

**ARCHITECTURAL PROBES
OF THE INFRAORDINARY;**
co-existence through everyday spaces

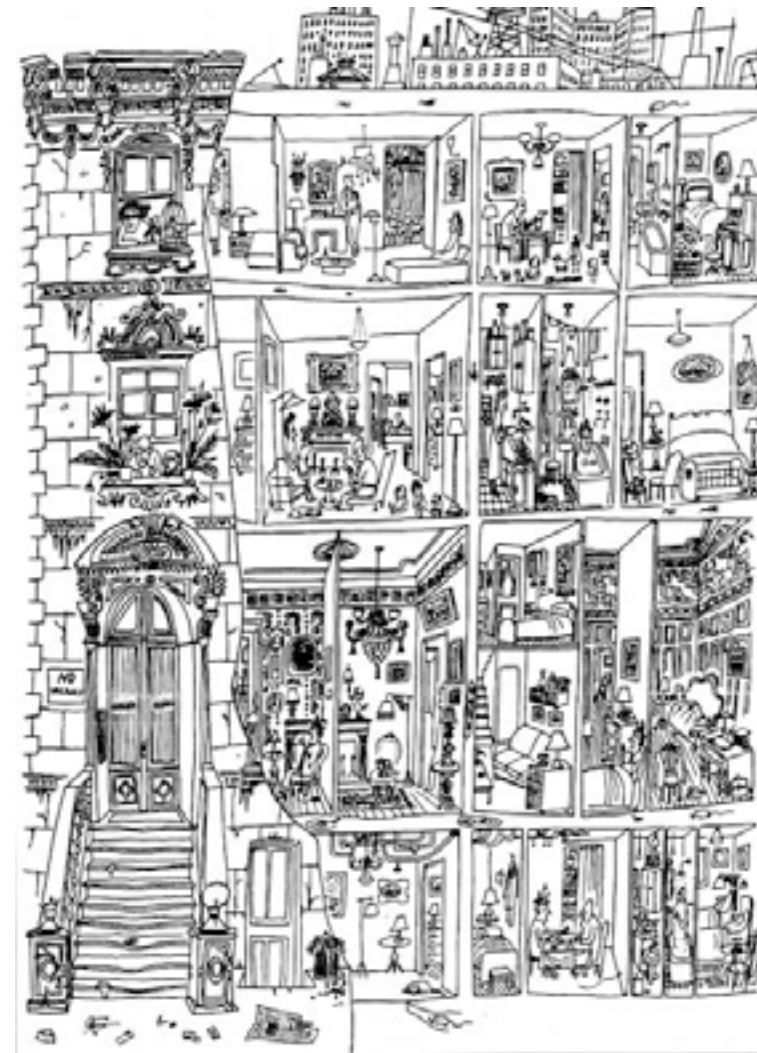


RESEARCH FIELD

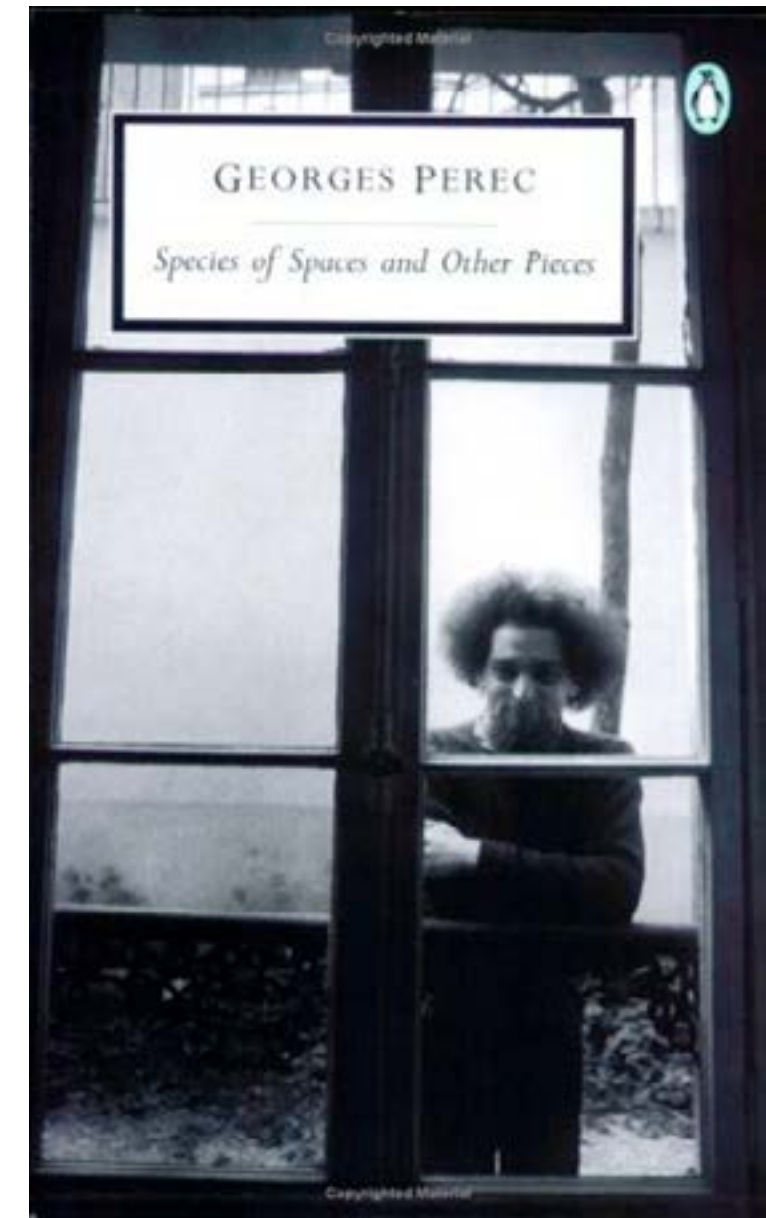
and objectives

'[...] How should we take account of, question, describe what happens every day: the banal, the quotidian, the obvious, the common, the ordinary, the infra-ordinary, the background noise, the habitual?' [...]

