Abstract: The article examines experimental film as a medium for architectural critique with reference to the urban films of three contemporary British avant-garde filmmakers: Patrick Keiller, William Raban, and John Smith. It argues that experimental film's employment of certain cinematic techniques, such as montage, mediates visuality beyond the focused perspectival vision to create critical mediations of contemporary urbanisms.

Figure 2: Still shot from *Robinson in Space: A film by Patrick Keiller,* 1997 [Videorecording] London: Academy Video.

Figure 3: Still shot from *A13* (1994). *William Raban: British Artist's Films,* 2003 [Videorecording] London: BFI.

Figure 4: Still shot from *MM* (2002). *William Raban: British Artist's Films,* 2003 [Videorecording] London: BFI.

Figure 5: Still shot from *A13* (1994). *William Raban: British Artist's Films,* 2003 [Videorecording] London: BFI.

Figure 6: Still shot from *Slow Glass* (1994). In Smith, John, 2002. *Film and Video Works: 1972-2002*. Bristol: Watershed Media Centre.

Figure 7: *Blight* (1994-6) *John Smith Anthologies / Presented by London Electronic Arts. - Vol. 1 & 2.,* 1997 [Videorecording]. London: London Electronic Arts.

Figure 8: *Blight* (1994-6) *John Smith Anthologies / Presented by London Electronic Arts. - Vol. 1 & 2.,* 1997 [Videorecording]. London: London Electronic Arts.

This article inquires how experimental film can offer a critical and creative medium in architectural, urban, and broadly, design and media studies. Especially in the last two decades, architecture has been reconsidered beyond modernistic concerns about its implications in the production of objects, as the physical products of the designer (as "author"), but also in regards to its involvement in the creation of processes of production and reproduction by the user (as "reader"). From this perspective, different forms of technological mediation and visualisation, such as film and image studies, have gained significance in architectural research and criticism.[i]

The article develops around the psychoanalytic concept of *porosity*, introduced by the British visual artist Victor Burgin in his essays on cities. Besides his creative practice in film and photography, Burgin has also theorized about modes of visualization of contemporary urbanisms drawing on psychoanlytic and Marxist theories. In "The City in Pieces" (1996), Burgin borrows the concept of "porosity" from Marxist critical and literary theorist Walter Benjamin for his own analysis of contemporary global urbanisms.[ii] Benjamin originally invented this term in the essay "Naples" (1925) to describe the spatial fluidity of the early modern and preindustrial Southern European cities which he had visited. In the urban environment of the Italian town of Naples, Benjamin observed a loss of boundaries between different architectural spaces. In conventional architectural terms these spaces would be desribed as interiors and exteriors. However, as Benjamin observed, the spatial arrangements of Naples were neither occupied nor experienced as fixed enclosures. Benjamin described these urban spaces as emergent in a fluid state of dissolution. Burgin became interested in Benjamin's descriptions of experiences of dissolution, between physical and spatial boundaries in pre-modern and modern urbanisms, which he considered to be useful conceptual metaphors, for articulating experiences of contemporary global urbanisms. In Burgin's analyses of global urbanisms, urban space consists of superimpositions of past spatial formations, different layers of economic, sociopolitical and cultural life, but also of interruptions and dislocations; and so, for Burgin, modern urban space has an essentially porous quality, similar to the "punctured by pores and orifices" structure of a biological organism.[iii] This porous quality subverts the supposedly coherent and homogenizing urban environment of capitalist modern production; which, on the one hand promotes an ideology of transparency, formalised in the architectural use of modern materials, such as glass, as well as in modern spatial arrangements, such as open plan spaces; and on the other hand delimits and isolates contrasting elements, activities and occupations, by the application of modern urban planning practices, such as zoning. Bearing

obvious influences from Benjaminian, but also Lefebvrian criticohistorical theorisations of modern urbanisms, Burgin's interpretation of global urbanisms based on the concept of *porosity* stresses the economic, institutional, and political processes of the capitalist production of stratified places, which are designated to certain types of occupations in the exclusion of others.[iv]

