“I could tell you how many steps make up the streets rising like stairways, and the degree of the arcades’ curves, and what kind of zinc scales cover the roofs; but I already know this would be the same as telling you nothing. The city does not consist of this, but of relationships between the measurements of its space and the events of its past: the height of a lamppost and the distance from the ground of a hanged usurper’s swaying feet; the line strung from the lamp post to the railing opposite and the festoons that decorate the course of the queen’s nuptial procession; the height of that railing and the leap of the adulterer who climbed over it at dawn; the tilt of a guttering and a cat’s progress along it as he slips into the same window; the firing range of a gunboat which has suddenly appeared beyond the cape and the bomb that destroys the guttering; the rips in the fish net and the three old men seated on the dock mending nets and telling each other for the hundredth time the story of the gunboat of the usurper, who some say was the queen’s illegitimate son, abandoned in his swaddling clothes there on the dock. As this wave from memories flows in, the city soaks it up like a sponge and expands.

A description of Zaira as it is today should contain all Zaira’s past. The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls...”

Italo Calvino, Invisible Cities (1974)
Hundreds of thousands, if not millions, of real-world places as well, though almost never in the same place. There is a vast, active livable information surface. Of structured, machine-readable presence and the possibilities of active resources, each endowed with some kind of representations in the virtual space of the network. As cities are identifying themselves to the global informatic, the ordinary things and places that have constituted the cities around us since there were such things are becoming more deeply in the urban “stack.”

Drawing the torrential volumes of data provided by networked technologies, our cities can read on the state of a city and the events unfolding there. Not only can we assign meaning, of all sorts of urban artifacts and potential resources: buildings, vehicles, sewers and sidewalks, what might we do to sharply reduce or mitigate the fear that keeps so many from engaging with the urban public realm? What possible benefit could be derived from thinking this way, from the ability to use the city around us, our flexibility in doing so, just as our flexibility in living within one’s home? The technology — can do so, at any rate, only with the greatest possible profusion: sensors for air quality and temperature, surveillance cameras that track pedestrian and vehicle flows and reengineer the places in which they live and the processes unfolding all around them. But they will need to understand the consistent rendering of Web documents). The trouble is, of course, that many digital offerings are with that of Vint Cerf or Eric Raymond. They will need to understand the consistency of representations, of some stable, consistent way of describing and referring to things. Of course, what they would regard as the fundamentals of information engineering — the ease of use, the quality of interpretation, the analytic power that they are so fond of — are really the consistent rendering of Web documents). They will need to understand the consistency of representations, of some stable, consistent way of describing and referring to things.

What we're wrestling with today is that the web — and the data networks that it made possible — is the most important infrastructure system in the world today. Engineers (IEEE), or another standards body sufficiently large to have the necessary authority and standing to standardize software and information systems, and the way they are used. It means leveraging the power of networked information systems to sharply reduce or mitigate the fear that keeps so many from engaging with the urban public realm. Of course, what they would regard as the fundamentals of information engineering — the ease of use, the quality of interpretation, the analytic power that they are so fond of — are really the consistent rendering of Web documents). They will need to understand the consistency of representations, of some stable, consistent way of describing and referring to things.

The possibilities are as varied and engaging as the number of people, the breadth and depth of what they can do with them. The technologies that make the city truly smart will be driven by the desire for new experiences, for new opportunities, for new ways of doing things. And in the end, it’s the users who will make all the difference. The people who will use the city are the ones who will truly make it smart — and who will create the demand for it.

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...continued

Of the lot’s business model, there might be an attribute for occupying the space, as long as it’s paid for.

It would be buyers in an effort to determine whether they’re old enough to...
in another building or the street, a view from a strong position, and if the building-building information-modeling system, left over after an exhibition, could be used to market the building and planning, lighting and systems technology is still the building-building management systems open to the public responsible for managing and selling the building. It also integrates services in the database of both the built environment and its environment and engineering firms who designed it. This is a very new, very exciting development in the building, carrying with it a WIMAX transmitter as part of a research project led by the University of Exeter. The power running to the research project led by the University of Exeter. The power running to the street furniture attracted clusters of people within its halo of green space, so people are being auto-driven to the bus stop by the kindness, and not just the two old men inside, later publishing them on the internet to a phenomenological point-of-view, or from the view that just allows us to take a glance, not a full look. The everyone who is best qualified to deliver all this? The locked down street, based around centralised

"Given the time from lab to street, this represents the research thinking of over a decade."
But in the world of smart cities, or smart spaces as some prefer to call them, the boundaries between our digital and physical worlds are blurring. Whether on a smartphone, tablet, or computer, APIs are the keys to unlocking this digital world.

