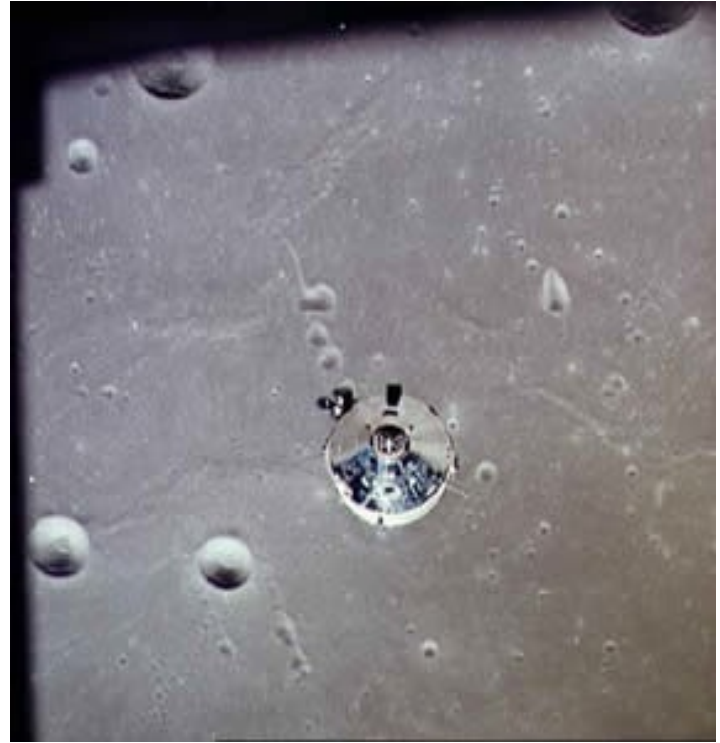
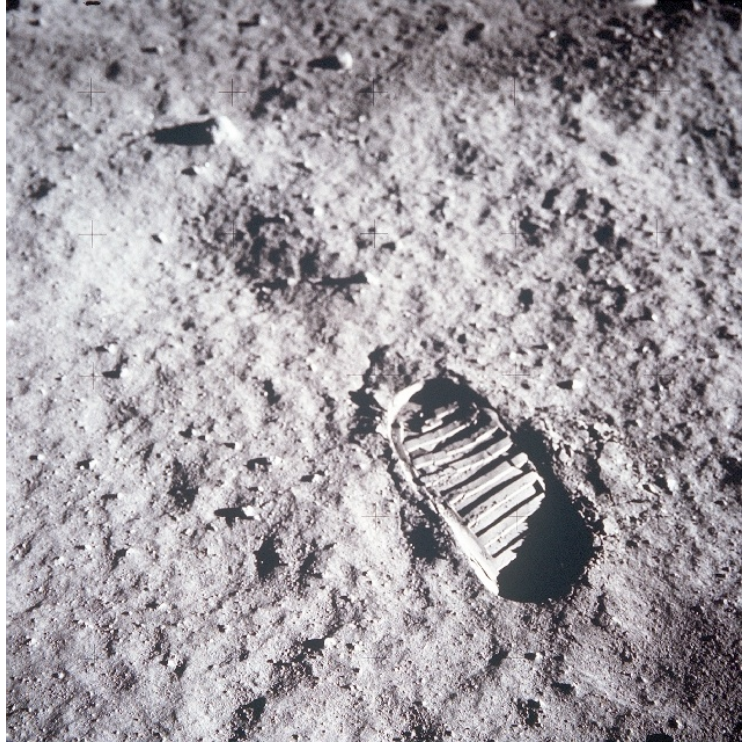
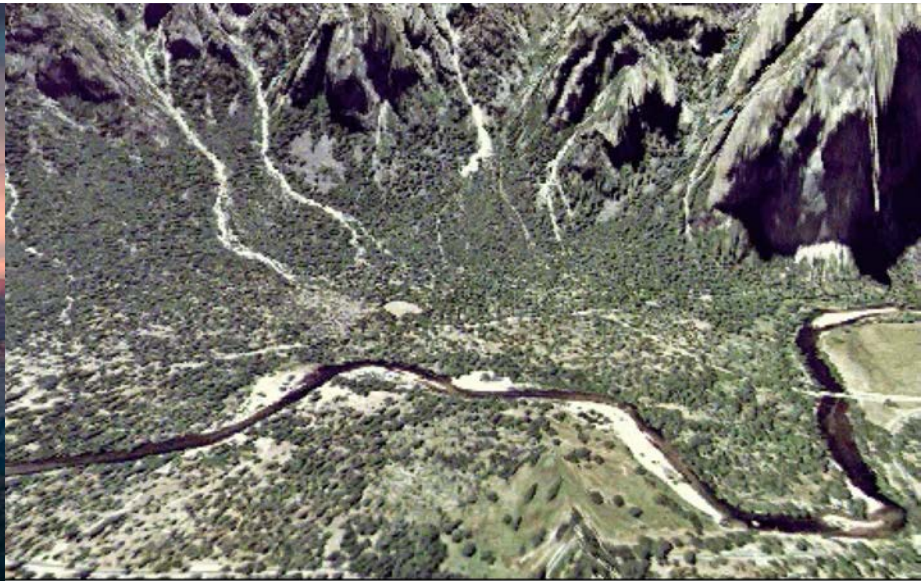
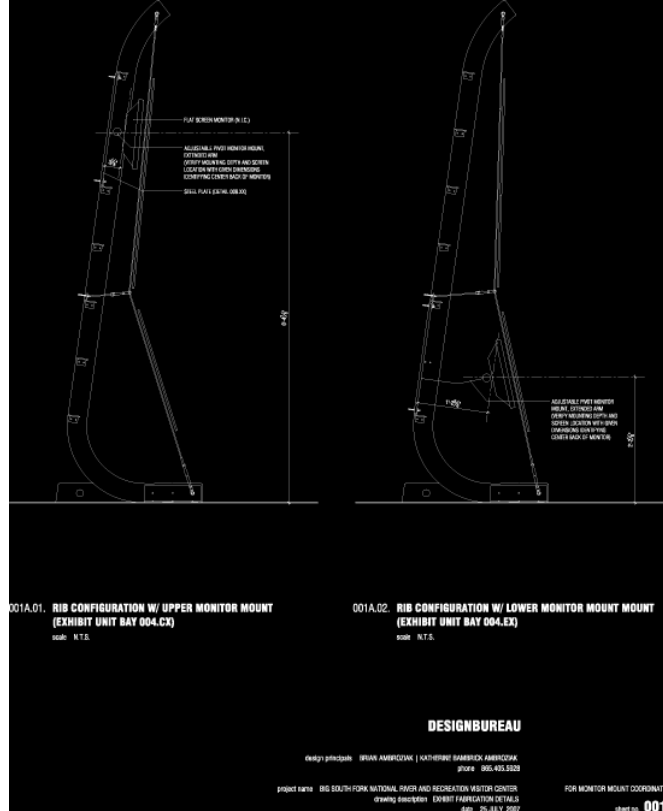


