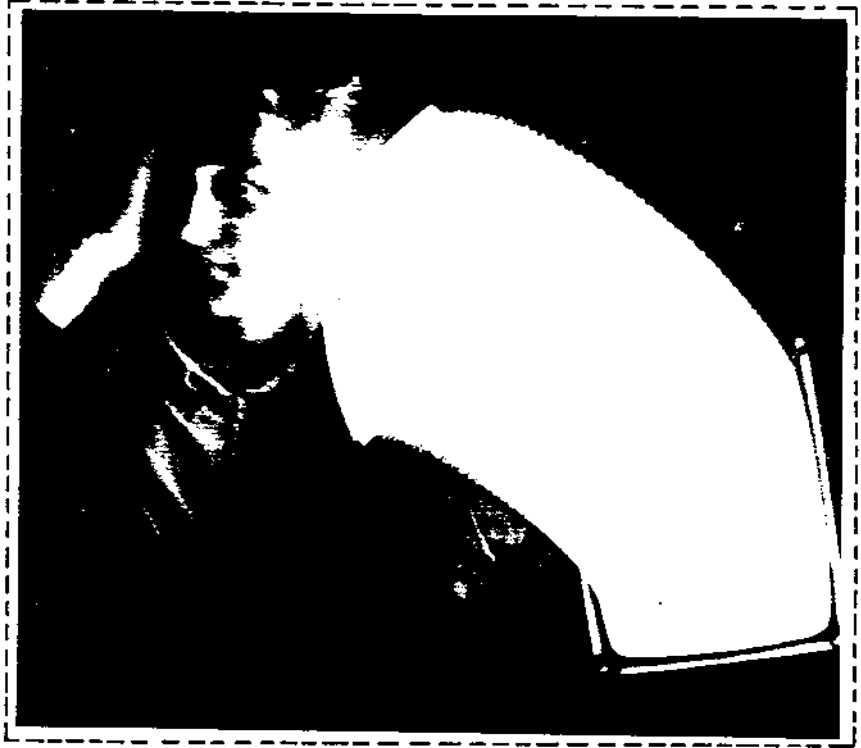


TOWARDS A MONTAGE ARCHITECTURE



(an architectonic play in progress.....)



ACKNOWLEDGMENTS

I would like to thank my friends; the memories of the five years we spent together have been a constant inspiration to me.

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A special thank you is in order for my previous studio critics and friends Rodney Place, Susan Lewis, Christina Wholer, and William "The Biff" Fellows. Our "chats" via the buried cable have been a great help.

Finally, I would like to dedicate this book to the memory of my father, Jackson Williams.

MICHAEL WILLIAMS

After a long night in a very uncertain studio
9 May 1985

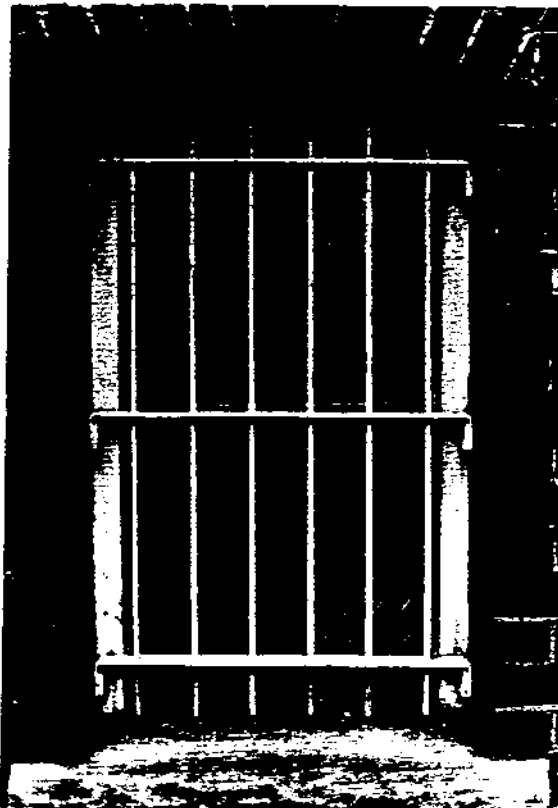
In its intoxication with technological potential,
our post industrial affluent society has forgotten
the need for symbolism and poetry in buildings
rising from deep in the human spirit.

Jahani Pallasmaa

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TOWARDS A MONTAGE ARCHITECTURE



(an architectonic play in progress.....)



TOWARDS A MONTAGE ARCHITECTURE
(thoughts on a process.....)



The purpose of this piece of writing is two-fold. First, I have always been an admirer of collage painting and film. Secondly, for many years I lived under the assumption that there existed an imaginary line drawn between architecture and the other fine arts (i.e. painting, sculpture, music and literature). That is, while these fields are obviously all related to each other, the process of creation seemed quite different. In the case of architecture the process was taught as being linear in nature. Whereas, in the other disciplines of the fine arts the process was paradigmatic in nature. It has only been during the last two or three years that this belief has changed. While I have always enjoyed painting and drawing, it always seemed to be an act of exorcism, a way to express feelings that I did not believe were acceptable in my field (or at least they were not viewed as being as important as the creation of a piece of architecture). This belief manifested out of a way in which architecture was presented as a discipline (i.e. bubble diagrams, matrices, etc...). It seemed quite comfortable to pick up a brush or spatula and engage myself in painting or collage, but when it was finished and my brushes had been cleaned and my paint put away, I returned to my T-square and triangles where I would make rigid lines on pieces of paper. Then I would neatly place the efforts of the day upon my desk.

It seems to me that at that time this imaginary line was more like a solid wall, and once you crossed the line your world and how you perceived it would change quite radically. In painting, one is never expected to give a blow-by-blow account of his actions. But within the realms of architectural activity it is quite the opposite. One is held accountable for his every move. And one should never say, "I did it because I like it," because if these words are uttered you are immediately hung out to dry! This is not to say that I advocate a purely retinal architecture; instead, I favor a process that is not pre-occupied with technological hang-ups and leading economic indexes,

Therefore, it is my purpose to talk about an alternative way of looking at architecture. A way of understanding architectural principles via a process that speaks of a kind of "cross-over" which may permit us to investigate the dynamic poetic potentials or architectural design. A process that beckons us to

let our imaginations wander to the limit. Consequently, I would like to talk about transformations, or more specifically the idea of montage or collage and how these two methods of perception and creation may be viewed as catalysts or vehicles in the creation of architecture. Or as Jerzy Rozenberg has stated:

"Can collage guide architecture out of the reactionary woods or revivalism, historicism, linguistics, past the naive memory seekers into the fertile fields or creative architectural endeavor?"

To begin, let us investigate the historic development of collage. We tend to understand collage via the physical works that are a result of the process. Too often the process (mental state of mind) is overlooked in favor of the "end product." The process is the direct result of an altered perception of the world and its workings. We shall therefore briefly investigate some of the events that caused this change in perception of the world and the ramifications that were forthcoming. The understanding of this change of perception is vital if we are to understand how all of this relates to the creation of architecture. More specifically, the role of collage and montage as vehicles of transformation in architecture.

"In considering the works of collage, two aspects assert their primary importance. The first... is that what is being glued together are distinctly non homogeneous elements...components belonging to separate intellectual or perspective categories...Arrived at by means of juxtaposition."

This juxtaposition of nonhomogeneous elements is a direct result of the abandonment of perspective as both a form of understanding the world and the representation of that world. In tracing the development of perspective it has been said that the Greeks regarded perspective as the study of optics (which was regarded as a branch of Geometry). During Elizabethan times, perspective came to be regarded as "mathematical art" which concerned itself with the "manner and properties of all radiations, direct,

broken and reflected"? To help understand this change in a world view, it will be quite beneficial to borrow a quote from Jerzy Rozenberg's article "CE N' EST PAS LA COLLE" which appeared in a recent issue of "DICHOTOMY."

"Perspective, as a method of representation was introduced and expressed the ideology of a new class rising to power in 15th Century Italy. This new class, consisting largely of artisans and merchants, acquired its wealth and consequently its power by mastering quantification, by learning to correctly determine the value of things. Intent on elevating itself from the old schema of the world, this class sought to abolish the existing order of the world by shifting its values. Perspective, as a procedure for the determination of value, offered such opportunity. The old schema of the world, represented by a statified pyramid with God at its apex, favoured royalty and nobility. The new class, occupying the lowest rungs of the old pyramid, by adopting the 'pyramid' of perspective as the true, scientific representation of the world, placed man, this is to say themselves, at the apex."⁴

This would explain the transformation in religious art, which corresponds to this period of time. Consequently, religious figures no longer overwhelmed the mortal characters that appeared in these paintings. The enormous difference in scale which separated god-like figures from those of man-like figures was abandoned in favor of the new world view. Instead compositions and the elements which occupied the pictorial composition were arranged in relationship to the eye via perspective. This transformation or shift in values brought about by the introduction or re-invention of perspective dominated European thought for many centuries.

It is said that we live our lives in a cyclical manner, and that is probably quite true even in the realm of what we accept as being stylish or fashionable. Moreover, this cyclical mode of operation works at a much larger level. A level that is immune to trend and fad. It is not something that is easily definable, nor does it attain its popularity via the glossy pages of a magazine. It is the sort of thing that evolves quietly, without much attention given to it at first. It is the kind of thing that affects us all whether we are aware of it or not!

The pendulum of perspective caused a shift in values, a change in the way man viewed himself in relationship to his world. It should come as no surprise that eventually the pendulum would strike an arc in another direction. Consequently challenging our concepts and precepts of life and the creative process. This was to be the case with collage.

"It should come as no big surprise that the abandonment of perspective was also linked to radical social change in the first part of this Century... A new class, variously referred to as 'the working class', the proletariat, or 'the masses' sought to take the place of the bourgeoisie. Once again the social revolution found expression in the plastic arts by rejecting the method of representation associated with the declining class and once again it was perpetrated by painters who as a group had lost their share of power during the process of transformation of the artist/merchant class into the bourgeoisie."⁵

We should now like to talk a bit about collage, but more specifically how collage manifested itself in various movements of the early 20th Century. We may credit the work of artists such as Picasso, Braque, Ernst, Duchamp, Malevich, and George Grosz as being pioneers in the development of collage. Each of these artists challenged the perception of the world as understood at that time. The world view, remember, had once again changed. Let us try and relate this change in attitude via the last great artistic movement which flourished in a pre-Cubistic atmosphere.

"Impressionist painting derived its impetus from the perspective world, from the system of values predicated on 'science.' This becomes most apparent in Pointillism, a stylistic off-shoot of Impressionism which attempted to represent the philosophy of vision, by reproducing on canvas the scientific principle of optics (as it was understood then). In this sense Impressionism was the crowning achievement of perspectivity; it is perspectivity as 'rationalization of sight' taken to its logical conclusion. Cubism on the other hand replaced the specious objectivity of Impressionism's 'scientific' philosophy of seeing with an authentic subjectivity of psychology of vision. As a result the geometrical congruence of the image grounded in abstraction was abolished in favour of a perceptual congruence rooted in experience."⁶

Time does not allow for a chronological breakdown (if even possible) of collage and its influence on art. I would like, however, to talk briefly about the relationship between collage and cubism. Keeping in mind, however, that this is not a discussion about 'products' or 'pieces of work' directly. Instead this is a discussion about the premise upon which the work is based.

