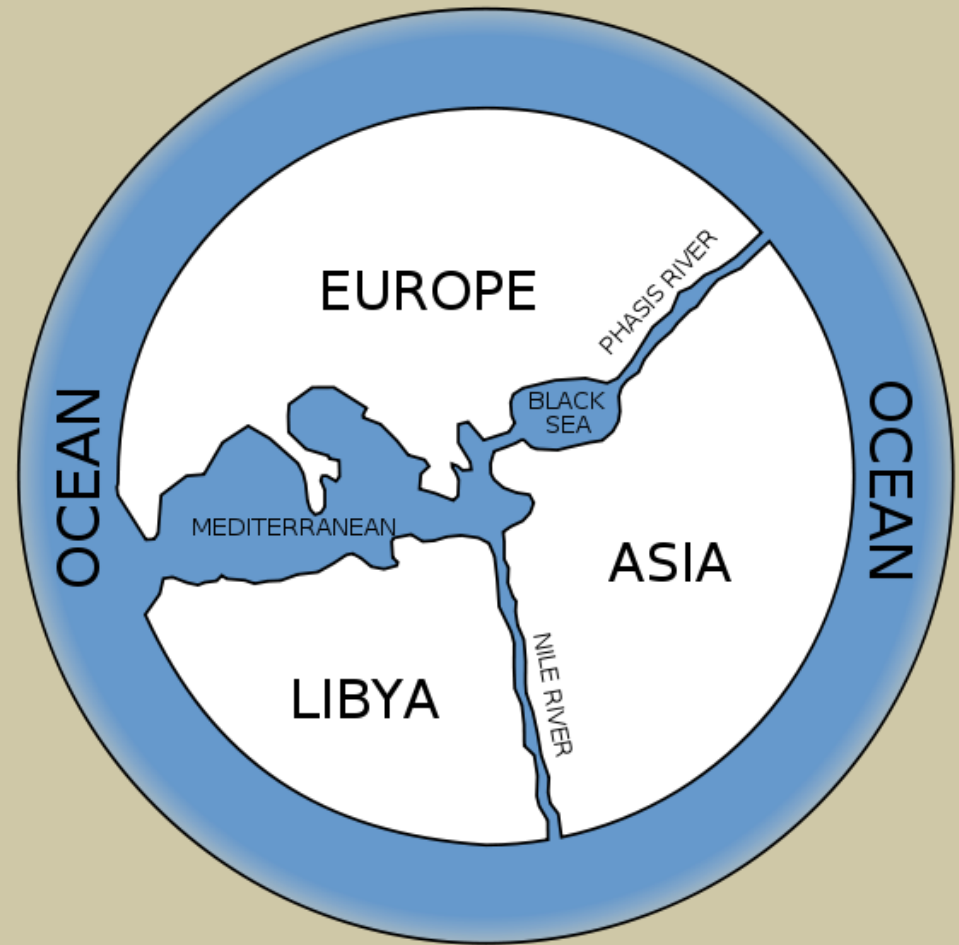


ΑΠΟΨΗ ΑΠΟ ΨΗΛΑ

ΕΠΟΠΤΕΙΑ – ΑΠΟΣΤΑΣΗ – ΕΛΕΓΧΟΣ – ΕΞΟΥΣΙΑ

ΦΥΣΙΚΗ ΕΠΟΠΤΕΙΑ
ΝΟΗΤΙΚΟ ΜΟΝΤΕΛΟ

ΑΠΕΙΚΟΝΙΣΕΙΣ ΤΟΥ ΚΟΣΜΟΥ ΣΤΟΝ ΑΡΧΑΙΟ ΚΟΣΜΟ

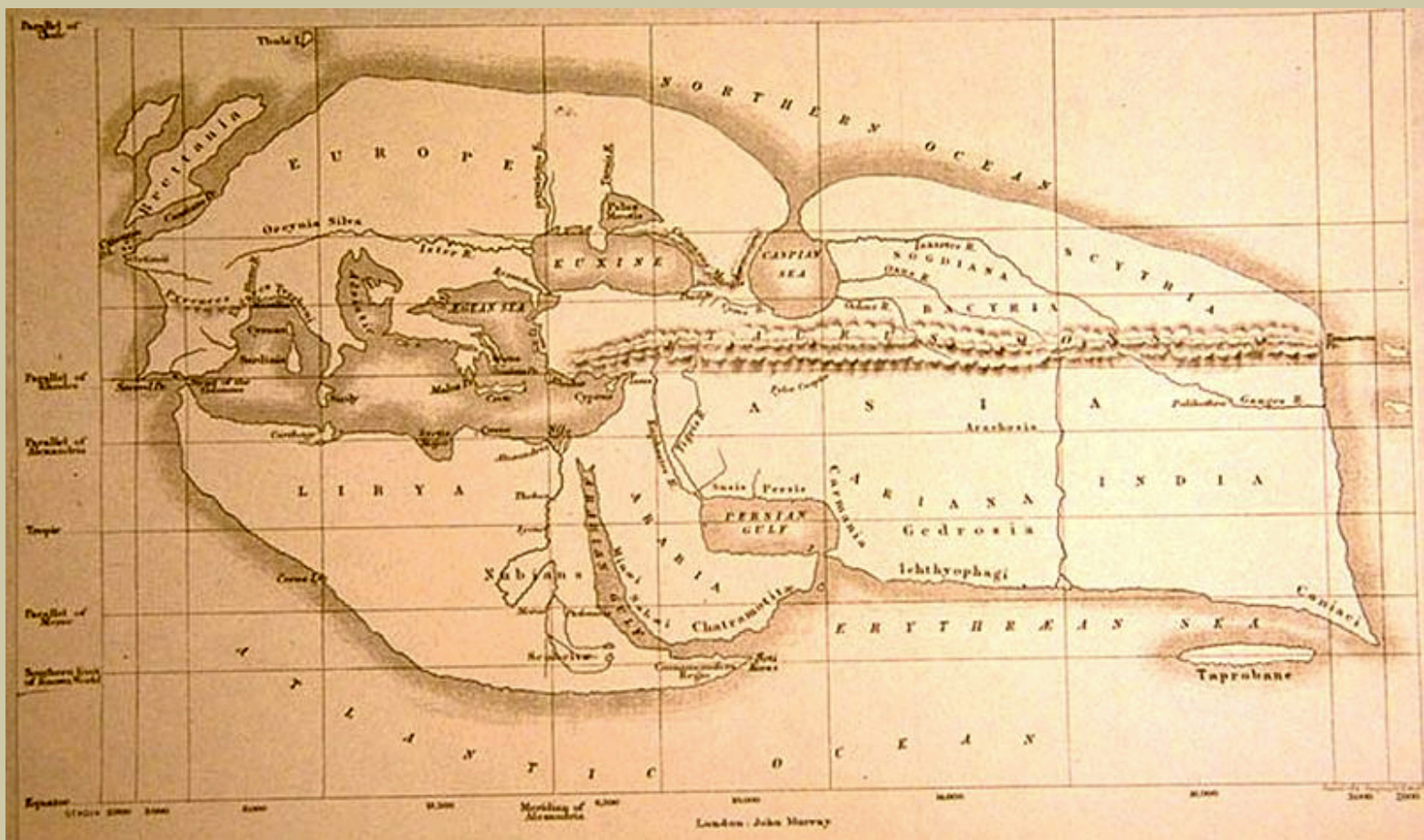


Babylonian *Imago Mundi*
(c. 600 πΧ), Η Βαβυλώνα στον Ευφράτη
Οι χάρτες της Μεσοποταμίας
απεικονίζουν την άμεση περιοχή.

Αναπαράσταση του χάρτη του Αναξίμανδρου
(c. 610 – 546 BCE).
Απεικόνιση του συνόλου του γνωστού
κόσμου.

Στους αρχαίους λαούς είναι διαφορετική η αντίληψη του χώρου, του χρόνου και του προσανατολισμού. Στη δική τους καθημερινότητα, κάθε τόπος εκπροσωπούσε κάτι από τον ευρύτερο χώρο ή και το σύμπαν με επίκεντρο τον ομφαλό της γης, τοποθετημένο για κάθε λαό στο δικό κέντρο.

Λίλα Λεοντίδου, Αγεωγράφητος χώρα

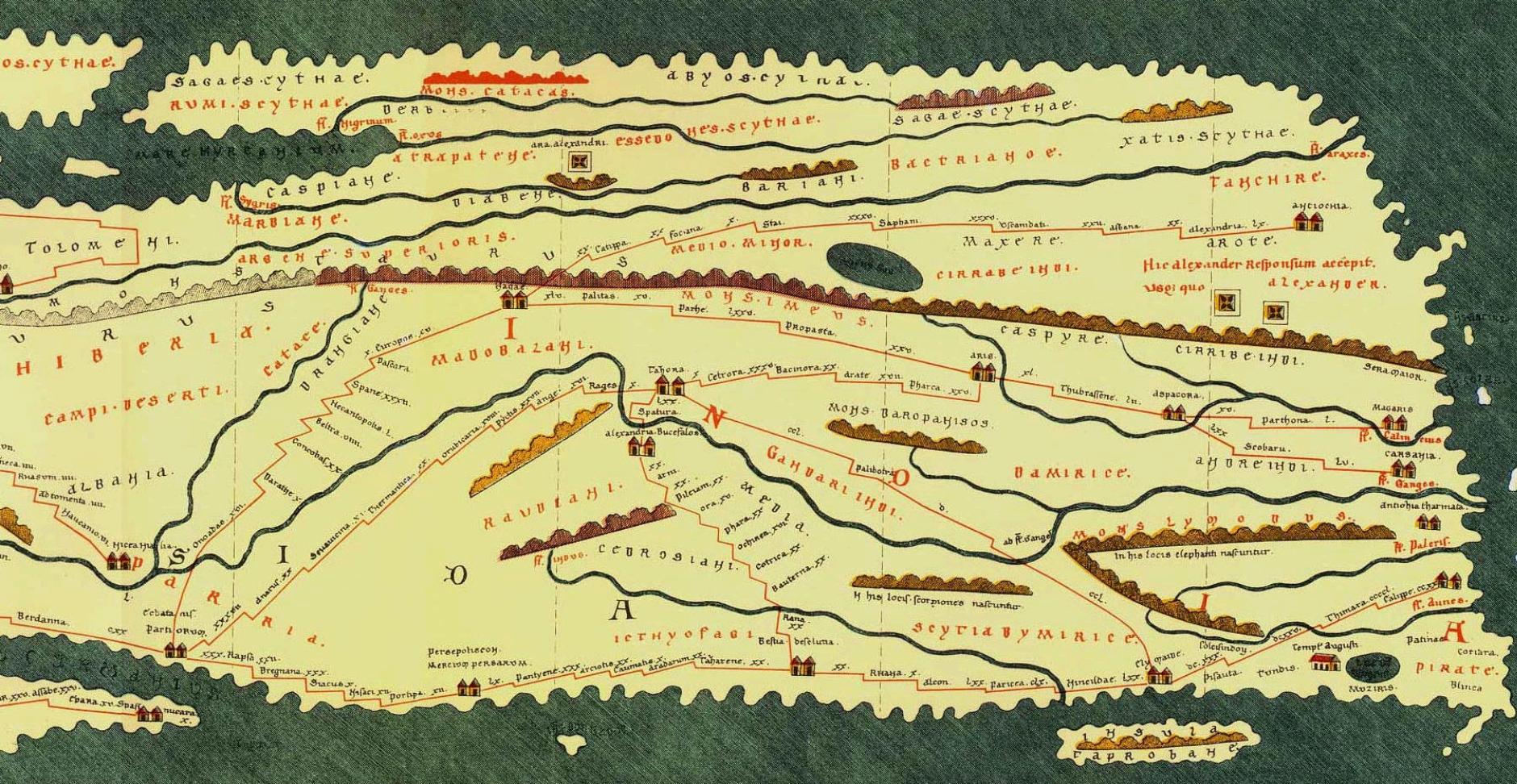


Αναπαράσταση του χάρτη του Ερατοσθένη (276-194 πΧ). Περιείχε πληροφορίες για τις εκστρατείες του Μεγάλου Αλεξάνδρου. Η Ασία εμφανίζεται μεγαλύτερη, δηλώνοντας μια νέα κατανόηση του μεγέθους της ηπείρου αυτής.

Ο Ερατοσθένης είναι ο πρώτος γεωγράφος που ενσωματώνει Παράλληλους και Μεσημβρινούς στις χαρτογραφικές απεικονίσεις του.

