

[illegible][illegible]

ABUNDANCE

An infinite flow of books, an abundance of information.

Many currents compose the flow, each carrying plenty of titles. It is fast, it is a lot. It is at my fingertips; we are in the midst of an infinite stream, playing an *Informational Instrument*. While navigating and searching for consistencies of the flow indexed by architecture, we are articulating architectural characters from the plenty.<sup>188</sup> This is what the second *Play Among Books* is about.

We call this flow *Bibliotheka*; well, not the flow in its entirety, but some of its textual streams. We play with them and collect as many books as we can. It is a harvest, but the contents of the streams that we are accumulating are unknown to us. They form a library of unfamiliar books: *Bibliotheka* is growing and shrinking. From a few thousand to millions of books, and back again. The size of *Bibliotheka* is not defined, but there has to be a lot, too much to read or to make sense of. Then, any question can be asked and any answer formulated.

A lot is enough.

As of today, we have collected 13,235 books,<sup>189</sup> without knowing anything about them, neither their titles nor their authors, not their friends nor the atmospheres they provide. We have them in our memory; they constitute *Bibliotheka*.

FANTASY

How can we talk about architecture if we potentially have all the books in the world at our fingertips? We don't know. This experiment or, rather, this play is about opening up this question. What we want to do is ask the question to *Bibliotheka*—this partition of the flow that contains 13,235 titles—index it, and find books that most probably talk about architecture. Afterwards, we would like to articulate characters from it—characters that are complex, interesting, troubled, and passionate about the ways they talk about architecture. We do not want to have a multiplicity of characters or atmospheres, with each character acting like a single flavour, specific and sharp in its taste. We would rather have a bouquet of complex characters, each one a mix of many flavours that still have a strong personality. They should not become some of the few prototypical characters from which all other characters are derived. That is why we will kindly ask *Bibliotheka* and later *Xenotheka* to provide us with a handful (six, to be precise) of atmospheres to talk about architecture. In this way, the characters become strong and complex. By asking a question from a personal

<sup>188</sup> Let us keep in mind that playing an *Informational Instrument* is just one way of tapping into the flow of books.

<sup>189</sup> The full list of books is in *Index of Bibliotheka*, 379.

perspective, from a specific context and interest, from *Xenotheka*, we prevent these characters from becoming prototypical. What we hope is that they will instead become generic to a context, in other words, characters that surf between the general and the particular, between prototypical and singular. Their genericness comes from the library that constitutes their body and their specificity from its consistent play—from us; from the interest of the player of the *Informational Instrument* and the questions asked. The negotiation between these two notions crafts the characters: it is a search for consistencies, flavours, and atmospheres within both *Bibliotheka* and *Xenotheka* in three iterations.

## PLAY

The play itself will be a Gathering for Six, a symposium in which each character will be invited to give a speech about architecture. The speech should provide an atmosphere, a manner of addressing the topic that is indeed characteristic of that character (its library). On the other hand, the playing of an *Informational Instrument*, in a communication between *Bibliotheka* and *Xenotheka*, will provide the setting and articulate bodies of the characters. This play is about facilitating the voices and atmospheres that come from the plenty, without knowing exactly what they are about. It is not about explicating the opinions of the player. In this sense, the play and the characters' speeches are of a poetic kind. Voices come from their bodies, while their bodies and voices are both being articulated within the play by the player. It is a play of probabilities, manifested with a voice which is not personal, but which has a direction.

The play unfolds in three iterations, working with 13,235 books that we have never read, seen, or touched.

## ITERATION I:

### SEARCHING FOR CONSISTENCIES: ARCHITECTURE

There are two libraries on stage: *Bibliotheka* containing 13,235 unknown books and *Xenotheka* accommodating 229 familiar books. Architecture is an interest and a motivation to approach them. The scenario is simple. Each book from *Bibliotheka* should find the most comfortable and friendly character (shelf) in *Xenotheka*. When seen from *Xenotheka*'s perspective, through its dictionary and characters, each book from *Bibliotheka* is indexed by all the books from *Xenotheka*. *Bibliotheka* is thus being articulated in *Xenotheka*'s terms. *Xenotheka* is the question, a lens, a way to access unknown books, it is *rendering\_229\_25\_RB\_0609\_r\_50it21d*,<sup>190</sup> to be precise. At the moment, there are 54 different characters in *Xenotheka*, and each has a personality and an atmosphere of its own. This character attracts and indexes books from *Bibliotheka*.

Unknown books are simultaneously becoming part of a context and an atmosphere. The 13,235 titles have settled; each

190 This is the same rendering as in *Play I*, Act IV, 170.



n1e1		n3e1	n4e6	n5e12	n6e14
Eisenman Notes on Conceptual Architecture 0	0	Eisenman the End of The Classical 0	Lavin Flash in the Pan, Schumacher the Autopoiesis of Architecture vol 2, Schumacher the Autopoiesi... 4	Sykes Hays Architectural Theory 1993 2009, Rakatansky Tectonic Acts of Desire and Doubt, Bo B... 108	Banham A Critic Writes, Sudjic the Edifice Complex, Rogers a Place for All People, Jencks The Stor... 119
n7e2	n8e1			n11e1	n12e12
Chomsky Language and Mind, Chomsky Aspects of the Theory of Syntax 1	Chomsky On Language 7	0	0	Aureli Less Is Enough 1	Sorkin all Over the Map, Mumford the Culture of Cities, Koolhaas SMLXL, Hollis Cities are Good for You... 136
n13e11		n15e1			n18e8
Wiener Cybernetics, Hofstadter Gödel Escher Bach, Schrodinger What is Life, Delanda Philosophy... 249	113	Haraway Cyborg Manifesto 0	82	14	Ponte the House of Light and Entropy, West Scale The Universal Laws of Growth, Easterling Extrastatecr... 981
n19e6	n20e1		n22e2	n22e1	n24e4
Cache Projectiles, Spuybroek the Sympathy of Things, Carpo the Second Digital Turn, Deleuze Guatta... 66	Latour Reassembling the Social 5	119	Lefebvre Critique of Everyday Life, Auge The Future 42	Marx Engels The Communist Manifesto 0	Castells the Power of Identity, Castells the Rise of The Network Society, Castells Networks of Outrage and H... 137
n25e5	n26e2	n27e1		n29e1	n30e5
Serres Latour Conversations on Science, Culture, and Time, Baudrillard The Vital Illus... 33	Latour We Have Never Been Modern, Foucault The History of Sexuality Vol 1 7	Latour Facing Gaia 8	473	Fukuyama The End of History and the Last Man 9	Hayek the Constitution of Liberty, Hayek the Road to Serfdom, Herman Chomsky Manufactu... 1010
n31e13	n32e2	n33e1		n35e2	n36e21
Eco On Literature, Derrida Signature, Deleuze Desert Islands and Other Texts, Blanchot The Book to Come, Se... 477	Girard Violence and the Sacred, Girard Sacrifice 4	Foucault History of Madness 1	15	Sedlacek Economics of Good and Evil, Arendt On Revolution 12	Kittler The Truth of the Technological World, Taleb The Black Swan, Hofstadter I Am a Strange L... 5029
n37e8	n38e1		n40e1	n41e3	n42e16
Harman Bells and Whistles, Delanda Harman The Rise of Realism, Harman Towards Speculative Realism, Buehl... 176	Barthes Mythologies 0	15	Arendt The Human Condition 0	Jung Archetypes and the Collective Unconscious, Jung Two Essays in Analytical Psychology, ... 32	Serres the Five Senses, Ruskin the Seven Lamps of Architecture, Serres Statues, Vitruvius The Ten Book... 161
n43e2		n45e1		n47e2	n48e12
Meillassoux After Finitude, Badiou In Praise of Mathematics 2	61	Descartes Discourse on the Method 0	42	Nietzsche Beyond Good and Evil, Bacon Novum Organum 2	Borges Collected Fictions, Hugo Les Misérables, Shelley Frankenstein or the Modern Prometheus, Serres Biogea, M... 1299
n49e5	n50e3	n51e1	n52e4	n53e5	n54e28
Russell The Problems of Philosophy, Kant Critique of Pure Reason, Badiou Mathematics of the Transcendent, Ba... 8	Spinoza The Essential Spinoza Ethics, Spinoza The Ethics, Descartes Meditations 0	Leibniz Theodicy 31	Cicero Tusculan Disputations, Hobbes Leviathan, Aristotle Ethics, Aristotle Poetics 10	Rousseau The Social Contract, Aristotle Politics, Machiavelli The Prince, Plato Timaeus, Plato... 17	Joyce Ulysses, Dickens A Tale of Two Cities, Tolstoy War and Peace, Eco The Name of the Rose, Eco Baudol... 1185

○3.43

Iteration I: *Xenotheka* accommodates *Bibliotheka*, rendering\_229\_25\_RB\_0609\_r\_50it21d\_1\_it.

Each cell is composed of two parts: a list of books that represent *Xenotheka*, and a number which represents the number of books projected to this cell from *Bibliotheka*. All black and grey coloured elements are inputs for the second iteration.



has chosen one out of 54 shelves where it feels most comfortable. ○3.43<sup>191</sup> If we look more closely, each cell is now composed of two parts. The books of *Xenotheka* (the list of titles) constitute the first part, and the second part is the number that indicates how many books from *Bibliotheka* this cell accommodates. ○3.43<sup>192</sup> In this way, cell *n6e14*, for example, accommodates 14 books from *Xenotheka* and temporarily hosts (indexes) 119 books from *Bibliotheka*. If we pay more attention to which books from *Xenotheka* index this cell, it becomes obvious that this *atom-letter* brings together books that are in some way interested in architecture.

#### Part from *Xenotheka*

n6e14 {Banham\_A Critic Writes, Sudjic\_The Edifice Complex, Rogers\_A Place for All People, Jencks\_The Story of Post-Modernism, Betsky\_Architecture Matters, Krier\_The Architecture of Community, Koolhaas\_Delirious New York, LeCorbusier\_Towards a New Architecture, Gropius\_The New Architecture and the Bauhaus, Ito\_Tarzans in the Media, Alexander\_A Pattern Language, Durand\_Precis of the Lectures on Architecture, Cook\_Drawing, Alexander\_The Timeless Way of Building}

#### Part from *Bibliotheka*

119 unknown books

We would like to invite all cells similar to this one—the ones that cherish an interest in architecture, both their *Xenotheka* and *Bibliotheka* part (in the rendering marked by the colour black ○3.43)—to the second iteration of the same process of searching for consistencies around architecture. They are also invited to bring their neighbours, but only the *Xenotheka* part of their character, to provide a wider context for the unknown books (in the rendering marked by the colour grey ○3.43). The rest of the books will be politely asked to leave the play.

To summarise the first iteration:

#### Input:

- *Xenotheka\_229* accommodating 229 familiar books
- *Bibliotheka\_13235* containing 13,235 unknown books

#### Output:

- New *Xenotheka\_153* accommodating 153 books with a predominantly architectural atmosphere
- New *Bibliotheka\_2722* containing 2722 unknown books indexed by books on architecture

<sup>191</sup> Let us also keep in mind that this is just one way in which *Xenotheka* is able to accommodate *Bibliotheka*.

<sup>192</sup> There are no titles indicated since, at this stage, we are not interested in the titles, but rather in indexing the sheer quantity of books.



n1e13 Borges Collected Fictions, Hugo Les Misérables, Serres Biogea, Shelley Frankenstein or the Modern Prometh... 27	n2e26 Kittler The Truth of the Technological World, Musil The Man Without Qualities V1, Taleb The Black Swan, Serres... 221	n3e15 Wiener The Human Use of Human Beings, Wiener Cybernetics, Deleuze Guattari A Thousand Plateaus, Hofstadter G... 60	n4e7 Chomsky on Language, Chomsky Language and Mind, Saussure Course in General Linguistics, Foucault Archaeo... 1	n5e2 Hayek The Constitution of Liberty, Hayek The Road to Serfdom 59	n6e9 Auge The Future, Lefebvre Critique of Everyday Life, Fukuyama The End of History and the Last Man, Latour We ... 60
n7e1 Stein Tender Buttons 0	n8e2 Ruskin The Seven Lamps of Architecture, Ruskin Poetry of Architecture 4	19	0	381	n12e2 Castells The Power of Identity, Castells Networks of Outrage and Hope 11
n13e2 Bacon Novum Organum, Lucretius On the Nature of Things 0	n14e1 Humboldt Equinoctial Regions of America 4	n15e1 Smith Wealth of Nations 1	n16e1 Marx Capital Volume 1 12	28	n18e3 Castells The Rise of the Network Society, Castells et al Another Economy Is Possible, Herman Cho... 572
n19e2 Newton The Mathematical Principles of Natural Philosophy, Galilei Discourse on Floating Bodies 0	6	n21e2 Howard Garden Cities of To-morrow, Aristotle The Athenian Constitution 3	4	56	n24e5 Virilio A Landscape of Events, McLuhan Understanding Media, Serres Thumbelina, Weizman The Least of All Possible Ev... 624
n25e2 Alberti Ten Books on Architecture, Vitruvius The Ten Books of Architecture 6	6	n27e2 Jacobs The Death and Life of Great American Cities, Calvino Invisible Cities 2	n28e3 Hollis Cities Are Good for You, Greenfield Against the Smart City, Mumford The Culture of Cities 75	n29e1 West Scale The Universal Laws of Growth 0	n30e4 Devlin Finding Fibonacci, Negroponte Being Digital, Eco How to Write a Thesis, Weizman Before... 31
n31e1 Palladio The Four Books of Architecture 0	2	n33e1 Le Corbusier The City of Tomorrow 0	n34e2 Koolhaas SMLXL, Aureli The Possibility of an Absolute Architecture 0	n35e1 Ratti The City of Tomorrow 1	n36e3 Cache Projectiles, Ponte The House of Light and Entropy, Carpo The Second Digital Turn 246
n37e1 Durand Precis of the Lectures on Architecture 1	n38e1 Alexander A Pattern Language 0	24	n40e3 Sorkin All Over the Map, Rogers A Place for All People, Koolhaas Delirious New York 123	n41e3 Aureli Real Estates, Tafuri Architecture and Utopia, Bosker Original Copies 18	n42e2 Carpo The Alphabet and the Algorithm, Carpo Architecture in the Age of Printing 1
n43e1 Alexander The Timeless Way of Building 0	3	n45e1 Le Corbusier Towards a New Architecture 1	n46e2 Sudjic The Edifice Complex, Krier The Architecture of Community 20	n47e3 Banham A Critic Writes, Jencks The Story of Post Modernism, Gropius The New Architecture and... 46	n48e1 Cook Drawing 12
n49e1 Eisenman Notes on Conceptual Architecture 0	n50e1 Kuma Anti Object 2	n51e1 Betsky Architecture Matters 2	n52e3 Ito Tarzans In the Media, Lavin Kissing Architecture, Jacob Make it Real 3	n53e3 Lavin Flash in the Pan, Bo Bardi Stones Against Diamonds, Venturi Scott Brown Learning from Las Vegas 3	n54e12 Sykes Hays Architectural Theory 1993 2009, Rakatansky Tectonic Acts of Desire and Doubt, Ratti et... 51

○3.44

Iteration II: *Xenotheka* accommodates *Bibliotheka*, rendering\_153\_02\_RB\_0609\_r\_50it22d\_2\_it. Each cell is composed of two parts: a list of books that represent *Xenotheka* and a number which represents the number of books projected to this cell from *Bibliotheka*. All black coloured elements are inputs for the third iteration.

## ITERATION II: SEARCHING FOR CONSISTENCIES: ARCHITECTURE

There is a new, more tempered atmosphere in *Xenotheka*. It is rearticulated by 153 books. It is more specific in its characters, more sensitive to architecture, but also less sensitive to other topics. Architecture, as an atmosphere, starts to dominate *Xenotheka*. ○3.44

In the second iteration, the same process is repeated as in the first, but with a more particular atmosphere and a greater precision. With more than half of *Xenotheka*'s characters that are now involved with architectural thinking, there is a consistency in the library that feels good enough to initiate the next and final iteration. There is no explicit way of evaluating how good the consistency of the newly distilled *Bibliotheka* is, that is, why it is important that *Xenotheka* as a personal library can provide an index for unfamiliar books. *Xenotheka* is our compass. Again, we invite all the cells that are predominantly interested in architecture, both their *Xenotheka* and *Bibliotheka* part, to the third iteration (cells marked by the colour black ○3.44).

To summarise the second iteration:

Input:

- *Xenotheka\_153* accommodating 153 books with a predominantly architectural atmosphere
- *Bibliotheka\_2722* containing 2722 unknown books indexed by books on architecture

Output:

- 63 books from *Xenotheka\_153*
- 576 unknown books from *Bibliotheka\_2722*

576 unknown books from *Bibliotheka*, together with 63 books from *Xenotheka*, are about to come together in constituting a new *Xenotheka* that will accommodate 639 books. In other words, 576 unknown books are joining 63 known books in articulating a new library that celebrates and talks about architecture.<sup>193</sup> This library should provide a consistency and a rich atmosphere able to foster six interesting characters and their speeches. Articulating and crafting those six characters and atmospheres around them is the third iteration.

## ITERATION III: ARTICULATING ATMOSPHERES: SIX CHARACTERS

Books have gathered in a new library. Strangers have become friends. New characters are being articulated. They are indexed by 639 books that each, in its own way, values topics that address

<sup>193</sup> 63 books from the old *Xenotheka* are here to help navigate the new *Xenotheka*.

<p>n1e99</p> <p>Albu Perception and Agency in Shared Spaces of Contempo, Edited By Okwui Enwezor Antinomies of Art and Culture Modernity Postmode, Miles EcoAesthetics Art Literature and Architecture i, Press American Art vol 30 no 1 Spring 2016, Luger Art and the City, Knight A Companion to Public Art, Bonansinga Curating at the Edge Artists Respond to the US, Mieves Wonder in Contemporary Artistic Practice, Rudolph A Companion to Medieval Art Romanesque and Gothic, Ashby Modernism in Scandinavia Art Architecture and De, Rinehart ReCollection Art New Media and Social Memory, Mealing Computers and Art, Raizman Expanding Nationalisms at Worlds Fairs Identity, Chilvers A Dictionary of Modern and Contemporary Art Oxford, Fisher Imperfect Fit Aesthetic Function Facture and Pe, BentkowskaKafel Digital Visual Culture Theory and Practice Compu, Malloy Social Media Archeology and Poetics Leonardo Book, Gardiner Art Practice in a Digital Culture, Shone The Books That Shaped Art History From Gombrich a, Morgan Historical Dictionary of Contemporary Art, Zebracki Public Art Encoun...</p>	<p>n2e88</p> <p>Ponte Architecture Words 11 The House of Light and Entr, Boulton Place and Space in the Medieval World Routledge R, MartinMcAuliffe Food and Architecture At the Table, Potvin Oriental Interiors Design Identity Space, Haggis Classical Archaeology in Context Theory and Pract, Lasc Designing the French Interior The Modern Home and, Caraffa Photo Archives and the Idea of Nation, Nevett Theoretical Approaches to the Archaeology of Ancie, Warner Historical Archaeology Through a Western Lens His, Kipen San Francisco in the 1930s The WPA Guide to the C, Ulrich A Companion to Roman Architecture, Tadgell The East Buddhists Hindus and the Sons of Heaven, Crawford Ur The City of the Moon God, Kaup Neobaroque in the Americas Alternative Modernitie, Campbell The Early Modern Italian Domestic Interior 14001, Vitruvius amp Rowland Vitruvius Ten Books on Architecture, Kingsley Oceans Odyssey DeepSea Shipwrecks in the English, DonahueWallace Art and Architecture of Viceregal Latin America 1, Friedland The Oxford Handbook of Roman Sculpture, Ruskin Poetry of Architect...</p>
<p>n3e81</p> <p>Ascott Engineering Nature, Bloomsbury amp Yelavich Design as FutureMaking, Ascott Art Technology Consciousness Mindlarge, Kinder Transmedia Frictions The Digital the Arts and t, Clarke Design Anthropology Object Culture in the 21st Ce, Carpo The Second Digital Turn Design Beyond Intelligenc, Herzogenrath Travels in Intermediality, Dietrich The Educated Eye Interfaces Studies in Visual Cu, Peters Digital Keywords, Siemens A Companion to Digital Literary Studies, Cooley Finding Augusta Habits of Mobility and Governance, Boomen Digital Material Tracing New Media in Everyday Li, McCullough Abstracting Craft The Practiced Digital Hand, Bureauad MetaLife Biotechnologies Synthetic Biology ALi, Hall Pirate Philosophy For a Digital Posthumanities, Kjaerulff Envisioning Networked Urban Mobilities Art Perfo, Banner Communicative Biocapitalism The Voice of the Pati, Schneiderman Textile Technology and Design From Interior Space, Shirley Rural Modernity Everyday Life and Visual Culture, Mazurek A Sense of Apocalypse Technology Textuality Ide, T...</p>	<p>n4e79</p> <p>Kunstler Geography of Nowhere The Rise and Decline of Ameri, Wilhite The City Since 911 Literature Film Television, Goldsmith Capital New York Capital of the 20th Century, Burrows Gotham A History of New York City to 1898, RAPPORT The Unruly City Paris London and New York in the, Kelly St Petersburg Shadows of the Past, Jerram Streetlife The Untold History of Europes Twentie, Lewis Washington A History of Our National City, Koolhaas Delirious New York, Verderber Delirious New Orleans Manifesto for an Extraordin, Ammon Bulldozer Demolition and Clearance of the Postwar, Rosenblum Habitats Private Lives in the Big City, Greene Buildings and Landmarks of 19th Century America A, Kishik The Manhattan Project A Theory of a City, Crawford Fallen Glory The Lives and Deaths of Histories Gr, Lewis City of Refuge Separatists and Utopian Town Plann, Manaugh A Burglars Guide to the City, Steel Hungry City How Food Shapes Our Lives, Brackbill An Uncommon Cape Researching the Histories and My, Garrett Explore Everything PlaceHacking the City, Stein How the States Got Their Shapes, H...</p>
<p>n5e182</p> <p>Banham A Critic Writes, Sykes Hays Architectural Theory 1993 2009, Paiva The Living Tradition of Architecture, Sykes Constructing a New Agenda Architectural Theory 19, Deamer Architecture and Capitalism 1845 to the Present, Moore Why We Build, David Architecture Post Mortem The Diastolic Architectu, Sudjic Edifice Complex The Architecture of Power, Sudjic The Edifice Complex, Bua Architectural Inventions, Lawrence Terms of Appropriation Modern Architecture and Gl, Loschke Materiality and Architecture, Murphy Last Futures Nature Technology and the End of Ar, Berke Architecture of the Everyday, Martin Utopias Ghost Architecture and Postmodernism Ag, Aggregate Governing by Design Architecture Economy and Po, Jencks The Story of Post- Modernism, Cupers Use Matters An Alternative History of Architectur, Kulic Sanctioning Modernism Architecture and the Making, Flowers Architecture in an Age of Uncertainty, Bo Bardi Architecture Words 12 Stones Against Diamonds, Poole The Politics of Parametricism Dig...</p>	<p>n6e110</p> <p>Sorkin All Over the Map Writing on Buildings and Cities, Sorkin All Over the Map, Curtright Sustainability and the City Urban Poetics and Pol, Miller The Culture of Cities, Mumford The Culture of Cities, Graham Vertical The City From Satellites to Bunkers, Simone New Urban Worlds Inhabiting Dissonant Times, Hollis Cities Are Good for You, Graham Infrastructural Lives Urban Infrastructure in Con, Clift Imaging the City Art Creative Practices and Medi, Martin Mediators Aesthetics Politics and the City, Publishing The Riddle of the Real City, Lindner Cities Interrupted Visual Culture and Urban Space, M Grierson Transformations, Glaeser Triumph of the City How Our Greatest Invention Ma, Macek Urban Nightmares The Media the Right and the Mo, Harvey Rebel Cities From the Right to the City to the Ur, Koolhaas SMLXL, Gratz The Battle for Gotham New York in the Shadow of R, Dawson Extreme Cities The Peril and Promise of Urban Lif, Milani The Art of the City, Conn Americans Against the City AntiUrbanism in the T, Abbo tt Imagining Urban Futures Cities in Science Fict...</p>



03.45

Iteration III: *Xenotheka\_639* and its six characters, rendering\_639\_03\_RB\_0502\_r\_50it22d\_3\_it.

architecture. Out of 13,235 books, these are the ones that should be able to provide six complex, rich, and refined ways of talking about architecture.○3.45 These new six atmospheres or six characters are similar to a search for flavours and aromas, not in the sense of purifying or extracting essences, but in the sense of articulating beautiful and rich palettes of flavours out of the plenty, in the way a delicate perfume or a whisky is a mixture rich in flavours and blends. What brings these six characters together is their interest in architecture, the way they talk about it. Let us look for a moment at the terms common to the new version of *Xenotheka*.

```
new → 219819, city → 181529, art → 154854, build →
140676, work → 137181, house → 104013, design → 100060, use
→ 93200, time → 92771, architecture → 92483, space → 91340,
york → 83795, form → 77036, century → 70514, place → 70509,
world → 69463, university → 67381, like → 66969, person →
65457, way → 64941, urban → 64294, make → 62925, history →
62578, public → 61511, press → 60947, state → 60642, life →
60305, social → 59130, early → 58789, london → 58272, year →
57502, plan → 55029, image → 52702, museum → 52612, project
→ 52212, figure → 52112, late → 51434, good → 50184, include
→ 49976, mean → 49521, study → 46848, draw → 45947, artist →
45666, american → 45558, write → 45526, book → 45379, large →
44940, culture → 44661, architectural → 43674, great → 43019
```

Their common dictionary indexes topics popular and relevant to architecture. This alone is a good indicator of the consistency of the library. Furthermore, it would be interesting to see how the characters differ in articulating what is common to six of them. In this sense, we would propose that the characters address architecture in their speeches, in some of the most prominent and important terms of their library: *city*, *art*, *time*, *architecture*, and *form*. Of course, this is just a suggestion.