In my analysis of films by three contemporary British avant-garde filmmakers, Patrick Keiller, William Raban and John Smith, I employ the above described notion of urban *porosity* to describe the artists' experimental use of filmic media. I argue that, in their artistic mediations of the layers of political, cultural, and historical formations, as well as of the subjective narratives that have construed contemporary cities, these experimental films provide critical mediations of the dialectics at work in contemporary global urbanisms.[v] I also argue that, although these filmmakers strive to achieve specific intellectual and political intentions, the critical value of their films does not depend on straightforward didacticism, but derives from their filmic mediations of the material manifestations of contemporary urbanisms. Such materialist mediations are accomplished in a twofold manner: first, in the artists' experimental employments of the filmic medium to propose diffferent ways of looking, which do not fall into perspectival modes of perception, but are closer to peripheral, tactile, and distractive modes of cognition; and, secondly, in their experimental applications of the cinematic technique of montage for filmic juxtapositions. These experimental treatments of film preface the fluid and layered visual mediations of contemporary urbanisms by new media technologies; which, I could argue, following philosopher and critical historian Susan Buck Morss, operate "as a language in which a historically transient truth (and the truth of historical transiency) is expressed concretely, and the city's social formation becomes legible within perceived experience."[vi]

Initially I set off from the position that a critical analysis of the visible requires adopting radically different modes of perception. Contemporary architectural history and theory has pioneered alternative modes of vision and visuality beyond the established perspectival gaze, such as peripheral vision. Adopting the phenomenological notion of sight as embodied vision, architectural theory has reconceived peripheral vision as a non-optically focused, but rather as a tactile perceptual mode. For instance, phenomenologist architectural theorist Juhani Pallasmaa has argued that "the quality of an architectural reality seems to depend fundamentally on the nature of peripheral vision, which enfolds the subject in space."[vii] According to Pallasmaa, unfocused vision transforms optical stimuli into spatial experience, in this way conceiving vision

as a bodily operation, where the body is not simply a viewing point of the central perspective.[viii] Burgin situates these latter psychoanalytic and phenomenological theorisations of architectural representations in specific historical and political transitions in modernity;[ix] when the experiencing body becomes "the very locus of reference, memory, imagination and integration."[x] I argue that these transitions also designate a shift in forms of mediation, from the modernist priority of the surface to the contemporary focus on interface. As media theorist Alexander Galloway has noted, drawing on the seminal work of new media theorist Lev Manovich *The Language of New Media* (2002), "the waning of temporal montage and the rise of spatial montage, or what is simply called 'windowing'" has been a significant characteristic of such historical transitions.[xi] In this context, I argue that a critical study of contemporary architecture and urbanisms, as the products of modern capitalist regimes, is dependent upon a reconceptualizing of the sense of vision, and, consequently visuality, along with architectural perception and its representational modes. This reconceptualisation may also require a shift from prioritising experiences of temporality to experiences of spatiality. Pallasmaa traces such possibilities in haptic moving imagery, which destabilises modes of centralized perception and focused spectatorship, as well as of spatiotemporal hierarchies: "The haptic experience seems to be penetrating the ocular regime again through the tactile presence of modern visual imagery. In a music video, for instance, or the layered contemporary urban transparency, we cannot halt the flow of images for analytic observation; instead we have to appreciate it as an enhanced haptic sensation, rather like a swimmer senses the flow of water against his/her skin."[xii]

The experimental semi-documentaries of Keiller, Raban and Smith were championed by the London Filmmakers' Co-operative, known as "the Co-op", a group of British avant-garde independent filmmakers of the 1960s and 70s. This artistic collective rejected the employment of film for entertainment, or for closed narrative purposes; they pursued instead formalistic and materialist experimentations of the film medium for aesthetic and emancipatory ends. Film historian A. L. Rees has accounted the ways in which these filmmakers achieved impressive visual effects by experimentation in camera and craft skill. For Rees, filmic experimentation enabled these artists to assert their personal vision, which was never finalized or fixed, as well as to create open-ended narratives, so that the viewer can question the construction of film as a manipulated mass spectacle.[xiii] In my following analysis of films by Keiller, Raban and Smith, which draws upon my own viewings of the films, but also writings, interviews and lectures by the filmmakers, I argue that

the filmmakers' experimental urban documentations reconceptualize modes of vision, visuality and perception, by treating film as an artistic medium of both observation and critical spectatorship.

