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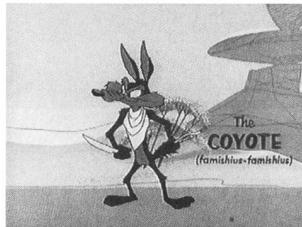
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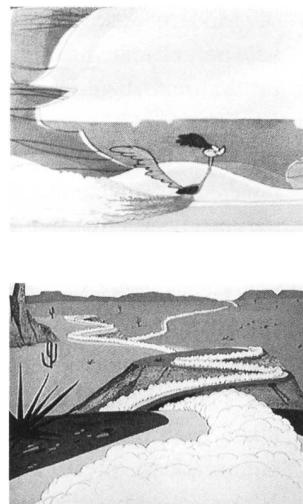
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Coyote (Architecture/City planning) – Road Runner (Nomad/Intuition)



Wile E. Coyote – Road Runner is a cartoon about how many ways not to catch a Road Runner. The perpetually ravenous Wile E. Coyote obsessively pursues the elusive Road Runner. The Road Runner streaks endlessly through the desert, oblivious to the Coyote's cunning schemes. Self-determined, the Coyote's plans to capture and eat the Road Runner always backfire leaving him to devise a new plan.

The traditional role of architecture and city planning is to articulate the surroundings, defining zones and spaces. The cartoon is an illustration of the inability to impose structure on a chaotic environment. A parallel can be drawn between the architect/city planner and human will in the escapades of Wile E. Coyote and the Road Runner. The Coyote's necessities are very basic: the whole story is about eating to survive.



The Road Runner is a nomadic non-character

He articulates his presence by running around indifferent to his surroundings, reacting intuitively, without aim or motivation in permanent derievé. His existence is detached from necessity. He eats when given food, but he doesn't have to eat. He makes no plans, but reacts shrewdly to the circumstances that arise over the course of the day, handling them efficiently and even diverting their meaning. He opposes predictability and physical laws.

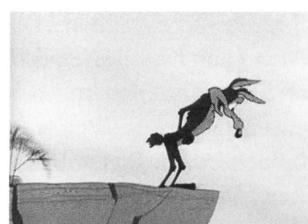
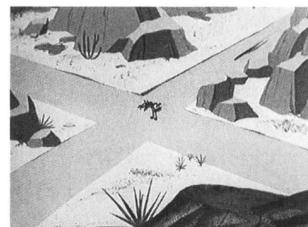
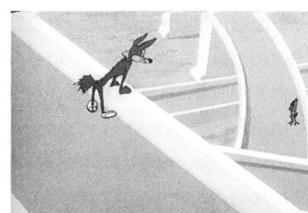
The Road Runner is the model of post-modern identity: existing in permanent flux not fixed to a definite position or behaviour. His distinctive characteristic of movement denotes the loss of any features.

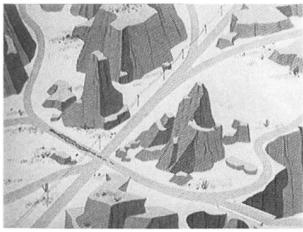
The Coyote is structure personified

The Coyote is the main protagonist of the cartoon, while the Road Runner merges with the narrative background. The perspective of the cartoon is fixed on the Coyote. Episodes are often seen through his eyes, referring to the model of the knowing subject, and the modern theory of recognition.

The Coyote has desires, necessities and feelings. He thinks, plans and acts with a human approach towards reality. He carefully examines the confusing and often frightening reality, trying to better grasp its configuration. Probing the environment using technology and the laws of nature, his attempts always backfire despite his speculation.

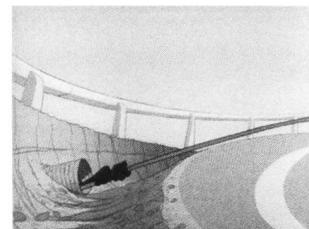
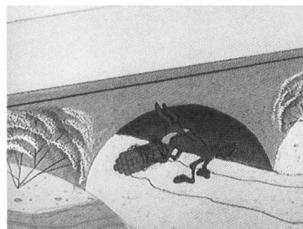
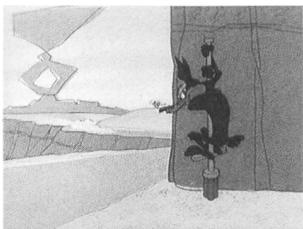
He watches the world from a distance, obtaining a cartographic view over the subject.



