

CITIES AND CRUISES. EMOTIONALLY RISKY TOURIST ENCOUNTERS

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ABSTRACT

All cities have two destinations. One is outer and the other inner. One is to do with policy, the other with poetry. This paper is based on this premise and seeks to construct other perspectives to research new urban strategies. It essentially seeks to explore ways to define the *bottom-up* action, not only as those actions are opposite to those that circulate *top-down*, but also due to the capacity to deploy ex novo emotional spaces that re-position architectural practices in a political dimension.

Many of the cultural studies on the city have so far explored its mutant, fragmented and hybrid status. None of those means of analysis, conducted from outside, have managed to establish the role of emotions in this type of emerging processes, as they are considered to be secondary to the *human event* occurring. And even though this series of arguments sees the city as a unique, unstable and rather blurred system, the inclusion of certain affection and intimacy conditions, of emotions and passionate actions, let the city be seen as an even more multiple and off-centred object. Studying the city from inside is seeking to ascertain how the human, humour and emotions affect the city to showcase its capacity to transform political structures into poetical artefacts.

The two fields in question, which most clearly show that assemblage between outer and inner city, are the *tourist* space on the one hand and the *domestic space* on the other. Both are underpinned by a common event structure where the casual, the fleeting, the accidental, the expendable, the banal and the arbitrary coincide with the planned and designed. In short, all those categories, actions and conducts that are a priori excluded from the political systems due to the difficulty of programming them beforehand. Yet both also redefine the complexity concept through their mobilisations. However, that redefinition operates in the reverse order, as while the tourist system acts in the city with successive movements from outside it, by *others* and from *the other*, the domestic space is the source of an expansion outwards from the home to new intimacy spaces that give new architectural form to public ordinary spaces related to leisure, entertainment, accidental work, alternative cultural policies or recreational areas.

These two series of premises, which define the conditions under which the political drifts towards its poetic version, simultaneously construct new architectural factors, at the same time that they construct the instruments and protocols to implement that new architecture in the cases and objects emerging from the *up-to bottom* actions.

Related own previous studies. Regarding the domestic space: <http://torresnadal.com/thehouse/> y http://torresnadal.com/accion-2-mh_is_ym-mi-museo-no-es-tu-casa-por-ruben-gomez-radioboy-2/ and regarding tourist spaces: material used during the 2013-2014 academic year at the Alicante School of Architecture (Spain).

1. INTRODUCTION

This article may be taken to be an application of the Actor-Network theory (ANT) in the field of tourism in general and of cruise holidays in particular. The aim is to understand what really happens in those meetings of opposite directions between tourists and residents, between guests and hosts, at that moment when they coincide in that social and political entity, that cultural and economic construction that is the city or nature.

What does that encounter mean for each of the parties? What specific mobilisation of resources and emotions does each side embark on after that encounter? What conditions are necessary for that encounter to make its mark so that mutual coming into contact of subjects and objects helps to think of the city, or nature, as a multiple object, an assemblage that is something more than the sum of those parts in play in a provisional, chance meeting? The challenge of understanding how they interact, how they assemble, how they move and how they are transformed in that meeting!! This involves, on the one hand, expanding the idea of urban ecology to the non-human, to the city itself, a physical entity that is never neutral, converted into an essential entity instituting subjectivity and producing knowledge. And it is also about understanding how that hybridization of those subjectivities and those conducts occur and how it can be reconstructed in order to design and put forward an alternative ontology to the city object and to the tourist phenomenon.

Yet there is a deep paradox behind that huge cultivating of leisure in which we are immersed. That paradox, at least, cannot be overlooked, experienced and suffered by many of our tourist cities: while, on the one hand, we programme and recognise the city as a smart entity, and some, as is the case of Barcelona, even receive awards in recognition of it, many of its neighbourhoods and its residents are energetically protesting about the loss of quality of life and tourism usurping the urban spaces. This article seeks to hype up, not to tone down that controversy.

