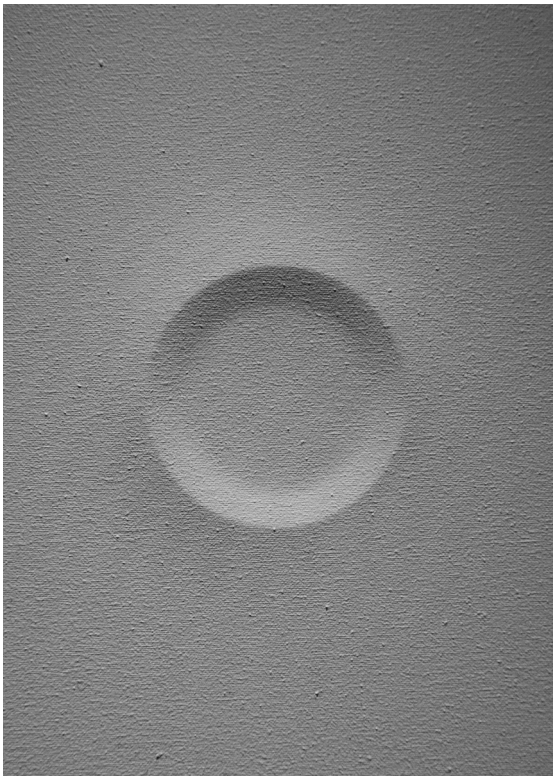
From an aesthetic point of view there is a distinct difference between the western and eastern interpretation of the value of shadow. Where in the east emphasis is placed on the value of gradation, the west has done away with nuance and intermediate tones in favour of dramatic contrast (Tanizaki, 1977). Where the act of passing a threshold ought to be accompanied by a dramatic intensification of darkness (Kite, 2017). With the advent of modernism however, the value of contrast seems to have diminished in the west, as shadows were banished from buildings in favour of shallow ambient light (Brandi & Brandi, 2002).

The human eye is theorised to create a two-dimensional impression, mostly consisting of discontinuities in luminance, to relay whatever is presented in front of it to the brain (Brandi & Brandi, 2002). Then there would be no way around the fact that these differences in luminance are at the very foundation of our understanding of space, matter and time. These differences can be expressed in all sorts of ways, from gradient like shading to stark shadows cast by the bright sun. Even though shadows are paramount to our understanding of space it takes a considerable measure of concentration to consciously experience shadows and consequently study them. Considering the speed with which we perceive the world it seems then that we somehow process shadows by comparing them to a model or database of previously found situations, rather than concluding anything from them in the moment (Brandi & Brandi, 2002, pp). A side effect of this way of understanding through reference and a few basic rules is that some situations might be misconstrued. It seems, for example, that one of the rules is that the light source is always static. Which means that if the light source moves, it might sometimes appear as if the objects around it are moving instead (Mamassian et al., 1998). In this case the confusion is usually easily cured by focussing on the object itself.

Fig 1. Example of cartesian understanding overshadowed by complexity.
(all images courtesy of the author unless otherwise specified)

These rules, however, are not only to be broken in dynamic situations, but can become fuzzy even in completely static situations. This occasionally leads to a phenomenon where the cartesian understanding of space from its shadows is broken by the very shadows that usually create it. Especially when viewing intricate patterned or layered shadows the depth of an object is eclipsed by the depth and detail present in the shadow cast upon it. Effectively creating a multidimensionality in the shadow that overshadows the three dimensions of the object. Possibly letting us get a glimpse into a world that we can not quite understand, just like a two dimensional being would struggle to understand the basics of light and darkness (Square, 1884).

Just as shadow can overrule our traditional understanding of space, the rules can interfere with each other as well. It seems all visual capabilities work at the same time and overrule each other when deemed appropriate. Casati found examples of this when turning images upside down, turning concave shapes into convex shapes. Which he presumes to be caused by our brain consistently assuming that light comes from above (Casati, 2002). Another example of this is when looking at an image of a mask from the front or the back, both appear to have the shape of a normal face, even when the shadows of the back of the mask correspond to the inverse shape of a face (Casati, 2002). It seems object or facial recognition warps perception to fit the expected representation, most likely to aid in recognizing people faster, rather than trying to figure out whether it even is a face in the first place.



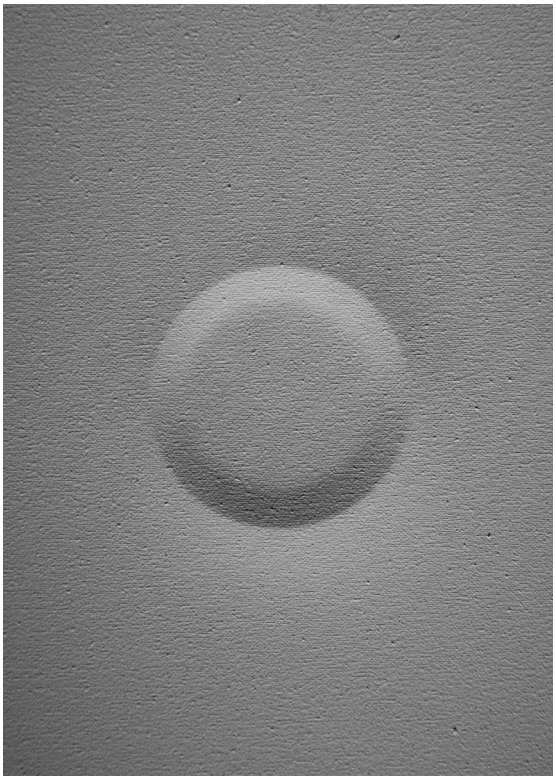


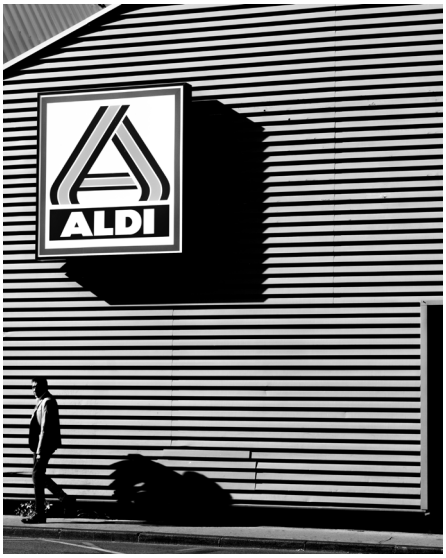
Fig 2. The image of a concavity in a canvas seemingly becomes a convexity when turned upside down.

Fig 3, 4. (next page) Excerpts from the photographic mapping of Marseille.

Just as light does not exist until it touches matter, for our visual perception matter only takes form when light hits it. It is this moment of becoming, where the dichotomous and transitory nature of shadow rears its head. At once allowing us to understand and misunderstand the scene in front of us. Misunderstanding implies a value, or truth, to one of the two perceived instances that the other does not possess. I would question the value of 'truth' in this case, as it seems to me that the material 'realness' does not matter if the emotional response is a consequence of perception. This relates strongly to an inclination towards space as experiential, rather than purely functional.

To better understand this moment of becoming, as it presents itself in space, the relation between shadow and perception must be investigated. Considering the meaning of "drawing with light", photography presents itself as an appropriate medium for mapping shadow. Photography however has traditionally been essentially representational, which is not the point of this exercise. As Malevich has shown the death of representation in painting in 'Black square', the movement beyond representation is not new, nor impossible (Stoichita, 1997) the painting appearing vaguely like a negative that was developed without being exposed through a camera. This photography without the use of a camera, is what would become non-representational photography, this however strays too far from capturing perception to be of much use in this mapping either.

The approach of non-objective photography lends itself to mapping from within the phenomenon of shadows, as it allows photography to stray from dealing only with the truth (Rubinstein, 2013). This is especially relevant considering shadows' ability to disassociate themselves from the cartesian truth. This implied dissociative nature of shadows renders the whole notion of cartesian truth of the city irrelevant, making an analog approach to photography favourable. The temporal displacement between closing the shutter and seeing the final developed image encourages a stronger emphasis on the photograph as perception of the city, rather than the memory of taking it, adding to the dissolution of meaning (Shields, 2014). On these grounds analog, black-and-white photography was used as a medium for generating images.



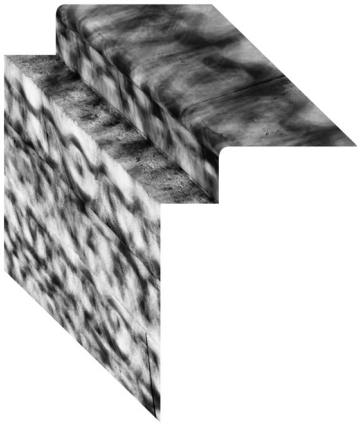
Photography as a mapping tool allows for a large amount of information to be stored within a single image, however there is a limit to the information carried in their arrangement. Space is experienced through an aggregate of experiences, overlapping perspectives, changing of light and a series of partial views and synthesised experiences (Holl, 1994). This points to a missed opportunity for analytical depth when mapping the phenomenon through a sequenced collection of photographs. Collage and photomontage possess the same aggregate quality that the perception of space has, where the original identity of the individual experiences can gain meaning through association with others, as well as the meaning acquired by metamorphosis into the overarching entity (Shields, 2014). Photomontage could serve as a much more convincing medium in which to reconstruct space from shadow.

Photomontage might not be the right word considering one of its defining characteristics being that it is a combination of multiple images. For the purpose of recontextualizing the image according to the shadow present within it, a single image is cut up. Etymological pragmatism aside, the resulting image also hardly resembles a traditional photomontage.

To unravel the synthesised perception of shadow as it moves through time and space we follow its edge as captured in the photograph. As the edge changes direction, be it due to the caster, the casted upon, or some intermediate matter, we cut the image and align it, as if the shadow never changed direction. In this moment, the world enters the state of becoming that shadows normally exist within. If the image is taken at a different time, or approached from a different angle, the result is changed, but the shadow remains the same straight line. This reversal of cause and effect generates a new understanding of a non-physical space. It instead renders light and shadow as physical and object only takes form after it is placed along the line.

Fig 5. Photograph. Fig 6. Cuts. Fig 7. (next page) Inverse Relationship.

An inverse relation between space and light might never be perceivable within the confines of the human experience. Yet we might be closest during these moments where the light falls, as seen in figure 8, just so that we do not understand the cartesian space that seemed so obvious moments before. As the stepped edges of the stairwell, clearly visible in figure 9, can not be anything but a plane in your eyes. It is these moments that equally leave us speechless and with a headache, as we are forced participants in their perception.



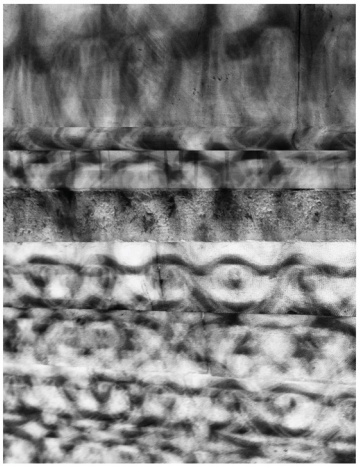


Fig 8. Stair Edge. Fig 9. Section. Fig 10. (next page) Plane.

Shadow is a central theme in our cultures and has proven to be fundamental to our perception of space. Both in regards to understanding space as it is measurably present and in understanding space as a non-physical phenomenon. Light and shadow add a richness to space as they not only define it, but also push it beyond its physical boundaries, drastically changing the way it is perceived. Even though it might be non-physical, shadow is a spatial element that must be reintroduced into the architectural discourse from which it was cast by modernism.

Since we have repressed darkness we have forgotten the gesture created by slow movement of light and shadow in space through time. In our current age of light pollution nearly everything has become uniformly illuminated and in doing so bound architecture to simple, inert relations. To amend this regression we must reintroduce light and shadow. Not the light that renders space useful, but rather the light that gives objects existence and the shadow it conjures that gives them form. Light as an immaterial material, that does not become, nor is given form, until it touches a body. Be it made of stone, glass or steel, does not matter, architectural space eclipses the material when light is pulled in. To this effect architectural form must be simplified and materials limited. By minimising expression one must attempt to operate light and shadow to give form to architectural space. To create, through movement of people and natural light, a dynamism that can only exist and be appreciated within simple space. To achieve an experience that changes throughout time and space and invites conscious perception of the relation between viewer, object and light. To pursue an eternity and monumentality of objects that can only be established by shadow.

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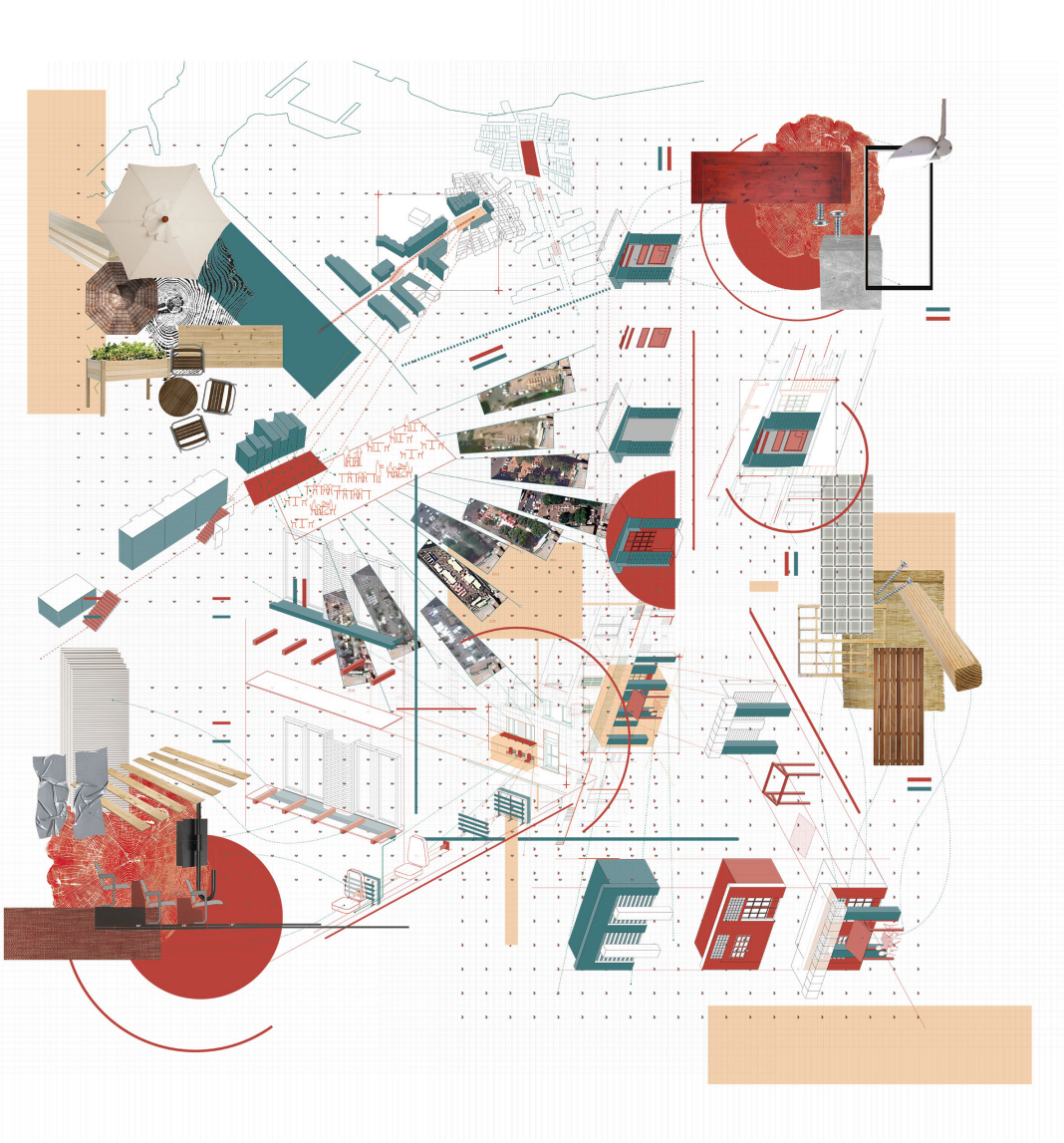

URBAN IMPROVISATION

RESEARCH ON RESIDENTS' SPONTANEOUS ARCHITECTURAL AND URBAN PRACTICE IN MARSEILLE

Gan Liu

INTRODUCTION

Atelier Bow-Wow uses the term "Pet Architecture" to describe the buildings that have been squeezed into leftover urban spaces. 'Our society does not consist only of human beings. Various animals come into our lives as 'Pets', and they are given spaces to live… If decent buildings standing in decent spaces are considered 'human beings', small buildings standing with all their might in odd spaces would seem to be like pets in urban spaces.'[1] This type of architecture is not at the forefront of aesthetic design or advanced technology but produces a unique characteristic of self-appropriation in cities.[2]

Architecture is the practice of constructing buildings and related spaces for people to use and occupy. And of course, it is not restricted to the interiors of buildings. Squares, streets and even highways are all offering important experience for people who use them. But architects are not the only doers of architecture. Long after the buildings have been made, the non-architects continuously shape them. When non-architects occupy space, they start to 'do-it-themselves'.[3] In most cases, they do this in an already occupied territory, where the activity of doing architecture has been classified and claimed by architects - the rules have already been established.[4] But there are also some space occupations that are out of the rules, such as squatting, vendors, graffiti, protest. They, like "pet architecture", do not necessarily create appealing spaces, and some are even illegal, but they can highlight people's demands and show people's bottom-up determination to shape the city.

These activities can be seen as improvisation. When people do the improvisational practice out of rules, they mainly based on their own current needs and what material they have instead of considering the building or city as a whole. Seen architecture as paintings, in these cases, their improvisational activities are more like a collage rather than fully considered composition. But as Jencks explains, it involves using an available system in a new way to solve a problem quickly and efficiently.[5] By doing so, it offers a way for everyone to shape and discuss the city they live in. And for the public, there should be nothing preventing them, in an agonistic and participatory manner, from devising and debating forms of their shelter and space for daily life.[6] The improvisational practice has itself taken inspiration: Another world is possible.

1 Kesaharu Imai, and Tokyo Institute Of Technology. Tsukamoto Laboratory. 2005. Pet Architecture Guide Book. Nakano: World Photo Press.
2 "Pet Architecture | Agile City." n.d. Agile-City.com. Accessed January 11, 2022. https://agile-city.com/agile-city-research/pet-architecture-building-in-leftover-urban-spaces/.
3 Hill, Jonathan. 1998. Occupying Architecture: Between the Architect and the User. London; New York: Routledge.
4 Martin, Reinhold. 2011. "Occupy: What Architecture Can Do." Places Journal, no. 2011 (November). https://doi.org/10.22269/111107.
5 Jencks, Charles A, and Nathan Silver. 2013. Adhocism : The Case for Improvisation. London [Etc.] The Mit Press.
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CHAPTER 1: DEFINITION OF URBAN IMPROVISATION

1.1 "Improvisation"

The definition of improvisation from the Cambridge Advanced Learner's Dictionary is: 1. a performance that an actor, musician, etc. has not practiced or planned; 2. the act of making or doing something with whatever is available at the time.[7] From a wide range of disciplinary perspectives, including musicological, historical, architectural, sociological, political, philosophical, psychological and computational, improvisation is being discussed, although lacking a single widely accepted definition of improvisation.[8] Despite this diversity, there are some common features that run through these perspectives on improvisation. These include issues like spontaneity, indeterminacy, freedom and other related concepts. It represents a feeling that is different from composition and design. Improvisation is like a collage. Typical qualities of design and composition such as precise, rigorous, and aesthetic always turn out to be less critical for improvisation. Its charm lies in adaptability and unexpectedness.

These concepts do not function as necessary and sufficient criteria to define improvisation, although they are prevalent in many discourse areas.[9] But it can give us an initial impression of improvisation before delving into improvisational practice in a specific field. From different perspectives, the definition and practice of improvisation are different for many reasons, but understanding it from the general definition can make subsequent research on improvisation more precise and have higher recognition in more fields.

1.2 Urban Improvisation

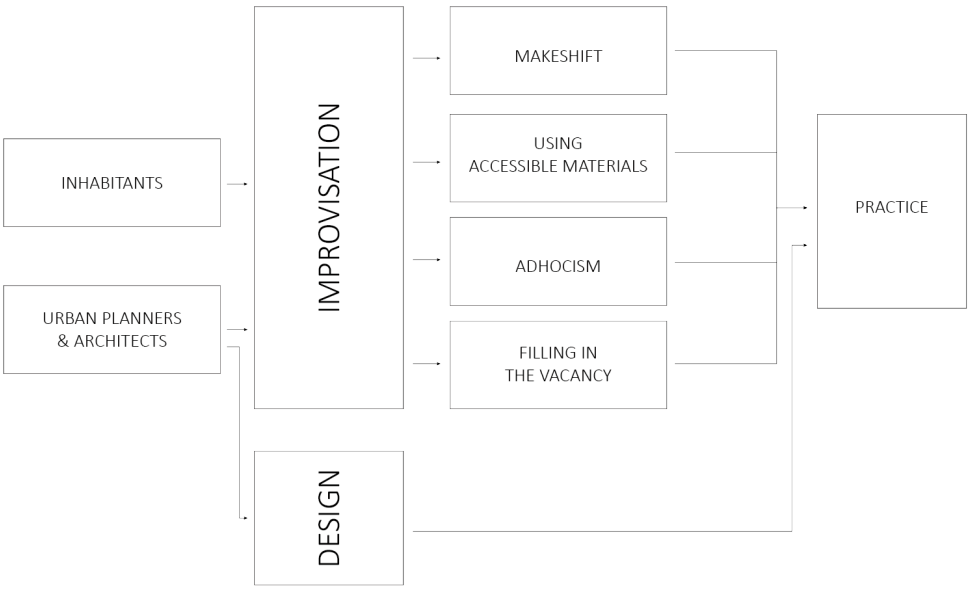
Urban and architectural improvisation allows not only urban planners and architects but everyone to use whatever they have in their hands to respond to current needs and change buildings and cities. Urban and architectural improvisation is an incremental working process. And cities are dynamic, as well as life. People become objects rather than subjects of design when the urban planners and architects turn the complex process of city growing and housing into things they could design.[10] So the design always lacks dynamic. But By improvisation, people as subjects make the improvisational changes themselves whenever they need in the whole process of city and architecture's developments.

7 Cambridge Dictionary. 2022. "Improvisation." @CambridgeWords. January 5, 2022. https://dictionary.cambridge.org/dictionary/english/improvisation.
8 Goldman, Andrew J. 2016. "Improvisation as a Way of Knowing." Music Theory Online 22 (4). https://doi.org/10.30535/mto.22.4.2.
9 Goldman, Andrew J. 2016. "Improvisation as a Way of Knowing." Music Theory Online 22 (4). https://doi.org/10.30535/mto.22.4.2.
10 Hamdi, Nabeel. 2014. The Spacemaker's Guide to Big Change : Design and Improvisation in Development Practice. The Spacemaker's Guide To Big Change: Routledge.

CHAPTER 2: RESEARCH FRAMEWORK

Professional architects and urban planners are not the only persons who have design control over the city. Improvisation is spontaneous and supports everyone in expressing their needs within each period of the development of the cities and buildings. The importance of improvisation shows in the immediacy and rapidity of temporary solutions to the current problems and the potential to create a more distinctive city full of possibility, creativity and vitality. These potentials stem from the temporary and unpredictable nature of the problems to be solved, as well as the constraints of materials and sites. Such limited conditions stimulate people's creativity and the city's possibility, resulting in various unexpected improvisation. It provides a better fit both now and over time between the city and the needs and aspirations of individuals.

Based on previous research, the identities of urban and architectural improvisation above can be summarized into four aspects: makeshift, using accessible materials, Adhocism and filling in the vacancy. By defining and researching improvisational practice from these four perspectives, it can be seen that how people shape the city spontaneously. The improvisational practice that seldom seems to gain widespread attention or even not appears on the map is an integral part of the city as important as design practice by architects and urban planners.



CHAPTER 3: IMPROVISATIONAL PRACTICE – MAKESHIFT

First, the improvisational practice is makeshift. It is created in times of dire need and aims at solving the current problems as soon as possible. It is functionalism at its highest form.[1] In most cases, although the architects and urban planners try to design for the future, their work can not react to urgent situations and meet all the current needs quickly. Life for a growing number of city-dwellers has been reduced to a permanent state of emergency characterized by an inadequate supply of basic resources and/or absence of discernible infrastructures and institutions.[2] So improvisation is needed, and it is makeshift - usually of poor quality and temporary. But it does not need to be perfect: they improve people's life by mainly focuing on solving the problems rather than aesthetics, and they enable, however fleetingly, a community to experience its life, its experiences and realities, in their own terms.[3]

Typical example of makeshift architecture is makeshift housing. Housing is one of the most critical problems to solve globally, and quite many homeless people need shelter urgently. The Danish photographer Jacob Ehrbahn took this picture (Fig. 2) in a public park in Erdine, near the Turkish border with Greece, in 2020. It shows a Syrian family who are on their way from the border town in Turkey to Greek.[4] They create a makeshift tent with what they can get – plastic, branches and stones. Although it may be too transparent to be called a tent, it does solve their current problems. They need shelter to sleep and

Fig. 2 A makeshift tent made by a Syrian family

1 "MAKESHIFT ARCHITECTURE." n.d. THE REPAIR ATELIER. Accessed January 08, 2022. http://repairatelier.com/repair-in-times-of-crisis/2020/7/19/make-shift-architecture.
2 Simone, A M. 2006. For the City yet to Come : Changing African Life in Four Cities. Durham: Duke University Press.
3 Simone, A M. 2006. For the City yet to Come : Changing African Life in Four Cities. Durham: Duke University Press.
4 Ehrbahn, Jacob. 2021. A Dream of Europe. Stockport, England: Dewi Lewis Publishing.

Fig. 3 Emergency wards transformed from stranded trains

Fig. 4 Interior of the emergency wards

against the wind. Another recent example is the emergency wards for covid-19 in India (Fig. 3-4). It's a makeshift hospital transformed from stranded trains to meet the needs of traditional hospitals. With the number of Covid-19 positive cases rising, experts say the lack of robust public healthcare remains India's biggest challenge. The temporary improvisation is a good initiative to solve the urgent situation and will fade away with the virus.[1]

It always happens that the environment and space people are given cannot meet their current needs, so they have to improvise themselves. So makeshift architecture is created and used because there is nothing better available and can meet all requirement. But the advantages are also prominent - Solve current problems efficiently and quickly. And when new issues come, the improvisational practice can also be dismantled or converted to a new makeshift architecture more quickly. It gives the architecture and the city expansive scope of flexibility.

1 CNN, Hema Ramaprasad, for. n.d. "India Has Closed Its Railways for the First Time in 167 Years. Now Trains Are Being Turned into Hospitals." CNN. https://edition.cnn.com/2020/04/05/asia/indian-railways-coronavirus-hospitals-intl-hnk/index.html.

CHAPTER 4: IMPROVISATIONAL PRACTICE – USING ACCESSIBLE MATERIALS

Another fact is that improvisational practice is always restricted by a lack of materials. It is makeshift, mainly focusing on meeting people's current needs, which are often unpredictable or urgent. Sometimes the improvisational practice is under the situation that normal construction materials are not easy to get or not enough. And sometimes, people who do the improvisation are not architects or urban planners. They lack access to conventional building materials. As a result, they have to use whatever they can find for the improvisational practice.[1] So because of urgency, poverty, spontaneity, in most cases, improvisational practice is always in a shortage of typical construction materials.

Photographer Ben Murphy's series called The Riverbed reveals improvisational housing practice created by multi-cultural nomads living in rural southeast Spain.[2] Because of the lacking of typical construction materials like bricks, concrete and wood, they all use materials that are not common in housing construction but are cheap and easy to access to make shelter themselves. For example, in Fig. 5 they used straw bales for walls and canopy for the roof, and in Fig. 6 they transformed a vehicle into a shelter and used stones and cloth for wall and roof.

The materials used for improvisation are used in the absence of the real, original or delicate objects to bring about a similar effect that the real or complicated materials would have brought.[3] And due to the limitation, the materials used for improvisation are different from those used in ordinary designs in the same cases, sometimes creating surprising results, such as using beer crates for flowerpots or bicycle tires for tables.[4] Because improvisation activities were unplanned but needed to be finished quickly, the materials used for improvisation were what they could get immediately and were always limited. These materials always be invented or produced from readily available materials within the environment.[5] Common features for those materials are easy to access, light and cheap, and persistence is not necessarily an essential factor.

1 "5 Examples of Makeshift Housing." 2015. The Borgen Project. July 15, 2015. https://borgenproject.org/5-examples-makeshift-housing/.
2 "Ben Murphy Photographs Makeshift Architecture in Mountains of Spain." 2017. Dezeen. January 22, 2017. https://www.dezeen.com/2017/01/22/riverbed-photography-ben-murphy-makeshift-temporary-architecture-spain-mountains/.
3 Osei-Himah, Valentina, Joseph Parker and Isaac Asare. "The Effects of Improvised Materials on the Study of Science in Basic Schools in Aowin Municipality - Ghana." Research on humanities and social sciences 8 (2018): 20-23.
4 "Adhocism." 2014. Our Architecture Is Hear. October 28, 2014. https://situatedarchitecture.wordpress.com/2014/10/28/adhocism/.
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Fig. 5- Fig.7 Makeshift architecture

Fig. 8 Eagle- vase by Abbot Suger

CHAPTER 5: IMPROVISATIONAL PRACTICE –ADHOCISM

The innovative manipulation of limited resources immediately to hand to resolve present needs is a timeless human process.[1] Because of the limited resources and the various present needs, and the creativity by not only the professional architects and urban planners but all people, the improvisational architectural practice always leads to something unexpected. It has the possibility to create something surprising, and this identity can be described as adhocism.

Jencks defined adhocism as a conjunction of ad hoc, meaning 'for this particular purpose' and -ism, shorthand for a movement.[2] And James Stevens Curl explained it as 'design, essentially a collage, where every part of a building, or element of a building complex, is designed with scant regard to the whole and often involves disparate parts taken from catalogues' in architectural perspective.[3] It is described as the coming together of disparate materials. People bring together various, immediately-to-hand resources in an effort to satisfy a particular need.[4] When doing improvisational practice, people do not care about perfection but try to solve their problems. They choose from available components to achieve their goals. Paying more attention to the components rather than the whole, coupled with the temporality of the problem and the limited choice of materials, the result of improvisational practice is often unexpected. And similar to collages, not every part can fit each other very well individually, but they together form a harmonious whole. This doesn't necessarily mean that the results of adhocism are not refining, but high refinement usually suggests great patience and dissatisfaction with compromises, which is not always happening in improvisation.[5]

For example, Abbot Suger's work Eagle-vase(-Fig. 8) is an ad hoc artwork. It's a combination of components that don't seem to have many relationships with each other - a red porphyry vase, perhaps of Egyptian or Roman provenance and a gilded eagle sporting extraordinary wings.[6] It is impressive that people can come up with such work. These works may not appear in conventional design, sometimes it is adversity that fueled innovation. Because of all the limitations they have in improvisational practice, they finally come up with such unexpected works.

1 "Adhocism." 2014. Our Architecture Is Hear. October 28, 2014. https://situatedarchitecture.wordpress.com/2014/10/28/adhocism/.
2 Jencks, Charles A, and Nathan Silver. 2013. Adhocism : The Case for Improvisation. London [Etc.] The Mit Press.
3 James Stevens Curl. 2006. A Dictionary of Architecture and Landscape Architecture. Oxford: Oxford University Press.
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6 Jencks, Charles A, and Nathan Silver. 2013. Adhocism : The Case for Improvisation. London [Etc.] The Mit Press.

CHAPTER 6: IMPROVISATIONAL PRACTICE – FILLING IN THE VACANCY

In Local Code, Nicholas de Monchaux stressed new value to forgotten pieces of our urban fabric – the dead-end alley, the vacant corner lot, infrastructure's leftovers.[1] These spaces are often neglected areas within the city. They are always ignored on the typical city map. However, as they are temporarily unoccupied by defined urban functions, the space provides unique interstitial conditions that open for improvisational practice.[2] Utilizing these spaces is cheaper and more accessible for people. They offer a stage for people to improvise, and in turn, people activate these spaces by improvisation. Beyond what can be seen on the map, improvisation practice fills in the city's blank. And they offer crucial complements to the formal and defined urban spaces.[3]

And with the rapid economic and technological development, the city's original layout and spatial functions have been affected. Residents' habits and requirements have also undergone many adjustments and reorganizations. And the city does not represent a static notion but is continually changing and reconstituting, including unused or leftover space. Through improvisation derived from different needs in different periods, inhabitants can better fill these urban blanks than urban planners who often focus on large-scale urban construction. A city's spatial environment emerges from the ongoing negotiation between the constructed environment, urban processes, and bodily experience.[4]

1 Nicholas De Monchaux. 2016. Local Code : 3,659 Proposals about Data, Design & the Nature of Cities. New York: Princeton Architectural Press.
2 Wu, M., & Bachmann, B. (2021). The impact of social interaction on the leftover space. Pollack Periodica, 16(3), 151–157. https://doi.org/10.1556/606.2021.00397
3 Kesaharu Imai, and Tokyo Institute Of Technology. Tsukamoto Laboratory. 2005. Pet Architecture Guide Book. Nakano: World Photo Press.
4 Wu, M., & Bachmann, B. (2021). The impact of social interaction on the leftover space. Pollack Periodica, 16(3), 151–157. https://doi.org/10.1556/606.2021.00397

CONCLUSION

Circumstances are constantly changing, so people's requirements and the problems they face are also continually changing. Architecture and cities designed by architects and urban planners at one time are difficult to deal with dynamically changing environments and meet people's needs at any time. And no singular stakeholder wields absolute authority. Urban planners and architects, even government, are not the owner of neither the city or a single building. Cities belong to people who live there. Adapting to changing circumstances by improvisation, people's spontaneity will inevitably insinuate itself within the practice as creativity, resistance, and response to the crisis.[5]

By researching urban and architectural improvisation from the four aspects: makeshift, using accessible materials, adhocism, and filling in the vacancy we can find that using limited materials in limited space to meet current needs as quickly as possible is urban and architectural improvisation - a way for inhabitants to transform the city from bottom up. "An architect does not create a city, only an accumulation of objects. It is the inhabitant who 'invents' the city; an uninhabited city, even if new, is only a 'ruin.'" [6] Through urban and architectural improvisation research, we as architects can better understand our position in the cities' development. We are only part of the city, we seem to occupy a dominant role in shaping the urban form, but it's not the most up-to-date and not necessarily the most satisfying part that meets inhabitants' needs. Inhabitants' shaping of the city cannot be ignored. And among all the activities, the city finds its dynamic balance spontaneously. It can always find the balance between government and inhabitants, designers and users, composition and improvisation.

5 "Architecture, Improvisation and the Energy of Place." 2014. Our Architecture Is Hear. October 23, 2014. https://situatedarchitecture.wordpress.com/2014/10/23/architecture-improvisation-and-the-energy-of-place/.

6 Belogolovsky, Vladimir. "Interview with Yona Friedman: 'Imagine, Having Improvised Volumes "Floating" In Space, Like Balloons.'" ArchDaily, 24 Feb. 2020, www.archdaily.com/781065/interview-with-yona-friedman-imagine-having-improvised-volumes-floating-in-space-like-balloons.

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[Fig.1] By Author

[Fig.2] Jacob Ehrbahn, 2020, Photograph, accessed January 2, 2022, https://www.theguardian.com/artanddesign/2021/mar/21/the-big-picture-a-makeshift-home-on-the-road-from-syria-to-europe

[Fig.3] Hema Ramaprasad, for CNN, 2020, Photograph, accessed January 2, 2022, https://edition.cnn.com/2020/04/05/asia/indian-railways-coronavirus-hospitals-intl-hnk/index.html.

[Fig.4] Hema Ramaprasad, for CNN, 2020, Photograph, accessed January 2, 2022, https://edition.cnn.com/2020/04/05/asia/indian-railways-coronavirus-hospitals-intl-hnk/index.html.

[Fig.5] Ben Murphy, 2014, accessed January 2, 2022, https://www.dezeen.com/2017/01/22/riverbed-photography-ben-murphy-makeshift-temporary-architecture-spain-mountains/.

[Fig.6] Ben Murphy, 2014, accessed January 2, 2022, https://www.dezeen.com/2017/01/22/riverbed-photography-ben-murphy-makeshift-temporary-architecture-spain-mountains/.

[Fig.7] Ben Murphy, 2014, accessed January 2, 2022, https://www.dezeen.com/2017/01/22/riverbed-photography-ben-murphy-makeshift-temporary-architecture-spain-mountains/.

[Fig.8] Siren-Com, 2009, accessed December 22, 2021, www.louvre.fr.

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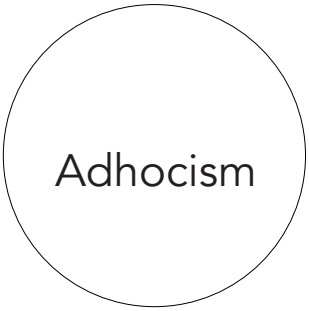
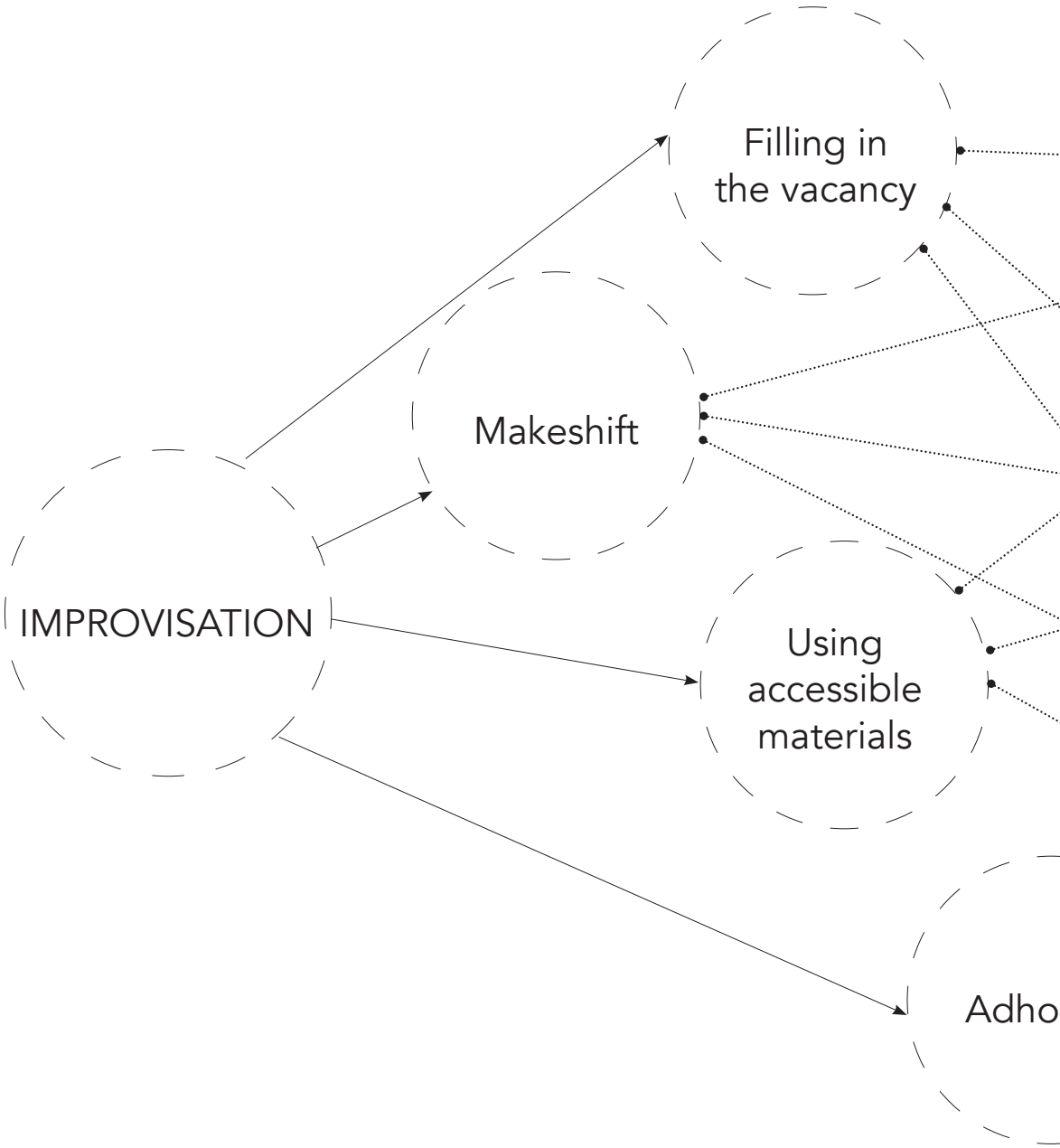
City contains many forgotten pieces of the urban fabric – the dead-end alley, the vacant corner lot, infrastructure's leftovers. Utilizing eftover space or squeezeing in normal space for improvisation is cheaper and easier for people.

Improvisational practice is makeshift. It's focus on solving current problems by doing some efficiently and quickly makeshift changes based on current useful structure.

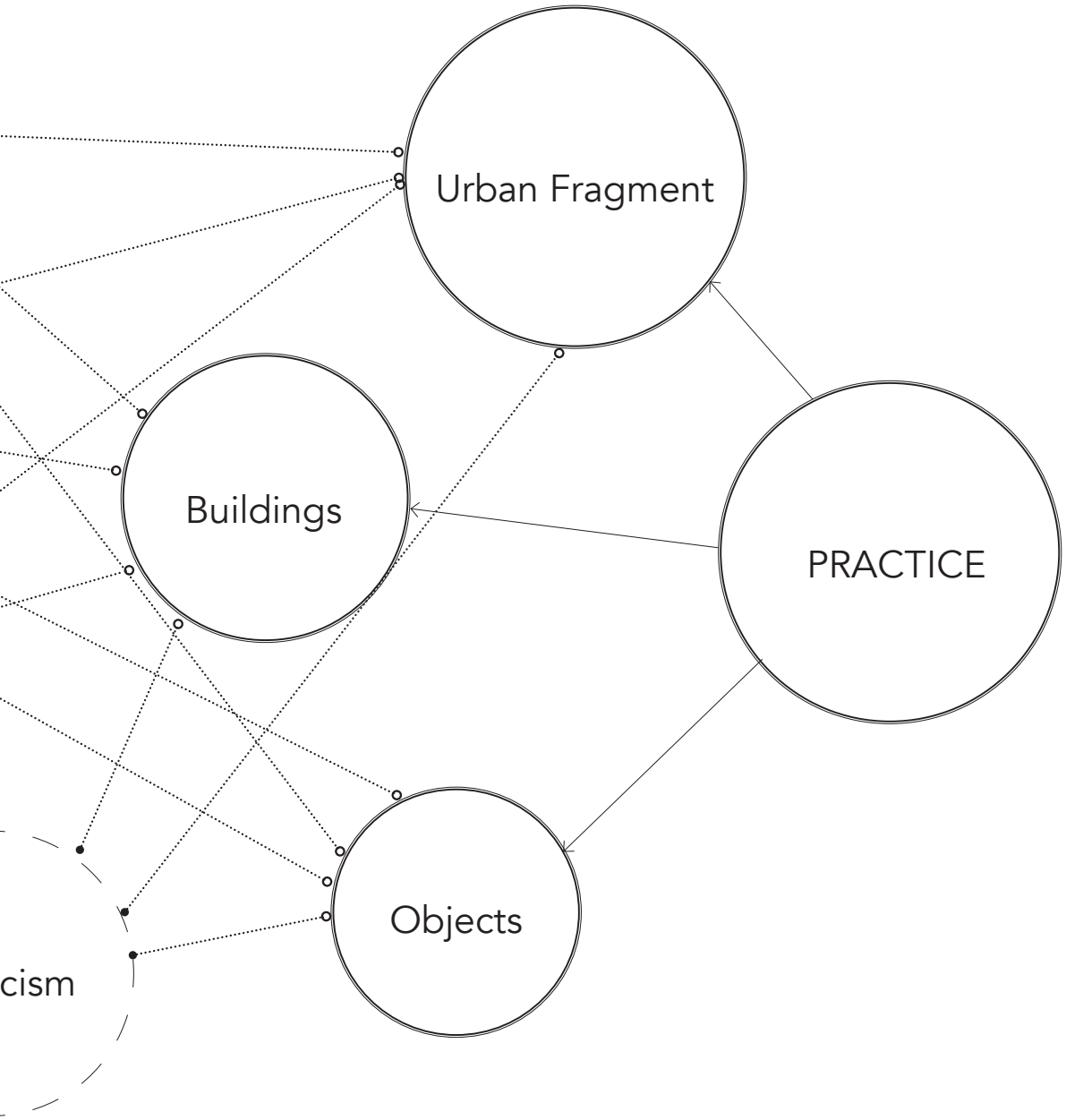
Improvisational practice mainly focusing on meeting people's current needs, which are often unpredictable or urgent. So most of the times the improvisational practice is under the situation that normal construction materials are not easy to get or not enough. People have to use whatever material they can find for the improvisational practice.



Improcisational practice is ad hoc. People bring together various, immediately-to-hand components and create something that is uncommon in the typical design works, like a collage rather than a fully composed work.

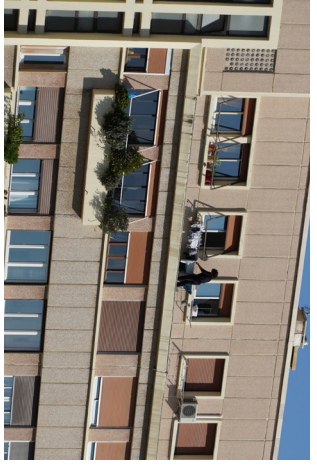

Filling in
the vacancy
Makeshift
IMPROVISATION
Using
accessible
materials
Adho

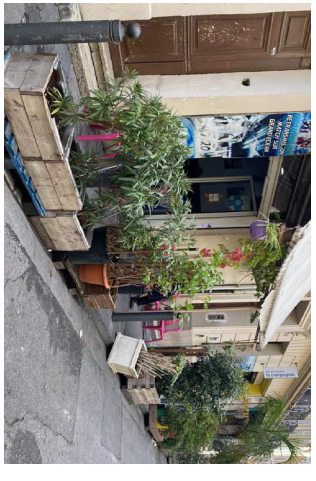
During the excursion in Marseille I used two weeks to explore the city and find examples for people's improvisation practice in Marseille. Then I splited the in to three catagories based on the scale of the expamples - urban fragment, building and objects. I used the the four catagories to analysis each example and use drawing to further develop the reserch. And through drawing I understand people's current need and what they do to solve their problems better.

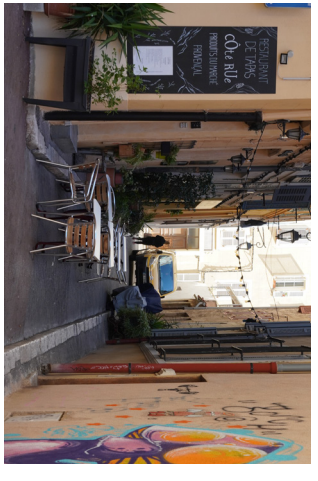


IMPROVISATIONAL PRACTICE IN MARSEILLE

Marseille has many problems such as shortage of housing, shortage of space for people's daily life, narrow street and high crime rate. Several approaches have tackled these problems by the government and architects, but they can't ensure to solve them. The environment is dynamic, people's requirements are constantly changing, but architecture cannot always meet people's immediate needs. Therefore, people are looking for their own ways to solve or alleviate these looming problems and immediate demands from the bottom up.







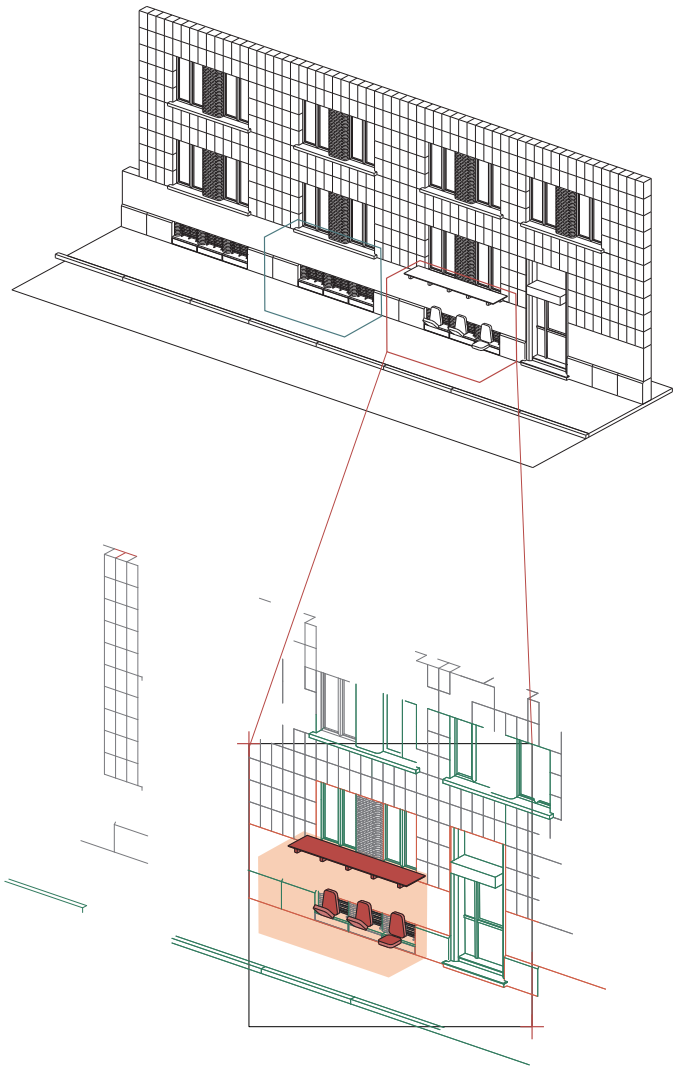
Objects

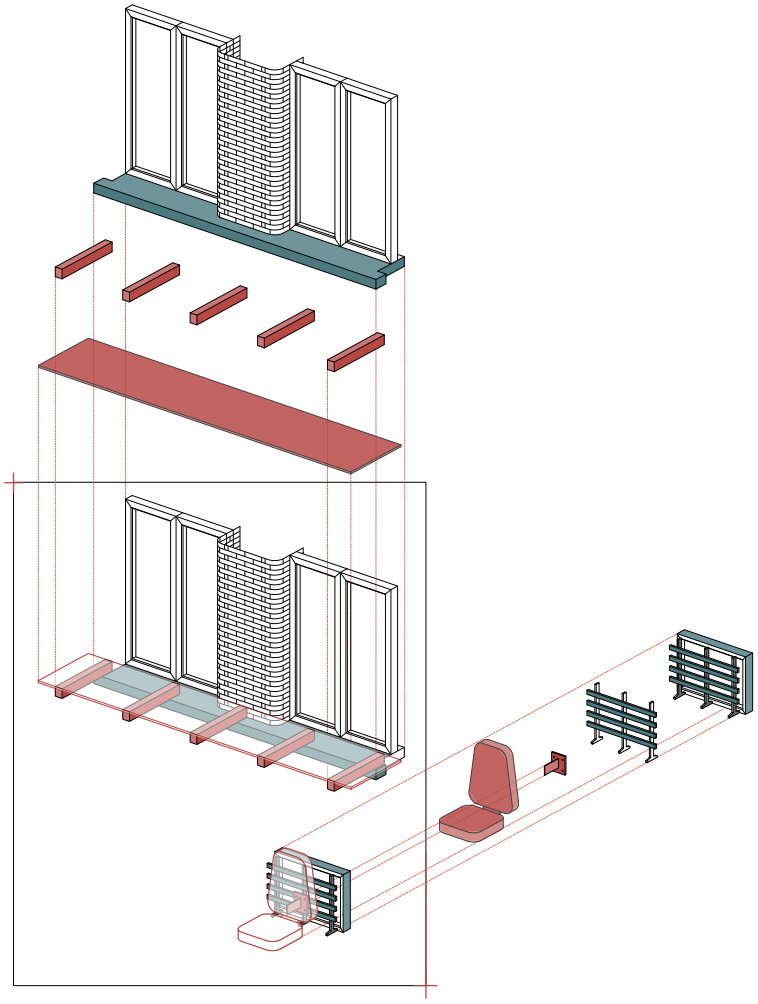
Buildings

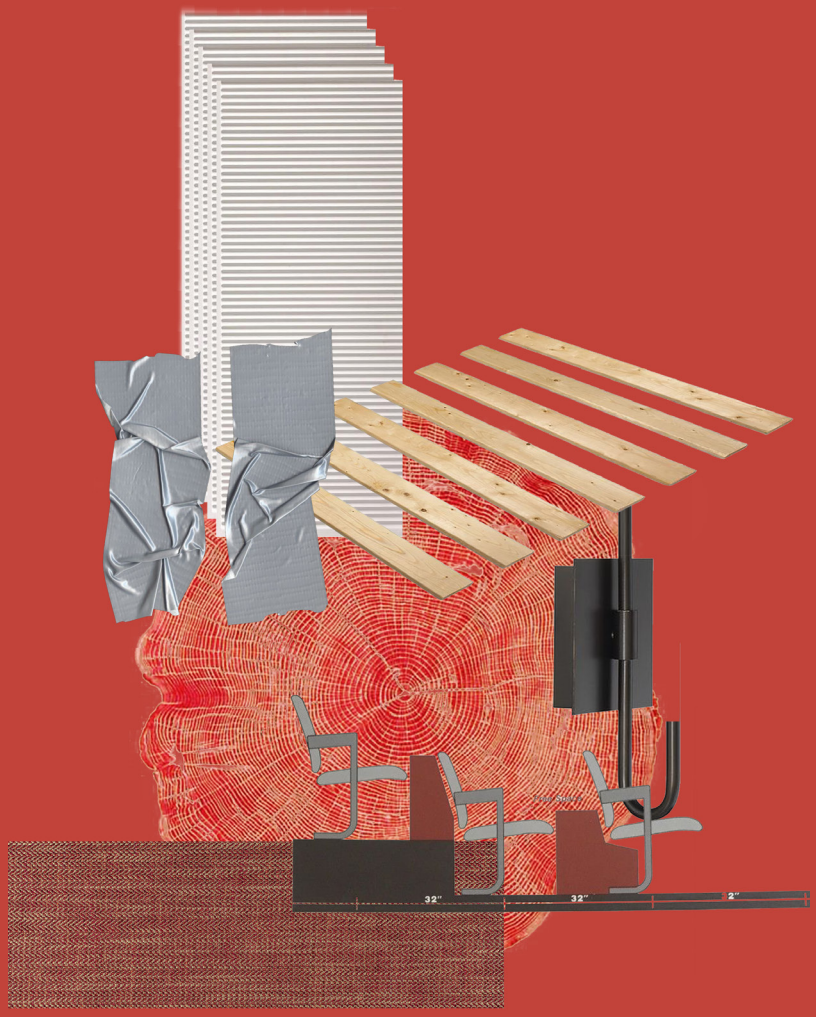
Urban Fragment

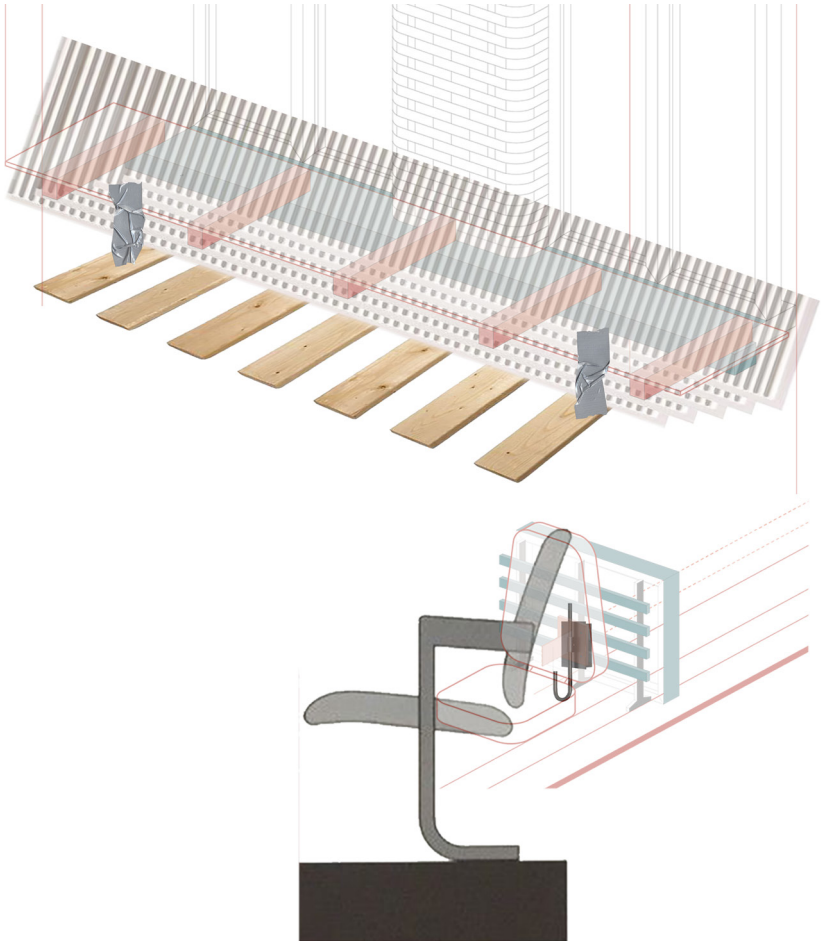
***Fill in vacancy**: sidewalk*
***Makeshift**: windowsill, windowframe*
***Material**:chair;wood;plastic board*
***Ad-hoc**: create a temporary outdoor waiting room*

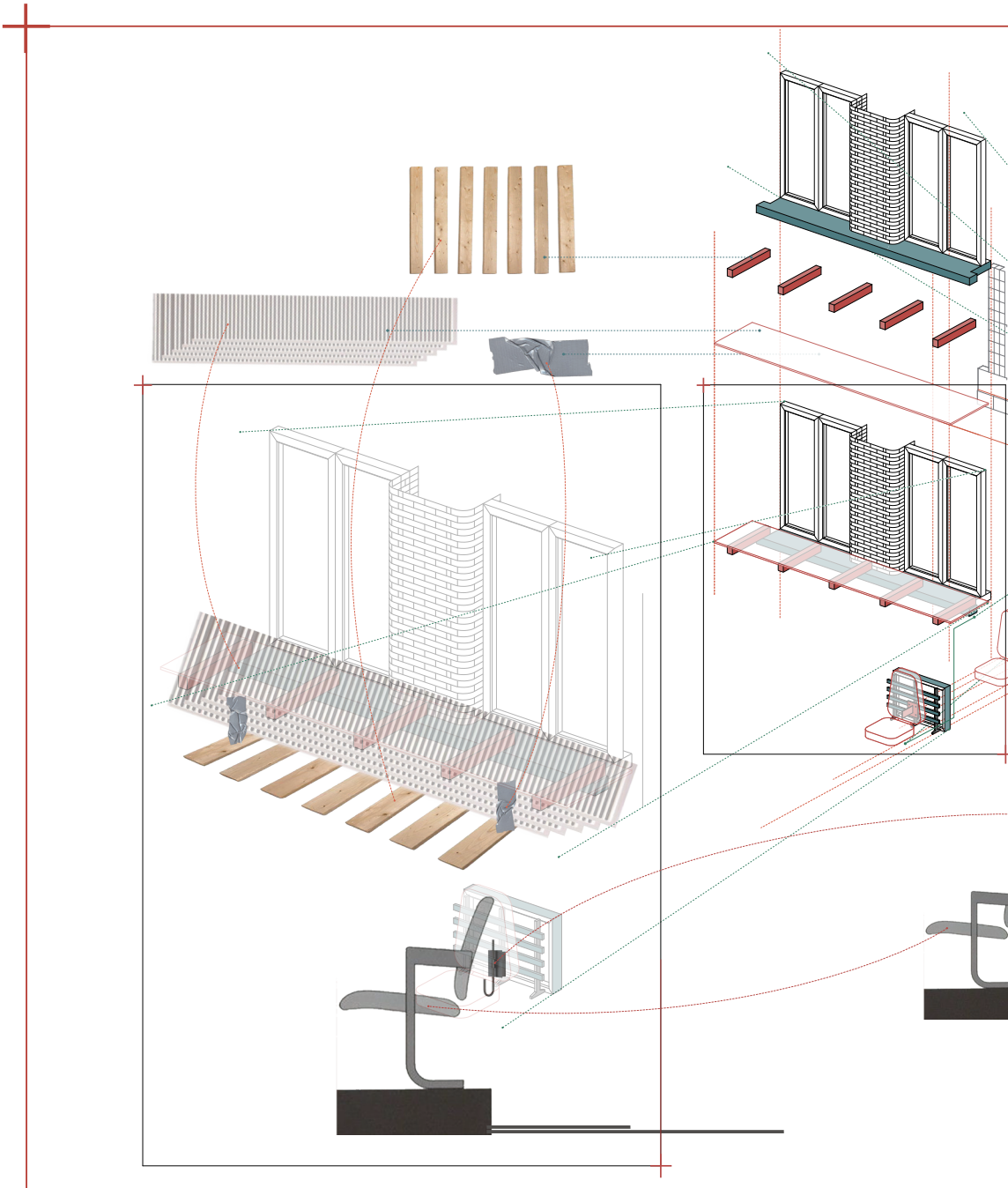
The example I choose in the objects scale is an temporary outdoor waiting room outside of a clinic on the side walk. People from the clinic use cheap and easy to access material to solve their problem of lacking space for wating room. they use the structure of the original building facades as base to develop their improvisational practice.



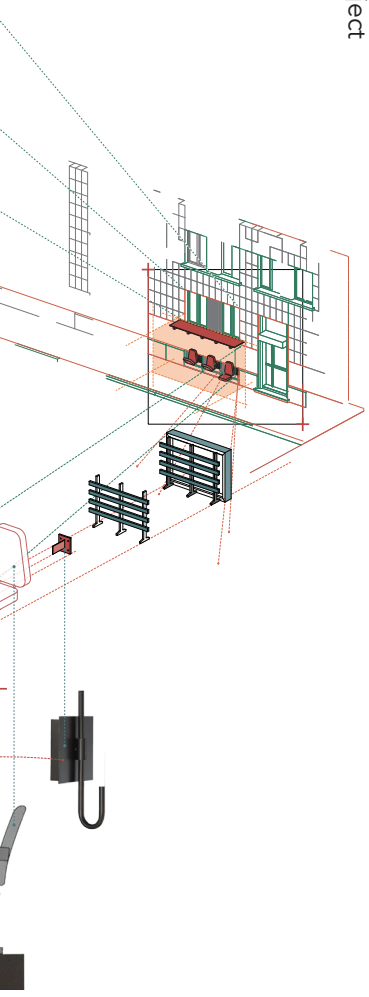



32"
32"
2"





Object



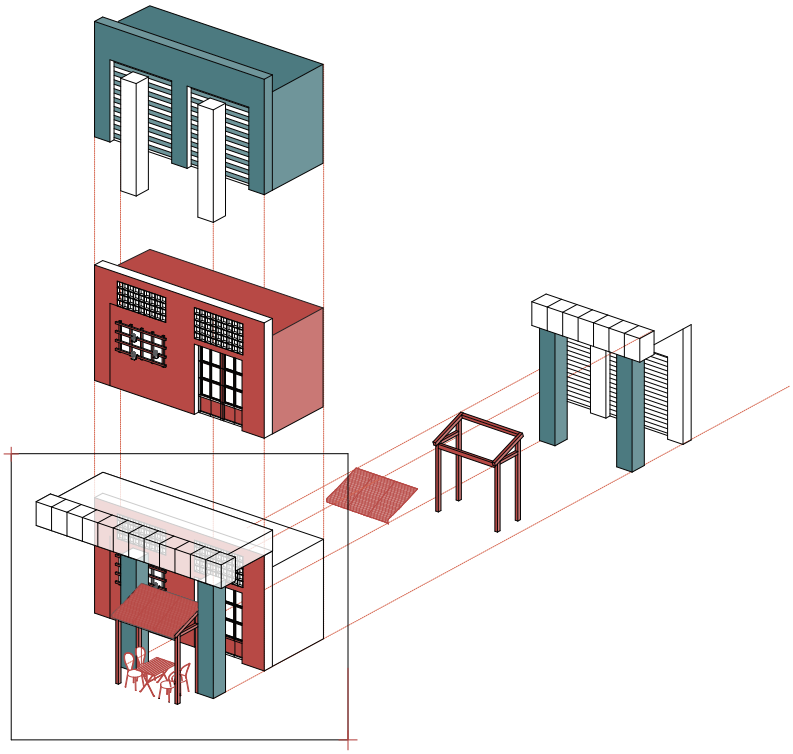
Fill in vacancy: sidewalk
Makeshift: hight difference
Material:wood
Ad-hoc: create a tempary outdoor bench

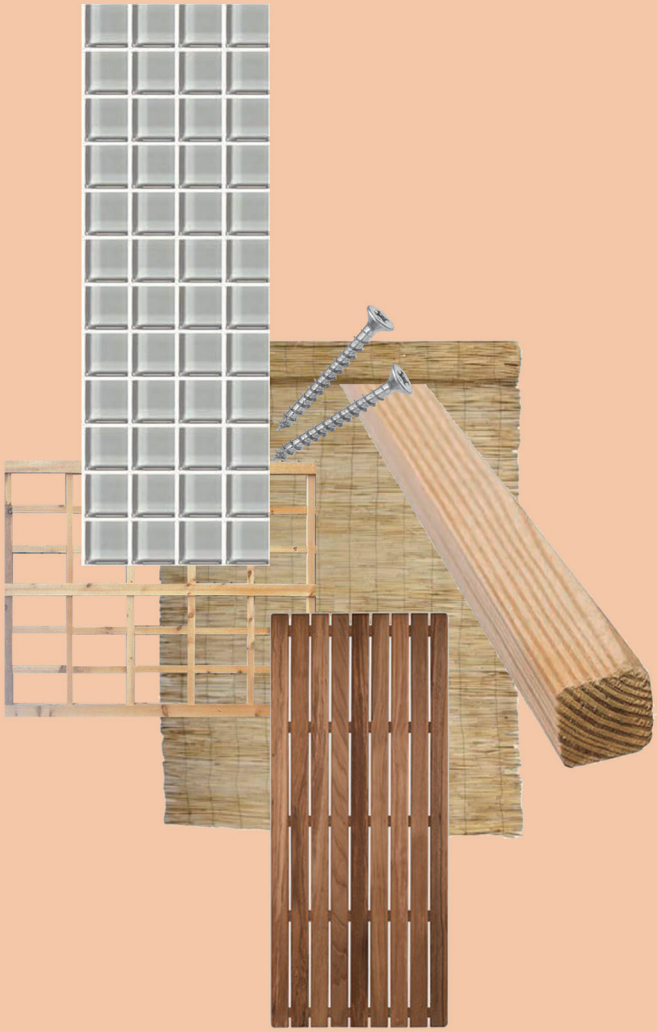
Fill in vacancy: balcony
Makeshift: fence
Materal:beer box; bucket
Ad-hoc: create flowerpots for balcony

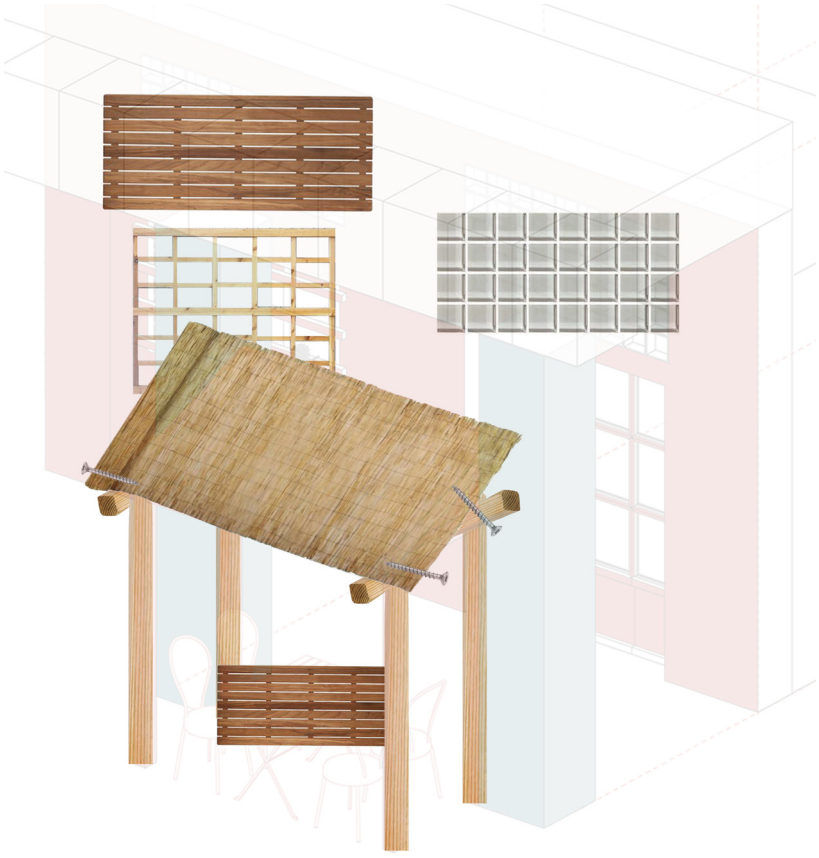
Fill in vacancy: sidewalk
Makeshift: railing
Material:wooden box; flowerpot
Ad-hoc: create a tempary plant fence

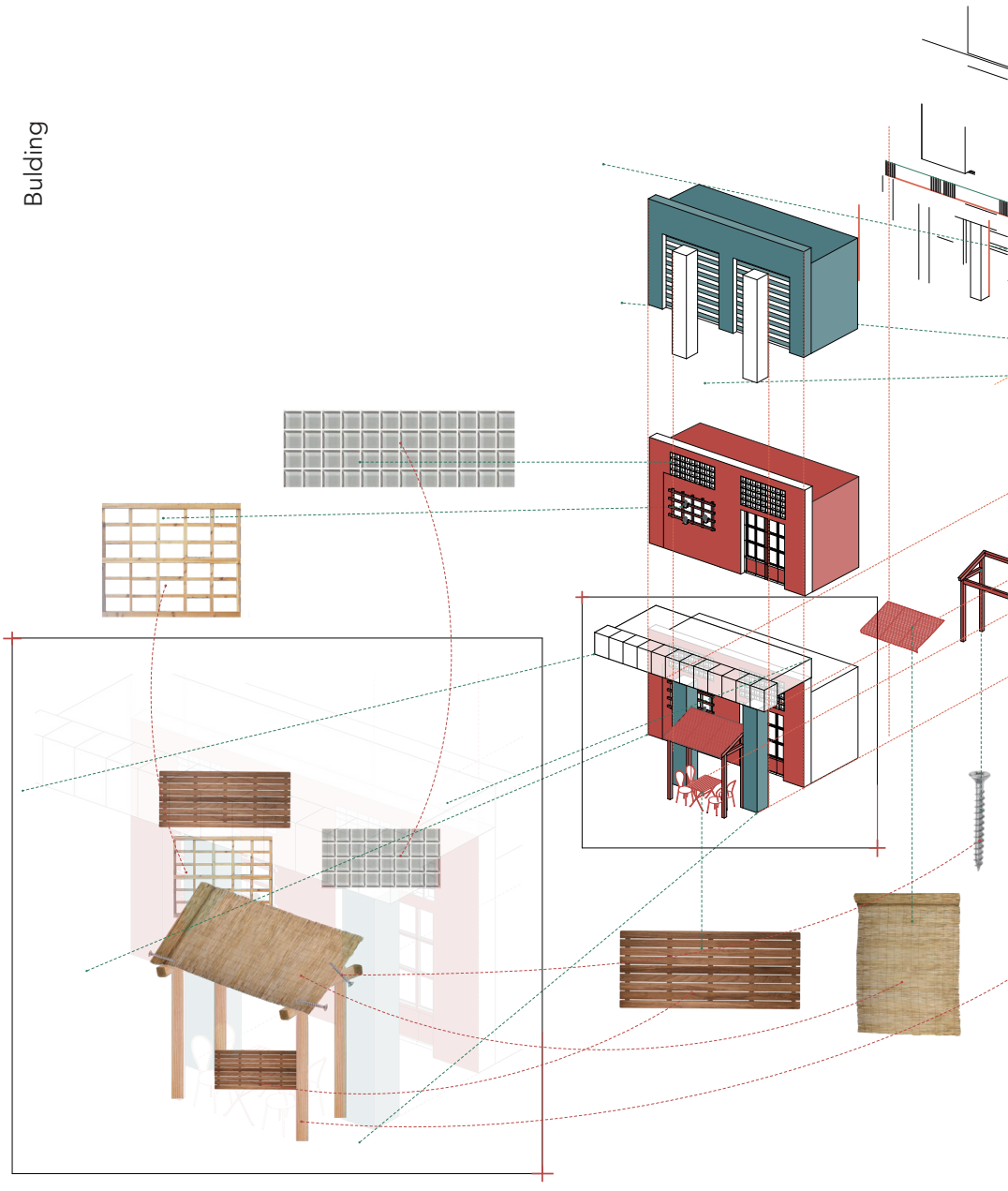
***Fill in vacancy**: garage, threshold*
***Makeshift**: column, garage*
***Material**: wood;straw curtain; glass brick*
***Ad-hoc**: create a temporary outdoor eating space*

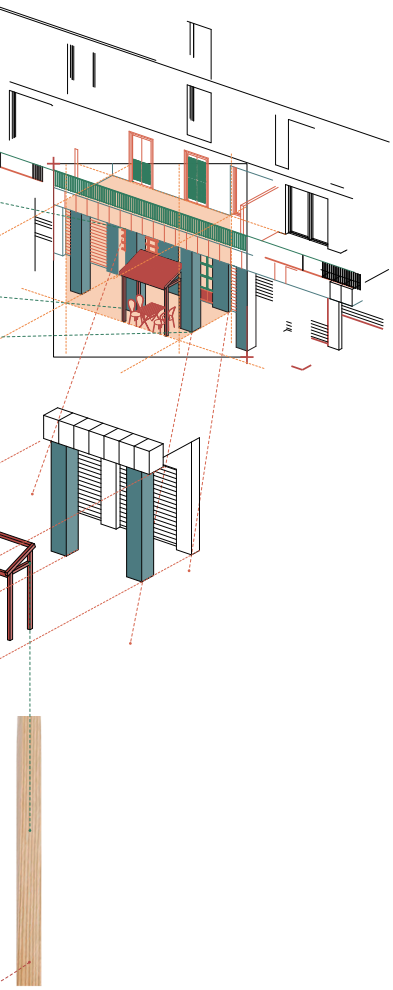
The example I chose for further resrach in the building scale is a temporary outdoor eating space. They use accessable materials like wood, straw curtain to improvise the garage and threshold.They use the columns and garage strcture as basic structure to start their improvisational practice.








