

# The Cinematic City

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Over the 20th century, the power of film media has redefined perception—the restructuring and discontinuities of time and space have become ingrained in the modern psyche, and now constitute a fundamental apparatus in the experience of the contemporary city. Much of the interest in the relationship of film and the city has been based on the use of architectural imagery, the invention of narrative devices, and the reflection of culture as represented in cinema throughout the last half of the 20th century.<sup>1</sup> There has been, however, less investigation into the structural, or formal characteristics of the medium related to understanding the city. The fundamental nature of film's ability to create discontinuities of time and space, as well as techniques that change the perceptual focus from the centered viewer to de-centered, or dispersed points of view based on the multi-directional gaze of the camera suggests new approaches to design at both architectural and urban scales. The focus of this investigation is on the way film portrays spatial and temporal information that subverts the limitations of wholeness and continuity based in the real (real space and real time) in favor of synthetic constructs, producing a form of re-representation that can define alternative strategies for perceiving and ordering the city.

Since the Renaissance, the perception of the world was generated and controlled through the self as the mind's eye centered within our own body. There can be found, however, in examples of literature and theater, evidence of a shift in the nature of perception relative to the formation of the "self" set within an external world. An emergence of a radically shifted multi-centered view of the world is found in works such as William Shakespeare's *Richard III*, or later, Jonathan Swift's *Gulliver's Travels*, in which the self is split into both subject and object, a conscious self, and a self which is only partially represented.<sup>2</sup> Or, in the work of Brecht, the subject is continually in a process of construction, a realization that "nobody can be identically

the same in two unidentical moments." The result is a form of "interrogative text" of questioning and contradiction, and the absence of a clear, single point of view, offering instead multiple views in unresolved collision, denying any form of closure.<sup>3</sup>

With the arrival of film, the perception of the self is further shifted, or de-centered by "the other," an external "third eye" that lets us view simultaneous realities from multiple perspectives. This change in the nature of perception is centered on the relationships between the camera, object and viewer. On the one hand, the role of the camera is that of a neutral recorder of reality that is re-presented to the viewer. But through the evolution of film technique, it becomes an apparatus for manipulating spatial/temporal effects and narrative action. Now familiar techniques such as jump cuts, crosscutting, fade-in and fade-out, dissolve, flashbacks, forward/backward motion, and layering of sound and music are used to develop dramatic structure. A range of devices, including: setup, reversals, counter-action, adversity, dissonance, tension, and opposition free film from the presentation of temporal continuity and spatial unity based in everyday experience.<sup>4</sup>

In another sense, film can only provide an appearance of recording reality (Truffaut's "truth 24 times a second"), given the nature of the frame, or the aperture, which can select only a fragment of a larger spatial field. This ability (or necessity) to crop a larger field into a smaller field of defined boundaries further limits and removes one's vision from the continuous, unframed space of reality, which is then once again transformed and re-presented through the editing process. Within the artifice of the framed image and the constructed sequencing of the narrative are an extended range of possibilities for spatial fragmentation and juxtaposition.

The dual role of the camera as passive observer and instigator of action is based on the mechanism of the "gaze," as performed by both camera and spectator. The interaction of the camera's and the spectator's point of view is manipulated by both the setting, i.e., the preconceived story as documented by the camera, as well as the expressive actions/needs of the characters performing the action as dictated within the script. The third eye of the camera typically follows the action within the film from outside the scene, but then might abruptly shift, and follows the directed gaze of the character from within the scene. At other times, the camera establishes an independent eye, searching for action, and actually directs a viewpoint that the characters will later inhabit, thus acting as a determinant of future events.<sup>5</sup>

Through the condition of the gaze, the camera acquires independence as it observes the action outside of the internal, ongoing narrative of the story, acting as a form of voyeur, and we, the spectator, join on as voyeurs through the instrumentality of the camera. The camera thus become a device that enables one to be removed, to be taken outside the context as a freely roaming observer looking inside, rather than a captured participant observing the action from within as an inalterable flow of perceived events. Thus, what the camera sees is no longer an objective depiction of an action, but a tool that acts independently as the third eye, to reframe, reconstruct, and reexamine the sequencing of the narrative.

