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Airport and Tense Airport

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MikeNess.

ted brown
emily smith

airport and tense airport thesis preparation book. 02december2005

p pod pod pod pod pod pod

Architecture, obviously, is an art of immobility, of frozen time, of suspended movement, and in a society where transit looks like flight and where perpetual motion abounds, places, its practitioners seek to affirm the values of stability, identity, presence, by resisting movement, by preventing everything becoming an indistinct flow. Such an affirmation is not a negative reaction; rather, it is a mediation between flight and confinement.

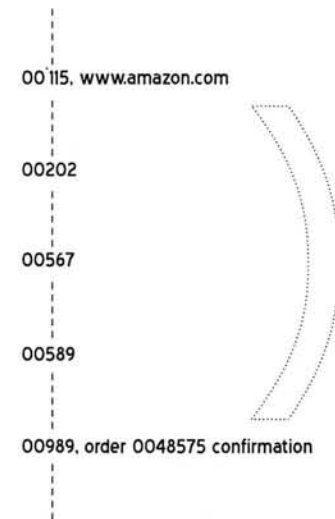
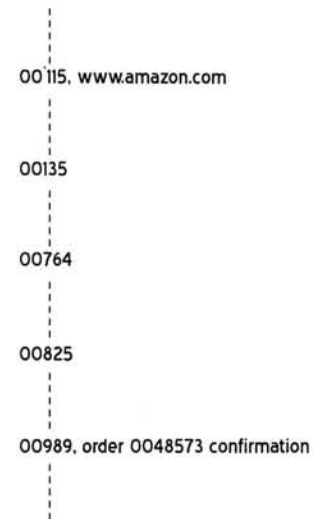
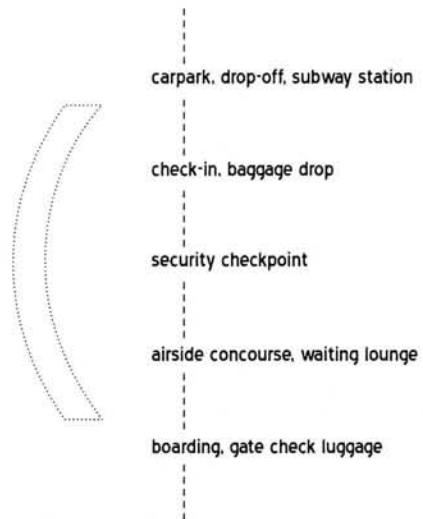
Pascoe, David. Airspaces. 2001. 14.

I hate airports, but why? I observe and meet other interesting people, am just beginning or finishing a (presumably) interesting trip, and the chance of being attacked at random (by illusive terrorists) is unbelievably close to zero; more importantly, the architecture is often heroic and light-filled. Well, delays and annoying security (I am pulled aside at least half the time for rescreening or a pat-down of some sort) do set me on edge, and the more I ponder—the more this place is the London of George Orwell's Nineteen Eighty-Four (of 1949). "Party members" (here known as passengers) are constantly under surveillance in the sterile space beyond the metal detectors. Even more, Orwell's concept of "doublethink, the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them," exists as I acknowledge the seen and unseen cameras above but watch the open expanses, often through endless glass, feeling free and at ease to some degree. Perhaps this is not interesting, not yet at least— we must also consider a missing piece from Orwell's London in our airport— the "telescreen". This device is best thought of as a television crowned with a webcam. Exploited properly the additional parallel to Orwell's futuristic nightmare becomes the key to destroying the oppressive nature of the space. This device that both broadcasts and captures images heightens simultaneity— the image I watch is from somewhere else (maybe live, maybe not) and my image is somewhere else. The physical limits of the airport may be necessarily confining but the simultaneity in disregard of time provides the outlet. William Mitchell in his book on the networked city agrees "there is no point to boundaries and enclosures if there are no differences," it is the challenge, not to suppress the unique environment of the sterile airport, but to heighten and exploit.

Orwell, George. Nineteen Eighty-Four, 1949.

Mitchell, William. ME*, 2003, 8.

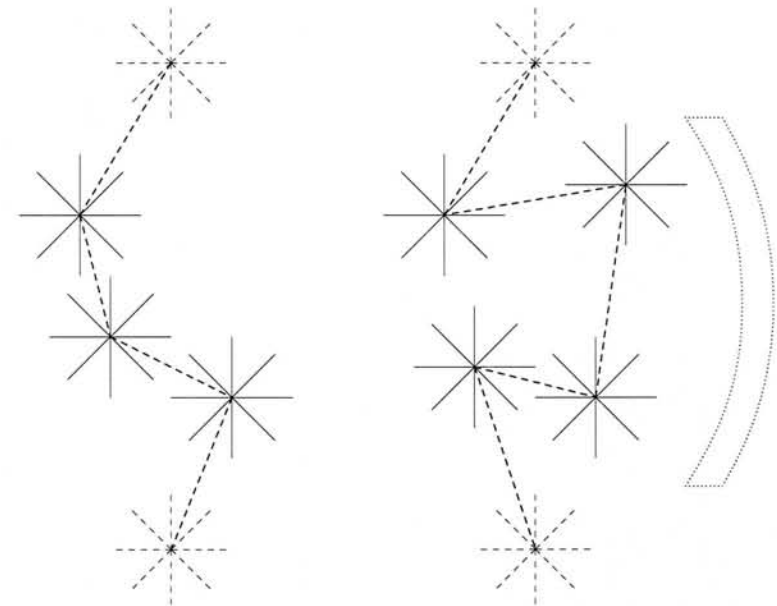
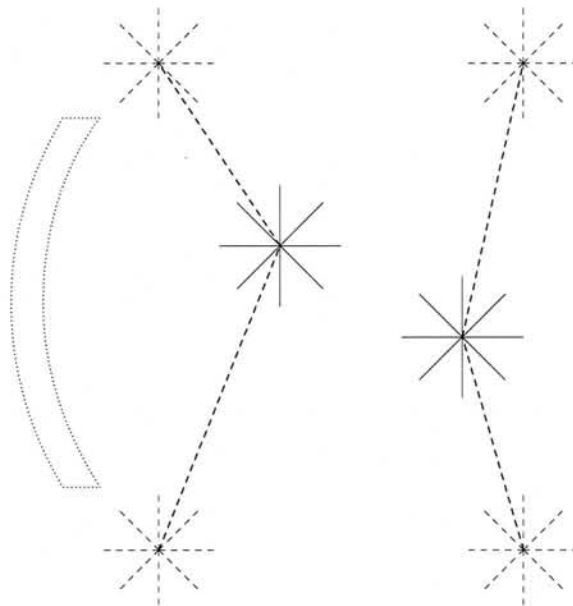
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departure (simple, known) arrival

departure (varying, unknown) arrival

Linear and node/hub sequencing.



Pascoe, David. Airspaces, 2001, 13-14.

This research contends that an airport should be more airport, or perhaps more airplane, I proudly wrote so ambiguously in the previous draft. The following paragraph and entire proposal attempted to clarify; this revision will do so much better, eventually. Firstly, David Pascoe discusses this language slippage in reference to an Andy Warhol text, noting the confining aspects of such a space; he further quotes Brigid Brophy who aligns airport with home, without definite article. The distinction is incredibly important just as the term home implies much more sociologically than house; as the second airport does, house is simply a structure. I agree there is some perceptible social condition specific to the airport that one can acknowledge and exploit or distract from and ignore. Richard Neutra argued in 1930 for more continuity of flow from the airplane to the automobile/train; the building becoming as minimal as possible to connect the two realms. Advocating an efficient connecting process, as airports at least aspire to be, would be more airport; but because the nature of the airport has changed to contend with security issues not yet present seventy-five years ago this argument takes a contrary stance and works to create specific space to occupy, not just pass-through with maximum efficiency.

Having discounted the outdated ideal for the said building, I also mention the vision for 2020 as outlined by the ASCA, the American Society of Civil Engineers, who's 2000 publication is expectably full of engineering research papers, all attempts to rationalize and measure the operations, but disappointingly exactly half, 14 of 28, limited research to the runway and connecting taxi-path *pavement*. Not that this logistical complication is unimportant but its overwhelming presence in discussions on the future seems too great. At least in memory of Neutra, ideas of efficiency are still pursued, regardless of issues ignored.

With the jab at engineers taken, emphasis returns to the boundary. The seemingly conversational correction from *airport* to *airplane* best explains the boundary condition. While flying in the **aerodynamic pod**, especially at night, one is required to acknowledge the contrast between the inside and outside of the machine- isolation is necessary and extreme. We cannot occupy the blackness; we must believe the only interface we have- the captain announces the frigid temperature and relative airspeed at the common elevation. During daylight and clear weather moments we get a view of the land patterning below, probably incredibly flat-looking unless crossing a mountain range, but always through a limiting porthole. I will return to it later, but the inclusion of televisions also adds to mediated interaction from outside our climate controlled aluminum bubble.

