Games such as Clue appropriate language and impose narratives that trigger a participant's imagination and arouse existing biases. The possibility that "Professor Plum did it in the Study with a Candlestick" yields a signified response pulled from the subconscious of the player that is instantly reinforced by the physical image of a staunch old academic. A playing card is then positioned on a board where signifier and signified coexist. Such wonderfully rich narratives reinforce the important role that language plays in the construction of spatial identities. So whereas, similar to the process of collage, the combination of images register new possibilities, the combination of words achieves a similar goal but with a greater degree of confidence by designers that have spent the greater portion of their formative years using words and numbers rather than images. This lecture questions the degree to which such narratives can be communicated through conventional systems of orthographic projection, systems that often times do little to evoke direct linguistic relationships. ABSTRACT /// ACSA FALL CONFERENCE /// PLAY WITH THE RULES
The territory of this investigation is positioned firmly within a filmic discourse that draws heavily upon the ‘archetypes of the unconscious’ found in Stanley Kubrick’s adaptation of Stephen King’s novel “The Shining,” the suburban heterotopia of Tim Burton’s “Edward Scissorhands,” the non-linear narrative found in Quentin Tarantino’s “Pulp Fiction,” and the maniacal level of detail in Wes Anderson’s “The Royal Tenenbaums.” The original scripts for each of these films provide insight to how designers might leverage unique aspects of the screenplay in the development of multivalent space.

Theoretical projects such as Superstudio and Piero Frassinelli’s “Twelve Cautionary Tales for Christmas: Twelve Ideal Cities,” Rem Koolhaas’s Architectural Association thesis “Exodus, or the Voluntary Prisoners of Architecture,” and Bernard Tschumi’s “The Manhattan Transcripts” exploit the breadth of this representational middle ground inherent to the screenplay positioned between literature and architecture.
Drawing heavily upon filmic techniques, these precedents use writing in a strategic way to advance a discourse that traditionally privileges the image. Frassinelli’s essay that first appeared in AD #12 biases writing in its original state, one ideally suited to the multimedia slide show it evolved into a year later. Koolhaas’s thesis uses language in a deliberate manner so as to increase the subversive possibilities of each collage. Koolhaas’s unique nomenclature animates a series of solitary frames and positions them within an overarching script and allows us to consider ourselves as “prisoners” rather than mere participants. Tschumi’s “The Manhattan Transcripts” is probably the most often cited precedent when it comes to filmic tradition within systems of architectural representation, but in this case it is used as a counterpoint as it excludes language, intensifies the dominance of the image, and situates itself more closely to the technique of storyboarding.
Such an examination of intermediate representational forms such as the screenplay or script destabilizes more traditional methods through acts of "spatial play" and provides a roadmap for reclaiming the primacy of language as a form generator as powerful as contemporary methods of computational "scripting."
A script or scripting language is a computer language with a series of commands within a file that is capable of being executed without being compiled.
window

signifier

signified
aperture

signifier

signified
MEMORANDUM FOR THE RECORD

SUBJECT: Project MELIA, Subproject 8

1. Subproject 8 is being set up as a means to continue the present work in the general field of S.B.D. as defined to 11 September 1954.

2. This project will include a continuation of a study of the biochemical, neurophysiological, sociological, and clinical psychiatry aspects of S.B.D., and also a study of S.B.D. antagonists and drugs related to S.B.D., such as I.M.B. A detailed proposal is attached. The principal investigator will continue to be...

3. The estimated budget of the project is $20,000.00. The

4. Thus the total charges for this project will not exceed $40,000.00 for a period ending September 11, 1954.

5. The Director of the Hospital will certify through the

APPROVED:

[Signatures]

GOVERNMENT DOCUMENT: REDACTED
Sergei Eisenstein /// Film Form /// The western method forces the student to engage an artificial spatial organization in its entirety while the Japanese system provides a hierarchical understanding of visual thinking, hewing out a piece of actuality. In the Japanese model, each fragment acquires a new meaning and compositional potential independent of the whole. These stills may be recomposed in unusual jarring combinations where size and scale are deliberately discontinuous to create new meanings and a greater understanding of the original object.