Bulding

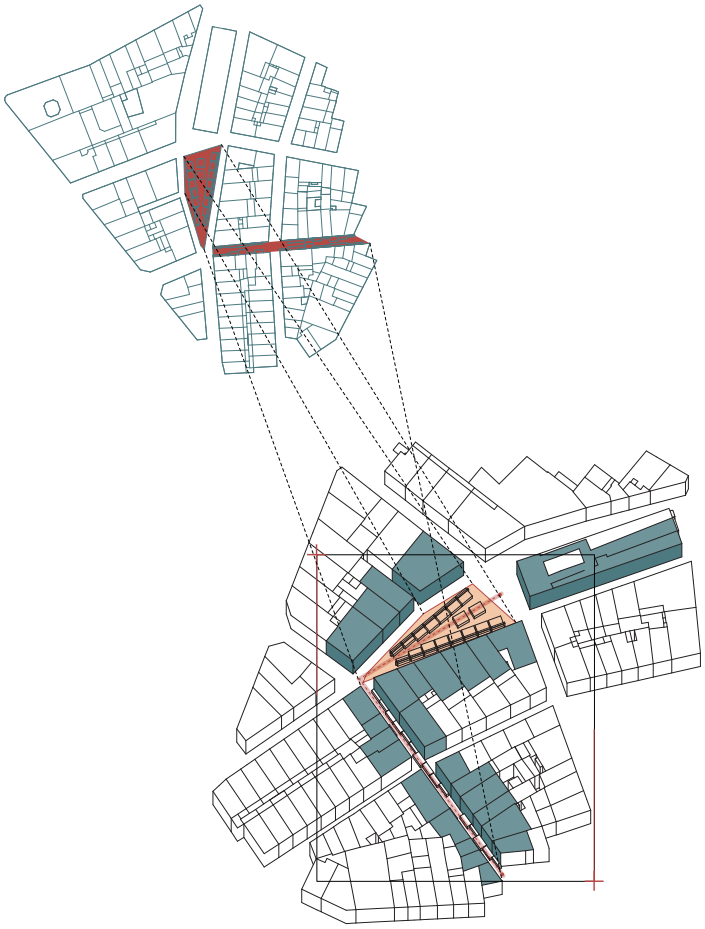


Fill in vacancy: gap between buildings
Makeshift: facade
Materal:bricks,metal
Ad-hoc: create a temporary shelter

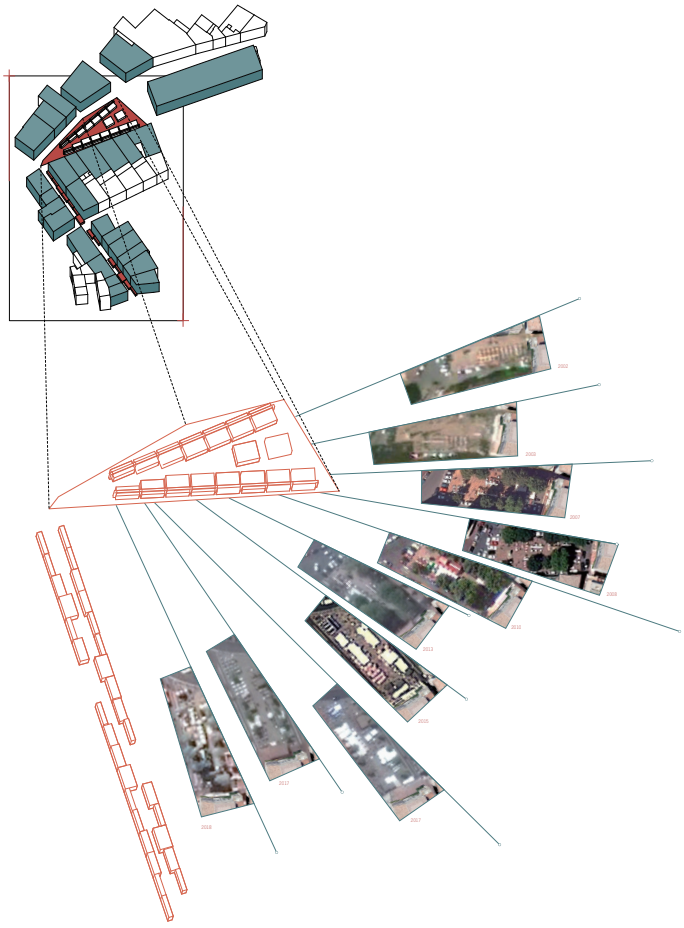
Fill in vacancy: sidewalk
Makeshift: parking lot
Material:wood,branches
Ad-hoc: create an outdoor eating space

Fill in vacancy: roof
Makeshift: windowsill
Material:rope; metal
Ad-hoc: pace for drying clothes

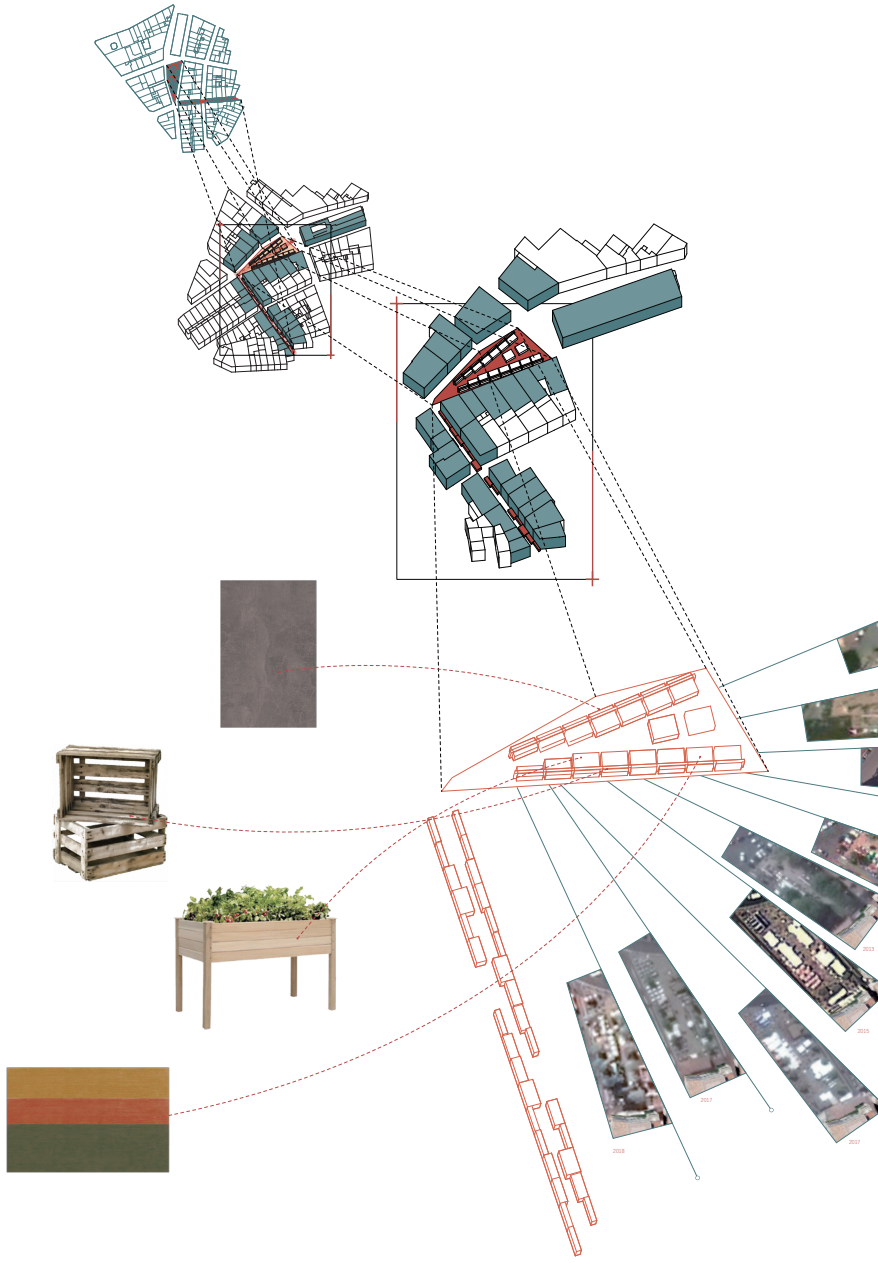
***Fill in vacancy**: street*
***Makeshift**: facade*
***Material**: concrete,wood*
***Ad-hoc**: expread the market*



The example I chose for urban fragment scale is a maket in Marseille. People use the square and the street as basic structure to develop a market here. they improvised the space with their daily use materials and finally fill in the street and square with their improvisational practice.



Urban Fragment



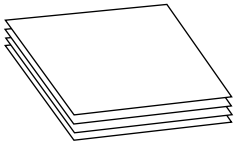
Fill in vacancy: street
Makeshift: column, garage
Material:wood;straw curtain; glass brick
Ad-hoc: create a outdoor eating space

Fill in vacancy: piece of vacanct space
Makeshift: time, road, surrounding restaurant
Material:wood, chair, table, embrella
Ad-hoc: create an outdoor eating space

Fill in vacancy: piece of vacanct space
Makeshift: time, road, surrounding shops
Material: vendors staff
Ad-hoc: expread the market

WEEK 1: SITE

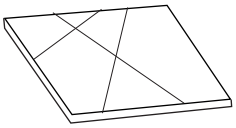
-Using
accessible materials
-overlapping
-ad hoc
-improvisation

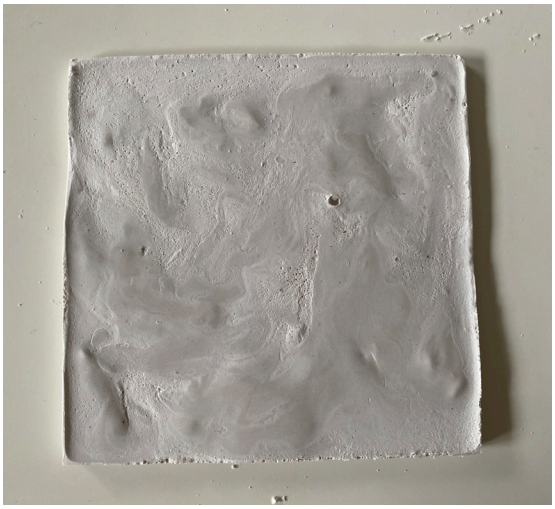


In week 1 I tried to use accessable materials to show the feeling of improvisation. I chose newspaper because it shows the feeling of time pass. And I try to burn it to give it a bit uncontrolable results and finally overlapping all layers together to show that improvisational practice is always happening, they solve current problems and happen agin when problems change.

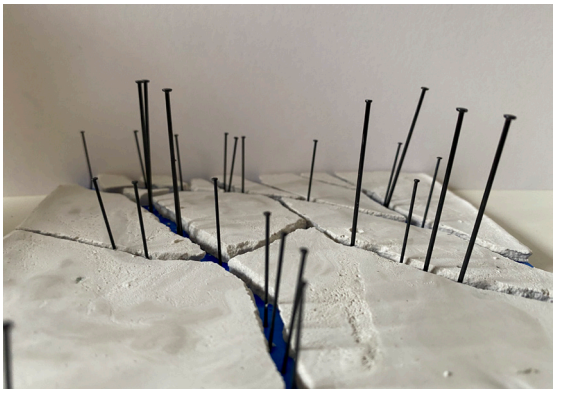
WEEK 2: ASSEMBLAGE

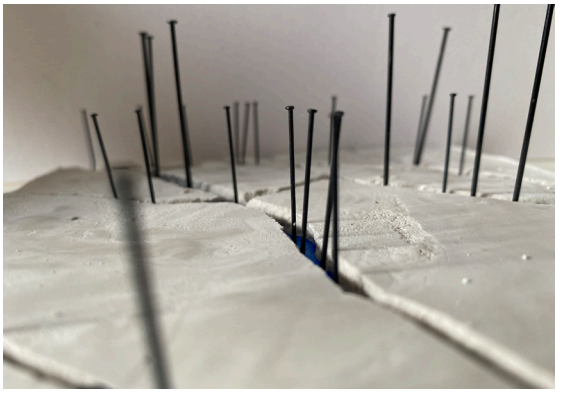
-2.5D
-time
-improvisation
-COLOUR & transparency





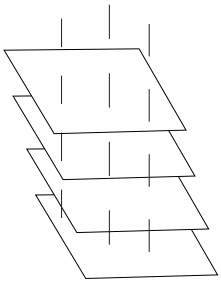
In week 2, instead of using paper materials like week 1, I try to use materials more close to building materials, so I chose pluster as the material. I still keep the model in the same size as last week, and try to decontract and recontract them just as the method for the drawings. I experimented with broke it and then stick it back with gaps in between. Pluster fragments work as showing the feeling of the buildings in the city and the gap shows the structure the building provide for improvise practice.

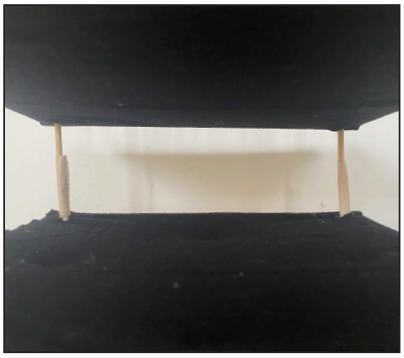


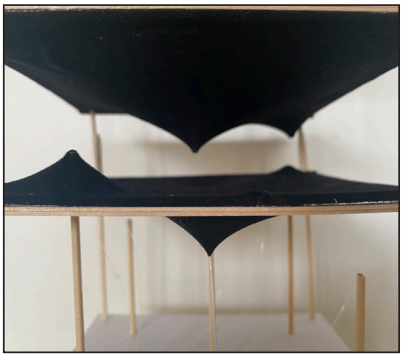


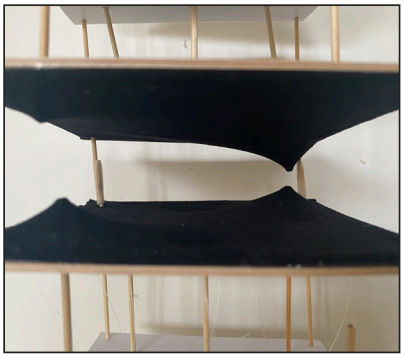
WEEK 3: ATMOSPHERE

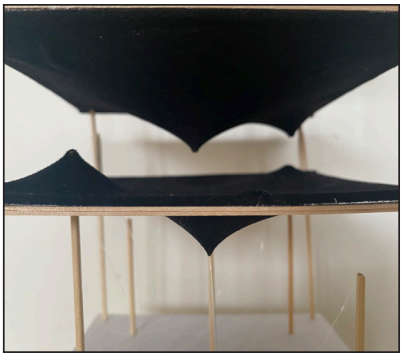
-Design & improvisation
-framework
-flexibiliy
-transparency
-accessibility

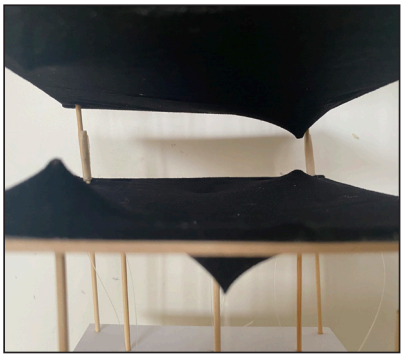


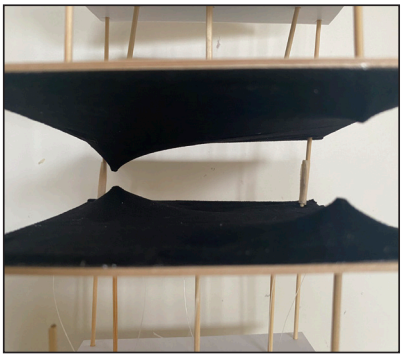


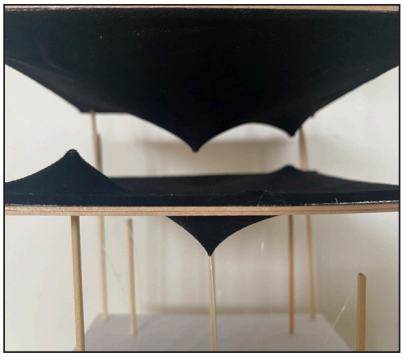


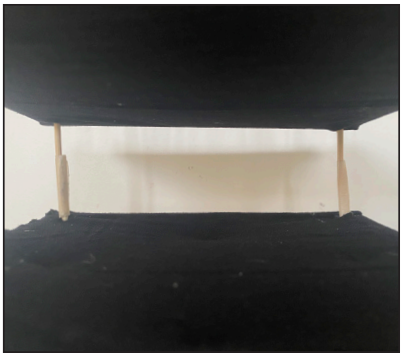






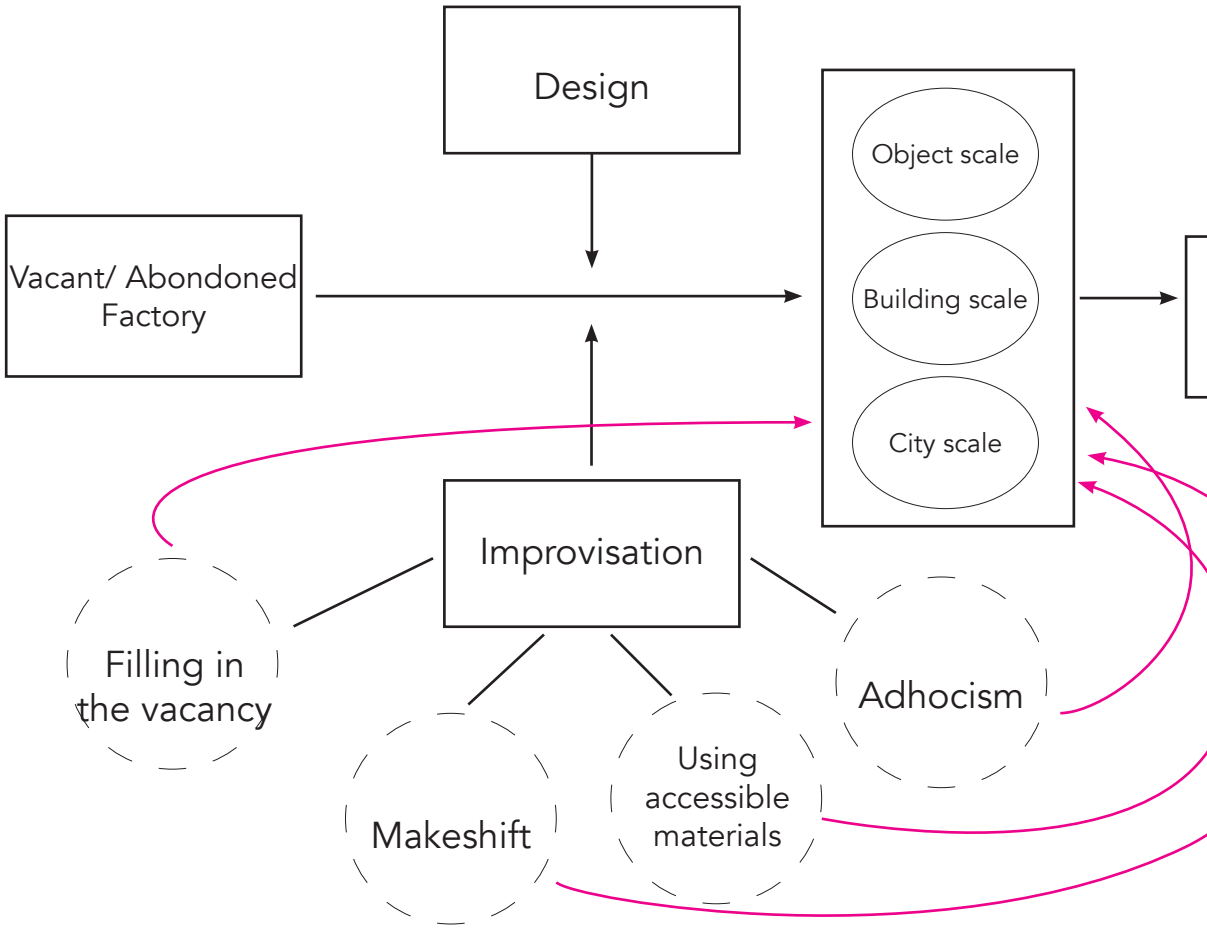




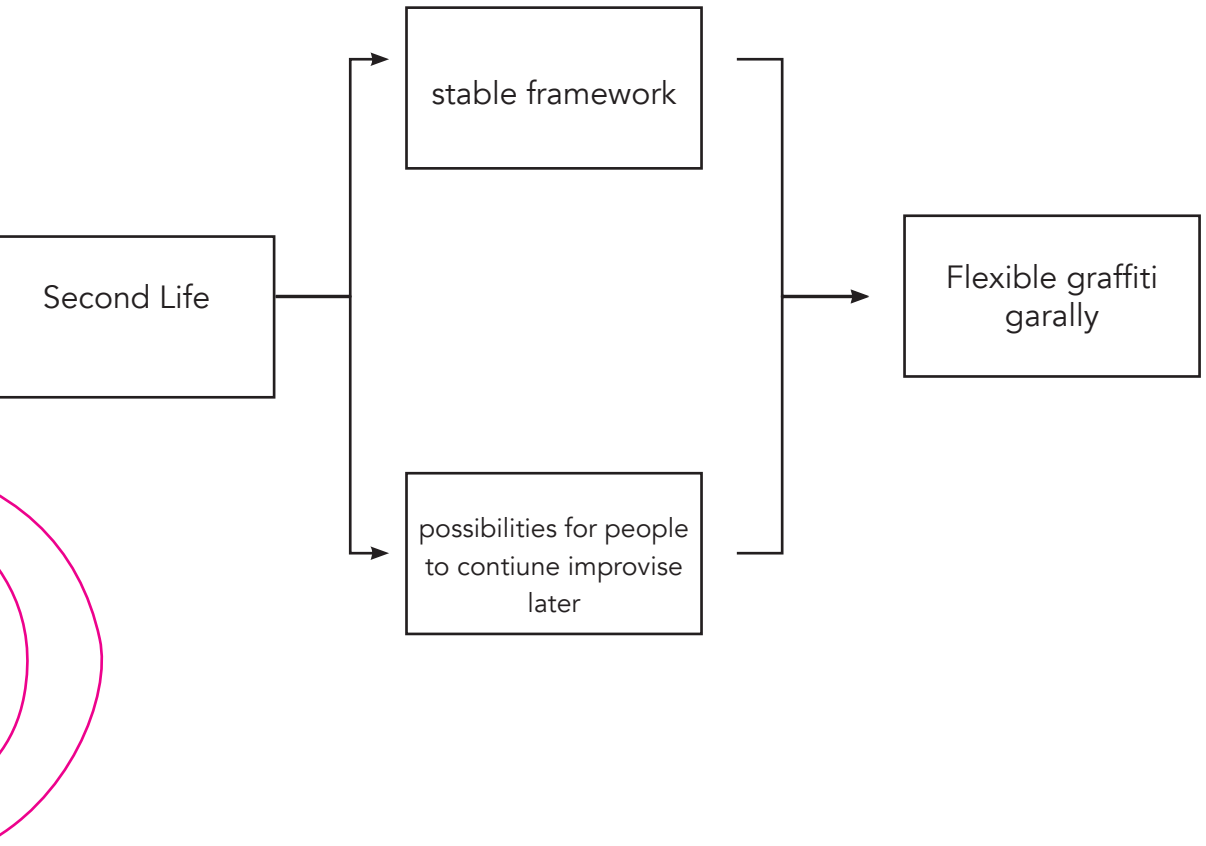


STATEMENT OF INTENT

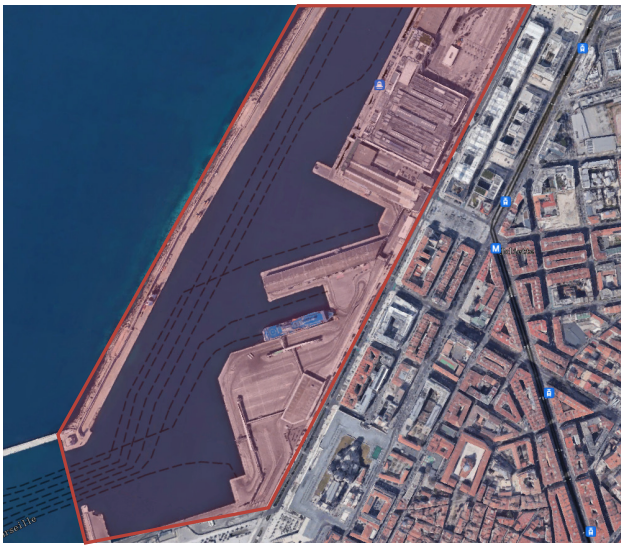
Improvisation is a more ad hoc, spontaneous and bottom-up response, which is more precise than typical architectural and urban design to respond to the dynamic changes of the environment and problems. It has no long-term plan, and the results are temporary, but the advantage is that it can quickly respond to the current situation. This is a critical quality, and I hope my project is a combination of design and improvisation: after my design process, preserving the possibilities for people to continuous DIY on the project. So the project is not a one time work, nor am I the only designer.



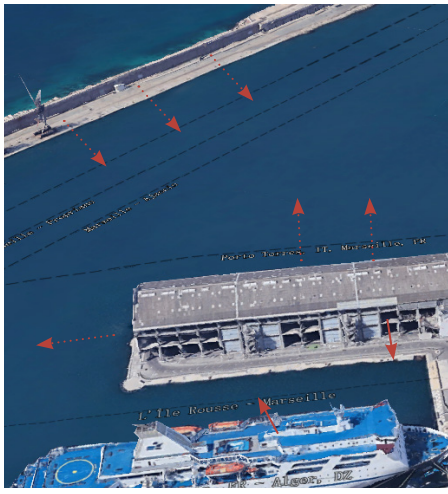
As an architect, what I can design for both Marseille and Marseillers? In the design project, I want to tackle the urgent questions of people's lives in Marseille in relation to architecture and urban space, such as housing and the market. I plan to use leftover space and vacant corner lot to develop a 'bridge' to connect Marseille and Marseillers better. I plan to squeeze a stable architectural framework that does not affect the existing buildings much in marseille to offer more usable space for people. And giving residents space to improvise within the framework to make it more in line with their actual needs.



URBAN SCALE



BUILDING

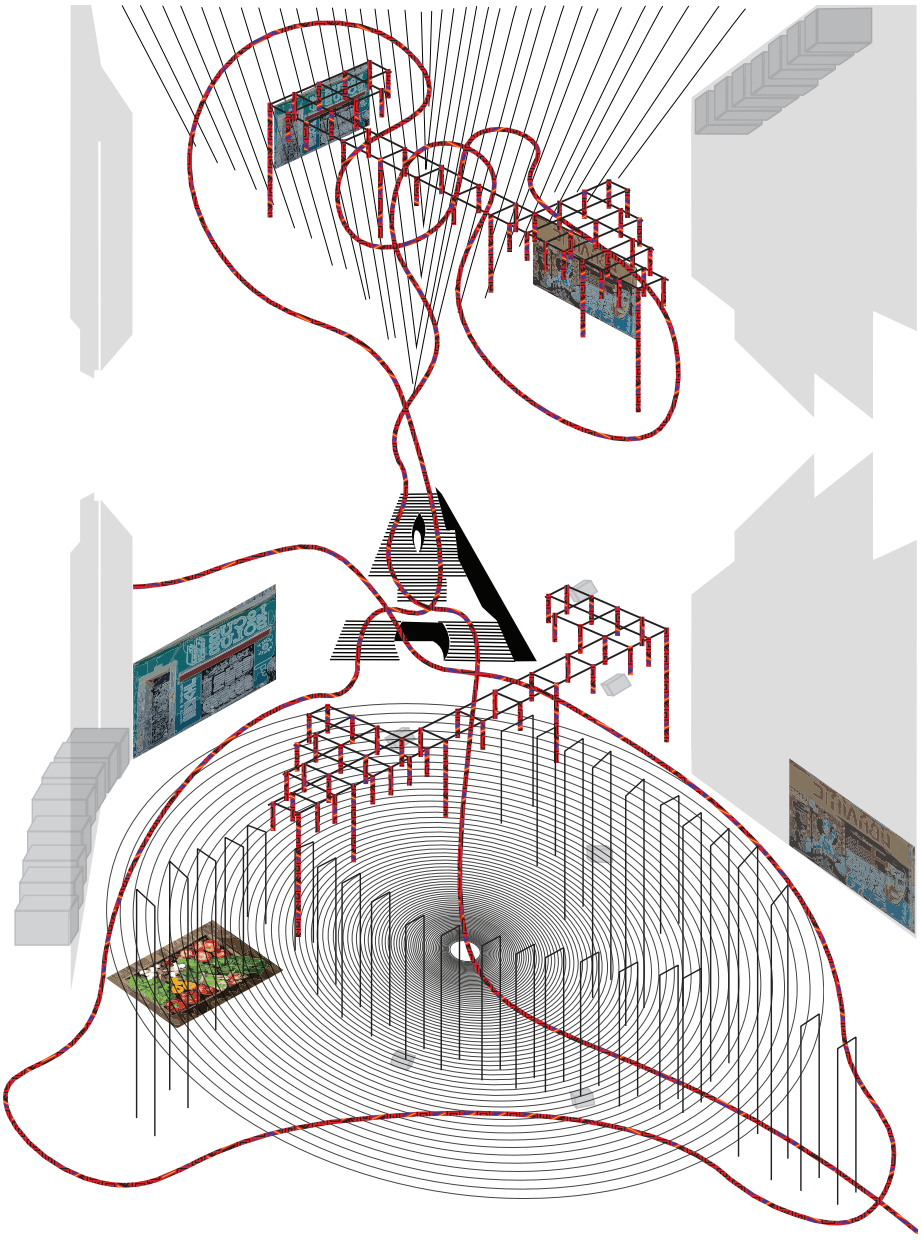


I want to explore how to create a belt between city and inhabitants and let the project react more quickly to urban and people's constantly changing requirements. I don't want to define all the space at one time, but only to create a stable architectural framework for the city, and focus on leaving materials, space and possibilities for users to do future improvise. I will research how to establish the rules

SCALE

OBJECT SCALE

for giving people the freedom to improvisational practice to meet their current needs and at the same time take things under control. I try to make the project a combination of my design and people's improvisation. It is constantly evolving throughout its life cycle, and its vitality comes from continuous adjustment to dynamically adapt to people's needs at all times.



HYBRID THRESHOLDS

RETHINKING THE PUBLIC SPACE IN TIMES OF CONSTANT CHANGE

Raneem Nahawandi

HYBRID THRESHOLDS
RETHINKING THE PUBLIC SPACE IN TIMES OF CONSTANT CHANGE

Due to Marseille's port situation, the city's colonial history, its distinctive political posture that is always reflecting outsiders' position, besides the strong influence of the rapid development of the 'New Silk Road', and its fluidity, all these circumstances made Marseille today a city of a hybrid character and a strong transitional status. A place of becomings and a field of latent potentiality and productive possibilities. That is very clearly reflected in the complexity of its urban reality, which is also hybrid, temporal, complex, fragmented, and non-hierarchical. This is not only the case of Marseille but the current situation of the world today is characterized by hypermobility caused by globalization, political tensions, natural disasters, and changing lifestyles, which in turn is affecting major cities and their urban spaces vastly. These circumstances have created a new spatial condition that has rarely been discussed in the contemporary architectural discourse but one that is loaded with possibilities and potentiality. How can cities and urban spaces address current challenges in the condition of constant change?

THE COMPLEXITY OF URBAN SPACE

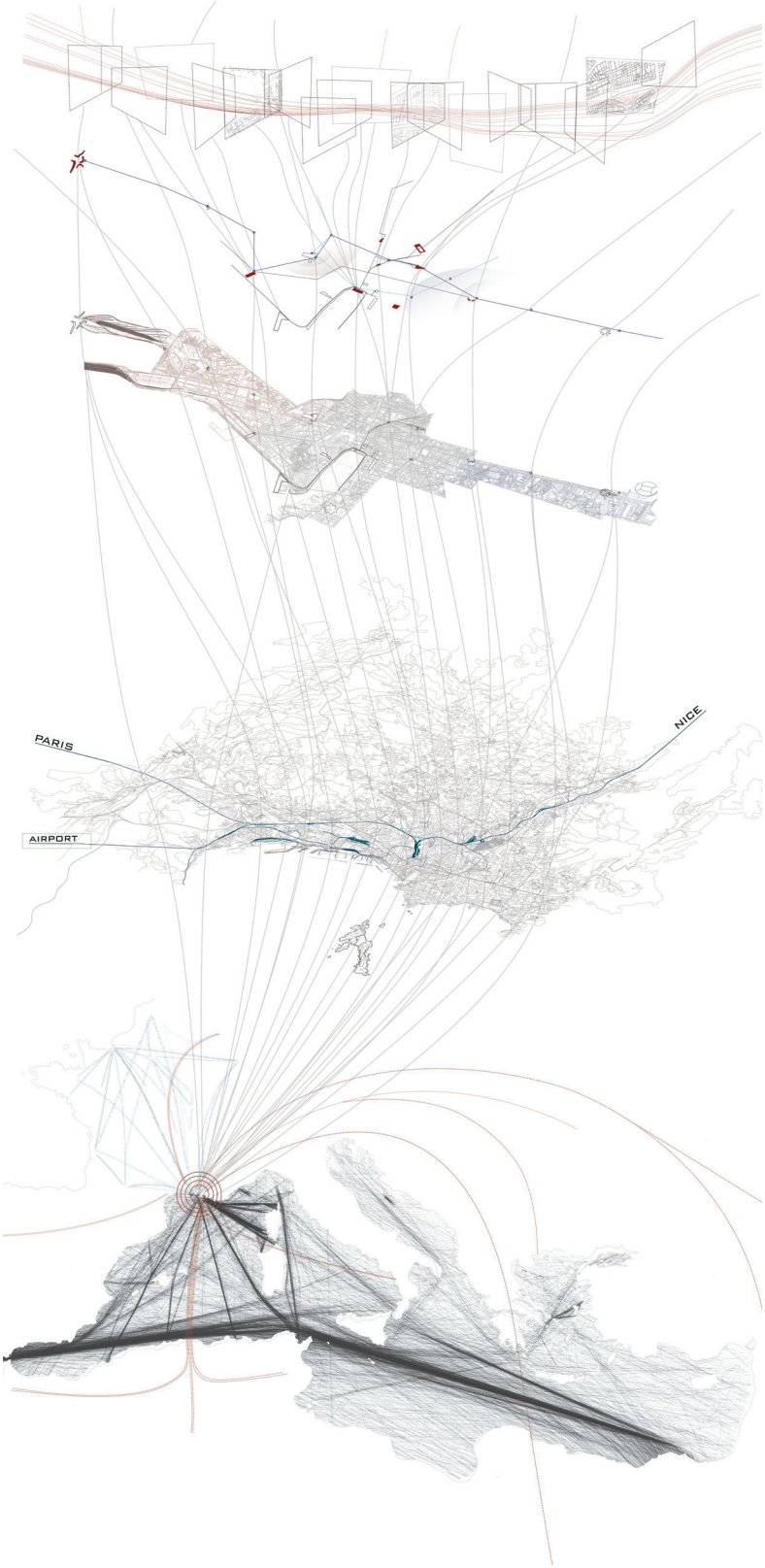
The spatial experience of the contemporary city today can be understood as a rhizomatic model of relations formulated in the shape of interconnected multiscale networks. As Bender (2010: 316) explains:

> "Networks agglomerate into assemblages, perhaps a neighborhood, or a crowd at a street festival, or a financial center like Wall Street in New York City. The metropolis, then, is an assemblage of assemblages."

Marseille today as a maritime metropolis is acting as a gateway from which elements from all over the world can enter and mix, resulting in a repository of a large set of heterogeneous entities; becoming a knot of flows and fluxes intensifying and manifesting in a rhizome of assemblages that are products of continuous processes. It is a platform of Global trajectories resembled in local realities. It's not a melting pot, and its character cannot be reduced to certain subjectivities. It is the result of continuous dynamic processes and dense interactions between assemblages that are taking place on a wide range of temporal and spatial scales.

Marseille's urban scene is a place of mediation and negotiation between different assemblages from the larger macro-scale of east and west to the micro-scale of public/private, formal/informal, walking lanes/streets, bottom-up/top-bottom forces that shape the city. The city center of Marseille resembles its reality the most, as an assemblage of heterogeneous elements that are becoming and creating a totality that is not the sum of its parts rather than that it is adjacent to it. This leads to the following question:

What physical conditions of the urban environment are required in order to enable the emergence of new assemblages in time and space and allow for the physical manifestation of new possibilities, to enhance the inclusivity and the resilience and to respond to the constant change that is taking place in the city?


PARIS
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The best way to understand the complexity of the urban condition today, its entanglement, and how various heterogeneous elements are held together in processes of variable duration and impact is through the Assemblage thinking.

ASSEMBLAGE THINKING

Based on the book "A Thousand Plateaus" by (Deleuze and Guattari, 1987) and later elaborated by Delanda, Assemblage theory can present a way to address urban complexities and their transformation by concentrating on the contingency, emergence, and interaction that take place.

An assemblage in the definition refers to a whole that has emerged from the interconnections and interrelation of heterogeneous elements and that is irreducible to its constituent parts. It is material and representational at the same time. It is not a predetermined systematic set and organization of parts that deliver predictable functions, yet it is a whole that claims territory and expresses identity.

The synthetic process in which the parts form a whole is an essential dimension in assemblage thinking and it is referred to as the act of territorialization. A Territory is a stabilized assemblage, a zone of order, a sense of home that keeps chaos and difference at bay (Deleuze and Guattari, 1987).

Territorialization is an indication that expresses to what extent the parts of the assemblage have been homogenized and the boundaries of the territory have been drawn. while any activity of manipulating those boundaries is referred to as deterritorialization because it increases the heterogeneity of the assemblage and disturbs its order.

URBAN MARKETS AS AN ASSEMBLAGE

In architecture, Kim Dovey (2009) uses assemblage thinking in order to explore places in becoming. Since all entities are defined as assemblages, he describes the place as a territorialized assemblage of socio-spatial nature. Understanding the place as an assemblage is important to question the concepts that considered urban public space as a rational finished completed structure.
Based on what is discussed, public markets can be considered a good example for a place as an assemblage. it cannot be reduced to its components (people, goods, objects, or its spatial container) and it is not just the sum of them. Rather than that, it is the entanglement of flows and matter, and the synergies and the symbioses between them which produces a multiplicity. Although it is primarily a place for economic purposes where buyers and sellers trade goods and services, it is actually loaded with other emerging characteristics. It has cultural and social importance which makes it not only a place for exchanging commodities but for all forms of information, knowledge, and values.

INFORMALITY

The presence of urban marketplaces or any other territorialized assemblage in the urban space is always accompanied by informal, unplanned, and spontaneous use of space. Which because of its ephemeral nature is always dynamic and in constant change. The instability and temporality make this phenomenon difficult to control, therefore it is mostly seen as negative and problematic, even though, it is an inevitable natural product of these particular circumstances and environment.

That is explained by Delanda as (2016.p21) downward causality: whenever the assemblage is stable it performs as a source of limitation and opportunities for its components. Based on that we can conclude that the informal unplanned use of space emerges from the conditions that allow it to occupy a space within the urban landscape, by mostly manipulating the boundary of the territory and deterritorializing it. In other words, it forms an assemblage within the assemblage by the act of deterritorialization. Which makes the concepts formal and informal, planned and spontaneous not binary but integrated.

FIXED SOLUTIONS FOR CHANGING CONDITIONS

De Landa in one of his lectures gives an example of a soap bubble that takes its spherical shape when faced with the problem of maintaining coherence between its molecules while facing the flow of air. As in nature, with each flow (people, energy, information…) arriving, the ecosystem of the city is disturbed and a process of reorganization is conducted to delineate, manipulate or recreate borders. An act of inclusion-exclusion that creates social constructs/organisms and demarcates the field of its existence. Heidegger regarded spatiality as a constitutive element of existence where Dasein 'makes room' for itself. Consequently, a new language has emerged between the city and its components and it is a language of creating borders and manipulating them: an act of territoralization and deteritoralization.

Zygmunt Bauman says that the current world is seeing a shift from a "solid" to "liquid" phase of modernity (Bauman, 2006). Fixed structures, control, and regulations are not providing order anymore in the age of uncertainty. It is no longer efficient to solidify long-term urban plans, in the age of rapid change. The rigidity of the current urban environment made it very difficult to intervene and adapt to new needs and changing situations. That resulted in creating unpleasant in-conflict urban spaces. To transform the character of our modern urban environments, interventions should take into consideration the capacity of the public space to adapt to changeable conditions seeking more resilience and flexibility. Allowing a place for uncertainty and exploring the capacity and the possibilities of functions that result from the interaction of different elements in the system is a connotation that is supported by assemblage theory and resonates with Richard Sennett's proposal of the city as an open system by experimenting with a structure that allows for adaption and addition.Public markets as socio-material symbiosis in its temporality and the fact that it channels fluxes of various flows through its body are subjected to constant change that is reconstructing its public realm as a place for interaction and spontaneity and urban vividity.it should not be designed as a static physical container but as a dynamic entity and a result of the associations of various actors. The informal use and unplanned acts can be seen as the catalyst of change. Instead of being neglected and expelled, there should be attempts to include them as an active agent in forming the city since the planning phases. Urban architecture should be a matter of revelation, mediation, and negotiation.

In his book The Uses of Disorder, Sennet criticized the overdetermination and excessive order in the modern city and suggested that disorder to a certain level is needed to provide 'fields for unpredictable interaction' (Sennett, 1992)

"The freedom to make and remake our cities is one of the most precious and neglected of our human rights"

David Harvey

STRATEGY

Assemblage thinking is helpful in exploring how to create spaces rich in functional capacities and has the capability to generate a new configuration. 'There is no diagram that does not also include, besides the points which it connects up, certain relatively free or unbound points, points of creativity, change and resistance' (Amin and Thrift, 2002, 108, quoting Deleuze, 1986, 44). but how can we apply that in the built environment?

Those points are already interwoven in the urban fabric. when the place is analyzed as an assemblage, we are able to spot those hinge points and turn them into opportunities or interfaces for the emergence of new assemblages or for creating a multiplicity (the revelation of new possibility within the assemblage). That can be done by investigating the active agents and examining their de-re-territorializing potentials. Free or unbound points are moments of a high level of deterritorialization where the assemblage is loosened and the dominating order between its elements is fading. In other words, moments of failure and disconnection. Sennett suggested the use of disorder caused by failure and disconnection on the big urban level of the city to be seen as an opportunity to provoke innovation and alternative use of the public space. can that be the solution to rethink the relation between formal informal continuum in public spaces and especially public markets?

DISCONTINUITIES

Informal space use, unplanned activities, and other discontinuities in time and space, and disconnections in networks are visible phenomena in our cities. They emerge in situations of conflicts between various forces. They are moments of relief in a highly structured and ordered situation. Mapping them is important since they provide chances for adaptation, upgrade, and liberation from rigidity in the public realm. In Assemblage thinking, they resemble the line of exteriority in a highly coded and territorialized assemblage.

In the urban realm, they may seem problematic since they provide the platform for Uncertainty which defies the order created. However, if they are considered opportunities for adaptation and improvisation, they can release the capacity of the spaces to be more responsive and resilient. They are disconnections between what is and what could be. This disjunction between the actual and the possible is one of the main points of assemblage and critical urbanism (Sendra, 2015) Urban interventions as mediators in situations of discontinuity are needed to stimulate dialogues instead of conflicts between opposing forces and provide the probability for a natural "becoming" of new realities. In this context, I propose two concepts' discontinuities as Interfaces and open Urban space as an open system.

DISCONTINUITIES AS INTERFACES

For a more resilient urban reality discontinuities should be exploited and deliberately designed to form interfaces where the planned and the unplanned city interact and where urban surface and urban life meet; a place where different activities, urban elements, and situations can be assembled. Reassembling the space into a mediator happens by transforming the borderline of the discontinuities into the borderland hybridity and relationality between formal and informal is activated and encouraged.

In this sphere of interconnectedness, all dichotomies disappear and they become integrated into the weaving of "bundles of lines" (Deleuze & Guattari, 1980) That becomes a terrain of operation for new spatial conditions and forms of urban life.

URBAN SPACES AS AN OPEN SYSTEM

Public space can be transformed into 'open systems' by rearranging open spaces and converting them into 'colonizable ground' (Roto, 2013)

Sennet emphasizes the importance of the open system in the built environment. That can be implemented in the shape of Open structures that allow for public participation by leaving it unfinished and subjected to constant adaptation.

Achieving the open city according to Pablo Sandra in the book designing disorder in the city can be deployed through three urban configurations:

- **Passage territories**; borders should be designed like the membrane of a cell to create smooth urban living forms which means: to become porous allowing permeability, and resistance to delineate territories at the same time.
- **Incomplete objects;** the incompleteness of the urban not as an opposition to the structure but integrated into it.
- **Nonlinear narratives:** Designing incomplete forms and porous boundaries allow give opportunity for the nonlinear development of the urban environment to occur by the process of struggle between equilibrium and disequilibrium that will take place over time.

CONCLUSION

Cities today are witnessing an accelerated ever-changing reality caused by ever-increasing flows of people, commodities, data, and energy which results in affecting and modifying their urban setting. Therefore, transforming our urban spaces to become resilient and responsive is inevitable in compromising internal and external pressures. Flexibility and openness are quintessential aspects to creating a more sustainable form of urban development in a time where uncertainty and change are omnipresent.

The ultimate purpose of the public spaces is to encourage people to interact, catalyze the emergence of unplanned activities, inspire tolerance towards difference, and easily adapt to changing situations. In today's urban public spaces, informality and people's temporary activities is mostly considered problematic since they challenge the highly ordered, structured and rigid nature of the city.

Through incorporating assemblage thinking, and studying, analyzing, and mapping the urban space as a network of interconnectedness, we can trace spatio-temporal discontinuities and moments of conflicts between planned and unplanned and act upon them. With the uses of disorder as suggested by Richard sennet we can manipulate the boundaries between these dichotomies and transform the relationship between them into an integrated one. Through implementing process-like structures that area flexible and generate a dynamic network of dependencies between different agents and flows, urban space becomes not only a mediator between conflicting forces but a field of potentiality for the emergence of new possibilities.

Resilience, flexibility, and inclusivity become an experience in the city that is built upon the principles of open system, and discontinuity as an interface, especially in the global metropolitan cities in which a resilient space means creating a forum for strangers to interact, for flows to channel through and for new possibilities to emerge.

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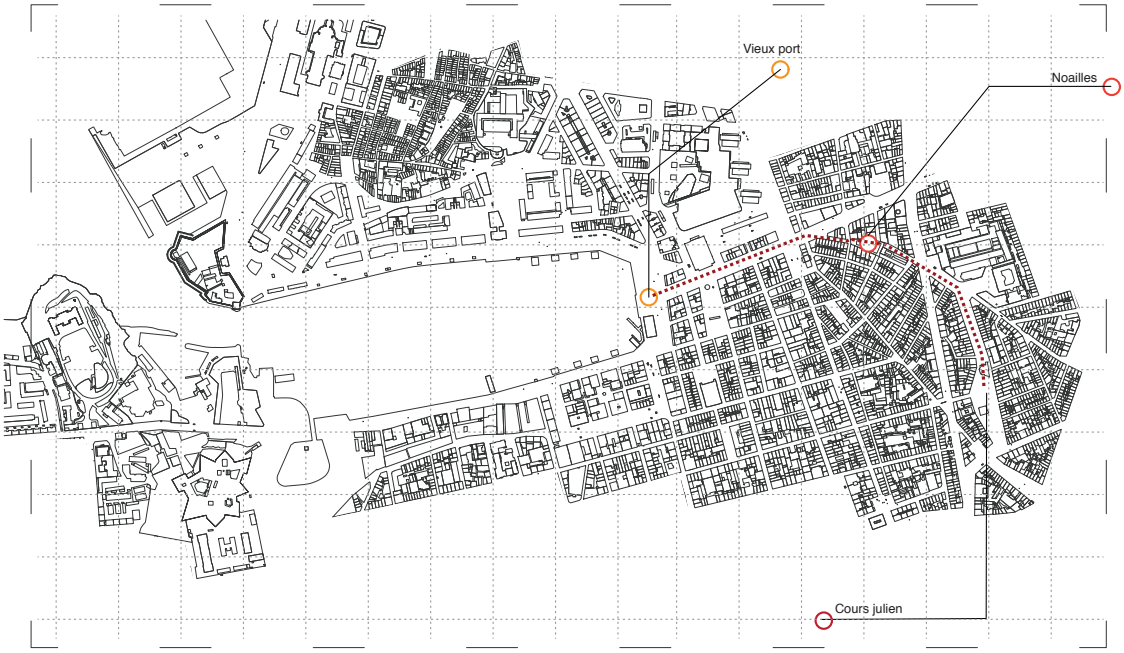
RESEARCH

Marseille is a city of a hybrid character and strong transitional status.
It is a gate way and a knot of global flows and fluxes that are intensifying and reflecting in its urban environment Which is becoming a platform of interaction between different heterogeneous entities on various scales. Those interactions are resulting in new fragmented complex realities though dynamic processes and dense interconnections.

In order to understand the complexity of this reality and its entanglement and how those heterogeneous elements are held together "assemblage thinking" is a key concept, in understanding the agency in the city. Where human being, technical objects, architecutre and other flows of energy and matter are mutually transforming the city and being transformed by it.

Thinking of a city and specially Marseille as an assemblage is important to question the idea that regards the public space as a finished complete structure. It is not efficient any more to solidify long term urban plans in the age of rapid change.

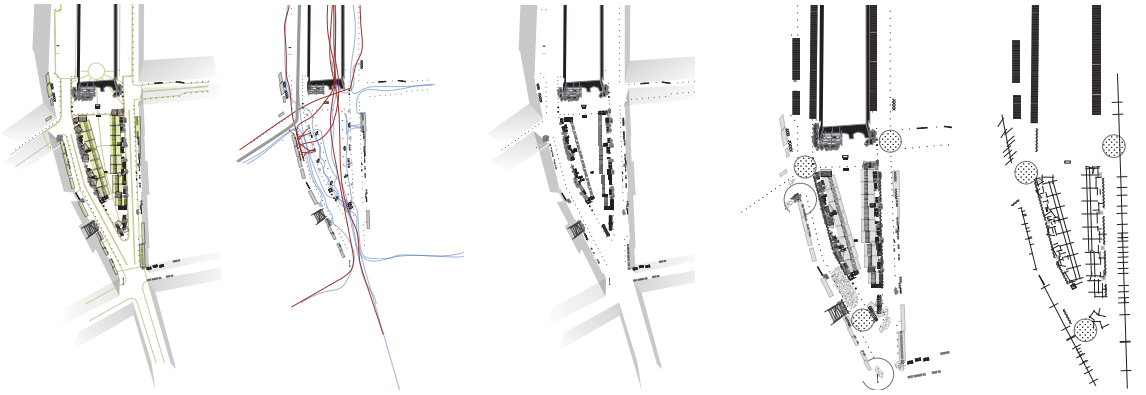


SITE OF INVESTIGATION

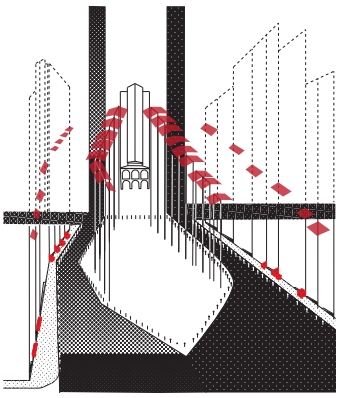
I have chosen to investigate three sites in the city center of Marseille where the interaction between different agents is most probable.

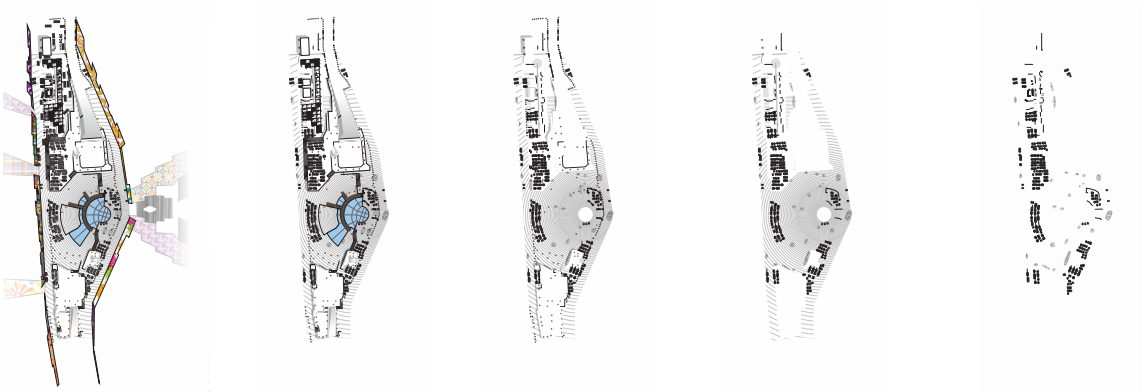
Three sites that accommodate multiple functions and are different in scale:

- Le Vieux Port
- Marché de Noailles
- Le Cours Julien

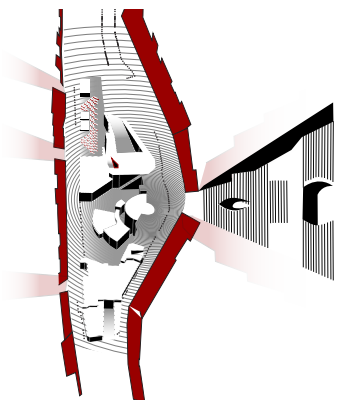


Marché de Noailles





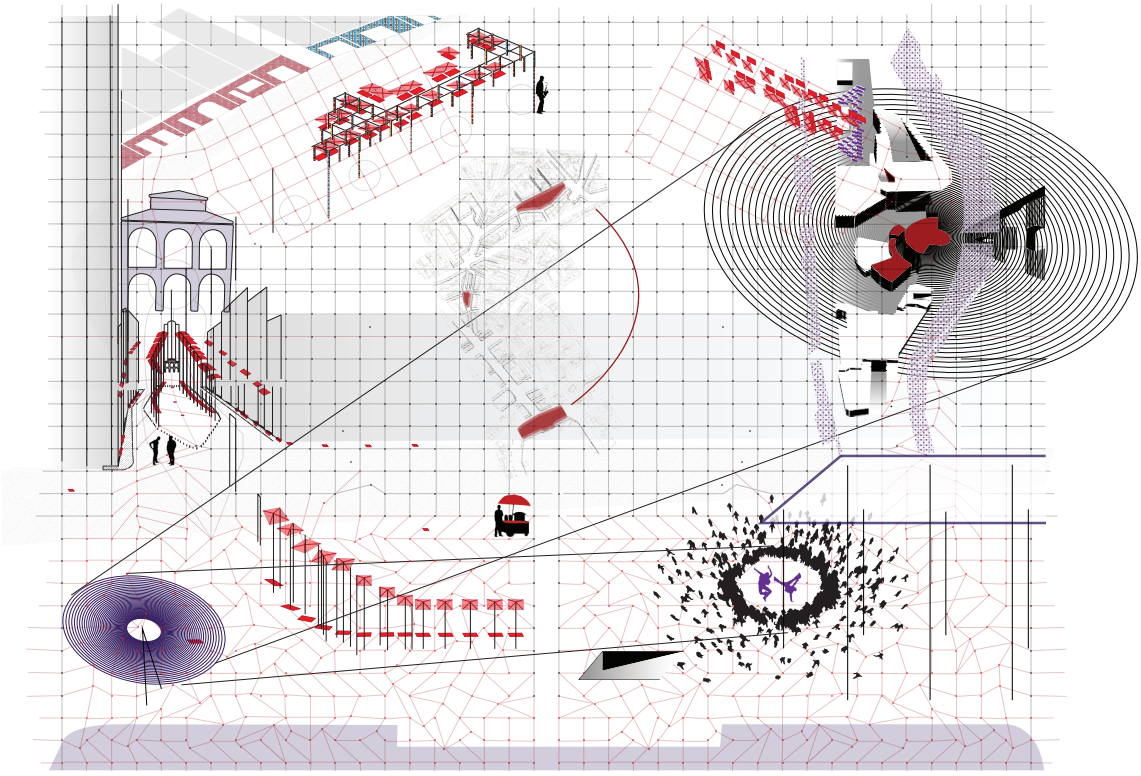
Le Cours Julien



PRILIMINARY ANALYSIS

Studying each space as an assemblage has started with tracing and mapping all activities and agents at different times. In conclusion, each space was a conglomeration of multiple assemblages that are changing and transforming according to occurring circumstances. Those sub-assemblages are not bounded by the space, rather than that they are expanding and connecting with other various Spatio-temporal assemblages in a rhizomatic system of relations formulated in the shape of interconnected multiscalar networks that is acting in the public space of the city.

This indicates the importance of mapping the whole urban scene in the three sites as one assemblage of multiple, connected and integrated sub-assemblages.

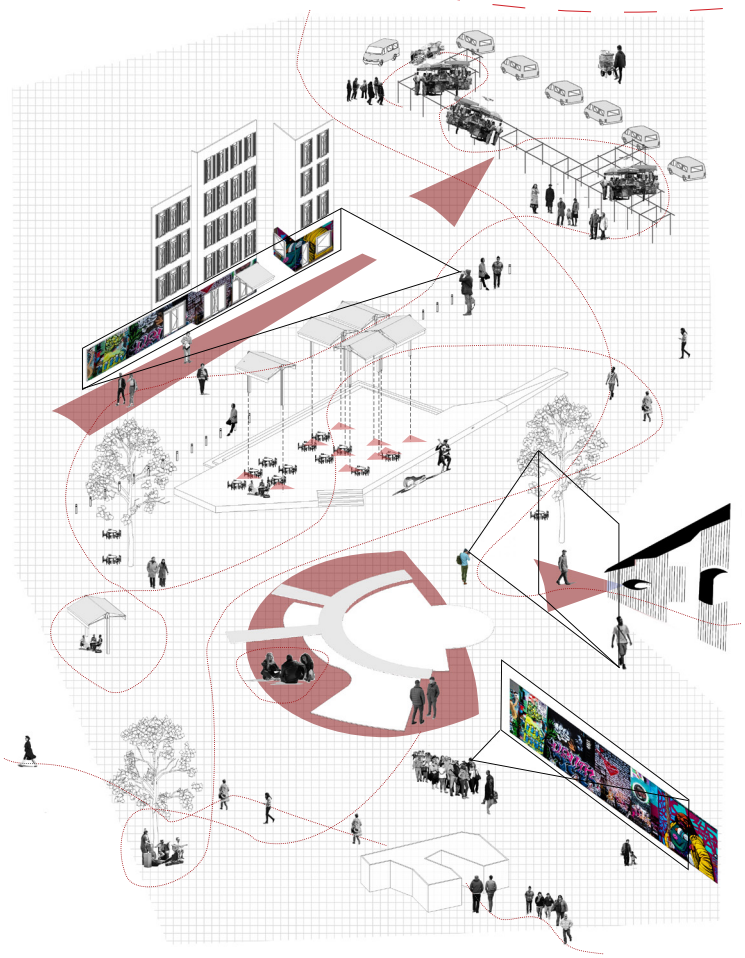


MAPPING

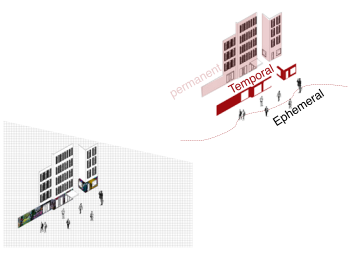
Tracing the main assemblages and the connections between them across the investigations site was achieved by showing the complicated connections between elements and the similarity in the spatial language that was repeated the three sites.

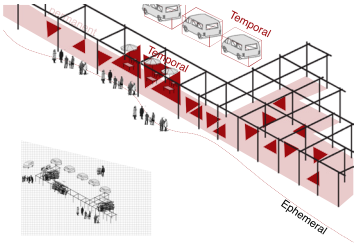
However, to understand this complex entanglement in the urban space, a more in depth analysis was needed on a smaller scale to include all agents.

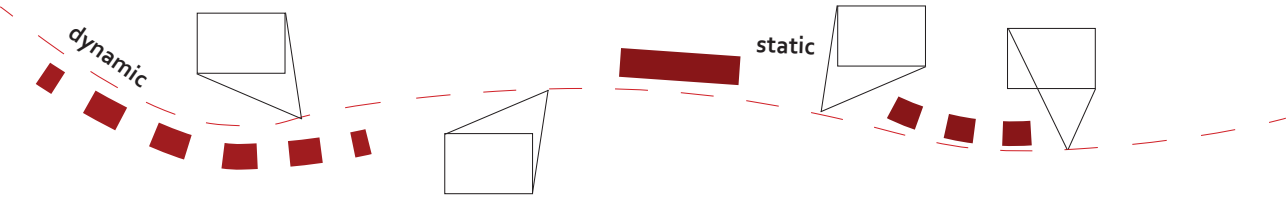
«The urban scene in Marseille is a place of constant mediation and negotiation between different objects, entities and assemblages.»

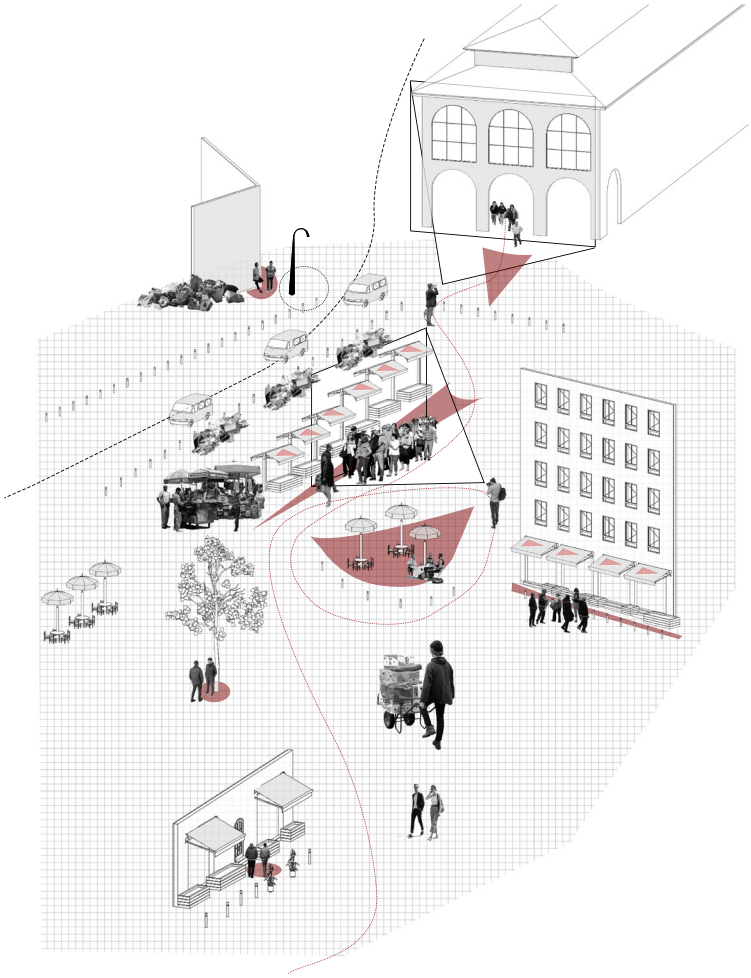


Spatialy each assemblage is constituent of an interplay between three kinds of structures: Permenant, temporal and ephemeral.



