

A Library for the Multitude

NETWORKED CINEMA and the ARCHIVE as AMBIENT LANDSCAPE

GSAPP Spring 2008 vertical studio

Prof: Ed Keller Special Guest: Rene Daalder TA: Ezio Blasetti

The studio's program will be to design a contemporary archive, with a strong technology and film component. The highway and the road, understood as unique channels for cinema, will be the main site. The project will be a road movie; a networked cinema; a library; a landscape for military storage such as the Mojave boneyard or El Mirage Dry Lake sites; a museum in a major city; an ecologically oriented archive, like the seed bank being built in Norway; or from a more apocalyptic point of view, it could be an inert 'Zone' that suspends all life, like the La Brea Tar Pits in Los Angeles, preserving skeletal traces across the millennia.

030308 | Midreview Transcript

Jury:

Perry Hall

Shadi Sharoki

Mathan Ratinam

Mabel Wilson

Andrew Macnair

Students:

Ali Farivar Sadri

Cesar Tarancon-Heras

Ignacio Nieto de la Cal

Irmgard Reiter

Julia Elise Hoins

Katherine Heck

Michael Young

Nambi Gardner

Shaumyika Sharma

Yoichiro Mizuno

1.55 MICHAEL

shows clip- credits from BLOWOUT

Conversation replay

Component design- first round and second round with repetitions system of tagging could include physical items- books, magazines, also things brought into the library. With people. On HD, cell phone, laptops, etc. could these layers of information be tagged as well?

MABEL:

how does the dialog between cha. Translate into the workstation you are designing?

MIKE: how to break apart the signal. EG when Harry is thinking and Meredith starts whispering to him; but he remains in his own mind. Overlaps between different ways of information exposing.

SHADI: a network of these stations? Or... something inserted into various places? Are they linked up together? How do you envision these on a larger scale, say in NYC?

MIKE: that's why i start multiplying them. some may have security restrictions, some only used by privileged users, etc. how more mainstream workstations overlap visually?

SHADI: and the physical books on the shelves?

MIKE : a way to diagram what the bookcase would have to do for you to encounter another user.

PERRY: the two clips you showed are about noise and synthesis. Blowout- the split screen, in which you have raw sound effects playing in soundtrack, but the dialog too, and they blur and overlap- and they access different parts of the brain. the word encoding, vs. the sound effect, affects you in a different part of the brain. DePalma is getting two different parts of the brain to work together in confusion, a synthesis, a way to get different kinds of thinking to take place. If it was just TV it would be boring but with the sound fx it takes it to a different place, one can live in both places, it loosens up meaning. The filmmaker can foreshadow what is happening, or allow you as viewer to project your own thoughts/perceptions.

The implications on the archive- instead of being about discrete information n, could be a place where many flows of information collide. The implications of Conversation and BlowOut is the remix. The archive then - a different way of experiencing it, not to reorganize the library but loosen up the literalness of it. To allow noise into the system so that parts can recombine into something greater than their original state. I am not sure - the things that are interesting in the clips for me is the loosening up and re-imagining of it.

Is this the same wavelength as you? Is there a different way to think about the clips?

MIKE: I am working in a language I understand architecturally... this is a way to dismantle... all the libraries I have been to, I am trying to break that down.

PERRY: well, if you go to Amazon and look at their 'library' you will get meta information, recommendations, others' comments etc. This seems to be part of what you are implying. Should you extend it farther than this? How is a user surprised by what they find in the library? Or like Harry Caul is the library a mystery? What I'm getting at is the implication of the filmic overlays, is that there is a different sense of linear time and meaning. I am not sure how you are getting at the notion of the reorganization of information, thought. Are the new overlaps debilitating or invigorating?

MABEL: Can you explain what the library and archive actually is? What it is.

MIKE: Like an academic library? or... it's a place to retrieve information it is also a place to reorganize information... people write papers in libraries. Many complex things in the lib.

MABEL: the modern library archive, also related to the museum, all institutions that came into being thru the sire to catalog and organize knowledge. Different social orders, working with economic systems. Institutions come out of that moment. You should really look at what the Dewey Decimal system really DOES_ it is a very geopolitically structured information org system.

Geopolitic of how information is organized. There is a system in there that you could cause ripples in. Surfing the web is great as it upsets those structures of knowledge.

Archives... don't collect everything. There is a curatorial intent in what gets put on the shelves. What other kinds of systems could disturb that.

