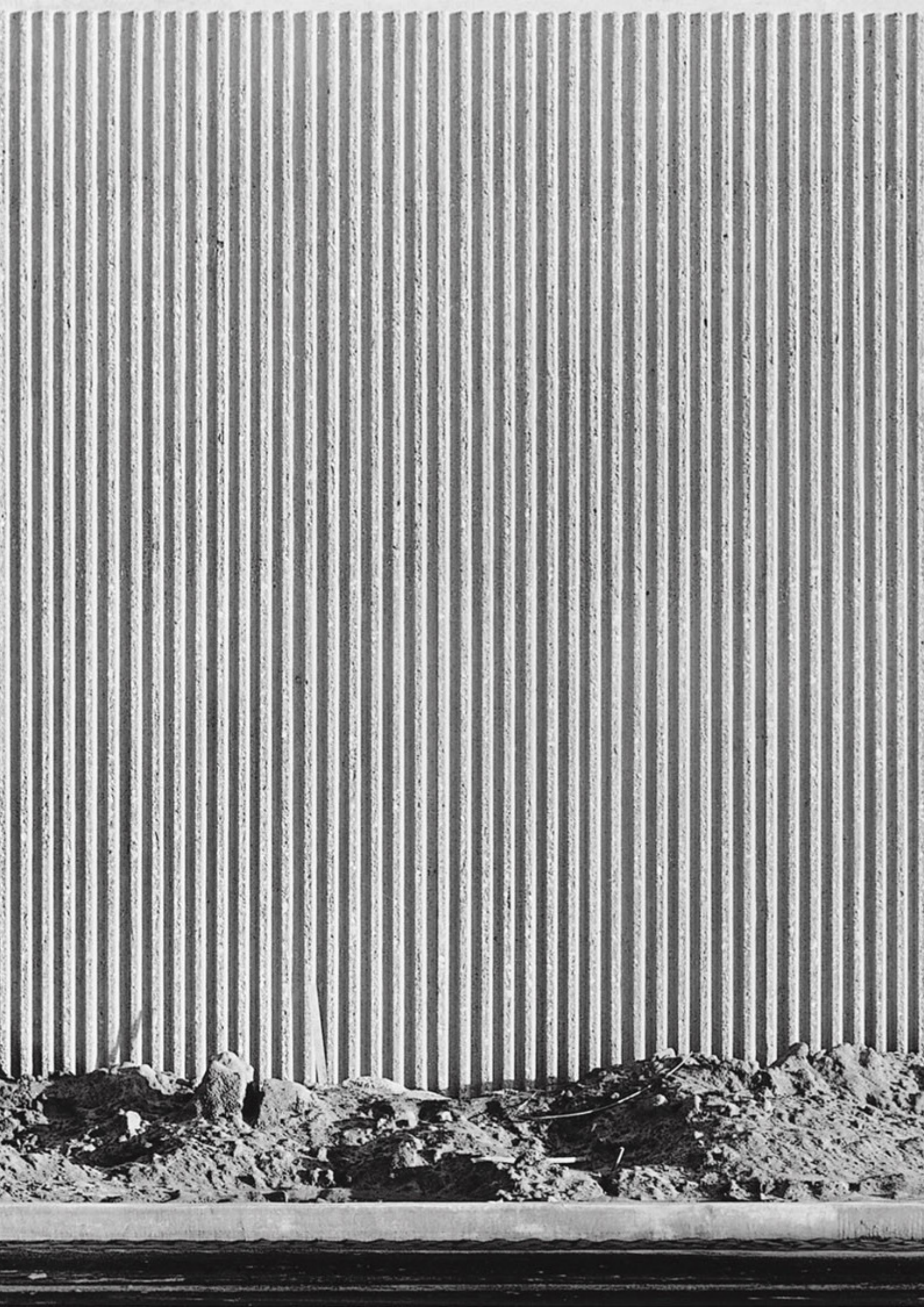


PERIMETERS

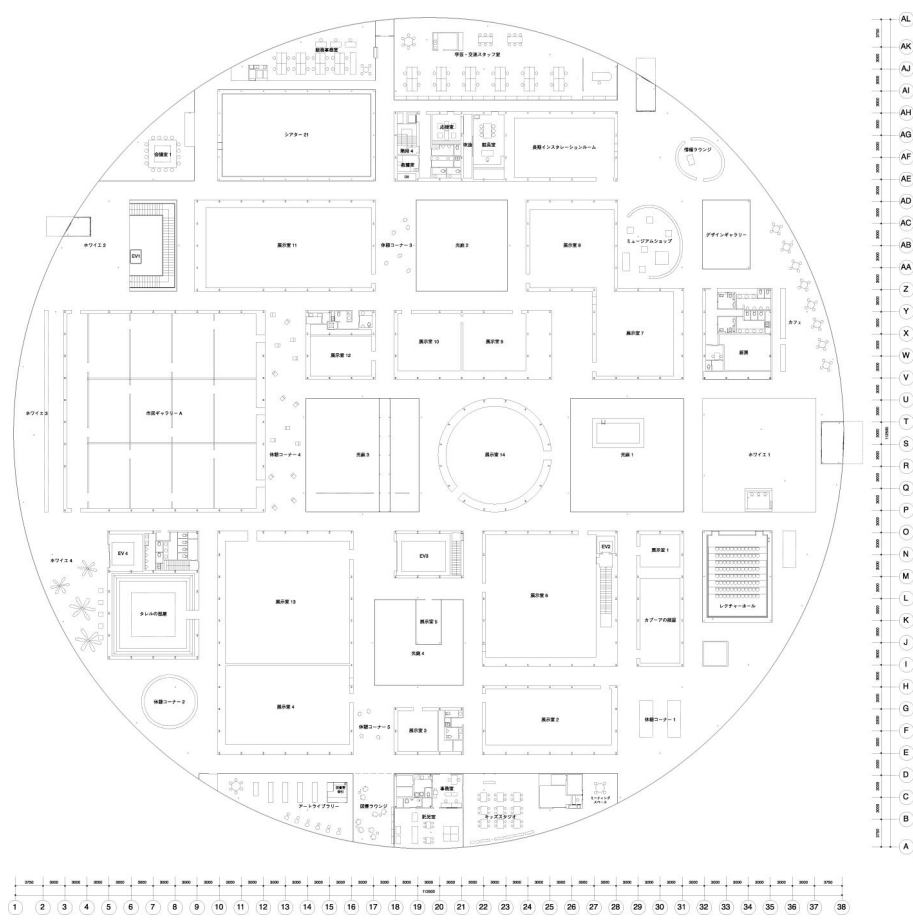




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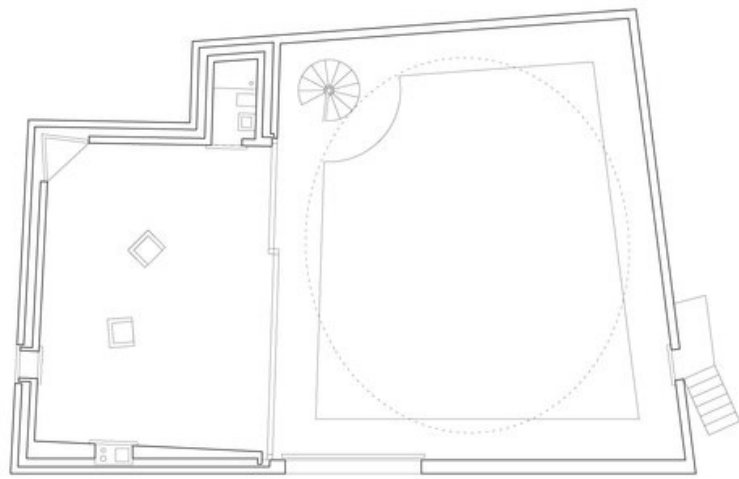