2. Cruises

This article focuses on the paradigmatic transformation that could occur at a given moment and in a specific situation: the encounter that takes place when thousands of users of one of those huge cruise ships spend a day in the city. What in reality do they experience of it? What

do those thousands of tourists that suddenly flood the port and then the city do, and that from ten in the morning to seven in the evening, go through its streets, eat in its restaurants, pay a fleeting visit to its monuments, thus fulfilling the cultural part of that futile yet amusing pre-arranged tour? In order for these questions to help to reformulate the problem, they must include a symmetric question: what does the city offer them, the actor-citizens, what do the residents offer the visitors? What do the local residents show the strangers about their ways of life, what intellectualisation do they offer them of their everyday lives? Addressing that encounter from a relational perspective presupposes 1. That only by symmetrically extending the urban ecology to the non-human is it possible to challenge scale conceptions of the urban space and economy. Cruise ships, neighbourhoods, boats, restaurants, massage rooms or souvenir chains define a type of tourist policy that only if it is rethought can help to improve the quality of the city. 2. Working on the idea that the most advanced way of understanding the city is to showcase it and experience it as what it already is in reality: a non-centralised and multiple object, the only one capable of realising the circulation and future of cities in multiple translocal and hybrid networks (Ignacio Farías 2009).

This repositioning of the problem of the complexity to be found in both urban and tourist aspects is what allows me to argue here that that conflict, that balance of power between elements that meet, are, on the other hand, those that really enable an equalitarian and complex social interaction, forcing us to find ways to hybridise those parts and to deploy an extreme relationality between tourist and urban studies.

The position that the article puts forward is to project service and object systems that spread from the cruise space to the domestic space. The aim is to construct arguments of coincidence between the inhabitants of the travel experience and the inhabitants of the day-to-day experience of the city. And vice versa: redefining what our cities are by accepting that mass tourism is already one of our irredeemable conditions. There is similar subjectivity production in either space as neither is to do with official tourist policies or with official spaces representing the domestic. Both equally have conditions of dissent, in the form of a carefree, recreational and extravagant enjoyment of free time, only comparable to the exuberant, anxious and hyped-up way in which the domestic space is experienced. The theory of the text is that the cruise, which operates in an unfathomable technological and technical device, nearly as perfect as the city, contributes to the city as a structure of fleeting events, a sequence of arguments of a life experienced from temporariness, humour and spontaneity of the time of a finite trip and a programmed yet comprehensive experience in a complex leisure space. There are arguments of “virtuality” that the space of the cruise ship and that the domestic city has not managed to construct. There are intellectualisation processes in the city that the cruise experience, at times extremely simple, does not possess. Such intellectualisation processes can only occur by showing the extreme political status of the domestic experience. And in both cases, there is an extraordinary burden of emotion deployed in both laboratories, arising from an intense identification between subject and space, the citizen and their home, between the

tourist and the liner. And both are full experiences equally experienced. Those symmetries are what provide the necessary clues about the possibility of both arguments coming together and managing to form part of a single assemblage that turns the city into a hybrid and multiple place.

An assemblage that began at the start of the 20th century

The Cunard Line, founded halfway through the 19th century, was one of the major cruise lines linking Europe and America. It was so iconic that the sinking of one of its ships, the Lusitania, in 1915, was enough to bring the US into the First World War. My great-grandfather travelled to the USA for the first time on one of its great ships, the Queen Mary. For a long time, I kept the advertising that was part of my house. And I would end up writing about the photomontages of that brochure.(1). Le Corbusier also saw those brochures and he was so highly struck by them, he ended up using them as an eloquent metaphor to talk about the fate of architecture. The comparison between the great liner and city has been recurrent, systematic. Even today the arrival of one of those huge cruise ships in port continues to as much cause consternation as astonishment when two such similar systems come up against each other and one is converted into the nightmare of the other. It is like a floating city! they say. Right from the first advert, the communication campaign of the company elaborated on this comparison. The brute sandwiched between the city streets, or comparing its silhouette with iconic buildings of parts of London or New York, or measuring its splendour against that of the great monuments, the Coliseum or the Pyramids. Even L. Corbusier, the man who always accepted the challenge of not being surprised by anything, succumbed to the evidence: what architecture must be is now there, in the proposal of those photomontages and not in the historical continuity arising from the uncommon splendour of the stones. And it is also to be found in the overwhelming right arising from the fact of proposing that artefact as a model, of trusting the future of the world to its technical splendour. In his full works, the image of the great ocean liner compared to the Egyptian pyramids is an essential photomontage aimed at ensuring that the public succumbing unconditionally and without arguments. The new architectural order can only be constructed after that surrender.