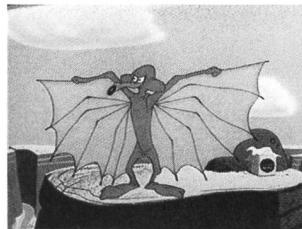


The Road Runner operates with a non-topographic view, using a local model of reality, enabling him to adapt to every situation. For example he transforms a cloverleaf into a labyrinth simply by his movement.

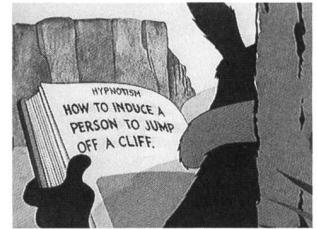
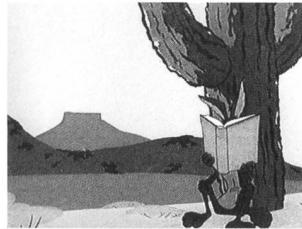
The Coyote's relationship with reality is strange; always the centre of attention but not fully in the picture. When he's not positioning himself above reality, he is utilising "non-spaces", alongside the "real" spaces.



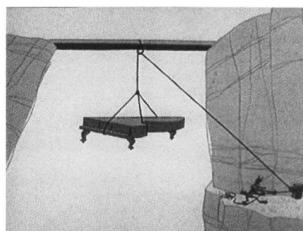
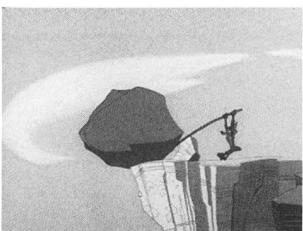
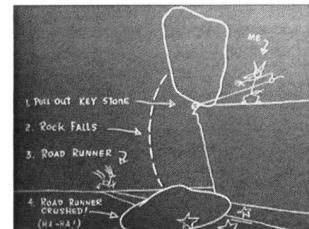
His interest is not only to alter the world around him, but to transform himself into something he is not.



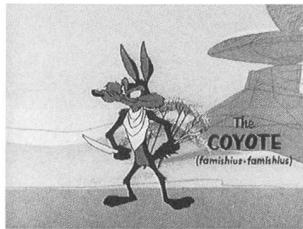
The Coyote relies not only on his experience, but educates himself, adapting clever strategies; "going by the book".



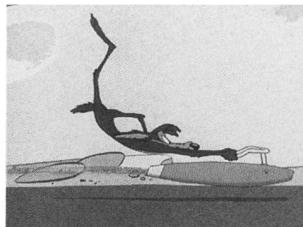
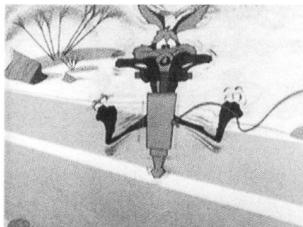
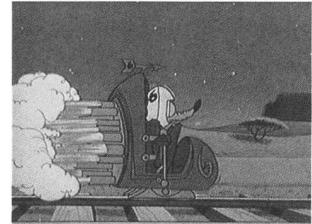
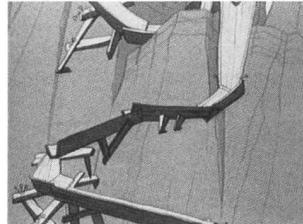
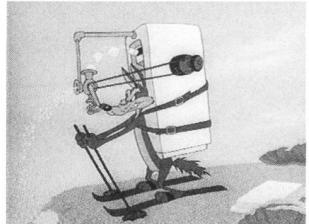
The Coyote connects knowledge and observations by planning, trapping, controlling, manipulating elements



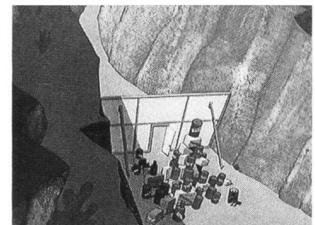
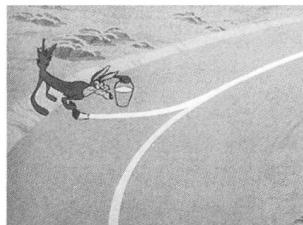
and fabricating the environment, which often leads to absurd situations.