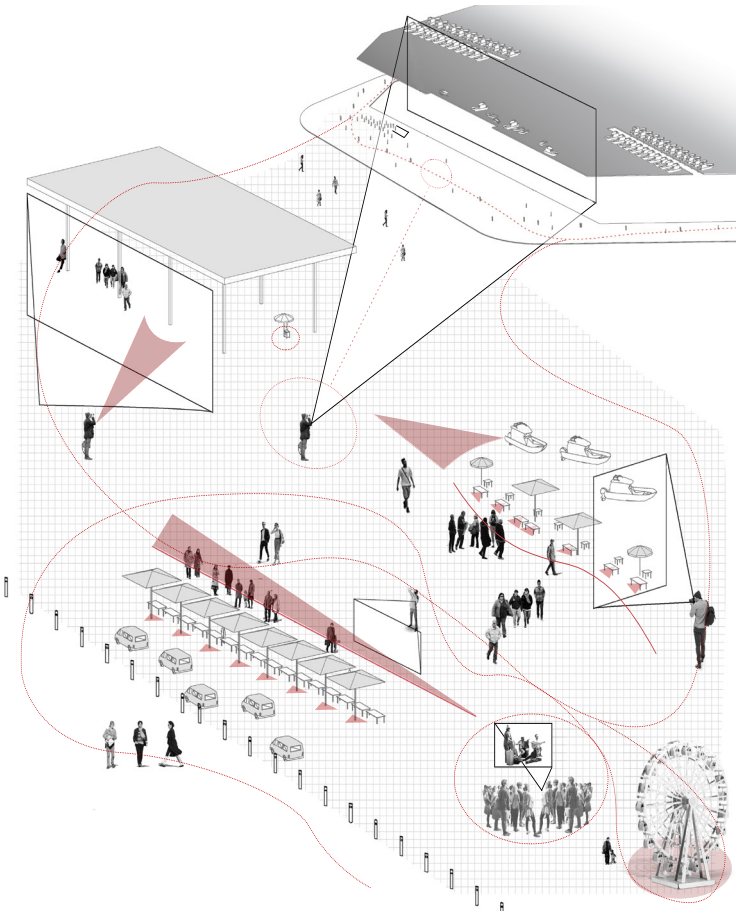






. . . . . Marché de Noailles . . . . . .

In refrence to the fluid nature of the assemblage as a whole that is emerging from the relational varying interconnections between agents, two main forms of interactions were concluded: Static and Dynamic.
Static is when the agent is affected passively by observation only, while the dynamic interaction happens when the agent is physically engaged in the trans-formation of an assemblage.



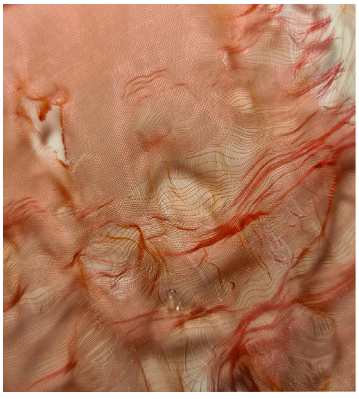
. . . . . Le Vieux Port

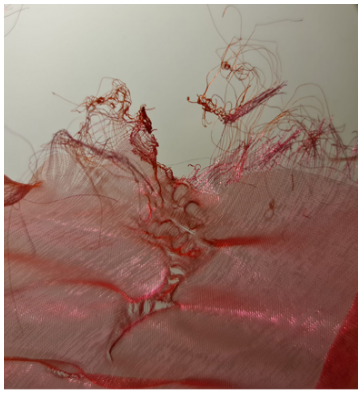
"Mapping revealed the space as a temporal fragmented, complex, and rapidly changing reality, which incorporates the idea of the space as it is and as it could be simultaneously."

The site as an assemblage where all agents and elements are interconnected to form one whole, is represented by a mesh fabric which changes shape and produces different effects when subjected to outer forces or changing conditions.

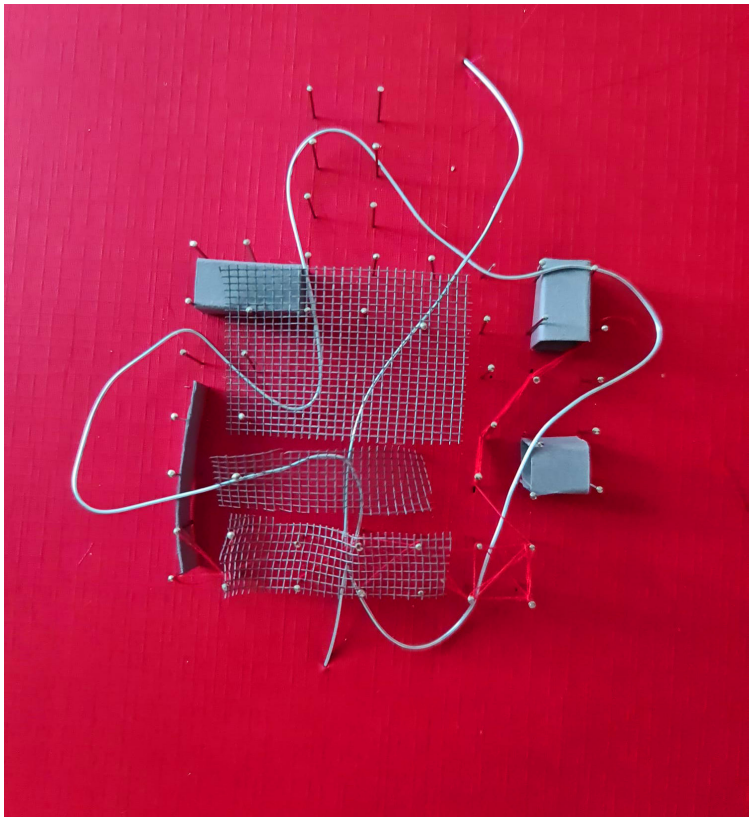
"In an assemblage elements are not identified by what they are, but by what they do"

The model was used as a tool to investigate the how the fabric is reacting to different situations. When subjected to dissonant forces it becomes less coherent creating voids, while when being folded it becomes more intense and that results in the production of volumes.

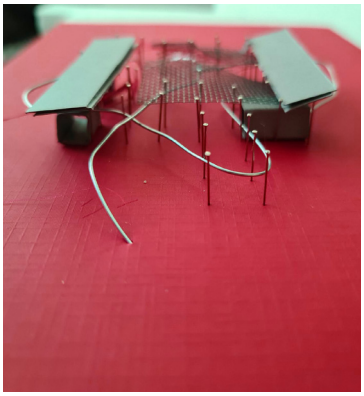




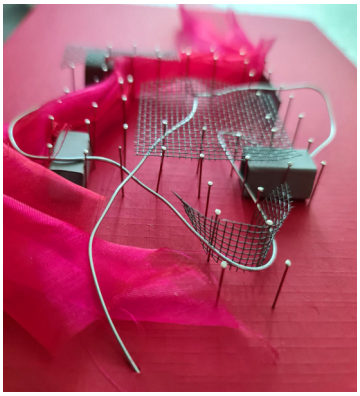
The final model was a translation for the mapping conclusion and an attempt to create a field of mediation which sets the foundation for the design.

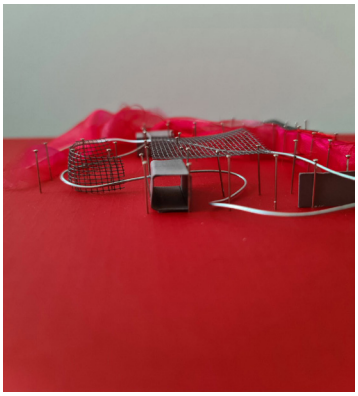


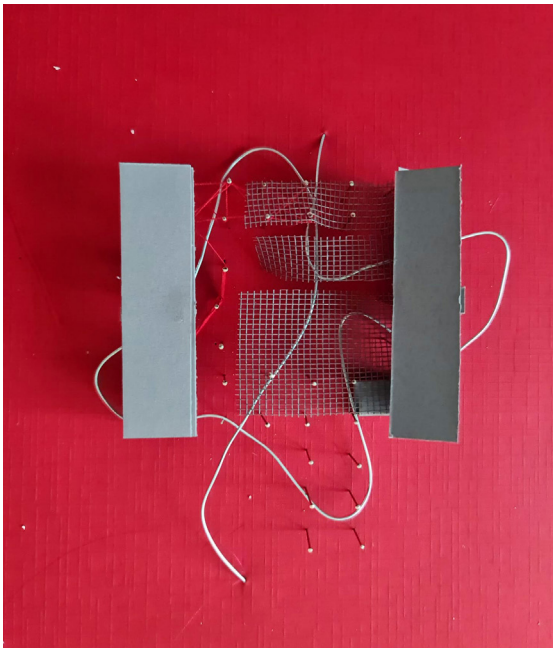
In the model pins are used as the fixed structure, metal wire is to represent the dynamic flows in the assemblage, and movable temporal elements of different materiality that are trans-forming the spaces produced. The interaction and the interplay between those different elements produce conditions that allows for high adaptablilty.

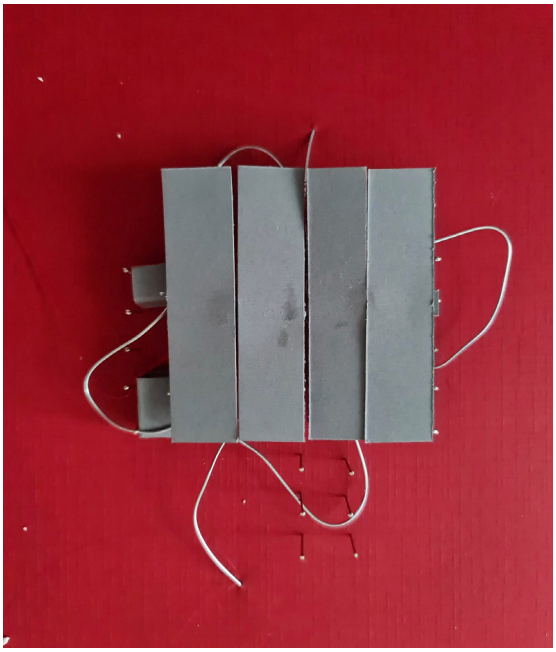


The temporal positioning of movable elements creates spaces of distinctive characteristics. The attributes of the spaces changes depending on among other features: the level of permeability, visual continuity, scale, and light conditions.

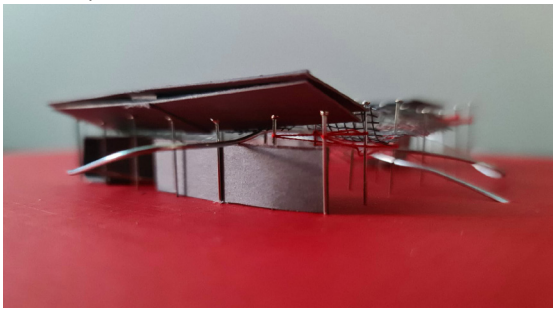








The model represents a toolbox that opens to provide various funtionalities.



PRELIMINARY STATEMENT OF INTENT

My proposal is not a solution to a problem, rather it is a response to a condition.

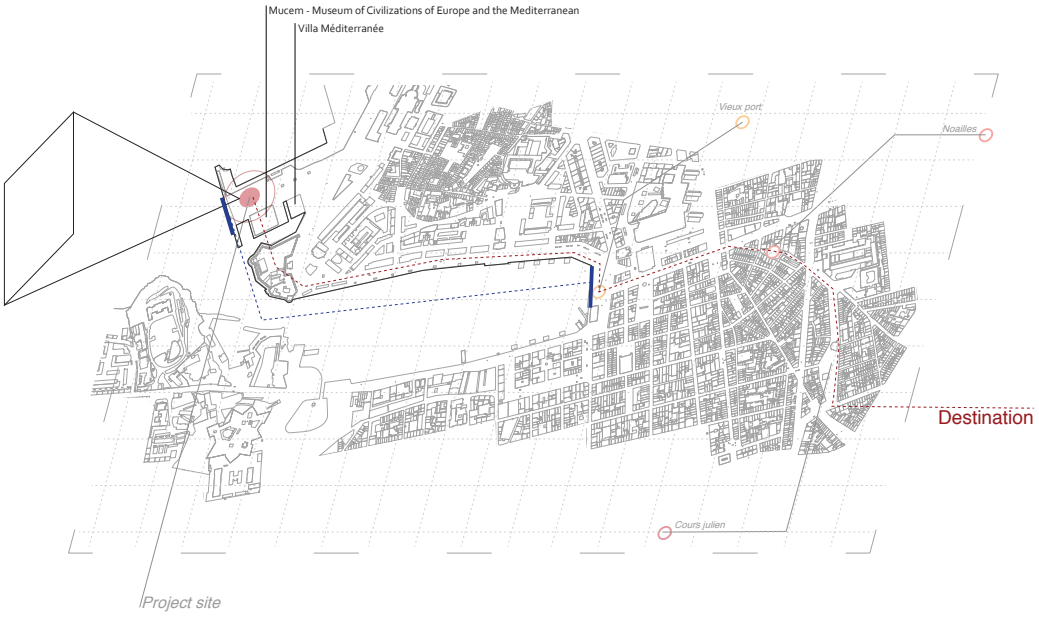
In the age of liquid modernity, the transformation of urban space is an everlasting and challenging issue.

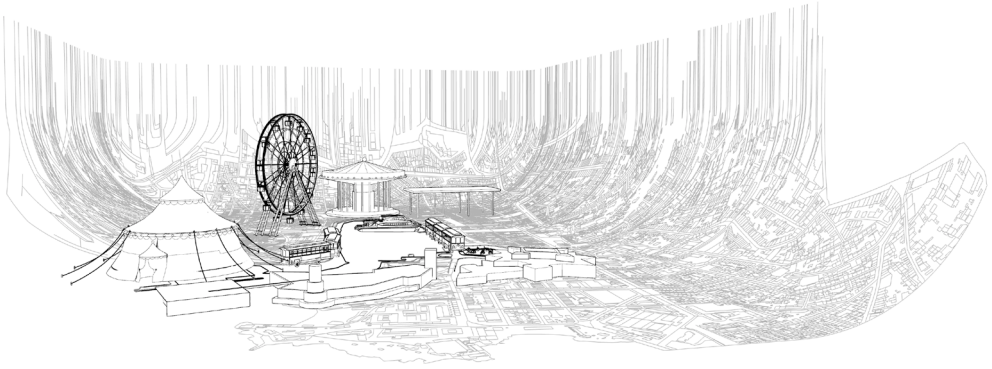
Instead of rigidifying urban environments, I attempt to design an urban apparatus to manipulate the boundaries between assemblages on different levels and transform the relationship between them from an adjacent one into an integrated one. Not only as a mediator between assemblages and forces but a field of potentiality for the emergence of new possibilities.

The project will be flexible in providing the possibility to host different programs:
Market place-fish market-Art workshop/exhibiton space-art performances- cultural events-leisure spaces cafes and resturant.

Methodology
This is through building a dynamic network of dependencies between agents, flows and assemblages though the interplay between various kinds of structures:
permenant-temporal-ephemeral.

Project site
The suggested location is also a site of mediation in the city. A place of high probably of encounters between different flows. A knot where various assemblages overlap and intersect. Located in a middle place between the old and the new port and at the border of the old city, besides being a water interface.





THE ARCHITECTURE OF A

NON-NARRATIVE THEATRE

AN INVESTIGATION ON SPATIAL ABSURDITY

Shaghayegh Vaseghi

AN ABSURD MANIFESTO

It's absurd to write a manifesto of the Absurd.
A manifesto is affirmative, absolute and legitimate while the Absurd is not.
A manifesto is positive while the Absurd is itself a negation.
A manifesto is serious while the Absurd is arbitrary.
A manifesto is justifiable while the Absurd is gratuitous.
A manifesto is to make sense of things while in the Absurd nothing makes sense.
A manifesto brings forward a point while there is no actual point to the Absurd.

What Norms? What Reason?

We were born and live in a universe with (written and unwritten) social contracts to obey, the so-called 'norms.' The normality rests on the habits and conventions accepted by the majority which has barely been into question. There is a reason with no reason in normality. Normal is a fact in the world, the rational, the logical and the sensible. It is point zero for reasoning. The moment we step back to reconsider our systematic exploration of reasoning, which controls our rituals and norms and gives a sense to our habits, we notice that there is no way to defend the reason, that which is the starting point of the doubt, scepticism; but instead of a cynic pessimism, it is the vital emergence of the absurd.
The absurd though is not opposed to normal–or its absence, as abnormal– it is (an)other way of understanding (normal) things, an alternative reasoning and not the absence of it. The Absurd suggests 'other' reason, 'other' rational and 'other' norm.
Everything that is anti-normal/anti-reason is capable of becoming absurd but not every abnormality/unreasoning is absurd. Absurd is an attribute to the unconventional real, it is a quality, a further property of things that seem not to have any apparent normative value; a deliberate misreading of reality that reshuffles it.

***

How can we trace back and challenge, restructure the (normal) rationale we follow? How was the norm established? The need for the normal or social contract is coming from the need for truth and the truth as Foucault says, "centred on the form of scientific discourse and the institutions which produce it."[1] But what if the truth is beyond norms? What if the truth is actually an absurd beyond what we could discover in the universe, or perhaps it is not even necessary for it?
This is the moment when we face a conflict between our assumed desire as human beings to find the ultimate truth, the rational and the system of justification and our inability to find one. Because we are looking at the world from an obscuring lens of absolute truth. The absurd rises right from this discrepancy, between the hypothetical truth in the universe and the prospect that there is no truth, no system of justification, no solid reason, no rational. In this universe that is lacking meaning and sense, the normative human feels alienated, they feel an 'outsider', an 'other', distant from the stories that make the 'world.'
The absurd, however is not a solution to this conflict and it does not aim to provide another answer nor even put things into question or to provide a definition or explanation for the way things are. Even though it is not an anti-solution either.
Absurd in its negativity provides though an

absurd affirmation on how things should be: "This is absurd!" lays out a different sense (not an anti-sense) to a 'non-sense', creating an absurd manifestation that is positive, active however has no real purpose and does not contribute to anything beyond it.
Sense indeed becomes relative, in its fluid course encounters countermeasures, which at first are perceived as absurd as something nonsensical, and then concedes in the logic of reasoning and becomes 'common sense'. Absurd might be bordering with senseless or be synonymous with it; occasionally could even be incompatible with any sense though it never loses its tie to it.

Absurd is not!

The absurd as a lack of sense, meaning and purpose has been used as an umbrella term to define extremely varying aesthetic and philosophical approaches. The absurd however is paradoxical in its nature. Therefore, any attempt to give a categorical definition to it is impossible and in itself, absurd.

Existentialism is not the Absurd.
Existentialism is seeking to find meaning and essence in life. The meaning in absurdism, on the contrary, is meaningless. The absurd indeed rise out of the meaninglessness that humans confront, existentialism though is aiming to construct a meaning, just as a way to avoid the absurd.
There is an eventual mission in existentialism, a teleological end. The end in the absurd however is just the beginning but the beginning is not even an end as well.

Nihilism is not the Absurd.
Nihilism is exposing the 'nothingness' behind anything. There is no doubt in nihilism, it is explicit. It has one truth to declare and that is the ultimate nothingness. Absurd, however, is vague and implicit, not conclusive.
Even though both absurdism and nihilism have meaninglessness embedded in their nature, they do not present the same causation. Every meaninglessness is capable of becoming the absurd but not every meaninglessness is the absurd. A deep scepticism or cynicism could turn absurd but the absurd is not intrinsically sceptical of something, though radically meaningless.

Surrealism is not the Absurd.
Surrealism is dealing with the unconscious and dreams, which could be absurd or weird at times. It is constructing an absolute alternative reality or super-transfigured reality.[2] Surrealism might incorporate elements of absurdity, yet it is not absurdism.
The surrealists see the destruction of conscious reason and a confrontation with the mindful reality as the only way out (or in). For the absurd, however, there is no way out (nor in). The absurd embraces the meaninglessness of reality, does not combat it. For the surrealists, surrealism is the solution. Yet the absurd does not search for a real solution.

Dadaism is (not) the Absurd.
Dadaism is as nonsensical, irrational and satirical as the absurd is. Dadaism is definitely associated with absurdity, yet it is not identical to it.
Dadaism employs absurdity as a way to reject conventional aestheticism. It is a negative reaction, and it has a message to declare. The absurd though is neither a declaration nor an emissary or testimony of something external to it.
Dadaism is anti-bourgeois, anti-art[3] and anti-system. It is pessimistic and critical. The

absurd however, is not pessimistic or optimistic nor anti-anything; the absurd is in between and does not aim anywhere.

Not(s) is Absurd / Absurd is Not(s)[4]

Not as we know is a strong negation of a being, of an actuality, of a fact. Albeit is "not merely negative."[5] As in its negativity there is a confirmation: "this is not!" has the same force as "this is absurd!"; it is a negative confirmation, which in its ambig`uous complexity suddenly becomes outright.

Not cannot exists by itself as it always dependent on the existence of something to negate it. Same as the absurd that is dependent on the normal, sensible, rational, etc. If none of these exist, then the absurd doesn't exist, because the absurd is a negation of all these. Absurd is 'not' the norm, 'not' the sensible and 'not' the rational. However, absurd, more than being simply binary, it suggests and embraces an alterity, as 'not' suggests (to think) otherwise.

Absurd is not! yet not is not precisely absurd. Because not(s) is affiliated to language, absurd on the other hand with the action and the space, it is theatrical in its shifting incarnation and embodiment, therefore the actor/body plays a significant role.

Theatre of the Absurd and Spatial Absurdity

As already seen, in the absurd, there is no greater question, no moral lesson, no essence and no story. There might be the appearance of a tale… only the wait for Godot; the story never consummates, but the space for it latently exists.

As paradoxical as the absurd is, the setting produced out of absurdity is indeed elusive. If we see the world as a stage of the theatre and humans as the actors (Theatrum Mundi), then looking at it from an absurdist point of view, our life is a theatre of the absurd where the divorce between humans and their life, the actor and their circumstance is the motif–the absolute feeling of absurdity.[6] Therefore, each piece in this absurd theatre is considered foreign with its definitions of anything and everything upon the stage as if it were its own separate world.

In the theatre of the absurd there is a nonsensical assemblage of episodes, a series of altered events without sequence, linked (and unlinked) by random causalities; it is anti-story. Every narrative that is anti-story is capable of becoming the absurd but not every anti-story is absurd, because its ultimate purpose gives it unneeded consistency.

***

The space of the absurd may have the appearance of normality, all the elements might be certainly there; but there is a degree of oddness in the articulations, what perhaps Eugène Ionesco calls "the inscrutable enigma of the unknown."[7] As well as its general shape, it is borderless and shifting and endless as well as beginningless. There is a random simultaneity in the absurd theatre that affects the bodily engagement with it, the events seem serious and focused, but the seriousness is truly arbitrary, and it makes no sense. The action is detached from a certain reasonableness and as Ionesco says, "devoid of purpose."[8]

This results in a collision between the intention of the actor (body) and the actuality of the stage (space). When a person finds themselves in this absurd setting, they will try to correspond to it by bringing aspiration into better accord with actuality, or by detaching themselves from the situation completely.[9]

We are though not able to remove ourselves from a situation in which absurdity has already become clear to us. The sense that our engagement with life/space as a whole is a theatre of absurd arises when we perceive a desire or intention which is inseparable from the everyday space, and which makes its absurdity inescapable. The actor in this stage, therefore, becomes estranged, an outsider searching pointless but insistently for an ultimate meaning in a never-ending labyrinth.

NOTES

1. Michel Foucault, "Truth and Power," in Power/knowledge: Selected interviews and Other Writings, 1972-1977, ed. Coling Gordon (New York: Pantheon Books), 131

2. See Andre Breton, First Manifesto of Surrealism (Michigan: University of Michigan, 1924), 23

3. Anti-art is a term coined by Marcel Duchamp around 1913 when he made his first readymades.

4. Not(s) is a reference to Mark C. Taylor, nOts (Chicago/London: University of Chicago press, 1993)

5. Ibid., 11

6. Albert Camus, The Myth of Sisyphus and Other Essays, trans. Justin O'Brien (New York: Vintage Books, 1955), 13

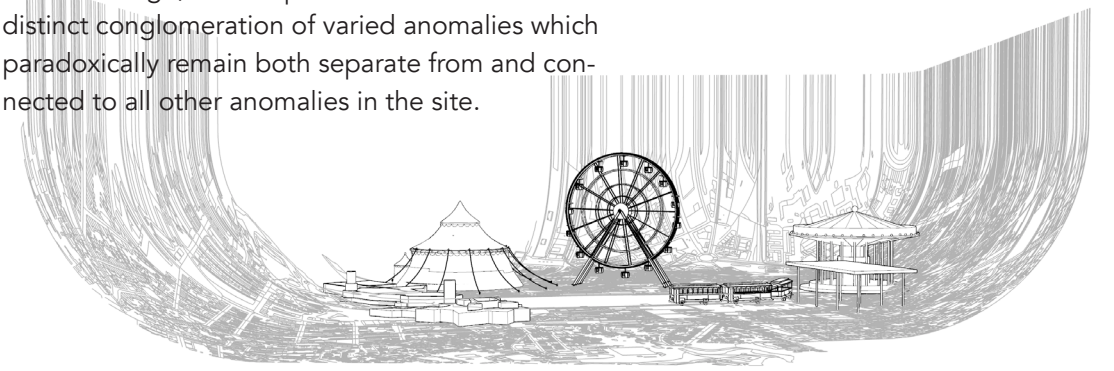
7. Eugène Ionesco, "Notes on my Theatre," The Tulane Drama Review 7, no. 3 (Spring 1963): 128

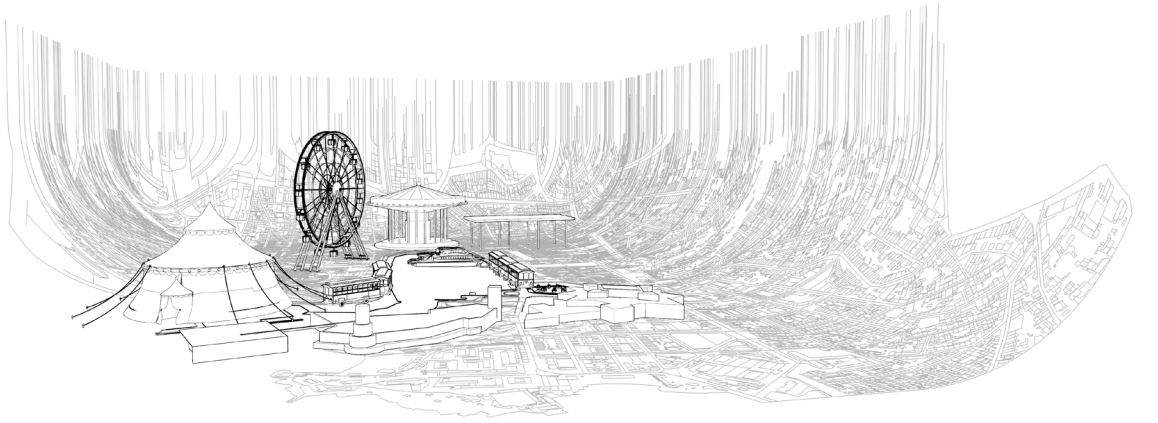
8. Ibid.,132.

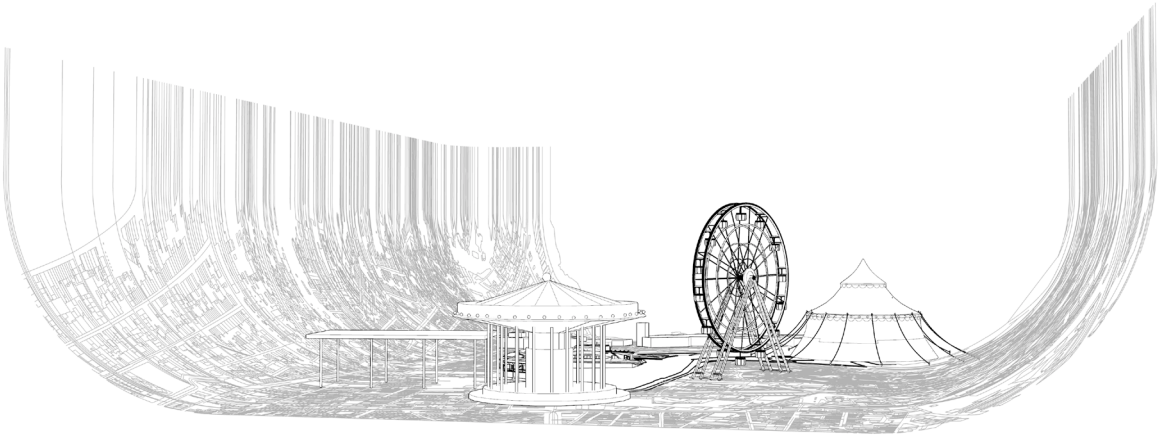
9. Thomas Nagel "The Absurd" The Journal of Philosophy 68, no. 20 (1971): 718.

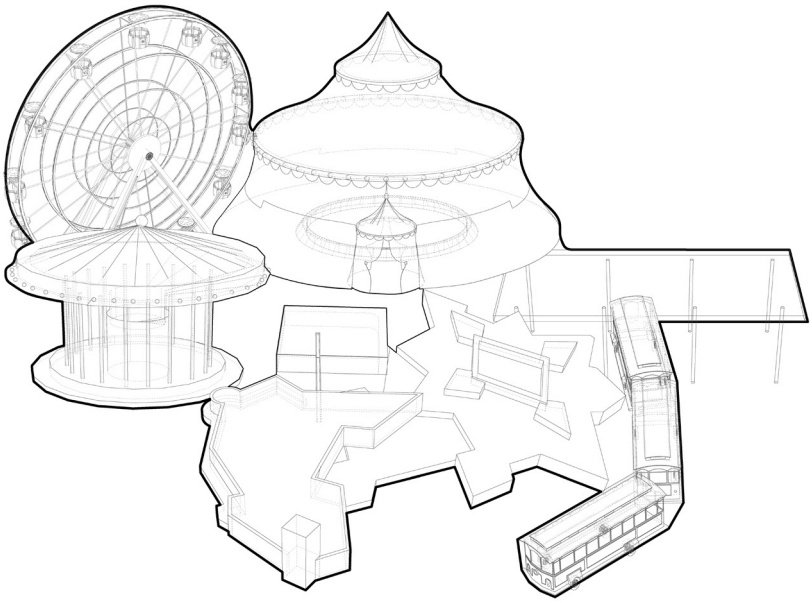
THE OLD PORT OF MARSEILLE AS A STAGE FOR THE THEATRE OF THE ABSURD

I chose the old port of Marseille, as the site of investigation to further develop the topic of the theatre of absurd and its happening.
As a site/stage, the old port of Marseille is such a distinct conglomeration of varied anomalies which paradoxically remain both separate from and connected to all other anomalies in the site.



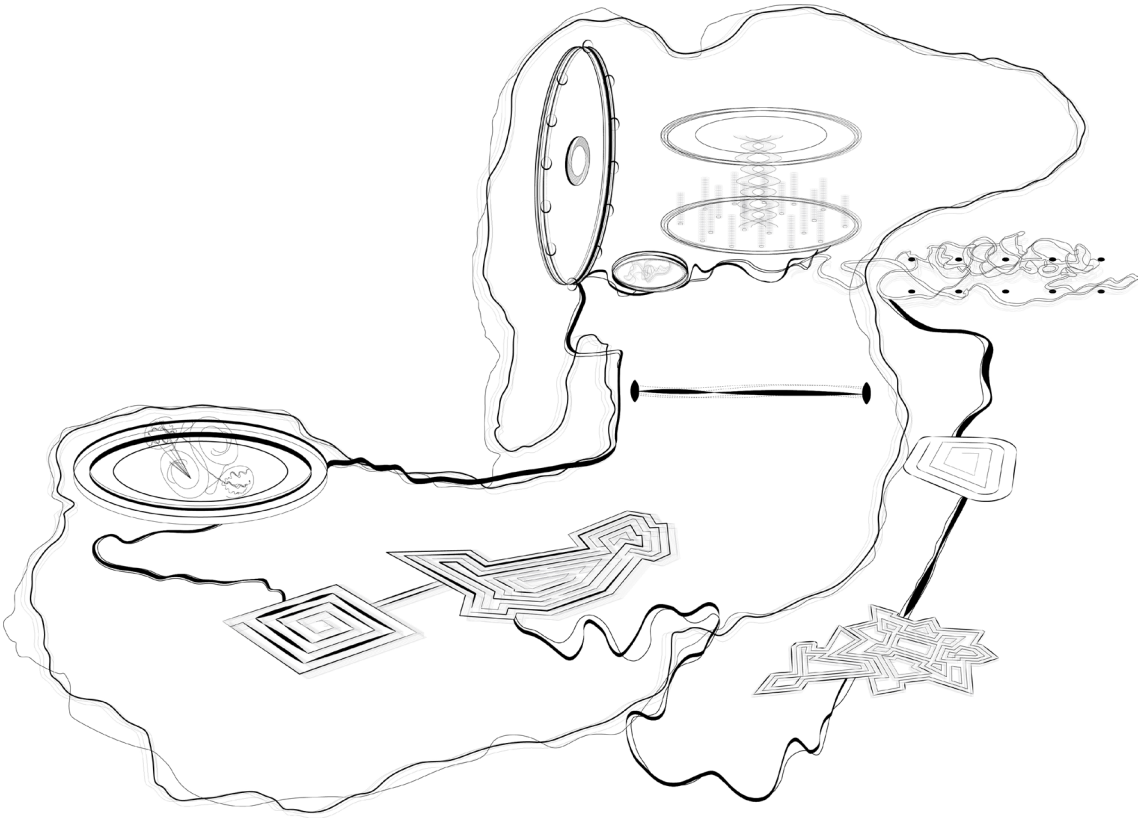






The actors (or elements) of this absurd theatre consist of a Ferris Wheel, a circus, a carousel, a crowd of people who gather almost every day to watch some weird street performance, and the Civilization Museum, which is not an absurd thing in and of itself however spatially is creating an absurd condition by offering a continuous ramp unfold behind its translucent façade. Thus, what is apparent from the outside are just groups of people descending purposelessly through the ramp. The last actor is a tourist train that goes around the port all day long. There are some common characteristics in all of them which make them stand out as weird elements. First, it is the circular structure they all follow, and second is the juxtaposition of these actors against the commonly unrelated stage (port).

Marseille as a port city that is in constant flux carries out a vast array of qualities and experiences that creates a dynamic collection in which heterogenous conventions, orders and routines interrelate and collide. It is a complex urban network of places and fragments that come together in this context of 'otherness'. The question that arises while reading Marseille as a heterotopia (or collection of heterotopias) and 'otherness' is, does the absurd have a place within it, and how can one identify the absurd in that context? Can one claim that anything that deviates from the norm is absurd when the norm is already 'other'? Is there a limit between them? Then, a bigger question may appear to challenge what is 'normal' as that which is accepted by the majority, so what if the absurd becomes the norm within the 'other'?

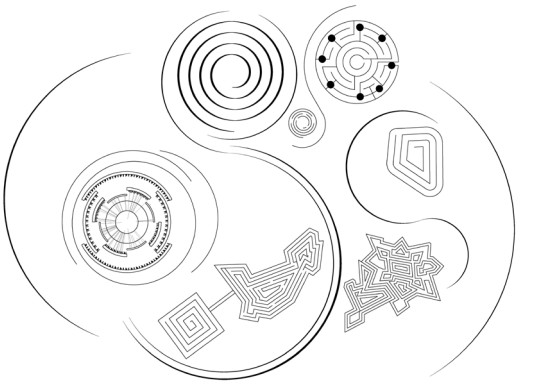


Movement

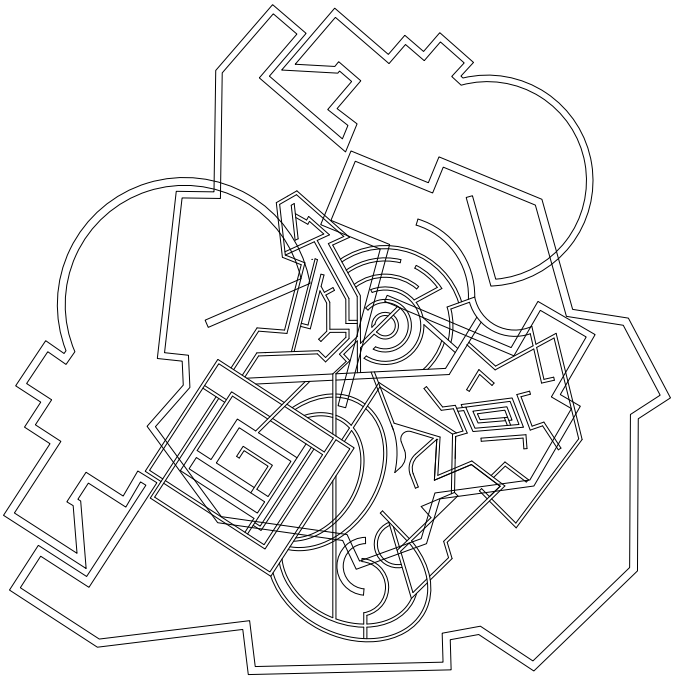
In the theatre of the absurd, the round shape structure of the play is one of the main aspects. It is endless as well as beginningless. This drawing intents to represent the continuity in the movement.

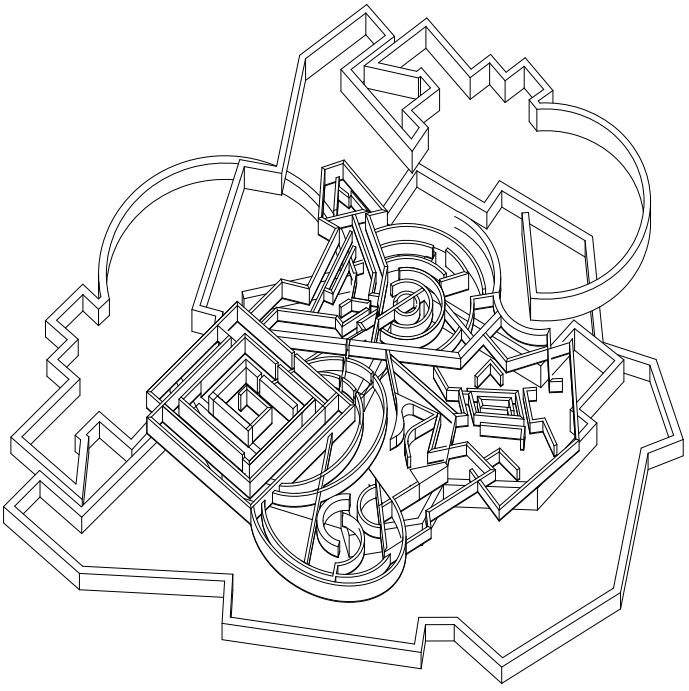
Labyrinth
An interpretive plan drawing

The organization of the elements in the site results in a labyrinth with multiple choices and paths.



A new form emerged as a result of the collision of the elements.

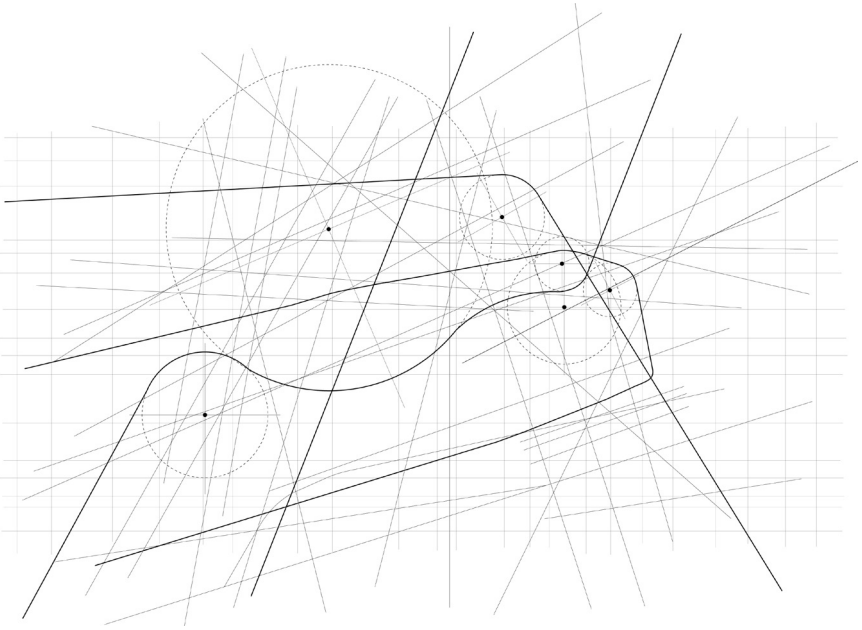


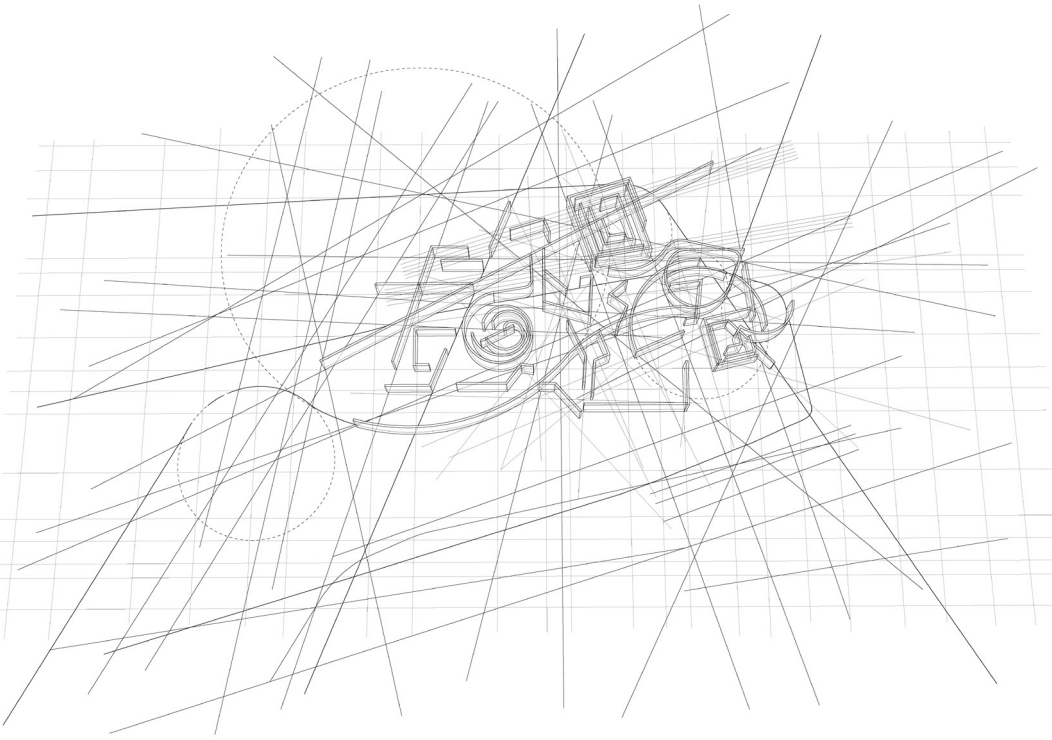


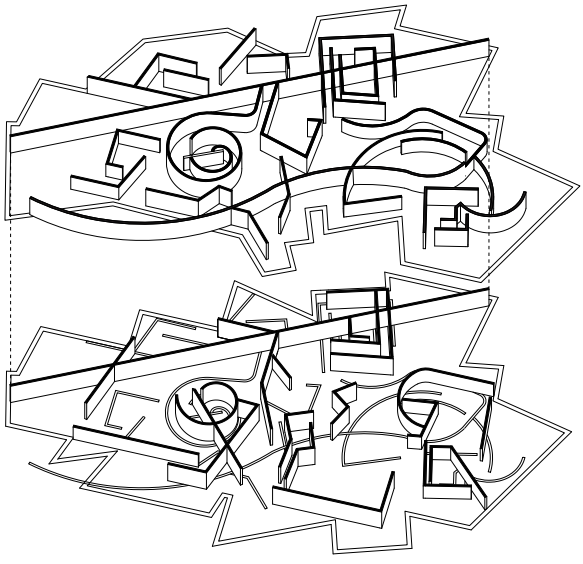
DESIGN INTENTION

A non-Narrative Theatre

The shifting instability of the harbour, where the land and water meet, becomes the site of intervention in which the structure articulates in both sides of the ground- water and land conditions. The floating and grounded assemblage of urban platforms compounds a new theatre of the absurd. Creating a multiplicity of linear and circular stages entangled with one another, it results in a maze with numerous choices and paths, linking back to the city fabric.
It is a hierarchy-free theatre which consist of simultaneous stages; in them, there is a direct and dynamic contact between spectator and actor, therefore the movement of the audience through this maze becomes a major part of the non-narrative theatre.

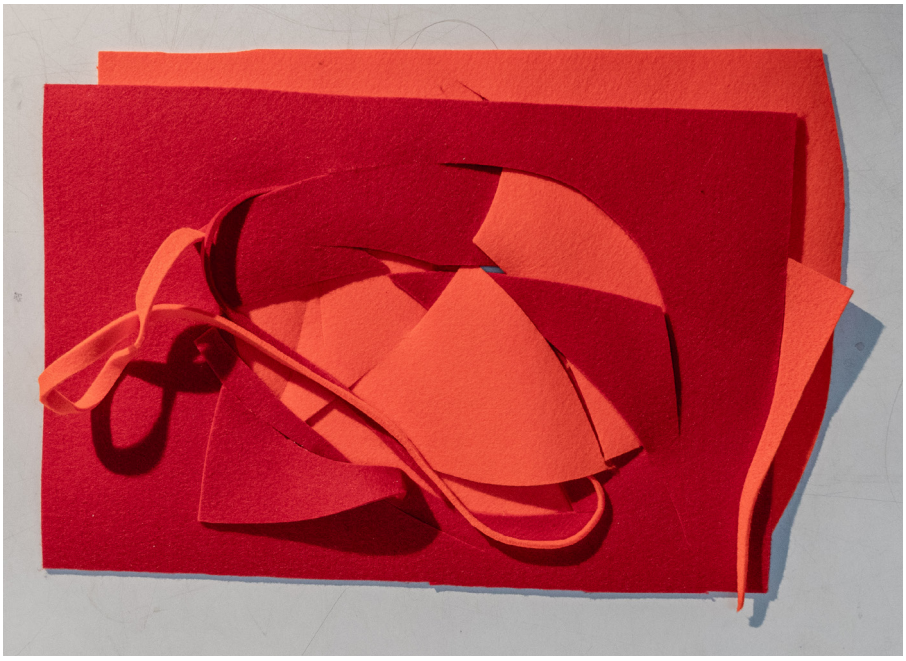


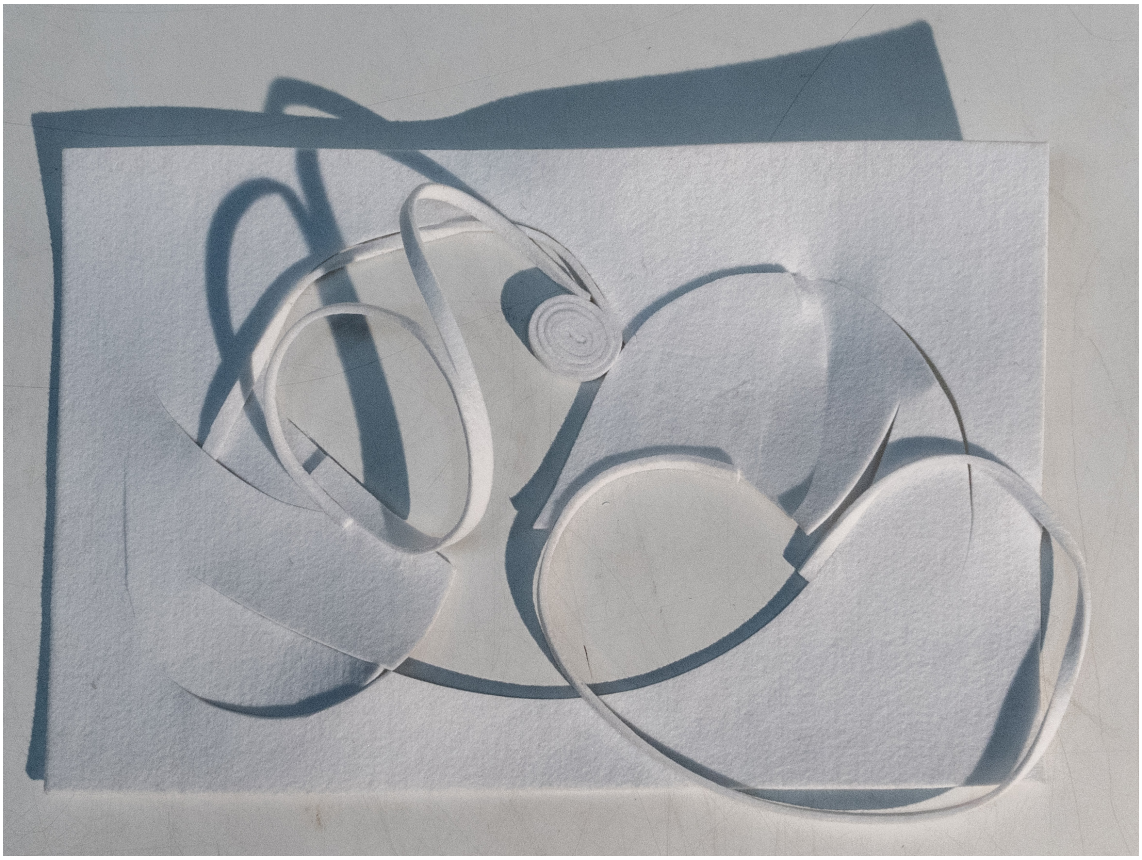


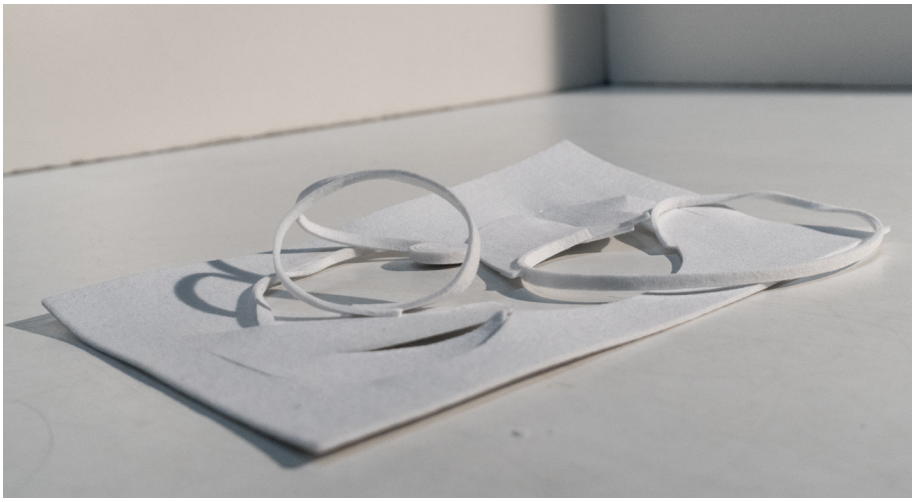


MODI OPERANDI

Modi operandi workshop dealt with three different aspects: site, assemblage and programme. I chose to work with felt (with different textures and thicknesses) as a material in all three exercises, as it correaltes with the nature of the investigation i.e. theatrical aspect of the site. In the site exercise I explored the morphing quality of the harbor. Therefore, I worked with a kind of felt that it is easy to shape and adapt to any mold to be able to represent the instability of the ground. In the assamblage exercise series of models have been produced based on the notion of movement. Different layers of felt intertwined with one another.







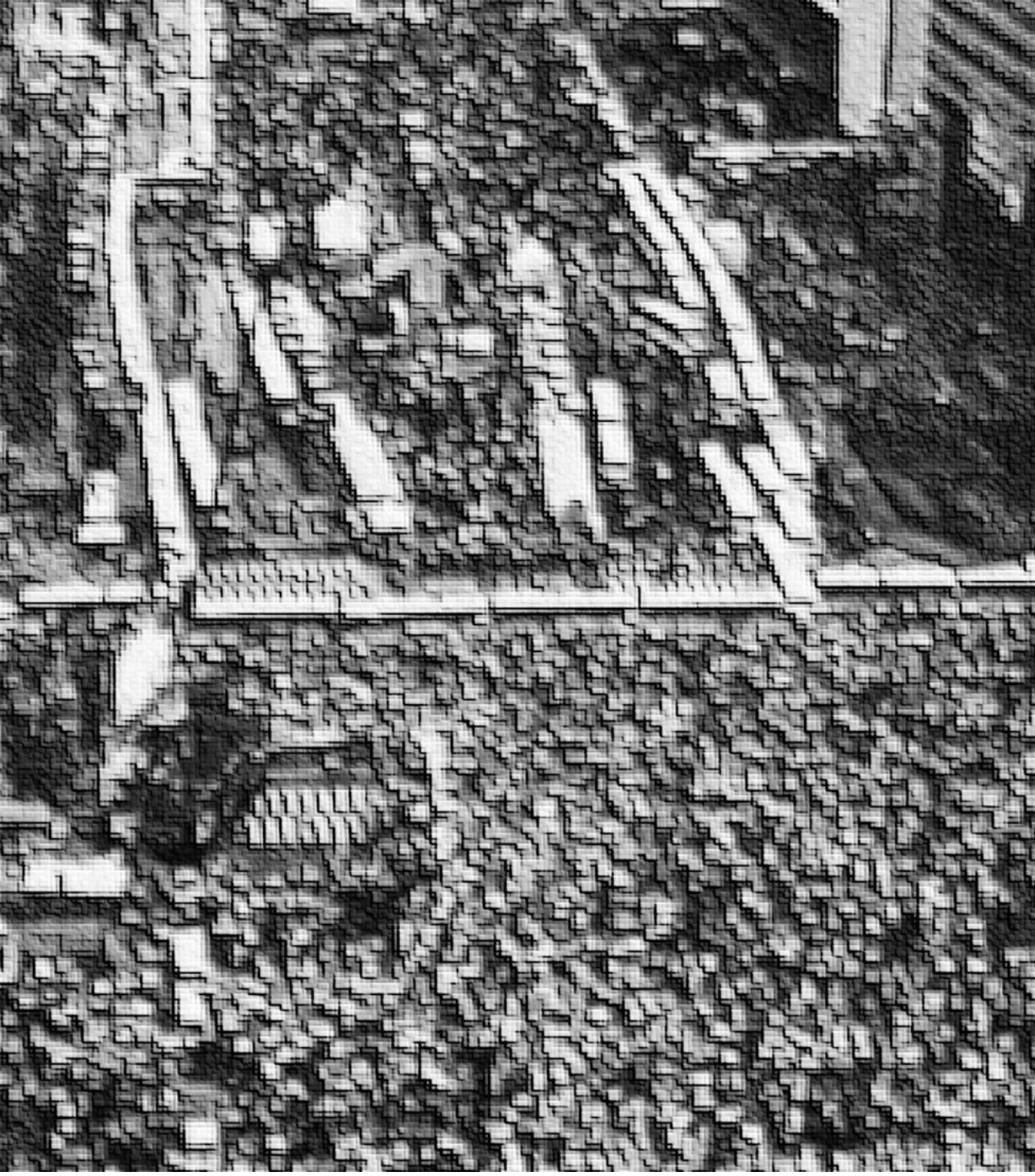
MODI OPERANDI

In the last Modi Operandi exercise I kept exploring movement through model making. This time adding two mirrors and an empty frame, thinking about it as a stage that also create a misreading of reality and also provide an illusion of eternity in the movement. In the last two exercises there is a progression from a more fixed ground to a more dynamic and shifting character.

THE ACCIDENTALS OF CROWDING

A STUDY ON THE CROWDING OF THE MASS(ES) AND THE SPACES IN WHICH THEY ARE MANIFESTED

Sun Ah Hwang



Oh, Jong-chan. "Gwanghwamun Square Divided by a Border of Busses." Digital image [Modified]. 2017. In Sueng-jun Kwon, Lee Jun-woo and Lee Dong-hui "In Favour of Impeachment in the Day, Against at Night." *Chosunilbo*, March 2, 2017.

Police set up a huge barricade with over 600 buses across downtown Seoul on Wednesday to separate crowds competing to denounce or support President Park Geun-hye.

Both sides waved the national flag and shouted slogans demanding protection of the republic, but ideologically they were a million miles apart. Park's supporters revere her as the daughter of strongman Park Chun-hee, whom they hold responsible for Korea's rapid economic development and see as a symbol of better times, while her enemies regard her as a corrupt fool.[1]

I. INTRODUCTION

To think of politicised space as a space selectively demarcated to facilitate (sprawling) unions and their respective 'democratic' expressions, its spatial capacity to simultaneously unify and divide the accommodated mass is a recurring phenomenon that is yet widely discussed. Take the 2016–17 South Korean Candlelight Vigil as a prime example: crowds —amassing up to 1.6 million citizens in Seoul alone at its prime— gradually took over the capital protesting for the ouster of former president Geun-hye Park that followed a series of corruption allegations.[2] At one point in the five-month trajectory for 'democracy', the call for impeachment seemed to be a unanimous voice with the colossal accumulation of the mass, until pro-Park protesters of incomparably minute size paved their way into Gwanghwamun Square amidst the ever-growing opposing crowd, where they were no longer overshadowed in separate streets but instead physically established as part of the larger entity, merely divided by a string of 600 buses in between.

Squares as such are often subject to (non) violent political assemblies, but they are not limited to said affairs; day-to-day social rendezvous as well as the delightful spectacles of concerts, *soirées* and fetes are just as welcomed, analogous to how Gwanghwamun Square is a widely accessible, open-air public square on, for the lack of a better term, 'normal' days. Architecture —or what I would coin as spaces for the mass

in particular— therefore warrants its close association to the phenomenon of the crowd, on which Logan and Gosseye expand as its capacity "to encourage crowd formation" whilst concurrently "induce crowd dispersal", and its adeptness "to serve as a backdrop for [the] momentous and joyous [as well as] mass hysteria and trauma".[3]

On the architectural reading of crowds, Canetti suggests two categorisations in his celebrated treatise *Crowds and Power*:

> *In its innermost core [an* open crowd*] is not quite as spontaneous as it appears, but, except for these 5, 10 or 12 people with whom actually it originates, it is everywhere spontaneous. As soon as it exists at all, it wants to consist of* more *people [and] there are no limits whatever to its growth: it does not recogni[s]e houses, doors or locks and those who shut themselves in are suspect. "Open" is to be understood here in the fullest sense of the word; it means open everywhere and in any direction.*[4]
>
> *[A* closed crowd*] has a boundary. It establishes itself by accepting its limitation. It creates a space for itself which it will fill. […] The entrances to this space are limited in number, and only these entrances can be used; the boundary is respected whether it consists of stone, of solid wall, or of some special act of acceptance, or entrance fee. Once the space is completely filled, no one else is allowed in. Even if there is an overflow, the important thing is always the dense crowd in the closed room; those standing outside do not really belong. The boundary prevents disorderly increase [which] sacrifices its chance of growth, but [in return] gains in staying power.*[5]

Canetti explicitly speaks of how the architecture of space can potentially give the mass leverage in the shaping of crowds and the degree of power they harness. One interesting point he adds to the latter, however, is that the "building" erected for said crowd remains in existence for "their sake […] even during the ebb", and for as long as it stands, it will always serve as a platform for their 'reunion' and if left unused, would reminisce them of "the flood".[6]
How then should spaces that eventually metamorphosed to be provisionally politicised —such as that of Gwanghwamun Square in Seoul, Dam Square in Amsterdam, Zeppelinfeld in Nürnberg, Arc de Triomphe de l'Étoile in Paris and National Mall in Washington DC— and favoured by crowds be

read?

This paper therefore aims to unravel the relationship between the crowding of mass(es) and the architectural space that facilitate their goals. The notions of *mass* and *crowd* will first be defined, followed by a close investigation on the social consequences that said entities entail, including the power harvested thereof and the way it is wielded. The paper then progresses to approach the concept of 'spaces for the mass' from three perspectives: (1) the need for identification of the mass with space, (2) how politicised crowds manifest themselves spatially as mass(es), and ultimately analyse (3) the potential necessity for crowd control. Ultimately, the roundabout will be introduced as a case study to illustrate how an architectural object as a street circle can manifest the dual nature of crowd control: its capacity to both fuel a deluded sense of freedom in everyday crowd flow and harbour a collective power so great by means of centripetal force where deemed necessary by the mass.

Keywords Crowding, mass, spectacle, spaces for the mass(es)

II. THE MASS AND THE CROWD

The distinction between *mass* and *crowd* borders a fine line. A mass simply constitutes of a large number of people with shared interests, but is not necessarily confined within a spatial parameter.[7] In his *Society of the Spectacle*, Debord argues that though the accumulation of a mass eradicates the geographical distance between its members, the mass would remain producing new internal distances "in the form of spectacular separation".[8] The constant division and merging of masses are therefore inevitable.

On the other end of the line, Le Bon proposes that crowds entail density, a notion Lofland likewise supports; it requires the placement of a discernibly large number of people "of whatever nationality, profession, or sex" in close proximity to register a crowd.[9] The purpose of the gathering, however, is what separates an accidental crowd to a 'psychological' one. On the latter, Turner and Killian classified four types of crowds: (1) *casual crowds* that brings people into a same space but do not necessarily interact with one another, (2) *conventional crowds* that assemble for recurring scheduled events, (3) *expressive crowds* that gather to share and express collective emotions and (4) *acting crowds* that are actively driven by specific goals and agendas.[10] The output of said crowds is largely homogenous; "the sentiments and ideas of all the persons in the gathering take one and the same direction, and their conscious personality vanishes."[11] A (transitory) collective mind that displays distinguishable characteristics is thereby fashioned.

The crowding of the mass(es)

A (psychological) crowd, as such, can be viewed as an (*ad hoc*) accumulation of the mass that is manifested spatially "at certain moments, and under the influence of certain violent emotions".[12] Once established, it acquires particular characteristics that construct the common interests of its members and that combined fashions its general mental constitution. Members of a crowd would in consequence project new characteristics, habits, or a persona *per se*, which when isolated and alone, contradicts their 'true' personalities.

The magnetic influence of the crowd is what generates "the state of fascination in which the hypnotised individual finds himself in the hands of the hypnotiser", making it possible to manoeuvre its members to move and act in a certain way.[13] It is perhaps this very attribute of crowds that founded the use of natural metaphors when alluding to crowds, specifically those associated with water: human 'ebbs', 'flows', 'waves', 'floods' and 'streams' to name just a few.

Walker's application of assemblage theory when discussing the spatial logic behind English fairground crowds is one such use of natural metaphors.[14] He infers that the structural composition of the crowds here is a by-product of the distribution of the attractions in the fairground plan. He drew parallels between the individual attractions to what Canetti coined as crowd crystals, from which he studies the phenomenon of factionalised crowding with references made to notions such as "involvement

contours", "cacophony" and "intercalary elements".[15] His paper ultimately substantiated the significance of non-human agents in the moulding of crowds, the patterns and flows of movement and likewise the interactions harvested as a result.

If Walker explored the dynamics of crowd movement, Iarocci's research, on the contrary, extends itself from the conventional metaphors of floods and tides and turns to more static, monumental connotations.[16] She puts forth that department stores of the North American continent are physical generators and embodiments of urban crowds for as far as capitalism is concerned, ergo an architectonic expression of crowds. Her take on crowding is in essence twofold; on the one hand it depicts the systematised growth of capitalism and social progress, while on the other the delirium in crowds engulfed by consumer desire. Regardless, Iarocci's account justified that an architectural building can be executed as a non-fluid, durable manifestation of urban crowding.

The power of the mass

The divine right of the masses is about to replace the divine right of kings.[17]

The early stages of civilisation did not (actively) care for the opinions of the masses. With the rise of the popular classes and it paving its way into politics, progressively settling in as the governing classes resulted in the voices of the masses becoming more preponderant than the individual rivalries between candidate rulers.

Le Bon speaks very particularly about the power the crowding of a mass yields. He claims that "[c]rowds, doubtless, are always unconscious, but this very unconsciousness is perhaps one of the secrets of their strength."[18] Throughout the evolution of the natural world where the living, wholly governed by instincts, could accomplish acts of astonishing complexities, reason is an attribute that eclipses the impeccable capabilities of the unconscious in today's stream of thoughts. Le Bon sees the unconscious as "a force still unknown".[19]

It is by association that the crowding of the mass helps to procure these ideas that directly reflect the dispersed mass's true interests, define them to be just and arrive at a consciousness of their strength. The crowding of a mass is essentially what births unions before which authorities capitulate, but what about crowds harness a power that rigid?

It is precisely the hypnotising power crowds entail that readdresses the individual intelligence, character and perhaps even mode of life to conform to the collective mind "which makes [one] feel, think, and act in a manner quite different from that in which each individual […] would feel, think, and act were he in a state of isolation".[20] A crowd advances into a common property, and within this social construct, individual aptitudes are subjected to subside, overthrown by the subconscious triggered by the collective. Of course, this does not imply to the entirety of the individual's life and thoughts, but to certain ideas and feelings that will not come into being or acts, if not for the contagious nature of crowds. A crowd can therefore be viewed as a provisional construct

analogous to an orchestra, that cannot perform singly.

A lively new polemic about the concepts 'one divides into two' and 'two fuse into one' is unfolding on the philosophical front in this country. This debate is a struggle between those who are for and those who are against the materialist dialectic, a struggle between two conceptions of the world: the proletarian conception and the bourgeois conception.[21]

The Red Flag in 1964 Beijing denounced a larger threat of the mass, also propelled by the crowding of the alike-mindedness. Here, however, the crowding of the supposedly single mass birthed a diversion that the communist party fears; the separation of the mass. On the possible progressions of crowding, Raunig proposes three possible directions: partition, participation and division.

> Organic *partaking* [emphasis added] means the constant production of a whole. It does not mean tearing apart a whole, tearing it into pieces, parting it into parts independent of one another, but rather entering into a certain social relation of wholeness, being its part and thus reproducing the whole. The parts operate like organs as dependent functions of an organism. That is the organic logic of the whole, the community, the totality.
>
> *[P]articipation* [emphasis added] does not operate through separation and classification. The partes of participation are linked to one another through their reference to the whole, they require exchange and intercourse with one another under the auspices of the whole, for which they become subservient, compliant.
>
> The mode of *division* [emphasis added] is re-singulari[s]ation. In dividing it posits a singularity, which detaches itself from the manifold and affirms it at the same time. Division takes its measure from multiplicity, it is a specific measure that engenders singular unambiguity in multiplicity. Division is the selection of a line, it chooses a line.[22]

Arguably, Raunig's arguments stand in the context of architecture as well. The clever positioning of (semi-) public spaces that facilitate crowds within an institutional and/or social construct increases likelihoods of (social) interaction, fashioning some sort of structural collectivism as a result. The lack or the less desirable appropriation thereof may conversely fuel

individualism —or 'divisions' as Raunig coins— within the established collective, potentially increasing the 'risk' of the micro-reduction of societies for it could (hypothetically) feed into "an anarchic revolution".[23]

Should division then always be viewed as a risk? Laing reads the "machini[s]ation of relationships as depersonali[s]ation and objectification. Yet becoming-machine does not simply depersonali[s]e the one or the other part of communication, it depersonali[s]es the entire relationship."[24] Choosing the division line therefore does not hinder the multiplicity of the pre-divided.

In her paper, Shortt speaks of the importance of liminal space for employees to appropriate as transitory dwelling spaces for the purpose of self-finding within the institutional collective, which in her case was a workplace.[25] She argues that providing the spatial leverage to react to the very 'human' physiological need to preserve individuality does not necessarily upset the formation of a disciplinary society. Instead, the "between-ness […] offers users a certain flexibility, insofar as they can change their minds[,] there is a chance to 'go back'," making it possible for collectives with strong individual ideologies to be formed.[26] Evidently, Shortt's study deviates from the discussion of the crowds and the mass. Then again, could the same thought be imposed to the larger, urban scale?

III. SPACES FOR THE MASS(ES)

This paper kicked off with the introduction of Gwanghwamun Square as an example of a space for the mass(es). It subsequently introduces Dam Square in Amsterdam, Zeppelinfeld in Nürnberg Arc de Triomphe de l'Étoile in Paris and National Mall in Washington DC as comparable models. A commonality between these spaces to note is that they are all open-air, public spaces that have the capacity to accommodate crowds of colossal sizes, and have at least one point of time been attracted and targeted by politicised crowds as plateaus for expressions. The cultural significance of these spaces thereafter metamorphoses to infer (non) violent, political spectacles, demarcating them as spaces for the masses.

Identification of the mass(es) with space

Canetti contends that national identity is fashioned by means of crowd symbols; the English with the crowds of seamen at sea, the Dutch tied to the dykes with which the "crowd of men equates itself [to together] withstand the sea", the Germans to their massive —or as he alludes to as the "marching forest"— army, the French to the crowds that stormed the Bastille during the revolution, the Swiss by the crowd of the Alps that consumes their physical existence to name a few.[27]

Correspondingly, most nations have at various moments in history put together edifices to fuse and reinforce masses that share crowd symbols as aforementioned by actually assembling physical crowds. Lewis draws attention to stadiums as exceptionally salient grounds to do so for they have the unique facility to exert political vitality by means of health-related spectacles.[28] Logan and Gosseye argue that this was perhaps the key drive to Le Corbusier's 1936 proposal for a national centre for popular celebrations that could allegedly host up to 100,000 participants.[29]

On the question of how people really identify with the environment they are settled in, Leach is critical of architecture being engrossed almost exclusively with form alone, when instead it should extend its vista to also include the subjective processes of identification. Cultural identity, he contends, "is constituted not by a system of objects alone, but by a discourse that imbues these objects with meaning".[30] The engagement between the people and cultural artefacts —architecture being just one example— is, as a result, inherently dynamic; the change in the temporal and contextual components of the setting naturally calls for the constant adaptation and modification to the meaning(s) of the artefact. Leach translates this phenomenon as "an interaction between social behaviour and a given objectified condition".[31]

Architecture, in Bourdieu's terms, can be understood as a type of 'objectivated cultural capital'. Its value lies dormant and in permanent potential, but it has to be reactivated by social practices which will, as it were, 'revive' it. In this respect, architecture belongs to the same category as other cultural objects[.][32]

The notion of performativity is introduced here as the stimulus when identifying with space. It is the performances enacted between the people and the artefact that reshape and reinvent identities, and if identity is that can be performed, the space that facilitates the performativity can be registered as the stage. When the performativity subdues, the memories of the performances are what 'haunt' the physical space.