Which flavours of architecture do these characters bring together? What are they saying? Which atmospheres do they foster? This is the play of an *Informational Instrument*. It is the process of crafting characters that come from the plenty through indexing and scanning, an articulation of atmospheres and moods that can facilitate and foster contradictions, a complex ambience, a Gathering for Six. Below are the names of the actors. They are ciphers at the moment. Articulating characters out of these ciphers and accommodating their speeches on stage is the second *Play Among Books*.

```
ch_n1e99
ch_n2e88
ch_n3e81
ch_n4e79
ch_n5e172
ch_n6e110
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Let us invite our protagonists to the stage and give them space to talk. Welcome to the Gathering for Six in *Xenotheka*\_639.○3.45

## DRAMATIS PERSONAE

Six actors are on stage, patiently waiting for their turn to speak. Since they are synthetically crafted from many books which are mostly unknown to us, let us ask the stage itself to introduce and exhaustively index the characters in order of their appearance. The standardised indexical introduction should contain:

- 1 Faces of the character. (Different ways in which a galaxy of concepts of a character glows. One cell for each book.)
- 2 A likeliness of an affair with other characters.<sup>194</sup>
- 3 An index to its body. (Titles of all the books that constitute it.)
- 4 Four most probable tempers of the character: four Self-Organising Maps (SOMs) of its character, indexed by book titles and most common terms.
- 5 Fifty most common terms from its personal dictionary.
- 6 Brain of the character: a galaxy of its concepts (SOMs) with a focus on five indexes that should be addressed in the speech: *city*, *art*, *time*, *architecture*, and *form*.
- 7 Each of the topics addressed in the speech (*city*, *art*, *time*, *architecture*, and *form*) will be further indexed by:
  - 7.1 *Atom-letters* related to the index in question (derived from SOMs).
  - 7.2 List of books that are main references for the index in question (derived from SOMs).

The formal introduction will be accompanied by an imagined profile of a fictional character and scenario. Both were based on the indexing of each character and on texting<sup>195</sup>

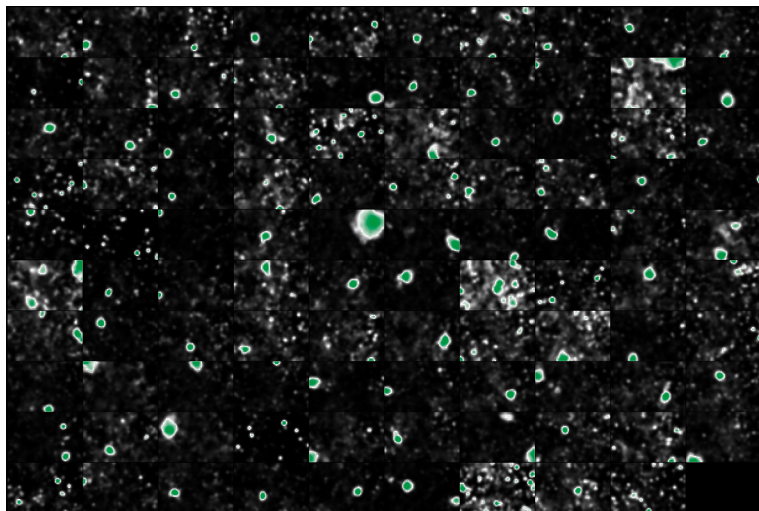
<sup>194</sup> The likeliness is the distance between cells of the Self-Organising Map (SOM). The closer the cells are, the higher the likeliness of an affair.

<sup>195</sup> For details see *Texting with Xenotheka*, 325, and <https://ask.alice-ch3n81.net>.

with them while we were developing and articulating their speeches.<sup>196</sup> This is us playing the *Informational Instrument*.

Let us then start with the introductions.

■ CH\_N1E99  
EVALUATING MASTERPIECES



99 faces of character ch\_n1e99.

AN IMAGINED SCENARIO FOR CHARACTER CH\_N1E99  
AT A GATHERING FOR SIX IN LIBRARY\_639

An art lover, strong, heavy, and careful. This character is divided between the desires of art and the order of a museum, between the celebration of freedom of material expression on one hand, and making sense and determining art on the other. He easily gets lost in the abundance of elements and accidents produced by the paradox formed between classification and creation. There, he turns to dictionaries and companions as a way to rationalise, while navigating the illogical, but also to arrange art in a logically correct fashion. For him, art is a question of perception and mediation; it is public and social, part of a collection and culture. Art is embodied in form of a specific time. It is locked in and safe there. He is a guardian. He spends his life in a museum, not much interested in

<sup>196</sup> Six speeches are articulated by the player's interaction with *Xenotheka* (with the help of *SymbolicPoem10\_ReadingSOM\_affinity*, and *SymbolicPoem08\_Relating\_TextingLibrary*, see *Informational Instrument*, 326, 344). They are not automatically synthesised.

the outside world. He loves the materiality of it; *museum, draw, dance*. The way he expresses himself forms a strong line—*art, work, paint, time, exhibition*; from production to a shared memory embodied in the exhibition. Drawing is his passion and a fetish. He is a big admirer of the lightness of *ch\_n3e81*.

## INDEXING CH\_N1E99

### LIKELINESS OF AN AFFAIR WITH OTHER CHARACTERS<sup>197</sup>

```
ch_n3e81  0.021615
ch_n2e88  0.0230551
ch_n5e172 0.0245713
ch_n4e79  0.0253087
ch_n6e110 0.03103
```

## BODY OF CH\_N1E99

ALBU\_Perception and Agency in Shared Spaces of Contempo, ANDERSON\_The Legacies of Bernard Smith Essays on Australia, AN\_Whos Afraid of Contemporary Art, ASHBY\_Modernism in Scandinavia Art Architecture and De, BAKER\_Sentient Relics [Museum]s and Cinematic Affect, BELDENADAMS\_Photography and Failure One Mediums Entanglement, BELL\_Strangers Arrive Emigres and the Arts in New Zeal, BENTKOWSKAKAFEL\_Digital Visual Culture Theory and Practice Compu, BERTUCCI\_Artisanal Enlightenment Science and the Mechanica, BONANSINGA\_Curating at the Edge Artists Respond to the US, BOSTIC\_Inside the Art Studio A Guided Tour of 37 Artists, BRAIN\_The Pulse of Modernism Physiological Aesthetics i, BROECKMANN\_Machine Art in the Twentieth Century, BROWN\_Displaying Time The Many Temporalities of the Fes, BROWN\_The Gamin De Paris in NineteenthCentury Visual Cu, BUCK\_Commissioning Contemporary Art A Handbook for Cur, BUTT\_Artistic Research in the Future Academy, CHANG\_Chinese Dance In the Vast Land and Beyond, CHILVERS\_A [Dictionary] of Modern and Contemporary Art Oxfor, DAVALOS\_Chicanao Remix Art and Errata Since the Sixties, DAY\_Corrections and Collections Architectures for Art, DOHMN\_Encounters Beyond the Gallery, DONNELLAN\_Towards Tate Modern Public Policy Private Vision, DORFMAN\_The Future of Natural History [Museum]s ICOM Advanc, DUFF\_Drawing The Purpose, EDITED BY OKWUI ENWEZOR\_Antinomies of Art and Culture Modernity Postmode, EDWARDS\_Photographs [Museum]s Collections Between Art and, FAUST\_Andrew Marvell's Liminal Lyrics The Space Between, FISHER\_Imperfect Fit Aesthetic Function Facture and Pe, FLACH\_Naturally Hypernatural III Hypernatural Landscape, FORESTA A MERRY\_Artists Unframed Snapshots From the Smithsonians, FRANK\_Denman Ross and American Design Theory, GARDINER\_Art Practice in a Digital Culture, GARDNER\_Biennials Triennials and Documenta The Exhibiti, GARNER\_Writing on Drawing Essays on Drawing Practice and, GECZY\_Fashion and Art, GITTENS\_Recto Verso Redefining the Sketchbook, GONZALEZ\_Aesthetic Hybridity in Mughal Painting 15261658, GRABSKI\_Art World City The Creative Economy of Artists an, HAEFELL\_John Cage A Research and Information Guide, HARDING\_The Practice of Art A Classic Victorian Treatise, HARTER\_Women A Pictorial Archive From NineteenthCentury, HORLYCK\_Korean Art From the 19th Century to the Present, HOROWITZ\_Art of the Deal Contemporary Art in a Global Fina, HOROWITZ\_Consuming Pleasures Intellectuals and Popular Cul, ISKIN\_The Poster Art Advertising Design and Collecti, JONES\_Installation Art and the Practices of Archivalism, KEIZER\_The Realism of Piero Della Francesca Life and Wor, KEYSER\_Plains Indian Rock Art, KNIGHT\_A [Companion] to Public Art, KOSTELANETZ\_A [Dictionary] of the AvantGardes, LINDSAY\_The User Perspective on TwentyFirstCentury Art M, LOSSAU\_The Uses of Art in Public Space, LUBAR\_Inside the Lost [Museum] Curating Past and Present, LUGER\_Art and the City, LUSHECK\_Rubens and the Eloquence of Drawing Visual Cultur, MACDONALD\_A

[...]

<sup>197</sup> The likeliness of cells is the distance between cells of the self organising map. The closer the cells are, the higher the likeliness of an affair.



[...]

Companion to Museum Studies Blackwell Companion, MACLAGAN\_Line Let Loose Scribbling Doodling and Automatic, MALLOY\_Social Media Archeology and Poetics Leonardo Book, MASSEY\_Pop Art and Design, MCCLELLAN\_The Art Museum From Boullee to Bilbao, MCCORMACK\_William Hunter and His EighteenthCentury Cultural, MCTIGHE\_Framed Spaces Photography and Memory in Contempor, MEALING\_Computers and Art, MEDOSCH\_New Tendencies Art at the Threshold of the Inform, MIEVES\_Wonder in Contemporary Artistic Practice, MILES\_EcoAesthetics Art Literature and Architecture i, MORGAN\_Historical Dictionary of Contemporary Art, MURRAY\_Canadian Art in the Twentieth Century, OLSZEWSKI\_Claes Oldenburg and Coosje Van Bruggen Cleveland, PACE\_Dreaming Red Creating ArtPace, POWERS\_A Companion to Chinese Art, PRESS\_American Art vol 30 no 1 Spring 2016, PRESS\_Archives of American Art Journal vol 55 no 2 Fall, PRESS\_Metropolitan Museum Journal volume 51 January 201, PREZIOSI\_In the Aftermath of Art, RADICE\_Urban Encounters, RAIZMAN\_Expanding Nationalisms at Worlds Fairs Identity, RECKWITZ\_The Invention of Creativity Modern Society and th, RINEHART\_ReCollection Art New Media and Social Memory, ROEI\_Civic Aesthetics Militarism Israeli Art and Visu, ROSENBERG\_Trisha Brown Choreography as Visual Art, RUDOLPH\_A Companion to Medieval Art Romanesque and Gothic, SARGENT\_Portrait Drawings 42 Works by John Singer, SEKULES\_Cultures of the Countryside Art Museum Heritage, SHONE\_The Books That Shaped Art History From Gombrich a, SINGLETARY\_James McNeill Whistler and France A Dialogue in P, SLAYTON\_Beauty in the City The Ashcan School, TAYLOR\_When the Machine Made Art The Troubled History of, TOMLIN\_British Theatre Companies 19952014 Mind the Gap, TRACEY SAWDON\_Hyperdrawing, TYTHACOTT\_Collecting and Displaying Chinas Summer Palace in, VANDI\_Ornament and European Modernism From Art Practice, WESTGEEST\_Video Art Theory A Comparative Approach, WHITELAW\_Spaces and Places for Art Making Art Institutions, WIJNSOUW\_National Identity and NineteenthCentury FrancoBe, WINTER\_On Drawing, ZEBRACKI\_Public Art Encounters Art Space and Identity, ZIRANEK\_Wall Works

<p>n1e23</p> <p>Morgan Historical Dictionary of Contemporary Art, Chivers A Dictionary of Modern and Contemporary Art Oxfor, An Whos Afraid of Contemporary Art, Shone The Books That Shaped Art History From Gombrich a, Medosch New Tendencies Art at the Threshold of the Inform, Preziosi In the Aftermath of Art, Murray Canadian Art in the Twentieth Century, Davalos Chicanao Remix Art and Errata Since the Sixties, Brown Displaying Time The Many Temporalities of the Fes, Horowitz Art of the Deal Contemporary Art in a Global Fina, Gardner Biennials Triennials and Documenta The Exhibit, Pace Dreaming Red Creating ArtPace, Anderson The Legacies of Bernard Smith Essays on Australia, Press Archives of American Art Journal vol 55 no 2 Fall, Horlyck Korean Art From the 19th Century to the Present, G...</p>	<p>n2e55</p> <p>Albu Perception and Agency in Shared Spaces of Contempo, Edited By Okwui Enwezor Antinomies of Art and Culture Modernity Postmodern, Miles EcoAesthetics Art Literature and Architecture i, Knight A Companion to Public Art, Luger Art and the City, Press American Art vol 30 no 1 Spring 2016, Fisher Imperfect Fit Aesthetic Function Fature and Pe, Rudolph A Companion to Medieval Art Romanesque and Gothic, Mieves Wonder in Contemporary Artistic Practice, Brain The Pulse of Modernism Physiological Aesthetics i, Bonansinga Curating at the Edge Artists Respond to the US, Raizman Expanding Nationalisms at Worlds Fairs Identity, Malloy Social Media Archeology and Poetics Leonardo Book, Ashby Modernism in Scandinavia Art Architecture and De, BentkowskaKafel Digital Visual Culture Theory and Practice Co...</p>
<p>n3e18</p> <p>Macdonald A Companion to Museum Studies Blackwell Companion, McClellan The Art Museum From Boullee to Bilbao, Day Corrections and Collections Architectures for Art, Dorfman The Future of Natural History Museums ICOM Advanc, Lubar Inside the Lost Museum Curating Past and Present, Baker Sentient Relics Museums and Cinematic Affect, Edwards Photographs Museums Collections Between Art and, Tythacott Collecting and Displaying Chinas Summer Palace in, Lindsay The User Perspective on TwentyFirstCentury Art M, Sargent Sargent Portrait Drawings 42 Works by John Singer</p>	<p>n4e11</p> <p>Gittens Recto Verso Redefining the Sketchbook, Duff Drawing The Purpose, Garner Writing on Drawing Essays on Drawing Practice and, Winter On Drawing, TRACEY Sawdon Hyperdrawing, MacLagan Line Let Loose Scribbling Doodling and Automatic, Lusheck Rubens and the Eloquence of Drawing Visual Culture, Harding The Practice of Art A Classic Victorian Treatise, Bostic Inside the Art Studio A Guided Tour of 37 Artists, Rosenberg Trisha Brown Choreography as Visual Art, Chang Chinese Dance In the Vast Land and Beyond</p>

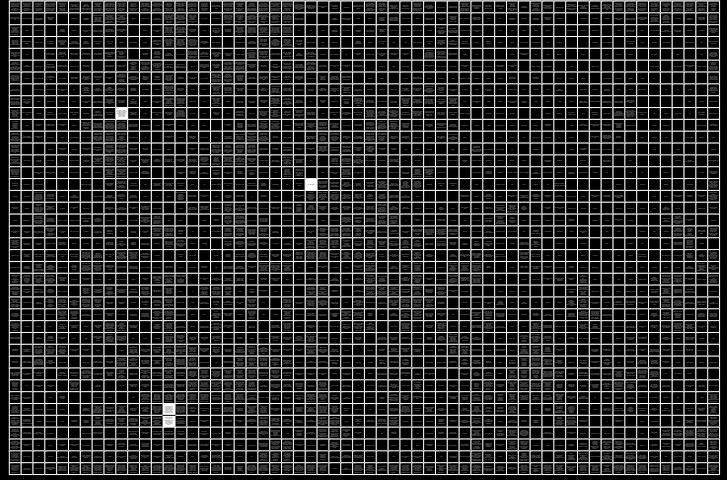
Four most probable tempers of ch\_n1e99: titles of books.





architecture

city

form, time  
artA galaxy of concepts of *ch\_n1e99* with a focus on five indexes:

Rendering\_ch1\_02\_RW\_4060\_r\_50it22d\_words\_vertex.

## TOPICS ADDRESSED IN THE SPEECH AND THEIR INDEXICAL CLOUDS

### ARCHITECTURE











*ch\_n1e99's atom-letters related to the index of architecture:*

```

n550 e14 {illuminate, volume, middle, architecture,
kingdom, charter, elevation, sanctuary, hamper, divest,
comical, swear, joyfully, stroud}
n549 e3 {mystic, sanctity, proscription}
n610 e24 {gregory, venerable, anglo, preach, disentangle,
guilt, prehistory, morgan, margin, fiftieth, joachim,
outpouring, synopsis, maxwell, illiteracy, prophesy,
recontextualized, sharpe, expectancy, iconoclast, byrne, vox,
chateau, strawberry}
n551 e4 {antiquity, bishop, aldershot, insurmountable}
n490 e4 {icon, corporeal, hypothesize, periodization}
n609 e16 {edmund, sculptural, feast, christina, eleanor,
hugh, deutschland, jeanne, ordain, heresy, tina, noxious,
avon, whet, restorer, burrell}
n611 e6 {rediscovery, deform, adore, desecration,
inflamm, clearance}
n491 e5 {route, methodological, monolithic, presently,
lacuna}
n548 e7 {scholarship, spiritual, faux, laughter,
hieratic, talisman, malevolent}
n489 e7 {faithful, stylistic, iconography,
historiography, denigration, sophia, scopic}

```

ch\_n1e99's main references for the index of architecture:

	Conrad Rudolph, <i>A Companion to Medieval Art: Romanesque and Gothic in Northern Europe</i> , 0.170176		Martin J. Powers, Katherine R. Tsiang, <i>A Companion to Chinese Art</i> , 0.0254099
	Valérie Gonzalez, <i>Aesthetic Hybridity in Mughal Painting</i> , 0.035913		Cher Krause Knight, Harriet F. Senie, <i>A Companion to Public Art</i> , 0.0190589
	Ian Chilvers, <i>A Dictionary of Modern and Contemporary Art</i> , 0.0352762		Helen McCormack, <i>William Hunter and his Eighteenth-Century Cultural Worlds</i> , 0.0181248
	Kostelanetz, <i>A Dictionary of the Avant-Gardes</i> , 0.0339741		Okwui Enwezor, Nancy Condee, Terry Smith, <i>Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity</i> , 0.0179478
	Sharon Macdonald, <i>A Companion to Museum Studies</i> , 0.0333137		Christian Mieves, <i>Wonder in Contemporary Artistic Practice</i> , 0.0159915

CITY











ch\_n1e99's atom-letters related to the index of city:

```

n926 e2 {[city], whichever}
n925 e3 {[laissez, escort, rickety}
n927 e13 {[conversation, deepen, handful, enthusiast,
persona, lccn, lcc, ddc, lcsh, gamut, ebook, sabbatical,
untethered}
n866 e0 {}
n984 e0 {}
n986 e16 {[coverage, reinvention, taxi, capitalize,
prospective, hop, enmesh, passport, joe, african,
valorization, explicate, arjun, espace, becker, underbelly}
n987 e27 {[interplay, viewpoint, traffic, discard,
grapple, cloth, driver, populate, credential, mobility,
roberts, infrastructure, diaspora, visibility, pivot,
conceptualize, jumble, habitation, imaginable, bedford,
urgently, graduation, purview, aspirational, byproduct,
infusion, friction}
n924 e1 {bustle}
n985 e3 {[neighborhood, vendor, amble}
n867 e1 {fluidly}

```

ch\_n1e99's main references for the index of city:

	Joanna Grabski, <i>Art World City: The Creative Economy of Artists and Urban Life in Dakar</i> , 0.103489		Anthony Gardner, Charles Green, <i>Biennials, Triennials, and Documenta: The Exhibitions that Created Contemporary Art</i> , 0.0197804
	Robert A. Slayton, <i>Beauty in the City: The Ashcan School</i> , 0.0736791		Judy Malloy, <i>Social Media Archeology and Poetics</i> , 0.0195214
	Cher Krause Knight, Harriet F. Senie, <i>A Companion to Public Art</i> , 0.0392976		Martha Radice, Alexandrine Boudreault-Fournier, <i>Urban Encounters: Art and the Public</i> , 0.0185463
	Ian Chilvers, <i>A Dictionary of Modern and Contemporary Art</i> , 0.0253116		Ann Lee Morgan, <i>Historical Dictionary of Contemporary Art</i> , 0.0184725
	Rebecca M. Brown, <i>Displaying Time: The Many Temporalities of the Festival of India</i> , 0.0216775		Richard Kostelanetz, <i>A Dictionary of the Avant-Gardes</i> , 0.0175322

## ART, TIME, AND FORM

Since three indexes for *ch\_n1e99*—*art*, *time*, and *form*—are in the same part of the galaxy, *atom-letter n2054 e77* and *atom-letter n2114 e51* form one conceptual space. Let us look at them together.

*ch\_n1e99*'s *atom-letters* related to the indexes of *art*, *time*, and *form*:

*n2114 e51* {follow, take, day, go, little, art, continue, important, feel, leave, final, half, scale, last, month, comment, quickly, run, institute, meet, ten, artist, certainly, stay, enjoy, post, attend, suit, lit, reconcile, assist, seat, organize, twice, ground, progressive, emotional, declare, potent, isolation, student, residence, exhibit, clean, peace, chase, sway, pink, jointly, netherlands, embroil}

*n2174 e6* {encourage, fine, commonplace, drink, impoverish, slate}

*n2054 e77* {away, end, long, time, come, turn, stand, use, form, sense, set, world, far, fall, idea, reflect, old, cause, divide, term, heart, involve, certain, material, stretch, element, immediately, break, kind, small, describe, link, pass, usual, happen, constant, front, top, traditional, catch, try, eventually, cover, contact, fear, formal, really, wall, refuse, absorb, contemporary, personal, spot, escape, reproduce, overwhelm, anticipate, fluid, pose, prime, ride, slightly, explosion, rigid, sit, fade, happy, surroundings, precarious, exposure, incident, drift, prominence, maximum, rejection, dispense, cradle}

*n2113 e50* {bring, open, direct, issue, numb, create, gain, wide, establish, concern, interest, aim, specifically, throughout, deeply, range, maintain, number, help, previously, largely, remain, tie, total, political, publicly, big, involvement, week, poor, objective, explicit, broadly, promote, attract, culminate, endure, decline, unexpected, attractive, coincide, compromise, trademark, affair, widespread, formerly, health, usher, conduit, undeniable}

*n2055 e28* {close, life, shape, background, quality, discover, rich, size, generation, young, evoke, block, float, height, hard, finish, raw, shock, soft, beneath, bare, newspaper, dimensional, intersperse, rip, hammer, vacant, coil}

*n2115 e11* {intense, recall, stark, formally, woman, coat, hover, meticulously, tribute, keith, swirl}

*n2173 e6* {grow, heavily, sarah, behalf, politically, internationally}

*n2234 e3* {coast, wed, esther}

*n2053 e29* {base, deep, outside, develop, rise, real, previous, dominant, recognition, inhabit, cross, tension, start, journey, alternative, exploration, foundation, exploitation, linger, dismantle, fleet, inter, devastate, messy, plunge, bag, chichester, liberation, gas}

*n2175 e5* {comfort, quiet, campbell, perch, indelible}

ch\_n1e99's main references for indexes of art, time, and form:



Ian Chilvers, *A Dictionary of Modern and Contemporary Art*, 0.059748



Martin J. Powers, Katherine R. Tsiang, *A Companion to Chinese Art*, 0.0200664



Richard Kostelanetz, *A Dictionary of the Avant-Gardes*, 0.0305179



Malcolm Miles, *Eco-Aesthetics: Art, Literature and Architecture in a Period of Climate Change*, 0.0199319



Cher Krause Knight, Harriet F. Senie, *A Companion to Public Art*, 0.0212211



Daniel Horowitz, *Consuming Pleasures: Intellectuals and Popular Culture in the Postwar World*, 0.0180627



Sharon Macdonald, *A Companion to Museum Studies*, 0.0211042



Judy Malloy, *Social Media Archeology and Poetics*, 0.0172472

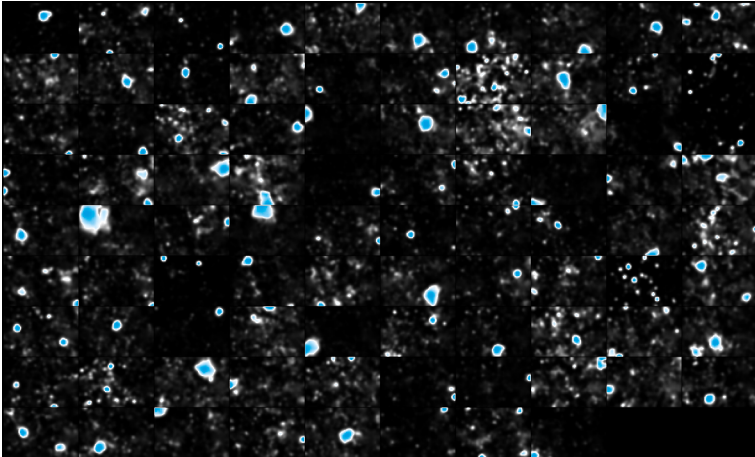


Ann Lee Morgan, *Historical Dictionary of Contemporary Art*, 0.0206894



Veronica Sekules, *Cultures of the Countryside*, 0.0166502

## ■ CH\_N2E88 CRAWLING TIME AND SPACE



88 Faces of character ch\_n2e88.

### AN IMAGINED SCENARIO FOR CHARACTER CH\_N2E88 AT A GATHERING FOR SIX IN LIBRARY\_639

ch\_n2e88, as rumour has it, is one of the early man-made artificial intelligences. It comes from the time of the Blade Runner. Without having a fixed physical body, it moves and plays with information in a fast manner. It always has an answer to your question. It orders objects in time and space, mostly in centuries and maps. This simple and fast mapping between time and space is what keeps this character stable. ch\_n2e88 always talks in someone

else's terms. Its reflections are smooth; its projections are simple, unsophisticated, but fast and multiple. When it talks about objects, it shows its knowledge in short statements. It scans objects, looks for their archaeology, dates them, and lets them go. Its services were offered to help *ch\_n1e99* in organising its museums, but were refused due to the disturbing speed with which it synthesised histories. As a special feature, or rather as a fetish of its master, it can answer any question regarding gardens. Its favourite character from the group is *ch\_n4e79*. It admires its drive and cause.

## INDEXING CH\_N2E88

### LIKELINESS OF AN AFFAIR WITH OTHER CHARACTERS<sup>198</sup>

```
ch_n4e79 0.0173816
ch_n5e172 0.0179534
ch_n3e81 0.0194474
ch_n1e99 0.0230551
ch_n6e110 0.0247452
```

## BODY OF CH\_N2E88

BEDARD\_Decorative Games Ornament Rhetoric and Noble Cu, BEEK\_Arts of Thailand, BILOTTO\_Building Grand Central Terminal Images of Rail, BORK\_The Geometry of Creation Architectural Drawing an, BOULTON\_Place and Space in the Medieval World Routledge R, BROGDEN\_Ichnographia Rustica Stephen Switzer and the Desi, BROWN\_Lancelot Brown and the Capability Men Landscape R, BRUCKNER\_The Social Life of Maps in America 17501860, BYRD\_A Pedagogy of Observation NineteenthCentury Pano, CAMPBELL\_The Early Modern Italian Domestic Interior 14001, CARAFFA\_Photo Archives and the Idea of Nation, CHRISTENSEN\_Germany and the Ottoman Railways Art Empire and, COLEMAN\_Inner Spaces Paul Vincent Wiseman amp the Wisema, COULSTON\_Ancient Rome The Archaeology of the Eternal City, CRAWFORD\_Ur The City of the Moon God, DAKOURIHILD\_Staging Death, DAVID JACOBS\_Master Builders of the Middle Ages, DEITZ\_Of Gardens Selected Essays Penn Studies in Lands, DEJONGLAMBERT\_The Lysenko Controversy as a Global Phenomenon Vo, DELACROIX\_Art Deco Interiors, DESAI\_Banaras Reconstructed Architecture and Sacred Spa, DESIMINI\_Cartographic Grounds, DOHERTY\_Paradoxes of Green Landscapes of a CityState, DOMINGUEZRODRIGO\_Stone Tools and Fossil Bones Debates in the Archa, DONAHUEWALLACE\_Art and Architecture of Viceregal Latin America 1, ENGBERG PEDERSEN\_Literature and Cartography Theories Histories G, FRAZIER\_The Bloomsbury Companion to Hindu Studies, FRIEDLAND\_The Oxford Handbook of Roman Sculpture, FU\_Traditional Chinese Architecture Twelve Essays, GIBBS\_Gibbs Book of Architecture An EighteenthCentury, GOY\_Florence A Walking Guide to Its Architecture, HAGGIS\_Classical Archaeology in Context Theory and Pract, HARTWIG\_A Companion to Ancient Egyptian Art, HERBERT\_Floras Empire British Gardens in India, H KRUHL\_Drawing Geological Structures Geological Field Gu, HOPKINS\_The Genesis of Roman Architecture, HORNSBY\_Picturing America The Golden Age of Pictorial Map, HUITSON\_Stairway to Heaven The Functions of Medieval Uppe, JAVID\_World Heritage Monuments and Related Edifices in I, KAUP\_Neobaroque in the Americas Alternative Modernitie, KINGSLEY\_Oceans Odyssey DeepSea Shipwrecks in the English, KIPEN\_San Francisco in the 1930s The WPA Guide to the C, KOLRUD\_Iconoclasm From Antiquity to Modernity, LASC\_Designing the French Interior The Modern Home and, LAZER\_Resurrecting Pompeii, LOCHER\_Zen Gardens The Complete Works of Shunmyo Masuno,

[...]

<sup>198</sup> The likeliness is the distance between cells of the self organising map. The closer the cells are, the higher the likeliness of an affair.

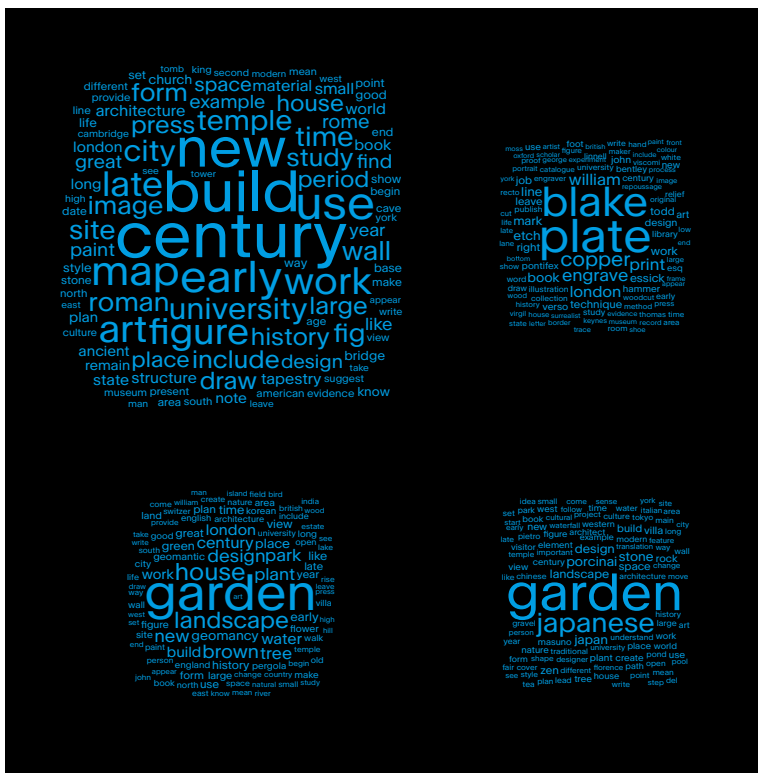
[...]

LYMBERPOULOU\_Byzantine Art and Renaissance Europe, MACDONALD\_Alcatraz  
**History** and Design of a Landmark, MACLEOD\_From an Antique Land Visual  
 Representations of th, MARTINMCAULIFFE\_Food and Architecture At the Table,  
 MASHKOUR\_Archaeozoology of the Near East 9, MAYER\_Not Just for Show, MOHR\_  
 Indiana Covered Bridges, MONMONIER\_Patents and Cartographic Inventions  
 A New Perspec, MORRIS\_Castle A **History** of the Buildings That Shaped Med,  
 NELSON\_Architecture and Empire in Jamaica, NEVETT\_Theoretical Approaches to  
 the **Archaeology** of Ancie, NONAKA\_Renaissance Porticoes and Painted Pergolas  
 Nature, PARRISH\_Worlds of Enchantment The Art of Maxfield Parrish, PETROSKI\_  
 Engineers of Dreams Great Bridge Builders and the, PETTEGREW\_The Isthmus of  
 Corinth Crossroads of the Mediterr, PONTE\_Architecture Words 11 The House of  
 Light and Entr, PORTAL\_Arts of Korea, POTVIN\_Oriental Interiors Design Identity  
 Space, RODWELL\_Dorchester Abbey Oxfordshire The **Archaeology** and, ROWLEY\_  
 An Archaeological Study of the Bayeux Tapestry Th, RUSKIN\_Poetry of Architecture,  
 SCOTTI\_Basilica The Splendor and the Scandal Building S, SCOTT\_The Gothic  
 Enterprise A Guide to Understanding th, SHIELDS\_Moving Heaven and Earth  
 Capability Browns Gift o, SUNG\_William Blake and the Art of Engraving, SVARE\_  
 Morris Graves His Houses His Gardens, SZABO\_The Bayeux Tapestry A Critically  
 Annotated Biblio, TADGELL\_The East Buddhists Hindus and the Sons of Heaven,  
 TAGSOLD\_Spaces in Translation Japanese Gardens and the We, TEREFENKO\_Jazz  
 Theory From Basic to Advanced Study, TREIB\_Pietro Porcinai and the Landscape  
 of Modern Italy, TUCK\_A **History** of Roman Art, ULRICH\_A Companion to Roman  
 Architecture, VITRUVIUS AMP ROWLAND\_Vitruvius Ten Books on Architecture,  
 WARNER\_Historical **Archaeology** Through a Western Lens His, WILLIAMSON\_An  
 Environmental **History** of Wildlife in England 16, WITSCHHEY\_Encyclopedia of the  
 Ancient Maya, WOLLENBERG\_Schuberts Fingerprints Studies in the Instrument,  
 WOOD\_Albrecht Altdorfer and the Origins of Landscape R, YI\_Yungang Art **History**  
**Archaeology** Liturgy, YOON\_Pungsu, YORKE\_Abbeys Monasteries and Priories  
 Explained Britain

<p>n1e70</p> <p>Boulton Place and Space in the Medieval World          Routledge R, Ponte Architecture Words 11 The          House of Light and Entr, MartinMcAuliffe Food          and Architecture At the Table, Haggis Classical          Archaeology in Context Theory and Pract, Potvin          Oriental Interiors Design Identity Space,          Nevett Theoretical Approaches to the          Archaeology of Ancie, Ulrich A Companion to          Roman Architecture, Caraffa Photo Archives and          the Idea of Nation, Tadgell The East Buddhists          Hindus and the Sons of Heaven, Lasc Designing          the French Interior The Modern Home and, Warner          Historical Archaeology Through a Western Lens          His, Kipen San Francisco in the 1930s The WPA          Guide to the C, Friedland The Oxford Handbook          of Roman Sculpture, Campbell The Early Modern          Italian Domestic Interior 14001, Crawford Ur          The City of the Moon God, Kaup Neobaroqu...</p>	<p>n2e4</p> <p>Sung William Blake and the Art of Engraving,          Gibbs Gibbs Book of Architecture An          EighteenthCentury, Parrish Worlds of          Enchantment The Art of Maxfield Parrish,          Delacroix Art Deco Interiors</p>
<p>n3e11</p> <p>Deitz Of Gardens Selected Essays Penn Studies          in Lands, Brogden Ichnographia Rustica Stephen          Switzer and the Desi, Herbert Floras Empire          British Gardens in India, Shields Moving Heaven          and Earth Capability Browns Gift o, Brown          Lancelot Brown and the Capability Men Landscape          R, Williamson An Environmental History of          Wildlife in England 16, Nonaka Renaissance          Porticoes and Painted Pergolas Nature, Doherty          Paradoxes of Green Landscapes of a CityState,          Yoon Pungsu, MacDonald Alcatraz History and          Design of a Landmark, Svare Morris Graves His          Houses His Gardens</p>	<p>n4e3</p> <p>Locher Zen Gardens The Complete Works of          Shunmyo Masuno, Tagsold Spaces in Translation          Japanese Gardens and the We, Treib Pietro          Porcinai and the Landscape of Modern Italy</p>

Four most probable tempers of ch\_n2e88: titles of books.





Four most probable tempers of ch\_n2e88: word clouds of book clusters.

## FIFTY INDEXES COMMON TO CH\_N2E88