This discussion is important because of the influence the movement has had on our perception of the world. "Artists were no longer interested in conveying the image of a thing but rather an image or experience of that thing." Or as I have mentioned earlier, a growing concern developed in relationship to the object and its potential as a source of creative stimuli in relationship to the new world view which had been ushered in. The artist became interested in the latent potentials that may exist in an object perceived within the new framework of perception, thus allowing endless transformational possibilities; the only limitations being those of the creators.

Technically cubism was a breakdown of three-dimensional space constructed from a fixed point of view. Things exist in multiple relationship to each other and consequently change their appearance according to one's point of view. Cubism was an attempt to see the world in a new way via a concept of fragmentation. Consequently, collage became a method of portraying this fragmented view. A way of re-affirming the new world view which had become the result of scientific investigation and proposition.

I would like to end this portion of the writing with a quote from Willie Baumeister. I think this quote may perhaps sum up what I have been trying to say to some extent. The quote speaks of the fragmentation of the new world view that was a result of the advent of a new attitude about perspective and our perception of the world and the creative avenues that were opened as a result.

"It begins with a piece of cut-out photograph, head, body or something else. Such fragmentation detached from its original background is laid isolated on a piece of white

paper. For all that, practically speaking, it remains on the surface, there occurs nevertheless and impressively, a phenomenon invoking a body in space. To the highest measure it is distinguished from all the usual natural aspects and from the usual naturalistic impressions based on perspective."³

Not unlike collage, montage can be described as a transformational process through which an object obtains a new existence by means of juxtaposition of dissimilar bits of information. In fact, we are talking about a transitional process that utilizes rapidly edited images that suggest the lapse of time or the passing of events.

It is therefore a process based on a shift in perspective values!

Montage, then, becomes a form of illusion, that relates motion, time, and space in a new form of composition.

Like collage, montage becomes a process of creation that evolves from composite perspective as opposed to that of traditional linear perspective.

Furthermore, each shot should make a new point. Through the juxtaposition of shots, new meanings can be created. The meanings then, are in the juxtapositions, not in the individual shots.

Obviously, the consequences were tremendous. No longer was film to be thought of only as a method of recording events. Instead, film moved into the realm of the fine arts. By abandoning the notion of a fixed point of observation (as in the early work of Lumiere and Edison) the art of filmmaking became concerned with an intellectual shift in values.

Film became the shaper of mass consciousness in the early part of the 20th century.

We no longer construct the visual world with an acute angle, conveying on the horizon. We open up this angle, pulling the representation against us, upon us, towards us.... that is why we are not afraid to use close-ups in films to portray man as he sometimes seems to us, out of natural proportions... In other words, in our new perspective, there is no perspective.⁴

We shall now briefly investigate some theories of montage as developed by Pudovkin and Eisenstien. I would like however to concentrate the thrust of this investigation on the theories of Sergi Eisenstien. It is my belief that Eisenstien pressed to the limit the potentials of montage. Also, I think that this discussion will provide us with information so that we may begin to develop a mental framework. Thus enabling us to see how these concepts may 'cross-over' and become components of a three-dimensional design process.

Moreover, I believe that the very essence of montage or intellectual montage takes us to the very limit of the 'crisis of the object' in modern art.

Although montage is a two-dimensional phenomenon, its three-dimensional possibilities are in-exhaustable. It is Eisenstiens concept of *PRISM* that takes us to the very heart of this problem or object-crisis that I have spoken of.

Eisenstien defined *PRISM* as: "semantic distortion, that is the material elements of a composition undergo a change of meaning, due to the latent alteration of mutual relations that originally connected them".¹⁰ That is, we may look at an object in relation to its surrounding objects, from this we may isolate the object or unlock its latent potentials via transformation. This provides us with the substance for creative exploration.

Moreover, we can enlarge a detail of the object, or we may perhaps invent a new scenario, thus liberating the object and providing vast creative opportunities. The result of the transformation is two-fold. First, we have transgressed our original conception of the object. Secondly, we may then begin to create mutations or hybrid forms based on perceptions and creative intuition.

An explosion occurs, pieces of a dis-similar nature begin to burst into space awaiting a re-assemblage. Our task then becomes one of creating, from these fragments, an intuitive architectonic vocabulary!

Like many theorists, Eisenstien was interested in exploring general principles which could be applied to a variety of apparently different forms of creative activity. Like Heraclites, Eisenstien believed that the essence of existence is in constant change. He believed that natures eternal fluctuation is dialectical the result of the conflict of opposites.#

Furthermore, Eisenstien believed that the function of the artist is to capture the dynamic collision or conflict of opposites. The function of the artist is to:"sensitize the spectator to the eternal fluctuations of the macrocosim."¹² Eisenstien felt conflict to be universal in all forms of art. Eisenstien agreed with Pudovkin that each shot of a film sequence should be incomplete,contributory, rather than self contained. He did, however, disagree with Pudovkin over the flow of the montage sequence. While Pudovkin felt that the transition between shots should flow naturally; Eisenstien felt that each shot should be sharp, jolting, even violent in nature.

We have thus far, investigated the development of collage and montage; both historically and within the framework of modern art. I hope that it has become clear that the creative forces behind collage and montage can serve as inspiration or, to an even greater extent, components of an architectonic process.

Although I have spoken of collage and montage, it is not enough to tear bits and pieces of things and merely juxtapose the elements into wonderful creations; although, these actions are obviously a part of the overall process. What is more important however, is the intellectual framework through which the work is carried out. For example, the actual process of tearing pieces of photographs or paper, may run the risk of becoming a purely retinal activity. Instead, we must be constantly aware of the philosophical ideologies that breath the life into this form of expression. Moreover, the resulting piece of architecture may not reek of collage on a most elementary level; one may instead opt for an 'intellectual collage' or montage, as is the case of Eisenstiens work.

For example, Michael Graves, in much of his work, makes beautiful collages and drawings. But in this instance, I do not believe

that the means justify the end product. Instead, collage becomes a tool that deals with architecture on a most superficial level. They infact become architectonic billboards. Graves' work is quite like the favorite Christmas present one finds on Christmas morning. It is so beautifully wrapped, what a beautiful object! You can't wait to open this present and marvel at it's contents. But unfortunately, once the present has been opened one usually finds something quite anti-climactic, you know, like a pair of socks!

This is the problem that architecture has gotten itself into. Many architects are either obsessed with technology or they become infatuated over worn out architectonic vocabularies.

Through the work of Graves, Stern, Tigerman and a few others; there is this desire to return us to a time when life was a bit easier to deal with. A time when we all came to work dressed in frocks or togas. Skipping through fields, passing our time away making daisy-chains and sipping sodas under the shade of the corner pergola. It becomes like so much sentence without any punctuation. It is unfortunate that this small handful of so-called creative types have so much influence on the bureaucratic types that operate various architectural institutions. There is often no desire to move ahead, only backwards. Constantly creating in a vacuum, utilizing the same old concepts over and over again. Or as Jerzy Rozenberg has stated:

.....the architecture of the past 500 years was the product of it's representation. Plan, perspective, axonometric were perspective methods of representation; they led to a perspective architecture that reflected the world views originally encoded in the representation that produced it. This world view is no longer valid; infact, it is false! It has been refuted by both the sciences and the arts, and yet architecture still clings to it. The only possible result of such a retrograde attitude is an architecture that also must be false.....13

As a point of departure, the process may begin perhaps, with a less than classic novel. For example, "THE MYSTERIOUS SHRINKING HOUSE" by Jane Louise Curry comes to mind. In this novel a small girl becomes infatuated with a doll house she has found in the attic of her house. So infatuated, that at one point there is a 'cross-over', that is she becomes a part of this doll house, her world and how she perceives it drastically changes. On the most obvious level we can relate this to a change in scale. But on a more intuitive level we are offered quite a creative smorgasboard of possibilities, all of which could be explored via the avenues that we have already spoken of.

Moreover, we do not think in a linear fashion, therefore, we should not create in a linear fashion. We should create as we think, that is, we should become paradigmatic in our attitudes about the design process. We should look for a direction as opposed to destination. Consequently, we may begin to discover new collisions and conflicts with each passing. Letting our imaginations wander to the limit.

We become analogous to that of a fireworks display. That is, just when the coloured lights have extinguished themselves, a brilliant explosion bursts into the sky from the dying embers of the previous explosion. Architecture should be a bit like this.

Quite often we will begin a design project with wonderful drawings that seemingly do not relate to architecture. After awhile, something in our heads will tell us that we are architects not artists, at that point we will stop making these types of drawings. Instead, we switch gears in favour of rigid drawings that reckon of architecture. It has been my experience, along with those of former class-mates; that these seemingly un-architectonic drawings, are in fact, pregnant with architectural possibilities. It's kind of like Alchemy! At one point these drawings, combined with other forms of expression (i.e. writing and music) begin to inform us of possible architectonic transformations! It is therefore, the process of 'getting there' that begins to excite us.

I believe that sooner or later things will change; this change has begun, it will evolve slowly but there is an excitement in the air. I think the work of architects such as Daniel Libeskind, Bernard Tschumi and those works executed by some of my previous tutors serve as examples. On a more personal level, I will always remember a project that a former class-mate of mine created. His name is Yung Ho Chang; he was quite infatuated with bicycle 'moto-cross'. This infatuation led to a very beautiful and exciting project. The final out-come of this obsession was that of a house that allowed for a duality of functions on a very poetic level. That is, by day it was a house and by night this house transformed itself into a bicycle 'moto-cross' course. It is this ability to let the imagination wander that breathes life into architecture, and once again instills hope into our profession.

It becomes difficult to draw any type of conclusions because in the final analysis no conclusions exist. The process spoken of does not begin with an "A" and end with a "B". Neither is there a beginning nor an end, there is only the part that exists in between. It is not a straight line but instead it is curved, of immeasurable length and configuration. The only limitations are those of our imaginations.

The notion that collage and montage can become creative influences in the creation of architecture is, in the final analysis, a method through which we may once again return architecture back to its role as that of a fine art. It is perhaps a beginning, a point of departure, a way of exploring that which we all bang our heads madly about to understand.

A CHANGE IN SCALE (the cross-over)

IN AN AIRPLANE

IN AN (AIR) PLANE

Fly in an airplane at 37,000 feet.

Look out the window, see the world down there.
 The world seems so abstract, i have no way of
 marking my position in the great schema of things...

Ooooooooooch!

Only through my relationship with the person next
 to me is this possible.

The world in here is one of detail.

It's about:

mags.....
 fags.....
 cigs.....
 combs.....
 drinks.....
 packs of cards.....

The world out there is about:

patches of earth.....
 some cultivated.....
 some not.....
 It's about lines.....
 etching their pathes....
 across the plane.....
 of the planet.....

