

DAE_ID1A

2019-2020 Assignment
Trimester 2

Tutor:
Frans Bevers

Title of project:
Story vs Storage

Week 01

Please present 3 (fundamentally different) concepts at our next meeting. These concepts are based on content. The first concern has to be an analyse of the material that has been presented by the person your are linked with.

A lot of 'what' questions, this time, such as (in random order):

What did interest you the most in the material?

What in the explanation by the maker?

What is your personal filter to look at it?

What story can you derive from it?

What is the additional information you are considering to use?

What are the directions you can take building your own story (interpretation) from it?

What is your statement/position/message?

Next time it will be 'how' questions. Don't worry about it this time.

Please find here the list of combinations:

Fabio > Beatriz

Eliaz > Benedetta

Finn > Martina

Claire > Finn

Martina > Elias

Perrine > Fabio

Benedetta > Claire

Tzu-yen > Perrine

Beatriz > Tzu-yen

Some books that can be of interest for you:

George Perec: Species of Spaces (See attachment)

Species of Spaces and Other Pieces is a collection of Perec's "non-fictional and occasional writings". They span essentially his entire writing career (the earliest is a transcript from remarks from 1959), and include interviews, essays, fiction, and some of his puzzles.

Perec's 1974 book, *Species of Spaces* (*Espèces d'espaces*), is presented in its entirety, taking up about a third of this volume. No single work by Perec can be called typical, but this one comes fairly close to being a representative work. Its subject is -- spaces. Or, as Perec puts it in his foreword: "The subject of this book is not the void exactly, but rather what there is round about or inside it".

Perec begins with some introductory material offering variations on the theme, then proceeds from space to space. The first is the ultimate authorial space: the page, first blank and then filled. From there he goes from bed to bedroom to apartment to building to street to town to country(side) to countries to continents to world to ... space.

His observations, ruminations ("We don't think enough of staircases"), asides ("I write in the margin", he writes in the margin), quotes, and longer expositions really pierce all these spatial concepts. The presentation varies from experimental to straightforward description to lists, from fanciful to ultra-realistic. What Perec manages to do is present all the facets of the mundane: his writing here is like those representations of three-dimensional figures on a computer screen, slowly turning to present unexpected sides -- a simple and yet still surprising trick. Lots of it, of course, also turns out not to be so mundane.

Much of this material is also personal (like much of the material in this collection), bringing the author himself closer. And in the section on "The Apartment Building" Perec offers a "Project for a Novel" -- an introduction to *Life A User's Manual* (see our [review](#)).

The selections from *Je suis né* are directly autobiographical. The first piece presented here, the title piece ("I was born") begins:
I was born on 7.3.36. How many dozens, how many hundreds of times have I written that sentence ? I've no idea.

Autobiography -- and self-analysis, in all senses -- are a preoccupation for Perec, constantly repeated, whether in writing "I was born on 7.3.36" over and over or repeating other details (from the same or from varying points of view). His life doesn't always figure at the forefront of his fiction (or his work generally), but it is almost always part of it, on some level. The pieces in this section offer glimpses at parts of his life, from his parachuting experiences to a story of running away from home in his childhood to a list of "Some of the Things I Really Must Do Before I Die".

In other sections there are other attempts to classify, survey, set fast: from a piece on the objects on his desk to an attempted inventory of what he ate and drank during the year 1974. Perec also looks outward (though taking a similar approach), in more general pieces such as "Think/Classify", "The Art and Manner of Arranging One's Books", and "Reading: A Socio-Physiological Outline".

The book also offers the marvelous little literary story, *The Winter Journey*, a clever book-tale (frequently -- and fairly -- compared to Borges' fiction).

Finally, Sturrock has a go at presenting Perec's New Year's puzzles -- verbal games which he devised for his friends, which Sturrock notes were: "of a generally

daunting if not impenetrable ingenuity." They are essentially impossible to translate, but Sturrock at least tries to give an idea of what they are like (and even offers three of his own examples). Sturrock's translations (and examples) fall a bit flat, but he does at least give English-language readers an idea of what Perec did.

Species of Spaces and Other Pieces is an excellent introduction to Perec's work. It is a Perec-reader that offers a bit of most everything that Perec did, and considerable insight into the man himself. The greatest regret a reader will have is that these are only selections, and that so much of his work remains untranslated. Certainly recommended.

George Perec: An Attempt at Exhausting a Place in Paris (See attachment)

An Attempt at Exhausting a Place in Paris, (French: *Tentative d'épuisement d'un lieu parisien*) is a short (roughly 60 pages) book by [Georges Perec](#) written in October 1974 and published in 1975. It is a collection of observations which Perec wrote as he sat in [Saint-Sulpice Square](#) in [Paris](#). Rather than describing impressive or notable things such as the [architecture](#), Perec aims to describe all the things that usually pass unnoticed. He charts brief details of buses and people who pass, not worrying about repetition.

Raymon Queneau: Exercises in Style

One of Queneau's most influential works is [Exercises in Style](#), which tells the simple story of a man's seeing the same stranger twice in one day. It tells that short story in 99 different ways, demonstrating the tremendous variety of styles in which storytelling can take place. A graphical story adaptation of the book's concept, [99 Ways to Tell a Story: Exercises in Style](#), was published by the American [Matt Madden](#) in 2005.

