THE WORDS INSIDE

THE WORLD OUTSIDE

MEHRDAD HADIGHI JOHN ZISSOVICI

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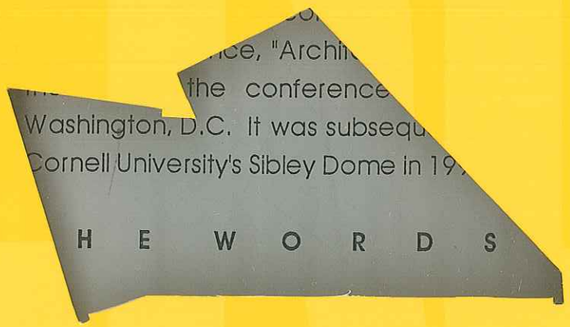
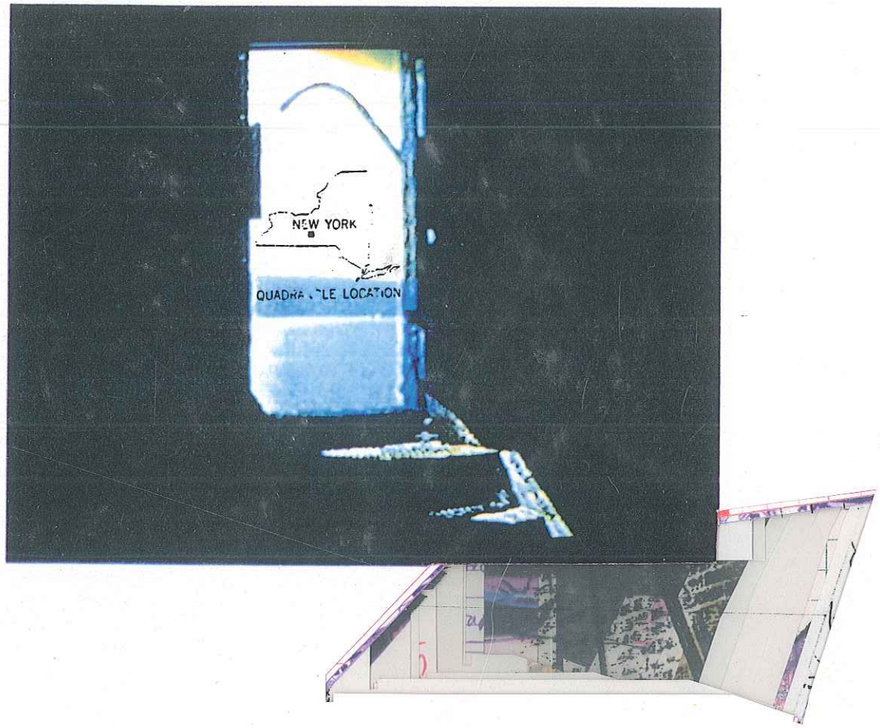


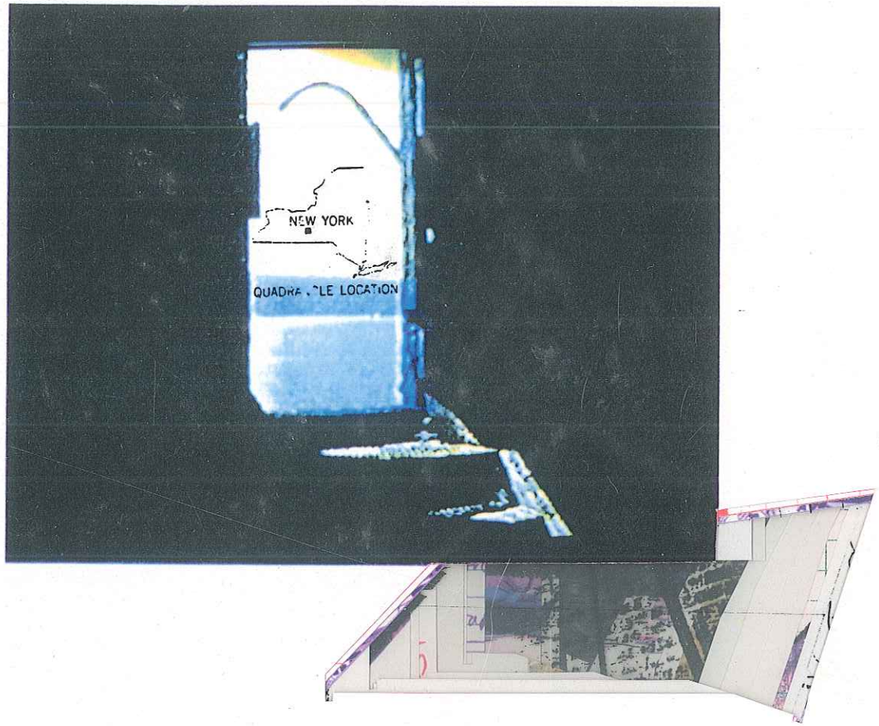


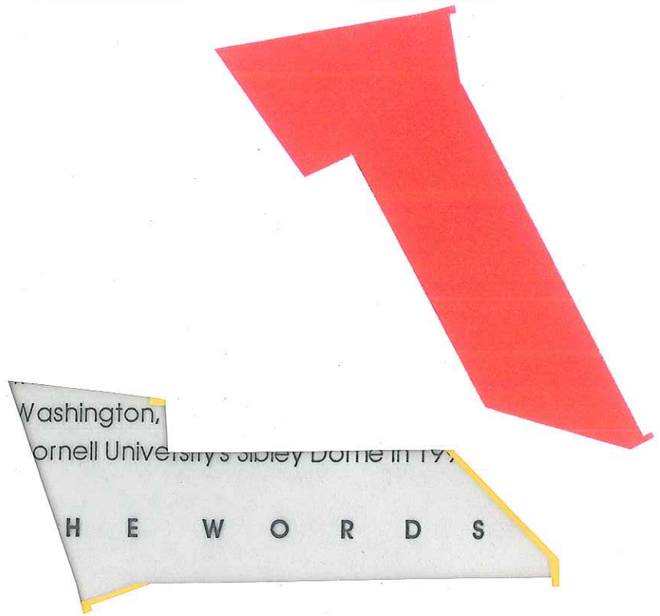
T H E W O R L D O U T S I D E

A multi-media intervention into existing structures, citing an architectural experience through construction, images, sounds, and words. The project explores the problems of representation in/of architecture by introducing into the unproductive space of a conveyor belt in an abandoned cement silo, the reproductive/representational space of video. The visual, audible, and textual space of the video recording is resited into the now-productive, constructed, ductile space of representation. Through the insertion of this multi-media construction into existing boundary sites, the project emerges as a mechanism of displacement, a conDUCTor, initiating itineraries to new sights and temporalities and connecting the words inside with the world outside.

The intervention was conceived of as the "Moving Paper", for the 1990 ACSA Conference, "Architecture and Moving Image", and installed at the site of the conference at Catholic University of America in Washington, D.C. It was subsequently res(c)i(gh)ted for an exhibition at Cornell University's Sibley Dome in 1991.

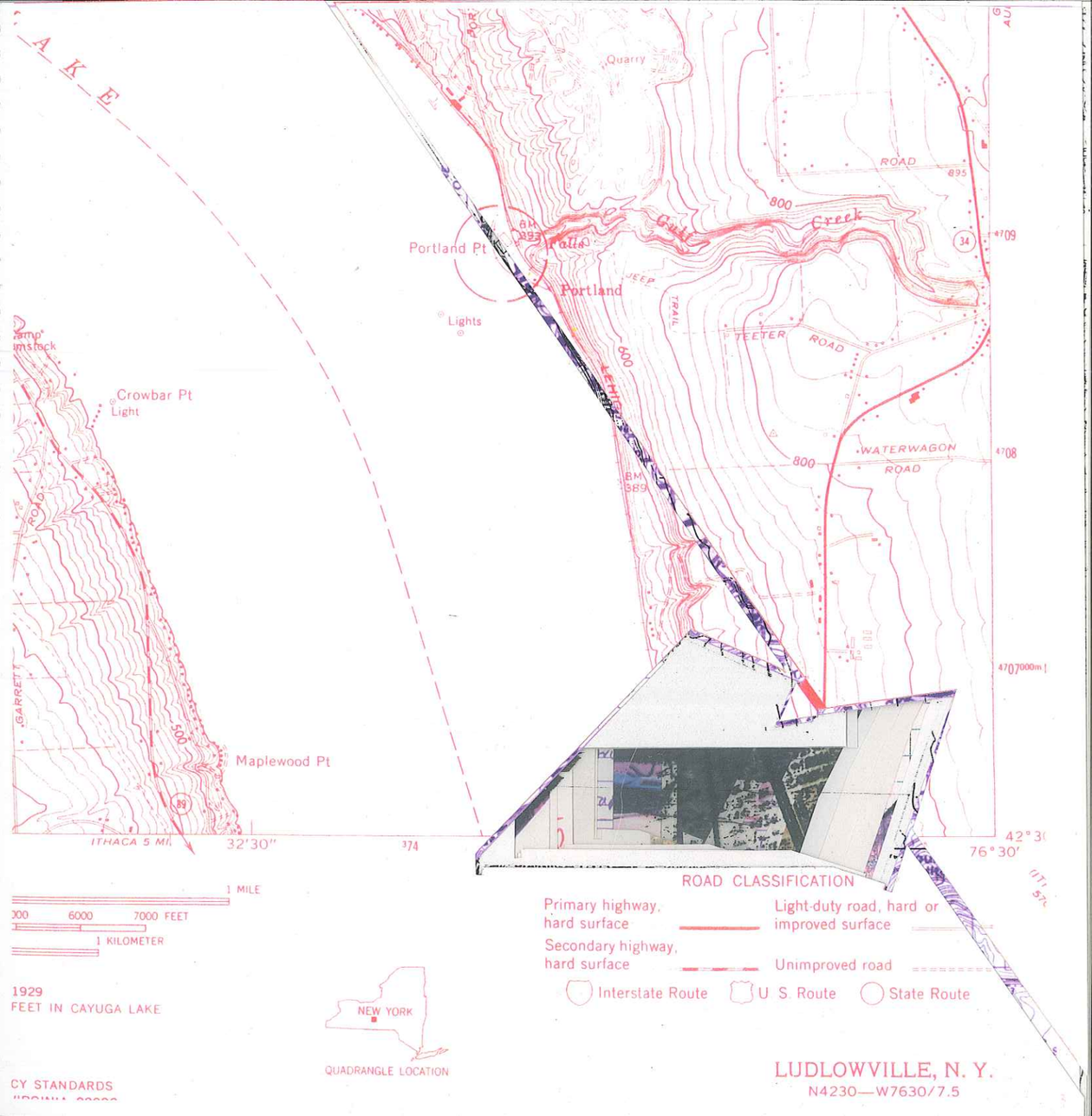
T H E W O R D S I N S I D E

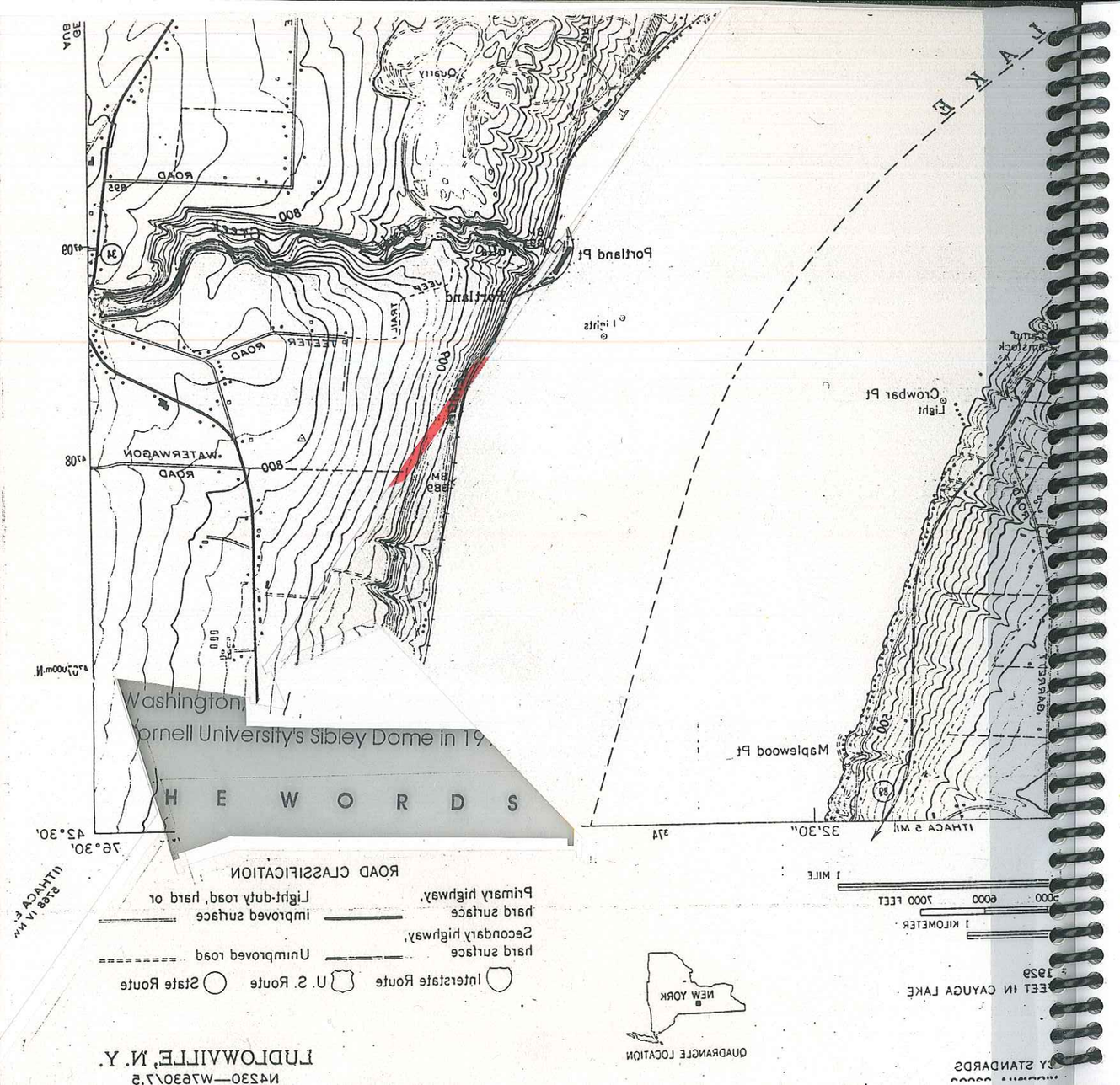




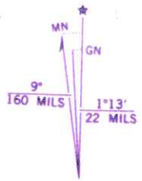
Washington,
ornell University's Sibley Dome in 19

