

Games such as Clue appropriate language and impose narratives that trigger a participant's imagination and arouse existing biases. The possibility that "Professor Plum did it in the Study with a Candlestick" yields a signified response pulled from the subconscious of the player that is instantly reinforced by the physical image of a staunch old academic. A playing card is then positioned on a board where signifier and signified coexist. Such wonderfully rich narratives reinforce the important role that language plays in the construction of spatial identities. So whereas, similar to the process of collage, the combination of images register new possibilities, the combination of words achieves a similar goal but with a greater degree of confidence by designers that have spent the greater portion of their formative years using words and numbers rather than images. This lecture questions the degree to which such narratives can be communicated through conventional systems of orthographic projection, systems that often times do little to evoke direct linguistic relationships. ABSTRACT /// ACSA FALL CONFERENCE /// PLAY WITH THE RULES

point 1 (J05)

(C22) Broadway_Murray N/E Corner (M69)

-tDRs - Liberty St W/W

SCRIPTING

(C108) Corner



(C70A) Eside of Broadway 1 S of Morris St. (M69)

-tDRs - Maiden Lane speed Dome - HRB/FJb

ZNA - 5 West of James St/Greenwich St

(C110) Corner of



(C104) WS of Greenwich St. 1 N of Albany St.(M100) JB - 5J Wall St e/B

ZNL - 5 West of Washington St/Cedar St

ZNL - 5 North c

JOHN MOORE/GETTY IMAGES

The territory of this investigation is positioned firmly within a filmic discourse that draws heavily upon the 'archetypes of the unconscious' found in Stanley Kubrick's adaptation of Stephen King's novel "The Shining," the suburban heterotopia of Tim Burton's "Edward Scissorhands," the non-linear narrative found in Quentin Tarantino's "Pulp Fiction," and the maniacal level of detail in Wes Anderson's "The Royal Tenenbaums." The original scripts for each of these films provide insight to how designers might leverage unique aspects of the screenplay in the development of multivalent space.

Theoretical projects such as Superstudio and Piero Frassinelli's "Twelve Cautionary Tales for Christmas: Twelve Ideal Cities," Rem Koolhaas's Architectural Association thesis "Exodus, or the Voluntary Prisoners of Architecture," and Bernard Tschumi's "The Manhattan Transcripts" exploit the breadth of this representational middle ground inherent to the screenplay positioned between literature and architecture.

Drawing heavily upon filmic techniques, these precedents use writing in a strategic way to advance a discourse that traditionally privileges the image. Frassinelli's essay that first appeared in AD #12 biases writing in its original state, one ideally suited to the multimedia slide show it evolved into a year later. Koolhaas's thesis uses language in a deliberate manner so as to increase the subversive possibilities of each collage. Koolhaas's unique nomenclature animates a series of solitary frames and positions them within an overarching script and allows us to consider ourselves as "prisoners" rather than mere participants. Tschumi's "The Manhattan Transcripts" is probably the most often cited precedent when it comes to filmic tradition within systems of architectural representation, but in this case it is used as a counterpoint as it excludes language, intensifies the dominance of the image, and situates itself more closely to the technique of storyboarding.

Such an examination of intermediate representational forms such as the screenplay or script destabilizes more traditional methods through acts of “spatial play” and provides a roadmap for reclaiming the primacy of language as a form generator as powerful as contemporary methods of computational “scripting.”

A script or scripting language is a computer language with a series of commands within a file that is capable of being executed without being compiled.



cat

signifier



signified



window

signifier

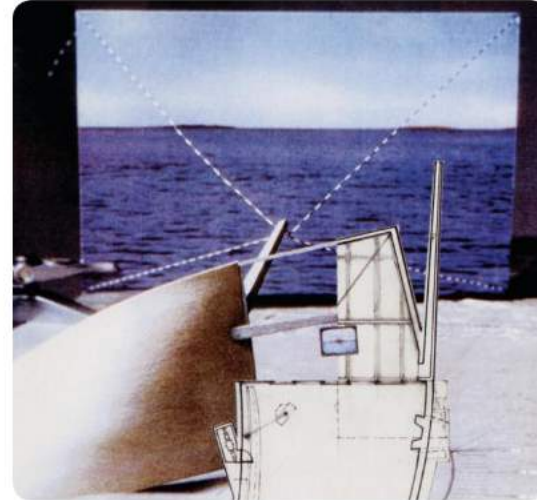


signified



aperture

signifier



signified





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Handwritten text on page 425, featuring various notes and a circular stamp.

Handwritten text on page 439, featuring a diagram of an oval shape and various notes.

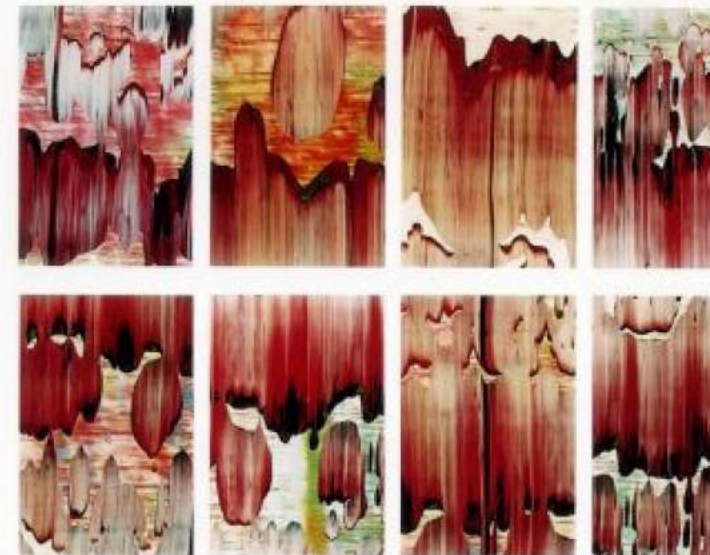
Handwritten text on page 473, featuring various notes and a circular stamp.

Handwritten text on page 416, starting with 'de fluxu et de materia' and containing several paragraphs of notes.

Handwritten text on page 417, continuing the notes from the previous page.







8-15
Boston

DRAFT - [REDACTED] A
9 June 1953

MEMORANDUM FOR THE RECORD

SUBJECT: Project MKULTRA, Subproject 8

1. Subproject 8 is being set up as a means to continue the present work in the general field of L.S.D. at [REDACTED] until 11 September 1954. B
2. This project will include a continuation of a study of the biochemical, neurophysiological, sociological, and clinical psychiatric aspects of L.S.D., and also a study of L.S.D. antagonists and drugs related to L.S.D., such as L.A.E. A detailed proposal is attached. The principle investigators will continue to be [REDACTED] all of [REDACTED] C B
3. The estimated budget of the project at [REDACTED] is \$39,500.00. The [REDACTED] will serve as a cut-out and cover for this project and will furnish the above funds to the [REDACTED] as a philanthropic grant for medical research. A service charge of \$790.00 (2% of the estimated budget) is to be paid to the [REDACTED] for this service. B
4. Thus the total charges for this project will not exceed \$40,290.00 for a period ending September 11, 1954.
5. [REDACTED] (Director of the hospital) are cleared through TOP SECRET and are aware of the true purpose of the project. C

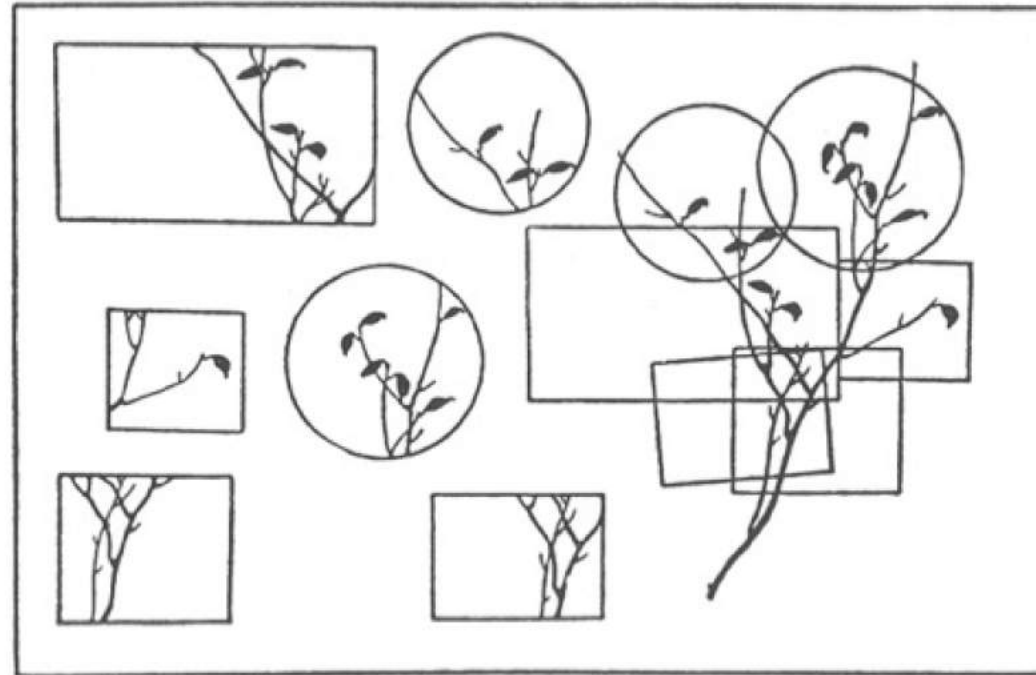
for [REDACTED] A
Chemical Division/TSS

APPROVED:

[REDACTED]
Chief, Chemical Division/TSS

PROGRAM

+



第十二圖 位置の取方



Sergei Eisenstein /// Film Form /// The western method forces the student to engage an artificial spatial organization in its entirety while the Japanese system provides a hierarchical understanding of visual thinking, hewing out a piece of actuality. In the Japanese model, each fragment acquires a new meaning and compositional potential independent of the whole. These stills may be recomposed in unusual jarring combinations where size and scale are deliberately discontinuous to create new meanings and a greater understanding of the original object.

A literary counterpoint to this phenomenon occurs in Japanese haiku which Eisenstein refers to in his writing. Haiku represents an anaphoric gesture without significant content, a description of the indefinable nature of the obtuse.

A lonely crow, On leafless bough, One autumn eve.

Sergei Eisenstein /// Film Form /// These are montage phrases. Shot lists. The simple combination of two or three details of a material kind yields a perfectly finished representation of another kind - psychological... From separate hieroglyphs has been fused - the ide(a) gram. By the combination of two 'depictables' is achieved the representation of something that is graphically undepictable.

Eisenstein understands haiku as the essence of film, combining shots that are depictive, single in meaning, neutral in content, into intellectual contexts and series. The haiku is a concentrated impressionist sketch. As the Japanese artist Yone Nobuchi said, "It is the readers who make the haiku's imperfection a perfection of art.

	SHOT I	SHOT II	SHOT III	SHOT IV	SHOT V	SHOT VI	SHOT VII	SHOT VIII	SHOT IX	SHOT X	SHOT XI	SHOT XII										
PICTURE FRAMES																						
MUSIC PHRASES	A		B		A		B		C	A ₁		B ₁		A ₁	B ₁							
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17					
MUSIC																						
LENGTH (in measures)	1	1	1	1	1	1	1	3/4	3/4	1	3/4	3/4	1/2	3/4	1/2	1/2	3/4	3/4	1	1	3/4	3/4
	2		2		2		1 3/4		1 1/4		1 1/4		1 1/4		3/4		1 1/4		1 1/4		3/4	
DIAGRAM OF PICTORIAL COMPOSITION																						
DIAGRAM OF MOVEMENT																						



A design counterpoint may be considered the use of trace paper. The layering of trace paper in iterations of design yields a series of frames that, while connected to each other sequentially, each yield a new reading, that psychologically situates itself between the existing mark seen through the layer of trace and the new mark that sits atop the paper.



EDWARD SCISSORHANDS

by

Caroline Thompson

story by Caroline Thompson and Tim Burton.

Revised
2/22/90
Blue

4
OLD WOMAN (O.S.)
Of course he did. We're talking
about a man, aren't we? His name
was Edward.

CUT TO:

2 EXT. MANSION ON MOUNTAIN. JUST BEFORE DAWN. 2

From this high vantage point, the LIGHTS of the town far below
twinkle tantalizingly, bedazzling as jewels.

A DARK SILHOUETTE keeps watch over them from one of the mansion's
ramshackle upper windows, a casement window nearly the height of
a French door. The silhouette is visible from his head nearly to
his toes. The curtains billow and swirl around him.

3 In a moment, the first lights come on in the houses. More lights 3
accompany the breaking of dawn itself. Even as it grows bright,
the figure gazes steadily. He doesn't move or fidget. His
attention never strays. He looks on longingly. This is the man
the old woman has been describing. This is EDWARD SCISSORHANDS.

CUT TO:

4 EXT. TOWN. MORNING. 4

What looked so romantic from Edward's vantage point reveals
itself in all its actual banality. The streets form a dull,
undeviating grid. Rows of sagging trees have been planted at
exact intervals. The houses are unimaginative variations on the
same efficient tract house design. The people hardly add life to
the scene. We pass house after house and see little activity.

5 through 8 omitted.

9 At one house, a RETIRED MAN pushes a lawnmower -- back and forth. 9

9A At another, a WORKER on the roof wrestles with a t.v. antenna. 9A

10 omitted.

11 We move in the WINDOW at JOYCE MONROE'S house to find her in the 11
kitchen with the DISHWASHER REPAIR MAN.

DISHWASHER REPAIR MAN
You didn't have to call me, m'am.
You could've taken care of this
yourself.

JOYCE
(in her best Southern drawl)
I could? I don't think so.



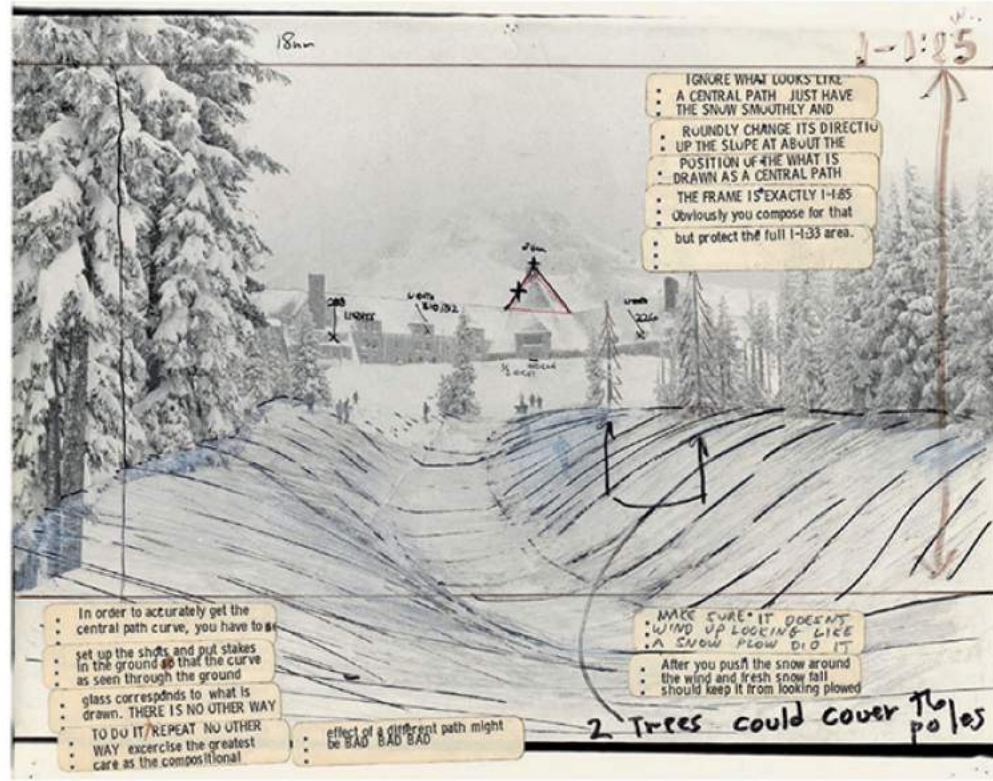
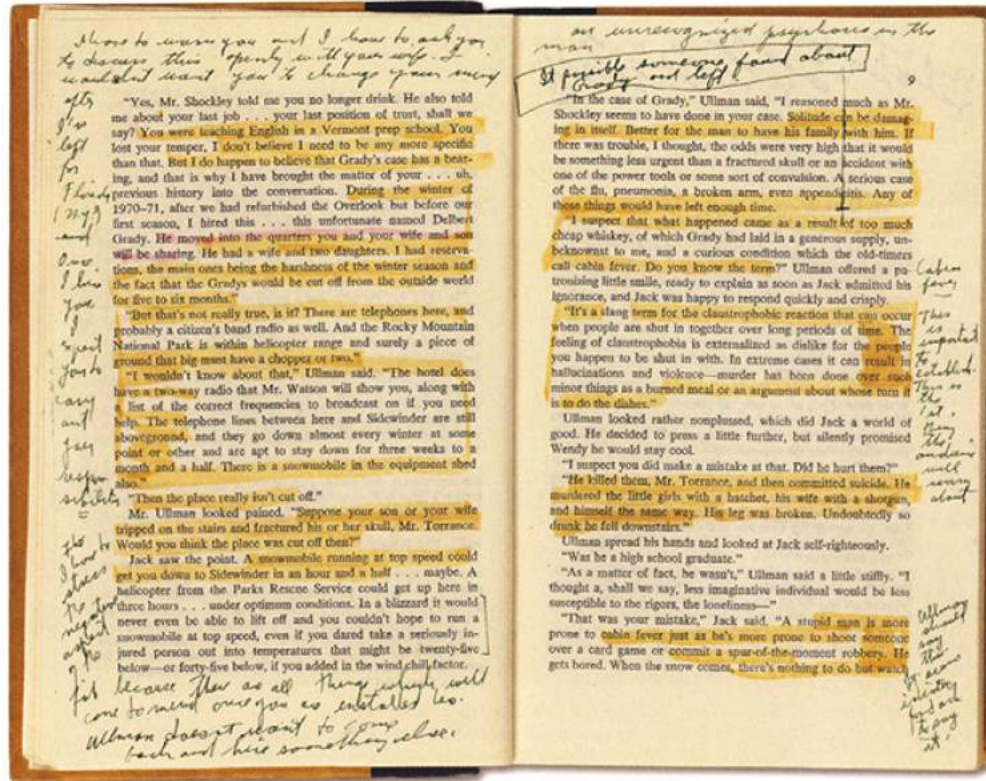












STANLEY KUBRICK. THE SHINING. 1980

① Hotel comes to life, lights, music, etc
61

The scene that follows will be

~~Now follows~~ ^a ~~the~~ terrifying ~~ix,~~ suspensefull

deadly hide and seek. Danny desperately tries to
elude the murderous Halloran by now an appalling
figure of savagery, smashing at ~~the~~walls of ~~the~~ ~~rooms,~~
~~snarling~~ with an axe, snarling, shrieking, foaming
and choking.

snarling

grunting

frenzied

animal like

panicking

foaming and choking with frenzied rage

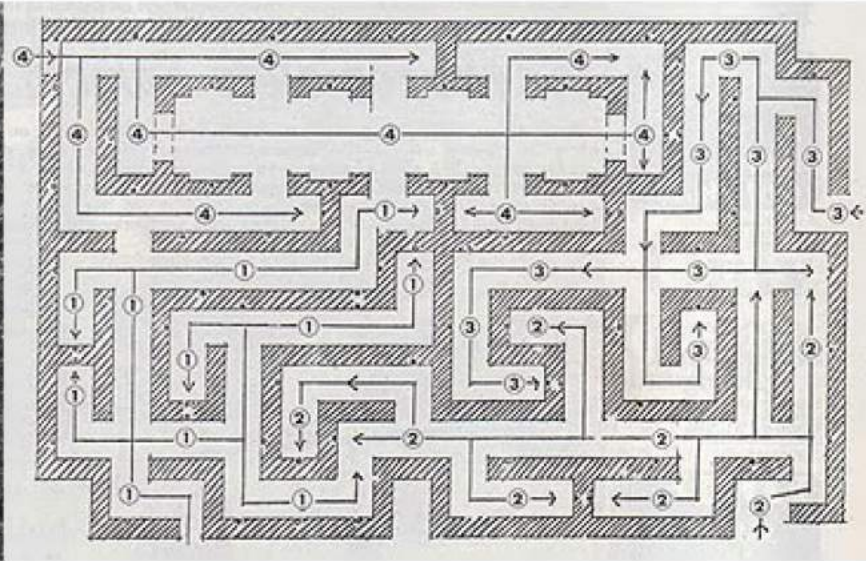
shrieking bellowing roaring

maniacally

At the same time, Wendy, armed with the knife, frantically
searches through the hotel for Danny. ②

in the large lounge
The climax occurs/when Wendy intervenes at the last
moment and is able to kill Halloran in a bizarre
and utterly unexpected ~~ix~~ way. She rushes out
of the room with Danny. The camera ~~stays~~ does not
follow her and holds for a few seconds on the empty room.
Then it begins to slowly move toward ~~the~~ Jack's work table.
The scrapbook still lies open on it, Jack's scrapbook
still lies open. It is open to the page of the posed ^{with glossy photo}
group photograph, taken in the ^{crowd} ballroom.

