

essay & project SEQUENTIAL MOVES  
ROME DETOURS

*Space is the physical support to the way people live in time.* MANUEL CASTELLS: *An Introduction to the Information Age*

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## TOURING AGENCIES

Tourists are in a stage of out of the ordinary. Moving through vistas to collect proof and memories. Tourists flock seasonally, directed by value and security. Popping up everywhere to consume authenticity in their devotion to reproductions, representations and effects, like post-modern figureheads proving the simulacra to be closing in. Tourists' flocking captivate whole areas, whole cities. When we land we expect a show.

Omnipresent as a cultural industry, irreplaceable as economy, indisputable as a field of sociological research tourism also proves a practice exceptionally intense in consumption of space. It takes on space but acts it out via images. Shielded by the interface of a camera with high-resolution zoom but limited overviews. In the visualism of the sightseer experiencing equals seeing and seeing equals picturing. The reproduced space is the main objective. Tourism is where the image is as real as reality. Preconceptions are staging the performance of experiences and there are no clear distinctions between presumption, idea, fiction and reality. Does that mean we should engage in constructing the double of the world? It would indeed spare the heritage sites. While figuring that out mass-tourism has made the narratives of travel so voluminous and rationalised that they have developed to be constructions, even attractions, in themselves.

What is structuring the transition from contemporary city to memorable image? What parts of a sight is actually perceived? What goes on behind, or

beside the camera? The stagecraft upholding the sceneries tells something about use of space and architecture. How is enactment upon space enforced in space?

Touring is surrounded with management and mediation; guides, travel agents, signs, advice, special offers – information agencies assigned to frame, to develop the perfect picture. What becomes of the city whose main reason is living up to the image it has been sold as, or that which sole foundation is to become an attractive destination? What will happen to political and social life in a city whose main population are visitors passing through? Is tourism in fact about sight vs. city?

Between sight and city, as between simulated and executed, is an interface, an act of transference. The constructions managing a sight are built examples of such a transition; a mediating infrastructure containing methods and concepts making them interesting as architecture in them selves.

Architecture is a communicative field with two basic processes of transmission – idea becoming building and building being interpreted as idea. The first is about simulating and producing architecture and the second about using, inhabiting and customizing. Assuming matter cannot inherit meaning in itself, these are two communicative processes where the built could be regarded as media in order to propose a more situational, relational and performative architectural practice.

## SEQUENTIAL MOVES

It is easy to be obsessive about travels, as if the uniqueness of your experience would vanish if you passed it on. The memory is of a place frozen in time, of a context that is seen only through your eyes. The place would not be the same to you if this image were to be contradicted. But, what was that memory again? After a while all travels blur a little, lending features to each other. Flickering through old folders, or even the ones from last spring, might be a discovery. Have you really seen that thing that you took a picture of? Have you been there? Or you search through hundreds of images for one particular shot only to realize it was actually not somewhere you had been but a piece in the in-flight magazine. The photos are shuttles back to that other place. In the stillness on your screen none of the decay or smell or poverty is distracting anymore and you are not blocking traffic or getting swindled. You can just concentrate on the setting; the sharp shadows and bright colours, marvellous buildings overgrown by exotic plants. Concentrate on that never-ending longing to be somewhere else, the longing away from the ordinary.

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The tourist is somewhere because it is not home. The tour is by definition a journey away from the ordinary under the premise of returning. The route of course leads through a series of other *ordinar-ies*. As an industry streamlining its productivity, mass-tourism has set out in search for places *out of the ordinary* that can be mainly that. Within set frames and schedules the whole machinery runs smoother and safer, creating a valuable efficiency in experience productions.

### *Streamlined up*

To be in the state of touring is to expose yourself to new knowledge, to widen your understanding of the world. But it is extensively about *collecting* understandings; cities; continents; sights. In this media age, conquering is easy enough to make quantity a valid parameter. The Grand Tour, a given part of becoming a serious scholar or intellectual from the 1600's and onward, could be viewed as a primitive form of mediation where all users were visiting the source itself. But it is also based on the tradition of pilgrimage; bearing witness to a masterpiece. Tourism today is founded on this culture of witnessing. To be in the state of touring is to experience the highlights of mankind with your

own eyes. It is to get perspectives on your own life, culture and situation. It is a fundamentally introvert and self-fulfilling program for a very extrovert and interacting exercise.

The Grand Tour was a mark of class, means and education up until the development of the railway structures in the 1840's making travelling a more public affair. The second wave of mass-tourism, when travels abroad increased with 500% over 5 years<sup>1</sup>, was a similar effect of infrastructural abundance. Fleet and airfields constructed during WWII made faraway places instantly accessible and the age of charter was a fact.

Being one of the worlds largest industries, tourism today is far more a matter of profit, logistics and infrastructure than of education even if still featuring many of the same lead actors, main sights.

The ruins of ancient Rome were a standard sight on the grand tour itinerary. The city is the original destination as much as it might be the original civilization. With more UNESCO heritage marks than any other place<sup>2</sup> it is a city structure of concern to the globe rather than to its permanent residents. All roads lead to Rome, see Rome and die. The tourism has become inseparable from the city as space and as economy. Are the sights, the highlights, still a part of the city? Is it a city or a museum? A museum belonging to everybody, intertwined with a city determined to keep its integrity and style. Touring Rome is both the most common thing you can do and the most extreme experience you are likely to have in terms of sightseeing.

The romans are condemned to being actors in the show. Tourists pass by, relatively constant in number through all seasons, without getting too involved. The industry however generates economies, cultures and space, predictable as well as unforeseen in a constant flux. Even though the perfect *Roman Holiday* in reference to the film<sup>3</sup> should involve both being dislocated and confused, and Italian culture often makes a number out of clashes, the main tourism flow seems to be streamlined and separated into its own passageway through the city. Until all of the city is declared a theme-park it will however be hard to check all the boxes on the heritage list in the 3.7 days that an average tourist gives the city<sup>4</sup>. Commune di Roma makes a good at-

tempt to help out with VIP passes, hop-on-hop-of bus with non-stop monument lines, maps in monument editions, bicycle guides and helicopter tours, but there is always traffic. And actually the constant conflict between aggressive motor driven flows and an excess of monuments appears to be a saviour of dynamics. For most tourists Rome is still an object to be touched only on the surface and anything can be forgiven as long as the spell is not broken.

The rushed tour does not allow for many educational explorations. Visiting Coliseum or viewing Rafael’s frescoes in the Vatican is a matter of queuing for many hours and moving through all parts of the visit accompanied by hundreds of co-passengers, constantly overlooked by guards. Compared to the visitors of the 18<sup>th</sup> century however most tourists bring very advanced recording equipment so all that is needed is a glimpse to witness and a shot to prove it. As the touring concept of education becomes witnessing, investigation becomes confirmation.

In performing discovery collectively with a whole crowd a separation between *experience* and *place* can prove to be useful. In a photograph a particularity can be highlighted and other tourists can be censored. Exercising a tour as a *mediated* sequence provides an opportunity to direct and arrange the space, and to keep a uniqueness to it. The space equals its package; its story; its media. Like the snapshots of all your visited destinations the format seems to be more reliable than the memory of your experience, in complete alliance with the *medium* being the *message*.<sup>5</sup>

#### *Lead witness*

Witnessing uses a logic of memorial rather than one of discovery. You are aware of a sight before you are about to visit it; you follow a recommended itinerary, you have got directions and maybe an aerial view in an illustrated guide book; you study and imagine before you approach. Your visit starts out with standing in line for 40 minutes, then you read some info signs confirming what you read in the guidebook and following the loop through the structure you make your photographic record from the viewpoints you are directed to. The ac-

tual memory of this sight will naturally become a compiled version of all different sources of information: a space could never be experienced from its physical characteristics alone. Sometimes the story is more dominant; sometimes a space is just the way it is because we do not bother to question what we learnt about it beforehand.

Making a visit to Coliseum is all about timing. The constant stream through the open part of the structure works like a current strong enough to make choices for you. The smoothest way through it all is of course to do as all the others do even though one would prefer to be alone while getting overwhelmed by a masterpiece. It is said that visiting the Coliseum abandoned – as under terrorist threat – is pure magic, an experience impossible to top, and clearly impossible to plan for or duplicate. If the rank of a sight is linked to its exclusivity, the camera is a given tool for cropping and selecting experiences through viewpoints.

The heritage sites of Rome are put to a constant wear that speeds up aging processes. Logistic management combined with protection restrictions makes touring an art of visiting without using, of making space untouchable. And using sights too much or not enough is a constant conflict. Communication is on everybody’s lips in the information age – even the most hardcore historian can argue hard facts and actual data is maybe not as important as contextualization, overview and methodology. Knowledge is measured by experience and stand-ins are good if the story can carry them. After all, *experience* is already so media-based it will be hard to tell a difference. Baudrillard mentions the replica of the Lascaux caves sight, made just 500 meters from the original findings in order to save them from visitors, as a sign of our state of simulacra – the process of copies becoming originals; simulation becoming reality.<sup>6</sup>

#### *Motifs*

The Białowieza forest, “Europe’s last remaining fragment of old-growth, lowland wilderness”<sup>7</sup>, is a clear example of how attention means ruin. The land reserve stretching over eastern Poland and western Belarus gives a hint of the European continent before mankind, and after. But to study just that, what we have caused, we have to be

present in the primeval forest and over time it will vanish before our eyes like a plant that you water to death because you love it so much. “The more effort that is put into management, the faster the forest dies”<sup>8</sup>. This conflictive relation is all too amazing not to witness.

Because of the vulnerability of Białowieza, access is very restricted and entrance is only permitted in guided groups. Staring at a map, following a track, you know that you are in wilderness. You study it in documents, you hear someone say it, you remember that you read about all the species and about encountering herds of wisent just before daybreak. Hundreds of visitors every day stare at the same tree trunks, photographing them from the same angles. The forest is observed like an attraction. Through our gaze, through our lenses the preserve is highly cultivated land, less wild than many forests in northern Scandinavia. The attraction, the sight of wilderness on display, has become a place representing a notion of the untouched much like a memorial.

Białowieza preserve has long struggled to keep the wisent herds healthy since the iron curtain after 1991 divided the park and the flock. Poland controls and initiates all breeding on their side and in an attempt to expand and strengthen the group some animals were successfully planted into the Chernobyl zone in 2008. Radioactive contamination was not the biggest threat to nature. Wildlife has thrived within The Zone where human interference vanished.

A tour to Chernobyl has many similarities to that to Białowieza forest, even if the sights seem to be opposites. Both are foremost a place for one-time visits – witnessing is a process and the spatial sequence is much like a procession. Both are stories told by a guide accompanying every move. Both are very controlled. Not in terms of built structures but rather in terms of dramaturgy. The sequence of events could have been taken from a film. Especially entering Chernobyl is like entering information, placing yourself in the media accumulated by the disaster in 1986. When the city of Pripjat is covered in new snow you cannot help thinking you might get trapped in what looks just like a digital scape and that various game events may start to occur.

Chernobyl is the story of the meltdown more than it is a place. And it is a place; a concept, far more than it is a physical space. There are reports and rumours about deer and trees becoming more vital than elsewhere, about nature consuming the modernist ideal city that 50.000 persons had to leave overnight.

The passage to the Chernobyl site is a car ride from Kiev long enough to watch a film about the disaster displayed just above the windshield. Flying over the reactor becomes a parallel sequence to the dusky landscape through witch you enter. The guide, accompanied by atmospheric Geiger counter blipping and constant camera clicks, acts like a chaperon to The Other Side. “Security reasons” allows only for a tour with very set destinations and visitors are kept together as a group with strict orders not to eat and not to touch. All keep to the line in respect of the dark dampness and all the gasmasks you can stumble on. Apparently the highest risk is climbing the concrete structures that have had no maintenance for about thirty years. Invisible threats of radiation is however far more unique and exiting. Your levels are scanned both before and after eating a bright coloured lunch in the canteen, just as before and after entering the zone, leaving you with more riddles than before your came. Procedures and safety precautions is the red thread through the visit, making the most of what ever thrills a disaster tourist could expect.

#### *Tour merch*

In terms of spatial programme touring in a shuttled ride is not too different from wandering a museum. The classical museum is often arranged as a route even if the organisation and movement has to be manifest in the space itself. In line with tendencies of streamlined, time-efficient and always reliable touring experiences. A selection of itineraries are even offered in most art galleries, helping you to choose highlights from the collections and putting them in context. As much in favour of a complexity in cultural histories it is also a sign of the constant building of storylines. User adaption will be formulating user groups, which works both as an effect of, and means to, streamlining consumption.

In Rome, “the world’s biggest open-air museum”<sup>9</sup>, buzzing

with traffic, audio guides are now commonly used in all groups. The logistical improvements, when a group does not have to be assembled for every scene, have also brought headphone-equipped crowds walking the streets in a state of trance, somewhere between story and city.

As Giuliana Bruno argues that film is a descendant to architecture of display and architectural viewing space such as the museum<sup>10</sup>, it is also apparent that today’s tour is realized as an image-based sequence following a plot as specific as a dramaturgic model. In one of the technically most advanced museums in Rome, Domus Romane Palazzo Valentini, the multimedia tour is lead by a recorded narrator in your language of choice and projections alters the spaces as you are lead through the exhibition.<sup>11</sup> To uphold the space of special effects the group has to be kept together, standing, moving and looking simultaneously in the same directions. A hostess is needed to manage the otherwise automatic show and when all scenes have been walked through in the right order a massive list of credits roll to the tunes of the musical score. The attempts to bridge digital and physical space leaves the visitor as passive as in a cinema chair.

#### *Viewport landscape*

If Rome is “the biggest”, Skansen, in Stockholm, is “the world’s first open-air museum”<sup>12</sup>, depending of course when you want to date the becoming of Rome as a museum. A comparison is interesting because in Skansen the landscape that Rome struggles to manage is intentionally created. The places are alike in program but structurally almost inversions of one another.

Skansen is a result of late 1800’s general interest in collections and scholar Artur Hazelius’ particular determination to rescue Swedish folklore from oblivion. Clothing and utensils where a first part of the collection, that soon came to include craftsmanship, buildings, animals and plants, all arranged in a public park that first opened in 1891 and has been expanding since. Live actors dressed in costume and performing a traditional handicraft or way of life became something of a sensation when brought by Hazelius to the world fair in Paris already in 1878 and the idea is still a major part of the Skansen museum concept. The motive was, and is, maybe even more to pro-

vide a vivid glimpse of a lost world, display cases that could make faraway times and faraway contexts aligned enough to fit into one Sunday visit.<sup>13</sup>

Skansen is a variety of sights stacked on a hill, organized as a collection of geographical data from north to south rather than as a composition. Pioneering as a modern museum with the visitors’ experience as the central focal point, the composition is still that of a sequential space in between cases. It is the museum as a city instead of the city as a museum. The space connecting cases is the space you move in. Once you enter a scene you are supposed to forget where you came from. It is an invitation to play and pretend as actor and audience at the same time. The in between is infrastructural backsides and behind scenes. But as a serpentine loop expanding the cramped park and as a space of linkage and service it is an interconnected space of tour; a sequence managing and linking experiences. In the case of Rome the in-between space far exceeds the volume of sights – it is the city, the shared space. As it has been minimized and streamlined in Skansen, its effects appear as a caricature of infrastructural space between highlights.

Rome and Skansen, Białowieza and Chernobyl tell about two tendencies in sightseeing that is of interest when trying to develop touring as a spatial concept and methodological tool – the storyline organisation and the power of viewports or selected scenes in performing an experience. Seemingly media- and image based spatialities, in tourism these concepts are undoubtedly a physical reality.

#### *The site and the scene*

There are not really any signs of tourism peaking as a culture. Rather it might be approaching a third wave by new infrastructural means invented in the information societies. Knowledge of, and tolerance to, simulated environments is in constant increase; to distinguish between authentic and inauthentic seems less and less important. What will actually happen when the tour takes over the ordinary? When all inhabitants in all cities are on tour in other cities? When all inhabitants either are visitors living in hotels or tourist workers living out-

side city centres? When all authenticity is a play; a simulation of what the city was like in pre-modernity.

On tour, the space one experiences is extraordinary; a show, an image. It is a space that one is about to leave, in opposition to one that will bear marks of one’s life or produce. It is a space of passage. Tourists define themselves in relation to other places than the one they obtain. That makes them un-present in a way that could be described as un-bodily, meaning both extremely vulnerable prey and also unconcerned in relation to the immediate surrounding. Tourists don’t follow dress codes or learn the language. Experiences are indeed shared more with the network at home than the one on site. To establish our selves contextually and relationally apparently is not a matter of physical presence. The site of tourism is a place of passage, a rite of passage; going through something in order to have gone through it; in order to get proof of having done it. The constitution of a space of passage is produced by how it is perceived and captured.

By description of identity and characteristics, all destinations are experienced before actually visited. That is what makes them a destination. To fulfil the expectations the preconception is reproduced as a new experience. We see what we are told to see or we find what we are told to look for, that is how identities are created. Apart from being an actual place, city sights in general (and Rome in particular) are reconstructed from representations, objects and images generated by them. Sarah Benson proposes that the souvenirs and depictions produce alternative authenticity by mediating experience of monuments. In this the authenticity of the original is measured to the reproductions that gave it its reputation, and “the creation of a monument therefore, is something that happens off site as much as on site”.<sup>14</sup> In the case of Rome, Benson also points out that by reducing the city to a series of objectified monuments, the reproductions supported a new way of visualisation: fragmentation. ”Isolating monuments from the city could lead to misinterpretation, but it could also lead to reassessment and reconstruction”, just as the discovery of early Rome is based on interpretations of found fragments; of combining pieces to wholes.<sup>15</sup>

How does one separate fiction from reality, scenography from function in a place existing prior to being seen? The space of touring is a performative space in that it primarily exists or is experienced through the mediation of it, rather than through its material or physical conditions. Can space be understood and described as messages, as a series of images with a message?

To move in space is to produce sequences. Understanding space as sequential is to include parameters of time and movement; to involve context and use in the experience. From an architect’s point of view it is also to predict these factors. If a space is created as a specific sequence, its effect is bound to a specific order, not to be entered backwards or sideways.

Scenario thinking is about imagining a future context to propose development strategies. In retrospect it is often apparent that the actual scenario storyline of conditions is as much a part of the vision as the project itself. In many “ideal city” projects of the 20<sup>th</sup> century the story of the future has probably created more valuable space (ideologically, politically, socially) than the built outcome actually did.

#### *The plot*

To develop an idea of the space of special effects Norman Klein coins the term *scripted space* for “a walk through or click trough environment”...“designed to *emphasize* the viewer’s journey”. Scripted space is where “the audience walks *into* the story.”<sup>16</sup> Scripted space is a space of information; a sequence of events triggered in a specific order, a storyline. Scenario thinking creates this space as a line of events, a visual space like a plot in a film or a walk through a virtual track. In a space of images where experience is seeing and seeing is moving forward the voyeur is inevitably a voyager<sup>17</sup>. The idea of the tour is probably rather an effect of visual movement brought about by new techniques than of visual representations being invented to represent travels. Today’s voyager clearly keeps to the role of the voyeur.

Seeing and travelling are inseparable in the theory of Giuliana Bruno: “As space was absorbed and consumed in movement by a spectator, a new architectonics was set in motion: sites were set in moving perspectives, expanding both outward and inward. The new sensibility engaged the physicality and imagina-

tion of the observer who craved this mobilized space.” The moving “-scapes” and spaces of modernity creates the motion picture and in time its spectators – “a social body of passengers”. But these passengers in the space of passage have never been passive. Being in the transit of a sequence is a matter of combining fragments into wholes, selecting viewports and engaging in imagination, like listening to a story. “In early modernity, the techniques of observing architectural views articulated a relationship between space, movement, and narrative, thus mobilizing spatial storytelling. The flow of history entered representation.”<sup>18</sup>

Space as a combination of views, linked first as a panorama or a *vedute*, and later as a film, contains an idea of a moving observer. Sitting still in the theatre or fixed at a screen, but still able to have a birds-eye view of the space. The image based sequential space proposes a viewer separated in two bodies. Just like the *vetute*, the classical Italian art of city imaginations or “view painting as sequential maps”<sup>19</sup>, this space is abstract in the midst of all its performative qualities. Multiple viewports and perspectives make it virtual. Not only because of its constitution and “materiality” but in terms of structure and possibility to navigate. It is a sense of the scripted space as in-between storyline, scenario and place.

Virtual space illustrating built environments is scripted or narrated space constructed from sequences of views. And just as the game-track is built on ‘stereotyping’, so is the traveller’s tour. “In the experience economy photographs stage and script scenes” where consumer/user/ tourist and product/architecture/space will be joined and confirmed in each other. “Commercial [travel] photographs arouse desires by ‘staging’ geographies that thrill and seduce the eye. They create duplicate places aesthetically more compelling than those seen through mere human vision.” They not only show or remind of places but “places are also sculptured materially as simulations of idealized photographs as ‘postcard places’.”<sup>20</sup> The “mobilities of photographs ... constitute gazes and places within an economy of relations. Instead of seeing photographs as reflections or distortions of a pre-existing world, they can be understood as technology of world making” and “rather than mirroring or representing geographies, photographs partly create them, culturally, socially and materially.”<sup>21</sup>

### *Performance Productions*

As everything else, architecture is increasingly experienced through media. This affects how architecture is created and presented. An obvious tool to persuade an architectural vision is to tell about its spatial sequences. In an architecture of narration the *track*, the *path* and the *tour*, and their image-based sequentiality is something like the new ‘*architectural promenade*’; events unfolding like pictorial scenes to the spectator as he advances through a structure, a building or through a work of art.<sup>22</sup> The gamer’s virtual track is sequential without ever being compiled as a structure, only with a clearer stance to separate transportation and movement; orientation and vista. The same applies to the route of tourist attractions. Being on tour in a space *out of the ordinary* is also to be comfortably *disoriented*. The architecture of narration is produced, realized, evaluated and experienced through images. Two-dimensional media both precedes and exceeds this space.

What kind of spatial scripts does scenario authorship create? And, in the material world, in what way does it influence built space and architectural work? For the last 50 years architectural projects have often presented in storyboards modelled after film industry, and comic strips. Narration is a common concept in the scenario making. “The narrative” of a project refers both to the way it is presented and experienced, reinforcing the fact that many projects today are first and foremost visited via publications in media. In terms of presentation, *the narrative* has plenty of references to dramaturgy. Do the users of a building simply experience what has been promoted, and, if this is the case, how is this powerful tool of interaction with space pursued?

### *Object of desire*

A building sometimes resembles an object in its integrity or ability to create its own logic and context. The object building is self-fulfilling as a piece of art with a sender and a message. It will disregard, or at least overlook the capability of being an interactive field continuously formulated in the relations between sender, message and user, that is inherent in all architecture. Space is the antithesis of objects.

Moving through space is sequential. Thus working with sequences is to predict/ anticipate movement and reaction; experience. This problematic disposition is inherent in an architecture that alienates objects.

Sequential communication of architecture is an effect of involving the user perspective. Of breaking out of the master-plan hegemony, of replacing generic with specific, of moving into the projects; of making things that can emerge from meeting the user of an architectural idea, or by actually becoming the user. An effect, perhaps, of bringing the user out of anonymity, and much rather wallow in extravagant human rituals than make records of mainstream. But when introduced as a tool used to create an architectural project, organisation of movement and experiences appears. The organisation gives the effect and if you happen to step out of the chain of events, get off the track, the project might just cease to exist? Architectures of narration make a fraction of what sequential space can be: if *sequence* space originates from time and movement, it is inseparable from context and users, and it implies *action* and *event* to be a part of its constitution.

The directed play is the common denominator of scripted space from the Baroque theatre up to global tourism today: “Special effects have repeated one plot point most of all. The audience is immersed on a labyrinthine path. The path offers them the illusion of free will; but the options are irretrievably controlled.”<sup>23</sup> Still, scripted spaces and architectural sequences within cultural industry are meeting new conditions. Buildings of “architectural interest”, especially historically important ones, serve as monuments over themselves rather than frames for immersion. Experience comes with an itinerary, a guide and a predestined performance, meeting the expectations placed upon the very same. When walking *into* a story of a scripted space, one walks onto a selected path; a tour. So is architecture really moving *from object to event*<sup>24</sup> or does the change lay in the virtual?

“A shift from culture as a regime of representation to culture as a *system of objects*”<sup>25</sup> has been pointed out. “With globalisation, culture becomes fully industrial. Culture and the culture – or creative – industry shift from a logic of representation to a logic of things; media shifts from the register of repre-

sentation to that of objects.”<sup>26</sup> Objects are not static commodities anymore but have the ability to transform to meet our desires. They are virtual in that they create their own meanings and varieties; they rebuild. The value system of objects is like *transformative* intelligence (instead of a more innocent *reproductive*).

This value system is a description of relations applicable to the tension between sight and site, story and space. Touring is essentially as directed as a play, only it *takes place* also outside its own logic. Trapped in a consumerist snowball effect of transformative objects in scripted space, Castells’ warnings spells out: “because function and power in our societies are organized in the space of flows, the structural domination of its logic essentially alters the meaning and dynamic of places.” “Experience, by being related to places, becomes abstracted from power, and meaning is increasingly separated from knowledge. There follows a structural schizophrenia between two spatial logics that threaten to break down communication channels in society. The dominant tendency is toward a horizon of networked, ahistorical space of flows, aiming at imposing its logic over scattered, segmented places, increasingly unrelated to each other, less and less able to share cultural codes. Unless cultural, political, and physical bridges are deliberately built between these two forms of space, we might be heading toward life in parallel universes whose times cannot meet because they are wrapped into different dimensions of a social hyperspace.”<sup>27</sup>

### *Method acting*

As a response to new conditions, a shift in user involvement with sights of the cultural industry can be noticed – the ceremonial take-in of objects is replaced by a concern over representations of history in museums and institutions of cultural tourism. “One can summarize this shift as being ‘from aura to nostalgia’, reflecting the anti-elitism of postmodernism.”<sup>28</sup> Visitors are invited to become actors in a staged drama or a simulation of an historical event. In accordance it has been argued that many tourists today are in fact in search of *inauthenticity*. Realism is of less importance, disappearing into a world of simulations. “Baudrillard would argue that in a simulated world there is nowhere more true than in the realm of tourism” meaning that tourists are increasingly “doomed to failure in their search for authenticity.” Having become a meaningless form in its implosion “there is no end to tourism other than limitless increase. There is no end for the tourist other than to visit as many sites as possible.”<sup>29</sup> There is an assumption: if everything is a tour, the tour is not meaningless, it is local. If fictional space is inseparable from real, then it must be understood as real.

Touring is performing space; it is the continuity of the sequence rather than the design or script. It involves what has not been thought through, what lies outside the scheme. It is both scenography and stagecraft.

The space of touring is constructed to uphold an experience, to manage the dramaturgy of a sequence, to control time and movement. Tourists fake an un-bodily presence. Inauthentic play is our authenticity. Experiences are like a film of preconceived images placing us with a screen between ourselves and the world, and even more to screen off between different aspects and locations of the world. But how can we keep regarding cultures as phenomena? Deep down cultures and media are just as their effects, and consequently as the effects of a space of passage.

A space of passage gathers other space; visual space and narrated space alike depend on, and consist of, media transferring the message of how it is experienced. These media are likely to, in a concrete sense, contain the most urgent and interesting issues of architecture today. The links, the relations, the stagecraft of mass culture and mass movements, the connections between perception and action. Process them and find not only a new path of tourism but of the city in general.

#### NOTES

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014

015



Białowieża Forest.





Pripyat city.

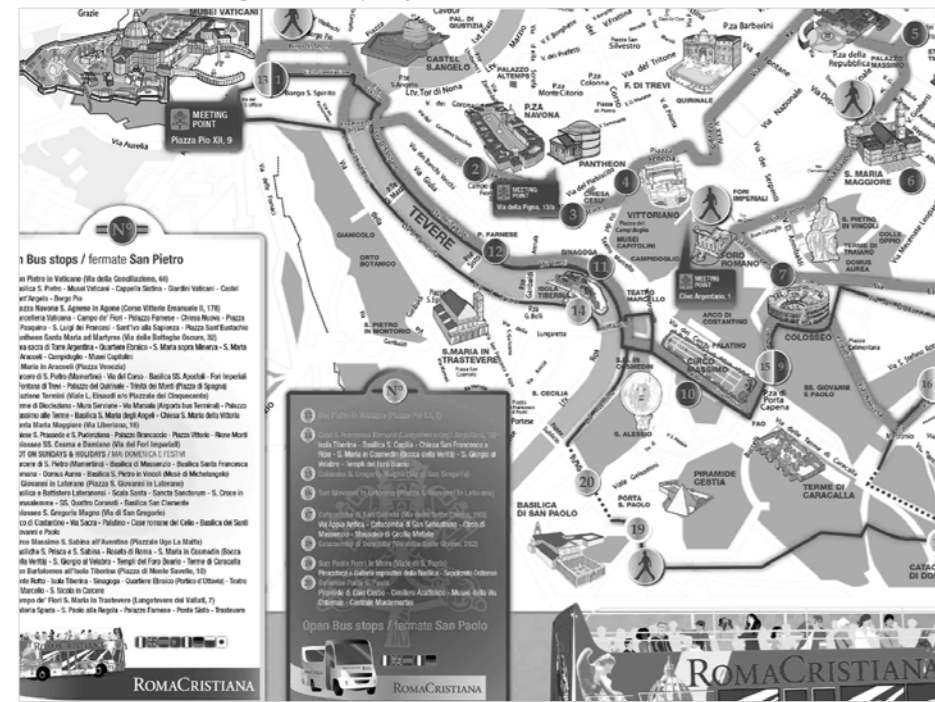
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017



Pripyat city.

Main itineraries of guide company Roma Cristiana.



1748 Nolli map of Rome.

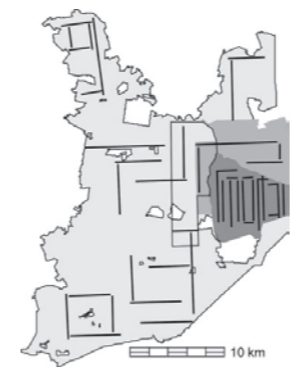


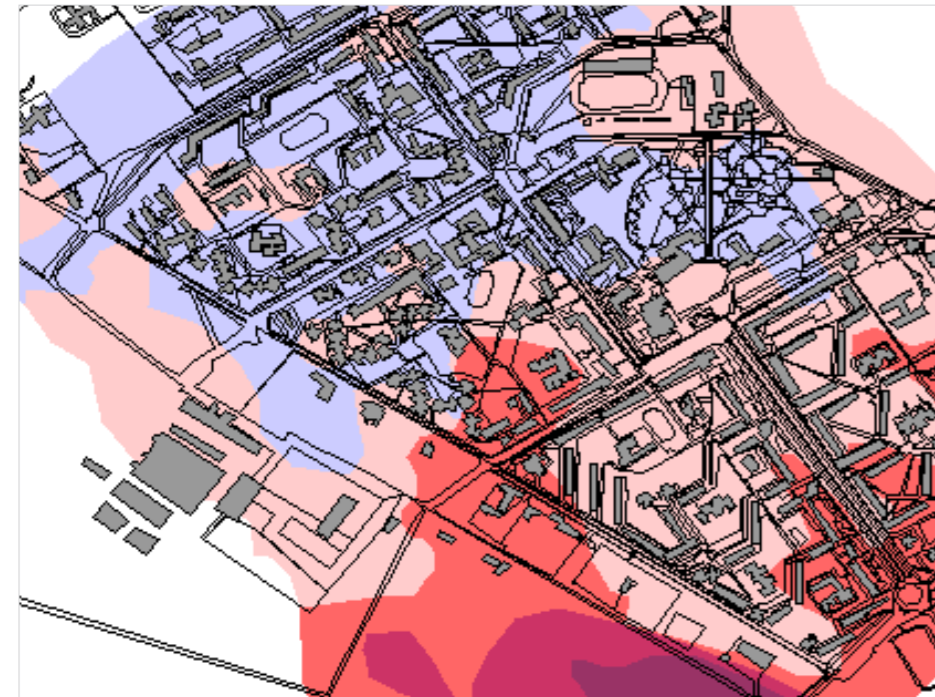
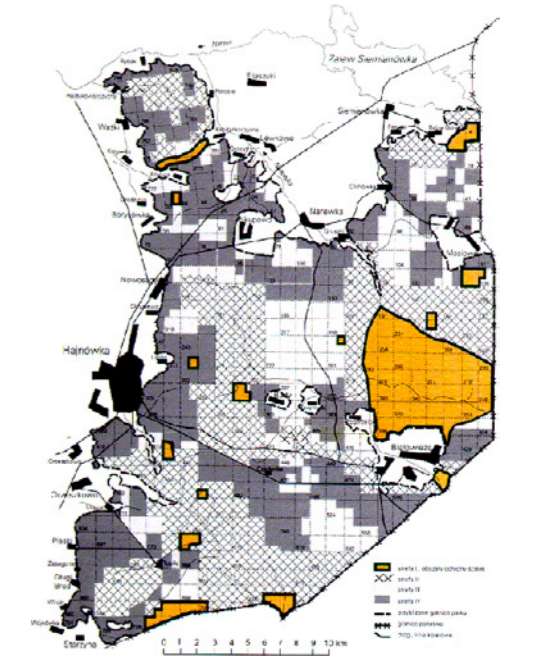
Fig. 1. Transects (bold bars) used to estimate ungulate densities based on dropping counts in the commercial part of the Białowieża Forest (light grey area), the strict reserve of the Białowieża National Park (dark grey), the buffer zone of the national park (medium grey area), and the strife zone (central area surrounded by continuous line) between wolf pack home ranges (based on 83 and 35). The white area within the forest represents settlements and enclosures, which were excluded from the analyses.



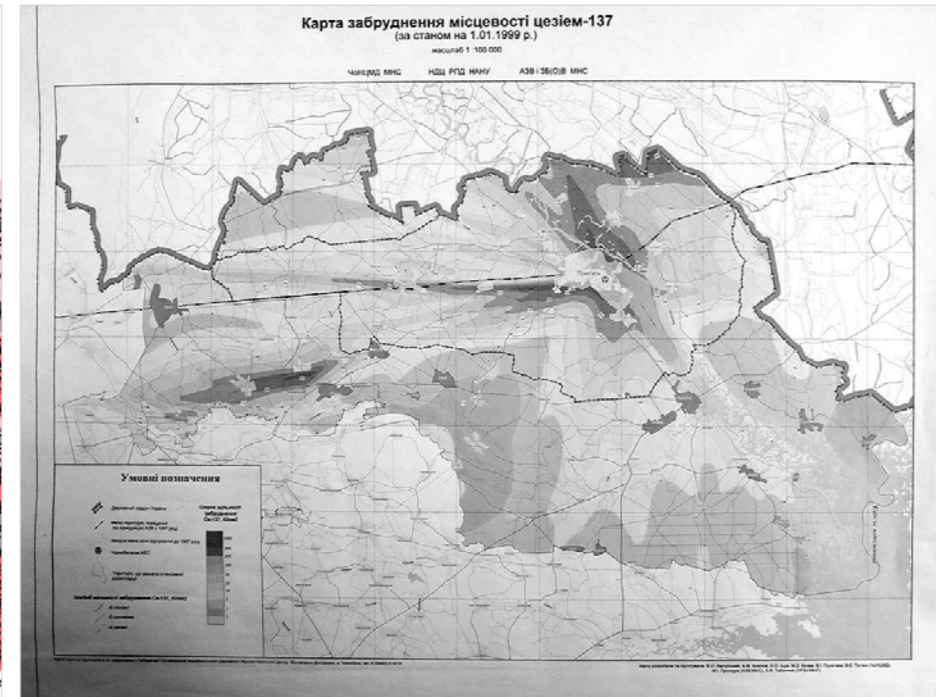
Fig. 2. Habitat selection (density in a given habitat divided by mean density in the study area) of red deer, roe deer, and wild boar in the Białowieża Forest, Poland, from 1997 to 1999 (values <1 indicate avoidance, values >1 indicate selection).

<http://www.sciencedirect.com>

Habitats of the Białowieża Forest.



A generalized pattern of radioactive contamination in the Pripyat city. <http://www.chornobyl.ua>



Map of radiation in the Chernobyl zone.

018

019



Skansen on a Stockholm map of 1930.



Present Skansen visitors map.

## ROME DETOURS

### A STUDY OF TOURING AGENCIES

The project consists of a survey of classic tourist sites in and around Rome and Naples and a more detailed study of four specific cases developing four architectural strategies in parallel. Pervading these studies is a study of method. Method of conscious or accidental directing of tourist performances, but also method of performing a space based investigation.

Photography has been the main tool in search of architectural elements that are affecting the performance of sights. In redirecting the lens from iconic views towards the logistic hardware making those vistas possible, it becomes apparent how selective seeing and documenting really is. Close observing of the main cases has further brought attention to the permanent state of many “temporary” structures that lead visitors through their visits. The temporary life during for example a renovation is maybe more relevant at a sightseeing site than elsewhere since the main body of visitors come only once or in very long interval.

Rome is in itself a sight, to many visitors even more so than it is a city. Studying Rome's structures as an attraction involves looking into a city intertwined with its image; its idea and concept being reproduced in every new set of eyes laying its gaze upon it. Studying Rome's structures involves looking into what upholds the image of Rome.

Understanding planned experiences (as in sightseeing practices) to be based on preconceived information, the main source to the city is guidebooks. Comparing descriptions of sights and of the city as a whole with random vistas of walks without a goal developed into contradictory scenes (p. 22-25). Trying to produce photographs based on images in guidebooks revealed a visual propaganda of vast empty space in romantic colours with easily identified heritage “objects” (p. 26-27). Is overview crucial to the value

of a sight? Studying the everywhere present official tourist map of Rome (p. 28) – the chart by which most visits are lead – one cannot evade the illustrations of some main attractions. Besides making a top selection of what Rome contains the projections carefully expose certain characteristics, making the map a powerful directing tool. Piazza Navona's aerial view brings attention to the plan shape that is part of its reputation making it easy to spot on the map, but by making the piazza a recognisable sign it also formats the main experience. Finding alternative sights and sketching their logotype or symbol is an investigation of what the objectifying view can bring to a sight-making (p. 29-31). Four alternative sights just on the Aurelian wall was chosen because of their high intensity and integration in everyday Roman life yet low sightseeing rank. Could these infrastructural crossroads be viewed in a different way? Acting out a tourist behaviour in asking someone to take my picture in front of an alternative sight might raise questions both to the photographer and within the project (p. 32). Is “gaze power” something that can be redirected and can attention to new grounds bring to a city?

The search for agents is collected in a catalogue gathering photographs as notations (p. 35-65). Presented as separate projects the four main cases are made in complete parallel and have intentionally influenced each other. In the search of methods it has been valuable to let questions raised by one study affect the next. The material presented below aims to be a record of that process.

Rome Detours is an architectural research project. The study is enabled by Swedish Institute in Rome and Umeå school of Architecture and supervised by Roemer van Toorn and Peter Kjaer.

"Unparalleled legacy. Constant. Vibrant. Chaotic." (1)

"The Eternal City seems untroubled by the thronging crowds who explore her streets in search of the many facets of her character. Turn into a quiet side alley, away from the constant clamour and bustle of the main commercial streets, and the unexpected silence enhances the drama of this exciting city." (2)

"The brilliance and genius of the Eternal City will surely touch your spirit." (3)

"Rome will seduce you and it will hardly leave you indifferent. It will surprise you, like a beautiful middle aged woman that has still plenty to offer and whose beauty is just been merely blurred by time passing by." (4)



022

023



Quotes from (1) Lonely Planet: Rome City Guide, Lonely Planet Guides 2008, (2) Green Guide Rome, Michelin Green Guide 2010, (3) Little Black Book of Rome: The Timeless Guide to the Eternal City, BlackBook Series 2007 and (4) [www.rome.info](http://www.rome.info).

"Unsurpassed. A city dedicated to spectacle." (1)



"Splendour, drama and romance are all built right into the city. It's voluptuous and it's erotic. Rome is glorious – and it's all on show." (3)



024

025



"You are confused, overwhelmed. What ever it is, it'll stay with you etched in your memory and urging you to return." (1)

"As you discover Rome, you will also discover yourself. It's a journey of love." (3)





Villa Borghese



Pantheon



Spanish Steps



Piazza Venezia

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027

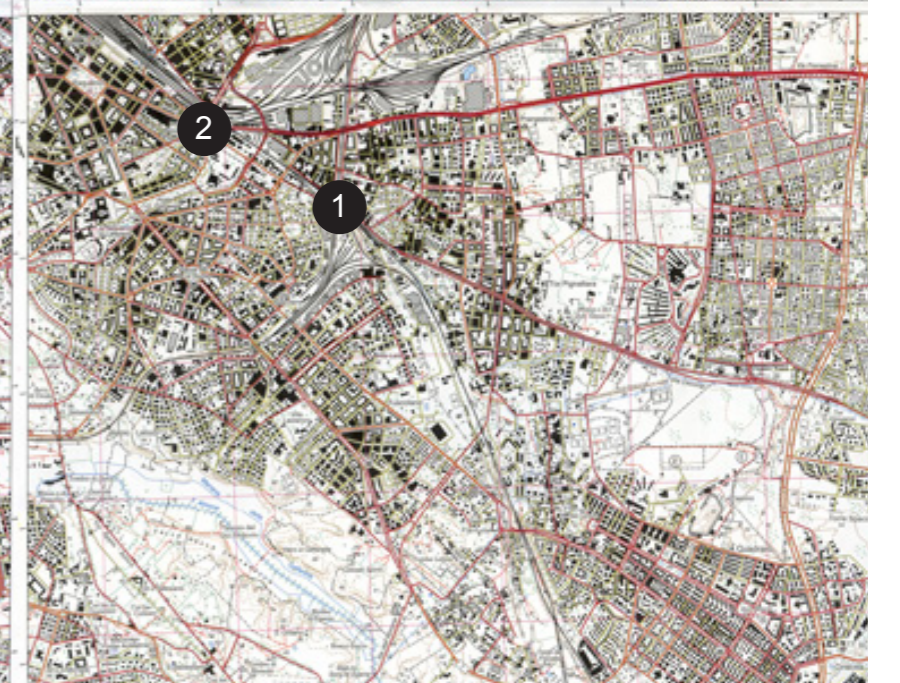
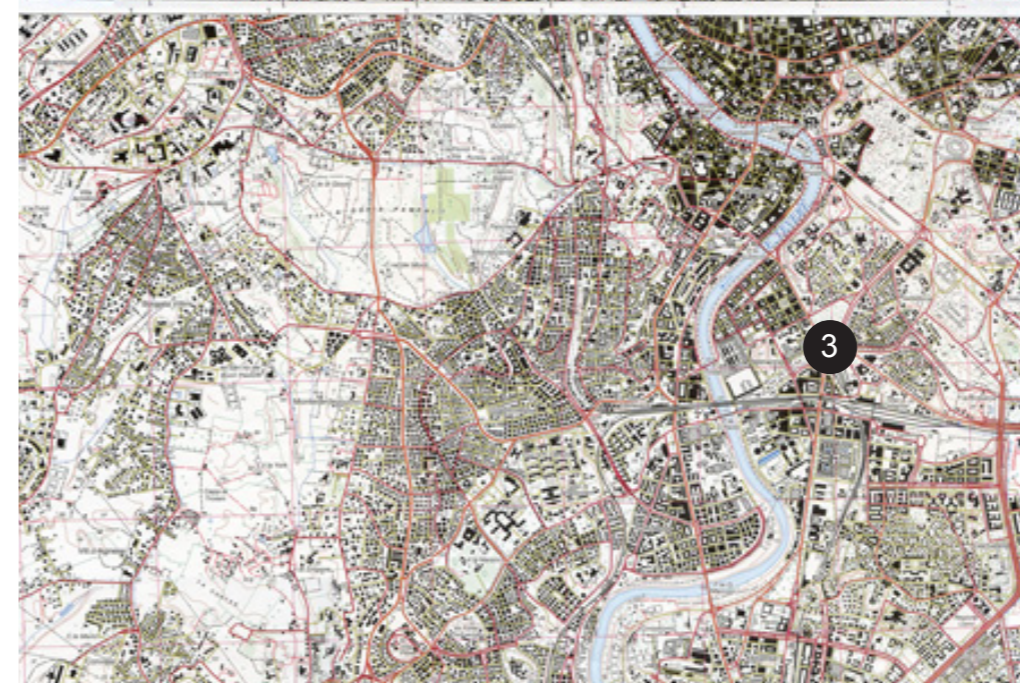




The most common tourist map of Rome.