SHADI: You mentioned in the films- you have an adjacency, by their adjacency creates a new meaning. This is interesting. As technology gets introduced in here, there will be ways to search for things in many ways. Rather than as Perry was saying you will get other books, but also movies, other media. So, the way of archiving and cross referencing will change and open up, at the same time you want to understand other elements that you may not want to change. There is something about a library in terms of its space. Some people don't want to study out side of the library for example. So, what are you losing by removing the library out of that kind of arch. Setting, and what are you gaining.

Hopefully you continue to add things that are good, and also KEEP things that are good.

What about holding an old book in your hands, the tactile experience of that. Replacing the library with Google, and use a nice color printer.... is this a replacement for the book itself. What is the scenario by which you increase/decrease certain aspects?

MABEL: the book you hold in your hands. Particularly in the Conversation, in that clip, there three spaces/layers and you watch the real time, the playback... there is an aural collapse, at that moment where you can't figure out what is going on.... Scaling in to literally blowup/zoom in/zoom out. Could be a good way to go between pixel, book, and collection.

SHADI: Tactility... what about Netflix concept. Workstation allows you to search other relations, but what about ordering the book, the real book itself, to see how the real physical space of the library remains. Find an additive process, opportunistic.

ED: about what is worth saving

EZIO: PERRY's comment about noise, idea of introducing noise, production of information. Do you need the index of books as a system to introduce noise, do you need a hierarchy to affect. Is the interplay between a hierarchy and disorder necessary? or is it flat nonlinear system of tagging?

MIKE: systems that undermine the system. Piracy, for example. Most people have alternate email accounts. Torrent sharing, networks... this can be another layer.

PERRY: what different kinds of archive... so many kinds... It's like saying 'American music'... is that jazz? Negro spirituals? Britney Spears?

IGNACIO 2.40

Literature and information

idea where the medium becomes an artifact... a neutral medium

would display fragments of high lit with text messages with pure information.

Delanda article, information is alive

two archives; dead archive, storage, inert; and alive archive, medical history; used and modified information
wikipedia as example, living, expanding

physical limitations of a spatial archive; what are other ways to
leap from one place to another

Hitchcock: man who knew too much

reproduction of information, and access to information

xmen episode

fragmentation of a target mind

'global memory distribution'

distributed computation

Master-Slave relationship between core and peripheral devices

Question: How to create a distributed archive?

SHADI: network thru digital world?

IGNACIO: difference between network and this way of computation, a network is just access whereas in this model, one is running processes.

SHADI: in terms of parallel processing, interesting. if you were searching for a term, sound files, images, etc; could you create an interface where search results pop up. Google also, advertising, not democratizing, paid advertising makes certain search results show up first
What is the editing process?

IGNACIO: old model, shelf right in front of you has a book; shelf a mile away also has a book

SHADI: You DO want to keep the physical aspect.

IGNACIO: Yes

SHADI: I would be interested to understand what the difference is between information and knowledge. The web is great, sure, with tons of garbage information, but I am interested in knowledge that I can take with me and use for years to come

MABEL: formation of ideas and thought... knowledge is 're-cognition'... information is how knowledge can be processed, yes, but they are two different things.

Other thing- precisely the moments where things materialize, it may be less about the network and more about the terminal.

That is what makes the Hitchcock so good. The films are so inter-textual. He uses the actor and their iconicity, in relationship to the character's iconicity. The multiple references. He is brilliant at that. Hitch is already a kind of networked filmmaker. Playing on icons of American identity, culture, place.

ED: Brings up interesting question, what is a NETWORKED cinema.

MABEL: The archive dies when noone accesses it, but even the dustiest books are referenced a bit. So the knowledge is still being worked through and is alive. The network relationships and how they get drawn outside....

IGNACIO: if the information is modified it may be closer to being alive, what is the arch. For that kind of archive

MATHAN: what did you aim to analyze in the Hitch. Film.

IGNACIO: Filmmaker manipulating time/space. I was looking for tools they used. Camera movement, characters, connections between them... Components that did not have a relation, but showing the relation

MATHAN: I ask because Hitch is an extraordinary filmmaker. One thing... an average feature shoots about 200 hours of film and then in editing comes down to 2 hours.