+





STANLEY KUBRICK, *THE SHINING*, 1980

139.

EXT. HOTEL - M.S.

DANNY by track of HALLORAN's Snowcat. He moves away L-R.

CUT TO:

M.L.S. JACK limps away from door.

JACK

Danny!

CUT TO:

M.S. DANNY runs L-R and exits cam.R.

CUT TO:

M.S. JACK limping L-R from Hotel. CAMERA TRACKS with him.

JACK

Danny!

CUT TO:

M.L.S. DANNY running away L-R across snow. CAMERA PANS with him. He runs into Maze.

CUT TO:

M.S. JACK limping L-R. CAMERA TRACKS with him. Hotel in b.g.

CUT TO:

EXT. HOTEL - MAZE - M.S.

DANNY running away through Maze. CAMERA TRACKS after him. He looks back over his shoulder.

CUT TO:

M.S. JACK in the Maze. He limps forward. CAMERA TRACKS BACK before him.

JACK

Danny! I'm coming. I'm coming Dan!

He looks down.

CUT TO:

M.C.S. DANNY's footprints in snow. CAMERA TILTS UP & TRACKS FORWARD along DANNY's footprints.

CUT TO:

139.

M.C.S. DANNY's feet and legs running away through Maze. CAMERA TRACKS FORWARD.

CUT TO:

INT. HOTEL - M.L.S.

WENDY, carrying knife, runs forward into kitchen. She looks towards stairs in b.g.

WENDY

Danny!

WENDY stumbles forward through coffee pots and rings on floor. CAMERA TRACKS BACK before her.

WENDY

Oh!

WENDY turns R-L. CAMERA TRACKS with her. She moves away along corridor. CAMERA TRACKS after her. She stops at corner. CAMERA CONTINUES PAST her revealing HALLORAN lying dead on floor of lobby.

CUT TO:

M.C.S. WENDY reacts.

CUT TO:

M.L.S. HALLORAN's body lying on floor. CAMERA ZOOMS IN on it.

CUT TO:

M.C.S. WENDY looks about. She moves away R-L. CAMERA PANS with her. She SCREAMS and turns to cam.R. CAMERA WHIP PANS L-R onto M.L.S. INJURED GUEST.

CUT TO:

M.S. WENDY reacting - knife trembles in her hand.

CUT TO:

M.C.S. INJURED GUEST, with scar running down his head and face. He raises glass he is holding.

INJURED GUEST
Great party, isn't it?

CUT TO:

140.

M.S. WENDY SCREAMING turns and runs away.

CUT TO:

EXT. HOTEL - MAZE - M.L.S.

DANNY running away through Maze. CAMERA TRACKS after him.

JACK (OFF)

Danny! Danny! I'm coming!

CUT TO:

M.S. JACK limps forward in Maze. CAMERA TRACKS BACK before him.

JACK

You can't get away. I'm right behind you.

CUT TO:

INT. HOTEL - CORRIDOR & LOUNGE - M.L.S.

WENDY runs forward.

WENDY

Danny!

WENDY runs forward and then moves R-L. CAMERA PANS with her - she stops cam.R.f.g. and SCREAMS.

CUT TO:

M.C.S. WENDY looking about.

CUT TO:

M.L.S. SKELETONS sitting in chairs. Bottle of champagne on table in f.g.

CUT TO:

M.S. SKELETONS sitting at table with bottle and glasses on it.

CUT TO:

M.L.S. SKELETONS sitting in chairs round tables with bottles on them.

CUT TO:

+

142.

EXT. HOTEL - MAZE - M.L.S.

JACK limps away through Maze. CAMERA TRACKS FORWARD after him.

CUT TO:

M.S. DANNY steps backwards in his footprints in snow.

CUT TO:

M.S. JACK limps forward laughing.

JACK
Danny!

CUT TO:

M.L.S. DANNY stepping backwards in his footprints in snow. He jumps L-R landing in snow, and crawls L-R - brushing his traces in the snow out with his hands.

CUT TO:

INT. HOTEL - CORRIDOR - M.L.S.

WENDY holding knife runs forward. She slows down as she nears f.g. She moves R-L. CAMERA PANS with her to open door. She stops by doorway and looks along corridor towards lift doors in b.g.

CUT TO:

M.S. Lift doors. Blood gushes in cam.L and surges forward along floor.

CUT TO:

M.C.S. WENDY reacts.

CUT TO:

M.S. Lift doors. Blood gushes in cam.L and cam.R - surging forward in wave towards camera.

CUT TO:

EXT. HOTEL - MAZE - M.S.

DANNY sitting leaning against side of Maze. CAMERA TRACKS R-L revealing JACK, holding axe, cam.R.b.g. He limps R-L and moves away along Maze.

CUT TO:

143.

M.S. DANNY's footprints in the snow - CAMERA TRACKS FORWARD and stops when footprints end. CAMERA TILTS UP to snow without footprints.

CUT TO:

M.C.S. JACK - he looks about then back and forwards - and finally cam.R.

JACK
Danny!

He looks cam.L.

CUT TO:

M.C.S. DANNY crouched against side of Maze.

JACK (OFF)
Danny!

M.S. JACK - he looks about then cam.L.

JACK
Danny!

CUT TO:

M.L.S. JACK limps L-R and exits cam.R.

CUT TO:

M.S. DANNY appears from behind mound of snow and moves forward R-L.

CUT TO:

M.L.S. DANNY's P.O.V. Empty Maze.

CUT TO:

M.S. DANNY moves away R-L from mound of snow. CAMERA PANS with him. He runs away along Maze.

CUT TO:

M.S. Footprints in snow in Maze. CAMERA TRACKS FORWARD along footprints.

CUT TO:

144.

M.L.S. JACK, back to camera, limping away along Maze. CAMERA TRACKS after him.

CUT TO:

M.S. JACK limps forward along Maze. CAMERA TRACKS BACK before him.

CUT TO:

M.S. CAMERA TRACKS FORWARD along Maze.

CUT TO:

M.S. DANNY runs forward along Maze. CAMERA TRACKS BACK.

CUT TO:

M.L.S. JACK moves to opening cam.R. CAMERA TRACKS FORWARD - he turns and moves R-L to opening cam.L. CAMERA PANS with him. He stops and turns - then moves L-R. CAMERA PANS with him and TRACKS after him as he limps along MAZE.

CUT TO:

EXT. HOTEL - M.L.S.

WENDY sobbing and holding knife runs away to HALLORAN's Snowcat in b.g. CAMERA TRACKS FORWARD after her. She stops by Snowcat and looks about.

CUT TO:

EXT. HOTEL - MAZE - M.S.

DANNY runs forward in Maze. CAMERA TRACKS BACK. DANNY looks over his shoulder and falls down in snow at entrance.

CUT TO:

EXT. HOTEL - M.S.

WENDY standing by HALLORAN's Snowcat. She throws down knife.

WENDY
Danny! Danny!

She runs forward and out cam.R.f.g.

CUT TO:

M.L.S. DANNY lying on snow at entrance to Maze. He gets up and runs R-L. CAMERA PANS with him.

+

145.

146.

147.

DANNY
 Mommy...
 WENDY (OFF)
 Danny, come here!
 DANNY
 Mommy... Mommy...!
 WENDY (OFF)
 Danny!
 DANNY runs R-L into WENDY's arms as she kneels on snow.
 DANNY
 Mommy!
 WENDY
 Oh!
 WENDY hugs and kisses DANNY.
 WENDY
 Oh Danny!
 CUT TO:
 EXT. HOTEL - MAZE - M.S.
 JACK holding axe limps forward - CAMERA TRACKS BACK.
 JACK
 Danny! Where...
 JACK GROANS.
 CUT TO:
 EXT. HOTEL - M.L.S.
 WENDY holding DANNY moves R-L to HALLORAN's Snowcat. CAMERA PANS with them. WENDY opens door of Snowcat and lifts DANNY up to cab.
 CUT TO:
 EXT. HOTEL - MAZE - M.L.S.
 JACK GROANING staggers away along Maze - CAMERA TRACKS after him.
 JACK
 Danny!

He stumbles and lies in snow. He struggles up to his feet.

CUT TO:

EXT. HOTEL - L.S.

Snowcat with lights on moves R-L in front of Hotel, then turns to cam.R. JACK SHOUTS INAUDIBLE OFF.

CUT TO:

EXT. HOTEL - MAZE - M.S.

JACK staggers forward. CAMERA TRACKS BACK - INDISTINCT SHOUTS. He GROANS as he moves forward R-L.

CUT TO:

EXT. HOTEL - L.S.

Snowcat drives away down road. JACK INAUDIBLE SHOUTS OFF.

CUT TO:

EXT. HOTEL - MAZE - M.S.

JACK staggers forward along Maze. CAMERA TRACKS BACK - INDISTINCT MOANS & GROANS.

CUT TO:

M.L.S. JACK staggers away along Maze. CAMERA TRACKS after him. INDISTINCT MOANS. He slumps down cam.L against side of Maze.

CUT TO:

EXT. HOTEL - MAZE - DAY - M.C.S.

JACK sitting up to his chest in snow dead. Snow and icicles on his face.

CUT TO:

INT. HOTEL - GOLD BALLROOM - M.L.S.

Entrance to Gold Ballroom - CAMERA TRACKS FORWARD through entrance to photographs on wall. CAMERA TRACKS IN close on photograph of Guests at Ball.

DISSOLVE TO:

M.S. Photograph of Guests at Ball.

DISSOLVE TO:

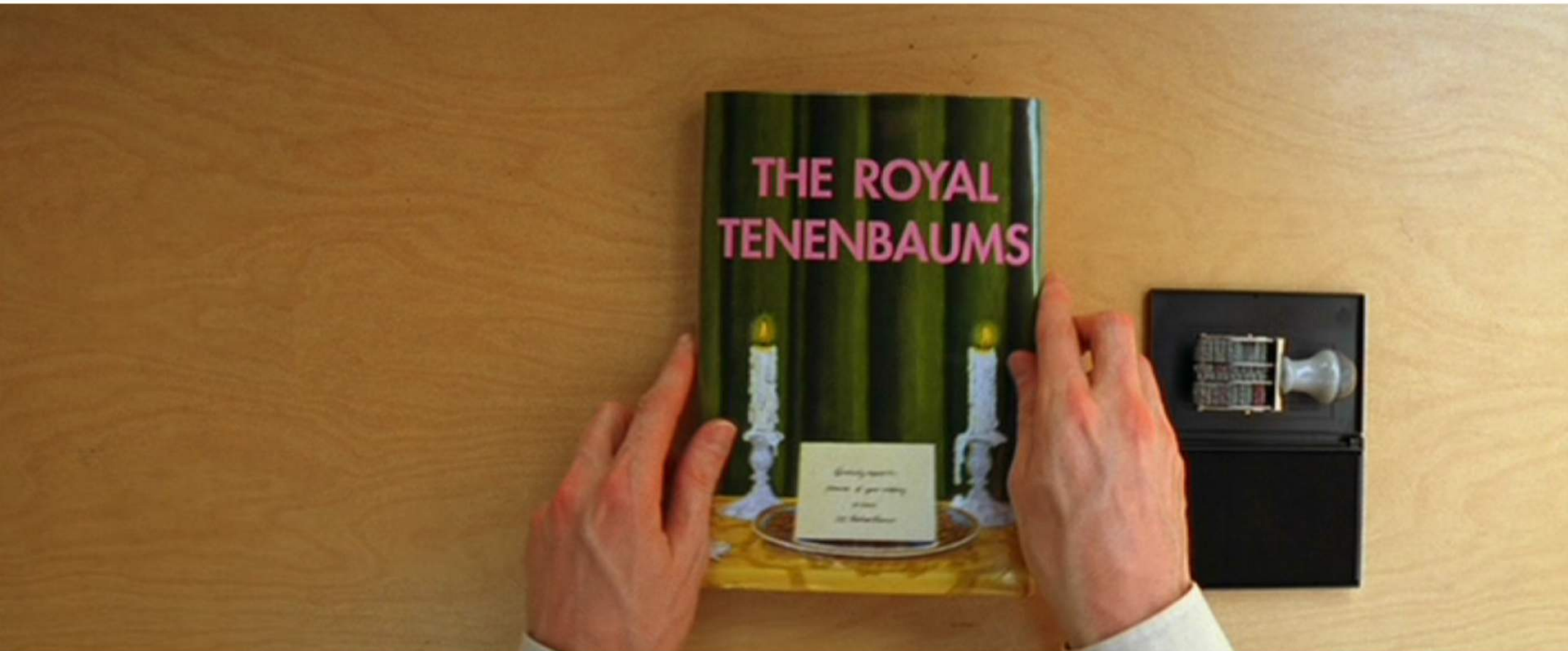
M.C.S. Photograph of YOUNG MAN in dinner jacket. CAMERA TILTS DOWN TO:

OVERLOOK HOTEL
 JULY 4th BALL
 1921

FADE OUT.

BLACK FRAMES.

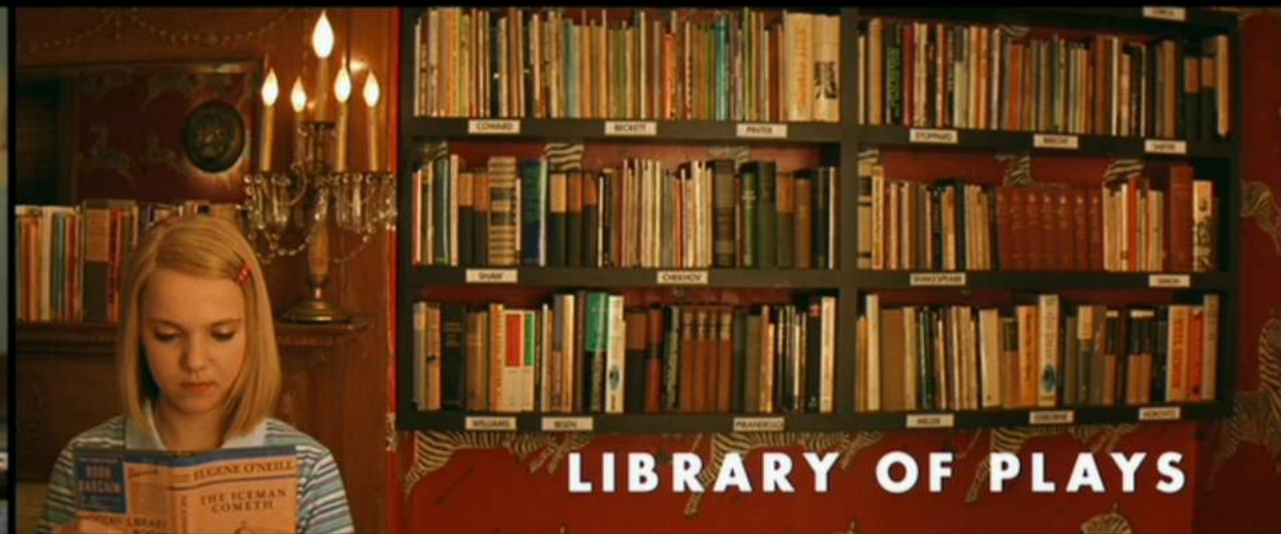




WES ANDERSON. *THE ROYAL TENENBAUMS*. 2001



COLLECTION OF CARS



LIBRARY OF PLAYS



CONTINUED: (2)

11.

Henry Sherman stands in front of a mirrored wall in a vestibule of his building. He is a tall black man, fifty-six years old, with grey hair and a moustache. He wears a double-breasted navy blazer. He carefully folds a checkered handkerchief and tucks it into his breast pocket. There is a hand-lettered sign regarding trash and recycling taped to the wall behind him, underneath a row of mailboxes. It is signed H. Sherman, the Landlord, in red ink.

Richie Tenenbaum looks at himself in the mirror in his stateroom on board an ocean liner. He is thirty-two, with long hair, parted on the side, and a beard. He wears a khaki suit, a striped tennis shirt, a headband, and penny loafers. The ocean goes by at a fast clip in the porthole behind him. A towel on the dresser says *The Cote d'Ivoire* in red stitching. He takes out a little camera. He points it at his reflection, smiles sadly, and takes a picture of himself. He puts the camera back into his pocket and goes out the door.

INSERT:

Page 22 of *The Royal Tenenbaums*. It says "Chapter Two."

INT. HOTEL ROOM. DAY.

Royal's suite at the Lindbergh Palace Hotel. There are shelves full of law books and hundreds of spy novels in stacks on the floor. There is a set of *Encyclopaedia Britannica*, an exercise bicycle and a Xerox machine.

Royal lies on his stomach on a massage table getting a massage from a young Asian woman. The manager of the hotel stands in front of Royal with a piece of paper in his hand.

MANAGER

I've been instructed to refuse any further charges on your room account and to direct you in writing to please vacate the premises by the end of the month.

The manager hands Royal the piece of paper. Royal points to the masseuse.

ROYAL

What about Sing-Sang? I owe her a hundred.

The manager looks to the masseuse.

NARRATOR (V.O.)

Royal had lived in the Lindbergh Palace Hotel for twenty-two years.

INSERT:

(CONTINUED)

CONTINUED:

12.

A letter typed on Lindbergh Palace Hotel stationary. It begins:

Dear Mr. Tenenbaum,

In light of your continuing failure to remit any form of payment, we have no --

CUT TO:

The masseuse. She does not appear to understand English.

MANAGER

Can you pay her in cash?

Royal shakes his head. The manager hesitates.

NARRATOR (V.O.)

He was a prominent litigator until the mid-eighties, when he was disbarred and briefly imprisoned.

CUT TO:

Royal standing in the window looking out at the falling snow as Sing-Sang folds up the massage table behind him. He lights a cigarette.