From the early films of Eisenstein's *Potemkin* (1925) and *October* (1928) to the Italian cinema of the 1960's, exemplified by films such as Fellini's *8 1/2* (1963), and Antonioni's *Blowup* (1966), the third eye, powered by the narrative, becomes an independent force that is no longer limited by continuous temporal and spatial sequence. Particularly in the work of Roberto Rossolini, it is the nature of the event to be depicted that dictates the camera's viewpoint, forces its own time and directs the flow of action. The spectator, as witness, like a person coming upon a traffic accident, becomes a helpless victim.<sup>6</sup>

More recently, in a series of films from the 1990's, scenes are not only temporally and spatially discontinuous, but are re-presented several times from different points of view as the film evolves. In *The Usual Suspects* (1997), the dissection of a scene is sometimes presented within the narrative, or at other times described by a third party, and observed by the camera. *The Limey* (1999) discontinuously shifts between past, present and future actions, which we have seen many times before in the common devices of "montage," or the jump cut.



Fig. 1. Opening Sequence from *The Limey* (1999)

But here, such cuts are presented within a continuous narrative, in which the present action suddenly shifts back into what transpired a moment before, or what will happen just after, or are re-presented and transformed through what is in the mind of the character.

The meaning of the narrative is transformed through the manipulation of temporal flow and reversal of subject in *The End of the Affair* (1999). The film hinges on a focal event: the relationship between two lovers shattered by a rocket attack in World War II London. The event is presented twice—first, from the perspective of the man, who is almost killed, and assumed dead by his lover. Then, the narrative later shifts back in time, and the scene is precisely repeated, but from the perspective of the woman, which displaces the point of view both within the narrative and from the camera's gaze; what was seen from the back becomes the front, what was initially said off-camera is now presented to the audience, and the reason for the end of the affair is exposed.

Clearly we can no longer rely on the camera as an objective recorder of the truth, as scenes are retold and re-presented in order to shift our earlier preconceptions. The camera tricks us time and again—we voyeuristically look on, and begin to realize that what we are allowed to see is not necessarily what really happens, or is seen in temporal order. The narrative in the present seems to not be complete enough, not descriptive enough to adequately present the event; consequently, it becomes extended, both spatially and temporally to generate a heightened, or hyper reality. It is the camera, and not the viewer which is in control, presenting an independent, synthetic reconstruction of the familiar, resulting in a perception of space and events



Fig. 2. *The End of the Affair* (1999)

no longer as a singular, objective fact, but as variable, shifting, manipulation of the facts — a total fabrication.

## CINEMA AND THE CITY

The existing American city seems at first to be a difficult candidate to take on the perceptual terms of cinematic vision. Its ordering structure is largely based in the 19th century paradigm of neutrally gridded streets and blocks framing static, perspectival vistas, which has tended to endure to the present day. But the urban gridiron has also been a dynamic scene of continuing transformation throughout the 20th century, in which the possibilities of subtraction (the vacant lot), replacement (the “highest and best use”) and addition (the expansion of outer limits) evolve as the pressure of late capitalism plays out across a relatively unconstrained development game board. It is suggested that the transitory nature of private development, the increased power and vast economies of global corporations to induce radical transformation, and the increased role of media in the perception of public space-shares some commonality to film’s transformational nature expressed through dynamic, narrative action, spatial/temporal discontinuity, and absolute, synthetic control. Based on these terms of analysis (however limited to formal terms), the modern city can to some degree, be understood and synthesized through its relationship to the nature of film, in terms of both its physical evolution and experience. For need of brevity, this premise will be explored through only referring to examples from New York City, an especially useful case study due to its complexity, breath of cultural influences, and degree of reinvention, although many other cities of varied scales both here and abroad, particularly the radical transformation of Singapore, Shanghai, and

other global cities in the Far East, would equally benefit through similar analysis.

Understanding urbanism through the nature of film challenges the fundamental nature of the historic city. The city has been traditionally structured based on the hierarchical disposition of defined places (streets, districts, and neighborhoods) of a characteristic order, which evolve with a degree of consistency through conformance to preconceived guidelines, and clear, intended roles for the individual parts. The city as a filmic experience, on the other hand, encourages a breakdown of hierarchy, as the continual flow of images passes by, all subjected to the same physical limits of the medium (the cropped proportions of the frame moving through the projector at a constant rate) and the same potentials for temporal and spatial manipulation. One no longer flinches at any form of juxtaposition, crosscut, or information presented out of sequence; anything can be presented with, or after anything else, and it is accepted without question. Central, universal themes are no longer the point, while obscure details that have relatively little consequence can be magnified beyond all proportion.