Perec, Georges, 'Approaches to What?',
L'Infra-ordinaire, 1973



The Art of Living,
Saul Steinberg

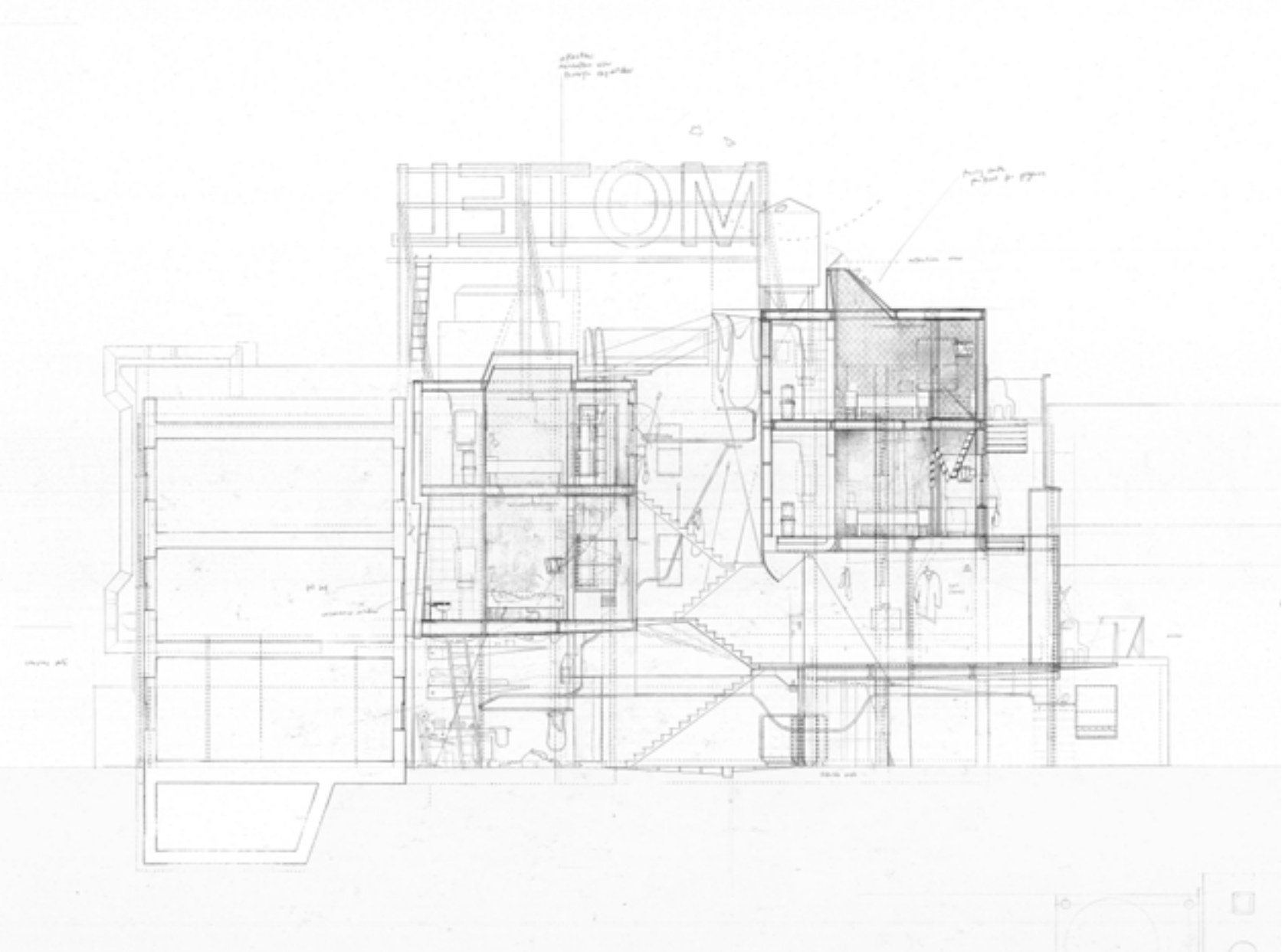


RESEARCH FIELD

and objectives



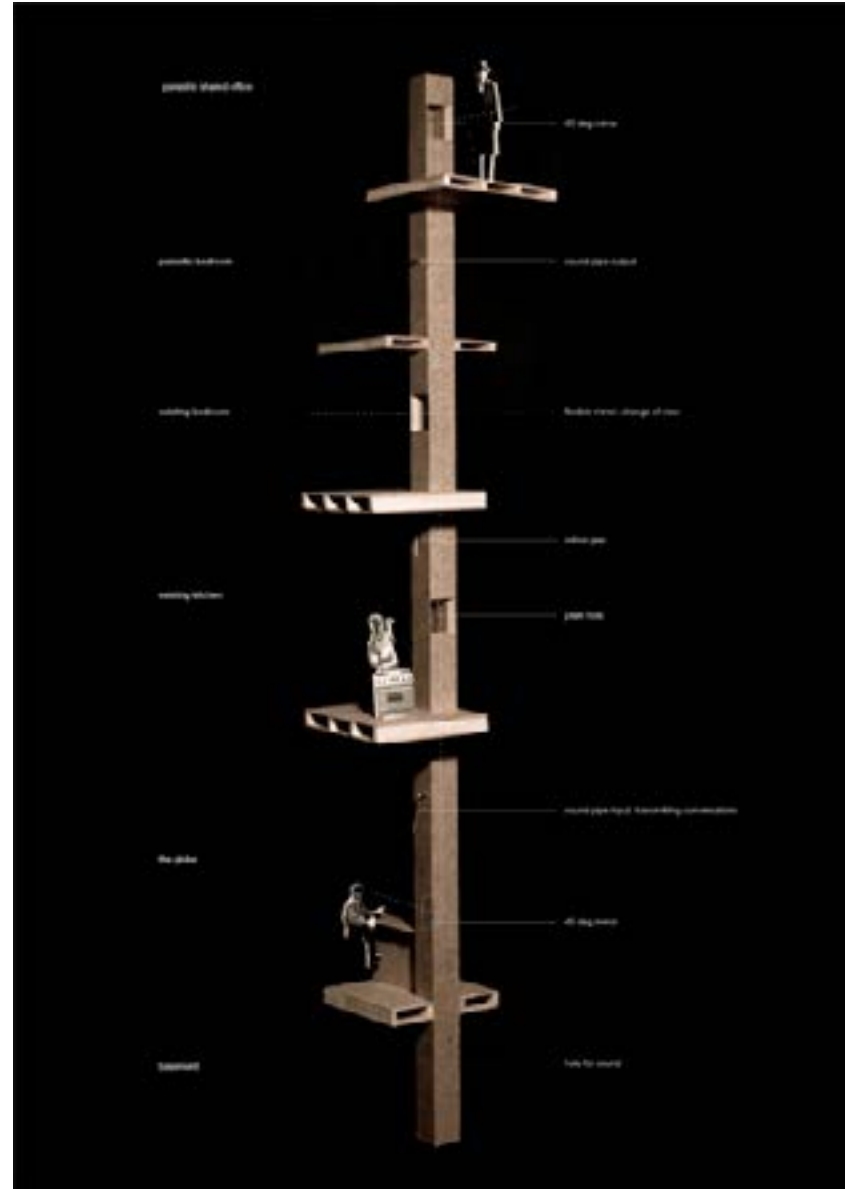
Coexistence in a Restless Borough;
Intertwining narratives and conduits



Eroding Permanences of the Infraordinary;
City as Archive

RESEARCH FIELD

and objectives



Coexistence in a Restless Borough;
Intertwining narratives and conduits

> EVENTS IN REAL-TIME



Eroding Permanences of the Infraordinary;
City as Archive

> DEPOSITIONS OVER TIME

RESEARCH FIELD

and objectives

- 1) conduct research of the infraordinary as a place of coexistence**
- 2) to develop methods to explore and articulate this**

OVERALL PLAN:

1. Artistic Cross-fertilisations:

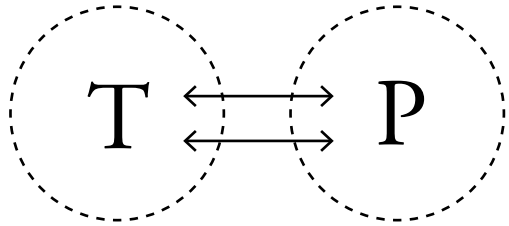
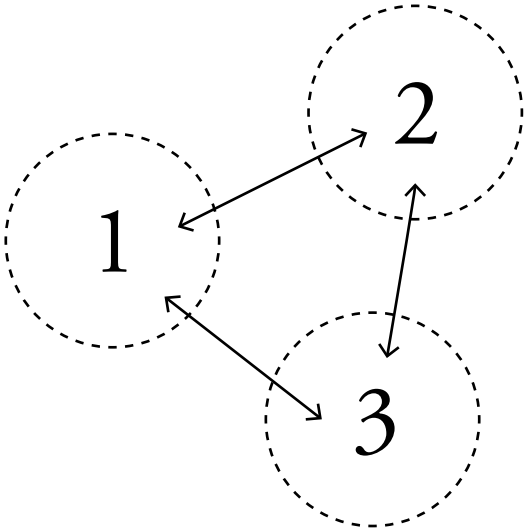
Studies of artistic precedents - George Perec, Eugène Atget, Jim Jarmusch - forms an initial foundation and framework for theoretical investigations, through their *methods of cognition* and systematic approaches to understand and represent the infraordinary spaces and multitude of layers in the city through literature, photography and moving pictures.

2. Biopsy + Probes of Insight:

The research is facilitated through meticulously selected *biopsies* - tissue samples - of the urban body, in which a series of *probes of insight* are developed to *see, examine and describe* the infraordinary spaces and inhabitants, where existing knowledge is tested out/examined and new knowledge is formed through practice-based development.

