# THE MEDIATED CITY

# Part 2 – LA

*– a multidisciplinary conferences examining "the city"...... a virtual, filmic, social, political and physical construct.*

## Full LIST of ABSTRACTS and BIOGRAPHIES

**CONFERENCE  2**

**Place: Los Angeles**

**Dates: 01 – 03 October 2014**

**Woodbury University**

**Title:** Mood: The Phenomenal Ground of the Mediated City and Marshall McLuhan's

Proposition for "media-as-the-message"

**Name:** Afsaneh Ardehali

**Affiliation:** University of Cincinnati

**Abstract:**
To begin our discussion of the "city" in terms of McLuhan's proposition: "media-as-the-message, "we ask: what kind of conceptions regarding our being and the environment allows McLuhan to take the above assertion? This essay aims to clarify the roots of Marshall McLuhan's proposition: media-as-the-message," and offer the disclosing power of mood as the basic character of all experiencing.

Having been confronted with the limiting ways of the scientific approach to understanding our relation to the environment based on which the city is understood as a mere static object of utility and our experience as either a conceptual idea or perceptual process; we  urn to Martin Heidegger's approach to understanding human emotions and experience to unfold the disclosing power of "mood." Translations of philosophers Eugene Gendlin, Richard Polt, and Hubert Dreyfus elucidate the deep meaning of Heidegger's approach.

Heidegger's interpretation of 'human condition' goes against the traditional notions we have inherited from Descartes' scientific way of thinking. "Dasein," Heidegger's new term for 'human condition,' is not an object but an "interrelation with the world." This "mediation" between "ourselves and the world" takes place in a deeper "pre-ontological" level. Dasein's structure is analyzed by "attunement" of "understanding" of "mood." In this radical interpretation of mood, the city is characterized within a phenomenal mode of our mediated experience in the world.

**Biography:**
I received my M.S. Arch. from the College of Design, Architecture, Art, and Planning (DAAP) at the University of Cincinnati (UC), M. Arch. from California Polytechnic State University and B. Arch. from the University of Washington. Currently, as a full-time faculty in the School of Advanced Structures at UC, I teach architectural history, design, and drawing. I have also taught in both graduate and undergraduate programs in the Department of Architecture + Interior Design at Miami University. In 2011, my thesis "Mood-Consciousness and Architecture: A Phenomenological Investigation of Therme Vals by Way of Martin Heidegger's Interpretation of Mood," aimed to clarify what "Art" means in the art of architecture. This work unfolded over a decade of investigation into human emotions and experience, merging my philosophical, artistic, and architectural interests. I have presented and published at national as well as international conferences in Canada, Spain, Japan, and Switzerland. In June 2012, I presented "Globalization: the new Mood-Consciousness of architecture" (published in the Conference Proceedings) at the ACSA International Conference.

**Title:**  The Continuous Monument and the Brown Stone Spire: Radicality in the architecture of Night Vale

**Name:** Alex Brown

**Affiliation:** Griffith University

**Abstract:**
In June 2012 writers Joseph Fink and Jeffrey Cranor released the first episode of the bi-monthly podcast 'Welcome to Night Vale'. Each episode is produced as a community radio show broadcast from the fictional town of Night Vale, presented by local presenter, Cecil Palmer. An isolated desert community, Night Vale regularly experiences super-natural events and its inhabitants are under constant surveillance by local authorities. Often parodying real companies in mock advertisements dispersed throughout the 'broadcast', the podcast offers a critique of free-market capitalism, while avoiding any easy alignment with any specific political ideology. 'Welcome to Night Vale' is not, first and foremost, a podcast about architecture or politics. Nevertheless, descriptions of both the built form of the town and the governmental structures in place within this community are central to the narrative structure of the show. While avoiding detailed descriptions of the town's architecture, key buildings within Night Vale and its surrounds operate as a series of recurring landmarks – a spatial network through which the urban form of Night Vale begins to take shape. These landmarks are also identified through their association with various inhabitants of the town and the mystical experiences that constitute the mundane there.

This paper opens 'Welcome to Night Vale' to the notion of architecture as critique through an exploration of the podcast as a form of 'radical' architecture. Specifically, the paper sets out to draw attention to similarities in the conceptualization of architecture as it is currently performed in 'Welcome to Night Vale', and the work of Italian radical architects, using historical research on the collaged, written and performance-based work of collectives associated with Italian radical architecture during the 1960s and 70s. In doing so, the paper asks how the medium of the podcast might be considered as a form of critical trans-disciplinary architecture.

**Biography:**
Alex Brown is a lecturer in Architecture at Griffith University on the Gold Coast, Australia. She is also a registered architect and director of the Brisbane-based practice Studio Mitt. A doctoral candidate at the University of Queensland, her thesis 'Radical Restructuring: Autonomies in Italian Architecture and Design, 1968-73' has recently been submitted for examination.

**Title:** Curating the City: One Construction Site at a Time

**Name:** Alexis Kane Speer (MA); Vera Belazelkoska (MA). Co-Authors: Brent Fairbairn (MUP), Helen Huang (MUP Candidate), and Mojan Jianfar (MES Candidate)

**Affiliation:** stepsinitiative.com

**Abstract:**
Cranes and condo towers proliferate in urban centres, alongside excavation pits, scaffolding, and hoarding. Contemporary urban existence can be overwhelming; the deluge of images with which we are bombarded daily is ubiquitous and constant. Land development projects rapidly transform urban landscapes into a constant construction zone bombarded with advertisements, further jeopardizing access to creative spaces. In this increasingly image-saturated environment, designers of all sorts are forced to develop an aesthetic and cultural identity within the context of the city. Art has the potential to interrupt the endless commercial messages, allowing for unexpected aesthetic confrontations and communal dialogue. Galleries, while numerous, still leave separation between aesthetic experience and day-to-day living that alienates visual expression from all but those who specifically seek it out.  By making art available in public space, this separation can be bridged and this alienation remedied.

**Biography. Alexis Kane Speer** is the Founding Director of the STEPS Initiative. Having been involved in a variety of community and academic projects that are focused on the use of public space, and its role in community life, she has a particular interest in creating relevant and accessible community gathering spaces. Alexis continues to work on a variety of projects outside of the STEPS Initiative. She was selected as a 2011 DiverseCity Fellow by the Greater Toronto CivicAction Alliance for her work leading city-building initiatives; has sat on the Advisory Board of the Toronto Arts Council's Neighbourhood Arts Network and is an Associate Manager at the Toronto Enterprise Fund, where she supports non-profits in launching or expanding social enterprises. She received a Masters of Arts from the Department of Geography and Planning at the University of Toronto.

**Biography. Vera Belazelkoska** is the Project Coordinator for community engaged public art installations at the PATCH Project, as well as the Project Assistant for the STEPS Initiative's Emerging ARTivist Program, having recently facilitated the creation and installation of the tallest mural in the world in St. James Town. She holds an MA in Political Science from the University of Toronto, and has spent the last 6 years working across parts of Africa, Asia, and Central, South and North America on various initiatives that utilize her community organizing, project management and evaluation skills. Her most recent engagement was to coordinate an after-school program for youth in an informal settlement in Buenos Aires, where she also facilitated a photography course. She is passionate about community-based development, urban housing issues, social movements, and participatory approaches to solving societal and economic issues. She photographs, and has completed courses and exhibited her work at the Centro Cultural Ricardo Rojas, in Buenos Aires, Argentina.

**Title:** LA SIGNS

**Name:** Alice Arnold

**Affiliation:** CUNY and Freelance Filmmaker

**Abstract:**

Los Angeles is a very visual city. It is the home of modern visual media, Hollywood, and it is also experienced by most people in a very cinematic way, through the moving frame of their car's windscreen. These two factors, the movie industry and a car orientated urban environment, have helped shape a "skyline of signs," as described by Robert Venturi and Denise Scott Brown.

Since the 1980s there has been a lot of deliberation and struggle over billboards in Los Angeles. And more recently, there has been a series of policy debates and lawsuits about signs and the visual environment. The signage issue exploded in 2009 with the installation of digital billboards (should the city permit them? If so, who should profit from them?); then intensified with the appearance of super graphic signs on the facades of tall buildings throughout the city; and more recently has centered on street murals (LA has a long tradition of artist street murals) and the development of sign districts (special zoning districts for 'Times Square' style signs).

I would like to propose a screening and panel discussion about signage and the urban aesthetic in Los Angeles for The Mediated City Los Angeles Conference. The screening aspect would consist of "Sign Wars" (about 12 minutes), a section from the documentary ELECTRIC SIGNS, which focuses on the LA sign wars. The panel, which would follow the short screening, would focus on Los Angeles's visual environment, from the perspective of signs, city branding and public space issues. The panel would consist of myself (the director of ELECTRIC SIGNS); Dennis Hathaway, a protagonist in the film and the director of Ban Billboard Blight[1], an organization that has advocated for a more commercial free urban environment; and three other experts from the architectural/design, real estate development and planning/policy fields.

**Biography:**

Alice Arnold's films and photography work investigate the urban environment and visual culture. Her most recent film is "Electric Signs," which explores signs, screens, public space issues and visual culture in several cities around the world. Her work has screened at the Museum of Modern Art, among other festivals and venues, and she is the recipient of a Fulbright Fellowship (filmmaking, Hong Kong) and a New York Fellowship for the Arts (photography). In addition to making media, she also teaches about media and design issues.

**Title:** The 'Halles' remodeling project in the middle of Paris  : a political metropolitan media ?

**Name:** Anne Jarrigeon

**Affiliation:** Paris Est University, LVMT (Mobility, urban planning and transport laboratory)

**Abstract:**
I want to contribute to discussions about city as a 'mediated' phenomenon with an emblematic French study of case : the 'Halles of Paris'. A big remodeling project of this central Parisian area began in 2002, more than 30 years after the regeneration of the historical wholesale food market that what destroyed in 1969. The project and its mediation by communication's documents, exhibitions, public meetings, official website and, since the beginning of the works in 2010, the worksite itself can be analyzed as a real political metropolitan mediated operation. One of its purposes is to rewrite concrete and symbolic relations between center and its periphery. The first 'Halles regeneration' during the 1970's used to be very criticized, especially in social and architectural terms. One of the most important aspects of this urban planning project was to connect suburban public transport infrastructures underground. This project used to put the 'Halles' at the heart of the metropolitan area's network. Famous French example of urban planners and transport engineers domination on architects, the 'Halles' became a real 'inside door of the City' that used to open the Parisian central place to the periphery' s inhabitants. It has progressively been getting bad reputation, associated with the underground commercial center, its dense crowd, insecurity and different kinds of illicit traffics. At the same time the 'Halles' became a very interesting public space and the highest spot of Hip Hop culture in France. The actual project aims to be a response to density of traffic and saturation of places underground as well as in surface. It continues the initial urban planning vision devoted to mobility and flow's efficacy. But this real purpose takes place in the shadow of the spectacular new building called the 'Canopée' that the construction began with. Virtual and projected images pretend to create a new social order. All this 'urban show' tends to overshadow the real social uses of this strategic public space. For example all the young black people who made part of the atmosphere of this place disappear from the visual representations. My paper will present a research based on an ethnographic and photographic fieldwork that I am updating since 2004, combined to a recent semiotics approach of the project's communication and realizations, in order to analyze the social performance of this urban media.

**Biography :**
Anne Jarrigeon is an anthropologist, who came to urban studies after Communication science's works on anonymous and corporeal behaviors in Parisians public spaces. After her PhD thesis entitled "Toward a poetic anthropology of urban anonymity" (2007), she collaborates with architects and urban planners. She is now lecturer in Paris Est University in 'Mobility, urban planning and transport laboratory' (LVMT) and in 'French Urban Planning Institute' (IFU) near Paris. She works on Cities, architecture and mobility's experiences, representations and imaginaries. She attaches importance to sensitive, material and visual approach. She's especially interested in analyzing the way we become images, even through digital technological productions like mobile phone photography and video.

**Title:** Vertical Resilience: High-Rise Structures and Resource Network Interaction at Nishi-Shinjuku, Tokyo, Japan

**Name:** Arfakhashad Munaim, Kara Moore, John Leisure

**Affiliation:** University of California, Los Angeles (UCLA)

**Abstract:**
Adjacent to Shinjuku Station, Nishi-Shinjuku holds twenty-seven of Japan's tallest buildings including the Tokyo Metropolitan Government Building (242m) and the Shinjuku Park Tower (235m). The physical trajectory of Nishi-Shinjuku is rising higher and becoming dense, with a proposed 77-story (338m) office tower and a 66-story (245m) residential tower under development. Nishi-Shinjuku is a highly visible area within Tokyo's built environment, representing not only the vertical city, but also high concentrations of human, material and financial resources. As Nishi-Shinjuku rises, it continues to be supplied by transportation, communication, water, and energy networks, which exist above and below ground levels.

What are the advantages and risks that arise from the convergence of these multiple networks at Nishi-Shinjuku? Much attention has been given to earthquake proofing buildings, but how disaster proof are these feeder networks and circulatory systems? How are other areas that service Nishi-Shinjuku affected by increased consumption? Nishi-Shinjuku requires power generated off-site; but, how will power generating areas on the periphery be influenced by verticality at the core?

Nishi-Shinjuku serves as a site to examine the present verticality of the built environment and the myriad influences that have contributed to its formation over time.  A degree of unevenness exists within the city fabric of Nishi-Shinjuku as remnants of the past persist directly alongside recent interjections. To contemplate the significance of historical, existing, and emerging networks we propose to use *resilience* as a lens through which to study and weigh these network behaviors.

**Biographies:**

John Leisure is a History PhD student at UCLA with an emphasis on modern Japan. He is researching the emergence of middle class consumer households in postwar Japan using danchi apartment complexes as a site of social change.

Arfakhashad Munaim is a graduate student pursuing a Master's degree in Urban and Regional Planning. An advocate for sustainable design in revitalizing urban neighborhoods, Arfakhashad integrates the principles of New Urbanism and Smart Growth to create complete, connected, and diverse neighborhoods. As a practicing urban designer & planner at Rangwala Associates,

Kara Moore is fascinated by growing interconnectedness of our built environment. In the increasingly complex space of collective life, Kara is interested in confronting failure as a possibility and designing for more resilient communities.  Luis Obispo. Professionally, Kara has worked as a design intern for the Los Angeles based design practice, Bureau of Architecture and Design (BAD).

**Title:** Unlawful Sentry: Surveillance and Urban Mediation in Jonathan Kaplan's *Unlawful Entry*

**Name:** Ari Mattes

**Affiliation:** The University of Notre Dame, Australia [Sydney]

**Abstract:**

Jonathan Kaplan's film *Unlawful Entry* (1992) ostensibly examines the repressive nature of police power and its latent abuse of the citizenry. LAPD officer Pete Davis (Ray Liotta) terrorises property developer Michael Carr (Kurt Russell) and his wife Karen (Madeleine Stowe), the quintessential yuppie couple of the 1980s / 1990s. The LAPD are depicted as terroristic at a systemic level, a necessary extension of the power of capital in the context of Los Angeles' urban development. The film is clearly post-Rodney King; as a police officer jokes to Michael, when reporting officer Davis' abuse: "Have you got a home video? Nowdays you've gotta have a video."

The genius of the film lies in its analysis of such repression as intertwined with the very urban geography of LA itself – in its exploration and critique of LA as a city constructed to precipitate and facilitate surveillance for the advantage of the state-corporate nexus. Note, for example, the police helicopters, the 'ghetto birds', that are ominously omnipresent in the opening and closing sequences of the film. The film offers a critique of contemporary methods of police surveillance, a la Bauman and Lyon's discussion in *Liquid Surveillance* (2013) and Virilio's *Vision Machine* (1994), and recalling Virilio's discussions in *Strategy of Deception* (2000) and *The Information Bomb* (2000). It displays a deep suspicion of all forms of police surveillance, and, more so, the grid-like demarcation of cadastral space in LA that enables such diffuse and seamless surveillance. LA is envisioned by Kaplan as Mike Davis' 'fortress' from *City of Quartz* (1990) – a constellation of walls and passages cordoning off space as a means to create, categorise, monitor and channel vectors of  criminality. Kaplan's all-seeing camera becomes homologous with the sweeping, repressive motion of the surveillance (and assault) drones that would become globally notorious less than a decade after the film was made.

LA is no longer envisioned as the chaotic and electric sprawl described by thinkers like Baudrillard, but, rather, as a carefully orchestrated arena enabling all-pervasive surveillance for the sole advantage of the state-corporate nexus. There is, indeed, a precedent for this reading in Kaplan's earlier *Over the Edge* (1979), which carefully critiques capital's construction and militarisation of urban space as a means for coercing and controlling the populace.

In the context of a great deal of Macluhanite, futuristic techno-babble regarding contemporary urban aesthetics (and ethics) – both apocalyptic and celebratory alike – Kaplan's  film serves as a reminder that, as geographer David Harvey eloquently points out in *The Enigma of Capital* (2010), the design of the city by big capital often serves the interests of  property developers (enforced by policing) above and beyond the interests of its inhabitants.  This paper is part of a wider research project looking at shifts in representations of the LAPD in popular film and television.

**Biography:**

Ari Mattes received his PhD from Sydney University (2010) for a thesis looking at the development between nineteenth century American literature and American action cinema. He is currently Lecturer in Media Studies at the University of Notre Dame, Australia [Sydney]. He has had scholarly articles and short fiction published in Australian and international journals, and is writing a crime novel set in far North Queensland, *The Bleeding*.

**Title:** Mediated Visions: The City Reimag(in)ed

**Name:** Aroussiak Gabrielian

**Affiliation:** University of Southern California

**Abstract:**
This paper reframes the potential of navigational technologies such as Google Street View from a record for passive consumption to an active agent of cultural production –  a means to reimagine the city as dynamic landscape.The etymology of the word landscape can be traced to the Old English landskip, which referred not to land itself but a picture of it, and the Dutch landschap, which was used to refer to 16th-17th-century paintings of primarily pastoral scenes.

It is thus a term that inherently implies mediation. Today, the idea of landscape persists as a mediated reality – one that is largely "experienced" through the intervening agents of our computer screens. This paper will create a dialog between the built environment and its representation by exploring landscape not as a grounded "reality" but as a technologically-mediated experience.

Specifically, the paper will examine how people see, consume, and have the potential to construct landscape through the populist mapping technology Google Street View – in its current and (proposed) adapted form. By pushing the limits of Street View technology (18 lens camera and its processing software), the project will attempt to transform its applicability: from a utilitarian navigational tool to an active agent of reterritorialization.

**Biography:**
Aroussiak Gabrielian is an architectural and landscape architectural designer with a background in visual arts and critical theory. Most fundamentally, her research focuses on the relationship between visual culture and attitudes toward and treatment of the constructed environment, or how representations of the built environment impact the way we see and understand it and thus shape it moving forward. She is currently faculty of Landscape Architecture at the University of Southern California and cofounder and director of foreground design agency, a transdisciplinary practice operating between the fields of architecture, landscape architecture, urbanism, and the visual arts.

As an activist practice, foreground is a platform to investigate the dynamics of social rituals and ecological processes to generate design interventions that promote a healthy public realm and offer enhanced opportunities for enriched participation in the environment. As part of foreground, Aroussiak explores the role of representation as an active agent in the design process and develops new ways of reading and visualizing the spatial, temporal, and tactile phenomena of landscape to interpret and structure site. Foreground is recipient of numerous recognitions, including prize-winners of the Pruitt Igoe Now competition. With her partner at foreground, Aroussiak has authored forthcoming essays about the firm's design research in Wildproject: A Journal of Environmental Studies (December 2013) and International Journal of Interior Architecture and Spatial Design (Fall 2013).