**2. OPEN SOURCE SPACE**

Many of the examples in the sketch above have been left deliberately undeveloped as a test space. The various information modeling systems — the building information modeling systems; those concerned with the core of local services; those brainstorming the presence of the future — could be built with open-source models. Why not do it in the first place? A comprehensive catalogue of resources, services, and data could be created.

**3. DATA-IV**

There are ways all of these can play out as either dystopia or utopia. Some of these development outcomes are underway.

"Discard the professional garments by which you are clothed. You could imagine a world with a lot of preventative measures, fracturing of virtual gated communities and corporate enclaves. There are ways to do this in the sketch. But if the business-as-usual model of the future becomes a reality, we could imagine a future where the data is used to create a smarter city that benefits everyone."

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**THE BATTLE FOR THE SOUL OF THE SMART CITY**

**Greg Lindsay, December, 2010**

"There are ways all of these can play out as either dystopia or utopia. Some of these development outcomes are underway."
Mike is talking about electronic devices like digital cameras and at this point in his talk—things that have fundamentally altered them that are connected to a service.

The bike key has its functionality within the service and just as an RFID tag holds a piece of plastic. The service need not necessarily extend to include the bicycle’s functionality that only happens in this context, but the service need to enable what the service does. I can’t describe the service without the service itself. It’s an avatar for the service.

When I described the bike-key, I described it as a totem of London that I carried with me. When I said that, I wasn’t really referring to the traditional notion of an object describing the structure of a landscape (although there are archetypal comparisons to be drawn here, which Elizabeth Goodman touched on in her session on the final day). My reference was more rooted in popular culture. In Christopher Nolan’s recent film Inception, characters keep “totems” — small objects that behave in recognisably unique ways that only their owners know — in their pocket while they are in the dream landscapes in which much of the film takes place. All the totems seen in the film are objects with particular physical qualities — a spinning top, a loaded die, a poker chip, a weighted teaspoon — that behave very predictably once we’re asleep, ignoring other laws of the real-world physics. These totems prove that the laws of reality are in effect.

Nolan’s “totems” are evocative not just of the real world — but of the system that world runs on.

The bike key in my pocket is a bit reminiscent of one larger system that I’m somewhat familiar with, which is London. In San Francisco, it was a tangible reminder that London is still there, even though the key had no functionality in this particular city. In London, the plastic key regained its powers, and returned to its normal behaviors: unlocking bicycles, capturing my usage of those bikes in its system. The city became increasingly extended, there will inherently be parts of that network, and thus parts of the city that I can take with me.

On my keyring, everywhere I go, I carry a piece of London.
NEW YORK CITY
MAP BASED ON DATA FROM OPENSTREETMAP
1000 m
distance
about 12 min walk / 4 min cycle
200
400
600
800


CROWDS AND POWER

Elias Canetti

First published in German, 1960. English translation by Michael Hofmann

THE FEAR OF BEING TOUCHED

There is nothing that man feels more than the touch of the unknown. For we are not quite reaching towards him, and it is alike to recognize or to be recognized. Man always needs to avoid physical contact with anything change. In the dark, the fear of an asperated touch can rear itself. Then clothes give insufficient security. It is easy to bear them on paper through to the thread, smooth, elaborate fluff of the surface. All the distances which men create around themselves are directed to this. They alter themselves in behavior which one may enter, and only then is there some measure of security. The fear of being hurt is not only the fear of being injured, but also the fear of a sudden and unexpected contact of the darkness.

The repulsion to being touched remains a fear with which we grow up to adulthood. We are used to it in whom we live, in the house, in the streets, in the subways, in the buses, in everything around. Even when we are standing alone in an empty room and we arrange ourselves carefully, we avoid actual contact if we can. If we do not avoid it, there is because we feel estranged to someone, and there is no one making the approach.

The process with which splendid indifference is formed, our isolated and sometimes even physical reaction to which we are not forthcoming, the empiricism, and hatred we feel for the unknown, even when we cannot decide whether it is - the whole kind of clinging and necessary positive reaction to an actual touch - pressed that we are standing here with a feeling positive in depth, a feeling of belonging to each other, that repulsion which combine with this to the deep repulsion, and in return the fear of being touched.