NARRATOR (CONT'D)

No one in his family had spoken to him in three years.

INT. RADIO ROOM. DAY.

The radio room on board the *Cote d'Ivoire*. There are computer terminals, short-wave radios, maps on the walls, and a crew of technicians in white uniforms. There is a mist outside the window, and an oil tanker in the distance.

The radio operator finishes typing a message into a keyboard and looks up to Richie.

RICHIE

Read it back to me so far, Pietro.

RADIO OPERATOR

Dear Eli, I'm in the middle of the ocean. I haven't left my room in four days. I've never been more lonely in my life, and I think I'm in love with Margot.

The radio operator looks to Richie. Richie nods.

RICHIE

New paragraph.

(CONTINUED)

CONTINUED:

13.

Richie takes a sip of a Bloody Mary.

NARRATOR (V.O.)

Richie had retired from professional tennis at twenty-six. His last match had been widely discussed in the media.

INSERT:

A copy of the *Sporting Press* magazine. On the cover, there is a photograph of Richie standing at the baseline of a tennis court. He wears no shoes and only one sock, and there are tears all over his face. The stands behind him are filled with confused fans. A caption across the page says "Meltdown!" And, in smaller letters, "Tenenbaum suffers mid-match nervous collapse in the semis at Windswept Fields."

CUT TO:

Richie dictating to the radio operator.

RICHIE

Your friend, Richie. End of letter.

Richie signs a slip of paper and hands it to the radio operator. He wraps a scarf around his neck and goes out the door.

NARRATOR (V.O.)

For the past year he had been traveling alone on an ocean liner called the *Cote d'Ivoire* and had seen both poles, five oceans, the Amazon and the Nile.

INT. LIBRARY. NIGHT.

Eli stands at a podium reading from a book to a crowded audience. A telegram marked "Ship to Shore" is tucked into his coat pocket. His voice is quietly dramatic.

ELI

The crickets and the rust-beetles scuttled among the nettles of the sagethicket. Vamanos, amigos, he whispered, and threw the busted leather flintscraw over the loose weave of the saddlecock. And they rode on in the friscalating dusklight.

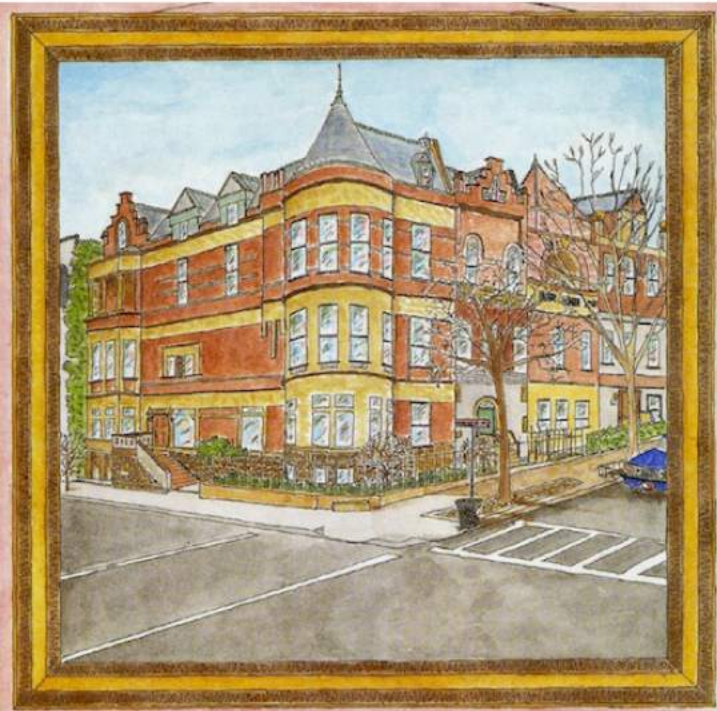
Eli looks up. He closes his book. The audience applauds uproariously.

NARRATOR (V.O.)

Eli was an assistant professor of English Literature at Brooks College. The recent publication of his second novel --

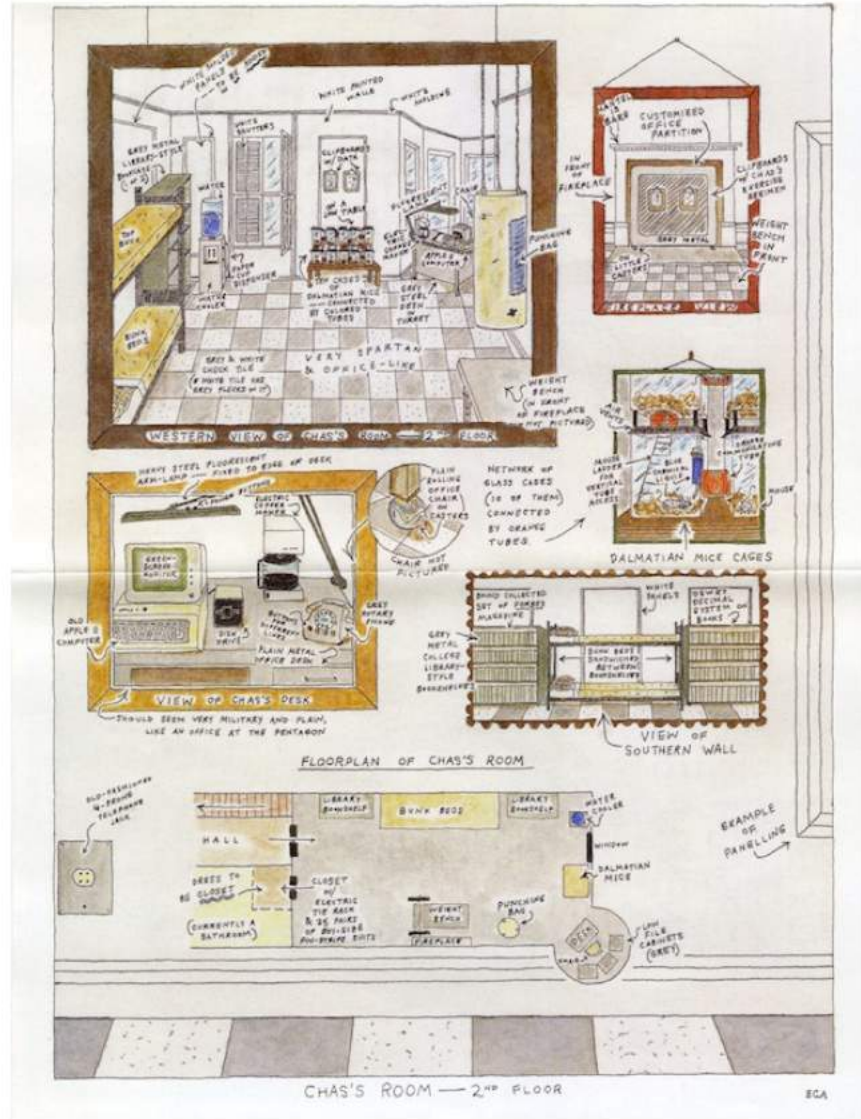
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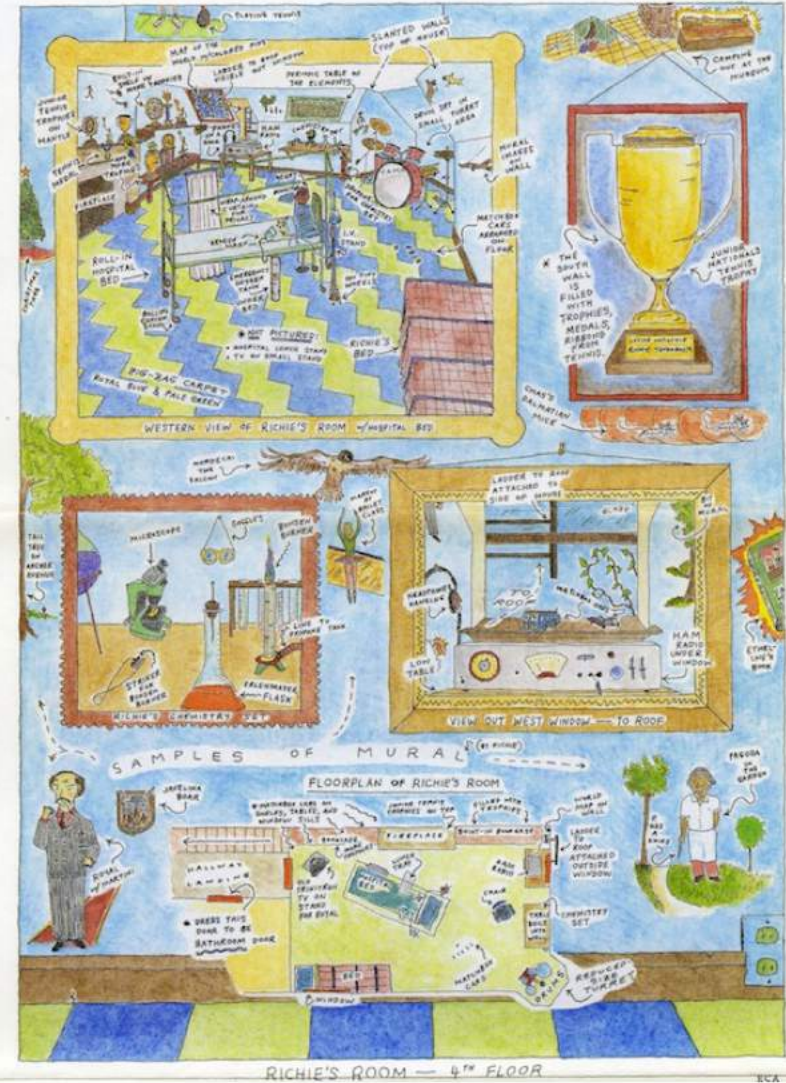
+



THE TENENBAUM HOUSE

111 ARCHER AVENUE





+ WES ANDERSON. THE ROYAL TENENBAUMS



WES ANDERSON. *THE ROYAL TENENBAUMS*. 1964 AUSTIN-HEALEY 3000 SERIES III [BJ8]

Twelve Cautionary Tales for Christmas

PREMONITIONS OF THE MYSTICAL REBIRTH OF URBANISM

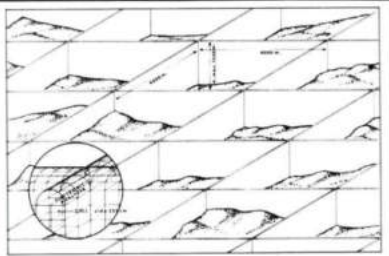
SUPERSTUDIO evoke twelve visions of ideal cities, the supreme achievement of twenty thousand years of civilization, blood, sweat and tears; the final haven of Man in possession of Truth, free from contradiction, equivocation and indecision; totally and for ever replete with his own PERFECTION.

First city

2,000-ton city

Even and perfect, the city lies amid green lawns, sunny hills and wooded mountains; slim, tall sheets of continuous buildings intersect in a rigorous, square mesh, one league apart. The buildings, or rather the single, uninterrupted building consists of cubic cells 5 cubits each way; these cells are placed one on top of another in a single vertical stack, reaching a height of a third of a league above sea-level, so that the relative height of the building varies in relation to the level of the ground on which it rises. Each cell has two external walls. Cell walls are of opaque material, porous to air, rigid, but light. The wall facing north (or if this is an external wall, the wall facing west) is capable of emitting 3D images, sounds and smells. Against the opposite wall is a seat capable of moulding perfectly to the human body, even of enclosing it completely. Incorporated in this seat is an apparatus for satisfying all

physiological needs. When not in use, this membrane and all apparatus withdraw and the wall reforms. The floor is a simulator, and can evoke all sensations of living things. The ceiling is a brain-impulse-receiver. In each cell is an individual whose brain impulses are continually transmitted to an electronic analyser set at the top of the building, beneath a continuous semi-cylindrical vault. The analyser selects, compares and interprets the desires of each individual, programming the life of the entire city moment by moment. All citizens are in a state of perfect equality. Death no longer exists. Sometimes someone indulges in absurd thoughts of rebellion against the perfect and eternal life granted to him. At first the analyser ignores the thoughts, but if they persist, the man who has shown himself unworthy is rejected. The ceiling panel descends with a force of two thousand tons until it reaches the floor. At this point, in this marvellous economy, another life is initiated.



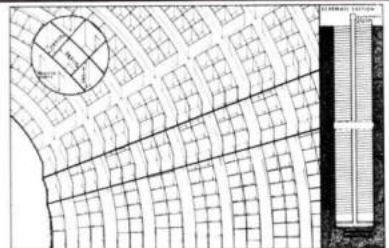
The panel returns to its original height, and all the individuals living in cells within a distance of a quarter of a league from the empty cell donate an ovum or a group of spermatozoa, which are transported in channels created for this purpose in a mad race to the now-empty seat. Here, an ovum is fertilized and the seat is transformed into a uterus, protecting the new son of the city for nine months, until his happy dawn.

Second city

Second cochlea-city

The city is an endless screw, 4.5 Km. in diameter, completing one revolution a year. At its lower extremity, facing the centre of the earth, consists of an excavating apparatus (a kind of turbine, with blades) that, in revolving, crushes rock, forcing all matter towards the centre of the cylinder and through a duct up to the ground. Above the turbine is the propulsion apparatus, an atomic power centre set to last 10,000 years and the automatic plant and electronic computers that control the city. The upper extremity grows gradually, remaining constantly at the level of the ground outside. Growth is realized through the continuous construction of new sections of city by means of an automatic building-site placed like a bridge between the centre and the perimeter. On this site, rock detritus from the excavations at the bottom is used as building material. The city is composed of living-cells arranged in a double row of concentric circles. Between the two contiguous circles of cells runs a roadway. Each cell has a single opening, a door giving on to the circular roadway; the other three walls backing onto other cells are totally opaque and soundproof.

The floor of the cells is soft, all apparatus required for the satisfaction of individual living needs are hidden in the ceiling and are tele-controlled. The entire city is climatized at a constant 25°C, with 60% humidity. Each cell is constantly lit to an intensity of 150 lux; the roads are illuminated to an intensity of 500 lux; this light contains all the wavelengths of the visible spectrum; that of the roads also contains small quantities of ultra-violet light. The cells have no system for closing or screening. Inhabitants live one to a cell, and possess no clothes or other objects because the city provides for their every need. They are absolutely free to act and organize their lives, both as individuals and as a community; to be alone; to gather in groups; to create laws or regulations; the only restriction is that they cannot go outside the city because the upper ends of the circular roads are closed by the automatic building-site. Each cell contains an "automatic obstetrician" which, applied to the abdomen of the future mother, extracts the foetus painlessly. The baby is transported by pipeline to a cell in the newly-built section, where it is fed and looked after autonomously. One in this phase is the door of the cell sealed by a steel panel. For four years the child remains in his cell, during which time he learns the ethics and working of



his city. Thereafter the metal door slides away and disappears forever into the wall. Materials used for building the city remain unaltered for a century, without maintenance; then they begin to degenerate; this is also true of the equipment and machinery. Naturally, load-bearing structures and the general equipment of the city are an exception. The inhabitants spend a lot of time in the roads near their cells; often, in groups or alone, they climb the spiral roads until they reach the children's zone and beyond, into the last four deserted and silent spirals where the newborn babies live. Often, placing their hands and ears against the warm, vibrating metal walls of the building-site, they try to penetrate the mystery of the outside world. But it is rare for someone to go down the road beyond the zone of extreme old age, into the spirals of decay and putrefaction of things and men, and yet further into the uncertain light and the heat, into the spirals scattered with detritus, dust, bones, until they reach the dark, suffocating and vibrant zones spiralling towards indefinite depths.

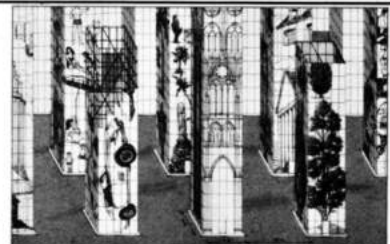
Eleventh city

City of the splendid houses

The city has no connexion with the countryside because it contains in itself everything that pleases its inhabitants. It is certainly the most beautiful city in the world, because all its inhabitants, at every moment of their existence, move towards the single goal of possessing the most beautiful house.

The city gives all its citizens the same starting point; that is, it grants every family nucleus the same amount of space for building a house. In fact, the city consists of a network of parallel roads 10 m. wide, which form 6 m² blocks; each of these 36 m² blocks is occupied by a single family house.

The limitation of the space available for each house has the purpose of obliging citizens to dedicate all their efforts to the aesthetic enrichment of the outside of their houses, avoiding any temptations of comfort and softness, which would inevitably lead to the weakening of the yearning that would necessarily move the citizens to build ever more beautiful houses, in continuous rivalry with neighbours and friends. Every family in the city consists of one single room, 5 x 5 m., 3 m. high, with walls of reinforced concrete 50 cm. thick. The roof is of glass with a ceiling lamp in the middle for lighting. The floor is in padded plastic with a heating plaque in the centre; the walls of the room are painted greenish. A curtain of the same colour, in plastic, hides the service area at the right of the door; to the left of the door, a green-painted metal cupboard with a security lock contains clothing, but there are no other objects in the



room. On the wall in front of the door there are two taps, one for water, and the other for the nutritive plasma based on chlorella and integrated with vitamins and mineral salts, which constitutes the citizens' only food.

Above the taps, on the electric light switch and on the regulating knob of the heating plaque, there are meters connected to the central electronic computer of the city, which takes care of the citizens' remuneration. All citizens in fact work in the city's factories, which produce metal components, silk-screened plastic panels, clothing and ornaments and articles of basic necessity. At the end of the month, each citizen receives a sheaf of coupons, calculated on his wages, with deductions for water, light, heating and food; with these coupons, he can buy the materials that he needs for continuing the embellishment of his house. All citizens dedicate all their leisure time to this task. The walls of the houses, of

reinforced concrete, are the bases for metal frames bearing silk-screened panels depicting any subject in bright colours; the choice of the subject to be represented on his house is left to the taste of the individual; the most popular is famous historical buildings, but there is no lack of trees, animals, paintings and sculpture, etc.

There is no limit to the height of these towers, except for the high cost of the building materials; the families with most prestige live in towers up to 200 m. high, and on which various subjects are depicted. Towers taller than 90 m. can no longer be supported by the iron framework alone, and contain a transparent plastic balloon filled with helium which helps to hold up the construction.

All coupons not spent on building materials are used for the purchase of clothing and personal ornament. In the streets, the inhabitants, who at home spend their time naked, are clothed in many-coloured garments, gay and cut in all styles.

Twelfth city

City of the book

The book that all citizens wear hanging on a chain round their necks is the spirit of the city. Lefthand pages list the moral norms, righthand pages, codes of behaviour on which the citizen bases his life.

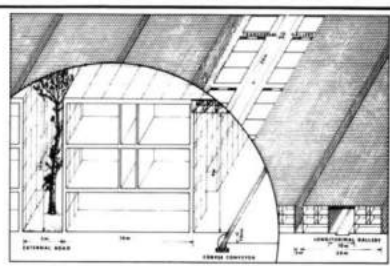
The city consists of a series of parallel buildings 10 m. high, 30 m. wide, and 10 km. long, with a distance of 3 m. between them. Inside each building is a tunnel 10 m. wide, 9 m. high, and the length of the building.

Every 30 m., smaller transverse tunnels (3 x 3 m.) join the longitudinal tunnels and the external streets between the buildings.