Use a pen.

Use a pencil.

Use some paper.

Use a napkin.

Sketch this view of the other world.

Sketch this view at periodic intervals.

Ask for more napkins!

Ask for more!

MORE! MORE! MORE!

MORE! MORE! MORE!

MORE! MORE! MORE!

I NEED MORE NAPKINS!!!!!!!!!!!!

This will probably upset your stewardess, and cause
 much worry among your fellow passengers.

But don't get upset, it's not the end of it all!

Focus on the airport.

Focus on the airport terminal.

On the airport terminal you shall focus.

Are you focusing on the airport terminal?

Closer!

Closer and closer!

At some point, there is a 'cross-over'.

My God! It has happened!

What was once in here is now out there!

A universe of relationships, where everyone is happy,
where everyone has a purpose, and you can be a part of it
all. What a beautiful world down there!

A DOORKNOB!.....

A PIECE OF PAPER!.....

A WRINKLED LOVE LETTER!.....

A CIGARETTE BUT ON THE CARPET!.....

A MAN IN A BROWN SUIT, WITH A CREASE RUNNING DOWN HIS BACK!.

Stop and pause.

Think about your life at 37,000 feet.

Remove the wrinkled sketches from your pocket.

From your pocket remove the sketches.

Drop them on the floor.

From your pocket remove the sketches, drop them on the floor

Create a proportion.

Create a ratio.

From your pocket remove the sketches , drop them on the
floor. Create a proportion, create a ratio; drop those
sketches on that floor!

Project yourself!

Project yourself!

REMEMBER! REMEMBER! REMEMBER!

REMEMBER! REMEMBER! REMEMBER!

Become a part of your system.

Become a part of the proportional system that you have
created from all those wrinkled napkins.

All those wrinkled observations from that wrinkled
world down there.

Stare down upon all that you have created.

Stare down upon your napkins as they lay upon the terminal floor.

You are once again in flight!

It's 'cross-over' time again.

You are abstract again!

Again you are abstract!

You become an abstraction within a world of details.

Sitting in the terminal, staring at the floor, staring at your napkins.

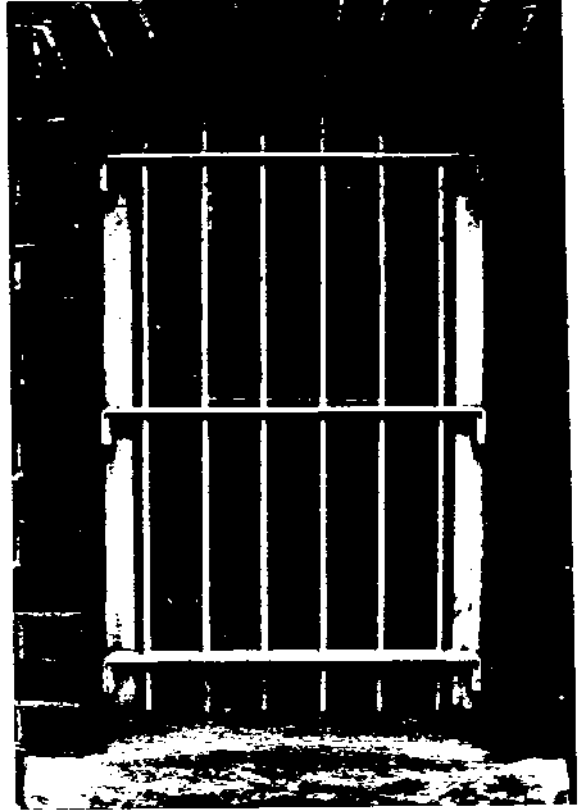
Slowly removing yourself from all of it!

Don't get uptight!

It's not the end of it all, it's only 'cross-over' time again.







THESIS STATEMENT

Forms do not have meanings. A form as such has no meaning, but each form in context, carries at least one meaning, and usually multiple meanings. The form is not the thing, idea, event, person, or institution, but that which stands for the thing, idea, event, person or institution. Experience allows the formation of impressions which give meaning to space and form.

What role does experience play in the development of an architectonic language? To develop an architectonic vocabulary that has meaning, one must begin to look at various

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realities or experiences and attempt to describe them. At some point the information gathered may become the point of departure. An explosion occurs, fragments burst into space; we may then attempt to capture these fragments, thus providing the information for a 'spatial' or 'intellectual' montage. This can be described as a collision or conflict of pieces, combining images that are depictive, neutral in content into intellectual contexts and series.

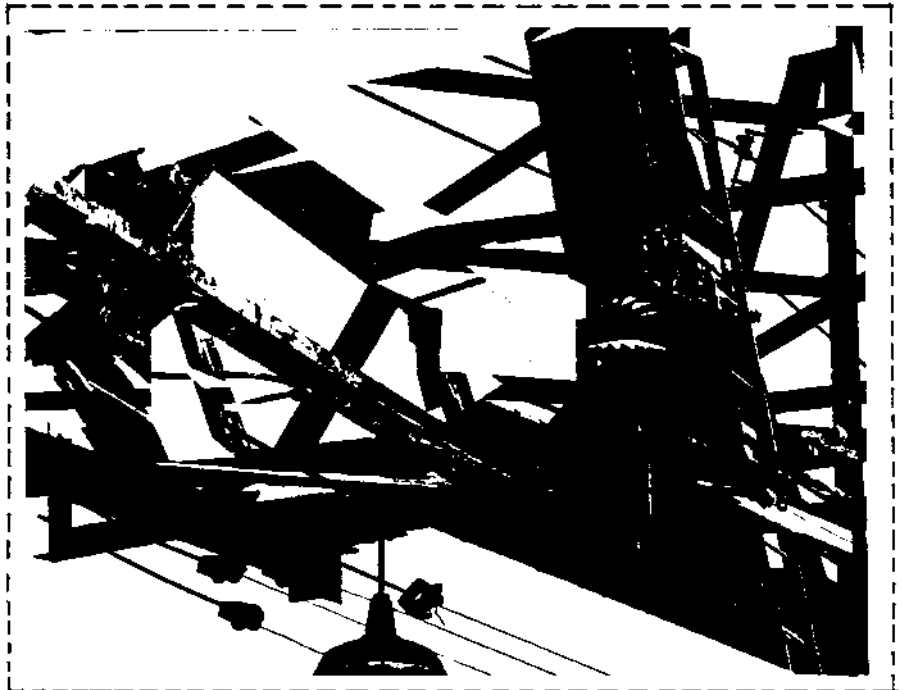
I have chosen two sites in Muncie, Indiana. The first, an abandoned glass production facility. The second, an abandoned facility for the production of bridge components. If we assume that the glass facility and the bridge facility exist by day to produce a product, we may then assume that perhaps by night these structures lead secret lives. We may then let our imaginations wander; we are no longer interested in describing an image but instead we are interested in describing the experience of that object.

Perhaps we may begin to delve into the secret life of the Batch House, the alter-ego of the machine. We may look at the object in it's context, then we may remove the object from it's surroundings by a change in scenario. No longer does the Batch House and the Bridge Structure exist as pieces of machinery to produce a product in Muncie, Indiana. But instead, these two machines become elements of a 'movie' set(a kind of Hollywood 'back-lot'). They become fragments of the 'set'. Their original identities to some extent still exist. But now they are called upon to assume a second identity, that of components of an architectural 'death machine'. They become components of a film 'story-board'; Their scripts have been partially written based on their original functions. But the script is not complete! Additional information is to be provided through Hitchcock's film PSYCHO!!!

It is my intention that this thesis should be viewed as a sort of architectonic 'story-board', similar to Hitchcock's infamous 'story-boards'.

Originally conceived as an architectonic play in seven acts, the limitations of time permitted completion of four of the acts. I do feel that the four completed acts explain the process involved; it should be realised that the final pieces of architecture have been frozen, much like that of a freeze-frame. They are not to be read as complete in any way; they are only isolations at a given period of time.

The idea is that Hitchcock devised a certain set of architectonic components to help in the explanation of the plot; my goal becomes one of creating an alternative architecture that partakes in the plot. Furthermore, through a process of transformation, that evolves from an 'alternative' film sequence (THE MONTAGE SEQUENCE) I am trying to mutate or transform recognizable events and pieces of architecture into a new series of relationships that become exaggerations based on the horrid events that take place in the film. That is, I am becoming an architectural editor of sorts. Creating a new universe from the fragments of the old. An alternative universe for the 'PSYCHO-DRAMA' to unfold in. Montage becomes the catalyst that leads to this alternative architectonic universe. Finally, I want to take the fragments, gestures, experiences, situations, and explode them, distort them, understand them; in order to create a new MISE-EN-SCENE





INTRODUCTION

THE EDITORS DREAM

Such a fantastic machine the world has never seen. I mean look at it! Everyone should be entitled to own one! I saw her in a dream once, that's what gave me the idea in the first place!

It seemed so perfect.

She seemed so perfect.

They seemed so perfect.

So perfect in the dream.

In the dream it was all so perfect.

She gave me structure.

I gained structure through her apparent randomness.

My structure suddenly became meaningless.

She'll lay belief on you, how can life become her point of view?

She is a goddess of imagination. She can change the meaning of reality. She can mold the outcome, change the meaning of the heroes speech. I can become a god with a turn of the

crank and the flip of the switch.

See the pretty picture?

See the people die?

WAIT!!!!!!!!!!!!

Let them make love!

I don't like it!

STOP! STOP!

STOP! STOP!

More feeling please?

Feel the part!

CUT! CUT!

CUT!

CUT!

I want to re-arrange her face.

Love in the street.

Love in an automobile.

Feel the love of her caress.

LOVELOVELOVELOVELOVELOVELOVELOVELOVELOVELO

LOVELOVELOVELOVELOVELOVELOVELOVELOVELOVELO

LOVELOVELOVELOVELOVELOVELOVELOVELOVELOVELO!

Take her torso, place a bit of foil over the hole.

Over the hole, place a piece of foil.

Place some foil over the hole, over the hole of her detached torso.

Smoke some drugs.

Smoke some drugs.

Smoke some drugs from her detached torso!

A beautiful machine.

She can kill.

She can create.

Through the hole of her torso, smoke some drugs.

Smoke some drugs through this hole.

I can make time stand still. She can make time stand still.

Speed things up, slow things down! I can become a regular

Eisenstien. With a snip and a turn of the crank it is done!

I am in a ship, sailing down the avenue.

Stop!

Stop! This will surely mean my death!

The sound of twisted metal, the sail billowing in the wind,
 the sound of glass shattering, this must surely mean my end!
 I am falling from this earth, through this earth, towards
 the earth.

But never leaving the earth.

Falling towards the city, but never leaving the city.

Falling off of the earth, towards the earth.

Here comes cowboys, they're no fun at all.

Catching fragments.

Catching glimpses.

Don't worry, it wont tear you apart.

Falling through the window.

Falling through the frame.

Falling through the lens.

There is a face in the lens and it looks like mine.

Catching fragments, catching glimpses.

