

Splitting screens: A capital city

by

Jason Conrad Vigneri-Beane

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Jason Conrad Vigneri-Beane

has met the thesis requirements of Iowa State University

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INTRODUCTION

Ronald Reagan is an architectural problem. He moved between body and image with a seduction from which the citizen will never recover. The democratic subject unofficially attained the status "mediated" when the management team of Spencer-Roberts launched a political campaign starring Ronald Reagan not as himself but as a depthless signifier whose absorbence is only outmatched by Lincoln. The democratic process has become an exercise in simulation, a media event in which a political campaign is synonymous with an advertising campaign. On one (perhaps cynical) level it is about the production of photogenic political figures who compete to win the world's single largest popularity contest. On another level-*the other level*-it is about an ideological perpetuation of which the superstructural framework is so deeply anchored, but agile, that it functions unscathed in spite of its conspicuously fraudulent charm. Its function is a function of the proliferation of a generalized and versatile set of images that the democratic citizen identifies with as significant of the bind that constructs her or him as both an individual, with official limits, and a member of a larger body of subjects posited to be equally and fundamentally different but equally and fundamentally similar. This set of images has jettisoned any of its original or definitive referentiality so that it swiftly slides into any political position, images couple effortlessly with other images.

This project, a Chamber of Commerce for Madison, Wisconsin, attempts to design a building in the United States. It is a construction that is suffused with issues of the citizen, state and commercial bodies that are inextricably woven through advertisement, ideology and the politics in/of images and tectonics. This project is both a video and a building- in no particular order. Because both are constructions, each one is filmic and each one is architectonic. This project is about democracy and media(tiza)tion.

The editors of *Films of Peace and War* asked a group of filmmakers and cultural critics, "What films need to be made dealing with the problems of peace and war?" Jean-Luc Godard's response was, "Any film, provided it be the film of a free man; I mean, made by a free man."¹

Godard's response raises the post-modern problem of reflexivity by suggesting that, as film delivers its narrative, it must also bend back upon the ideological framework under which it is produced. This reflexivity is not limited to the more immediate conceptual framework that an author uses to frame a project. Rather, it reveals the apparatus (filmic, political, architectural, economic, etc.) at large. One may see the results of Godard's thinking in *King Lear* and *Pierrot le Fou*, to name but two films. In *King Lear*, the filmic apparatus is used to evoke the cultural construction of meaning and signification via word and image. *Pierrot le Fou* works through the filmic production of culture and adventure as reflected on the Vietnam War. As much as they are films toward an ideological reflexion, they are also films about film, genre, actors, cameras and scripts.

If one looks to Godard for technique and finds ideology, then one might look to the Film Factory for ideology and find technique. There is an overarching ideological urgency in Soviet Cinema that is manifest in both the subject matter of the films and the dissemination of them via devices such as the agit-prop cinema trains of the October Revolution. However, within that framework of political necessity one may find at least two different schools. The formalist school, as propelled by Eisenstein, operated dialectically. That is to say, their conception of montage was that of structuring an oscillation between two opposing forces or systems that would lead to a synthetic climax. One may observe this operation very clearly in the famed Odessa Steps sequence in Eisenstein's *Battleship Potemkin* when two opposing systems (Bolshevik and Menshevik) are rhythmically pitted against each other as a kind of thesis-antithesis.

While this technique of construction demonstrates an ideological entwining of historical progression, political movement and filmic production as influenced by Hegelian or Marxist dialectics, there is a formal reduction of the complications of systems or identities. Identities are held at a distance, kept discreet until a point of crisis or climax. The documentary cinema of the (other) Soviet filmmaker, Dziga Vertov, produced a more complicated presentation of systems or identities that was partially due to his anti-formalist tendencies. But if one looks past

the appearance of form or lack of form to the conceptual framework behind it, one finds a way of thinking/seeing which is far from that of his dialectical contemporaries. The conceptual framework driving Vertov's work seems to be more about a blurring of boundaries insofar as there is a permeation of, or slippage among, systems that operates at the level of similarity-difference. For Vertov to state, "I am kino-eye," demonstrates that the boundaries of "body" and the boundaries of "machine" were not hermetic in his work. The applications of this thinking result in superimpositions of eyes and lenses within the same frame. Reflexions on the cinematic apparatus. Another demonstrative sequence, also from *The Man with the Movie Camera*, aligns the blink of an eye with the diagram of a camera with the closing of blinds on a window.

Like Godard, there is an evoking by Vertov of the fundamentals of cultural production that could result in a subtitling or renaming of *The Man with the Movie Camera* to *Things That See* or *Things That Retrieve Images* or *Opened-Closed*. By operating through similarity-difference, small-scale and incomplete slippages of identity or signification might produce a reflexivity at both the immediate level of the cinematic apparatus and the larger scale of the ideological or cultural apparatus. Systems are implicated in each other to the extent that eyes are like cameras, adventure is like war, documentary is like fiction. And bodies are like images.

These implications are, at certain moments, performed by analogy. However, the interrogations behind the analogies are toward a genetic or compositional make-up of the subject of those analogies. Another way to say it might be to say that they are metonymical. The interest in this Chamber of Commerce (or, by extension, other buildings) is a compositional operation of reflexion both within architecture and its sub-systems and among architecture and other systems such as images and words, devices of signification or identification. In other words, the construction of a building about buildings as well as a building about culture and the problems of representation.

SITE LINES

Several media organizations, such as *USA Today*, *Money Magazine* and *Forbes*, have recently positioned Madison, Wisconsin among the rankings of favored U.S. cities for one to raise a family, start a business and foster a general sense that there is actually such a phenomenon as Americanism. This attention from the media suggested an exchange value of the city that prompted *Madison Magazine* to commission the city's top seven advertising agencies to design ad campaigns that would sell the city for its annual issue of the *City Guide*. As its name(sake) suggests, the state capital is heavily wrapped in questions of ideological signification. This ideological signification is partially manifest in the techniques of advertisement in and of the city- in the way that the city constructs and re-presents itself. A superstructural consciousness actually seems to exist at an infrastructural level if one begins to examine a recurring theme in the imaging campaigns throughout the city.

This image of a body and the operable body have "CAPITAL" written all over them.

Perhaps Madison's cleverly punny slogan, "The Capital City," illustrates this best. But this is not simple wit. It is a clear understanding of the conflated condition of the state and commercial machines which provide the economic framework that has afforded Madison's position among the "best" places to start a business. Madison's economic base consists largely of government employment for both the state proper and the state university system whose flagship campus sits at the opposite end of the axis that connects it to the State Capitol. This axis is appropriately designated as State Street. However, the University, although public, is largely funded by privately sustained high-tech research companies, one of whose CEO is the current chairman of the Greater Madison Chamber of Commerce. He has provided a directive for the Chamber's efforts to foster the high-tech community.

The idea of the “Capital City” is not only the exclusive property of private firms that use the presence of governmental bodies as image-capital for advertising purposes. The state capitalizes, so to speak, on the success of the commercial body. One can see the ideological implications of the transportation component of state infrastructure in an advertisement for the Madison Metro bus system. The image-component of the ad frames a bodiless portrait of a metrobus posed in front of the stately capitol building which hovers behind it. The word component of the ad pitches the bus network as “Commuting That Saves You Capital.”

In, on, across and through the system of partitions there are bodies next to their hands, hands without their bodies and sets of eyes in each other's lines of sight.

Following Judith Williamson's analysis of advertisements, the “you” constitutes the subject or the citizen body who is physically absent from the frame but ideologically present in its conception. The play on capital is important because it aligns monetary capital with the legislative body that comprises a state capital and it positions the capitol-ol -as a signification of the capital- al -in both senses. This alignment is the business of the chamber of commerce which, to begin to use Althusserian terms, is a private organization that appears to be public. The chamber defines its purpose in its membership directory as “your sales manager...sells your city...”. It also says that it is “your advocate”, “your goodwill ambassador” and “your spokesperson...on questions of taxation and legislation.” While its interests lean most conspicuously toward those of the business community its larger function comes under those of ideological interests, that is, the reproduction of the relations of production.² As an extroverted organization whose own perpetuation depends on the attraction of more commercial interests that will purchase membership into the chamber and strengthen the city's economic base in the meantime, it is a civic advertising machine.

State of the Street of the State

The proposed chamber of commerce is sited on the 600 block of State Street. State Street is the most active and complicated of the eight capitol-centered radial streets superimposed on the Madison gridiron. It is the both the site of the majority of representation in and of the city and the formalization of civic ideology. The 0 block or east end of the street, the center of the radial plan, is defined by the grounds of the capitol and the 700 block bleeds almost seamlessly into the University of Wisconsin campus. As a commercial strip both connecting and suspending Madison's defining institutions it is an axis that conspicuously suggests the woven and inextricable condition of state and commercial bodies.

*One president is a current president and the other is a past president. One is a body and the other an image.
Both are in parts so neither is whole.*

But many streets suggest this condition. The complication of State Street is that it doubles as a pedestrian mall that stages an unthinkable direct route from a hyperactively political campus to the seat of government. (It is probably more complicated than this. In fact, it may be that the direct route provides nothing to resist, thereby making acts of resistance appear misplaced and removing the possibility for them to be consequential. Also, if there is a direct route for demonstrating then there is a direct route for policing.) However, it is only given over to the citizen body, the body of the citizen, that concrete individual insofar as the citizen assumes its place in an ordering of state authorized vehicles, commercial vehicles and pedestrians. The citizen may either yield or couple with these vehicles- in both transportational and instrumental senses.

Certainly the presence of police cars, the repressive component of the apparatus, would contain any demonstrative activity along the mall. But there is another, more rhythmic, machine of a provident/profitting state in the circulatory device of the Madison Metro. The recurrent pulse of the buses presents a standard issue of urban audio-visual. While the recurring sounds of acceleration

and braking blend almost liminally into an urban ambient, the sides of the buses are scopically conceived of in terms of capital contributions. As is the destiny of all surfaces in a capital city, the sides of the buses become advertising space which is directed toward the scale of the city throughout which it moves.

Mixing Media: Capital City

Capital City is a video accompaniment to the building. It was filmed and edited at the same time that the majority of the building was designed. Or the building was designed at the same time as the video was filmed and edited. The video was both a way of re-presenting and working through the issues of the site that would ultimately both complicate and clarify the design. As an investigation into the filmic techniques proposed by the building, the video was constructed under the same theoretical framework as the building. I am not suggesting that film and architecture slip smoothly into one another or operate in a relationship of directly translatable concepts. But both are constructions and, as much as they diverge, they converge. They are not parallel, they intersect.

The image jump-cuts across the fragmented partition which both limits and links this office and others.

The video consists of shots taken from State Street and the Capitol Grounds of Madison, text and advertisements from media organizations which either circulate around the Madison Metro system or are members of the Chamber of Commerce, local newscasts from a television station which is both an advertiser on the buses and a member of the Chamber and, finally, advertisements and membership listings from the Chamber of Commerce Directory. The soundtrack consists of site audio as well as audio from television and radio broadcasts by metro advertisers and chamber members. This set of material is the vehicle for demonstrating or, rather, coaxing out the inextricable conditions of state, commerce and citizen. The continuous intersection of these three bodies holds particular relevance for the (or any) chamber of

commerce when one considers Althusser's discussion of the Ideological State Apparatus.³ The chamber of commerce even suggests this by name. A "chamber" being a legislative or governmental body, as well as its meeting place, and commerce being a mode of exchange. The chamber of commerce is certainly conceived of for the purposes of reproducing the relations of production and it is actually a private organization that purports a public facade, not to mention a facade of publicity.

A textbook ISA.

It specifically spells out its commercial relationship to the state in its mission statement at the beginning of the directory by declaring itself "your advocate" at the legislative level. This advertisement not only presents a condition of ideology but also introduces its constitution. It produces the subject by assuming a "your." This is, as Althusser explains, not simply a unidirectional action of ideological constitution of a body of subjects, but a more complicated "double constitution." Althusser demonstrates the notion of interpellation, an ideological hailing of the subject, through the *mise en scène* of the police officer addressing a person (the "concrete individual") in the street. When the individual recognizes the officer's call, "Hey, you there", and turns in response, the performance effects the construction of a subject. However, the ideological framework's dependence on that recognition of the interpellation means that the subject is also constitutive of ideology. The mechanisms of ideology operate between this double constitution.

The shared-shelving stages a problem of delimitation and boundaries between subject and social structuring.

A complication of identity, propriety, and parts of wholes. (Plural.)

Judith Williamson studied this action with regard to techniques of advertising and found that advertisements, in text and image, both construct and are constructed by their subject. For example, an example at the scale of the city of Madison, a metrobus advertises a radio station as "Madison's favorite classic rock." This ad is directed toward a mobile body of citizens in proximity

to car stereos. Because this station is Madison's so-called favorite, Madison will listen to it and, because Madison will listen to it, this station is Madison's so-called favorite. Madison, meaning the body of citizens who comprise it, is a collection of "concrete individuals" that is ideologically constitutive of and constituted by both the city and the advertisements. This ad would also invariably have some form of graphic representation of the dome of the Madison State Capitol building. The dome of the capitol is a classically successful and powerful piece of civic imaging that has an extremely high frequency of recurrence in all visual associations with the city. It is simply what one uses when one represents Madison.

This recurrence, now tactically conceived, is the framework for the video. One may see the iconic formal qualities of the dome appropriated and reconstructed in whatever way is necessary for a specific imaging campaign. It moves in bold freehand line when speaking of Madison's liberal politics and progressive values, it hovers in a stately forced perspective for economic or educational purposes and it dramatically glows over Madison's nightlife. It is like the way that Reagan salutes the troops, weeps when they die and shakes his fist when he rides into town to clean up his own backyard. It is no coincidence that this piece of architecture slips so swiftly in and out of these images. It is already an image itself. Madison's dome is said to be the most precise modeling of the U.S. Capitol dome of all the state capitol buildings. The U.S. Capitol is itself modeled off of an image which is rapidly being jettisoned as a referent for the signification of the state. Madison's capitol is a "genetic" model which is modeled, itself, from a model. It is an image of an image which is generative of other images that absorb more powers of signification as each iteration of simulation obscures their referent. To put it in Baudrillardian terms, the operation is that of the third order simulacra, the simulation.⁴

This image of a body is genetic. It is a body made of stone and incorporated into the dome of the Madison state capital. It is an image of that incorporated body incorporated once more into the corridor facade...

The reference of images to other images directs the recurrence of themes or frames both tactically and formally. For example, a shot of a metrobus driving down State Street introduces the plane of advertisement on the side of the bus. A few shots later a segment of the original shot is repeated, showing only the frames in which the ad itself occupies the majority of the screen in order to clarify the content of the content. The next shot cuts to a news cast by the advertiser that happens to be reporting on an issue of legislative involvement in commercial interests. This tactical repetition is played throughout the video with an additional formal-conceptual swerve: each time a shot or a portion of a shot is repeated it is filtered (even literally with a noise filter) from color into black and white. As the video proceeds, the recurrence of the limited set of shots develops the premise while gradually converting the video into a set of black and white frames - generational abstractions of the shots into the formal qualities of the images.

While the black and white conversion is largely a graphic device of the play on simulacra, it begs the question of filmic genre. The black and white shot is coupled with a fragmenting soundtrack that, at a certain moment, goes silent. The repeated shot at this moment is a tracking of the camera operator's reflection appearing and disappearing in the glass of a bus shelter. As the shot zooms into the reflection in the glass it is not the camera operator's face that occupies the screen, but the lens of the camera as a reference to Dziga Vertov's framing of the camera lens in his pre-synch-sound documentary, *The Man With the Movie Camera*. This shot seemed to be an appropriate moment to recall the work of Vertov as the original appearance of it was a framing of the complete intersection and superimposition of state, commercial and citizen machines. It was conceived of under the influence of Vertov's filmic manifestations of the apparent notion that systems, be they human, natural or mechanical, are inextricable and not dialectically opposed as in Eisenstein.

The framing, paneling, and seating are the operation of systems oscillating between similarity and difference, an errant set of boundaries and an indeterminate mode of identification. They are an attempt at a slippage at the architectural level of signification.

This reference to Vertov was largely dependent on the slippage in the soundtrack. The soundtrack, as a component of the construction of the video was not subordinate to the visual. On the contrary, it, as an operation, slipped in and out of alignment with the visual (and the visual with it as well) in order to both reinforce and problematize the enchainment of montage as well as take on recurrent issues of urban mediatization. Another way to put it would be to say that, throughout the video, the whole of the construction is continuously slipping apart into its audio and visual components and then reassembling at moments when alignment (or misalignment) will turn on an issue.

The original shot that the reference to Vertov repeated is demonstrative of this recombination. A Madison Metro bus pulls up to a bus shelter with an advertisement for a local newsradio station on its side. As it comes into the frame the audio comes into alignment by playing the soundbite introduction to the station's newscast. While the audio of the newscast becomes the primary concern of the video the visual diverges temporarily from it and weaves in and out of coincidence with it through street scenes and advertisements that play off of the subject (content) of the local news. This dis/reassemblage occurs again with newscast audio of stock quotes and world news intersecting with visuals of business newspaper advertisements in the Chamber of Commerce directory and local State Street demonstrations as a way of suggesting that the site (or any site) is no longer simply a matter of local or physical context. Rather, the permeation of the contemporary mediated condition suffuses the site with a more complicated political framework that is also reinforced by the international body of the university.

There is some question, at this point, as to which are flesh, which are ink, which are digital code...

A much more expertise version of the diverging and converging systems of audio and visual (word + image) components may be seen in Jean-Luc Godard's adaptation of *King Lear*.

Shakespeare's *Lear*, a contemporary mafioso version of *Lear* and the story of the reconstructor of the temporarily lost *Lear* are all woven together through converging and diverging sets of images and sounds (which are also under internal operations) to form a larger critique of adaptation. This critique, however, really seems to be about a more fundamental interrogation by and of the filmic apparatus as a vehicle for the cultural construction of word, image and the ensuing problems of signification. The film complicates its own devices and reconstructs them in order to present its content. This brings me to the building. Or a building. The issues that this film raises, both at a fundamental level of how one constructs what one is constructing and a meta-level of how it addresses the ideological framework that surrounds it, are critically architectural and at stake in this particular project.

THE COMMERCIAL CHAMBER

This, I think, is not the program that one would choose for reasons of architectural fantasy. Or is it? This program is purposely chosen for its institutional banality because it is precisely this type of building that raises questions of ideology, questions of democracy and media(tiza)tion.

It would be impossible to start at the beginning. There is no "begin." Or "end." I will start in the middle. The main body of the building is a set of eight offices. The ground level offices house the accountant, receptionist, leadership director and a branch office of Downtown Madison, Inc. The upper level houses the communications director, office manager, president (of the Chamber of Commerce, that is) and governmental affairs director. The offices take as a departure the recognizable form of typically institutional architecture in a matrix of offices that are partitioned off using light gauge frame and panel construction. There is a demarcation of individual space, the private space of the office that, as is the case in democracy, is located within a set which contains itself- its own -and others which are theoretically posited to be quantitatively equal but qualitatively different. But there is inevitably a tension between individual identity-difference -and the paradoxically coherent social body that it constitutes. This tension complicates the limits of the citizen body in the body of citizens. This complication is in some ways a larger psychological condition but seems to be particularly relevant to democratic operations which depend specifically on maintenance by individual difference.

The splitting of the paneling divides the seatback into two seats.

The paradox of democracy surfaces precisely, as both Lefort and Copjec illustrate, at the moment of the expression of difference, the vote.⁵ In order to vote, that is, to express one's difference, one must communicate. But the ability to communicate is contingent on some level of similarity. The expression of difference is precisely what annuls that difference. To put it another way would be to say that the construction of the individual as situated in a democratic body fragments as it approaches a limit of exchange that simultaneously connects and delimits. To say

it architectonically, this is neither a romantically conceived view of the wall as a unification nor a territorially possessive one of division.

Each would be static.

Limits in democracy are always in operation and, as for constructions, one may cite Jean-Luc Godard, who asserted that “there is no model, there is only modeling.” To put the construction into an **active** form seems to imply a questioning, or, better yet, a working through and re-working of the model in order to play the recognizable and its tactical departures off of one another, swerving as they go. The “active” in this case is the tactical treatment of delimiting partitions at the tectonic level of the frame and panel application. Each office or space of an individual has its own set of partitions, one on each side. The result is that there are two partitions between each pair of offices. But because there is a fragmentation at the limit of the democratic subject and an active mode of construction of those limits, the partitions mutate into each other. There is neither one partition nor two partitions, they are neither discreet nor unified. There is only the simultaneous action of multiple bodies delimiting individual identities and mutating into and out of a coherent social body.

The frames to which the paneling is applied stretch into one another and retract, moving in and out and back into recognizable and mutational forms, causing an impossibility of continuous or seamless paneling. This discontinuous paneling allows openings in the walls which both display the dynamics of the structure and frame views into the adjacent offices, scopically introducing other bodies into the scene, or, better yet, *mise-en-scène*.

The structural disruption, a mutation of that which signifies the limit(s) between one subject and an-other, results in an open framing of a view into the adjacent office of the Leadership Director.

The visibility of the other (bodies) takes on a particular relevance that is both psychological and social. In “The Mirror Stage”, Jacques Lacan discusses the incorporation of an individual into a social body that is related to seeing both oneself and others.⁶ Because the panel openings are

functions of the peculiarities of the framing, the views they frame vary in both position and size so that one does not necessarily view adjacent bodies as whole, complete. One may see a faceless body, or a hand with no legs. For the purposes of intersubjectivity and the closing of the gaze - one also sees faces, eyes, with no torsos.

As the fragmenting of walls produces specifically framed views, the mutations of the other (structural) framing, the steel framing, address the programmatic necessities of the office. Another way to put it would be to say that, while the framing attempts to express the tension of limits, its mutations also become the organizational device for the set of data coded as "office." Flat steel studs pull out of alignment with others in order to support seating, filing and work surfaces. The paneling also enters the programmatic act by tactically folding down at certain points to turn from wall surface to work surface. And once one has surface one may advertise.

Advertisement and architecture, in terms of an everyday practice finds one of its local conditions in the skinning of the storefront. The maximization of street frontage, of course being the commercial motive behind the American urban grid, is an architecturally complicated plane of optical exchange. As a transparent extrusion, it is just as much screen as it is skin. One approaches the glass and looks through commercial graphics, sale signs and store hours- an institutional framework -at commodities and consumers. Both are objects on display. Bodies are just as important as goods as one sees others like oneself and knows, then, how to act. One always sees one's own reflection superimposed on the scene, (even) literally on the glass. This condition of optical exchange defines both the State Street frontage of the Chamber of Commerce and the corridor that faces the body of offices

It is a splitting screen which both suspends and connects two bodies by constructing a filter through which one reads the other.

The structural play that is sequenced along this corridor is an operation of continual indeterminacy and implication of two architectural systems. That is, the two architectonic configurations that signify "storefront" and "office" begin a recurrent process of *becoming* each

other as they blur along paths of similarity and depart along paths of difference. The beginning in the middle, the body of offices, addresses the flanking storefronts that, on the ground floor only, wrap around the corner and into the ex-alleyway that the chamber of commerce now occupies. The configuration of those neighboring storefronts is picked up and drawn in as a *stammering* toward, and then throughout, the offices. At the same time, the office-partition configuration fragments or stammers its way out to and into the structural make-up of the store-front street-front.

The ground level of the State Street elevation is given over to an outdoor, but clearly defined, space for seating that is specifically directed to the metro bus stop positioned immediately in front of the site. The seating area faces the wrapped-around storefront on the right of the chamber and is closely positioned in order to actively stage the optical exchanges that are always in operation through the glass. The existing storefront becomes a screen through which consumers of goods and consumers of transportation watch each *other* acting out their respective and similar roles.

And they are acting if they are being watched.

Psychoanalytically speaking, one may read the dynamics of this situation in Lacan's discussion of intersubjectivity and the closing of the circle of the gaze where one watches another and the other becomes aware of her/his status as an object.⁷ A reciprocity of subject and object is introduced by a double action of seeing and being seen by both the subject and object who are both the object and subject. Filmically speaking, one may see this exchange toward the climax of Hitchcock's *Rear Window* when Thorwald engages Jeffries only fear by engaging him optically, by closing the gaze. Filmically speaking again, but less in terms of the gaze and more in terms of the act, one might refer to Godard's discussion of the social construction of behavior in terms of the mother-as-director of her son.

In both cases their poses are their looks, that is to say, to pose is to look.

This *mise en scène* does not replace the chamber's own storefront, it displaces and redirects it. The glass frontage of the chamber of commerce is raised up to the second level in order to maintain the line of existing street facades while opening up an entry into the metro stop seating. The glass plane of the storefront operates above the pedestrians' horizon lines and is no longer a screen of exchange between consumers but a (splitting) screen of civic identification. The street elevation proposes a facade literally as a face as a portrait of James Madison, that classic tactic of state imaging which proliferates portraiture to the degree that a set of similar signifiers is created from which one may select ready-to-wear.

As empty as they are.

But the emptiness is precisely what makes them so versatile, so adept at moving in and out of any scene virtually unnoticed, depthless and highly absorbent. Unnoticed because they are always already there as agents of ideology. They are expected, desired, so they rarely are questioned. It is not actually even a *they* but a portrait whose affiliations change as quickly as its features. Abraham Lincoln is simultaneously liberal and conservative, to the left and to the right, emancipator and war hero, modest and great.

Autonomous and collected.

But Lincoln could be exchanged for Madison who, in turn, could be substituted by James Doty who was merely a developer of Madison- but the portrait will still do the trick. In a few years Ronald Reagan will join the rotation. The face on this facade, the portrait of James Madison, is not whole, it is not a single image on a single screen that watches over the activity on the mall below. Rather, as the architecture that supports and frames the image undergoes minor slippages and misalignments, so does the image. As the office-partition tectonic and the storefront tectonic disrupt and reconfigure each other the seamlessness of the image becomes problematized to the extent that the image is fractured and each fracture is then stretched to fit the structural misaligning of frames or mullions. The one image is then a multiplicity of images incorporated into the storefront facade.

This one is many. Divided, reconfigured and stretched not like the truth but as ink.

Just as the neighboring storefronts wrap around into the site, the chamber's own storefront continues into the corridor, all the way to through to the parking garage elevation. This glass plane proposes a combination of the plane of intersubjective exchange and the screen of civic identification, which faces/encloses the office matrix and lines the corridor configured by the chamber's occupation of the alleyway. In facing the offices the elevation consists of another set of paneling- floor to ceiling glass panels which, unlike the steel partition panels, remain continuous between the delimitations of each office. The glass panels are applied at ninety degrees to the partition frames, or, better yet, framing. By framing I mean not to suggest the individual studs themselves but the partition as *becoming* a whole so that the overall structuring of the building reads similarly to the micro-organization of the elements that synechdochically comprise it. In other words, frames made of planar studs are paneled to make partitions and those partitions add up along the length of the building to become a larger framing system to which the larger glass paneling is applied.

A reflective, reflexive, slippery surface.

And once one has surfaces one may advertise. Once one has data one may montage. According to Jean Baudrillard, montage and surface are critical components of contemporary conditions of advertisement.⁸ He has termed the current media-based form of advertisement as "absolute" or "ground-zero advertising." In his discussion of this phenomenon he notes a shift from the conception of a commodity as its own publicity to a scenario in which publicity is its own commodity. The commodification of publicity is certainly an issue at stake in any chamber of commerce as purchasing membership means purchasing publicity that is perpetual of the members, the city and, most importantly, the chamber itself. (The perpetuation of itself seems to be the nature of the institution. Not simply this institution but *the* institution- capital I -the apparatus. One can see that advertisement and perpetuation becomes a capital relationship in

the chamber as the investment in advertisement leads to the production of more advertisement which leads to further investments in advertisement and so on.)

At other moments bodies and images of bodies are not so different either.

This state of publicity results from montage based forms of electronic advertising which proliferate irreferential images to the extent that they jettison the commodity which they support.⁹ Montage, as a filmic technique of structuring images, deals fundamentally with sequencing (but not necessarily linearly) data. The data in this case is a set of images which are laminated into the composite glass paneling which faces the offices. Like the glass, the images are composites. They are constructed through a digital operation of juxtaposition and then slippage into superimposition. The areas of superimposition are then reflexive of the process of creating digital screen by showing the multiple misregistrations, filterings and cuttings that result in a single layer when coupled with another layer. The raw set of images continues along the lines of the portrait of Madison. That is, they are typically classical forms of civic or, by now, state imaging through monumental architecture, neo-classical representations of bodies, founding father figures and bureaucratic text. Also, fragmented, blown-up and cropped images of mediated (televised or photographed) bodies are introduced as basic data. These bodily framings are focused on those privileged parts of the body that delimit the operable boundaries among one and many.

Eyes to see. Mouths to speak. And hands to touch.

In Baudrillardian terms the data may be conceived of as “transcombinatorial.” Each frame in a montage sequence consists of a set of data which, as simulacrum, is irreferential, absorbent and transferable. When a frame is juxtaposed to another frame a combinatorial relationship is formed so that data from each set transfers into the absorbent other. The power of transferability of these images, their depthlessness, allows this combinatorial action but the combinatorial action is then what is used to specify meaning. It gives depth to surface by provoking a signification that results from what one image suggests to another.

For example, an exchange among images on the office face of the Chamber of Commerce could occur between images of the dome of the capitol and portraiture of Madisonian figures. The juxtaposition of images of the "actual" dome, the dome as it appears in graphic form, the right half of James Madison's head and the left half of James Doty's face begins to suggest the issues of image-based political and commercial capital through associations of name and construction, position and representation, body and building, capital and simulation. There is a cross-reading of James Doty to James Madison to the Madison State Capitol to The Capital Times's use of the Madison State Capitol in graphic form to James Madison to James Doty and so on.

While Baudrillard renders synthesis "nostalgic" in texts such as "The Supremacy of the Object", he makes specific reference to the propagandic techniques of the Film Factory in his presentation of absolute advertising. (The use of the Russian School seems odd in light of the criticism of synthesis given that Soviet film is known as being generally dialectical.) The reference to the October Revolution within a discussion of montage immediately brings Eisenstein into the frame. In *The Battleship Potemkin*, one can read the pioneering of montage as a synthetic act of enchainning images. The structuring of images attains signficatory power by dialectically opposing scenes which, when sequenced to oscillate between each other, specify each other's meaning. One reads the film's narrative by drawing conclusions from the juxtaposition of two scenes which are on the verge of interacting.

This office with the two presidents which are simultaneously excessive and incomplete is a desk and two seats that have only one back.

Eisenstein's technique of constructing a film differed from that of Vertov, a master outside of the formal circle of formal constructors who led the efforts of the Film Factory. Vertov's body of work- both filmic and written -seems to have been conceived under the notion that entities do not operate on different levels, systems are neither discreet nor opposed. Rather, systems, such as human, mechanical or natural are inextricably woven into the same operation. Deleuze suggests

that Vertov would not claim a difference between a human body and a machine but that a human body *is* a machine that has a beating heart.¹⁰ In Vertov's documentary, *The Man With the Movie Camera*, the shot that exemplifies this notion is one in which there are actually two shots. Within the same frame, Vertov superimposes the cameraman's eye and his camera's lens in order to show similar, even complimentary, conditions of human and mechanical devices of seeing. This is the filmic manifestation of the written declaration, "'I see' - 'I kino-see.'"¹¹

While montage operates within and across the (glass) plane of the office facade, the translucence of the screened graphic problematizes the content of the image by entering it into a relationship of superimposition with the office behind it. The *mise en scène* of the offices, the aforementioned set of institutional props coded "office," becomes another set of data that offers combinatorial possibilities. After all, Godard says that when one thinks of *mise en scène* one is already thinking of montage.¹²

But they are also a simple set of props required to get two people to place their heads next to each other's and next to an image.

The montage of the facade sequence and the montage of the office sequence interact through an optical layering which places sections of each system within the same frame, that is, within the same *framing*. Through the devices of screen, filter, reflection and backdrop, the operations of each system are always seen in relation to the other. But the notion of superimposition may restrict this action by being specific to graphic terms. It may be possible to say that the construction here is one of a montage in space not just, but as well as, filmic movement and time. There are multiple systems in operation that are montaged both internally and interactively (with each other). It is as if Vertov's sequence of the opening and closing of venetian blinds, the woman blinking and the movement of the camera diagram happened not only before or after one another, but also in, on and around each other in all possible combinations.