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Suggestions for alternative sights.

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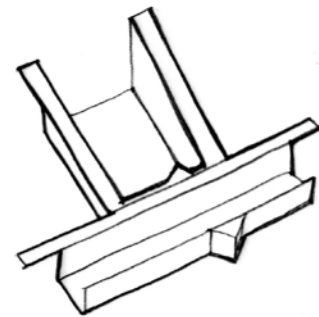
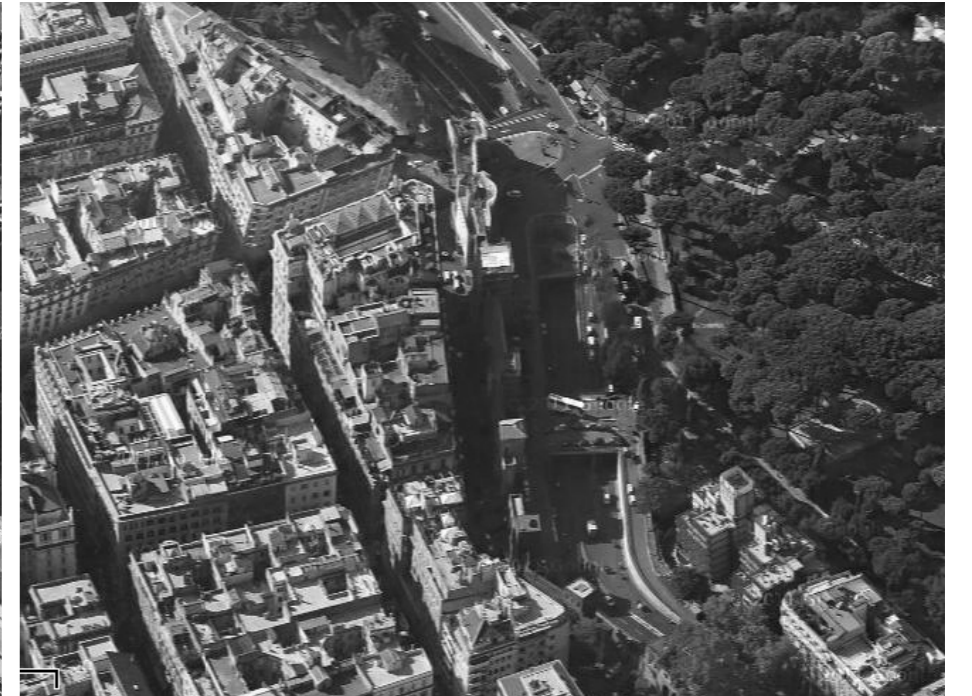
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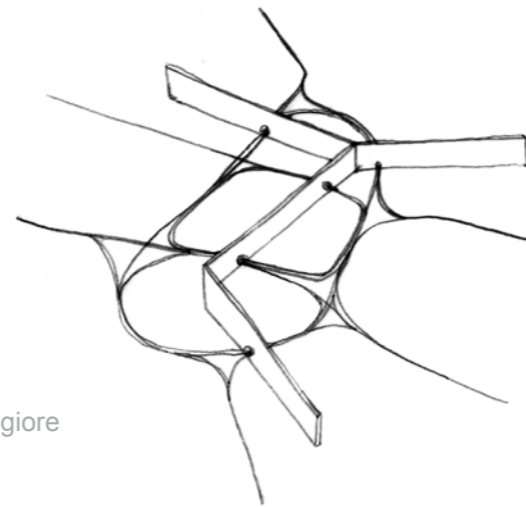
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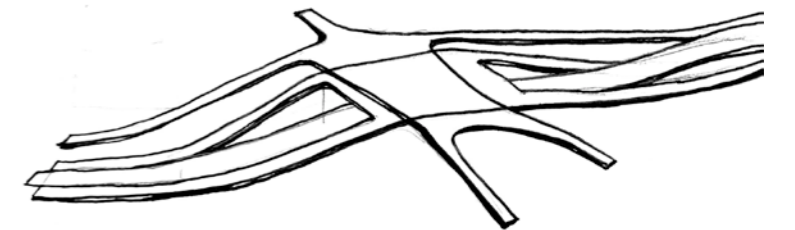
Circonvallazione Via Casilina



Porta Maggiore

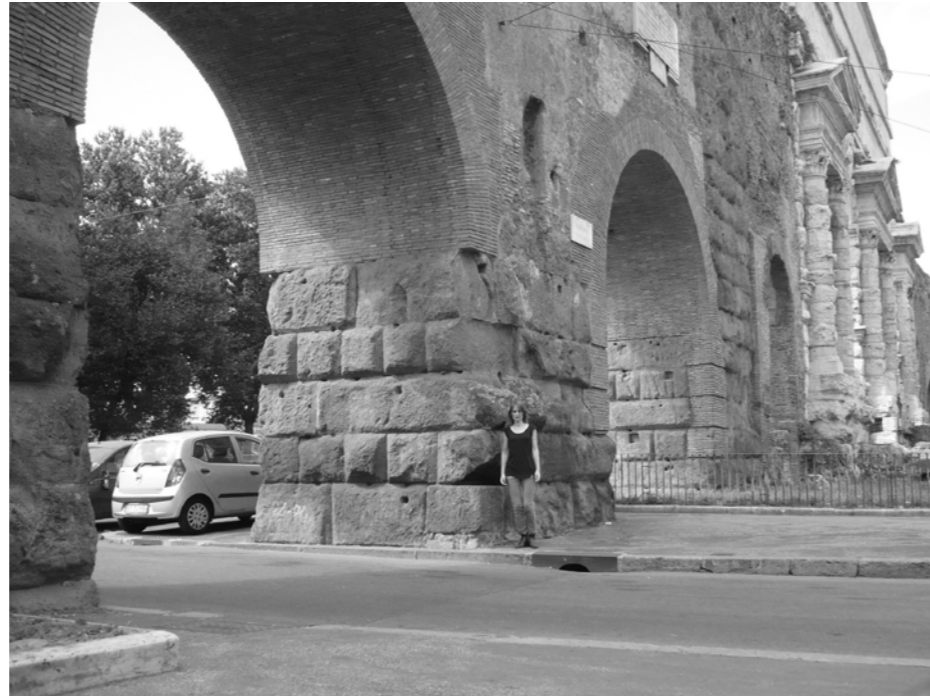


Piazzale Ostiense



Porta Pinciana Corso d'Italia





Tourist act at alternative sights.

CATALOGUE

- |                                 |                                 |                         |
|---------------------------------|---------------------------------|-------------------------|
| 1. Villa Poppaea                | 41. Pompeii                     | 81. Colosseum           |
| 2. Villa Adriana                | 42. St Peter's Square           | 82. Ostia Antica        |
| 3. Vittoriano                   | 43. Pompeii                     | 83. St Peter's Square   |
| 4. Vittoriano                   | 44. Forum Romanum               | 84. Baths of Caracalla  |
| 5. Villa dei Quintili           | 45. St Peter's Square           | 85. Villa Poppaea       |
| 6. Villa dei Quintili           | 46. Pompeii                     | 86. Forum Romanum       |
| 7. Villa dei Quintili           | 47. St Peter's Square           | 87. Villa Adriana       |
| 8. Forum Romanum                | 48. Sistine Chapel              | 88. Villa Adriana       |
| 9. Ostia Anica                  | 49. Villa Jovis                 | 89. Villa d'Este        |
| 10. Forum Romanum               | 50. Villa Borghese              | 90. Colosseum           |
| 11. Ostia Antica                | 51. Villa Borghese              | 91. Pompeii             |
| 12. Imperial fora               | 52. Vittoriano                  | 92. Forum Romanum       |
| 13. St Peter's Square           | 53. Villa dei Quintili          | 93. Colosseum           |
| 14. St Peter's Square           | 54. Pompeii                     | 94. Colosseum           |
| 15. Baths of Caracalla          | 55. Villa Adriana               | 95. Villa Poppaea       |
| 16. Baths of Caracalla          | 56. Villa dei Quintili          | 96. Ostia Antica        |
| 17. Herculaneum                 | 57. Herculaneum                 | 97. Villa Poppaea       |
| 18. Tiberius villa in Sperlonga | 58. St Peter's Square           | 98. St Peter's Square   |
| 19. Sistene Chapel              | 59. Colosseum                   | 99. Vatican Museums     |
| 20. Pompeii                     | 60. Vittoriano                  | 100. Herculaneum        |
| 21. Forum Romanum               | 61. Portico of Octavia          | 101. Villa d'Este       |
| 22. Ostia Antica                | 62. Colosseum                   | 102. St Peter's Square  |
| 23. Herculaneum                 | 63. Herculaneum                 | 103. St Peter's Square  |
| 24. Herculaneum                 | 64. Portico of Octavia          | 104. Portico of Octavia |
| 25. Forum Romanum               | 65. Villa d'Este                | 105. Villa Adriana      |
| 26. Imperial fora               | 66. Villa Jovis                 | 106. Imperial fora      |
| 27. Herculaneum                 | 67. Herculaneum                 | 107. Forum Romanum      |
| 28. Herculaneum                 | 68. Villa Borghese              | 108. Ostia Antica       |
| 29. Baths of Caracalla          | 69. St Peter's Square           | 109. Herculaneum        |
| 30. Portico of Octavia          | 70. Herculaneum                 | 110. Villa Adriana      |
| 31. Ostia Antica                | 71. Villa Adriana               | 111. Villa Adriana      |
| 32. St Peter's Square           | 72. Villa Adriana               | 112. Villa Adriana      |
| 33. Villa Jovis                 | 73. Baths of Caracalla          | 113. Villa Jovis        |
| 34. Villa d'Este                | 74. Circo Massimo               | 114. Villa Adriana      |
| 35. Villa Poppaea               | 75. Pompeii                     | 115. Villa Adriana      |
| 36. Vittoriano                  | 76. Circo Massimo               | 116. Villa Jovis        |
| 37. Portico of Octavia          | 77. Pompeii                     | 117. Villa Poppaea      |
| 38. Herculaneum                 | 78. Pompeii                     | 118. Villa d'Este       |
| 39. Portico of Octavia          | 79. Tiberius villa in Sperlonga | 119. Portico of Octavia |
| 40. Ostia Antica                | 80. Baths of Caracalla          | 120. Imperial fora      |
|                                 |                                 | 121. Forum Romanum      |

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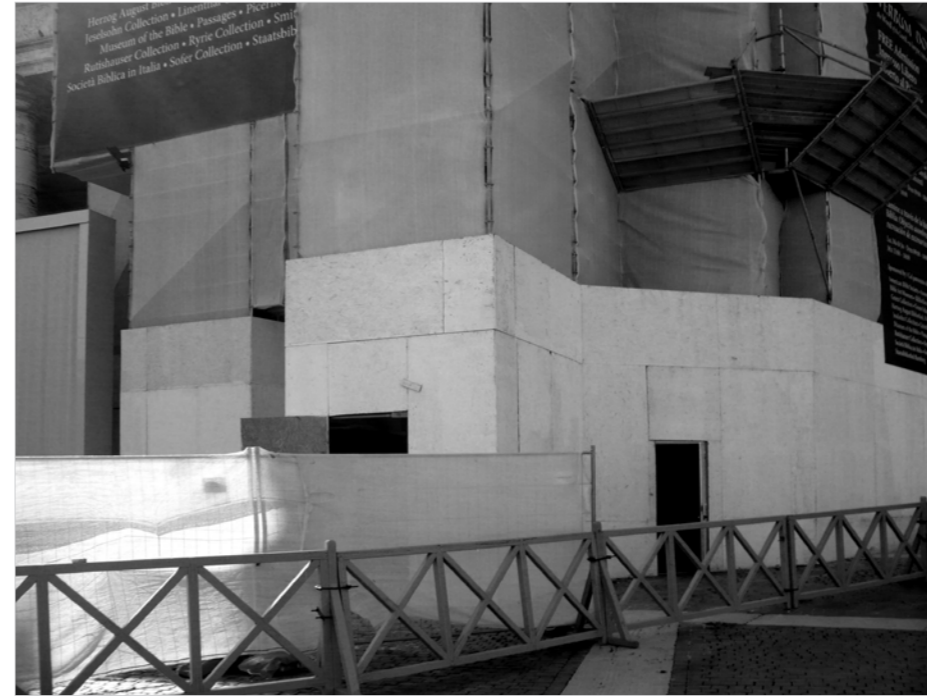
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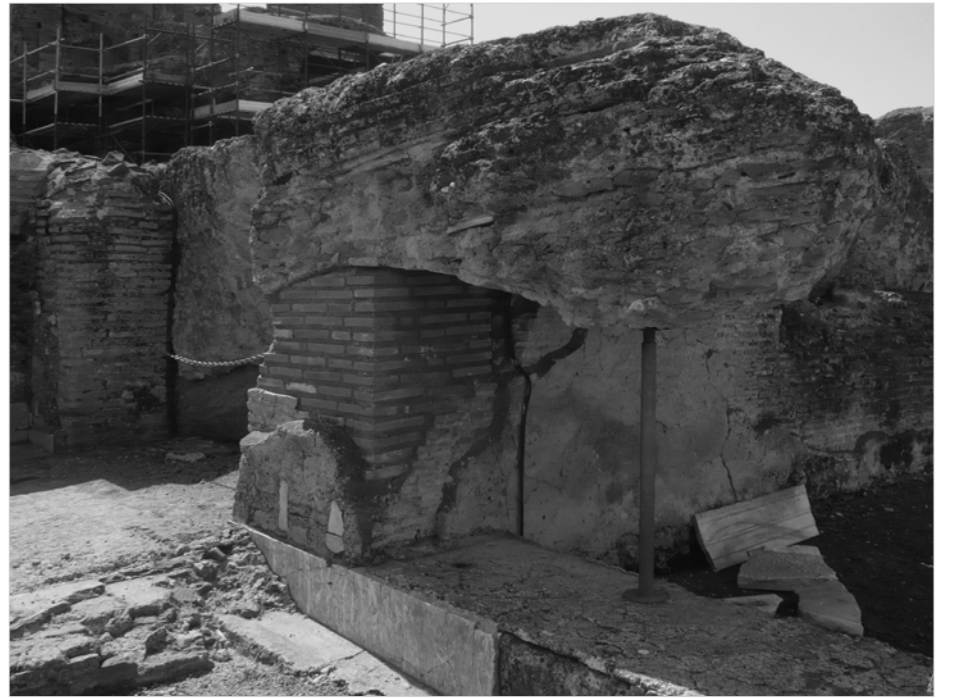
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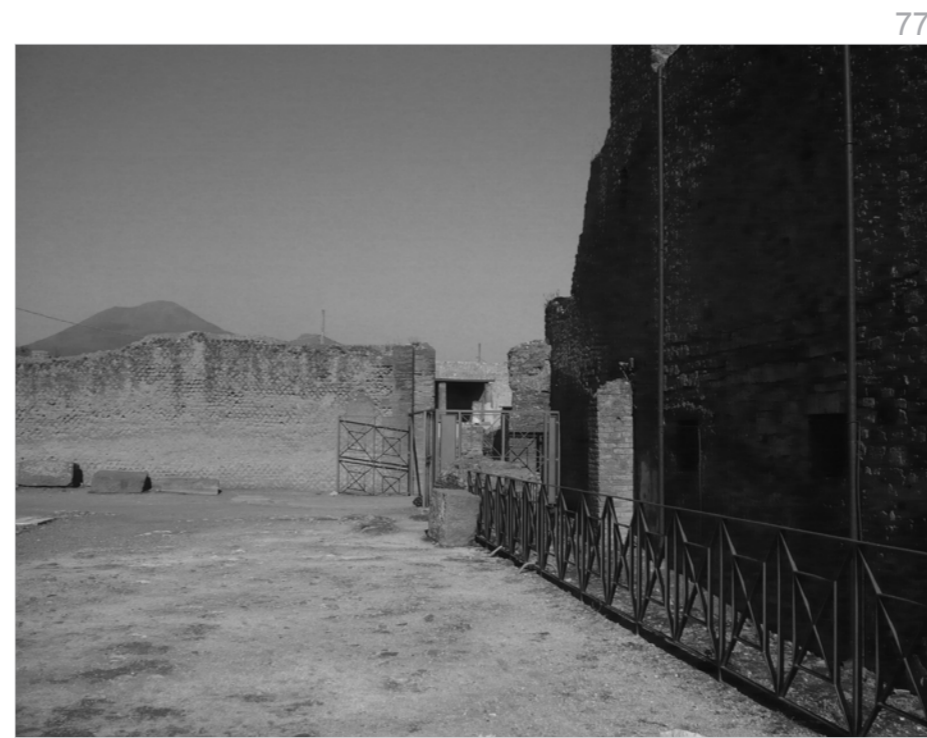
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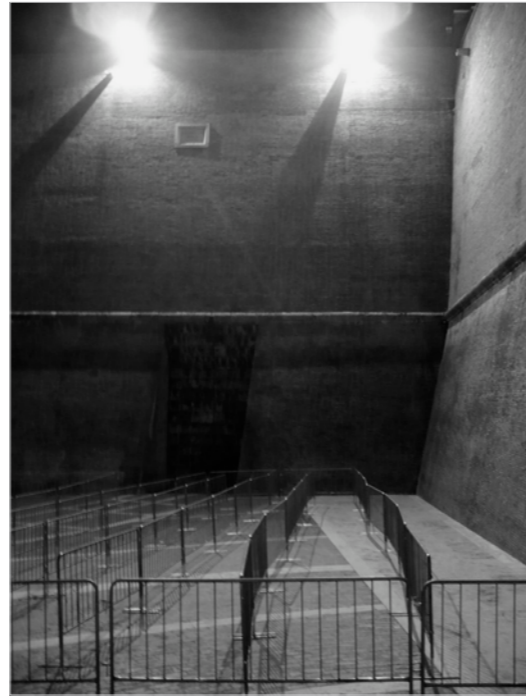
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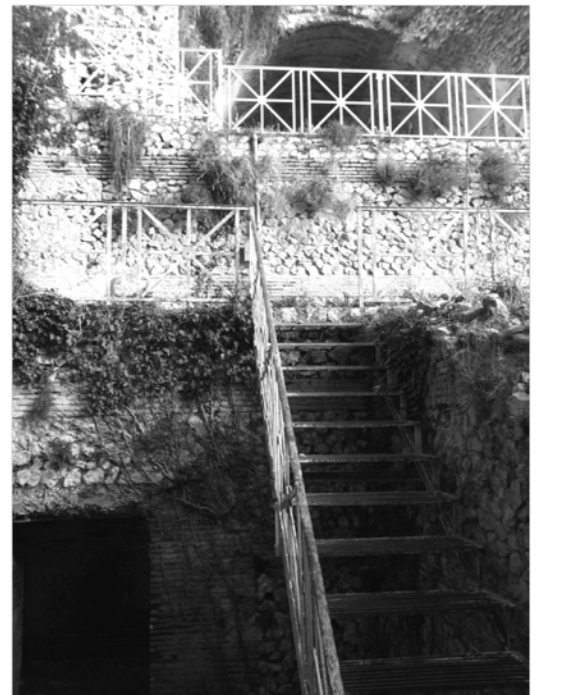
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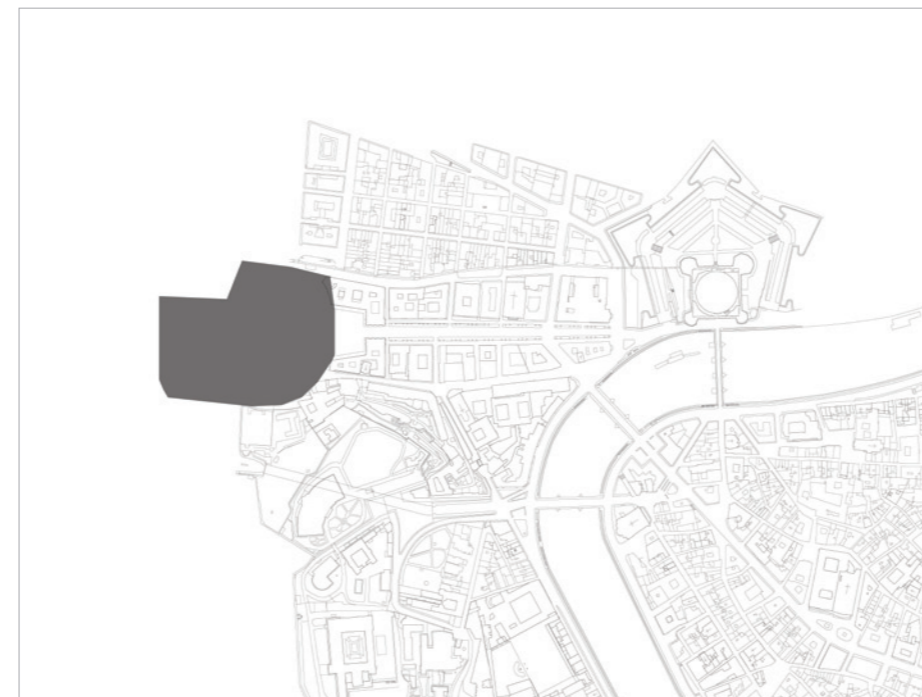


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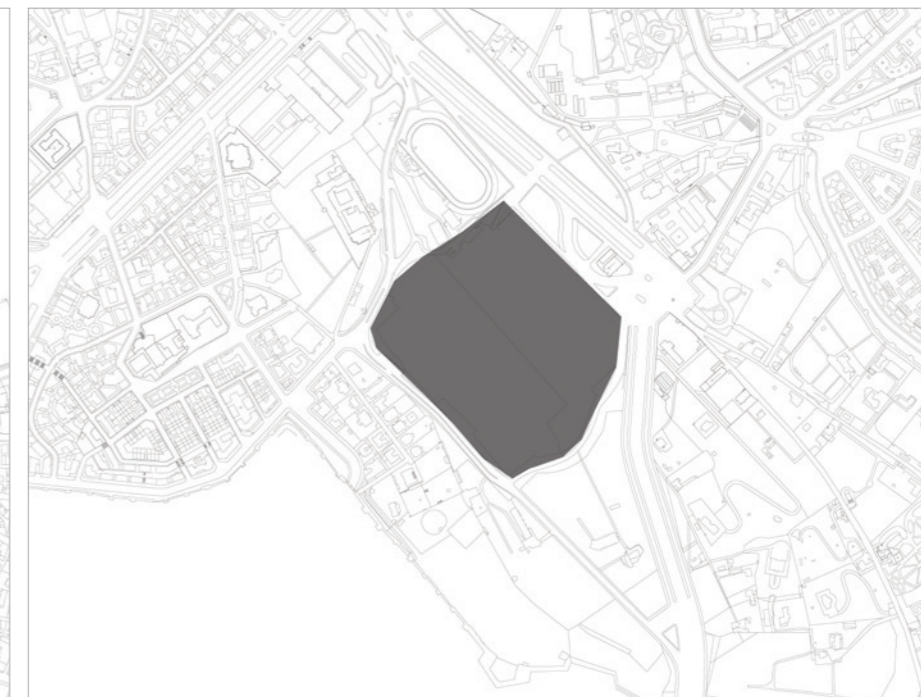


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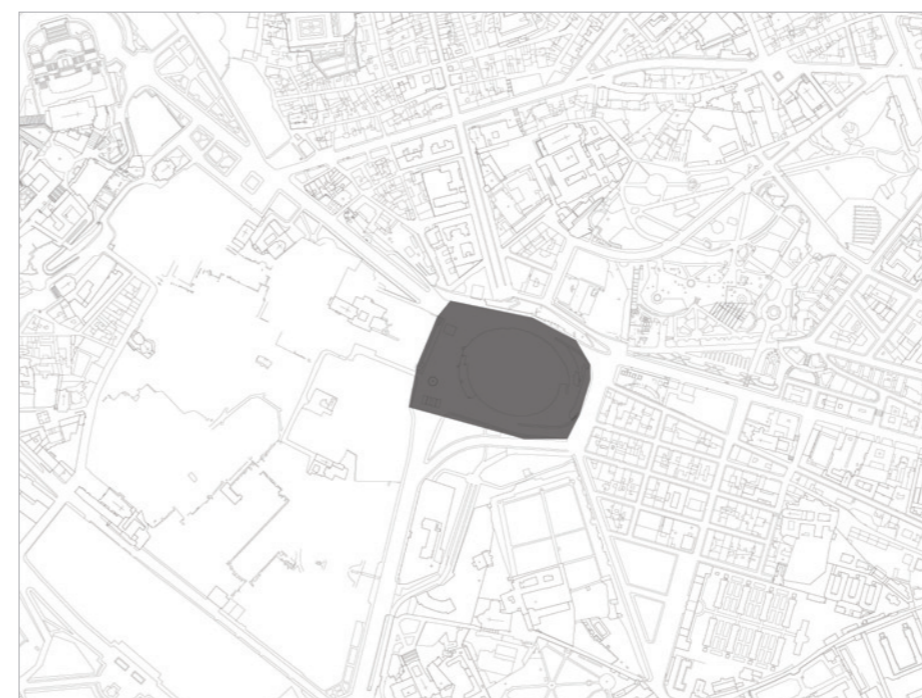
St Peters Square  
PE



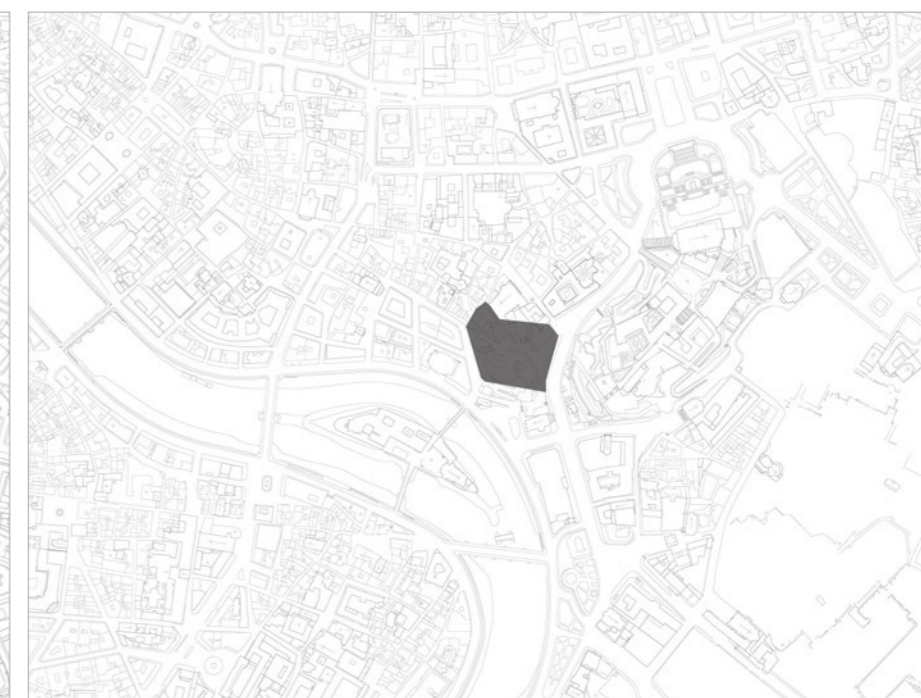
Baths of Caracalla  
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067



CO  
Colosseum



OC  
Portico of Octavia and Theatre of Marcellus

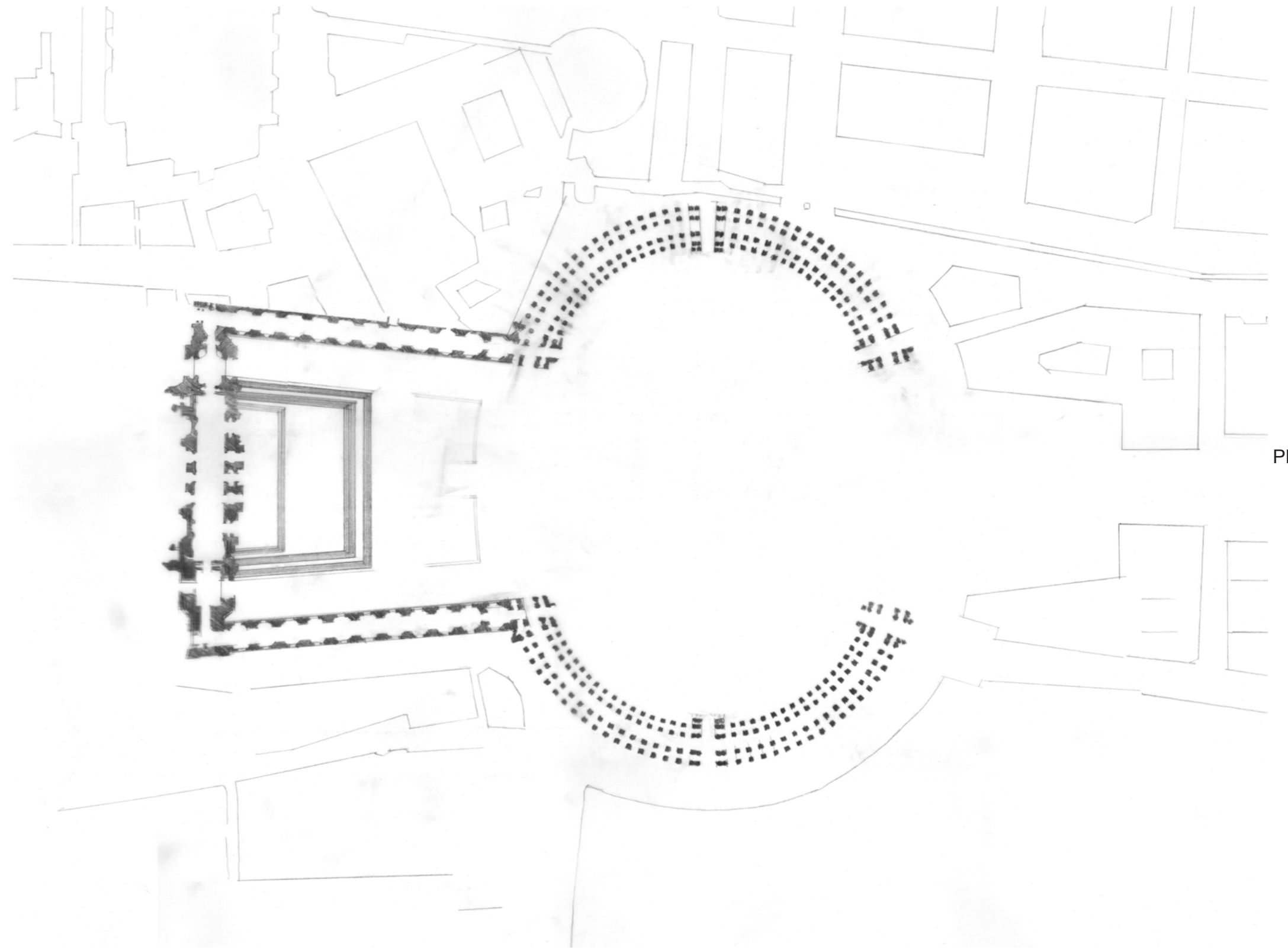
*Was it made for crossing? After passing through a colonnade with an internal labyrinth you stand at the edge of something, on the verge of rolling down in a bowl hoping you can get up on the other shore. Two small steps and you are in it. The regular visitor is not here to cross but rather to swirl into all the centrifugal powers to eventually end up at the scanning device and the needle's eye entrance. For the crosser there are multiple one-ways. And you never know where they will be.*

*This is a continuous event, a constant furnishing process and a constant capturing. An on-going once in a lifetime moment. This is both a monument in itself and the entrance to another, both a reception and a stage. The axial build-up is crowned with a staircase secluded from walking by wooden fences that are temporary looking in a permanent way. The entrance is directed to one side and exit to the other. The fences area will expand and shrink from time to time but it always keeps the staircase to itself. Most often surrounding it with a double line creating a safety zone in between.*

*There is something organic about the huge body of visitors, the constant stream, the slowness and the exhaustion. To enter this movement you have to get in line and join the wait for your scan. The line is directed into the colonnade again and out a second time before being lead to the top of the staircase. You follow the strip along the wall and get in one by one.*

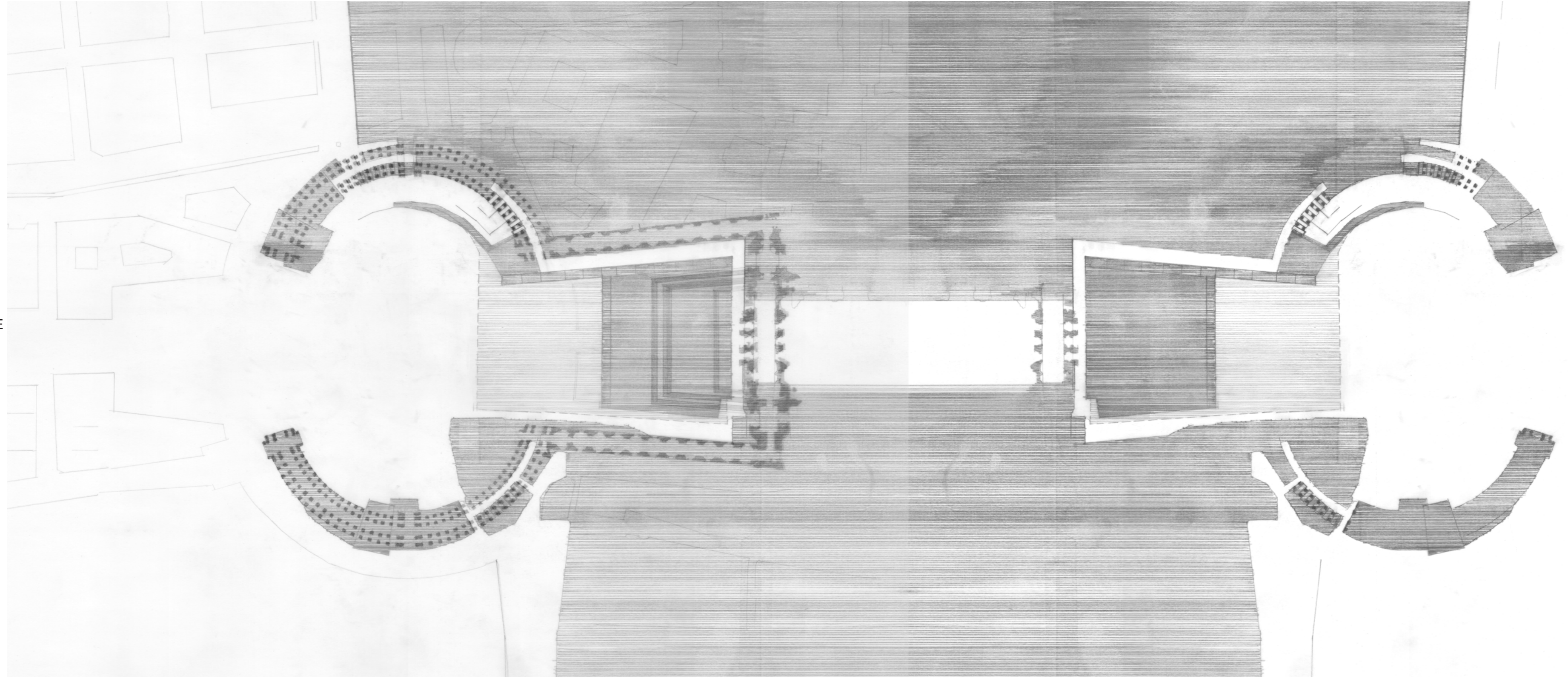
*Exiting from the darkness the grand procession is tweaked directly to the right and out the back way to toilets and shops. There are two possible ways back into the slim labyrinth of the colonnade, two possibilities to get out of the centrifuge.*

068



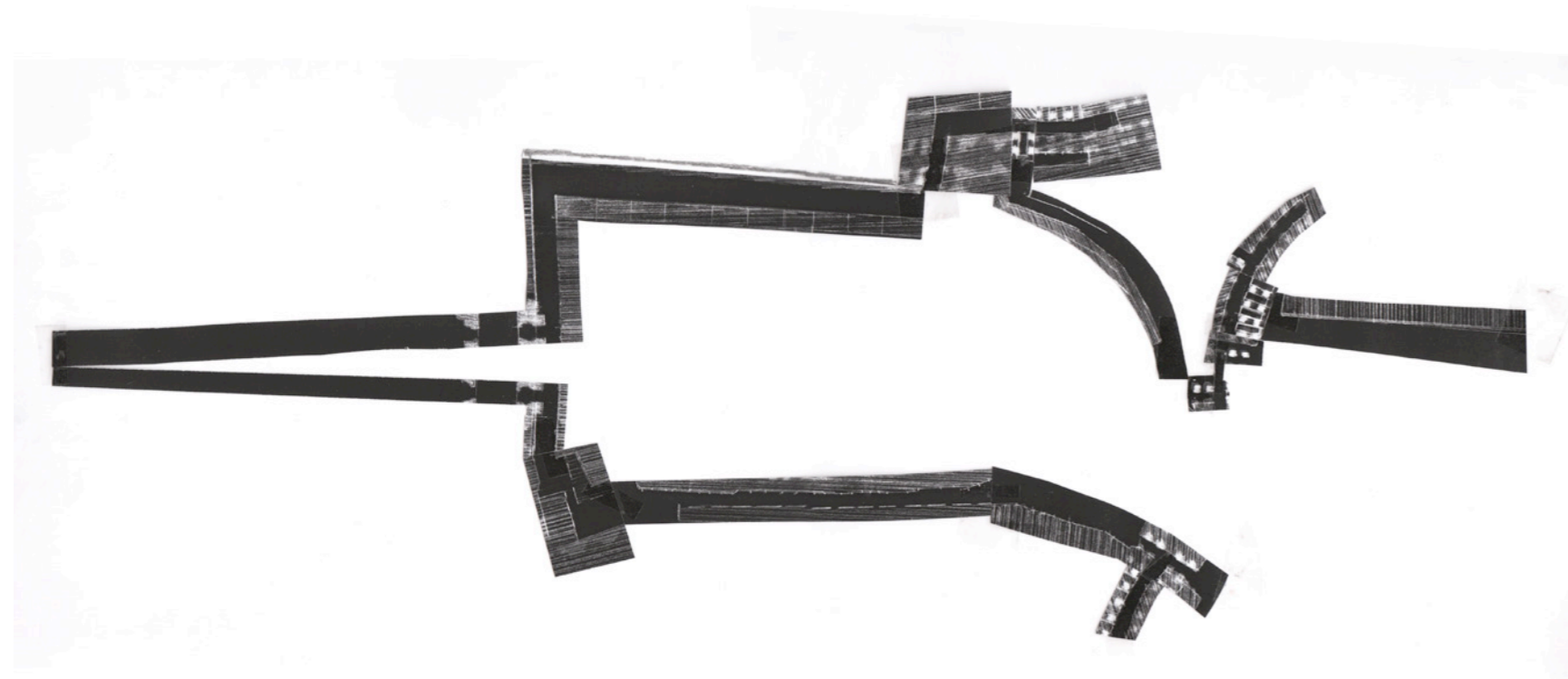
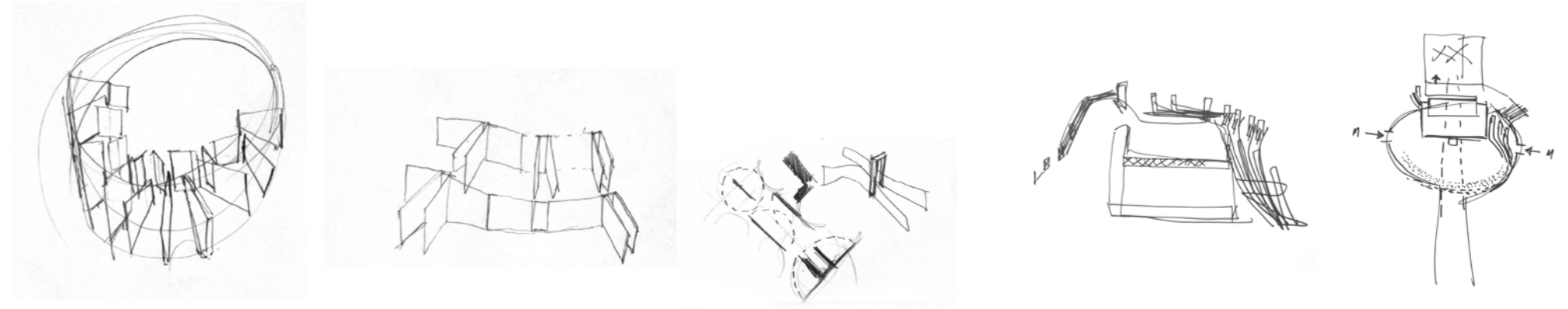
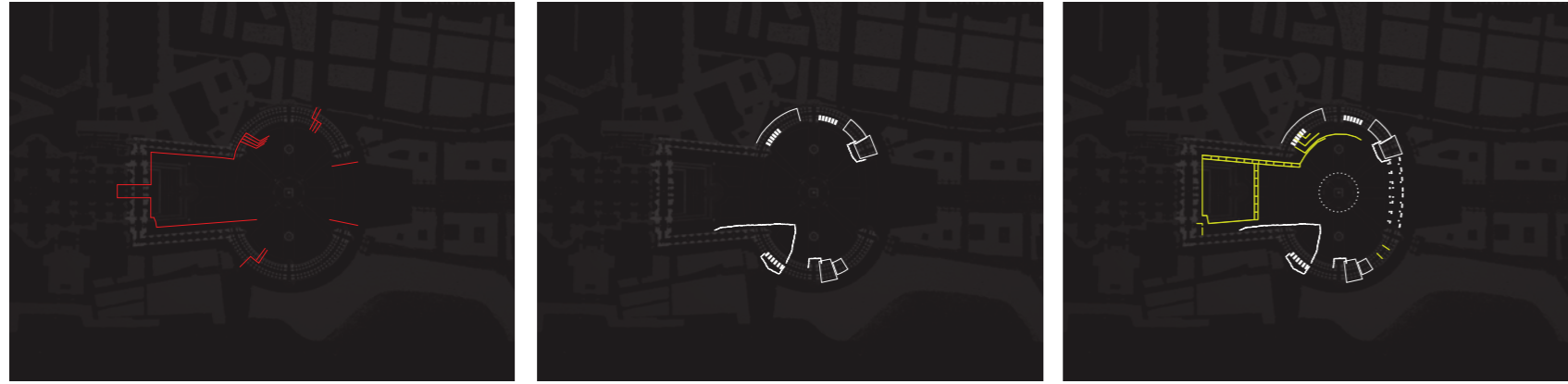
PE