Falling through the window and into the room and onto the
 bed. Such a fantastic machine the world has never seen.

It gives randomness through it's apparent structure.

Jesus is a woman too, he strolls the beaches of Southern
 California hanging from a celluloid cross.

Hanging directly above his music machine.

This part is finished, let me go to sleep again.

Time to start another book.....

Time to start another script.....

Time to dream another dream.....

Time to.....

Time to.....

Time to.....

She is back again!

MARIAN!

MARIAN!

MARIAN!

What a wonderful thing i have done!

What a wonderful world we have created!

It's my life inside this frame.

I fear the sand and the water will fall upon my table,

destroying the efforts of this dangerous undertaking.

Just spending my life watching the characters pass through

my frame.

ONE.....

TWO.....

THREE.....

FOUR.....

There they go!

FIVE.....

SIX.....

SEVEN.....

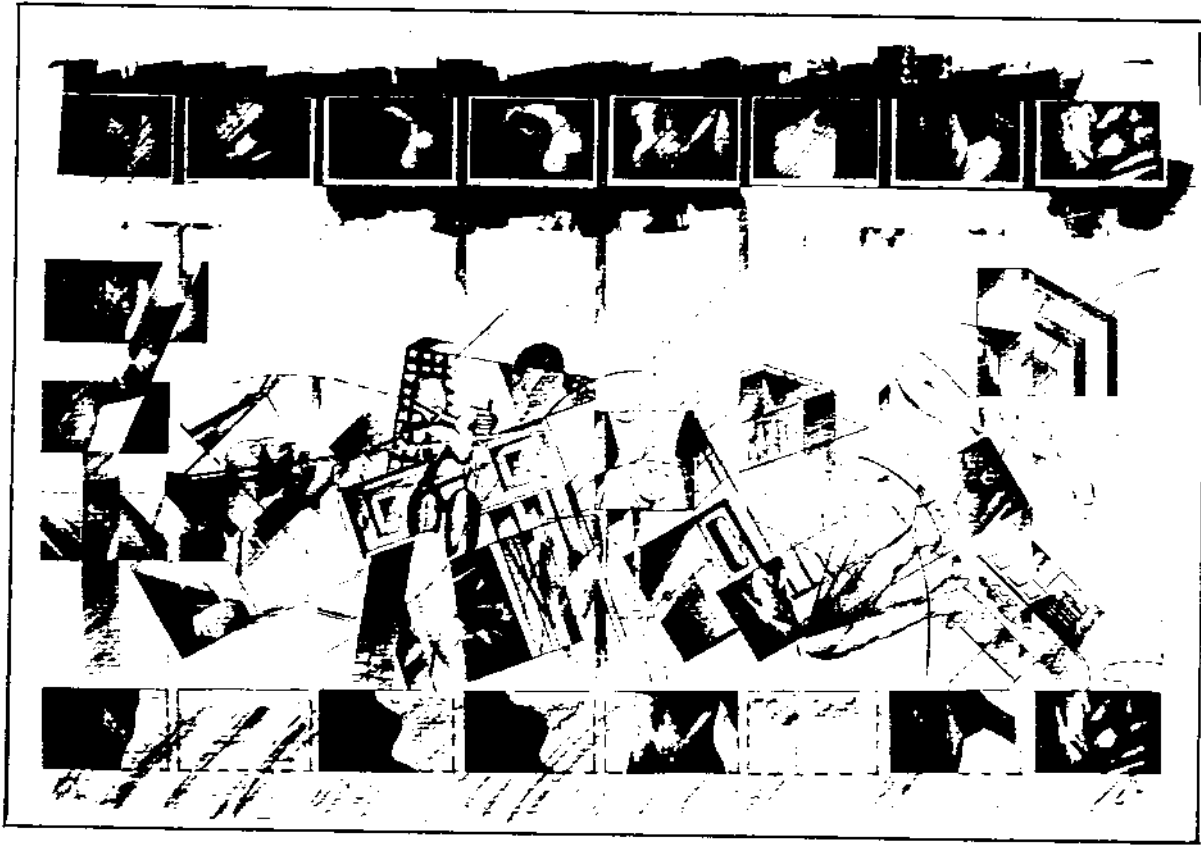
EIGHT.....

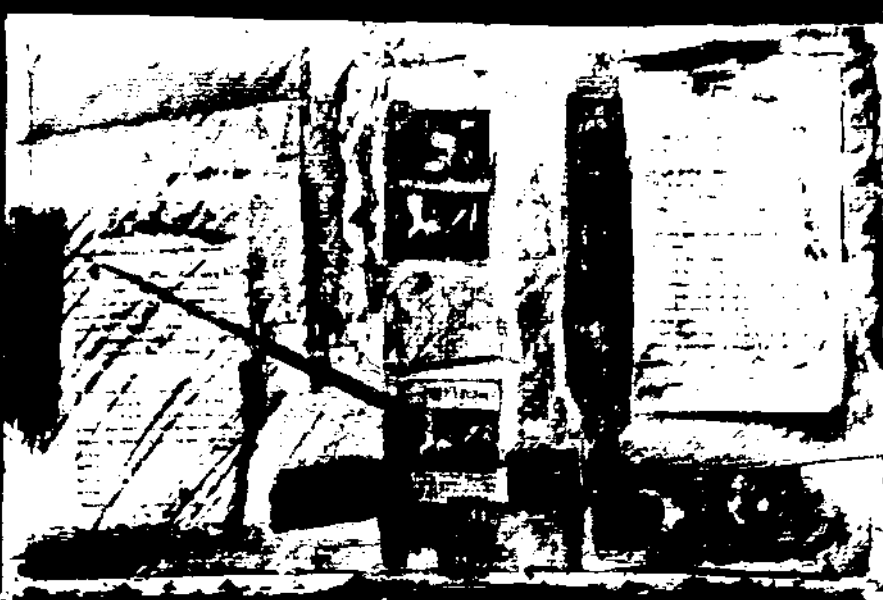
Through my house and out the door, passing silently through
my view-finder.

But still the waves are frozen!

High tide again.

Everything seems so peaceful here in black and white,
between the glass and the room!



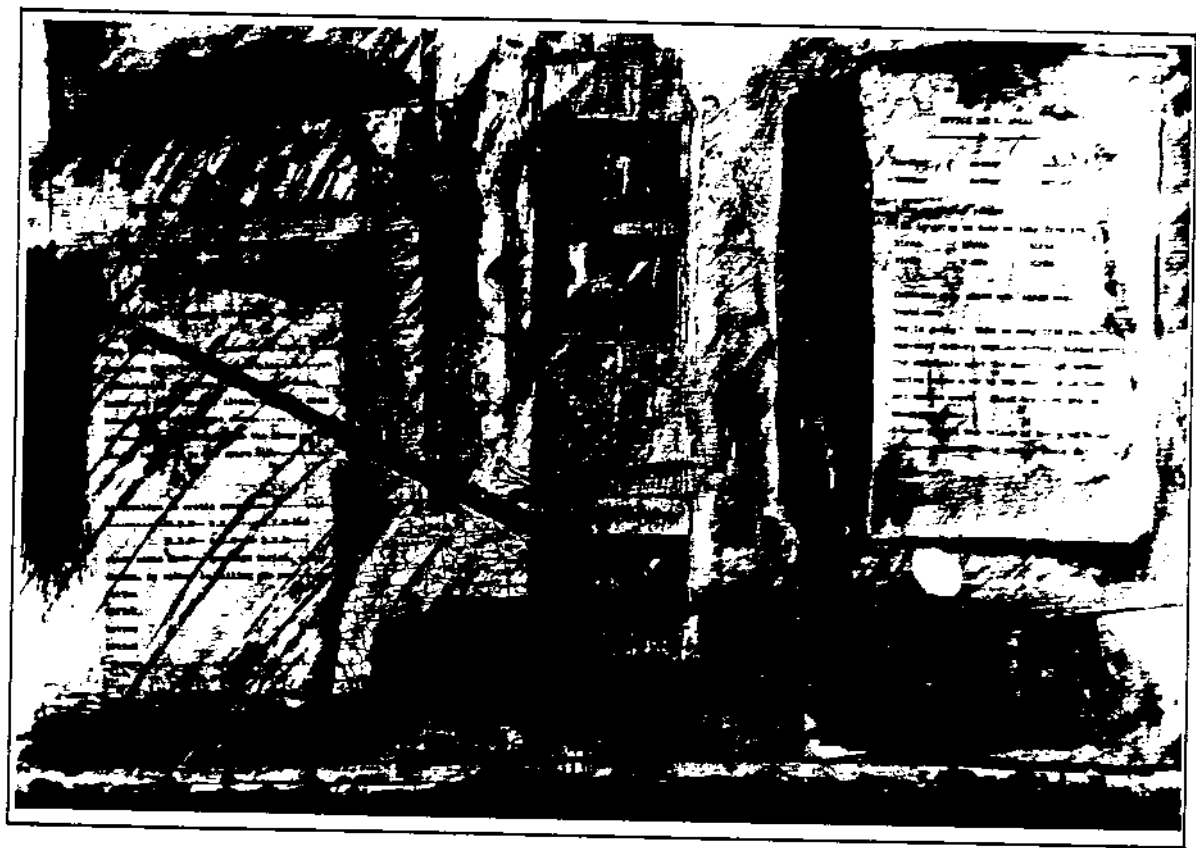


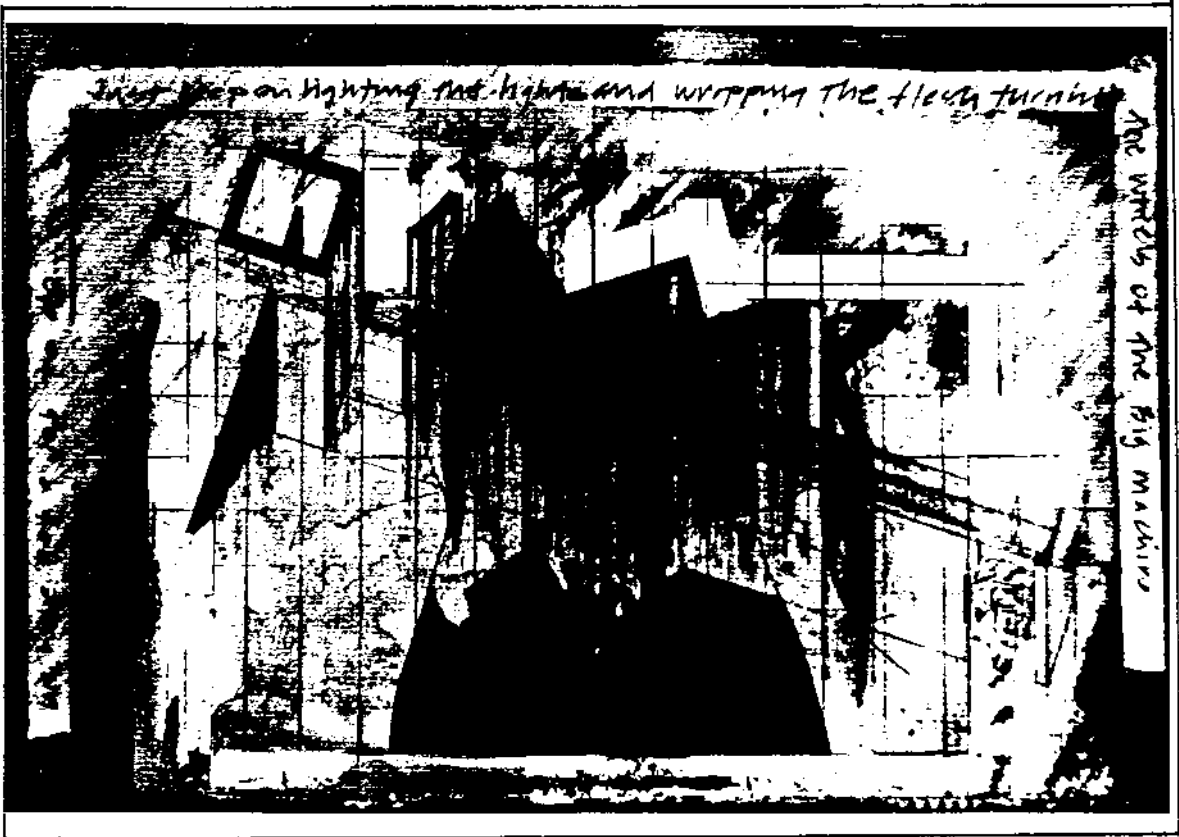
Just keep on fighting the lights and keeping the flesh burning

