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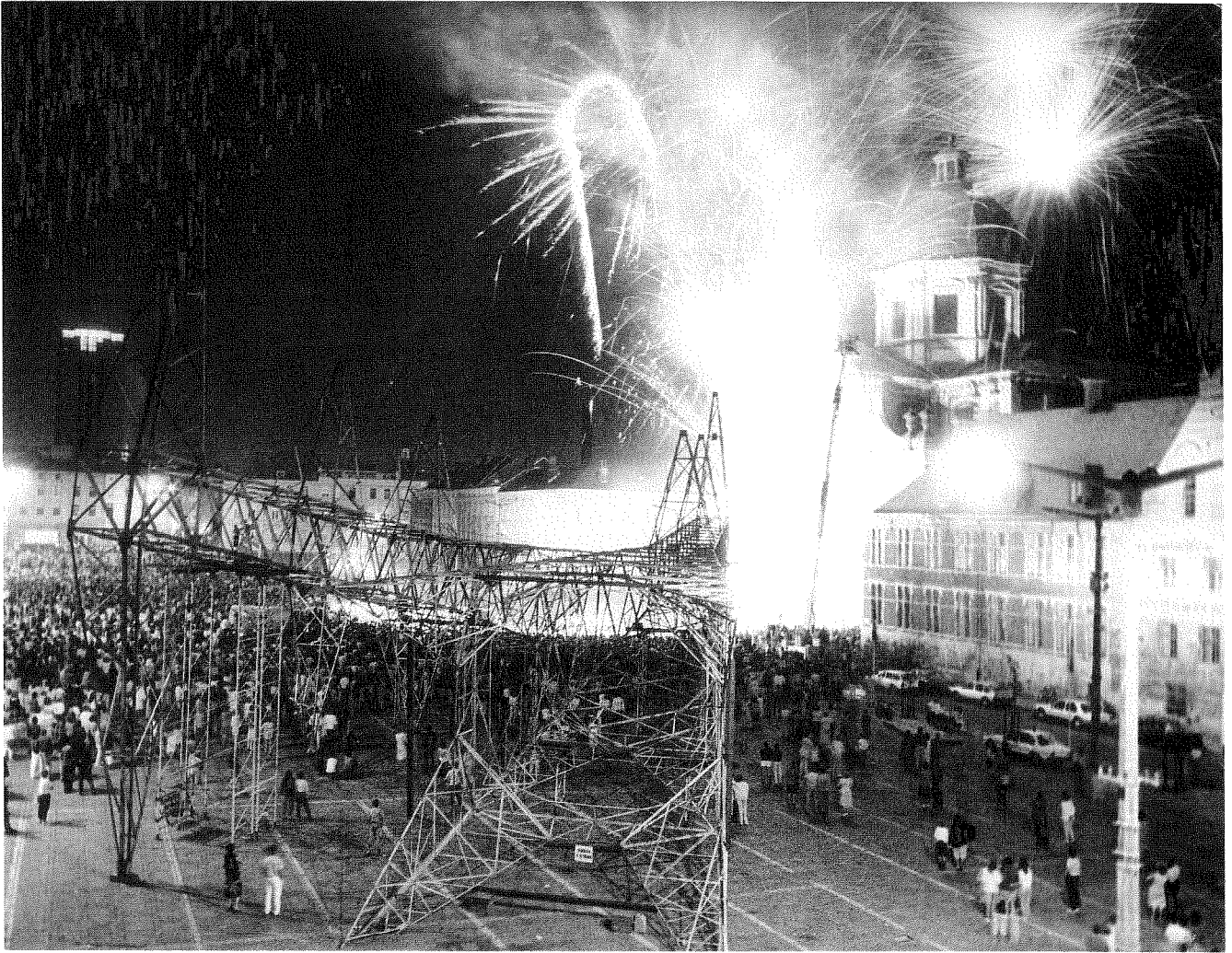
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A Visitation in Ghent

Luc Deleu



1 **“Demonstration of Scale and Perspective”** installation Sint-Pietersplein, Ghent, fireworks by Pierre-Alain Hubert on opening night of the exhibition INITIATIVE '86. Photograph Michiel Hendryckx.