An example of urban transformation as what could be described as a form of cinematic montage occurs in situations where large-scale redevelopment has been undertaken, typically within clearly bounded (framed) contexts, while the overall plan has not been completely carried out. The status of the incomplete project, either by plan or chance, produces two completely different types of development, or two ongoing narratives, either unrelated or dialectically opposed, that intersect in a dialogue across time. The two developments sometimes come into direct contact in what might be described as a kind of urban “cross-cutting,” whose power and perceptual experience is far greater than each development in isolation.

This form of dialectic occurs, for instance, in a number of the urban renewal districts that transformed the lower East side of Manhattan in the 1950’s, as observed along Grand Street or East Broadway. The intent was to completely transform the originally dense, consistent fabric of tenements within the urban gridiron into a series of high-rise towers, the now familiar tower-in-the-park typology based on *Ville Radieuses* social ideals and intentions. But in many cases, fragments of the tenements still exist, and are interspersed along edges of the towers, so that both the earlier fabric and the towers are illogically superimposed in the same overall field, with the resulting formal and social conflicts laid bare, open and unresolved. In other cases, one side of a street is of continuous 19th century row housing, while



Fig. 3. Grand Street, New York

the other side presents an edge of 20th century towers, so that as one walks down the street, one's vision is bifurcated into two continuous, but differing narratives across time.

Another example of urban "cross-cutting" that generated diametrically opposed but co-existing scenes were the early stages (1990-1994) of the Times Square Redevelopment Project at 42nd Street, Manhattan. Remnants of the earlier old porn shops and cinemas initially remained, and became interspersed with new offices, restaurants, shops and legitimate theaters, resulting in a juxtaposition of the historic (decaying, decadent, culturally marginal) vs. the new (fresh, healthy, culturally dominant). The contrast (which couldn't be taken in by one particular viewpoint) was more powerfully jarring than any one, hierarchically thematic image, as one was observing clearly articulated positions (but geographically mixed) about political mandate, zoning policy, and shifting cultural desires. The reading of these competing forces intertwined into a complex battle of image and content, or in another sense, a form of urban, dramatic narrative along the lines of cultural/social conflict at a most critical point of the city's evolution. Not to anyone's surprise, this complex juncture in Time Square's history turned out to be far more interesting than the final total victory of the single mass-market vision fulfilling the bland expectations of visiting tourists that exists today.

In the city as a form of cinematic montage, the sequencing of diverse events and assessments of cultural value have little obligation to the norms of cohesion or thematic relationships, let alone stylistic/aesthetic consistency. But paradoxically, such juxtapositions sometimes don't really offer significant differences, and in fact, allow previously understood identities to become neutralized, or smoothed over. At first, it was

astonishing to find that popular "theme" restaurants and stores could become mixed with the high-end retail shops along Fifth Avenue or 57th Street in Manhattan, streets which were once only identified as outposts of the wealthy, cultivated and unique. Yet the Walt Disney and Warner Bros. theme stores, designed with the same exquisite details and materials as the Gucci store fit in surprisingly well, and have become accepted, while at the same time, it becomes more and more difficult to confer different qualitative values on what in the end are all just commodities to be sold to different clientele (and some of those clientele will go to both stores, and buy both types of products). Thus, the notion of identity based on place has become "no-identity," as high and low end retail and restaurants expand into every part of the city, and find a waiting market of every class and culture that are all exposed to, and desire the same things.

#### THE CINEMATIC CITY: ADDITIONS

Reconstituting the city as a form of cinematic construct can be conceived through additive or subtractive processes. The "City of Additions" is to conceive the existing city as a form of armature that can acquire any number of imported layers, events, or content, unconstrained by the linearity of history, or consistencies of place and time. This is drawn from Aldo Rossi's discussion of the city as an accumulation of primary elements, or the urban artifact that "acquires its own quality, which is principally a function of its placement, its unfolding of a precise action, and its individuality...*those elements capable of accelerating the process of urbanization* (italics by Rossi) in the a city....act as catalysts." Such additions, which when accumulated to a critical density, ultimately take over the traditional, linear text of urban development. Architectural fragments, or synthetic, imported surfaces, whether physical or pictorial, can be removed from the constraints of environmental, material, symbolic, or local references, resulting in an additional richness and complexity to urban experience.

