Media and Architecture

Deleuze media and Haptic illusion with multiplicity of space-time in Hyperspace

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Media and Architecture: Deleuze media and haptic illusion with multiplicity of space-time in Hyperspace

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APPROVAL

The following study is hereby approved as a creditable work on the approved subject, carried out and presented in a manner sufficiently satisfactory to warrant its acceptance as a prerequisite to the Diploma for which it has been submitted.

It is to be understood that by this approval the undersigned does not necessarily endorse or approve any statement made, opinion expressed or conclusion drawn therein, but approve the study only for the purpose for which it is submitted and satisfied himself as to the requirements laid down by the Thesis committee.

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Deleuze Media and Haptic Illusion with multiplicity of Space-Time in Hyperspace
Dedicated to Prof. Kurula Varkey
Media and Architecture: Deleuze media and haptic illusion with multiplicity of space-time in Hyperspace
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Introduction

"Over thousands of years, perhaps in imitation of crustaceans or termites, human beings have acquired the habit of encasing themselves in all kinds of shells: buildings, clothes, cars, images and messages, that they never stop secreting like a skin, adhering to the flesh of their existence just as much as do the bones of their skeletons. There exists nonetheless one notable difference between man, crustaceans, and termites. It is that at present no census has been taken among these last two species of architectural corporations, of the tailors and 'pros' of their media."¹

Music has become a MTV image to be consumed, not a sound to be listened to.

James Reston wrote in The New York Times (July 7, 1957):

"A health director…. reported this week that a small mouse, which presumably had been watching television, attacked a little girl and her full-grown cat….Both mouse and cat survived, and the incident is recorded here as a reminder that things seem to be changing."²

Albert Einstein had prophesized in the 1950s, when talking about "the second bomb", the electronic bomb, after the atomic one. A bomb whereby real-time interaction would be to information, what radioactivity is to energy. We are bombarded everywhere by images of opportunity and escape, and circumstances of a free and meaningful human life has become matter of the past. The definition of reality itself has become uncertain. After more than a century of electronic technology, we have extended our central nervous system itself in a global embrace. Today, though the action and the reaction occur almost at the same time, we continue to think in the old, fragmented space and time patterns of the pre-electric age.

Undoubtedly, the media are playing an ever greater role in our personal and social lives, and have dramatically transformed our society in such a way that we are exposed to many unexplored facets of life. One important shift from one age to another that occurred during the twentieth century was the change from the industrial age to the information age. Postmodernism has not replaced modernism in Western culture, but postmodernism can be used to describe a growing trend toward repetition, decentralization of power, virtual reality and a blurring image between formerly distinct cultural aspects. Recently, there has been a movement in science fiction that focuses on both the prosthetic merging of computers and humanity (cybernetics) and the counterculture of drugs, media, and violence (punk culture). Cyberpunk, as the movement is called, is referred to by scholars as the apotheosis of postmodernism, for Cyberpunk represents the far-reaching effects of life in a postmodern society. Contemporary or postmodern society is characterized by a newfound ability to control the world of nature and worlds of illusion. It immerses people in a virtual environment of images and simulations, and encourages the acting out of desires, including desires that once seemed off-limits to action and experience. Ultimately, it seeks to turn reality into a simulation and make simulations seem real, so humanity will have the ability to control and create its surroundings at will. Here surrounding means the virtual environment that replaces the physical with replacement of each senses called Haptics.³

During the shift from industrial age to information age, almost all the fields are affected and are transformed into new forms of realities. Architecture is no exception. In current digital information age architecture is taking a shift into new conditions and situations where architecture would only be an enacting, a possible catalyst for a new subjectivity, a new narration. The media image is a logic that has little to do with architecture and the way architecture thinks about itself. On the other hand architecture as a discipline has varying schools of thought where architectural form is an image, but for the most part, it is about form. Over the last decade or so, the electronic era is transforming these two polarities: image and form, each within its own context. While new technology is taking media into an unbounded zone that we know as hyperspace. If each dimension, image and form comes with its own disciplinary logic, for example 2D and 3D, then when one questioning the other, neither of them are adequate concepts to explain the new inter-dynamic. That is why hyper-surfaces may be

¹ Guattari, Felix; In the opening words of his essay ‘Architectural Enunciation’.
³ If technically we understand this term ‘haptics’, it simply explores the virtual environment where we explore restricted zones of reality. Haptics is currently explored at various research centres around the globe. One of the prime institution for this is MIT haptics Lab. Haptic simply adds an extra feature of ‘touch’. For example when we are part of virtual environment, we can not 'feel' the objects in it as only two senses are being replaced till now, audio and visual. Now with these high-fi gadgets designed to give us feel of touch makes, virtual environment more ‘real’. If a picture is worth of thousand words, Haptic is worth of thousand pictures.
important to many of the new effects that we are seeing today, as the unravelling of the world of the image enmeshes with the unfolding of form into the image.

On the other side, over the last ten years or so, with the advent of Derridean and post-structuralist thought, architecture, through a discourse established by only a small group of critics, exacted a questioning of architecture's logocentrism leading to the movement known as 'Deconstruction'. This movement didn't satisfy a few of the architectural theoreticians, because they thought that architecture still had a material presence that the language/textually oriented philosophy of Derrida didn't accommodate. So, they moved towards the thinking of Gilles Deleuze and Felix Guattari, to improvise a radical theory that addressed architecture in its materiality. Deleuze's *The Fold* became the main focus of theoretical architecture and computer technology became pervasive. We began to see in architecture, a clear move into topology. These 'media' forces are pressuring the architecture (and every other discipline) to enter into formative processes. And this is why an attempt to conjoin these two trajectories: mediatized culture and topological architecture, into an intertwined dynamic, called hyper-surface, is made. It argues that architecture is capable of activating a set of relationships as reciprocal presuppositions in the form of time.

What might be most significant for architecture might be what occurs between the realms of media and materiality? What may be building-up within this in-between zone that we have been calling hyper-surface, is a more direct interface between thought and matter. Our question would be, Can new relations between media and matter change the possibilities for thought? How we attempt to trace a shift in cultural manner in the transition to an electronic cultural environment in psychological as much as technical terms. Mark Goulthrope and Mark Burry of DECOI suggest that we are moving from a cultural mode of shock (Modernism) to a mode of trauma (suspension of shock) which carries the implicit suggestion of hypo- rather than hyper-tendency: subliminal rather than expressive effects. In this process, the present has a plural structure. So any event has that strange plural dimension: past-future-presence. Incorporating this time structure in the construction of space is to join experience and form as a continuously transforming figure: a topological transformation where experience becomes the curve of space.

Gilles Deleuze argues that we no longer live in a society of discipline (as defined by Michel Foucault) but in a society of control. Conventional structures of vision and power are replaced by structures of information, credit and control. Although we occupy a highly media-encrusted world, the primary means of control are not visual. Control occurs on different levels: through credit checks, career moves and medical histories. According to Gilles Deleuze, in post script of societies of control, "The older societies of sovereignty made use of simple machines-levers, pulleys, clocks; but the recent disciplinary societies equipped themselves with machines involving energy, with the passive danger of entropy and the active danger of sabotage; the societies of control operate with machines of a third type- computers, whose passive danger is jamming and whose active one is piracy or the introduction of viruses." *The Matrix*, the movie released in 1999 describes the simulation of a society under control- a kind of nightmare.

At the beginning of the 21st century what we need to question is, what explains the transformation of architectural 'Form' into an 'Image', when media are taking over the social command of the growing present.

**Aim & Objective**

Central focus of the study is to look at the various factors (both technological and theoretical) that explain relationships between (Gilles Deleuze's) media theory - that influence perception towards mediatized postmodern society – and (Baudrillard's) simulation of the 'real' - that shapes the hyperreal environment in real space-time in architecture. Interest is in the human construct we call 'the future', and how it is that we build bridges to it, construct it, and become it.

The role of media-Image in our perception and experience of contemporary urban conditions needs to be examined and methods of the transformations should be critically looked at in order to understand and examine the influential aspects of modern media on various socio-cultural dimensions. Objective is to look critically at the difference between realization of possible things and actualization of virtual things. The study explores projecting theories of McLuhan, Baudrillard and Deleuze that explain 'media image' at various scales and through various media. And it draws parallels in recent evolving architectural theories of cyberspace and hypersurface, to medium of cinema where transformation of Image giving rise to sign and form being transformed into Image is evident.

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The study starts with the understandings and assumptions of postmodern society and is aimed to explore possible relationships between digital media’s psychological and technological interference in day to day praxis that affect architecture in order to transform it from ‘form’ to ‘image’. On the other hand, media are transformed from (Saussure’s) ‘sign’ to (Deleuze’s) ‘image’ and vice versa. Study explores various ways of looking at changing behaviour patterns of society invaded by media images. It tries to explore these factors that reflect the consumption patterns of society by looking at various disciplines. In architectural discourse, it looks at the in-between zone that occurs between the realms of media and materiality. Aim is to explore hyperspace with the logic of media-image (as explained by Gilles Deleuze) and the haptic illusion (as explained by Baudrillard as simulation) by taking into account the simulations (images) of today that have been converted into a simulacrum (signs).

**Scope / Limitation**

- Since the study takes into reference certain theorized views developed in the West as a prior base, no antithesis or criticism over these theories has been included in order to maintain firmness in the adapted line of thought.

- To establish relationship in media, the most viable and influential medium- Cinema is chosen for the understanding of media-image logic (simulation) and sign (simulacra). The film chosen for the study is being used to draw multiple parallels along the line of thought. The film is not looked at and studied from literal cinematic point of view in its directional essence or visual effects. It is chosen on the basis of the relevance of the subject-idea that it brings upon that relates to societies of control in postmodern era.

- In architectural discourse the emphasis is on ‘image’ making of ‘form’. It is derived theoretically from media–studies and Deleuze’s interpretation of ‘fold’ in hypersurface theory (though it is misinterpretation). Due to limited understanding of Deleuze’s ‘fold’, examination of such transformations in literal case studies is not taken into consideration. As the physical manifestation of the projected thoughts and concepts are under research, the case studies taken are those which are most nearer to the physical reality or to the base for the further development in the field of research and construction.

- On the other hand, the study of virtual reality that projects ‘form’ as an ‘image’ and its next stage rival, haptic interface that replaces three senses making reality more ‘real’, can only be described and its experience in physical sense is not possible as the access to these gadgets is not possible at this stage of the study.

- To support the related thoughts, mentioned advertisements are chosen, on the basis of their strength and as means of surreal attack on the capitalist and consumer society.
The research is limited to access to the sources available in libraries of School of Architecture CEPT, National Institute of Design NID, The British Library-Ahmedabad, ETH Zurich, University of Illinois at Chicago and Georgia Institute of Technology, Atlanta. Apart from these sources, authentic internet database of Harvard, MIT, Carneige Mellon, National Institute of Singapore, and UCLW Melbourne are used from E-journals, online electronic library database and E-books.

Discussion with, Prof. Alex Pentland (Sandy) -Head of MIT Media Lab Asia, during his lecture at AMA, Ahmedabad, on Haptics and Communication data network gave useful insight in forming and considering cyberspace as governing force leading to formation of Image from ‘form’.

Methodology

The study is divided in three chapters that are interwoven along the parallel line of thought. Hence, the study develops and concludes in a particular chapter while contributing to the overall aim of the thesis.

The study in its first chapter, establishes predominantly, relevance of ‘media-studies’ in the discussions on cultural conditions and consumption of Signs in day to day life. Through a progressive discussion on various theorized opinions about nature of communication systems, nature of commercial messages in product-advertisements and its repercussive effects on human activities and value systems, it tries and establishes figurative connections between media Image and evolution of sign from it as physically displayed in Times Square at New York. Further study discusses image through Deleuze’s point of view and derives its meaning in cinema in terms of time-image and movement-image.

Second chapter talks about space-time notions and its implications in different thought processes in architecture. It inquires its relevance in cyberspace, virtual space and influence of haptic feedback on both these points. Ultimately it discusses Hypersurface theory projected by Stephen Perrella to understand Hyperspace. The hyperspace has been analysed in terms of ‘Cool World’ advert by Mazda car. The chapter concludes with the idea of concept-kitchen that gives us indication as what is next that is going to be changed due to media’s proliferation into architectural space transforming literally changing ‘space’.

Third chapter explores sign and image in terms of simulacra and simulation on the basis of Jean Baudrillard’s theory and explored thoroughly in cinematic media through movie The Matrix. The simulations of today that have been converted into simulacra explored through four steps and indicate clearly the change of image (simulation) into sign (simulacrum). Finally in the later portion of the chapter city of Las Vegas that is seen as perfect simulacrum of American culture as perfect Utopia has been studied.
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Chapter 1

As we can see, with the contemporary built environment, one is affected by the media complex. This techno-existential condition situates us in an inescapable relation to media (here media meant to be broadly inclusive of all modes of representation in culture that are facilitated by technology). In the current climate of accelerated technological innovation, a new consciousness of the sense of technical objects may be necessary if we are to be fully receptive to the new forms and singularities of contemporary visual experience.

The study is aimed to define logical relationship between 'sign' and 'Image', and how both phenomena are departing from their normal means of communication to hybrid zone of communication that reflects our current mediatized consumer postmodern society. The chapter begins with postmodernism and its point of departure from modernism that reflects significant change in media and its impacts on culture, followed by views of different philosophers on this changing 'effects'. Marshall McLuhan’s prophecy about media’s strong future impacts on culture and Baudrillard’s postmodern media theory are discussed from the viewpoint of consumption of sign. The later part of the study goes in deep understanding of movement-image and time-image from Deleuze’s point of view and in drawing parallels in cinema.

1.1 Changing role of media in postmodern society

Although science fiction writers rarely write novels or movies for the purpose of predicting the future, science fiction often gives people a picture of what the future may hold. Cyberpunk texts and films can possibly display the future of both the internet and postmodernism. Postmodernism simply reflects the trends and conditions of present-day societies. These trends and conditions are governed to a large extent by pervading media attack on these societies. These media (like film, radio, television, home theatre, internet, etc.) have emerged as technological inventions in western culture became more and more complex. Each of these new media represents a shift from textual and printed forms of communication to visual communication. In Natural Born Designers, Antonino Saggio describes that the new generation is raised by the television. Although print media remain popular among older generations, fewer and fewer in young generation read books and newspapers. And because of this print media have adapted to become more graphical and visual than textual. Postmodernism suggests a shift in how technology is perceived. According to Lyotard postmodernism is a reaction to the computerization of society. Robert Venturi describes postmodernism in Complexity in Contradiction:

"I like elements which are hybrid rather than 'pure,' compromising rather than 'clean,' distorted rather than 'straightforward,' ambiguous rather than 'articulated,' perverse as well as impersonal, boring as well as 'interesting,' conventional rather than 'designed,' accommodating rather than excluding, redundant rather than simple, ... inconsistent and equivocal rather than direct and clear. I am for messiness vitality over obvious unity ... I am for richness of meaning rather than clarity of meaning; for the implicit function as well as the explicitly function. ... A valid architecture ... must embody the difficult unity of inclusion rather than the easy unity of exclusion. More is not less."  

Postmodern culture is presented as a reaction or an alternative to existing society which is structurally limited or fundamentally flawed. New communication systems are presented to the postmodern society and culture as a key to a better life and a more equitable society. In the 20th century electronic media is supporting an equally profound transformation of cultural identity. Telephone, film, television, the computer and their integration as ‘multimedia’ has reconfigured words, sounds and images that cultivates new configurations of individuality. Modern society fostered an individual who is rational, autonomous, centred, and stable, whereas a postmodern society nurtured forms of identity different from those of modernity. Electronic communication technology significantly enhances these postmodern possibilities. Talking about technology, Martin Heidegger states that technology recreates the essence of humanity and that it encourages us to think of all things in the world as stands by, ready for our consumption. While he discourses on how this affects the environment itself, he also

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6 Venturi, Robert, Complexity and Contradiction in architecture, MOMA Press, 1966, pg 36

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discusses how this affects our perception of the natural world. Essentially, Heidegger states that not only is technology a means to an end, but that the means and the end reflect upon each other and interact in a complex way; we create technology, but technology also creates us.

Though we learn about much of the world from the media, especially cinema and television, what they provide is only a passive image of place, lacking the inherent freedom of action that characterizes reality, and imposing a single narrative thread upon what is normally an open field of spatial opportunity.

1.2 Chronology of media events

In order to understand media's evolution through modern and then postmodern society, the chronology of media events needs to be considered. Here emphasis is on the main events in last century that became the base for future evolution and had significant role to play in different fields of art, culture and information.

1.2.1a Filippo Tommaso Marinetti | Futurist Cinema 1916

"We shall set in motion the words-in-freedom that smash the boundaries of literature as they march towards painting, music, noise-art, and throw a marvellous bridge between the word and the real object." 

Stating in his manifesto of the futurist cinema, Marinetti described the book as mere means of pressuring and communicating thought, which has for a long time been fated to disappear like cathedrals. According to Marinetti, the book- a tedious and oppressive means of communication - can not entertain or exalt the new Futurist generations. Reaction to this, In the Futurist Cinema manifesto of 1916, Marinetti declared that cinema could be the most dynamic of human expressions because of its ability to synthesize all of the traditional arts. It would free words from the fixed pages of the book and “smash the boundaries of literature”, while it would enable painting to “break out of the limits of the frame.” The Futurist cinema will sharpen, develop the sensibility, will quicken the creative imagination, and will give the intelligence a prodigious sense of simultaneity and Omnипresence. For Marinetti, the cinema is an autonomous art. The cinema being essentially visual must above all fulfil the evolution of painting; detach itself from reality and from the photography.

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7 Heidegger, Martin: The Question Concerning Technology and Other Essays, p.100.
1.2.1b  László Moholy-Nagy | Theatre of Bauhaus 1924

Moholy-Nagy examined the formal principles of abstraction in painting, photography, and sculpture by using the school as a laboratory. He also explored the influence of technology, which had a profound impact on his work and ideas. His effort was to synthesize the theatre’s essential components—space, composition, motion, sound, movement, and light—into a fully integrated, abstract form of artistic expression. Moholy-Nagy referred to this idea as the theatre of totality (Bauhaus). His approach to the synthesis of the arts reduced the importance of the written word and the presence of the actor, placing them on an equal plateau with stage design, lighting, music, and visual composition. This interest in formal integration included technology, which is reflected in his use of mechanical motifs in his work in other genres such as painting, photography, film and sculpture.¹⁰

1.2.1c  Nam June Paik | Cybernetic Art 1967

In 1965, Nam June Paik remarked: ‘in the same way that the techniques of collage replaced oil-painting, the cathodic tube will replace canvas.’ Paik embraced the medium of television and his long and prolific relationship with electronic media began notably with the cellist Charlotte Moorman in Opera Sextronique from 1967.¹¹ While it is true that digital and electronic art is an increasingly important discipline, the notion that new technologies replace older techniques needs modifying. By appropriating contemporary technologies, artists both contribute to and comment upon the ways in which such media operate upon the individual. When an artist chooses to use a camera instead of a paintbrush, it is not an innocent act. Paik suggested that art should embrace the technologies of the information society. His effort was to exorcise the demons of a mass-consumer, technology obsessed society.

1.2.1d  Ivan Sutherland | Ultimate Display 1970

"The ultimate display would, of course, be a room within which the computer can control the existence of matter. A chair displayed in such a room would be good enough to sit in. Handcuffs displayed in such a room would be confining, and a bullet displayed in such room would be fatal. With appropriate programming such a display could literally be the Wonderland into which Alice walked."\(^{12}\)

Ivan Sutherland- an electronics engineer from Caltech- experimented with sketchpad in initial years. He experimented with Head Mounted Display during his research at MIT. Sutherland worked on developing a graphics program as part of his Ph.D. research that would simplify the exchange of information between human beings and computers. He predicted that advances in computer science would eventually make it possible to engineer virtual experiences that were convincing to the senses. Sutherland believed in the ineffable potential of computers to transform the abstract nature of mathematical constructions into habitable, expressive worlds in the spirit of Lewis Carroll’s Alice in Wonderland. In 1970, Sutherland took a crucial step towards the implementation of his vision by creating the head-mounted display – a helmet shaped apparatus designed to immerse the viewer in a visually simulated 3D environment.

1.2.1e  Myron Krueger | Responsive Environment 1970

Myron Krueger experimented in pioneering man-machine interaction in the context of physical environments. He used the concept of artificial reality as a medium of experience and as a tool to examine the relationships between people and machines. His focus was to create unencumbered, artificial realities where the humans could participate with their entire body without wearing any special instruments in an experience created by the computer. He ‘composed’ environments, such as Videoplace in 1970, in which the computer responded to the gestures of the audience by interpreting, and even anticipating, their actions. In Videoplace the computer had control over the relationship between the participant’s image and the objects in the graphic scene.

1.2.1f William Gibson | Cyberspace 1984

"A year here and he still dreamed of cyberspace, hope fading nightly. All the speed he took, all the turns he'd taken and the corners he'd cut in Night City, and still he'd see the matrix in his sleep, bright lattices of logic unfolding across that colourless void."\(^{13}\)

William Gibson coined the term ‘cyberspace’ in his 1984 novel *Neuromancer*. His writing explores the implications of a wired, digital culture, and has had tremendous influence on the scientists, researchers, theorists, and artists working with virtual reality. Gibson's notion of an inhabitable, immersive terrain that exists in the connections between computer networks, a fluid, architectural space that could expand endlessly has opened the door to a new genre of literary and artistic forms, and has shaped our expectations of what is possible in virtual environments. Gibson's vision of cyberspace – in between zone of physical world and the network, helped spark an age of the post-human.

1.2.1g Scott Fisher | Telepresence 1985

Scott Fisher worked on the Virtual Environment Workstation (VIEW) in the late 1980s at the NASA-Ames Research Centre at California. He developed an interface that would engage all the senses, thrusting the viewer into a realm of full sensory immersion. The workstation included hi-tech HMD with stereoscopic images with depth of field, headphones for 3D audio, a microphone for speech recognition and ‘data glove’ that helps to grasp objects in virtual world. This multi-sensory interaction with cybernetic devices created the powerful illusion of entering a digitized landscape. Fisher made a significant advance toward "telepresence" – the projection of the self into a virtual world.\(^{14}\)

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\(^{13}\) William Gibson, *Neuromancer*, Berkley Publishing Group, New York, 1984

1.3 Theorized views on media

1.3.1 Marshall McLuhan’s media prophecy

Marshall McLuhan transposed the literary principle of metaphor/metonymy (the play between structure and process) into a historical methodology for analysing the rise and fall of successive media of communication. Marshall McLuhan saw novels as obsolescent content of television, movie as the ‘mechanization of movement and gesture’ and photography as the ‘mechanization of the perspective painting and the arrested eye’\(^{15}\). Before the internet as we know it today existed and even before the ‘golden age’ of television, Marshall McLuhan made prophecy about media that discussed the role of technological change in the constantly changing ways in which people communicate.

1.3.1a The Medium is the Message

McLuhan said that the personal and social consequences of any medium result from the new scale that is introduced into our affairs by each extension of us, or by any new technology. The primary concern over here is that it was not the machine, but what one did with the machine, that was its meaning or message. Characteristic of all media means that the ‘content’ of any medium is always another medium. The medium is the message because it is the medium that shapes and controls the scale and form of human association and action. The content or uses of such media are as diverse as they are ineffectual in shaping the form of human association.

“Firearms are in themselves neither good nor bad; it is the way they are used that determines their value.”\(^{16}\)

1.3.1b Media Hot and Cold

McLuhan introduced two distinct differences between media. A hot medium is one that extends one single sense in ‘high definition.’ It is the stage of being well filled with data. A photograph is, visually, “high definition.” Hot media do not leave so much to be filled in or completed by the audience. Hot media are, therefore, low in participation, and cool media are high in participation or completion by the audience. Therefore, a hot medium like radio has very different effects on the user from a cool medium like the telephone. Any hot medium allows of less participation than a cool one, as a lecture invites less participation than a seminar, and a book for less than a dialogue.

1.3.1c Media as Translators

All media are active metaphors in their power to translate experience into new forms. In this electronic age we see ourselves being translated more and more into the form of information, moving toward the technological extension of consciousness. We mean that we can translate more and more of ourselves into other forms of expression that exceeds ourselves. Under electric technology the entire business of man becomes learning and knowing. It is evident that ‘touch’ is not skin but the interplay of the sense, and ‘keeping in touch’ or ‘getting in touch’ is a matter of a fruitful meeting of the senses, of sight translated into sound and sound into movement, taste and smell.

1.3.1d The Printed Word

Marshall McLuhan described the printed book as an extension of the visual faculty, intensified perspective and the fixed point of view. Today, with the cinema and the electric speed-up of information movement, the formal structure of the printed word, as a mechanism in general, stands forth like a branch washed up on the beach. Once a new technology comes into a social milieu it cannot cease to permeate that milieu until every institution is saturated. Typography has permeated every phase of the arts and sciences in the past five hundred years.