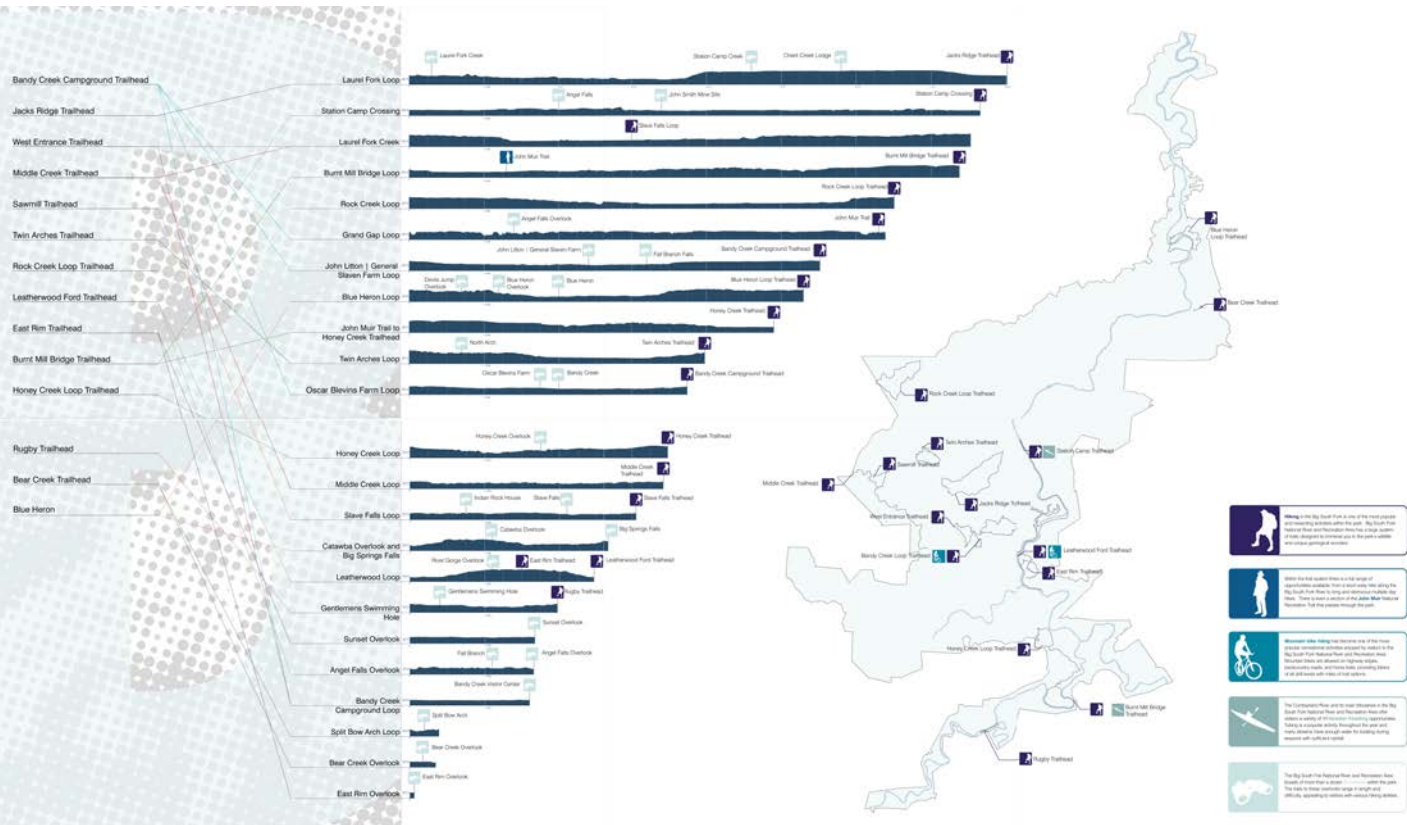
102 VISUAL DESIGN THEORY
LECTURE 007 /// INFINITE PERSPECTIVES

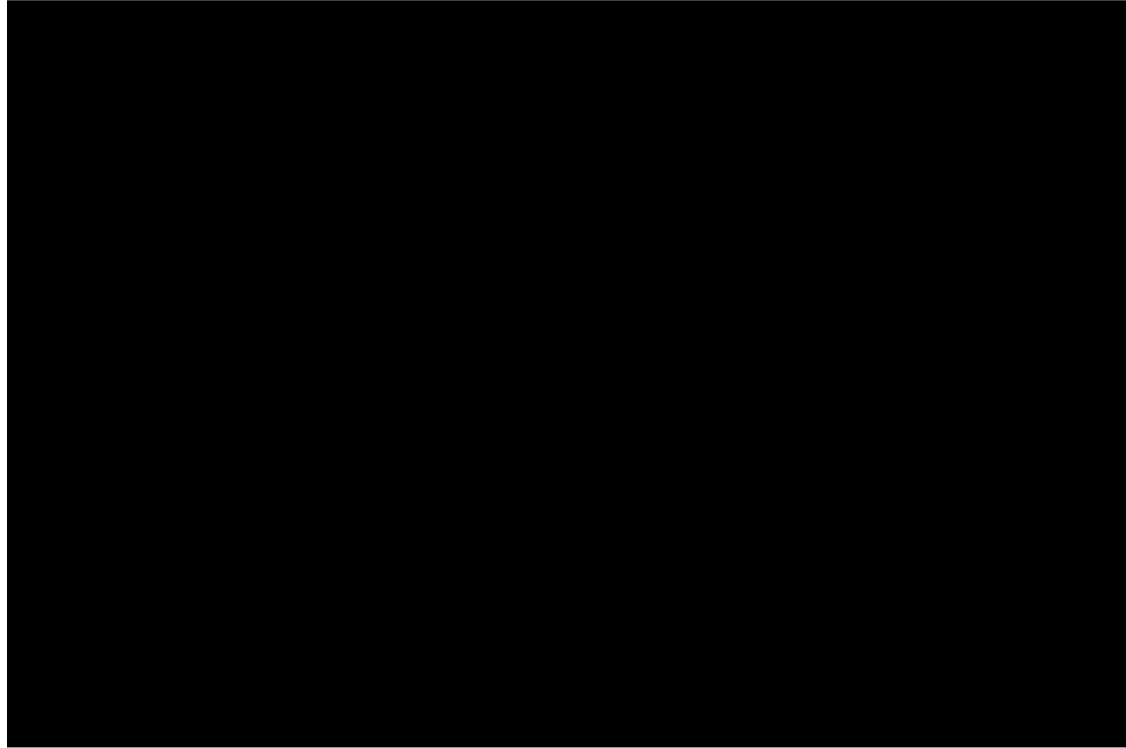


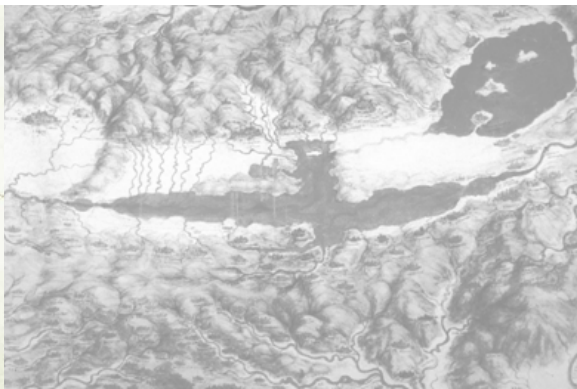


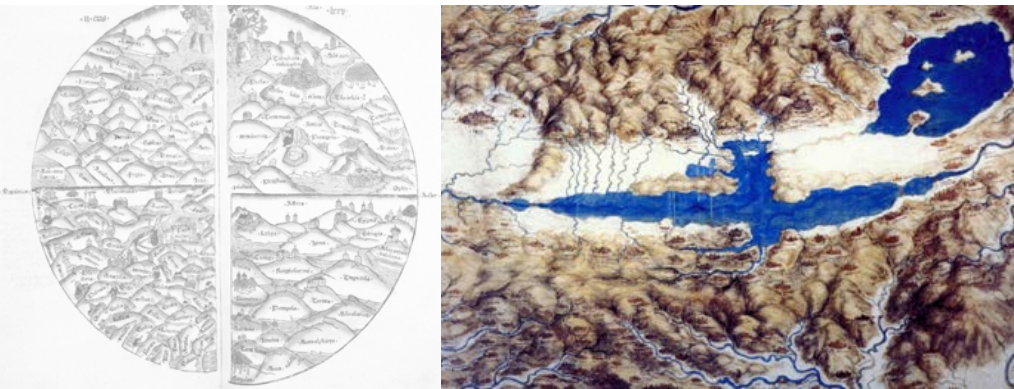