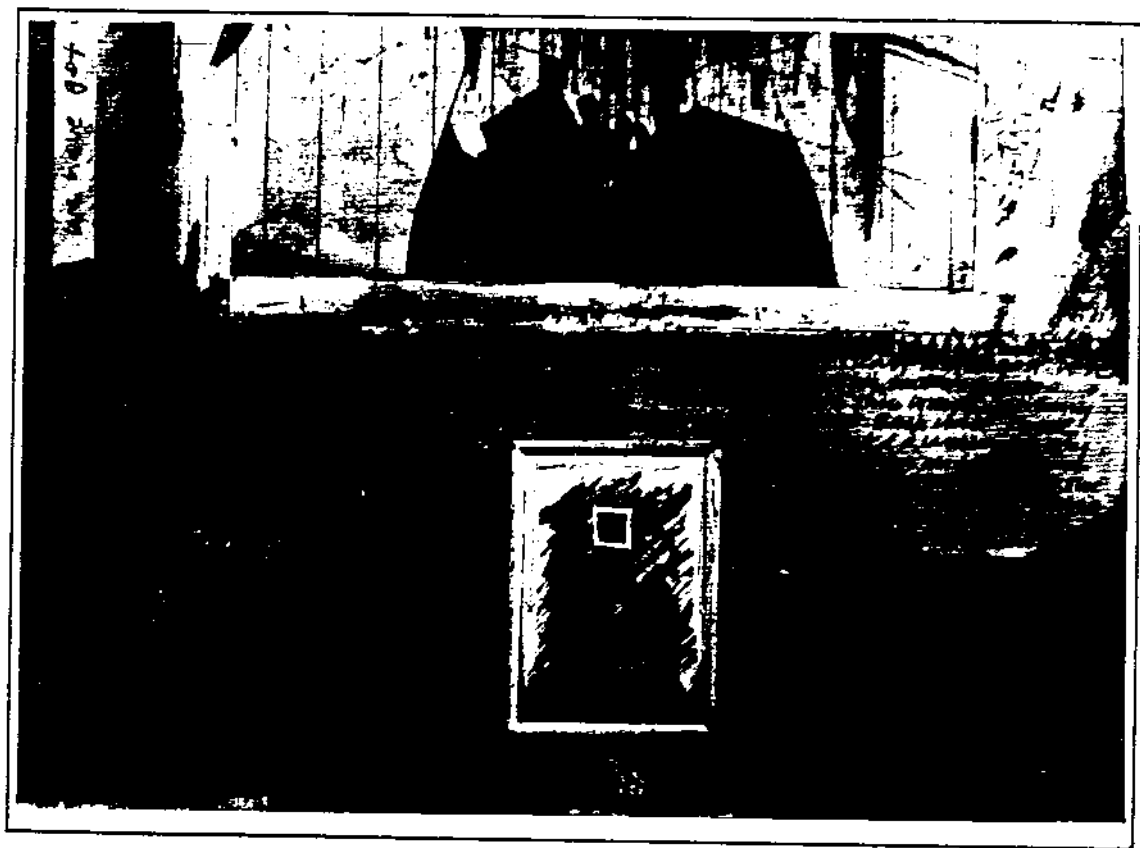


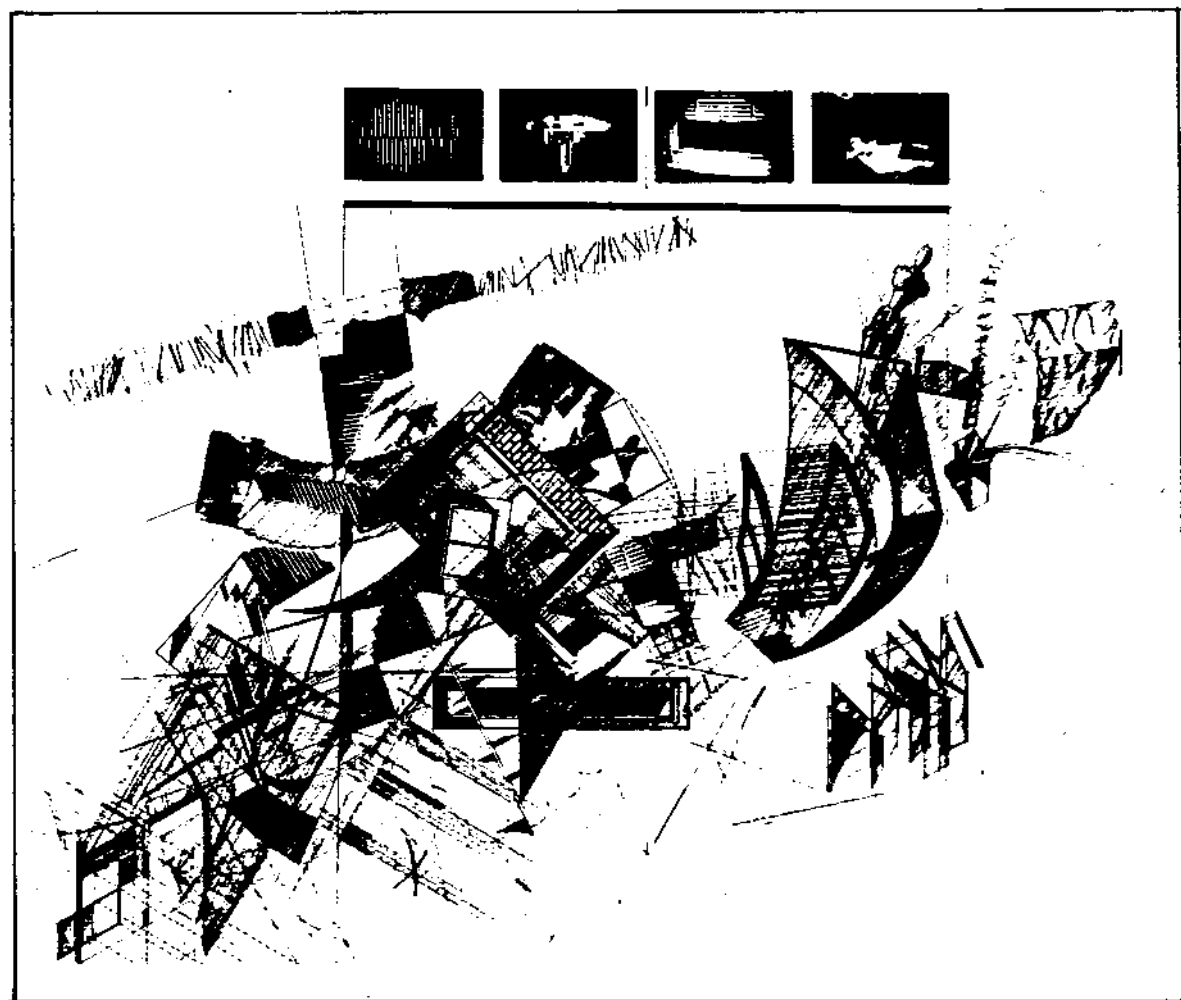
The spirits of the big machine

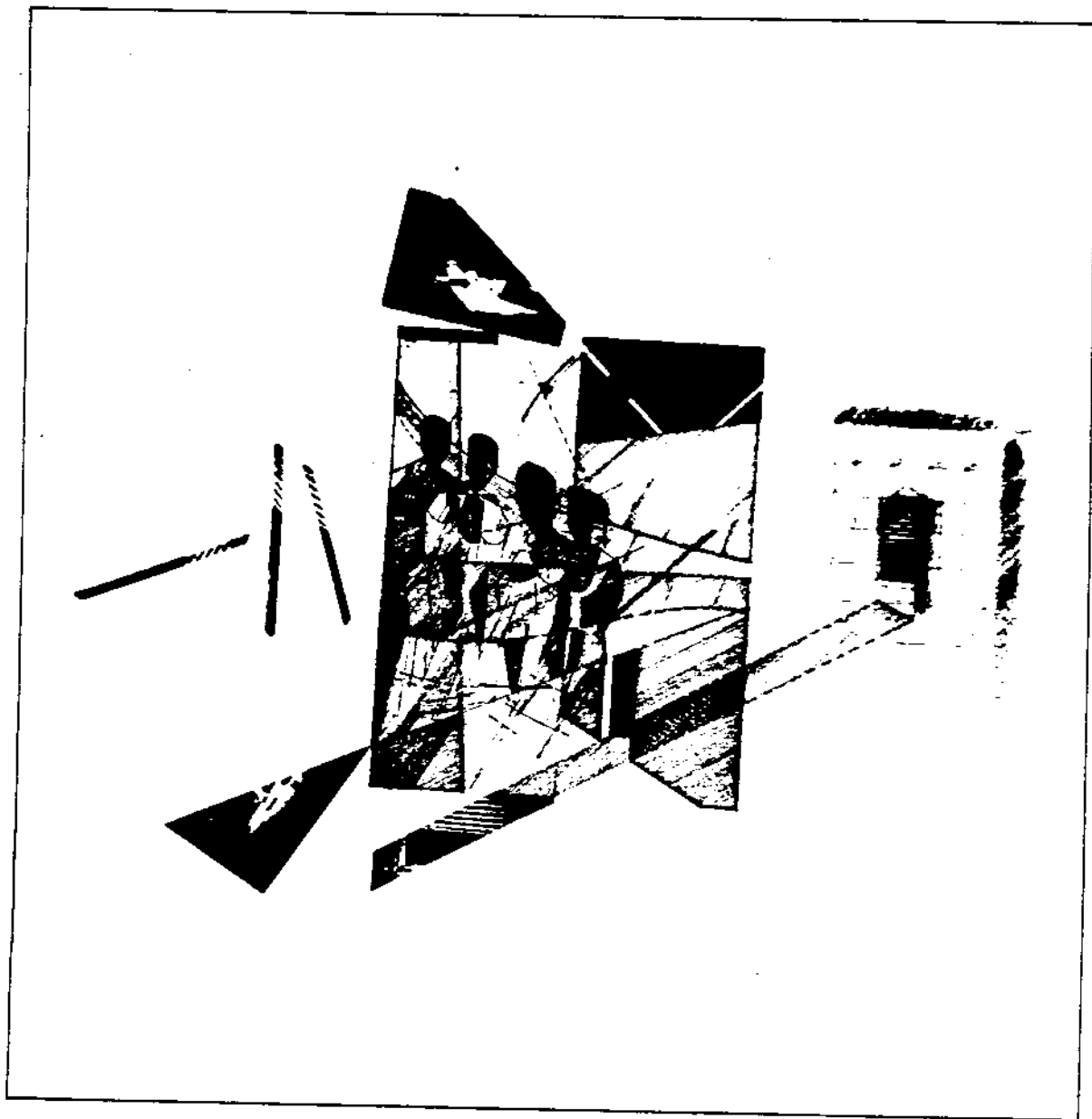


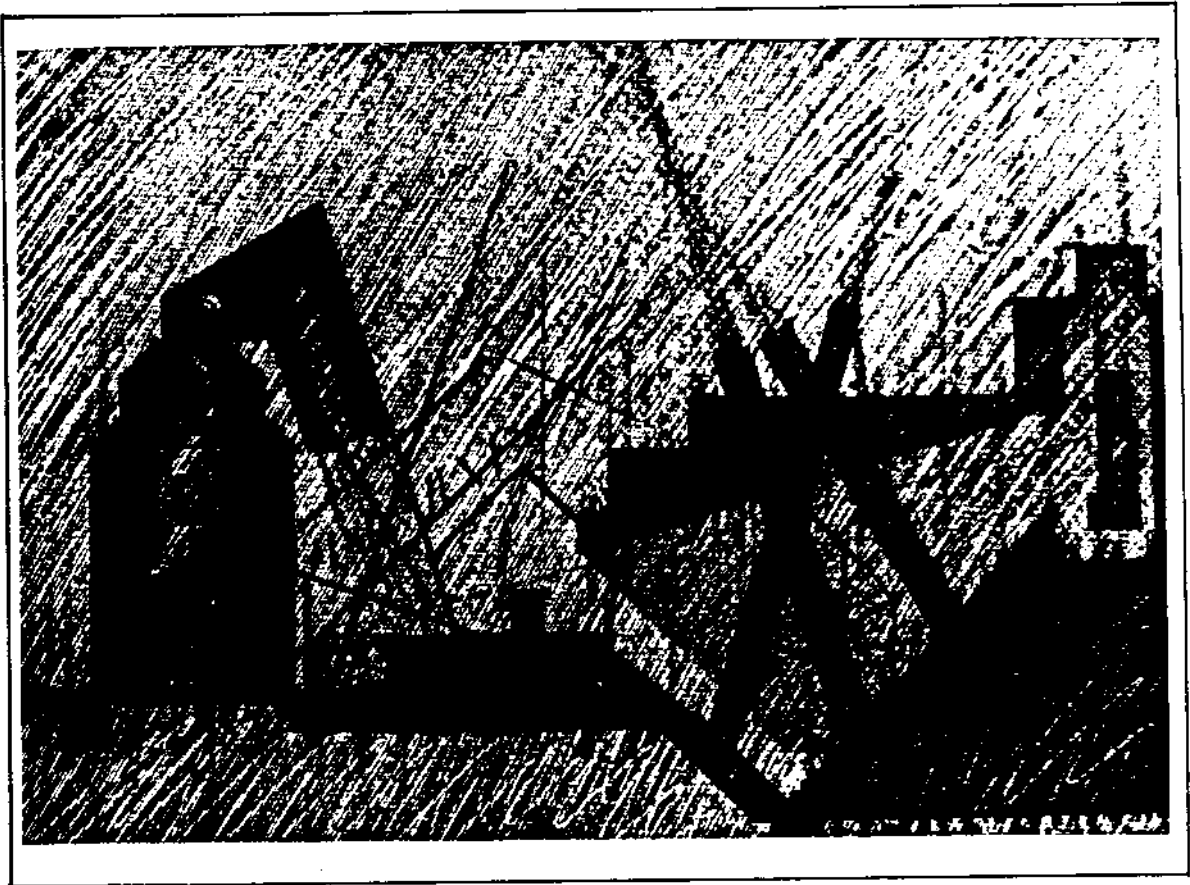


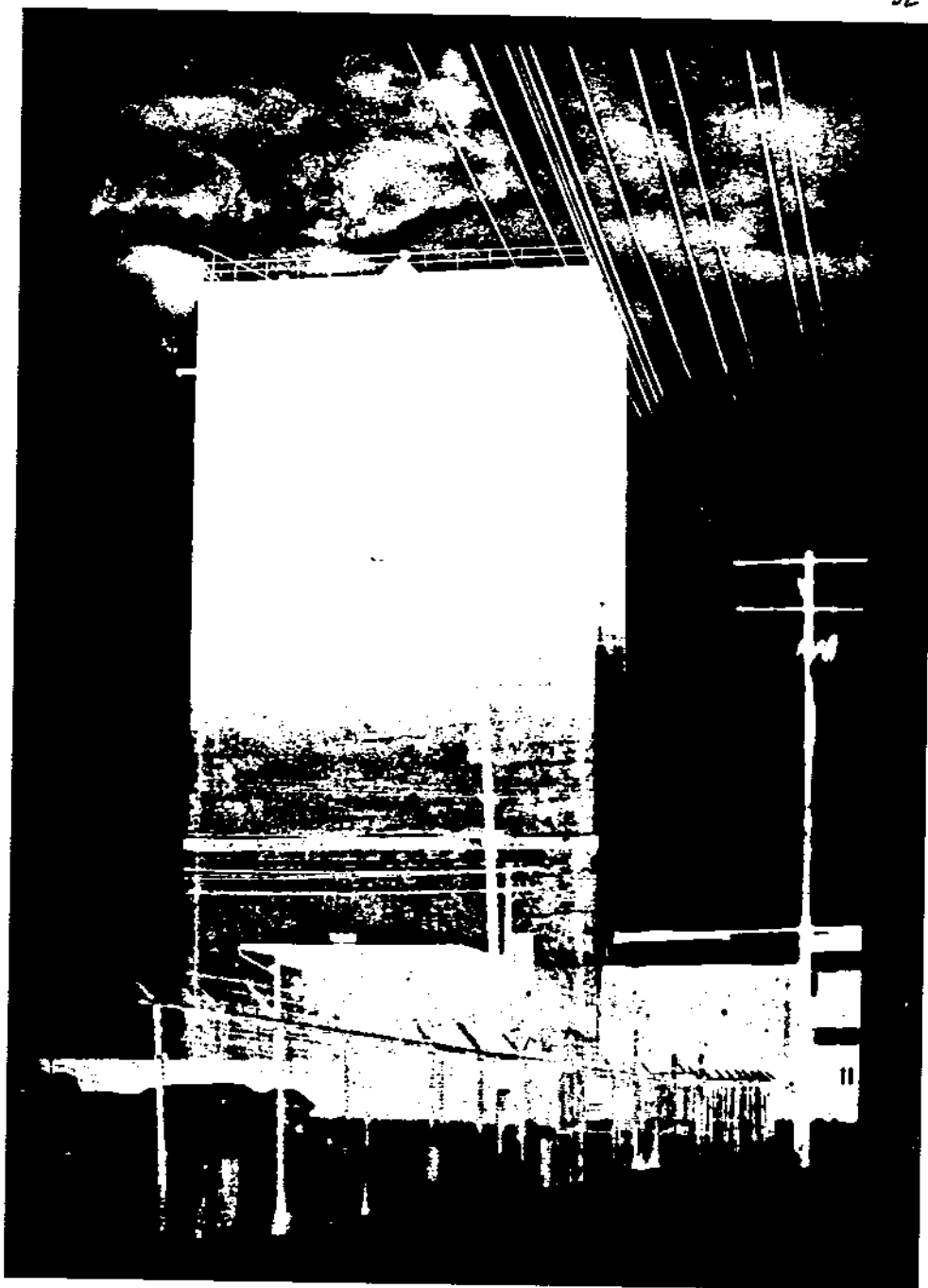




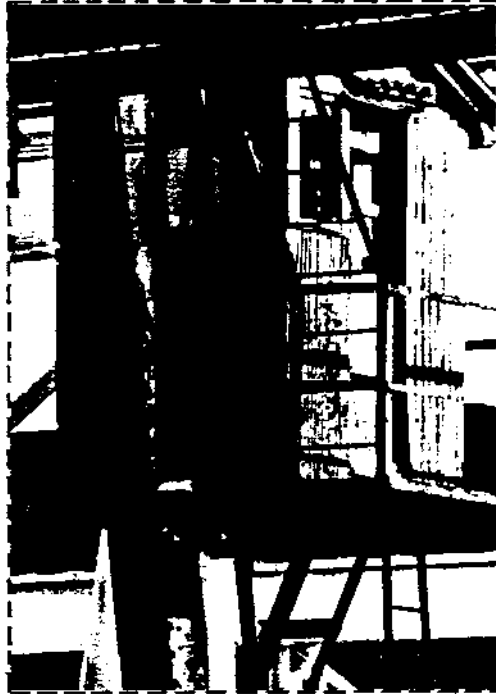








ACT 1



THE PROLOGUE



n stay up t
cleaning a
rtains. met
ms look so
iles comes
the floor
develops a
. R.E.M. R.



