URBAN ASSEMBLAGE: THE CITY
AS ARCHITECTURE, MEDIA, AI AND BIG DATA.

• Paper / Proposal Title:
An Extended Digital Field of Vision. Assembling urban space in sequence

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• Abstract (300 words):
In 1929, Herbert Bayer created a diagram entitled ‘Extended Vision’, arguing that displaying design is usually limited to a very restricted horizontal perspective, while it should instead consider an expanded field of vision. Indeed, influenced by the effects of bodily movements, he suggested an alternative design method, based on arranging a series of planes - potentially 360 degrees around the viewer – following a ‘desired sequence of impressions’.

Through the constant use of digital devices, our field of vision of spaces is expanding vertiginously. In particular, in cities, the user experience seems to be defined by infinite, unexplored planes and dimensions that go far beyond physical reality. How can we better conceive, but also design, this multidimensional urban space?

This paper argues that the method of displaying ‘impressions’ in sequence could be a useful technique to arrange and define the contemporary cinematic urban experience, finally bonding the physical space to the virtual extent of digital devices.

‘The human being is mercilessly exposed today to a never-ending attack of influences, messages, and impressions. We cannot readily reduce the quantity of these attacks, but
we must learn how to concentrate the messages, how to omit the nonessential, and, above all, how to improve our techniques of communication. ' (Bayer, 1961)

Starting from Bayer’s ideas, but also exploring related studies developed by El Lissitzky and László Moholy-Nagy about the use of montage and assemblage as communicative methods, this research will focus on the potentialities of sequences in arranging messages in space, and dealing with the constant flux of images and data that today invests our cities.

The main aim is to suggest sequences as a design method able to manage these ‘never-ending attack of influences, messages, and impressions’ and compose nowadays multi-layered urban space, finally theorizing an Extended Digital Field of Vision.

• Author(s) Biography (200 words each):

Carla Molinari is an architect, writer and academic based in Leeds and Milano. Her work focuses on innovative interpretation of montage and cinematic sequences and the role of narrative in design methods.

Carla is currently senior lecturer at Leeds Beckett University. She lectures in architectural history and theory and coordinate BA1. Previously, she taught at the University of Liverpool, University of Gloucestershire and University Sapienza of Rome. Carla has a PhD in Theory and Critic of Architecture (University Sapienza of Rome, 2016) and she has published on cinema and architecture, on the conception of architectural landscape and on cultural regeneration.

Recently, she has been awarded a Paul Mellon Travel Grant for her archival research on Gordon Cullen. Previously, she received the prestigious British Academy Fellowship by the Accademia Nazionale dei Lincei (2016) and she was the recipient of the Best Young Critic of Architecture Prize (pressS/Tletter, Venice, 2014).