PE



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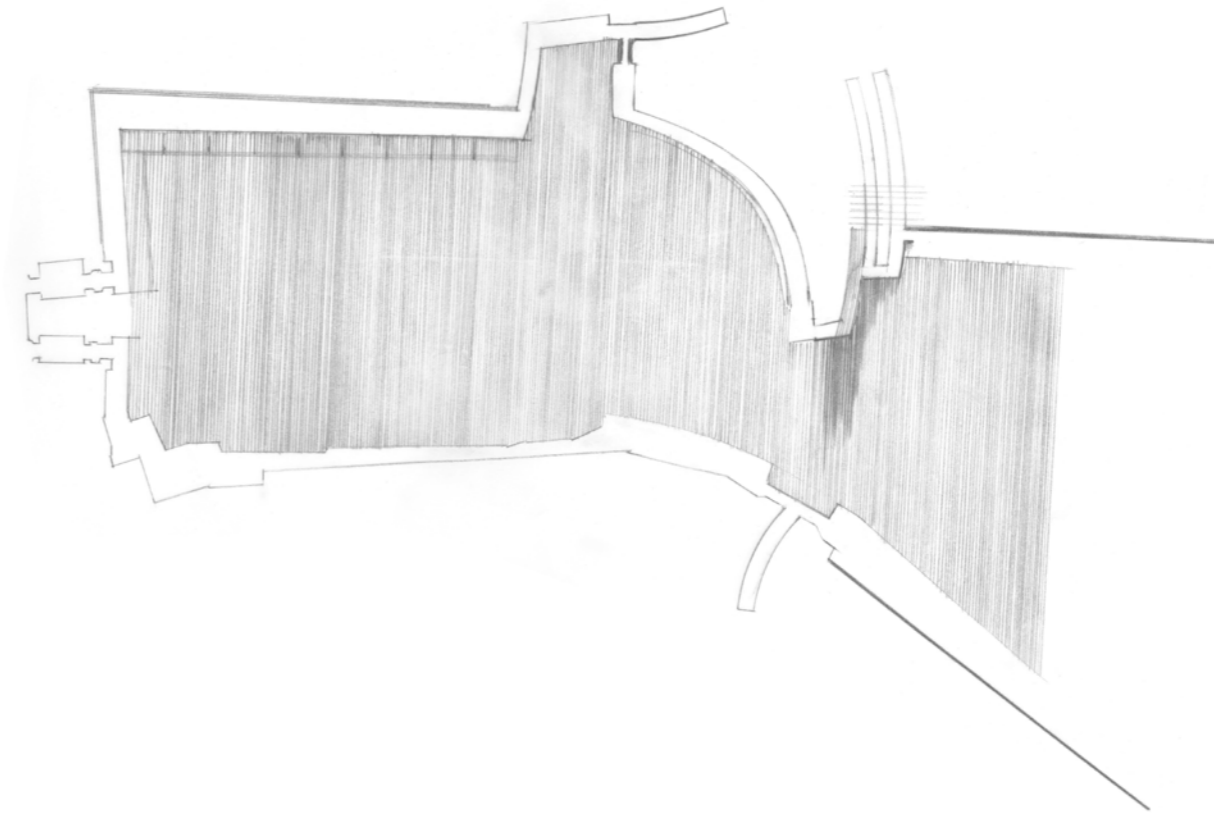
PE



montage of cut-out sequence

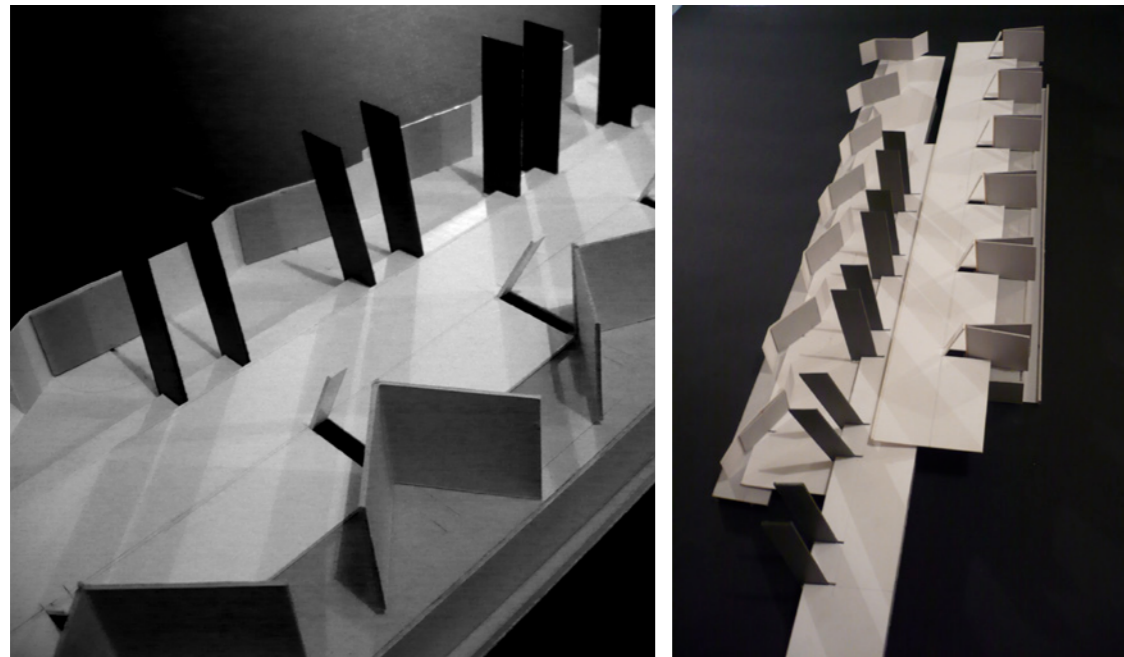
072

073



drawing of montage

PE



modelling a concept

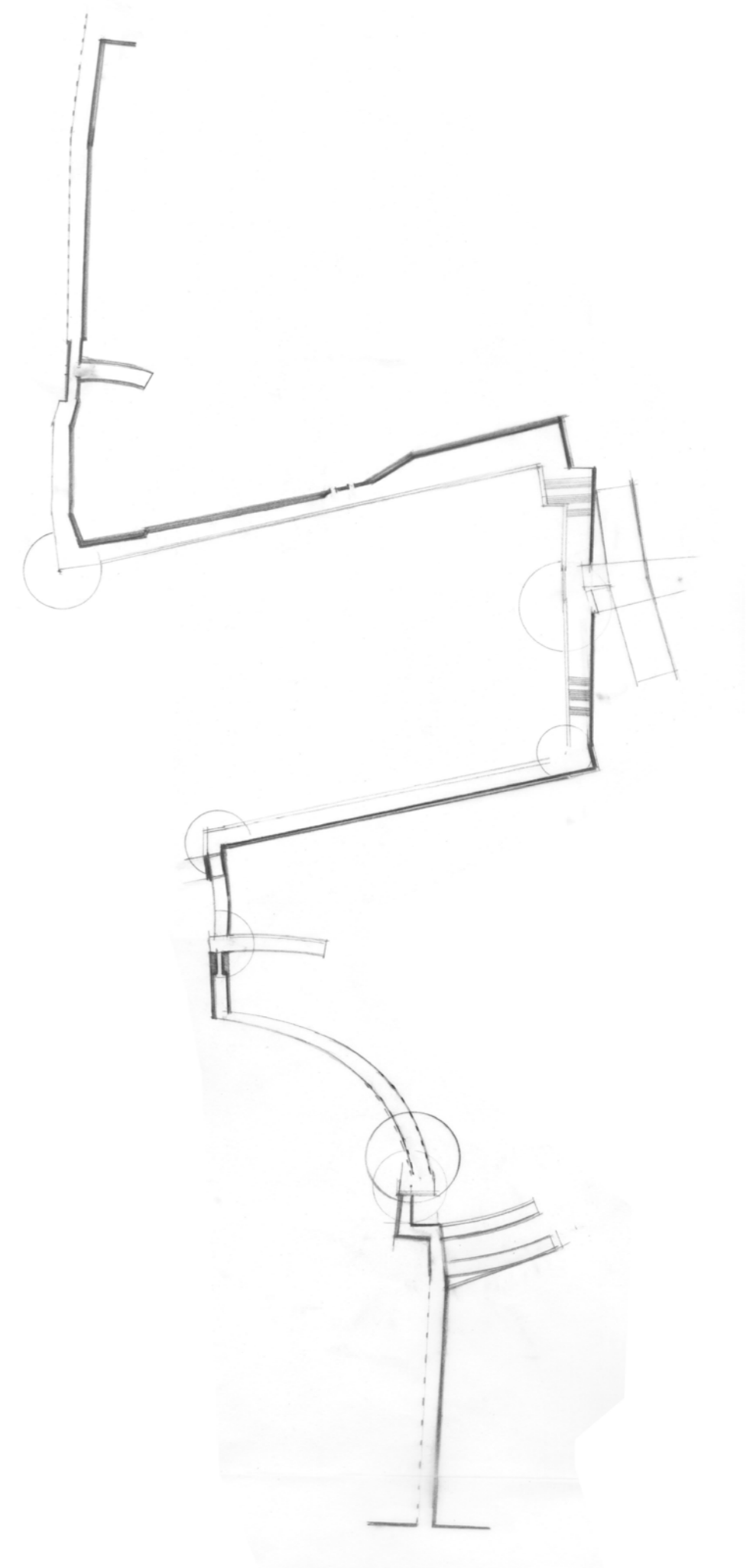
**SIFTER**

A system for instant division, direction and redirection built up of low and fairly transparent elements. All components are either rotating or round in shape, spinning around axes. Vaguely reminding of a pinball game. The components are structured in layers between which there should be diagonal options occasionally leading to entrapment and occasionally to advancement through layers.

074

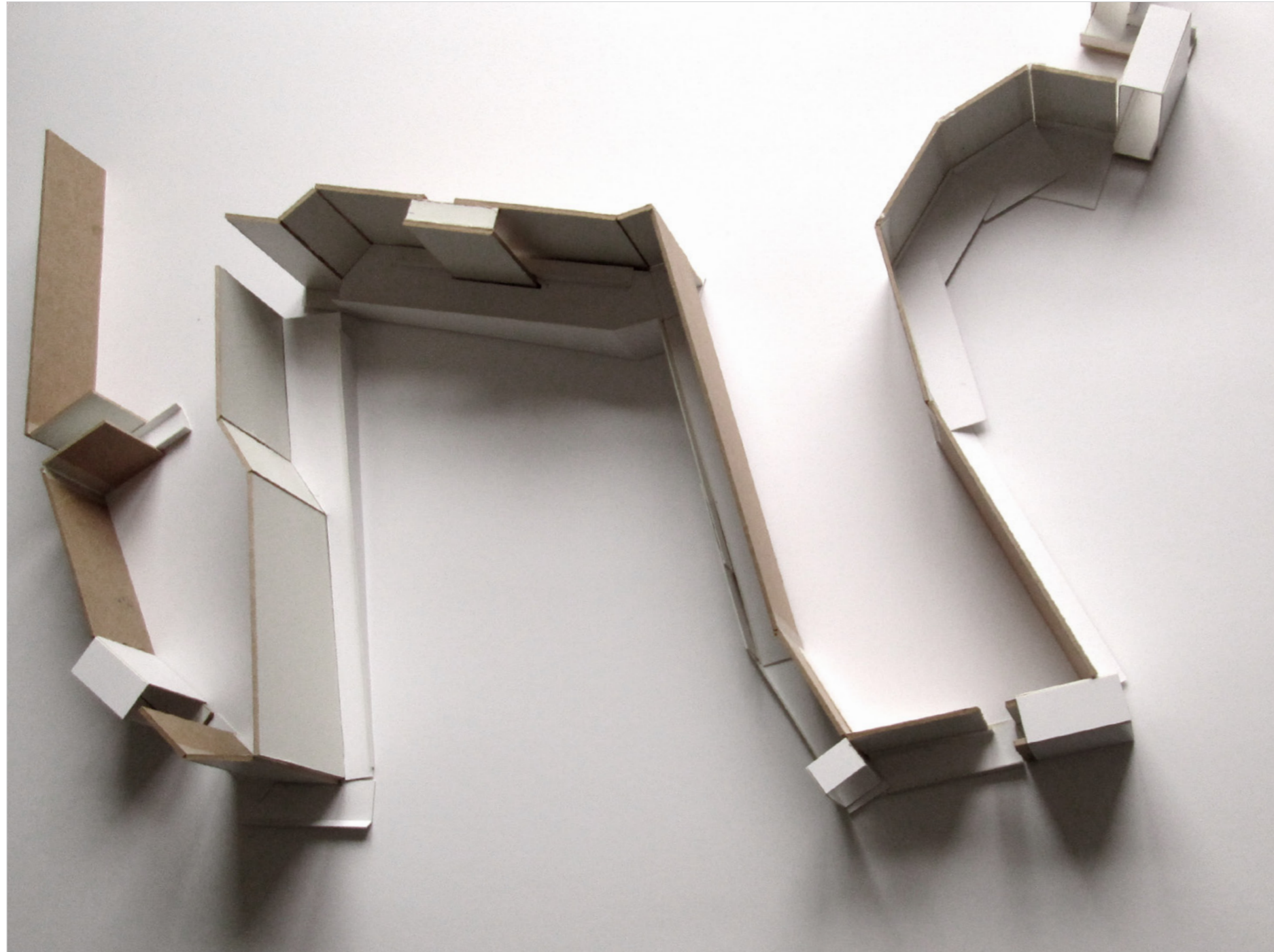
075

drawing the sequence



PE

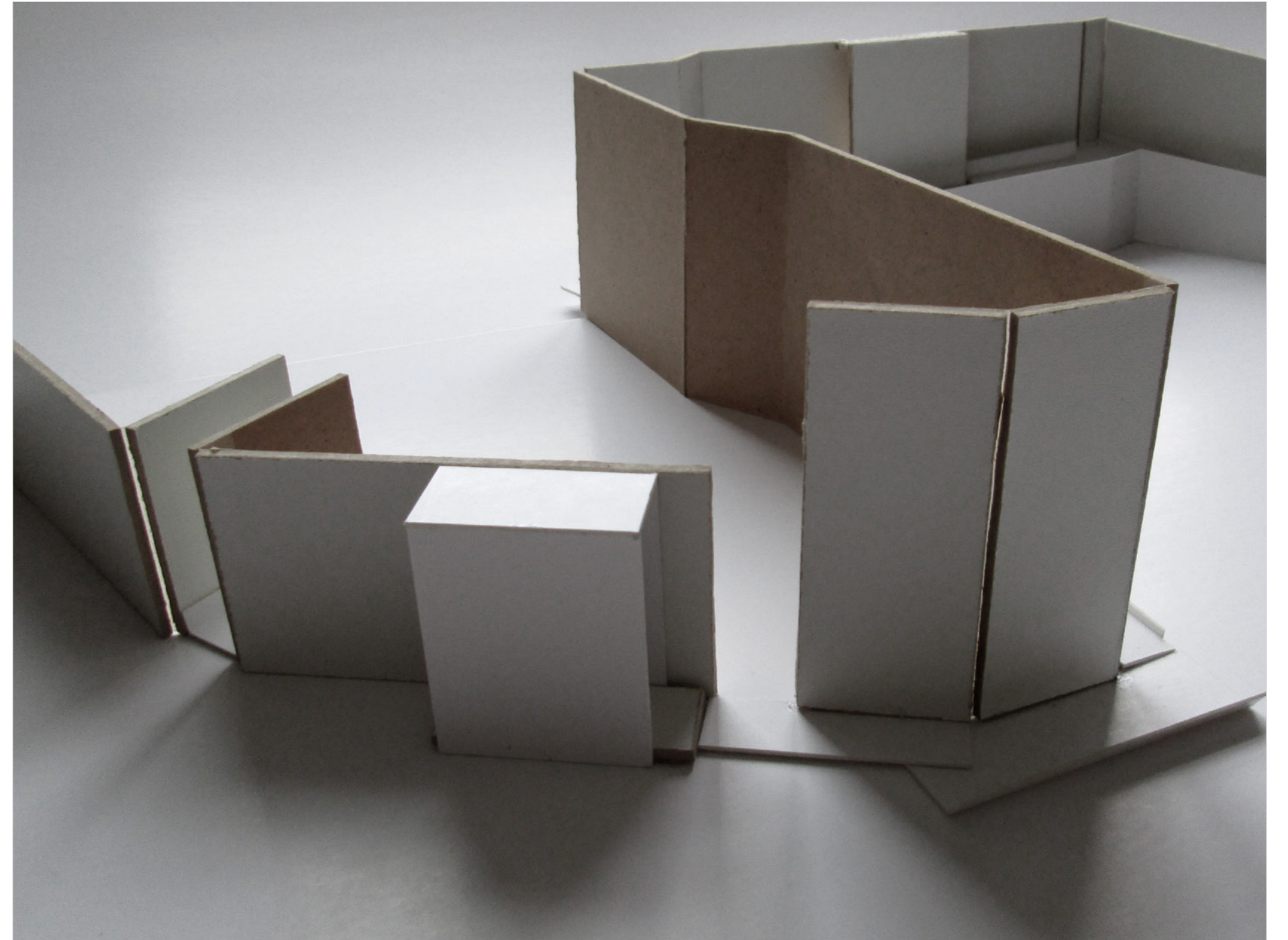
modelling the sequence



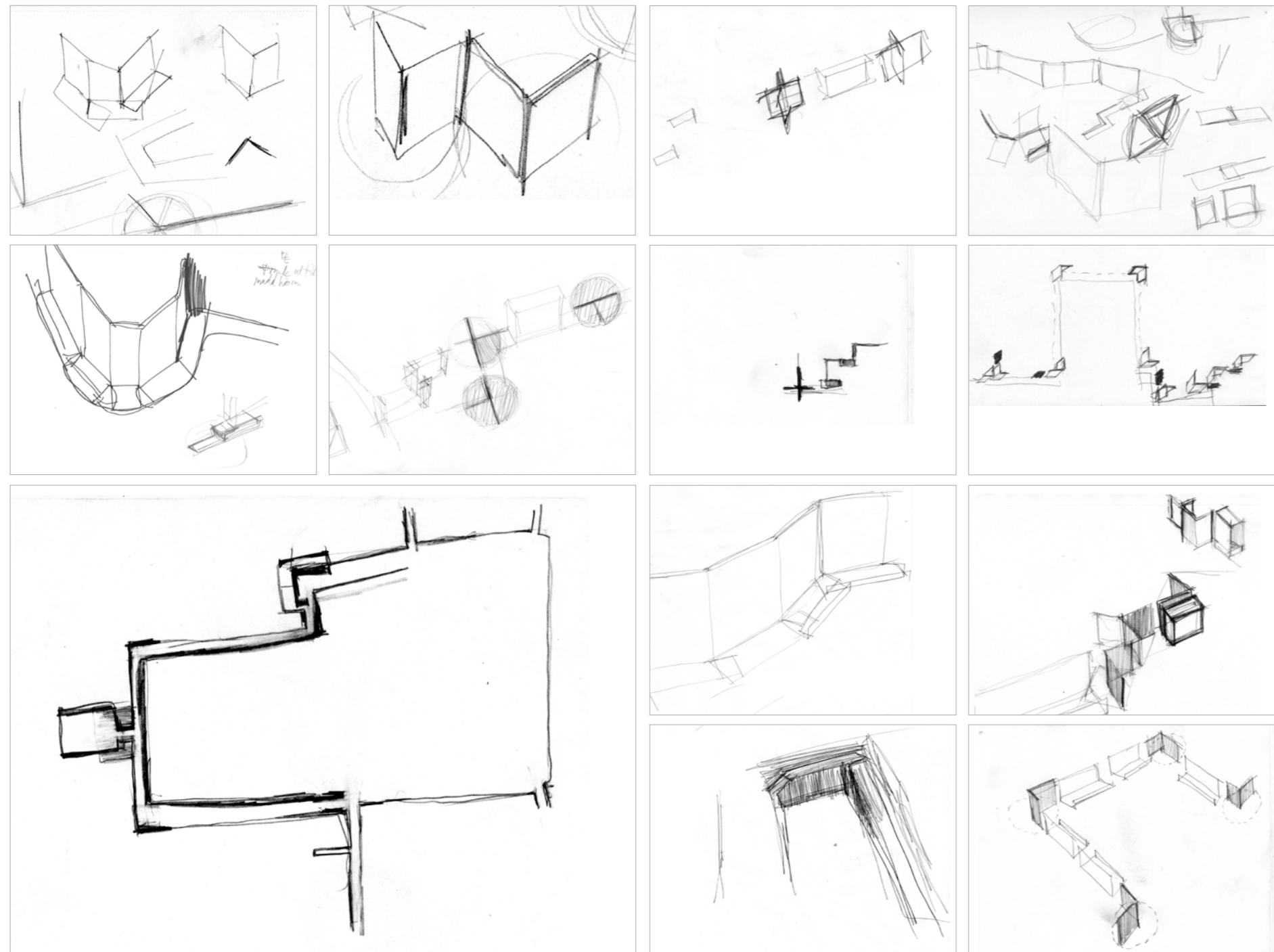
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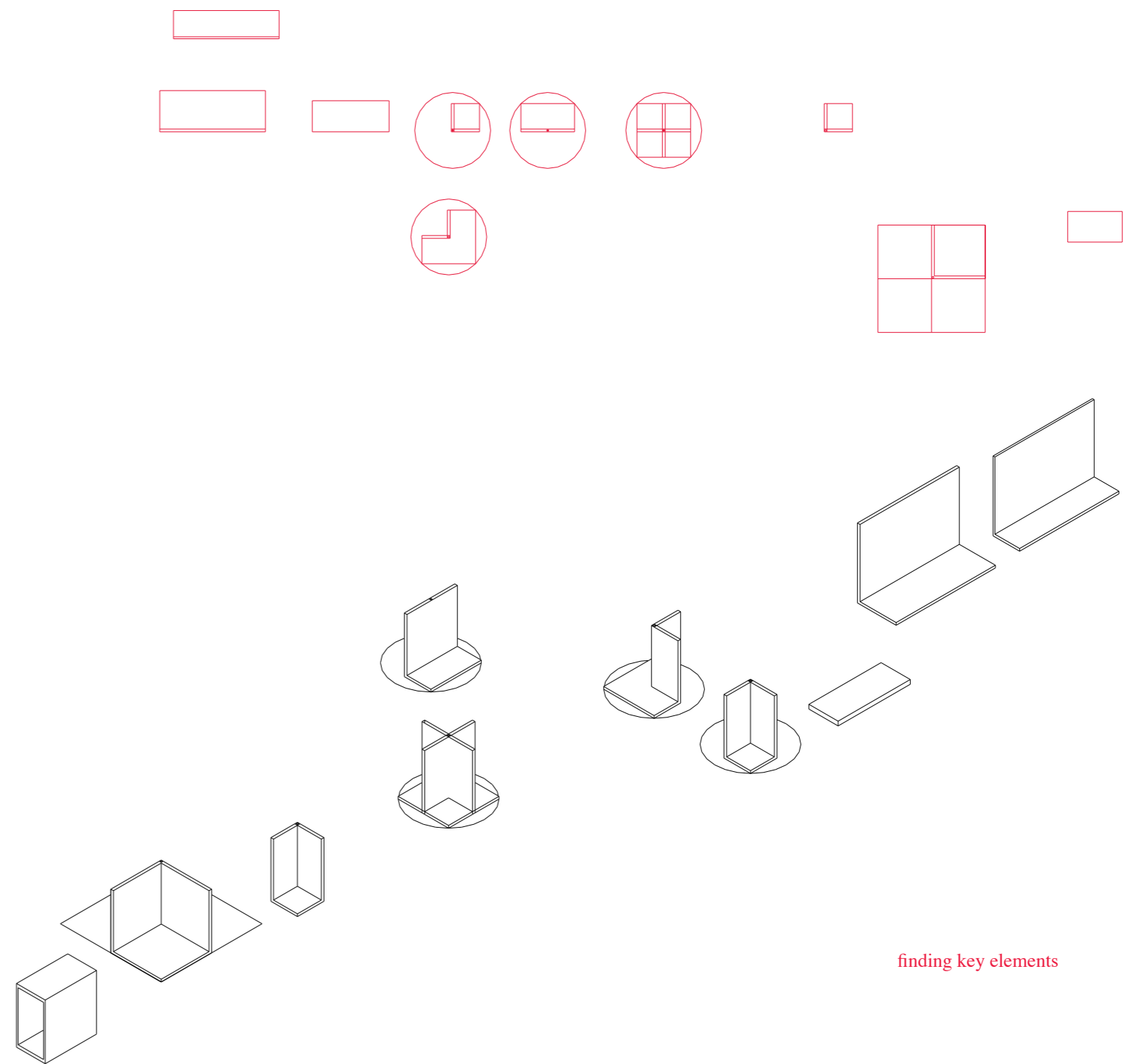


drawing the model

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078

079



finding key elements

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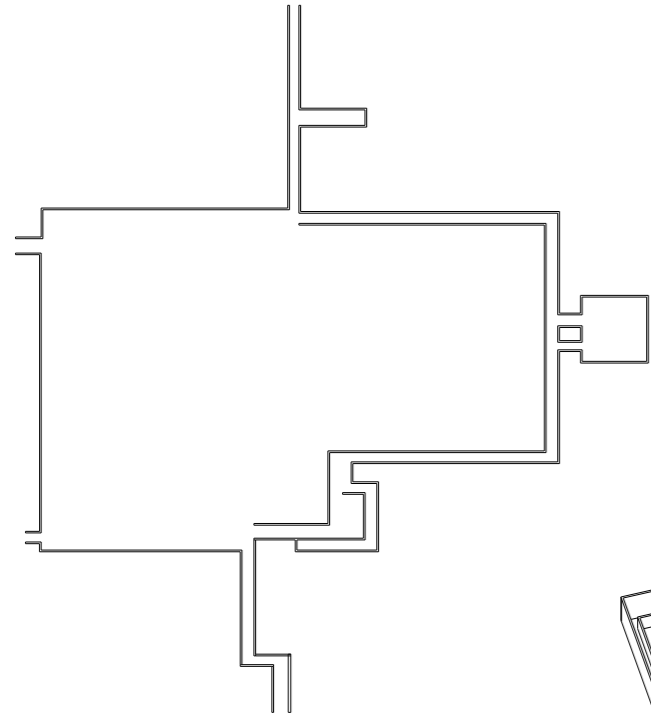
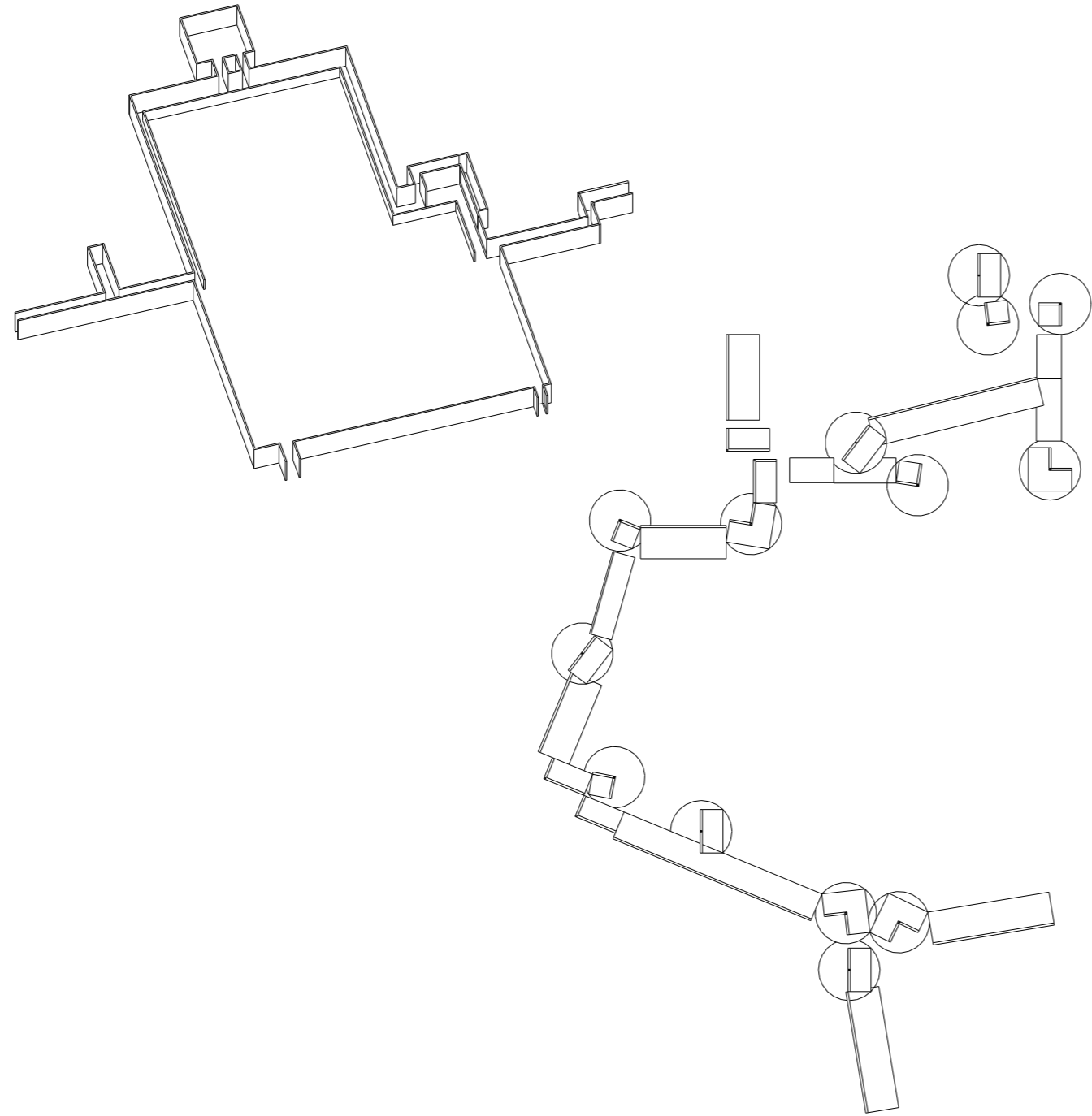
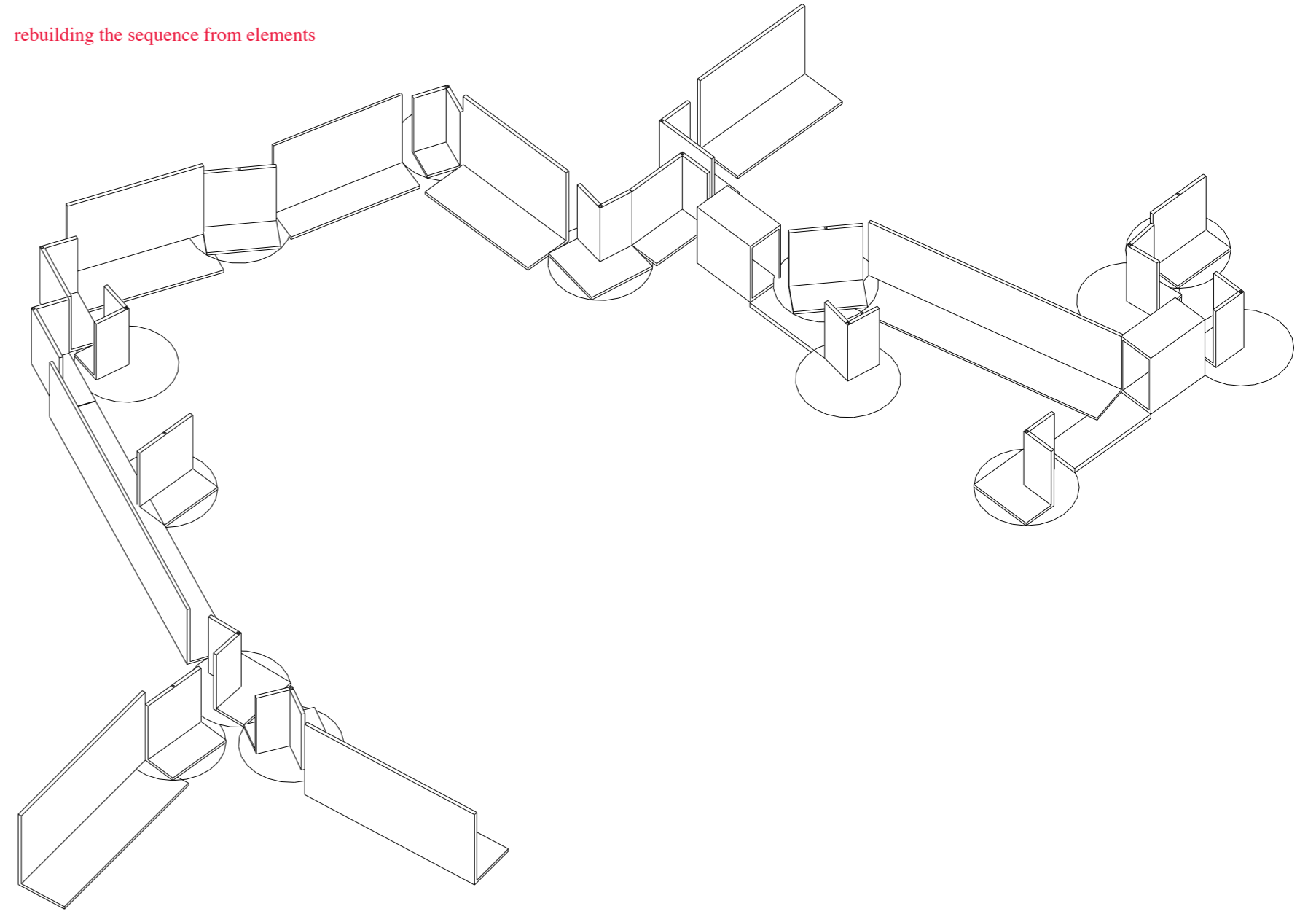


diagram of sequence



080

081



rebuilding the sequence from elements

Circumventing to encircle.  
Corners as folds, points of rotation and points of exposure.

PE

PE

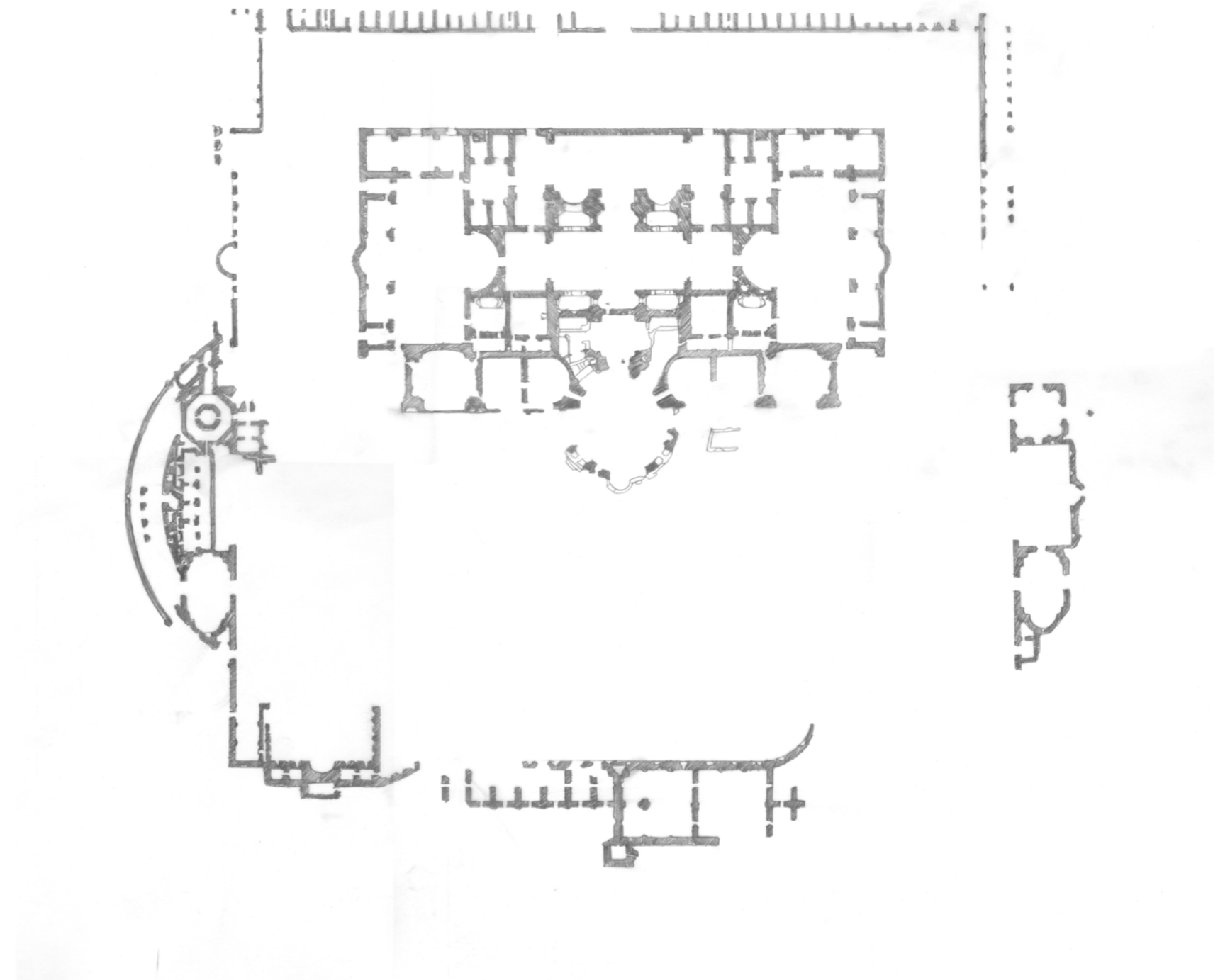


*There is something awkward with finding the entrance. Asphalted slope, souvenir stand, no one else, no signs. Having seen the place from a taxi it is hard to believe how massive and yet hidden it is. A combined ticket both and sales point in low key 90's style also serves as the gatekeeper. The two-way gate tells you to leave the same way after your loop around the heritage.*

*Continuing inward on paved paths between trimmed hedges and fences, you are kept from aiming straight for the attraction but directed instead to walk alongside it. Passing by signposts, informations, histories, theories, images of what you are about to see. The trimmed hedges take turn in covering the fences and covering for them, but you are definitely kept on your path. An offset line of fence surround the monument all the way through. Like a contour put out around an imagined aura. At some places there are layers of offset with buffer zone lawns in between. You are in a geometrical landscape. Some excavation holes with permanent fencing make islands in the lawn seas.*

*When the hedges let you go and the trees give way a space opens up and you find yourself delivered at the foot of the massive monument. For a moment you loose the scale relations - realizing this was worth being lead to. Contours still keep you at a distance from the walls but there is a tube through which you can enter; a bundle of ramps, fences and protecting roof offering a passage; a portal or a nozzle? The way you enter – through a canopy portal of perforated sheet metal – continuous to keep you out of reach with the walls to immediately places you in the middle of the next space. Not to the edges but in the middle. This floating sequence continues through the structure. You can see but not reach as if there were a layer of plastic around the monument. Or is it you that are walking in a bubble? Between double skins?*