Perhaps the most obvious manifestation of synthetic layering is the incorporation of static and animated billboards (clearly not one of Rossi's "primary elements"), which almost instantaneously change the given view of the scene, irrespective of the reality lying beneath the surface. These images form illusive "holes" in the real space of the city, which can operate independently from their surroundings, and take on an unlimited range of content and imagery. Through the use of new technologies and aggressive advertising campaigns, billboards have acquired a more significant



Fig. 4. Billboard at PUCK Building, Manhattan

role in the urban scene; they are larger in scale, more able to be rapidly changed, and can be applied to almost any building surface (windows are a minor obstacle) that allows public exposure.

An inspired use of billboards can overlay various spatial/temporal adjustments to the street that change its perception to the passing viewer. They can depict an earlier view that existed prior to later stages of redevelopment; or, a "corrected" view that screens the undesirable, and projects a possible, improved future.<sup>8</sup> Images can be introduced that offer some critique, counterpoint, or continuing narrative to the adjacent context. Or, through a continuous sequence of images that introduce an alternative reference, the billboard can shift the time frame to an earlier period (i.e., put time in reverse) or shift to another context entirely.

Signs and lighting are another form of building addition that can influence the quality and power of specific content. Simply the naming of buildings that carry similar associations, such as the light bulb-array signs that announce the Broadway theaters in a floating perspective down 44th Street, unite the various theaters through a common iconography of light and programmed association. There can be initiated a kind of dialogue between particular signs, either shouting contradictory messages ("Smoke X!" "Don't Smoke Unless You Want To Die!"); or, complete a series of partial messages, a fragmented series of narratives as one moves through the city. Variations of scale and placement adjust degrees of emphasis and impact, and the order, density and complexity of information all affect the content and quality of communication. Perspectival vs. perpendicular relationships to the street wall engage the viewers' gaze differently, and determine the nature of sequencing or superimposition of information, which in turn varies the degree of interfer-

ence, reinforcement, and continuity of the perceived message.

Electronic imagery has the ability to juxtapose a dense assembly of divergent, random images over an extended field. Most effective along these lines are the giant, competing video screens now viewed in Times Square, Manhattan, which present a dual depiction of spatial scenes, one within another, as an ongoing juxtaposition of virtual/actual space, past/present time, and immediate/remote action. The foreground scene becomes fractured from the background (a scene within a scene), in which one might incorporate an image from a different local, present the same local from a different perspective viewpoint, or create a time delay, in which an action just completed is depicted in the present.<sup>9</sup>

Another form of cinematic addition exists through the possibility of "scaffolding," which enables buildings to take on dynamic, changing qualities in contrast to the long periods stasis between stages of urban redevelopment. While the role of scaffolding is typically a functional operation that allows maintenance or reconstruction of existing buildings, and is removed after the completion of work, the interest here is on scaffolding that can perform as an act of perceptual transformation which changes the building's physical characteristics after its construction, independent of its original aesthetic and structural presence.



Fig. 5. Scaffold (performing as carwash) applied to Highline

The idea is to turn architecture from an inanimate to an animate condition that is then able to take on the freedom of cinema's ability to fracture the singular image or event into more complex, changing hybrids that adjust and intensify the experience of the city. What is continuous can be interrupted; the symmetrical be made unsymmetrical; the banality of completion be energized into states of the unfinished; the colorless be infused with color; the non-hierarchical establish points of emphasis; the total order be made incomplete; the

literal surface made pictorial; and the mute exterior portray the live events of the interior. Scaffolding can even be activated to move, become expressive and alive, performing as an aperture that enlarges or contracts, adjusts degrees of concealment, orients to the sun, or changes color, pictorial or verbal content, ready and able to transform when the situation warrants.

Through the addition of animate layers, or fragments, the city becomes two cities operating concurrently. One exists as the presence of real spaces, circumstances and needs that evolve in real time. The other city as a form of cinematic production, in which the continuous field of events and perceptions are controlled, transformed, displaced and connected to express larger synthetic narratives of meaning and perception that change and evolve as an unfolding cinematic sequence.