while some
sleep and
some youn
nasty dee
a nasty m
their til
wrapping

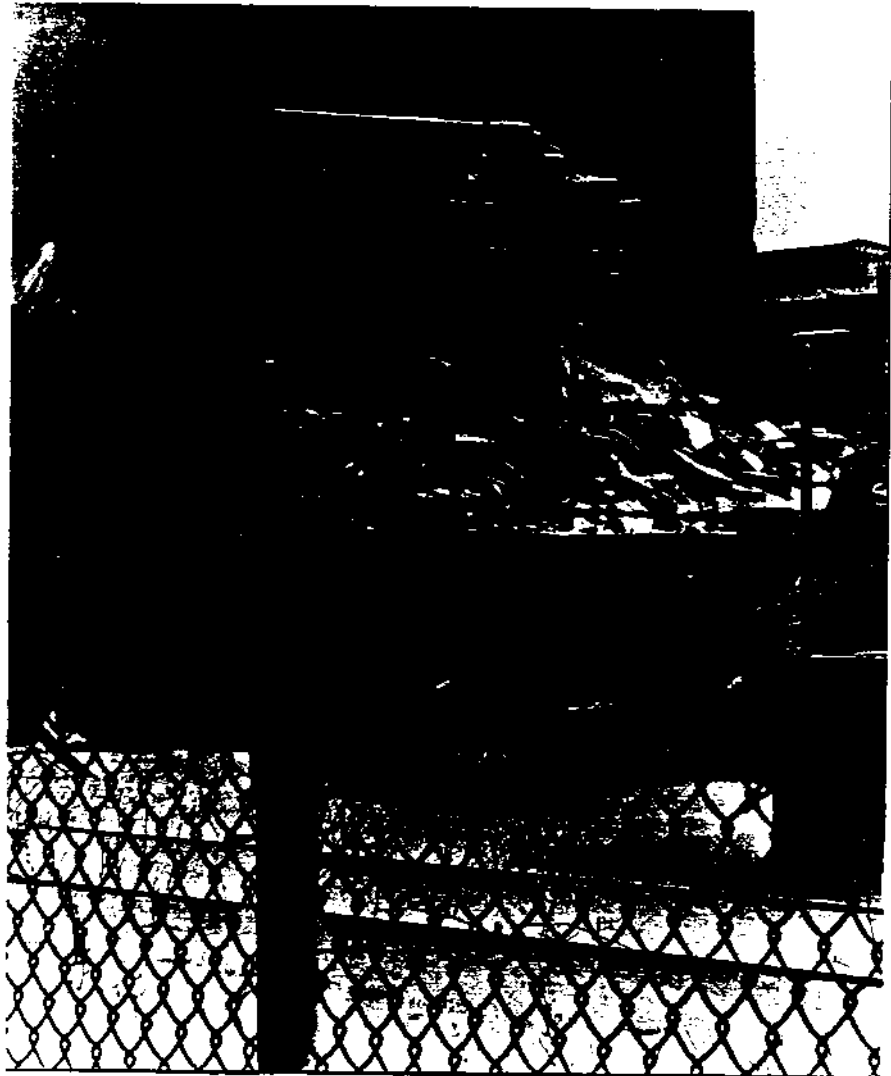


CHARACTERS

-
- THE DREAM
 - FOUR STATES OF ARCHITECTONIC DISCHARGE.
 - THE DEATH MACHINE.....
-

FOREWORD

The first encounter. A premonition of dirty things to come. The characters for a moment are caught in a limbo, between the world of machines and the world of flesh.....

