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

• Paper / Proposal Title:
City and the cinematographic machine.

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• Abstract (300 words):
“The city as we imagine it, the soft city of illusion, myth, aspiration, nightmare, is as real, maybe more real, than the hard city one can locate on maps in statistics, in monographs on urban sociology and demography and architecture.”

Jonathan Raban, Soft City

This text will examine how the city’s ‘percepts’ and affects are not reducible to those given by its physicality only and will hand an instrument to detect some of the crucial layers in perception and affection that reside within the encounter with the urban fabric. These encounters exceed the interaction with ‘the built’ and are not produced by the social fabric alone either. Media (systems), (mental) images, connotations, anticipations, multiple flows of (economic) data, goods, services, commodities and other agencies lie underneath the human – non-human interaction that characterizes the ‘iridescence’ of urban agency. The ‘impredicativity’ of the city is caused by these and many more exchanges that include, but are not exclusive to those that are actualized.
Chains of interaction are produced, induced, absorbed and reflected in a nebula of both human and non-human forces, equally displaying their affections and desires in a recursive complexity that holds no internal hierarchy. This process is highly cinematographic, it is a montage of events, movements, visuals, sounds, atmospheres, percepts and other somaesthetics that cause affective transfers, especially those that remain virtual. In this process an ‘unlimited finity’ is produced by the addition of new dimensions that in itself produce a limited number of outcomes. All outcomes are real, albeit that reality exists of two parts: the actualized and the virtual.

It is for this reason that this cinematographic machine is at the core of the building of our everyday life: all and everything within our experience is a montage, it is edited and signified through the addition of a multitude of dimensions, working autonomously to provoke encounters with the forces and desires of other elements (human, non-human, non-biological, non-actualized) in this area.

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

**Dr. Marc Boumeester** is the dean of the AKI Academy of Art and Design, ArtEZ University of the Arts. In his research he focuses on the liaison between non-anthropocentric desire, social-architectural conditions and the affective capacities of media and objects. He publishes in the fields of media-philosophy and art-theory. Boumeester holds a doctoral degree from Leiden University dealing with the non-anthropocentric desires of media situated in their (metaphoric) ontology and social-affective hinterland. He develops and manages education in a specific international array of educational institutions and research networks. He has worked extensively as a producer of cinema and other ‘moving image’ and has an expansive experience in teaching theory at the faculty of Architecture at the Delft University of Technology. His latest publications include the monograph “The Desire of the Medium”. 