1.3.1e Advertisements

The continuous pressure in advertising market is to create ads more and more in the image of audience motives and desires. The product matters less as the audience participation increases. The need is to make the ad include the audience experience. The product and the public response become a single complex pattern. Adverts are not meant for conscious consumption. They are


intended as subliminal pills for the subconscious in order to exercise a hypnotic spell, especially on sociologists. Some writers have argued that the Graphic Revolution has shifted our culture away from private ideals to corporate images. That is really to say that the photo and TV seduce us from the literate and private ‘point of view’ to the complex and inclusive world of the group icon. That is certainly what advertising does. The historians and archaeologists will one day discover that the ads of our time are the richest and most faithful daily reflections that any society ever made of its entire range of activities.

1.3.1f Movies

Movies as a nonverbal form of experience are like photography, a form of statement without syntax. Movies assume a high level of literacy in their users. In terms of other media such as the printed page, film has the power to store and to convey a great deal of information. The movie offers at product the most magical of consumer commodities, namely dreams.

1.3.1g Hitler & hot media

Had TV occurred on a large scale during Hitler’s reign he would have vanished quickly. Had TV come first there would have been no Hitler at all. TV is a cool medium. It rejects hot figures and hot issues and people from the hot press media. 17

As per McLuhan we live in a processed world now. As we enter the electronic age with its instantaneous and global movement of information, we are the first human beings to live completely within the mediated environment of the techno structure. The ‘content’ of the techno structure is largely irrelevant (the ‘content’ of a new technology is always the technique which has just been superseded: movies are the content of television; novels are the content of movies). It was McLuhan’s special genius to grasp at once that the content of new technologies serves as a ‘screen’, obscuring from view the disenchanted locus of the technological experience in its purely ‘formal’ or ‘spatial’ properties. 18

1.3.1h Television

The mode of the TV image has nothing in common with film or photo, except that it offers also a nonverbal gestalt or posture of forms. Most technology produces an amplification that is quite explicit in its separation of the senses. Radio is an extension of the aural, high-fidelity photography of the visual. But TV is, above all, an extension of the sense of touch, which involves maximal interplay of all the senses. 19 So the TV image is, more than the icon, is an extension of the sense of touch. Where it encounters a literate culture, it necessarily thickens the sense-mix, transforming fragmented and specialist extensions into a seamless web of experience.

The Impacts that this medium has created in human life can not be ignored nor can be changed all of a sudden. These impacts can be categorized in three types:

Cognitive Impacts

- Attributed as being the major cause of the decrease in magazine reading.
- Strong force for social change.
- Inadvertently transforms man's energies from active participation into passive knowledge
- Brought about generation gap.
- Informational overload (may be like contents in this thesis)

Affective Impacts

- Has impacted housewives' leisure time (kyonki saas bhi kabhi bahu thi – serial on Star plus)
- Is an exciting source of education, entertainment and cultural enrichment for children
- Abnormalities of everyday life become normal TV news items
- Provides opportunities for emotional release and relaxation
- Communicates life in emotional rather than intellectual or rational terms
- Imaginable desensitization of emotions

17 McLuhan, Marshall, 1964, op. cit. pg 188
18 McLuhan, Marshall, 1970 Counter Blast, p. 14
19 McLuhan, Marshall, 1964, op. cit. pg 234
1.3.2 Baudrillard's Postmodern Media theory

In *Toward a Critique of the Political Economy of the Sign* (1972), Baudrillard states that the media will play crucial roles in constituting a new postmodernity. Postmodernity is characterized by radical semiurgy, by a proliferation of signs. Following McLuhan, Baudrillard interprets modernity as a process of explosion of commodification, mechanization and technology, while postmodern society is the site of an implosion of all boundaries, regions and distinctions between high and low culture, appearance and reality.

![Image of a person holding a sign in a busy street](Fig 8 Media Invasion)

1.3.2a Media-(hyper) reality

Baudrillard's analysis points to a significant reversal of the relation between representation and reality. Previously, the media were believed to mirror, reflect, or represent reality, whereas now the media are coming to constitute a (hyper)reality, a new media reality — 'more real than real' — where 'the real' is subordinate to representation leading to an ultimate dissolving of the real. In addition, in 'The Implosion of meaning in the Media,' Baudrillard claims that the proliferation of signs and information in the media obliterates meaning through neutralizing and dissolving all content. He states that a society that is saturated with media messages and information 'implode' and collapses into meaningless 'noise'.

For Baudrillard: "information is directly destructive of meaning and signification, or neutralizes it. The loss of meaning is directly linked to the dissolving and dissuasive action of information, the media, and..."
the mass media.... Information devours its own contents; it devours communication and the social.... information dissolves meaning and the social into a sort of nebulous state leading not at all to a surfeit of innovation but to the very contrary, to total entropy.20.

1.3.2b Media as Black hole of sign

Baudrillard uses a model of the media as a black hole of signs and information which absorb all contents into cybernetic noise which no longer communicates meaningful messages in a process of implosion where all content implodes into form. We thus see how Baudrillard eventually adopts McLuhan's media theory as his own, claiming that: "the medium is the message signifies not only the end of the message, but also the end of the medium".21 There are no longer media in the literal sense of the term (I am talking above all about the electronic mass media) -- that is to say, a power mediating between one reality and another, between one state of the real and another -- neither in content nor in form. Strictly speaking this is what implosion signifies: the absorption of one pole into another, short-circuit between poles of every differential system of meaning, the effacement of terms and of distinct oppositions, and thus that of the medium and the real. Hence the impossibility of a sense (meaning), in the literal sense it leads from one pole to another. This critical -- but original -- situation must be thought through to the end. As Baudrillard states, "It is useless to dream of a revolution through content or through form, since the medium and the real are now in a single nebulous state whose truth is undecipherable".22.

Fig 9                                      Fig 10

Nike's marketing strategy develops both forms (product development), follows market and the reverse - first the creation of image and lifestyles (creating the market) and then the design of the products that support that lifestyle change. For example, a kid in Harlem plays basketball, Nike represents that image, markets it and that image comes back to the court, and now the kid is wearing Nike shoes.23

Advertising principles are mainly based on human psychology. The advertiser tries to exploit the basic psychology and sociological desire of the people to his advantage. On one hand Baudrillard suggests that the media intensify 'massification' by producing mass audiences and massification of ideas and experience. On the other hand, he claims that the masses absorb all media content, neutralize, or even resist, meaning, and demand and obtain more spectacle and entertainment, thus further eroding the boundary between media and "the real." In this sense, the media implode into the masses to an extent that it is unknowable what effects the media have on the masses and how the masses process the media.

20 Baudrillard, Jean; In the Shadows of the Silent Majorities, New York, Semiotext, 1983, pp. 96-100
21 Ibid.
22 Ibid, pg. 102-103;

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1.3.2c Hot / Cool media events

Since the media and the masses liquidate meaning, it is meaningless to carry out ideological critiques of media messages since the "medium is the message" in the sense that media communication has no significant referents except its own images and noise which ceaselessly refer back and forth to other media images and spectacles. In On Seduction (1979), Baudrillard utilizes McLuhan's distinction between 'hot' and 'cool' media to describe the ways that media devour information and exterminate meaning. According to Baudrillard, the media take 'hot' events like sports, wars, catastrophes, etc. and transform them into 'cool' media events, which he interprets as altogether another kind of event and experience. Concerning the difference between a televised and attended sports event, Baudrillard writes:

"Do not believe that it is a matter of the same game: one is hot, the other is cool -- one is a contest where affect, challenge and spectacle are present, whereas the other is tactile, modulated (visions in flash-back, replays, close-ups or overhead views, various angles, etc.): a televised sports event is above all a televised event, just as 'Holocaust' or the Vietnam war are televised events of which one can hardly make distinctions."

For Baudrillard, eventually, all the dominant media become 'cool', erasing McLuhan's distinction between hot and cool media. That is, for Baudrillard all the media of information and communication neutralize meaning and involve the audience in a flat, one-dimensional media experience which he defines in terms of a passive absorption of images, or a resistance of meaning, rather than the active processing or production of meaning. The electronic media therefore on this account have nothing to do with myth, image, history, or the construction of meaning (or ideology). Television is interpreted instead as a media "which suggests nothing, which magnetises, which is only a screen, or is rather a miniaturized terminal which in fact is found immediately in your head -- you are the screen and the television is watching you. Television transistorizes all neurons and operates as a magnetic tape -- a tape not an image."

1.3.2d Ecstasy of Communication

McLuhan believed that the media could overcome alienation produced by the abstract rationality of book culture which was being replaced by a new synaesthesia and harmonizing of the mind and body, the senses and technologies. Baudrillard by contrast sees the media as external demigods, or idols of the mind, which seduce and fascinate the subject and which enter subjectivity to produce a reified consciousness and privatized and fragmented life-style. Thus while McLuhan ascribes a generally benign social destiny to the media, for Baudrillard the function of TV and mass media is to prevent response, to isolate and privatize individuals, and to trap them into a universe of simulacra where it is impossible to distinguish between the spectacle and the real, and where individuals come to prefer spectacle over 'reality'.

In 'The Ecstasy of Communication' Baudrillard describes the media as instruments of obscenity, transparency, and ecstasy. He claims that in the postmodern media space becomes the virtual feeding ground of the media. Inversely, the entire universe comes to unfold arbitrarily on our domestic screen: "all this explodes the scene formerly preserved by the minimal separation of public and private, the scene that was played out in a restricted space"

1.3.2e Media space

John Fekete in his criticism about Baudrillard’s theory, says that media space replaces both the distinction between public and private, interior and exterior space. Baudrillard inverts McLuhan's thesis concerning the media as extensions of the human, as exteriorizations of human powers, and argues instead that humans internalize media and thus becomes terminals within media systems. Media events slowly replace the spectacles of the consumer society and the dramas of the public sphere. These events replace public life and scenes with a screen that shows us everything instantaneously and without hesitation.

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24 Baudrillard, Jean, In On Seduction, Paris, Galilee, 1979, pg 217
25 ibid, p. 220
27 ibid
28 ibid, Pg 130
29 Fekete, John; The Structural Allegory: Reconstructive encounters with the new French thought, University of Minnesota Press, 1984, pg 100
Baudrillard adds that, "Obscenity begins precisely when there is no more spectacles, no more scenes, when all becomes transparency and immediate visibility, when everything is exposed to the harsh and inexorable light of information and communication"\(^{30}\).

Baudrillard’s media theory is undermined by its theoretical and political usefulness and which raise questions as well about the status of postmodern social theory. Limitations in Baudrillard’s theory can be related to his uncritical assumptions of certain positions within McLuhan’s media theory and that therefore earlier critiques of McLuhan can accurately and usefully be applied to Baudrillard.

• Post-modern media theory reproduces the limitations of McLuhan’s media theory. Hence, John Fekete’s critique of McLuhan can be applied to Baudrillard.

• The weakness of post-modern media theory raises fundamental questions about the status of postmodern social theory itself. For Baudrillard, the media today simply constitute a simulated, hyper realistic, and obscene (in his technical sense) world (view), and dialectic of media and society is short-circuited in a new version of technological determinism.

• More sustained critical focus on Baudrillard’s theory of the media is necessary. If Baudrillard’s postmodern theory is inadequate, one needs new theories to illuminate multi-faceted and significant roles of the media in contemporary capitalist societies.
1.4 Consumption of Signs

In the media society of today, technological advances in telecommunications and in methods of visual reproduction ensure that we are constantly being inundated with image. Television, faxes, photocopiers, and computers have become the virtual windows of the age of the information highway, conduits of digitalized impulses that link the individual with a global network of communications. “We live in a world”, as Jean Baudrillard has postulated “where there is more and more information, and less and less meaning”. It is precisely in this infinite cloning of the image, in this infinite proliferation of signs, that the sign itself has become invisible. This sign no longer has any meaning. We do not consumer products but we consume signs.

1.4.1 Distraction in mediatized society

The aim of this study is to question the social control and cultural patterning, with an eye to contemporary electronic media as distraction assemblages.

Walter Benjamin\textsuperscript{31}, in The Work of Art in the Age of Mechanical Production, raised the question about the role of distraction in societies dominated by the mass media. Benjamin locates the problem of distraction in its connection to the formation of habits, not to a state of consciousness. Specifically, he asks how art integrates or is integrated into the performance of routine but socially necessary tasks. For Benjamin, modern mass-produced art is appropriated not by engaged individuals but by the masses in a mode of distraction. Whereas the traditional work of art perhaps demanded thoughtful contemplation on the part of an individual spectator. As he noted, in his time social critics used to blame the cinema and other elements of mass culture for promoting masses’ distraction. The technology of film places the observer in the role of a passive critic because film can be speeded up and slowed down, camera can zoom in and out, it can move around its object and take vigorous angles, etc., the traditional reception of work of arts has been replaced, by one of ‘experimenting’.

The audience in effect, becomes the camera and sees as it sees. In an age where power is increasingly exercised through the mechanical reproduction of images, the “aura” of the traditional art objects is sacrificed to the modern value of testability. The cinema, a distraction-assemblage inaugurates a new mode of perception, a new set of habits. Experimenting — i.e., measuring, dividing out, selecting, ranking — becomes the order of the day\textsuperscript{32}, and this is manifested in a specific way of manipulating the image, of producing it in each and all of its possibilities. Baudrillard has an apt image along these lines: all this signifies the cultural dominance of the hyper real, i.e., the substitution of signs of the real for the real itself, which increasingly disappears from the stage of perception (Benjamin notes that the perfect image in cinematic society is one from which the technology which captures it is absent, i.e., disappears, leaving only “reality” in its purest form)\textsuperscript{33}. The hyper real, we will say, is our current mode of distraction, and our current mode of capture, since, no less than everything else; it subjects us to the test as well.

Benjamin notes that when art is simulated, it’s status as art becomes problematic in a way that is different than if it is merely mass produced. It’s value as a copy is also lost along with its originality. The same is true of architecture — computer technology, for instance, has made it possible to speak of “virtual” architectures, cyberspaces, and so on\textsuperscript{34}. Baudrillard believes we have entered a time of “trans-aesthetics,” where everything becomes art even as art itself disappears (in the same sense that the “real” disappears into the “hyperreal”). The notion of “simulated architectures,” then, would refer not to constructions of steel and concrete, but to the (no less material) information structures that now form the background (noise?) of daily life; not to negotiated spaces, but to digital “environments” or “climates”; not simply to tactile or visual appropriation, but to seamless neural integration.

1.4.2 Exploration of Sign into Image

The potato that we buy at the supermarket is 90% information (research, marketing, distribution). An increasing number of people produce goods that are “pure” information. Information is the real added value of any product. Postmodernism announced a departure with concerns to the complex texture of reality of everyday life. With the concepts of mass production and advertising an evident shift was

\textsuperscript{32} Benjamin, Walter. 1969, op. cit., pg 230
\textsuperscript{33} Benjamin, Walter. 1969, op. cit., pg 234
\textsuperscript{34} Benedikt, Michael (ed.). Cyberspace. Cambridge: MIT Press, 1992
being noticed during mid 19th century, a shift from a consumption of products and services to a consumption of cultural meanings and values associated with status of objects. As Slater puts it, ‘the greater part of consumption is the consumption of signs’. The symbolic exchange value of the commodity positions the possessor within a class where the consensual meaning associated with the objects finds manifestation. What the object signifies (its sign value) is more important in social terms than what the object does (its utility value), therefore, it is not only the product that we consume, but the idea of the product, and what the product will allow us to become. Advertising seeks control over masses now. The surface of a label, the name plate, the brand logo is what governs the monopoly.

Marketers spend millions developing strategies to identify children's predilections and then capitalize on their vulnerabilities. Young people are fooled for a while, but then develop defence mechanisms, such as media-savvy attitudes or ironic dispositions. Then marketers research these defences, develop new countermeasures, and on it goes. Now advertisers are making commercials just for them. Soft drink advertisements satirize one another before rewarding the cynical viewer: "image is nothing," they say. The technique might best be called "wink" advertising, for its ability to engender a young person's loyalty by pretending to disarm itself. "Get it?" the ad means to ask. If you're cool, you do.

New magazine advertisements for jeans, such as those created by Diesel, take this even one step further. The ads juxtapose imagery that actually makes no sense - ice cream billboards in North Korea, for example. The strategy is brilliant. For a media-savvy young person to feel good about him, he needs to feel he "gets" the joke. But what does he do with an ad where there's obviously something to get that he can't figure out? He has no choice but to admit that the brand is even cooler than he is. An ad's ability to confound its audience is the new credential for a brand's authenticity.

1.4.3 Semiology – Sign relation

Swiss linguist Ferdinand de Saussure (1857-1913) and American philosopher C.S. Peirce (1839-1914) are pioneers in developing semiological analysis. Saussure associated term 'signifier' with the sign – a physical object with meaning. The signifier is a term for the sign itself; the images as we, the audience, perceive it. Pierce constructed a triangular model to illustrate the interaction between sign-object-interpretant. Signified refers to the mental concept which is broadly common to all members of the same culture, who share the same language.

The framework of semiotics can be summarised into three main areas of study as follows:

The sign itself. This consists of the study of different varieties of signs, of the different way that these signs convey meaning, and of the way they relate to the people who use them. For signs are human constructs and can only be understood in terms of the uses people put them to.

The codes or systems into which signs are organised; that to which the sign refers, the ways that a variety of codes have developed in order to meet the needs of a society or culture, or to exploit the channels of communication available for their transmission.

35 D. Chandler – Semiotics for beginners cited in Merris Griffith’s Semiotic analysis of print adverts.
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The culture within which these codes and signs operate; the users of the sign. This in turn depends on the use of these codes and signs for its own existence and form.\textsuperscript{36}

Semiotics defines a form of social interaction that places the individual as a member within the wider social spectrum. The main emphasis is placed on how a text is ‘read’. Reading is the process of discovering meanings that occurs when the individual interacts with the text. Semiotics can be applied to any media text that has meaning within a culture. Television, radio programmes, films, cartoons, newspaper and magazine articles, posters and other ads – all of these carry meaning with in a culture and can be ‘read’.

Generally, in the world of advertising as a whole, there is continuous pressure to create adverts that are increasingly more in the image of audience motives and desires. The actual product has come to matter less as audience participation increases, so there is a need to include audience experience within the adverts\textsuperscript{37}. Fiske\textsuperscript{38} stresses that advertisers take advantage of the technical scope of photography to ‘insert’ or ‘superimpose’ objects in one syntagm onto another, to create something new and imaginatively striking. The underlying philosophy behind advertising is commercial. Advertising discourses enable audiences to negotiate the roles of consumer, employee and citizen. McLuhan\textsuperscript{39} states that the Graphic Revolution has shifted our culture away from the private ideals of ‘point-of-view’ corporate images, in that photographs and television seduce us to the more complex world of the group icon. The following advert of Diesel is mainly referred from Semiotic analysis of Merris Griffith’s analysis of adverts.

1.4.4 Reading Diesel Advertisement

Art Director, Joakim Jonason states that Diesel ads remain the same world-wide because a person is the same all over the world. He mentions the underlying philosophy of the whole advertising campaign as: "The campaign is a satire on the whole advertising business ... At its worst, advertising is full of empty promises".\textsuperscript{40} As far as the main target audience is concerned, Diesel place their adverts in glossy monthly magazines, such as Sky Magazine and The Face. Such magazines are purchased predominantly by so-called ‘trendy’ people; those who are interested in the latest fashions, inspiring and arty photography, the club culture, and modern urban life. It may therefore be reasonable to suggest that their eye-catching and often bizarre advertisements, filled with saturated colour, are designed to be appreciated by people who are themselves a little eccentric.

This Advertisement is fine example of striking Diesel humour. One gets retrospective feel to this scene, as company has departed from their characteristic use of saturated colour. A mother and her daughters hurry to welcome the husband returning from the office. The concepts of body language are utilised in this frame. In the image we can see that woman is having simple expression on her face with ‘open’ body. The lascivious dog between the man and woman draws one’s attention. Dog’s tongue is hanging out and the cartoon style bubble gives the indication about what it might be thinking!

\textsuperscript{36} Fiske, John [1990]: \textit{Introduction to Communication Studies} (2nd Edition). Routledge, pg 43 as referred in Merris Griffith’s Semiotic analysis of adverts at http://www.aber.ac.uk
\textsuperscript{37} McLuhan, Marshall; 1964, pg 226
\textsuperscript{38} Fiske, J; 1990, pg 103 as cited in Merris Griffith’s advert analysis.
\textsuperscript{39} McLuhan, Marshall; 1964, op. cit.
\textsuperscript{40} Originally published in \textit{Sky Magazine}, May 1996 referred from Semiotic analysis by Merris Griffith at http://www.aber.ac.uk
I feel that here, dog may be used as symbolic expression of man’s thinking — indicating the concept that women are generally perceived as sex objects irrespective of how they dress or behave. This advertisement portrays woman as a high-heeled object of desire and stressing that Diesel clothing will compliment your thinking. Or who knows, one can read the advert in completely new way where we can infer that by wearing Diesel clothes, one attracts dogs!! The words used as captions for photographs, anchors the text. They ‘fix the floating chains of signifieds in such a way as to counter the terror of uncertain signs’. When we apply this to the Diesel adverts, the slogan they state is:

All Diesel jeans are tested on animals.

If we analyze this slogan, it opens new way of seeing the men in the adverts. May be men are portrayed as animals (not far from the truth). Semiotics is an effective way to deconstruct -decode magazine advertisements. Here the study goes some way to analysing the degree of power in advertising. According to Fiske\textsuperscript{41}, semiotics is concerned with the way that communication structures and generates meaning in order to circulate it socially. He adds that messages are agents of production and circulation that have social power. It is up to the individual to derive the preferred message from the visual image they use.

The photographs clearly portray the signifiers that are needed in obtaining the meaning from the text and the caption anchors the image. Each media text does not exist as a singular entity, but it exists in relation to other texts. In each of these texts, signs are organized into meaningful systems according to certain conventions which semioticians refer to as codes\textsuperscript{42}. The semiotic codes within the texts can be classified under Daniel Chandler's tripartite framework. The texts contain social codes; bodily codes due to the appearance of the women and men, facial expressions, physical orientation and movements they make, commodity codes because the company are selling fashions which is a commodity in itself, and also behavioural codes which refer to the traditional codes of behaviour men. The texts contain textual codes; mass media codes because the text is actually a photograph. Adverts are extremely complex and contain many concepts and ideologies. Advertisements are there to be enjoyed as well as studied since they form an integral part of our society.

The semiotics that is based on the sign, that to which sign refers and the users of the sign; implied in product adverts, is first order of the “Image” formed due to marketers. The second order is generated when the product advert is used to support (sponsor) an event that promotes particular classed lifestyles, where the product is ‘cool’ and reflects that lifestyle. Now when this event catches popularity, it is been aired at Times Square in New York, and now it promotes the product, making it of third order of making an “Image”. Here the aim is to look critically the impact of marketers’ strategy to seduce media savvy society at urban scale. If this applied to physical space, Times Square in New York, what we see that a space is nothing more than a pure information space, brand promotion and their sponsored programmes. Ultimately, space in physical sense becomes mere container for holding their marketing strategy in form of electronic billboards. But if we go back to the first order from here through electronic billboards, we arrive at ground realities that an advert signifies.

Our visible and invisible world is continually scanned by electronic technologies. The paranoid state is not the exception, but the norm. Its claims of conspiracy and persecution seem ever more justified in the Postmodern, post-contemporary, post-millennial world. As with many styles, trends or "isms," new kind of ‘exhibitionism’ emerges in fashion, only after it has appeared in other more radical forms. A billboard in Times Square epitomizes this kind of exhibitionism. It operates on the level of aesthetic. Seducing with images of fashionable body armour and defensible space, it is the stuff that surrounds us.

Fig 14 signboards in Times Square

The study of the Times Square is not purely based on semiotic criteria; instead the study takes into consideration various social, cultural, technological and decontextualized urban issues that finally mould the space into the space of cacophonous materialized surfaces. The study tries to direct the discussion into the transformation of ‘sign’ into the ‘surface’ and vice versa. On the other hand, decentralisation of commercial representational systems unleashes new forms of human agency, in the guise of interactive information-play within the material surface of architecture. The best example

\textsuperscript{41} Fiske, John; 1990, op. cit., pg 110 as cited in Merris Griffith’s Semiotic Analysis of adverts

\textsuperscript{42} Chandler, D (1997): Semiotics for Beginners www.aber.ac.uk/media/Documents/S4B/sem12.html
for this is New York Times Square and Las Vegas. Here the possibility of such a transformative
liberation is blatantly evident as the electronic displays in New York’s Time Square and Freemont
Street Arcade in Las Vegas defining multiplicity in Space-time movement.

