

---

# Digital-Cultural Ecology and the Medium-Sized City

2016

01-03 April

## Abstract Submission Form

- 1. Paper / Proposal Title:** Post-Digital Topologies: Speculative Architectural Projects as Mappings of Interrelationships in the Augmented Reality
- 2. Format:** written paper + visual presentation (accompanying images)
- 3. Author(s) Name:** Maciej Stasiowski
- 4. Email contact details:** zibi46@o2.pl
- 5. University or Company Affiliation:** Jagiellonian University, Cracow, Poland

### 6. Abstract (300 words):

During post-war years, a new wave of visionary architects were developing city-scale urban proposals, rebelling against ideas promoted by CIAM. Superstructure was to answer the artificial compartmentalization of the city<sup>1</sup>, through a decentralized model of an infinitely-expanding rhizome, composed of modules, operating on bottom-up basis. Suspended over existing urban infrastructures, it mirrored their social dynamics, envisioning urban space, as Larry Busbea writes, "...not as a neutral container but as a conductive medium for the movements and exchanges of people, information, and objects."<sup>2</sup>. Contributing to this spatial critique were Yona Friedman's *Spatial City*, Constant's *New Babylon*, and Peter Cook's *Instant City*, each supporting itself on iconography, representative of the *episteme* – advancements in genetics (Metabolists), or cybernetics (Cedric Price, Michel Ragon).

---

<sup>1</sup> As expressed in the Athens Charter.

<sup>2</sup> Larry Busbea, *Topologies: The Urban Utopia in France, 1960-1970*, MIT Press, Cambridge-London 2007, p. 10.

Skipping ahead fifty years, these abstract cybernetic models came to represent our augmented reality. Not by overlaying built environments, but by being superimposed on them, juxtaposing the city with its past incarnations (ScanLAB), collating net-based infrastructures with daily routines (Keiichi Matsuda's *Augmented Reality*, Soki So's *Hong Kong Labyrinths*), or confronting urban structures with a mediated representation of events and social practices, encapsulating rapid and transient changes into architectural forms (NaJa & deOstos's *The Hanging Cemetery of Baghdad*, being "...a neutral and functional piece of architecture responding locally to global market necessities"<sup>3</sup>). I wanted to outline the media-induced cognitive shifts, embedded in those speculative projects. Touching upon issues of inadequacy in terms of a reflection of digital economies, web-based modes of cultural production, and distribution of knowledge, the 1960s' utopias might provide the actual image of cities transformed by the information-based economy.

### **7. Author(s) Biography (200 words each):**

MS is a 5th year PhD candidate in the Institute of AudioVisual Arts at the Faculty of Management and Social Communication of Jagiellonian University (Poland), preparing his doctorate thesis on methods of dynamic visual representation (film, digital media) in conjunction with experimental architectural designs. Specializes in film (MA in cultural studies). Has completed his master's thesis on Peter Greenaway's cinema, subsequently released as a book *Atlas of all Things Inconstant. Strategies, structures and metafictional devices in the works of Peter Greenaway*. He had published in 'Film Quarterly' (PL), EKRANY magazine, and is a regular contributor to ARCH magazine. Sample academic articles: *The [Un]buildable: Speculative Animations in Cinema and Architectural Research*, *Structures Beyond Siege: Social practices in conflict zones, on the examples of Ulysses' Gaze and Welcome to Sarajevo*, *[cinem]architectonics. Narrativity of architectural projects and experimental animations on spatiality as a continuation of the tradition of speculative drawings*, *When speculating... with nostalgia only. Cinematic encounters of literary and architectural utopias*, *Photophony. Interactive and Feature-Length Music Videos*).



University of the  
West of England



<http://architecturemps.com/>

---

<sup>3</sup> Nannette Jackowski and Ricardo de Ostos, *The Hanging Cemetery of Baghdad*, SpringerWienNewYork, Vienna 2007, p. 68.