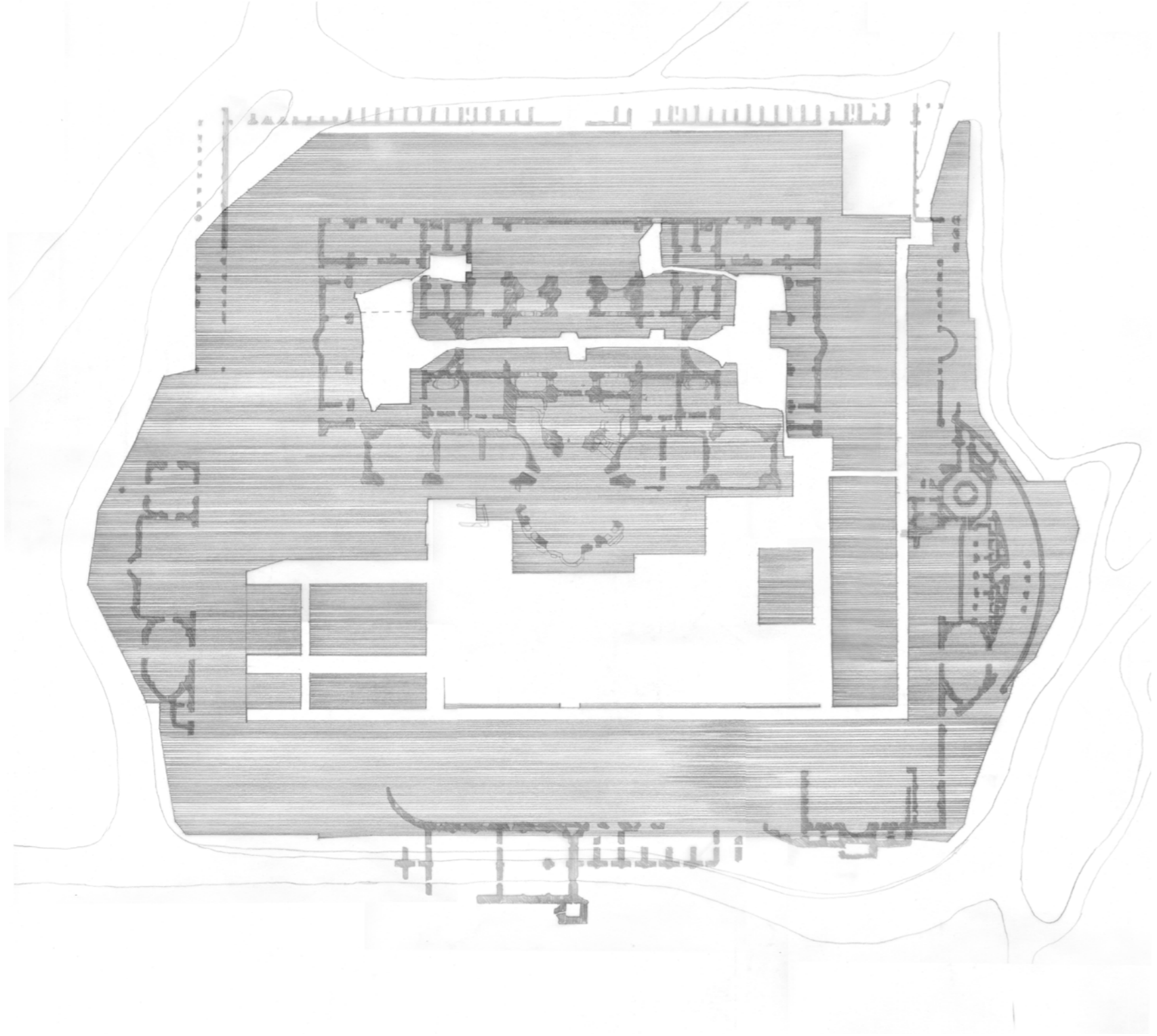
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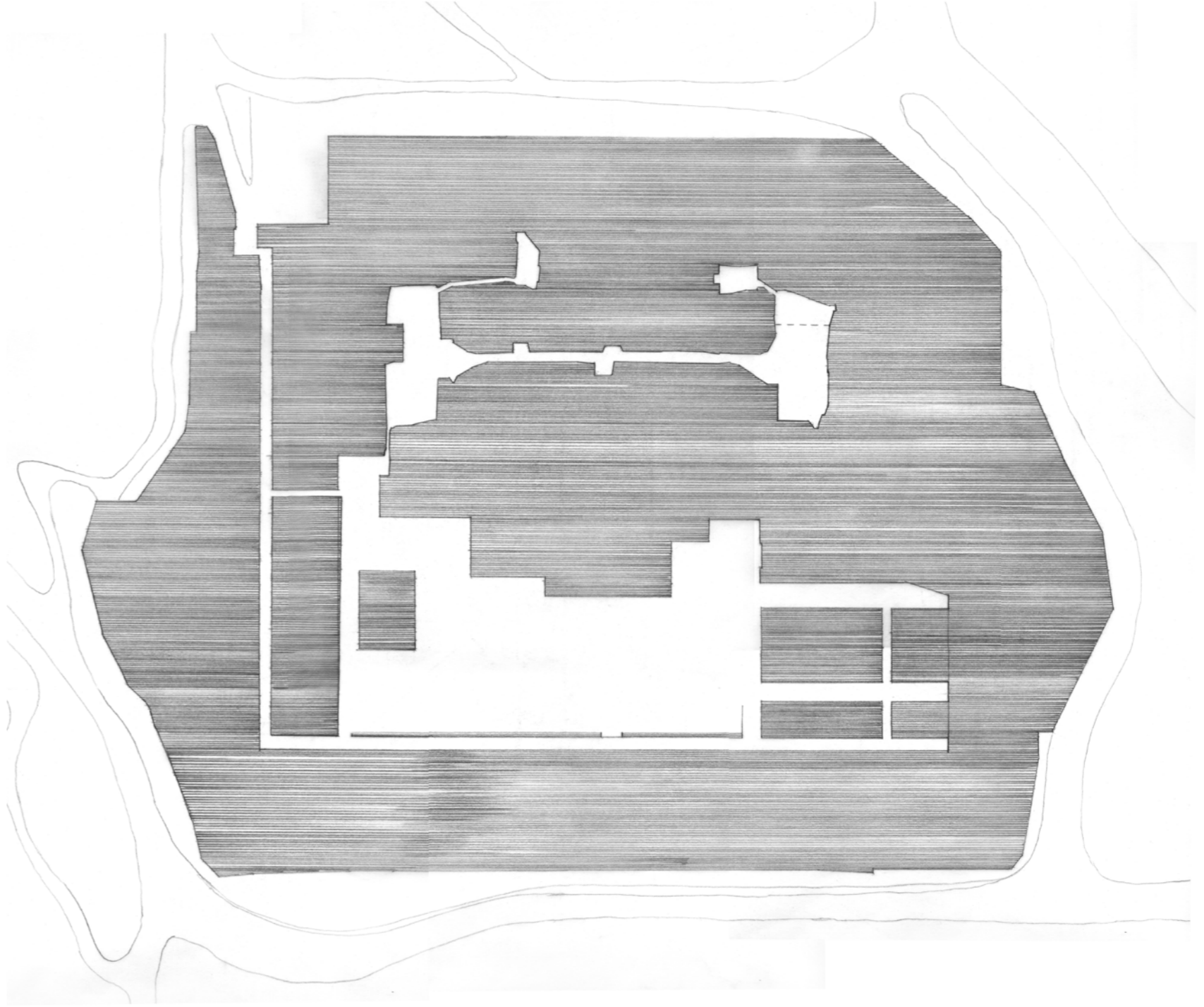
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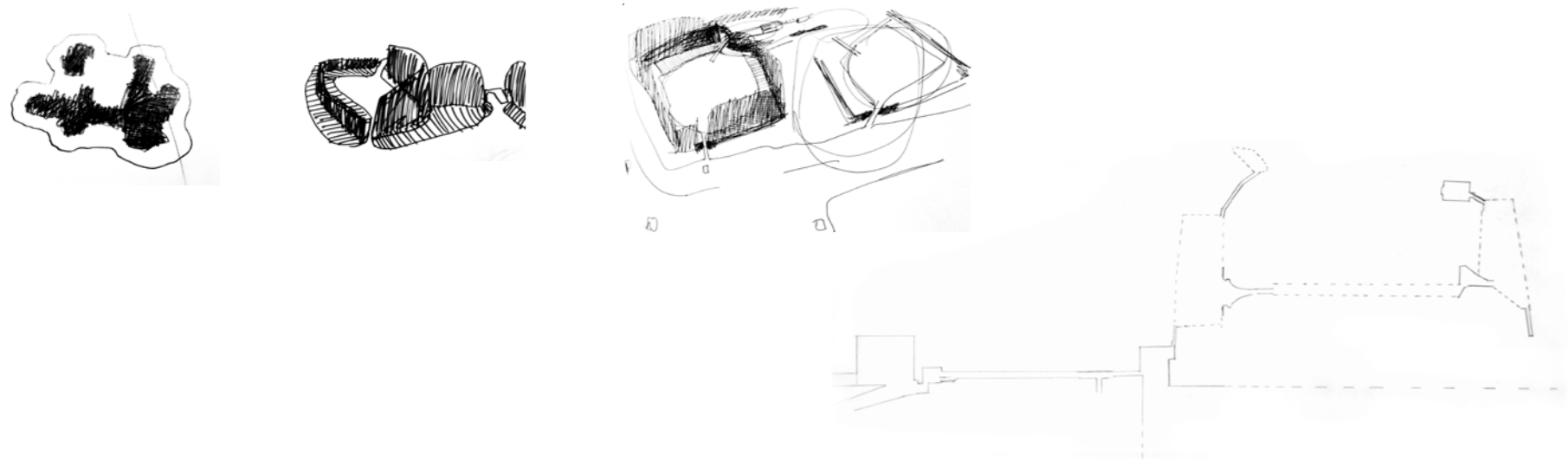
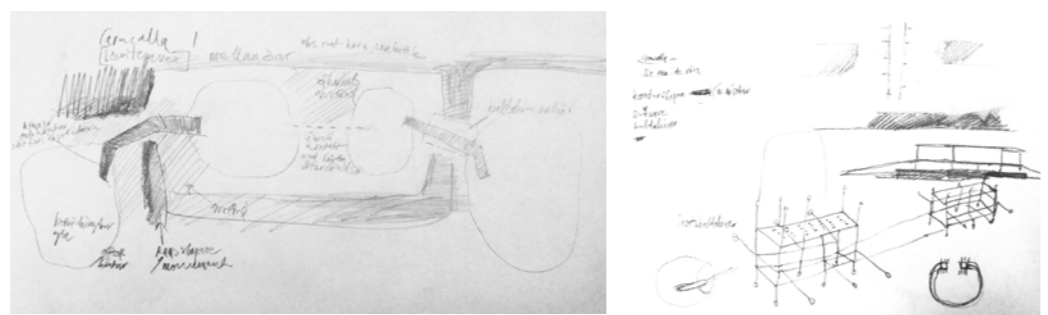
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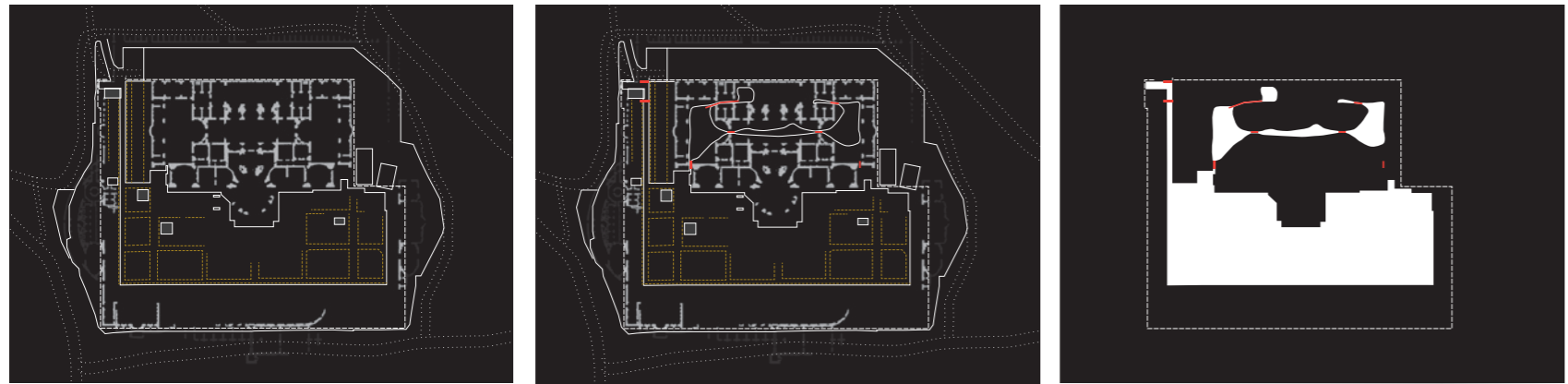
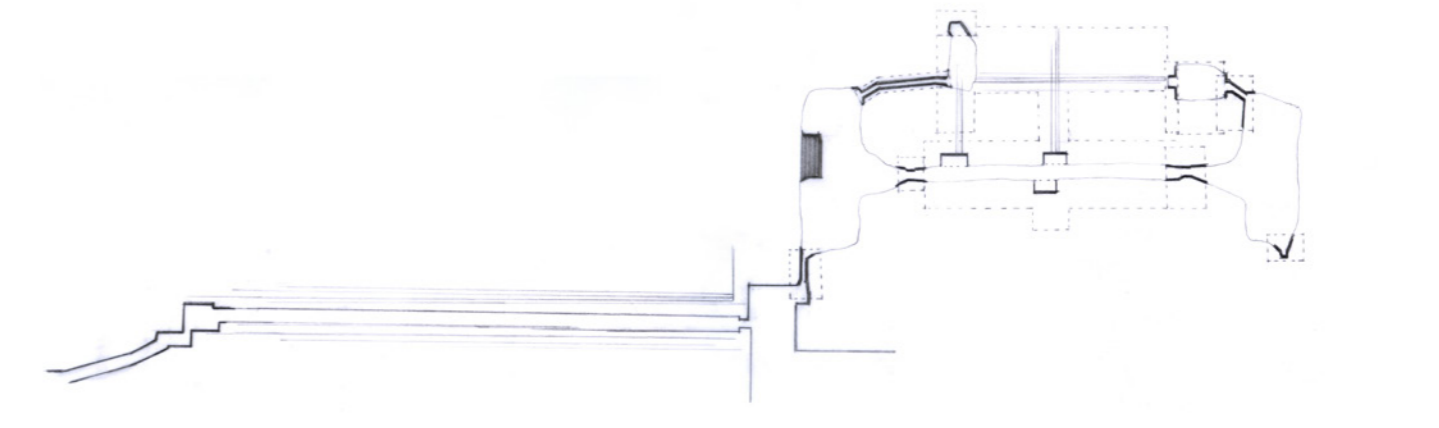
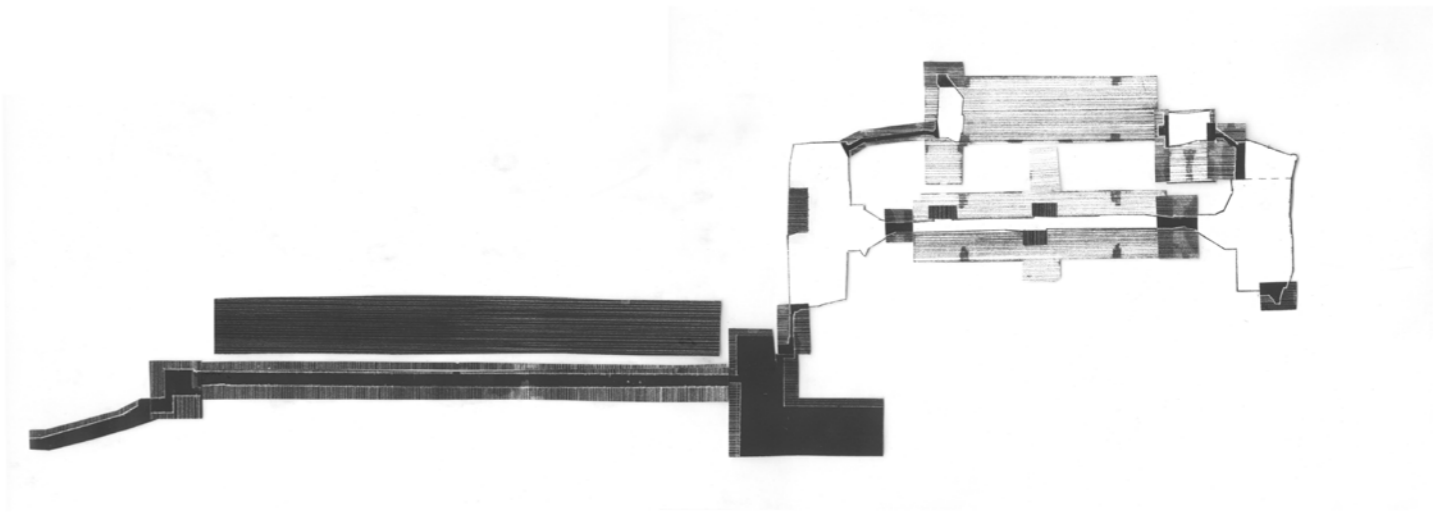


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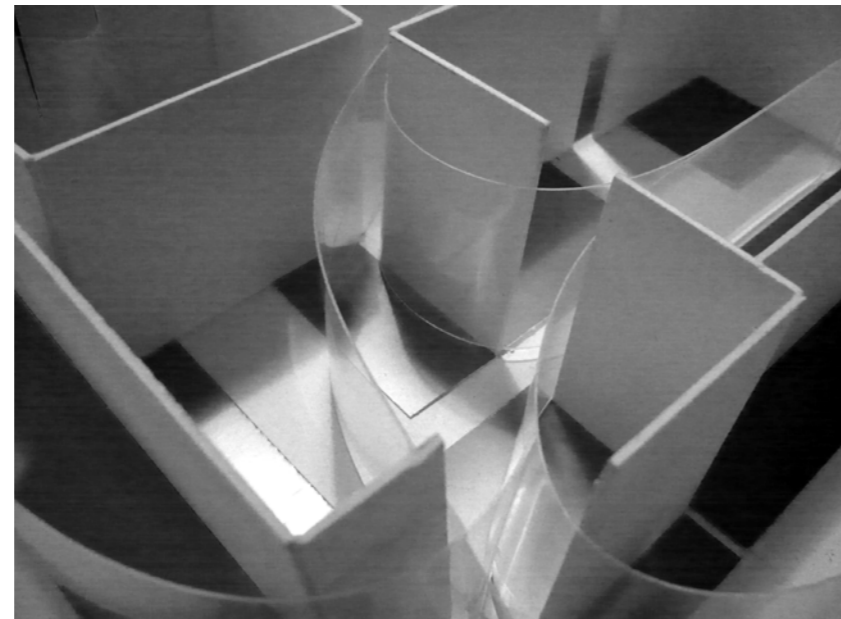
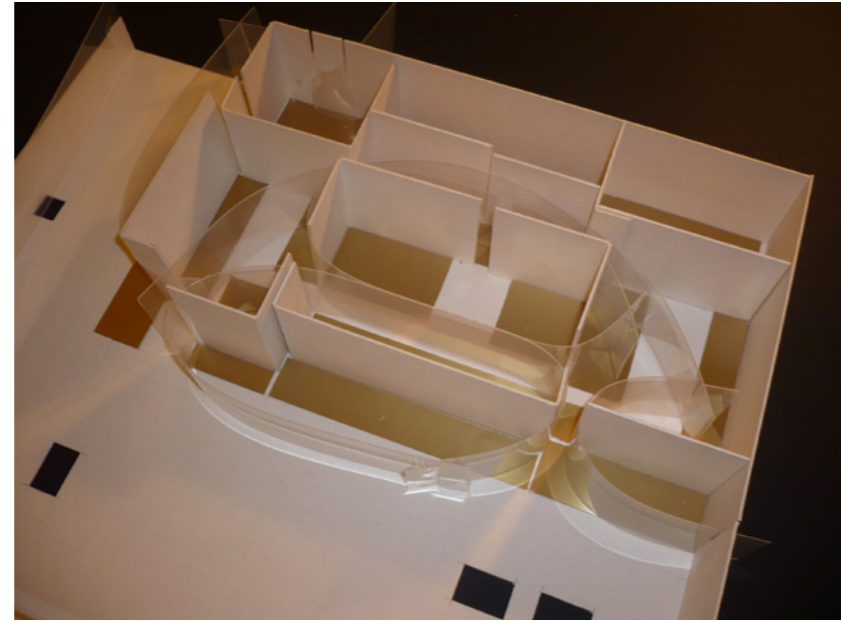
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montage of cut-out sequence  
drawing of montage

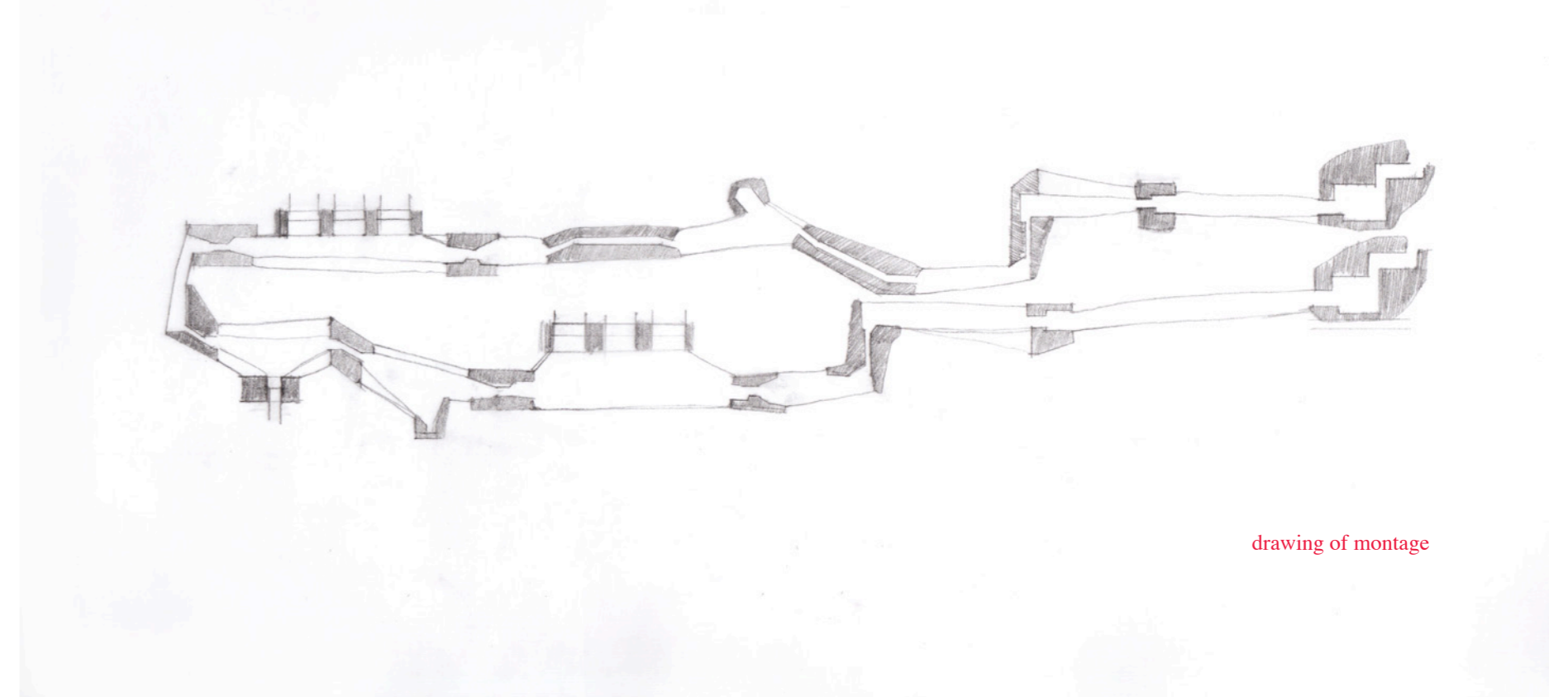
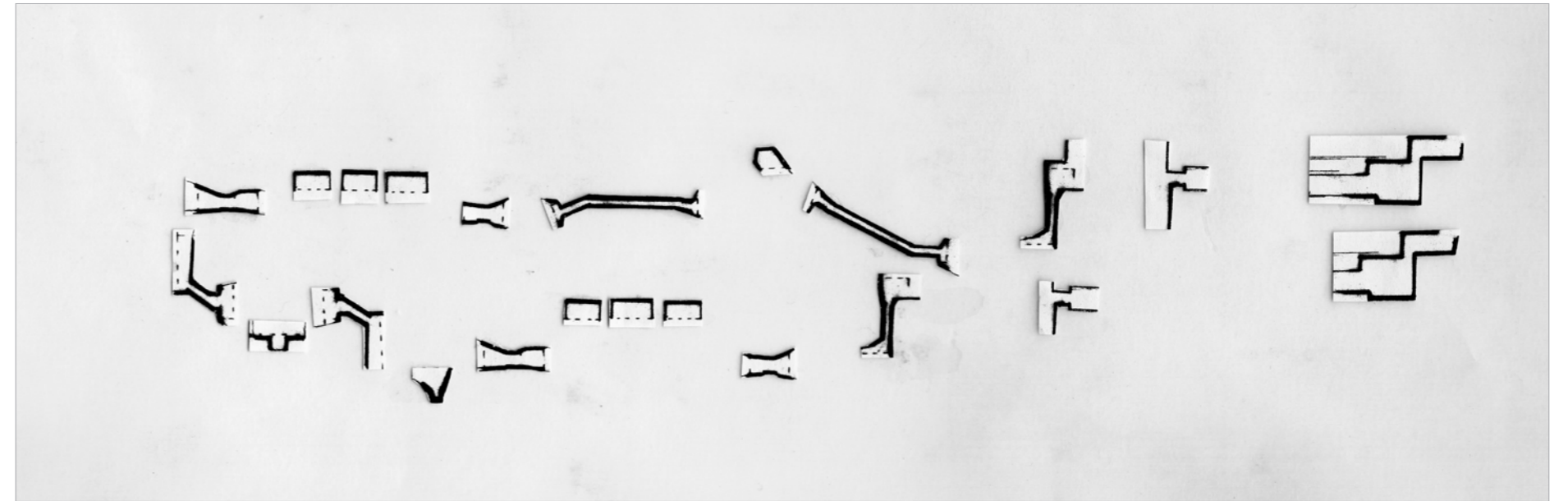
**CONTOUR**

A wrap creating a floating movement.  
An action against corners, thresholds,  
cracks and gaps. A keeper from reaching  
to touch the sight - it stays strictly visual.  
The contour makes you hover through  
portals slightly elevated from the ground,  
lowered from the ceiling and pushed from  
the walls. Like a boardwalk lifting you  
from ground too valuable to walk on.



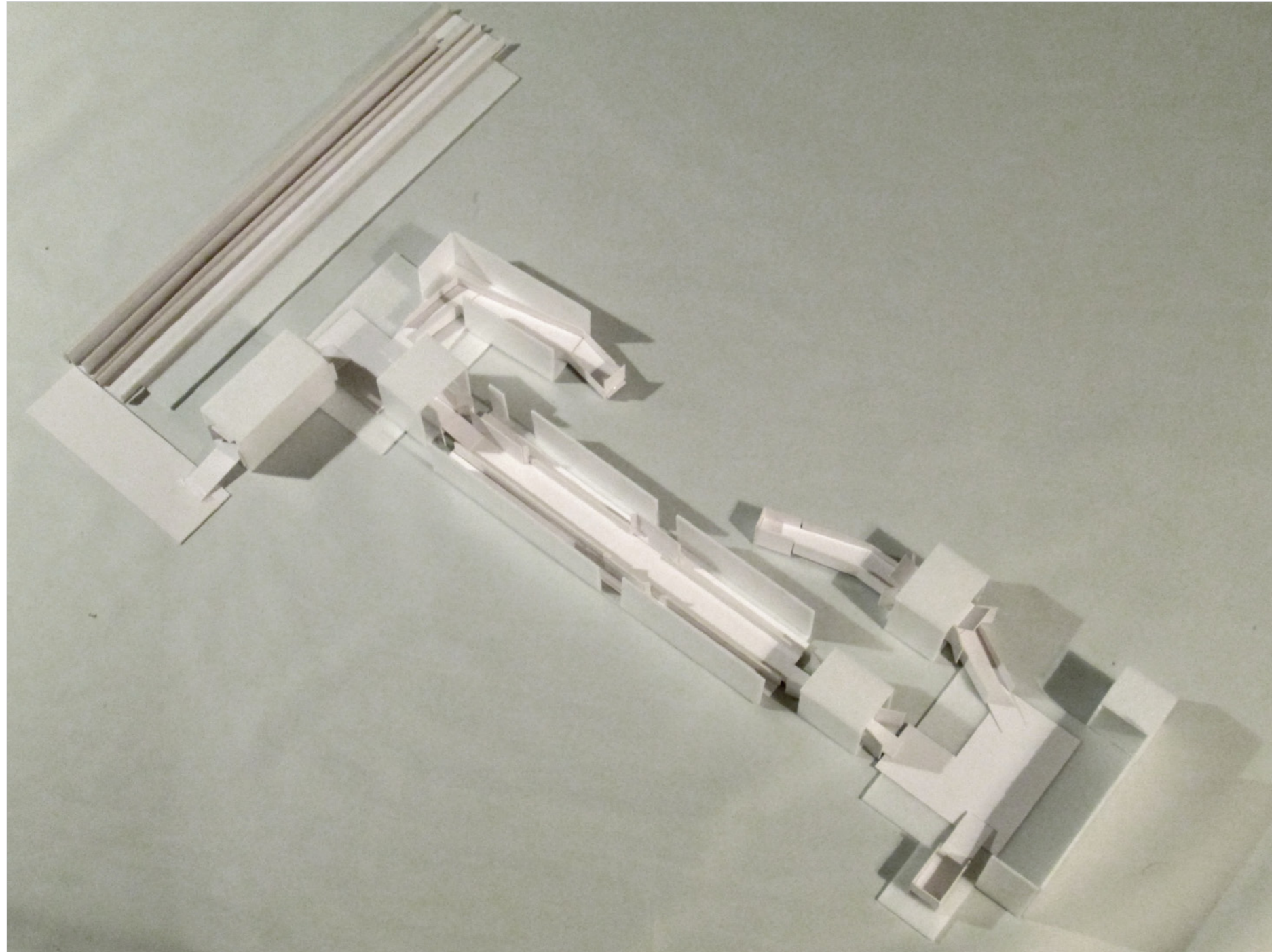
modelling a concept

montage of cut-out elements



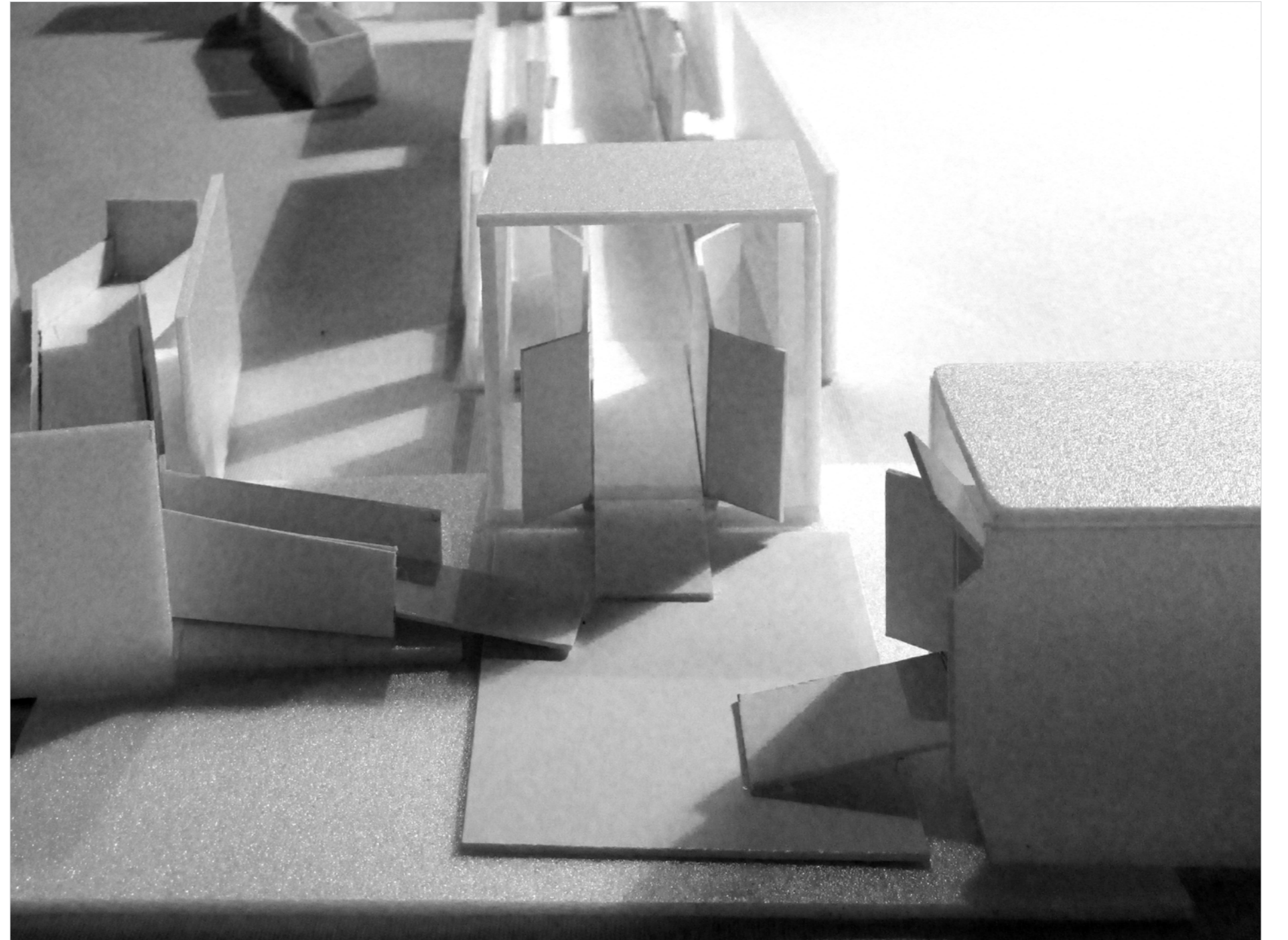
drawing of montage

CA



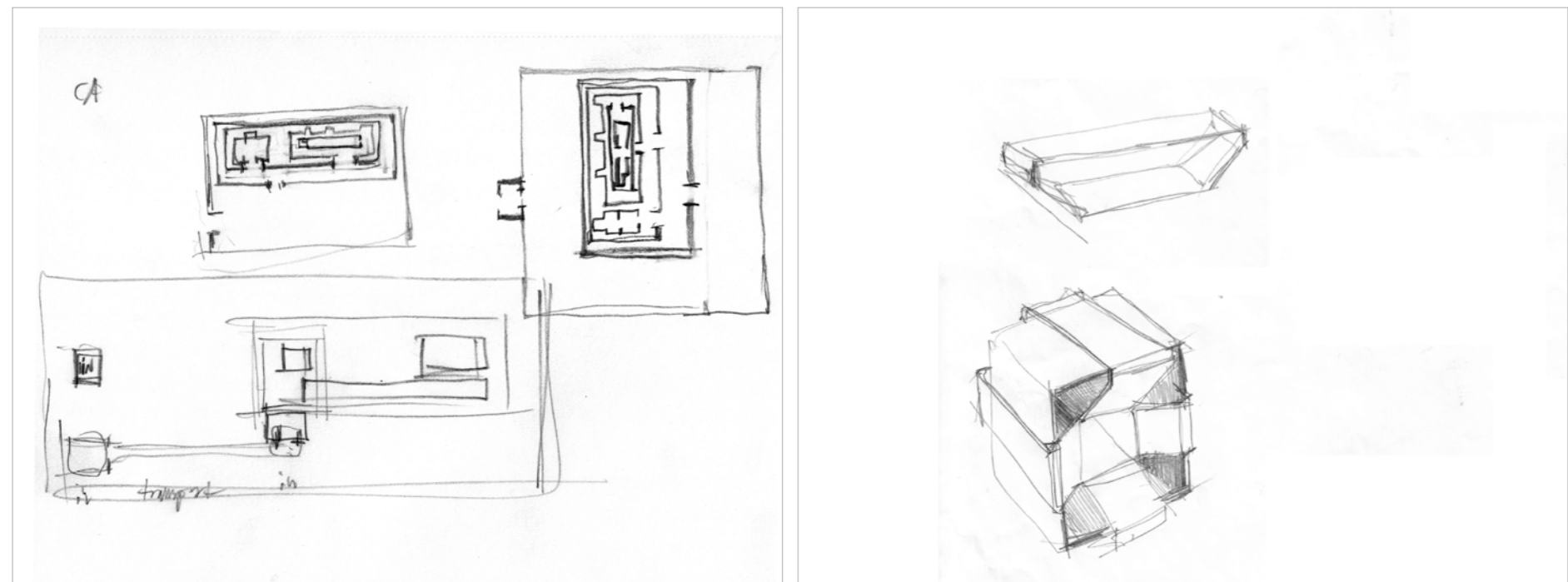
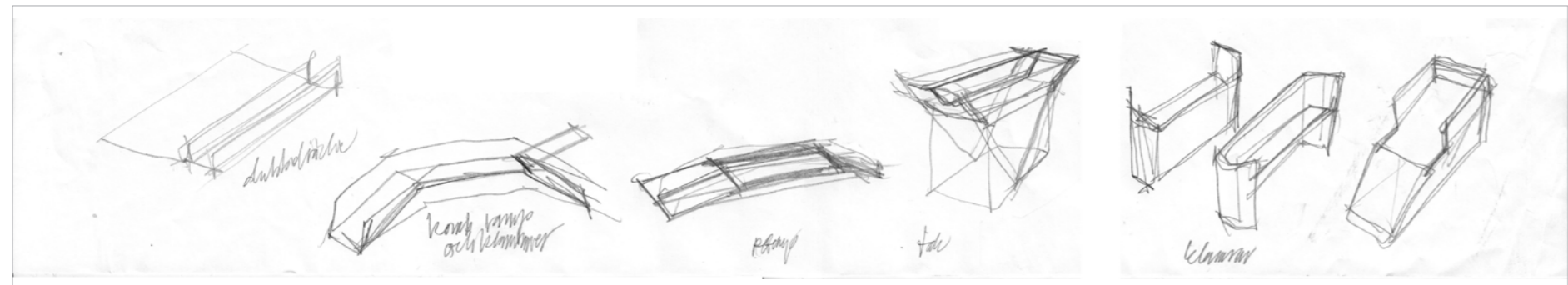
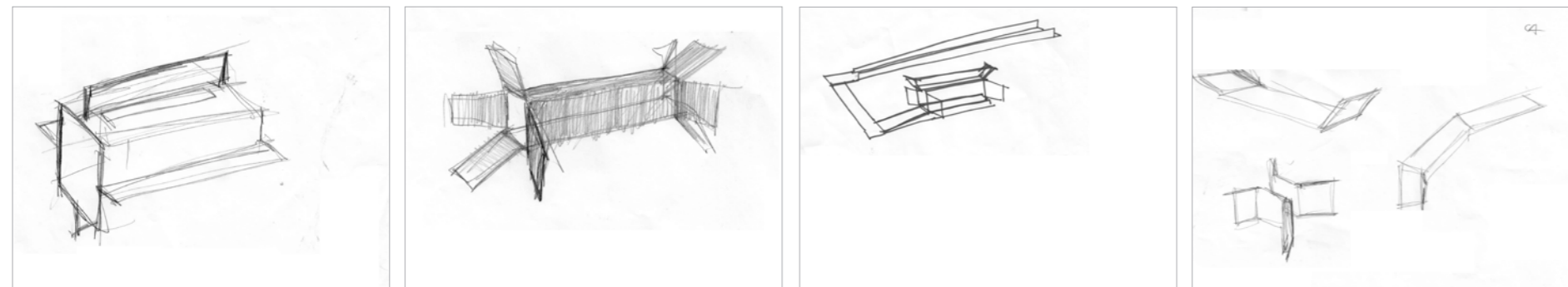
090

091



CA

modelling the sequence



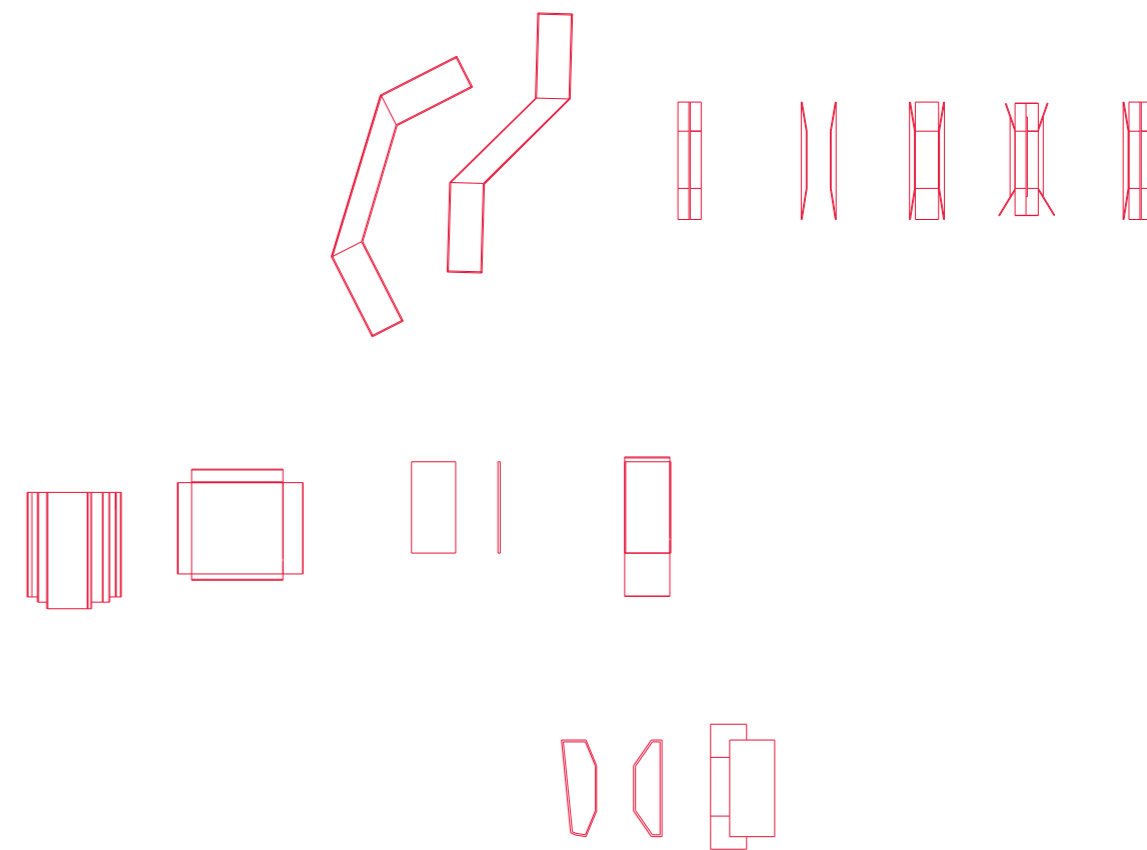
drawing the model

CA

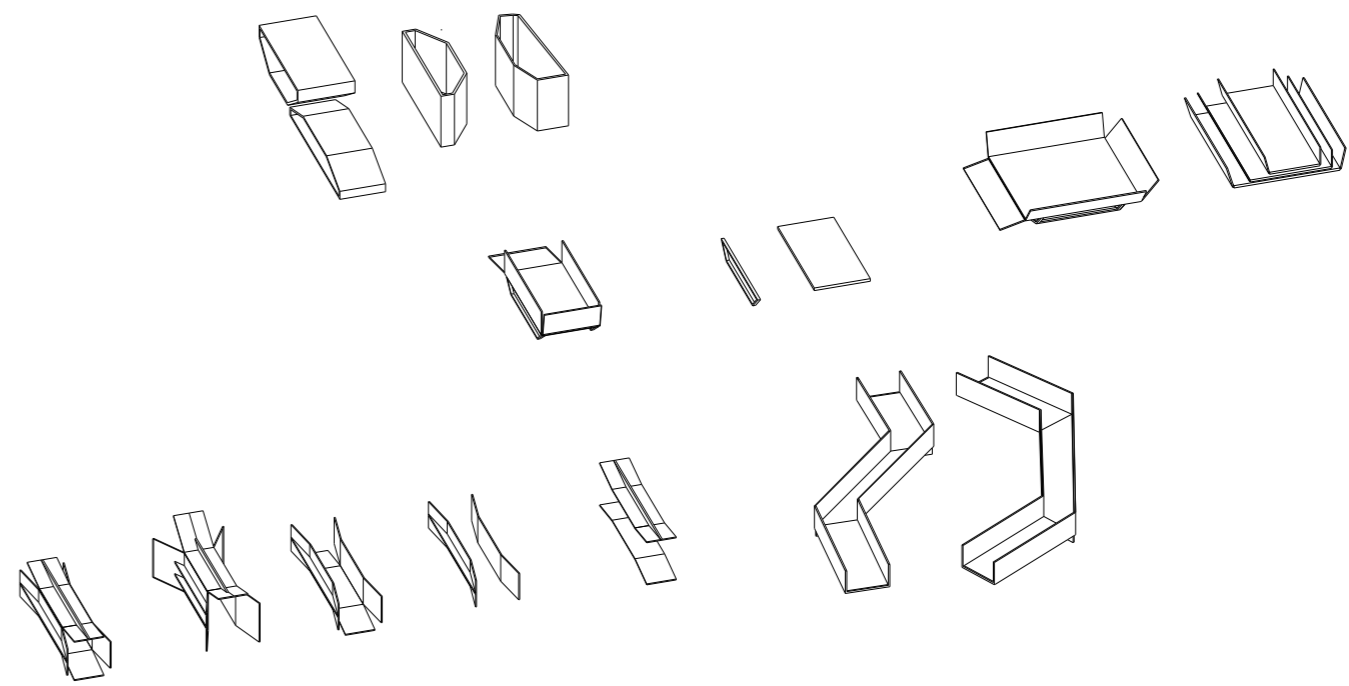
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093

finding key elements



CA



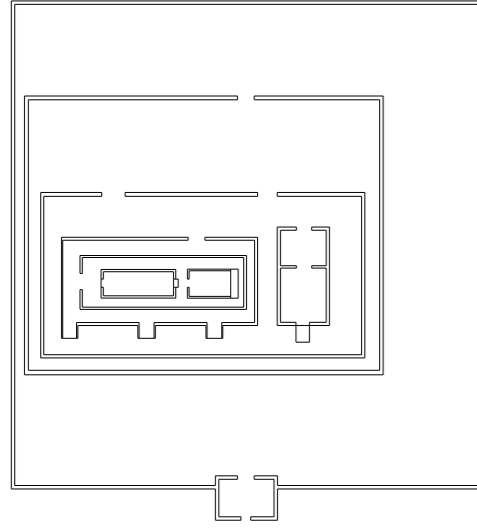
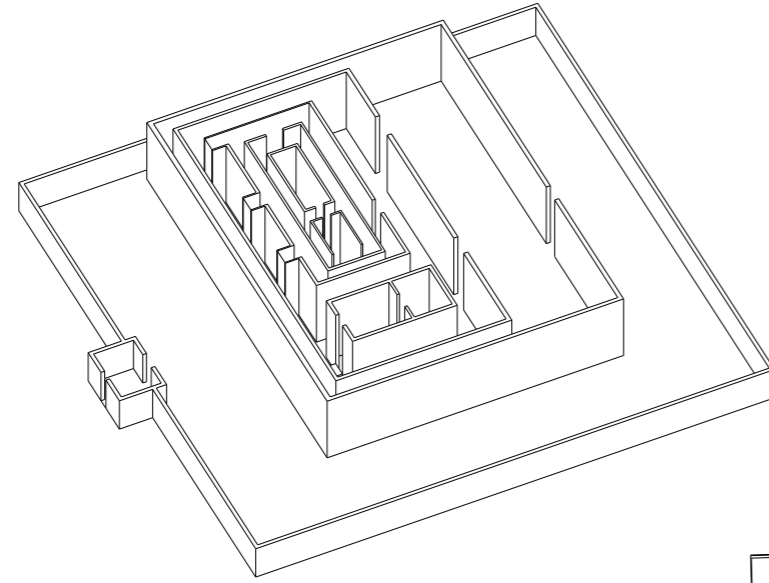


diagram of sequence

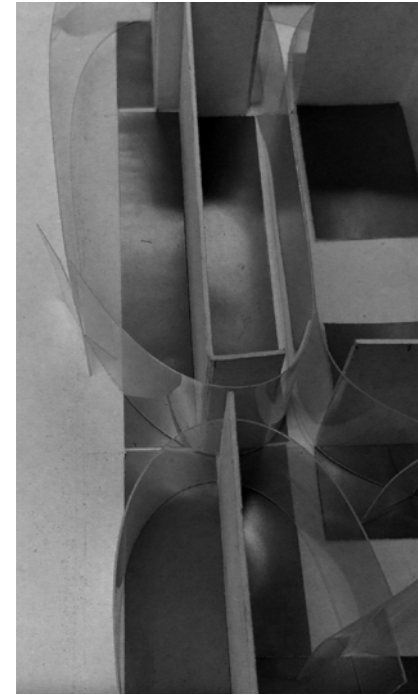


Device for a sliding consecrating passage.  
Tracendence in a featherbed. A wrapping  
keeping you on the track in the middle.