Hitch barely shot any more film than the whole thing would run. Scripts follow formats - for example Rear Window, the couple with mattress on fire escape on a hot summer night. So before the actors start shooting, he instructs them to carry the mattress in different windows. What I'm getting at, is that the films are highly orchestrated, now the wikipedia example that you point to, where nothing is fixed, and everything is changing, I bring this up because you mention that when someone is interacting this information you have text SMS, lit, etc. Now if you intend to mix literature, text messages, etc- either you have thought about how you separate information and knowledge, or you have a particular intent and line of thought you want to follow. Between the mix stuff that we don't quite know what is going to happen, to the process we do know the outcome.... then is there a particular line of thought you are coming to?

IGNACIO: Components extended in a non linear way

MATHAN: then, a goalpost you are moving towards, what are you hoping to design? An actual library, or the processes?

IGNACIO: a library- if I project myself I see the dematerialization of the library. I don't want to give up architecture.

MATHAN: do you suppose that as the history of wikipedia is redefined, then the library also needs to be redefined?

IGNACIO: quicker upgrades, overcome physical limitations...

EZIO: wikipedia not totally open. Specific users...

PERRY: I am not sure I have ever run across a piece of information that I think is true.... When I want to know something I go the routes of both information and knowledge. I accumulate both, and then in the dichotomy between information and knowledge and make a decision.

After reading many news sources for example, i see patterns between them all and then that is where the information lies.

Even in pure mathematics.. there may be a consistency there but ... the question of how you go about defining dynamic systems, dead systems, living systems...it is more adigestive system..... Perhaps Hitch shot 1:1, but god knows how mad his life was to achieve that.... erring on the side of the dynamic and the indeterminate seems an error as well....

MATHAN: There is a conservative wiki, opposing the 'openness' of wikipedia. In terms of truth, this sets up question about which truth one wants to believe in.
How information is stored.

Example of Maori culture, kids not learning to read or write- the essence of the culture, many would say that writing is a way of storing information, but Maori position is that writing is an excuse for forgetting. Oral tradition is a way to keep the tradition going. So, first children can live with grandparents, etc. IN order to memorialize something, to memorize one not only has to write about, but to monumentalize something is to forget about it. If the library can then be seen as a monument then is this an excuse to forget??

YOI 3.26

Short memory film
Passenger analysis -agent and flocking model

Agent identity movie
Real loss of passport

SHADI: so it's a road movie approach but then at the end....?

YOI: I had idea about envelope, similar address but somewhere in LA but with different zip. Somehow mistake of delivery film in envelope

SHADI: you going to make a project AFTER you find your identity? Or...?
IN a way I understand the process of searching for that but, you got to pin it down in terms of your attitude towards the road movie and the archive. It's interesting the parallel between PASSENGER, the daily life overlap for you.... but I am not clear what the road movie component here is and what the archive process is? Just archiving the process here, not sure how that is generating a project. In the middle of the episodes you have to find something.

YOI: So many strange things have happened to me, I think I can find something...

MABEL: You have to operate like an architect... structure this.... there are very clear tidbits of information as RE how you are recognized by states and people... the knowledge about you is solidified.
You should watch North By Northwest. Mistaken id, road, place, icons.... great movie as per what it means to be pushed outside of a place where you are comfortable being recognized.
Also, Mystery Train... deals with question of place and knowledge of place. How one comes to know place. A temporal section thru the city. Three simultaneous stories. We never quite get to the city, we only know the city of Memphis thru the stories. Truth... we don't know what the 'true' Memphis is.
Also, Memento. Body as archive, but meaning of that archive is shifting.

PERRY: also, Lost Highway. Also a road film, eh?

SHADI: Alice in the Cities, by Wenders... a girl traveling separate from her mother, they use her memory to find where she could have been living.

MATHAN: You have put a lot of thought into getting a script together, with this you have the first few acts organized. Now the third act ready to play out. Now that can be tough to do. A lot of filmmakers I know talk about the second act as the hardest to write.

three act structure... setup, conflict, resolution.

Making films with architecture students, the third act issues, So, like design projects, you know the setup and the proposition, but one never gets to a real resolution. So, we sort of review at the second act in architecture projects and think about the potential of the third act. So, the thing I think is very interesting is when you talked about your desire to archive this. There are so many ways to do this. Memento is a great example.

Wonderful thing about it is that we not just see his character, but our memories are tested in watching. Documentary film: there is a misunderstanding that it has to do with facts... this is [arguably] not true. It is a film that allows an audience to 'feel ' a situation...

Now, do you want to archive the facts of your journey, or to archive the experience you have had.

Is it through what someone has experienced or what someone has explained?