The longitudinal tunnels are completely dark, but each citizen is equipped with infra-red visual devices which enable him to see perfectly in the dark.

The built-up areas between the longitudinal tunnels and the external streets are occupied by single, identical houses with a central corridor and rooms to right and left; every house therefore has half its rooms facing onto the streets and half onto the longitudinal tunnels.

The Book which rules the life of the citizens is made in such a fashion that the left-hand page (ethics) can be read only by outside light, and the



right-hand page (behaviour) only in the dark, with infra-red light.

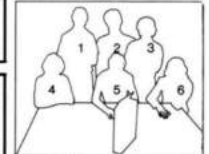
The ethics of the Book are those of Christianity plus legislative and constitutional principles; the regulations governing behaviour are the result of behavioural tendencies in Western cultures freed from those moralistic overtones that had before prevented their free development.

All citizens are free to live in the light, or in the dark, or to move between them; practically all life is carried on in the tunnels and the house-rooms overlooking these. On the ground floor are shops and offices

to be found in the Book. The ethics of the Book are those of Christianity plus legislative and constitutional principles; the regulations governing behaviour are the result of behavioural tendencies in Western cultures freed from those moralistic overtones that had before prevented their free development. All citizens are free to live in the light, or in the dark, or to move between them; practically all life is carried on in the tunnels and the house-rooms overlooking these. On the ground floor are shops and offices

The moment has come in which to reveal the significance of these descriptions: this is a test

Of the twelve cities whose descriptions you have read, how many would you like to come true? Have you felt that they might be of advantage to humanity? Work out your answer carefully. Results on p.785



Superstudio
Piazza di Beloguardo 1, Firenze 50124.

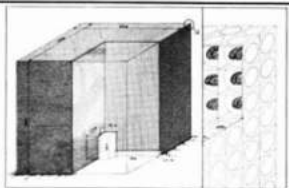
- 1 Alessandro Magris: born 1941, graduated in architecture in 1970, when he joined Superstudio.
- 2 Alessandro Poli: born 1941, graduated in architecture in 1970, when he joined Superstudio.
- 3 Piero Frassinetti: born 1939, awarded diploma in 1958, a degree in architecture in 1968, joined Superstudio in 1968.
- 4 Cristiano Toraldo di Francia: born 1941, graduated in architecture in 1966, co-founder of Superstudio.
- 5 Roberto Magris: born 1935, awarded diploma in 1955, joined Superstudio in 1967.
- 6 Adolfo Natalini: born 1941, graduated in architecture in 1966, when with Cristiano Toraldo di Francia, he founded Superstudio. Teaches in the Faculty of Architecture, in Florence.

*Note to p. 29: The sidewalks of the longitudinal tunnels are raised 70 cm. above the roadway and under them lie the conduits for the stimulation of bodies. These are transported to the incinerators by conveyor belts.



Third city New York of brains

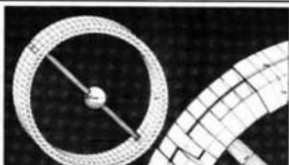
In the most advanced, devalued and modern area of New York... When the offices realized that the city had no more...



Height 13 ft. 1 in. It is in the most advanced level... The cube is uniformly filled with 10 cubic containers...

Fourth city Spacery city

A city can be considered a place where a group of men lives... It is a city in a mother who looks after her children...



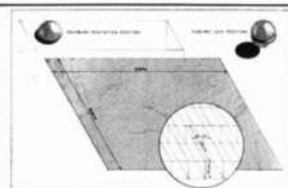
This spacery is a large and also a city... The central circle is 8 m. diameter... It is a city in a mother who looks after her children...

different moment. The spirit of the moment is not... The central ring is divided into 80 sections of two cubes each...

130 AD 12/11

Fifth city City of the hemispheres

The city is a distance of crystal and glass... It is a city in a mother who looks after her children...



A series of electrodes applied to the bottom corner... It is a city in a mother who looks after her children...

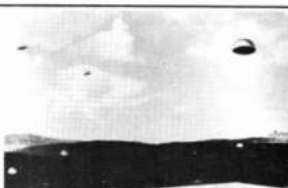
Sixth city Barnum Jr.'s Magnificent and Fabulous City

The city lies beneath an immense red and blue... It is a city in a mother who looks after her children...

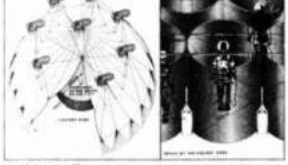


It is a city in a mother who looks after her children... It is a city in a mother who looks after her children...

130 AD 12/11



contains its own energy... It is a city in a mother who looks after her children...

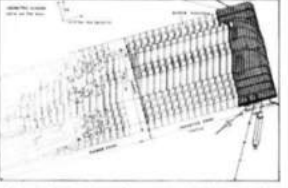


It is a city in a mother who looks after her children... It is a city in a mother who looks after her children...

130 AD 12/11

Seventh city Continuous production conveyor belt city

The city moves, unrolling like a magnetic tape... It is a city in a mother who looks after her children...



only those with little... It is a city in a mother who looks after her children...

Ninth city The 'Villie-man' habitee

This city is a machine, such as a large... It is a city in a mother who looks after her children...



It is a city in a mother who looks after her children... It is a city in a mother who looks after her children...

130 AD 12/11

Eighth city Conical terraced city

The city rises in the middle of a great plain... It is a city in a mother who looks after her children...



The total number of... It is a city in a mother who looks after her children...

Tenth city City of order

This city has, apparently, nothing stronger... It is a city in a mother who looks after her children...

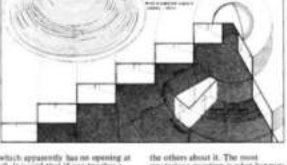


It is a city in a mother who looks after her children... It is a city in a mother who looks after her children...

130 AD 12/11



It is a city in a mother who looks after her children... It is a city in a mother who looks after her children...

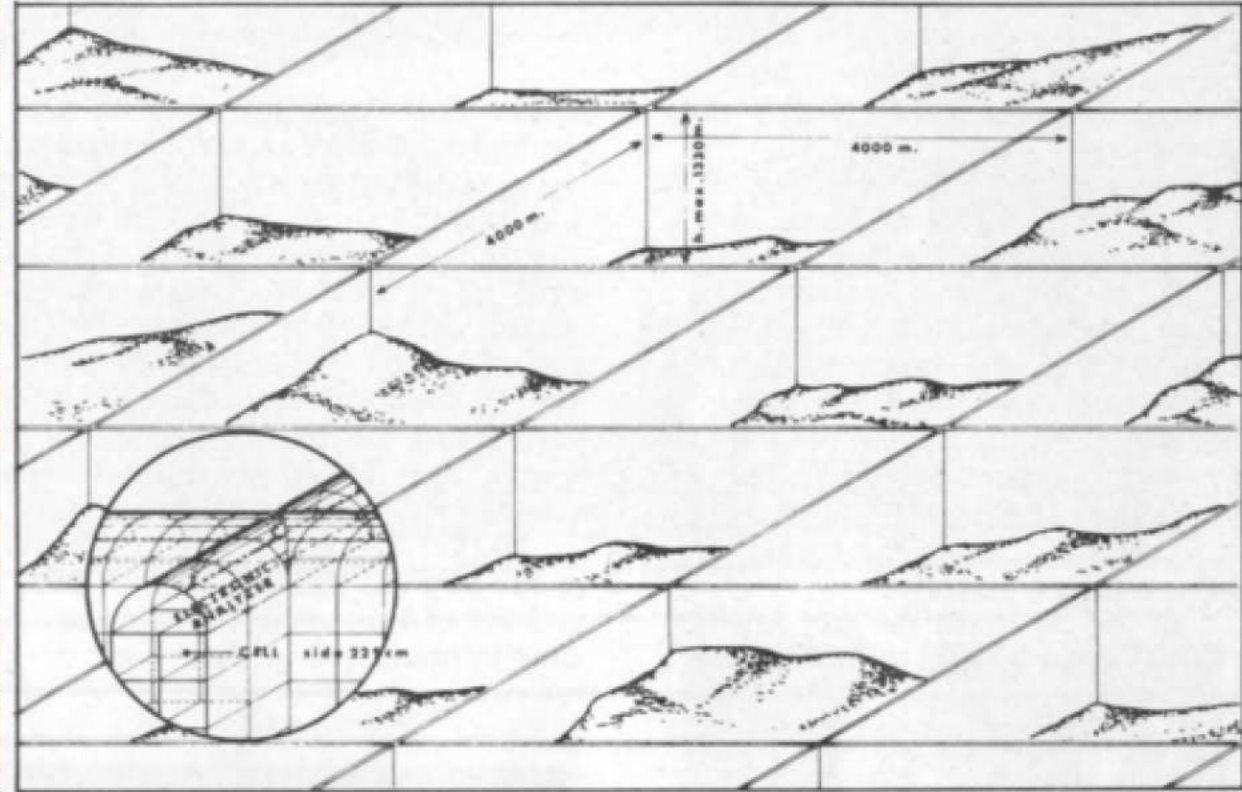
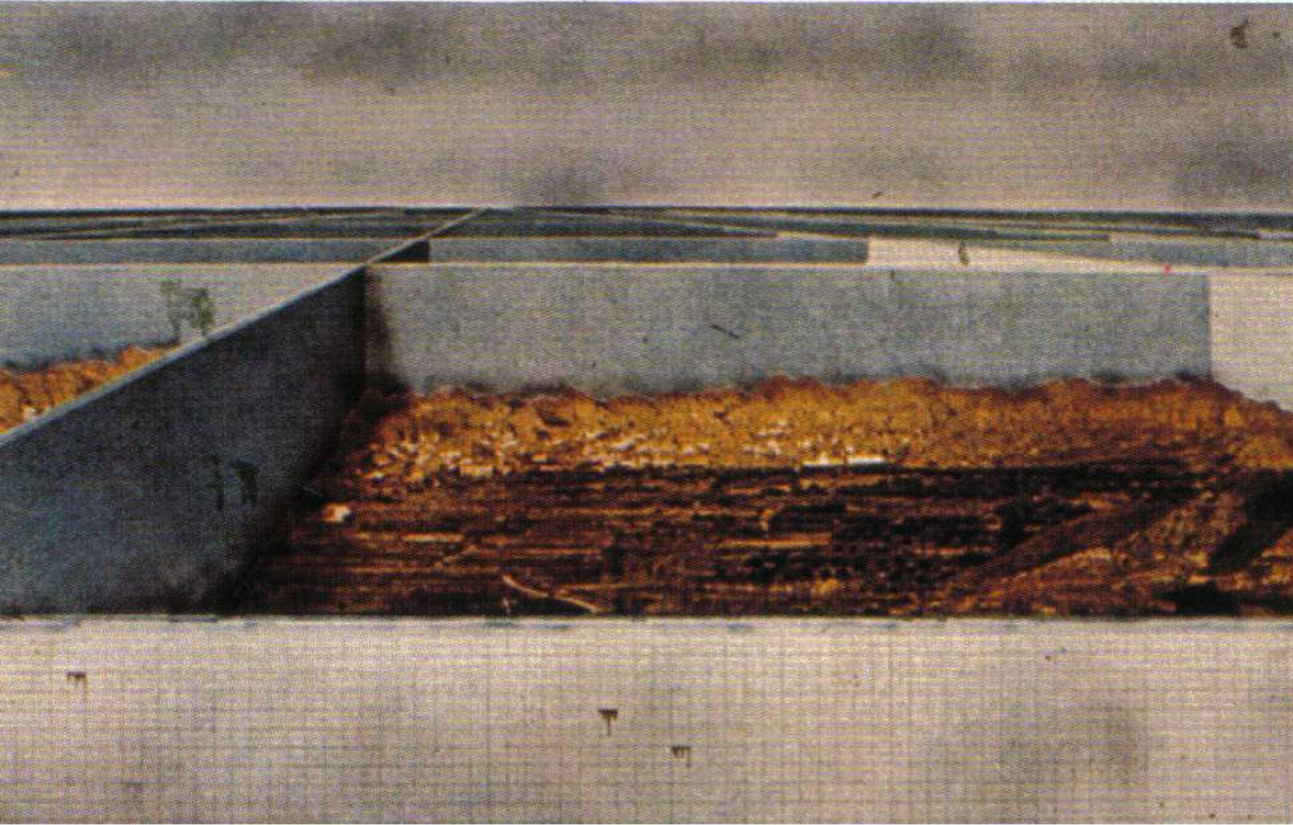


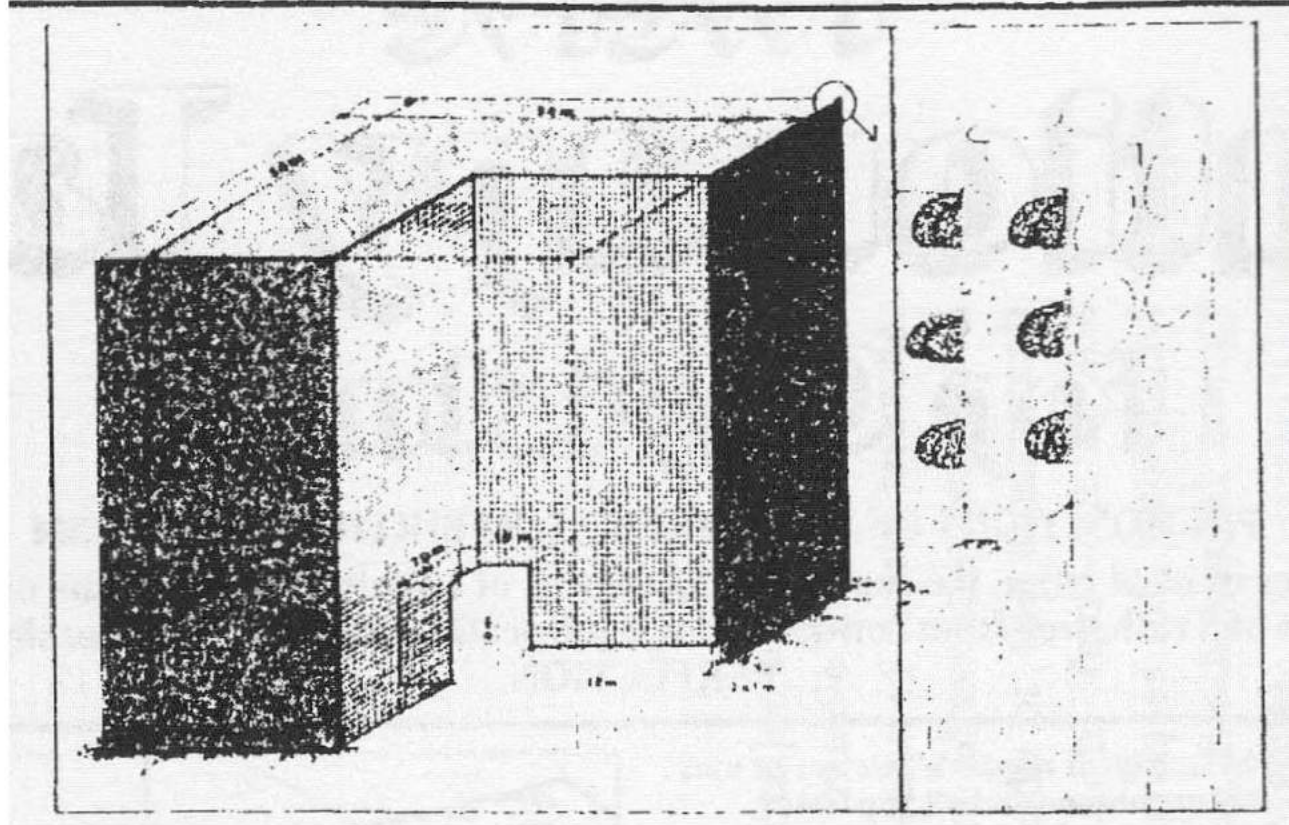
It is a city in a mother who looks after her children... It is a city in a mother who looks after her children...

130 AD 12/11

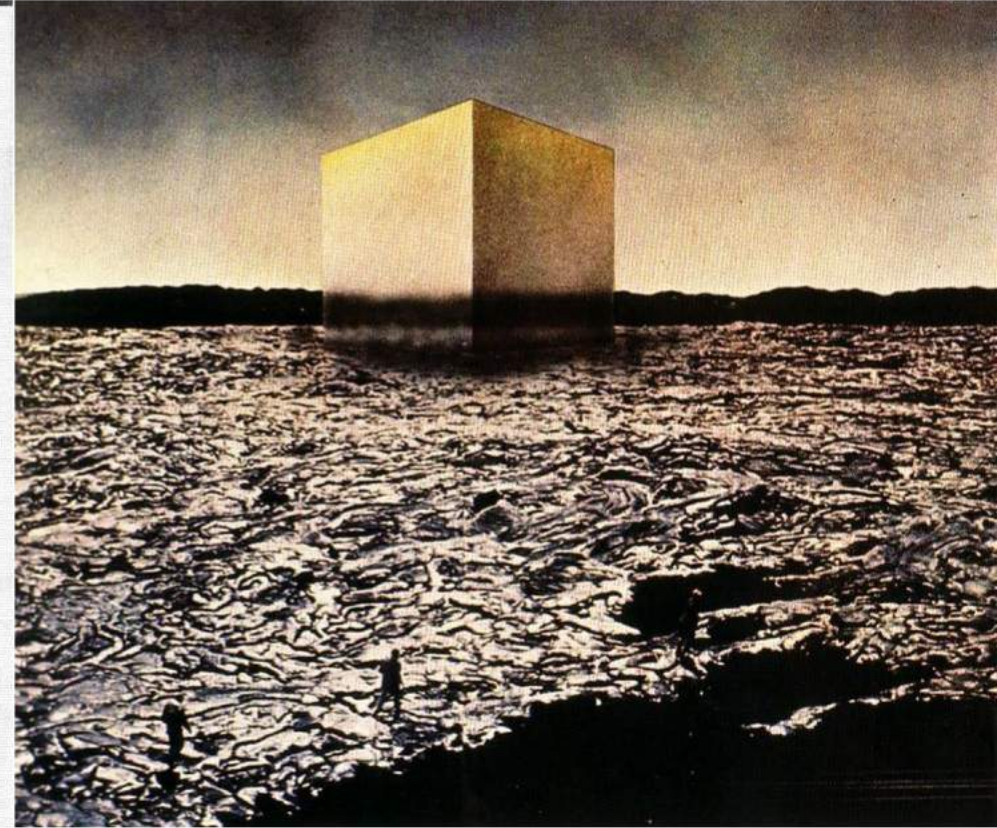
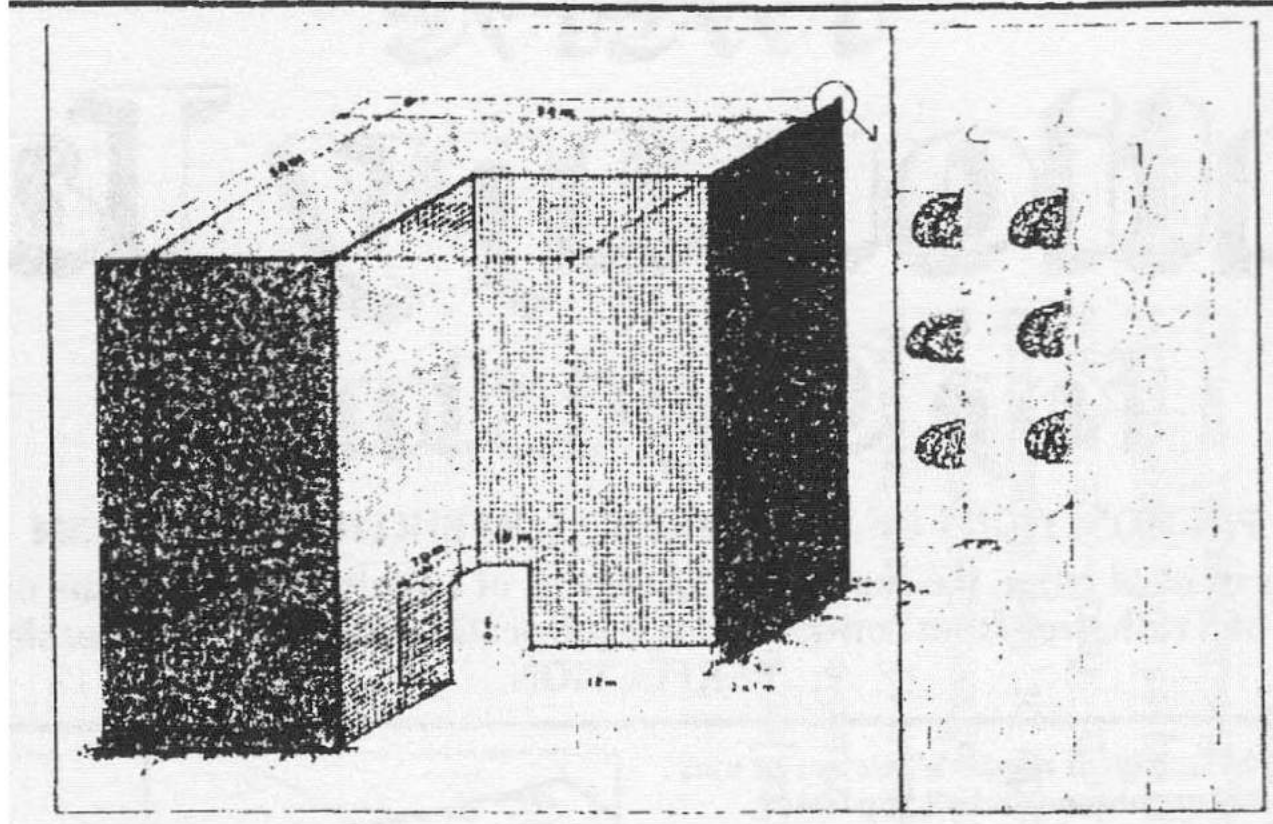
TWELVE CAUTIONARY TALES FOR CHRISTMAS /// AD #12 1971 /// PREMONITIONS OF THE MYSTICAL REBIRTH OF URBANISM /// SUPERSTUDIO evoke twelve visions of ideal cities, the supreme achievement of twenty thousand years of civilization, blood, sweat and tears; the final haven of Man possession of Truth, free from contradiction, equivocation and indecision; totally and forever replete with his own PERFECTION.