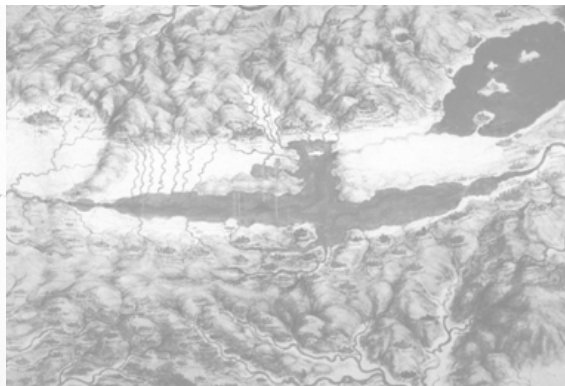
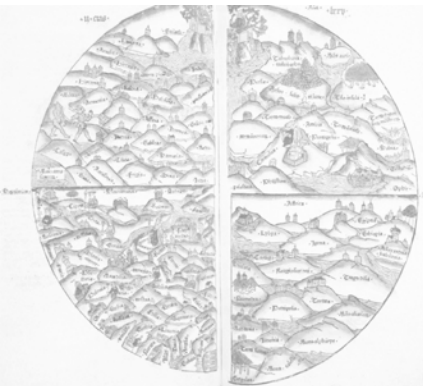












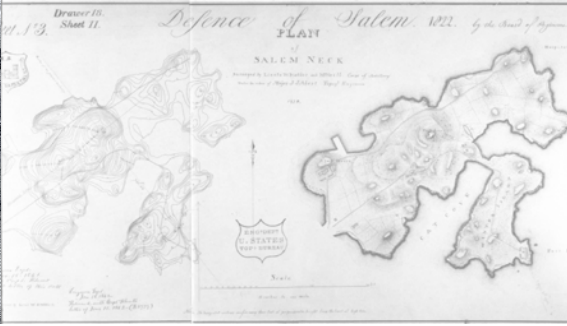
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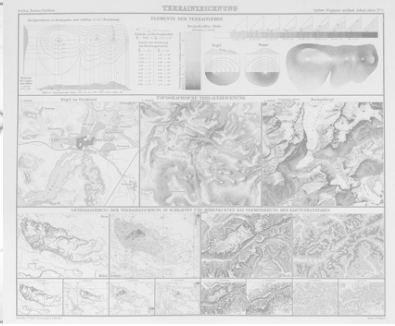