H E W O R D S





QUADRANGLE LOCATION



UTM GRID AND 1965 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

ROAD CLASSIFICATION

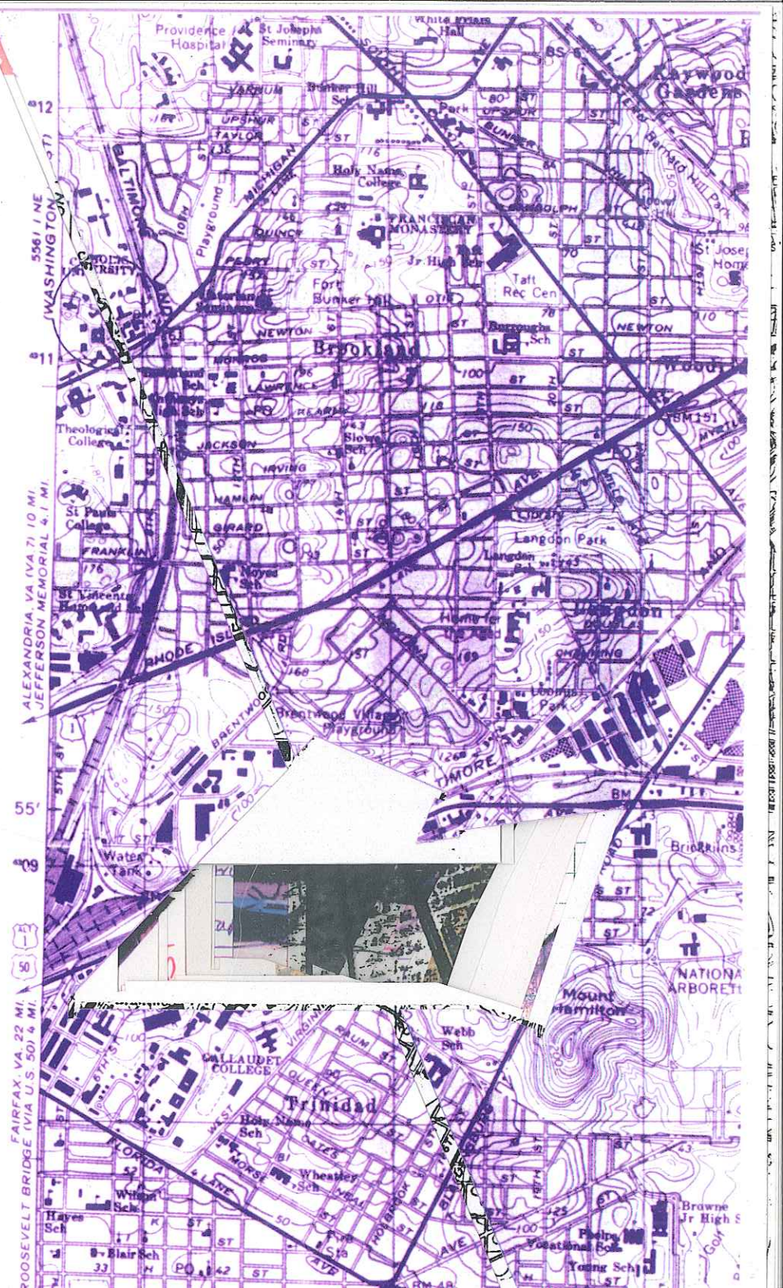
Heavy-duty — Light-duty

Medium-duty — Unimproved dirt

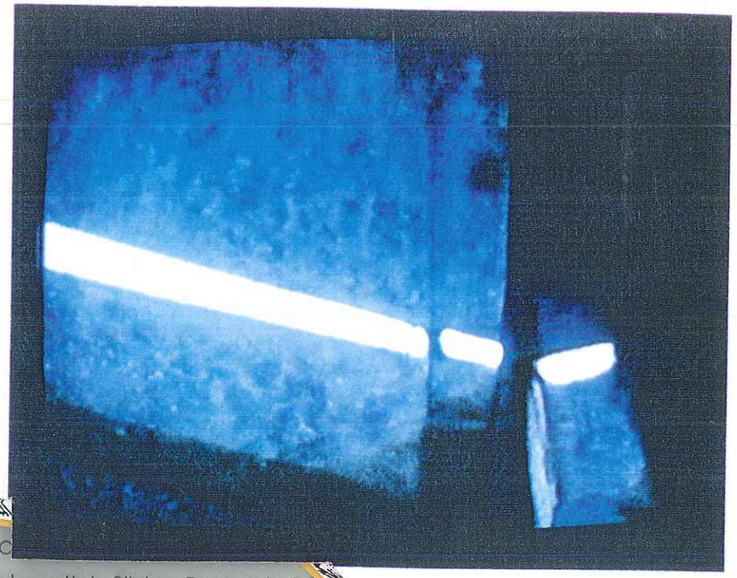
Interstate Route — U. S. Route — State Route

WASHINGTON EAST, D. C.–MD.

38076-H8-TB-024



intrigue. **5.** To put something into



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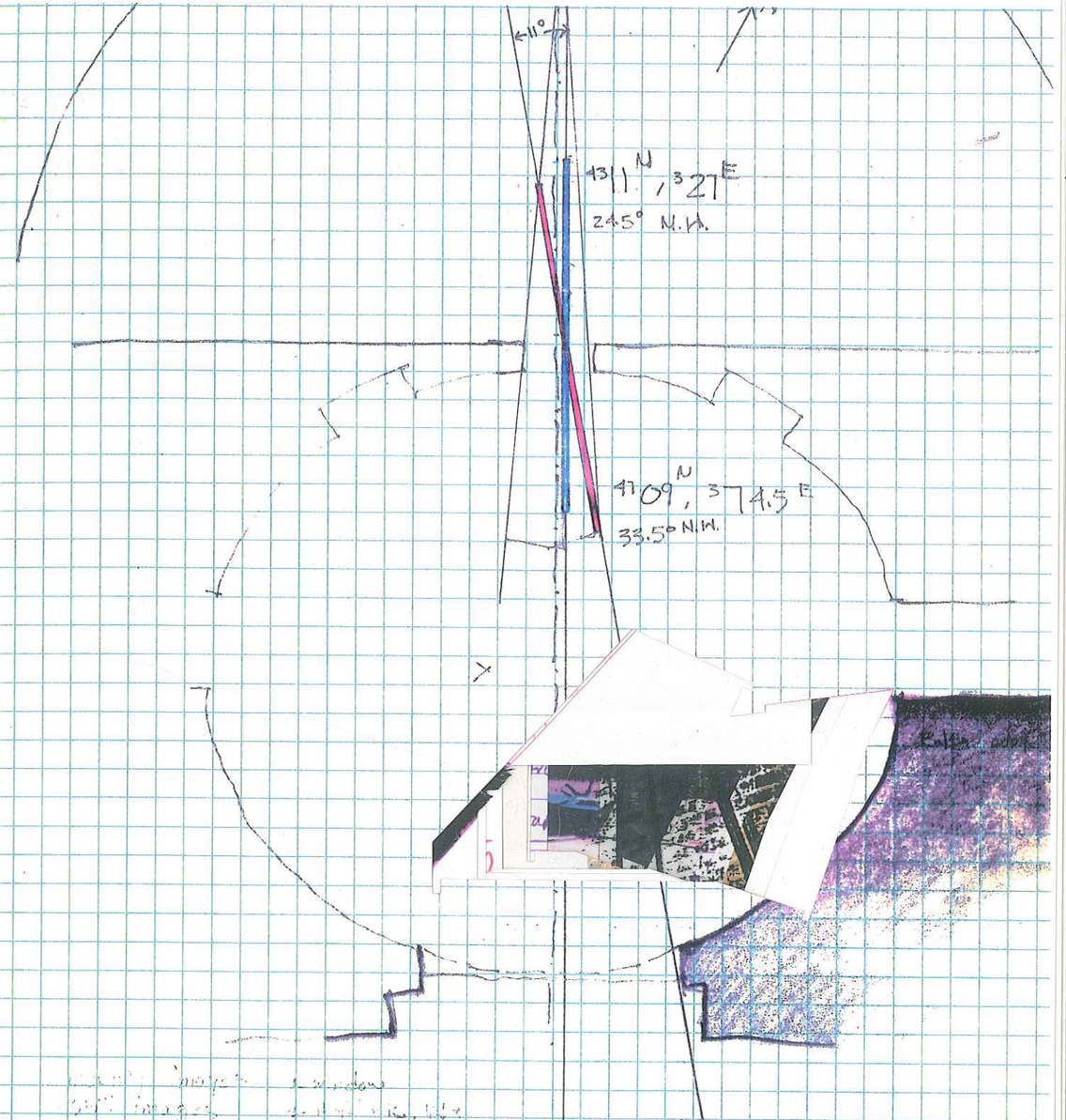
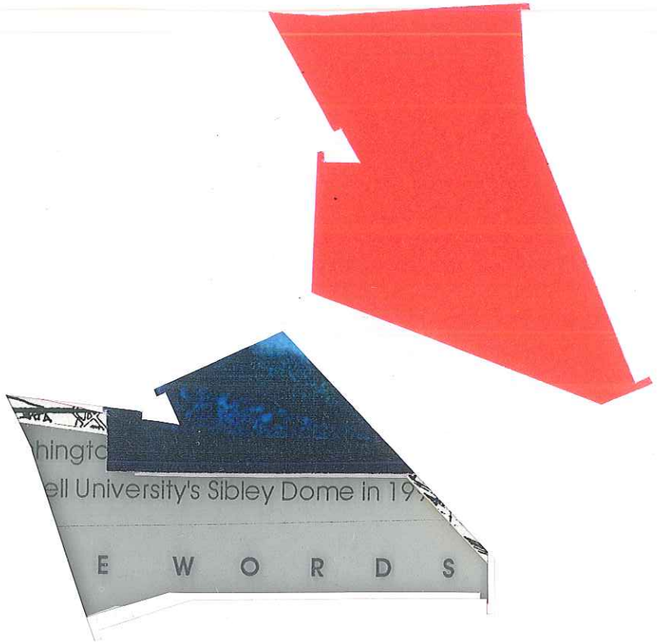
ell University's Sibley Dome in 19