Nambisan, S.S, ed. The 2020 Vision of Air Transportation: Emerging Issues and Innovative Solutions, 2000.

pod; something that encloses another thing, especially to protect it.



pod, POD

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pod, noun, origin unknown: a: a bit socket in a brace: b: a straight groove or channel in the barrel of an auger.²

pod, noun, probably alteration of 'cod' bag [codpiece, noun, from Old English coddpeise, meaning **scrotum**]: a: a dry dehiscent pericarp of fruit that is composed of one or more carpels, especially a legume: b: an anatomical pouch, a grasshopper egg case: c: a tapered and roughly cylindrical body of ore or mineral: d: a usually protective container or housing as a streamlined compartment (as for fuel) under the wing of a fuselage of an aircraft, or a **compartment for personnel**, a power unit, or an instrument of a ship or craft.²

pod, noun, origin unknown: **a number of animals (as whales) clustered together.**²



pod, intransitive verb: to produce pods.²

pod, noun, origin unknown: slang for cannabis in Naked Lunch by author William S. Burroughs.¹



-pod, noun combining form, from Greek -podos for foot: **resembling a foot**, slang for tripod.¹

po'd, adjective, apostrophy'd acronym: pissed-off.¹

Pod, proper noun, origin unknown: a district of northern Germany, near Wismar.¹

Pod, proper noun, origin unknown: rock album of The Breeders, released in 1990.¹

Pod, (The), proper noun, nickname of musicians apartment/studio: rock album of Ween, released in 1991.¹

iPod, proper noun, reclusive implications: media device produced by Apple Computer Company.¹

POD, proper noun, acronym: southern California rock band, short for Payable on Death.¹

POD, noun, acronym: **point of demarcation**, the physical point separating the public network of a telecom company and the private network of a customer.³

POD, noun, acronym: **point of divergence**, a historical event with two possible postulated outcomes.¹

POD, noun, acronym: post operative day.¹

POD, noun, acronym: plain old documentation.¹

POD, noun, acronym: post office department.²

POD, noun, acronym: print on demand.¹

POD, noun, acronym: proof of delivery.¹

POD, noun, acronym: **piece of data.**¹

POD, proper noun, acronym: Prince of Darkness, a 1987 horror film from John Carpenter.¹

POD, proper noun, acronym: Priest of Discord, character in Everquest computer game.¹

POD and POD: Speedzone, proper noun, acronym: **racecar computer game** originally released in 1997, short for Planet of Death.¹

POD, proper noun, acronym: **adventure game requiring the stranded player to find his spaceship while stranded on an alien planet**, released in 1981 for the ZX81 personal computer, short for [Adventure A], Planet of Death.¹

POD, noun, acronym: proper orthogonal decomposition, in statistics the powerful method of system identification aiming at obtaining low-dimensional approximate description for multidimensional systems.¹

PODS, noun, acronym: Point of Distributed Sound, as in podcasting.¹

Definition exploration.

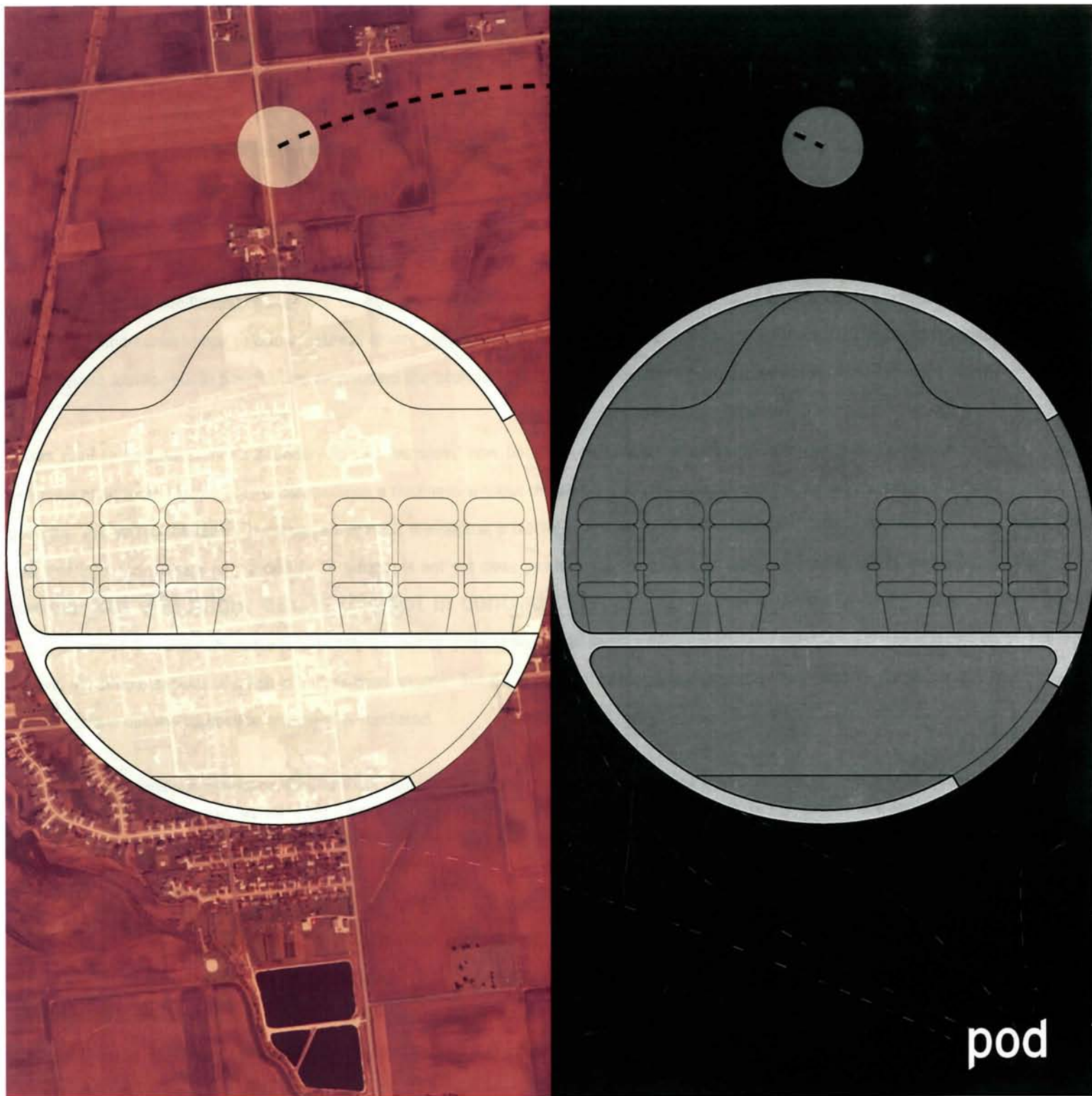
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Boundary, day and night views.



I not only proposed perhaps too quickly but also dismissed my pod idea too readily; in this initial proposal the airport divided into personal *vehicles* which visited non-linear *stations*, the last being the airplane. The scale, if variable, applies multiple times, a mid-sized example being the airplane. The airport building is also itself a larger pod, we just share it with a larger, yet still restricted, community. In the Harvard Design School Guide to Shopping, Sze Tsung Leong explores the topic of airport shopping, appropriately titled. "Captive markets, prime demographics, tired and susceptible travelers, and detailed tracking make for an ideally controlled laboratory..." The thought of being a money-spending lab-rat probably does not appeal to many, but consider the process more openly-- products can cater to known groups, leaving or just arriving perhaps. The internet equivalent takes some information about each person and proposes additional purchases, like on amazon.com. Further, "the airport's kernel of wellbeing: --You too can be duty-free." With limited choices one cannot be expected to perform to any great degree. And while shopping may be one activity for filling the liberated moments, I hope to also encourage others-- resulting in a vital rather than unpleasant experience. The method of introducing program, not in square footage but in possibilities, reconsiders the boundary isolating and possibly oppressing travelers.

"What used to be a substance's boundary line, its 'terminal,' now becomes an access route concealed in the most imperceptible entity. ...the appearance of surfaces hides a secret transparency, a thickness without thickness, a volume without volume, an imperceptible quantity." More clearly perhaps, "the surface-boundary becomes an osmotic membrane, a blotter." Although I do not understand fully or find his entire argument useful, this redefinition of surface as permeable, by what it is not yet clear, provides the opportunities from the outside world desired within the current glass box. **But one might ask, is this not in contradiction** with the desire for difference inside and outside of the boundary, the pod model? If the wall membrane is simply a sheet of glass allowing the same sunlight inside and outside, then yes- it would be less interesting and the simple analogy of a fish in a glass bowl returns. But if the permeated membrane overlaps a local interior condition, then not only is the interior unique but the oppressive enclosure is mediated.

Cyberspace: The realm of pure information, filling like a lake, siphoning the jangle of messages transfiguring the physical world, decontaminating the natural and urban landscape, redeeming them, saving them from...jet fuel fumes and clogged airports, trashy and pretentious architecture...from all the inefficiencies, pollutions (chemical and informational), and corruptions attendant to the process of moving information attached to things--from paper to brains--across, over, and under the vast and bumpy surface of the earth rather than letting it fly free in the soft hail of electrons that is cyberspace.

A definition perhaps too ambitious and futuristic, but then again the idea of cyberspace is ambiguous-- although all agree it must exist. Information is one form communication across the membrane boundary of an airport; the use of cell phones in almost every part of the building (the notable exception at the security boundary) and similar variations like wireless internet and email or televisions tuned to CNN/Bloomberg all bring the outside world inside. But here again just bringing what I had outside in with me is not enough to make an interesting space inside.