The engraving of symbolic attachments onto the physical form is likewise a possibility. This is where 'belonging' —the act of identifying with a certain space— comes into play. It entails the territorialisation of space by means of the performance —via "actions, ritualistic behaviour and so on"— on the architectural stage, where physical attachment is cultivated to the space itself.[33] Such stylised spatial practices develop into acts of spatial appropriation, ultimately demarcating the space by a certain mass as its own. 'Belonging' to a certain space consequently requires a degree of territorialisation of said space, and its by-product would be the forging of socio-spatial identity.

Politicised crowd and architecture

The obsession towards stadia as a tool to embrace and embolden the mass and the various objectives it aspires to address is deeply rooted. Le Corbusier's stadium proposal worked in line with the 1930's fixation with political spectacles that initiated mass gatherings by both "authoritarian and anti-parliamentarian groups".[34] On this, Mackay and Brott disclose the temporal depth to the complex intersection between said architectural object with crowds and cultural identity; the ceremonial role of the 300,000 seat Coliseum and the French Revolution.[35] Parallel to Le Corbusier's account, the Coliseum was employed in retaining social order and cultural spirit even back then.

The recognition of the degree of power a crowd can yield made crowd formation favourable by masses to express, shape and refine political ideologies, in addition to executing such agendas. Naturally, architectural space that exhibits the capacity to induce, accommodate and even facilitate the assembling of crowds can be registered as an instrument for political action:

When in 1985 Léon Krier published a book on Albert Speer's plans for Germania —arguably the summum *of architecture for crowds— it was skewered almost as soon as it hit the stands. The fallacy of this work, scholars argued, was that it had uncoupled architecture from political ideology to set up a narrative on neoclassicism. This demonstrates that it is difficult (if not impossible) to dissociate architecture for crowds from its political connotations, which, in turn, makes theorising such architecture a delicate matter.*[36]

To then understand the necessary constituents of spaces for politicised crowds, one should first recognise the need for both "harmony and dissonance in the arts of democracy".[37] One possible way to quantify harmony and dissonance in crowds is noise. *In his The Art of Noise: Hearing, Feeling and Experiencing the Sound of Democracy*, Patch elaborates on the assumed function of sound and/or noise in contemporary democratic politics, "from the gathering of individuals into a willing group, to the production of noise, to the place of the listener hearing both the self and the group […] and finally to the lasting emotional and material effects of being engulfed by and feeling the noise".[38]

Patch highlights the significance of the auditory experience in political crowds, naturally from the myriad conduits of sounds the combined mass generate with their performances: the powerfully loud speeches, the synchronised jingle sing-alongs, the chants, cheers, claps, the booing and groanings to name just a few. He argues that the auditory element here fuels the hypnotising nature of crowds as proposed by Le Bon, where the pronoun 'you' employed in the speech is no longer singular, but pluralised to encompass the collective in solidarity. It is both the product of "voluntary expression" and "individual commitment" that yield the synchronised noise that empower the mass(es) gathered within the parameters of the space: the invention of the "sound environment".[39] On the contrary, for the masses observing the spectacle from outside said space, crowd noise is more likely than not be perceived as alerting, a nuisance or even as a threat, which may or may not be the intention of the crowd.

Idhe stresses that sound is a visceral, material experience that involves and awareness of our bodies in relation to the material world. It is as material beings that we become of an unstoppable political machine.[40]

The open crowding of the masses of Hong Kong that have engulfed the strategic corners and key organs of the city generated noise loud enough to reach the corners of the globe in 2019-20. Zooming in to the domestic scene, however, one would identify a very different type of politicised crowd that has neither exploit the element of sound nor a dominant leader, but have, in one way or another, manifested itself into the cityscape as a cultural phenomenon.

The streets of Hong Kong on Sundays are in many ways peculiar to the foreign eye. Filipino live-in handmaidens are released from their household duties on the sacred day, allowing them to be spatially freed from their respective employers' homes. Despite the day-lived autonomy, with no place to go, these women crowd at elevated walkways, underpasses, atriums, laneways and stairways to set up temporary and make-shift dwelling spaces, a phenomenon grew to be known as 'Little Manila'.[41] These crowds are neither public protests, sit-ins or marches, nor were they erected to address a specific political agenda: they are, by all means and aspects,

democratic. Yet, Kwok describes the phenomenon as "an unlikely crowd of resistance" for "their occupation of public space is an inversion of the socio-spatial conditions they experience in their labour."[42]

The Little Manila 'marvel' defies Canetti's distinction of open and closed crowds, upon which this paper was built.[43] In its place, it proposes the plausible oscillation between the two as this mass of disenfranchised women have demarcated spaces of resistance at the various connective tissues of the city, in spite of its incredibly dense urban fabric. Though directed towards completely opposing virtues, both the 2019-20 protestors and the handmaidens avail themselves of tactical fluidity, upholding the belief that politicised crowds should "be water".[44] Both the fabric and form of a city are thus the physical stages for the citizens of Hong Kong to perform their acts of resistance, be it intentional or as a side effect, and its authorities appeared to have failed to use architecture as a response.

Call for crowd control

Naturally, with crowding comes a certain level of destructive consequences. An apposite precedent to look at here would be the sequence of events that transpired with the Heysel Stadium disaster on 29 May 1985. The spectacle took off with the progressive crowding of spectators, accompanied by the taunting rituals —as the mass 'unionised' into two discernibly opposing crowds— that booms within and beyond the peripheries of the stadium. The chain of events that followed the subsequent two hours is intriguing: first came "the upsurge of the angry mob, [then] the crashing of bodies in space, the collapse of a wall, closely followed by the thrilling spectacle of the football match[,] to, finally, the joy of the Juventus team and its supporters upon winning the final".[45] Casualties from the 'pop-up' stampede tallied up to 39 deaths and 600 injured, all immersed within the festivities of the spectacle. Within a timeframe of no longer than 120 minutes, the riot very cynically but accurately revealed the duality imbedded in spaces for the mass: from supplementing mass spectacle to harbouring mass disaster.

For architecture to tend to every bit of this transformative quality of crowd experience is impossible. The first impediment would be a technical and procedural one: despite having the interest in and being inclined to spatially address the powerful potential of crowds, there lies the extensive set of well-intentioned building and planning regulations that is the most likely constraining factor for designs that endorse the propinquity of bodies than that for physical separation, or crowd control. Comparable to the case of the Heysel Stadium disaster, the fault lies in its insubstantial physical establishment, ergo the need for such levels of bureaucracy in the years that followed. The second predicament and the most noteworthy would be political. As Logan and Gosseye put, "[a]rchitectural and urban projects are typically undertaken on behalf of those with money and power."[46] The political resonances potentially exerted by crowds from said projects are most likely registered as a power risk rather than social liberation

and/or transformation.

Similar but not quite the same, there is also the issue of individualistic division from the crowd as Raunig proposes (see section 2.2):

The disciplinary man was a discontinuous producer of energy, but the man of control is undulatory, in orbit, in a continuous network. Everywhere surfing *has already replaced the older* sports.[47]

Deleuze expounds on the Foucauldian thought that humans are increasingly changing over from a disciplinary society to a society of control, defining the former as one which constitutes enclosures, or as he puts, "mo[u]lds".[48] Just like most psychological crowds, these moulds position the individual within a mass, confined by a defined spatial boundary where the individual turned member would have to first physically move into, spend the expected amount of time, to finally proceed to the succeeding allocated space. A society of control endorses quite the opposite: here, responsibility and power are diffused, harnessing a sense, or perhaps a mere illusion of freedom in the individual when part of the mass, comparable to revolutionaries, or what Turner and Killian classified as the *acting crowd* (see Section 2). Self-initiated control is therefore seen as inherent with individuals becoming "dividuals" and the mass a "bank".[49]

[Haussmann] is annihilating the crooked streets and building in their stead noble boulevards as straight as an arrow —avenues which a cannon ball could traverse from end to end without meeting an obstruction more irresistible than the flesh and bones of men— boulevards whose stately edifices will never afford refuges and plotting places for starving, discontented revolution breeders. [...] The mobs used to riot there, but they must seek another rallying point in future.[50]

One of the most notable urban interventions that meticulously projects state power whilst effectively exploiting this deluded sense of freedom in the masses to cultivate crowd dispersal would be Haussmann's plan for Paris in the nineteenth century. With the implementation of cobbled streets, bland buildings with stone facades and dead straight avenues, his plan for Paris actively reterritorialised public space to restrict meaningful commoning, introducing 'rules' that once conferred the productive denotation of crowding and mass identity to one that is closely tied to 'collective' —state— security, urban hygiene and citizen welfare.

The roundabout: a case study

While Haussmann literally ripped the urban layer of Paris apart to piece them back, Weizman studies how a roundabout, a "banal, utilitarian [instrument] of traffic management", feeds to both crowd control on the one hand, and revolts and uprisings on the other.[51] Urban roundabouts are essentially intersection points of important axes of a city, which is also the reason why they are naturally located at the start or end of main processions. Contrasting to spaces that are designed for human assembly —such as the popular choices of public squares and boulevards which, in consequence, are most likely monitored and policed— and therefore do not impede with the flow of vehicular traffic, roundabouts often allude to 'islands' for they are designed to keep people away.

For one, the continuous flow of (high speed) traffic that surrounds a roundabout manifests itself as a physical impediment that prohibits pedestrian access. As such, while it certainly has the capacity to provide open spaces at its core, these islands are designated to be observed but not utilised. For the other, which is the more interesting, roundabouts paved the way to liberate road intersections from constabularies; where there is a roundabout, it is now up to the driver himself to administer his own movement.

[William Phelps Eno] believed that the success or failure of the roundabout depended on the capacity of a people for self-regulating, and that the roundabout might eventually help support a tendency for interdependencies and cooperation; "it becomes, therefore, of the first importance to educate the drivers so as to make them, as well as the police, the regulators of traffic."[52]

The roundabout can thus be read as a literal translation of the Foucauldian thoughts on self-regulation and governmentality that fuels this deluded sense of freedom as Deleuze speaks of. It is an instrument that does not only guarantee the free interaction between involved agents, but also provides the possibility to create a frame within which said interaction can transpire. In other words, it is the mixed assortment of a circle imprinted on the urban layer, traffic regulation and the constant fabrication of a modern subject —the driver— who is permitted and expected to self-regulate.

In all these cases, the symbolism is almost jokingly obvious: what better place to stage a revolution, after all, then one built for turning around? [53]

However, perhaps it is these very reasons that attracts uprisings at roundabouts. The occupation thereof displays "the power of tactical acupuncture".[54] It has been discussed in this paper that human crowds move like waves (see Section 2.1). This likewise applies to traffic congestion along (major) avenues and streets. Pressuring a single pivotal point of the complex infrastructural network by means of mass gatherings, for instance, would therefore paralyse all in- and outgoing routes, potentially putting the entire traffic system of the city under siege.

It is not only the entropic outcome in urban flow that sets roundabouts as powerful stages for revolts. Spatially, the circular form plays a far more dominant role in the formation of politicised crowds and their respective identities: "the roundabout [organises] the protest in concentric circles, a geometric order that expose[s] the crowd to itself, helping a political collective in becoming."[55] What happens at a roundabout during a revolt is consequently twofold: the space exerts a centripetal force that pulls protestors inwards, whereas law enforcement would seek to generate the opposite, shoving people out and away from the core to disperse the crowd that now wields a power too great into individuals that can be contained. The 'precautionary' approach to counteract centrifugal forces of urban disorganisation with design is thus only logical to be one that actively disperses politicised crowds.

IV. CONCLUDING WORDS

To understand the true nature of the mass and its manifestation as crowds, one should first acknowledge that crowds resist, to a fairly rudimentary degree, the logic of individuation and separation. It is in the very power of the collective that physically bonds the mass(es) together, and it is this very bond that often commandeers it to its crumble.

To every rise and fall of nations, crowds were vital. They could appear in the form of armies defending their motherlands or revolutionaries rewriting the courses of history, but they are also vital to political baiting beloved by every 'big guy'. Crowds also bring in life to the masses; it is the various social spectacles that we (occasionally) attend to feel recharged and alive, connected by the warmth human relationship provides and the sense of belonging manifested therein. A politicised crowd likewise need not have a political agenda to address nor does it always entail a revolutionary goal; both dominance and resistance can too be accidental by-products of such accumulation.

The question of crowding being truly democratic and its capacity to remain as a simple social event is, however, still open to debate.

Nonetheless, regardless of the impossibility to amass the entire population for such 'empowerment', the modern state would logically oppose the founding of spatial contributors of crowd formation —in what they would label as 'distressing' sizes— as preventive measures for reasons such as hygienic, safety and political hazards, all of which can be shrewd criticisms as this paper suggests. The tension, therefore, between endorsing and harnessing crowd formation on the one hand and crowd control on the other can be viewed as a focal dilemma of modern architecture and planning. It is in this propensity of the mass to crowd and tendency of (state) authorities to encourage crowd formation where there appears to be a tacit acknowledgement of the transformative nature of collective experience.

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Métro Métro
Jules Guesde
RT

THE REVOLUTION OF THE ROUNDABOUT

THE ARCH AS THE SPECTACLE BETWEEN FUNCTION AND DEACTIVATION

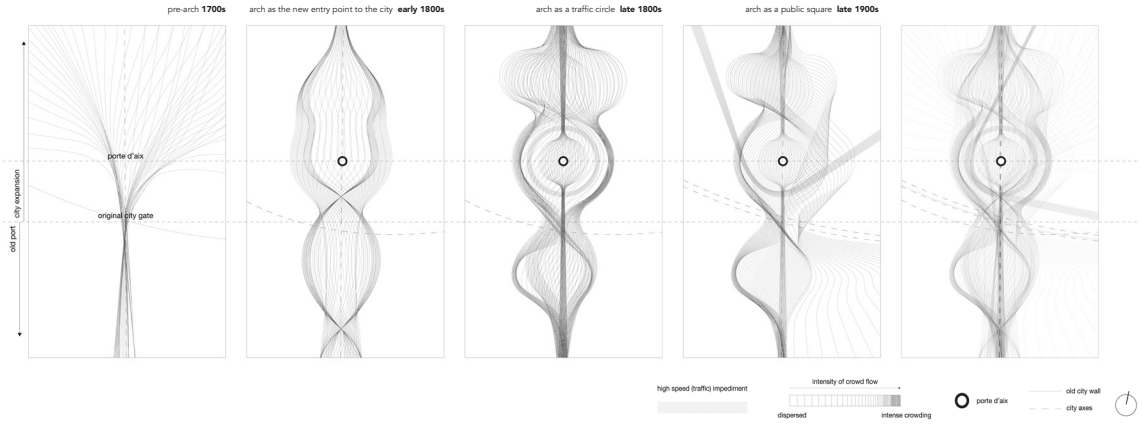
Spatial take on **crowd formation** and **crowd control**

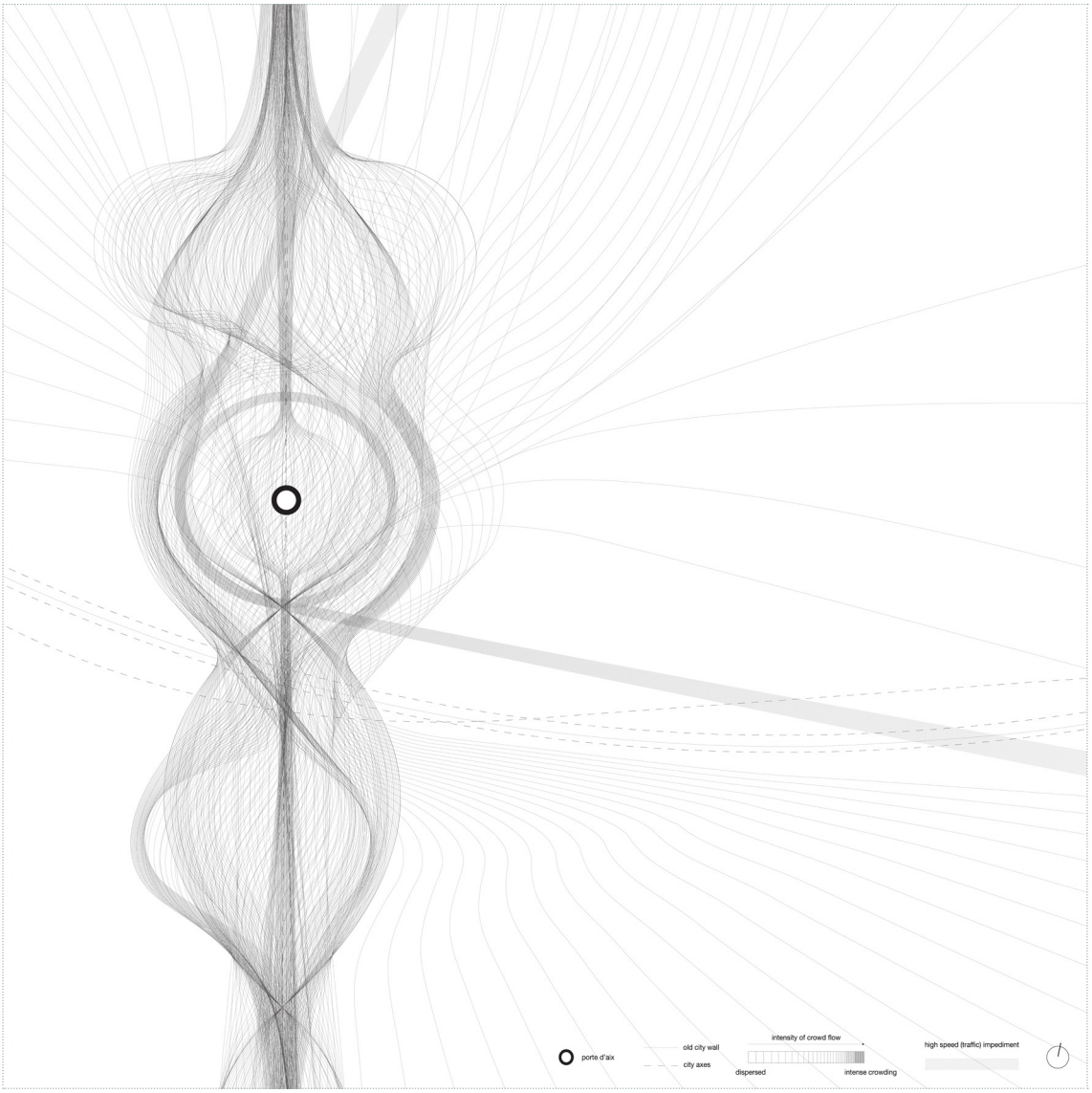
To what extent can architecture embrace the transformative qualities of crowding and crowd flow?

1. What are the monumental qualities of Porte d'Aix that appeal to the mass(es) of Marseille? Which of these should we preserve and what then can be mediated with the new intervention?
2. What does a space for politicised crowds entail? In what ways can the centripetal force needed for the forming of crowd identity be spatialised?
3. How then should crowd control be spatially introduced to ensure the safe transitioning of the crowds between different phases?
4. How can other public programmes be interwoven to a political stage? can they be manifested as means of crowd control?
5. **What if movement —ergo crowd flow— can be liberating and restricting simultaneously?**

SITE MAPPING I: **PORTE D'AIX AS AN OBSTRUCTION TO FLOW**

Understanding how the triumphal arch developed into a physical impediment for crowd movement.


pre-arch **1700s**
arch as the new entry point to the city **early 1800s**
arch as a traffic circle **late 1800s**
arch as a public square **late 1900s**
old port
city expansion
porte d'aix
original city gate
high speed (traffic) impediment
intensity of crowd flow
dispersed
intense crowding
porte d'aix
old city wall
city axes


porte d'aix
old city wall
city axes
intensity of crowd flow
dispersed
intense crowding
high speed (traffic) impediment

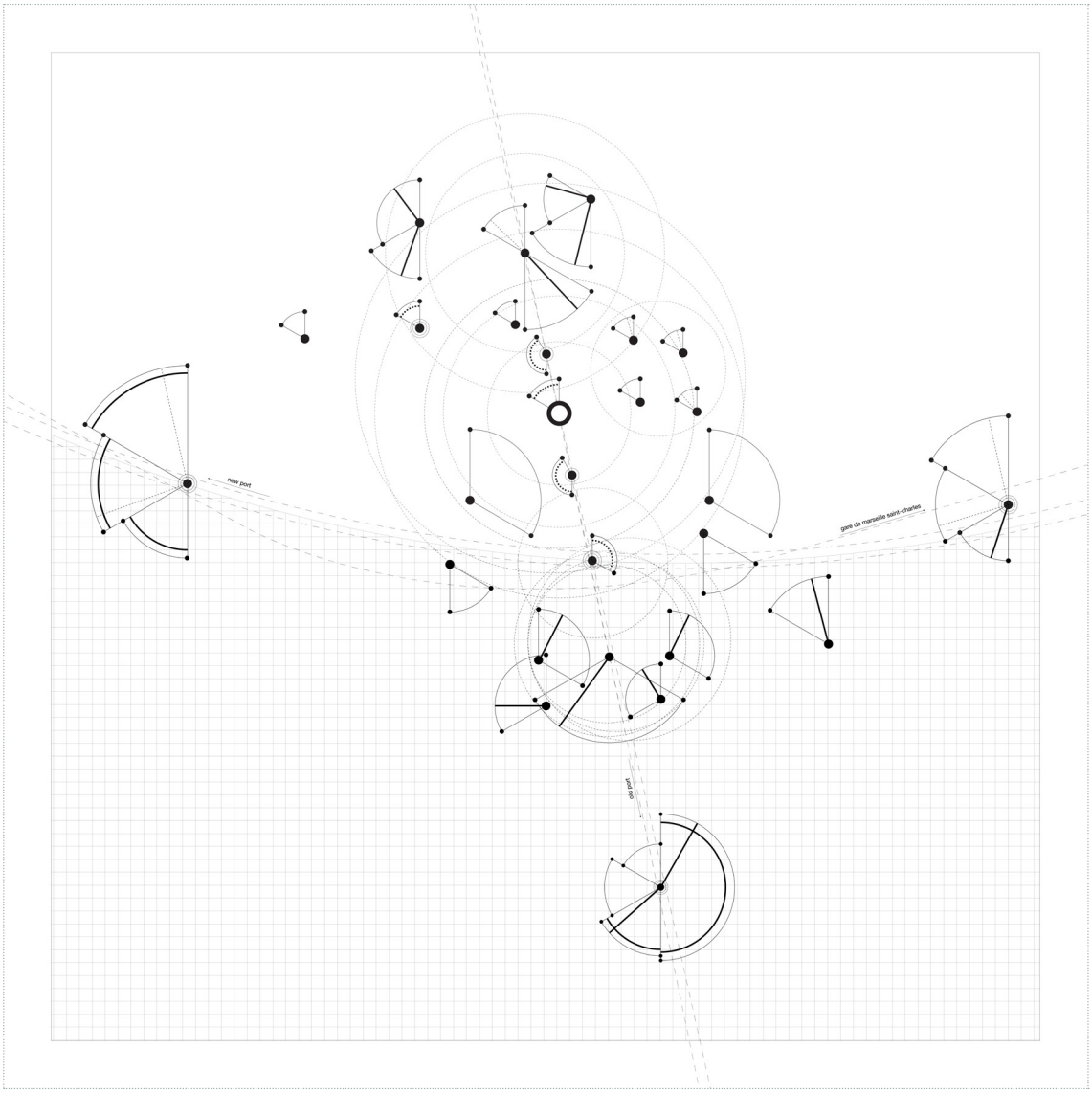
SITE MAPPING II: **PORTE D'AIX AS A SAFE HAVEN FOR SOCIAL EVENTS**

Understanding the extent to which an architectural object can spiral events in its vicinity. Current situation of the spectacle concluded to be dysfunctional and deactivated.

events porte d'aix | entry points into city | entry points into spaces | events of crowding | **temporality** early 1700s | late 1700s | early 1800s | late 1800s | early 1900s | late 1900s-present | **size of event** radius

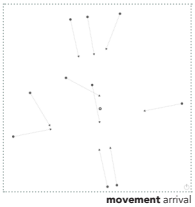
urban layer main traffic arteries | new port city | old port city | **horizontal barrier** water | manmade | **vertical barrier** permeable (ie. gates/urban staircases) | restricted vision (ie. adjacent facades)

resulting crowding centrality *radius* magnitude

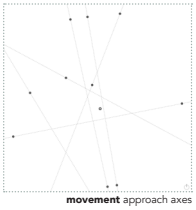


SITE MAPPING III: **PORTE D'AIX AS A ROUNDABOUT FOR POLITICISED CROWDS**

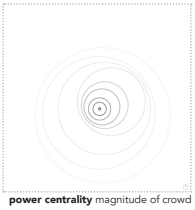
Understanding how the monument operates as a stage for revolts and protests and its significance thereof.



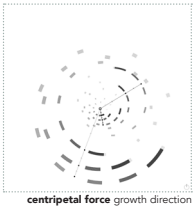
movement arrival



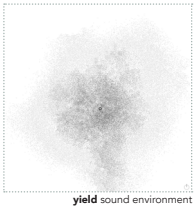
movement approach axes



power centrality magnitude of crowd

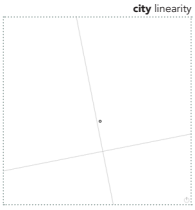


centripetal force growth direction



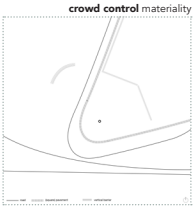
yield sound environment

city linearity

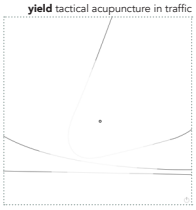


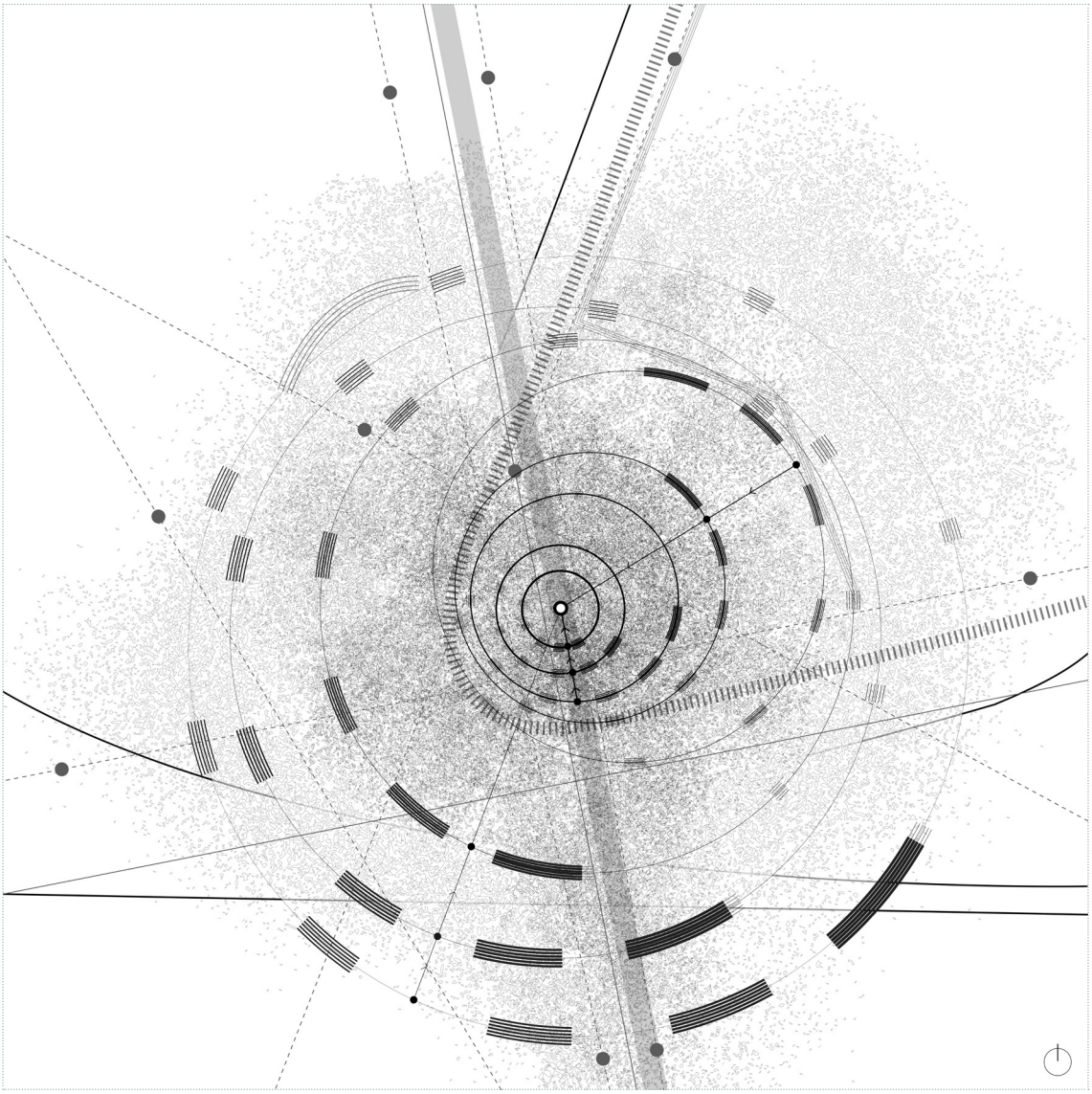
crowd control military succession

crowd control materiality



yield tactical acupuncture in traffic

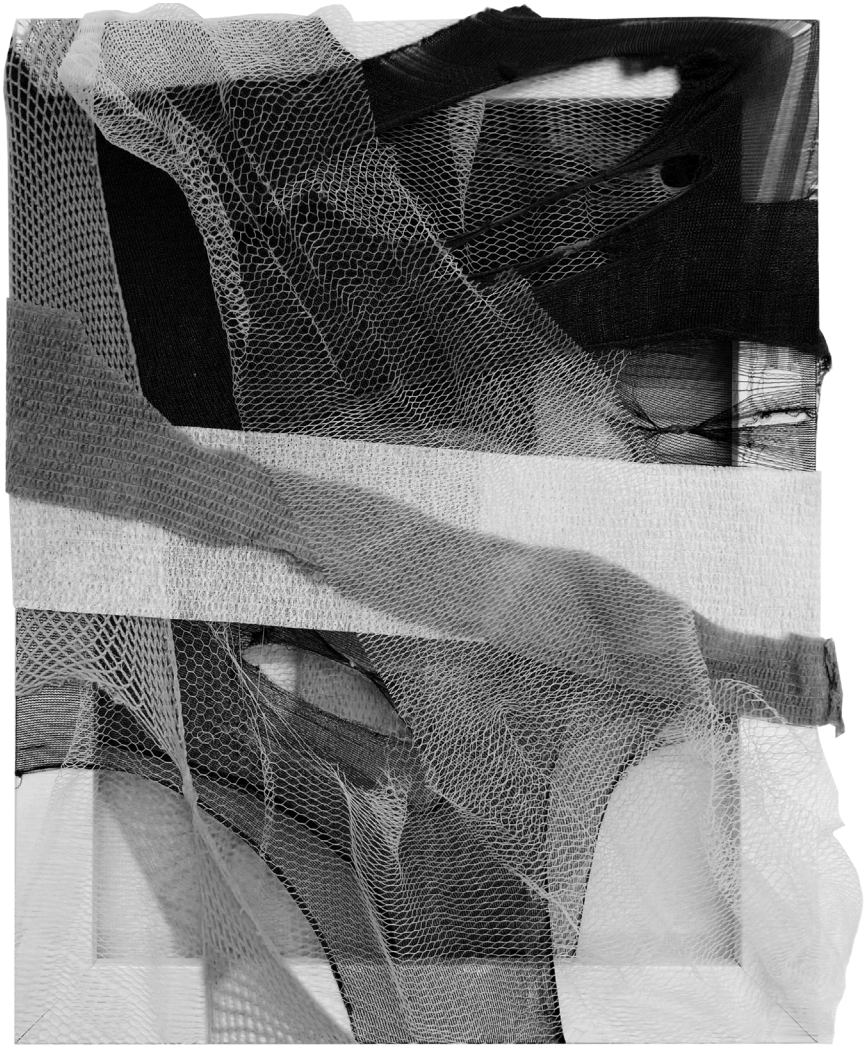


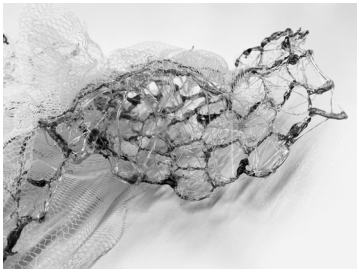
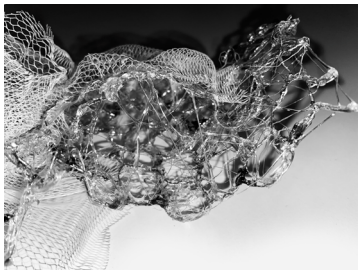
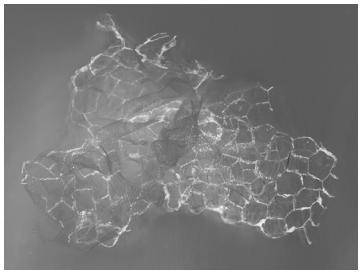


MODUS OPERANDI I: **SITE**

fabrics framed wrapped around canvas

Exploiting the pliable and entropic qualities of various fabrics to portray the changing movement patterns around Porte d'Aix as a palimpsest.

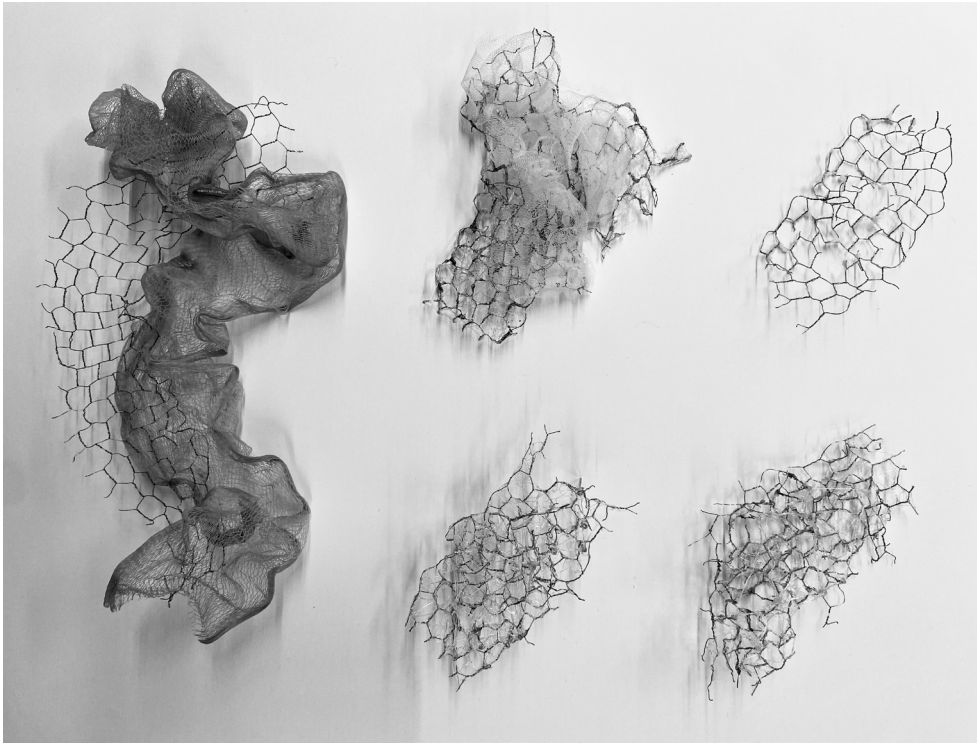


MODUS OPERANDI II: **ASSEMBLAGE**

hot-melt adhesives, candle wax and fabric on handwoven steel skeleton

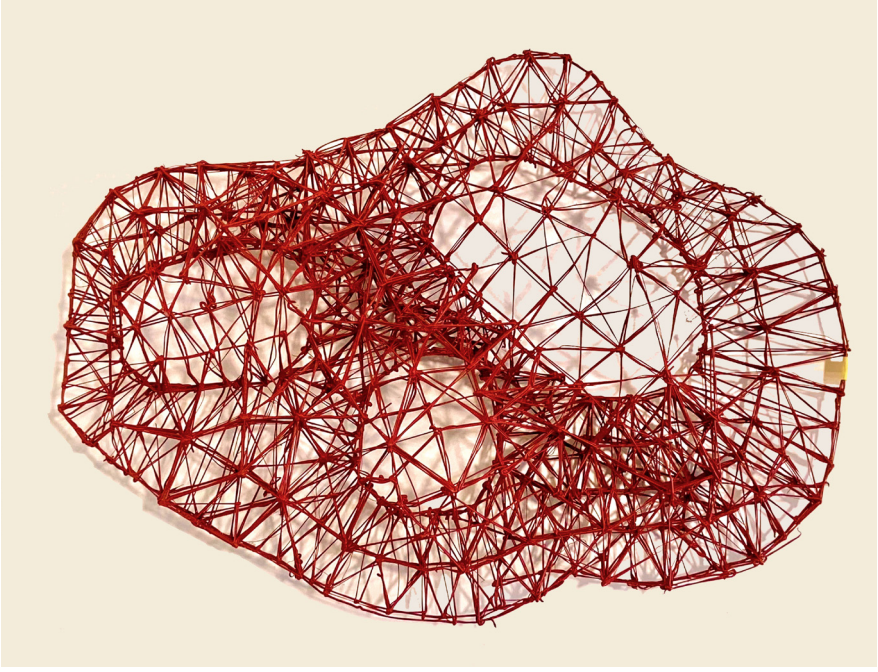
Using transparency and transluscency as modes to illustrate the complexity and fluidity of human movement in contrast to the 'rationally' designed systems that are aimed to organise movement.



MODUS OPERANDI III: **PROGRAMME**

3D pen and PLA filament

Materialising movement patterns around the arch into what could potentially be the foundation of the circulation system.

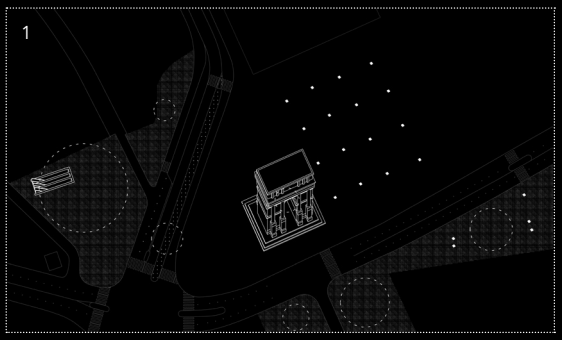


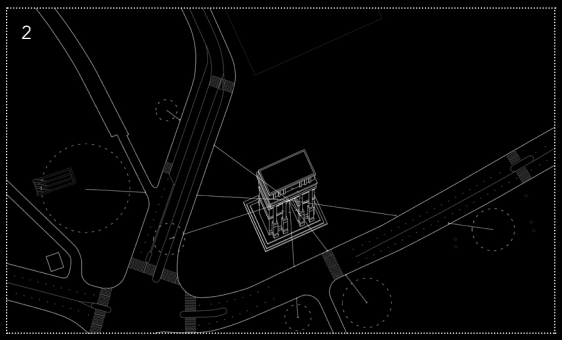
DESIGN INTENTION: **THE REVOLUTION OF THE ROUNDABOUT**

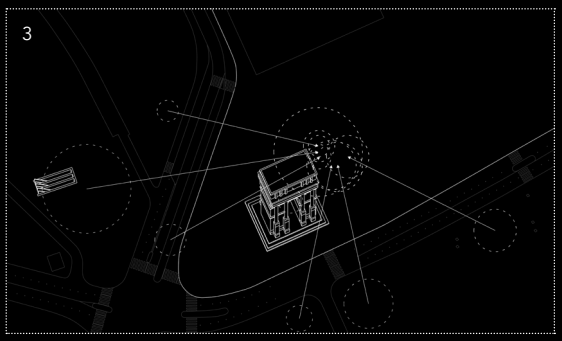
Redirecting movement to activate the arch

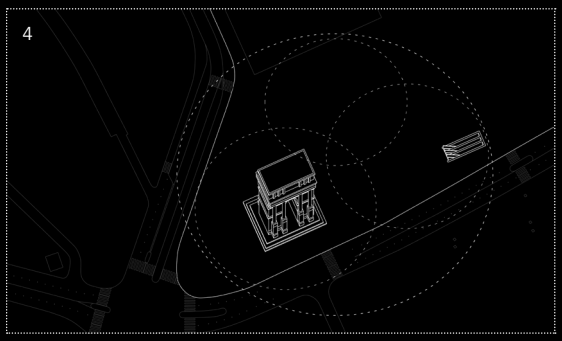
Problem statement and proposal:

1. Dispersed events, deactivated spectacle
2. Vehicular traffic as physical impediment to usibility
3. Relocating events into island
4. Functional and reactivated spectacle



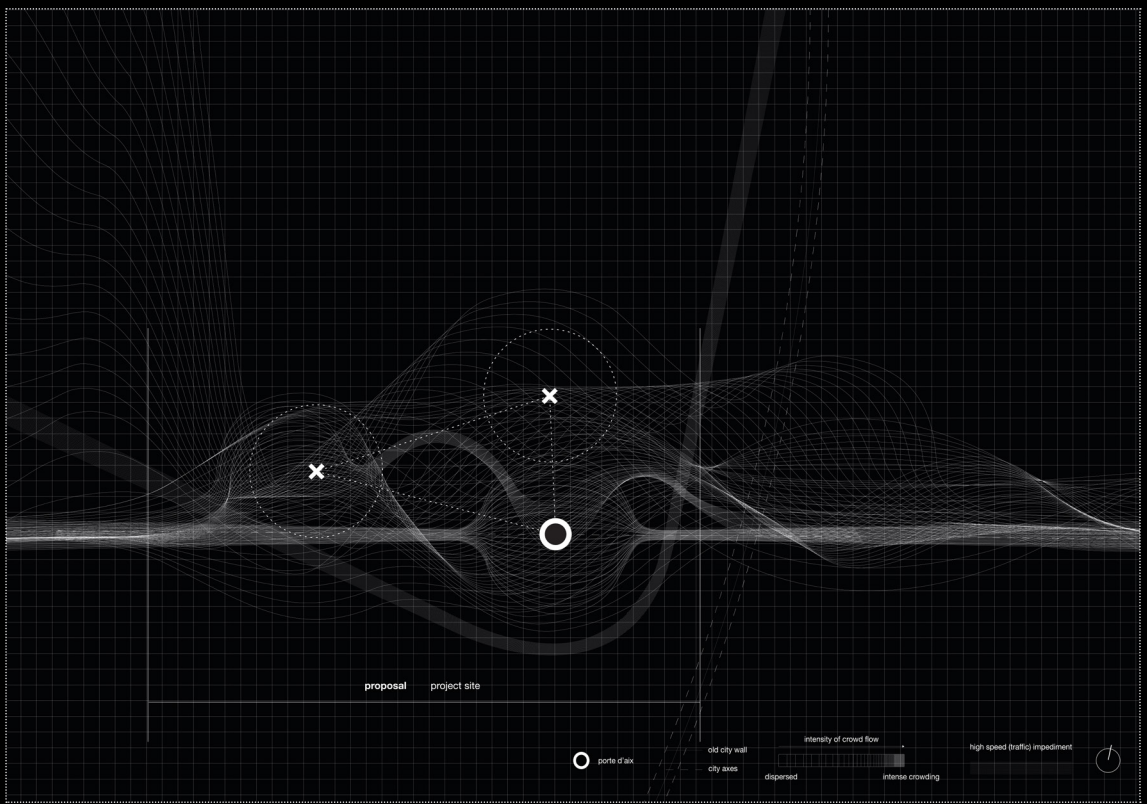






Problem statement and proposal

Goal



DESIGN INTENTION: **THE REVOLUTION OF THE ROUNDABOUT**

An asymmetrical roundabout

Symmetry

: Protest organised in a concentric circle

: Optimal for open crowding and formation of crowd identity

Asymmetry

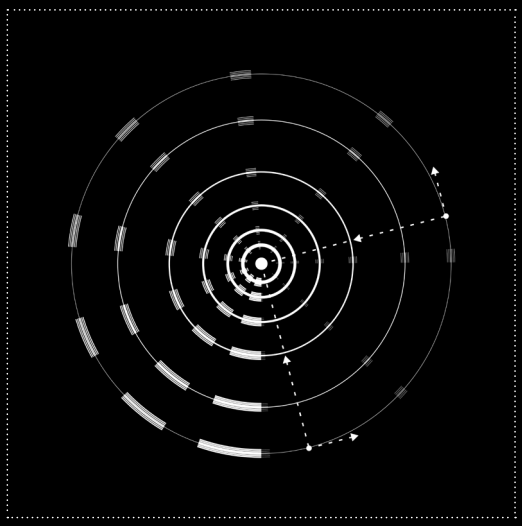
: Irregularity in centripetal force that pulls rioters inwards

: Delay in the becoming of a political collective

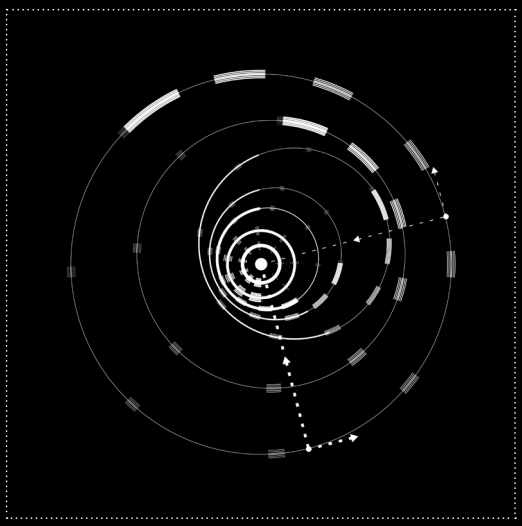
Embracing the asymmetry

: Enhancing physical peripheries on one side as means of crowd control

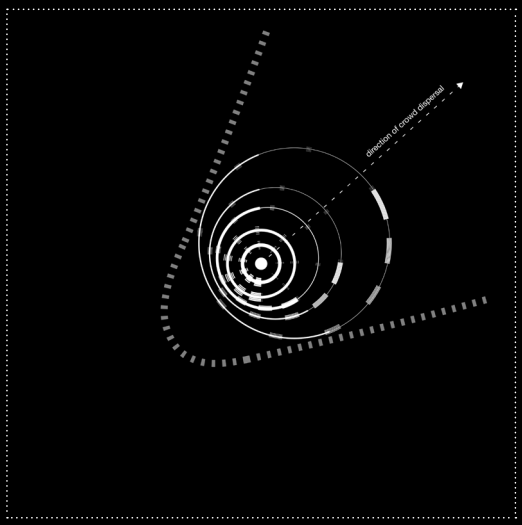
: Creating a direction of crowd dispersal



Symmetry and
crowd identity



Current situation
Disfiguration in
crowd growth
due to asymmetry

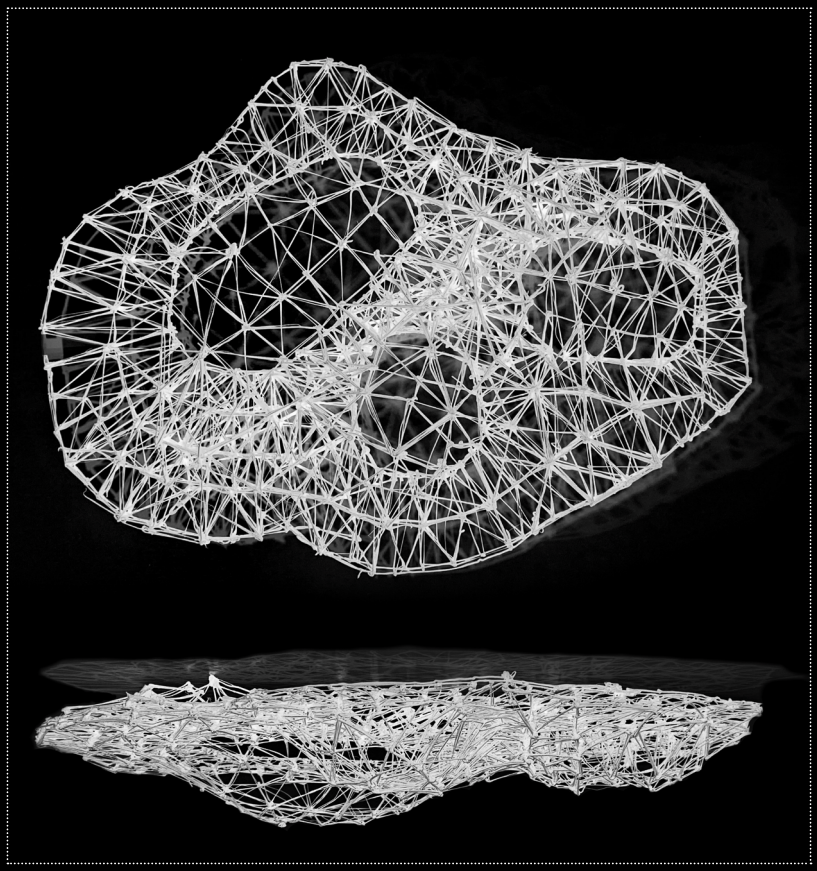


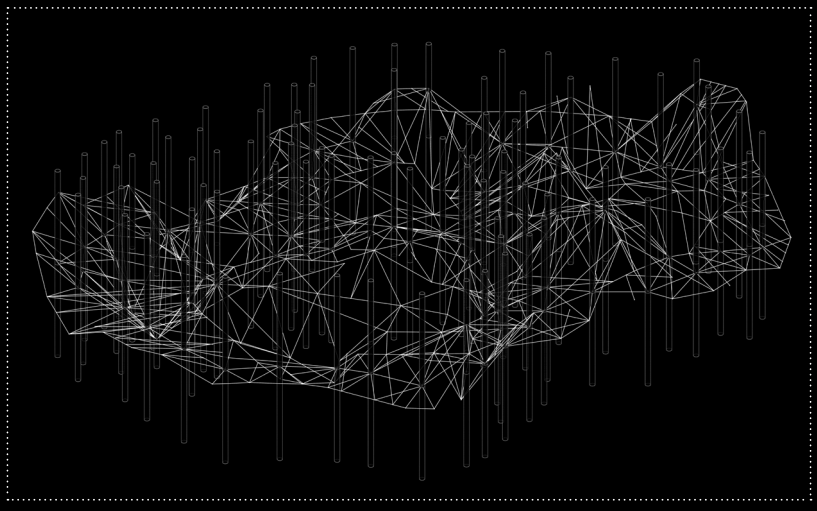
Asymmetry and
crowd control

DESIGN STRATEGY: **CROWDING AND COLUMNS**

The arch as an embodiment of urban crowding

Spatialising circulation system into routes supported by column structure.





DESIGN STRATEGY: **CROWDING AND COLUMNS**

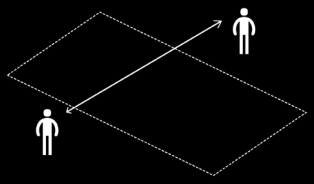
The arch as an embodiment of urban crowding

Crowd formation

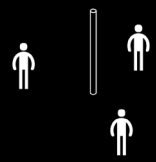
void space (vo), visual connection (vi), sound environment (se)

Crowd control

accessibility (a), complexity in circulation (c), sound absorption (sa)



vo / **vi** / **se**



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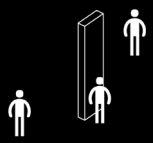
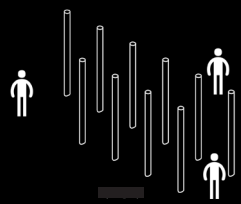


vo / **vi** / **se**
a



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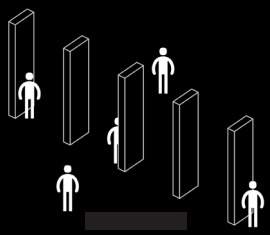

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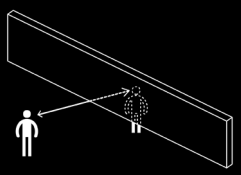

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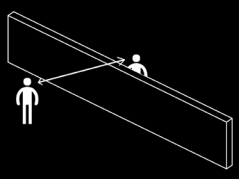

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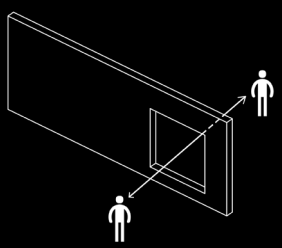

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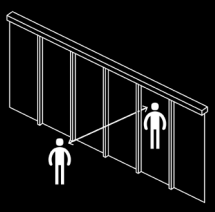

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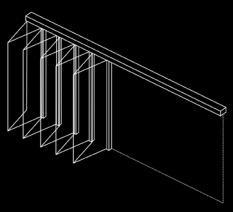

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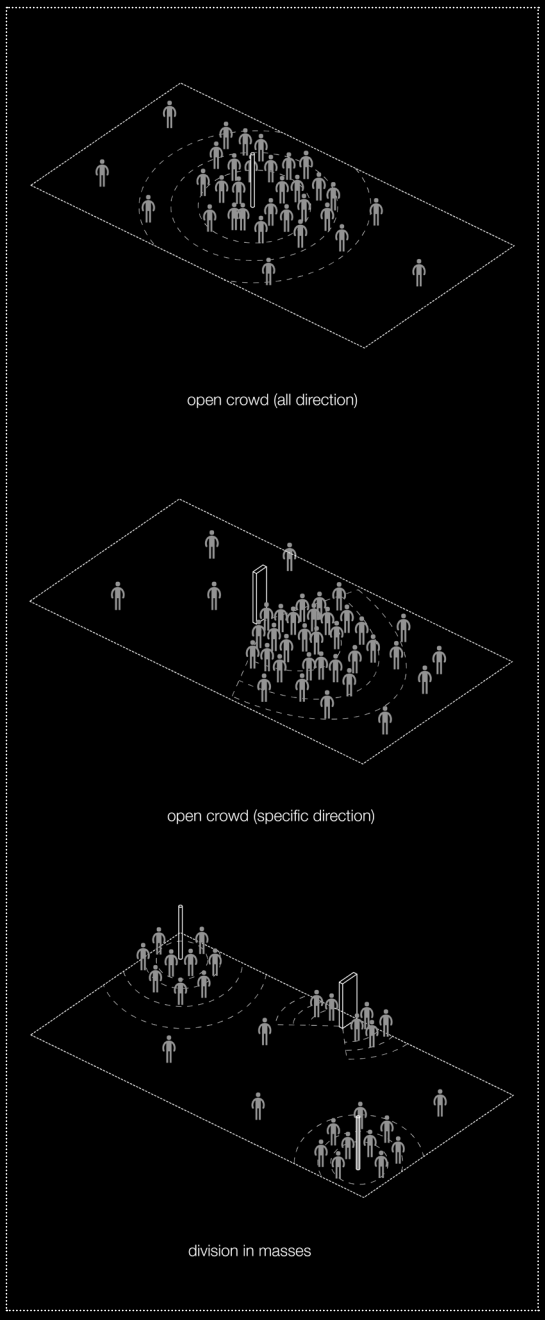
DESIGN STRATEGY: **CROWDING AND COLUMNS**

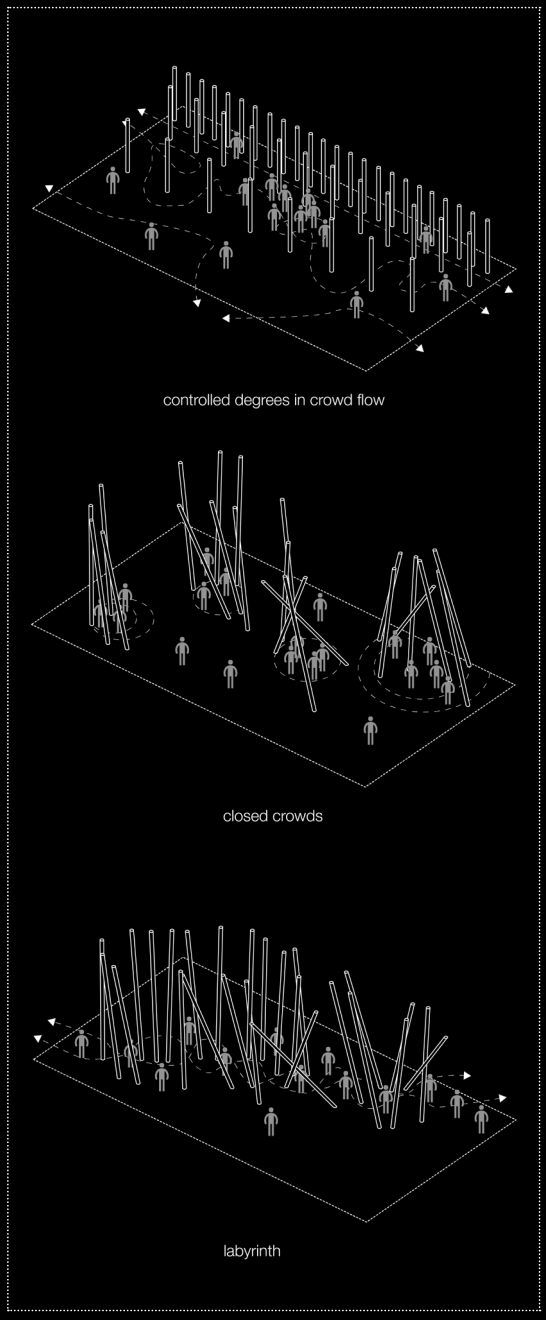
The arch as an embodiment of urban crowding

Crowd formation and dispersal

Calibrating between flexibility and hostility within the parameters of spontaneity



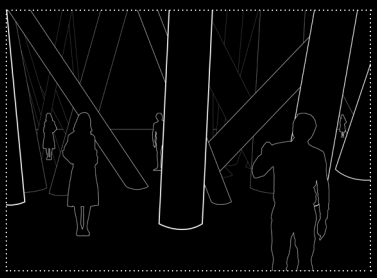
Crowd formation

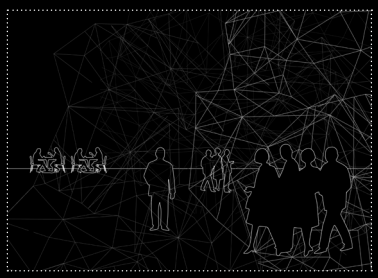


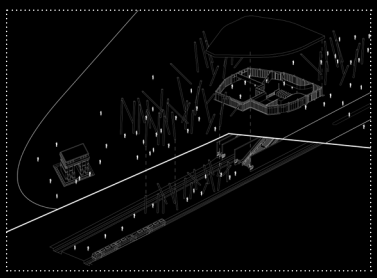
Crowd dispersal

MASTERPLAN: **THE ARCH AS A CONTEMPORARY AGORA**

The arch as an embodiment of urban crowding







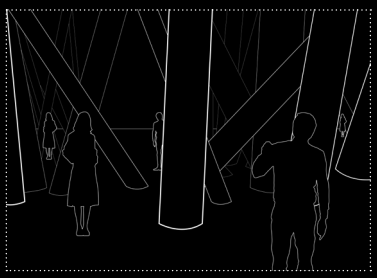
direct connection to gated park
activating square with rnr functions
relocation of jules guesde metro station
introduction of porte d'aix metro station
redesigning border(s) between traffic system, adjacent blocks and intervention in relation to degrees of crowding

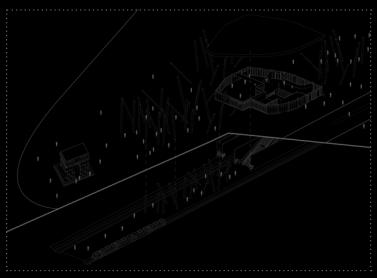
MASTERPLAN: **THE ARCH AS A CONTEMPORARY AGORA**

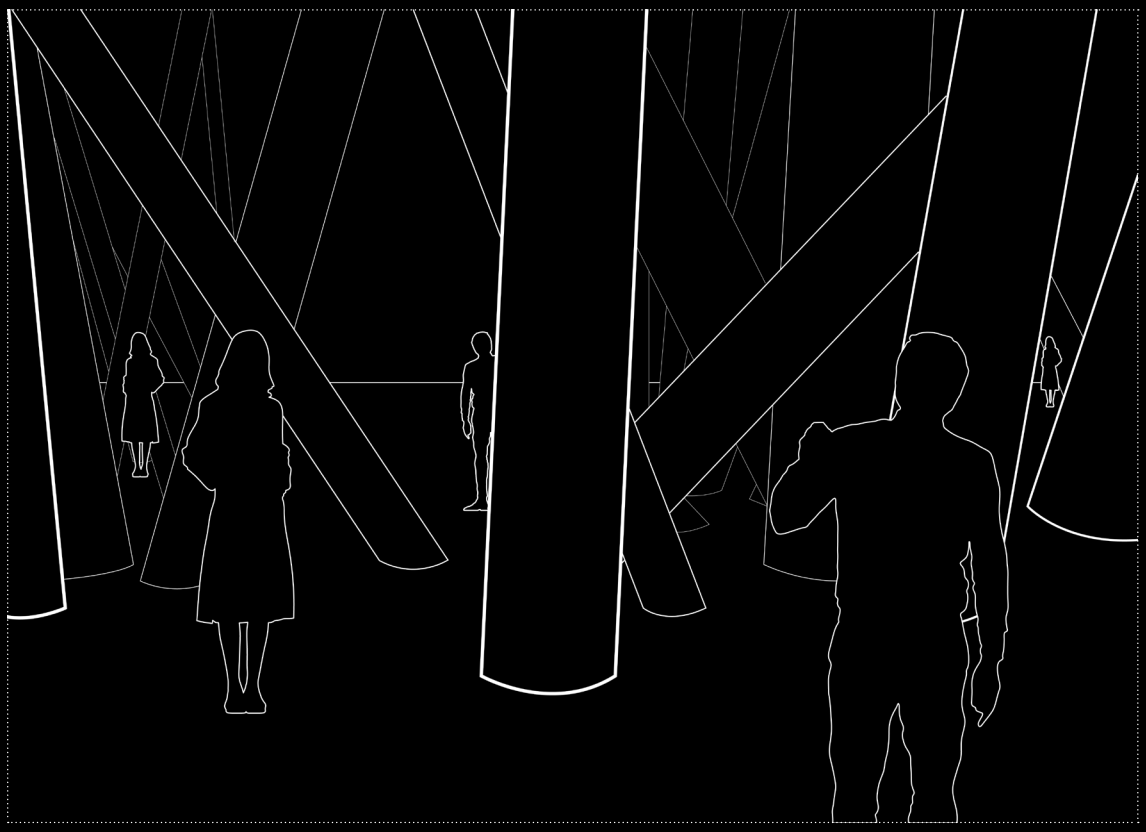
The arch as an embodiment of urban crowding

Folly

Physical means of crowd formation and dispersal





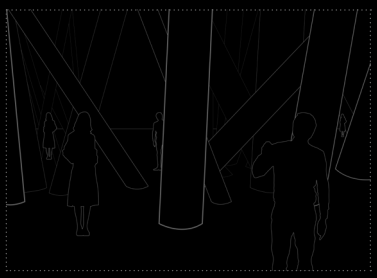


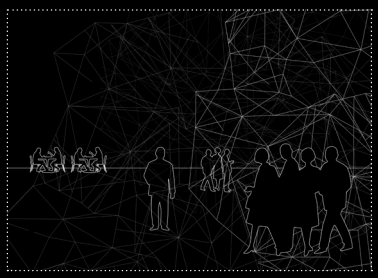
MASTERPLAN: **THE ARCH AS A CONTEMPORARY AGORA**

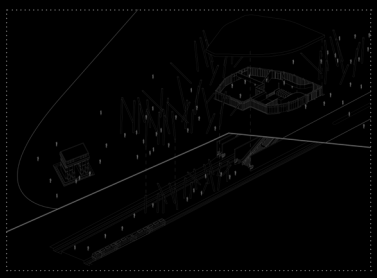
The arch as an embodiment of urban crowding

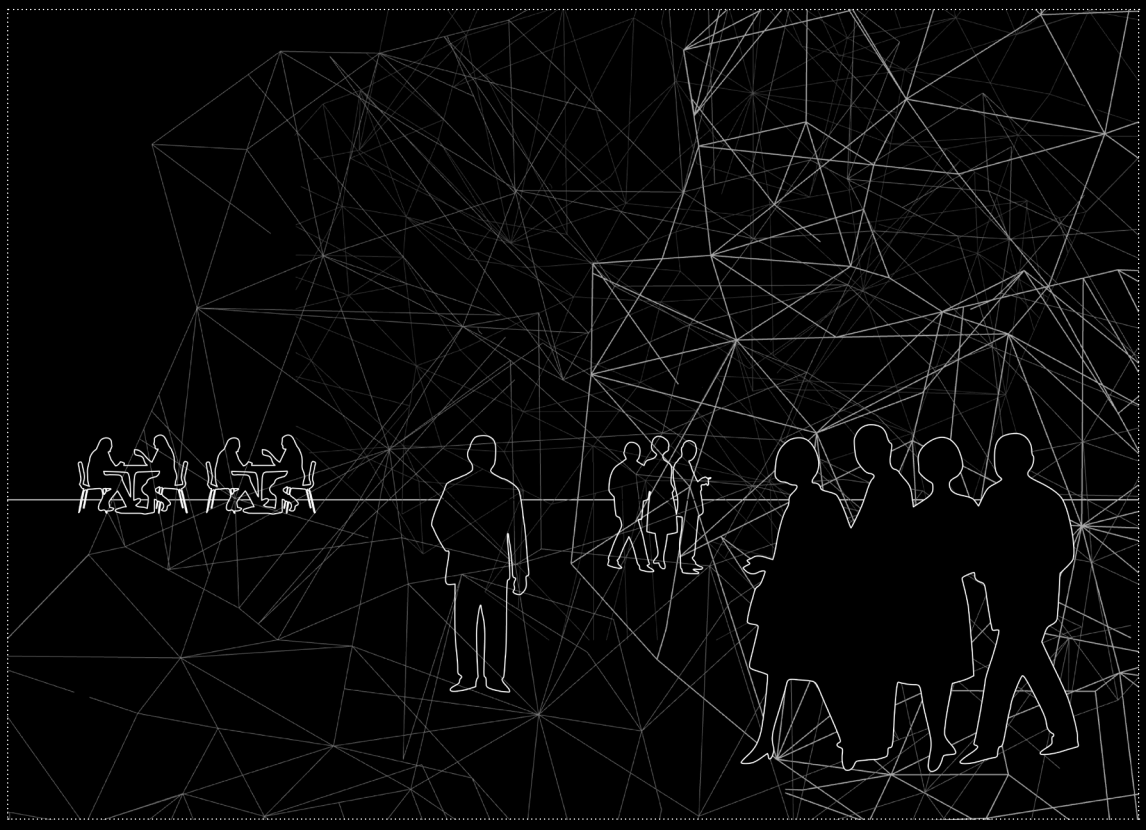
Rest and recreation

Closed spaces embedded in the column structure







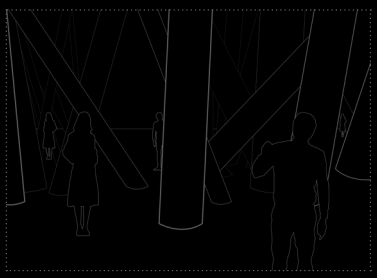


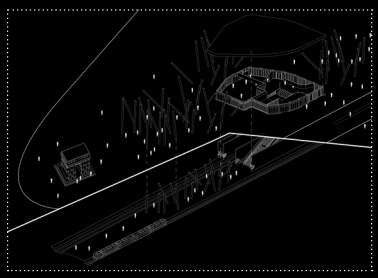
MASTERPLAN: **THE ARCH AS A CONTEMPORARY AGORA**

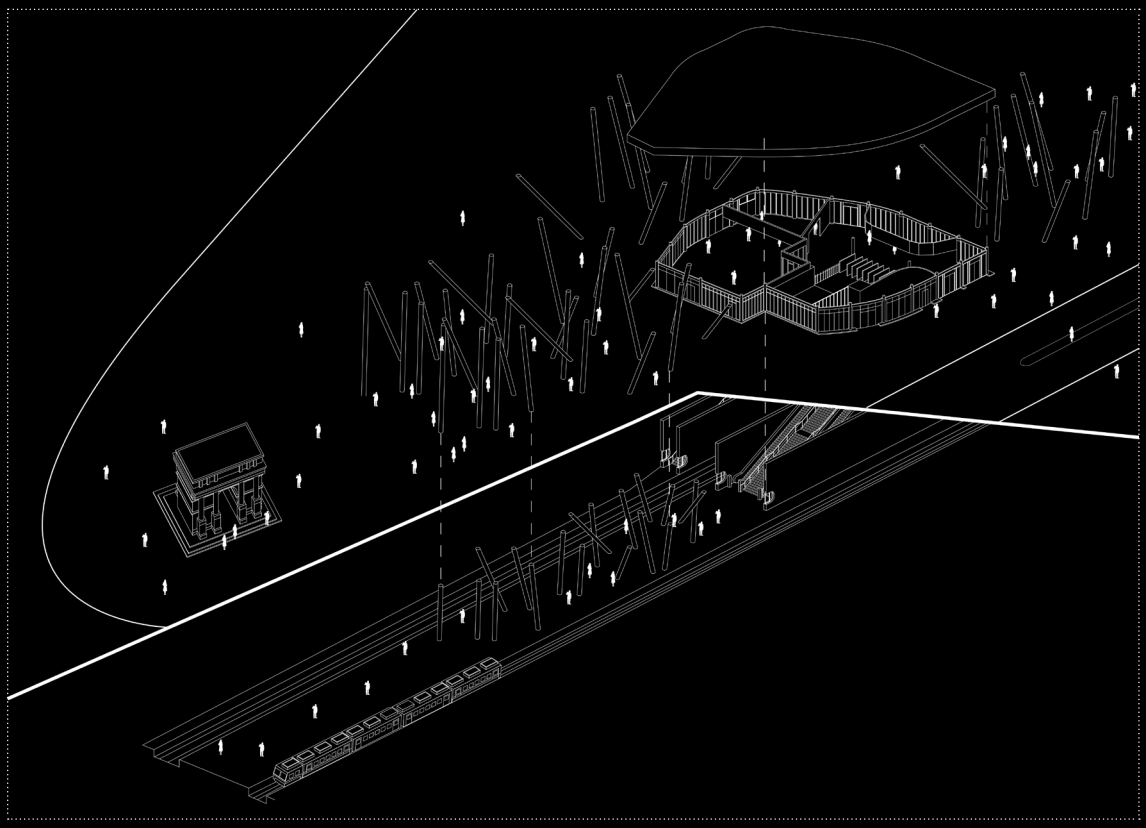
The arch as an embodiment of urban crowding

Porte d'Aix metro station

Column structure to expand into the underground system







RECLAIMING THE LANDSCAPE

AN ALTERNATIVE UNDERSTANDING OF THE WASTE CYCLE IN MARSEILLE

Weiming Yin

INTRODUCTION

Supported by a ceaseless exchange of matter and information, contemporary cities operate at a speed beyond what is humanly perceptible and understandable. In Speed and Politics, Paul Virilio creates the term dromology to describe the "study and analysis of the increasing speed of transport and communications on the development of land-use".[1] The various flows of speed, nurtured by modern technology, have been constantly shaping and reshaping the urban landscape through different space-time concepts. The Marseille Transporter Bridge, as a physical celebration of the encounter of different speeds, is used as an example by Sigfried Giedion to "embody new perceptual experiences of fragmentation and discontinuity in modern architecture".[2]

Globalization, supported by shipping and the Internet, has triggered newly surfaced flows in a larger network, the speed and quantity of which have far exceeded the context in which Paul Virilio proposed his dromology theory in the 1980s. The restless movement of people, materials and goods, from the container blockage in all the major ports to the migrants pushed back in the Mediterranean, have raised concerns about today's emerging border conditions. In the context of the New Silk Road initiative, this paper examines how these flows of movement are manipulated or ignored in urban governance of interconnected transit cities.