Now, in 2014, things have changed completely, as is claimed in this year's cruise catalogue distributed by a Spanish travel agency. (2) The photomontage of the front cover cannot be lovelier, the image more happily false. On a calm bottomless sea, in a fiord where it is impossible to anchor, a ship floats in the midst of nature that is as tamed and run-of-the-mill as itself.

Yet despite this peaceful image, the violence of the encounter between the two systems continues to exist at the moment when the ships as cities arrive at the very cities, and where thousands of tourists roam around them, lost, experiencing the cities without recognising

them, moving through them as if they were in limbo, during the hours that the ship is in the port of call.

A common economic aspect unifies the crass occupancy by the visitors of the city and that the local residents witness in a way that is somewhere between dumbfounded and resigned. Yet can that encounter be something more than a simple clash with positive economic results and hardly any cultural impact? Can that encounter be something much more sophisticated, something capable of transforming the everyday life in the city into something more complex to produce a different, more contemporary social approach? Can those strangers become that differential and innovative external force that are always come from outside? And can their presence even though fleeting trigger new virtuality of the city, which its inhabitants, immersed in it, do not manage to positively implement?

2 BLIND DATE

WOULD YOU LIKE TO COME TO DINNER, DAVID F. WALLACE?

I do not know what David Foster Wallace would have thought if in his cabin, as one more of the possible travel experiences, he found an invitation from family X inviting him to dinner at their home when the ship called in at port. Would he have accepted? And if he had done so, would that gesture, a mix of hospitality and humour, have changed the course of the article that he wrote on cruises?

To quote Wikipedia: [A Supposedly Fun Thing I'll Never Do Again](#) is a comical [essay](#) written by [David Foster Wallace](#) on a one-week trip aboard a cruise ship in the [Caribbean](#). In the essay, originally published in [Harper's](#) as "Shipping Out", Wallace wittily describes the excesses of his one-week trip in the [Caribbean](#) aboard the [cruise ship](#). He is [ironically](#) displeased with the professional hospitality industry and the "fun" he should be having and explains how the indulgences of the cruise turn him into a spoiled brat, leading to overwhelming internal despair.

As D. Foster Wallace put it: "And this near-parental type of advertising makes a very special promise, a diabolically seductive promise that's actually kind of honest as it's a promise that the Luxury Cruise itself is all about honoring. The promise is not that you experience great pleasure but that you *will*. They'll make certain of it. They'll micromanage every iota of every pleasure-option so that not even the dreadful corrosive action of your adult consciousness and agency and dread can fuck up your fun. Your troublesome capacities for choice, error, regret, dissatisfaction, and despair will be removed from the equation. You will be able – finally, for once - to relax, the ads promise, because you will have no choice."

The quote is from David F. Wallace's book, after he had experienced a Luxury Cruise in 1995 on the cruise ship MV Zenith belonging to the Pullman company. It has become a critical

authoritative text that appears in the conversation as soon as the word "cruise" comes up. It is an extremely amusing account, with humour, incidentally, that does not hide the dark side of an experience which we already know is going to be a disaster. Extremely biting, not only as it is written in the usual ironic *Foster Wallace style*, but rather because he has managed that this way of seeing that lived experience is progressively spreading by land, sea and air towards all the fetishes of US society: work, family, fashion, religion, leisure and free time. Practically the whole of humanity is redefined based on that trip on that cruise, and without an inch of morality, as if it were merely an innocuous report, he takes a stance and ends up hating the experience.