TWO SCRIPTINGS, ONE SECTION

1ne. The Office of the President. Presidents. Or no office at all. Just president. Presidents. One president is a current president and the other is a past president. One is a body and the other an image. Both are in parts so neither is whole. The image of the past president is a face with no body. The body of the current president is seen as a pair of hands and a pair of eyes. This fragmented body operates behind a screen, an image of another body, that is, another incorporated body, which begins one floor below. This image of a body and the operable body it filters have "**CAPITAL**" written all over them. The other image, the past president, is divided between the eyes and flipped along its division. The right side is the left side and the left side is the right side. Right. President. Left. About faces though- they depend on which way one looks at them. **President**. This one, though, presents itself at many angles. This one is many. Divided, reconfigured and stretched not like truth but as ink. Madison is Lincoln is Reagan is Clinton, simultaneously meaning everything and nothing. Meaning everything precisely by meaning nothing. It's not, I don't think, that meaning has been liquidated but more that the scale of this imagery, that is, the ideological scale at which this imagery operates, has resulted in a more complicated ability of these surfaces to absorb. One might claim that there has never been a president. There has only been the image of what that president was supposed to be. A body slipping into an image, assuming an office. The Office of the President. This office with the two presidents that are simultaneously excessive and incomplete is a desk and two seats that have only one back. While one waits for an appointment, posing still against the wall, her or his head is like the left or the right side of James Madison's. In both cases their poses are their looks, that is to say, to pose *is* to look. A face in a portrait is only the way it looks back at you. Among the visitor, the current president and the past president there is a series of exchanges of seeing, being seen and seeing that they are seen seeing. At least that is the exchange that is constructed. The reciprocity of subjects and objects, bodies and images. There is some question, at this point, as

to which are flesh, which are ink, which are digital code and which are ideological constitution. The seat, however, is steel. As is the desk. As are the wall studs and the fragmented paneling applied to them. The more complicated interactions developing among subjects and objects across space are synched with the relations between the architectural data coded as "office." The steel studs are mannered so as to support the seating. As they stretch for support, the paneling splits, becomes incomplete. The splitting of the paneling is the division of the seatback into two seats. The paneling, seatback and seating are the operation of systems moving in and out of similarity and difference, an errant set of boundaries and an indeterminate mode of identification. They are an attempt at a slippage at the architectural level of signification. But they are also a simple set of props required to get two people to place their heads both next to each other's and next to an image.

Jean-Luc Godard again: "...talking of *mise en scène* automatically implies montage."

two. The Office of Downtown Madison Incorporated. Constructing bodies. Constructing a body out of bodies. There is a certain multiplicity in making corporations- legally, politically and ideologically. That is to say, there is one that is not one but many. Making a body part of . In this incorporation there are number of bodies both incomplete and whole, excessive and lost, framed and cropped, imaged and operable. In, on, across and through the system of partitions there are bodies next to their hands, hands without their bodies and sets of eyes in each other's lines of sight. There are bodies at desks and backs to the wall. An incorporated body in this part of the chamber is one that stretches to the Office of the President one floor above. It is the same image that splits those waiting to see the president from the president spatially, but not visually. It is a splitting screen which both suspends and connects two bodies by constructing a filter through which each one reads the other. This image of a body is genetic. It is a body first made of stone and incorporated into the dome of the Madison state capital. It is an image of that incorporated

body incorporated once more into the corridor facade of the Madison chamber of commerce. The image jump-cuts from the facade across the fragmented partition which both limits and links this office and others. The limit is the left *hand* paneling and the link is the shared-shelving that slips through that paneling's incompleteness. The shared-shelving stages a problem of delimitation and boundaries between subject and social structure. A complication of identity, propriety and parts of wholes. (Plural.) A problem of body and corporation, citizen and democracy, stud and partition, partition and office, plane and volume. Through the partition(s), across the limit(s), in the shared shelving there is a continuous play of one hand, two hands and the exchanges between them and what they are placing or removing. On the surface of the partitioning by this framing of the hands is the moment when the jump cutting of the image of the body zooms to the hand of the figure. The operable hands and the image of the hand are juxtaposed with excesses and losses, all mediated. At certain moments hands and images of hands are approaching an exchange of status. At other moments bodies and images of bodies are not so different either. The director of Downtown Madison Incorporated sits at a desk facing a strip in the partition where the wall structure disrupts the continuity of the paneling in order to support that same desk. The desk is the folding up of the paneling as it is disrupted. The structural disruption, the mutation of that which signifies the limit(s) between one subject and another, results in an open framing of a view into the adjacent office of the Leadership Director. (The Leadership Director's hand is the other hand that occupies the shared-shelving.) As one subject works at a desk with a view into the office of another, she or he recurrently sees the other become similar to and different from the image on the paneling. Each time the Leadership Director stands up from the desk the profile of her or his body is framed in relation to the profile of the image of the incorporated body. As the systems of architecture slip in and out of each other to complicate architectural signification, the systems of bodies and systems of images complicate the statuses of subjects and objects.

Among the systems under construction, as components of the whole, are one of production and one of representation. One is concrete and one is abstract. But both are

constituted as devices of political and commercial components of an ideological framework. The event surrounding the architectural organization of these two systems is similar to the aforementioned exchange among types of consumers through the screen of the storefront. Here, though, the exchange takes place among consumers and producers of publicity. Citizens passing through the chamber corridor or visitors to the chamber itself will engage in optical exchanges with the employees of the Chamber of Commerce through the images that represent them. They are both literally and psychologically reflected in the glass and polished-steel panels. The images represent both of them because each is ultimately a constituent body, a citizen, an actor, democratically and capitalistically produced by an ideology that is dependent on their interaction.

CONCLUSION

The Chamber of Commerce is a propaganda machine which simultaneously advertises state and commercial bodies because each will perpetuate the institution of the other and, in turn, perpetuate the Chamber itself. But the enactment of this perpetuation is a function of the citizen's identification with the advertisement of the institution and the institution of the advertisement- the absorbent, transferable and irreferential image of an ideology that is never, as Althusser suggests, directly manifest at the level of the firm. There is a certain danger in making these attempts at reflexions on an ideological sub-text because, while implicating culture and representation in the building, and, by necessity, the building in culture and representation, there is the risk of affirming the very ideological framework that the work is questioning. There are, however, questions without necessarily answers and there are presentations of the operations of operations. That is to say, the *becoming* of the building that is neither fixed nor truthful, determinate nor verificational.

Niether a beginning nor an ending.

Deleuze extends Godard's correct-image/just-an-image to philosophy and the idea of just-ideas in order to suggest a difference between "ideas" and "ideology."¹³ In practice, work is, a matter of *becoming*- bigger than it was and smaller than it will be -and the difference between an idea and ideology is that of a *stammering*.¹⁴ The *becoming* power of the stammer lies, in part, in its. Its simultaneous movement briefly backward and further forward. A grabbing of something previously presented in order to move again and in moving again re-presenting that which was grabbed. That which was grabbed can no longer be fixed or autonomous because the recurrence with variation sets up multiplicities against dogmatic singularities. A continuous enchainment of falsifications. And falsification is a matter of difference, no matter how slight that difference, or similarity, might be so that reflexive constructions are simultaneously getting bigger and smaller than themselves, reinforcing and undoing themselves. Simultaneously propelling and negating themselves and presenting and questioning themselves, so that the operation is just an

operation and the architecture is not a "correct" architecture that consecrates an ideological framework, but it is just an architecture.

The design component...

APPENDIX

Design Component: Architecture, Images, Words

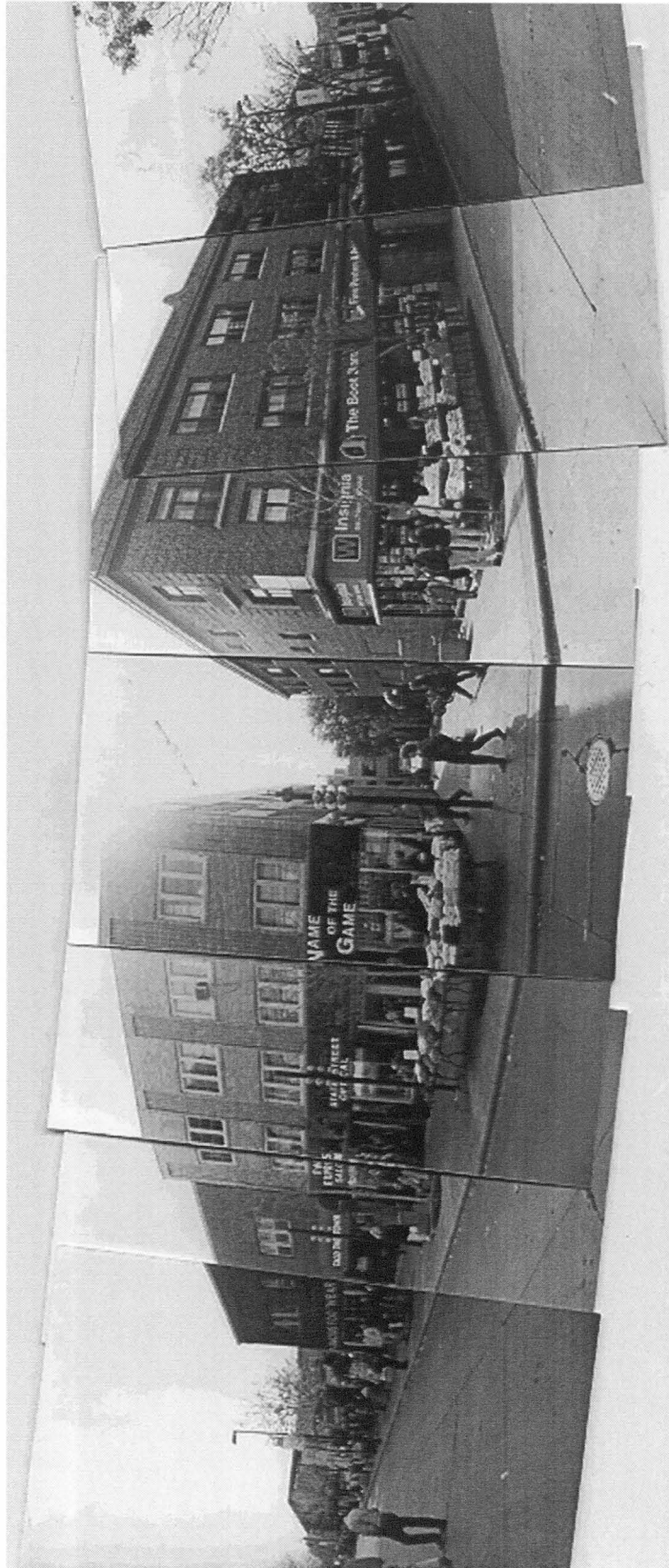


Fig. 1- Panoramic Reconstruction of Site (with Distortions) Taken from State Street Looking Toward the Parking Garage

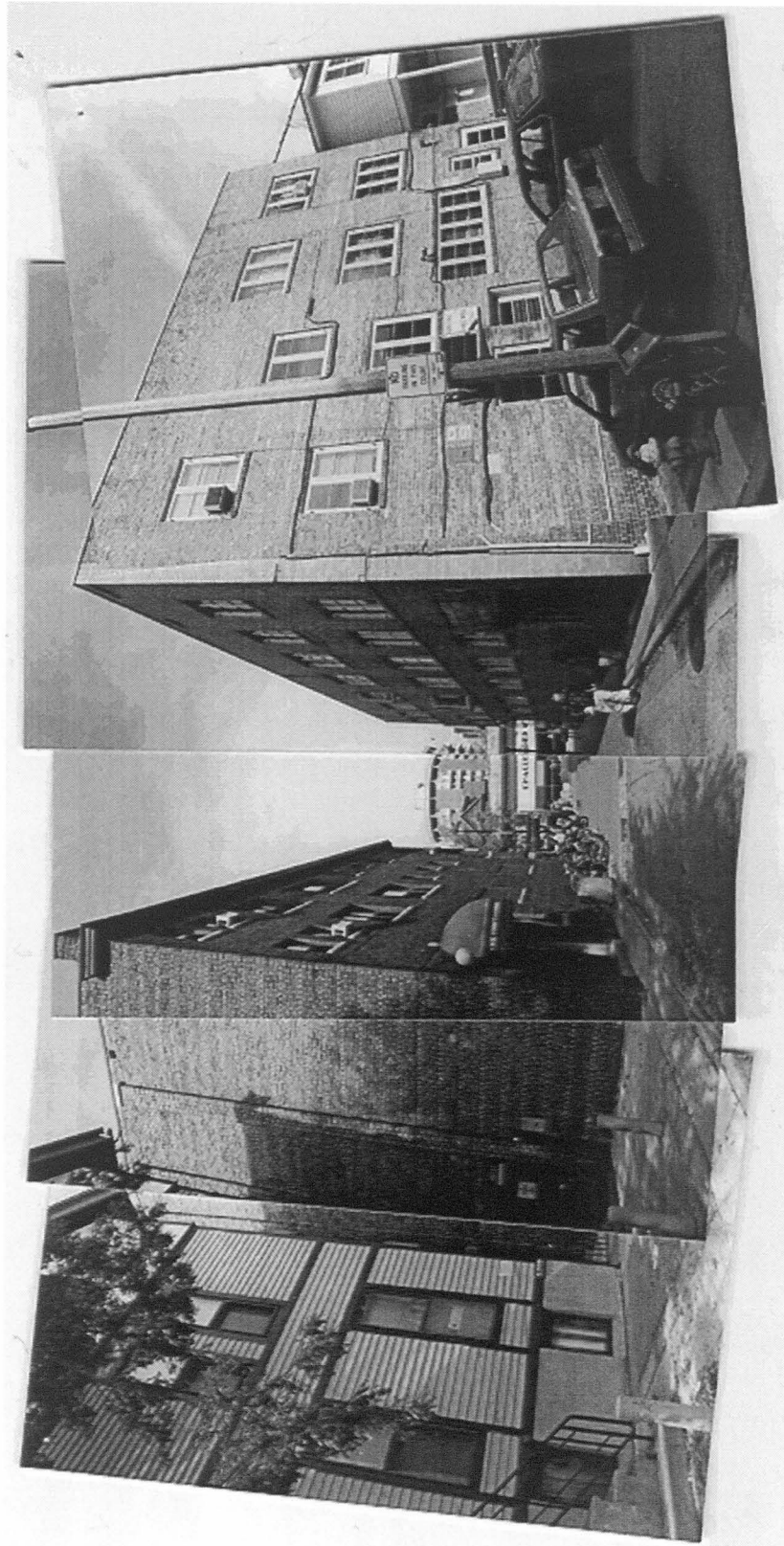


Fig. 2- Panoramic Reconstruction of Site (with Distortions) Taken from the Parking Garage Looking Toward State Street

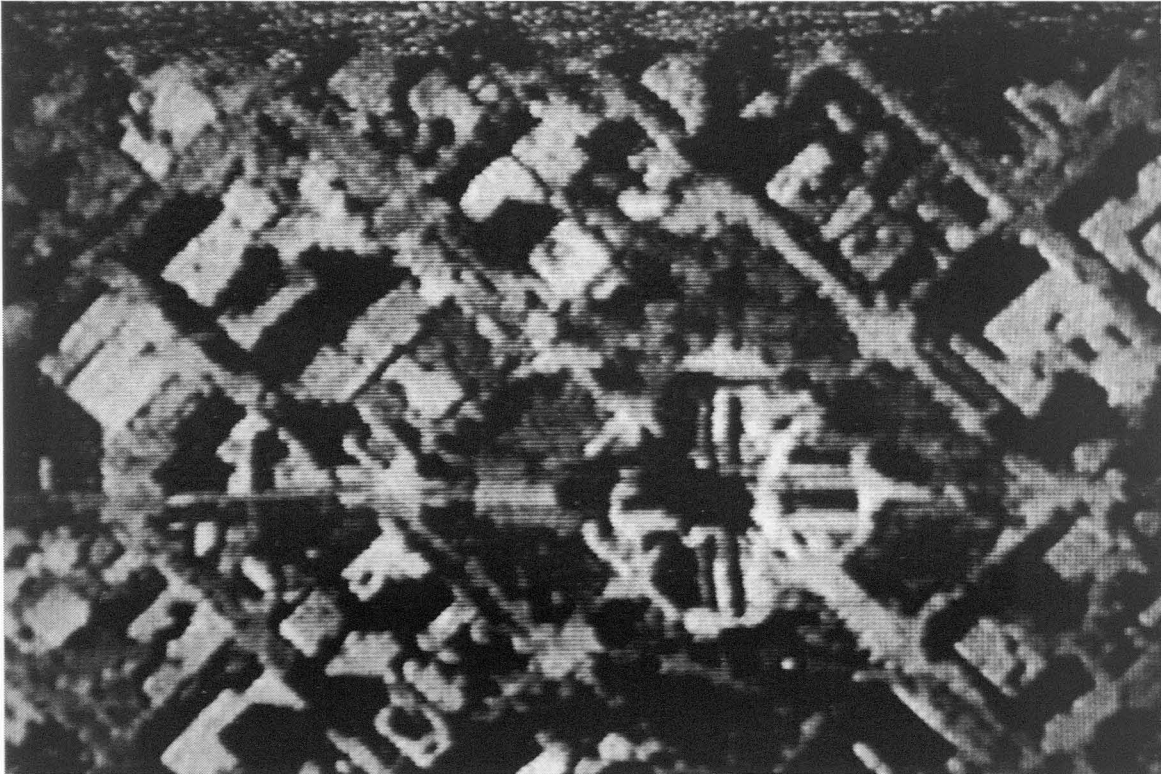


Fig. 3- Video Still- Aerial View of Madison Centered on the Capitol and Radial Axes, State Street at West

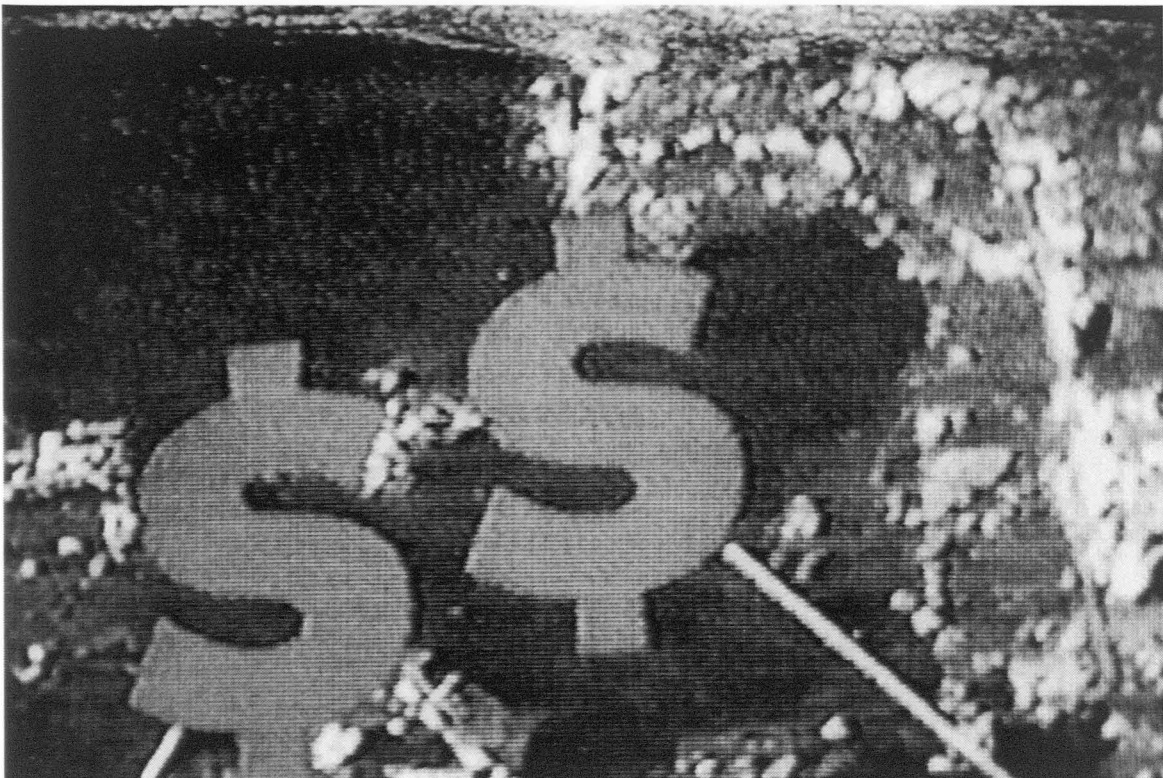


Fig. 4- Video Still- Advertisement for Wisconsin State Employees Credit Union with \$ and Aerial Photo

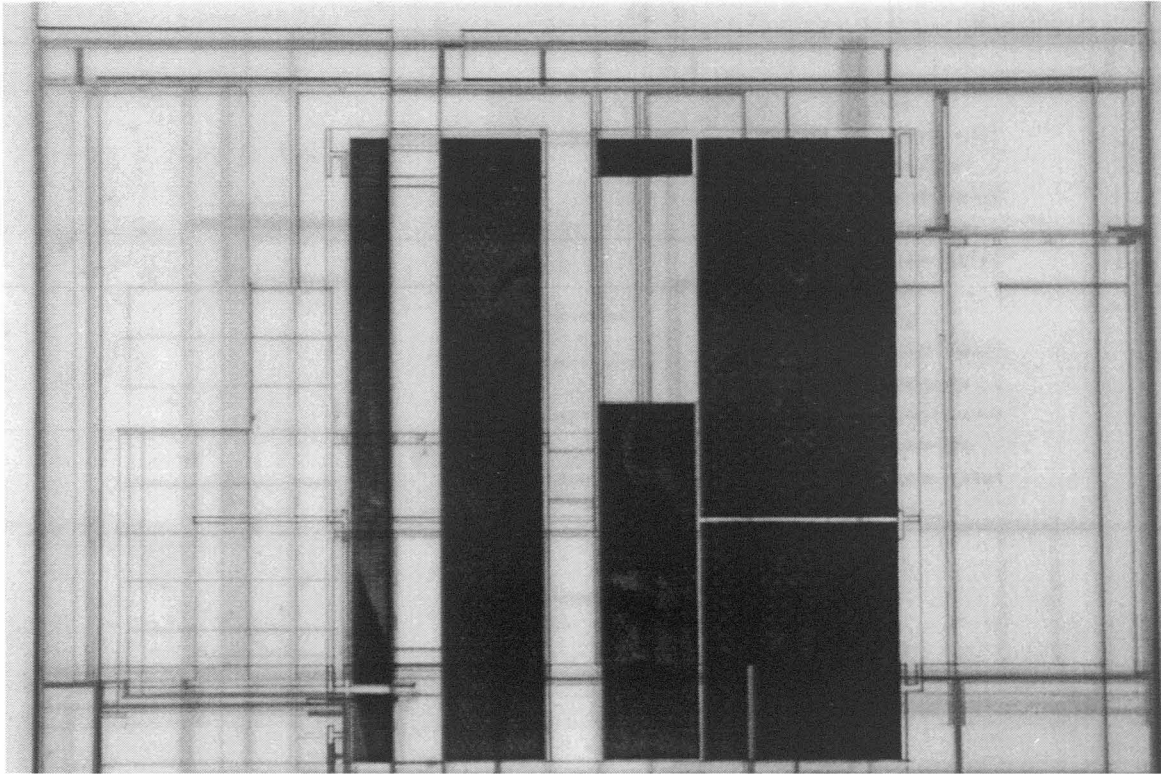


Fig. 5- State Street Elevation- James Madison's Fac(ad)e

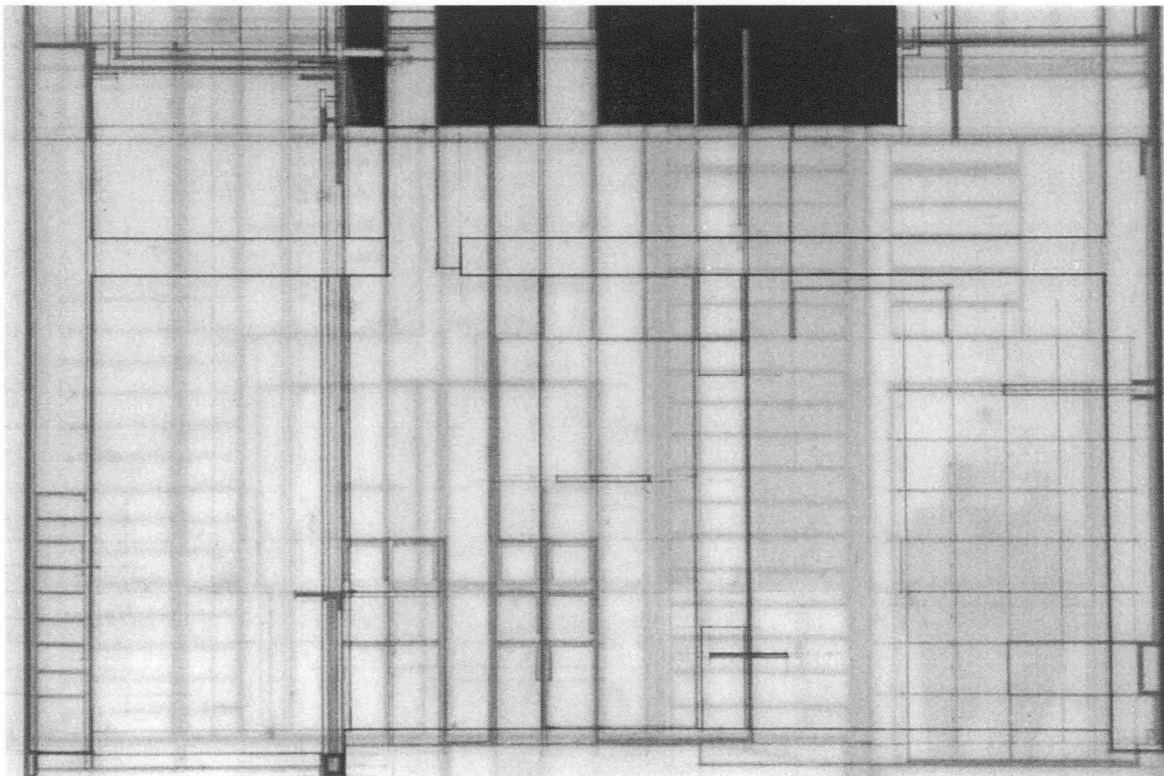


Fig. 6- State Street Elevation- Madison Metro Bus Stop Seating

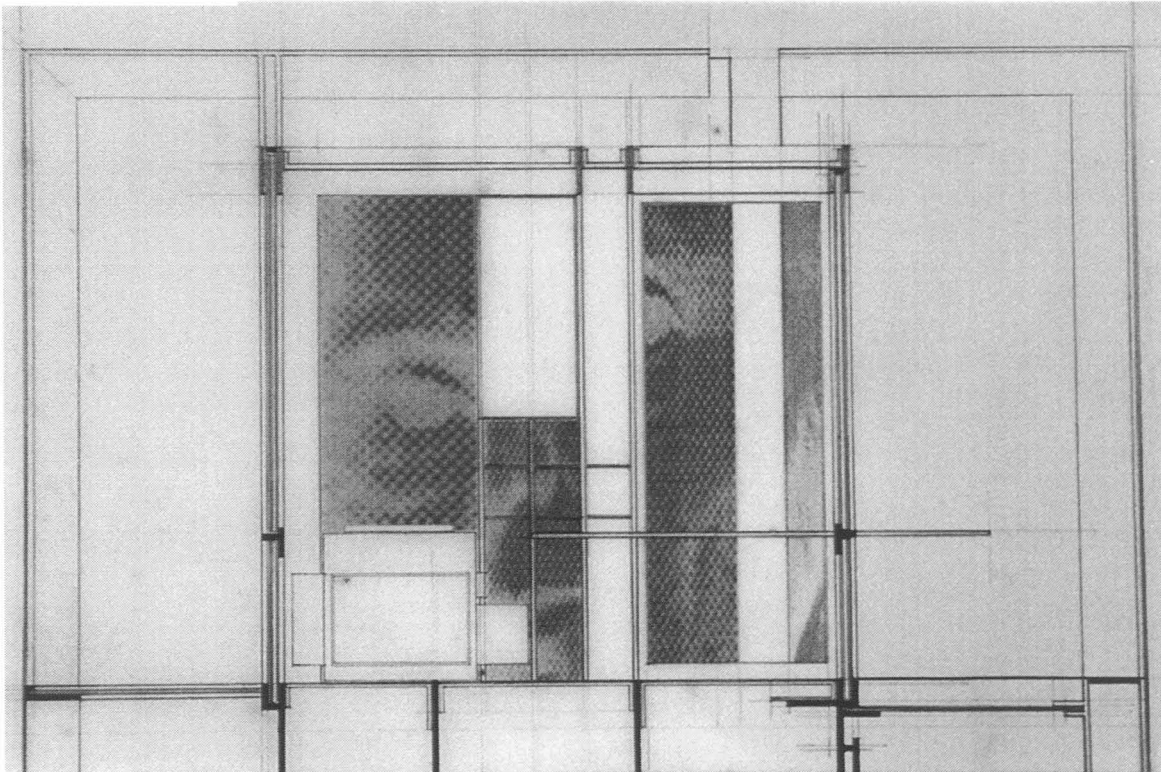


Fig. 7- Upper Section- Printing Room with Printer, Folding Table for Folding and James Madison's Face

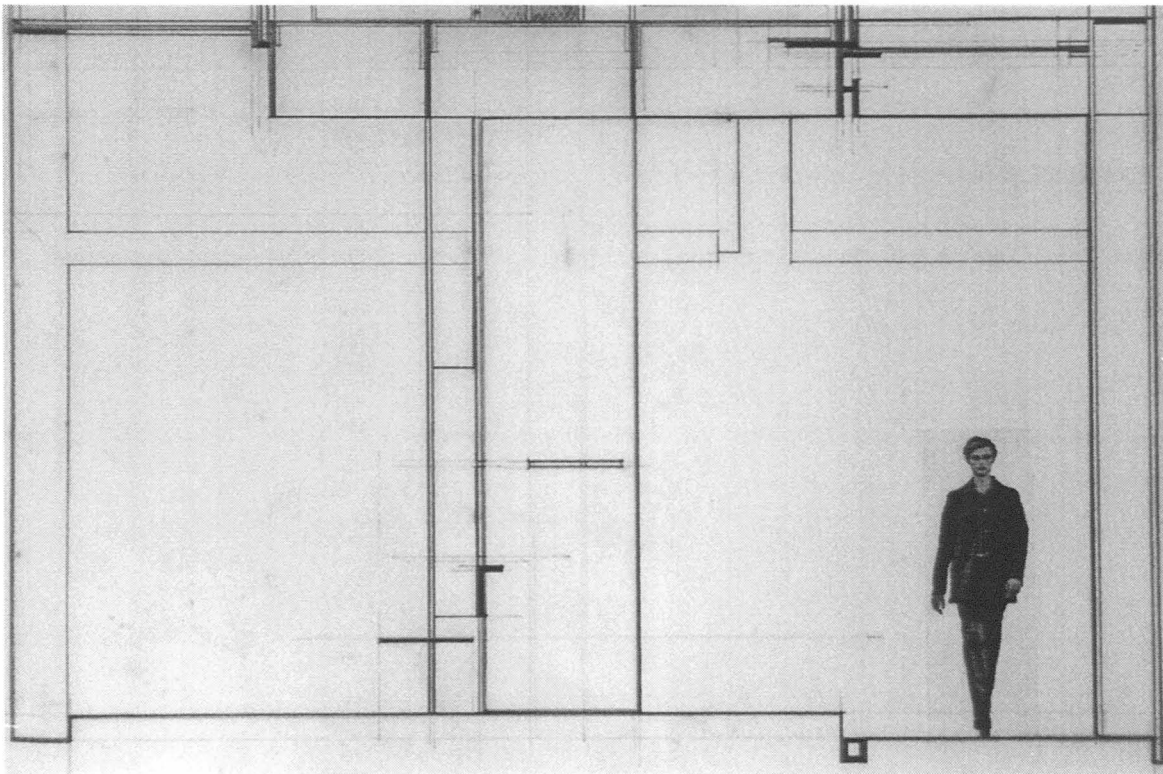


Fig. 8- Lower Section- Madison Metro Bus Stop with Citizen

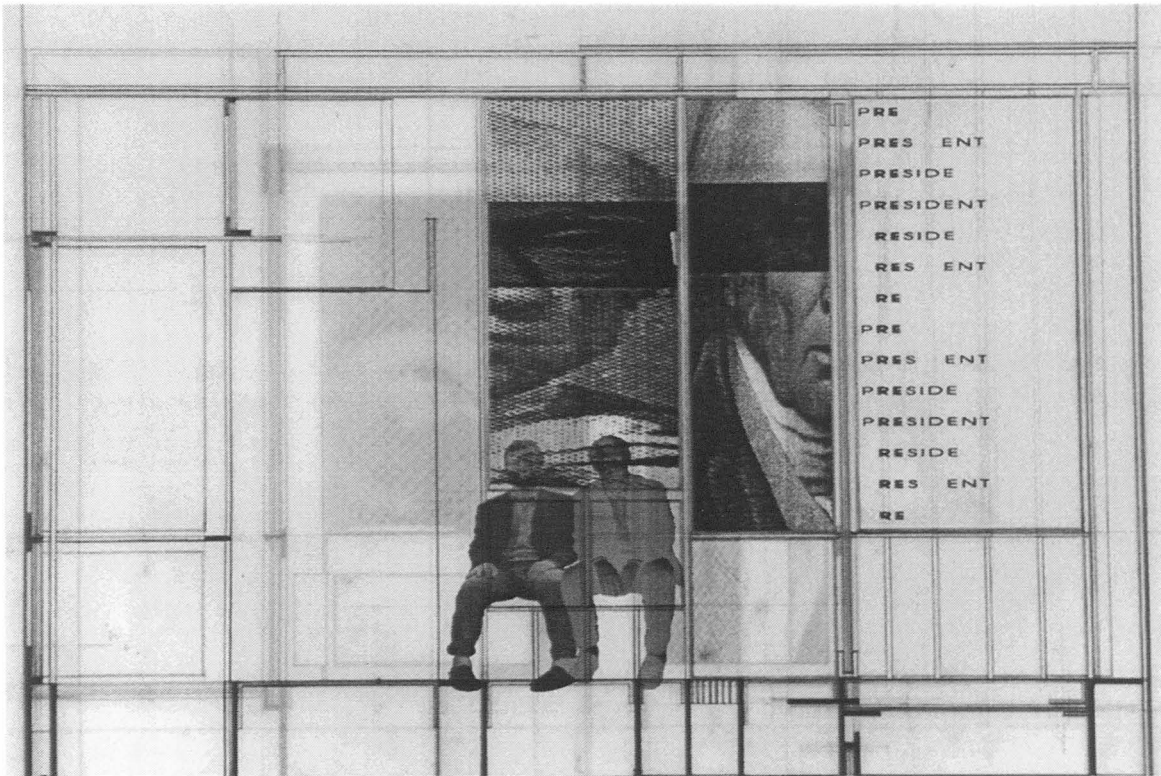


Fig. 9- Upper Section- Office of the President (Current) with Seats, Desk and Two Portraits