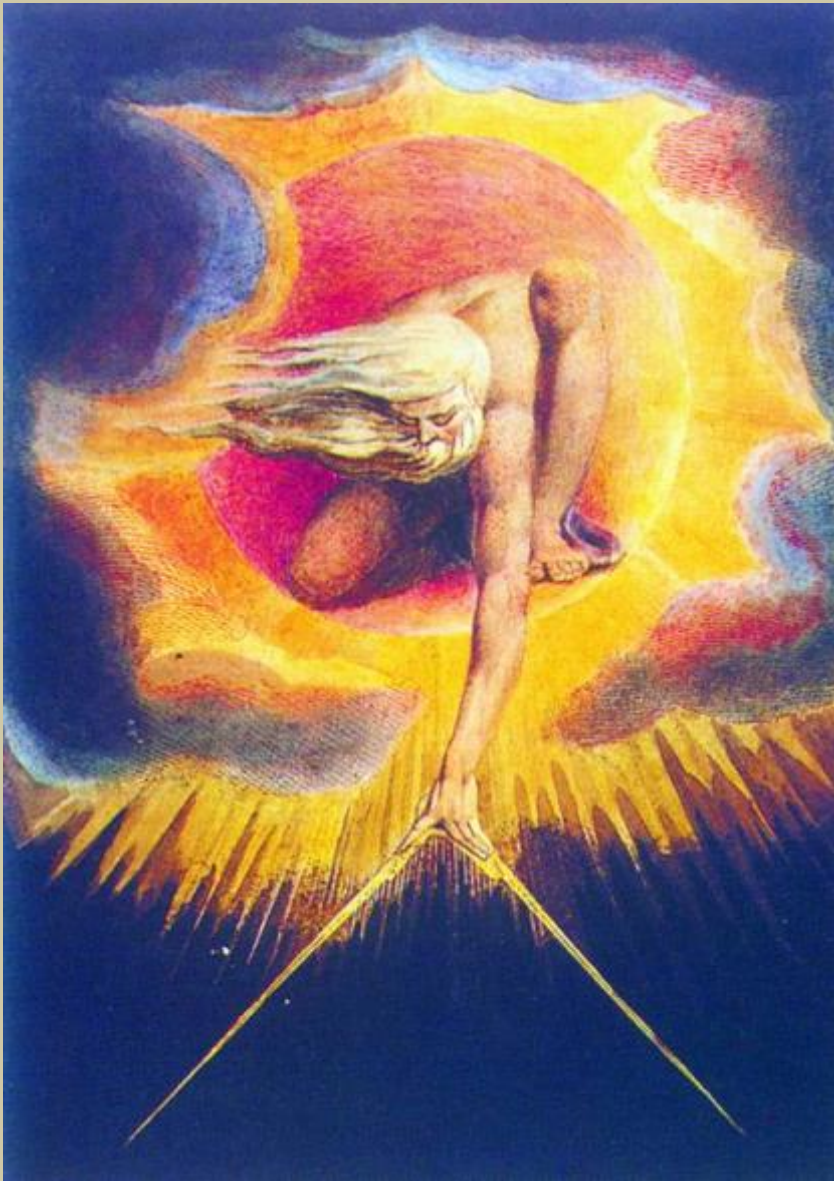


Ο χάρτης του Πτολεμαίου (150 μΧ),
επανασχεδιασμένος τον 15^ο αιώνα..



Χάρτες Ρωμαϊκής εποχής

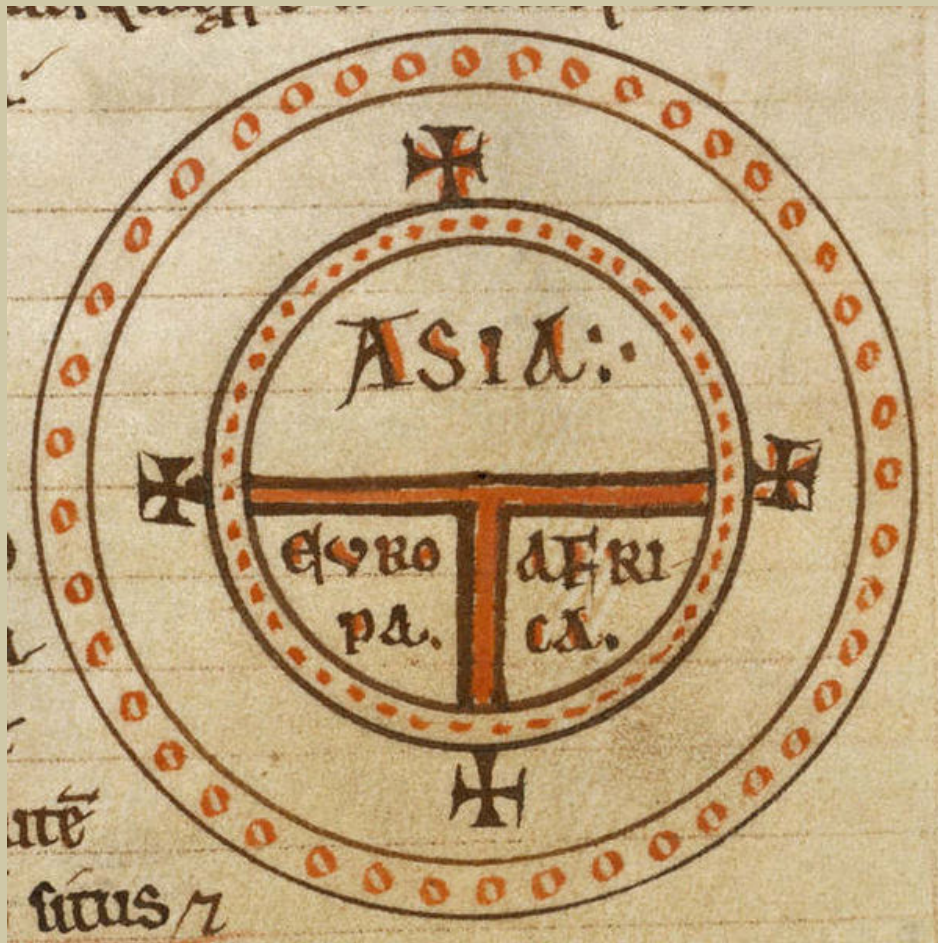
Ο ΘΕΟΣ ΓΕΩΜΕΤΡΗΣ



Ancient of Days, William Blake, 1794



God the Geometer. 13th Century Manuscript. The Austrian National Library, Vienna.



**ΣΥΜΒΟΛΙΚΕΣ
ΑΝΑΠΑΡΑΣΤΑΣΕΙΣ
ΤΟΥ ΚΟΣΜΟΥ**

«T» και «O» χάρτης του Ισίδωρου της Σεβίλλης (c. 636)

T: Τριγωνική αναπαράσταση της Μεσογείου που χωρίζει τις 3 ηπείρους

O: Η κυκλική μορφή του Ωκεανού



Η άποψη για τον κόσμο
εστιάζει στην περιοχή
ενός φέουδου και
κυριαρχείται από την
θρησκεία, δημιουργώντας
μια **μη-υλική σχέση** με
την πραγματικότητα.

Η πραγματικότητα και
κάθε παραγωγική σχέση
στηρίζεται στη Θεία
βούληση.

**Το σημείο παρατήρησης
και η έννοια του απείρου
αναφέρονται στον θεό.**

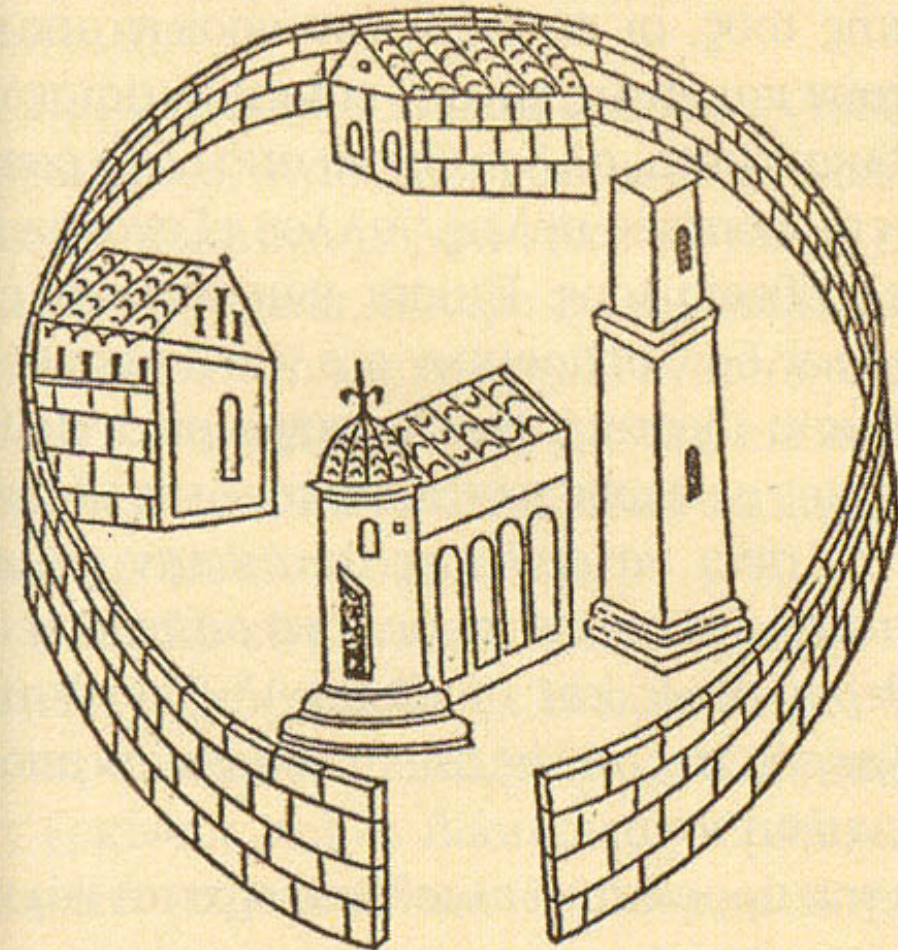


ΣΥΜΒΟΛΙΚΕΣ ΑΝΑΠΑΡΑΣΤΑΣΕΙΣ ΤΟΥ ΚΟΣΜΟΥ

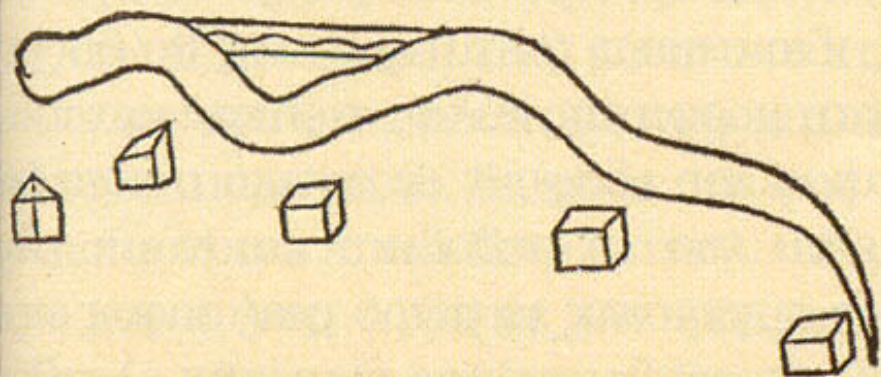
Κέντρο του κόσμου η
Ιερουσαλήμ

Ο κόσμος περιβάλλεται από
τον Ωκεανό.

**ΣΥΜΒΟΛΙΚΗ/ ΑΡΧΕΤΥΠΙΚΗ
ΑΝΑΠΑΡΑΣΤΑΣΗ ΤΩΝ ΠΟΛΕΩΝ**



Ιδανική πόλη κατά το
εγχειρίδιο του
Aqgenus Urbicus, 9ος αι.



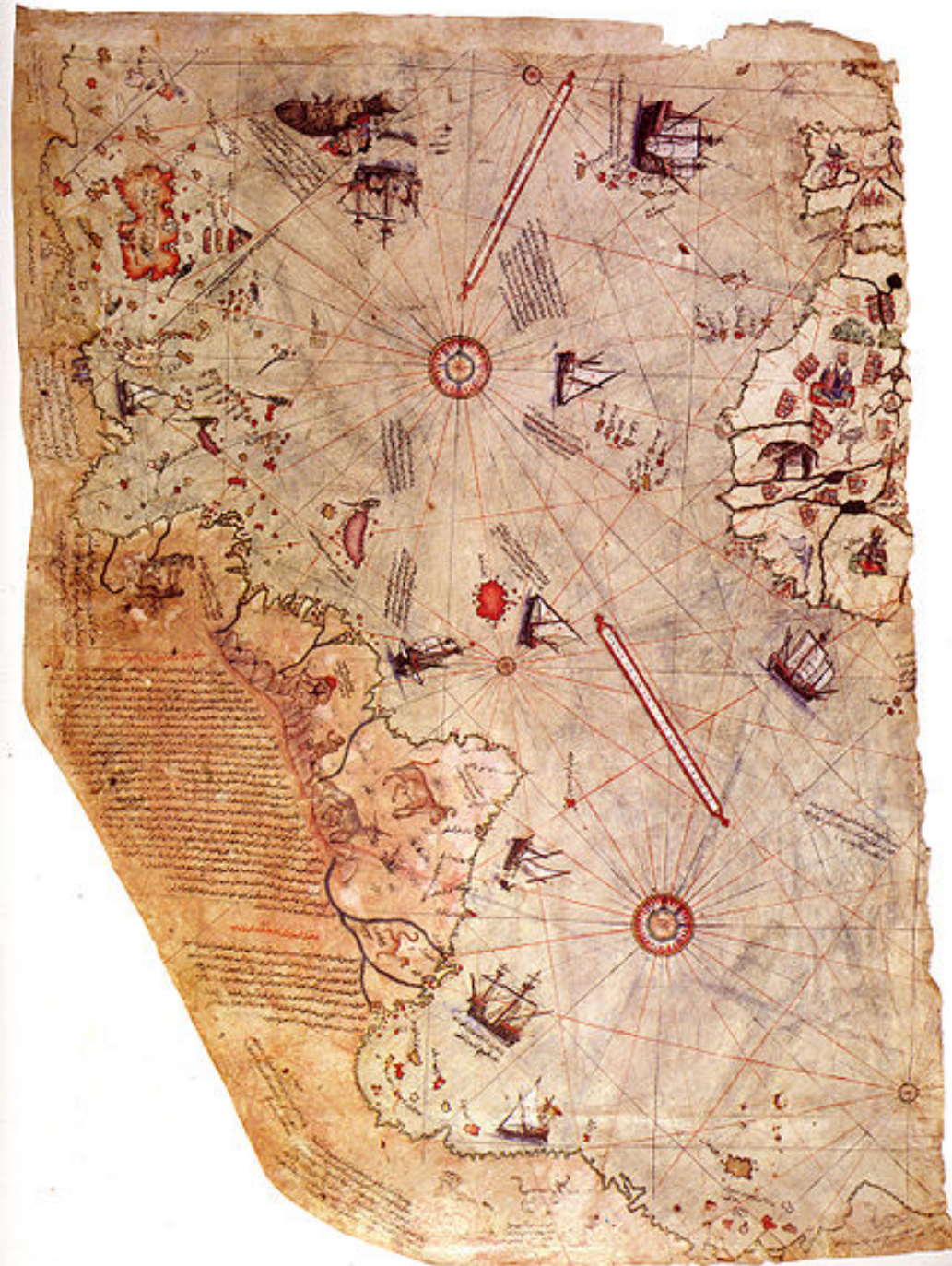


Φανταστική άποψη της Αθήνας, 1494,
Ξυλογραφία των M.Volgemuth, W.Pleydenwirth
«Τόπος και Εικόνα», Τόμος Α, Ολκός