Leong, Sze Tsung. "Captive" in Harvard Design School Guide to Shopping, 2001, 175.

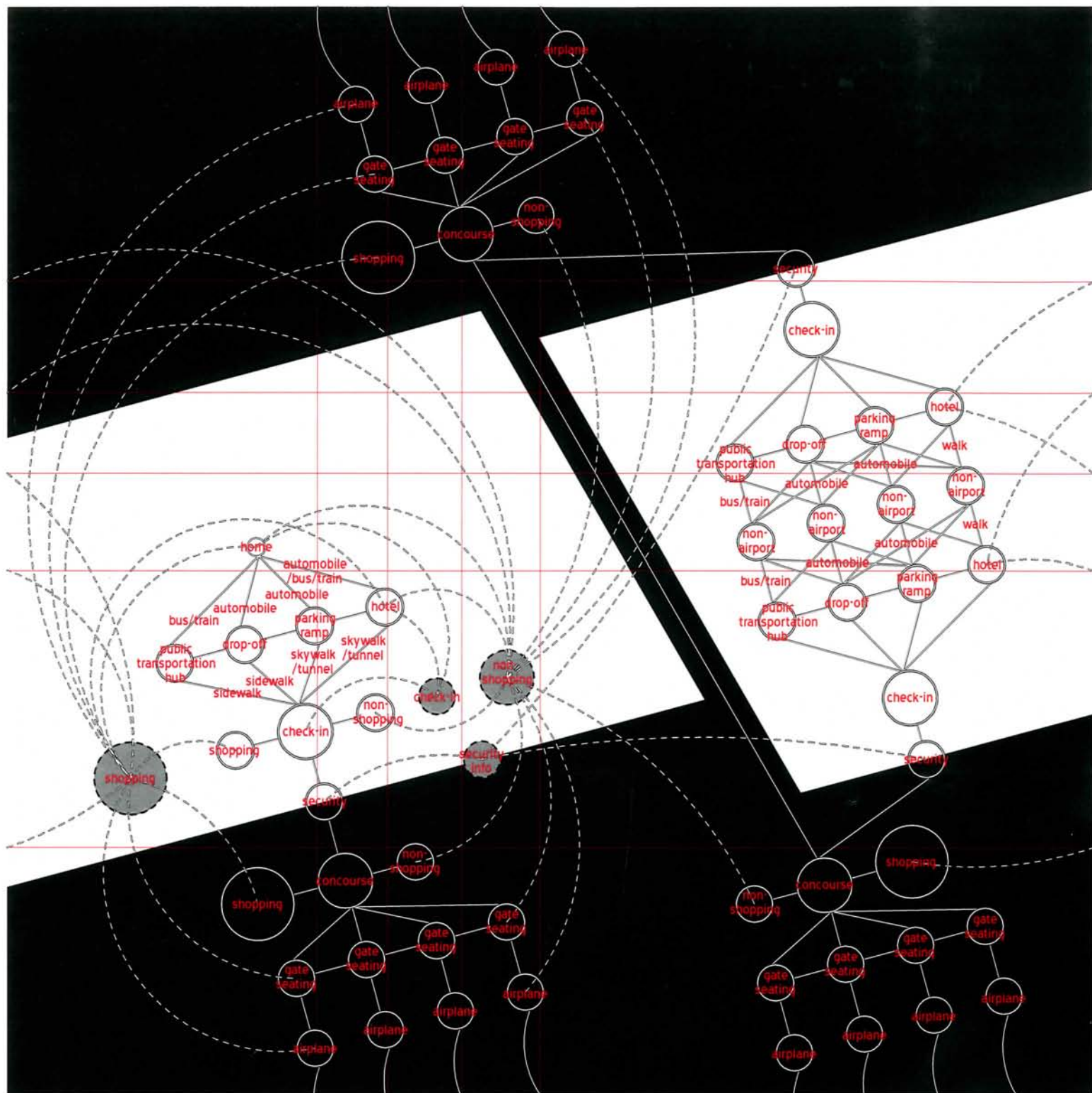
Brophy, Brigid. In Transit, 1969, 24.

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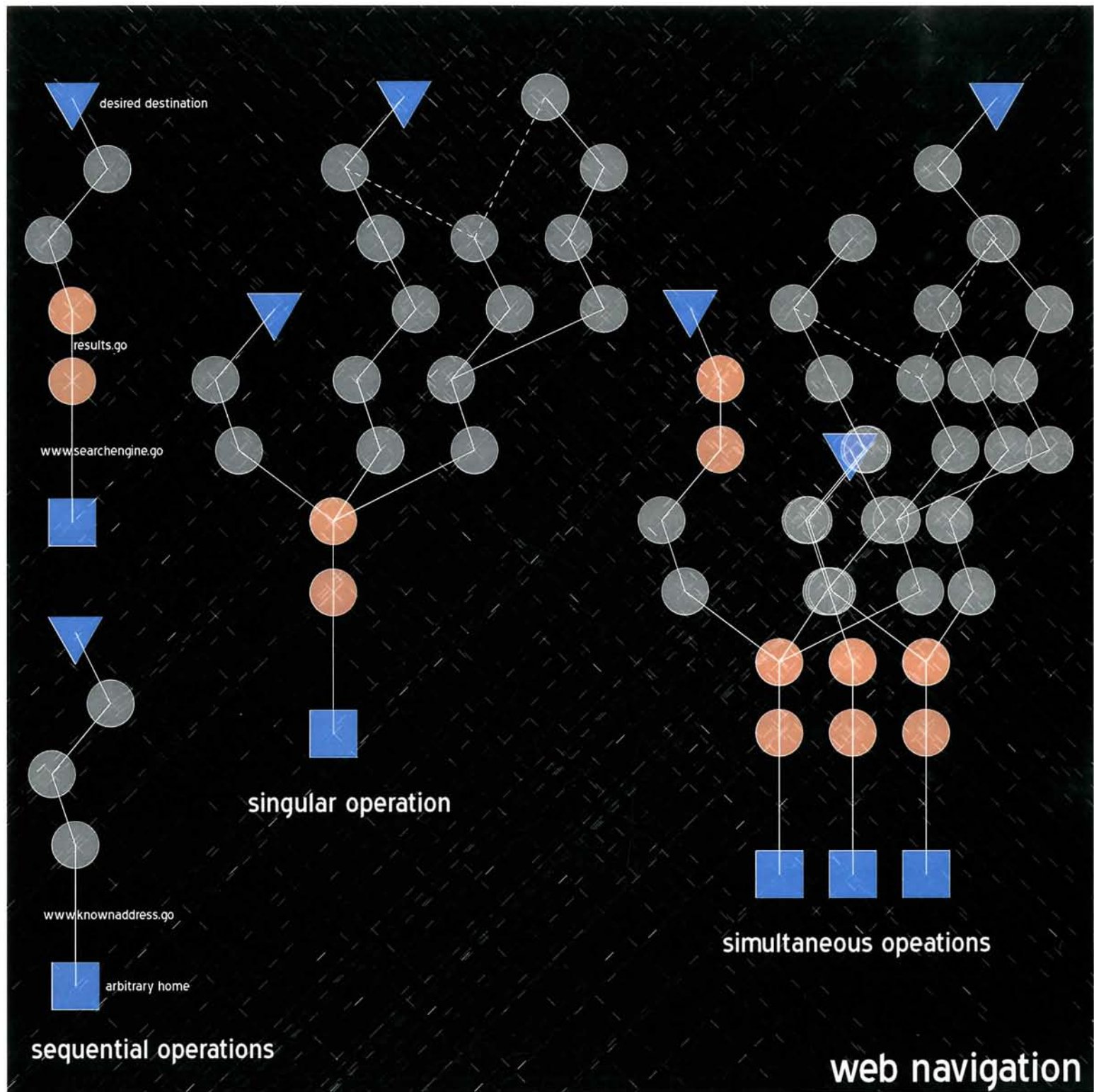
Virilio, Paul. "The Overexposed City" reprinted in Architecture theory since 1968, 1998, 545.

Benedikt, Michael. "Introduction" in Cyberspace: First Steps, 1991, 3.

Sequence and connection-- physical and virtual (Pacman rules apply).