A literary counterpoint to this phenomenon occurs in Japanese haiku which Eisenstein refers to in his writing. Haiku represents an anaphoric gesture without significant content, a description of the indefinable nature of the obtuse.

A lonely crow, On leafless bough, One autumn eve.
Sergei Eisenstein /// Film Form /// These are montage phrases. Shot lists. The simple combination of two or three details of a material kind yields a perfectly finished representation of another kind - psychological... From separate hieroglyphs has been fused - the ide(a) gram. By the combination of two ‘depictables’ is achieved the representation of something that is graphically undepictable.

Eisenstein understands haiku as the essence of film, combining shots that are depictive, single in meaning, neutral in content, into intellectual contexts and series. The haiku is a concentrated impressionist sketch. As the Japanese artist Yone Nobuchi said, “It is the readers who make the haiku’s imperfection a perfection of art.”
SERGEI EISENSTEIN, ALEXANDER NEVSKY
A design counterpoint may be considered the use of trace paper. The layering of trace paper in iterations of design yields a series of frames that, while connected to each other sequentially, each yield a new reading, that psychologically situates itself between the existing mark seen through the layer of trace and the new mark that sits atop the paper.
OLD WOMAN

Of course he did. We're talking about a man, aren't we? His name was Edward.

CUT TO:

EXT. MANSION OR MOUNTAIN. JUST BEFORE DAWN.

From this high vantage point, the lights of the town far below twinkle tantalizingly, bedazzling as jewels.

A DARK SILHOUETTE seems watch over them from one of the mansion's ramshackle upper windows, a casement window near the height of a French doll. The silhouette is visible from his head nearly to his toes. The curtains billow and swirl around him.

In a moment, the first lights come on in the house. More lights accompany the breaking of dawn itself. Even as it grows light, the figure grows steadily. He doesn't move or fidget. His attention never strays. He looks so longingly. This is the man the old woman has been describing. This is EDWARD SCISSORHANDS.

CUT TO:

EXT. TOWN. MORNING.

What looked so romantic from Edward's vantage point reveals itself in all its actual banality. The streets form a dull, undulating grid. Rows of sleeping trees have been planted at exact intervals. The houses are unimaginative variations on the same efficient tract house design. The people hardly add life to the scene. We pass house after house and see little activity.

5 through 8 omitted.

9 At one house, a RETIRED MAN pushes a lawnmower — back and forth. 9
9A At another, a WORKER on the roof wrestles with a t.v. antenna. 9A
10 omitted.

11 We move in the WINDOW at JOYCE MURRAY'S house to find her in the kitchen with the DISHWASHER REPAIR MAN.

DISHWASHER REPAIR MAN

You didn't have to call me, ma'am. You could've taken care of this yourself.

JOYCE

(in her best Southern drawl)

I could? I don't think so.
The scene that follows will be:

DEATH, TERROR, SUSPENSE...

deadly hide and seek. Danny desperately tries to elude the murderous Ballroom by now a terrifying figure of savagery, meaning at anything:

shrieking, bellowing, screaming, choking, foaming and convulsing.

shrieking
grunting
frenzied
animal-like
panicking
foaming and convulsing with frenzied rage
shrieking bellowing convulsing

At the same time, Wendy, armed with the knife, frenetically searches through the hotel for Danny

In the large lounge

The silence covering when Wendy intervenes at the last moment and is able to kill Ballroom in a bizarre and utterly unexpected manner. She rushes out of the room with Danny. The camera does not follow her and holds for a few seconds on the empty room, then it begins to slowly move towards Jack's work table.

The scrapbook lies open; Jack's scrapbook still lies open. It is open to the page of the photo:

STANLEY KUBRICK. THE SHINING. 1980
EXT. HOTEL - M.S.
DANNY by track of BALLOON'S Bow. He moves away L-to-R.

CUT TO:

M.S. JACK limps away from door.

M.S. DANNY runs L-to-R and exits cam.

CUT TO:

M.S. JACK limping L-to-R from Hotel. CAMERAS TRACKS with him.

DANNY!

CUT TO:

M.S. DANNY running away L-to-R across snow. CAMERAS PANS with him. He runs into Masse.

CUT TO:

M.S. JACK limping L-to-R. CAMERAS TRACKS with him. Hotel in b.g.