3. Collocation of the Infraordinary Archive:

Throughout the project biopsies and output hereof are put next to each other and counterposed to discuss relations and overall themes. These together forms a collated whole, an *Infraordinary Archive* or *City*, that more freely can be detached from the habitual and point towards the qualities of the infraordinary spaces.



1. ARTISTIC CROSS-FERTILISATIONS:

Precedents and Methods of Cognition

‘The architecture of architects usually expresses architecture's internal stylistic set of codes more than the individual ways of living of the inhabitants, whereas the milieus of artists, photographers and film-makers resonate with the characteristics and fates of their inhabitants’

Juhani Pallasmaa, Encounters 2, p. 261

‘Spaces of Melonchy and Hope: Mise-en-scène in the Films of Aki Kaurismäki’

1. ARTISTIC CROSS-FERTILISATIONS:

Precedents and Methods of Cognition

Georges Perec



Georges Perec describing
'Life a User's Manual'

- LIFE A USER'S MANUAL
- AN ATTEMPT AT EXHAUSTING A PLACE IN PARIS
- LIEUX-PROJECT
- L'INFRA-ORDINAIRE
- SPECIES OF SPACES

Eugène Atget



Rue de Seine / Rue de l'Échausse
Eugène Atget

- VIEUX PARIS:
10.000 PHOTOGRAPHS OF PARIS
- INTERIEURS PARISIENS
- PETIT MÉTIERS

Jim Jarmusch



Coffee and Cigarettes,
Jim Jarmusch

- MYSTERY TRAIN
- NIGHT ON EARTH
- COFFEE AND CIGARETTES
- PERMANENT VACATION

2A. BIOPSY

Tissue samples of the urban body

Operative domain:

Physical framework

[the body of the city, street, apartment block]