CHAPTER 1: SPACE-TIME CONCEPTS IN MODERN ARCHITECTURAL AND URBAN THEORY

Hundreds of millions of years of slow-forming rocks are moved from the quarries to the busy construction site. Containers travel at a constantly switching speed through the logistics network of the ports. The vast amounts of data generated by social media are transferred at the speed of light to the data centres. Various flows of speed mentioned above, while jointly supporting the functioning of today's city, are extended in different space-time frameworks. To understand these different frameworks, this chapter firstly discusses the ideas of space-time relation in modern architectural and urban theory.

1.1 Spatialisation, or the metaphor of time

In linguistics, time is often described in terms of existing spatial concepts, such as "tomorrow is after today" or "winter is coming".[3] The measurement and orientation of time is hardly independent of the corresponding spatial reference. After industrialisation, the spatial metaphor for time permeated from its application in linguistics to the modes of organising social production, leading to the notion of the spatialisation of time.

As a starting point, in *Grundrisse*, Karl Marx discusses the spatial qualities that repetitive and stacked schedules have.[4] In this case, it

1 Paul Virilio, *Speed and Politics*, trans. Mark Polizzotti (New York, USA: Semiotext(e), 2006), 8.

2 Mark Crinson, "Mediterranean Crossroads: Marseille and Modern Architecture," *H-France Review* Vol. 13, no. 84 (2013), 1.

3 Thora Tenbrink, *Space, Time, and the Use of Language: An Investigation of Relationships* (Berlin, Germany: Mouton de Gruyter, 2007), 2.

4 Karl Marx, *Grundrisse: Foundations of the Critique of Political Economy (Rough Draft)*, trans. Martin Nicolaus (London, United

could also be argued that the repetitive time is assimilated by the repetitive space. As Georg Lukacs points out:

> *Thus time sheds its qualitative, variable, free flowing nature; it freezes into an exactly delimited, quantifiable continuum filled with quantifiable 'things' (the reified, mechanically objectified 'performance' of the worker, wholly separated from his total human personality): in short, it becomes space.*[5]

Following Marx's point, before entering into his emphasis on the immanent and dynamic time in *Architecture of Time*, Sanford Kwinter points to the time that is most prominent in modernisation, which is time that becomes measurable and manageable.[6] The impermanence and volatility of time is made finite and regular by projecting it into space.[7] The invention of the clock, in Kwinter's view, marked the formal separation of time and human events.[8] Through the spatialisation of time, just as medieval monasteries regulated the body during the day through the seven canonical "hours", a standardised system of production and exchange was established.[9]

In the perspective of the spatialisation of time, just as time and space are parametrized equally in physics, productive time and space become interchangeable things. If the spatialisation of time removes the qualities of asymmetry and impermanence from time, then the human bodies in these space-time contexts likewise lose any unpredictable movements.

1.2 Temporalisation, or the annihilation of space

Although linguistic descriptions of time are dependent on pre-existing human experiences of space, contemporary experiences of space have been largely replaced by those of time. With the rise of new means of transport, travel from one location to another is often measured not by the distance they are apart, but by the time they can reach each other. As Paul Virilio puts it when discussing the future of space-time perception, "Our contemporaries will henceforth need two watches: one to watch the time, the other to watch the place where one actually is."[10]

Firstly, in examining the internal logic of capital to undertake and expand reproduction, Marx began with the idea of eliminating spatial barriers by constantly compressing the transport cycle of products:

> *Capital by its nature drives beyond every spatial barrier. Thus the creation of the physical conditions of exchange - of the means of communication and transport - the annihilation of space by time - becomes an extraordinary necessity for it. Only in so far as the direct product can be realized in distant markets in mass quantities in proportion to reductions in the transport costs.*[11]

Kingdom: Penguin Books, 2005), 399.

5 Georg Lukacs, "Reification and the Consciousness of the Proletariat," in *History and Class Consciousness Studies in Marxist Dialectics* (London, United Kingdom: The Merlin Press, 1971), 88.

6 Sanford Kwinter, *Architectures of Time: Toward a Theory of the Event in Modernist Culture* (Cambridge, USA: The MIT Press, 2003), 4, 21, 214.

7 Ibid, 4.

8 Ibid, 17.

9 Ibid, 15.

10 Carlos Oliveira, "The Silence of the Lambs: Paul Virilio in Conversation," trans. Patrice Riemens, *Ctheory, Special Issues: Global Algorithm* (1996).

11 Marx, *Grundrisse*, 524.

In *Speed and Politics*, Paul Virilio focuses on the study of dromology to emphasize the significance of speed competition in shaping modern society's space-time framework.[12] When certain conditions are met with speed, topography and even distant spatial distances can be easily erased.[13] Supported by increasing speed, time overtakes space as the primary factor linking different regions and individuals. As Virilio puts it:

> *The reduction of distances has become a strategic reality bearing incalculable economic and political consequences, since it corresponds to the negation of space... The strategic value of the non-place of speed has definitively supplanted that of place, and the question of possession of time has revived that of territorial appropriation.*[14]

In the perspective of the temporalisation of space, the spatial barriers, whether horizontal or vertical, disappear with the revolution in transportation methods. Time replaces space as the primary factor in determining extraction, production and shipment. In fact, not only has space been largely replaced by time, but people's experience of time itself has also been compressed with the radical increase in speed. New transportation and media tools have caused a topological reorganisation of space-time and reshaped human perceptions of spatial and temporal change, just as contemporary geographer David Harvey uses the term "time-space compression" to describe the shrinking of the human experience with the spread of globalisation.[15]

1.3 Topological space-time concept

As mentioned earlier, descriptions of time are often constrained by metaphors derived from the concept of space. Space, in turn, tends to give way to time in the context of speed competition as it lacks a direct link to dynamics. To step out of this dualistic separation of time from space, the concept of space-time in a topological perspective offers a possibility. In *Cultural Topology*, Rob Shields presents the notion of a topological approach to mapping space-time continuum.[16]
In discussing the previously mentioned compression of space-time, Shields argues that this is not a "negation of space", but rather a "topological re-understanding of today's conceptual framework of both space and time".[17]

Just as the way time and space are described in linguistics cannot be separated, human perception of time and space is often not performed independently. As an alternative, the perspective of topology revisits and emphasises the connection between time and space. In this direction, both space and time are no longer standardised and quantified values, but are adapted in their dynamics and distortions to the objects of study at different scales.

12 Virilio, *Speed and Politics*.

13 Ibid.

14 Ibid, 149.

15 David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Cambridge, USA: Blackwell, 1990), 147.

16 Rob Shields, "Cultural Topology: The Seven Bridges of Königsburg, 1736," *Theory, Culture & Society* 29, no. 4-5 (2012): pp. 43-57, https://doi.org/10.1177/0263276412451161, 43.

17 Ibid, 49.

CHAPTER 2: DROMOLOGY THEORY AND ITS REFLECTION: ALTERNATIVE SPACE-TIME AND SPEED

2.1 Introduction to dromology

In his extensive research, the French philosopher and urbanist Paul Virilio has identified the different flows of speed and their interaction as the primary factors driving the city.[18] The term dromology is firstly used by him in the 1986 book *Speed and Politics* to build a systematic understanding of speed and its effects.[19] As Virilio puts it, "There is not democracy, only dromocracy; there is not strategy, only dromology."[20] The ceaseless movement sustains every corner of the city, and to stop would mean being completely wiped out by the speed competition. The restrictions imposed by the authorities on the speed of movement of the citizens were seen as a fear of their powerful mobility.[21] In dromology theory, the ever-increasing speed means that the spread of people, materials and ideas has come close to the idea of "Brownian Movement", where the position of a particle is only related to its distribution in time.[22]

As mentioned in the previous chapter, the dromology theory is closely linked to the concept of the temporalisation of space. Virilio's definition of speed points more to the change in position of an object in time, and to some extent ignores the speed at which an object changes its state in the same space. Also as a result of his neglect of spatial factor, the possibility of establishing a connection with topology thus disappears, which is his research interest before dromology.[23]

2.2 Reflection from alternative space-time concepts and speeds

Firstly, although Virilio points out the importance of speed control in contemporary cities, his focus still remains on the ongoing quest for acceleration. However, what about scenes regarding deceleration and stationary states? In Virilio's words, "Stasis is death."[24] In contrast, in the case of urban governance, speed reduction is often not a negative means of restraint, but promotes urban development as much as acceleration, which will be later discussed in chapter three.

Secondly, as the topological space-time concepts suggest, different scales and subjects have diverse understandings of time, and equally of space. While using dromology theory to address the visible and constrained speeds in the city, attention should also be paid to those hidden and uncontrolled speeds that reside outside the authorised system, which will be further examined in chapter four.

In summary, if the city is seen as a closed system of continuous exchange of matter and energy with the outside world, then the flows that pass through it cannot be in a single,

18 Virilio, *Speed and Politics*.
19 Ibid.
20 Ibid, 69.
21 Ibid, 51.
22 Ibid, 151.
23 Ibid, 8.
24 Ibid, 38.

never-ending state of acceleration. Rather, these flows are always in a state of controlled and uncontrolled transitions, as suggested by the exchange of matter and energy between organisms and their external environment.

CHAPTER 3: REDEFINING TOOLS OF CONTROL IN DROMOLOGY

Considering speed as the sole driven factor of modern civilisation, Virilio analyses the transition places in the city like tollbooths where the "restless logistics" switch speeds.[25] These places can be seen as lenses that amplify the various flows, exchanges and conflicts that coordinate the operation of the city. While Virilio acknowledges the importance of managing speed, the example of deceleration is seen more as a negative factor by him. Under the assumption that increases and decreases in speed contribute equally to the functioning of the city, this chapter identifies and re-examines the various tools for mediating speed in urban governance. As mentioned in the previous chapter, the city is understood as an organic system of exchange of matter and energy with its environment. In this sense, these regulatory tools become the organs of the city as an organism.

3.1 Collector

The collector is an entry point for the city when it is exchanging with the outside world. The flows entering the collector are seen as beneficial to the city and therefore acceleration is the feature of its speed. For example, the quarry, as a collector of material elements, transfers the slow accumulation of raw materials to the construction sites in the city; the climate sensor, as a collector of non-material elements, transfers the atmospheric information from the environment to the processing centres inside the city.

3.2 Checkpoint

The checkpoint is also a kind of entry point for the city when it comes to external or internal exchanges. The impact of flows entering the checkpoint on the city is seen as doubtful and therefore deceleration is a characteristic of its speed. For example, refugee camps, as a physical checkpoint, negatively exclude or slow down the integration of particular groups into the city; the delayed arrival mechanism of bank transfers, as a non-physical checkpoint, reduces possible economic losses by slowing down and re-examine the process.

3.3 Valve

The valve is the transit point for flows that are entering or leaving for the next stage. The uncertainty in the quantity and trajectory of the flows requires intervention in the timing and manner of their entry through traffic control. As the loading rate of the system changes, both acceleration and deceleration are possible with the passage of the flow. For example, dams, as a valve of material elements, respond to variations on the input side by regulating the water flow; online drives, as a valve of non-material elements, respond to changes in the number of download requests through the allocation of download speeds.

3.4 Converter

The converter is the place where the flows change state within the city. After passing through the converter, the flow will either be transferred to another tool of control or to the

25 Ibid, 33.

outside of the city. As the state of the flow is altered, it often presents a different space-time experience before and after its passage. For example, the incinerator, as a converter of material elements, transforms burnable waste into electrical energy; the signal decoder, as a converter of non-material elements, transforms the original code into a form that can be understood by humans.

CHAPTER 4: HOMELESS FLOWS OF WASTE IN MARSEILLE: MULTIPLE CONCEPTS OF SPACE-TIME

In a topological understanding, in addition to the day-to-day "modern" concept of time, different communities, especially marginalised ones, often have a different perception of time.[26] For these communities, the perception of space may also differ from the Western tradition since Descartes. In this sense, Virilio's theory focuses on the formal and explicit flows of speed, while excluding many objects that drift around or beyond the edges of the organised system. In order to acknowledge and understand the existence of the multiplicity of space-time concepts, the two parallel threads of waste circulation in Marseille provide a reflective example.

In the city of Marseille, the first to come is the official recycling system. This smooth system operates through fixed recycling points and a repeating recycling schedule. The orderly and tense organisation of time and space is the motivation that supports this sophisticated hierarchical network, from the trash bins in the streets to the incineration plants that lie beyond the territory of the city. However, even within such an interlocked system, different concepts of space and time remain: the neglect of distance in transit, the continuous material transformation in the same space during incineration, or the alternative destiny of waste exported to the Global South.

In opposition, the waste that is rejected by the official recycling system is called homeless waste in this paper. Some of these unsettled wastes have almost become nomadic tribes and wander in the city with the movement of wind and water, while others are restricted in their ability to move and are hidden in the mass of urban voids. Their speed is uncontrolled and unpredictable. In contrast to the waste that enters the official system, these homeless wastes share an altered concept of space-time. Their circulation lifespan is stretched out indefinitely, following a non-linear and transient time rather than a day-to-day schedule. Their position in space is either in permanent change or they are constantly in a fixed place subject to the dynamic of weathering.

These two examples of Marseille's waste circulation demonstrate the possibility of still adopting multiple space-time frameworks within the same subject. It is worth noting that even within the same type of waste, its own concept of space-time may still change, as in the case of waste that escapes from the official system and becomes homeless in the event of a flood or strike in Marseille.[27] In

26 Nishat Awan, "Mapping III: Topologies," (Unpublished lecture, Delft University of Technology, November 16, 2021).

27 RFI, "Marseille Hit by a Tide of Rising Trash as Rains Lash the Mediterranean Coast," RFI France (Radio France International, 2021), accessed November 20, 2021, https://www.rfi.fr/en/france/20211006-marseille-hit-by-a-tide-of-rising-trash-as-rains-lash-the-mediterranean-coast.

reality, a single understanding of the temporal and spatial changes experienced by waste has also resulted in the ongoing occupation of Marseille's landscape by waste.

CONCLUSION

The space-time concepts in modern architectural and urban theory, in particular the topological space-time, reveal the space-time relationships that are constantly being adjusted in networks of production, transport and distribution. In these networks, speed may be defined either as the ratio of distance to time, or as the frequency of the transformation of states of matter. When revisiting Virilio's dromology theory, it is notable that the focus of his argument is on the first definition while neglecting the latter, despite the fact that speeds of both definitions tend to operate together today. Thus, when examining the flows of speed in contemporary cities, one needs to pay attention to the existence of multiple and alternative space-time relationships. Within these relationships it may be that one side of time or space prevails, or that the two are indeterminate and entwined.

On the other hand, with innovations in transport and communication technologies, cities today are operating at a much faster speed than they did in the 1980s when Virilio was reflecting on these issues. Acceleration is taken for granted, while to stop is seen as a form of backwardness. As Sarah Rivière points out in *Stasis: Charging the Space of Change*, the multiplicity of stasis and the potential of what comes after it have been radically overlooked in contemporary discussions.[28] If cities are seen as systems of material and energy exchange with the environment, then revisiting the concept of speed among the tools that control these exchanges may offer alternative possibilities when discussing the social and ecological dilemmas of today's cities. Just as organisms respond to environmental change through negative feedback mechanisms, acceleration, deceleration and stasis are not mutually exclusive states, but rather dynamic mechanisms of coordination with the environment under specific conditions of space and time.

28 Sarah Rivière, "Stasis, Charging the Space of Change," *Footprint*, no. 19 (2017): pp. 79-94, https://doi.org/https://doi.org/10.7480/footprint.10.2.1161, 80.

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WASTE CYCLE IN MARSEILLE

As a major transit city on the Mediterranean, Marseille's urban history and landscape are largely defined by the continuous flows of matter and energy over time. Amongst these interwoven flows, the waste flow is one of the striking focal points. This is not only because the city of Marseille has historically struggled to escape its "dirty" reputation, but also because of its urban landscape today, which has been constantly reshaped by waste as a result of various natural and social events. The waste cycle in Marseille today covers two tracks: the official recycling system run by the authorities and the "homeless" waste that has escaped the authorised system. The former is in a dangerous situation that is approaching its load limit; the latter is silently taking over the streets. The two are constantly witnessing and directing the socio-environmental conflicts that are emerging in Marseille today.

AFP. The Street after the Strike of Waste Collection Workers. Het Nieuwsblad, December 30, 2020. Accessed November 20, 2021, https://www.nieuwsblad.be/cnt/dmf20201229_96672888.

"OFFICIAL" WASTE

This official system operates through fixed recycling points and a repeating schedule. The orderly and tense organisation of time and space is the motivation that supports this sophisticated hierarchical network, from the trash bins in the streets to the burning plants that lie beyond the territory of the city.

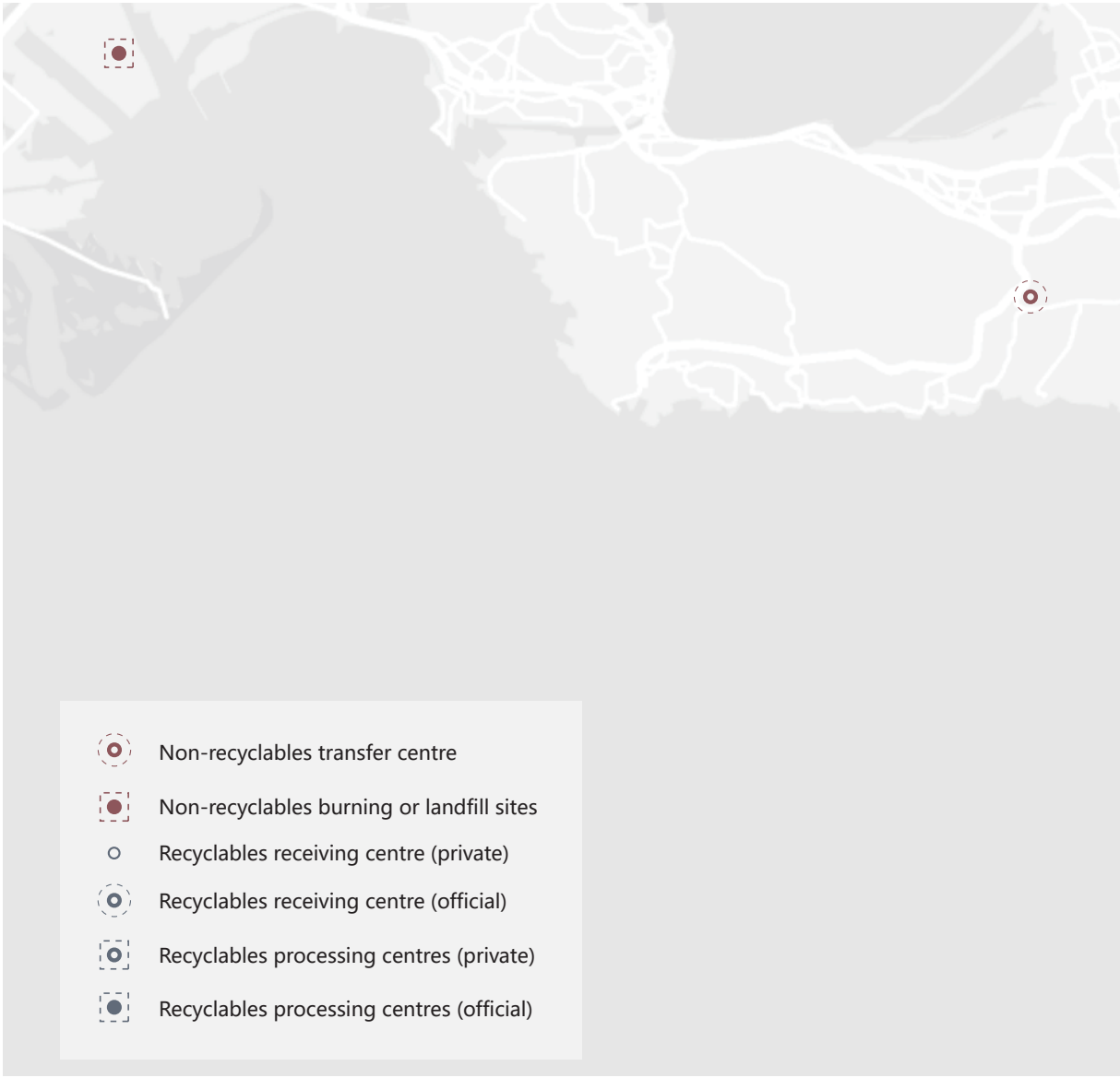
Keywords: collection; transfer; recycling; burning; landfilling; efficiency; fixed schedule; recurring cycles.

Lara, Hugo. Waste Washed up on the Beach after the Recent Flood. Météo Paris, October 4, 2021. Accessed November 20, 2021, https://www.meteo-paris.com/chronique/annee/2021_4.

"HOMELESS" WASTE

Some of these unsettled wastes have almost become nomadic tribes and wander in the city with the movement of wind and water. In contrast to the waste that enters the official system, these homeless wastes share an altered concept of space-time. Their circulation lifespan is stretched out indefinitely, following a non-linear and transient time.

Keywords: nomadic; exiled; failed; huddled; captured; prisoned; hidden; forgetten; drifting; unpredictable.



"OFFICIAL" WASTE

For the official waste, this map shows the distribution of waste collection, transfer and processing points in the city under the binary division of "recyclable" and "non-recyclable", some of which even extend beyond the territory of Marseille.

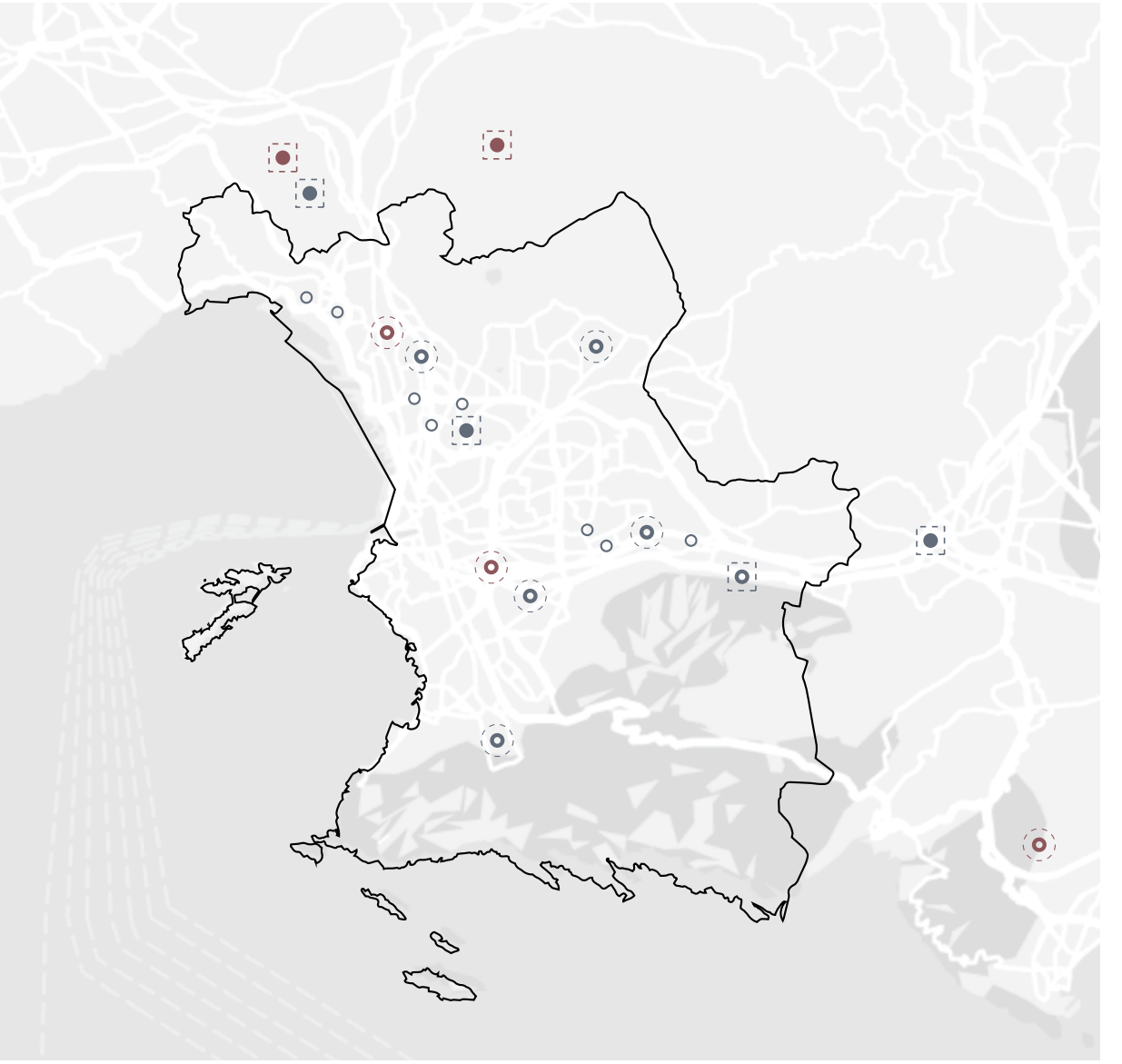


Image source: Google Earth

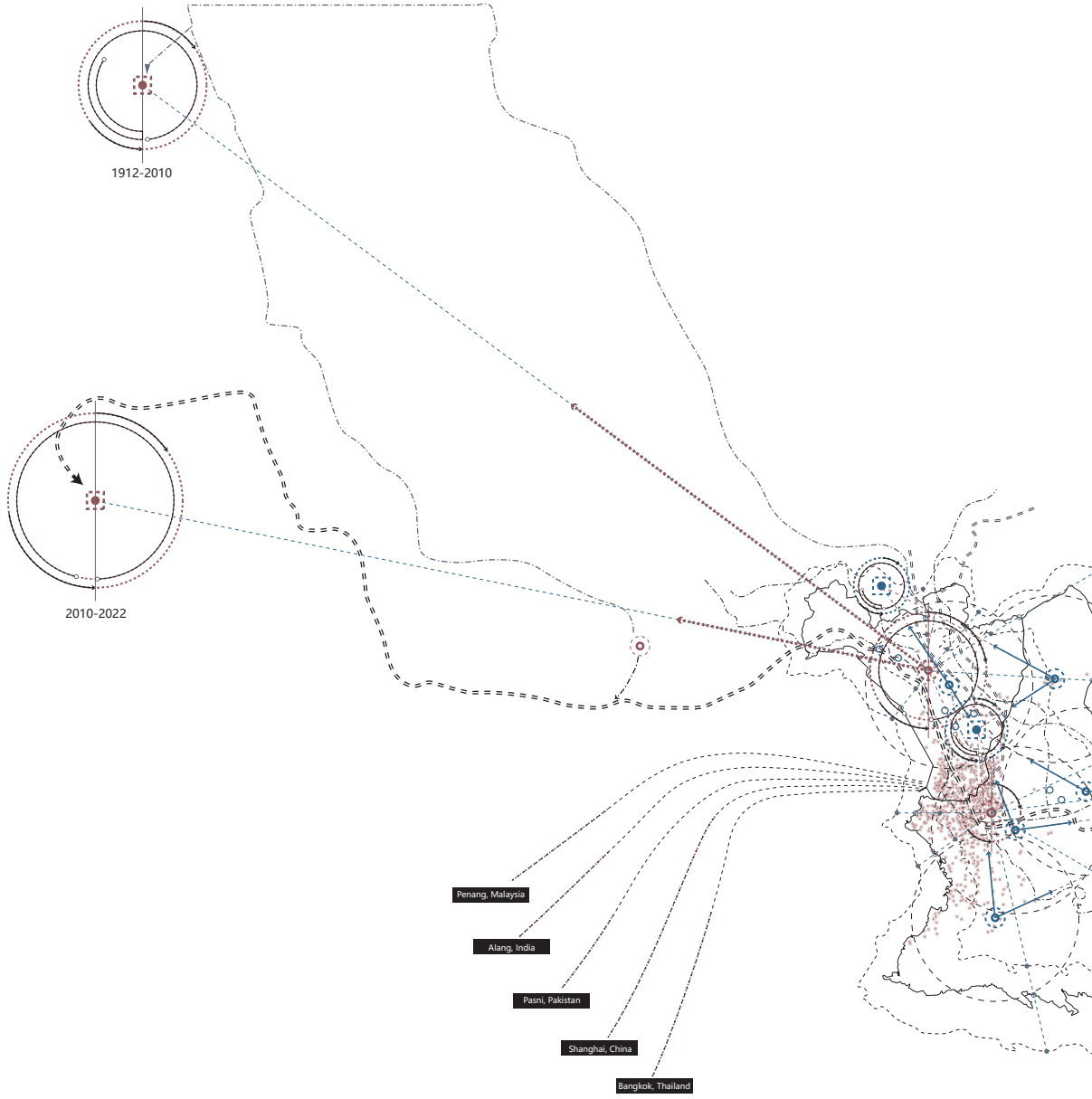
"HOMELESS" WASTE

For the homeless waste, they are the ones that somehow escape out of the official system. They are becoming the dominant scene of the streetscape in Marseille today. They are either in impermanent movement and transformation or have been temporarily restricted in their ability to operate.

A LOUER
500m2
LOFT
BUREAUX · COMMERCES
Terrasse mer

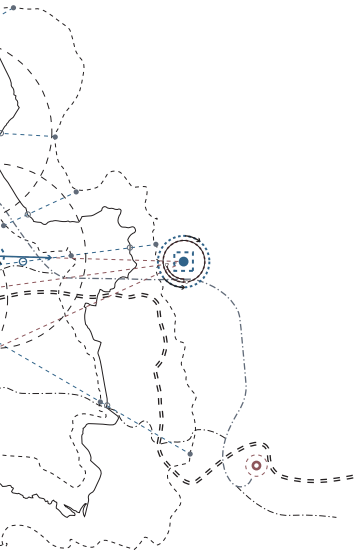
RESEARCH

How to step outside of the existing recycling systems on the edge of collapse and reconceptualise the meaning of waste in the city of Marseille so as to re-project their social and ecological impact? In the previous theory paper, the city is understood as an enclosed system of material and energy exchanges with the environment through various speed flows in different space-time settings. Following this position established by the theory paper, the official and non-official recycling mechanisms in Marseille were re-examined during the research phase.



OFFICIAL WASTE MAPPING

For the mapping of the official waste, it investigates in what time, space and speed the waste are collected, transported and processed in comparison of the two different final recycling destination that is the landfill from 1912 to 2010 (La décharge d'Entressen) and the burning plant from 2010 to today (Incinérateur de Fos-sur-Mer). Another thing to notice from this map is that all the transfer and processing plants are almost reach their full load rate, leading to a system struggling on the edge of collapse.



Trash bin

Non-recyclables transfer centre

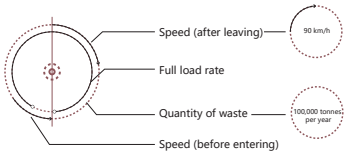
Non-recyclables burning or landfill sites

Recyclables receiving centre (private)

Recyclables receiving centre (official)

Recyclables processing centre

Collecting area



Truck transfer

Railway transfer

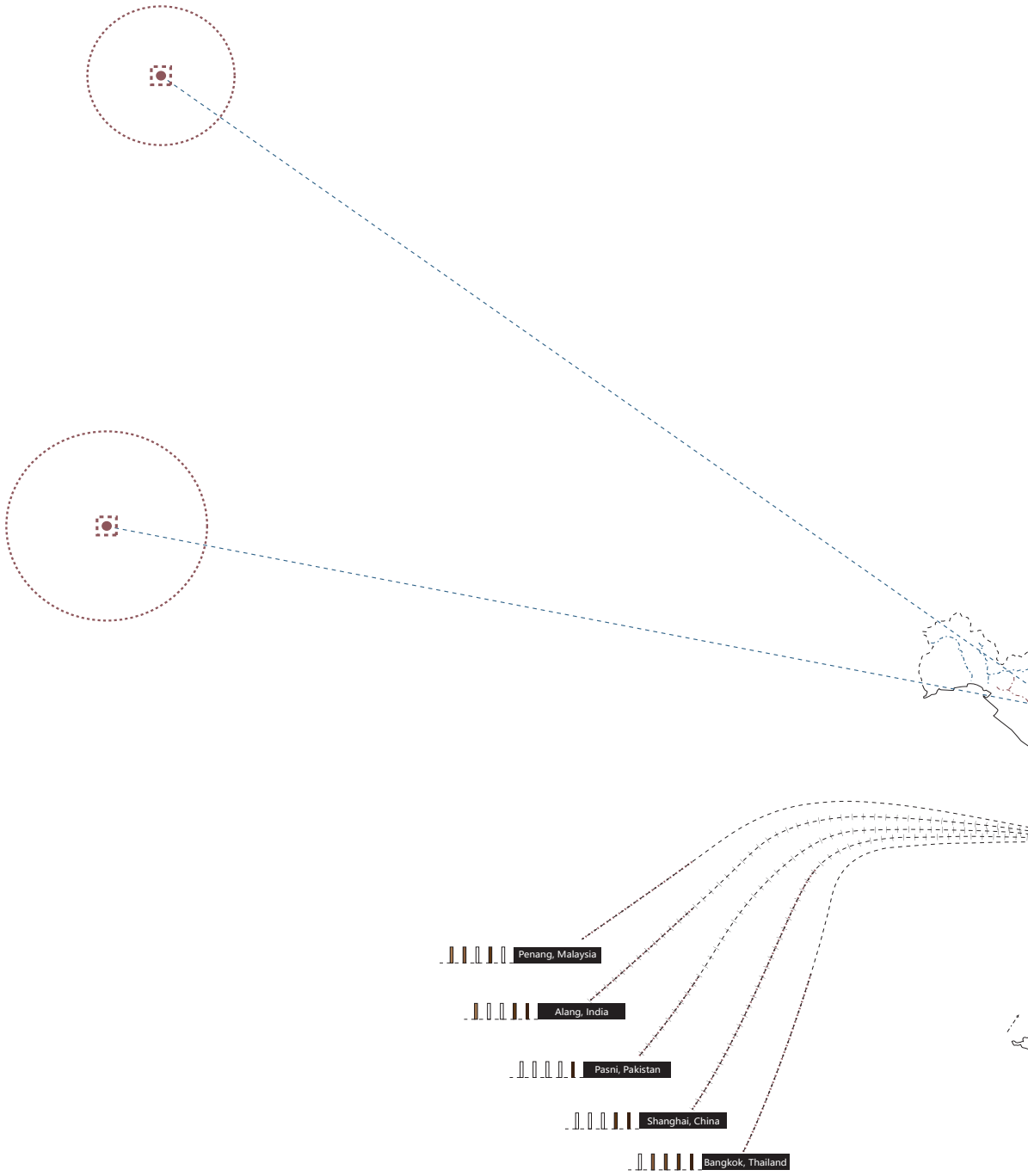
Topological border

10 min — Sample point of landfill (outside) and incinerator (inside) disposal

10 min — Transfer time (non-recyclables)

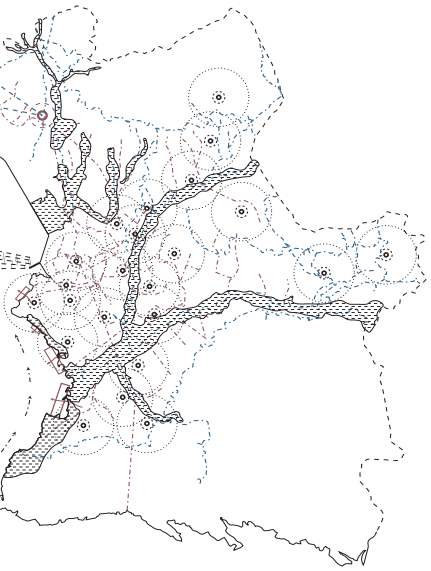
10 min — Transfer time (recyclables)

10 days — Shipping time of waste exports

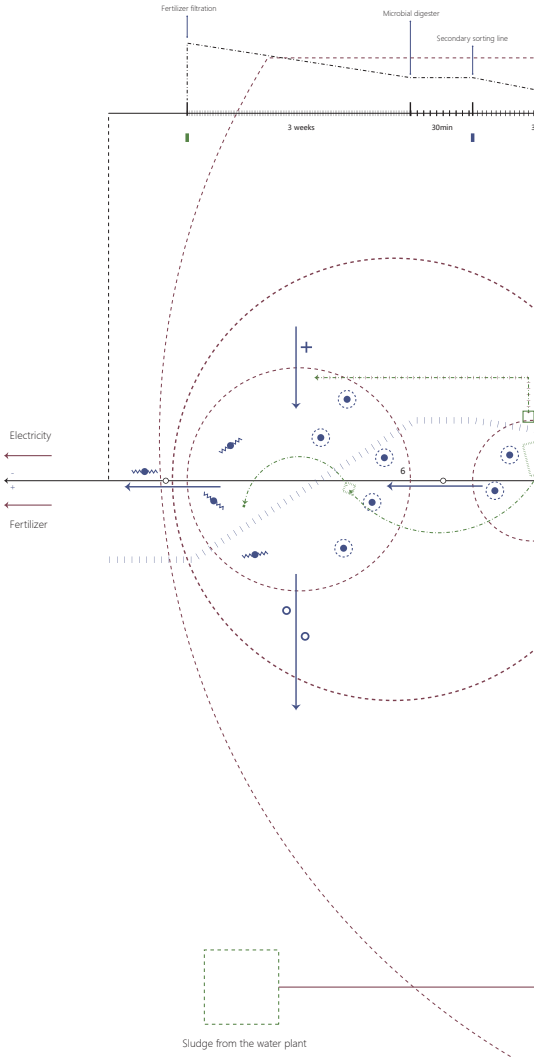


NON-OFFICIAL WASTE MAPPING

For the non-official waste, including the homeless waste, their potential to be mobilised is understood at a territorial scale. For the homeless waste, the main forces guiding them are the interconnected water networks in the city, including sewerage systems, rivers and periodic floods. Except for the homeless waste, non-official waste also includes ship-breaking beyond the territory of Marseille and waste illegally exported to the Global South.

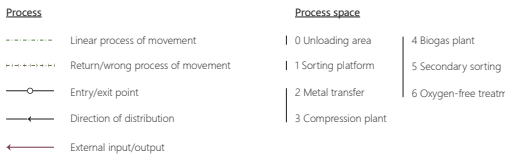


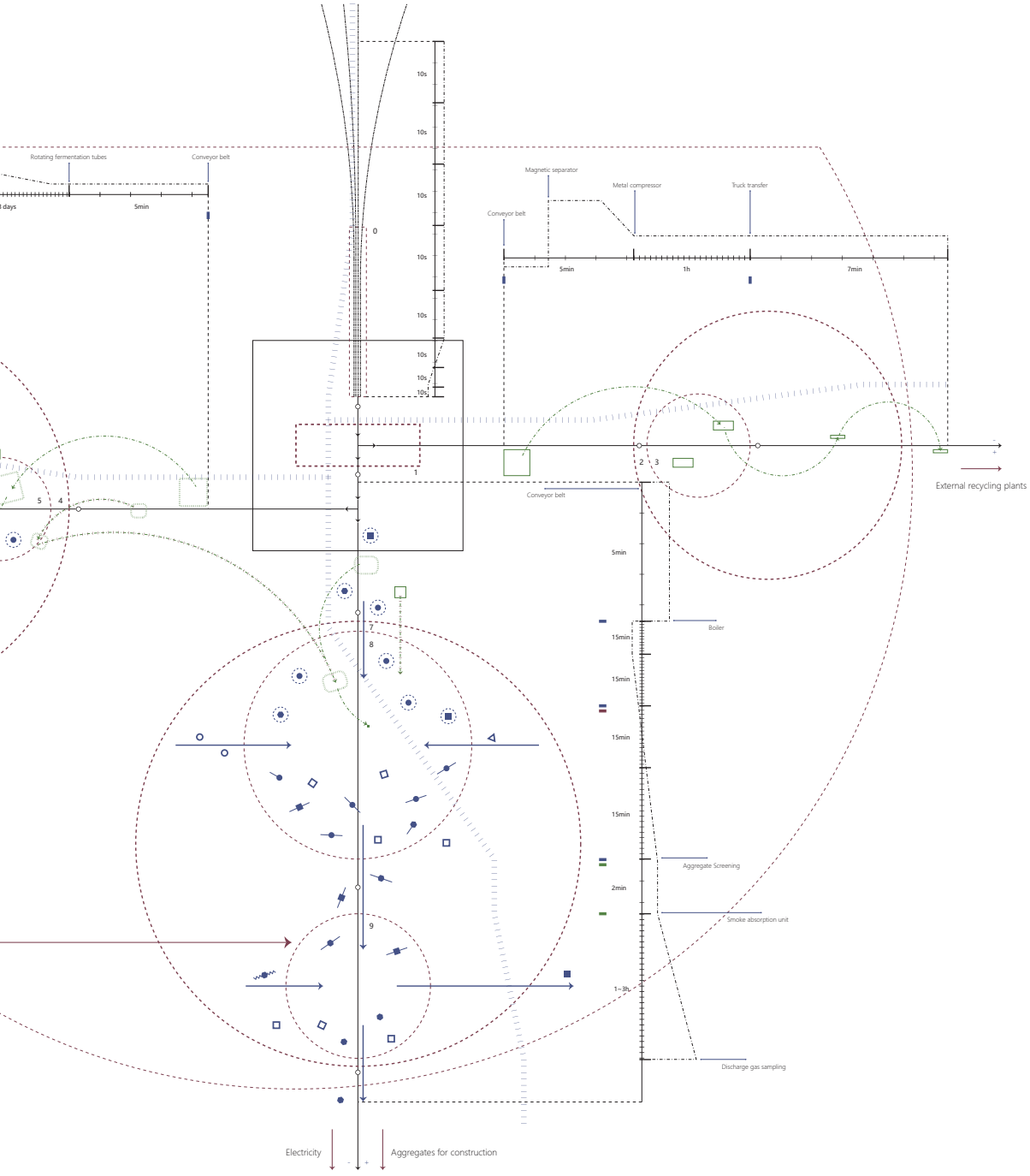
R=2km
Temporary waste storage during the strike
Coastline
Waterway
Sewerage network
Sea current
10 days
Shipping time
Shipbreaking destination
Metal
Plastic
Wood
Rubber
Electronics
Flood area
Beaches with waste accumulation



THE BURNING PLANT

This mapping is about the waste burning plant (Incinérateur de Fos-sur-Mer) that lies 60km away from the border of Marseille. Instead of firstly looking into the space and machinery setting, the mapping focuses in particular on the flow of energy and matter in the burning plant. Using the idea of entropy as an entry point, a non-linear relationship between several enclosed systems with constant matter exchange and energy conversion at different scales from the entire site to the molecular level emerges.





7 Incineration plant
8 Incinerators
9 Gas treatment

Chemical changes

Carbide
Sulfide
Nitride
CO2
CO
SO2
NOx
CH4
NH4
O2
H2O
Heat
Microorganism

Type of the waste

Metal
Organics
Combustible
Sludge from the water plant

State of the waste

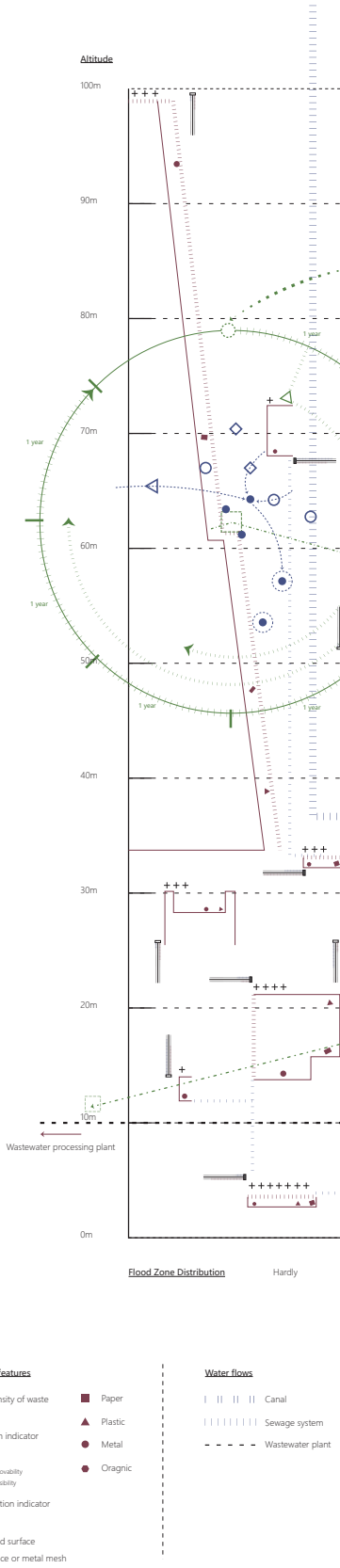
Entropy
Height change
Timeline
30s
Solid
Liquid
Gas

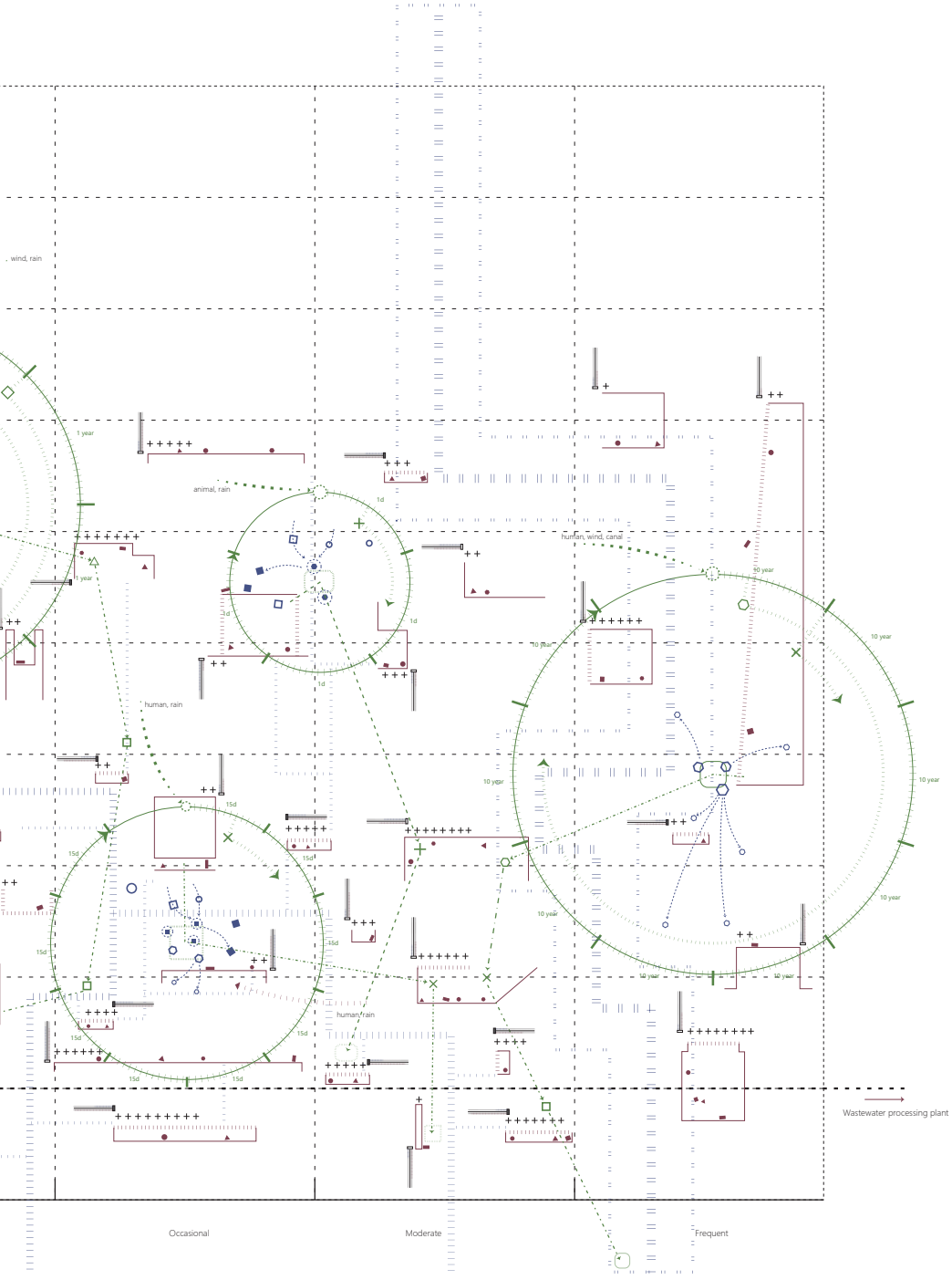
Density of time

6 hours/unit length
1 day/unit length
1 minute/unit length
3 minutes/unit length

HOMELESS WASTE

Following the official system mapping is the mapping of homeless waste. This mapping firstly acknowledges the importance of water in Marseille for the mobility of homeless waste. The various spaces that attract homeless waste documented in the excursion are anchored on the vertical and horizontal axes. The vertical axis is the altitude, which is the main force that facilitates the flow of the sewage system and the river. The horizontal axis is the distribution of flood risk areas, which are the flows that redirect and accumulate homeless waste at exceptional moments. Within this spatial network, the links and competition between the various forces driving homelessness are marked out. Through the mapping of material and energy exchange, it is shown that homeless waste suggests an alternative concept of space-time that is more impermanent and much slower than the official waste.





Types of waste to be tracked

- Plastic bottle
- Iron plate
- Bread
- Milk box

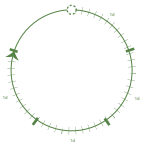
Source of movement

- External influence
- Wind
- Water
- Human
- Animal

Source of status change

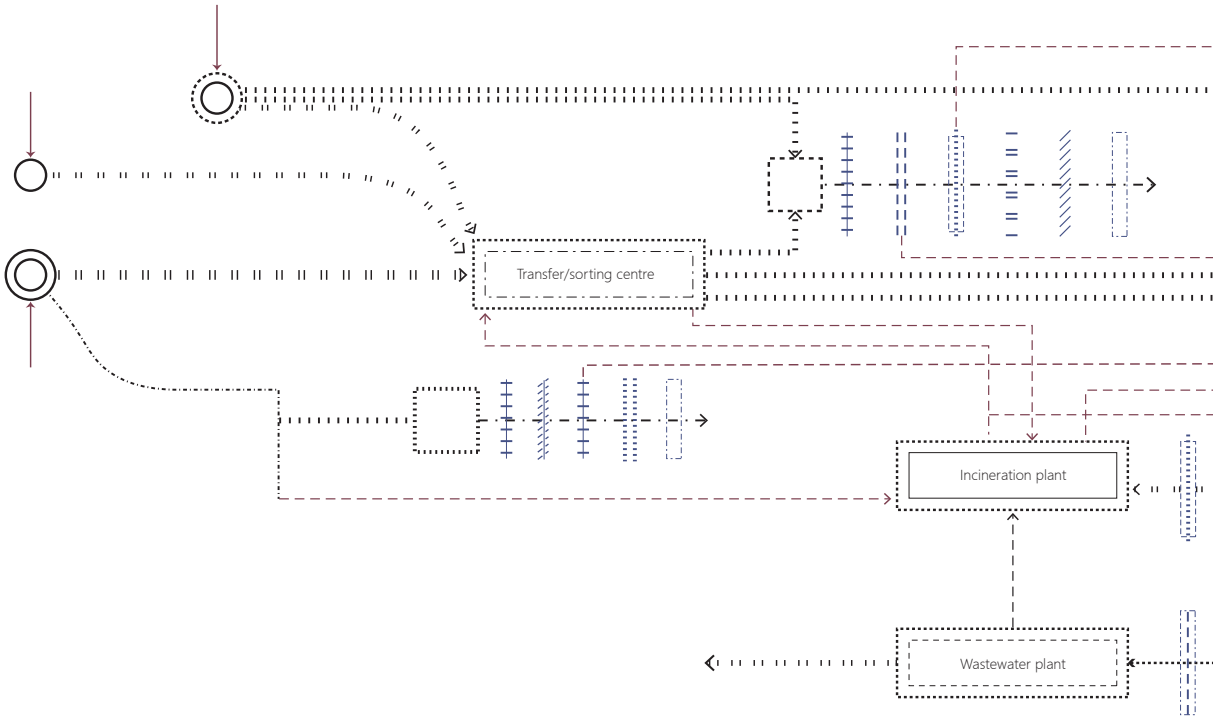
- Heat
- Water
- Acid
- Human
- Animal
- Natural weathering

Projected decomposition time



Chemical changes

- Iron (Fe)
- Iron oxide
- Oxygen (O2)
- Water (H2O)
- Acid (Hydrogen ions)
- Heat
- Plastic particle
- Paper box (cellulose)
- CO2
- Carbide



Transport process

- Collection
- Transfer
- Disposal
- Separate collection (Batteries, tree branches, etc.)
- Reassignment

Source of waste

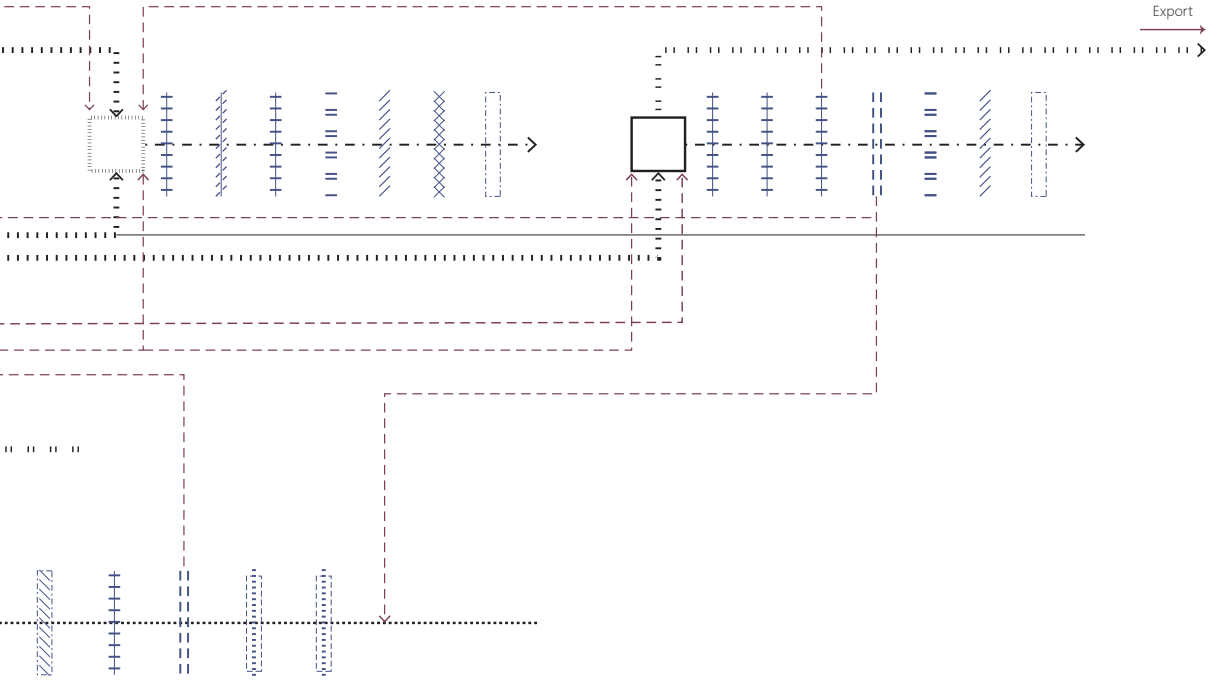
- Official collection site (for the public)
- Street collection
- Private collection firm (for companies)

Recycling hub

- Transfer/sorting centre
- Incineration plant
- Wastewater plant

FLOW CHART OF RECYCLABLES

In this flow chart of recyclables, the different processes and purposes of the recycling sites have developed a delicate connection during their interaction. No site is an isolated island and the material and energy output will be linked to other sites and vice versa. The red line section indicates waste that has been incorrectly transferred resulting in a repetitive route.



Specialised recycling plants

- Paper
- Metal
- Plastic
- Batteries

Recycling process

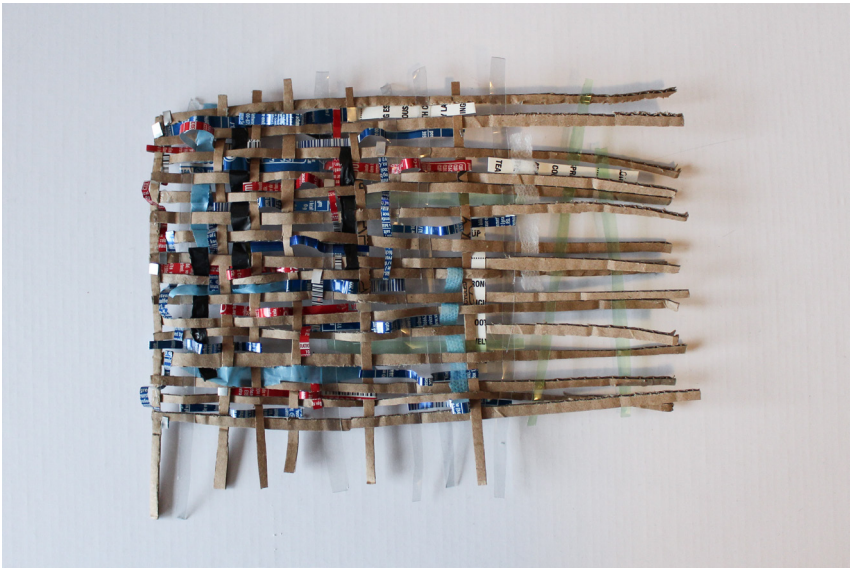
- (Re)sorting
- Washing
- Filtering
- Segmentation
- Melting
- Reshaping
- Disassembly
- Electrolytic
- Evaporation
- Gelation
- Gelation

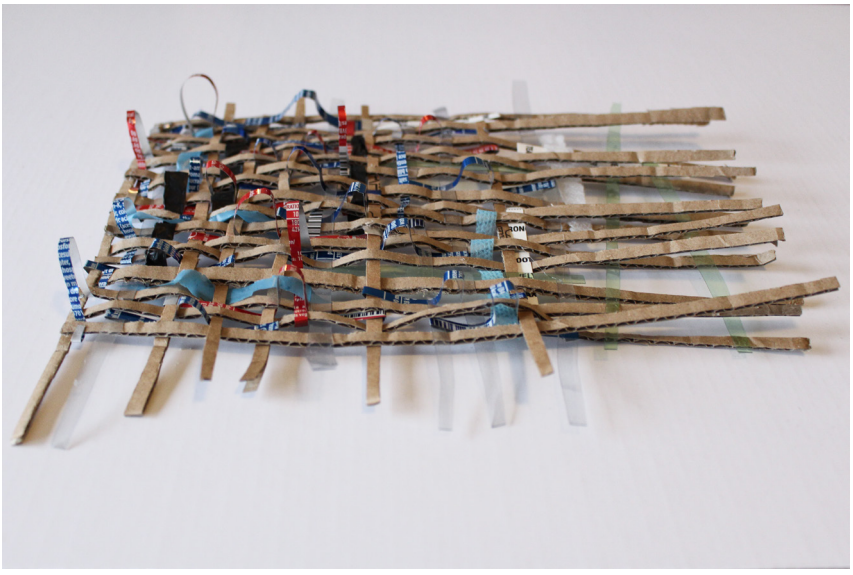
MODI OPERANDI WORKSHOP

Through model experiment, the Modi Operandi Workshop aims to establish a link between the research and design phases. The materials and making intervened in the reading of the sites and further inspired the design project through the understanding generated by the preliminary research into the waste cycle in Marseille.

MO1 "SITE"

The models of the first week is trying to suggest the condition of the site that is increasingly connected with waste. And the interaction between the waste and the land is investigated. The first model shows the entangled situation in the previous landfill site of Marseille. The end result suggests a certain definitive state in time formed by the continuous flow, deposition and transformation of waste and land. The second model is an experiment to represent the streets in Marseille gradually reclaimed by waste through the act of weaving. The choice of materials is related to the streetscape as a result of the recent strikes.



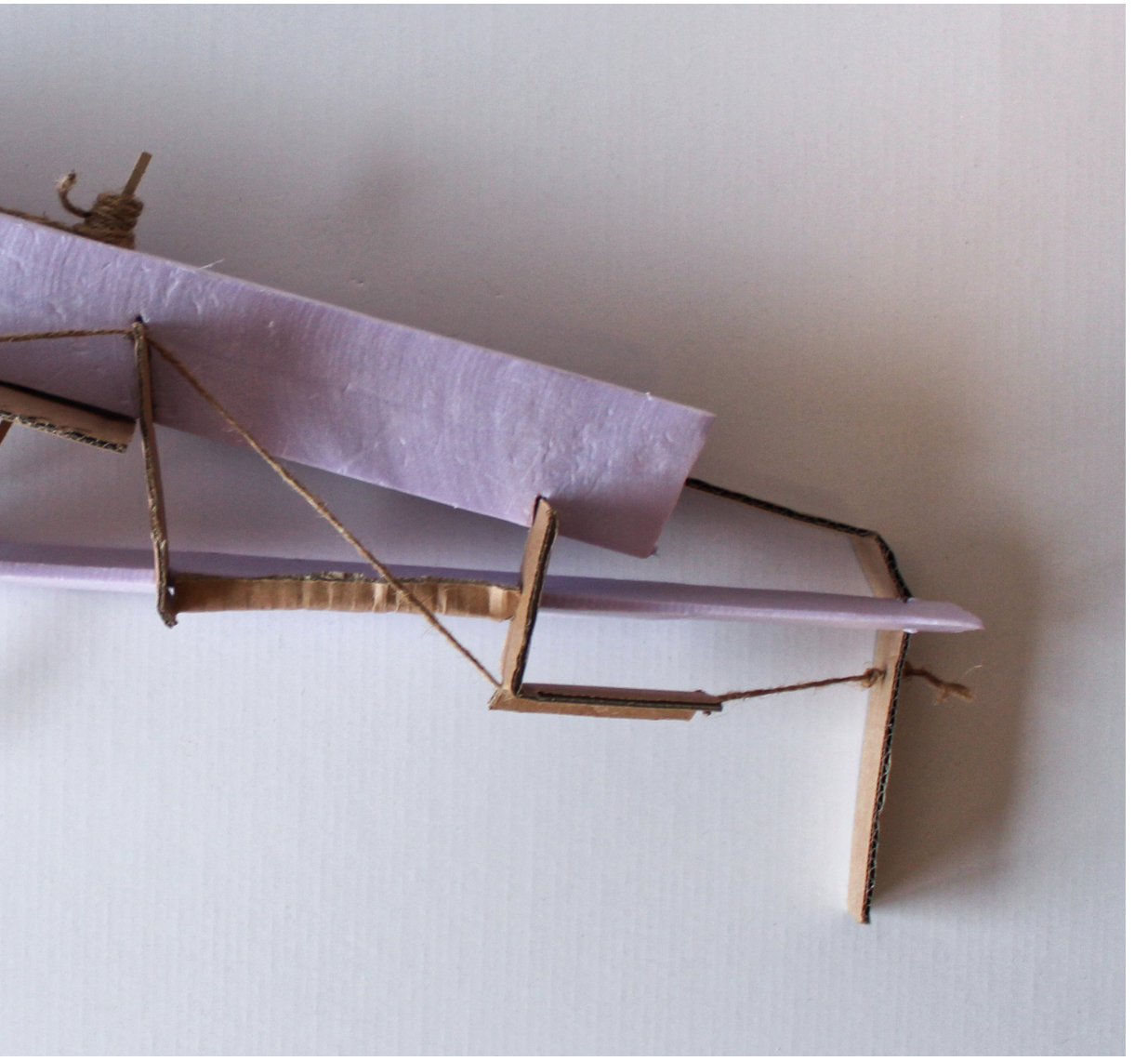


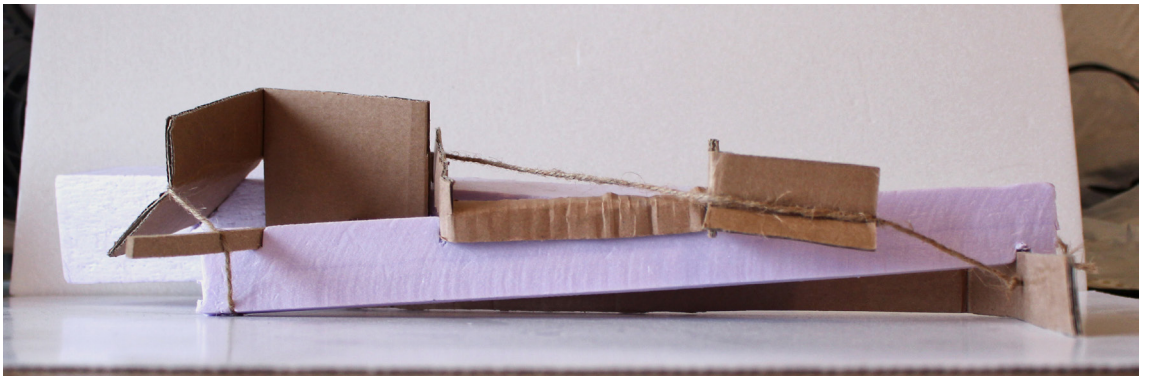
MO2 "FORM"

The model of the week 2 is trying to represent, break and reconstruct the previous drawing about the landfill. All the raw materials come from a waste hunt both on the street and in the faculty. The idea is to maximise the potential of the material itself, and the different ways in which different materials can each be attached without the use of glue are explored.

MO3 “PROGRAM”

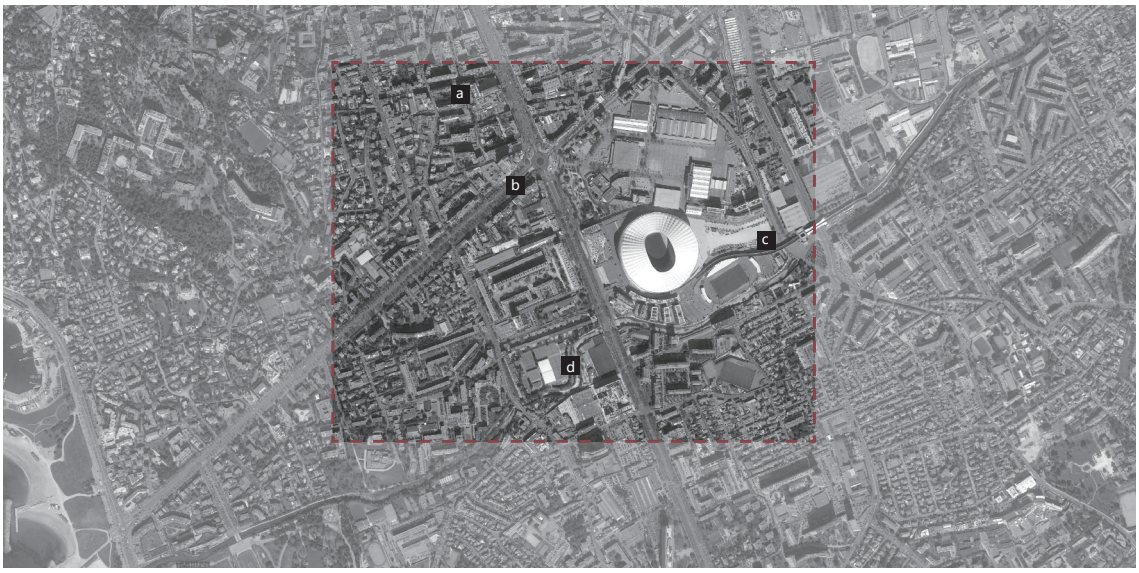
The model of week 3 follows the idea to start from a waste hunt but focusing on searching for by-products that are discarded in the model hall of the faculty. All the materials used to make this model are in their original dimensions as they were found. With the use of interlocking as a way of connecting different objects, each new object added to the whole is joined by a connection to the previous one. The final model achieves a delicate balance, maintained by the compression and tension between the objects. If any one of these objects is removed, the whole system will collapse.