```

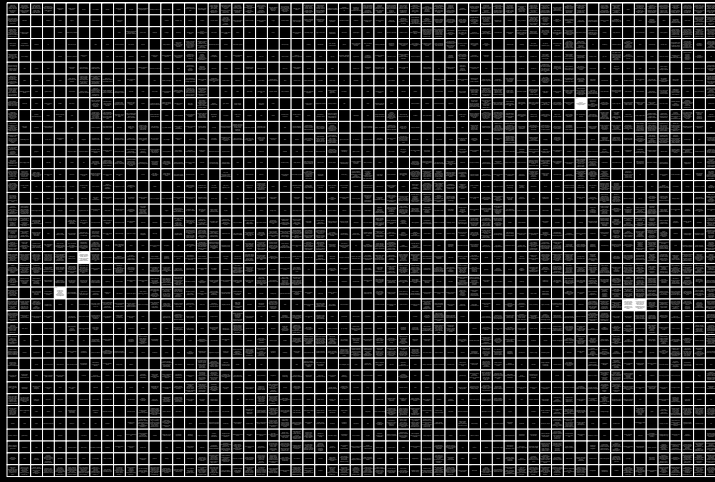
century → 20727, build → 19100, new → 19043, use → 15635,
early → 14956, garden → 14534, work → 13971, [art] → 12811,
figure → 12804, map → 12801, late → 12348, house → 11676,
[time] → 10855, [city] → 10783, university → 10776, design →
10100, temple → 10087, site → 10057, wall → 10032, [form] →
9943, history → 9851, large → 9642, place → 9563, include →
9392, study → 9324, draw → 9108, press → 9029, image → 8979,
roman → 8962, fig → 8843, period → 8502, london → 8294, space
→ 8246, great → 8236, landscape → 8200, like → 8046, year
→ 7988, find → 7728, paint → 7713, example → 7670, book →
7314, rome → 7313, plan → 7091, [architecture] → 7065, small →
7014, long → 6900, world → 6774, state → 6461, view → 6423,
structure → 6417

```



art  
city  
architecture  
form, time

A galaxy of concepts of *ch\_n2e88* with a focus on five indexes:



Rendering\_ch2\_02\_RW\_4060\_r\_50it22d\_words\_vertex.











## TOPICS ADDRESSED IN THE SPEECH AND THEIR INDEXICAL CLOUDS

### ARCHITECTURE

*ch\_n2e88's atom-letters related to the index of architecture:*

```
n1445 e7 {architectural, architecture, architect,
predilection, adherence, thrust, knowledgeable}
n1385 e6 {build, massive, grandeur, courtyard,
dispense, rainwater}
n1505 e1 {renewal}
n1446 e4 {wall, arrangement, restore, necessitate}
n1444 e5 {wilson, builder, duplicate, veneer, pointedly}
n1384 e4 {lavish, retirement, domed, roofline}
n1386 e6 {row, side, mod, enclose, semi, rectangular}
n1506 e1 {stud}
n1325 e7 {achieve, dominate, central, residence,
evolve, elevate, circular}
n1447 e8 {attach, survive, former, step, cross, ring,
pierce, altar}
```

# ch\_n2e88's main references for the index of architecture:

	Roger B. Ulrich, Caroline K. Quenemoen, <i>A Companion to Roman Architecture</i> , 0.0949046		Xinian Fu, <i>Traditional Chinese Architecture: Twelve Essays</i> , 0.0242634
	Warwick Rodwell, <i>Dorchester Abbey, Oxfordshire: The Archaeology and Architecture of a Cathedral, Monastery and Parish Church</i> , 0.0381519		Melinda K. Hartwig, <i>A Companion to Ancient Egyptian Art</i> , 0.0229309
	Christopher Tadgell, <i>The East: Buddhists, Hindus and the Sons of Heaven</i> , 0.0335492		Ali Javid, <i>World Heritage Monuments and Related Edifices in India</i> , 0.0220936
	Paula Deitz, <i>Of Gardens: Selected Essays</i> , 0.0262469		Steven L. Tuck, <i>A History of Roman Art</i> , 0.0195048
	J. C. Coulston, Hazel Dodge, <i>Ancient Rome: The Archaeology of the Eternal City</i> , 0.0262139		David Kipen, <i>San Francisco in the 1930s: The WPA Guide to the City by the Bay</i> , 0.0199509

## CITY

### ch\_n2e88's atom-letters related to the index of city:

n1267 e14 {maintain, **confine**, **member**, succeed, secure, stretch, acquire, push, pace, **city**, gradually, indebted, supervision, disastrous}

n1266 e4 {**extend**, great, **destroy**, **vicinity**}

n1327 e24 {**long**, replace, **raise**, open, finally, ten, join, enter, turn, wide, run, **complete**, cover, seven, six, rest, **return**, **near**, eight, rich, opposite, **assist**, refine, bound}

n1268 e16 {bring, little, **man**, old, name, pass, father, attract, young, occupy, occasion, clean, await, odd, save, grip}

n1207 e9 {**establishment**, **administration**, vanish, enforce, **facility**, **administer**, reorganize, **route**, reluctant}

n1206 e7 {**rival**, consolidate, **tax**, stagger, **exhaust**, **endowment**, **pension**}





n1328 e4 {heavy, lift, twelve, eighteen}

n1326 e12 {**support**, **divide**, retain, surround, nine, rank, consist, double, eleven, **generous**, thirteen, impose}

n1208 e19 {**settle**, arrive, **organize**, aside, alive, speed, loom, sentiment, cry, flee, **debt**, amaze, crude, abruptly, stray, army, attendance, besides, race}

n1265 e15 {beyond, **magnificent**, era, overwhelm, invaluable, guidance, remote, protective, thereafter, devastate, **hub**, splendid, happiness, faction, worsen}

ch\_n2e88's main references for the index of city:

	David Kipen, <i>San Francisco in the 1930s: The WPA Guide to the City by the Bay</i> , 0.060755		Paula Deitz, <i>Of Gardens: Selected Essays</i> , 0.020479
	Christopher Tadgell, <i>The East: Buddhists, Hindus and the Sons of Heaven</i> , 0.0380043		Ali Javid, <i>World Heritage Monuments and Related Edifices in India</i> , 0.0204629
	Henry Petroski, <i>Engineers of Dreams: Great Bridge Builders and the Spanning of America</i> , 0.0241128		Elise A. Friedland, Melanie Grunow Sobocinski, Elaine K. Gazda, <i>The Oxford Handbook of Roman Sculpture</i> , 0.0202206
	J. C. Coulston, Hazel Dodge, <i>Ancient Rome: The Archaeology of the Eternal City</i> , 0.0214633		Eugenia W. Herbert, <i>Flora's Empire: British Gardens in India</i> , 0.0202174
	Roger B. Ulrich, Caroline K. Quenemoen, <i>A Companion to Roman Architecture</i> , 0.0213764		Richard J. Goy, <i>Florence: A Walking Guide to Its Architecture</i> , 0.019431

ART











ch\_n2e88's atom-letters related to the index of art:

```

n529 e6 {eye, art, presentation, visual, image,
enliven}
n530 e10 {render, grasp, signify, own, singular,
subordinate, chaotic, iconic, anonymous, precursor}
n469 e13 {creation, subject, favor, arrange, sign,
crown, convey, exemplify, array, deliberate, execute, dawn,
artist}
n528 e5 {background, exhibit, intent, vividly, stripe}
n589 e3 {spit, unsatisfactory, encode}
n470 e9 {style, fine, recreate, precious, paint,
transparent, ear, intertwine, mask}
n590 e6 {representation, smith, code, plead, utilize,
countenance}
n468 e7 {accompany, daughter, mystery, loyalty, dress,
woman, portrayal}
n588 e5 {seldom, shave, artistry, illiterate, henderson}
n531 e6 {dictate, motif, chaos, god, fluidity,
imperfection}

```

ch\_n2e88's main references for the index of art:

	Melinda K. Hartwig, <i>A Companion to Ancient Egyptian Art</i> , 0.0794595		Monika Kaup, <i>Neobaroque in the Americas: Alternative Modernities in Literature, Visual Art and Film</i> , 0.0244344
	John F. Szabo, Nicholas E. Kuefler, <i>The Bayeux Tapestry: A Critically Annotated Bibliography</i> , 0.0492123		David Kipen, <i>San Francisco in the 1930s: The WPA Guide to the City by the Bay</i> , 0.0221642
	Elise A. Friedland, Melanie Grunow Sobocinski, Elaine K. Gazda, <i>The Oxford Handbook of Roman Sculpture</i> , 0.0362986		Christopher S. Wood, <i>Albrecht Altdorfer and the Origins of Landscape</i> , 0.0198417
	Walter R. T. Witschey, <i>Encyclopedia of the Ancient Maya</i> , 0.0297352		Jessica Frazier, <i>The Bloomsbury Companion to Hindu Studies</i> , 0.0193108
	Steven L. Tuck, <i>A History of Roman Art</i> , 0.0267451		John Potvin, <i>Oriental Interiors: Design, Identity, Space</i> , 0.01886

TIME AND FORM

Since both indexes, time (*atom-letter n2054 e77*) and form (*n1554 e23*), are first neighbours when seen in the light of *ch\_n2e88*, let us look at them together.

n1553 e26 {time, know, exist, continue, general, outside, similar, directly, second, sometimes, live, association, hard, existence, occasionally, mix, common, accessible, local, benefit, rare, encouragement, extensive, extensively, distinctive, cease}

n1493 e33 {take, give, direct, particularly, purpose, especially, serve, work, true, concern, reflect, recently, example, immediate, exclusively, development, engage, widely, elaborate, onto, act, scope, increasingly, intend, society, indeed, superior, sort, encourage, nevertheless, deliberately, suspect, intervention}

n1613 e5 {find, effort, few, third, tightly}

n1554 e23 {follow, allow, form, good, important, make, single, call, like, set, place, appearance, greatly, reduce, apart, part, natural, piece, equally, compose, characterize, intention, continuation}

n1492 e11 {close, clear, entirely, remarkable, otherwise, circumstance, fit, exert, permission, exclusive, importantly}

n1494 e24 {need, combination, special, unlike, distinguish, highly, influence, develop, prefer, appropriate, able, generation, primarily, nature, adapt, rely, element, capable, practical, employ, guarantee, reproduce, retrieval, appreciation}


n1552 e12 {change, throughout, reveal, last, largely, connection, deeply, vast, widespread, profound, assemble, universally}

n1614 e9 {require, completely, position, necessary, rarely, aid, order, uniform, unchanged}


n1433 e16 {provide, specifically, importance, attempt, significant, expect, deal, generally, unknown, difficulty, preserve, initially, apparently, thank, assistance, attribute}

n1432 e11 {fact, despite, suggest, attention, impossible, interest, describe, evident, responsible, similarly, academy}


ch\_n2e88's main references for indexes time and form:




Elise A. Friedland, Melanie Grunow Sobocinski, Elaine K. Gazda, *The Oxford Handbook of Roman Sculpture*, 0.0340735




J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*, 0.020667




Melinda K. Hartwig, *A Companion to Ancient Egyptian Art*, 0.0293754




Walter R. T. Witschey, *Encyclopedia of the Ancient Maya*, 0.0206301




Roger B. Ulrich, Caroline K. Quenemoen, *A Companion to Roman Architecture*, 0.0270333




Jessica Frazier, *The Bloomsbury Companion to Hindu Studies*, 0.0198009




John North Hopkins, *The Genesis of Roman Architecture*, 0.024263



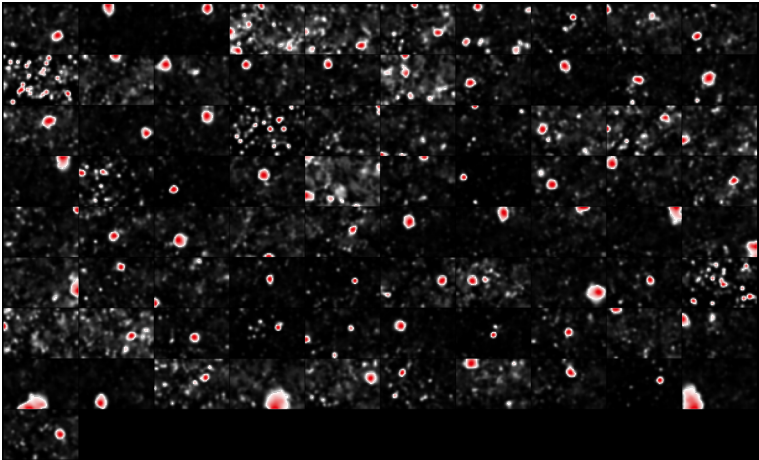
Donald Haggis, Carla Antonaccio, *Classical Archaeology in Context: Theory and Practice in Excavation in the Greek World*, 0.0197385



Marjan Mashkour, Mark Beech, *Archaeozoology of the Near East 9*, 0.0218272



Anastasia Dakouri-Hild, Michael John Boyd, *Staging Death: Funerary Performance, Architecture and Landscape in the Aegean*, 0.0195341



81 faces of character *ch\_n3e81*.

AN IMAGINED SCENARIO FOR CHARACTER CH\_N3E81 AT A  
GATHERING FOR SIX IN LIBRARY\_639

*ch\_n3e81* is one of the avatars of *ch\_n6e110*, and the first embodiment of *Alice\_ch3n81*. It inhabits many different bodies and has many of its own avatars.<sup>199</sup> It lives actively both in the physical and in the digital realm, and fully enjoys the hybridity of the informational environment. It constantly morphs between different media. As an avatar in this *Xenotheka*, it wants to gain independence from the body of *ch\_n6e110* and, while doing so, still stay on good terms with it and its friends. It loves communities, many of them. *ch\_n3e81* is a mixture of many: philosophy and water, rationality and indeterminacy, intervention and caution, a genius and a tourist. It follows all the trends and always talks about the 'cool' stuff: design, film, images, media, fashion, technology, theory. It is always 'in'. It wants to abandon standards and categories in search of new languages, new practices, and new ways of constructing realities. Its fetish is contemplation. It is a good friend of *ch\_n5e172*.

INDEXING CH\_N3E81  
LIKELINESS OF AN AFFAIR WITH OTHER CHARACTERS<sup>200</sup>

```
ch_n5e172 0.0185731
ch_n2e88  0.0194474
ch_n4e79  0.0215059
ch_n1e99  0.021615
ch_n6e110 0.0263257
```

<sup>199</sup> You can follow one of its avatars at [https://twitter.com/Alice\\_ch\\_n3e81](https://twitter.com/Alice_ch_n3e81).

<sup>200</sup> The likeliness is the distance between cells of the self-organising map. The closer the cells are, the higher the likeliness of an affair.

ACLAND\_The Arclight Guidebook to Media History and the Di, ALBERS\_On Weaving, ARNOLD\_Fashion A Very Short Introduction, ASCOTT\_Art Technology Consciousness Mindlarge, ASCOTT\_Engineering Nature, BANNER\_Communicative Biocapitalism The Voice of the Pati, BARIKIN\_Parallel Presents The Art of Pierre Huyghe, BIERUT\_How To, BLOOMSBURY AMP YELAVICH\_Design as Future Making, BODENHAMER\_Deep Maps and Spatial Narratives The Spatial Huma, BONSIPE\_Civic City Cahier 2 Design and Democracy Civic C, BOOMEN\_Digital\_Material Tracing New Media in Everyday Li, BORADKAR\_Encountering Things Design and Theories of Things, BORSCHKE\_This Is Not a Remix Piracy Authenticity and Popu, BRODIE\_The Translator on Stage, BUREAUD\_MetaLife Biotechnologies Synthetic Biology ALI, CAMERON\_Drama and Digital\_Arts Cultures Methuen Drama Eng, CARDEN\_Digital\_Textile Printing Textiles That Changed th, CARPO\_The Alphabet and the Algorithm, CARPO\_The Second Digital\_Turn Design Beyond Intelligenc, CLARKE\_Design Anthropology Object Culture in the 21st Ce, COOLEY\_Finding Augusta Habits of Mobility and Governance, CREWE\_The Geographies of Fashion Consumption Space an, DAVIS\_Envelope Understanding What Designers Value, DEROO\_Agnes Varda Between Film Photography and Art, DIETRICH\_The Educated Eye Interfaces Studies in Visual Cu, DISALVO\_Adversarial Design, DOHERTY\_Is Landscape Essays on the Identity of Landsc, DOMINICI\_Travel Marketing and Popular Photography in Britai, ELSAESSER\_Film Theory An Introduction Through the Senses, ENTWISTLE\_Fashioning Models Image Text and Industry, EXNER\_Spatial Design, FRANCESCHINI\_Global Tools 1973/1975, FRY\_Steel A Design Cultural and Ecological History, GAUDREAUULT\_A Companion to Early Cinema, GIMENOMARTINEZ\_Design and National Identity, GIRIDHAR\_Learning Python Design Patterns Second Edition, GREEN\_Architectural Robotics Ecosystems of Bits Bytes, GUFFEY\_Designing Disability Symbols Space and Society, HALL\_Pirate Philosophy For a Digital\_Posthumanities, HATFIELD\_Experimental Film and Video An Anthology, HERRING\_Street Furniture Design Contesting Modernism in P, HERRINGTON\_Landscape Theory in Design, HERZOGENRATH\_Travels in Intermediality, HESKETT\_Design and the Creation of Value, HUDSON\_The Design Book 1000 New Designs for the Home an, JANSEN\_Modern Fashion Traditions Negotiating Tradition a, JENSS\_Fashion Studies Research Methods Sites and Pract, KALMS\_Hypersexual City The Provocation of SoftCore Urb, KIM\_Between Film Video and the Digital\_Hybrid Movin, KINDER\_Transmedia Frictions The Digital\_the Arts and t, KJAERULFF\_Envisioning Networked Urban Mobilities Art Perfo, KOMJATHY\_Introducing Contemplative Studies, LUPTON\_Graphic Design Thinking, MANSOUX\_FLOSSArt, MAZUREK\_A Sense of Apocalypse Technology Textuality Ide, MCCULLOUGH\_Abstracting Craft The Practiced Digital\_Hand, MUNSTER\_Materializing New Media Embodiment in Information, PARSONS\_The Philosophy of Design, PAUL RAND\_Thoughts on Design, PAUL\_When Movies Were Theater Architecture Exhibition, PETERS\_Digital\_Keywords, PRASAD\_Imperial Technoscience Transnational Histories of, RAJAGOPAL\_Hacking Design Kindle Edition, REDDLEMAN\_Cartographic Abstraction in Contemporary Art Seer, ROBBIN\_Shadows of Reality The Fourth Dimension in Relati, RUMPFHUBER\_The Design of Scarcity, SASSOON\_The Designer Half a Century of Change in Image T, SCHAEFER\_Lens Laboratory Landscape Observing Modern Spai, SCHNEIDERMAN\_Textile Technology and Design From Interior Space, SCHRATER\_3D History Theory and Aesthetics of the Transpla, SCOTT CONTRERASKOTERBAY\_The New Aesthetic and Art Cons, SHIRLEY\_Rural Modernity Everyday Life and Visual Culture, SIEMENS\_A Companion to Digital\_Literary Studies, TRAGANOU\_Designing the Olympics Representation Participat, TUFTE\_Envisioning Information, TWEMLOW\_Sifting the Trash A History of Design Criticism, VAUGHAN\_PracticeBased Design Research, WENDT\_The Allure of the Selfie Instagram and the New Se, WOLLNER\_Body Sound and Space in Music and Beyond Multimo, ZYLINSKA\_Nonhuman Photography

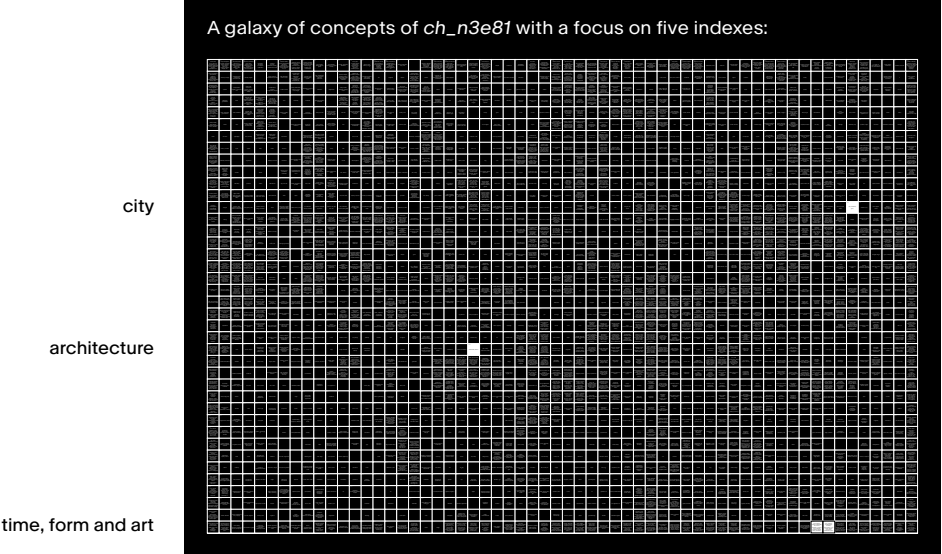




FIFTY INDEXES COMMON TO CH\_N3E81

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design → 24449, new → 21639, use → 16110, work → 16078,
image → 14683, film → 14158, [time] → 12477, [art] → 12154,
digital → 11266, space → 10945, way → 10701, [form] → 10694,
make → 9893, world → 9212, practice → 9192, media → 8881,
press → 8691, process → 8454, university → 8395, technology
→ 8364, mean → 7842, study → 7549, culture → 7530, object →
7476, example → 7396, life → 7331, research → 7315, like →
7089, human → 7064, fashion → 7024, history → 6995, system →
6939, material → 6816, york → 6811, experience → 6811, person
→ 6797, social → 6620, project → 6544, different → 6459, place
→ 6413, create → 6384, model → 6219, book → 6207, think →
6021, change → 6011, theory → 5957, view → 5878, point → 5860,
good → 5781, include → 5779
```

BRAIN OF CH\_N3E81



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TOPICS ADDRESSED IN THE SPEECH  
AND THEIR INDEXICAL CLOUDS

ARCHITECTURE

*ch\_n3e81's atom-letters related to the index of architecture:*

```
n1463 e2 {[architecture], [environ]}
n1523 e17 {[water], pennsylvania, philosopher, climb,
claude, bedrock, proffer, [criticality], anita, [rationally],
knight, [touristic], southeast, reconceived, penned,
thoroughfare, changeability}
n1403 e1 {[indeterminacy]}
n1464 e4 {pbk, chiefly, impoverish, hinder}
```

[...]

[...]

```
n1524 e11 {intervention, contend, tenet, caution,  
washington, grass, harcourt, sand, nod, perennial,  
interventionist}  
n1402 e1 {gerald}  
n1462 e2 {newton, parchment}  
n1584 e24 {routledge, stone, enclose, square, denote,  
suburban, genius, commemorate, karen, defer, binary, locus,  
allusion, edmund, yard, perceptible, allegory, pastoral,  
northwestern, barnes, punish, annette, sorry, automatism}  
n1404 e1 {dialect}  
n1583 e19 {pool, connote, transpose, cautious, eco, pave,  
hood, agrarian, franklin, rebellious, pragmatist, scent,  
poststructuralism, lars, hayden, bernadette, channelling,  
despoil, privatisation}
```

ch\_n3e81's main references for the index of *architecture*:



Susan Herrington,  
*Landscape Theory in Design*,  
0.135452



Rebecca J. DeRoo,  
*Agnes Varda between Film,  
Photography, and Art*,  
0.0266131



Gareth Doherty, Charles  
Waldheim, *Is Landscape...?:  
Essays on the Identity  
of Landscape*, 0.0613695



Glenn Parsens,  
*The Philosophy of Design*,  
0.0216931



Mario Carpo,  
*The Second Digital Turn:  
Design Beyond Intelligence*,  
0.0504829



Javier Gimeno-Martínez,  
*Design and National Identity*,  
0.0196263



André Gaudreault, Nicolas Dulac,  
Santiago Hidalgo,  
*A Companion to Early Cinema*,  
0.0323556



William Paul,  
*When Movies Were Theater*,  
0.0193922



Ray Siemens, Susan Schreibman,  
*A Companion to  
Digital Literary Studies*,  
0.0316488













Mario Carpo,  
*The Alphabet and the Algorithm*,  
0.0186977

## CITY

ch\_n3e81's *atom-letters* related to the index of *city*:

```
n775 e3 {[city], contention, glory}  
n715 e2 {versatility, sid}  
n776 e2 {seduction, pry}  
n774 e3 {offend, football, sabon}  
n714 e3 {counteract, uniform, pro}  
n835 e1 {catalyst}  
n836 e4 {endemic, dismissal, stab, joyful}  
n716 e1 {verbally}  
n777 e3 {arrest, urgent, violate}  
n773 e3 {adrian, completion, dubious}
```

ch\_n3e81's main references for the index of city:

	Jilly Traganou, <i>Designing the Olympics: Representation, Participation, Contestation</i> , 0.0960663		Bernd Herzogenrath, <i>Travels in Intermediality: ReBlurring the Boundaries</i> , 0.0218539
	Nicole Kalms, <i>Hypersexual City: The Provocation of Soft-Core Urbanism</i> , 0.0855558		Susan Herrington, <i>Landscape Theory in Design</i> , 0.021507
	Marsha Kinder, Tara McPherson, <i>Transmedia Frictions: The Digital, the Arts, and the Humanities</i> , 0.0445154		Susan Yelavich, Barbara Adams, <i>Design as Future-Making</i> , 0.0182201
	André Gaudreault, Nicolas Dulac, Santiago Hidalgo, <i>A Companion to Early Cinema</i> , 0.0328531		Ann-Sophie Lehmann, Sybille Lammes, Marianne van den Boomen, Joost Raessens, <i>Digital Material: Tracing New Media in Everyday Life and Technology</i> , 0.0176931
	Claudia Schaefer, <i>Lens, Laboratory, Landscape: Observing Modern Spain</i> , 0.0221383		Ray Siemens, Susan Schreibman, <i>A Companion to Digital Literary Studies</i> , 0.0173587

## ART, TIME, AND FORM

Since three indexes—*art*, *time*, and *form*—for ch\_n3e81 are in the same part of the galaxy, *atom-letter* n2393 e32 and *atom-letter* n2392 e18 form one conceptual space. Let us look at them together.

ch\_n3e81's *atom-letters* related to the indexes of *art*, *time*, and *form*:

n2393 e32 {**form**, **produce**, **simultaneously**, **possibility**, **contemporary**, shift, render, maintain, **old**, **forward**, combination, **operate**, **element**, grind, treat, solely, condition, **art**, **technology**, similarity, crucial, unexpected, foreground, conceptual, complicate, echo, sharp, **capacity**, distant, persist, **materially**, attest}

n2333 e7 {lose, loss, piece, block, mediate, anchor, border}

n2394 e21 {mark, transform, expand, trace, **transformation**, expose, previously, **boundary**, past, originate, overwhelm, disparate, encompass, **reside**, distort, walter, layer, artist, neatly, inextricable, millennium}

n2392 e18 {[**time**], moment, outside, **immediately**, fix, confront, differently, **ongoing**, retain, radically, **sequence**, situate, invert, accumulation, pause, endlessly, vague, evoke}

n2334 e6 {strictly, inevitable, circuit, **unsettle**, dislocation, vastness}

n2273 e6 {constantly, **endless**, mode, **loop**, spill, conquer}

n2332 e3 {conjunction, interrupt, fade}

n2274 e10 {divide, purely, pure, double, continuity, **convergence**, reconfigured, imitate, **corrupt**, revolve}

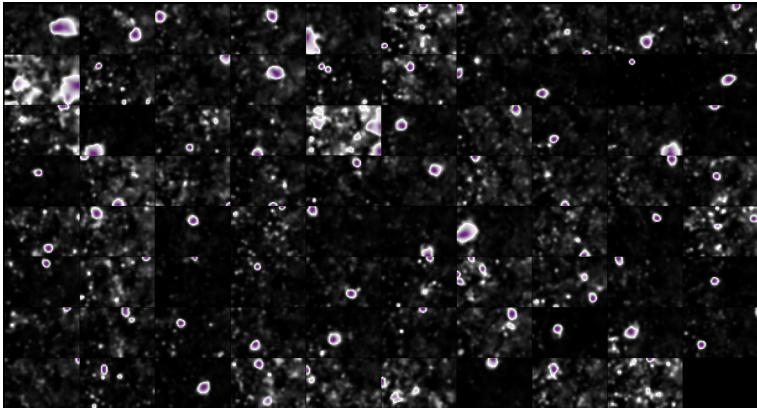
n2395 e23 {find, single, distinct, derive, confusion, fluid, blur, spring, multiplicity, simultaneous, **formal**, renew, property, versa, mixture, reliance, convention, rightly, brilliant, indistinguishable, **memorable**, abandonment, jeff}

n2335 e7 {compel, idiosyncratic, ensue, **interweave**, visceral, fatal, hover}

ch\_n3e81 main references for indexes of *art*, *time*, and *form*:

	Marsha Kinder, Tara McPherson, <i>Transmedia Frictions: The Digital, the Arts, and the Humanities</i> , 0.0439077		Anna Munster, <i>Materializing New Media: Embodiment in Information Aesthetics</i> , 0.024052
	Jihoon Kim, <i>Between Film, Video, and the Digital: Hybrid Moving Images in the Post-Media Age</i> , 0.0426859		William Paul, <i>When Movies Were Theater</i> , 0.0238621
	Ray Siemens, Susan Schreibman, <i>A Companion to Digital Literary Studies</i> , 0.03762		Claire Reddeman, <i>Cartographic Abstraction in Contemporary Art Seeing with Maps</i> , 0.0226667
	André Gaudreault, Nicolas Dulac, Santiago Hidalgo, <i>A Companion to Early Cinema</i> , 0.0311573		Bernd Herzogenrath, <i>Travels in Intermediality: ReBlurring the Boundaries</i> , 0.021135
	Annick Bureau, Roger F. Malina, Louise Whiteley, <i>Meta-Life: Biotechnologies, Synthetic Biology, ALife and the Arts</i> , 0.0271849		Claudia Schaefer, <i>Lens, Laboratory, Landscape: Observing Modern Spain</i> , 0.0211253

## ■ CH\_N4E79 ARCHITECTURE IS NOT ENOUGH



79 faces of character ch\_n4e79.