I also want to set sail on one of those cruises to discover if those distances and hostility were really so crude. I am working on it. So now let's consider the brochure that Viajes El Corte Ingles travel agency gives you when you ask for information about the best cruises. Impressive! If you think about it, it is logical. The experience begins there, on the paper, and therefore the very brochure must be a hint at the pleasure to be experienced. Just like in Ikea. The brochure can also be a great experience. In fact, that is where the trip begins. The information is overwhelming, exhaustive and extremely thorough. Tremendously sophisticated, exquisitely presented. Four hundred and ten pages in full colour with diagrams of the ships, a two page spread with sections and drawings of each floor, showing where each cabin is, organised in colour according to the categories (Royal Suite with balcony, Grand suite, Junior suite, Superior cabin with balcony, luxury cabin with balcony, and so on through many categories until you get to the most sleazy: interior); each page is brimming with complex information with maps of the routes according to the cruise categories, named in a starkly eloquent way: Great Civilisations_Mediterranean_Vikings and Tsars_Northern Europe, Caribbean Flavour_Caribbean_New Routes_exotic_; exhaustive price tables, photos of life onboard, of happiness regardless of your age, one day, one week entertainment programmes, postcards and picturesque spots of the cities that you will visit, photos of stewardesses and waiters with a rye smile, provocative photos of multicultural and multicolour restaurants, always overstocked, all inclusive, photos of discos, gyms, spa, etc. etc. .

Try to get a copy. It is really worth the effort.

If the hint of what is to come is so eloquent, what will the trip be like! The whole brochure is aimed at creating an atmosphere that is already a setting for the real scenario where a whole range of virtual emotions reaching out in all directions can be created instantaneously, automatically. Among tourists who were practically strangers hours earlier; from the tourists to the crew; from the waiters to the children, to the seniors, from the passengers to each of the rooms and services of the ship. From each part of the ship to each passenger. And of course, from the Captain to each and every one of the passengers. A real emotional orgy. An on-going performance that perfectly mixes ongoing occupancy in endless leisure possibilities, with a

boundless deployment of happiness and emotion. Virtual emotion that last as long as the trip lasts, that exist as a reality that is as fleeting as real and amusing, and which lasts as long as the game lasts. As if the whole cruise were a game of Tamagotchi, and as if it were all about playing at increasing affection, causing more or less unusual and freed emotional responses, because the very essence of that trip, its *raison d'être* is to be found there.

Emotion, a great deal of emotion, great affection, is the economic basis of the trip. Why would it be otherwise? And Eva Illouz in *Cold Intimacies* 2012 describes it thus... "market-based cultural repertoires shape and inform interpersonal and emotional relationships, while interpersonal relationships are at the epicentre of economic relationships" (Eva Illouz *Cold Intimacies* 2012)

The information is always complacent, offering, luxury within your reach. Certain luxury, as certain as the happiness that you are offered and which D.F.W describes so well. Then, it is no coincidence that, on the second page, just after the index, there is a whole page dedicated to Travel Insurance, the options, the insurance included and the insurance recommended. The whole brochure is an exhaustive deployment of the ways of managing happiness and pleasure during the days that the cruise last and that is going to take place in a highly insured, controlled and enclosed place. Travel insurance is the administrative aspect of contraction control benchmarks of the passengers; the organised aspects will cover the recreational aspect of that same control. As both the insurance and the many opportunities to have fun dancing, drinking, taking part in the most absurd and farfetched games and contests, or the many options to eat, walk, do sport, flirt are aimed at creating the references between those subjects and between those actors and the physical space that there are in. All aimed at being someone identified, referenced with respect to other strangers, at constructing a community that apart from being real, is genuine. A real work of art! And then the cruise, spaces and people, objects and services are constructed as something more than a simply functional space. A differentiated, collective and unique space. Is there anything more? The same analogy with which Ivan L. Munuera, paraphrasing T. Wolfe, describes the hot rod cars of the 1980s culture in North America, and. " ..(the hot rods) invoked an extreme aesthetics that could be seen as the manifesto of a differentiated context, based, on the most humdrum multiplied exponentially, : freedom, sex, power, movement and colour". A means of democratising culture.