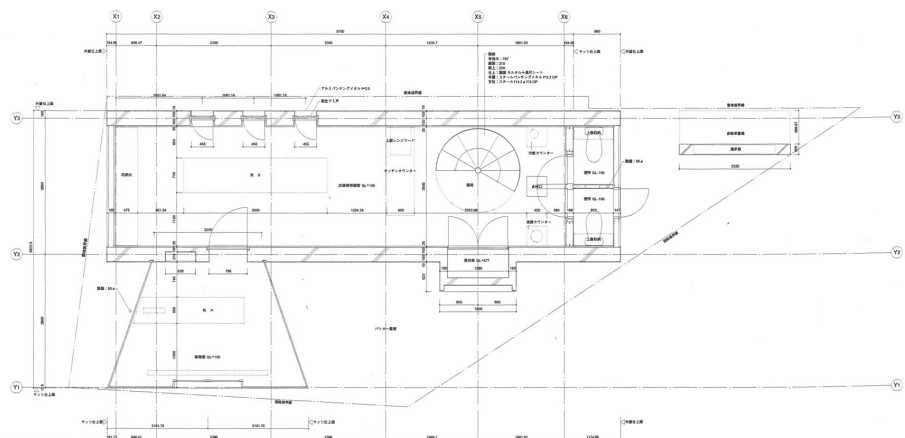


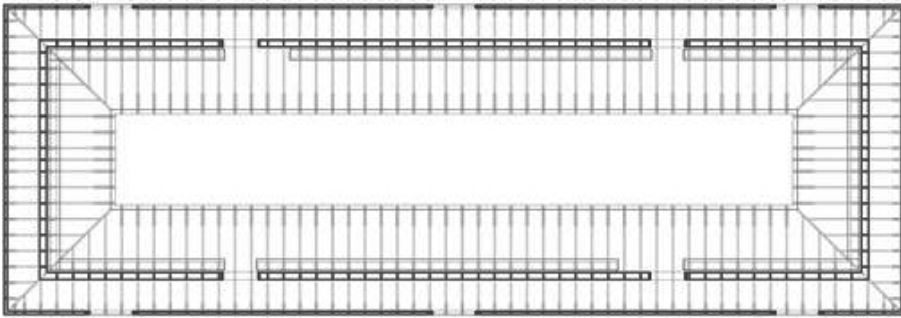


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perimeter (n.)

early 15c., "line around a figure or surface," from Latin perimetros, from Greek perimetron "circumference," from peri- "around" (see peri-) + metron "measure" (see meter (n.2)). Military sense of "boundary of a defended position" is attested from 1943.

Alas, regardless of their doom,
The little victims play!
No sense have they of ills to come,
Nor care beyond today:
Yet see how all around 'em wait
The ministers of human fate,
And black Misfortune's baleful train!
Ah, show them where in ambush stand
To seize their prey the murtherous band!
Ah, tell them, they are men!

These shall the fury Passions tear,
The vultures of the mind,
Disdainful Anger, pallid Fear,
And Shame that skulks behind;
Or pining Love shall waste their youth,
Or Jealousy with rankling tooth,
That inly gnaws the secret heart,
And Envy wan, and faded Care,
Grim-visaged comfortless Despair,
And Sorrow's piercing dart.

Ambition this shall tempt to rise,
Then whirl the wretch from high,
To bitter Scorn a sacrifice,
And grinning Infamy.
The stings of Falsehood those shall try,
And hard Unkindness' altered eye,
That mocks the tear it forced to flow;
And keen Remorse with blood defiled,
And moody Madness laughing wild
Amid severest woe.

Lo, in the vale of years beneath
A grisly troop are seen,
The painful family of Death,
More hideous than their Queen:
This racks the joints, this fires the veins,
That every labouring sinew strains,
Those in the deeper vitals rage:
Lo, Poverty, to fill the band,
That numbs the soul with icy hand,
And slow-consuming Age.