### THE CINEMATIC CITY: VOIDS

The primary means of achieving temporal/spatial disjunction is through the formation of voids, or openings within the city fabric which otherwise would be filled in by programmed space generated by normal real estate operations. This notion of voiding may be applied at the scale of an individual building site, subtracting volumetric "cuts" from selected portions of the proposed built volume, or at a larger scale, along portions of a street, or an overall district. The idea is simply that the parts that are left out are free to become something *else*. The openings in the fabric can remain as voids, or through different ownership and controlled programming, insure a desired degree of mix, multiple orders, and pictorial contrast. The voids are in a state of continual transformation; as some are filled, others are once again emptied, and ready to be reprogrammed. If the goal is to synthesize the cinematic city as a dialectical experience, the concept of voiding sets up dialectical site conditions that supports the tendency towards the discontinuous and fragmented, or, parallel to film, generates space that allows itself to be cut and reassembled.

The possibility of the incomplete, or unfinished-gaps in a story, the introduction of unexplained sub-plots, red herrings, the missing seventeen minutes of the Nixon transcript-are powerful narrative devices that challenge the conventions, or clichés of resolution, the expected following of the rules, or the production of outcomes already known in advance. Similarly, the City of Voids is incomplete; the gaps are divisions between the flow of disparate images, disrupting the bland continuity of any singular, or total narrative. In the case of an already



*Fig. 6. Urban voids caused by infrastructure, Manhattan (photo courtesy of Skyviews Survey, Inc.)*

built context, one enacts voided space through condemnation and purchase-an existing building, or part of a building is ready to be interchanged with another owner and program. In the case of a new context, one preconceives volumes that are to be left out, mapped and controlled (possibly as a legislated municipal easement), and potentially made ready for alternative development at some time in the future. In other words, some spaces are programmed for immediate use, while others are "banked," ready to be activated and initiate the desired narrative, or dialectic between the parts at the right time and place.

Defining voids, or "negative" sites challenges the traditional concept of site as an autonomous whole. The voids are instituted as a form of interference that breaks down singular entities into discontinuous, incomplete fragments. The interruption may occur at grade, or placed somewhere above within the overall site envelope; the void may be conceived as a vertical shaft, horizontal fissure, or a diagonal easement. Whole sites and whole districts can never be completed as a single intention; the desired effect is similar to that of the "holdouts" in a proposed project who refuse to allow their property to be redeveloped in the context of new development. Encountering these exceptions act as points of resistance in the continuity of evolving development, and make tangible places of rupture, or silence, acting as a form of punctuation in the continuous flow of imagery.

The quality and placement of the voids depends on various conditions: the ability to implement in an existing context, the quality of the desired narrative, and the desired degree of complexity and dialectic within the overall construction. Existing urban voids



Fig. 7. Building void along Highline, Manhattan

might remain as a narrative strategy and simply perform as pauses, or points of incompleteness within the continuing surrounding narrative, as opposed to normal expectations of completion and closure.<sup>10</sup> In other cases, the rhythmic density of information through multiple, random, non-hierarchical open sites can set up high degrees of complexity, and multiple, concurrent dialogues.

The cinematic analogy can be directly applied to this dialectical organization of urban events: One can construct a systematic arrangement of repetitive elements, such as "a running narrative" of facades alternating sequentially down a street, while reciprocally interacting, or "cross-cut" with other existing development. Or, a continuous zone of development that cuts a divisive line through a site "jump-cuts," to development on the other side, as an abrupt confrontation or between events, or "dissolves" from one zone to another through a transitional series of spaces. In other cases, there may be constructed a type of consistent infill within the voids that defines a singular, "continuous long shot" weaving through more random, disparate development, acting as a kind of referential datum within the surrounding chaos.

The content of the voided openings, i.e., what do they become, and what form, or language they take is a matter of control (ownership) and the desire of the "director" (whether public agency or private developer). The voids most obviously become opportunities for billboard advertising (previously discussed), which succeed in presenting a radical contrast of the illusory, or pictorial space in the context of the surface materiality of surrounding buildings. There could be instituted a specified content that might comment upon significant nearby sites, based in a running dialogue of

a cultural, political or sociological nature. For example, sites near the U.N. taking on a geo-political content; sites in impoverished areas in Bedford Stuyvesant, Brooklyn condemning those conditions; sites across from the Grace Church spreading its message; sites across the Daily News Building providing up-to-date editorial news commentary; a site across the Calvin Klein advertisement offering an alternative product; and so on, all of which could be changed and reprogrammed over time.