Social vertices

[grill bar, bodega, laundromat, kiosk, tabac, diner]

Liminal spaces

[stairway, partial walls, door step]

Dwelling and spatial utensils

[dining area, window, conduit, coffee cup, postcard]

2B. PROBES OF INSIGHT

**The intention is ‘scientifically, to get at distance
at the well known and observe it through
an analytic apparatus in order to gain new
knowledge’**

Tygstrup, Frederik. ‘Æstetisk Geografi – Jean-Luc Godards kortlægning af Lausanne’,
Kartografi, Morfologi, Topologi, p. 85, 2009

2B. PROBES OF INSIGHT

Precedents > Staircase Camera

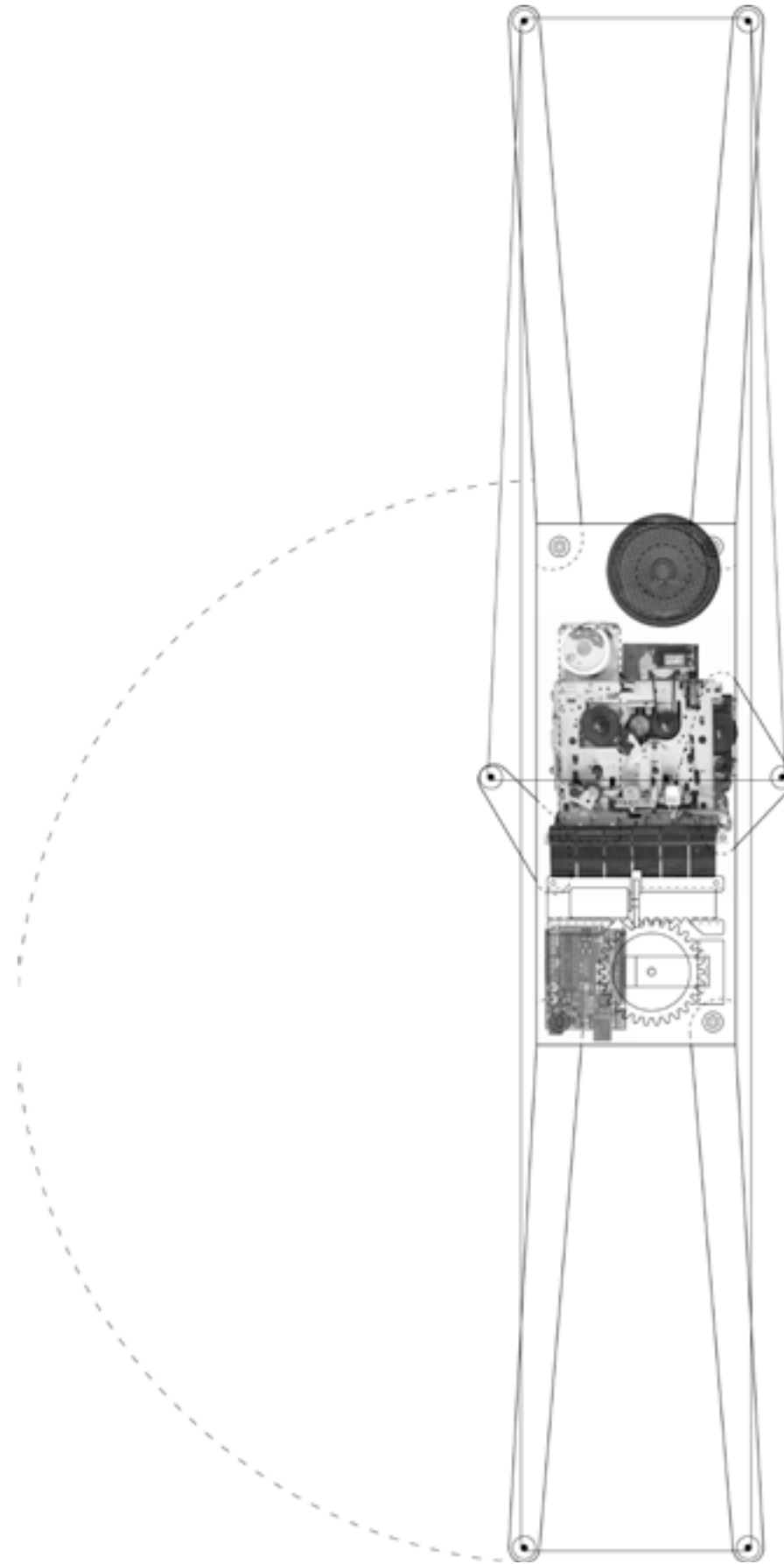


Staircase Camera¹³
Queens, NY. 2011



2B. PROBES OF INSIGHT

Precedents > Memory Tape / Strata Recorder



Memory Tape / Strata Recorder
embedded in Cousins Deli, Queens, NY.
2011

2B. PROBES OF INSIGHT

Precedents > Ragpickers Archive



184
This is a small, cylindrical metal can, possibly a tin of paint or a small container. It is made of metal and has a label on the front. The label is partially obscured but appears to have some text and a logo. The can is shown against a plain white background.



185
This is a small, rectangular object, possibly a piece of paper or a small box, with a green and white pattern. It is shown against a plain white background.



186
This is a small, rectangular object, possibly a piece of paper or a small box, with a yellow and brown pattern. It is shown against a plain white background.