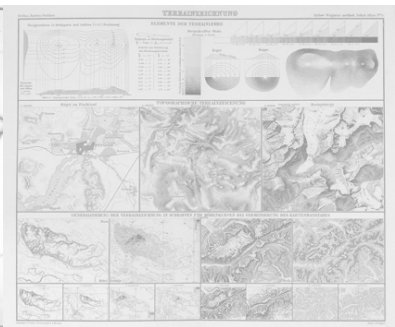
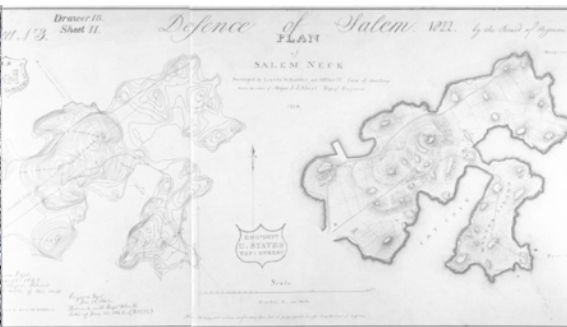
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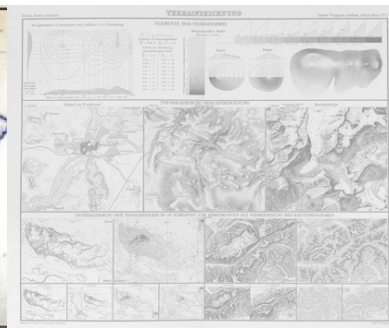


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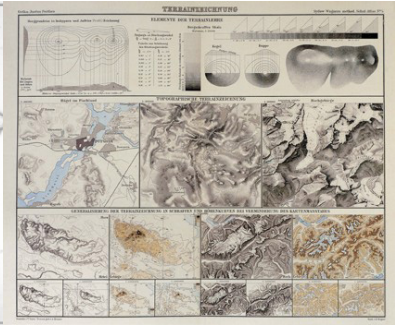
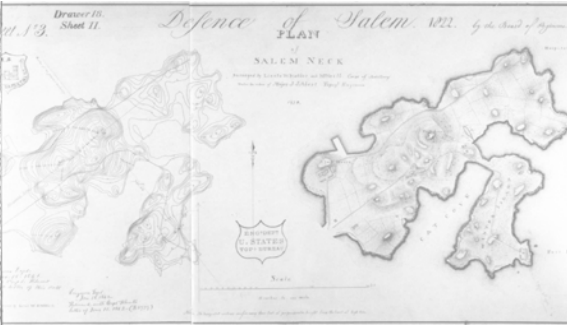
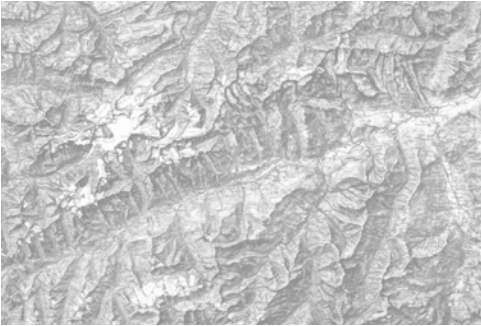




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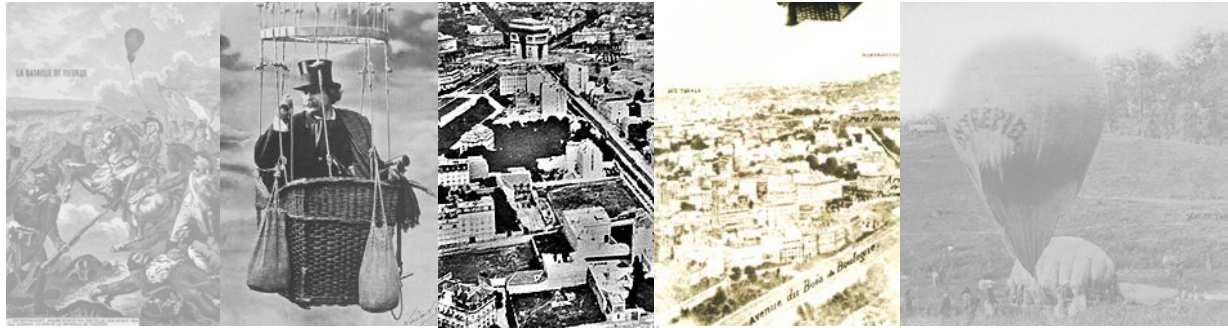
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[1862]



[1794]