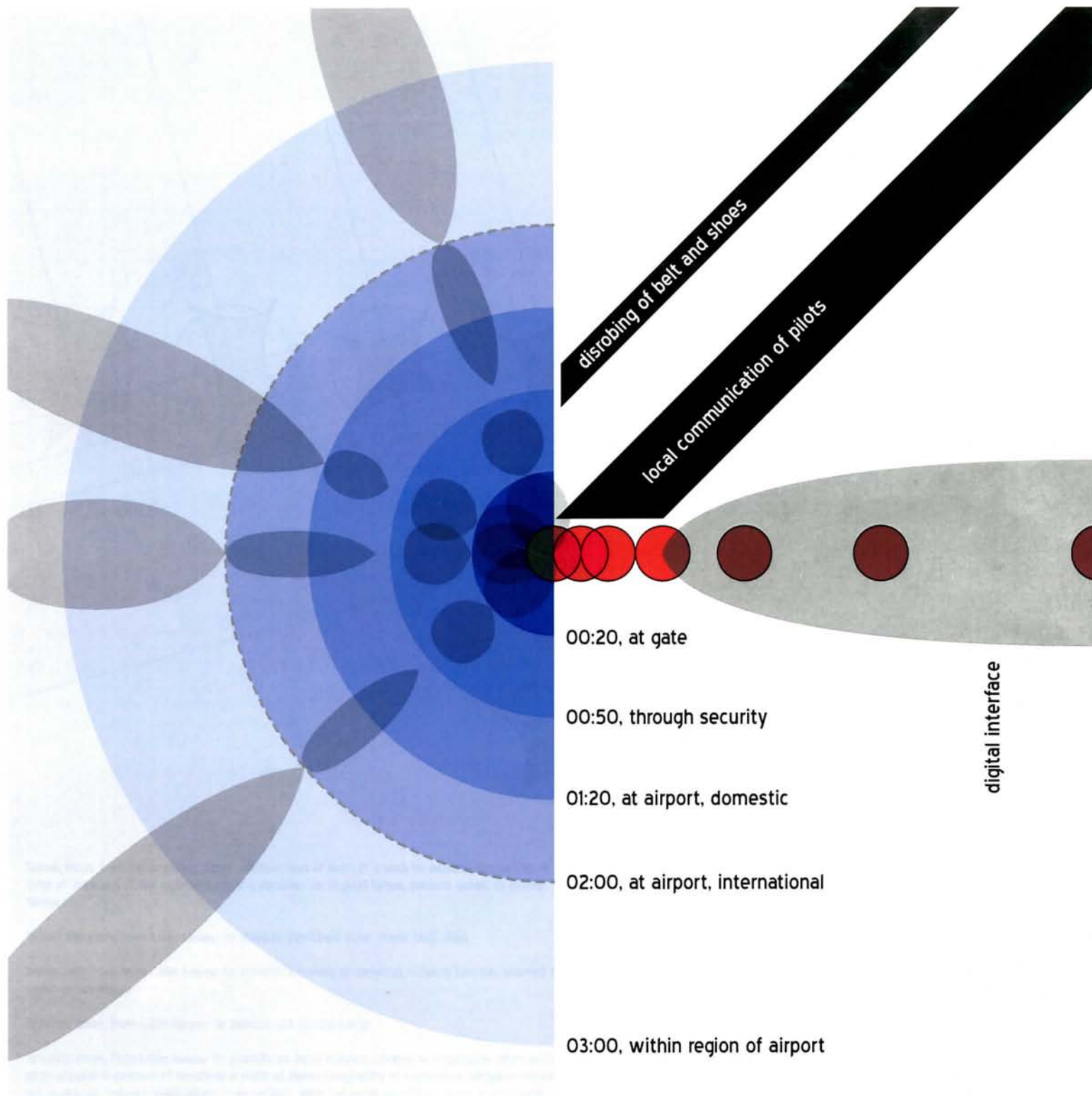
Virtual (internet) searches.



I now invoke the idea of montage, which seeks to "extend the idea of the real to something not yet seen. Montage offers a kaleidoscopic expanded vision which, by collapsing many views into one, suggests an experience of unfolding time. In effect, montage replaces the image of a continuous life glimpsed through a window frame--with an image, a set of reassembled images suited to a synthesis of twentieth century documentary, desire, and utopian idealism." Although the phrasing 'experience of unfolding time' sounds contrary to the collapsed time discuss thus far, there is a common composite of times-- inherent in every image included and the current moment of viewing (although the composition need not be singularly visual, rather an importance exists in simultaneity). The overlay could include film clips played back on televisions, perhaps directly adjacent to the current arrivals and delays-- the summary of the dynamics in and immediately around the building. Also, live television feeds inform of the outside world, but playback could include footage inside the building, a selection of images from the "telescreen" of Nineteen Eighty-Four discussed.

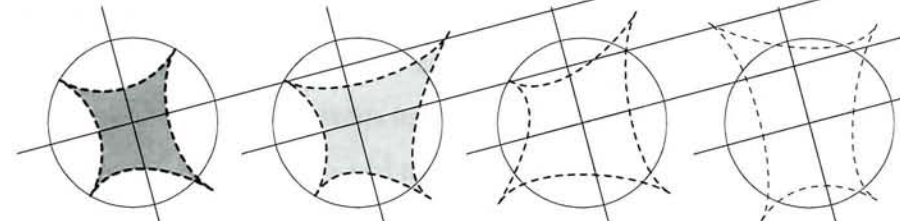
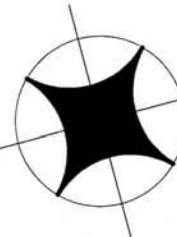
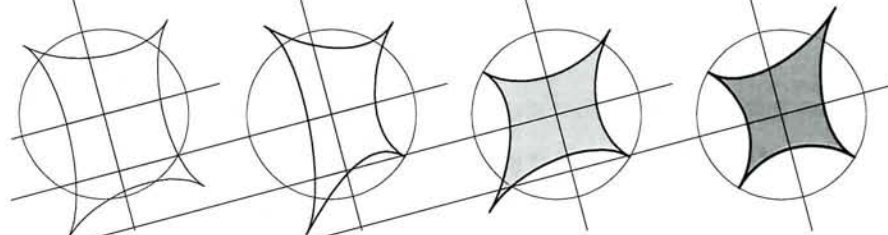
Diller + Scofidio refer to imagery captured by video technology as "excess time". In their "Slow House" video of the ocean view is taken simultaneously to the real viewing through the large window also pointed toward the infinite beyond. During evening hours or when skewed by bad weather the preserved time can be re-viewed; the video can also travel, back to the city in the vacation home situation. Perhaps there is a fine line between this preservation of any particular day and a generic white-noise video available for purchase at Wal-Mart, but with attention to site specificity perhaps this can be avoided. For instance, perhaps one can view who sat in his/her seat in the waiting area an hour ago, a day ago, and even a year ago; this simultaneity could be available at every seat, they are not allowed to move anyway. Frequent travelers may even run across themselves-- they know which seat has an outlet available for plugging in the laptop computer. One could further imagine a future tense of the situation, choosing a seat to reoccupy later, to complete the possibilities of a particular location. David Pascoe includes a discussion of *tense*, or more appropriately *tense tense*, describing airport atmosphere and quoting Brophy's novel, In Transit; I include it here more completely: "Relaxed but not to the extent of sleep or anaesthesia, whetted enough to enjoy but not cut yourself on your own ambition or anxiety, not so intent on the future as to be tensed-up, you could inhabit *this tense*. Your fingers could sink into the very nap and texture of *now*." Perhaps we need the preceding storyline to understand the exact mental state of the main character, but the language slippage is interesting none the less. The definition expressing a feeling of tightness, usually from anxiety of some sort morphs into a version of time. But perhaps there is a new definition being explored, tense as state of being in time reference. If I watch a projected image of my flight taking off yesterday because mine was delayed until a later point, am I in a tense situation, but without anxiety (although I may be so about my connecting flight)? All three tenses exist, the past tense, the present tense, and the future tense- assuming my flight eventually takes off.

Possibilities (and limitations)
of "digital travel".



tense_{noun}

tense_{adj}



Definition exploration

tense, noun, from Latin *tempus*, time: a distinction of form in a verb to express distinction of time or duration of the action of state it denotes, as in past tense, present tense, or future tense.

tense, adjective, from Latin *tensus*- to stretch: stretched tight, made taut, rigid.

tense, adjective, from Latin *tensus*- to stretch: a feeling or showing nervous tension, marked by strain or suspense.