E W O R D S

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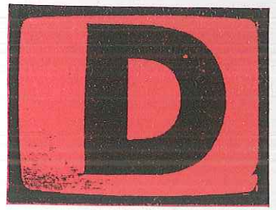
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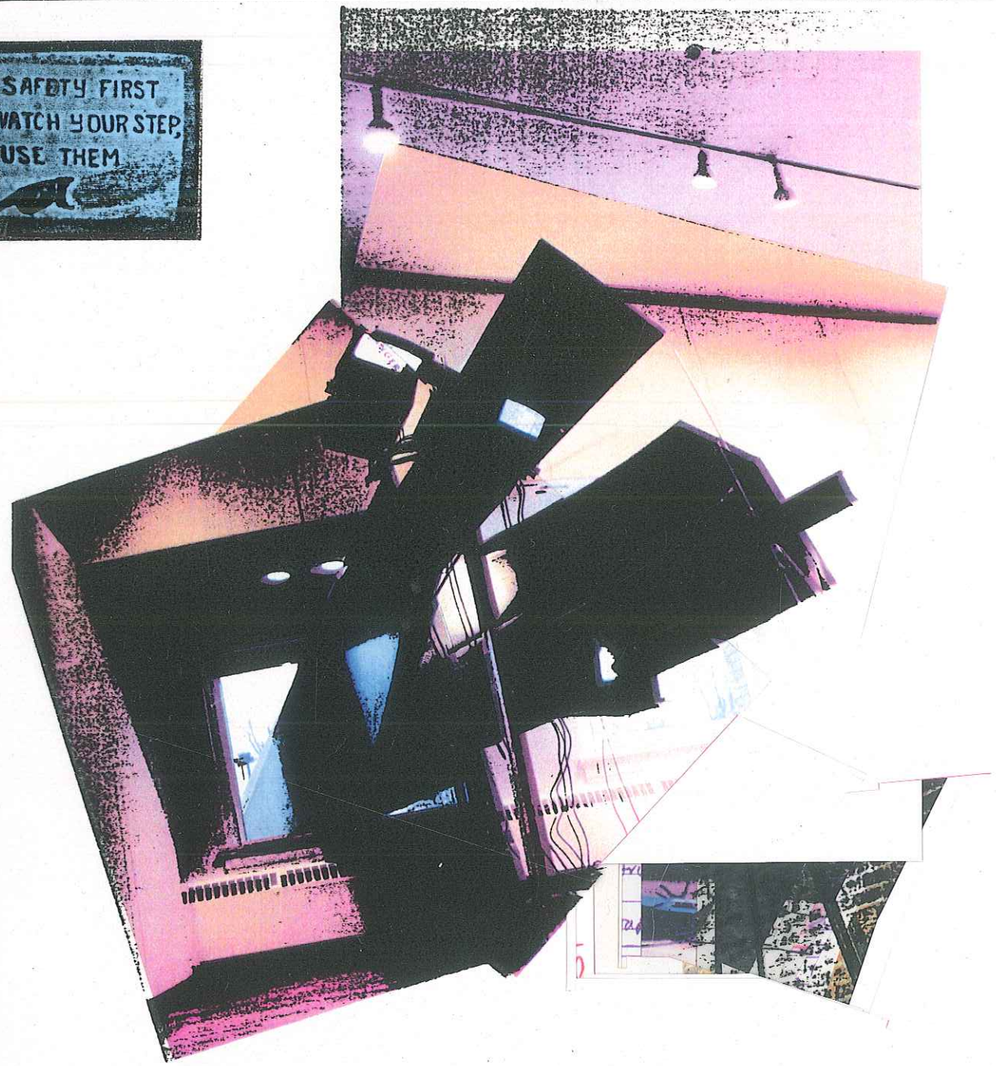
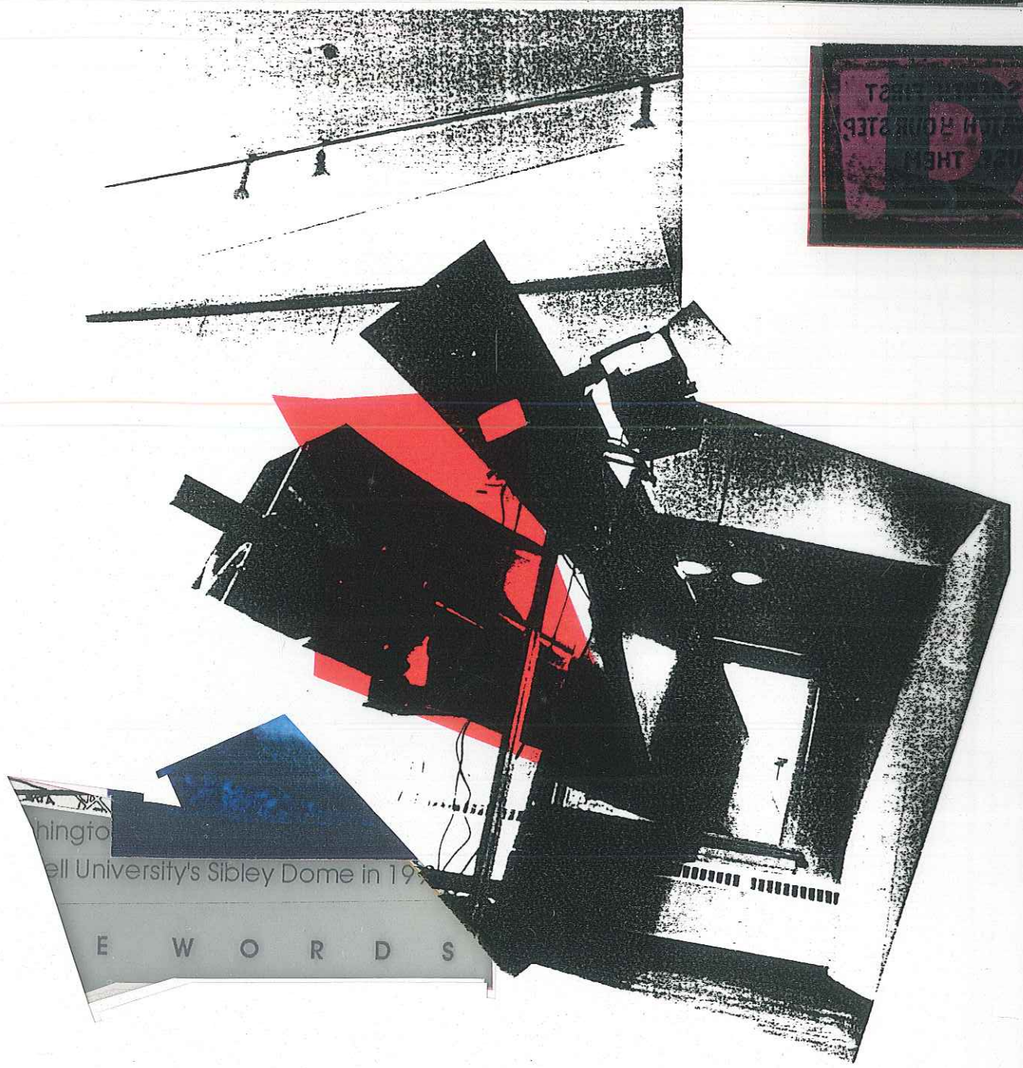
SAFETY FIRST
WATCH YOUR STEP,
USE THEM





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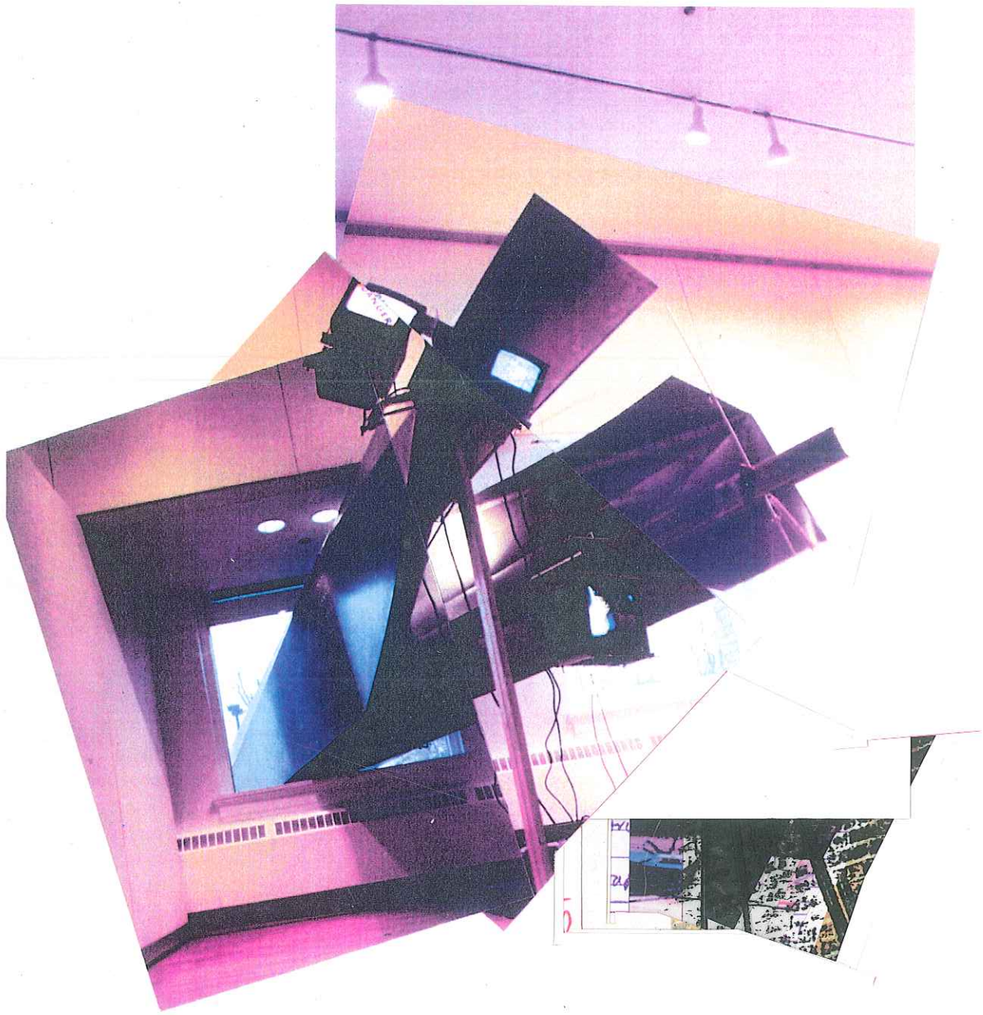
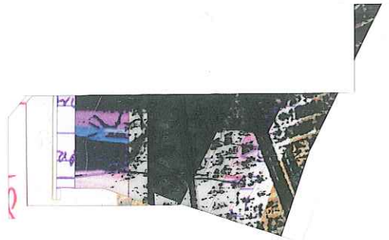
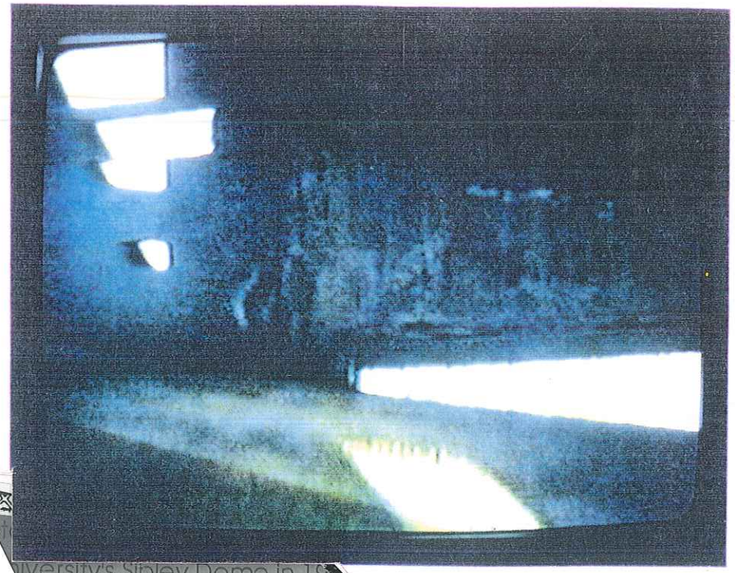


law. 4. *Now Rare.* To scheme;





iversity's Sibley Dome in 19

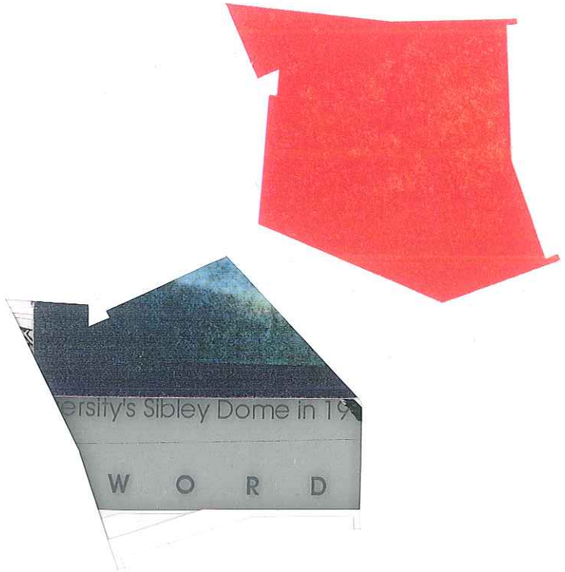
W O R D

The world outside

The words inside

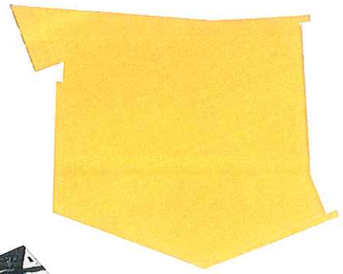
* You send us words (from outside)
  We send you picture (from inside)
  " write with your words
  " move your words
    pictorialize your words