Infilling the void as an architectural, rather than merely pictorial or billboard intervention presents an opportunity to develop alternate forms of programming, materiality, and formal language. Here again the emphasis is on contrast and dialectic: the articulated object vs. planar surface; the changing vs. the permanent; pictorial depth vs. the literal surface; the reflective vs. the opaque; open vs. the closed; the unique public program vs. private accommodation; the spiritual vs. the profane; the honorific vs. real estate commodity. The nature of the dialectic and narrative occurs both locally, between the unique void and its particular context, or between the extended series of voids in a larger context, which may be orchestrated into a controlled, comprehensive presentation of events.

## CONCLUSION

The Cinematic City parallels the aspirations of Constant Nieuwenhuys and the Situationist urban proposals of the 1950's that posit a multi-layered, nomadic city, "a construction of momentarily lived atmospheres" in a state of perpetual transformation.<sup>11</sup> In the city of New Babylon, every space is temporary, open to discovery and reinterpretation, a "changing of landscapes from one hour to the next." The experience of the city, through a condition of "drift," was to constantly rearrange the perception of the street, an unpredictable sequence of "the 'Happy,' the 'Bizarre,' the 'Sinister,'" offering an endless chain of encounters between mind, body, space and architecture.<sup>12</sup>

The Situationists' denial of the city as a fixed physical artifact also describes the essence of the cinematic city, a phenomenon of orchestrated activity and programmed use as an analogue to the temporal and spatial characteristics of film.<sup>13</sup> By reconstructing space and program based in film's inherently discontinuous, fragmentary flow of action over time, the city can be conceived as a series of interweaving, non-linear narratives, acting as a comprehensive index and dynamic text, both reflecting and directing its own transformation. Architecture becomes subject and object, protagon-

nist and setting, entering into a continuing dialogue with its possibilities for action and change. One can imagine the danger, as well as potential vitality of a city that can be as manipulated and synthetically controlled as the production of a film. The objective, well worth the risk, is to regain content through the synthesis of disjunctive experiences that are reflective of the flux, complexity, and contradictions of modern culture.

## NOTES

<sup>1</sup> Recent investigations into film and architectural imagery include: Don Albrecht, *Film and Architecture: Set Design From Blade Runner to Metropolis* (New York: Prestal Press, 1996) and Mark Lamster (ed), *Architecture and Film* (New York: Princeton Architectural Press, 2000).

<sup>2</sup> Catherine Belsey, *Critical Practice* (New York: Routledge Press, 1980, 2002), p. 81.

<sup>3</sup> Ibid., p. 84.

<sup>4</sup> Peter Klinge, Lee McConkey, *Introduction to Film Structure*(Washington D.C.: University Press of America, 1982).

<sup>5</sup> This is particularly evident in Jean Luc Godard's *Contempt* (1963), in which sometimes, the characters move in and out of a static frame (the camera's eye); sometimes the narrative generates action that

causes the camera to follow; or at other times, the camera generates a site that characters will later inhabit.

<sup>6</sup> Jean Douchet, *French New Wave* (New York: DAPI, Inc, 1999).

<sup>7</sup> Aldo Rossi, *The Architecture of the City* (Cambridge: M.I.T. Press, 1978), p. 87.

<sup>8</sup> Architecturally scaled murals as this kind that covered buildings surfaces with images of preexisting vistas were pioneered by the painter Richard Haas, and first commissioned in New York and Boston in the early 1970s.

<sup>9</sup> This is similar to early video experiments by the artist Bruce Nauman, as in his corridor installations of 1970 and 1971, most notably in "Live-Taped Video Corridor," which incorporated a live and pre-recorded videotape of a corridor, showing the back of a visitor moving away and getting smaller as the monitor is approached. See *Bruce Nauman: Catalogue Raisonne* (Minneapolis: Walker Art Center, 1995), pp. 241, 245. 247, 251.

<sup>10</sup> A particularly effective example of voiding was expressed through the gaps of destruction in post-World War II Berlin, as well as the presence of the Berlin Wall. The power of this narrative is rapidly disappearing as the city quickly rebuilds after the fall of the Berlin Wall in 1991, and is now virtually gone after the recent reconstruction of Potsdamer Platz.

<sup>11</sup> Constant Nieuwenhuys' quote from: Ruth Eaton, *Ideal Cities* (New York: Thames and Hudson Press, 2002), p.225.

<sup>12</sup> Quotes by Ivain Chtcheglov from Simon Sadler, *The Situationist City*(Cambridge: M.I.T. Press, 1998), pp. 138-9.

<sup>13</sup> A seminal exploration of the city as a form of cinematic narrative of action and events was developed in: Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1981).