tension, noun, from Latin *tensus*- to stretch: act of stretching

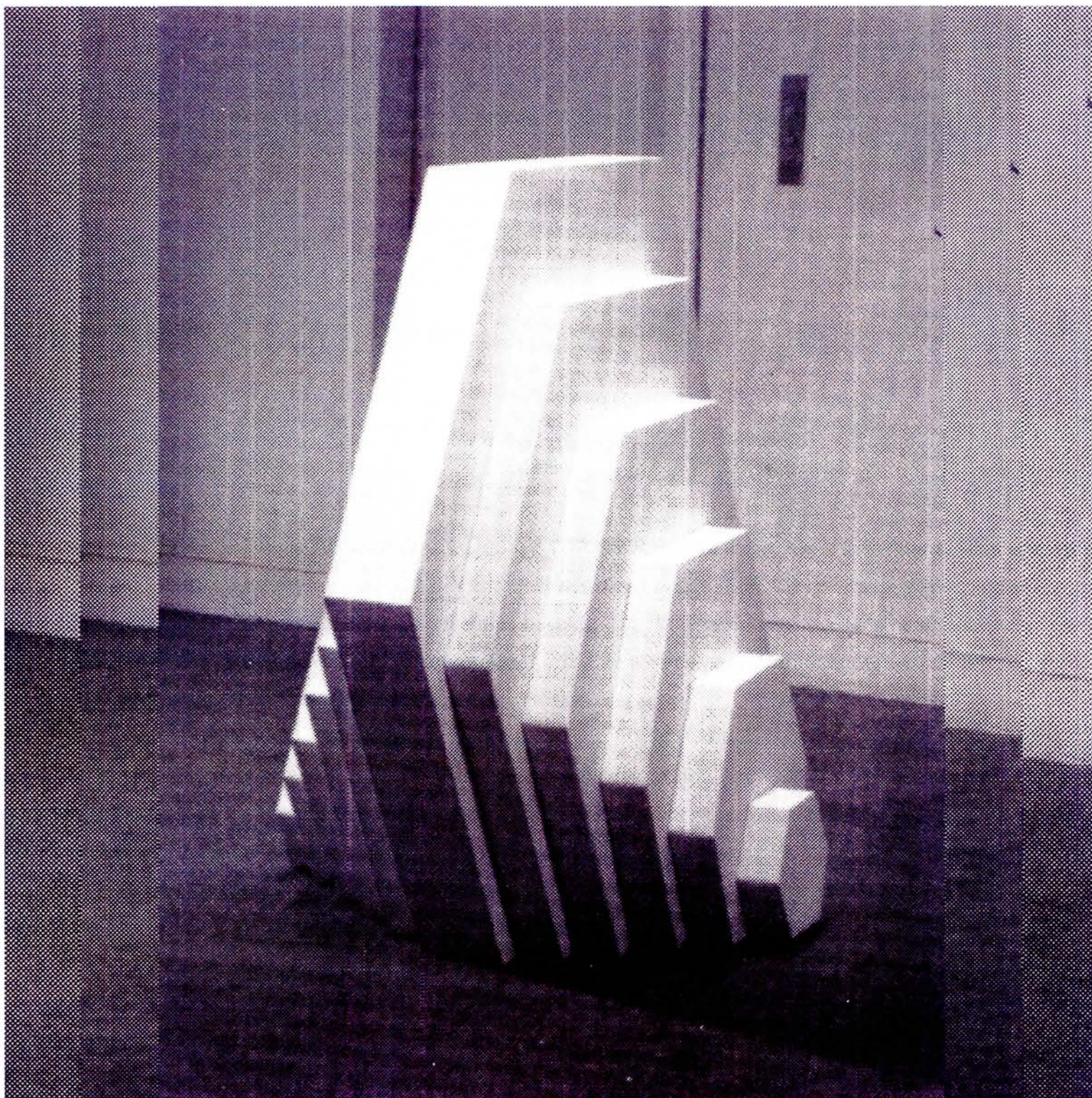
tension, noun, from Latin *tensus*- to stretch: an inner striving, unrest, or imbalance often with physiological indication of emotion: a state of latent hostility or opposition between individuals or groups; balance maintained in an artistic work between opposing forces or elements.

So we have both a simultaneous (effectively instantaneous) *connection* of remotes places through current technologies, teleconferencing, but **another contradiction arises** in telenegotiating- the situation viewed as more *separated* than a face-to-face situation allowing for distanced aggressivity. Perhaps this unresolved condition relating to real space is fine and even desired. The number of anti-utopian futures written about in science fiction must be in close running with if not surpassing pleasant and mostly positive projections. Returning to Orwell's Nineteen Eighty-Four, with distance provided by the telescreen "Big Brother" is able to protect himself and give indisputable instruction to the obedient "Party members". But if this power of communicating with less inhibition is available to all, as webcasting is, then passengers are more allowed to be themselves-- the very opposite of what is promoted by prison-like security conditions.

Thus far all discussion focused on simultaneity via technology that unfortunately informs the building little, except to omit (or at least use selectively) endless walls of glass-- literal transparency to imply a false sense of freedom. There is design in the interface with the telescreens (whatever size they may be) but this is largely at the scale of furniture, something to inform site layout is still needed. **Telerobotics**, the operation of machines from far distances, presumably through the internet, adds the needed physical movement communicated to operate on the site. Because it seems a good and suggested possibility- I discuss golf. Here the limits of the physical space of the airport can be addressed, at different scales of time-- all relating to the backwards counting clock, departure would be 00:00 or noon or midnight-- not sure which. In the few minutes just prior to takeoff perhaps just ESPN coverage of a historic or current or pregame for a future round is possible. As one's time possibilities increase so do the variations- simulated driving (a video game version), a mini-golf range inside the boundaries of security, and finally telerobotics connected to a real course- with real and direct viewing of the field. This last example is incredibly interesting- one could be playing on a section of the airport necessary for security and noise attenuation but not at risk of interference with flight operations. Playing is a traveler inside the airport, 01:30 and counting; a local without a ticket but still a desire to play the golf game; and finally Tiger Woods from the previous spring-- the movement operations saved digitally. Still up for debate is golf, perhaps a sport invented for the machines rather than machines invented for the sport would be better. Another possibility lies in chess, like the large urban sets-- I saw one in Amsterdam with meter-tall pawns; here travelers can interact with the locals-- rather than just viewing travelers to one's town as jet-noise under flight paths. At hub airports this seems even more valuable; rather than just stopping at a non-place (the most defining characteristic is currently the weather outside).

Time and again I argued for an airport that not only acknowledges the isolating nature under surveillance but actually heightens these conditions. This airported solution responds to Robert Venturi's critique, "**Less is a bore;**" rather than suppressing one's desire to smash a glass wall with curved roof forms and drink vouchers.

I will likely regret critiquing minimalist art, but nevertheless here is Robert Smithson's *Terminal* of 1966. David Pascoe notes how Smithson's ideas here are present in the airport terminal, namely the "crystalline order of time, the immobilization of space, and the refutation of worn-out concepts of energizing presences." All sounds interesting and somewhat akin to the issues discussed thus far, I wonder how this can really be summed up though in such a simple (and uninteresting) form. I mention this manifestation of concept in hopes of juxtaposing it with an obviously performing model



This research takes the site given for the **ACSA Airport Design competition**, due in early May 2006. As would be typical of airport site selection, politics of land availability and flight paths start long before an architect would be hired. Access from the adjacent roadways will be one of the largest influences of the surrounding area upon the airport; care will be taken in the opposite direction—either operations (like flight paths) will be determined to minimize impact on the occupied surroundings or interaction will enhance the presumably suburban condition. For instance, the waterfront could be developed as a long exercise path, perhaps with giant chess games.

<http://www.acsa-arch.org>

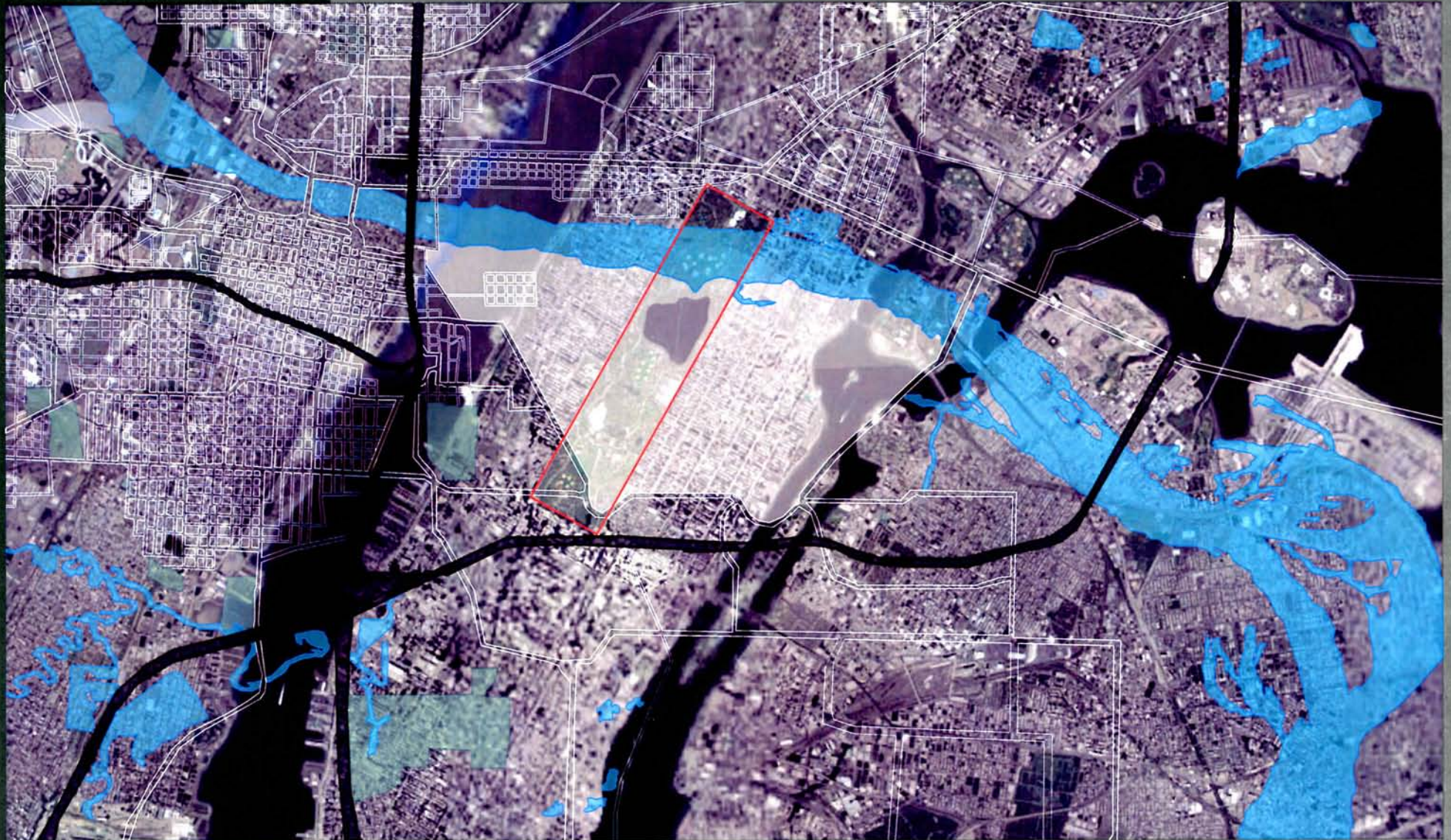
A base CAD site plan was obtained, a section can be interpolated from the relatively flat landscape, the lowest land being under the river. A rectangle equally offset from the given site with no given information outside (like the direction of the probable hubs) defines the extent of influence. Photos will not be available as the site is hypothetical, a midsized town in the Midwest requiring a Category I facility (the city and airport are comparable to Syracuse and Hancock Airport, not a hub or destination like Chicago O'Hare). Because the context information is limited, efforts can focus on improvement without being burdened by the greater site (city, state, etc.).