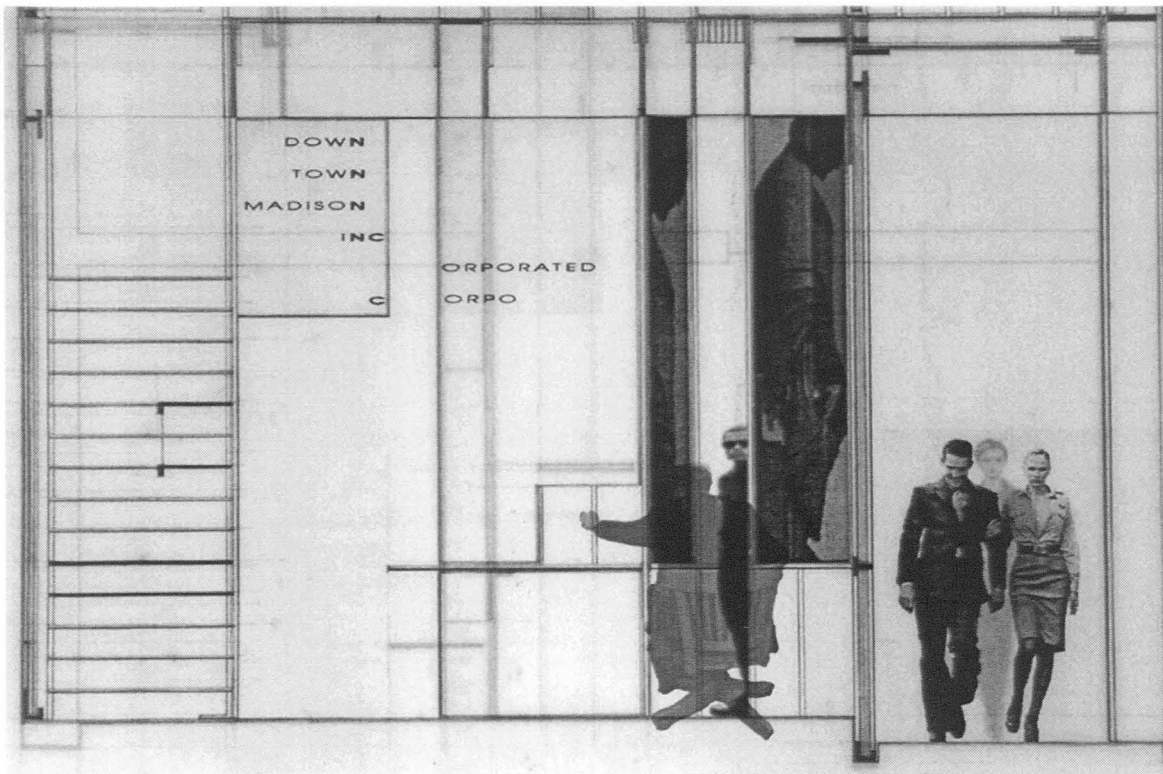


Fig. 10- Lower Section- Office of Downtown Madison Incorporated with Incorporated Bodies

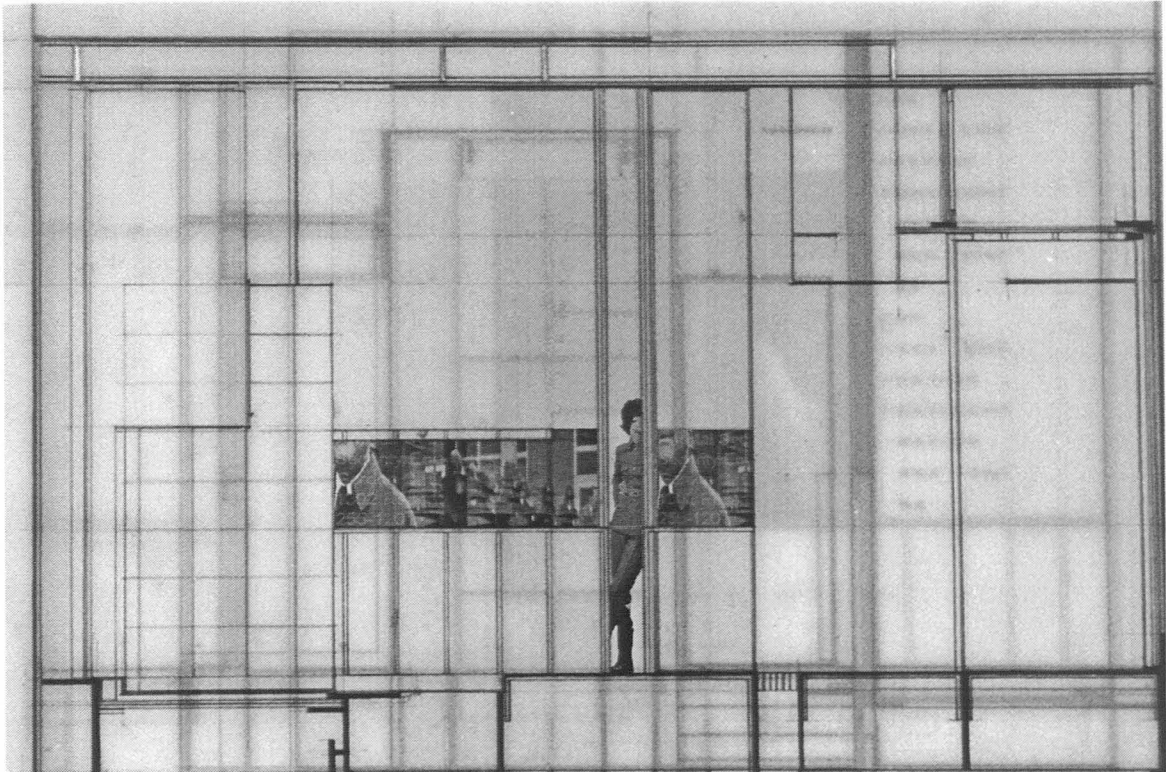


Fig. 11- Upper Section- Office of the Office Manager with **Vertical** Filing and A-Counting Imagery

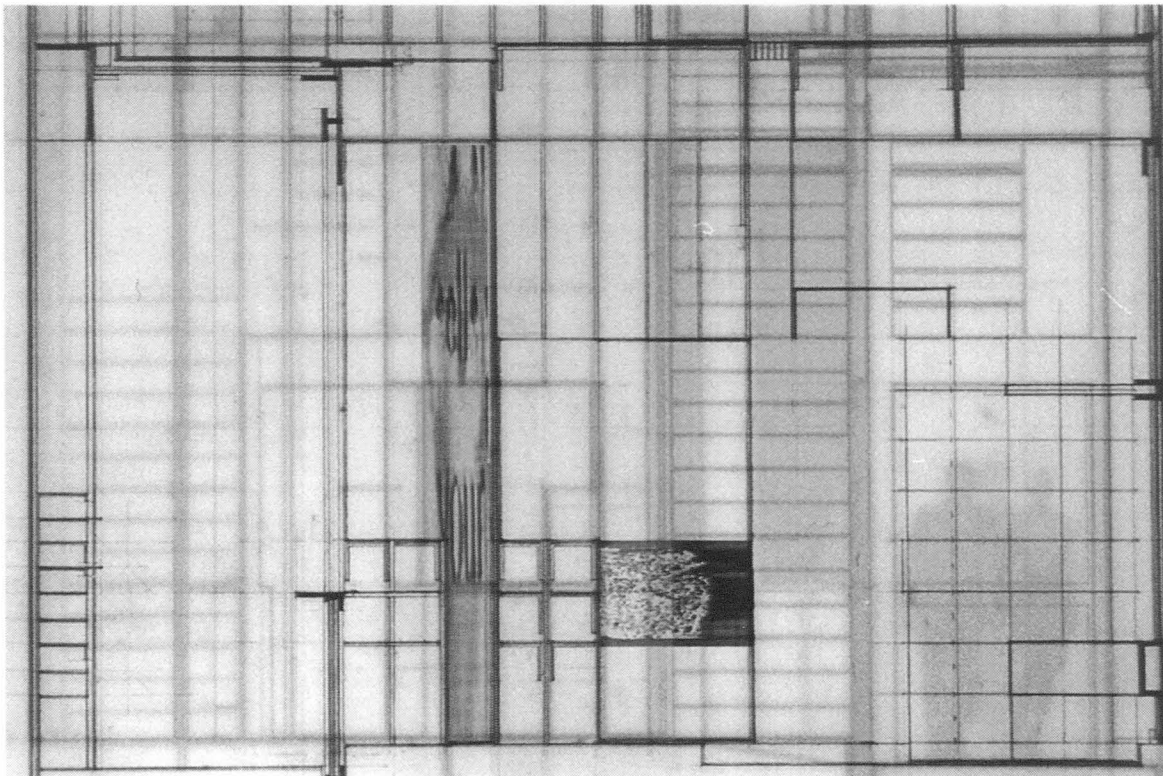


Fig. 12- Lower Section- Office of the Receptionist with Lipschtick, **Vertical** and Brochure Filing and Frames

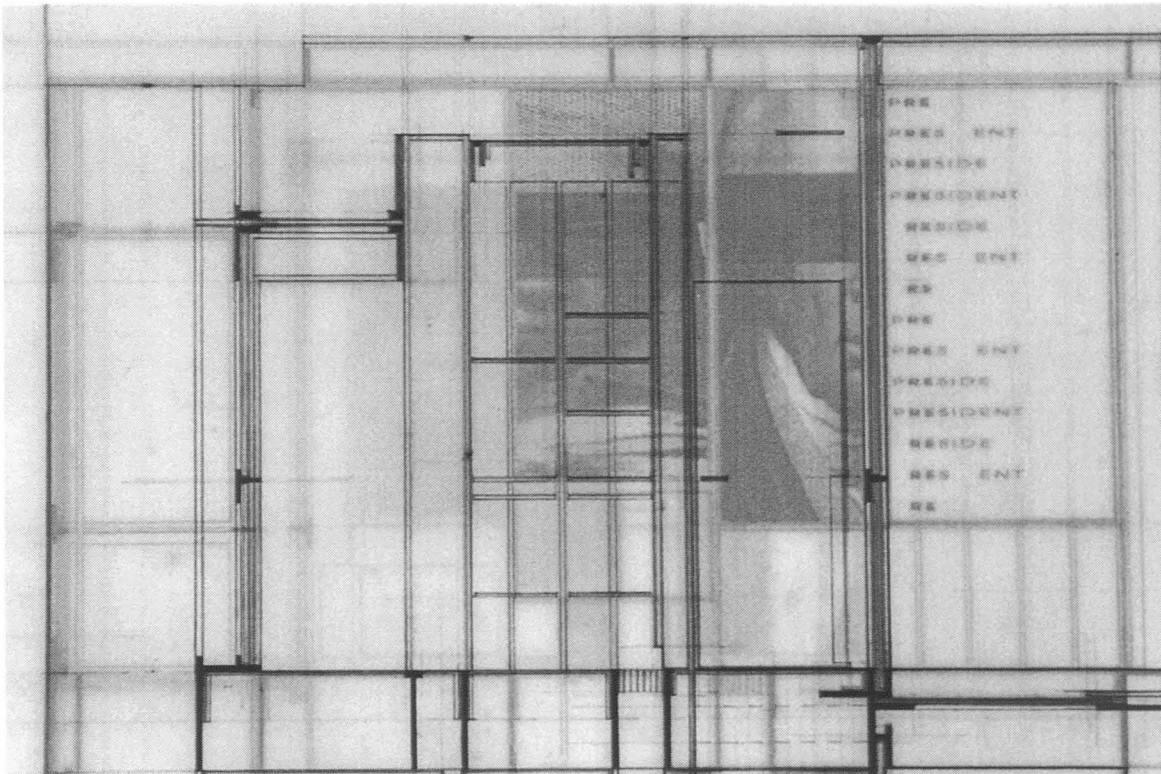


Fig. 13- Upper Section- Parking Garage End of Chamber of Commerce with Partitioned Storage

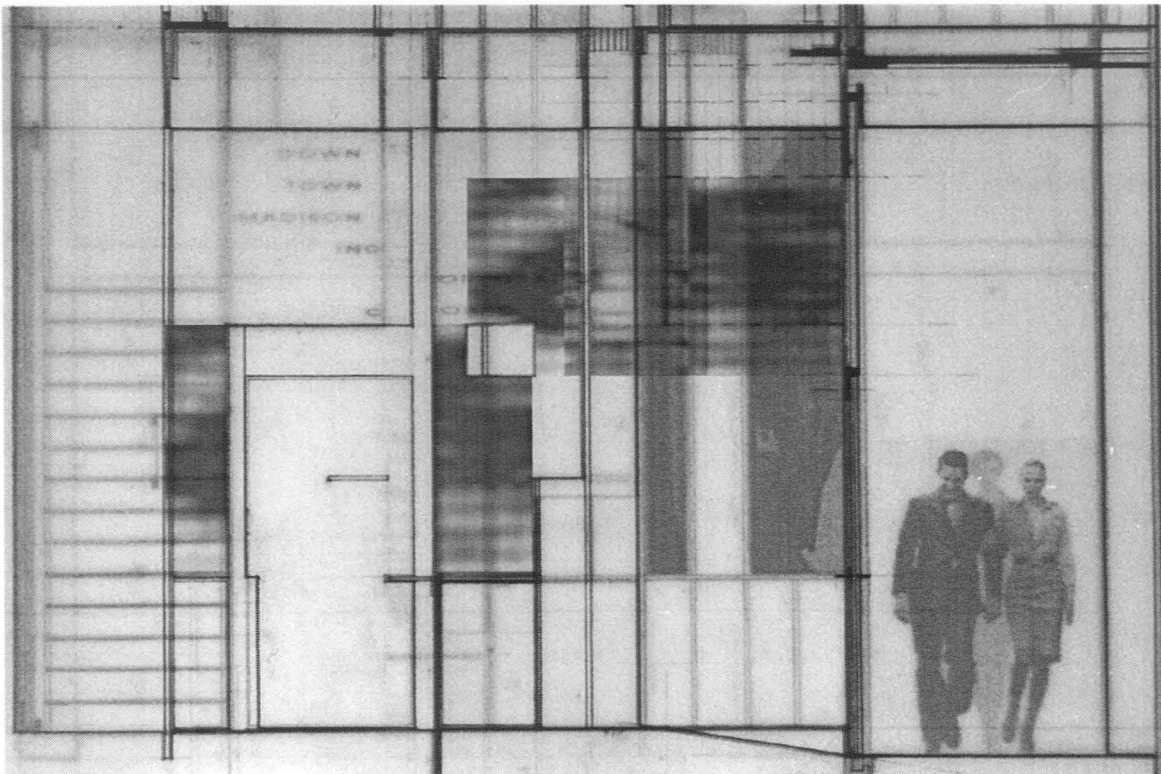


Fig. 14- Lower Section- Conference Room with Lens and Eye, Projector and Projection, Machine and Image

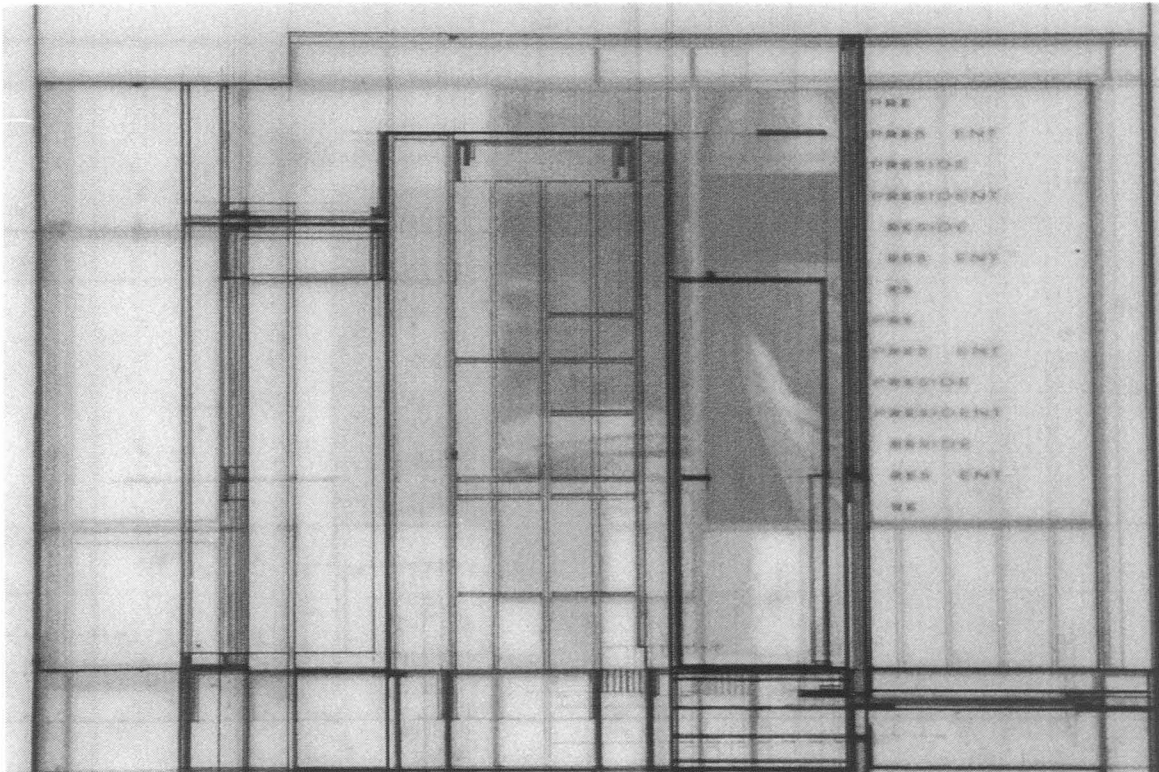


Fig. 15- Parking Garage Elevation- Upper Level with Section Drawings Screened Behind

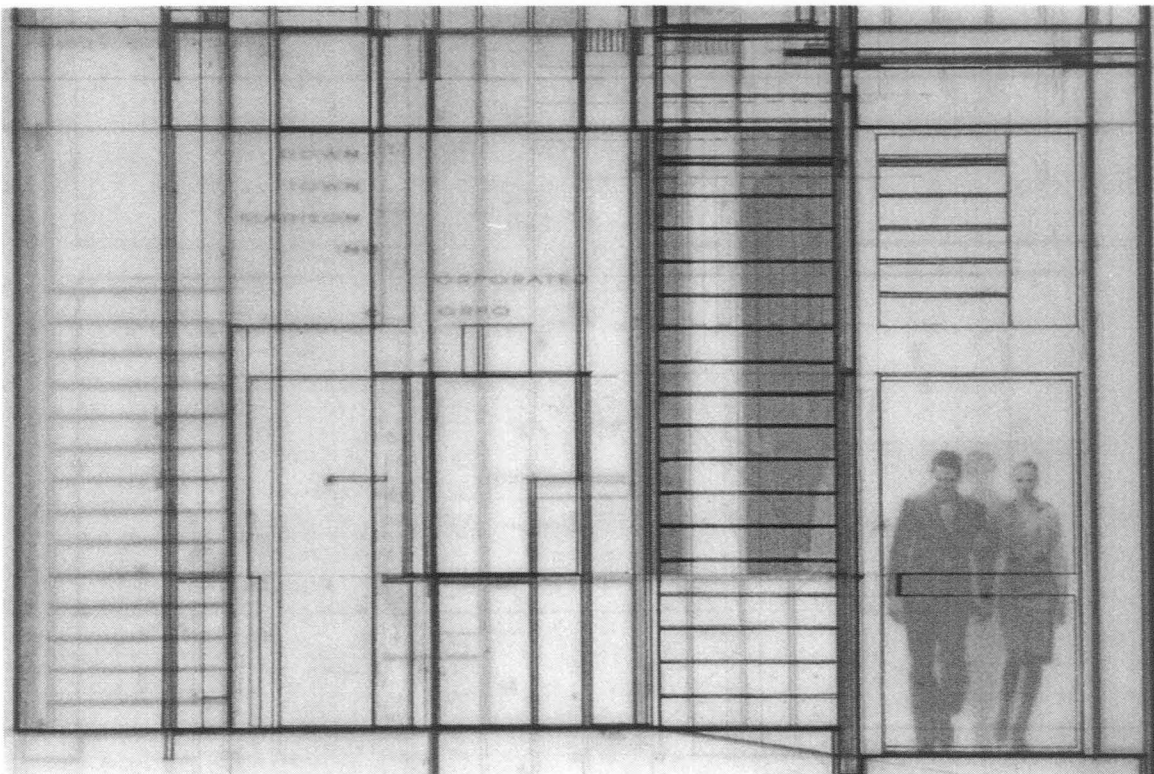


Fig. 16- Parking Garage Elevation- Lower Level with Framing of Projection Screen from Conference Room

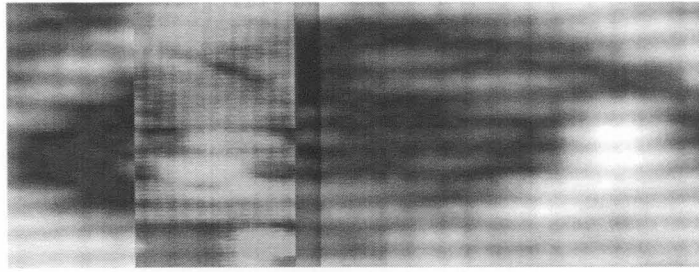


Fig. 17- Imaging- **EyeCapital**

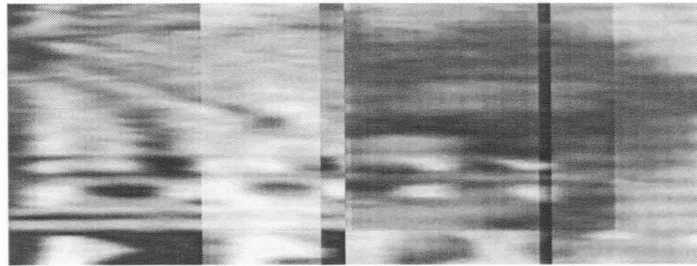


Fig. 18- Imaging- **CapitalMouth**

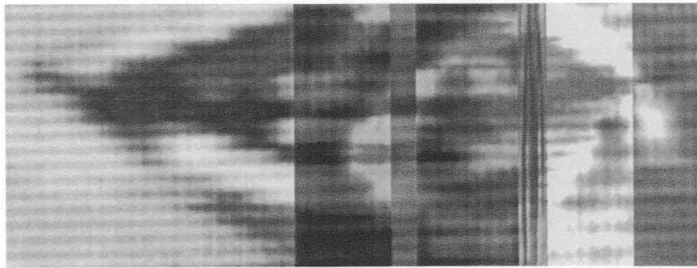


Fig. 19- Imaging- **MouthEye**

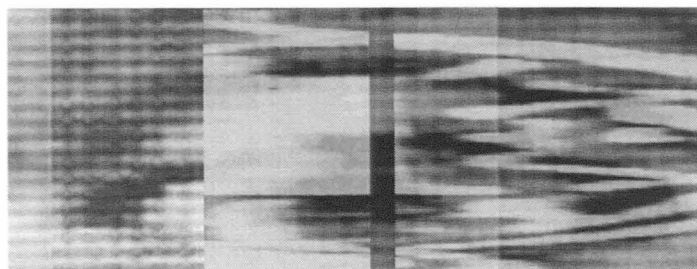


Fig. 20- Imaging- **Eye-I-One-1**

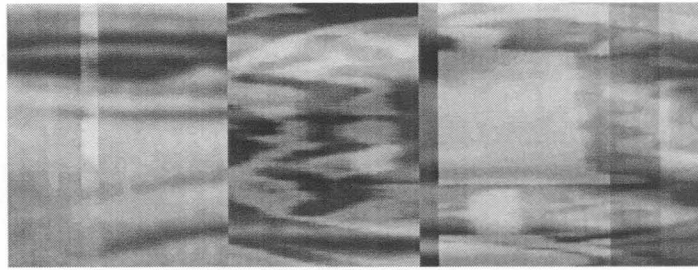


Fig. 21- Imaging- **Subjectivity**

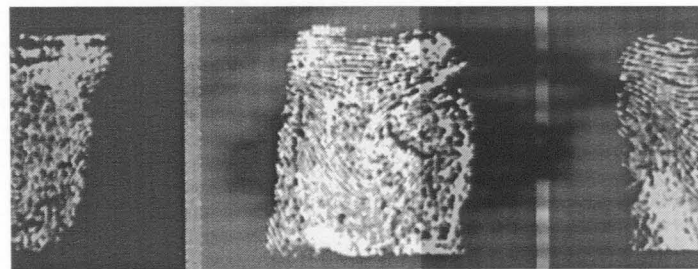


Fig. 22- Imaging- **Given/Taken**

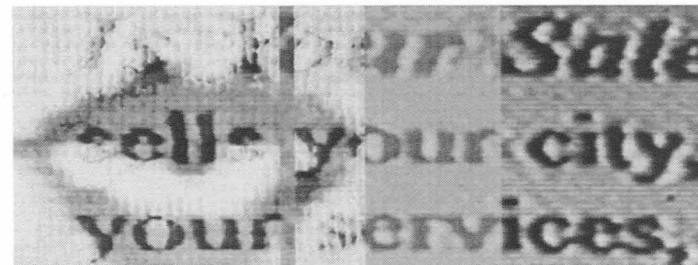


Fig. 23- Imaging- **Saleslips**

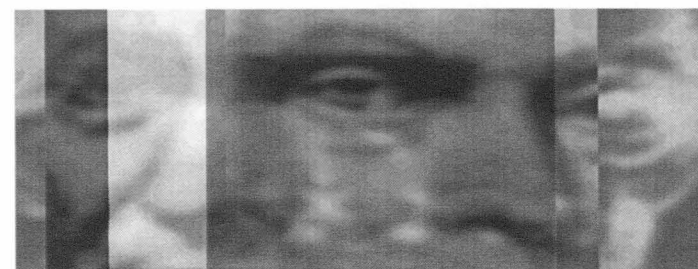


Fig. 24- Imaging- **2james**

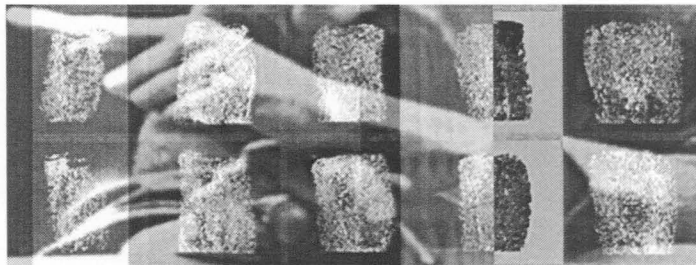


Fig. 25- Imaging- **Printing**



Fig. 26- Imaging- **A-Counting**

Capital Computer Supply, Inc.
Computer Systems/Supplies
Tim Eichorst
2121 S. Stoughton Road 53716
222-5500 FAX: 222-8721

Capital Fittings Corporation
Stainless Steel Fittings - Mfrs
A. Paul Jensen

Fig. 27- Imaging- **Capital Listing 1.1**

A. Paul Jensen
P.O. Box 7515 53707
249-4259

Capital Security Systems, Inc.
Security Equipment/Systems
Gordon C. DeVries
1302 Regent Street 53715
255-1201 FAX: 255-6304

Fig. 28- Imaging- **Capital Listing 1.2**

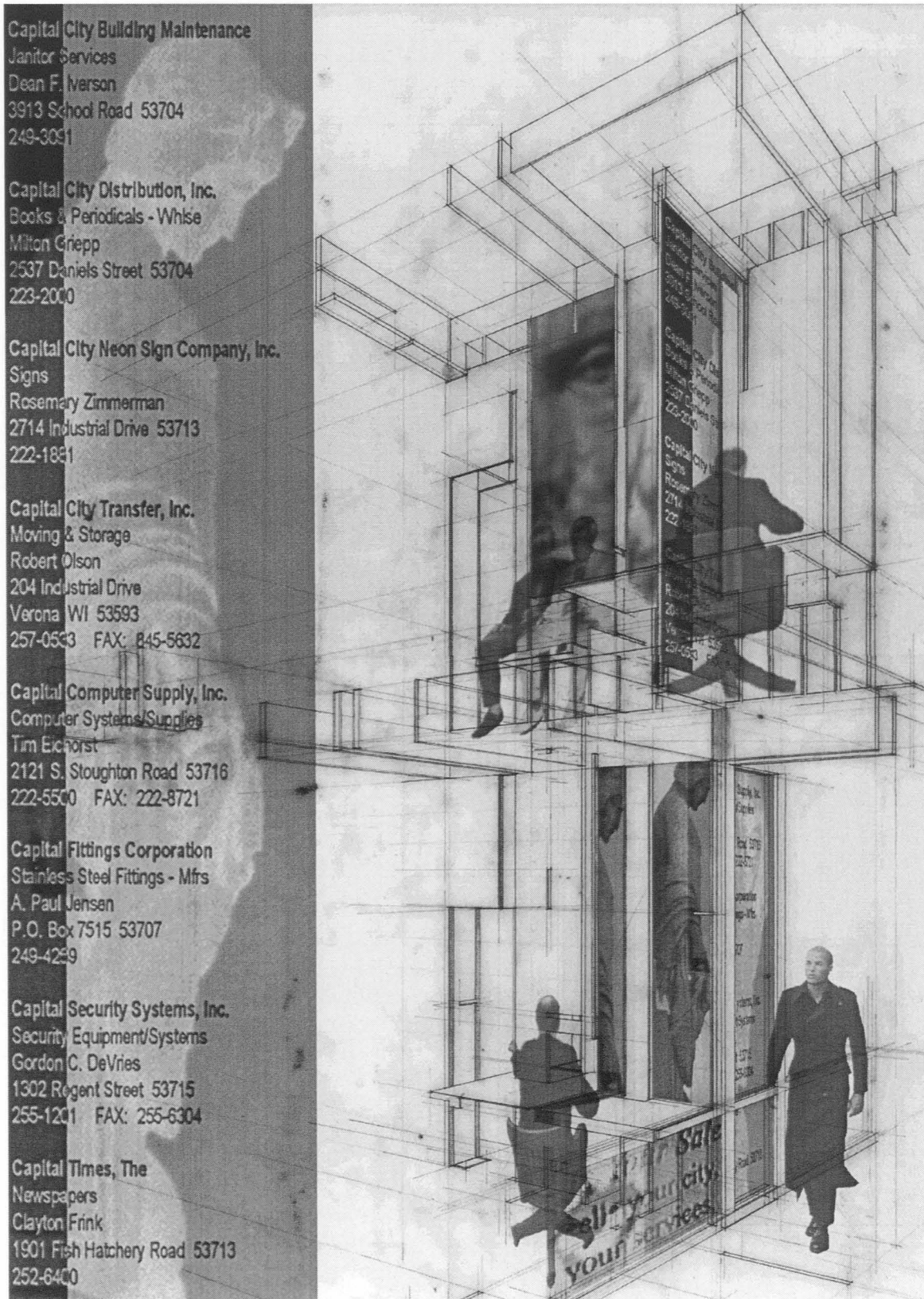


Fig. 29- Interior Perspective of Mutational Partitions Delimiting the Offices of the President (top) and Downtown Madison Inc. (Bottom) with Bodies and Images

