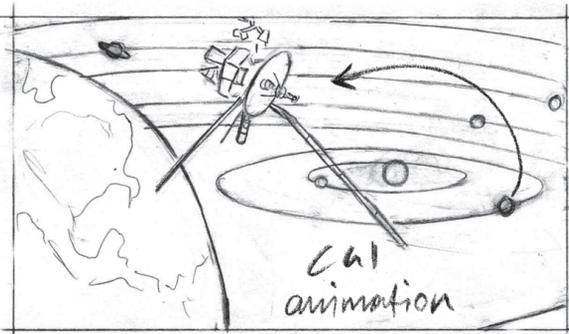
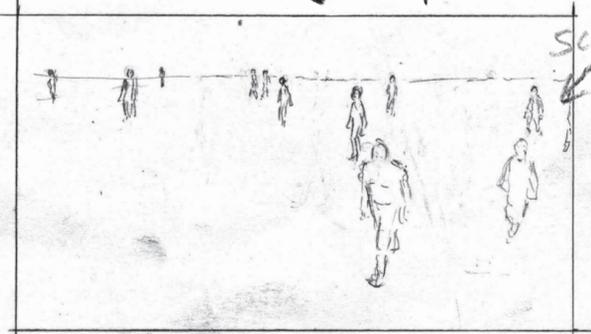


models for the postfordist arrangement of space, time and affects  
- film production and space exploration / working draft

HOW TO DO THINGS WITH WORLDS, 17



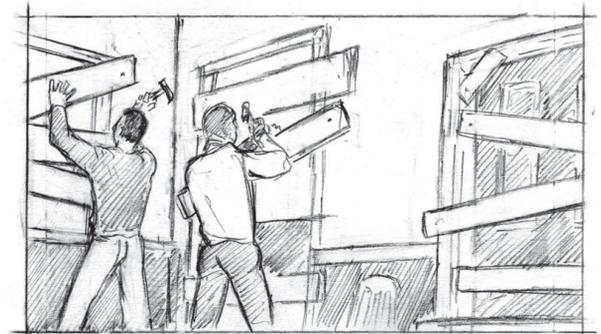
As a space probe was returning from its exploration of the planet Venus, it's mysteriously exploded before entering the atmosphere.



Was this the real cause for the dead returning from the grave to cannibalize on the flesh of the living?



Well, at least that is what we are lead to believe in George A. Romero's classic Night of the Living Dead from 1969.



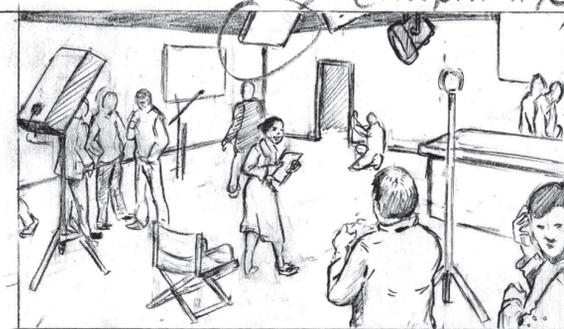
Seven strangers find themselves in an isolated farmhouse, boarding it up against the masses of the undead, struggling with the horror that awaits them on the outside -



- and the tension that will eventually destroy them on the inside. If you look carefully you will notice numbers on the boards Ben is using to fortify the doors and windows. This was done to help with continuity, so that when the boards were taken down at the end of a shooting they would go back in the same place the next day.



Unfortunately, some time the boards were put on backwards and that is when the numbers are evident: The trick to keep the continuity consistent in the viewer's eyes actually reveals the fragmented production process. ("They are dead... They're all messed up.")



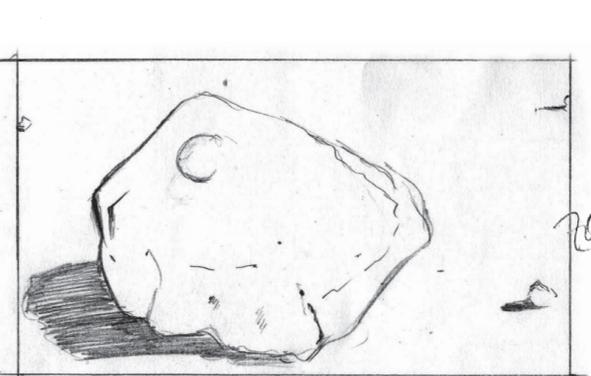
Continuity is only a basic trick in film; but beyond this film has become an enormously complex production process. The organization of a 90 minutes feature film today involves thousands of people at work before the shooting, on the set, in postproduction, marketing and distribution.