1.4.5 Consumerization of the Times Square, N.Y.

Over the past two decades, New York has experienced three recessions and two booms. As such
events are embodied, the city’s luster only increases. There is an overlay of several generations of
architectural and urban planning with Art Nouveau, Gothic Revival, Art Deco, and finally with
modernism. Both the new and old buildings share the time of the present, and make their contribution
to the vibrant urban space of New York. In particular, almost all of the structures built in the pre-
modern period have exteriors primarily of brick and limestone. Many of the details still survive,
fashioned by craftsman in terra cotta and cast iron in the days before mass production.

The city is too complex physically and humanly too dense. “The collapse of meaning is engendered
by Times Square’s frenzied carnival of excess communication- the radical shock of the shift from sin
to sign.”


Fig 16
Time Square, world of neon signs, electronic screens or their more advanced electronic successors in
downtown cityscapes of Tokyo, Osaka, and other Asian centres turn the heritage of Venturi’s Las
Vegas into mobile, fluctuating, colourful light situations which seemingly dissolve architectonic
Media and Architecture: Deleuze media and haptic Illusion with multiplicity of space-time in Hyperspace

structures. Times Square is a living symbol of American culture and democracy. Today the urban fabric around Time Square remains in a dynamic state of suspension between its past and future. A more upscale kind of commercial signage has been proliferating everywhere, continuing Time Square’s tradition of showcasing the creative products of Madison Avenue on Broadway. Encouraged by the new urban guidelines to be big, bold, diverse, high-tech, and imaginative, the bright lights and upbeat images of contemporary consumer culture work overtime to project the message of untrammeled and spontaneous commercial expression.

“Computers had more to offer than what investors in Times Square had taken with them in their greedy gesture. Computers were not meant to only simulate reality. Because of their fascinating powerful computation, machines could in turn inform reality, conceptualizing immaterial flows in urban.”

Fig 17, 18

From the stand point of urban semiology, the whole carnivalesque commotion seems to be going on in Times Square, is only a simulacrum. Just as the new crop of chain restaurants – serving up themed foods like home-brewed beer, “cappuccino since 1892,” or sports fare – are evocations of a past or an identity for which they can only mark the place. The consumer images that hail us are, rather, pure brand names, signs of signs, Nike views with McDonalds which view with Liz Claiborne which view with Samsung which views with Suntory. Player that doesn’t elsewhere compete for the same market share elbows each other out here. Sign wars take the form of star wars, Michael Jordon versus Marky Mark, for example. Architecture too has become a significant player. Architects become name brands, deploying their aesthetics in signature wars, the cachet of one style over another. One has to choose a Gehry restaurant or a Koolhas theatre.

By day, the “architecture” of Time Square looks relatively ordinary and unassuming. The signs affixed to its facades remain inert, weakly blinking in Manhattan’s sunlight, passive witnesses to the incessant flows and knots of pedestrian and vehicular traffic. Yet by night the intensities reverse, and the most powerful energies flow from the world of the imaginary. The phantasmagoria of consumerist fantasy and desire surges through electronic and fiber optic circuits, casting steel, concrete, and brick into shadow, absorbing passerby like moths into a flame.

Fig 19

“Modern architects like Oscar Nitzschke and Erich Mendelsohn warned more than half a century ago that urban architecture was as its most tantalizing at moments when it staged its own disappearance

43 Mediarchitecture Part 5 Light-Architecture-Media 1 A+U April 1996
behind illuminates signs. The nocturnal magic of the electrified city center is like that of the theatre or—more—the movies: under the power of its illusions, reality, everyday life, dissipates.”

On television, commercial messages are separated by segmented programming and can get zapped by the remote control button. Along the highway, they occur in a linear sequence that recedes swiftly from view. In Times Square, on the other hand—whether experienced on foot or from a slow moving cars or bus—spatial compression makes the messages almost simultaneous. Times Square becomes an ecstatic display of cacophonous and mutually negating communication vectors. It takes on its own commodity status. Times Square is a trademark as potent as Levis or Coca-Cola.” Moreover Times Square acts like a giant Signifier, as allegory of late 20th century consumer capitalism.

In Times Square, the building is billboard or illuminated shed. Only the physical, simultaneous context of this public space of private capital within the quintessential twentieth century city—with few parallels elsewhere, except perhaps in the Ginza in Tokyo or Picadilly in London—enables us to receive the images of commodity culture as allegory rather than solicitation.

The question that needs to be asked is how will the urban subjects of Manhattan receive and experience the new site of postmodern culture. The crisis of signification engendered by the hyperreality of the commercial messages, the crisis of authenticity provoked by the decontextualization of historical meaning will inevitably lead to boredom, cynicism, and even belligerence. Or may be the rest of the city will become more ‘real’ by virtue of Times Square’s ‘unreality’.

Let’s admit that the Times Square is wildly exciting in its unabashed consumerism. All I or may be we can do is—to take pleasure in the light shows, the sign wars and the fantasy entertainments.

“The immense culture of the simulacrum whose experience whether we like it or not, constitutes a whole series of daily ecstasies and punctual fits of schizophrenic dissolutions… may appropriately, one would think, be interpreted as so many unconscious points of contact with that equally unfigurable and unimaginable thing, the multinational apparatus, the great suprapersonal system of a late capitalist technology.”

Times Square represents a contemporary form of theatre in itself literally street theatre enacted at the larger than life scale of the global city.

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1.5 The world of Gilles Deleuze & Félix Guattari

“It is more difficult for us to imagine the real, History, the depth of time, or three-dimensional space, just as before it was difficult from our real world perspective to imagine a virtual universe or the fourth-dimension. The simulacra will be ahead of us everywhere. The simulacrum is never that which conceals the truth - it is the truth which conceals that there is none. Since the world is on a delusional course, we must adopt a delusional standpoint towards the world.” – Baudrillard, Jean (source unknown)

Deleuze’s philosophy is about connections. According to Deleuze modern works of arts should be seen as the great struggle to free sensation or aesthesis from clichés. With time, Deleuze’s philosophy becomes more complex and multiple in its implication and its reach, as well as in its internal relations. It proceeds by continuous variation of concepts and problems, constantly going back to the earlier point to insert it in a new sequence, and spreads like a rhizome rather than branching out from roots or building up from foundations.

Deleuze says that, “we live in a civilization not of the image, but of clichés, in which the whole question is precisely to extract a genuine image.” According to him, we live in a civilization not of the image, but of need to better diagnose the new forces, biotechnological as well as digital, and the larger social and economic process from which they are inseparable. There is a new image of the relation of thought to experience against which philosophy is directed. Image of thought described by Deleuze is not a picture or representation of something. An art of seeing of showing the problem of philosophy goes with the construction of images of thought. And yet in philosophy there have also existed illusions about such images and the relations of concepts to them. As Deleuze says in Difference and Repetitions, illusions belong to the “dogmatic image of thought”, and a basic aim of his philosophy is to dissipate these illusions, to expose this dogmatism.

The question one would like to ask after reading this much about Deleuze, is that what does one mean by ‘thinking images’. Rather than approaching images as an art of either movement or time or mapping them between actual and virtual, pre world war II or post world war II; how do images relate to thought? I am also in search of the answer to this question. But in order to understand ‘Image’, we need to understand various logics and terms that Deleuze developed that qualitatively defines the ‘image’.

Logic of Multiplicities

There is always something ‘inattributable,’ which forms part of our ‘becomings.’ That is what Deleuze calls an ‘event’. According to Deleuze, ‘multiplicity’ is not ‘the many’ or ‘the manifold’ or ‘variety’, but it requires other kind of logical operations. A multiplicity is not denumerable. Henry Bergson says that duration is the actualization of ‘qualitative’ rather than ‘quantitative’ multiplicity.

Message intensification: sign/representation

Message-intensification in the culture is seen by the invasion of signs in the culture; representations and logotypes proliferate beyond any immediate explanatory context. Brand images, initials, Hitler's swastika, Charlie Chaplin’s silhouette, or the red lips of Marilyn Monroe – all are parasitic persistence that can’t be explained merely in terms of the power of technical reproducibility but their association with the image they are associated with.

Fig 22, 23

49 Rajchman, John; The Deleuze Connections, MIT Press, 2000; pg 24
Space and Movement

“When we are placed in a certain sheet of time, that time, whether it is past, present, or future “becomes” present.” 53 From a basis in space and movement the image has moved to occupy topological schemes centering on time and thought, and in Deleuzian terminology the screen has become “the cerebral membrane where immediate and direct confrontations take place between the past and the future ... independent of any fixed point”. 55 Deleuzian film theory engages a general consideration of the relationship between thought and film – the image should “force thought to think itself as much as thinking the whole”. 55 Deleuze views cinema as being the highest exercise in thought, extracted from and in a sense integrated with the basic images and sounds. The time-image gives a direct representation of time in its pure form. Movement-images are subsumed/subordinate to time. In the time-image aspects of the movement-image gain a new sense of montage/frame/sound take on the appearance of something "different" such that cinema becomes "analytic of the image". “Those who are involved in the “becoming-art” of an expressive material – who are drawn to it and transformed by it, or who invent ways to see and say new things through it- do not pre-exist it, but are rather invented in the process.” 56 By reading Cinema 2 Time Image, I feel, Time –images show this principle better than do movement-images. Movement-images help make visible the “mechanisms of masses,” one still may entertain the illusions of collective agency - “represented” by intellectuals – illusions that would be exploited by Hitler.

Aion & Chronos

In Logic of Sense, Deleuze proposed a division within time itself between an historical time within which events occur (Chronos) and a ‘time of the event’ (Aion) which cannot be reduced to the former time. The event, so far as it is always past and always yet to come, is an example of this, or an example of what the stoics referred to as Aion. The past and future are understood with respect to this present, and thus the event is also an example of Chronos. 57 Aion’s meaning by Deleuze with respect to film:

“The film is continually showing that which cannot be present-ed, is already past and always yet to come. Deleuze means that Aion.” 58

Deleuze describes relationship between art and philosophy as not of judgement and object, but rather as “resonances and interferences” across two different kinds of practice or activity, neither of which is situated “above” the other. 59 Because of the different ways in which future as well as past events may act upon the present. These events don’t correspond to intervals or points on the scale of linear historical time.

1.5.1 Exploration of Cinema

Deleuze says that a philosophical problem like how we and our world are determined in space and time should be explored in a medium like cinema, or extracted from it. Deleuze in his study of Cinema, talks of a replacement of nature by information in the images and signs of modern societies. He adds that the highest function of cinema is to show the means peculiar to it, what it is to think by exploring through its time-images. Deleuze does not see cinema as a universal or primitive language system, rather he says that it is more central than any ‘meaning to its system’. 60 He asserts that ‘cinema does not give us an image to which movement is added, it immediately gives us a movement-image’. Real movement in everyday life is indivisible, unstoppable, and thus in no way can it be reconstituted, while in the cinema what we get is false movement but which is not received by the viewer as in any way artificial.

In early cinema time was treated bodily-kinaesthetic. This he termed as ‘movement-image’. It is linear time, proper sequence, straightforward causality. Whereas now cinema is characterized by the ‘time-
image’, it relies on mechanisms of associations, memory, imagination, illusion and hallucination. The 'movement-image' records positions in space, while the 'time-image' records states in time. Deleuze concludes both *Cinema 2: Image-Time* and *The Fold: Leibniz and the Baroque* by reflecting similarly on the linkage of the growth of new machines in the social field of cinematic world-memory and its potential nomadism. Deleuze constitutes the essential divide between the pre-war cinema of movement-image and the post-war time-image. "Cinema," writes Deleuze, "does not give an image to which movement has been added, it immediately gives us the movement -- image." This is not so much time frozen, but time infinitely speeded up, not so much movement arrested as movement anticipated. Deleuze explains that in movement-image, brain is a screen whereas, in time-image, cinema is a kind of brain.

A significant process in the Deleuzian "time-image" is the "recollection-image" (an actualisation of virtuality) as in the life of the recollector, stretching the structure of the film, fragmenting its linearity. It does not give us the past, "but only represents the former present that the past 'was' (Like in Matrix – past is simulated). The immediate presence of the cinema is perfect for the form of the recollection image. We make a memory in the present to use it in the future when the present will be past. Developing this image analysis Deleuze recognises two possible types of time -- image, one grounded in the past, the other in the present. In this situation the past is preserved in time and should not be seen as un-actualised recollection-images.

The central ideas of “image” and “sign” in Deleuze’s study of cinema are elaborated through the nerve-science. It is contemporary with the emergence of cinema and psychoanalysis arose from it.

“When it is claimed that works of art are immersed in a virtuality, what is being invoked is not some confused determination but the completely determined structure formed by its genetic differential elements, its 'virtual' or 'embryonic' elements. The elements, varieties of relations and singular points coexist in the work or the object, in the virtual part of the work or object, without it being possible to designate a point of view privileged over others, a centre which would unify the other centres.”

Deleuze sees cinema as a phenomena, a visual material, and an experience. A truly cinematic film is just one whose sounds, words, and images effectively and fruitfully interact. Cinema is not semiology of the cinema, as that replaces an image with an utterance, and so removes movement and time giving it a false appearance. In Deleuze's eyes rather, film is “a plastic mass, and a-signifying and a-syntactic material not formed linguistically.”

### 1.5.2 Variations in Image-movement

Deleuze received and formed the three types of movement images: the perception-image, on this side of the interval; the action-image, on the other side; and the affection-image, which occupies the interval, without filling it up, and which is the final avatar of the movement-image.

Deleuze notes in *Difference and Repetition*, "each of these movement-images is a point of view on the whole of the film, a way of grasping this whole . . . each of these shots ceasing to be special in order to become itself a 'reading' of the whole film". By differentiating images in consciousness with that of space, he says that images in consciousness will be qualitative and unextended, whereas in space they will be extended and quantitative. Deleuze clearly separates cinema from the other forms of art. Cinema transforms the world into a story. With cinema, the world becomes its own image and not an image that becomes world.

Deleuze, by taking example of an image, explains that aggregate of all images constitutes a kind of plane of immanence. The image exists in itself, on this plane of immanence. It is the identity of image and movement which makes us immediately infer the identity of image-movement and of matter. In *Difference and Repetition*, he characterizes the plane as a mobile cut that is a block of space-time.
since to the plane belongs the time of the movement operating on the plane. The material universe, the plane of immanence, is the machinic assemblage of images-movement. 70

1.5.2a Perception-image

Perception image is the first avatar of the image-movement. It is related to determination. Perception-image is the perception of perception. In the cinema, if we are shown a person going into a room and looking around, and then a cut to a long-shot of the room as it would be from the position of the person, then this is the perception of perception, or the perception-image. It might seem that this is just another term for the familiar point-of-view shot, but Deleuze defines two types of perception-image: the subjectively justified 'point-of-view' shot as described above (direct discourse); and the anonymous viewpoint, where the camera seems to act like a disembodied eye, not quite objective, but semi-subjective (indirect discourse), yet which could always turn out to be truly subjective (e.g., in the horror film, the floating camera in the bushes at the back of the house suddenly spewing a hand that tries the back door).

1.5.2b Action-image

The action-image defines a structure rather than any one particular image. The perception is only one side of the variation whose action is the other side. Deleuze describes Action-image as:

“Action is the delayed reaction of the center of in determination. This center is capable of acting in this way, i.e., of organizing an unforeseen response, only because it perceives and has received the stimulus on a privileged side, eliminating the rest.” 71

Henry Bergson 72 talks about action-image as it disposes of time in the exact proportion that perception disposes of space. This is the second avatar of the image-movement, called action-image.

1.5.2c Affection-image

Affection-image relates to the close-up image. What Deleuze means by this is that all close-ups give the image as much importance as if it were of a face -- for example, the cut to a clock face 'or' a human face will have the same degree of significance if preceded by a large crowd scene -- they both hold not one meaning but many, by gathering and expressing the effect ‘as a complex unity’. 73

“As perception relates movement to ‘bodies’, i.e., to rigid objects which will serve as movers, action relates movement to ‘acts’ which will be the pattern of a supposed term or result. But the interval is the between-the-two. Affectivity is what occupies the interval, occupying it without filling it or completing it. Affectivity arises in the center of in determination, i.e., in the subject. Affectivity relates movement to a ‘quality’ as lived state.” 74 Such is the last avatar of the image-movement: image-affectivity.

Finally, if I summarize these images into one- the movement image- delivers an indirect representation or image of time. This time is derived from the succession of shots and it is this montage that relates time back to the progression of shots, and which makes it unable to directly represent it. So we get four kinds of images: first, the image-movement. They further split into three varieties. Perception-image, action-image and affection-image. The virtual plane of all movement images-plane of immanence- is a block of space-time.

Pierce proposed relationship between the sign and the image. According to him, the image gives rise to signs. From our perspective, a sign seems to be a particular image which represents a type of image. It can be,

1. Either from the viewpoint of its composition or
2. From the viewpoint of its genesis or
3. Formation or extinction.

70 ibid. pg 81
71 Deleuze, Gilles; 1986, op. cit., pg 97
72 Henri Bergson, Creative Evolution, Paris., 1911, p. 302
73 Deleuze, Gilles; 1986, op. cit., pg 103
74 Ibid.
1.5.3 Relation between Thought and film

Deleuze outlines three relationships between cinema and thought, to be found in the whole of the movement-image:
1. cinema and a higher Whole (how we think about the whole)
2. cinema and thought through the unfolding of images (that is image by image) and
3. cinema and the relationship between world/nature and man/thought (concept to image)

Deleuze identifies concept with image, and the image ‘is for itself in the concept’\(^{75}\). According to Deleuze what matters most now in this new cinema of time is not traditional montage, but ‘the ‘interstice’ between images ... a spacing which means that each image is plucked from the void and falls back into it’\(^{76}\). This ‘interstice’ is something like a crevice, space, or chink between images, and therefore an operation of "differentiation of potential" that engenders something new.

1.5.3a Reading of an image in the film

A film is never made of a single kind of image: Editing is the combination of the three varieties. It is the assemblage of movement-images, thus the inter-assemblage of perception-images, affection-images, and action-images. It remains that a film, at least in its simplest characteristics, always presents a predominance of one kind of image: we can speak of an active, perceptive or affective editing, according to the predominant type. To the three kinds of varieties, we can correspond to three kinds of spatially determined shots: the long shot would especially be an image perception; the medium shot an image-action, the close-up an image-affectivity. But at the same time, according to Eisenstein\(^{77}\), each of these images movement is a point of view about the totality of the film, a way of seizing this totality, which becomes affective in the close-up, active in the medium shot, perceptive in the long shot, each of these shots ceasing to be spatial in order to become itself a "reading" of the entire film.

“What is in the present is what the image 'represents', but not the image itself, which ... is the system of the relationships between its elements, that is, a set of relationships of time from which the variable present only flows”\(^{78}\), by which Deleuze indicates the malleable quality of 'time' in the cinema, where 'sheets of past [can] coexist in a non-chronological order’\(^{79}\).

1.5.3b The Electronic Image

An ever more encroaching "artificial reality" is currently being constructed by electronic media. For the digital image there is no outside agency; only the vast telecommunication networks support it and in which it is instantiated as data. Instead of an outside, the digital image seems only to have an electronic underside, so to speak, which cannot be rendered visible. We might therefore expect to see the most obvious effects of deteritorialization in mixed media art, where the digital image can work against a physical support and older, more stable forms, and in video installations, whose conditions and conventions of viewing allow for and indeed promote decoded visual effects, even though the latter are often recoded immediately by the viewer as private aesthetic languages.

1.5.4 Time Image

Time-image Montage:

'...the relation between the sequence shots or sheets of past and the short shots of passing presents; the relation of the sheets between themselves, each with the others ... [and] the relation of the sheets to the contracted actual present which evokes them’\(^{80}\).

As we have seen earlier Deleuze has divided 'image' as pre-WWII cinematographic regime and post-WWII cinematographic regime. The former represents Classical cinema and the later one represents Modern cinema. 'Description' regimes of the image:

1. organic – pre war cinema – Classical cinema
2. crystalline – post war cinema – Modern cinema

\(^{75}\) Deleuze, Gilles; 1989, pg 161
\(^{76}\) ibid, pg 179
\(^{77}\) Eisenstein, Sergei; 1981 In Construction of Montage Image, Paris UGE pg 18
\(^{78}\) Deleuze, Gilles; 1989, op. cit., pg xii
\(^{79}\) ibid
\(^{80}\) ibid, pg 111
The organic regime relates to realism. We can see this where the camera sketches itself on to the scene, either by use of movement, tracing different possible angles of viewing the scene, or by some other technical device such as filters over the lens to give a different appearance to the setting or object. A crystalline image of people would not just show them in action, but “carry out a primordial genesis of [them] in terms of black, or white, or grey [or] . . . colours”. In Modern Cinema, time rises up to the surface of the screen.

The pre-eminence of the time-image in Deleuze’s reading of modern cinema results in three narrative forms in modern cinema;

• Description – images cease to refer to an object because reference or representation always takes place in the present. Eg., Neorealism
• Narration – It ceases to be truthful… power of the false.
• Story – Subject-object relationship where pseudo-story rediscovers new cinematic spaces.

Montage Image

The film director Sergei Eisenstein, who had previously trained as an architect, once said: "If it moves, it is alive." For him, montage was the fourth dimension of film. "Intellectual montage", he considered, ought to be the principle of all arts. The images stand in a dialectic relationship to one another, and lead through collision or conflict to a synthesis.

Andre Bazin criticized this montage because it leaves no room for ambiguity. The director should not direct viewers but should leave them to give their own meanings to the film. The fragmentation of montage film, the organization of the images in time and the frequent use of figures of verbal language are the causes of montage film having such an imperative character. The montage should not be used to imply a structuring in time but should be incorporated into the plasticity of the image.

81 ibid, pg 201
82 Eisenstein, Sergei; Montage: The Construction Principle in Art, 1981. pg 175.
83 Bazin, Andre. Le cinema Francois de la liberation a la nouvelle vague (1945-58) Trans. of sample excerpt pages at amazon.com
The structure of the image that is composed in the depth dimension is, according to Bazin, much more realistic because the eye can explore it and seek its own meaning. The merit of Eisenstein's montage is that it inserts an aesthetic transformer. The meaning of this is not located in the image, but it is a shadow projected into the consciousness of the viewer by means of the montage. This is a method of adding things to perceived reality that are not really there. (Reference to The Matrix)

Contra-shot: Hyper Image = 2 Spaces

The 'contra-shot' shows the 'hidden face' of the image. This is a form of depth of focus, reflection, deformation and simultaneity making it possible that in the same image, there exist two spaces that belong in different periods. In the same image space another space starts to become visible. What presents itself is a contra-shot that it is distinct from the material world depicted by the shot. Something emerges from the image as a plausible interpretation that does not reside in the things represented. This plausible world is not something illusory, something that only exists in the viewer's mind. The visible world is haunted by "the possibility of another world." (See 'Cool World Advert' described in Chapter 2)

Deleuze realises there to be two possible types of time-image, 'one grounded in the past, the other in the present'\(^{84}\). Here the past is preserved in time, and should not be seen as un-actualised recollection-images: 'it is the virtual element into which we penetrate to look for the 'pure recollection' which will become actual in a 'recollection-image'\(^{85}\).

How to see an Image in Architectural discourse

The viewer has to force a way into the image in order to understand its essence. It is not a matter of seeing the things-in-themselves, but of penetration, of getting in between things. Koolhaas is one of the few architects who charges with measured vandalism through architectural conventions to create architecture worthy of a place in this venerable cinematographic and theatrical tradition. More so than film, such architecture runs a precarious course. Before we realize it, architecture becomes nothing more than a mirror of its times. It is also necessary to investigate the reflection, both in and out of immediate view. Koolhaas designs projects\(^{86}\) in which various dimensions of urban culture are brought together in a compact, abstract form. There is a congestion of spaces, functions, programmes, voids, structures, access routes, public and private domains. Almost as though in an infinite labyrinth, the disparate elements intersect and collide with one another. The schizophrenia and ambivalence of multiple meanings thrusts itself forward. The mental conditions are accelerated until they produce a new, unknown reality, without denying the contradictions of everyday normality. Koolhaas assembles new images by making a montage of material from everyday modern culture. He achieves a depth of focus that penetrates to the meaning of things and so opens up the way to their deeper meaning.

In the national library in Paris\(^{87}\), for instance, the many rooms, the functions, the interior spaces are suspended in one huge, semi-transparent, rectangular box full of books, between which the public spaces float like organs of the human body. "In this block," Koolhaas notes, "the major public spaces are defined as absences of building, voids carved out of the information solid. Floating in memory, they are like multiple embryos, each with its own technological placenta." The building is like a large city of books through and between which the flaneur\(^{88}\) can saunter. Koolhaas manoeuvres between indefiniteness and specificity in search of public spaces that are a retroactive manifesto of our times a la Delirious Manhattan, and in which the present urban culture, with its dirty realism.