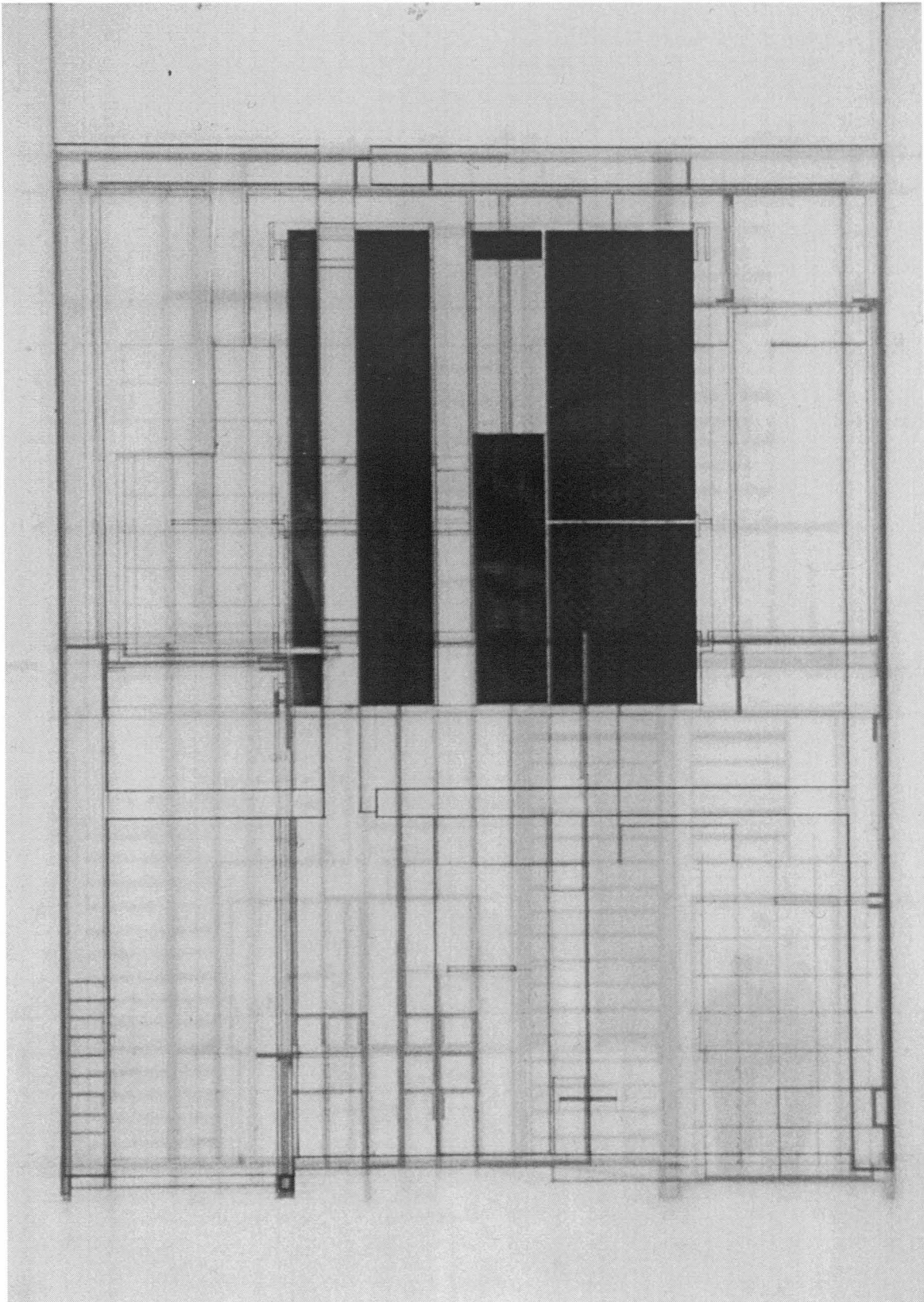


Fig. 30- Chamber of Commerce- Full State Street Elevation with Metro Stop and Displaced Storefront

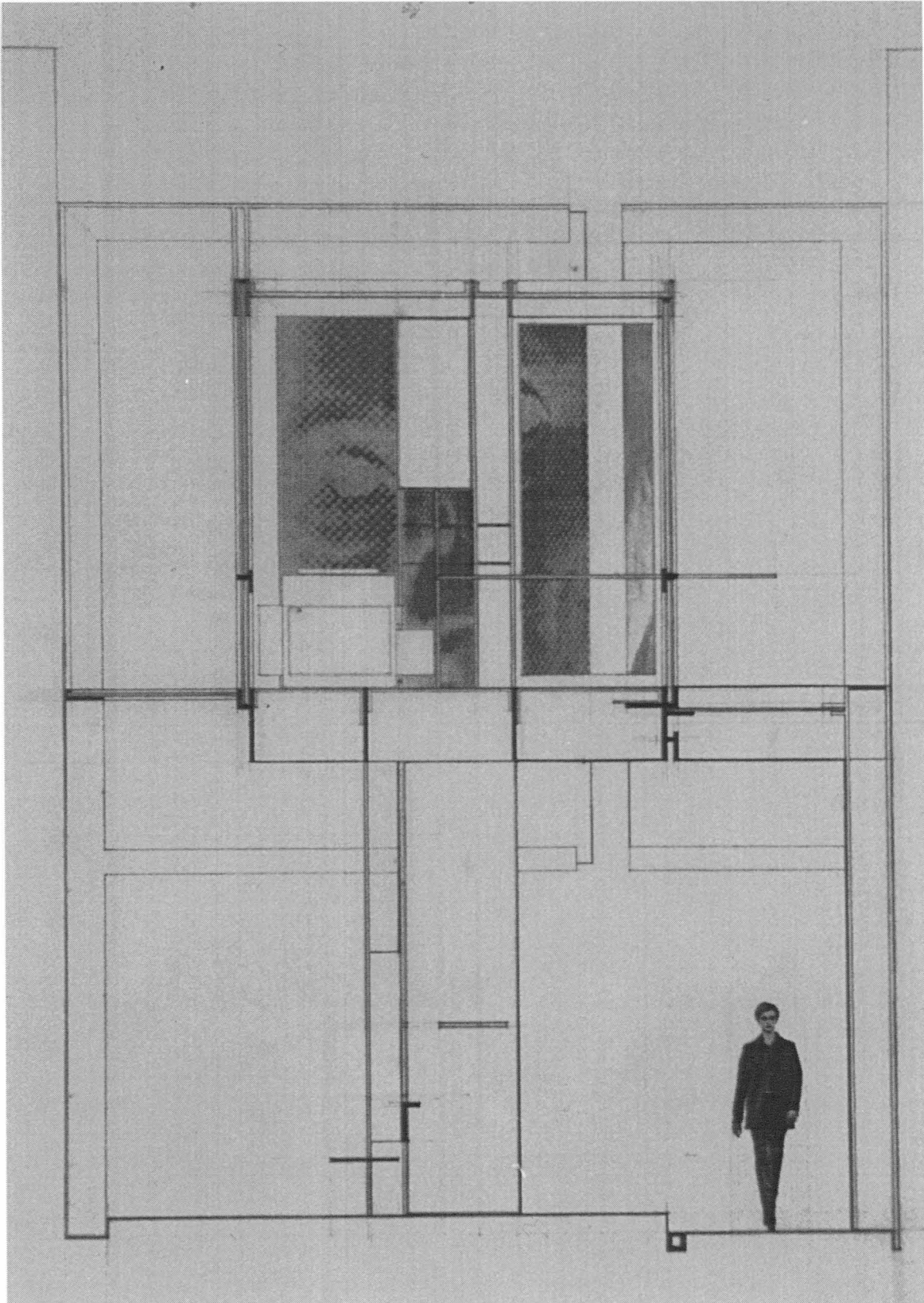


Fig. 31- Chamber of Commerce- Metro Stop and Printing Room, Body and Image, Top and Bottom

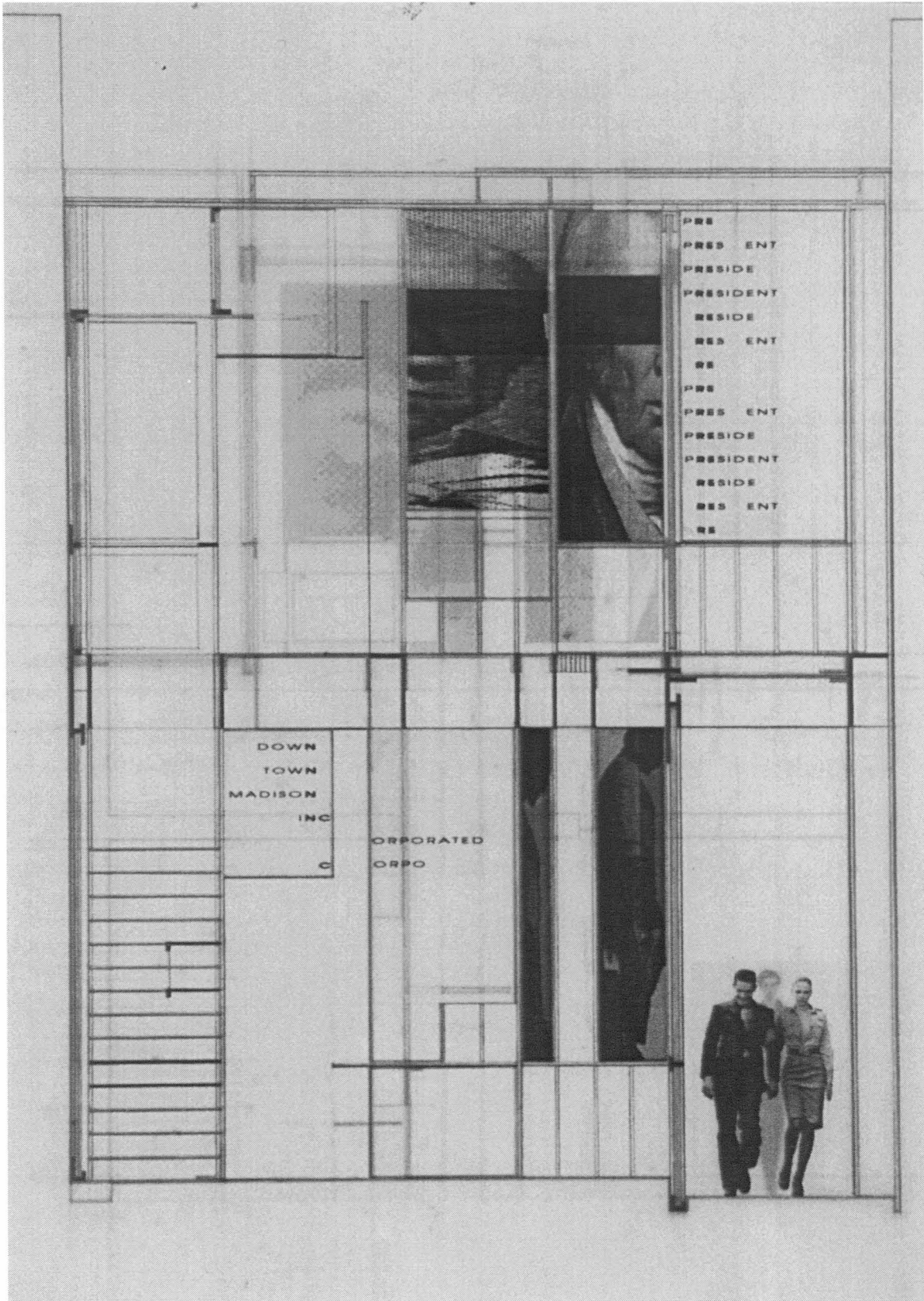


Fig. 32- Chamber of Commerce- Offices of President and Downtown Madison Inc, Incorporations and Frames

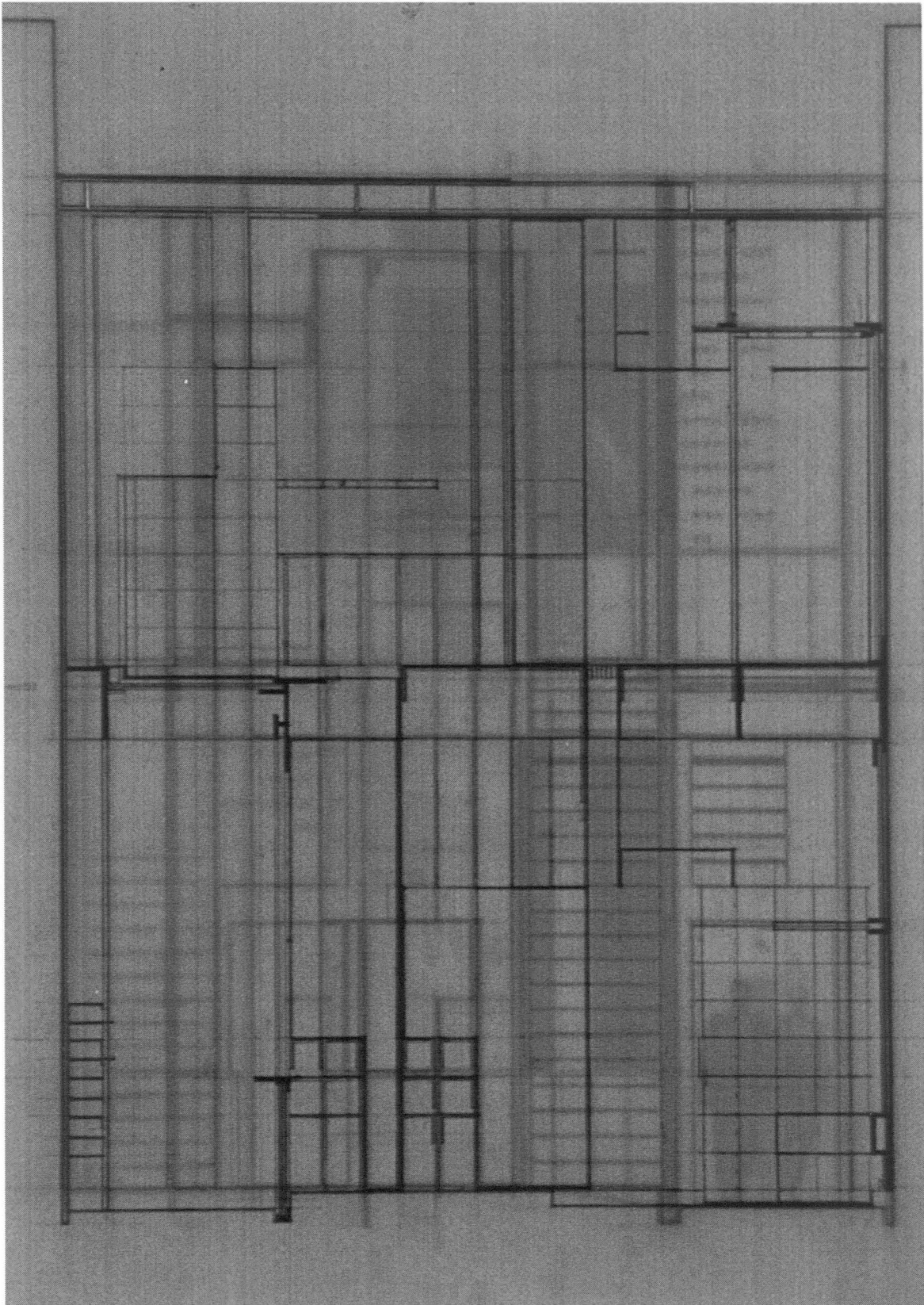


Fig. 33- Chamber of Commerce- Offices of Receptionist and Office Manager, Given/Taken, Spoken/Seen

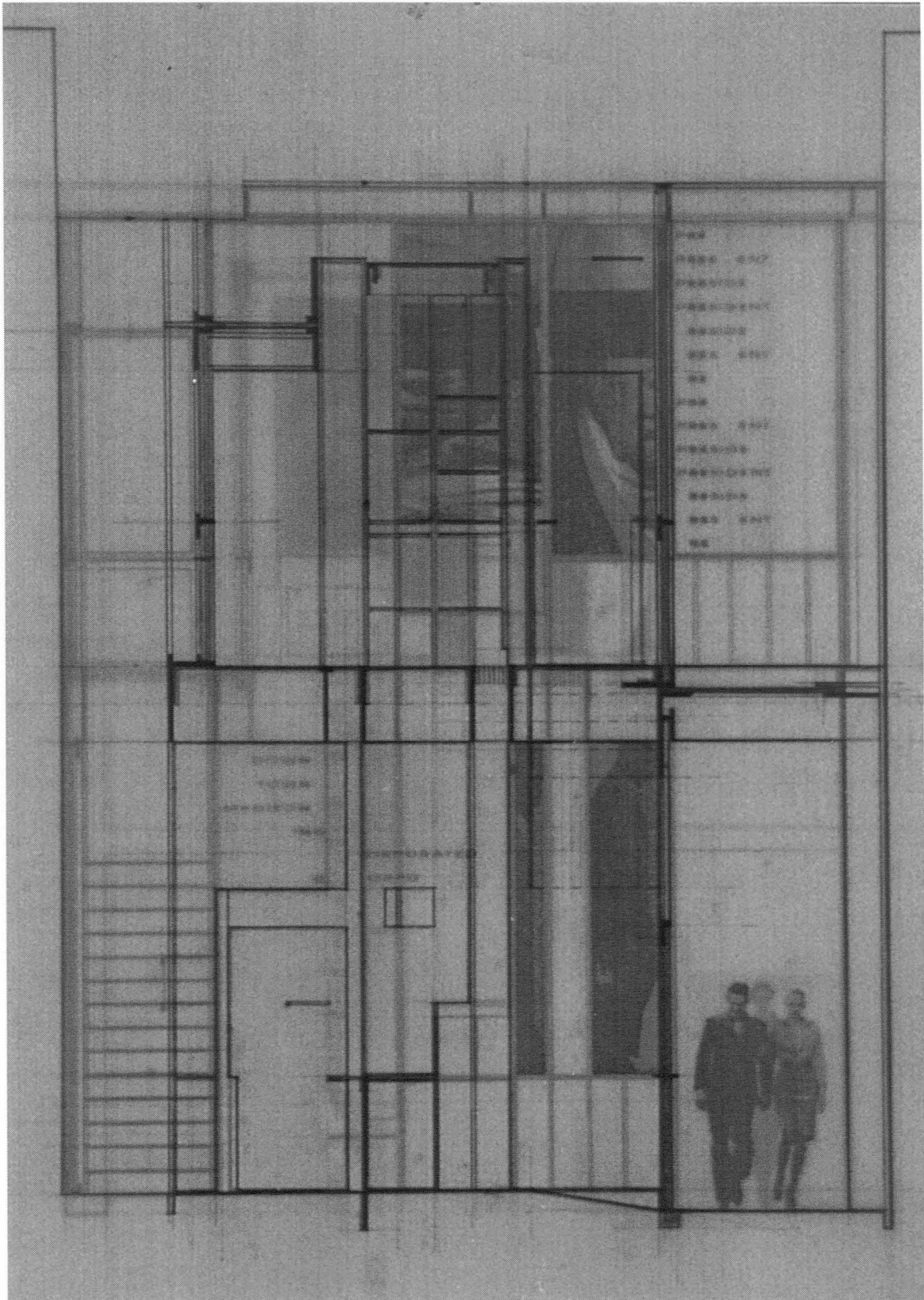


Fig. 34- Chamber of Commerce- Conference Room and Closet, Project and Protect, Selling and Storing

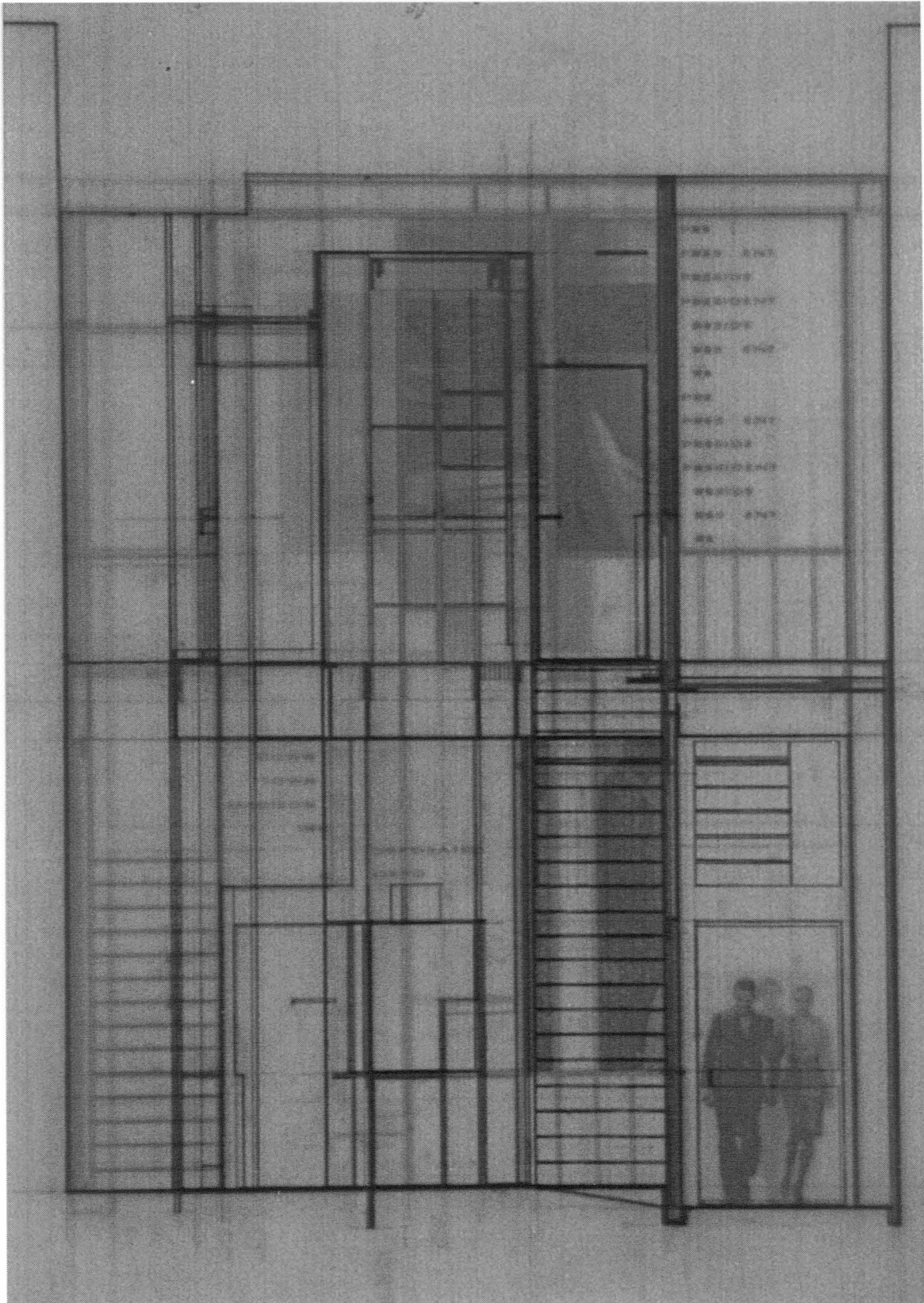


Fig. 35- Chamber of Commerce- Full Parking Garage Elevation with Screens and Stairs



Fig. 36- Video Still Contact Sheet of Ending Sequence and Recurrences from *Capital Cities*

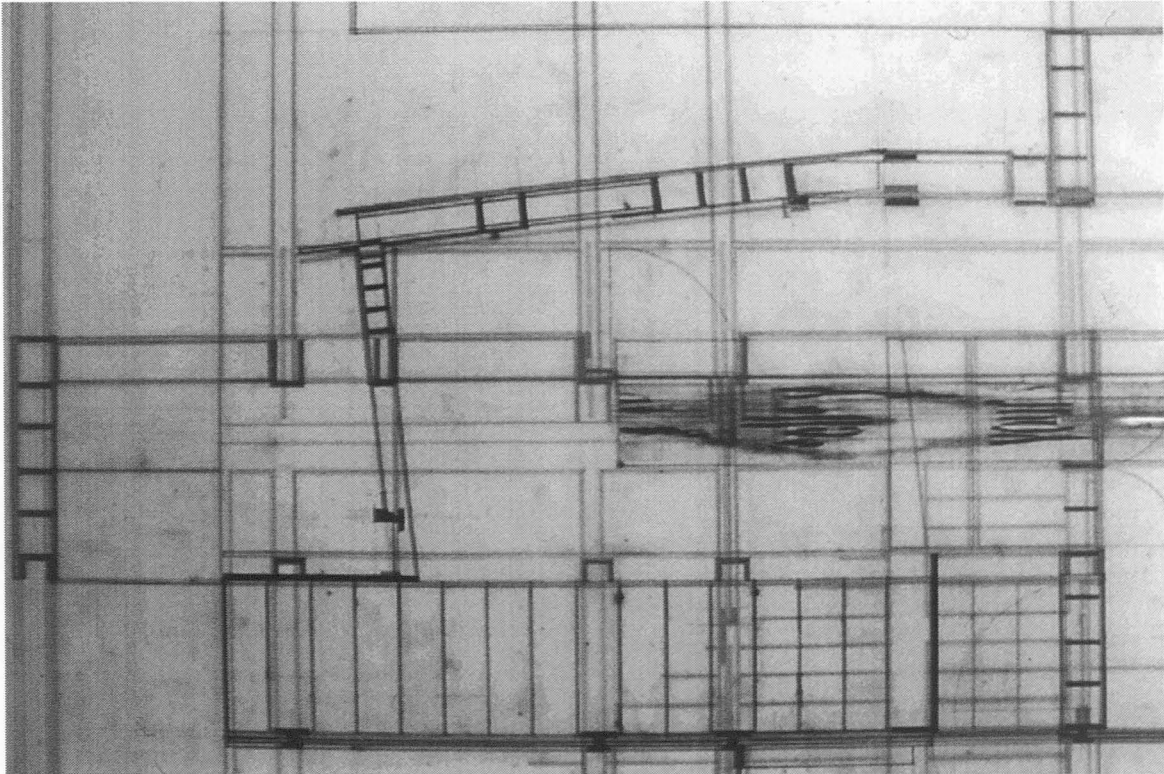


Fig. 37- Superimposition- Plan/Plan/Elevation with Anamorphic **Saleslips** on Conference Tabletop

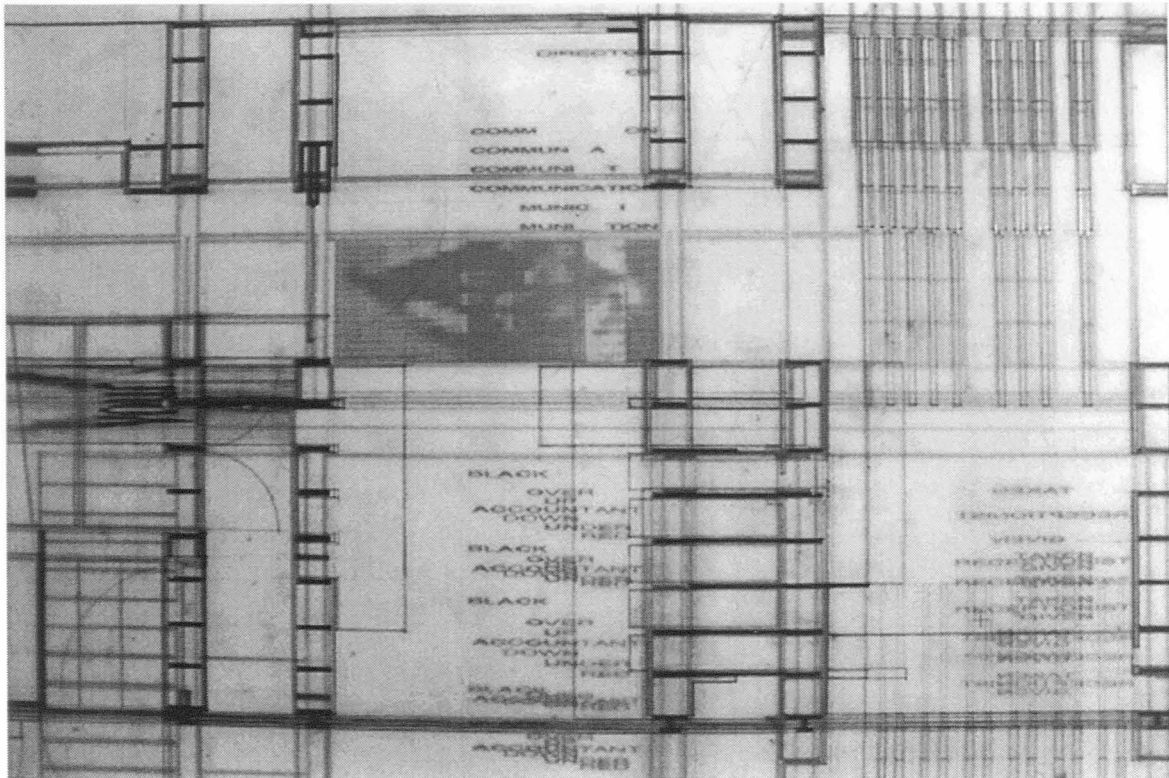


Fig. 38- Superimposition- Plan/Plan/Elevation with **MouthEye**, Mutational Partitions and Label Studies

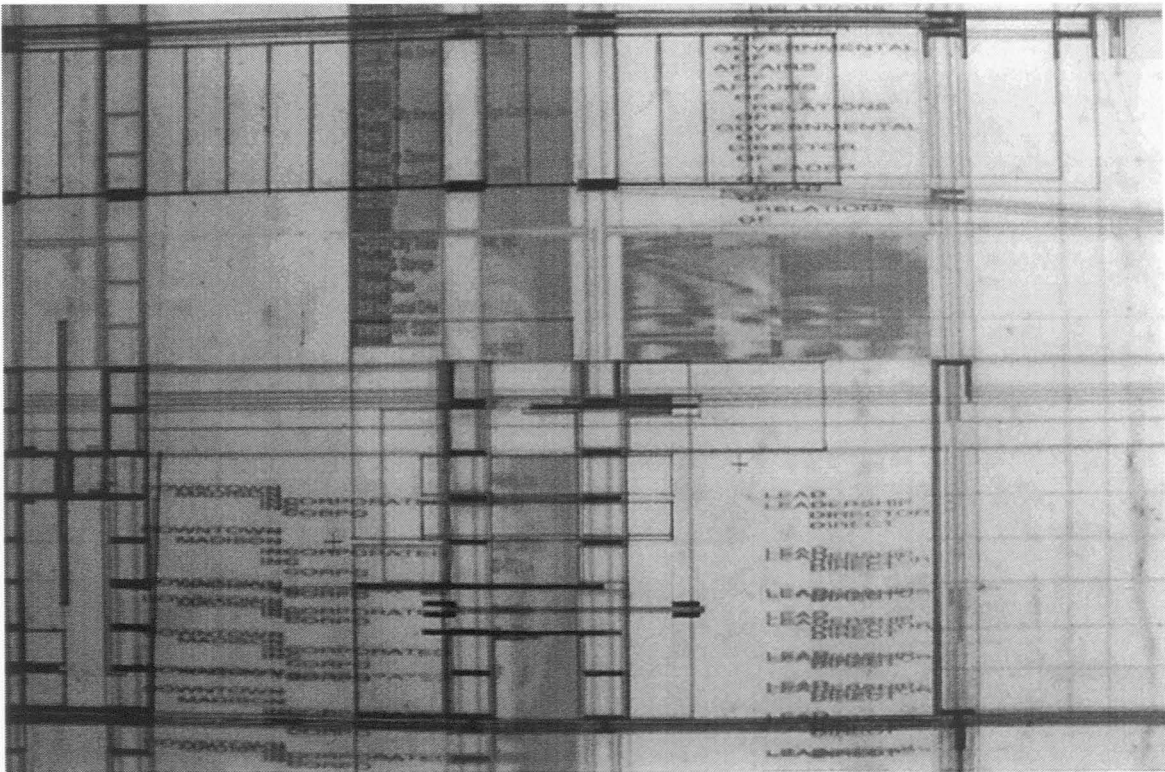


Fig. 39- Superimposition- Plan/Plan/Elevation with **In-Corpo**, **CapitalMouth** and Mutational Partitions

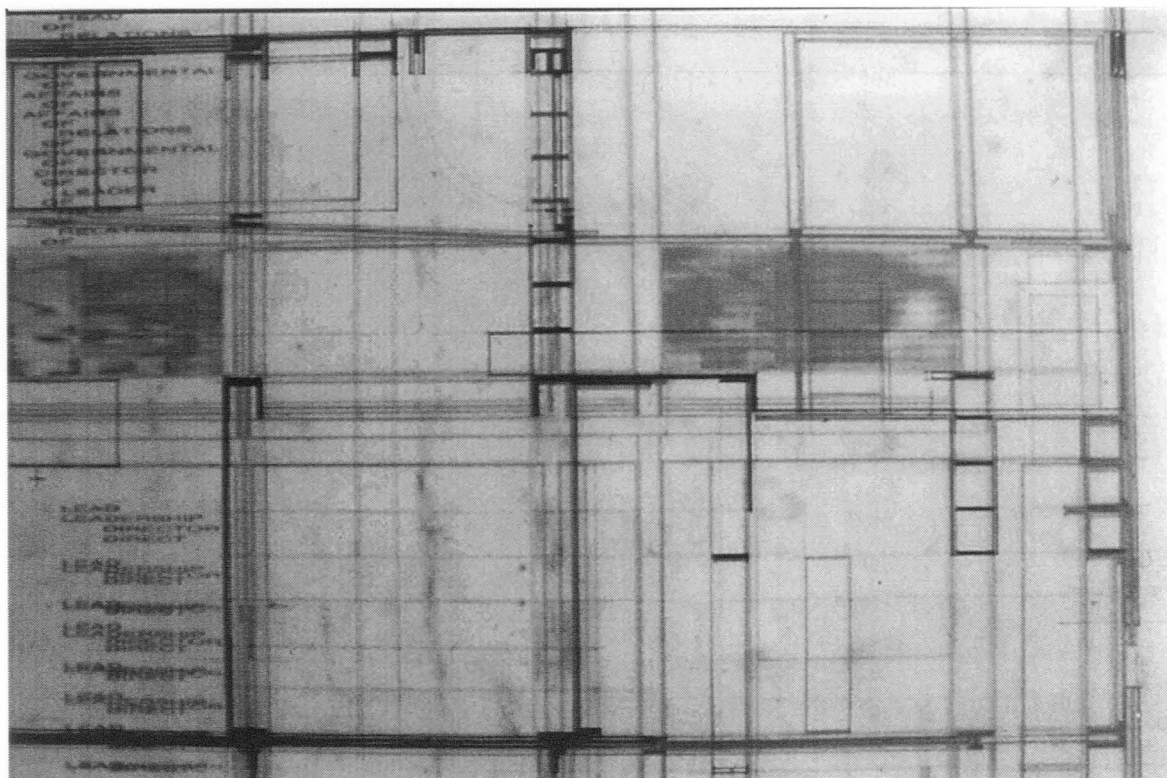


Fig. 40- Superimposition- Plan/Plan/Elevation with **CapitalEye**, **Printing** and Metro Stop Seating

