

[re-]discover The City

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But I feel grand. Yes I think that's how I feel. I feel grand and magnanimous.

WEL
COME
TO
A
CITY



We are all
migrants native
to the universe

1. Introduction

1.1 Is the contemporary city like the contemporary airport - “all the same” ?

Is it possible to theorize this convergence? And if so, to what configuration is it aspiring?

Convergence is possible only at the price of shedding identity. That is usually seen as a loss. But at the scale at which it mean something.

What are the disadvantages of identity, and conversely, what are advantages of blackness?

What if this seemingly accidental - and usually regretted - homogenization were an intentional process, a conscious movement away from difference toward similarity?

What if we are witnessing a global liberation movement: “down with character!”

What is left after identity is stripped?

The Generic?

Rem Koolhaas, The Generic City

Even in such a limited field as English Language experimental psychology, ninety-two different definitions of emotion have been counted between 1872 and 1980. The sheer difficulty of defining emotion is often treated as its leading characteristic. In 1931, an American cardiologist described emotion as a 'fluid and fleeting thing that like the wind comes and goes, one does not know how' ; half a century later, two psychologists argued that 'everyone knows what an emotion is, until asked to give a definition' .

Emotions are, at the same time, some of the most intimate and the most intimidating phenomena in a human life. In infancy, we feel before we speak and as mature adults we often feel that something is right or wrong, appropriate or inappropriate, attractive or disgusting, even though we may not be able to understand and articulate why this is so. It seems glaringly obvious that in order to understand human existence, i.e. both what it is to be human and what it is like to be human for human persons, we must try to decipher human experience and emotion.

WALK
ING
AROUND
PEOPLE





Near.Remote.Conscious



Occasionally it can divert us from the study of the direct virtue of an image



Essential Being





Self-Observation



Descriptive Theory of the Essence of Pure Experiences

“...the philosopher who believes in the salutary nature of vast daydreams is faced with a problem: how can one help confer greater cosmicity upon the city space that is exterior to one's room? As an example, here is one dreamer's solution to the problem of noise in Paris:

When insomnia, which is the philosopher's ailment, is increased through irritation caused by city noises; or when, late at night, the hum of automobiles and trucks rumbling through the place Maubert causes me to curse my city-dweller's fate, I can recover my calm by living the metaphors of the ocean. We all know that the big city is a clamorous sea, and it has been said countless times that, in the heart of night in Paris, one hears the ceaseless murmur of flood and tide. So I make a sincere image out of these hackneyed ones, an image that is as much my own as though I myself had invented it, in line with my gentle mania for always believing that I am the subject of what I am thinking. If the hum of cars becomes more painful, I do my best to discover in it the roll of thunder, of a thunder that speaks to me and scolds me. And I feel sorry for myself. So there you are, unhappy philosopher, caught up again by the storm, by the storms of life! I dream an abstract-concrete daydream. My bed is a small boat lost at sea; that sudden whistling is the wind in the sails. On every side the air is filled with the sound of furious klaxoning. I talk to myself to give myself cheer: there now, your skiff is holding its own, you are safe in your stone boat. Sleep, in spite of the storm. Sleep in the storm. Sleep in your own courage, happy to be a man who is assailed by wind and wave.”

WALK
ING
AROUND
PLACES



Time and Time-Consciousness





Absurdity of a World Outside Our Own



Translucent. Transparent. Reflections.



Abstract Phase of Experience



Unperceived Experience. Unperceived Reality



Intentional Experience. Experience in general

7:12 Personal Note- Existential emptiness. Deep Shadows. Smooth White Surface. Oil Colors. Turpentine.

8:00 - On my way out

8:45 - Keep talking. She keeps talking.

8:55 - I'm really drifting now.

9:20 - Grand Stairs. Going Down.

9:22 - Djembe freestyle. Booming, Rumbling and Tapping; a pair of sticks striking the tightly stretched membrane.

*9:27 - Echoes across this depression in the ground
Sound divides, highlighting the visual connection.*

11:26 - Panoramic.

1:08 - Personal Note- Existential emptiness. Deep Shadows. Smooth White Surface. Oil Colors. Turpentine.

WALK
ING
AROUND
THINGS







in truth, only an image





برائے مہربانی آرٹ کو ہاتھ نہ لاگائیں
PLEASE DO NOT TOUCH THE ART



Transcendent Perception



Fundamental Error



Perishability. Fugility. Fragility.