PROPOSAL

On the basis of the mappings and the workshop models, a first direction of the design proposal is developed. Since the waste in the mappings and models are understood as the agent of material and energy, based on an understanding of the city as an ecosystem of matter and energy exchange, it would be interesting to examine how this concept, when brought to the foreground, will reshape the current waste model that are taken for granted. As opposed to the existing strategy of constantly producing new spaces in response to the waste crisis, future interventions in this project should stimulate alternative thinking about homeless waste by activating the existing structures of the waste circle through symbiotic or interactive relationships.



a - street void

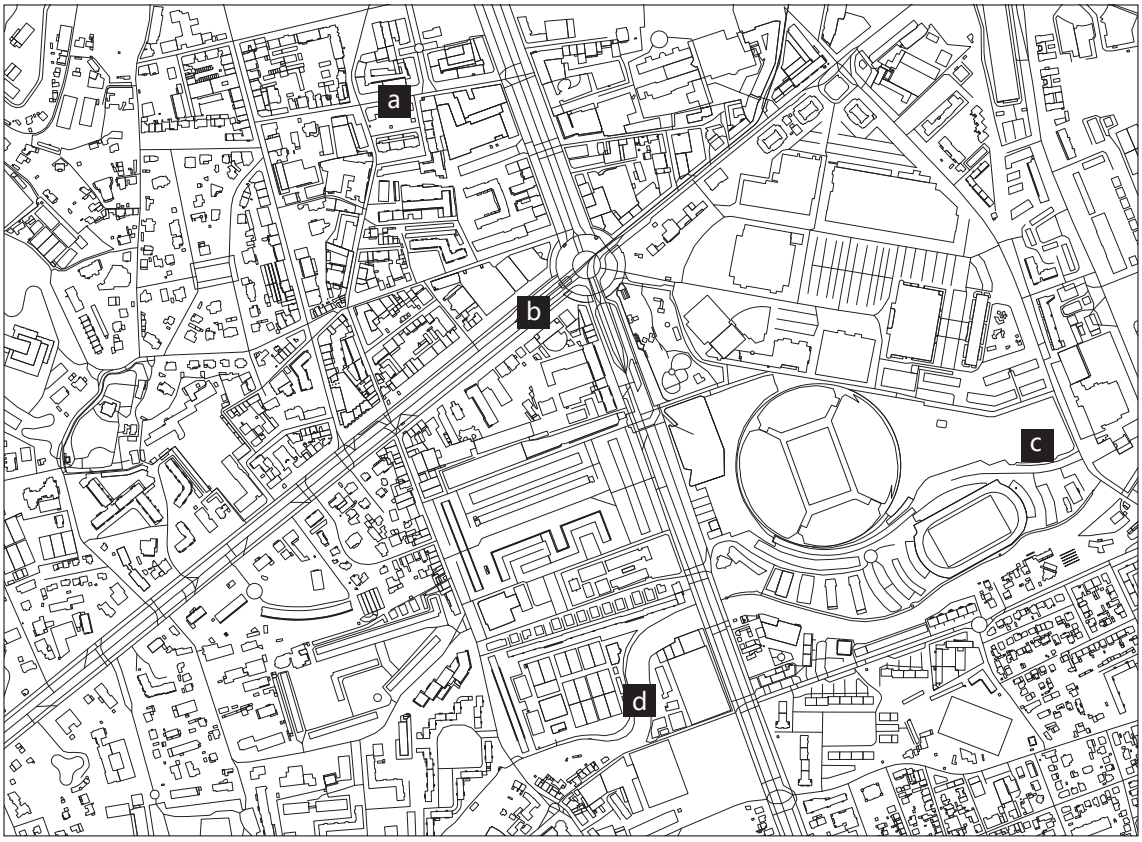
b - sewerage channel

c - wastewater plant

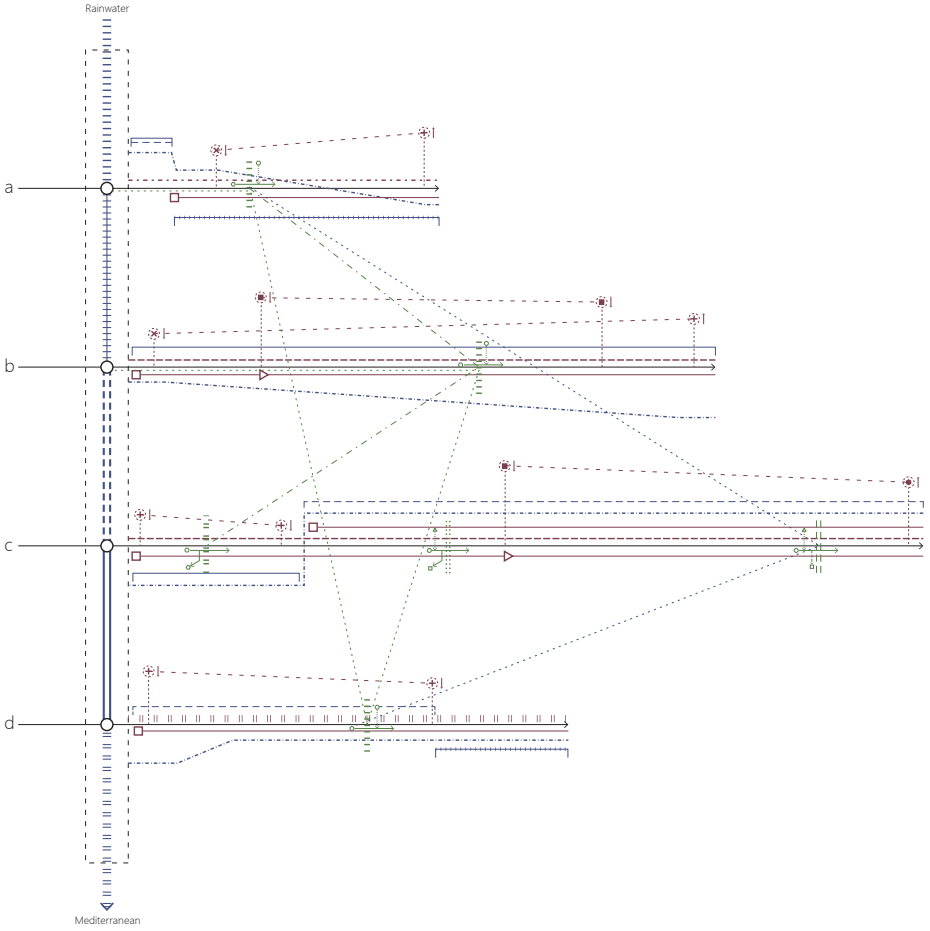
d - riverbed

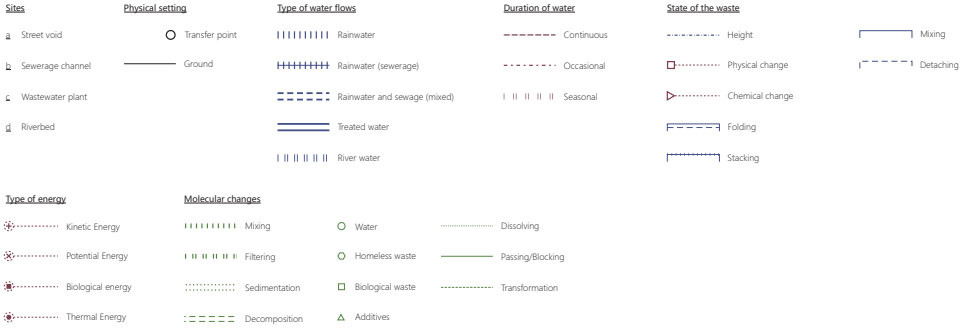
CHOICE OF SITE

For the choice of site, given that water and homeless waste were the flows that received the most attention in the previous mappings and models, the first attempt at a site was located in a place where these two flows intensively meet and accumulate. They are the street void and the riverbed that is on the ground and the sewage channel and the wastewater plant that is underground. At this crossroads of water and waste, the intervention may become a series of dispersed infrastructures on these existing facilities or sites.



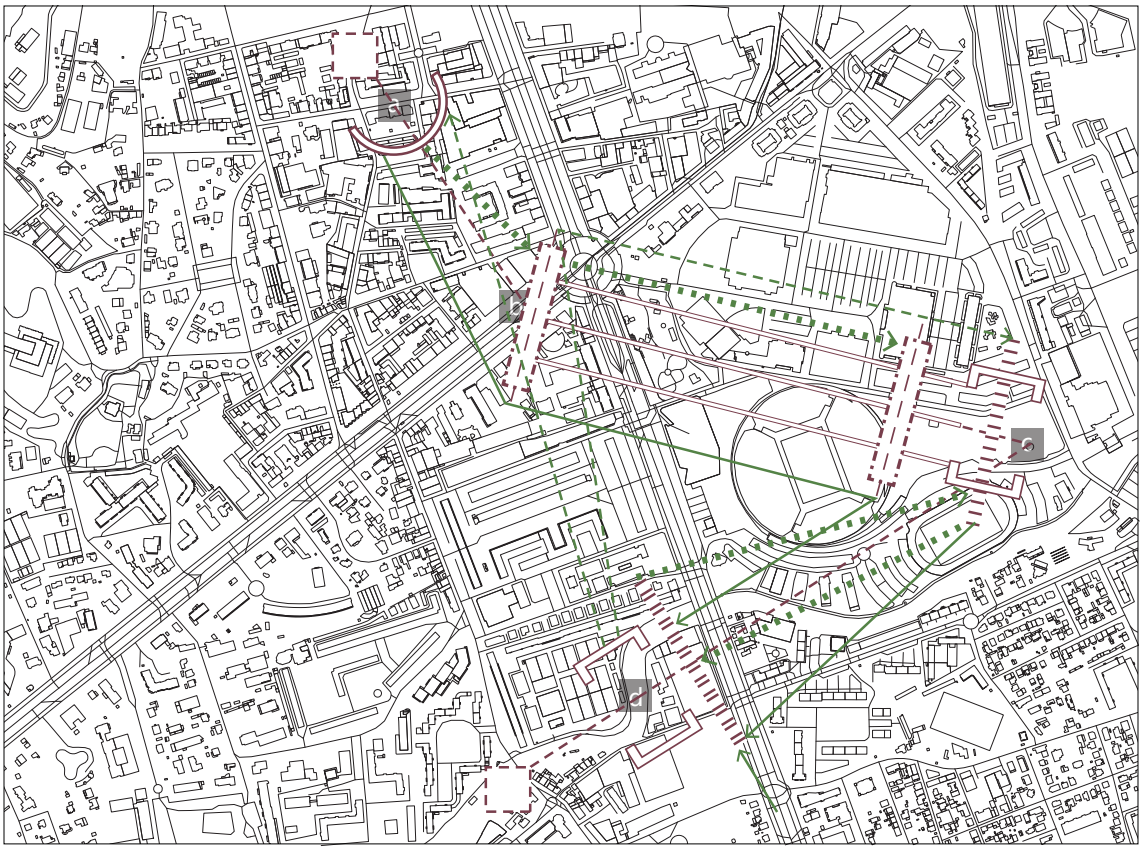
a - street void b - sewerage channel c - wastewater plant d - riverbed





SITE READING

Similar to the focus on the performative characteristics of the waste cycle during the research phase, a parallel approach was taken to the reading of the site. In this drawing, the movement, redirection and transformation of water and waste in passing through these sites is revealed. On the vertical axis, the layers of water transformation already more or less suggest an interconnected ecosystem, but the homeless waste on the horizontal axis currently suggests only weak or indirect connections.



a, d On the ground
b, c Underground
External nodes
Collector
Convertor
Navigator
Filter
Valve
Water
Waste
Energy

DEFINITION OF PROGRAM

This is an attempt to suggest certain spatial relations by diagrams that is placed on the site. All the flows are not linear but often circulate back and forth through the system. These newly involved tools of control within existing structures will enrich and even redefine existing connections by reorganising the material and energy relationships in waste and water flows, and eventually forming an interdependent ecosystem. This infrastructure system could also be considered in interlocking with other programs in the city, thus making an impact on a larger context and bringing the now neglected topic of homeless waste to the foreground of the city.

REFLECTION

In the group's territory map, the city of Marseille is defined as a polysemous collection of heterogeneous objects. The reading of the map, in turn, depends on the way in which connections are made in these anomalies. The never-ending flow, stasis and transformation of people, material and ideas in the city implies that these relationships are as equally dynamic.

In the individual studies, following the inspiration from the territory map, the city were understood as an ecosystem that exchange material and energy with the environment. In this sense, the connections, interactions or confrontations between the tools that control these exchanges become the primary forces that shape the city. In the course of time, the shifting relationships of these tools also determine the amplification, reduction or transformation of the existing urban fabric as the impact of various speed flows takes place.

If the territory map establishes an interwoven inner system, then the border map attempts to disrupt and reconfigure it by documenting the system's physical limits and the interactions between the system and its various actors. In such an performative and deconstructive map, the tools and processes that determine the way in which flows, exchanges and transformations take place in connected systems at different scales can be described at the same or similar level.

In the individual investigations, the way in which the border map deconstructs and reproduces the real world provides insights for a critical re-conceptualisation of the different sites. As opposed to using maps to re-narrate the physical space of these sites, the final drawings take the opposite strategy of describing the abstract physical constraints of these sites and the specific forms in which flows and transformations occur within these constraints.

Through arguments about fluidity and ecosystems in the city, an alternative understanding of the waste cycle in Marseille will be expressed based on the potential to stimulate pre-existing structures through symbiotic or interactive relationships. The next stage of the design will explore the possibility of generating a series of alternative waste infrastructure in the border areas of Marseille in response to the increasingly prominent social, political and environmental conflicts over the waste cycle in the city. The proposed alternative system will not be a closed loop, but, as in the case of ecosystems, open to the possibility of exchange and reorganisation with the external environment.

Métro
Métro

ARCHITECTURE OF THE GAZE

GAZING AS A MEANS OF CITIZEN POWER AND CONTROL IN THE CITY

Yifei Zhang

The surveillance experiment in Marseille represents a new form of social control that is gradually transforming the way the city is running, where you no longer see many police roaming the streets. Instead, there are countless eyes in all corners of the city, forming a network, monitored by a central system, where people are unwittingly gazed at by eyes on the other side. In recent years the Marseille authorities have gradually increased their investment in surveillance equipment, resulting in a city slowly filled with surveillance.

The residents' emotions about the city come from the various elements of the city, many of which are loaded with diverse and complex gazes or possibilities of gaze due to the complex height changes and the weathering and disrepair of the buildings in the Marseille city. These potential gazes constitute an additional network of scrutiny beyond the network of surveillance. The gaze changes, to some extent, the way in which invisible pressures are used and felt in space. The difference this gaze makes may mean that this public space - or at least the spontaneous social behaviour within it - will be forced to 'die'. The inhabitants are watched and watch each other. Mistrust, suspicion and ambiguity will increasingly become the dominant emotions experienced in such spaces.

CONTENT

Individual research

-Introduction

-Theoretical Position

-Urban Analysis/Mappings

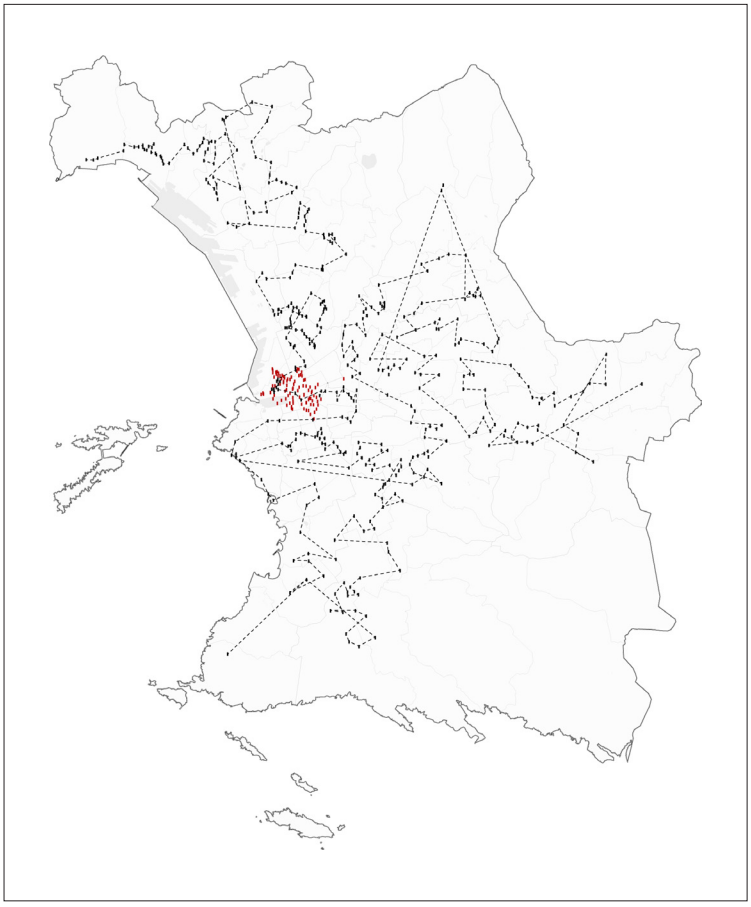
-Modi Operandi Workshop

-Theory Paper

INTRODUCTION

_A city full of gazing

As a result of early colonial influences, Marseille was originally built and developed as a port city by local inhabitants and Italian and Algerian labourers, and has become the third largest city in France today, and a place where different races, groups, etc. converge and divide to live. The top-down gaze of the city, such as the video surveillance and the police patrols, as well as the "occupants" of the space sitting, lying down, looking down from above, gazing from different directions at the "other" who enters, has to some extent changed the way the invisible space is used and felt in terms of the formation of pressure. This gaze changes to a certain extent the way in which the invisible pressure is used and felt in the space. The difference such a gaze makes may mean that this public space - or at least the spontaneous social behaviour within it - will be forced to 'die', or that mistrust, suspicion and ambiguity will increasingly become the dominant emotions experienced in such spaces.



Surveillance cameras being installed in the city

Existing

Planned

THE SPACE AND POWER OF GAZE

i. Terminology of the gaze

In the fields of critical theory, sociology, and psychoanalysis, the gaze refers to an individual's (or group's) awareness and perception of other individuals, other groups, or themselves. The art historian Margaret Olin, in her entry on the terminology of the gaze, emphasizes that the gaze is a bilateral term, which emphasizes both the person gazing and the person being gazed at, thus linking visual form theory to social theory. When the two sides of the gaze are analyzed together with the complex environment, the gaze forms a visual structure that temporarily connects the two sides, allowing them and the environment they are connected to be seen temporarily as a system.

ii. Position of the gaze

Explaining the position of the gaze, Jacques Lacan says: "In the field of vision, the gaze is external. The gaze I encounter is not the gaze of the beholder, but the gaze I imagine in the realm of the Other". The location of the gaze determines that the gaze is a non-unidirectional system; the gaze of the self, the imagined gaze, and the mutual gaze constitute the system of the gaze. The logic of the gaze, therefore, lies in the dialectical relationship between seeing and being seen, actual seeing and imagined seeing, the object of seeing and the subject of seeing. The eye of looking belongs to the subject, while the gaze is located on the side of the object, which is gazing at me, but I cannot see it; I know that the object is gazing at me, but I do not know where the object is gazing at me. That is, the object is always looking at me from a place I do not know.

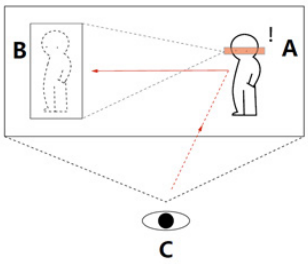
iii. The space of the gaze and power relations

In the horror stories of Medusa, the visual has been associated with power and taboos. The most famous contemporary analysis of vision and power comes from Michel Foucault, whose 'panopticon' uses vision as a form of social surveillance and self-regulation. In Foucault's understanding, the gaze is given space, which is seen as a means of enacting power. The power of the visual is exemplified in Jeremy Bentham's panopticon. In Foucault's words, the 'primary function of the panopticon' is to 'induce a state of conscious, permanent visibility among the prisoners to ensure the automatic operation of power . The eye under the gaze establishes a hierarchical relationship with the body, which implies a psychological difference in power relations. The gazer usually has a higher status than the gazed upon, in which case the relationship between the two as objects of study is a direct result of the gaze. As a form of power associated with the eye and vision, the gaze is a projection of desire that implies a specific discourse of power which inevitably leads to 'control'.

The gaze brings a sense of control and anxiety as a direct result of people seeing the gaze and feeling they are being gazed at; they lose their autonomy and become the object of the gaze of others. In this state of anxiety, people's behavior and perception of the self are affected. Urban elements, as the carriers of the gaze, are trained and reminded in repeated experiences, which makes these elements, originally without any tendency, stand-ins for the gaze. that is, when these elements are seen, people feel the pressure they are under from this aspect. Thus, they are controlled by this pressure of the gaze, subconsciously changing their behavior in different areas of their behavior.

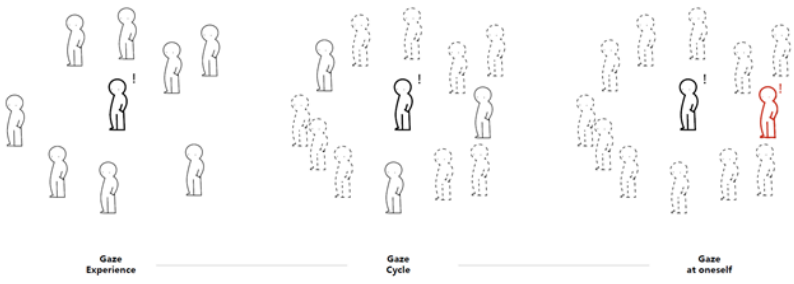
CONSIDERING THE GAZE AS A SYSTEM AND FRAMEWORK FOR ANALYSIS

The most famous contemporary analysis of vision and power comes from Michel Foucault, whose 'panopticon' presents vision as a form of social surveillance and self-regulation. In Foucault's understanding, the gaze is given space as a means of enacting power. The power of the visual is exemplified in Jeremy Bentham's panopticon: in Foucault's words, the 'primary function of the panopticon' is to 'induce a state of conscious, permanent visibility among the prisoners to ensure the automatic operation of power. The eye under the gaze establishes a hierarchical relationship with the body - which implies a psychological difference in power relations, with the gazer usually having a higher status than the gazed upon, in this case as a direct result of the gaze between the two as the object of study. As a form of power associated with the eye and vision, the gaze is a projection of desire and contains a specific discourse of power which inevitably leads to 'control'.



The gaze brings with it a sense of control and anxiety as a direct result of the fact that people see the gaze and feel they are being gazed at; they lose their autonomy and become the object of the gaze of others. In this state of anxiety, people's behaviour and perception of the self are affected, the urban elements that are the vehicles of the gaze are trained and reminded in repeated experiences, and these elements that do not otherwise carry any inclination become stand-ins for the gaze, that is, when these elements are seen, people feel the pressure they are under from this aspect and are thus controlled by this pressure of the gaze, subconsciously changing their behaviour in different areas.

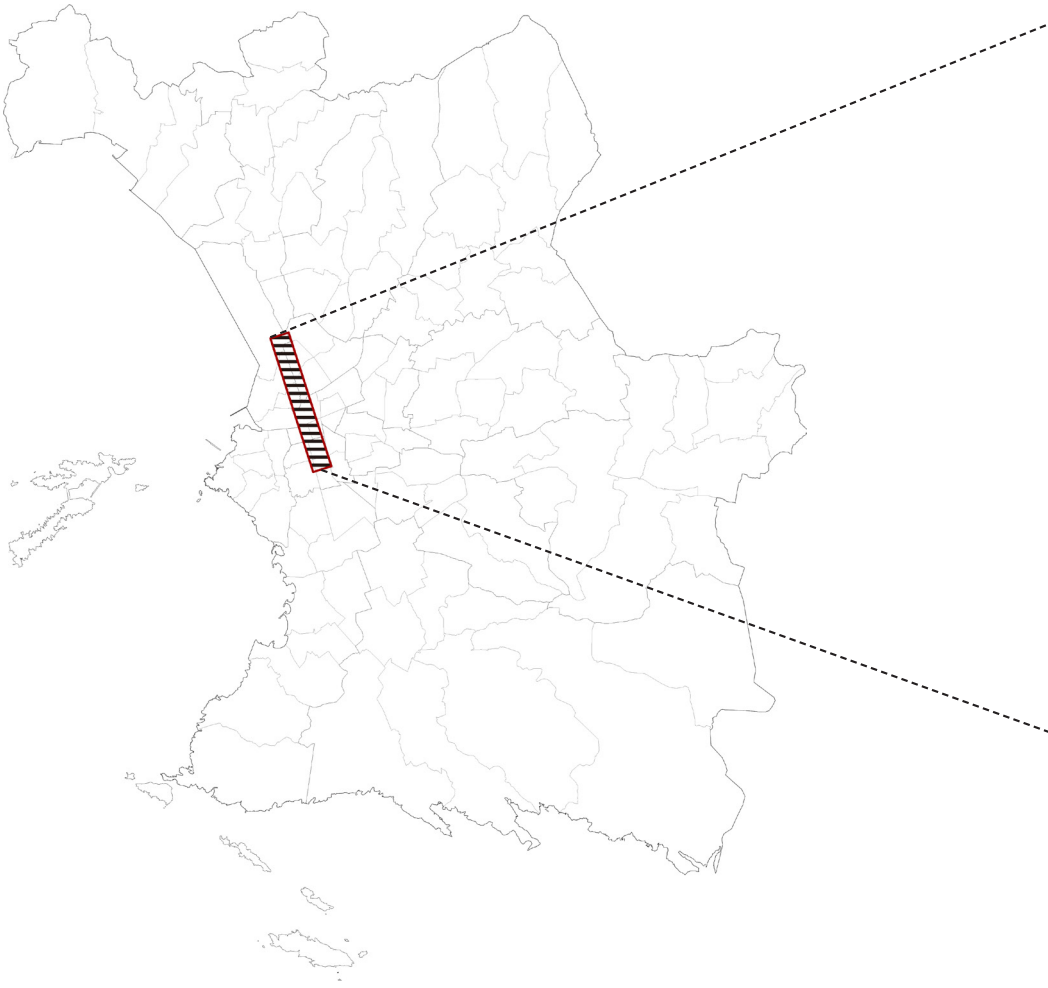
Art historian Margaret Olin argues that the term gaze is not limited to the act of viewing itself, but rather emphasizes both the person gazing and the person being gazed at, and that the gaze requires us to use the entire visual field that constitutes a particular viewing as a framework for analysis, not just the image itself. In other words, the gaze points not to an object but to a field. This framework encompasses the object of the gaze, its processes, and the relationship between the gaze and space, and its associated parameters.



THE ARCHITECTURE OF THE GAZE

The complexity of the gaze reconfigures the complexity of the city, as space makes the gaze the privilege of the gazer, and the gaze redefines the nature of space. Whether it is the space of the various technologies of gaze, the space of the most rudimentary human gaze, or the space and means of resistance to gaze, buildings and structures play a relatively stable role in this. While buildings and components tend not to move significantly, the act of gaze occurs and disappears randomly at various points, but architecture plays a role in guiding and generating the gaze. The network of the gaze is made up of the stability of the building and the instability of the gaze.

Alfred Hitchcock establishes a fixed-view panoramic scene in the film Rear Window: just as a panoramic prison combines spectacle with surveillance, the spatial scene in the film takes the form of a conical imaginary whose apex consists of the protagonist's living room (or his head) and then extends towards the bottom of the courtyard. The protagonist has a set of specialist observation equipment (binoculars, telephoto lens) to keep an eye on his neighbors, and the introduction of these optical instruments adds more perspectives and ways of focusing on the single scene. In such a structure, architecture becomes an instrument of gaze, a kind of camera obscura within the city limits. The buildings and spaces in the film play a stable role, existing as spaces where the gaze takes place, while the protagonist is invisible but variable as a gazer. He can advance to expose himself to the light or retreat into the darkness where the light does not shine. It is possible to alter the way of seeing with optical instruments or to overview the events taking place in these windows with the eyes alone. Like the guard in the circular prison, whose absolute power is based on unidentifiable darkness, the voyeur in Rear Window hides in the darkness and retreats into the darkness that hides his entire body as soon as there is a possibility of discovery. The space in the film provides the solitary viewer with an overview of the many separated individuals. The voyeurs see an anonymous collection of urban life, part of a society of autonomous individuals. Space in Film discusses the relationship between urban alienation and the power of the visual, especially in an era where cameras and other surveillance systems are ubiquitous in public and private spaces. Rear Window announces a postmodern urban space whose boundaries are no longer defined by architectural structures, but by screens and lenses.



SITE STUDY

_Porte d'Aix

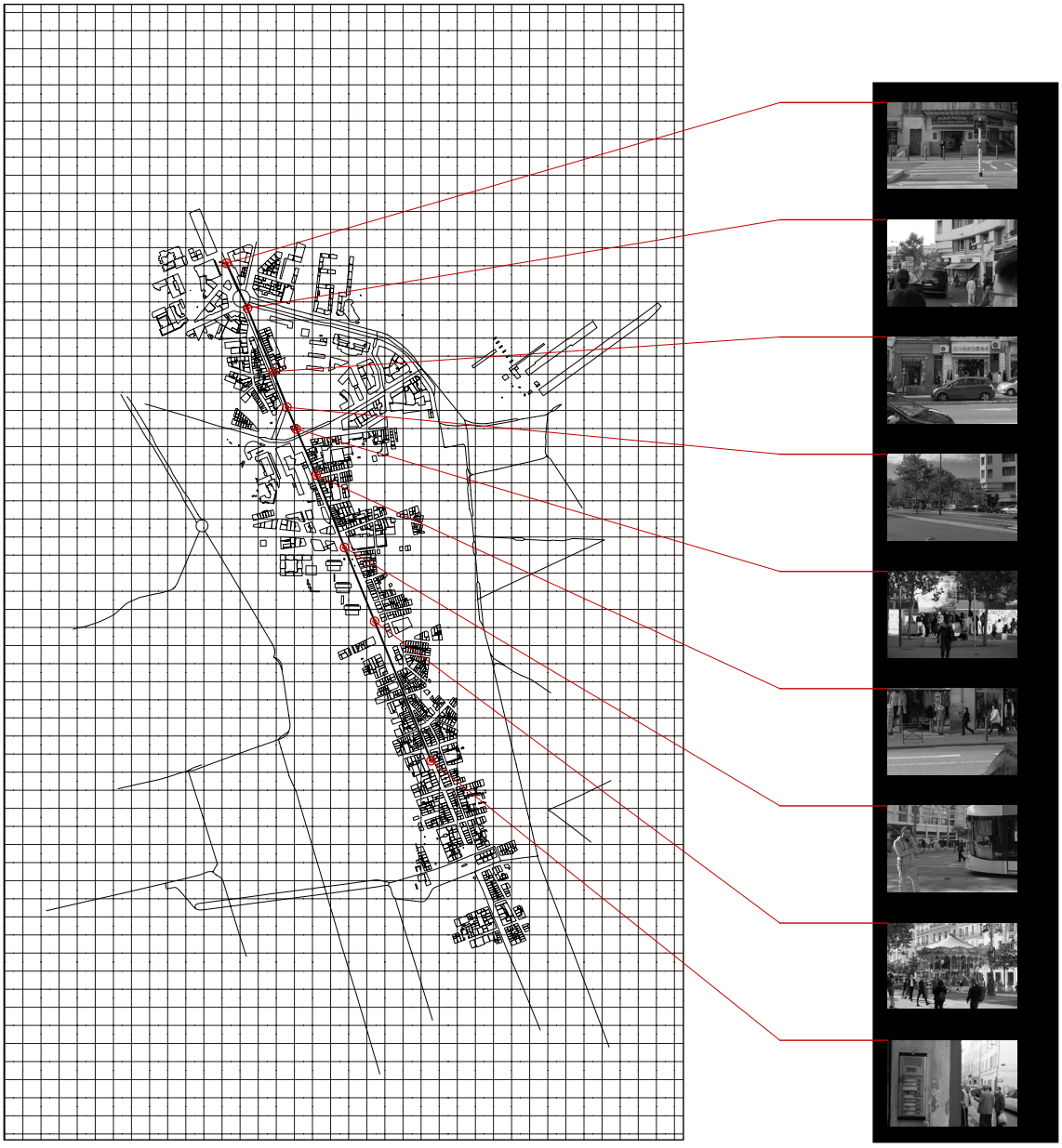
NODES_GAZE CHANGES

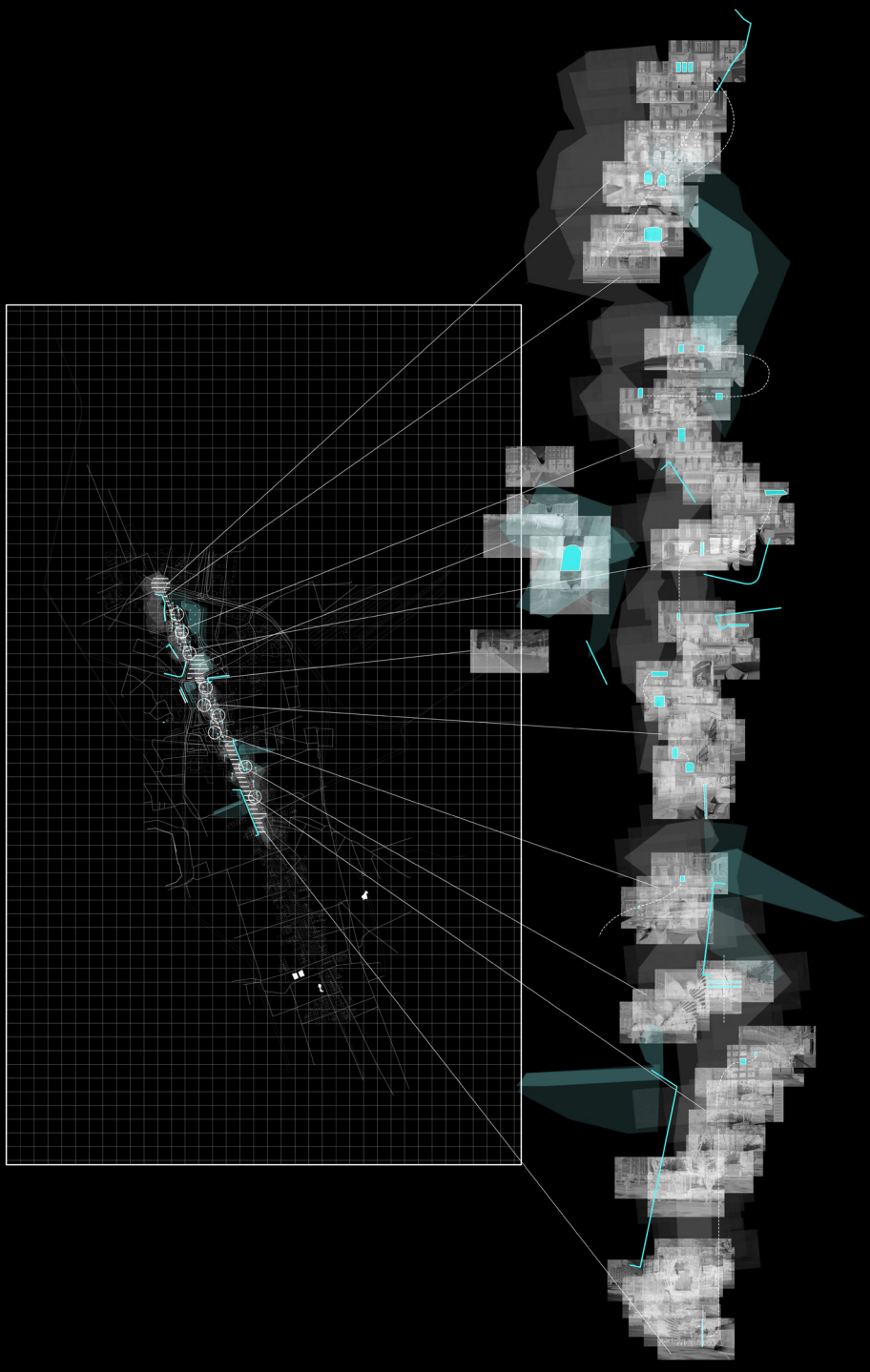
I began by choosing my research site, a central axis of the city not far from the city's main harbour. This axis runs through the Arc de Triomphe in Marseille and it is interesting to note that the different sites and areas along the axis give a completely different feel.

I started with a continuous video recording on the axis and marked all the elements about the gaze. In this way several nodes on the axis were formed. These nodes act as borders for each area, and as each border is crossed, the proportions of the gaze elements in the city and the atmosphere of the space change. The closer one gets to the Arc de Triomphe the more tense and stressful it becomes, while the further one gets away from it the more relaxed and subdued it becomes. Based on these nodes, I began to analyse the various parts in depth.

00: 00

00: 30

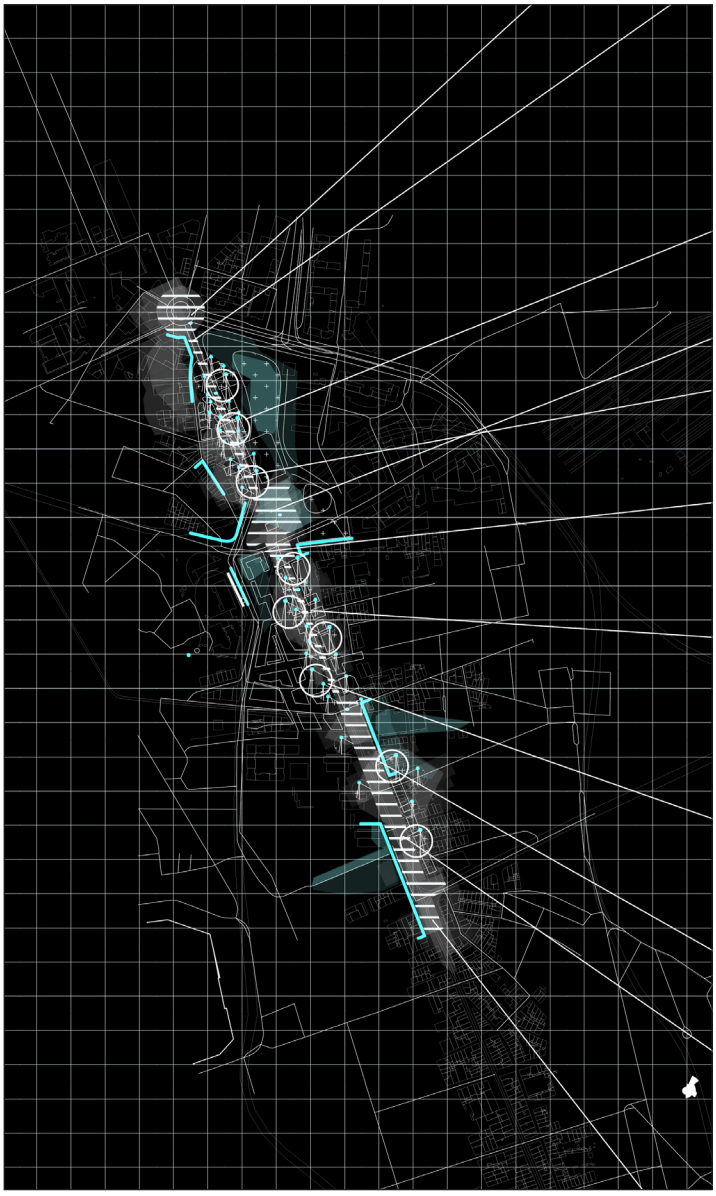




THE CITY UNDER SURVEILLANCE

_A collection of fragmentation

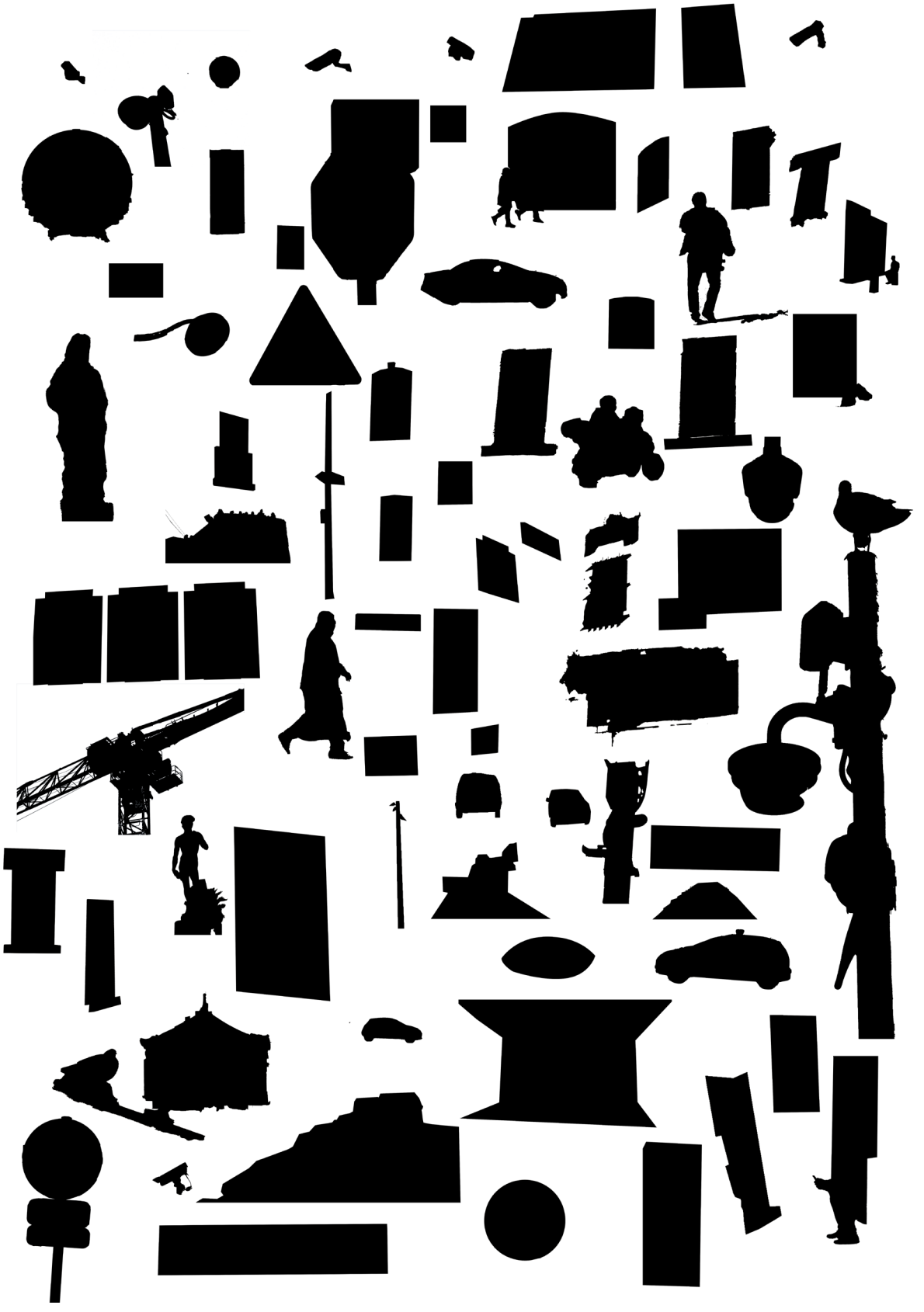
The gaze brings a sense of control and anxiety as a direct result of people seeing the gaze and feeling they are being gazed at; they lose their autonomy and become the object of the gaze of others. In this state of anxiety, people's behavior and perception of the self are affected. Urban elements, as the carriers of the gaze, are trained and reminded in repeated experiences, which makes these elements, originally without any tendency, stand-ins for the gaze. that is, when these elements are seen, people feel the pressure they are under from this aspect. Thus, they are controlled by this pressure of the gaze, subconsciously changing their behavior in different areas of their behavior.



Legends
Boundary
Path
Building
Transport nodes
Resident
Square
Commercials
Square
Vacant land
Green & Park
Main road

The elements of the gaze are unique to each city. In Marseille, thresholds, broken windows, balconies, triumphal arches, security cameras, cars, etc. all constitute the elements and mediums of the urban gaze. I use these elements to represent the gaze, they are placed on the structure of the map and constitute a kind of gaze element mapping of the area. we see these elements, look through these elements and then suspect being seen through these elements. These elements and mediums constitute our awareness of and familiarity with the urban gaze. And these elements also constitute a source of unease and anxiety in the city

STOP
prodomo
POLICE
ARRÊT
MINUTE
30mn MAXI



TOOLS OF GAZING

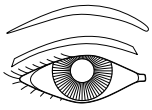
_Eyes

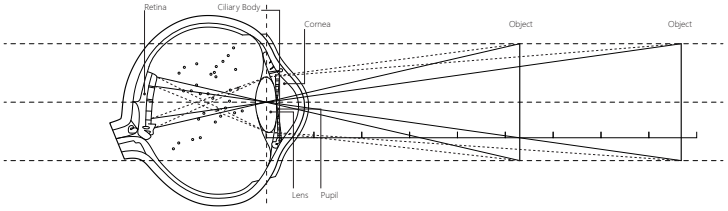
The eye as the most direct representative of the gaze also becomes the basic structure of gaze - an examination of the environment without the aid of any instrument, using only the optical properties of the eye. The gaze that one anticipates from others is also based on the performance of the eye. Conversely, when faced with other techniques or means of viewing, one is unable to intuitively experience the perception of being gazed at due to unfamiliarity.

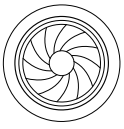
_Camera tools

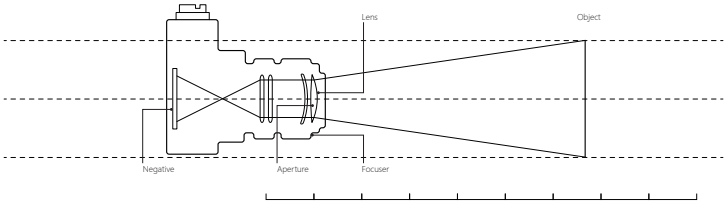
Camera tools have become much more frequent in the world than they were a few decades ago and have made people aware that cameras are no less important for physical examination and surveillance than the eye. And the images captured by camera tools have become a rational testimony because they produce substance. But camera technology is not omnipotent, and performance limitations often prevent them from being as flexible as the human eye, so cameras are more likely to have obvious and well-defined blind spots in the field of vision.

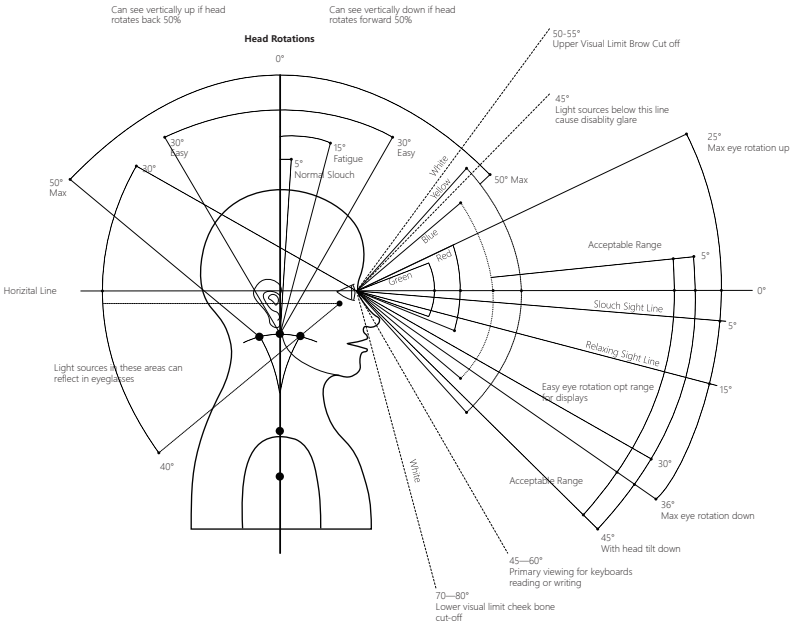
The eye-like structure and form of the camera, and the direct response of form to function, highlight the duty that the camera represents - the gaze. A camera is a mysterious object: it does not have an eye, but it has a 'gaze'. While the person being watched is well aware that the camera itself cannot be seen, they are also aware that someone is watching it, or may be watching it. Nonetheless, the space being watched is considered to be only a passive container in which the object being observed exists, and because video surveillance usually reduces everything to a visual, it cannot recognise situations that require a more sensitive interpretation - the watched gaze is insensitive to who comes and goes, and to feelings or intentions, meaning that as long as the object is in range, the subject in it has no intention of committing a visually recognisable crime.

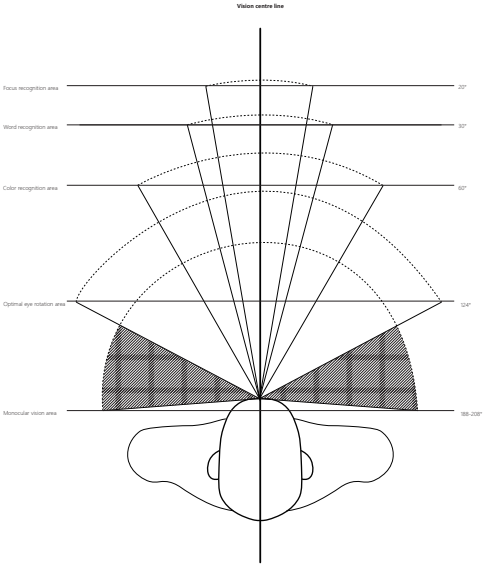


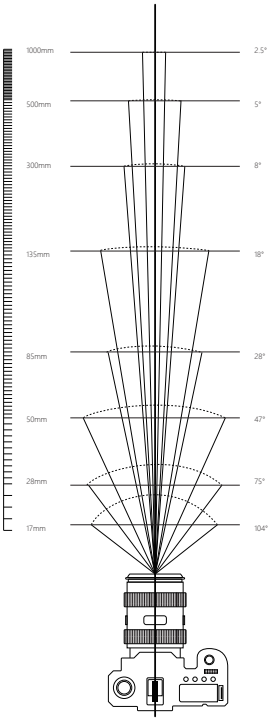






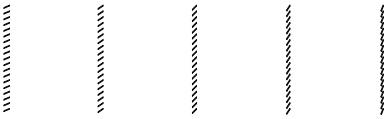

Can see vertically up if head rotates back 50%
Can see vertically down if head rotates forward 50%
Head Rotations
0°
50-55°
Upper Visual Limit Brow Cut off
45°
Light sources below this line cause disablity glare
25°
Max eye rotation up
30° Easy
15° Fatigue
5° Normal Slouch
30° Easy
50° Max
30°
50° Max
White
Yellow
Blue
Red
Green
Acceptable Range
5°
0°
Horizital Line
Slouch Sight Line
5°
Relaxing Sight Line
15°
Light sources in these areas can reflect in eyeglasses
Easy eye rotation opt range for displays
40°
30°
Acceptable Range
36°
Max eye rotation down
45°
With head tilt down
White
45—60°
Primary viewing for keyboards reading or writing
70—80°
Lower visual limit cheek bone cut-off

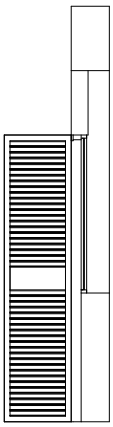

Vision centre line
Focus recognition area
Word recognition area
Color recognition area
Optimal eye rotation area
Monocular vision area

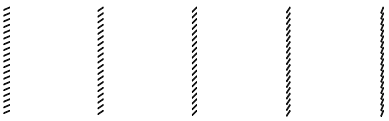

1000mm
2.5°
500mm
5°
300mm
8°
135mm
18°
85mm
28°
50mm
47°
28mm
75°
17mm
104°

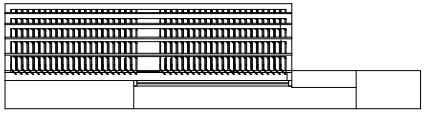
VARIATION OF ELEMENTS AND MEDIUMS IN THE CITY LEADS TO DIVERSITY OF GAZE

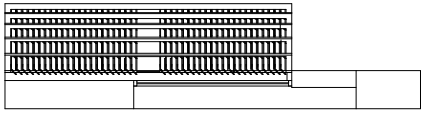
The elements of space allow the gaze to change its mode of action and position. They block the line of sight, altering the direction of the gaze and affecting the visible field of vision, while also blocking the body and reducing the potential exposure of the gazer's body. In the case of the window, for example, the window as a medium of observation blocks the body's advance but also enhances the gaze - the width of the window reduces the range of vision, the height of the window obscures the lower part of the body, and the reflection of the glass blocks the view while allowing the person to partially see a mirror image of themselves while looking ahead at this angle. The gazer near the window can always maximize his or her obscuration thus creating an invisible area, while the gazee can almost always be fully observed at a certain angle. This disparate insight and visibility lead to a difference in visual power that exacerbates the effect of the gaze.

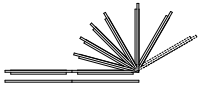


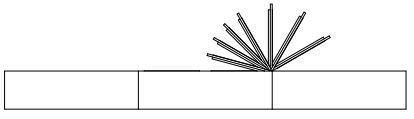


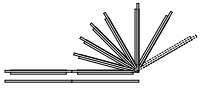


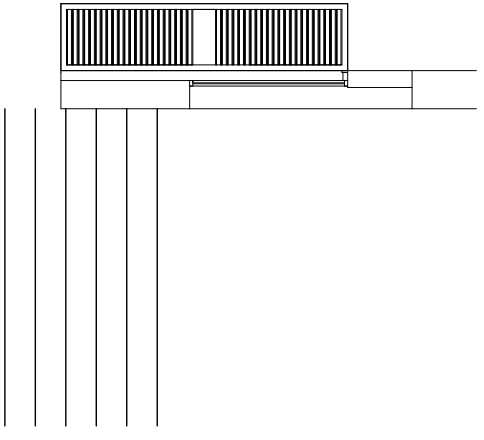


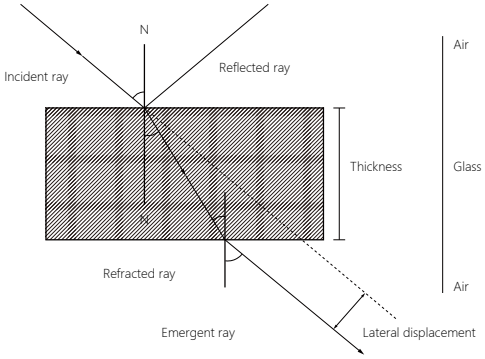


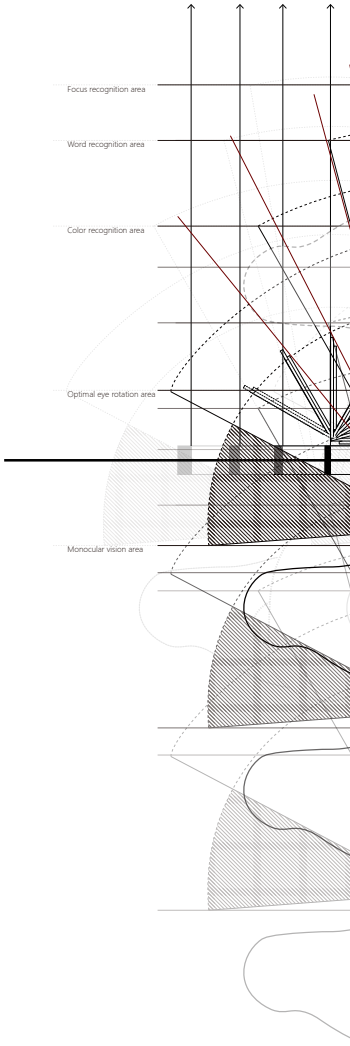


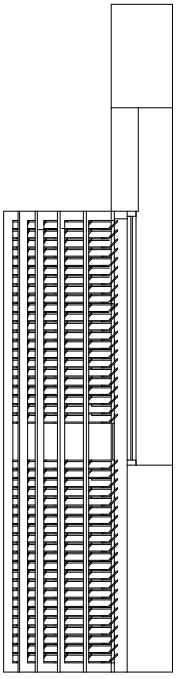


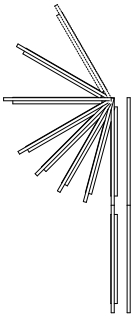


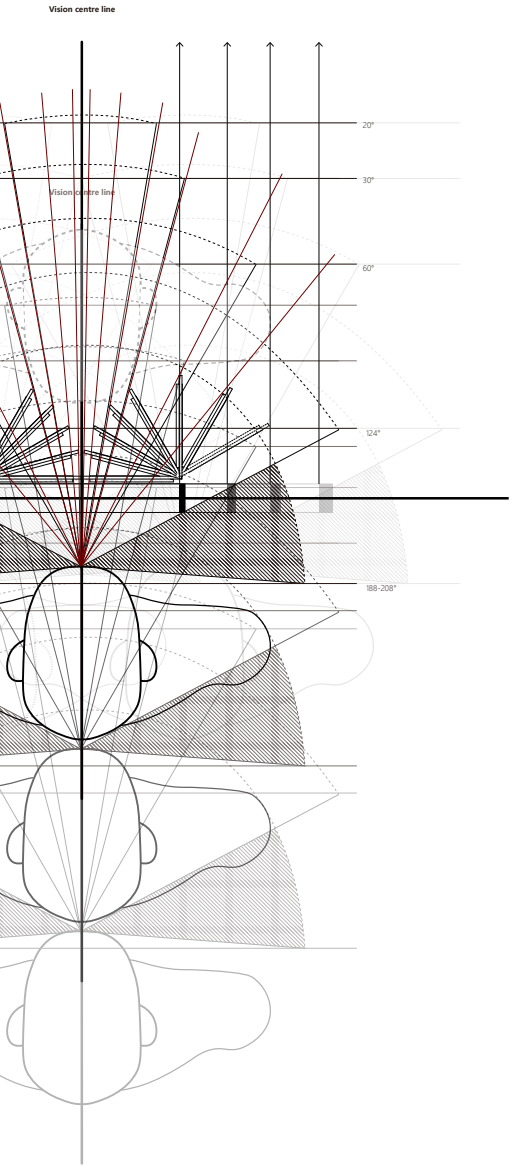



N
Incident ray
Reflected ray
Air
Thickness
Glass
N
Refracted ray
Air
Emergent ray
Lateral displacement


Focus recognition area
Word recognition area
Color recognition area
Optimal eye rotation area
Monocular vision area



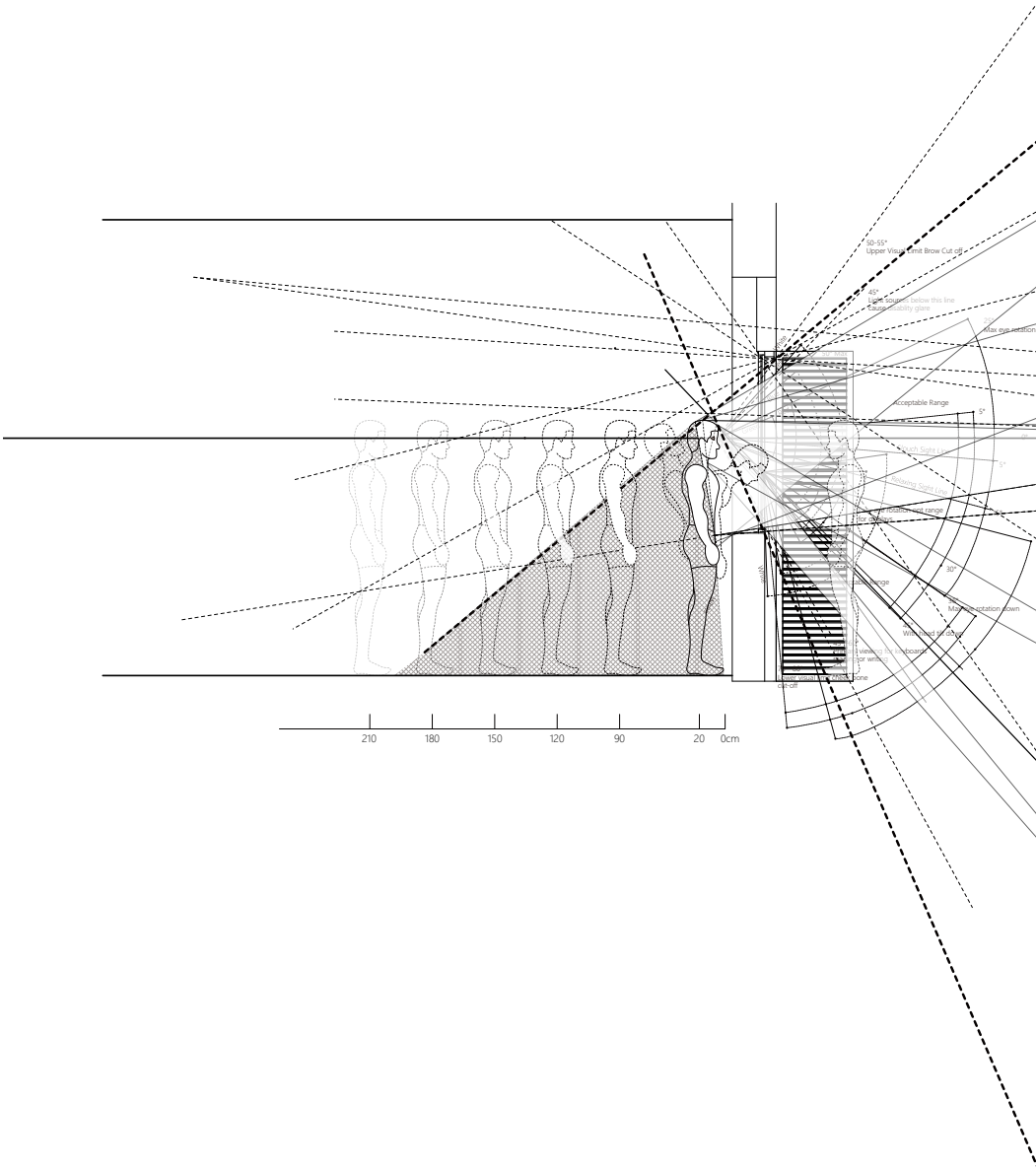


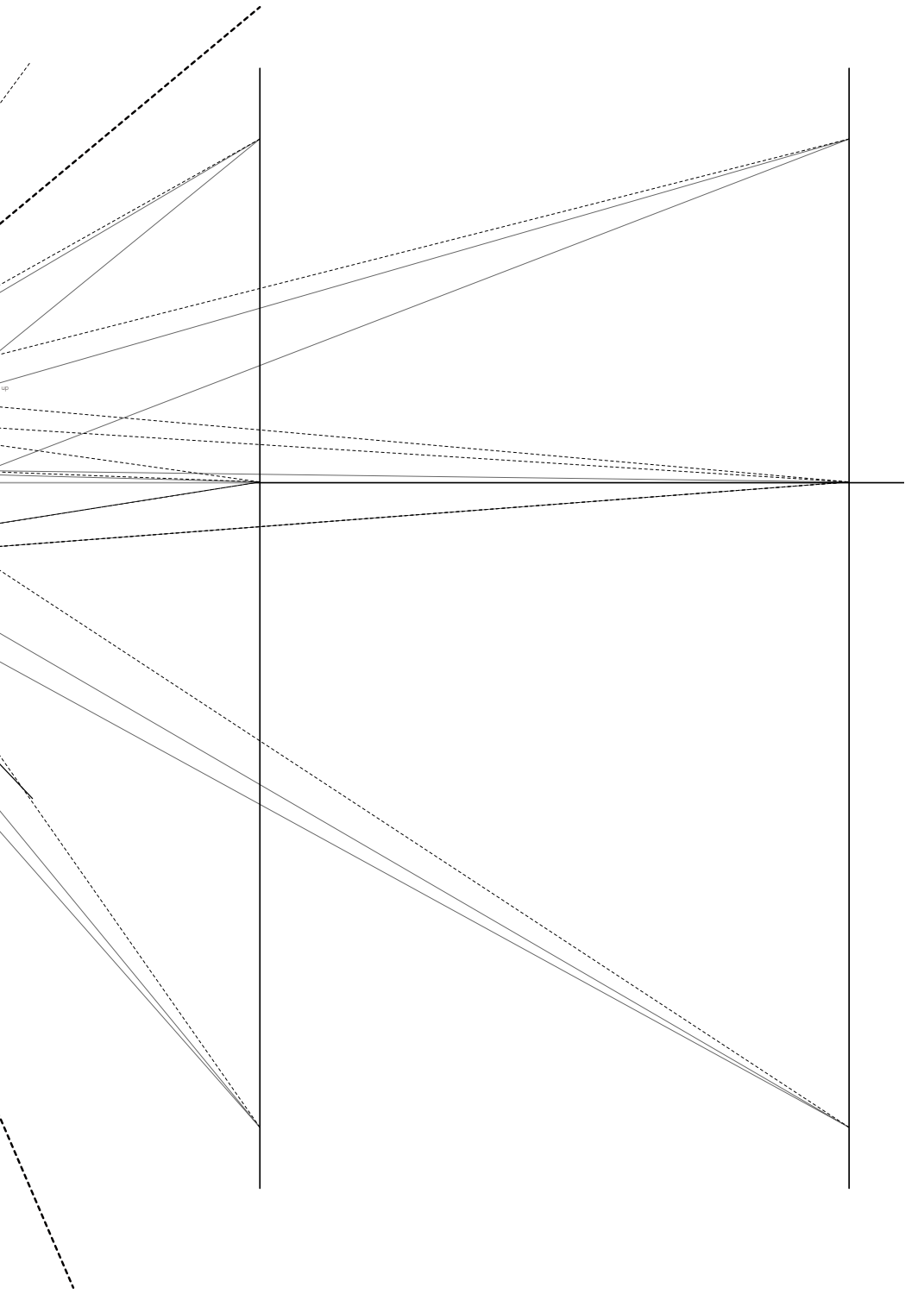


BODY, MEDIUM AND VISIBILITY

_Visibility

Visibility is so important in the gaze as an instrument of power control that the 'fear of dark space' represented by the unseen realm in the urban space filled with the gaze is the intolerable and threatening 'zone of disorder'. Opacity, on the other hand, is another important device. The opacity of the gaze is expressed in the isolation of visual as well as spatial relationships. Walking through the complex spatial environment of the gaze, one never has a holistic grasp of the space but is limited to the part of it that he/she is in at the time, and a sense of unease arises. While the former is a more immediate physical sensation, the latter has a more thoughtful involvement.

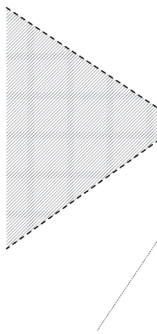

50-55°
Upper Visual Limit Brow Cut off
65°
Light sources below this line
Glare possibility zone
Max eye rotation
Acceptable Range
5°
Preferred Sight Line
Relaxed Sight Line
Max comfortable range
for occasional use
30°
Max range
Max head rotation down
Withdrawal for glare
Preferred
Max
Max
Max zone for visual tasks
Max zone for visual tasks
Max zone for visual tasks

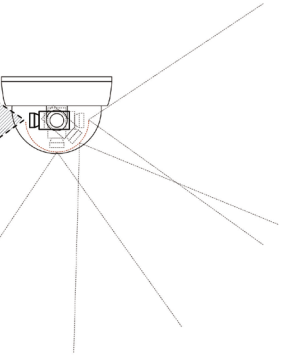


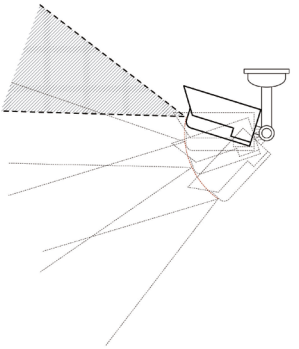
CAMERA TOOLS

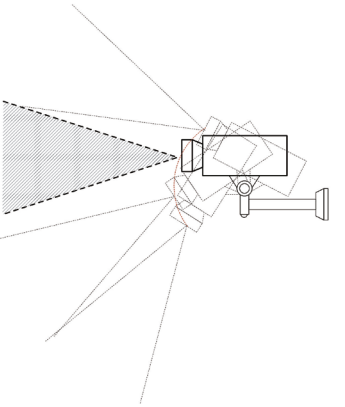
The camera tool has become a much more frequent feature of the world than it was a few decades ago, and has made people aware that the camera is no less important for physical examination and surveillance than the eye. The images captured by the cameras have become a testimony of reason because they produce substance.

Technology has allowed cameras to be greatly enhanced and cameras, including surveillance cameras, can be used to a greater extent and in good combinations to provide maximum supervision and control of space.