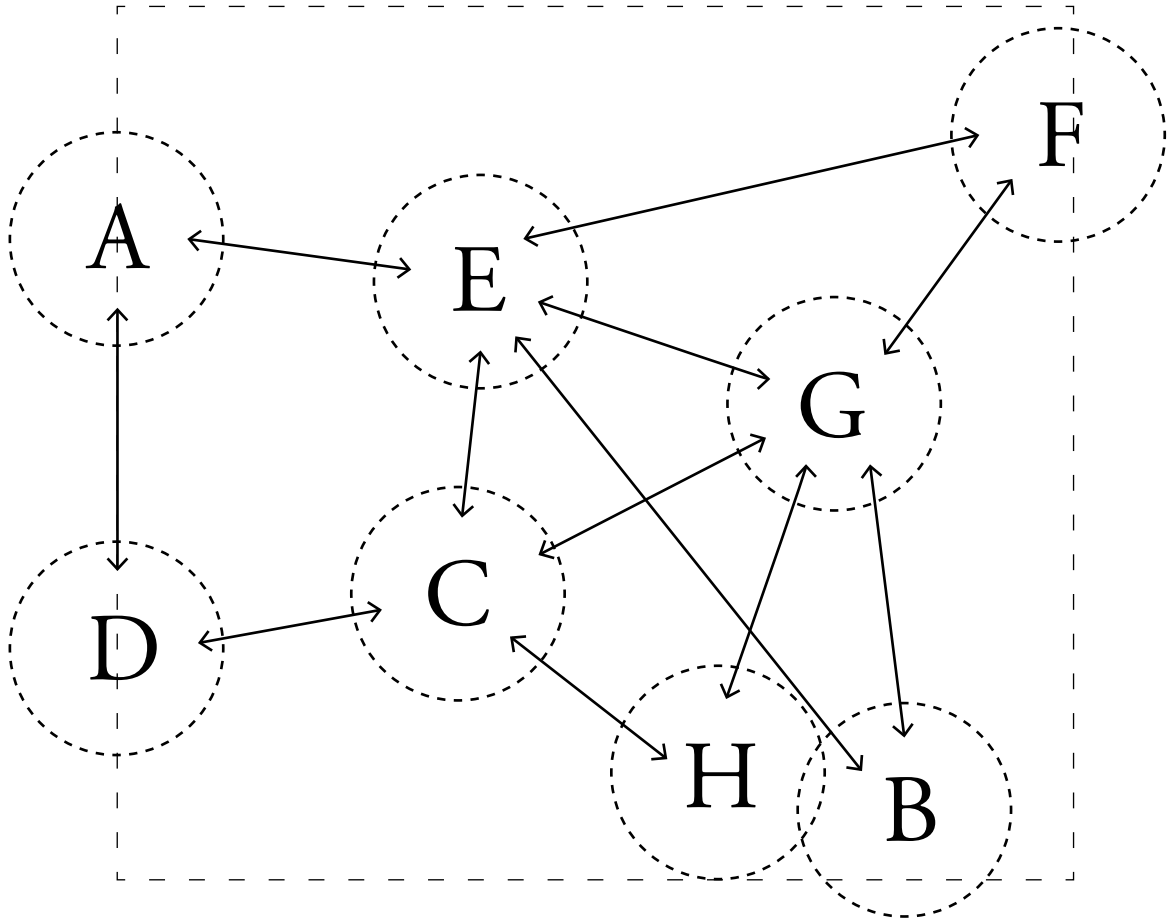
187
This is a small, circular object, possibly a coin or a small disc, with a textured surface. It is shown against a plain white background.

188
This is a small, rectangular object, possibly a piece of paper or a small box, with a yellow and brown pattern. It is shown against a plain white background.



**3. COLLOCATION OF
INFRAORDINARY ARCHIVE**

Juxtaposition and ongoing evaluation



ONGOING PRODUCTION

Article, Onsite Review
'The Cartographer and the Camel driver'



Stairway / Peephole Camera
Biopsy / Probe of Insight > Odensegade 38

CARTOGRAPHER / CAMEL DRIVER:

Knowledge of the urban domain.



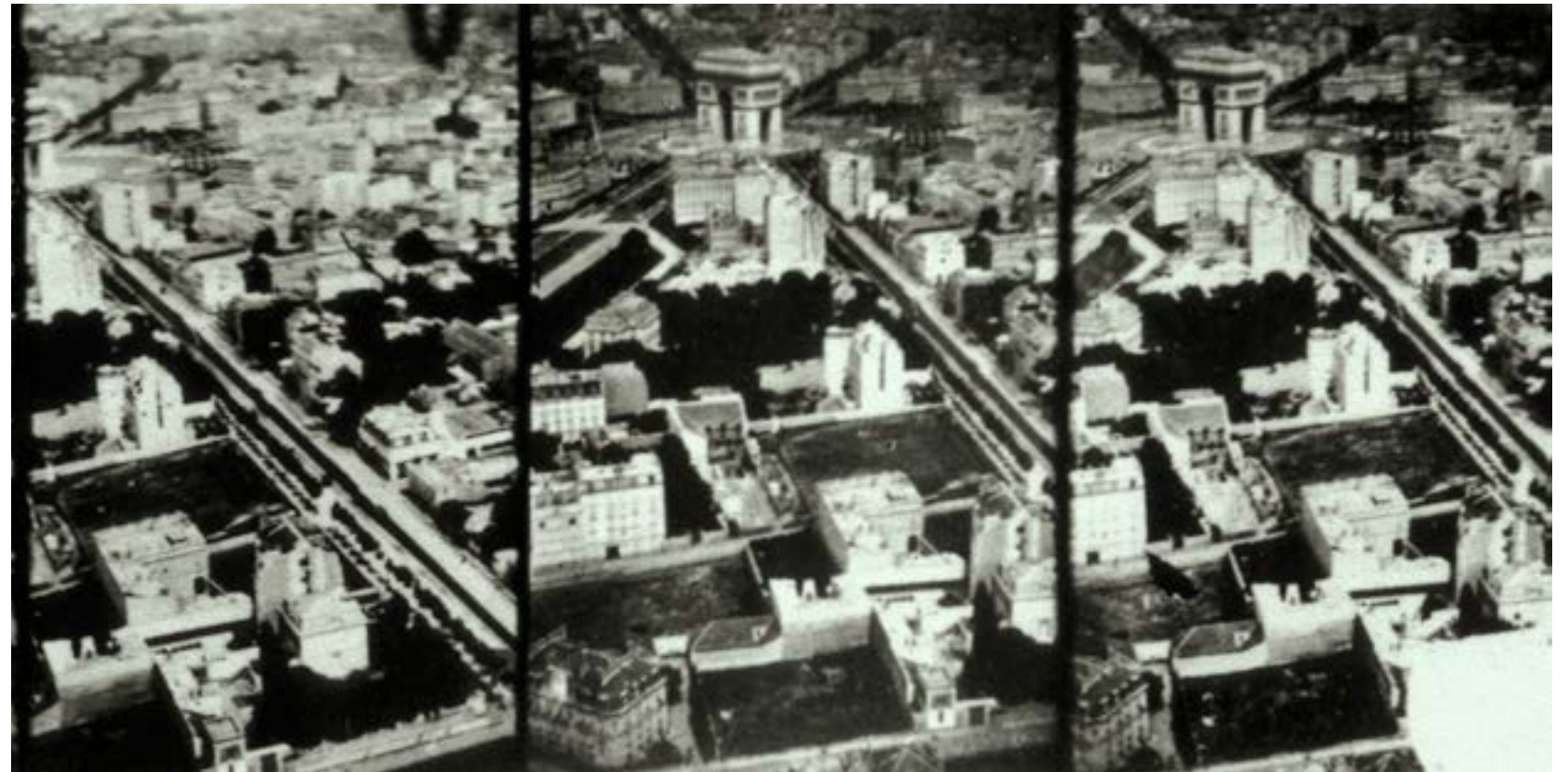
Henri Giffard: Captive Balloon Flights, Paris, 1887

