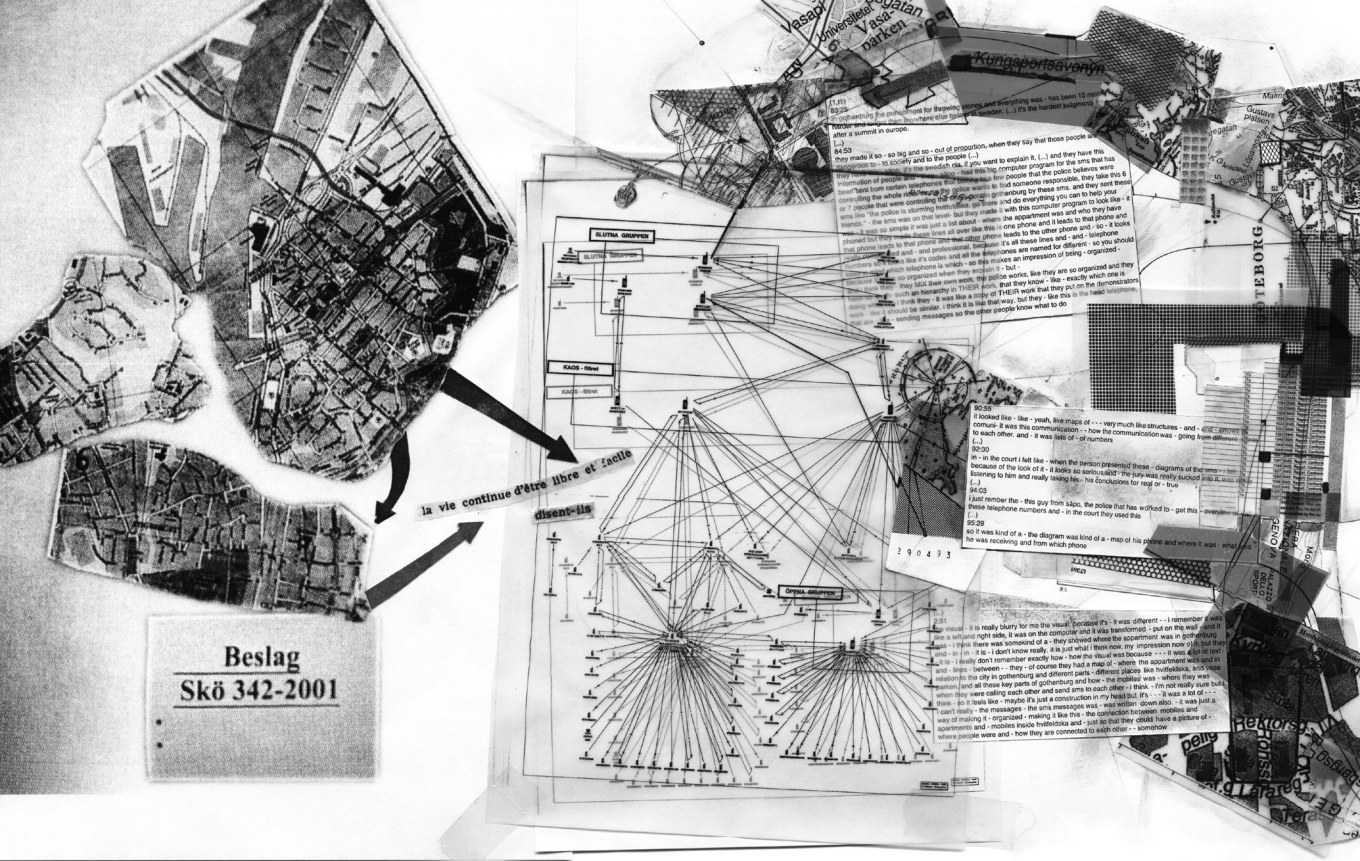
la vie continue d'être libre et facile
disent-ils
Beslag
Skö 342-2001

A renewed, reinvented audiovisual media is an indispensable aid.
in a fluctuating community, without a fixed base, contacts can only
be maintained by intensive telecommunications. Each sector will
be provided with the latest equipment, accessible to everyone,
whose use, we should note, is never strictly functional. In New
Babylon air conditioning does not only serve to recreate, as in
utilitarian society, an 'ideal' climate, but to vary ambiance to the
greatest possible degree. As for telecommunications, it does not
only, or principally, serve in
New BABYLON
basic elements of the network, the SECTOR
onomous units of construction, which nevertheless
rcommunicate. The sector network is perceived from
ontinuous space
The topographical surveying of New Babylon poses problems
cannot be resolved by using the tradition means of cartography.
ven, on the one hand, its organization on many levels (ground,
ide the sectorial volume, terrace roofs), the connections between
evels, the nature of communications and the solu
created between the levels can only emerge in ma
other hand, the structures are anything but permanen
more a question of a micro-structure in continuous transform
Topography
Given the scale of social space in the sectorial network
continuous flux, displacement being
ship's log, all the topographical modifications that are produced.