FIRST CITY /// 2000-TON CITY /// Even and perfect, the city lies amid green lawns, sunny hills and wooded mountains, slim, tall sheets of continuous buildings intersect in a rigorous square mesh, one league apart. The buildings, or rather the single, uninterrupted building consists of a cubic cells 5 cubits each way; these cells are place one on top of another in a single vertical stack reaching a height of a third of a league above sea level, so that the relative height of the building varies in relation to the level of the ground on which it rises. Each cell has two external walls.

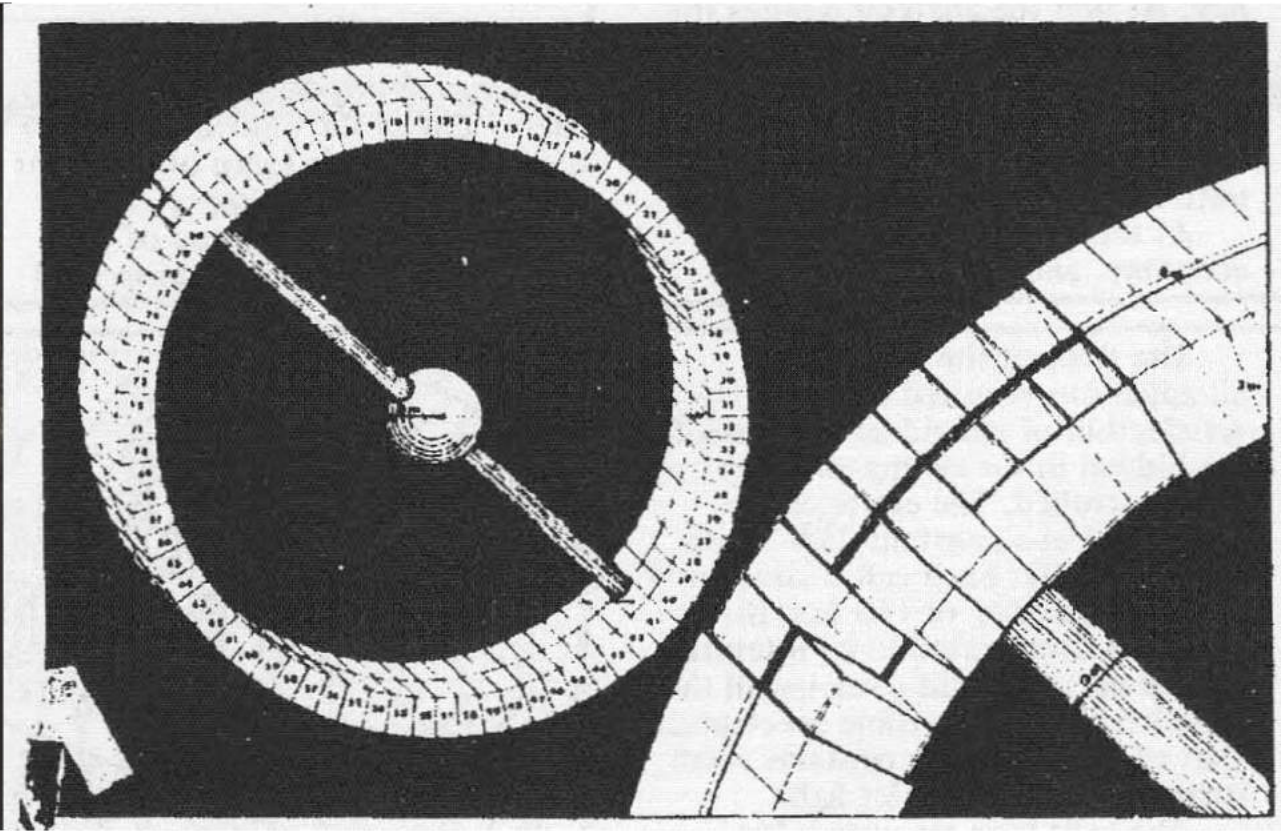
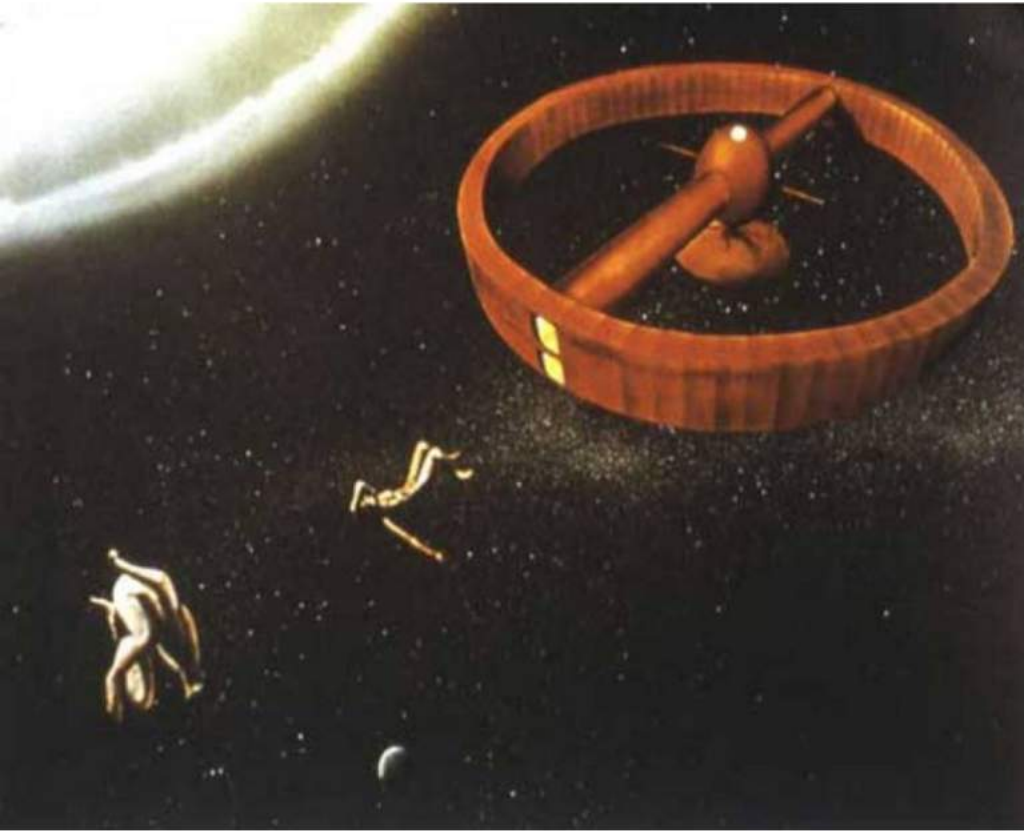




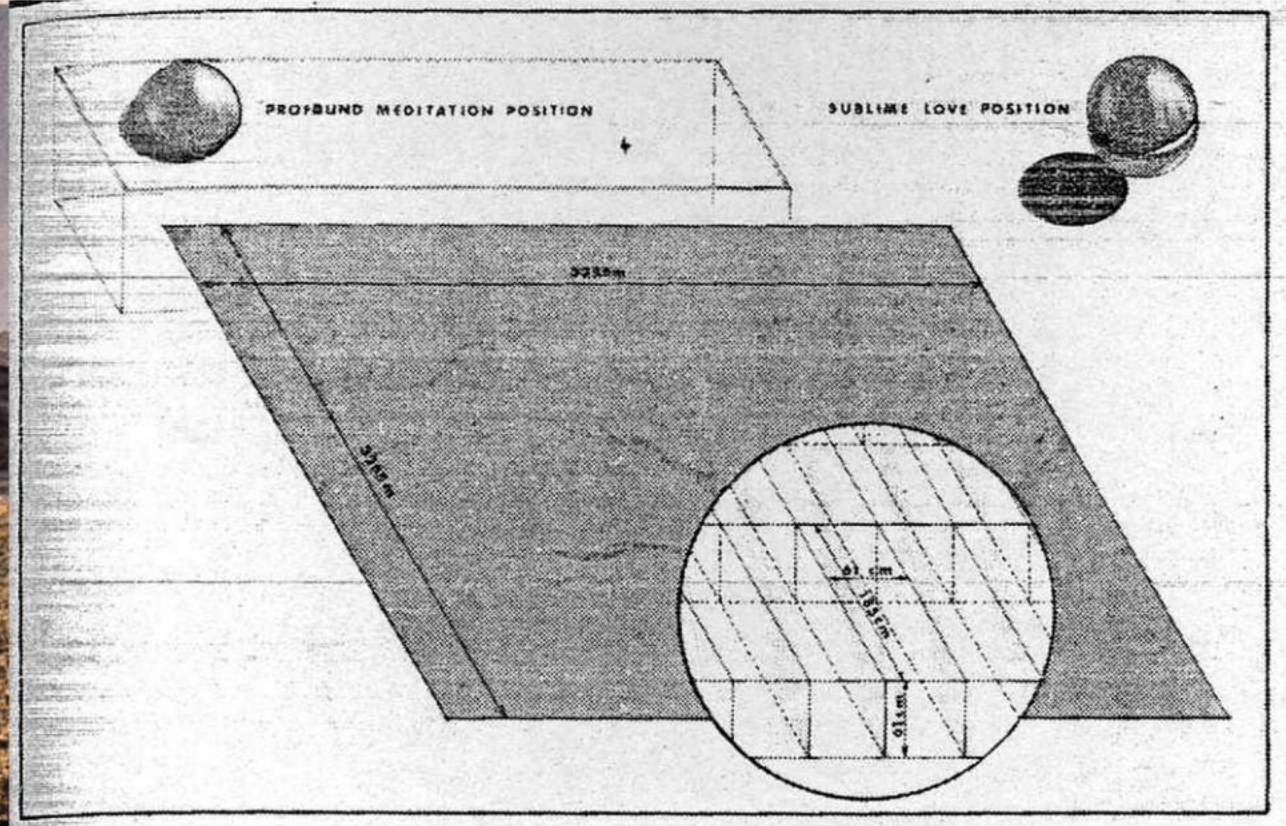
THIRD CITY /// NEW YORK OF BRAINS /// In the most charred, devastated and molten area of that grey space that once was New York, and, more precisely, where Central Park once was, at about 81st, there stands the city. When the others realized that the explosion had irrevocably contaminated all the inhabitants of New York, and that their bodies were rotting without recourse, it was decided to build the city. It is a cube, with a length, width and height of 180 ft, covered in quartz tiles measuring 10 x 10 inches, in each of which there is a lens 9 inches in diameter. This covering condenses light onto the photo sensitive layer behind, which transforms it into energy necessary for the functioning of the city.



FOURTH CITY /// SPACESHIP CITY /// If a city can be considered a place where a group of men are born, live and die; if a city is a mother who looks after her children, furnishes them with all they require and decides how they shall be happy, if a city is all this, independent of its physical and demographical dimensions, then a spaceship, which for centuries has been following a precise route towards a planet thousands of light-years away, is also a city. This spaceship is a huge red wheel 50m in diameter. The central nucleus 8m diameter, contains a computer programmed at the time of departure, to guide the ship, the propulsion apparatus, and all the equipment necessary for the life of the spaceship and the crew.

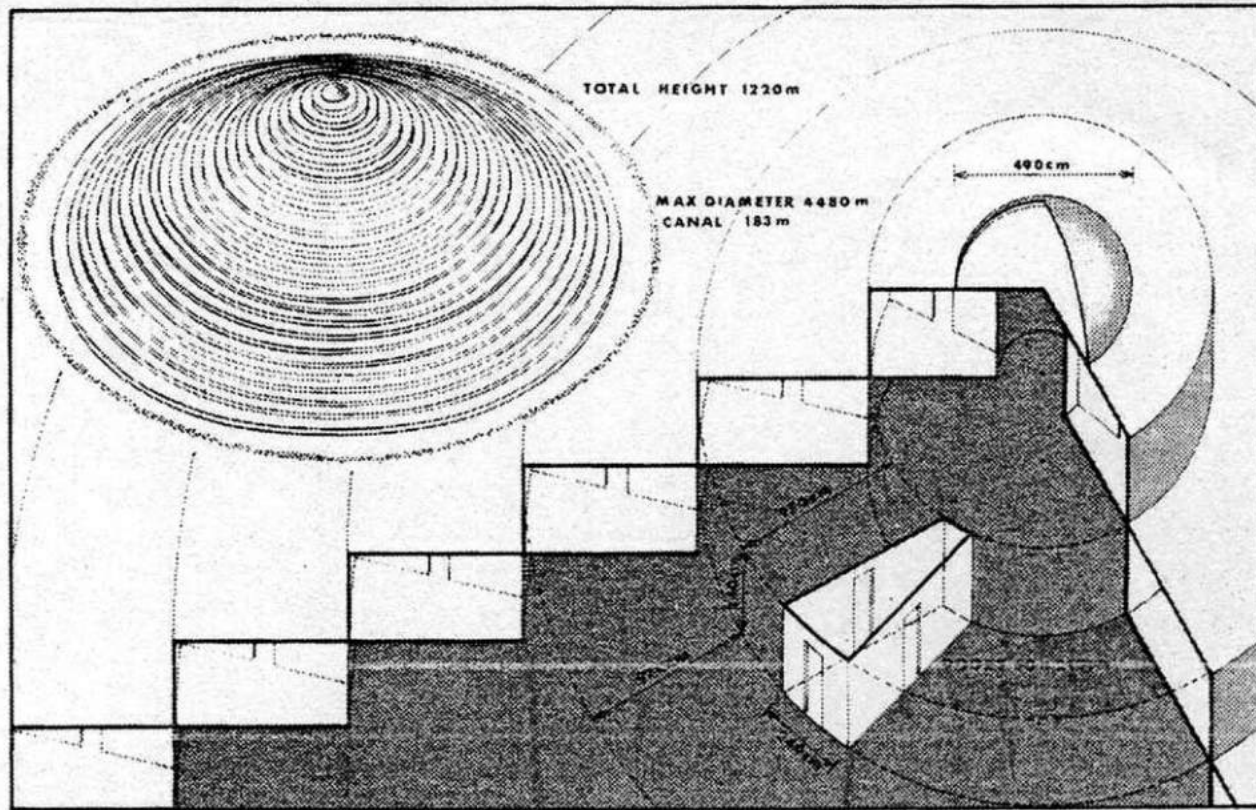


FIFTH CITY /// CITY OF HEMISPHERES /// The city is a dazzling sheet of crystal amidst woods and green hills, On nearing it, one realizes that it is made up of the covers of 10,044,900 crystalline sarcophagi, 185 cm high, 61 cm wide and 61 cm deep. The walls separating the sarcophagi are transparent; the bottom however is shiny white. Inside each sarcophagi lies an immobile individual, eyes closed, breathing conditioned air and fed by a bloodstream - in fact, the blood system is connected to a purifying and regenerative apparatus which, through toxin elimination prevents aging. A series of electrodes applied to the cranium control an external sensory apparatus of hemispherical form, diameter 30.5 cm; this hemisphere of silvery metal is capable of moving and remaining immobile in the air and on the ground thanks to a propulsion system which emits no gas and no noise, and has an unlimited life. One might think that the hundreds of thousands of hemispheres that continually crowd the air and are suspended over the city or its surroundings are moved by telekinesis.