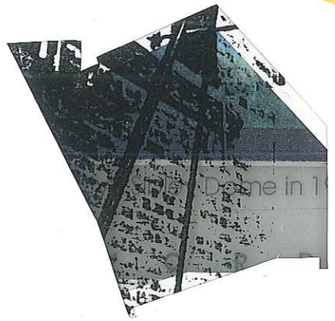
WE Don't Take Chances
" Hang the Rope
" Watch your Step
" Think accident pre
Use Handrail
Shoot Cops
Be careful
Praise Hell
Protect your Eyes
Face the belt
Pull Rope
Turn Right
Use them.
Wear Your Goggles
Let's die


ersity's Sibley Dome in T
W O R D

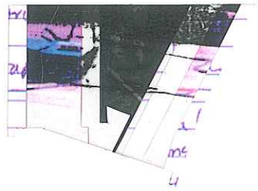
ANGER

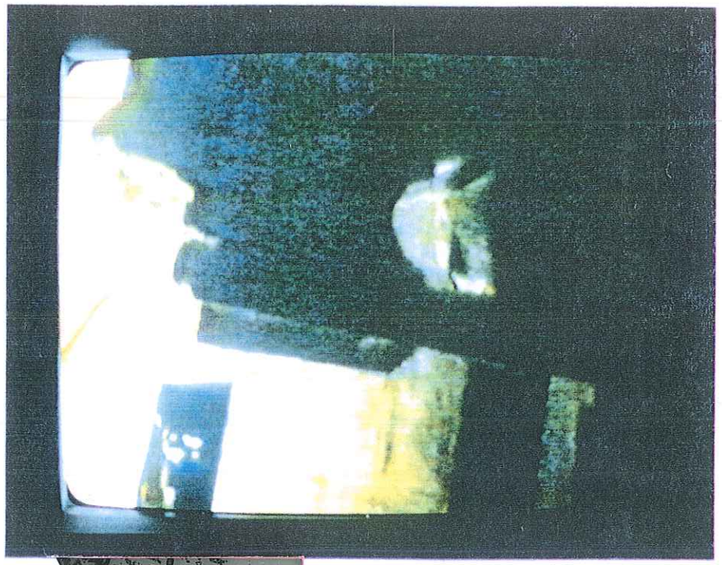
BE CAREFUL
EVERY STEP
IS A TRAP
IF HANDRAIL NOT USED

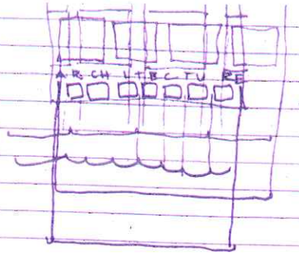




ork, esp. as in incorporeal property







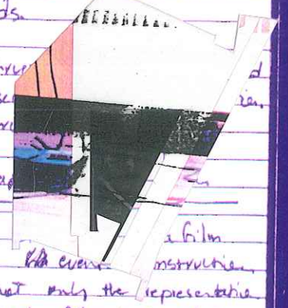
the moving image

Interrelationship between Architecture and the moving Image

Propose to produce work which begins to concentrate on the not-image and the not space to produce image and space. to constret the wall which in turn gives shape to spaces, and to constret the space between the images which in turn gives shape to film.

we begin by working on the spaces between the proposed categories,

and the spaces between the proposed words.

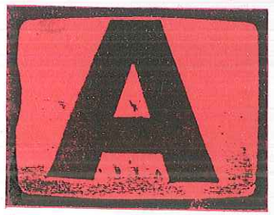


i.e. → to constru... d
to a panel disc... ie.
to constr...

presenta...

to work ... film
where the ... event ... nstruction
contains not only the representation
of the original film but also
carrys its own construction

Filmitects, Archite, strucfilm,
Narrfilm, paraleen, filmeo, Docus
filmagogic, Comerated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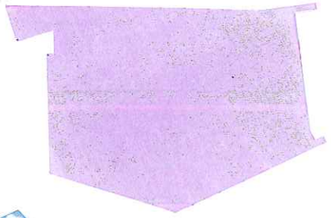
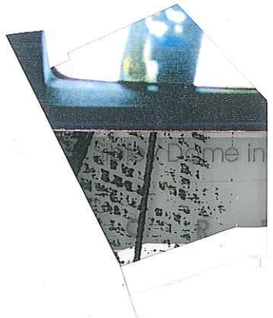
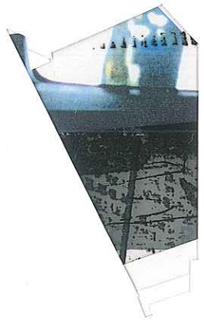
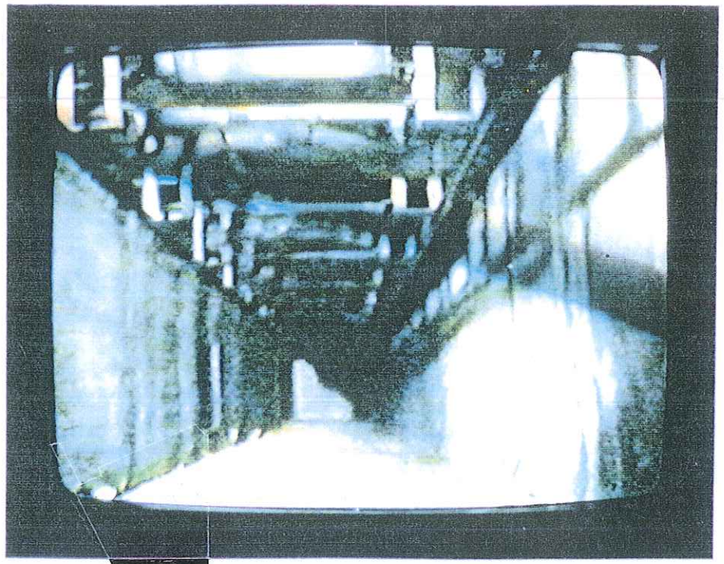




THINK
ACCIDENT PREVENTION
AND YOU
WILL USE

habits by mechanical repetition.





Four readings with (of) spaces
Architecture Moving Image

In
an
and
on

Four reading spaces
For reading spaces
reading four spaces
reading for spaces

reading spaces → to read them
as oppose to look at them as
as them, to also literally read
them, by their writings on them.

(F(O(U)R)(E)) reading ((O)f(O(U)r)(E)) spaces

moving image : reshoot the movie, initially
slow motion the shot footage, then fast
forward, so that at normal speed, one is
aware of the moving image

photos of the same space.

to work in the space that sep
architecture & moving image, y
brings them together. where arc
can not be taken away from th
moving image and the moving
image can not be taken
from the architecture.

to physicall
to read it
motivate i
to re-mov

scale → size

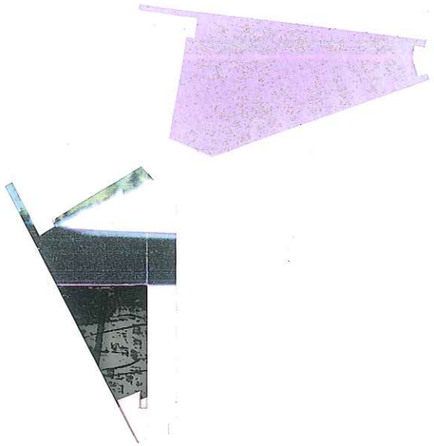
Pl.

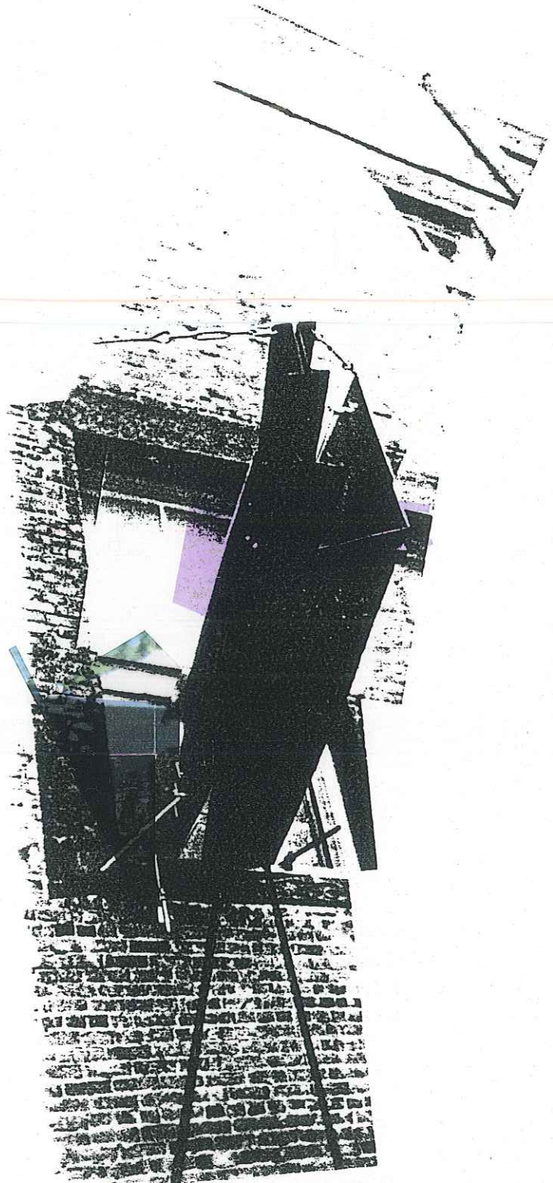
Pl.

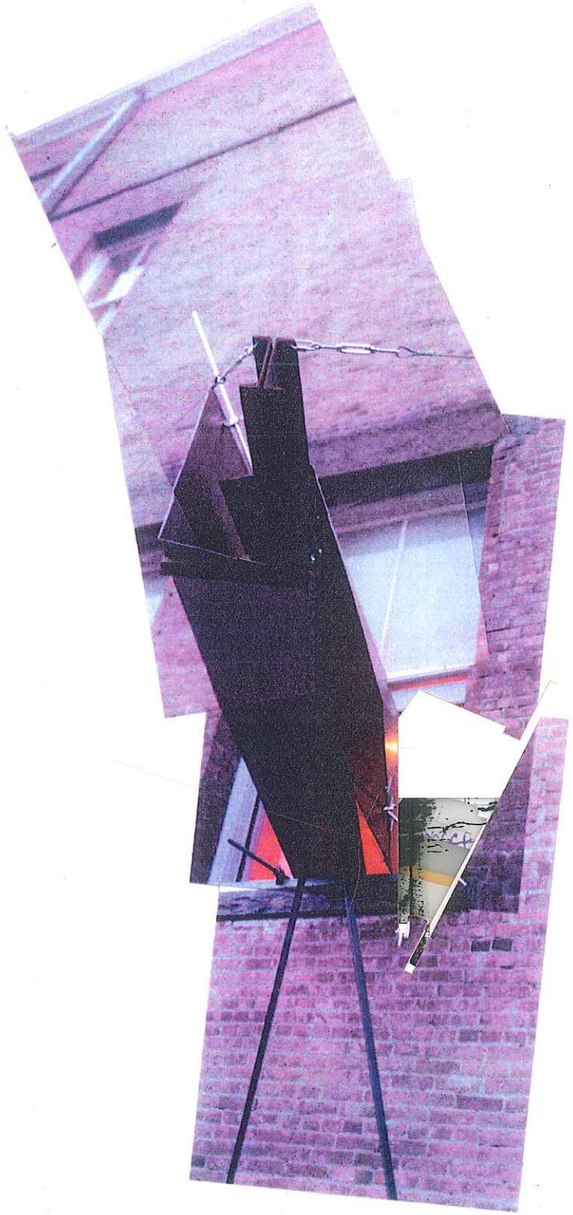
the film (product) should give us a
new understanding of a space through
the motivation of its image.
(almost as did the cubist give
one a new understanding of a
space or a person through its
motivation, although the motivation
can take on any character and
the result be different from what(is)