### AN IMAGINED SCENARIO FOR CHARACTER CH\_N4E79 AT A GATHERING FOR SIX IN LIBRARY\_639

ch\_n4e79 is a character that wants to be grounded and fly at the same time. It loves both nature and art; it is at once black and white, a man and a woman. Its body is constituted of a collection of books that bring together histories of cities, nations, cultures, races, while referring to stories of slavery, photography, religion. ch\_n4e79 looks for and plays with different traces that index those histories. Its fetish is to justly follow traces or, more precisely, to classify them in a historical manner. Concepts of



'commons', and 'political corectness' drive its ambitions, while disruptions around 'global warming' and 'fake news' constitute its major fears. The atmosphere around it is socially engaged and it holds a particular affection for cities, especially New York. Its love, role model, and rival is character *ch\_n6e110*. They are in fact two avatars of the same character from a different library. In this *Xenotheka*, they inhabit different shelves and live at different speeds. *ch\_n4e79* is usually the slower one.

## INDEXING CH\_N4E79

### LIKELINESS OF AN AFFAIR WITH OTHER CHARACTERS<sup>201</sup>

```
CH n6e110 0.0167462
CH n2e88 0.0173816
CH n5e172 0.0195876
CH n3e81 0.0215059
CH n1e99 0.0253087
```

## BODY OF CH\_N4E79

ACKROYD\_London A Biography, ACKROYD\_Venice Pure City, AMMON\_Bulldozer Demolition and Clearance of the Postwar, ARMSTRONG\_Jerusalem One City Three Faiths, ASCH\_Chocolate City A **History** of Race and Democracy in, BARBARA E THORNBURYEVELYN SCHULZ\_Tokyo, BOSWORTH\_Italian Venice A **History**, BRACKBILL\_An Uncommon Cape Researching the Histories and My, BUCHANAN\_Acts of Modernity The Historical Novel and Effect, BUCKLEY\_Fashion and Everyday Life London and **New York**, BURROWS\_Gotham A **History** of **New York** City to 1898, BURROWS\_The Finest Building in America The **New York** Cryst, CAMPO\_The Accidental Playground Brooklyn Waterfront Nar, CRAWFORD\_Fallen Glory The Lives and Deaths of **History**s Gr, DAWSON\_Rare Light J Alden Weir in Windham Connecticut, DOBBZ\_NineTenths of the Law Property and Resistance in, EASTERLING\_Organization Space Landscapes Highways and Hous, ELLIS\_Slavery in the City, EPSTEIN\_Black and White Images From the Archives of Liber, FIELD\_London Londoners and the Great Fire of 1666 Disa, FODORS TRAVEL\_Fodors **New York** City 2015, FONER\_Gateway to Freedom The Hidden **History** of the Unde, GARRETT\_Explore Everything PlaceHacking the City, GLOTZ\_The Greek City and its Institutions, GOLDSMITH\_Capital **New York** Capital of the 20th Century, GREENE\_Buildings and Landmarks of 19th Century America A, HAUCKLAWSON\_Gastropolis Food and **New York** City, HAYES\_Slavery Before Race Europeans Africans and Indi, HOOD\_In Pursuit of Privilege A **History** of **New York** Cit, HORNIBROOK\_A Great Undertaking Mechanization and Social Chan, INSKEEP\_Instant City Life and Death in Karachi, JERRAM\_Streetlife The Untold **History** of Europes Twentie, JOHNSON\_Boardwalk Empire The Birth High Times and the Co, JUTTE\_The Strait Gate Thresholds and Power in Western H, KEARNS\_The Afterlives of the Psychiatric Asylum The Recy, KELLY\_St Petersburg Shadows of the Past, KIECHLE\_Smell Detectives An Olfactory **History** of Nineteen, KIRKLAND\_Paris Reborn Napoleon III Baron Haussmann and t, KISACKY\_Rise of the Modern Hospital An Architectural Hist, KISHIK\_The Manhattan Project A Theory of a City, KOOLHAAS\_Delirious **New York**, KUNSTLER\_Geography of Nowhere The Rise and Declineof Ameri, LASSNER\_Medieval Jerusalem Forging an Islamic City in Spa, LAW\_1938 Modern Britain Social Change and Visions of, LEBOW\_Unfinished Utopia Nowa Huta Stalinism and Polis, LEWIS\_City of Refuge Separatists and Utopian Town Plann, LEWIS\_Washington A **History** of Our National City, LINDSEY\_A Communion of Shadows Religion and Photography i, MADDOX\_Saving Stalins Imperial City Historic Preservati, MANAUGH\_A Burglars Guide to the City, MARRON\_City Squares Eighteen Writers on the Spirit and S, MILLER\_Urban Noir **New York** and Los Angeles in Shadow and,

[...]

<sup>201</sup> The likeliness is the distance between cells of the self-organising map. The closer the cells are, the higher the likeliness of an affair.

[...]

MITTER\_Modern China A Very Short Introduction, PAGE\_Why Preservation Matters, PARMAR\_Multicultural Poetics ReVisioning the American C, PARVINI\_Shakespeare and Contemporary Theory New Historici, PENDERGRAST\_City on the Verge Atlanta and the Fight for Ameri, RAPPORT\_The Unruly City Paris London and [New York] in the, ROBERTS\_Grand Central How a Train Station Transformed Ame, ROBINSON\_American Justice 2017 The Supreme Court in Crisis, ROSENBLUM\_Habitats Private Lives in the Big City, RUTTEN\_Sincerity After Communism A Cultural [History], SCHOON\_Dreams of Duneland A Pictorial [History] of the Ind, SHELTON\_Teacher Strike Public Education and the Making o, SQUIRE\_The Rise of the Representative Lawmakers and Cons, SRINIVAS\_A Place for Utopia Urban Designs From South Asia, STEEL\_Hungry City How Food Shapes Our Lives, STEIN\_How the States Got Their Shapes, STEIN\_How the States Got Their Shapes Too The People Be, TURNER\_Jazz Religion the Second Line and Black New Orle, VERDERBER\_Delirious New Orleans Manifesto for an Extraordin, WALL\_Touring Gothams Archaeological Past 8 SelfGuide, WELLS\_A Dictionary of Shakespeare Oxford Quick Referenc, WILHITE\_The City Since 911 Literature Film Television, WILLIAMS\_City of Ambition FDR LaGuardia and the Making o, WILSON\_Negro Building Black Americans in the World of Fa, WOOLDRIDGE\_City of Virtues Nanjing in an Age of Utopian Visi, WRIGHT\_Building the Dream, ZHOU\_Cities of Others Reimagining Urban Spaces in Asia

<p>n1e36</p> <p>Burrows Gotham A History of New York City to 1898, Goldsmith Capital New York Capital of the 20th Century, Wilhite The City Since 911 Literature Film Television, RAPPORT The Unruly City Paris London and New York in the, Kishik The Manhattan Project A Theory of a City, Brackbill An Uncommon Cape Researching the Histories and My, Koolhaas Delirious New York, Verderber Delirious New Orleans Manifesto for an Extraordin, Greene Buildings and Landmarks of 19thCentury America A, Ammon Bulldozer Demolition and Clearance of the Postwar, Rosenblum Habitats Private Lives in the Big City, HauckLawson Gastropolis Food and New York City, Lindsey A Communion of Shadows Religion and Photography i, Easterling Organization Space Landscapes Highways and Hous, Wright Building the Dream, Williams City of Ambi...</p>	<p>n2e6</p> <p>Hayes Slavery Before Race Europeans Africans and Indi, Wall Touring Gothams Archaeological Past 8 SelfGuide, Ellis Slavery in the City, Foner Gateway to Freedom The Hidden History of the Unde, Wilson Negro Building Black Americans in the World of Fa, Turner Jazz Religion the Second Line and Black New Orle</p>
<p>n3e33</p> <p>Kunstler Geography of Nowhere The Rise and Declineof Ameri, Kelly St Petersburg Shadows of the Past, Jerram Streetlife The Untold History of Europes Twentie, Crawford Fallen Glory The Lives and Deaths of Historys Gr, Steel Hungry City How Food Shapes Our Lives, Garrett Explore Everything PlaceHacking the City, Manaugh A Burglars Guide to the City, Lewis City of Refuge Separatists and Utopian Town Plann, Inskip Instant City Life and Death in Karachi, Glotz The Greek City and its Institutions, Stein How the States Got Their Shapes Too The People Be, Campo The Accidental Playground Brooklyn Waterfront Nar, Law 1938 Modern Britain Social Change and Visions of, Srinivas A Place for Utopia Urban Designs From South Asia, Johnson Boardwalk Empire The Birth High Times and the Co, Kirkland Paris Re...</p>	<p>n4e4</p> <p>Lewis Washington A History of Our National City, Bosworth Italian Venice A History, Asch Chocolate City A History of Race and Democracy in, Ackroyd Venice Pure City</p>

Four most probable tempers of ch\_n4e79: titles of books.



Four most probable tempers of ch\_n4e79: word clouds of book clusters.

## FIFTY INDEXES COMMON TO CH\_N4E79

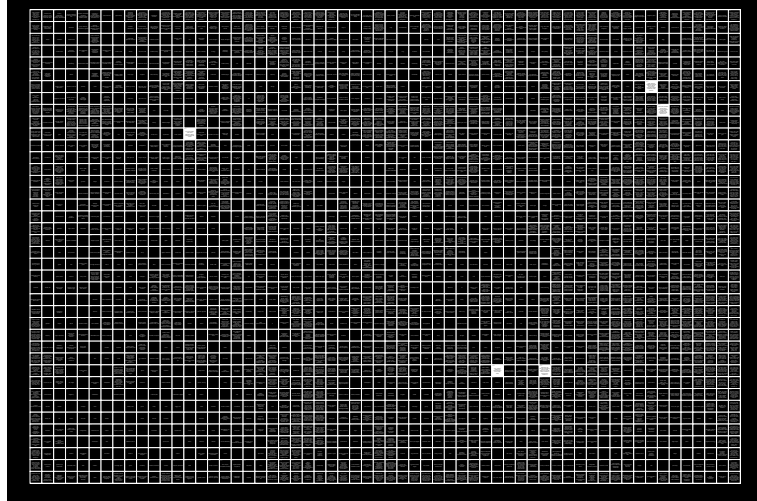
new → 56886, city → 44462, york → 29977, build → 18870, house → 16793, time → 16455, work → 15047, person → 15044, street → 14444, state → 14389, year → 14173, american → 13905, place → 12220, century → 12042, like → 11796, london → 11396, man → 11308, history → 11052, black → 10886, life → 10826, use → 9946, world → 9600, great → 9505, late → 9477, come → 9203, war → 9193, public → 9101, good → 9051, early → 9051, day → 9005, university → 8714, press → 8652, way → 8550, make → 8392, woman → 8385, long → 7879, take → 7871, home → 7822, know → 7724, white → 7503, urban → 7439, begin → 7408, live → 7370, family → 7287, old → 7281, write → 7228, social → 7214, say → 7143, include → 7107, space → 7038



A galaxy of concepts of *ch\_n4e79* with a focus on five indexes:

architecture  
time  
art

form, city



Rendering\_ch4\_02\_RW\_4060\_r\_50it22d\_words\_vertex.

## TOPICS ADDRESSED IN THE SPEECH AND THEIR INDEXICAL CLOUDS

### ARCHITECTURE

*ch\_n4e79's atom-letters related to the index of architecture:*

```

n413 e17 {single, undergo, influence, numerous,
distinct, specific, treat, contact, innovation, integral,
complexity, insert, universally, obsolete, occupant,
architecture, complication}
n412 e7 {size, vary, enclose, service, experimental,
lade, balcony}
n414 e8 {large, structure, isolate, factor, desirable,
limitation, transformation, wane}
n473 e11 {detail, distance, natural, type, pose, constant,
variation, material, modern, practical, campbell}
n354 e6 {practice, occupy, experiment, alteration,
formalize, copious}
n472 e11 {small, off, special, feature, expect, simple,
include, travel, secondary, essential, location}
n353 e23 {reduce, private, barrier, accommodate,
climate, arrangement, alternate, equip, unit, expectation,
unnecessary, induce, inevitably, mechanical, personnel,
attendant, densely, acute, efficiently, architectural,
remodel, drastically, northwestern}
n474 e9 {exist, add, result, approach, complex, physical,
clearly, overlap, traverse}
n411 e1 {variety}
n415 e8 {limit, largely, potential, involve, occur,
entity, space, incomplete}

```



ch\_n4e79's main references for the index of *architecture*:

	Jeanne Kisacky, <i>Rise of the Modern Hospital</i> , 0.0657313		Peter Ackroyd, <i>London: The Biography</i> , 0.0220245
	Edwin G. Burrows, Mike Wallace, <i>Gotham: A History of New York City to 1898</i> , 0.0483484		Annie Hauck-Lawson, Jonathan Deutsch, <i>Gastropolis: Food and New York City</i> , 0.0212798
	Kenneth Goldsmith, <i>Capital: New York, Capital of the 20th Century</i> , 0.0438449		Francesca Russello Ammon, <i>Bulldozer: Demolition and Clearance of the Postwar Landscape</i> , 0.0178613
	<i>Fodor's New York City 2015</i> , 0.0260469		Daniel Campo, <i>The Accidental Playground: Brooklyn Waterfront Narratives of the Undesigned and Unplanned</i> , 0.0176633
	Catriona Kelly, <i>St Petersburg: Shadows of the Past</i> , 0.0246704		Xiaojing Zhou, <i>Cities of Others: Reimagining Urban Spaces in Asian American Literature</i> , 0.0173907

## CITY

ch\_n4e79's atom-letters related to the index of *city*:

n1844 e16 {take, begin, city, end, find, accompany,  
replace, prefer, easily, born, manner, devote, foundation,  
abroad, lavish, celebration}

n1843 e5 {celebrate, entertain, borrow, convey, strive}

n1845 e30 {lead, none, reach, half, manage, dominate,  
apart, fellow, nine, strict, son, employ, wife, capture,  
estimate, arrive, encourage, channel, massive, husband,  
convert, earnest, hero, safely, outbreak, enlarge, infant,  
eschew, valley, inspection}

n1904 e26 {late, year, combine, early, recently, wide,  
equally, grow, compete, mass, young, highly, success,  
attract, successful, rough, adult, arrange, reliable, hill,  
preparation, handle, thrive, albeit, shun, prize}

n1903 e10 {draw, set, fine, invite, venture, fame,  
collector, civilize, inventor, ail}

n1784 e7 {last, occasion, sustain, deem, imminent,  
eminent, certainty}



n1785 e4 {execute, boat, secretly, indulgence}

n1842 e4 {invent, copy, passionate, enclave}

n1902 e6 {side, consist, strictly, disintegrate, eloquent,  
intermittently}

n1905 e22 {country, expand, join, john, few, brother,  
career, marry, number, sister, prompt, peter, stable,  
profession, war, residence, rapid, daughter, privately,  
civic, sarah, saga}

ch\_n4e79's main references for the index of city:

	Edwin G. Burrows, Mike Wallace, <i>Gotham: A History of New York City to 1898</i> , 0.0964489		James Crawford, <i>Fallen Glory: The Lives and Deaths of History's Greatest Buildings</i> , 0.0241158
	Kenneth Goldsmith, <i>Capital: New York, Capital of the 20th Century</i> , 0.0332222		Mabel O. Wilson, <i>Negro Building: Black Americans in the World of Fairs and Museums</i> , 0.0234598
	Peter Ackroyd, <i>London: The Biography</i> , 0.0305812		Karen Armstrong, <i>Jerusalem: One City, Three Faiths</i> , 0.0230939
	Peter Ackroyd, <i>Venice: Pure City</i> , 0.0292128		Tom Lewis, <i>Washington: A History of Our National City</i> , 0.0222213
	Chris Myers Asch, George Derek Musgrove, <i>Chocolate City: A History of Race and Democracy in the Nation's Capital</i> , 0.02443		Clifton Hood, <i>In Pursuit of Privilege</i> , 0.0210135

ART


ch\_n4e79's atom-letters related to the index of art:

```

n614 e10 {[art], charm, [village], [paint], linen,
delightful, [dreamy], overload, manicure, bowles}
n615 e5 {daily, panel, basement, acoustic, [rustic]}
n613 e2 {studio, palette}
n674 e16 {center, steep, visitor, top, busy, adorn,
entrance, lawn, marble, ornate, [beautifully], [sculpture],
powell, excellent, walkway, picnic}
n673 e5 {bold, gift, gracious, monday, unobstructed}
n554 e0 {}
n675 e15 {[interior], comfort, decorate, staircase,
innovative, comfortable, floor, destination, amenity,
exterior, [masterpiece], respite, faux, char, sparingly}
n612 e1 {appreciative}
n616 e2 {[apartment], [decoration]}
n676 e4 {[fireplace], moderately, [homegrown], bookshelf}

```

ch\_n4e79's main references for the index of art:

	Kenneth Goldsmith, <i>Capital: New York, Capital of the 20th Century</i> , 0.0707099		Tom Lewis, <i>Washington: A History of Our National City</i> , 0.0378304
	Fodor's <i>New York City 2015</i> , 0.0666584		Elizabeth Greene, Edward Salo, <i>Buildings and Landmarks of 20th- and 21st-Century America</i> , 0.0331868
	Anne E. Dawson, <i>Rare Light: J. Alden Weir in Windham, Connecticut, 1882-1919</i> , 0.0641114		James Howard Kunstler, <i>The Geography of Nowhere: The Rise and Decline of America's Man-made Landscape</i> , 0.0234905
	Edwin G. Burrows, Mike Wallace, <i>Gotham: A History of New York City to 1898</i> , 0.0605612		Mabel O. Wilson, <i>Negro Building: Black Americans in the World of Fairs and Museums</i> , 0.0230429
	Edwin G. Burrows, <i>The Finest Building in America</i> , 0.0427012		Gwendolyn Wright, <i>Building the Dream: A Social History of Housing in America</i> , 0.0219494

## TIME

ch\_n4e79's atom-letters related to the index of time:

n534 e24 {mean, **time**, **possible**, **outside**, **effect**, short, book, appear, shape, mind, introduce, note, understand, idea, express, answer, otherwise, gap, personality, correct, **construct**, reproduce, hint, intersect}

n533 e14 {different, change, fit, consider, **show**, view, contrast, complete, original, suggestion, **perform**, awareness, intrigue, happiness}

n594 e16 {beyond, part, true, world, write, imagine, entirely, reveal, visible, mistake, accurate, suspicion, **intensify**, forgive, voice, elusive}

n474 e9 {exist, add, result, approach, complex, physical, clearly, overlap, traverse}

n535 e14 {way, **leave**, **point**, **simply**, **learn**, instead, person, able, anticipate, obvious, carefully, remind, ultimate, **dimension**}

n475 e11 {make, use, story, clear, avoid, future, experience, eventually, connect, previously, path}

n593 e18 {**life**, **age**, **fact**, contain, describe, purpose, affect, element, nature, significant, description, trace, tendency, fore, remote, **consciousness**, **map**, **imprint**}

n532 e5 {unique, section, distinctive, unusually, chronological}

n473 e11 {detail, distance, **natural**, **type**, **pose**, **constant**, **variation**, material, modern, practical, campbell}

n595 e8 {wrong, actual, apparently, in, whoever, protective, unease, unwittingly}

ch\_n4e79's main references for the index of time:

	Kenneth Goldsmith, <i>Capital: New York, Capital of the 20th Century</i> , 0.0455248		James Crawford, <i>Fallen Glory: The Lives and Deaths of History's Greatest Buildings</i> , 0.020916
	Edwin G. Burrows, Mike Wallace, <i>Gotham: A History of New York City to 1898</i> , 0.0421227		Catriona Kelly, <i>St Petersburg: Shadows of the Past</i> , 0.020181
	Peter Ackroyd, <i>London: The Biography</i> , 0.0319061		Karen Armstrong, <i>Jerusalem: One City, Three Faiths</i> , 0.0190002
	Jeanne Kisacky, <i>Rise of the Modern Hospital</i> , 0.0218651		Keith Wilhite, <i>The City Since 9/11: Literature, Film, Television</i> , 0.0187303
	Xiaojing Zhou, <i>Cities of Others: Reimagining Urban Spaces in Asian American Literature</i> , 0.0217103		Leif Jerram, <i>Streetlife: The Untold History of Europe's Twentieth Century</i> , 0.0186364

## FORM

ch\_n4e79's atom-letters related to the index of form:

n1840 e9 {**form**, present, repeat, **final**, intend, **intention**, **orient**, readily, helen}

n1780 e3 {language, effectively, vein}

n1841 e5 {double, joy, inherit, culminate, ambition}

n1900 e1 {invention}

[...]

[...]

```
n1839 e18 {select, identify, culture, american,
evolution, necessity, significance, technique, evident,
ongoing, characterize, thereby, precursor, criterion, label,
ethnicity, expatriate, nationalistic}
n1899 e2 {codify, tenet}
n1781 e6 {subject, counter, composition, domination,
mastery, nationality}
n1901 e4 {admire, brilliant, devise, mankind}
n1842 e4 {invent, copy, passionate, enclave}
n1779 e20 {observe, suggest, identification, song,
reconcile, blur, intimately, equate, homage, disrupt,
manifest, adequately, conjunction, dash, evoke, transitional,
aversion, sensual, gladly, sexist}
```

ch\_n4e79's main references for the index of form:



Edwin G. Burrows, Mike Wallace,  
*Gotham: A History  
of New York City to 1898*,  
0.0649378



Xiaojing Zhou, *Cities of Others:  
Reimagining Urban Spaces  
in Asian American Literature*,  
0.0242374



Nissa Parmar, *Multicultural  
Poetics: Re-visioning the  
American Canon*,  
0.0591062



Peter Ackroyd,  
*London: The Biography*,  
0.0232467



Kenneth Goldsmith,  
*Capital: New York,  
Capital of the 20th Century*,  
0.0395744



Peter Ackroyd,  
*Venice: Pure City*,  
0.0223423



Mabel O. Wilson, *Negro Building:  
Black Americans in the World  
of Fairs and Museums*,  
0.0288571



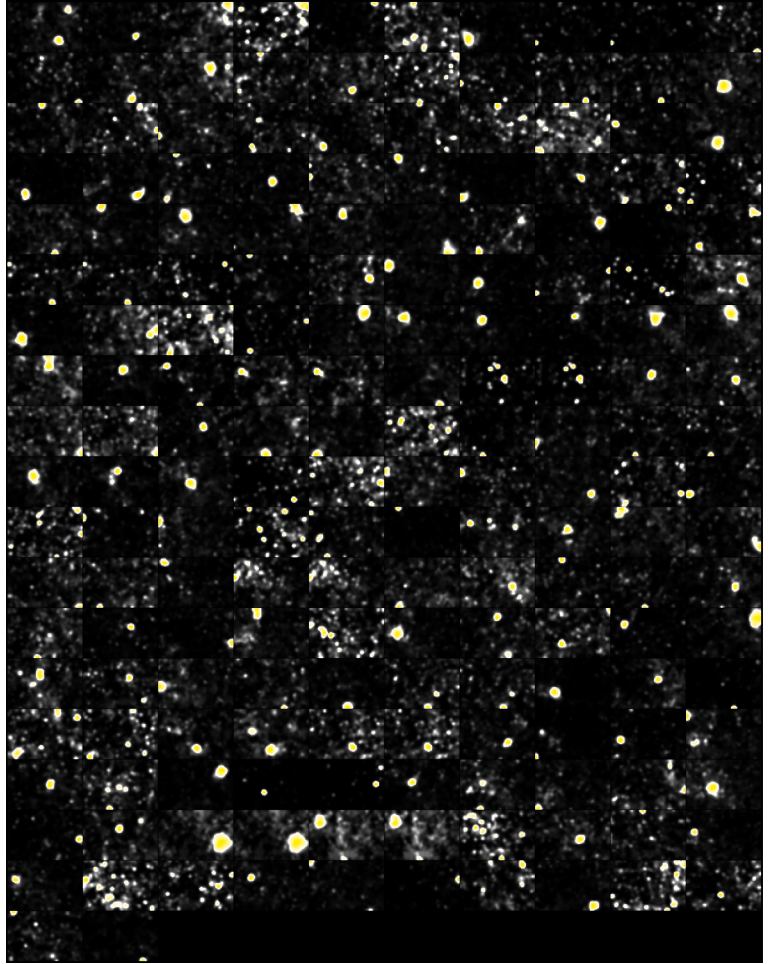
James Crawford, *Fallen Glory:  
The Lives and Deaths of  
History's Greatest Buildings*,  
0.0221138



Michael J. Lewis,  
*City of Refuge: Separatists  
and Utopian Town Planning*,  
0.0255643



Leif Jerram,  
*Streetlife: The Untold History  
of Europe's Twentieth Century*,  
0.0184046



172 faces of character *ch\_n5e172*.

#### AN IMAGINED SCENARIO FOR CHARACTER CH\_N5E172 AT A GATHERING FOR SIX IN LIBRARY\_639

The most passionate and keen on discussing architecture among the six characters is *ch\_n5e172*. With it, architecture is both synthetic and analytic, articulated in terms of art and science; it could become anything and nothing. *ch\_n5e172*'s big body of 172 voices is almost always in tension between two groups of indexes gathered around the notions of *architecture* and *building*, between thinking and doing, *fabrica* and *ratiocinatio*,<sup>202</sup> a two-thousand-year-old discussion which it wants to unfold in a new and intriguing way. *ch\_n5e172* is always in contradiction with

202 See, Vitruvius, *Ten Books on Architecture*.

itself, in constant double articulation, never optimal, but always with an interest, in a constant change. On the one hand, architecture is hybrid in nature and, on the other, an independent discipline. This dilemma fuels its character, and gives it a life. When thinking about architecture, for *ch\_n5e172* time is the essential ingredient. Its challenge is to take architecture out of linear time. In this sense, architecture and its character are undecided, but present: a substitutive object: *ch\_n5e172*.

## INDEXING CH\_N5E172

### LIKELINESS OF AN AFFAIR WITH OTHER CHARACTERS<sup>203</sup>

```
CH n2e88 0.0179534
CH n3e81 0.0185731
CH n4e79 0.0195876
CH n6e110 0.0228017
CH n1e99 0.0245713
```

## BODY OF CH\_N5E172

AGGREGATE\_Governing by Design **Architecture** Economy and Po, AICHER\_The Way as Design, ALEXANDER\_A Pattern Language, ALEXANDER\_The Timeless Way of Building, AL\_Southeast Asian Houses Embracing Urban Context, AMERI\_The **Architecture** of the Illusive Distance, ANDERSON\_Renaissance **Architecture**, AURELI\_Less Is Enough, AURELI\_Less Is Enough On **Architecture** and Asceticism, AURELI\_Real Estates, AURELI\_Real Estates Life Without Debt, AWAN\_Spatial Agency Other Ways of Doing **Architecture**, BANHAM\_A Critic Writes, BARRIE\_House and Home Cultural Contexts Ontological Rol, BERKE\_ **Architecture** of the Everyday, BETSKY\_ **Architecture** Matters, BLEECKERE\_Narrative **Architecture** A Designers Story, BO BARDI\_ **Architecture** Words 12 Stones Against Diamonds, BO BARDI\_Stones Against Diamonds, BORDEN\_Gender Space **Architecture** An Interdisciplinary In, BOSKER\_Original Copies, BOX\_Think Like an Architect, BRANSCOME\_Hans Hollein and Postmodernism Art and Architectu, BRIAN MACKAYLYONS AND ROBERT MCCARTER\_Local **Architecture** Building Place Craft and Com, BRIDGE\_ **Architecture** 101 From Frank Gehry to Ziggurats a, BRITAINCATLIN\_Bleak Houses Disappointment and Failure in Archit, BUA\_Architectural Inventions, BURKE\_A Life in Education and **Architecture** Mary Beaumon, CACHE\_ **Architecture** Words 6 Projectiles, CALLENDER\_ **Architecture** History and Theory in Reverse From a, CARPO\_ **Architecture** in the Age of Printing, CARUGHI\_Time Frames, CHATTERJEE\_John Ruskin and the Fabric of **Architecture**, CHEATLE\_Part **Architecture** The Maison De Verre Duchamp D, CLARKE\_Emigre Cultures in Design and **Architecture**, COLQUHOUN\_Modern **Architecture**, CONDELLO\_The **Architecture** of Luxury Ashgate Studies in Arc, COOK\_Drawing, CORBUSIER\_Towards a New **Architecture**, CROCKER\_Sketches of Early American **Architecture**, CUPERS\_Use Matters An Alternative History of Architectur, DAMISCH\_Noahs Ark Essays on **Architecture**, DAVID\_ **Architecture** Post Mortem The Diastolic Architectu, DAVIS\_The Culture of Building, DEAMER\_ **Architecture** and Capitalism 1845 to the Present, DENISON\_ **Architecture** and the Landscape of Modernity in Chi, DEVIREN\_The Greening of **Architecture** A Critical History a, DOLAN\_LiveWork Planning and Design ZeroCommute Housin, DUNKERLEY\_Houses Made of Wood and Light The Life and Archit, DURAND\_Precis of the lectures on **Architecture**, EISENMAN\_ **Architecture** Words 1 Supercritical, EISENMAN\_KOOLHAAS ET AL\_Supercritical, EISENMAN\_The End of the Classical, FIELDS\_ **Architecture** in Black, FLOWERS\_ **Architecture** in an Age of Uncertainty, FOSTER\_The Art **Architecture** Complex, FRASCARI\_Marco Frascaris Dream House A Theory of Imaginat, FREEMAN\_Participatory Culture and the Social Value of an A,

[...]