4.15 JULIA

United Memory film

Lost Highway analysis

Lost highway 'trailer' 'remix'

Diagram 'mortal coil'

mobius loop figure 8 diagram

Timeline and breakdown of the film

Key agents, cha as dynamic system

Pseudo code breakdown, as a rule set to project

Behaviors into project

Model: diffusion limited aggregation systems. Brownian motion.

Three types of agents, Fred as the 'branching system'

Collective memory, code, generating output

Streams of consciousness

Image from 'Fountain'

Generated physical space into a movie that is edited by same rules

Overlay / coediting

SHADI: an archive for collective memory. Architectural experience of world also saved as memory of moving thru spaces as well?

JULIA: different way of storing memory. Abstract revision of images, of the memory collective way to store memory, collective intelligence that generates the memories, as we saw in the movie. Maybe see it as a diary, thru creating images.

SHADI: if you were to make an archive of people in this world, so that future generations could see what we are. Of course time is limited. No infinite access. This becomes a philosophical question- we have moved away from essences, ideal types... there is NO ideal zebra, for example. So, if you were to archive the life of a person, how would you strip it down to 15 minutes? Would it be democratic? Who? Person in a sewing factory. IS the 14 of 15 minutes, just of sewing, what the record should be about?

Reminds me of 'Woman in the Dunes'. The dunes give the character her existence.

So, I wonder what the editing process, the criteria is, for you to edit down and select.

as RE documentary, I would say indeed there is no such thing as a documentary.

JULIA: it is a subjective decision, absolutely. Can't categorize memoriesway to choose collective memory, what would be important to archive, will be subjective and will remain subjective.

SHADI: Yeah, but that is where the strength of the project lies. You could argue that democratically certain things get weeded out.

JULIA: collective memories, there is always a danger; collective can be influenced in a very easy way.

EZIO: it is complex; it is highly political as well.

Two ways. Reactionary to what is out there, what you set up...or, what you think as a structure, what you need to take for the next generations as a structure.

SHADI: provocative thing about the archive, the moment you say something, you are also already leaving things out.

What is the mechanism...

Funny question for me, I have been shooting video obsessively since the age of nine... Interesting theory of 'dead moments'... moments chosen to archive.....

ED: Code relation to the dead space that SHADI is talking about, code found in films like Lisbon Story, is there a new and contemporary situation where code can be posed as a response to the crisis of the end of history?

MATHAN: how do people want to be remembered and captured as opposed to how you want to capture them? Interesting, dangerous territory, neo-colonialism?

Think of holocaust as one event, but of course there have been many other holocausts... e.g., Mongolian empire, there is an issue of history and how things are to be remembered. It is important to your project, the way you have represented your work, the diagrams, what is the purpose- explicative, representative, generative, poetic? TO what end do you make the diagrams, and when do you un-diagram them to create the project.

And, to begin by diagramming a lynch film. Aren't Lynch's films already diagrams? Question of diagrams for you is I think quite important. Through this we can understand how something can be represented.

ED: long rant.

ANDREW: 36 years. I see... a dark room, it's a sunny day outside... a grey room it is a group of friends and people who love each other very much... now you know we aren't supposed to say anything unless we see the whole presentation; but I will say what I see, I see the projector, which is kind of my friend, I hear a little polite, smart talk... sign on the door, new theories about theory... I see the light of the projector, i see you answering in an intelligent, responsible, good academic way, and I know Ed, I think we have a kind of x-ray technology, then I see this room, this space is the project, David Lynch, Michel Gondry, is the project, this is the IT of the project. The subject doesn't matter. What you are doing, you are sitting at that big desk, plugged in, projected light, we have 3-4 different kinds of light, you have a pencil in your hand.... That is what David Lynch is about, this is also about eye contact, we live in the underground world supposed to be the avant-garde, what is missing is eye contact. This is the space to be conquered. This is the space of the camera, that's why I like Ed.... Doesn't matter if it is computer or snapshot. You have to conquer this room. You haven't conquered this room....You MUST conquer this space. That is architecture. Architecture is finished though, so what do you do....!

MABEL: The road, I appreciate you are really considering that space, what is happening along the highway. What are the 'rules of the road'. there is this romantic idea esp. in America, the liberation of the highway. Now about David Lynch there is a sinister underbelly and there are conduits thru which unlawful travel takes place, the highway is a complex conduit, with rules and codes already present, controlling flow, how things move... Where are those things being disrupted... what we know the rules of the road are. The codes there, you could connect.