DANGER

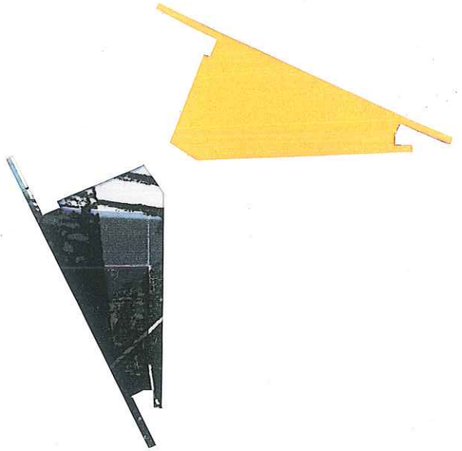
SAFETY FIRST
DO NOT
GO WITH
MY CARELESS

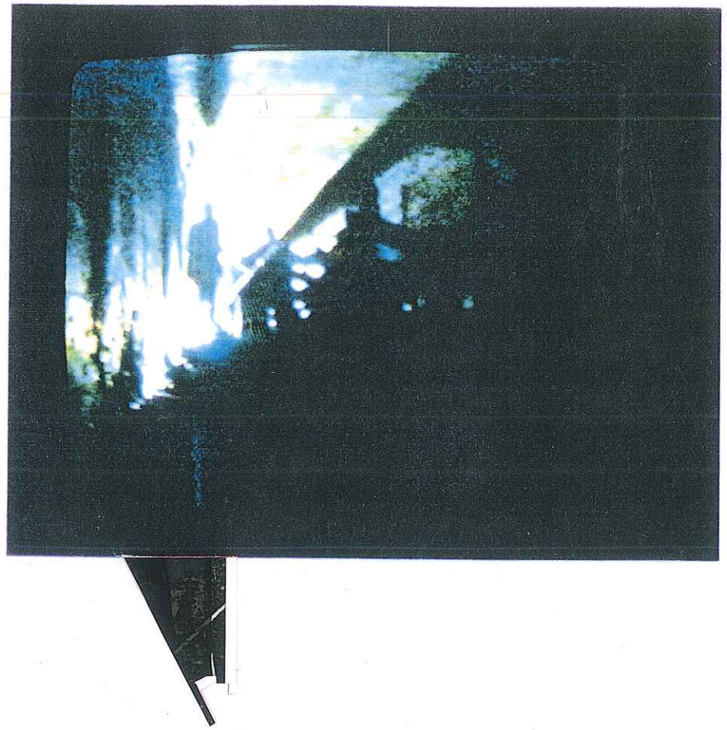






r. the v.] 1. Actual performanc



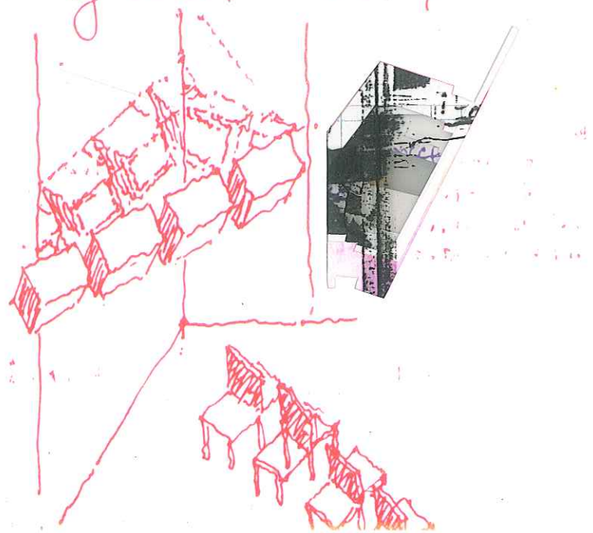


Double vision - looking at the [moving] i.e. the image and arch. simultaneously

The STEREOSCOPE of the in-BETWEEN the image & its double

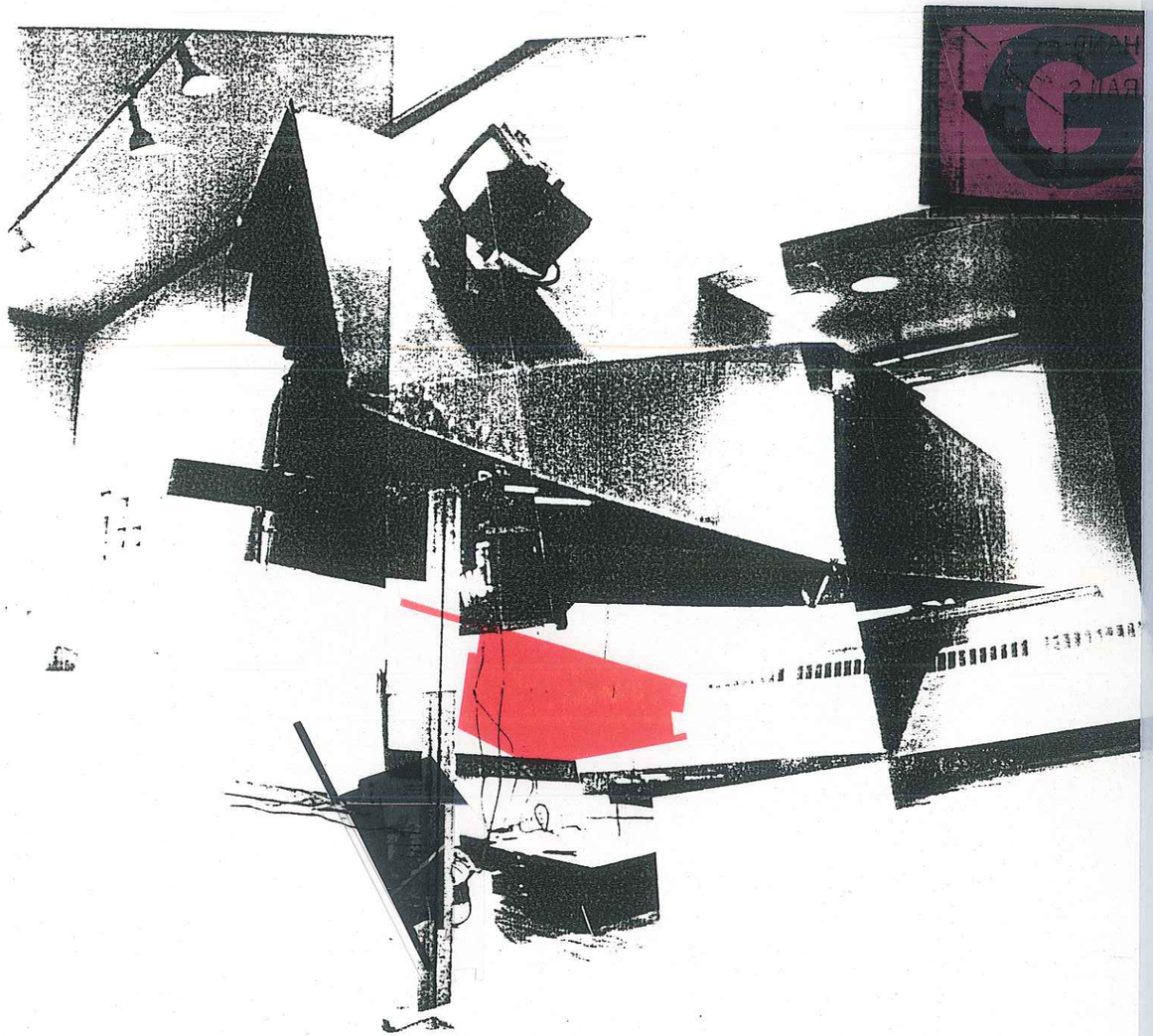
Images which register the sounds of the world around them

The CITY through the [eyes] or ears of words, mouths, eyes. -

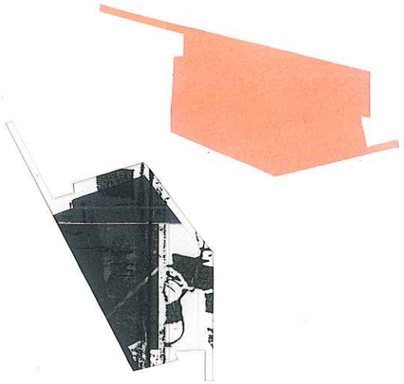


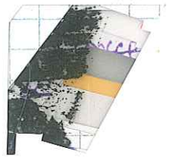
G

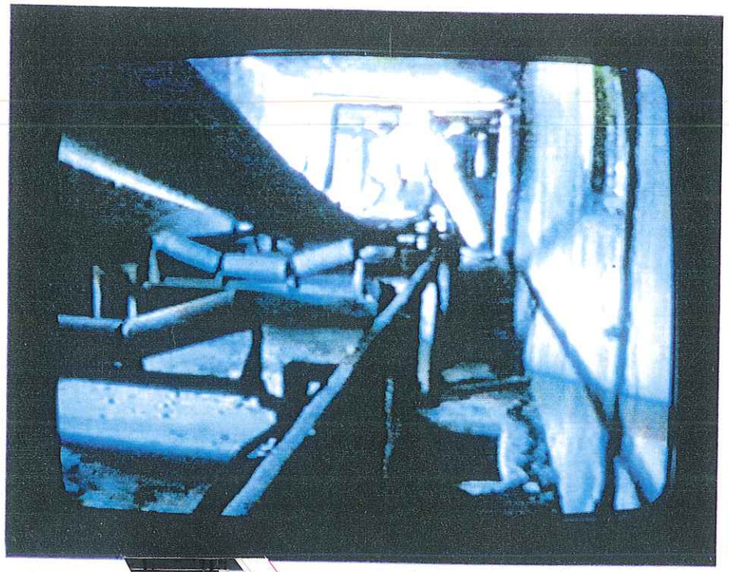
HAND-
RAILS.