Διαδρομές προσκυνητών

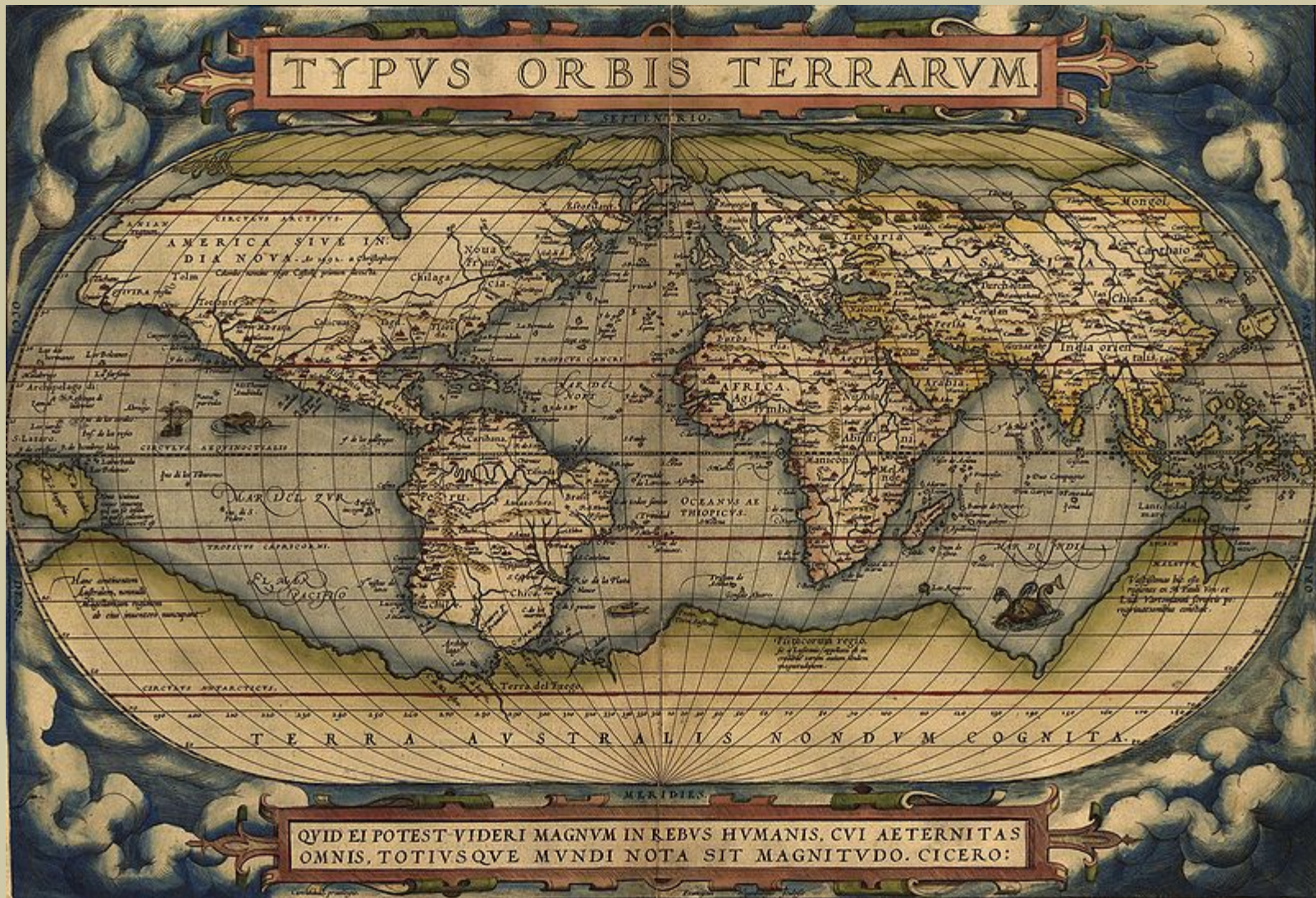




ΠΟΡΤΟΛΑΝΟΙ

Τμήμα του χάρτη του Οθωμανού Πίρι Ράις, ναύαρχου και χαρτογράφου, 16^{ος} αιώνας. Το τμήμα αυτό (περίπου το 1/3 του αρχικού παρουσιάζει την δυτική Ευρώπη, την Αφρική και τις ακτές της Βραζιλίας.





Το Θέατρο του Κόσμου (*Theatrum Orbis Terrarum*), 1570 Αντβέρπη, θεωρείται ο πρώτος σύγχρονος Άτλας.

ΤΕΧΝΗ ΤΗΣ ΘΕΑΣΗΣ ΤΩΝ ΠΟΛΕΩΝ - VEDUTISMO



Veduta del Canale Grande, Canaletto

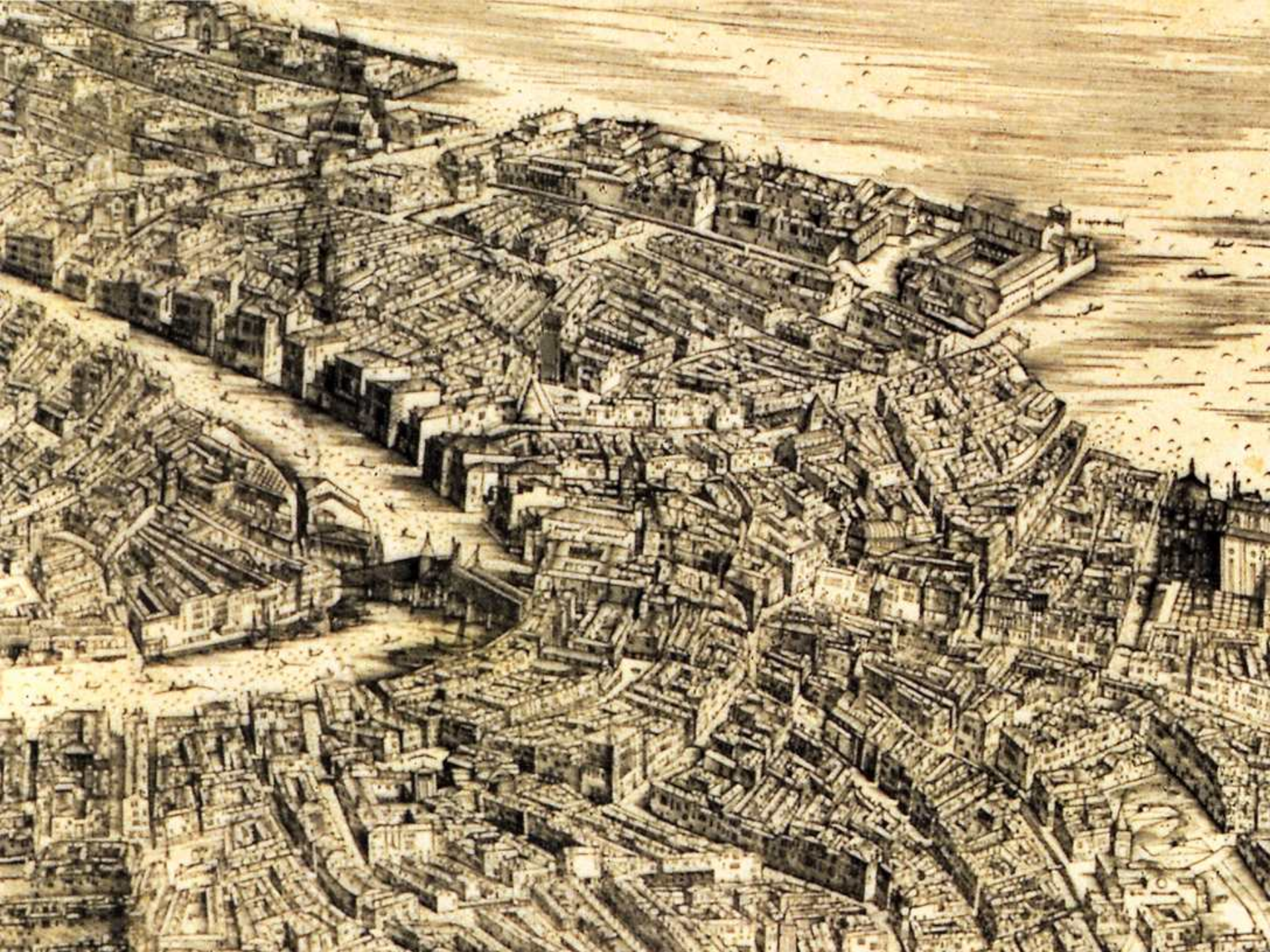
Η ΤΕΧΝΗ ΤΗΣ ΘΕΑΣΗΣ ΑΠΟ ΨΗΛΑ

Η τέχνη της θέασης οδηγεί τους επισκέπτες μιας πόλης να αναζητούν υψηλά κτήρια ή ψηλά σημεία παρατήρησης προκειμένου το βλέμμα τους να αγκαλιάσει την πανοραμική θέα.

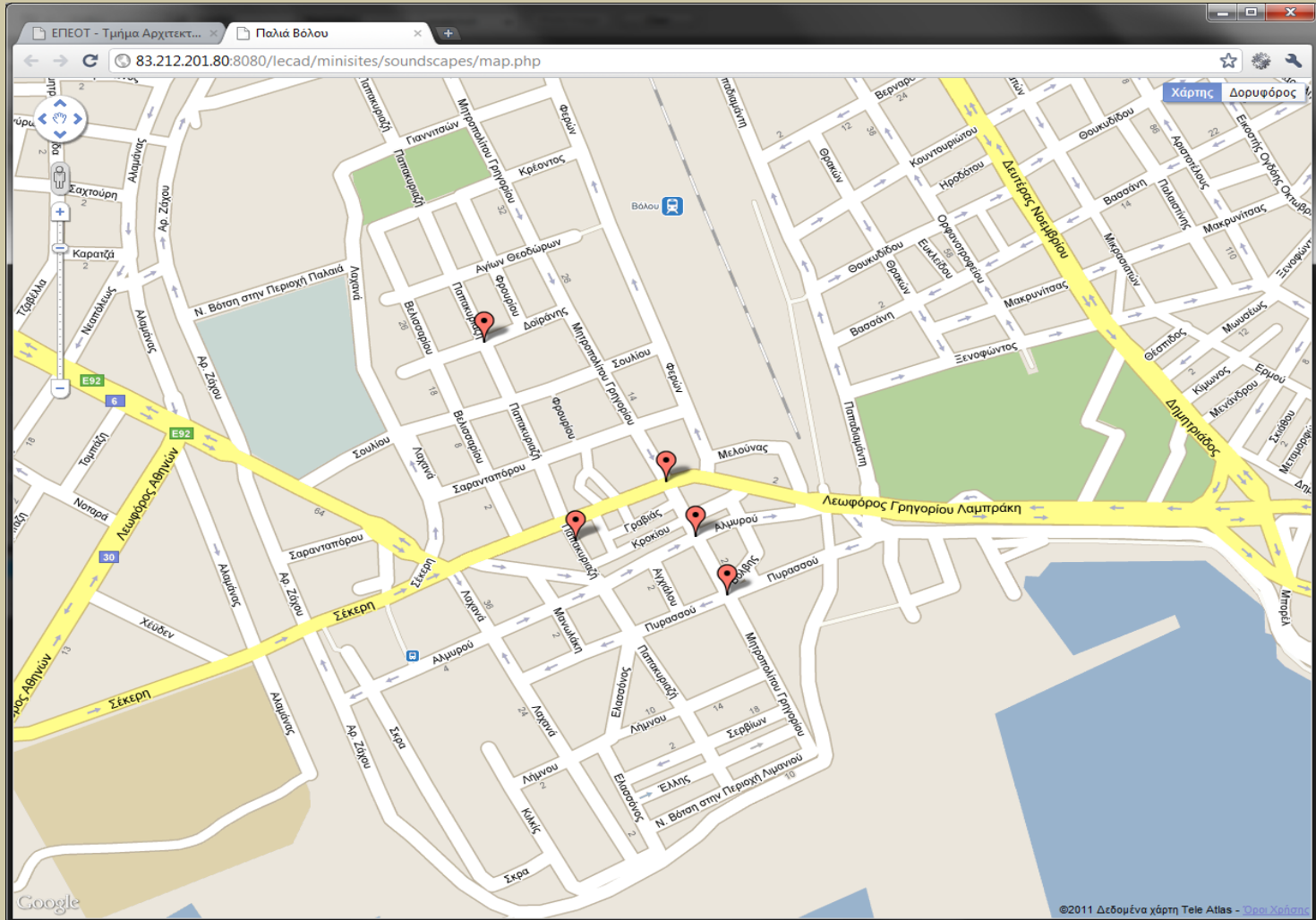


Άποψη της Βενετίας από το μάτι του πουλιού, Jacobo de Barbari, 1500

Η ξυλογραφία αποτελείται από τμήματα και η αναπαράσταση βασίστηκε σε λεπτομερή έρευνα και καταγραφή των δρόμων και των κτηρίων του Barbari από ψηλά σημεία στην πόλη.