To each his sufferings: all are men,
Condemned alike to groan;
The tender for another's pain,
The unfeeling for his own.
Yet ah! why should they know their fate?
Since sorrow never comes too late,
And happiness too swiftly flies.
Thought would destroy their paradise.
No more; where ignorance is bliss,
'Tis folly to be wise.

Donald Trump has proposed a Great Wall on the border between Mexico and the United States. It has fallen into critic too fast. I propose to embrace its construction and make this Great Wall four times bigger than he does. The wall has been misunderstood and underrated. The point of view is on the wrong side of the wall. The wall could be including the Mexicans and excluding the Americans. The wall could be so tall one day they would forget what was on the other side. The fake idea of a free world. Thomas Gray writes about it. The ministers of human fate, anger, fear, shame, jealousy, envy. It will condemn them to an unfeeling for their own. No conscious of it could save them. Ignorance is bliss. Facebook is maybe one of the most horizontal modern societies. Yet consequence of a none existence of true politics, or more precisely none existence of economy. It is a theater. There is almost only place for fake relations, false ideas, banal comments, damaging jealousy, overrated images, and cheap likes. Facebook is maybe the best example of Goffman's dramaturgical masks. Individuals playing characters in order to be applauded in form of likes-cum.

Bordeaux OMA's pool could express the most primary idea of the perimeter, containment. Siza's pool does not just contain but it is able to defend the pool from the aggressive waves of the Atlantic ocean. The basic idea of hiding what is "unpleasant" appears in Lewis images. Herzog & de Meuron's Ricola II, an exercise of architecture in order to provide a shelter, protection, and masking the "unpleasant" production. The production has transformed into consumption, and Venturi's Best products as Ricola has been able to give a perimeter and an image to it. The same consumption but of culture is translated to Jean Nouvel Onyx Center, and so the same exercise of enclosure. But maybe the most expression of the power of perimeter is, in relation with Trump's one, the Wall of Exodus by Koolhaas. A perimeter which is able to enclose, exclude, defend, hide, push and include. Funny how the authoritarian character of the wall is able to free in its interior.

OMA's Nexus housing is able to envelope a Roman like city. A condensation of individual and collective rooms which is even more explicit in Sanaa's museum. Olgiate's house uses the perimeter as a total enclosure in order to provide a specific environment for the individual. A parallel space which is also achieved in Toyo Ito's U House, but here the perimeter thickness question arises. Sanaa's Police Box is able by the simple action of doubling the wall to create an in between disconnected world. An in between which is able to push the most intimate spaces to the limit at Unger's house. Even more in Zumthor Serpentine's Gallery the thickness of the perimeter is used to provide by contrast and complete disconnection an Edens garden like space in its interior. Yet without doubling it, the Mach 2 club is in obligation to bury itself in order to provide a contra world.

The nightclub is an anti-theater. It gives little importance to its exterior significance. Just some nameplates or subtle facades could give an idea of what it is about. It doesn't need to play a role. It accepts its true nature and purpose. It is conscious of its obligation. Wall to condense and contain. Bury himself in order to provide parallel spaces. Total enclosure in order to achieve disconnection. Blank facade to hide the taboo. Boundary to defend from judgments. Envelope so to ignore. Blindness. Perimeter as freedom.