Recourse to a computer will doubtless be necessary to resolve such a
complex problem.
The sector is the smallest element, the
basic unit of the New Babylonian network,
one of the 'links' in the chains that make it
up. As one might expect, its dimensions are
markedly greater than the dimensions of
the elements (buildings) that make up the
towns, such as they are know
of these elements depends on the
of social relations
Kajsa
(1,11)
16:14
yeah - i think the discussions we're having within the movement and also the discussion which
is beginning to take place in the other society they're trying to give the picture as it was like a
change in gothenburg during these 3 days and - and afterwards, during the trials- and that
something's changed within the system in sweden and with the state
but i think its important to see that nothing DID change during these three days, nothing - we
didn't change the society and the society didn't change itself - it only showed another face -
face that it hasn't shown FOR US maybe before, but it has been there but not that - that clear
and i think we have a problem there within the movement because everyone gives the picture
that something has actually changed - when - i think things are the same as they were before
but now we see them clearer, and that is - i think - a good point why for example riots can be
good political action, a method to use in political work, because you see things how they are
another shape, with another face, but - like - the body beneath it - it's the same.
so that's - i think that - that is a reason why it can be good with - with these kinds of things
for example clashes with the police, because the police is the same as before but now it's
another thing - so i think we need to stop discussing as if it it was something happening
society and trying to see more clear what kind of society we have and we had and
with that and to change that instead, because we can't keep on
changing all the time, we just see different faces of the society
18:38
it's also showing how we're not able to see other people's reality - because this is a reality
maybe for young people in the suburbs that - that is telling the media, sometimes, that they're -
they get beaten up by the police on the weekends and so... - so THIS IS the society but now it
became the society for OTHER people which it usually is not and i really shows how bad we
are at looking with other people's eyes on the society we live in - we always take for granted
that this is our - this is how i live - so this must be how other people live and that is so NOT true,
especially not now when there are more and more clashes between - like - rich and poor people
and - and - like - foreigners - and swedish people, so - that - that is good too, that i get to
experience someone else's reality that maybe that person is experiencing every weekend or
every day. so - yeah - it's good - - - in one way it's to share - share your everyday life - and i - i
think that is good.
de NEW BABYLON
informatief no. 5
edizione internazionale
NEUE FOLGE
August 2003
"Unitary urbanism
acknowledges no boundaries;
it aims to form a unitary
human milieu in which
separations such as
work/leisure or public/pri-
vate will finally be dis-
solved."
G.-E. Debord, 1959
A Sunday afternoon at the
Skånemuseum in
Gothenburg. November
2002. The room is packed
with an audience of
activists and officials. For
the last two days there have
been heavy discussions
around the topic of the
symposium: The riots at the
EU-summit more than a
year before and how the
aftermath is still shaking
Swedish society. Now two
foreigners start their pre-
sentation with slides. They
project the best known
media-picture of the riots
in June 2001 and state that
it doesn't show anything at
all. The confusion increases
as they elaborate on fifties
art projects, show architec-
ture models and attack the
city's new area for IT-
development.
One has to find new ways
of visualizing power struc-
tures and social struggles.
Spectacular images only
help to cover-up the per-
manent terror of late cap-
italism. They show old
imagery from Bosch. Only
these pictures revolutionary
ideas once were represent-
ed. Today, they might help
to depict the more
of the instal. Fundamental
postulates of the Byzantine
theory of the image
belongs, namely that which
defines an image/icon as
expressing/showing/mani-
festing the hidden and the
invisible. The icon abun-
dons the representation of
the visible in favor of a
copy, and it also con-
cepts of 'reality' and
'truth' in a similar
way. This project
represent structures
h. This strategy is not
me as used by 'appro-
ar', because the re-
sed concepts and designs
of New Babylon have
already been appropriated
and integrated into the sys-
tem under investigation.
before. Like in the Salon
De Fleurus, the interaction
of art and capitalist systems
ZONA ROSSA
RED ZONE
ZONA GIALLA
YELLOW ZONE