



PASSAGES: EXPLORATIONS OF THE CONTEMPORARY CITY

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NOTES

introduction

- 1 Jonathan Raban, *Soft City* (Glasgow: Fontana/Collins, 1975), 10.
- 2 "Passage," *Oxford English Dictionary*, 2nd ed., vol. 11 (Oxford: Clarendon Press, 1989), 301.
- 3 *Ibid.*, 300.
- 4 See Richard Kearney, *The Wake of Imagination* (Minneapolis: University of Minnesota Press, 1988), 12–13.

essay one

- 1 Henri Lefebvre, *The Production of Space*, Donald Nicholson-Smith, trans. (Oxford: Blackwell, 1991), 8.
- 2 Michel Foucault, "Of Other Spaces: Utopias and Heterotopias," in Neil Leach, ed., *Rethinking Architecture: A Reader in Cultural Theory* (London: Routledge, 1997), 350.
- 3 See, for example, Peter Collins, *Changing Ideals in Modern Architecture 1750–1950* (Montreal: McGill-Queen's University Press, 1967); Cornelis van de Ven, *Space in Architecture: the Evolution of a New Idea in the Theory and History of the Modern Movements* (Amsterdam: Van Gorcum Assen, 1978); and Reyner Banham, *Age of the Masters* (London: The Architectural Press, 1975).
- 4 Banham, *Age of the Masters*, 51.
- 5 See Henry-Russell Hitchcock and Philip Johnson, *The International Style* (New York: W.W. Norton, 1966).
- 6 For instance, the Dutch De Stijl movement, Russian Constructivism, the Bauhaus, the several architectural offshoots of Cubism, and the various *Neue Sachlichkeit* groups in Germany, Switzerland, and Holland.

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- 14 *Ibid.*, 73.
- 15 *Ibid.*, 170.
- 16 *Ibid.*, 57.
- 17 Michel de Certeau, *The Practice of Everyday Life*, Steven Rendall, trans. (Berkeley: University of California Press, 1984), 117.
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essay two

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- 2 "Anomaly," *Funk & Wagnalls Standard Dictionary* (New York: Harper & Row, 1983), 27.
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essay three

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- 2 Paul Ricoeur, *Time and Narrative*, vol. 1, Kathleen McLaughlin and David Pellauer, trans. (Chicago: University of Chicago Press, 1984), xi.
- 3 Paul Ricoeur, *The Rule of Metaphor*, Robert Czerny, with Kathleen McLaughlin and John Costell, trans. (Toronto: University of Toronto Press, 1977), 6.
- 4 Ricoeur, *Time and Narrative*, vol. 1, 41.
- 5 *Ibid.*, 54.
- 6 *Ibid.*, 64.
- 7 *Ibid.*, 65.
- 8 *Ibid.*, 71.
- 9 Anthony Paul Kerby, *Narrative and the Self* (Bloomington: Indiana University Press, 1991), 43.
- 10 Nigel Coates, "Narrative Break-up," in *Themes 3: The Discourse of Events* (London: Architectural Association, 1983), 17.
- 11 Michel Butor, *Inventory: Essays by Michel Butor*, Richard Howard, ed. (New York: Simon and Schuster, 1968), 27.
- 12 *Ibid.* 22.

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- 18 Ricoeur, "Life; A Story in Search of a Narrator," 127.
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- 10 Ibid., 85.