CUT TO:

EXT. HOTEL - MASE - M.S.
DANNY running away through Masse. CAMERAS TRACKS after him.
He looks back over his shoulder.

CUT TO:

M.S. JACK in the Masse. He limps forward. CAMERAS TRACKS BACK before him.

DANNY! I'm coming. I'm coming Dan!

He looks down.

CUT TO:

M.C.S. DANNY's footprints in snow. CAMERA TILTS UP & TRACKS FORWARD along DANNY's footprints.

CUT TO:

M.C.S. DANNY's feet and legs running away through Masse. CAMERAS TRACKS forward.

CUT TO:

INT. HOTEL - M.S.
WENDY, carrying knife, runs forward into kitchen. She looks towards stairs in b.g.

DANNY

WENDY struggles forward through coffee pots and rings on floor. CAMERAS TRACKS BACK before her.

CUT TO:

WENDY

OH!

WENDY turns R-L. CAMERAS TRACKS with her. She moves away along corridor. CAMERAS TRACKS after her. She stops at corner. CAMERAS CONTINUES PANS her revealing BALLOON lying dead on floor of lobby.

CUT TO:

M.C.S. WENDY reacts.

CUT TO:

M.L.S. BALLOON lying on floor. CAMERAS ROOMS IN on it.

CUT TO:

M.C.S. WENDY looks about. She moves away R-L. CAMERAS PANS with her. She SCREAMS and turns to cam.R. CAMERAS WHIP PANS L-to-R onto M.S. INJURED GUEST.

CUT TO:

M.S. WENDY reacting - knife trembling in her hand.

CUT TO:

M.C.S. INJURED GUEST, with scar running down his head and face. He raises glass he is holding.

INJURED GUEST

Great party, isn't it?

CUT TO:

M.S. WENDY SCREAMING turns and runs away.

CUT TO:

EXT. HOTEL - MASS - M.S.
DANNY running away through Masse. CAMERAS TRACKS after him.

JACK (off)

DANNY! Danny! I'm coming!

CUT TO:

M.S. JACK limps forward in mass. CAMERAS TRACKS back before him.

JACK

You can't get away. I'm right behind you.

CUT TO:

INT. HOTEL - CORRIDOR & LOUNGE - M.S.
WENDY runs forward.

WENDY

DANNY!

WENDY runs forward and then moves R-L. CAMERAS PANS with her - she stops in r.f.g. and SCREAMS.

CUT TO:

M.C.S. WENDY looking about.

CUT TO:

M.L.S. SKELETONS sitting in chairs. Bottle of champagne on table in f.g.

CUT TO:

M.S. SKELETONS sitting at table with bottle and glasses on it.

CUT TO:

M.L.S. SKELETONS sitting in chairs round tables with bottles on them.

CUT TO:

STANLEY KUBRICK. THE SHINING. 1980
EXT. HOTEL - HAZE - N.L.S.
JACK Limping away through Haze. CAMERA TRACKS FORWARD after him.
CUT TO:
N.S. DANNY steps backwards in his footprints in snow.
CUT TO:
N.S. JACK limps forward laughing.
CUT TO:
M.L.S. DANNY stepping backwards in his footprints in snow. He jumps L-R landing in snow, and crawl L-R - brushing his trances in the snow out with his hands.
CUT TO:
INT. HOTEI-A - CORRIDOR - N.L.S.
WENDY holding knife runs forward. She closes door as she nears R.Q. She moves R-L. CAMERA PANS with her to open door. She stops by doorway and looks along corridor towards lift doors in B.G.
CUT TO:
CUT TO:
R.C.S. WENDY reacts.
CUT TO:
CUT TO:
EXT. HOTEL - HAZE - N.L.S.
DANNY sitting leaning against wall of Haze. CAMERA TRACKS L-R revealing JACK, holding axe, cam.R.I.Q. He limps R-L and moves away along Haze.
CUT TO:
N.S. DANNY's footprints in the snow. CAMERA TRACKS FORWARD and stops when footprints end. CAMERA TILTS UP TO snow without footprints.
CUT TO:
N.C.S. JACK - he looks about then back and forwards - and finally cam.R.
JACK
Danny:
Be looks cam.L.
CUT TO:
N.S. DANNY crouched against side of Haze.
CUT TO:
N.C.S. DANNY walks forward along side of Haze.
CUT TO:
M.S. JACK - he looks about then cam.L.
JACK
Danny:
Be looks cam.L.
CUT TO:
N.L.S. DANNY walks L-R and exits cam.B.
CUT TO:
N.S. DANNY appears from behind mound of snow and moves forward R-L.
CUT TO:
N.L.S. DANNY'S P.O.V. Empty Haze.
CUT TO:
N.S. DANNY moves away R-L from mound of snow. CAMERA PANS with him. He runs away along Haze.
CUT TO:
N.S. Footprints in snow in Haze. CAMERA TRACKS FORWARD along footprints.
CUT TO:
M.L.S. JACK, back to camera, limping away along Haze. CAMERA TRACKS after him.
CUT TO:
M.S. DANNY walks forward along Haze. CAMERA TRACKS BACK before him.
CUT TO:
M.S. DANNY runs forward along Haze. CAMERA TRACKS BACK.
CUT TO:
M.L.S. JACk moves to opening cam.B. CAMERA TRACKS FORWARD - he turns and moves R-L to opening cam.L. CAMERA PANS with him. He stops and turns - then moves L-R. CAMERA PANS with him and TRACKS after him as he limps along Haze.
CUT TO:
EXT. HOTEL - N.L.S.
WENDY, mucking and holding knife runs away to RALLOZ's Snowcat in B.G. CAMERA TRACKS FORWARD after her. She stops by snowcat and looks about.
CUT TO:
EXT. HOTEL - HAZE - N.S.
DANNY runs forward in Haze. CAMERA TRACKS back. DANNY looks over his shoulder and falls down in snow at entrance.
CUT TO:
EXT. HOTEL - N.S.
WENDY standing by RALLOZ's Snowcat. She throws down knife.
CUT TO:
WENDY
Danny!
CUT TO:
WENDY standing by out cam.R.I.Q. She runs forward and out cam.R.I.Q.
CUT TO:
M.L.S. DANNY lying on snow at entrance to Haze. He gets up and runs R-L. CAMERA PANS with him.
Danny

Wendy...

Danny, come here!

Danny

Mommy... Mommy...


Danny runs R-L into Wendy's arms as she kneels on snow.

Mommy!

Ohi.

Kinky hugs and kisses Danny.

Wendy

Oh Danny:

EXT. HOTEL - L.S.

Snowcat with lights on moves R-L in front of hotel, then turns to cam.R. Jack shouts indistinctly off.

CUT TO:

EXT. HOTEL - M.S.

Jack staggering forward. Camera tracks back - Indistinct shouts. He groans as he moves forward R-L.

CUT TO:

EXT. HOTEL - L.S.

Snowcat drives away down road. Jack indistinctly shouts off.

CUT TO:

EXT. HOTEL - M.S.

Jack staggering forward along hotel. Camera tracks back - Indistinct moans & groans.

CUT TO:

M.S. Jack staggering along hotel. Camera tracks after his. Indistinct moans. He slumps down on hotel against side of hotel.

CUT TO:

EXT. HOTEL - M.A.

Jack sitting up to his chest in snow dead. Snow and icicles on his face.

CUT TO:

INT. HOTEL - GOLD BALLROOM - M.S.

Entrance to gold ballroom - Camera tracks forward through entrance to photographs wall. Camera tracks in close on photograph of guests at ball.

DISSESS TO:
COLLECTION OF CARS

LIBRARY OF PLAYS

WES ANDERSON. THE ROYAL TENENBAUMS
Henry Sherman stands in front of a mirrored wall in a vestibule of his building. He is a tall black man, fifty-six years old, with gray hair and a mustache. He wears a double-breasted navy blazer. He carefully folds a checked handkerchief and tucks it into his breast pocket. There is a hand-lettered sign regarding trash and recycling taped to the wall behind him, underneath a row of mailboxes. It is signed H. Sherman, the Landlord, in red ink.

Richie Tenenbaum looks at himself in the mirror in his best T-shirt, with long hair, parted on the side, and a beard. He wears a khaki suit, a striped dress shirt, a headband, and puffy jackets. The ocean goes by at a fast clip in the porthole behind him. A towel on the dresser says The Cote d’Ivoire in red stitching. He takes out a little camera. He points it at his reflection, smiles engagingly, and takes a picture of himself. He puts the camera back into his pocket and goes out the door.

