On a cold Sunday morning of September 2003, Claudio Torres went to park Jardin El Carmen equipped with a digital camera. He started a path in one corner, went around the park and then diagonally traversed it. As he walked he took photos of the path. More than 200 images were later compiled in chronological order to create a movie. But the result was not just a sequence of images giving the illusion of continuous movement. The result pictured processes of appropriation and dynamics of occupancy in urban parks in Mexico.

El Carmen was the first video in a series of cinematic diagrams I created to describe the impermanency of landscape. This project was part of my Master research that focused on the temporal appropriations of Mexican urban parks.

After a series of static diagrams, I developed El Carmen, a device which has the potential of exposing the changes in a park's structure by reflecting multiple capabilities for new connections. The displacement of the camera through the park shows the relationships formed between the setting of the weekend market in the park and the unexpected juxtaposition of stands and trolleys. It becomes not only an illusion of movement, but a diagram, a description of potential relationships among elements, a map of possible worlds. In Deleuze and Guattari's words, the diagrammatic machine does not function to represent even something real, but rather constructs a real that is yet to come, a new type of reality.

Landscape processes implicated in Jardin El Carmen reflect the empathy that the former has for defining a new paradigm in the field of programmatic configuration. While the images for the video were taken in half an hour, the final edited animation does not show the route in real time, rather, it is a condensed two-minute journey. Consequently, the 'fast motion' of the animation was discarded in order to reveal this urban park's processes. The animation abandons the 'thin' duration of time, and becomes constant for all processes. Instead of looking for a quantitative relationship, the animation represents the multiplicity and singularity of park Jardin El Carmen. Its fraught existence does not lie only in the connections between activities, but in the image-order that they have.

The simulation of El Carmen allowed me to discover how things work and combine, later unveiling the mysterious principle of social choreography's functioning. The lines generated by the field of convection not only scumble images and activities, but expose the representational mode of the park by revealing the transformations that the system undergoes while walking through it. Time and park reach the zone de voisinage where they become indiscernible yet heterogeneous. The representation of the park through the animation is consistent with the exceptional elasticity of time, and time is inferred as a reactor component of the park's system.

How do the park characters - shoe shiner, street vendors, car washers, etc - constitute themselves as subjects of a formal and organic scene? Individualisation of the characters and representation of their actions create unitary entities in relation to the landscape's events. This required the reduction of relationships and lines introduced in the scene to define the capacities of each component. The simultaneity of the external neighbourhood's activities and its relationships constitute the video as a multiplicity through a set of bifurcating and convergent lines. Sequential images generally give only an illusion of movement, yet El Carmen does not specify a beginning or end, rather, it represents a multiplicity of interconnected images.

El Carmen analyses the behaviour of a Mexican urban park on a Sunday morning. The animation identifies the park's multiplicity through one point of view. It utilises one point of view to identify a multiplicity where the terms or the elements are not as important as what there is between, that is, the processes that define the multiplicity and singularity of park Jardin El Carmen. Its fraught existence does not lie only in the connections between activities, but in the image-order that they have.

To view this video visit: www.kerbjournal.com

1 Claudio is my brother, and my source of information in Mexico while I was doing my Masters project.
2 Jardin El Carmen is a park in Puebla (Mexico) characterized by its centrifugal design in paths that lead to a fountain in the middle. This radical configuration is a common rule imposed by Spanish colonial design.