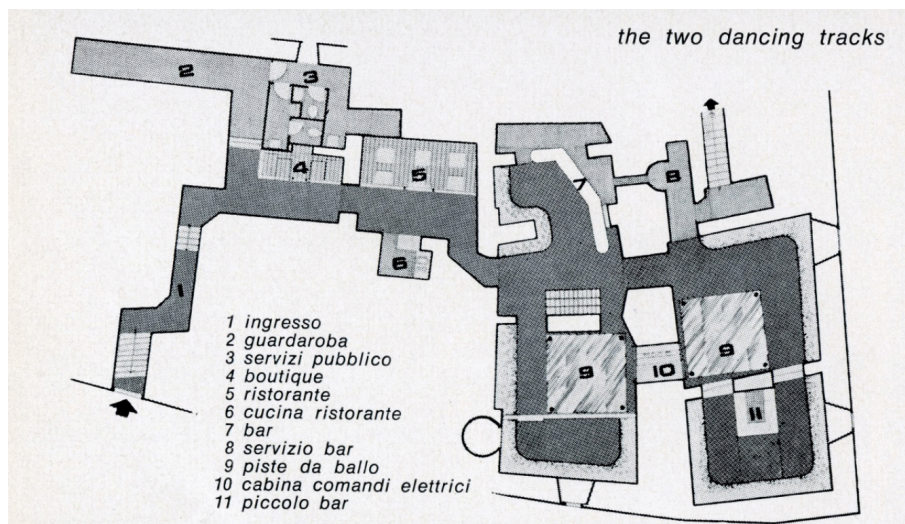
I mean this report to serve as a sort of handbook detailing one sociological perspective from which social life can be studied, especially the kind of social life that is organised within the physical confines of a building or plant. A set of features will be described which together form a framework that can be applied to any concrete social establishment, be it domestic, industrial, or commercial.

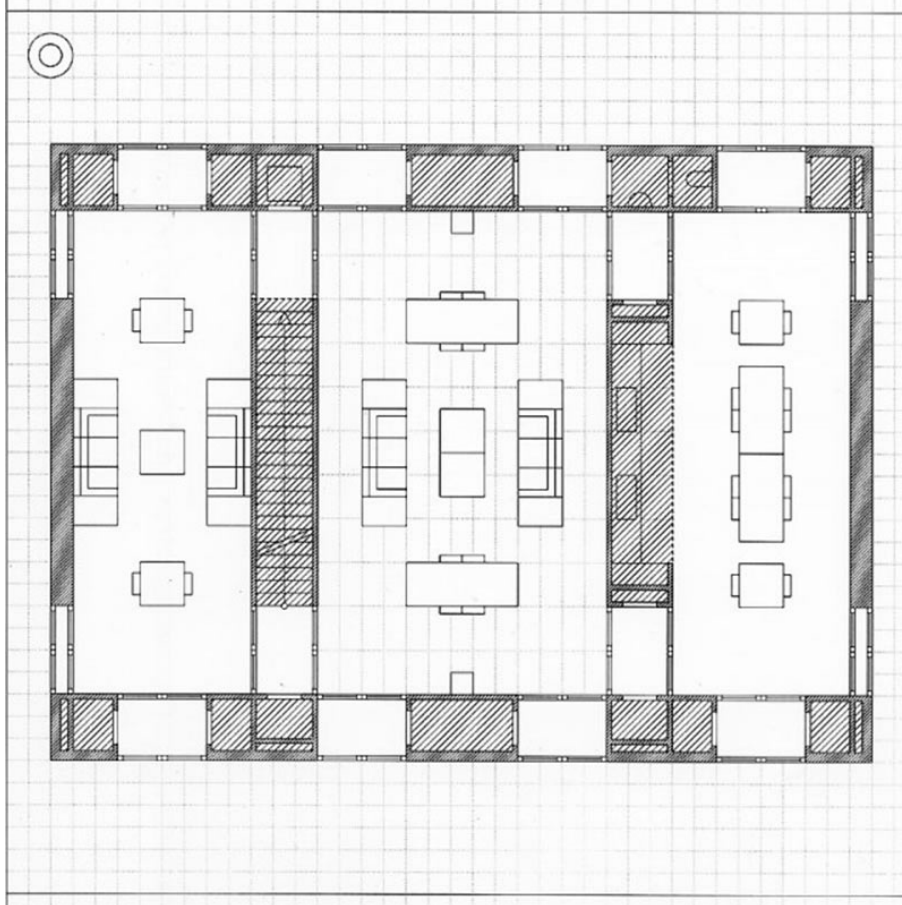
The perspective employed in this report is that of the theatrical performance; the principles derived are dramaturgical ones. I shall consider the way in which the individual in ordinary work situations presents himself and his activity to others, the ways in which he guides and controls the impression they form of him, and the kinds of things he may and may not do while sustaining his performance before them. In using this model I will attempt not to make light of its obvious inadequacies. The stage presents things that are make-believe; presumably life presents things that are real and sometimes not well rehearsed. More important, perhaps, on the stage one player presents himself in the guise of a character to characters projected by other players; the audience constitutes a third party to the interaction - one that is essential and yet, if the stage performance were real, one that would not be there. In real life, the three parties are compressed into two; the part one individual plays is tailored to the parts played by the others present, and yet these others also constitute the audience.