Scale: New Jersey, Manhattan, and Queens underneath project site.

15

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888 888

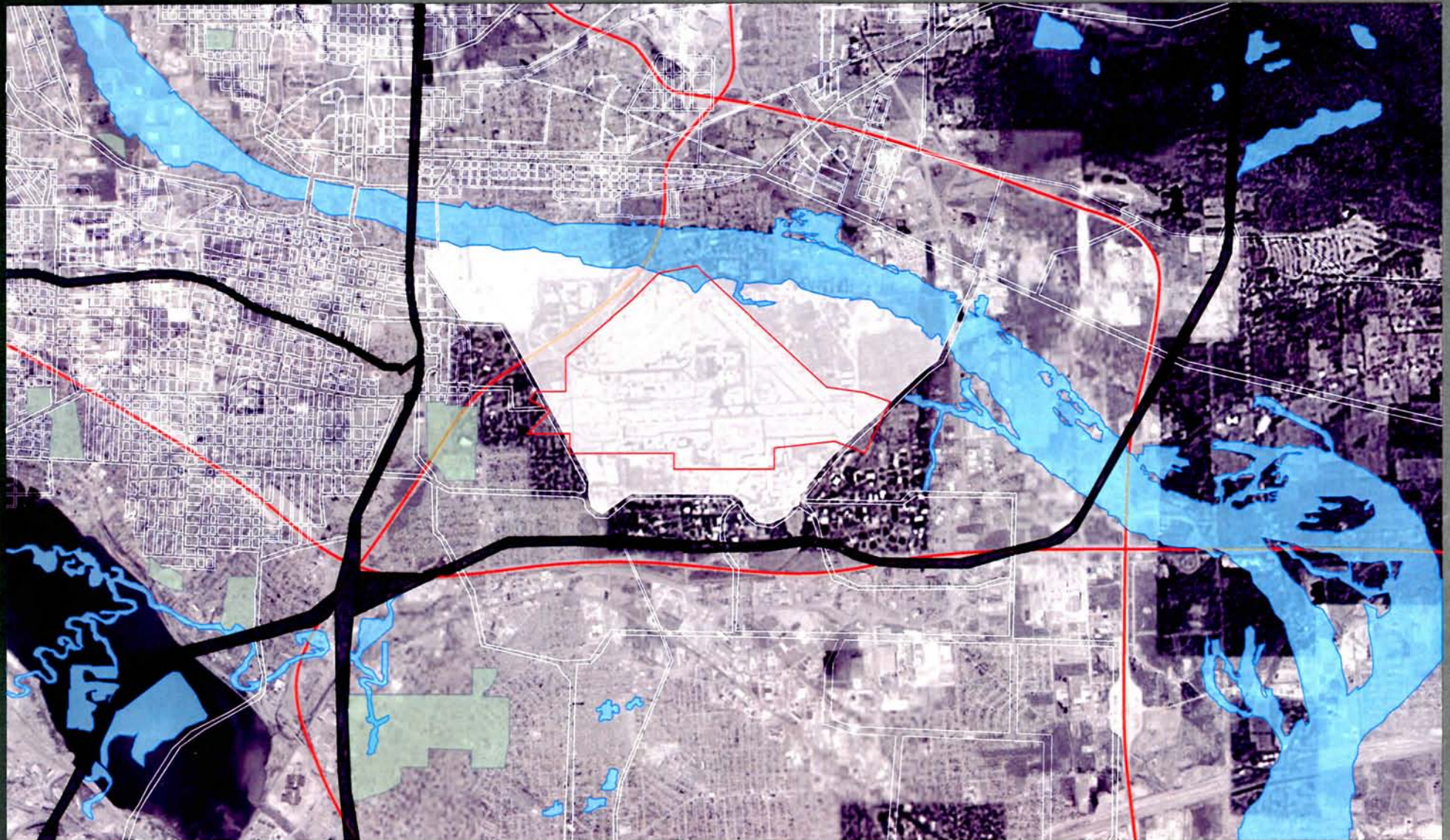


Scale: Syracuse Hancock International Airport underneath project site.

16

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888 888





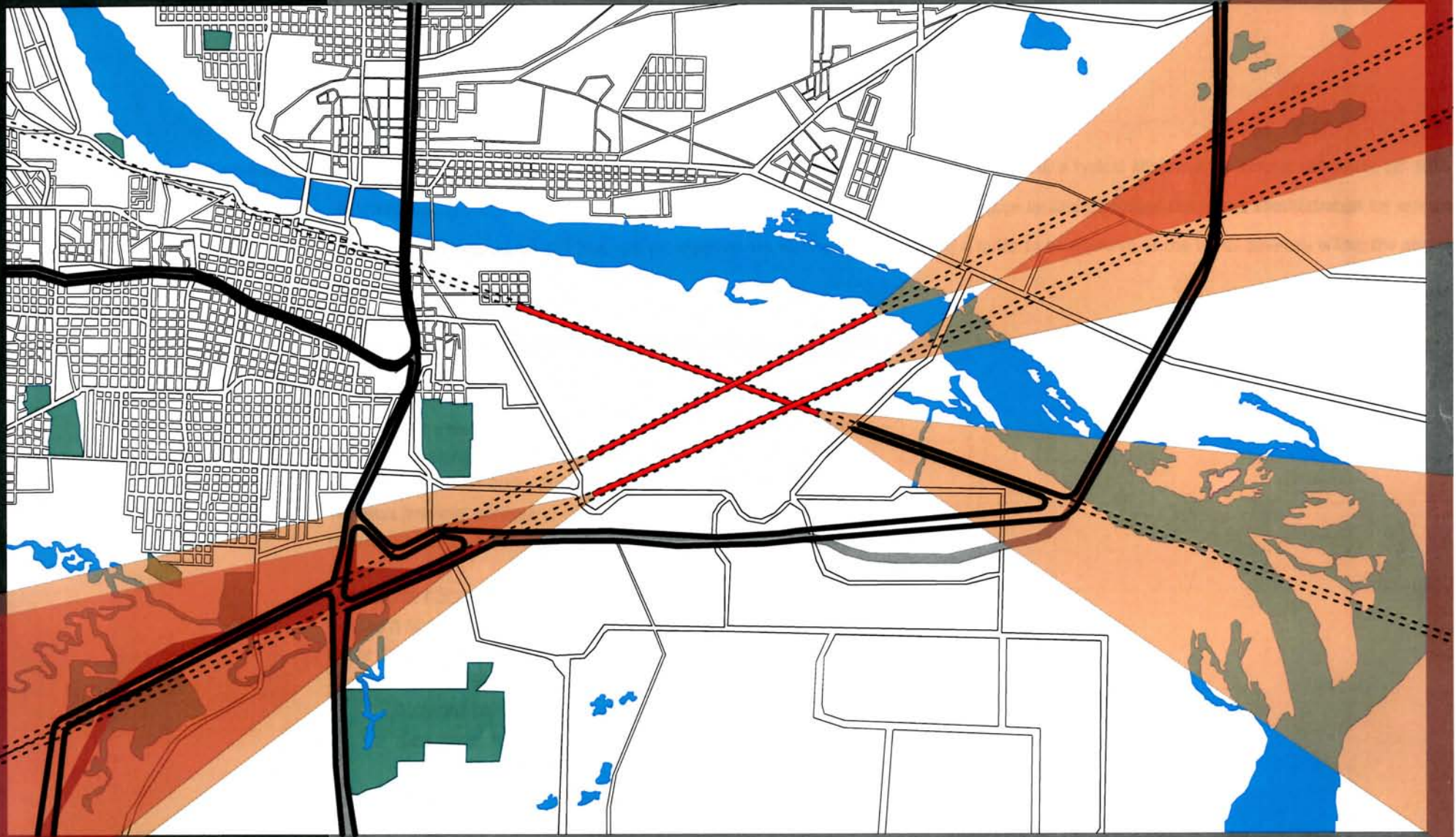
Continuation of pavement, literally.