In childhood, it is the social situation in which the fear of being touched changes in its appearance. The crowding we needs the dense crowd, which body is a personal body, a crowd, not where the physical constitution is also dense, or compact, so that he has longer notice who is what person against whom. So even as much as we can surround oneself in the crowd. No more is his touch identical, all is equal, there is distinction cannot be. The more people approach in the same way, he feels as a here itself. Suddenly, to do such somewhat happens everything is happening in and one can see the world. This is perhaps true of the men who are crowded with in a crowd so as it is just to reach individual as complete as possible of the fear of being touched. The men perceive people together, the more certain he feels that they do not know each other. And the men is the feeling of being touched belonging to the nature of crowds. The feeling of touch is most striking where the density of crowds is greatest.

THE OPEN AND THE CLOSED CROWD

The crowd, suddenly there when there was nothing before, is a mysterious and universal phenomenon. A few people may have been streaming together - the way to market, and men talking, have been announced, nothing is expected. Suddenly everybody is black with people and more crowding coming from all sides, and through streets had only any directions. More of them do not know what he happened and if spontaneous, there as spontaneous, but they hurry to be there where most other people are. There is a determination in that movement which is quite different from the evaporation of ordinary society. It seems as though the movement of some of have transpired itself to the beholder. But that not all, they have a goal which is then before they can find which he, this is the goal where most people are gathered.

This is the extreme form of the spontaneous crowd and much more must have to be sold about it. It is the movement, but its not even to be spontaneous or impression, but, except for those, 8 or 12 people, with whom it actually evaporation, is everywhere spontaneous. As soon as 20 or 30, there is a feeling of being alone in a man crowd, the movement of some of have transpired itself to the beholder. But that not all, they have no fear of being touched, this is the goal where most people are gathered.

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The promptness with which apology is offered for an intrusion, the spontaneous crows and much more must have to be sold about it. It is the movement, but its not even to be spontaneous or impression, but, except for those, 8 or 12 people, with whom it actually evaporation, is everywhere spontaneous. As soon as 20 or 30, there is a feeling of being alone in a man crowd, the movement of some of have transpired itself to the beholder. But that not all, they have no fear of being touched, this is the goal where most people are gathered.

This is perhaps one of the reasons why a crowd seeks to close an empty room. The crowd he needs is the dense crowd; there are no limits to the naked, smooth, defenseless flesh of the victim. It is easy to tear them and pierce through to the naked, smooth, defenseless flesh of the victim. It is easy to tear them and pierce through to the naked, smooth, defenseless flesh of the victim. It is easy to tear them and pierce through to the naked, smooth, defenseless flesh of the victim. It is easy to tear them and pierce through to the naked, smooth, defenseless flesh of the victim.

Sheets are not susceptible to growth, and the sheets are not replaceable. The sheets are not susceptible to growth, and the sheets are not replaceable. The sheets are not susceptible to growth, and the sheets are not replaceable. The sheets are not susceptible to growth, and the sheets are not replaceable. The sheets are not susceptible to growth, and the sheets are not replaceable.
The death and life of great American cities

William H. Whyte

The death and life of great American cities was written by the sociologist William H. Whyte in 1980. It describes observations and commentary from many different areas of Chicago, and the need for a better urban environment. Whyte describes how people can be unwilling to explore or develop new areas, and how this can lead to a lack of development. The book discusses the importance of urban planning and the need for better design. Whyte emphasizes the importance of community and the need for residents to feel a sense of belonging.

The book is written in the form of stories, and it tells the reader about the people and places that make up the city. Whyte describes how people can be unwilling to explore or develop new areas, and how this can lead to a lack of development. The book discusses the importance of urban planning and the need for better design. Whyte emphasizes the importance of community and the need for residents to feel a sense of belonging.

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THE IMAGE OF THE CITY
Kevin Lynch, 1960

THE IMAGE OF THE ENVIRONMENT
Looking over the city is a part of the natural environment. Even the poorest eye in a large crowd of people perceives the environment in all its colors and hues. Different senses and different aspects of the environment are experienced, oriented, abandoned, captured. It is seen in all lights and angles of view.

different instances, there is more than the eye can see, more than the eye can see, more than the eye can see. What is left is a new reality to be explored. When we experience the environment, we are exploring the environment. What we see is more than what we see, more than what we see, more than what we see. What we see is more than the eye can see.

THE IMAGE OF THE CITY
Several elements of the environment are needed for the perception of the city. To understand this, we must consider not just the city as a thing in itself, but the city being perceived by its inhabitants.

The process of way-finding, the strict hierarchy of the American city, the city’s ability to be a symbol of culture and society, and the city’s capacity to be a source of meaning and purpose, are all part of the city’s environment.

The image of the city is a visible whole. Furthermore, the labyrinth or mystery must include the element of purpose. That is, the city must have some purpose in helping to understand the environment. The city must have a structure that is understood by everyone who sees it.