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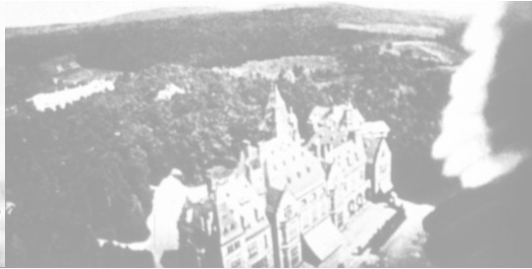
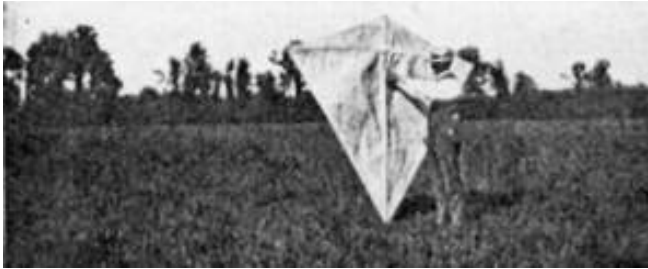
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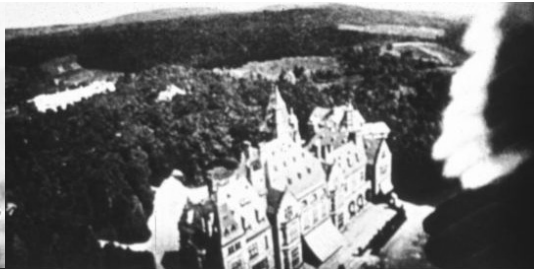


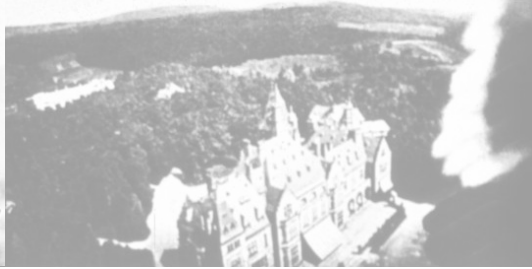
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[1942]





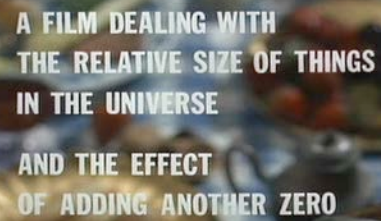




1 MEVIN	14.1	
	14.2	
	14.3	Low level oblique to horizon
1 BROWNE	14.4	Plan of crop angle to sun
	14.5	High altitude aerial photography
	14.6	Photography from altitude
	14.7	Work of U. S. Army
	14.8	Earth appears as a sphere
	14.9	Beams of light in earth's plane
	14.10	Photo of earth from space
1 MILLER WATSON	14.11	
	14.12	Check sheet going out of view
	14.13	Low altitude aerial appear
	14.14	Sea appears
	14.15	Altitude 10,000 speed of light
	14.16	From water appears in view
	14.17	
	14.18	Aerial reconnaissance appear
	14.19	Ridge over Rome
1 LEWIS	14.20	Photographs of star field
1 LEWIS	14.21	Star field appears to telescope
	14.22	Star field very
	14.23	
	14.24	
	14.25	Photograph of a spiral galaxy
	14.26	Star field very
1 MILLER LADY	14.27	
	14.28	Star field very
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POWERS OF TEN