Continuation of pavement outside of site.

18

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<http://www.acsa-arch.org>

Like the site, the program is taken from the ACSA competition. It is, as should be expected, a typical allotment for normal sequence: car park, departure hall, security screening, interior concourse/retail, gates, tarmac, arrival, luggage facilities, baggage claim, and administration for airlines and airport services. Although I have not yet modified the numbers, this is merely a guide to be adjusted as the thesis develops within the design process.

Program is presented and will be attacked in two categories, the airport as a whole and specifically the terminal building.

PASSENGER NEGLIGIBLE:

Air Cargo Terminal (133 000 sf)

Maintenance Hangar (20 000 sf)

Runway, 2 major (10 000 x 200 ft)

Taxiways (minimal necessary)

Holding/Apron, 10 planes (minimal necessary)

PASSENGER FOCUS:

Parking (1 500 short term, 5 000 long term, surface/ramp not specified)

Public Transportation interchange; bus, taxi, drop-off/pick-up (unknown area)

Terminal Building (598 000 sf), of which:

 Ticketing (66 000 sf)

 Concourse, including security (257 000 sf, largest portion is public circulation)

 Baggage Claim (98 000 sf)

 Apron operations, extension of apron above but inside building (177 000 sf)

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RAIR MING

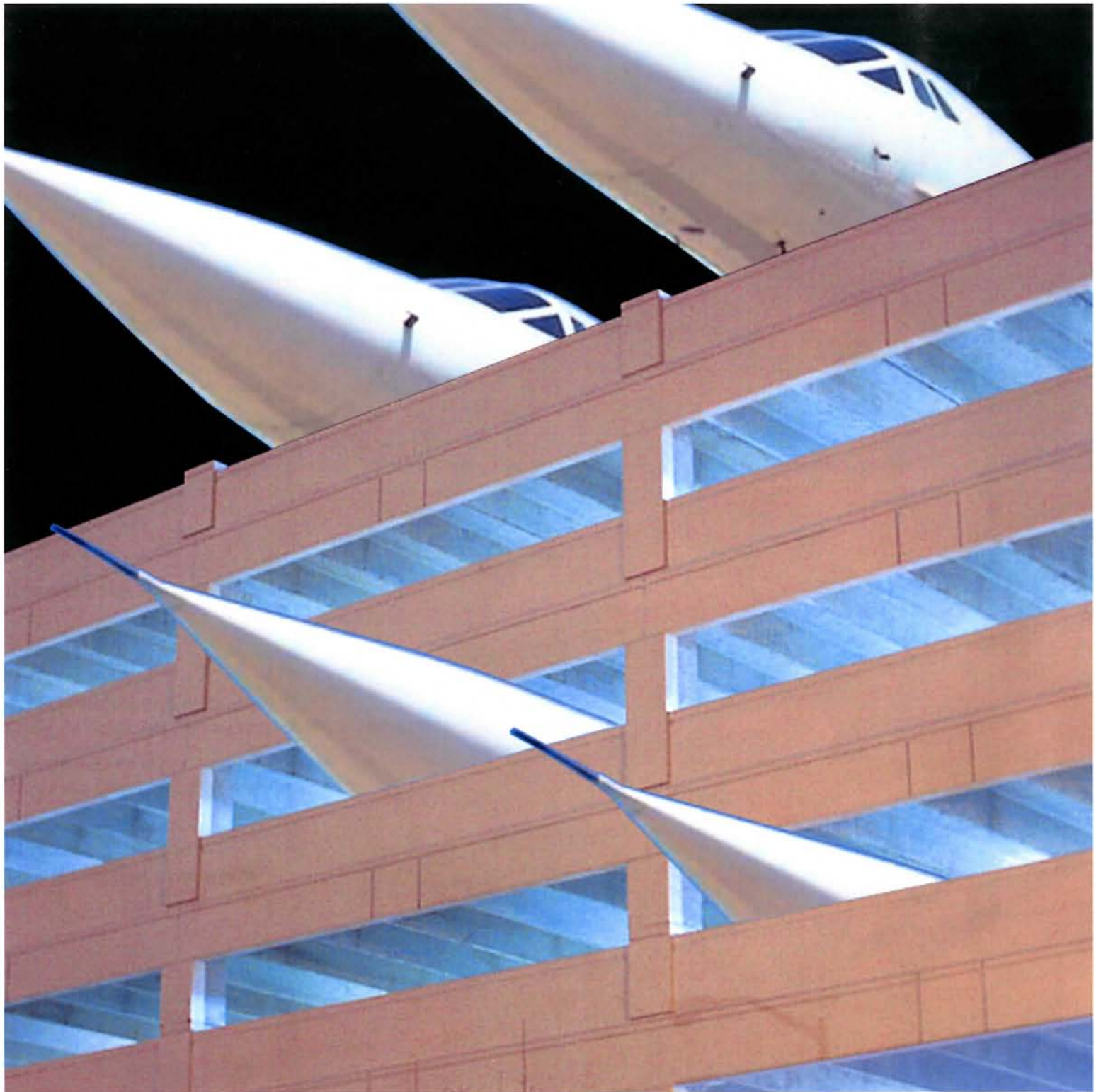
- air cargo terminal
- airplane maintenance
- public trans interchange, taxiways
- parking
- ticketing
- concourse
- baggage claim
- apron (airline operations)

overall airport
terminal building

12000 ft runways



Integration of sterile and
non-sterile program, literally.



Simultaneity:

Long Island, Slow House, Diller + Scofidio, 1991.

Sequence:

Rush City project, Richard Neutra, 1930.

Osaka, Kansai Airport, Renzo Piano Building Workshop, 1994.

sketch project for airport, Le Corbusier, 1946.

Hong Kong, Chep Lap Kok, Norman Foster, 1990.

Japanese island airports

Korean self-contained airport

Chinese Pearl River Delta airports



Typical designs, including Atlanta, create barriers with the terminal building.

The average walking distance within the pier is given by:

$$W = r_N \sum_k P_{Nk} W_{Nk} + (1 - r_N) \sum_k P_{Ck} W_{Ck}$$

$k = \{NLA, CJ, \text{main entrance}\};$

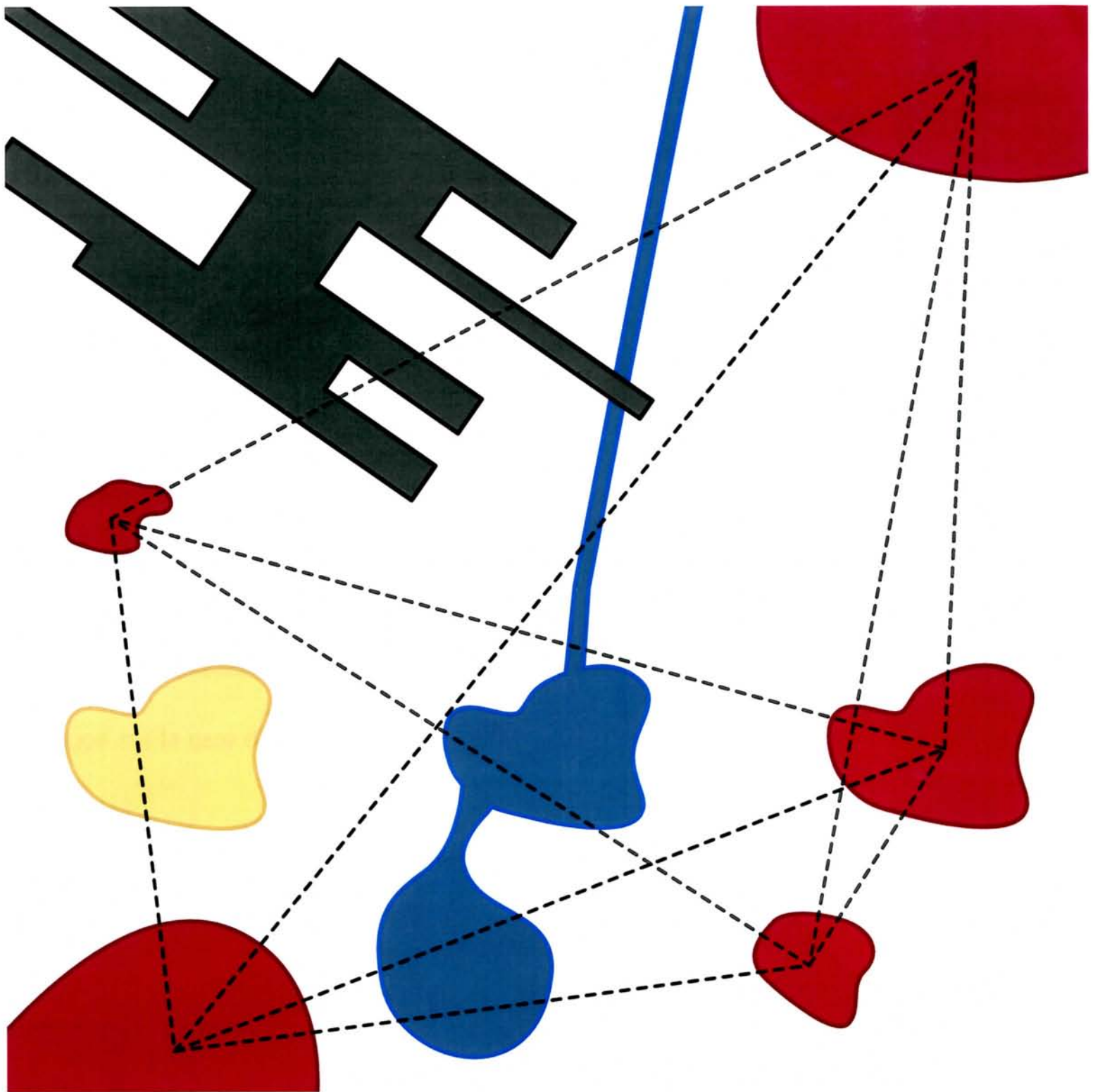
P_{Nk} = proportion of NLA passengers who walk to gate type k ;