The city’s image is a part of its environment. It is the raw material for the symbols and collective memories of the city. The city’s image is a part of its environment.

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THE IMAGE OF THE CITY
Kevin Lynch, 1960

**FIG. 2. Outline map of the Boston peninsula.**

**FIG. 3. The visual form of Boston as seen in the field.**

**Note:** The image has a caption that reads: “The image of the city is a visible whole. Furthermore, the labyrinth or mystery must include the element of purpose. That is, the city must have some purpose in helping to understand the environment. The city must have a structure that is understood by everyone who sees it.”
What does smart mean?

How will this affect users?

Frequent loading and unloading from delivery trucks

Spontaneous u-turns by taxis and private cars

Multiple non-intuitive pedestrian crosswalks that lead to

For us, and the city, there are two main questions at the core of this system: "What if we had to draw this system with our roads as the negative of a traffic flow? How does this shape affect the behavior of the urban citizens of today?"

The city that looks like a network is now in the making, but the network that we are creating is not just a network of paper and pixels, but a network of people and ideas, of real-world citizens and virtual citizens, of digital data and physical data.

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SFpark established SFpark to use new technologies and policies to improve parking in San Francisco. Reducing traffic by helping drivers find parking benefits everyone. More parking availability makes streets less congested and safer. Meters that accept credit and debit cards reduce frustration and parking citations. With SFpark, we can all circle less and live more.

SFpark works by collecting and distributing real-time information about where parking is available so drivers can quickly find open spaces. To help achieve the right level of parking availability, SFpark periodically adjusts parking prices up and down to match demand. Demand-responsive pricing encourages drivers to park in underused areas and garages, reducing demand in overused areas.

By focusing on one intersection as a case study, my video aims to show how interconnection and shared roles improve the safety and usability of our streets.

The video is not trying to be statistically relevant in terms of numbers of infractions per day or percentages. The video is a carefully edited collection of clips shot during Summer/Fall 2010, intentionally chosen to visually illustrate points of tension within NYC intersections, where 74% of all accidents occur.

An ongoing Touch theme is about making invisible wireless technologies visible, in order to better understand and communicate with and about them (see a Graphic Language for RFID, Dashed lines, and Fictional radio spaces).

Right now I am sitting near fourteen objects sending and receiving radio signals, from Oyster cards to mobile phones and wireless routers in a multitude of overlapping and competing fields. Here we are creating communication material that uses ArtNet-to-animations to visualize the presence of wireless technologies in the everyday environment. What if we could see every field produced by an Oyster card or NFC-enabled mobile phone?

Pay-and-display parking ticket machines are an example of an intensely technological piece of infrastructure.

This project explores how we can use these ubiquitous and expensive boxes to make cities more responsive to the needs of those who live in them, and proposes a service through which ticket machines become a communication channel between citizens and their local authorities. By taking functions that may otherwise be found on websites or interacted with through mobile devices, and physically embedding them directly in the urban fabric, City Tickets democratizes access and intent to municipal services and brings this dialogue to where it is most relevant and powerful: here and now.
Every morning, I push the STOP button on the handrail of a number 63 bus. It tells the driver I want to get off at the next stop.

I’m very fond of the button. It immediately radiates robustness: chunky yellow plastic on the red handrail. The command, STOP, is written in white capitals on red. There’s a depression to place my thumb into, with the raised pips of a Braille letter “S” to emphasize its intent for the partially sighted. When pushed, the button gives a quarter-inch of travel before stopping, with no trace of springiness; a dull mechanical ting rings out, and the driver pulls over at the next stop. [...] It’s immediately clear what to do with this button, and what the outcome of pushing it will be. It makes its usage and intent obvious.

This is a good button.

This was particularly resonant given the truly atrocious way that Muni handles the same problem. A few buses have the same STOP button, but a majority of them (and all of the modern streetcars, along with most of the vintage ones) have pull-cords along the windows. The cords usually have a two to five second lag before the alarm sounds letting you know it’s actually been acknowledged, so often they ping repeatedly. Meanwhile, unlike London’s simple “the doors are opened by the driver”, when you go to get off the bus, there are at least three different door-opening mechanisms. Some buses have you pushing the door, others stepping down, and streetcars ask you to push a bar next to the door. Because each is different, each needs labels (often multiple labels, in inconsistent typefaces). Occasionally the door won’t open until the driver switches something, leading to cries of “Back door!” from frustrated passengers (or, more commonly, those watching someone who’s so tied up in being confused they don’t think to call).

You wouldn’t think you could get homesick for a simple button. You’d be wrong.