**Title:** "Mediating San Narcisco: The Closed System in Pynchon's *The Crying of Lot 49*"

**Name:** Atalia Lopez

**Affiliation:** University of Oxford

**Abstract:**

San Narcisco, the fictional city at the heart of Pynchon's seminal work of postmodernity, is nestled just south of Los Angeles. It exists, "like many named places in California," as an entity that "was less an identifiable city than a grouping of concepts." The urban sprawl of San Narcisco reminds Pynchon's sleuth-like protagonist, Mrs. Oedipa Maas, of the intricate circuitry that she had once observed in a transistor radio; the "hieroglyphic sense of concealed meaning" inherent in both the city and the electronic device relays an obvious "intent to communicate." The city is not an organism, but a closed circuit.

Following the death of millionaire businessman and mogul, Pierce Inverarity, Oedipa Maas is named co-executor of his estate. San Narcisco was Inverarity's "domicile [and] headquarters," and the man's influence is palpable even after his death. Pulled deeper and deeper into a mystery surrounding a secret organization, a repeated symbol, and various methods of communication, Oedipa must navigate the urban environment and the messages that it relays to her.

Marshall McLuhan writes in *Understanding Media* of the relationship between closed systems and the mythology of narcissism. The city of San Narcisco operates as a social metaphor that relates well to McLuhan's application of the myth. My paper will apply the critical foundation of McLuhan's work in *Understanding Media* to the presence of urban hieroglyphics and narcissism within the "closed system" that is San Narcisco. Pynchon's double-coded approach to mythology owes much to McLuhan's own interpretation of this phenomenon.

**Biography:**

Atalia Lopez's research interests include aestheticism, urban environments in literature, and postmodernism. Her recent work on the feminine, urban landscape inherent in the poetry of Charles Baudelaire was published in the University of Durham's journal, *Postgraduate English*. She holds a bachelor's degree in English literature from Chapman University and a master's from the University of Oxford.

**Title:**  Synthesis of Urban and Agricultural Medias

**Name:** Armen Sarkisian

**Affiliation:** Woodbury University

**Abstract:**

Around 12,000 years ago, the Neolithic Revolution allowed for humans to convert for foraging to agriculture, increasing their food supply and availability. Development of agriculture led to more leisure time for individuals to move away from food sources. Progression of human gathering has lead to cities worldwide, some even growing to above 10 million people. The obvious progression and growth of cities has led to two polar societies where humans as food growers and as food consumers live without connection to one another. The absence of social, cultural, and even technological interaction between city livers and farmers is leading to discrepancies of interaction, information exchange, and even economic advancement.

As a solution to these apparent discrepancies, the vertical farm integrates the lifestyles of both farming and city life in a complimentary manner that allows for people to understand how food is grown, experience locally grown food, allow marketplaces of food to exist, create social space for farmers and city livers to interact, and most importantly allow for them to be the same person, while using a sustainable hydroponic system. Social spheres can occur within the vertical farm via several medias that can allow residents to interact with their ecology, whether it is through photo sharing applications to demonstrate new crops that are available in the farmer's market, virtual bulletin boards on mobile applications that allow residents to know what social gathering in within the vertical farm are closest to them. Ultimately it will be through the use of several media outlets that the residents of the vertical farm "tribe" can interact on multiple levels with one another and the structure. Therefore, media and architecture will allow for the modern city to mediate between vertical residency and agriculture lifestyles in a single dynamic setting.

**Biography:**

At 22, I began to transition from, studying engineering to architecture. Initially this switch seemed odd but my upbringing can explain why I chose this path. I was born in Tehran Iran in 1983 where I was the youngest sibling in a family of four children. Tehran always impressed upon me its bold urban settings while my family roots trace back to villagers and small-scale agricultural living. My father was involved with many major construction projects in Tehran and surrounding areas leading me to develop at an early age, the ideas and notions of human beings gathering to live together. While engineering allowed encountering some resolving methods in today's construction, it offered very little in more extensive problems of construction such as the design language, ethics, philosophy and even politics. I therefore chose to pursue architecture, which I believed to address these more serious questions of humans living on earth. My own personal passions of architecture  are stem from an upbringing in a dense and heavily urbanized city of Tehran mixing with traditional and simplistic methods of human social life from my ancestors. Upon this juxtaposition of old and new, I believe we can address the future better.

**Title:** The cinematic image as an architectural conductor: a mediated hint from the future architecture

**Name:** Ayşegül Akçay Kavakoğlu

**Affiliation:** İstanbul Kemerburgaz University

**Abstract:**

It has been almost a century since Fritz Lang imagined his modern city vision, Metropolis, within the industrialized world. This vision was depressive and had committed itself to criticize the effects of industrial revolution on society and city by using architecture and city images as mediated conductors. Since then Metropolis's representative power has been an inspiration for cinema and architecture disciplines while imagining the future.

Imaging the city and urban life within its infrastructures can be considered as published architectural or urban visions in cinematic medium. From this point it is argued that if cinema uses architecture as a tool or architecture uses cinematic images as a future conductor in which the physical entities and dimensions vanish within this flat world. Although the dimensions disappear, new meanings and depths emerge within the cinematic images in which a spatial reconstitution occurs. During this reconstitution the entities of the produced images transform and generate debatable outcomes for the future architecture. In some cases the whole imagination can be conducted on historical or current levels of a city as in Blade Runner (1982) or in Renaissance (2006) films.

This paper aims to explore this conductive relationship of cinematic images on future architecture and how they relate to each other through science fiction genre movies' set designs and their illustrated environments. While doing so the author will try to discuss the visions of these set designs and illustrated environments with architectural movements through cases. Since the audience can have the imagination of the contradictive future memories in their mind through cinematic images, the paper will try to navigate the argument onto the subject, if set designs direct tomorrow's architectural image, and by so the urban life or not.

**Biography:**

Ayşegül Akçay is a PhD candidate in Architecture at Middle East Technical University and works as a Teaching Assistant at İstanbul Kemerburgaz University, Department of Architecture. She was an instructor at Eskişehir Osmangazi University at architectural design studio and urban design courses.

Akçay graduated from Dokuz Eylül University, with a Bachelor of Architecture degree. She has studied masters at Middle East Technical University and Ecole Nationale Supérieure d'architecture de Paris Belleville. She graduated from METU with her master thesis about representation of city images in cinema in 2008. Currently her research is devoted to the understanding of the contribution of moving image to design process.

**Title:**  Urban Myths: Transforming narratives of place via the media representation of one-off international cultural events

**Name:** Beatriz Garcia

**Affiliation:** Institute of Cultural Capital, University of Liverpool

**Abstract:**

Hosting a major one-off cultural event has become a key aspiration of cities attempting to renew or change their local economic base and position themselves as world, international or national cultural centres. This paper discusses evidence gathered in a wide diversity of cities across Europe throughout the last three decades, which is the period seeing the most noticeable growth in culture-led regeneration strategies to the point that they now dominate the policy debate within a majority of post-industrial cities.

The focus is the European Capital of Culture programme, an EU initiative launched in 1985 and hosted by close to 60 cities in 30 European countries. One of the key claims associated with this programme is that it can transform the 'image' of a city and that this, in turn, can lead to widespread social (eg. boosting pride) and economic (eg. attracting tourists and investment) benefits. These image transformation claims are mainly the result of the heightened media attention that some of the host cities have been able to generate.

The paper offers a reflection over the media impacts of the programme at large and a closer interrogation of two of the most high profile examples, spanning from the beginning of the initiative in the mid 1980s (Glasgow 1990), to one of the most recent cases, taking place at a time when city branding and the notion of Capitals of Culture as a media event has become common place (Liverpool 2008).

**Biography:**

Dr Beatriz Garcia is Head of Research at the Institute of Cultural Capital and Senior Research Fellow in Sociology at the University of Liverpool. She has been at the forefront of debates about culture-led regeneration research since 1998, specialising on the longitudinal assessment of the cultural impact and legacy of large-scale interventions. Her approach prioritises the analysis of host city media representations and their effect on local self-perceptions and national as well as international image projection. High profile research directed by Beatriz include a review of all available evidence on the European City/Capital of Culture (ECoC) programme since 1985 for the European Parliament; the Impacts 08 programme, which interrogated the multiple impacts of Liverpool as ECoC 2008; the first holistic assessment of a four-year national Cultural Olympiad for the London 2012 Olympic Organising Committee; and the first comprehensive study of the 20-year legacy of bidding and hosting an ECoC, focusing on Glasgow 1990  and covering 1986 to 2005.

**Title:** The Mediating City: Frameworks of architectural representation as mediation in the age of multi-contextual sociality

**Name:** Benjamin Koslowski

**Affiliation:** Royal College of Art

**Abstract:**
Augmented reality and the addition of user-specific, geo-located informational overlays to the urban environment have attracted much attention since the development of mobile communication technologies. The resulting shifting experiences, alongside virtual sociality, are currently framed predominantly by the screen of the mobile device.

At the same time, the issues surrounding the everyday reality of sociality online are illustrated by news pieces reporting on extreme results of misunderstood and misjudged contexts of interaction. While poly-social reality is the product of simultaneous interaction in various contexts, the recording of online activity is making interactions accessible retrospectively, removing them from their original contexts. Scale and privacy as key devices in framing interaction are well understood architecturally, yet are lacking useful application in post-perspectival space. While screen devices currently act as the lens through which we perceive informational overlays and connectivity to others, can physical contexts in turn offer clues for new ways of better framing social interactions when they occur in various offline and online contexts simultaneously?

This paper will examine the representation of architectural space as a possible starting point for an alternative way of thinking about augmentation and to explore how physical space and an understanding of it might assume a more active role in informing the mediation of sociality. Architectural representation and miniaturisation are considered as editing processes that help to curate online sociality. The urban environment on a range of scales with shifting levels of privacy, from urban to interior space, and various forms of representation, from maps, to architectural drawings and miniature objects will be posited as potential drivers for new interfaces and frameworks for the projection of the self in new contexts of sociality. This paper questions whether a shift in the thinking about augmentation and urban experience is required towards a mutually reflective system between the virtual and the physical.

**Biography:**
Benjamin Koslowski is a designer and researcher and has a background in architecture with an MA from the Royal College of Art. He is currently a PhD candidate with the Creative Exchange, an AHRC initiative to bridge the gap between academic institutions and the creative industries, where his work focuses on how communication technology changes our cities, and in particular the way we relate to other people in digital and physical environments. Benjamin has previously worked in architectural practice on projects ranging from small-scale interior design the masterplan for London's Athletes Village for the 2012 Olympic Games. From 2011 until 2013 he was a Research Associate at the Helen Hamlyn Centre for Design, where his work was focused on analysing and improving the use of work environments through in-depth user research, resulting in the development of a design framework to act upon the findings of the research. This work has been tested in the mental health unit of a large British hospital, and at the headquarters of a large British bank. In addition to his research activity, Benjamin is a Visiting Lecturer in Interiors at Middlesex University, and has been a visiting critic at institutions including the University of Greenwich and UAL Central Saint Martins.

**Title:** THE AERIAL NATURE OF LOS ANGELES: The metropolis as mediated through air and light –  in photography, science and literature

**Name:** Berenika  Boberska

**Affiliation:** Woodbury University

**Abstract:**
The air of Los Angeles has always been a contentious, turbulent and magical territory. Artists, film-makers, writers, environmentalists and scientists have found both inspiration and conflict in its thickness, its refractions, its particulates and luminosities.  This presentation will explore how Los Angeles is mediated specifically through its volumes of air and refractions of light –- and how these phenomena are simultaneously perceived and constructed in science, photography and literature. The volumes of air above Los Angeles - the unusually stable physical nature of air basins - can be seen as an opposition to the vast thin surfaces and flatness of the metropolis. Yet together these conditions create the unique light Los Angeles - cinematic, heightened, doubly-refracted, luminescent or noir, apocalyptic at times, sublime and sinister.  These atmospheres and moods, described by writers and poets such as DJ Waldie and Lawrence Weschler, are also explained through the precise atmospheric science of airborne particles, using no less poetic terminologies.

This presentation will explore the current understanding of the ephemeral phenomenon of air and light of Los Angeles, as well as ideas for a propositional future:  how can a new nature occupy this layer of the city? Is "air/light," this at once sublime and sinister effect of pollution, already a manifestation of such a hybrid?  Filtration systems and deodorizing facilities have already become surreal civic solutions whilst whole aerial ecologies of spores and pollen inhabit the air-basins above Los Angeles, unseen pre-cursors of a new nature produced by this unique city. The paper and visual slide presentation builds upon the research and outcomes of a discussion panel I curated last year, as part of the Nature of LA series of events - bringing together Michael Light (aerial photographer), D.J. Waldie (author, historian), Prof. Richard Flagan (Professor of Environmental Science and Engineering at Cal Tech, expert on aerosol pollution, head of The Pollen Research Group)and Travis Longcore (urban wild-life expert, light pollution, airborne ecosystems: butterflies/insects).

**Biography:**
Boberska Berenika is an architect, installation artist and urban provocateur. She received her Masters of Architecture from the Bartlett School of Architecture in London and Masters of Fine Art from the Royal College of Art, London.  After working as a design architect for Frank Gehry for 6 years - on the design of several key projects including the Princeton Science Library and Beekman Tower in Manhattan, both now completed - she started her own practice, Feral Office.

Since its establishment in 2007, the studio has won an international competition to design the Architecture and Design Festival Pavilion in Novosibirsk, regional capital of Siberia, Russia; its design research work and installations have been exhibited internationally, including at the Moscow Architecture Biennale, Wyoming Art museum, the Graphics Triennale in Jyväskylä, Finland and the McIntire Art Department Gallery of the University of Virginia. Amongst other awards, Feral Office was nominated for the 'Iakov Chernikhov Prize 2010' for experimental and innovative practice. Berenika is currently Professor of Practice at Woodbury University where she leads a Degree Project design studio and a Visualization Class for the Master of Architecture (MArch) program.

**Title:** The Persistence of Stratified Participation in Apparently Horizontal Communications: A Case Study Comparison of the Los Angeles Millennium Hollywood and Las Vegas Downtown Project Developments' Online Platforms

**Name:** Brettany Shannon

**Affiliation:** University of Southern California

**Abstract:**
Real estate developers have historically employed sophisticated marketing and public relations tactics to promote their projects, including sophisticated participatory processes. Still nothing previously at their disposal approximates the offerings of today's online participatory culture, particularly social media-enabled, user-generated digital media arts. Today, developers can engage potential future consumers through aspirational imagery and textual content the public itself creates.

However, does the existence of these online platforms signal genuine participation in planning? Proponents extol the information age, with its horizontal communication networks, as a democratizing force in society. But developer-administered websites are intentionally and functionally distinct from emergent social movements (Castells 2012). Even Henry Jenkins (2006) admits his participatory convergence culture comprises a privileged set. Information and communication technologies are human constructions, thus not preconditioned to progressive democratic actions (Haklay 2013). I submit Lefebvre's (1991) assertion that power relations govern the production of space applies as readily to cyberspace, and, in the case of real estate developers' websites, serve to create a virtuous circle between the imagination and reification of asymmetrical social conditions.

I propose a content and visual analysis based case study comparison of two major adaptive reuse development schemes in the United States – Los Angeles' Millennium Hollywood and Las Vegas' Downtown Project – to examine how real estate developers' online platforms both encourage participatory planning and distract attention from its larger mandate. Both cases underscore the communicative power of media arts (e.g. photography, video, etc.), but whereas Millennium Hollywood struggles against a large, mobilized opponent base, Downtown Project enjoys near evangelical support from Floridian (2002) creative class DIY urbanists. From a critical analysis of both projects' use of media arts, we can discern the limitations and possibilities of online participatory efforts, as well as the critical meaning of intended audience: a participatory online culture, yes, but not necessarily for all.

**Biography:**
Brettany Shannon is a PhD candidate of urban planning and development at the University of Southern California's Price School of Public Policy. Her work delves into how media arts and digital technologies can and cannot foster community engagement and social justice in planning. She argues media arts hold promise in that they connect with such planning phenomena as identity, participation, process, "time-place," or the nature and characteristics of a specific location at a particular time, and uphold context as a decisive factor in all. But just as we extol the virtues of the information age, Shannon urges planners to remember the many millions others on the other side of the digital divide, and so shape participatory processes accordingly. To that end, she studies community planning, the cultural economy, cultural landscapes, digital media, media arts, public space, the public realm, and comparative urbanism.

**Title:** The Image & The City: Mediating Urban Imaginaries for the
Future of Cities through the Eye

**Name:** Carlo Altamirano

 **Affiliation:** Arizona State University

**Abstract:**

During the Futurescape City Tours, citizens engaged in an urban walking experience that involved observing, documenting and deliberating about the past, present and future of technology in the urban environment. Central to this experience was the use of photography as the *place of work* where the citizen-photographers used a visual language to grant meaning and structure to their experience. Drawing on Barthe's (1980) idea of semiology as a construction of meaning through the exploration and identification of systematic regularities of signs and objects, as well on Benjamin's (1999) notion that there is no photography without discourse, this paper demonstrates what these individuals see as their relationship to their city as portrayed through photographic observations.

This paper aims to empirically illustrate the uses and power of an image to mediate discourse and representations of technological change in the city. To do so, we conducted a visual ethnography of the participants' photographic images and captions. By pushing the boundaries Of photography beyond an artistic practice into the realm of public engagement, we demonstrate the ways in which "a camera is a tool for learning how to see without a camera," as Dorothea Lange once stated.

**Biography:**

Carlo is a Fulbright fellow doctoral student at the Human and Social Dimensions of Science and Technology program at Arizona State University (ASU) and research assistant at the Consortium for Science Policy and Outcomes (CSPO) and the Center for Nanotechnology in Society (CNS). His main research interests lie in the convergence between science and democracy, visual and media studies and focusing mainly on public participation processes and citizen engagement for anticipatory governance in urban environments.

Along this line, he is exploring the use of different media as an alternative and effective way for engaging the publics in thinking about sociotechnical systems and about different pathways towards plausible futures. He incorporates the use of photography, video, and ethnographic methods throughout his research. Carlo holds a B.S. and M.S. in Physics for the National Autonomous University of Mexico (UNAM) where he researched on the statistical and thermodynamical basis for Complex Systems theory. Outside the academic world, Carlo is a contemporary arts enthusiast interested in street art, socially engaged art projects, photography and yoga. He has exhibited his photography in different galleries in Mexico City, Phoenix and Madrid.

**Title:** Guadalajara en Verano: The city of modernity & tradition in Mexican Cinema of the 1960s

**Name:** Carmen_Elisa Gómez

**Abstract:**

Though the Mexican film Guadalajara en Verano (Guadalajara in the Summer), made in 1964, remains an artifact of an era in which Guadalajara strived to be known as the embodiment of the imagined Mexican city.   State of the art buildings, beautiful antique structures and the harmonious coexistence of the traditional and modern-Mexican society serve as the actors in a visual narrative. Directed by the renowned Mexican director Julio Bracho, the film works as an homage to the second largest city in Mexico. Overshadowing the storyline, the film's visual narrative highlights all the important tourist sites while showcasing the most contemporary buildings. Due to flourishing local and national economies, in the early 1960s, the state government infused the greater Guadalajara area with expensive infrastructure projects reflecting a new emphasis on improved accessibility to the area for local and international visitors.

A modern transportation infrastructure was created which included highways, up to date bus and train stations, and completely renovated airport facilities.  Other additions included libraries, theaters, hotels and the latest in home designs, among others.  The film's content coincides with the ideas that Marshall Mc Luhan put forth about the ever-shrinking world brought on by advances in technology and transportation, and the film's concept of Mc Luhan's imagined outcome. This paper will analyze the use of public space, architecture, citizenship and the imaginaries around the topics of modernity as well as the local citizen against the backdrop of international identity.

