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

• Paper / Proposal Title:
Fragments in Connection and Algorithmic Rule: Encoding the Urban Image in Motion

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• Abstract (300 words):
Art, architecture, cinematography, and media as urban images in motion concerning digitalization are discussed based on the images of a result, success, conquest, and projection that search for the spectacular, concrete, and imagined achievements related to the transformations of visual culture. Media, information, and communication technologies offering experiences to individuals in their urban reality construction choices are discussed, faced with the image's paradoxes in its figurative and abstract sense. Therefore, media presence is discussed based on the algorithmic rule, which directs society towards a significant paradigm change concerning new spaces and times for concrete experiences. The reflection on art, architecture, cinematography, and media delimits this interdisciplinary analysis in human sciences. The focus is the culture in its transformation related to urban visual and digital aspects based on the theories of perception and aesthetics about urban assemblages. Therefore, concrete and imagined urban experiences (Benjamin) are analyzed by assemblages and montages of fragmented images originated and influenced by cinematographic and animation languages to construct moving images. This study will also address an understanding in information and communication sciences about virtual realities and effects generated by the world wide web through hypermedia and multimedia (Nelson and Engelbart),
which impact social behavior (McLuhan, Deleuze, Bauman). However, what condition would the change of architecture be according to the configuration of the digital image? This question seeks answers in information sciences through the digital image by specific codification (Huffman) to optimize time-space versus the human perception and visual system. Finally, an interdisciplinary approach is proposed to explore the possibility that perception remains a hypothesis for the meaning of contemporary visual culture in its values and effects related to the fragments in connection and algorithmic rule in the imagined and concrete realizations of the urban image in motion.

Keywords: algorithmic rule; image codification; urban image in motion; perception.

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

Christiane Wagner (Germany), has been a visiting research professor at the Contemporary Art Museum of the University of São Paulo (MAC USP), working on the research “Musical Iconography and the Relations between Music and Visual Arts in the Contemporaneity” and “Heritage Interpretation: Museum, Culture, and Society.” She has a Ph.D. in Sciences of Art and Aesthetics, Université Paris 1 (Panthéon-Sorbonne), First Class Honors Thesis (magna cum laude): “Aesthetics, Contemporary Image. Analysis of the Concept Innovation.” In Germany, her doctoral degree (Doktorgrad) was recognized by the German Ministry of Culture and Education for her doctorate at the Sorbonne. She was also professor and researcher of Aesthetics and Sciences of Communication, Institute of Arts (UNICAMP, Postdoc, CAPES Fellowship, 2014-2018). She holds also a Ph.D. in Design and Architecture and Master’s degree in Sciences of Communication from the University of São Paulo (ranked as the best university in Latin America). She attended the Academy of Visual Arts, Frankfurt and later, in São Paulo, she majored in design at the School of Fine Arts. She gave lectures and participated in panel discussions on Aesthetics and Sciences of Communication at Staatliche Akademie der Bildenden Künste Stuttgart, Germany; ACTE Institute, Aësthetica – Art et Philosophy, Université Paris 1 (Panthéon-Sorbonne); and in many international conferences. She is also an editor of Visual Sociology and executive board member of the research committee on Sociology of Communication, Knowledge and Culture (both research committees at International Sociological Association), a scientific committee member of Center for Open Access in Science (COAS) and is also active in the German, French, European and International Aesthetic Associations.