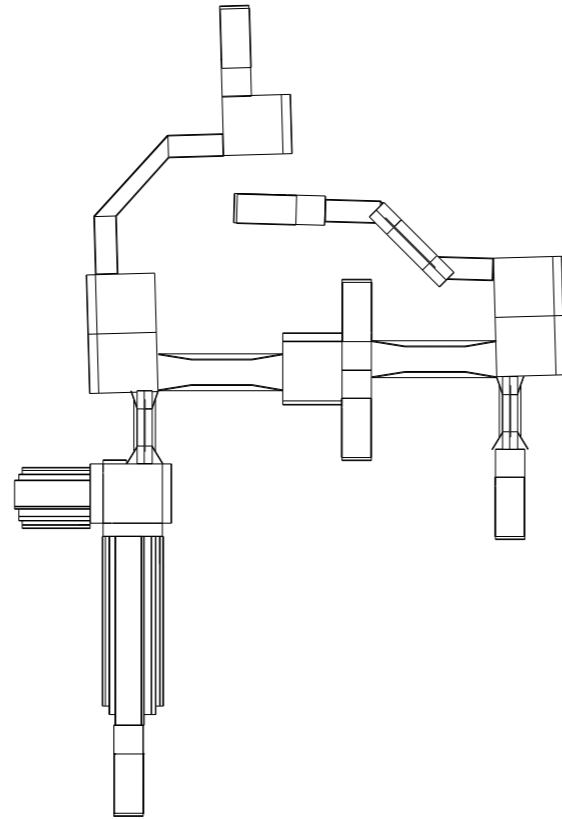
Look but do not touch.

Work your way into the innermost layer  
before returning the way you came.

CA

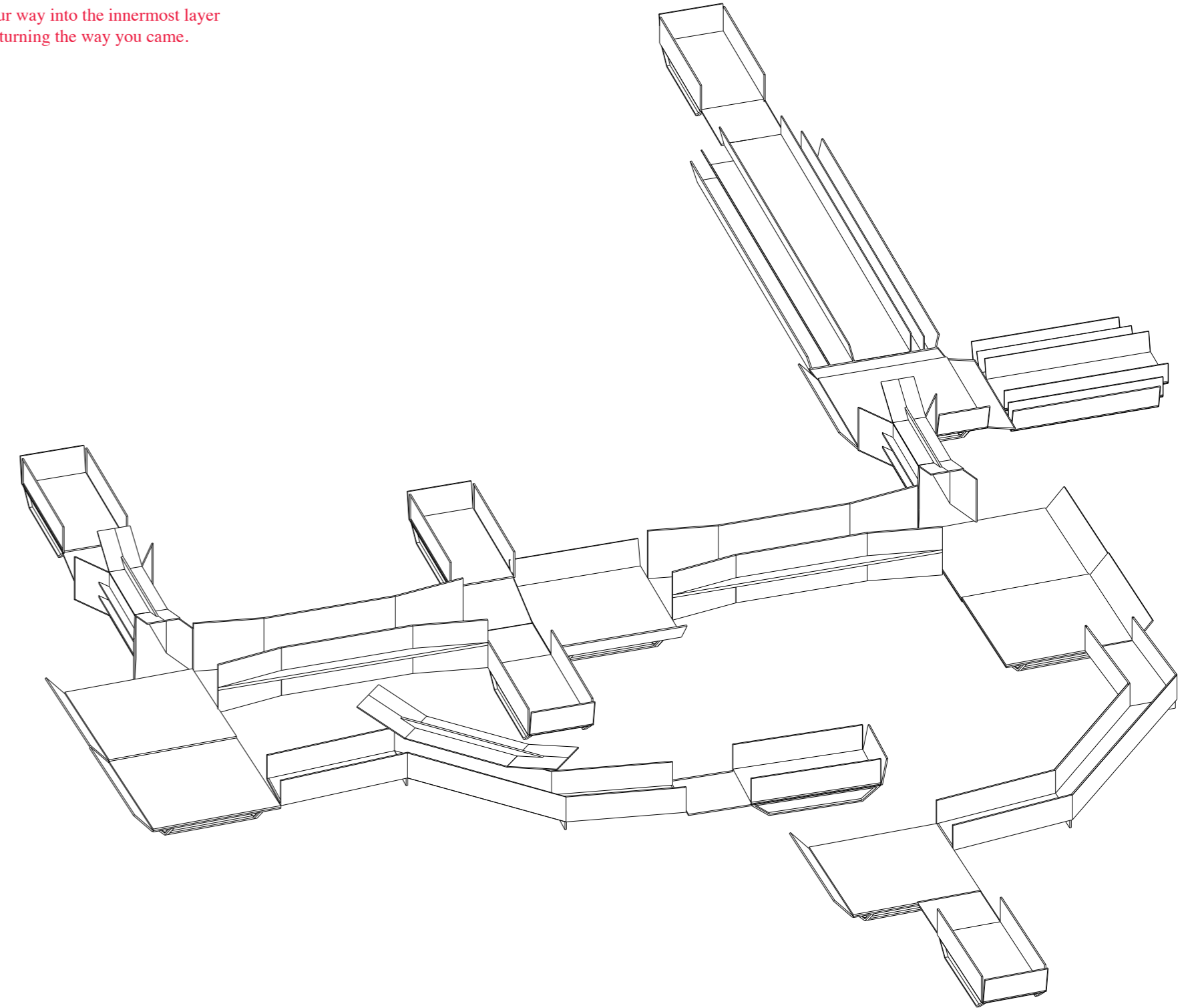


rebuilding the sequence from elements



094

095

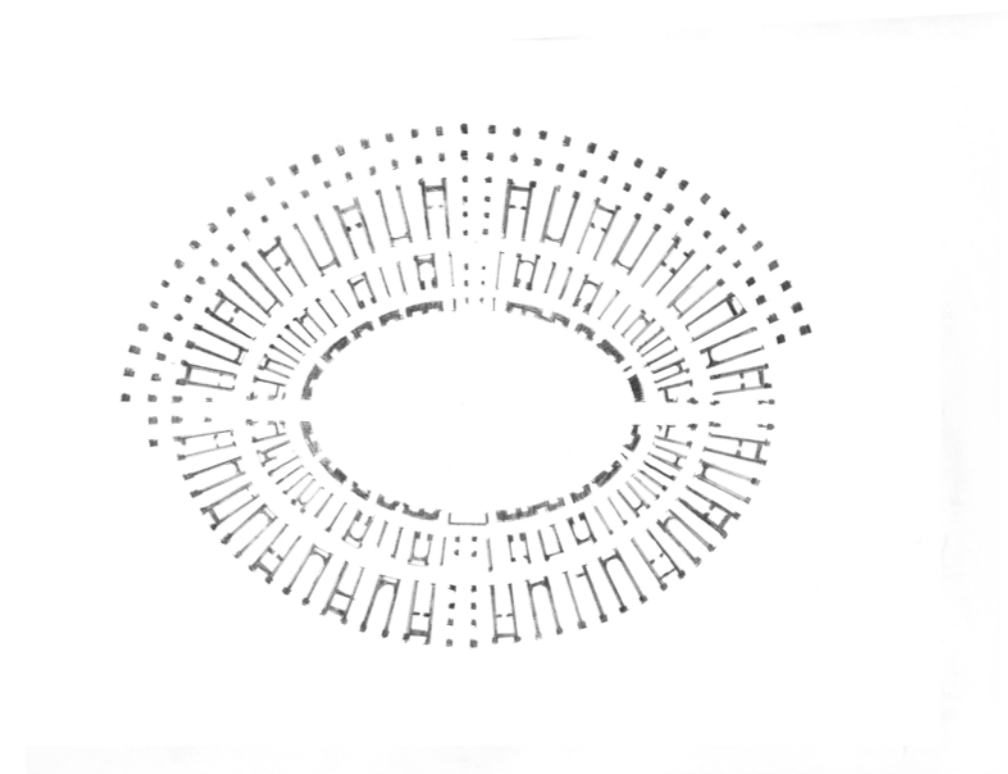


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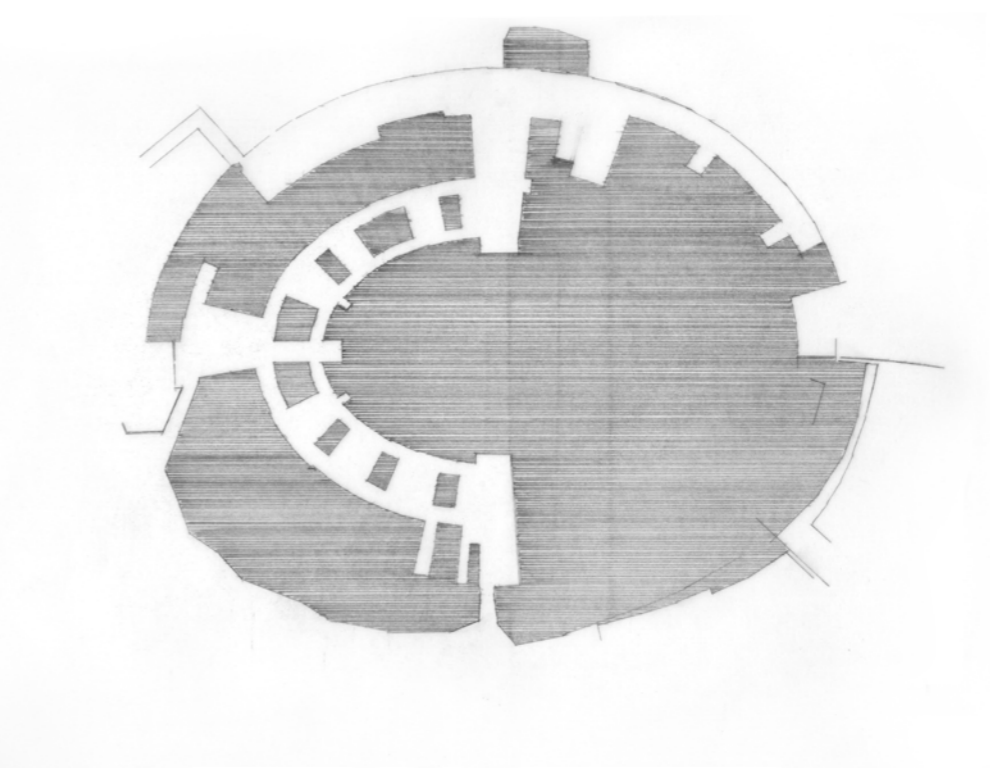
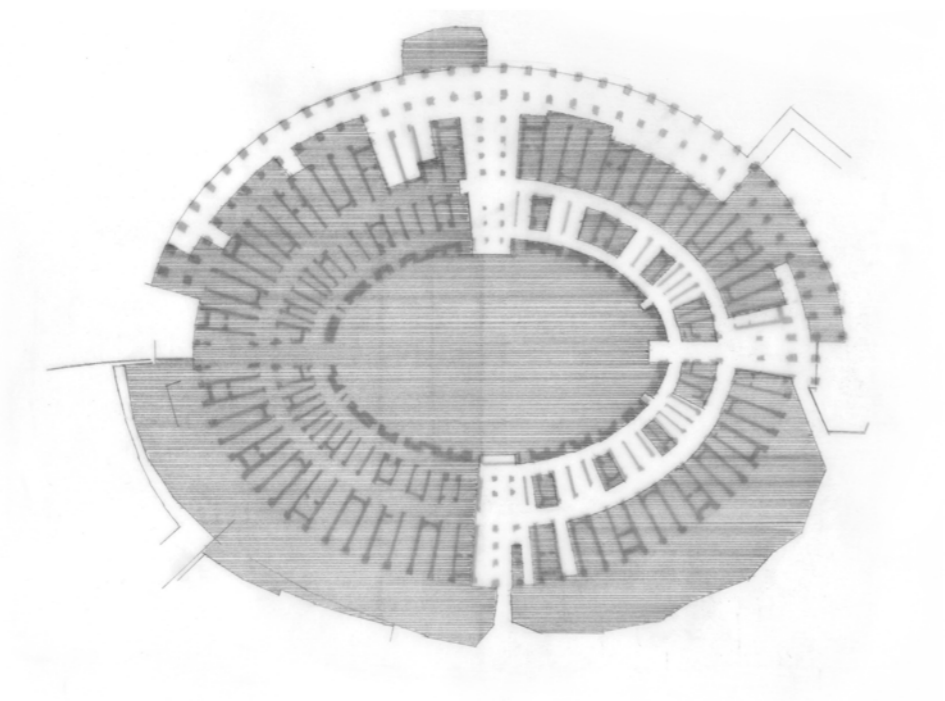


*You might be loosing your attention to everything except bodies. The full area just up until the monumental walls meeting the ground is packed. It seems like a line between the sight and its outside. Flows are messy on a distance but once in the crowd you cannot be mistaken on where to go, you are immediately one in a swarm pushing in basically the same direction. It is all about getting first, getting further and further into something. It is clear that the height of your experience is yet to come. Slightly distracted by this centrifugal system made up by lines and passages, and pressure, you still recognize that you are in the structure. You can touch its base; it is really hosting the movement of this crowd. Scanning, ticket sales, toilets, barriers of all kinds seems like a passage that you just have to overcome because soon a magnificent something will reveal itself, a core that will make you forget where you came from. You have seen it in images, you even hear the music from films right now. You know how light it will be before you step out in it. Yet you get out. All the vast empty space. You can circle around it; walk in what forms it. It is quiet, everybody seems calmer and there is no echo anymore. On the other side you watch your fellow visitors as they tour on several different levels. You measure the size; the distances, in their size.*

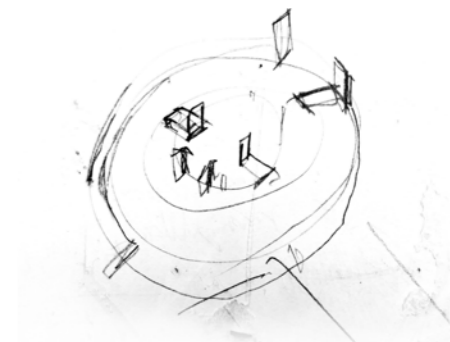
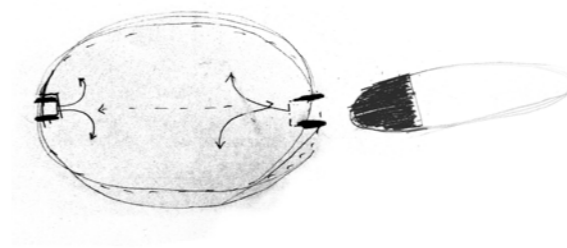
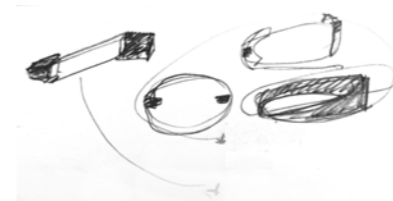
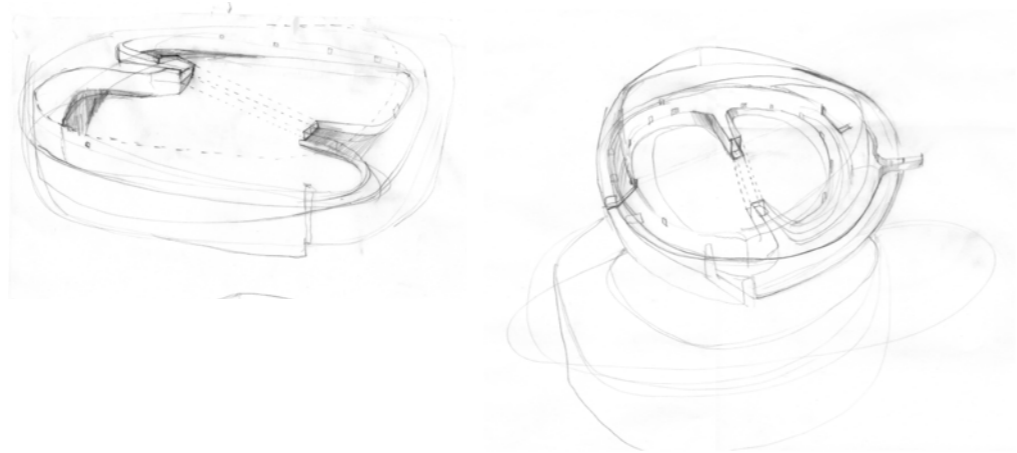
*At this level, in the narrowest part of the curve, there is a balcony pushing the barrier to create a platform from which you step out into the vastness. It makes it possible to view the structure from within; from its emptiness so clearly objectified. On the exact opposite of the space is its twin, only on the level of the upper circles. The balconies take many visitors at a time and are constantly packed. Measuring the space in looking straight at each other with the other side. Visiting the monumental object from inside, finally getting in position for the overview picture.*



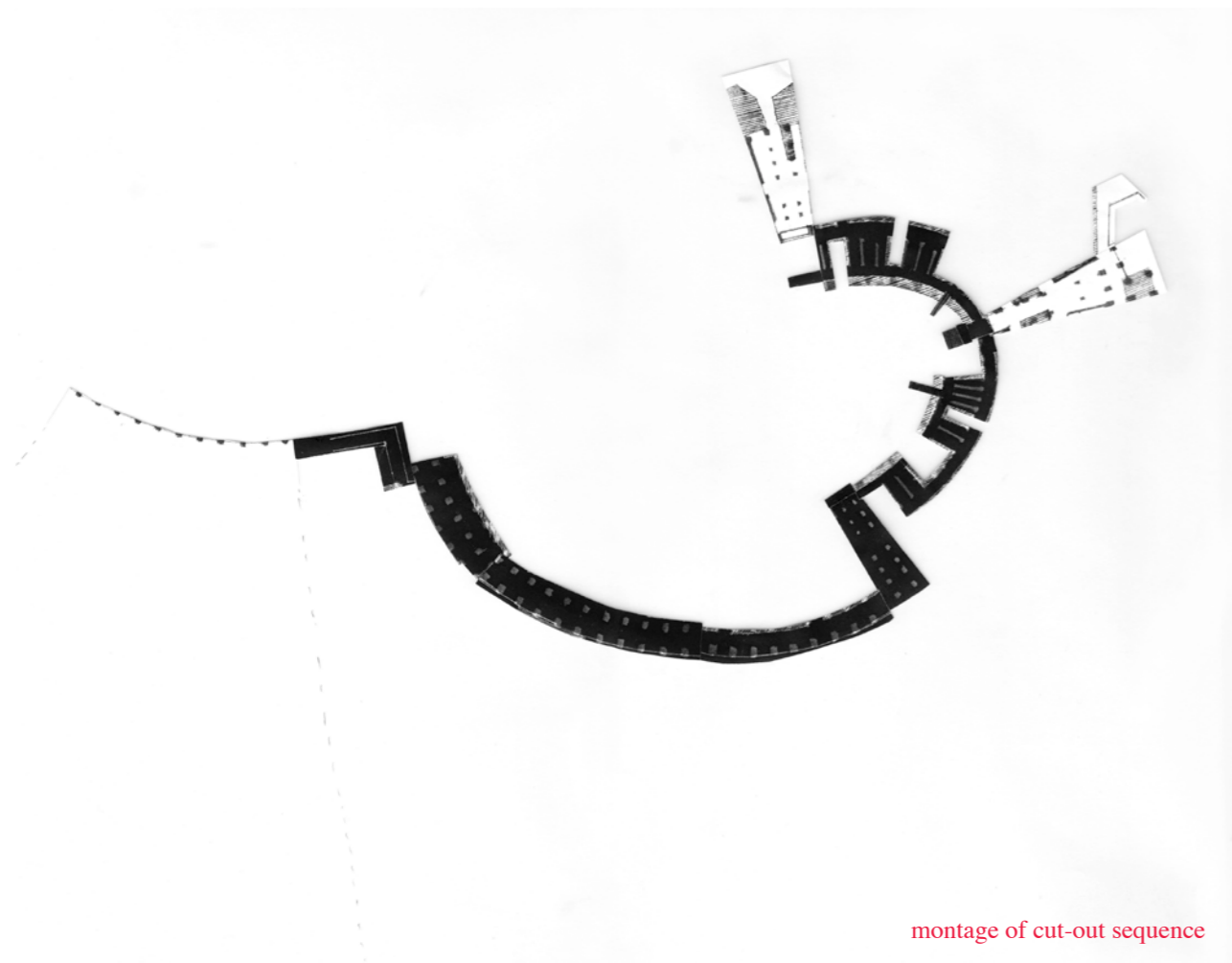
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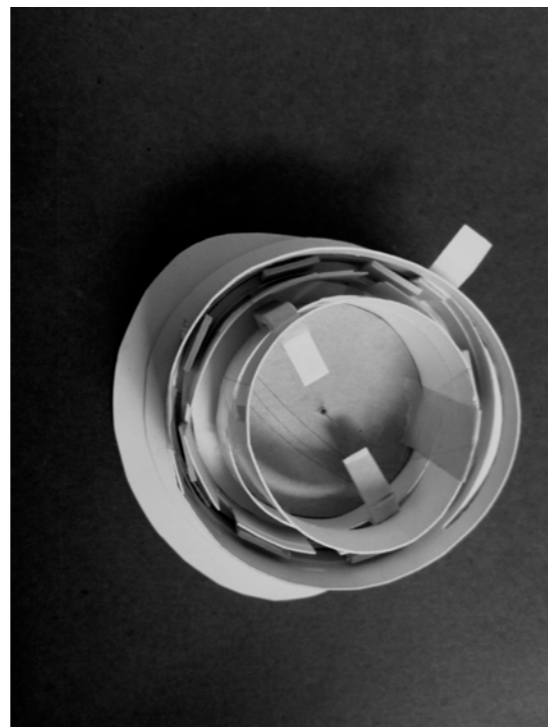
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CO

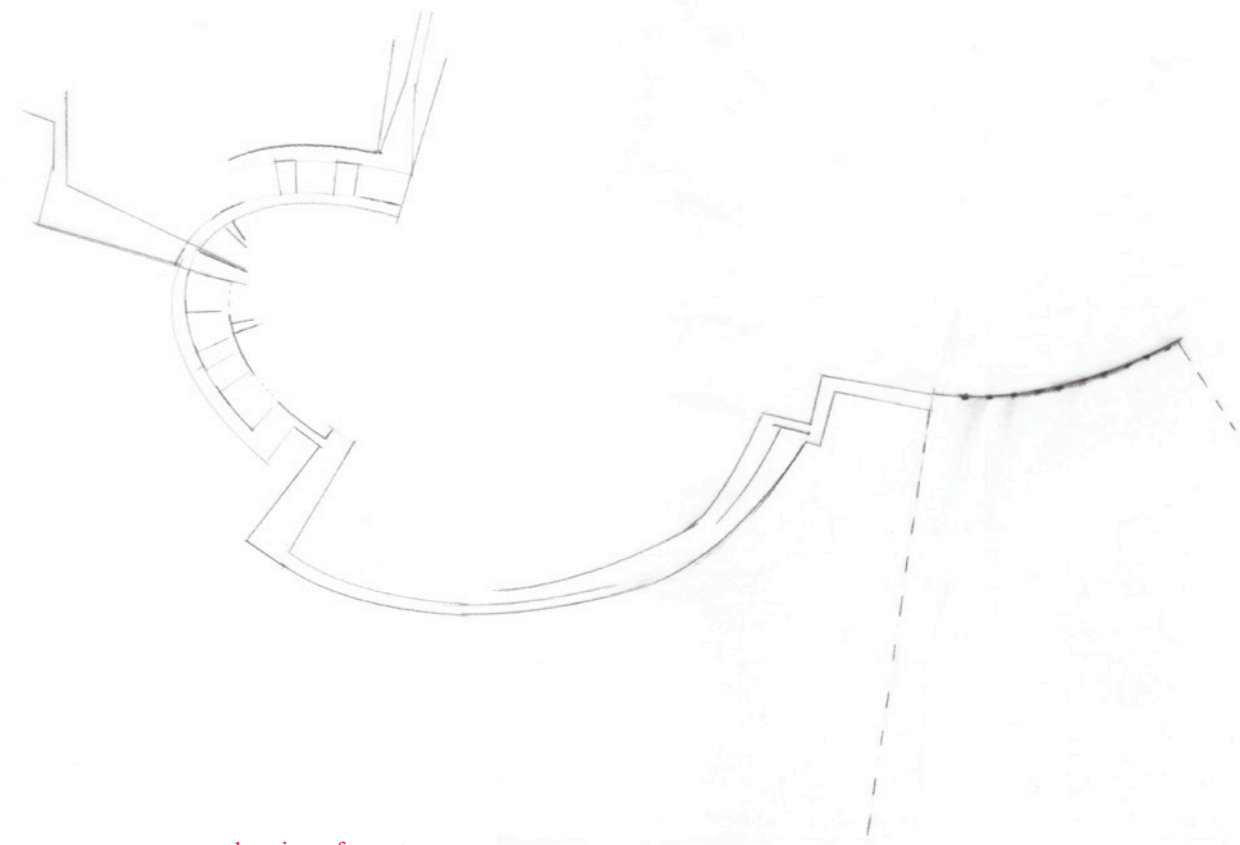
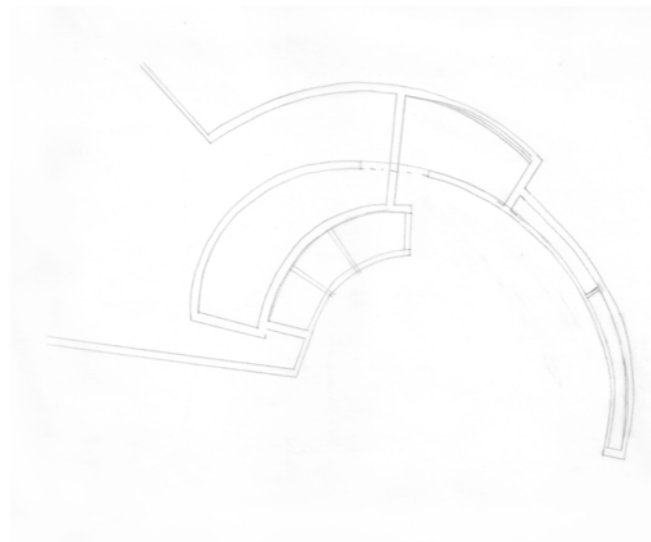


montage of cut-out sequence



100

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drawing of montage

CO

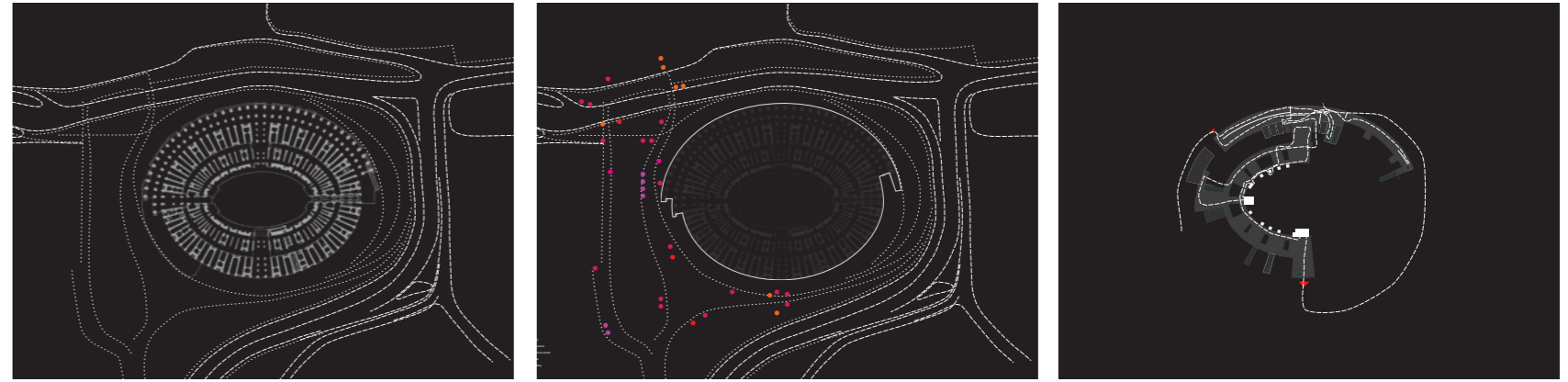
APERTURE

Like a layered camera shutter or a horizontal paternoster, the aperture is master of sightlines. It directs by revealing only small bits at a time, by building curiousness. Its every way ends up at a balcony. These stick out on the other side of the actual sight, creating a distance and providing an overview to bring clearness to the sight as an object of desire.

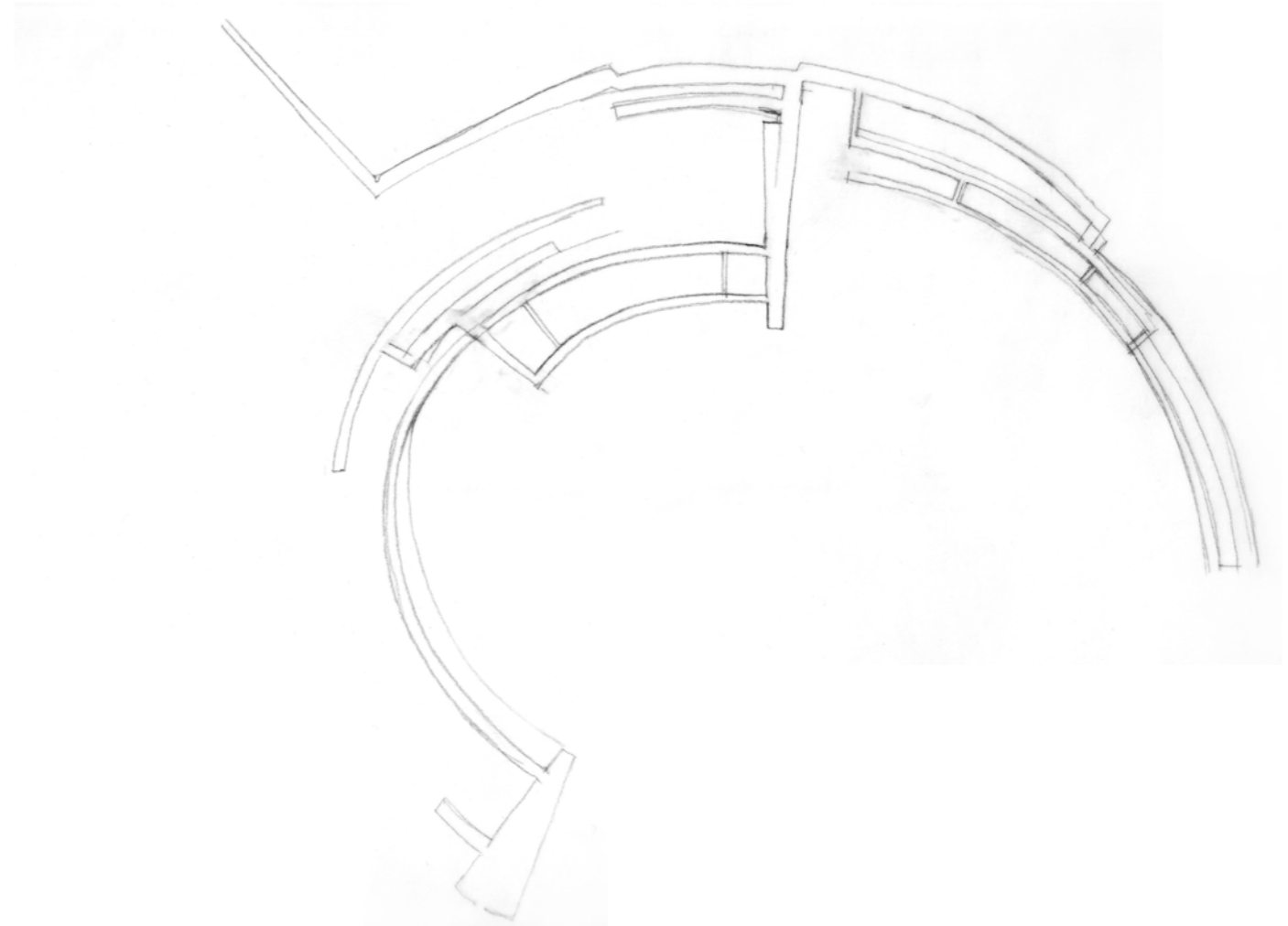
The aperture uses balconies as viewports of relations. From one you are in direct contact with the others, much like boxes in a theatre. The sight becomes in itself a podium from where one can be seen or look out, and the distance to what is not it can measure its size. It is making focus points in a wide-open field; it is selecting directions by framing. It makes a small space in an overwhelmingly large one, like the blinders help a horse.