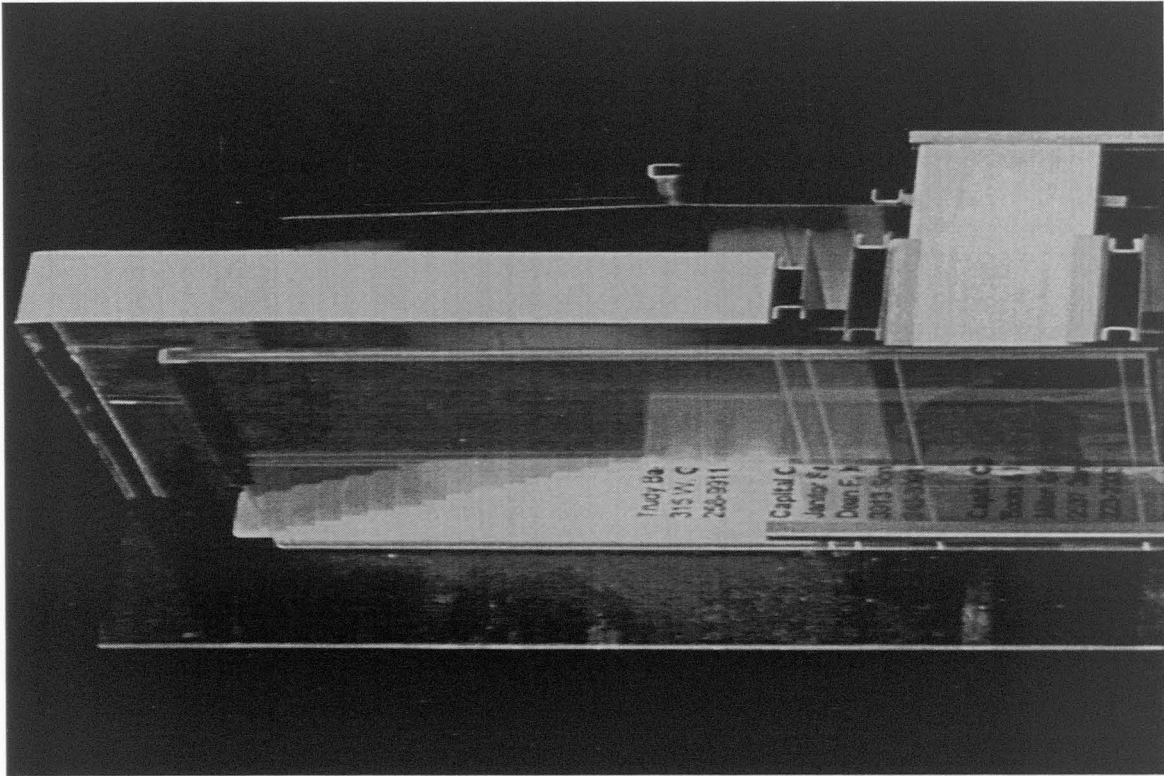


Fig. 41- Metal Model of Chamber of Commerce with Text-Screening and Transparent Plane of Corridor

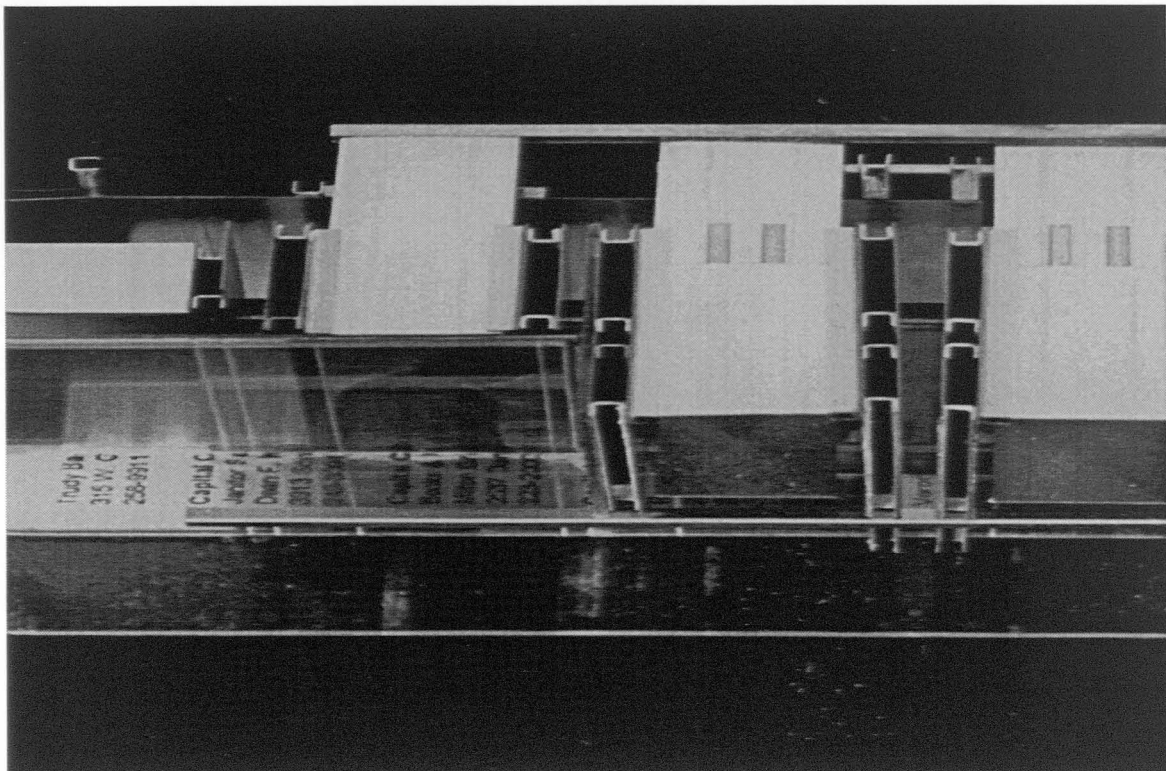


Fig. 42- Metal Model of Chamber of Commerce with Text-Screening, **In-Corpo**, and Office Variance

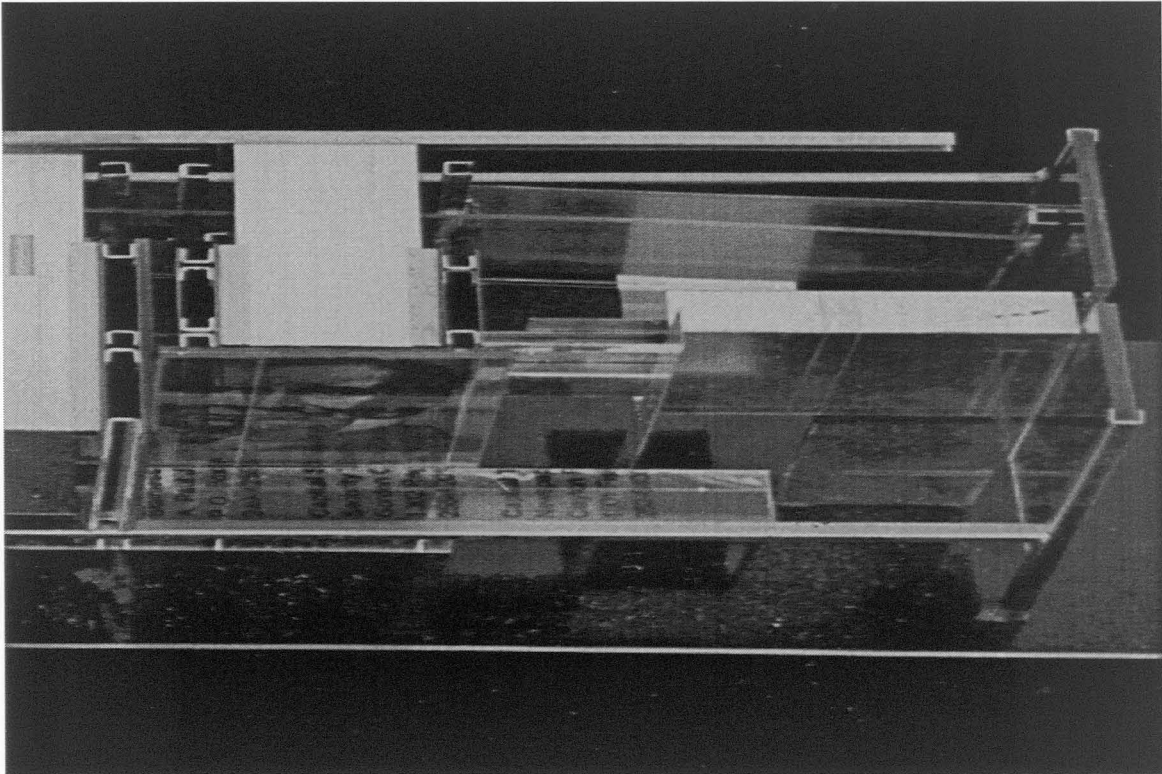


Fig. 43- Metal Model of Chamber of Commerce with Text-Screening and Office Fac(ad)e, Word + Image

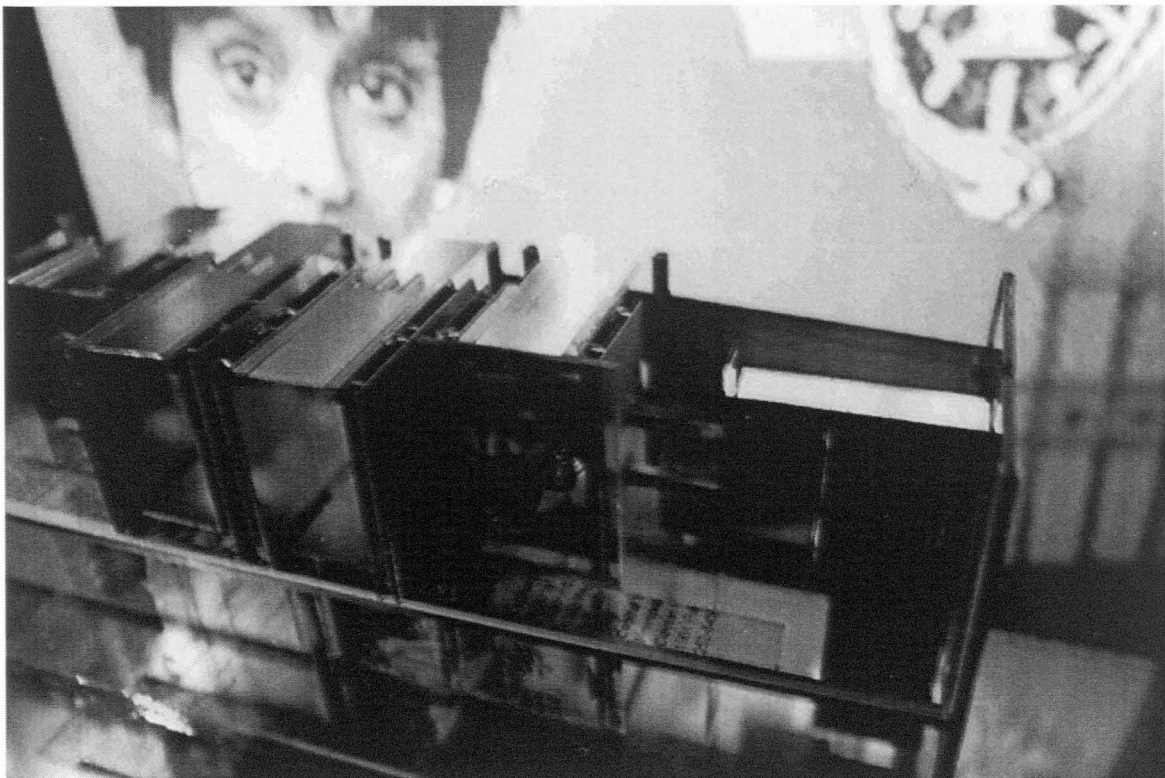


Fig. 44- Video Still and Metal Model Showing Corridor Facing of Offices, Faces of Buildings and Bodies

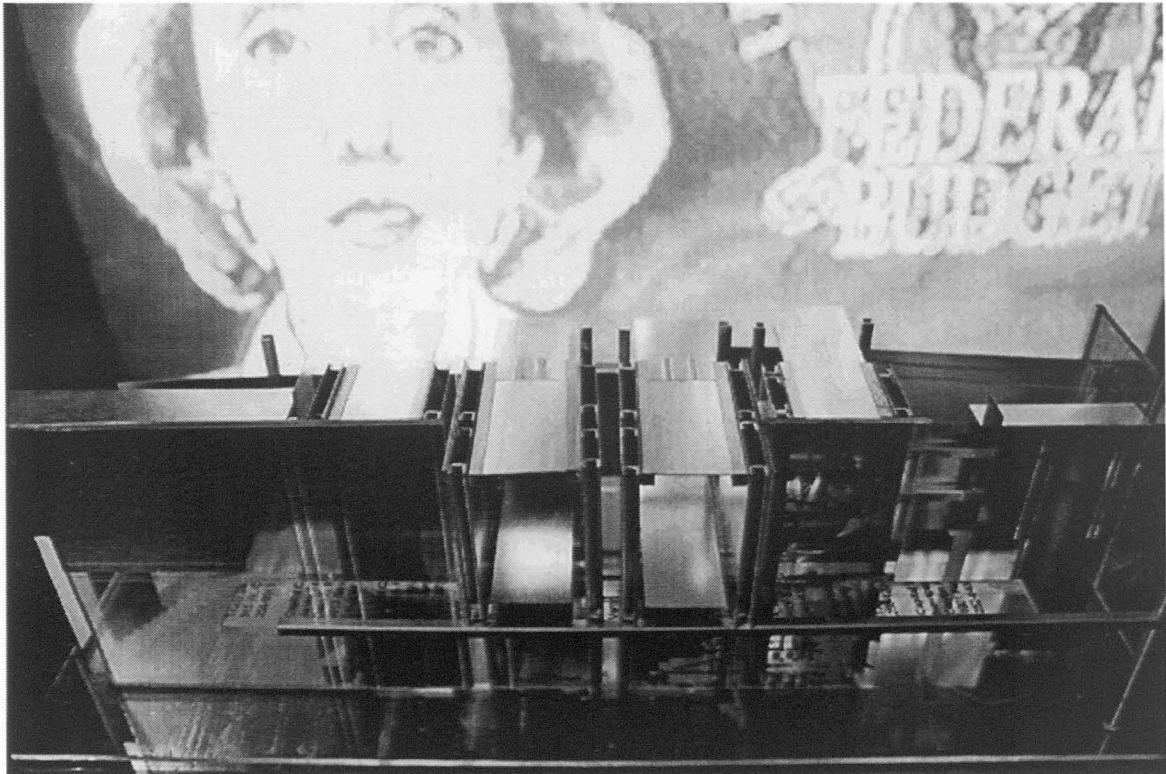


Fig. 45- Video Still of Newscast and Corridor Fac(ad)e of Metal Model, Faces

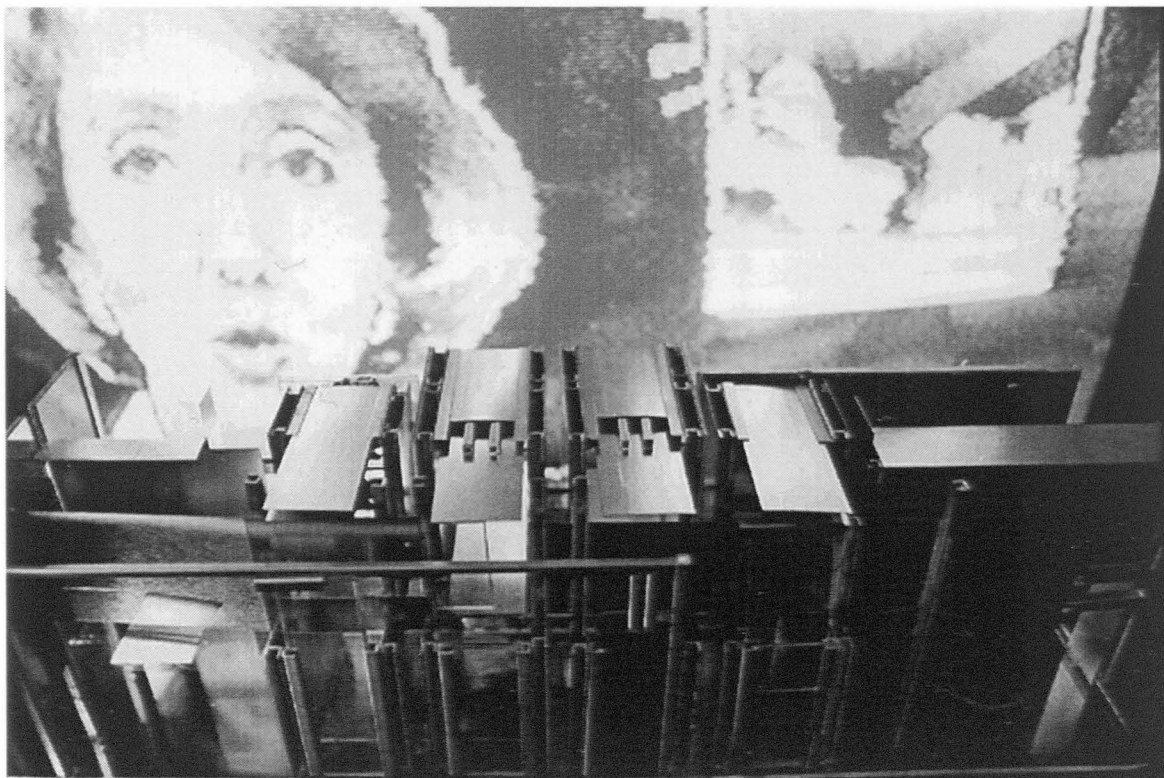


Fig. 46- Video Still of Newscast and Opposite Side of Metal Model, Capital Simulation/Tectonic Slippage

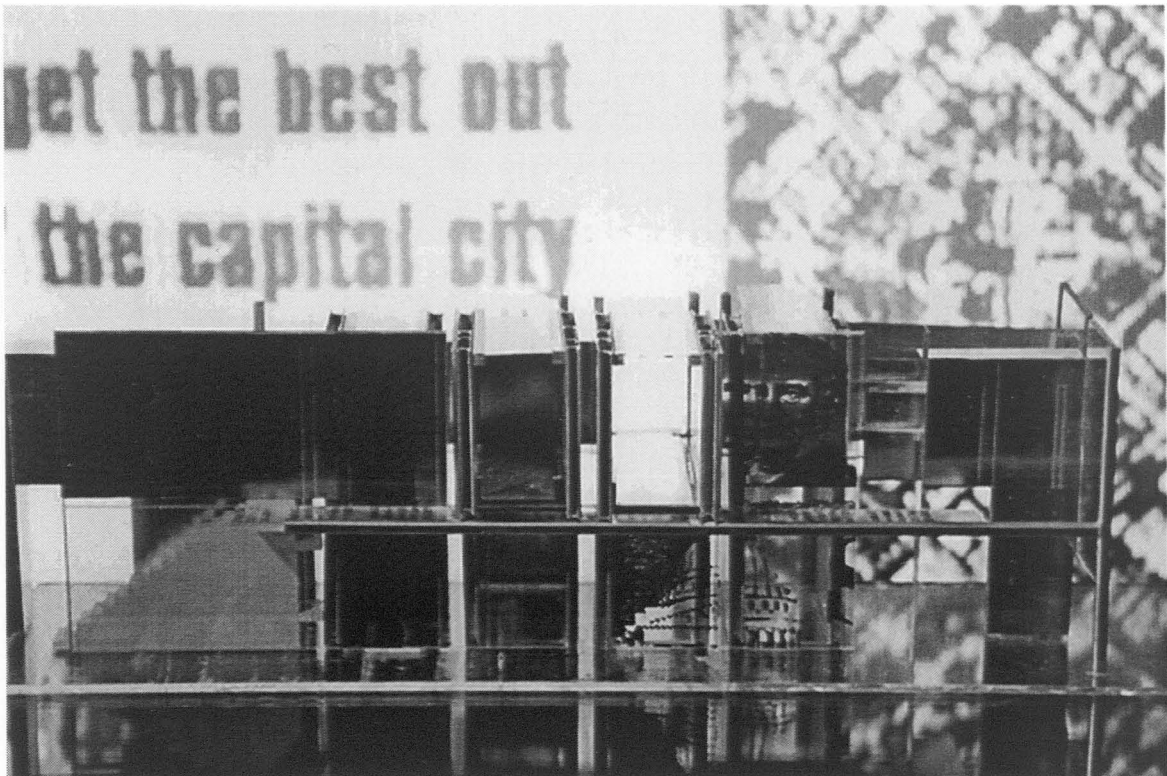


Fig. 47- Video Still of Capital City and Aerial Photograph with Elevational View of Metal Model

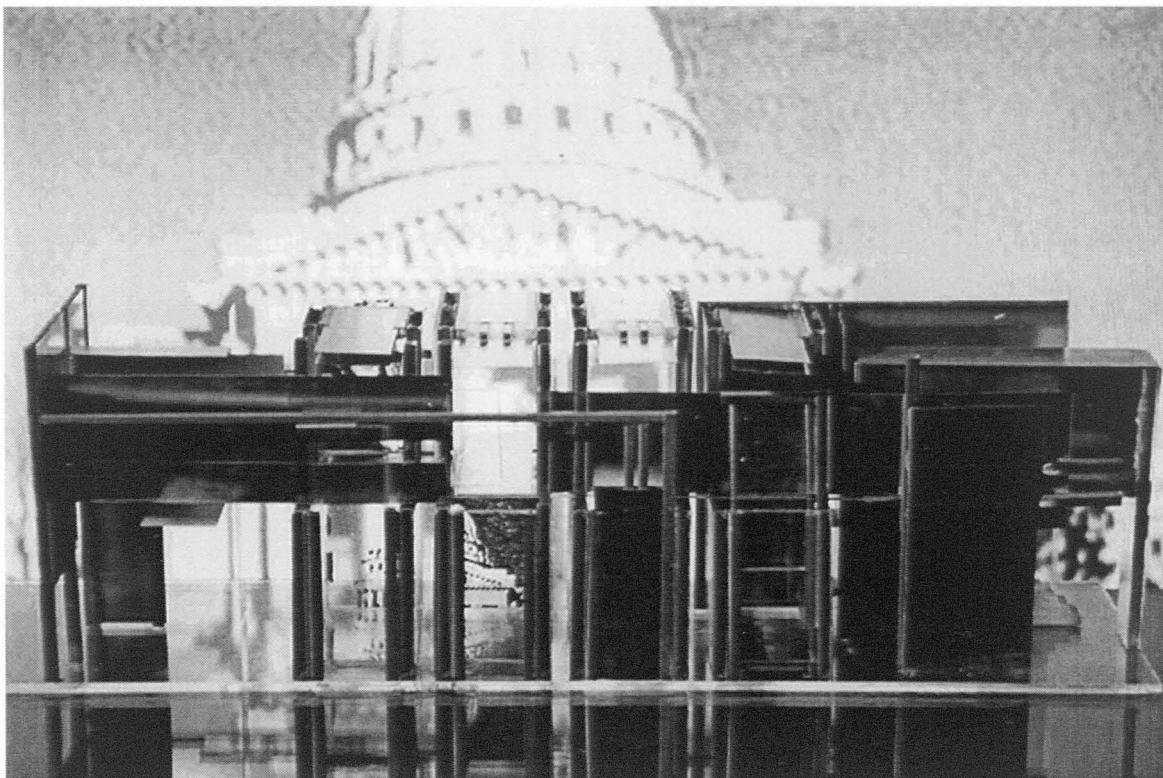


Fig. 48- Video Still of Simulated Capitol with Elevational View of Metal Model

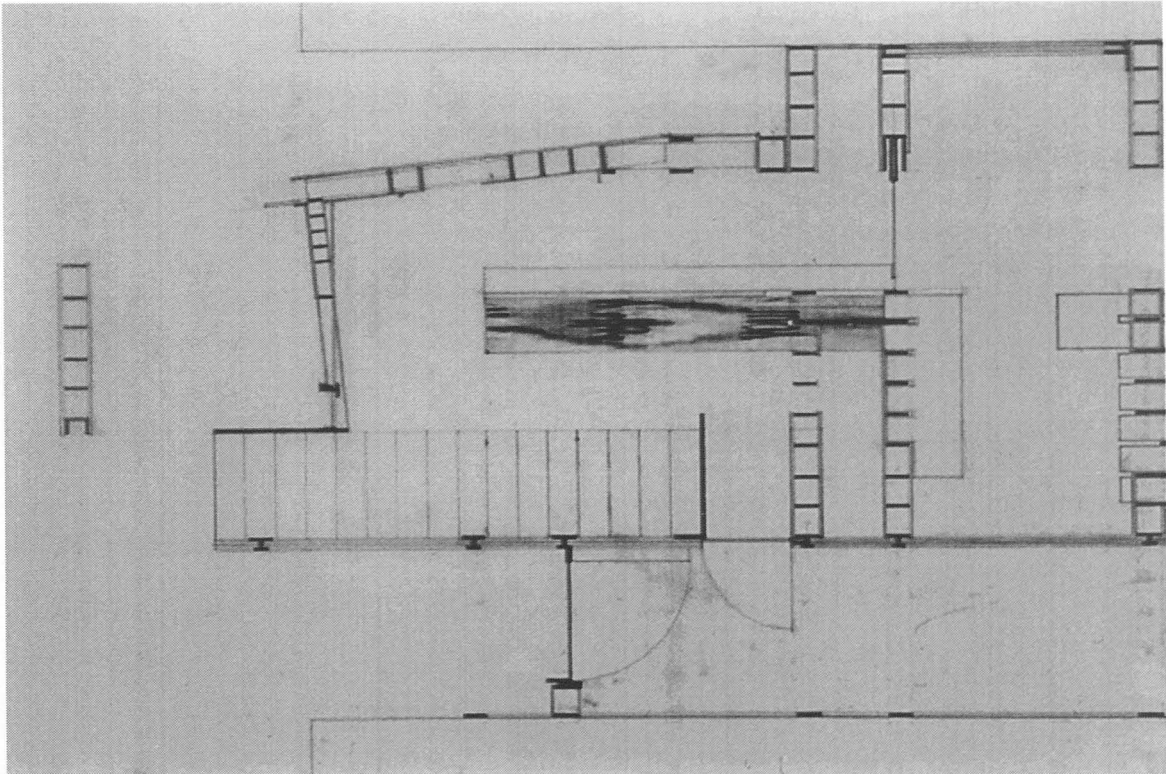


Fig. 49- Street Level Plan of the Parking Garage End of the Chamber with Anamorphic Conference Table, Projection Screen and Office of the Accountant

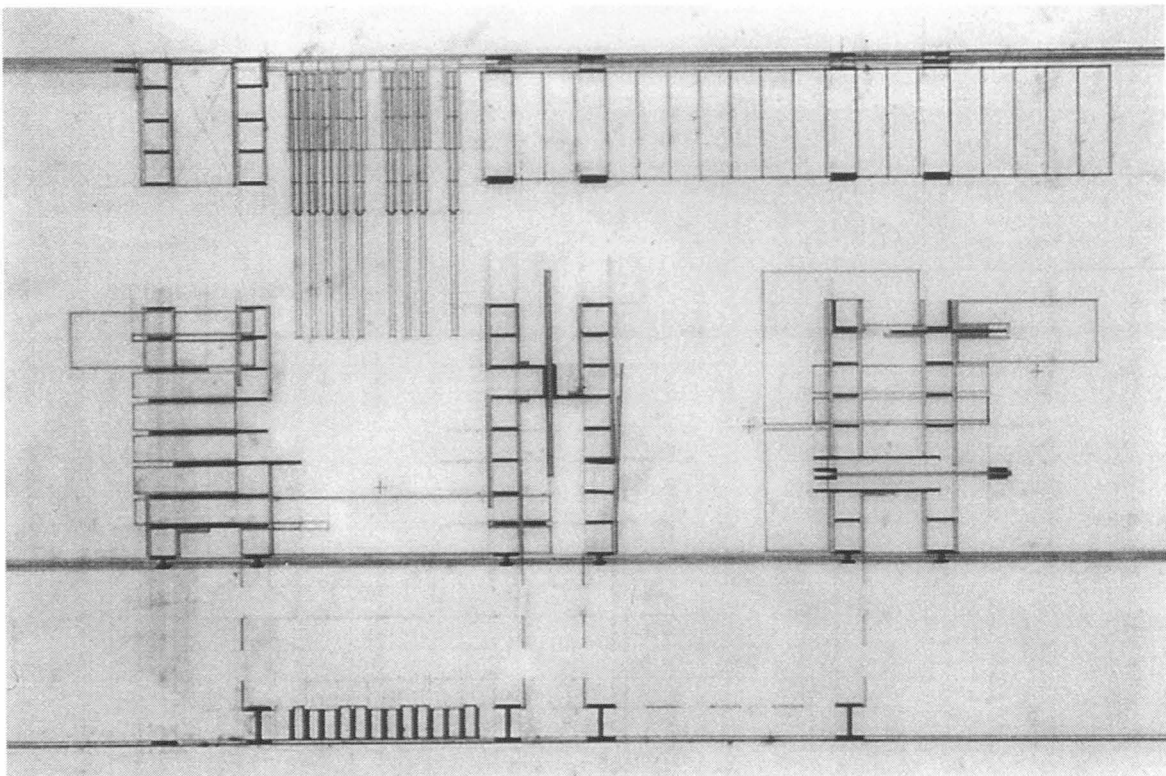


Fig. 50- Street Level Plan of the Offices of the Accountant, Receptionist, Downtown Madison Incorporated and Leadership Director

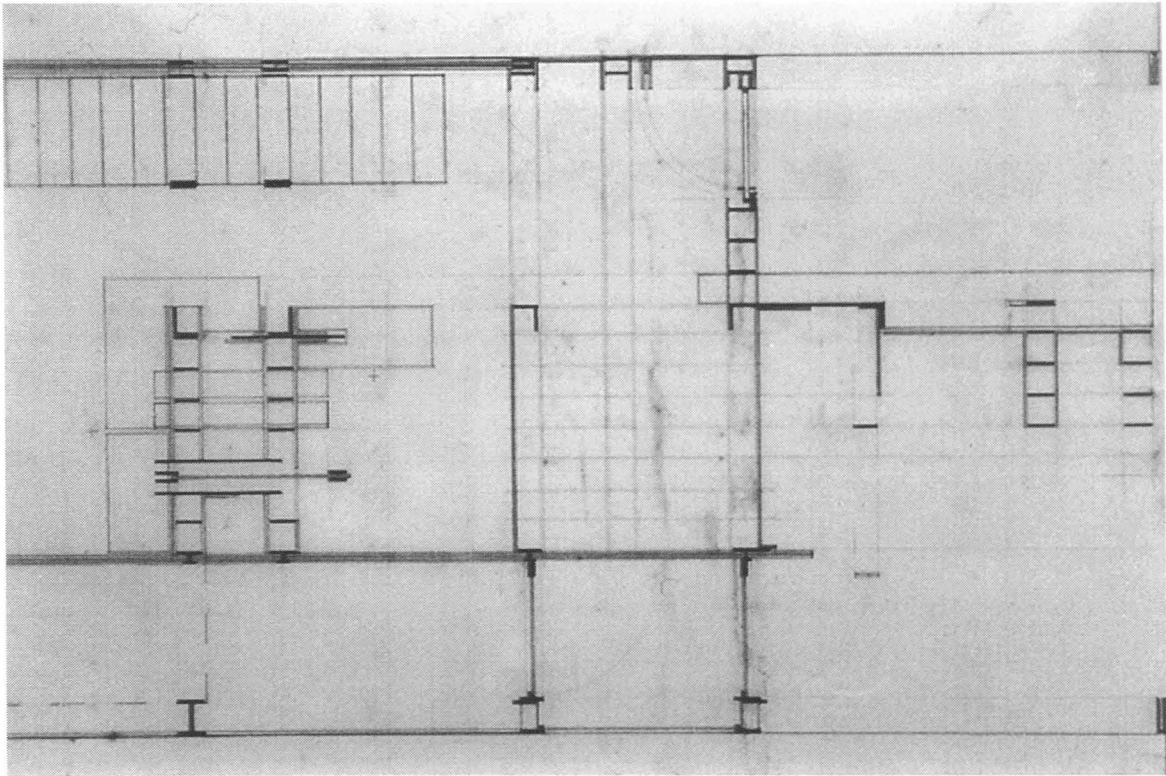


Fig. 51- Street Level Plan of State Street End of the Chamber with Metro Stop Seating, Elevator and the Office of the Leadership Director