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\(^{84}\) ibid, pg 98

\(^{85}\) ibid

\(^{86}\) Koolhaas, Rem. 1998 S,M,L,XL. Penguin Books USA

\(^{87}\) ibid. Bibliotheque de la Paris pg 914

\(^{88}\) Benjamin, Walter. In Arcade Projects used word ‘Flaneur’ to understand kind of street walker in Berlin who carries images of the coming destination between the places and its past and present in anachronistic manner, explained by Peter Eisenman during his studio at ETH Zurich, April 2000.
The invasion of advertising “signs” governs social meanings and capital functions are gigantic machineries of devaluation of human values. Advertising in its new version which is no longer a more or less baroque, utopian and ecstatic scenario of objects and consumption, invades everything, as public space (the street, the monument, market, and scene) disappears and no longer limited to its traditional language. Production of desire in our society today depends directly on symbolic mechanisms. Signs and themes play a central role in the consumer society. We have matured into a society possessing a fully themed mass culture. Mass advertising fuels the spending activities of our society through the production of desire. The key economic relation of the consumer society is not the exchange of money for goods as it was in the 19th century, but the link between the promotion of desire in the mass media and advertising and the commercial values where goods and services can be purchased. Store environments are only an extension of magazines and the newspaper advertising.

McLuhan’s optimism for media diverts a little as he notes, three phases in the history of the law of the value: first, the pre capitalist phase of the natural law of value in which land is the carrier of value, second, the capitalist law of value, as described by Marx, in which the exchange value of the commodity comes to dominate its use value; and the third, the phase of what Baudrillard calls the structural law of value in which capital in a kind of linguistic combinative of signs begin to float freely. Digitalisation and computer technology provides possibility to intervene randomness, layering, mixing, merging, distortion or fragmentize the matter or cognitive parts in the matter in order to produce tactile like curiosity, excitement, discovery, shock or simultaneity when dealing in visual images and sounds, hence in a way they become organising tools for structuring, configuring, transforming the matter, idea, message into physical reality. Media reloads (as it is re-productive) through simulation of hyperrealism in advertisements and entertainment, certain symbols of status, grace, beauty, power and wealth in to social space.
# Chapter 2

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2.6 **Ben Van Berkel’s exploration of Mobius strip**

Mobius House - Het Gooi 1993-98
Chapter 2

In architectural design, an unprecedented plasticity of form deriving from computer technology is generating new explorations of form. Topology in architecture comes about due to a shift from an interest in language theories (Derrida) to matter and substance (Deleuze) in its theoretical discourses. The malleability of form and programme influenced by newly available technologies also makes possible the realisation of highly differentiated, topological architecture. An influx of new digital technology interconnects with other transformations taking place in global economic, social, and scientific practices cultivating fluid, continuous and responsive manifestations of architectural morphogenesis. Over the past several years, a design sensibility has unfolded whereby architectural surfaces and the topologising of form are being systematically explored and unfolded into various architectural programmes. Influenced by the inherent temporalities of animation software, augmented reality, computer-aided manufacture and informatics in general, topological ‘space’ differs from Cartesian space in that it imbricates temporal events within form. How architecture’s reading of Deleuze could possibly accommodate semiotic mutations from everyday praxis, in as much as Deleuzean thought is concerned with opening boundaries and unfolding surfaces into conditions of pure exteriority. The question to be asked is, in a world where the currency is often valued more than that of tradition, stability, and legibility, what can Architecture, perhaps the heaviest of all disciplines, do to contend with the fluid currencies of money, politics, aesthetics, Techno science, speed, and above all, world, image bank which saturates our short-term memory? The study is also aimed to ask multiple questions on interactivity and its form in physical context. What is the esthetical sense of interactivity? Will the breakthrough role played by transparency in the new architecture of the Twenties be held today by interactivity? Will our children be able to interact not only with the monitor but with the environment and the world and especially with the space of architecture in a new dimension of our being? Will architecture be merely consumed as an Image transformed from ‘form’.

2.1 Space-time

In science today, space and time are combined to form a framework on which the universe is built; we may move about in time much as we can in space, and space has some of the qualities of time. Physicists have been forced, by virtue of the character of their own subject-matter, to see that their units are not those of space and time, but of space-time. This is the time of miniaturization. There is no longer any ideal principle for these things at a higher level, on a human scale. What remains are only concentrated effects, miniaturised and immediately available. This change from human scale to a system of nuclear matrices is visible everywhere. Bill Gates on the other hand describes the compression of space and time, in an empirically American way that with new information media technology will allow human mind to explore and understand itself in a profitable creative way. With the development and spread of ‘information super highway’, ‘virtual reality’ and ‘software’: interaction of human with the machine will be humanised as possibilities to ascribe human like personalities to each individual terminal will increase.

2.1.1 Pre notions

Up to the early 1800’s the properties of space and time were thought to be innate—we are born, Kant and others thought, following the Greek philosophers of Plato’s school, with a body and a mind built in such a way that the five Euclidean axioms hold true. From about 1820 to 1860, with the development of non-Euclidean geometries and the recognition of the possibility that our universe may...
not be Euclidean, Kant's view was discarded, and the way was opened for the investigation of the physiological processes in our eyes, limbs and ears, as well as in our nervous system, which underlie the construction of our notions of space and time. The modern view is that these notions are developed in ways similar to our acquisition of language: certain structures are innate, part of our genetic endowment; they are put to work during early life so that our brain finally becomes wired the way it is. A child never exposed to language will likely never speak, and a person born blind and entirely paralyzed will likely never have normal notions of space.

Postmodern architectural critic, Charles Jencks, fixed a specific time and place when modern architecture ended: St. Louis, Missouri, July 15, 1972, 3:32 p.m.\(^1\). The longstanding and frequently debated issues of modernity and postmodernity relate directly to discussions of borders and territoriality. The symbolism of the demolition, for Jencks, represented the collapse of an entire world of ideas and expectations, a world that inspired and was inspired by modernist architects such as Le Corbusier, Frank Lloyd Wright, and Mies van der Rohe. Many studies of modernity and postmodernity, on the other hand, detail a gradual shifting in philosophical and historical circumstances accompanying the transition from one stage to the next. Sharp breaks are not detected, and competing paradigms are thought to coexist for shorter or longer periods of time.

Our imaginations, conditioned by our presumptions about space and time, are all important and so is our hypothesis that we carry our subtexts into our interpretations. But with the emergence of postmodernism, the three-dimensional box or cube of space that leaves time outside implodes with the discovery of space-time. Science and Literature specialist, Katherine Hayles\(^2\), has shown that it is no coincidence that deconstruction in philosophy and literature and chaos theory in science came in the same age. Both point to an underlying cultural shift. Options for imagining alternative spatial-temporal relationships that previously would not have been thought possible; indeed, the shift from modernity to postmodernity is a shift in perceptions of space and time. Although the roots of modernism are found in that period and its experiences, the perspective that proceeded is necessary in order to appreciate both the continuity and the radical nature of the shifts that occurred in the subtexts. The earlier periods exhibited contrasting cosmology, cosmography, and cartography that tried to replicate the order in the vault of the sky on the face of the globe.

In geometry, time is taken away or abstracted by a double disappearance act: first, we only look at properties which remain invariant, which do not change with motion; and secondly, by the definition of group, which requires every motion to be reversible, to be undone by another motion. In our experience time is not reversible, most of the time we cannot undo what we do, we cannot go back to yesterday, nor can we bring what's dead back to life.

In physics time is homogenous, and this is what allows us to apply mathematics to physical problems. Thus time, for modern physics becomes a fourth dimension: three dimensions for space and one for time. Up to our century, the three dimensions of space and the one dimension of time were strictly separate—this means that the group of motions which defined the geometry used by physics moved objects in space independently from motions in time. The negation of time is much older than the birth of modern physics. Two thousand years before that, when Plato\(^3\) defined time as "a movable image of eternity," he led us to understand that the real thing is timeless eternity, time being only an image, "an epiphenomenon," something we have to put up with, given our pitifully weak bodies, but which shouldn't disturb one seriously in search of wisdom.

Philosophers and theologians have been struggling with this problem for centuries: either they went rationally along with scientific notions of space-time and thereby had to deny freedom, or they affirmed freedom and were called irrationalists, like Henry Bergson. To illustrate how logic deals with the concept of surprise, a paradox is taken, that modifies our logic and our concepts. In other words a Paradox presents us with a conflict between our concepts and our logic on one hand, and our immediate experience on the other. I would like to refer to very interesting example of logic of surprise.

"Suppose a Prof. tells that next week there's going to be a surprise quiz;" I'm not telling you the day—from Monday through Friday—only that it's going to be next week." Now someone says, "No Sir, you can't do that, you cannot give us a surprise quiz next week." "Why not?" "Because, if by Thursday evening you haven't given us the quiz, we will then know for sure it's going to be on Friday, so it would be no surprise; so it can't be given on Friday. Knowing that, suppose by Wednesday evening you

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\(^1\) Jencks 1991 The language of Post-Modern architecture pg 23
haven't given us the quiz: since it can't be on Friday, it must be on Thursday, so again it would be no surprise--therefore it can't be given on Thursday. And so on, down to Monday. You cannot give us a surprise quiz on any day." It all boils down to this: the concept of surprise defies logic, because logic is timeless. Another way to look at it: if you are expecting a surprise, it's not going to happen; only when the horizon remains open for both encountering and not encountering, for both being and not being, does surprise become possible."

2.1.2 Non-Euclidean Geometry and Challenge to Architecture

Visual constraints of human eye and functional limits of the body have ever since been the foundations for various spatial formulas. But as his horizon has shifted from the edge of what is visible to our naked eyes to that which is visible electronically as Virilio argues, that is to say, at the scales of non-Euclidean geometries. What we have overcome is atmospheric and perspectival noise, the constraints of seeing in a straight line, and constraint of seeing from just one point or in just one direction. Architecture never confronted Optico-Digital orthographics; curved omniscience, panoptical omnipresence, a condition of television / access / control; before.

Architecture that had its primary function in holding an event – as event started to take place outside the realm of built space – was faced with new crisis as it saw now exactly those grounds shifting that it had laid its foundations on i.e. Visual limits of the eye and anthropomorphic attributes of the body.

Under an attempt to seek logistic appropriation of morphological dimensions of the shell, Architectural space was perceived as a container for any human event. Evaluation of perspective, a mathematical model for the object visualisation, is also one of the most concrete developments observed through architectural history that established a rather rigid relationship between spatial occupancy of the subject and the design object.

2.1.3 Space - Time in Architecture

Architecture is among the least ephemeral, most permanent expressions of culture. Of all the arts, architecture is the one which most influences our sense of space and time, because it defines our lives. It is also the most conservative of all the arts, Big American cities are dominated by modernist geometric architecture, whose main thrust is a denial of time. Official, institutional architecture has always aimed at eternity: the pyramids of Egypt are, after all, still standing, and stone, the preferred material, is far more lasting than human life. Awesome power--the power of kings, of tyrants, and also of modern institutions, governments, banks and corporations--is expressed primarily by two characters: durability and huge size. Hitler and his architect, Albert Speer, recognizing that even the most lasting structures eventually become ruins, were concerned that those ruins should be awe-inspiring. We have some huge stones, so-called "primitive" representations of the human figure or face from Eastern Island in the Pacific and from the Olmec culture in Mexico, which were probably intended to perpetuate the life of important people. These figures are quite imposing, but they do not express denial of time and defiance of death as effectively as the pyramids. What's missing is a third element, beyond durability and size, and that is symmetry.

Symmetry is invariance, that is, an object is symmetric when a certain group of motions leaves it unchanged. The larger the group of motions, the more complete the symmetry. The human body is bilaterally symmetric--invariant under reflection about a plane cutting us in half. But this is a very small group (only two elements); a pyramid is more symmetric, the group of motions leaving it unchanged is larger; a cube is even more symmetric, but the sphere is supremely symmetric--here the group is infinite. Symmetry being invariance, permanence, it elicits in us the satisfaction of a triumph over time and the disintegration time brings. Without relinquishing durability and hugeness, contemporary institutional architecture relies chiefly on symmetry to convey its denial of time.

Simple geometric objects exhibit the greatest symmetry, and this is why Philip Johnson, considered the founding father of American modern geometric architecture and the designer or inspirer of many of the tallest buildings in our cities, went back to what he thought was Plato's definition of beauty: "Absolute beauty," he wrote, "is found in straight lines and circles, and plane or solid shapes, rather

than in living figures.” this is a poor, simplistic reading of Plato\textsuperscript{98}; the main problem with this conception of “absolute beauty” is that it is boring, there is no surprise, nothing unexpected.

Architects such as Johnson\textsuperscript{99} points to Greek temples as a justification for the use of “pure forms” which is a misunderstanding. First, because Greek temples are not just buildings but the combination of a building with the landscape around, which provokes a feeling of unexpected, and this is not true of the skyscrapers in our cities. Second, because Greek temples were abundantly provided with lifelike ornamentation, and most importantly, because they were painted in vivid colours, of which only traces have remained.

If it took Philip Johnson nearly 50 years to digress from the International style to Post-Modernism, Grey Lynn made the leap from the overlapped geometries of Deconstruction to the softer techniques associated with Blob architecture – via the synthetic of Folding – in under a decade. As Greg Lynn recently stated “There is a language of form that comes with the computer, and at first, you do what the software does well.” Greg Lynn in his Animate Form describes novelty as the organizer of symmetry rather than vice-versa. Symmetry continues to be conceptualized in architecture as one of the characteristic underlying organizations upon which variations are ordered. Lynn agrees with the neo-avant-garde that architecture has to engender contemporary cultural and social differences as well as the potential external contradictions and incongruities of building and context.

Derridean post-structuralist thought brought us into the era of post-modern architecture, questioned the logo centrism of the discipline and led to the deconstructivist movement. A successive shift from language/ text-oriented philosophy and its influence on the main Neo-Avantgardists (such as Eisenman, Tschumi and others) to the substance-oriented discourse of Gilles Deleuze and Felix Guattari, reintroduced a material and structural consciousness into architecture.

Architecture is entering an age of fluidity that expresses and creates new modalities, opening up possible worlds organized in different, simultaneous configurations, in hybrid spatialities. Optical phenomena and radical shifts in visuality, particularly manifest through media and digital technologies, are impacting on the city space in unpredictable ways. The urban realm is construed as surveillance, simulation, distraction and a relentless proliferation of information which is reshaping the way we perceive, inhabit and utilize cities. (Times Square)

Hani Rashid\textsuperscript{100} states that the first generation of architects that is not working under the burden of Modernism, are slightly freer of the responsibility to take on Modern Architecture than their predecessors; they are bored with Modernism in all of its reconstructions and quotations. Architects such as Gehry, Eisenmen, Koolhas, like many others, have worked under the extremely powerful influence and inherited the consciousness of demigods like Mies van der Rohe, Le Corbusier and Aalto, that preceded them. The new architects are working on different terrain where ever-expanding thresholds of speed, efficiency and meaning are changing our comprehension of the city space.

“Architecture does not get any better. Le Corbusier is just different from Palladio, Serlio, Piranesi, Giulio Romano, or anybody with a discourse. It is changing, it is responding to different social and cultural conditions.” \textsuperscript{101}

Notions of time, speed, movement, flows, displacement, transit, noise and liquidity are just some of the influences that become the common elements of the training of the architect of the future, all reflecting activities, situations and needs more than geographic implications. Globalization, information and telecommunications; all suggest that place no longer matters. Hence, a multiplicity of components, activities and culturally diversified situations are present in the new transnational and reterritorialized culture

Secondly, another line of current research in architecture stems from a non-conventional “otherness” that redefines space through the interface between architecture and media.\textsuperscript{102} These represent a search into vibrant hypermedia or into virtual tectonics in cyberspace, into virtual textures, into our live-ness or into the flatness of collective code-systems; all different states of a common dynamic convergence whose technological manifestations redefine the interaction of architecture and the user through the propagation of information flows. The resulting condition is a fluid, flexible and dynamic

\textsuperscript{98} Wolf, Fred.1982. Space-Time and Beyond. E. P. Dutton pg 32
\textsuperscript{99} Giedion, Sigfried. 1967 op. cit.
\textsuperscript{101} Eisenman, AA Files 25
architectural space that potentially supersedes reality. The limited duration in time and the tendency to dematerialize emerging structures are a result of a cross-penetration of multiple streams of information, energy and movement, and dominate a redefined space, consisting of variables and virtual agents.

2.1.4 Time and Multiplicity

“Time moves in one direction: from before the moment, to the moment, to the moment after the moment, and so the life is lived.”

Marcel Proust describes ‘the virtual’: ‘Real without being present, idea without being abstract’. Where as Rebecca Carpenter talks about time with relations to architecture: “Architecture is capable of activating a set of relationships as reciprocal presuppositions in the form of time. Productive time in architecture has been introduced before in terms such as ‘virtuality’. Any event that has strange plural dimension: past-future-presence, incorporated in the construction of space will be experienced and formed as a continuously transforming figure: a topological transformation where experience becomes the curve of space.”

“We are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein. One could perhaps say that certain ideological conflicts animating present-day polemics oppose the pious descendants of time and the determined inhabitants of space.”

In the shift from the revolution of modes of transportation in the nineteenth century to the revolution of electronic communication in the twentieth century, there emerge a mutation and a communication that affect public and domestic space so strongly that we are hard put to determine what its reality may be. Since the beginning of this century, the absolute limit of the speed of light has, as it were, enlightened space and time together. We are therefore no longer dealing so much with light that illuminates things (the object, the subject, and travel) as with the constant character of its absolute speed, which conditions the phenomenal apperception of the world's duration and extension.
2.2 Cyberspace

Technology affects everything but replaces nothing. When the telephone was invented people worried that personal contact would be obviated by phone conversations. It didn't happen. Instead, another channel was opened for people to communicate. Our present society would be inconceivable without the telephone. Cyberspace may become the next best thing to being there.

"... The space-time metaphor represents a monumental failure of imagination.... We've been thinking about virtual presence as if we have to send our bodies out there. (But) if we could design reality for our minds, what powers would we grant ourselves? The ability to be anywhere instantly would be a step in the right direction. The ability to be everywhere, all at once, without going mad, is the real challenge. Why should we settle for avatars, when we can be angels?" 106

Cyberspace: a graphic representation of data abstracted from the banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters and constellations of data. Like city lights, receding... 107

Michael Benedikt 108 gives brief introduction about Cyberspace by saying that it is mere an augmentation of reality and is an extension of ourselves. It is a globally networked, computer-sustained, computer-accessed, and computer-generated, multidimensional, artificial, or "virtual" reality. In this reality, to which every computer is a window, seen or heard objects are neither physical nor, necessarily, representations of physical objects but are, rather, inform, character and action, made up of data, of pure information.

"In cyberspace, information-intensive institutions and businesses have a form, identity, and working reality -- in a word and quite literally, an architecture -- that is counterpart and different to the form, identity, and working reality they have in the physical world." 109

The characteristics of ‘cyberspace’ differ from what we know space to be: a concrete, physical, three-dimensional reality created by forms that can be touched and have a clearly defined mass. Film, television and hypermedia all work with this concept of volume duality in their representation of space as three-dimensional, although with hypermedia the very implication of representational space depends on its being programmed and actively created. ‘Cyber’space is not dissimilar from such ideational realities as the ‘televisual’space or ‘filmic’space associated with an individual television or film ‘text.’

"With cyberspace the real world (let us grant some consensus here as to its physicality) does not become etherealized and thus, in the aggregate, less large or less real; nor does the ‘mental’ world become concrete and thus, itself, less mental or spiritual. Rather, with cyberspace, a whole new space is opened up by the very complexity of life on earth: a new niche for a realm that lies between the two worlds. Cyberspace becomes another venue for consciousness itself. And this emergence, proliferation, and complexification of consciousness must surely be its universe’s project." 110

Marcos Novak in Transmitting Architecture, described about cyberspace in architectural discourse. According to him: "It is an architecture that dances or pulsates, becomes tranquil or agitated. Liquid architecture makes liquid cities, cities that change at the shift of a value, where visitors with different backgrounds see different landmarks, where neighbourhoods vary with ideas held in common, and evolve as the ideas mature or dissolve." 111

In virtual space we move from destination to destination, from piece of information to piece of information. Distance is no longer a relevant measure of travel. 112

106 Moriarty, 1996 Computer Game Developers’ Conference
107 William Gibson, 1984, op. cit.
14-18
109 Ibid, p. 121-123.
110 Ibid., pg 124
111 Novak, M; Trans Terra Firma: Liquid Architectures and the loss of Inscription, marcos@bongo.cc.utexas.edu
112 Benedikt, Michael; 1991, op. cit., pg 80

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2.2.1 Cyberspace Architecture

Heidegger\textsuperscript{113} wrote about Greek temples that defines the gravity and a relationship of tension with the earth. But if we talk on the other hand, there are certain architects who have sought to be freed from this limitation, and have dreamed of flying buildings. Now, In this information age, architects proclaim their freedom to design in a digital space that is free from the constraints of gravity. As cyberspace comes to replace actual space, the meaning of the word architecture is expanding to include the configuration of virtual space in computer displays.

According to Marcos Novak, the origins of cyberspace can be traced to the modernist abstract art of Malevich and others. Malevich recognized magnetism, gravity, radio waves and other invisible forces and pulses in a world of objectless paintings. Along the same lines, he imagined buildings floating with out foundations, buildings that were built over nothing. El Lissizky pursued imaginary or virtual structures by means of afterimages and other mechanisms of sight. Since it is not possible to change the three dimensions of physical space, this is pursuit of an object that can never be expressed in reality. It is nothing other than the momentary appearance of a virtual space by means of the movement of objects, afterimages, and stereoscopic effects.\textsuperscript{114}

The question we are left with is that how can we constructively go beyond a simplistic simulacrum\textsuperscript{115} of architecture in cyberspace. Novak says that if architecture is an extension of our bodies, shelter and actor for the fragile self, cyber-architecture is that self in the act of becoming its own changing shelter and the infinite variety enclosure that offers so many diverse opportunity and experiences. One of the major role cyberspace can perform is to define a form in its absence. We can erect monuments in this space of buildings torn down or never built. As a building is completed in the real world, like Sagrada Familia of Gaudi in Barcelona, it would slowly disappear from cyberspace. In that manner we can have right now all those great ‘halls’ in cyberspace that were dismantled after French Expo. Who would not like to roam around in Crystal palace or the great Machinery hall? May be Prof. R. J. Shah or Prof. Lavingia can take us on virtual tour of these ‘halls’ and teach us about their joinery and construction techniques. In other words, cyberspace simply frees architecture of constraints such as gravitation loads, zoning limitations, and fire codes. It does not have to be static -- it may be dynamic in nature or even self-organizing. Cyberspace architecture must maintain the essences of space and place. In keeping with an existential technological humanism, these essences are updated versions of those suggested by Christian Norberg-Schulz’s \textit{Concept of Dwelling}. From a cyberspace point of view, the Web today is indeed a settlement; its rawness, flatness, and social isolation an indication of the pioneering nature of the technology itself. The technological "environment" places the constraints on the settlement.

The overlap between real and cyberreal architecture might lead to a hybridization of both. An embodied virtual reality would allow points where the cyberreal touches upon the real, grounding one while enriching the other. One could imagine walking the streets of Rome and have the buildings reveal their history upon inquiry. Possible cyberreal annexes to museums and libraries might enhance the use of a building by extension into information space. The average architect now spends 98% of their time problem solving and paper shuffling. The remaining 2%, if economics and developer permits can be spent on expression.\textsuperscript{116} However this maybe an exaggeration, cyber-Architecture reverses these percentages, so that expression, communication and meaning becomes the core of the cyber-architects job.