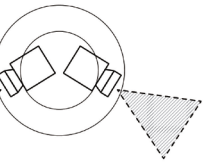








sensor



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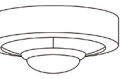
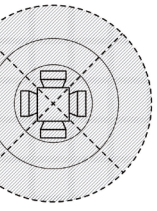
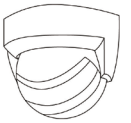
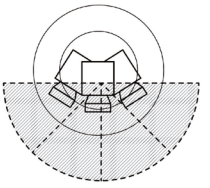


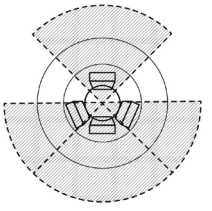


Multi-sensor

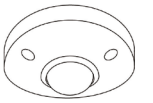


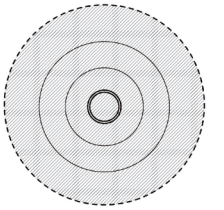


270°view

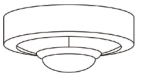


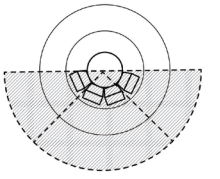
Fisheye

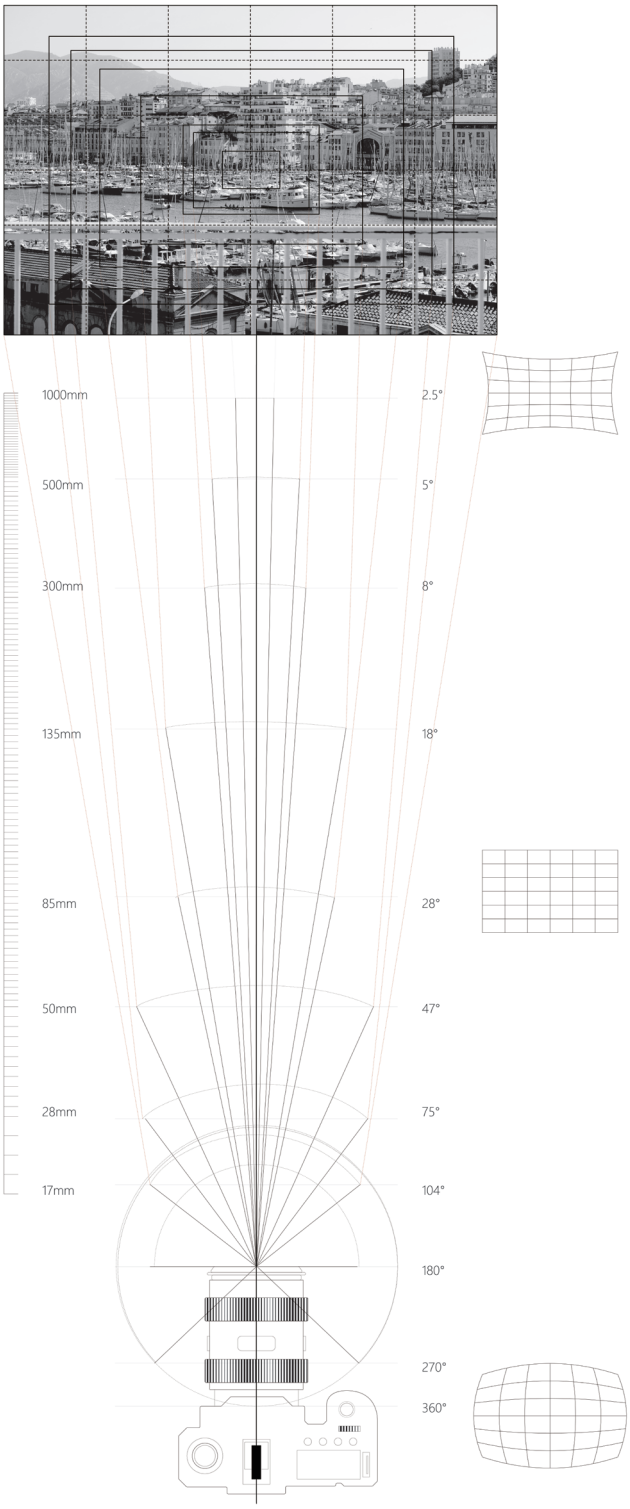


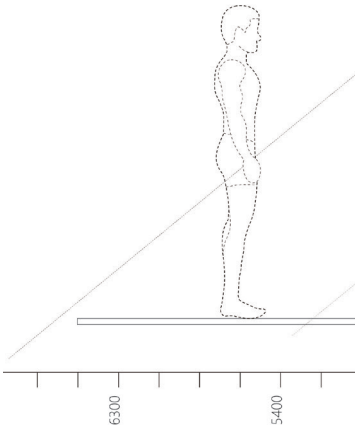


180°view

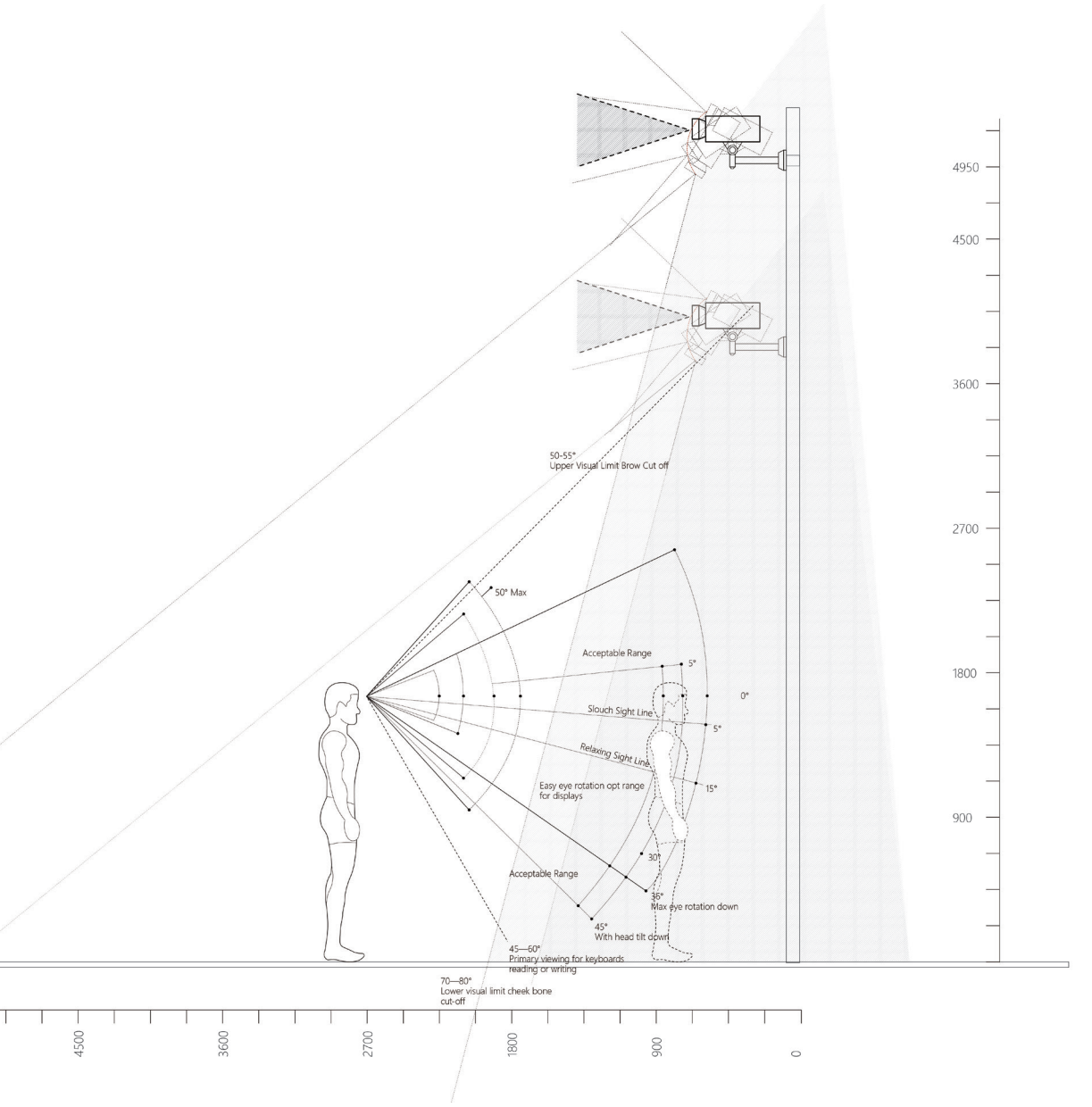





1000mm
2.5°
500mm
5°
300mm
8°
135mm
18°
85mm
28°
50mm
47°
28mm
75°
17mm
104°
180°
270°
360°


6300
5400

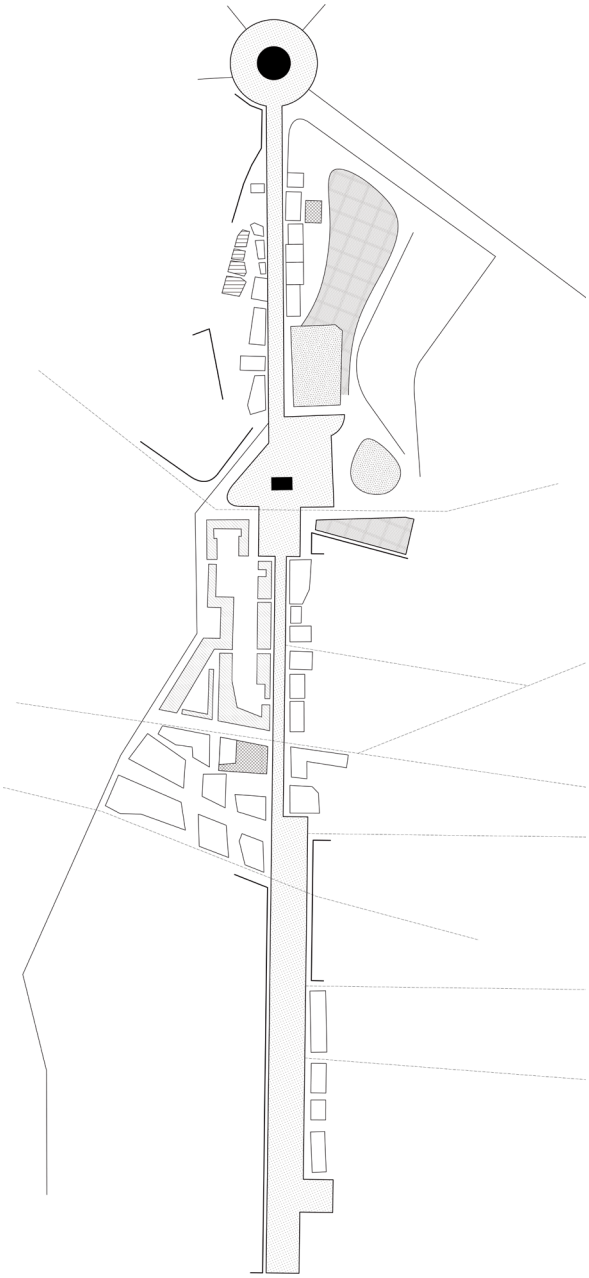
Yet camera technology is not omnipotent; performance limitations often prevent them from being as flexible as the human eye, so cameras are more likely to create visible and well-defined blind spots in the field of view.
From a gaze perspective, the eye-like structure and form of the camera, and the direct response of form to function, highlight even more clearly the duty that the camera represents - the gaze. The camera is a mysterious object: it does not have an eye, but it has a 'gaze'. While the person being watched is well aware that the camera itself cannot be seen (and therefore they do not trust it), they are also aware that someone is watching it, or may be watching it. Nonetheless, the space being watched is considered a passive container only, and the watchful gaze is insensitive to who comes and goes, as well as to feelings or intentions, meaning that the subject within it has no intention of committing a visually identifiable crime as long as the object is in range.

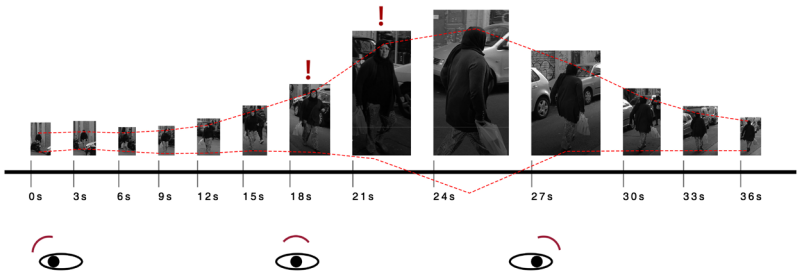


MOTION CAMERAS AS EYES

The previous section is an analysis of the tools, elements and media of the gaze. This is followed by the way in which the gaze works.

First, on the same site, I first tried to simulate gazers in the city using a motion camera as my eyes. And using their perspective and height to follow the passing crowd then observe them and when they realize I am gazing at them and react.

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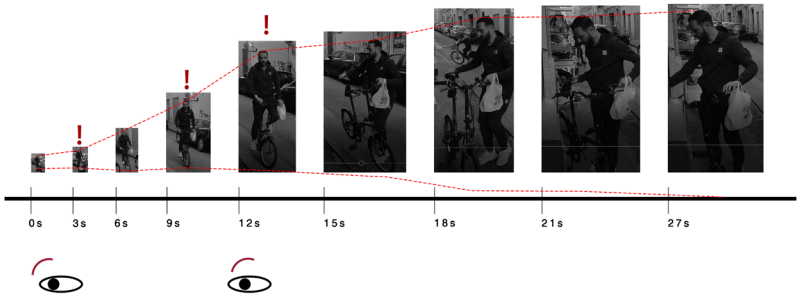
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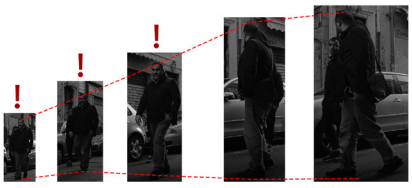
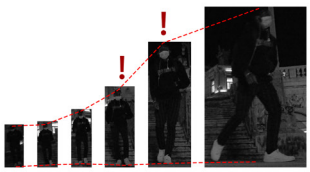
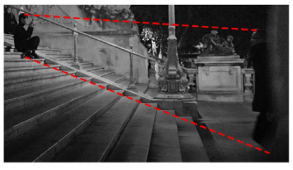
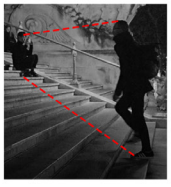


SWITCHING PERSPECTIVES

At the same time, I try to shift the perspective, for example, from the observer to the observed, and me and the observer as a system captured by a third eye. In this way, I analyze the way of gaze in the city, and in the process of identity transformation, I feel the different dimensions and directions of the gaze, including the movement of the eyes, the movement of the body and the eyes, and the sense of distance.



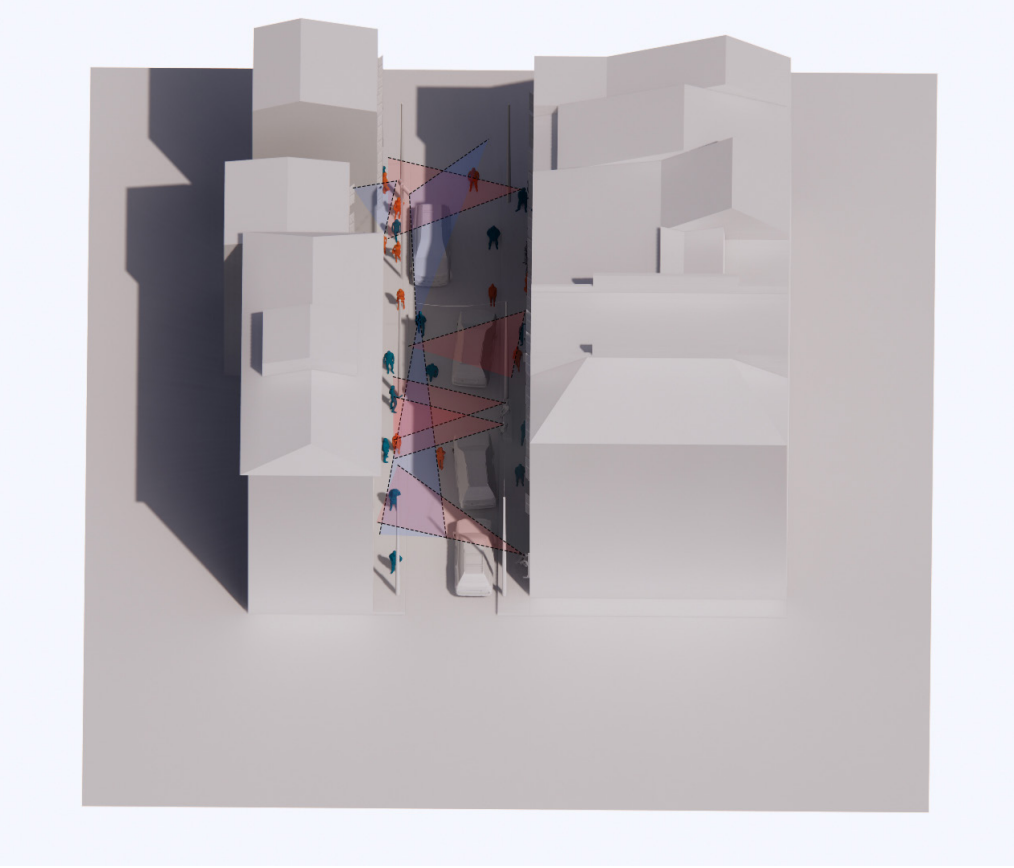


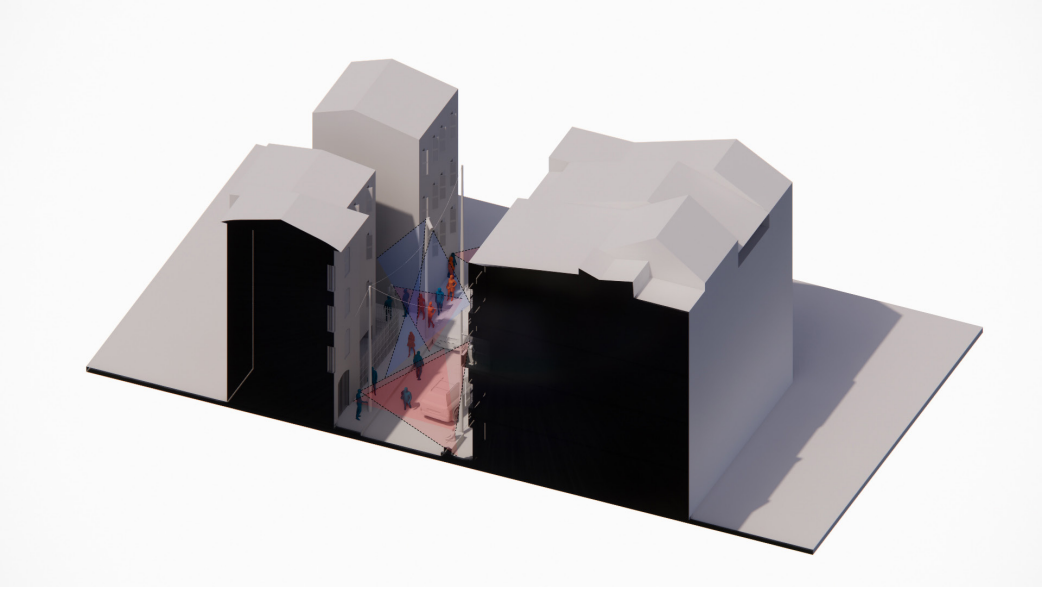


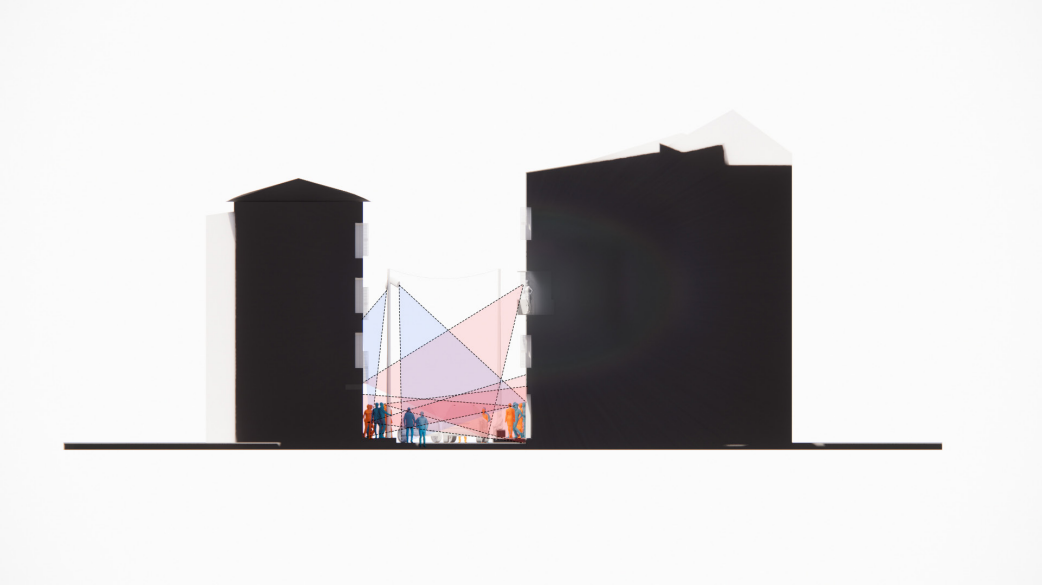
CASE: RD. RUE DES DOMINICANES CLIP AS AN EXAMPLE

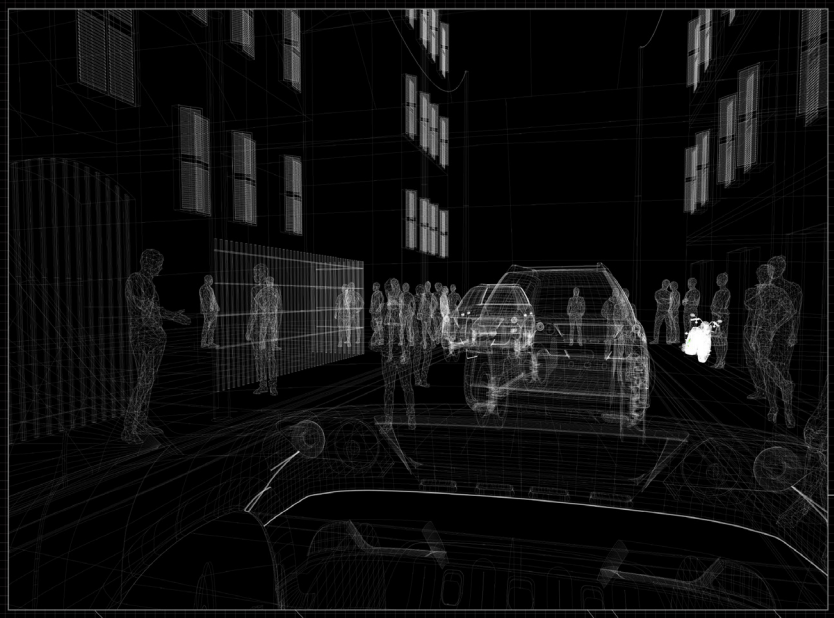
After , I constructed a model of a small area that houses many of the mediums and elements of the gaze that I had listed earlier within it. I thought that this space could be a starting point for analysing the gaze in the city. I started by creating a fragmentary scene based on video, photographs and my memory.

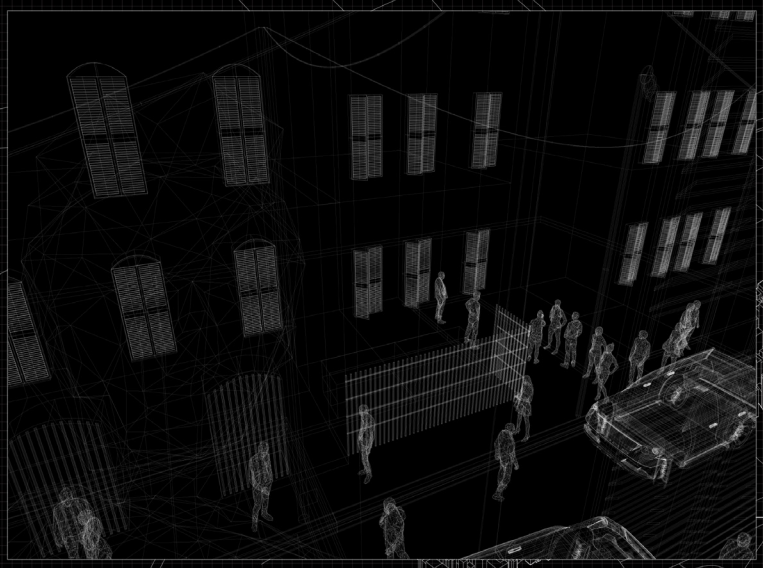
This area is deeper into the neighbourhood than the previously studied axial site, and I use this view of the hidden line to represent the obscuring elements and mediums, as well as the eyes and cameras behind them. Through this viewpoint the activity of the surveillance perspective is expressed with nothing to hide. Space is represented as a collection of lines, each drawing constituting a perspective through the starting point of each gaze.

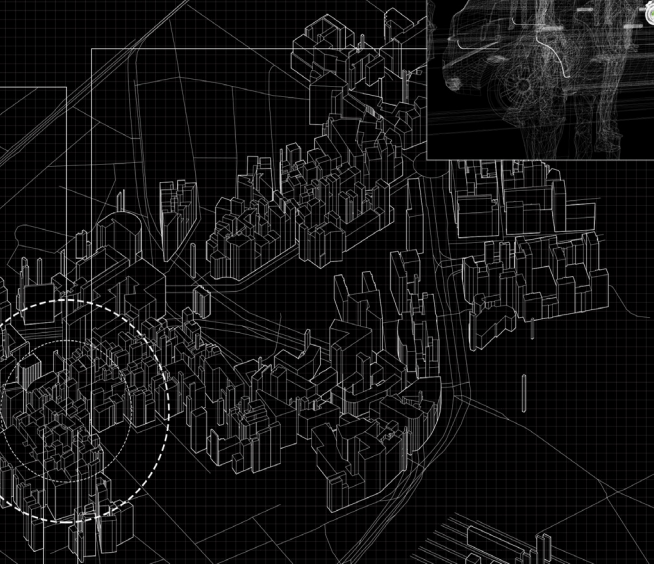


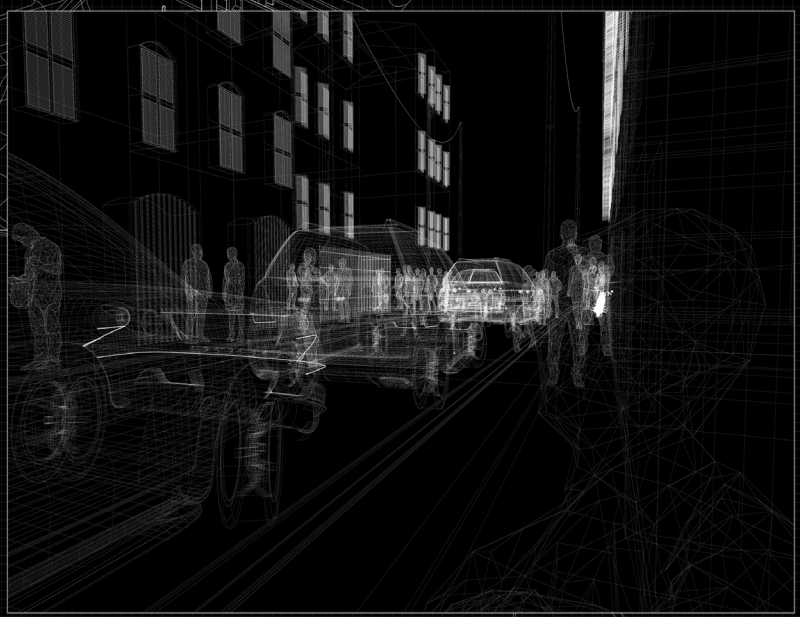








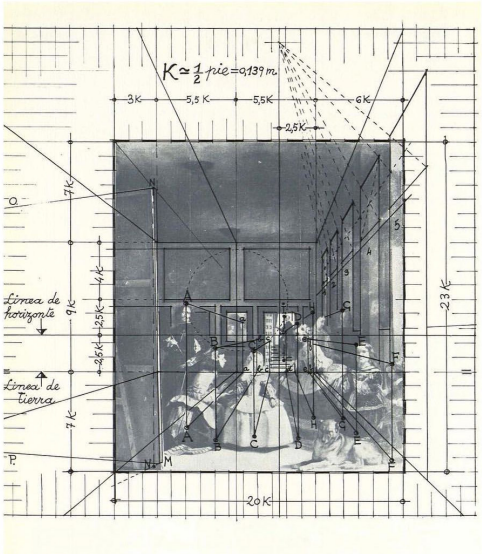


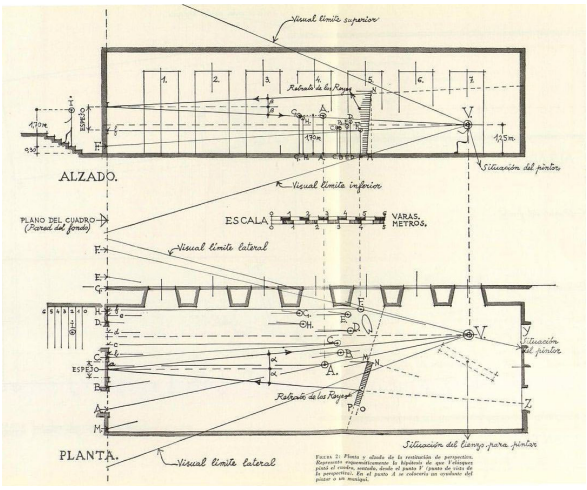


CONE OF VISION

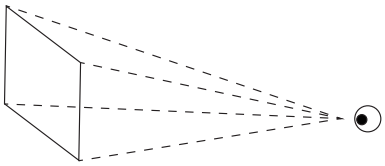
This analysis of las meninas serves as a reference for me, as the author analyses the way the elements of the picture are seen in the form of planes, perspectives and sections. The use of looking in turn forms the shape of space.

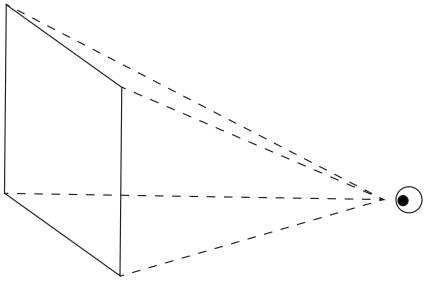
I use the Cone of vision as the basis for the analysis of vision in space to construct the form of the gaze in space and the space it constitutes.

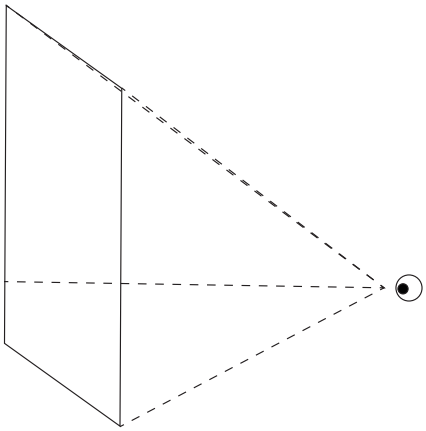


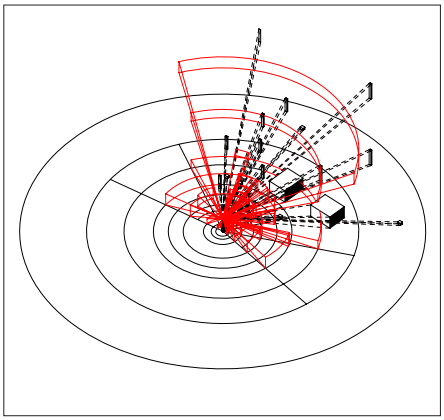


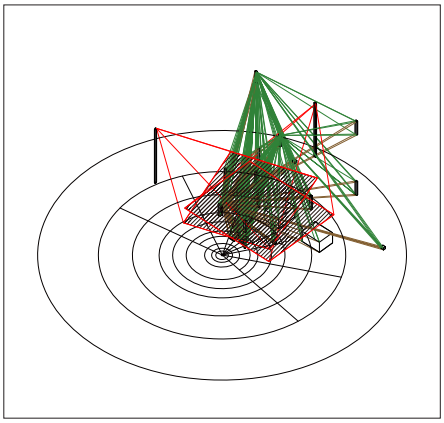
Reference:
Las Meninas analysis, 1961
_Ramiro Moya

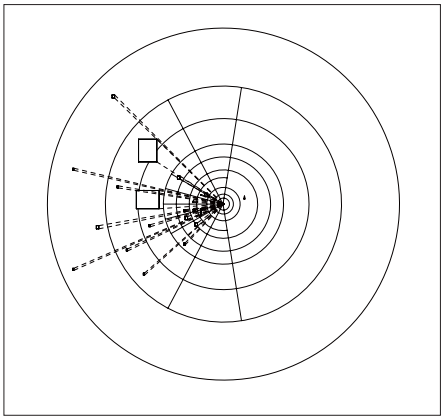


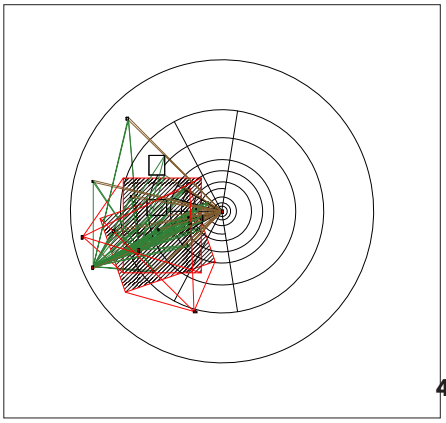






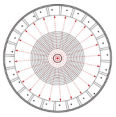
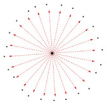
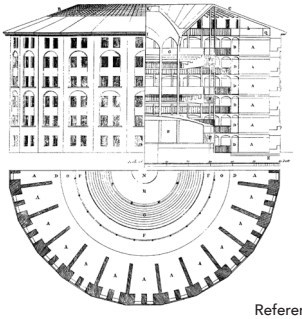
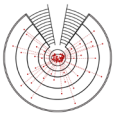
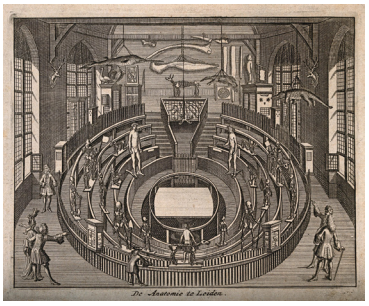
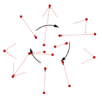




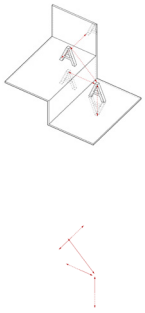
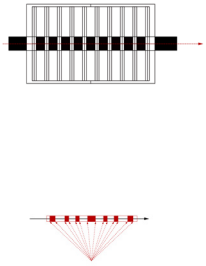
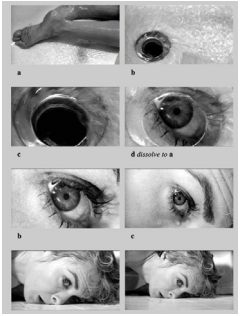
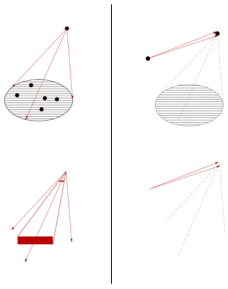


COMPLEX GAZING FORM

These are commonly found in the city, but are not often easily captured by research. They are more complex and designed gazes. The first is the Panopticon, a one-to-many, but only one-way gaze pattern that occurs. The second is The Anatomical Theatre, a form of multiple viewing, in this case usually of a corpse, so it is often a one-way gaze as well. The third is the Marry-go-round, a way of seeing in which the outside world does not move and the inside keeps rotating and moving. Then in mirror palace, a way of looking through reflection

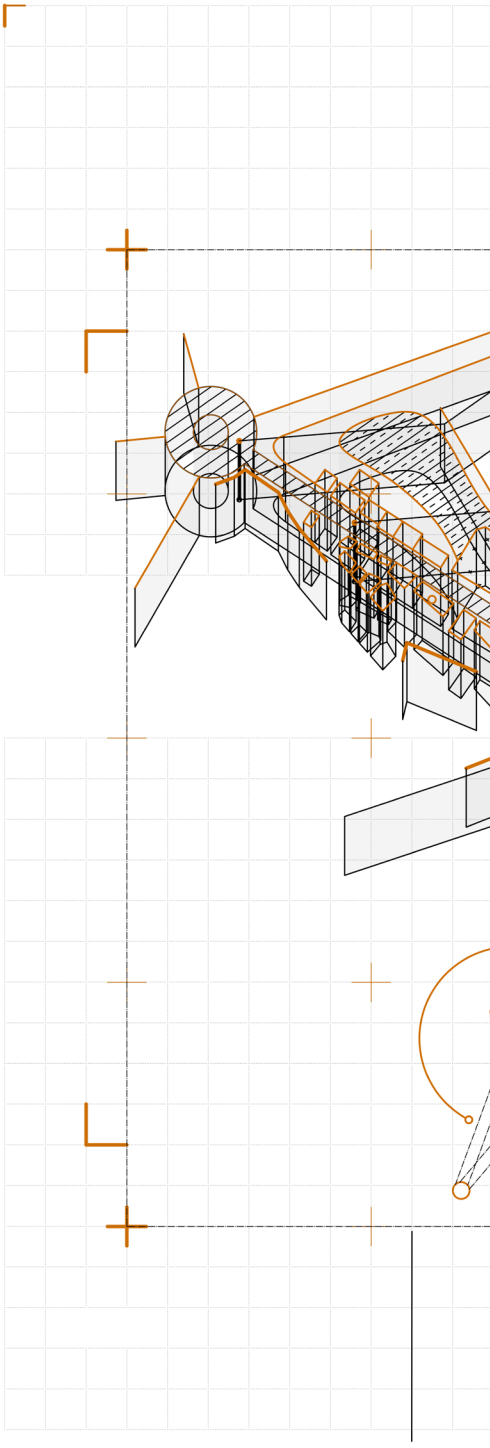
[Panopticon]	 	 Reference: https://en.wikipedia.org/wiki/Willey_Reveley#/media/File:Panopticon.jpg
[The Anatomical Theatre]		 Reference: https://wellcomecollection.org/works/hk4cmjz5/items
[Marry-go-round]		

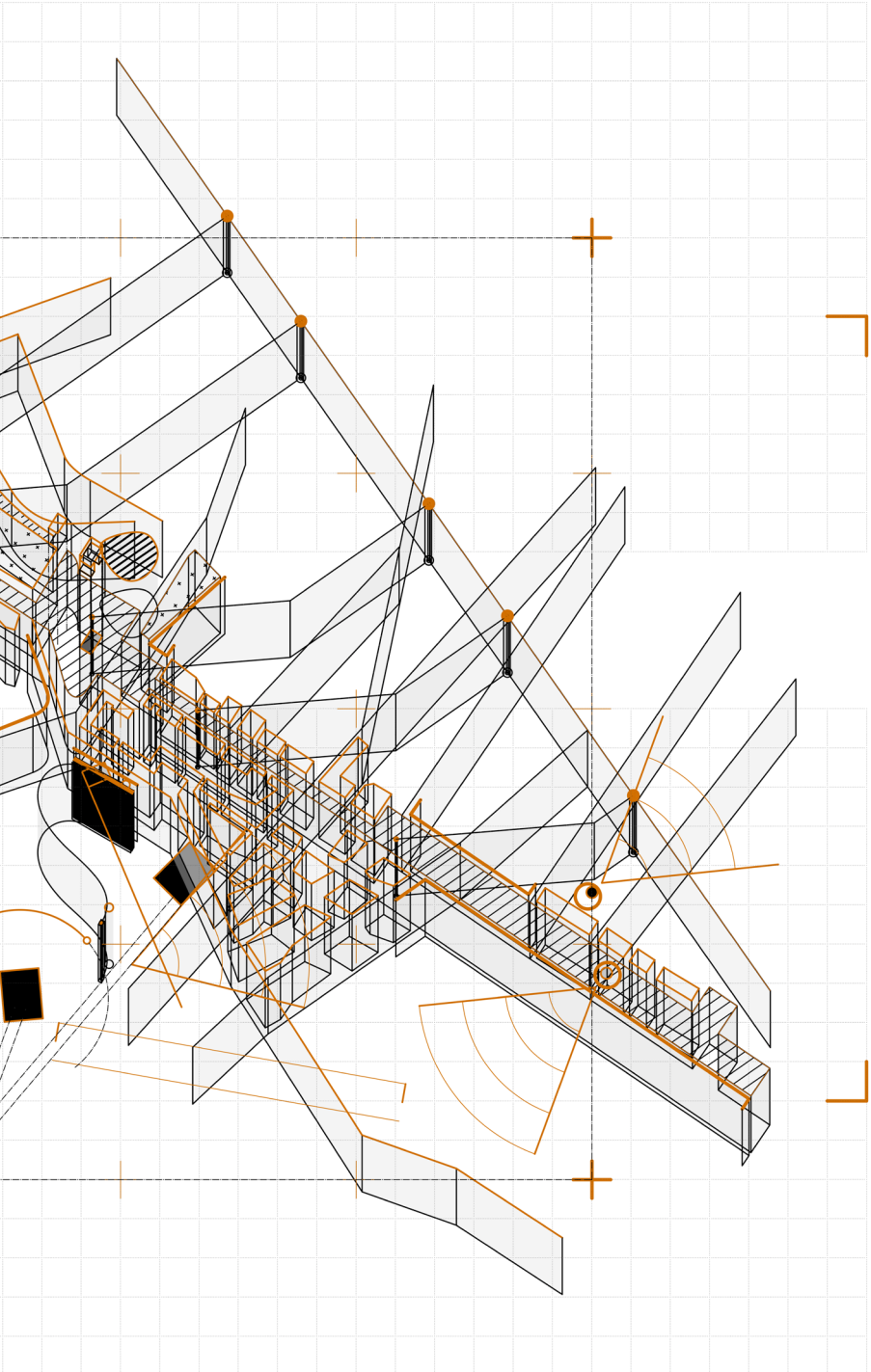
and refraction, a space filled with mirrors and infinite extensions of non-physical space. Following by the Movie montage, in the cinema. This type of gaze is mainly a result of the editing of the film itself allowing the images to become non-directly continuous, with people adding to the middle by imagining. Finally, there is the reversed gaze, which sort of goes against the usual direction of the gaze and is a way of fighting it.

[Mirror palace]		 Reference: http://www.rudolfsiffer.be/Reizen/reizen2007/reis04/verslagbox1/frames/belgiekske.htm
[Movie montage]		 Reference: Psycho https://mymovielab.com/blog/professional-movie-editing-of-psycho-by-alfred-hitchcock/
[Reversed Gaze]		 Reference: https://collection.sina.com.cn/cqyw/2019-07-16/doc-ihytcerm3934988.shtml

COMPLEXITY OF THE GAZE

These elements and the way the city is gazed upon form a kind of identity for Marseille. The city is like the prison of gaze, in which everyone is a guard and a prisoner. It is as if they are playing hide and seek, which does not seem to be a formal or specific sense of unease or mistrust, but rather an underlying pressure to see and seek. People are watched and mistrust each other. The elements of the city remind one of the observation of the gaze, walking around as if you could feel that at one moment you were being watched by everyone.

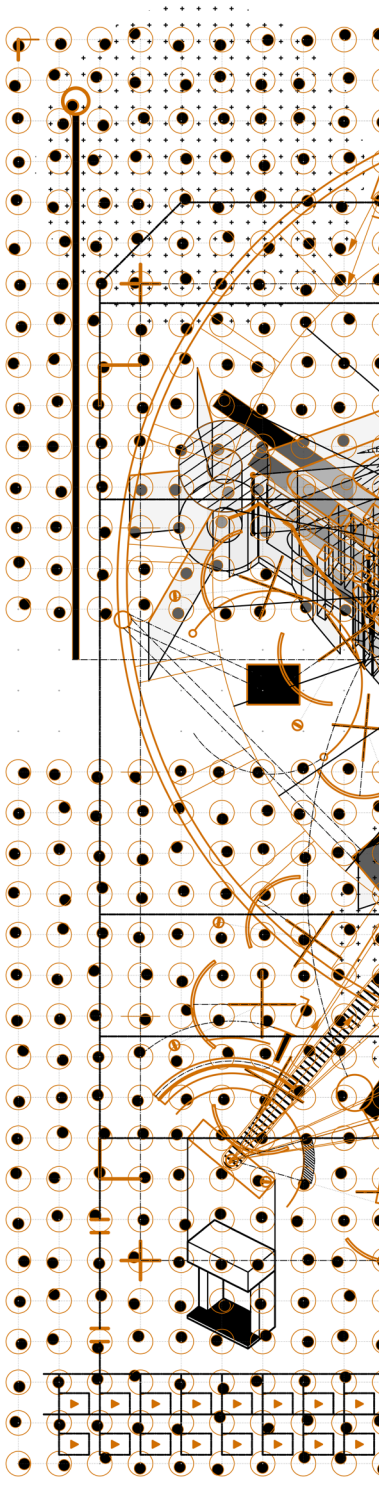


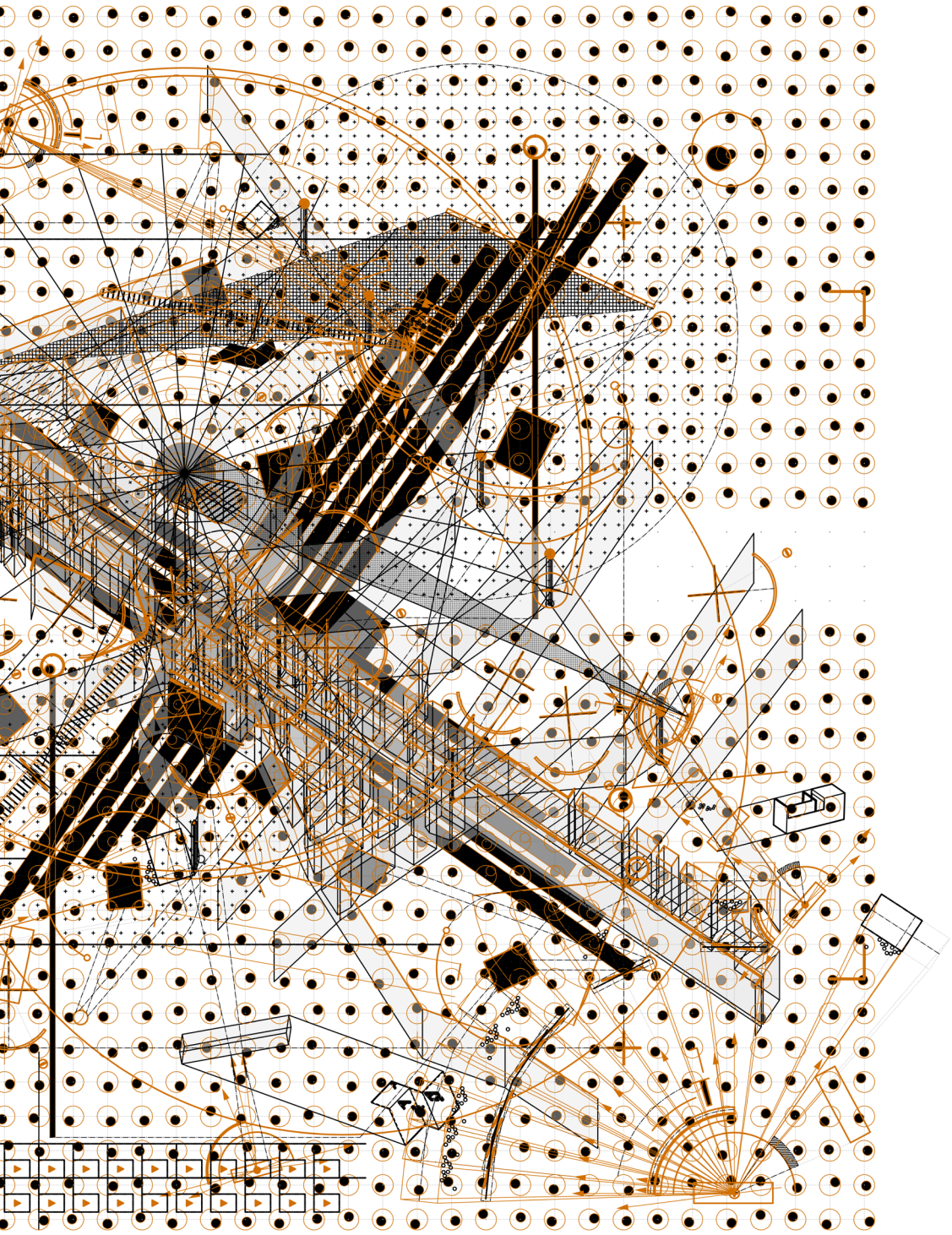


COMPLEXITY OF THE GAZE

The final composite drawing at describes the different elements and ways in which the gaze constitutes the city, which is filled with superficial and potential gazes. On the one hand, the increase in surveillance cameras makes the city increasingly tense. The city is further controlled, and people become voluntary slaves to observation in exchange for the promise of safety. Gradually, the inhabitants of the city gradually become observers and watchers.

Security cameras and people's eyes together form the city's gaze, and the different elements influence the different effects of the gaze, making it unusually thick. At the same time, however, the weariness of the gaze has led some citizens to try to counter it. The structure of Panopticon breaks down at one corner to be gazed at in turn, authority is broken, and the city develops in the confrontation of the gaze.



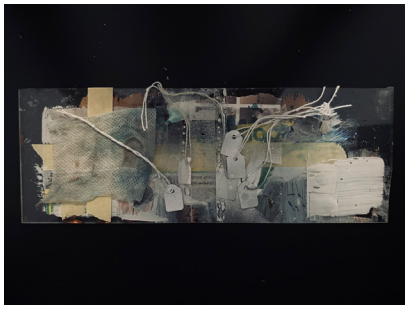


MODI WORKSHOP I

/ Surface: Complex gazed city

In the workshop, my work focused on using the model to experiment with the representation of gaze related properties.

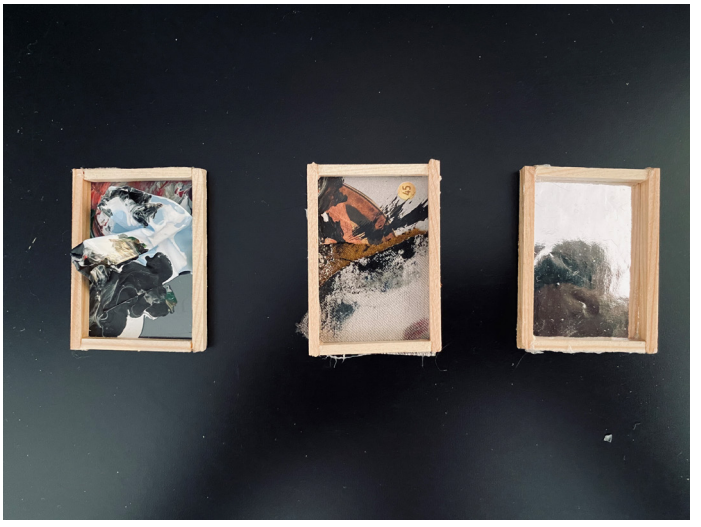
For the first model, I used paint, material and transparency to express the gaze in the city. At the same time, the model draws on the intention of the windows in the city, using layers and thicknesses of paint to represent urban areas where the city has ceased to be maintained and the increased potential for the location of the gaze. These increased possibilities of gaze lead to a sense of unease.

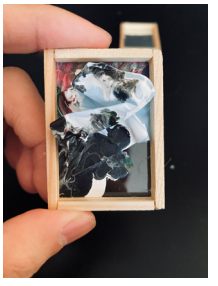


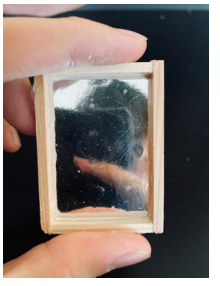
MODI WORKSHOP II

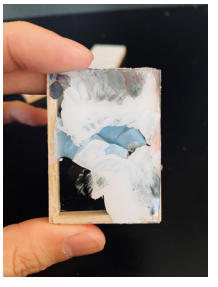
/ Movement and rotation of eyes

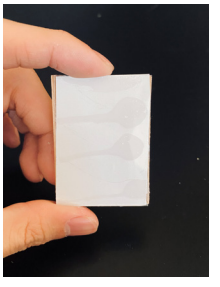
The second model builds on the first one, presenting the overall form of the building façade. A panopticon is presented with a sense of global control regarding the gaze. The content in each window frame has a front and back and a certain transparency. The controlled city is represented, as well as the effect of body movement and head movement on viewing styles and angles.







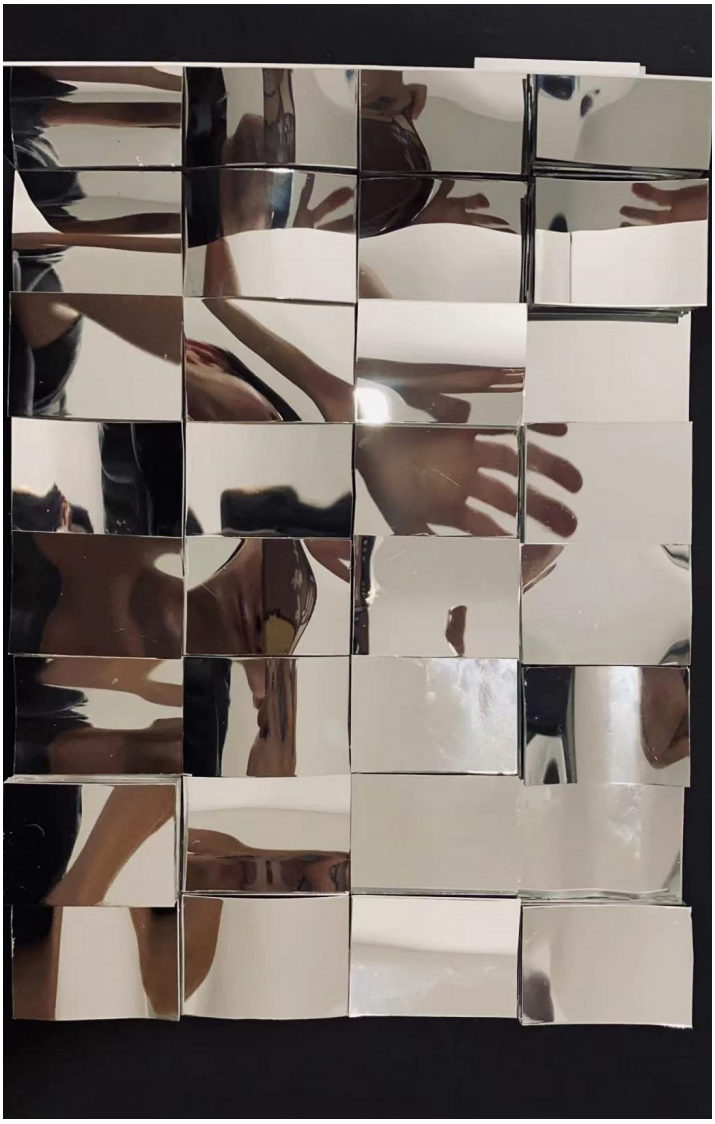




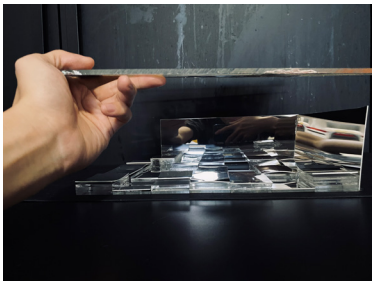
MODI WORKSHOP III

/ Corner: Mirroring and fragmentation(Blind, hidden, and control)

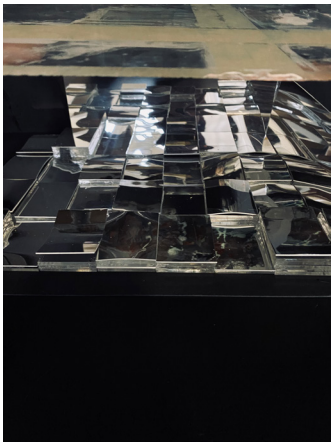
The third model, on the theme of mirror and fragementation, discusses the possibility of the medium affecting the effect of looking. The mirror makes the glass below lose its effect. The material that would otherwise be seen through is stopped by the mirror and becomes a collection of mirror images of itself. The distortion and reflection of the surface makes the seen image complex and impossible to capture. At any angle, it is impossible to see a complete image. The distorted glass reassembles the space of seeing.



Complete mirror



Fragemental mirror



ARCHITECTURE OF THE GAZE

CONTENT

1. Introduction

2. Conceptualization and interpretation of the gaze

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    i. Position of the gaze

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INTRODUCTION

This paper attempts to investigate how the "gaze" is conceptualized and understood by analyzing the tools that represent the gaze and the philosophical interpretation of the gaze, which helps to go into how the gaze contributes to the production of specific urban spaces, and the power relations and spatial relations embodied in the gaze. The interaction between contemporary social space and the human act of gaze produces both contradictions and alienations. Under the network of gaze, the interaction between space and gaze is accomplished through people's behavior and use of space and the spatial interpretation it represents. The article first examines the tools of the gaze, then moves to discuss the complexities and interactions created by sight, elements, and space in urban space, and finally forms systematic connections to investigate the structure of the gaze. Focusing on the structure of the gaze, the article attempts to explain the role and influence of the gaze in the city by conceptualizing the spatial and philosophical aspects of the structure of the gaze and attempts to discuss theoretical background and case studies to provide spatial research and design solutions for the current structure of the urban gaze.

CONCEPTUALIZATION AND INTERPRETATION OF THE GAZE

i. Terminology of the gaze

In the fields of critical theory, sociology, and psychoanalysis, the gaze refers to an individual's (or group's) awareness and perception of other individuals, other groups, or themselves. The art historian Margaret Olin, in her entry on the terminology of the gaze, emphasizes that the gaze is a bilateral term, which emphasizes both the person gazing and the person being gazed at, thus linking visual form theory to social theory.[1] When the two sides of the gaze are analyzed together with the complex environment, the gaze forms a visual structure that temporarily connects the two sides, allowing them and the environment they are connected to be seen temporarily as a system.

1 Margaret Olin, "Critical Terms for Art History; Chicago; London; University of Chicago Press Gaze," (1996).

ii. Position of the gaze

Explaining the position of the gaze, Jacques Lacan says: "In the field of vision, the gaze is external. The gaze I encounter is not the gaze of the beholder, but the gaze I imagine in the realm of the Other".[2] The location of the gaze determines that the gaze is a non-unidirectional system; the gaze of the self, the imagined gaze, and the mutual gaze constitute the system of the gaze. The logic of the gaze, therefore, lies in the dialectical relationship between seeing and being seen, actual seeing and imagined seeing, the object of seeing and the subject of seeing.[3] The eye of looking belongs to the subject, while the gaze is located on the side of the object, which is gazing at me, but I cannot see it; I know that the object is gazing at me, but I do not know where the object is gazing at me. That is, the object is always looking at me from a place I do not know.[4]

iii. The space of the gaze and power relations

In the horror stories of Medusa, the visual has been associated with power and taboos. The most famous contemporary analysis of vision and power comes from Michel Foucault, whose 'panopticon' uses vision as a form of social surveillance and self-regulation. In Foucault's understanding, the gaze is given space, which is seen as a means of enacting power. The power of the visual is exemplified in Jeremy Bentham's panopticon. In Foucault's words, the 'primary function of the panopticon' is to 'induce a state of conscious, permanent visibility among the prisoners to ensure the automatic operation of power[5]. The eye under the gaze establishes a hierarchical relationship with the body, which implies a psychological difference in power relations. The gazer usually has a higher status than the gazed upon, in which case the relationship between the two as objects of study is a direct result of the gaze. As a form of power associated with the eye and vision, the gaze is a projection of desire that implies a specific discourse of power which inevitably leads to 'control'.[6]

The gaze brings a sense of control and anxiety as a direct result of people seeing the gaze and feeling they are being gazed at; they lose their autonomy and become the object of the gaze of others. In this state of anxiety, people's behavior and perception of the self are affected. Urban elements, as the carriers of the gaze, are trained and reminded in repeated experiences, which makes these elements, originally without any tendency, stand-ins for the gaze. that is, when these elements are seen, people feel the pressure they are under from this aspect. Thus, they are controlled by this pressure of the gaze, subconsciously changing their behavior in different areas of their behavior.

2 Andrei Gornykh, "Trait, Identity, and the Gaze in Jacques Lacan," in The Palgrave Handbook of Image Studies (Springer, 2021).
3 ibid
4 ibid
5 Michel Foucault, Panopticism (Routledge, 2020).
6 ibid

COMPOSITION OF THE GAZE

i. Eyes

The eye as the most direct representative of the gaze also becomes the basic structure of gaze - an examination of the environment without the aid of any instrument, using only the optical properties of the eye. The gaze that one anticipates from others is also based on the performance of the eye. Conversely, when faced with other techniques or means of viewing, one is unable to intuitively experience the perception of being gazed at due to unfamiliarity.

ii. Camera tools

Camera tools have become much more frequent in the world than they were a few decades ago and have made people aware that cameras are no less important for physical examination and surveillance than the eye. And the images captured by camera tools have become a rational testimony because they produce substance. But camera technology is not omnipotent, and performance limitations often prevent them from being as flexible as the human eye, so cameras are more likely to have obvious and well-defined blind spots in the field of vision.

The eye-like structure and form of the camera, and the direct response of form to function, highlight the duty that the camera represents - the gaze. A camera is a mysterious object: it does not have an eye, but it has a 'gaze'. While the person being watched is well aware that the camera itself cannot be seen, they are also aware that someone is watching it, or may be watching it. Nonetheless, the space being watched is considered to be only a passive container in which the object being observed exists, and because video surveillance usually reduces everything to a visual, it cannot recognise situations that require a more sensitive interpretation - the watched gaze is insensitive to who comes and goes, and to feelings or intentions, meaning that as long as the object is in range, the subject in it has no intention of committing a visually recognisable crime.[7]

iii. Spatial elements and media of the gaze

The elements of space allow the gaze to change its mode of action and position. They block the line of sight, altering the direction of the gaze and affecting the visible field of vision, while also blocking the body and reducing the potential exposure of the gazer's body. In the case of the window, for example, the window as a medium of observation blocks the body's advance but also enhances the gaze - the width of the window reduces the range of vision, the height of the window obscures the lower part of the body, and the reflection of the glass blocks the view while allowing the person to partially see a mirror image of themselves while looking ahead at this angle. The gazer near the window can always maximize his or her obscuration thus creating an invisible area, while the gazee can almost always be fully observed at a certain angle. This disparate insight and visibility

7 Hille Koskela, "'The Gaze without Eyes': Video-Surveillance and the Changing Nature of Urban Space," 24, no. 2 (2000). https://doi.org/10.1191/030913200668791096.

lead to a difference in visual power that exacerbates the effect of the gaze.

iv. Visibility

Visibility is so important in the gaze as an instrument of power control that the 'fear of dark space' represented by the unseen realm in the urban space filled with the gaze is the intolerable and threatening 'zone of disorder'.[8] Opacity, on the other hand, is another important device. The opacity of the gaze is expressed in the isolation of visual as well as spatial relationships. Walking through the complex spatial environment of the gaze, one never has a holistic grasp of the space but is limited to the part of it that he/she is in at the time, and a sense of unease arises. While the former is a more immediate physical sensation, the latter has a more thoughtful involvement.[9]

THE ARCHITECTURE OF THE GAZE

> The ancients built Valdrada on the shores of a lake, with houses all verandas one above the other, (...), sees two cities: one erect above the lake, and the other reflected, upside down. Nothing exists or happens in the one Valdrada that the other Valdrada does not repeat, because The city was so constructed that its every point would be reflected in its mirror, (...), Valdrada's inhabitants know that each of their actions is, at once, that action and its mirror-image, which possesses the special dignity of images, and this awareness prevents them from succumbing for a single moment to chance and forgetfulness.
>
> Italo Calvino, Invisible Cities[10]

i. Vibrant structures - stages for gazing

People in the city are not isolated, quite the contrary: the city is a space of infinite encounters, where its inhabitants come and go, playing the role of censors in different positions. They view the city with as much scope as their eyes can encompass, and these gazes contain positive, unifying, negative, anxious, ambiguous implications, and the spatial quality of the city is subverted by these omnipresent gazes. This shifting tension leaves the city in a state of uncertainty - the uncertainty of its internal boundaries, the uncertainty of its territory - which means that almost everyone in the city within reach of the vision is under the gaze. By stepping into different spaces, the inhabitants of the city are confronted with different amounts of gaze from different angles and directions. In this ad hoc, improvised relationship, each person plays a role. The subject of the gaze presents different behaviors in a space with different degrees of gaze, just as the actor's behavior changes as the stage changes. The notion of space under the gaze becomes a complex collection of relations between the reciprocal subject and object being gazed upon, the taut and loose connections revealing the quality of space, the city thus being reorganized into a structure of stage-like dynamism by the multiple ambiguous relations of the gaze.

ii. Silent Structures - Cities under Surveillance

Developments in surveillance technology are influencing the nature of space, even

8 Michel Foucault, Power/Knowledge: Selected Interviews and Other Writings, 1972-1977 (Vintage, 1980).

9 He Weiling, "浅析约翰·海杜克的菱形系列与墙宅系列," (2018).

10 Italo Calvino, Invisible Cities (Houghton Mifflin Harcourt, 1978).

if the space under surveillance is always limited. The space that is photographed is 'considered to be potential space'.[11] It is a stage-like space that can be entered and exited, and when one is in it, one is seen as an inactive object of surveillance. In 1929, Dziga Vertov made the film 'Man with a movie camera', which used a wide range of cinematic techniques to present life in Moscow and Ukrainian cities at the time. The film has been described as Vertov's practice of the term Kino-eye, as there are no actors in the film, and the film is made entirely through a montage of fragments of the photographed content, which is emphasized by the 'mechanical eye' containing multiple locations, to represent the city as seen only by the mechanical eye. Compared to the human eye, the 'mechanical eye' claims to be everywhere, not only in public spaces but also in intimate changing rooms and baby baths; not only at the height and perspective of the human eye but also accelerating, tilting, and approaching. "We can't improve the construction of the eye, but we can keep improving the camera." [12]The technology and means of Kino eyes swear by the way machines see, images that are confined in images like cities under surveillance technology, connecting cities with fragments. But the difference is that the inhabitants of the city are already aware of, and see, the surveillance gazing at each part of the frame. The space is relatively set aside in the dead space of the camera lens. Nor does the position of the camera indicate the position of the person behind it; there is no personal contact between the security personnel and the public. The photographed person does not know if someone is watching, how far away the watcher is, or the spatial position of the watcher to him or her. [13]The surveilling gaze thus makes "anonymity the norm"[14]. The person is reduced to an impersonal doll-like body, and surveillance is reduced to the observation of bodily movement. The technical device that separates the two sides of the gaze relationship makes it difficult to see the space of surveillance as a living, experiential space. The surveillance gaze is characterized by its paradox: forms are simultaneously presented as transparent and opaque. While everything (and everyone) being watched becomes increasingly visible, the forces (and potential helpers) behind this surveillance become less visible. [15]But the city also thus becomes a living, but silent, collection of spaces within the boundaries of fixed-frame imagery.

iii. The structure of the counter gaze

"A house for the inhabitant who refuses to participate' is part of the 'Venice Project'

11 Steve %J Annals of the Association of American Geographers Herbert, "The Normative Ordering of Police Territoriality: Making and Marking Space with the Los Angeles Police Department," 86, no. 3 (1996).

12 Dziga Vertov, Kino-Eye: The Writings of Dziga Vertov (Univ of California Press, 1984).

13 David Lyon, Surveillance Society: Monitoring Everyday Life (McGraw-Hill Education (UK), 2001).

14 Matthew G %J Geografiska Annaler: Series B Hannah, Human Geography, "Space and the Structuring of Disciplinary Power: An Interpretive Review," 79, no. 3 (1997).

15 Koskela.

conceived by John Hejduk in 1979. In addition to the architecture, the project illustrates three key components of the house through text: a stone tower, a house for the solitary inhabitant consisting of 12 individual units, and a 6 foot-deep hole in the ground. Each room has a specific function, subtly dividing coherent human life into individual compartments: a room with a bed, a room with a dining table and a chair, a room with a bath, etc. Most importantly, an empty room facing a mirror on the tower outside provides the occupant with a special moment to 'gaze back' at himself, both literally and metaphorically. Unlike the classical mirror object which returns the image of the subject to itself, in this building it is reiterated as a unit, and the mirror exchange does not equate re-images but rather activates a circuitous network of relations through the arrangement of objects, each of which returns the gaze of the other.[16]

The gaze and counter-gaze in this unfinished project constitute a structure of resistance to the gaze. And the undoubtedly complex structure of the gaze constitutes an interwoven and complex urban environment in which even the most ordinary residents become aware of and resist the omnipresent feeling of being the subject of the gaze. Surveillance cameras are vandalized with graffiti, high walls are erected around neighborhoods to prevent prying eyes, shades are closed daily; there is also the Chinese artist Yulu Ge who climbs in front of the surveillance cameras and watches the camera in turn until the person behind them appears. The structure of the gaze begins to show signs of resistance, the site of the gaze becomes the process of the gaze, the object of the gaze becomes the subject of the gaze. The blind spot becomes a gathering place for those who resist, the space of the gaze becomes a testing ground for resistance to the gaze.

iv. The architecture of the gaze

The complexity of the gaze reconfigures the complexity of the city, as space makes the gaze the privilege of the gazer, and the gaze redefines the nature of space. Whether it is the space of the various technologies of gaze, the space of the most rudimentary human gaze, or the space and means of resistance to gaze, buildings and structures play a relatively stable role in this. While buildings and components tend not to move significantly, the act of gaze occurs and disappears randomly at various points, but architecture plays a role in guiding and generating the gaze. The network of the gaze is made up of the stability of the building and the instability of the gaze.

Alfred Hitchcock establishes a fixed-view panoramic scene in the film Rear Window: just as a panoramic prison combines spectacle with surveillance, the spatial scene in the film takes the form of a conical imaginary whose apex consists of the protagonist's living room

16 Mitchell, E., 2022. THE NATURE THEATRE OF JOHN HEJDUK. [online] Boeldieu.com. Available at: <https://www.boeldieu.com/leonard/Observation/ Observation/PAROLES%20D'ARCHITECTES/F048707E-0CA4-41B8-8690-B87709C92F18.html> [Accessed 10 January 2022].