**Biography:**

Carmen Elisa Gómez-Gómez earned her doctorate in Latin American literature and culture at the Ohio State University.  Dr. Gómez  is a specialist on the topic of  Mexican cinema, with a particular emphasis in science fiction and fantasy films, as well as the cinema and the city.  Dr. Gomez holds the title of research professor in the Department of History and Theory at the Center for Art, Architecture and Design, of the University of Guadalajara. has authored two books, María Félix en imágenes (2001) and ¿Verdad o ilusión? El cine fantástico y los géneros (2002), as well as several essays in professional journals and books from France, Venezuela, Cuba, England, USA and Spain. In addition, Dr. Gomez is a faculty member of the Masters in Processes and Graphic Expression in Urban-Architectural Project Planning at Universidad de Guadalajara and a member of  the Latin American Studies Association (LASA).

**Title: mediations: prophylactic, osmotic and other.**

**Name:** Christakis Chatzichristou

**Affiliation:** University of Cyprus

**Abstract:**

The paper proposes that any mediation involves a dynamic configuration, a set of complex relationships between a subject and another subject, an object, or an environment. Any change in the subjects, objects, environments or the medium, or media involved cannot but change the whole setup. Furthermore, rather than a neutral or passive go-between, the medium is itself an active and dynamic agent that can absorb all or part of the change and mutate into something else, becoming another medium or even stop being a medium altogether. In this frame of thinking, the medium is not necessarily the visual, the virtual or the digital.

The paper connects a number of concepts such Jean-Luc Marion's 'dependence of the visible on the invisible', Elizabeth Grosz's 'logic of invention', Anne Friedberg's 'virtual window', Markus Novak's 'virtual-as-construct', Henry Lefebvre's 'represented spaces' and De Certeau's 'tactics' to investigate the relationship between the mediated and the aesthetic, the pornographic, the virtual, the real, the actual and the digital.

It is argued that the ability to mediate is not exclusive to the subject's environment, whether designed or natural, but can also well from within the subject itself. The more the experience preserves the 'identity' of the subject the more it can be seen as a mediated experience, while, the higher the degree of the subject's identification with the experience, the lower the degree of mediation.

What is actually ultimately and always at stake, is the subject's identity. Concepts such as that of the 'schizoid' or that of the 'desiring machines' offered by Deleuze and Guattari, can in this frame of thinking prove quite helpful in developing a more sensitive lens through which to examine the mechanisms at work in what can be referred to as 'the mediated city'.

**Biography:**

Associate Professor, Department of Architecture, University of Cyprus. Christakis Chatzjichristou, PhD., is currently an Assistant Professor of Architecture at the University of Cyprus. Taught at Pratt Institute in New York (visiting professor, Spring 2010), the American University of Beirut, and the Lebanese American University (2002-2003). Received his first degree in Architectural Engineering in 1986 from the University of Texas at Austin and a Master of Architecture in 1991 from the same institution. Awarded a PhD. in Architecture from the Bartlett School of Graduate Studies at the University College London in 2002. Through sketches and paintings he examines issues in visual perception which are central to architectural debates as well. A keynote speaker in the 31st Conference of IAPL (International Association for Philosophy and Literature) in 2007. Received a number of awards in architectural competitions and participated in the Venice Architecture Biennale for Cyprus in 2006 and 2008. He curated the Cyprus Pavilion at the Architecture Venice Biennale in 2010.

**Title:** Patterning Material, Space and Experience:   Engaging Diagrammatic Processes in the Mediated City

**Name:**  Clay Odom

**Affiliation:** The University of Texas

**Abstract**:
'...*the diagrammatic or abstract machine does not function to represent...but rather constructs...a new type of reality*.'[1] Does considering the Mediated City re-frame the question of how designers consider engagement with urban conditions as situations for active production? Can designers leverage diagrammatic approaches to spatial practice within these situations moving to a more subjective focus where processes generate systems and products as on-going creative intervention?

Engaging systems (interrelationships of/between contexts, processes and outcomes) allows designers to expand practical, process orientations affording for the generation and  re-configuration of outcomes that are spatial, experiential, effects laden, and, only partially, predictable.  In this context, designers '...*might take on the role of curator, or producer of a set of dynamics that we structure and interact with over a period of time...*'[2]  Patterning the process that produces effects, systematically provides for expansive integration of the entire process including new and future situations, re-configurations, and productions.  '...*the word 'system' does not refer to a single thing at all, but to a kit of parts and combinatory rules capable of generating many things*'[3]  Focus then shifts, from the production of objects upon which media is applied or projected, toward leveraging operative patterning to organize material-technical components within existing situations producing subjective possibilities, providing for real-time manipulation of conditions (active/passive), and for extracting and reconfiguring conditions into future scenarios.

Referencing contemporary art, design, film, and practice-based research buttressed with images, video, and diagrams, this paper critically outlines a contemporary approach to design. Finally the paper is proposed to align with themes and provoke discursive situations within the symposium of the Mediated City: Los Angeles.

**Biography:**
Clay Odom is an Ivy-League educated designer and educator who has completed a range of projects around the country ranging from luxury retail to single family residences, installations and educational facilities. He has previously worked for SHoP architects, Studio Sofield, as in-house designer on a national roll-out of boutiques for the fashion house Luca Luca, and as founding partner in the New York based design office, Pod Design+Media. In 2011, Clay founded the Austin, Texas based speculative design practice of studioMODO. studioMODO was begun to develop research-based design of interior, building, furniture, and installation projects.
In addition to his active practice as a designer, in 2013 Clay began a position as Assistant Professor in the Interior Design Program at The University of Texas School of Architecture.  Clay has served as an adjunct professor of architecture at The University of Texas at Arlington and The New Jersey Institute of Technology, and as visiting professor at Texas Tech University.

**Title:** Imitation Of Life: The Simulation Of The Everyday as a Political Expression

**Name:** David Franco

**Affiliation:** University of Idaho

**Abstract:**

Usually, when the notion of everyday life comes to light in the architectural debate, it's used to critically call the attention over the estrangement of architects from the reality of the processes that organize the contemporary city. Most of the time this critique insists on the oblivion of the political dynamics that determine these processes. Therefore, the everyday becomes some kind of political proof of realism for architecture. Paradoxically, when an architectural or urban project aims to incorporate consistently the everyday as an active element of design, it seems that it only can be embodied by simulations of the real processes of life. Apparently, the same concept used to criticize imposture only can be designed by imitation. In this paper I'd like to question the legitimacy of this contradiction through the examination of successful references of architectures of the everyday that, in my view, have been conceived not only as simulations of the reality of life but, also, as the expression of the political agenda connected to that reality.

Let's observe, for example, two of the most influential examples of participatory architecture from the late 60's: the Byker Wall by Ralph Erskine and the Maison Medicale by Lucien Kroll. It's obvious that an enormous effort was made, in both cases, to fabricate architectural languages that could express, simultaneously, the real life of the social groups they were intended to - students and shipyards workers- and the political agendas associated to them -cultural revolt and social democracy-. Significantly, in either case, the impulse of political transformation was coupled with an innovative architectural form that was imitated afterwards in different contexts. From this perspective, the simulation of the everyday life as a design strategy doesn't necessarily betrays the critical content of Lefebvre's notion, but might opens possibilities for a politically charged architecture.

**Biography:**

David Franco performs his professional activity simultaneously as practitioner and academic.  He has been a licensed architect in Spain after graduating from the Architecture School of Madrid (ETSAM) in 2001. He was appointed Associate Professor on Architectural Design at the Institute of Technology of the San Pablo Ceu University of Madrid in 2006. In 2010 he became the Director of the Architecture Thesis Program of the same University. In 2013 he moves to the US after being appointed Assistant Professor of Architecture at the University of Idaho, where currently he teaches and researches. He has lectured and reviewed as a visiting teacher at different Universities in Spain, England, Norway, Germany and the US. In 2004 he founded MISC arquitectos in Madrid and, since then, he has designed, developed and built projects of different kinds, like public housing, small institutional buildings, public spaces or landscapes, being awarded National and International prizes in a number of architectural competitions. His projects and articles have been published in books and magazines and displayed in significant exhibitions such as the 10th Venice Biennale. Since 2006 he is a member of Europan Europe Technical Committee, the world's largest platform organizing competitions for young architects.

**Title:** The In-Between-State

**Name:** David M. Lee

**Affiliation:** Parsons, The New School for Design / GRADE Design

**Abstract:**

Urban Design and Architecture have historically defined the form and infrastructure of the physical City to improve the quality of life. However, this paradigm is no longer valid. Applications of new space-defying Technologies—smart phones, smart glasses, high-speed transports, digital billboards—now permeate all aspects of contemporary urban life, greatly changing how we live and interact.

The City has always been conceived as a product of our mediated experiences of the everyday physical environment. However, the City is now both physical and virtual where modern Technology has become a mediator of social and spatial interactions. And yet, this Technology functions only as an expeditor of information and space, not as a mediator. Physical and virtual environments coexist, but do not converse.

While we have yet to see the full potential of the virtual environment, we can identify and understand its underlying social and spatial concepts and implications. The Contemporary City is no longer a continuous place of active engagement, but rather, it is one of fragmented and isolated experiences.

If we are to design the City of today, we must include the virtual as part of the City's infrastructure, and furthermore, understand how it interacts with the physical environment. This moment of interaction is what I call the "In-Between-State".

I will define the concept of the "In-Between-State" and establish a positive symbiosis between the virtual and physical. This will lead to new environments whose form and experience are multiple and open—necessitating the exploration of social values and democracy. The "In-Between-State" will be the catalyst for the perpetual redefinition of the Contemporary City towards the fantastic and unknown.

**Biography:**

David has a Bachelor of Architecture Degree and a minor in Sustainable Environments from Cal Poly San Luis Obispo and a Master of Urban Design Degree from the City College of New York. He is a graduate from the International School of Music and Architecture in Fontainebleau, France and has lead numerous music ensembles ranging in size from twenty members to one-hundred and fifty, ranking in several regional competitions and festivals. He has performed at the Walt Disney Concert Hall in Los Angeles, California with the Cal Poly Wind Ensemble as one of the group's lead trumpet players. David has worked for firms in California and New York. He was on the design team for MOMA PS1 Installation Competition while at HWKN LLC and his redesign of the Avenue was exhibited at the Museum of the City of New York as part of the Urban League's Greatest Grid Competition. He has been a guest lecturer, teaching assistant and architecture mentor at Cal Poly San Luis Obispo and a guest critic at the New York Institute of Technology. Currently, David practices at GRADE Design and teaches Architecture and Interior Design at Parsons The New School for Design in New York City.

**Title:** Thresh, Hold

**Name:** Dirk de Bruyn

**Affiliation:** Deakin University, Melbourne, Australia.

**Abstract:**

This paper analyses a short documentary *Threshold* (20 minutes, 2014), which explores the city of Geelong's past through childhood reminiscence. Geelong, a large regional center situated close to Melbourne critically expanded through post Second World War Migration and on the back of manufacturing industries now in decline. The searching for photographic material from the ever-expanding online archive and via the official Australian Library Network is experienced as a displaced virtual Situationist *dérive* with its peculiar wins and losses, similar to yet experienced as idiosyncratically different to an exploration of the city itself. Using examples from the video, it is argued that this gap has affinities with the way memory itself gets things 'wrong'.

Furthermore it is asserted that performing childhood remembrances 'digitally' implicitly maps the periodic shifts in recording devices of the times. The clean and stylized black and white photography of industrial and design photographer Wolfgang Sievers (1913-2007) and the highly detailed imagery of aerial photographer Charles Daniel Pratt (1892-1968) both reflect in form as well as content the social context of the times. Their work is now digitally accessible in online archives, more complex and multifaceted to the ones these artists originally assembled. From their originating form, historic image technologies have now migrated into the hyper-malleable digital form of Vilem Flusser's 'technical image' (evident in Google Maps), where they re-perform many aspects of an earlier 'real' migration. Flusser contends that this new situation expands on McLuhan's notion of the "Extensions of Man", and that this archive extends the nervous system itself.

**Biography:** Dr Dirk de Bruyn currently teaches Animation and Digital Culture at Deakin University, Melbourne, Australia. He has made numerous experimental, documentary and animation films, videos and performance and installation work over the last 35 years. He was a founding member and past president of MIMA (Experimenta).

**Title:** Metalepsis and Sites of Exception

**Names:** Donald Kunze & Carolina Dayer

 **Affiliations:** Penn State University (Kunze); Washington–Alexandria Architecture Center, Virginia Tech. (Dayer)

**Abstract:**
This workshop–style presentation shows how metalepsis operates through and within building spaces, novels, myths, paintings, films, landscapes, etc. by realizing "diegetic" framing elements within the "mimetic" content of the frame. Container–contained and hierarchical relationships "flip" to create phenomenal–representational instability. This flip is nonetheless critical for the construction of subjectivity; obversion ignites the emergence of "sites of exception" — real and imagined places of desire, *dissensus*, political action, and collective memory.

Metalepsis is the operational logic of the uncanny, time travel, storytelling, ideology — wherever the frame breaks down and virtuality detaches from actuality. Our calculus reveals what's happening "on the ground." It uncovers the "horizontal economy" of shifts between modes of perception, psychic investments, and social anxieties. The calculus opens up the question of subjectivity to considerations of materiality, events, and the political unconscious. It is not simply a mode of characterization; it is about the construction of subjectivity within the field of discourse and imagination. The simple notation system and axioms of the calculus can be learned in one session.

Aspects of the calculus have, since 1990, figured in multiple book chapters, journal articles, workshops, and presentations. Although the calculus has kicked up its heels in lecture halls, seminar rooms, and scholarly conferences from Montréal to Baton Rouge to Helsinki, it has not yet had the pleasure of visiting Los Angeles. In honor of the City of Angels, we will focus on films and fantasies featuring the city's landscape, architecture, and culture.

**Biographies:**
Donald Kunze applies critical theory to architecture, film, literature, and landscape. He studied architecture at N. C. State University (B. Arch.) and completed his Ph. D. in cultural geography at Penn State, where he subsequently taught architecture and integrative arts. His work deals with the construction of experience. His book on Giambattista Vico (1987; on-line in 2012) studies the operation of metaphoric imagination and memory. As a Shogren Foundation Fellow (N. C. State), he developed a notation system using the calculus of George Spencer Brown. As a Reyner Banham Fellow (SUNY Buffalo), he extended the system to problems of boundaries in films and eccentric sites. And, as a Nadine Carter Russell Fellow (LSU), he applied the system to the Surrealist garden following Raymond Roussel's novel, *Locus Solus*.

Carolina Dayer attended the University of Mendoza School of Architecture Design and Urbanism, Mendoza, Argentina, completing her fifth year and undergraduate thesis at the ashington–Alexandria Architecture Center of Virginia Tech., where she also earned a Master of Architecture degree. She has been awarded the Third Year Studio Project, exhibited at the RIBA, an Exchange Scholarship (Va. Tech.), Best Student Studio Award and National Building Museum Interschool Competition 1st Place (2006), and, in 2007, the Henry Adams Medal, Award of Distinction (AIA Regional Prize), WAAC Director's Award, WAAC Kyrus/Wheeler Award, DC Interschool Competition, Annual AIA Northern Virginia Scholarship, Greenway Competition (1st), and Crystal Award for outstanding thesis. In 2014 she organized CONFABULATIONS: Frascari Symposium II, March 28–29. She is currently an ABD doctoral candidate at WAAC where she also serves as a studio faculty member

**Title:** McLuhan 50 years after: From the Perception to the Action on the world through the new media.

**Name:** Elodie Nourrigat

**Affiliation:** MA TPCAU, Ecole Nationale Supérieure d'Architecture de Montpellier (ENSAM) ; Researcher at Gerphau / LIFAM (ENSAM)

**Abstract:**

When McLuhan wrote in 1964, "Understanding Media " this book appear as a revolution to thinking the word. Because if McLuhan engages in this reflection on the media is to convince people of media effects on is manner to live and he try to explain that they don't have to stay as a victim of the tools they invents and uses . For McLuhan, the new media are extensions and tools of the human being. In fact he asks a fundamental question: How does my idea of the reality make? How I fell, perceive the world? With that, he establishes his theories from the perceptions of the world modified by the new media.

The main evolution which we meet 50 years later, and by recognizing the influence of his work, is that we came from the issue of perception of the world to an intermediate stage which was " how I think of the world? " through a new prism of the media, in the stage which it is necessary to explore today: " how I act on the world? " by and through the media. This question come from and deals within different scopes but it is a one specific which is the constitution of the city. So today the influence of communication and the news media, but also the media as tools made by man, takes us has to be capacity to act and to influence the structures and shape of the city. This exploratory dimension is now presented through a new slogan " smart city ". But what does it hides behind it? What is the material reality and not simply quantitative or virtual reality on our territory? This question will be present through research led at the urban and architectural scale.

**Biography:**

Elodie Nourrigat is architect, graduated from the School of Architecture of Montpellier (ENSAM). In 2002 she obtained a Master of Philosophy from the University of Lyon III, and in 2011 a Ph.D. in Architecture. Since 2004, she is professor at ENSAM. With architect Jacques Brion, they created in 2000 in Montpellier, the agency N + B architects, with a common desire to share their time between office, teaching, and research. Their projects are in different scales, whether architectural or urban. Their work has been recognized through various awards. In September 2008, they were invited to the 11th Architecture Biennale in Venice in the French Pavilion. The same year they were awarded the prize "Europe 40 under 40", organized by the European Centre for Architecture Art Design. The Project Activity Park Camalcé Gignac has received the "International Award 2009" awarded by the Chicago Athenaeum Museum and The European Centre for Architecture Art Design. His research led her to lived in 2001 in Kyoto, Japan, in a residence at the "Villa Kujoyama". Elodie Nourrigat also taught abroad, at the RMIT in Melbourne (Australia), Tohoku University in Sendai (Japan), Obtained at the Brown Forman Chair in 2012 at the College of Design at the University of Kentucky (USA) and a position of visiting professor at the School of Architecture at Laval University in Quebec City (Canada) for the winter 2013.

**Title:**  Developing autographic media to examine a mediated city

**Name:** Ephraim Joris & Riet Eeckhout

**Affiliation:** Partners of Architecture Project; Assistants KU Leuven – University; RMIT University

**Abstract:**
In today's urban environments, sited in network, the notion of place, as described by Marc Augé and Michel de Certeau [2] has a reduced capacity to acquire 'stability' or apply the idea of absolute emplacement. Typically, when we analyse sites within the contemporary metropolis, we aim at understanding their identities through exploring relations of proximity, connecting a network of information such as local climate and socio-historical data with newly designed form, in order to generate contextual relevance for its new spatial conditions. A place, as defined by Marc Augé [1] and Michel de Certeau [2] is relational to its surrounding and its history. Yet in these current environments of 'connective-ness', where a multitude of indigenous elements start to overlap and intersect, relational proximity starts to show signs of an absolute vastness. Where Marc Augé describes the emergent phenomenon of non-places as a result of these global conditions, we aim to put forward the idea of rescaling the concept of place and the way we assume emplacement as architects. "Architectures that were once specific and local have become interchangeable and global. National identity has seemingly been sacrificed to modernity", Rem Koolhaas states in his role as director of the Venice Architecture Biennale 2014. With this paper we will describe a challenging force to this state of modernity in the form of a critical commentary on our exhibition as part of the Venice Architecture Biennale 2014 where we examine transitory moments of architecture. By using film, writing and photography, the narratives generated by works of architecture are recorded, endowing them with new ever-changing identities as virtual futures disappear into actual pasts.