Cyberspace represents the design of experiences rather than objects, a paradigm shift in architectural consciousness. Whilst traditional Architecture has relied on object-centred, synchronic, and observer-independent, cyber-architecture relies closely on the design aspects of traditional audio-visual narratives, such as cinema, stage design, theatre, storytelling and installation art. The design of the space alone is not the most important consideration, communication across space together with a new language of symbols, which replaces the architect's portfolio of form and consideration of time & atmosphere, are the new parameters.\textsuperscript{117}

\begin{flushright}
\textsuperscript{113} Heidegger, Martin. 1993. Basic Concepts. Indiana University Press. Pg 33-45
\textsuperscript{114} Marcos Novak: Liquid Architecture in Cyberspace. In: Michael Benedikt (ed.): Cyberspace; first steps. 1994, p. 262
\textsuperscript{115} ‘Simulacrum’ means the ersatz recreation of real world space. See Chapter 3 .
\textsuperscript{116} Benedikt, Michael 1991. op. cit.
\textsuperscript{117} Yang Li, in his paper about Cyber technology and its impacts on man at the turn of the millennium at National University of Singapore.
\end{flushright}
2.2.2 Physical Space with Cyber Technology

With the advancement of cyber technology, physical components for creating this cyber environment could be introduced into a physical space. An example of how this may be found in the Cyber suite at Century Plaza Hotel, LA which is the closest example to a Futuristic Cyber Home. It was built in June 1996. Most of the cyber technological equipment that is known is being injected into this Hotel suite. Including card key system, micro camera and intercom, Plasma screen technology, NetTV, surround sound system, E-mail, wireless 3D mouse, Virtual Head Gear and etc.

This is still a prototype suite for this 'High Tech' hotel. In order to cater for more of this type of suites, the hotel needs to pull in more fibre optical cables, raise the floors and get an architect to redesign the spaces and perhaps the entire building. At the moment, this suite is enhanced with all these high tech gadgets but its present structure and fixtures might not be able to cope if 10% of the rooms were to be converted. The hotel will need a bigger substation or generator and probably a new air-conditioning system. Then, the room service and engineering department would have to be expanded etc.118

As we are being morphed into cyborgs, the space we inhabit, the buildings and the entire urban environment are also transforming. Circulation systems are being replaced by telecommunication systems. Traditional building types become obsolete. Office floors raised, old copper wires dug up and replaced by fibre optical cables, as catalogue shelves in libraries are replaced by computer terminals and so on. The introduction of cyber technology into a physical space is not a 'buy off the shelf' process. It requires re-engineering the various aspects of architecture, if not the erection of a completely new building.

2.2.3 Cyberian side effect

CYBORG. One dictionary definition of cyborg reads "a person whose physiological functioning is aided by, or dependent on, a mechanical or electronic device".119

When MIT hackers, decked out in their digital cyborg gear appeared in the fashion pages of New York Times, Gordon Bell predicted: "By 2047, one can imagine a body-networked, on-board assistant- a guardian angel that can capture and retrieve everything we hear, read, and see. It could have as much processing power as its master, that is 1,000 million- million operations per second, and a memory of 10 terabytes."120

The extreme end of cyber technology is isolation. Isolation is a time where there is no desire to touch or feel another human being, a time when the physical element is 'boring' and reinterpretations of what is considered 'interesting' and reinterpretations of the interpreted are considered 'even more interesting', a time whereby information is paramount and physical form redundant. The aim is to study the possibility of cyberspace replacing physical space and thus the physical components of architecture. It hopes to find out whether human perception will change till there is totally no desire to physically touch, feel and be there. If that is the case, then there is no longer a need for architecture, old buildings will be kept and new buildings will be designed as boxes with all the necessary electronic gadgets, thus leading to the 'death of architecture'.

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119 Webster's New Unabridged Dictionary
2.2.4 Virtuality

Virtual torture

In the evening national news at Paris in France, a pure case of virtual torture was presented. When the French police arrest someone for not buckling up their seat belt when they’re driving, the poor culprit has a choice of paying a $50 fine or taking a ride in a torture machine that simulates what it feels like when your car rolls over. It looks like an amusement park ride, but it’s meant to scare you straight. For one’s own good. It is Virtual torture for real crime.

Psychological use of Architecture

(A kind of Torture ...only be sensed)

Hitesh Sompura in his article, Essence of Architecture, talks about the psychological use of architecture. Adolf Hitler got his new office designed as cabin measuring 30 feet wide and 70 feet long. The visitor’s entrance was kept on one end of the longer side and his desk on other end so that every visitor was supposed to walk down 70 feet from entrance to his desk. The ambience of his cabin was kept simple and devoid of any partitions, barriers and any objects of visual interest. The purpose was to judge the visitor during his 70 feet long walk from entrance to his desk. From visitor’s gait and body language Hitler would get idea of his overall personality, visitor’s attitude towards him and visitor’s purpose and expectations from the meeting before it took place. Hitler wanted himself as only focus of attention for the visitor. Walking 70 feet in front of him, the visitor would be cut to size. I feel strongly as this is the fittest example of architecture used for psychoanalysis.

2.2.5 Question posed to Virtual architecture

The relationship between architects and virtual reality is not new. Since using perspective drawings to using bits and bytes in computers, architects have been striving towards achieving a more realistic preview of the built architecture. The question for virtual architecture is not how to present computers and computer networks as if they were the same sort of thing as real space, or a similar world. Just as photos changed architecture, virtual architecture will change architecture. It will become an act of violence toward architecture, and will do so by means of differentiation with respect to real space.

Virtual architecture is not a design problem to which architecture and architects can offer any answer that they please. It is the condition, under which we have come to live in the late 20th century through the physical, sensual and erotic encounter with the computer.

2.2.6 Haptics

When the many varying technologies of multimedia are combined together to simulate real environments this is sometimes called Virtual Reality. Virtual Reality is a way for humans to visualize, manipulate and interact with computers and extremely complex data. The goal of virtual reality is to provide the most realistic illusion of actually being there that is possible, but until just recently a fundamental part of that illusion was missing, a sense of touch – haptics.

Haptics is the study of human touch and interaction with the external environment via touch. It has been described as ‘the sensibility of the individual to the world adjacent to his body by the use of his body’.\textsuperscript{122}

“They say a picture is a worth thousand words, well I believe a haptic is worth a thousand pictures.”\textsuperscript{123}

Deleuze extends the distinction between “the optic” and the “haptic” by seeing the two as referring to two different kinds of seeing or two different “spatializations” of vision, which concern, for example, what is taken to be near

\textsuperscript{121} Sompura, Hitesh. The essence of Architecture. Cited at www.planet.com

\textsuperscript{122} Haptics at MIT.

\textsuperscript{123} Brook, David; Haptic interfaces in Virtual reality, University of Southampton
and far. “‘Haptic space’ anticipates what in the “intensive space” of the modern work would depart from the figure-ground, eye-hand relations closer to Gestalt psychology.”

Among the five senses, those of sight, sound, smell, touch and taste, it is sight, sound and touch that convey the most information about an environment; the other senses are more subtle. The senses replaced in virtual reality are:

1. **Visual Feedback (sight)**
The illusion of actually inhabiting a virtual world, the user must see a 3D view of the world via a stereoscopic pair of images, just as our eyes do normally. This requires visual feedback from the computer generated environment.

2. **Auditory Feedback (sound)**
Being able to hear sounds that are generated in the virtual environment greatly adds to the realism experienced by the user. Sound can easily be produced through suitable surround sound speakers,

3. **Haptic Feedback (touch)**
There are two aspects to the sense of touch; that which provides kinaesthetic information and that which conveys tactile information. The kinaesthetic information is coarse properties such as its position in space, and whether the surfaces are deformable to touch. Tactile information conveys the texture or the roughness of the object that we are touching. Both types of ‘touching’ information must be present in a realistic haptic interface. A well designed haptic interface will sense when we move our hands and fingers and will provide a haptic ‘image’ of a virtual object in correspondence to the graphical one. The interface will also apply force feedback, to prevent our hands from penetrating objects or walls.

### Haptic interface

A Haptic Interface is a device that allows a computer to recreate the sense of touch for the users of a Virtual Reality environment. Haptic interfaces provide carefully controlled force feedback to the fingers of the user so that they feel as though they are touching objects in the virtual landscape. Haptic interfaces can therefore greatly increase the realism of virtual environments.

Haptic interface can be distinguished by the type of information they provide to the user, as tactile or kinaesthetic. Tactile interfaces provide information on the contact surface geometry, the surface texture of the object, and slippage. Kinesthetic interfaces give a sense of total contact forces, surface compliance, and weight, providing details about the position and motion of several limbs like the human hand. The body coverage distinguishes haptic interfaces into limited and full body motion interfaces.

Among the various types of haptic interface systems, Immersive systems are head mounted displays (HMD) that provide 3D vision via a stereoscopic pair of images will also track head motion, so that when you turn around whilst wearing a HMD the pictures that you see change in accordance with your movement. An alternative approach is to project images of the V.R. environment onto the walls of the room, thus creating the illusion of a large environment in a small physical space. The IMAX cinema in some way goes toward this as the screen occupies a large proportion of the field of the view of the watcher.

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124 Rajchman, John; The Deleuze Connections, MIT Press, 2000; pg 129

125 Kinaesthetic information is achieved by receptors situated deeper in the body. These mechanoreceptors are located in muscles, tendons and joints and are stimulated by movement and loading. Therefore, force feedback will consist of artificial forces exerted directly onto the user from some external source.

126 Tactile sensing is generally achieved via mechanoreceptor cells located near the surface of the skin, the highest density of which is found in the hand. Tactile feedback generally involves high frequency buzzing sensations applied directly to the skin; usually in response to ‘contact’ between the user and a virtual object.
The haptic interfaces are widely used in medical science applications plus in automobile engineering during crash tests of the car in virtual environment. But here my concern for explaining haptic interface is to see its application and its effects on virtual environment that makes it more ‘real’. Haptics’ application in following fields can make vast difference about how we perceive things.

- Advertising and commerce – products can be felt and ‘used’ by customers before purchase.
- Entertainment – new environments can be explored and users can interact with each other’s avatars (virtual bodies).
- Artwork – virtual sculpture that is designed to be touched, but would never break or be unavailable.
- Architectural built space – user can go around in virtual building, can sense the light falling on the walls, can feel the materials, and can sit on the sofa of Pinnacle Sapporiti, feel the cushioning and texture of the upholstery.
2.3 Interactivity

Architecture is reduced to a shelter for the image, not unlike a TV set, a billboard, a movie theatre, turned inside out. As ARCH+ put it in 1991: “The Façade becomes a screen.” Modern avant-garde architecture dreamed of transforming people by placing them in an idea space. Like contemporary audio-visual architecture, avant-garde architecture was purely utilitarian because it served the sole purpose of creating the virtual experience. Audio-visual architecture tries to accomplish this through the scale of its façade-screens; avant-garde architecture – through the psychological impact of its spaces.

2.3.1 Screenspace

Screens are predicated on three metaphors: screen as frame, which gives us a sense of spatial orientation, allowing us to look out over a space that's defined in terms of Renaissance perspective. Or screen as window, in which we concentrate not on the frame that limits the space but on the transparency that gives us access to the space. Last, the screen can be a mirror that reflects our image (and desires) back to ourselves.

A real environment can act as an interface to something else - not another environment that just happens to be virtual, but simply annexed digital information. The familiar, real life environment can have links embedded in it that act as frames, windows or mirrors. In this way the real world and the digital world can coexist. One way to do this is with screens that are placed throughout the space. These can be touch screens, or they can be videowalls. IMAX and 3D VR environments are totally enveloping, each in different ways. With digital screens we aren't completely immersed in the digital, but rather we blend the virtual with the real. The problem with some distance learning setups is loneliness and alienation. The community aspect of the group experience has been removed and not adequately compensated for. The proper combination of real and virtual, done with new metaphors can overcome some of these problems.

Interactivity in architecture means at least three different things with increasingly levels of complexity, the most complex of which, namely physical Interactivity, contains the first two. Physical interactivity means that the architecture itself changes. We know that intelligent houses already exist whose environment modifies according to the situation. There is the hospitality setting in which some lights automatically dimmed, selected doors open, sliding partitions or false ceilings are moved, and the temperature and air flow are adjusted accordingly. Perhaps, and this is something that will become increasingly possible following the introduction of micro fibres for furnishings, glass and some new marbles, even the physical characteristics of walls may interactively change in texture, porosity, the capacity to absorb sound or colour. But in addition to the effective mutation of architecture, Interactivity also involves two lower levels that are simpler to achieve. The first is that today we can combine reality and the virtual in ways that would have been inconceivable in the past. Advances in the projection systems used almost under the skin of the building allow us to intervene with a sort of new mass media illusionism bringing vitality to degraded situations or circumstances in which it was impossible to intervene.

Talking about physical interactivity, smart houses exist in which the environment changes depending on the situation. There is the “host” scenario in which certain lights are dimmed and doors opened, several sliding walls or double ceilings are moved, a temperature or air flow is created and then the DVD starts up with a certain film or musical selection. Perhaps, and this is already on its way to us with microfibres in wall coverings, the physical characteristics of the walls may also be able to interactively change in grain, porosity and their capacity to absorb sound or colour. And the opposite “house with children” scenario could also be obtained in which everything is changed, or even a “sleep” scenario or a thousand others.

As in the house of Bill Gates, we can create a scenario for every situation. Furthermore, the architecture can interactively mutate with the external environment; with the wind, the light, noises, the flow of visitors, and temperature. The real problem is how to construct an architecture that would have the “knowledge” to be capable of being interactive, of being able to have structures, spaces and situations that are as navigable and modifiable as a hypertext.

128 Bill Gates’ villa in Seattle is one of the most technologically advanced house where interactivity is highly explored
2.3.2 Interactive Walls

The changing meaning of the Facade or the Wall has been of major influence on the development of the building volume. The property of a "smart" surface containing new information has transformed the wall from a singular object into a membrane, which transforms the dividing wall into an information zone. The membrane is self-adjusting. Surveillance and security systems have taken over perhaps the most important function of the wall, the function of protection. The solidity of the wall has been replaced by the electronic surveillance zone of cameras and sensors. The facade which once represented corporate power has lost its function. The facades have become the signifier of constant change and modulation, and in some case even the carrier of mediated messages; it has become a mediated screen. The building has a continuous program, not on the walls but including the walls. The material medium becomes the program and it reacts to use. This use can therefore be multiple and as such alternate according to user and client. This is the new form of time sharing. As well as usable space, the building offers 'transmission time.' The development of the urban environment as a dynamic space of flows has rendered the wall in the traditional sense into a permeable 'smart' zone where continuous topological surfaces connect exterior and interior spaces, functional programs and infra-structures.

In physical information architecture the concept 'wall' as a physical barrier, does not change. However the wall becomes an opaque window to other real/cyber worlds, with the ability to exhibition/broadcast art works, cinema, daily news, environmental scenes, virtual worlds and information at large, significantly affecting the function and experience of the architecture.

2.3.3 Implication of the screen “Videowall”

Harold Watson\textsuperscript{130}, the creative project designer and founder of Benchmark Studios, has been working with communications architecture since the first commercial, time based, digital, full motion image processor and control systems became available in 1986. He programmed 48 monitor videowall with three separate sources, where the idea of screen as frame is dissolving and thus screen is no longer a two dimensional gateway but it is all around us. His latest design is a regular 2D windows that frame real life street scenes into transparent videowalls, a simple idea that is a seamless example of how a structural element in the real world can act as a fluid interface to the digital. When a spectator approaches, the window will react, fading in with an image of the same street a hundred years back, or in a different season, or in some other way mirroring the spectator's desire, before becoming transparent again and serving as a framed window that looks out onto a ribbon of road that disappears in a distant point on the horizon.

\textsuperscript{129} Works of Wolf Prix, Merghad Yadzani, Coop Himmelblau
\textsuperscript{130} Benchmark studios: video wall as cited in Popular mechanics 1999 september issue.
2.4 Concept Kitchen

Efficient delivery of bits into domestic space will collapse many of the spatial and temporal separations of activities. Many activities could be done at one location diffusing the boundary between workplaces and working hours, theatres and performance times, at home and at one's own time. The switch time between different activities becomes almost immediate. Free time and work time become flexible and interchangeable. The perception of spaces differs because the functions of these spaces are now combined. The living room with the screen will become a work place, an entertainment space and a recreational space. All these instabilities and ambiguities in space also challenged traditional ways of representing social distinctions and stages of socialisation. Especially in societies where there are well-defined spaces for different activities, for men and women, for family members and guests, for adults and adolescents. On the urban scale, there is a separation between quiet space for academic activities and noisy place for jam sessions and performances, for the rich and poor, sacred place and common areas, restricted areas and public areas. These spaces lose their identity in cyberspace.

Andrew Brown and Patrick, architects at UK office of the ML Design Group Ltd., an award-winning residential design firm explains how a future kitchen may become fully integrated into the life style of its users. To understand lifestyle after having such a technological space in day today life, we need to study how it will be used: The next three sections are describing its influence on life style of the family. This kitchen is an interactive wall "mood wall" with a pull-out module and fold-down elements to give maximum flexibility of use. Panelled fronts to these elements can be used either independently or combined to form display screens, and they can be customized by the user to perform a multitude of functions. The Explanation of the use of kitchen is given through series of activities performed in one of the families’ life; ideal for media (savvy) adaptive society. All the panels to the front of the kitchen units are capable of independent or combined media display. The kitchen can be used to store electronically, music, film and other media types including ‘themes’ for the appearance of the kitchen.

This example is referred from Architecture Week magazine where the lifestyle of the family is explained through their life style completely influenced by technology (concept Kitchen).

The family consists of husband (Jack) and wife (Jenny).

2.4.1 Breakfast

“Flight 806 from Los Angeles was over an hour late, the traffic from the airport was bumper to bumper and it was raining. All Jack wanted was a latte (a taste acquired from his many business trips to the west coast) and a hot, buttered croissant. Jenny is chattering away with a client on a video conferencing call when he finally arrives home. She minimizes the video window, greets him with a kiss, and returns to her conversation, pulling up her business diary on a separate screen on the fridge door. Jack opens the breakfast kitchen; a few light touches and everything he needs for a small breakfast is at hand. Tired from the long flight and lack of sleep, he revels in the clean and easy-to-use interface of what Jack and Jenny call the hearth of their home. No techno-geek styling or computer science degree required to operate; simple voice activation controls most functions of this kitchen/office/entertainment centre. Placing the waste from his travels in the automatic trash sorter and
compactor, Jack closes up the breakfast kitchen and switches one whole wall of screens to show a sunny beach scene, this one beamed live from Mauritius over the Internet. He slips easily into a well earned sleep.”

2.4.2 Lunch
“Jack wakes, checks his e-mail and heads downtown to his office. Jenny is meeting a potential client for the first time and decides a more formal look to her home is required, so she folds away the breakfast pod and tests different shades of grey on the cabinets until she finds one that she likes. The dining table will be her desk and the freezer door her presentation screen. Jack calls home. He has forgotten to switch on the washing machine. "Function — wash 40 degrees" he says to the kitchen interface. "Eco wash started" replies Jennifer Lopez, the actress he has programmed the kitchen to sound like. For some reason Jenny prefers Brad Pitt. "Kitchen helper," calls out Jenny, and a computer-generated Brad appears on a cabinet screen. "Coffee at 2 p.m.," Jenny intones, "and the Money Program DVD-R at 2:15." "OK Jenny," replies Brad with a twinkle in his eye. The client is impressed with the kitchen and asks for a guided tour. "Night," says Jenny. The kitchen blacks out except for soft, glowing orange lights at the fridge, kettle, recycle bin, and cup store. "Baby," An image of the spare bedroom shows up on the fridge. "Romance," says Jenny, and the room glows with warm candlelight while soft melodies of a Mozart symphony fill the air. The cupboards containing the champagne, bucket, and flutes have also been highlighted. "

2.4.3 Entertainment
"It’s party time. For their third anniversary Jack and Jenny have invited their closest friends over for dinner. Jenny and Jack both love to cook. Jack loves to experiment and quiz his friends to see if they can guess what the dishes are and invent wild stories about the origin of each dish. Jack’s own tales are often accompanied by MP3 files downloaded from obscure sites he has discovered while surfing. Every possible work surface has been unfolded and is being used. The kitchen is a whirl of activity. Jenny is working from a recipe she downloaded to DVD-R. The Instructor shows her how to prepare everything correctly and presets the ovens to the correct temperatures at the correct times. Waste heat from the ovens is collected and used to keep precooked items warm in one of the cabinets. The rest of the cupboards have been converted to chillers by the touch of a button to store the drinks and fruit bought in bulk earlier in the day. The dinner is prepared, everything is tidied away, and Jack and Jenny await the arrival of their guests. Jack as he sets the music preferences for the evening. Dinner was a great success; the washing up will be left until the morning. "Romance," says Jenny.”

Architecture will not be the same due to the change in the interface and futuristic perceptions.

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2.5 Architecture in pseudo reality

The continuous attack of media images and mass communication has created countless new hyperrealities that are ephemeral, virtual and ever-changing. We perceive reality through space and time. So as our perceptions of space and time change, our experiences of reality also change. Time and space are paradoxically absolute and relative. As we experience more and more rapid growth in communications and transportation, eventually world ‘shrinks’. And subjectively even space and time are compressed. Electronic media, advertising and the entertainment industries have a far better grasp of these new hyperreal experiences of time, space and place than do other disciplines including architecture. If we try to look into detail of this matter, we find that the principal concept through which these experiences are made consumable is ‘Image’. It is through the insubstantial qualities and content of image that commodities are made to appeal to us as consumers. As images become decontextualized and liberated from the specificity of substance and place, they become available for endless recycling. That is why appropriation is increasingly common in film and popular music, as well as in architecture.

As Ben Van Berkel describes real challenge presented to architecture through hyperreality is epistemological. It is neither technical nor aesthetic or ideological. Therefore, architecture out of all disciplines indicates the pervasive epistemological crisis of postmodern society. Now, if we further look into the spatial imagination of mathematician and physicists approach towards these hyperrealities. They have been far bolder than architects. Gauss’s curvature, Riemann’s elliptic geometry, and the ladder from scalar to vector to tensor to spinor to twister are yet undigested conceptions of space that must be considered by a new algorithmic and computational critical discourse. Paul Virilio has noted: “Our horizon has shifted from the edge of what is visible to our naked eyes to that which is visible electronically at the speed of light at the scales of non-Euclidean geometries. Actually, everything we see, we see at the speed of light: what we have overcome are atmospheric and perspective noise, the constraint of seeing in a straight line, and constraint of seeing from just one point or in just one direction.”

2.5.1 Marcos Novak: Liquid~, Trans~, Invisible~ Architecture

Informationally, architecture of our times is likewise conceived algorithmically, executed computationally, and inhabited interactively; it is likewise architecture of watchful virtual space and astute sampled time. Virtual space is characterized by three intrinsic features: non-locality and multiplicity, a fundamental shift from an Albertian fixed viewpoint to a condition of interactive presence, and a radical variability of elective or fictional physics.

Signal, image, letter, sound, moving image, live sound, live image, sense and action, presence, telepresence, all express our awareness of other and elsewhere, and underscore our will to interact with the sum of what we know to exist simultaneously with us, relativity's complexities notwithstanding. Marcos Novak while describing liquid architecture states: “A liquid architecture is an architecture whose form is contingent on the interests of the beholder; it is an architecture that opens to welcome you and closes to defend you; it is an architecture with doors and hallways, where the next room is always where it needs to be and what it needs to be. It is an architecture that dances or pulsates becomes tranquil or agitated. Liquid architecture makes liquid cities, cities that change at the shift of a value, where visitors with different background see different landmarks, where neighbourhoods vary with ideas held in common, and evolve as the ideas mature or dissolve.”

Few architects working towards the notion of intermediation of architecture and media are:
Manfred Plottegg – working in Graz
Kas Oosterhuis – working in Rotterdam
Ben Van Berkel- working in Amsterdam
Stephen Perrella – working in New York
Nigel Coates – working in London
Emanuel Dimas De Melo – working in Lisbon are few cybernetic geeks.

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133 Calhan, Hames. The Geometry of space-time. Springer Verlag 1999
135 Novak, Marcos., Architects in Cyberspace II. Edited by Neil spiller. John Wiley & Sons Ltd. April 1999
Stephen Perrella attempts to conjoin two trajectories – mediatised culture and topological architecture – into an interwined dynamic, one termed as hypersurface. Massumi’s writings in Capitalism and Schizophrenia: A User's Guide convinced that, a semiotic and experiential dimension to Deleuze and Guattari that was missing from the initial and perhaps biased reading by architectural theorists. Unless architecture is connected everyday life, it is not alive, or even animate.

In architecture, the sign or image has been relegated to a secondary, less functional or ornamental role. In the past century in modernism, signification has been subsumed into form and detached from everyday activities while form has sought transcendence. Pixel or media architecture has sought to bring the vitality of the electronic sign into the surfaces of architecture. Media architecture helps to establish an infrastructure for Hypersurfaces only without its material aspect. Hypersurface is fully intense when both surface/substance and signification play through each other in a temporal flux. Stephen Perrella introduced the term “pixel architecture” to describe practices that transform architectural surfaces and dissolve form within a show of images, such as digital electronic signs for example. This type of operation creates new material and spatial designs, neutralizing the form in its modernistic values.