PERRY: in Lost Highway, he escapes some of the rules... Fred: I like to remember things my own way.... for example... transformational information, it is very hard to define the terms... library, archive, i was trying to say this before Ed, but if you look at the library not as information but as a plethora of biases, which you can distil to get the answer to your own biases, then you might find a set of rules that can allow you to design your project.

It's like shooting film, keeping a master safe to make sure you can redefine your bias.

MABEL: Been thinking of the Haneke film CACHE. That film has an amazing opening sequence. You watch a scene, no cuts, but information starts to build. You realize, I am not watching the film, but a video of something.

They keep getting these videos, it drives them nuts, they can't figure out, and this starts to dig into the individual guilt but also the collective.

MATHAN: When they realize they are being watched they start to look at themselves.... The videotape acts as a provocateur, a library could do the same. For me, watching Mulholland Drive and then going drinking after I realized the drinking after was the best part.

SHADI: a while back Herzog is talking to Wenders, he says there is nothing to shoot on earth anymore, no image is left on earth that isn't contaminated.... wanted NASA to shoot back image of earth.

Wenders, says, it's ok, create image from scratch, if the image just validates the existence of something. Maybe it is a process of validation of something, that is the critical detail here.

5.05 IRMI

Memento trailer
Memento analysis

Classified two types of memory
_basic existing memory
_physical evidences of memory

How these kinds of memory work, dynamic system within
Timeless systems

[Point cloud, dynamic system, agents, rule sets]

Contemporary archive based on knowledge of past
United memory film: part 1

What was interesting for me: there is no absolute truth, only a manipulated truth.

ANDREW: is there a past, existing and future memory in the project?

IRMI: there should be a present memory, real-time.

SHADI: what are you attempting to archive? Given what you say about absolute truth.

IRMI: there should be a basic archive, but whatever people take out of it, will be for each person different.

SHADI: are you claiming that this is not archiving, so in a way the project cannot happen?

IRMI: yes, sort of.

SHADI: smart, so you are done now! [Laughter] Earlier Perry was talking about viewing multiple news stories to find some kind of truth, validation.

By going to the archive, one could perhaps- find the mechanism to generate an understanding. You need an infrastructure.

Between multiple news sources, for example, you can formulate an intuitive understanding of what is going on.

IRMI: Can explain in terms of Lenny in the film. At the end of the film, he realizes that he might well have already achieved his objective, but lacking memory he cannot feel revenge.

To me it doesn't matter if the truth is the 'truth' one is simply satisfied with the provisional truth.

ANDREW: Fascinating project; demands, needs rest of the term; started with trailer- I think the trailer, your film, the space, need to be conscious- the work and study between, dissection and organization, the dynamics of narrative and structure- those notes are more private work. The public work- I would like to come back and see those two together. It is like putting a Picasso, and a sketch of the Picasso. We learn through mimicry, and to take the trailer, which someone did with great sophistication, and then you make your own analysis and synthesis that is a great project. The setup of that project; a fascination with something very intelligent.

Now, even if about memento and memory, we start something that can never be finished fully. We learn from what we cannot do, this is the purity and beauty of research. You have memory, loss of memory, no memory - and your film at the end. Those films should be speaking and working, back and forth- this is the dynamics of your project. Now in your setup, you OMIT imagination. These studios are TOTALLY an operation of the imagination.

Here is a challenge. Get out of school and take five years.... try to work without memory, try to work without history. It won't be that film you make, but what about a film of imagination....

MATHAN: library is.... if I can go so far to say- propagandizing, the structure in a particular intent- similar to the books you collect at home because you care a bout a particular thing in a way.

I have a one year old son; we go to a community library in Brooklyn, not really a library, it's a social space for nannies to get together. There are toys, dance classes, etc. Now the library is not just a social space... but there is a different kind of truth that can take place there, it is a kind of social truth, the neighborhood, the type of people.

Fort Greene where i live is going thru huge gentrification, and what is that but the erasure of one class of people by another class that is coming in. There are so many types of truth, moral truth, emotional truth... how can we be more specific. if we appreciate thru this project, that the library needs to be reconditioned, and we tie it to truth..... then what kinds of truth are you interested in working with.

IRM: not interested in truths...

MATHAN: is it then an anti library?

IRM: it is just a state, truth is just a state.