D.F.W's article is so interesting because it has managed to establish a small theory for an alternative tourist practice, as a small microaction that attaches to a system from which it can no longer be freed. If you think about cruises, that article comes to mind. The question about what D.F.W. would have done if he had found that invitation, that blind date to have a meal with one of the city's inhabitants is a question about how that tourist practice could affect part of the experience of the city. And an attempt to establish under what conditions some forms

of tourism, and one of them is clearly the cruise experience, can become part of the political and urban rethinking to do with the issue of behaviour and subjectivity.

3

WHAT WOULD MR. BROWN OR MR. FERNANDEZ DO IF A FAMILY FROM SAN BLAS, A SUBURB OF ALICANTE, OR A FAMILY FROM ROME, ALSO FROM ANOTHER NON-TOURIST DISTRICT, INVITED HIM HOME FOR A MEAL ON THE DAY THAT THE CRUISE SHIP CALLED INTO ALICANTE OR TO CIVITAVECCHIA ?

How would he react to that if it happened to us? An interesting and non-committal contact with the reality of another world? An encounter with the problems forgotten during the voyage? An unexpected conversation between nameless people? Is accepting the invitation to a meal therefore just having a good time and adding another unusual experience to the uncommon experiences? Learning more, learning better, discover an inner part of the city that we surely would never have visited? Living the city as a fleeting, yet deep experience, discovering the inner virtual powers of the domestic arena?

At the end of her article on tourism, Estrella de Diego, in her book *Rincones de Postales*, resorts to the concept that Jacques Derrida developed along with Anne Dufourmantella in their Buenos Aires lectures and published in the book entitled *Of Hospitality*.

I include here a fragment of one of the many interviews that embrace this concept:

...”the essence of language, that is the reference to the other, is friendship and hospitality. And, in turn, these were not easy thoughts: when he (Lévinas) spoke of non ceded friendship and hospitality to *feeling good*”. (own translation). And further on

“Saying that hospitality is first is to claim that the interruption of the other has installed that relationship with myself. Or what is the same: I can only have a relationship with myself, with my “at home”, in that the interruption of the other has preceded my own conception of it: him and me.” (own translation).

It is true that the sense of Hospitality that J. Derrida refers to is directly connected with the migratory roles and the political assumptions underpinning them. Yet there is something intriguing in the text of J. Derrida even when the unfathomable distance existing between the reasons for accessing the city of those immigrants and of those tourists is acknowledged.

Can tourism be considered as a driver to mobilise a type of hospitality? This is essentially the reason among the many to think so: only by activating that relationship between different forms of citizenship can the political statements be activated. And that political mobilisation, which does not detract from its futile, extravagant and leisure entity, but is rather superimposed on it, that by intellectualising the process, converts the tourist movement into a cultural movement and helps to construct a more political, more controversial but more real reading of it. A less autonomous and less inward-looking reading, closer linked to the assumed responsibilities regarding the reading of the city or nature as complex assemblages.

Extending the experiences of the cruises by means of certain forms of relationship to the domestic space is to trust that what they have in common is going to enable their status as truth. A fortuitous encounter in the case of three conditions occurring and that allow the experiences to be exemplified. This corroborates the intuition that two such different ways of life are experienced from inside, and perceived from outside, as equivalents. The three categories that Ignacio Fariás proposes for that alternative ontology of the city would be as follows:

1. Both information systems provided by the two lived experiences suggest that neither experience exists as an outer but rather as an inner one. The lived experiences of the cruise are as inner and intimate are the experiences that really drive the life of the city. And both are set up and driven in a system of networks based on an extreme technological component.
2. If we think of the city not as a socially constructed, socially finished entity, but rather of it implying composition work, we need only observe to what point this work exists in the experience of the cruise, constructed and projected from the very catalogue, conceived, designed and disseminated as an infinite variety of forms of coexistence among the very different types of agents and objects.
3. Considering the cruise as something equivalent to a multiple object goes far beyond understanding it as a sum of superimposed experiences. A multiplicity that...”does not just result from the different networks of practices in which an object is updated, but rather that results from the internal virtual trends and potentials of the object and that implies multiple possibilities of joint initiations.”