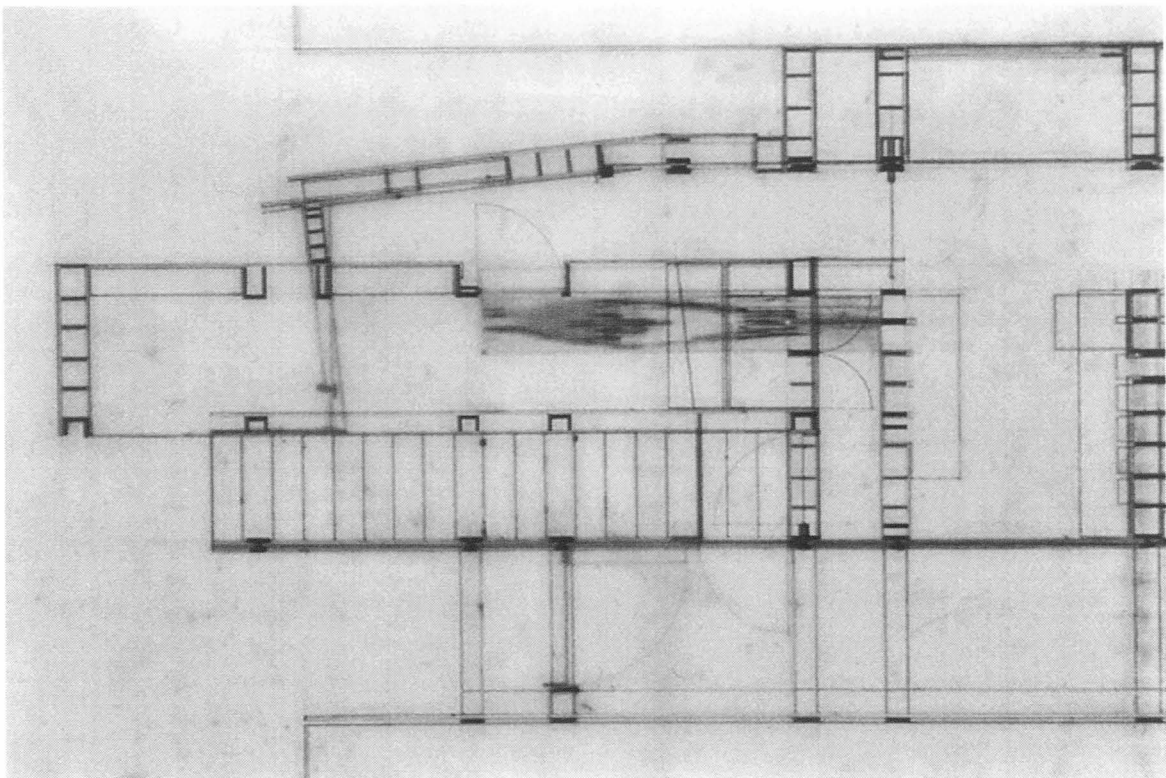


Fig. 52- Superimposition- Plan/Plan with Conference Room and Offices of the Accountant and Director of Communications

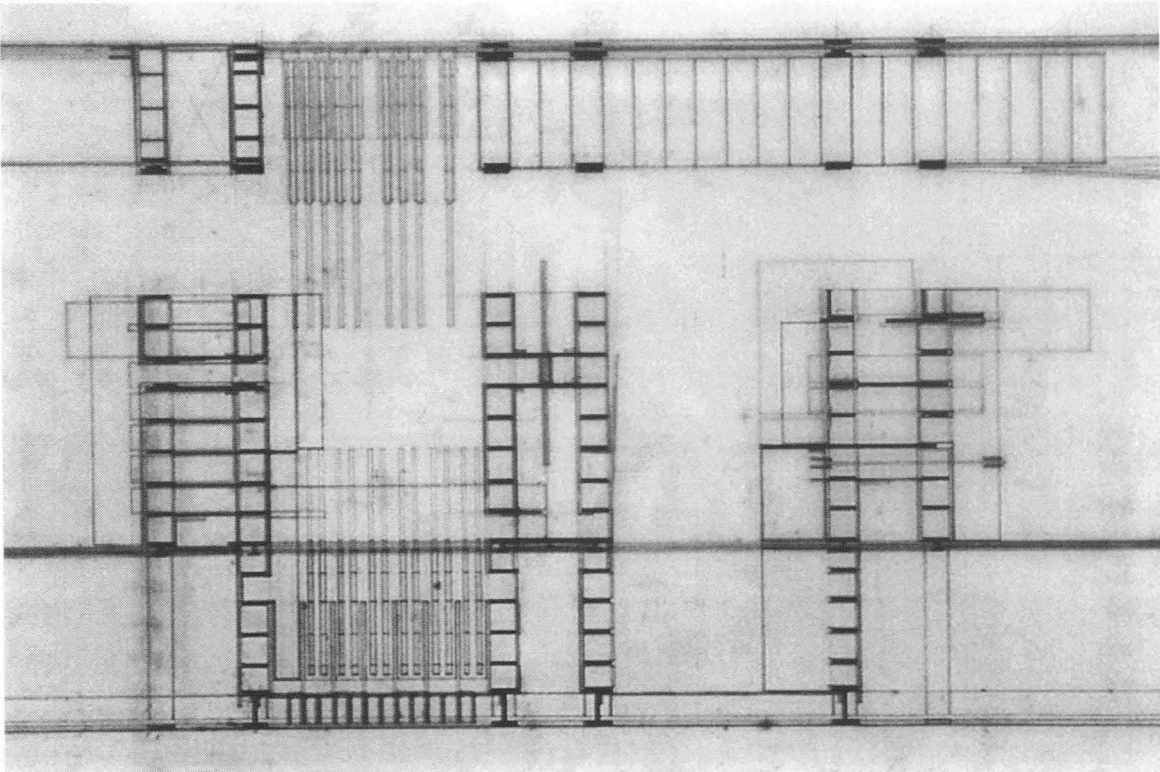


Fig. 53- Superimposition- Plan/Plan/Elevation with Offices of the Director of Communications, the Office Manager, the President and the Director of Governmental Affairs- Mutational Partitions

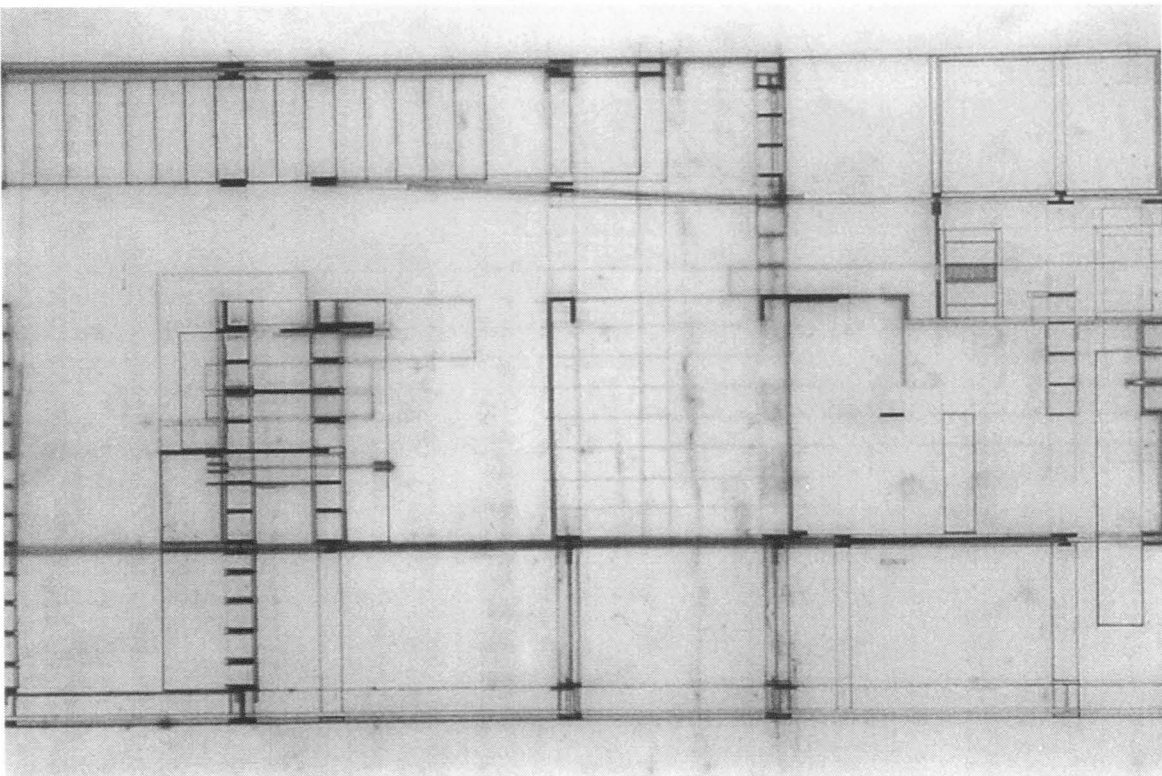


Fig. 54- Superimposition- Plan/Plan/Elevation with Offices of the President and Director of Governmental Relations, Elevator, Stairs, and Printing Room

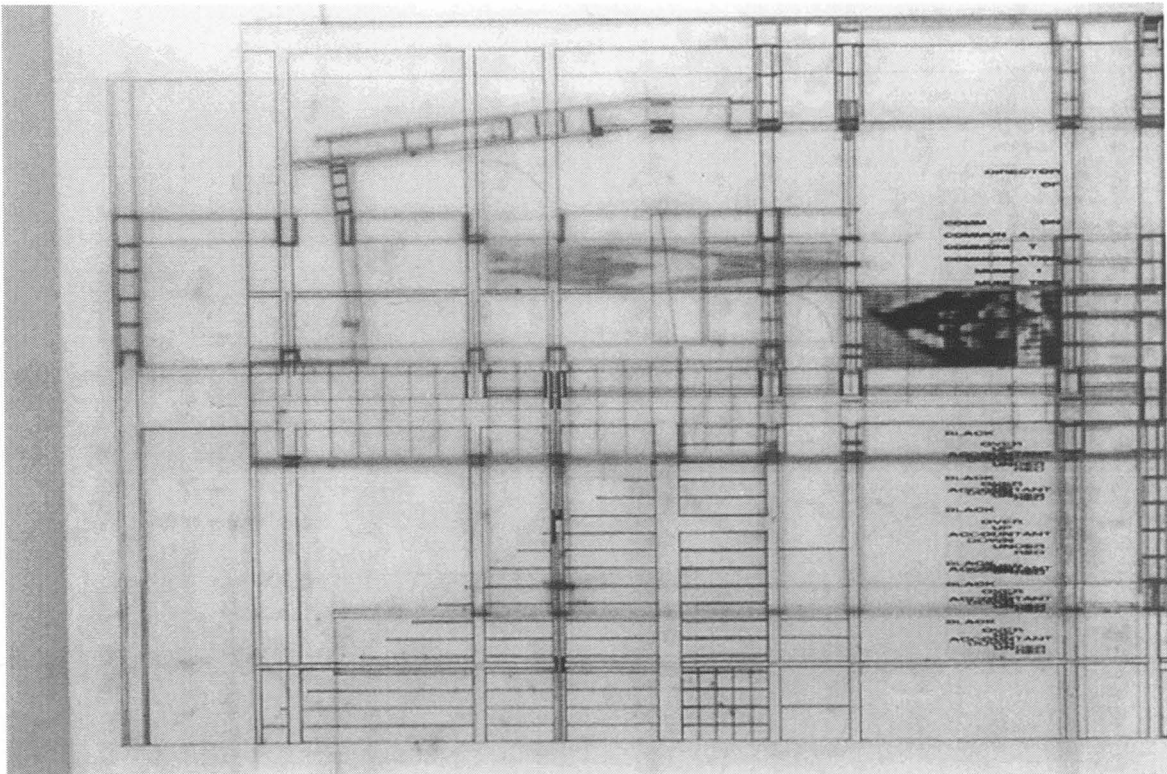


Fig. 55- Superimposition- Plan/Plan/Elevation with beginning Systems of Word/Image/Architecture

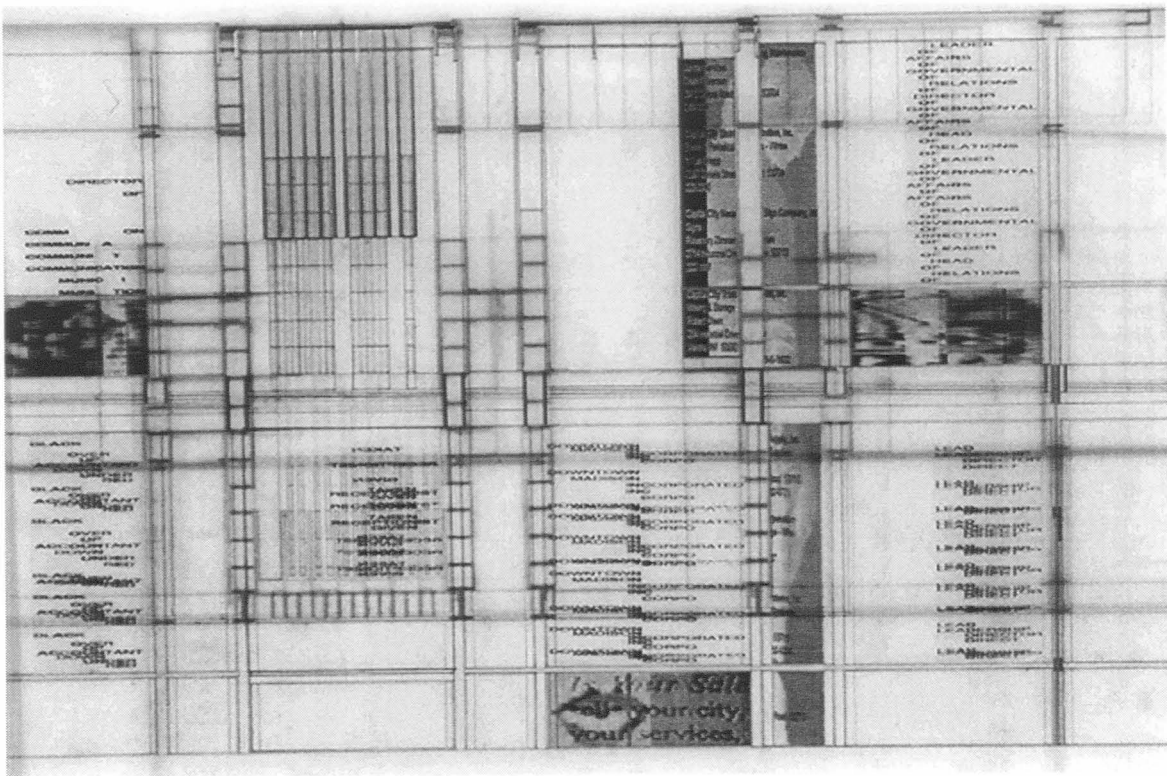


Fig. 56- Superimposition- Plan/Plan/Elevation with Text-Screening, Facade Imaging and Slippages Among Storefront and Office Partitioning Systems

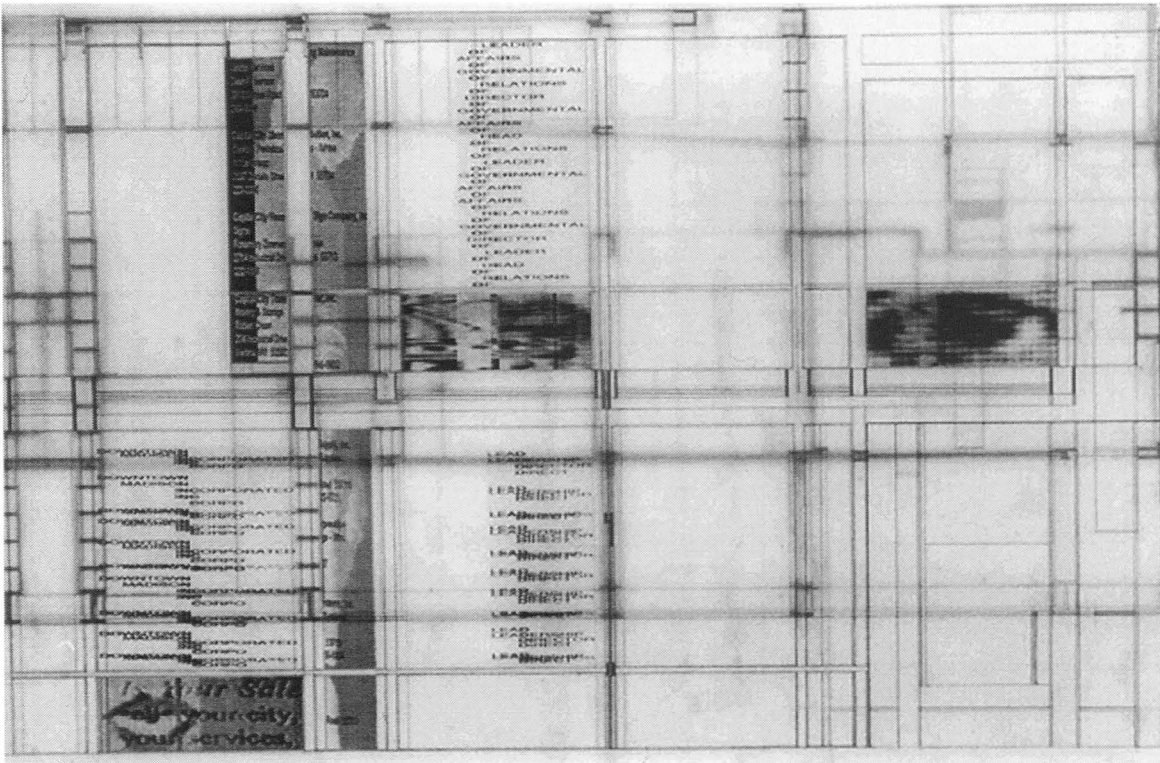


Fig. 57- Superimposition- Plan/Plan/Elevation with Systems of Word/Image/Architecture



Fig. 58- Detail Of Perspective of the Office of the President

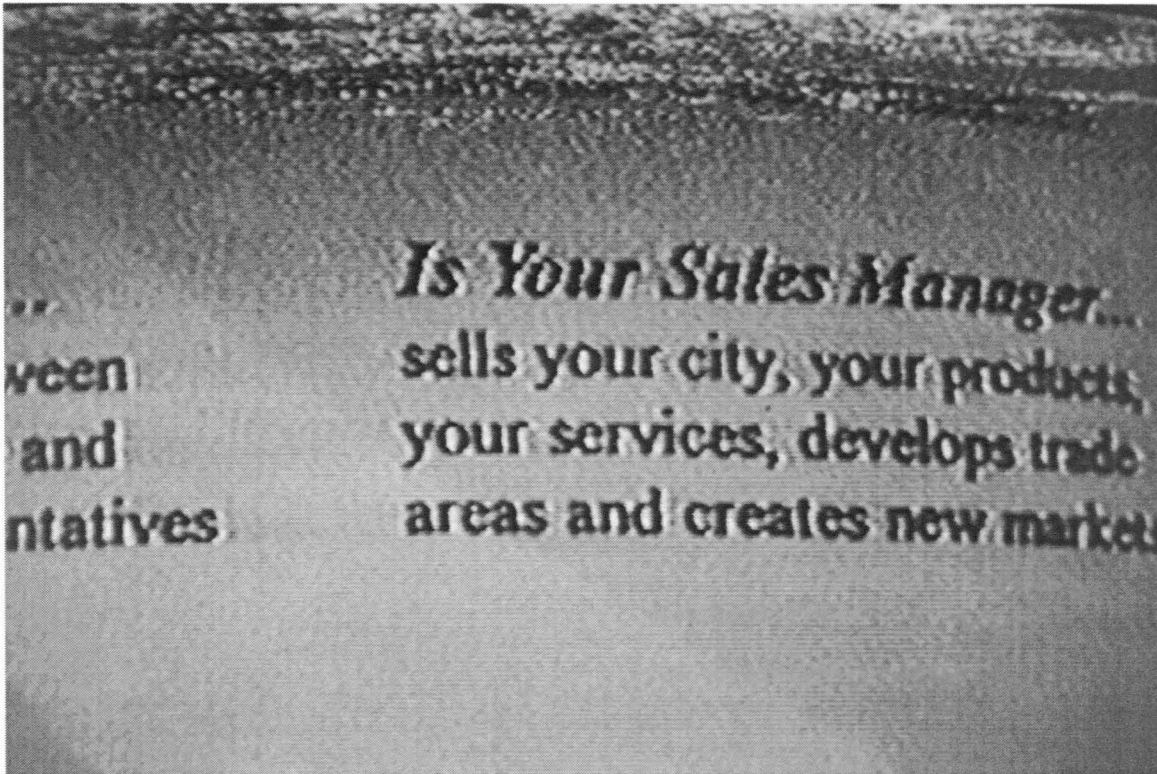


Fig. 59- Video Still- Chamber of Commerce Advertisement

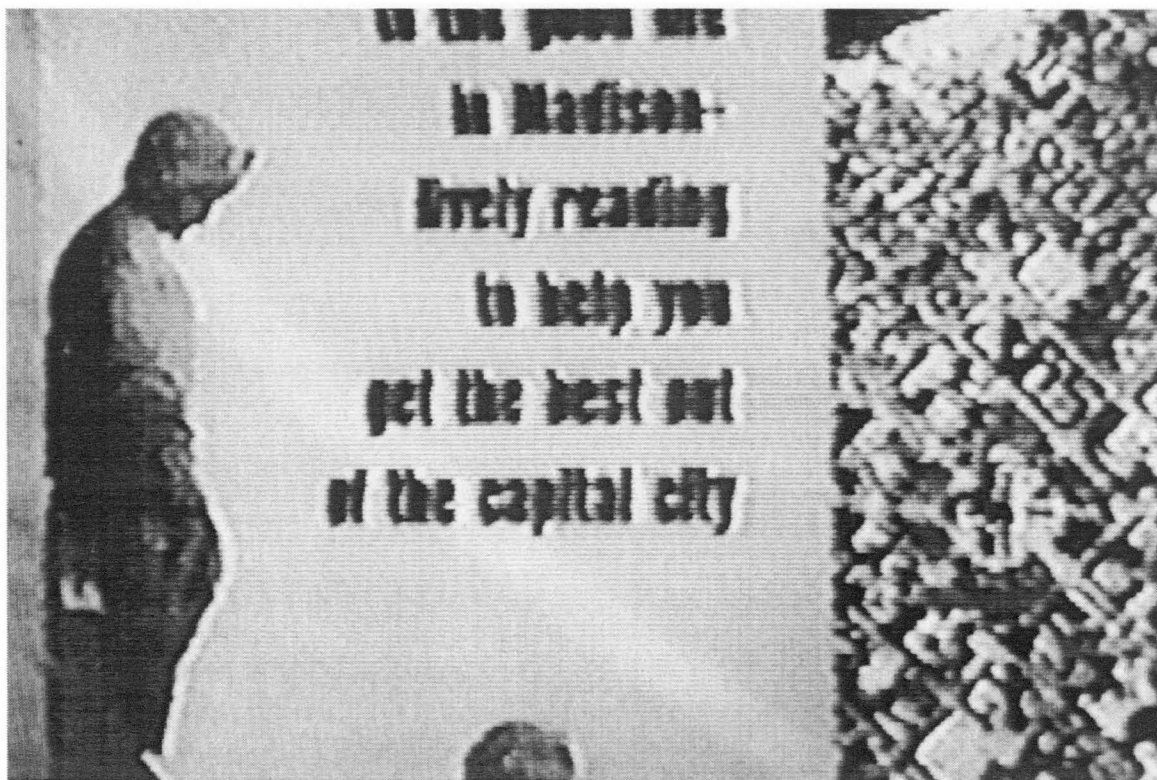


Fig. 60- Video Still- Capital City Issue of *Madison Magazine* with Aerial Photograph



Fig. 61- Video Still- Madison Newscaster with Dollar Sign



Fig. 62- Video Still- Another Madison Newscaster with Dollar Sign



Fig. 63- Video Still- Madison Newscaster with Federal Budget Graphic



Fig. 64- Video Still- Madison Newscaster with Washington D.C. Graphic



Fig. 65- Video Still- Madison Newscaster with Wall Street Graphic

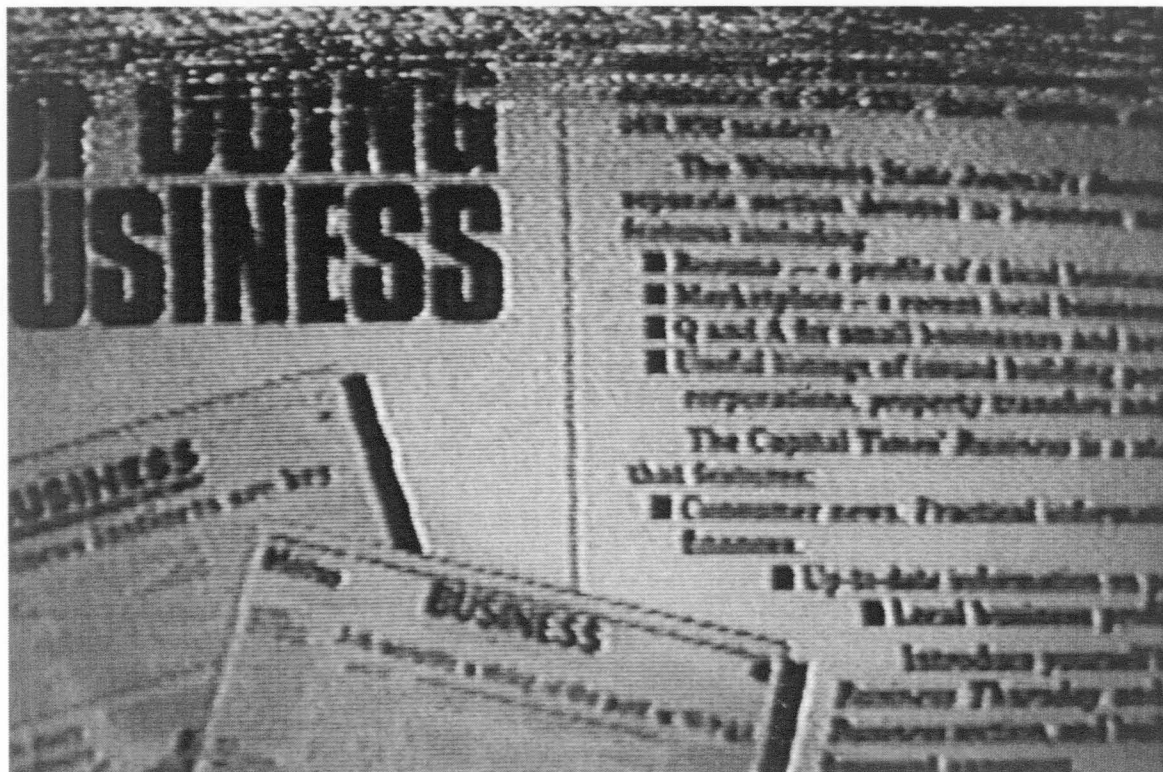


Fig. 66- Video Still- Advertisement in the Chamber of Commerce Directory for the *Capital Times*



Fig. 67- Video Still- Television Network Advertisement on Madison Metro Bus Transportation Network

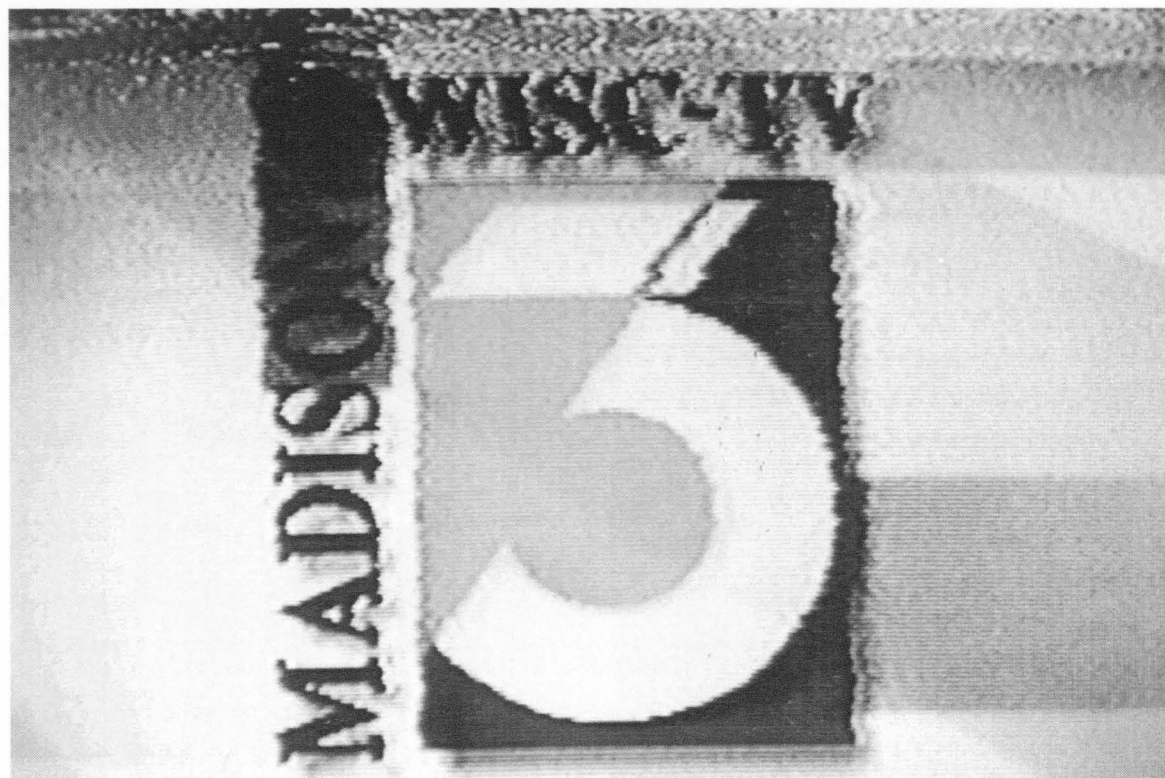


Fig. 68- Video Still- WISC-TV Television Network Graphic

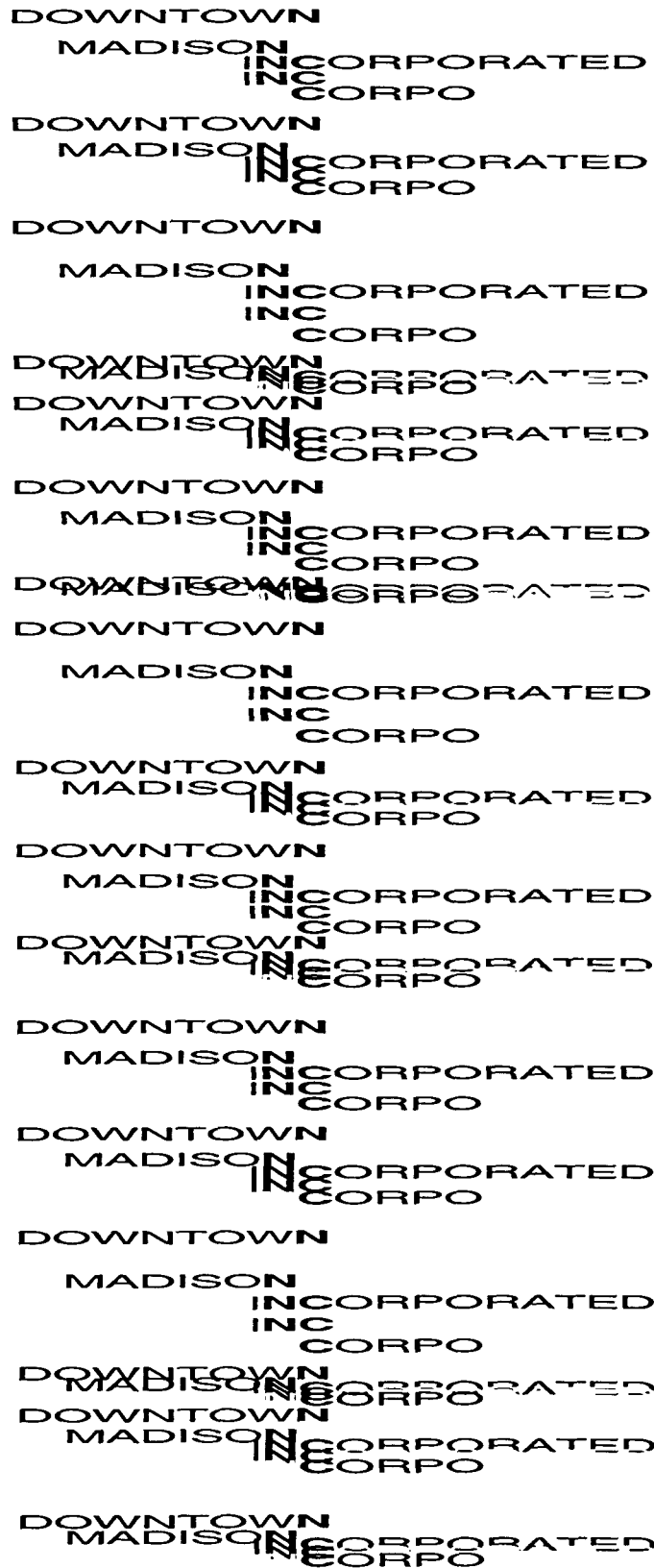


Fig. 69- Chamber of Commerce Office Labels for the Office of Downtown Madison Incorporated