2.5.2 Stephen Perrella on hypersurface architecture

Over the last 10 years or so, with the advent of Derridean and post-structuralist thought, architecture has exacted a questioning of architecture's logocentrism leading to the movement known as ‘Deconstructionist architecture’. A few of the architectural theoreticians believing that architecture still possessed a material presence that was not accommodated by the language/textually oriented philosophy of Derrida. They therefore moved towards the thinking of Gilles Deleuze and Felix Guattari, to improvise a radical theory that addressed architecture in its materiality. These improvisations are too narrow a reading of Deleuze, reflected in the theories of Greg Lynn and Peter Eisenman. However, Deleuze’s concept of The Fold became the main focus of theoretical architecture and computer technology became pervasive, leading to a clear move into topology.

“Hypersurface is an emerging architectural/cultural condition that is affected through an intertwining of often opposing realms of language and matter into irresolvable complexities that create middle-out conditions. Hypersurface considers ways in which the realm of representation (read images) and the realm of instrumentality (read forms) are respectively becoming deconstructed and deterritorialised into new image-forms of intensity.”

Arthur Kroker says that in the post-modern era, we have already emptied of our bodies and are currently dumping our selves into cyberspace. While embracing the uncanny cultural condition, technology has invaded and cooped our ability to dwell.

As per Perrella, “Hypersurface is a reconsideration of dichotomous relationships existing in the environment as in: image-form, inside-outside, structure-ornament, ground-edifice and so forth; as separate and hence static entities but as plane of immanence. There are no longer clear insides or outsides, and it is from the contortions within this context that Hypersurfaces are emerged.”

Hypersurfaces produce intensities that are tangible, vital, phenomenological experiences of space-time information. In other words, Hyperspace is four dimensional space, rethought to render a more complex notion of space-time information. It is motivated by cultural forces and the recent topological explorations of architectural form. The term hypersurface results from a catastrophic defection from a realm of linguistic ideality. In the new sense for hypersurface, ‘hyper’ is a new reading that describes a complex condition within architectural surfaces in our contemporary world. The concept of hypersurface suggests “architectural means to absorb and negotiate schizo-culture and to construct inhabitable event-surfaces.”

A hypersurface in architecture is elicited by incommensurate relations between form and image; it is a superposed image, thereby creating a semiautonomous form. Both image (programme) and form

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138 Stephen Perrella, 1996 op. cit.
139 Theories derived by Greg Lynn and Peter Eisenman from The fold: Leibniz and The Baroque of Deleuze
141 Arthur Kroker, Data Crash Culture, E-book on www.ctheory.com
142 Stephen Perrella, 1996 op. cit.
143 Ibid.
144 Ibid.
become part of each other. For example, the presence of an advert on a billboard creates incompleteness in its connection to a context. Even though a hypersurface is an effect created by form-image relation, this condition creates continuity and thus promotes a fluidity of interrelationships. When an image of an advert is screened over the form of a bus, the ad-graphic both accepts and denies the bus form. The advert parasitically appropriates the generally readable surface over the side of a bus. But the bus has other qualities that make it a graphically-charged surface, such as mobility. It is a surface that is latent with the potential to pass innumerable readers (willingly or not). The bus can remain fully functional and is unimpeded in having become fully appropriated by this ad-graphic. The presence of the advert is connected to the forces of consumption giving the use of this form-surface a commercial value; a value that is also calculated by the consumablility of the surface. This is a rudimentary formulation of a haptic. Tangibility or how the dynamics of consumption lead to such qualities of space.

Hypersurface architecture is a way of thinking about architecture that does not assume real/unreal, material/immaterial dichotomies. Architecture is self-generating between-state in hypersurface and the generation of it occurs in an interplay and interaction between the delimited forces, energies and desire/life in substance (Deleuze) and language (Derrida). Toyo Ito wrote:

Through the penetration of various new forms of media, fluidity is once again gaining validity. As more urban and architectural space is controlled by the media, it is becoming increasingly cinematic and fluid [...] On the one hand our material bodies are a primitive mechanism, taking in air and water and circulating them. On the other hand there is another kind of body which consists of circulating electronic information - the body that is connected to the rest of the world through various forms of media including microchips. Today we are being forced to think about how to architecturally combine these two different bodies and find an appropriate space for the emerging third body. \(145\)

This “emerging third body” is hypersurface.

When we fold a time of a space in anachronistic manner, what we get is non-Euclidean curved space \(146\) where shortest distance between two points is a curved line.

2.5.3 Relations in Hyperspace

Hypersurface architecture engages semiotic substances that are non-linguistic, tactile, which are relatively untransitable into language and cannot be reduced to visual coding. ‘Hypersurface’ inquires architecture as an inhabitable envelope of between deterritorialised subjects and objects. Deleuze argues that everything is connected prior to divisions, thus subject and matter are fundamentally linked. With the contemporary built environment, when one is affected by the media complex, this techne-existential condition situates us in an inescapable relation to media. Hypersurfaces appear in architecture where the co-presence of both material and image upon an architectural surface/membrane such that neither the materiality nor the image dominates the problematic. Our current architectural values tend to continue the division between the (capitalist) programme on the one hand, and form-making on the other. During Modernism many attempts were made to overcome this division such as the ‘form follows function’ dictum stemming from Mies van der Rohe, while affirming everyday activities, remain complicit with the assumptions of capitalist progressivism prior to any interpretation of function or programme. \(147\)

The Groningen Glass Video Gallery, commissioned by the city of Groningen in The Netherlands and the Groningen Museum as a public pavilion for watching music videos, is at the centre of a traffic roundabout. Within the glass volume are six banks of video monitors. In an attempt to supersede the hierarchy of structure over surface, architect Bernard Tschumi used structural glass employing tactics of reversal and dynamism. Inside, the video columns displace the traditional meaning of a column as body, into flickering signifiers adrift upon the gallery’s night surface. This project is seminal in a move toward Hypersurfaces: in particular, through the way in which it reconfigures traditional architectural

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\(145\) Toyo Ito, quoted by Perrella in his description of Hypersurfaces.

\(146\) Einstein, Albert explained in curved space, the shortest distance between two points is a curved line.


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assumptions. Tschumi's pellucid structure signifies the immaterial nature of video images as flickering patterns of coloured light projected onto a glass screen. The elements of its architecture comprise of toughened glass plates held by metal clips. The barrier between the inside and outside has been minimised and thus enhanced the message of information bursting out of the built form.

Compared to a cinema that has a single window looking outside, this idea is further multiplied by the multiple reflections in the glass planes. The lucid and rational function of glass as a building material is ultimately denied by moving the gallery out of the Cartesian grid in which it would otherwise seem to belong and tilting it on two axes. The glass volume of the gallery, the glass-screened video monitors and video's function as instrument of surveillance are all inverted. The anonymous subjectivity of the visitor is rejected; instead, the signified becomes also the signifier. The spectator becomes the subject.

The feasibility of private life in a media-suffused culture is being questioned. At night, the architectural volume disappears and cyberspace thus flows out into the surrounding that can be seen from reflections picked up by shiny surfaces round.

In Tschumi's work, form is negated in order to celebrate programme in a tactic of negative modernism that affirms the deterritorialised consumer-subject as an ornamented membrane. Tschumi's deconstruction of traditional hierarchies in architecture reveals the latent potentialities of consumer praxis into an event space. In the work of Toyo Ito, Studio Asymptote and Coop Himmelblau, the topological strategies of form are carried as deconstructed and disseminated signifiers into contiguous surfaces. Hypersurface theory argues for planes of immanence whereby a vital relation between form and programme is a play of intensities that are not commodifiable. The phenomenon and radicalisation of consumption in relation to the graphic sign (whether print, electric or electronic) can be seen as an activity that takes on self-transformative power.

2.5.4 Hypersurface in Mazda Protégé Commercial

In October 1998, LA special effects company Rhythm & Hues’ Charlie Watson prepared Mazda Protégé commercial that floated TV with a curious special effect. The 30 second advert presented surreal and mutational spatial dynamic: a car zipping through a fragmented cityscape in a way we had not seen so far. The image seemed to be alive and in flux, an effective way of representing movement.

It was as if the content and camera had melded into one image surface, into a hypersurface, where the affect of meaning occurred because of the way the surface was manipulated. It was a consumer surface, a plane of immanence that Gilles Deleuze would associate with perception-image in movement-image.

It is ... constantly reconstituting itself by changing direction, tracing an inside space but coextensive with the whole line of the outside. The most distant point becomes interior, by being converted into the nearest.  

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The Advertisement is been referred from second part of Hypersurface Architecture II in Architectural Design Profile 133 and is an excellent example of manipulation of hypersurface into consumer surface. Following is edited and simplified explanation of Mazda Protégé commercial.

“...The tale of four Gen-X travelers and their car – ‘COOL WORLD’

It begins with an overly bright yellow and black-banded sunburst: Infinite horizon, simultaneously, flatly sung-spoken of a bouncy synthetic tune in a late 1980s hip-hop style is cued. The song tells the tale of four Gen-X travelers Gina (with ‘geographic memory’), Karen (dumping her boyfriend), Charley (working in cyberspace) and Pamela (who can’t sing but can keep the beat); and their car.\(^\text{150}\)

![Fig 38, 39](image)

From z-axis of the image-viewing space, two words phase in receding into the depth of the sunburst-banded colours, stopping mid-screen, becoming legible as ‘GET IN’.

**Cut to: cityscape.**

From tenement rooftops, the camera-perspective pulls out and swoops down into the city-space. Buildings and space itself warp and ripple under the effect of the zoom. The city is a single swathe of cellophane and view is being stretched and extruded through it.

![Fig 40, 41](image)

**Cut to: car interior**

Gina is driving checking her rearview mirror as the city gently ripples in the car’s wake. As it pulls up in front of a tall apartment building, a female friend Karen is exiting its front door (dimensions or the building and her proportion are not right). When she slams the door, the entire building jostles and, in a quivering jumble, the huge blocks begin to tumble forward. At mid-tumble, our view takes a wide, sweeping stutter-shift to the front of the car, and Charley appears, standing in the right hand foreground, His coffee cup catches one of the building's massive tumbling blocks (now turned sugar cube) as another hand reaches across from off-screen to take the cup from him. The perspective morph-rotates 180 degrees to reveal that the hand belongs to Karen, now seated to Charley’s left in the backseat of the car. This transition is performed as one continuous shot.

\(^{150}\) The soundtrack is by a band called the Nails. It was originally a song called ‘88 Lines About 44 Women’.

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Cut to: car exterior to interior
With its front passenger door swung open, the fourth passenger Pamela is twirling into the car. Once she is in the car, a CD is passed from backseat to front and into the player; the disc's trajectory is a shimmering series of blended space-time shifts.

Cut to: car exterior
The car's time-motion contrasts with the speed of the other mobile elements in the scene: mostly pedestrians and other cars. Compared to the far more rapid wrappings and blurring of its urban environment, the car is a stable, though occasionally stop-stutter motion, object.

Cut-away: from the cityscape back to the oversaturated sunburst horizon
The words 'GET IN' rise up, as if extruded from the background. 'BE MOVED' zooms in from off-screen, situating itself alongside 'GET IN'. The entire slogan – 'GET IN. BE MOVED' - sits briefly and then splits left and right, each section departing in its own blurred-motion direction in order to make room for the car company logo. Fade to Black; fade music; 30 seconds of attention……"151

The layers of surface information describe both the topological motion and re-location of related images. With Cool World, the score/fold transforms the two-dimensional to three-dimensional (with the four-dimensional intact) by the movement, force, directionality, torque and tension of the entire surface. The information starts as one sheet where plan is/becomes structure and information field in the same sheet.

2.6 Ben Van Berkel’s exploration of Mobius strip

Mobius House - Het Gooi 1993-98

One of the leading architect-theoretician Ben Van Berkel’s approach towards new technology and his design of Mobius House drawing concepts from Mobius Strip needs to be understood in order to understand the concrete step taken in the field on physical scale. According to Berkel, technology stimulates mental fabrication by means of the specific potential that it possesses. Each new technology changes the world. The endless multiplication of communications leads new media to a narcissistic reflection on themselves, resulting in a new type of global success and scandal.

Used in architectural space perception, the computer enables “a complete overthrow of many traditional and static architectural assumptions, from the typology of organizational structures, to the hierarchical order of planning a structure, ending with the details.

Van Berkel ‘98

The Mobius house was inspired by the endless loop or the Mobius Strip, “a one sided surface formed by joining the ends of rectangle after twisting one end through 180 degrees”\(^{152}\). This house could also be described as a multi-mobius strip, since the narrative underlying its planning was a kinetic diagram representing the trajectories of two individuals’ life patterns, interwining and working against each other. At points they meet, and at these instances shared spaces are formed. Basement, ground floor, first floor and roof garden: the journey of the house interweaves with, and cuts, the groundline. The play between folding and overlapping planes of concrete and glass creates a skewed, angular formality at the Mobius house that comes as a surprise given the organic diagrams that underline the project. Van Berkel saw the concept of the generating diagram not as a restrictive principle, but as a means to free the architecture.\(^{153}\) The plan of the house is complicated and somewhat confusing to read, with wall and open spaces often difficult to distinguish from each other.

As a graphic representation of 24 hours of family life, the diagram acquires a time-space dimension, which leads to the implementation of the Mobius band. Equally the site and its relationship to the building are important for the design. The site covers two hectares, which are divided into four areas distinct in character. Linking these with the internal organisation of the Mobius band transforms living in the house into a walk in the landscape. The Mobius house is a constantly evolving journey that draws its inspirations from the roots taken in the daily routine of the life.

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\(^{152}\) Godwin, Sally; The Mobius House, AD June 200

The mathematical model of the Mobius is not literally transferred to the building, but is conceptualised or thematized and can be found in architectural ingredients, such as the light, the staircases, and the way in which people move through the house. So, while the Mobius diagram introduces aspects of duration and trajectory, the diagram is worked into the building in a mutated way. The two interlocking lines are suggestive of formal organisation of the building, but that is only the beginning; diagrammatic architecture is a process of unfolding and ultimately of liberation. The diagram liberates architecture from language, interpretation and signification.

If we strip away all the electronic signs in Times Square, we would find a cacophony of material surfaces, each working to maximise the potential readability of the sign. It is this sort of drive, motivated by economic concerns, that differentiates surfaces, and that will propel the surface into the sign, and the sign into the surface. This 'vulgar' impulse exists outside of the discipline of architecture in terms of pure commercialism even though it has been acknowledged in the media architecture trajectory. Information culture is spilling out into the built environment, creating a need for surfaces through which data may traverse. This transformation of Form into image and Image into Form reflects in postmodern culture where finally Image is consumed. Hypersurface theory describes an emerging phenomenon in architecture and culture as a means to go beyond schizophrenic or nihilistic interpretations that contribute to the dynamics occurring in our complex world today. The process characteristic of virtual things is not realization but rather actualization. The image in its transformed state defines the rich tradition of symbolism and the decorative vocabulary of the consumed and rendered emptiness. The vocabulary was limited and exhausted, expression turned to the inherent strength of naked materials such as steel, glass, and concrete. For example, Mies van der Rohe's glass skyscrapers (existing only in photo montages, not actually built) are exactly this kind of material expression of formless intensity as such. These glass skyscrapers as "exhausted things" (Deleuze) are what comes at the end of having completely used up all of the possibilities inherent in glass architecture. According to Deleuze, the result of this process of exhaustion is the image. It is rather at the finish, at the end of all every sort of possibility, that we notice that we have produced an image. The self-dispersing process of concentrated virtual energy is an image in this sense. It is precisely the process of dispersion and exhaustion. For Mies, the primal experience of architecture was this kind of experience, of architecture as image. The process of exhaustion was directed to ward the image. The answer to the question being asked in beginning of the chapter can be, make architecture become a currency itself, one capable of changing states fast and with great precision: from space to surface to graphic to light and back again. This is not merely another version of the dissipation of building in the face of the contemporary electronic environment. It is merger between the most repetitive and influential sign systems (logos, icons, directives, aphorisms) and the spatial and symbolic potential of Architecture. When bricks become pixels, the tectonics of architecture becomes informational. City planning becomes data structure design, construction costs become computational costs, and accessibility becomes Transmissibility.
Chapter 3

3.1 Jean Baudrillard and Simulation

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3.4 Hypersimulation of Architecture

3.4.1 The city as Simulacrum: Las Vegas
People for years have become overwhelmed by images (simulations) and signs (simulacra) which motivate and move them to buy this product, see that movie, vote for this person, or watch a particular television show. It has all the more become exacerbated by the advancement of technology in the electronic media, which has allowed us to be inundated at every turn. Therefore, the idea of something is based upon a model, which is the copy, or evolution, of the original, which has been determined to be the real thing. This has created a grey area between what is real, and what is not real. It has blurred the lines of truth in history, politics, religion, and the way we live. Thus, we live in a world void of the definitive; in lieu of one that is constantly changing to conform to the image of what someone else wants us to believe.

This chapter is aimed to expose this ‘reality’ that we encounter everyday in medium of film on the base of simulacrum it leads to. The study in its first part will be explaining Simulation of day to day praxis and its different orders that leads to its conversion into Sign.

3.1 Jean Baudrillard and Simulation

“...images become more real than the real...”

Jean Baudrillard

A certain type of thought is an accomplice of the real. It starts with the hypothesis that there is a real reference to an idea and that there is a possible “ideation” of reality. In any case, there is an incompatibility between thought and the real. Between thought and real, there is no necessary or natural transition.

3.1.1 Language: illusion

Language is an illusion in its very movement, it carries continuation of emptiness at the core of what it says, and that it is a deconstruction of what it signifies. Just as the photograph (the image) connotes an erasure, the death of what it represents, that which gives the photograph its intensity, what gives intensity to writing (fiction or a theoretical fiction), is emptiness, an underlying nothingness, an illusion of meaning, an ironic dimension of language. Language gives an account of the very illusion of language as a definite stratagem and through that notes the illusion of the world as an infinite trap, as a seduction of the mind, as a stealing away of all mental capacities. While being transporters of meaning, language is at the same time a supra-conductor of illusion and of the absence of meaning. Language is only signification’s unintentional accomplice.154

We live in an illusion, the radical illusion, where things are exactly what they seem to be. The illusion is the immediate experience one has through the five senses, a subjective experience tainted by feelings and without rationalizations. The illusion in the form of virtual reality and computer graphics is getting more real. You do not watch TV, Baudrillard says, TV watches you. Or rather, it removes you, takes you away, and “subtracts” you from your surroundings. It is on this material scene or territory of removal that consciousness is produced and consumed. The Disneyworld in its own right describes this reality in a manner in which utopia is consumed.

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154 This is a translation of Jean Baudrillard’s La Pensee Radicale, published in the fall of 1994 in French by Sens & Tonka, eds., Collection Morsure, Paris, 1994 available on net.
Disneyworld erases the real by turning it into a three-dimensional virtual image with no depth, but it also seeks to erase time by synchronizing all the periods, all the cultures, in a single travelling motion, by juxtaposing them in a single scenario. Thus, it marks the beginning of real, punctual and unidimensional time, which is also without depth. No present, no past, no future, but an immediate synchronism of all the places and all the periods in a single temporal virtuality. Lapse or collapse of time: that’s properly speaking what the fourth dimension is about. It is the dimension of virtual, of real time; a dimension which, far from adding to the others, erases them all. And so it had been said that, in a century or in a millennium, gladiator movies will be watched as if they were authentic Roman movies, as real documentaries of Ancient Rome.

Disney realizes defacto such an temporal Utopia by producing all the events, past or future, on simultaneous screens, and by inexorably mixing all the sequences as they would or will appear to a different civilization that ours. But it is already more and more difficult for us to imagine the real, history, the depth of time, or three-dimensional space, just as before it was difficult, from our real world perspective, to imagine a virtual universe or the fourth dimension.

3.1.2 Simulation of Postmodern Culture

Jean Baudrillard states that our world has been thrawled into hyperspace in a kind of post-modern apocalypse. In hyper reality; signs no longer represent or refer to an external model. They stand for nothing but themselves, and refer only to other signs. Objects are images, images are signs, signs are information, and information fits on a chip leading to the generalized digitality of the computerized society.

Baudrillard's reflections on the role of the media in constituting the postmodern world, are most provocative. He provides paradigmatic models of the media as all-powerful and autonomous social forces which produce a wide range of effects. In Simulacra and Simulation, Jean Baudrillard argues that our “post modern” culture is a world of signs that have made a fundamental break from referring to “reality.” Baudrillard's concept of simulation is the creation of the real through conceptual or “mythological” models which have no connection or origin in reality. The model becomes the determinant of our perception of reality – the real. Homes, relationships, fashion, art, music, all become dictated by their ideal models presented through the media. Thus the boundary between the image, or simulation, and reality implodes. This creates a world of hyperreality where the distinctions between real and unreal are blurred. The culture industry blurs the lines between facts and information, between information and entertainment, between entertainment and politics. The masses get bombarded by these images (simulations) and signs (simulacra). In the world of hyperreality, the lines between dominance and resistance, between high and low are collapsing and there is finally no distinction. The challenge is to assume new world of simulation and take it one step further, to the

156 Ibid.
158 Ibid pg 56-57

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point of no return, to raise it to a positive simulation of the highest degree by marshalling all our
powers of the false toward shattering the grid of representation once and for all.

**Pseudo-reality**

Baudrillard's simulacrum is "a copy without an original." This is the exact nature of *The Matrix*. In the
film, twentieth century earth is gone. The real world is a nuclear wasteland; cities are charred and
empty, life on earth is only possible beneath the surface. But an exact copy exists in the form of a
computer program. People are living life in simulacra, a copy which is its own reality. According to
Baudrillard, exploring this type of pseudo-reality is the next step for modern science fiction. As
Baudrillard perceives, a common definition of the simulacrum is a copy of a copy whose relation to the
model has become so attenuated that it can no longer properly be said to be a copy. It stands on its
own as a copy without a model. For an example, the painting is a copy not of reality, but of a
photograph, which is already a copy of the original. 

Deleuze, in his article "Plato and the Simulacrum," takes a similar definition as his starting point, but emphasizes its inadequacy. The
Simulacrum is less a copy twice removed than a phenomenon of a different nature altogether: it
undermines the very distinction between copy and model. 

The Matrix is the example Deleuze uses for
Simulacra that have successfully broken out of the copy mould, the multiplied, stylized images take
on a life of their own.

"The real is that of which it is possible to give an equivalent reproduction. The simulacrum is never
that which conceals the truth - - it is the truth which conceals that there is none. The simulacrum is
true." Baudrillard contends that the difference between reality and representation has collapsed,
leaving us in a 'hyperreality' that is always and only a simulacrum. Curiously, he seems not only to
acknowledge the inevitability of this development, but to celebrate it. The cultural, in its widest sense,
has reached a qualitatively new stage in which the very realm of meaning and signification has
disappeared. We live in "the age of events without consequences" in which the 'real' only survives as
formal category, and this, he imagines, is welcomed. The future of our society as Baudrillard sees it
can already be perceived both in the extremities and everyday practices of architecture. In his opinion
the whole concept of future is at stake and about to stiffen in the impossibility of its conclusion. In such
a scenario, the future of our architecture would be the last future of architecture.

**3.1.3 The Orders of Simulation**

Baudrillard employs his three-order simulation theory to describe the changes in the signs which
substitute illusions and seduction of culture in social relations rather than in language. It is not a
matter of historical but of metaphysical development, with long and overlapping periods of change.
The transparency of signs is characteristic of the first, natural simulation order, in which the signifier is
identical with the signified. While the first-order simulations are based on the image, the second
order rests on energy and power. This productive simulation order of imitation enables the
emergence of interpretation, as the signifier and the signified are no longer closely interconnected and
both can be replaced. Our immediate future or, in Baudrillard's terminology, third-order simulation,
"simulation-simulacra", a kind of hypersimulation - the pretence of imitation - is based on the flood of
information.

The aim of this extreme simulation is a hyperreality which substitutes reality. Its signs can be traced
and analysed in literature, especially in the Wachowski Bros. movie called *The Matrix*. The shortening
of the distance between imagination and reality, the fusion between fiction and fact, is symptomatic of
hypersimulation. In Baudrillard’s terms, the result of this fusion of the polarities of the symbolic and the
ambiguous is an implosion, the collapse of meaning within itself. Fiction becomes impossible and
everything turns operational. According to Baudrillard, this is distinctive of the general practice which
is now developing and will separate our time from the past periods of time and their sign structures.

In his *Postmodernism for Beginners*, Richard Appignanesi suggests that postmodernism is something
unavoidable, stating that "modern is always historically at war with what comes immediately before

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160 Deleuze, Gilles; 1983, op. cit., pg 52-53.
161 ibid., pg 56.
162 Baudrillard, Jean; Symbolic Exchange and Death. Translated by Jacques Mourrain, 1992
164 Baudrillard, Jean; Simulacra and Simulations, University of Michigan Press, 1992, pg 167
and, therefore, “is always post-something”. Consequently, postmodernism is modernism that was taken to its extremes and became its own contradiction. This necessity of modernism to become its own negation in order to be reborn in a new form derives from the fact that any kind of art “can only progress towards its own self-annihilation”.