SHADI: But your project is not about truth, who cares about truth. It's about archiving something that can give us an armature for imagination. Question of project is "what is the relationship between decisions you make to assemble things in different manners". EG, why Noguchi's designs iconic...? Curator of book? OR some kind of relative truth that society as whole decided?

Project is how you organize, after your research- to put something together that will be coherent enough for future users to make their own truth. My interest in your project is the negative space, the silence between the notes, the void. You archive certain things only to archive what has NOT been archived.

SHAUMYIKA 5.38

Memory of seasons

Childhood drawings, extraction of birds

Film analysis: Last Year at Marienbad

Afterlife film

Compression and the spiral

Perfume

Film analyses: Passenger, les Temoins, Caro Diario, Marienbad

[Gestures in Marienbad] and Russian Ark, Wings of Desire

Archive of smells

Compressed space that can be released

MATHAN: library...?

SHAUM: Smell and memory are closely related. More about accessing your experiences thru a small, compressed thing... perfume

SHADI: connection to the floating camera?

SHAUM: focused on a point where there is a threshold and the camera flies out of that. Moment where a character is given another existence.

SHADI: compression and release. The perfume is a bout compressing something, floating is about the camera allowing something compressed for a while being released.

SHAUM: To some extent.

SHADI: in a way, is there an argument about the archive that can be compressed and released again?

SHAUM: perfume is meaningless when compressed...

SHADI: lots of interesting things here. Compression and release. Maybe this is architect fascination, but there are many ways to catalog this business in many films, not just about floating camera, but compression release in the story line, or other ways. Ozu would many times shoot with a lens similar to human eye, shot from the POV of a Japanese woman sitting on the floor, so if you watch hours of this and then the camera even just dollies it is a huge effect.

Once I was interviewing Kiarostami, he was saying: these POVs in Hollywood, whose point of view is that? The catalog of these compression/release types for me is an incredible idea for an archive. Now, the idea for the smell is great too of course.

But I think you are on to something, one can take things in the world, and compress them. But crucial is the process of encoding/decoding. What is the mechanism, and what does that tell you.

The project becomes about trans-coding.... is it a lossless compression?

MATHAN: a seller of smells? There is probably a lot you want to put into how this is actually performed. The difficult thing about the CB store- if you are trying to provoke the smells of someone's memories, it can also come across as something quite contrived. So part of a project like this.... may well be based on chance. The performance is critical to the design.

PERRY: The smell component is quite intriguing. reveals a bias that we all have here... archives... books, words, sounds... now you can't put a smell on the net... starts me thinking about the etymology of 'archive' what about the ark, the genetic archive... other archives

Different taxonomies, not words, not sounds per se. So far the form has always dealt with words and recognizable content.

Brian Eno... smells hanging off other smells, like musk and how other smells can hang on that. I think about a library of motion capture? A building with a motion base in it?

Also interested in the compression issue, something quantized, you don't know it is there, but then you release it. How do you relate this to smell and other senses that are not so tangible?

MATHAN: practicing architecture is important for this. I care a lot about representation. to compare representation, things like flythrough... representation, R. Evans. Importance of representation as intrinsically tied to the imaginative process. The purely explicative no longer linked to imagination.

Representation never an end in itself but a means to a greater end.

The way you describe your work, the representation of it is very important.

You are working us as an audience in the way you hope the space can do.

ANDREW: You can capture your system in a more concrete way- which ironically is not a linear projection... you showed film, dwg, diagram, film photo, text.. The nature of the project, the scaffolding... needs to be pinned on the wall. What you begin to setup, you engage with material- you're engaged with the work as sign. You are a sign capturer. You are interested in the container and the contained. The richness, multiplicity, simultaneity, disjunctive-ness... belies a sequenced progression.

Story about nailing work to the wall. Stones of Central Park. Typed pages nailed to the wall.

You can become intellectually tougher about the study... the linear system is not fair.

PERRY: A lot of this about judgment, bias, truth... the question of speed, our capacity for pattern recognition. To look at many elements and see pattern in it. GLynn writing about periodicity in water fountains.

People who work with this develop a pattern recognition ability. You can't read a book, you have to do it for a while. Now, people around the world may be developing pattern recognition. Even if on a subconscious level... you may see patterns and relationships before digital films, people edited on KEMs, Walter Murch the great film editor, he used KEM because of the way that he would see every frame of the film at least in a fraction of a second, but this is not about quantity, it is about quality and pattern recognition.