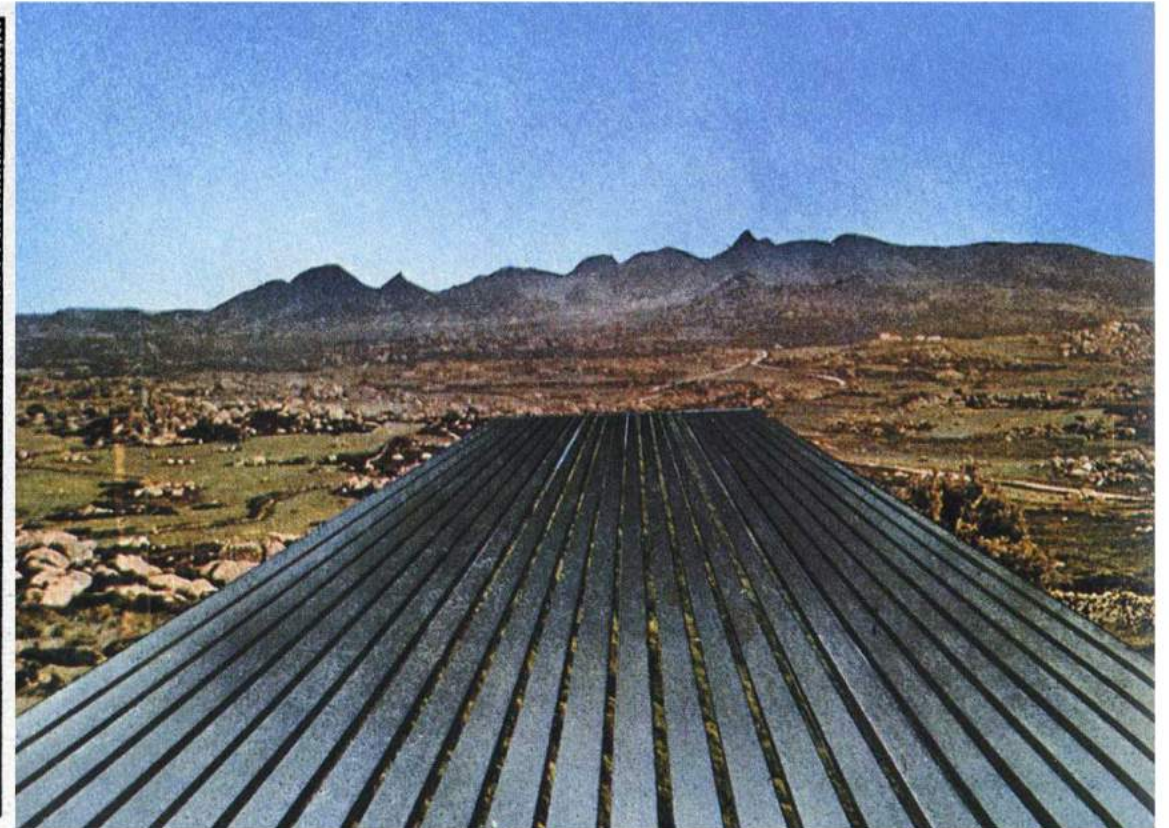
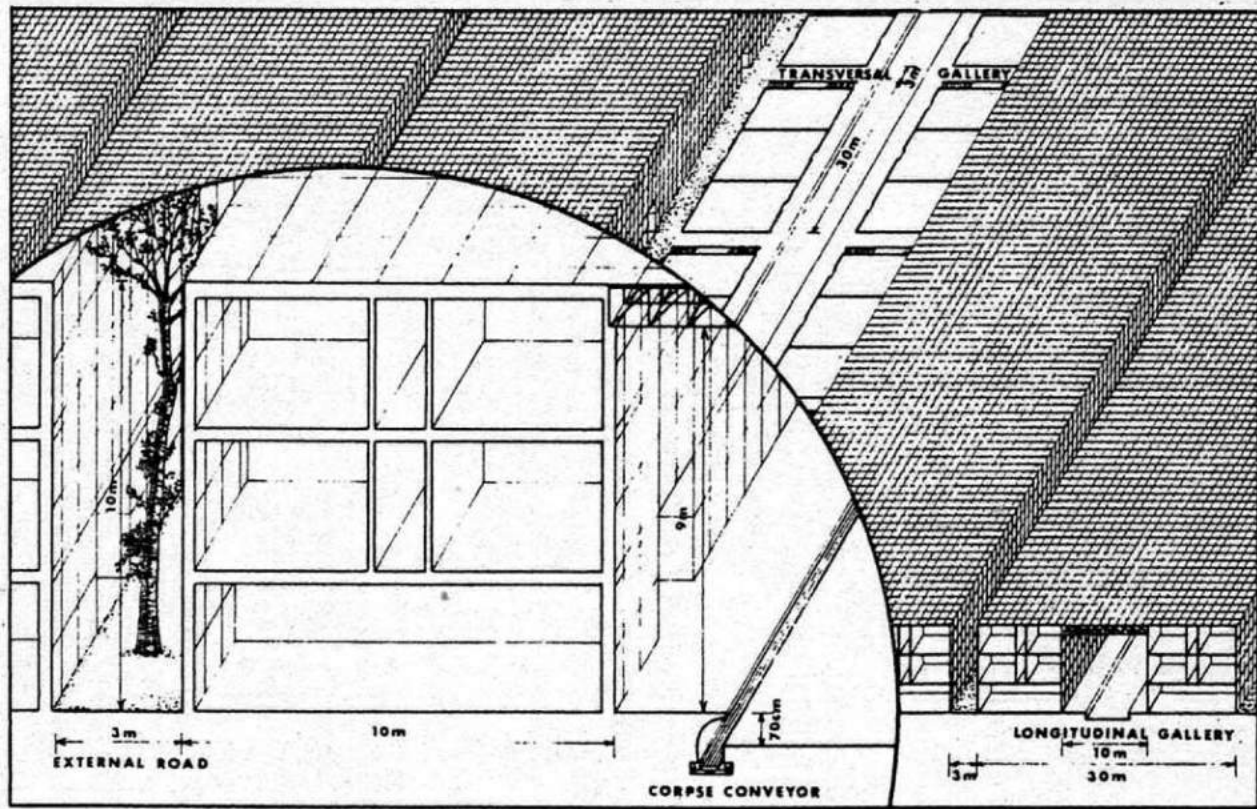


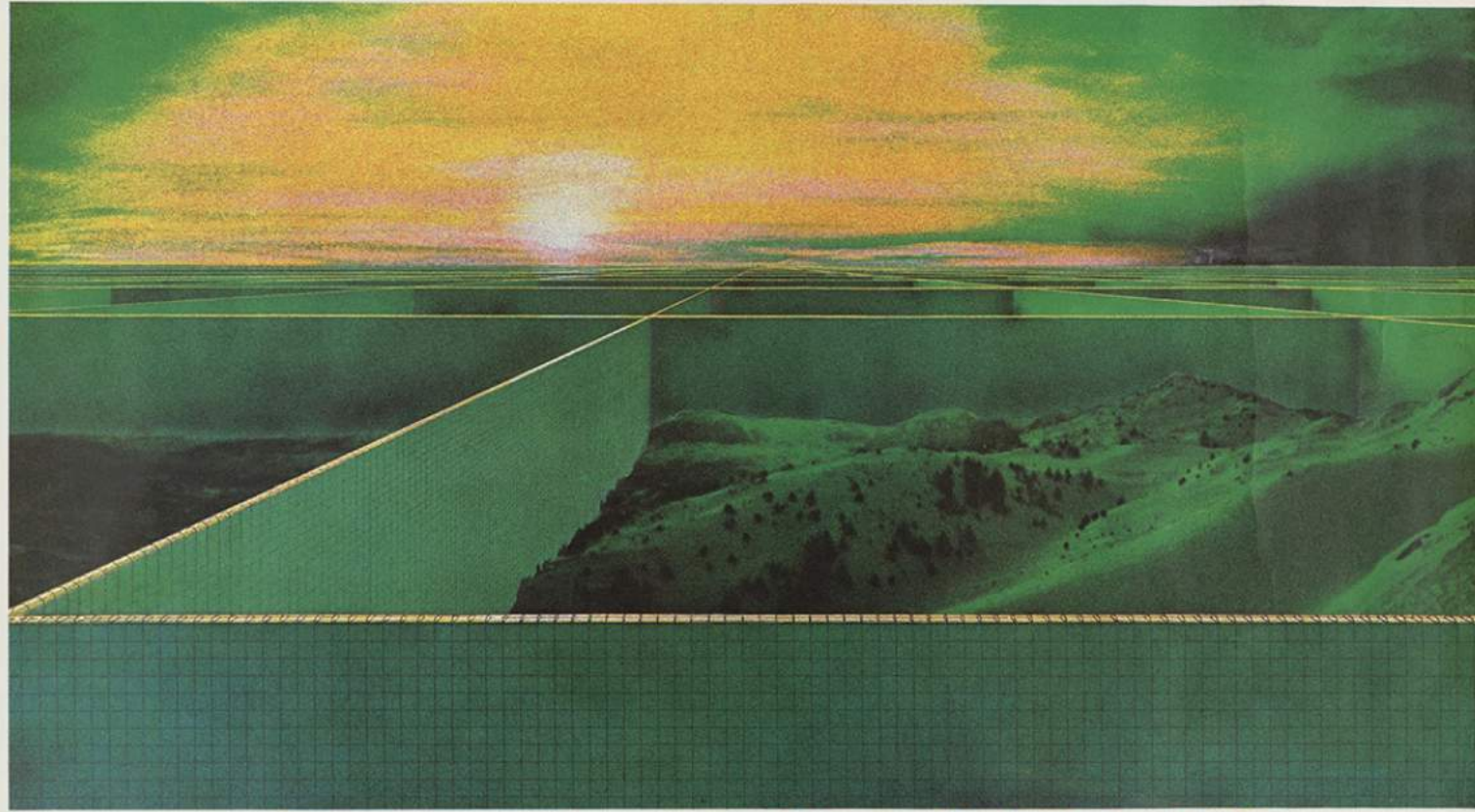
EIGHTH CITY /// CONNICLED TERRACED CITY /// The city rises in the midst of a great plain, surrounded by a canal 600 ft. wide. It is formed of 500 circular levels one above the other, each one of which has a diameter 32 ft. less than the one beneath. Each level is 8 ft. high, thus the total height is 4000 ft., while the diameter of the lowest level is 16,000 ft.

In the circumference wall of each level are doors 2 x 7 ft. At ground level there are 6,500 doors, each successive level has 13 doors less. The 500th level has only 13 doors, and above this, at the center of the diameter terrace, rises a silvery metal cupola with a radius of 8ft.



TWELTH CITY /// CITY OF THE BOOK /// The book that all citizens wear hanging on a chain round their necks is the spirit of the city. Lefthand pages lists the moral norms righthand pages, codes of behavior on which the citizen bases his life. The city consists of a series of parallel buildings 10m. high, 30m. wide, and 10 km. long, with a distance of 3m. between them. Inside each building is a tunnel 10m. wide, 9m. high, and the length of the building. Every 30m, smaller transverse tunnels (3x3 meters) join the longitudinal tunnels and the external streets between the buildings. The longitudinal tunnels are completely dark, but each citizen is equipped with infrared visual devices which enable him to see perfectly in the dark.





LA DEMA GHA (DA LE DOPPI GYNN ISGALL) - SUPERSTUDIO 1971 07/199





ICSID, Ibiza 1971

ADIFAD, the Spanish branch of ICISID (International Congress of Societies of Industrial Design), was the organizer of what turned out to be the most frustrating of congresses. The location of the 2 new hotels which housed it (see AD 9/71 p.582), in relation to each other and to the beach and Istant City, could be blamed; or the lack of seating space for the dozens of so per-arranged discussion groups; or the lack of a focal centre; or . . . or . . . ADIFAD had proved themselves that this was to be a congress organized by the participants themselves. Well, it failed. True, that two swimming pools and the sea were on hand to cool anger. But that did not satisfy those who had come all the way from, say,

Australia, spending a fortune on reasonable expectation of professional exchange. (Some were even heard to say that ICISID should reward their fare.) The confrontation between the inhabitants of Istant City and the congressists produced the only lively interchange during the 3 days. Prof. Minja Blek brilliantly spoke up for industrial design but, as Dublin student 'Tosh' O'Muir describes on p.762, his argument was probably lost on the City people. Artistic beach activities were in evidence throughout. Toss and games in the water with green industrial housing and a 'sculpture hydrogen-filled cushions', the result of 48 hours of round-the-clock activity, concluded barely in time for most of the departing guests to glimpse

Courses

- UK**
- London**
- **Building Research Station**, Carleton, Watlington Hill, 1481, tel. London (Herts.) 76340, ext. 723; 7 28 Chiswick, West London on Frodo's Lane, tel. 674.
 - **CASE (Centre for Advanced Studies in Environment)**, The Architectural Association, 20 Bedford Square, London WC1R 3EU, tel. 01 636 1913.
 - 5-8 Jan., 'Performance of the building context', fee £20
 - 14-20 and 26-27 Jan., 'Recent developments in environmental control', fee £20
 - 16-17 Feb., 'Local circulation, traffic and servicing', fee £20
 - **Polytechnic of Central London**, Department of Building, 76 Mark Lane House, London EC3N 1JF, tel. 01 490 5011 Ext. 147.
 - 1971/72, Modular Building Industry Course
 - **Polytechnic of the South Bank**, Dept. of Architecture, H4 & 1st Road, London SW9, Tel. 738 7190. Commencing 1 Jan., course of 12 lectures, 'Design for T.V.' - Fridays at 6.30 pm, Markford Road annex. Fee £2.50.
- Bristol**
- **University of Bristol**, Department of Extra-Mural Studies, 3302 Tyndal's Park Road, Bristol BS8 1TH.
 - 13 Dec., 'Changes in practice'
 - 21-23 Jan., 1972, 'Shipping centre'
 - 25-27 Feb., 'Environmental control'
 - 24-26 March, 'Defects, failures and maintenance in buildings'
 - 28-30 April, 'architectural practice and the Common Market'
 - 29 May, 'House conversion'
 - 16-17 June, 'Architectural secretary's course'
 - Fees between £12 and £3.
- York**
- **Institute of Advanced Architectural Studies**, The King's Manor, York YO1 3LP. Tel. York 24919.
 - 28 Dec. 1971 - 8 Jan. 1972, fee £29.00.
 - 'Teaching Methods'
 - October 1972, one year full time diploma course in 'Conservation Studies'.
- Applications to Dr. Derek Lestrade at above address.

Lecture

The annual lecture of the Society of Architectural Historians of GB will be given by John Brandon-Jones on 'C. F. A. Voysey: Pugin's last disciple', on January 12, at 6pm, at the Royal Society of Arts, Adelphi, London WC2. The lecture is open to the public.

Died

Robin Boyd, on October 25, aged 52, the Australian architect best known abroad, famous equally for his writings as for his vast buildings, **Edgar Wind**, aged 71, Professor Emeritus of the History of Art at Oxford University, one of the most brilliant lecturers and writers of the age.

Results of the twelve cities test, p.747. If you approved:

More than six: You are a head of state, or hope to become one, at any rate you are united to be one. The logic and the mechanism of the system are perfected within you, are part of you, are you. You are but an empty shell, a dark, humid cavity into which the system has penetrated like handfuls of pumpkin plants into earthy crevices, until it has filled them completely. You are a head of state, or hope to become one.

From six to nine: You are an element of the system, a cog functioning perfectly within its mechanism, lubricated by the logic of the culture, and thus free from friction, you turn smoothly, perfectly synchronized with your creator; hallucinating and sadistic you grope for love. You are not a human being either, but a "golden".

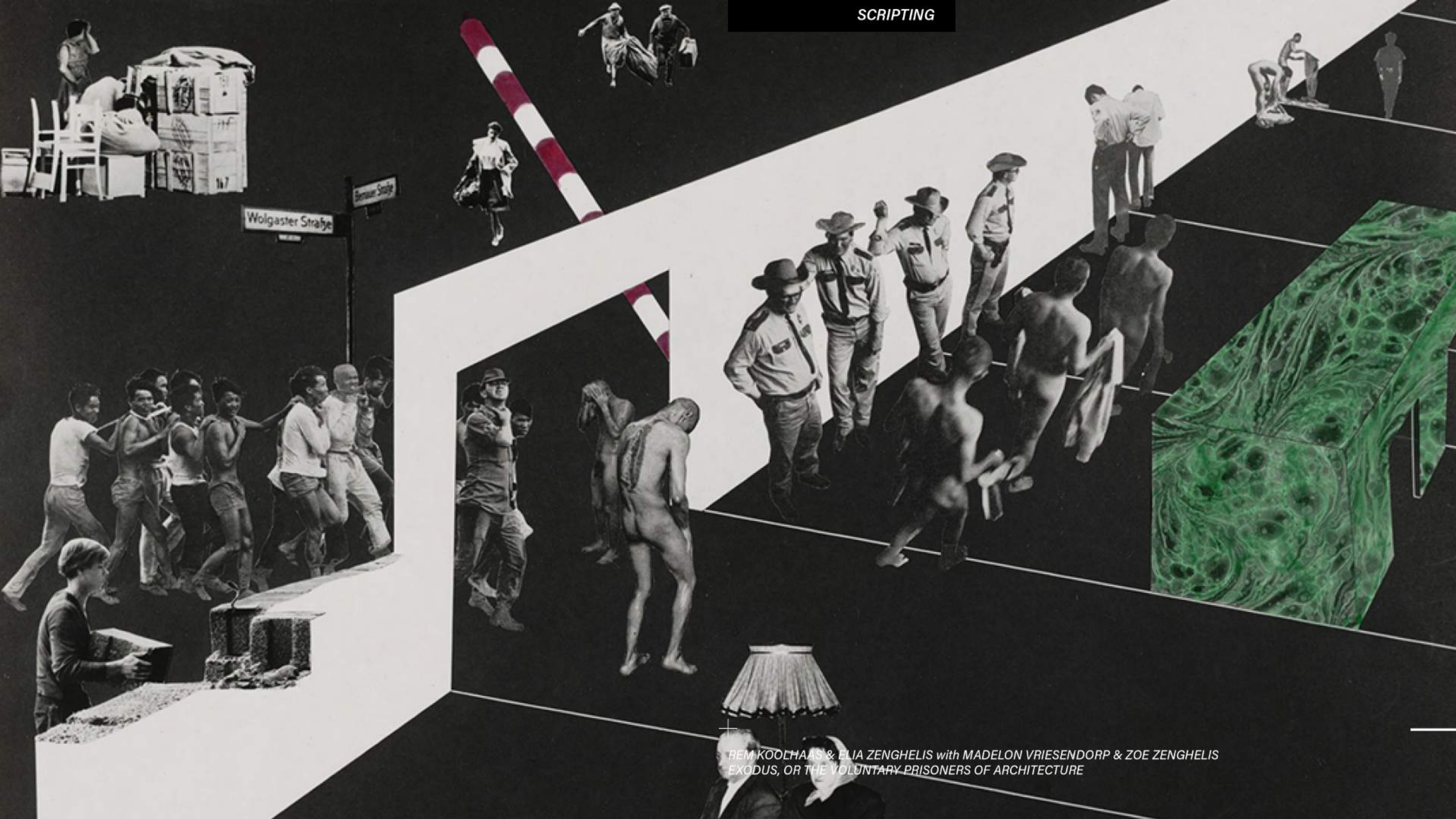
From three to six: You are a slave, a succubus. You have killed your doubts in order not to be killed by them, and you have died with them anyway. You don't think, you don't want, you only execute orders. Of the whole you, there remain but limbs and organs, nothing more than mechanical parts functioning in one direction only: from the assembly line to the pink yard. You are nothing, a post, creaking "toboo".

From one to three: You are a worm. You have got the idea and you don't want to admit it even to yourself. You have amputated your legs, arms and teeth because you're scared even to run away. And now you're hidden away in a dark corner with your snout in the mud so as not to see or be seen. But the disgusting thing about you is that you'd like to be less frightened so as to be like everyone else. You're a human being, but perhaps that's worse than if you weren't, isn't it you noticed?