A common theme in science fiction movies is the idea of constructed realities and worlds in which the ‘normal’ rules of the real world no longer apply. Here movies present a kind of simulation of the real. In postmodernism, this is seen as drawing attention to how we perceive ‘the real’, and what we might accept as reality. What questions do we ask about reality, and do we actually care how ‘real’ the world we live in is? We can consider the many simulated realities in Hong Kong- the places which pretend to be somewhere else, e.g. Times Square, Rainforest Café, Planet Hollywood, Delifrance, Le Cité, etc.

Fig 47 – simulated reality in Animatrix

Postmodern movies draw attention to this ‘reality construct’ by self-consciously referring to other movie genres or somehow playing with the movie form. Among the most famous and spectacular – perhaps the only cyberpunk film known outside the science fiction genre – and yet the most postmodern is the Wachowski Brothers’ The Matrix. The Matrix, as a good post-modern work, plays with conventions and motifs and, therefore, quotes all the time. The directors play with viewers, making them guess the original sources - and those are numerous. From the Kafkaesque scene of Neo's interrogation to the shooting scene that resembles of Arnold Schwarzenegger enters the police station in the first Terminator; from antagonists in a form of mysterious agents, resembling a modern myth of Men In Black, to Neo playing Superman in the final scene; or from the Alien-like scene of debugging Neo to the reversed version of the Snow White.

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166 ibid  
167 ibid, pg 45  
3.2 Understanding ‘The Matrix’

3.2.1 Plot Summary

In *The Matrix*, the AI has devised the ultimate conspiracy theory – where reality itself is nothing but a collectively dreamt conspiracy set in contemporary urban society.

Mankind created Artificial Intelligence (‘A.I.’), which in turn “spawned a race of machines” that defeated humanity in a great war. Humans “scorched the sky” in order to deprive the AI of its power source, i.e., the sun. Because nuclear winter had darkened the sky, those machines required a substitute for solar power. The machines found a way to siphon the heat and bioelectricity from a human body, but they needed a way to keep captured humanity docile during the process. So the machines built a vast ‘power plant’ system of prison pods where humans float in a lifelong coma, their brains hooked up to a vast virtual reality called the ‘Matrix’. It is a perfect replica or simulacrum of life in the city in 1999 put the humans to sleep and plugged them in. In the ‘real’ world it is actually the late twenty-first century. Humans lie peacefully unaware of their actual condition in endless rows of artificial wombs, digesting the liquefied remains of the dead, functioning as so many billions of Duracell batteries for the AI, in a landscape that looks like it was taken right out of an H. R. Giger painting. This wholly computer generated simulation of reality, functioning to pull the wool over the eyes of the human race, is what is referred to as *The Matrix*. It is in a way the ultimate dystopia and the ultimate conspiracy – as no one submerged within the matrix is even aware of it. It is simply a neural-interactive computer simulation created by a race of machines to occupy human minds while they use their bodies as fuel.

The machines have ‘sentient programs’ called ‘Agents’ who patrol within the Matrix simulation to ensure the mental prison runs smoothly. Neo, the protagonist, is a human in the Matrix who senses something is wrong with his existence. A tiny group of freed humans from outside the Matrix extracts Neo from the Matrix simulation then physically rescues him from the machine ‘power plant’. From their hovercraft, they train Neo to overcome the rules of the Matrix. Neo must then use the socket on his skull to jack back into the Matrix simulation world so he can free other humans and fight the virtual Agents. Neo masters the Matrix world and destroys an agent at the end of the film, leaving us to guess the rest as he ascends into the simulated sky.

The Matrix draws multiple parallels and can be viewed in several ways. Few of the many ways of viewing *The Matrix* are:

- The nature of reality
- Man vs. Technology
- Illusion / Dreams
- Conscious vs. Subconscious
- Nihilism
- Control / Authority
- Mind over matter
- Simulation / virtuality

Morpheus: The matrix is everywhere. It is all around us. Even now, in this very room. You can see it when you look out your window, or when you turn on your television. You can feel it when you go to work, when you go to church, when you pay your taxes. It is the world that has been pulled over your eyes, to blind you from the truth.
3.2.2 Interpreting “The Matrix”

"The Matrix" was an idea developed by two brothers, Larry Wachowski (born in 1965) and Andy Wachowski (born in 1967). Besides a liberal application of Biblical tradition, there were also some Buddhism (just as there was in Star Wars), Hinduism, and a hint of New Age. There are some generous helpings from Lewis Carroll's "Alice in Wonderland," science fiction classics like "Blade Runner," the "Terminator," and recent entries like "Dark City," the 1998 futuristic thriller directed by Alex Proyas.

In William Gibson's 1983 science-fiction novel, "Neuromancer," the word 'matrix' is used to describe the computer-generated world in which most people in the book chose to live. The hero of the story connects to the matrix through wiring that is integrated with his brain. A passage reads: "All the speed he took, all the turns he'd taken and the corners he'd cut in Night City, and still he'd see the matrix in his sleep, bright lattices of logic unfolding across the colourless void..." The Matrix is the symbolic representation of data and data pathways in the virtual reality in which Case (hero of Neuromancer) engages. By taking hypermedia one step further into the future in this manner, Gibson raises a question that needs to be addressed by intermediate systems. First, how should information be represented, or put another way, what does data look like? In Case's virtual reality, there are no numbers to crunch, no graphs to read. In this reality the conscious mind and the body are separated by the device, and the mind is allowed unparalleled freedom. The movie began with a communication between the 'matrix' and the 'real world' on a digital cellular phone, however, transportation between the two can only take place through hard-lines, or standard analog phone lines. The telephone, according to Marshall McLuhan, is an extension of the human voice. The telephone serves as the connection point between the two worlds. Interestingly, it must be an analog line, and not a digital or cellular/wireless phone, that makes this connection. The telephone, according to Marshall McLuhan, is an extension of the human voice. Cypher's deal making with the agent is depicted with steak. Meat is the metaphor that media theorist Marshall McLuhan uses to describe the tricky distinction between a medium's content and its form. As he puts it, "the 'content' of a medium is like the juicy piece of meat that the burglar throws to distract the watchdog of the mind."

"I can visualize a time in the future when we will be to robots as dogs are to humans." 

In the above quote by Claude Shannon, we see the main premise upon which The Matrix hinges. The Matrix is the robot, and we are the dogs acting as servants to our technological masters. Senses of sight and sound will be placed on continuous red alert as they experience information overload on a scale almost unimaginable. The Matrix is Marshall McLuhan on accelerated Feed Forward.

171 Claude Shannon, The Mathematical Theory of Communication, 1949
What is the matrix?

"It’s the question that drives us..." 172

The question “what is the Matrix?” is the mantra repeated both within and without the film, in its text, sub-text, and super-text (the ads that promote it.). There is an answer which lives and breathes in a network of simulated theoretical consciousness that thinks intensely about the modern metaphysics of culture. This movie explores the relationship between reality and simulacra, the images that dominate and permeate every aspect of our being.

From a philosophical point of view, the film places in general circulation the idea that the world around does not necessarily have a physical basis. This is not a new idea. It is found in the ancient Upanishadas of India. The Matrix is been questioned in many ways. How could a mindless robot ever know what it is like to taste spicy Bhel? Qualitative experiences called ‘qualia’ exist only in conscious minds. Since the computers are assumed to have only intelligence and not consciousness, they could never know what anything tastes like. Same applies to smells and colours. The computer would know all about the wavelength of light and how it affects the light-sensitive cells of the human retina. But the actual conscious experience of seeing the red colour itself? 173 There is no way that the computer could ever know about that. So the arrangement of colours in the virtuality could also have been completely different from what they used to be in the real world before the nuclear disaster.

If "The Matrix" were a novel rather than a film, then the author could easily introduce the notion that all the sensory experiences - tastes, smells, colours - inside the virtuality could be completely different from those formerly experienced in the real world. In fact, if the directors had used monochrome film when showing scenes inside the virtual reality, and colour in the scenes of the reality, then they could have introduced some notion of comprehensive shifts of qualia. 174

3.2.3 Conceptions in “The Matrix”

The Truth

Fig 50

- According to "the Compact Guide to World Religions" the truth is "...a reality that does in fact exist independently of our beliefs."
- In this movie, Neo learns one overwhelming truth: that the world he thinks he's been living in is actually an illusion/false reality called the matrix. Even though Neo at first rejects this truth by saying, "I don't believe it," his belief (at that point in time) didn't make the matrix any less true.
- Trinity: "Morpheus believes he is the One."
- Cypher: "Do you?"
- Trinity: "It doesn't matter what I believe."

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172 From the movie The Matrix
174 Ibid.
Déjà vu

• Déjà vu refers to "the illusion of having previously experienced something actually encountered for the first time."
• This world - the one we are in right now - is illusory. The ancient Hindu term for this was 'Maya'. The actual experiences are, of course real - but the physical world that they seem to depict is just not there.

Nihilism

Thomas puts $2000 in a hollow copy of postmodernist Jean Baudrillard's Simulacra and Simulation. The camera lingers on the chapter titled On Nihilism. Thomas lives in the pinnacle of a 'simulacra', the image that has no underlying truth. Thomas' world and the futile persona he had developed in it are based completely on illusion.

First definition
• Nihilism refers to "a total rejection of established laws and institutions." Morpheus: "Yet their strength and their speed are still based in a world that is built on rules. Because of that, they will never be as strong as fast as you can be."

Second definition
• "Anarachy, terrorism, or other revolutionary activity." This definition stems from a 19th century Russian political philosophy that advocates the violent destruction of social and political institutions to make way for a new society.
  Trinity: "Neo, no one has ever done anything like this."
  Neo: "That's why it's going to work."

Third definition
• "Belief that all existence is senseless and that there is no objective basis for truth." 176

Fourth definition
• Nihilism also refers to "nothingness or non-existence." In fact, the word is a form of the word "nil," which means "nothing; naught; zero; having no value or existence." 177

176 Harvard Divinity School’s analysis of Matrix. At Harvard.edu

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3.3 Multiple readings of ‘The Matrix’

3.3.1 Parallels between ‘the Matrix’ and ‘body without organs’

Here my primary concern is to examine an "intersection" processed from developing a creative "animation" between Deleuzo-Guattarian concepts and the film *The Matrix* (1999). *The Matrix* (1999) is structured by questions of multiplicity, time as the multiplicity of the eternal return, and subject as the kind of multiplicity that one finds suspended over the fracture of time. Real time is not concerned with the passing present, it starts when the present stops, and it affects itself not with itself, but with becoming, and emerges as pre-time from a fracture between times. The *Matrix* as an experience bends our concepts of what is real and what is not. The film starts, and gives us no time to establish orientation; it is already exploding our sense of "reality." From the first section, we cannot be sure if we are in dream or real-time scenes, or something else altogether. This is a perfectly effective disorientating device, since it is the way that Thomas Anderson feels as his experience/perception goes beyond the bizarre and into destruction.

*Morpheus*: I imagine, right now, you must be feeling a bit like Alice, tumbling down the rabbit hole?

*Neo*: You could say that.

*Morpheus*: I can see it in your eyes. You have the look of a man who accepts what he sees because he is expecting to wake up.

*Morpheus*: What you know you can't explain, but you feel it. You've felt it your entire life, that there's something wrong with the world. You don't know what it is but its there, like a splinter in your mind, driving you mad.

A "neural-interactive simulation" – the Matrix – enables a dark predatory force to enslave humanity. Within the Matrix however there exist certain possibilities for escape. Morpheus and his cyber-terrorist crew are located on the "outside" of the computer-simulated fantasy grid and have liberated their bodies from the energy farms. As a result they are able to enter the Matrix and function therein with superhuman potential. (For example knowledge/information/training can be downloaded directly into their consciousness and in also they have an established "contact-line" (the telephone) between the two dimensions providing them with a constant monitoring sense). Despite their capacities to navigate the Matrix,

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however, the "resistance" are at a disadvantage when confronting the concentrated AI projections sent into the Matrix to maintain the reality-program. These agents hunt down and eradicate counter-agents/rebels who potentially disrupt the structure. Fig 54

In the "Matrix" the enemy is everywhere and nowhere. As AI is the creation of humanity, therefore in consequence, the enemy is ourselves. At the same time, the inorganic machine entities have evolved into a "species" themselves – sentient programs that can commandeering any software wired into the mainframe. Within the "real-time" Matrix the enemy is diffused/ decentralized/ elusive and effectively extends to humanity itself. Those who are not ready to be awakened are mass-produced automatons and have become at one with the machine.

Morpheus: When the Matrix was first built there was a man born inside that had the ability to change what he wanted, to remake the Matrix as he saw fit. It was this man that freed the first of us and taught us the secret of the war; control the Matrix and you control the future.

He pauses.

Morpheus: When he died, the Oracle at the temple of Zion prophesied his return and envisioned an end to the war and freedom for our people. That is why there are those of us that have spent our entire lives searching the Matrix looking for him.

The order of time (as "Chronos") is continuously subverted throughout The Matrix. In The Matrix, the characters Neo/Morpheus/Trinity reject authenticity in part because they have no faith in the order of time, the order of progress through accumulation. Opposed to the defined self with its immortal soul, these characters appear as "haecceities." They are not located in the dimension of time as an arrow. Alternatively, they exist as becomings, as ‘bodies without organs’, they do not move through time and space, they are essentially indivisible from the time and space in which they exist, and vice versa. Neo escapes the order of time as an arrow manifested in the Matrix and overcomes its virtual framework via dynamic speed. Neo operates in ‘a present’, the time he experiences is immanent, it is part of him – time for him is that concept of time termed ‘Aion.’

Neo escapes the Matrix onto the plane of consistency, where time is ‘Aion.’ He stops conceiving himself as a transcendent subject moving through time and space on the plane of organisation, where time is ‘Chronos’, and begins to understand that he exists immanently - a haecceity.

When Neo attains a level of ‘Realization’ he is able to stop bullets with his mind - since they are virtual – and project himself into the holographic image/body of the Enemy and explode it from ‘within.’ He becomes ‘The One’ in the sense of the first to realize a ‘true’ nature and so becomes a dextrous ‘reality.’ He has arrived at a totality of subjectivity – a ‘whole’ - a hyper-real entity, more real than real.
Neo feels the body as a complex interplay of highly constructed forces; pure simulacra without originals. The Deleuzo-Guattarian notion of the body is relevant for the re-conceptualization of bodies outside of binary polarizations imposed by mind/body, nature/culture, subject/object, and interior/exterio oppositions. 182 The Deleuzo-Guattarian ‘Body without Organs’ is not a body evacuated of a psychic interiority, alternatively it is a limit to which all bodies aspire.

"The Body Without Organs causes intensities to pass: it produces and distributes them in a spatiot that is itself intensive, lacking extension . . . It is non-stratified, unfomed, intense matter . . . that is why we treat the Body Without Organs as the full egg before the extension of the organism and the organization of the organs before the formation of strata . . . "183

In the course of The Matrix, Neo is changed by his perception of the order of time. Neo is fixed between two flows, cutting across them as if he can locate on another plane. Neo's trajectory can be read as a struggle against order moving between a plane of organization that attempts to constrain/impede the counter-movement of one who wishes to exist on the plane of consistency.

Neo: This isn't real?

Morpheus: What is real? How do you define real? If you're talking about your senses, what you feel, taste, smell, or see, then all you're talking about are electrical signals interpreted by your brain.

The terminal objective point of the film's narrative would seem to be not simply ending the tyranny of the old program, but also the insertion of a new program into the old, to thereby make a transition possible. Neo and the cyber-rebels are destined not merely to navigate and overthrow the Matrix, but actually re-configure it – to re-assemble its components into something more viable and open, something that leads to more flexibility – their work is no longer that of terrorism. The outcome is not simply an overthrowing of the regime of the AI but also an awakening of humankind. This project requires not the ruthlessness of the terrorist, but the subtlety of the artist.

For Deleuze, "meaning is a simulacrum, a paradoxical, contradictory entity that defies common sense. It is always expressed in language, but it can only be designated by initiating a process of infinite regression."184 Deleuze says that "the painter does not paint on a virgin canvas, the writer does not write on a blank page, but the page or the canvas are already covered over with pre-existing, preestablished clichés, which must be scraped away to find a singular vital space of possibility. That space is not an untouchable void, but rather what Deleuze sometime calls "desert," as when, in his study of Bacon, he says the aim is to "put some Sahara in the brain."185

A Deleuzo-Guattarian machinic strategy is the operation of the virtual implementing itself into the actual, and producing a reality in a circuit form. This theme for an event/scene reaches into the actual/present as well as towards virtual futures and requires that we must acknowledge, even in incompleteness, the multiplicity that affects us, in the middle inter being. This image develops the concept of 'becomings' that implicate different relations to other entities.

Morpheus: Neo, sooner or later you're going to realize just as I did . . . there's a difference between knowing the path and walking the path.

182 Gilles Deleuze. 1969. op. cit.
185 Deleuze, Gilles; Francis Bacon: the logic of sensation, 1981, pg 56
Fig 59 Modelling by Sean White, shaders by Rudy Poot and Steve Demers

Fig 60 All Matrix images copyright 1998, 1999 Warner Bros.
3.3.2 The Matrix and Jean Baudrillard’s ‘The Desert of the Real’

The "desert of the real" is a classic Baudrillardesque metaphor. Jean Baudrillard’s theory that modern culture is a desert of the real in which hyperreal simulacra saturate and dominate human consciousness is deliberately seen in The Matrix. There is much evident in the film and screenplay to support the priority of such an interpretation. In the Construct, for instance, before Neo begins his training, Morpheus invites him to watch a 60s-era colour console TV, suggesting nostalgia for an earlier era of technology. On it we see representations of street life in our own day; then, a jarring switch to dark and devastated cities, the post-holocaust Earth.

In this film, the Wackowskis argue along with Baudrillard that there is no longer a reality to which we can return because the map of the landscape (the simulacra) has replaced most of the original territory. All that remains of it is a baron and forsaken desert.

Fig 61 Welcome to the desert of the real

"Today abstraction is no longer that of the map, the double, the mirror, or the concept. Simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor does it survive it. It is nevertheless the map that precedes the territory-the precession of simulacra- that engenders the territory... It is the real, not the map, whose vestiges persist here and there in the deserts that are no longer those of the Empire, but ours. The desert of the real itself." Baudrillard uses this metaphor to suggest that what was once the real territory that the map simulated, is now a barren, lifeless desert, unclaimed by the Empire. Its domain is now the simulacra. How this idea is paralleled in The Matrix is easy enough to sort out. The "Empire" is the Matrix, created by the AIs. The "real" world is of no interest to them, and they do not seek to dominate it. The hyperreal world of the Matrix is the only "territory" worth defending, which they do at all costs against the realist terrorists aboard the Nebuchadnezzar, who aim to destroy it.

Baudrillard and his work are referenced both in the film and in the original screenplay. His book of essays Simulacra and Simulation, and specifically its last essay, "On Nihilism," are featured in the film when Neo retrieves what appears to be a copy of the book, but which is a hollowed-out hiding place for illegal computer disks (and thus a book-simulacrum) that he gives to some shady-looking characters that have come to his door. Also, in the original screenplay Morpheus tells Neo in the Construct: "You have been living inside Baudrillard's vision, inside the map, not the territory. This is Chicago as it exists today." As we have seen, the idea of a map as a simulacrum of a territory that no longer exists is taken from the first page of Baudrillard's essay, "The Precession of Simulacra," a primary source for many of the ideas in this film. Here Baudrillard argues that the relationship between the real and their simulacra have changed over time. Once there was a reality that could be represented by copies or simulacra. Original manuscripts, paintings or sculptures had to be reproduced by hand, for example. The original object was real, and the simulacrum phoney or counterfeit.

The original no longer precedes the copy; one copy is not more authentic than the other. We are currently living in the third order of simulacra, that of models and codes. Here the simulacra

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187 Baudrillard, Jean; 1992, op. cit.
188 From Original unedited Screen play of The Matrix. Courtesy: pirated web resource
precede what they represent, becoming not only real, but more than real, or "hyperreal," because there is no reality left to map or counterfeit. Simulacra are formed from code, and bear no resemblance to any reality whatsoever. Hyperreal simulacra include images and products like Madonna, Coca Cola, and Nike that are reproduced by the millions and which are imprinted onto our consciousness via TV, film, and other forms of media. For Baudrillard, postmodernity has rejected the very notion of a "true copy," which represents something more real or authentic than itself. We are at a point in history where simulacra are more real (and having a greater impact) than the original code from which they were created.

The three orders of simulacra have emerged in four phases:

Such would be the successive phases of the image:
1. It is the reflection of a profound reality
2. It masks and denatures a profound reality
3. It masks the absence of a profound reality
4. It has no relationship to any reality whatsoever: it is its own pure simulacrum.

In the first case, the image is a good appearance- representation is of the sacramental order. In the second, it is an evil appearance. In the third it plays at being an appearance- it is of the order of sorcery. In the fourth it is no longer in the order of appearances, but of simulation.

The last two phases represent the third order of simulacra, which first masks the fact that there is no reality left to simulate and whose simulations bear no resemblance to any reality whatsoever. Morpheus and the crew of the Nebuchadnezzar believe that the Matrix (a metaphor for our own technological and hyperreal world) masks and denatures a profound reality, into which "the dreamers" must be redeemed. Cypher disagrees, arguing, along with Baudrillard, that there is no reality left to simulate, that the simulacra (of the Matrix) are more real than "the desert of the real," and that there is no longer a God to distinguish between the true and the false.

Baudrillard writes:

The transition from signs which dissimulate something to signs that dissimulate that there is nothing marks a decisive turning point. The first reflects a theology of truth and secrecy (to which the notion of ideology still belongs). The second inaugurates the era of simulacra and of simulation, in which there is no longer a God to recognize his own, no longer a Last Judgment to separate the false from the true, the real from its artificial resurrection, as everything is already dead and resurrected in advance.

The Matrix simulates and resurrects a reality that once existed, but all of which remains on post-ecological earth are "vestiges that persist here and there in the deserts that no longer are those of the Empire.... The desert of the real itself." According to Cypher, this desert must be abandoned in favour of the oasis of the hyperreal. Ironically, Morpheus, like Cypher, struggles with the distinction between reality and hyperreality, describing reality as a set of electrical signals interpreted by the brain. In the Construct he asks Neo:

Morpheus: What is real? How do you define real? If you're talking about your senses, what you feel, taste, smell or see, then all your talking about are electrical signals interpreted by the brain.

According to Morpheus, if the mind believes it, it is real, yet he argues that the Matrix is not real, but a dream. Nevertheless, it is quite possible to die in the Matrix, or in any computer simulation program, because the body and mind are inextricably co-dependent. The unstated conclusion seems to be that life in the Matrix is not unreal but hyperreal - i.e. more real than reality. The difference between reality and hyperreality is not that one is more "authentic" than the other, rather, hyperreality is controlled by the AIs and therefore the minds that inhabit it are not free. This is Baudrillard's chief criticism of our hyperreal culture: "we are controlled by a system of binary regulation, by a code, by a Matrix. Reality, on the other hand, allows the mind to think for itself." Morpheus objects to the control exercise over the matrix by the AIs, and not its illusory nature.

Baudrillard, Jean; 1992, op. cit., "The Precession of Simulacra," pg.6
Baudrillard, Jean; 1992, op. cit., "The Precession of Simulacra," pg.6
Ibid
Ibid.

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Neo: What truth?

Morpheus: That you are a slave, Neo. That you, like everyone else, was born into bondage...kept inside a prison that you cannot smell taste or touch. A prison for your mind.

In the film the "desert of the real" is meant in at least two ways: in the context of Neo and Morpheus's visit to the devastated surface of the planet, the real is quite literally a "desert," dark and devoid of life. In a second sense, the fact that most human beings are plugged into the dream world of the Matrix suggests that they, too, live in a desert of the real, but in an oasis of the hyperreal. There is also a third sense in which the film is about the desert of the real. We can map the distinction between the Matrix and the "real" world of those who have escaped from it onto a similar differentiation in our own world, in 1999.

On the one hand most people live in cities, depending on corporations for their livelihood and a sense of meaning and purpose in their lives. They are the power supply of the industrial-military-entertainment complex. Their world is dominated by mass media and advertising from every imaginable source especially television, computers, and other forms of technology, which permeate their lives and determine the scope of their choices.