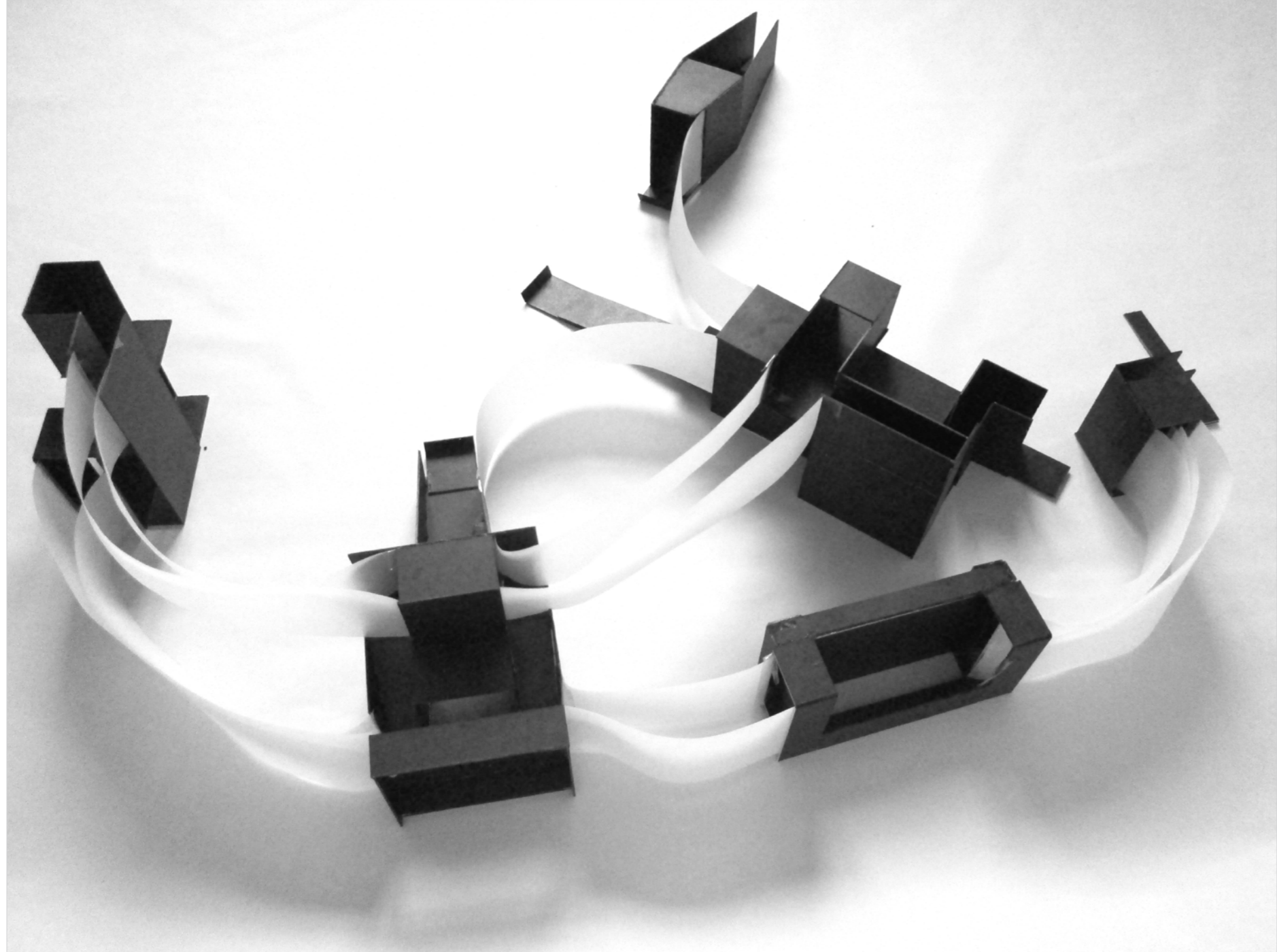
modelling a concept



drawing the sequence



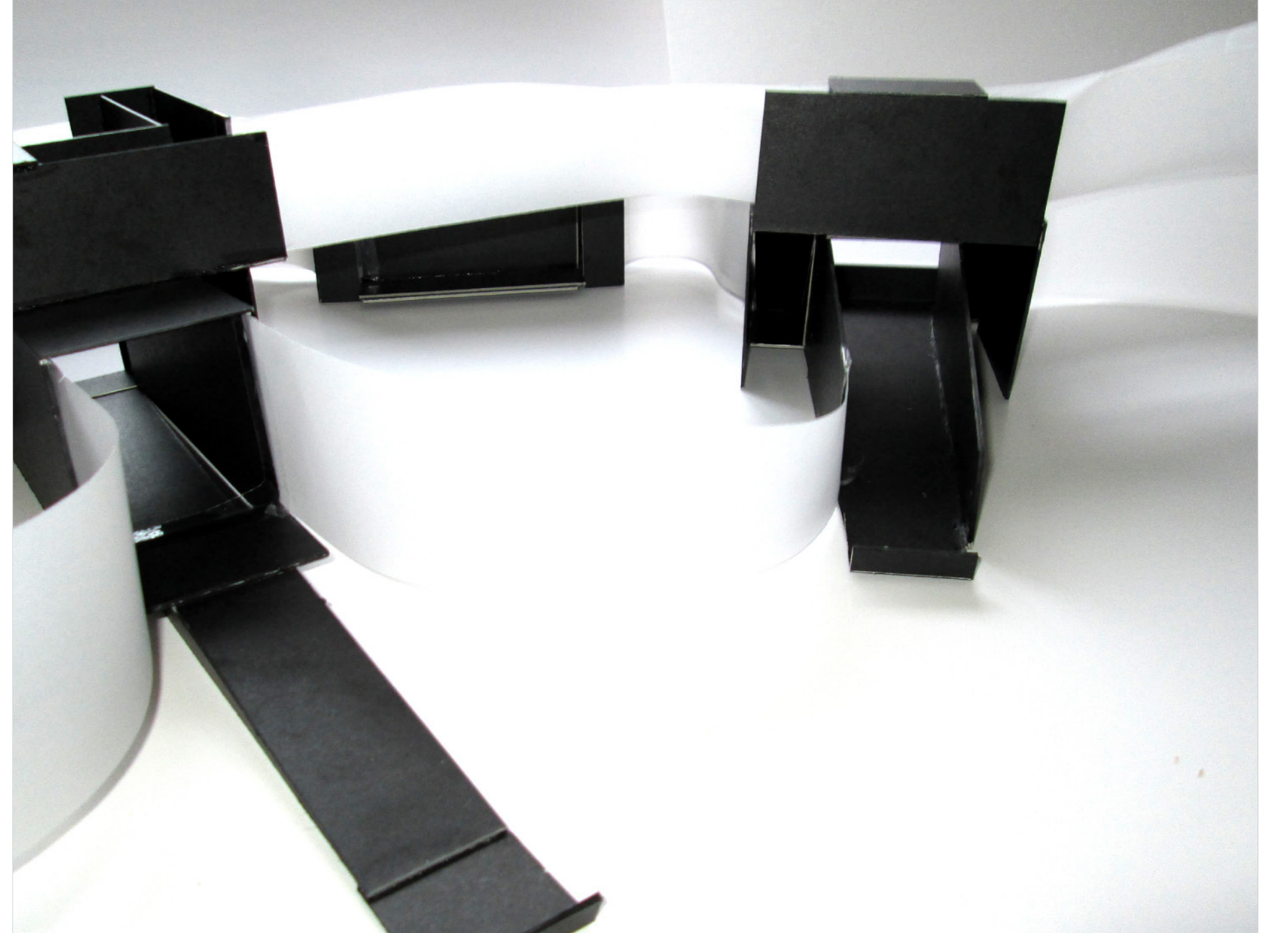
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modelling the sequence

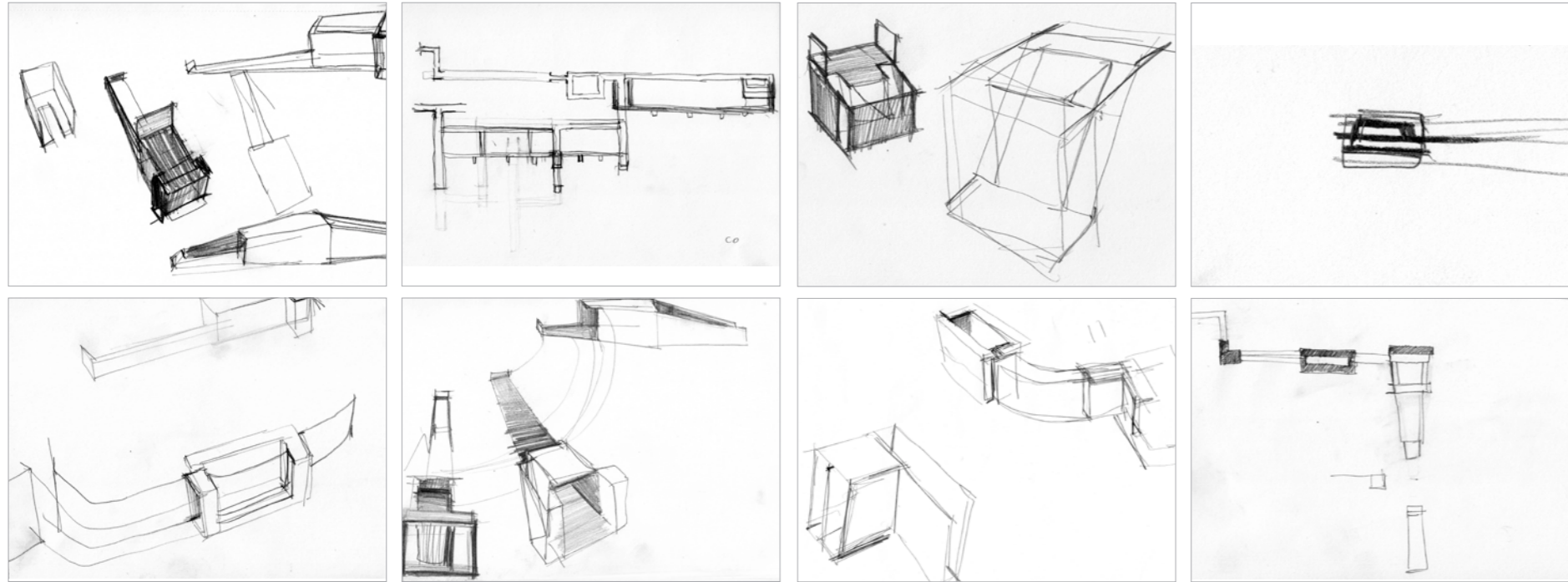
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105

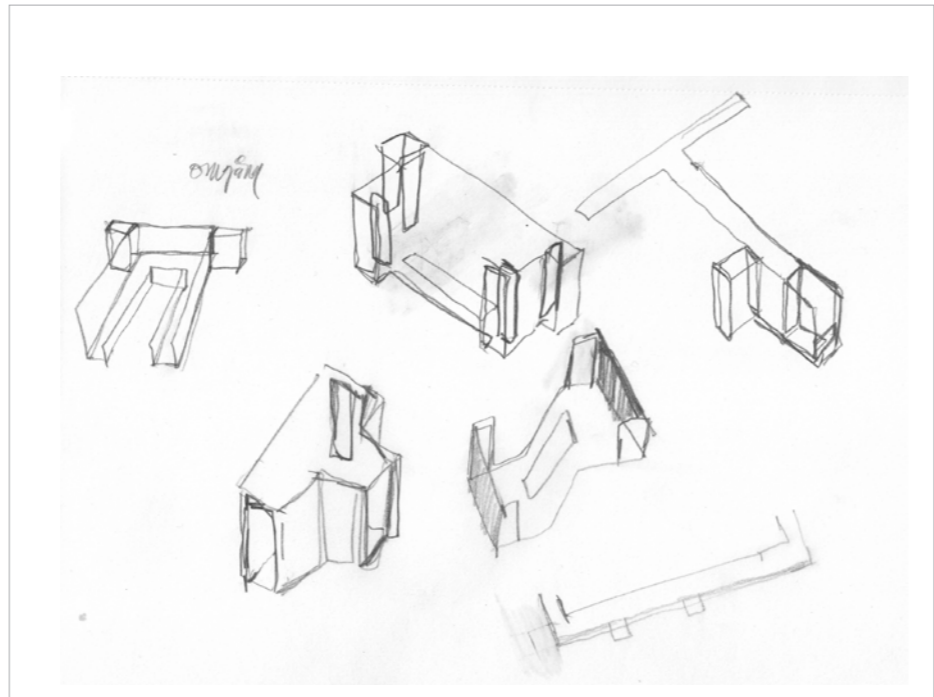
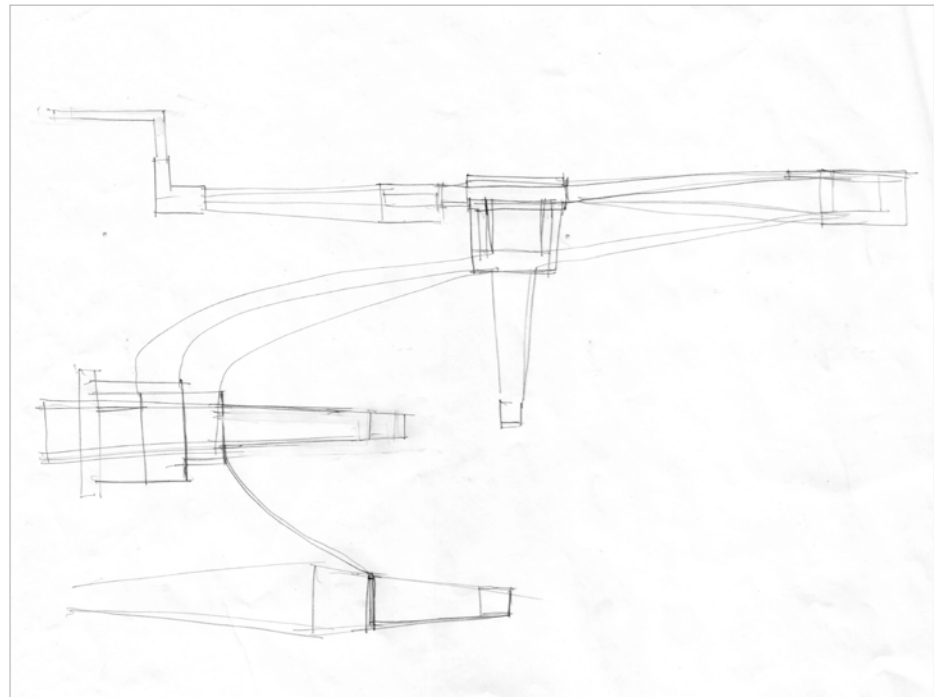


CO

drawing the model:



CO

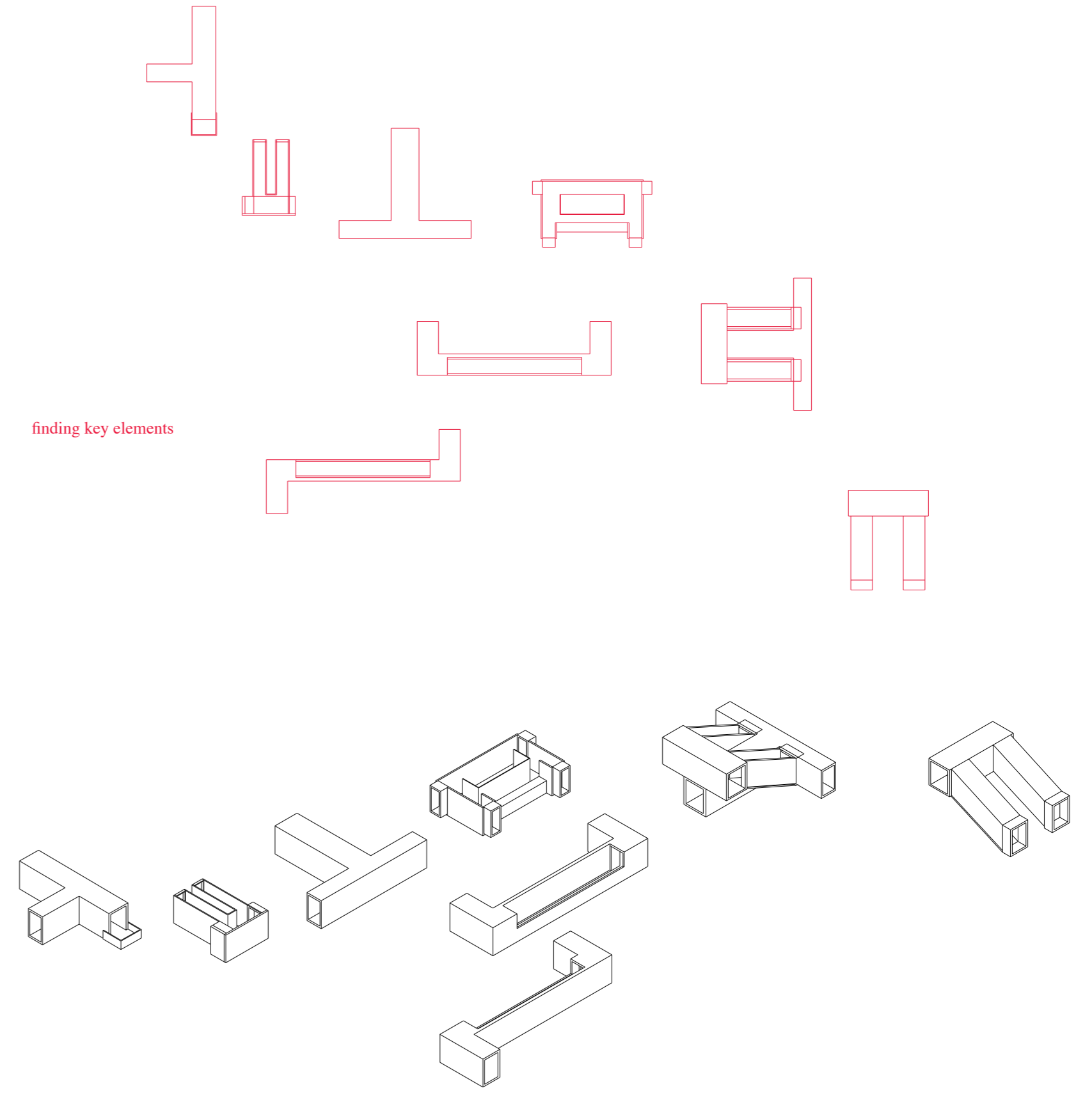


drawing the model

106

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finding key elements



CO

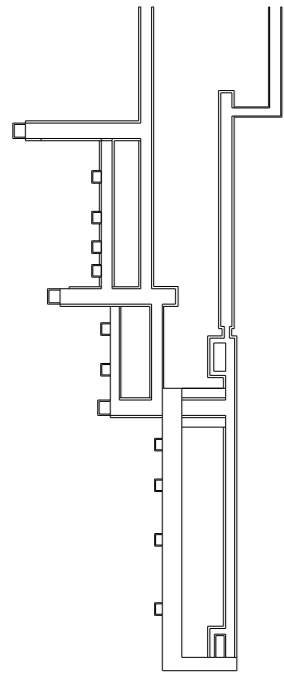
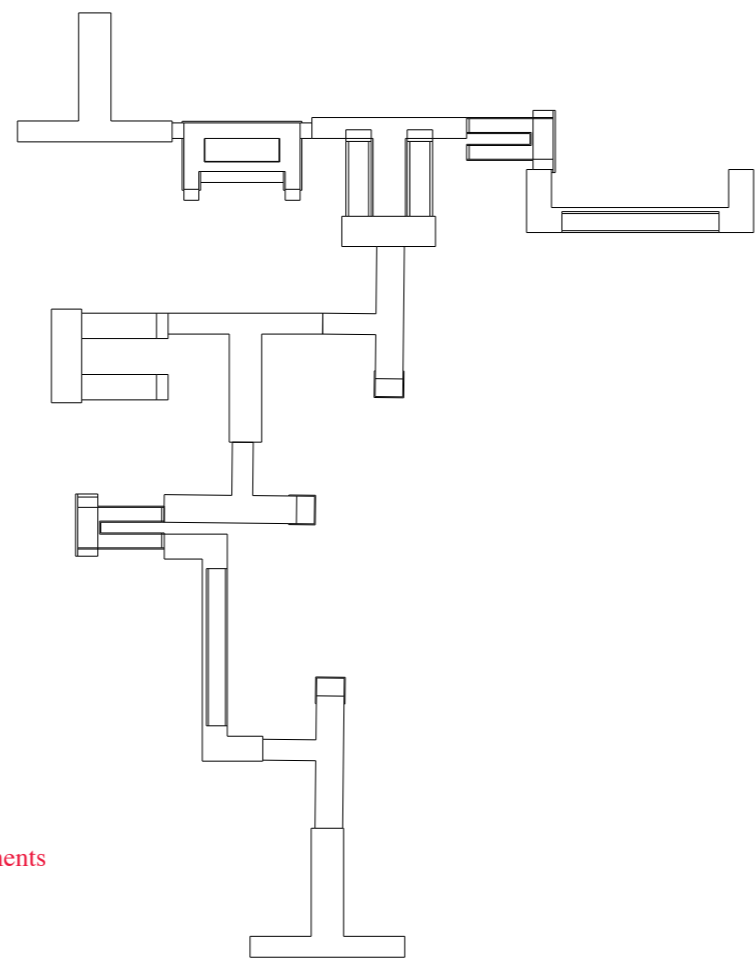
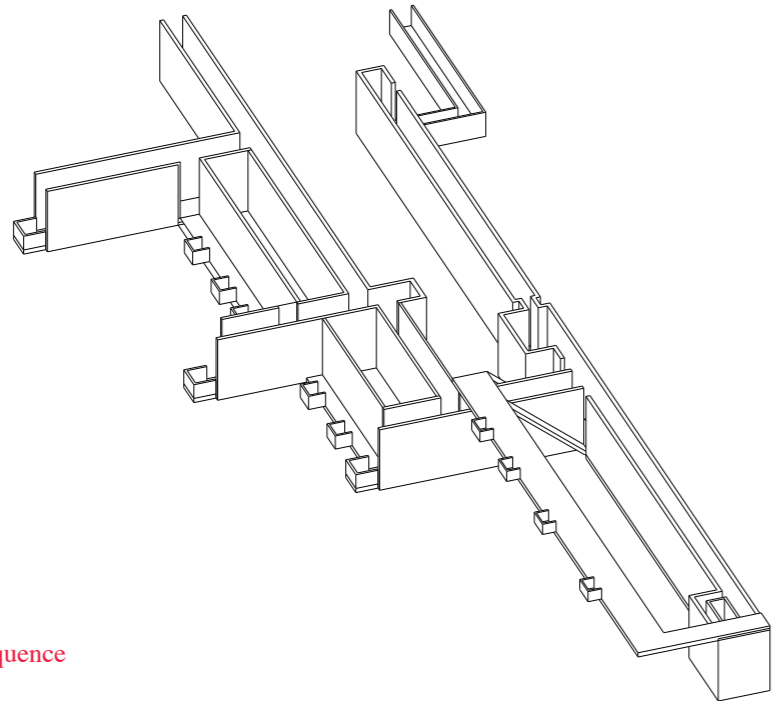


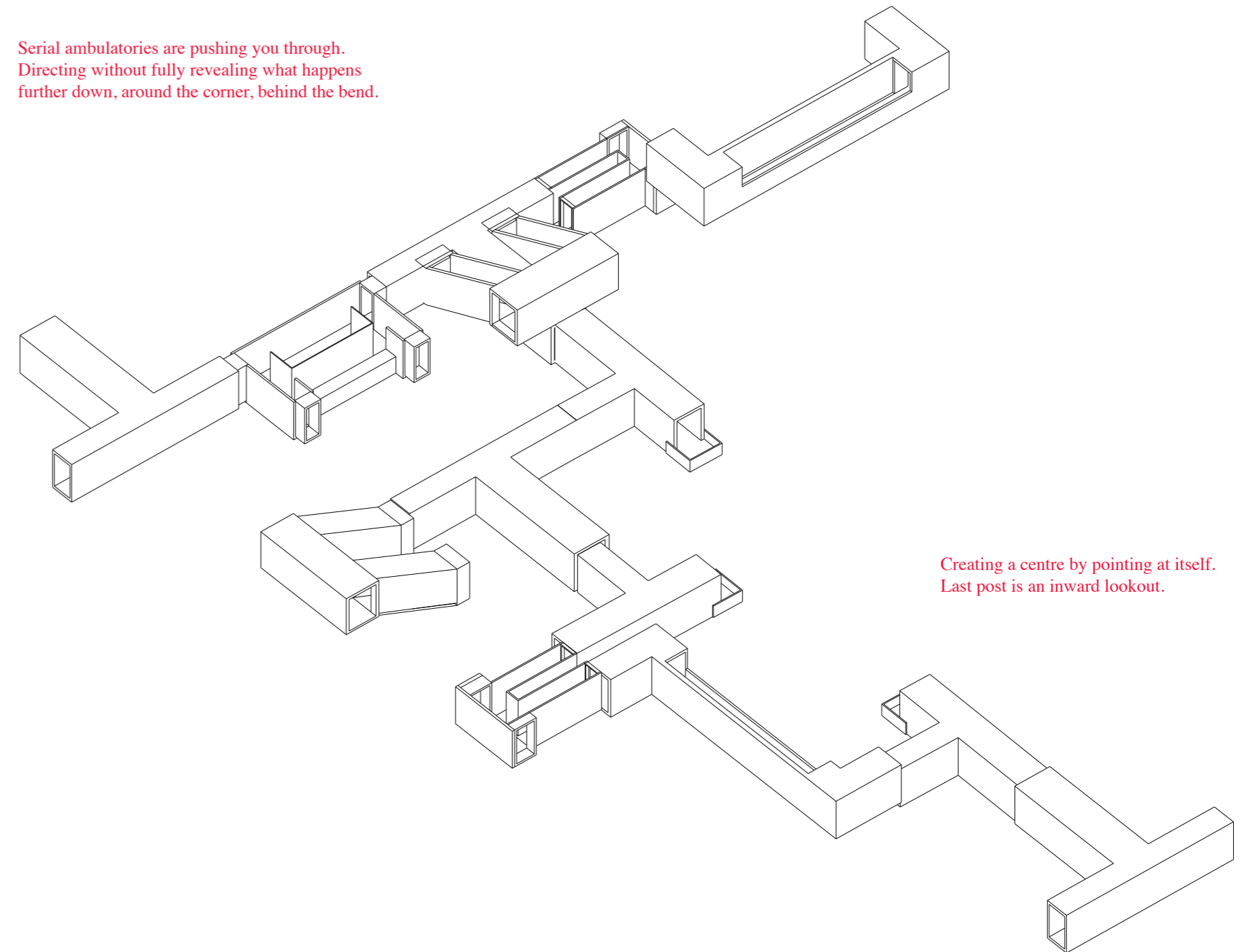
diagram of sequence



rebuilding the sequence from elements



Serial ambulatories are pushing you through.  
Directing without fully revealing what happens  
further down, around the corner, behind the bend.



Creating a centre by pointing at itself.  
Last post is an inward lookout.

*The eight ways are recognizable as from a dream. Like the reoccurrence of every turn this looping tour takes. It is not clear to say weather this is one structure serving one monument or two, possibly three monuments filling out the inbetweens of a structure. It is a collection of many different stages of temporality and permanence, serving one site; producing one tour. You can enter and exit from various sides, passing through on your way to something else, just like through any urban passage. But where you from one side are lead to think you have passed the climax you instead enter a serpentine ramp to walk the same distance three times. Like rows in an auditorium suggesting that there is something going on next to you. These ramps lead up to folds in the other direction, producing balconies directing your views to somewhat the same point. All made out of concrete, completed with railings of the permanent kind. Many meters of fence are signalling that work is in progress. Above, across, is a lightweight construction bridge joining buildings to the side with the fragmented monument and maybe offering a possible way in to it. Another option is just behind all the tables with red cloth belonging to the restaurant next to the balconies. As a prolonging of the passages people seem to choose that path and get out on the other side of an opening you cannot even see. You follow them to a tiny square and a new block begins. You should have brought a thread to roll out behind. An alley to the right, supposedly leading back to where you first entered the sightseeing zone, leads to a plateau-like dead end providing a great view over the complexes. When turning back and pass through the miniature square a door covered in green plastic opens and you get a glimpse of the space you have been circling. It is a church and you enter to exit through the main door opposite the altar, ending up just on that bridge you spotted, landing on its concrete base that also becomes the ramp. All covered in cobblestone the cement structure blends in to the street only to get dissolved as you walk back the ramp again and end up on the dirt-path, temporarily fenced off.*



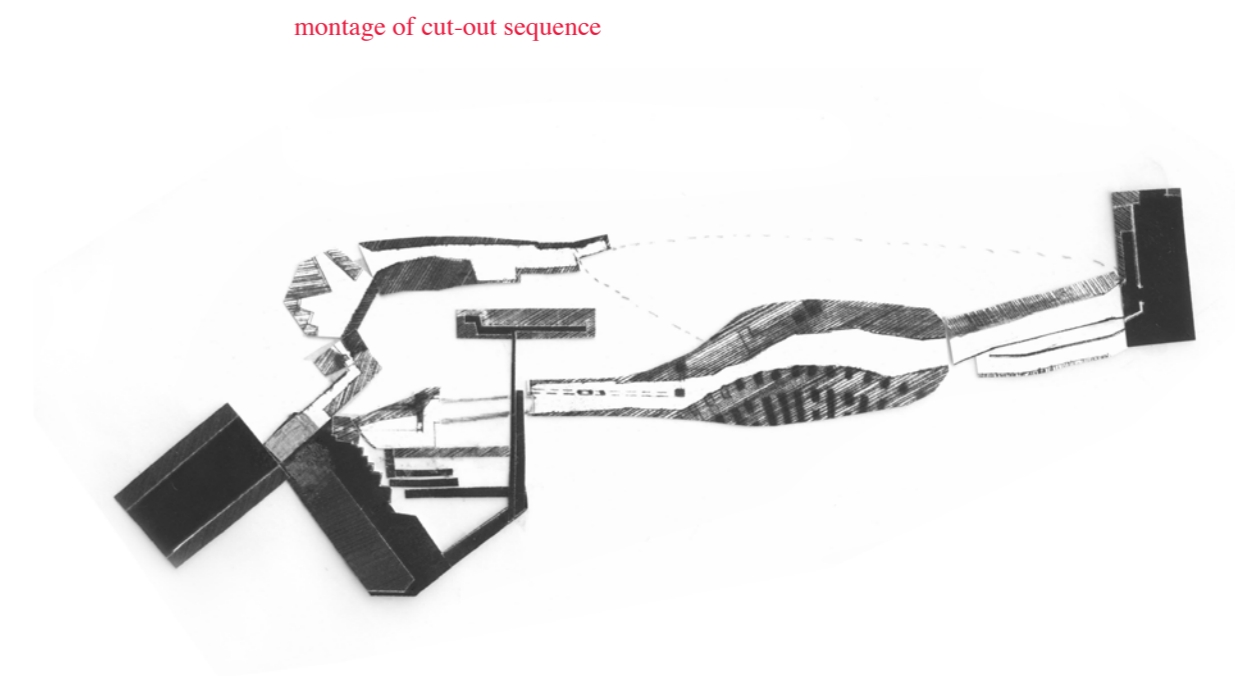
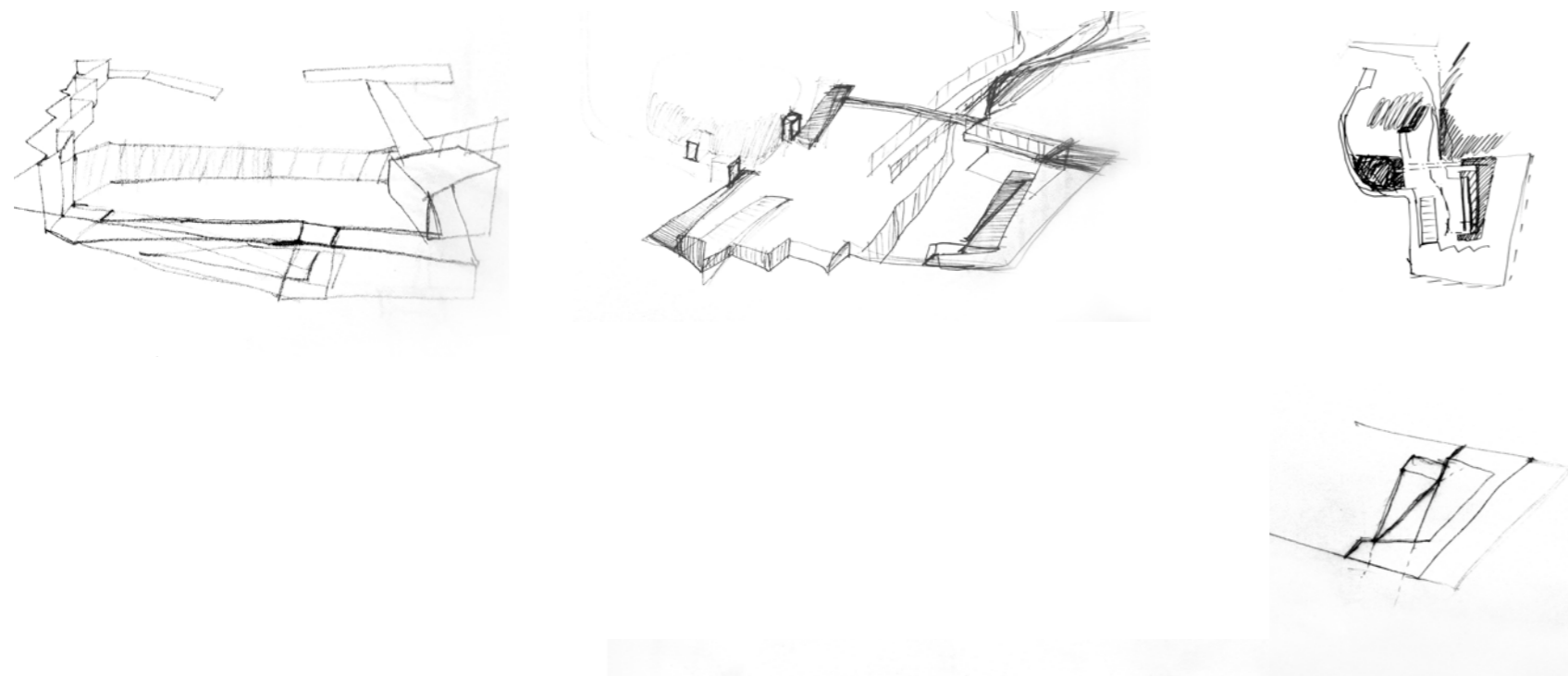


OC



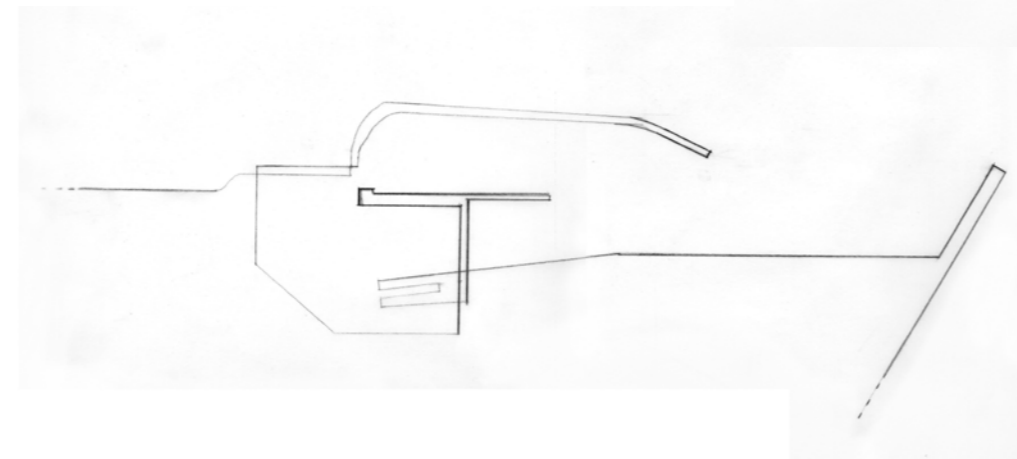
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montage of cut-out sequence

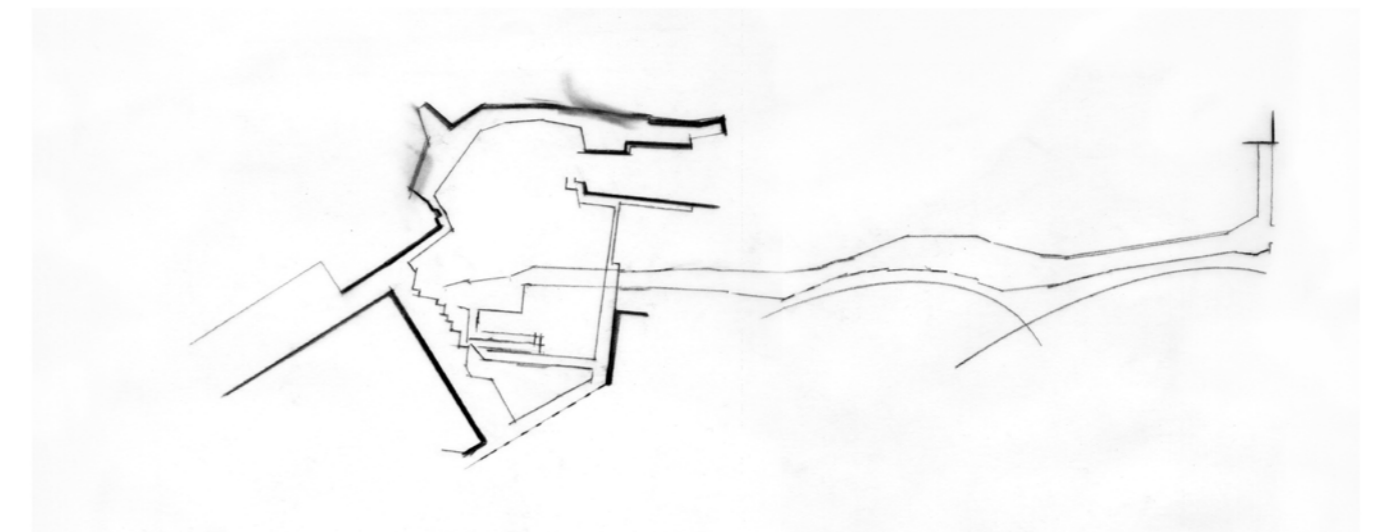
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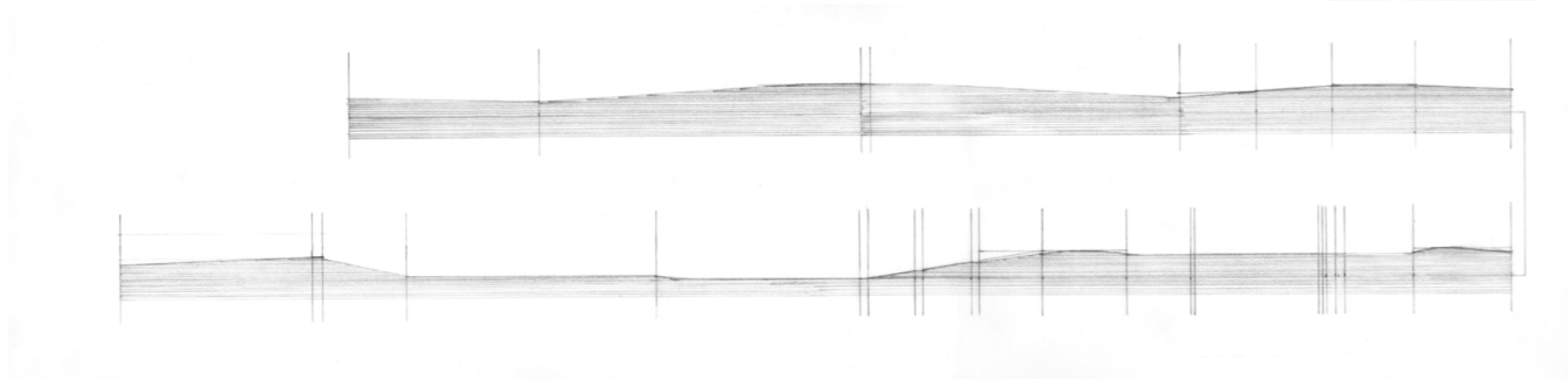
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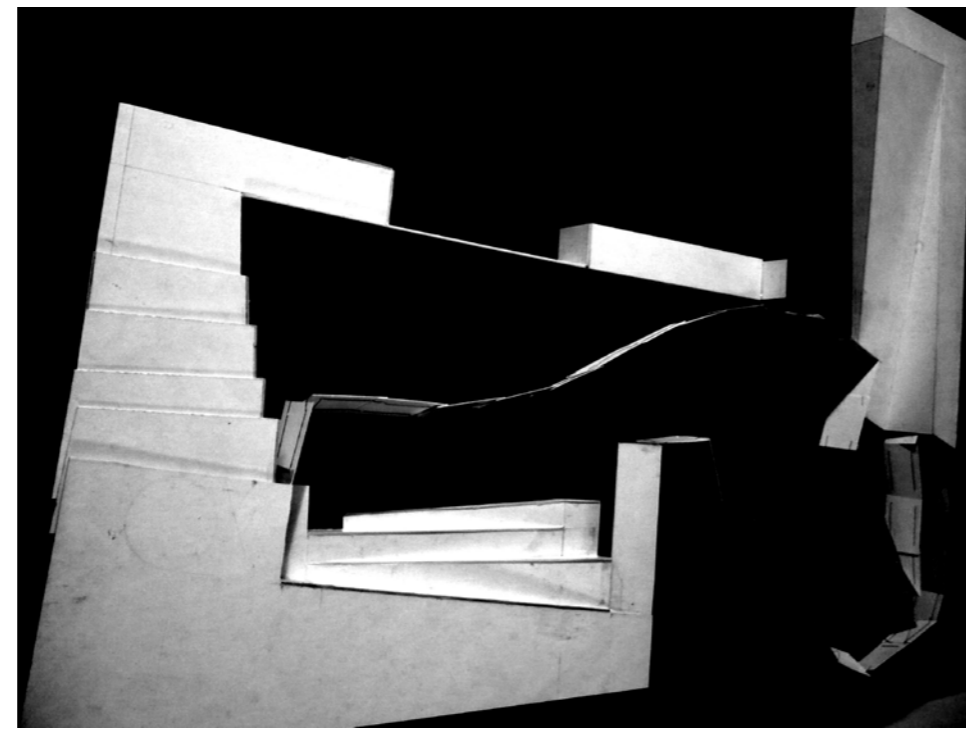
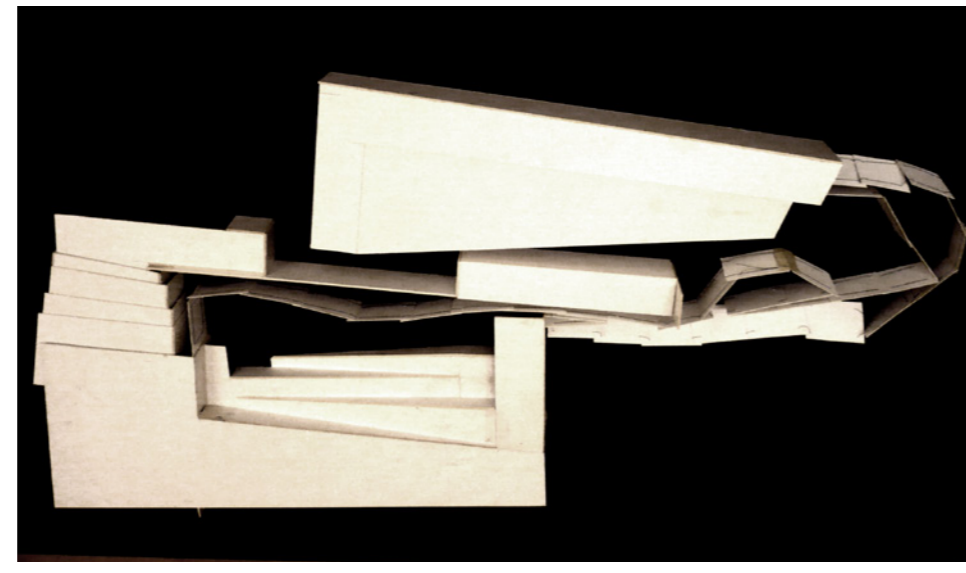
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drawing of montage