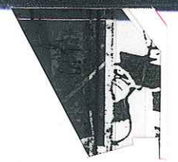


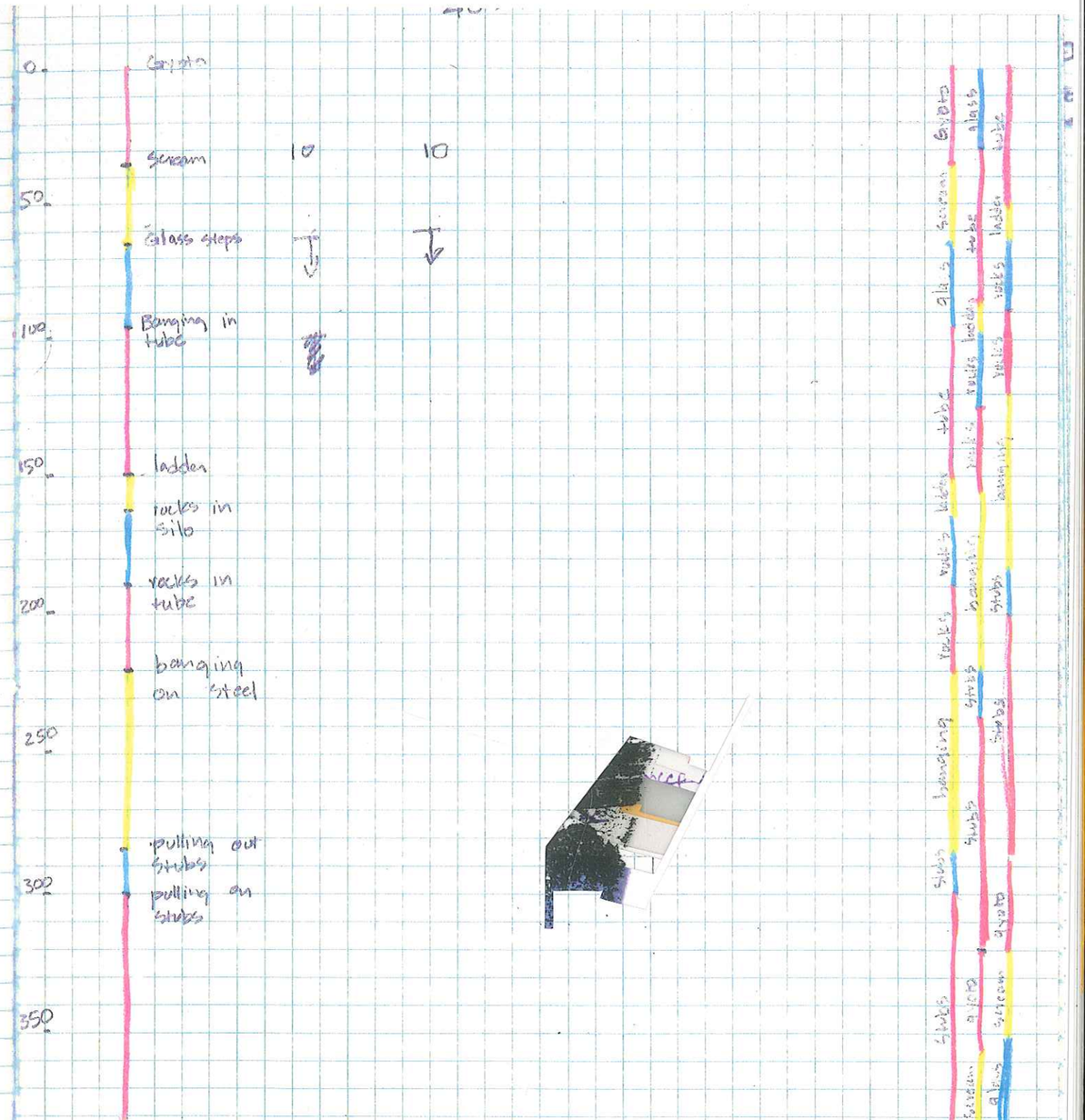
. To perform or work at repeatedly










0
50
100
150
200
250
300
350
Gypto
Scream
Glass steps
Banging in tube
ladder
rocks in silo
rocks in tube
banging on steel
pulling out stubs
pulling on stubs
10
10
Gypto
glass
tube
ladder
rocks
banging
stubs
Scream
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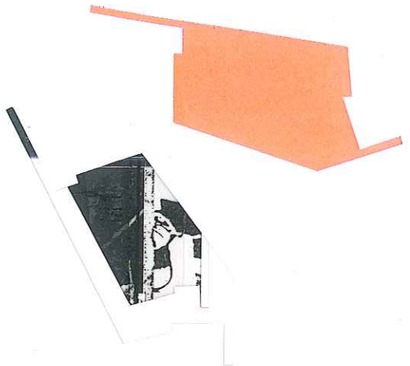
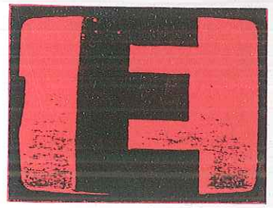
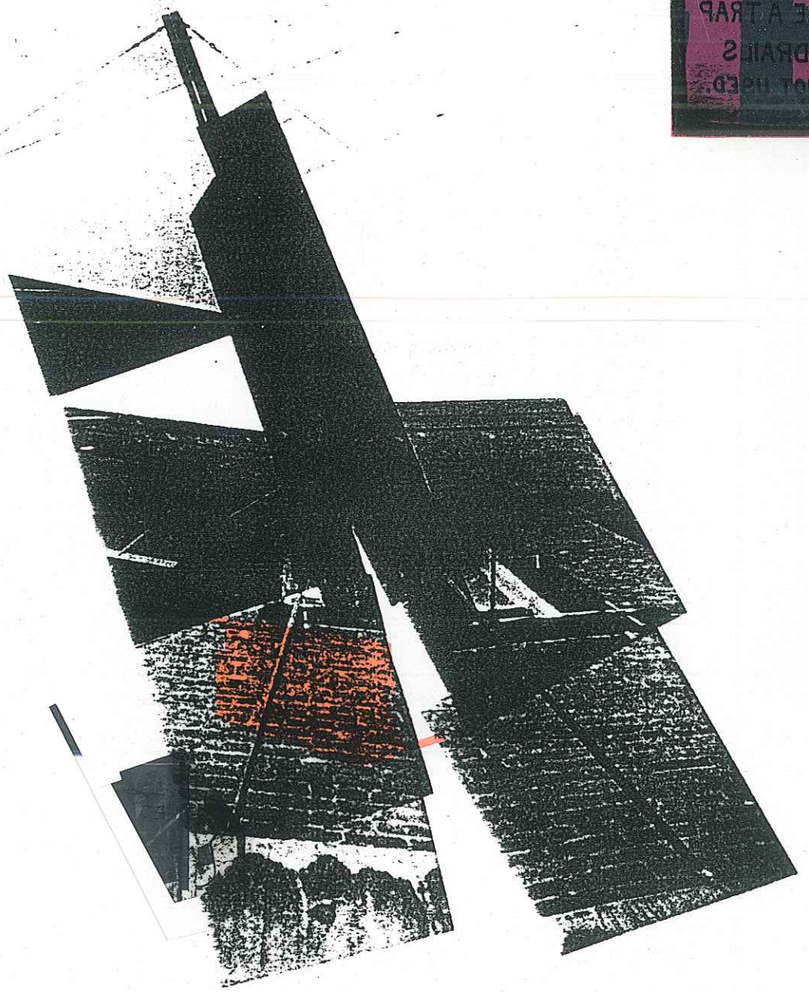
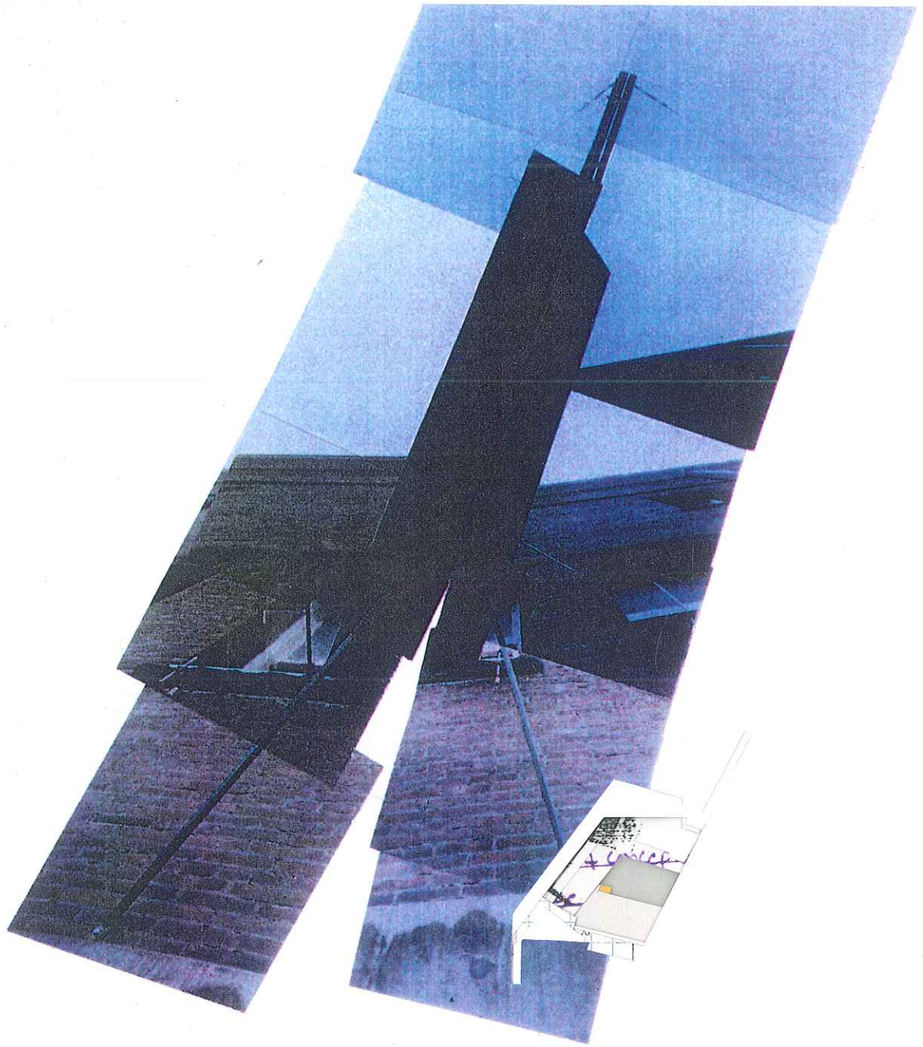
Scream
glass

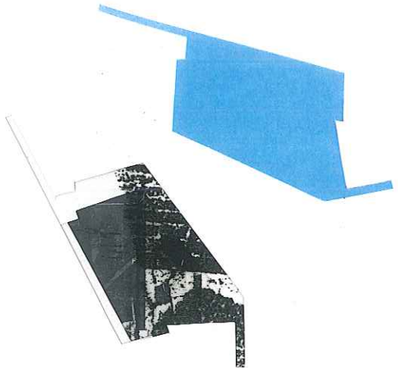




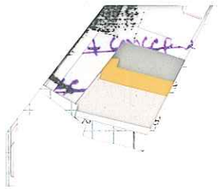
EVERY STEP
WILL BE A TRAP
IF HANDRAILS
ARE NOT USED.

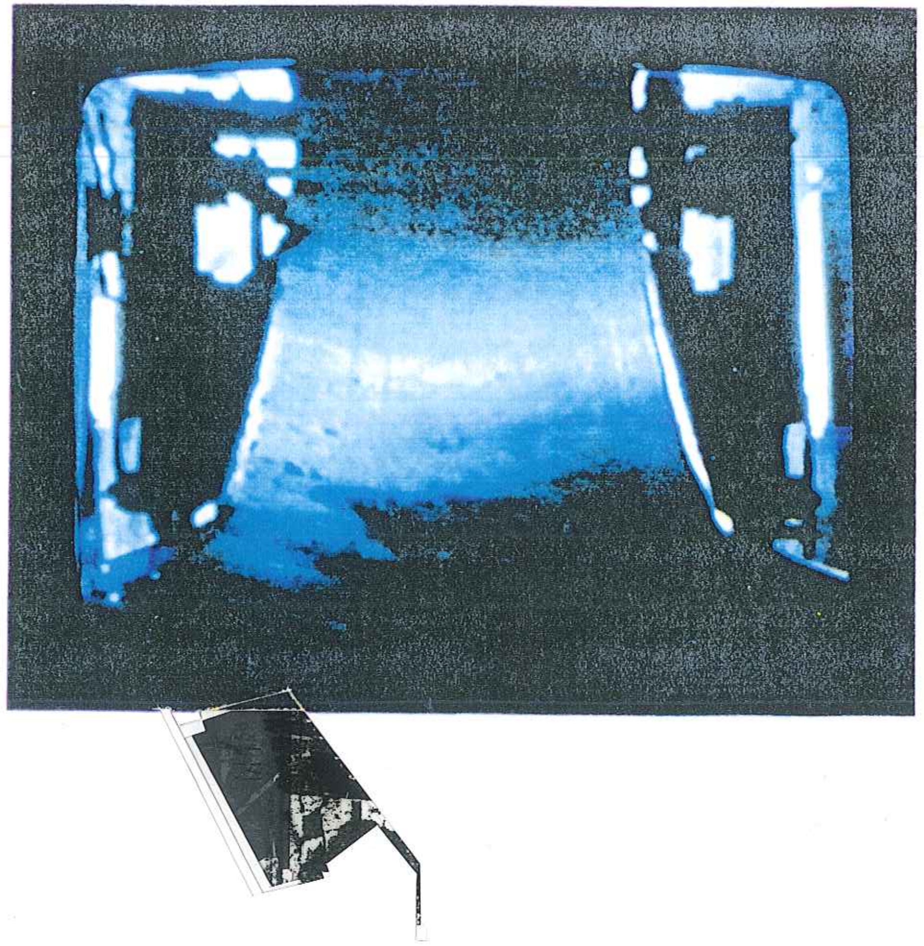






method of doing something; as, the



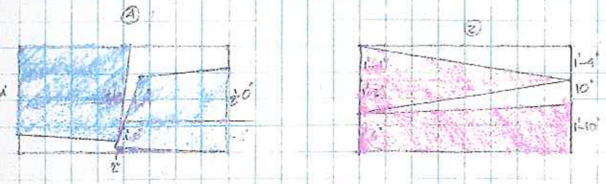


½ sheets total 4'-8"

Corner piece metal or wood

perimeter			joints		
8'	9'	miss		12'	
1	1	6.5'	9'	2	
1	3	6'		4	[illegible]
1*	2	8'	9'	3	
4		8'*	8'	2	←
1	1	7+9'*	9'	3	[illegible]
	1	6	9'	2	
8	8	5'	44' (4x8') +	16 = 20 (12') [illegible]	

90 [illegible] 90°



40' x 4'

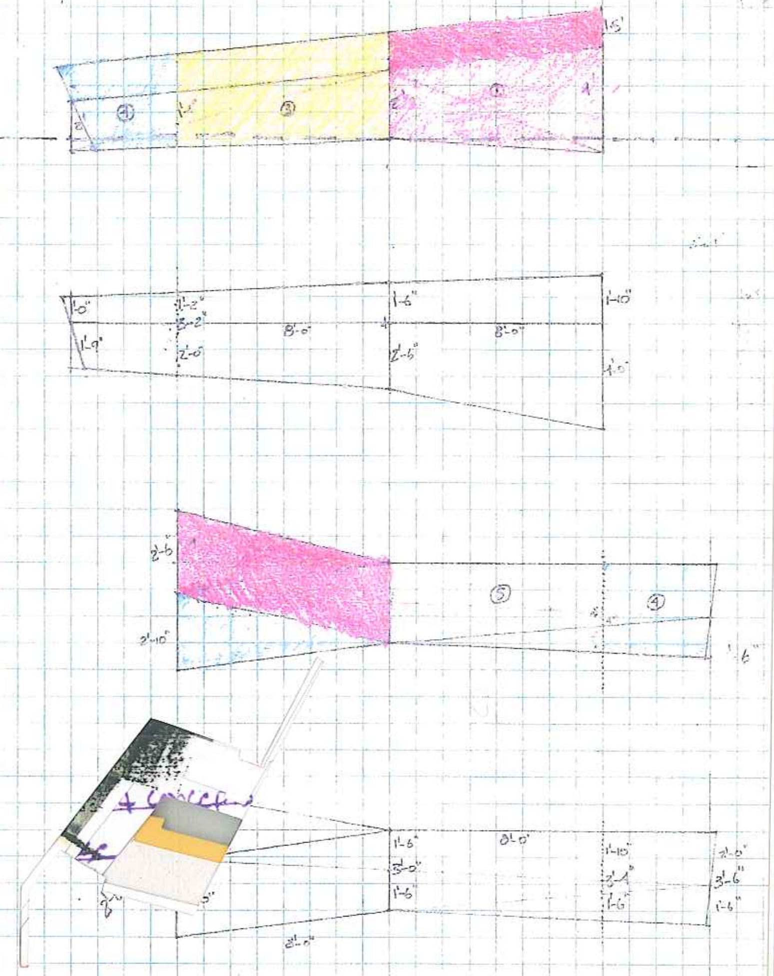
50' [illegible]

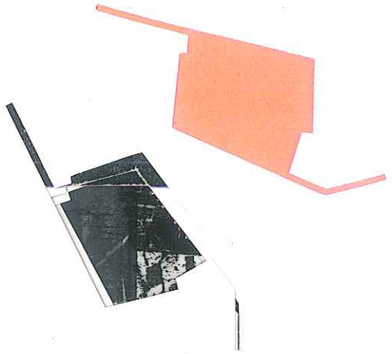
[illegible]