Patrick Keiller: Looking at the Skin and Through the Pores

In his introductory lecture to architectural students, Keiller described film as a critical medium, which can be applied in historical urban research, but also for creatively visualising future urban developments.[xiv] To exemplify his argument, Keiller reflected on the significance of visuality for critical film and urban studies by quoting the literary writer Oscar Wilde: "The true mystery of the world is the visible."[xv] Keiller's belief in the dialectics of seeing has informed his neo-documentaries of suburban spaces, *London* (1993) and *Robinson in Space* (1997), which are set around a fictional character's expeditions in British suburbia and left-over spaces of the urban peripheries. These fictional journeys aim to study what Robinson identifies as a certain "problem" of contemporary urban space. For Keiller, this problem is caused by a disjunction between, what he terms as "new space", characterised by "conspicuous wealth", and as "old space", characterised by "dilapidation and ruin".[xvi] In his interview with Patrick Wright, Keiller notes that he made *Robinson in Space* with the intention to reveal this disjuncture, between what is seen and what goes on, which is actually expressed in Robinson's metaphorical wish to become a "spy": to look at the skin of the city and through its pores, since looking at the opaque surface can be inadequate, or even deceitful.[xvii] *(Figure 1) Robinson in Space* was filmed in peripheral urban locations across England, based on the preconception that "there is something up in the countryside, that the countryside is actually a rather forbidding place."[xviii] *(Figure 2)* For Keiller, looking becomes a mode of knowledge of what is beyond the readily visible; as the narrator in *London* states: "Robinson believed that if he looked at it hard enough, he could cause the surface of the city to reveal to him the molecular basis of historical events, and in this way he hoped to see into the future."[xix]

Keiller's obsession with observation is evident in his nearly always static camerawork. Like a fixed mechanical eye, Keiller's camera records flat and tableau-like shots of long duration. Despite being filmed from a fixed viewpoint that almost forces the viewer to look, from the same viewpoint for an extensive period of time, the unrealistic durationality of each scene enables the viewer's eye to wander in space. As film theorist Rachel Moore notes, in Keiller's films "we watch the world become animate; we can catch the current of a canal, the rhythm of the river, the stasis of architecture."[xx] This experiential inversion, from temporality to spatiality, enables a dialectical reading of contemporary suburban spaces. Underpinned by

historical materialist philosophies, Keiller's exprimental film aesthetics reveal and reconstitute the city as a porous environment, which helps the viewer to experience the contrasting aspects of contemporary urbanisms upon prolonged observation of their material manifestations.

William Raban: Looking at the Juxtapositions and the Superimpositions

Materialist dialectics also inform the experimental urban films of William Raban. Raban began his artistic career by making short abstract films, but gradually became interested in London's urbanism and diverse cultures, which inspired his later artistic semi-documentaries. Raban characteristically employs the cinematic technique of montage for the creation of experimental audiovisual juxtapositions and superimpositions. Raban's short *A13* (1994), which displays explicit influences by Dziga Vertov's avant-garde documentary *Man with a Movie Camera* (1929), was filmed over a day to document the effects of building the Limehouse Road Link through a densely populated part of London. The film juxtaposes contrasting, but co-existing, realities: for instance, construction scenes, which are repeatedly interrupted by more idyllic scenes of fishermen by the Regent's canal, and views of Hawksmoor's St. Anne's church in Limehouse *(Figure 3).* His later short *MM* (2002) equally combines a variety of filmic material, including footage from the construction of the Millenium Dome *(Figure 4),* black and white photographs of the Blackwall Tunnel, old footage of the blowing up of the power station where the Dome now stands, and shots from the Millennium celebrations. Both these films portray architecture as a monument of a specific historical time and locality.

Similarly to Keiller's documentaries, Raban's films can be characterised as commentaries on new space and old space. Nevertheless, Raban's films do not mediate experimental visualizations of the surface of the city, so that the viewer can discover what lies beneath. They visualise, instead, the city from unusual and distorted angles to reveal over- and cross- layerings of different urban spatial formations. *A13* mediates South London's urbanism in filmic juxtapositions of different series of recorded time lapse sequences, while *MM*'s Millenium Dome is mediated in juxtapositions of different archival film material. Additionally, these films do not offer an explanatory commentary; as Raban claims, "meaning is [being constructed] by sound and image alone."[xxi] Raban's faith in the communicative power of non-lingual dialectics is most celebrated in the last minutes of *A13*, when different sets of footage, superimposed overlaps, and variable speeds merge into visually affective, fluid filmic mediations of London's porous and incoherent urbanisms*. (Figure 5)*

