I. WALL: EXODUS, OR THE VOLUNTARY PRISONERS OF ARCHITECTURE, LONDON 1972

The Wall as a Means of Division, Exclusion, and Difference
  Good Half and Bad Half of the City: Exodus, or The Voluntary Prisoners of Architecture 33
  Decision-Making and the Authority of the Plan 42
  Somatology and the Fictitious Entity of the Prison 49
  Deterministic Form and Flexibility 52
  Delimiting the World and Enabling Difference 57
  Taking Place and the Sacred Nature of City Walls 59

The Ideal City and Other Models of Utopian Life
  The Closed and the Open Society as Ideal Worlds 63
  Nova Insula Utopia, or The Nowhere Place 66
  Urban Vacancy and the Disappearance of Public Space 68
  Reinventing Utopia, or Daily Life Beyond Necessity 70

Utopia Zero Degree, or Freedom Beyond Planning
  The Manhattan Skyscraper as Utopia Zero Degree 73
  The City as Script and Social Condenser 76
  Amplifying the Program within Structures of Control 80
  The Wall as a Means of Freedom Beyond Planning 82

2. VOID: VILLE NOUVELLE MELUN-SÉNART, PARIS 1987

Failed Agencies of Modern Urbanism
  Planning Makes No Difference 89
  Chaos and Nothingness: Ville Nouvelle Melun-Sénart 91
  Metropolis and Disorder, or The City Without Qualities 99
TABLE OF CONTENTS

Void and Future Development 105
   The Watertight Formula of the Modern City 105
   Tabula Rasa and Prospective Preservation 109
   The Grid as Field of Projection 112

Void as Environment of Control and Choice 116
   Infrastructure and Kit-of-Parts Architecture 116
   Experiments of the Non-Plan and the Unhouse 119
   The City as Social Work of Art 122

The Armature of Genericity 125
   Critical Theory and the Architect’s Status 125
   The End of the Dialectic City 129
   The Operating System of the Roma Quadrata 131
   City Planning and Bricolage Technique 135


   Dismantling Modernist Fragments 141
      The Armature of Modernism: The Maison à Bordeaux 141
      Architectural Promenade and Sequential Perception 144
      Dismantlement and Disappearance 151
      Between Modernist and Surrealist Ideas 157
      Transgression and the Accursed Share in Architecture 165

   The Rational and Irrational Side of Architecture 168
      Architecture as Paranoid Critical Activity 168
      Maritime Analogy 171
      Un Cadavre Exquis 175
      Metaphoric Planning and the Skyscraper Diagram 177

   Montage and Filmic Reality 181
      The Metropolis as Manifesto of Modern Life 181
      Inventing Reality through Writing 185
      Post-Structuralist Theory, or The Whole, Real, There 189
      Montage and Creative History 193

The Trajectory as Lived Experience of the Body
   The Wall and the Cube: The Dutch Embassy in Berlin
   The Pliable Surface as Inside-Out City
   The Car as Modernist Sign of Motion and Lived Experience
   Psychogeographic Mapping of the City
   Architecture as Event, Transcript, and Folie

Identity and Aura, or The Trajectory as Historical Narrative
   Historical Aura as Source of Identity
   Displacement, Appropriation, and Erasure of Identity
   Projecting National Identity, or The Typical and the Unique
   The Dioscuri Motif, or Standardization and Individuality

Junkspace as the End of the Typical and the Generic
   The Typical and the Generic
   Junkspace as Dévive
   Generic versus Brand
   Typology and Flexibility, or Frame for Change
   The Trajectory as Diagram of Performance

5. INFRASTRUCTURE: PUBLIC LIBRARY, SEATTLE 1999–2004

Expanding the Program of Semi-Public Space
   Structures for Non-Specific Events
   The Diagrammatic Section: The Seattle Public Library
   Stable and Unstable Zones, or The Event-Structure of Semi-Public Space

Infrastructure Diagrams of Circulation
   The Dialectic between Needle and Globe Structure
   The Elevator as a Diagram of Discontinuity
   The Escalator as a Diagram of Continuity and Circulation
   Shopping and the Public Sphere

Technological Determinism and the Public Sphere
   The Technological Sublime as Social Event
   Infrastructural Techno-Utopias
   Public Space as “Air-Conditioning Project”

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Outdated Typology of the Skyscraper</td>
<td>307</td>
</tr>
<tr>
<td>An Adaptive Species: The CCTV Building in Beijing</td>
<td>307</td>
</tr>
<tr>
<td>New Typologies of the City</td>
<td>310</td>
</tr>
<tr>
<td>Shape as Content and Container</td>
<td>315</td>
</tr>
<tr>
<td>Neo-Liberal Conditions of Architectural Practice</td>
<td>317</td>
</tr>
<tr>
<td>Plasticity, or The Dialectic between Form and Shape</td>
<td>317</td>
</tr>
<tr>
<td>Post-Criticality</td>
<td>321</td>
</tr>
<tr>
<td>Originality and the Avant-Garde</td>
<td>324</td>
</tr>
<tr>
<td>Conclusion</td>
<td>329</td>
</tr>
<tr>
<td>Bibliography</td>
<td>338</td>
</tr>
<tr>
<td>Name Index</td>
<td>355</td>
</tr>
<tr>
<td>Imprint</td>
<td>368</td>
</tr>
</tbody>
</table>