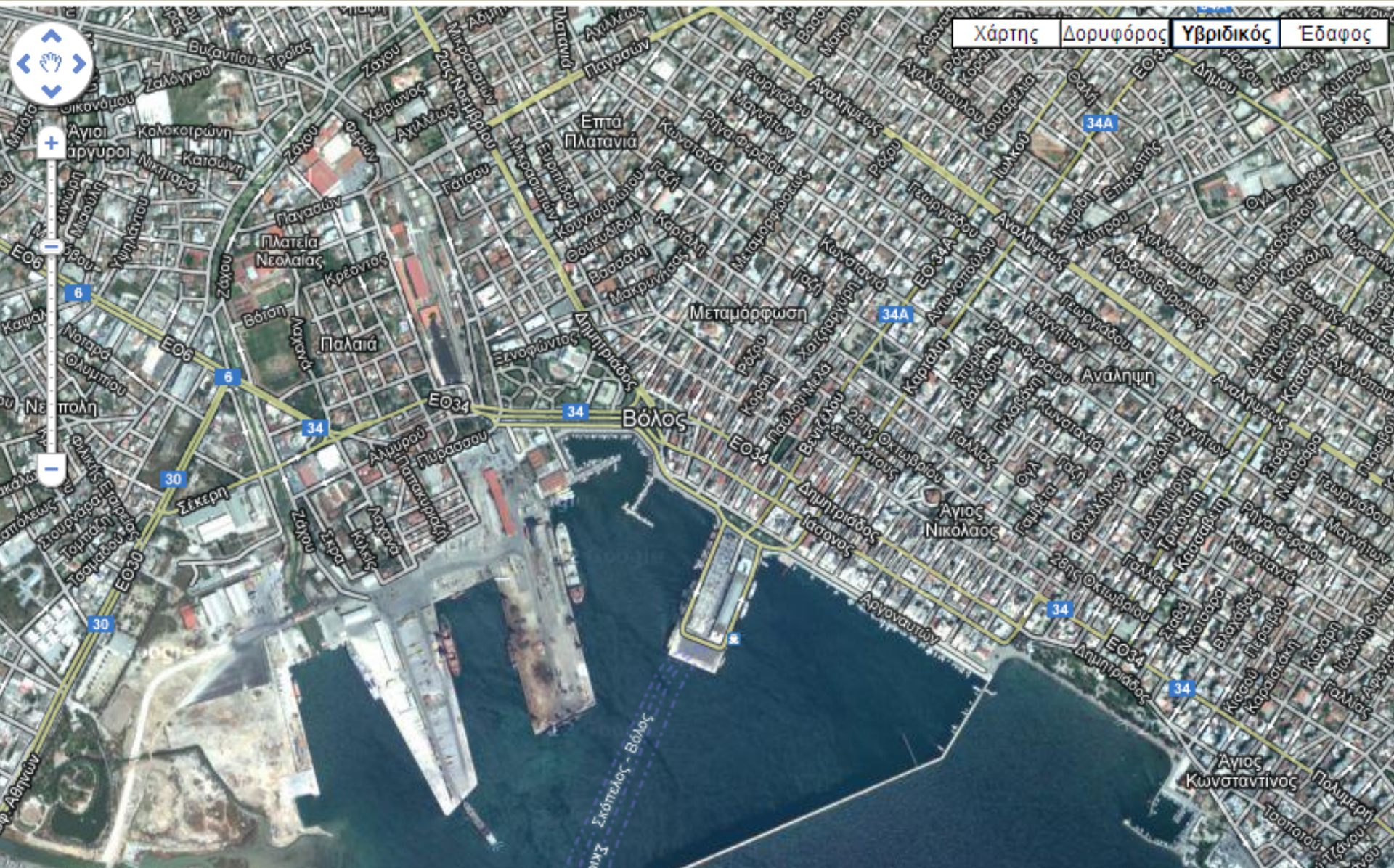


Google Maps





Χάρτης Δορυφόρος Υβριδικός Έδαφος



Βόλος

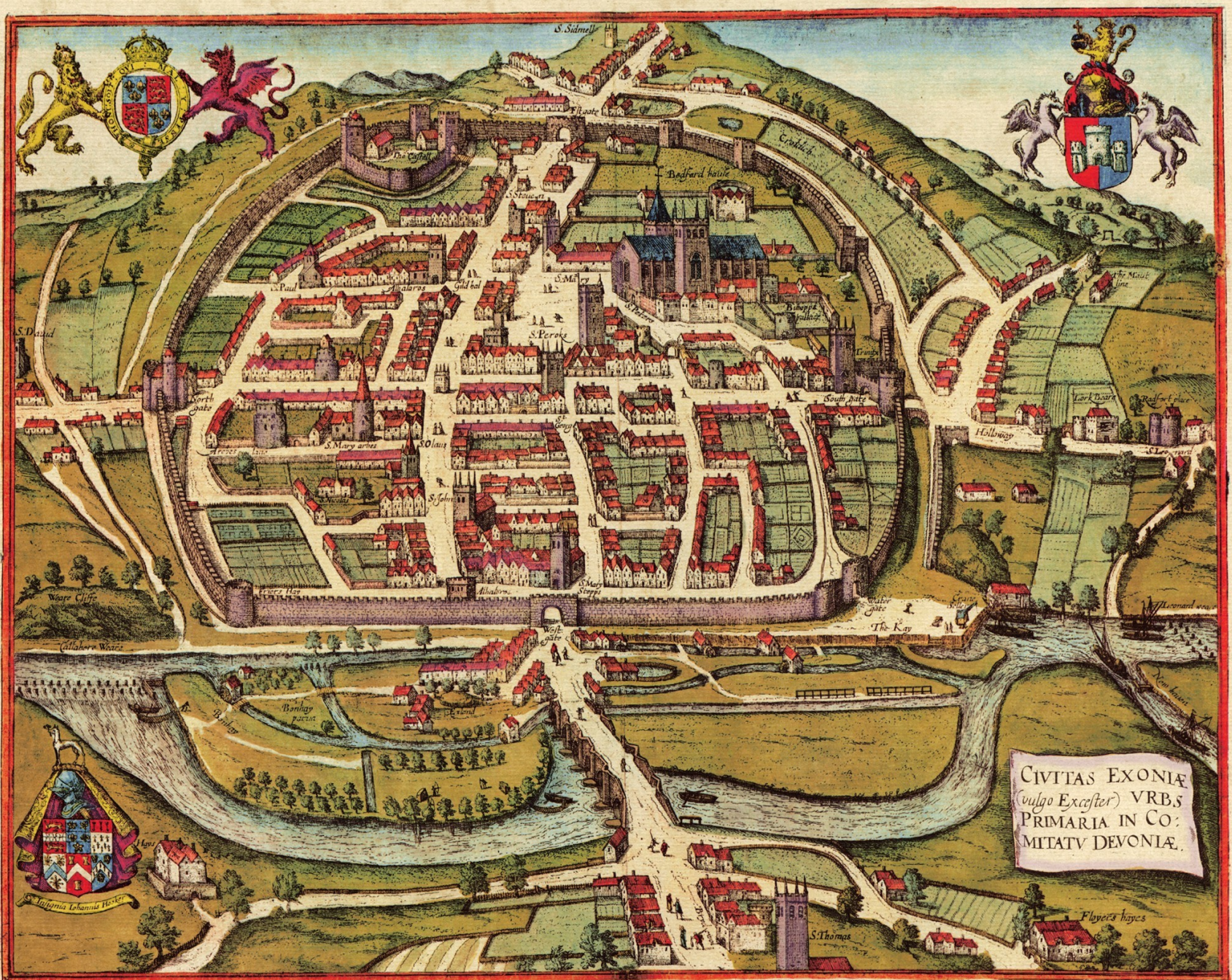
Σκάπελος - Βόλος

Αγιος Κωνσταντίνος



- | | |
|----------------------|------------------------|
| 1. Conscience poort | 20. Rogardien |
| 2. Conscience poort | 21. S. Godefridus |
| 3. Conscience poort | 22. S. Peter |
| 4. De Cale poort | 23. S. Catharin |
| 5. Conscience poort | 24. De walle |
| 6. Conscience poort | 25. Veerwaer |
| 7. Conscience poort | 26. Bergen |
| 8. Conscience poort | 27. S. Martin |
| 9. Conscience poort | 28. S. Laurentius |
| 10. Conscience poort | 29. Die groen guldehof |
| 11. Conscience poort | 30. Conscience |
| 12. Conscience poort | 31. S. Martinus |
| 13. Conscience poort | 32. S. Godefridus |
| 14. Conscience poort | 33. S. Peter |
| 15. Conscience poort | 34. S. Catharin |
| 16. Conscience poort | 35. De walle |
| 17. Conscience poort | 36. Veerwaer |
| 18. Conscience poort | 37. Bergen |
| 19. Conscience poort | 38. S. Martin |
| 20. Conscience poort | 39. S. Laurentius |
| 21. Conscience poort | 40. Die groen guldehof |
| 22. Conscience poort | 41. Conscience |
| 23. Conscience poort | 42. S. Martinus |
| 24. Conscience poort | 43. S. Godefridus |
| 25. Conscience poort | 44. S. Peter |
| 26. Conscience poort | 45. S. Catharin |
| 27. Conscience poort | 46. De walle |
| 28. Conscience poort | 47. Veerwaer |
| 29. Conscience poort | 48. Bergen |
| 30. Conscience poort | 49. S. Martin |
| 31. Conscience poort | 50. S. Laurentius |
| 32. Conscience poort | 51. Die groen guldehof |
| 33. Conscience poort | 52. Conscience |
| 34. Conscience poort | 53. S. Martinus |
| 35. Conscience poort | 54. S. Godefridus |
| 36. Conscience poort | 55. S. Peter |
| 37. Conscience poort | 56. S. Catharin |
| 38. Conscience poort | 57. De walle |
| 39. Conscience poort | 58. Veerwaer |
| 40. Conscience poort | 59. Bergen |
| 41. Conscience poort | 60. S. Martin |
| 42. Conscience poort | 61. S. Laurentius |
| 43. Conscience poort | 62. Die groen guldehof |
| 44. Conscience poort | 63. Conscience |
| 45. Conscience poort | 64. S. Martinus |
| 46. Conscience poort | 65. S. Godefridus |
| 47. Conscience poort | 66. S. Peter |
| 48. Conscience poort | 67. S. Catharin |
| 49. Conscience poort | 68. De walle |
| 50. Conscience poort | 69. Veerwaer |
| 51. Conscience poort | 70. Bergen |
| 52. Conscience poort | 71. S. Martin |
| 53. Conscience poort | 72. S. Laurentius |
| 54. Conscience poort | 73. Die groen guldehof |
| 55. Conscience poort | 74. Conscience |
| 56. Conscience poort | 75. S. Martinus |
| 57. Conscience poort | 76. S. Godefridus |
| 58. Conscience poort | 77. S. Peter |
| 59. Conscience poort | 78. S. Catharin |
| 60. Conscience poort | 79. De walle |
| 61. Conscience poort | 80. Veerwaer |
| 62. Conscience poort | 81. Bergen |
| 63. Conscience poort | 82. S. Martin |
| 64. Conscience poort | 83. S. Laurentius |
| 65. Conscience poort | 84. Die groen guldehof |
| 66. Conscience poort | 85. Conscience |
| 67. Conscience poort | 86. S. Martinus |
| 68. Conscience poort | 87. S. Godefridus |
| 69. Conscience poort | 88. S. Peter |
| 70. Conscience poort | 89. S. Catharin |
| 71. Conscience poort | 90. De walle |
| 72. Conscience poort | 91. Veerwaer |
| 73. Conscience poort | 92. Bergen |
| 74. Conscience poort | 93. S. Martin |
| 75. Conscience poort | 94. S. Laurentius |
| 76. Conscience poort | 95. Die groen guldehof |
| 77. Conscience poort | 96. Conscience |
| 78. Conscience poort | 97. S. Martinus |
| 79. Conscience poort | 98. S. Godefridus |
| 80. Conscience poort | 99. S. Peter |
| 81. Conscience poort | 100. S. Catharin |

BRUXELLA, vrbs aulicorum frequentia, fontium copia, magnificentia principalis aulae, Cunctae domus, ac plurium altarium splendore, nobilissima: Et, quod de sua Burdegala dicitur, summus, clementia hinc coeli miris, et ubique larga indulgentia terrae. Huius incolae, ceterum opes suas ostentant praeter ceteris, et maxime oecus multorum Templorum omnium hoc loco magnificentissimum est. D. Gudule, Canoniorum Collegio insigne. H. A. Barlandus. 1645.