Yet three conditions would be necessary for that encounter to be feasible, for that meal, even if it is a disaster, as is the case of most blind dates, to exist, for despite not being able to say everything they want, for that assemblage of assemblages even if it is not real, to be genuine, as Antonin Artaud sought from the role of art. Bruno Latour explained them when seeking to redefine the idea of *construction*. 1. On the one hand, he always called for the dual condition, *doing by doing*. This is what is intended to happen in that action of somebody on something, of something on somebody: of the visitor on the domestic space, on the form of the city, on

the city itself, of the local resident on the stranger. 2. The acceptance of the uncertainty of the result. And nothing more uncertain than that encounter, nothing more uncertain than the direction of that action, nothing more blurred than the result of that experience, that could even end up being dramatic! What would have happened if one of your guests stole from you while you had them to dinner? J. Derrida also discusses this. It is a tense relationship and this hospitality is anything but easy and serene. "The very act of providing hospitality, even if it had been a disaster, would have made sense, would have been the first act of justice to recognise myself in me, to recognise me in the other".(own translation). For the tourist to be really my other self. 3. Finally, the inclusion of the value judgement, the action being qualified as something good or bad. Identifying the action at its sources means going beyond intentions. Nothing to do with the goodness of the source, nothing to do with feeling good: the very quality of the action. Meeting these conditions is what removes the moral condition from hospitality to channel the events as political entities that formulate a subjectivity that can make the city something really better.

“Working at an interstitial distance from the state, a distance that I have tried to describe as democratic, we need to construct political subjectivities that are not arbitrary or relativistic, but which are articulations of an ethical demand whose scope is universal and whose evidence is faced in a concrete situation. This is dirty, detailed, local, practical and largely unthrilling work. “” S. Crichtley, *Infinitely Demanding*

Whatever the intellectual proximity or remoteness, or the emotional agreement or disagreement that this quote causes, one cannot deny the relevance for many, and in particular, for the world of architecture of the issue raised by S. Crichtley: where and how can the construction of new political subjectivities occur. And once we have accepted the reality that we are all tourists, what role tourism can play in the construction of that subjectivity (1) and how tourism can contribute to the construction of that essential actant (2) that is the city.

Tourism is one of the essential physical networks all over the city. They literally destroy it, abusing it as much they love it. In the words of Chantal Mouffe, a network that would form part of the "passions" of the collective political identities. Tourism, and particularly cruise tourism, converts visiting places of interest into a type of religious ritual pilgrimage. The sightseeing tour as a secular pilgrimage, accumulation of grace, by visiting the shrines of high culture as David Lodge points out in his highly amusing book, *Paradise News*. Souvenirs as relics, tourist guides as devotional aid. All of which is beyond religions and political creeds. Tourism twins, unites, democratises travel. Yet the city does not withstand this pressure. The most sensible voices rise up against this form of exhausting and use of the land, this intensive use of the cultural goods, of nature itself. Agonistic ways of developing this contraction have to be found: how to establish conflict-ridden dynamics so that that exercise in leisure, something that is already instilled in us, is installed as a common good. C. Mouffe's political proposal is a pluralistic radical democracy model, where its key objective is to defend

political liberalism and pluralism to extend the democratic revolution. That triggering means fighting for the construction of a new supremacy, which enables the ongoing reformulating of the principles of freedom and equality, as it is impossible to affirm a substantive and conclusive concept, unique and stable of the common good in a system of constant social evolution.