INSERT:
Page 32 of The Royal Tenenbaums. It says “Chapter Two.”

IMP. HOTEL ROOM. DAY.

Royal’s suite at the Lindbergh Palace Hotel. There are shelves full of old books and hundreds of spy novels in stacks on the floor. There is a set of Encyclopedia Britannica, an exercise bicycle and a Kooler machine.

Royal lies on his stomach on a massage table getting a massage from a young Asian woman. The manager of the hotel stands in front of Royal with a piece of paper in his hand.

MANAGER
I’ve been instructed to inform you further charges on your room account and to direct you in writing to please vacate the premises by the end of the month.

The manager hands Royal the piece of paper. Royal points to the massage.

ROYAL
What about Sing-Sang? I owe her a hundred.

The manager looks to the massage.

MANAGER (V.O.)
Royal had lived in the Lindbergh Palace Hotel for twenty-two years.

INSERT:

CONTINUED:

A letter typed on Lindbergh Palace Hotel stationary. It begins:

Dear Mr. Tenenbaum,

In light of your continuing failure to remit any form of payment, we have no choice but to...

The massage. She does not appear to understand English.

MANAGER
Can you pay her in cash?

Royal shakes his head. The manager hesitates.

MANAGER (V.O.)
He was a prominent litigator until the mid-eighties, when he was disbarred and briefly imprisoned.

CUT TO:

Royal standing in the window looking out at the falling snow as Sing-Sang folds up the massage table behind him. He lights a cigarette.

MANAGER (V.O.)
No one in his family had spoken to him in three years.

IMP. RADIO ROOM. DAY.

The radio room on board the Cote d’Ivoire. There are computer terminals, short-wave radios, maps on the walls, and a crew of technicians in white uniforms. There is a mist outside the window, and an oil tanker in the distance.

The radio operator finishes typing a message into a keyboard and looks up to Richie.

RICHIE
Read it back to me so far, Frazier.

CUT TO:

RADIO OPERATOR
Dear Eli, I’m in the middle of the ocean. I haven’t left my room in four days. I’ve never been more lonely in my life, and I think I’m in love with Margot.

The radio operator looks to Richie. Richie nods.

RICHIE
New paragraph.

CONTINUED:

Richie takes a sip of a Bloody Mary.

MANICATE (V.O.)
Richie had retired from professional tennis at twenty-six. His last match had been widely discussed in the media.

INSERT:

A copy of the Sporting News magazine. On the cover, there is a photograph of Ritchie standing at the baseline of a tennis court. He wears no shoes and only one sock, and there are tears all over his face. The stands behind him are filled with confused fans. A caption across the page says “MelTDOWN!” And, in smaller letters, “Tenenbaum suffers mid-match nervous collapse in the semi at Windsgate Points.”

CUT TO:

Richie dictating to the radio operator.

RICHIE
Your friend, Richie. End of letter.

Richie signs a slip of paper and hands it to the radio operator. He wraps a scarf around his neck and goes out the door.

MANICATE (V.O.)
For the past year he had been traveling alone on an ocean liner called the Cote d’Ivoire and had seen both poles, five oceans, the Amazon and the Nile.

IMP. LIBRARY. DAY.

Eli stands at a podium reading from a book to a crowd of audience. A telegram marked “Ship to Shore” is tucked into his coat pocket. His voice is quietly dramatic.

ELI
The crickets and the rust-and-beetles scuttled among the nettles of the sedge thicket. Womas, amago, he whispered, and threw the hoisted leather scissors over the loaves wave of the sidelong. The crickets and the rust-and-beetles...

Eli looks up. He closes his book. The audience applauds uproariously.

MANICATE (V.O.)
Eli was an assistant professor of English Literature at Brook College. The recent publication of his second novel --

WES ANDERSON, THE ROYAL TENENBAUMS
Twelve Cautionary Tales For Christmas

Introduction

The city has become an extension of the automobile. It is a place where people can get lost in the sea of traffic and never find their way back home. The buildings are shaped like cars, the roads are made of concrete, and the skyscrapers are painted white. This is not a city; it is a nightmare.