John Smith: Looking Closely, Looking at the Microlevel

Expressed in his statement "If you look hard enough all meanings can be found or produced close to home",[xxii] John Smith's concern with locality has been formalised in his artistic semi-documentaries, which were filmed on and around his area of residence in East London. Featuring iconic camerawork, experimental soundtracks and voiceovers, Smith's films document urban changes on the microlevel: the artist's house, the local pub, and neighbourhood landmarks become allegorical signs of the transience and fluidity of London suburbia. [xxiii] Urban change is the core conceptual thematic in Smith's short film *Slow Glass* (1988-91). The film opens with a conversation that takes place in a pub: a close up shot of a half-full glass of beer is accompanied by a voice casually discussing the liquid composition of glass. The spoken statement that glass "even when it's hard, it's still a liquid",[xxiv] becomes a metaphor for the process of change: "The world is changing all the time. Everything." [xxv] The film continues to show the same views in the local neighbourhood, which were filmed at different times during a two year period to document how a shash window, a tree on a crossroad, a church, a building's front, become transformed over time. *(Figure 6)*

In the short *Home Suite* (1993-4), the viewer follows the camera inside the filmmaker's house just before it gets demolished to make space for the construction of the new M11 Link Road. Smith's own poetic narration of the history of the house and its inhabitants conveys an overwhelming sense of ephemerality. For Smith, transience is characteristic of the material, as well as the societal arrangements of contemporary urbanisms. In both *Slow Glass* and *Home Suite*, Smith follows the British documentary tradition in his intentions to make films with a sociopolitical content. However, like Keiller and Raban, Smith does not follow the tradition of the social realist cinemantic genre, but strives to create a socially oriented cinema by experimentation with different methods of research, narrative making and visualization. Smith's particular interest in the material manifestations of the sociocultural aspects of contemporary urbanisms, along with his artistic search for experimental methods of mediating these aspects in film, align his aesthetics with the filmic materialisms of Keiller and Raban. Smith often records solely with a handheld camera, as he does, for instance, in *Home Suite* (1993-4), a short film which offers views of material objects "on the periphery of vision."[xxvi] His close-up shots equally draw attention to the materiality of the microlevel: "every screw and nail, every stain and scratch"[xxvii] reveals something about the transience of living in the contemporary metropolis. *Blight* (1994-6) is another film about the house demolitions caused by the construction of the

new M11 Link Road, which Smith also filmed with a handheld camera *(Figure 7)* . With the aid of Smith's experimental montage, the records of the urban detritus assemble into a political statement at the close of the film: images of aluminum sheets, soil, and tarmac, literally spell out the message "Homes Not Roads".

The materialism of Smith's urban films is not only formalised semantically, but also in experimental manipulations of analogue film. In his essay about Smith's work, film critic Ian Bourn observes that, "So often in his work he uses the device of making us close our eyes; and in this way, of forcing us "to 'look' at the unnoficial, unnoticed, sensate side of the city." [xxviii] This ability comes from Smith's artistic "experience in dealing with the materiality of film, gathered over many hundreds of hours spent in splicing and editing." [xxix] *(Figure 8)* Smith has stated that his films were partly made in objection to mass media representations of the contemporary city as an opaque space of spectatorship; in Smith's words, the city as an "all looking and no feeling" environment, [xxx] which reveals little about the workings of contemporary global urbanisms. For Smith, experimental mediations of the materiality of urbanisms can offer a critical alternative to mass media representations, which reduce the contemporary city from a lived and porous reality to a mass spectacle.

With reference to examples of experimental films by Keiller, Raban and Smith, I have so far examined the ways in which the critical value of experimental film may rest on its potential to create cinematic mediations, which reject the totalizing gaze, the perspectival look claiming to comprehend everything in a single glance. These films concentrate on the creation of more partial and integrated visions for achieving alternate mediations, which place the viewer in critical relationships with the works. To consider how such artistic mediations can be valuable for architectural research and criticism, I analysed films by filmmakers, who have been regarded as avant-garde, because of their formalistic experiments, but also because of the sociopolitical content of their films. I take these two interrelated aspects, the sociopolitical notion of the filmic avant-garde and their experimental modes of visualization to be central in my discussion of experimental film in the context of critical architectural research and design.