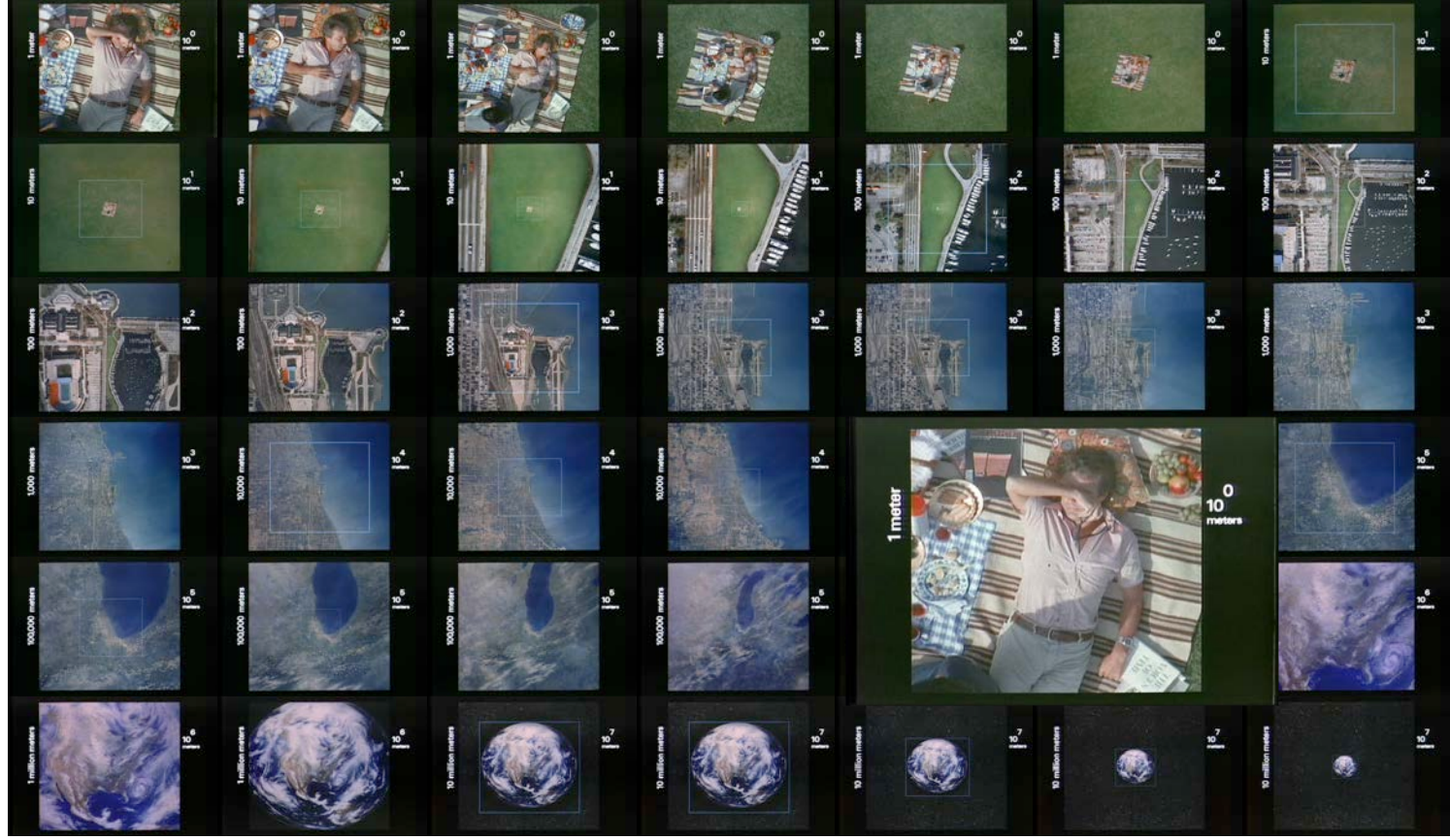


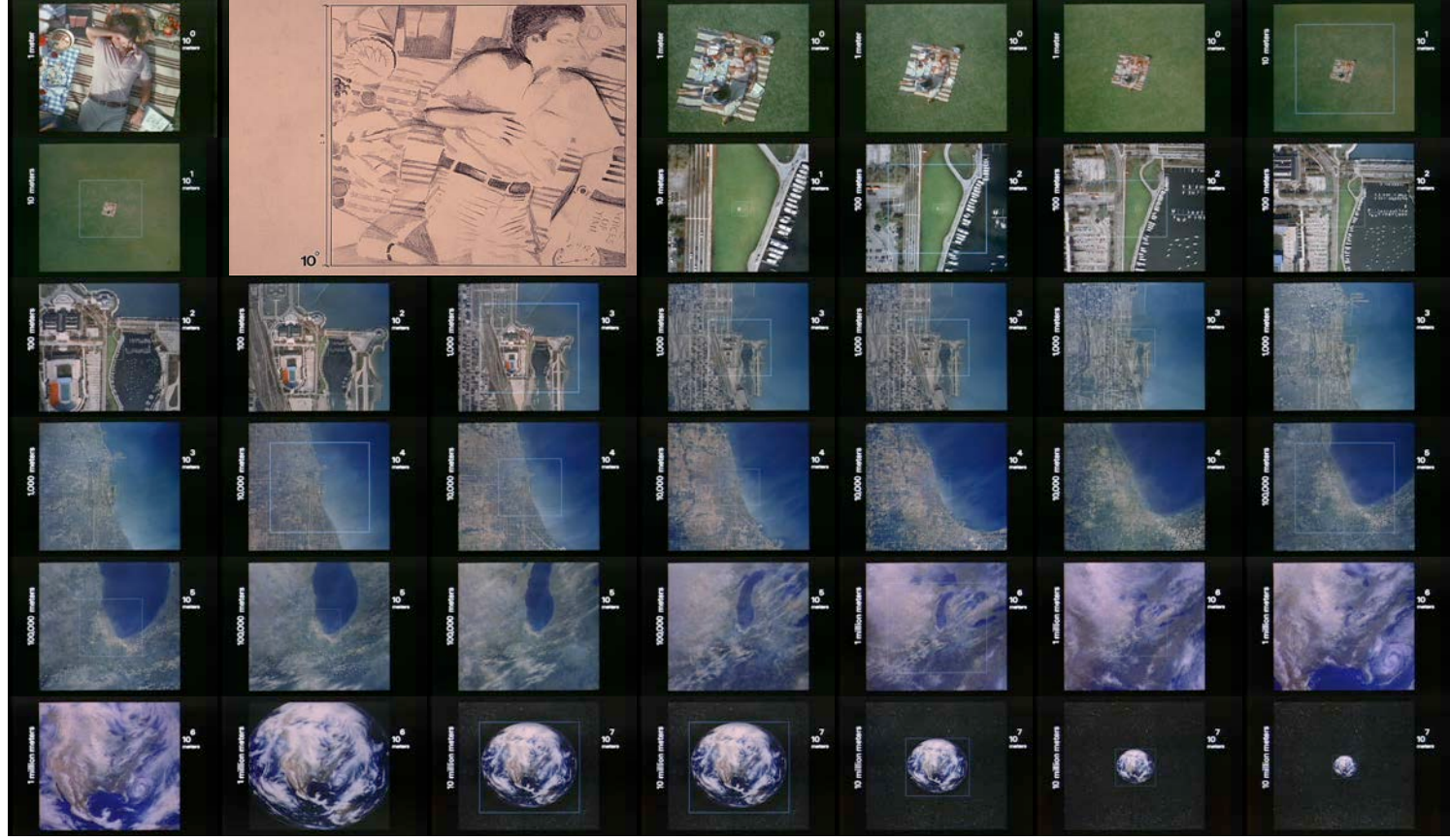
A FILM DEALING WITH
THE RELATIVE SIZE OF THINGS
IN THE UNIVERSE
AND THE EFFECT
OF ADDING ANOTHER ZERO