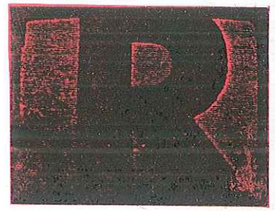
2 x 20(8+12) 40' for upper lips
2 x 20(8+12) 40' for [illegible] connections
2 x 9' 18' for [illegible] connection
2 x 8 16' for sheet metal [illegible]

total 114'

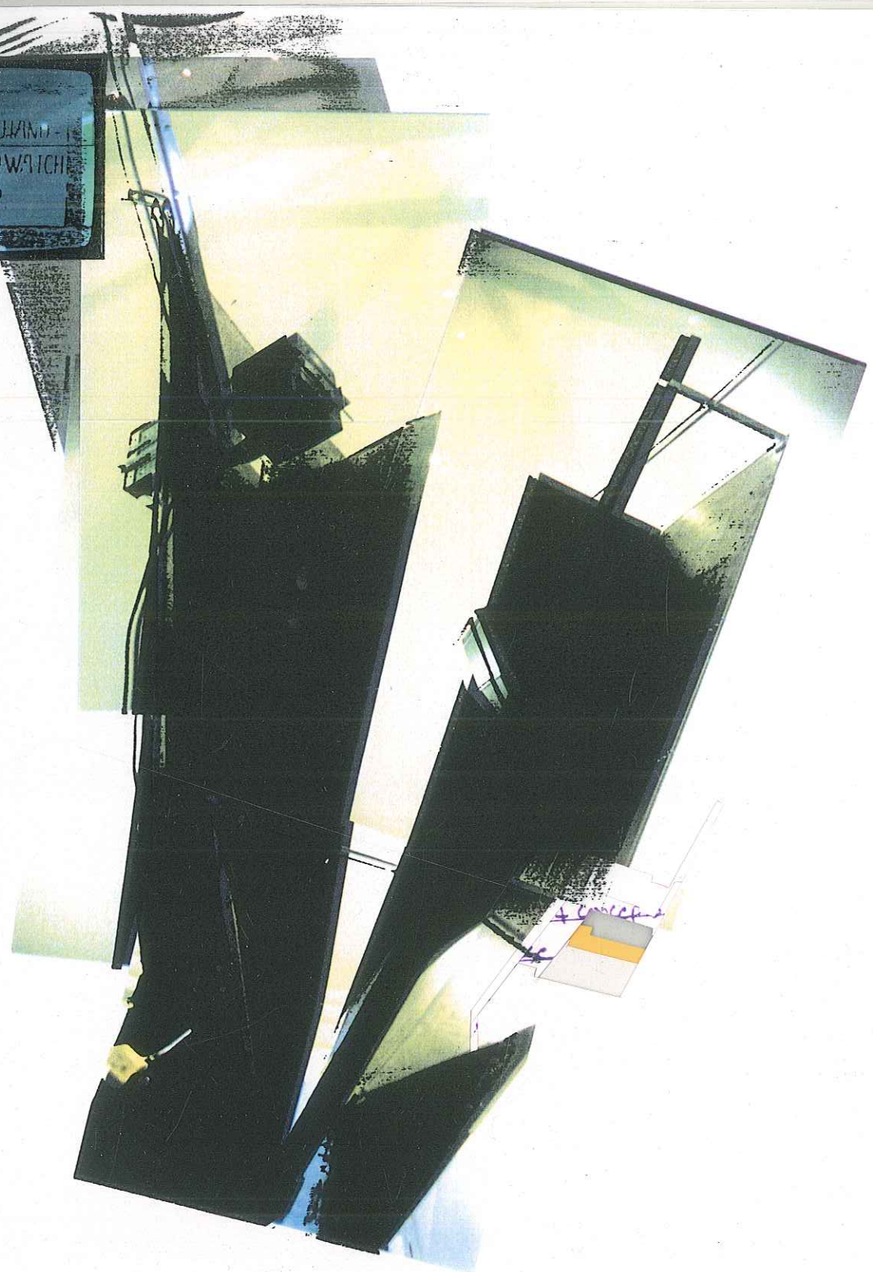
30 seconds black

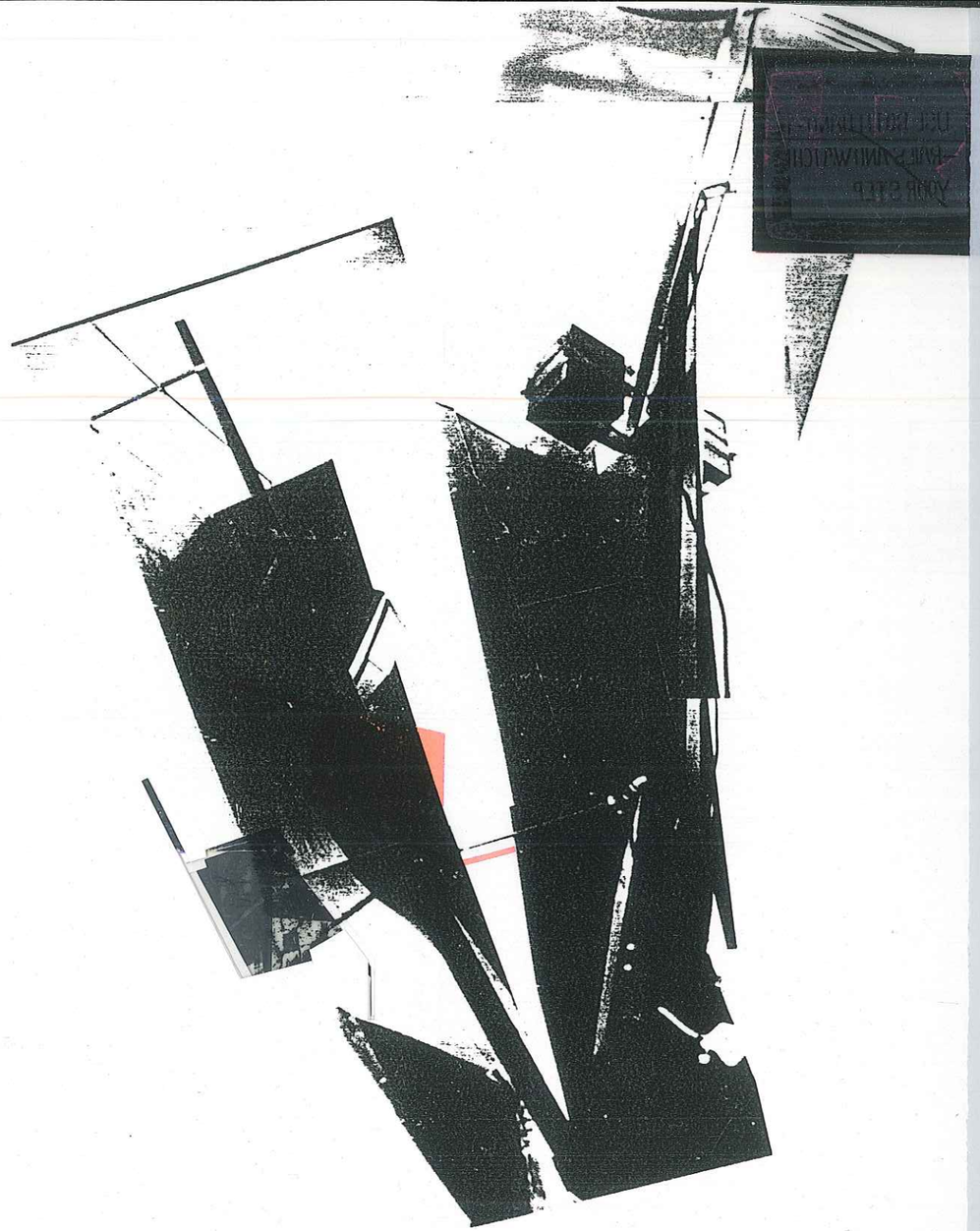


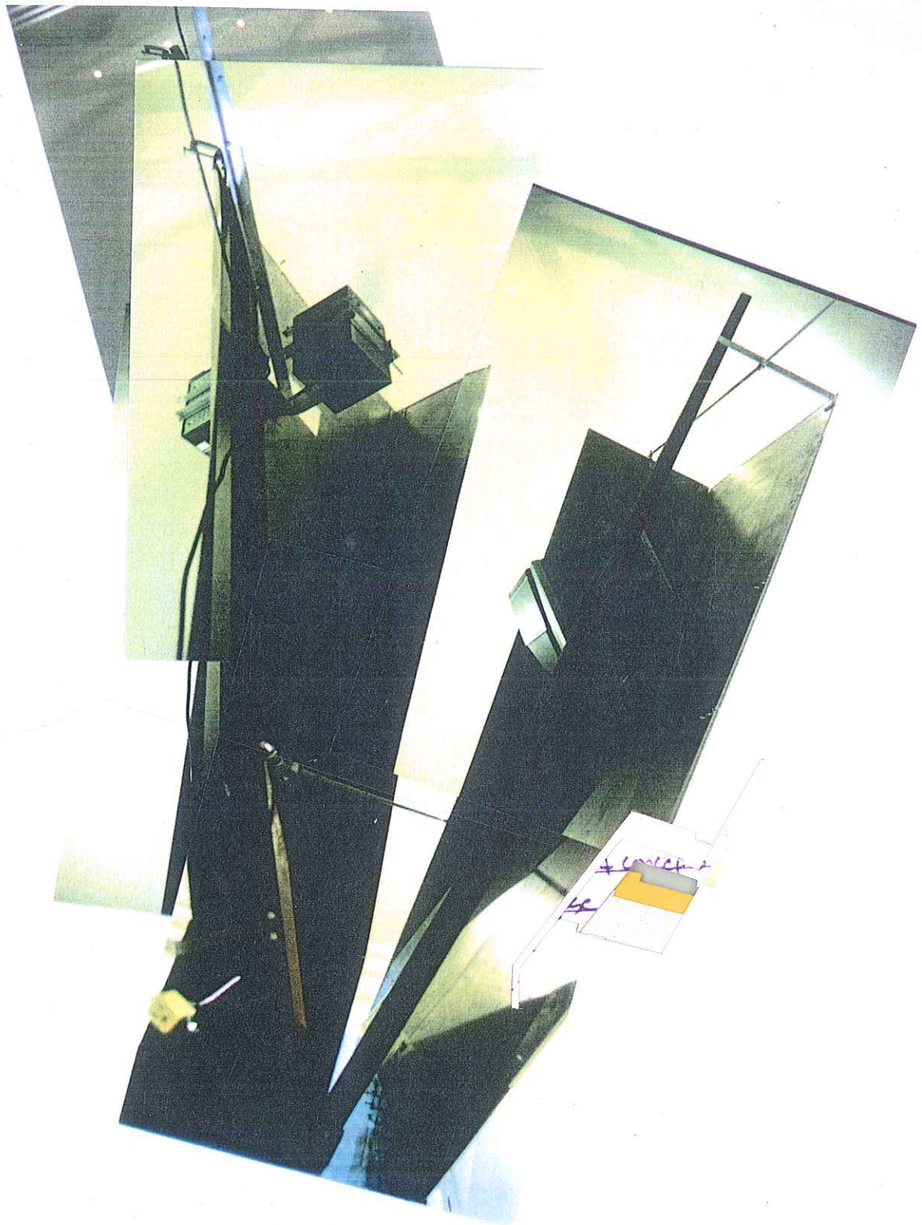




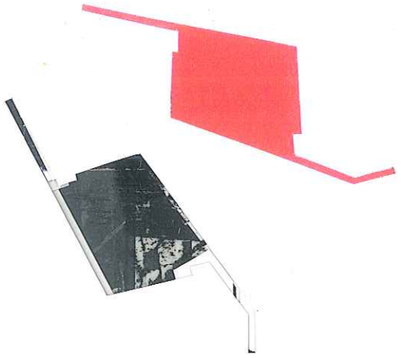
USE ROTTERDAM
-RAILS AND WATCH
YOUR STEP

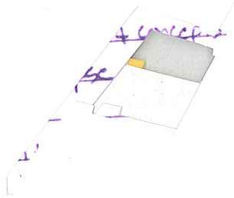


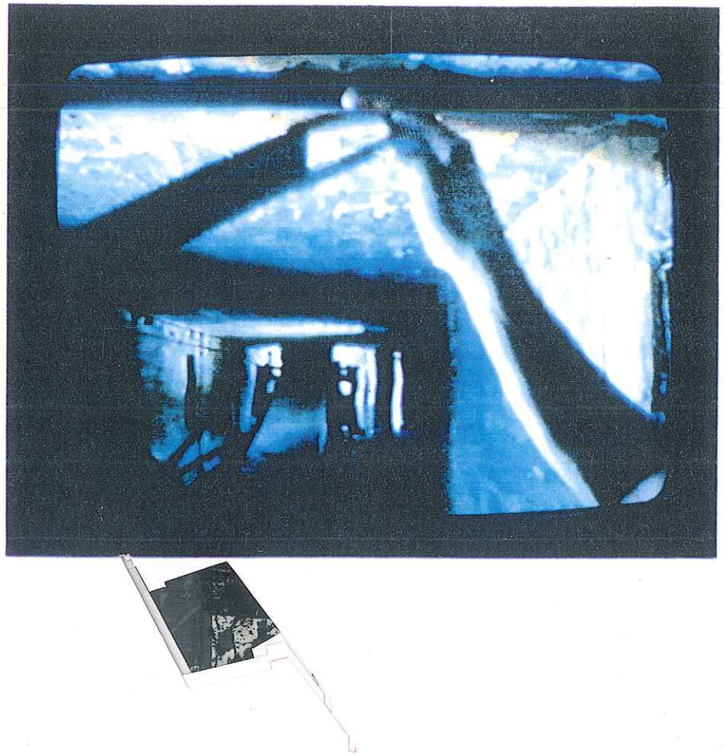




as, the *practices* of tricksters. 4.