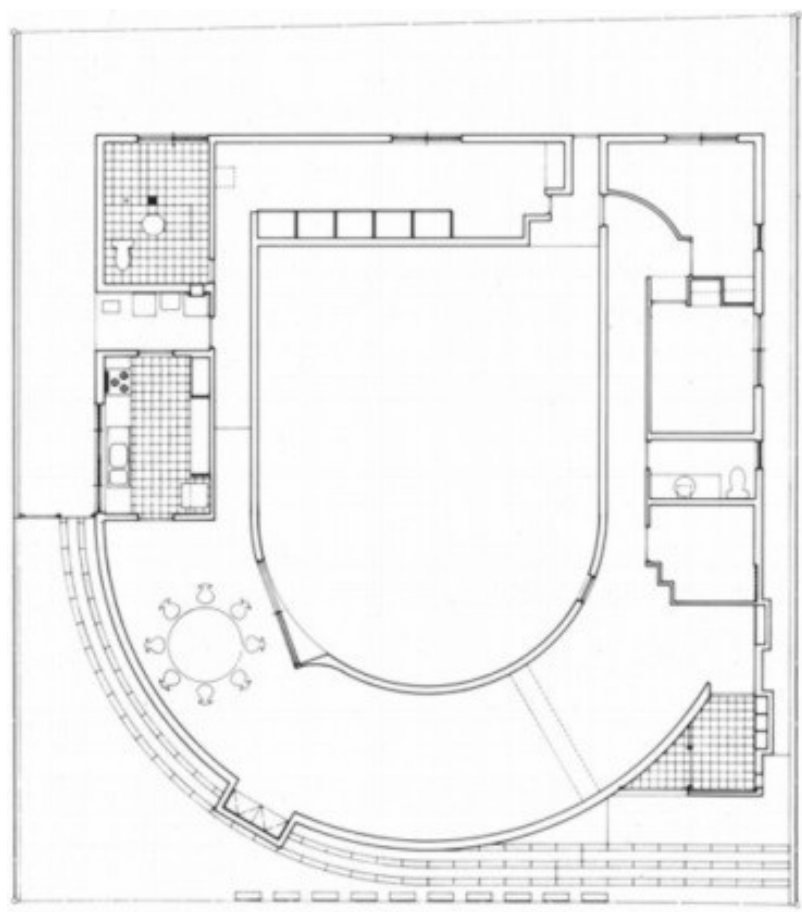
When an individual plays a part he implicitly requests his observers to take seriously the impression that is fostered before them. They are asked to believe that the character they see actually possesses the attributes he appears to possess, that the task he performs will have the consequences that are implicitly claimed for it, and that, in general, matters are what they appear to be. In line with this, there is a popular view that the individual offers his performance and puts on his show "for the benefit of other people". It will be convenient to begin a consideration of performances by turning the question around and looking at the individual's own belief in the impression of reality that he attempts to engender in those among whom he finds himself.