CITIES & DESIRE • 1

THERE ARE TWO ways of describing the city of Dorothea: you can say that four aluminum towers rise from its walls flanking seven gates with spring-operated drawbridges that span the moat whose water feeds four green canals which cross the city, dividing it into nine quarters, each with three hundred houses and seven hundred chimneys. And bearing in mind that the nubile girls of each quarter marry youths of other quarters and their parents exchange the goods that each family holds in monopoly – bergamot, sturgeon roe, astrolabes, amethysts – you can then work from these facts until you learn everything you wish about the city in the past, present, and future. Or else you can say, like the camel driver who took me there: “I arrived here in my first youth, one morning, many people were hurrying along the streets toward the market, the women had fine teeth and looked you straight in the eye, three soldiers on a platform played the trumpet, and all around wheels turned and colored banners fluttered in the wind. Before then I had known only the desert and the caravan routes. In the years that followed, my eyes returned to contemplate the desert expanses and the caravan routes; but now I know this path is only one of the many that opened before me on that morning in Dorothea.”

Calvino, Italo. Invisible Cities.

NADAR: LE GÉANT
Aerial photography of Paris



Nadar, Aerial view of Paris, 1868

**ATGET: FLÂNEUR OF THE
INFRAORDINARY**
The everyday topology of Paris



Rue de la Montagne-Sainte-Geneviève, 1910-1911
Eugène Atget



Shop window,
Eugène Atget



Prostitute(?)
Eugène Atget

**ATGET: FLÂNEUR OF THE
INFRAORDINARY**
The everyday topology of Paris



Intérieur Parisiens
Eugène Atget



Intérieur de Mr C. - Rue du Montparnasse. 1910.
Eugène Atget



Intérieur Parisiens
Eugène Atget

**ATGET: FLÂNEUR OF THE
INFRAORDINARY**

Instant 'double-exposures' / Time renders only the solid left

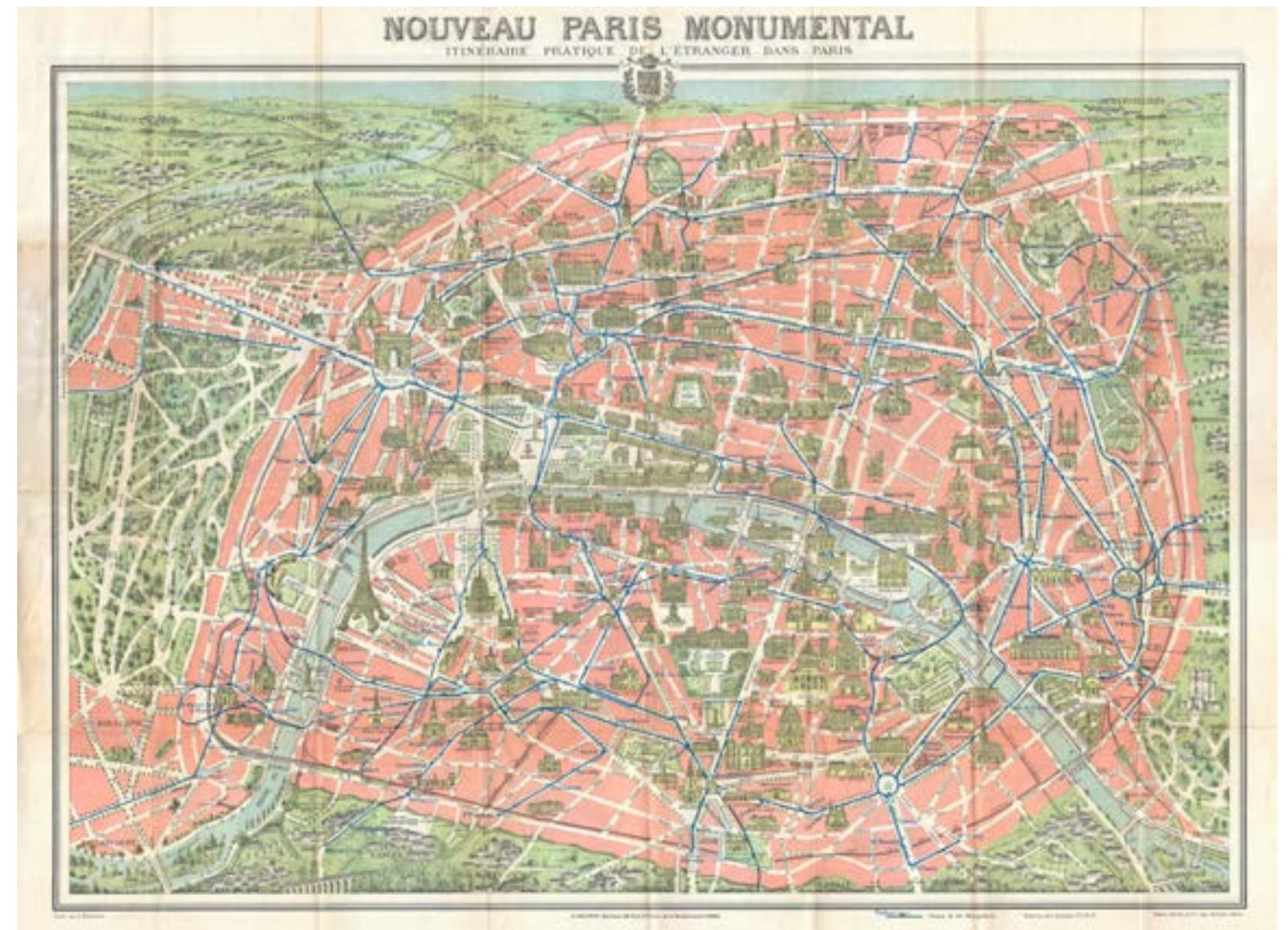


EXTRAORDINARY PARIS

Monuments and great sights



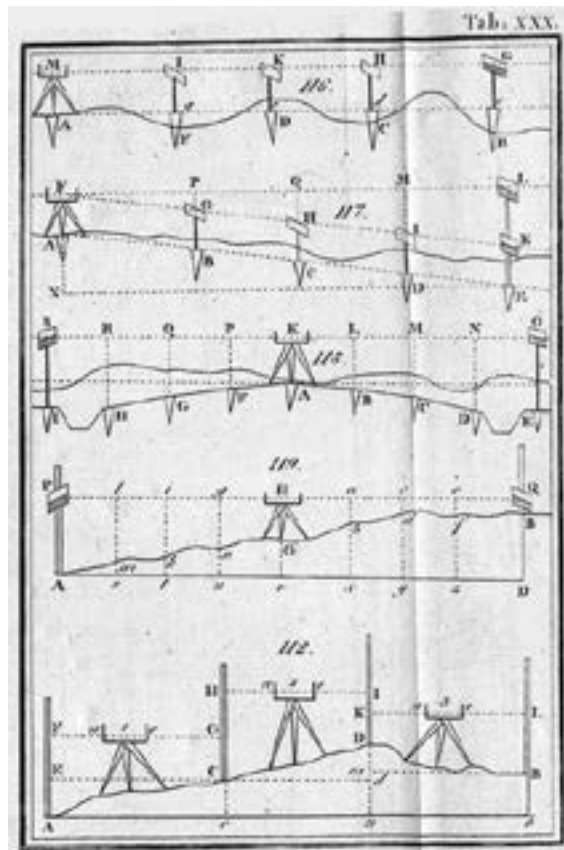
Tourist map of Paris, 1932, by Robelin



Tourist map of Paris, 1910, by Leconte

PRE-AVIATION MAP MAKING

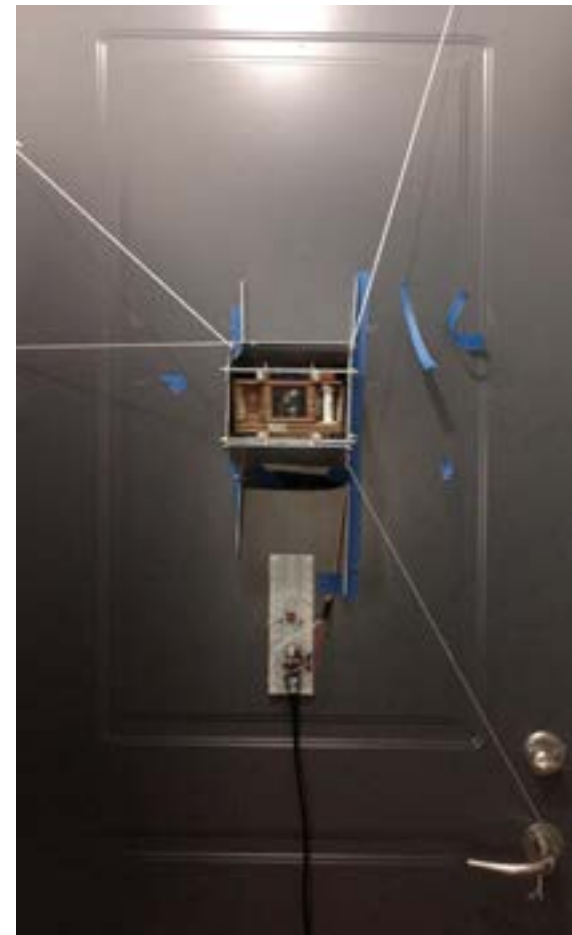
Devices utilised from ground, creating imaginative birds-eye views