ANDREW: There is a great book by Bernard Cache called Earth Moves. It is about the frame. We went from the plan to the section in terms of our fetish, we fetish-zed the section, then went to the computer.... the computer ok, but the CAMERA is what is important. Then the frame. You are a framer/ist/er.... You must conquer the frame. Russian Ark... The Ark contains the entire constellation. it is the heavens, not a sentimental history about saving the giraffe or the donkey, it is about saving the world, so SAVE THE WORLD< take on your frame, like a monster, not a pussycat! You are intellectually onto something that needs to be firmed up. You are a model maker. The child's dwgs are MODELS.

6.20 ALI

Afterlife project

Real peace perhaps not in forgetfulness
Like concept forgive but never forget
Even when you think you have forgotten it may come back in
The middle of a nightmare

We don't choose our memories, what we do or not, they come to us.

Filmed for 1 hour, no cut, then by memory did edit.

Ways brain remembers
Images of neural networks

Off roads more interesting than highways
Landscapes, rivers

River is memory of previous rainfalls

Two words for memory in Persian:
Storage, ability to remember
What one remembers

This difference between two meanings of memory
TARKOVSKY film mirror
Timeline but then meta connections across structure

Project: strategy to find something from reality to memory to dream
To daydream to imagination to projection

Kinne trip will be reality; collecting information

After the trip, will remember the journey, and find perhaps a meaning

MATHAN: what do you want to realize- in terms of the project

ALI: don't know, I have to go there, experience the place, then after repetition i will have something for project.

MATHAN: when will you know whether it works or not? the proposal.

ALI: I am not sure, we will see....

MATHAN: I am worried, a bit- you've invested a lot of thought, but my concern is at what point will you put on another hat and ask about the project at the end. There is a clear separation between the daydream you do on holiday, and all the different things you are asked to think about in th studio. I am ALL for autobiographical processes and using them, but I worry that you will stay on one track where you don't know where you are going... and then, when will we see a project??? This project could be a ten year project.... it could just keep going... but I want to see something - is there something that you thought, 'these are key things I am going to stick to.'

I am just concerned when the conversation is just too fuzzy.

ALI: previously I had a specific program or site. But this time, this is the idea of memory. So I have to go through that. So the Kinne trip is the context for the problem. The places we go, my observations, what we collect there.

MATHAN: But what do you hope to find? A way to approach the project, or the project itself? They are two different things.

ALI: I am worried about that.

MATHAN: I agree with you entirely! That is very interesting. But, how to outgrow that point and take the project to the next level. What are the points you want to arrive at. What do they hope to provoke? Understanding your memory? How to approach the project?

ALI: Poet has a lecture from 1996, she tries to define what inspiration is, whatever it is, it born from a continuous I don't know.

ED: The need for rigor.

SHADI: Poetry is a dangerous term around architecture. Poetry is 'ambiguous'
Perhaps we can point in a direction. We may not know the answers in the world but maybe we can head 'northeast' in a direction. That is a lot in this world! Mondrian was right I believe, all problems are technical. You are interested in capturing that which can't be captured. If you believe there are experiences you have no control of - you may have no idea of the connections.
Maybe you are trying to archive or work around the problem that cannot be worked out, and that is where the struggle begins, but you can't leave it in the hands of the poetic.

ALI: but I have a week for each of these techniques.

EZIO: But how do you put aside dream and reality. The problem is that you cannot effectively communicate to either us or yourself. And we are trying to unravel what you are trying to do! So, in what sense do you put aside reality and dreaming? In your own way? In a collective consciousness?

MATHAN: Do you know what the exegesis is, the exegetical process is? Every PhD candidate has to do this. After spending so much time on this work, you have to step back from it, look at the work, and figure out what you have discovered.
That is what I would hope for you for your final presentation. Not a building per se, but an exegesis. That is what many of us can critique.

ED: RANT about poetry, technique

PERRY: It does come back to poetry... Now, someone could screw themselves out of educating themselves. Artaud and Nietzsche might have both made that mistake.
If someone hides behind the 'shield' of poetry, and we can't talk about anything.
Here's an example. John Coltrane, played, people followed him around and recorded him, transcribed, and showed him the transcription and Coltrane said 'you can't play that, it's impossible'.
There is a limit to what can be taught and what can be learned. Just as we don't know how to define the truth, how to define the archive.
Can you turn this around; can you ask the critics something? Is there something you can ask of them? These folks are asking, they are begging you! Are there any questions you can ask them?

ALI: my main question would be the question between logic and poetry.