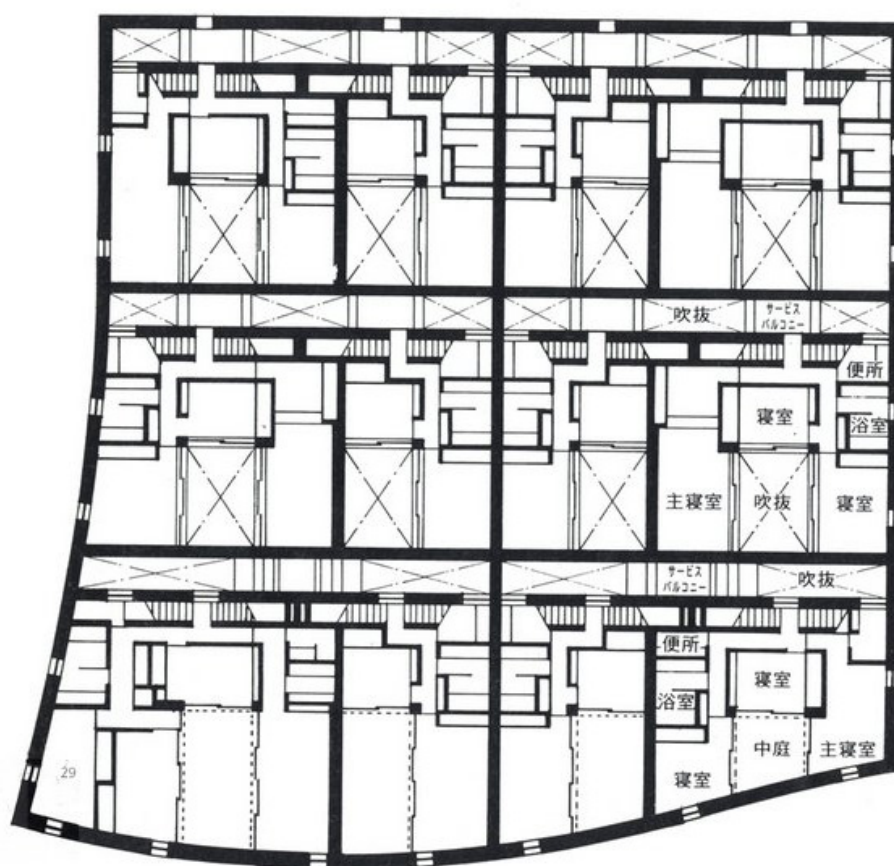
At one extreme, we find that the performer can be fully taken in by his own act; he can be sincerely convinced that the impression of reality which he stages is the real reality. When his audience is also convinced in this way about the show he puts on - and this seems to be the typical case - then for the moment, anyway, only the sociologist or the socially disgruntled will have any doubts about the "realness" of what is presented.

At the other extreme, we find that the performer may not be taken in at all by his own routine. This possibility is understandable, since no one is in quite as good an observational position to see through the act as the person who puts it on. Coupled with this, the performer may be moved to guide the conviction of his audience only as a means to other ends, having no ultimate concern in the conception that they have of him or of the situation. When the individual has no belief in his own act and no ultimate concern with the beliefs of his audience, we may call him cynical, reserving the term sincere for individuals who believe in the impression fostered by their own performance. It should be understood that the cynic, with all his professional disinvolvement, may obtain unprofessional pleasures from his masquerade, experiencing a kind of gleeful spiritual aggression from the fact he can toy at will with something his audience must take seriously.

















Mexican – American Border. Image Accion Poetica. <https://21mgzn.wordpress.com/2014/03/03/sin-poesia-no-hay-ciudad-accion-poetica/>
Jean Nouvel - Onyx. Image Ateliers Jean Nouvel. http://www.jeannouvel.com/images/made/mobile/projets/269_onyx/
Herzog and de Meuron - Ricola Europe Factory and Storage Building. Image Margherita Spiluttini. <http://afasiaarchzine.com/2016/04/herzog-de-meuron-85/>
Leça Swimming Pools. Image unknown. <https://diffusive.files.wordpress.com/2009/09/siza-leca-palmeira-pools.jpg>

PERIMETERS