**Biography:**
*Ephraim Joris* is a partner of Architecture Project [AP], an architecture practice with offices in Malta, London and Croatia. As a young architect he worked in Malta and Malaysia where he joined the office of Dr. Ken Yeang. In Kuala Lumpur he set up his own studio to work on projects involving sound, theatre and performance before moving to London to set up AP-London with Riet Eeckhout and the four founding partners of AP- Malta. He has lectured at multiple universities such as RMIT Melbourne, Syracuse University London, and Westminster University London. He currently teaches at Brighton University and holds a research position at KULeuven dept Architecture. He has published a number of articles and presented papers as part of his on going PhD research at RMIT on the 'Practice of (Architecture) Practice'. His work focuses on the construction of social space in architecture discourse through different representations of space as modes of production.
*Riet Eeckhout*, is a partner of Architecture Project [AP], an architecture practice with offices in Malta, London and Croatia. Prior to this, she worked as Design Director for Dr Ken Yeang.. In 2009 she received a Research Master in Architecture from the Invitational Post Graduate program for Design at RMIT in Melbourne under the supervision of Professor Leon van Schaik.  In 2010 she was asked to continue her research ('Process Drawing') as a PhD as part of the Invitational Doctorate Program at RMIT which she is currently finishing. She has lectured at the University for the Creative Arts, Canterbury, RMIT University, Melbourne, Syracuse university New York, London program and Sint-Lucas dept. Architectuur, Brussels and Gent. She has been invited for guest lectures by University of Western Australia, Perth,  RMIT university Melbourne, the Institute for Urban Design in Perth She has been a guest critic at the Chinese University of Hong Kong, the AA in London, Ulster University in Belfast, University of Western Australia, Perth, the University of Malta. UCA Canterbury and University of Illinois, Chicago.

**Title:** Do we have to stick to the script? Cities, surveys, and descripting

**Name:** Eric Haas

**Affiliation:** University of Southern California School of Architecture

**Abstract:**
Surveying, the measurement, apportionment and regulation of land upon which cities are constructed, has had profound but underreported influence on the physical and social development of our environments. Not simply a neutral, instrumental necessity, land surveying's historical practices shifted from relational descriptions using known landmarks to those of linear and angular referenced measurement, turning from the visible and material to the formless but calculable as means to describe and subdivide. Those techniques have shifted again with developments in remote sensing mechanisms like LIDAR, GPS and point-cloud surveying, as well as sophisticated optical capture technologies like dodecahedron cameras and visualization software that produces seamlessly stitched immersive imagery. The project to create digital analogs of cities seeds the potential to reframe the underlying network of assumptions and controls that shapes their physical realization.

Do these new realities invert the historic propagation of rationalizing order upon renegade topographies, whose organizational and geometrical complexity can now be sensed, imported and deciphered? Numeric controls are no longer projected, but received. This presentation will explore the space between these competing methods of knowing and describing. Traditionally "analog" notions of intimacy and immediacy will be contrasted with the increasing comprehensiveness but distance of contemporary geomatics, and their influence on the fields of design, economics, planning and politics. Review of the conceptual and practical tenets of surveying will note the effects of moving from planar, surficial approaches to those of 3-dimensional matrices. Finally, propositions will be made for ways to reconcile existing empirical orders with the possibilities suggested by such new systems.

**Biography:**

Eric Haas, AIA, LEED AP BD+C, is a Principal of DSH // architecture, an award-winning firm specializing in residential and educational projects but engaged in a range of design practices. His academic and professional interests range from design theory and urban histories to material research and tectonic systems. Haas led DSH's rehabilitation of R.M. Schindler's Bubeshko Apartments, a project that received numerous awards including a Design Honor Award from the AIA/Los Angeles and a Los Angeles Conservancy Preservation Award, as well as those from the AIA/California, the California Preservation Foundation, the Governor of California and the Los Angeles Business Council. While maintaining their custom residential work, DSH is currently engaged with projects for schools and non-profits, including the recently completed renovation of Welton Becket's 1955 New York Life office building to house a charter high school. An Adjunct Associate Professor at USC's School of Architecture, he coordinates the 2nd year graduate comprehensive design studio, teaches the undergraduate degree project seminar and studio, and teaches an advanced building technology course. He curates USC's "Top Fuel" design-build workshops, where world-renown practitioners engage with students in an intensive one-week project exploring the intersection of design, construction and performance.

**Title:** City & Anti-Spectacle: Istanbul's Image on the Screen

**Name:** Evinc Dogan

**Affiliation:** Kadir Has University, Istanbul Studies Center

**Abstract:**

This paper departs from Debord's (1994) "The Society of the Spectacle" and strives for exploring the relationship between city and cinema by constructing the city image on the concept of spectacle. The paper evolves on the structure of the book entitled "Invisible Cities" by Calvino (2002), as it borrows the subtitles of the book with an aim to describe the city both as lived and imagined space. The first part of the paper, "City and Desire", tells about phantasmagorias defined under spectacle. The city, which is (re)created through phantasies on one hand, is subjected to transformation, decline and finally collapse. The second part, "City and Symbols", explains the production of space through chain of signifiers. The city is connoted through the concepts of "spaces of representation" (Lefebvre, 1991), "spaces of hope" (Harvey, 2000), "thirdspace" (Soja, 1996), "non-space" (Auge), and lastly "ruin" (Benjamin, 2009). The third and last part, "City and Eyes", visualizes the city image on the screen by giving examples of three selected Turkish films: "Bandit" (1996), "Cholera Street" (1997) and "Istanbul Tales" (2005). Therefore, this paper aims to explore the meanings constructing the perceptions while offering different perspectives rather than the image imposed by the spectacle.

**Biography:**

Evinc Dogan holds a PhD in Management and Development of Cultural Heritage from IMT Institute for Advanced Studies Lucca, Italy. She has also an MSc in History of Architecture from Istanbul Technical University and BA in Tourism Management from Bogazici University. Her research interests include place marketing, city branding, cultural heritage, tourism, and visual culture. Her research paper entitled "City as Spectacle: The Festivalization of Culture in Contemporary Istanbul" is selected among the best papers presented in the first Euro-Mediterranean Forum for Young Researchers.

**Title:**  The mediated city, a biological perspective

**Name:** Frank Vitale

**Affiliation:** March of Dimes Foundation; School of Visual Arts, NYC

**Abstract:**

The Metropolis Organism thesis characterizes a city as a biological organism from the perspective of science. My recently published eBook on this topic goes into detail regarding the similarities between organisms and cities (metropolisorganism.com). From a biological perspective 'media' in the city is equivalent to 'signalling' in an organism. Signals instruct cell behaviour. In the case of the city, signalling includes electronic media, film, opera, conversation, traffic lights, double yellow lines on the road, even curbing which signals to the human driving a car, as well as, to the car itself if it hits the curb, etc.Though it is clear that a city of today is greatly 'mediated' or 'signalled,' this is an evolutionary concept in that it has implications for the human role in a city of the future. As cities evolve, the human role will change and the quantity of thing-to-thing signalling will increase.

My advancement of the concept that a city is a biological organism in my eBook will now enlarge by examining the critical role of media in the functioning of the Metropolis Organism. Looking at the mediated city from a biological perspective informs and possibly elucidates the function of media in a city. For the conference, I will present 4 short films about cities as organisms and about media as a biological component, and invite discussion after each. Discussion ideas: In what way is a city organic? In what way is media a biological characteristic of a city? Let's talk about the function of signalling in a cell or a body and see how media in a city compares to that. In the film about vehicular circulation, what are the media elements at play? What are the ways that signalling/media bind an organism/city into an integral unit?

**Biography:**

Frank Vitale has a bachelors degree in physics and mathematics from McGill University and a MAW in Creative Writing from Manhattanville College. He is currently director of the audio visual division of the March of Dimes Foundation and has been a film instructor at the School of Visual Arts for over 30 years. He has been producing films and videos for over 40 years and has won over 60 industry awards and directed 3 feature films, most notably Montreal Main which has played at the Whitney Museum and at MOMA and was the subject of a recently published book, Montreal Main, A queer Film Classic by Thomas Waugh. He has authored an eBook The Metropolis Organism praised by Kirkus as, "Raptly evocative prose crackling with ideas makes a stimulating accompaniment to the visual content... his conceit is a fruitful, fascinating one that yields rich insights into the urban ecology. A superb pictorial and video meditation on the life of cities."

**Title:** Hollywood Menace: Los Angeles Mid-Century Modern Dens of Vice

**Name:** Gabriel Solomons

**Affiliation:** University of the West of England

**Abstract:**

This paper will discuss the use of Los Angeles Mid-Century Modern homes in context of Hollywood films from the 1950s until the present day, with particular focus on the association these houses have with movie villains. A wealth of writing and discourse has emerged on this subject since film-maker and University lecturer Thom Andersen highlighted the connection in his 2003 documentary 'Los Angeles Plays Itself'. Since then writers, designers, musicians and bloggers have either tried to explain this relationship or simply have fun with the notions of drug dealers, pimps and other 'undesirables' occupying modernist homes that were often designed with higher ideals in mind.


The essay will attempt to tie together the various strands of written material on the subject while discussing a range of filmic examples to illustrate key points. I will discuss the ways in which German Expressionism played a crucial role in formulating ideas that would filter through into both Modernist architecture and Film-Noir, and how these two 'artforms' were drawn together by film-makers to create villainous dens of vice.  Houses designed by John Lautner, Richard Neutra, Frank Lloyd-Wright and Brent Saville will be discussed as will their architectural philosophies, many of which are often inverted when their creations are cast as homes to movie villains. The conclusion will show how there has been a shift in perception by Hollywood of late and a reappraisal of modernism as a whole, resulting in a more sympathetic role played by these homes recent films.

**Biography:**

Gabriel Solomons is both a practicing graphic designer and senior lecturer at the University of the West of England's Faculty of Arts, Creative Industries and Education. Alongside working with design clients, he has been responsible for developing a number of trade publications that cover areas of film, design, photography and architecture – all of which aim to further our understanding of collaborative practice and explore the wider influence of creativity in society. Alongside lecturing, he is currently innovation manager and book series editor at Intellect, a UK based publisher specialising in the fields of creative practice and popular culture. His current projects include both editing and art directing the 'World Film Locations' book series that explores the relationship between the city and cinema and 'Fan Phenomena', a book series that decodes icons of popular culture. Born in the UK but brought up in the Middle East and the US, Gabriel received his BA in Graphic Design from the University of the West of England in 2000. With specialism in editorial production management, contract publishing and project facilitation, Gabriel has worked with a range of clients in both the arts and media over the past 10 years and has delivered papers, lectures and speeches on design, film and book production at various venues worldwide.

**Title:** The Politics of the Descriptive Digital Image

**Name:** Gavin Perin and Linda Matthews

**Affiliation:** University of Technology, Sydney.

**Abstract:**
Internet Webcam technology is a crucial nodal imaging device that delivers a plethora of new vantage points by which the visual experience of the city is now constructed. Delivered directly to the desktop, this distributed network extends the individual viewer beyond their physical limits. However, it also, remains a regulated system. Unlike sites like Flikr the representation of urban form and life is authored and thus locates the various promotional and proprietorial interests of those who own the view. More importantly, the figurative potency of the webcam image relies on its emblematic, descriptive form. Louis Marin, in 'Utopics' and 'On Representation' identifies how the use of narrative and descriptive image forms in early city maps constructed differences in the representation of sovereign power. Referring to Gomboust's 1647 Map of Paris, Marin argues that the image, as a representational vehicle for the mediation of power, inevitably, constructs a gap or interval within any figurative continuity. Here the presence of competing intermediating referents undoes the map's figurative consistency. In this sense, representations of this kind rupture their own ambition for semantic coherence.Referencing Marin's observation that the representation of power establishes the basis of its own inevitable rupture, this paper will explore how the Internet webcam, simultaneously reveals the immanence of urban powerbrokers and delineates the mechanism by which this power is disrupted. The paper will examine how pixel-based geometry and image as 'data' unravels the narrative of linear perspective representation by supplanting its Cartesian coordinates and instead privileging experiential conditions of colour and luminosity. In rejecting the delineation of form through the line, the city's image becomes a more affective, qualitative condition. Moreover, the ease by which this content can be repackaged and reassembled institutes a profound political shift in the image's agency and the viewer's visual engagement with urban space.

**Biography:**
Gavin Perin is a lecturer in the School of Architecture at the University of Technology, Sydney. Gavin completed his Bachelor of Architecture degree at the University of Canberra, and a design based research Masters of Architecture Degree at Royal Melbourne Institute of Technology. He is currently undertaking a PhD at the University of Technology, Sydney.
Gavin's main area of academic interest is the role of representation in architecture and the generative and instrumental affect of the forms of representation on design practice and its artefacts. This work, which is being developed both theoretically and through practice-based research, explores the evolving frontiers of digital design with the aim of developing new and innovative ways digital media can be used to design built artefacts that function in physical and virtual environments.

Linda Matthews is currently undertaking a PhD at the University of Technology, Sydney concerned with the development of architectural and urban design methodologies that utilize the optical logics of digital surveillance systems. The aim of the research is to understand how these systems frame and re-present the city and to use these virtual urban spaces as a source of qualitative and quantitative information sets that can be digitally reconfigured to generate architectural form. Linda completed her Bachelor of Architecture Degree at the University of Technology Sydney where she was awarded the University Medal. She has won a number of significant academic awards including the prestigious Design Medal from NSW Chapter of the Royal Australian Institute of Architects. She also has a Master of Architecture Degree (History and Theory) from the University of NSW.

**Title:** Interrogating African Diaspora media: The changing role of media in a networked world

**Name:** Genevieve Bosah

**Affiliation:** Independent Scholar

**Abstract:**

The plethora of social media tools such as Twitter, Facebook, Youtube and so on have invariably brought the African voices to the forefront in the campaign against negative media representation, stereotypes and cultural paradigms in recent years. It has also increase their prominence in challenging the underpinning of international development both on the African continent and the international scene.

With lessons learnt from the Arab Spring, the political process of the continent has become more engaging by reason of the influence of social media and the role of conventional journalists are being threatened as the distinguishing line between professional journalists and the audience seems to be blurring. (Bruns 2005; Jenkins 2006). The gatekeeping process which often involves the selection of news items, encoding, transmission, reception and timing are roles traditionally held by the journalist but with the advent of social media, these roles are being reversed as the "audience" now determine the news to be broadcast, the medium, reception, thus also performing the agenda setting role of the journalist as well. (Reese and Ballinger, 2001; Shoemaker 1991).

By leveraging on the power of social media and the alternative agenda setting roles that have been created by them, this paper seeks to examine and develop a methodological analysis model of audience participation in the manner of utilizing digital media for political purposes, in the composition of public online discourses and in the patterns of communicative interaction, referencing, linking and so on.

**Biography:**

Genevieve Bosah is a PhD researcher of the Media and Communication department at the University of Leicester, United Kingdom. She also graduated from Coventry University where she studied Global Media and Communication. Her background is in broadcast journalism, having previously worked as a radio journalist, duty continuity announcer and presenter for the Federal Radio Corporation of Nigeria. Her research work focuses on Alternative Media theories and practices and in understanding the impact of new media technologies on the media ecology in the developing world and how they address questions of power and democratisation.

She is also interested in media audiences and their activities and initiatives facilitated by information and communication technologies that contribute to a more open and democratic society – especially in Africa whilst paying attention to formal actors, with global links, as well as the more informal networks. Her doctoral research looks at ways of developing democracy through digital media, specifically developing a culture of democratic thinking, behaviour and communication through a vibrant digital public sphere in Nigeria.  In the context of the situation in Africa, and particularly in Nigeria, she investigates the fast growing digital media environment. She is concerned with how digital media enhances, and also presents challenges for, social and political communication.

**Title:** Listening to the Talk of the City: the use of media and urban informatics in community consultation for urban design

**Name:**  Glenda Amayo Caldwell & Dr. Mirko Guaralda

**Affiliation:**  Queensland University of Technology (QUT), Brisbane, Australia

**Abstract:**
The discipline of architecture focuses on designing the built environment in response to the needs of society, reflecting culture through materials and forms. The physical boundaries of the city have become blurred through the integration of digital media, connecting the physical environment with the digital. In the recent past the future was imagined as highly technological; Ridley Scott's *Blade Runner* is set in 2019 and introduces a polluted world where supersized screens inject advertisements in the cluttered urban space. Now, in 2014 screens are central to everyday life, but in a completely different way in respect to what had been imagined. Through ubiquitous computing and social media, information is abundant. Digital technologies have changed the way people relate to urban form supporting discussion on multiple levels, allowing citizens to be more vocal than ever before. Bottom-up campaigns to oppose anticipated developments or to suggest intervention in the way cities are designed, are a common situation in several parts of the world. For some extent governments and local authorities are trying to engage with developing technologies, but a common issue is that social media cannot be controlled or filtered as can be done with more traditional consultation methods.We question how designers can use the affordances of urban informatics to obtain and navigate useful social information to inform architectural and urban design. This research investigates different approaches to engage communities in the debate on the built environment. Physical and digital discussions have been initiated to capture citizens' opinions on the use and design of public places. Online platforms, urban screens, mobile apps and guerrilla techniques are explored in the context of Brisbane, Australia.

**Biography:**

Glenda Amayo Caldwell is a researcher in the Urban Informatics Research Lab and a Lecturer in Architecture at the School of Design, Queensland University of Technology. Through Glenda's teaching and research she questions the effect of media and technology on the design of architecture and urban environments. Her investigations explore the connection between the digital layers and the physical layers of the city and how tangible expressions of the interrelationships between them create and define new experiences of place, creating hybrid place.

Dr Mirko Guaralda is Lecturer in Architecture at the Queensland University of Technology; his background includes experience in architectural design, landscape architecture and urban design. Before joining academia full time, Mirko has been working in industry and local government; he has been involved in a wide range of projects at different scales, from small dwellings and gardens, to new estates and urban strategic planning. He is currently research associate with the Centre for Subtropical Design, the Urban Informatics Research Lab and the Children and Youth Research Centre at QUT.

**Title:** *Copyright and Other Restrictions on the Digital Street: Bodily Privatization in Accessing the Global Village*

**Name:** Graham Potts

**Affiliation:** Department of Sociology, Trent University; Department of Communications, York University; Department of Communication, Popular Culture and Film, Brock University

**Abstract:**

Twitter® is our (140 character limited) medium of speech. Skype® is our sense of sight, the way we have "real" face-to-face communication. Yelp® has extended our sense of taste and smell through restaurant reviews. The iPhone® is our sense of hearing. And OkCupid® or Grindr® and other sites have become our sexual organs. Arguably, this is the coming to be of the replacement of the analog body by what was originally simply digital augmentations that McLuhan foresaw when he spoke of the 'electronic exteriorization of the central nervous system' through the growing complexity of our 'electric extensions.' But "our" is the operative word and the site of contestation: they are less ours with every ® that appears before the verbs and nouns that we use to describe our multiplying fracturing self or selves.

In this paper I explore how accepting copyrighted discursive boundaries over the body, a process that increases in speed under digitality, has privatized our bodily parts, fracturing singular subjectivity presumed in Enlightenment and Humanist discourse on the liberal subject, an a priori preconception that continues to haunt writing on contemporary digital cosmopolitanism. While the production of the Nike® shoes that Naomi Klein popularly demystified in *No Logo* for the 90s anti-globalization movement are worn by the flesh in the street, the Nike® shoes I wear don't set foot in the global village, unless they are a simulacrum (Baurdrillard), substitution (Virilio), or spectacle (Debord) made in and for the digital feet that walk around Second Life®. And they are less my shoes, or the feet that go in them mine with every ® that appears (or should appear) before the verbs, nouns, and adjectives that we use to describe our multiplying privatized and electronic limbs. Because I do not own that foot in the shoe on Second Life® just like I do not own my Facebook Body® when it comes proprietary rights. Linen Lab (Inc.) or Facebook (Inc.) respectively do, and since the incorporation of the Second Life Share feature in the fall of 2013, one can mesh these privately owned bodies, seamlessly checking-in and updating ones "virtual" locations and thoughts from Second Life® into the "material" world representation that is Facebook®. In this paper I look at the consequences for the electronic exteriorization of bodies that walk and talk on the (private) digital street when we become branded, exponentially multiplying beings, splayed and extended over ever increasing distances.