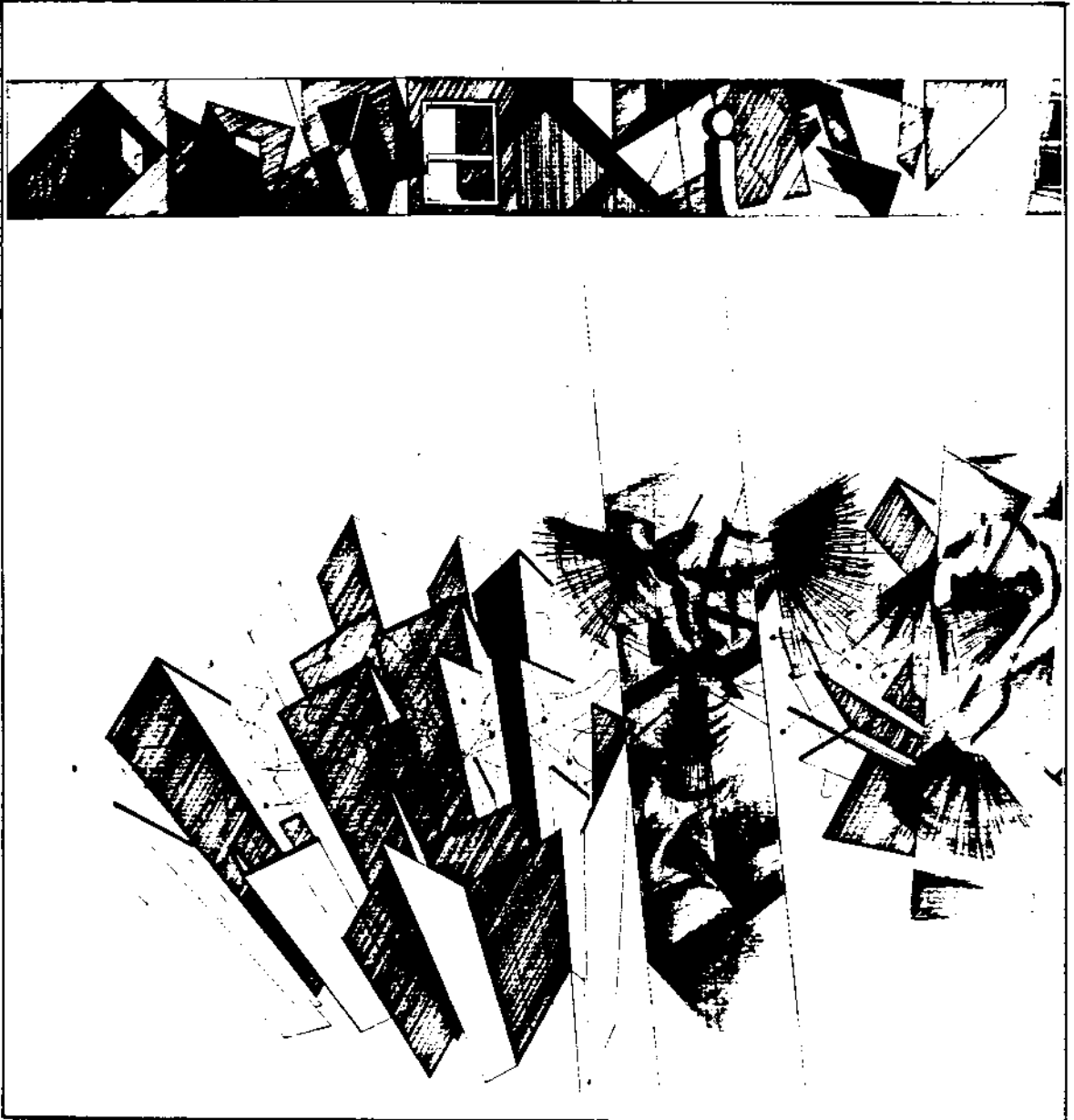


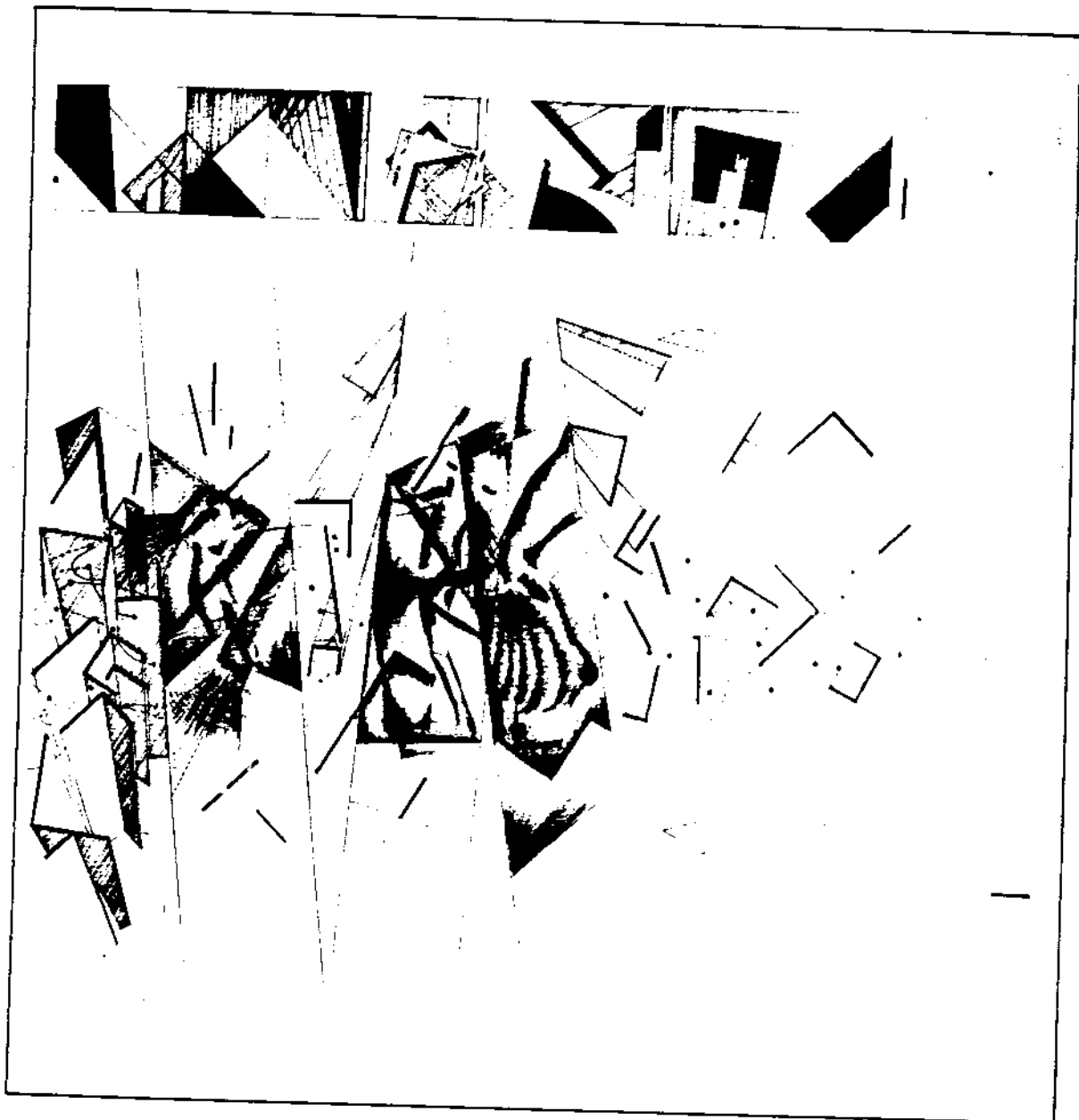
THE DREAM



THE DREAM

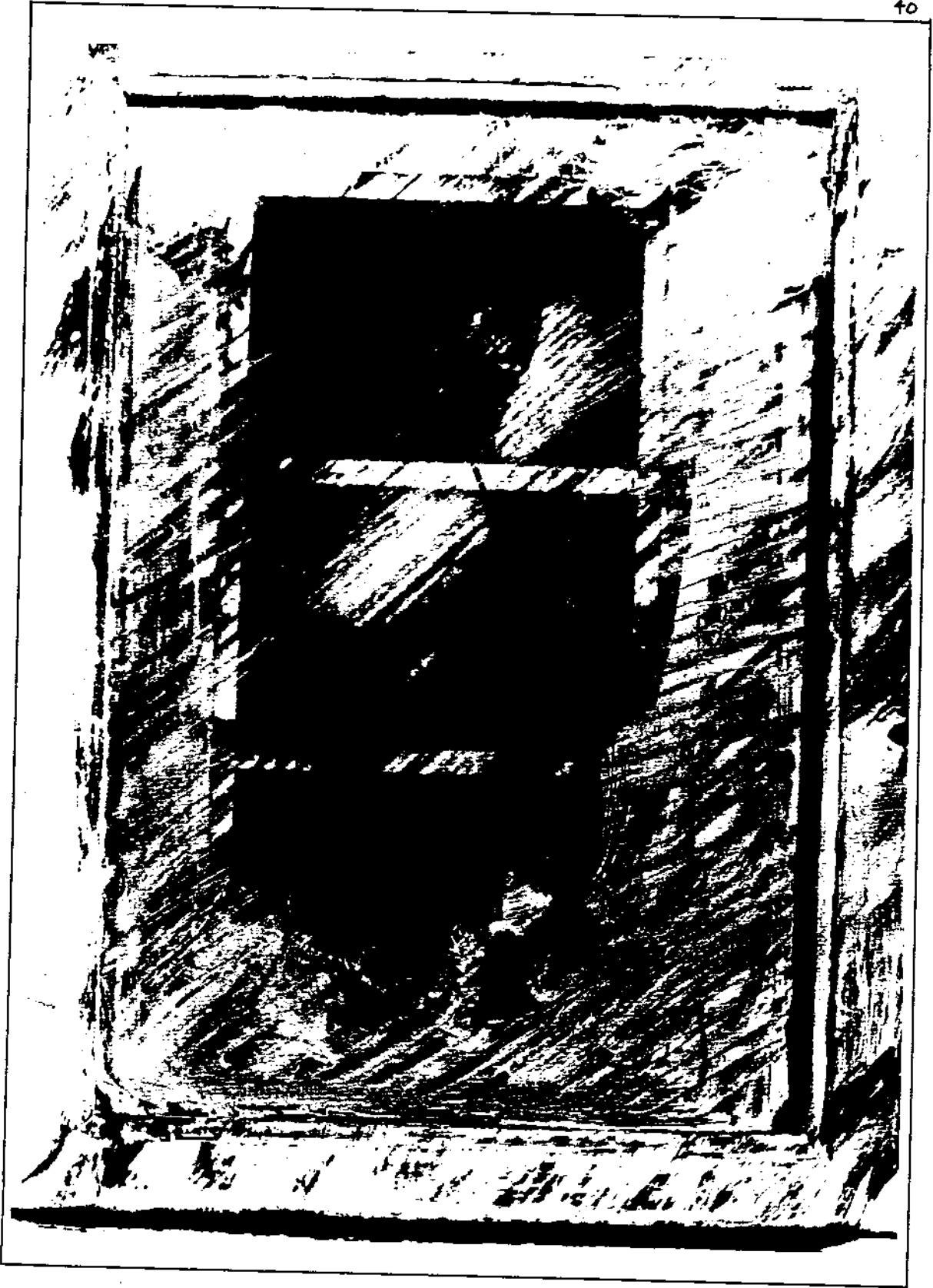




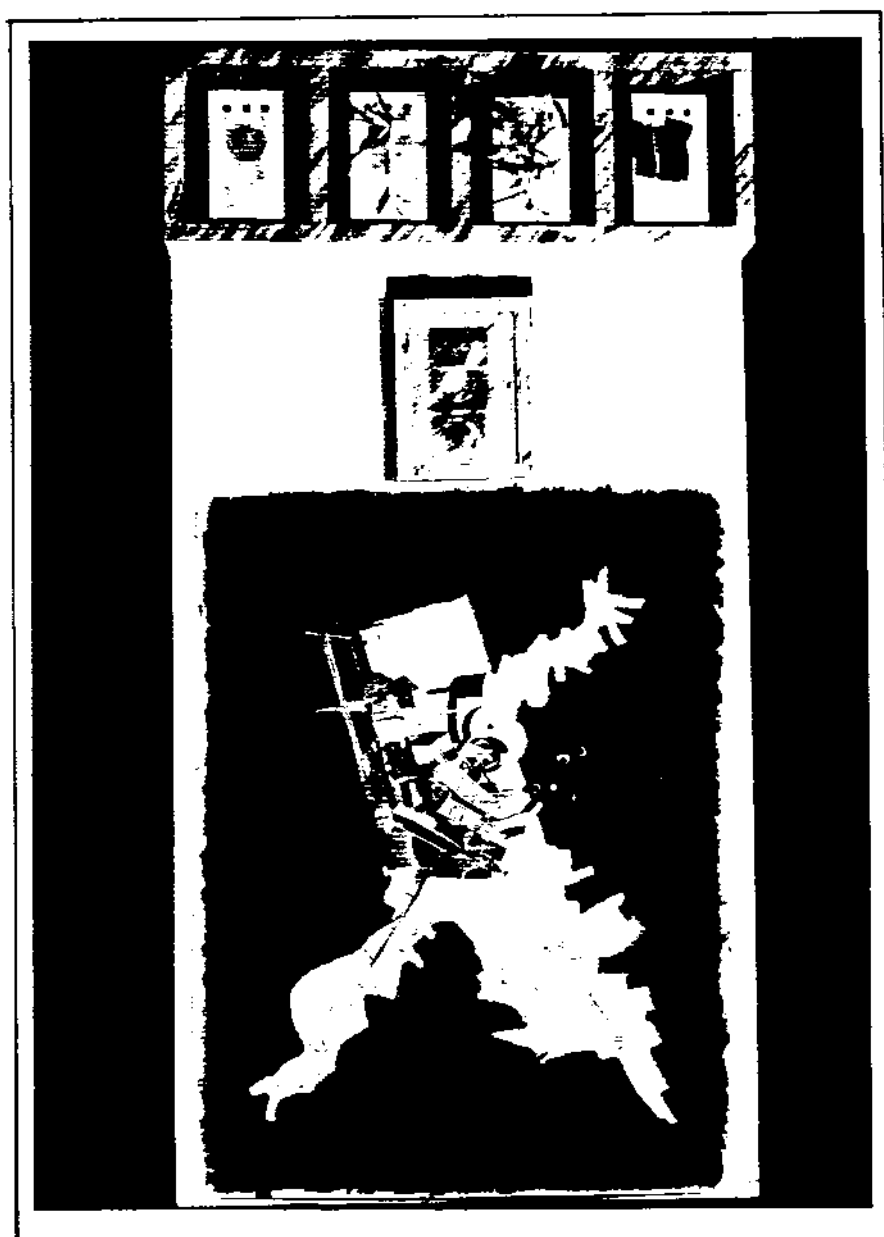


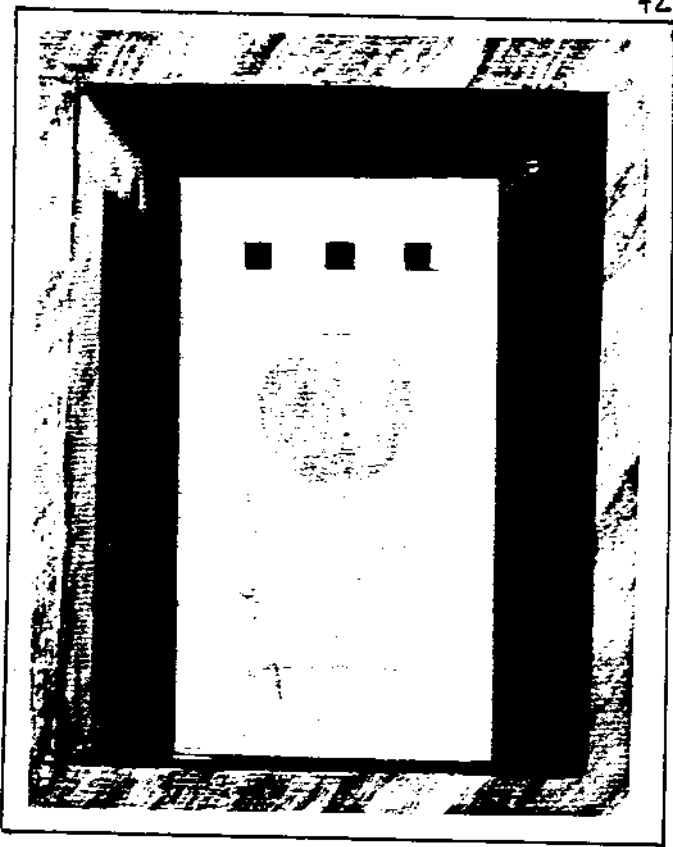