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- 12 James M. Edie, *Speaking and Meaning: The Phenomenology of Language Reality* (Bloomington: Indiana University Press, 1976), 188.
- 13 See Christine Brooke-Rose, *A Grammar of Metaphor* (London: Secker & Warburg, 1958). See also the work of Lakoff and Johnson.
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- 15 See, for example, Donald Davidson, "What Metaphors Mean," in Shelson Sacks, ed., *On Metaphor* (Chicago: University of Chicago Press, 1978).
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- 17 See Jacques Derrida, "White Mythology: Metaphor in the Text of Philosophy," in *Margins of Philosophy* (New York: Harvester Wheatsheaf, 1982).
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essay five

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- 7 See Elijah Anderson, “Street Etiquette and Street Wisdom,” in Philip Kasinitz, ed., *Metropolis: Center and Symbol of Our Times* (New York: NYU Press, 1995).
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- 13 *Ibid.*, 76.
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- 17 Ibid., 84.
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- 19 See Scarry, *The Body in Pain*.
- 20 See Ricoeur, *Time and Narrative*, vol. 1, 54.
- 21 See Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1958), 175–247.
- 22 Ibid., 198.
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- 24 Maurice Merleau-Ponty, *Phenomenology of Perception*, Colin Smith, trans. (London: Routledge & Kegan Paul, 1962), 185.
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essay six

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- 4 Ibid., 451.
- 5 See Marshall McLuhan, *Understanding Media* (New York: McGraw-Hill, 1964), 217–25.
- 6 Ibid., 89.
- 7 Ibid., 225.
- 8 Ibid., 104–5.
- 9 M. Christine Boyer, “The Imaginary Real World of Cybercities,” *Assemblage 18* (1992), 117.

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- 13 Marshall and Eric McLuhan, *Laws of Media: The New Science* (Toronto: University of Toronto Press, 1988), 102.
- 14 Deyan Sudjic, *The 100 Mile City* (London: Flamingo, 1992), 285.
- 15 See Kevin Lynch, *The Image of the City* (Cambridge, MA: MIT Press, 1960).
- 16 See Paul Virilio, "The Overexposed City," in *The Lost Dimension*, Daniel Moshenberg, trans. (New York: Semiotext(e), 1991).
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- 18 Sudjic, *The 100 Mile City*, 285.
- 19 "Passage," *Oxford English Dictionary*, 2nd ed., vol. 11 (Oxford: Clarendon Press, 1989), 300.
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- 21 Butor, *Inventory*, 37.
- 22 Marshall and Eric McLuhan, *Laws of Media*, 102.
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- 25 *Ibid.*

essay seven

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- 2 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, Brian Massumi, trans. (Minneapolis: University of Minnesota Press, 1987), 478.
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- 10 "Trajectory," *Oxford English Dictionary*, 2nd ed., vol. 18 (Oxford: Clarendon Press, 1989), 376.
- 11 Deleuze and Guattari, *A Thousand Plateaus*, 488.
- 12 *Ibid.*, 493.
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- 14 *Ibid.*
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- 19 *Ibid.*, 55.
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essay eight

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- 3 Maurice Halbwachs, *The Collective Memory*, Francis J. Ditter, Jr. and Vida Yazdi Ditter, trans. (New York: Harper & Row, 1980), 130.
- 4 *Ibid.*, 156.
- 5 Italo Calvino, *Invisible Cities*, William Weaver, trans. (New York: Harvest/HBJ, 1974), 11.

- 6 "Trace," *Oxford English Dictionary*, 2nd ed., vol. 18 (Oxford: Clarendon Press, 1989), 332–33. According to the dictionary the word "trace" as a noun means: the "track made by the passage of any person or thing"; "vestiges or marks remaining indicating the former presence, existence, or action of something"; "a line or figure drawn"; and "the track described by a moving point, line or surface." As a verb it means: "to discover, find out, or ascertain by investigation"; to "make marks upon"; "to draw an outline or figure of."
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- 8 *Ibid.*, 90.
- 9 *Ibid.*, 86.
- 10 *Ibid.*, 85.
- 11 Paul Ricoeur meditates on the notion of traces in *Time and Narrative*, vol. 3, Kathleen McLaughlin and David Pellauer, trans. (Chicago: University of Chicago Press, 1988), 116–26.
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- 14 *Ibid.*, 239.
- 15 *Ibid.*, 248.
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