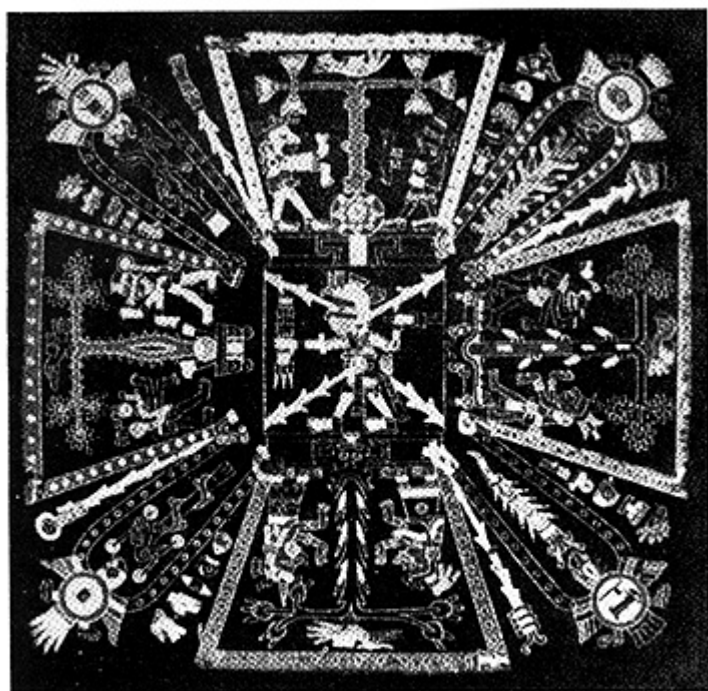


© Historic Cities Research Project. Courtesy of Ozgur Tufekci

Map of Exeter 1617



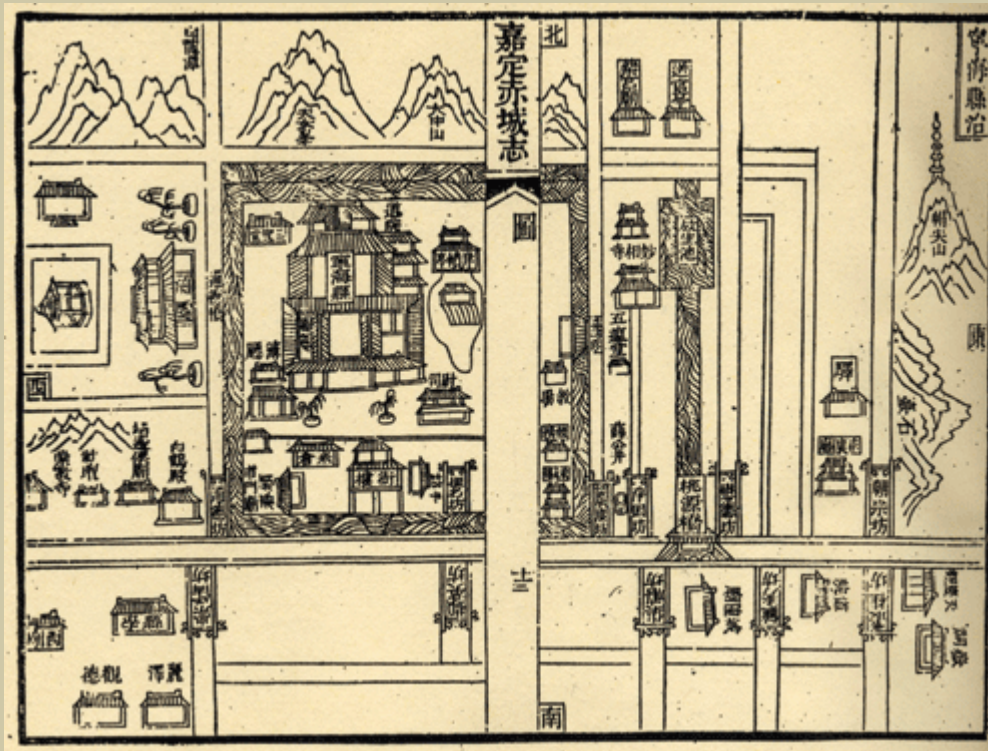




A WORLD-PICTURE OF THE AZTECS

First page of the Codex Ferjérvári-Mayer, representing the five regions of the world, and their tutelary deities.



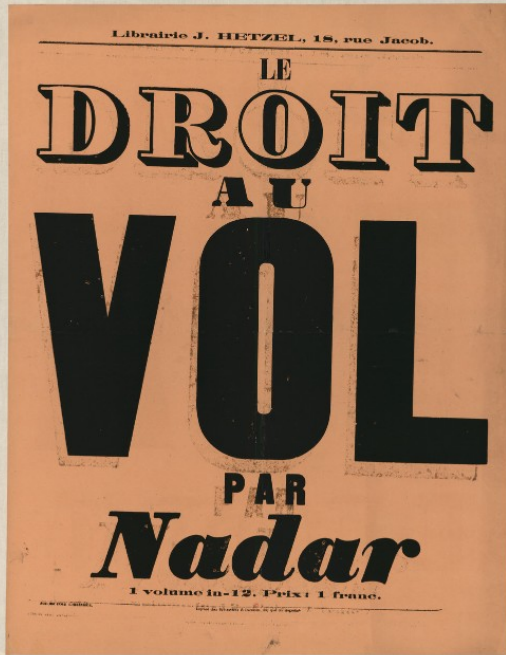


Ning-hai County, China

Created: 13th c.

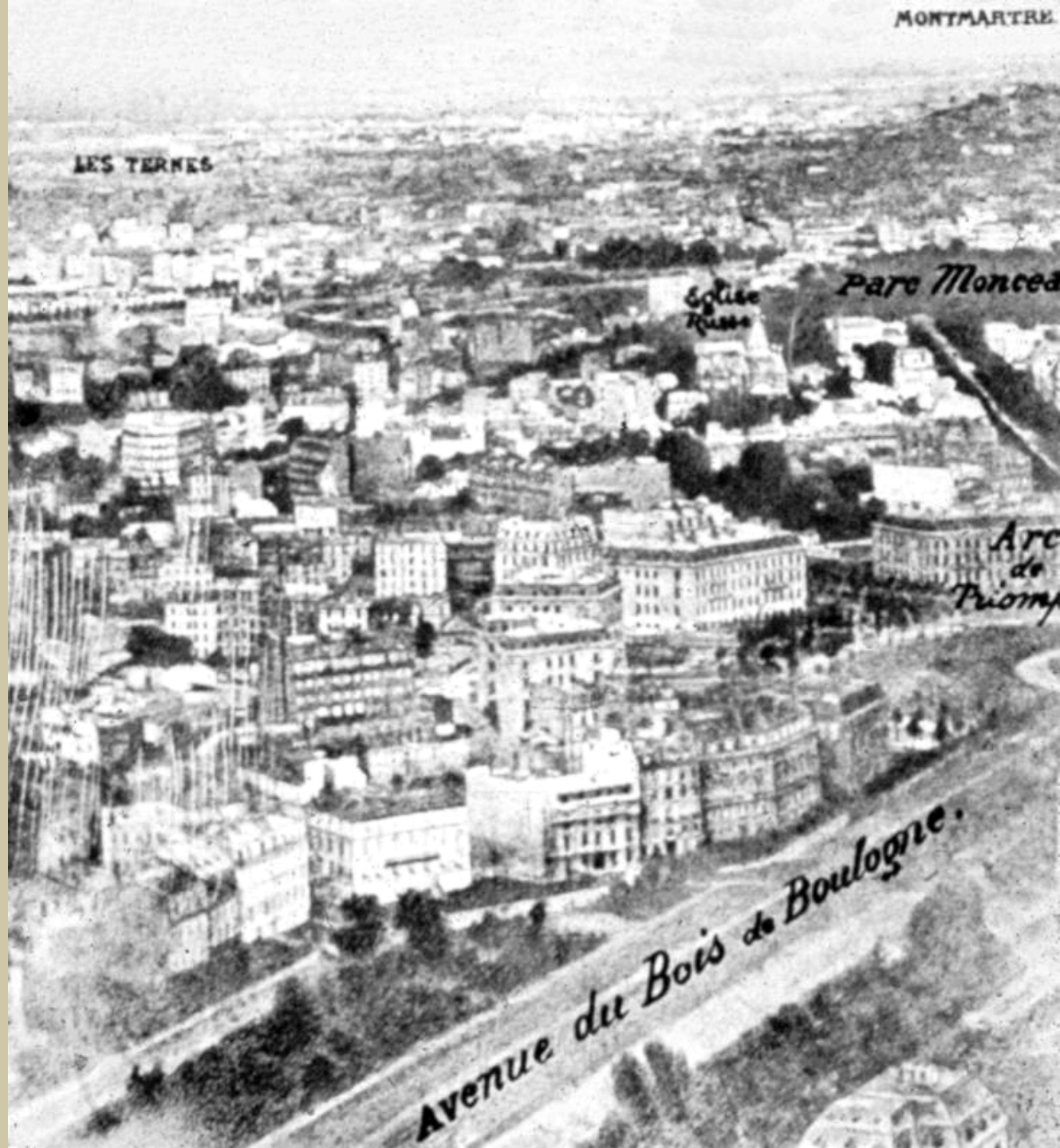
Author: Unknown

Maps like this were common accompaniments to 13th century Chinese gazetteers, which offered government officials detailed information on their prefectures and counties—including transportation routes, population figures, and notes on local customs. The map depicts a complex of government buildings (center left) isolated by a moat or canal (represented by a perimeter of squiggly lines), and connected by bridges to surrounding neighborhoods.

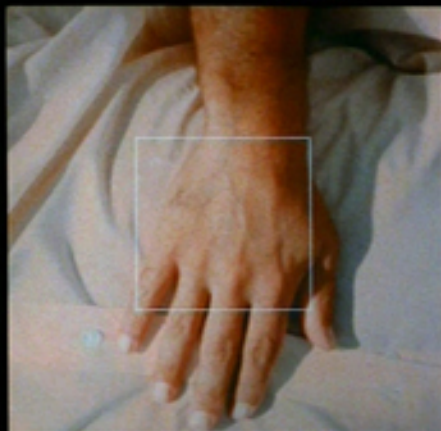


«Το δικαίωμα στην πτήση»