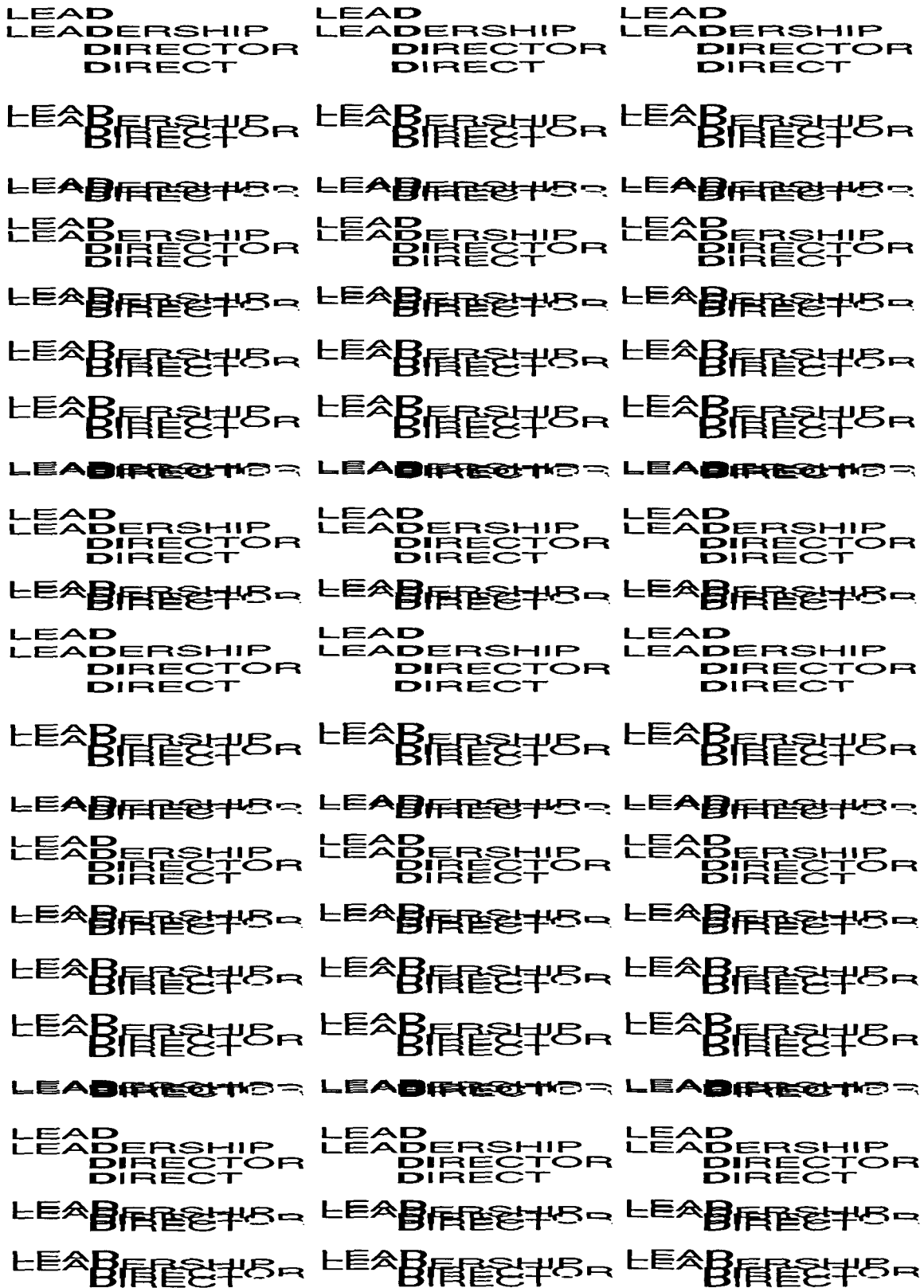


Fig. 70- Chamber of Commerce Office Labels for the Office of the Leadership Director

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Fig. 71- Chamber of Commerce Office Labels for the Office of the Receptionist



Fig. 72- Chamber of Commerce Office Labels for the Office of the Accountant

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Fig. 73- Chamber of Commerce Office Labels for the Office of the Director of Governmental Affairs

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Fig. 74- Chamber of Commerce Office Labels for the Office of the Director of Communications

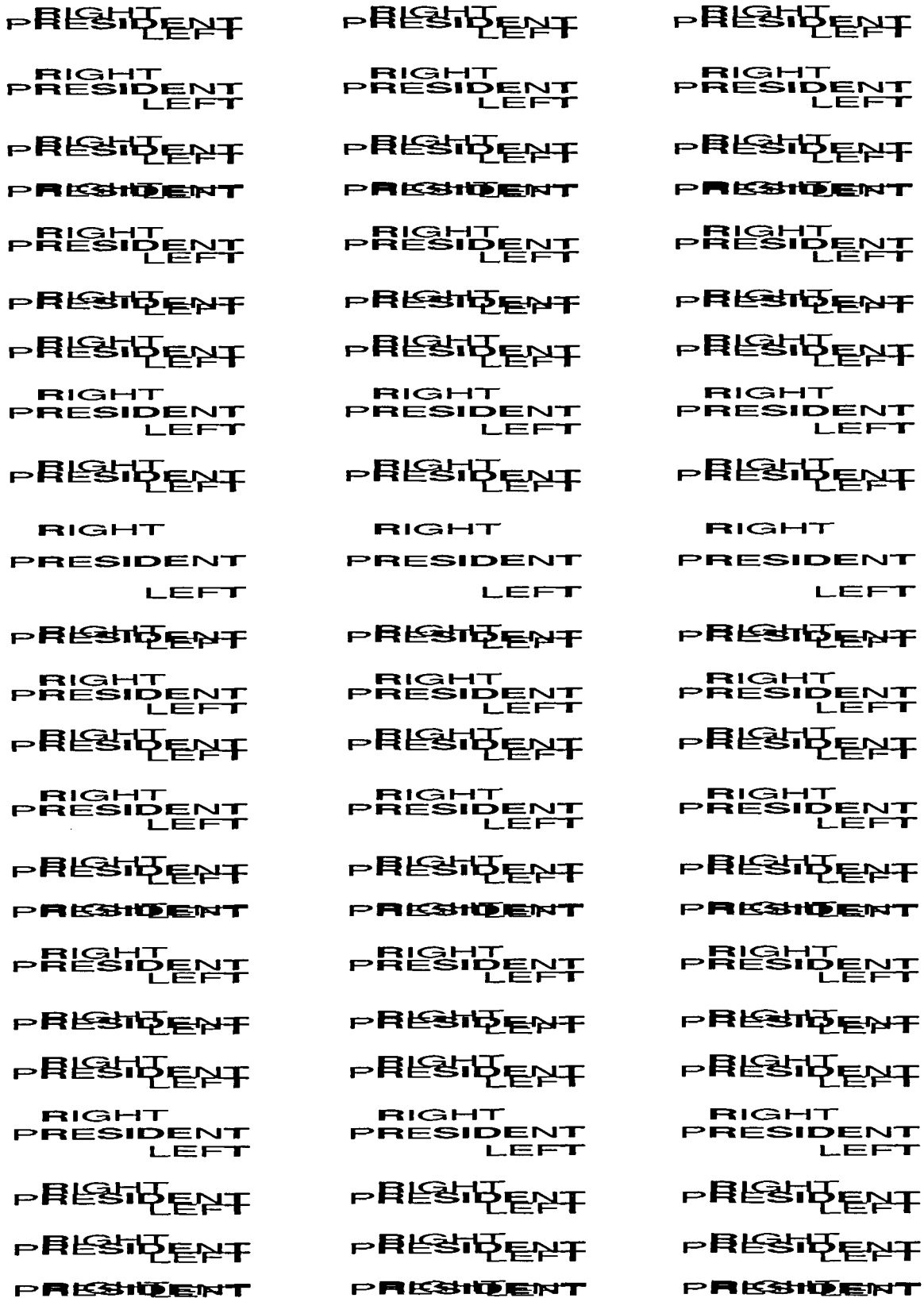


Fig. 75- Chamber of Commerce Office Labels for the Office of the President (Current)

Capital City Building Maintenance

Janitor Services

Dean F. Iverson

3913 School Road 53704

249-3091

Capital City Distribution, Inc.

Books & Periodicals - Wholesale

Milton Griep

2537 Daniels Street 53704

223-2000

Capital City Neon Sign Company, Inc.

Signs

Rosemary Zimmerman

2714 Industrial Drive 53713

222-1881

Capital City Transfer, Inc.

Moving & Storage

Robert Olson

204 Industrial Drive

Verona WI 53593

257-0663 FAX: 845-5632

Capital Computer Supply, Inc.

Computer Systems/Supplies

Tim Eichorst

2121 S. Stoughton Road 53716

222-5500 FAX: 222-8721

Capital Fittings Corporation

Stainless Steel Fittings - Mfrs

A. Paul Jensen

P.O. Box 7515 53707

249-4269

Capital Security Systems, Inc.

Security Equipment/Systems

Gordon C. DeVries

1302 Regent Street 53715

255-1201 FAX: 255-6304

Capital Times, The

Newspapers

Clayton Frink

1901 Fish Hatchery Road 53713

252-6400

Fig. 76- Imaging- In-Corpo

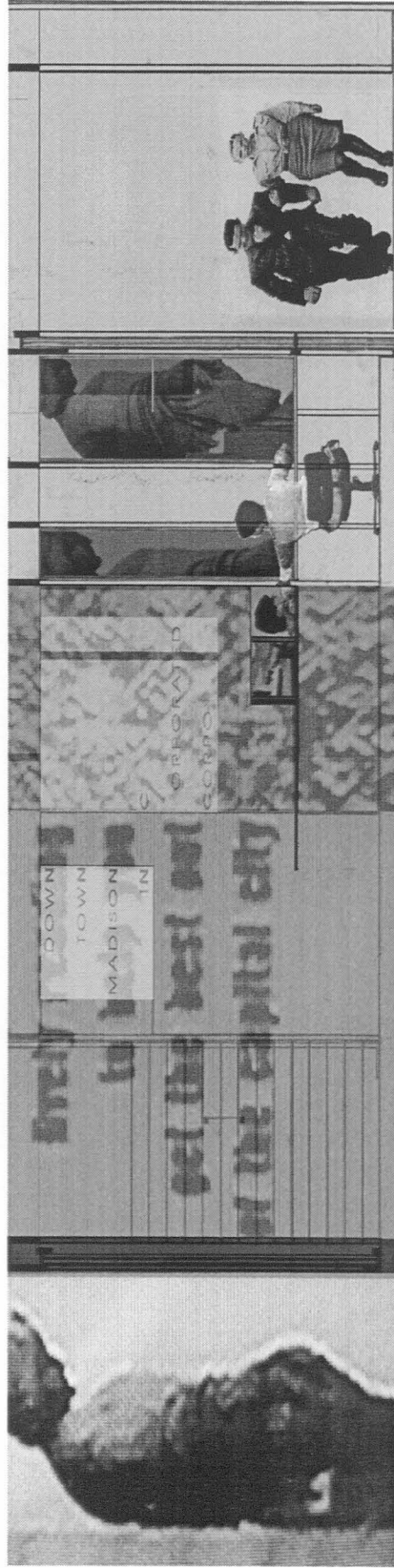


Fig. 77- Digital Composite of Incorporated Section and Capital City Video Still

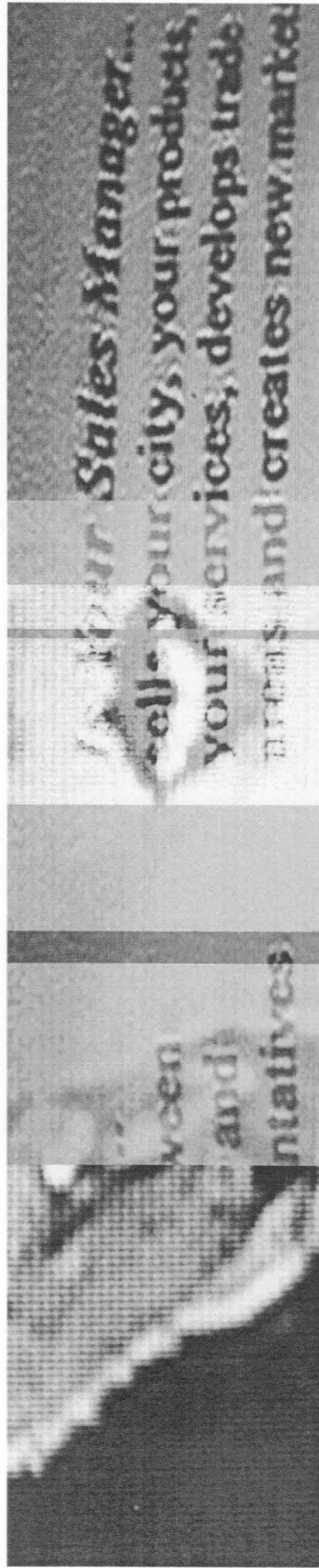


Fig. 78- Digital Composite of Chamber of Commerce Advertisement and Madison Newscaster's Lips

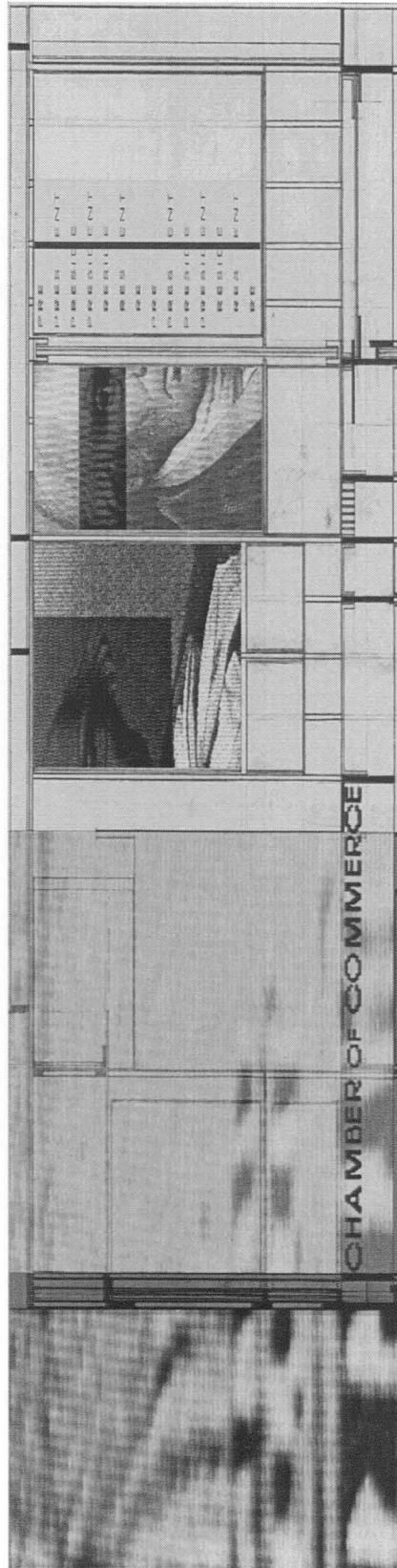


Fig 79. Digital Composite of Presidential Section and Video Still of Simulated Capital Dome

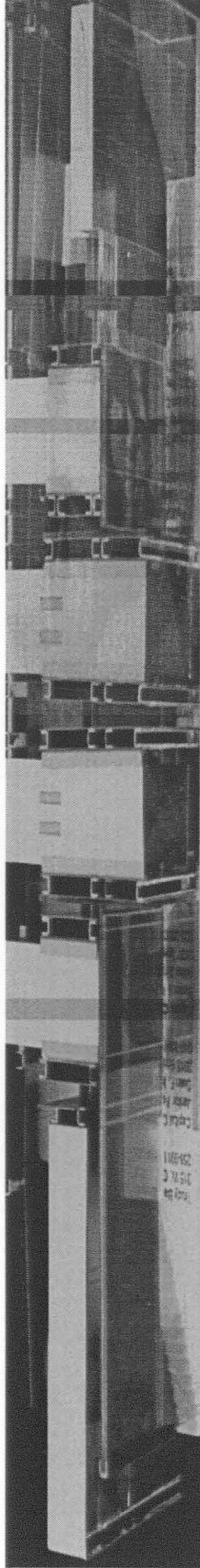


Fig. 80- Digital Composite of the Chamber of Commerce Model and James Madison's Face (Portrait)

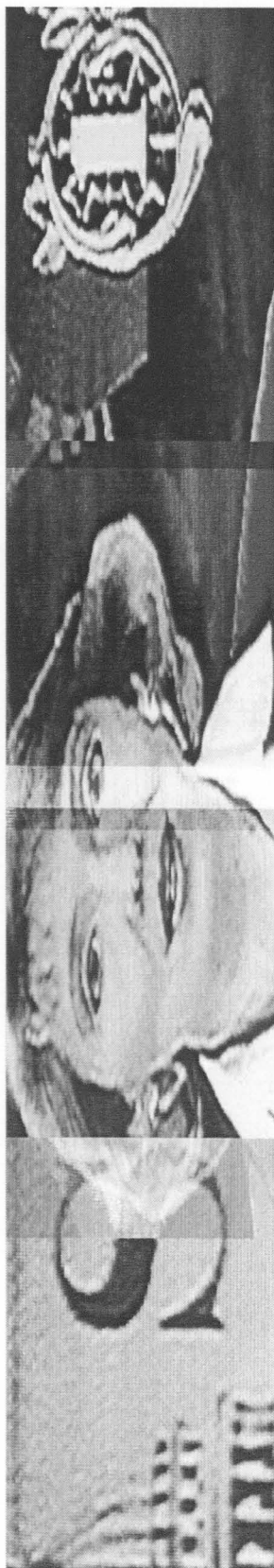


Fig. 81 - Digital Composite of Madison Newscaster with Dollar Sign and *Capital Times* Heading

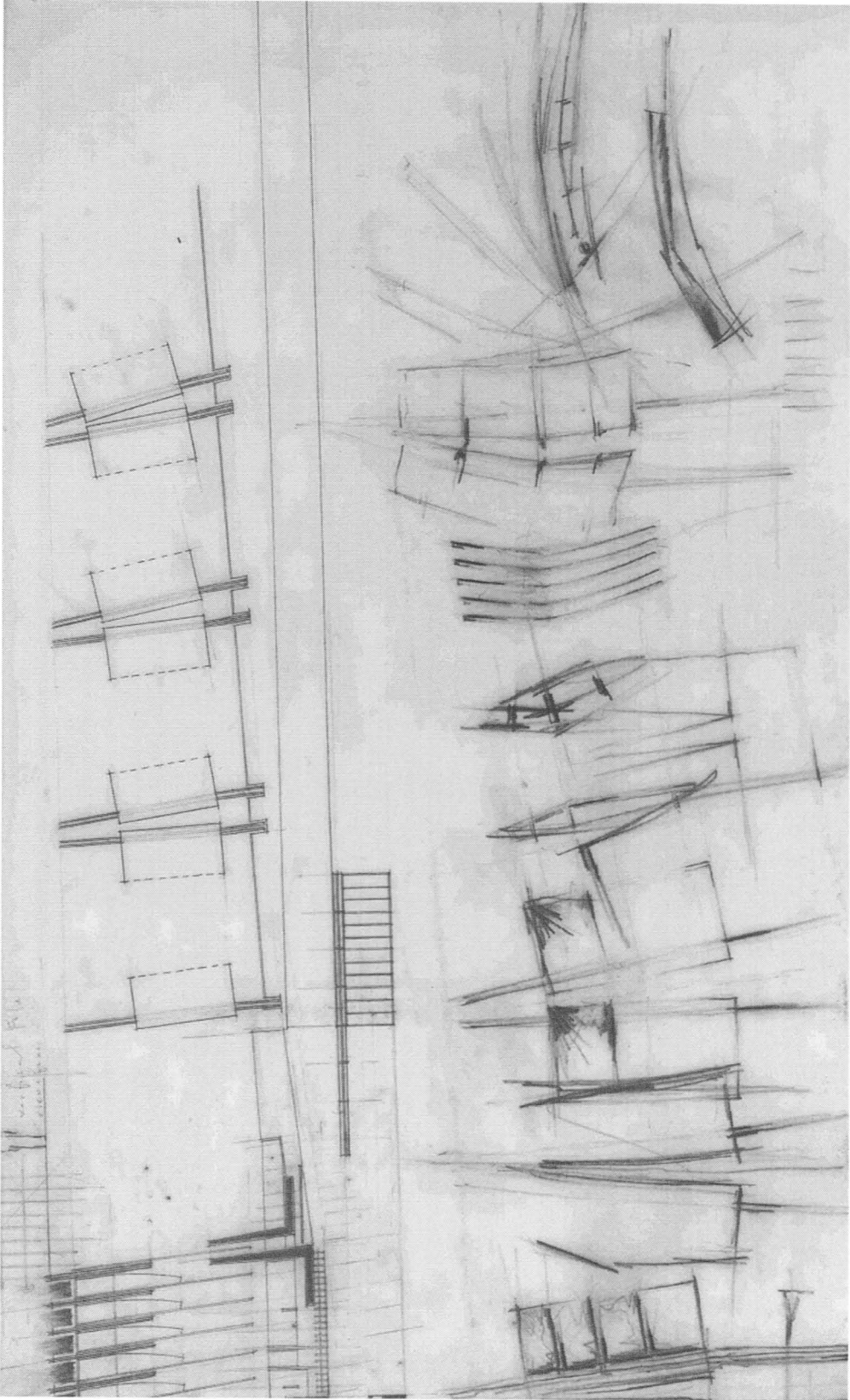


Fig. 82- Plan Study with Sketches of Chamber Located Down the State Street Mall

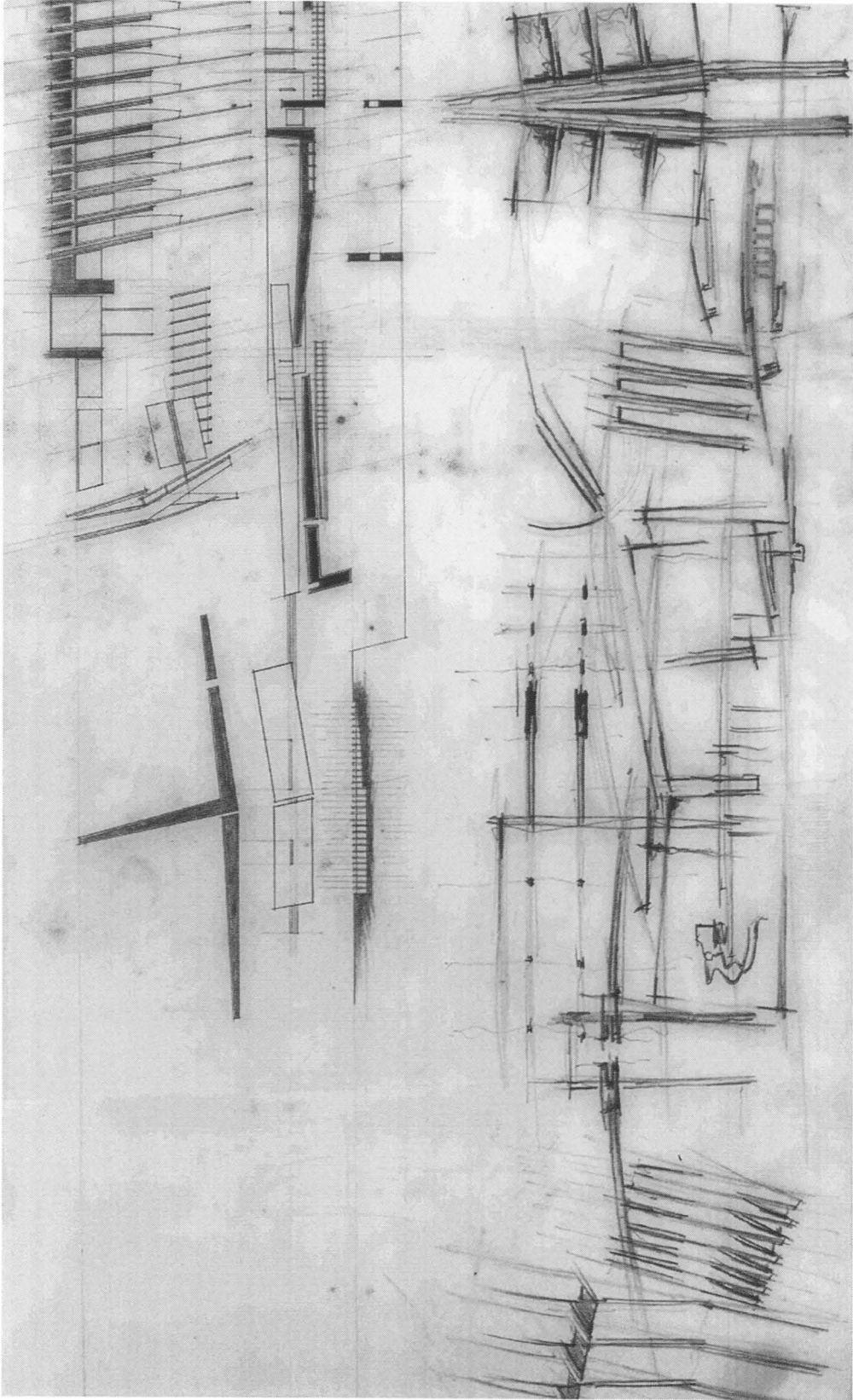


Fig. 83- Plan Study with Sketches of Chamber Located Down the State Street Mall

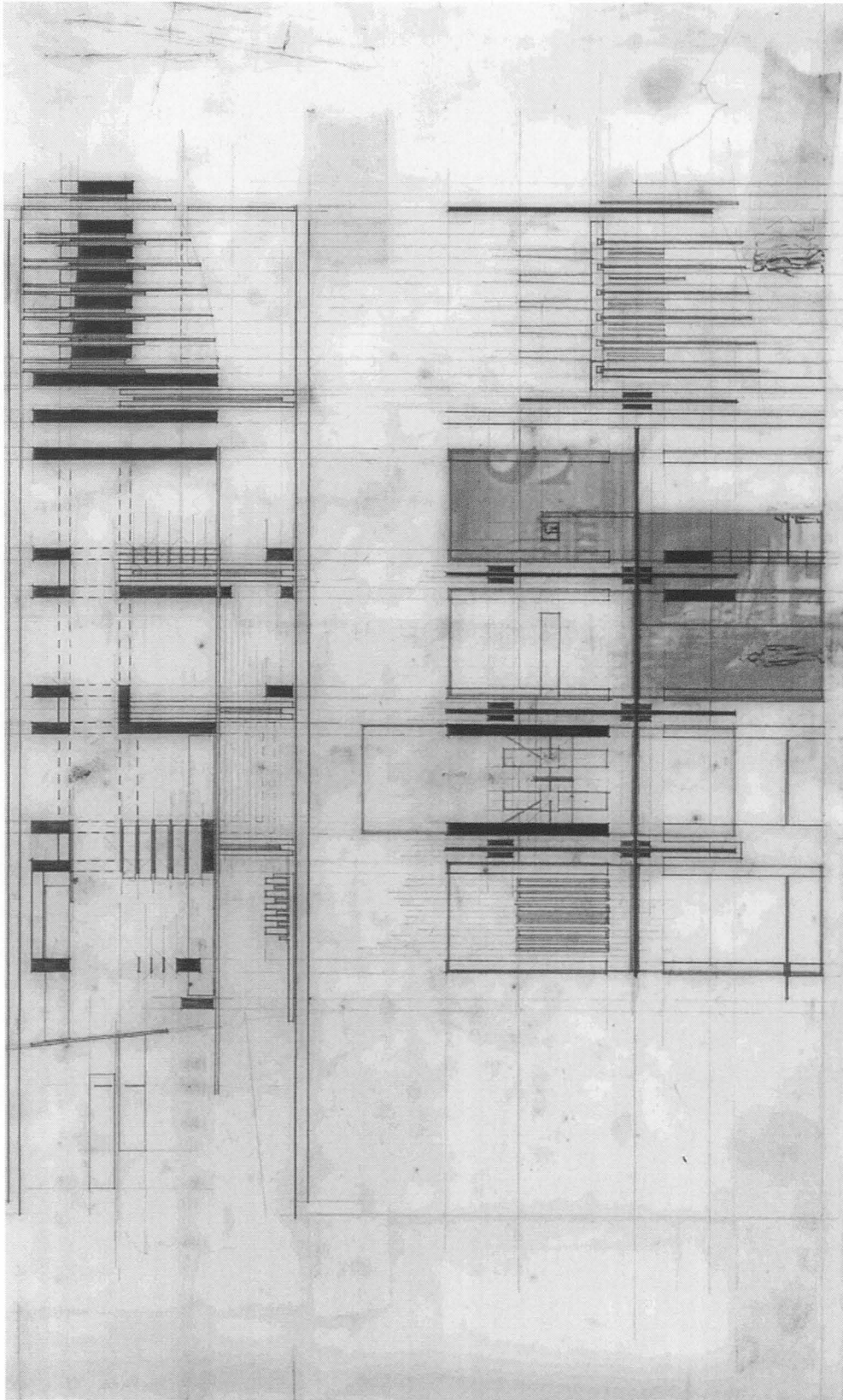


Fig. 84- Plan/Section Study for Chamber in Alley

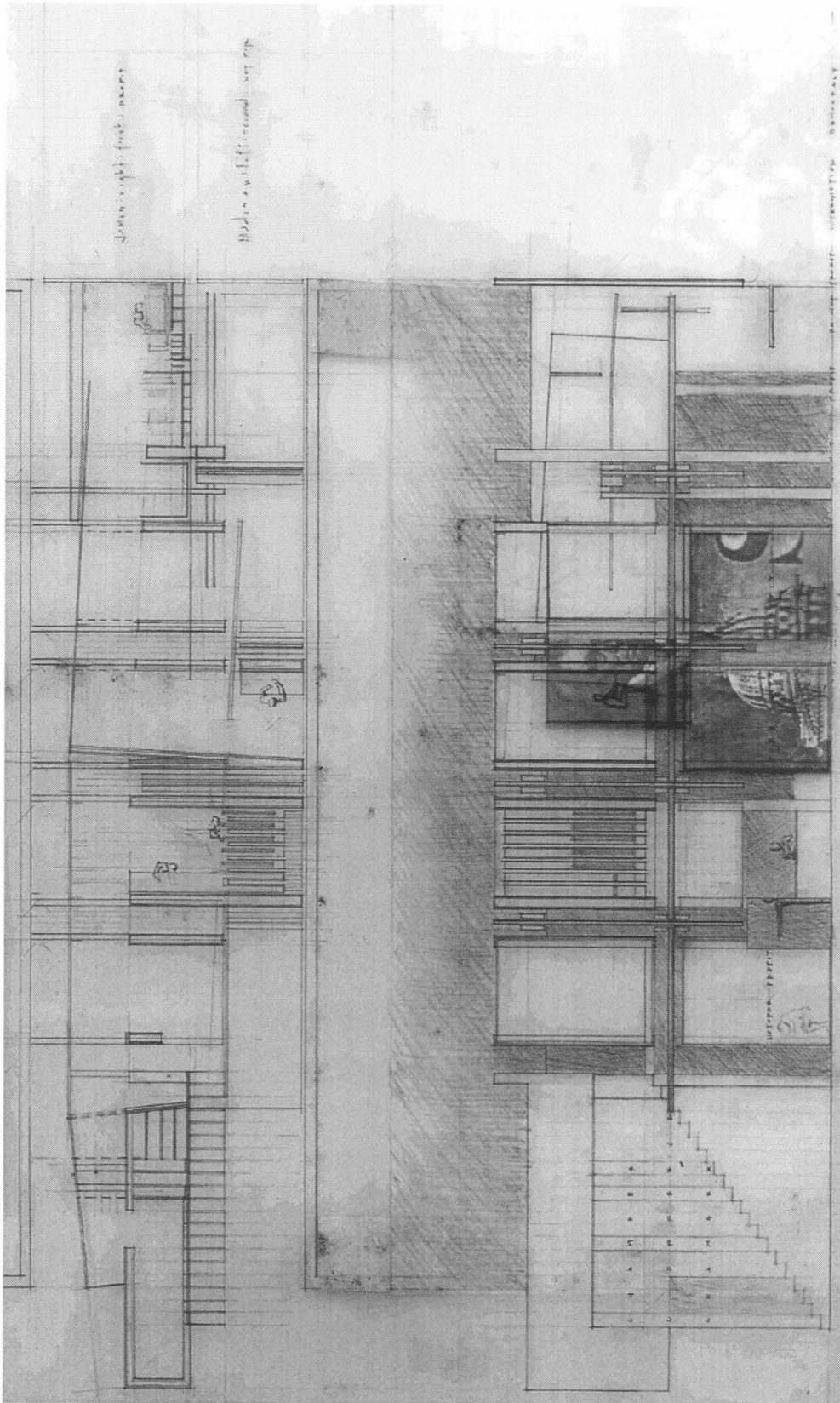


Fig. 85- Plan/Section Study for Chamber in Alley

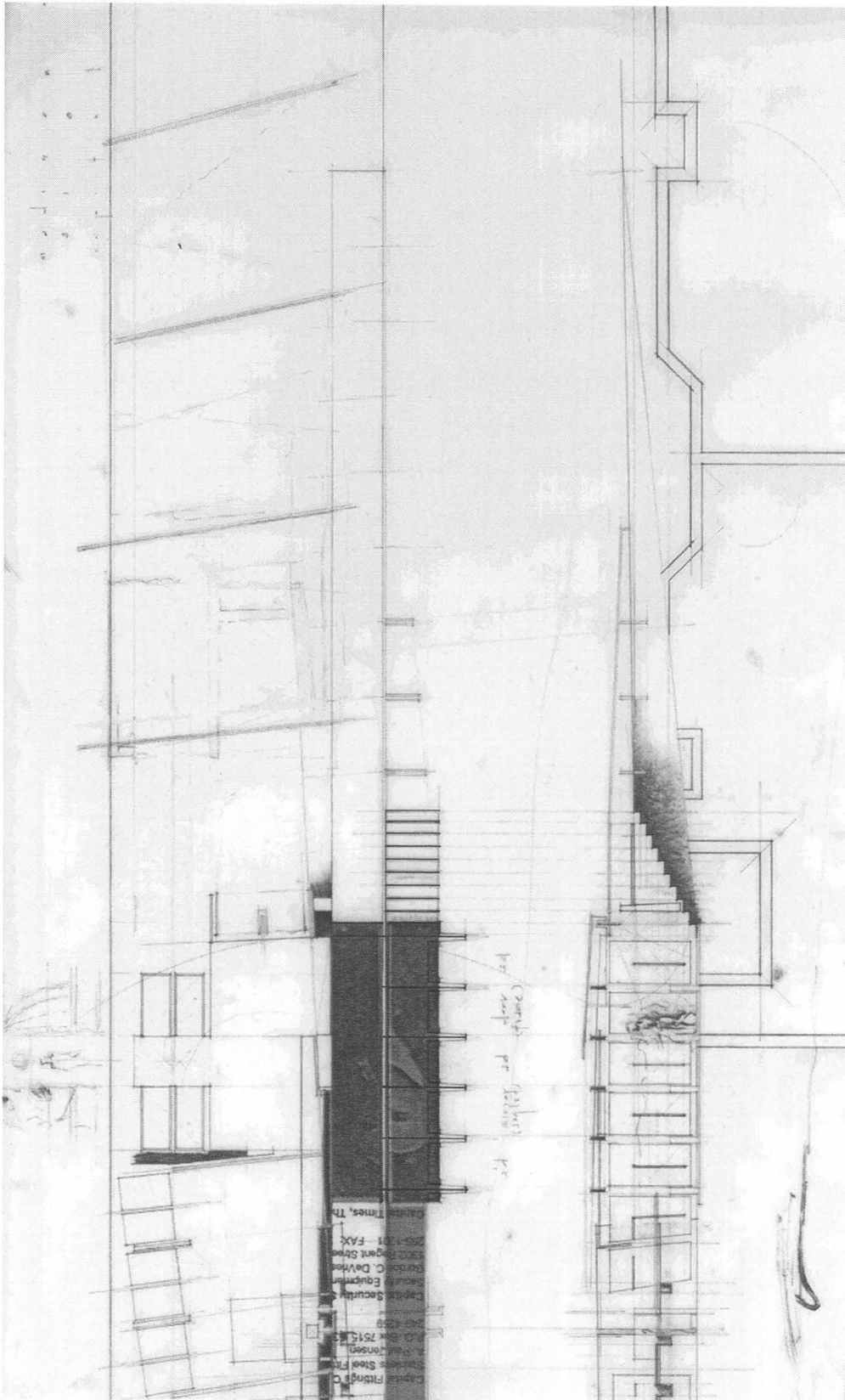


Fig. 86- Plan/Section Study for Chamber in the Middle of the State Street Pedestrian Mall