What is, in this context of freedom, of travelling, of seeing, of visiting and experiencing nature, the condition in which the equality status could occur? It is the equality between the common good of the instituted heritage, the natural and the cultural, and that other instituting common good, as a task, as a possibility, as a changing fate. An equality between residents and visitors, between agents and actants, between nature and city. The possibility of constructing between the local and the foreign, from inside, some offsetting protocols, that go beyond the institutional ones, of what is proclaimed and recognised officially, is something constructed jointly from a close and common source. The organisation of small citizen movements that acknowledge the visitors as virtual citizens and that the latter acknowledge in the spaces offered by their hosts a welcoming spirit halfway between criticism and celebration.

What would happen if the tourist visited the mobility systems of the cities, the hospital system, the universities or environmental associations? We do not deny the mass movement of tourists, just as much as we propose a means to reach out to the reality visited through minor scale actions, a reverse of the massive expansion models, models that are based on the little knowledge constructed prior to the trip or the little trace that it subsequently leaves. The democratic tourist cells act, are moved about in the cruise ships and operate as "*critical movements*" that leave a rather more own and experienced trace, something capable of generating a new dimension simultaneously of the tourist and the local residents. The cruise is the nomad city of those cells and the city its territory of application of emotion and knowledge.

And it is not so much about denying or hiding the difficulty of the conflict and of the encounter, but rather as Ivan L. Munuera explained about hyping it up, of creating a intermediary alternative terrains that produce productive debates, "where there can be no return to make-or-break, unambiguous visions, to the absence of debates or to the exclusion of what is considered marginal. And they do so through new descriptions and positioning, which are hyped up, which clash. But above all, which discuss, which fight and which make love".

We referred to these new descriptions and positioning at the start of this paper when we argued that they are poetical forms, which without a unique response, are installed as an infinitive demand, which is always to come, but which are the only ones that automatically become the forms of the complex assemblage that is the city.

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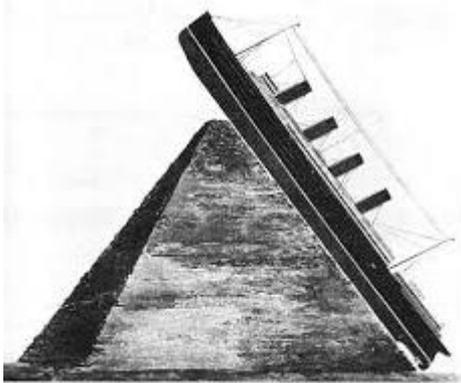
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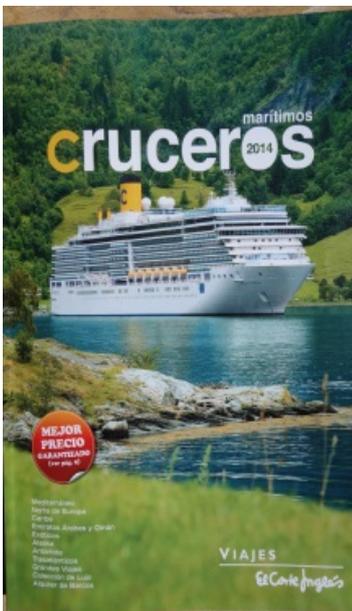


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Cover of magazine Carrer de la Ciutat, 1979, including article “Leviathan Steamers” form J M Torres Nadal

Image from Brochure of Cunard Express Company, used for L. Corbusier in his photomontage

Catálogo traveler Bussiness El Corte Ingles 2014



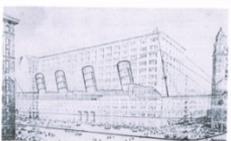
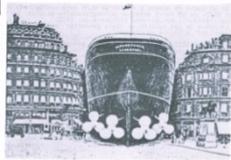
CARRER DE LA CIUTAT
REVISTA DE ARQUITECTURA

N.º 6 ENERO 1979

PRECIO 90 PESETAS

Leviathan steamers

En un momento de crisis, el mundo de la arquitectura se enfrenta a un futuro incierto. El momento actual es el momento de la "crisis" y el momento de la "reconstrucción". El momento de la "crisis" es el momento de la "reconstrucción". El momento de la "reconstrucción" es el momento de la "crisis".



Construcción arquitectónica del edificio de la Universidad de Valencia. José María Torres Nadal.