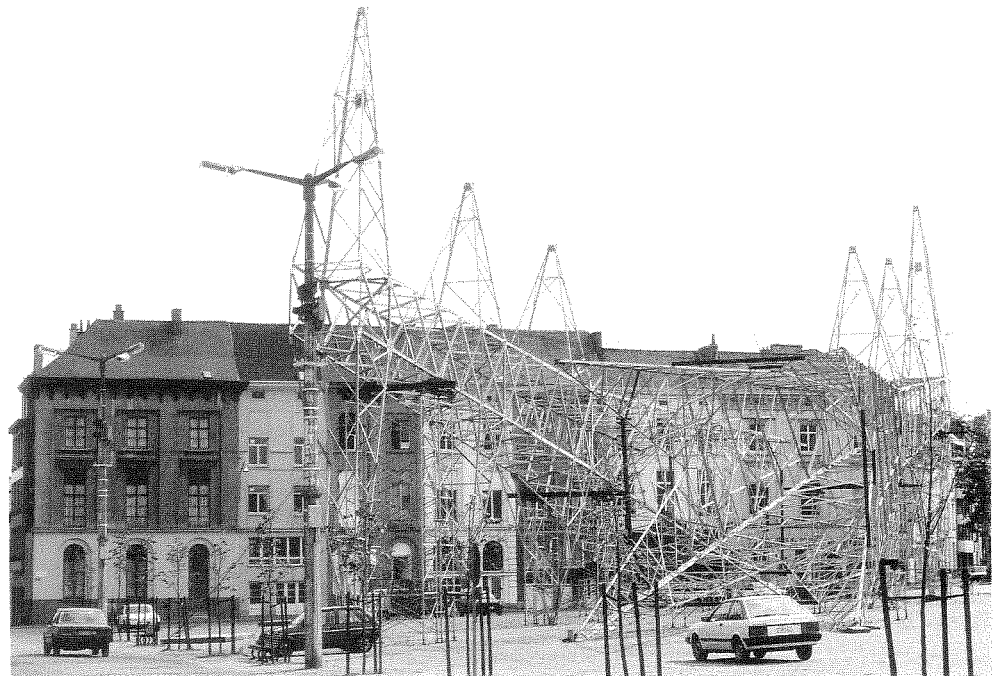
A series of proposals resulted from my studies during the seventies of the social and political aspects of architecture: for example, Proposal for Visible Infrastructure (electricity, telephone, etc.); Proposal for the Abolishment of Traffic Rules in City Centers; Proposal for Fruit Avenues; Proposal for Urban Agriculture; Proposal for Urban Cattle; Proposal for Urban Game; Proposal for Floating Universities. At that time I became convinced that it is very dangerous for an architect to realize his ambitions only in buildings. I wanted to bring my ideas forward for discussion and therefore used the artistic circuit. Now I concentrate on the plastic and structural aspects, not to do away with the social and the political but to make them broader and more clear.

After a visit to the United States in 1980, and more specifically New York and the Mariposa Grove in California, where I saw “The Fallen Monarch,” I wanted to study and show two important facets of architecture, namely scale and perspective. So I have focused on the way scale and perspective views of huge objects (architecture) manifest themselves.

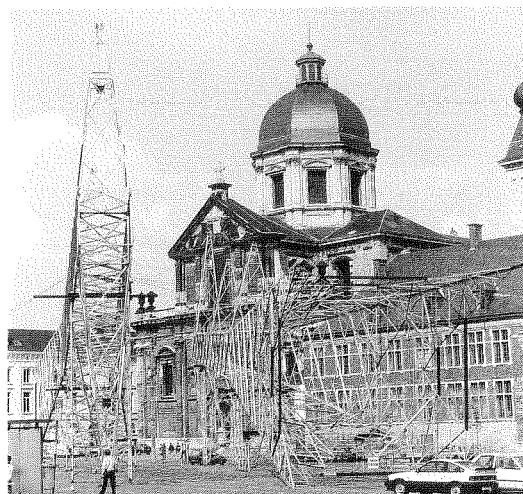
The scale of the Mariposa Grove sequoias is not really comprehensible except in relation to “The Fallen Monarch.” If one of the World Trade Center towers



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2, 3, 4 “Demonstration of Scale and Perspective” installation Sint-Pietersplein, Ghent, 1986. Dirk Jaspaert—Engineer, C.E.I.—construction, with the support of Hotel Furkablick. Photograph Luc Deleu

in New York had been built horizontally, their scale would also be much more comprehensible. People could walk alongside the horizontal volume next to the vertical, and they could see from the top of the tower the same tower lying down. When a tower is lying down the perspective works totally differently than when it is erect. If they are large enough, two identical objects laid down next to each other in opposite directions will appear to be different because of the effect of perspective.

These findings seemed to me to be strong architectural phenomena that could be used in monumental urban projects, which has not been done up to now. This makes clear that the streets in a city can seem to be totally different, depending on the direction one takes along them.

To express these ideas I first had a huge building crane mounted horizontally in a loft, and then in 1983 I had the idea of using two high-tension pylons. A first perspective drawing was made, showing only one point of view. For further spatial research, a series of computer drawings was made. In the beginning of 1986 I was invited to realize this project for an art exhibition in Ghent, Belgium. Because of lack of time and money and some restrictions (no foundations), I considered the realization as a

first spatial sketch, using scaffolding, cables, and counterweights. My aim, however, is to do this installation again very cleanly.

Of course, the choice of the objects with which I work (cranes, containers, street lights, drilling platforms, pylons), the specific manipulation they undergo, and the situations and contexts in which I put them provoke various connotations. So these works want to be a comment on (actual) architectural and environmental thinking. At the same time they are examples and proposals for future organization of our "Spaceship Earth" by reusing objects of the past.