Ναντάρ – μια από τις
πρώτες του εναέριας
φωτογραφίες του
Παρισιού, 1858



1 meter



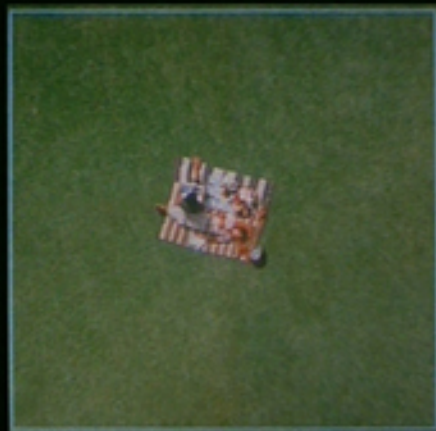
10^0
meters

1 meter



10^0
meters

10 meters



10^1
meters

10,000 meters



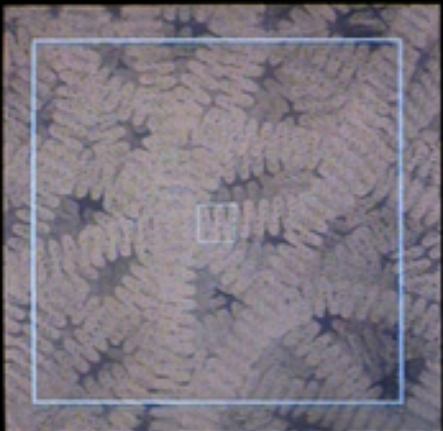
10^4
meters

1 millimeter



10^{-3}
meters

1 micron



10^{-6}
meters

100,000 million meters



10^{11}
meters

10 million meters



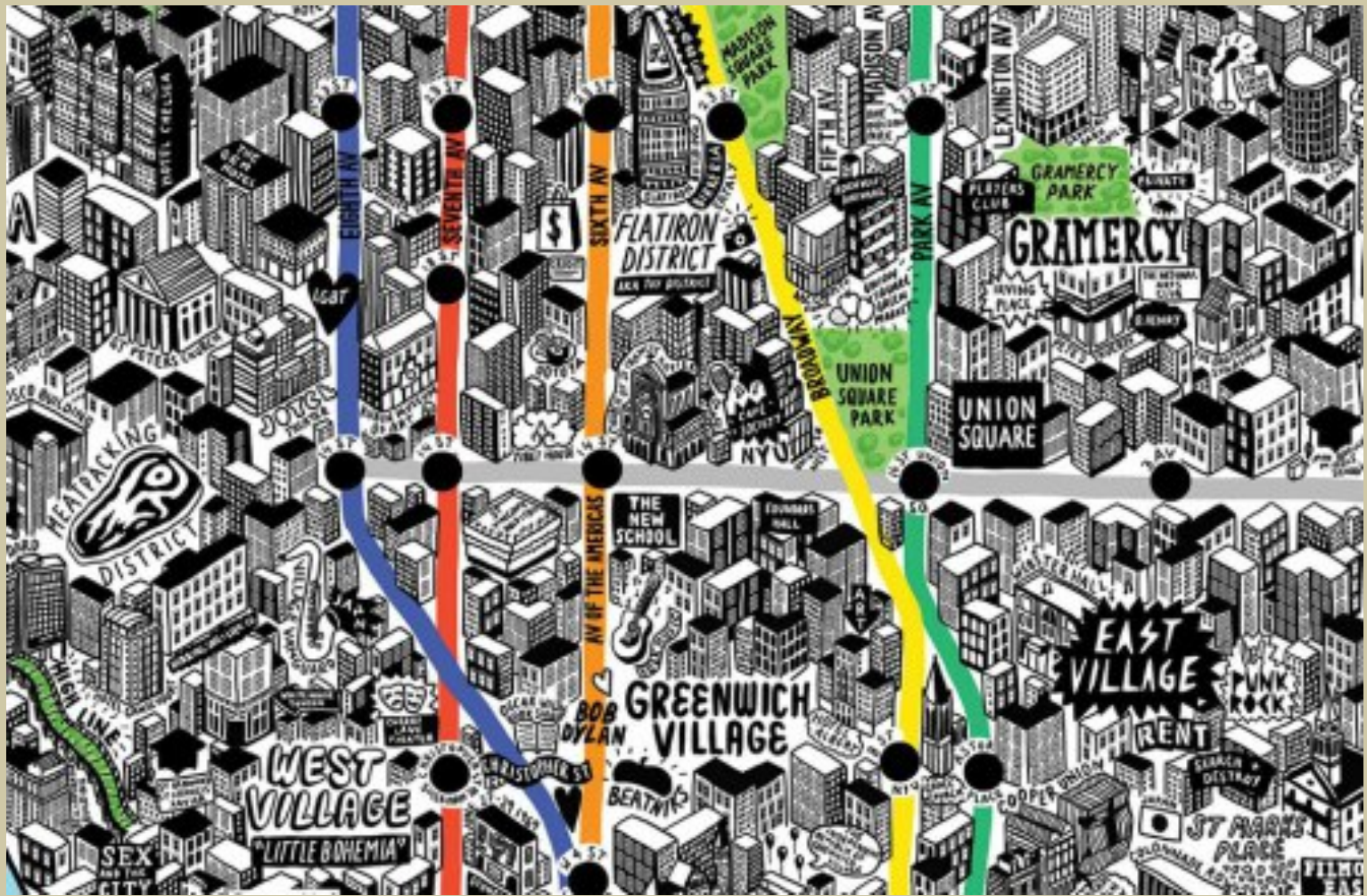
10^7
meters

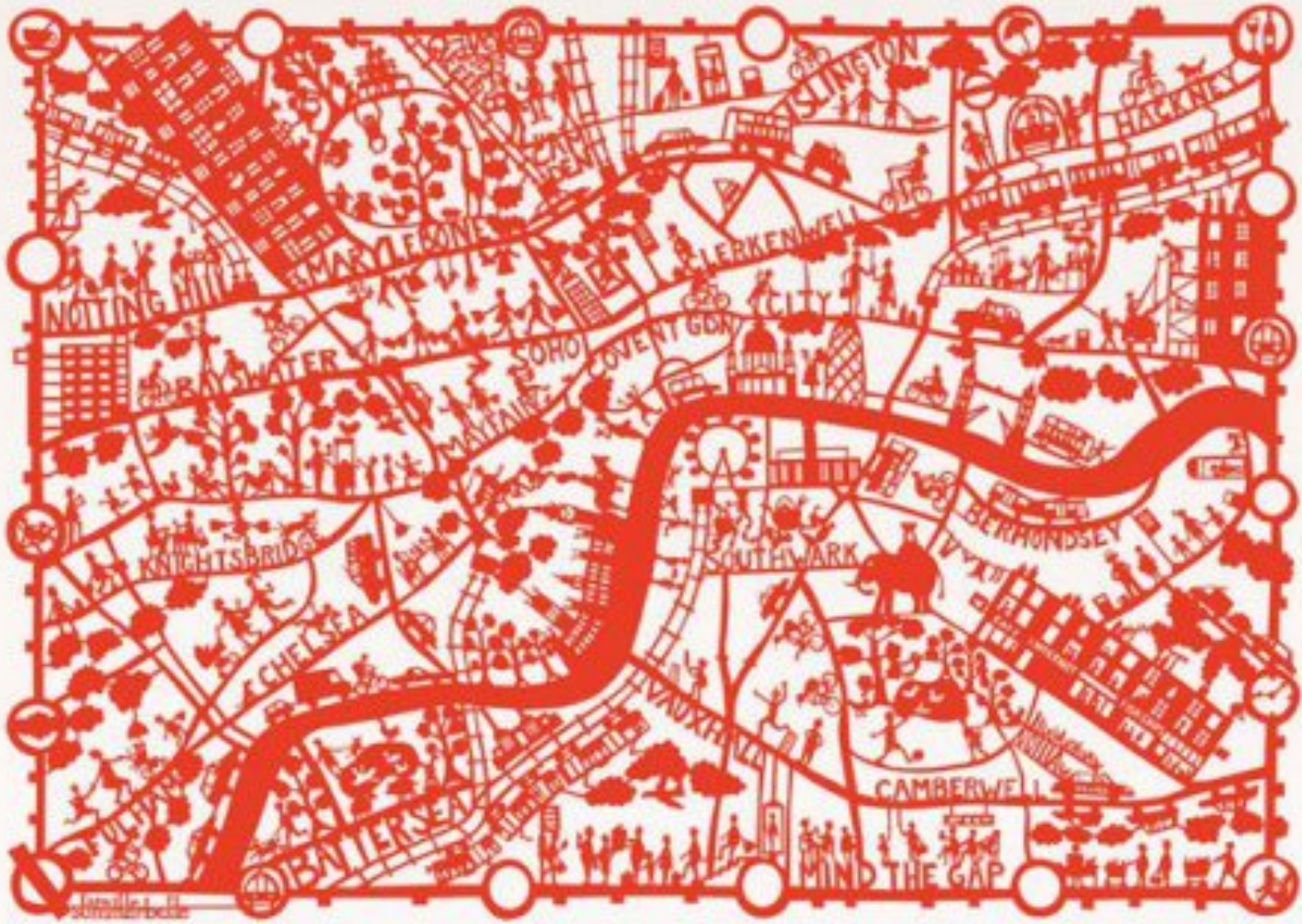
"On Exactitude in Science" or "On Rigor in Science" (the original [Spanish-language](#) title is "*Del rigor en la ciencia*") is a one-paragraph [short story](#) by [Jorge Luis Borges](#), about the [map/territory relation](#), written in the form of a [literary forgery](#).

The story elaborates on a concept in [Lewis Carroll's](#) [Sylvie and Bruno Concluded](#): a fictional [map](#) that had "the scale of a mile to the mile." One of Carroll's characters notes some practical difficulties with this map and states that "we now use the country itself, as its own map, and I assure you it does nearly as well."

The Borges story, credited fictionally as a quotation from "Suárez Miranda, /, Lérida, 1658", imagines an mes so exact that only a map ce. "[S]ucceeding Generations... ersome... In the western ll to be found, Sheltering an









REFERENCE

DISTRICT RAILWAY	METROPOLITAN RLY.	UNDER CONSTRUCTION
BAKERLOO LINE	METROPOLITAN RLY.	
PICCADILLY LINE	GREAT NORTHERN CITY SECTION	
EDGWARE, HIGHGATE & MORDEN LINE	EAST LONDON RAILWAY	
CENTRAL LONDON RLY.	INTERCHANGE STATIONS	



PRICE \$5.99

THE

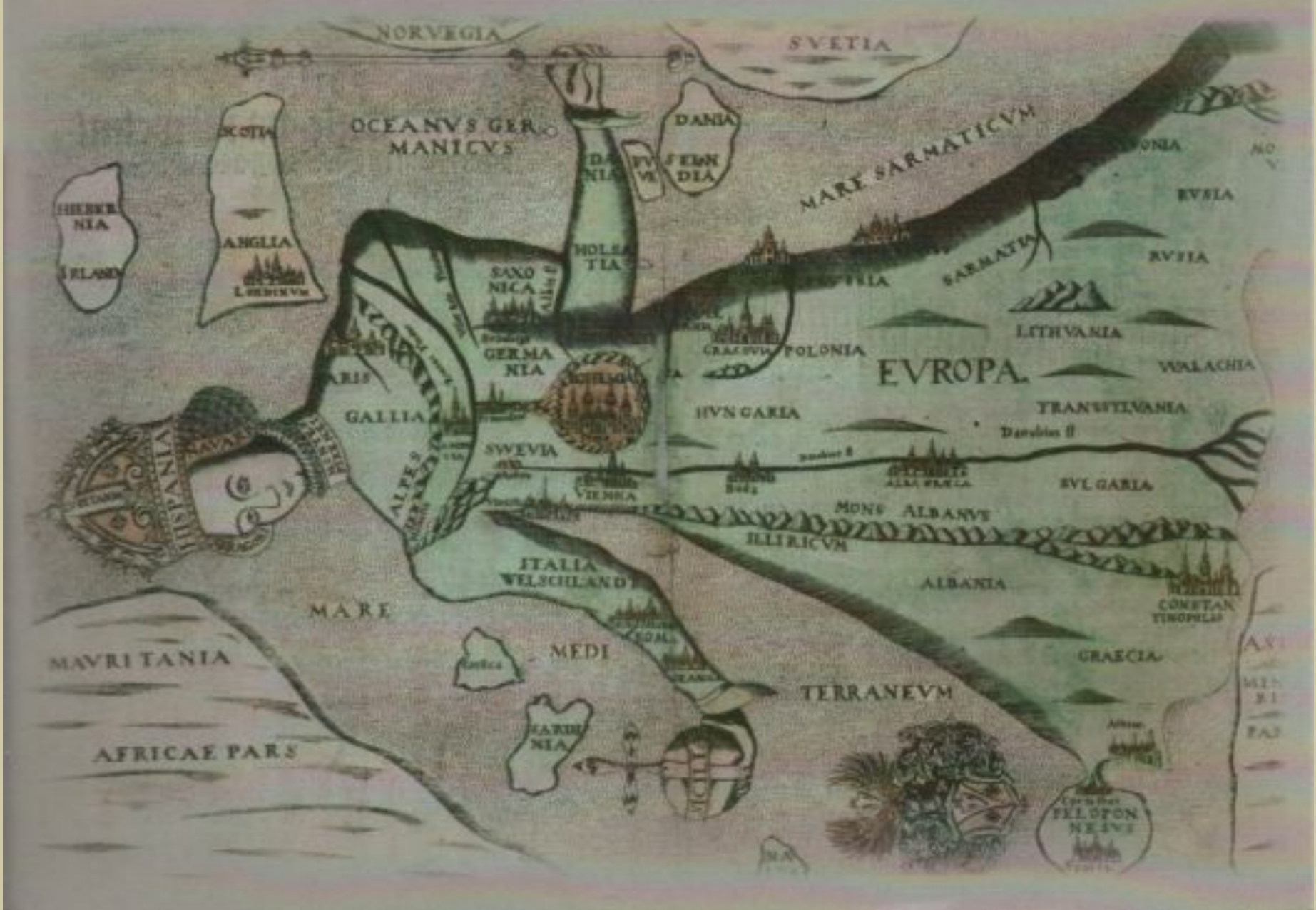
OCT. 1, 2012

NEW YORKER

(NOW USING APPLE MAPS)

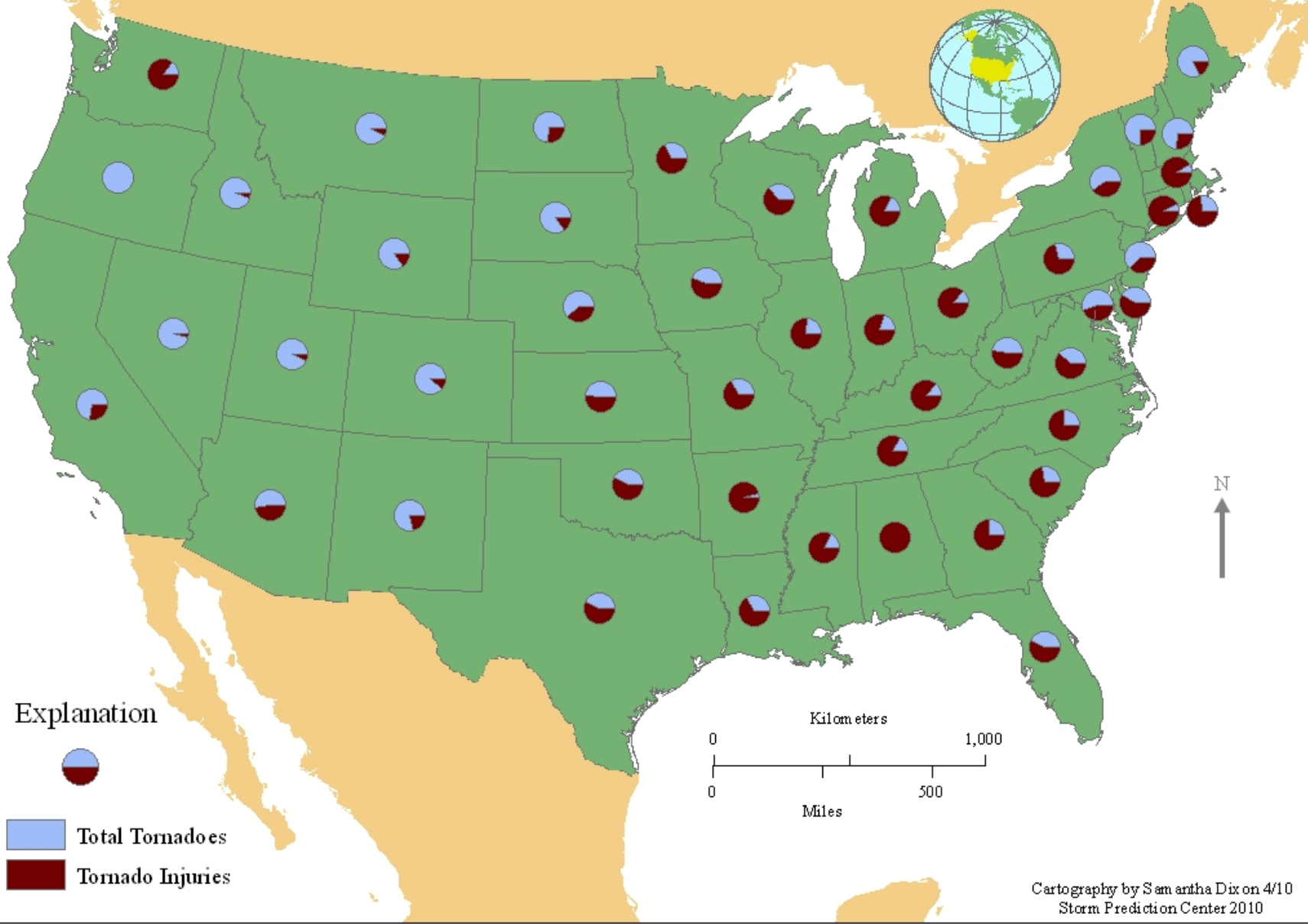


ΣΥΜΒΟΛΙΚΟΙ ΧΑΡΤΕΣ



"[Strahov Library](#) - A symbolic map of Europe as a virgin (1537)"