Surveying instruments

STAIRWAY / PEEPHOLE CAMERA

Biopsy / Probe of Insight > Odensegade 38



CHAPTER ONE
On the Stairs, I

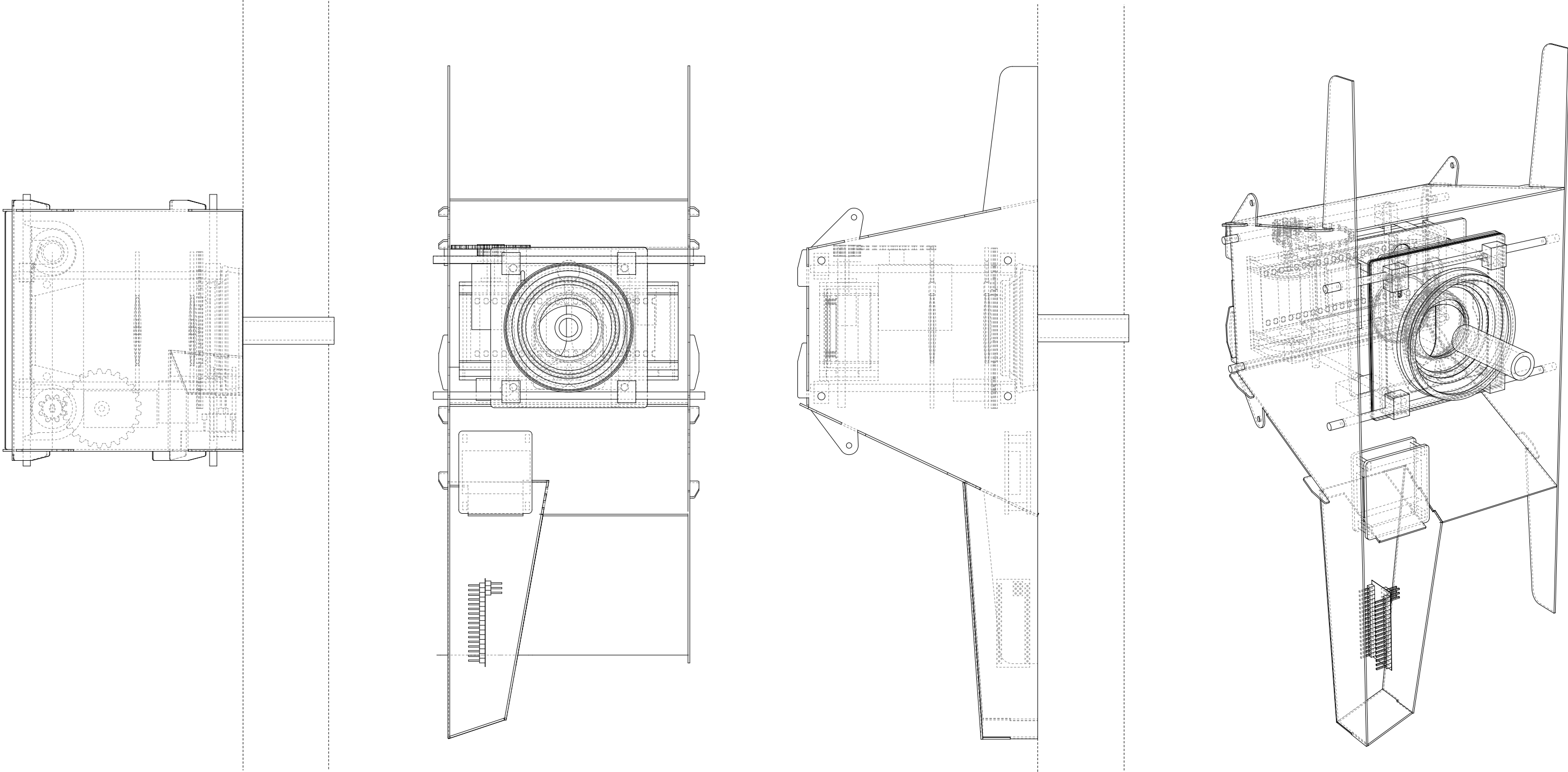
Yes, it could begin this way, right here, just like that, in a rather slow and ponderous way, in this neutral place that belongs to all and to none, where people pass by almost without seeing each other, where the life of the building regularly and distantly resounds. What happens behind the flats' heavy doors can most often be perceived only through those fragmented echoes, those splinters, remnants, shadows, those first moves or incidents or accidents that happen in what are called the "common areas", soft little sounds damped by the red woollen carpet, embryos of communal life which never go further than the landing. The inhabitants of a single building live a few inches from each other, they are separated by a mere partition wall, they share the same spaces repeated along each corridor, they perform the same movements at the same times, turning on a tap, flushing the water closet, switching on a light, laying the table, a few dozen simultaneous existences repeated from storey to storey, from building to building, from street to street. They entrench themselves in their domestic dwelling space – since that is what it is called – and they would prefer nothing to emerge from it; but the little that they do let out – the dog on a lead, the child off to fetch the bread, someone brought back, someone sent away – comes out by way of the landing. For all that passes, passes by the stairs, and all that comes, comes by the stairs: letters, announcements of births, marriages, and deaths, furniture brought in or taken out by removers, the doctor called in an emergency, the traveller returning from a long voyage. It's because of that that the staircase remains an anonymous, cold, and almost hostile place. In old buildings there used to be stone steps, wrought-iron handrails, sculptures, lamp-holders, sometimes a bench to allow old folk to rest between floors. In modern buildings there are lifts with walls covered in would-be obscene graffiti, and so-called "emergency" staircases in unrendered concrete, dirty and echoing. In this block of flats, where there is an old lift almost always out of order, the staircase is an old-fashioned place of questionable cleanliness, which declines

3

Georges Perec, *Life a User's Manual*

STAIRWAY / PEEPHOLE CAMERA

Biopsy / Probe of Insight > Odensegade 38



UPCOMING ACTIVITIES:

- 25-27th Nov *Conference: Writing Place, Delft*

- 1st Dec *Abstract, OnSite-Review (Cartography and Photography)*

- 12-13th Dec *Symposium on Practice-based development, Copenhagen*

- 23th Dec(/Feb) *ALGODEQ (Algorithmic Design Quest)*

- 8-10th Jan *'Research models between art and science', PhD-course*

- Jan - March *(Potentially) Bartlett UCL*
 - Iain Borden, 'Representations of Cities'
 - Jane Rendell, 'Theorising Practises'
 + Practice-based development

- 2w, Apr/May? *Study-/Research-trip > NYC, Detroit, Centralia*

- 19-23rd May *Morphology, Topology and Artifice:
 Cartographical Aesthetics and an Architecture of Event
 Masterclass and Symposium*