**Biography:**

Graham Potts has a PhD from York University, an MA from the University of Toronto, and a BA from the University of Western Ontario. He presently teaches as Adjunct Faculty at Trent University, Brock University, and York University. His previous publications can be found in *CTheory*, *M/C Journal*, *The International Journal of Baudrillard Studies*, and Problématique.

**Title:** The Mediating City: A new Infrastructural Ecology

**Name:** Gregory Haley

 **Affiliation:** Grimshaw Architects  & NJIT

**Abstract :**
Since the beginning of city development infrastructure in its various forms has been the mediating technology par excellence, allowing for collective urban life by mediating the vicissitudes of nature. With the onset of the modern industrial city, urban *form* and the particularities of place were traded for an abstract *process* of *urbanization* overlaid universally regardless of setting.  As a result many of the interdependencies of human and natural ecologies have been obscured by an illusion of stasis and mastery over nature.  As we enter the 21st century this illusion is breaking down in the face of climate change, deteriorating infrastructure and neoliberal disinvestment in developed countries such as the United States, and the rapid urbanization of developing countries which outpaces the provision of adequate infrastructure to serve and direct its growth.  The critical role of infrastructure has come to the fore and its definition, purpose, and utility is ripe for reimagining.

Our contemporary world view is characterized more and more by complexity, dynamism, fluidity, and interdependence rather than fragmentation, and the assumptions of regularity and predictability upon which the infrastructure of the last century was built.  Are there now opportunities for a new infrastructure which is more flexible, adaptive and interactive, and which has the ability to make more apparent and legible our ties to each other and to nature?  Could a new conception of infrastructure encourage a sense of interconnectedness within the larger ecologies within which we exist, and begin to breakdown human/natural dichotomies?  The possible synergies of infrastructure and ecology present conceptual opportunities for infrastructure reconceived of as public space, to become a mediating armature for the emergence of a new civic image-ability at the scale of the metropolis and the region. Ultimately, infrastructure by legibly mediating our environment has the potential to help facilitate public dialogue and deliberation, and perhaps even set a common ground for the creation of new civic culture.

I propose to explore the social, ecological, and political implications of infrastructure in the 21st century as alluded to above through a combination of historic and theoretical examination and the study of a few exemplary contemporary infrastructural projects or proposals that point toward new ways of mediating urban life and our relation to the environment.  Along the way this exploration will also revisit some of McLuhan's thinking as postulated in his writing on roads and the relation of media and technology to cities.

**Biography:**
Gregory is a Senior Architect and Urban Designer with Grimshaw Architects, where he is currently directing several projects infrastructural projects in Doha, Qatar.  Among other projects that he has worked on at Grimshaw previously, he was the Job Captain for the Fulton Street Transit Center in lower Manhattan. Prior to Grimshaw, Gregory worked at Rafael Vinoly Architects, Polshek Partnership, Deborah Berke & Partners, Studio V Architecture, Chan Krieger Sieniewicz, and Abelow Sherman Architects.Gregory has taught architectural design studios at the New Jersey Institute of Technology, the New York Institute of Technology, and the Boston Architectural Center, and he has served as a guest critic at numerous universities, including the University of Pennsylvania, Columbia University, City College CUNY, Pratt Institute, Parsons, RPI, and Wentworth.

**Title:** City sound and emotion

**Name:** Ivan Chaparro

**Affiliation:** Jorge Tadeo University, Colombia

**Abstract:**

This paper describes the result of a practice-based research, which explored the generation of interactive experiences where sound was controlled in real-time using the brain activity of a person connected to a neural actuator. The initial experimentation was directed towards analyzing the emotional relation of certain types of brain activity and different kinds of acoustic representation.

As an attempt to abstract multifaceted systems to their relevant interacting components, and then formulate models that can explain the phenomenon being examined, the project sought to relate the city –understood as an emotional-auditory scenario– with different brain states, based on the theory of Psychogeography, which posits that the territory and its transformation can be understood as an psychological and emotional setup, susceptible of being understood by means of different kinds of sensing devices and modes of representation.

The result was presented in the form of a experimental performance and sound installation in which the visitors could 'stroll' through a collection of urban sounds according to their thoughts, by means of brain scan device, which measures specific brain waves while creating a specific sound composition.  The paper seeks to expose the concept and technological implementation behind the result and also to perform the interactive sound experience at the event after the paper's presentation.

**Biography:**

Ivan Chaparro's artistic practice is located in the space between art, architecture, design and social research; his means of analysis consider technological media as wide, open-textured tools that help to reveal the relations between material production and culture. Chaparro's work encompasses architectural interventions, theoretical reflections, narrative texts and experiments with illustration, sound and computer graphics. The most of these works can be found at www.ivanchaparro.com. In addition to his artistic practice Chaparro has worked as design teacher, international lecturer and guest professor. Currently he is based in Bogota working as researcher and associated professor for the Jorge Tadeo Lozano University and also as creative director of the artistic laboratory resoundcity.

**Title:** The City of the Spectacle: Urban Space as Medium, Memory and Agency

**Name:** Joern Langhorst

**Affiliation:**  University of Colorado

**Abstract:**

This paper contends that the agency of physical and material change in urban spaces extends beyond its economic, functional and ecological performances into the aesthetic-representational practices of "seeing" and "being seen".  It analyzes iconic design projects on post-industrial urban sites, most prominently the High Line in New York City, and develops a framework that complements the traditional focus on material-physical-capital-ecological performances in the production and reproduction of contemporary concepts of "sustainable" and "green" cities. This framework employs Debord's concept of "spectacle" and Baudrillard's notion of "hyperreality" to critically interrogate the aesthetic and representational processes through which urban space is involved in its own production and reproduction.

WJT Mitchell (1994:1) frames city and urban space as "both represented and presented space, both a signifier and a signified, both a frame and what a frame contains, both a real place and its simulacrum (…)."  It operates simultaneously as real place and a way of seeing, as a sensibility and a lived relation. This paper suggests that urban space then is both medium and mediated. DeCerteau contrasted the participatory and immersive practices of the urban dweller from those of the mere voyeur in the production of urban space, pitting authochtonous, direct and active experience against the detached and passive consumption of urban space as imagery. Past and contemporary concepts and experiences of the city then are not just generated through the production of images of urban space (the mediated city), but in fact through the production of urban space itself as image to be consumed and interacted with (the city as medium). This aestheticizes and reduces complex lived experience and produces a narrow range of acceptable meanings and behaviors, replacing the aesthetics of performance with a performance of aesthetics.

These aesthetic-visual practices play an important and often underestimated role in territorializing and deterritorializing loci and processes of memory, meaning, place and community identity, and need to be analyzed to understand "urbanity" and "city" in its quality as a socio-ecological assemblage involving conflicting and contested values and agendas.

**Biography:**

Joern Langhorst is currently Assistant Professor of Landscape Architecture at the University of Colorado Denver. Previously he has held faculty positions at the University of Oregon and Iowa State University. His research and teaching focus on landscape architectural theory, on issues of visualization and representation, emphasizing film, and on post-industrial and post-disaster sites with a focus on the cultural production of space. A particular emphasis is on post-industrial and post-colonial cities and their mechanisms of de-development and re-development. He has been consulting on the recovery and redevelopment of post-disaster and post-industrial sites nationally and internationally, and has worked extensively in post-Katrina New Orleans.

**Title:** The Blog and the Territory

**Name:** John Bingham-Hall

**Affiliation:** Bartlett Faculty of the Built Environment, University College London

**Abstract:**

Hyperlocal media - neighbourhood blogs, websites and social feeds – aim to mediate and reinforce urban places, which are often seen as under threat. Where modernity has been described by Giddens and Castells as the transferring of political confrontation from the localized "space of places" (to use Castells' terminology) to the global and immaterial "space of flows", hyperlocal media supposedly carves out of that flow a mediated place for local political debate. Where neighbours or others sharing an urban space were no longer seen, by Wellman and others, to constitute a community, hyperlocal media is a community of place-based friends and followers. This paper draws on interdisciplinary fieldwork carried out over a year in and around Brockley, south-east London. It presents working conclusions based on qualitative and qualitative evidence, aiming to offer a rich understanding of hyperlocal media's relationship to the lived urban space from which it derives.

BrockleyCentral – its long-established hyperlocal platform - is often held up as a beacon of good practice in UK local media and citizen journalism. Using geo-located of Twitter profiles and tweets, BrockleyCentral's online community is represented geographically, and its informational content mapped out, demonstrating the geographical extent of "hyperlocality" in this case. Alongside this, in depth interviews with community organisers, business owners and residents reveal key physical meeting spaces and spatially-embedded communicators on which BrockleyCentral is contingent. It is suggested that hyperlocal media works not in isolation but in parallel with face-to-face networks, meeting spaces and printed media as part of a communication ecology, used socially in an everyday context but essential in mobilising local social capital in the face of community challenges. As well as offering a practical understanding of hyperlocal media this paper refers to theoretical questions: the meaning of community in the context of online social mediation; the relationship between the city and its mediated forms; and the historical co-development of communication media and urban space.

**Biography:**

John Bingham-Hall pursues research and professional practice related to cultural production and civic society in urban space. This interest was initially borne from an involvement with urban soundscape research at Goldsmiths, followed by research into public art at the Bartlett, UCL. Alongside academia, John has worked with the UK's Architecture Foundation on temporary use projects, devised and run a free public arts program as part of place-making at London's major new King's Cross development and been commissioned by Nike to produce a walking map of the city. He is also a keen communicator of ideas about cities across both popular and academic formats. Following an independent research project on Detroit he reported for both Monocle Radio and Wallpaper Magazine on the city as well as recent conference presentations at the Universities of Edinburgh and Reykjavik. ohn's current PhD research continues at the Bartlett, UCL and is funded by the Engineering and Physical Sciences Research Council's Digital Economy initiative. It addresses issues around cities and communication technologies, particularly through the phenomenon of hyperlocal media and has led to an active involvement in community organising and blogging, as well as teaching on media in public spaces at University of the Arts London.

**Title:** The Graphic Semiome: A Theoretical Examination of the Picturing of the City.

**Name:** Joshua Singer

**Affiliation:** San Francisco State University

**Abstract:**

We are immersed in a landscape of visual/graphic messages. An ecology of signs, the images and texts of image-texts speak to us as pictures informed by cultural consciousness and memory. The German word for picture is "bild" which shares its origins with "build." We understand our environment by assembling it or by "picturing" it; building dialectical images and dimensions of reality. We are continually navigating our world by re-picturing it from the continual flow of both established and new image-texts. Images of the city and within the city are catalysts forming and reforming the city through this process of picturing. Using the model of the Semiosphere, a self-regulating ecological system structured by language, we can model urban space as a metabolism comprised of the narratives and mythologies of culture. This paper will outline a model for an urban semiosphere and give examples of what could be viewed as graphic semiomes within this semiotic ecology.

**Biography:**

Joshua Singer is a graphic designer and Assistant Professor and Coordinator of the Visual Communication Program at San Francisco State University. His work examines and explores intersections of design practice, design research, theories of design, the urban landscape, and experimental and critical methodologies. He is particularly interested in how graphic language shapes culture and how critical practices can counter ingrained perceptions. He has presented papers at conferences for the American Institute of Graphic Artists, College Art Association, Design Research Society, Nordes, Universities Art Associations of Canada, among others. His design work was recently published in the book "San Francisco: Arts of the City, A Cultural History of Public Art, Politics, and Urban Change 1932-2011" as well as other books, exhibitions, and catalogues. He is a member of the board of directors of Design Inquiry and the Advisory Board for the San Francisco Arts Commission Galleries. He has a BA from Hampshire College, an MFA in Fine Art from the City University of New York and an MFA in Design from California College of the Arts.

**Title:** PULPING THE CITY 2015

**Name:**  J.P. Maruszczak & Roger Connah

**Affiliation:**  heron-mazy, University of Texas at Arlington School of Architecture, & Azrieli School of Architecture & Urbanism, Carleton University

**Abstract:**

**P.U.L.P.** is an altered architecture working model contained within the acronym: **Pedagogics – Urgency – Liminal – Portal**. **PULPING THE CITY 2015** is an audio-visual remix of three **video cartographies; cinematic counter-proposals** to rescript the dynamics of the dispersed city. Re-thinking the fluidity and contingency of these stretched entropic landscapes, the project will explore three navigations, moving from  (1) project scripting to (2) video cartography and finally to (3) a mini architecture screener (3). Using ideograms, scores, scripts, indexes, photo-cartographies, and clips/mini-films, a new **architecture verite** (direct cinema) will be proposed.

**(1) Interface, Animall, & Brautigan (**Big Town Mall, Mesquite,TX). By "taking revenge on the asphalt" this arch-cine is an architectural diagram-in-progress for future strategies of resuscitation of the existing deadmall, BIG TOWN   -   deadlines and deathblows –bepopaloola - not Uptown to BigTown - I shop therefore I am - Dallas grew and grew  and more...

**(2) The Bystander in Calgary (twelve reverse architecture scripts ) duchamps to ourselves -** based on the theme of citystates, the bystander poses serious questions to an industry that collides with the thin world and a media that explodes city life into lost insights. The bystander is the only sane individual we can turn to; challenging any citation that attempts to bring them into a greater socio-cultural mix or sense of movement. The Bystander is always about to make that leap from the window joining other bystanders to become duchamps to themselves.

**(3) Pulping Detroit: on the road 2013** (iRreversible aRchitecture). Pulping Detroit begins on the road, 387 miles over 8 miles or as Kerouac writes*: it's anywhere road for anybody anyhow*. A Detroit on-the-road video cartography is constructed as a transmedia script of urban questions and hanging non -sequiters.

**Biography:**

J.P. Maruszczak is an associate professor of architecture at the University of Texas at Arlington and principal with Roger Connah of heron-mazy (US/UK) design studio.  Teaching appointments have included Experimental Architecture Studio, Institut fur Gestaltung Studio, University of Innsbruck, Rice University, School of Architecture Houston Texas and Carleton University, School of Architecture, Ottawa, Canada.

Roger Connah has taught for over three decades in Canada, Finland, India, Pakistan, Sweden and the United States. Connah was Director of the Graduate School (2009-2012), the Azrieli School of Architecture and Urbanism at Carleton University (Ottawa) and is now an Associate Professor. Principal with John Maruzczak of of Heron-Mazy (US/UK) Design Studio.

**Title:** Burning City Studio: Sep Yama/Finding Country

**Name:** Kevin O'Brien

**Affiliation:** Queensland University of Technology

**Abstract:**

This paper is on the Burning City Studio delivered at QUT in 2013 and stems from an original idea titled Sep Yama/Finding Country developed in 2006. 'Sep Yama' literally translates from my aboriginal grandmother's Meriam Mir language as 'ground you cannot see'. The ground we can see is defined by the buildings, cities and states we live in. The ground we can't see is defined by Country. The Finding Country Exhibition, previously mounted as a Collateral Event of the 13th Venice Architecture Biennale 2012, sought to bring these two opposing conditions into a radical tension by emptying the City to reveal Country.

This paper distils the studio's enquiry further by considering the relevance in the work of historian Bill Gammage and architect Pier Vittorio Aureli. Two instances of co-incidence have made this so. In 'The Biggest Estate on Earth, How Aborigines Made Australia' Gammage argues that Australian aborigines used fire to manage the land. A variety of burning techniques were applied to regenerate plant life and wild life. In order to overcome the cultural anxiety of addressing Country, the studio shall theoretically adopt Burning as a technical tool (of Country) to form the City (and therefore architecture).

In 'The Possibility of an Absolute Architecture' Aureli argues that 'Politics is agonism through separation and confrontation; the very condition of architectural form is to separate and be separated' and through this act 'architecture reveals at once the essence of the city and the essence of itself as political form: the city as the composition of (separate) parts.' In this studio, Fire is the technical agent of separation and confrontation between Country and City in the Australian condition.

**Biography:**

Kevin O'Brien is an architect. In 2006 he established Kevin O'Brien Architects (KOA) in Brisbane and has completed architectural projects throughout Australia in Queensland, New South Wales, Victoria and the Northern Territory. In 2012 he directed the Finding Country Exhibition as an official Collateral Event of the 13th Venice Architecture Biennale, Venice. In 2013 he was made a Professor of Design at the Queensland University of Technology (QUT) where he teaches into the architecture masters design studio

**Title:** Digital Urban Health & Security: NYC's Got an App for That

**Name:** Kristin Scott

**Affiliation:** George Mason University

**Abstract:**

The principal goal of NYC's *Digital Roadmap* is to "create a healthier civil society and stronger democracy" through the use of digital technologies. Indeed, NYC's digital technological initiatives and programs reveal that the narrative of urban "health" is a strong rhetorical thread. Framed as a needed service in the interests of general security, safety, and overall "health" of the city, for instance, NYC's smartphone Apps encourage residents to have safe sex, eat healthy, recycle, be more productive, volunteer, not drive while drinking alcohol, and exercise. Such digital initiatives, however, as they function to manage residents' activities and construct "healthy" and productive social bodies, raise concerns about the city's concomitant claim of building a stronger democracy.

Both disciplinary and security apparatuses of power are embedded within city-sponsored smartphone applications such as the *Teens in NYC Protection+* App and the *NYC Condom Finder*. Such applications engage modes of discipline and population control by prescribing an obligatory act (such as safe sex), while also engaging modes of security, as NYC works to "protect" residents within the reality of social experiences by allowing the natural course of events to take place (people *will* have sex). Such digital initiatives furthermore engage affects of security through what Richard Grusin (2010) calls premediation—instilling and promoting collective insecurity and fear over what may happen (i.e. communicable diseases and unwanted pregnancies) and then working to quell that fear through the allusion of security, freedom, and democratic choice. This paper thus examines the discursive digital practices of NYC, the existence of certain regimes of knowledge and intelligibility about residents' everyday practices, and the training of the "healthy" body through digital mechanisms of premediation and bio-power.

**Biography:**

Kristin Scott is a Ph.D. Candidate in cultural studies at George Mason University. Her dissertation examines the recent digital technological initiatives of Seattle, New York City, and San Antonio and considers the discursive practices of each as self-proclaimed "smart," "digital," and "cyber" cities. Kristin considers what economic, political, and social factors and goals motivate urban digitality in each city; how each city complicates or problematizes current debates about digital public spheres and open and participatory democracy; the role of digital technologies in the functioning of each city's civil society; and how abstract, ideological concepts of the "digital city" articulate with each city's actual digital technological claims and programs. Kristin holds an A.M. from the University of Chicago in Interdisciplinary Studies; an MFA in Creative Writing from Columbia College Chicago; and a B.A. in English Literature from Smith College. Her fields of research include visual, media, and digital cultures; urban culture, mobilities, and spatial practices; digital urban sustainability; urban securitization and the militarization of urban spaces; the urban public sphere; postmodern bodies and biotechnologies; and science and technology studies. Kristin is also a visual artist and works in photography, drawing, painting, and mixed media.