BATCH HOUSE





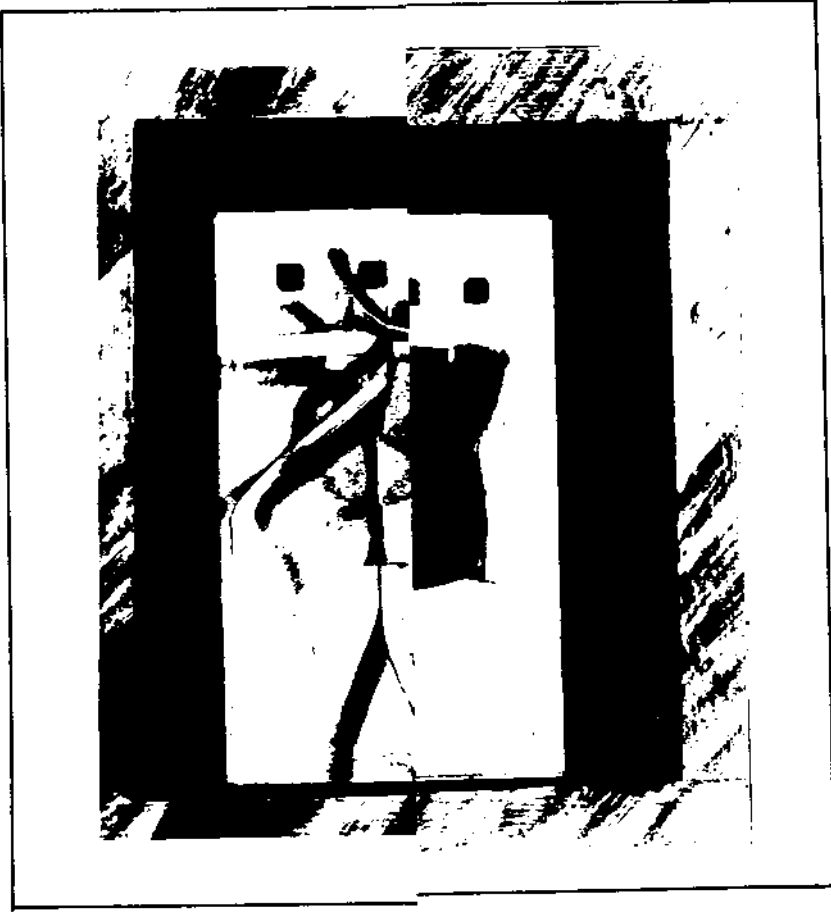
FOUR STATES OF ARCHITECTONIC DISCHARGE





FIRST STATE

The substance from which 'death-
machines' are made of.....



SECOND H STATE