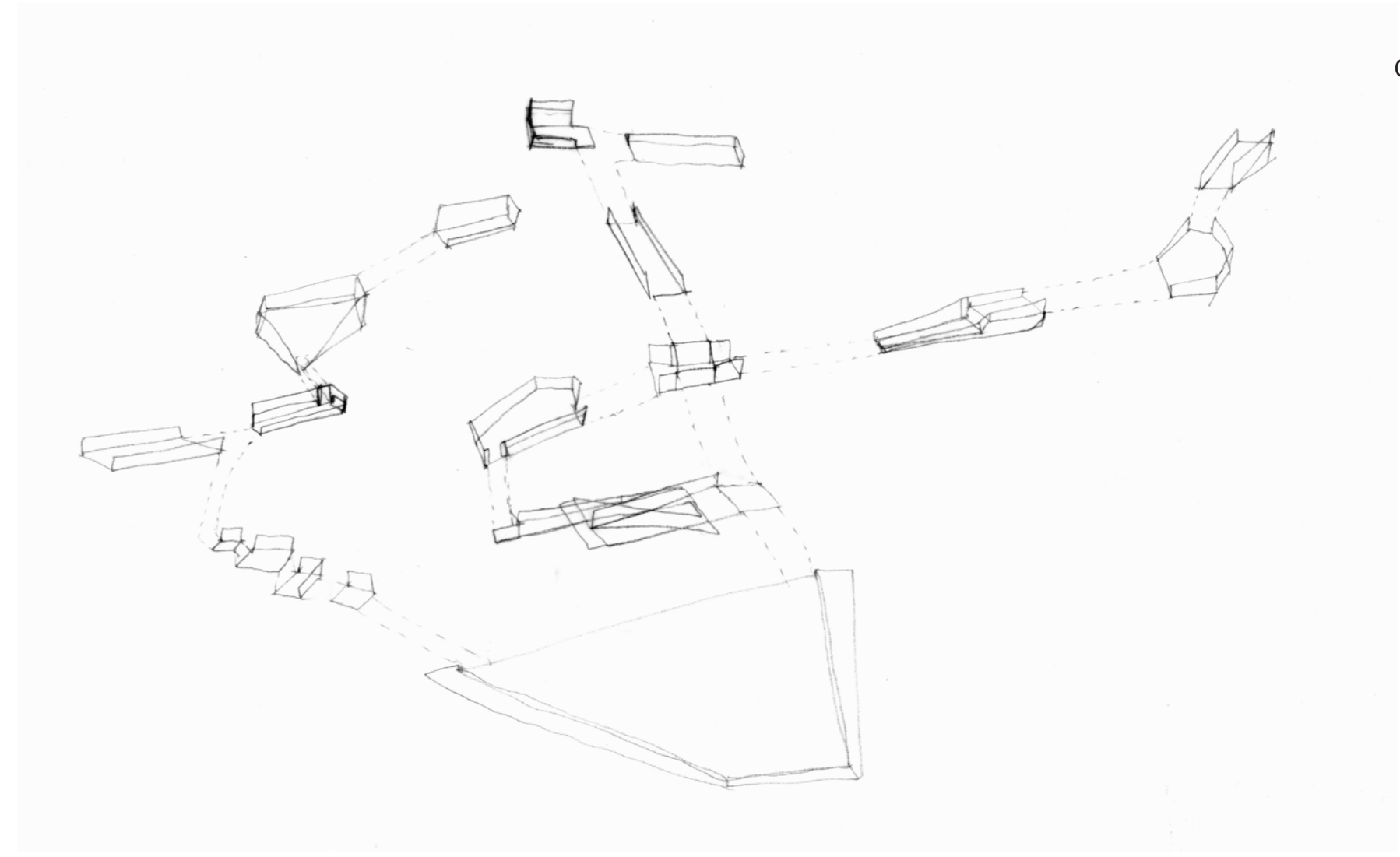
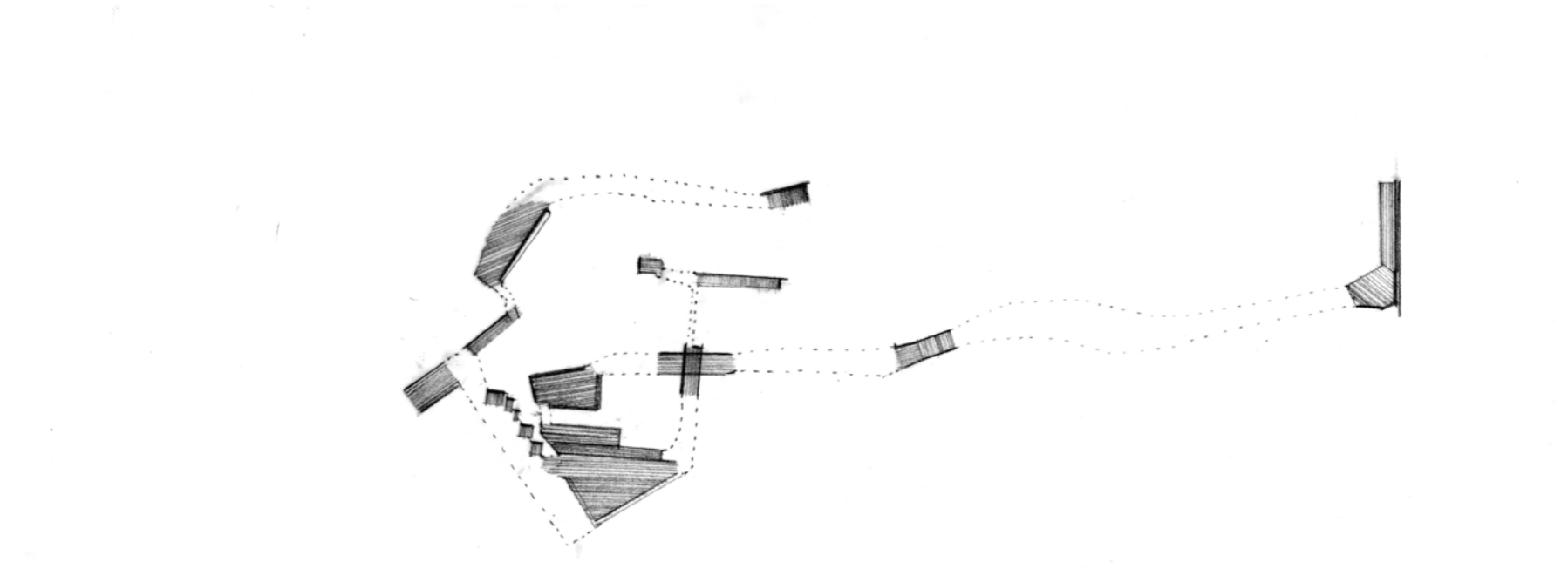


**PERISCOPE**  
 Prolonging in folds. Extending a walk by a net of loops with parallel tracks. Maximizing the size within, producing distances by its own system; by curtains of temporary fence that needs to be detoured. It is longer than it needs to be. It is excessing in turns. It expands the sight by always proposing a new angle from where to see it. Reoccurring vistas by the serpentine turn is stretching time at the sight. There is a vertical leveling; a descent leading to an ascent leading to overviews, or the other way around.



modelling a concept

drawing the sequence

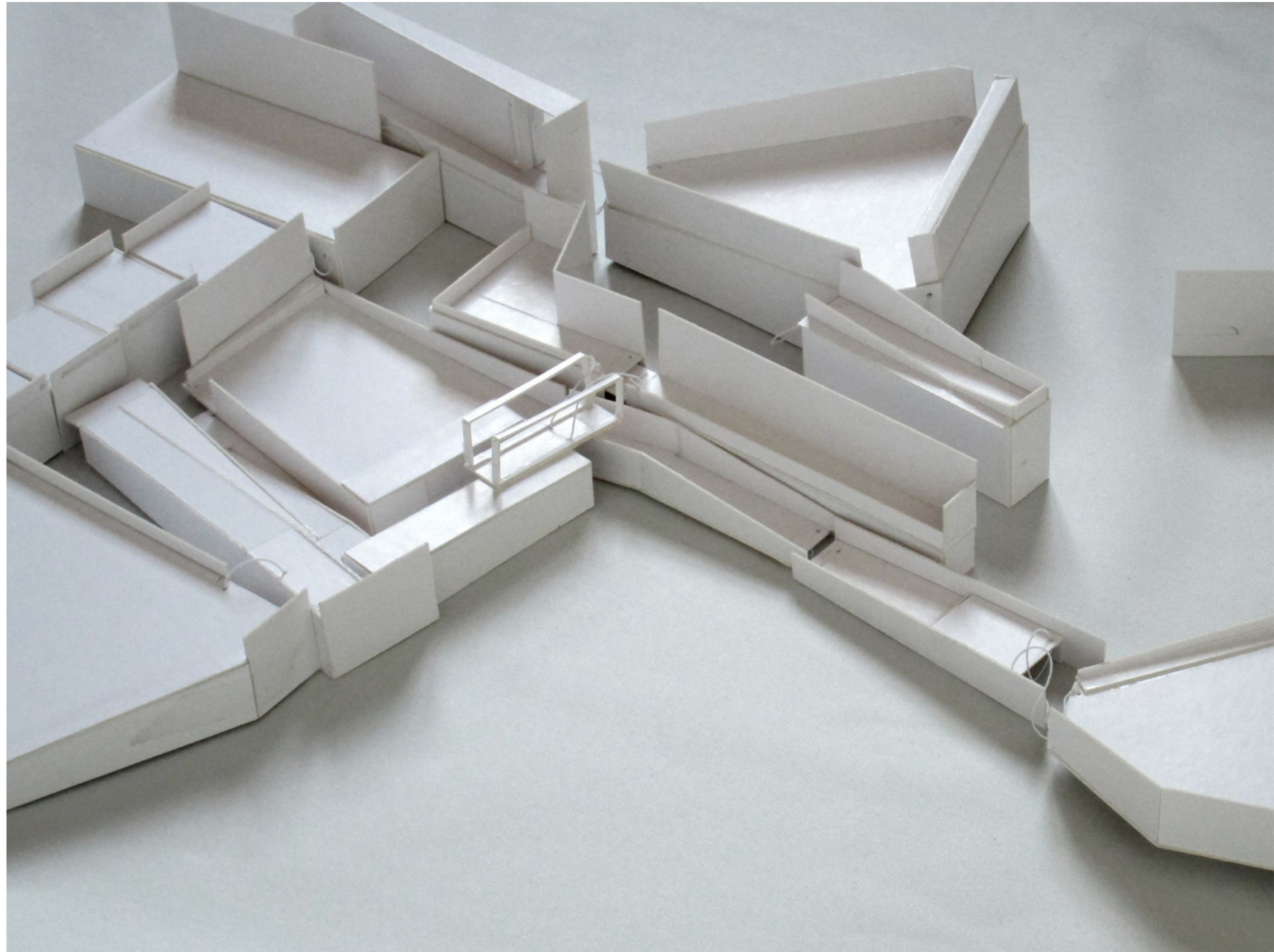


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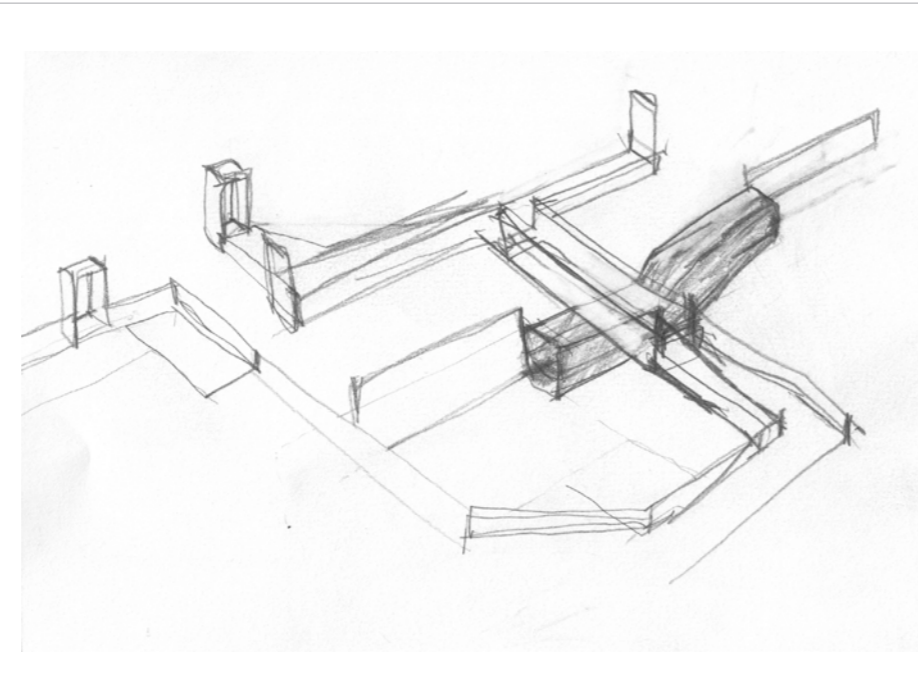
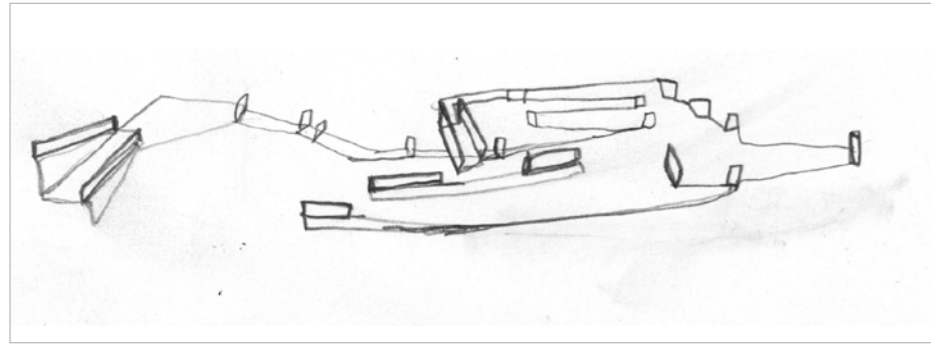
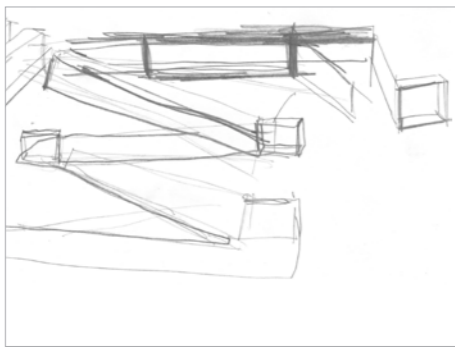
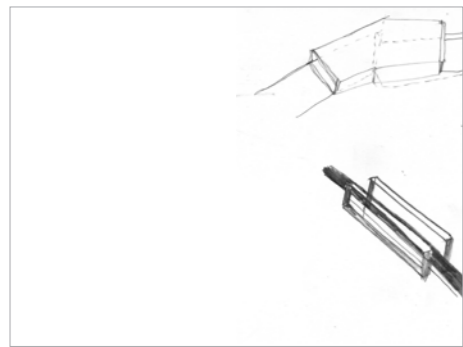
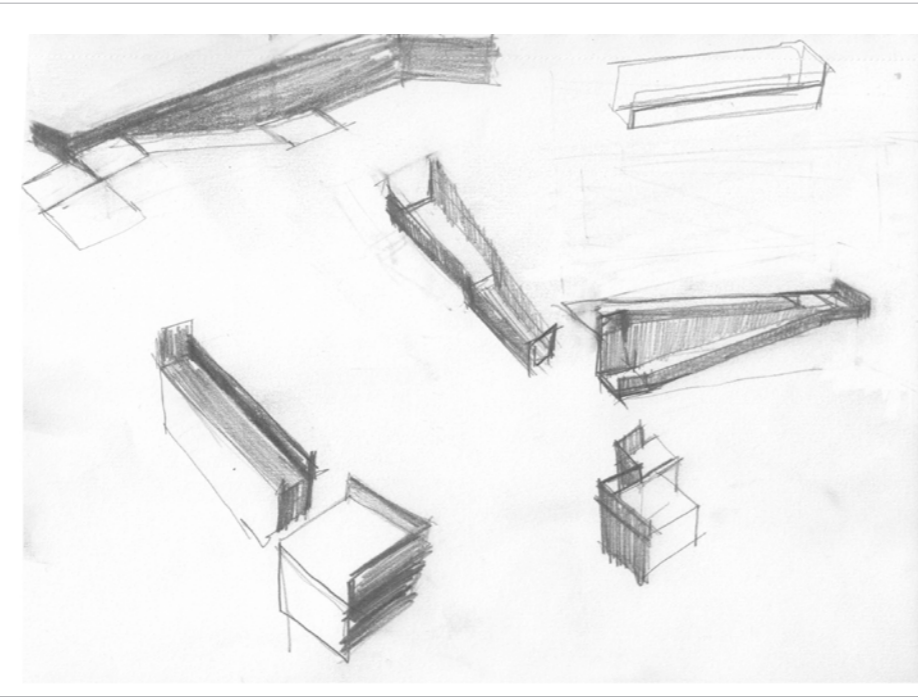
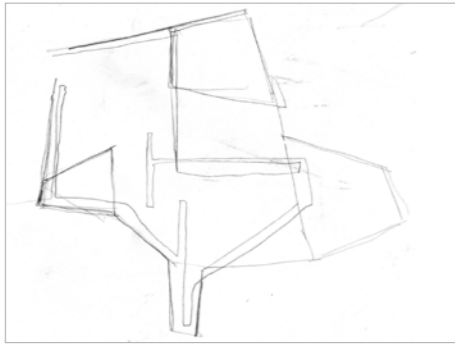
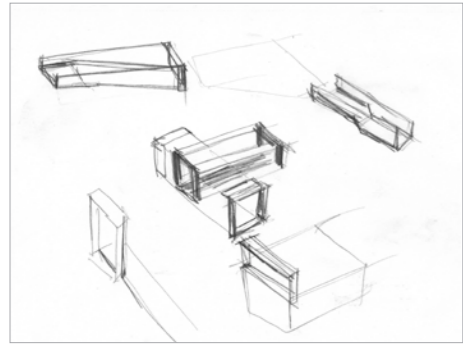
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OC

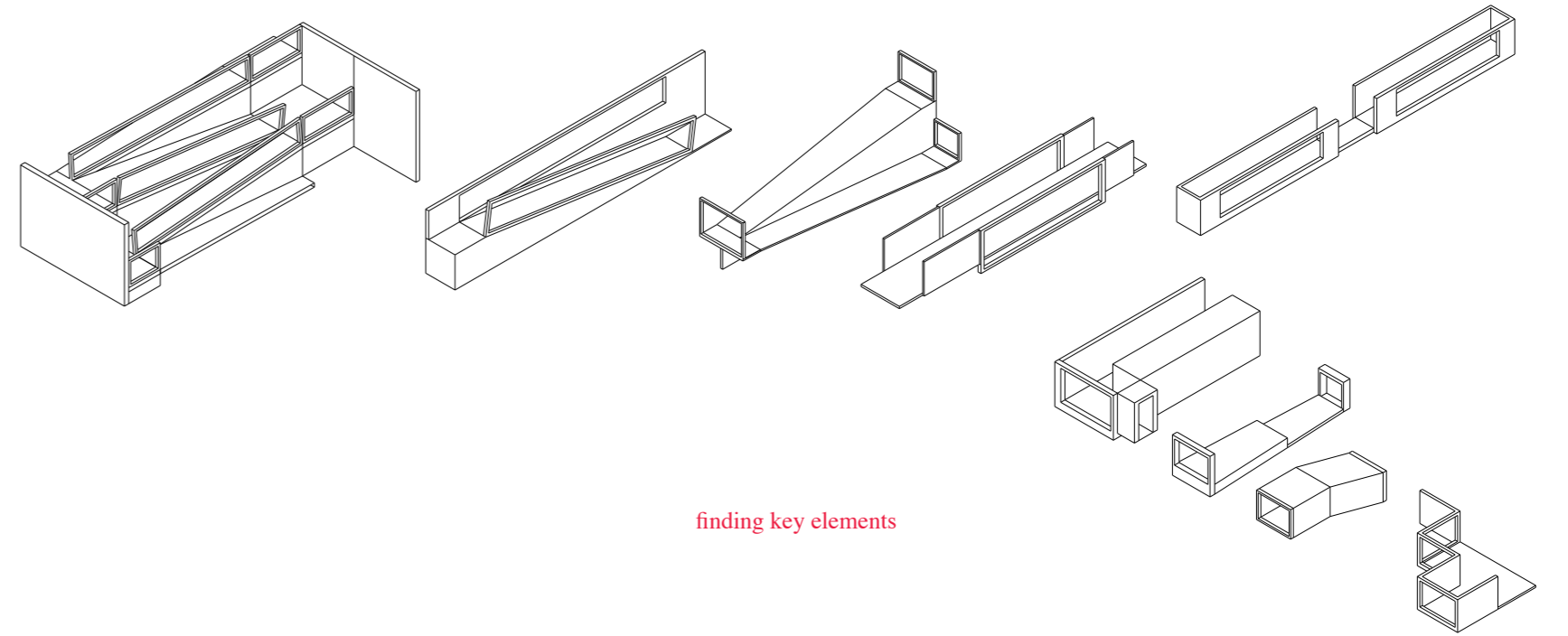
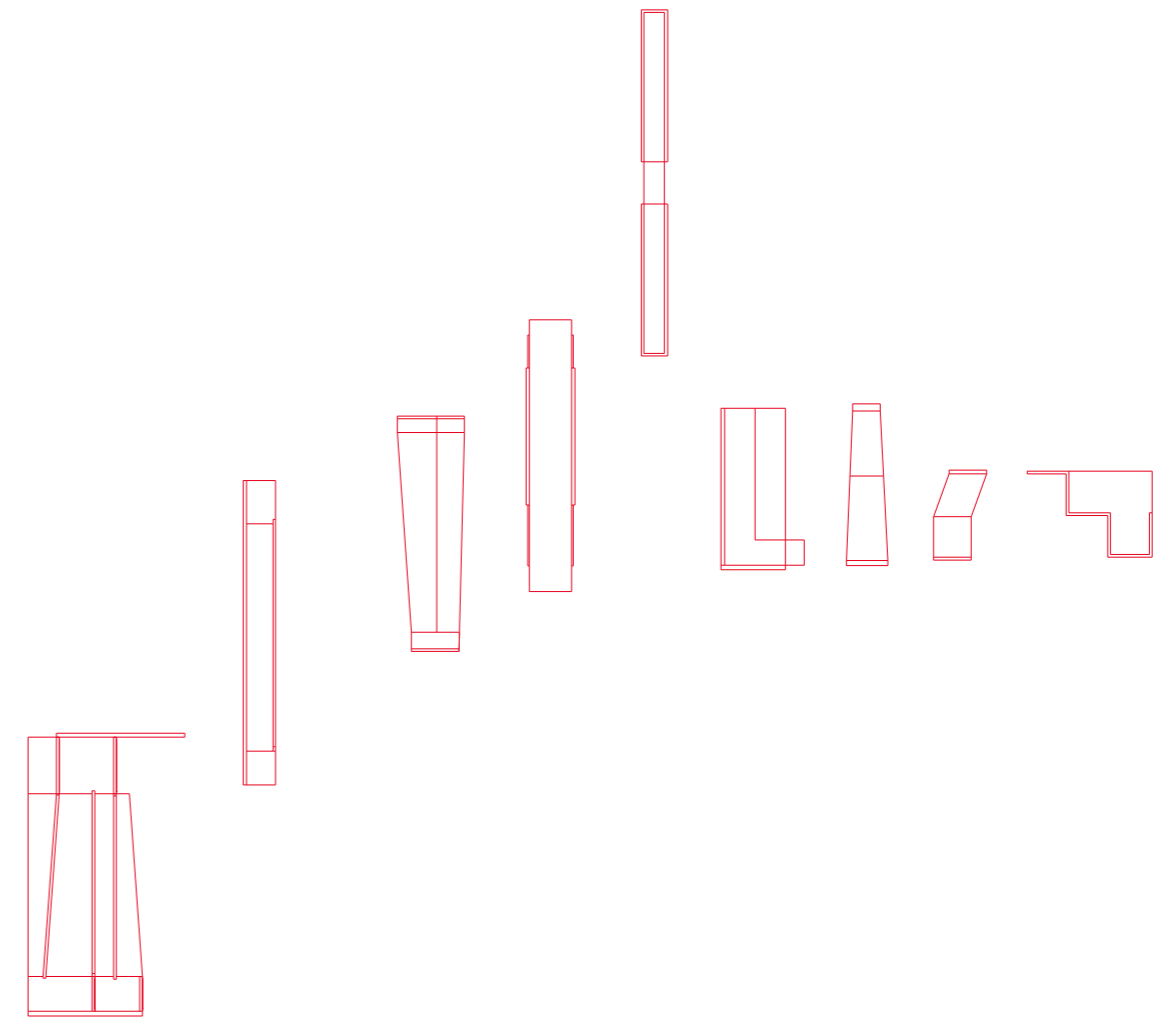
modelling the sequence



drawing the model

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finding key elements

OC

OC

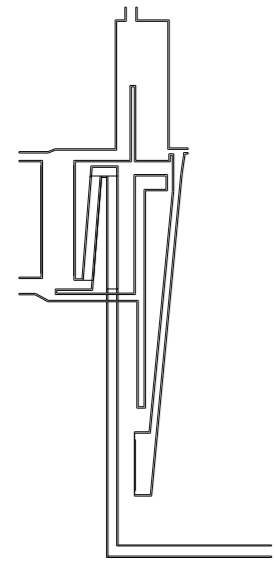
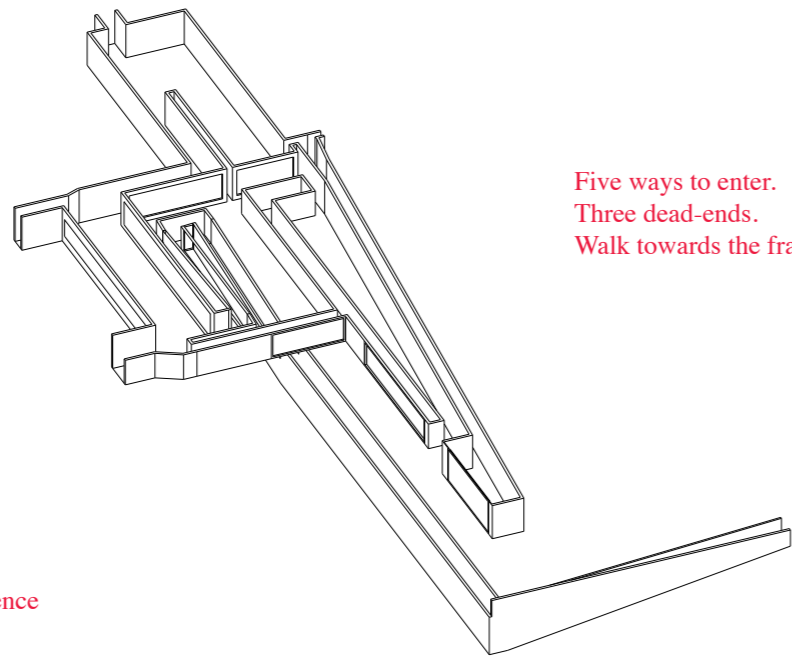
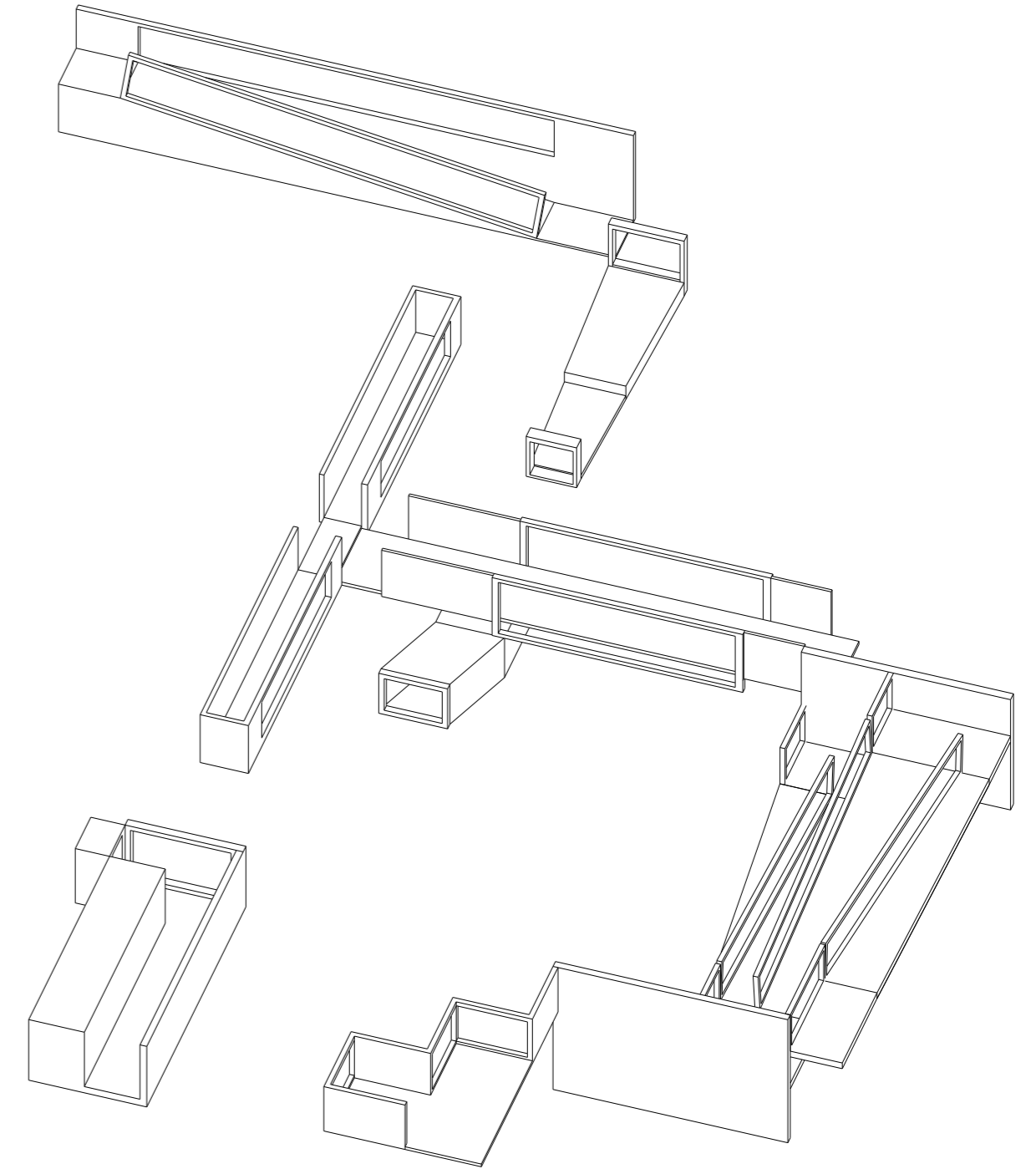


diagram of sequence



Five ways to enter.  
Three dead-ends.  
Walk towards the frames (different degree of passage).

To enter unexpectedly. To expose to oneself. To suggest an internal sphere by leading back open ends. To lead by framing in an ongoing loop.

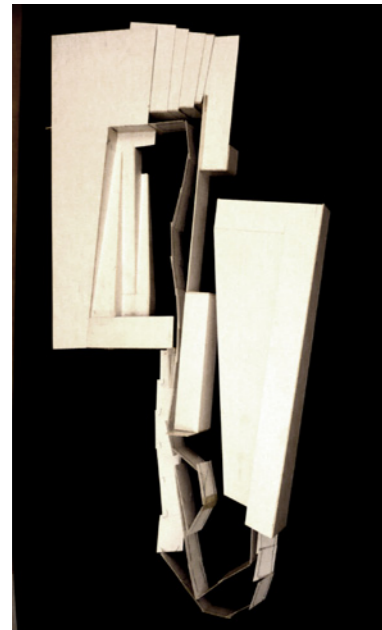


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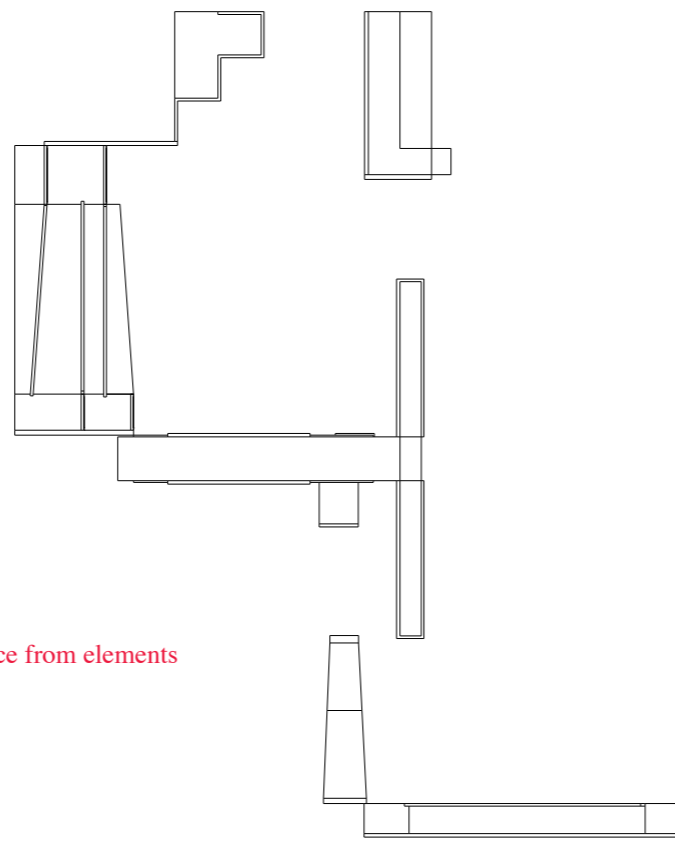
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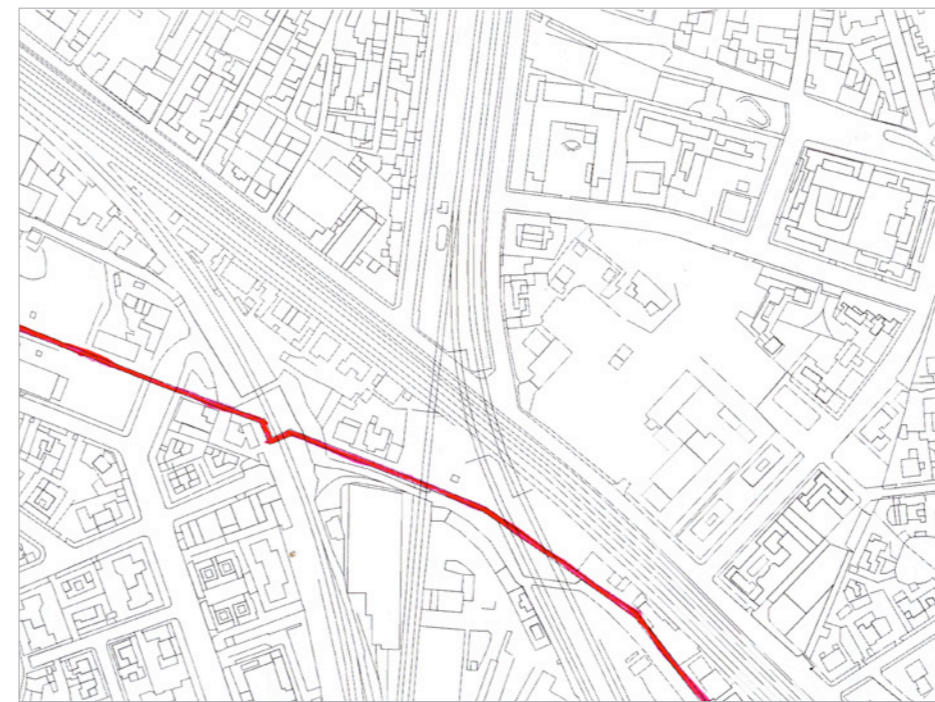
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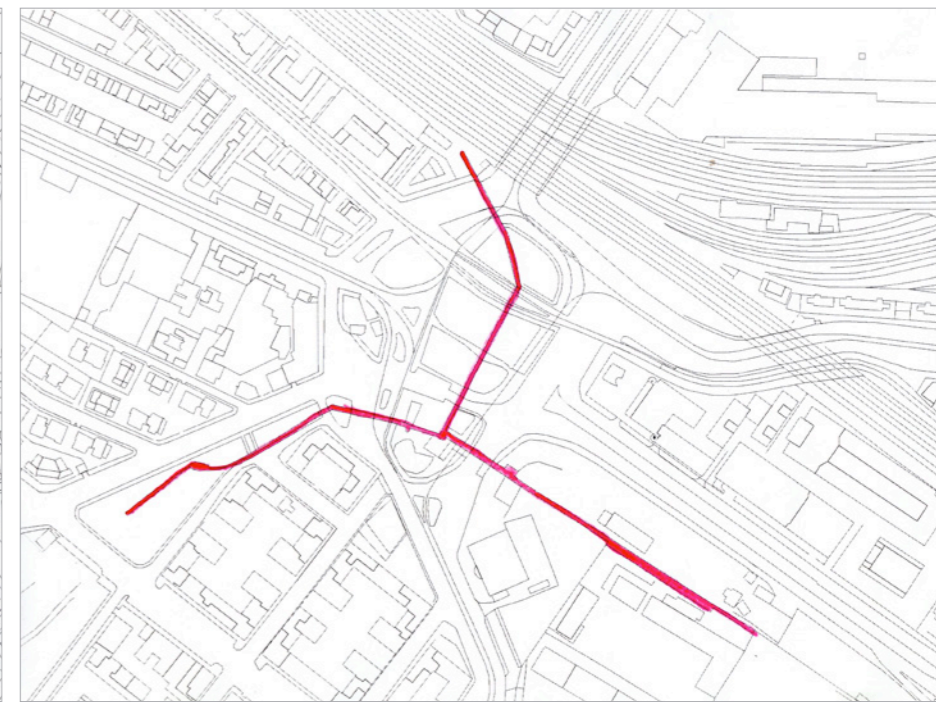
rebuilding the sequence from elements



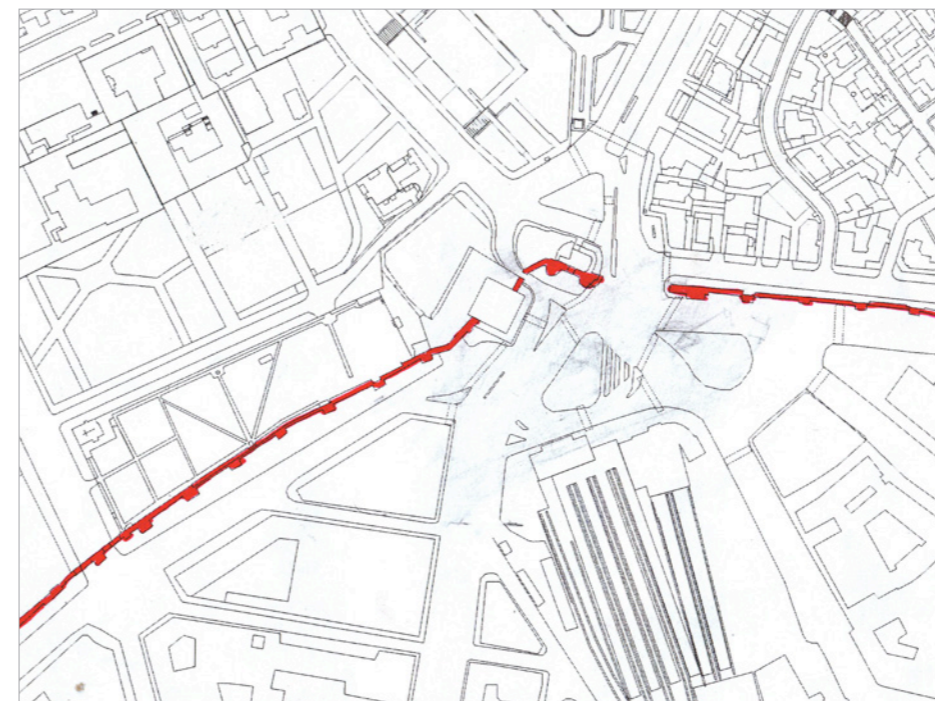
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PE