Number of Tornadoes and Tornado Injuries 1950-1994

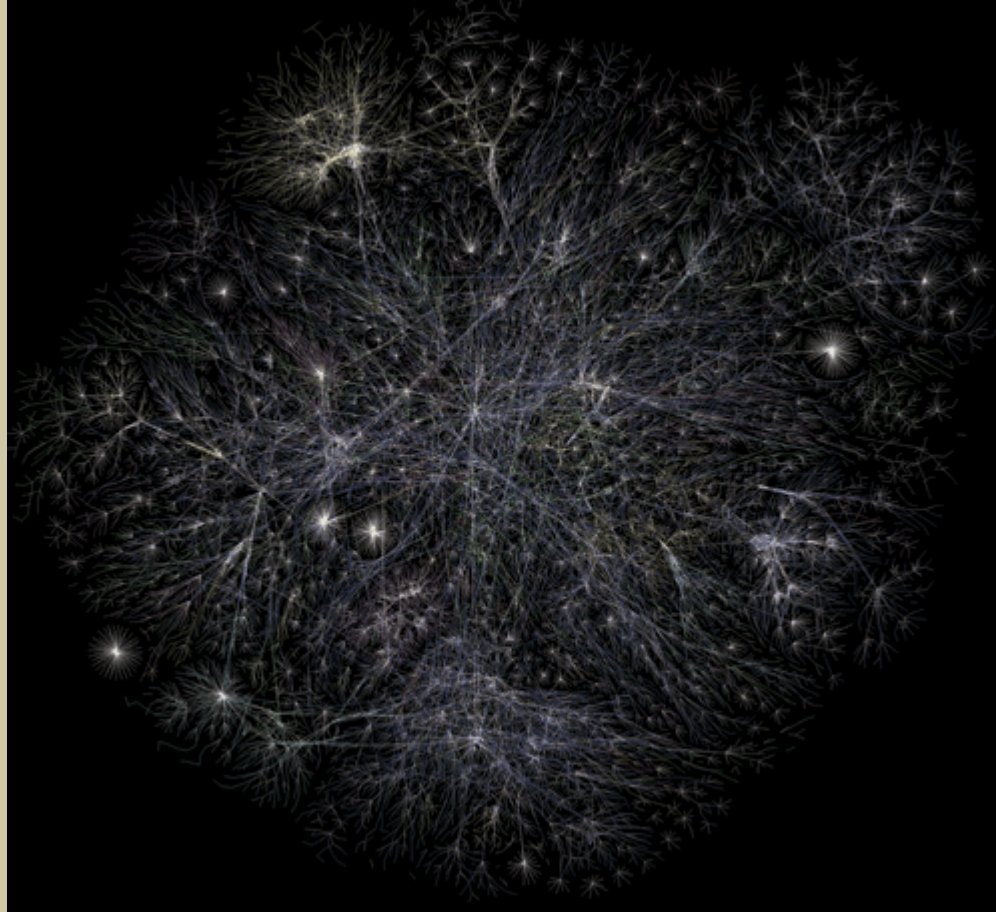




Refugees from Crimea and eastern Ukraine draw symbolic maps of their regions and cities at the entrance to the Ukrainian parliament during a protest



The London Tube, Created: 1933, Author: Harry Beck

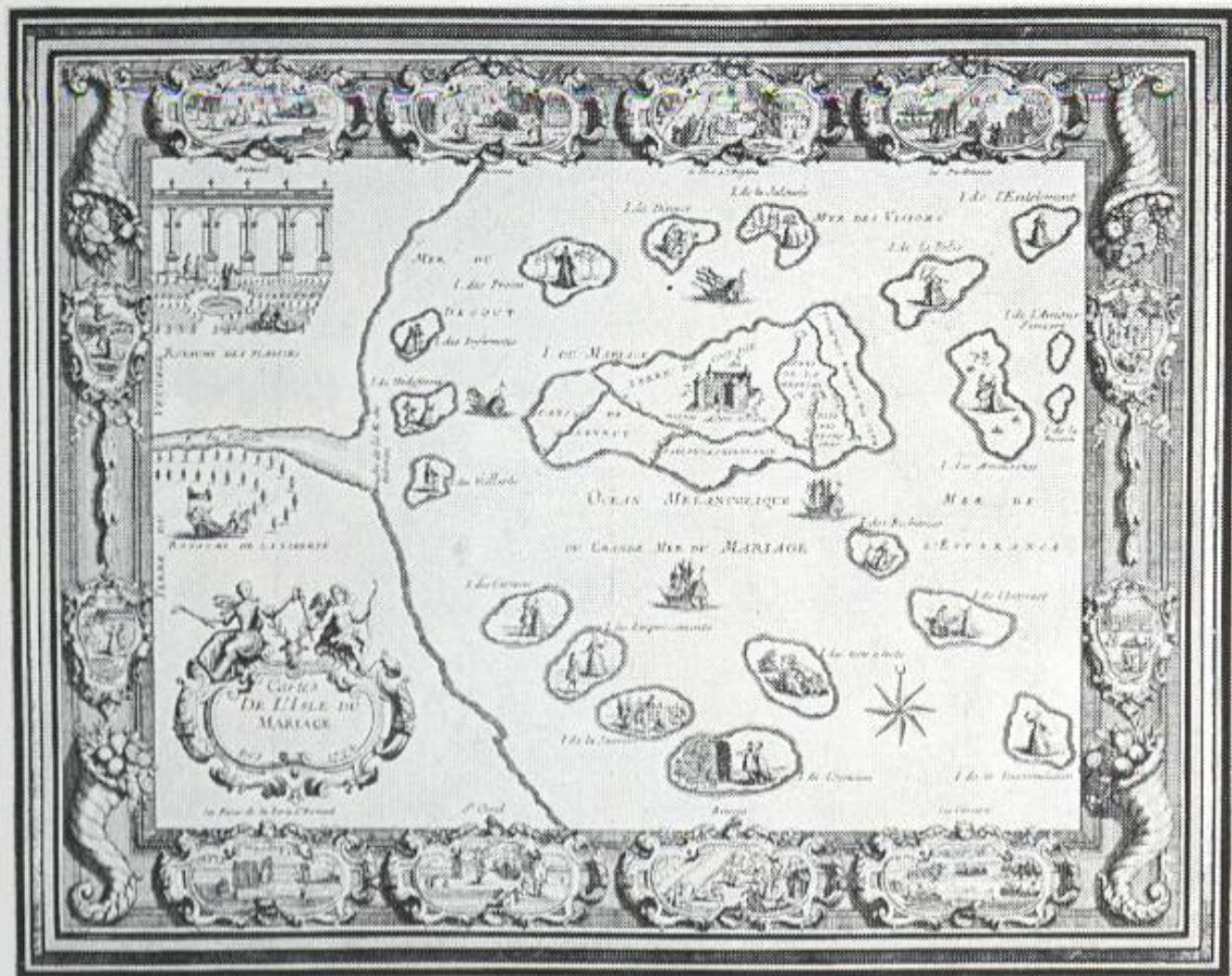


The Internet, Created: 2005, Author: Barrett Lyon

This map of the Internet—created by computer programmer Barrett Lyon—allows us to visualize the flow of traffic through a purely abstract (cyber)space. In principle, every online computer on earth exists somewhere in this image; lines represent traffic between networks, and nodes (which look like bright stars) correspond to high traffic portal sites like Google or Yahoo. The lines are also color



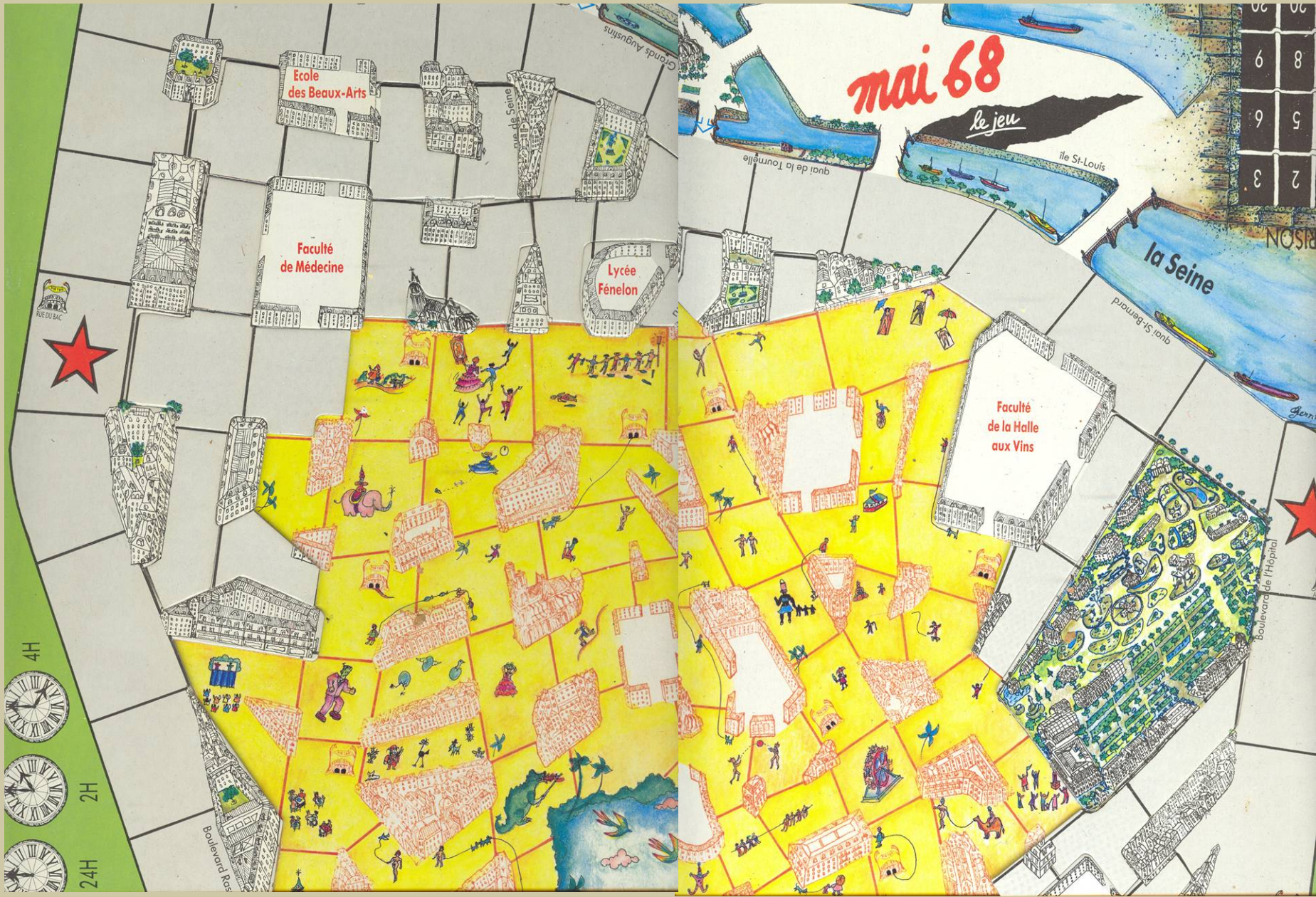
In the *North Sea Atlas*, the map by LUST reveals natural geography through data points. The team plotted the movements of the North Sea for twenty-four hours, with lines indicating the density and traffic of ship movement in and out of each port.

