

interface, creation appears to belong to *him* completely." It must go without saying that this term "completely" is an optical illusion, a simultaneously energy- and film-derived illusion. From this we get the term electronic optic, an optic that no longer results from the properties of additional glass lenses. Rather, electronic optics results from properties of instantaneous electronic transmission, from the transparency of distances which renews not only the physical appearances of materials but also the morphological and architectonic configuration of the human environment.

We are no longer primarily concerned with the displacement—or with our being displaced—in the space of a passage. We are now involved with the dephasing in time of the instant of a disjunction—conjunction. This is a concurrence of technical circumstances in which appearances are all against us, all precisely against us in the opto-electronic interface. The separation of different sites in the original geopolitics of the rural, the communal, the urban and the national, has become the interruption of the non-site of contemporary chrono-politics.

This intermittent structuring of duration—like that of physical extension—by systems of interlocation and by interruption of communications, though radically different from that of the parcelling of land, is nevertheless equally concerned with spatial arrangements, with the ripping to pieces of real estate, the irruption in which the architectonic undergoes a series of topological distortions whose effects still remain largely unknown. To this end, consider the history of

architectonic elements, such as walls, doors, windows, chimneys. The first window is the door, the door-window necessary for access to and thus for the reality of the home, since we could not conceptualize a house without some means of access.

In the first dwellings, the illuminating opening did not exist. There was an entrance and sometimes a chimney of some sort. The window as such—the second window—appeared fairly late, in the sites of monastic cults, before becoming popular among the rural homes and only then, and especially, in the palace and the homes of the bourgeoisie.

The third window is a recent invention: the television screen, a removable and portable window that opens onto the false day of the speed of light emissions. The television screen is an introverted window, one which no longer opens onto adjoining space but instead faces beyond the perceptible horizon. Thus, if the door-window constitutes an opening—a threshold for the immediate and undifferentiated access of people, things, daylight and direct vision, as well as a form of ground-level ventilation that works with the more elevated ventilation of the chimney—then the specialized window is more selective, because it interrupts the passage of bodies. The specialized window is a puncture, a mediated opening for solar light and nearby perspectives. In this context the TV screen becomes a selector of electronic images, an audiovisual medium for the indirect light of the cathode tube.

While the door is both the origin of the necessarily penetrable dwelling and of the specialized window, it is also the