**Title:** "Re-imagining Ethnic Enclaves: Contested Identities and Transnationalism in Los Angeles' Koreatown"

**Name:** Kristy H.A. Kang

**Affiliation:** School of Art, Design and Media, Nanyang

**Abstract:**

Living in increasingly dense urban environments that are rapidly shifting, we often lose sight of the human element of urbanization. It is the people who move through and inhabit cities that shape its cultural history and comprise the often ephemeral and under-represented narratives of city spaces. How can new digital platforms create the opportunity for developing innovative ways to envision our sense of place? This paper presents the interactive online cultural history *The Seoul of Los Angeles: Contested Identities and Transnationalism in Immigrant Space.*

Engaging issues in contemporary media studies including global/local relations, transnational ethnicity and identity, and new media and urban studies, this project looks at the sociocultural networks shaping immigrant communities and how local neighborhoods negotiate a sense of place within an increasingly globalized culture. Currently, Los Angeles has the largest population of Koreans in the United States living outside of Korea. Nicknamed the "L.A. district of Seoul City", this work examines Los Angeles' Koreatown as a case study for re-imagining immigrant enclaves as homogenous entities.

This complex network of national affiliations, each with its own distinct cultural history, converge in the urban space of Koreatown. This convergence results in a contestation of dominant conceptions of ethnic enclaves being understood as homogenous. This makes us re-imagine what we think we understand about immigrant enclaves – they are increasingly becoming polycentric and multidimensional globally. Combining design, documentary and interactive media with research on changes in multiethnic communities constituting rapidly developing urban neighborhoods in global cities, this research generates experimental approaches to mapping community histories.

**Biography:**

Dr. Kristy H.A. Kang is an award winning media artist and scholar whose work explores narratives of identity formation and cultural memory. She received her Ph.D. in Media Arts and Practice at the University of Southern California School of Cinematic Arts and is currently Visiting Assistant Professor at the School of Art, Design and Media at NTU. Her research interests include histories and theories of digital media arts, database cinema, animation, spatial and mobile narrative, and transnational media and ethnic studies between the U.S. and Asia. She is a founding member of The Labyrinth Project—a research initiative on interactive narrative and digital scholarship at the University of Southern California that has produced a range of interactive cultural histories using new media. These works have been published and presented both internationally and nationally at conferences and museums including the Getty Research Institute, The ZKM Center for Art and Media, the Society for Cinema and Media Studies and received numerous awards including the Jury Award for New Forms at the 2004 Sundance Online Film Festival.

**Title:** Modern Moments of the Moving Image: Cinematic Modernism in the Films of the 1930s

**Name:** Lawrence Kim

**Affiliation:** www.FilmProductionDesign.com

**Abstract:**

Between the years 1929-39, there was a dynamic period of convergence in the fields of design, popular culture, film, art and technology, where the burgeoning modern architectural movement gave rise to a co-parallel endeavor called 'Cinematic Modernism.'

The design elements of cinematic modernism, much like its counterparts, were appropriate for the medium of the moving image, barely three decades old.  Clean, unadulterated lines, devoid of ornament or filigree, helped to define grand and spacious interiors of bright lights and soaring heights.  Its style was a visible promise of a better life in the highest echelons of American society.  The never-before-seen designs, initially proffered by the artisans of films for its visual strength, further dictated by storytellers requiring lighthearted narratives in the subsequent years of the Depression and finally demanded by the film audiences longing for escapist fantasies that re-imagined an unprecedented vision of a lifestyle unscathed by the harsh realities the period. Similarly, the advent of film, as a conglomerate form of art, science and storytelling in the 20th century, offered a form of entertainment and public spectacle that was as much an invention of the technology of the time, as it was a social and cultural by-product of the modern era.  What then, are the various aspects of the modern style that were adopted and swiftly utilized in select films of this period constituting cinematic modernism?  What are some of these films?  What reasons, if any, can be attributed to the prolific integration of these aspects into the film's production design process?  What are the contributing factors to its demise as a design language for these films?  These questions will serve as the basis for a presentation examining the convergence of modernism and film's innovative development period as a cultural indicator of the modern era.

**Biography:**

Lawrence Kim is an award winning Production Designer for Feature Films and Television. Lawrence received a BArch in Architecture from the University of Cincinnati.  He later completed an MArch at London's Architectural Association Graduate School of Architecture as the recipient of the prestigious Rotary Foundation Ambassadorial Fellowship to England.  Invited to Yonsei University in Seoul, Lawrence taught a senior architectural design studio while maintaining a private practice.  Active in the Korean Institute of Architects (KIA), he was the principal author for the 2002 UIA Congress bid document (Berlin) and held the office of Deputy Councilor for Region V (Asia) of the Union of International Architects (ex-officio).  He was the first Korean invited as a presenter to the 7th Int'l Biennale of Architecture in Buenos Aires, Argentina. Lawrence then pursued an MFA in Production Design at the Conservatory of the American Film Institute (AFI) and to date has been recognized with awards for Excellence in Production Design and Art Direction.  His designs for 'Misdirection (2010),' were responsible for a winning film awarded by the College Television Awards ('Student Emmys') in 2011. Lawrence recently completed a successful teaching program in production design for the Alaska New Media Program and was confirmed as a visiting professor (Semiotics) to the University of Foreign Studies in Seoul in addition to his work on feature films.

**Title:** Premediating the City – Identity Management and the Urban Landscape

**Name:** Lilia Gomez Flores and Sandra Wilson

**Affiliation:** University of Dundee

**Abstract:**

Today's global village postulated by McLuhan is being shaped by the interconnectivity experienced not just by individuals with other individuals and institutions but also by individuals with objects and individuals with spaces and environments. More importantly, it is starting to develop a very intimate new relationship between the individual and the city as a living system, a system that is starting to become alive through the different elements that shape it communicating to each other. The Internet of Things is becoming crucial in this new system.

Using the lens of Richard Grusin's theory of 'premediation' in which multiple futures are being brought to life in the present, we will identify and discuss different scenarios where this networked city is being explored. We will also analyse the tensions and undercurrents between technology, the urban landscape and the individual. We will examine what seems to be a taboo area in terms of the loss of anonymity and privacy in the search for a more seamless interaction with urban space in the digital age; and the opposite, desirable context, in which there is an eagerness for more instant gratification where the city appears to become an extension of who we are and vice versa.

The paper explores the way that our identities are being linked to the 'smart city' model and how this is being premediated. We analyse how movies, TV shows, books and social media are helping to shape this new future where who we are has to be validated and proven constantly. We conclude that we are all becoming "new model cyborgs" - a mixture of the organic and the digital in a cyclical process of engagement, separation and re-engagement between our bodies and what seems to be the ever-growing technology in our cities.

**Biography:**

Dr Sandra Wilson is an active contemporary jewellery designer/maker, researcher and educator. She is co-investigator on a major EPSRC funded research project called Imprints: Public Responses to Future Identity management Practices & Technologies from which this paper draws. Her work is inspired by living systems and has won awards from the Scottish Arts Council, the Audi Foundation for Innovation, and the British European Designers Group. Work is also in the collection of HRH Princess Anne. Previous research projects have included Pulse: The Stuff of Life (Scottish Arts Council), Evoke: The Meaning of Jewellery in the Digital Age (AHRC), and Tempting Fate: Jewellery & Superstition (Carnegie Trust).

**Lilia Gomez Flores** is the research assistant on Imprints and has finished a PhD studying the visual image and interaction of avatars in Virtual Communities in the Internet. Her research interests include Virtual Ethnography, cross cultural studies and marketing in cyberworlds. She has a BA degree in Graphic Design and an MPhil in 2D/3D Motion Graphics and has presented the outcomes of her research at several national and international conferences.

**Title:** Understanding Cities as Social Media: an interpretation of Tati's *Playtime*

**Name:** Lisa Landrum

**Affiliation:** University of Manitoba

**Abstract:**

In the same year Marshall McLuhan published *Understanding Media*, French filmmaker Jacques Tati began shooting a cinematic parody of modern media released three years later, in 1967, as *Playtime*. Though the mention of Marshall McLuhan is said to have drawn blank stares from the comedian and mime turned actor and filmmaker, Jacques Tati's *Playtime*, with its portrayal of humanity's ambivalence toward media, provides a relevant context against which to interpret McLuhan's arguments and to gauge contemporaneous concerns about mediated cities.

Ironically, Tati's film is valuable in these regards because it deploys novel media in ways that bring both critical and celebratory attention to basic modes of mediation. For instance, in making *Playtime*, Tati incorporated the latest features of cinematic media, including wide-screen formatting, color film processing, and surround-sound; yet, he did so in ways that showcased narrowly focused interactions, monochromatic settings, and silence, thus recalling the rudimentary beginnings of film. Similarly, the story of *Playtime* featured a variety of novel mechanisms, including glass curtain-wall systems, public intercoms, self-moving escalators, automatic doors, parking meters, personal televisions, portable stereos, bic lighters, retractable pens, self-illuminating brooms, and table lamps doubling as cigar dispensers. However, in spite of the abundance of such state-of-the-art gadgets, *Playtime* also celebrated low-tech human capacities of speech, gesture, corporeal engagement, habit, anticipation, curiosity, imagination, and memory. Although the Paris of Tati's *Playtime* is rendered radically transformed by modern conveniences, the transformative agencies of more timeless modes of mediation are shown to be most reliable, revelatory and releasing.

If the fiftieth anniversary of *Understanding Media* tasks us to reinterpret media in our twenty-first century city, then Tati's contemporaneous *Playtime* provides a threshold by which we may engage such an overwhelming topic with precision and humor. By analyzing specific *Playtime* scenes in light of present-day concerns, this paper will raise general questions about human representation, mediation, and exchange, helping us to better understand architecture's crucial role in social experience.

**Biography:**

Lisa Landrum is an architect, artist, author and educator, with design and teaching experience in Canada, the United States and Europe. She is currently an Assistant Professor of architecture at the University of Manitoba in Winnipeg, Canada. Lisa's research into the dramatic agencies of architecture has been presented internationally and published in two recent books by Ashgate in 2013: *Architecture as a Performing Art,* ed. Marcia Feuerstein and Gray Read; and *Architecture and Justice: Judicial Meanings in the Public Realm,* ed. Jonathan Simon, Nicholas Temple, and René Tobe. Lisa holds a Bachelor of Architecture degree from Carleton University in Ottawa (1995), as well as a post-professional Masters (2003) and PhD (2011) in the History and Theory of Architecture from McGill University in Montreal. She is a registered architect in New York State and in the province of Manitoba. Since 1997, Lisa has also been exploring the performative potential of architecture and urban space by making collaborative group costumes for public parades.

**Title:** Street Section and the Ghosted Silver Screen: On the transformation of the historical cinematic screen into the street section of Times Square.

**Name:** Lior Galili

**Affiliation:**  Harvard

**Abstract:**

Since its inception in 1904, Times Square served as a national and an international site attuned to the arrival of new media. In the equation of media and public space, Times Square is an example, not only for the accommodation of new modes of communication and mass media dissemination, but also, and more importantly, for the shaping of its public space in relation to the transformation of those media into an urban fabric. By the mid 90's a redevelopment plan called the 42nd Development Project, had dramatically changed the shape and characteristic of Times Square's public space. This plan that came in response to the crime and sleaze that had governed the streets of Times Square from approximately its 4th to its 8th decades, intended to clean up the afflicted site and improve its national and international image. While aiming at getting rid of the 'old' and constructing a 'new' Times Square, some of the 42nd DP's major planning and design decisions, reveal the subconscious persistence of the "original" Times Square within that design process.

This session will explore the inscription of the historical image of Times Square in collective memory in relation to its new street section. It will focus on the effect of the ghosted silver screen on the emergence of the specific formal language that had followed the 42nd DP: What is the relation between the flat silver screen and the elimination of the typical NYC setback requirement from the new Times Square's towers? And what kind of new public space emerged as a result of this elimination and that flattening?

**Biography:**

Galili is an Israeli born artist, architect and educator based in the US. She holds a Master's degree in Architecture from the Harvard Graduate School of Design and a B.Arch. degree from the Cooper Union School of Architecture. Prior to her US education, she attended the School of Fine Arts and the School of Architecture at The Bezalel Academy for Art and Design. Her academic experience includes teaching at the Syracuse University School of Architecture; the Harvard Graduate School of Design and a vast participation as an invited juror in various architecture schools including Cooper Union, Cornell and Rice. Her professional experience includes working as the architect's assistant for various firms in Jerusalem and NYC including the offices of Bone Levine Architects and DMA + Shigeru Ban Architects. Galili's research focuses on the intersection between art, architecture, media and public space. Her recent research explored the interrelationship between the urban practice and the urban fabric in Times Square, NYC.  Galili is the recipient of the Harvard REAI Research Grant; the Allen D. and Marion L. Rubin Award and the Menschel Fellowship. Her art, design and theoretical work has been published and exhibited in NYC, Boston, Los Angeles, London and Jerusalem.

**Title:** Exploring Planning challenges and new directions for the mediated postmodern cities.

**Name:** Marta A. G. Miguel, Richard Laing, Quazi Mahtab Zaman

**Affiliation:** Robert Gordon University, Aberdeen, UK

**Abstract:**
Concerns with how we plan and manage urban development have become an increasingly complex challenge due to unpredictable and rapid conditional changes in postmodern cities (Friedmann 1997; Portugali 2004; Portugali 2008). This in turn calls for a paradigm shift in the way we understand and practice urban planning and design (Jacobs 1970; Allmendinger 2001; Sandercock 2010). A resilient urban planning system has to be open and flexible rather than restrictive and rigid (Alexander 1966).  It has to respond promptly and adequately to the fast and diverse ways cities are reorganising as a response to globalization, environmental challenges and advances in technology.

The need for a new kind of urban planning, which is able to embrace complexity and unpredictability of the postmodern city, has been explored by several planning theorists (Friedmann 1997; Portugali and Alfasi 2007; Marshall 2009; Roo and Rauws 2012). However, these theories were often developed from the perspective of urban planning and the city itself. In this paper we use complexity and evolutionary theory to approach the subject of planning process from a perspective whereby we consider the city as the emergent and self-organising product of a sequence of interventions in the urban environment. We suggest a planning approach focused on the design and selection of human interventions. Within this, we investigate the strategic roles for both top-down and bottom up interventions in relation to the formation of urban character and urban development.

We present an exploratory model, to help recognise, understand and mediate between a complex range of urban managers and external pressures derived from urban conditional changes. Findings from this exploratory study yield useful insights into how we should perceive cities in transition, as well as adopting an ideological shift to deal with the contemporary and future city planning.

**Biography:**

Marta Miguel holds qualifications in Architecture and Urban Design. Her final project was recognized with merit and published by the L'Ecole Nationale Supérieure d'Architecture de Montpellier. Since 1999 she worked in Scotland, Portugal, Italy, Holland and Angola. This international experience gave her the opportunity to engage with different cultural approaches towards design and urban planning.

Professor Richard Laing holds qualifications in Quantity Surveying and Humanities, and completed a PhD in value assessment of the built heritage. Since 1999, he has led numerous research commissions, including 'Streetscapes' (Scottish Enterprise), 'Greenspace' (ECFP5, Scottish lead), 'Urban Connections (Aberdeen City Growth) and he was the RGU lead on CARE North (ERDF Interreg).

Dr Quazi Zaman is an architect and urban designer and lecturer in Urban Design at Scott Sutherland School, Robert Gordon University; actively contributing to academic teaching & research since 1992. He was a researcher and Post-Doctoral Fellow in Hong Kong University and visiting Post-doctoral Fellow in Oxford Brookes University during 1998-2002; Research Assistant for OMA Asia (Hong Kong) and GSD Harvard University, USA in 1996.

**Title:**  The Phantasmagoria and the Mediated City: A Critique

**Name:** Nadir Lahiji

**Affiliation:** University of Canberra, Australia, School of Design and Architecture

**Abstract:**

From Karl Marx to Walter Benjamin, the term 'phantasmagoria' has been deployed as a critical term for analysis of capitalism (Marx) *and* the City in the mass-mediated modernity (Benjamin). I propose to use the term as a seminal category for advancing a critical analysis of the 'mediated city' towards a particular definition of its constitution. The mediated city, whether conditioned by the *old* new media of camera, film and radio in early twentieth century, or by the *new* new media of electronic digital technology in our time, manifests a recurrent phantasmagoria. This mediated city is loathed and loved at the same time, mainly because it is structurally caught in an irresolvable contradiction that needs an *antonymical* frame of mind for its analysis.

Following the line of criticism developed by Benjamin and subsequent theorists, it is crucial that we conceive the constitution of contemporary (post)modern mediated city in our own time within the financial capitalism and Neo-liberal political order that manifest its own *phantasmagoria* facilitated by the new media technology. What mode of perception does this specific phantasmagoria generate?  To provide an answer to the question above, I pose a corollary question: What is the impact of the mediated city on the human sensorium and the organization of its experience? I will argue that the 'mediated city' is dialectically an instrument of alienation of the Subject, fostering a mode of subjectivity in conformity with the cultural imperatives of the late capitalism and, at the same time, a vehicle for its liberation. I ask: What mode of affect and subjectivity this mediated city imposes on human perceptual apparatus? The answer to this question must necessarily be a politico-aesthetic one.

**Biography:**

Nadir Lahiji is Associate Professor of architecture at the University of Canberra, Australia. He is an architect, educator and a critical theorist. He teaches architecture theory, modernity, and contemporary criticism in the intersection of philosophy, radical social theory and psychoanalytical theory. He has recently edited *The Missed Encounter of Radical Philosophy with Architecture*, forthcoming by Bloomsbury, 2014 and *Architecture Against the Post-Political: Essays on Reclaiming the Critical Project,* forthcoming by Routledge, 2014.  He has previously edited *The Political Unconscious of Architecture*: *Re-Opening Jameson's Narrative* (Ashgate, 2011 and 2012), and co-edited *Plumbing: Sounding Modern Architecture* (Princeton Architecture Press, 1997). He has taught in number of institutions including the University of Pennsylvania, Penn State, Pratt Institute, Georgia Tech, Lebanese American University and Drexel University. He has contributed chapters to books including *Architecture Post Mortem: The Diastolic Architecture of Decline, Dystopia, and Death*, eds., Donald Kunze, Charles David Bertolin,Simone Brott, (Surrey: Ashgate, 2013), *Architecture and Violence,* edited by Bechir Kenzari, (Barcelona: Actar, 2011), *Spieraum: W. Benjamin et L'Architecture*, edited by Libero Andreotti (Paris: Éditions de la Villette, 2011), *Walter Benjamin and Architecture*, edited by Gevork Hartoonian (London: Routledge, 2010), *Surrealism and Architecture*, edited by Thomas Mical (London: Routledge, 2005). He has also published a numbers of essays in international journals including *Architecture Review Theory*, *Any*, and *International Journal of Zizek's Study*.

**Title:** Plant Hunting in the Information Age *or* The Dawn of the Digital Herbal and Atlas

**Name:** Nathan Heavers

**Affiliation:** Virginia Polytechnic Institute and State University

**Abstract:**

This paper discusses the variety of recent digital media available for the identification and mapping of plants in cities in relation to the history of herbals, flora, and analog atlases. It raises the question: How has our focus on plants- especially their identification and mapping- evolved over the centuries and how might new digital media extend and/or limit our relationships with plants? The paper begins with the suggestion that the processes of identifying and mapping plants are relevant to the design and cultivation of today's cities for a variety of cultural reasons-not the least of which are ecological, economic, experiential, and symbolic. It continues with a descriptive history of plant books and their changing focuses. In particular it presents the ancient herbals (Dioscorides' De Materia Medica), the Enlightenment flora (Linneaus' Systema Naturae), and the ecology and plant geography of 20th century (Vavilov's Origin and Geography of Cultivated Plants, Odum's concept of ecosystem ecology, and MacArthur/Wilson's The Theory of Island Biogeography). Next, the paper discusses the recent proliferation of digital plant identification and location software, including *Leaf Snap*, *BG-Base*, *ArcMap*, and *i-Tree* for the identification of plants and spatial investigations of vegetation. The paper concludes with the argument that human interest in plants, as seen through media produced over the centuries to record our knowledge and uses of plants, has shifted from a specialized medical and mystical approach, to scientific, social, utilitarian perspectives, including ecology and economy, to a pluralistic understanding of the value of plants. While certain historical traditions of plant identification and mapping may be lost with the shift to digital technology, the possibilities for investigating novel ecosystems and floral strains through crowd-sourced data collection in cities might greatly extend our relationships with plants on many levels in the coming decades.