P_{Ck} = proportion of CJ passengers who walk to gate type k ;

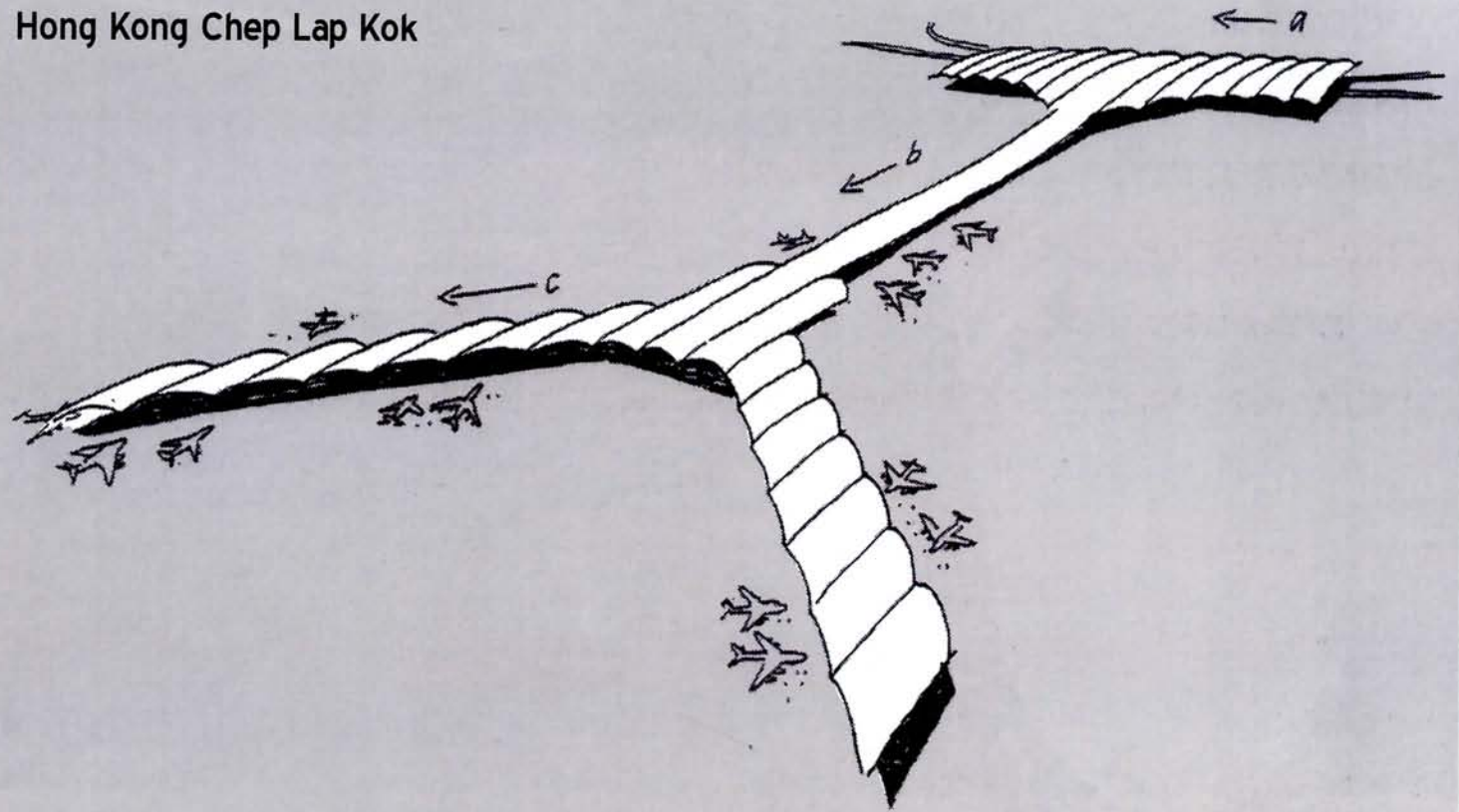
W_{Nk} = mean walking distance for passengers walking from NLA to gate

atlanta, ga

Possible extents of airport grounds,
inside sterile zone and pre-customs.



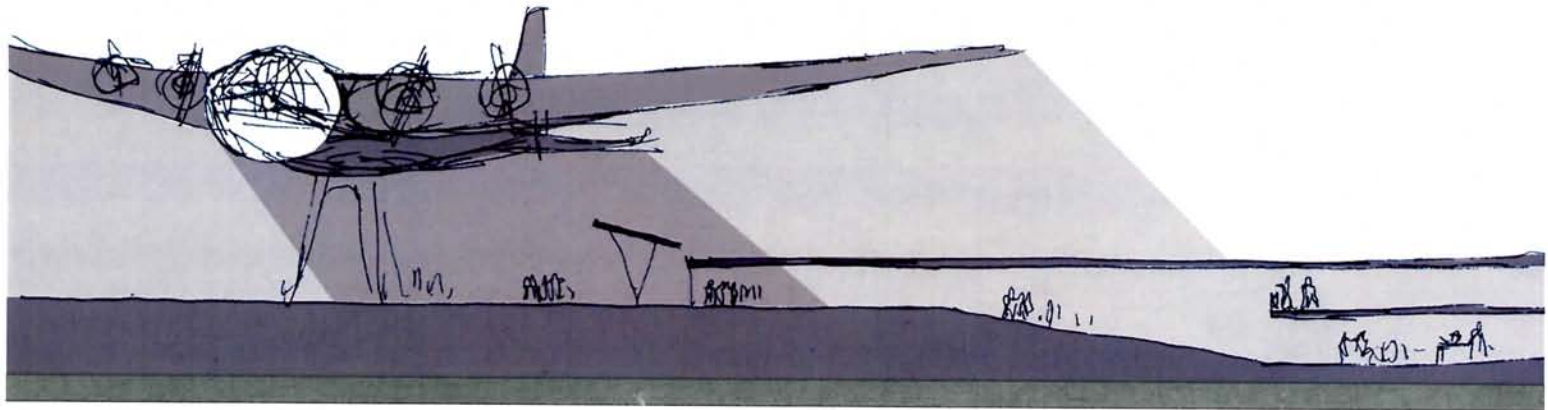
Hong Kong Chep Lap Kok



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Airplane as airport. Norman Foster (above) designed an aerial view abstractly representing the machine. LeCorbusier (below) proposed a minimal building, the machine acting as the dominant.

coupe sur la gare d'un aeroport





Airplane as airport, literal collage.

As argued so far program, not simply as suggested by the competition brief, but as described to make an airport airport, must be heavily developed leaving the form of the building not necessarily compromised but certainly subordinate. If after diagrams constructed and contorted, form tried and retried, and most importantly the airported program is believably organized, then the project will be a success. I can imagine the finished product being saturated with 'tense environment' although a built example might be more modest. No area, save the engineering intricacies of runway thickness and highway stripping will be so ignored that one must understand and accept the turned-blind-eye to evaluate the savant remainder.

Airport building:

Bagley, Ralph. "Airport Island" in *Proceedings of Changing Territories, New Cartographies: 2004 ACSA Northeast Regional Meeting*. Syracuse University, October 29-31, 2004, 65-81. The paper explores the political, economic, and legal boundaries of three Asian airports and argues them as a complex model for further global development.

Banham, Reyner. "The Obsolescent Airport" in *Architectural Review*, October 1962, 252-253. Argument for the then-current airport as an unfortunate military carryover.

Brophy, Bridgid. *In Transit*. Chicago: Dalkey Archive Press, 2002 [1969]. 24.

Gordon, Alastair. *Naked Airport*. New York: Metropolitan Books, 2004, all. Gives a 'cultural history of the world's most revolutionary structure' from the days of Lindberg to modern day, but without the varied type discussed in the Bagley paper.

Johnston, Patrick (engineer for FAA), runway/takeoff procedures
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Looking at the Plug-in City, or similar projects, ✦pod✦ possibilities will be explored, some translation may be needed from units intended to be moved into a piece of infrastructure and that constantly moving (the difference between a 'mobile home' and an automobile).