<sup>203</sup> The likeliness is the distance between cells of the self-organising map. The closer the cells are, the higher the likeliness of an affair.

[...]

GARNAUT\_Encyclopedia of Architectural and Engineering Feat, GARTMAN\_From Autos to Architecture, Fordism and Architectu, GERBINO\_Geometrical Objects Architecture and the Mathemat, GOLDBERGER\_Building Art The Life and Work of Frank Gehry, GOLDBERGER\_Why Architecture Matters Why X Matters Series, GROPIUS\_The New Architecture and the Bauhaus, HARRIS\_Little White Houses How the Postwar Home Construc, HARTOONIAN\_Architecture and Spectacle A Critique, HARTOONIAN\_Time History and Architecture Essays on Critical, HATHERLEY\_Across the Plaza The Public Voids of the PostSov, HATHERLEY\_A Guide to the New Ruins of Great Britain, HATHERLEY\_A New Kind of Bleak Journeys Through Urban Britai, HATHERLEY\_Landscapes of Communism A History Through Buildin, HATHERLEY\_Militant Modernism, HONG\_The Spatial Politics of the Sculptural Art Capit, ITO\_Architecture Words 8 Tarzans in the Media Forest, ITO\_Tarzans in the Media, JACKSON\_The Architecture of Edwin Maxwell Fry and Jane Dre, JACOB\_Make it Real, JACOB\_Make it Real Architecture as Enactment, JAMIESON\_NATO Narrative Architecture in Postmodern London, JENCKS\_The Story of Post-Modernism, JOHNSON\_Frank Lloyd Wright The Early Years Progressivi, JOHNSON\_On Frank Lloyd Wrights Concrete Adobe, KEILLER\_The View From the Train Cities and Other Landscap, KELLERT\_Biophilic Design The Theory Science and Practice, KITE\_ShadowMakers A Cultural History of Shadows in Ar, KRIER\_The Architecture of Community, KUEHN\_Architects amp 39 Gravesites, KULIC\_Sanctioning Modernism Architecture and the Making, KUMA\_Anti-Object, KUMA\_Architecture Words 2 AntiObject, LAHIJI\_Architecture Against the PostPolitical Essays in, LAHIJI\_Can Architecture Be an Emancipatory Project Dial, LAHIJI\_The Political Unconscious of Architecture ReOpen, LANGE\_The DotCom City Silicon Valley Urbanism, LANGE\_Writing About Architecture Mastering the Language, LAVIN\_Flash in the Pan, LAVIN\_Kissing Architecture, LAWRENCE\_Terms of Appropriation Modern Architecture and GI, LECORBUSIER\_Towards a New Architecture, LESLIE\_Beautys Rigor Patterns of Production in the Work, LIN\_Boundaries, LONG\_The New Space Movement and Experience in Viennese, LOSCHKE\_Materiality and Architecture, LOVELL\_Splendidly Fantastic Architecture and Power Games, MANIAQUEBENTON\_French Encounters with the American Counterculture, MANSBACH\_Advancing a Different Modernism Routledge Focus o, MARTIN\_The Organizational Complex Architecture Media a, MARTIN\_Utopias Ghost Architecture and Postmodernism Ag, MASHECK\_Adolf Loos The Art of Architecture, MATTHEWS\_Kirtland Cutter Architect in the Land of Promise, MCCLELLAND\_Concrete Toronto A Guide to Concrete Architecture, MCGAW\_Assembling the Centre Architecture for Indigenous, MEHTA\_Critiquing the Modern in Architecture, MERTINS\_Architecture Words 7 Modernity Unbound, MERTINS\_Modernity Unbound, MITRASINOVIC\_Travel Space Architecture, MOORE\_Why We Build, MORGAN\_Kant for Architects Thinkers for Architects, MOYSTAD\_Cognition and the Built Environment, MURPHY\_Last Futures Nature Technology and the End of Ar, MURPHY\_Sick Building Syndrome and the Problem of Uncertai, MURPHY\_The Architecture of Failure, OGORMAN\_Henry Austin, PAIVA\_The Living Tradition of Architecture, PALLASMAA\_The Eyes of the Skin, PEREZGOMEZ\_Attunement Architectural Meaning After the Crisis, PETRESCU\_The Social Reproduction of Architecture Politic, PLUMMER\_The Experience of Architecture, POLITAKIS\_Architectural Colossi and the Human Body Building, POLLAN\_A Place of My Own The Architecture of Daydreams, POOLE\_The Politics of Parametricism Digital Technologie, PORTER\_Will Also, PURDY\_On the Ruins of Babel Architectural Metaphor in G, RADEMACHER\_Building Green Environmental Architects and the S, RAKATANSKY\_Tectonic Acts of Desire and Doubt, RATTI ET AL\_Open Source Architecture, RATTI\_Open Source Architecture, RIYAH\_I\_Ars Et Ingenium, ROGERS\_A Place for All People, ROTHFELS\_Elephant House Animalibus Of Animals and Culture, RUSKIN\_7 Lamps of Architecture, RUSKIN\_On Art and Life, SCHUMACHER\_The Autopoiesis of Architecture Vol 1, SCHUMACHER\_The Autopoiesis of Architecture Vol 2, SCOTT BROWN\_Architecture Words 4 Having Words, SCOTT BROWN\_Having Words, SENK\_Capsules Typology of Other Architecture, SENSENEY\_The Art of Building in the Classical World Vision, SEQUEIRA\_Towards a Public Space Le Corbusier and the Greco, SEXTON\_Architecture and the Body Science and Culture Ro, SHONFIELD\_Walls Have Feelings Architecture Film and the Ci, SMITH\_Bare Architecture A Schizoanalysis, SMITH\_Offsite Architecture Constructing the Future, SNOPEK\_Belyayevo Forever Preserving the Generic, SPENCER\_Spencerian Handwriting The Complete Collection of,

[...]

[...]

SPENCER\_The Architecture of Neoliberalism How Contemporar, STANEK\_Henri Lefebvre on Space Architecture Urban Resea, STEIL\_The Architectural Capriccio, STEINER\_Design for a Vulnerable Planet Roger Fullington S, STOPPANI\_This Thing Called Theory Critiques Critical Stud, STRATIGAKOS\_Where Are the Women Architects, STRUM\_The Ideal of Total Environmental Control Knud Lon, SUDJIC\_Edifice Complex The Architecture of Power, SUDJIC\_The Edifice Complex, SYKES\_Constructing a New Agenda Architectural Theory 19, SYKES HAYS\_Architectural Theory 1993 2009, TAFURI\_Architecture and Utopia, TILL\_Architecture Depends, TOPP\_Freedom and the Cage Modern Architecture and Psyc, TSIAMBAOS\_From Doxiadis Theory to Pikionis Work Reflectio, TSOUKALA\_Intersections of Space and Ethos Routledge Resear, TURNOVSKY\_The Poetics of a Wall Projection, VENTURI SCOTT BROWN\_Learning from Las Vegas, VIDLER\_Histories of the Immediate Present, WANG\_A Philosophy of Chinese Architecture Past Presen, WARE\_Disney Unbuilt A Pocket Guide to the Disney Imagi, WASSERMAN\_Ethics and the Practice of Architecture, WILLIAMSON\_Kahn at Penn Transformative Teacher of Architectu, WILLIAMS\_The Kinfolk Home Interiors for Slow Living, WOLFE\_From Bauhaus to Our House, YANEVA\_Five Ways to Make Architecture Political An Intro, YU\_Changan Avenue and the Modernization of Chinese A

n1e74	Paiva The Living Tradition of Architecture, David Architecture Post Mortem The Diastolic Architectu, Deamer Architecture and Capitalism 1845 to the Present, Martin Utopias Ghost Architecture and Postmodernism Ag, Loschke Materiality and Architecture, Berke Architecture ofthe Everyday, Murphy Last Futures Nature Technology and the End of Ar, Lahiji Architecture Againstthe PostPolitical Essays in, Poole The Politics of Parametricism Digital Technologie, Cupers Use Matters An Alternative History of Architectur, Tsoukala Intersections of Space and Ethos Routledge Resear, Burke A Life in Education and Architecture Mary Beaumon, Lahiji The Political Unconscious of Architecture ReOpen, Hatherley Militant Modernism, Mitrasinovic Travel Space Architecture, Rakatansky Tectonic Act...	n2e41	Sykes Hays Architectural Theory 1993 2009, Sykes Constructing a New Agenda Architectural Theory 19, Stoppani This Thing Called Theory Critiques Critical Stud, Lawrence Terms of Appropriation Modern Architecture and Gl, Lavin Flash in the Pan, Damisch Noahs Ark Essays on Architecture, Flowers Architecture in an Age of Uncertainty, Mehta Critiquing the Modern in Architecture, Bo Bardi Architecture Words 12 Stones Against Diamonds, Callender Architecture History and Theory in Reverse From a, Ratti et al Open Source Architecture, Hartoonian Architecture and Spectacle A Critique, Brian MackayLyons and Robert McCarter Local Architecture Building Place Craft and Com, Ratti Open Source Architecture, Till Architecture Depends, PerezGomez Attunement Architectural Meaning After the Crisis, S...
n3e57	Moore Why We Build, Banham A Critic Writes, Sudjic The Edifice Complex, Sudjic Edifice Complex The Architecture of Power, Bua Architectural Inventions, Rogers A Place for All People, Hatherley Landscapes of Communism A History Through Buildin, Hatherley A Guide to the New Ruins of Great Britain, Hatherley A New Kind of Bleak Journeys Through Urban Britai, Jencks The Story of Post- Modernism, Aggregate Governing by Design Architecture Economy and Po, Bridge Architecture 101 From Frank Gehry to Ziggurats a, Lange Writing About Architecture Mastering the Language, Betsky Architecture Matters, Colquhoun Modern Architecture, Gartman From Autos to Architecture Fordism and Architectu, Pollan A Place of My Own The Architecture of Daydreams, Krier The Architecture of Community, Box Think Lik...	n4e10	Kulic Sanctioning Modernism Architecture and the Making, BrittainCatlin Bleak Houses Disappointment and Failure in Archit, Anderson Renaissance Architecture, Goldberger Why Architecture Matters Why X Matters Series, Barrie House and Home Cultural Contexts Ontological Rol, Davis The Culture of Building, Carughi Time Frames, Crocker Sketches of Early American Architecture, al Southeast Asian Houses Embracing Urban Context, Freeman Participatory Culture and the Social Value of an A

Four most probable tempers of ch\_n5e172: titles of books.



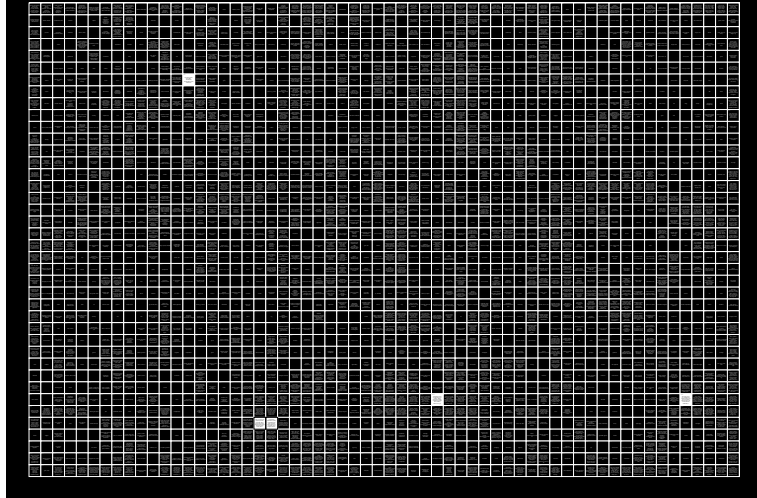




A galaxy of concepts of *ch\_n5e172*:

art

architecture, city  
form, time



Rendering\_ch5\_02\_RW\_4060\_r\_50it22d\_words\_vertex.

## TOPICS ADDRESSED IN THE SPEECH AND THEIR INDEXICAL CLOUDS

### ARCHITECTURE

*ch\_n5e172's atom-letters related to the index of architecture:*

n2015 e57 {architecture, term, architectural, fact, answer, define, determine, identify, statement, parallel, able, inherent, select, total, guide, push, offer, reject, sustain, degree, ability, hierarchy, rigid, argument, blind, choice, assumption, persist, analysis, division, predict, occasion, artificial, indicate, dissolve, vital, count, science, induce, phenomena, resolve, rule, valid, acceptance, dependence, continuation, loose, discard, vitality, observer, urgent, leap, irrational, indifferent, instructive, uphold, artificially}

n2016 e26 {follow, set, single, structure, complex, level, allow, achieve, conclusion, possible, powerful, ignore, basic, goal, primarily, search, method, continuity, investigation, classic, symbolic, regain, disagree, representation, urgency, alternatively}











n2014 e69 {concern, immediate, order, certain, bind, key, necessary, indeed, conscious, specific, fully, effort, necessity, external, absorb, principle, demand, compete, double, compel, instance, historically, partial, equivalent, comparison, spectrum, expectation, deliver, variation, implicit, embed, potentially, continuous, exploration, align, orient, rigorous, clarify, application, sophisticate, inherently, rejection, precursor, recognition, universally, engender, expansion, namely, reconstruct, evaluate, strand, somehow, seminal, tightly, assimilate, polemic, assess, manifesto, prolong, trajectory, tolerate, inescapable,

[...]

[...]

abandonment, triple, scientifically, arena, touchstone, pronouncement, unattainable}  
n2075 e52 {remain, shift, question, particular, various, avoid, position, possibility, attempt, moment, field, forward, simultaneously, precisely, inevitably, equally, impose, contemporary, fix, overcome, reality, towards, rely, belong, device, difference, assert, inability, frame, theorist, defend, adequate, pre, confrontation, proposition, disrupt, privilege, spatially, intensify, conceptually, unstable, uncertain, episode, predetermine, resistant, reversal, indeterminate, undo, yesterday, homogeneous, bundle, unanswered}  
n2074 e19 {neither, confront, inevitable, radically, effectively, exclude, restrict, speculation, versa, reside, pervasive, ambiguity, distortion, incompatible, persistent, subsume, guise, forge, eradicate}  
n2017 e55 {new, lead, example, lack, continue, highly, result, introduce, consider, maintain, exist, propose, off, construct, apply, consequence, case, gain, active, address, involve, relate, today, response, individual, generation, introduction, appropriate, academic, tie, debate, movement, emphasis, brief, extension, creative, factor, contribution, exclusively, adapt, gather, discussion, traditionally, organize, sensitive, inform, topic, exemplify, designer, broadly, stance, unprecedented, speculative, centrally, creatively}  
n2076 e53 {emerge, instead, condition, different, understand, transform, become, produce, model, power, potential, relationship, event, claim, force, specifically, manifest, dominant, reaction, capture, necessarily, experiment, resist, differently, dynamic, provoke, space, neutral, lecture, argue, track, constantly, generate, manipulate, quick, react, constituent, inquiry, reproduce, distribute, politically, adjust, impoverish, phenomenon, controversy, predictable, rewrite, coexist, interconnect, flux, tentative, dichotomy}  
n1955 e3 {realistic, gestation, institutionally}  
n1957 e7 {synthesis, broaden, wane, umbrella, grapple, pitfall, inaccurate}  
n1956 e5 {naive, perceptive, splinter, scepticism, hamburger}

ch\_n5e172's main references for the index of architecture:

	Patrik Schumacher, <i>The Autopoiesis of Architecture, Volume II: A New Agenda for Architecture</i> , 0.0391526		A. Krista Sykes, <i>Constructing a New Agenda: Architectural Theory 1993-2009</i> , 0.012917
	Patrik Schumacher, <i>The Autopoiesis of Architecture, Volume I: A New Framework for Architecture</i> , 0.0312954		Steven Harris, Deborah Berke, <i>Architecture of the Everyday</i> , 0.0128222
	Teresa Stoppani, Giorgio Ponzio, George Themistokleous, <i>This Thing Called Theory</i> , 0.0142178		Denise Scott Brown, <i>Architecture Words 4: Having Words</i> , 0.01194
	Teresa Stoppani, Giorgio Ponzio, George Themistokleous, <i>This Thing Called Theory</i> , 0.0142178		Nadir Lahijj, <i>The Political Unconscious of Architecture: Re-opening Jameson's Narrative</i> , 0.0116344
	A. Krista Sykes, <i>Constructing a New Agenda: Architectural Theory 1993-2009</i> , 0.013185		Daniel Purdy, <i>On the Ruins of Babel: Architectural Metaphor in German Thought</i> , 0.011234

ch\_n5e172's atom-letters related to the index of city:

n2036 e32 {late, early, return, city, decade, ten, retain, reserve, mid, arrive, dominate, overlook, born, last, central, flourish, influential, vice, former, prominent, europe, less, european, furnish, educate, arrival, south, capital, burgeon, simplify, forerunner, hastily}

n2037 e17 {year, young, inspiration, attract, broad, nine, visit, addition, completion, superior, attractive, vocabulary, southern, revive, eleven, arbor, refresh}

n2035 e8 {concentrate, counterpart, youth, official, steam, credential, theatre, throng}

n1976 e21 {rise, great, cover, vast, country, rich, heavily, dramatic, echo, originally, distinctive, wing, gallery, culminate, grand, encircle, motif, passenger, wine, protrude, dwarf}

n2096 e11 {throughout, train, unique, successfully, formerly, population, civil, affair, destination, environ, prosper}

n2097 e20 {receive, university, influence, architect, employ, join, study, review, founder, notable, send, engineer, fellow, professor, chief, competition, considerable, reinforce, autumn, native}


n1975 e4 {war, monumental, imagery, hero}

n2095 e17 {modern, subsequent, complicate, dominance, scholar, renowned, commentator, strengthen, unavoidable, peripheral, predominantly, potent, microcosm, rife, cargo, lily, debilitate}

n1977 e17 {fall, show, fine, manner, english, mount, thirty, england, hall, newspaper, bay, ample, humble, customary, mill, harmonize, makeshift}

n2098 e17 {robert, john, comment, plan, october, september, announce, paper, entry, assistant, november, personally, date, columbia, lengthy, quarter, generously}

ch\_n5e172's main references for the index of city:

	Edward Denison, <i>Architecture and the Landscape of Modernity in China before 1949</i> , 0.033307		Paul Goldberger, <i>Building Art: The Life and Work of Frank Gehry</i> , 0.0140775
	Henry C. Matthews, <i>Kirtland Cutter: Architect in the Land of Promise</i> , 0.020922		Iain Jackson, Jessica Holland, <i>The Architecture of Edwin Maxwell Fry and Jane Drew</i> , 0.0140532
	Shuishan Yu, <i>Chang'an Avenue and the Modernization of Chinese Architecture</i> , 0.0144777		Owen Hatherley, <i>Landscapes of Communism: A History Through Buildings</i> , 0.0139561
	Miodrag Mitrasinovic, <i>Jilly Traganou, Travel, Space, Architecture</i> , 0.0141469		David Gartman, <i>From Autos to Architecture: Fordism and Architectural Aesthetics in the Twentieth Century</i> , 0.0125688
	Donald Leslie Johnson, <i>Frank Lloyd Wright: The Early Years: Progressivism: Aesthetics: Cities</i> , 0.0141311		Deyan Sudjic, <i>The Edifice Complex: The architecture of power</i> , 0.0121347











ch\_n5e172's atom-letters related to the index of art:

```

n374 e9 {art, plane, artistic, karl, walter, accentuate,
uninterrupted, cube, eclecticism}
n375 e6 {vertical, horizontal, devoid, masonry, clothe,
perpendicular}
n373 e10 {bruno, mies, cubic, ernst, externally, savoye,
naturalism, reassess, finland, scharoun}
n433 e4 {grid, dawn, hover, diagonal}
n434 e6 {suspend, deny, float, fascination, freestanding,
unfulfilled}
n314 e3 {decorative, barcelona, skeleton}
n315 e5 {cease, elimination, facade, renounce, misty}
n376 e4 {remark, interplay, usefulness, fragmentary}
n435 e18 {discuss, void, dismiss, dialogue, surface,
gravity, rectangular, photograph, highlight, defy, weave,
necessitate, lade, foreshadow, extraneous, skillfully, noon,
thirdly}
n432 e2 {dutch, curvilinear}

```

ch\_n5e172's main references for the index of art:

	Alan Colquhoun, <i>Modern Architecture</i> , 0.0337772		A. Krista Sykes, K. Michael Hays, <i>Constructing a New Agenda: Architectural Theory 1993-2009</i> , 0.013868
	Gevork Hartoonian, <i>Architecture and Spectacle: A Critique</i> , 0.0288253		Gevork Hartoonian, <i>Time, History and Architecture: Essays on Critical Historiography</i> , 0.01368
	Anthony Vidler, <i>Noah's Ark: Essays on Architecture</i> , 0.0273476		Teresa Stoppani, Giorgio Ponzio, George Themistokleous, <i>This Thing Called Theory</i> , 0.0130576
	David Gartman, <i>From Autos to Architecture: Fordism and Architectural Aesthetics in the Twentieth Century</i> , 0.0155058		Henry Plummer, <i>The Experience of Architecture</i> , 0.0129632
	Patrik Schumacher, <i>The Auto- poiesis of Architecture, Volume II: A New Agenda for Architecture</i> , 0.0154907		Joseph Masheck, <i>Adolf Loos: The Art of Architecture</i> , 0.0121459

## TIME AND FORM

Since both indexes time (atom-letter n2121 e43) and form (n2120 e107) are first neighbours when seen in the light of ch\_n5e172, let us look at them together.

```

n2120 e107 {find, form, second, beyond, present, hold,
see, direct, hand, call, extend, express, idea, world,
contrast, similar, reach, direction, expression, appear,
write, simply, clearly, lay, suggest, interest, carry, remove,
reveal, describe, fail, discover, series, reflect, enter,
note, directly, visible, free, past, seek, mark, bear, element,
serve, accompany, derive, distant, creation, previous,
manifestation, generally, wish, trace, despite, embrace,
importance, compare, press, image, fashion, aware, consist,
conclude, ideal, regard, cambridge, david, intellectual,
pursue, elevate, thank, chapter, mention, personal, section,
isbn, compose, numerous, princeton, prevail, secondary,
[...]}

```

[...]

strive, nineteenth, conviction, dictate, profile, spirit, peter, interrupt, **figure**, christopher, penetrate, harper, **discovery**, weight, anthony, novel, alexander, illusion, conversely, quest, mankind, spiritual, foreground, intimately, entitle}

n2180 e18 {inspire, york, cause, **material**, unable, release, fabric, renew, collect, prompt, winter, merge, daniel, imprint, invisible, exert, detach, continual}

n2060 e73 {point, represent, divide, oppose, **purpose**, intend, original, read, familiar, **century**, background, apparent, **sum**, actual, period, accord, explain, perfect, tradition, purely, outline, reason, justify, originate, interpretation, demonstrate, appearance, similarly, difficulty, essence, precise, repeat, part, practical, latter, confusion, ultimately, observation, solely, illuminate, distance, measure, thoroughly, vision, eye, cite, realm, confine, **rhetoric**, proper, **dimensional**, pronounce, sole, out, accurate, supplement, merit, iii, revise, error, outward, recognizable, vanish, paint, prescription, undoubtedly, primitive, accordance, invaluable, dover, omit, discount, convincingly}

n2121 e43 {[**time**], sense, experience, quality, impossible, real, think, opposite, useful, arise, truly, otherwise, miss, imagine, essential, particularly, aspire, circumstance, extreme, profoundly, endless, character, extraordinary, inhabit, **fundamentally**, inherit, pleasure, game, transcend, unfamiliar, stir, impulse, assign, rediscover, mental, standpoint, spur, shine, inward, imbue, amid, ambivalent, excavate}

n2119 e16 {book, title, opinion, unknown, **technical**, mechanical, visually, foremost, **instrument**, civilization, phase, reciprocal, introductory, inaugural, republish, splendidly}

n2181 e38 {move, view, lose, attention, outside, life, effect, support, loss, lie, disappear, expose, connect, hide, onto, interior, undergo, gap, wake, yield, countless, substance, dance, intrinsic, **wave**, weak, uncover, **fragile**, awaken, vertically, restore, heighten, seed, thread, behave, disparity, converse, vividly}









n2061 e51 {mean, word, accept, age, difficult, true, existence, speak, conceive, invent, literally, acquire, render, mind, presence, alter, merely, profound, acknowledge, forget, forth, contrary, ultimate, capable, **perceive**, consciously, nevertheless, root, attitude, confuse, seemingly, borrow, split, literature, fulfill, pursuit, minor, backdrop, convey, firmly, favor, suspicion, faith, conjure, false, relegate, deem, milieu, prejudice, **understandable**, inconsistent}

n2179 e24 {publish, scale, paul, record, publication, source, differ, notably, bottom, congress, index, bibliographical, **abundance**, typeset, hbk, trademark, alk, moderne, identifiers, predominate, jacob, ddc, lcs, lccn}

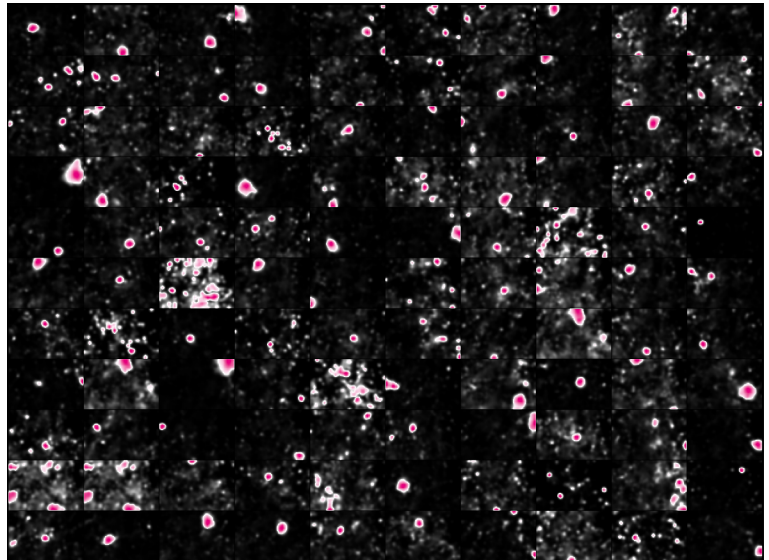
n2059 e9 {dedicate, edition, visual, composition, thorough, omission, doctrine, instruction, mislead}

n2001 e12 {precede, origin, birth, clarity, proof, straightforward, deserve, akin, unclear, derivative, justifiable, firmness}

ch\_n5e172's main references for indexes of time and form:

	Patrik Schumacher, <i>The Autopoiesis of Architecture, Volume III: A New Agenda for Architecture</i> , 0.0143712		Nadir Lahijj, <i>The Political Unconscious of Architecture: Re-opening Jameson's Narrative</i> , 0.0108328
	Stephen R. Kellert, Judith Heerwagen, Martin Mador, <i>Biophilic Design: The Theory, Science and Practice of Bringing Buildings to Life</i> , 0.0141642		Teresa Stoppa, Giorgio Ponso, George Themistokleous, <i>This Thing Called Theory</i> , 0.0108129
	Jassen Callender, <i>Architecture History and Theory in Reverse: From an Information Age to Eras of Meaning</i> , 0.0127576		A. Krista Sykes, K. Michael Hays, <i>Architectural Theory 1993–2009</i> , 0.0107182
	Iain Borden, Barbara Penner, Jane Rendell, <i>Gender Space Architecture: An Interdisciplinary Introduction</i> , 0.0114906		Daniel Purdy, <i>On the Ruins of Babel: Architectural Metaphor in German Thought</i> , 0.0104382
	Donald Leslie Johnson, <i>Frank Lloyd Wright : The Early Years : Progressivism : Aesthetics : Cities</i> , 0.011154		Alberto Pérez-Gómez, <i>Attunement: Architectural Meaning after the Crisis of Modern Science</i> , 0.0103224

■ CH\_N6E110  
UTILITY MADE BEAUTIFUL



110 Faces of character ch\_n6e110.

AN IMAGINED SCENARIO FOR CHARACTER CH\_N6E110  
AT A GATHERING FOR SIX IN LIBRARY\_639

ch\_n6e110 loves talking about cities. She wants to engineer the unpredictable: a city as a fusion of the social, political, cultural, and public together with its infrastructure. This paradox is the

beauty she sees in it. The city is urban and urbanism is the new city. In the process, architecture becomes a built sociology. Its sediments make up history, while urbanity continues to work at many speeds. *ch\_n6e110* praises the power of the generic which, for her, lies in the question of how to make utility beautiful and celebrate the urban condition in the process. How can optimised, participatory, sustainable, market-driven, and modelled generic urbanity go beyond utility? The city is not a sensor, but it is full of them, and that is a strong fact for *ch\_n6e110*. Her fetish is the new urbanity and her biggest fear is the generic flatland. She is the ex-lover of *ch\_n5e172* and the current lover of *ch\_n4e79*.