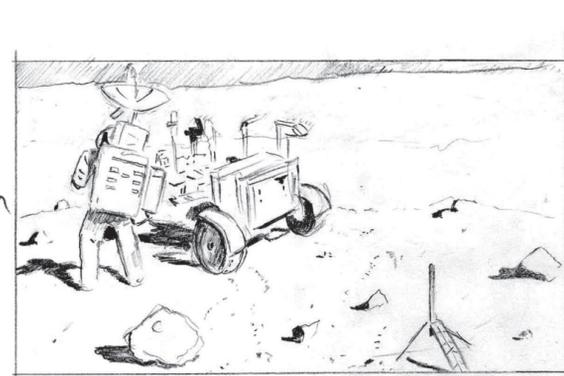
And the machinery is based on the dedication and creativity of every single person involved in the dream factory.



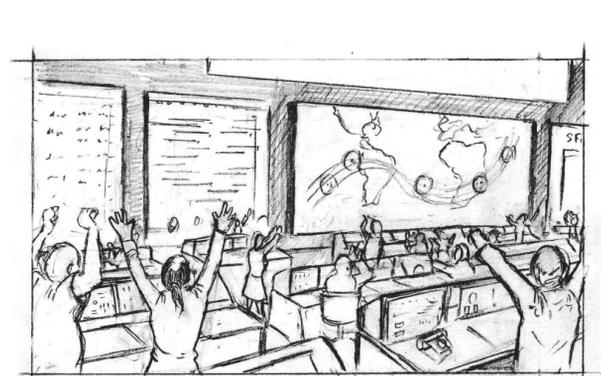
A widespread conspiracy theory suggests the moon landing was staged in Stanley Kubrick's studio set of 2001 - A Space Odyssey.



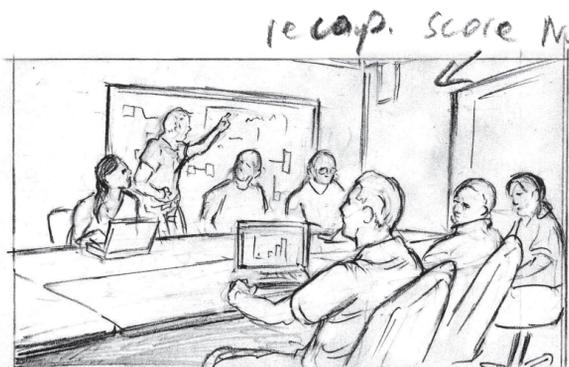
One of the photos that is frequently put forward as evidence shows a lunar rock with something like a letter on it, resembling props at film sets that are numbered to keep track of them.



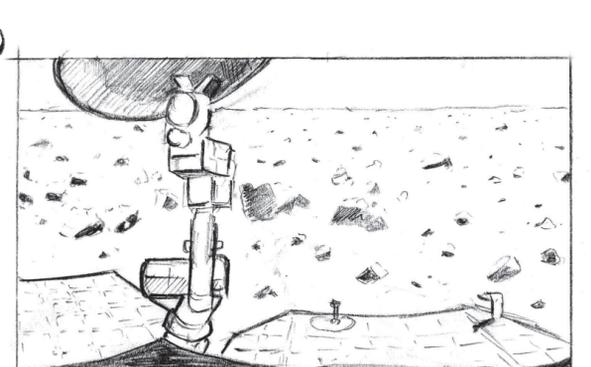
Putting lunatic conspiracies aside, Apollo was definitely the vastest engineering endeavour of the 20th century, and one of the greatest ideological and economical projects, at that.



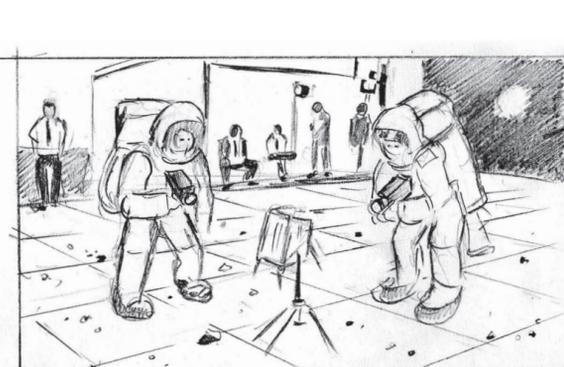
A whole range of new management and coordination procedures for big scale projects had to be developed within just one decade to organize a workforce of hundred of thousands of people and their collective desire of landing a man on the moon.



Many of these project management guidelines have been adapted by the transforming capitalist industries of the 1970s and are influential up to today's flexible production models of processing subjective time and space. In this sense, the Apollo program was the most successful film project ever. (A true blockbuster.)



There are many false myths about space-born technologies in everyday life, like the teflon pan. In reality no space probe has returned yet from even our closest planetary neighbours, Venus or Mars. All we have received from landers are digital images of deserted landscapes, hostile to every form of life.



Still, some of the structural narratives of the Space Age have effectively become part of today's world, sneaking into every single moment of our lives, shaping our experiences, messing with our desires, manipulating life-time.



Today, various critical positions detect a turning point within capitalism: its imperatives start to infiltrate levels of the subject formerly unimaginable. (A bit like a virus.) ? drug?! ...We're all messed up.