

OZ

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Prologue



Observed, space is seemingly in a state of constant flux. The endless variation perceived by the occupant allows a multitude of possible readings. Over time, progressive enframement of architectural space creates a dynamic, cinematic quality. Like the refresh rate of a CRT our eyes convey a sequence of images that read as an entirety. There is no pause button. The conceit of an objective, knowable enframement of a specific point in space and time is only a subjective instance linked to the past and future that surround it. This is *sequence*.

Remember that the human gaze carves up both space and time at once, the eye's objectivity thus bringing off a relativistic feat, the limits of the visual field and the succession of sequences further combining with temporal carving up of the rhythmic of the image. The act of discriminating gaze is thus not a hollow notion; if it were, the relativity of the visible would itself be merely a hallucination of perspective!

—Paul Virlio

With this issue we will investigate how movement, time, and circumstance alter our perception of architecture.

J. Helmbrecht/G. Spaw, Editors