**Biography:**

Nathan Heavers is an assistant professor in landscape architecture at Virginia Tech in Alexandria, VA. He holds an undergraduate degree in ecology and evolutionary biology from Princeton University and a master of landscape architecture degree from the University of Pennsylvania. His research focuses on the theory, representation, and design of human relationships with plants in cultural landscapes, especially in the Northeast United States. In particular his work investigates the concept of forest farming and the notion of arboreta for applications in urban contexts, such as the urban forests/parklands of metro DC and Old Town Alexandria. In these settings his interest is in the use of a combination of historical techniques for public horticulture and the application of new technologies for planting and mapping. Prior to joining the faculty at Virginia Tech, Nathan was a gardener at The Cloisters Museum of the Metropolitan Museum of Art in New York and the horticulture manager of the 57 acre grounds of the Washington National Cathedral in DC.

**Title:** Commodifying Urban "Grit": The Industrial Aesthetic in the Media City

**Name:** Nicholas Balaisis

**Affiliation:** University of Waterloo (Canada)

**Abstract:**

This talk maps some of the ways that industrial iconography and spaces have been re-appropriated as aesthetic and/or commodity forms in the post-industrial city. I intend to look at some cases of the industrial aesthetic in the contemporary city in order to ask larger questions about the city imaginary. In what ways, for instance, does the modern, industrial city govern our imaginary in the post-industrial, digital city? I will look at some global case studies of what I am calling the "industrial aesthetic" – former industries transformed into trendy workplaces or residences. I will also examine the specific case study of Kitchener-Waterloo (Canada), a city that is the global headquarters of Blackberry, and has recently dubbed itself "start-up city." Within the city, a number of former industrial sites have been converted into lofts or workplaces for the new media and high tech industries sought by the local municipal government. I argue that, similar to other larger global cities, former industrial spaces and their working class histories have become "commodity spaces" for the emerging post-industrial workforce. In other words, former industrial "grit" has been repackaged as commodities for new media workers and start-up companies. In addition to mapping some of this urban transformation, my paper asks what is at stake in the aestheticization of the urban industrial past? Drawing on Marc Augé's anthropology of space in contemporary cities and his notion of "non-places," I inquire into the meaning of place and space in the highly mediated, digital city. For instance, does the commodification of industrial space, labour and history represent a form of nostalgia for non-mediated space and place in the contemporary city? Does the industrial aesthetic speak to the growing immateriality of work and labour in the digital city, where manufacturing is increasingly displaced further into the developing world?

**Biography:**

Nicholas Balaisis is a Postdoctoral Fellow at the Critical Media Lab in the English and Rhetoric department at the University of Waterloo, Canada. He is currently engaged in practice-based research on new media and the city, looking specifically at how new media technologies are altering the built and experiential landscape of the contemporary city.  He is also examining alternative digital media practices – or "hacking" – in the global south. His previous research examined world cinema and media history, with an emphasis on Cuba. His essays have been published in *Cinema Journal, Transfers: Interdisciplinary Journal of Mobility Studies, Canadian Journal of Film Studies,* and *Public: Art, Culture, Ideas.*

**Title:** Re-presenting the modernist suburb in Denmark. Aesthetic Negotiations of the Modernist City.

**Name:** Niels Peter Skou

**Affiliation:** Assistant professor, University of Southern Denmark,

**Abstract:**

The vision of the modernist city was often as much an aesthetic one as a social one. In his *Ville Contemporaire* Le Corbusier took the reader through a cinematic car ride through the modern city creating a vision of it as a *gesammtkunstwerk.*(Corbusier (1987[1929]): 177-178). In the Scandinavian countries this vision was mainly realized in the period from the end of WW2 to the early 70'ies. And not as a full city but as enclosed suburbs and residential areas build as social housing as part of the welfare state project. While it was the energy crisis that initially stopped the projects, the beginning of the 1970'ies also marked a shift in the public perception of the modernist city. Instead of representing modernity and progress it was seen as cold and anonymous and the growing social problems was largely ascribed to the 'uglyness' of the areas. Today a large number of the residential areas from this period are officially termed as 'ghettos' and many are subject to urban transformation projects in order to make them more attractive and integrate them into the surrounding city.

This paper/presentation examines the way the modernist suburbs are being represented through pictures, language and virtual simulations as part of political and architectural plans for rebuilding or reframing the perception of these areas as well as in contemporary art and public debate. Special attention is given to the case of Gellerupparken near Århus, Denmark where the most comprehensive urban transformation plan is being implemented at the moment. With a theoretical starting point in social semiotics and discourse analysis the paper will examine aesthetic strategies in the public presentation and debate of these plans as part of a general reflection on how mediation and representation has shaped the public perception of the modernist city.  Le Corbusier (1987[1929]): *The City of To-morrow and its Planning,* New York: Dover Publications

**Biography:**

Niels Peter Skou is Assistant Professor, at the Department of Design and Communication, University of Southern Denmark. He is Ph.D. on the dissertation, *Fra samfundsbygning til personlighedsdannelse*, SDU 2010, with a study of the Danish tradition of low, dense housing in city planning and the ideological discussion of Poul Henningsen on housing and planning. He was Research Consultant at the Kolding School of Design 2011-12 on design projects for sustainable energy consumption. Having worked both at the University and School of Design in Kolding he has worked both with theoretical approaches to design and in the intersection of research and design practice.  At present he teaches the history of domestic architecture and theory of science. His research interests are focused on Scandinavian design history and the role of aesthetics and rhetoric in shaping the meaning and perception of design and architecture.

**Title:** Posses | Protocol | Perp°Walks

**Name:** Paul Guzzardo

**Affiliation:** Geddes Institute For Urban Research - The University of Dundee, Scotland

**Abstract:**

The prtesenter is a Plaintiff. The Defendant is a mixed arts/real estate development district in St. Louis, Missouri. The lawsuit involves platform design. The platforms are viewing stations, mirrors of a sort. The big idea behind these mirrors were to use them to glimpse ourselves sloshing about and around in Big Data. The Plaintiff began working on a brief to build them in the mid-1990s. In 2003, the Plaintiff pitched the brief to the arts district by linking brief and platforms to Marshall McLuhan. McLuhan taught at Saint Louis University from 1937-1944. Since the art district includes the University, the district developers had acquired a new media heritage site whether they wanted one or not. There is dialectic (in) play here. In 2003, the person who effectively ran the district was Emily Pulitzer, widow of Pulitzer Media Company chairman Joseph Pulitzer Jr. Pulitzer Jr. was also known for his collection of contemporary art, regarded as one of the largest and finest in the world. At the time of his death in 1993 he was a director in the  arts district. His widow stepped in after he died, bringing the modernist Tadao Ando with her. Together they built a private museum in the district. This background information is a frame for three overlapping stories. Each story will be outlined via excerpted documents: emails, legal pleadings, blog posts, and press releases. The stories:

1. How a big data platform brief is traced to Understanding Media, specifically the role of artist as cartographer; 2. How a code smell contagion in the form of a sycophantic sinkhole blocked platform construction; 3. How traditional media and prosecutors have failed to respond to a vandalized American heritage site. The hoped-for endgame is viral agitprop, and what more appropriate way to celebrate Understanding Media's 50th anniversary than that.

**Biography:**

I am a lawyer/media activist/artist, and a current fellow at the Geddes Institute for Urban Research - University of Dundee, Scotland. I was a former legal counsel for District 34 of the United Steelworkers of America. My design praxis includes nightclubs, outdoor projections, street-front media labs, street theater, remix concerts, gallery installations, documentary film and litigation. St. Louis, Missouri is a stage for my praxis. Three other players were prelude tableau. Marshall McLuhan was there from 1937-1944. According to his biographer Douglas Coupland, McLuhan put together a "proto-Warhol factory" in St. Louis. It's where it all began. Player number two is Monsanto. Monsanto was founded in St. Louis. First there was the father, John Queeny, then the son Edgar Monsanto Queeny. Extensions were the family business, and what McLuhan predicted was on the way, but some things you can't see because of all the dust. And the dust leads to number three, Pruitt-Igoe. March 3, 1972 marks a tumble into a postmodern looking glass. Minoru Yamasaki's first fall down was a few blocks from where McLuhan once taught. I use this mythic stew for my praxis. I am currently completing a book that blends praxis and myth: "Hackerspace for Myth Making  - The Manual".

**Title:** The view from the blimp: media and urban mediation

**Name:** Paul Walker Clarke

**Affiliation:** Paul Walker Clarke + Associates

**Abstract:**

Sports broadcasts in the USA are often augmented by a blimp providing aerial views of the ballpark or stadium. The blimp reveals what is distinctive of these venues: their exteriors and context. Their interiors are generic, often specified into uniformity by the regulations of the sport being played. What is the function and value of these blimp macro-views? They add nothing to watching the sport. Idling a blimp overhead for the duration of the broadcast has enormous costs. Yet this expense seems integral to the broadcast of the event. What are the symbolic mediations of this distant view?

The aerial image gives weight to the mythology of sports: not just teams of athletes are competing, but cities are competing. To paraphrase Lewis Mumford, the significant stage on which we enact and re-enact our cultural dramas is "the city." Yet the view from afar is not critical; it is not an examination of the terrain or the social dynamics of the observed city. The images are a mediation that obscures the city while it shows the city. The sports competition is a simile of contemporary urbanism, of the political, economic and cultural competition in which cities are engaged. The view from the blimp is a "landscape"; landscape being a physical realm without contradictions.

Sport venues are but one typology, among many, of urban, cultural infrastructure that absorb and extend vast amounts of capital. Those who have committed capital to these constructions endeavor to ensure that these locales are profitable. The mediated view from aloft relates little of the dynamics of local "growth machine" politics that promote and sustain urban, economic development. Similar to sports competition, urban competition produces winners and losers; both inter-city and infra-city. The vision from the blimp is edited; it will not reveal the poverty or unequal development within the city as the telecast from the interior game will not scrutinize the minimum wages of the personnel facilitating the security and comfort of the fans. Indeed, deploying the blimp is only tangential to sports.

**Biography:**

Paul Walker Clarke is a registered architect. He has taught architecture and urban design at Miami University of Ohio, Mississippi State University and Morgan State University. His research includes the political, economic and cultural relations of architecture and the built environment. He is the author of numerous essays including "The Economic Currency of Architectural Aesthetics," "The Bilbao legacy; global extravagance and local indebtedness" and "The Ideal of Community and Its Counterfeit Construction."

**Title:** Evolving Landscapes and Changing Architectures in the Post-war Japanese Urban Environment

**Author:** Raffaele Pernice

**Affilitation:** Xi'an Jiaotong - Liverpool University, China

**Abstract:**

The aim of the proposed paper is to suggest some general considerations focused on the relation between the process of urban growth and architectural development in modern Japan. This process unfolded since the middle of the XXth century and heavily relied on the progress of building technologies and infrastructures development during the year of rapid economic growth (1950s-1960s). The peculiar urban environment which resulted was shaped according to the social, historical and cultural context of the country at the time, and was linked to some fundamental ideas derived from Western urban and architectural theories legacy, especially linked directly or indirectly to Modern Movement's ideas and concepts.

Japanese cites, which entered modernity earlier than other East Asian countries and witnessed first-hand the phase of surge and criticism of Modernism, have been influenced by the formation of a large extension of interconnected conurbations forming an intricate and dense urban structure, the so-called Tokaido Megalopolis, a continuous urban corridor stretching from Tokyo region to Fukuoka city. The extreme fragmentation of the space and the multi-polarization of the functions with an overlapping of uses, forms and dimensions have portrayed and reshaped the modern Japanese city as a chaotic patchwork made of fine urban grain of low dwellings overshadowed by scattered groups of towers and buildings in perpetual but constant evolution.

**Biography:**

Raffaele Pernice is a licensed Architect and Lecturer in the Department of Urban Planning and Design at XJTLU - Xi'an Jiaotong - Liverpool University in Suzhou, China.
He received a PhD in Architecture from Waseda University in Tokyo, Japan (2007) and a Laurea degree in Architecture from the Universita' IUAV di Venezia, Italy (2001). From 2007 to 2009 he was Post-doctoral Research Fellow at Department of Architecture of Hosei University in Tokyo, Japan. Before joining XJTLU he was Assistant Professor at the Department of Architectural Engineering at AUST - Ajman University of Science and Technology in the United Arab Emirates, and then in the Department of Urban Planning and Design of the College of Architectural Studies of Keimyung University in Daegu, Republic of Korea. Dr. Pernice interests range from practice to theory and history of architecture and urbanism especially in the West and East Asia. His studies have been supported by scholarships and grants from several national and international institutions such as: the Japanese Government, the MEXT - the Japanese Ministry of Education; the MAE - the Italian Ministry of Foreign Affairs; the JSPS - the Japan Society for the Promotion of Sciences.

**Title:** Cognitive Maps and the Critical Landscape of Los Angeles

**Name:** Rebecca Choi

**Affiliation:** UCLA

**Abstract:**

Today's turn to mediation as a central architectural concern generates the need to investigate the specificities of urban maps as a distinct mediating device that has culturally and historically intersected with the production of urban form. Valued for its capacity to record and visualize space, maps have long been used as a constituent technique in architecture, functioning as a form of representation that negotiated a correspondence between the architecture of the city and its relation to measureable spatial coordinates. While the analytic power of the map lies in a cartographic framework, endured through an objectivist epistemology, in the late 1960s and early '70s, the use made of maps across art and architecture began to fundamentally change. During this period, maps began to mediate urban subjectivity, cognitive interpretations of the physical environment and abstract inquiries into the traditional notion of 'site.' Considering the paradigmatic changes in mapping practices, this paper asks what circumstances could have led the map, the principal form for conveying and managing the city through statistical and urbanistic data, to undergo a radical transformation.

The City of Los Angeles will be presented as a remarkable case study, both for the intensity through which LA was mapped directly and indirectly by artists and architects engaging the city, and for its critical condition as a fundamentally placeless site. The vast array of institutional as well as artistic experimentations performed through the medium of the map emerged precisely at a moment when Los Angeles was becoming understood as an entirely new kind of urbanism, attracting the attention of artists, architects and writers who were formulating new urban theories about the city. Geography's paradigmatic shift away from physical maps to the production of 'human' and experiential maps serves as a point of departure, and captures the overarching desire by the newly xpanded fields of disciplinary practice to invent techniques for visualizing the complex changes taking place in the city, the political economy, and in culture as well.

**Biography:**

Rebecca Choi is a doctoral student in the Department of Architecture and Urban Design at UCLA. She received her Bachelor of Arts in Design|Media Arts and holds a Master's degree in Urban Planning. She has contributed to the journal Places and worked as a reviewer for Critical Planning, a graduate student-run journal produced by the UCLA Department of Urban Planning. Most recently, Rebecca served as a curatorial assistant for the MAK Center's exhibition, Everything Loose Will Land, funded by the Getty foundation, as well as curating exhibitions as part of Sylvia Lavin's Hi-C program at UCLA.

**Title:** The Mediated Utopia: Photography's Relationship to the Built Environment in American Sites of Spiritual Significance

**Name:** Regina Mamou

## Abstract:

The purpose of this research is to explore cities of spiritual significance in the American Midwest and mid-Atlantic regions via photography. This investigation is approached by way of a research-based art project on sites of utopian communities. The project, which has been ongoing since 2012, is conceived as a multi-leg itinerary to photograph tropes of landscape and urban architecture in historical utopias (e.g., Nauvoo, Illinois; New Harmony, Indiana; Amana, Iowa; Bethel, Missouri; Harrison, Ohio; Zoar, Ohio; Ambridge, Pennsylvania; Harmony, Pennsylvania). Since its inception, photography has been a preferred medium for documentation in the built environment, especially in places that have undergone historical and societal shifts. These images are often used to convey a sense of spatial, geographical, and architectural representation as a record or method of observation and preservation. However, this project brings to light the challenges of using photography as a representation of ethos, ideology, and milieu at spiritual spaces and sites, while critically examining the conceptual framework that presents the camera as a capable tool. Broadly speaking, the apparatus acts as a mediator of these particular environments, and thus the device is asked to become a bridge between sites of spirituality and the final image. The results generate an investigation into photography's function as an adequate mediator between geography and its enigmatic qualities. In addition, the images fan broader questions of a photographic material's ability to accurately depict nuanced aspects of the environment and, in this case, specifically in locations possessing spiritual characteristics. This paper addresses select cities and the responsibility of the translator to convey the specificities of a location through the photographic lens, carefully weighing a question of photography: Is it a tool that assists or complicates the process of representation?

## Biography

Regina Mamou is a visual artist who lives and works in Los Angeles and Chicago. She received an MFA from the School of the Art Institute of Chicago and a BFA from the Rhode Island School of Design. She has exhibited her work nationally and internationally. In 2009, Mamou received a Fulbright fellowship to explore memory-based navigational methods in Amman, Jordan. Her work has been reviewed and/or published in *Artforum.com*, *Afterimage*, *Contemporaneity*, *Culturehall*, and *The Atlantic Cities*.

**Title:** Prudish storytellers: The simulated comfort of space-suppressing maps

**Name:** Rodrigo Bueno Lacy and Kevin Raaphorst

**Affiliation:** Radboud University Nijmegen and Wageningen University (both in the Netherlands)

**Abstract:**

Maps contribute to the construction of a simulated reality that may not exist outside our prejudices. Their ubiquitous diffusion, rather than increase contact with previously uncharted experience, might be shrinking our world by dissuading us from stepping out of our zones of comfort. Led by the human penchant for spatial certainty, people are increasingly subcontracting their socio-spatial experiences to the unrevealed interests behind the digital cartographies that help them satisfy a human anxiety for constant self-location. Through their cartographic propositions, these interests may either spoon-feed a reality it is in their advantage to advocate or produce new realities as unintended repercussions of the representations they put at their users' disposal. Mapmaking's technical complexity allows interests and ideologies to hide behind the veil of authoritative representations of reality while onlookers, unfamiliar with the subtle messages carried by maps, may be unwittingly led to believe that looking at a map is an experience deserving the same lack of scepticism as that of looking out a window.

Maps possess a life of their own as unpredictable storytellers whose meanings and consequences escape both their audiences and makers. This paper discusses cases where digital mapmaking may be producing distorted realities, either intentionally or unintentionally. Our main preoccupation is that space, along with the abundance of characteristics enriching and endowing it with a certain atmosphere, seems to be disappearing in plain view as its meaning for the human experience is increasingly interpreted not by the explorer's direct bodily interaction but by the indirect assumptions of the spectator looking at its cartographic representation. Space becomes a representation of a previously simulated reality and thus a representation of no reality at all. Thus, counter-intuitively, our collective and individual worlds may be shrinking as the advantages of ubiquitous digital mapmaking cultivate a prudishness for the directly experienced space.

**Biography:**

Rodrigo Bueno Lacy is a junior researcher from Mexico specializing in political geography at the Nijmegen Centre for Border Research, Radboud University Nijmegen. He is patiently crafting an eclectic expertise in a field traditionally bereft of visual skepticism and pervasively isolated from moral critique by constructing critical narratives on the geopolitical implications of discourses on European identity through a seditionist examination of Mediterranean cartography.