On the other hand, there is a small fraction of people who have "escaped" from this culture. They live off the land in isolation, having spurned technology. Such people remain "uninfected" by hyperreal culture, and claim to see reality as it "really" is. In the era of models and codes, which multiply themselves and control the world by a system of binary regulation. It seems as if there are differences and choices: Pepsi or Coke, Democrat or Republican, Nike or Addidas etc, but they are constructed by those in control of the master codes and means of production of our civilization. In this way the system reduces differences and opposition to itself, especially political opposition. It should be noted, however, that in pre-industrial societies, free of the hegemonic control exercised by modern forms of media, there are no such choices, raising the question: "Is one more free in the society undominated by media?" Cypher doesn't think so, which is why he chooses the world of succulent steak over that of thin gruel. In the Matrix, the "illusion" (if it can be called that) of freedom is so convincing that the AIs have encountered almost no resistance to it. The only way to dispute the rule exercised by a system that appears to offer unlimited freedom is by nihilistic terrorism. Neo and Trinity's rampages are in fact not just blood and guts action, the meat designed to distract the "watch dog of the mind."

The Matrix is a story about simulacra- simulations of the real- which Jean Baudrillard describes as "that which never hides the truth, but hides the fact that there is no truth."¹⁹³

"...and then I'm going to show these people what you don't want them to see. I'm going to show them a world, without you."¹⁹⁴

"A world without rules and controls,"¹⁹⁵

"without borders or boundaries,"¹⁹⁶

"a world where anything is possible..."¹⁹⁷

Morpheus: Unfortunately, no one can be told what the Matrix is. You have to see it for yourself......

¹⁹³ Baudrillard, Jean; 1992, op. cit., "The Precession of Simulacra"  
¹⁹⁴ From the movie The Matrix  
¹⁹⁵ ibid  
¹⁹⁶ ibid  
¹⁹⁷ ibid
3.3.3 The Matrix and Invisible Control over Society

The real “city” in The Matrix is a literal nightmare of high rise, high tech pods, each one housing one of us, but perhaps more nightmarish is the observation that Le Corbusier\textsuperscript{198} designed and promoted the same kind of city, filled with six-meter square “machines for living,” more than adequate to support the day-to-day life of Corbusier’s urban dwellers. And in The Truman Show, the “on-camera 24-hours a day” hero’s fictional city was in reality Seaside, Florida, an antiseptic, over-designed, ultra-high income suburban pastiche of yesteryears’ fictional neighbourhoods that never were, with a lengthy layer of all too real restrictive covenants designed to control where residents gathered, what they did, and how their houses must look when they did it.

These cities share a common theme, complete and unquestioned control over their urban inhabitants, a control invisible and all-pervasive, as difficult to see as it is to shed. It is a control centralized and concise, embodied in a few powerful entities, content in their ability to direct citizens as desired. When the intrepid citizens, dwellers in an urban simulacrum, become conscious of this control, the troubles start and the sparks fly. It is as if these fictional cities, running smoothly and happily as long as the dreamers sleep. The Truman Show offers the ultimate cinema depicting the entire life of a single person in a clean postmodernist suburb, televised live to the rest of the world – without that person being aware of it. If examined in some detail, these films each provide provocative insights into the planning and control of cities, as embodied, almost unconsciously, in popular culture. Among other ideas are those linked to electronic surveillance, the evolving power of information technologies, the changing nature of virtuality in real life, the identity and motivations of “planners” in charge of cities, and the mostly unpredictable power of human thought and emotion to create the future rather than to be victimized by it.\textsuperscript{199}

\textsuperscript{198} Le Corbusier. 1924. The city of Tomorrow. Architectural press London. Pg 89. The Plan Voison.
\textsuperscript{199} Nunn, Samuel. Designing the solipsistic city; themes of urban planning and control in Matrix-Dark city and The Truman Show. http://www.ctheory.com
3.4 Hypersimulation of Architecture

Baudrillard has presented his views about contemporary architecture and urbanism being a simulation of “exchange and collective values”, which is not qualitatively distinct from TV, language, painting, or any other media. Baudrillard has not, however, defined the level of simulation in contemporary architecture.

Here my attempt is to study the conditions of hypersimulation in architecture through cinematic viewpoint. Hypersimulation of architecture is represented during the third order of simulation where anything at all becomes ironic, meaningless and identical with its opposite. In the hypersimulation of architecture, life would surpass experience. The kind of architecture which is lived and not experienced is the kinds of architecture inside which people are born, grow up, and die. If we consider the marked explorations into old city life by our daily newspaper, or the recent phenomenological depictions in architecture reviews of "lived" architecture registered by various senses, we can say that we have at least some traces of hypersimulation in this sense. For some people, a childhood spent in the congested spaces of old city pole environment creates models of cosiness which do not comply with the canonised tradition of cosiness, but whose authenticity we cannot but accept. This is not a sign of hypersimulation in its own right, but the emphasis on lived architecture is. This everyday reality becomes a duplicate of itself, taking an aesthetical form.

There is a tradition of writing in Western literature, which thinks about and imagines the city as either a Utopia or a dystopia, or both. I believe that what such imagining allows us is to do is locate ourselves within a type of dialectic of the best possible or worst possible outcomes that our own historical conditions may lead us to. By imagining utopian and dystopic cities we are alerted to the ethical and moral implications that constantly changing social structures, always under continual sway by developments in technology, hold for communities in cities.

3.4.1 The City as Simulacrum: Las Vegas

“The city no longer exists, except as a cultural ghost for tourists.”

Baudrillard identifies the "characteristic hysteria of our times" as the production and reproduction of the real in terms of his notion of the indefinite recurrence of simulation. We live in an era of the "hyperreal" in which the precession of simulacra, or the generation of models of a real without origin, dominates our cultural experience. Las Vegas is the most fascinating to explore as city as Simulacrum. Las Vegas is a concrete, yet strange oasis in the hot desert. At the same time, Vegas is so strongly connected with our fantasy and imagination that it has the seductive flair of beautiful dreams come true." The absence of history in Las Vegas represents this absence of depth. Las Vegas is hyperreal because it materializes your imagination thereby extinguishing it, along with the space of interpretation. What one gets in is pure, extracted, better than the real, hyperreal. The Sphinx guarding the entrance of the Luxor has been copied (as almost everything in this city) from the "original" still admired one in Egypt, the one bearing all the historical scars and traces on her body. Here she is not simply reproduced but rather leaves the history of the original behind. She is far better than the real.

Las Vegas is a simulacra constituted through the copying of a variety of essential aspects in one spot. It is a mixture of tastes, styles and cultures all brought together in the desert. (Somehow this reflects America as a whole: an historical desert where the absence of tradition leaves room for the creation of the unrestricted, the experimentation, and the new outside of any preestablished order). The Simulacrum of Las Vegas is a copy without an original, a city which bears the traces of imagination. The worst side of this fascinating simulacrum is that how long one can stand it. For example how long can one stand Disneyland? One day, two day, may be three at the most. Once one knows all of it, it gets 'boring'. The special effects, the amazement, and the excitement is no longer there. This is why Las Vegas keeps rebuilding itself; once we inhabit a dream world; we lose interest and begin looking for something new. For example, architects are constantly re-structuring the Luxor although it is only five years old. The spectacle must be kept fresh and alive in order to seduce. The architectural

202 Venturi, Robert; Learning from Las Vegas: The forgotten symbolism & Architectural form, MIT press, 1977
scenery in the city, the luxury, and the spectacle create worlds where no wish remains. Imagination is extinguished. But that’s not what we want. Observe the gamblers in this city. This concrete dream world is founded on the desire to gamble, not on the desire to build and re-build extravagant architecture.

Venturi, Brown and Izenour thought that Las Vegas was representing a transformed interest, that, in being the "letting off steam" part of the culture of America, it presented to view aspects of this culture that were hidden elsewhere.203 I would still like to search for an answer of the question that why is Las Vegas successful? But may be by asking this question I already support the assumption that what Las Vegas represents is ‘success.’ The Strip in Las Vegas, where the idea of the strip in other modern cities reaches its peak, is the reflection of the deconstruction of the system of the modern city. In the Las Vegas Strip, motion, itself, becomes the goal -- as movement, not arrival at any point, and speed become the ends in the late modern and postmodern culture. Venturi, Brown and Izenour alluded to this reversal in different ways in their book *Learning from Las Vegas*. "The image of the commercial strip is chaos" they proclaim, at the beginning of a passage full of imagery that reflects the experience of continual movement on the Strip. Later on they mention that the Las Vegas Strip is to drive, and express that "[a] simple shot of the Strip is less spectacular, its enormous spaces must be seen as moving sequences."204

At Disney World or at Universal Studios, for example, the idea is to "move" the crowds instead of have them congregate. Here is a revolution, a radical reversal of roles, purpose and meanings of the moments of human life. The piazzas, and later the squares of the modern city represented a connecting, centralizing and capturing of the public, in order for public affairs to be commonly considered and reflected upon. What makes Las Vegas hyperreal is that its hype and the simulations it presents are increasingly becoming represented in the rest of our cities, thus becoming part of our everyday reality. Thematization that finds its sharpest specimens in the Las Vegas Strip hotels, such as the Luxor, New York New York, and Caesars Palace, is spreading across our cities, in our shopping centers, city centers, and elsewhere. Increasingly we witness that the original spectacularized simulations of familiar themes in Las Vegas are simulated in other parts of the country and in everyday lives.

The lessons that are learned from this city:
First, that it plays in itself with our dreamworlds, toys with our reality, and dissolves the distinction between reality and the imaginary until they become interchangeable.
Second, what really a matter is that which still can be achieved, that which can be imagined, the next kick which gives us a sense of living. What fascinates me is this contradictory play on imagination.

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203 Ibid.
204 Venturi, Robert; *Learning from Las Vegas: The forgotten symbolism & Architectural form*, MIT press, 1977, pg 20
205 Ibid pg 35
It is understandable that the emergence of hyper simulations is difficult to accept. Firstly, the nature of hypersimulation is over sensitively paranoid. When something is substituted by a radicalised form of itself, the difference is hard to discern. Secondly, the distinguishing features of modern culture are more difficult to recognise than the styles and world views of the past. Executive producer Andrew Mason explains the intended audience effect best, perhaps, when he says "The Matrix is really just a set of questions, a mechanism for prodding an ignorant or dulled mind into questioning as many things as possible."206

The metaphor that "The Matrix" represents is not a literal danger of the world being taken over by sentient machines. It is the situation we are in right now in regards to cultural, political and economic systems. We are living in the matrix now and most of us, like the helpless people in the movie, don’t even know it. We are the unwitting victims of forces we don’t even know exist. The reasons we accept the control vary, from watching TV because we like entertainment to paying taxes because we feel we have no choice in the matter. We are already pawns in a modern technological society where life happens around us but is scarcely influenced by us. Whether it is by our choice or unwillingness to make a choice, our technology already controls us. An essential element is, "Give people the illusion of self-determination and they will remain under control." We are raised to like certain things and dislike others. We are prodded and manipulated from the time of childhood to assert our unique identities by taking pride in the brand of cold drink we drink or the type of car we drive.

Have you noticed the bizarre and childish battle between Pepsi and Coke Advertisers? Advertisers take advantage of our innate human desire to belong to something and twist it to promote products. They cleverly use our desire to break out to keep us inside by offering us the illusion of freedom, "Be a rebel, Buy our Product." To the less rebellious of us the message is, "Leave it to the professionals. You just sit there. We have it all under control. If you follow the right (our) path, you will be given everything you ever desired. Think the right thoughts and buy the right products and you will be rewarded." There is a battle for control of the immense Internet communications infrastructure being built today. The message is powerful and is becoming a rallying point for those people working against the multinational corporate politics that is ruling our lives.

In a sense, we have witnessed a victory of the false over the real. The simulations of today have been converted into a simulacrum that is no longer real and defined, but instead, exists as something that seems more real than the original, but in actuality, bears no resemblance to the original. An image changes to a simulacrum in four steps:

1. reflecting reality,
2. masking and denaturing reality,
3. hiding the reality, then
4. Ultimately having no relationship whatsoever to the reality.

In an interview published on net, the Wachowski brothers questioned themselves about how to speak seriously to a culture reduced to a format of comic books and video games. They answered very smartly that one should tell them a story in the comic-book and video-game format that the culture has become addicted to, through the medium of cinema.207

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206 Interview with Andrew Mason, interview published on official Matrix website. www.whatisthematrix.com
207 Interview published on net, source unknown.

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Conclusion:

As widely accepted, a new consciousness of the sense of technical objects is needed in the current climate of accelerated technological innovation when we want to engage ourselves with the new forms and singularities of contemporary visual experience critically. With these notions, it is accepted that a variety of new media emerged as technological inventions in western culture became more and more complex. Each of these media in its own literary sense has grown in diverse fields as every technological expansion reflects and echoes in media expansion that finally affects society—particularly postmodern society. Technology and particularly digital technology has pushed media in unbounded zone where neither media nor technology is independent of each other. I would also like to mention that, the most radical shift towards pluralism or cultural eclecticism can be termed as a by-product of advancement in communication technologies.

I support the concept that mass production and advertising created an evident shift from consumption of products and services to consumption of cultural meanings during mind 19th century. The proliferation of signs and information in the media leads to a collapse of meaning and destruction of distinctions between media and reality. I want to go with Baudrillard’s post modern theory that is considered for the critical study of consumption of sign in postmodern culture, limiting itself by accepting some areas of McLuhan’s theory of media uncritically. Though I would like to stress upon that more sustained critical focus on Baudrillard’s theory of the media is necessary. We need new theories to illuminate multi-faceted and significant roles of the media in contemporary capitalist societies.

From the various media-studies in first chapter we can clearly infer that objects have predominantly been consumed by sign, image and brand values for a particular operation of emotional or material concern, than any architectural occurrence or cultural justification. Times Square in New York is the disastrous victim of this ‘effect’. The diesel advertisement states that the product is not consumed by its appropriateness or by its utility values, but by the image associations and life-style attributes. Here we talk about Change, as being acquired, proliferates in various manifestive forms in society in terms of consumption patterns. Here consumption pattern refers to cultural consumption and spatial consumption. Evaluation of perspective- a mathematical model for the object visualisation- is also one of the most concrete developments observed through architectural history that has established a rather rigid relationship between spatial occupancy of the subject and the design object. Similarly, now new methods of visualisation have changed the total concept of architecture. Architecture that we talk about-of volumes and qualitative spaces, abstraction and contextuality- doesn’t hold the same meaning when put into the social context that is essentially governed by capitalist consumer motifs. We can see that the malleability of form and programme influenced by newly available technologies also makes the realisation of highly differentiated, topological architecture possible. I strongly believe that these new generative media, that produce complex and non-standard forms in architecture, is nothing compared to the shifts that such technical change engenders in a subliminal widespread sense. This ‘paradigm’ shift in architecture is not so much the sudden utilisation of CAD by architects, but the ongoing cultural adaptation of society to an electronic environment. As described earlier, Image is consumed by us that is been projected by utilisation of computer in our environment.

On the other hand, when we try to understand the ‘image’ philosophically, what we come across is not a singular image but manifold of images, linked to other images associating multiple meanings. Deleuze understands multiplicity as not the traditional notions of “the many” or “the manifold” or “variety”, but multiplicity is to move into a zone that is not logically predetermined. Deleuze explores cinema to relate multiplicity of time with Image. Due to limitation in understanding Deleuze, I accept his exploration of cinema that deliberately says that cinema is the highest exercise in thought, extracted from basic images and sounds uncritically. The limited duration in time and the tendency to dematerialize emerging structures are a result of a cross-penetration of multiple streams of information, energy and movement, and they dominate a redefined space consisting of variables and virtual agents.

As discussed widely in second Chapter, virtual architecture is not a design problem to which architecture and architects can offer any answer that they please. It is the condition under which we have come to live in the late 20th century through the physical, sensual and erotic encounter with the computer. The continuous invasion of media images and mass communication has created countless new hyper realities of temporal nature. I believe that the dichotomous relationships existing in the environment are not separate and also not clearly differentiated. They provide platform for
engagement of human agency with the topological form surfaces in order to give rise to Hypersurfaces. In architectural discourse, implementation of such Hypersurfaces on to suitable building asks for vast understanding of immanent forces that generate the ‘fold’ in metaphorical sense. Due to limited understanding of Deleuze and his theory of ‘Fold’, study could not penetrate into analysis of any case-study that describes hyperspace. With the help of hyperspace, study broadly discussed transformation of ‘Image –making’ from the ‘form’.

Chapter 3 that discusses proliferation of sign into architectural discourse (generation of form) and control over society. It is discussed in terms of simulacrum – emerged out of endless simulations in the city of Las Vegas. Jean Baudrillard states, our world has been threwled into hyperspace in a kind of post-modern catastrophe. At the end we can see that the perception towards space and time have changed leading to space-time compression. Objects are images, images are signs, signs are information, and information fits on a chip. As seen earlier in Baudrillard’s section, a common definition of the simulacrum is a copy of a copy whose relation to the model has become so attenuated that it can no longer properly be said to be a copy. It stands on its own as a copy without a model. The Matrix is a story about simulacra, -simulations of the real- which Jean Baudrillard describes as “that which never hides the truth, but hides the fact that there is none.” I would also like to mention here an ancient mythic city of ‘Indraprastha’, mentioned in MahaBharatha as capital of Pandavas. It can be looked at from both the view points, the one that hides the fact that there is no truth. For example what we see as a floor is not a floor. Association of the sign to the images (perceived), are interchanged or replaced completely. Pool of water represents false image of a floor. Or what we see as a door is nothing but a mirror giving us a false impression of the image that does not exist. The other way to look at this is in terms of dichotomous relationships it supports in its system. Inside/outside, image-form, structure-ornament or ground-edifice can be explored by analysing the movement-images it supports. The relationships between reality and simulacra, the images that dominate and permeate every aspect of our being, are being explored. What Matrix tells is nothing more than exploring hidden desires of human beings.

Hence, the issues raised indirectly by complex relationships between sign-image-form can be related to the new electronic battlefield that shares a very complex relationship to be incorporated into a singular architectural example. The study is the first step into the proposed direction and hence it is capable of generating discussion and it starts a thought process into the future direction rather than stating conclusions based on the past happenings.

*“The One: I know you’re out there. I can feel you now. I know that you're afraid. You're afraid of us. You're afraid of change. I don't know the future. I didn't come here to tell you how this is going to end. I came here to tell you how it's going to begin. I'm going to hang up this phone and then I'm going to show these people what you don't want them to see. I'm going to show them a world without you, a world without rules and controls, without borders or boundaries, a world where anything is possible. Where we go from here is a choice I leave to you.”*208
Glossary

Complexity theory: the theory of an emergent organization, pushed from a position of equilibrium to the limit between order and chaos, to that point of phase transition where it is self-organizing, developing new organizational levels of its parts.

Curved Space: Riemannian geometry (a non-Euclidean system based on the postulate that within a plane every pair of lines intersects) led to and made possible the concepts used by Albert Einstein in his General Theory of Relativity. The two studies are indispensable devices in describing mathematically curved space-time. “The fact that a light beam curves at the presence of a celestial body then, logically, suggests the shortest distance between two points could be a curved line. The only explanation is that the space itself is curved under the gravitational pull of the celestial body” (Nonchi Wang)

Deterministic chaos: the behavioural quality of a system that only appears to be completely random. However, if the system keeps running long enough, the probability of behaviour can be predicted within certain limits with a mathematical equation.

Epigenetic landscape: a shape that describes the relationship of an evolving form or simpler organs and their differentiation within an environment.

Euclidean Geometry: “Holds that space is three dimensional and ‘flat’. The Flatness of the 3-D space demands: the shortest distance between two points is a straight line: this omits the possibility of curved space. Circles, squares and triangles are the most representative shapes of Euclidean geometry” (N. Wang)

Hyperspace: “Space, as we know it, is both non-Euclidean or curved and multidimensional, containing more than three spatial dimensions.” Physical spaces (empirical rigor) and possible spaces (logical rigor): “In either case we now think of N-dimensional manifolds” (M. Novak)

Hypersurface: “A hypersurface of a hyperspace of (N)-dimensions is a submanifold of (n-1) dimensions. Thus the hypersurface of a hyperspace of 4 spatial dimensions is a space of 3 spatial dimensions.” (M. Novak)

Nonlinear systems: systems capable of self-organization, and thus that can spontaneously create order, through often more than one equilibrium state, bifurcation points and transitions from one stable trajectory to another. They are autonomous and certain generic properties may appear despite differentiated systems and contexts.

Panopticism: in Foucault’s terms of panopticism, concrete architectural form is transformed into abstract machinic instrumentality and technology as an expression of cultural, social, and political relation. These notions see architecture as the catalyst of infrastructural form with unlimited possibilities for transformation and configuration.

Topological geometry: a supple geometry capable, because of its flexibility, of reacting to external events and being deformed into a continuous smooth space. These curvilinear forms are shaped by their specific context and environment and are not representations of these external conditions and forces.

Transarchitecture: a multithreaded architecture that weaves together the informational and the material, the virtual and the actual, the possible and the real. Rooted in notions of metamorphosis.

Virtuality: Invisible inherent properties and behaviour of the components of a system that determine the possibilities of future formal development.

Virtual reality: the term Virtual and its combination with reality in the prevailing mis-conception as simulation (simulated reality) or artificiality, especially in its implementation in digital-architectural design, does not describe its actual implications in the current realm of the computational age. Instead, following an alternative interpretation of Deleuze and Guattari, it is an assumed reality or a mode of reality implicated in the emergence of new potentials. It refers to a certain configuration that has the potentiality for a possible differentiation.
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- Fig 11, 12 from adbusters.org site of media magazine
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- Fig 46 from the movie FINAL FANTASY
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Synopsis

Media and Architecture: Deleuze media and haptic Illusion with multiplicity of space-time in Hyperspace

The media are playing an ever greater role in our personal and social lives, and have dramatically transformed our society in such a way that we are exposed to many unexplored facets of life. Technology and particularly digital technology has pushed media in unbounded zone where neither media nor technology is independent of each other. Media projects objects to be predominantly consumed by sign, image and brand values for a particular operation of emotional or material concern, than any architectural occurrence or cultural justification. The proliferation of signs and information in the media leads to a collapse of meaning and destruction of distinctions between media and reality. Here we need new theories to illuminate multi-faceted and significant roles of the media in contemporary capitalist societies.

Central focus of the study is to look at the various factors (both technological and theoretical) that explain relationships between (Gilles Deleuze’s) media theory - that influence perception towards mediatized postmodern society – and (Baudrillard’s) simulation of the ‘real’ - that shapes the hyperreal environment in real space-time in architecture. The study is aimed to explore possible relationships between digital media’s psychological and technological interference in day to day praxis that affect architecture in order to transform it from ‘form’ to ‘Image’. On the other hand, media are transformed from (Saussure’s) ‘sign’ to (Deleuze’s) ‘Image’ and vice versa. Study explores various ways of looking at changing behaviour patterns of society invaded by media images. In architectural discourse, it looks at the in-between zone that occurs between the realms of media and materiality. Aim is to explore hyperspace with the logic of media-image (as explained by Gilles Deleuze) and the haptic illusion (as explained by Baudrillard as simulation) by taking into account the simulations (images) of today that have been converted into a simulacrum (signs).

Relevance of ‘media-studies’ is seen in the discussions on cultural conditions and consumption of Signs in day to day life. As mentioned earlier, objects have been consumed by sign, image and brand values, than any architectural occurrence or cultural justification. Times Square in New York is the disastrous victim of this ‘effect’. The diesel advertisement states that the product is not consumed by its appropriateness or by its utility values, but by the image associations and life-style attributes. Here we talk about Change, as being acquired, proliferates in various manifestive forms in society in terms of consumption patterns.

Space-time notions have its implications in different thought processes in architecture. Hence chapter two inquires its relevance in cyberspace, virtual space and influence of haptic feedback on both these points. Hypersurface theory projected by Stephen Perrella is discussed to understand Hyperspace. The hyperspace has been analysed in terms of ‘Cool World’ advert by Mazda car. The idea of concept-kitchen that gives us indication as what is next that is going to be changed due to media’s proliferation into architectural space transforming literally changing ‘space’. Sign and image are explored in terms of simulacra and simulation on the basis of Jean Baudrillard’s theory and thoroughly in cinematic media through movie The Matrix. The simulations of today that have been converted into simulacra explored and indicate clearly the change of image (simulation) into sign (simulacrum). Chapter three explores this relationship.

At the beginning of the 21st century what we need to question is what explains the transformation of architectural ‘Form’ into an ‘Image’, when media are taking over the social command of the growing present. Hence, the issues raised indirectly by complex relationships between sign-image-form can be related to the new electronic battlefield that shares a very complex relationship to be incorporated into a singular architectural example. The study is the first step into the proposed direction and hence it is capable of generating discussion and it starts a thought process into the future direction rather than stating conclusions based on the past happenings.

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