(or his head) and then extends towards the bottom of the courtyard. [17]The protagonist has a set of specialist observation equipment (binoculars, telephoto lens) to keep an eye on his neighbors, and the introduction of these optical instruments adds more perspectives and ways of focusing on the single scene. In such a structure, architecture becomes an instrument of gaze, a kind of camera obscura within the city limits. The buildings and spaces in the film play a stable role, existing as spaces where the gaze takes place, while the protagonist is invisible but variable as a gazer. He can advance to expose himself to the light or retreat into the darkness where the light does not shine. It is possible to alter the way of seeing with optical instruments or to overview the events taking place in these windows with the eyes alone. Like the guard in the circular prison, whose absolute power is based on unidentifiable darkness, the voyeur in Rear Window hides in the darkness and retreats into the darkness that hides his entire body as soon as there is a possibility of discovery. The space in the film provides the solitary viewer with an overview of the many separated individuals. [18]The voyeurs see an anonymous collection of urban life, part of a society of autonomous individuals. Space in Film discusses the relationship between urban alienation and the power of the visual, especially in an era where cameras and other surveillance systems are ubiquitous in public and private spaces. [19]Rear Window announces a postmodern urban space whose boundaries are no longer defined by architectural structures, but by screens and lenses.

CONCLUSION

In this paper, the architecture of the gaze is seen as a structure of spatial power relations. At the same time, the relationship between the gaze and architecture expresses the complexity of the city. The architecture of the gaze moves from the human body to the extension and limitation of the human gaze by tools, creating a city today that is redefined by the boundaries formed by the camera and the screen, no longer a unified system, but a fragmented, discontinuous, multi-layered and multi-thick urban form. The article mentions the film sets in Rear Window and John Hejduk's paper architecture, which is more theoretical and idealized discussions, but the discussions they carry about the structure of the gaze ultimately form their unique understanding and philosophical reflections on the relationship between space and gaze, and these spatial concepts of the structure of the gaze shape our understanding of the role of the gaze.

17 Jacobs, Steven. "Architecture of the gaze: Jeffries apartment & courtyard." In Toward a New Interior: An anthology of interior design theory, pp. 546-558. 546-558. Princeton Architectural Press, 2011.

18 Ibid

19 AlSayyad, Nezar. Cinematic urbanism: A history of the modern from reel to real. London: Routledge, 2006.

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INTERVAL

AN IN-BETWEEN SPACE THAT CONNECTS PAST, PRESENT AND FUTURE

Zofia Sosnierz

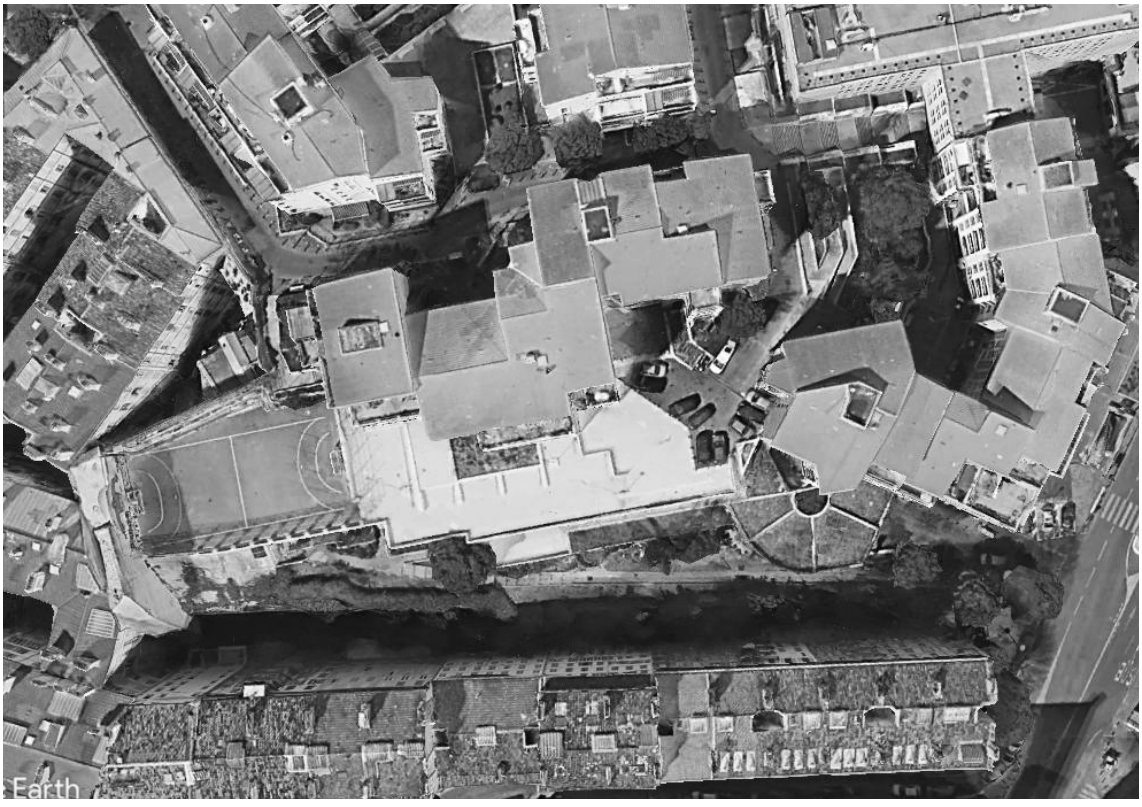
Interval Spaces-
left-over or side-effect
spaces, which have
many programs but are
not programmed. They
emerged over time as a
consequence of placing
other primal and secondary
objects. Those spaces
became used by different
agents in unprogrammed
or instinctive ways. Due
to their undefined nature,
they become places of
possibilities, change,
freedom, and availability.

INTORUCTION

Everyone can probably think of an in-between, left-over space in a city that's look and functioning was more an outcome of randomness or layers of time, than an intentional design. The space might be a result of demolishing a building that has left a gap in between other buildings. Or it might be a space that was created as an outcome of erecting a few designs and it was in no-ones interest to also include it in one of them. Or it might just be a space in between designs that does not hold a specific function, but still is used in certain ways. The type of those residual spaces that I will be defining as Intervals are spaces that people are drawn to and choose to occupy and reinvent in their own unplanned way.

I was always very fascinated by how the cities function in regards to their users. Sometimes the most promising designs turn out not to be working in a certain city, and other times random, unplanned voids can become important spaces of use. I was curious what are the characteristics of the latter spaces, how they are formed, and what aspects make people drawn to them.

I became looking at urban spaces that became occupied and used by inhabitants of the city in a way that they were not planned to. I noticed that those Interval Spaces are like gaps in the urban tissue of the city. Due to their reinvented way of functioning, they look in a different way than the rest of the organised and planned city, also, people feel free to express themselves in those spaces and recreate them and use them to their likings. All this makes people drawn to them and always new occupants are there creating new layers of activities and functions.

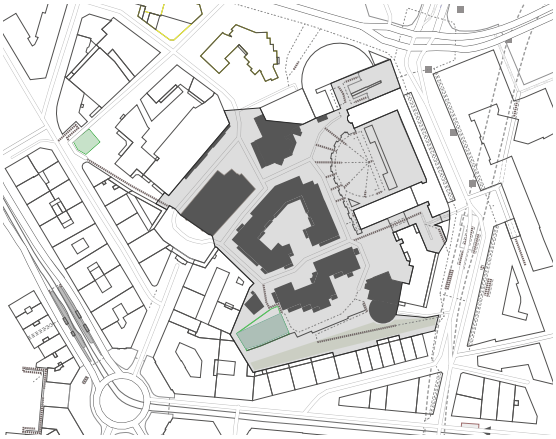


CASE STUDY

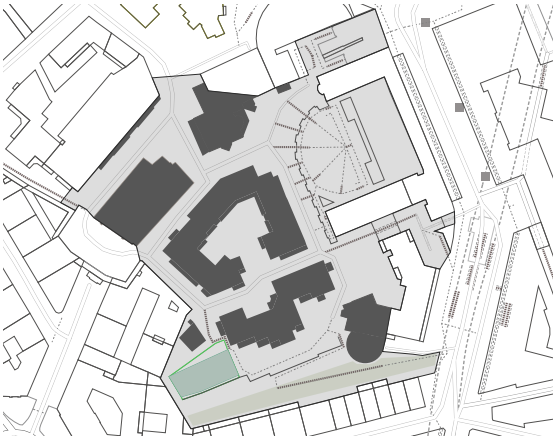
In order to understand and define the Interval spaces, I chose a case study site located in the city of Marseille, France. The site was found from the aerial view from Google Maps. From this top-down approach, I could notice the potential of the site as a potential in-between space that could be investigated as an Interval. When I visited Marseille I had a chance to observe, document, and analyse the site. It was a great example of what an Interval Space is and it helped me to understand better its characteristics.

The site is located in the North part of the city center. It is a space in between residential buildings on a hill. The level changes are not very visible from the main streets, as they are hidden behind the buildings along the main road that surround the space. The space is highly heterogeneous and consists of various level changes, stairs, materials, subdivisions, fencing, smaller voids and intervals, and other elements.

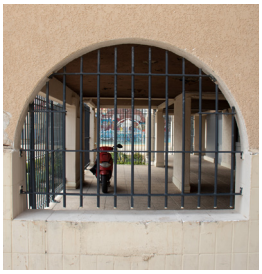
Site in the context of the City Center.

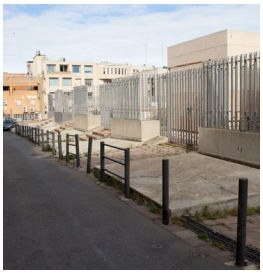


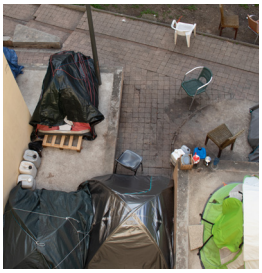
Site in the nearest context.

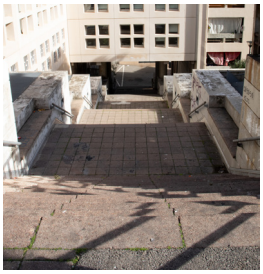


Site Plan.

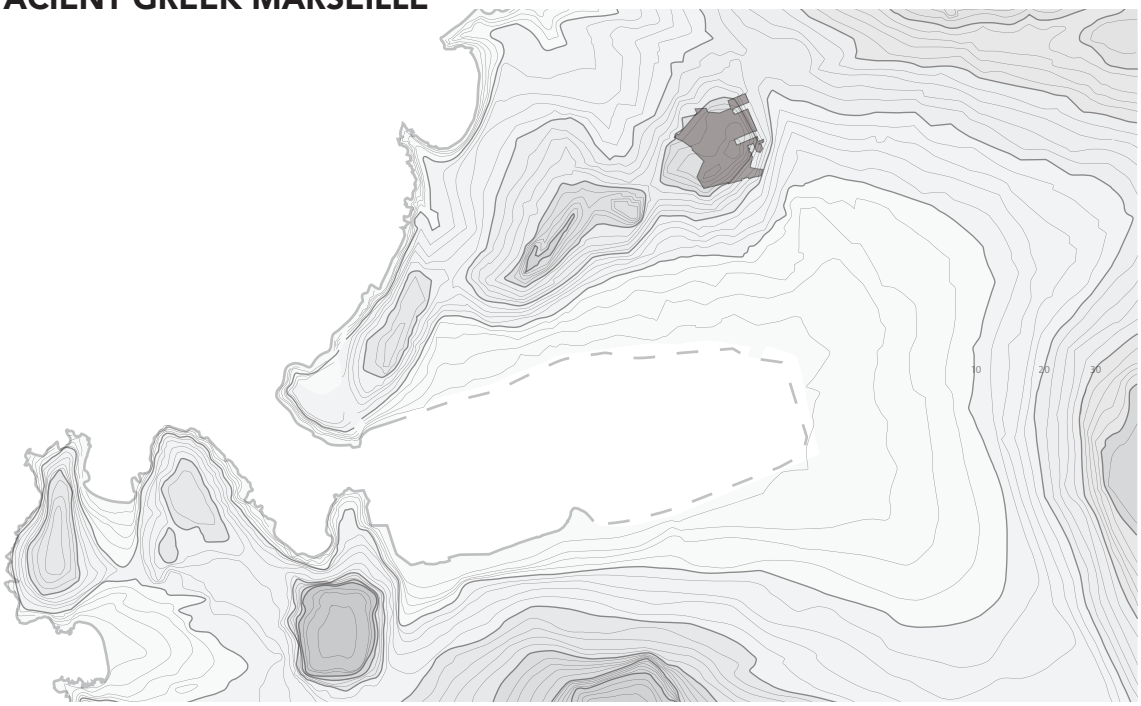






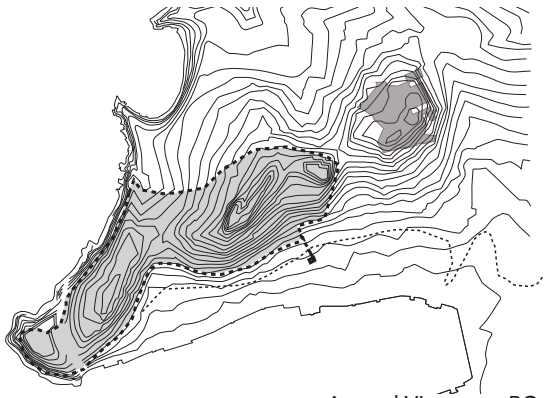


ACIENT GREEK MARSEILLE

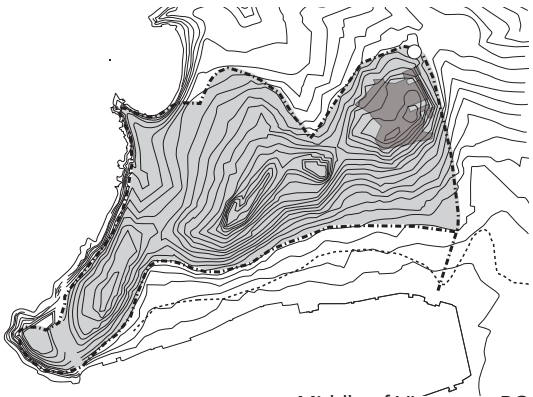


The three most important hills of Acient Greek Marseille

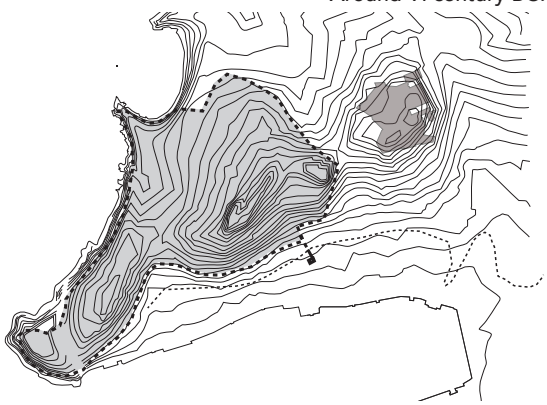
TOPOGRAPHIC EVOLUTION OF THE ANCIENT CITY



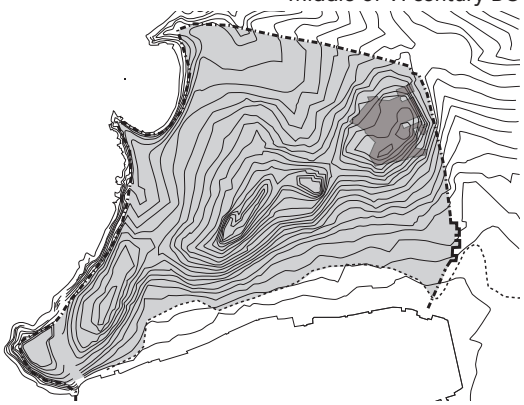
Around VI century BC.



Middle of VI century BC



Around V century BC



Hellenistic and Roman period

INTERVAL

It was clear that time had a big impact on the site of the case study. The complexity of it pointed to many events and changes that took place in that location. For example, the basketball pitch was placed on a very high retaining, stone wall, the level changes uncovered change of materiality in every space, and lastly small intervals integrated into the site were a result of different designs and actions that happened there. The notion of traces was becoming very evident in the location and became an important aspect of the interval spaces.

To understand the Interval space better I started looking into its history. I found out that the site was an important and strategic location from the beginning of the existence of the city. Les Carmes hill on which the site is located was one of the three most important hills in the Ancient Greek city of Massalia. As the maps show it was only included when the ancient city started evolving in the Vth century. However, already remains from the 6th-5th centuries to the 4th century BC of the Archaic and Classical Greek occupations were found.

Throughout history, it had many more occupants. A set of hydraulic equipment suggested urbanisation from the Hellenistic period, later in the Roman period the mound was occupied by potters' workshops, and later through medieval times, it continued as a residential part on the edge of the city with a city wall situated on the slope of the hill.

Another important aspect of this location was the aqueduct located just at the edge of the hill which was built in the XIII century and until the XIX century was the main element of distribution water to Marseille. The remains of the structure remain until this day.

Finally, in 1603 the Convent of the Great Discalced Carmelites was founded and in 1620 built on the hilltop. During the French Revolution, the convent was destroyed but the church was spared and still exists.

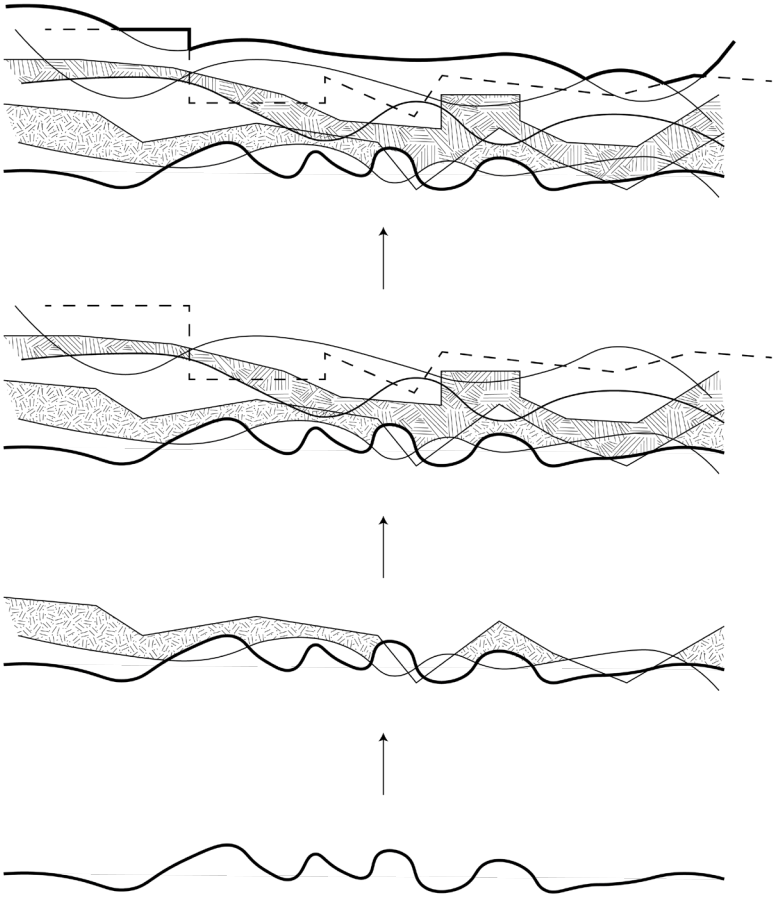
Another important change in the form of the site took place in the XIX century when due to Georges-Eugène Haussmann's Parisian urbanistic operations Rue de la République was built. Due to those actions, parts of the hill were removed, and retaining walls were constructed. The hill also was surrounded by residential buildings that were set along the main roads.

These are not all the actions that took place on the hill of Les Carmes, however, they are the important and strategic ones. The historical events and events all play a big role in forming the Interval space. The traces of things that were there but physically are no longer, or maybe that left just some parts of their physicality, or things that were designed there but never came to reality all have an impact on the site and all form the Interval space. While being in it One can feel, touch, and sense the traces and the history of the place. The Interval space is a three-dimensional patchwork of layers of history, human actions, nature's impact, and urban and architectural decisions. All the different layers leave traces on the site, which have an impact on one another.

The interval space becomes the place of continuity between past, present, and future. It was a strategic place in the life of the city and this aspect resonates with people even if they are not aware of its history. Interval spaces seem to have a notion of a "soul", people are drawn to them and they choose to recreate them and use them. This action repeats itself throughout history forming new layers and adding to the patchwork creating and recreating the Interval Space.

"Every so-called 'present', or 'now' point, is always already compromised by a trace, or a residue of a previous experience, that precludes us ever being".

Jacques Derrida

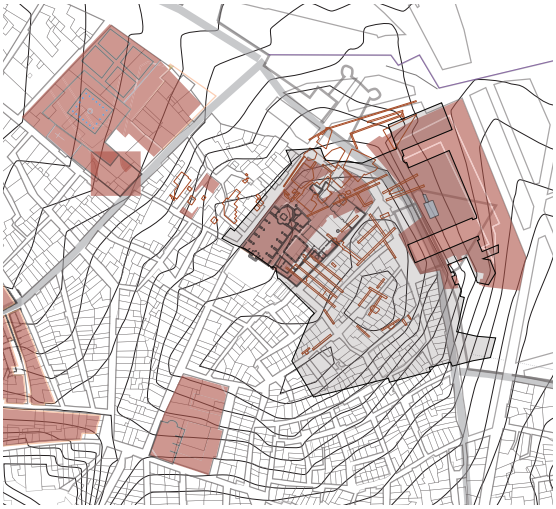


Diargram showing process of creating and superimposition of layers in Interval space through time. Diagram illustrates the tensions between the layers and their interpenetration.

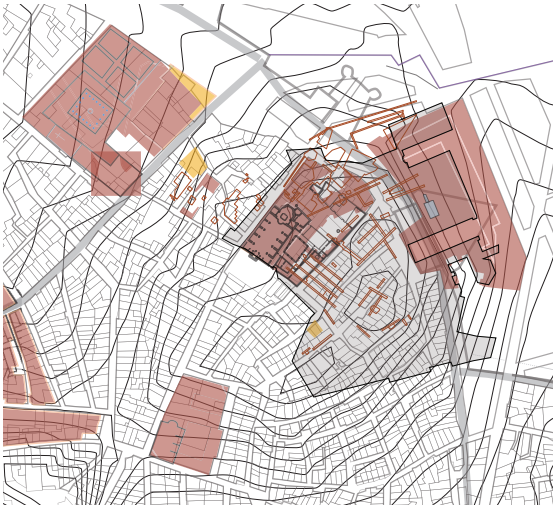
MAPS OF SITE THROUGHOUT HISTORY

Hellenistic period.

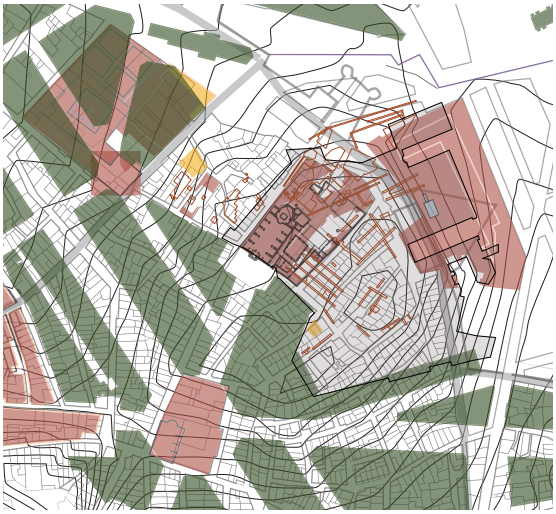
Medieval period.



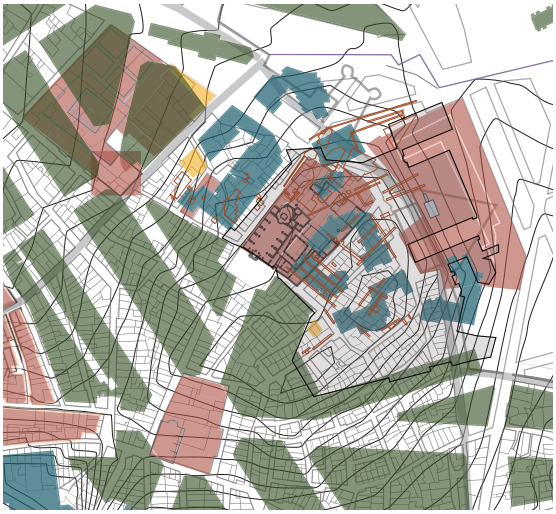
Before 1660.



In the XVIII century.



In the XIX century.



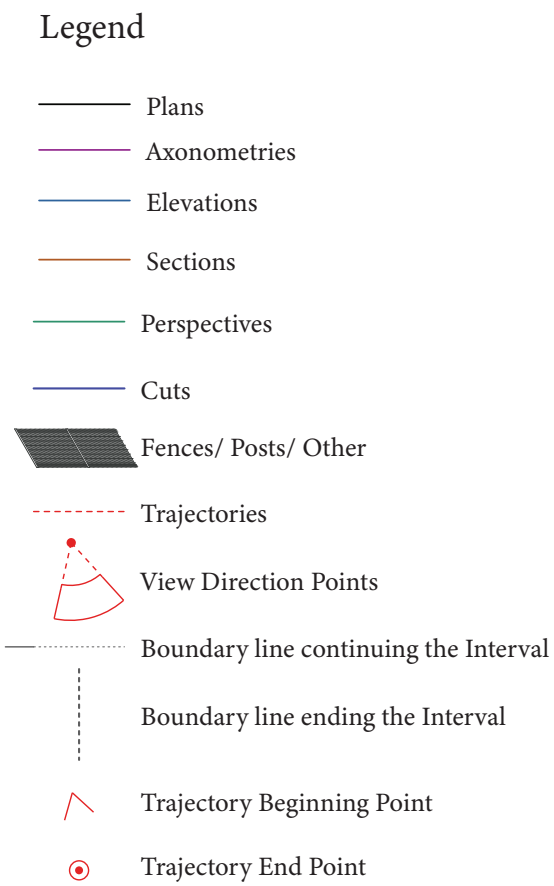
In the XX century.

DRAWINGS

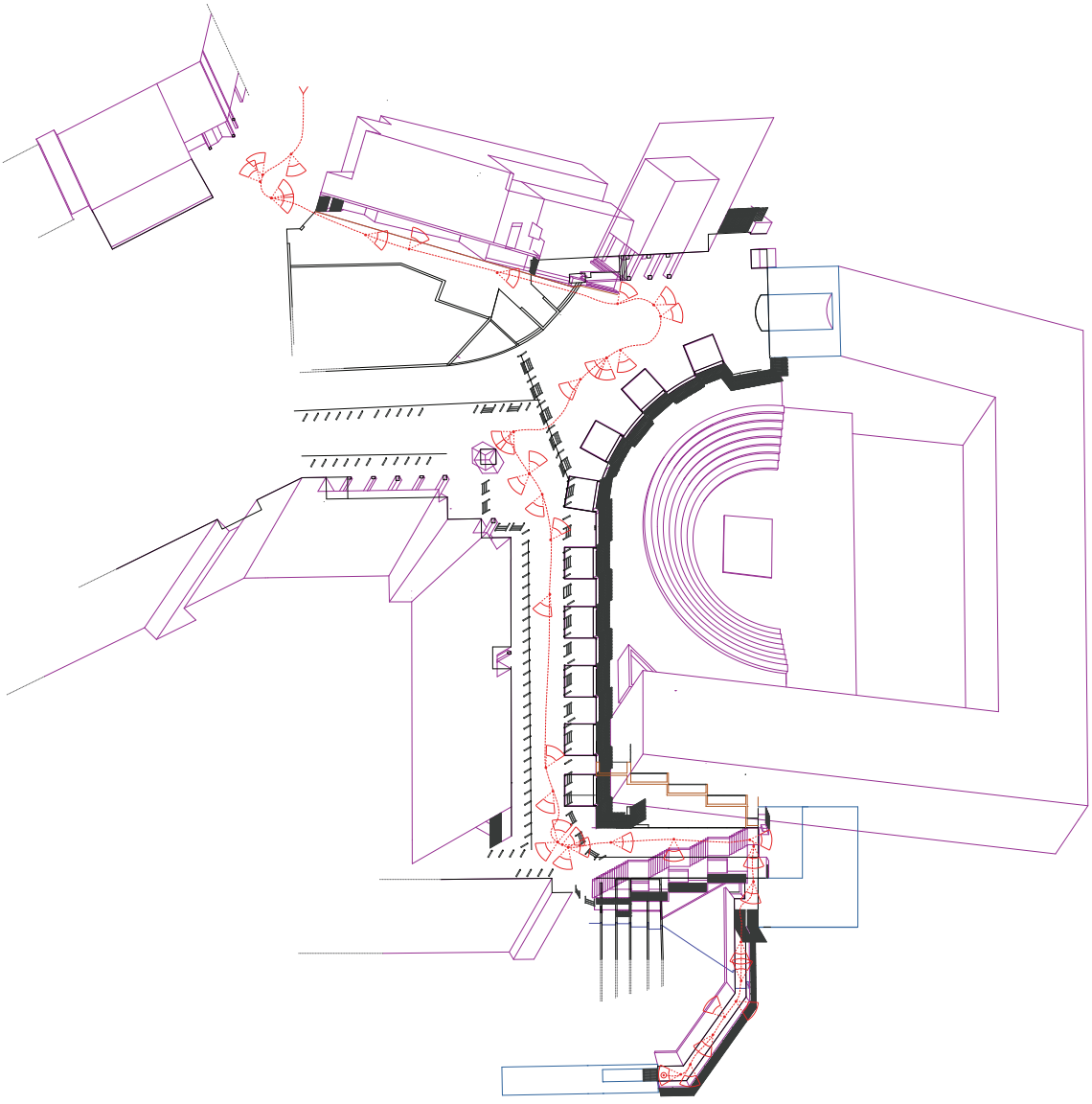
One of the main characteristics of the Interval space is its complexity and heterogeneity. As mentioned before it is made up of traces and layers that all correspond and interact with one another. At the site of my case study, I could observe that everything mattered and was a substance of that complexity: materiality, level heights, transparency, divisions, abnormal elements, voids, alleys as well as primal and secondary objects. Another important aspect was the entrances and dead points that existed at the site. I observed that the ways to explore the site were endless and depending on which one was chosen, the objects and tensions between them would differ and the Interval space would be seen in a new way.

In my drawings, I created four trajectories. Each one of them starts at one of the entrance points into the Interval and ends in an endpoint. Throughout the trajectories, viewpoints and the gaze directions of the potential visitor are shown. They correspond with the way and perspective the elements in the drawing are shown. Different modes of representation are used for each element to show the essence of each one. Also, different colours and line weights are used for different modes of representation. In places where it was important, the materiality was shown.

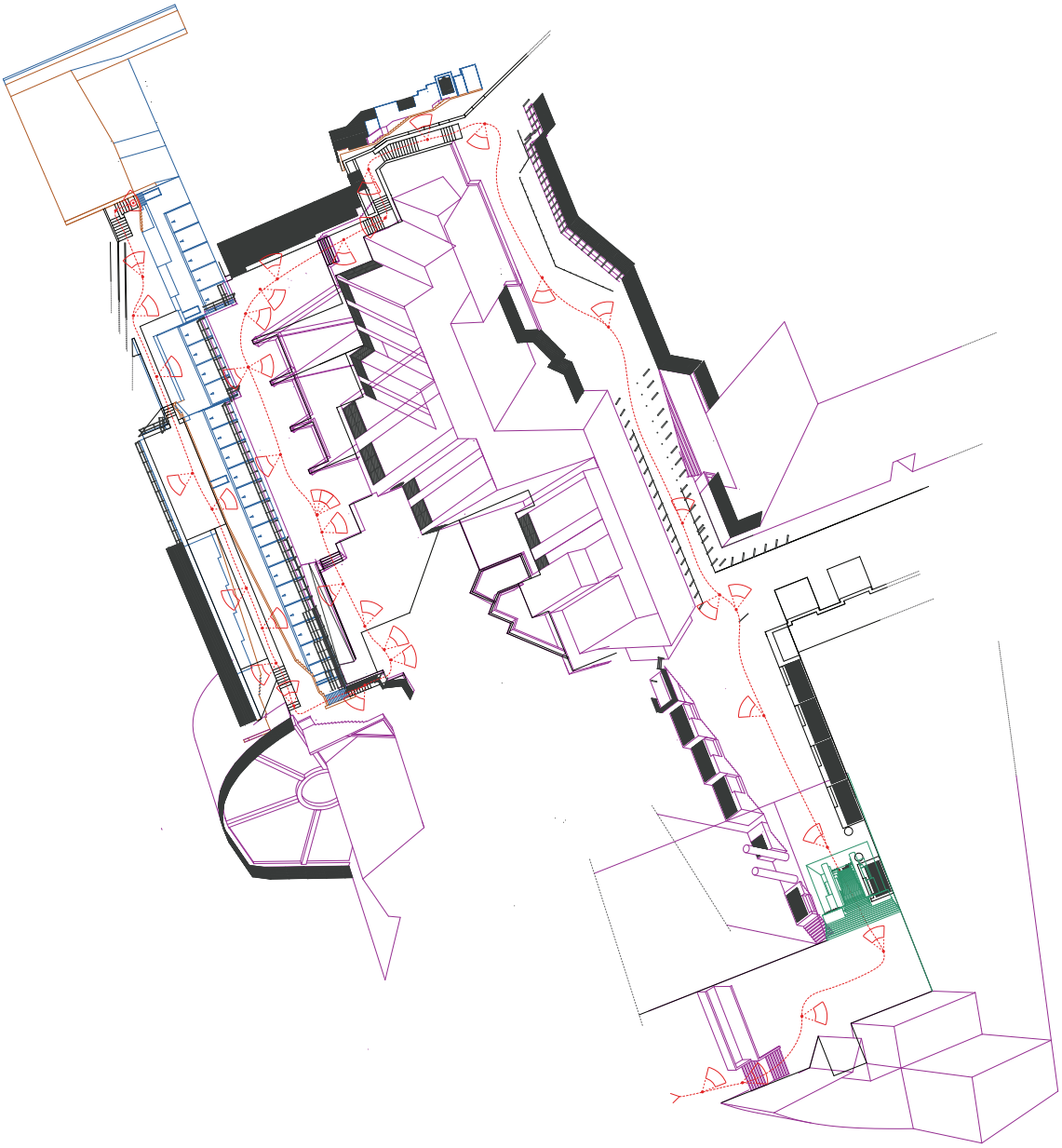
Finally, all four trajectories were superimposed over each other to form the spatial situation of the Interval space.



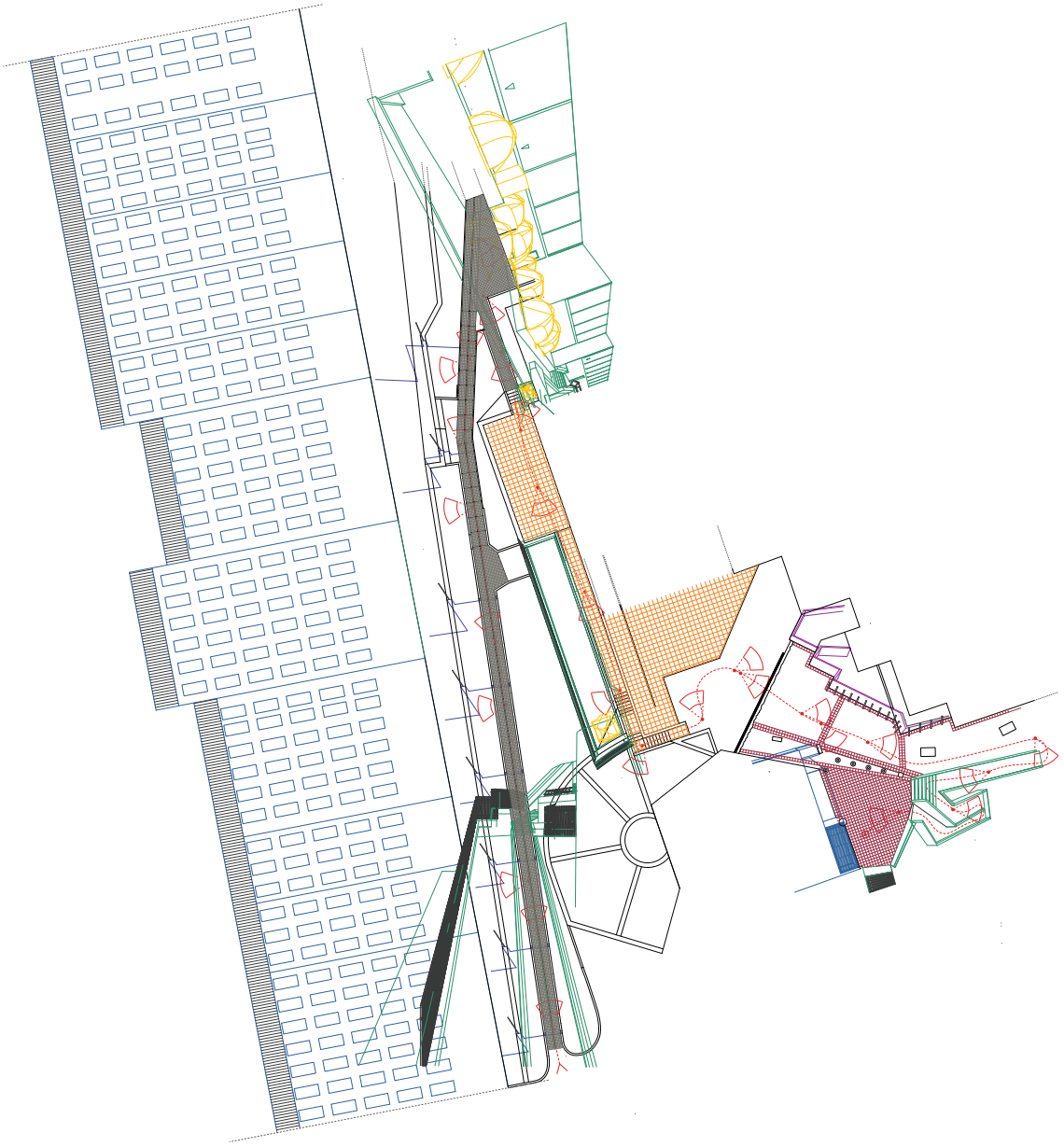
TRAJECTORY I



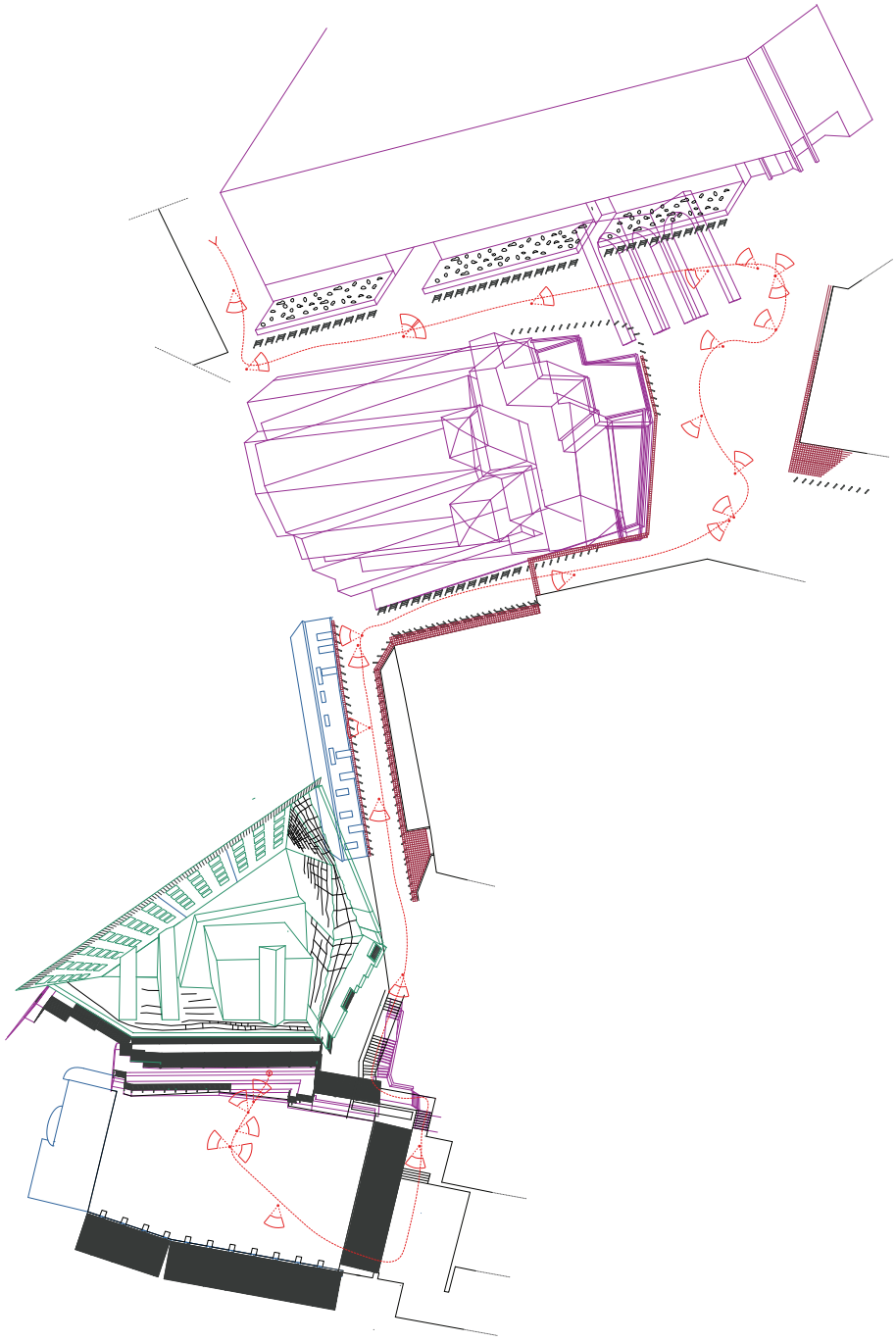
TRAJECTORY II



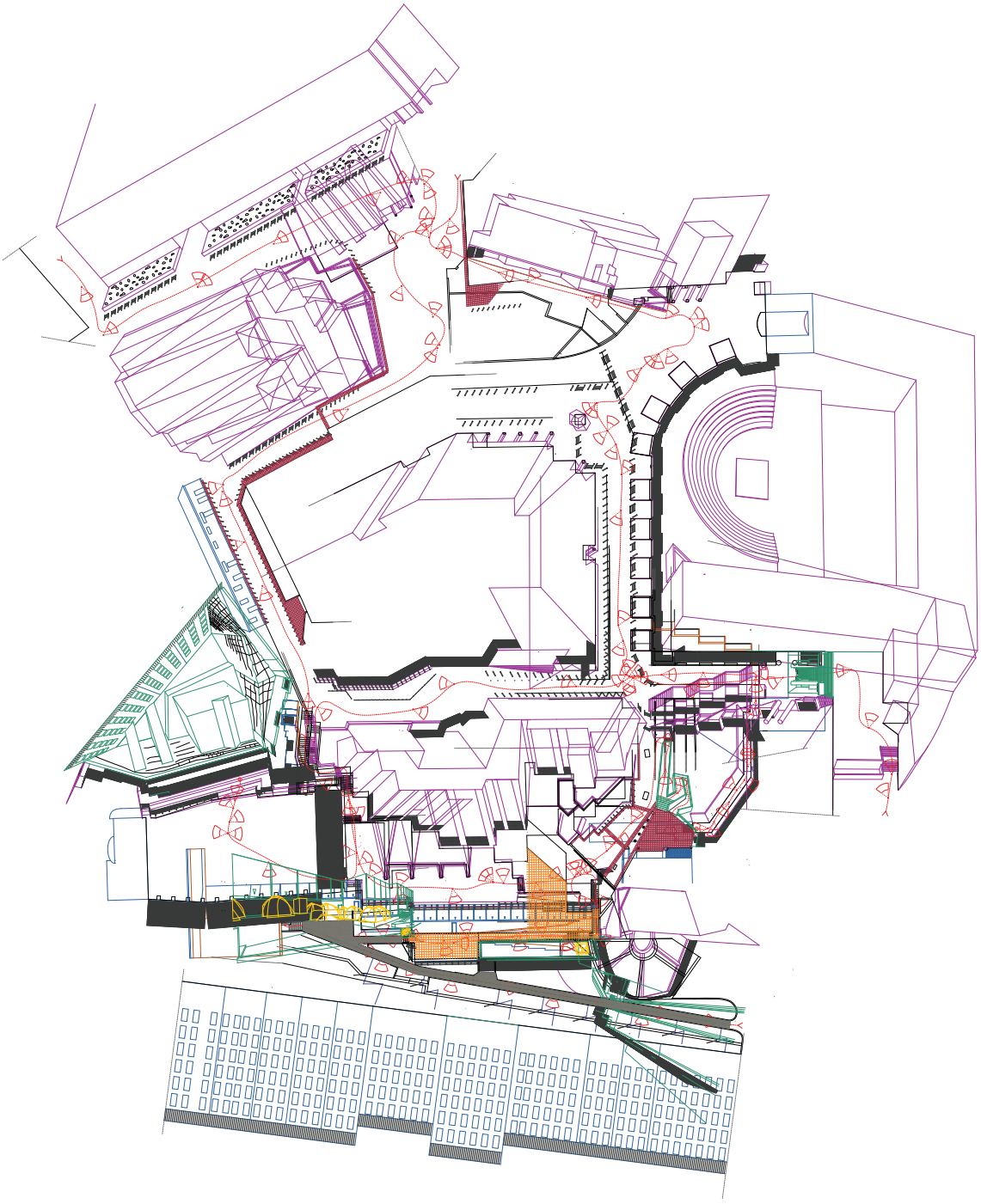
TRAJECTORY III



TRAJECTORY IV



FINAL DRAWING



MODI OPERANDI

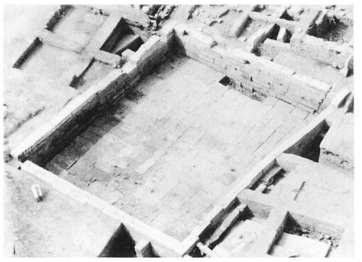
MODEL I

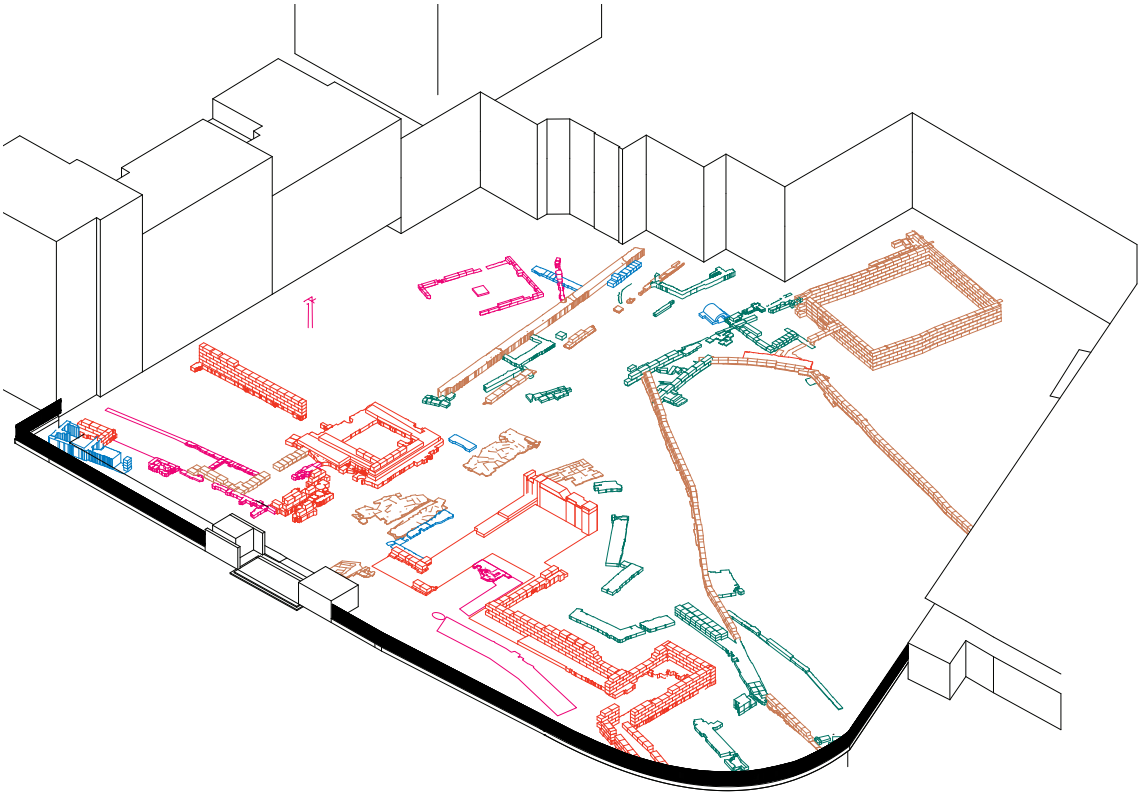
For Modi Operandi workshop I was mainly investigating the layers, elements and the tensions and relations between them.

For the first model I created a 2.5D model that consisted of many layers of different thicknesses of paper cut out in a different ways. The top layer had few holes cut out through which it was possible to see the layers below. Each of them would have a different shape and would interact with the layers above and below in a different way.

DESIGN INTENTION

For my design I chose a site located on the East Side of the Old Port in Marseille. The location is a big plot in which "Antique Park" is located. Many ruins from Ancient Greek and Roman times were found there, as well as the mediaeval and later periods. I would like to investigate the site and its surrounding. After that I would like to form a space on the site that reflects the spatial situation of an Interval. I would like this plot to be a place where a visitor can experience the continuity of time in a new way.





RASKAL
DARKO ZUNK DEEP SCAR

INTERVAL

IN-BETWEEN SPACE THAT CUTS THROUGH THE CITY

INTRODUCTION

> "The music is not in the notes, but in the silence between."
>
> Wolfgang Amadeus Mozart

With this short statement, the famous composer Wolfgang Amadeus Mozart aptly captures the essence of the Interval space I am defining. Those are left-over or side-effect spaces, which have many programs but are not programmed. They emerged over time as a consequence of placing other primal and secondary objects. They become used by different agents in unprogrammed or instinctive ways. Due to their undefined nature, they become places of possibilities, change, freedom, and availability.

The aspect of time plays an important role both in creating them, and in their constant development. Firstly, they are created as a consequence of many layers of elements assembled at different time periods. They form a three-dimensional patchwork of layers of history, human actions, nature's impact, and urban and architectural decisions. All the different layers leave traces on the site, which have an impact on one another.

Their constant transformation never ends. Those spaces always evolve. Even if the primal elements do not change for a period- new human activities are always emerging there. This is a fundamental aspect of the intervals- they give a sense of freedom and possibility. The agents feel liberated to express themselves and use the space in an undesigned way and sometimes even random.

This dynamism of the Interval spaces creates many inner tensions and relations between the elements, traces, and activities. The feeling of a memory attracts users to those spaces and stimulates them to add their own impact on the place.

In this paper, I would like to investigate the patterns, nature, elements of the Interval spaces, and their influence on the city. Firstly, by capturing their essence by referring to the philosophical discourse. Secondly, through analysis of existing architectural literature on the topic of empty, residual spaces, which will help to deepen the understanding of what the Interval is and what role it plays in the city.

Figure 1. Example of an Interval Space in the city of Marseille. In- between space, with traces of previous structures is used by agents in an unprogrammed way. Photography made by author.

CHAPTER I TRACES AND MEMORY

Wandering through a city or looking at its plans One can easily distinguish patterns made out of buildings, streets, and squares. They form different types of continuities in the urbanscape. However, from time to time one can distinguish a disturbance in this constancy. It might be an empty plot or an oddly looking square, a space in-between blocks of buildings. Nevertheless, the emptiness is not the main reason that makes One stop and discover that site. It is a feeling of possibility, opportunity, and freedom that accompanies the place. It almost feels as the place has a "soul", a notion that is often used when a materialistic being almost seems to interact with the user. Those spaces of possibility and freedom I will be calling Intervals. They are a gaps in the continuity of a city. Interruptions, that are different from what is in the surrounding, but at the same time function almost like cuts that display hidden layers of the city.

The history of the formation of Interval spaces is crucial to their understanding. Usually at their foundation lies an erection of a significant building or form. Its location is usually connected to its importance. It might be a higher point or a crucial space in the city. The city starts growing around it. However, with time the original form disappears fully or partially and is replaced with new layers of forms, activities, functions. This layering throughout history is a very important part of those spaces. Some of the elements of the layers physically stay at the site and some of them are only in its memory.

Figure 2. Establishment of archaeological excavations and surveys reported on the current cadastre. © SRA, DRAC PACA. Taken from https://multimedia.inrap.fr/atlas/Marseille/sites/2865/Butte-des-Carmes#.YdyPWWjMJPY

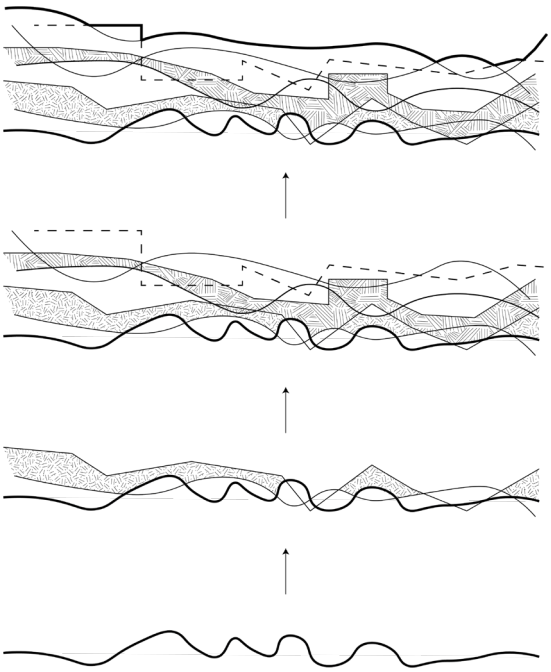


Figure 3. Diagram of the process of creating and superimposition of layers in Interval space through time. Diagram illustrates the tensions between the layers and their interpenetration. Diagram made by author.

The site of the Interval not only consists of archaeological and materialistic layers. Looking at the Interval according to Derridean philosophy of absence and presence the absolute absence or presence does not exist, nevertheless, there is a 'trace'. "Every so-called 'present', or 'now' point, is always already compromised by a trace, or a residue of a previous experience, that precludes us ever being".[1] Therefore the Interval is not only the actual physical site but a collection of traces. Those traces are layers of history. According to Derrida, "Each element (...) is constituted of the trace within it or the other elements of the chain or system."[2] Therefore, the trace creates

the structure of what stands as a possibility of existence. It does so through its many possibilities and foreshadows that existence. Derrida argues: "we must think of the trace before the existence".[3] Following this thinking, it is important to think about those spaces not only through what is physically visible but also through what there was or what could have been. All those layers leave traces and those all go in interactions with one another forming that space.

The notion of memory is an obvious result of the traces. While exploring the Interval space One is more connected to the memory of the city. The city and the man are always connected to the memory of the past. It is a part of our lives and the future of the cities. It is the source and the driving force for the continuation and development of our civilization. The Interval space lets us see this continuation, lets us explore it, lets us mingle with the different traces and memories, which had and have an impact on the city and on us.

Freud compared the human mind to the city of Rome, where the new city's developments are built on its old phases. A city in which there is a superimposition of traces from different periods. "Where the Coliseum now stands we could at the same time admire Nero's vanished Golden House".[4] He explains how just like in a human mind nothing disappears and has an impact on the new layers created. Freud uses the image of the city of Rome to argue "that in mental life nothing that has once been formed can perish, that everything is somehow preserved and that in suitable circumstances (when, for instance, regression goes back far enough) it can once more be brought to light".[5] Just like in the Interval, the deeper and older layers affect the emerging layers. The past always has an impact on the present. It shapes the new. The cities are formed through the superimposition of traces. The Interval space is where it is revealed. It shows what the city was really built on.

Figure 4. La calle mayor de Roma- The main street of Rome. Photo illustrating the ruins from different time periods in Forum Romanum, Rome. The main street of Rome The Via Sacra ran through the center of Rome, between the Capitol, the Forum and the Colosseum. In this image you can see the section that crosses the Forum, with the Arch of Tito in the background. Photography edited by author and taken from https://www.pinterest.es/pin/14496030034294363/

Another interesting aspect of the superimposition of the layers is the complexity of the ground of the Interval space. Just like in Rome we can imagine that while digging into the ground we would always come across some layer of history. The same is with the Interval space, the traces form a complexity of the ground. The in-between space has many subdivisions, voids, and even smaller intervals. Due to this, it is a highly heterogeneous space, where the user has different experiences depending on what trajectory he chooses to take through the space. The cities need spaces like this, as they are the source of experience and the awakening of the imagination.

CHAPTER II GROUND-GROUND RELATION

To fully introduce the concept of the Interval Space it is important to compare it to existing contemporary architectural discourse. When one looks into voids and figures it is hard not to think through the figure-ground diagram introduced by Colin Rowe in his book.[6] Interval in fact could be seen as a kind of a void between the figures, however, it would miss its essence. The nature of the interval does not lay in its emptiness, it lays in its fullness. The interval space is in fact a space in-between, but it is full of different elements and layers. When looking at it just through figure-ground relation the most important aspect of the interval is missed- the ground. Rowe's approach misses the relation that ground has with the space and the relations that are able to emerge from it. A very complex ground has a big impact on the surrounding.

Another interesting perspective on the figure- ground dialogue gives Campo Marzio by Giovanni Battista Piranesi from 1762. It is a folio of etchings that are reconfigured and recombined forming a new 'plan' of Rome.[7] It contains detailed drawings of the buildings with empty spaces around them. It is a great example of a figure-figure relation, in which the objects relate to one another. The complexity of the drawings creates tensions between the figures, but also interactions between elements in their interiors. The Interval Space if shown as a diagram could be represented as a negative of Piranesi's work. This experiment would make the Interval space stand out and bring focus to its complexity It would form a ground-ground relation.

However, what differs the Interval the most from Campo Marzio is its three-dimensionality. The complexity of the interval lies in its layers. Those are on different levels and are superimposed over one another in different ways. Those interactions form the ground-ground relation. In Campo Marzio it all happens on one plane and does not have depth. Furthermore, this is a very interesting aspect of the Interval space- when the levels and heights can change the tensions that the elements have between one another. Peter Eisenman in 2012 created the three-dimenional version of Campo Marzio, when participating in the Biennale exhibition "Common Ground".[8] There he created the 3d model version of Piranesi's etchings. This resembles the Interval Space more, however for it to be more complete, it would need to dig into the ground and uncover new layers underneath which would become a

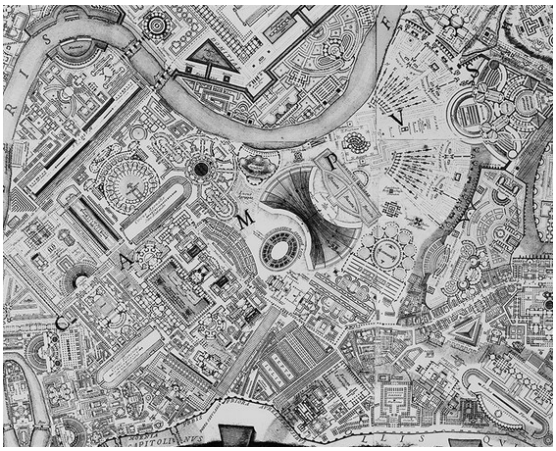


Figure 5. Part of Campo Marzio by Giovanni Battista Piranesi (1762). Taken from https://www.archisearch.gr/wp-content/uploads/piranesi-campo-marzio-%CE%91%CE%BD%CF%84%CE%B9%CE%B3%CF%81%CE%B1%CF%86%CE%AE.jpg

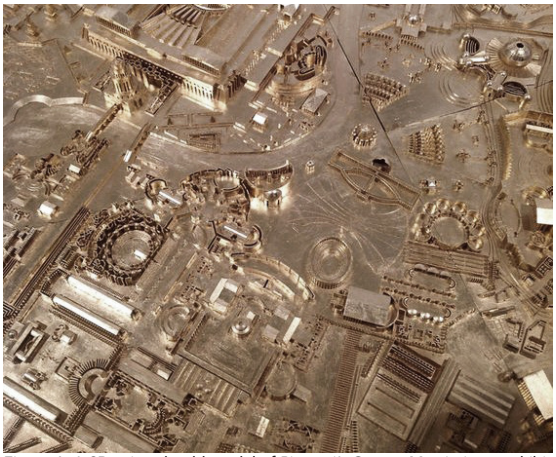
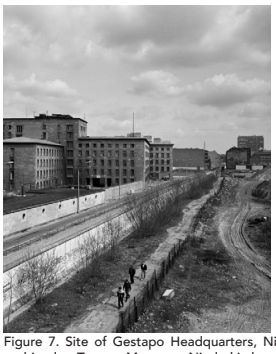


Figure 6. A 3D-printed gold model of Piranesi's Campo Marzio in an exhibit continuing Peter Eisenman and Jeffrey Kipnis's research on the subject. Edited by author taken from https://www.pinterest.de/pin/637751997212725130/

part of those interactions.Next, I would like to look into the notion of residual spaces already existing in the architectural discourse and compare it to the Interval Space. Spanish Architect Ignasi de Sola-Morales in his text "Terrain Vague" talks about "Empty, abandoned space in which a series of occurrences have taken place".[9] He sees them as places of possibility and freedom. At first, it almost correlates with the Interval spaces, however the essence of Terrain Vagues is their strangeness in the city. Alike Intervals they are in a way "outside to the city's effective circuits and productive structures".[10] Nevertheless, a very important aspect of the Interval space that differs it from Terrain Vagues is how they attract people, new activities and programmes. Due to the notion of the "soul" in those places, people are always drawn to them. They might not be useful to the city from the effective point of view, but they become centers of undesigned interactions and activities evoked by inhabitants of the city. Users do not feel oddity with themselves or towards the city like Morales suggests, instead they feel an even bigger connection. The interval contains traces that make them closer to the past of the city and makes them part of it. The users become authors of new layers in that space.



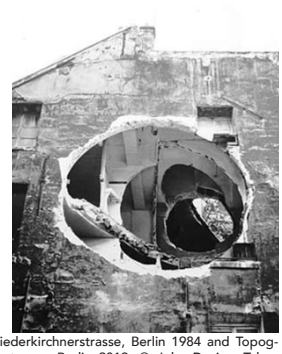


Figure 7. Site of Gestapo Headquarters, Niederkirchnerstrasse, Berlin 1984 and Topographie des Terrors Museum, Niederkirchnerstrasse, Berlin 2019, © John Davies. Taken from https://www.michaelhoppengallery.com/artists/123-john-davies/overview/#/artworks/11711

Figure 8. a deeper cut: art & architecture, Gordon Matta-Clark: MACBA: Barcelona. Taken from https://openhousebcn.wordpress.com/2012/06/19/openhouse-barcelona-macba-shop-gallery-installations-deeper-cut-art-architecture-gordon-matta-clark/

The notion of a "soul" as one of the main reasons for the user's attraction to residual spaces, might have been overlooked by Jeffrey Kipnis. While in his text he was examining the direction the New Architecture was developing, he talked about the importance of residual spaces in the buildings. He mentions "the entire issue of heterogeneity rests in the aesthetics of the form and in the opposition between unprogrammed event and function. In passing, it is worth noting that the risk of proposing that the dominant (and most expensive) space of a building be nothing other than residual space should not be underestimated".[11] We can compare the operating of the building to the functioning of a city, finding correlance in scrupulously designed rooms with certain functions- theatres lobbies, etc.-, to parts of a city that also have very fixed roles-streets, squares, etc. And then there are the empty residual spaces that Kipnis talks about, which can be compared to the Interval Spaces. However, the aspect that he does not mention is that for the residual space to actually work well and have an important role in a building or in a city, it has to have something more- the soul. Only emptiness does not stimulate activity. It is important for the space to hold traces of past and present and at the same time to keep the continuity of time. That is what will attract users and create conditions for new activities to emerge.

Finally, I would like to talk about the essence of the Interval Space in combination with the work of Matta Clark. His exceptional work is based on cutting through buildings, uncovering and exposing their anatomies. These incisions offer new angles of perceptions of the building, but also of the relation of the surrounding with the building. The Interval is like a cut into the city. It chops through the layers of past and present. It becomes the place of understanding the city from its core but also understanding One's position in it. Just like in Clark's work, the cuts oscillate between interior and exterior, between visible and invisible, private and public, between past and present. The Interval unveils the anatomy of the city.

CONCLUSION

When it comes to making city plans the efficiency and functionality of spaces play a big role. For the designers, it almost seems as if vague, interstitial, undesigned spaces have no reason to exist. Almost as if they were adding nothing new to the city. However, I argue that beauty, human creativity, and interaction come from that kind of places- the Interval spaces.

As discussed in the previous chapters the trace plays a big role in the existence and development of the cities. Interval spaces are places of accumulation of those. Throughout time its various layers formed traces that embody what used to be there, what is and what could have been but maybe never got erected. That is how the continuity and relation between past and present are kept. Its undesigned nature lets the different traces mingle with one another creating interesting tensions and relations.

Also, the layers and elements gathered through time give the site a notion of a "soul" which is the main driver for people to want to explore the space and have an input in it. The emptiness of the residual spaces does in fact give certain freedom for people to use it, however, it is the character of the place and the notion that things already happened there before, which are what attracts people. The feeling of past human activities in a place stimulates new users to want to explore the space.

The superimposition of different layers makes the Interval spaces intriguing. Those places are full of subdivisions, voids, unusual structures, which juxtaposed together make visitors explore the space always in a new way. The Interval spaces are very heterogeneous. Cities need places like this, as they are the source of change and inspiration.

Finally, the Interval spaces are like cuts in the city. They uncover the layers and make One discover their own city.

Figure 9. Spontanouse and unplanned camping in an Interval Space in the city of Marseille. Photography by author.

ENDNOTES

[1] Jacques Derrida, *Speech and Phenomena: and Other Essays on Husserl's Theory of Signs* (Evanston: Northwestern University Press, 1973), 68.

[2] Jacques Derrida, trans. Alan Bass, *Positions* (Chicago & London: University of Chicago Press, 1981), 387-88.

[3] Jacques Derrida, *Of Grammatology* (Baltimore & London: Johns Hopkins University Press, 1976).

[4] Sigmund Freud, *Civilization and Its Discontents* (London: Penguin, 2002) 70.

[5] Ibid., 69

[6] Colin Rowe, Fred Koetter, *Collage City* (London: The MIT press, 1983), 62, 78

[7] "Giovanii Battista PiranesilCampo Mazio \\ Peter EisenmanlThe Piranesi Variations", accessed November 20, 2021, https://constructionofa2dcity.wordpress.com/2012/10/31/0019/

[8] "Piranesi Variations", accessed December 20, 2021, https://eisenmanarchitects.com/Piranesi-Variations-2012

[9] Ignasi Sola-Morales Rubio, "Terrain Vague". Anyplace, Cambridge, MA: MIT Press, (1995): 119

[10] Ibid., 120

[11] Jeffrey Kipnis, "Towards A New Architecture." AD Folding in Architecture, profile No. 102, John Wiley & Sons Ltd (1993): 105.

ILLUSTRATIONS

Figure 1. Example of an Interval Space in the city of Marseille. In- between space, with traces of previous structures is used by agents in an unprogrammed way.
Photography made by author.

Figure 2. Establishment of archaeological excavations and surveys reported on the current cadastre. © SRA, DRAC PACA. Taken from https://multimedia.inrap.fr/atlas/Marseille/sites/2865/Butte-des-Carmes#.YdyPWWjMJPY

Figure 3. Diagram of the process of creting and superimposition of layers in Interval space through time. Diagram illustrates the tensions between the layers and their interpenetration. Diagram made by author.

Figure 4. La calle mayor de Roma- The main street of Rome. Photo illustrating the ruins from different time periods in Forum Romanum, Rome. The main street of Rome
The Via Sacra ran through the center of Rome, between the Capitol, the Forum and the Colosseum. In this image you can see the section that crosses the Forum, with the Arch of Tito in the background. Photgraphy edited by author and taken from https://www.pinterest.es/pin/14496030034294363/

Figure 5. Part of Campo Marzio by Giovanni Battista Piranesi (1762). Taken from https://www.archisearch.gr/wp-content/uploads/piranesi-campo-marzio-%CE%91%CE%BD%CF%84%CE%B9%CE%B3%CF%81%CE%B1%CF%86%CE%AE.jpg

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Figure 9. Spontanouse and unplanned camping in an Interval Space in the city of Marseille. Photo by author.

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The graduation studio ‘Border Conditions along the New Silk Road’ focusses on sites where spatial conditions have emerged that are ‘teeming with suggestive meanings and unexpected potential’ but are hardly analysed within contemporary architectural discourse. The studio investigates contemporary border conditions within the larger urban and territorial scale, with a special emphasis on the relationship between architecture and its socio-political context(s). B&T views the contemporary city as an ‘urban universe’ of spatial conditions, which consists of constellations of elements seemingly without any relative weight. To think of an ‘architectural project’ in such a context means to engage in a speculative approach directed to alternative formulations of architecture, all based on a fundamental understanding of fragmentation and complexity. In the graduation studio, these new reformulations are instigated by, and at the same time applied to the controversial ‘New Silk Road’.

BORDERS & TERRITORIES