Kevin Raaphorst is a Dutch PhD student at the Department of Landscape Architecture, Wageningen University. His obsession with the politico-aesthetic implications of the sensorial experience evoked by simulated space is driven by an indefatigably meticulous critical evaluation of the persistently innovative techniques affecting landscape representation.

**Title:** Building Privilege

**Format:** Paper Presentation

**Name:** Rossen Ventzislavov

**Affiliation:** Woodbury University

**Abstract:**

Aristocracy has traditionally been associated with determinations of natural decent, social title and financial riches. In contemporary times, however, under the banner of aspirational egalitarianism, these vulgar criteria have given way to more subtle ones. The first is that of leisure—an elastic commodity that suggests aristocratic distinction without many of the negative implications of exclusivity. The second is the criterion of space. The fact that we are prone to claim additional room, greater privacy and further remove from others fits the aristocratic template, but is also consistent with the values of the broader population.

No human activity requires the sensitivity to space that architecture does. And yet it is in architecture where the greatest spatial transgressions of the aristocratic spirit literally take shape. This is not only because most significant buildings are commissioned by powerful persons and institutions. The privilege of wasted space has become a part of the new expressive paradigm of contemporary architecture—alcoves, voids and pits are no longer the embarrassing leftovers of cruel tri-dimensionality, but rather often the distinguishing characteristics of the built environment.

**Biography:**

Rossen Ventzislavov received his Ph.D. in Philosophy from The Graduate Center of the City University of New York and is currently Assistant Professor of Philosophy at Woodbury University. He has previously taught at The City College of New York and the Fashion Institute of Technology. His doctoral thesis explored the normative, aesthetic and substantive dimensions of the language of early analytic philosophy. His interests include aesthetics, the history of philosophy, continental thought and critical theory. Dr. Ventzislavov has published work in the philosophy of architecture, the aesthetics of popular music and the history of philosophy. His current research focuses on lyrical nonsense in music, curatorial practice, and the ethics of aristocracy.

**Title:**  No more fake cities: adapting smart technology to contemporary Los Angeles

**Name:** Russell Fortmeyer

**Affiliation:** Arup and Southern California Institute for Architecture

**Abstract:**

Southern California has long been associated with the artificial reality of cinematic urbanism, where global locations are routinely "faked" on studio back lots or in generic slices of the city itself. The digital realm has amplified the plausibility of the fake Los Angeles, where video games like *Grand Theft Auto*, films like *Her*, and web-based applications like Google Earth and its maps function mingle in similar territories of believability underpinned by the appearance of precision. Seductive and entertaining as these products may be, they impose limitations on how we understand Los Angeles and the urban systems that allow it to function. Through their lack of definition and complexity, these digital representations of Los Angeles are similar to first generation programming languages—easy to use, but of little use. Full of errors and largely un-fixable bugs, they relate directly to the architectural and geographical inaccuracies routinely found in early Hollywood movies.

The increasing levels of computational power available to cities and even at the level of the individual have made such inaccuracies less excusable, since emerging applications for Geographic Information Systems (GIS) platforms deliver an unprecedented level of precision to the design and operation of the city. Complex systems and infrastructural behaviors can now be modeled in real time using geo-located components in both virtual models and real-world installations. Once laser-scanned and geo-located, existing layers of Los Angeles can enter the virtual realm as hyper-realistic reproductions rather than as faked elements.

**Biography:**

Russell Fortmeyer is a design journalist and electrical engineer who leads sustainable design for the Los Angeles office of the global engineering firm, Arup. His key projects include the Seattle Public Library with OMA, 8 Chifley Square in Sydney with Rogers Stirk Harbour, Ronald Reagan Medical Center with Perkins+Will and Pei Partnership, and the COFCO Beijing Agricultural Eco Valley master plan. Current projects include the Kaiser Permanente Central San Diego Hospital with CO Architects and the Guggenheim Abu Dhabi with Gehry Partners.

He holds a BS in Architectural Engineering from Kansas State University and MA in Architecture from the University of California at Los Angeles. He is an applied studies faculty member at the Southern California Institute of Architecture and has taught at the University of Southern California and the University of Sydney. He writes regularly for Architectural Record, Architectural Review Asia Pacific, and Contract, among many other publications. He is a consulting editor on the AIA's Local Leaders reports, including "Cities as a Lab: Designing the Innovation Economy," released in September. His book, "Kinetic Architecture: Designs for Active Envelopes," which explores the historical and contemporary use of dynamic facades in architecture, will be available in April 2014.

**Title:** Adaptive reuse and the marketing of downtown LA living

**Name:** Sébastien Darchen and Amanda Napoli

**Affiliation:** School of Geography, Planning and Environmental Management, University of Queensland; Faculty of Environmental Studies, York University

**Abstract:**

Adaptive reuse has been considered a successful planning strategy to revitalize downtown LA. The innovative and risky strategy of developers such as Tom Gilmore in the late 1990s in the downtown core, or more recently of Linear City Inc. in the Arts District, was enabled by the City of Los Angeles with the Adaptive Reuse Ordinance (ARO) approved in 1999. It contributed to the repopulation of the downtown core and to the development of a sense of neighborhood with the emergence of new restaurants and coffee shops. Downtown branding has also emerged as an additional strategy to improve downtown desirability as a residential area and as a travel destination.

Our analysis is based on more than 15 semi-structured interviews with developers/Business Improvement Areas (BIA)/city planners/business owners undertaken in November 2013 in LA. We also analyze the marketing content of ads for new loft apartments in the historical downtown and in the Arts District. This paper outlines the evolution of Downtown Los Angeles from a derelict environment to what is emerging as a livable and attractive neighbourhood. It also presents the changing image of the city through its different phases of development.

**Biography:**

Dr. Sébastien Darchen is a Lecturer in Planning at the School of Geography, Planning and Environmental Management (University of Queensland, Brisbane). His research focuses on the strategies of urban stakeholders in the provision of the built environment. Building on his work in Canada, at York University, his research expertise centers on urban regeneration processes in Canada, Australia and the U.S with a specific focus on downtown areas. His articles have been published in leading international peer-reviewed planning journals including *International Planning Studies*, *Planning Practice and Research*, *Cities* and *European Planning Studies*. He holds a PhD in Urban Studies (INRS-UCS, Montreal) and is currently affiliated as an Adjunct Professor with the Faculty of Environmental Studies (York University, Toronto).

Amanda Napoli is a candidate for the Master in Environmental Studies, Planning program at York University. Her research focuses on the built environment of North American suburbs and the application of alternative zoning codes and retrofitting tactics to densify site-specific areas. Though her work currently focuses on Greater Toronto Area suburbs, she has researched suburban retrofit tactics on-site in Greater Boston suburbs to contribute an international perspective. Suburban redevelopment and intensification, the integration of form-based codes in Canada, and analysis of the current North American zoning environment all form the basis of her research interests. Amanda has worked with a variety of public and private entities around the Greater Toronto Area in areas of planning, zoning, and public consultation.

**Name:** Sepideh Karami,

**Title:**  Un-Choreographed Dance **-** City and Revolutionary Aesthetics

**Affiliation:** Umeå School of Architecture, Sweden.

## Abstract:

I had totally forgotten that seeing a metal desk rotten a bit in its feet and covered with black fabric in the middle of a highway could be strange. In a couple of meters away there were chairs, upside down, piled and fixed on things which seemed that used to be sort of bookshelves or kitchen shelves. The street was covered with strange and vague objects, plastic bottles, stones, pots, papers, shoes; like one had been really in need of being liberated of stuff, lightened to run faster. Bodies were freely moving among these lost furniture and confused stuffs. They were leaning to the installations of chairs and shelves, they were standing on the metal desks, they were sitting in the fastest lane of a highway or were lighting a cigarette on a high scaffold of a semi-finished building; a strange landscape with unfamiliar juxtapositions of objects, bodies and movements in a 'wrong' place; an improvised performance of sorts indeed.

In the moment of revolution cities become the plot for an un-choreographed dance where bodies know by heart how to move together or individually, how to get closer or further, where to climb, where to speed up and where to get to a halt. City spaces become dense or dispersed, emptied or populated, unfamiliar and familiar, unknown and known at the same time. The established borders become blurred and new borders might be built up. All to all, revolution 'unmaps' the city; it gives birth to a new one. This paper is going to study and define revolutionary aesthetics by observing cities in the moment of revolution through movies, literature, images, etc. Revolution here is not only in its Marxist defenition as a big change but it also refers to micro-revolutions. It focuses mainly on how urban infrastructure behaves in these moments and how the relation between body and infrastructure mutates, gets shape and results in new potential for liberation and change. It is also about if and how this aesthetics can be applied in the profession of architecture and making the city?

## Biography:

Sepideh Karami is an architect and researcher currently doing her PhD at Umeå School of Architecture, on the relation between formal and informal worlds and Revolutionary Aesthetics. She is graduated from Iran University of Science and Technology in Master of Architecture in 2001. Since then she has been involved in research and practice in architecture both independently and with several architecture offices and schools in Iran and internationally. In 2010 she achieved her second master in "Design for Sustainable Development" at Chalmers University in Sweden and in mid 2010 she started to work as a guest researcher at Umeå School of Architecture in Sweden.

**Title:** Mediating Phnom Penh

**Name:** Shelby Elizabeth Doyle

**Affiliation:** College of Art + Design, Louisiana State University

**Abstract:**

This work documents the relationships between water, architecture, and infrastructure in Phnom Penh, Cambodia, records the architectural and urban conditions sustained by and subject to the cyclical floods of the city's rivers, and describes the challenges faced by Phnom Penh as it rapidly urbanizes in a flood plain. These challenges include: daily wet-season flooding, aggressive eviction and relocation campaigns by the government, ongoing lake and wetland infill to produce developable land, lack of open space or park space to absorb seasonal flood waters, no public transit system, crumbling flood protection infrastructure, no agreed upon master plan, and an insufficient wastewater treatment system.

The resulting research and design projects* are the products of a yearlong Fulbright Grant and serve as a means to explore the nature and agency of design and media in relation to these topics, with a focus on education and public outreach as tools for engaging with Phnom Penh's urban transformation and producing alternative narratives under the governance of an authoritarian regime.

The project became a living archive, gathering media on Phnom Penh (maps, drawings, writing, video, photos, art) as few modern-day records exist and much archival work was destroyed by the Khmer Rouge or lost in the following conflicts.  These projects explore the agency of design and media, design education, and public outreach as means for describing and addressing the challenges of a rapidly developing city.

These projects seek to explore design, media, education and public outreach as tools for promoting intellectual freedom, access to information, and engagement in the development of Phnom Penh, a politically and environmentally complex city where criticism of the government, and its urban development strategies, is often unwelcome, censored, ignored, or in the most extreme cases leads to unjust jail sentences (See: Boeng Kak 13, Mam Sonando) or state sanctioned murder (See: Chut Wutty).

**Biography:**

Shelby Elizabeth Doyle is a Visiting Assistant Professor of Architecture at the Louisiana State University College of Art + Design and researcher in the LSU Coastal Sustainability Studio. She was a 2011-2012 Fulbright research fellow based in Phnom Penh, Cambodia. Her research is entitled *City of Water: Architecture, Infrastructure, and the Floods of Phnom Penh* and can be found at www.cityofwater.wordpress.com. Shelby was previously an instructor in the University of Houston Mekong Summer Program in Phnom Penh and Ho Chi Minh City, Vietnam, an instructor at the Parsons The New School for Design in the School of Design Strategies, and the GSD Career Discovery Program. She holds a Master of Architecture degree from the Harvard Graduate School of Design and a Bachelor of Science in Architecture from the University of Virginia.

**Title:** City Tales – painted walls and realities in Bangalore, India

**Name:** Soumitro Ghosh

**Affiliation:** Bangalore + Partner & Principal Architect Mathew & Ghosh Architects, Bangalore.

**Abstract:**

The city corporation of Bangalore known as the Bengaluru Bruhata Mahanagara Palike started in August 2009 a 'beautification' drive by painting the city compound walls on most main roads. So far, more than 7,00,000 square feet of wall painting has been done.
The images vary from heritage places from Karnataka, mythology, present day media, events, sports icons and so on.

It has become the new image of the city at the street level while the upper level is occupied by real buildings that are changing the skyline of the city. The lecture presentation / paper plans to talk about the stories on the walls and the stories on the ground.   While the first shall look at the meanings and connections that the city corporation approves for the image of culture for the city in contrast to the patterns of development where the city corporation takes major decisions about city development, its lakes, location of development in drying lakes etc which are often contradictory  to the visual imagery that is constructed in the former.

**Biography:**

Soumitro Ghosh has worked in practice since 1995. His awards includeWorld Architecture Community Award 2013; Nomination Iakov Chernikhov International Foundation Award Moscow 2012; *The Chicago Athenaeum International Architecture Award 2007*; Hon. Mention  *Kenneth F. Brown Asia Pacific Culture and Architecture Design Award*, Hawaii, USA 2002; Nomination *Borromini International Award for Young Architects*, Rome, ITALY 2001 etc.

**Title:** Understanding mediation through the spaces of Los Angeles

**Name:** Stephen Read; Jorick Beijer

**Affiliation:** TU Delft

**Abstract:**

McLuhan and others have suggested our realities are mediated. At the same time the spaces of this mediation have not been very clearly articulated. One reason is it is difficult for us to imagine space because space is the medium of our imaginations. McLuhan has helped us understand mediation, alerting us to the way it defines the scales, paces, shapes and patterns in human affairs (p. 7) and elaborating its psychic and social consequences (p. 8). But for McLuhan media are 'extensions' of ourselves and he, like many others, imagines mediation against the background of an extensive space.

A research on the historical formation of the urban space of Los Angeles suggests a resolution to this methodological quandary. The scales, paces, shapes and patterns of the affairs of Angelinos has developed through a number of technological and spatial phases or 'ages' of modernity, new phases and spaces building on phases and spaces which came before, which then exist in mutually supportive and transformative relations with one another. We will describe this process making use of a series of explanatory maps and conclude by suggesting that technology and the spaces of the urban are not so much the extensions of man in an extensive space, as a series of historically formed topological spaces in which technology has no teleological role but is contingent on the spaces that mediate everyday realities for modern people. Our conclusions build on and adjust those of McLuhan.

**Biography:**

Stephen Read works as associate professor in the department of urbanism at the TU Delft. Jorick Beijer works as a researcher in the department of urbanism at the TU Delft.

**Title:** Indeterminate Connections: a pedagogical exploration in urban design

**Name:** Susannah Dickinson

**Affiliation:** University of Arizona

**Abstract:**

The digital age is facilitating an ever increasing trend of globalized language and culture. Environmental issues are no longer a static concept as climate change forces concepts of adaptability. Tom Verebes, Associate Dean for Teaching and Learning at the University of Hong Kong, has labeled our current era, as an 'Age of Indeterminacy' where issues of uncertainty, complexity and emergence are embraced. Even though there is not one known absolute answer to the pressing issues facing us today there is a growing awareness of the positive impact that more bottom-up and 'softer' forms of urbanism can have environmentally and socially. So how do we move forward to encourage students to contemplate future urban scenarios and make some organization out of this complexity?

**Biography:**

Susannah Dickinson is a registered architect and Assistant Professor at the University of Arizona. Her work explores the relationship that computational design and fabrication processes can have in the development of more ecologically responsive environments. This stems from a background in digital design and fabrication processes, parametric modeling and Building Information Modeling (BIM), largely gained through years of professional experience in the offices of Gehry Partners, Los Angeles and SHoP Architects, New York. This technological background is coupled with a belief that it is our responsibility as architects and educators to be concerned with the entire built and natural environment. Pedagogically, one of her primary goals is to encourage students to become critical, forward- thinking individuals who approach designs holistically and with a collaborative nature, working smarter not harder. She has recently received the 2014 ACSA/AIAS New Faculty Teaching Award and has just ended her 2-year term on the Board of Directors of the Association for Computer Aided Design in Architecture (ACADIA).

**Title:** CyberCity/MindSpace

**Name:** Terry Flaxton

**Affiliation:** University of the West of England

**Abstract:**

In the 1970's, Rayner Banham (with Marshall McLuhan), set the tone for understanding CyberCity/MindSpace with Banham's book, Los Angeles: the Architecture of Four Ecologies, which was an examination of the LA cityscape which used the idea of the moving-gaze rather than the static-gaze as a way to *read* LA. Though this concept still partially works for reading the emerging hyper-cities from the BRIC countries, since the 1970's new Dystopian/Utopian tales have re-fuelled the mediated-moving-gaze.

This way of conceptualizing the world is about eye/brain/mind/gaze and so runs in parallel with new research in the production, display and consumption of moving images. These expanding parameters (higher frame rates, resolution, and dynamic range) unencumber the production and display of images from the two-dimensional limitations of photochemical film and propel image creation into three and four-dimensional forms which now enable manipulation of space as well as time.

**Biography:**

Terry Flaxton is Professor of Cinematography and Lens Based Arts and Director of the Centre for Moving Image Research at the University of the West of England. Previously at the University of Bristol, in collaboration with BBC R&D, Flaxton led the capture of first higher dynamic range, higher resolution and higher frame rate experiments to measure which combination of these developing parameters of image capture, would best engage the audience.

**Title:** Los Angeles: Self-Mediating City

**Name:** Vincent Brook

**Affiliation:** University of Southern California

**Abstract:**

Los Angeles is the quintessentially self-mediated city not solely because of its geographical and social construction as the entertainment capital of the world.  Drawing on my recent book *Land of Smoke and Mirrors: A Cultural History of Los Angeles* (Rutgers 2013), I will show how L.A.'s past and present (sur)reality in general, and Hollywood's in particular, is uniquely and inextricably bound to its mystification. From the city's late-19th-century promotion as a WASP mecca—paradoxically grounded, via the best-selling novel *Ramona*, in a Spanish Fantasy Past—Los Angeles has always already been constructed on constructedness. Most of its legends "are true," as John Russell Taylor quipped, "even when they're contradictory."

Hollywood's emergence as multi-media hub further compounded the dialectics of reality and illusion. L.A.'s urtext and driving force may ever have been the arts and sciences of signification, but Hollywood exponentially expanded, as it further mystified, the smoke and mirrors process. This paper examines the self-mediating process, and charts its development over time, by looking at several key self-reflexive Hollywood films—that is, Hollywood films about Hollywood. Proceeding chronologically, I first deal  with one of the earliest of these films from the classical period, *What Price Hollywood?*(1931); next compare two films from the early decline  period, *Sunset Blvd.* (1950) and *Singin' in the Rain*; (1952); and conclude with two from the New Hollywood, *The Player* (1992) and *The Truman Show* (1998). The continuity and change among recurring tropes—relating to production and reception, the role of the print and other paratextual media, and the increasing postmodernization of culture and society  as a whole—paint a fascinating picture of how Hollywood has acted as critical observer and willing participant in the hyper-mediated world it has both reflected and helped reproduce.

**Biography:**

I have a Ph.D. in film and television from UCLA, and currently teach media and cultural studies at USC, UCLA, Cal-State LA, and Pierce College. Besides having published dozens of journal articles, anthology essays, encyclopedia entries, and reviews, I have edited two anthologies—*You Should See Yourself: Jewish Identity in Postmodern American Culture* (Rutgers 2006) and *Woody on Rye: Jewishness in the Films and Plays of Woody Allen* (Brandeis 2013, co-editor)—and authored three books— *Something Ain't Kosher Here: The Rise of the "Jewish" Sitcom* (Rutgers 2003), *Driven to Darkness: Jewish Émigré Directors and the  Rise of Film Noir* (Rutgers 2009) and *Land of Smoke and Mirrors: A Cultural History of Los Angeles* (Rutgers 2013).