MATHAN: I want to bring something up. It's one thing for a Scandinavian person to talk about Coltrane, and it's another thing for Coltrane to talk about himself.
This raises another issue: How do you want to be critiqued?

ALI: How can we critique a poet? Architecture is more like alchemy- we cannot critique it scientifically.

MATHAN: That's pushing my buttons! This is the veil of poetry being pulled up to hide from the question. You can get us to engage the work, tell us how you want us to engage the work.... We need to find a way to have a conversation.

SHADI: What Perry was talking about vis. the shield of the poet- that is what separates the poets/artists from those who pursue an expert discipline. Our discipline is not a solo act, it is about making sense from the earth, a constantly growing thing... This isn't helpful for you, you are not giving us the material you need for

us to criticize your work. ARCH is not one discipline but a crossroads where art, science, maybe even poetry meets.
You are trying to remove the author... it is an interesting, tough thing, but the instant that you make a decision you insert yourself.

KATHERINE 7.20

Simple movie. Memory as flashes points remembered thru disruption of continuity

Delicate and constantly rewritten
How do disruptions work, directionality

Disruption in everyday
Footage from Amelie
How to tap into other people's memories
Circuits, how to synthesize this information

Clips from films that act as resistors, transistors, switches
How a person can become an amplifier

In the movie analysis- RED
Looping, Run Lola Run, Blind Chance
RED- loops that are not linear but unraveling
The archive the judge has creates an echo effect thru the movie

RED diagram as a circuit map

Circuit bending- repurposing old toys
Existing archive somehow embedded in the system

SHADI: what are you hacking into? Or archiving?

KATH: there is a sort of memory written on these boards, by rewiring I can see what it produces. Find protocol and then apply to other things.
Not to create archive but hack into existing memories and rewire them. Creating the noise, the dissonance.

SHADI: based on the context of the studio... what's worth saving...I am reading into your work- so... we have been saving various forms of music... but- do you suggest that maybe connecting jimi hendrix's guitar to a fan- are you proposing that the unsaved be saved???

KATH: Yes, yes!
If you are playing all along the watchtower, maybe the notes or the beat, and you can hear part of it...

SHADI: then it is a question of information vs. knowledge. John Cage, et al have already done this, or you could just open your window and hear a fire truck....
This is the question of the project

EZIO: there IS an option in the studio to NOT SAVE ANYTHING

SHADI: then you have to SAY it, is it the anti archive...

KATHERINE... my archive is the anti archive...

SHADI: hey, resistors, capacitors...I was hoping for something there.... capacitors are an amazing thing. Energy stored is a function of the area of the thing.
What if there was a mechanism to go thru culture, and attribute resistors, capacitors, etc. then maybe you would have something!

ED: Be Kind REWIND example

PERRY: you could make an argument that a guitar is an archive an instrument is there, tempered, potential to play back a lot of information.... it s a device that allows you to access a lot of information.... not if you are going to tune that, to design an instrument, then that could be an archive. Maybe not huge or standardized.

KATH: maybe a little box, change of frequency, way to move between two different archives....

SHADI: this is why Ed has chosen the business of the archive. It is a bit tricky. I think 'anything goes' doesn't go. The whole world is already an archive.

The moment we act, to modify, to eat, to go somewhere, our choice is the logic of the archive.
All of these opinions are valid ones, it iis up to you to convince us.

MATHAN: I wonder how you see, now that you have made this, how you look at it- is it a diagram, is it the project at a different scale? A metaphor for the final project?

KATH: after looking at this, there is stored memory here, you can tap into the archive of that memory, and i guess as I am going that there is an analogy for learning, the sandwich between information and knowledge.

MATHAN: DO you know much of John Cage's work. He was a person who was arguing that music isn't just what is beautiful to the ear. A project he did, the white room project., a room that would absorb every bit of sound. Predictably he started hearing the sound inside himself and came to conclusion that there is no real definition between noise, sound and music.

Couple of books to recommend. Documentary called 'modulations' on electronic music, and then a book by Kojo Ishan called More Brilliant than the Sun. Talking about DJ Spooky, etc etc.

Sci-Fi story about how these things come into play. And his language is sometimes architectural.

You have two outcomes here, the thing we see and the thing we hear. The way he writes about music is beautiful, also critiques the worst thing about music is theorizing it.

ED: Noise in system

SHADI: erasure, Times Square example, blanking a screen; also what is the difference between sound, noise, and music. Function of noise, how you organize sound vs. noise.