The city of the future will be different. It will be a place where people can walk and talk, where they can see and be seen. The buildings will be made of wood and the roads will be made of dirt. This is not a city; it is a garden.

The city of the book will never come to pass because the book is a dead medium. It is a thing of the past. The future is the computer, the internet, and the smartphone. This is not a city; it is a world.

The city of the sea will never come to pass because the sea is too vast for anything to live in it. It is a place of death and destruction. This is not a city; it is a wasteland.

The city of the land will never come to pass because the land is too barren for anything to live in it. It is a place of desolation and despair. This is not a city; it is a desert.

The city of the sky will never come to pass because the sky is too high for anything to live in it. It is a place of isolation and loneliness. This is not a city; it is a void.

The city of the air will never come to pass because the air is too thin for anything to live in it. It is a place of death and destruction. This is not a city; it is a vacuum.

The city of the fire will never come to pass because the fire is too hot for anything to live in it. It is a place of destruction and chaos. This is not a city; it is a inferno.

The city of the water will never come to pass because the water is too cold for anything to live in it. It is a place of destruction and chaos. This is not a city; it is a frozen waste.

The city of the light will never come to pass because the light is too intense for anything to live in it. It is a place of destruction and chaos. This is not a city; it is a blinding beacon.

The city of the darkness will never come to pass because the darkness is too frightening for anything to live in it. It is a place of destruction and chaos. This is not a city; it is a deep void.

The city of the earth will never come to pass because the earth is too solid for anything to live in it. It is a place of destruction and chaos. This is not a city; it is a rock.

The city of the wind will never come to pass because the wind is too unpredictable for anything to live in it. It is a place of destruction and chaos. This is not a city; it is a hurricane.
TWELVE CAUTIONARY TALES FOR CHRISTMAS /// AD #12 1971 /// PREMONITIONS OF THE MYSTICAL REBIRTH OF URBANISM /// SUPERSTUDIO evoke twelve visions of ideal cities, the supreme achievement of twenty thousand years of civilization, blood, sweat and tears; the final haven of Man possession of Truth, free from contradiction, equivocation and indecision; totally and forever replete with his own PERFECTION.
FIRST CITY /// 2000-TON CITY /// Even and perfect, the city lies amid green lawns, sunny hills and wooded mountains, slim, tall sheets of continuous buildings intersect in a rigorous square mesh, one league apart. The buildings, or rather the single, uninterrupted building consists of a cubic cells 5 cubits each way; these cells are place one on top of another in a single vertical stack reaching a height of a third of a league above sea level, so that the relative height of the building varies in relation to the level of the ground on which it rises. Each cell has two external walls.
SUPERSTUDIO. TWELVE CAUTIONARY TALES FOR CHRISTMAS: TWELVE IDEAL CITIES. FIRST CITY 2,000-TON CITY
THIRD CITY /// NEW YORK OF BRAINS /// In the most charred, devastated and molten area of that grey space that once was New York, and, more precisely, where Central Park once was, at about 81st, there stands the city. When the others realized that the explosion had irrevocably contaminated all the inhabitants of New York, and that their bodies were rotting without recourse, it was decided to build the city. It is a cube, with a length, width and height of 180 ft, covered in quartz tiles measuring 10 x 10 inches, in each of which there is a lens 9 inches in diameter. This covering condenses light onto the photo sensitive layer behind, which transforms it into energy necessary for the functioning of the city.
FOURTH CITY // SPACESHIP CITY /// If a city can be considered a place where a group of men are born, live and die; if a city is a mother who looks after her children, furnishes them with all they require and decides how they shall be happy, if a city is all this, independent of its physical and demographical dimensions, then a spaceship, which for centuries has been following a precise route towards a planet thousands of light-years away, is also a city. This spaceship is a huge red wheel 50m in diameter. The central nucleus 8m diameter, contains a computer programmed at the time of departure, to guide the ship, the propulsion apparatus, and all the equipment necessary for the life of the spaceship and the crew.
SUPERSTUDIO. TWELVE CAUTIONARY TALES FOR CHRISTMAS: TWELVE IDEAL CITIES. FOURTH CITY: SPACESHIP CITY
FIFTH CITY /// CITY OF HEMISPHERES /// The city is a dazzling sheet of crystal amidst woods and green hills. On nearing it, one realizes that it is made up of the covers of 10,044,900 crystalline sarcophagi, 185 cm high, 61 cm wide and 61 cm deep. The walls separating the sarcophagi are transparent; the bottom however is shiny white. Inside each sarcophagi lies an immobile individual, eyes closed, breathing conditioned air and fed by a bloodstream - in fact, the blood system is connected to a purifying and regenerative apparatus which, through toxin elimination prevents aging. A series of electrodes applied to the cranium control an external sensory apparatus of hemispherical form, diameter 30.5 cm; this hemisphere of silvery metal is capable of moving and remaining immobile in the air and on the ground thanks to a propulsion system which emits no gas and no noise, and has an unlimited life. One might think that the hundreds of thousands of hemispheres that continually crowd the air and are suspended over the city or its surroundings are moved by telekinesis.
SUPERSTUDIO. TWELVE CAUTIONARY TALES FOR CHRISTMAS: TWELVE IDEAL CITIES. FIFTH CITY. CITY OF HEMISPHERES
EIGHTH CITY /// CONNICLED TERRACED CITY /// The city rises in the midst of a great plain, surrounded by a canal 600 ft. wide. It is formed of 500 circular levels one above the other, each one of which has a diameter 32 ft. less than the one beneath. Each level is 8 ft. high, thus the total height is 4000 ft., while the diameter of the lowest level is 16,000 ft.

