

# Imagineering

## ***A phenomenology of image, as an aesthetic mechanism of experimental media landscapes***

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*Living in the world of sprawl, the way we define ourselves and our space, as we are moving continuously, is constituted of hybrid conditions. Sprawl expands itself through universal ready – made images that create homogeneous media landscapes. The proxy of our image fixed us in a region where we can not have the right to celebrate our own landscape views.*

***Keywords:*** *Imagineering; sprawl; dislocation; mobility; diaspora.*

### **Remote control**

Imagineering is the name of Walt Disney's Corp framework, created to cover the needs of the company concerning the production of Disney's thematic parks.

In this presentation, the appropriation and the usage of the word "Imagineering" is intended to introduce an alternative design method based on the transposition of land planning to landscape.

Sciences related to humanities have specific methodologies concerning social phenomenology, as long as people are settled in specified regions, even in the case of nomadic movement. However, as we are watching the contemporary system of sprawl, where all forms are moving abstractly, bodies, identities, informations, commodities etc, any attempt of their analysis, through a secured and pre – defined topographic system will be proved falseness.

Physical / geographical fields can be mapped and measured through their distance length. But still, as we are watching the distance vanishing, while people functioning through the net fields, topogra-

phies are being dislocated to information and communication technology regions that have no measured characteristics.

### **Keep Walking**

The post modern approach, concerning the above mentioned issue, is that of the fact's dislocation from its absolute – constraint frame to an abstract space. Thus, we perceived the dislocation of topographies, from a local aspect to a global one.

"In this way we have succeeded in the acrobatic feat of having passed before our eyes the very solid totality we actually trample with our feet. The earth which is "here" beneath our feet, has now shifted, moved; it has become a "there" (Alberto Boatto 1988).

So, dislocation is the method of reflection that takes place just when people are being exposed to any kind of terminals or peripherals, such as computers, monitors, cameras, phones etc, deliberately or not. Through them, someone defines his/her entity while in this God spot area; everybody is having a total vision like an avatar. As long as the physical area

Figure 1  
Liberians' performance

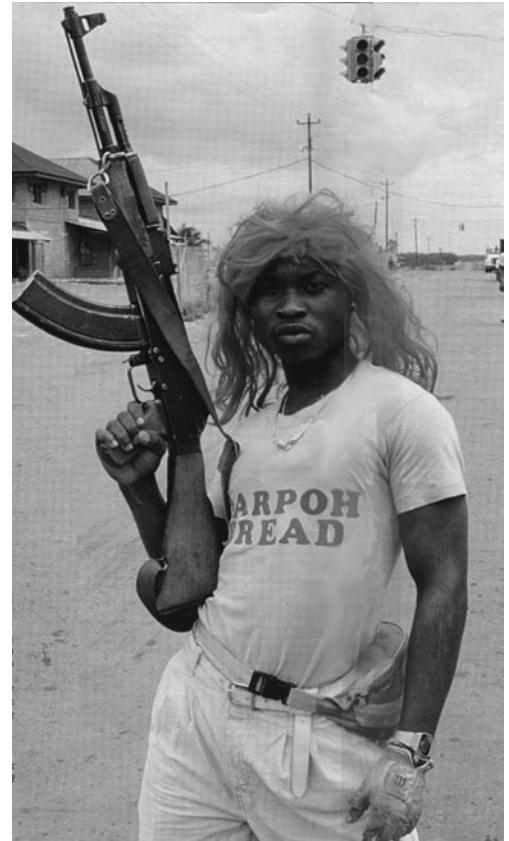
– a vast area – is concerned, it is of no importance, since all phenomena are illustrated in terminals.

As a reflection method, dislocation can not be explained through the Euclidean theory, where a flat surface is capable of reflection, because of its multi layered surface; a surface in which the real and the imagined are not separated but intertwined. The imagery turns real every time, while – at the same time – reality is not a secure place any more. Between a landscape of a parking lot and a landscape of a protected national forest, there is no absolute true of what is of reality and what is not, even if someone can unfold all the layers of imagination and reality.