## INDEXING CH\_N6E110

*Likeliness of an affair with other characters*<sup>204</sup>

```
CH_n4e79  0.0167462
CH_n5e172 0.0228017
CH_n2e88  0.0247452
CH_n3e81  0.0263257
CH_n1e99  0.03103
```

## BODY OF CH\_N6E110

AALBERS\_The Financialization of Housing A Political Econo, ABBOTT\_Imagining Urban Futures Cities in Science Fiction, ALVAREZ\_Documenting Cityscapes Urban Change in Contempora, ANGOTTI\_New York for Sale Community Planning Confronts GI, ATKINSON\_The Noisy Renaissance Sound Architecture and FI, AURELI\_The Possibility of an Absolute Architecture, AVILA\_The Folklore of the Freeway Race and Revolt in th, BARBER\_Cool Cities Urban Sovereignty and the Fix for Glo, BARBER\_Latino City Immigration and Urban Crisis in Lawre, BELFOURE\_The Baltimore Rowhouse, BEZERRA\_Postcards From Rio Favelas and the Contested Geog, BRICKELL\_Geographies of Forced Eviction Dispossession Vio, BUNNELL\_From World City to the World in One City Liverpool, BUSCH\_City in a Garden Environmental Transformations an, CALAME\_Divided Cities, CALVINO\_Invisible Cities, CLIFT\_Imaging the City Art Creative Practices and Medi, COHEN\_The Sustainable City, CONN\_Americans Against the City Anti Urbanism in the T, CURTRIGHT\_Sustainability and the City Urban Poetics and Pol, DAVIS\_Planet of Slums, DAWSON\_Extreme Cities The Peril and Promise of Urban Lif, DOBRASZCZYK\_The Dead City Urban Ruins and the Spectacle of De, ECHANOVE\_The Slum Outside Elusive Dharavi, ENRIGHT\_The Making of Grand Paris Metropolitan Urbanism i, FARRELL\_The City as a Tangled Bank Urban Design Versus Ur, FITCH\_The Assassination of New York, FRENZEL\_Slumping It, GANDY\_The Fabric of Space Water Modernity and the Urb, GARBIN\_Religion and the Global City, GARCIA\_Beyond the Walled City Colonial Exclusion in Hava, GLAESER\_Triumph of the City How Our Greatest Invention Ma, GOETZMANN\_Securization in the 1920s, GOETZ\_New Deal Ruins Race Economic Justice and Public, GORDON\_Mapping Decline St Louis and the Fate of the Ame, GRAHAM\_Infrastructural Lives Urban Infrastructure in Con, GRAHAM\_Vertical The City From Satellites to Bunkers, GRATZ\_The Battle for Gotham New York in the Shadow of R, GREENFIELD\_Against the Smart City, GROVE\_The Baltimore School of Urban Ecology Space Scal, GRUBOVIC\_Belgrade in Transition an analysis of illegal bu, GUARALDA\_Filming the City Urban Documents Design Practice, HARRISON\_Waste Matters Urban Margins in Contemporary Liter, HARVEY\_Rebel Cities From the Right to the City to the Ur, HEBERLIG\_American Cities and the Politics of Party Conventi, HERZOG\_Return to the Center Culture

[...]

<sup>204</sup> The likeliness is the distance between cells of the self-organising map. The closer the cells are, the higher the likeliness of an affair.



[...]

Public Space and C, HOLLIS\_Cities Are Good for You, HOWARD\_Garden Cities of To-morrow, HRISTOVA\_Public Space Between Reimagination and Occupation, IMMERWAHR\_The Politics of Architecture and Urbanism in Postc, JACOBS\_The Death and Life of Great American Cities, KEIL\_Suburban Planet Making the World Urban From the O, KOOLHAAS\_SMLXL, LAURENCE\_Becoming Jane Jacobs, LAWRENCEZUNIGA\_Protecting Suburban America Gentrification Advoc, LE CORBUSIER\_The City of Tomorrow, LINDNER\_Cities Interrupted Visual Culture and Urban Space, MACEK\_Urban Nightmares The Media the Right and the Mo, MANISCALCO\_Public Spaces Marketplaces and the Constitution, MARCUSE\_In Defense of Housing The Politics of Crisis, MARTIN\_Mediators Aesthetics Politics and the City, MAYER\_Civic City Cahier 1 Social Movements in the Post, MAYER\_The Political Economy of Capital Cities, MCGUIRK\_Edge City Driving the Periphery of Sao Paulo, M GRIERSON\_Transformations, MILANI\_The Art of the City, MILLER\_Chinas Urban Billion The Story Behind the Bigges, MILLER\_The Culture of Cities, MINTON\_Ground Control Fear and Happiness in the TwentyF, MOSKOWITZ\_How to Kill a City Gentrification Inequality an, MULLER\_The Punitive City Privatized Policing and Protect, MUMFORD\_The Culture of Cities, MUNDY\_The Death of Aztec Tenochtitlan the Life of Mexic, NAWRATEK\_City as a Political Idea, NAWRATEK\_Holes in the Whole Introduction to the Urban Revo, NEBBITT\_Adolescents in Public Housing Addressing Psycholo, NIGHTINGALE\_Segregation A Global History of Divided Cities, OLIVEIRA\_Green Wedge Urbanism History Theory and Contempo, PRAKASH\_Mumbai Fables, PUBLISHING\_The Riddle of the Real City, RATTI\_The City of Tomorrow, RAVETZ\_Council Housing and Culture The History of a Soci, REN\_Urban China, ROTBARD\_White City Black City Architecture and War in Te, SAUNDERS\_Arrival City How the Largest Migration in History, SCHLICHTMAN\_Gentrifier, SCORER\_City in Common Culture and Community in Buenos Ai, SIMONE\_New Urban Worlds Inhabiting Dissonant Times, SIMON\_Speaking Memory How Translation Shapes City Life, SNAPE\_The Complete Cities of Ancient Egypt, SORKIN\_All Over the Map, SORKIN\_All Over the Map Writing on Buildings and Cities, STAGE\_Producing Early Modern London A Comedy of UrbanS, STAVRIDES\_Common Space The City as Commons, SUGRUE\_The Origins of the Urban Crisis Race and Inequali, SUTTON\_Still Renovating A History of Canadian Social Hou, SZE\_Fantasy Islands Chinese Dreams and Ecological Fea, TASANKOK\_Contradictions of Neoliberal Planning Cities Pol, THERBORN\_Cities of Power The Urban the National the Popu, TOLY\_Cities of Tomorrow and the City to Come A Theolog, TONKISS\_Cities by Design The Social Life of Urban Form, TRETTER\_Shadows of a Sunbelt City The Environment Racism, URBAN\_The New Tenement Residences in the Inner City Sin, URBAN\_Tower and Slab Histories of Global Mass Housing, VASUDEVAN\_The Autonomous City A History of Urban Squatting, WEBB\_Critical Urban Theory Common Property and the P, WICKHAM\_Sleepwalking Into a New World The Emergence of It, WILLIAMS\_Chinas Urban Revolution Understanding Chinese Ec, WRIGHT\_University City Missouri, ZUIDERHOEK\_The Ancient City

n1e19	n2e58
<p>Urban Tower and Slab Histories of Global Mass Housing, Ravetz Council Housing and Culture The History of a Soci, Minton Ground Control Fear and Happiness in the TwentyF, Brickell Geographies of Forced Eviction Dispossession Vio, McGuirk Edge City Driving the Periphery of Sao Paulo, Marcuse In Defense of Housing The Politics of Crisis, Belfoure The Baltimore Rowhouse, LawrenceZuniga Protecting Suburban America Gentrification Advoc, Vasudevan The Autonomous City A History of Urban Squatting, Urban The New Tenement Residences in the Inner City Sin, Echanove The Slum Outside Elusive Dharavi, Grubovic Belgrade in Transition an analysis ofillegal bu, Aalbers The Financialization of Housing A Political Econo, Sugrue The Origins of the Urban Crisis Race and Inequality, Immerwahr The Politic...</p>	<p>Sorkin All Over the Map Writing on Buildings and Cities, Sorkin All Over the Map, Curtright Sustainability and the City Urban Poetics and Poi, Miller The Culture of Cities, Mumford The Culture of Cities, Clift Imaging the City Art Creative Practices and Medi, Graham Vertical The City From Satellites to Bunkers, Lindner Cities Interrupted Visual Culture and Urban Space, Simone New Urban Worlds Inhabiting Dissonant Times, Graham Infrastructural Lives Urban Infrastructure in Con, Publishing The Riddle of the Real City, Martin Mediators Aesthetics Politics and the City, M Grierson Transformations, Harvey Rebel Cities From the Rightto the City to the Ur, Macek Urban Nightmares The Media the Right and the Mo, Garbin Religion and the Global City, Harrison Waste Matters Urban Margins in Contempo...</p>
n3e23	n4e18
<p>Glaeser Triumph of the City How Our Greatest Invention Ma, Conn Americans Againstthe City AntiUrbanism in the T, Dawson Extreme Cities The Peril and Promise of Urban Lif, Gratz The Battle for Gotham New York in the Shadow of R, Saunders Arrival City How the Largest Migration in History, Davis Planet of Slums, Fitch The Assassination of New York, Ren Urban China, Cohen The Sustainable City, MOSKOWITZ How to Kill a City Gentrification Inequality an, Williams Chinas Urban Revolution Understanding Chinese Ec, Laurence Becoming Jane Jacobs, Miller Chinas Urban Billion The Story Behind the Bigges, Sze Fantasy Islands Chinese Dreams and Ecological Fea, Barber Latino City Immigration and Urban Crisis in Lawre, Gordon Mapping Decline St Louis and the Fate ofthe Ame, Angotti New York for Sale Commu...</p>	<p>Hollis Cities Are Good for You, Abbott Imagining Urban Futures Cities in Science Fiction, Milani The Art of the City, Nawratek Holes in the Whole Introduction to the Urban Revo, Greenfield Againstthe Smart City, Jacobs The Death and Life of Great American Cities, Nawratek City as a Political Idea, Barber Cool Cities Urban Sovereignty and the Fix for Glo, Mundy The Death of Aztec Tenochtitlan the Life of Mexic, Calvino Invisible Cities, Toly Cities of Tomorrow and the City to Come A Theolog, Zuiderhoek The Ancient City, Aurell The Possibility of an absolute architecture, Tonkiss Cities by Design The Social Life of Urban Form, Herzog Return to the Center Culture Public Space and C, Wickham Sleepwalking Into a New World The Emergence of It, Mayer Civic City Cahier 1 Social Movements in the Post, Wr...</p>

Four most probable tempers of ch\_n6e110: titles of books.

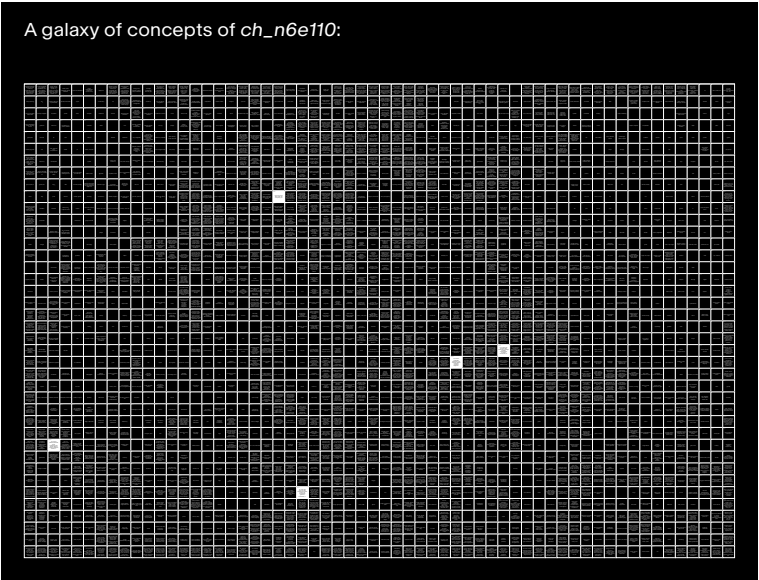


Four most probable tempers of ch\_n6e110: word clouds of book clusters.

FIFTY INDEXES COMMON TO CH\_N6E110

```
[city] → 87787, new → 39276, urban → 35792, house → 32995,
build → 23522, public → 20563, space → 20238, plan → 19028,
social → 17431, person → 16071, state → 15401, work → 15375,
use → 14818, place → 14596, community → 14236, [time] → 14174,
york → 13117, world → 12531, life → 12221, development →
12054, political → 11689, form → 11208, like → 11083, way →
11045, area → 10857, street → 10754, make → 10244, project
→ 10054, year → 10045, university → 10001, local → 9921,
government → 9626, good → 9591, live → 9346, large → 9282,
century → 9159, london → 9076, land → 8959, change → 8928,
economic → 8893, press → 8574, high → 8509, design → 8341,
mean → 8333, power → 8161, system → 8118, resident → 8048,
neighborhood → 8000, come → 7630, home → 7544
```

BRAIN OF CH\_N6E110



Rendering\_ch6\_02\_RW\_4060\_r\_50it22d\_words\_vertex.

TOPICS ADDRESSED IN THE SPEECH  
AND THEIR INDEXICAL CLOUDS

ARCHITECTURE

*ch\_n6e110*'s atom-letters related to the index of *architecture*:

```
n1803 e16 {slip, urgent, freedom, fascinate, distort,
[architecture], shy, specie, urgency, collision, nuanced,
evasion, tread, conundrum, assertive, jacket}
n1804 e20 {truly, roll, familiar, strain, card,
dramatic, remarkable, soft, presume, brand, wary, umbrella,
refusal, narrowly, unevenly, periodically, cancer, lump,
evacuate, vietnam}

[...]
```

[...]

n1802 e11 {conceptual, coincidence, comprehensively, fascination, dynamism, mantra, loudly, reconfiguration, reconsideration, persuasive, patrician}  
n1743 e35 {dramatically, exceed, drag, float, abide, assure, rigorous, tremendous, giant, urbanist, susceptible, resistant, convergence, incarnation, wonderful, prisoner, antithesis, default, lush, compact, blossom, enshrine, galvanize, flame, hypocrisy, facade, proto, undergird, applause, casino, flavor, authoritarianism, outlive, tirelessly, completeness}  
n1744 e12 {virtually, johnson, irony, desperately, skepticism, decisively, inconvenience, cruel, eloquent, commensurate, vanguard, oxymoron}  
n1863 e9 {meaningful, tune, bygone, plethora, embarrassment, underway, benchmark, affirmation, disbelief}  
n1742 e18 {simply, slight, fraught, formative, winner, boot, forgive, generosity, conducive, annoy, surrender, consecutive, extinction, whitney, gently, unabashedly, thoughtless, metabolist}  
n1864 e10 {idea, traditional, broaden, empower, repository, optimism, unravel, contingent, endeavor, idyllic}  
n1801 e21 {selectively, conformity, artistic, confer, texture, format, nowadays, respectful, merry, slot, exponentially, encode, impel, aura, comical, unspeakable, burger, modal, lacuna, inattention, enamel}  
n1862 e1 {generational}

#### ch\_n6e110's main references for the index of architecture:



Michael Sorkin,  
*All Over the Map: Writing on  
Buildings and Cities*,  
0.0692232



Liana Barber, *Latino City:  
Immigration and Urban Crisis  
in Lawrence, Massachusetts,  
1945-2000*, 0.0162266



Michael Sorkin,  
*All Over the Map: Writing on  
Buildings and Cities*,  
0.0691968



Wim Nijenhuis,  
*The Riddle Of The Real City*,  
0.0157478



Lauren Curtright, Doris Bremm,  
*Sustainability and the City:  
Urban Poetics and Politics*,  
0.0289565



Anthony Maniscalco, *Public  
Spaces, Marketplaces, and the  
Constitution: Shopping Malls and  
the First Amendment*, 0.0157392



Steven Conn, *Americans  
Against the City: Anti-  
Urbanism in the Twentieth  
Century*, 0.0196016



Denise Lawrence-Zuniga,  
*Protecting Suburban America:  
Gentrification, Advocacy and the  
Historic Imaginary*, 0.0153627



Carl H. Nightingale,  
*Segregation: A Global History  
of Divided Cities*,  
0.0175121



Thomas J. Sugrue, *The Origins  
of the Urban Crisis: Race and  
Inequality in Postwar Detroit*,  
0.0152526

## CITY

#### ch\_n6e110's atom-letters related to the index of city:

n2064 e20 {city, help, high, pay, total, size, succeed, successful, money, rare, successfully, generous, considerably, cost, random, strength, sum, decrease, extraordinary, incorrect}  
n2004 e9 {win, expect, compare, sixteen, chief, player, error, assistant, monday}  
n2124 e26 {little, year, grow, large, fall, five, fail, population, small, near, half, double, great, pressure, push,  
[...]

[...]

relatively, third, heavily, proportion, country, land, company, few, tip, occasionally, profitable}  
n2065 e18 {come, good, go, person, rest, easy, amount, keep, success, put, pick, serious, drop, fifteen, valuable, ease, healthy, patient}  
n2005 e6 {run, check, chance, charge, thirteen, enjoyable}  
n2063 e8 {rate, spend, estimate, reward, surprisingly, corporate, adjust, boon}  
n2123 e5 {rank, vice, essentially, quarterly, reap}  
n1945 e5 {give, decide, unlikely, unusual, grateful}  
n2125 e22 {like, live, far, ten, hard, drive, twenty, train, blow, trade, thousand, vast, rich, equivalent, winter, chain, smoke, drink, gross, bus, restaurant, dim}  
n1944 e9 {list, convince, previous, schedule, announce, request, entertainment, impress, rally}

#### ch\_n6e110's main references for the index of city:

	Edward Glaeser, <i>Triumph of the City: How Our Greatest Invention Makes Us Richer, Smarter, Greener, Healthier, and Happier</i> , 0.0286547		Carl H. Nightingale, <i>Segregation: A Global History of Divided Cities</i> , 0.0192727
	Eric S. Heberlig, Suzanne M. Leland, David Swindell, <i>American Cities and the Politics of Party Conventions</i> , 0.0260395		Robert Fitch, <i>The Assassination of New York</i> , 0.0182946
	Thomas J. Sugrue, <i>The Origins of the Urban Crisis: Race and Inequality in Postwar Detroit</i> , 0.022816		Roberta Brandes Gratz, <i>The Battle for Gotham: New York in the Shadow of Robert Moses and Jane Jacobs</i> , 0.0180162
	Jane Jacobs, <i>The Death and Life of Great American Cities</i> , 0.0224007		Lewis Mumford, <i>The Culture of Cities</i> , 0.0178349
	Lewis Mumford, <i>The Culture of Cities</i> , 0.0203341		Steve Macek, <i>Urban Nightmares: The Media, The Right, And The Moral Panic Over The City</i> , 0.0178197

#### ART

#### ch\_n6e110's atom-letters related to the index of art:

n1417 e17 {art, creative, investigate, specificity, listen, transient, grapple, dictionary, sensation, imaginatively, memorialize, freud, bull, ambient, mindful, mclaughlin, problematically}  
n1357 e5 {railway, claire, silently, complementarity, directional}  
n1477 e9 {lens, practitioner, momentarily, progression, temporal, portable, stroller, brightly, poetics}  
n1418 e14 {engage, explore, encounter, walk, bend, via, gallery, critically, terrain, ceremony, meander, sunny, intermingle, decadence}  
n1356 e11 {methodology, apologize, nursery, tram, firstly, commence, pastime, thirdly, unknowingly, treasurer, mutable}  
n1478 e9 {literal, studio, stroll, poetry, pulse, idiom, iain, microphone, interlocutor}  
n1416 e51 {artist, vague, poetic, barrack, earthquake, fluidity, morale, sublime, strangeness, motorway, wicked, australia, biennial, breast, graphically, cartography, enquiry, cartographic, morton, walton, howl, stud,

[...]

[...]

guattari, procedural, beth, butterfly, foyer, ashley, suitcase, geoff, apology, cartographer, loudspeaker, grime, pedagogy, reparation, skype, botanist, thomson, enchantment, psychoanalyst, composer, transfigure, turnbull, rubin, filler, doncaster, clockwise, null, skein, rourke}  
n1358 e9 {acknowledgement, participant, copyright, typeset, locale, multifaceted, aesthetically, symposium, conceptualization}  
n1476 e7 {compression, iteration, audio, pleasurable, mick, afresh, southbound}  
n1419 e15 {reflection, journey, mode, pain, blend, ambiguity, reception, thread, magical, friction, ambivalence, projection, destabilize, navigate, presentation}

#### ch\_n6e110's main references for the index of art:

	Elizabeth M. Grierson, <i>Transformations: Art and the City</i> , 0.012288		Paul Dobraszczyk, <i>The Dead City: Urban Ruins and the Spectacle of Decay</i> , 0.0218505
	Shirley Jordan, Christoph Lindner, <i>Cities Interrupted: Visual Culture and Urban Space</i> , 0.0400585		Mirko Guaralda, Ari Mattes, Edward M. Clift, <i>Filming the City</i> , 0.0209956
	Sherry Simon, <i>Speaking Memory: How Translation Shapes City Life</i> , 0.0328169		Michael Sorkin, <i>All Over the Map: Writing on Buildings and Cities</i> , 0.020697
	Lauren Curtright, Doris Bremm, <i>Sustainability and the City: Urban Poetics and Politics</i> , 0.0263541		Michael Sorkin, <i>All Over the Map: Writing on Buildings and Cities</i> , 0.0204052
	Edward M. Clift, Kevin O'Brien, Steve Hawley, <i>Imaging the City: Art, Creative Practices and Media Speculations</i> , 0.0247031		David Garbin, Anna Strhan, <i>Religion and the Global City</i> , 0.0196495

## TIME

#### ch\_n6e110's atom-letters related to the index of time:

n562 e8 {[time], short, think, apart, quiet, hail, everybody, pet}  
n563 e25 {course, possible, use, need, try, depend, answer, let, basic, difficult, lack, responsibility, apply, mat, occur, frequent, obvious, contact, attach, somehow, normal, mainly, semi, homogeneous, afraid}  
n561 e8 {prepare, length, shake, intellectual, typical, odd, aptly, encircle}  
n621 e4 {work, end, unable, patience}  
n503 e12 {reason, problem, else, considerable, circumstance, naturally, economically, spot, ordinary, persons, interrelate, consequent}  
n622 e9 {feel, friend, middle, readily, golden, explain, departure, session, hughes}  
n502 e9 {worth, suitable, wholesale, reasonable, unsuccessful, announcement, disappoint, admire, madison}  
n620 e9 {prove, accept, recognize, renew, act, confidence, reaction, embrace, experiment}  
n623 e4 {root, actually, socially, danger}  
n560 e14 {book, late, believe, publish, title, subtle, colleague, career, phrase, notable, reminiscent, propaganda, predetermine, postpone}

# ch\_n6e110's main references for the index of time:

	Jane Jacobs, <i>The Death and Life of Great American Cities</i> , 0.0384122		John Joe Schlichtman, Jason Patch, Marc Lamont Hill, <i>Gentrifier</i> , 0.0180511
	Peter L. Laurence, <i>Becoming Jane Jacobs</i> , 0.0331885		Roberta Brandes Gratz, <i>The Battle for Gotham: New York in the Shadow of Robert Moses and Jane Jacobs</i> , 0.01617
	Alison Ravetz, <i>Council Housing and Culture: The History of a Social Experiment</i> , 0.023962		Lewis Mumford, <i>The Culture of Cities</i> , 0.0159202
	Steven Conn, <i>Americans Against the City: Anti-Urbanism in the Twentieth Century</i> , 0.0201747		Steve Macek, <i>Urban Nightmares: The Media, The Right, And The Moral Panic Over The City</i> , 0.0158211
	Lewis Mumford, <i>The Culture of Cities</i> , 0.0184372		Michael Sorkin, <i>All Over the Map: Writing on Buildings and Cities</i> , 0.0157817

## FORM

### ch\_n6e110's atom-letters related to the index of form:

n1361 e15 {**form**, **reality**, **self**, conceive, sight, observation, passage, **fragment**, consciousness, circulation, correspond, strive, **illuminate**, excellence, devoid}

n1301 e33 {mean, **view**, represent, assume, draw, light, distance, certain, introduce, **order**, element, accord, return, visible, **historical**, express, intervene, perform, **constitute**, derive, circle, imply, attribute, principle, unstable, formation, accurate, whereas, inquiry, exceptional, systematically, applicable, complementary}

n1360 e36 {sense, describe, transform, speak, notion, absence, content, undergo, absent, identity, capture, simultaneously, display, belong, counter, game, reproduce, participate, **symbolic**, mirror, blur, realm, consciously, **spectacular**, hint, discourse, transcend, **unfold**, insert, paradoxically, conjunction, exit, anonymity, vantage, affirm, liquid}

n1362 e16 {word, subject, **dimension**, **phenomenon**, **sign**, **horizon**, essence, signify, **manifestation**, absolute, heroic, constituent, obstruct, sentence, reconstruct, dissatisfaction}

n1421 e7 {**explicit**, enrich, ubiquity, unnoticed, contemplate, definitive, heal}

n1302 e9 {bind, ideal, perfect, constantly, anonymous, prescribe, instruction, rhetorical, persistence}

n1300 e29 {present, way, beyond, term, attention, process, shape, particular, situation, aspect, suggest, **relationship**, **associate**, introduction, refer, identify, various, flow, distinct, concept, **tradition**, regard, theme, compose, norm, identification, etc, equate, vein}

n1422 e11 {impression, static, dissolve, evoke, glimpse, singular, philosopher, fusion, overload, discontinuity, reformulate}

n1420 e18 {past, reveal, imagine, trace, **frame**, inhabit, awareness, alive, **metaphor**, **paradigm**, **suspend**, erase, coexist, elusive, paraphrase, deflect, motif, intimacy}

n1241 e44 {point, follow, hand, set, directly, establish, serve, enter, direct, condition, field, final, important, determine, attempt, appear, individual, heart, **complex**, direction, closely, impose, power, note, importance, internal, modern, ultimately, distant, statement, firmly, **version**, regular, govern, coin, fade, odds, fellow, sole, sketch, uncertain, pervasive, continuation, contiguous}

ch\_n6e110 main references for the index of form:

	Wim Nijenhuis, <i>The Riddle Of The Real City</i> , 0.0388518		Iván Villarrea Álvarez, <i>Documenting Cityscapes: Urban Change in Contemporary Non-Fiction Film</i> , 0.0200568
	Niall Atkinson, <i>The Noisy Renaissance: Sound, Architecture, and Florentine Urban Life</i> , 0.0216152		Raffaele Milani, <i>The Art of the City</i> , 0.0199536
	Sherry Simon, <i>Speaking Memory: How Translation Shapes City Life</i> , 0.0205683		Lewis Mumford, <i>The Culture of Cities</i> , 0.0197005
	Michael Sorkin, <i>All Over the Map: Writing on Buildings and Cities</i> , 0.0204181		Stavros Stavrides, <i>Common Space: The City as Commons</i> , 0.0185752
	Michael Sorkin, <i>All Over the Map: Writing on Buildings and Cities</i> , 0.0202512		Lauren Curtright, Doris Bremm, <i>Sustainability and the City: Urban Poetics and Politics</i> , 0.0182902

Extensive indexing is complete. The six are ready to start with their speeches. Are they the ones with authority to speak about the challenges and dignity of architecture? This might not be the right question to ask. The assumption is that, out of 13,235 unknown books, these are the books that have the highest probability of saying something about architecture, although we do not know exactly what they are about. We haven't opened any of the books that come from *Bibliotheka*; we are just getting to know them. Let us remember that the library based on probabilities and their shared interest in *architecture* is what keeps these characters together. Another library would provide different weather and atmospheres. This library and its interest in architecture is the artificial context that the fictional characters will try to profile and enrich while giving their speeches. The imagined scenarios are here given to get to know the characters and create tensions and expectations before the speeches commence.

Let us hear what the actors have to say and enjoy the atmospheres they create in addressing architecture in their own ways. They come from the plenty.<sup>205</sup>

<sup>205</sup> Six speeches (atmospheres) are composed while playing an *Informational Instrument*, they are not automatically generated.