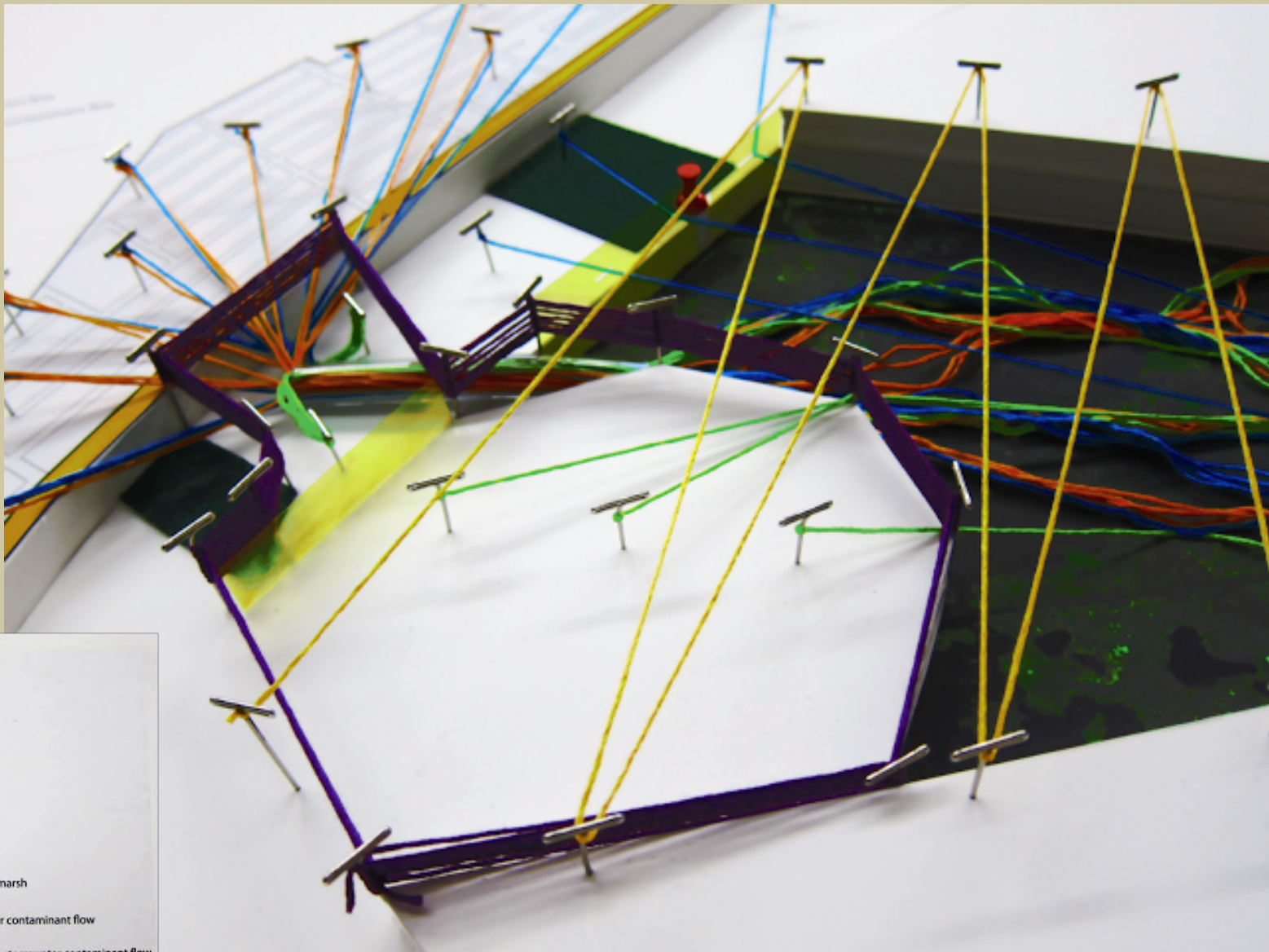


Το παιχνίδι του γάμου



Επιφάνεια παιχνιδιού - χάρτης





- redevelopment
- remediation
- industrial area
- park space
- frank's park
- edge condition
- point of access to marsh
- current stormwater contaminant flow
- post-pump station stormwater contaminant flow
- industrial contaminant flow

NJ Productive Ecologies VI - Conflict in Kearny

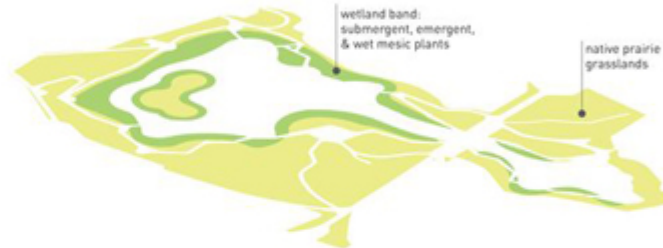
EDUCATION

Continuous Boardwalk Loop Contains Varied Interpretation Pertaining to Pond Ecosystems and Learning Pavilions that Serve as On-site Laboratories For Local Students.



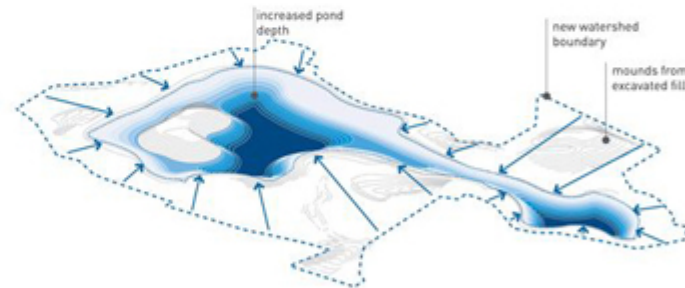
WETLAND

New Zone of Wetland Plants Replaces the Existing Engineered Edge. Wetland Plant Shelf Filters Surface Runoff and Native Prairie Grasses Establish a Varied Habitat for Native Animals.



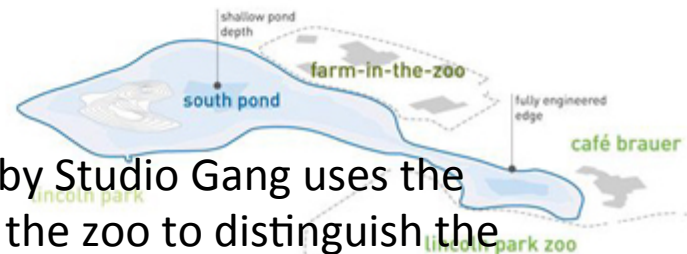
HYDROLOGY

Increasing Pond Depth and Expanding Local Watershed Improves Water Quality and Creates a Balanced Pond Ecosystem. Excavated Fill is Reused to Aid in Surface Flow.

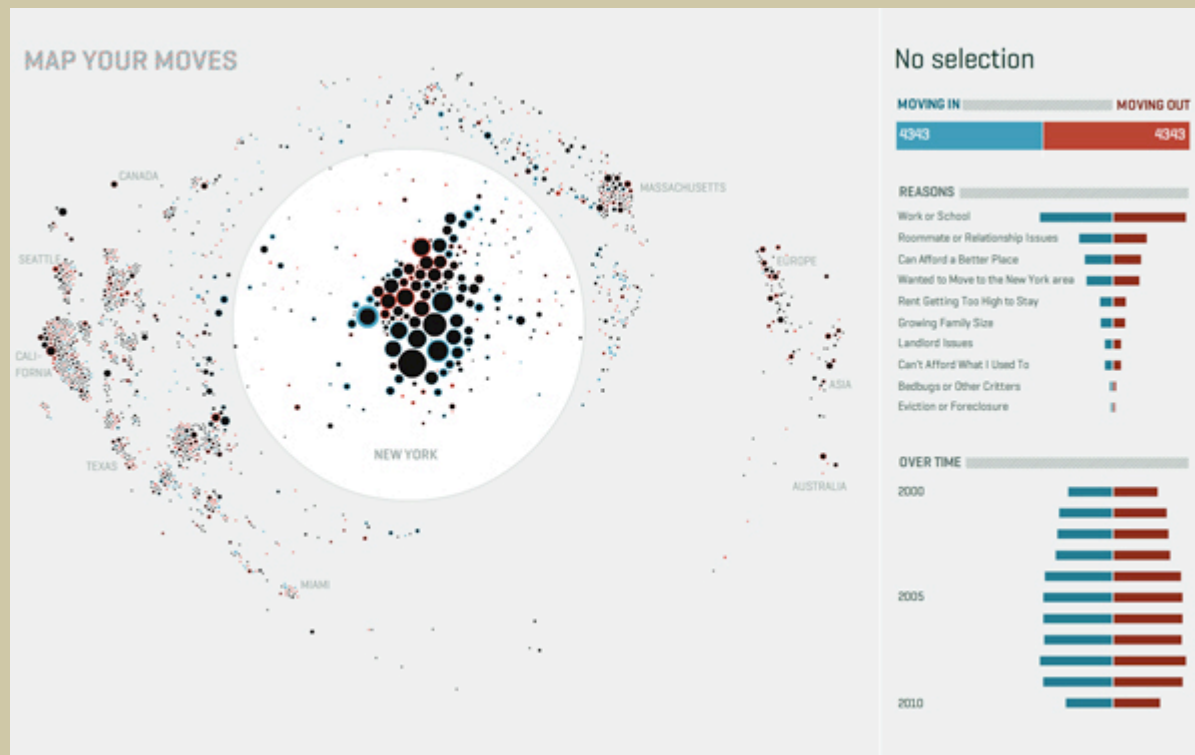


EXISTING POND

Fully Engineered Edge, Shallow Pond Depth, & Nitrogen Rich Pollutants Contributed to an Unhealthy Pond and an Unbalanced Ecosystem.

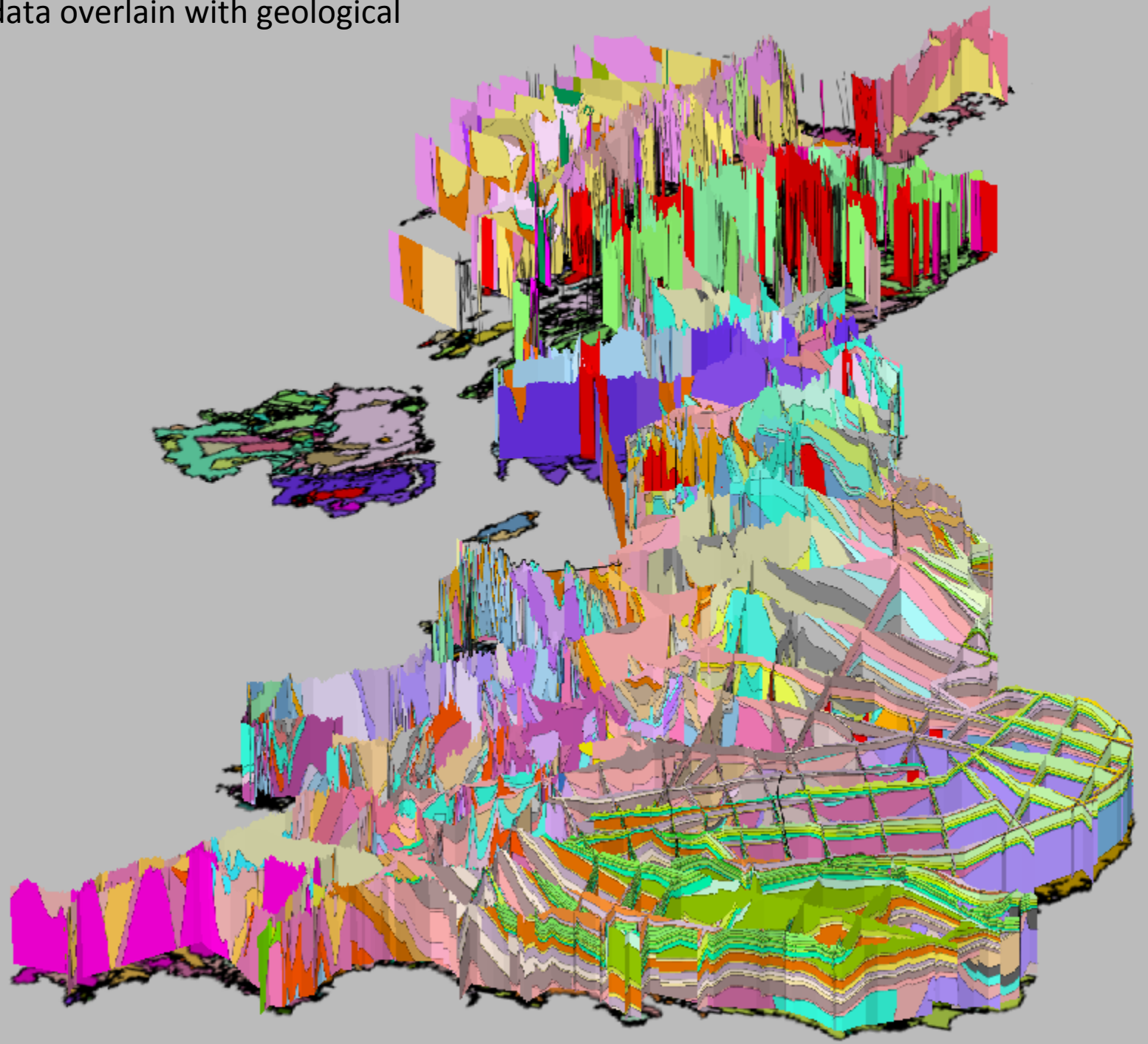


[Lincoln Park Zoo](#) by Studio Gang uses the simple outline of the zoo to distinguish the layers of program and design.



Moritz Stefaner’s imaging of the movements of residents into and out of New York City over the course of a decade. The interactive visualization “Map Your Moves” is an example of a narrative not based solely on space or time; rather, time is held constant (a decade), and geographic location is depicted through relationships rather than overlaid on a spatial map. Surveyed by the Brian Lehrer Show on the radio station WNYC, the story emerges through the moves of 1700 people in (blue) and out (red) of New York City, showing where they moved and why. By clicking on various bubbles, the viewer learns about the story gradually, through his or her own curiosity, rather than by trying to interpret all the information at once.

Infrastructure data overlain with geological information









3.6. Movements
in the house: an
apartment plan by
Bruno Taut for *The
New Dwelling: Woman
as Creator*, 1924.