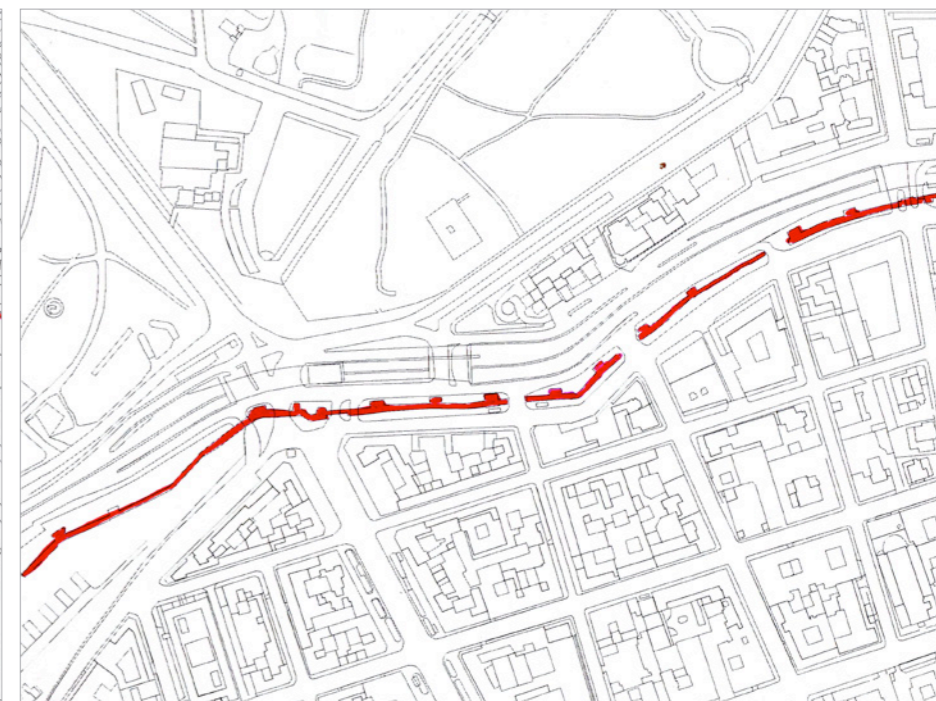
Porta Maggiore  
CA



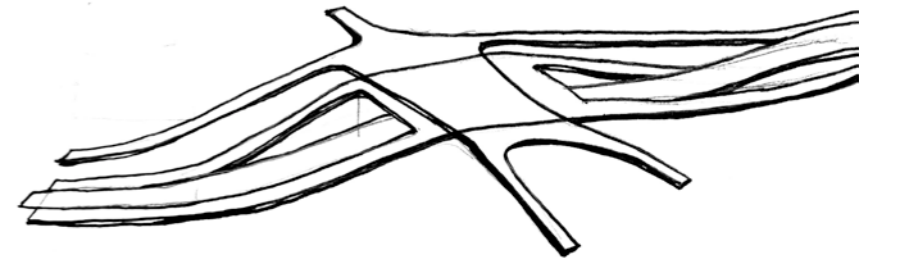
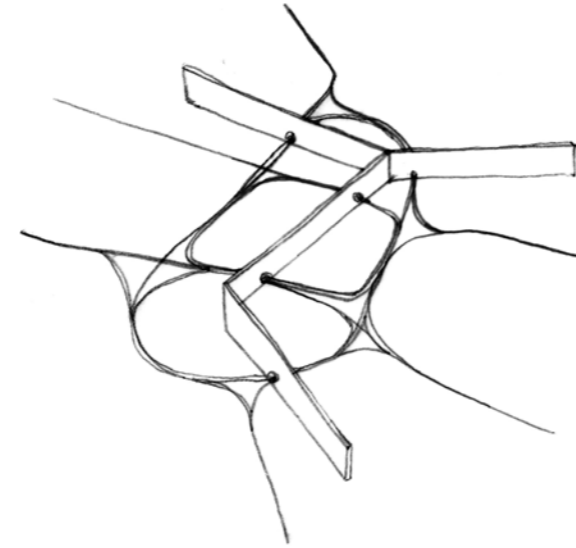
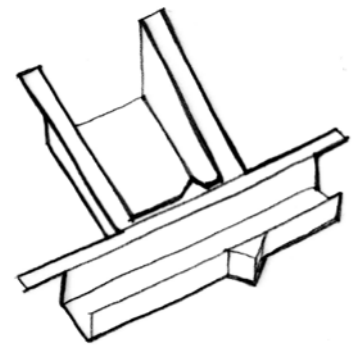
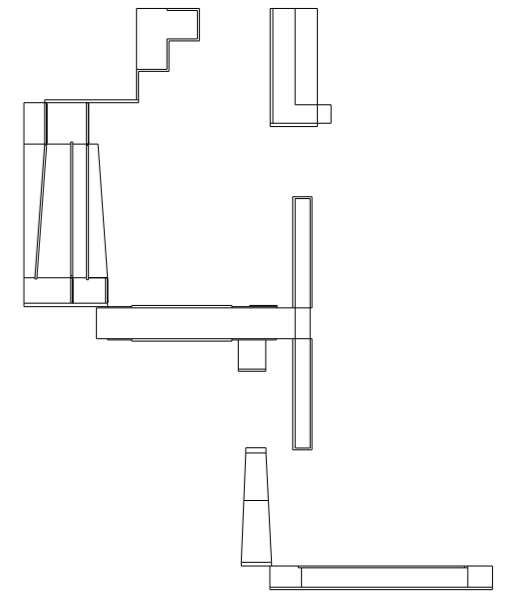
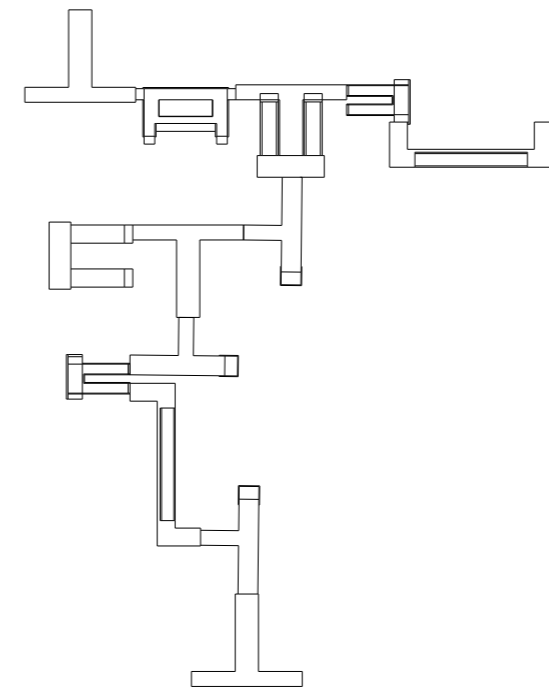
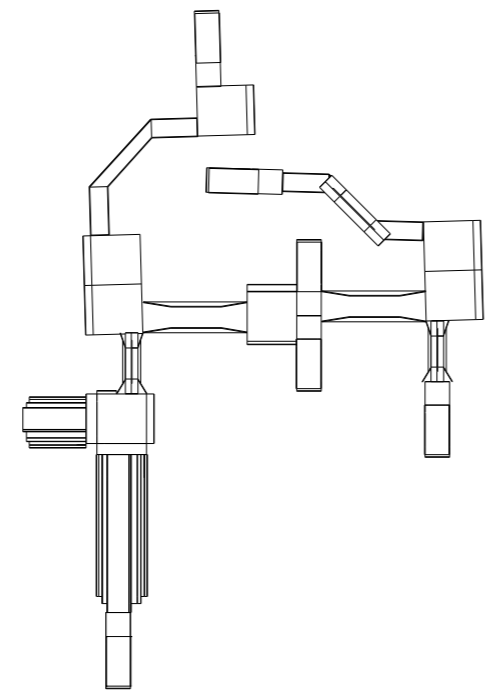
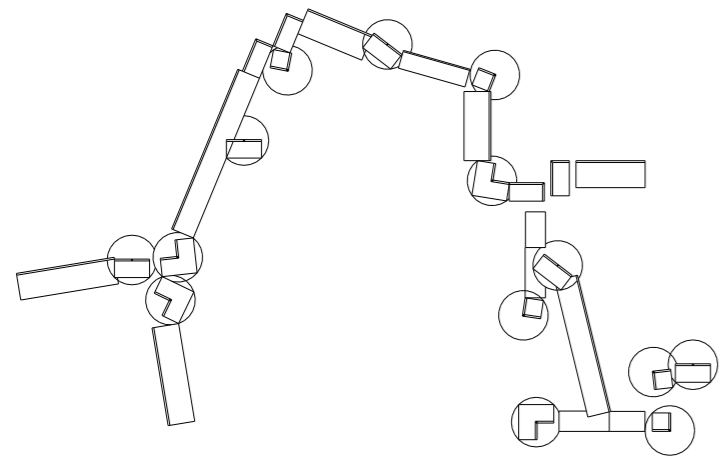
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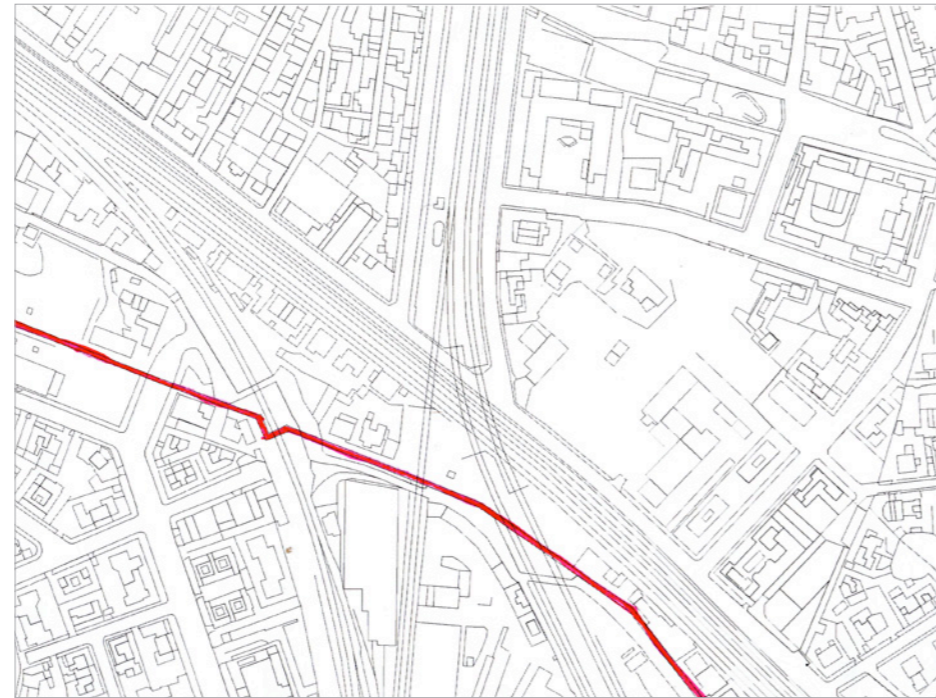
CO  
Ostiense



OC  
Porta Pinciana

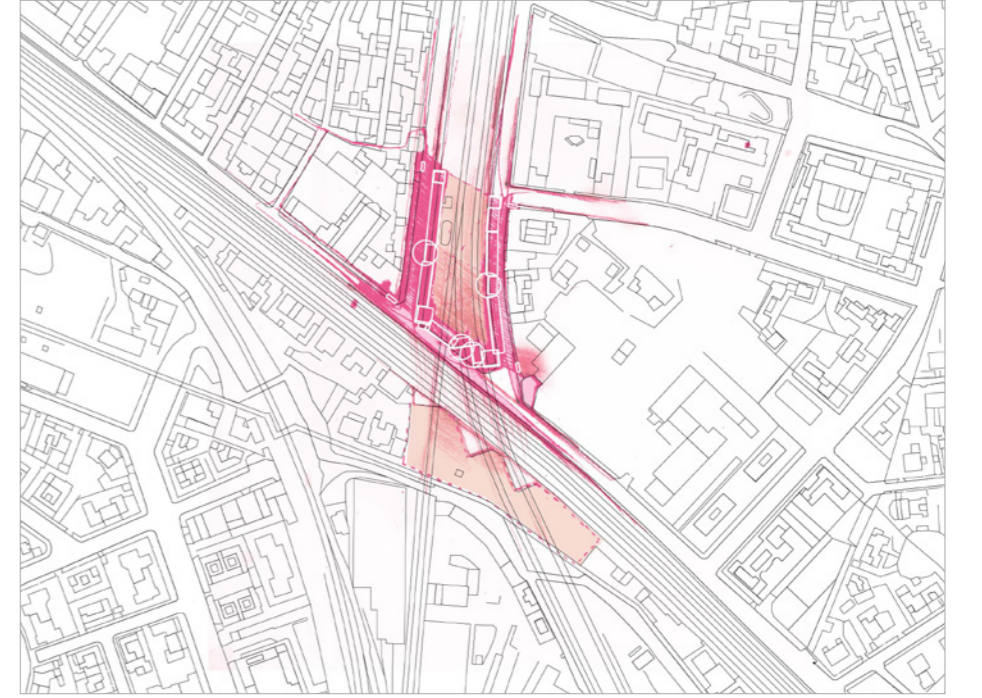
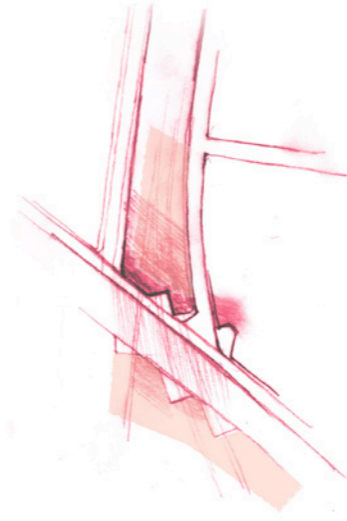




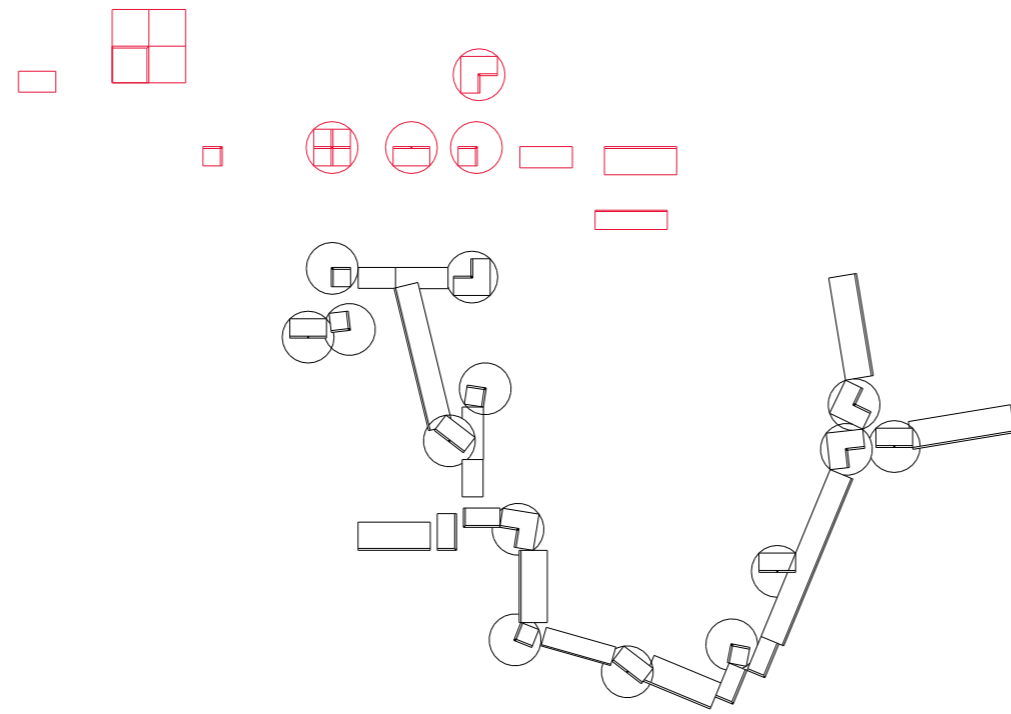


128

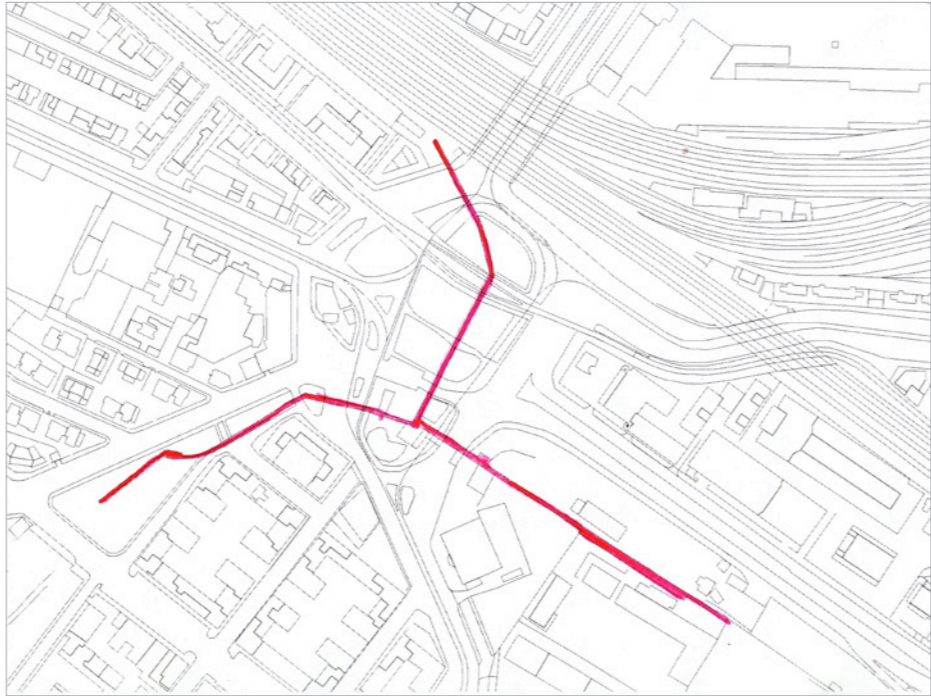
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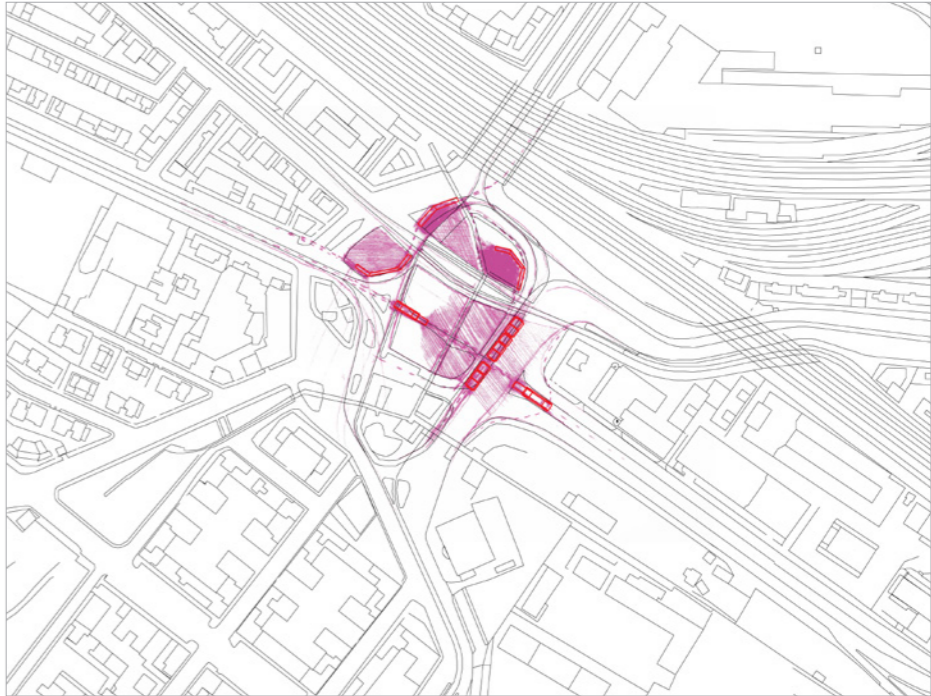
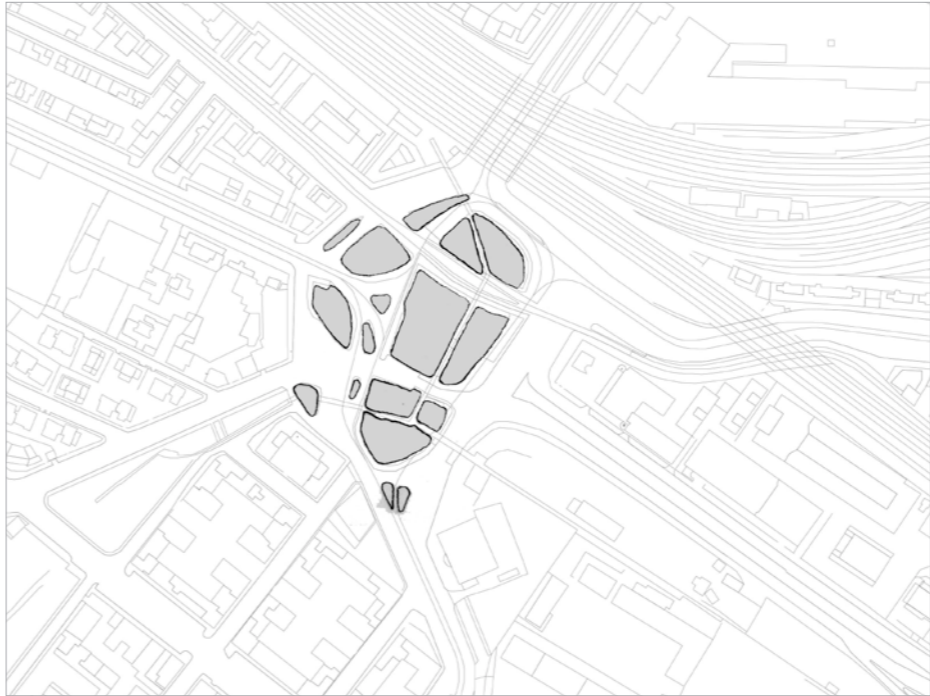


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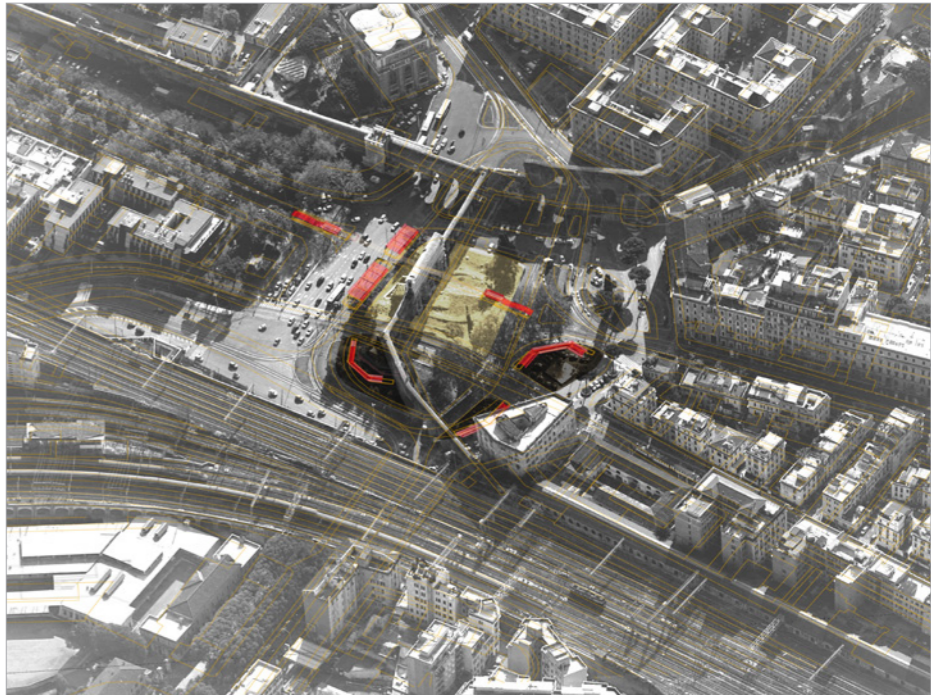
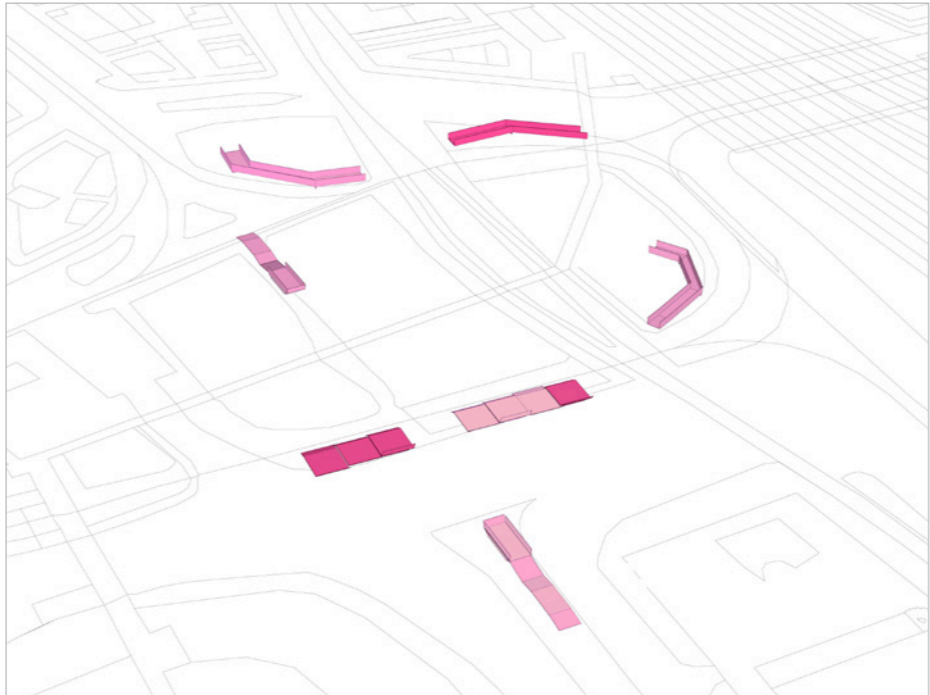
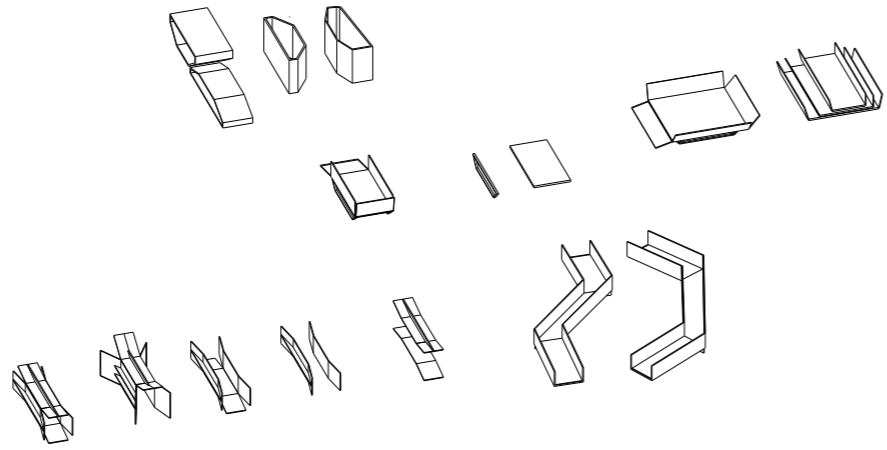


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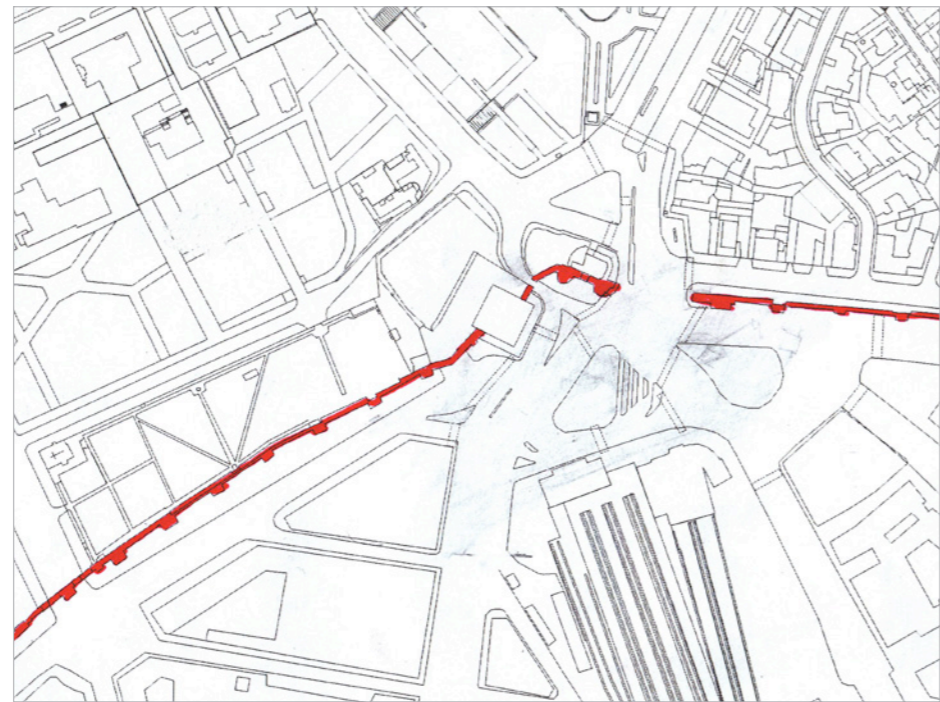
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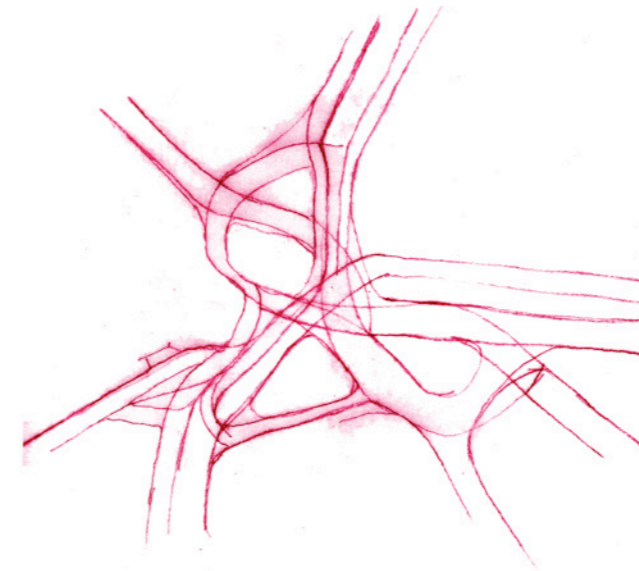


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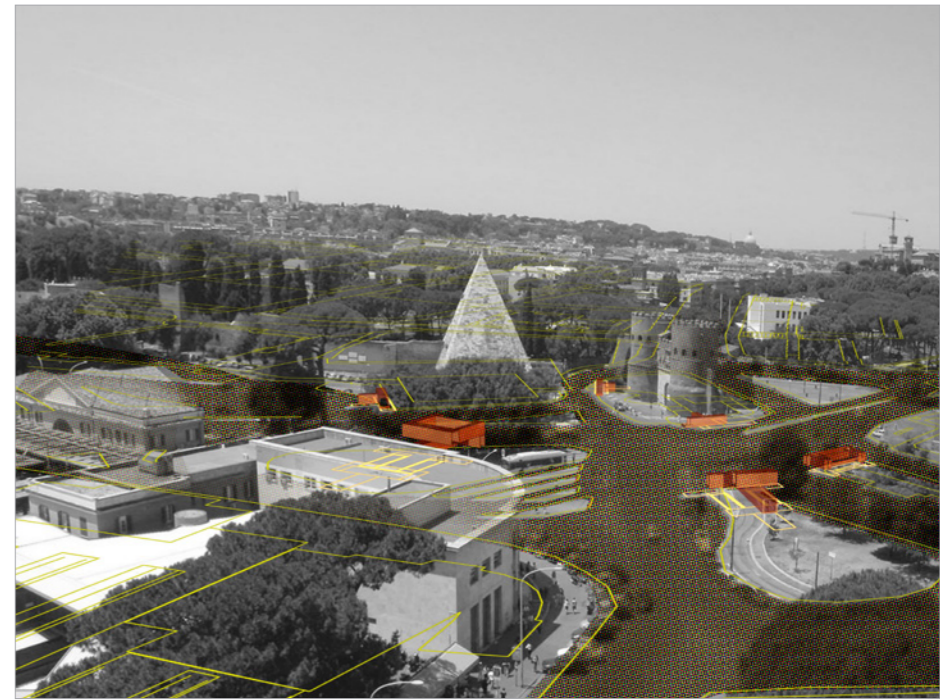
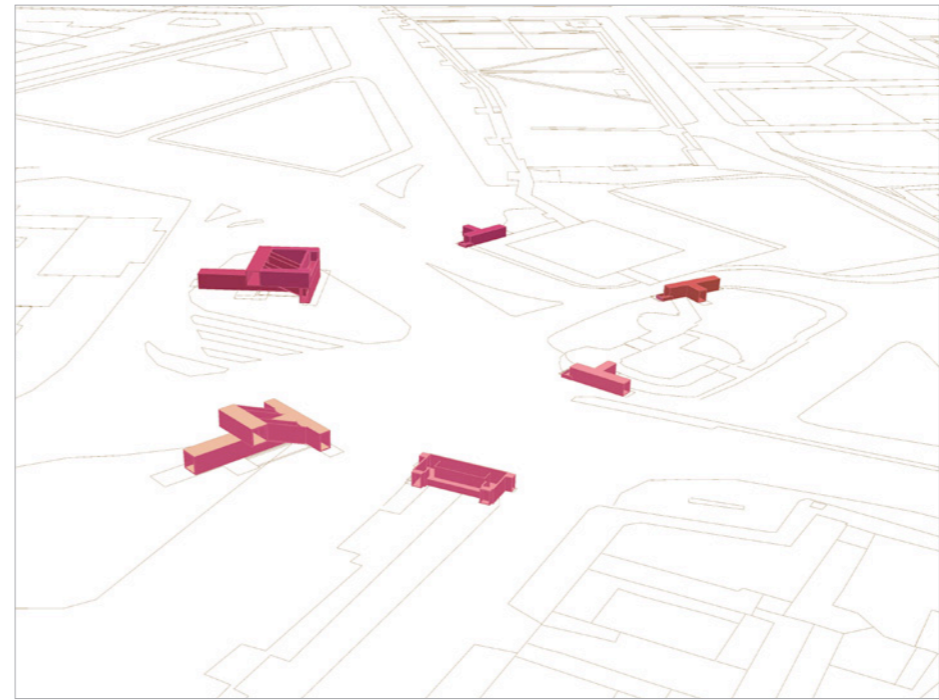
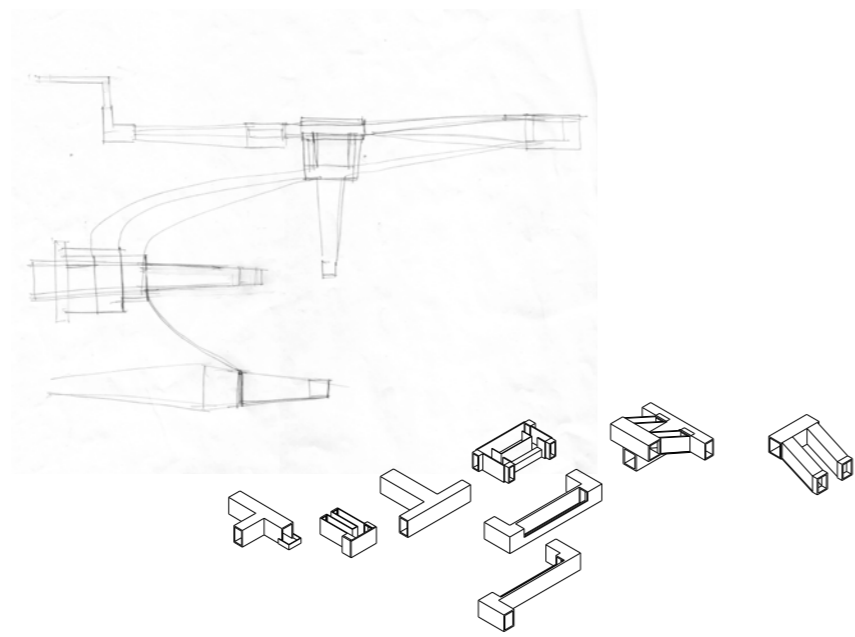


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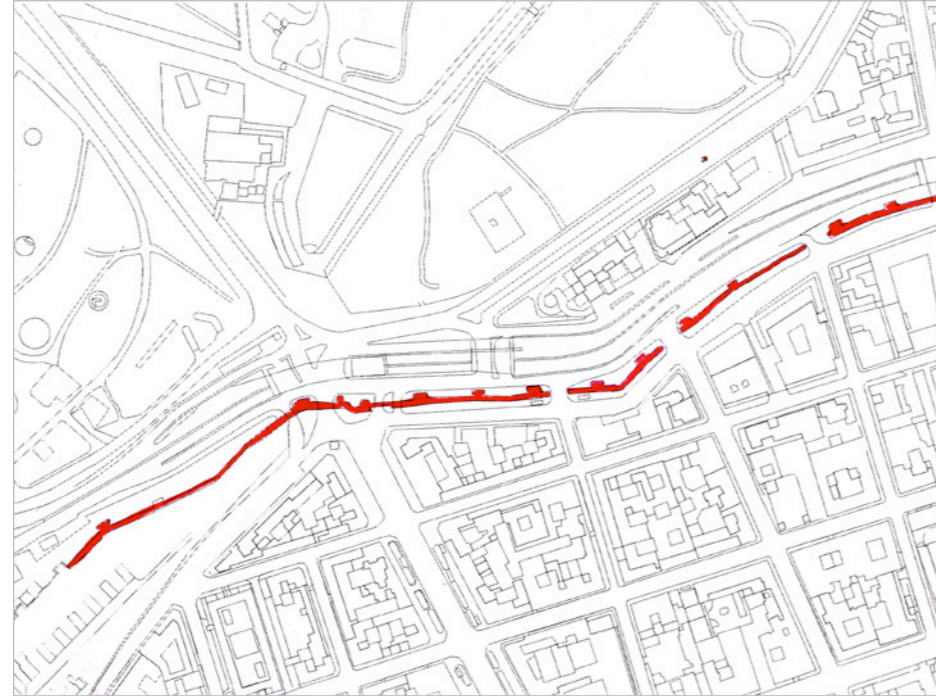
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CO

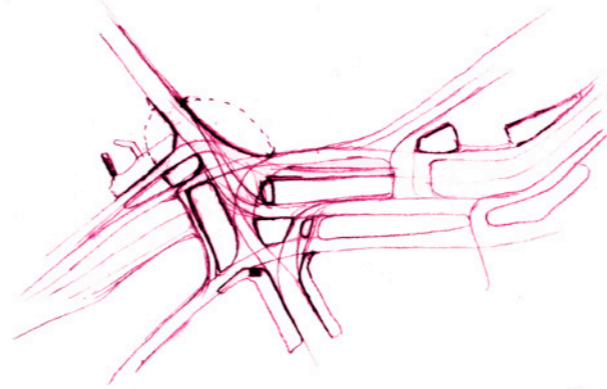


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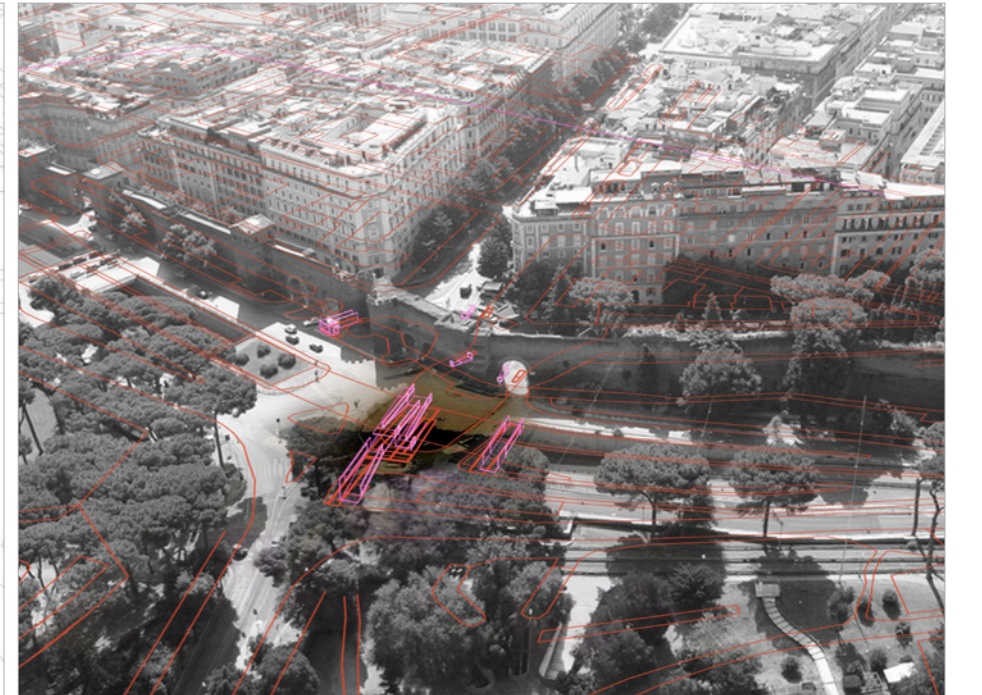
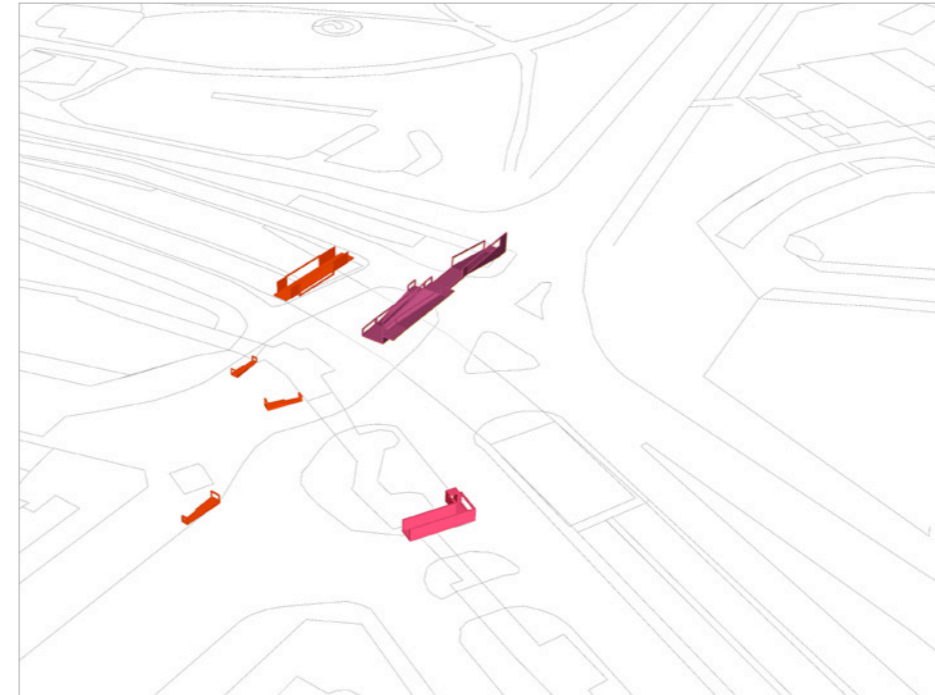
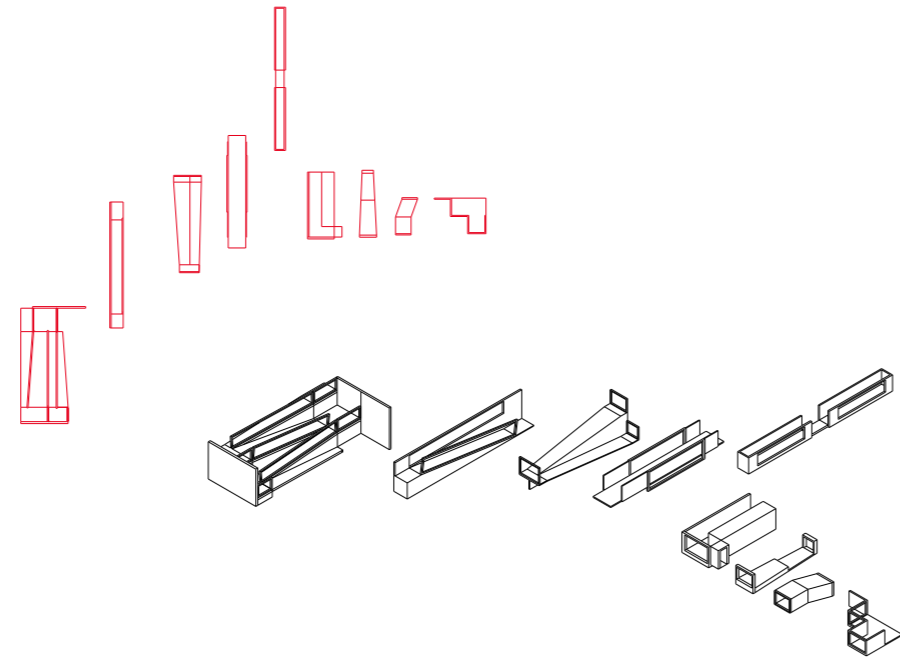


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OC



OC

I THE MEDIUM  
(NOTES FOR A CONCLUSION)

This is not the last page of this project. Regard the study a record of process and a search for methods. It is more of a question than an answer. From a designers point of view architecture that raise questions is richer than one that does not. Architecture as space, place, form and structure is always an experience and exists through interaction.

Are more questions than answers valid in a research process? Can abstraction and transformation of form be a subject possible to pin down? The subjective choices inevitable in a generic method can never be a structure enough formulated to repeat, because it is not a formula.

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To study space and sequence, movement and structure is also to study form. It is an inevitable struggle to study something that *is* because of its form, through a process of transformation of this form, without becoming caught up in formalism. Putting method and action in centre is an attempt to overcome form and format. In exposing my process to myself I will certainly develop *my* method, but placing oneself both in the role of the medium and the observer involves some imprecision in predicting results. Still - making an overall stand-point of *process* being *project* is after all to claim process to be building; city.