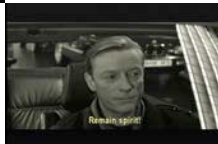
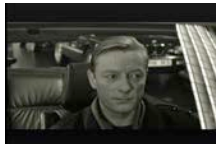
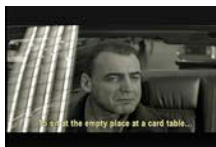
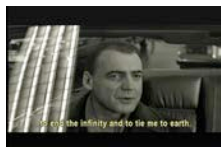
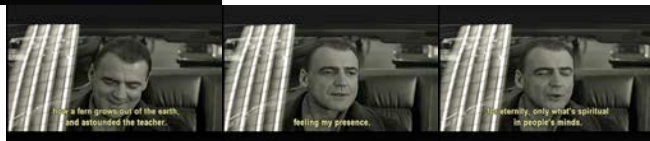


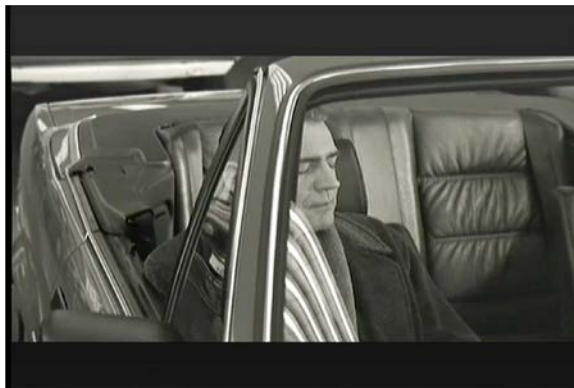














Michel de Certeau [1925-1986] Jesuit and theorist

*To be lifted to the summit of the World Trade Center is to be lifted out of the city's grasp. One's body is no longer clasped by the streets that turn and return it according to an anonymous law; nor is it possessed, whether as player or played, by the rumble of so many differences and by the nervousness of New York traffic. When one goes up there, he leaves behind the mass that carries off and mixes up in itself any identity of authors and spectators. An Icarus flying above these waters, he can ignore the devices of Daedalus in mobile and endless labyrinths far below. His elevation transfigures him into a voyeur. It puts him at a distance. It transforms the bewitching world by which one was "possessed" into a text that lies before one's eyes. It allows one to read it, to be a solar Eye, looking down like a god. The exaltation of a scopic and gnostic drive: the fiction of knowledge is related to this lust to be a viewpoint and nothing more. Must one finally fall back into the dark space where crowds move back and forth, crowds that, though visible from on high, are themselves unable to see down below? An Icarian fall. On the 110th floor, a poster, sphinx-like, addresses an enigmatic message to the pedestrian who for an instant is transformed into a visionary: **It's hard to be down when you're up**. The desire to see the city preceded the means of satisfying it. Medieval or Renaissance painters represented the city as seen in a perspective that no eye had yet enjoyed. This fiction already made the medieval spectator into a celestial eye. It created gods. Have things changed since technical procedures have organized an "all-seeing power"? The totalizing eye imagined by the painters of earlier times lives on in our achievements. The same scopic drive haunts users of architectural productions by materializing today the utopia that yesterday was only painted. The 1370 foot high tower that serves as a prow for Manhattan continues to construct the fiction that creates readers, makes the complexity of the city readable, and immobilizes its opaque mobility into a transparent text.*

from the practice of everyday life. 1980