In his study of avant-garde cinema *Avant-Garde Film: Motion Studies* (1993), film historian and theorist Scott MacDonald defines the filmic avant-gardes in terms of their artistic intentions to make films, which challenge conventional modes of spectatorship and film reception in mainstream capitalist visual cultures. MacDonald's account places emphasis on the aesthetic and political influences of the early Soviet cinema on Angloamerican experimental filmmakers, including their use of long, continuous shots and their marginalised by mass entertainment subject matter, which aimed to "reinvigorate our reverence for the

visual world around us."[xxxi] For MacDonald, the filmic avant-gardes may have had diverse social and political intentions, but they have consistently provided aesthetic responses which divert from the content and form of the productions of the mainstream cinema industry. In accordance with MacDonald, in his later account *Avant-Garde Film: Forms, Themes and Passions* (2003), film historian and theorist Michael O'Pray has also defined the filmic avant-garde in terms of its artistic diversity, its marginal position within commercial media, as well as its radical social and political intentions; less, though, in relation to its experimental aesthetic, which, for O'Pray, can also be found in more conservative works. MacDonald's and O'Pray's theorisations acknowledge the long held influences on contemporary avant-garde filmmaking by early European cinematographers and their artistic experiments with modes of perception.

In his critical account of the modern history of perception *Suspensions of Perception: Attention, Spectacle and the Modern Culture* (1999), art historian Jonathan Crary has argued for the appearence of a subjective modern vision in early modernity, which essentially departs from a break from classical optical regimes of visuality. Crary associates this departure with the historical changes which occured in modern "social, urban, psychic, and industrial fields, increasingly saturated with sensory input." [xxxii] In Crary's view, these new perceptual modes of distraction were formalised in the early modern cinematic experiments with methods of observation and spectatorship. In addition, Crary accounts for a rise in "an ideal of sustained attentiveness as a constitutive element of a creative and free subjectivity",[xxxiii] manifesting, for example, in the cultivated gaze on the individual work of art. Crary acknowledges the paradoxically reciprocal relationship that comes forth in early modern culture, between attentive norms and practices, and perceptual experiences of fragmentation and dispersal.

Drawing on the above, I argue that the avant-garde's experimental use of film for subverting attentive modes of perception and spectatorship, which can also be pursued for specific sociopolitical ends, informs critical forms of architectural research and design. Film's critical possibilities, as an anti-perspectival medium and a montage practice, have been examined by architectural theorist and designer Jonathan Hill, who has gone as far as proposing design methods from the application of techniques of cinematic montage. Hill's proposition requires an understanding of the conflict, which arises in the application of the method of juxtaposing fragmental elements. Hill argues that it is this conflict, which situates the spectator critically within a media environment, which allows for the unfolding of his/her own interpretations. In Hill's terms, the imaginary "reconstruction of each of the absent elements", the semantic and material "gaps", enable "the

formation in the imagination of a new hybrid object formed from the sensations present."[xxxiv] Inspired by cinematic montage, Hill's proposed hybrid architectures are not unlike experimental films, in the sense that they bring together "spatial, sensual and semantic gaps" [xxxv] to create environments that require the mental and bodily engagement of the user. Hill describes such interactive architectures as critical media environments. Drawing upon Hill's propositions, I will now analyse the application of the technique of montage in the films by Keiller, Raban and Smith; not only practically, but also metaphorically, as a sort of *montage of gaps*, which reveals the inconsistencies of contemporary urbanisms, in their material manifestations, for the creation of filmic mediations which open up to critical interpretation.

In Keiller's films history is only disconnected debris. Robinson's uncovering of all sorts of references during his research expeditions reveals what is forgotten by the official historical accounts about the modern city. As Rees argues, in *London* "the public world of monuments and statues is mixed with the private 'non-spaces' of memory and association."[xxxvi] In their documentations of the historical left-overs, Keiller's urban documentaries do not reconstruct British culture in any kind of coherent narrative, but in experimental cinematic mediations, which expect to alter habitual modes of experience; as Keiller states, *London* "aimed at changing the experience of its subject."[xxxvii] Comprised of diverse references, the non-linear narratives of Keiller's films create open-ended cinematic experiences, allowing the viewer to make his/her own interpretations. This storytelling becomes possible in Keiller's cinematic mediations of urbanisms by the means of montage of still scenes, which act almost like portraits of urban and suburban spaces. Similarly, Raban's films are also, as he claims, "about showing people things, not telling them how to interpret the world."[xxxviii] Raban achieves this artistic non-didacticism by experimentation with fragmented representations of the city in mediated images: for instance, *A13* offers views of the city in windscreens, mirrors, and CCTV cameras; but also in his visual juxtapositions of "the organic and the mechanistic, historical and present, image, object and representation."[xxxix] Additionally, in Raban's films, different facets, such as landscape cinema, narrative, documentary, experiments with process and duration, are deployed in filmic mediations of hybrid urbanisms, which extend the viewer's experience. Finally, Smith's experimental montage mediates the city in a series of interrupted and distorted views. In *Blight* and *Slow Glass*, we get glimpses of urban spaces in still shots, which are constantly disrupted by passing-by buses, vans, and trains, or are reflected in windows and car mirrors. Like Keiller and Raban, Smith applies experimental camerawork and the technique of montage in an artistic critique of objective representations of the global