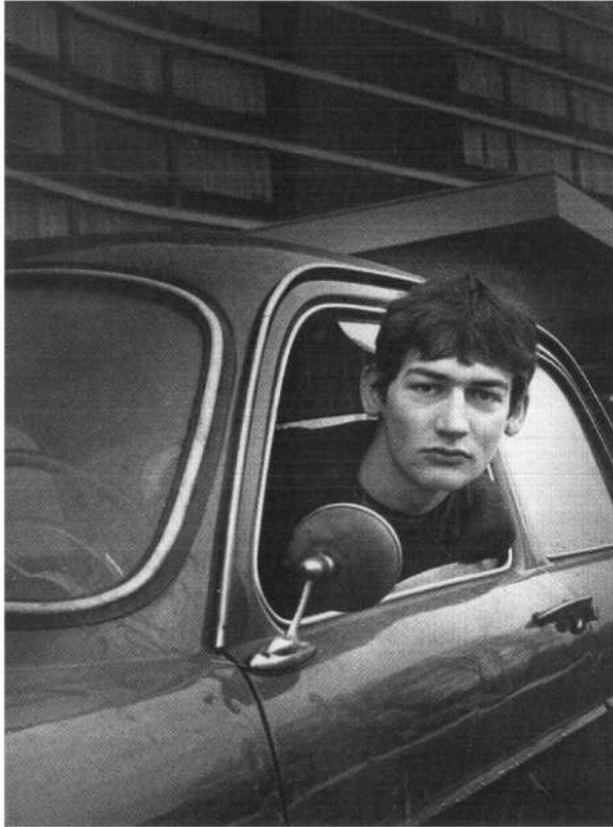
You didn't want any of the cities to come true. So, you feel self-satisfied, but you shouldn't, because you haven't caught on, you haven't understood that the descriptions represent cities now. Is it possible that you didn't realize that it is enough to carry forward the logic of the systems until it becomes grotesque logic, to concretize many more hallucinating fantasies than those described here? Hold on, the way is broad, the "technologically advanced" countries are running rapidly along it (over areas their guilt) and the "developing countries" are following close. You are an idiot.

Only if you understand the game from the beginning, can you hope to be saved. From the horror of us and our surroundings, "revelation" could spring. Ascend, then, up to the Old Man of the Mountain and be of his children. There give through the white hairs of his beard, and when you have been reborn, descend with a pill of hashish beneath your tongue, and a knife under your armpit, to exterminate the squids, monsters and demons that infest the Earth, and finally, purified with water and incense, you can prepare the foundations for the new City of the White Walk.





REM KOOLHAAS & ELIA ZENGHELIS with MADELON VRIESENDORP & ZOE ZENGHELIS
EXODUS, OR THE VOLUNTARY PRISONERS OF ARCHITECTURE



EXODUS
or the Voluntary Prisoners of Architecture

REM KOOLHAAS & ELIA ZENGHELIS
with
MADELON VRIESENDORP & ZOE ZENGHELIS
1972

PROLOGUE

{ Once, a city was divided in two parts.

One part became the Good half, the other part the Bad half.

The inhabitants of the bad half began to flock to the Good part of the divided city, rapidly swelling into an Urban Exodus.

If this situation could have been allowed to continue for ever, the Good half would have had twice its original number of inhabitants, while the Bad half would have been turned into a ghost town, completely devoid of human life.

After all actions to interrupt this undesirable migration had failed, the authorities of the Bad part made desperate and severe use of Architecture: They built a Wall around the Good part of the City, making it completely inaccessible for their subjects.

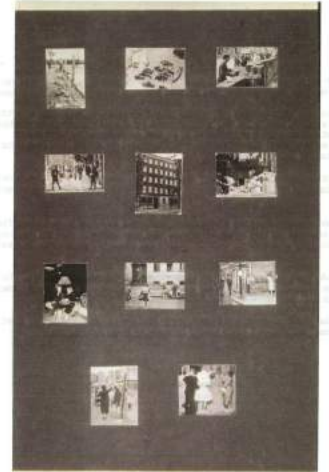
The Wall was a masterpiece. }

Originally not more than some pathetic strings of barbed wire, abruptly dropped on the imaginary line of the border, its psychological and symbolic effects were infinitely more powerful than its physical appearance.

But the attraction of the Good half, now only glimpsed over the forbidding obstacle from an agonising distance, became only more irresistible.

Those trapped, left behind in the gloomy Bad half, became obsessed with vain plans for escape. Complete hopelessness reigned supreme on the wrong side of the Wall.

As so often before in the history of Mankind, Architecture had been the guilty instrument of this despair.



ARCHITECTURE

It is possible to imagine a mirror image of this terrifying Architecture: a force as intense and devastating but in the service of positive intentions.

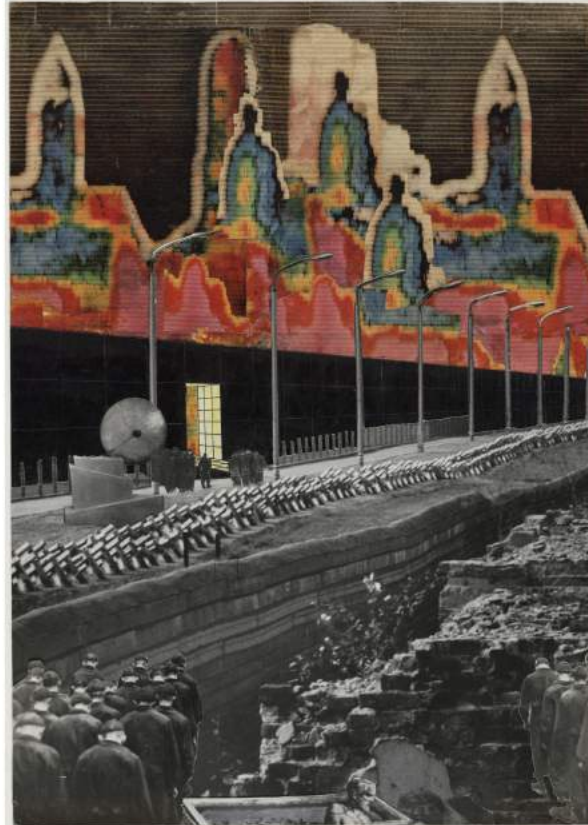
Division, isolation, inequality, aggression and destruction, all the negative aspects of this wall, could be the ingredients of a new phenomenon: Architectural warfare against undesirable conditions - in our case against London. This would be an immediate Architecture not committed to their improvements but to the provision of totally desirable alternatives.

The inhabitants of this architecture, those strong enough to lose it, would become its Voluntary prisoners, ecstatic in the freedom of their Architectural confines.

Contrary to the architecture of the modern movement and its desperate afterbirth, this new Architecture is not authoritarian, nor hysterical: It is the hedonistic science of designing collective facilities which fully accommodate individual desires.

From the outside this Architecture is a sequence of serene monuments; the life inside produces a continuous state of organismal frenzy and decorative delirium, filling it with an overabundance of symbols.

This will be the Architecture that generates its own successors, and that will miraculously cure architects from their neuroses and self-hatred.



THE VOLUNTARY PRISONERS

This study wages an Architectural War on London. It describes the steps that will have to be taken to establish an Architectural oasis in the behavioural sink of a city like London.

Suddenly, a strip of intense Metropolitan desirability runs through the centre of London. This strip is like a runway, a landing strip for the new Architecture of collective monuments.

Two walls enclose and protect this zone to retain its integrity, and to prevent any contamination of its surface by the concourse organism which besieges it.

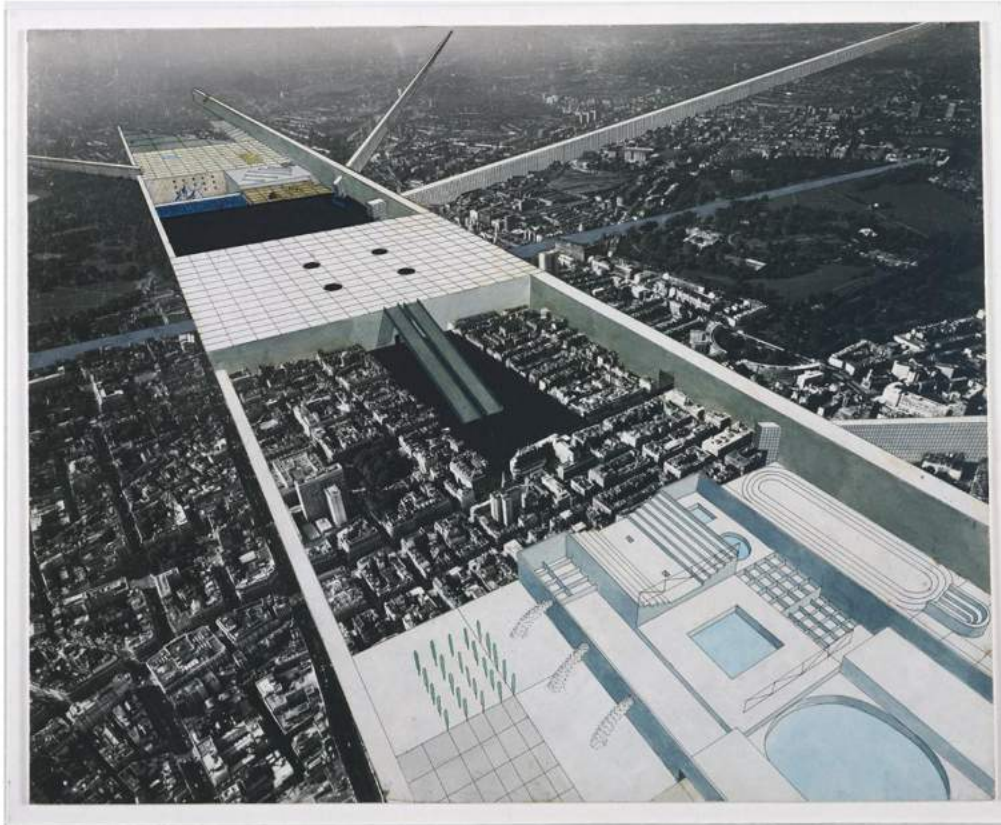
Soon, the first inmates will beg for admission. Their number rapidly swells into an unstoppable flow.

We witness the Exodus of London.

(The existing physical structure of the old town will not be able to stand the continuing competition of this new architectural presence.

London as we know it will be a pack of ruins.)





THE STRIP

The following pictures represent a close-up of a particular moment in the development of the strip.

Nine squares are designed in various degrees of detail; together, they do not show all the aspects of the central strip, other equally essential activities and pleasures can, and being, imagined.

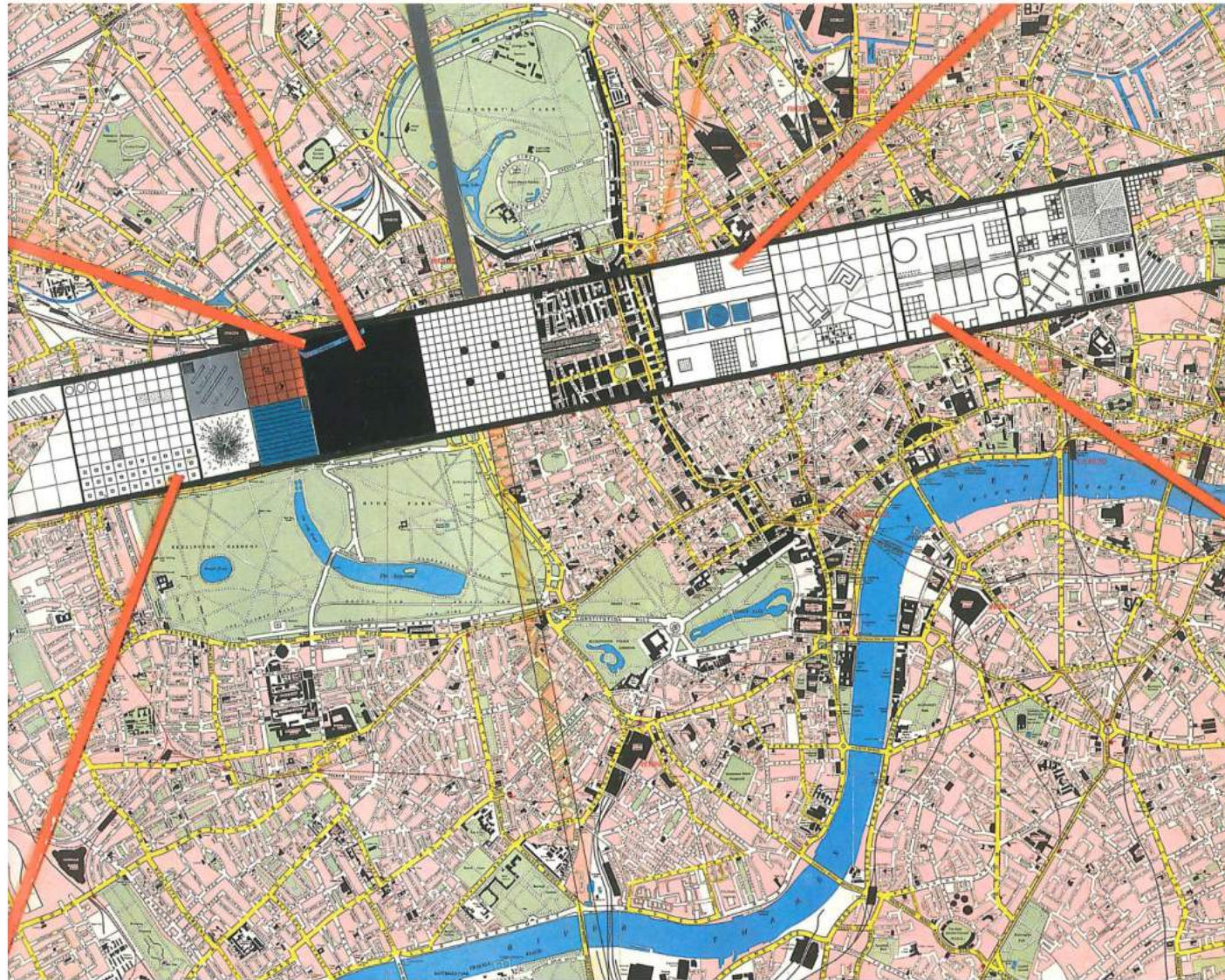
The central strip is only the most intense part of the much larger complex of the Architectural exclave; at the stage shown here it only contains some activities of high social intensity and central relevance.

Those activities which are not shared by all are located in the narrow-secondary strips, which each have their particular attachments to and relationship with the central zone. The secondary strips cut through the most depressed slum areas of the old London. They lead to the exclave and provide all the private accommodation the visitors have dreamt for themselves. Their magnificent presence forces these slums to turn into ghost towns and picturesque ruins.

Within the central strip the step and aerial view show, from West to East, (each contained in their own square):

1. The Trip Condition. The point of maximum friction with the old London. Here the Architectural progress of the zone visibly takes place.
2. The Allotments. Individual plots of land to relieve the emphasis on the Collective facilities.
3. The Park of the four Elements: Air, Fire, Water and Earth.
4. The ceremonial square, paved in marble; it is a place for open-air celebration.
5. The reception area: here future inhabitants are introduced to the mysteries of citizenship of the strip. Its roof is a viewing platform sufficiently elevated to give a view over the complete architectural complex.
6. An escalator descends into the area of London which is preserved (with a pedagogue of the ruthless plan) as a reminder of the past and as useful housing for migrant visitors and new arrivals (an environmental sluice).
7. The Baths. Institute for the creation and implementation of fantasies.
8. The square of the Arts.
9. The square of the captive globe.
10. The institute of Biological transactions.
11. Invisible is the Park of Aggression.



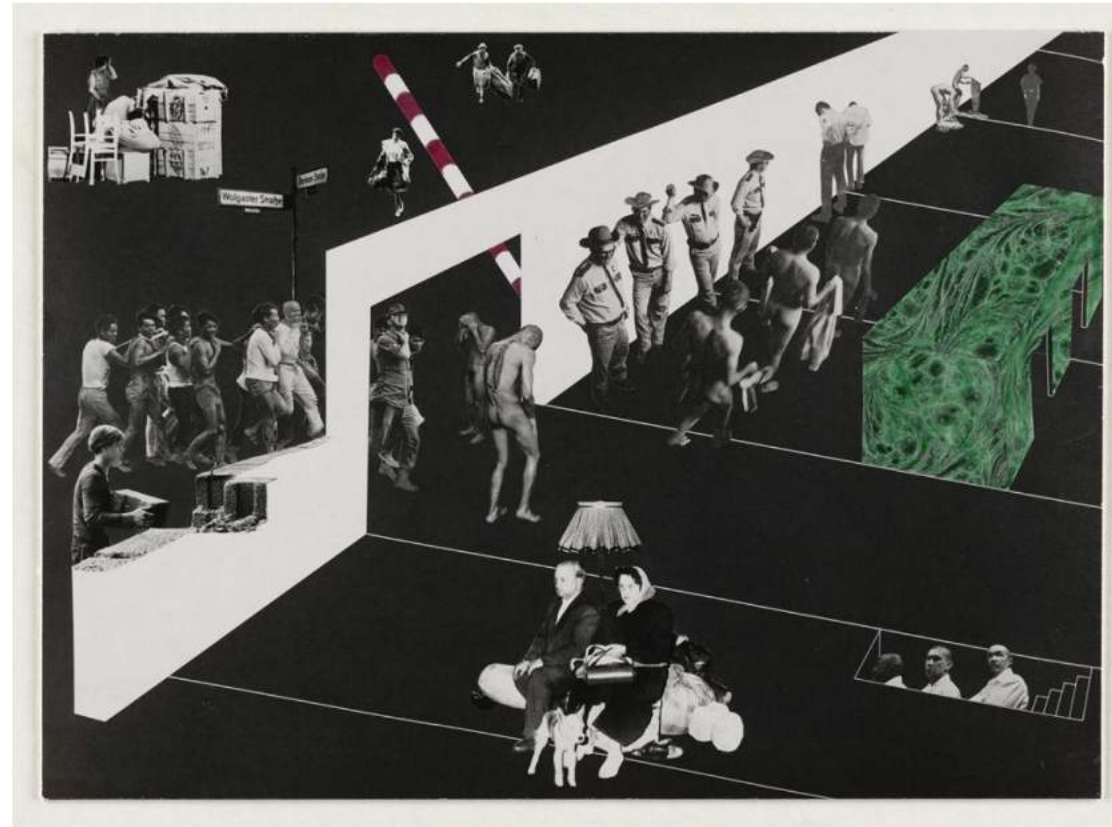


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EXODUS, OR THE VOLUNTARY PRISONERS OF ARCHITECTURE

THE RECEPTION AREA

{ After crossing the wall, the exhausted fugitives are received by attentive wardens in a long lobby between the reception area and the wall. The cooling atmosphere in a long lobby between the reception area and the wall. The cooling atmosphere of this responsive waiting room is an architectural sigh of relief: The first step of the indoctrination programme of the other side of the wall is being realized: The newcomers enter the Reception Area.