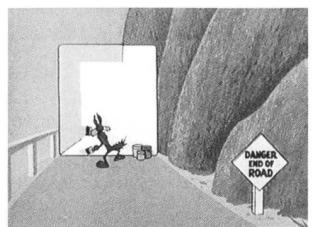
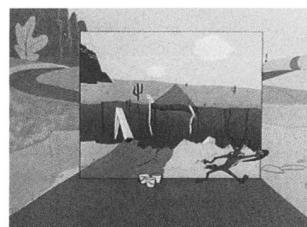
The Coyote utilizes modern technology, high tech-equipment: mechanical apparatus; chemicals; explosives; even animal testing. He is very inventive in his implementation of technology, obsessively building ridiculously complex machines and improvised contraptions, fusing the natural environment with modern technology. Often out of proportion to his necessities, he loses touch with reality.



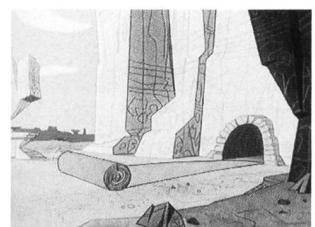
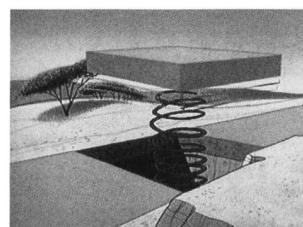
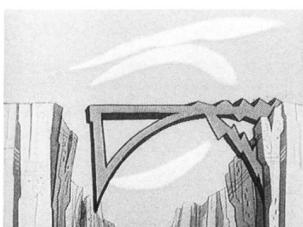
In many cases technology proves to be uncontrollable, even sinister, turning against him. His use of technology calls technology itself into question.



The Coyote creates a situation or redesigns the environment. He alters the infrastructure, recontextualizing elements, and structures time and space.



The Road Runner zooms through the environment. Avoiding traps, the Road Runner does not change the spatial or functional structure of the situation, but redefines the temporal order causing the system simply to collapse.

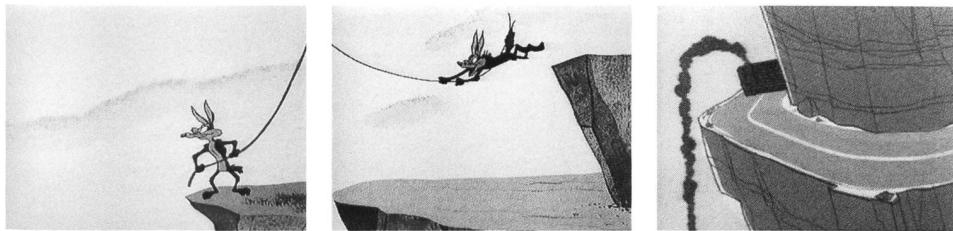


The Coyote's environments are constructed to pre-determine the reaction of the Road Runner. Substituting reality by an abstract model that denies its temporality.

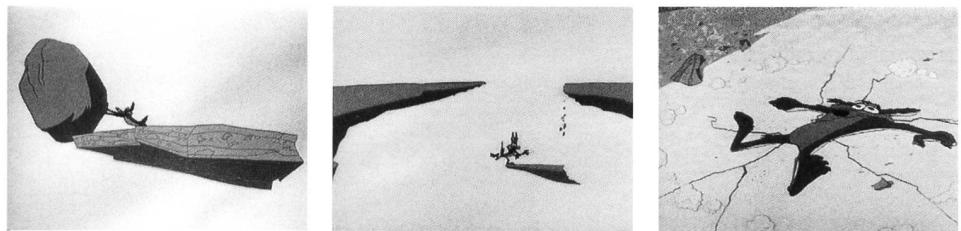
Despite the Coyote's ingenious transformations of the environment, the Road Runner is able to pass through the illusionary spaces, whereas the Coyote can't.



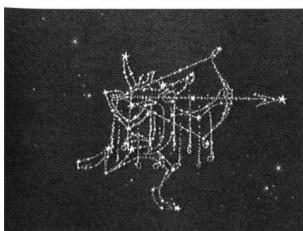
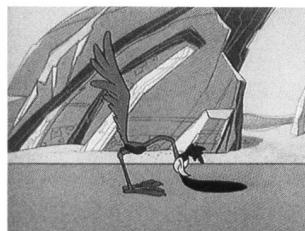
Failure



Again and again he falls from the height of his cartographic overview to the ground of reality. It is exactly this distance to reality which causes his failure. He never learns.



The Road Runner denies temporality, exposing the inability to control an environment.



The Coyote is a typical antihero. Ending up in the stars as a classical mythological figure.

The conclusion to every cartoon is that the spontaneous Road Runner is cleverer than the calculating Coyote.