

## ARCHITECTURE IN "THE PUBLIC IMAGE"

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In recent years, the expressive presence of visual media has increased in urban space as well as in buildings. In Asian and American cities, the commercial use of media facades is widespread while in Denmark and the rest of Europe, this tendency seems to be met by reluctance. In general, the use of media surfaces or facades seems to be oriented towards either commercial purposes or as related to art projects that integrate the expressive and interactive potential of media surfaces: as exhibition in, and of, public space. This observation points to the relevance of *a continued discussion of the architectural implications of interacting expressions between buildings and visual media*. Furthermore, it points to *considerations regarding visual and communicative aspects of architecture*. The dissertation Architecture in "the public image" addresses this discussion.

The dissertation approaches the subject by a delimitation and presentation of architectural aspects that are considered inherent. A conceptual distinction between space and image is formulated by French urbanist Paul Virilio, and it forms the starting point: Virilio advances the position that the structures and questions behind the concept of public space in a contemporary view must be considered in relation to the concept of "the public image". This public image is characterized by intensifying messages and accentuating details that, for instance via transmission, are exposed directly in time - whereas the public space touches on connections related between movement and area. The image is an expression of intensity whereas space is an expression of extensity. This distinction between image and space produces in architectural and urban meaning a line of questions of the concepts of materiality and whole.

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Time is defined as being a qualitative whole in the work of philosopher Henri Bergson. Time and movement are both characterized by continuity and duration, whereas space has the character of object and of extensity. In the philosophy of Bergson, time and space are united in perception as images: The world addresses the individual human being as a whole of images. Gilles Deleuze interprets this way of understanding concepts of time, movement and image in relation to a philosophy of cinema. Through that, Deleuze establishes a conceptual distinction between movement and time as two separate, theoretical themes: In l'Image-Mouvement - the movement-image - movement synthesizes actions and relations in time. Time is therefore represented indirectly in the movement-image. Whenever movement becomes aberrant from establishing continuous relations, time is no longer merely represented indirectly. This marks the presence of l'Image-Temps - the time-image - not showing time as represented through synthesizing and continuous movement, but instead presenting a direct image of time as in itself a whole.

The dissertation establishes and draws on this terminology on the basis of architectural theory and history, and thereby chooses the examples of architectural work being studied. A conceptual span between extensity and intensity, and between space and time, touches on an architectural discourse regarding the question of whole. In the context of architectural theory, Robert Venturi states an architectural obligation towards complexity using the term the difficult whole. With the term being reformulated as the difficult order by Robert Venturi, Denise Scott Brown and Steven Izenour, an architectural idea of complexity is radically turned towards the relations to the structural movements and symbolizing forms of communication that belong to the city. The discourse regarding architectural whole is central also in the works of art historian Heinrich Wölfflin: Wölfflin differentiates between the multiple unity of the renaissance and the unified unity of the baroque. Both forms of unity draw on the idea of an architectural, consistent body formulated by Leon Battista Alberti.

In the process of architectural lobotomy, expressed by Dutch architect Rem Koolhaas, the architectural is divided into two separate projects: The building's exterior communicates in urban space whereas the building's interior responds to infrastructural and programmatic needs. Thereby, the building is also separated into one project that deals with the visual and another project that deals with movement. This distinction is central to OMA's competition project for ZKM in Karlsruhe and is, in the

dissertation, studied in OMA's building for the Netherlands Embassy in Berlin. Sequentiality in architecture as well as in cinema is presented as a structural and extensive means to organize and establish spatiality by movement over time.

Sequentiality and the splitting of the architectural in respectively an exterior and an interior project are themes connected to extensive space. An idea of one architectural and territorial continuum, on the other hand, is based on intensities. A continuum is qualitatively preserved in relation to the architectural frame formulated by French architectural theorist Bernard Cache. The frame establishes intervals between architecture and territory: No limits exist between inside and outside; instead a continuous flow produces, via the frame, territorial and architectural images. The duality between frame and image produces a constant shift in perceptions and lines of events. The architectural image is itself an event. The dissertation relates the studies of three specific buildings to that point of view: the Barcelona Pavilion, the Forum Building and Plaza, and Torre Agbar. All situated in Barcelona.

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Like Cache, French architect Jean Nouvel considers architecture as being part of a spatial and temporal continuum. Architecture expresses changes in a certain time, and is, like cinema, capable of creating places and temporality that transcends chronology and linearity. Dualities, like those between materiality and immateriality, between stability and destabilisation, and between the physically built and its image, create architecture. This is put into perspective by a study of The Copenhagen Concert hall and suggests that dualities between architecture and visual media, and between space and image can be expressed as a qualitative and temporal unity. The dissertation puts forward the idea that certain architectural works can be seen as a whole of intensity and as a direct time-image, with reference to Deleuze's philosophy on cinema, which *presupposes* the introductory conceptual distinction between space and image.