city. However, Smith advances his formal experimentations onto superimpositions of the objective and the subjective, the macro- and the micro- level. *Blight* closes with a black and white image of London's road map, accompanied by the poetic voiceover of a woman, who lived for a long time in one of the demolished East London houses. As Bourn states, Smith's films mediate the contemporary city as much out of official as out of personal narratives, in the optimistic recognition that "we have the power to construct our narratives exactly how we want to."[xl]

To conclude, if montage can offer an example of a critical method and technique, which, in materialist dialectics' terms, "can arrange the materiality of modernity into a design that awakens it from its dreamscape and opens it out on to history"[xli]; then architectural discourses of theory and practice can appropriate such filmic methods to dissolve the distinctions between designer and user, author and public audience, as well as to foster open forms of research, interpretation and critique. Film can provide a critical tool for architecture, as a montage practice, and as a medium for experimental reconceptualizations of vision, visuality, and visual representation. Film can inspire new modes of architectural representation and new kinds of imagery; which, as Pallasmaa has envisaged, would employ "reflection, gradations of transparency, overlay and juxtaposition, to create a sense of spatial thickness."[xlii] In turn, these alternative perceptual modes would reflect a new spatial sensibility, which can transform "the relative immateriality and weightlessness of recent technological construction into a positive experience of space, place and meaning."[xliii]

Thinking about forms of urban mediations, traditional techniques of observation and representation may not be sufficient for researching contemporary global urbanisms – especially so, if one wants to maintain a critical position. As Burgin has observed, "it is necessary to re-represent in different ways what we already know in order to find a way of dealing with the world as it exists, and not the world as it exists in the fantasy of those in power." [xliv] For Burgin, this "dealing with the world" also involves drawing attention to subjective experience. [xlv] Keiller's *Robinson in Space* opens with a quote from Raoul Vaneigem's situationist text "The Revolution of Everyday Life" (1965): "Everything is changed into something else in my imagination, then the dead weight of things changes it back into what it was in the first place. A bridge between imagination and reality must be built." [xlvi] Film's critical value for architecture may then rest precisely on its ability to mediate, as a cultural and technological interface, between imagination and reality, between subject and object, observer and observed, user and architectural space.

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[iii] Burgin, Victor, 2002. *Relocating.* Bristol: Arnolfini, p. 147.

[iv] See Benjamin, Walter, 1973. "The Work of Art in the Age of Mechanical Reproduction". In Benjamin, Walter, 1998. *Illuminations: Essays and Reflections.* Trans. and ed. by H. Arendt, London: Fontana Press, pp. 211-244. Also see Lefebvre, Henri, 1974. *The Production of Space.* Trans. by D. Nicholson-Smith, 1991. Oxford: Blackwell.

[v] Beyond the Lefebvrian *façade* of modern architectural and spatial abstraction, which conceals the often troubled coexistence of different formations and discourses. See Lefebvre, Henri, 1974. *The Production of Space.* Trans. by D. Nicholson-Smith, 1991. Oxford: Blackwell .

[vi] Buck-Morss, Susan, 1999. *The Dialectics of Seeing: Walter Benjamin and the Arcades Project.* London, England; Cambridge, MA: The MIT Press, p. 27. Also see Galloway, Alexander, *The Interface Effect*, Cambridge: Polity Press, 2013, p. 139.

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[viii] Ibid. 11.

[ix] As Burgin notes, "the image of the convergence of parallel lines toward a vanishing point on the horizon became the very figure of [modern] Western European global economic and political ambitions". Burgin, Victor, 1996a. "The City in Pieces". In V. Burgin (ed.) 1996. *In/Different Spaces: Place and Memory in Visual Culture.* Berkeley, Los Angeles; London, England: University of California Press, pp. 148-9. Also see Galloway, Alexander, *The Interface Effect*, Cambridge: Polity Press, 2013.

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