Orhan Pamuk: The Museum of Innocence

The Museum of Innocence - set in Istanbul between 1975 and today - tells the story of Kemal, the son of one of Istanbul's richest families, and of his obsessive love for a poor and distant relation, the beautiful Fusun, who is a shop-girl in a small boutique. In his romantic pursuit of Fusun over the next eight years, Kemal compulsively amasses a collection of objects that chronicles his lovelorn progress-a museum that is both a map of a society and of his heart. The novel depicts a panoramic view of life in Istanbul as it chronicles this long, obsessive love affair; and Pamuk beautifully captures the identity crisis experienced by Istanbul's upper classes that find themselves caught between traditional and westernised ways of being. Orhan Pamuk's first novel since winning the Nobel Prize is a stirring love story and exploration of the nature of romance. Pamuk built The Museum of Innocence in the house in which his hero's fictional family lived, to display Kemal's strange collection of objects associated with Fusun and their relationship. The house opened to the public in 2012 in the Beyoglu district of Istanbul. 'Pamuk has created a work concerning romantic love worthy to stand in the company of Lolita, Madame Bovary and Anna Karenina.' --Financial Times

Orhan Pamuk: The Innocence of Objects

The culmination of decades of omnivorous collecting, Orhan Pamuk's Museum of Innocence in Istanbul uses his novel of lost love, The Museum of Innocence, as a departure point to explore the city of his youth. In The Innocence of Objects, Pamuk's catalog of this remarkable museum, he writes about things that matter deeply to him: the psychology of the collector, the proper role of the museum, the photography of old Istanbul (illustrated with Pamuk's superb collection of haunting photographs and movie stills), and of course the customs and traditions of his beloved city. The book's imagery is equally evocative, ranging from the ephemera of everyday life to the superb photographs of Turkish photographer Ara Güler. Combining compelling art and writing, The Innocence of Objects is an original work of art and literature.

Praise for The Innocence of Objects:

*"[A] most audacious and provocative take on the history of Turkish culture and politics by Turkey's best-known dissenter." — *Publishers Weekly**

*"Orhan Pamuk's The Innocence of Objects makes me want to stand up and shout! It is a triumph of intimacy over sterility, depth over superficiality, and humanity over inhumanity. It is also the most perfect intersection of art and literature that I have ever encountered." — *The* Huffington Post*

"I bought the Turkish edition of The Innocence of Objects, a richly illustrated book about the museum, and have been waiting for Abrams' English translation. It's just come out, and Pamuk's text about the project is as illuminating as it promised to be." — The Design Observer

"—Pamuk's tour de force and mind-bender about museums, art, artifice, and the place of fiction and the writer in the world—is a nonfiction narrative unlike most you will encounter." —

*"[A] squarish volume, filled with gorgeous photographs of the museum's interior. . . . The exhibition photos are accompanied by Pamuk's lively, sometimes dazzling commentary, which ranges freely from personal anecdotes to meditations on aesthetics to whimsical 'memories' of his fictional protagonist. . . ." — *The American Reader**

*"*The Innocence of Objects*—Pamuk's tour de force and mind-bender about museums, art, artifice, and the place of fiction and the writer in the world—is a nonfiction narrative unlike most you will encounter." — *Virginian Pilot**

Rem Koolhaas, Delirious New York (see: <http://oma.eu/publications/delirious-new-york>)

A Retroactive Manifesto for Manhattan

Written by Rem Koolhaas

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Since its original publication in 1978, Delirious New York has attained mythic status. Back in print in a newly designed edition, this influential cultural, architectural, and social history of New York is even more popular, selling out its first printing on publication. Rem Koolhaas's celebration and analysis of New York depicts the city as a metaphor for the incredible variety of human behavior. At the end of the nineteenth century, population, information, and technology explosions made Manhattan a laboratory for the invention and testing of a metropolitan lifestyle -- "the culture of congestion" -- and its architecture.

"Manhattan," he writes, "is the 20th century's Rosetta Stone . . . occupied by architectural mutations (Central Park, the Skyscraper), utopian fragments (Rockefeller Center, the U.N. Building), and irrational phenomena (Radio City Music Hall)." Koolhaas interprets and reinterprets the dynamic relationship between architecture and culture in a number of telling episodes of New York's history, including the imposition of the Manhattan grid, the creation of Coney Island, and the development of the skyscraper. Delirious New York is also packed with intriguing and fun facts and illustrated with witty watercolors and quirky archival drawings, photographs, postcards, and maps. The spirit of this visionary investigation of Manhattan equals the energy of the city itself.

Jeremiah Moss Vanishing New York: How a Great City Lost Its Soul

"ESSENTIAL READING FOR FANS OF JANE JACOBS, JOSEPH MITCHELL, PATTI SMITH, LUC SANTE AND CHEAP PIEROGI."--VANITY FAIR

An unflinching chronicle of gentrification in the twenty-first century and a love letter to lost New York by the creator of the popular and incendiary blog Vanishing New York. For generations, New York City has been a mecca for artists, writers, and other hopefuls longing to be part of its rich cultural exchange and unique social fabric. But today, modern gentrification is transforming the city from an exceptional, iconoclastic metropolis into a suburbanized luxury zone with a price tag only the one percent can afford.

A Jane Jacobs for the digital age, blogger and cultural commentator Jeremiah Moss has emerged as one of the most outspoken and celebrated critics of this dramatic shift. In Vanishing New York, he reports on the city's development in the twenty-first century, a period of "hyper-gentrification" that has resulted in the shocking transformation of beloved neighborhoods and the loss of treasured unofficial landmarks. In prose that the Village Voice has called a "mixture of snark, sorrow, poeticism, and lyric wit," Moss leads us on a colorful guided tour of the most changed parts of town—from the Lower East Side and Chelsea to Harlem and Williamsburg—lovingly eulogizing iconic institutions as they're replaced with soulless upscale boutiques, luxury condo towers, and suburban chains.

Propelled by Moss' hard-hitting, cantankerous style, Vanishing New York is a staggering examination of contemporary "urban renewal" and its repercussions—not only for New Yorkers, but for all of America and the world.