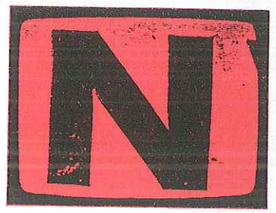
* to construct, to fabricate the soul, the psyche of a space through its markings, writings. almost like writing the history of a corpse, only through what the body reveals, autopsy and scanning the skin for , and not through any known history of the person. to fabricate a soul to fabricate a psyche, a history only through a reading, a scanning of the literal object at hand. surveillance!

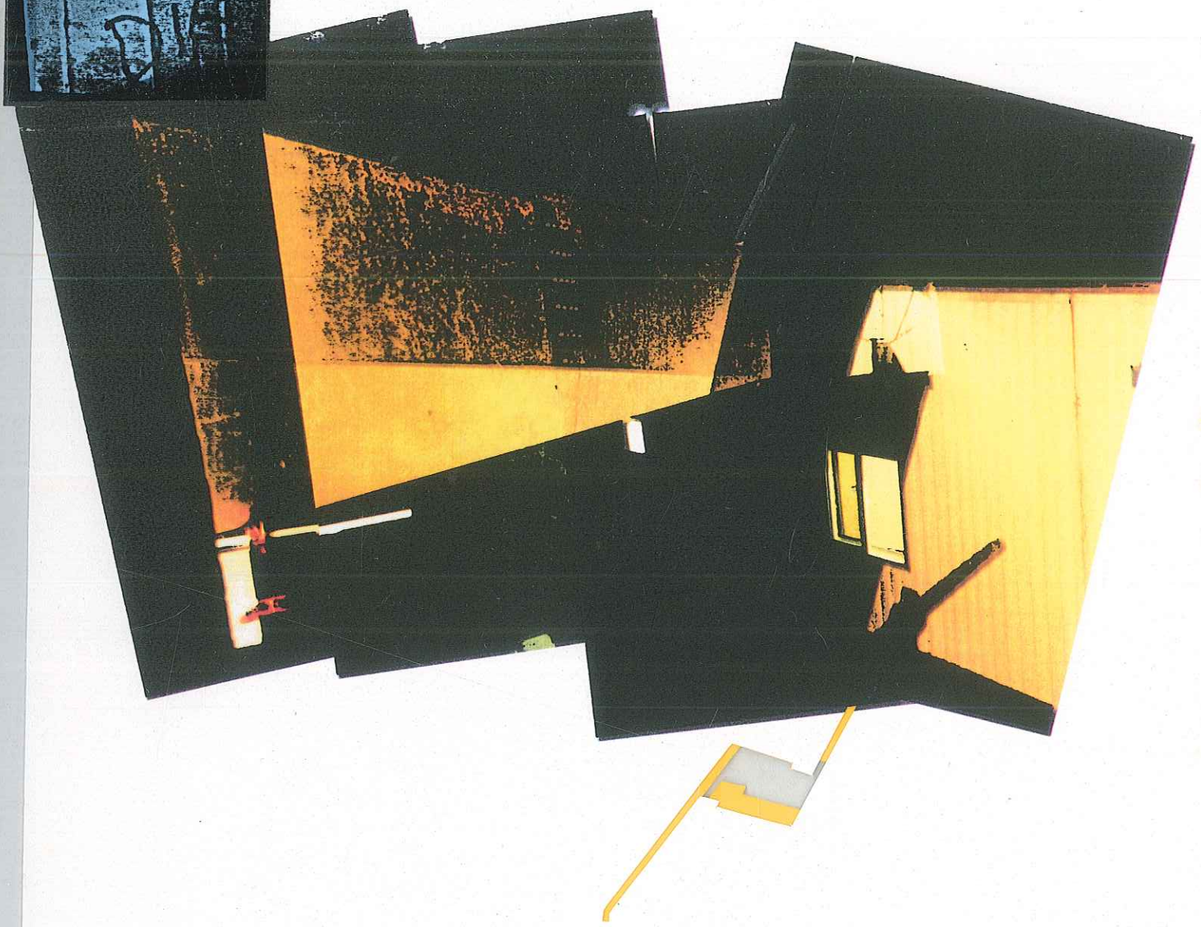
1. collapse the space of differentiation, that which allows for classification, that which separates

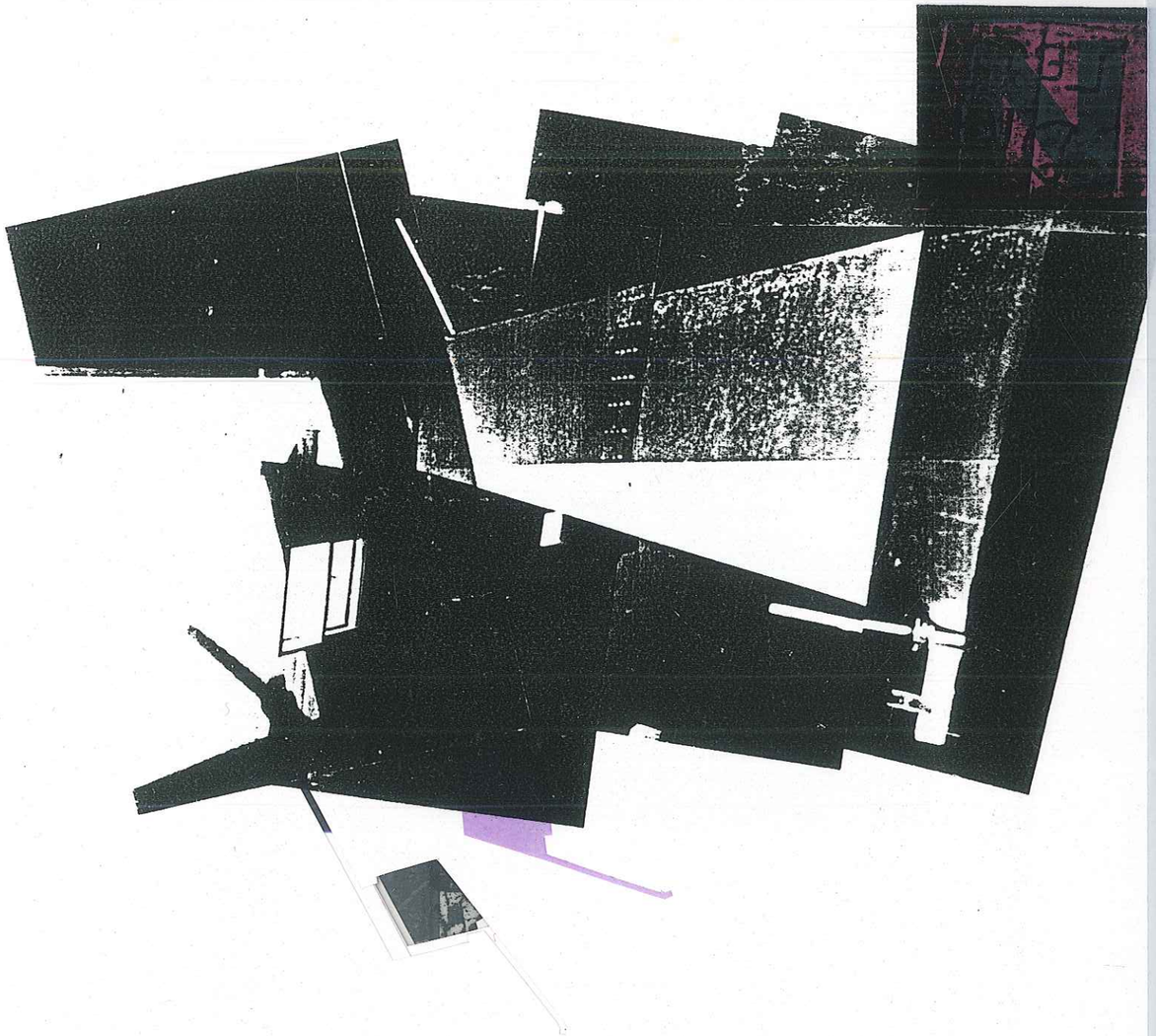
2. come up with new words + concepts as a result of the collapse

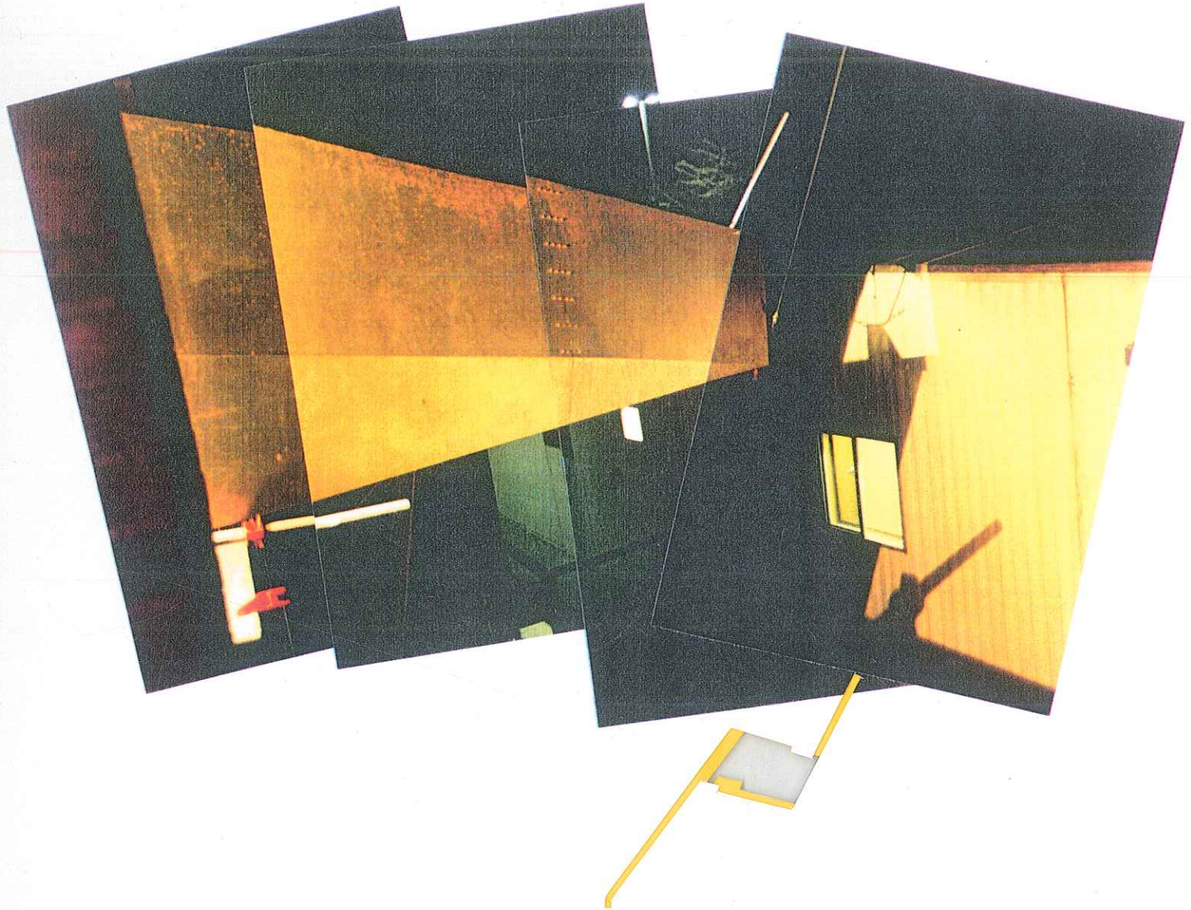
- the new words come to name the missing space, the space of differentiation and classification.

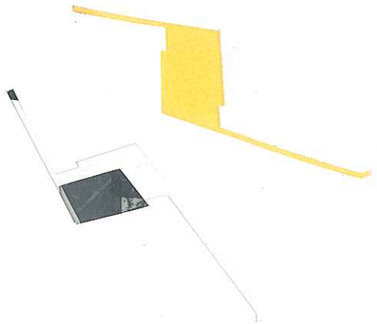
3. take apart the new words to reconstruct the missing space in terms of the new word.











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Triangle Steel, Ithaca, New York

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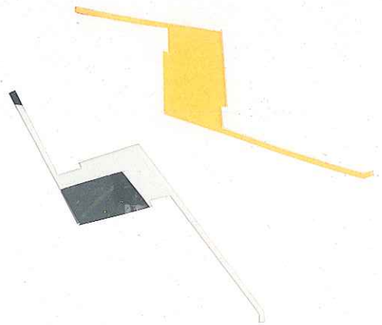

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