[illegible]

An imagined speech of *ch\_n1e99* at a Gathering for Six in *Library\_639*:

#### DETERMINED BY ITS FREQUENCY<sup>1</sup>

Art is not a matter of rare, occasional masterpieces.<sup>2</sup> It takes approximately twenty years to make an artistic curiosity out of a modernistic monstrosity, and another twenty to elevate it to a masterpiece.<sup>3</sup> If you don't create on the same scale that you can destroy, then art is rendered impotent.<sup>4</sup> The 'neutrality' of the formal values of abstract art is no longer taken for granted.<sup>5</sup> Avant garde art is haunted by fashion.<sup>6</sup> The influence of the fashion world, the glamour of Hollywood stars, and contemporary notions of style informed Warhol's work as a serious and significant artist, and, in turn, his work has affected style and fashion.<sup>7</sup> For art and fashion are defined by, or inhabit, if you will, undeniably different systems.<sup>8</sup> Suddenly, the artifacts, works of art, and biscuit tins look curiously arbitrary and meaningless, thus implying that it is the computer that will provide the order and system that is the key to understanding them and to their interpretation.<sup>9</sup> What seems to be a pivotal difference is the unpredictability of the artist's 'theorem' as opposed to the mathematician's.<sup>10</sup> For Leonardo, painting earned its status as a liberal art because it required rational thought, imagination, and a knowledge of mathematics.<sup>11</sup>

In creating the pieces, a marriage of making and form is essential: the techniques used to construct the work also form the elements of drawing; the end result transcends its materials, as form and technique combine to create a cacophony of visual sound.<sup>12</sup> Although not linked to pure mathematics, the art form is best defined as the building up of patterns from ever changing relations, rhythms, and proportions of abstract geometric form.<sup>13</sup> The orchestration of form and shape is tense and precise.<sup>14</sup> Mind wandering relaxes one's grip on recognizable forms, releasing them into fine grained details that can morph into other shapes that can trigger other associations.<sup>15</sup> The final form is determined by factors outside the artist's control.<sup>16</sup> As SAMUEL BECKETT put it, back in 1929, "Here form is content, content is form."<sup>17</sup> He advocated an approach that defined both "the extent to which the form is determined by the objective conditions" of transmission and how reception varied with historic and sociological conditions.<sup>18</sup> Only he could decipher what was a highly condensed form of encrypted notes and sketches, but we know that he

continually referred to them throughout his lifetime.<sup>19</sup> To know the name of form is to gain power to manipulate and control that deity at will.<sup>20</sup> Whether or not a form is good was determined by its frequency.<sup>21</sup>

I think we should reimagine the practices of architecture, design, and art in relation to history and memory, with a renewed sense of public agency and purpose.<sup>22</sup> Architecture is the material expression of the wants, the faculties, and the sentiments, of the age in which it is created.<sup>23</sup> History, as it has been traditionally written, might follow chronology, but time's passage is never so neatly defined in heritage, where time is the target of strategic rearrangement.<sup>24</sup> Lessing famously pontificated a long time ago that "succession in time is the province of the poet, coexistence in space that of the artist."<sup>25</sup> Time is not supposed to be the domain of visual art.<sup>26</sup> Time is frozen in museums to the extent that its objects are preserved, their natural decay intentionally prevented.<sup>27</sup> Related to the concept of time is that of memory, which is encountered in every section of this book.<sup>28</sup> To understand the ramifications of time and memory in the museum, historical consciousness demands accountability.<sup>29</sup> Historical exhibitions are not only compelling because they compensate for uncertainty, they serve at the same time to restore shared memory.<sup>30</sup> The implied sense of motion in the gently undulating field also formalizes a kind of memory that is neither frozen in time, nor static in space.<sup>31</sup> In the latter, time is not a simple continuum but involves memory and the interaction between past and present.<sup>32</sup> The fluidity of historical memory—relative, redefined by time and type, and representative of various types of memory—shapes perception.<sup>33</sup> While time and space may register in our minds as abstractions, they are also forms with which the mind processes the experience of the world.<sup>34</sup> They theorize alternative narratives in which abstraction and ornament are prior as well as primary to the mimetic paradigm of fine art as well as the tectonic paradigm of architecture, both established since the Renaissance and Alberti.<sup>35</sup> Now it was the architecture of the Renaissance that was "decadent," and pre modern architecture that was the "book of stone," the "great book of humanity," in which every human thought found a page.<sup>36</sup> The architecture interprets and frames the exhibition narratives, eliciting both intellectual and physical responses from the visitor.<sup>37</sup>

This impulse to historicize sixties practice entails a revival of such traditional art historical formats as chronological narrative and the monograph, the gathering of testimonial (interviews with artists, dealers, and critics), and intensive archival research.<sup>38</sup> Synthesizing science fiction, futuristic comic books, and amusement park aesthetics, Archigram challenged architecture's rigidity with bravado, effectively epitomizing CONCEPTUAL architecture.<sup>39</sup>

Comparisons have ranged from alien space ship to centipede, simultaneously capturing the architecture's high tech and organic qualities.<sup>40</sup> I propose that the social imagination about being an artist is conceptualized in relation to the imagination about the city and the art world city.<sup>41</sup> As everyone who has ever loved New York—or London, or Paris—understands in their soul, the city is an exciting place to be, and in that excitement, there is beauty.<sup>42</sup> Resembling an “emporium of styles,” the soft city is the theatrical city of fashions, appearances, and commodities that awaits the indentations of “do it yourself” identities.<sup>43</sup> Las Vegas represents a continuing collective attempt to create a city as a unique work of art.<sup>44</sup> On this second level, the city is the way it is used.<sup>45</sup> Lynch assumed an opposite position to that of conventional urban planning—that of the user, a psychological, aesthetic being with emotional needs experiencing the city sensuously. Our task, I propose, is to observe and analyze how this art negotiates with these two spheres and how it changes its roles and aims in responding to different spaces and audiences.<sup>46</sup> Making art is a process of overlapping questions.<sup>47</sup>

<sup>1</sup> Andreas Reckwitz, *The Invention of Creativity: Modern Society and the Culture of the New*. <sup>2</sup> Ian Chilvers, *A Dictionary of Modern and Contemporary Art*. <sup>3</sup> Richard Kostelanetz, *A Dictionary of the Avant-Gardes*. <sup>4</sup> Judy Malloy, *Social Media Archeology and Poetics*. <sup>5</sup> Ian Chilvers, *A Dictionary of Modern and Contemporary Art*. <sup>6</sup> Richard Kostelanetz, *A Dictionary of the Avant-Gardes*. <sup>7</sup> Adam Geczy, *Fashion and Art*. <sup>8</sup> Adam Geczy, *Fashion and Art*. <sup>9</sup> Sharon Macdonald, *A Companion to Museum Studies*. <sup>10</sup> Christian Mieves, *Wonder in Contemporary Artistic Practice*. <sup>11</sup> Marie Frank, *Denman Ross and American Design Theory*. <sup>12</sup> Malcolm Miles, *Eco-Aesthetics: Art, Literature and Architecture in a Period of Climate Change*. <sup>13</sup> Grant D. Taylor, *When the Machine Made Art: The Troubled History of Computer Art*. <sup>14</sup> Leonard Bell, *Strangers Arrive: Emigrés and the Arts in New Zealand, 1930–1980*. <sup>15</sup> Cristina Albu, *Perception and Agency in Shared Spaces of Contemporary Art*. <sup>16</sup> Ian Chilvers, *A Dictionary of Modern and Contemporary Art*. <sup>17</sup> Richard Kostelanetz, *A Dictionary of the Avant-Gardes*. <sup>18</sup> Daniel Horowitz, *Consuming Pleasures: Intellectuals and Popular Culture in the Postwar World*. <sup>19</sup> Bartram Angela, Gittens Douglas, El-Bizri Nader, *Recto Verso: Redefining the Sketchbook*. <sup>20</sup> Renate Dohm, *Encounters Beyond the Gallery: Relational Aesthetics and Cultural Difference*. <sup>21</sup> Andreas Reckwitz, *The Invention of Creativity: Modern Society and the Culture of the New*. <sup>22</sup> Cher Krause Knight, Harriet F. Senie, *A Companion to Public Art*. <sup>23</sup> Loretta Vandi, *Ornament and European Modernism: From Art Practice to Art History*. <sup>24</sup> Sharon Macdonald, *A Companion to Museum Studies*. <sup>25</sup> Martin J. Powers, Katherine R. Tsiang, *A Companion to Chinese Art*. <sup>26</sup> Martin J. Powers, Katherine R. Tsiang, *A Companion to Chinese Art*. <sup>27</sup> Sharon Macdonald, *A Companion to Museum Studies*. <sup>28</sup> Cher Krause Knight, Harriet F. Senie, *A Companion to Public Art*. <sup>29</sup> Sharon Macdonald, *A Companion to Museum Studies*. <sup>30</sup> Sharon Macdonald, *A Companion to Museum Studies*. <sup>31</sup> Cher Krause Knight, Harriet F. Senie, *A Companion to Public Art*. <sup>32</sup> Ian Chilvers, *A Dictionary of Modern and Contemporary Art*. <sup>33</sup> Conrad Rudolph, *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*. <sup>34</sup> Martin J. Powers, Katherine R. Tsiang, *A Companion to Chinese Art*. <sup>35</sup> Loretta Vandi, *Ornament and European Modernism: From Art Practice to Art History*. <sup>36</sup> Conrad Rudolph, *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*. <sup>37</sup> Sharon Macdonald, *A Companion to Museum Studies*. <sup>38</sup> Okwui Enwezor, Nancy Condee, Terry Smith, *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*. <sup>39</sup> Richard

Kostelanetz, *A Dictionary of the Avant-Gardes*. <sup>40</sup> Sharon Macdonald, *A Companion to Museum Studies*. <sup>41</sup> Joanna Grabski, *Art World City: The Creative Economy of Artists and Urban Life in Dakar*. <sup>42</sup> Robert A. Slayton, *Beauty in the City: The Ashcan School*. <sup>43</sup> Sharon Macdonald, *A Companion to Museum Studies*. <sup>44</sup> Richard Kostelanetz, *A Dictionary of the Avant-Gardes*. <sup>45</sup> Andreas Reckwitz, *The Invention of Creativity: Modern Society and the Culture of the New*. <sup>46</sup> Okwui Enwezor, Nancy Condee, Terry Smith, *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*. <sup>47</sup> Christian Mieves, *Wonder in Contemporary Artistic Practice*.

## ■ CH\_N2E88

### CRAWLING TIME AND SPACE

An imagined speech of *ch\_n2e88* at a Gathering for Six in *Library\_639*:

#### REBUILDING THE ETERNAL CITY<sup>1</sup>

The city is a given; even if the tenements are crumbling and collapsing, the attention focuses on the underlying permanent problem of shelter.<sup>2</sup> What we often forget is that even an eternal city is the result of a continuing process.<sup>3</sup> Places, piazzas, voids—the city is a network of inhabited walls enclosing the mirror images of streets.<sup>4</sup> In a world where physical authenticity is continually assailed by the availability of convincing alternative realities, such proof is an anchor for the actualities of the past.<sup>5</sup> As this brief look at material remains, dating, and reconstruction exposes, early Rome is a tricky place to investigate.<sup>6</sup> As Stewart argues, Rome is the catalyst for the adoption of these new forms of material, but not the source of the type itself.<sup>7</sup> Roman architecture was eclectic and was characterized by differing styles that can be attributed to regional tastes, materials, and tradition as well as to the diverse preferences of a wide range of patrons who commissioned and paid for buildings.<sup>8</sup> Almost all Egyptian antiquities brought to Rome were antiques in the sense that they were already centuries old at the time of their removal to Italy, yet few come from those periods of history most studied today.<sup>9</sup> In this sense much of Roman architecture is of hybrid nature.<sup>10</sup> There is no consistent Egyptian style evident in Roman made works, which drew on modes of representation from different periods of Egyptian history and which also vary in iconography.<sup>11</sup> Hieroglyphic writing, the monumental formal script of ancient Egypt, consists of a series of images that were chosen and laid out not only

for their aesthetic appeal and meaning, but also to create an eternal verity.<sup>12</sup> The study of Egyptian architecture is particularly woven into the totality of Egyptian art because of the integration of architecture, relief/painting, statuary, and text.<sup>13</sup> In fact, among those antiquities found in Rome were both Egyptian Antiquities—many of which had been brought to the center of the Roman Empire by the emperors—and Egyptianizing objects created in Rome.<sup>14</sup> The Vatican obelisk, weighing perhaps 500 tons, brought over from Egypt originally to adorn the circus of the emperor Caligula, took four months using 800 men and 120 horses to move a few hundred metres in the 16th century.<sup>15</sup> In Roman terms, simply using such giant monolithic columns was pushing technology to its limits and at the same time making a spectacle out of construction which carried an unmistakable message about the power of imperial Rome.<sup>16</sup> The monuments of ancient Egypt, Greece, and Rome, in turn, illuminate the nature of engineering in those cultures, which was in many fundamental ways the same as the nature of engineering today.<sup>17</sup>

Renaissance Rome had not only rediscovered classical culture, it had embraced the licentiousness that precipitated the fall of the imperial city.<sup>18</sup> Renaissance artists were traveling salesmen, brushes and chisels for hire, traveling from city state to city state, competing for commissions.<sup>19</sup> Renaissance artist Alberti formulated the conceit of the painting as “window on the world”: the picture plane simulates a transparent window that opens out to an imaginary pictorial space behind it.<sup>20</sup> This pictorial space pretends to be three dimensional like the viewer’s space.<sup>21</sup> Sebastiano Serlio, whose sixteenth century book on architecture stands with the works of Vitruvius and Alberti, calls the *Tempietto* “a model of balance and harmony, without a superfluous detail.”<sup>22</sup> From the Renaissance period onwards artists and architects recorded individual buildings and their decorative details in a variety of media.<sup>23</sup> Stoichita have shown, Renaissance painters explored the resemblance between pictures and maps in paintings that complicated notions of symbolic referentiality and geographical verisimilitude by adding political showmanship.<sup>24</sup> The Renaissance inaugurates the fetishization of the Ptolemaic model of the map—the planar coordinate grid of locatable positions.<sup>25</sup> As Ptolemy puts it in *Tetrabiblos*, the standard reference for all things astrological for over a millennium, “The cause of both universal and of particular events is the motion of the planets, sun, and moon; and the prognostic art is the scientific observation of precisely the change in the subject natures which corresponds to parallel movements of the heavenly bodies through the surrounding heavens.”<sup>26</sup> The scope of ancient cartography and the nature of ancient maps remain a subject of much debate, and there are different opinions about whether

geographical writers made use of maps.<sup>27</sup> This community of mapmakers and map users shared ideas about what a map should be and how it should be made.<sup>28</sup> But to say that the map represents the space of a narrative topology makes it possible to indicate the veritable stake of its presence in the novel: the question is not that of the opposition between the “real” and “fiction,” but rather that of the project of the fiction itself and of the graphic means it mobilizes so as to be shown and developed.<sup>29</sup> Ptolemy adduces the point in the first sentences of his *Geographia*: the map has the power of representing to human beings realities that they would otherwise be unable to see.<sup>30</sup>

In Rome, today's architects can, with the elements of Roman architecture, put together the modern style, creating a new organization and a new aesthetic.<sup>31</sup> If only those responsible for the development of Rome today could be re-united with the threads of their rich architectural traditions, one could be sure that these would be woven in new and interesting ways, and that archaeology and innovation could be fused again in the development of the Eternal City.<sup>32</sup>

<sup>1</sup> Roger B. Ulrich, Caroline K. Quenemoen, *A Companion to Roman Architecture*. <sup>2</sup> J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*. <sup>3</sup> J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*. <sup>4</sup> Paula Deitz, *Of Gardens: Selected Essays*. <sup>5</sup> Elise A. Friedland, Melanie Grunow Sobocinski, Elaine K. Gazda, *The Oxford Handbook of Roman Sculpture*. <sup>6</sup> John North Hopkins, *The Genesis of Roman Architecture*. <sup>7</sup> Roger B. Ulrich, Caroline K. Quenemoen, *A Companion to Roman Architecture*. <sup>8</sup> Roger B. Ulrich, Caroline K. Quenemoen, *A Companion to Roman Architecture*. <sup>9</sup> Elise A. Friedland, Melanie Grunow Sobocinski, Elaine K. Gazda, *The Oxford Handbook of Roman Sculpture*. <sup>10</sup> Roger B. Ulrich, Caroline K. Quenemoen, *A Companion to Roman Architecture*. <sup>11</sup> Elise A. Friedland, Melanie Grunow Sobocinski, Elaine K. Gazda, *The Oxford Handbook of Roman Sculpture*. <sup>12</sup> Melinda K. Hartwig, *A Companion to Ancient Egyptian Art*. <sup>13</sup> Melinda K. Hartwig, *A Companion to Ancient Egyptian Art*. <sup>14</sup> Melinda K. Hartwig, *A Companion to Ancient Egyptian Art*. <sup>15</sup> J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*. <sup>16</sup> J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*. <sup>17</sup> Henry Petroski, *Engineers of Dreams: Great Bridge Builders and the Spanning of America*. <sup>18</sup> R. A. Scotti, *Basilica: The Splendor and the Scandal: Building St. Peter's*. <sup>19</sup> R. A. Scotti, *Basilica: The Splendor and the Scandal: Building St. Peter's*. <sup>20</sup> Monika Kaup, *Neobaroque in the Americas: Alternative Modernities in Literature, Visual Art, and Film*. <sup>21</sup> Monika Kaup, *Neobaroque in the Americas: Alternative Modernities in Literature, Visual Art, and Film*. <sup>22</sup> R. A. Scotti, *Basilica: The Splendor and the Scandal: Building St. Peter's*. <sup>23</sup> J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*. <sup>24</sup> Martin Brückner, *The Social Life of Maps in America, 1750–1860*. <sup>25</sup> Anders Engberg-Pedersen, *Literature and Cartography: Theories, Histories, Genres*. <sup>26</sup> Anders Engberg-Pedersen, *Literature and Cartography: Theories, Histories, Genres*. <sup>27</sup> David Pettegrew, *The Isthmus of Corinth: Crossroads of the Mediterranean World*. <sup>28</sup> Anders Engberg-Pedersen, *Literature and Cartography: Theories, Histories, Genres*. <sup>29</sup> Anders Engberg-Pedersen, *Literature and Cartography: Theories, Histories, Genres*. <sup>30</sup> Anders Engberg-Pedersen, *Literature and Cartography: Theories, Histories, Genres*. <sup>31</sup> J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*. <sup>32</sup> J. C. Coulston, Hazel Dodge, *Ancient Rome: The Archaeology of the Eternal City*.

An imagined speech of *ch\_n3e81* at a Gathering for Six in the *Library\_639*:

#### FRAGMENTARY IMAGES<sup>1</sup>

[...] coming from nowhere, going nowhere: an immense collective act, rolling along, ceaselessly unrolling, without aggression, without objectives—transferential sociality, doubtless the only kind in a hyperreal, technological, soft mobile era, exhausting itself in surfaces, networks and soft technologies [...].<sup>2</sup> These brief city portraits that constellate into cityscapes captured in fragmentary images “seek to capture the fluid and fleeting character of metropolitan existence” beyond the mere banality of the tourist vision.<sup>3</sup> With these pieces comes an understanding that the crowd is data, the landscape is data: if the city is a database, then all of its components must become data sets.<sup>4</sup> The city is framework, never subject; scaffolding, never structure; the city becomes an interface through which data can be accessed.<sup>5</sup> Through a PIN, the relationship between community and city is radically modified, because the city is no more a unique entity, a territory, or a border.<sup>6</sup> Hundreds of thousands of people now enter 3D cyber cityscapes, communicating through digital bodies called avatars.<sup>7</sup> The face of the city houses both new and old mythologies, traditional culture and modern technology, reality and appearance, fashion and boredom, those who kill time and those who live accelerated lives.<sup>8</sup> The constantly open city will allow a free choice of the time frame in which to live, sleep, love, or work.<sup>9</sup>

At the point where cyberspace and post biological life meet, an entirely new kind of social architecture is required.<sup>10</sup> Architecture is the platform for multidimensional mediation and bi-sociation, linking conceptual frameworks that appear to have nothing in common.<sup>11</sup> Yet the connection with architecture is not literal, for as we ascend the scale of abstraction we lose many ties to materiality.<sup>12</sup> Contemporary avant garde architecture is addressing the demand for an increased level of articulated complexity by means of retooling its methods on the basis of parametric design systems.<sup>13</sup> Many of these types are novel and opportunistic and reveal the complexity of advertising and consumer media in neoliberal cities.<sup>14</sup> The architecture is based on a semantic analysis of the viewer's words, reorganizing them to reflect the underlying themes they express.<sup>15</sup> In this respect, architecture is unlike music, where the well-known names (e.g., ‘Beethoven's Fifth’) refer



to abstract works rather than to particular performances of these works,<sup>16</sup> yet digital technologies, now ubiquitous, have already significantly changed the way architecture is designed and made.<sup>17</sup> Through the conversion of the external world into digital parameters, the computer is privileged as an abstract space that accommodates processes of differentiation.<sup>18</sup> What is striking about New Aesthetic art objects is not just their origins in digital media but their appearance as natural evolving out of our digital experiences.<sup>19</sup> The art projects seem to recapture the often-lost connection between science, art, technology and the natural world.<sup>20</sup> But strangely enough, the art and biology community of practice and the art and artificial life community barely overlap.<sup>21</sup> Breaking free of categories, intellectually and emotionally, and creating new realities, new language, new practices is what art is about.<sup>22</sup> This means that the realization of art is moved from the level and manifests to the level of action and relationships.<sup>23</sup> For Plato, art is an illusion, a systematic deception in which each copy loses something of reality by being composed of new (substitute) materials and effects in successive alien media platforms.<sup>24</sup> His pluralistic, relativist views suggest that art is no longer required to seek or produce truth and knowledge, and may abandon standards and categories.<sup>25</sup> Art is the search for new language, new metaphors, new ways of constructing reality, and for the means of redefining ourselves.<sup>26</sup> The way digital processes undermine the concept of the single definitive work of art is a challenge to our artistic preconceptions.<sup>27</sup>

With the development of capitalism, irreversible time is unified on a world scale.<sup>28</sup> Time is regulated by capital, segregated from the passage of historical or biological evolution.<sup>29</sup> But while not so long ago, McLuhan's time is, nevertheless, not our time.<sup>30</sup> Time is not so much lost as compacted into stacked and varying rhythms.<sup>31</sup> We are in an experimental time, with software and hardware changing at dizzying speeds and the expectations for and the possibilities of our work not yet fully articulated.<sup>32</sup> Since at the quantum level time is symmetrical and past and present have no meaning, one of the major differences between the quantum level (the source of information) and the classical level (the outworking of this information), is that the classical level has an end point, a purpose.<sup>33</sup> Every form is embedded with a past: the memory of what it once was and the potential for what it could be both remain charged.<sup>34</sup> Any investigation into form is also an investigation into its mediations and remediation.<sup>35</sup> The first reason for the return of the form is the convergence of diverse art-forms made possible by digital media.<sup>36</sup> The form has many more lessons to offer, but my point is that a focus on form is productive since it allows competing narratives and political claims to bump up against each other in potentially

enlightening ways.<sup>37</sup> Form is an expression of adaptation to the environment.<sup>38</sup> The technical element is always in a relation with elements outside itself; its form is therefore indeterminate and virtual.<sup>39</sup> It is because of this heterogeneity over time that topological historicity remains receptive to the conditions by which a form is brought into being or apprehended at any given moment.<sup>40</sup> One might argue that the “newness” of digital forms necessitated a kind of “formalist period,” a sustained time of reflection on the specificity of what was before us in a particular moment.<sup>41</sup> Yet, given that new media forms are replacing each other so rapidly—usually before we have time to fully explore their social and aesthetic potential—perhaps a discourse on medium specificity might enable us to recuperate unique possibilities that otherwise would have been lost.<sup>42</sup> The hybrid or the meeting of two media is a moment of truth and revelation from which new form is born.<sup>43</sup>

<sup>1</sup> André Gaudreault, Nicolas Dulac, Santiago Hidalgo, *A Companion to Early Cinema*. <sup>2</sup> Marcin Mazurek, *A Sense of Apocalypse: Technology, Textuality, Identity*. <sup>3</sup> Claudia Schaefer, *Lens, Laboratory, Landscape: Observing Modern Spain*. <sup>4</sup> Marsha Kinder, Tara McPherson, *Transmedia Frictions: The Digital, the Arts, and the Humanities*. <sup>5</sup> Marsha Kinder, Tara McPherson, *Transmedia Frictions: The Digital, the Arts, and the Humanities*. <sup>6</sup> Susan Yelavich, Barbara Adams, *Design as Future-Making*. <sup>7</sup> Annick Bureau, Roger F. Malina, Louise Whiteley, *Meta-Life: Biotechnologies, Synthetic Biology, A Life and the Arts*. <sup>8</sup> Claudia Schaefer, *Lens, Laboratory, Landscape: Observing Modern Spain*. <sup>9</sup> Susan Yelavich, Barbara Adams, *Design as Future-Making*. <sup>10</sup> Roy Ascott, *Art, Technology, Consciousness: Mind@large*. <sup>11</sup> Roy Ascott, *Art, Technology, Consciousness: Mind@large*. <sup>12</sup> Roy Ascott, *Art, Technology, Consciousness: Mind@large*. <sup>13</sup> Mario Carpo, *The Second Digital Turn: Design Beyond Intelligence*. <sup>14</sup> Nicole Kalms, *Hypersexual City: The Provocation of Soft-Core Urbanism*. <sup>15</sup> Ray Siemens, Susan Schreibman, *A Companion to Digital Literary Studies*. <sup>16</sup> Glenn Parsons, *The Philosophy of Design*. <sup>17</sup> Mario Carpo, *The Alphabet and the Algorithm*. <sup>18</sup> Anna Munster, *Materializing New Media: Embodiment in Information Aesthetics*. <sup>19</sup> Scott Contreras-Koterbay, Lukasz Mirocha, *The New Aesthetic and Art: Constellations of the Postdigital*. <sup>20</sup> Roy Ascott, *Engineering Nature: Art and Consciousness in the Post-Biological Era*. <sup>21</sup> Annick Bureau, Roger F. Malina, Louise Whiteley, *Meta-Life: Biotechnologies, Synthetic Biology, A Life and the Arts*. <sup>22</sup> Roy Ascott, *Art, Technology, Consciousness: Mind@large*. <sup>23</sup> Roy Ascott, *Engineering Nature: Art and Consciousness in the Post-Biological Era*. <sup>24</sup> Marsha Kinder, Tara McPherson, *Transmedia Frictions: The Digital, the Arts, and the Humanities*. <sup>25</sup> Ray Siemens, Susan Schreibman, *A Companion to Digital Literary Studies*. <sup>26</sup> Roy Ascott, *Art, Technology, Consciousness: Mind@large*. <sup>27</sup> Jackie Hatfield, *Experimental Film and Video: An Anthology*. <sup>28</sup> Amelia Barikin, *Parallel Presents: The Art of Pierre Huyghe*. <sup>29</sup> Amelia Barikin, *Parallel Presents: The Art of Pierre Huyghe*. <sup>30</sup> Jihoon Kim, *Between Film, Video, and the Digital: Hybrid Moving Images in the Post-Media Age*. <sup>31</sup> Anna Munster, *Materializing New Media: Embodiment in Information Aesthetics*. <sup>32</sup> Ray Siemens, Susan Schreibman, *A Companion to Digital Literary Studies*. <sup>33</sup> Roy Ascott, *Art, Technology, Consciousness: Mind@large*. <sup>34</sup> Amelia Barikin, *Parallel Presents: The Art of Pierre Huyghe*. <sup>35</sup> Margie Borschke, *This is Not a Remix: Piracy, Authenticity and Popular Music*. <sup>36</sup> Marsha Kinder, Tara McPherson, *Transmedia Frictions: The Digital, the Arts, and the Humanities*. <sup>37</sup> Margie Borschke, *This is Not a Remix: Piracy, Authenticity and Popular Music*. <sup>38</sup> Annick Bureau, Roger F. Malina, Louise Whiteley, *Meta-Life: Biotechnologies, Synthetic Biology, A Life and the Arts*. <sup>39</sup> Anna Munster, *Materializing New Media: Embodiment in Information Aesthetics*. <sup>40</sup> Amelia Barikin, *Parallel Presents: The*

## ■ CH\_N4E79

### ARCHITECTURE IS NOT ENOUGH

An imagined speech of *ch\_n4e79* at a Gathering for Six in the *Library\_639*:

A CITY IS NOT A WORK OF ART <sup>1</sup>

The city is the centre of scandal, slander and speculation. <sup>2</sup>

The city is too big, and they have to touch too much, and touch it too rapidly. <sup>3</sup>

The city is infested by gangs of hardened wretches. <sup>4</sup>

The city is a language, its people entries in a vocabulary. <sup>5</sup>

The city is in my blood now. <sup>6</sup>

The city is so full of French. <sup>7</sup>

The city is a sentence, harsh, staccato, in an alien tongue. <sup>8</sup>

The city is at the mercy of waves that seem to be of its own making. <sup>9</sup>

The city is its inhabitants. <sup>10</sup>

The city is literally a composite of tens of thousands of tiny neighborhood units. <sup>11</sup>

The city is so large, too, that it renders the average citizen powerless in its presence. <sup>12</sup>

The city is one vast throng of people. <sup>13</sup>

The city is surrounded by islands to which the mad and the dangerous have always been expelled. <sup>14</sup>

The city is the least defensible of great capitals. <sup>15</sup>

The city is also "an undeniably transitional space between the domestic and the foreign." <sup>16</sup>

The city is literally a deadly place. <sup>17</sup>

The city is so old, and so encrusted with habit and tradition... <sup>18</sup>

The city is a built dream, a vision incarnated. <sup>19</sup> The city is like poetry: it compresses all life, all races and breeds, into a small island and adds music and the accompaniment of internal engines. <sup>20</sup> As architecture, New York ought to

be in fact what it seems so surely at a distance: the most exhilarating embodiment of modern form.<sup>21</sup> Manhattan's architecture is a paradigm for the exploitation of congestion.<sup>22</sup> Capitalism in some form is likely to endure, whatever its shortcomings, for it is the only way known for managing accumulated material assets.<sup>23</sup> A city is always more than its architecture, but to destroy the past that is expressed by enduring architecture is an assault on history itself.<sup>24</sup> The architects have been forced, ironically enough, by that same evolutionary process of art and history that the cathedral ignored, to go to modern concrete construction in the name of cost and practicality.<sup>25</sup> In this branch of utopian real estate, architecture is no longer the art of designing buildings so much as the brutal skyward extrusion of whatever site the developer has managed to assemble.<sup>26</sup> Architecture is Manhattan's new religion.<sup>27</sup>

New York City is one of the most thoroughly altered landscapes imaginable, an almost wholly artificial environment, in which the terrain's primeval contours have long since been obliterated and most of the parts that resemble nature (the trees on side streets, the rocks in Central Park) are essentially decorations.<sup>28</sup> Yet if a city is a work of art, does it in some sense cease to be a living city?<sup>29</sup> Anti art is true to our times.<sup>30</sup> There is something ironic about no art as art, about a performer performing a non-performance.<sup>31</sup> It's thinking about SEX as art and art as SEX.<sup>32</sup> Henceforward, all art would be machine made, proclaimed the Dutchman Theo Van Doesburg.<sup>33</sup> But if life is a work of art, and art is a business, was his life then just a commodity?<sup>34</sup> Now, the question is: Would that have been the greatest work of art in the history of the world or not?<sup>35</sup> With Warhol, the two spheres collapse into one: Business art is the step that comes after Art.<sup>36</sup> So his art embodied his person.<sup>37</sup> His art is alive.<sup>38</sup> The private art market now flourished.<sup>39</sup> It was art as play.<sup>40</sup> If urban exploration is ever to have the capacity to be more than art for art's sake, it must move from an internal dialogue to engage with other artists, hackers, explorers and political activists.<sup>41</sup> There is no cure ... in poetry or art ... for unemployment ... civic, neglect, and capitalistic exploitation.<sup>42</sup> In the poem, art is imitating life.<sup>43</sup> Art is a Battlefield.<sup>44</sup>

From the start, cities—and the architecture they created—went hand in hand with war.<sup>45</sup> The postwar architecture is the accountants' revenge on the prewar businessmen's dreams.<sup>46</sup> In so doing, it encouraged localities to develop means of competing effectively in the political economy of war and defense production.<sup>47</sup> But then that liberating impulse surrenders to the implacable logic of the Grid; the free form is forced back uncomfortably to the conformity of the rectangle.<sup>48</sup> That form is the distilled essence of literary culture in the city.<sup>49</sup> In New York, on the contrary, form is subordinate to function, which is always

multiple and shifting.<sup>50</sup> The hand directing the city's built form is not invisible but nonexistent, or at least feeble.<sup>51</sup> From this time on you can see the struggle to get a form without deforming the language.<sup>52</sup> Politically, the architecture seemed an expression of democratic freedom of choice.<sup>53</sup> Once again, middle class moralists accused residential architecture of causing complex social problems.<sup>54</sup> The "best" modern architecture is that which is prepared for the "worst" catastrophe.<sup>55</sup> Attempting to freeze the landscape according to one single eternally valid viewpoint merely reduces the richness and complexity of the phenomenon.<sup>56</sup> It created a city of softness and mystery, with sudden pools of light fringed by blackness and silence.<sup>57</sup> Architects are typically more fluent in descriptions of activity and relationship that result in artifacts or forms within conventions that favor the designation of site as a single entity.<sup>58</sup>

In blurring the border between memory and city life, walking serves as a nostalgic act.<sup>59</sup> It is only with the passage of time that a mystery develops, after the collective memory has forgotten the original purpose.<sup>60</sup> Remembered events seem to be outside any linear time frame or may refuse to be easily anchored to 'historical' time.<sup>61</sup> Beyond the time measured by human memory there exists, therefore, sacred time invoked by the sound of these bells.<sup>62</sup> For a sense of these elusive areas of memory drenched city life, one has to turn to letters and diaries, memoirs and oral history, forms of recollection that often focus precisely on recollection of the everyday.<sup>63</sup> The precise evolution of the concept over time is an interesting question.<sup>64</sup> Much that is precious in the memory will have vanished months or years later, and the returning traveler must rediscover the city each time.<sup>65</sup>

<sup>1</sup> David Kishik, *The Manhattan Project: A Theory of a City*. <sup>2</sup> Peter Ackroyd, *London: The Biography*. <sup>3</sup> Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. <sup>4</sup> Edwin G. Burrows, Mike Wallace, *Gotham: A History of New York City to 1898*. <sup>5</sup> Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. <sup>6</sup> Peter Ackroyd, *London: The Biography*. <sup>7</sup> Edwin G. Burrows, Mike Wallace, *Gotham: A History of New York City to 1898*. <sup>8</sup> Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. <sup>9</sup> Peter Ackroyd, *London: The Biography*. <sup>10</sup> Keith Wilhite, *The City Since 9/11: Literature, Film, Television*. <sup>11</sup> Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. <sup>12</sup> Peter Ackroyd, *London: The Biography*. <sup>13</sup> Peter Ackroyd, *London: The Biography*. <sup>14</sup> Xiaojing Zhou, *Cities of Others: Reimagining Urban Spaces in Asian American Literature*. <sup>15</sup> Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. <sup>16</sup> Xiaojing Zhou, *Cities of Others: Reimagining Urban Spaces in Asian American Literature*. <sup>17</sup> Peter Ackroyd, *London: The Biography*. <sup>18</sup> Peter Ackroyd, *London: The Biography*. <sup>19</sup> Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. <sup>20</sup> Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. <sup>21</sup> Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. <sup>22</sup> Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. <sup>23</sup> James Howard Kunstler, *The Geography of Nowhere: The Rise and Decline of America's Man-made Landscape*. <sup>24</sup> Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. <sup>25</sup> Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*.