In the circumference wall of each level are doors 2 x 7 ft. At ground level there are 6,500 doors, each successive level has 13 doors less. The 500th level has only 13 doors, and above this, at the center of the diameter terrace, rises a silvery metal cupola with a radius of 8 ft.
TWELTH CITY /// CITY OF THE BOOK /// The book that all citizens wear hanging on a chain round their necks is the spirit of the city. Lefthand pages list the moral norms righthand pages, codes of behavior on which the citizen bases his life. The city consists of a series of parallel buildings 10m. high, 30m. wide, and 10 km. long, with a distance of 3m. between them. Inside each building is a tunnel 10m. wide, 9m. high, and the length of the building. Every 30m, smaller transverse tunnels (3x3 meters) join the longitudinal tunnels and the external streets between the buildings. The longitudinal tunnels are completely dark, but each citizen is equipped with infrared visual devices which enable him to see perfectly in the dark.
SCRIPTING

BEK KOCHAN, ALIA ZENGHELIS with MADELON VRIESENDORP & ZOE ZENGHELIS
EXODUS, OR THE VOLUNTARY PRISONERS OF ARCHITECTURE
EXODUS
or the Voluntary Prisoners of Architecture

Rem Koolhaas & Elia Zenghelis

MADELON VRIESENDORP & ZOE ZENGHELIS

Also below: In the making of Exodus, Architecture had been the silent instrument of this dream.
REM KOOLHAAS & ELIA ZENGHELI with MADELON VRIESENDORP & ZOE ZENGHELI
EXODUS, OR THE VOLUNTARY PRISONERS OF ARCHITECTURE
"SCRIPTING"

Although at first sight the peripheral aspects of these provisions may seem to demand precision simultaneously, that in no instance seems true.

For example, in developing the original site, perhaps with a non-specialized procedure, whatever the actual nature of the treatment taken for the development of initial sections, the overall accommodation might need to be provisional and unresolved, in the form of some prior arrangement. Additional arrangements might need to be made, and those made for the development of initial sections, the overall accommodation might need to be provisional and unresolved, in the form of some prior arrangement.

REM KOOLHAAS & ELIA ZENGHELI with MADELON VRIESENDORP & ZOE ZENGHELI
EXODUS, OR THE VOLUNTARY PRISONERS OF ARCHITECTURE
To really appreciate architecture, you may even need to commit a murder.

Architecture is defined by the actions it witnesses as much as by the enclosure of its walls. Murder in the Street differs from Murder in the Cathedral in the same way as love in the street differs from the Street of Love. Radically.
Do we represent the construction, or construct the representation? Ours is a crisis of cutting and joining, a crisis of editing: we have passed beyond the crisis of montage. This is a crisis of representation rather than construction.

- Paul Virilio • Lost Dimension