On arrival a spectacular welcome is given to all. }



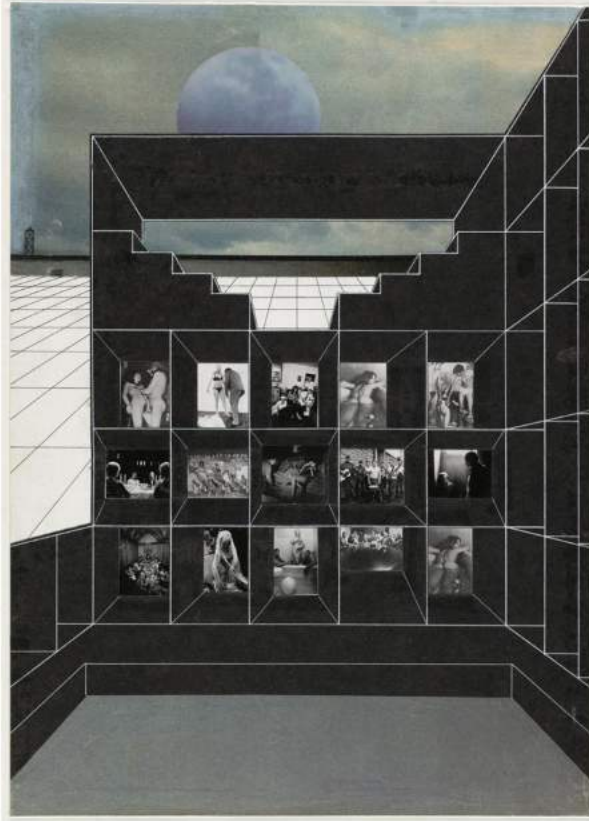
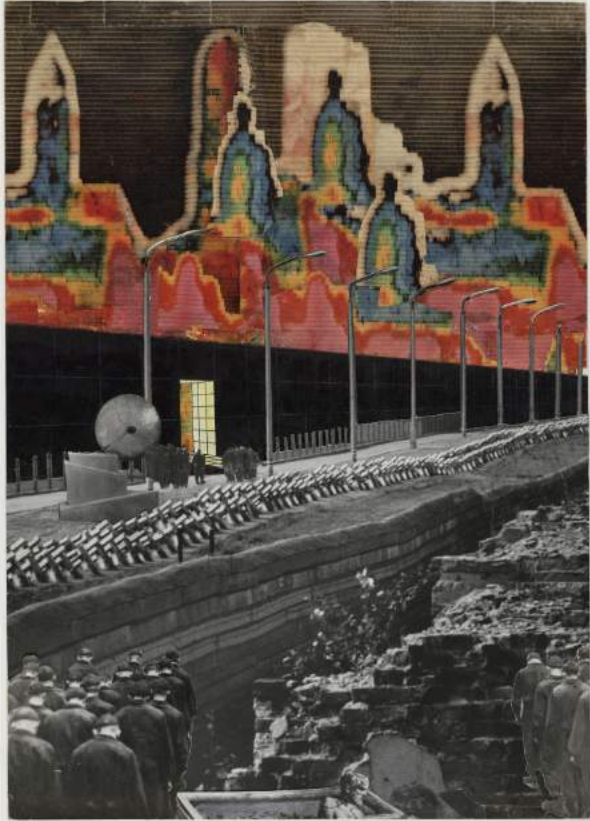
This is a vast interior with edifices of various sizes. To the right an area dominates half of the volume. The other half contains the most recent model of the strip, surrounded by lookouts in which the past history of the model is stored. The occasional square can be glimpsed beyond the model.

The Reception Area is the voluntary public realm of the zone. It is permanently thronged by amateurs who come from all parts of the strip. Through their busy dealings they are exercising an inspired state of political inventiveness, to which the architecture is the edict chairman: A volume of overwhelming seriousness.

The activities show that the sole concern of the participants is the present and future course of the strip. They propose architectural refinements, extensions, and strategies. Isolated groups of different sizes elaborate the proposals in the special rooms built for this purpose, while others are continuously engaged in making modifications to the model. The most contradictory progressions fuse without erosion. The absolute primitiveness of these activities makes this place the receptacle for the complete spectrum of desires: It is a spontaneous planning centre. The perfection of this ideological test-bed is devalued by the influence that the identical concern exerts upon the inmates. The debates and the architecture constitute a piece of logic with a life of its own. The administration consists of putting together the pieces of this logic. The facilities are instruments for the collection of all trends, intentions, shifts in social customs which occur in the other squares, and which illuminate all parts of social life inside the strip.

{ Because of the considerable responsibilities, the activities inside the Reception Area require a minimal training for new arrivals. This can only be accomplished after overwhelming previously unexamined scenes. The training is administered under the most hedonistic conditions: luxury and well being. }



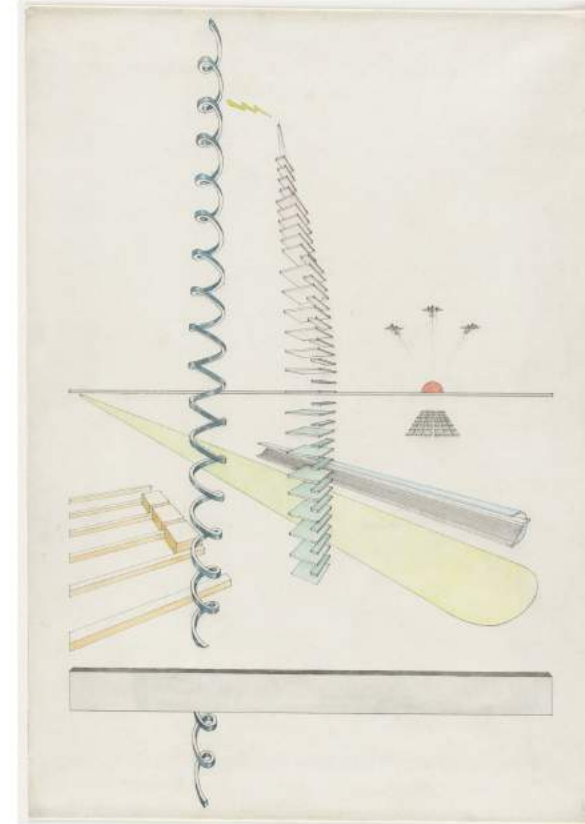


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EXODUS

Although at first sight the metaphorical message of these proposals may seem to dominate practical considerations, this is not another Utopian tale.

The zone can be built today (if necessary in segments, perhaps with a scaffolded location, perhaps with the segments dropped like stones, apart from each other, and only connected by the overlapping ripples caused by their impact on the urban pond, i.e. like true social condensers). It requires a fundamental belief in cities as the incubators of social desires, the synthetic re-articulations of all dreams. If people were allowed to become acquainted with Architecture they would decide to re-appropriate the physical and ideological decay of our Urban societies and to rehabilitate their producers with the metropolitan ideal and life style.

Under the threat of doom, the crown concern, that is the fulfillment of all private desires within a subliminally collective and deliriously parasitic common effort, produces phantom proposals, in the knowledge that phantom reality is the only possible successor to the present reality shortage.

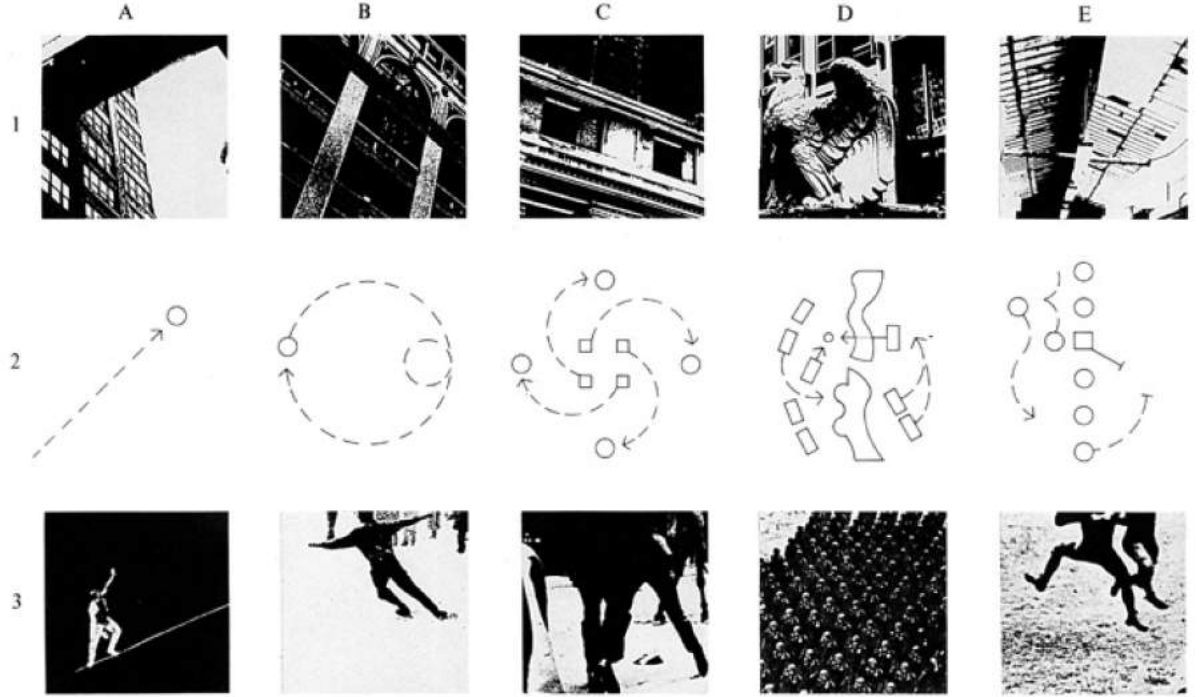
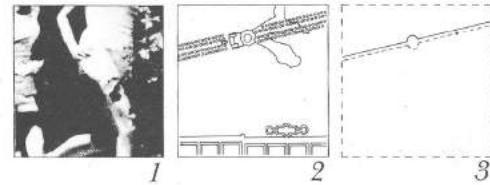
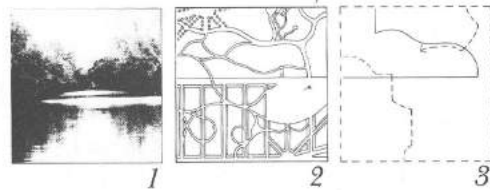
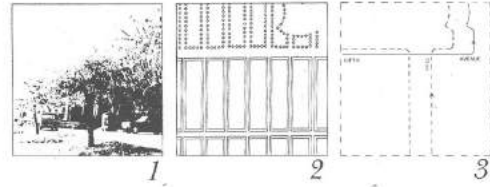
Like the castaways on the raft of the Medusa, the last surviving realists, hanging on the parasitic of hope are dropping on the rescue ship THE CITY, which, at the end of cannibalism, will appear in the horizon.

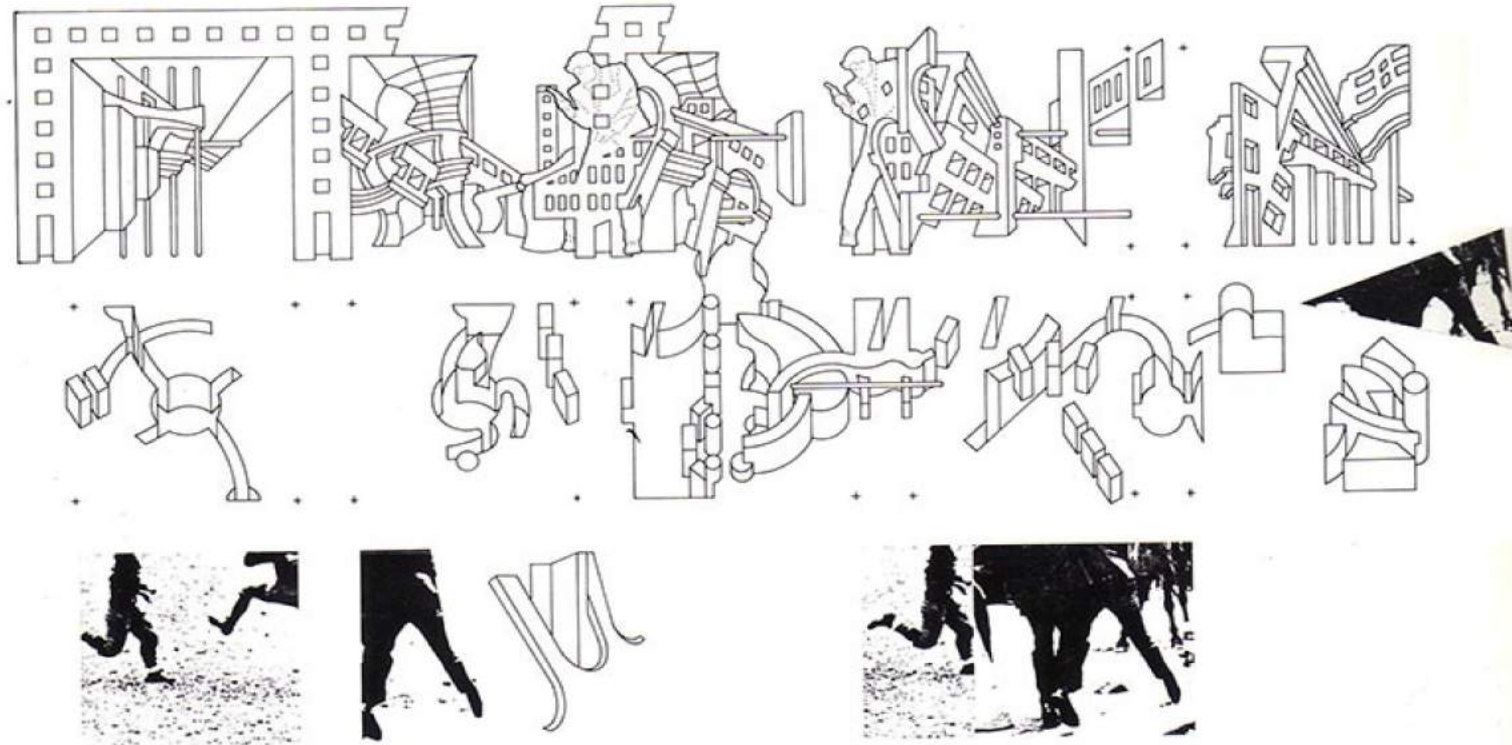


To really appreciate architecture,
you may even need to commit
a murder.



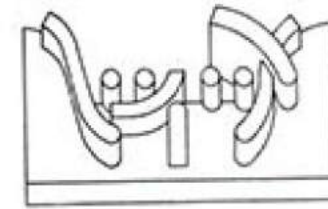
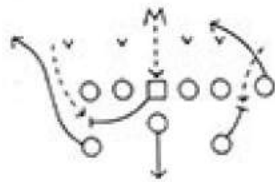
Architecture is defined by the actions it witnesses
as much as by the enclosure of its walls. Murder
in the Street differs from Murder in the Cathedral
in the same way as love in the street differs from
the Street of Love. Radically.



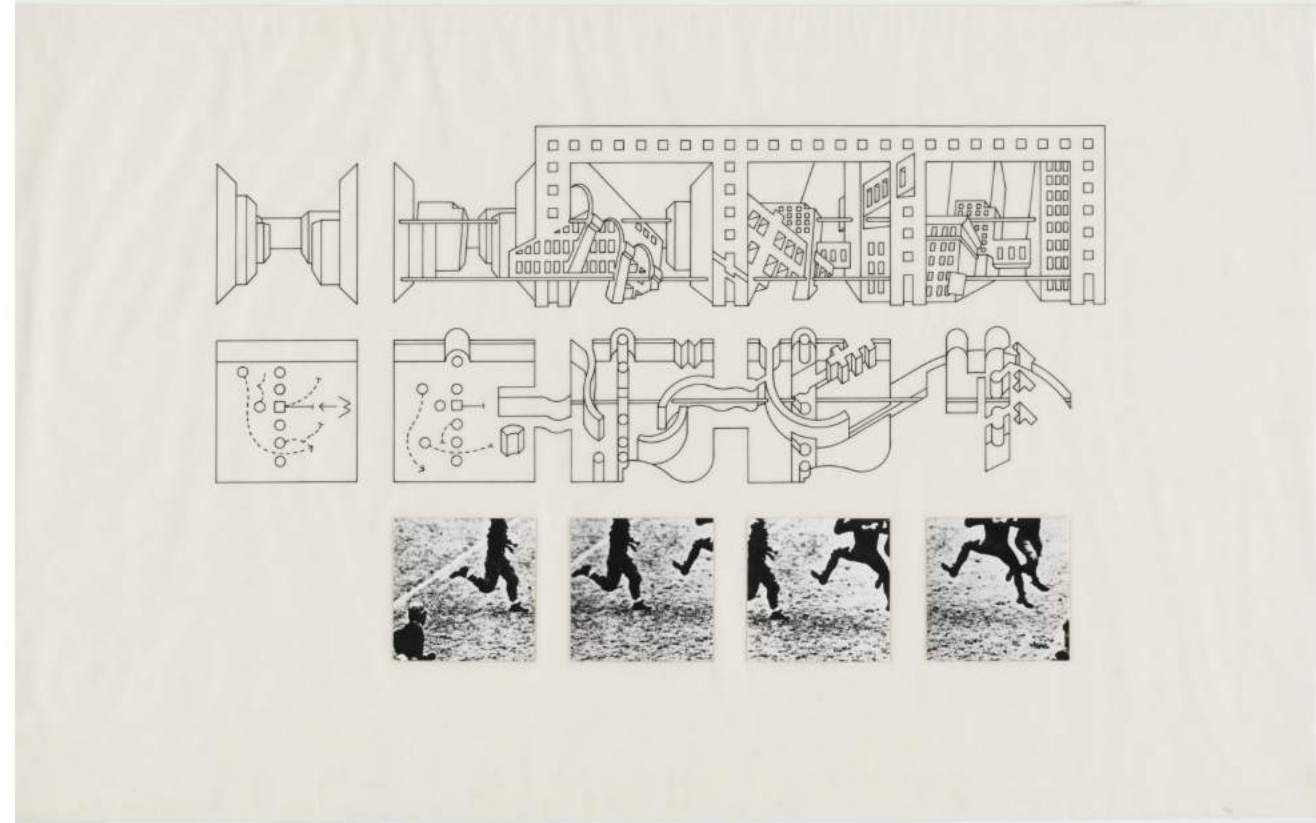
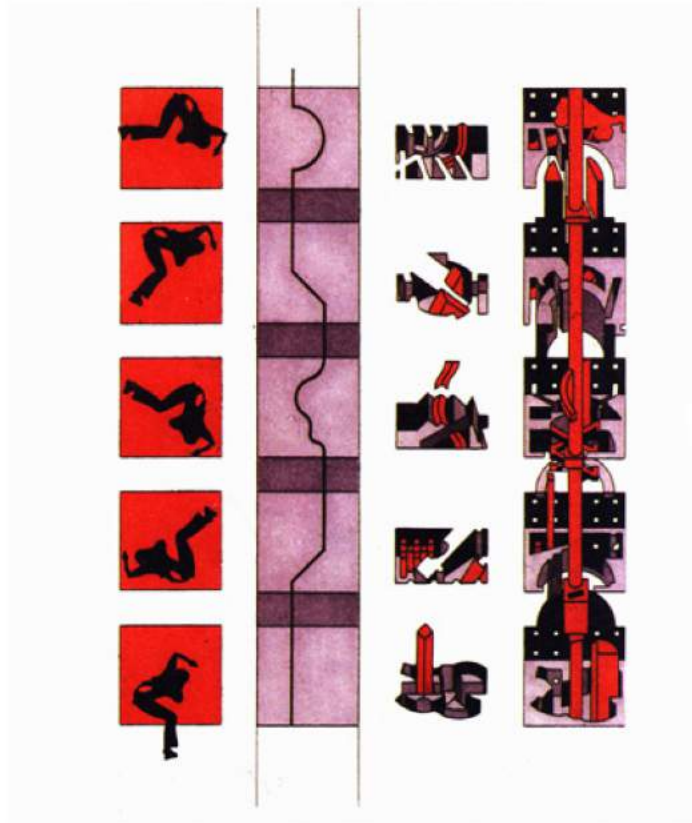


Bernard Tschumi

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Do we represent the construction, or construct the representation? Ours is a crisis of cutting and joining, a crisis of editing: we have passed beyond the crisis of montage. This is a crisis of representation rather than construction.

- Paul Virilio - *Lost Dimension*