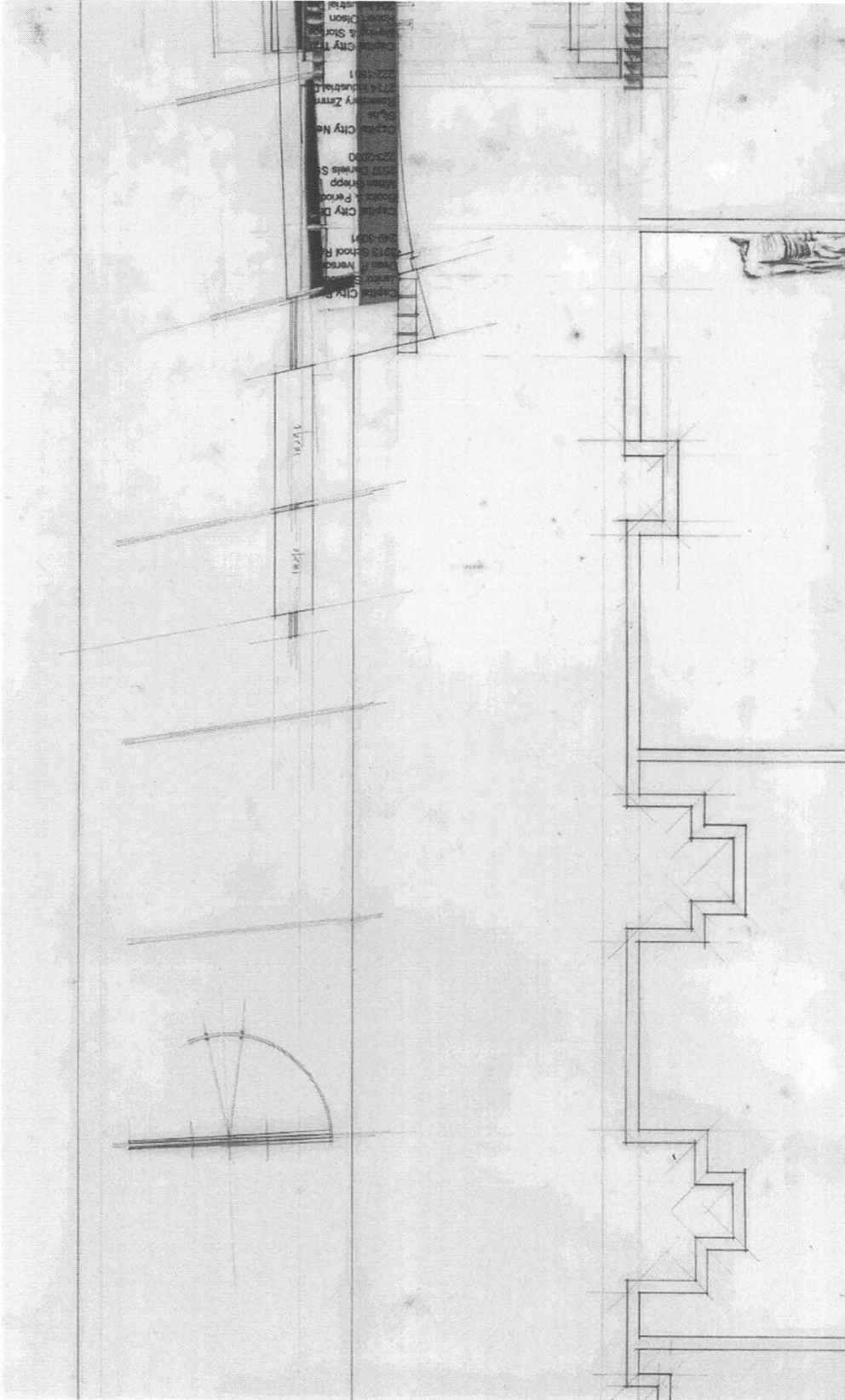


Fig. 87- Plan/Section Study for Chamber in the Middle of the State Street Pedestrian Mall

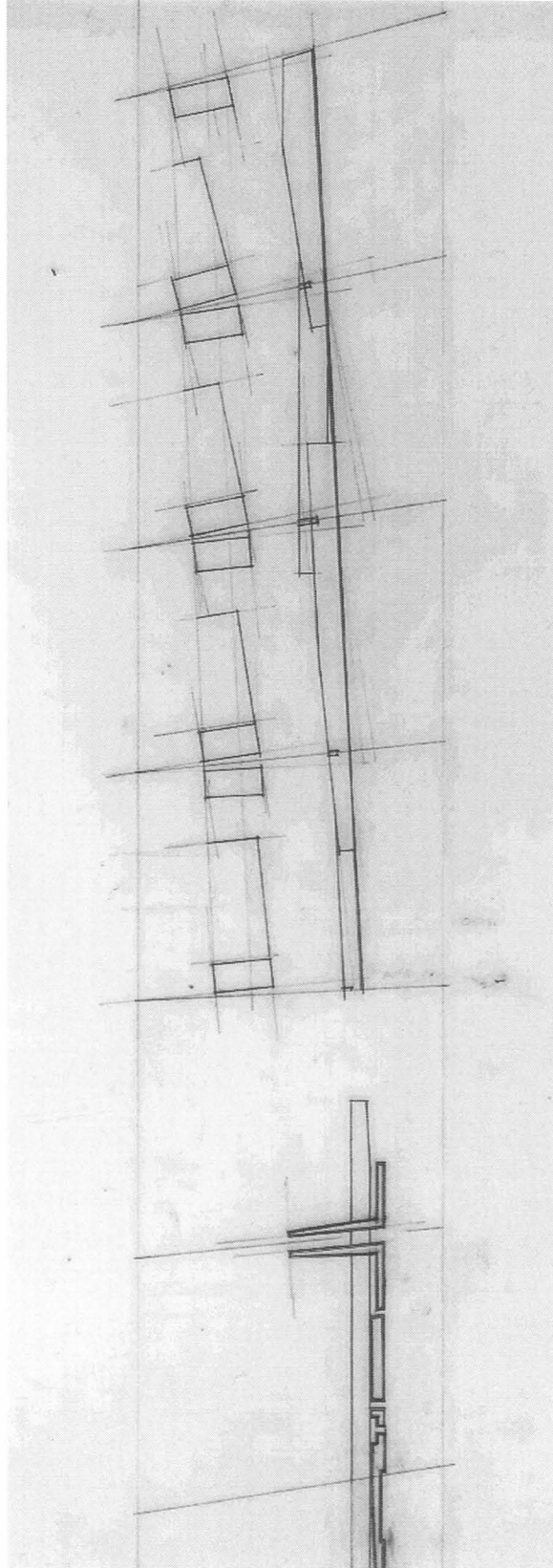


Fig. 88- Plan Study for Walls and Tables for the Chamber in the Middle of the State Street Pedestrian Mall

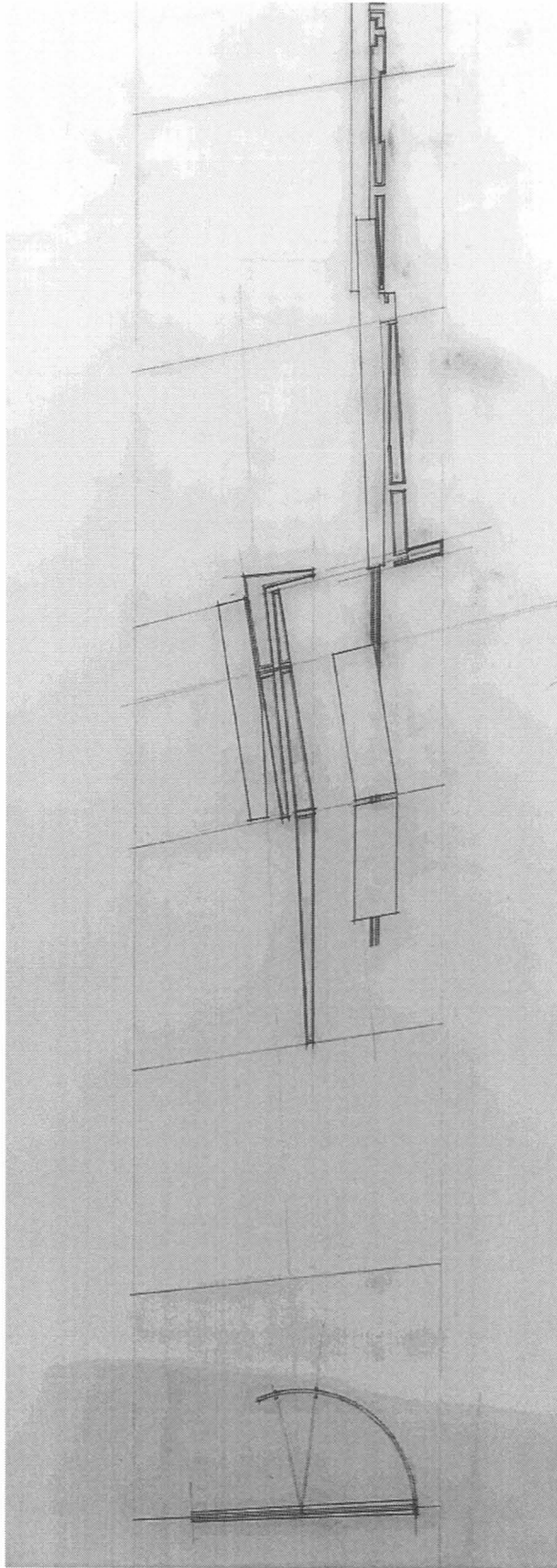


Fig. 89- Plan Study for Walls and Tables for the Chamber in the Middle of the State Street Pedestrian Mall

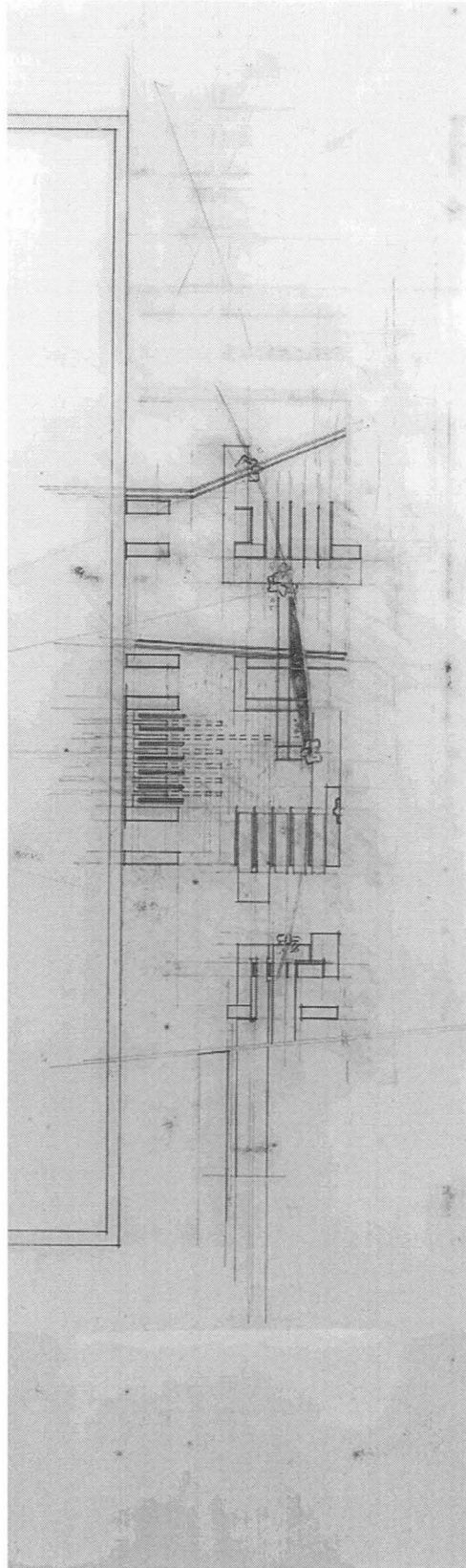


Fig. 90- Plan Study for Partitions and Bodies for the Chamber in the Alley

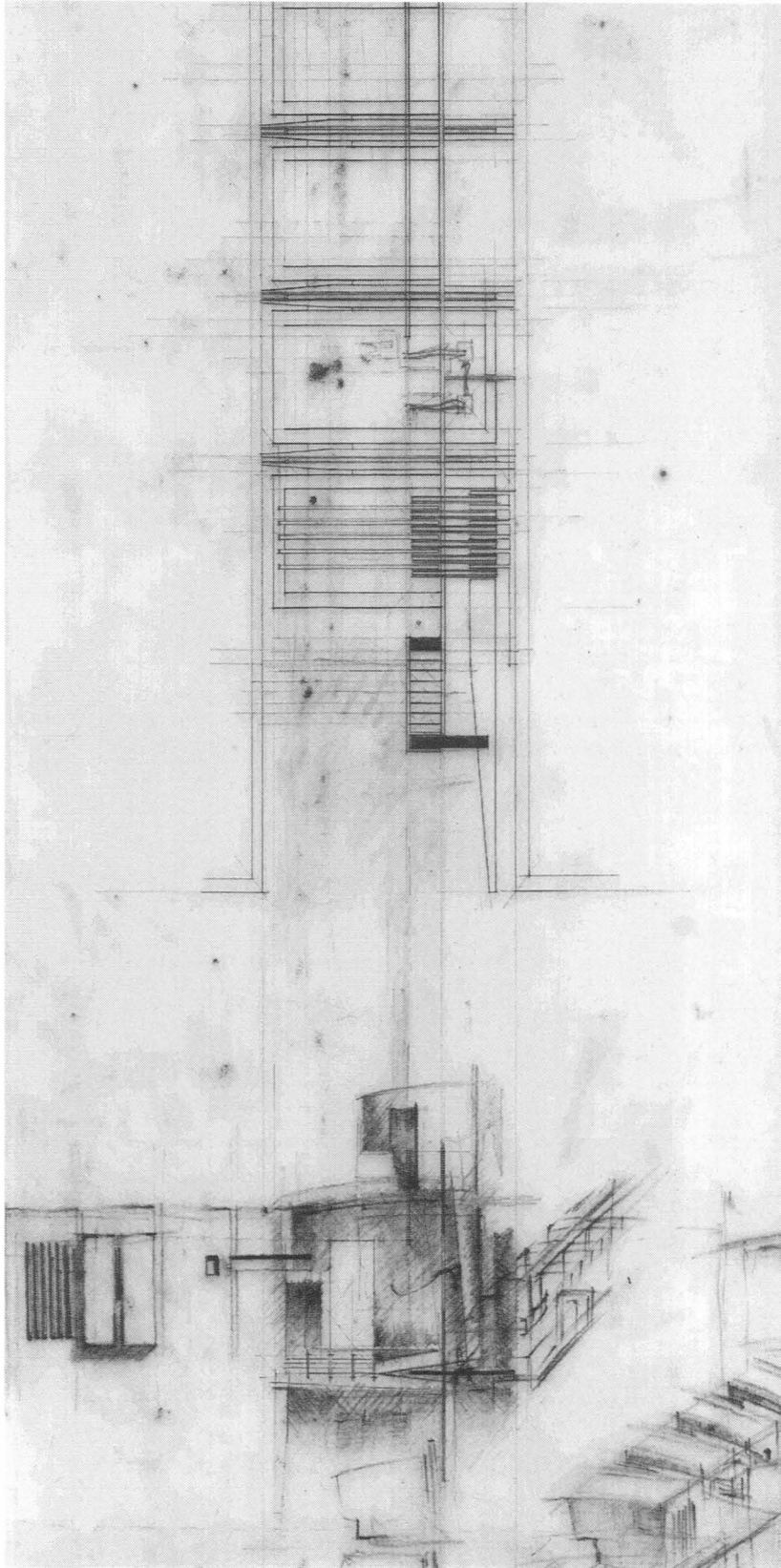


Fig. 91- Plan Study for Partitions for the Chamber in the Alley

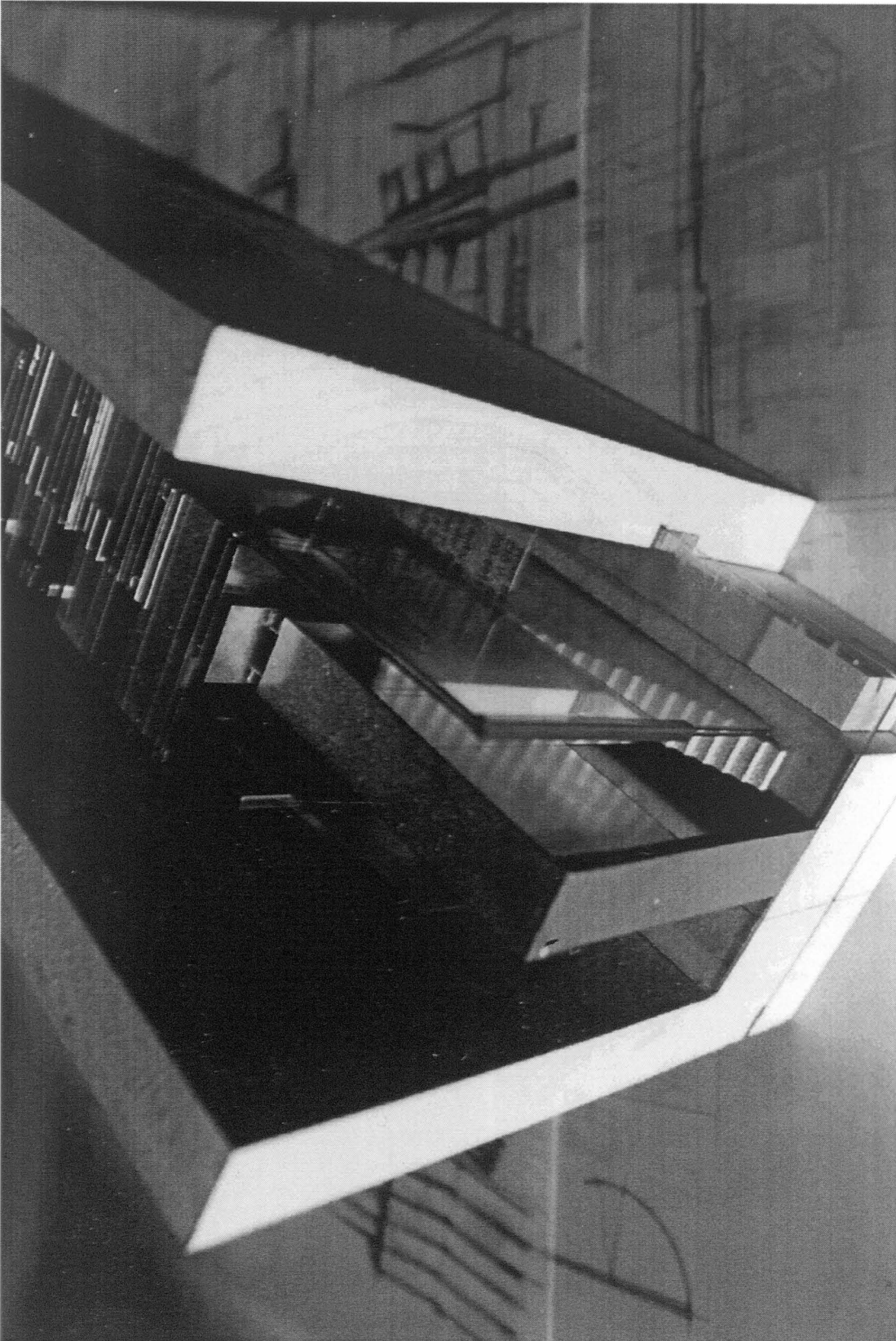


Fig. 92- Metal Model with Alleyway

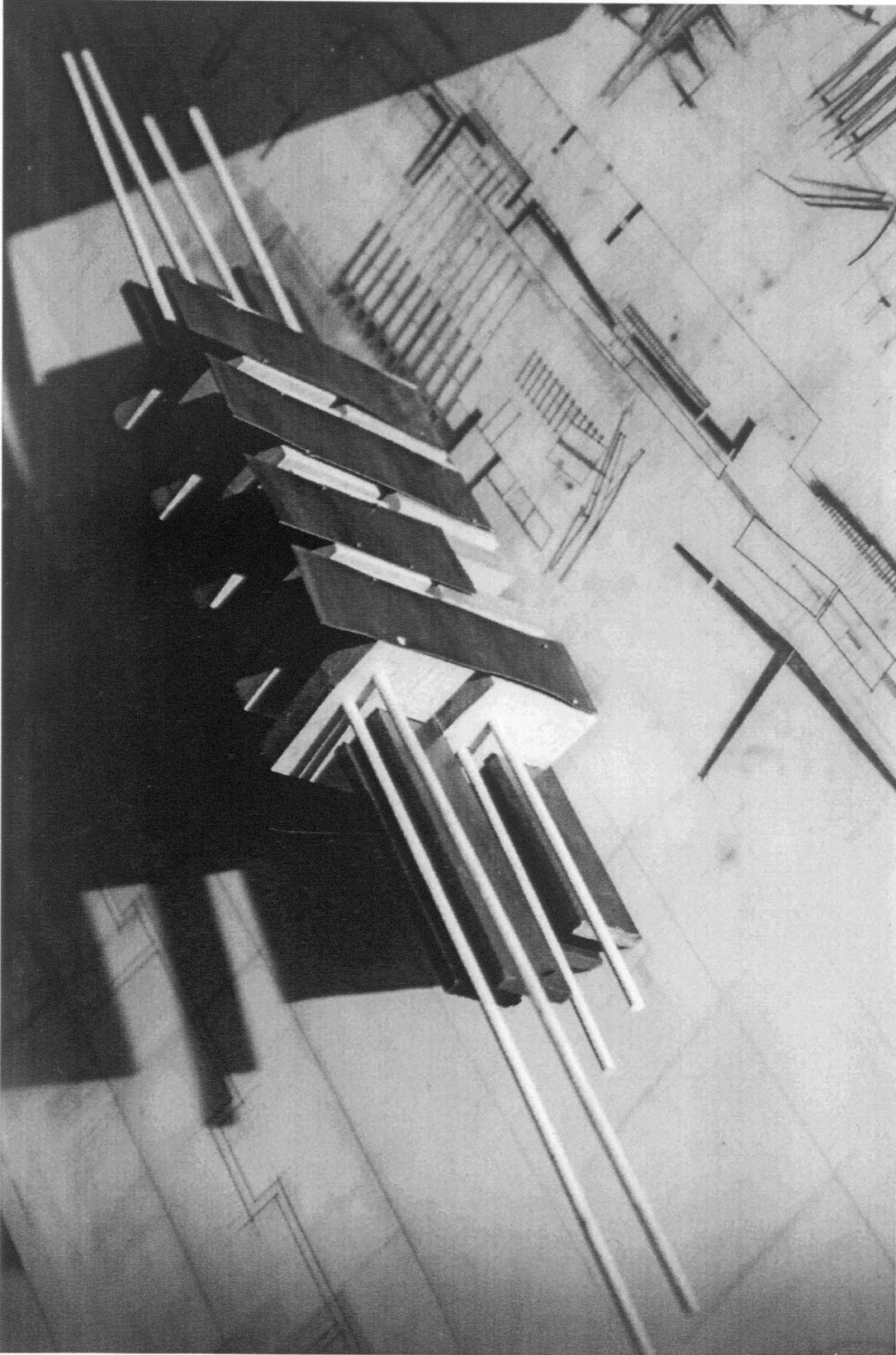


Fig. 93- Study Model with Early Drawings



Fig. 94- Detail of Perspective with Heads and Images of Heads

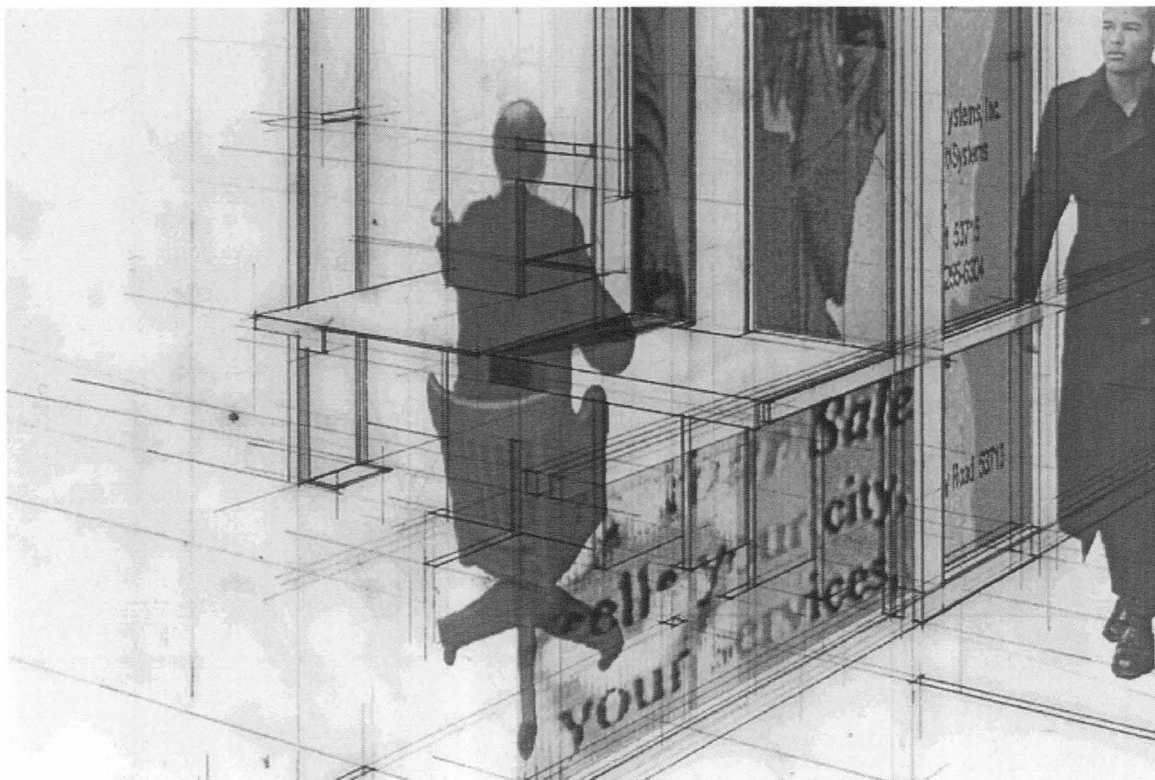


Fig. 95- Detail of the In-Corporated Perspective Image Folding with the Panel-Becoming-Desk



Fig. 96- Detail of the Metal Model with Alleyway

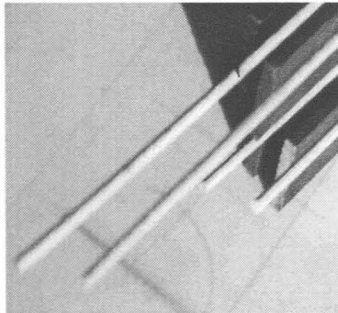


Fig. 97- It's Ending, Its Ending

NOTES

¹ Robert Hughes, Films of Peace and War, Film: Book 2 (New York: Grove Press, Inc., 1962) 154, 168

² Louis Althusser, "Ideology and Ideological State Apparatuses (Notes Toward an Investigation)," Mapping Ideology, ed. Slavoj Zizek (London, New York: Verso, 1994) 113-120

³ Louis Althusser, "Ideology and Ideological State Apparatuses (Notes Toward an Investigation)," Mapping Ideology, ed. Slavoj Zizek (London, New York: Verso, 1994) 109-113

⁴ Mark Poster, ed., Jean Baudrillard: Selected Writings, (Stanford: Stanford University Press, 1988) 135

⁵ Joan Copjec, Read My Desire: Lacan Against the Historicists, (Cambridge, London: The MIT Press, 1994) 150

⁶ Jaques Lacan, "The Mirror-phase as Formative of the Function of the I," Mapping Ideology, ed. Slavoj Zizek (London, New York: Verso, 1994) 93-99

⁷ Jacques-Alain Miller, ed., The Seminars of Jacques Lacan: bk. 1, (London, New York: W W Norton & Company, 1991) 218

⁸ Jean Baudrillard, Simulacra and Simulation, (Ann Arbor: The University of Michigan Press, 1994) 87-94

⁹ Jean Baudrillard, Simulacra and Simulation, (Ann Arbor: The University of Michigan Press, 1994) 90

¹⁰ Gilles Deleuze, Cinema 1: The Movement Image, (Minneapolis: The University of Minnesota Press, 1986) 39

¹¹ Annette Michelson, ed. and Kevin O'Brien, trans., Kino-Eye: The Writings of Dziga Vertov, (Berkeley, Los Angeles, London: The University of California Press, 1984) 90

¹² Tom Milne, ed., Godard on Godard, (New York: Da Capo Press, Inc., 1986) 39-41

¹³ Gilles Deleuze, "Three Questions About Six Fois Deux," Jean-Luc Godard: Son + Image, ed. Raymond Bellour (New York: Museum of Modern Art, 1992) 35-37

¹⁴ Gilles Deleuze, "What is Becoming?" The Deleuze Reader, ed. Constantin V. Boundas (New York: Columbia University Press, 1993) 39-41

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