In reference to Arjun Appadurai's (2002) example, we can understand exactly the fluidity, the dislocation and the diaspora that we meet, caused by the contemporary communicative system: " ...like the growth of Domino's pizza in Bombay. Here the young men and women are trained so carefully to take telephone orders, to make deliveries on the time schedule that's dictated by the Domino's worldwide system, and to perform a whole retail social drama in exactly the way Domino's thinks is correct. The people who get involved in what we might call out – of – body globalized performances are also keenly aware that these are just one thing among many things in their lives". "Cyberproletarians" as characteristically named by Appadurai, "take the train to Bombay, buy some food on the way from their work and go home to a room with fifteen people in at night."

The most important in this experience is that there is no way to separate the layers of every day's life, since this very life exists only in a mixed "imagined – real" environment. All these layers support each other in an empirical space creating the landscape of urbanity. The linkage of these layers is not the same for all, because of the difference in cultural sources. No one of Domino's workers have the same perception for their space even if they work and live together.

The multi layered surfaces function in an inter-mediated area between reality and imagination. Imaginering is the mechanism that authorize im-



age to function throughout this layers via a "warlike transit" as Bergson marked.

Image owns its entity to fantasy. Its transfer from imagery space to a realistic one produces a ready – made result with no records. It's a momentary expression; it can not be capable of any kind of phenomenology research. Eventually is a matter of a proxy. To engage with topography iconographical, absolutely through second – hand images, is something that demolishes the investment of emotions upon the phenomena.

In reference to the Platonic theory for the four levels of knowledge, image lies at the lowest level of the climax, as an object manqué. Accordingly, the

cutler copies a knife that another cutler had made. The product is not a simulacrum of the older knife but a brand new one. Maybe indirectly but authentically, the cutler handled from the ideal figure of the knife. In contrary, the creation of an image that represents a knife is something real and unreal at the same time. It maybe exists but it has no substance.

Nevertheless, images and simulations are elements that compound the current landscape unloaded from its formal geopolitical delimitations and spatial dimensions.

Image turns out to be our constitution. The dislocation of our desires to a reverie that is substantiated in the everywhere Disneylands, demonstrating our voracious need for space and sprawl. A space that has actually be blown out in all its expansion; earthly as well as airy. Public space is being deforced by hyper objects and is being structuralized in the Adobe Photoshop environment and presented as a table book issue while private space becomes the basic resource for media's image queries.

Urban citizen has invested so much on media imagery so to be ready to accept his/her decayed as long as he can watch it in the monitor. Referral to this, Libya's attack had been scheduled to be executed at the very moment when the main, evening newscast was reaching the higher ratings.

If reality indicates that you have to be a collector and select second – hand images, culture will turn to be an inanimate terrain.



Figure 3  
Neverland,  
Michael Jackson's ranch.

Disney's imperialistic mood floods the space with Disneylands and shadow cities like Celebration city which is the dummy of a neighboring city called Kissimmee. Patron saint of Celebration City is Mickey Mouse? When someone modulates a city without the knowledge of an urban space behavior, topiography (landscape) takes the place of topography.

Do not forget that general Schwarzkopf, had choose to celebrate his victory for the Gulf war with a great gala at Disneyland. Which space from the above was really the thematic park? The Gulf or Disneyland?

Mr. Disney knew, very well, the power of the



image. Maybe he knew the evolution of image and that's why he is waiting in suspended animation...

This presentation has no conclusion because the outcome will be derived from ordinary people and in the place where the conflicts are active. Public space belongs to them and whatever attitude they retain, they have all the right to participate in the work of Imagineering. Our obligation is to preserve this right for participation so to have a sexy space where we can invest it with our emotions, express our bodies, our expectations and finally we probably bring our very own Imagineering mechanism back to ourselves.

Figure 2  
The facade of Louis Vuitton's  
building, China.

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