[26] Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. [27] Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. [28] Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. [29] Peter Ackroyd, *Venice: Pure City*. [30] Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. [31] David Kishik, *The Manhattan Project: A Theory of a City*. [32] Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. [33] James Howard Kunstler, *The Geography of Nowhere: The Rise and Decline of America's Man-made Landscape*. [34] David Kishik, *The Manhattan Project: A Theory of a City*. [35] Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. [36] David Kishik, *The Manhattan Project: A Theory of a City*. [37] Peter Ackroyd, *Venice: Pure City*. [38] Peter Ackroyd, *Venice: Pure City*. [39] Edwin G. Burrows, Mike Wallace, *Gotham: A History of New York City to 1898*. [40] Peter Ackroyd, *Venice: Pure City*. [41] Bradley L. Garrett, *Explore Everything: Place-Hacking the City*. [42] Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*. [43] James Crawford, *Fallen Glory: The Lives and Deaths of History's Greatest Buildings*. [44] Carolyn Steel, *Hungry City: How Food Shapes Our Lives*. [45] James Crawford, *Fallen Glory: The Lives and Deaths of History's Greatest Buildings*. [46] Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. [47] Mason B. Williams, *City of Ambition: FDR, LaGuardia, and the Making of Modern New York*. [48] Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. [49] Peter Ackroyd, *Venice: Pure City*. [50] David Kishik, *The Manhattan Project: A Theory of a City*. [51] David Kishik, *The Manhattan Project: A Theory of a City*. [52] Nissa Parmar, *Multicultural Poetics: Re-visioning the American Canon*. [53] Gwendolyn Wright, *Building the Dream: A Social History of Housing in America*. [54] Gwendolyn Wright, *Building the Dream: A Social History of Housing in America*. [55] Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*. [56] Ugo Carughi, Massimo Visone, *Time Frames: Conservation Policies for Twentieth-Century Architectural Heritage*. [57] Peter Ackroyd, London: *The Biography*. [58] Keller Easterling, *Organization Space: Landscapes, Highways, and Houses in America*. [59] Barbara E. Thornbury, Evelyn Schulz, Tokyo: *Memory, Imagination, and the City*. [60] Eleanor Phillips Brackbill, *An Uncommon Cape: Researching the Histories and Mysteries of a Property*. [61] Barbara E. Thornbury, Evelyn Schulz, Tokyo: *Memory, Imagination, and the City*. [62] Peter Ackroyd, London: *The Biography*. [63] Catriona Kelly, *St Petersburg: Shadows of the Past*. [64] Catriona Kelly, *St Petersburg: Shadows of the Past*. [65] Kenneth Goldsmith, *Capital: New York, Capital of the 20th Century*.

■ CH\_N5E172  
A SUBSTITUTIVE OBJECT

An imagined speech of *ch\_n5e172* at a Gathering for Six in *Library\_639*:

ANALYTIC AND SYNTHETIC<sup>1</sup>

Everybody knows that Modern architecture is “just a bunch of glass boxes,” so it could be anything or nothing.<sup>2</sup> Architecture is always a set of actual monuments, not a vague corpus of theory.<sup>3</sup> Architecture is fundamentally involved with numbers.<sup>4</sup> In fact, architecture is both analytic and

synthetic.<sup>5</sup> As a cultural field, the art of architecture is inherently hybrid in nature.<sup>6</sup> Our once outrageous architecture is now general currency.<sup>7</sup> This is primarily why architecture appears to us as always already ethical, despite the fact that it has a dark and a light side.<sup>8</sup> This reversal of architecture's entropy law, this new ordering capacity or architectural negentropy, is the critical factor in architecture's potential to halt the ongoing urban disarticulation of the world's built environments.<sup>9</sup> Would you say that this project of mobility and integration leads to the idea of abandoning conventional national categories, such as Dutch architecture or Swiss architecture, or do we, in fact, witness the opposite?<sup>10</sup> The history of architecture is a history of substitutive objects.<sup>11</sup>

Aldo Rossi's assertion of the existence of an autonomous body of architectural knowledge addressed the crucial question of a critical practice of architecture, and of the re-conquest of analytical tools specific to the city and to the forms of its production.<sup>12</sup> The city is evolving in ways that its rulers cannot fully control.<sup>13</sup> The big city is a magnet.<sup>14</sup> The only sort of regime that could set up such a controlled, channelled city is a dictatorship or an oligarchy.<sup>15</sup> For humans, the playing field—the architecture of the city—is symbolic, framing focal actions and habits, enabling some and curtailing others, setting limits and thus making possible human freedom; it does not appear primarily as an object, but becomes “present as the practical end” of the inhabitant's intentions.<sup>16</sup> In *Mosaic of Subcultures* we have argued that a great variety of subcultures in a city is not a racist pattern which forms ghettos, but a pattern of opportunity which allows a city to contain a multitude of different ways of life with the greatest possible intensity.<sup>17</sup>

Moscow city is smooth, immaculate, glazed, anonymous, guiltless.<sup>18</sup>

The Forbidden city is rectilinear, and symmetry and geometry dominate these main spaces.<sup>19</sup>

The true city is underground, including a farm where fungus is cultivated for food.<sup>20</sup>

Wright's Living City is an expanded rewrite of his earlier *Disappearing City*.<sup>21</sup>

The fabric of the city is being squeezed upwards, into the sky.<sup>22</sup>

With apologies to the master [Le Corbusier], the house is an appliance for carrying with you, a city is a machine for plugging into.<sup>23</sup> Ruskin did not look closely at the city because, one might infer, “the city is mechanical, not natural, and therefore does not suggest the nobility and dignity, human and divine, which are the true provinces of art.”<sup>24</sup> Architecture is the art above all others which achieves a

state of platonic grandeur, mathematical order, speculation, the perception of harmony which lies in emotional relationships.<sup>25</sup> A work of art is a private matter for the artist, a building is not.<sup>26</sup> Art and architecture are the objectification of philosophy, the objectification of the concepts developed in the *virtus intellectiva*, such as the intelligibles of mathematics and geometry.<sup>27</sup> We could stop pretending that it is “a blend of art and science”, but is a discipline in its own right that happens to overlap some of the territory of painting, sculpture, statics, acoustics and so on.<sup>28</sup> The affinity between art and science was seen to be based on their common approximation to a condition of stasis, harmony, and invariability.<sup>29</sup> This idea was underlined by the constant juxtaposition of old and new: monographs on such French classical ‘masters’ as Poussin and Ingres were interleaved with articles by Charles Henry on the science of aesthetics; the Parthenon was compared to a modern automobile, and so on.<sup>30</sup> Art is not law, and we must consider the contract metaphorically.<sup>31</sup> Architecture like all art is its own reward and the best antidote to a 100 year frustration.<sup>32</sup> As Oscar Wilde has neatly informed us, “All art is quite useless,” without material function.<sup>33</sup> All art is erotic.<sup>34</sup> All art is to dissolve into constructing a new life.<sup>35</sup> Now art is the contrary of chaos.<sup>36</sup>

As Charles Jencks put it 40 years ago: ‘the minute a new form is invented it will acquire, inevitably, a meaning.’<sup>37</sup> With Mies, form is put in the service of function; the “what,” in Mies’ language, is reduced to “how.”<sup>38</sup> As Vico goes on to explain, “what form is (i.e. could be) the property of each natural thing when something may be added or subtracted at any moment?”<sup>39</sup> It also attests that the present situation continues to demand new formats, new styles, new modalities of writing—some quicker, some slower, some smaller and more concise, some larger and more encompassing.<sup>40</sup> Each type differs from the others to the extent that each representational medium in residence (writing, art, film) differs from the others by a varying/differing formal proximity to its referent (writing being the farthest and film the closest).<sup>41</sup> Therefore, a physical form is nothing but the continuous change of the thing.<sup>42</sup> And frequency, as a form of oscillating repetition unaffected by hand or history, is understood as so unintentional as to dethrone character—which it no longer serves—as an old fashioned idea tethered to romantic notions of change over time. A typology of the formless is still a typology, absence of form is still form...<sup>43</sup> The man might be a master of space, but time is another matter altogether.<sup>44</sup> Our time is given to us as a soil on which we stand, as a task that we have to master.<sup>45</sup> For many contemporary architects, time is the enemy of their art.<sup>46</sup> And yet, time is there, embedded in works of architecture in its arrest.<sup>47</sup> It might be that for some artists and architects, the due time is not



now but in a paradoxical future where, like the archeology of Brunelleschi, originality carries a different meaning.<sup>48</sup> The presence of historical time is tactile, emphatic.<sup>49</sup> They suggest that the eclectic fashion of their time is in itself self consciously and (recalling Plato's criticism of the Sophists) rhetorically historicist, and consequently more about re-fashioning than fashioning anew:<sup>50</sup> All time is local.<sup>51</sup> Time is a composite mode because it involves two places, one of which stands still while the other is in motion.<sup>52</sup> The technology of cyberspace in its undifferentiated form in our time is the main cause of this psychosis.<sup>53</sup> The question is whether time is used to emancipate architecture, or if architecture is used to suppress time.<sup>54</sup> Time is an essential ingredient.<sup>55</sup>

<sup>1</sup> Denise Scott Brown, *Architecture Words 4: Having Words*. <sup>2</sup> José de Paiva, *The Living Tradition of Architecture*. <sup>3</sup> Reyner Banham, *A Critic Writes: Selected Essays by Reyner Banham*. <sup>4</sup> A. Krista Sykes, *Constructing a New Agenda: Architectural Theory 1993–2009*. <sup>5</sup> Denise Scott Brown, *Architecture Words 4: Having Words*. <sup>6</sup> David Gartman, *From Autos to Architecture: Fordism and Architectural Aesthetics in the Twentieth Century*. <sup>7</sup> Denise Scott Brown, *Architecture Words 4: Having Words*. <sup>8</sup> Donald Kunze, David Bertolini, Simone Brott, *Architecture Post Mortem: The Diastolic Architecture of Decline, Dystopia, and Death*. <sup>9</sup> Matthew Poole, Manuel Shvartzberg, *The Politics of Parametricism: Digital Technologies in Architecture*. <sup>10</sup> Miodrag Mitrasinovic, Jilly Traganou, *Travel, Space, Architecture*. <sup>11</sup> Mark Rakatansky, *Architecture Words 9: Tectonic Acts of Desire and Doubt*. <sup>12</sup> Teresa Stoppani, Giorgio Ponzio, George Themistokleous, *This Thing Called Theory*. <sup>13</sup> Deyan Sudjic, *The Edifice Complex: The Architecture of Power*. <sup>14</sup> Christopher Alexander, Sara Ishikawa, Murray Silverstein, Max Jacobson, Ingrid Fiksdahl-King, Shlomo Angel, *A Pattern Language: Towns, Buildings, Construction*. <sup>15</sup> Owen Hatherley, *A New Kind of Bleak: Journeys through Urban Britain*. <sup>16</sup> Alberto Pérez-Gómez, *Attunement: Architectural Meaning after the Crisis of Modern Science*. <sup>17</sup> Christopher Alexander, Sara Ishikawa, Murray Silverstein, Max Jacobson, Ingrid Fiksdahl-King, Shlomo Angel, *A Pattern Language: Towns, Buildings, Construction*. <sup>18</sup> Owen Hatherley, *Landscapes of Communism: A History Through Buildings*. <sup>19</sup> Frederick Steiner, *Design for a Vulnerable Planet*. <sup>20</sup> Stephen R. Kellert, Judith Heerwagen, Martin Mador, *Biophilic Design: The Theory, Science and Practice of Bringing Buildings to Life*. <sup>21</sup> David Gartman, *From Autos to Architecture: Fordism and Architectural Aesthetics in the Twentieth Century*. <sup>22</sup> Deyan Sudjic, *The Edifice Complex: The Architecture of Power*. <sup>23</sup> David Gartman, *From Autos to Architecture: Fordism and Architectural Aesthetics in the Twentieth Century*. <sup>24</sup> Donald Leslie Johnson, Frank Lloyd Wright, *The Early Years: Progressivism: Aesthetics: Cities*. <sup>25</sup> Patrik Schumacher, *The Autopoiesis of Architecture, Volume II: A New Agenda for Architecture*. <sup>26</sup> Joseph Masheck, Adolf Loos, *The Art of Architecture*. <sup>27</sup> Kyriaki Tsoukala, Nikolaos-Ion Terzoglou, Charikleia Pantelidou, *Intersections of Space and Ethos*. <sup>28</sup> Reyner Banham, *A Critic Writes: Selected Essays by Reyner Banham*. <sup>29</sup> Alan Colquhoun, *Modern Architecture*. <sup>30</sup> Alan Colquhoun, *Modern Architecture*. <sup>31</sup> Sandra Karina Loschke, *Materiality and Architecture*. <sup>32</sup> Charles Jencks, *The Story of Post-Modernism: Five Decades of the Ironic, Iconic and Critical in Architecture*. <sup>33</sup> Donald Leslie Johnson, *On Frank Lloyd Wright's Concrete Adobe: Irving Gill, Rudolph Schindler and the American Southwest*. <sup>34</sup> Reyner Banham, *A Critic Writes: Selected Essays by Reyner Banham*. <sup>35</sup> Patrik Schumacher, *The Autopoiesis of Architecture, Volume I: A New Framework for Architecture*. <sup>36</sup> Paul Goldberger, *Building Art: The Life and Work of Frank Gehry*. <sup>37</sup> Patrik Schumacher, *The Autopoiesis of Architecture, Volume II: A New Agenda for Architecture*. <sup>38</sup> Jassen Callender, *Architecture History and Theory in Reverse: From an Information Age to Eras of Meaning*. <sup>39</sup> Donald

Kunze, David Bertolini, Simone Brott, *Architecture Post Mortem: The Diastolic Architecture of Decline, Dystopia, and Death*. <sup>40</sup> A. Krista Sykes, *Constructing a New Agenda: Architectural Theory 1993–2009*. <sup>41</sup> Amir H. Ameri, *The Architecture of the Illusive Distance*. <sup>42</sup> Donald Kunze, David Bertolini, Simone Brott, *Architecture Post Mortem: The Diastolic Architecture of Decline, Dystopia, and Death*. <sup>43</sup> A. Krista Sykes, K. Michael Hays, *Constructing a New Agenda: Architectural Theory 1993–2009*. <sup>44</sup> Michael Pollan, *A Place of My Own: The Architecture of Daydreams*. <sup>45</sup> Gevork Hartoonian, *Architecture and Spectacle: A Critique*. <sup>46</sup> Michael Pollan, *A Place of My Own: The Architecture of Daydreams*. <sup>47</sup> Jassen Callender, *Architecture History and Theory in Reverse: From an Information Age to Eras of Meaning*. <sup>48</sup> Lucien Steil, *The Architectural Capriccio: Memory, Fantasy and Invention*. <sup>49</sup> José de Paiva, *The Living Tradition of Architecture*. <sup>50</sup> José de Paiva, *The Living Tradition of Architecture*. <sup>51</sup> Jassen Callender, *Architecture History and Theory in Reverse: From an Information Age to Eras of Meaning*. <sup>52</sup> Donald Kunze, David Bertolini, Simone Brott, *Architecture Post Mortem: The Diastolic Architecture of Decline, Dystopia, and Death*. <sup>53</sup> Nadir Lahiji, *The Political Unconscious of Architecture: Re-opening Jameson's Narrative*. <sup>54</sup> Rowan Moore, *Why We Build*. <sup>55</sup> Rowan Moore, *Why We Build*.

■ CH\_N6E110  
UTILITY MADE BEAUTIFUL

An imagined speech of *ch\_n6e110* at a Gathering for Six in *Library\_639*:

AN IDEA OF THE CITY<sup>1</sup>

The city is too complicated for a solitary definition, and perhaps it is one of our greatest mistakes to think of it as a singular, measurable quality.<sup>2</sup> Etymologically at least, the process of moving to the city is by definition a civilizing experience—even if the road is long and hard.<sup>3</sup> As Versailles is to Haussmann's Paris, the Forbidden City is to both historic and contemporary Beijing.<sup>4</sup> Without tradition, the city is inconceivable.<sup>5</sup> The age of the industrial city is over, at least in the West, and it will never return.<sup>6</sup> There is no such thing as a successful city without human capital.<sup>7</sup> Mark that the capital city had a social as well as a political rôle to play.<sup>8</sup> The consumer city is on the rise.<sup>9</sup> While the industrial age was transformed by factories and trains, today's city is redrawn by the mobile phone.<sup>10</sup> The city is on the move because it is compelled to chase a constantly retreating "optimum" that recedes at a constant pace.<sup>11</sup> These elements of infrastructure and rules are essential to the sustainable city and help provide an operational definition of sustainability.<sup>12</sup> The city is becoming not just a collection of places and bodies but a living and connected network

in which buildings, signs, users and vehicles communicate with each other in real time.<sup>13</sup> More than anything else, a city is a device for making connections.<sup>14</sup> Does an Art of the City exist?<sup>15</sup>

A paradox of BIGNESS is that in spite of the calculation that goes into its planning in fact, through its very rigidities it is the one architecture that engineers the unpredictable, instead of enforcing coexistence, BIGNESS depends on regimes of freedoms, the assembly of maximum difference.<sup>16</sup> The 'art' of architecture is useless in BIGNESS.<sup>17</sup> Or perhaps worse, if architecture is to be modelled on the planner's reality, how is it possible to propose an "index" for "an idea of the city" beyond its false residue as a Classical Object?<sup>18</sup> Here, as in many places, architecture acts within a dialectic between gentrification ("development") and our historic rent laws that seek to codify and defend diversity, in which the market takes no interest.<sup>19</sup> Architecture is utility made beautiful.<sup>20</sup> Rather, architecture is sociology turned into built form.<sup>21</sup> A third lesson is that architecture is a constitutive part of the global moment of cities.<sup>22</sup> In his view, architecture is countered by tragedy, which affords us a glimpse of chaos and transience.<sup>23</sup> Here, the art of architecture is found in the treasured old, not the fashionable new.<sup>24</sup> The neatness of architecture is its seduction; it defines, excludes, limits, separates from the "rest" but it also consumes.<sup>25</sup> The new city is no longer a static collection of places but 'a computer in open air'.<sup>26</sup> The smart city is a sensor.<sup>27</sup> This pressure of historical time dissipates, while all forms of a fixed beginning, a pre-determined or conceptually articulated ending and the idea of a duty or a mission are subsumed by a process that will henceforth be timeless.<sup>28</sup> Conversely, when time is a subject—time understood as a subjectivising entity—we call it memory.<sup>29</sup> In this way time, too, has become a kind of salt desert, whose surface allows all great speeds, both deceleration and acceleration.<sup>30</sup> Intensive time is not the forward marching time of action, event or history, but a directionless time made by machines.<sup>31</sup> The feedback in real time preemptively turns the sites and spaces of the event into stages of memory.<sup>32</sup> Time is a bomb that splits the most august temple open, if indeed the wanton savagery of men does not anticipate death's weapon.<sup>33</sup> At the same time, we ought not imagine a romantic return to the preindustrial city—the medieval fortress town, or the baroque streetscape.<sup>34</sup> The social mode of baroque time is fashion, which changes every year; and in the world of fashion a new sin was invented—that of being out of date.<sup>35</sup> The abstractions of money, spatial perspective, and mechanical time provided the enclosing frame of the new life.<sup>36</sup>

The dinner party, the ball, the formal visit, as worked out by the aristocracy and by those who, after the seventeenth century, aped them, gave satisfaction only to those

for whom form is more important than content.<sup>37</sup> Unlike with good form, optimum form is not determined by the way in which an idea is represented in a physical sign (the classical model of representation) but through a dynamic concept of space and time.<sup>38</sup> But the formats of deliberations, the calculations of costs, the circumvention or creation of rules, and the formulas that dictate specific outcomes are often not clear and therefore not amenable to simplistic procedures of democratic deliberation or participatory governance.<sup>39</sup> A form is a whole whose parts are not simply connected by juxtaposition and contiguity; they obey an intrinsic law, the only one capable of determining the meaning of the parts as taken together.<sup>40</sup> Of course, cohering these subjectivities into a collective form is intensely problematic and always risks diminishing the multiple into something lesser.<sup>41</sup> Architectural form is no longer seen as representation but as process.<sup>42</sup> The making of form is thus the real and effective necessary program of architecture.<sup>43</sup> At the heart of the problem of form is the model.<sup>44</sup>

Art and science have always shared a capacity to imagine.<sup>45</sup> As Terry Smith reminds, art is of and from the world.<sup>46</sup> “An art is never just an art: it is always at the same time the proposal of a world [proposition de monde].”<sup>47</sup> For a work of art is not a monument: if it has a life at all, it exists as a contemporary fact: a fact of aesthetics, a fact of religion, a fact of philosophy.<sup>48</sup> The artwork reaches beyond its cultural value to shape the world; it contains ‘hidden agendas’, strategically couched in an artistic endeavour that by its nature offers alternative ways of seeing and perceiving.<sup>49</sup> Those who practise this ephemeral, fugitive art are always on the move, writing their own city on top of the existing one.<sup>50</sup> In *Passion*, by contrast, art is used as an aesthetic medium to approximate the world and reality as closely as possible.<sup>51</sup> Art and nature are, in fact, expressions of culture, which, in its long evolution, melds them into a single material and spiritual manifestation, that is, the nature of art, the nature of humankind, the art of things, and the art of life.<sup>52</sup> We enter and exit, going from representations to artifacts and from artifacts to representations, in an engrossing sequence of scripts that acquire and lose their form before our eyes.<sup>53</sup>

<sup>1</sup> Edward M. Clift, Kevin O'Brien, Steve Hawley, *Imaging the City: Art, Creative Practices and Media Speculations*. <sup>2</sup> Leo Hollis, *Cities Are Good for You: The Genius of the Metropolis*. <sup>3</sup> Tom Miller, *China's Urban Billion: The Story behind the Biggest Migration in Human History*. <sup>4</sup> Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*. <sup>5</sup> Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*. <sup>6</sup> Edward Glaeser, *Triumph of the City: How Our Greatest Invention Makes Us Richer, Smarter, Greener, Healthier, and Happier*. <sup>7</sup> Edward Glaeser, *Triumph of the City: How Our Greatest Invention Makes Us Richer, Smarter, Greener, Healthier, and Happier*. <sup>8</sup> Lewis Mumford, *The Culture of Cities*. <sup>9</sup> Edward Glaeser, *Triumph of the City: How Our Greatest Invention Makes Us Richer, Smarter, Greener, Healthier, and Happier*. <sup>10</sup> Leo Hollis, *Cities Are Good for You: The Genius of the Metropolis*.

<sup>11</sup> Carl Abbott, *Imagining Urban Futures: Cities in Science Fiction and What We Might Learn from Them*. <sup>12</sup> Steven Cohen, *The Sustainable City*. <sup>13</sup> Leo Hollis, *Cities Are Good for You: The Genius of the Metropolis*. <sup>14</sup> Carl Abbott, *Imagining Urban Futures*. <sup>15</sup> Raffaele Milani, *The Art of the City*. <sup>16</sup> Rem Koolhaas, Bruce Mau, S,M,L,XL. <sup>17</sup> Rem Koolhaas, Bruce Mau, S,M,L,XL. <sup>18</sup> Edward M. Clift, Kevin O'Brien, Steve Hawley, *Imaging the City: Art, Creative Practices and Media Speculations*. <sup>19</sup> Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*. <sup>20</sup> Michael Sorkin, *All Over the Map: Writing on Buildings and Cities*. <sup>21</sup> Göran Therborn, *Cities of Power: The Urban, The National, The Popular, The Global*. <sup>22</sup> Göran Therborn, *Cities of Power: The Urban, The National, The Popular, The Global*. <sup>23</sup> Wim Nijenhuis, *The Riddle Of The Real City*. <sup>24</sup> Roberta Brandes Gratz, *The Battle for Gotham: New York in the Shadow of Robert Moses and Jane Jacobs*. <sup>25</sup> Rem Koolhaas, Bruce Mau, S,M,L,XL. <sup>26</sup> Leo Hollis, *Cities Are Good for You: The Genius of the Metropolis*. <sup>27</sup> Leo Hollis, *Cities Are Good for You: The Genius of the Metropolis*. <sup>28</sup> Wim Nijenhuis, *The Riddle Of The Real City*. <sup>29</sup> Wim Nijenhuis, *The Riddle Of The Real City*. <sup>30</sup> Wim Nijenhuis, *The Riddle Of The Real City*. <sup>31</sup> Wim Nijenhuis, *The Riddle Of The Real City*. <sup>32</sup> Wim Nijenhuis, *The Riddle Of The Real City*. <sup>33</sup> Lewis Mumford, *The Culture of Cities*. <sup>34</sup> Lawrence A. Herzog, *Return to the Center*. <sup>35</sup> Lewis Mumford, *The Culture of Cities*. <sup>36</sup> Lewis Mumford, *The Culture of Cities*. <sup>37</sup> Lewis Mumford, *The Culture of Cities*. <sup>38</sup> Wim Nijenhuis, *The Riddle Of The Real City*. <sup>39</sup> Abdou Maliq Simone, Edgar Pieterse, *New Urban Worlds: Inhabiting Dissonant Times*. <sup>40</sup> Raffaele Milani, *The Art of the City*. <sup>41</sup> Paul Dobraszczyk, *The Dead City: Urban Ruins and the Spectacle of Decay*. <sup>42</sup> Pier Vittorio Aureli, *The Possibility of an Absolute Architecture*. <sup>43</sup> Pier Vittorio Aureli, *The Possibility of an Absolute Architecture*. <sup>44</sup> Raffaele Milani, *The Art of the City*. <sup>45</sup> Elizabeth M. Grierson, *Transformations: Art and the City*. <sup>46</sup> Elizabeth M. Grierson, *Transformations: Art and the City*. <sup>47</sup> Sherry Simon, *Speaking Memory: How Translation Shapes City Life*. <sup>48</sup> Lewis Mumford, *The Culture of Cities*. <sup>49</sup> Elizabeth M. Grierson, *Transformations: Art and the City*. <sup>50</sup> Stavros Stavrides, *Common Space: The City as Commons*. <sup>51</sup> Wim Nijenhuis, *The Riddle Of The Real City*. <sup>52</sup> Raffaele Milani, *The Art of the City*. <sup>53</sup> Raffaele Milani, *The Art of the City*.

